CALIFORNIA
STATE LIBRARY

Call No. ★

0 2007 0240416 7
California State Library

34[illegible]

THE MOVING PICTURE WORLD

VOLUME XXXIII

July—September, 1917

J. P. CHALMERS

Founder

PUBLISHED BY

CHALMERS PUBLISHING CO.

17 Madison Avenue, New York

CALIFORNIA
STATE LIBRARY

THE MOVING PICTURE WORLD

VOLUME XXXIII July—September, 1917

INDEX TO CONTENTS

A

Abel to Represent Select Pictures.........1831
Ackerman and Harris Circuit Extending...1736
Activities of War Committees.............. 1349, 1511, 1669, 1822
Adaptations of Old Stories, Protects. 99
Advertising for Exhibitors, by Epes Winthrop Sargent....................91, 231, 451, 639, 787, 1067, 1215, 1369, 1534, 1691, 1846, 1995
Advertising the Art of the Screen.........1051
African Film City, An....................1981
Alhambra in Indianapolis Beautified.......1568
Always Two Sides........................1509
American Association's Principles Stated.. 916
American, Wisconsin Goes to.............. 916
American, Detroit Solid for...............1195
American Association Men Meet...........1353
American Exhibitors' Association Will Show Us.............................1509
American's State Directors to Meet.......1545
American Association to Fight Deposit System 1667
Animated Cartoons, Development of....... 395
Army Cantonment at Chillicothe, Pictures for.................................. 503
Art Number Echoes....................... 615
Artistry of Motion Pictures................ 378
Artistry and Motion Pictures.............. 382
Art, The New Old......................... 405
As It Was in the Beginning............... 461
Association, New National, Formed by Exhibitors 798
Association's All-Star Picture, A Winner..1351
Association Gets Down to Constructive Work 1419
Atlanta's Rialto Opens With Fairbanks....1413

B

Bachmeyer, W. C., Opens Metro Exchange..1254
Baltimore, Handsome New Theater in....1724
Baltimore to Have New Theater...........2025
Bar Harborites Watch Miss Kellermann....1533
Baskette, Lena, in Dancing Role........... 951
Bates, Wilbur............................ 620
Bauer, Myrtle C.......................... 99
Beck, General Manager of Art Dramas.....1056
Beecroft, Chester, Returns................1672
Be Honest................................ 617
Bell, Commissioner, Visits Brooklyn....... 436
Better Film Movement.................... 365
Bills, Film, Pennsylvania's 1917 Record on. 973
Billy, the Exhibitor.......................1675
Birch, Caroline, in "Babbling Tongues"....1202
Bison City Seething with Patriotic Fervor.. 685
Blackton to Produce for Paramount........ 630
Bluebird Photoplays Gives War Luncheon..1076
Boston After Next Year's Convention...... 624
Boston Houses Decorate for Elk's Convention.................................. 681
Brady, Alice, Forms New Company.........1517
Brady, Alice, Talks About Dress and Make-Up..................................... 426
Brady Finds a "Kerensky," Too...........1828
Brady Misinformed........................1826
Brandt Calls for National Executive Secretary.................................... 67
Brock, Henry J., Killed in Auto Accident...1833
Boehringer Theater Deal Nets Big Profit... 499
Brazil as a Film Producer.................1990
Brazil, Sao Paulo, New Theater for........ 251
Brings New Names to Screen..............1827
British War Pictures Shown in Seattle.... 505
Brooklyn Exhibitors Hold Meeting.........1546
Brooklyn Men Join Civic Bodies.......... 69
Brunswick, Earl 1982
Buel, Kenean 1360
Buffalo Needs Central Film Building......1728
Buffalonians Want Six-Cent Pieces........1880
Bunn Some Fire Fighter................... 625
Business Without Brains, A............... 401
Business Versus Artistry...................1050

C

Cabanne to Produce for State Rights.......1206
C. K. Y. Film Corporation Formed......... 918
Caged Authors............................ 404
California, Four-Minute Men in............1889
Canada, Trade Conditions Good...........2029
Canadian National Features (Ltd.) Insolvent.................................... 680
Canadian Triangle Service Company, New.1881
Canton Amusements Feared...............1198
Carlisle, Alexandra 1362
Carmen, Jewell Comes to Broadway.......1978
Casting for Pictures....................... 427
Catalogue for Educational and Selected Pictures................................... 631
Cavalieri, Lina, Paramount Star.......... 270
Censorship of This Kind Undesirable....... 62
Censorship, Illinois, Bill Proves Unpopular. 119
Censorship, Iowa, Blue Law Menace Not Yet Downed 124
Censor, Showing "Nation" Film in Kansas Prohibited............................. 674
Censorship, Kansas Board Sued by Mid-West Photoplays 1260
Censorship, Kansas Finds "Nation" Film Case Interesting....................... 123
Censors, Maryland, Arrest Two Exhibitors. 972
Censors, Pennsylvania, Issue Drastic Edict. 680
Censors, Portland, Oreg., Gets New Board.1258
Censorship, Assail Work of Maryland Board 682
Chaplin Signs with Exhibitor's Circuit..... 217
Chaplin to Strive for Quality.............. 431
Chatauqua Crop Plentiful in Oregon.......1111
Chicago Firm Extends Indiana Holdings...1416
Christie, Charles, Disposes of Territory...1205
Christie Comedies, Five...................1084
Circuit Forms Release Plans..............1833
City Theaters Helped by Farmer's Auto.... 836
Comedy Favored by War.................. 414
Composers' Society Moves Against Brooklynites 1355
Cleveland, Film Trade Board Organized in.1101
Cleveland Operators Demand New Scale...2030
Cleveland Screen Club Plans Benefit......2030
Comedy Picture Production............... 412
Comedy Scenario, The.................... 413
Convention, Encourage Your.............. 61
Convention, Morrison Hotel Headquarters for Exhibitors......................... 70
Convention, Everything Set for............ 213
Convention and Exposition, Official Program of....................................... 438
Convention, Iowa, Marred by Disputes..... 68
Convention, Iowa's Fall, Stars Will Grace. 982
Convention, Oklahoma Elects Delegates.... 220
Convention, Pennsylvania.................. 218
Convention, Texas Exhibitors.............. 623
Convention, Minneapolis After the......... 981
Convention Dated for St. Johns, N. B.....1195
Convention, Virginia Exhibitors'..........1667
Co-operation Overcomes Drastic Regulation. 496
Continuity, The........................... 460
Corbin, Virginia Lee...................... 925
Convention, What Michigan Thinks of..... 979
Corvallis, Ore., Loses Sunday Shows......2028
Costume Room, In the.................... 389
Crescent City Theaters, New Policies at...1734
Cup for Action, The......................1192

D

Dallas Paramount-Artcraft Gets Started... 124
Dallas Woman Asks for Operator's Card..1888
Dalmores, Aimee 1204
Darmond, Grace..........................1362
Davenport, Charles E., "Safety First" Director 1203
Davies, Marion, in "Runaway Romany"....1514
Daylight Bill Held Up in Committee....... 69
Daylight Saving, Effect on Airdomes...... 219
Daylight Saving, No Action This Year..... 436
Dennis, Any Leah......................... 784
Deposits, K-E-S-E Abolishes.............. 66
Des Moines, New Theater Is to Be a Beauty.1109
Detroit Theaters, First Runs in............1107
Detroit's Regent Leased to C. H. Miles....1255
Detroit, Paramount-Artcraft Contract in...1567
Detroit Operators Dissatisfied.............1727
Development of the Screen................ 375
Dillon, Director, Has Had Much Experience 1834
Director's Importance, The................ 381
Dressler Pictures for Goldwyn............. 951
Doing My Bit.............................. 408
Dowlan, William C., Director for Metro....1202
Dominion Film Launched.................. 837
Don't 1662
Do Something.............................1821
Durant in Receipt of Many Scripts........ 100
Dream in Realization, A.................. 417
Drew Generation, Debut of Third.......... 89

E

Eager, Col. Frank, Is a Busy Man.........1199
East and West in Contrast................. 284
Editing a Motion Picture.................. 371
Exhibitors' Organization, New.............1354
Elvidge's, June, Clothes Club............. 459
Embargo on Films........................1671
Enterprise Optical Company's New Model. 943
Evolution of the Technical Man........... 388
Equitable Contract, An...................1967
Exchange's Bad Policy Hits Everybody....1883
Exchange Managers Call for Good Salesmen. 826
Exchanges, Will They Leave Washington?.. 936
Exhibitor's Backbone...................... 768
Exhibitor's Body, New, Planned..........1545
Exhibitors, Michigan, Moran Heads........ 70
Exhibitor's Mirror........................1508
Exhibitors to Hold Tri-State Meeting......1054
Exhibitors' Organizations, Meeting of Two.1417
Expected Happens in Chicago, The.........1665
Export and Import Buys Foreign Rights... 68
Exposition Starts with a Boom............ 615
Exposition, Seventh National Motion Picture.................................... 776
Exposition, Closing Days of Seventh National 938
Expressmen's Strike Nearly Ties Up Films. 984

F

Fairbanks, Douglas, Arrives on Broadway.1838
Falcon Features...........................1524
"Fall of the Romanoffs" to Show..........1206
Feltner, Tanya, Russian Actress...........1672
Few More of the Same Kind, A........... 769
F. I. L. M. Club Visits League............1824
Film Export Notes......................... 223
Film Building for Washington............. 802
Film Exchanges and Home Offices, Addresses of 1874
Film Fake, New, Uncovered in Kansas.... 621
Filming a News Event for the Screen..... 421
Film Merchant in Cossack Garb........... 226

15593

Films Chosen for Free Shows in Des Moines. 832
Fire Measure, Picture Men to Fight....... 675
Fire Code, Indianapolis, Agreement on.... 978
Fire Insurance Men to Argue for Sprinklers....1104
Fire Prevention, Terre Haute, A Model City.... 825
Fire Prevention Bureau in Indianapolis...1416
Fox Announces Plans for Year.......... 221
Fox Men Meet in Convention.......... 252
Fox Men Hold Convention.......... 433
Fox Fairy Tales..........1058
Fox Picture, The New.......... 804

G

General Adopts a "Little Man"..........1829
Getting Close to the Public.......... 424
Girard, Joseph, Butterfly Player..........1356
Glaring Flaws in Careless Direction........ 377
Glaum, Louise, Visits New York..........1981
Globe Film, Ltd., Establishes Offices......1729
Good and Better Times..........1191
Goodrich, Edna, Four Productions........1206
Going Into the Discard.......... 214
Goldwyn Signs Up Big Exhibitors.......... 439
Goldwyn Names Initial Productions.......... 442
Goldwyn Gets Beach Pictures.......... 937
Great Demand, The.......... 65
Great Doings in Canada..........1967
Greater Opportunities in Pictures.......... 425
Greater Scenario Department.......... 381
Griffith Returning..........1829
Gulfport's New Dixie Theater Sold.......... 282

H

Halifax Family Theater Plays Up Pictures.1724
Hart to Make Pictures for Artcraft........ 620
Hartman, Gretchen.......... 625
Hart Controversy Reaches Court.......... 918
Hart, Neal, Signs with Universal..........1206
Hart, Richard Bret..........1518
Hatrick, E. B., Promoted..........1360
Here We Are Again.......... 61
Herrington a Candidate for President..... 214
High-Class Exhibition.......... 912
Hiller, L. L.......... 442
Hobart to Write for Paramount..........1543
Hot Wave Stimulates Business in St. Louis. 500
Hopping to a Close-Up.......... 415
Houston's Hour of Terror..........1735
Horstmann Corrects Percy Wells..........1668
How Pictures Look to a Legionaire.......1838
Hubbell Returns from Three Years' Trip...1066
Humorists Visit Goldwyn Studio.......... 252
How I Came to Write Continuity.......... 493
How I Happened.......... 427

I

Ideals and Realities.......... 407
Ideas, A Few.......... 394
If.......... 430
Illinois League Entertains at Large Banquet 799
Important Plays for Billie Burke.......... 807
Ince Goes to Artcraft-Paramount.......... 216
Indiana Getting in Line.......... 917
Indian Notes..........1685
Inter-Ocean Ready for More Business...... 222
In the Interest of the Square Deal.......... 914
Intolerance of Certain Criticism of the Screen.......... 770
"Intolerance" for Picture Houses..........1993
Irwin Wins Suit for Services.......... 99
"Italian Battlefront" A Remarkable Film..1201
Italian Letter..........1383
Ivan to Feature Grace Valentine..........1225

J

"Jack and the Beanstalk" Opening.......... 800
"Jack and the Beanstalk" Pleases Boston..1877
Jewel Productions, Inc..........1206
Johnson, Julian, Joins Selznick.......... 251
Jolivet, Rita, in Lusitania Story.......... 923
Jose, Edward, Producer of "The Moth"..... 101

K

Kalem Arms Jersey Home Guard.......... 251
Kane with Selznick..........1192
Kansas City Exhibitors Face Strike.......1418
Katz, Herman, Paralta Treasurer.......... 89
Kellermann Film Makers Help Hospital...1248
Kentucky Exhibitors Respond to War Appeal..........1833
K-E-S-E Pittsburgh Exchange Grows.....1563
Kenyon, Doris, in Great White Trail....... 101
Kunsky Enterprises Move Into New Offices. 498

L

La Mont, Alice.......... 627
Lasky Returns from Visit to Coast..........1200
League Plans, Brandt Talks on.......... 917
League, Predicts Downfall of.......... 917
League Executive Committee Meets..1546, 1666
Lease Building to Write Scenarios.......... 225
Lederer, Gretchen.......... 439
Legitimate Players in the Films.......... 400
Leo Heads Fox Scenario Department...... 431
Leonhardt Now with Goldwyn.......... 437
Leslie's, Arthur, Book..........1686
Levine Representing Western Circuit....1974
Lewis, Sheldon, in "Hidden Hand".......... 621
Libman, Billy..........1066
Lincoln, E. K., Entertains the Press.......1544
"Little American" Protest in Minneapolis. 833
Little Picture Actress Saves Mother........1356
Loew Promises Beautiful Atlanta Theater.. 976
Loew to Open Theater in Chattanooga....1106
Loew Secures Two Big Ohio Theaters......1412
Lonergan, Lloyd, Retires..........1833
Look at Ourselves, Our Friends and Others.1509
Louisiana League Meeting.......... 624
Louisville Exhibitors at Odds with Union..1254
Louisville, War Film Prices in..........1730
Lucas Head of Atlanta-New Orleans Office. 838
Lust, Sidney B., Joins National State Rights Buyers..........1562

M

Mackenzie Returns to Astra-Pathe..........1202
Maher, Jim.......... 937
Make Pictures Just "Heart High".......... 376
Marines Have Official Cameraman.......... 64
Maritime Provinces League Election......1825
Maritime Provinces Convention..........1849
Marsh, Mae..........1679
Maryland Holds Special Meeting.......... 69
Maxwell, Joseph B., with Paralta..........1208
McConnell, Guy, with Wholesome Films...1057
McManus New Serial Manager of Paramount 771
Meighan Continues with Famous Players-Lasky..........1828
Membership of New Organization Increasing.......... 502
Memphis Mayor Closes Sunday Shows.....2032
Metro Yorke Company in New Quarters....1979
Mexico Picture Wild..........1989
Michigan Exhibitors' Meeting..........1824
Mill City Film Row Makes More Changes...1257
Miss Mollycoddle..........1820
Mitchell, Rhea, Joins Paralta..........1980
Momand Declares for New Organization...1054
Montgomery Has Fine New Theater.......... 282
Moore and Dean Open Big New Theater in Berkeley.......... 684
Moore, Colleen, Bluebirder..........1512
Moreno to Support Mrs. Castle.......... 221
Motion Picture Educator, by Rev. W. H. Jackson and Margaret I. MacDonald. 87, 247, 447, 631, 782, 924, 1065 1211, 1366, 1531, 1687, 1844, 1992
Motion Picture Engineers Meet.......... 801
Motion Picture Exhibitor..67, 218, 435, 623, 916, 1053, 1195, 1353, 1545, 1666, 1824, 1969
Motion Picture Photography, by Carl Louis Gregory, F. R. P. S...98, 238, 458, 646, 794, 934, 1074, 1222, 1377, 1542, 1698, 1854, 2002
Motion Pictures, How They Are Influencing Human Lives..........1194
Motion Pictures Mobilized for War.......... 918
Murray, Mae, Star of Bluebirds.......... 808
Mutual Film Catalog.......... 808
Musical Exhibits at the Exposition.......... 941
Music Copyright Question..........1973
Music for the Pictures, by Clarence E. Sinn 85, 230, 637, 1530, 1842, 1972
Music Tax Question, The..........1968
Music Tax, Calls for Funds to Fight.......1197
Muscovite Art Message Comes to America.. 243

N

N. A. M. P. I. Annual Meeting..........1052
N. A. M. P. I. Growing..........1198
N. A. M. P. I. By-Laws..........1348
N. A. M. P. I. Re-elects Brady..........1546
N. A. M. P. I. and League Get Together...1665
National Association Holds Special Meeting. 66
National Association Meets July 18........ 446
National Association Meeting.......... 800
Nashville Local Union Wins Concessions...1884
Nashville's Elite Opens as Feature House..1414
National State Rights Association Now?..1110
Navy, Asks Entertainment Appropriation for 114
Negatives, What of Your Old.......... 213
Negro Exodus, Effect on Picture Theaters.. 278
Newark Universal Makes Important Changes..........1561
New Art of the Motion Picture.......... 394
New Brunswick League Makes Good........ 272
New England, Flood Tide of Business in..2024
Newcastle's New Strand Makes Impression.. 120
New G. F. Manager in Albany.......... 848
New Orleans Lafayette Theater Shuts Down. 122
New Orleans Uptown Theater is Open.......1106
New Sales Manager for Select..........1991
New Theater Association in Northwest.....1569
Nielsen, Asta, in America..........1350
Nirdlinger Houses Secure First Run Paramounts.......... 498
Noble to Produce Independently.......... 100
No Cause for Alarm..........1191
No Such Animal as Monopoly..........1347
Notable Screen Development, A..........1191
Not an Imagination.......... 421
Not Under the Law..........1826

O

Observations..........1051
Observations by Man About Town....1210, 1528
Ocean View, Great Doings at..........1197
Ocean City, Big Round Up at..........1353
Ochs is Re-elected President of Exhibitors' League.......... 772
Ochs Statement Refuted..........1354
"Open Booking"—What Is It?..........1052
Ontario's New Theater Inspector Popular..1565
Organization, New, Files Articles.......... 125
Oregon, Distributors Lose Much Business in. 985
Orient, Big Possibility for Pictures in the..1357
Our Little Sister of the Screen.......... 387
Our Lost Opportunities.......... 60
Outlook, The.......... 212

P

Parcel Post Plans New Street Deliveries... 115
Parcel Post Not a Perfect Film Carrier....1409
Paramount-Artcraft Enters Portland, Ore.. 836
Paramount to Issue Serial.......... 66
Parker, Sir Gilbert, Guest of Commodore Blackton..........1830
Park, Ida May, Director.......... 222
Pathe Announces Work of Six Months..... 622
Pathe Folks Dine.......... 636
Percentage Basis and Average Exhibitor...1415
Percyval, T. Wigney..........1517
Pershing in France, Universal Shows...... 217
Petrova Has Own Company..........1203
Pettijohn Enthused..........1825
Peyton, Larry, of "The Red Ace"..........1676
Philadelphia Auditorium Takes on Beauty.1251
Photodrama, A New Art.......... 374
Photodramatic Writing, Development of... 393
Photodrome's Lobby Display Attracts Trade. 828
Photoplayhouse Construction.......... 922
Photoplaywright, The, by Epes Winthrop Sargent.....94, 234, 454, 642, 790, 930, 1070, 1218, 1372, 1537, 1694, 1849, 1998
Pickford, Mary, Starts Ambulance Unit... 650
Picture Men Going to Washington.......... 546
Pittsburgh's Grand, New House on Site of.. 827
Playing Pictures Difficult.......... 418
Plea for the Art World.......... 368
Polly Gets a Great Reception..........1975
Popular Picture Personalities..........90, 229, 450, 786, 1529, 1690, 1994
Portland Exhibitors Do Exchange Work...1421
Portland, Ore., Coming Back as Film Center.......... 126
Portaind, Ore., Exchange Prosperous......1890
Portland, Suburban Theaters Plan Raises in.1574
Portland, New Demands by Exchanges.....1737
Powell, David..........1203
Power, Nicholas, Company Wins Suit......1352
President, Westphal Impersonates.......... 101
President Wilson Calls Upon Film Industry. 217
Presentation, Not Exhibition..........1346
Price for Special Film, What Is Best....... 830
Producers' Employment Bureau..........1974
Producer, Have a Conscience.......... 469
Progress of Art in Pictures.......... 363
Prompt Rebuilding of Eastern Studio.......1675
Projection Department, by F. H. Richardson..........95, 235, 455, 643, 791, 931, 1071, 1219, 1373, 1538, 1695, 1850, 1999
Public, Exhibitor and Star.......... 429

Q

Quality, Importance of.......... 460

R

Ramseyer, Samuel E.......... 462
Raver Resigns as Art Dramas Head.........1518
Rembush Indorsed for League Chief........ 435
Red Cross Fund, Theaters Big Factors for.. 116
Red Cross Booth Popular with Players.... 219
Reel Fellows Ball at the Hotel Morrison... 942
Reviews Both Grave and Humorous........ 915
Richardson Riding Eastward.......... 244
Richardson on the Homestretch.......... 443
Richardson Reaches Old Home Town..... 647
Richardson on the Last Lap.......... 779
Richardson Still on That Last Lap......... 919
Richardson Has Busy Week in Chicago.....1059
Richardson Back on the Job Again..........1207
Rich, Vivian, with Universal..........1686
Ritchey, William N., Writing for Pathe.... 249
Roll of Honor..........433 807, 1078, 1224, 1350, 1512, 1676
Roosevelt, Theodore, American.......... 62
Rosenbluh, Louis, Comes Back..........1673
Rothapfel Talks to Screeners.......... 434
Royster Writes of Conditions in South.....1196
Russia a Profitable Field..........1991

S

Sanderson, Julia..........1198
Sane Business Acumen..........1966
San Francisco, Fine New Theater in.......1249
San Francisco Theaters Revise Prices......1572
Sargent Takes to Water..........1201
Scenario of Today, The.......... 406
Scenic Side of the Photodrama.......... 374
Schlesinger Troubles by Re-Issues..........1057
Screen Club Will Hold First Reel.......... 433
Screencraft Titles.......... 372
Screened Novels, Success of.......... 398
Screener's First Reel, Hitchcock Presides at. 915
Screeners to Put On Minstrel Show........ 630
Screen Photography, Difficulties of.......... 393
Seattle Exchanges Troubled by Strike......1258
Seattle Exhibitors Find Second Runs Pay..1420
Second Runs, Majestic Institutes Campaign for.......... 678
Selznick on Tour..........1674
Sennett Withdraws from Triangle.......... 63
Sennett, Mack, Off for Pacific Coast....... 437
Sheldon, James M..........1057
Sherman Dines Trade Journalists.......... 622
Show Our Spirit.......... 616
Sherrill, William, Talks.......... 469
Sherrill Talks of His Coming Picture.....1361
Sherry, William M., Signs Big Contract... 807
Shipman, Nell, Returns from West Indies.. 99
Short, Florence, in Metro's "Nobody"......1699
Should "Honor" Funkhouser..........1663
Simplicity and Impressionability.......... 380
Sing Singers Loudly Applaud "Polly".....1828
Smiling Jimmy Kelly Goes A-Fishing..... 442
Slides, Patrons Complain of Too Many.... 494
Soldiers, Goldwyn Gives Pictures to....... 65
Soldiers in France, Offer Films to..........1669
Some Men and Women Who Direct......... 422
Some Good Stunts in Equipment..........1982
Southerners Looking for Ad. Solicitor.....1058
Sovereign Voice of the American People... 614
Specialization the Keynote of Success....... 416
Special Pictures Aid Prices—A Discussion.. 279
Spokane, Organizing Producing Company in.1573

Strand to Give Daily Concerts..............1359
Stanley Theater Organization Has Picnic..1725
State Rights Department, by Ben H. Grimm 102, 259, 479, 659, 815, 959, 1088, 1236, 1391, 1547, 1710, 1863, 2013.
Storey, Edith, Goes to Metro................ 63
Still, The All Important..................... 372
Story, The.................................. 411
Strand's Opening Picture Event in South.. 673
Study Production to Improve.............. 367
Summer Musings............................1347
Sunday Shows, Adopts Resolution Endorsing 676
Sunday Shows Expected in Forth Worth....20 6
Sunday Shows, Theaters Near Camps Expect.1562
Sunday Theaters Troubled by Butcher Strike...............................1882
Sunday Show Freedom, Fight For in Arkansas................................ 834
Sunday Show Charities in Indianapolis....1256
Sunday Closing, Iowa Blue Laws Wait for Supreme Court......................... 282
Sunday Closing Again Stirs Kentucky..... 831
Sunday Opening, Chattanooga Shows....... 495
Sunday Shows, Charity Collections Difficult. 280

T

Takes Show on Motor Truck from Town to Town.................................... 276
Talmadge, Norma, a Modern Female...... 390
Tanquay, Eva, Comes to Screen........... 249
Tapping the Thought Wireless............ 409
Tax, War, Finance Committee Reports on..1196
Tax, Senate Gets General Revenue Bill.... 432
Tax, British, Hits Cheap Seat Hardest..... 224
Tax, License Discussion in Boston........1408
Tax, Fluke Law in North Carolina Holds.. 501
Tax, Halifax Loses Tax to Province....... 972
Tax, Pittsburgh Revises Picture Theater...1411
Tax, Toronto Needs Money; May Tax Theaters.................................... 277
Taxes, Federal, Amount from Theaters....2027
Tay Pay Talks of Film Censorship.......... 215
Tell, Olive.................................1518
Tennessee Plans for National Theater Day. 838
Thanhouser Will Continue Trade Showings. 441
Theater, Why Turn Into a Lecture Room?.. 214
Thrills in Serial Making.................... 423
Through the Periscope...................... 913
Timely Thoughts............................1663
Toronto Theaters—What They Do in Summer....................................... 277
Toronto Operators Win Wage Demand...... 829
Toronto Theaters Plan for Big Fair........1105
Toronto, Fine Pictures for Visitors to.....1413
Traveling Cameraman Gets Thrills........1832
Tree, Sir Herbert, and the Screen.......... 430
Trials of the Cameraman.................... 391
Triangle Denied Preliminary Injunction....1079
Triangle to Distribute Paralta Plays........ 441
Triangle to Produce Plays Abroad.........1080
Trigger Will Resign.......................1196
Trigger Resigns............................1355
Triumph for Decency.......................1348
Trouble Is, The............................. 399
Twin City Film Men Enjoy Big Picnic.....1,33
Two Unlovely Black Eyes..................1190

U

Universal Increases Forces.................1827
Universal's New Service Department.......1202
Universal Gets Government Contract.......1674

V

Vancouver Exhibitors Face Double Problem. 127
Vancouver Exchangemen Form Organization.................................... 273
Vancouver Operators Plead for More Wages.1259
Value of Popular Shows to Community Business....................................1108
Variety is the Spice of Picture Life......... 410
Varner on Job for Good of Exhibitors....... 974
Varner, What He Has Done for Exhibitors.1053
Varner, Henry B., in New York............1545
Viewpoint of the Actress.................... 418
Vincent, James, Director of "The Hidden Hand"....................................1380
Vitagraph Seeks Injunction.................1835

W

Walthall to Have His Own Company.......1544
War Preparations, Pictures Aiding.......... 504
War Time Pictures.......................... 769
War and Canadian Picture Business........ 977
War and Exports............................1988
War, Motion Picture Industry in the.......1193
War, Moving Picture's Part in the.........1359
War Tax Bill Passes Senate................1971
Washington Exchanges to Have Building.. 497
Washington's Metropolitan Theater Begun. 975
Washington Film Building Discussed.......1056
Washington Exchanges at Tri-State Show..1102
Washington, D. C., Rialto to be Built......1252
Watkins, William J., Dead..................1510
Weber, Harry...............................1079
Weekly News Reel, The...................... 419
Wells and Pettijohn in New York...........1055
War Cameraman's Kit.......................1673
Whartons Open Offices in New York....... 470
What Is Photoplay?......................... 269
Whitaker, Vivian, to Open Selznick Office..1252
Why Be a Wolf? Asks Nat Brown..........1670
Why Not Classify the Moving Picture?.... 410
Willetts, Gilson, with Pathe................1829
Wilmington, N. C., 5-cent House Charges 10.1726
With Art as Her Handmaiden............... 383
Wolfberg, Harris P.......................... 781
Wong, Marion E., Chinese Film Producer.. 63
Woods Engaged by Famous Players-Lasky. 625
Works Out Regular Schedule for Road Trip.......................................1258
World Players Like Outdoor Stage.........1204
Writing Railroad Thrillers.................. 402
Wrong Economy Will Spoil Exhibitor's Bit. 828

Y

Yankee Plays for the World................1361
Young, Clara Kimball, New Company Announced.................................... 66
Young, Miss, Getting Ready to Produce.... 228
Young, Miss, Makes Answer to Selznick.... 432
Young, Clara Kimball, Discusses Picture Art 461

Z

Zanft, John, Managing Director............ 226
Ziegfeld Starts for El Paso................1076
Zittel to Manage International............1827

Index to Reviews, Comments, and Stories of the Films

Appended is a list of subjects covered by our reviews and comments and the synposes furnished by the manufacturers released for the three months ending September 30, 1917. This list of releases with dates is as accurate as it is possible to make it with the information that we have received from the companies whose productions are included. Should any of our readers detect errors, we shall be pleased to have our attention called to them so that we may correct our card index. The letter before the folio indicates the page where the review, comment, or synopsis can be found. "R" stands for review; "C" for comment; and "S" for synopsis. Where reference letter is omitted to either review or comment it signifies that none was published, and the omission of reference letter "S" indicates that synopsis was not furnished by the manufacturer. Of the later releases where any or all reference letters are omitted it may be said that the missing information, or part of it, will probably be published in the next volume.

(N. B.)—Synopses, comments, or reviews of episodes of serials or series, are indexed in connection with general title of such serial or series and not under title of each episode. Date shown for Pathe and Universal subjects indicates the week during which they were released.

A

Air Peril, The (No. 3, of The Seven Pearls) (2 parts) (Pathe-Astra)—Sept. 30.
Aired in Court (Triangle Komedy)—July 1; C-959.
Alabaster Box, An (5 parts) (Greater Vitagraph)—Sept. 10; S-1898; R-1859; C-2010.
Aladdin's Other Lamp (5 parts) (Metro)—June 25; C-1086; R-1082.
Alaska Wonders in Motion No. 1 (Educational Films Corp.)—June 6.
Alaska Wonders in Motion No. 2 (Educational Films Corp.)—June 27; R-247.
Alaska Wonders in Motion No. 3 (Educational Films Corp.)—July 18; R-1687.
Alaska Wonders in Motion No. 4 (Educational Films Corp.)—Aug. 8; R-1065.
Algeria, Old and New, and Cartoon Comedy (Universal-Powers)—Aug. 13; S-1115.
All Is Not Gold That Glitters (Cartoon) and Rebuilding America's Merchant Marine (Pathe-International)—June 24.
Alma, Where Do You Live? (6 parts) (Newfields Producing Corp.)—July; C-814; R-810.
Almost a Scandal (Christie)—July 2; R-1084.
Amazons, The (5 parts) (Paramount)—Aug. 5; C-1086; R-1084.
Ambassador's Diamond (No. 2 of Ultus) (3 parts) (Gaumont).
America's Greatest Wonder (On Conquest Program No. 10) (George Kleine)—Sept. 15.
America's Merchant Marine, Rebuilding (and Cartoon Comedy) (Pathe-International)—June 24; C-81.
American Girl Series (The Ghost of the Desert) (2 parts) (General Film-Kalem)—S-986; C-477.
American War News Weekly No. 9 (Cinema War News Syndicate)—July 1.
American War News Weekly No. 10 (Cinema War News Syndicate)—July 8.
American War News Weekly No. 11 (Cinema War News Syndicate)—July 15.
American War News Weekly No. 12 (Cinema War News Syndicate)—July 22.
American War News Weekly No. 13 (Cinema War News Syndicate)—July 29.
American War News Weekly No. 14 (Cinema War News Syndicate)—Aug. 4.
American War News Weekly No. 15 (Cinema War News Syndicate)—Aug. 11.
American War News Weekly No. 16 (Cinema War News Syndicate)—Aug. 18.
American War News Weekly No 17 (Cinema War News Syndicate)—Aug. 25.
American War News Weekly No. 18 (Cinema War News Syndicate)—Sept. 1.
American War News Weekly No. 19 (Cinema War News Syndicate)—Sept. 8.
American War News Weekly No. 20 (Cinema War News Syndicate)—Sept. 15.
American War News Weekly No. 21 (Cinema War News Syndicate)—Sept. 22.
Angel Factory, The (5 parts) (Pathe-Astra)—Sept. 16; S-1900; C-1861; R-1855.
Angel of Poverty Row, The (General Film-Selig).
Angling for Trout (On Conquest Program No. 10) (George Kleine-Edison)—Sept. 15.
Animals in Winter (Chapter of Living Book of Nature Series) (Educational—Ditmars)—Aug. 13.
Animals of Australia (Chapter of Living Book of Nature) (Educational-Ditmars)—Sept. 10.
Animated Weekly No. 77 (Universal)—June 20; S-133; C-257.
Animated Weekly No. 78 (Universal)—June 27; S-843.
Animated Weekly (Pershing Special) (Universal)—June 29; C-257.
Animated Weekly No. 79 (Universal)—July 2; S-843; C-478.
Animated Weekly No. 80 (Universal)—July 9; S-843; C-814.
Animated Weekly No. 81 (Universal)—July 16; S-988; C-959.
Animated Weekly No. 82 (Universal)—July 25; C-1087; R-959.
Animated Weekly No. 83 (Universal)—Aug. 2; S-1115; C-1235.
Animated Weekly No. 84 (Universal)—Aug. 9; S-1263.
Animated Weekly No. 85 (Universal)—Aug. 16; S-1426; C-1526.
Animated Weekly No. 86 (Universal)—Aug. 23; S-1576; C-1709.
Animated Weekly No. 87 (Universal)—Aug. 30; S-1741; C-1861.
Animated Weekly No. 88 (Universal)—Sept. 6; S-1891; C-2011.
Animated Weekly No. 89 (Universal)—Sept. 13; S-2045.
Animated Weekly No. 90 (Universal)—Sept. 20.
Animated Weekly No. 91 (Universal)—Sept. 27.
Are Actors People? (General Film-Jaxon).
Arizona, Grand Canyon of (On Conquest Program No. 6) (K-E-S-E-Edison)—Aug. 18.
Arrayed With the Enemy (Episode of the Further Adventures of Stingaree) (2 parts) General Film-Kalem).
At Bay (No. 14 of "The Gray Grost") (2 parts) Universal)—Oct. 1.
At First Sight (5 parts) (Paramount-Famous Players)—July 2; S-134; C-82; R-78.
Athlete, What Form Means to an (On Conquest Program No. 2) (K-E-S-E-Edison)—July 21.
At the Sign of the Kangaroo (Episode of the Further Adventures of Stingaree) (2 parts) (General Film-Kalem).

Attorney's Affair, An (General Film-Sparkle)—S-1114.
Auto Intoxication (Paramount-Black Diamond)—July 25.
Automaniacs 2 parts) (Century Comedies)—Oct. 1; Rev-253.
Automobile Owner Gets Acquainted With His Automobile (Cameragraph)—June; R-88.
Awakening of Ruth (5 parts) (K-E-S-E-Edison)—Sept. 17; R-2008.

B

Babbling Tongues (6 parts) (Ivan Film Productions)—Augst; S-1434; C-1389; R-1384.
Babies of the Farm (Chapter of Living Book of Nature) (Educational-Ditmars)—June 25.
Bab, the Fixer (5 parts) (Mutual Star-Horkheimer)—Aug. 13; S-1117; C-1234; R-1230.
Bab's Diary (5 parts) (Paramount)—Sept. 24.
Baby Mine (6 parts) (Goldwyn Pictures Corp.)—Sept. 23.
Backward Sons and Forward Daughters (2 parts) (Universal-L-KO)—Sept. 3; S-1743; C-1526.
Back to the Kitchen (Universal-Joker)—Aug. 13; S-1115; C-1087.
Baggage Man, The (General Film-Jaxon)—S-1261.
Balloonatics (2 parts) (Century Comedy)—Sept. 1; R-76.
Bananas and Cocoanuts, Gathering (On Conquest Program No. 3) (K-E-S-E-Edison)—July 30; C-1234.
Bandit's Double, The (5 parts) (Greater Vitagraph)—Sept. 24.
Bangs Renigs (General Film-Sparkle).
Bank Mystery, The (No. 1 of the Gray Ghost) (2 parts) (Universal Special)—July 1.
Barbary Sheep (5 parts) (Artcraft Pictures Corp); Sept. 10; C-2010; R-2004.
Barker, The (5 parts) (K-E-S-E-Selig)—Aug. 13; S-1265; C-1234; R-1230.
Bathtub Bandit, The (General Film-Kalem).
Bathtub Marriage, A (General Film-Ray)—S-1261.
Battling Bellboy (Universal-Joker)—July 30; S-843; C-814.
Beach Nuts (Mutual-Cub)—Aug. 16; S-1116; C-1525.
Beautiful Imposter, The (2 parts) (Universal-Star Featurette)—July 25; S-689; C-658.
Bees, All About (Brind Educational)—September; R-1532.
Bees, Getting Acquainted With (On Conquest Program No. 11) (George Kleine-Edison)—Sept. 22.
Behind the Map (Universal-Joker)—Aug. 20; S-1263; C-1235.
Behind the Mask (5 parts) (Art Dramas-U. S. Amusement)—Sept. 3; C-2010; R-2005.
Belle of the Season, The (5 parts) (Metro)—July 25.
Beloved Adventuress, The (5 parts) (World Film)—July 16; S-540; C-478; R-472.
Bertie's Bath (General Film-Sparkle).
Betrayed (5 parts) (Fox Film Corp.)—Sept. 2; S-1746; C-1707; R-1700.
Betsy Ross (5 parts) (World Film)—Sept. 10; S-1750; R-1859; C-2012.
Betty, Be Good (5 parts) (Mutual Star-Horkheimer)—July 16; S-536; C-657; R-656.
Between Man and Beast (2 parts) (General Film-Selig)—S-1575.
Bill and the Big Stick (On Conquest Program No. 3) (K-E-S-E-Edison)—July 28; C-1234.
Big Timber (5 parts) (Paramount-Morosco)—July 5; S-295.
Bing! Bang! (2 parts) (Foxfilm Comedy)—July 9.
Biography of a Stag (Chapter of Living Book of Nature) (Educational-Ditmars)—July 9.
Birds of a Far-Off Sea (On Conquest Program No. 5) (K-E-S-E-Edison)—Aug. 11.
Bit of Life, A (Goldwin Features)—July.
Blackboard and Blackmail (2 parts) (Universal-L-KO)—July 30; S-842; C-814.
Blind Fiddler, The (On Conquest Program No. 8) (K-E-S-E-Edison)—Sept. 1.
Blind Man's Holiday (4 parts) (General Film-Broadway Star)—C-2010; S-2042.
Blood of His Fathers (5 parts) (Art Dramas-Horsley)—Sept. 10.
Blood Will Tell (Metro-Rolma)—July 16.
Boasts and Boldness (Greater Vitagraph)—August; C-1086.
Bobby, Boy Scout (Greater Vitagraph)—Aug. 6; S-1430; C-958.
Bobby, Movie Director (Greater Vitagraph)—Aug. 13; S-1431; C-813.
Bobby, Pacifist (Greater Vitagraph)—Aug. 27; S-1431; C-1234.
Bobby, Philanthropist (Greater Vitagraph)—Aug. 20; S-1431; C-1086.
Bobby's Bravery (Greater Vitagraph)—August; S-1431; C-1234.
Bobby's Secret (Greater Vitagraph)—C-1861.
Bombs and Bandits (2 parts) (Universal-L-KO)—July 2; S-286; C-1087.
Bond of Fear (5 parts) (Triangle)—C-2011; R-2007.
Boot and the Loot, The (General Film-Kalem)—C-477; C-2010; R-2007.
Borrowed Identity (No. 3 of the Fatal Ring) (2 parts) (Pathe-Astra)—July 22.
Borrowed Plumage (5 parts) (Triangle)—July 29; S-1126; C-258; R-255.
Boulevard Speed Hounds, The (Universal-Nestor)—Sept. 10; S-1742; C-1708.
Bow String, The (No. 2 of the Seven Pearls) (Pathe-Astra)—Sept. 23.
Box Car Bill Falls in Luck (Cartoon) and In The Heart of India (Universal-Powers)—July 16; S-534.
Boy Who Cried Wolf (On Conquest Program No. 4) (K-E-S-E-Edison)—Aug. 4.
Bragg's Little Poker Game (General Film-Sparkle)—S-1575.
Brand of Satan, The (5 parts) (World Film)—July 9; S-295; C-258; R-255.
Brass Girl, The (2 parts) (Universal-Victor)—Aug. 13; S-1116; C-1087.
Bride's Silence, The (5 parts) (Mutual Star)—Sept. 10; S-1744; C-1708; R-1705.
Bringing Up Father (Cartoon) and Sardine Fisheries at Monterey (Pathe-International)—Aug. 12; C-1234.
Bridge of Fancy, The (Episode of Do Children Count? Series) (2 parts) (K-E-S-E-Essanay)—Aug. 15.
Broadway, Arizona (5 parts) (Triangle)—Sept. 30.
Brook, The (On Conquest Program No. 8) (K-E-S-E-Edison)—Sept. 1.
Bunked and Paid For (Filmcraft Corp.)—C-1087.
Bush Leaguer, The (General Film-Selig)—S-986; C-958.
Bushranger's Strategy, A (Episode of the Further Adventures of Stingaree) (2 parts) General Film-Kalem).
Busting Into Society (Universal-Joker)—Aug. 27; S-1425; C-1390.
Butterflies, Mounting (Chapter of Living Book of Nature) (Educational-Ditmars)—Aug. 6.
By Right of Possession (5 parts) (Greater Vitagraph)—July 30; S-992; C-958; R-955.

C

California, How Wheat Is Harvested (Paramount-Burton Holmes)—July 2.
Camille (8 parts) (Fox-Standard Pictures)—Sept. 30.
Camping (Paramount-Klever Komedy)—Sept. 10; S-2048.
Candy Jag, The (General Film-Ray)—S-285.
Canning the Cannibal King (Universal-Joker)—July 25; S-690; C-658.
Captain Kiddo (5 parts) (Pathe-Lasalida)—Aug. 5; S-989; C-959; R-953.
Captains of Tomorrow (On Conquest Program No. 1) (K-E-S-E-Edison)—July 14.
Car of Chance, The (Bluebird)—July 9; S-538; C-477; R-474.
Casey the Fireman (General Film-Ray)—S-130.
Caste (5 parts) (Greater Vitagraph)—July 2—S-929; R-253.
Caught in the Act (2 parts) (Universal-Victor)—July 23; S-689; C-658.
Caught in the End (Triangle Komedy)—Sept. 30.
Caught in the Web (No. 7 of the Gray Ghost) (2 parts) (Universal Special)Aug. 6.
Ceylon, Seeing, With Hy. Mayer (Universal-Powers)—Aug. 6; S-988.
Champion of the Law (Episode of the Further Adventures of Stingaree) (2 parts) (General Film-Kalem).
Champion Baby, The (On Conquest Program No. 12) (George Kleine-Edison)—Sept. 29.
Character As Revealed in the Face (Terry Human Interest Reel No. 1) (A. Kay Co.)—July.
Character as Revealed in the Eyes (Terry Human Interest No. 2 (A. Kay Co.)—July; C-658; R-447.
Charity Castle (5 parts) (Mutual Star American)—Sept. 3; S-1576; C-1708; R-1705.
Charmer, The (5 parts) (Bluebird)—Aug. 27; S-1580; C-1525; R-1522.
Cheating His Wife (General Film-Ray)—S-1114; C-958.
Checkmate (General Film-Selig—S-532.
Cheyenne's Pal (2 parts) (Universal Star Featurette)—Aug. 13; C-1087.
China Awakened (Universal-Powers)—July 2; S-131.
China, Canton and Shanghai (Paramount-Burton Holmes)—Sept. 17.
China, Hong Kong and Pearl River (Paramount-Burton Holmes—Sept. 10; R-1844.
China, Picturesque Peking (Paramount-Burton Holmes)—Sept. 24.
China and the Chinese, No. 1 (Educational Films Corp.)—R-87.
China and the Chinese, No. 2 (Educational Films Corp.)—R-447.
China and the Chinese, No. 3 (Educational Films Corp.)—July 11; R-783.
China and the Chinese, No. 4 (Educational Films Corp.)—Aug. 1.
China, Picturesque Peking (Paramount-Burton Holmes)—Sept. 24.
Chumps and Chances (Greater Vitagraph)—August; C-1389.
Chris and The Wonderful Lamp (On Conquest Program No. 1) (K-E-S-E-Edison)—July 14.
Cigarette Girl, The (5 parts) (Pathe-Gold Rooster)—July 8; S-296.
Cine Topics No. 1 (Inter-Allied Films)—July 14.
Cine Topics No. 2 (Inter-Allied Films)—July 21.
Cinderella Husband, The (Paramount-Klever)—Aug. 27; C-1708; R-1705.
Circus Sarah (Universal-Joker)—Sept. 17; S-1892; C-1861.
Clean Up, The (5 parts) (Bluebird)—Aug. 5; S-1120; C-1086; R-1082.
Clever Dummy, A (2 parts) (Triangle-Keystone)—July 15.
Climber, The (4 parts) (General Film-Falcon)—S-2042.
Clodhopper, The (5 parts) (Triangle-Ince)—June 17; S-134; C-82; R-80.
Close to Nature (5 parts) (Paramount)—Aug. 26.
Collectors, The (General Film-Jaxon)—S-2042.
Col. Peppers Mobilized Farm (Cartoon, and Home Life of the Spider) (Universal-Powers)—Aug. 20.
Colorado, Near Pike's Peak (No. 20 of Know America) (Pathe-Combitone)—Aug. 26.
Colorado's Scenic Wonders (No. 22 of Know America) (Pathe-Combitone)—Sept. 9.
Colorado, Southern (No. 19 of Know America) (Pathe-Combitone)—Aug. 12.
Come Through (7 parts) (Jewel Productions, Inc.)—July; C-82; R-78.
Commuting (Paramount-Klever Komedy)—June 18; C-257.
Coming Out of Maggie (2 parts) (General Film-Broadway Star)—S-986; C-958; R-953.
Conqueror, The (10 parts) (Fox Standard)—Sept. 16; C-2010; R-2006.
Conquest Program No. 1 (7 parts) (Subjects: Chris and The Wonderful Lamp; Luck of Roaring Camp; Skylarking on Skis; He Couldn't Get Up in the Morning; Captains of Tomorrow) (K-E-S-E-Edison)—July 14; S-540; C-477; R-476.
Conquest Program No. 2 (7 parts) (Subjects: Knights of the Square Table; Farmer Alfalfa and His Wayward Pup; Your Flag and My Flag; Making of 100-ton Guns; What Form Means to an Athlete; Story of the Willow Plate) (K-E-S-E-Edison)—July 21; S-849.
Conquest Program No. 3 (7 parts) (Subjects: Bill and the Big Stick· Two Kentucky Boys; Climbing Mt. Washington; Gathering Bananas and Cocoanuts) (K-E-S-E-Edison)—July 28; S-850.
Conquest Program No. 4 (7 parts) (Subjects: The Half-Back; Boy Who Cried Wolf; Playing in Florida; Joy Riders of the Ocean, and Loves Lavoratory) (K-E-S-E Edison)—Aug. 4; S-993; R-1232.
Conquest Program No. 5 (7 parts) (Subjects: The Little Chevalier; Birds of a Far-off Sea; A Vanishing Race; Soldiers of the Sea; Gold and Diamond Mines of South Africa; The Dinosaur and the Baboon) (K-E-S-E-Edison)—Aug. 11; S-1122; C-1389.
Conquest Program No. 6 (7 parts) (Subjects: The Customary Two Weeks; Story of Plymouth Rock; Grand Canons of Arizona; The Four R's; Nature's Perfect Thread; The Magic of Spring) (K-E-S-E-Edison)—Aug. 18—S-1268; C-1707; R-1702.
Conquest Program No. 7 (7 parts) (Subjects: T. Haviland Hicks, Freshman; Gallegher; Young Salts; The Holy Land; Turning Out Silver Bullets) (K-E-S-E-Edison)—Aug. 25; S-1428.
Conquest Program No. 8 (7 parts) (Subjects: Princess' Necklace; The Puzzling Billboard; In Old England; The Brook Woodcraft for Boys; Shipping Live Fish; The Blind Fiddler) (K-E-S-E-Edison)—Sept. 1; S-1583; C-2010; R-2007.
Conquest Program No. 9 (7 parts) (Subjects: Quaint Provincetown, Cape Cod, Mass.; Little Red Riding Hood; Kidnapped; Microscopic Pond Life; Friends, Romans and Leo) (George Kleine-Edison)—Sept. 8.
Conquest Program No. 10 (7 parts) (Subjects: Pied Piper of Hamelin; Angling for Trout; America's Greatest Wonder; Your Obedient Servant; Raising Ostriches in South Africa; A Duke for a Day) (George Kleine-Edison)—Sept. 15.
Conquest Program No. 11 (7 parts) (Subjects: Man Triumph Over the Mighty Forest; Getting Acquainted with Bees; An Ocean Recluse; The Story That the Keg Told Me; Curious Scenes in Far-Off India; Wild Arnica) (George Kleine-Edison)—Sept. 22.
Conquest Program No. 12 (7 parts) (Subjects: Paul Revere's Ride; One Kind of Wireless; Putting the Bee in Herbert; The Healthiest Spot in India; The Champion Baby) (George Kleine-Edison)—Sept. 29.
Conscience (5 parts) (Fox Film Corp.)—Sept. 30.
Contented Woman, A (2 parts) (K-E-S-E-Selig)—Sept. 17.
Convert of the North, The (General Film-Selig).
Cook of Canyon Camp, The (5 parts) (Paramount-Morosco)—July 19; S-697; C-657; R-653.
Corner in Smiths, A (2 parts) (Gen. Film-S&A-Black Cat)—S-286.
Corruption (6 parts) (Sherman Pictures Corp.)—July; R-475.
Coughing Higgins (General Film-Ray)—C-81.
Counting 'Em Up (General Film-Jaxon)—S-1114.
Countess Charming (5 parts) (Paramount)—Sept. 24.
Crazy By Proxy (Christie)—C-2010; R-2006.
Crazy Catastrophe, A (Cartoon) (Pathe-International)—Aug. 5; C-814.

Crushing Walls (No. 2 of the Fatal Ring) (2 parts) (Pathe-Astra)—July 15.
Crystal Gazer, The (5 parts) (Paramount-Lasky)—July 30; S-1117; C-1086; R-1081.
Crystals in Formation (On Conquest Program No. 4) (K-E-S-E-Edison)—Aug. 4.
Cupid's Rival (2 parts) (King Bee Film Corp.)—July 1; C-81.
Curse of a Flirting Heart, The (Universal-Victor)—Sept. 3; C-1526; S-1577.
Curse of a Flirting Heart, The (Universal Victor)—Sept. 3; S-1577; C-1526.
Customary Two Weeks (On Conquest Program No. 6) (K-E-S-E-Edison)—Aug. 18.

D

Danger Underground (No. 5 of the Fatal Ring) (2 parts) (Pathe-Astra)—Aug. 5.
Dangers of a Bride (2 parts) (Triangle-Mack Sennett-Keystone)—July 1; C-478; R-475.
Daredevil Dan (Universal-Victor)—July 2; S-131; C-82.
Daredevil Deeds of Motion Picture Artists (National Association)—R-1351.
Dark Deed, A (Universal-Nestor)—July 18; S-534; C-478.
Dark Room Secret, A (Triangle-Komedy)—Sept. 9.
Daughter of the Southland (2 parts) (General Film-Selig)—S-842; C-813.
Defeat of the City, The (4 parts) (General Film-Broadway Star)—S-1575; C-1525; R-1523.
Deepening Degradation (No. 9 of the Neglected Wife) (2 parts) (Pathe-Balboa)—July 8.
Departmental Case, A (2 parts) (General Film-Broadway Star)—S-532.
Der Captain Discovers the North Pole (Cartoon) and Nippon's Natural Glories (Pathe-International)—July 8.
Desperate Chance, The (No. 12 of the Fatal Ring) (2 parts) (Pathe-Astra)—Sept. 23.
Desperation (No. 14 of the Neglected Wife) (2 parts) (Pathe-Balboa)—Aug. 12.
Destroyed Documents, The (No. 2 of the Lost Express) (2 parts) (Mutual-Signal)—Sept. 24.
Devil Dodger (5 parts) (Triangle)—Sept. 23.
Deviled Crabs (General Film-Jaxon).
Dice of Death, The (No. 9 of the Fatal Ring) (2 parts) (Pathe-Astra)—Sept. 2.
Dinosaur and the Baboon (On Conquest Program No. 5) (K-E-S-E-Edison)—Aug. 11.
Dipper, The (Filmcraft Corp.)—C-1087.
Broadway Star)—S-1261; C-1234; R-1232.
Divorcee, The (5 parts) (Greater Vitagraph)—Aug. 27; S-1582; C-1525; R-1520.
Divorce Game, The (5 parts) (World Film)—June 25; S-135.
Do Children Count? Series (The Yellow Umbrella) (2 parts) (K-E-S-E-Essanay)—June 27; C-257; R-256.
Do Children Count? Series (A Place in the Sun) (2 parts) (K-E-S-E-Essanay)—July 4; S-137; C-477; R-473.
Do Children Count? Series (Where Is My Mother?) (2 parts) (K-E-S-E-Essanay)—S-292; C-958; R-955.
Do Children Count? Series (Where Is My Weeps) (2 parts) (K-E-S-E-Essanay)—July 18; S-542; C-958; R-1081.
Do Children Count? Series (The Uneven Road) (2 parts) (K-E-S-E-Essanay)—July 25; S-695; C-958; R-1085.
Do Children Count? Series (The Season of Childhood) (K-E-S-E-Essanay)—Aug. 1; S-849.
Do Children Count? Series (The Little White Girl) (K-E-S-E-Essanay)—Aug. 8; S-1124; C-1234; R-1232.
Do Children Count? Series (The Bridge of Fancy) (2 parts) (K-E-S-E-Essanay)—Aug. 15; S-1124; C-1389; R-1385.
Do Children Count? Series (The Kingdom of Hope) (2 parts) (K-E-S-E-Essanay)—Aug. 22; S-1265; C-1708.
Dog Catcher's Love (2 parts) (Triangle-Mack Sennett-Keystone)—June 24; S-134; C-82; R-80.
Dog in the Manger, A (2 parts) (K-E-S-E-Selig)—Aug. 6; S-1124; C-1525.
Doing His Bit (Cartoon) and Algeria, Old and New (Universal-Powers)—Aug. 13.
Dolly Doings (Mo-Toy Dolls) (Peter Pan Film Corp.)—July.
Domestic Hound, A (2 parts) (Foxfilm Comedy)—Aug. 18; S-1430; C-1707.
Don't Lose Your Coat (2 parts) (Gen. Film-S&A-Black Cat)—S-1575; C-1389.
Double Deception, A (Episode of the Further Adventures of Stingaree) (2 parts) (General Film-Kalem).
Double Floor, The (No. 8 of the Gray Grost) (2 parts) (Universal Special)—Aug. 20.
Double Standard, The (5 parts) (Butterfly)—July 23; S-846; C-958; R-957.
Double Suspicion (2 parts) (Universal-Bison)—July 9; S-290; C-257.
Down by the Sea (Christie)—July 16; S-696; R-1084.
Down to Earth (5 parts) (Artcraft)—S-1584; C-1234; R-1229.
Dream of Egypt (2 parts) (Universal Star Featurette)—Sept. 3; S-1577; C-1526.
Duke for a Day, A (On Conquest Program No. 10) (George Kleine-Edison)—Sept. 15.
Duplicity of the Hargraves, The (4 parts) (General Film-Broadway Star)—S-2043.
Durand of the Bad Lands (5 parts) (Fox Film Corp.)—Aug. 11; S-1270; C-1389; R-1385.
Dynamite Special, The (2 parts) (Universal-Bison)—Sept. 24; C-2011; S-2044.

E

Edge of the Law, The (5 parts) (Butterfly)—Sept. 24.
Efficiency Edgar's Courtship (5 parts) (K-E-S-E-Essanay)—Sept. 3; S-1428; C-1389; R-1384.
Egged On (Paramount-Klever Komedy)—Aug. 20; S-1746; C-1526.
Embittered Love (No. 12 of the Neglected Wife) (2 parts) (Pathe-Balboa)—July 29; R-652.
Embroidery Making, and Cartoon Comedy (Pathe-International)—Sept. 16; C-2011.
Empty Gun, The (3 parts) (Universal-Gold Seal)—Sept. 3; S-1577.
Enemies of the Garden (Episode of the Living Book of Nature) (Educational-Ditmars)—Sept. 24.
England, In Old (On Conquest Program No. 8) (K-E-S-E-Edison)—Sept. 1.
Even Break, An (5 parts) (Triangle)—Aug. 5; S-1126; R-1083.
Every Girl's Dream (5 parts) (Fox Film Corp.)—Aug. 25; S-1581; C-1770; R-1707.
Exile (5 parts) (Paramount)—Sept. 17.
Eye for an Eye, An (Episode of the Further Adventures of Stingaree) (2 parts) (General Film-Kalem).
Eye of Envy (5 parts) (Art Dramas-Horsley)—July 30; S-1269; C-1086; R-1084.

F

Fading of Local Color (Educational)—Sept. 19.
Fallen Star, A (Triangle Komedy)—Sept. 2.
Fall of the Romanoffs, The (6 parts) (Selznick-Brenon)—C-2011; R-1859.
Farmer Alfalfa and His Wawyard Pup (On Conquest Program No. 2) (K-E-S-E-Edison)—July 21.
Fatal Ring, The (No. 1), The Violet Diamond) (2 parts) (Pathe-Astra)—July 8; S-296; C-257; R-254.
Fatal Ring, The (No. 2, The Crushing Walls) (2 parts) (Pathe-Astra)—July 15; S-594; C-477.
Fatal Ring, The (No. 3, Borrowed Identity) (2 parts) (Pathe-Astra)—July 22; S-695; C-477; R-472.
Fatal Ring, The (No. 4, Warning of the Ring) (2 parts) (Pathe-Astra)—July 29; S-846; R-652.
Fatal Ring, The (No. 5, Danger Underground) (2 parts) (Pathe-Astra)—Aug. 5; C-814; R-811.
Fatal Ring, The (No. 6, Rays of Death) (2 parts) (Pathe-Astra)—Aug. 12; S-990; R-953.
Fatal Ring, The (No. 7, The Signal Lantern) (2 parts) (Pathe-Astra)—Aug. 19; C-1086.
Fatal Ring, The (No. 8, The Switch in the Safe) (2 parts) (Pathe-Astra)—Aug. 26.
Fatal Ring, The (No. 9, The Dice of Death) (2 parts) (Pathe-Astra)—Sept. 2; S-1428; C-1390.
Fatal Ring, The (No. 10, The Perilous Plunge) (2 parts) (Pathe-Astra)—Sept. 9; S-1585.
Fatal Ring, The (No. 11, The Short Circuit) (2 parts) (Pathe-Astra)—Sept. 16; S-1747; C-1708.
Fatal Ring (No. 12, The Desperate Chance) (2 parts) (Pathe-Astra)—Sept. 23; S-1901; C-2011.
Fate and the Child (Chapter 2 of the Great Stanley Secret) (4 parts) (Mutual Special-N. American)—July 30.
Feathers, Fine, and Cartoon Comedy (Pathe-International)—Aug. 19; C-1390; R-1531.
Fires of Rebellion (5 parts) (Bluebird)—July 2; S-135; C-257; R-254.
Fight, The (No. 4 of the Gray Ghost) (2 parts) (Universal Special)—July 22.
Fighting Trail, The (No. 1, The Priceless Ingredient) (2 parts) (Greater Vitigraph)—R-1860.
First American Apartment House and Nature's Theatricals (Educational-Bruce)—Aug. 29; R-1366.
Fish, Shipping Live (On Conquest Program No. 8) (K-E-S-E-Edison)—Sept. 1.
Fisheries, Sardine, at Monterery, and Cartoon Comedy (Pathe-International)—Aug. 12; C-1234.
Five-Foot Ruler, A (2 parts) (Universal-Victor)—Aug. 20; S-1262; C-1235.
Five Little Widows (2 parts) (Universal-Nestor)—July 2; S-131.
Flame of the Yukon, The (7 parts) (Triangle-Ince)—July 1; S-293; C-478; R-475.
Flame of Youth, The (5 parts) (Butterfly)—June 18; C-82.
Flaming Meteor, The (No. 11 of the Gray Ghost) (2 parts) (Universal Special)—Sept. 10; S-1743.
Flirting with Death (5 parts) (Bluebird)—Sept. 24.
Fly Cop, The (2 parts) (King Bee)—Sept. 1; S-2048.
Flying Colors (5 parts) (Triangle)—Sept. 23; R-1857; C-2011; S-2050.
Flying Trip Through the Hawaiian Islands (Lyman H. Howe)—July; R-448.
Follow the Girl (5 parts) (Butterfly)—Aug. 6; S-993; C-1086; R-1083.
Food Gamblers, The (5 parts) (Triangle)—Aug. 5; S-1268; R-1082.
Fools for Luck (5 parts) (K-E-S-E-Essanay)—Oct. 8; C-1861; R-1856.
Forbidden Paths (5 parts) (Paramount-Lasky)—July 12; C-82; R-78.
For the Freedom of the World (8 parts) (I. M. Lowry & F. J. Castle)—R-2004.
For France (5 parts) (Greater Vitagraph)—Sept. 17; C-2010; R-2005; S-2050.
Fountain of Trouble, The (Universal-Joker)—Sept. 24; C-2011; S-2044.
Four R's, The (On Conquest Program No. 6) (K-E-S-E-Edison)—Aug. 18.
Fourteenth Man, The (Christie)—July 9; R-1084.
French Towns, Old, and Hands in the Dark (2 parts) (Universal Star Featurette)—Aug. 27.
Friends, Romans and Leo (Ou Conquest Program No. 9) (George Kleine-Edison)—Sept. 8.
Fresh Air (General Film-Sparkle)—S-1114.
From Cactus to Kale (2 parts) Universal-L-KO)—Sept. 10; S-1743; C-1709.
Furnished Room, The (2 parts) (General Film-Broadway Star)—S-1575; C-1389.

G

Gale of Verse, A (Universal-Joker)—Sept. 3; S-1577; C-1526.
Gall and Golf (Greater Vitagraph)—September; C-1707.
Getting the Coin (General Film-Jaxon)—S-1261.
Ghost of Old Morro (5 parts) (K-E-S-E-Edison)—June 25; S-136; C-81; R-79.
Ghost of the Desert (Episode of the American Girl Series) (2 parts) (General Film-Kalem)—C-277.
Gift of the Magi (2 parts) (General Film-Broadway Star)—S-688.
Girl in the Frame, The (Mutual-LaSalle)—July 3; S-133; C-81.
Girl in the Limousine, The (Universal-Imp)—July 4; S-131; C-82.
Girl Without a Soul, The (5 parts) (Metro-Rolfe)—Aug. 13; S-1430; C-1708; R-1700.
Girl Who Couldn't Grow Up (5 parts) (Mutual Star)—Sept. 17; S-1893.
Goat, The (2 parts) (King Bee)—Aug. 15.
Gold and Diamond Mines of South Africa (On Conquest Program No. 5) (K-E-S-E-Edison)—Aug. 11.
Golden Heart, The (2 parts) (Universal Star Featurette)—Aug. 20; S-1264.
Goldon Idiot, The (5 parts) K-E-S-E-Essanay)—July 23; S-695; C-813; R-811.
Golden Lotus, The (5 parts) (World-Brady International)—June 25; S-136.
Golden Rule Kate (5 parts) (Triangle)—Aug. 12; S-1268; C-1390; R-1231.
Goldie Locks and the Three Bears (Mo-Toy Dolls) (Peter Pan Film Corp.).
Gold Mining, and Sweden's Waterways (Pathe)—July 15.
Good Liar, A (Cartoon) and In Monkey Land (Universal-Powers)—July 30.
Goodness Gracious (2 parts) (Greater Vitagraph Favorite)—Sept. 17.
Grafters, The (5 parts) (Triangle)—Aug. 26; S-1586; C-1526; R-1521.
Greater Law, The (5 parts) (Bluebird)—July 16; S-847; C-657; R-654.
Great Offensive, The (Cartoon) and Training Police Horses (Pathe-International)—July 1.
Great Stanley Secret, The (No. 1, The Gypsy's Trust) (4 parts) (Mutual Special)—July 23; S-692.
Great Stanley Secret, The (No. 2, Fate and the Child) (4 parts) (Mutual Special)—July 30; S-845.
Green Eyes and Bullets (Christie)—C-2010; R-2006.
Gray Ghost, The (No. 1, The Bank Mystery) (2 parts) (Universal Special)—July 1.
Gray Ghost, The (No. 2, The Mysterious Message) (2 parts) (Universal Special)—July 8; S-132; C-82.
Gray Ghost, The (No. 3, The Warning) (2 parts) (Universal Special)—July 15; S-287; C-258.
Gray Ghost, The (No. 4, The Fight) (2 parts) Universal Special)—July 22; S-536; C-478.
Gray Ghost, The (No. 5, Plunder) (2 parts) (Universal Special)—July 29; S-690; C-814.
Gray Ghost, The (No. 6, The House of Mystery) 2 parts) (Universal Special)—Aug. 6; S-842; C-814.
Gray Ghost, The (No. 7, Caught in the Web) (2 parts) Universal Special)—Aug. 13; S-987; C-959.
Gray Ghost, The (No. 8, The Double Floor) (2 parts) (Universal Special)—Aug. 20; S-1116.
Gray Ghost, The (No. 9, The Pearl Necklace) (2 parts) (Universal Special)—Aug. 27; S-1263; C-1235.
Gray Ghost, The (No. 10, Shadows) (2 parts) (Universal Special)—Sept. 3; C-1390.
Gray Ghost, The (No. 11, The Flaming Meteor) (2 parts) (Universal Special)—Sept. 10; S-1743; C-1709.
Gray Ghost, The (No. 12, The Poisoned Ring) (2 parts) (Universal Special)—Sept. 17; S-1893; C-1862.
Gray Ghost, The (No. 13, The Tightening Snare) (2 parts) (Universal Special)—Sept. 24; C-2011; R-2045.

Gray Ghost, The (No. 14, At Bay) (2 parts) (Universal Special)—Oct. 1; C-2011.
Grey Lady, The (No. 3 of Ultus) (3 parts) (Gaumont).
Great Fights in Motion Pictures (National Association)—R-1351.
Guardian, The (5 parts) (World Film)—Aug. 27; S-1433; C-1526.
Guns, Making 100-Ton (On Conquest Program No. 2) (K-E-S-E-Edison)—July 21.
Gypsy's Trust, The (No. 1 of the Great Stanley Secret) (4 parts) (Mutual Special)—July 23.

H

Half-Back, The (On Conquest Program No. 4) (K-E-S-E-Edison)—Aug. 4; C-1234.
Hammon Eggs Reminiscences (Cartoon) and Land of Light and Gloom (Universal-Powers)—July 23; S-690.
Hands in the Dark, and Old French Towns (2 parts) (Universal Star Featurette)—Aug. 27; S-1426; C-1390.
Hard, Hard Road to Adventure (Educational-Bruce)—Aug. 13.
Happy Hooligan Gets the Razoo (Cartoon) and Making a Marine Officer (Pathe-International)—Sept. 9.
Happy Hooligan in the Zoo (Cartoon) and From Rookie to Regular (Pathe-International)—Sept. 9.
Hash (Filmcraft Corp.)—C-1087.
Hashimura Togo (5 parts) (Paramount)—Aug. 19; C-1390; R-1386.
Hate (7 parts) (Fairmount Film Corp.).—June; R-77.
Hater of Men (5 parts) (Triangle-Ince-Kay-Bee)—June 24; S-293.
Hatton of Headquarters (Universal-Imp)—July 9; S-287.
Haunted Pajamas, The (Metro-Yorke)—June 11; C-813; R-809.
Haunted House, The (5 parts) (Triangle)—Sept. 16; S-2049.
Hawaiian Nuts (Universal-[illegible])—Sept. 17; S-1892; C-1861.
Hearst-Pathe News No. 49 (Pathe-International)—June 10; S-140.
Hearst-Pathe News No. 50 (Pathe-International)—June 17; S-138.
Hearst-Pathe News No. 51 (Pathe-International)—June 17; S-295.
Hearst-Pathe News No. 52 (Pathe-International)—June 24; S-296.
Hearst-Pathe News No. 53 (Pathe-International)—June 24; S-542.
Hearst-Pathe News No. 54 (Pathe-International)—July 1; S-544.
Hearst-Pathe News No. 55 (Pathe-International)—July 1; S-694.
Hearst-Pathe News No. 56 (Pathe-International)—July 8; S-694.
Hearst-Pathe News No. 57 (Pathe-International)—July 8; S-845.
Hearst-Pathe News No. 58 (Pathe-International)—July 15; S-845; C-814.
Hearst-Pathe News No. 59 (Pathe-International)—July 15; S-989.
Hearst-Pathe News No. 60 (Pathe-International)—July 22; S-989; C-958.
Hearst-Pathe News No. 61 (Pathe-International)—July 22; S-1124.
Hearst-Pathe News No. 62 (Pathe-International)—July 29; S-1126.
Hearst-Pathe News No. 63 (Pathe-International)—July 29; S-1270.
Hearst-Pathe News No. 64 (Pathe-International)—Aug. 5; S-1271.
Hearst-Pathe News No. 65 (Pathe-International)—Aug. 5; S-1427.
Hearst-Pathe News No. 66 (Pathe-International)—Aug. 12; S-1427.
Hearst-Pathe News No. 67 (Pathe-International)—Aug. 12; S-1585.
Hearst-Pathe News No. 68 (Pathe-International)—Aug. 19; S-1585; C-1708.
Hearst-Pathe News No. 69 (Pathe-International)—Aug. 19; S-1747; C-1708.
Hearst-Pathe News No. 70 (Pathe-International)—Aug. 26; S-1746.
Hearst-Pathe News No. 71 (Pathe-International)—Aug. 26; S-1898.
Hearst-Pathe News No. 72 (Pathe-International)—Sept. 2; S-1898.
Hearst-Pathe News No. 73 (Pathe-International)—Sept. 2; S-2047.
Hearst-Pathe News No. 74 (Pathe-International)—Sept. 9; S-2047.
Hearst-Pathe News No. 75 (Pathe-International)—Sept. 9.
Hearst-Pathe News No. 76 (Pathe-International)—Sept. 16.
Hearst-Pathe News No. 77 (Pathe-International)—Sept. 16.
Hearst-Pathe News No. 78 (Pathe-International)—Sept. 23.
Hearst-Pathe News No. 79 (Pathe-International)—Sept. 23.
Hearst-Pathe News No. 80 (Pathe-International)—Sept. 30.
Hearts and Flour (2 parts) (Universal-L-KO)—July 9; S-286; C-258.
Hearts and Harpoons (General Film-Sparkle)—S-2042.
He Couldn't Get Up in the Morning (On Conquest Program No. 1) (K-E-S-E-Edison)—July 14.
He Fell on the Beach (Christie)—June 25; S-293; R-1084.
He Had 'Em Buffaloed (Universal-Joker)—July 16; S-534; C-478.
Henry's Ancestors (Metro-Drew)—Sept. 17.
Her Donkey Love (Trianagle)—Aug. 26.
Her Double Cross (5 parts) (Paramount)—Sept. 17.
Her Economic Independence (Metro-Drew)—Aug. 13.
Her Excellency, The Governor (5 parts) (Triangle)—July 6; C-258; R-255.
Her First Game (Metro-Drew)—[illegible] 20.
Her Heart's Desire (General Film-Selig)—S-1424; C-1389.
Her Merry Mix-Up (Christie)—Aug. 7; S-1433.
Her [illegible] (Gen. Film-Selig)—S-1[illegible].
Her Perilous Ride (Gen. Film-Selig)—S-1262; C-1234.
Her Salvation (Gen. Film-Selig)—S-1[illegible]; C-1525.
Hidden Spring, The (5 parts) (Metro-Yorke)—July 16; C-1087; R-[illegible].
High Speed (5 parts) (Butterfly)—July 16; S-538; C-657; R-655.
His Baby Doll (Triangle Komedy)—Sept. 16.
His Curiosity (Metro-Drew)—[illegible] 23.
His Cool Nerve (Triangle Komedy)—[illegible] 12; C-1708.
His Ear for Music (Metro-Drew)—Aug. 6.
His Fatal Move (Triangle Komedy)—July 22.
[illegible]
His Foot-Hill Folly (Triangle Komedy)—Sept. 2.
His Hidden Talent (Triangle Komedy)—Aug. 19.
His Merry Mix-up (Christie)—Aug. 7.
His [illegible] (Triangle Komedy)—Aug. 5.
[illegible]
[illegible] (Triangle Komedy)—[illegible] 30.
[illegible] (Triangle Komedy)—June 17; [illegible]
His Trial (Terry Cartoon Burlesque) (A Kay Co.)—[illegible]
[illegible]
[illegible]
[illegible]
[illegible]
His [illegible] Conscience (Triangle Komedy)—Sept. 16.
[illegible]
[illegible]
[illegible]
[illegible]
[illegible]—Aug. 20.
[illegible] (Pathe-International)—July 1.
[illegible]
[illegible]
[illegible]
[illegible]
[illegible]
[illegible]—Sept. 16.

I

[illegible]
[illegible]
[illegible]
[illegible] S-1891.
[illegible] S-2049.
India, [illegible] (On Conquest Program No. 11) (George Kleine System)—Sept. 22.
India, In the Heart of, and Cartoon Comedy [illegible]
India, In the Rocks of, and Cartoon Comedy [illegible]
India, [illegible]
India, [illegible] (On Conquest Program No. 12) (George Kleine System)—Sept. 29.
Innocent Sinner, The (5 parts) (Fox Film Corp.)—[illegible] 22; [illegible]
Innocent Villain, An (Triangle Komedy)—July 22.
In the African Jungle (2 parts) (General Film-Selig)—S-[illegible].
In the Clutches of Milk (Universal-Victor)—Sept. 10; S-1741; C-1708.
In the Hanging Glacier Country (Educational)—R-1844.
In the Talons of an Eagle (General Film-Selig)—S-130.
In Slumberland (5 parts) (Triangle)—July 22; S-1126; C-814; C-1087.
In the Wake of the Huns (3 parts) (Pathe)—Sept. 23; [illegible]
In Japaland (Peter Pan Film Corp.)—September.
Iron Ring, The (5 parts) (World Film)—Aug. 7; S-990; C-959; R-352.
Iris (5 parts) (Pathe-Hepworth)—Aug. 26; S-1[illegible]; [illegible]
Iska Worrch (Cartoon) and How a Phonograph [illegible] (Pathe-International)—Aug. 5.
It Happened to Adele (5 parts) (Pathe-Gold [illegible])—July 15; S-544; C-257; R-254.
Ivan the Terrible (Export and Import Film Co.)—July.
Italian Battlefront, The (5 parts) (Fort Pitt Corp.)—R-1201.

J

Jamaica, the Land of Springs (Educational)—R-1066.
Janitor's Vengeance, A (Triangle Komedy)—July 1.
Jack and the Beanstalk (10 parts) (Fox-Standard)—[illegible]
Japan, Nippon's Natural Glories, and Cartoon Comedy [illegible] S-477.
Japan, the Religious, and Sweden, Along the Baltic (Pathe)—Aug. 19.
Japan, the Floral, and Triple Divide Mountains (Pathe)—Sept. 16; R-1844.
Jerry at the Waldorf (Mutual-Cub)—July 12; [illegible]
Jerry on the Farm (Mutual-Cub)—Aug. 23; [illegible]
Jerry on the Railroad (Mutual-Cub)—Aug. 9; [illegible]
Jerry's Big Deal (Mutual-Cub)—Sept. 27; [illegible]
Jerry's Big Stunt (Mutual-Cub)—Aug. 2; S-844.
Jerry's Eugenic Marriage (Mutual-Cub)—Aug. [illegible]; S-1427.
Jerry's Gentle Nursing (Mutual-Cub)—July 5; [illegible]
Jerry's [illegible] Tangle (Mutual-Cub)—June [illegible]
[illegible] (Mutual-Cub)—June 21; C-81.
Jerry's Star Bout (Mutual-Cub)—July 19; S-[illegible]
Jerry Tries Again (Mutual-Cub)—Sept. 6; [illegible]
Jerry's Whirlwind Finish (Mutual-Cub)—Sept. [illegible]
[illegible] (Peter Pan Film Corp.).
[illegible] (Peter Pan Film Corp.).
[illegible] Seal (No. 16, The Victory) (2 parts) [illegible]—July 6; S-133.
[illegible] (2 parts) (General Film-[illegible]) [illegible]
Jolly Tars (General Film-[illegible])
Joy of Fate (Triangle Komedy)—July 8.
Joy Riders of the Ocean (On Conquest Program No. [illegible]) [illegible]—Aug. 4.
Jungle Treachery (2 parts) [illegible]—Aug. 27; S-1[illegible]
Jury of Fate, The (5 parts) (Metro-[illegible])—Aug. 6; S-1271; C-[illegible]
[illegible] Vitagraph)—[illegible]

K

Kangaroos and Their Allies (Chapter of Living Book of Nature) [illegible]
[illegible] (5 parts) [illegible]—June 25; C-81; R-75.
Kicked Out (2 parts) (Universal-Victor)—July [illegible]
[illegible]
[illegible] (On Conquest Program No. 9) [illegible]
Kingdom of H[illegible] (2 parts) (K-E-S-E-Essanay)—Aug. [illegible]
Kissing Butterfly, The (Mutual-LaSalle)—July [illegible]; C-477.
Kiss for Susie, A (5 parts) (Paramount-Morosco and Pallas)—Aug. 2.
Kitchen Romance, A (Mo-toy Dolls) (Peter Pan Film Corp.)—[illegible]
[illegible]—July 9; S-286; C-258.
[illegible] (On Conquest Program No. 3) (K-E-S-E-Edison)—July 21; C-958; R-955.
Know America, No. 13 (Cattle Raising) (Pathe-Combitone)—June 24; R-87.
Know America (No. 14, Here and There in Texas) (Pathe-Combitone)—July 1; R-87.
Know America (No. 15, [illegible]) (Pathe-Combitone)—July 8; C-81; R-247.
Know America (No. 16, [illegible]) (Pathe-Combitone)—July 22; C-478; R-783.
Know America (No. 17, Eastern Texas) (Pathe-Combitone)—July 29.
Know America (No. 18, Stray Shots in the Lone Star State) (Pathe-Combitone)—Aug. 5.
Know America (No. 19, Southern Colorado) (Pathe-Combitone)—Aug. 12; C-959; R-1065.
Know America (No. 20, Near Pike's Peak, Colorado) (Pathe-Combitone)—Aug. 26.
Know America (No. 21, Central Colorado) (Pathe-Combitone)—Sept. 2; C-1390.
Know America (No. 22, Colorado's Scenic Wonders) (Pathe-Combitone)—Sept. 9.

L

L X Clue (General Film-Selig)—S-842; C-813.
Lady Barnacle (5 parts) (Metro-Columbia)—June 4; C-477; R-474.

Lady of the Photograph (5 parts) (K-E-S-E-Edison)—Aug. 27; S-1265; C-1707; R-1523.
Lair of the Wolf, The (5 parts) (Butterfly)—Aug. 20; S-1432; C-1525.
Land of Light and Gloom and Cartoon Comedy (Universal-Powers)—July 23.
Land of Long Shadows (5 parts) (K-E-S-E-Essanay)—June 18; C-81
Land that Does Not Wiggle Much (Educational-Bruce)—Sept. 5; R-1366.
Last of the Carnaby's (5 parts) (Pathe-Astra)—July 22; S-695; C-477; R-471.
Last of the Night Riders (2 parts) (Universal-Bison)—Sept. 17, S-1892, C-1862.
Last of the Troubadours (2 parts) (General Film-Broadway Star)—S-2045.
Late Lamented, The (2 parts) (Triangle-Keystone)—Sept. 23.
Laundry Mix-Up, A (General Film-Ray)—S-532; C-477.
Law of the Land, The (5 parts) (Paramount)—Aug. 12; C-1390; R-1385.
Law North of '65 (2 parts) (General Film-Selig).
Les Miserables (8 parts) (Pathe)—Sept. 9.
Lesson in Jealousy, A (Greater Vitagraph)—Sept. 24.
Lest We Forget (Metro-Drew) July 9; C-657.
Liar, The (6 parts) (Purkall Film Co.)—July.
Lifted Veil, The (5 parts) (Metro)—Sept. 10.
Light in Darkness (5 parts) (K-E-S-E-Edison)—July 9; S-292.
Like Babes in the Wood (2 parts) (Universal-Victor)—Aug. 6; S-988; C-959.
Limb of Satan (3 parts) (Universal-Gold Seal)—July 9; S-290; C-258.
Little American, The (5 parts) (Artcraft)—July 2; S-542; C-477; R-471.
Little Chevalier, The (On Conquest Program No. 5) (K-E-S-E-Edison)—Aug. 11.
Little Dutchess, The (5 parts) (World Film)—Aug. 20; S-1270; C-1390; R-1229.
Little Fat Rascal, The (2 parts) (Universal-L-KO)—Aug. 6; S-988; C-959.
Little Miss Optimist (5 parts) (Paramount)—Aug. 26; S-1584; C-1526; R-1522.
Little Pirate, The (5 parts) (Butterfly)—Sept. 10; S-1745; C-1861; R-1856.
Little Red Riding Hood (Mo-Toy-Dolls) (Peter Pan Film Corp.)—August.
Little Red Riding Hood (On Conquest Program No. 9) (George Kleine-Edison)—Sept. 8.
Little Samaritan, The (5 parts) (Art Drama-Erbograph)—Aug. 27; C-1707; R-1523.
Little Soldier Girl, The (5 parts) (Paramount-Famous Players)—June 28; S-695; C-657; R-652.
Little Specks in Garnered Fruit (2 parts) (General Film-Broadway Star)—C-813; R-812.
Little Terror, The (5 parts) (Bluebird)—July 30; R-957.
Little White Girl, The (Episode of Do Children Count? Series) (2 parts) (K-E-S-E-Essanay)—Aug. 8.
Living Book of Nature Series (The Orang Apprentice) (Educational-Ditmars)—June 18; S-1434, R-247.
Living Book of Nature Series (Babies of the Farm) (Educational-Ditmars)—June 25; S-1433.
Living Book of Nature Series (The Pigmy Circus) (Educational-Ditmars)—July 2; S-540; R-447.
Living Book of Nature Series (Biography of a Stag) (Educational-Ditmars)—July 9; R-1552.
Living Book of Nature Series (The Life of a Moth) (Educational-Ditmars)—July 16; S-847; R-783.
Living Book of Nature Series (Wolves and Their Allies) (Educational-Ditmars)—July 23; R-1065.
Living Book of Nature Series (Water Fowl) (Educational-Ditmars)—July 30, R-1211.
Living Book of Nature Series (Mounting Butterflies) (Educational-Ditmars)—Aug. 6; R-1211.
Living Book of Nature Series (Animals in Winter) (Educational-Ditmars)—Aug. 13; R-1687.
Living Book of Nature Series (Ancestors of the Horse) (Educational-Ditmars)—Aug. 20; R-1687.
Living Book of Nature Series (Orang Volunteers) (Educational-Ditmars)—Aug. 27.
Living Book of Nature Series (Kangaroos and Their Allies) (Educational-Ditmars)—Sept. 3.
Living Book of Nature (American Deer) (Educational-Ditmars)—June 11; R-88.
Living Book of Nature (Animals of Australia) (Educational-Ditmars)—Sept. 10.
Living Book of Nature (Enemies of the Garden) (Educational-Ditmars)—Sept. 24.
Living Book of Nature (The Smaller Monkeys) (Educational-Ditmars)—Sept. 17.
Lone Wolf, The (8 parts) (Selznick)—July; C-278; R-475.
Lonesome Luke Loses Patients (2 parts) (Pathe-Rolin)—Sept. 9; C-1708, R-1703.
Lonesome Luke, Mechanic (2 parts) (Pathe-Rolin)—Aug. 19; C-1086.
Lonesome Luke's Wild Women (2 parts) (Pathe-Rolin)—Sept. 2; C-1530, R-1587.
Lonesome Luke, Messenger (2 parts) (Pathe-Rolin)—Aug. 5.
Lonesome Road, The (2 parts) (General Film-Broadway Star).
Long Green Trail, The (2 parts) General Film-S. & A. Black Cat)—S-987; C-1234.
Long Trail, The (5 parts) (Paramount-Famous Players)—July 23; S-991; C-958, R-954.
Looking 'Em Over (Universal-Nestor)—Sept. 3; S-1580.
Lorelei of the Sea (6 parts) Marine Film Corp.)—August; C-1708; R-1701.
Lost a Cook (2 parts) (Triangle-Keystone)—Aug. 12.
Lost Express (No. 1, The Lost Express) (2 parts) (Mutual-Signal)—Sept. 17; S-1745; C-2011; R-2003.
Lost Express, The (No. 2, The Destroyed Documents) (2 parts) (Mutual-Signal)—Sept. 24; S-1893; C-2011; R2003.
Lost Express, The (No. 3, "The Wreck at the Crossing") (2 parts) (Mutual-Signal)—Oct. 1; S-2045.
Lost in Transit (5 parts) (Paramount)—Sept. 3; C-1861; R-1858.
Lost Paradise (5 parts) (K-E-S-E-Essanay)—Sept. 10.
Love and Logs (2 parts) (Fox Film Comedy)—July 23; S-848.
Love Chase, A (Triangle Komedy)—Aug. 19.
Love and Lunch (Cartoon, and New York Giant Barge Canal (Pathe-International)—July 15.
Love Letters (General Film-Jaxon).
Love that Lives, The (5 parts) (Paramount)—July 9; R-924.
Love of Madge O'Mara (General Film-Selig)—S-1262; C-1234.
Love Philtre of Ikey Schoenstein, The (2 parts) (General Film-Broadway Star)—S-286; C-657.
Love Scenes from Great Screen Plays (National Association)—R-1351.
Love Slacker, The (Universal-Nestor)—Aug. 6; S-988; C-959.
Love's Laboratory (On Conquest Program No. 4) (K-E-S-E-Edison)—Aug. 4.
Love That Lives, The (5 parts) (Paramount-Famous Players)—July 9; S-697; C-657; R-654.
Love's Victory (General Film-Selig)—S-689; C-477.
Luck of Roaring Camp (On Conquest Program No. 1) (K-E-S-E-Edison)—July 14.
Lure of the Circus, and Sierra Winter Sports (2 parts) (Universal-Bison)—Sept. 3; S-1577; C-1526.
Lust of the Ages (7 parts) (Ogden Pictures Corp.)—August; S-1583; C-1390; R-1521.

M

Madcap Madge (5 parts) (Triangle-Ince-Kay-Bee)—June 24; S-134.
Mad Lover, The (5 parts) (Pathe-Rapf)—August; C-959; R-952.
Mad Stampede, The (Universal-Big U)—July 2; S-131.
Maelstrom, The (5 parts) (Greater Vitagraph)—June 18; S-138.
Magic of Motive Power (2 parts) (General Film-Selig)—S-689; R-782.
Magic of Spring, The (On Conquest Program No. 6) (K-E-S-E-Edison)—Aug. 18.
Magnificent Meddler, The (5 parts) (Greater Vitagraph)—June 4; S-137.
Mainspring, The (4 parts) (General Film-Falcon)—S-1261; C-1389; R-1524.
Making a News Picture (Pathe)—Aug. 5; C-814.
Making Marine Officers, and Cartoon Comedy (Pathe-International)—Sept. 2; R-1844.
Man, A, A Girl and A Lion (General Film-Sèlig)—S-1262; C-1234.
Man and Beast (5 parts) (Butterfly)—June 25; C-477, R-476.
Man Hater, The (5 parts) (Triangle)—Sept. 2; S-1586.
Man of His Word, A (4 parts) (General Film-Falcon)—C-1707.
Man's Man, A (7 parts) (Triangle-Paralta)—C-2011; R-2008.
Man Proposes (Mutual-LaSalle)—July 31; S-845; C-813.
Man Who Was Afraid, The (5 parts) (K-E-S-E-Essanay)—July 2; S-137; C-257; R-253.
Man Without a Country, A (6 parts) (Jewel Producing Co.)—C-2010; R-2003.
Man's Triumph Over the Mighty Forests (On Conquest Program No. 11) (George Kleine-Edison)—Sept. 22.
Marathon Maniacs (Universal-Victor)—Sept. 17, S-1892, C-1862.
Marble Heads (Universal?Joker)—Sept. 24; C-2011; S-2044.
Mark of Stingaree, The (Episode of The Further Adventures of Stingaree) (2 parts) (General Film-Kalem).
Marriage Market, The (5 parts) (World Film)—Sept. 10; S-1750.
Married By Accident (Universal-Nestor)—July 30; S-844; C-814.
Martinache Marriage, The (4 parts) (General Film-Falcon)—S-1424; C-1525; R-1524.
Mary Jane's Pa (5 parts) (Greater Vitagraph)—Aug. 13; C-1234; R-1228.
Mary Moreland (5 parts) (Mutual Star-Powell)—July 9; S-291.
Masked Heart, The (5 parts) (Mutual Star-American)—July 2; S-133; C-257; R-256.
Massachusetts, Provincetown (On Conquest Program No. 9) (Kleine Edison)—Sept. 8.
Master of His Home (5 parts) (Triangle)—Aug. 12; C-959; R-957.
Master Spy, The (Episode of Perils of the Secret Service) (3 parts) (Universal-Gold Seal)—Sept. 24; C-2011; S-2045.
Match in Quarantine, A (Mutual-LaSalle)—July 24; S-692, C-657.
Matchmaker, The (Metro-Drew)—July 2.
Matrimonial Accident, A (Triangle Komedy)—Aug. 5.
Max, The Heart Breaker (2 parts) (Pathe)—July 1.
Mazamas and The Three Sisters (Educational Films Corp.)—August; C-959; R-1211.
Meet My Wife (Universal-Victor)—July 9; S-287; C-258.
Melissa of the Hills (5 parts) (Mutual Star-American)—July 23; S-692; C-815, R-811.
Men of the Desert (5 parts) (K-E-S-E-Essanay)—Sept. 24; R-1700; C-1861; R-2048.
Message of the Mouse, The (5 parts) (Greater Vitagraph)—July 9; S-538; C-477; R-473.
Microscopic Pond Life (On Conquest Program No. 9) (George Kleine-Edison)—Sept. 8.
Midnight Bell, A (2 parts) (K-E-S-E-Selig)—Sept. 3; S-1746; C-1707.
Midnight Man, The (5 parts) (Butterfly)—Aug. 13; S-1119; C-1234; R-1229.
Military Madness (General Film-Jaxon)—S-130.
Millionaire, The (2 parts) (King Bee)—Aug. 1; S-847.
Millstone, The (5 parts) (Art Dramas-Erbograph)—July 23.
Minding the Baby (Universal-Nestor)—July 9; S-534; C-258.
Miss Deception (5 parts) (Art Dramas-Van Dyke)—July 9; S-850; C-813; R-655.
Miss Nobody (5 parts) (Pathe-Astra)—Aug. 19; S-1428; C-1390; R-1387.
Miss Robinson Crusoe (5 parts) (Metro)—July 30; S-1119; C-1390; R-1228.
Mister Bob Bakker Roping Mountain Lions in Montana (Bakker)—July; R-247.
Mister Opp (5 parts) (Bluebird)—Aug. 20; S-1430, C-1389, R-1388
Mister Parker, Hero (Metro-Drew)—July 23, C-1986; C-958.
Mistress Madam Manager (Universal-Joker)—Aug. 20; S-1263; C-1235.
Mixed Color Scheme, A (General Film-Kleine)—S-1861, C-81.
Mixed Nuts (General Film-Sparkle)—S-2042.
Model Marauder, A (Episode of the Further Adventures of Stingaree) (General Film-Kalem).
Monkey Land, In (Ditmars) and A Good Liar (Cartoon) (Universal-Powers)—July 30; S-843.
Monkey Love, and In the Rocks of India (Universal-Powers)—July 9; S-287.
Monkeys, The Smaller (Chapter of Living Book of Nature) (Educational-Ditmars)—Sept. 17.
Monterey, Trip Around the Bay of (Educational)—R-1066.
Moon, Photographing the (Pathe-International)—R-1211.
Mother O' Mine (5 parts) (Bluebird)—Sept. 3; C-1707; R-1702
Moth, Life of a (Chapter of Living Book of Nature) (Educational-Ditmars)—July 16.
Mother Instinct, The (5 parts) (Triangle)—July 15; C-814; R-812.
Motherhood (7 parts) (Minerva Motion Picture Co.)—July; C-258; R-448.
Motor-Boating (Paramount-Klever Komedy)—July 30, C-958
Motive Power, Magic of (General Film-Selig)—C-477.
Mount Hood, To the Summit of (Paramount-Burton Holmes)—July 30.
Mount Washington, Climbing (On Conquest Program No. 3) (K-E-S-E-Edison)—July 28; S-850; C-1234.
Mountain Dew (5 parts) (Triangle)—Sept. 16; C-2011; R-2008; S-2049.
Move Over (Universal-Nestor)—Aug. 20; S-1262; C-1235.
Muggsy in Society (General Film-Ray)—S-285.
Muggsy in Bad (General Film-Ray)—S-532.
Music Hath Charms (Metro-Drew)—Sept. 3; C-1861
Mutual Weekly No. 130 (Mutual)—June 27; S-133.
Mutual Weekly No. 131 (Mutual)—July 4; S-292.
Mutual Weekly No. 132 (Mutual)—July 11; S-538; C-657.
Mutual Weekly No. 133 (Mutual)—July 18; S-695, C-813.
Mutual Weekly No. 134 (Mutual)—July 25; S-845
Mutual Weekly No. 135 (Mutual)—Aug. 1; S-989.
Mutual Weekly No. 136 (Mutual)—Aug. 8—S-1117
Mutual Weekly No. 137 (Mutual)—Aug. 15; S-1264.
Mutual Weekly No. 138 (Mutual)—Aug. 22; S-1576 C-1861
Mutual Weekly No. 139 (Mutual)—Aug. 29, S-1576, C-1861.
Mutual Weekly No. 140 (Mutual)—Sept. 5; S-1744
Mutual Weekly No. 141 (Mutual)—Sept.12; S-1893, C-2010.
Mutual Weekly No. 142 (Mutual)—Sept. 19—S-2046.
Mutual Weekly No. 143 (Mutual)—Sept. 26.
Mysterious Message, The (No. 2 of the Gray Ghost) (2 parts) (Universal Special)—July 8.
Mysterious Miss Terry (5 parts) (Paramount)—Aug. 19; R-1521.

Mysterious Mr. Tiller (5 parts) (Bluebird)—Sept. 17; C-2010; R-2007.
Mystery of the Counterfeit Tickets (No. 15 of The Railroad Raiders) (Mutual-Signal)—July 16.

N

Nassau, Tropical (Paramount-Burton Holmes)—Aug. 20, R-1531, S-1898.
Nature's Theatricals and First American Apartment House (Educational)—Aug. 29, R-1366
Nature's Perfect Spinner (On Conquest Program No. 6) (K-E-S-E-Edison)—Aug. 18; R-1844.
Nearly a Husband (General Film-Kleine)—C-81.
Nearly a Queen (Universal-Joker)—Sept. 10; S-1743, C-1709.
Neglected Wife, The (No. 8, Relentless Fate) (2 parts) (Pathe-Balboa)—July 1; S-140.
Neglected Wife, The (No. 9, Deepening Degradation) (2 parts) (Pathe-Balboa)—July 8; S-296; R-77.
Neglected Wife, The (No. 10, A Veiled Intrigue) (2 parts) (Pathe-Balboa)—July 15, S-544; C-257; R-254.
Neglected Wife, The (No. 11, Reckless Indescretion) (2 parts) (Pathe-Balboa)—July 22; S-695; C-477.
Neglected Wife, The (No. 12, Embittered Love) (2 parts) (Pathe-Balboa)—July 29, S-846, R-652.
Neglected Wife, The (No. 13, Revolting Pride) (2 parts) (Pathe-Balboa)—Aug. 5; C-814; R-811
Neglected Wife, The (No. 14, Desperation) (2 parts) (Pathe-Balboa)—Aug. 12, S-[illegible] R-953.
Neglected Wife, The (No. 15, A Sacrifice Supreme) (Pathe-Balboa)—Aug. 19; C-1086.
Neptune's Naughty Daughter (2 parts) (Century Comedies)—Nov. 1; R-473.
New York's Giant [illegible] and Cartoon Comedy (Pathe International)—July 15; S-65.
Night Cap, The (Universal-Nestor)—Aug. 27; S-1126, C-1390
Night of Enchantment, The (General Film-Sparkle)—S-986
Noble Crook, A (2 parts) (Triangle-Keystone)—C-1526
North of Fifty-three (5 parts) (Fox Film Corp.)—Sept. 23.
Norway (Paramount-Burton Holmes)—Sept. 3, R-1687
No Story (2 parts) (General Film-Broadway Star)—S-130
Not Too Thin to Fight (Universal-Victor)—July 2; S-131; C-82

O

Ocean Recluse, An (On Conquest Program No. 11) (George Kleine-Edison)—Sept. 22.
Odd Trick, The (Universal-Imp)—July 9; C-258.
Officer, Call a Cop (Universal-Joker)—Sept. 3, S-1577; C-1526.
Officer Jerry (Mutual-Cub)—Sept. 20, S-1745
Of One Blood (5 parts) (K-E-S-E-Selig)—Sept. 17.
Oh! Pop (Paramount-Klever Komedy)—July 2, S-134
Oh, Doctor (2 parts) (Paramount-Arbuckle)—Sept. 30.
O My, the Tent Mover (Universal-Joker)—Aug. 6, S-988, C-959
One Hour (6 parts) (M. H. Hoffman)—C-2010; R-2005, S-2051
One Bride Too Many (2 parts) (Universal-Victor)—July 16, S-534, C-478.
On the Border (Cartoon) and Fine Feathers (Pathe International)—Aug. 19
On the Level (5 parts) (Paramount)—Sept. 10.
On the Square Girl, The (5 parts) (Pathe-Astra)—July 29; S-845, C-657; R-652
One Kind of Wireless (On Conquest Program No. 12) (George Kleine-Edison)—Sept. 29.
One Touch of Nature (5 parts) (K-E-S-E-Edison)—July 30; S-695; C-958; R-955.
Open Places (5 parts) (R-E-S-E-Essanay)—Aug. 20; S-1265; C-1390.
Onion Magnate's Revenge, The (General Film-Kalem).
Orang Apprentice, The (Chapter of Living Book of Nature) (Educational-Ditmars)—June 18.
Orang Volunteers (Chapter of the Living Book of Nature) (Educational-Ditmars)—Aug. 27
Order of the Court, An (Episode of the Further Adventures of Stingaree) (2 parts) (General Film-Kalem).
Oregon, Catching and Canning Salmon (Paramount-Burton Holmes)—July 23.
Oregonian Niagara, An (Paramount-Burton Holmes)—July 16.
Ostrich Raising in South Africa (On Conquest Program No. 10) (George Kleine-Edison)—Sept. 15.
Our Boys (2 parts) (General Film-Essanay)—S-986.
Our National Parks (Pathe)—Sept. 16; C-1708; R-1844.
Out Again, In Again (Universal-Joker)—Aug. 13; S-1115.
Outcast (6 parts) (Mutual-Empire)—Sept. 10; S-1745; C-1526; R-1522.
Over the Fence (Pathe-Rolin)—Sept. 9; C-1526.

P

Pants (5 parts) (K-E-S-E-Essanay)—Sept. 10; S-1580, C-1525, R-1520.
Paper Hanger's Revenge (Universal-Victor)—July 9; S-287; C-257.
Paper, Print, The Manufacture of (E. I. S. Motion Picture Corp.)—R-[illegible]
Paramount-Bray Pictograph No. 72 (Paramount-Bray)—June 18; R-87.
Paramount-Bray Pictograph No. 73 (Paramount-Bray)—June 25; S-[illegible]
Paramount-Bray Pictograph No. 74 (Paramount-Bray)—July 2; R-[illegible]
Paramount-Bray Pictograph No. 75 (Paramount-Bray)—July 9, R-447
Paramount-Bray Pictograph No. 76 (Paramount-Bray)—July 16, S-852; R-782
Paramount-Bray Pictograph No. 77 (Paramount-Bray)—July 23.
Paramount-Bray Pictograph No. 78 (Paramount-Bray)—July 30, S-1118; R-1085
Paramount-Bray Pictograph No. 79 (Paramount-Bray)—Aug. 6, R-1211
Paramount-Bray Pictograph No. 80 (Paramount-Bray)—Aug. 13, S-1434; R-1211, R-1366
Paramount-Bray Pictograph No. 81 (Paramount-Bray)—Aug. 20; S-1434.
Paramount-Bray Pictograph No. 82 (Paramount-Bray)—Aug. 27.
Paramount-Bray Pictograph No. 83 (Paramount-Bray)—Sept. 3, R-[illegible]
Paramount-Bray Pictograph No. 84 (Paramount-Bray)—Sept. 10.
Paramount-Bray Pictograph No. 85 (Paramount-Bray)—Sept. [illegible]
Paramount-Bray Pictograph No. 86 [illegible]
Parentage (7 parts) (F. J. Seng-Henley)—[illegible]
Patriot, The (Metro-Drew)—Aug. 27; C-1708; [illegible]
Patsy (5 parts) (Fox Film Corp.)—July 1, S-137; C-477; R-473
Paul [illegible] (On Conquest Program No. [illegible]) [illegible]
Pawnbroker's Heart, A (2 parts) (Triangle-[illegible]
Pay [illegible]
Peaceful [illegible]
Pearl Necklace, The (No. 9 of the Gray Ghost) [illegible]
Pearl [illegible]—July [illegible]
Peg [illegible] (5 parts) [illegible] 17
Peggy the Will o' the Wisp (5 parts) (Metro-[illegible]
Peggy, The Will o' the Wisp (5 parts) (Metro-[illegible]
[illegible]
Perils of Pauline, The (General Film-Jaxon)—S-[illegible]
Peril of the Secret Service (The Master Spy) (2 parts) [illegible]
[illegible]
Perilous Plunge, The (No. 10 of the Fatal Ring) (2 parts) (Pathe-Astra) [illegible]
Pete's Pants (2 parts) (General Film-S. & A. [illegible]
Phantom [illegible] (4 parts) (General Film-[illegible]—S-1424; C-1527
Phonograph, How a Record Is Made, and Cartoon Comedy (Pathe International) [illegible]
Photographing the [illegible] and Cartoon Comedy (Pathe International)—August [illegible]
Pied Piper of Hamelin (On Conquest Program No. 10) (George Kleine-Edison)—Sept. 1[illegible]
Pigmy Circus, The (Chapter of The Living Book of Nature) (Educational-Ditmars)—July.
Pigmy Circus (Chapter of the Living Book of Nature) (Educational-Ditmars)—July 2.
Pigs and Pearls (Mutual-LaSalle)—Aug. 7; S-989; C-958.
Pirated (Pathe-Rolin)—Sept. 23; C-2011
Pioneer Days (2 parts) (General Film-Selig)—S-1740; C-1525; R-1687.
Place in the Sun, A (Episode of Do Children Count Series) (2 parts)—[illegible] 4
Plans and Pajamas (Greater Vitagraph)—C-2010.
Planter, The (10 parts) (F. M. Manson)—August; S-1270; C-959; R-955.
Play Ball (General Film-Jaxon)—S-1575
Playing in Florida (On Conquest Program No. 4) (K-E-S-E-Edison)—Aug. 4.
Ploughing the Clouds (General Film-Jaxon)—S-[illegible]
Plow Woman, The (5 parts) (Butterfly)—July 2; S-290; C-257; R-256
Plunder (No. 5 of the Gray Ghost) (2 parts) (Universal Special)—July 29
Poisoned Cup, The (Episode of the Further Adventures of Stingaree) (2 parts) (General Film-Kalem)
Poisoned Ring, The (No. 12 of the Gray Ghost) (2 parts) (Universal Special)—Sept. 17.
Polly Ann (5 parts) (Triangle)—Sept. 9; R-1857, C-2011, S-[illegible]
Polly of the Circus (8 parts) (Goldwyn Pictures Corp.)—Sept. 9; R-1857
Politics in Pumpkin Center (General Film-Kalem)—S-1891; R-1858.
Poor Peter Pious (Universal Nestor)—July 2; S-131; C-82.
Poster, Making War, and Cartoon Comedy (Pathe International)—Sept. 9, C-1526.
Prairie Chicken, A (Universal-L-KO)—Sept. 17; S-1892, C-1861
Price of Pride, The (5 parts) (World Film)—July 2; S-294; C-82; R-76.
Priceless Ingredient, The (No. 1 of The Fighting Trail) (2 parts) (Greater Vitagraph).
Pride and [illegible] (Mutual Star)—[illegible] R-954
Princess Necklace, The (On Conquest Program No. 8) (K-E-S-E-Edison)—Sept. 1.
Props, Drops and Flops (2 parts) (Universal-L-KO)—Aug. 27; S-1426; C-1390.
Public Be Damned, The (5 parts) (Select Pictures Corp.)—July; C-258; R-255.
Pullman Mystery, The (2 parts) (Universal-Gold Seal)—Sept. 17; S-18[illegible]; C-18[illegible].
Punishment, The (Universal-Big U)—July 9; S-[illegible]
Puss in Boots (Mo-Toy Dolls) (Peter Pan Film Corp.)—August; C-2011.
Putting the Bee in Herbert (On Conquest Program No. 12) (George Kleine-Edison)—Sept. 29.

R

Rag Baby, A (2 parts) (K-E-S-E-Selig)—July [illegible]
Railroad Raiders, The (No. 12, A Fight for a [illegible]) (2 parts) (Mutual-Signal)—June 25; C-81.
Railroad Raiders, The (No. 13, The Road Wrecker) (2 parts) (Mutual-Signal)—July 2, C-257.
Railroad Raiders, The (No. 14, The Trap) (2 parts) (Mutual-Signal)—July 9.
Railroad Raiders, The (No. 15, The Mystery of the Counterfeit Tickets) (2 parts) (Mutual-Signal)—July 16; [illegible]
Rainbow Girl, The (5 parts) (Mutual Star)—Sept. 17, S-1745; C-2011.
[illegible] (5 parts) (K-E-S-E-Essanay)—July 16; S-542; C-657, R-653.
Rasputin the Black Monk (6 parts) (World)—R-2008, C-2012.
[illegible] (No. 6 of the Fatal Ring) (2 parts) (Pathe-Astra)—Aug. 12.
Rebecca of Sunnybrook Farm (5 parts) (Art-[illegible]
Reckless Indiscretion (No. 11 of the Neglected Wife) (2 parts) (Pathe-Balboa)—July 22.
[illegible]—July [illegible]
Reed Case, The (5 parts) (Butterfly)—July 9; S-290, C-813, R-655
Reel Life No. 60 (Mutual-Gaumont)—June 21; C-81, R-247
Reel Life No. 61 (Mutual-Gaumont)—June 28; [illegible]
Reel Life No. 62 (Mutual-Gaumont)—July 5; [illegible]
Reel Life No. 63 (Mutual-Gaumont)—July 12; [illegible]
Reel Life No. 64 (Mutual-Gaumont)—July 19; [illegible]
Reel Life No. 65 (Mutual-Gaumont)—July 26; [illegible]
Reel Life No. 66 (Mutual-Gaumont)—Aug. 2; S-844; C-1086
Reel Life No. 67 (Mutual-Gaumont)—Aug. 9; [illegible]
Reel Life No. 68 (Mutual-Gaumont) Aug. 16; S-1116
Reel Life No. 69 (Mutual-Gaumont)—Aug. 23; S-1264.
Reel Life No. 70 (Mutual-Gaumont)—Aug. 30; S-1427; C-1525, R-1531.
Reel Life No. 71 (Mutual-Gaumont)—Sept. 6; [illegible]
Reel Life No. 72 (Mutual-Gaumont)—Sept. 13; S-1576; C-1708; R-1844
Reel Life No. 73 (Mutual-Gaumont)—Sept. 20; S-1744, C-1861
Reel Life No. 74 (Mutual-Gaumont)—Sept. 27; S-[illegible]
Reincarnation of Karma (2 parts) (Greater Vitagraph-Favorite)—Sept. 24.
Rejuvenator, The (Paramount-Black Diamond)—July 23.
Relentless Fate (No. 8 of the Neglected Wife) (2 parts) (Pathe-Balboa)—July 1
Reputation (5 parts) (Mutual Star-Goodrich)—Sept. 3; C-1708.
Rescue, The (5 parts) (Bluebird)—July 23; S-847; C-813; R-809.
Rest Cure, The (General Film-Jaxon)—S-285.
Retreat of the Germans at the Battle of Arras (10 parts) (Pathe-British War Pictures)—August, C-1390; R-1366; R-1688
Revolting Pride (No. 13 of the Neglected Wife) (2 parts) (Pathe-Balboa)—Aug. 5; C-1814.
Rhyme Reels, Walt Mason's (four single-reel subjects) (Filmcraft Corp.)—R-952.
Richard the Brazen (5 parts) (Greater Vitagraph)—July 23; S-852; C-813; R-810.
Ride for Life, A (General Film-Jaxon)—S-130.
Right Man, The (2 parts) (Universal Star Featurette)—Sept. 17; S-1892; C-1862
Right of Might, The (2 parts) (General Film-Selig)—S-1[illegible]
Right of Way Casey (3 parts) (Universal-Gold Seal)—July 30; S-844; C-814
Risks and Roughnecks (Greater Vitagraph)—C-2010
Road Between, The (5 parts) (Art Dramas-Erbograph)—June 25; S-850; R-255.

Road Wrecker, The (No. 13 of the Railroad Raiders) (2 parts) (Mutual-Signal)—July 2.
Romany Rose, A (2 parts) (Universal Star Featurette)—Sept. 24; C-2011; S-2044.
Romeo and Juliet (Statuette Cartoon) (Educational)—R-1845.
Rookie to Regular and Cartoon Comedy (Pathe-International)—Sept. 9.
Rough Stuff (2 parts) (Universal-L-KO)—Aug. 13; S-1115; C-1087.
Rubbing It In (Metro-Drew)—Sept. 10.
Runaway, The (5 parts) (Mutual-Star)—Sept. 24; S-2046.
Runaway Colt, A (2 parts) (K-E-S-E-Selig)—July 23; S-848; R-474.
Rushin Dancers, The (Universal-Nestor)—Aug. 13; S-1115; C-1087.
Russian Revolution, The (3 parts) (J. Frank Brockliss).
Russian Revolution and Behind the Battle Line in Russia (6 or more parts) (Skobeloff Committee)—R-1688.
Rustlers Frame-up at Big Horn (Ultra Films Inc.).

S

Sacrifice Supreme, A (No. 15 of the Neglected Wife) (2 parts) (Pathe-Balboa)—Aug. 19.
Sands of Sacrifice (5 parts) (Mutual-Star)—Sept. 24; S-2046.
Sawdust Ring, The (5 parts) (Triangle)—July 15; S-1126; C-658; R-653
Scandal Everywhere (Universal-Victor)—Aug. 27; S-1425; C-1390.
School Days (Mo-toy Dolls) (Peter Pan Film Corp.)—July.
Season of Childhood (Episode of Do Children Count? series) (2 parts) (K-E-S-E-Essanay)—Aug. 1.
Second Mrs. Tanqueray (5 parts) (Greater Vitagraph)—Aug. 6; S-1120; C-1086; R-1080.
Secret of the Night, The (3 parts) No. 5 of Ultrus) (3 parts) (Gaumont.
Secret of Black Mountain (4 parts) (Gen. Film-Falcon)—S-2042.
Secret Trap, The (5 parts) (Klotz & Streimer).
Seeds of Redemption (2 parts) (Universal-Rex)—July 2; S-132.
Seeing Things (Paramount-Klever)—Sept. 3; C-2011; S-2048.
Seeing Things (Universal-Nestor)—July 25; S-690; C-657.
Self-Made Widow, A (5 parts) (World Film)—July 23; S-697; C-658; R-651.
Selig-World Library No. 1 (General Film-Selig)—R-1532.
Selig-World Library No. 2 (General Film-Selig)—R-1532.
Selig-World Library No. 3 (General Film-Selig—R-1532.
Selig-World Library No. 4 (General Film-Selig—R-1532.
Selig-World Library No. 5 (General Film-Selig)—R-1532.
Selig World Library No. 6 (General Film-Selig).
Selig World Library No. 7 (General Film-Selig)—S-285.
Selig World Library No. 8 (General Film-Selig)—S-689.
Selig World Library No. 9 (General Film-Selig)—S-689.
Selig World Library No. 10 (General Film-Selig)—S-842.
Selig World Library No. 11 (General Film-Selig)—S-986.
Selig World Library No. 12 (General Film-Selig)—S-1114.
Selig World Library No. 13 (General Film-Selig)—S-1262.
Selig World Library No. 14 (General Film-Selig)—S-1424.
Selig World Library No. 15 (General Film-Selig)—S-1740; C-1525; R-1087.
Selig-World Library No. 16 (General Film-Selig)—R-1844; C-1707; S-1891.
Selig World Library No. 17 (General Film-Selig)—C-1861.
Selig-World Library No. 18 (General Film-Selig)—C-2010; S-2043.
Selig-World Library No. 19 (General Film-Selig).
Senussi, Among the (Educational Films Corp.)—July 25.
Service of Love, A (2 parts) (General Film-Broadway Star)—C-81.
Seven Keys to Baldpate (5 parts) (Artcraft)—Aug. 12; R-1704.
Seven Pearls, The (No. 1, The Sultan's Necklace) (2 parts) (Pathe-Astra)—Sept. 16; S-1585: C-1526; R-1520.
Seven Pearls, The (No. 2, The Bow String) (2 parts) (Pathe-Astra)—Sept. 23; S-1748; R-1520.
Seven Pearls, The (No. 3, The Air Peril) 2 parts) (Pathe-Astra)—Sept. 30; C-1861; S-2047.
Seventy and Seven (2 parts) (General Film-S&A-Black Cat)—C-813.
Shadows (No. 10 of "The Gray Ghost) (2 parts) (Universal)—Sept. 3.
Shanghaied Jonah, A (2 parts) (Triangle Keystone)—Sept. 2.
Shells and Shivers (Greater Vitagraph)—C-813.
She Needed a Doctor (2 parts) (Triangle-Keystone)—July 22.
Short Circuit, The (No. 11 of the Fatal Ring) (2 parts) (Pathe-Astra)—Sept. 15.
Short Skirts and Deep Water (Universal-Joker)—Sept. 10; S-1743; C-1708.
Show Down, The (5 parts) (Bluebird)—Aug. 13; S-1269; C-1389; R-1231.
Sierras, In the (Paramount-Burton Holmes)—July 9.
Signal Lantern, The (No. 7 of the Fatal Ring) (2 parts) (Pathe-Astra)—Aug. 19.
Sign of the Cucumber (2 parts) (Universal-L-KO)—July 25; S-478; C-689.
Silent Sellers, The (5 parts) (Metro)—Sept. 24.
Silent Witness, The (7 parts) (M. H. Hoffman-Authors Producing Co.)—Sept.; S-1746; C-1704; R-1523.
Sirens of the Sea (5 parts) (Jewel Productions, Inc.)—Aug.; S-1582; C-1707; R-1703.
Siren, The (5 parts) (Fox Film Corp.)—June 24; S-137; C-257.
Six Shooter Justice (3 parts) (Universal-Gold Seal)—July 16; S-534; C-478.
Skidding Hearts (2 parts) (Triangle-Mack-Sennett-Keystone)—June 17; S-133.
Skinner's Baby (5 parts) (K-E-S-E-Essanay)—Aug. 6; S-849; C-1086; R-1081.
Skirts (Christie)—July 23; S-991; R-1084.
Skylarking on Skis (On Conquest Program No. 1) (K-E-S-E-Edison)—July 14.
Slacker, The (7 parts) (Metro Special)—Aug.; S-1118; R-956.
Slips and Slackers (Greater Vitagraph)—C-1707.
Smokey Love Affair, A (Christie)—Aug. 14; S-1433.
Smoldering Spark, The (2 parts) (General Film-Selig)—S-1114.
Snows of Many Years (Educational)—R-1844.
Soap Suds and Sirens (2 parts) (Universal-L-KO)—Sept. 24; S-2044.
Soft Tenderfoot, A (2 parts) (Fox Film Corp.)—July 23; S-1118; C-1389.
Soldier of the Legion, A (3 parts) (Universal-Gold Seal)—July 23; S-688; C-657.
Soldiers of Chance (5 parts) (Greater Vitagraph)—Sept 3; S-1582; C-1707; R-1701.
Soldiers of the Sea (On Conquest Program No. 5) (K-E-S-E-Edison)—Aug. 11.
Sole Survivor, The (2 parts) (General Film-Selig) S-1425; C-1389.
Sole Mates (Triangle Komedy)—July 29.
Some Barrier (Cartoon Burlesque) (A. Kay Co.)—July.
Soul of Satan, The (5 parts) (Fox Film Corp.)—Aug. 18; S-1429.
Soul Herder, The (3 parts) (Universal-Bison)—Aug. 6; S-690; C-658; R-79.
Souls Adrift (5 parts) (World Film)—Aug. 13; S-1124; C-1081.
Souls in Pawn (5 parts) (Mutual Star-American)—Aug. 6; S-988; C-1086; R-1085.
Some Boy (5 parts)—June 16; C-81; R-75.
Some Nurse (Universal-Joker)—July 16; S-534; C-478.
Son of the Hills, A (5 parts) (Greater Vitagraph)—June 25; S-138; C-81; R-75.
Soubrette, The (Universal-Joker)—July 25; S-690; C-658.
Spain, Madrid to Madeira (Paramount-Burton Holmes)—Aug. 27; S-1584; R-1532.
Speed Demons (Genera lFilm-Jaxon)—S-2042.
Spider, Home Life of, and Cartoon Comedy (Universal-Powers)—Aug. 20; S-1262.
Spindle of Life (5 parts) (Butterfly)—Sept. 17; S-1896; C-2012; R-2004.
Sports, Sierra Winter, and Lure of the Circus (2 parts) (Universal-Bison)—Sept. 3.
Spy, The (General Film-Sparkle)—S-986.
Spy, The (10 parts) (Fox-Standard)—Aug. 19; R-1082.
Squaring It (3 parts) Universal-Bison)—Aug. 20; S-1264; C-1235.
Squaw Man's Son, The (5 parts) (Paramount-Lasky)—July 26; S-1117; C-1086; R-956.
Stag Party, The (General Film-Sparkle)—S-1740.
Star Boarder, The (2 parts) (King Bee)—Sept. 15.
Star Dust (2 parts) (General Film-S&A-Black Cat)—S-1740; C-1525.
Stingaree, Further Adventures of (Arrayed with the Enemy) (2 parts) (General Film-Kalem)—S-286, C-81: R-77.
Stingaree, Further Adventures of (A Model Marauder) (2 parts (General Film-Kalem)—S-842: C-813; R-810.
Stingaree, Further Adventures of (A Double Deception) (2 parts) (General Film-Kalem)—S-532: C-177: R-473.
Stingaree, Further Adventures of (An Eye for an Eye) (2 parts) (General Film-Kalem)—S-286; C-477; R-473.
Stingaree, Further Adventures of (The Poisoned Cup) (2 parts) (General Film-Kalem)—S-532; C-657; R-652.
Stingaree, Further Adventures of (The Mark of Stingaree) (2 parts) (General Film-Kalem)—S-986; C-958; R-954.
Stingaree, Further Adventures of (An Order of the Court) (2 parts) (General Film-Kalem)—S-1261; C-1234; R-1231.
Stingaree, Further Adventures of (At the Sign of the Kangaroo) (2 parts) (General Film-Kalem)—S-1261; C-1234; R-1231.
Stingaree, Further Adventures of (Through Fire and Water) (2 parts) (General Film-Kalem)—S-1424; C-1389; R-1386.
Stingaree, Further Adventures of (A Bushranger's Strategy) (2 parts)—S-1740: C-1525; R-1522.
Stingaree, Further Adventures of (The Stranger at Dumcreiff) (2 parts)—S-1741; C-1707; R-1703.
Stingaree, Further Adventures of (A Champion of the Law) (2 parts) (General Film-Kalem)—R-1858; S-2043.
Stinger Stung, The (Universal-Joker)—July 30; [illegible]; C-814.
Stolen Story, The (4 parts) (General Film-Falcon)—S-1575; C-1525; R-1524.
Stolen Treaty, The (5 parts) (Greater Vitagraph)—July 16; S-852; C-657; R-651.
Stop! Luke! Listen! (2 parts) (Pathe-Rolin)—July 15; C-257.
Stormy Knight, A (5 parts) (Bluebird)—Sept. 10; C-1861; R-1858; S-2050.
Story the Keg Told Me, The (On Conquest Program No. 11) (George Kleine-Edison)—Sept. 22.
Story of Plymouth Rock (On Conquest Program No. [illegible]) (K-E-S-E-Edison)—Aug. 18.
Story of the Willow Plate (On Conquest Program No. 2) (K-E-S-E-Edison)—July 21.
Straight Shooting (5 parts) (Butterfly)—Aug. 27; S-1432; C-1525; R-1519.
Stranger at Dumcrieff, The (Episode of the Further Adventures of Stingaree) (2 parts) (General Film-Kalem).
Strange Transgressor, The (5 parts) (Triangle-Ince-Kay-Bee)—July 8; S-848; C-82; R-80.
Street Cars and Carbunkles (2 parts) (Universal-L-KO)—Aug. 20; S-1265.
Streets of Illusion, The (5 parts) (Pathe-Astra)—Aug. 12; C-1086; R-1080; S-2046.
Str[illegible]ness (2 parts) (General Film-Broadway Star)—S-286; C-657.
Submarine Eye, The (8 parts) (Williamson [illegible]ure), S-134.
Successful Failure, A (5 parts) (Triangle)—July 22.
Sudden Jim (5 parts) (Triangle)—July 22; S-1125; C-658; R-653.
Suit and a Suitor, A (General Film-Kleine)—[illegible]
Sultan's Necklace, The (No. 1 of the Seven Pearls) (2 parts) (Pathe-Astra)—Sept. 16.
Sultan's Wife, The (2 parts) (Triangle-Keystone)—Sept. 30.
Summer Boarding (Paramount Klever Komedy)—Aug. 13; S-1272.
Sunset Trail, The (5 parts) (Paramount)—Sept. 17.
Surf Scandal (2 parts) (Universal-L-KO)—July 16; S-534; C-478.
Susie the Sleepwalker (Paramount-Black Diamond)—Aug. 6; C-12[illegible]
Susie's Scheme (Paramount-Black Diamond)—Sept. 17.
Sweden, Along the Baltic, and Japan the Religious (Pathe)—Aug. 19.
Sweden's Waterways and Placer Gold Mining (Pathe)—July 15; C-257; R-447.
Switch in the Safe, The (No. 8 of The Fatal Ring) (2 parts) (Pathe-Astra)—Aug. 26.

T

Taking Their Medicine (Universal Nestor)—Sept. 24; C-2011; S-2044.
Tale of the Tub, The (Standard Sanitary Mfg. Co.)—R-88.
Tanks, The (Happy Hooligan Cartoon) and Embroidery Making (Pathe-International)—Sept. 16; C-2011.
Tar Heel Warrior, The (5 parts) (Triangle)—Sept. 30.
Tears and Smiles (5 parts) (Pathe Lasalida)—Sept. 2; S-1746; C-1708; R-1702.
Ten of Diamonds (5 parts) (Triangle)—Sept. 2 [illegible] C-1708; R-17[illegible].
Terry Human Interest Reel No. 1 (A. Kay Co.)—July; C-79.
Terry Human Interest Reel No. 2 (A. Kay Co.)—July; R-473.
Texas, Eastern (No. 17 of Know America) (Pathe-Combitone)—July 29.
Texas, Here and There In (No. 14 of Know America) (Pathe-Combitone)—July 1
Texas, Southeastern (No. 16 of Know America) (Pathe-Combitone)—July 22.
Texas, Stray Shots in the Lone Star State (No 18 of Know America) (Pathe-Combitone)—Aug. 5.
Texas Sphinx, The (2 parts) (Universal-Bison)—Sept. 10; S-1744; C-1709.
Texas, Through Central (No. 15 of Know America) 'Pathe-Combitone)—July 8.
Their Compact (7 parts) (Metro)—Sept. 17.
Their Domestic Deception (Triangle Komedy)—Aug. 26.
Their Domestic Deception (Triangle Komedy)—Aug. 26.
They're Off (5 parts) (Triangle)—Aug. 19; S-1431.
Think It Over (5 parts) (Art Dramas, U. S. Amusement)—Aug. 13; S-1429; C-1389; R-[illegible]
Thirst [illegible] (Triangle-Keystone)—July 29.
Three Women of France (2 parts) (Universal-Rex)—July 9; S-290; C-258.
Three Button Mystery, The (No. 6 of Ultrus) (3 parts) (Gaumont).
Those Terrible Telegrams (General Film-Sparkle)—S-1261.
Through Fire and Water (Episode of the Further Adventures of Stingaree) (2 parts) (General Film-Kalem).
Through the Eyes of the World (General Film-Selig)—S-285
Through the Eyes of The World (General Film-Selig)—S-285.

Tides of Fate (5 parts) (World Film)—Sept. 3; S-1748, C-1526, R-1519.
Tightening Snare, The (No. 13 of The Gray Ghost) (2 parts) (Universal Special)—Sept. 24).
Tinkelbottom Passes Through (Educational-Bruce) Sept. 12.
Tinklebottom's Finish (Educational-Bruce)—Sept. 26.
Time Locks and Diamonds (5 parts) (Triangle-Ince Kay-Bee)—July 8; S-848; C-478; R-475.
To Honor and Obey (5 parts) (Fox Film Corp.)—July 15; S-696; C-814; R-812.
Toll of Sin, The (2 parts) (General Film-Selig) S-[illegible]
Toodles (General Film-Sparkle).
To the Highest Bidder (2 parts) (Universal-Star Featurette)—Sept. 10; S-1741; C-1708.
To the Death (5 parts) (Metro)—Aug. 27; S-1272, C-1861, R-1859.
Tough Luck (General Film-Jaxon)—S-1424.
Tours Around the World No. 31 (Mutual-Gaumont)—June 5; R-87.
Tours Around the World No. 34 (Mutual-Gaumont)—June 24; R-447.
Tours Around the World No. 35 (Mutual-Gaumont)—July 3; S-133.
Tours Around the World No. 36 (Mutual-Gaumont)—July 10; S-290; C-657; R-[illegible]
Tours Around the World No. 37 (Mutual-Gaumont)—July 17; C-813; R-1065
Tours Around the World No. 38 (Mutual-Gaumont)—July 24; S-691; C-958
Tours Around the World No. 39 (Mutual-Gaumont)—July 31; S-844; C-1086, R-1212
Tours Around the World No. 40 (Mutual-Gaumont)—Aug. 7; C-1088; R-1366
Townsend Mystery, The (No. 1 of Ultus) (3 parts) (Gaumont).
Toy of Fate, A (Triangle Komedy)—July 8.
Trail of the Shadow, The (5 parts) (Metro)—July 2; C-657; R-651.
Training Police Horses and Cartoon Comedy (Pathe)—July 1; C-257
Training Our Khaki Clad Heroes (2 parts) (General Film-Selig).
Traitor's Fate, The (No. 4 of Ultus) (3 parts) (Gaumont).
Transgression (5 parts) (Greater Vitagraph)—Aug. 20; S-1131; C-[illegible]; R-[illegible]
Trap, The (No. 14 of the Railroad Raiders) (2 parts) (Mutual-Signal)—July 9
Trials and Tribulations (2 parts) (General Film-Selig)—S-285
Trip to Chinatown, A (2 parts) (K-E-S-E-Selig)—Aug. 20; S-1265; C-1525
Trip to the Moon, A (Mo-toy Dolls) (Peter Pan Film Corp.)—R-784
Triple Cross, The (General Film-Jaxon).
Triple Divide Mountains (Glacier Park) and Japan The Floral (Pathe)—Sept. 16; C-1708; R-1844.
Triple Entente (General Film-Sparkle).
Triumph (5 parts) (Bluebird)—Sept. 3; R-1705; S-1897; C-1861
True Love and Fake Money (Filmcraft Corp.)—C-1087
Trunk Route, The (General Film-Sparkle)
Twelve Cylinder Speed of the Leisure Class (General Film-Essanay) (2 parts)—C-1707; S-1891.
Twitching Hour, The (Universal-Joker)—July 2; S-131; C-82
Two Crooks (2 parts) (Triangle-Keystone)—Aug. 26
Two Kentucky Boys (On Conquest Program No. 3) (K-E-S-E-Edison)—July 30; C-1234; R-1085
Two Laughs (2 parts) (General Film-S&A-Black Cat)
Two Little Imps (5 parts) (Fox Film Corp.)—July 8; S-204; C-657; R-654.

U

Ultus (No. 1, The Townsend Mystery) (3 parts) (Gaumont)—C-81
Ultus (No. 2, The Ambassador's Diamond) (3 parts) (Gaumort)—C-81
Ultus (No. 3, The Gray Lady) (3 parts) (Gaumont)—C-81.
Ultus (No. 4, The Traitor's Fate (3 parts) (Gaumont)—C-81.
Ultus (No. 5, The Secret of the Night) (3 parts) (Gaumont)—C-81.
Ultus (No. 6, The Three Button Mystery) (3 parts) (Gaumont)—C-81.
Ultus (No. 7, The Three Button Mystery) (3 parts) (Gaumont)—C-81
Under Handicap (7 parts) (Metro-Yorke)—Sept. 8; R-1858; C-2010
Under False Colors (5 parts) (Pathe-Thanhouser)—Sept. 23; C-2011; R-2004.
Uneven Road, The (Episode of Do Children Count? series) (2 parts) (K-E-S-E-Essanay)—July 25.
Untamed, The (2 parts) (Universal Star Featurette)—Aug. 6
U. S. Navy (5 parts) (J. Frank Brockliss).
Universal Current Events No. 6 (Universal)—June 23; S-133.
Universal Current Events No. 7 (Universal)—June 30; S-287
Universal Current Events No. 8 (Universal)—July 7, S-536.
Universal Current Events No. 9 (Universal)—July 14; S-691.
Universal Current Events No. 10 (Universal)—July 21; S-844.
Universal Current Events No. 11 (Universal)—July 28; [illegible]
Universal Current Events No. 12 (Universal)—Aug. 4; S-1115, C-1087.
Universal Current Events No. 13 (Universal)—Aug. 10; [illegible]
Universal Current Events No. 14 (Universal)—Aug. 17; S-1426.
Universal Current Events No. 15 (Universal)—Aug. 24; [illegible]
Universal Current Events No. 16 (Universal)—Sept. 3; S-1741; C-1526
Universal Current Events No. 17 (Universal)—Sept. 10; S-1891; C-1861.
Universal Current Events No. 18 (Universal)—Sept. 17; C-2011; S-2045
Universal Current Events No. 19 (Universal)—Sept. 21
Universal Current Events No. 20 (Universal)—Sept. 28
Universal Screen Magazine No. 22 (Universal)—June 4; R-87
Universal Screen Magazine No. 24 (Universal)—June 18; R-247
Universal Screen Magazine No. 25 (Universal)—June 25; R-447
Universal Screen Magazine No. 26 (Universal)—July 2; [illegible]
Universal Screen Magazine No. 27 (Universal)—July 9; [illegible]
Universal Screen Magazine No. 28 (Universal)—July 16; [illegible]
Universal Screen Magazine No. 29 (Universal)—[illegible]
Universal Screen Magazine No. 30 (Universal)—July 30; S-844; R-[illegible]
Universal Screen Magazine No. 31 (Universal)—Aug. 6; [illegible]
Universal Screen Magazine No. 32 (Universal)—Aug. [illegible]; S-1531
Universal Screen Magazine No. 33 (Universal)—Aug. 20
Universal Screen Magazine No 34 (Universal)—[illegible]
Universal Screen Magazine No. 35 (Universal)—[illegible]
Universal Screen Magazine No. 36 (Universal)—[illegible]
Universal Screen Magazine No. 37 (Universal)—Sept. 17; [illegible]
Universal Screen Magazine No. 38 (Universal)—[illegible]
Untamed, The (2 parts) (Universal Star Featurette)—Aug. 6; [illegible]

V

[illegible]—Aug. 6; S-1088, C-959
[illegible]
[illegible] (Paramount)—Aug. 5; [illegible]
Veiled Intrigue, A (No. 10 of the Neglected Wife series) (2 parts) (Pathe-Balboa)—July 15.
Vengeance vs. Mercy (General Film-Selig)
Ventures, The (2 parts) (General Film-Broadway Star)—[illegible]
Vernon, The Bountiful (General Film-Essanay)—[illegible]
Victor of The [illegible] (2 parts) (General Film-Selig)—[illegible]
Victory (No. 16 of Jimm[illegible]) (2 parts) (Mutual-[illegible])—July 6
Villain, The (2 parts) (King Bee)—[illegible]
Violet Diamond, The (No. 1 of the Fatal Ring) (2 parts) (Pathe-Astra)—July 8.
Voice That Led Him (General Film-Essanay)—C-2010; S-2043.

W

Wandering Boy and the Wayward Parent (General Film-Essanay)—S-1740; C-1861; R-1856
War and Woman (5 parts) (Pathe-Thanhouser)—Sept. 9; S-[illegible]; C-[illegible]; R-[illegible]
Warm Reception, A (Triangle Komedy)—Sept. 9.
Warning of the Ring (No. 4 of the Fatal Ring) (2 parts) (Pathe-Astra)—July 29
Warning, The (No. 3 of "The Gray Grost") (2 parts) (Universal)—July 15
Warrior, The (7 parts) (General Enterprises, Inc.)—July; C-814; R-811
Water Cure, The (General Film-Sparkle)
Water Fowl (Chapter of Living Book of Nature) (Educational-Dittmars)—July 30
Web, The (2 parts) (Universal Star Featurette)—July 16; S-534; C-478.
Wee Lady Betty (5 parts) (Triangle)—Aug. 19; S-[illegible]
Welcome Home (Universal-Nestor)—Sept. 18; S-[illegible]; C-[illegible]
West Is West (Ultra Films, Inc.)—July.
What Money Can't Buy (5 parts) (Paramount-[illegible]
What Transpires After the Wind-Up (General Film-Essanay)—[illegible]
What The Best People Are Not Doing (General Film-Essanay).
What of Your Boy (3 parts) (Cameragraph Film Mfg. Co.)—July.
When Bobby Broke His Arm (Greater Vitagraph)—C-1707.
When False Tongues Speak (5 parts) (Fox Film Corp.)—Sept. 9; S-1897; C-2010; R-2006.
[illegible]—July 10; S-291; C-257.
When Sorrow Weeps (Episode of Do Children Count? series) (2 parts) (K-E-S-E-Essanay)—July 18.
When True Love Dawns (5 parts) (World Brady-International)—July 16; S-696; C-478; R-472.
When You and I Were Young (5 parts) (Art Dramas-Apollo)—July 16; C-813.
Where Is My Mother? (Episode of Do Children Count? series) (2 parts) (K-E-S-E-Essanay)—[illegible]
Where Is My Nightie? (General Film-Sparkle).
Where Are My Trousers (2 parts) (Universal-Victor)—July 30; S-843; C-814.
Whirlwind of Whiskers, A (General Film-Kalem)—C-2010; R-[illegible]
[illegible] (Klotz & Striemer)—June; S-134; C-82; R-76.
Whose Baby? (2 parts) (Triangle-Mack Sennett-Keystone)—July 8; C-258; R-255.
Whose Hosiery? (General Film-Sparkle).
Who Was the Other Man? (5 parts) (Butterfly)—Sept. 3; S-1581; C-1707; R-1701.
[illegible]—Aug. 27; [illegible]
Widow's Might, The (Mutual-LaSalle)—Aug. 14; S-1117; C-[illegible]
Wife Number Two (5 parts) (Fox Film Corp.)—[illegible]
Wife on Trial, A (5 parts) (Butterfly)—July [illegible]
Wife's Suspicion, A (3 parts) (Universal-Gold Seal)—[illegible]
Wild Arnika (On Conquest Program No. 11) (George Kleine-Edison)—Sept. 22.
Wild Injuns (General Film-Jaxon)—S-2042.
Winning Pair, The (3 parts) (Universal-Gold Seal)—[illegible]
Winning the Stepchildren (Greater Vitagraph-[illegible]
Wits and Fits (Paramount-Black Diamond)—July 9.
Wolves and Their Allies (Chapter of the Living Book of Nature) [illegible]
Woman in White, The (5 parts) (Pathe-Gold Rooster-Thanhouser)—July 1; S-140; C-81; R-77.
Woman Who Would Not Pay, The (2 parts) (Universal Star Featurette)—July 30; S-844; C-814.
Woman Beneath, The (5 parts) (World Film)—[illegible]
Woman's Work in War Time (2 parts) (A Kay Co.-S. S. Co.)—R-[illegible]
Won in a Cabaret (Christie)—July 30; S-1118.
[illegible] (On Conquest Program No. [illegible])—Sept. 1.
[illegible] parts) (Triangle)—Aug. 20; [illegible]
Worries and Wobbles (Greater Vitagraph)—C-1389.
[illegible] (General Film-S&A-Black Cat)—S-286.
Wrath of Love, The (5 parts) (Fox Film Corp.) [illegible]
Wreck at the Crossing, The (No. 3 of "The Lost Express") (2 parts) (Mutual-Signal)—Oct. 1
Wrong Man, The (2 parts) (Universal-Bison)—July 4; S-132; C-82.
Wrong Mr. Fox, The (Paramount-Klever)—July 16; C-813; R-655.
Wrong Wrights (General Film-Sparkle).

Y

Yankee Way, The (5 parts) (Fox Film Corp.)—Sept. 16; S-2050.
Yellowstone, Geysers of (Paramount-Burton Holmes)—Aug. [illegible]
Yellowstone, Wonders of (Paramount-Burton Holmes)—[illegible]
Your Boy and Mine (Universal-Victor)—Sept. 24; C-2011; S-2044.
Your Obedient Servant (On Conquest Program No. 10) (George Kleine-Edison)—Sept. 15.
Young Patriot, The (3 parts) (Universal-Gold Seal)—July 2; S-131; C-82.
Your Flag and My Flag (On Conquest Program No. 2) (K-E-S-E-Edison)—July 21.
Youth (5 parts) (World Film)—July 30; S-848; C-814; R-811.

A PICTURE PROJECTED WITHOUT A FLICKER

FRONT VIEW

SIDE VIEW

BY USING

SPEER HOLD-ARKS

Exhibitors should endeavor to gain the confidence of their patrons. Prove to them that the same intense bright light is used every day. No flickers or sputters and a perfect picture.

The demands of the public today are very severe but to satisfy them means success. It also means the adoption of the famous "Speer Hold-Arks" as the negative carbon.

Write today for descriptive literature.

"The Carbons with a Guarantee"

SPEER CARBON CO.

ST. MARYS, PA.

YOUR SUCCESS IS BUILT ON SERVICE

Service is a pronounced feature in the **MOTIOGRAPH.**

A Louisiana Theatre Syndicate says:

> "Your new projector has just been installed, and we are greatly pleased, so much so, that we have decided to replace our other projectors with Motiographs.
>
> "We had a good many ask last night what make of projector certain reels were run on, saying it was the best projection they had ever seen."

THE MOTIOGRAPH IS GUARANTEED TO GIVE SERVICE.

—SERVICE IS THE KEY NOTE OF YOUR SUCCESS.

Write for Literature.

The ENTERPRISE OPTICAL Mfg. Co.
574 West Randolph St.
CHICAGO, ILL.
Western Office:
833 Market St., San Francisco, Cal.

ol. 33, No. 1 July 7, 1917 Price 15 Cents

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Artcraft

the name that stands for the *ultimate* in motion picture production and distribution.

ARTCRAFT PICTURES CORPORATION
729 SEVENTH AVE NEW YORK CITY
[illegible]
[illegible]
[illegible]

ARTCRAFT PICTURES CORPORATION
729 SEVENTH AVE. NEW YORK CITY

Post Office Box 226
Madison Square Station

NEW YORK

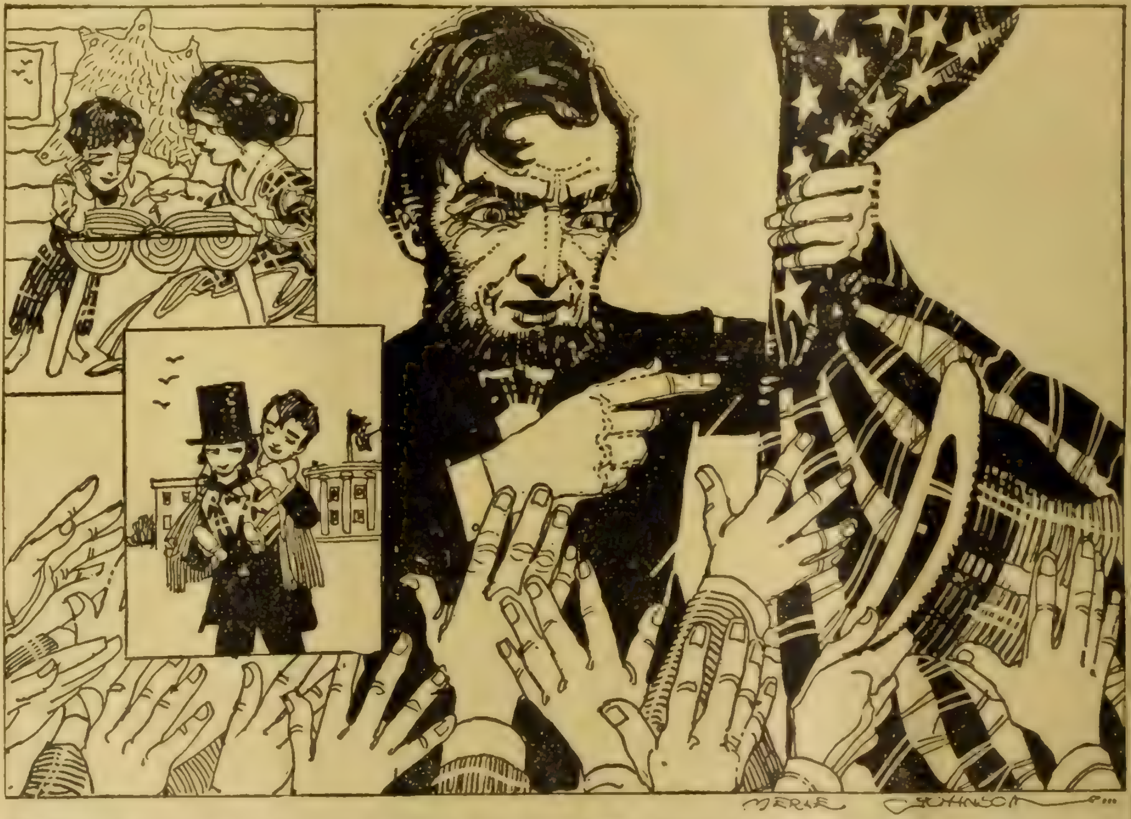
17 Madison Avenue
Telephone Madison Square 3510

Over one hundred (100) performances at the GLOBE THEATRE, New York, and still running.

The Survival of the Fittest.

From the New York American

"The Lincoln Cycle" Rich in Humor and Human Interest



THE Lincoln pictures at the Strand Theatre, with Benjamin Chapin impersonating Abraham Lincoln make a vastly entertaining photo-drama, aside from their patriotic or historical interest. They are rich in humor—as any Lincoln film or story should certainly be—have a very human, swift-moving plot and show intimately the background of the great President's life.

Of the four features that make up "The Lincoln Cycle," it is difficult to tell which is more enjoyable, more significant as a character study. "My Mother" shows the spiritual influence of Nancy Hanks in moulding the mental and moral nature of a mischevious and rather pugnacious little "Abe.". With her death begins the harsher but none the less important influence of "My Father." There was never a very clear understanding between this father and son, but, as Lincoln once said, "My father taught me to fight, that at times half-way measures must be thrown aside, and that to strike hard then became a sacred duty."

"Myself" gives glimpses of the President at Washington before the Civil War was fought and outlines the simple but sturdy Lincoln principles of life. "The Call to Arms" is tense with scenes of action and emotion at the White House, though at the same time it shows the President's home life and love of his little sons, Tad and Willie.

Altogether, "The Lincoln Cycle" is a delight. Mr. Chapin's characterization is so vital it seems the living Lincoln moves before our eyes. At no time in the country's history could the production of these pictures be more opportune, for Lincoln the man and the national ideal is in the mind of every American during this period of storm and stress, when patriotism needs the stimulus of history and the people look to Lincoln-like leaders for guidance in a world war.

A high school boy may a few months hence become a national figure. Never has a period offered greater opportunity for American youths of character and integrity. The simple, humble beginnings of Lincoln are thus peculiarly an incentive and an inspiration.

So "The Lincoln Cycle" is a picture for boys and girls, as well as their parents, to see and enjoy. Its success at the Strand Theatre has already been so great Mitchel H. Mark of the Strand management, and Mr. Chapin have engaged the Globe Theatre for a special run for "The Lincoln Cycle," beginning Monday, June 4.

Address: Benjamin Chapin, Globe Theatre, New York

KLEINE EDISON SELIG ESSANAY

Little Mary McAlister

The Youngest Sergeant in the U. S. Army

now is starring in Essanay's startling series on

DO CHILDREN COUNT?

Do They?

ASK THE MOTHERS!

You will find that this winsome child actress will count with your patrons. Only 6 years old, she has been commissioned recruiting sergeant by Capt. F. R. Kenney, U. S. A., for her Red Cross and Recuiting work.

SHE COUNTS!

Look over these magnetic titles
Each play independent.

1. *The Guiding Hand*
2. *The Wonderful Event*
3. *Steps to Somewhere*
4. *The Yellow Umbrella*
5. *A Place in the Sun*
6. *Where Is My Mother*
7. *When Sorrow Weeps*
8. *The Uneven Road*
9. *The Season of Childhood*
10. *The Little White Girl*
11. *The Bridge of Fancy*
12. *The Kingdom of Hope*

Written by Charles Mortimer Peck

K-E-S-E

Essanay
GEORGE K SPOOR PRESIDENT
1333 Argyle St., Chicago

K-E-S-E

If You Are Not on the Mailing List of the Moving Picture Weekly—Get On!

Universal

UNIVERSAL FILM MFG. CO., Carl Laemmle, Pres. *"The Largest Film*

WATCH for "The GRAY GHOST"

"THE VOICE"

Many Exhibitors Have Made a Clean-up by Heeding Its Call.

From Canada, south to the border, from Portland, Me., to Portland, Ore., Exhibitors have listened to the call of "The Voice On the Wire," the Universal's popular mystery serial, founded on the novel of the same name, written by Eustace Hale Ball. And to everyone that has listened to the call has come an unprecedented serial success for sixteen consecutive weeks. Ben Wilson and Neva Gerber have scored individually and the company make a collective hit. For these sufficient reasons this splendid production, directed by Stuart Paton, is being booked for repeat showings all over the country. It has every element a popular serial should have—mystery, thrills, suspense, swift action, a love story—and each episode winds up with a punch. Book now thru your nearest Universal Exchange.

LAUGHTER PAYS

Comedians' Antics Cashed In by Wise Showmen.

Universal Comedies, including Nestors, L-KO's and Jokers, afford Exhibitors the opportunity of giving a "Comedy Night" that can be equaled from no other source. Nestors, with Eddie Lyons, Lee Moran and Edith Roberts, present parlor comedy that easily tops anything on the market. L-KO's, with a huge bunch of daredevil comedians and a host of pretty girls, offer stunt comedy of the hilarious kind. Jokers, with William Franey, Gale Henry, and their merry crew, give you the fresh, funny foolishness that makes folks happy. The combination is irresistible, and makes a box-office attraction that gets the crowds and the coin.

William Franey
Universal Comedies

ALWAYS ANIMATED

Popular Universal News Weekly Always Filled With Live Subjects.

Like the hundred-yards sprinter, the editors of the Universal Animated Weekly are on their toes at every minute of the day's work. Nothing of general interest to the vast army of fans who want to see the world's greatest news events on the screen ever escapes them, and the result is that "Animated Night" in thousands of theaters gets the crowds, even if that happens to be what was formerly the dullest day of the week. If any Exhibitor has a day when nothing seems to get the business, let him give the Animated a trial and he will learn of a sure cure for a very expensive ill.

Allied Ambassadors at Princeton's 170th Commencement Day.

A MASK OF MYSTERY

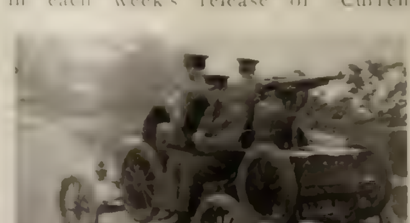
"The Purple Mask" Serial Mystifies Audiences and Magnetizes the Coin.

From the underworld of Paris to the highest strata of society runs the swift action of "The Purple Mask," in which the two most popular serial stars on earth, Grace Cunard and Francis Ford, have made the big hit of their successful career. Mystery and suspense, huge sets, and strange locations, mark "The Purple Mask" as one of the most notable serials of the year. It has not only been getting the money for thousands, but hundreds of wise Exhibitors are taking advantage of its popularity by rebooking it and making a second clean-up. Write your nearest Universal Exchange about "The Purple Mask" today.

NOTHING QUITE SO POPULAR

Say Exhibitors Regarding Universal Current Events.

Every Program Exhibitor knows that there is no more popular subject in moving pictures than the news weekly, and when the Universal released a new one under the highly informative title of "Current Events," its success was instantaneous. It is right up to the minute, released every week, and supplies a want long felt by progressive Exhibitors. Each week sees an increase in the number of prints needed to supply the demand, and this increase is due entirely to the freshness and up-to-date quality of the subjects included in each week's release of "Current Events." Shoot a trial order in to your nearest Universal Exchange for the current release, and you will place a standing order soon.



Latest Autogun Universal Current Events.

For Further Details of the Universal Program see the Moving Picture Weekly.

Bulletin

The FILM NEWS Printed here will Lead any Exhibitor to Sure Success

Manufacturing Concern in the Universe."

1600 Broadway, NEW YORK

The First Serial Photo Play Ever Filmed from a SAT. EVE. POST STORY

Greater than Ever

Universal Beats Its Own Supreme Standard in Supplying Snappy Short Subjects for Hot Weather Audiences.

Here's help to bolster up a weak feature or to strengthen your general program. Powerful dramas—startling melodramas—exceedingly funny comedies. Higher quality and greater quantity than you will find no matter how carefully you comb the open market. This is a strong statement, but it can be proven.

UNIVERSAL RELEASES

For the Week of July 16

GOLD SEAL—"SIX SHOOTER JUSTICE"—(Three-Reel Western)—Harry Carey.

NESTOR—"A DARK DEED"—(One-Reel Comedy)—Eddie Lyons, Lee Moran and Edith Roberts.

L-KO—"SURF SCANDAL"—(Two-Reel Comedy)—Dan Russell and Gladys Varden.

UNIVERSAL ANIMATED WEEKLY—No. 81.

CLEO MADISON FEATURE—"THE WEB"—(Two-Reel Underworld Drama)—Cleo Madison.

JOKER—"SOME NURSE"—(One-Reel Comedy)—Gale Henry and Milton Sims.

VICTOR—"ONE BRIDE TOO MANY"—(Two-Reel Comedy)—Matt Moore and Jane Gail.

UNIVERSAL SCREEN MAGAZINE—No. 28.

UNIVERSAL CURRENT EVENTS—No. 10.

JOKER—"HE HAD 'EM BUFFALOED"—(One-Reel Comedy)—William Franey.

UNIVERSAL SERIAL—"THE GRAY GHOST"—(Episode No. 4, "The Fight")—Priscilla Dean, Eddie Polo, Emory Johnson and Harry Carter.

POWER'S—"BOXCAR BILL FALLS IN LUCK"—(Comedy Cartoon) and "IN THE HEART OF INDIA"—(Educational) Split Reel.

Just read over the list and let your pencil check any one you come to first—you are sure to pick a winner because there isn't a "flivver" in the lot. We have taken extra care to protect you and your good reputation for showing pictures that sparkle with life, love and human achievement.

Send your selections to any Universal Exchange.

Keeping Ahead of the Times

Just as the Universal Animated Weekly and the Universal Current Events cover the day's news in the manner of a great daily newspaper, so the Universal Screen Magazine gives to the movie fans throughout the country a great popular magazine in moving picture form. The range of subjects is such as to please every patron, young and old, of both sexes. Something for the housewife; for the business man; for the tradesman; for the kids; for young people, eager to see and learn (and be entertained at the same time); with many topics of general interest that make the Screen Magazine unique in its field. Here is a one-reel feature that you can book with the positive assurance that it will "draw."

[illegible]

POPULAR PUPS PROVE PULLERS

Vincent Colby made a ten-strike with his funny pups long before they were presented in moving picture form as "Seven Cutey Pups" by the ever progressive Universal. Wherever post cards are sold Colby's pups have made friends, and millions upon millions of these cards have been sold throughout the country. This one-reel feature will prove as popular in your house, Mr. Exhibitor Reader, as they have in hundreds of others. While in reality this is a comic animated cartoon, the treatment of the drawing and the titles, and, in fact, the entire story is so different from anything you have ever seen that you cannot judge "Seven Cutey Pups" by anything you have ever seen. Get a look at this at your nearest Universal Exchange and you will be sure to book it.

If you are not on the Mailing List of the Moving Picture Weekly—GET ON!

'Twill Sweep the whole

The First and Only Serial Ever Filmed from a

SATURDAY EVENING POST Story

Based on the famous Saturday Evening Post story "LOOT" by Arthur Somers Roche, the thrilling plot of "THE GRAY GHOST" is already familiar to or has been read by over ten million (10,000,000) people. There is a ready made audience awaiting you among the thousands of Saturday Evening Post readers in your section.

10,000,000 PEOPLE

Have Read This Big Story

This is the Sat. Eve. Post's own estimate, based on five readers to each of the more than two million copies in circulation. Crammed with incident, mystery, thrills and suspense, featuring four brilliant serial stars, the supreme serial success of the season is

Book thru a

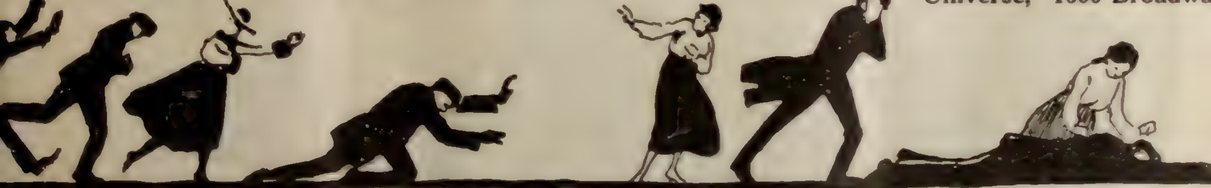
Country

4 Brilliant Serial Stars

Priscilla Dean, Eddie Polo

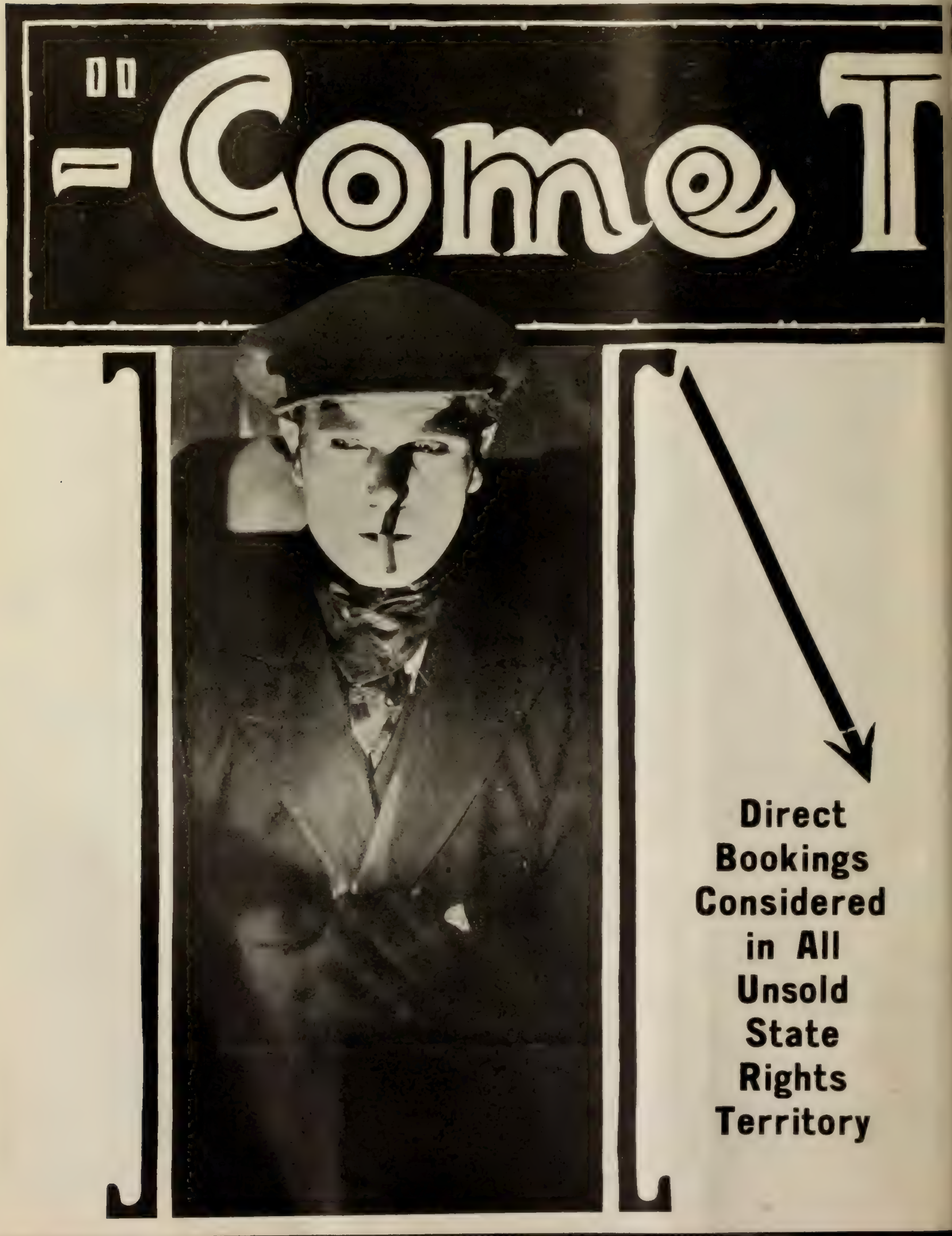
Emory Johnson, Harry Carter

Communicate immediately with your nearest Universal Exchange and arrange for booking. Ask for a copy of the free advertising campaign book which will put this serial over for you in a big way. UNIVERSAL FILM MFG. CO., Carl Laemmle, Pres., "The Largest Film Manufacturing Concern in the Universe," 1600 Broadway, New York.



y of our 73 Universal Exchanges

THE UNIVERSAL FILM MFG. CO. Presents



Direct Bookings Considered in All Unsold State Rights Territory

George Bronson Howard's Mightiest Melodrama

hrough"

"One is appalled by so much cleverness. . . . 'COME THROUGH' is all that is claimed for it—and then some. Audience kept on edges of seats for two hours." *—New York Tribune.*

"The Universal came through last night with 'COME THROUGH,' a thrilling seven-reel drama with a punch and dash that should make it a huge success." *New York World*

"Remarkably thrilling—wonderfully entertaining—the best suspense drama New York has seen in years, not forgetting a charming love story entwined throughout." *—"ZIT," New York Journal.*

"At the Broadway Theatre the latest and best crook play of the films is 'COME THROUGH.' It fairly vibrates with thrills." *—New York Evening Telegram*

"Vivid and thrilling screen story." *—New York Evening World*

"Come Through" State Rights (now selling)

Present an Unusual Business Opportunity

"COME THROUGH"

—is George Bronson Howard's greatest thriller, done in 7 magic reels of the tensest kind of drama action you've ever witnessed on any screen.

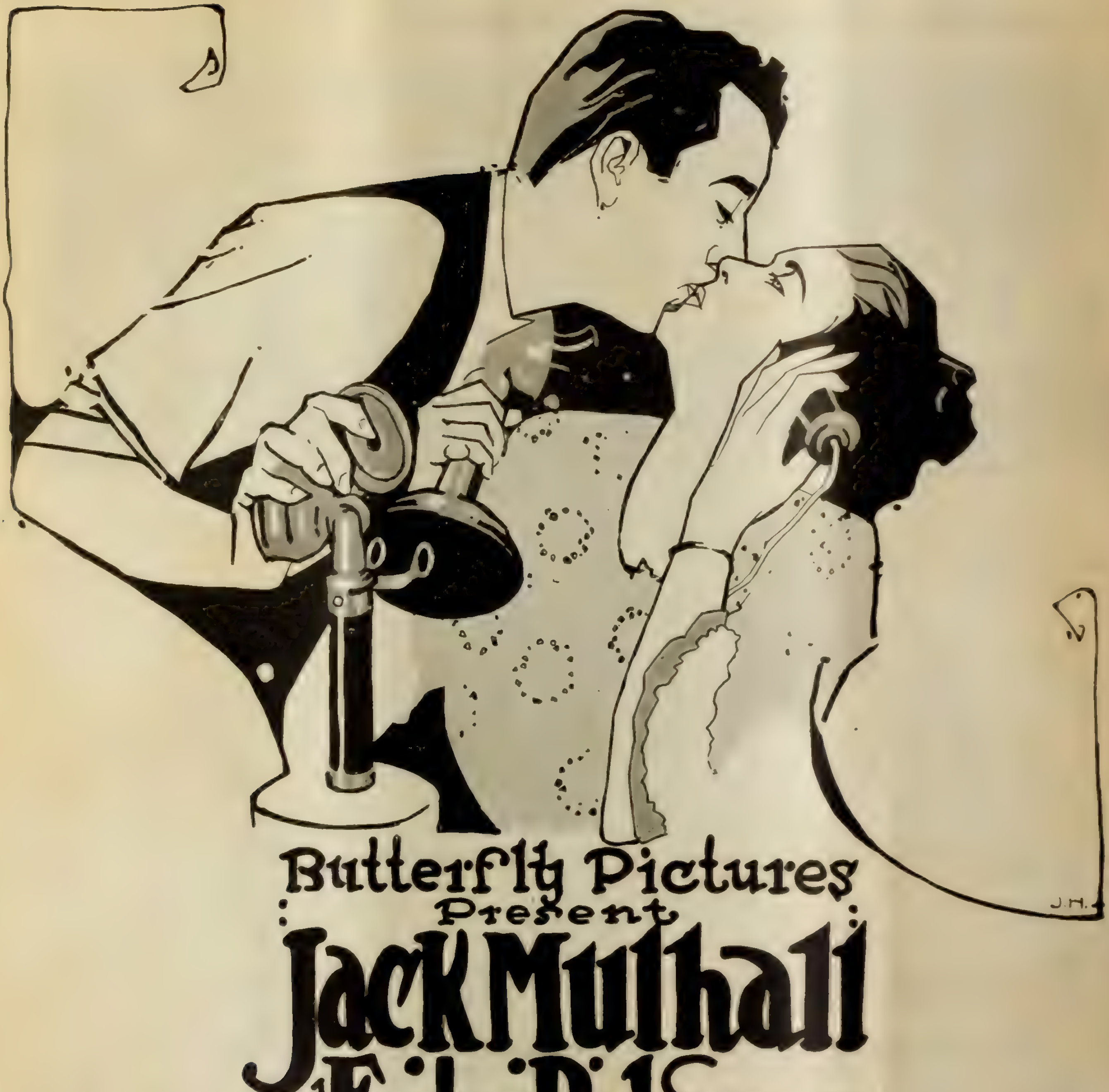
"COME THROUGH"

—offers State Rights Buyers a wonderful opportunity to get the big money with this production. It must be seen to be fully appreciated. Specially attractive posters and advertising props.

"COME THROUGH"

—should be seen by every State Rights Buyer in the country and every Exhibitor. It's without doubt one of the greatest suspense dramas ever filmed, and will draw the big money, particularly on 2-, 3- or 4-day bookings. Wire or write for State Rights territory, prices, bookings, etc., to the STATE RIGHTS DEP'T of the—

UNIVERSAL FILM MANUFACTURING CO.
CARL LAEMMLE, President
"The Largest Film Manufacturing Concern in the Universe"
1600 Broadway New York



Butterfly Pictures
Present
Jack Mulhall
and Fritzi Ridgeway

in
a story packed with pep zip go and
heart-quickening action

"High Speed"

Directed by Geo. Sargent
Produced by the Universal Film Mf'g Co.
Carl Laemmle, Pres.
Book through any Butterfly Exchange or
write direct to Universal Film Mf'g Co. 1600 B'way. N.Y.

Breathless
Excitement
makes a
return
engagement
attraction

of

PEGGY, *The* WILL O' THE WISP

in which
B. A. ROLFE
presents

MABEL TALIAFERRO

Five Reels of
METRO
wonderplay
by
Katharine Kavanaugh
Directed by
Tod Browning

Released on the
METRO
PROGRAM
JULY 9.

The Production Tremendous in Patriotic Appeal to all the Nation

A drama that meets and satisfies public demand

The Slacker

Written and Produced by Wm. Christy Cabanne with

Emily Stevens

surpassing all her wonderful successes of screen and stage

METRO

Special Production de Luxe

Booking Announcement will be made later

VICTOR MOORE

in Klever Komedies

Proclaimed by press and exhibitors the *brightest class* and *funniest* single reel comedies ever produced.

All these have been shown at the Strand, N. Y.

"Oh, Pop"
"Commuting"
"Bungalowing"
"Moving"
"Some Doctor"
"Invited Out"
"Flivvering"
"He got there after all"
"The Honeyless Honeymoon"
"The Wrong Mr. Fox"

Don't fail to have these sterling little pictures with a *big feature star*, drawing business and pleasing patrons for you.

"Open booking" at all *Paramount* Exchanges

Paramount Pictures

KLEVER PICTURES, INC.
220 West 42nd St., New York City
Released in Canada by Regal Films, Limited, 37 Yonge St., Toronto, Canada

KK

Here is the biggest and quickest

Playing all this week as the feature attrac

Throughout the country—the world in fact—the people—rich and poor—cry, "Give us food—lest we perish."

Our nation is at war. Our Allies look to us for FOOD. The struggle of the Ages will be won or lost on the American Farms.

Meanwhile the American people bend to the soil. The earth God bequeathed gives forth its fruit. But still the cry—"Food, give us Food."

And far across the waters of the earth from distant shores, the echo reverberates, "Food, give us Food, lest we no longer have strength to withstand our enemies."

The Motion Picture—the powerful sunlight and the causes.

Charles Richman

. . . . I

"THE PUBLIC

In five tremendous parts—

HERBERT

food administrator of the U. S. A. and chairman of the Commissi
Washington, D. C., last Monday. He not only endorsed its reve
rageous condition. "Every person in America should see it," he s

HAROLD EDEL

Managing Director of the Strand Theatre, N. Y., saw the first thousand feet of this picture and exclaimed: "It's a knockout. I'll play it all next week as the feature."

State Rights clean-up in film history

tion at the Strand Theatre, New York City

Why is this so?

There is food aplenty—but the FOOD TRUST—the most criminal combination in America's business history—is grinding the masses in its insatiable desire for PROFITS.

Herbert Hoover, food administrator of the U. S. A., and chairman of the Commission for Relief in Belgium, publicly assailed the FOOD TRUST before the U. S. Senate last week, stating: "In the last five months $250,000,000 has been extracted from the American consumer in excess of normal profits of manufacturers and distributers.

drama — has exposed the Food speculators The picture is

and Mary Fuller

N . . . .

BE DAMNED"

Directed by S. E. V. TAYLOR

HOOVER

on for Relief in Belgium, saw this picture at a private exhibition in lations but declared its timeliness would go far to correct an out-aid.

"THE PUBLIC BE DAMNED" will be sold on the State Rights plan. Don't write—call in person or telephone to the

PUBLIC RIGHTS FILM CORPORATION

485 FIFTH AVENUE, NEW YORK

Paramount Pictures

Paramount

Paramount's greatest *boosters* are the several million men, women and children who declare—by their attendance in more than five thousand theaters in America—that Paramount Pictures are the most *consistently* entertaining type of amusements offered on the screen.

The Paramount stars are not only the best known—but, collectively, they represent the *greatest* aggregation of artists appearing under one *management* in the world's history.

Generally speaking, exhibitors in America may be divided into two classes—those who always *have* played Paramount Pictures, and those who *are* going to.

Paramount's greatest boast is that 92 per cent of the *first* one thousand exhibitors in America to play Paramount pictures are on the Paramount Books today.

Think what *this* means!

It means that Paramount **distribution** is as great as *Paramount Pictures* and *Paramount Stars* and the great Paramount **organization.**

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST
NEW YORK, N.Y.

Controlled by FAMOUS PLAYERS-LASKY CORPORATION
Adolph Zukor, Pres. Jesse L. Lasky, Vice-Pres. Cecil B. DeMille, Dir. Gen.

Paramount Pictures

Distribution

The secret of Paramount's successful distribution lies in this short business principle—*insistence* that the man (*exhibitor*) who sells you product *makes* as much *money* as you do from each individual transaction!

With the inauguration on

August 5th, 1917

of the "Selective Star Series System" of distribution, Paramount puts into effect a plan whereby exhibitors will make more money—*greater profit*—than ever before.

The "Selective Star Series System" offers him this guarantee—since he can choose for himself the pictures and the stars he *knows*—by past profits—are the ones his patrons *want* to see.

The exhibitors of America, having had the opportunity to study the "Selective Star Series System" are *endorsing* it with hundreds of contracts daily.

Are you among them?

If not, apply to yourself another short business principle—DO IT NOW!

Write, wire or *call* at any branch office for particulars. The nearest Paramount exchange will send a representative.

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

Controlled by FAMOUS PLAYERS-LASKY CORPORATION
Adolph Zukor, Pres. Jesse L. Lasky, Vice-Pres. Cecil B. DeMille, Dir. Gen.

"FATTY" ARBUCKLE

Presented by Jos. M. Schenck

Third Paramount-Arbuckle Comedy

A vast, fast and exciting screamer

"Fatty" is at his best—better than his best. There's not a quiet minute.

Have you already booked

THE "ROUGH HOUSE"

Then be glad, for you will have the happiest, biggest, boosting audience that ever came to see a comedy.

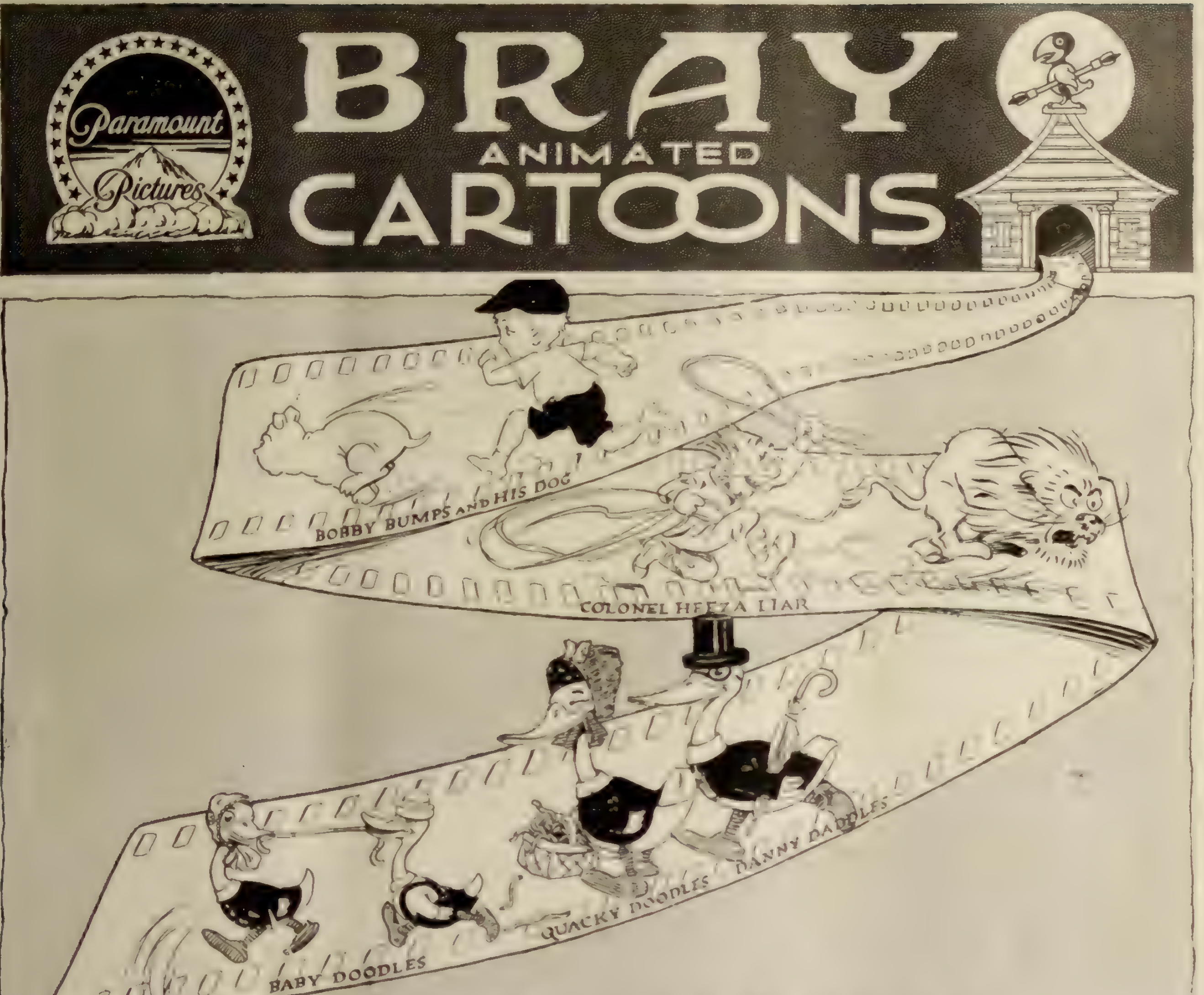
Released June 25th

at all Paramount Exchanges. Sold on the principle of absolute and unqualified "open booking."

Available to any and every motion picture Exhibitor in the country.

Be sure to see this profit producer.

Paramount Pictures


Paramount Pictures
BOBBY BUMPS AND HIS DOG
COLONEL HEEZA LIAR
DANNY DADDLES
QUACKY DOODLES
BABY DOODLES
The TWIN SIX

BRAY ANIMATED CARTOONS

One each week-
the leading feature
of

Paramount-BRAY-Pictographs

RELEASED THROUGH THE PARAMOUNT EXCHANGES

Paramount Pictures

Wait!

for the

Paramount Serial

Released in
September

Up to the Standard of

PARAMOUNT PICTURES

15 Episodes
30 Parts

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

Controlled by Famous Players-Lasky Corp.
Adolph Zukor, Pres.; Jesse L. Lasky, Vice-Pres.; Cecil B. DeMille, Dir. Gen.

Clara Kimball Young

ANNOUNCEMENT

CLARA KIMBALL YOUNG

announces the formation of HER OWN company, and will immediately begin producing Pictures of Quality — Pictures in keeping with the name of CLARA KIMBALL YOUNG.

CLARA KIMBALL YOUNG

for the FIRST-TIME will head HER-OWN individual company, and for the FIRST-TIME will be able to select HER-OWN supporting players—HER-OWN directors—HER-OWN plays, stories and scenarios, and for the FIRST-TIME say how CLARA KIMBALL YOUNG pictures are to be distributed.

CLARA KIMBALL YOUNG

has no affiliations whatsoever. For the FIRST-TIME the "open door" means the latch string is out to every reputable exchange and exhibitor. No bolts—no back-fires—no recoils!

Eight or more Pictures a year—further details right along.

First release on or about August 15th.

All inquiries direct to

Clara Kimball Young
(PERSONALLY)

At
Fort Lee, New Jersey

SELZNICK LJS PICTURES

HERBERT BRENON
presents

THE LONE WOLF

by
LOUIS JOSEPH VANCE

HAZEL DAWN
(AS LUCY SHANNON)
BERT LYTELL.
(AS "THE LONE WOLF")

METROPOLITAN PRESENTATIONS

BROADWAY THEATER · STUDEBAKER THEATER

NEW YORK · CHICAGO

SUNDAY JULY 1st

SELZNICK LJS PICTURES

YOU NEED THESE TO GET SUMMER BUSINESS

NORMA TALMADGE in "POPPY"
Broke all records for Marcus Loew.

HERBERT BRENON'S "THE LONE WOLF"
Broadway run begins July 1.

ROBERT WARWICK in
"THE SILENT MASTER"
Thrilling thousands now.

CLARA KIMBALL YOUNG in
"THE EASIEST WAY"
Her greatest picture.

"THE BARRIER,"
by REX BEACH
A story of love and strong men.

ANOTHER OPEN DOOR ARRIVAL

For the present, the only exchanges which will handle the Hobart Henley thought film of real life,

"PARENTAGE"

are the SELZNICK EXCHANGES in New York and Chicago

SELZNICK OPEN DOOR BOOKING
AND DISTRIBUTION
IS REVOLUTIONIZING
THE PICTURE BUSINESS

SELZNICK LJS PICTURES

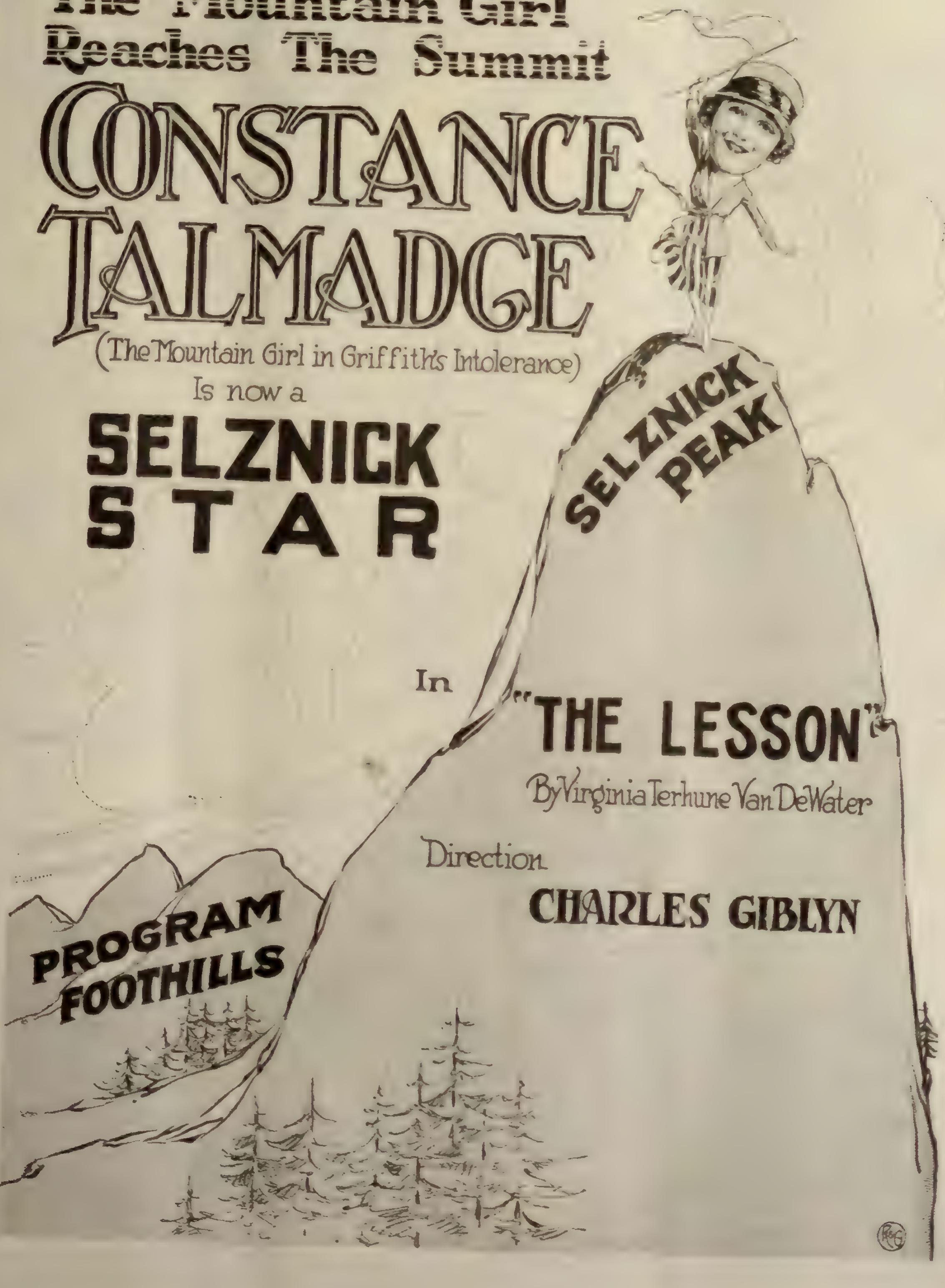
The Mountain Girl Reaches The Summit

CONSTANCE TALMADGE

(The Mountain Girl in Griffith's Intolerance)

Is now a

SELZNICK STAR


SELZNICK PEAK
PROGRAM FOOTHILLS
R&G

In

"THE LESSON"

By Virginia Terhune Van De Water

Direction

CHARLES GIBLYN

EXQUISITE
JUNE CAPRICE
IN
PATSY
A DAINTY TALE OF THRILLS AND ADVENTURE
KEEP YOUR BOOKS OPEN FOR BIG FOX SURPRISE PICTURES

WILLIAM FOX
PRESENTS

NEW FOX POLICY TO BE ANNOUNCED JULY 15

Goldwyn Pictures

ARS GRATIA ARTIS

These Are The Things That Goldwyn Knew

FROM the beginning, Goldwyn had little or no trouble shaping and agreeing on the basic policy of this organization. We had certain definite knowledge on which we could work.

1. We knew that the Goldwyn policy must embody those things of which exhibitors approved.

2. We knew that exhibitors desired a staple, sane policy of open bookings.

3. We knew that exhibitors demanded improved productions—an increase in the *quality* of pictures.

4. We knew exhibitors preferred to conduct business with us through our own branches, instead of through regional franchise middlemen.

5. And we also knew that exhibitors desired new refinements, new ideas, new skill, new stories—in fact, *an entirely new type of productions.*

Knowing all of these things to be desired, Goldwyn has done them. And that is all there was to the shaping of the Goldwyn policy. . . . Our twenty-five branches are now open in the United States and Canada and our managers are ready to discuss contracts with exhibitors.

ADVISORY BOARD:

SAMUEL GOLDFISH
Chairman
EDGAR SELWYN
IRVIN S. COBB
ARTHUR HOPKINS
MARGARET MAYO
ROI COOPER MEGRUE
ARCHIBALD SELWYN
CROSBY GAIGE
PORTER EMERSON BROWNE

Goldwyn Pictures

A Year's Time, A Million Dollars and Faith

ALL of these elements have been put into the twelve Goldwyn productions that will be completed in advance of our first release in September.

A year's time in which to do our work well; time in which to make pictures slowly and carefully; time in which to organize our distribution and build up in *your* minds *the confidence and trust that our methods deserve to inspire.*

$1,000,000 in completed pictures to prove to all exhibitors in advance of booking that Goldwyn Pictures, each and everyone, will be splendidly made and tremendously powerful productions.

And the FAITH that can be found only in the hearts and minds of *men and women who know what they are doing;* who know HOW to do big things well; who have the foresight and imagination to see that the motion pictures of the present and the future must be bigger and better and finer than any other pictures have ever been before.

We feel that few exhibitors will care to sign contracts for any other pictures *until they have first seen the Goldwyn productions.* . . . . Trade showings in 25 branch offices throughout North America in July.

Goldwyn Pictures
Corporation
16 East 42nd Street, New York City
Telephone: Vanderbilt 11

BLUEBIRD PHOTOPLAYS INC PRESENT
VIOLET MERSEREAU
IN
"THE LITTLE TERROR"

A REFRESHING STORY OF THE KALEIDOSCOPIC EVENTS IN THE LIFE OF A MISCHIEVOUS CIRCUS WAIF — DIRECTED BY — REX INGRAM

E Rundquyst 17

MUTUAL NEWS

"What's Going On In The Mutual"

WEEKLY NEWS OF THE MUTUAL FILM CORPORATION AND ITS EXCHANGES

JULY 7, 1917

SERIAL "FANTOMAS" IN BIG NEWSPAPERS AID TO BOX-OFFICE

SUNDAY newspapers all over the country are now beginning the publication of the fiction version of the Gaumont series of motion picture stories entitled "Fantomas," the film version of which was made by Gaumont and is now available at Mutual Exchanges everywhere.

Wide Spread Publicity.

The story, "Fantomas," is appearing now in such papers as the New York Sunday World, the Cleveland Plain Dealer, the New Orleans States, the Ft. Wayne Journal-Gazette, the Minneapolis Journal, the Salt Lake City Telegram, the St. Louis Post Dispatch, the Tacoma Ledger, the Seattle Post Intelligencer, the Los Angeles Tribune and the Columbus State Journal. It is a story that abounds in mystery and the solution of a sensational series of crimes, together with the capture of the master criminals. Statistics prove that mystery stories are the favorite form of fiction. Hundreds of thousands of people are reading the story. Exhibitors can appeal to this vast army of readers by playing the "Fantomas" series now. On the screen the exciting incidents related in the story are even more thrilling.

Mutual Exchanges Will Co-Operate.

Every Mutual Exchange stands ready to co-operate in the heartiest fashion with any exhibitor booking "Fantomas." The majority of exhibitors will prefer to run "Fantomas" right now while the newspapers are printing the fiction version. Any Mutual Exchange can quote exhibitors prices, open dates, and supply the needed accessories in the way of paper, announcement slides, etc.

Mutual Press Sheets — Are You Using Them?

With each Mutual Star Production the publicity department of the Mutual Film Corporation is issuing a special press sheet in colors as an aid to the exhibitors running that particular subject. These press sheets contain music cues, press stories, advertising and banner catch lines, specimen advertising set-ups, synopsis of the stories for use in theatre programs, and countless other exhibitor aids. To get full value from each attraction booked the exhibitor should make use of all the helps offered. The press sheet costs the exhibitor nothing. It is his for the asking. Press sheets on any subject can be secured from your nearest Mutual Exchange.

Star Productions for July

Write or visit your nearest Mutual Exchange for release dates.

Title	Lead
The Masked Heart	William Russell
Mary Moreland	Marjorie Rambeau
Betty Be Good	Jackie Saunders
Melissa of the Hills	Mary Miles Minter

Margarita Fischer Starts New Picture

Having completely recovered from the serious illness which confined her to a bed in St. Joseph's Hospital for a fortnight, Margarita Fischer has started work on her next Mutual Picture. "Little Miss Missionary" is its title. J. Edward Hungerford, the famous novelist, is the author of the new story. Most of the action is laid in a Hopi Indian village, and some most unusual stage settings and effects are promised. "Little Miss Missionary" is the fifth of the Fischer Series of Mutual Pictures. Those released and now showing are "The Pearl of Paradise," "Miss Jackie of the Navy," "The Butterfly Girl" and "The Devil's Assistant." Bookings on the entire Fischer Series can be made at your nearest Mutual Exchange.

"Reel Life" Is Adding Department of Wit

By special arrangement with "Life," America's leading weekly of wit, humor and satire, the Mutual weekly featurette called "Reel Life," will add a new department consisting of jokes from the pages of the periodical, presented in animated form. This arrangement marks the beginning of a new epoch for the lighter side of motion pictures. It is also worthy of note that what may be called a consolidation of interests, is formed between the most popular magazine of its class and America's foremost producer of single reel novelty films. The first animated contributions from "Life" will appear in "Reel Life" No. 62, released through all Mutual Exchanges on Thursday, July 5th. The first jokes to reach the screen are entitled "Hands Up!" and "A Saving Grace." They will be found enjoyable by every single spectator, but doubly so by the hundreds of thousands who read "Life" weekly.

WILLIAM RUSSELL IN "THE MASKED HEART" —A ROMANTIC STORY

"THE MASKED HEART" is the next William Russell picture. It is five acts in length and is a romantic drama of a type wholly different from anything that Mr. Russell has done to date. It will be released through all Mutual Exchanges the week of July 2nd. Like other Russell pictures, it was made at the studios of the American Film Company, Inc.

The Mysterious Unknown.

A beautiful masked woman—a veritable mysterious unknown—plays a prominent part in the story and is the cause of many of Mr. Russell's tribulations in the role of Philip Greycourt. As the story runs, Philip meets the mysterious masked stranger at a masquerade ball. He rescues her from the embrace of a drunken dancer, and is granted permission to see her home in a taxicab. When the taxi stops at its destination—the Hotel Egbert—Philip is made to promise he will not seek to follow her from the taxi and reluctantly consents. After a romantic farewell the mysterious lady disappears within the portals of the hotel without having lifted her mask and without revealing her identity. Philip is so enamoured of her that he ignores the promise not to follow her farther and returns to the hotel only to learn with dismay that she has passed directly through the lobby and entered another taxi on the opposite side. Philip vows then and there to find her again and learn her real identity. Ere he does so events of the most surprising sort occur—events that make "The Masked Heart" an exceptionally interesting story.

Directed by Edward Sloman.

Edward Sloman, who produced previous Russell-American subjects, staged "The Masked Heart," and to those who have witnessed his masterly productions on the screen this fact alone is an assurance of quality. Bookings on the entire series of William Russell pictures may be made at Mutual Exchanges everywhere. Other subjects in this series are :"My Fighting Gentleman," "High Play," "The Frame-Up" and "Shackles of Truth."

Newest Chaplin Film Is Packing Theatres

Capacity houses are the rule at every theatre showing Charlie Chaplin's latest offering—"The Immigrant." One and all are agreed that it is the biggest laugh getter on the screen today. "The Immigrant" and ten other Mutual-Chaplin Specials can be booked now at any Mutual Exchange.

MUTUAL "BIG STARS ONLY" PICTURES

AMERICAN FILM COMPANY, Inc.
Presents

WILLIAM RUSSELL

IN

"THE MASKED HEART"

A TALE OF LOVE AND INTRIGUE

A most unusual story of romance. In five acts. Directed by Edward Sloman. Released the week of July 1st.

"Few photo plays possess the gripping fascination that characterizes this remarkable production," says the *Clarkesburg, West Virginia Exponent* of "High Play," a recent William Russell production. "Photographically speaking and from the point of stage direction, the piece is a studio triumph."

The plays of the new William Russell Series are playing to capacity business the country over. These Russell Pictures are picked by shrewd exhibitors as the best box-office tonic on the market. If you want to see a waiting line in front of *your* theatre arrange right now to play the whole Russell Series. You can book them at the nearest Mutual Exchange.

Now Playing:—**"My Fighting Gentleman," "High Play," "The Frame-up," "Shackles of Truth" and "The Masked Heart."** ***Coming:***—**"Pride and the Man."**

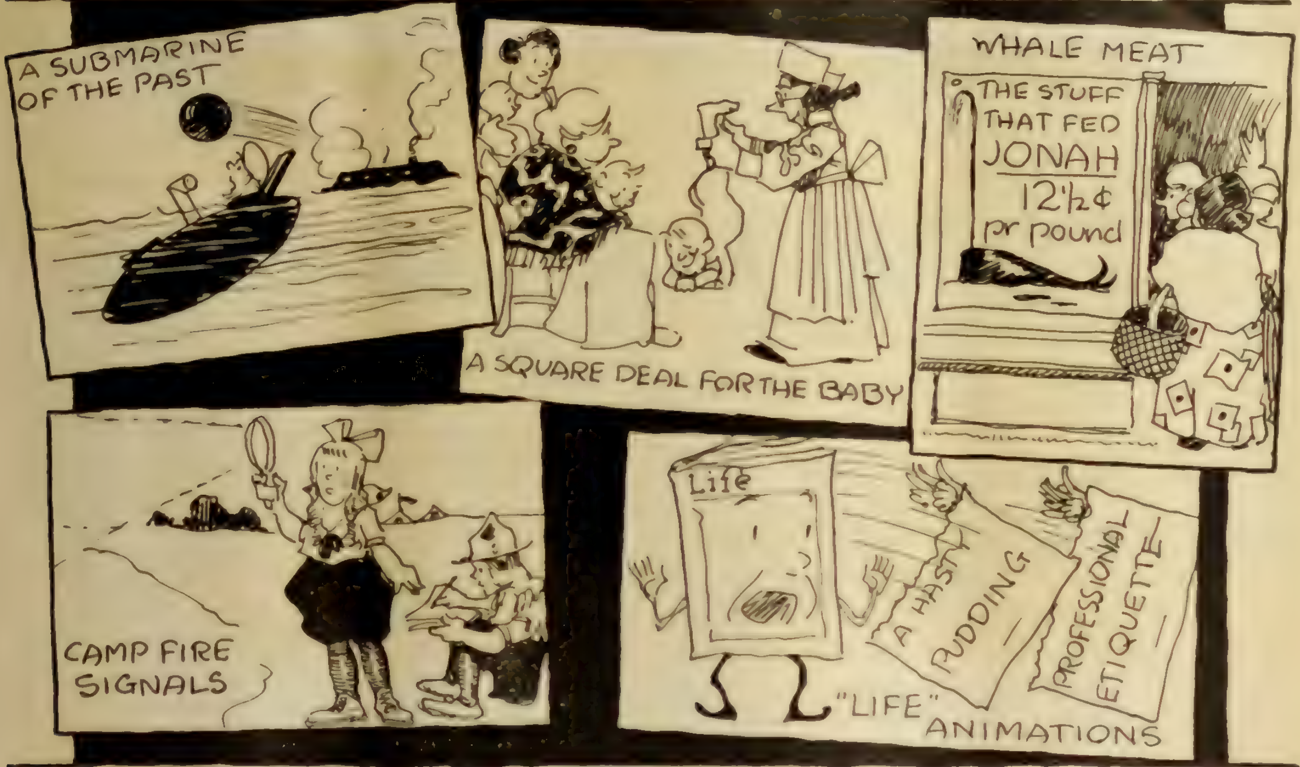
Producer
AMERICAN FILM COMPANY, INC.
Samuel S. Hutchinson, President

Distributor
MUTUAL FILM CORPORATION
John R. Freuler, President

A

MUTUAL

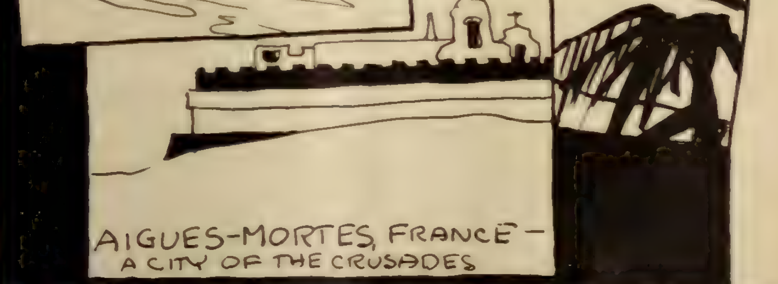
REEL LIFE No 63 — released July 12th


A SUBMARINE OF THE PAST
A SQUARE DEAL FOR THE BABY
WHALE MEAT
THE STUFF THAT FED JONAH 12½¢ pr pound
CAMP FIRE SIGNALS
Life
A HASTY PUDDING
PROFESSIONAL ETIQUETTE
"LIFE" ANIMATIONS

TOURS around the WORLD No 36 — released July 10th

Another "FANTOMAS" story is running in Sunday Newspapers Millions of people are again reading about the World's greatest criminal

Book "FANTOMAS" 5 complete episodes at your Mutual branch


SOME EGYPTIAN TOWNS
HAVANA CUBA
AIGUES-MORTES, FRANCE — A CITY OF THE CRUSADES

Gaumont Co.

LONDON FLUSHING, N.Y. PARIS

CUB COMEDIES

maintain a consistent high standard of excellence week in and week out, featuring

GEORGE OVEY

JERRY'S GENTLE NURSING

Released July 5th

In which Jerry, after skillfully landing a "grand stand" rescue, is taken into the bosom of a wealthy family, becoming the personal attendant of his benefactor. Having achieved this position, he begins a whirlwind campaign as a trouble starter and family fight promoter, making the old man and everybody else in the afflicted household perfectly miserable. He even "queers" himself with the pretty daughter.

Cub Comedies are single reel features, released Thursdays through the Mutual Film Corporation

DAVID HORSLEY PRODUCTIONS

MACK SENNETT

PRESENTS

MABEL NORMAND

IN

"MICKEY"

The Little Girl You
Will Never Forget

Date and Method of Release Announced Later

MABEL NORMAND
FEATURE FILM CO.

Longacre Building
New York City

TRIANGLE PLAYS

"Her Excellency
The Governor"
Produced under supervision of
Allan Dwan, with
ELDA MILLER
and WILFRED LUCAS
Released July 1

A woman occupies the governor's chair for just two minutes, but she put through more legislation in these two minutes than did the governor in a year.

TRIANGLE

A Perfect Balance of Cast, Story and Production

"The Flame of the Yukon"
by Monte M. Katterjohn
STARRING
DOROTHY DALTON
Released July 1

"The Flame" is the Carmen of Alaska, queen of the dance halls during the Gold-Mad days on the Yukon.

RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION

KEYSTONE COMEDIES

GET
IN LINE!

If You're Not Wearing the

KEYSTONE SMILE

Try the Following Prescription:

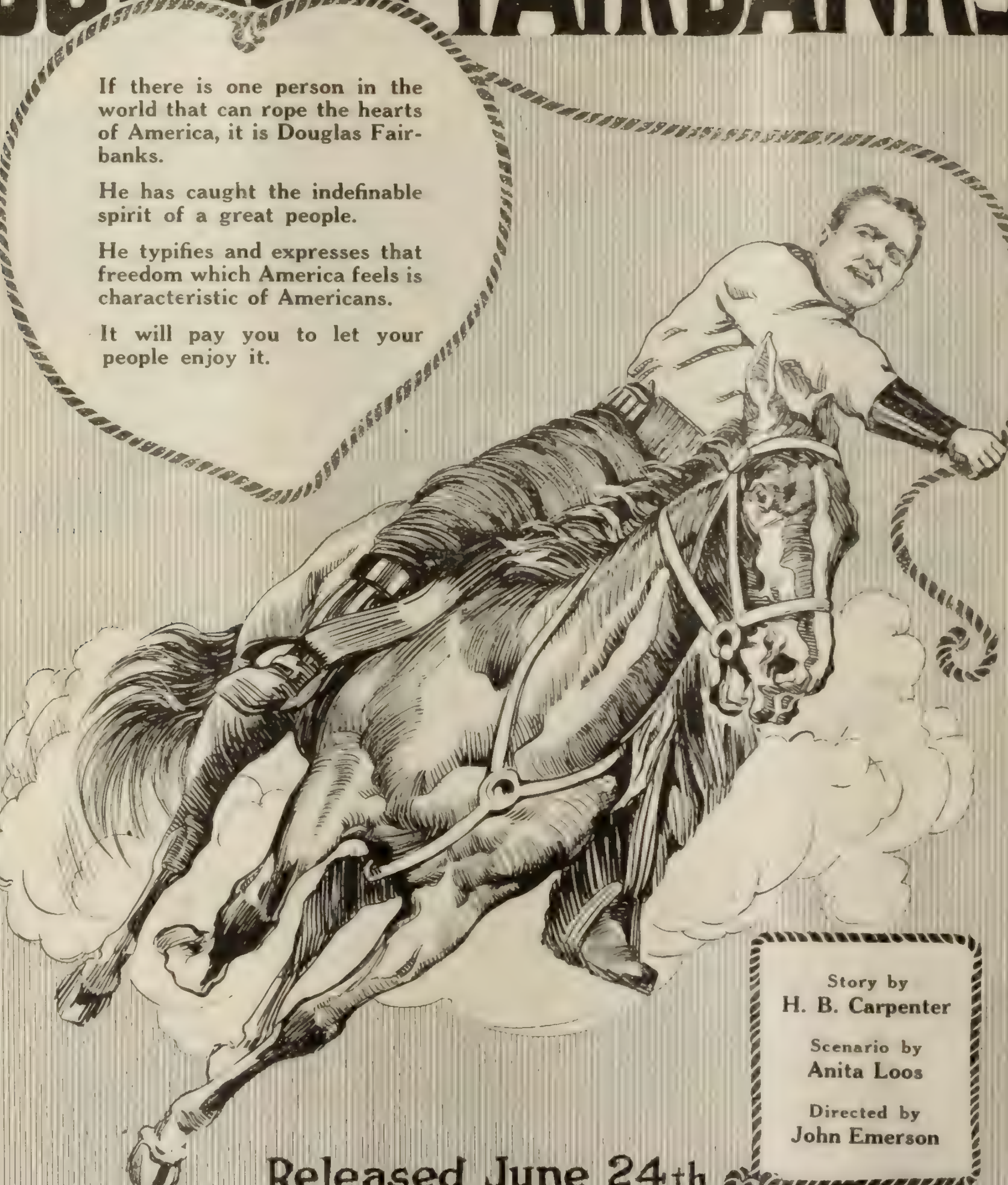
June 24
"A DOG CATCHER'S LOVE"
Slim Summerville, Glen Cavender and Peggy Pearce

July 1
"DANGERS OF A BRIDE"
Gloria Swanson and Bobby Vernon

July 8
"WHOSE BABY"
Juanita Hansen, Jay Dwiggins, Martha Trick, Robt. Milliken and Fritz Schade

RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION

DOUGLAS FAIRBANKS



If there is one person in the world that can rope the hearts of America, it is Douglas Fairbanks.

He has caught the indefinable spirit of a great people.

He typifies and expresses that freedom which America feels is characteristic of Americans.

It will pay you to let your people enjoy it.

Story by
H. B. Carpenter

Scenario by
Anita Loos

Directed by
John Emerson

Released June 24th

'WILD AND WOOLLY'

ARTCRAFT PICTURES CORPORATION

729 SEVENTH AVE. NEW YORK CITY

Controlled by FAMOUS PLAYERS-LASKY CORPORATION

Adolph Zukor, Pres., Jesse L. Lasky, Vice-Pres., Cecil B. DeMille, Director-General

ARTCRAFT PICTURES

Mary Pickford

"The Little American"

THIS tremendous and timely spectacle will make the roars of earlier triumphs simmer down to mere echoes of a forgotten past in the glamour of a bigger day.

Released July 2nd.

ARTCRAFT PICTURES CORPORATION
729 SEVENTH AVE. NEW YORK CITY
Controlled by FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, *Pres.*, JESSE L. LASKY, *Vice-Pres.*, CECIL B. DEMILLE, [illegible]

MEANS FOUR

MEMBER OF THE
NATIONAL ASSOCIATION OF THE MOTION PICTURE INDUSTRY
MOTION PICTURE EXHIBITORS LEAGUE OF AMERICA
MEMBER
F·I·L·M
CLUB
S
M
E
P

IN ONE

CHICAGO, 1917

NATIONAL ASSOCIATION OF M.P. INDUSTRY
M.P. EXHIBITORS LEAGUE OF AMERICA
F·I·L·M CLUB OF AMERICA
SOCIETY OF M.P. ENGINEERS
ALL CONVENED UNDER ONE ROOF
THE COLISEUM, JULY 12 TO 22

MEANS FOUR

IN ONE

THANHOUSER, 1917

FREDERICK WARDE
FLORENCE LA BADIE
GLADYS LESLIE
JEANNE EAGELS
ALL CONVENED IN ONE ALL-STAR BRAND
THANHOUSER-PATHÉ GOLD ROOSTER PLAYS

SEE YOUR PATHE EXCHANGE

Pathé

Mystery of the Double Cross

Starring

Mollie King

Everywhere, in thousands of theatres, audiences are asking the true identity of the girl of the "Double Cross." Everywhere they are puzzling over the "Mysterious Stranger". It is this element of mystery, combined with rapid action, sensational incidents, feature production, excellent casts, and real box office stars that makes Pathé serials the best box office attractions for every theatre large or small. Book them and see your receipts increase!

Produced by **Astra**
under the direction of Wm. Parke

Pathé

Announcing a new serial with

Pearl White

the greatest box office attraction of today

THE FATAL RING

A great star, one who always makes a lot of money for exhibitors, a great cast which includes **WARNER OLAND** whose work in "Patria" made him the leading "heavy" of the screen, a great story by Fred Jackson and Geo. B. Seitz and great production by Astra make "The Fatal Ring" a superlative attraction. It has the qualities of the greatest successes of the past and a lot no serial ever had before.

Released July 8

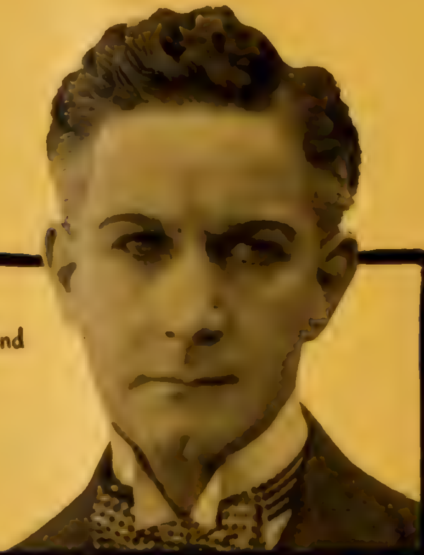
Booking now

Pathé

PEARL WHITE

Pathé

The Wife


The Husband

Pantages books

The Neglected Wife

for full week runs in Portland, Seattle, San Francisco and Los Angeles.

You will find that the most successful exhibitors everywhere show Pathé serials. That's the reason why many of them are successful.

Produced by Balboa

The Crooked Promoter

The Magazine Editor

Pathé

Ruth Roland

star of

The Neglected Wife

The Other Woman and the Wife

Pathé

The best in every state, photographed in the best way and a treat for every class of audience – The Pathé-Combitone Series

Know America

These pictures are a revelation to those who only know the old style scenics. Toned by the F. W. Hochstetter process.

One reel three times a month.

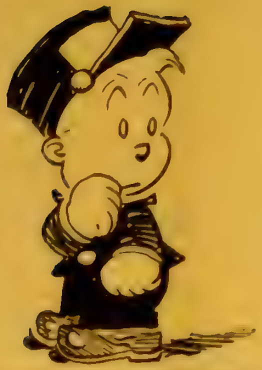
Harry Myers and **Rosemary Theby**

favorites with all who love refined, legitimate comedy, are the featured players in the

Myers-Theby Comedies

One reel every week. Ask the nearest Pathé office to show you one.

Pathé



No organization in the country has as many famous cartoonists as the Hearst. Their work is syndicated among newspapers all over the country. In consequence "Jerry", "Krazy Kat", "Bringing up Father", "Happy Hooligan", "Joys and Glooms" and the original "Katzenjammers" are known and liked by millions of persons all over the country. That means that the

International Animated Cartoons

by the Hearst Cartoonists are real box office attractions.

Split with a first class scenic one reel every week.

Cartoonist
No. 2

Walt Hoban
Creator of
"Jerry"

An average of 10 exhibitors a day are writing to our Omaha office for information concerning

Our Fighting Forces

Los Angeles, Seattle, Boston, Atlanta - every section of the country reports the same interest in this patriotic, timely, truthful and instructive two reel picture. Every branch of the army and navy that will soon be fighting for Democracy is shown. A great attraction –

Book It.

Pathé

Announcing
Gladys Hulette
the youthful and engaging star
who is climbing faster than
any player in the business in
the Gold Rooster Play

The Cigarette Girl

Exhibitors, critics and theatre patrons have been unanimously enthusiastic over Miss Hulette. She has given the screen something new, something of rare charm, something of the very spirit of youth. In this latest play there are thrills and dramatic action a-plenty but sweet innocence and charm as well.

Produced by Astra
Directed by Wm Parke

"Miss Hulette is a very youthful star who is coming to the front very rapidly. Her parts are deep in human interest and humor and the bring-tears-to-your-eyes brand of appeal."

St. Louis Globe-Democrat

Announcing
Florence La Badie
in the Gold Rooster Play

The Woman in White

adapted from the famous book by Wilkie Collins, celebrated for his ability to write ultra-dramatic stories. "The Woman in White" is a fast moving story of love and villainy, of faithful friendship and unspeakable treachery. Beautifully produced by Thanhouser.

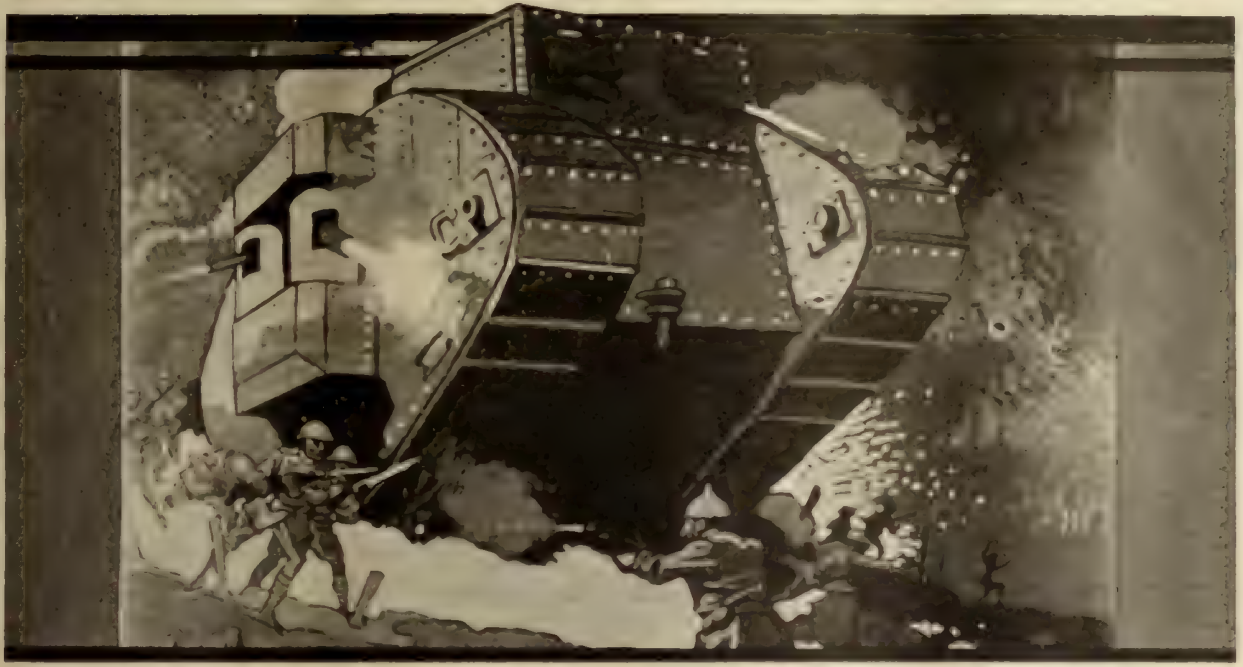
Pathé

The World's Greatest Feature

THE FAMOUS "TANK" PICTURE

At the request of Official Government Pictures, Inc.

NOW SELLING ON STATES RIGHTS!



The Sensational, All Record Breaking, Smashing Box Office Success

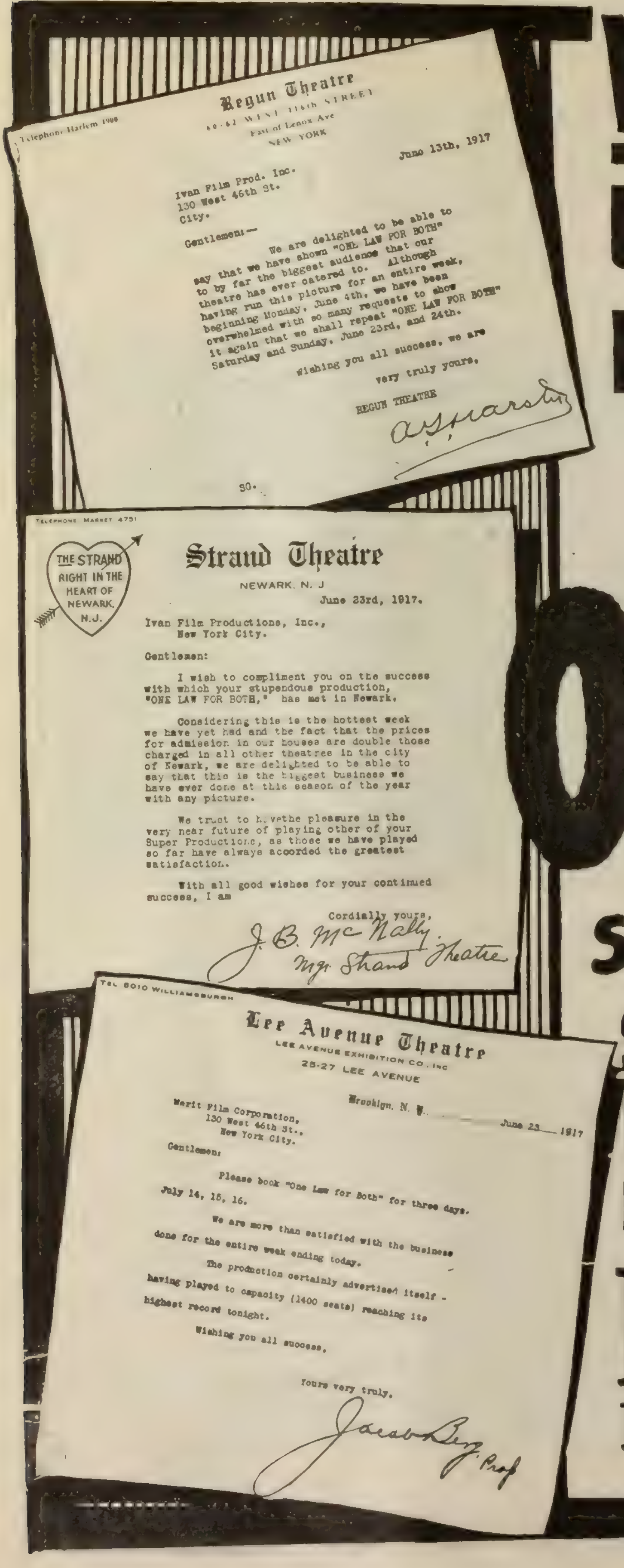
THE TANKS AT THE BATTLE OF THE ANCRE ON STATES RIGHTS!

Positively there has never been a picture made that will draw the crowds and at such high prices as will this phenomenally interesting and instructive picture. Over 90,000 persons paid to see it in one week at New York's famous Strand Theatre, with thousands turned away, thus breaking the Strand's house record. At Carnegie Hall, N. Y. the picture played to $50,000.00 for one performance and the nation's most famous men and women thronged to see it. A big New York Theatre man said he would have paid $10,000.00 for one week's rental had he realized the big drawing power of this five-reel feature

As a States Rights Proposition It Is Beyond Competition

Quick Action Is Necessary

Address Official Government Pictures Department
PATHE EXCHANGE, Inc., 25 W. 45th ST., NEW YORK



Telephone Harlem 1900

Regun Theatre

60-62 WEST 116th STREET
East of Lenox Ave
NEW YORK

June 13th, 1917

Ivan Film Prod. Inc.
130 West 46th St.
City.

Gentlemen:—

We are delighted to be able to say that we have shown "ONE LAW FOR BOTH" to by far the biggest audience that our theatre has ever catered to. Although having run this picture for an entire week, beginning Monday, June 4th, we have been overwhelmed with so many requests to show "ONE LAW FOR BOTH" it again that we shall repeat "ONE LAW FOR BOTH" Saturday and Sunday, June 23rd, and 24th.

Wishing you all success, we are

very truly yours,

REGUN THEATRE

SO.

TELEPHONE MARKET 4751

THE STRAND
RIGHT IN THE
HEART OF
NEWARK,
N.J.

Strand Theatre

NEWARK, N. J

June 23rd, 1917.

Ivan Film Productions, Inc.,
New York City.

Gentlemen:

I wish to compliment you on the success with which your stupendous production, "ONE LAW FOR BOTH," has met in Newark.

Considering this is the hottest week we have yet had and the fact that the prices for admission in our houses are double those charged in all other theatres in the city of Newark, we are delighted to be able to say that this is the biggest business we have ever done at this season of the year with any picture.

We trust to havethe pleasure in the very near future of playing other of your Super Productions, as those we have played so far have always accorded the greatest satisfaction.

With all good wishes for your continued success, I am

Cordially yours,

J. B. McNally.
Mgr. Strand Theatre

TEL 5010 WILLIAMSBURGH

Lee Avenue Theatre

LEE AVENUE EXHIBITION CO., INC
25-27 LEE AVENUE

Brooklyn, N. Y. June 23 1917

Merit Film Corporation,
130 West 46th St.,
New York City.

Gentlemen:

Please book "One Law for Both" for three days. July 14, 15, 16.

We are more than satisfied with the business done for the entire week ending today.

The production certainly advertised itself - having played to capacity (1400 seats) reaching its highest record tonight.

Wishing you all success,

Yours very truly,

Jacob Berg, Prop

WORD FROM

Unquestioned
Every showing
IVAN AB
SPECTACULAR

ONE LAW

Strikes the high
STATE RIGHT
BIGGEST
EXHIBITOR'S

Ivan Film

130 West 46TH St.

THE FRONT

leadership

an

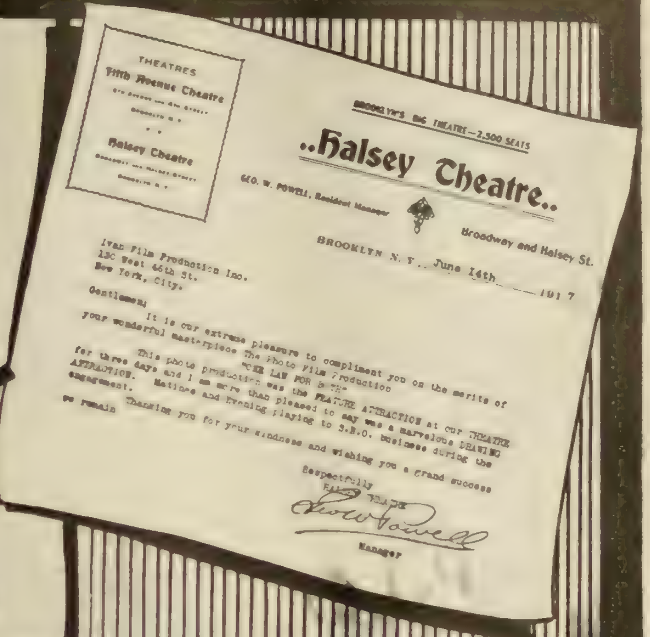
Record-breaker

RAMSON'S DRAMA

FOR BOTH

mark wherever played

BUYERS' OPPORTUNITY BONNANZA



THEATRES
Fifth Avenue Theatre
Halsey Theatre

BROOKLYN'S BIG THEATRE—2,500 SEATS
..Halsey Theatre..
GEO. W. POWELL, Resident Manager
Broadway and Halsey St.

BROOKLYN N. Y., June 14th 1917

Ivan Film Production Inc.
130 West 46th St.
New York, City.

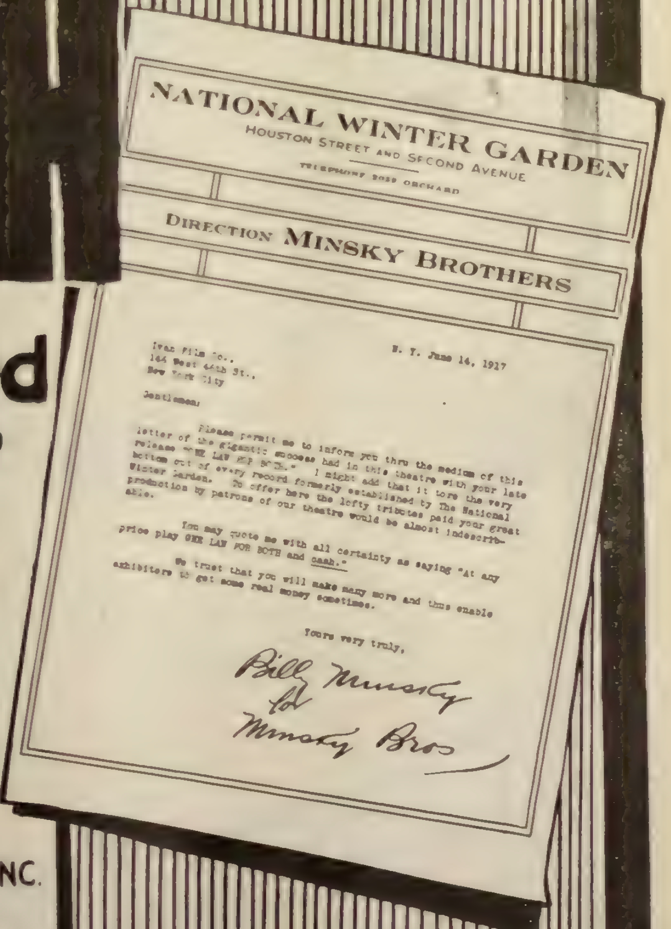
Gentlemen;

It is our extreme pleasure to compliment you on the merits of your wonderful masterpiece The Photo Film Production "ONE LAW FOR BOTH"

This photo production was the FEATURE ATTRACTION at our THEATRE for three days and I am more than pleased to say was a marvelous DRAWING ATTRACTION. Matinee and Evening playing to S.R.O. business during the engagement.

Thanking you for your kindness and wishing you a grand success we remain

Respectfully
Halsey Theatre
Geo W Powell
Manager



NATIONAL WINTER GARDEN
HOUSTON STREET AND SECOND AVENUE
TELEPHONE 2059 ORCHARD
DIRECTION MINSKY BROTHERS

N. Y. June 14, 1917

Ivan Film Co.,
144 West 46th St.,
New York City

Gentlemen;

Please permit me to inform you thru the medium of this letter of the gigantic success had in this theatre with your late release "ONE LAW FOR BOTH." I might add that it tore the very bottom out of every record formerly established by The National Winter Garden. To offer here the lofty tributes paid your great production by patrons of our theatre would be almost indescribable.

You may quote me with all certainty as saying "At any price play ONE LAW FOR BOTH and cash."

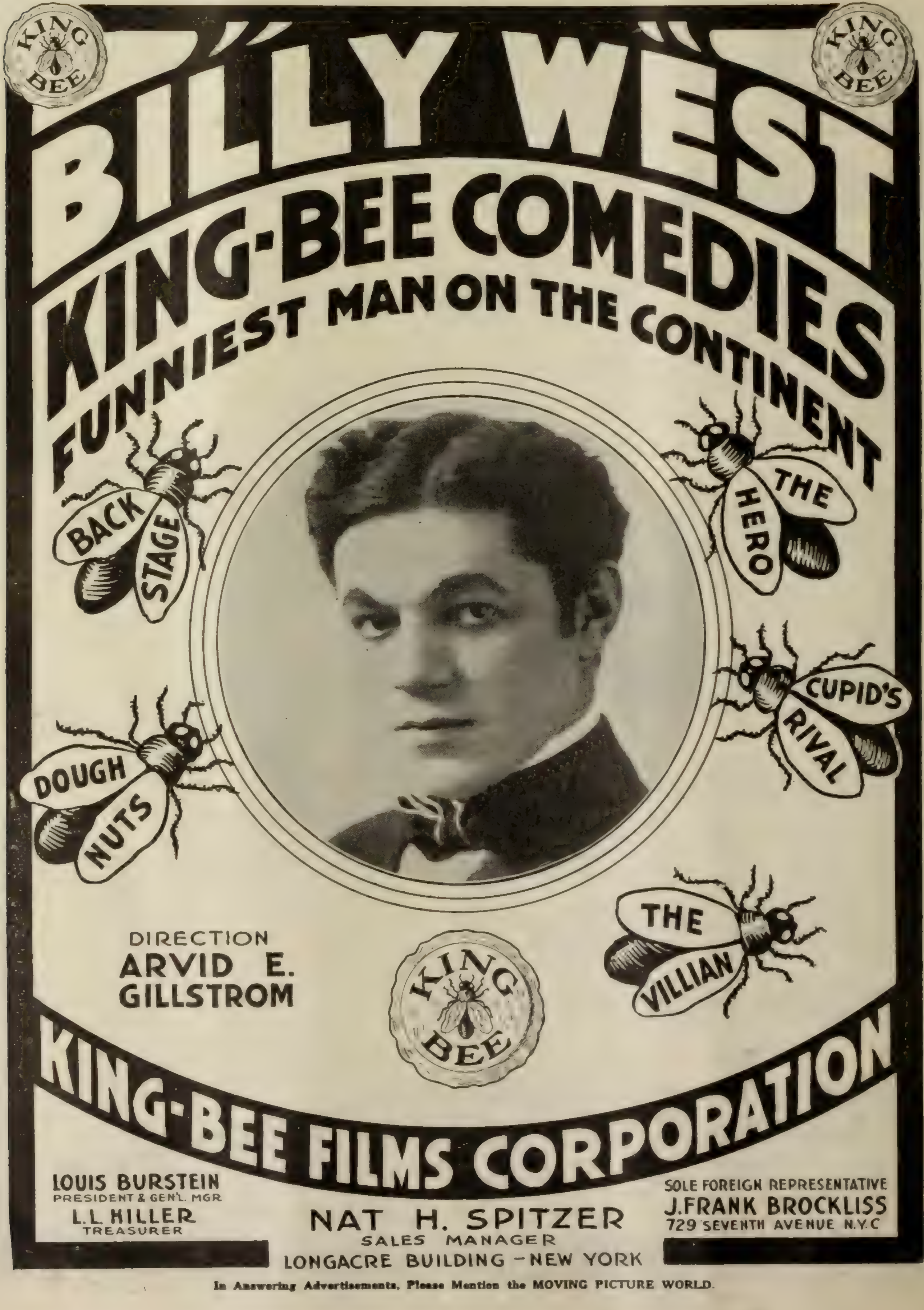
We trust that you will make many more and thus enable exhibitors to get some real money sometimes.

Yours very truly,

Billy Minsky
for
Minsky Bros

Productions INC.

New York City



KING BEE
KING BEE

BILLY WEST

KING-BEE COMEDIES

FUNNIEST MAN ON THE CONTINENT

BACK STAGE
THE HERO
DOUGH NUTS
CUPID'S RIVAL
THE VILLIAN
KING BEE

DIRECTION
ARVID E. GILLSTROM

KING-BEE FILMS CORPORATION

LOUIS BURSTEIN
PRESIDENT & GEN'L. MGR
L. L. HILLER
TREASURER

NAT H. SPITZER
SALES MANAGER
LONGACRE BUILDING – NEW YORK

SOLE FOREIGN REPRESENTATIVE
J. FRANK BROCKLISS
729 SEVENTH AVENUE N.Y.C

First National

CENTRAL FILM CO.
336 S. State St., Chicago
State of Illinois

E. V. Richards, Jr.
SAENGER AMUS. CO.
New Orleans
Miss., La.

TOM SAXE
Crystal Theatre
Milwaukee
Minn., N. & S. Dak., Wis

S. L. ROTHAPFEL
Rialto Theatre, New York
State of New York

WM SIEVERS
New Grand Central T
St. Louis
State of Missouri

E MANDELBAUM
Stillman Theatre
Cleveland, Ohio

FRANK G HALL
Strand Theatre
Newark
New Jersey

NATHAN H GORDON
3 Tremont Row, Boston
New Eng States

CO-OPERATION PRESENTATION STANDARDIZATION PROGRESSION

First National Initial Release

"ON TRIAL"

Powerful Photoplay Version of the Cohan & Harris Dramatic Success
Produced by Essanay — Directed by James Young
Elmer L. Reizenstein, Author

PICTURE PLAYED TO POSITIVE CAPACITY AT

Rialto Theatre, New York
Colonial, Chicago
Strand, Newark

Over 200 First National houses controlled by First National Exhibitors will show "On Trial."

Let Their Choice Be Yours

CONSULT the names in the Chain and BOOK Quickly.

First National Exhibitors' Circuit, Inc.

EIGHTEEN EAST FORTY-FIRST STREET, NEW YORK CITY

T. L. TALLY
Broadway Theatre, Los Angeles
S. Cal. and Ariz.

GREATER THEATRES CO.
Liberty Theatre, Seattle
Wash. and Alaska

TURNER & DAHNKEN
942 Market St., San Francisco
N. Cal., Nevada and Hawaii

COLUMBIA AMUS. CO.
Columbia Theatre, Portland
State of Oregon

SWANSON & NOLAN
1744 Curtis St., Denver
Colo., S. Idaho, New Mex.,
Utah and Wyoming

WESTERN THEATRE CO., Ltd.
Rex Theatre,
Vancouver
West. Can.

ROWLAND & CLARK THEATRES
300 Westinghouse Bldg., Pitt.
West Pa and West Va

JAKE WELLS, Inc.
519 Dickson Bldg., Nor., Va
Ala., Fla., Ga., Va., N & S Car.

BIG FEATURE RIGHTS CORP
Strand Theatre, Louisville
Kentucky and Tennessee

N. LIEBER CO.
24 W Washington Street
Indianapolis
State of Indiana

A. H. BLANK
Garden Theatre, Des Moines
Iowa, Kansas and Nebraska

HENRY BROUSE
Imperial Theatre
Ottawa
Eastern Canada

J. H. KUNSKY
Dime Bank Building
Detroit
State of Michigan

E. H. HULSEY
Old Mill Theatre, Dallas
Texas, Arkansas and
Oklahoma

SILVER BOW AMUS. CO.
Rialto Theatre, Butte
Montana and N. Idaho

TOM MOORE
Garden Theatre
Washington
Del., D. C., and Md.

PEERLESS FEATURE FILM EXCHANGE
Philadelphia
Eastern Pa.

Cosmofotofilm Co. Inc.

announces that

George Loane Tucker

invites offers for

The United States and Canada

or any part thereof

FOR HIS

MOST UNUSUAL PHOTODRAMA

Produced under the direction of

George Loane Tucker

THE CONSENSUS OF OPINION AT THE TRADE SHOWING AT THE RIALTO THEATRE ON THURSDAY WAS:

- "A TREMENDOUS STORY"
- "A MARVELOUS THOUGHT"
- "A WONDERFUL MORAL"
- "AN EXTRAORDINARY PRODUCTION OF A GIGANTIC SUBJECT"

THIS IS A PICTURE ABSOLUTELY OUT OF THE ORDINARY AND A SURE BOX OFFICE ATTRACTION

Candler Bldg. Cosmofotofilm Co INC. 220 West 42nd St.

"Redemption Movie sold out—Hundreds turned away"

—New York World

Julius Steger's Production of

"REDEMPTION"

with **EVELYN NESBIT**

and her son **RUSSELL THAW**

A story from life depicted with relentless truth

Now playing Fifth Week in New York to full capacity

At Dollar Scale of Prices

Exhibition rights for the State of New York and Northern New Jersey:
Bought by: Pioneer Film Co., New York.

Exhibition rights for the New England States:
Bought by: Hiram Abrams, 485 5th Ave., New York City

Exhibition rights for the State of Illinois:
Bought by: Jones, Linick & Schaefer.

Exhibition rights for Eastern Pennsylvania and Southern New Jersey:
Bought by: Stanley V. Mastbaum.

FOR OTHER STATE RIGHTS APPLY

DAVID BERNSTEIN

Putnam Building 1493 Broadway Sixth Floor

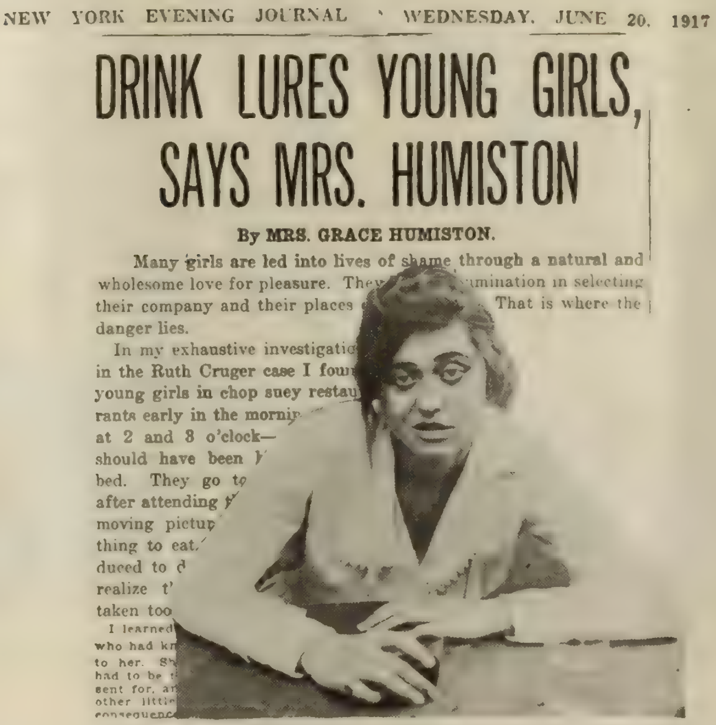
WILLIAM A. MOONEY and ROBERT BOLLING

PRESENT

The Most Enthralling Photo Drama of Today

HATE

A Question that has been Perplexing the Medical Scientists and Sociologists of the World



NEW YORK EVENING JOURNAL WEDNESDAY, JUNE 20, 1917

DRINK LURES YOUNG GIRLS, SAYS MRS. HUMISTON

By MRS. GRACE HUMISTON.

Many girls are led into lives of shame through a natural and
wholesome love for pleasure. They
mination in selecting
their company and their places
That is where the
danger lies.

In my exhaustive investigatio
in the Ruth Cruger case I foun
young girls in chop suey restau
rants early in the mornin
at 2 and 3 o'clock—
should have been
bed. They go to
after attending t
moving pictur
thing to eat.
duced to d
realize t
taken too

I learned
who had kn
to her. Sh
had to be
sent for, a
other littl
consequenc

A Gigantic Box-Office Attraction Suspense! Surprise! and Thrills!

Story By
J. WALTER MEADE

BIG ADVERTISING CAMPAIGN

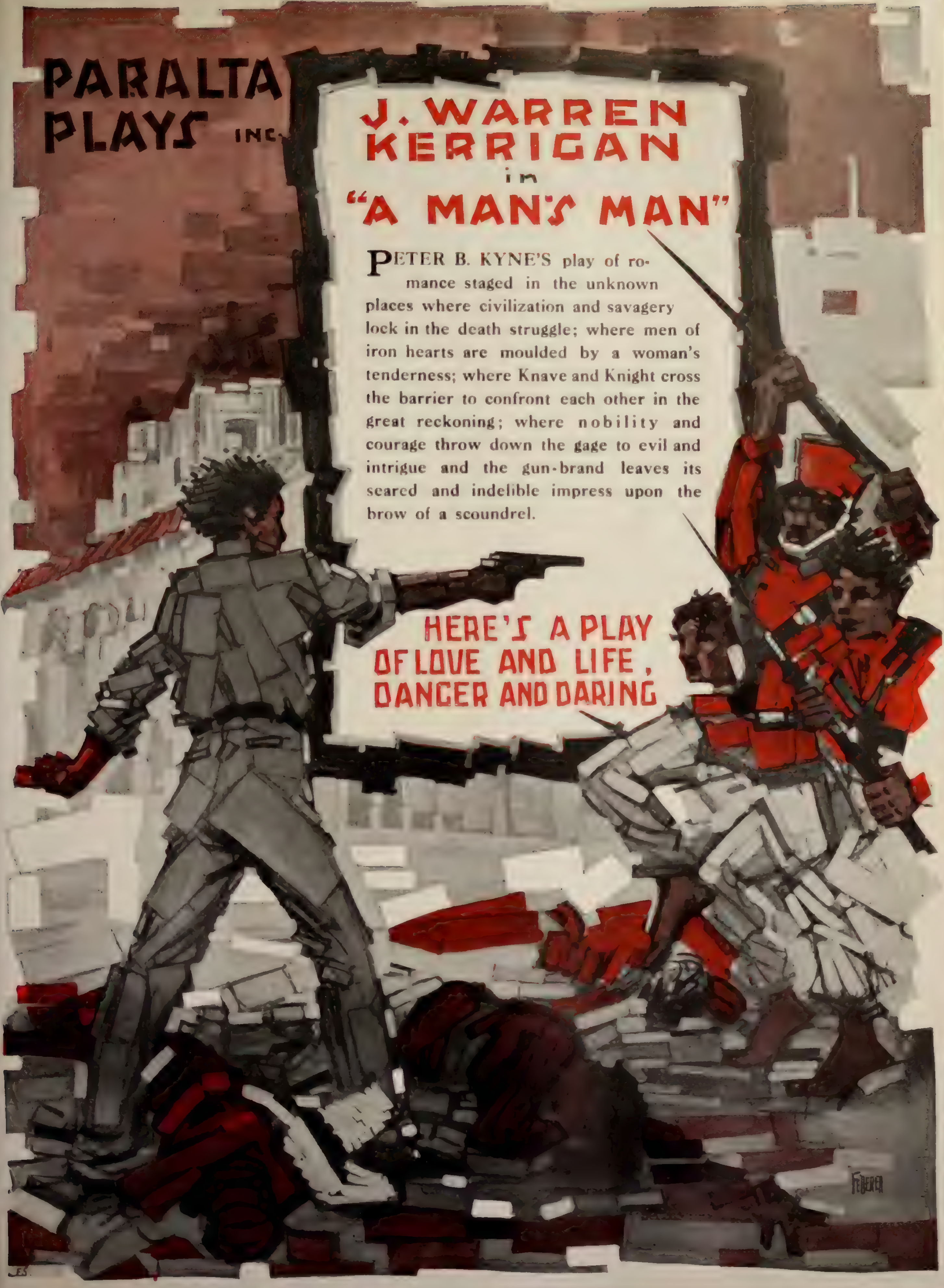
Directed By
WALTER RICHARD STAHL

STATE RIGHT BUYERS

COMMUNICATE WITH
GUS MOHME
SPECIAL REPRESENTATIVE BIOGRAPH STUDIOS
726 East 176th Street, New York City

PRODUCED BY

FAIRMOUNT FILM CORPORATION


HERE'S A PLAY
OF LOVE AND LIFE,
DANGER AND DARING
FEDERER

PARALTA PLAYS INC.

J. WARREN KERRIGAN
in
"A MAN'S MAN"

PETER B. KYNE'S play of romance staged in the unknown places where civilization and savagery lock in the death struggle; where men of iron hearts are moulded by a woman's tenderness; where Knave and Knight cross the barrier to confront each other in the great reckoning; where nobility and courage throw down the gage to evil and intrigue and the gun-brand leaves its seared and indelible impress upon the brow of a scoundrel.

THE PARALTA PLAN

FURNISHES each Paralta Plan Exhibitor with 24 big feature Paralta Plays a year.

Assures to each Paralta Plan Exhibitor all Paralta Plays in which Bessie Barriscale, J. Warren Kerrigan and other Paralta Stars appear.

Gives each Paralta Plan Exhibitor exclusive control of the showing of these productions in a defined exhibiting territory.

Charges each Paralta Plan Exhibitor only a "rock-bottom" price, which is made fixed and unalterable in his Paralta Exhibiting Franchise Agreement.

Permits each Paralta Plan Exhibitor to show each Paralta Play as long as he may desire on its first showing in his house.

Provides that each Paralta Plan Exhibitor may make future repeat runs without additional charge.

ASSURES each Paralta Plan Exhibitor certainty and stability in bookings, charges and in quality of productions.

Shows each Paralta Plan Exhibitor how the Paralta Capacity Plan—the development of the full possibilities of his exhibiting territory—will give him packed houses.

Relieves each Paralta Plan Exhibitor of all doubt. The Paralta Plan is a fixed, permanent, immovable and unalterable 12 months contract—the Gibralta of film distribution.

Everyone seeks a sure thing. What could be surer, or more certain, in the moving picture business?

"BUY THE PLAY, NOT THE DAY." A penny postal card bearing your name will bring you all the details.

PARALTA PLAYS INC.

CARL ANDERSON, President
HERMAN FICHTENBERG, Chairman Directors
ROBERT T. KANE, Vice-Prest.
HERMAN KATZ, Treas.
NAT. I. BROWN, Secretary and Gen'l Manager.

729 SEVENTH AVENUE
NEW YORK CITY

PARENTAGE
A MESSAGE

Have You Read The Reviews?

EVERY WORD
of
ALL
of them

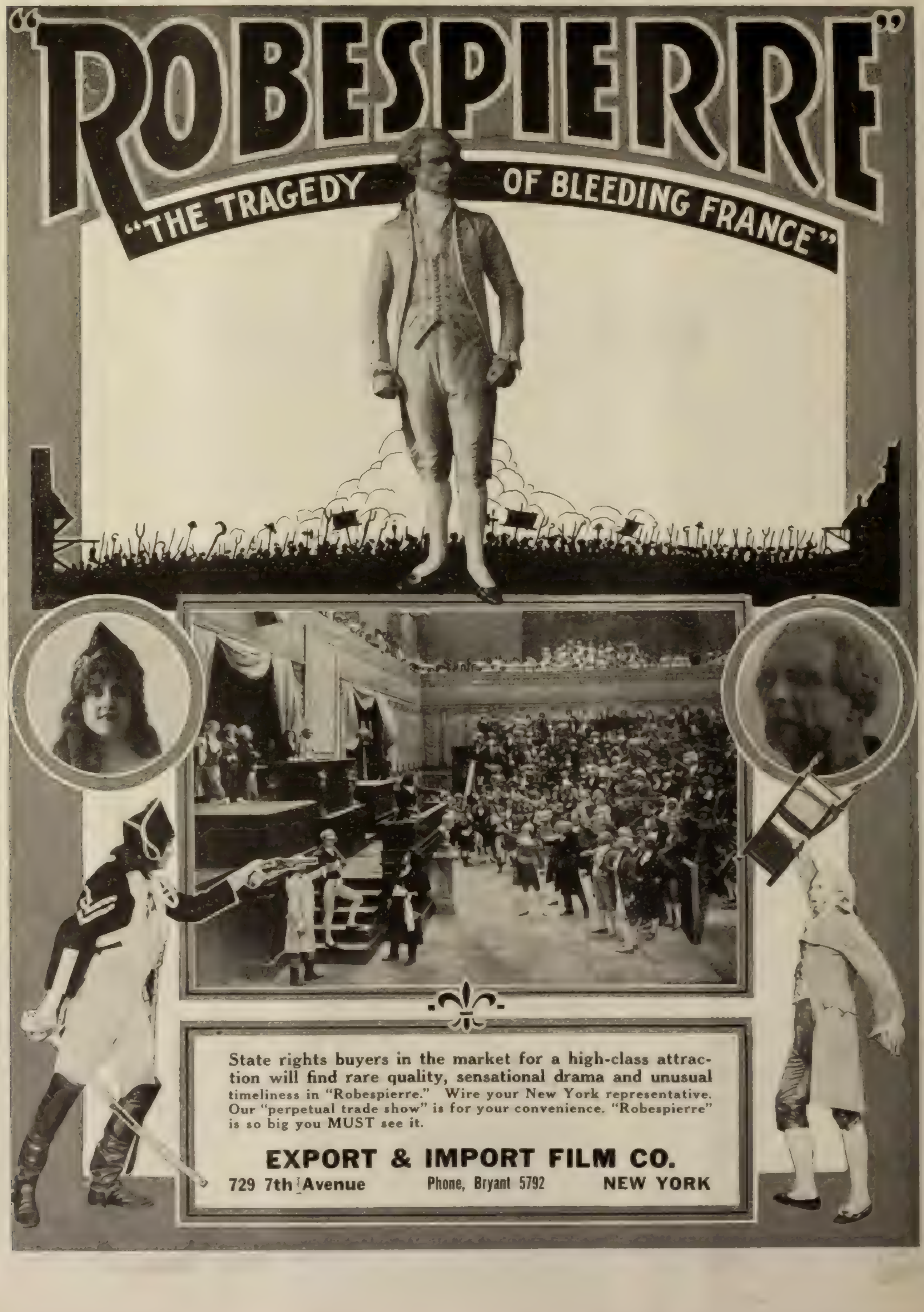
In Booklet Form, On Request

Pre-Release Special Bookings

RIALTO
N. Y. City
Week July 8th

COLONIAL
Chicago
Beginning Week of July 15th

Frank J. Seng
Times Bldg.
New York


"ROBESPIERRE"
"THE TRAGEDY OF BLEEDING FRANCE"

State rights buyers in the market for a high-class attraction will find rare quality, sensational drama and unusual timeliness in "Robespierre." Wire your New York representative. Our "perpetual trade show" is for your convenience. "Robespierre" is so big you MUST see it.

EXPORT & IMPORT FILM CO.

729 7th Avenue Phone, Bryant 5792 NEW YORK

"IVAN THE TERRIBLE"

IN
STATE
RIGHTS!

The fall of the Romanoffs took hundreds of years. Ivan IV, the most cruel tyrant of the Russian Throne, is the most infamous figure in Russia's suffering! The whole world is interested—this is a GENUINE production!

EXPORT & IMPORT FILM CO.
729 SEVENTH AVENUE, NEW YORK CITY
PHONE — BRYANT 5792

KLEINE EDISON SELIG ESSANAY

WE ABOLISH ADVANCE DEPOSIT SYSTEM

NOTICE TO EXHIBITORS

When the system of advance deposits was introduced into our business to guarantee contracts I announced

1. *That these sums would be held in a separate trust fund, apart from our business bank accounts, and that they would be withdrawn from time to time when earned by film rentals.*
2. *That a cash discount of six per cent. upon the amount deposited would be allowed.*

These agreements have been kept. The unearned advance deposits of the K-E-S-E Service are deposited separate from our business funds in the Harriman National Bank of New York, the Merchants Loan & Trust Company and the Continental Commercial National Bank of Chicago.

Recognizing the justice of the Exhibitors' attitude that the advance deposit works a great hardship upon many whose funds are tied up—one exhibitor tells me that he has on deposit, scattered among various exchanges, without security, the sum of $14,000—and after consultation with the manufacturers associated with me, Thomas A. Edison, Inc., Mr. Selig, of the Selig Polyscope Company, and Mr. Spoor, of the Essanay Company, I take pleasure in announcing that

K-E-S-E WILL ABOLISH THE SYSTEM OF ADVANCE DEPOSITS.

No further collections will be exacted to guarantee rental contracts by Keys Service.

Funds now in our hands will be returned to their owners as soon as adjustments can be made and current business protected. These adjustments and refunds will be made from the home office through our branches, and will require some time for the labor of accounting, but all will probably be closed out before August 1st.

It is necessary that our rental charges be protected, and I confidently look for the co-operation of exhibitors in asking payment of each rental charge before shipment of the film.

Geo. Kleine

DISTRIBUTOR

KEYS SERVICE

K-E-S-E K-E-S-E K-E-S-E K-E-S-E

KLEINE EDISON SELIG ESSANAY

ENTERTAINMENT

Assured

Daddy, Mother, Sue and Jim

By

CONQUEST PICTURES

(Thomas A. Edison, Inc., Studios)

"Films For the Whole Family"

We are now accepting bookings for Conquest Picture Programs, one each week, consisting of one 4-reel feature and three additional reels varying in length from 100 to 1000 feet per subject, of Drama, Comedy, Travelogue, Science, Legendry, Cartoons or other entertaining matter. Single subjects from this Program may be selected. Lives were risked, fortunes expended and unheard of experiences encountered by Camera-men, Scientists, Explorers and Adventurers who circled the globe seeking material for Conquest short subjects.

Price Within the Reach of All

Set Aside a Day for Conquest Pictures

**Clean, Wholesome Entertainment
Attracts the Family Group**

GEORGE KLEINE

DISTRIBUTOR

Branches in every principal city Home Office, 63 E. Adams St., Chicago

KLEINE EDISON SELIG ESSANAY

Cutting Prices? No. Adjusting Prices? *Yes.*

Prepare for Summer Conditions

We can furnish you attractive K. E. S. E. Programs that will assure crowded houses, wide advertising, pleased patrons and big cash returns.

The BIG SUCCESSES of the year have been K. E. S. E. pictures. This success was achieved by providing ENTERTAINMENT. If your patrons have not yet seen these successes, book them now. They are still first-run attractions for you, but we don't ask first-run prices.

Open booking plan affording you chance to rent what you want; single subjects instead of entire Program if desired. The price will be made to conform with your possibilities.

Tell Us Your Needs and We Will Arrange Well Balanced Program and Prices For You

QUALITY, Not Footage, Is Our Guide

GEORGE KLEINE

DISTRIBUTOR

KEYS SERVICE

Branches in every principal city **Home Office, 63 E. Adams St., Chicago**

KLEINE EDISON SELIG ESSANAY

A YEAR'S CONTRACT FOR K.E.S.E. PICTURES MEANS YEAR'S SUCCESS FOR YOUR THEATRE

The Exhibitor Contracting for 52 Unit K. E. S. E. Programs May Sit Tight and Count on Cash Receipts in Ratio to the Seating Capacity of His House. This Assertion Has Been Proven. It Is Not Speculation.

"Skinner's Dress Suit" Was a Program Release

K. E. S. E. Regular Customers Got This, the Most Successful Picture of 1917, at a Program Price. Because It Was the Biggest Money-Getter of the Season We Did Not Advance the Rental.

Yearly Bookings on Liberal Terms

Patrons of K. E. S. E. Service Have Enjoyed Prosperity and Will Continue to do so Because the Picture-viewing Public Realizes That K. E. S. E. Stands for Real *Entertainment.*

GEORGE KLEINE

DISTRIBUTING ORGANIZATION
For
KLEINE EDISON SELIG ESSANAY

Branches in every principal city Home Office, 63 E. Adams St., Chicago

K-E-S-E

K E S E — KLEINE EDISON SELIG ESSANAY

A PROGRAM OF VARIETY PICTURES FOR EVERY THEATRE

15 REELS EACH WEEK 15

Feature (K-E-S-E)	5 Reels
Do Children Count? (Essanay)	2 Reels
Hoyt Comedy (Selig) 2 Reels every other week. Average per week	1 Reel
Conquest Pictures (Edison) 4-Reel Feature, and 3 Reels of short subjects	7 Reels
	15 Reels

FEATURES OF EVERY LENGTH

In addition to releases as outlined above, we offer with our recent releases:

ESSANAY-MAX LINDER COMEDIES,
two reels each.

BILLIE BURKE SERIAL,
Twenty Chapters, two reels each.

MUSTY SUFFER,
Series A. B. and C., ten one-reel comedies in each series.

GEORGE KLEINE

DISTRIBUTOR

KEYS SERVICE

Branches in every principal city
Home Office, 63 E. Adams St., Chicago

K-E-S-E

KLEINE EDISON SELIG ESSANAY

ARE YOU BRAVE?

This is a question every man must ask himself in this time of war. In the Essanay photodrama

"The Man Who Was Afraid"

taken from Mary Brecht Pulver's famous story in the SATURDAY EVENING POST, a young soldier who quit his company at his mother's behest, discovers he is a coward. Despising himself, and stung by the sneers of his friends, he re-enlists. Risking his life to save a friend he finds he is a coward no longer.

featuring **BRYANT WASHBURN**

65 Thrilling Minutes

Directed by Fred E. Wright

Essanay
GEORGE K SPOOR PRESIDENT
1333 Argyle St., Chicago

K-E-S-E

THE Great Majority of Successful and Experienced EXHIBITORS and THEATRE MANAGERS throughout the country know that the most reliable and dependable weekly paper in this industry is the MOVING PICTURE WORLD and they gladly pay more for it. They know that it is worth many times the small difference in price. Its total cost is less than a single admission weekly. Why not send your subscription to-day; NOW! It will help you every week to succeed, and to get more business.

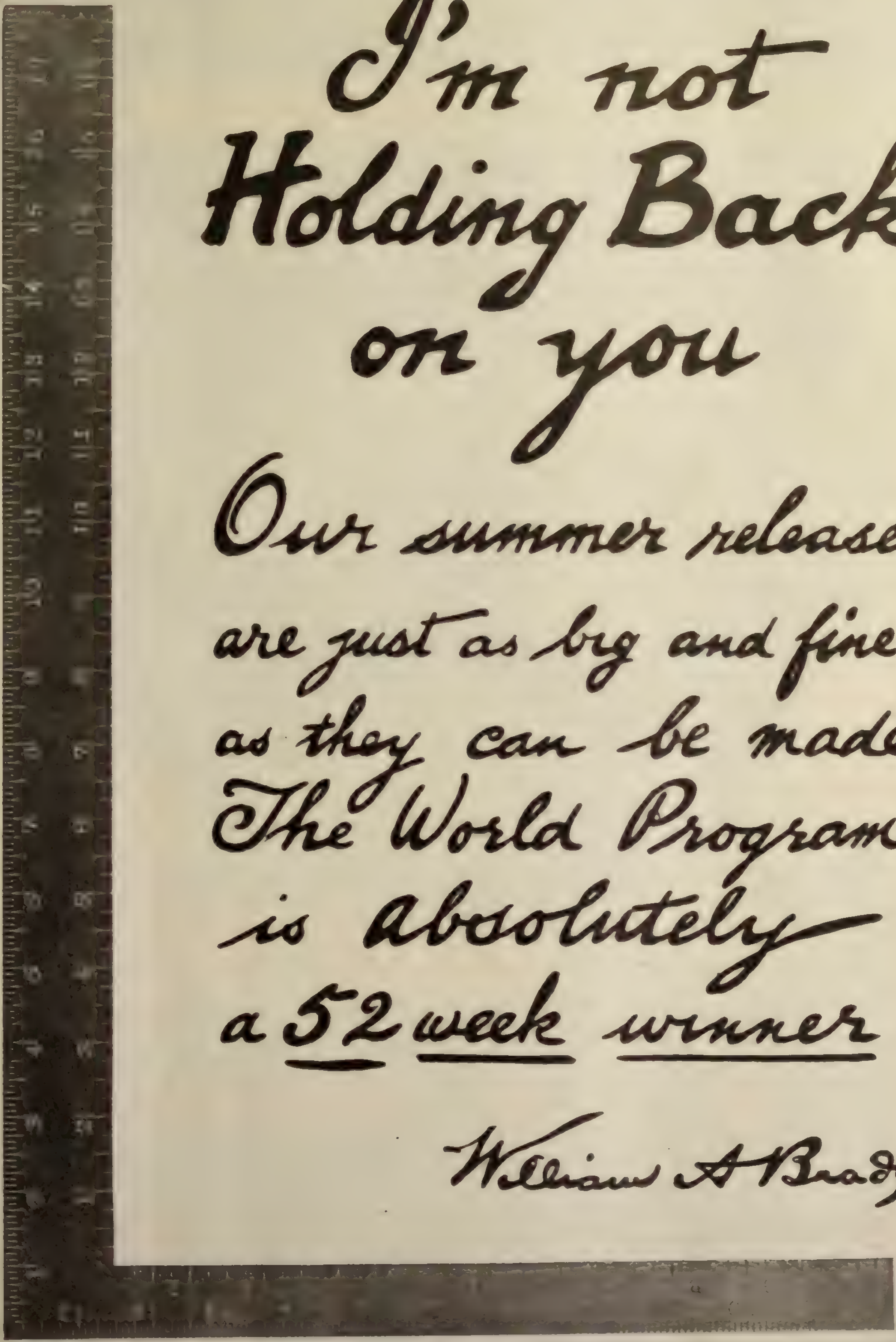
Moving Picture World

17 Madison Avenue
New York City

Schiller Building
Chicago, Ill.

Haas Building
Los Angeles, Cal.

WORLD PICTURES BRADY-MADE

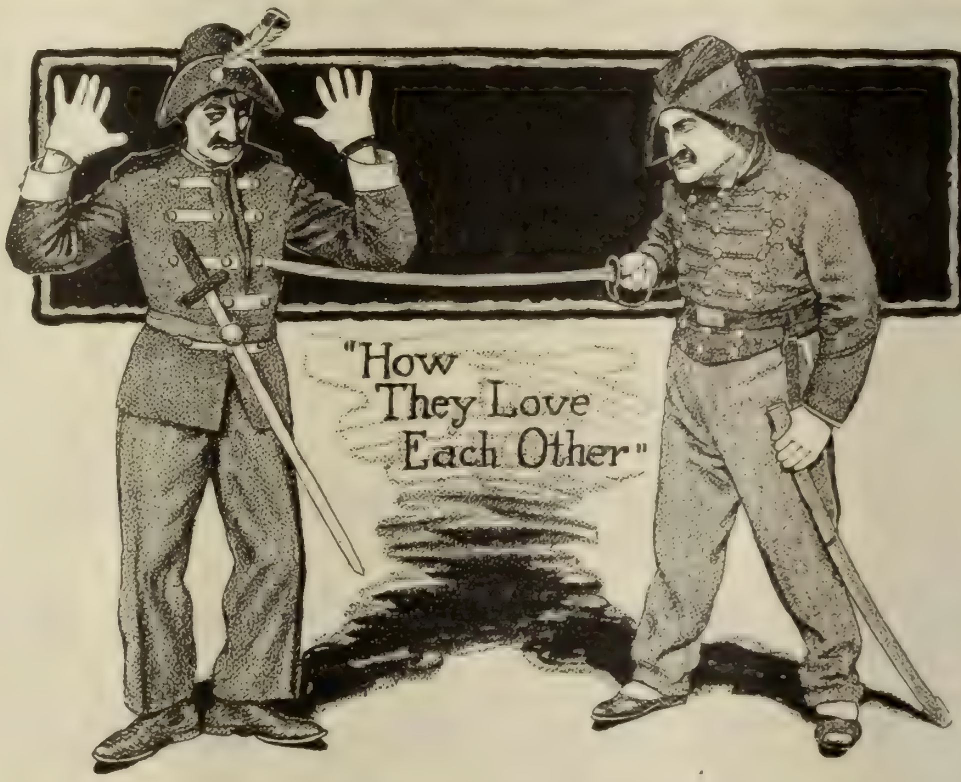


I'm not Holding Back on you

Our summer releases
are just as big and fine
as they can be made!
The World Program
is absolutely
a 52 week winner

William A Brady

GENERAL FILM COMPANY.


"How They Love Each Other"

"Pokes and Jabs" (Burns and Stull) in "Military Madness"

"POKES AND JABS" COMEDIES

A reliable Comedy release is the first thing an exhibitor seeks. It is here that "POKES and JABS" Comedies lead to an immediate decision. They are always ready—always good.

The current series of six includes:

"ARE ACTORS PEOPLE?"
A RIDE FOR LIFE
MILITARY MADNESS
THE REST CURE
THE PEARLS OF PAULINE
PLOUGHING THE CLOUDS

"POKES AND JABS" COMEDIES ARE SINGLE-REEL NECESSARIES OF MOTION PICTURE LIFE. THEY COMPRISE AN EVEN, ALWAYS ENTERTAINING PRODUCT

JAXON FILM CORPORATION

220 W. 42d Street, New York City

GENERAL FILM COMPANY

BIG STARS IN SHORT SUBJECTS

GEORGE K. SPOOR, PRESIDENT OF ESSANAY, BELIEVES IN STRONG, SHORT PHOTOPLAYS; IN UTILIZING THE BEST SUBJECTS IN 30 MINUTE FEATURES, CONDENSING RATHER THAN PADDING. AND HE BELIEVES IN PUTTING HIS BEST PLAYERS IN THESE PARTS. THAT IS WHY HE CHOSE MARGUERITE CLAYTON, STAR OF MANY FEATURES, FOR THE LEAD IN 16 INDEPENDENT DRAMAS ON–

"IS MARRIAGE SACRED?"

THIS STARTLING SUBJECT ATTRACTS EVERY MAN AND WOMAN. IT HAS A UNIVERSAL APPEAL IN DEALING WITH HOME PROBLEMS. IT STRIKES STRAIGHT TO THE HEART OF ALL. IT MAKES A TREMENDOUS SUCCESS IN ALL OF THE BEST THEATRES.

Essanay
GEORGE K SPOOR PRESIDENT
1333 Argyle St., Chicago

Trademark
Reg. U. S. Pat. 1907

Trademark
Reg. U. S. Pat. 1907

GENERAL FILM COMPANY

SPARKLE COMEDIES

"Like Gems in a Barren Gorge"

"SPARKLE COMEDIES" Are Brilliant!

"SPARKLE COMEDIES" Gleam Bravely Amid a Dearth of Refined, Responsive Humor on the Screen.

"SPARKLE COMEDIES" Are Lively, But They Have Their Appeal to All Audiences in All Theatres.

There are six of the "SPARKLE COMEDIES" ready . . . . You can book these six now . . . . This is only the beginning of "SPARKLE COMEDIES," but hurry--

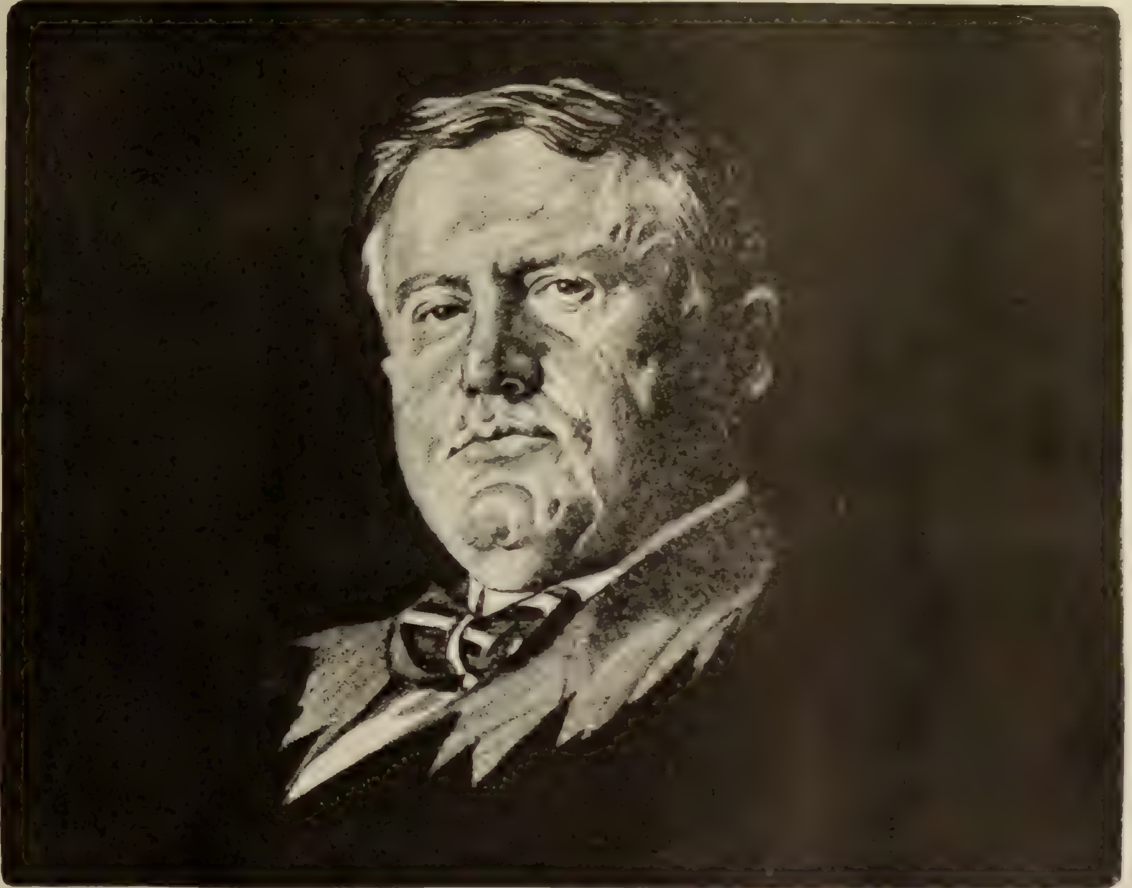
BOOK THE
FIRST SIX
NOW ! ! !

Where's My Nightie?
Fresh Air
The Spy
The Trunk Route
Bertie's Bath
A Night of Enchantment

JAXON FILM CORP.

220 West 42nd Street, New York City

GENERAL FILM COMPANY.



O.HENRY

(WILLIAM SYDNEY PORTER)

AMERICA'S SHORT STORY GENIUS, IMMORTALIZED ON THE SCREEN BY GENERAL FILM AS HE WAS IMMORTALIZED IN LITERATURE

Distributton of the Second Group of Ten Two-Reel O.HENRY Broadway Star Features is Under Way.

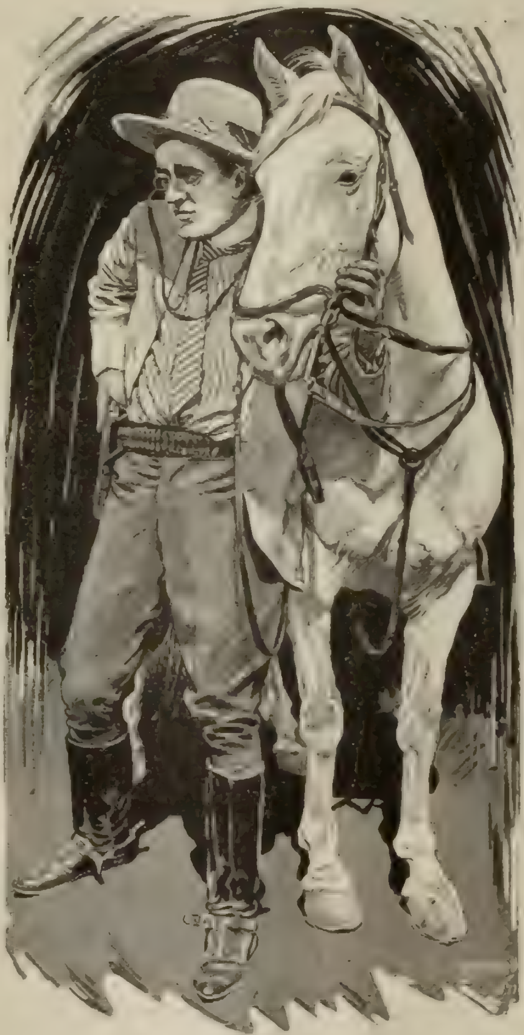
The First Group of Ten Two-Reel O.HENRY Stories Has Been the Sensation of 1917 in Filmdom.

AN O.HENRY PICTURE *MEANS* SOMETHING TO THE PUBLIC

GENERAL FILM COMPANY.

THE FURTHER ADVENTURES
~of~
STINGAREE
~BY~
E. W. HORNUNG
AUTHOR OF "RAFFLES"

IT'S BETTER THAN THE ORIGINAL SERIES OF "STINGAREE"



TRUE BOARDMAN
in his greatest role
The Gentleman Bushranger, Stingaree.

If you don't believe it, read what the CRITICS said of the first episode—
"The Fugitive Passenger":

"The suspense, the touches of humor, and real heart interest all go to prove that the new adventures of the dauntless Stingaree will be a world beater. Becoming a Stingaree fan is about the easiest habit we can conceive of."—**Motion Picture News.**

"In 'The Fugitive Passenger', fifteen weeks of solid enjoyment are promised lovers of adventure."—**Moving Picture World.**

"THE AMERICAN GIRL"
featuring
MARIN SAIS
in
A Whirlwind Western Series

"HAM" COMEDIES
featuring
"HAM" and "BUD"
in
One-Reel Funny-Bone Ticklers

KALEM COMPANY
235 West 23d Street New York City

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Entered at the General Post Office, New York City, as Second Class Matter

J. P. CHALMERS, Founder.

Published Weekly by the

CHALMERS PUBLISHING COMPANY

17 MADISON AVENUE, NEW YORK CITY.

(Telephone, 3510 Madison Square)

J. P. Chalmers, Sr.	President
J. F. Chalmers	Vice-President
E. J. Chalmers	Secretary and Treasurer
John Wylie	General Manager

The office of the company is the address of the officers.

CHICAGO OFFICE—Suite 917-919 Schiller Building, 64 West Randolph St., Chicago, Ill. Telephone, Central 5099.

PACIFIC COAST OFFICE—Haas Building, Seventh St. and Broadway, Los Angeles, Cal. Telephone, Broadway 4649.

SUBSCRIPTION RATES.

United States, Mexico, Hawaii, Porto Rico and Philippine Islands	$3.00 per year
Canada	3.50 per year
Foreign Countries (Postpaid)	4.00 per year

Changes of address should give both old and new addresses in full and be clearly written. Two weeks' time may be required to effect the alteration.

ADVERTISING RATES.

CLASSIFIED ADVERTISING—One dollar for twenty words or less; over twenty words, five cents per word.

DISPLAY ADVERTISING RATES made known on application.

NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, P. O. Box 226, Madison Square Station, New York, and not to individuals.

(Index to this issue will be found on page 142.)

"CINE-MUNDIAL," the monthly Spanish edition of the Moving Picture World, is published at 17 Madison Avenue by the Chalmers Publishing Company. It reaches the South American market. Yearly subscription, $1.50. Advertising rates on application.

Saturday, July 7, 1917

Facts and Comments

PUT your shoulder to the wheel. The usual summer slack season is here, and under the circumstances it was to be expected that the slowing down of business would be more pronounced this season than usual. It seems to us, however, that the thing to do is to put a little more thought, greater effort and added energy into our business, whatever it may be. He is surely a short-sighted theater manager, for example, or exhibitor of pictures who will endeavor to offset reduced receipts by renting junk film for a few dollars less than he would pay for good new productions. One of the staff of the MOVING PICTURE WORLD found such an exhibitor last week who was actually running films that were three years old with the idea of keeping down expenses. This exhibitor was also making less than his usual effort in advertising, if it is possible to do less than nothing. How much more sensible would it seem if this exhibitor had met the decline in business with a little bit better program than usual, a little additional local advertising, a little summer dressing up of the theater and increased ventilation, a few flowers and pots of shrubbery in the lobby and on the platform.

* * *

DON'T be a slacker in business. What can you do right now to improve yours, Mr. Exhibitor? A fresh coat of paint, perhaps on only the lobby and ticket booth or the front or the whole theater. How about ventilation? Is your theater cool, clean, fresh looking and inviting? Have you noticed the effect of a few, only a few, growing plants in lobby and near the screen? It's a poor theater that can't be made more inviting than the hot, dusty streets. Is the screen and stage clean and bright to the eye when the audience is gathering or perhaps only looking in at the door? And the ushers a little bit more attentive than usual, finding the best locations, anticipating the desires of your patrons, extending a welcome and making them feel comfortable? Do they pass down the aisles at least once during these hot evenings with glasses of cold water? In other words, just add a bit more in the way of service. All this will count just as surely in the smaller theaters as in the larger houses.

* * *

NOW that that matter of the Liberty Bond issue is well taken care of the whole moving picture industry can and undoubtedly will lend a strong and ready hand in helping the Red Cross Fund. Our correspondence this week already tells of circuits of theaters that are devoting the entire proceeds of a matinee, including in some cases, a full day's pay from each of the employees. This is the way to help a good cause and help yourself at the same time. The theater management that keeps at the very front of local efforts of this sort, that lends its theaters and staff and individual effort in securing results for the common cause, whatever it may be, is disarming antagonism and criticism and securing the esteem and respect of its fellow townspeople to an extent that it could in no other way.

* * *

CONVENTION week in Chicago is July 14 to 22. Are you planning to have your State represented by live men, who are familiar with the exhibitors' side of every question and who will refuse to be used merely as the tool of those seeking their own personal advancement? We have already had more than a hint of what may be expected at the convention (see letter of the Secretary of Manhattan Local on page 1917 of June 23 issue of the MOVING PICTURE WORLD). Insure better conditions for next year by your attendance or representation at the convention. Put a real exhibitor at the head of the League and not one who simply wants the office to enable him to sell something of his own. That is merely making the League presidency a tail to his own little kite, no matter with how much specious argument the present incumbent may try to becloud the real issue.

* * *

EVERY branch of this industry will undoubtedly experience a boom in business as soon as the first shock of our entry into the war and depression of the summer months pass. The manufacturers and exhibitors of moving pictures should, however, carefully study the best type of productions for the coming season. No war pictures will be wanted, or only a few, showing drilling and preparation of troops. Good comedy, comedy-drama, strong dramatic subjects glorifying home life and home ties, historic and biographical subjects that stir manhood will be acceptable. To an even greater extent than under normal conditions in times of peace should the pictures in all our theaters be selected with a view to furnishing entertainment and amusement, and they should avoid to an equal extent exerything that will remind us of that which will be ever present in most minds.

Our Lost Opportunities

By Louis Reeves Harrison

The war has driven from our vocabulary
So far as strange events are concerned
The meaning and the very word "improbable."
Things imagined before now daily happen;
Desperate chances rarely believed in
Have now become a regular occurence.
The wildest adventure, almost inconceivable,
The craziest melodrama, has now become prosy.
Exciting romance of our youthful fancies
Is now the bitterest truth of realism.
We cannot realize that we are living
In a marvelous period of human activity,
Participating in a clash of purposes,
Of commercial interests, of lofty thoughts,
Of noble sentiments inspiring democracy
Against desperate schemes to save autocracy.
This is especially true of non-thinkers,
Lost in their own individual struggles.
The daily grind takes all their energy.
They are impelled by immediate surroundings,
Compelled to think within a small circle.
And we are feeding them slender rations
Of the tasteless storage warehouse kind
Instead of material fresh from real life.
True art, according to Lyof Tolstoy,
Expresses the best ideal of our times.
It fashions the cosmic pattern of history.
But true art must spring from minds capable
Of understanding all the diverse factors
Which enter into events of this period.
They are like so many threads interwoven
Through the complete design of a tapestry.
In order to produce an impressive effect
By a screen revelation of great power
One must study the guiding and shaping of it,
Know how to construct according to principles.
Just so it is necessary to scrutinize,
Not only the tremendous events of today,
With their infinity of dramatic material,
But the story must dig beneath the surface
And bring to light meanings and motives.
Why is it that the ordinary plain soldier
Of a European power highly intelligent
Does not even know what enemy nation
He will be called to arms to fight against?
Find the starting place of this enmity
And determine whether it is justified
By the maintenance of a great principle
Affecting our lives and our happiness,
Or if it is a mere outburst of insanity
On the part of self-appointed monarchs.
Contrast the spirit of this republic,
Which seeks to enforce the rights of man
To liberty of thought and spiritual freedom
With that which would repress the conscience
Of men and nations by ruthless warfare.
Picture it through romantic adventure,
Enforcing it with powerful contrasts,
With scenes that stir the hearts of men,
And there will be no need of preachment.
Show that all of our civilization
Is being destroyed or pushed aside
Or threatened by the hideous monster
Who rolls his bloodshot eyes to heaven
And thanks *our* God that *he* is allowed
To revel on in bestial slaughter.
He who tore the heart of Belgium,
Whose greedy claws are reaching outward
For lovely France and struggling Russia,
Whose yellow fangs have long been dripping
For *this* rich morsel beyond his clutches,
Who lives for himself, not for his people.
He has had them trained from childhood
Not to think in terms of fatherland
Disassociated from the Hohenzollern.
Me and *my* God and *my* greedy family
Are totally apart from common folk.
How citizens of splendid intelligence,
Such as there are many in "Mittel Europe,"
Can subscribe to any such insane illusion
Is beyond the grasp of rational thinking.
It is entirely a question of psychology
To reveal what is behind this warfare.
We easily guess that it is love of power
Permeating the people through their rulers.
The whole idea is that of world conquest
Not for the people, but at their expense,
Yet they are the ones who make it possible.
Nothing is more interesting on the screen
Than powerful character development.
It is really the essence of human interest
In all that the human thinks and does.
Such is the element we have yet to enjoy
In plays dealing with our present ideals.
We are picturing movement without motive.
While dealing with the largest of questions
We must come to reveal the individual soul.
That is the finest kind of artistry.
What is the soul of men at this time,
When called upon to give up their comforts
And the liberty our ancestors made for us
In order to guard and cherish that freedom?
Are we out of harmony with the purposes
Of our best men and of our government?
Is not our weakest spot our confidence
That there is nothing at all weak about us?
Is not our let-well-enough-alone policy
That of Tories during the Revolution?
Much could be illustrated by plays historical
Of our present disturbed condition of mind.
We need not depict military operations.
Our place is to portray the impression
They make on our civilizing forces.
There are some weaknesses now coming out
In our social and political systems
Which have hitherto been unsuspected.
The remedies now being hastily provided
Are not entirely beyond our criticism.
The situation is replete with material
For the drama, and it will grow more so
During our immediate war preparations.
We are social and political animals.
Our story is that of our experiences.
Our tragedies are those of our mistakes,
With a sprinkling of comedy besides.
We are to become a giant participant
In a great world battle for freedom.
Let us picture ourselves and our destiny.
Let us expose folly, fraud and imposture,
Make ourselves worthy of our own ideals,
Take our place at the council of nations
To re-establish peace, justice and liberty.

Here We Are Again

By Sam Spedon

AFTER vacating this page for a week we return to our job of commenting upon a few timely subjects of more or less consequence. If you like or dislike them don't tell us, you might encourage us to do better or stay away longer next time.

A GOOD SIGN.

The many recent additions to the membership of the National Association of the Motion Picture Industry seem to indicate that the manufacturing interests are alive to the part they play in the business interests of the industry. They also indicate that the association will have a strong representation at the National Convention in Chicago to look after its business interests. The association claims that it now has about 75 per cent. of the big producing companies in the organization and by July 1st it expects to have 90 per cent. enrolled, which means that it will start on its second year with every assurance of a national organization worthy of the industry. This looks like business and it should be able to accomplish wonders for the good of the industry. One of the first steps necessary to make the National Association a greater power for good is the acquisition of a reserve fund to which every member should contribute a proportionate amount. We hope they will take the step.

OPEN AND CONTRACT POLICY.

During our recent trip to North Carolina and the convention of exhibitors of that state we took occasion to open a discussion here and there of the merits of open and program bookings. The consensus of opinion and argument favored the program or contract system as being a protection to the exhibitors as well as the exchanges. It insures the exhibitors obtaining features for the time contracted without inference from competing exhibitors and at the same time it insures the exchanges against loss and damages. As to the deposit demanded by exchanges, the exhibitors were not generally opposed to that if they could feel their deposits were secured and they would receive a fair interest on their investment when held for any length of time. In defense of the deposit system the exchanges claim that the cancellation clause in the contracts makes it possible for the exhibitor to cancel service and receive his money any time he wants it and the salesmen with whom we talked said they did not know of an instance when the money had been withheld, unless it were for loss or damages, which had not been settled by the exhibitors. A very forceful but homely argument advanced in favor of the deposit system was this: "If a man hires a full dress suit of clothes, he is obliged to leave a deposit to cover loss and damages as well as pay the price of rental."

BOOKING BY STARS.

The general opinion of exhibitors favors stars. They want the stars and claim their patrons want them. Very rarely a star is hitched to a poor picture and story, which always assures a good house and satisfactory box office receipts. Outside of trade paper advertisements the names of the producers mean nothing. On the billboards and in the local newspapers the stars are the whole thing, unless it may be in the case of a picture that has had national advertising and met with universal approval. How this undeniable popularity of stars will affect the system of booking by stars we can only guess; the exhibitors are waiting, like the producers, to see how the experiment works before expressing an opinion. Its success will depend largely upon the stars and there again the stars are the acknowledged attractions. We will have to wait and see.

ACKNOWLEDGED WITH THANKS.

While in Washington, D. C., we called on Robert W. Wooley, who is head of the publicity department of the Liberty Loan bonds. He spoke of the wonderful assistance that had been rendered the Government by the motion picture industry and the great power of the screen, which he considered a close second to the press. When governments the world over recognize the power of the screen is it expecting too much of those who control it to exercise all due precaution and individual censorship to make sure it is not contaminated and prostituted?

We paid our respects to Francis Holly, director of the Department of Public Instruction, who showed us several letters acknowledging the service of motion pictures which he had sent into the mountain districts of Tennessee and backwoods of Maine, some places seventy miles from a railroad, to entertain and enlighten those who could not afford to come in contact with the more advanced communities and far-distant countries of the world.

VARNER A CANDIDATE.

The announcement of H. B. Varner as a candidate for the presidency of the Motion Picture Exhibitors' League of America is the first open declaration of a candidate for the office. He is to be commended for throwing his hat in the ring and becoming a candidate on his record without first receiving the endorsement of the New York and Chicago "leaders" who have heretofore exercised the right to make and unmake officers of the national organization and control the industry through their political affiliations and a "trade journal." We hope the other candidates for the office will now come out in the open and give everybody an opportunity of "sizing up" their fitness. The importance of selecting the right man for such a position cannot be overestimated any every exhibitor whether a member of the league or not, or a delegate to the national convention or not, should give the matter deep and serious consideration. He should use his influence to elect a man who has the qualifications necessary to make the presidency of the national league a credit to the organization and a power for good in the industry.

Encourage Your Convention

By SAM SPEDON.

EVEN in these turbulent times there is no reason why we should not keep up a pleasant exterior and keep on doing business the same as usual. Things are bad enough and there is no need of making them worse. If we were to follow the opinion of some folks we would at once clothe ourselves in sack cloth and ashes, retire into asceticism and close up shop. There is more need of doing business and keeping alive now than ever before. It is one of the biggest mistakes possible to indirectly discourage in any way the convention at Chicago by trying to belittle the exposition and circulating false rumors at this late date. Read what President Wilson and the Merchants' Association say:

WANTS CONVENTIONS TO GO ON.

The Merchants' Association has placed itself on record today as urging that the annual custom of conventions or organizations, especially trade and commercial bodies, should be held despite the war. The association takes the ground that such meetings and gatherings are more necessary and helpful at this time than at any other.

The expense attached to these meetings, the association asserts, is trivial as compared to the vast amount of good accruing, and now that this country is striving to husband all its resources it would be false economy to eliminate these meetings. The association, through its president, William Fellowes Morgan, wrote President Wilson last week urging the Chief Executive to discourage the postponement of these conventions and annual meetings.

He received this response from the White House:

> My dear Mr. Morgan:
>
> The President asks me to acknowledge the receipt of your letter of June 6th and to say that he agrees with you that there is no sufficient reason for foregoing the holding of conventions and general commercial meetings by business interests, so far as he can see.
>
> J. P. Tumulty, Secretary to the President.

Censorship of This Kind Undesirable

By Sam Spedon.

ONE Theodore Hanson, who has appointed himself the emissary of all that is truly good and immaculately pure, has recently been circulating himself through Colorado advocating a bill that provides for a board of censors in every city, to supervise all matters of public welfare pertaining to public health and morals, public benevolence and charities of said cities, also to have the supervision and regulation of theaters, public dance halls and other places of public amusement or recreation, maintained or conducted for profit or otherwise. Said board to fix their own salaries, to be paid by a special tax levy.

No one seems to know where the aforesaid Hanson gets his authority to "plug" for this bill, but he persistently sets forth its merits before church societies and other organizations that give him a hearing and in some cases he insists upon being heard where he is not specially invited or welcome.

Mr. Hanson is apparently, consciously or unconsciously, promoting a censorship bill to add to the spoils of ambitious politicians who see some fat pickings at the expense of the motion pictures. These same motives plus notoriety, are answerable for a legion of "public spirited" reformers who are more than anxious to become saviors of the people and custodians of their morals.

The public has as much use for these censors as a cat has for two tails and all fair minded and decently inclined citizens are getting "hep" to the motives which prompt them to agitate the need of them.

The Film Exchange Board of Trade of Denver, Col., received the following letter on Feb. 10 from Mrs. Fred Dick, state president of Colorado Branch of National Congress of Mothers and Parent-Teacher Association; Mrs. W. R. Ramsey, president of the Denver District of Parent-Teacher Association; Mrs. Ralph Palmer, chairman of Committee of Better Film Movement; Julia Tyler Davis, chairman of Child Welfare Committee:

> The committee representing the Mothers' Congress and Parent-Teacher Associations which has been working for better films for the city of Denver wish to express their appreciation to the Film Exchange Board of Trade of Denver and Rocky Mountain Screen Club for their splendid co-operation.
>
> In a very short period we have accomplished a movement that has invariably failed in other parts of the United States and so great has been our success that it has attracted attention and inquiries from all over the country. We went at this movement for better films in an unusual way. We did not demand or try to force the exhibitors to stop showing undesirable pictures, but proved to them by liberal financial showings that the mothers of Denver desired and would patronize picture houses that showed films approved by the Mother's Congress. To our surprise the exhibitors—even the worst offenders—agreed to co-operate with us, and the result is altogether gratifying.
>
> Our success leads us to believe that the real way to accomplish public welfare reform is not by legislation, but by a concerted movement by those people most concerned, which movement we feel sure can be successful if conducted in a co-operative spirit.
>
> Legislation on public welfare invariably means helping a political machine, lays open an opportunity for graft, antagonizes the amusement concerns so that they only just keep on the legal side and causes the taxpayers a large amount of needless expenditure, while our method has made the exhibitors feel the weight of public opinion and has been fair to both sides with pleasant relations established.

The above communication from Denver expresses the sentiments of all fair and public spirited citizens in every community and we can trust them in co-operating with the exhibitors in protecting the morals of the public as far as motion pictures are concerned.

Theodore Roosevelt, American

Colonel Officiates at a Flag Raising at the Church of a Member of the Moving Picture World Staff.

THE Rev. W. H. Jackson, who has been a member of the staff of this paper for many years, is the pastor of the Oyster Bay Reformed Church of Brookville, Long Island, as some of our readers know. This church is situated only a few miles from Sagamore Hill and has had a most active branch of the Red Cross Society at work for some time. The Rev. Mr. Jackson is the type of minister who believes churches should be the centers of and leaders in every good work affecting the welfare of the individual and the nation. Consequently he and the members of his congregation arranged for a patriotic flag raising on Sunday, June 24, in connection with their Church and Red Cross activities.

Colonel Roosevelt kindly agreed to be present, to the great gratification of his neighbors and friends, and his presence was another excellent evidence of his ever ready and generous willingness to help at all times. Whatever our political faith or religious creed, no one can question the genuineness, the virility and militancy, the adequate breadth, length and depth of Colonel Roosevelt's type of American spirit. In the course of his short address he paid his respects to the hyphen who was not first of all an American and reminded his hearers that it would take seven hyphens to classify himself if they considered ancestry. One could not help wishing that every man, woman and child in our great country might have been within the sound of his voice to have absorbed a little of the American spirit and backbone that will be so necessary during the coming months.

There is only space for a few of the many epigrams that followed in rapid succession in the course of his stirring address. He reminded his hearers that the same obligations must apply in international relations as apply in their own neighborhood. Besides refraining from wrongdoing to others they have got to prevent wrongdoing. No man who hasn't got it in him to fight for those who are near and dear to him is fit to be tolerated anywhere. There is no justification for universal suffrage without universal service. Equality of rights means we've all got equality of duties. "What more doth the Lord require than to do justice?" the Colonel quoted from the Bible, and continuing, said that you can't do justice except by strength and the willingness to use your strength in doing justice. That means, if necessary, to fight for justice. This nation can do justice now only by sending its sons abroad to fight for justice. It was in this address that the Colonel revealed the fact that two of his sons had already gone to join Pershing and that other sons would follow.

He urged every one of all ages to give whatever service lay within their power and reminded them that service in many different lines was required. The great work before the American Red Cross of preparing to care for the wounded and for the American prisoners if any were taken and interned in enemy countries was pointed out as well as the humane and urgent work of caring for the hunted civilians of other countries.

Not every pastor or church or community is fortunate enough to be within a few miles of famous Oyster Bay as is the Rev. Mr. Jackson, of the Educational Department of the Moving Picture World, but this echo of former President Roosevelt's remarks will be well worth more space and the consideration of every reader at this time of crisis not only in our nation's history but in the democratic life of the whole world.

Sennett Withdraws from Triangle

Future Plans Not Known—Hart Serves Notice on Triangle—He and Ince May Connect with Big Company.

MACK SENNETT, founder and producer of Keystone Comedies, has withdrawn from Triangle. Papers definitely releasing Sennett from the Triangle Film Corporation were approved on Friday, June 22. The Keystone trademark will be retained by Triangle, and production of the comedies, as well as production of all other Triangle pictures, will be supervised by H. O. Davis, general manager of the Triangle Film Corporation. It is not definitely known just what Sennett intends to do. Rialto rumors have it that he will produce comedies independently, but more credence is given the belief that he soon will tie up with a big film company.

Several other threads have been more or less straightened out of the tangled Triangle skein during the week just passed, chief of which is William S. Hart's notification to Triangle Film Corporation that he no longer will appear in Triangle productions. Hart has cast his lot with Thomas H. Ince, who a week ago retired as supervising director of Triangle productions. Hart contends that his contract specifies that all Hart pictures shall be supervised by Mr. Ince. He also asserts that other clauses in the recently signed document automatically made the contract invalid when Mr. Ince ceased to rule Culver City. Hart likens his contract to that of Douglas Fairbanks, who quit Triangle and was successful in the legal proceedings that followed.

Mr. Davis combats Mr. Hart's assertions with the statement that the clause in the contract to which the latter refers is not analagous to that of Fairbanks' contract; that the clause is merely to the effect that Mr. Ince must direct Mr. Hart "as long as he is supervising director." Mr. Davis said that the clause was inserted to prevent the possibility of Mr. Hart's being directed by any one of less ability than Mr. Ince. The star recently has been directing his own pictures, but always under the direct supervision of Mr. Ince.

It is known along Broadway that Mr. Ince and Mr. Hart have been in almost daily communication with one of the biggest program companies in the business, but no definite announcements have been forthcoming. It is a safe venture that the matter will reach the courts before being cleared up.

MARION E. WONG, CHINESE FILM PRODUCER.

THE Mandarin Film Company, located in Oakland, Cal., is composed entirely of Chinese—all the officers of the company as well as the actors and actresses. Miss Marion E. Wong is president of the concern, which has recently completed its first production, entitled "The Curse of Quon Qwon."

Marion E. Wong.

Miss Wong is now in New York City in the interests of her company and its first production. The principal female parts are played by Miss Wong and her sister, who are American born and are well known in Oakland and vicinity. They have also lived in Canton City, China, for a time, and all the latter part of their first picture was made in China.

The Mandarin Film Company expects to continue the production of films dealing with Chinese subjects, and, needless to say, all the details and settings in its films will be correct from the Chinese viewpoint. The company has its own studio in Oakland, constructed and designed entirely acording to Chinese ideas and equipped with a large stock of Chinese costumes and properties. It is the only Chinese producing concern in this country.

MOTION PICTURE CONTENDERS WIN DEBATE.

Members of the Young Women's Hebrew Association of Yonkers recently debated with representatives of the Young Women's Christian Association of that city the following question: "Resolved, That the motion picture is not a detriment to the welfare of the people." The affirmative was sustained by the former association—and it was awarded the decision. Which would indicate that not only did the winners have the advantage of the facts, but knew how to present them.

Edith Storey Goes to Metro

Talented Screen Player Will Be Seen in Six Special Seven-Part Productions—Baker and Carewe to Direct.

EDITH STOREY has joined the Metro organization. Her first work will be in a series of a half dozen productions averaging seven reels in length. The first of these subjects will be directed by George D. Baker and the second by Edwin Carewe.

Under a special marketing arrangement these productions are to be sold to the exhibitor at a price which he can afford to pay, and this providing for big productions at a price which is not exorbitant is regarded by the Metro management as one of the important features of the announcement.

Edith Storey.

Edith Storey is one of the best known women on the screen. She has been a favorite of picturegoers for practically a decade, her first work having been with Vitagraph as a little girl. Then she went to Texas with Melies, in the days when William Clifford was playing leading roles and Francis Ford the heavy. Miss Storey was an accomplished horsewoman, one of the best the screen has known. She has not forgotten how to ride either, as is seen sometimes these days. She is one of the few players who have been equally successful in "cowgirl" or in society roles. Many will maintain that in the combination she has no peer.

Her work in "The Christian" alone was of sufficient strength to settle any question in the minds of the Metro officials that her engagement would add to the Metro output. There are many other larger productions, however, in which her acting has been the feature. "The Island of Regeneration" is one of these. Then there are "Dust of Egypt," "Price for Folly" and "The Tarantula."

"In signing this great artist to a long time contract Metro is carrying out its policy of providing the best talent the field affords for the exhibitor," said Richard A. Rowland, president of Metro. "She will appear in the biggest productions obtainable, which will be given to the exhibitor at a price he can afford to pay. We have been very fortunate in getting subjects for her which do not have to be changed to allow the star to show her screen ability, for there is none too great for her.

"While we feel like congratulating ourselves on the signing of Miss Storey, we must congratulate the exhibitor and the public, for she will appear in Metro productions de luxe worthy of her ability. I do not have to tell the exhibitor in whose theater Miss Storey's pictures have appeared of her great drawing powers."

ADDITIONAL OFFICES FOR GOLDWYN.

The Goldwyn Pictures Corporation now occupies the entire Forty-second street wing on the seventh floor of the Rogers Peet building. The new offices overlooking Forty-second street, where the executive and sales organizations are located, were formally opened June 18, and Samuel Goldfish, president of Goldwyn Pictures and chairman of the Advisory Board, celebrated "moving day" by transferring his office to the newly completed addition. The Goldwyn executive offices now occupy an entire wing of a building almost a city block in length.

Marines Have Official Cameraman

Quartermaster Sergeant Leon H. Calverly, Formerly With Mutual and Fox, Will Record Doings of "Soldiers and Sailors, Too."

IN THE regiment of United States marines under Colonel Charles A. Doyen, which has been ordered to France, is Quartermaster Sergeant Leon H. Caverly. Sergeant Caverly is to be more than a fighter—he is to take along with him his camera and record for the films of today and of later days the activities of the marines. Some of his work will be seen in the regular releases of the weeklies.

Left to Right: Capt. Ross E. Rowell, Quartermaster Sergeant Leon H. Caverly and Lester C. T. Woodward.

Sergeant Caverly, who joined the marines at the outbreak of the war, knows his camera. He was at one time an operator of the Mutual Weekly, and for that publication traveled to South America. Also he was one of the cameramen for "The Daughter of the Gods," the big production featuring Annette Kellermann.

The work assigned to Sergeant Caverly will be no "snap." Nearly 20 per cent. of the cameramen working at the front have been killed or wounded. It is a matter of pride to all Americans that the marines are nearly always the first fighters on a job, and that they make complete work of it. Lieutenant Charles P. Cushing, of the Marine Corps, says that so far as is known in the bureau with which he is connected the marine division is the only branch of the United States service which has so far appointed an official cameraman.

The Roll of Honor

ROLAND BOTTOMLEY, whose work in "The Neglected Wife" and "The Grip of Evil," two Pathe releases, have made him known to motion picture fans, is doing his "bit." He has joined the Officers' Training Corps in Toronto. After three months' intensive study in the university there, he will go to England and train for three months more at the Cambridge University and then will receive a commission in the English army.

* * *

George Beranger, who has just completed work in the new Triangle play "Time Locks and Diamonds," and who recently has been an assistant director at the Triangle studio, left this week for Australia, his native land, where he will join the army.

* * *

Claude Fulgham, formerly of the Vitagraph shipping department at Chicago, has enlisted in the navy. He is now at the Great Lakes Training station.

* * *

S. N. Kanner, formerly with the All Star Feature Distributors, Inc., and manager of the Elite theater, San Francisco, and George L. Frye, an operator largely with the Burlingame theater, Burlingame, Cal., have joined the Eighth Reserve Regiment of Engineers and have left for training at American Lake, Wash.

* * *

The Portland Pathe office is about to lose through enlistment W. S. Morse and H. C. Wharton, who are enrolled in the Second Oregon Naval Militia. They expect to be called to the colors about July 1. Mr. Morse, cashier, has been given the berth of chief quartermaster, and Mr. Wharton, poster clerk, enlisted as a yeoman.

* * *

Frank T. Robinson, who has been covering Maine for V-L-S-E, traveling out of the Boston branch, has enlisted in the ambulance corps.

* * *

Everett S. Penick, exhibitor of Elkton, Ky., recently left for Fort Benjamin Harrison, near Indianapolis, Ind., where he has gone into the Officers' Reserve Corps military training camp.

* * *

Frank Whittle, assistant to the cashier of the Gaumont Company, has enlisted in the artillery arm of the regular army. Mr. Whittle speaks French fluently, and will be valuable in the "liaison" service.

* * *

L. S. Wise, cameraman of Mt. Vernon, Ill., has joined the navy.

* * *

Stephen Graham, chief booker of General Film's Twenty-third street exchange, and L. M. Cooper, stock keeper at headquarters, 440 Fourth avenue, have enlisted in the navy.

FAIRBANKS STARTS RED CROSS FUND.

Douglas Fairbanks has organized the "Douglas Fairbanks Chapter" of the Red Cross Fund, which will operate throughout the entire country with the assistance of Artcraft exhibitors showing his "Wild and Woolly."

Exhibitors all over the country showing the subject will present an attractive lobby display with placards urging patrons of the theater to contribute to the Red Cross Fund. A coin box will be placed in the lobby so that patrons may donate their "bit" on passing in and out of the theater. The entire receipts taken in this manner will be turned over to the local red cross organization.

ABRAMS GIVES AMBULANCE TO RED CROSS.

George M. Cohan, now fully established as an Artcraft film star, last week presented to the American Ambulance in Russia organization a fully equipped ambulance donated by Hiram Abrams, president of the Paramount Pictures Corporation. Mr. Abrams had the machine built especially for the Red Cross in Russia and in his absence asked the famous actor-author-producer to present the car to Miss Elsa Maxwell, chairman of this body.

George M. Cohan and Miss Elsa Maxwell, Chairman of American Ambulance in Russia.

Promptly upon being completed, the ambulance was shipped to the Fifty-sixth street studio. Miss Maxwell was notified and visited the studio, where the machine was turned over to her with due ceremonies by Mr. Cohan. The ambulance was immediately prepared for shipment and is now en route to Russia, where it will soon see service.

The Great Demand

By the Rev. W. H. Jackson.

AFTER several years of what may be termed "watchful waiting" the time has at last come when the pictures of a distinct educational type are in demand. It has long been the desire of those who sought an educational standard in moving picture work that a period of popularity should come to their aid. That period is now here. It is hard to imagine a picture house in any part of the United States in which pictures of an educational type are not used. The whole country is alive with a yearning desire for a true knowledge of things as they are, as the people's educator the moving picture exhibitor fails in his mission if he does not meet this great demand of the present day.

In New York City the leading theaters which for several years have given the educational picture a small place now find that the public at large demand a larger share of these pictures which shall give them more facts of the true conditions of the times, not in fragments, but in continuity, with details that shall impress them as these pictures do, with a more thorough realization of events which the cold print of newspapers fails to impart.

The class of pictures more greatly sought for now are of four kinds and may be classified as general knowledge, patriotism, war—its activities and not its miseries—and the Red Cross.

In the general knowledge series such pictures as illustrate the current events of the day are asked for. Never before in history were these events so rapid and important and the public at large so thirsty for them. No pictures were ever more popular than those showing the visits of the English and French commissioners, and the forthcoming pictures will be the reception of General Pershing in France and Commissioner Root in Russia, which, with kindred subjects, will follow in a steady stream for some time to come.

On the subject of patriotism the tide is running high, affording an opportunity for bringing to light the many excellent pictures which only for the fact that they were a few years old have been consigned to a period of forgetfulness. If resurrected, they will come in greater demand than many present day productions. Historical facts never grow old, thus a new birth is given by this era of patriotism to all these subjects which in days gone by have pleased, but which in these days will thrill them.

War Pictures.

On the war pictures it is interesting to know that the educational value of these pictures lies in the fact that they present actually and periodically the events without any of the attendant miseries which are repulsive to every audience. We have grown accustomed somewhat to pictures from the western front; we are now getting them from the eastern front—Macedonia, Egypt and Palestine—in a full growing series which at once creates and satisfies an evergrowing knowledge of the reading public. For some time American audiences were apathetic, but now the apathy has given way to enthusiasm and a passive interest to a besetting demand.

Red Cross Pictures.

Humanity in all its virtue has become a universal attribute. The work of the Red Cross only a few years ago had existed or was supposed only to exist in cases of unusual necessity and severity, and within an extremely limited area, filled only with doctors and trained nurses. It is now becoming worldwide, principally because in every land, especially the United States, it is barely possible to find a community without its chapter, branch or auxiliary. Classes for the home care of the sick, first aid to the injured and instruction in surgical dressings are as common as the schools on the land.

All classes of society, high and low, rich and poor, are again attending school, not for the acquirement of book learning, but for principles far higher—a trained and sympathetic humanity dealing with all the ills of life. This has created a demand for pictures illustrative of all phases of Red Cross work, so that it is becoming a necessary part of every exhibitor to meet these conditions. Classes cannot receive too many illustrations in their own limited surroundings. Where else shall they go except to the picture house, and to whom shall they look except the exhibitor? Along these lines, Mr. Exhibitor, you have the greatest opportunity for at once doing great good, and making felt in the most powerful way that which has long been known, that the moving picture was an educational giant, asleep only because that condition had not arrived that should demand its awakening; and the time has come, and the giant is awake and is meeting the greatest motion worldwide educational demand with herculean response.

Herewith is given a printed sample list of pictures exceedingly useful at this time, and every exhibitor knows where he can get scores more of the same type.

Patriotic and Red Cross Films.

"The Declaration of Independence," Educational Films Corporation of America.

"Battle Hymn of the Republic," Vitagraph.

"American Soldier in the Philippines," Educational Films Corporation of America.

"The Eagle's Wings," (five-part military drama), Bluebird.

"How Uncle Sam Prepares" (five parts), Pioneer Film Corporation.

"Making of a U. S. Jackie," Reel Life No. 15, Mutual-Gaumont.

"Manning Our Navy," Mutual-Rothacker.

"Mobilizing the Red Cross," Paramount-Bray-Pictograph No. 61.

"Mothers of France" (multiple reel war drama), World Film.

"Our American Boys in the European War" (showing the Red Cross Ambulance Corps at work in France), Triangle.

"Uncle Sam Awake," Rogson Film Company.

"United States Guard in Action" (Reel Life No. 28), Mutual-Gaumont.

"Making a United States Soldier," Universal-Powers.

"A Zeppelin Attack on New York," Mutual Rothacker.

"Romance of a Red Cross Nurse," Vitagraph.

It should be noted that the demand for films described in the above article is so great that Red Cross headquarters are unable to deal with them. In many places exhibitors by agreement with Red Cross branches show suitable pictures and divide the proceeds.

Goldwyn Gives Pictures to Soldiers

In Letter to Secretary Baker President Goldfish Outlines Offer that Means Much to American Troops Abroad.

GOLDWYN Pictures Corporation, through Samuel Goldfish, its president, has placed at the disposal of the United States' European army prints of all Goldwyn pictures to be produced during our soldiers' stay in France. The offer is made in a letter from Mr. Goldfish to Newton D. Baker, Secretary of War, and is self-explanatory.

"These pictures and the stars appearing in them will, we believe, bring pleasure to our soldiers and reproduce for them plays and scenes with which they are familiar in their homeland," says Mr. Goldfish in his letter. "The manner of exhibiting the Goldwyn pictures for our soldiers is left entirely in your own hands, subject to whatever assistance or co-operation you desire us to give. To our knowledge many projection operators have enlisted and will be a part of our army in France, so there will be no difficulty on that score.

"Goldwyn likewise desires the privilege of equipping whatever unit of the service that takes this in charge with two standard projection machines and these will be delivered to you wherever and whenever desired. It occurs to us that you may wish this done in conjunction with a unit of the Red Cross, the representatives of the Y. M. C .A., the Y. M. H. A. and such other organizations as may be co-operating with them."

Goldwyn will be ready to ship prints of its first ten productions, and maybe even more of its pictures, on the first troop transport leaving an Atlantic port for France. The first prints will include pictures of Mae Marsh, Maxine Elliott, Madge Kennedy and Jane Cowl, and prints of Miss Garden's first Goldwyn production will follow shortly afterwards.

MARY PICKFORD DOING HER "BIT."

Mary Pickford's latest patriotic demonstration took place recently in San Francisco when she addressed a gigantic mass meeting of ten thousand persons at the Auditorium. The meeting was held to stimulate the purchase of Liberty Bonds and $2,000,000 were subscribed on this occasion. As a result of the great advance publicity, in which Miss Pickford was featured on the front pages of San Francisco dailies, the big Auditorium was jammed to the doors with again as many people outside of the building. As the guest of honor the Artcraft star addressed her many admirers and received an ovation such as even she has never before experienced.

K-E-S-E Abolishes Deposits

Will Return to Exhibitors All Such Funds as May Now Be in Its Possession.

GEORGE KLEINE has announced the abolishment of advance deposit system in connection with Kleine-Edison-Selig-Essanay Service. This step was taken voluntarily by Mr. Kleine who, when he issued instructions for this new departure, said:

"When the system of advance deposits was introduced into our business to guarantee contracts, I announced that these sums would be held in a separate trust fund apart from our business bank acconts, and that they would be withdrawn from time to time when earned by film rentals, and that a cash discount of 6 per cent. upon the amount deposited would be allowed.

"These agreements have been kept. The unearned advance deposits of the K-E-S-E Service are deposited from our business funds in the Harriman National Bank of New York, the Merchants' Loan and Trust Company and the Continental Commercial National Bank of Chicago.

"Recognizing the justice of the exhibitors' attitude that the advance deposit works a great hardship upon many whose funds are tied up—one exhibitor tells me that he has on deposit, scattered among various exchanges, without security, the sum of $14,000—and after consultation with the manufacturers associated with me, Thomas A. Edison, Inc., Mr. Selig of the Selig Polyscope Company, and Mr. Spoor of the Essanay Company, I take pleasure in announcing that K-E-S-E will abolish the system of advance deposits.

"No further collections will be exacted to guarantee rental contracts by Keys Service. Funds now in our hands will be returned to their owners as soon as adjustments can be made and current business protected. These adjustments and refunds will be made from the home office through our branches, and will require some time for the labor of accounting, but all will probably be closed out before August 1.

"It is necessary that our rental charges be protected, and I confidently look for the co-operation of exhibitors in asking payment of each rental charge before shipment of the film."

K-E-S-E is now releasing fifteen reels each week. From its publicity department comes the announcement that it has already inaugurated a vigorous campaign in behalf of Conquest Pictures which, beginning July 14, it will release a program of seven reels each week, made up of a four-reel feature and three shorter subjects of one reel each.

New C. K. Young Company Announced

Popular Actress Takes Business Trip to South and West to Close Contracts with Exchanges.

CLARA KIMBALL YOUNG, who has finally realized her ambition to become the head of her own producing company, left New York last week for a hurried business trip through the southern and middle western states. Temporary offices of the Clara Kimball Young company have been established in Fort Lee, N. J. The productions of the company will be distributed through the medium of the foremost exchanges throughout the country, and it was for the purpose of closing contracts with a number of these exchanges that Miss Young is making the trip.

The first release of the company will be about August 15. The name of the production has not yet been made public, nor have the names of the directors and the supporting players.

Clara Kimball Young spent three days in Dallas, Texas, last week as the guest of her uncle and aunt, Mr. and Mrs. J. A. Cressey. Mr. Cressey is well known in film circles, holding at present the booking privileges of Selznick pictures. He will control the southern territory on Miss Young's further productions, the contract having already been agreed upon.

Miss Young's popularity in Texas was attested by the many telegrams from exhibitors all over the state requesting that she appear in person at their respective theaters. Owing to pressing business matters concerning the development of her producing company, she was unable, however, to comply with the insistent demand for her appearance, making only two lectures while here.

Sunday night she appeared at E. H. Hulsey's Old Mill theater, where thousands cheered her as she stepped before the screen. Manager Laurence Stewart stated that never before had attendance at the theater been so swelled as it was on this particular night. Miss Young appeared again Tuesday afternoon, making a brief lecture. Prior to her talks she filmed about 200 feet of film in front of the Old Mill, more than a thousand persons getting into the picture, which will later in the week be shown at the theater.

Monday matinee and night Miss Young appeared in person at the leading theater in Fort Worth, thirty miles from Dallas, where she was accorded the same cordial welcome that greeted her appearance here.

National Association Holds Special Meeting

Annual Convention Called for July 18 in Chicago—Asked to Supply Films to Soldiers.

AT A special meeting of the directors of the National Association of the motion picture industry on Thursday, June 21, it was decided to hold its next annual meeting in convention at the Princess theater in Chicago, July 18. The Congress Hotel, Chicago, will be the official headquarters of the association. The different branches of the association will meet at its rooms in New York some time before July 1 to nominate their representatives to be elected at Chicago. A letter from Food Administrator Herbert C. Hoover was read by President W. A. Brady requesting the association to co-operate with the various Federal departments in the publicity propaganda.

A letter from Lieutenant Governor Edward Schoeneck of New York, stated that there were 8,000 regular army soldiers stationed at the State Fair Grounds at Syracuse and asking the various film companies to furnish, without charge, such pictures as will be of interest to the soldiers. Lieutenant Governor Schoeneck, who is president of the State Fair Commission, has stated that a special day will be set aside during the State Fair in September to be known as motion picture day and each producing company will be invited to send one of their stars to appear at that time.

President Brady appointed a committee, consisting of Arthur S. Friend of the Famous Players-Lasky Corporation. J. Robert Rubin of Metro Pictures Corporation, and Frederick H. Elliott, executive secretary, to go to Syracuse and confer with Lieutenant Governor Edward Schoeneck, State Senator J. Henry Walters, Colonel Wright and Chaplain Shouinard, and to take the necessary steps to put into operation any suggestions made by the state officials and army officers.

Export and Import Buys Foreign Rights

Excepting England, Will Handle Metro Productions, Large and Small.

A LARGE international deal was completed last week when a contract was signed and sealed by which the Export and Import Film Company, of 729 Seventh avenue, buys the complete foreign rights, except England, to the entire Metro output. This includes features, serials and any specials or short length productions under the Metro trade-mark. In making this purchase Export and Import verifies its earlier promise of engaging in some sensational film deals.

"The great trouble with American manufacturers," says Mr. Blumenthal, "is that they fail to study sufficiently the foreign situation—particularly the man who makes an individual feature. European buyers pay well and gladly when the subjects justify it. Many a maker here has found that a subject which sold only fairly (or even not as well as that) has found a surprising demand among European buyers. The reason is one of fitness, pure and simple. Many things that are done with no special reason in pictures turn out to be selling points in Europe, because the buying is selective. On the other hand, many a big, expensive subject has fallen completely with European buyers. These are facts; it is established that success here does not imply a hit on the other side."

Paramount to Issue Serial

Beginning in September It Will Release the First of Fifteen Episodes—Big Campaign Planned.

ANNOUNCEMENT is made by Paramount Pictures Corporation that it will issue a serial of fifteen episodes in September. This is the first serial this organization has put out. It will go to all exhibitors, and special departments will be established in each exchange for the handling of the new product.

A big advertising and publicity campaign will be inaugurated in the very near future for the promotion of this production. Prior to the time the picture is shown in any theater, every person in every city and town will know of this production. Exhibitors' aids and accessories of all sorts and descriptions are being planned for the production, which will help every exhibitor showing the picture to make big money with this serial.

The Motion Picture Exhibitor

WRITE US EARLY AND OFTEN

THE MOVING PICTURE WORLD carries the most complete record of Exhibitors' News. This department aims at being the fullest and fairest chronicle of all the important doings in the ranks of organized exhibitors. To keep the department as complete and as useful as it is now we request the secretaries of all organizations to favor us with reports of all the news. Coming events in the ranks of the organized exhibitors are best advertised in this department of the Moving Picture World.

Brandt Calls for National Executive Secretary

President of Brooklyn Local Declares Solution of Problems Is a Salaried Official From Cutside the Business.

By William Brandt.

RECENT events again have demonstrated the great need for proper organization in the motion picture business, and recent events again have demonstrated that when the time for real action comes it is the exhibitors, properly organized, who can be of greatest service to the whole industry.

Here are 16,000 theaters, spread out in every assembly, senatorial and congressional district of the United States, with 16,000 voices able to speak their wishes to every lawmaker in the land; with exhibitors able to mold public opinion by personal contact with their patrons and through the tremendous influence of their screens. Yet on every important question affecting the industry no intelligent, concerted action has been taken. In almost every instance there has been a lack of united front, and in a good many instances everybody shot off in tangents, with the result that the lawmakers were confused and muddled. This has been due to the fact that there has been no central authority directing the line of battle for the exhibitors. Each man has been free to express his own opinion, wrong or right, facts or no facts.

On other equally important matters the same situation exists. The matter of paying a tax for the use of copyrighted music to the Society of Authors, Composers and Publishers has never properly been attended to by the National League, because outside of the national convention there was no machinery provided by which the league could take action. Here was a matter that meant a good many dollars and cents to every exhibitor in the country, and yet because the burden was immediately thrown upon the exhibitors of Greater New York no concerted action was taken to find out whether the tax was right or wrong.

At the present writing the locals of the big city are endeavoring to effect some form of settlement on this important question, which will affect their own communities. There are other matters of equal importance that deserve the earnest consideration of the National League and that ought to be acted upon promptly.

It is believed by big business men that should the time come when these 16,000 theaters can be welded together into one solid unit it will be the greatest factor for good possible to conceive. Educational and health campaigns are not only among the possibilities, while others are the complete abolition of the common enemy of the industry, the long-haired reformer, the bad and grafting lawmaker and the bad picture. But before this is accomplished the National League will have to be thoroughly reorganized.

The present league heads have done astonishingly remarkable work with the material on hand, and they are not to blame. The fault lies in an antiquated set of bylaws and a rotten constitution. These ought to be changed and brought up to date just as soon as possible. The very first change ought to provide for the establishment of a permanent headquarters in the film center of New York or Chicago, presided over by a paid executive secretary, a business man, not taken from the film industry, but an outsider, at a good salary, who should be responsible to the executive board of the league and be under orders from that body. He should attend to every detail in connection with the conduct of the league. His office should contain proper data in its files relative to the needs of the organization.

The name, address, location, proprietor and seating capacity of every theater, member or non-member, in the country should be kept on file, and those theaters immediately advised on legislation affecting the business, with the name of the lawmaker of that particular district and his stand. Such an office should be in possession of other material facts, and could be used to secure new membership and collect the per capita dues, besides issuing bulletins of interest to all concerned and disseminate publicity in the places where it would do most good.

Since the inception of the National League it is doubtful if the organization has been run as a business man runs his own business, and the answer is that it has always been considered a secondary proposition. The exhibitor elected as an officer always had his theater to look after, which is his bread and butter. After he was through with his theater and had any time left, he would devote it to the organization, with the result that the organization received scant attention. A man elected to the president's chair cannot be expected to attend to every detail, yet under the present bylaws he must address his own envelopes if he wishes to write exhibitors. It's all wrong, and cannot remain. With due respect, how many exhibitors in the country know who the present secretary is, and where to locate him?

Another section in the bylaws should be the granting

Coming League and Other Exhibitors' Conventions

(Secretaries Are Requested to Send Dates and Particulars Promptly)

Louisiana League at New Orleans, Hotel Grunewald (Registration Before 11 A. M... ....July 4

Texas League at Galveston..July 9 and 10
E. H. Hulsey, president, Galveston, Texas.

National League Convention and Exposition at Chicago..............................July 14 to 22

Headquarters of Exposition— 1416 Masonic Building, Chicago

FRED. J. HERRINGTON, National Organizer, 310 McCance Bldg., Pittsburgh, Pa.

to the president of the right to appoint his own executive board as his cabinet, taking a member from each zone of the country. It isn't fair to an executive to burden him with a board that may be opposed to him in policies. As a check the recall should be one of the provisions of the bylaws. If a president and his cabinet or executive board are found lacking, the recall could be exercised. It is done in many countries, and the league should adopt this provision.

Next year the legislatures convene again. We have been more lucky than proficient this year. We may not be so lucky next year, and it behooves us to take real interest in the forthcoming convention, to the end that things progressive shall be accomplished. One thing is certain, either we have an organization or we don't.

The time has come when we must quit bluffing ourselves.

Iowa Convention Marred by Disputes

Decided to Admit Other Than Exhibitors to Membership, Which Causes Talk of a Second Organization.

FROM most of the exhibitors' viewpoint the convention of Iowa Exhibitors held in Des Moines on Tuesday and Wednesday, June 12 and 13, was somewhat of a fizzle. On the other hand a few of the exhibitors and all the exchangemen and jobbers of the state feel the convention was a success.

Out of the 725 exhibitors in the state of Iowa something like 30 exhibitors assembled in Des Moines on Tuesday. There was not enough money in the treasury to send a circular letter over the state informing the film people of the convention, and no arrangements were made for a meeting place or time. Finally through the exchangemen the exhibitors were gotten together at the Chamberlain hotel and the meeting was called by Acting Secretary W. F. Ingledue.

C. C. Quinn, of the Iowa theater in Emmetsburg, was appointed acting secretary and the question of the reorganization of the league was brought up. A committee was appointed consisting of exchangemen and exhibitors. L. A. Sheridan, D. B. Lederman, R. C. LiBeau, N. C. Rice, W. H. Mart, George De Baggio, Ludy Boston, Abe Frankle, W. F. Ingledue, C. C. Quinn and a few other exhibitors composed this committee, which adopted the set of rules of the National Exhibitors' League, arranged for the adoption of some bylaws, discussed ways and means of raising money, and the all important question as to whether the exchangemen would be admitted to the association as full-fledged members or associate members. And on the last business the committee stuck—in fact the whole convention stuck.

On Wednesday morning the convention met again and the question of the disposal of the exchangemen came up again. The great opposition came from four of the more powerful exhibitors from the northern part of the state. They were stubborn in their wish that the exchangemen be barred from full-fledged membership and the convention was fast becoming a debate when Dan Lederman of the local Universal Exchange took the floor and by an impassioned appeal turned the sentiment, except in a few cases, for the full-fledged membership of the exchangemen. The association was named the Motion Picture Industry of Iowa, and exhibitors, exchangemen, supply men and in fact, representatives of every branch of the industry are eligible to membership.

Wilbur Ingledue of the Strand in Marshalltown, was appointed president, Abe Frankle, of the Majestic and Casino of Des Moines, vice president; F. R. Bandy, of the Princess of Britt, second vice president; Ludy Boston, of Muscatine, third vice president, and Forrest Secor, of the Forest theater, of Forest City, secretary and treasurer.

An executive board of ten was appointed with J. J. Clark, of Bedford, chairman. Delegates are to be appointed, one for each county in the state, who will represent the Industry. Several committees were formed, among them a committee on railroads and express, entertainment, convention and grievances.

In fact, the Motion Picture Industry of Iowa, if plans are carried out as they should be, ought to be of great aid to every branch. On the other hand the exhibitors on a whole do not feel satisfied. N. C. Rice, of Algona, is perhaps the most prominent of exhibitors, who feel that the convention failed in its object. In fact Mr. Rice and his followers, who by the way are not few, have written to Fred J. Herrington, national organizer, asking that he come to Des Moines and help them in forming an exhibitors' league.

Louis Rosenfield, of the Temple Grand in Creston, is another of the influential exhibitors who is sticking fast to the Exhibitors' League alone.

The collection of initiation fees collected at the convention was the largest in the history of the Iowa history. The industry is planning another convention the first week in October and for a publication to be published in the interest of the industry and sent to each exhibitor. However, since the exhibitors of Iowa have never been able to guide themselves in the formation of a league, it is perhaps better that for a time at least they have the benefit of the exchangemen's initiative.

The exhibitors present were: George De Baggio, Star, Colfax; C. W. Pence, Gem, Columbus Junction; F. A. Hughert, Eagle, Grand Junction; L. A. Miller, Opera House, Kamrar; F. R. Bandy, Princess, Britt; Forrest Secor, Forest, Forest City; Fred Lane, Orpheum, Centerville; Leo Moore, Majestic, Centerville; Mr. Kenworthy, Lyric, Fort Dodge; J. L. Dowell, Princess, Clearfield; Ludy Boston, Muscatine; W. F. Ingledue, Strand, Marshalltown; Dr. F. M. Childs, Cozy, Villisca; Powd McLuen, McLuen, Guthrie Center; A. F. Eide, Lyric, Roland; E. T. Florien, Orient, Marengo; H. J. Lego, Majestic, Fort Dodge; N. H. Rice, Call Opera House, Algona; C. C. Quinn, Iowa, Emmetsburg; W. A. Arthur, Opera House, Bouton; J. J. Clarke, Opera House, Bedford; Fred Gerbracht, Eagle, Eagle Grove; Joe Gerbracht, Star, Ames; C. E. Forrest, Lyric, Farnhamville; W C. Treloar, Ogden; W. H. Mart, Strand, Grinnell; H. A. Beanblossom, Star, Newton; Pete Lemon, Lyric, Newton.

MOE STREIMER GOING TO CHICAGO.

Moe Streimer, of Klotz and Streimer, Inc., who will be one of the New York contingent to the Chicago convention, will leave for the Windy City on July 12 with a secret "stunt" that has nothing to do with the "Secret Trap," which his company is preparing to put on the state rights market some time early in July.

Fourth Annual Convention, North Carolina.

Brooklyn Men Join Civic Bodies

Exhibitors Hook Up With Central Organization of Representative Local Associations.

THE regular appointed meeting of the Associated Motion Picture Exhibitors of Brooklyn and Long Island was held Saturday, June 9, at the Triangle theater. As usual there was a large attendance of all its members. Several important matters were taken up. The chief one of these was the affiliation by the association with the central civic body of the city.

It was pointed out that one of the great reasons why the exhibitors always found themselves floundering in the mire of abuse and were never recognized as a component and necessary part of the city was because of their inactivity in civic affairs. That the joining of hands and becoming copartners with the various civic organizations of a big community like Brooklyn would be of invaluable help to the exhibitors as a whole was conceded by all.

The central civic organization is made up of representatives or delegates from all the local civic and taxpayer organizations throughout the city. The membership of these locals is made up of the most important business men of their respective localities. The affiliation in this civic body will tend to encourage co-operation between the people and the exhibitors.

The screens of the various theaters can be used to promote large civic movements that will be a benefit to all, and in return the exhibitors can demand proper recognition and can get the absolute help of the civic bodies against any pernicious and disastrous proposed legislation.

The organization appointed the following as its representatives on the directors' board of the civic body of the city: Mr. Grossman, Mr. Lane, Mr. Harring, Mr. Brandt and Mr. Levine.

The organization appointed the following delegates to the Chicago convention: William Brandt, Louis L. Levine, John Manheimer, Samuel Berman and Ben Title. The delegates are going uninstructed.

The executive secretary reported that with few exceptions practically every theater in Brooklyn was now a member. The treasurer reported a handsome balance in the bank and also displayed the receipt for the purchase of $500 Liberty Bonds. A great feature of the Brooklyn meetings is the interest displayed in them by the women exhibitors, who enter each debate with zest.

Maryland Holds Special Meeting

Warmly Discusses Several Questions but Comes to No Decision.

AT 7.30 p. m. on Sunday night, June 17, a special meeting was held by the Exhibitors' League of Maryland in its rooms at the New Theater building, 210 West Lexington street. It is understood this meeting was a little more enthusiastic than those which have been held recently. The topics taken up for discussion included "Shall we or shall we not use service placed in vaudeville theaters?" and "Shall we send delegates to the National Convention in Chicago?" The final report of the ball committee was submitted, as well as the report of committee on the Exhibitors'. Exchange depot.

According to all accounts, the meeting was exciting. Those who attended included W. C. Pacey, Julius Goodman, F. A. Hornig, W. Albers, E. C. Sandell, B. F. Seligman, B. Rosenbauer, J. Louis Rome, Louis Schlichter, F. C. Weber, J. Blechman, Thomas D. Goldberg, L. A. DeHoff, W. E. Stumpf, L. Rubenstein, Miss T. Marks, Frank A. Durkee, William Leicht, V. A. Valentini, Joseph Brodie, Guy L. Wonders, L. Benesch and E. B. McCurdy.

L. A. DeHoff, secretary of the league, states that warm discussions were held on the above mentioned subjects, but that no final decisions were rendered

Daylight Bill Held Up in Committee

Congressman Adamson Refuses to Report Bill—Exhibitors Urged to Write Objections to Representatives.

A CLEVER plan to put over in the House of Representatives a daylight saving bill and secure its enactment into law is seen in the measure recently introduced by Congressman William P. Borland, of Missouri. The plan is buried in "A bill to regulate the time for opening and closing for courts of the United States."

The original bill introduced by Congressman Borland was referred to the House Committee on Interstate and Foreign Commerce. It is known that the chairman of the committee, William C. Adamson, is unalterably opposed to any such proposition as therein contained. An effort was made to have the committee take action upon the Borland bill, but Mr. Adamson has not thus far seen fit to call his committee together for its consideration. In an interview with the Washington correspondent of this paper, Congressman Borland said that there are a good many members of the House Committee on Interstate and Foreign Commerce who favor the bill but that he cannot get a meeting of the committee "because of the opposition of its chairman."

The members of the Senate and the House of Representatives who are advocating this measure do not realize what it will mean to the motion picture business. In the last issue of the Moving Picture World there was printed the warning of Harry M. Crandall, head of a large string of houses in the national capital, who is fully alive to the dangers of the pending legislation. He classes it as a menace which is not exceeded even by a heavy war tax—"daylight saving" would mean the cutting in half, he says, of the receipts from theaters and open-air parks.

All such legislation must be accepted in good faith. It is true that this measure will prove very dangerous to our business, yet, on the other hand, it may be that the saving (?) of an hour will help some other industry. With this in mind, it is for the motion picture exhibitor, aided by the exchange managers and the manufacturers, to educate the members of the Senate and the House of Representatives to the meaning of "daylight saving."

In an interview with the Washington correspondent of the Moving Picture World, a prominent, nationally-known exhibitor said: "I hope that the exhibitors of the United States will awaken to the fact that 'daylight saving' is pending—that if the Calder bill is adopted by the Senate, or the original Borland bill, or its substitute amended, is passed by the House, and one or the other agreed upon by both, it will be found that the motion picture business will be hampered to an extent undreamed of. Everywhere that they have 'daylight saving' and moving pictures, everywhere will you find that the former is accomplishing little, while the latter is losing much.

"I wish you would print in the columns of the Moving Picture World another warning of the pending dangerous legislation, coupled with the suggestion that when the House

Motion Picture Exhibitors' League, June 14, 15, 16, 1917.

Committee on the Judiciary holds its public hearing on the new Borland bill, a goodly delegation of 'movie' men put in an appearance and make known their opposition. It is also suggested that all in the industry wire and write their respective members in Congress, stating their views."

Morrison Hotel Headquarters for Exhibitors

Exposition Manager Schindler Most Conclusively Answers Those Who Would Postpone Exposition on Account of War.

THE National Exposition and Convention is close at hand, as only two weeks more will pass until the doors are opened and the Seventh National Convention and Exposition are ushered in. From Ludwig Schindler, manager of the exposition, comes word that fourteen new states have been added to the league since the last convention, and that every one of these states has already promised to send its full quota of delegates.

The manager of the exposition desires to make answer to those questionable friends of the league who have advised that an exposition and convention should not be held this year, on account of the war. In answer to their statements Mr. Schindler would refer them to President Wilson's letter, dated June 17, sent to the New York Merchants' and Manufacturing Exchange in reply to E. P. Ritter, who asked if there should be any attempt to do away with business and commercial conventions at this time. This letter, in part, reads as follows:

"In reply to your letter of June 4, allow me to say that I not only see no reason why commercial conventions should be omitted during the war, but should regret to see any instrumentality neglected which has proved serviceable in stimulating business and facilitating its progress. This is not only not a time to allow any slowing up of business, but is a time when every sensible process of stimulation should be used."

"That's it in a nutshell, Mr. Knocker," replies Mr. Schindler, "and our prescription for your ailment is a jug of light wine, a shady spot in July, and an opportunity to read the reports of the big history-making convention and exposition, which will reflect credit on the league and the industry generally."

Arrangements have been made with the Hotel Morrison, Chicago, the latest and most modern hotel, and centrally located at Clark and Madison streets, as the official headquarters of the Seventh Annual Convention. All delegates are requested to write or wire for reservations, as the management desires to place them to the best advantage, so so that they may be well satisfied. The big banquet will be held in this hotel Thursday evening, July 19, and on the night of Friday, July 20, the Morrison will turn over the beautiful Terrace Gardens exclusively to the members of the Motion Picture Exhibitors' League, when they will be favored with a special entertainment given in their honor.

Since the last article was written, R. O. Proctor, general manager of the Art Drama Service, in this city, has announced that Jean Sothern and Alma Hanlon will be on hand for Art Dramas' day at the exposition.

B. W. Aaronsen, who has several stars under his personal directions authorizes the announcement that Francis X. Bushman, Beverly Bayne, Harold Lockwood and Henry B. Walthall will be present at the exposition. Metro has arranged for an artistic booth, and Bushman-Bayne day promises to be one of the most popular of the big July show.

Mutual day will be one of the most prominent of the exposition, as Charlie Chaplin, Mary Miles Minter, Helen Holmes and other Mutual stars will be present.

The exposition committee is working hard on the Red Cross booth, and the manager is eagerly awaiting the arrival of articles from leading and prominent stars in the country. It must be remembered that each of these articles will be auctioned off by some star at the convention, and that every penny received will be devoted to the Red Cross organization.

Moran Heads Michigan Exhibitors

State Convention Also Chooses Claude W. Cody as Secretary —Next Meeting in Detroit.

THE new officers of the Michigan Exhibitors' League, as a result of the election at the annual convention at Grand Rapids, June 12 and 13, are: S. A. Moran, Ann Arbor, president; W. S. McLaren, Jackson, first vice president; Frank Ongie, Hancock, second vice president; Frederick Jacobi, Ionia, third vice president; Claude E. Cady, Lansing, secretary; Paul J. Schlossman, Muskegon, treasurer.

Practically nothing of a definite nature in the way of plans or resolutions were accomplished at Grand Rapids owing to the small representation of exhibitors. When you stop to consider that Michigan has in the neighborhood of 800 theaters and that only about one-half of 1 per cent. showed up, you will realize the utter futility of accomplishing results. But the World correspondent wants to say a word of praise for every exhibitor and every exchange representative who attended the convention. They are to be commended for their interest in the organization.

The semi-annual convention of the Michigan Exhibitors' League, scheduled for some time in December, will take place at Detroit, where no doubt there will be a good attendance. Detroit, after all, is the logical place to meet, being the mecca for motion picture activities in Michigan.

Maine Exhibitors at Meeting of Association at Penobscot Exchange, Bangor, June 7.

Left to right: Fred Eugley, Westbrook; John J. Hone, Presque Isle; William Sherbourne, Dover; J. Stacy, Boston; James W. Greeley, Portland, William Reeves, Portland; P. Carey, Newport; Alfred S. Black, Rockland, president of the association; A. L. Ehrgott, Boston; William Stithan, Pittsfield; Mr. Horstmann of Massachusetts; Fred Mason, Livermore Falls; Paul P. Peakes, Milo; John Goodwin, Hallowell; Charles M. Stern, Bangor; Lee Ferguson, Presque Isle; William McCracken, Boston; M. Gerstle, Boston; Claude Fredericks, Boston.

Chicago News Letter

By JAS. S. McQUADE

Honor to Whom Honor Is Due

Men and Women Responsible for the Defeat of Guernsey Bill Should Be Remembered by Illinois Exhibitors.

NOW that the shouting and the fighting in the battle over the Guernsey bill have ceased and victory has crowned the efforts of the exhibitors and representatives of manufacturers who fought untiringly against its passage, it is only becoming and just that the legislators who supported them in the struggle should be held in memory by every exhibitor in Illinois. As W. W. Watts, treasurer of the Illinois branch of the M. P. E. L. of A., wrote me concerning these gentlemen, "An everlasting debt of gratitude is due Representatives Lee O'Neil Brown, Clarence A. Jones, Jacob Frisch, Rene Havill, William P. Holoday, James S. Burns and Frank Seif, as they did everything possible to aid the committee representing the exhibitors and manufacturers and showed their kindest consideration at all times."

Senator Manny also rendered great service by his work and able arguments against the bill, and with him are mentioned Mrs. Manny and Miss Powell, the ladies' work, the last named woman being of great assistance to the committee. Mrs. Harry A. Loper is also to be commended for her effective lobbying.

The members of the committee who worked night and day against the bill were William J. Sweeney and Fred Hartmann, of Chicago; W. W. Watts, E. Kuhns, H. T. Loper and H. A. Loper, of Springfield; G. M. Luttrell, of Jacksonville, president of Illinois State League, and J. Pegler, of the Mutual Film Corporation, the only representative of a film company on the committee.

At the last moment Guy Guernsey, father of the bill, informed the exhibitors' committee that the bill as amended in the Senate meant little to him, and that unless the conference committee would let him place the bill back in its original form he would not be very keen to accept it. In spite of this fact he made one of the strongest arguments ever made by him in the House for the bill—amendments and all.

Respecting the eleven exchange members of Chicago, whose names were signed separately to the many telegrams addressed to Mr. Guernsey and offering him their support for his bill, it would serve no constructive purpose to give their names here. The incident, however, is a pitiable commentary on the lack of united effort in the ranks of the men in the industry when a real menace confronts it. It is comforting at least to know that there were only eleven. The remainder were loyal and their names also are known.

The Chicago Examiner is also to be commended for a timely and pointed editorial on the Guernsey bill in its issue of June 11.

Fred J. Herrington Visits Chicago

National Organizer of League Well Pleased with His Recent Trip Through Middle West and Other States.

FRED J. HERRINGTON, national organizer of the M. P. E. L. of A., arrived in the city Thursday morning, June 21, from St. Louis, on his return from a middle western trip which lasted about three weeks. Mr. Herrington visited during that time Wichita, Kan.; Oklahoma, Little Rock, Memphis and St. Louis. In all these cities he was warmly welcomed, in his official capacity, by the leading exhibitors.

From Memphis Mr. Herrington brought back to the national secretary, William J. Sweeney, at Chicago, an application for a state charter for Tennessee, and also a check for the amount covering admission. He also brought a check from St. Louis for the balance due by the State of Missouri on its charter, and also a check in full for its per capita tax, for the year ending April, 1918.

Mr. Herrington states confidently that all the states visited by him on his trip will send full delegations to the Seventh National Convention. He adds that he found a most hearty interest in the proceedings at the coming convention, and that exhibitors are waking up, generally, to the fact that their interests will be best served by having a strong national organization that will include every state in the Union. They especially praised the action of the national organization for its recent strong campaign in the interests of exhibitors against the war tax on theaters. A lively interest was also evinced by exhibitors in all parts of the country visited, in the fitness and efficiency of those who aspire to official positions in the gift of the league.

During his stay in Chicago Mr. Herrington talked with a large number of exhibitors and also met a large gathering at the headquarters of the Chicago local, in the Masonic Temple. He left Thursday, proceeding to Cleveland, where he expects to find a large and enthusiastic gathering. From Cleveland he will proceed to Pittsburgh, where he will stop one night, and thence will attend the state convention of his home state, in Philadelphia, on Monday, Tuesday and Wednesday, June 25, 26 and 27.

Selig's "Who Shall Take My Life?" Praised.

Maurice Bennett Kovnat, national secretary of the Anti-Capital Punishment Society of America, gave a private presentation of the Selig feature, "Who Shall Take My Life?" last week, to the Chicago members of that society, through the courtesy of William N. Selig. The presentation was given in the private projection rom of the Selig Polyscope Company, where over 100 members of the society were present. Miss Maibelle Heikes-Justice, author of the photoplay, was also present.

Before the run of the feature was begun, Mr. Kovnat delivered a short address complimenting Mr. Selig for the production of this educational picture. He pronounced "Who Shall Take My Life?" the one photodrama which carried the propaganda of the society convincingly, logically and entertainingly.

The showing was given entirely under Mr. Kovnat's direction, and only members and active workers of the Chicago branch were present. Special music was furnished by the society members, and following the presentation the poem, "I Want to Sit by the Side of the Road," was recited by one of those present.

All the members of the society present were profuse in their impressions and appreciation of the film drama and particularly of the lesson it conveys.

Prominent among the members of the Chicago branch of the society are former Governor Dunne, H. N. Higinbotham, Bishop Fallows, Raymond Robins, Attorney Clarence Darrow, Judge Robert McMurdy, ex-Senator Charles Billings and Dr. Sommers.

Many of those mentioned were present, as were also Director and Mrs. E. H. Calvert, of the Essanay Company, who were guests of Miss Heikes-Justice. Director Calvert expressed himself as being pleased with the picture and pronounced the photodrama an extraordinary production in every way.

Chicago Film Brevities.

Carl Laemmle, president of the Universal, accompanied by Mrs. Laemmle and party, arrived in the city Saturday morning, June 16, and after a stay of several days departed for New York. Mr. Laemmle spent two months at Universal City, where he devoted himself to a close scrutiny of every production, not overlooking to pay special attention to the sub-titles.

* * *

D. W. Russell, eastern and foreign representative of David Horsley Productions, arrived in Chicago Tuesday, June 19, from Los Angeles, where he spent two weeks in consulta tion with Mr. Horsley. After spending a few days in the city on business connected with the company, he will proceed to New York. Mr. Russell said that Mr. Horsley has four companies working at present, at the Horsley studios and that Mary MacLaren has just finished her first picture for the company. Mr. Russell reported brisk business at all the Los Angeles studios.

* * *

Watterson R. Rothacker, president of the Rothacker Film Manufacturing Company, drew my attention to the fact that the other day the novelty carton release, "Seven Cutey Pups," now being distributed on the Universal program, was made by his company, by means of a special process which permits the animation of half-tone cartoons. These subjects are the famous Colby dogs, originally featured on postcards throughout the country by Mr. Colby, who sold more than twelve millions at the time. Mr. Rothacker pronounces "Seven Cutey Pups" a distinct novelty and especially worthy.

He also informed me that the members of the Rothacker company subscribed $4,000 to the first Liberty Loan, and he expects that the company and its employes will do equally well on the next subscription.

* * *

Essanay's production of "On Trial," which has been crowding the Colonial for the last two weeks, received unusual tributes from the Chicago daily press.

* * *

Samuel S. Hutchinson, president of the American Film Company, of Chicago and Santa Barbara, and of the Signal Film Corporation, Los Angeles, left for New York last week on a month's business and pleasure trip. He was accompanied by Mrs. Hutchinson. On his return Mr. Hutchinson will leave at once for the Pacific Coast to attend to his film interests there.

The factory girls of the American Film Company's laboratories in Chicago showed their patriotism by subscribing $1,000 to the Liberty Loan.

At the American company's studios in Santa Barbara, Paul Weigel and Antrim Short have been engaged to support William Russell in "Pride and the Man," and Charles Marriot, Joe King, Harold Wilson, Gordon Russell and William Kyle have been engaged for the support of Juliette Day in "Betty and the Buccaneers." Mr. King is Miss Day's leading man.

* * *

J. Ellsworth Gross has just completed "A Trip to Mother Gooseland" at the American Bioscope Corporation's studios, this city. This is an interesting one-reel subject made for the United Cereal Mills, Ltd., to exploit their product.

* * *

J. E. Willis, president of the A. B. C., informs me that he has just added three artists to his staff for the creation of announcement trailers and special stage sets for Screencraft titles. Mr. Willis announces that the company has issued thirty-two prints of the first number of the magazine and ten half-reels of the Screenews supplement.

* * *

"The Man Who Was Afraid," in which Bryant Washburn takes the lead, will have a pre-release run at the Ziegfeld theater beginning Saturday, June 23. The regular release will not be made until July 2.

* * *

"The Submarine Eye," which had a successful two weeks' run at the Studebaker, will be succeeded by "Wild and Woolly," Douglas Fairbanks' new comedy, on Sunday, June 24.

* * *

"On Trial," Essanay's fine feature, after a splendid run of two weeks at the Colonial, will make way for "Redemption," on Sunday, June 24. Evelyn Nesbitt and her son, Russell Thaw, appear in the cast.

* * *

The Selig company has in readiness a brand new musical score for "The Garden of Allah," which can be obtained for $25. The score includes parts for thirteen different musical instruments and also a combination cue sheet.

"Caleb Conover," in six reels, adapted from Albert Payson Terhune's novel of American political life, will soon be ready for release by Selig. Colin Campbell is the director. Those in the cast are George Fawcett, who appears in the title role; Eugenie Besserer, Frank Elliott, Charles West, Thomas Santschi, Fritzi Brunette, Goldie Colwell, Frank Clark and William Robert Daly. Mr. Selig announces that he will give out his plans shortly for the handling of this feature.

* * *

The girl film inspectors employed in various Chicago exchanges aim at forming a union of their own. This organization, it appears, would be an auxiliary of the Motion Picture Machine Operators' Union, local 110, as the members of the latter have been backing the movement taken by the girls. About 320 girls are employed in the Chicago exchanges, in the capacity mentioned, and quite a number of them went on strike on Friday, June 15. The girls explain that they are quite satisfied with their hours and are not particularly antagonistic over the pay received by them; but they want recognition as a body of workers. It is not known just what the outcome will be, but exchanges report that they are in nowise seriously affected by the action of their employes.

* * *

A meeting of the entire license committee of the council opened in the City Hall, Thursday morning, June 21. The matter of the increase of licenses of Chicago moving picture theaters was taken up, and after a brief discussion it was again referred to a sub-committee for further investigation. As the council adjourns on June 29, until September, it appears that the question will not again be brought up until the fall. This indicates that no change in the license will be made until January 1, 1918.

President Joseph Hopp attended the meeting in the interests of the Chicago local.

* * *

The first three single-reel comedies of a series entitled, "Follies of the Week," produced by The Follies of the Week Company, Inc., of this city, for the American Military Relief Association were given a trade showing at the Pathe Exchange, Inc., Wednesday morning, June 20. The pictures are being distributed by the Titan Pictures Corporation, of which F. R. Clark is president, with offices at 202 South State street. The first three comedies shown were Raymond Hitchcock in "Knocking the L out of H. C. L.," Ernest Truex in "The Garden of Allie," and Charles Grapewin in "The Hawaiidiot." The pictures were shown to quite a large gathering.

* * *

Leon D. Netter, of the Masterpiece Film Attractions, Cleveland, was a caller on William N. Selig, Wednesday, June 20, while on his way to San Francisco, and during a conversation said: "'The Garden of Allah' is one of three feature pictures that have ever been shown in Keith's Hippodrome, at Cleveland. We presented the film to 30,000 people. The production pleased so greatly that many after the presentations personally complimented us on the character and beauty of the play.

"We used fifty lobby display frames at the Hippodrome, a special music score and some unusual stage effects. Before the picture was screened the curtain arose on a desert scene at night showing an Arab prostrate by his camel. Then a caravan came into view. Immediately following, the Sand Diviner appeared forecasting the story."

* * *

Orchestra Hall during the past week has had a most attractive lobby display, one that caused many hundreds of pedestrians on Michigan boulevard to stop and investigate. The display had altogether to do with the showing of the "Tanks at the Battle of the Ancre," which will open Sunday, June 24. This picture is released through Pathe Exchange, Inc., and is one of the Official Government Pictures, Inc., of which W. K. Vanderbilt is president. Tom North is special representative here for these pictures, for Pathe Exchange, Inc.

DANIEL LEIGHTON DEAD AT UNIVERSAL CITY.

Daniel Leighton, playing in the Universal serial, "The Gray Ghost," died suddenly of heart failure in his dressing room at Universal City on June 21 while making up for the stage. Leighton was thirty-seven years old. He leaves a wife and child.

Mr. Leighton was a son of Horace Leighton, a famous Irish actor, and had had a long and successful career on the stage and on the screen.

NORMAN MACDONALD'S ADDRESS WANTED.

Norman MacDonald submitted a script to the World Film Corporation, but neglected to give his address. The World Film, desiring to buy the story, is now seeking to locate the author.

News of Los Angeles and Vicinity

By G. P. HARLEMAN

Carl Laemmle Returns East

President of Universal, Before Leaving, Gives a Merry Farewell Party.

ONE of the most notable events in the Los Angeles film colony was the "good-fellowship dance" given by Carl Laemmle, president of the Universal, at Universal City on Wednesday night, June 13.

Mr. Laemmle after a two months' stay on the Coast had arranged to return to New York on the following day and before he left he wanted to see his family of Universalites and his friends in all the other studios in a merry party. He decided to invite them all to a dance at the plant of the Big U Company. There was a very hearty response and fully three thousand persons were present at the cinema function.

The north stage, one of the largest at Universal City, was converted into a beautifully decorated ballroom, where the stars of the film colony scintillated among the other guests. In addition to the actors and actresses, studio managers and other executives, many of the leading citizens of Los Angeles and Hollywood were guests.

The grand march, which was led by President and Mrs Laemmle, was participated in by more than 750 couples. At midnight an elaborate supper was served, after which the dancing was resumed and continued until the early morning hours. Everybody present voted the affair, which was managed by Henry McRae and Beverly Griffith, a huge success and one of the most enjoyable the community has known.

Ince to Build Los Angeles Studio

E. H. Allen to Be General Manager—Dorothy Dalton, Enid Bennett, William S. Hart and Charles Ray to Go With Ince.

THOMAS H. INCE, who severed his connection with the Triangle Film Corporation last week, will build a large studio of his own in Los Angeles. Mr. Ince is at the time of this writing on his way from New York, so details of his immediate plans are not as yet obtainable. We have learned, however, that the producer intends to build an even larger and more elaborate studio than the present plant of the Triangle in Culver City. The location of the new studio is not as yet decided, but representatives of Mr. Ince have been negotiating with Harry Culver for a large tract of land directly adjoining the studios of the New York Motion Picture Corporation.

It has also been stated that Ince may locate in Santa Monica and that the little bay city has offered great inducements to build a studio there.

E. H. Allen, for many years business manager of the Ince studios, has tendered his resignation to the New York Motion Picture Corporation and will be general manager of the new Ince studios. It is stated from authentic sources that William S. Hart, Dorthy Dalton, Charles Ray and Enid Bennett will go with Ince.

H. P. Keeler, director of publicity of the Culver City studios, has resigned from the Triangle Corporation and will have charge of Mr. Ince's publicity department.

It is stated here that Mr. Ince will positively not tie up with any one organization, but will in all probability release and market his own pictures.

Bernstein to Produce Comedies

Will Add Two Companies—Stan Jefferson to Be Featured—Other Bernstein Activities.

ISADORE BERNSTEIN, energetic head of Bernstein Film Production, makes the announcement that his company will produce comedies. Mr. Bernstein says he feels the war will create a demand for comedy in this country as it has in England and he wishes to be in a position to supply that demand with clean, wholesome humor. Two companies will be put on in a very short time. The first will be headed by Stan Jefferson and the films will be released under the name of Stanley Comedies. Stan Jefferson is from the Fred Karno School of London, from which Charlie Chaplin was graduated. Jefferson was recently in vaudeville, where he was successful.

The second company will turn out films of a different type from those of the Stanley.

Mr. Bernstein is still in the East, but is expected to return about July 1.

Phil Lang Shows Back to Camera.

At Kalem's Glendale Studios Director Paul C. Hurst has completed the fifteenth and final episode of "The Further Adventures of Stingaree." In support of True Boardman in the title role are Marin Sais, Edyth Sterling, Paul C. Hurst, Ed Hearn, Frank Jonasson, Edward Clisbee and Barne Furey.

The high cost of living is the topic of the latest Ham comedy, directed by Al Santell, entitled "The Onion Magnates' Revenge." John Steppling, as the magnate, succeeds in cornering all the onions in the country, but is relieved of his wealth by Ham and Bud, icemen, who thereupon become millionaires, while the magnate and his daughter become beggars.

Phil Lang, the Kalem production manager, religiously keeps out of the pictures produced at his studio. Phil, however, stepped in with his back to the camera and led the angry mob which clamored for the life of the onion magnate in this week's Ham comedy.

W. S. Hart Given Ovation on Return.

William S. Hart was given a rousing welcome when he returned to Los Angeles after a thirty-day trip around the United States. Big delegations from the Triangle studios at Culver City and Inceville were at the station when the train arrived. A cowboy band led the delegation and a parade was formed, which marched around the town, ending at Clune's Auditorium.

Mr. Hart, in cowboy costume, rode his pinto, Fritz, almost equally well known in filmdom. Rags, Mr. Hart's canine picture companion, was also in line. Old Crowfoot, leading Indian star of Inceville, rode with Mr. Hart. Several score of Inceville and Culver City artists followed in automobiles.

At the Auditorium, where "The Desert Man," Hart's latest picture was being shown an immense gathering greeted the player, both within the house and without, the theater being packed to capacity. .

Farrar Spends Night in Hills.

Geraldine Farrar has contracted a severe case of tonsilitis. Miss Farrar and her husband, Lou Tellegen, were out one evening automobiling. Through an accident the couple were left stranded high in the mountains. In spite of Miss Farrar's heavy wraps she contracted a severe cold before they were rescued early in the morning by a passing motorist.

Miss Marion at Lasky Studios.

Frances Marion, the scenario writer who prepared the version of "Rebecca of Sunnybrook Farm" in which Mary Pickford is to appear, has arrived at Lasky Studios. She is engaged in consulting with Miss Pickford and Director Marshall Neilan in regard to the story.

Los Angeles to Have Film Building.

Los Angeles will soon have a film building, according to reports in the daily papers. Promoters of the project plan to erect a five-story building on South Olive street to be used exclusively for the film industry. Many of the local studios will be approached to rent downtown offices in the new building, which will cater to exchanges, supply firms and other concerns catering to the motion picture trade.

Among the features contemplated is a moving picture theater for the exclusive use of the exchanges.

Judge Brown to Write for Universal.

Judge Willis Brown.

Judge Willis Brown, famous throughout the United States as a juvenile authority and educator and who probably has accomplished more for the uplift of the boys of this country than any other individual, has been lured to the motion pictures. That is, the founder and first judge of the Utah juvenile courts and the originator of the Boy City movement has written a number of stories for the screen which are to be produced by the Universal.

Judge Brown, after a long lecture tour, journeyed to the motion picture city at the invitation of President Laemmle, who had been a close observer of Judge Brown's national scheme of boy activities and the successful operation of his boy cities, and submitted to him the stories he had created. The Universal's president instructed Colonel J. E. Brady, manager of the manuscript department, to have them scenarioized.

The first of these stories is entitled "Nancy's Baby," upon which production was started last week. Violet MacMillan plays the leading role. A series of boy stories will follow.

Los Angeles Film Brevities.

Norman Manning, general manager of the David Horsley studios, has just returned from a business trip to Chicago.

* * *

"The Little Swede" is Ruth Stonehouse's latest five-reel feature under production at Universal City. The story is by Fred Myton and is being directed by Louis W. Chaudet. The supporting cast included Roy Stewart, Jack Dill, Claire Du Brey, Mrs. A. E. Witting, Alfred Allen and Harry Dunkinson.

* * *

The first picture of the Mary MacLaren Company at the Horsley studios has been completed under the direction of Tom Ricketts.

* * *

Universalites have responded heartily to the plea of the Government that saving accounts be invested in Liberty bonds and approximately $60,000 has been raised among the employes of the Pacific Coast studios of the Universal Company. Franklyn Farnum subscribed for $2,500; Eddie Lyons and Lee Moran, each $1,250, and Francis Ford, Colonel Brady, Roy Clements, W. W. Beaudine, Harry Carter, Claire McDowell, Brownie Vernon, Dorothy Phillips, Charles Hill Mailes, Beverly Griffith, Allen Curtis and Jacques Jaccard, $500 each.

* * *

Robert A. Turnbull, one of the Horsley cameramen, has received a commission from the Mexican Government through General Alvarado, Governor of Yucatan, to do some special work in connection with that state's great hemp industry and to also make some scenic films. These pictures are to be shown in the United States for the purpose of exploiting Yucatan's resources. This is the fourth trip Mr. Turnbull has made to Yucatan since 1913 for the same purpose. Mr. Horsley has made arrangement with Mr. Turnbull to do some special work for him also in connection with some feature pictures now in course of production.

* * *

Director Sherwood MacDonald is making what will probably be his last picture at the Balboa Studio in Long Beach, for on the completion of the current Jackie Saunders feature Miss Saunders will go east and Mr. MacDonald probably will affiliate with another west-coast organization.

* * *

Cecil B. deMille has returned from his vacation spent in the Yosemite Valley.

"Miss Captain Kiddo," the second Baby Marie Osborne picture made by the Lasadila Films, Inc., for the Pathe Exchange, is finished. The next production will be "Baby Pulls the Strings." The scenario was written by Marc Edmund Jones of the Pathe scenario staff and the production will be made under the direction of William Bertram, who made "The Neglected Wife."

Harrish Ingraham, formerly of the Pathe forces, will direct the third picture.

* * *

John Dored, a Russian army officer, member of General Skobeleff's committee on relief, an official Russian organization, arrived in Los Angeles on Sunday, this week, from Seattle, where he landed last week for the purpose of arranging with a number of motion picture companies for the production and presentation of a series of pictures taken on the front in Russia, showing the character of the Russian military establishment and depicting a number of scenes from desperate battles in which it has been engaged.

The object of this propaganda is to dispel the impression that has gained wide currency in this country, fostered for the most part by German influence, that Russia is out of the war as far as military strength is concerned. Mr. Dored will remain in the United States about a month.

Mr. Dored formerly lived in Los Angeles and was a cameraman with a local motion picture company.

* * *

The Bernstein studio gave a theater party to the children at the Catholic Orphans' home Tuesday this week. The home is across the street from the studio and the little folk have watched the making of the Bernstein photoplay "Who Knows?" from the very beginning.

* * *

Negotiations were concluded this week whereby J. A. Quinn secured the exclusive rights for Los Angeles of "The Whip," and will soon show this picture at his new Rialto theater. Commencing with the engagement of "The Whip," Quinn will inaugurate a policy of popular prices, with all the best seats at 20 and 30 cents, and will run six continuous shows daily from 11 a. m. to 11 p. m.

* * *

The Marine Company is afloat! General Manager M. Philip Hansen, Director Henry Otto, Tyrone Power, Frances Burnham, Jay Belasco, Gypsy Abbott, John Oaker and the rest of the trustworthy crew hauled their anchor and set forth this week from San Pedro for the Santa Barbara Islands with the scenario of "Lorelei of the Sea" in tow.

* * *

For the benefit of those who doubt that the acting ability of Al Christie, the director-general of Christie Film Company, we present the following picture which looks as though Mr. Christie was directing; as a matter of fact, he was showing Harry Ham and Betty Compson how he acted when he started out on his career as a juvenile man. Harry Ham is leaving the Christie company to go to Mineola, Long Island, for training in the aviation corps of the United States Army. James Harrison, formerly of the Fine Arts forces, has been engaged by Mr. Christie to take Ham's place with his company.

Harry Ham, Betty Compson and Al Christie.

Reviews of Current Productions

EXCLUSIVELY BY OUR OWN STAFF

"A Kentucky Cinderella"

Five-Reel Bluebird Photoplay Founded on a Story by F. Hopkinson Smith and Directed by Rupert Julian Is Full of Charm.

Reviewed by Edward Weitzel

THE title, "A Kentucky Cinderella," indicates that novelty of plot need not be expected from this five-reel Bluebird photoplay but does begin to suggest the amount of [illegible] attached to the story. That it was written by F. Hopkinson Smith is a piece of information that throws a great light upon the subject, however, and Rupert Julian has known how to use his material to the best advantage. The story opens in California at the time of the gold discovery, [illegible] to Kentucky, whither the heroine goes after the death of her father in the Golden State. The girl suffers the humiliation often served out to poor relations, but meets her Prince Charming and rides off with him at the finish in bridal array with two coal black attendants on the box and four milk white horses to draw the coach. It is all just like the story books but so sweet and wholesome and so admirably done that it is as welcome as a whiff of pure country air, and makes one forget that sex problems, eugenics and infants yet unborn have become prominent themes and characters of the stage and also of the screen.

Scene from "A Kentucky Cinderella" (Bluebird).

The array of big-hearted, simple-minded folk in this picture is imposing and includes the usual Kentucky gentleman of title, a colored mammy and her ole man, and a gold digger, the partner of the heroine's father, whose nature is twenty-four carat and a trifle over. The character is played by Director Julian with an appreciation of its finest qualities that uncovers all its rugged worth. The colored man and woman who have been cast for the two old servants are unexpectedly capable, the old Mammy being played with an ease and finish that could not be surpassed. The character of Windfield Gordon by Harry Carter and the performance of Zoe Rae of an impish little colored gal also stand out prominently.

The title role is taken by Ruth Clifford, who is quite as simple and uneffected and likewise as charming in appearance and manner as the imagination of the author created his heroine. The production never lacks the proper atmosphere.

"A Son of the Hills"

Five-Reel Photoplay on the Vitagraph Blue Ribbon Feature Program That Is Juvenile in Theme and a Strong Reminder of Many Old Boyhood Favorites.

Reviewed by Edward Weitzel.

IF THE screen is to have a special line of photoplays to compete with the juvenile fiction that commenced with Oliver Optic and Horatio Alger and is now found in publications devoted to the youth of the land, "A Son of the Hills" is qualified to take a leading place in the line. This six-reel Vitagraph Blue Ribbon Feature, founded on a story by Harriet T. Comstock, is not without the merits of its class. It relates the adventures of a poor but honest young chap, who leaves his home in the South and starts out to make his fortune. He is stricken with fever on the doorstep of a wealthy and kind-hearted gentleman, taken in and nursed back to health, given a chance to go to college and learn by practical experience that "Virtue is its own reward," and marries the sweetheart of his boyhood. The story is occasionally set forth with unconscious humor, but always without any undue mental strain.

Antonio Moreno plays Sandy Morley, the juvenile hero, and strives earnestly to comply with the requirements of the part. He finds it impossible, however, to suggest the juvenile outlook upon life that never departs from the character. Belle [illegible] of an unconventional type, acts the sweetheart with much naturalness. Harry Davenport directed the picture.

"Some Boy"

George Walsh and Doris Pawn Win Hands Down on Personality in the Newest Fox Comedy Melodrama—Hero's Call the Picture's Big Thing.

Reviewed by Hanford C. Judson.

THE audience at the Fox Academy of Music seemed well pleased with "Some Boy," the latest Fox comedy picture in five reels. The astonishing gall of the hero who as press agent makes a story for a hotel by stealing diamonds [illegible] story. His difficulty of getting them back to the fair owner after he gets fired continues the comedy, but no other incident in the picture is worth noting beside it.

The steady quality comes from "Joyous," the hero, and from the heroine. George Walsh has a smile and it is plainly pleasing to the girls and the men, too. Doris Pawn is a good deal more than acceptable in the role opposite to him. Dora Whitman as the strong-armed Dotty Donald is another character who attracts favorable attention as a part of the picture. The other characters furnish comedy and light-hearted melodrama and win a welcome.

The plot carries speedily and furnishes a state of mind in which the spectator enjoys the characters for their own sakes and is amused by the athletic stunts done by George Walsh which in several cases have no real part in the story.

Scene from "Some Boy" (Fox).

Fired from college for playing in a game of baseball when behind in his lessons, "Joyous" gets a job as press agent for a hotel and proceeds to make copy. By stealing diamonds from the heroine, a guest, and writing up the story he gets publicity and is straightway fired. The heroine has left in a huff. It is too late to return the diamonds. He has them still and the house detective knows it. He gives the house staff a jolt or two, gets away, stows on the ship in which the heroine has taken passage, and is made a waiter. Joyous' father is trying to steal the heroine's ranch. She makes Joyous manager, discharging the gunman who had the job. Joyous hands the gunman a surprise and cleverly outwits his father's gang. Then he finds that his dad is the villain and he and the girl make him come across.

"Whither Thou Goest"

Orrin Johnson and Rhea Mitchell Featured in Five-Reel Drama—For State Rights Sale by Klotz & Streimer, Inc.

Reviewed by Ben H. Grimm.

FROM the box-office angle the best thing about "Whither Thou Goest," a five-reel drama featuring Orrin Johnson and Rhea Mitchell, is its title. The picture, which is offered for state rights sale by Koltz & Streimer, Inc., Candler Building, New York, is suitable only for "the stakes." It will never get by in a first class house, but ought to please audiences that patronize houses that never show the more expensive pictures. The picture is thoroughly clean and can be shown to the family group. It probably can best be graded as a picture on a par with a very ordinary program release. The story is conventional and the acting and direction just barely passable. Photography is good, and some very good Arizona desert scenes have been filmed.

There are several weaknesses in the story, as filmed, that will be overlooked only by the less discriminating. Little directorial skill is evidenced in the picture, with the result that instead of drama we have calm and more or less colorless narration, with every once in a while an abrupt jump into a situation that could not be convincing unless more logically approached.

There are four central characters around which the plot revolves. The story tells of a society man who is told that he has but six months to live. He meets the musical comedy queen his younger brother is in love with, and marries her. They go to Arizona. They are very much in love. The man's mother believes the family disgraced because of the marriage. Intoxicated, the younger brother tells his mother that the older brother married the stage girl only to prevent a mesalliance. Meanwhile the older brother has regained his health. The mother visits Arizona. She reaches her son's cabin while he is away. She tells her daughter-in-law that if she really loves her husband she will leave him, so that he can take his rightful place in society. The girl makes the sacrifice and goes out into the desert. When the son returns he learns what his mother has done, spurns her, and rides out into the desert in search of his wife. He finds her.

Scene from "Whither Thou Goest" (Klotz & Streimer).

Besides the featured players there are in the cast Tom Chatterton, Ida Lewis, Henry Belmar, Phil Thompson, Peggy O'Connell, J. Frank Burke, Lavinia Gre and Ben Hopkins.

"Balloonatics"

First of Two-Reel Century Comedies Featuring Alice Howell Is Good—Distributed on State Rights Plan by Julius Stern.

Reviewed by Ben H. Grimm.

IF every Century Comedy offered state rights purchasers is as good as "Balloonatics," the first two-reel number shown for review, independent exchanges soon will be busy handling bookings for them. "Balloonatics" is a rapid-fire comedy containing a full quota of laughs. Alice Howell, who is to be featured in all of the Century Comedies, "pulls" stuff in this one that stamps her one of the leaders in her particular line. She is a hard and serious worker, and it is her seriousness under ludicrous circumstances that score many of the laughs.

"Balloonatics" follows the established lines of comedies of its type. The first reel shows the comedienne as the scullion in a kitchen and around the house. Here she gets over new stuff. Although loved by the fat cook and the iceman, she elopes with the son of the house. Action becomes faster and soon furious after the marriage. The cook gets into a balloon, whose anchor picks up folks and drops them without regard to their dignity or anatomy. Then the hook-anchor picks up the house containing the bride and groom. The house and its contents fly all over the countryside to a whirlwind finish.

Scene from "Balloonatics" (Century).

J. G. Blystone's direction shows thorough comedy capability. The comedies are being sold by Julius Stern, Century Comedies, 1600 Broadway, New York.

"The Price of Pride"

Carlyle Blackwell Has Dual Role in Interesting Five-Reel Peerless Photoplay Written by Milton Nobles—Released by World.

Reviewed by Edward Weitzel.

THE dual role in "The Price of Pride," the Peerless Photoplay written by Milton Nobles, consists of two half-brothers, each unacquainted with the other's existence until they meet in a courtroom presided over by their father and one of the brothers is about to be sentenced for a crime committed by the other. The remarkable resemblance between the two young men is the cause of the mistake. This situation takes place near the end of the picture and the incidents leading up to it, although frankly melodramatic and not able to stand a strict logical test, have the advantages of moving with fair speed and of possessing undeniable interest.

Scene from "The Price of Pride" (World).

The story starts where a misunderstanding over another woman results in a successful eastern lawyer leaving his wife and boy and going to the coast. This action throws the other woman into his way. They live together until after the birth of a son; then, finding out that the lawyer has no intention of ever making her his wife, the woman leaves the legal gentleman and is married to a gambler.

The paths of these characters do not cross again until twenty years afterward. The elder of the half-brothers is honest and upright; the other young chap is at the head of a band of train robbers. The sweetheart of the good brother is on a train robbed by the bad one. She sees the chief of the band without his mask and is convinced her lover is the robber. He is arrested, and his trial brings about his innocence being established and the reconciliation of his father and mother.

Milton Nobles has written a number of melodramatic stage successes and knows how to make his scenes full of acting possibilities. In most of the situations the directing of Harley Knoles is distinctly up to the mark. The cast is ably selected. Carlyle Blackwell doubles the two brothers with a good degree of art and is suited in build and appearance to both roles.

June Elvidge as the other woman wins sympathy for a difficult character to impersonate. This actress is moving ahead rapidly in an artistic way. Some of her bits of acting as Nan Westland have a restraint combined with a sureness of effect that is rarely surpassed. Frank Mills, Evelyn Greeley, George MacQuarrie, Charles Charles and Pinna Nesbit are the other familiar and well thought of names that belong on the program.

Pathe Releases

Five-Reel Version of Wilkie Collins' "The Woman in White," Featuring Florence La Badie, and the Ninth Installment of the Serial Starring Ruth Roland, "The Neglected Wife."

Reviewed by Edward Weitzel.

THE author of "The Woman in White" understood the value of suspense. He also understood the dramatic worth of the dual role. Moreover, he always had a story to tell. The screen version fashioned by Lloyd Lonergan and produced by Thanhouser has the gripping qualities of the original, and it is not at all necessary to be familiar with the novel in order to enjoy the picture. Some of the material seems rather conventional and Sir Percival Glyde and Count Fosco are as fine a pair of theatrical villains as over graced an old-time melodrama, but the human interest of the story is always vital and all the characters lead anything but peaceful lives.

The plot deals with two women who bear a remarkable resemblance to each other. One is an heiress, the other is poor and feeble minded. Laura Fairlie, the heiress, becomes the wife of Sir Percival Glyde, who marries her for her money. and is ready to stop at nothing in order to get his wife's fortune into his hands. The first step is when he learns of the escape of Ann Catherick from the insane asylum. The woman dies and he secures the body. His wife is ill at the time. Sir Percival has her taken to the asylum as Ann Catherick and gives out the information that his wife has expired, the body of the insane woman being buried in her place. The story ends with the death of Sir Percival and the reunion of Laura with the man she always loved, a young artist, separated from her by poverty.

Scene from "The Woman in White" (Pathe).

Ernest C. Warde has directed the picture excellently, and the action of Florence La Badie as Laura and Ann does justice to both characters. Richard R. Neil as Sir Percival, Gertrude Dallas as Marian Halcombe, Arthur Bower as Count Fosco, and Wayne Arey as Walter Hartridge, are valuable aids to the favorable impression made by the picture.

The ninth installment of "The Neglected Wife" finds Mrs. Kennedy still fighting to keep her husband from deserting her for Margaret Warner. It also shows that Frank Norwood is still determined to win Margaret away from Horace Kennedy. Edgar Doyle continues his plotting against Kennedy, Norwood and Margaret, and lures the latter into a taxi by sending her a note that Kennedy is in great danger. Once inside of the cab Margaret finds that she has the veiled woman seated beside her. Ruth Roland, Roland Bottomly and their associates give no indication of losing interest in their impersonations.

"Arrayed With the Enemy"

Fourth Two-Reel Episode of Kalem's "The Further Adventures of Stingaree" Series Is Interesting.

Reviewed by Ben H. Grimm.

MUCH good horsemanship and other action is seen in "Arrayed With the Enemy," the fourth two-reel episode of Kalem's "The Further Adventures of Stingaree" series. There is more of the melodramatic in this number which accounts in a large measure for sustained interest and exciting episodes. Stingaree and Howie elude the Mounted Police and come across a weeping woman whose husband has been kidnapped by "Black Bill" and the latter's followers. The chivalrous Stingaree agrees to aid the woman. He is piqued, too, because "Black Bill" has signed a ransom, not "Stingaree."

Stingaree, Howie and the woman are overtaken by the police and the two men are made prisoners. They are bound to trees while several of the policemen go in search of "Black Bill." Stingaree's horse—a very well-trained animal—unties the bonds of his master. This is an appealing bit. Stingaree and Howie are about to make good their escape when one of the troopers comes with the message that the police are in the power of "Black Bill." Stingaree and his pal array themselves with the enemy and go to the lair of the bandits, route them, rescue the husband and disappear.

Scene from "Arrayed With the Enemy" (Kalem).

True Boardman is, as usual, the typical Stingaree. Paul C. Hurst who also directed is seen as Howie. Also in the cast are Edythe Sterling, Barney Furey and G. A. Williams. The backgrounds chosen by Mr. Hurst are ideal.

"Hate"

Fairmount Seven-Part State Right Subject Carries a Clearly-Told, Interesting Story.

Reviewed by George Blaisdell.

AN interesting picture is "Hate," the state right production of the Fairmount Film Corporation. It holds its interest throughout its more than six thousand feet, and that despite the tendency in the beginning and near the ending to preach. It is the marked human note in the story that submerges the influence of the homiletic titles, the simple presentation of conditions of every-day life. The basic theme is the hate engendered in human beings by the misconduct of their fellow-men, by the violation of sacred trusts. In the case in point its outward manifestation is the slaying by a youngster of the man he has just learned is his father. The fact that the slain man many years before not only had betrayed and deserted the mother of the boy, but that he was in the days of her hapiness and prosperity attempting to blackmail her, would seem to afford a reasonable ground for murderous inclination without ascribing the impelling motive to prenatally engendered hate. In other words, the situation of the moment preceding the slaying contained plenty of matter to account for the passions raging in the young man's breast.

Adelaide Holland is Ruth Shelton, the young woman betrayed, deserted, and, just before the birth of a son, befriended by the newspaper reporter. Miss Holland portrays her part well—she shows us a woman who through years of happiness that fall to her as the wife of the reporter carries in her face the marks of the unhappy experience of her youth. Morgan Jones is Jack Bradley, the reporter who becomes editor and consequently in position to put into effect the much needed reforms in local affairs. It is a good role, one that makes of Bradley very much of a man—one who with his eyes open and banking on his knowledge of human nature takes for a wife a woman branded with the scarlet letter; who becomes in affection as well as in name the father of the woman's son. And we see how his sympathy was not misplaced, how his intuition was proved to be a sound guide.

Others in the cast are Morgan Acker as Tom Leighton, the man from the past who comes back to blackmail the woman he had wronged two decades before; Jack McLean as Howard Bradley, the son; T. Henderson Murray as "Big Jim" Garvin, the politician, and Mae McAvoy as May Garvan.

J. Walter Meade is the author of the script. He has done a good job. He displays skill in his titles, barring a tendency, as before stated, to the melodramatic, to sermonizing. Director Walter R. Stahl has selected many picturesque backgrounds of the south, rich in moss-hung trees and placid streams. His handling of the mob scenes, of the election crowds, is realistic to an unusual degree.

Scene from "Hate" (Fairmount).

What stands out in the picture is the drama—a clearly told, interesting story.

"Come Through"

Seven-Reel Melodrama Written by George Bronson Howard and Produced by Universal a Good Entertainment.

Reviewed by Edward Weitzel.

IF the most essential quality for a photoplay is to entertain, "Come Through," the seven-reel melodrama written by George Bronson Howard and produced by the Universal Company, will be a success. The adjectives "powerful," "mighty" and words of that class need not be borrowed from a press agent's scrap-book in order adequately to describe the merits of the picture. The story will prove attractive to the greater portion of photoplay patrons, however, a novel turn in the plot helping largely to chain the attention. The picture is divided into two parts, the first part not being any too brisk of movement. With the entrance of a housebreaker into the story and also into the home of the heroine, the new turn gets into motion.

Scene from "Come Through" (Universal).

Velma Gay is in love with Archie Craig, but is persuaded by her aunt to accept Buck Linsay, a Western millionaire. Linsay discovers the true state of affairs and determines that Velma shall marry for love, not for the purpose of securing his money. Knowing that Velma is expecting a visit from Craig that night, the Westerner procures a clergyman and awaits his rival.

A burglar breaks into the house at the proper moment and Buck mistakes him for Craig. He forces him to marry Alice at the point of a revolver, and then turns the newly-wedded pair of total strangers out into the world. The crook at once commences to show gentlemanly instincts of the finest quality and assures his wife that from then on he is going straight. The rest of the story tells of his difficulties in trying to keep his word. This necessitates the introduction of new characters and motives, and does not permit the plot to be classed as a perfect piece of construction; but the sympathetic appeal is always present and everyone will be glad to see the reformed crook triumph at the finish.

The production of "Come Through," under the direction of Jack Conway, gives the picture every opportunity to deliver its message. The cast, of course, is of first importance. Herbert Rawlinson is the crook, and his acting of the part makes it easy to believe in James Harrington Court's reformation. Alice Lake as Velma Gay also assists in implanting the same belief, and George Webb, Jean Hathaway, Roy Stewart, Margaret Whistler, William C. Dyer and Charles Hill Mailes preserve the requisite artistic balance.

On the Paramount Program

"At First Sight" Five-Reel Famous Players Photoplay with Mae Murry, and "Forbidden Paths," Five-Reel Lasky Feature Starring Vivian Martin.

Review by Edward Weitzel.

"At First Sight."

ADD the word love to the title of the latest Famous Players photoplay and the full meaning of the name is made clear. "At First Sight" is a comedy in five reels, and Mae Murry is Justina, the heroine of the tale and an heiress. It seems that Justina, who is of a romantic turn of mind, is engaged to a very matter-of-fact young man named Ralph Gaylor who does not find the lady's money the least of her attractions. A rising young novelist, whose books are fairly devoured by Justina, comes to the town in which the heiress dwells and she falls in love with him at first sight. She manages to become an inmate of the house where the author has shut himself in, that he may work undisturbed on his latest story. The way the real love story and the plot of the new novel are made to blend furnishes much of the fun in the picture.

Scene from "At First Sight" (Paramount).

George Middleton, who wrote the scenario, has contrived to put together a clean, leisurely moving and rather amusing story which is given material help by the manner of its production. Mae Murry's personality is suited to the character of Justina, although she does not show the finish to her comedy acting that is apparent in her serious work. A tendency to dance through some of her scenes should be overcome as soon as possible. Sam T. Hardy, as the writer, is a credit to the craft, being without any of the pose of the usual novelist of fiction. Jules Rancourt, Julia Bruns, W. T. Carlton, Nellie Lindroth, William Butler, and Edward Sturgis are other useful members of the cast.

"Forbidden Paths."

The strongest and most impressive bit of acting in "Forbidden Paths," a five-reel Lasky release, is contributed by Sessue Hayakawa. He plays a native of his own land, who falls in love with a pretty American girl and sacrifices his life to secure her happiness. The story, by Beatrice C. De Mille and Leighton Osmun, has its best moments at the finish. The heroine is in love with a young American who goes down to Mexico and is trapped into marrying the most notorious woman in the capital. When he learns the truth about her he deserts her and returns to the States. The wife follows him, however, and learns that he is now in love with the heroine. She will not let him divorce her, but the devoted

Japanese finds a way to remove her quietly and effectively. He invites her to go out in a launch with him, takes her well out to sea, removes the plug from the bottom of the boat, and waits calmly for them both to drown.

In this situation Hayakawa's racial characteristics, the stoicism of the Oriental, enables him to make the scene ring true. Most of the story is not remarkable, from any point of view, and the young American suffers by comparison with the Japanese. But the finish is one not easily forgotten. Vivian Martin is natural and attractive as the heroine. The rest of the cast and the general production are what the Lasky name would lead one to expect.

"The Ghost of Old Morro"

Five-Part Edison Subject Features Mabel Trunnelle and Robert Conness.

Reviewed by Arthur W. Courtney.

TO alter a current phrase of a popular magazine writer I am strangely unmoved by such movies as "The Ghost of Old Morro." This is an Edison five-reeler, written by James Oppenheim and directed by Richard Ridgely, featuring Mabel Trunnelle and Robert Conness.

The locale is Morro Castle, in Cuba. The story is the tragedy of a cigar-smoking witch whose ghost haunts the castle on moonlight nights. The witch keeps a disreputable inn. A gang of smugglers offer her thirty per cent. for protection from the revenue guard. She secures the protection by procuring a girl for the captain of the guard to debauch. The smugglers do not use the witch as an intermediary next time. They abduct a convent girl for the captain to debauch. By mistake this girl is the witch's daughter. The captain, mind you, is the hero of the picture! The witch procures the captain's murder. His body is to be brought to her in a bag at midnight on the walls of Morro Castle to be thrown into the sea. Instead of his body her daughter's is in the bag she throws down.

Robert Conness plays the flirtatious American revenue captain, who is easily bought off, not with money but with girls. Mabel Trunnelle plays Mercedes, the Cuban convent girl. Their love scenes are entirely too speedy and lack conviction. Helen Strickland plays the witch. She does the only acting in the picture.

Other disagreeable features in Mr. Oppenheim's story are a cock fight, the cutting out of a man's tongue so that he will not betray a conspiracy he has overheard, and a detestable comic monk who dances when Mercedes plays. For a kiss he allows Mercedes to leave the convent at night to keep an appointment with the revenue captain. The picture ends with three deaths. The witch and the captain wrestle on top of the walls of Morro Castle and together fall into the sea.

While this picture would not be harmful on a program with ennobling pictures, it has not itself a single foot which moves the noble sentiments. If it were shown in a village where they see only one picture a week everyone would go home and have the nightmare. This picture should under no circumstances be shown to children.

Scene from "The Ghost of Old Morro" (Edison).

Terry Human Interest Reel

A Kay Company Presents Split-Reel Educational—Reading Character Through Characteristics of Nose Shown.

Reviewed by Ben H. Grimm.

ENTERTAINING instruction is given by the Terry Human Interest Reel titled "The Nose." The reel combines interesting cartoon studies of the nose as an indication of character, and scenes showing the cotton industry. First is seen the Roman nose. Its characteristics are pointed out in the film and the sort of a character its owner possesses is explained. The points stated are made convincing by pen pictures of great men who possessed Roman noses. Similar treatment is given the Grecian nose, the "commercial" nose, the celestial nose, the snub nose and the broad and thick nose.

The cartoon finishes with a phrenological and physiognomical screen study of President Wilson.

The scenes of the cotton industry are comprehensive and interesting.

"The Soul Herder"

Harry Carey Has the Lead in an Excellent Western Universal Three-Reeler.

Reviewed by Arthur W. Courtney.

AN excellent picture in every way is "The Soul Herder," a Universal three-reeler directed by Jack Ford and featuring Harry Carey as a reformed cowboy who becomes a Billy Sunday in a wicked ranch town and closes up the saloon. This is an excellent western. There is some fine riding through woods and ravines. Harry Carey rides down declivities with skill that puts to shame certain part reels of Italian cavalry riding stunts. This is an excellent picture for children of all ages. Elizabeth Janes plays the child's part with great power. Fritzi Ridgeway is a very attractive church organist.

Scene from "The Soul Herder" (Universal).

The superior grade of entertainment offered by this picture may best be indicated by outlining the story. Harry Carey, a bad man, adopts a little girl, a parson's daughter, whom he finds in the desert just after her father has been murdered by vagrant Indians. The child insists that if he is to be her father he must wear father's clerical vest. Together they set out for the wicked town where Jane, the child's aunt, is church organist. Jane has never seen her brother-in-law. She is puzzled by the combination of spurs and a clerical vest. She finds out that he is an imposter when he forgets himself and knocks out the ringleader of the saloon gang in a fist fight in a good cause. She dismisses him because he is an imposter. But the child falls ill and calls for her father. Harry is brought back. The child recovers. Then Jane realizes that there must be good in a man who has such power for good over a little child.

After Harry takes the pulpit a delicious humor enters the picture. First he invites the congregation but they do not respond. Then he rides his horse into the saloon and compels them all to go to church. After the service he tells them that the Lord loves a cheerful giver and that it is time they attracted his attention. He stands at the door with the collection basket in one hand and a gun in the other and forces them all to give up. He uses the money to send the disreputable women back to their families. The saloon has to close up. Of course Harry marries Jane.

This picture would be excellent for church entertainments. It would surely convert those who refuse to admit that western movies can have a strong moral tone.

"I Believe"

English Made Photodrama Written and Directed by George Loane Tucker an Ambitious but Loose-Jointed Plea For the Christian Faith.

Reviewed by Edward Weitzel.

IT IS easily conceivable that the man who produced three of Hall Caine's works is the author of "I Believe." The influence of the writer of "The Christian" is apparent all through George Loane Tucker's photodrama, which is an ambitious but loose-jointed plea for the Christian faith. Following the example of his celebrated "guide, philosopher and friend," the author of "I Believe" takes his work very seriously and expounds his religious tenets with all the vigor of a Methodist exhorter, but not with all of Hall Caine's skill.

The scenes of the picture are laid in London just before the

Great War, and the prevalence there of religious unbelief is the mainspring of the preachment. A struggle between a freethinker and a clergyman of the Established Church and his son to lead the people about them is the dramatic motive of the story, the material employed in working it out being a mixture of the old novel "Frankenstein" (which deals with a man without a soul) and a close study of English melodrama as it is known on the Surrey side of the Thames. A liberal sprinkling of quotations from the Bible and inserts of an evangelical nature assist in giving the story the proper atmosphere. Most of the characters are of the lower middle class and the opposing forces of good and evil, represented by the minister and his son and the atheist, come to blows more than once during the progress of things. While saving the atheist from a mob that has deserted his teaching the minister's son is hit on the head with a brick and goes to the home of the freethinker to have his wound dressed. A shock from a powerful electric current stretches the two men apparently lifeless on the floor. The atheist is revived and when the doctor pronounces the clergyman's son dead the free-thinker brings him back to life by the use of electricity. He then discovers that he has not been able to bring back the young man's soul. All moral sense being dead, the minister's son starts upon a saturnalia of degeneracy that includes an attempt to criminally assault his stepmother, and other equally revolting crimes.

Long after a person of refined instincts is ready to cry "Enough!" the author concludes it is time to call a halt to his list of horrible examples, so the two shocked men are disclosed on the floor still insensible—the monster created by the atheist was only the phantom of a dream. Once revived, the freethinker's conversion is quickly effected.

The question as to whether such a subject belongs in a moving picture theater need not be discussed here. Many persons will find it to their taste. It is well produced and splendidly acted. But as a piece of scenario writing it also is lower middle class. Had George Loane Tucker shown less interest in his efforts as a protagonist and more devotion to the laws of dramatic construction his work would be able to deliver its message with far greater weight. The story jumps about amazingly, is repeatedly overstressing its points and seems to have been built upon the theory that when you hand a man a bit of moral teaching knock him down with it first at least four or five times.

The character drawing is excellent, the English types being the real thing. The long cast is a histrionic roll of honor. Milton Rosmer is the clergyman's son. He acts the part to perfection during both phases of the character and makes him a specimen of manhood that compels respect from everyone. Charles Rock as the Rev. John Ferrier is strong and fine, and Edward O'Neill is convincing as the atheist. The American actress, Edna Flugrath, plays the little cockney heroine as if born under the union jack.

Triangle Program

"A Strange Transgressor" with Louise Glaum, "The Clodhopper" with Charles Ray, and a Keystone, "A Dog-Catcher's Love."

Reviewed by Louis Reeves Harrison.

A DECIDED keynote of artistry straight through has "A Strange Transgressor," both in production and interpretation. The story itself is a "Camille" variation, but a successful one through exquisite presentation. The story is not, however, of a "notorious" woman, but of one compelled to make a sacrifice on the altar of maternal instinct, one of the few actual sacrifices made in modern life, but that same profound feeling causes the woman to long for the social respectability of marriage. Around this inner struggle, not given half enough development, the main incidents of a tense drama are grouped. There is an attempt to give new life to well-known situations by shifting relations among the leading characters, but the real charm of the story lies in its subtle beauties, those which appeal to the eye rather than to the heart.

There is picture beauty in every detail of the many fine interiors and exteriors, a veritable gallery of paintings, it would almost seem, so admirably chosen and arranged by those in charge of production. Then the actors! What a fine company! Not only the principals, but those playing minor roles, add materially to the whole impression by personality and by intelligent interpretation, and this without exception.

Of Miss Glaum, she was rightly measured in these criticisms when she was playing minor parts. Not only is she quickly responsive to every minute requirement of interpretation, but she is forever making a picture of herself, searching for self-expression in the smallest detail of costume and surroundings, just as a painter composes his creation. She has swiftly advanced herself beyond the mediocre, but she still has little faults to correct. Her submissive attitudes are highly effective, but she should straighten up and stiffen up once in a while, if only for contrast, and especially in defiant moods, but so much high praise is to be accorded her interpretations that such suggestions seem uncalled for. The whole effect is one of great picture beauty.

"The Clodhopper" is a very fair comedy vehicle for Charles Ray, which he uses to so great advantage that there will be many an honest laugh among people in the audiences, but the story drags terribly toward the conclusion, both because old material is used, the run on the bank, with nothing bright or attractive in its presentation, too much of it, and with a complete elimination of suspense. At this point the same people who were entertained by the realistic early scenes will begin to feel a "have-it-over-with" sensation. This is not entirely the author's fault. He is probably given insufficient time to prepare a swift, engrossing and effective continuance of the early part. Starting with the material for a live comedy, he has been compelled to fill it up from sheer lack of proper time to create original stuff for its full continuance.

Scene from "The Clodhopper" (Triangle).

Ray is at home in this sort of a role, so much so that he is being exploited in it without much variation—he is the country bumpkin in funny clothes over and over again. The production is one of decided intelligence and care, and this is a saving grace. The time is coming, we all hope, when the capable screen author will be given greater personal opportunity and more time to show what he can really do when afforded his opportunity—thus far he has been called upon to provide all opportunity for the actor. The story in a general way is good and it is highly creditable in many respects, showing what could be done with such able directors and company when plays of the highest order are purchased, or when the regular staff of writers is given greater latitude.

"The Dog-Catcher's Love" is of the rip-roaring old Keystone type which made the reputation of that company, a swift compression of five lively reels into two, with enough ingenuity to supply a half dozen of the ordinary kind, instead of, as in the more pretentious releases, two or three scant reels amplified to five, with only bright spots of relief now and then. Title, plot and all the rest are beyond designation and unimportant. We are lost, in fact, as to the general destination of what is going on and indifferent to results, simply bewildered by the rapid succession of the unexpected. "The Dog-Catcher's Love" is pure Keystone of the first water.

Sunset Features Coming

Extensive Group of Four-reel Dramas Promised as Added General Film Product, With Stars.

IN a few days General Film will be able to meet the demand of exhibitors for four-reel feature releases with a list of ten or more splendid subjects, General Manager Harold Bolster announces. The new four-reel subjects will be known to the trade as "Sunset Features." Each of these will be a drama, and each one will be intended to stand upon its merit as a story. Stories altogether of action, adventure and mystery have been chosen.

Well known and popular players will be seen in each of the Sunset Features. Among these may be named Ruth Roland, Margaret Landis, Ethel Ritchie, Vola Vale, Katherine Kirkham, Henry King, Neil Hardin, Philo MacCullough and R. Henry Grey. It is pointed out that with the Sunset Features available exhibitors can book their whole show from General Film.

Contrast in O. Henry Releases.

The current O. Henry releases from General Film provide the strongest contrast of any two successive releases in this popular series with "The Love Philtre of Ikey Schoenstein" and "A Departmental Case." The former is a straight-out comedy and is laid on the east side of New York with the convincing urban atmosphere that the author so well employed. "A Departmental Case," however, is a thorough drama and its scene is in Texas. The city story was directed by Thomas R. Mills and its principals are Mildred Manning, Dan Hayes and Bernard Siegel, the latter as "Ikey." The Texas story was handled by Martin Justice and includes in its cast Charles Kent, Carlton King, Harry Hammil, Mary Cunningham and Frank Chapman.

Comments on the Films

EXCLUSIVELY BY OUR OWN STAFF

General Film Company.

SERVICE OF LOVE (Broadway Star).—An O. Henry story of a struggling painter who marries a struggling pianist. They have rosy imaginations, but are short of funds. She pretends to have a rich pupil. He pretends to be making sales while sketching in the park. One day the wife comes home with a burned arm and it transpires that she has been ironing in a laundry. He recognizes the oily cotton waste used to dress the burns because he has been stoking in the same laundry. The titles contribute largely to the entertainment. This picture will appeal to audiences fairly well acquainted with the English language.

NEARLY A HUSBAND (Kleine).—Bickel is an Italian who marries, then is supposed to be killed while trying to blow a safe. His wife marries his nephew and he enters their room at the hotel as a burglar. The story is very loosely hung together. It is only mildly amusing.

COUGHING HIGGINS (Ray).—Higgins is a screen Irishman of the type familiar to patrons of vaudeville and burlesque. The settings of the picture are rich. This comedy is not objectionable. It is fairly amusing.

ARRAYED WITH THE ENEMY (Kalem).—Fourth of "The Further Adventures of Stingaree" series. This two-reel number is much better than the preceding episode. There is more melodrama and more action to hold the interest, and the story moves with a speed that makes for considerable suspense. It tells how Stingaree and his pal, Howie, help the police to round up the Black Band and then quietly disappear. Reviewed in this issue.

A SUIT AND A SUITOR (Kleine).—A Bickel comedy. Bickel plays straight, with a toupee, as Mr. Snyder who takes his family to the country so that his daughter will forget a certain suitor. The suitor follows. Then Bickel doubles as a comic tramp, with his natural bald dome. As a tramp Bickel is very funny. This is a good comedy.

A MIXED COLOR SCHEME (Kleine).—A Bickel comedy based on the mixing of two kidnapped babies; one white, one black. The kidnapping by an Italian is played too seriously. Bickel, as a gypsy, is not at all funny. Stupid and tedious.

Bluebird Photoplays, Inc.

A KENTUCKY CINDERELLA, June 25.—This is a very pleasing five-reel feature and is delightfully acted by Rupert Julian and the other members of the cast. It is reviewed at length on another page of this issue.

Fox Film Corporation.

SOME BOY, June 10.—A five-reel comedy with George Walsh and Doris Pawn in the leading roles. A very good offering. A suggestive title for it might have been "Some Nerve," for the hero shows enough of it to make a corking good central situation. A longer notice will be found on another page of this issue.

Greater Vitagraph.

A SON OF THE HILLS (Vitagraph), June 25.—Antonio Moreno and Belle Bruce head the cast of this five-reel feature. The story is a good example of juvenile fiction. A longer review is printed on another page of this issue.

King Bee Films Corporation.

CUPID'S RIVAL, July 1.—A two-part comedy of the cheaper sort with horse play and vulgarity as the chief baits. The plot with various complications centers about the plight of a poor artist, who sees his sweetheart enter the studio of his rival. The featured member of the cast, Billy West, does not seem to figure as largely in the plot proper as do his associates. In his actions and makeup he is a life-size painting of Charlie Chaplin. He must surely be commended for his successful imitation of the popular comedy star.

Kleine, Edison, Selig, Essanay

LAND OF LONG SHADOWS (Essanay), June 18.—A five-reeler featuring Jack Gardner admirably supported by Ruth King. The scene is a town of gold seekers in the Yukon. The depth of moral degradation protrayed in the opening reel makes it advisable to show this picture to adults only.

THE GHOST OF OLD MORRO (Edison), June 2.—A five-reeler written by James Oppenheim and directed by Richard Ridgely, featuring Mabel Trunnelle and Robert Conness. Most of the characters are thoroughly disreputable. This is not an enjoyable picture. It should, under no circumstances, be shown to children. Reviewed at length in this issue.

Mutual Film Corporation.

REEL LIFE NO. 60 (Gaumont), June 21.—The interesting subjects contained in this number are "Knitting Hosiery," "Reclaiming the Everglades," "The Most Perfect Child," "A Tilting Match on Water" and "An Auto Driven Train."

JERRY'S RED HOT TRAIL (Cub), June 21.—A mediocre comedy in which Jerry, after being ordered out of town, is taken in tow by an automobile party. An attack by bandits brings Jerry into serious straits, the discomfort of which is added to by a bad dream, in which he is captured and shot by Indians.

RAILROAD RAIDERS NO. 12 (Signal), June 25.—"A Fight for a Franchise" is the title of this number of the serial. It holds the interest well and treats of how a name in a contract was changed by Helen and an associate, thus frustrating a villainous attempt to hinder a deal for the building of a railroad from going through.

THE GIRL IN THE FRAME (La Salle), July 3.—In this comedy the chief source of trouble in the home of a couple who have been married five years without a single moment of discord, is a picture of a woman in tights clipped from a newspaper by a clerk and placed in the belongings of the husband. The affair finds its way to the divorce courts before the innocent cause of the trouble realizes what he has done and puts matters to rights. Not of much account as a comedy.

ULTUS NO. 1 (Gaumont).—"The Townsend Mystery" is the title of the first episode of this new serial which promises to be one of the most attractive serials on the market. "Ultus" means "the man from the dead," and deals with the vengeance of one of two partners who was left for dead on the desert of Australia and robbed of his diamonds by his partner. The episode is thrilling.

ULTUS NO. 2 (Gaumont).—The title of the second episode of this new serial is "The Ambassador's Diamond." It is even more thrilling than the first, and has been reviewed in a previous issue. It deals with the impersonation of an ambassador by Ultus, the theft of a wonderful diamond, and a thrilling pursuit. Very excellent.

ULTUS NO. 3 (Gaumont).—The third number of this serial is entitled "The Grey Lady" and introduces another gang named the "League of Silence." The "grey" lady is employed by the gang in trying to decoy Ultus. The episode is thrilling and entertaining.

ULTUS NO. 4 (Gaumont).—"The Traitor's Fate" is the title of the fourth number of the serial. In it Lester is tracked out by Ultus and meets his death in the bottom of a flooded tin mine. This episode is intensely interesting and presents scenes of great beauty as well as of stirring quality.

THE SECRET OF THE NIGHT (Gaumont).—Fifth three-reel instalment of "Ultus." The number is an exceptionally good one, and its mystery and power to thrill rivals the writings of Poe. Ultus is again seen in an impersonation that brings him into adventure and clash with evil influences. He solves the mystery of a haunted house. The end shows him in the clutches of Bass, the Scotland Yard detective. This number is one of the best mystery pictures yet released in the series.

ULTUS NO. 6 (Gaumont).—This number of Ultus is an interesting one, and shows again the kidnapping of individuals. Thrilling incidents and plenty of action characterizes it, and at the close we find that the buttons from a coat which has been taken from a kidnapped minister are being sent out as decoys.

ULTUS NO. 7.—"The Three Button Mystery" is the title of this number of the serial in which we follow the characters of the play through an exciting chase. The minister is released and the girl is thrown into a subterranean room. Some stiff scuffles take place in the course of the number, which is unusually interesting.

Pathe Exchange, Inc.

REBUILDING AMERICA'S MERCHANT MARINE (International), June 24.—Building wooden ships on the Pacific Coast is shown on a half reel of this release, an amusing Krazy Kat cartoon, "All Is Not Gold That Glitters," sharing the reel.

THE WOMAN IN WHITE (Thanhouser), July 1.—A five-reel screen version of Wilkie Collins' well-known novel has been made by Thanhouser with Frances La Badie in a dual role. The picture is an interesting one. It is given a longer review on another page of this issue.

THROUGH CENTRAL TEXAS (Pathe), July 8.—Number 15 of the Combitone series is devoted to Texas Views of Austin, Fort Worth and Waco are shown. The University at Austin, immense Bermuda onion beds and the stock yards at Fort Worth are the features of the reel.

Paramount Pictures Corporation.

AT FIRST SIGHT (Famous Players), July 2.—Mae Murray is the star of this five-reel comedy, which tells a pleasant story of a famous novelist and the way he is captured by a designing young woman. A longer review is printed on another page of this issue.

FORBIDDEN PATHS (Lasky), July 12.—Vivian Martin is featured in this five-reel drama and Sessue Hayakawa has one of the leading roles. The story has a novel finish. It is reviewed at length on another page of this issue.

Triangle Film Corporation.

THE CLODHOPPER (Ince-Kay Bee), June 17.—A comedy of the unexpectedly successful country bumpkin, his own awkardness bringing him fortune, with Charles Ray in his pet role.

THE DOG-CATCHER'S LOVE (Mack Sennett Keystone), June 24.—A roaring farce of the kind which made "Keystones" famous, replete with ingenious device and one constant laugh.

A STRANGE TRANSGRESSOR (Ince-Kay Bee), July 8.—A tense drama of woman's love and sacrifice most exquisitely pictured, with Louise Glaum very effective in the leading role.

Universal Film Mfg. Company

THE FLAME OF YOUTH (Butterfly), June 18.—An entertaining five-reel number, by Willis-Woods, produced by Elmer Clifton. Jack Mullhall is featured as a gilded youth, engaged to a society girl, who is sent by his father to inspect a fire opal mine. On the picturesque island he meets another girl, whom he really loves. He has exciting fights with a gang of crooks, saves the girl's life, and clears up the crooked work. The number is well-rounded in plot, breezily handled throughout and holds the interest well. Others in the cast are Ann Kronan, Donna Moon, Hayward Mack, Ed. Brady, Alfred Allen and Burton Law.

DARE DEVIL DAN (Victor), Week of July 2.—This number, by Ruth Stonehouse, features the author as a girl who reads dime novels and aspires to be a detective. She aids the police in rounding up a gang of crooks. There is nothing exceptional in this, either in conception or presentation. It makes a fairly entertaining subject.

THE WRONG MAN (Victor), Week of July 2.—A two-reel offering, by W. P. Oakes, featuring Harry Carey, George Berrill, Vester Pegg and Fritzi Ridgway. The citizens of a desert mining town elect an old fellow sheriff in order to evade military discipline. The old man, by the aid of his former partner, brings the rowdies to justice. The stage holdup, planned as a joke, is put on with a real punch. The yarn is quite strong in many respects.

THE TWITCHING HOUR (Joker), Week of July 2.—An eccentric comedy number, by Thomas Gibson, featuring Gale Henry, Milton Sims and Charles Hoefli. The first two are maid and porter in a small hotel. They blow open the safe, in burlesque fashion, and depart with the proceeds. Ridiculous and full of laughable small business. Good of its type.

THE GIRL IN THE LIMOUSINE (Imp), Week of July 2.—A brisk story, by Mae Havey, featuring Lee Hill and Molly Malone. The hero hears a girl's cry from a taxicab. He follows and finds he has been lured by a gang of crooks. The girl falls in love with him and he gets her out of the hands of the gang. This is not particularly new, but moves with assurance and holds the interest.

NOT TOO THIN TO FIGHT (Victor), Week of July 2.—A story of the prize ring, by W. Warren Schoene, featuring Milton Sims, Ralph McComas and Eileen Sedgwick. The girl's lover takes her weak and timid young brother in hand and develops him into a lightweight boxer. The prize fight itself is quite a little sparring match and will particularly please fight fans. The story itself is slight, but entertaining. There are no objectionable features.

A YOUNG PATRIOT (Gold Seal), Week of July 2.—A three-reel subject, by M. and W. Pigott, with the scenes laid at a real army post. Elwood Bredell plays the part of Tommy, son of an army captain. He and his grandfather, portrayed by Edward Brown, are the leading characters, and the manner in which they keep spies from obtaining the valuable formula is exciting and entertaining. The plot is a little obvious, but holds the attention closely throughout. The war scenes are brief and spirited. Others in the cast are Charles Hill Mailles, Jack Connolly, Mignon Anderson, Wadsworth Harris and Roy Stewart.

POOR PETER PIOUS (Nestor), Week of July 2.—An amusing comedy number, featuring Eddie Lyons, Lee Moran, Fred Gamble and Edith Roberts. The girl loves Eddie, but her father wants her to marry Peter Pious. Eddie steals Peter's clothes while he is bathing and pretends he is insane. The action is farcical and gets up a number of laughs, the subject as a whole being a good one of its type.

WHAT HAPPENED AT THE BANK (Universal Special), July 2.—No. 2 of "The Gray Ghost" series. This installment deals largely with the events immediately following the bank robbery in which young Olmstead was spirited away. The Gray Ghost sets his gang on the trail of Wade Hildreth, an American returning from England who is negotiating for a valuable necklace. He unconsciously outwits the gang by changing rooms at the hotel. Morn Light is revealed as an unwilling tool of the master villain. The installment is rather short, but serves to further develop an interesting series of criminal operations.

COME THROUGH (Universal State Rights), June.—This is a decidedly entertaining picture, written by George Bronson Howard. The hero is a crook and is played by Herbert Rawlinson. A longer review is printed on another page of this issue.

World Pictures.

THE PRICE OF PRIDE (July 2).—Milton Noble is the author of this five-reel photoplay in which Carlyle Blackwell plays a dual role. The picture is full of drama and is well acted and produced. A longer review is printed on another page of this issue.

Miscellaneous.

WHITHER THOU GOEST (Klotz & Streimer, Inc.).—An ordinary five-reel drama featuring Orrin Johnson and Rhea Mitchell. The picture is clean, and will meet success only in houses whose audiences are not used to the more expensive and more pretentious features. The acting and direction are not at all times of the best. A longer review is printed in the review columns of this issue.

I BELIEVE (Cosmophotoplay), June.—This is a well-produced feature, the scenes laid in London. It shows the struggle between religious faith and unbelief. A longer review is printed on another page of this issue.

"The Masked Heart" Leads Mutual

For Week of July 2 "The Road Wreckers," Thirteenth of Holmes Series, Also a Feature.

WILLIAM RUSSELL is the featured player on the Mutual schedule for July 2. Mr. Russell will appear in "The Masked Heart," a story of love and intrigue in which he is a blase society man who is bored by his easy victories over women and goes in quest of an elusive woman. The other principals in the cast are Frencelia Billington, Kathleen Kirkham, William Conklin and Ashton Dearholt.

"The Road Wreckers" is the title of the thirteenth chapter of "The Railroad Raiders," featuring Helen Holmes, which is also scheduled for July 2. A spectacular smashup between a passenger train and a freight makes the big thrill of the chapter.

"Mutual Tours Around the World," ready July 3, shows Bizerta, Tunis, a French naval port, and Sydney, the capital of New South Wales, Australia. On this date also comes the La Salle comedy, "The Girl in the Frame," in which Jean Otto is the principal funmaker. Mutual Weekly with its many news topics and patriotic features will go to the public on July 4.

The Cub Comedy of the week, with George Ovey in the lead, is "Jerry's Gentle Nursing," released July 5, in which Jerry takes care of a gouty invalid, and what he does not do to the invalid and his wheeled chair is not worth reporting.

"Reel Life," released July 5, is made up of six subjects—"Making Jewelry At Home," "Berry Pickers of the South" "Toys of Wartime," "Making Real Men," "The Army System" and "Animated Drawings From Life—"A Saving Grace" and "Hands Up.

The sixteenth and last chapter of the "Jimmie Dale, Alias the Grey Seal" series comes to the screen on July 6. This is entitled "The Victory." E. K. Lincoln is the lead.

O. Henry Series Increased

First Ten Weeks of Two-Reel Classics So Brilliant, Entire Series Is Made Twenty instead of Sixteen.

OWING to the tremendous success of the O. Henry two-reel pictures, General Film announces, the series of sixteen has been increased to twenty. The news was hailed with joy at all General exchanges.

The first ten of the series of two-reel O. Henry stories has been distributed, and the General Film has begun on the second ten. This second ten will include these titles: "No Story," "The Love Philtre of Ikey Schoenstein," "A Departmental Case," "Strictly Business," "Specks of Garnered Fruit," "Discounters of Money," "The Coming Out of Maggie," "The Venturers," "The Best Seller" and "The Lonesome Road."

"If the second ten meet anything like the reception given the first ten of the series," says Harold Bolster of General Films, "this series will prove the most popular unit of twenty short length motion pictures ever issued in the history of the camera. And I believe the second ten will match the first ten in value, artistic excellence and popularity. These O. Henry pictures have done more to establish a new standard in screen entertainment than any short length pictures have ever done.

The outstanding thing they have done is to make them acknowledged rivals of five-reel 'features.' And when I say rivals, I am leaving out the score of cases where they absolutely overshadowed the 'feature' in the exhibitor's advertisement and in the reviews of the critics, and in the applause of the audience, so that, when I call them rivals, I am understating their triumphs."

TOM MOORE WITH CONSTANCE TALMADGE.

Tom Moore, the most eminent member of the popular quartet of brothers, all of whom are familiar to picture fans, will next appear as leading man for the new Lewis J. Selznick star, Constance Talmadge. Miss Talmadge's first Selznick-Picture is "The Lesson," under the direction of Charles Giblyn

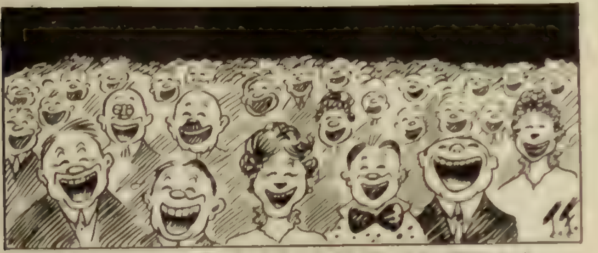
In the course of the picture Mr. Moore is called upon to operate a soda fountain, and serve Miss Talmadge and others with palatable beverages.

Besides Mr. Moore, in the supporting cast are Herbert Heyes, Walter Hiers, Joseph Smiley, Lillian Rambeau, Dorothy Green, Christy Walker, and the customary "others."

Grinding the Crank

With Thornton Fisher.

J. HARRINGTON PENT during the writing of the great cereal, entitled "Who Put Sawdust in the Breakfast Food?" is said to have struck his typewriter 40,691 times. (The machine, not the girl.)



THE SPECTATORS JUST AS THE COMEDIAN HAS DECORATED THE FAT OLD GENTLEMANS FACE WITH A CUSTARD PIE.

In order to cinch the exclusive services of M. Hardly Newyou, the distinguished director, the Double O Film Corporation signed him for a period of sixty-five years.

* * *

Artie Finn, the operator, while racing his projecting machine the other night in the Moonbeam theater, skidded into the rail around the balcony. Luckily none were injured.

* * *

Ferdinand Howard Meredith Van Ferver, who played the lead in "The Hired Man's Handicap," is said to have thirty-four different suits, sixteen of them being legal ones.

* * *

D. Pander Knokks, the film idol, has been the object of much interest to the alienists and mind experts recently since he said, "The director is responsible for the great success of the picture and not I." His many friends wish him an early recovery from his temporary aberration.

* * *

The release of the colossal film version of the gripping drama, entitled "The Rock of Gibraltar," has been temporarily postponed owing to a slight mishap. Shortly before the sixty-third scene was to be shot a gale blew the Rock of Gibraltar into the Mediterranean and until it can be placed back in position all work has ceased.

* * *

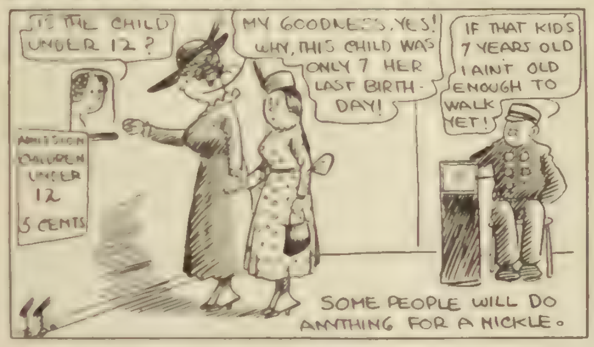
Which Beats "Sister Susie's Sewing Shirts for Soldiers."

We don't get a cent extra for saying this, but we are going to hand it to the person who wrote the caption of one of the subtitles in a recent Christie Comedy. Here it is: "Sister So-and-so's Knitting Nighties for the Navy."

* * *

The Wind Jammer's Soliloquy.

I am the pest. I am the guy who sits in the seat behind and explains the picture to a friend who I believe is too thickheaded to understand what the play is all about. It also behooves me to read the titles aloud, because the poor boob may be deaf, and it saves others around me from straining their eyes on the subtitles. It is amazing how ignorant most of the spectators are, and it is highly proper that one with so keen an intellect as mine, should seek to enlighten those about me. If I have previously seen the picture, it is my duty to explain the plot to others, so that they may anticipate the big scenes. This saves them from suspense and lingering doubt as to the result. Every night I can be found in some theater. I shall go on forever and ever. I am the Wind Jammer.


IS THE CHILD UNDER 12?
MY GOODNESS, YES! WHY, THIS CHILD WAS ONLY 7 HER LAST BIRTH-DAY!
IF THAT KID'S 7 YEARS OLD I AIN'T OLD ENOUGH TO WALK YET!
ADMISSION CHILDREN UNDER 12 5 CENTS

SOME PEOPLE WILL DO ANYTHING FOR A NICKLE.

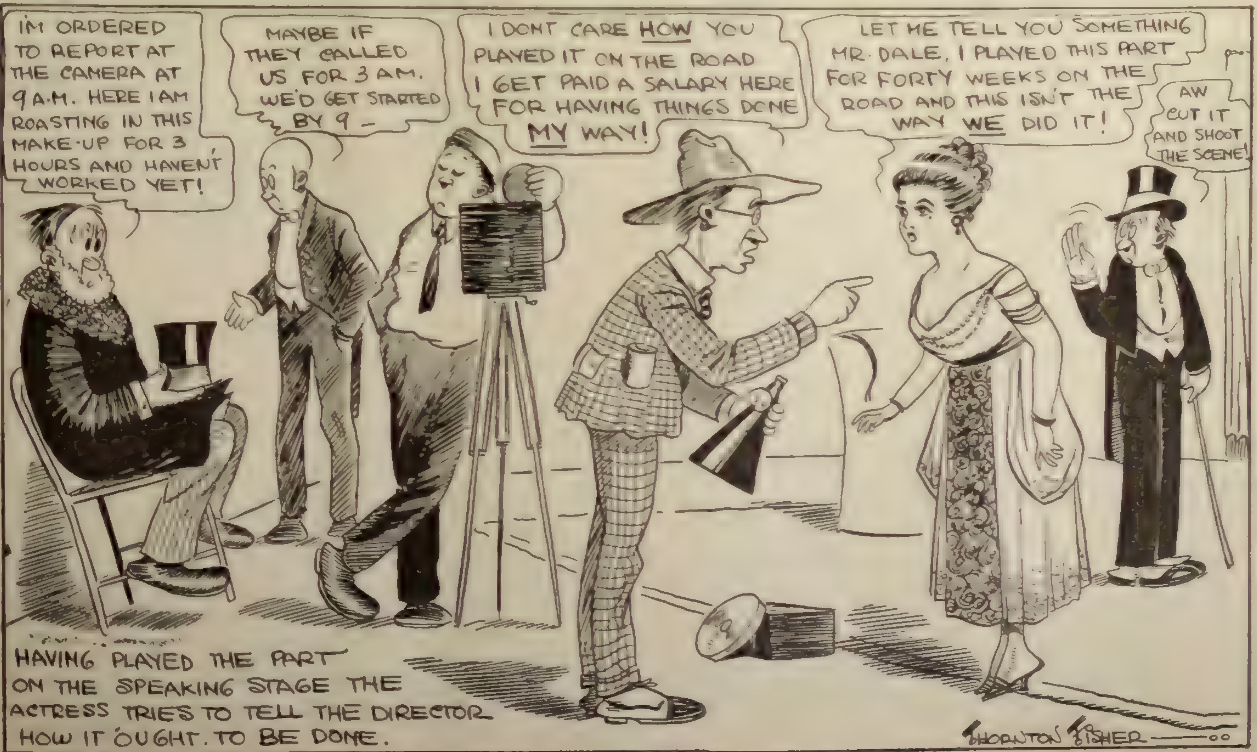
Mary had a little goat,
Its fleece was white as snow,
But when the critics panned her work
Her goat was sure to go.

* * *

The directors of Uncle Sam and Company gave instructions for the young men to "register" patriotism several weeks ago, and more than nine million of them did

* * *

There goes the whistle.


I'M ORDERED TO REPORT AT THE CAMERA AT 9 A.M. HERE I AM ROASTING IN THIS MAKE-UP FOR 3 HOURS AND HAVEN'T WORKED YET!
MAYBE IF THEY CALLED US FOR 3 A.M. WE'D GET STARTED BY 9 —
I DON'T CARE HOW YOU PLAYED IT ON THE ROAD I GET PAID A SALARY HERE FOR HAVING THINGS DONE MY WAY!
LET ME TELL YOU SOMETHING MR. DALE, I PLAYED THIS PART FOR FORTY WEEKS ON THE ROAD AND THIS ISN'T THE WAY WE DID IT!
AW CUT IT AND SHOOT THE SCENE!
THORNTON FISHER

HAVING PLAYED THE PART ON THE SPEAKING STAGE THE ACTRESS TRIES TO TELL THE DIRECTOR HOW IT OUGHT TO BE DONE.

Observations

BY OUR MAN ABOUT TOWN

NOW that it is proposed to place a war tax on cabarets those who will be affected by the successful outcome of the proposition are reviving the agitation to have a similar tax placed upon moving pictures. The claim is made that cabarets and moving pictures are identical as amusements and to tax the former and not the latter would be unjust discrimination. There is absolutely no foundation in reason for any such claim. There is nothing in the cabaret that makes it essential to the comfort or welfare of the people; the cabaret does not appeal to the people as a whole; it is the favorite of the select few—the one and two-steppers who like to dine and wine, and have a good time generally. There is no possible loophole by which the cabaret can be shoved into the classification of necessity. It is unqualifiedly a luxury, and not such a luxury that cannot easily be dispensed with by those patronizing it.

* * *

On the other hand, the moving pictures have become, and have been almost from the time they were first exploited, a public necessity and benefactor. They appeal to all classes and conditions of people—the adults and the children—and to put additional burden upon them in the form of taxation would be advancing a step toward killing one of the greatest comforts the masses have been able to acquire at small price.

* * *

To speak correctly of moving pictures they should not be classified with amusements. They are entitled to a far more dignified classification. When they were in the nickelodeon stage and used as "the chaser" in the vaudeville shows they came within the category of amusements, but for several years their sphere has been that of one of the greatest in the educational and reform lines. During a recent debate before the moving picture censors in London, Eng., one of the most influential and highly respected members of the clergy of that city made a passionate appeal in behalf of the pictures. He asked that the censors be liberal in their views regarding them to almost the point of infringing on their own consciences. The reason he gave for taking this stand against other proponents was that moving pictures have been of inestimable value in the temperance cause and in the promotion of moral undertakings, and nothing should be done that may curtail such usefulness.

* * *

Of course, the eminent clergyman was not original in his defense of the moving pictures. All he said has been voiced in all quarters of the globe for several years; but when such sentiments are re-voiced by other distinguished people it is policy for the moving picture people to give them publicity; and since an attempt has been made to place the cabaret on a level with moving pictures the present is the most opportune moment to give publicity to the London sentiment.

* * *

By the way, the first man to discover the powerful influence moving pictures were exerting in behalf of temperance work was a clergyman located in Summit Hill, a small mining town located near Mauch Chunk, Pa. He told his congregation from the pulpit one Sunday that he had observed a well defined falling off in the saloon patronage of the town since the establishment of a moving picture house and urged his people to give the latter all the patronage possible. His views soon received widespread attention and upon them has been based the most formidable of arguments when movements had been launched against the pictures by censorship and other bodies who have very frequently been more zealous than just.

* * *

In taking the part of the moving picture against the cabaret it is not intended to inaugurate a reform movement against the latter. Such movements come within the jurisdiction of other quarters, but when there appear to be attempts to again drag the pictures into the war tax matter after the same proposition was but recently defeated after a hard and expensive contest there is license for going the limit to show that the cabaret and moving pictures are not identical

There is still another reason for protesting against the proposition that the moving pictures go hand in hand with the cabaret on the war tax bill. It is proposed that the cabarets shall pay a tax of one cent for each ten cents or fraction paid for admission. Why, there are few cabarets that charge admissions, and those that do would relieve themselves of the tax by putting it on the refreshments they serve. The moving picture houses have no alternative of this kind and the result would be that the tax intended to be collected from cabarets would fall on the picture houses.

* * *

A well known producer of moving pictures has declared that there is but one way to relieve the strain the producing end of the business is now under, and that is to have the exhibitors increase their price of admission. His claim is that increased costs are being keenly felt by the studio managements and the selling and rental prices of the films must be raised to offset. This presents a very serious problem. One that can be solved at the present time only by combined and mutual efforts on the part of producers, exchanges and exhibitors. At no time in the history of the moving picture business has there been a less opportune time for the increase of admission prices than the present. It is not now so much a question as to what it costs to produce a picture, or what the cost is to the exchange handling it, as it is the pulse of the people. For the time being it is a certainty that admission prices cannot be raised by the small houses. The majority of them are located in districts populated by people who at best are in only moderate circumstances and they feel the war and other conditions even more keenly than the better classes It is quite true that such houses are not figured upon when features are put on the market, but they are of no small value to exchanges who have on their hands features that have seen their best days in houses that pay the big money. The "small fry," as some have termed them, cannot be forced out of the business by increased prices without injury to some extent to both the producers and exchange men. The old tin cans, bottles, rags and papers that find themselves cast into the garbage receptacles and dumped on the refuse banks are regularly redeemed and made a source of revenue in some way or another. So it is with the older films. Were they to lie upon the shelves for good after having made a circuit of the higher priced houses the exchanges would frequently find themselves with but a small margin of profit. Many exchange people have told me, and I believe them, that very often they have cleaned up the cost of a picture to the exchange by rentals to the so-called junk house; and it is a fact that almost every movement made to wipe out the junk houses has been defeated or withdrawn by exchange people, demonstrating that the places were valuable clearing houses for films that could not be otherwise disposed of.

* * *

And there is nothing at present to warrant the belief that the people who are patronizing the better class of theaters at higher prices would continue doing so at increased rates. If war preparations are to be carried out as now intended, even this class of people will be obliged to economize. While the pictures have really become a necessity they have a limit in that respect. The people feast their eyes upon them, but not their stomachs and the pictures will suffer if the cost to see them is to be increased with the steadily increasing cost of the absolute necessities of life.

* * *

If some arrangement could be made whereby the producer, exchange and exhibitor could assume the increased cost of production proportionately the problem would be solved, but such a consummation is not at all likely as there is not one of the three who will admit he is making money; and, aside from the very large houses in favorable localities showing at good prices, this is evidently true so far as the exhibitor is concerned. As one exhibitor put it the other day: "I cannot get any more people into my house today than I did before the high cost of living started, nor have I been able to raise my admission. My expenses grow because my help have to get more money on account of the high cost, and who do you suppose is the loser?"

MEIGHAN IN "THE LAND OF PROMISE."

Thomas Meighan has again been selected to play opposite Billie Burke in her second Paramount picture, "The Land of Promise," an adaptation of W. Somerset Maugham's play. Mr. Meighan was Miss Burke's leading man in her first Paramount picture, "The Mysterious Miss Terry," being transferred to the role, which he assumed after playing opposite Pauline Frederick in a number of her pictures.

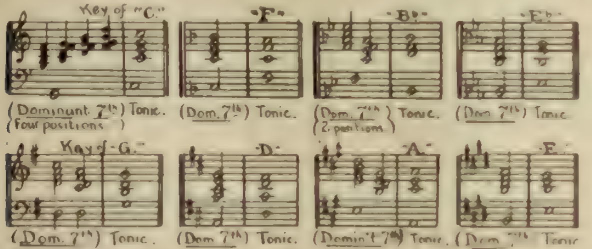
Music for the Picture

Conducted by CLARENCE E. SINN and FRANK E. KNEELAND.

IMPROVISING (Part II).

By Clarence E. Sinn.

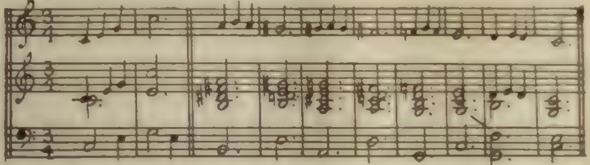
OUR last few letters have been taken up with the chord of the dominant 7th and its resolution to its own tonic chord. To such of you who are not entirely familiar with these chords it will be profitable to figure them out with pencil and paper. I am aware that the greater part of my readers are well posted in harmony and chord building, but some few are not; and to these the next table is submitted.



Some chords of the dominant 7th, each resolving to its own tonic chord.

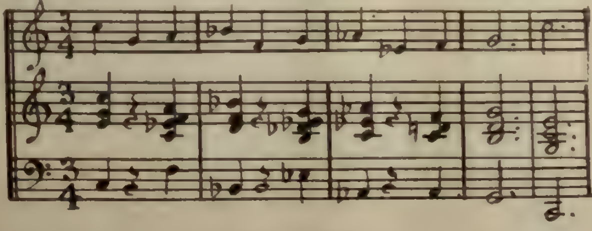
Ex. 25.

Example 25 shows eight different keys, each containing a dominant 7th chord resolving to its tonic. The dominant 7th contains four notes and thus can be written (and played) in four different positions. These positions are the original position and three inversions, viz., 1st, 2d and 3d inversion. The first measure in Example 25 shows the dominant 7th of C. (The chord is made up of G, B, D and F.) This chord is shown in its four positions (original and three inversions) and it resolves to the chord of C (the tonic). The other keys shown in this example (F, B flat, E flat, G, D, A and E) show the dominant 7th chord in the original position. Some of them show one inversion. All can be written in the four positions. Work them out for yourself and familiarize yourself with them. It is essential to know exactly what they are when you play them, and where they are when you want to play them.



Ex. 26.

Something was said in the last letter about melodies being built upon the tables of modulating chords given. Example 26 shows how a melody (or phrase) may be built upon a sequence of dominant 7ths. Of course this little melody is purposely made simple. One may elaborate upon it as he wishes, or make another. The principal thing is the sequence of dominant 7ths. As each one resolves to its tonic chord, that chord is made into a dominant 7th of the next key and so on. Players familiar with Verdi will recognize the theme in 26 as a simplified form of a phrase in "Traviata."



Ex. 27.

While on this subject let us introduce another little phrase built upon Example 20 (given in the letter before this one). The example shows how to modulate from any key to the one a whole tone below. Example 27 gives a sequence to these modulations (C to B flat, B flat to A flat and—through G, 7th—back to C again). A little melody is placed above these chords as a hint of what may be done.

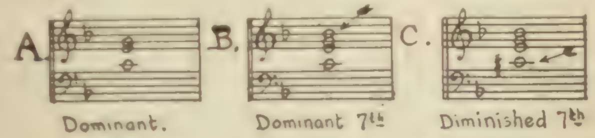
The Diminished 7th.

A very useful chord for modulating is the diminished 7th. You know what the chord of the dominant 7th is. We have talked of little else in the last two or three letters. Take a chord of the dominant 7th in its original position and raise the lowest note a half tone. The chord is now diminished—that is, made smaller. Look at Example 28.

In the first measure (which is marked A) is found the dominant chord of the key of F (C, E and G).

In the second measure (marked B) is found the dominant 7th of the key of F. (Arrow points to the B flat—a 7th above the fundamental C.) This is the original position of the chord.

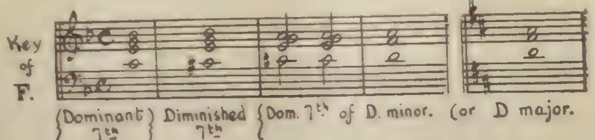
The third measure (marked C) shows the lower note raised one-half tone, making the note C sharp instead of C natural. The chord is now called a chord of the diminished 7th.



Ex. 28.

A peculiarity you will notice in this chord, which is found in no other—it divides the chromatic scale in four equal parts; the interval from any note to the one above or below is exactly three half-tones. So if any one of these notes is lowered a half tone, we will get a dominant 7th of some key. That is, our chord in the third measure of Example 28 (marked C) can be changed back to the dominant 7th again by lowering the bass note, and also can be changed to three other dominant 7th chords by lowering one of the other three notes.

Examples 29 and 29½ (which latter will appear next week) will make this plainer.



Ex. 29.

Example 29 shows the key of F giving the chord of the dominant 7th, then the same chord diminished (a diminished 7th); then the top note—B flat—is lowered a half tone, which produces a dominant 7th of the key of D (or D minor).

(To be continued.)

Australian Notes

THE New South Wales Renters' Association is preparing a report on the conditions existing under the double Federal and State Censorships. The information was asked for by the acting premier, Mr. Fuller, who has been pressed to take steps to relieve the industry of the unfair burden. It is commented upon that Mr. Fuller was the prime mover in the establishment of the Federal Board, and that now he is its only critic. The only censorship that can be made really effective is the Federal Board, which is not limited in its jurisdiction to the confines of any one State, as Mr. Fuller's board is. Once the State resigns the control to the Federal Board it should be an easy matter to improve the latter's system. Film exchanges are complaining that the Federal Board has a much stricter system than the State Board. But both are showing absurd results due to their want of knowledge of the conditions in the industry, and a decidedly erratic attitude upon different subjects. But, as was remarked by a prominent exhibitor, the present point is not what are the defects of the two systems, but which could be best made effective, and therefore should be retained.

* * *

W. Franklyn Barrett's patriotic subject, "Australia's Peril," is now completed, and is to be presented at the Sydney Theater Royal on May 19. This picture will undoubtedly be one of the most pretentious photoplays yet produced in Australia. Mr. Barrett is well known in the moving picture trade in America, having represented Fraser Films, Ltd., in New York for several years.

* * *

Beaumont Smith, a prominent figure in the theatrical world here, produced a four-reel comedy, entitled "The Hayseeds," some time ago. This was a burlesque on Australian farm life, and followed closely a certain kind of Australian stage comedies which have been very successful. "The Hayseeds" has also met with a large measure of success, and the producer has now a similar subject in course of production, to be called "The Hayseeds in Sydney."

* * *

John F. Gavin is to produce a two-part comedy featuring Fred Bluett, a popular vaudeville star at present appearing in Sydney. There are rumors that this producer is contemplating making a series of productions for the American market. At the time of writing, no detailed information is available.

* * *

Raymond Longford, producer of "The Mutiny of the Bounty," has started on the making of a feature subject, to be entitled "Church and the Woman."

Charles Woods, who has directed many Australian successes, is also busy on a multiple reeler.

It will be seen that the production end of the business here is in a particularly flourishing state.

* * *

A South African film, "Winning a Continent," was screened privately in Sydney the other week. This production, which is 9,000 feet in length, has as its theme the wonderful history of South Africa, into which has been woven a fine story. Harold Shaw deserves much praise for his masterly direction. The film is beautifully photographed, and contains stirring scenes of the great trek that preceded the foundation of the Dutch republic. In the picture every detail, no matter how small, has been attended to. The Zulu war dances, the weird ceremonial costumes and deadly looking assegais make scenes that are new to the screen.

* * *

The Sydney Town Hall is being crowded out each Saturday night at present, the Paramount program proving a good attraction. Two five-reel features, one Famous Players and one Lasky, comprise the evening's entertainment, while vocal items by prominent artists are also an additional feature.

* * *

The Co-operative Film Exchange has secured the Australian rights for all Art Drama productions, and the first of these was released last week. This exchange will also shortly release the big Frohman subject, "The Witching Hour," a special trade showing of which was given this week.

Australasian Films, Ltd., announce that they have secured the rights for "The Seven Deadly Sins" (McClure-Triangle), and also the features, "A Morman Maid," "The Whip" and "Mickey."

* * *

The Progressive Film Service, which controls the Mutual productions in this country, has proved true to name by exceptionally rapid advancement. Their head office in Bathurst street, Sydney, now occupies the whole of the first floor of Photoplay House, which space is to be considerably added to this month, by the addition of the major portion of another floor, where a showroom and projection parlor will be installed. Chief Sudholz is quite satisfied with the way in which Mutual films have been received by the exhibitors here. This exchange has recently opened up a fine collection of Krauss art pictures of players, a side line that should prove very successful.

* * *

I hear on good authority that the South American Trust contemplate extending their business to Australia, by starting a new exchange to distribute high-class American and English films. There are many brands of American features that have not been exploited in this country as yet, and there is much likelihood of this report being true.

* * *

Another newspaper for exhibitors has made its appearance in the shape of the Progressive News, published by the Progressive Film Service, and edited by Claude Phillips, publicity manager of that concern.

* * *

The Glaciarium, Sydney, which has been closed for several months, reopened this week as a first-run house for Bluebird and Red Feather photoplays. The winter season has just commenced, and attendances at all picture houses are very large. In fact, on Saturday nights, it is very hard to find a seat in any house at eight o'clock, and it is a common occurrence at that hour to see long lines of people standing outside the theaters waiting for the session to end.

THOMAS S. IMRIE.

Sydney, N. S. W., Australia, May 1, 1917.

MAURICE F. TOBIAS.

FROM bookeeper to president in twelve years, every step achieved by his own efforts, is the record of Maurice F. Tobias, executive head of Superlative Pictures Corporation. Mr. Tobias entered the film business as a bookkeeper for the Greater New York and Empire film Exchanges, then on Fourteenth street, in 1905. He was one of William Fox's first associates when that showman made his advent in the film business, and while with him originated a system of booking that is still in vogue. This system, termed by Mr. Tobias the "lock system," locked a complete show for a period of consecutive days, thereby eliminating any loss of time from one exhibitor to another, and avoiding any mistakes in the course of shipments.

M. F. Tobias.

Joining Paramount, Mr. Tobias traveled through New York State selling Paramount. As manager of the Mutual New York Western exchange Mr. Tobias proved his worth, when, having taken over the office of that organization when it was in a state of chaos, he promptly righted matters, and when after four years he resigned Mutual New York was the pet of the company's circuit of exchanges.

Superlative Pictures Corporation feels that with Maurice F. Tobias as its head the success of the firm is assured.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

Interesting Educationals

Six Travel Subjects, Two Agricultural, Four Topical, and One Zoological.

Reviewed by Margaret I. MacDonald.

"Tangier, Morocco" (Mutual-Gaumont).

THE VIEWS of Tangier, a seaport of Morocco, presented in "'Mutual Tours Around the World, No. 31," give a good idea of life as it progresses in this part of Africa. We learn that its roadstead is the largest in Morocco, and that while it exports cattle, wool and dates to a considerable extent, its chief dealings are with imports. At the docks we witness the rather cruel method used by the Moroccans in loading cattle. This is done by placing a rope about the animal's horns and suspending its body therefrom while being lifted onto the ship. Interesting types among the natives are shown, and scenes in the streets, some of which are very narrow.

"St. Kitts, W. I." (Mutual-Gaumont).

In "Mutual Tours Around the World, No. 31," we learn that the Island of St. Kitts, one of the Leeward Islands in the British West Indies, has a population of 30,000 inhabitants, mostly negroes, and was discovered by Columbus in 1493. In the picture a number of views in and about Basseterre, the capital of the island, are shown, including the Bay Road Market, Cayon street, St. George's street, Square street, and the dock. In addition to this there are views of mountains and fields, with women at work in the latter.

"Here and There in Texas" (Pathe-Combitone).

"Here and There in Texas," for release July 1, is a most comprehensive and interesting number. The film embraces scenes in San Antonio, including the famous Alamo, San Jose Mission and other points of interest in the surrounding country. Pictures of Medina Dam, Nueva Laredo and Corpus Christi are also shown, and also of the native wild animals of Texas.

"The Monastery of Piedra, Saragossa, Spain" (Mutual-Gaumont).

The Monastery of Piedra, according to "Mutual Tours Around the World, No. 31." In its grounds are the lovely cascades, which have been photographed for our benefit. The cascades and falls are of a variety of styles which have fashioned themselves through the centuries. Among the most beautiful of these are Trinity Falls, Caprice Falls, and Iris Falls. The latter gets its name from the beautiful effect produced by the sunlight playing on it.

"Winter in Galicia" (Mutual-Gaumont).

"Winter in Galicia" is a short bit found in "Mutual Tours Around the World, No. 31." It is interesting pprincipally because we have been given in film very little about Galicia, a country which lies on a slope of the Carpathian mountains. Scenes in the mountains showing the Galicians at their favorite winter sport, skiing, a dance of the mountaineers, and snow-covered fir trees in the Carpathians are all interesting sights.

"China and the Chinese" (Educational Films Corporation of America).

The first of a series of films being released by the Educational Films Corporation of America, entitled, "China and the Chinese," deals principally with farm life in China, and is of unusual interest. We learn that 80 per cent. of the Chinese live on rice, and we see a rice field being plowed with the crudest sort of wooden plow, drawn by a single ox, and see the laborers dredging the river for mud with which to fertilize the ground. A primitive wind mill represents one method by which irrigation is accomplished. Another method is the water buffalo, a wheel operated by ox power, and still another and more usual method, in which the water wheel is operated by human power. The threshing of the rice, the hulling of it, and the sifting and grinding into flour by means of stone rollers, are interesting sights. The rice and flour is then bagged and taken by boat to the market. A wandering restaurant, where rice is dealt out at so much per dish, and scenes showing fine flocks of geese and crated fowl ready for the market are seen.

"Cattle Raising" (Pathe-Combitone).

The Combitone number for June 27 gives an accurate and vivid description of dairy ranches as they are being conducted today in Texas. Modern methods are employed in every instance, and in viewing the film we become thoroughly alive to the fact that the influence of progress has penetrated even to the cattle country. Some splendid specimens of prize-winning Jersey cattle are shown; and it is indeed interesting to see these animals being put through a tank containing a certain solution to rid them of disease-carrying ticks. Scenes from Corpus Christi Bay complete the reel

"Scientific Stock Breeding" (Paramount-Bray).

The scenes shown in the Paramount-Bray Pictograph, No. 72, covering scientific stock breeding were photographed in the cattle-growing districts of the West, where the Federal and State governments have established stations for the purpose of experimenting with various breeds of animals in order to evolve certain kinds which will produce a greater amount of food at the least possible cost of maintenance. The subject is well illustrated, showing at the same time a splendid type of animal and its inferior progenitor. Some of the finest food-producing animals in the world are shown in this picture.

"On Duty With the Coast Guard" (Paramount-Bray).

An intensely interesting subject showing how the Coast Guard protects and rescues the seafarers of our coasts. We see the guards, arrayed in oilskins and hip-boots, launching a boat when the surf is running high, and righting a boat that has been overturned. The most interesting feature of the picture is the launching of the breeches buoy, which is done with the aid of a small cannon, from which is fired a bar attached to a light rope. The shot is aimed to go over one of the ship's spars. The rope is made fast by a sailor, who then hauls in on it and draws out a heavier cable, to which the breeches buoy is fastened. When this is attached to the ship's mast the sailors one by one get into the buoy and are hauled ashore over the improvised aerial trolly. In this way the crews of wrecked ships are saved from possible death.

"Uncle Sam's Gun Shops" (Universal).

Scenes showing how the barrels for big guns are made in an arsenal "somewhere in the United States" will be found in the Universal Screen Magazine, No. 22. We learn that the gun barrel has several coverings, all of which are sweated and shrunk, and that no bolts are used in assembling. We are shown the sweating pit, 150 feet in depth, and a gun barrel being lowered into its outside jacket, after which it is sprayed with cool water, which shrinks the metal to a perfect fit. We see also the polishing of the barrel in the huge lathe, the winding of the wire sheath, and the adjusting of the breech mechanism. In looking through the barrel of a 14-inch gun we are told that the life of it is about 100 shots. The dreadnought Pennsylvania's formidable equipment is also shown.

"Unmasking the Mediums" (Paramount-Bray).

The second installment of "Unmasking the Mediums" will be found in Pictograph 72, and covers the question and answer proposition, which has always been so shrouded in mystery. Many of us have been at mediumistic meetings and have seen the slips of paper passed around, on which curious ones write a question and place the paper, unfolded, in an envelope provided for the purpose. The closed envelopes are gathered up and taken to the medium, who by means of a double skirt and an electric bulb, reads and replies unseen to the questions, with the lights in the room switched off. This is an interesting expose.

Scene from "Unmasking the Mediums" (Paramount).

"Are You Physically Fit?" (Universal).

In the Universal Screen Magazine, No. 22, will be found an illustration of how physical examinations are conducted at the Life Extension Institute of New York. It suggests that at least once a year a person should undergo this thorough examination and act accordingly. At the human service station in connection with this institution the patient is asked to state history, living habits, etc. Here it is contended that the average weight is not always the best weight; prosperous persons are usually over weight. The films tell us that faulty vision is found in 30 per cent., and nose and throat affections in nearly 59 per cent. of the applicants, and infected mouth and ears trouble more than 22 per cent. In testing the reflex action of the knee it is found that alcohol in excess diminishes the knee jerk. The chest of each patient is gone over thoroughly for the purpose of detecting possible tuberculosis; temperature, pulse action and blood pressure are also taken. Finally we are told that sixty per cent. of persons past middle age are dying from preventable disease.

"American Deer" (Educational Films Corporation of America).

One of the most interesting of the Ditmars series of animal pictures makes us acquainted with the different species of American deer. A monster bull elk, with a beautiful set of antlers, is seen feeding from the keeper's hands; he is docile, we are told, while the fawns are still in their babyhood. The pretty baby fawns toddling about after their mothers, or sleeping while mother eats, are delightful. The northwestern deer have white tails, which they use in warning their mates or the fawns of danger. At the approach of danger they run with their tails erect like flowing plumes. We are shown a herd of them in flight and leaping over a ditch, also running with difficulty across smooth ice. Another species shown is the mule deer of the west.

Film Shows Care of Automobile

"The Automobile Owner Gets Acquainted with His Car" Fascinating One-Reel Picture Presented by Cameragraph Film Manufacturing Company, Inc.

THE CAMERAGRAPH Film Manufacturing Company, Inc., of which F. R. Abrams is the president and general manager, is issuing a thousand-foot film which shows the automobile owner just exactly how to get the best results from his car by taking proper care of it. The film is entitled "The Automobile Owner Gets Acquainted with His Car" and was made under the direction of the head instructor of the West Side Y. M. C. A. Automobile School.

As the picture opens we see a party starting out on a pleasure trip and witness the various annoyances to which they are subjected because of inexperience and lack of technical knowledge of the workings of the automobile. Among the things that happen are the puncturing of a tire without having a reserve shoe on hand, and the overheating of the engine, which we are told is due to lack of water in the radiator, lack of oil or a retarded spark.

After discovering that we know little or nothing about the machine we drive, we proceed to take a lesson on its care. This lesson is carefully filmed in detail. The mysteries of the motor are unmasked for our benefit in closeups, which enable us to follow each minute detail, even to the cleaning of the carburetor and the filling of grease cups. Closeups of brake, clutch and reverse in action, also transmission gears and differential are shown.

The film is intensely interesting and will be handled on a state right basis.

Films Aid Popularity of Books

Declaration Made by Edwin Thanhouser Backed Up by Prominent Librarians.

A RECENT printed refutation of the statement of a certain woman editor, by Edwin Thanhouser, has attracted considerable attention and has been commented on by various prominent librarians throughout the country. The editor referred to is at the head of a publication for public librarians, and claimed that moving pictures were a detriment to public libraries. Excerpts from letters received by Mr. Thanhouser from various librarians throughout the country will no doubt prove interesting to readers. They are as follows:

George F. Bowerman, librarian of the Public Library of the District of Columbia, says: "Our Chief of Circulation reports that the exhibition in the moving picture theaters of the film of any story such as Ramona, Pickwick Papers, David Copperfield and Vicar of Wakefield always increases the demand for the books."

"Unquestionably the presentation on the motion screen of a well-known book creates an instant demand on public libraries for the book itself," says P. B. Wright, librarian of the Kansas City Public Library, Kansas City, Mo., "and so long as only worthy books are shown libraries benefit thereby."

Librarian Arthur E. Bostwick, of the St. Louis Public Library, St. Louis, Mo., is even more emphatic in his support of Mr. Thanhouser's views. He states: "I beg to say that you are quite right in your view that films based on the plots of books stimulate the circulation of those books in the Public Library. This is the case whether the books represented are good or bad. We occasionally have a demand stimulated by motion pictures for books that we do not place on our shelves, but the demand is the same when the book happens to be 'David Copperfield,' or 'Les Miserables.' I am fully in accord with the statement of Mr. Edwin Thanhouser, as enclosed in your letter. It is my own opinion that these films are very much more interesting and effective when they are taken amid the actual scenes depicted in the book, as was the case in the recent English film of 'David Copperfield.' I should suggest, therefore, that producers should use more American standards and select these with a view of making the picture at the actual place in which the scene of the book is laid."

Mrs. Mary C. Spencer, State Librarian, Michigan State Library, Lansing, Michigan, is not so positive in her opinion, but seems open to conviction if the films placed are of "the right kind." She says: "The placing on the stage of the legitimate drama does stimulate the request for books on the play. The truth of the matter is, so few films by great artists are shown here that the audiences are not composed of the representative people; I have no doubt if we could have the right kind of plays shown we would have more demand for the books."

The statement of E. W. Miller, librarian of the Free Public Library of Jersey City, N. J., reveals that his library has compiled a special card index of books that have been adapted to films. "The experience of the Jersey City Public Library," he writes, "has been that the presentation of motion pictures made from books usually results in a marked increase in the use of such books, particularly when they are presented in the better class of theaters. The increased interest in the books so presented varies greatly, but on the whole it is of considerable importance. In this connection it may interest you to know that we have compiled a card index of novels and stories that have been produced in motion pictures. This now covers 350 titles, and is being added to all the time. Two installments of this list have been printed and are enclosed herewith."

Herbert S. Hirshberg, librarian of the Toledo Public Library, Toledo, Ohio, agrees with the Thanhouser view, but makes a plea for care in film adaptations.

"We do feel the effect of the presentation of the films," he states. "It is always interesting to see how a classic has been adapted. Some adaptations are excellent and portray the spirit of the original, others give an entirely false idea and destroy the value of the book. Film producers should, I believe, use especial care not to permit poor productions or adaptations of great works of literature. In their desire to produce popular films they often lose sight of their obvious duty in this respect. When good books are well filmed the producer is performing a real service in advertising and stimulating demand for the book. We also find that when poor books, not included in our library collection, are pictured, we frequently have requests for them and have difficulty in satisfying the applicant for the lurid tale with one of better quality and one truer to life."

Items of Interest

BETTER motion pictures for young people was one of the subjects discussed by delegates to the great National Conference of Charities and Correction at Pittsburgh, June 6 to 13. No conference of similar character approaches this one in magnitude. There were 4,500 registered delegates interested in all phases of social work and drawn from every state in the Union. A program demonstrating the kind of pictures which are most attractive to young people was presented at the convention by the National Board of Review and the National Committee for Better Films in co-operation with the Children's Service Bureau of Pittsburgh. This program included "The Primrose Ring" and a Paramount-Bray Pictograph. Those opening the discussion which revealed the fact that the delegates were unanimously of the opinion that a constructive plan for young people's entertainments would receive general commendation, were Orrin G. Cocks of the National Board of Review and Miss Mariam Schoenfield of the Children's Service Bureau of Pittsburgh.

* * *

One of the most successful industrial publicity films which has yet appeared is that produced by the Standard Sanitary Mfg. Co., showing the processes of manufacturng plumbing fixtures and their use as agents for health, entitled, "The Tale of a Tub." The picture is in five reels, and was produced under the direction of Charles B. Nash, who is publicity manager for the company, and who recently showed one of the nine prints under the supervision of the Dayton Master Plumbers' Association.

Debut of Third Drew Generation

When the Metro-Drew comedy, "The Deadly Calm" is released another generation of the famous Drew family will be seen in public for the first time. Joseph Lee McVey, a nephew of Mr. and Mrs. Sidney Drew, makes his debut in that comedy. The child is two and one-half years old. Thus the public will be introduced to another generation of one of the most famous families in the history of the American stage. The Barrymore-Drew family has been among the leading theatrical families for the past fifty years.

The romance of Maurice Barrymore and Georgie Drew united the Barrymores and Drews. Maurice Barrymore and Georgie Drew were as popular in their day as are Ethel Barrymore, Lionel Barrymore, John Barrymore and the famous Drew brothers, John and Sidney, today. And there is S. Rankin Drew, too.

The public appearance of little Joseph Lee McVey, who bears the same relationship to Mr. and Mrs. Sidney Drew that John and Lionel Barrymore bear, now brings before the public the fourth generation of this talented family.

Joseph Lee McVey.

GRIFFITH SPECTACLE RETURNS TO BRIGHTON.

Arrangements have been consummated with the Brighton Beach Music Hall for the presentation again this season of D. W. Griffith's spectacle, "The Birth of a Nation," at that theater for a limited summer engagement, beginning Friday night, June 29. A symphony orchestra of forty will accompany. The Brighton Beach Music Hall has been completely redecorated and renovated in anticipation of the engagement.

Herman Katz, Paralta Treasurer

HERMAN KATZ, treasurer of Paralta Plays, Inc., though but little known in the moving picture trade, is a man of wide reputation in commercial circles for business ability and extensive financial interests. When but 36 years of age he retired from active business. This was less than ten years ago. Since then he has not directly participated in the management of any of the manufacturing and retail sales enterprises in which he is a large stockholder. Last March, when they were organized, he became treasurer of the Paralta interests.

Speaking of his entry into the picture industry Mr. Katz said: "The trouble with this business in the past, as I see it, is that operations were begun and have since been continued on lines far removed from sound business methods. The whole thing took root in an unsubstantial foundation. What the moving picture industry needs is financial common sense and intensive business methods from top to bottom. With such sterling innovations introduced there can be no doubt of its stability and value as an industry. Its lasting qualities cannot be doubted. The moving picture has come to stay and will continue to be distinctively the poor man's amusement as well as entertainment for all class of people.

Herman Katz.

"If one individual can make over a million dollars on an investment of less than $5,000 in four years, under the conditions which have prevailed, with sound business development and honesty behind it all, it would be very difficult to convince me, after what I have learned, that the moving picture industry is not a good field for capital to enter. It certainly offers great possibilities.

"The production of moving picture film is manufacture, its distribution to exhibitors is jobbing and its exhibition in theaters is retailing. Some may dispute this and say that the picture business is just show business in another form—that the laws of merchandising cannot be made to fit any field of amusement enterprise.

"If a man will stop to think a moment, and think on the right lines, he will see the fallacy of any such argument. The high efficiency business methods of today are really only common sense and experienced developed to their greatest power. Notwithstanding argument to the contrary, common sense and business experience are just as applicable to handling moving pictures as to anything else that is bought and sold.

"I have identified myself with this work with every confidence that business brains and integrity will eventually make the production, distribution and exhibition of motion pictures safe investments when conducted on legitimate and conservative lines."

G. P. HAMILTON, JR., ACTOR.

To few men in the motion picture business is there given the opportunity to study every angle of the industry, and one of the most exceptional cases is that of G. P. Hamilton, Jr., who appears as the Sergeant in the Metro's forthcoming "The Slacker." This young man, who is now 36 years old, has been a cameraman, a director, an actor, a laboratory man, and he has also worked in the sales department of various picture concerns. Mr. Hamilton is the son of one of the pioneer cameramen and producers in the industry. His father, together with Cameraman Bitzer, photographed the famous Fitzsimmons-Jeffries fight at Coney Island eighteen years ago. Mr. Hamilton served in the regular army for three years. He is an expert horseman and a sharpshooter.

Popular Picture Personalities

WHO'S WHO IN THE MOVING PICTURE WORLD

COMPILED BY THE STATISTICAL DEPARTMENT

HARLAN, Kenneth. Born in Boston, Mass. American parentage. A flat six feet tall and weighs 178 pounds. Brown hair and blue eyes. He made his stage debut about 1913 and has played in stock, with Gertrude Hoffman in her production of Summerun and in January, 1917, he made his picture debut in Betsy's Burglar, with Constance Talmadge, a Fine Arts production. His present studio connection is with the Ince Companies, which took over the Fine Arts. For the rest Mr. Harlan, overlooking the fact that we have to make these paragraphs twenty-four lines long, confidingly says, please fill in this yourself. With that license we could, if we were of a mean disposition, give him the luridest sort of a past, but not having a mean disposition, even when a player gets writer's cramp when he gets half way through his questionaire, we feel entirely safe in announcing that he likes all outdoor sports.

Kenneth D. Harlan

SEDGWICK, Eileen. Born in Galveston, Texas. American parentage. Is five feet, three and one-halt inches tall and weighs 125 pounds. Very blonde hair, grey-blue eyes. Miss Sedgwick made her stage debut at the age of four and has run the gamut of vaudeville, stock, drama and musical comedy. She is well known in the "United" time as one of the Five Sedgwicks. She made her debut in August, 1914, with the Lubin Company as Rose Melford in The Eagle's Nest, and played with them for a year before changing over to Universal, her present connection. She did Gretel in In African Wilds and Mary in Dropped from the Clouds. She has, at the time of writing, played the leads in 37 one and two-reel comedies, 12 dramas and 16 western and animal stories—55 roles in less than three years. She likes riding, driving, skating (ice or roller not specified), dancing, autoing, and other al fresco sports.

Eileen Sedgwick

MAILES, Charles Hill. Born in Halifax, Nova Scotia. His father was English and his mother a Newfoundlander. Being honest, he admits he is half an inch shy of six feet, and he weighs 185 pounds. Dark complexion, gray hair and brown eyes. Mr. Mailes made his initial bow on the stage in 1894 and has played under the managements of Liebler and Co., Broadhurst Brothers, the Shuberts and Henry B. Harris. Mr. Mailes made his screen debut in 1910. He doesn't remember the title of the play. They were just plays in those days and you made one a week or there was trouble, but he was one of the foundation stones of the old Biograph and as long as there was any Biograph he was a Biographer. He played in the support of Mary Pickford and Florence Lawrence in the days when it was worth your Biograph job to have a name to be called by in the papers.

Charles Hill Mailes

COOKE, Ethyle. Born in Lynn, Mass. Is five feet, two inches tall and weighs 115 pounds after lunch. She forgot to tell the color of her hair and eyes, so perhaps the world will never know. Miss Cook believes in taking time by the forelock and leading it around. When she was only six she began her stage career as a toe dancer and by the time she was fourteen she was not only a professional dancer, but a teacher of dancing and an organizer of amateur entertainments in and around Boston. When she graduated from school she went on the regular stage as a member of the Henry W. Savage forces. Later she was given parts in Peggy from Paris, Woodland, The Sultan of Sulu, Marrying Mary, and Mme. Sherry. About six years ago she joined the William Fox forces and has spent the time since then in Fort Lee. She writes that her peculiar hobby is hurrying home but she, of course, likes "outdoor sports."

Ethyle Cooke

STOWELL, William. Born in Boston, Mass. Irish-American parentage. Just six feet tall and weighs 185 pounds. Dark complexion, dark brown hair and gray eyes. Has had experience on the stage in drama and musical comedy and his screen debut was made in 1909 in Fafitte, the Pirate, a Selig version of the kind-hearted old gentleman who used to infest the Louisiana swamps. He later played with American and is now getting his mail at Universal City. Among his productions are The Overcoat, Hell Morgan's Girl, The Gentleman Burglar, The Water Rat, The End of the Road, The Other Side of the Door, Overalls, The Man from Manhattan, The Piper's Price, The Doll's House, The Flash Light, The Triumph. Mr. Stowell does not like "all outdoor sports," no indeed. He has found a new one. He writes it down that he likes "general sports,"

William Stowell

NOTICE.

Players are invited to send in material for this department. There is no charge of any sort made for insertion, cuts, etc. This is a department run for the information of the exhibitors, and is absolutely free to all players with standing in any recognized company No photograph can .be used unless it is accompanied by full biographical data and an autograph in black ink on white paper. If you have not received any, ask for a questionaire and autograph card. Send all three.

STATISTICAL BUREAU,
Moving Picture World.

17 Madison Avenue,
New York City.

Haas Building,
Los Angeles.

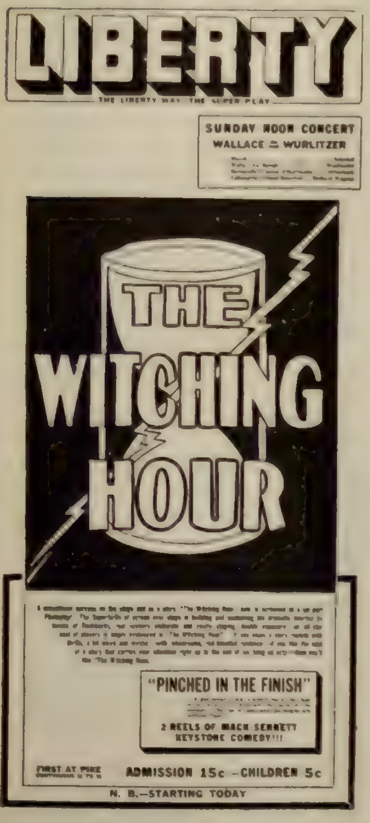
Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Returning Cuts.

GEORGE Editor Carpenter, in a recent issue of Real Reels, remarks that about 2,000 Paramount cuts have not been returned to the Notable Feature Film Co., of Salt Lake, by exhibitors to whom they have been loaned. This is viciously bad. Paramount used to charge for this cut material, but decided to loan advertising cuts to the Exhibitors in return for the profit the brand derived from the advertising; but the profit is not so great that all cuts can be given each Exhibitor. There is a large annual saving to Exhibitors through the loan of this material, and the least the Exhibitors can do to prove their appreciation is to return the cut material as promptly as possible after use, that brother Exhibitors may also profit by the Paramount generosity. It is unfair to other Exhibitors and unjust to Paramount, and it is one of the reasons why there is not larger number of companies offering this free material. If you would receive courteous treatment, you must offer courteous treatment in return. This is not written merely to Exhibitors in Mr. Carpenter's territory. It goes for the entire business. When Exhibitors show themselves more grateful for favors received they will receive more favors from manufacturers generally.

Front Page Stuff.



Gordon F. (100%) Fullerton, of the Liberty, Seattle, sends in a four column advertisement that dropped down the front page of the amusement section of the Sunday *Times*. The layout is novel, but we think a light benday on the hour glass would have helped to bring out the white title a little better. Possibly the title does not need to be brought out, because the block is so striking, but the use of some background tint would have made for plainness; perhaps a heavy benday for the sands and a lighter stipple for the glass, with a little shading for the high lights. The use of special cuts seems to be increasing, partly because they yield better results and partly because they work up better than the material furnished by the companies, most of which is designed to work in a smaller space. It costs money to make original designs, but the cost is small in proportion to the greater number of persons reached and the arithmetic is very simple. You pay a certain amount per line or inch for your advertising space. The paper sells you this space and you can do as you will with it. If the additional investment in specially drawn design and a cut from the drawing will bring you in a greater return in persons who have read the advertisement, and who may not notice an all-type display, then your investment in the design shows a profit, to say nothing of those who might see the advertisement anyhow, but who are more favorably inclined toward the play through the greater appeal of the drawing. That these special designs must pay is evident when such alert advertisers as Mr. Fullerton and Ralph Ruffner persist in their use. Here are two trained men who know how to watch for results from special stunts, and they discontinue ideas that do not prove of value.

The Why of It.

Ralph Ruffner seems pleased with Jimquin's letter about his Liberty theater. It will be remembered that Jimquin (who seems to be suffering from writer's cramp) visited the Liberty anonymously and wrote bit of Chaplin film had gotten into a Bill Hart picture and wanted to know why. Ruffner explains thusly:

> The Liberty acknowledges a rare compliment at your hands in making public the letter from "Jimquin" of Los Angeles. When a gentleman is pleased and will take the time to write his impressions in such a complimentary tone, I am sure there are hundreds who feel the same way, but who do not take the time to say so. Certainly it is the keenest and most appreciated mention the Liberty has met with. You will better understand when I tell you Mr. Quinn did not make his presence known to me while in Spokane, and the first intimation I had that we had been "stayed with" was when I saw the article on page 611, April 28th issue. I now recall that some gentleman called the office on the phone and asked the reason for a section of a Charley Chaplin subject appearing in the Triangle release, "The Gunfighter." The reason was this: It is the first time the public has (presumably) seen Big Bill Hart take a shot at Charley. Like other pictures we have seen, the action takes place in two parts: they saw Bill fire the shot (and they knew it was a shot because they heard one), and they saw Charley rush onto the screen at a mile-a-minute clip, do a one foot skid and then beat it again. That's all there was to it. Just one of those bits of foolery that does no harm but sure stirs up some talk, and when we can make 'em talk it beats newspaper space at a dollar per inch. Some Triangle exhibitor may read about this and want to know particulars. Go! The opening scene in "The Gunfighter" is one of the most beautiful effects and bits of genuine novelty we have had in the history of the game. Many will remember the morning star and the light in the cabin window 'way up on Rim Crag Rock; the gradual dawn of the new day, followed by sub-title introducing Hart, then the pinhole dissolve opening on the muzzle of "The Gunfighter's" gat —the ends of the bullets being very conspicuous—then the shot fired square in your face, seemingly—opening up quickly to a full close-up of Big Bill laughing, then showing him shooting at a flock of bottles on a limb. * * * Just at the instant of the shot in the picture, our electric shot effect (my own invention) was used, and then three feet of film of Charlie followed. By drawing on your imagination you can, perhaps, picture the effect. Naturally, on the beautiful opening scene I have just mentioned, every light in the theatre was out, and the surrounding darkness served to bring out *all* the beauty of the scene Mr. Hart and his assistants intended an audience should behold. One never knows what is going to happen at the Liberty during the pictures, the slides, the intermission marches or overtures; everything is directed at originality and surprises with the uppermost thought of "entertainment" always in mind. In other words, "nothing tried, nothing gained." Given four walls, a box office, a screen, an organ and a projection room and offering straight pictures is one way of doing business, but with all these things and a dozen bright, active young men to help out and who strive to make today better than yesterday, * * * well, something *is* bound to happen. Most of the Liberty's young men have since enlisted, and now all we have left is "four walls, a box office, a screen, an organ and a projection room." I once read in the Saturday Evening Post this sentence: "The attitude of any employee is but the reflection of the master spirit." Jimquin tickled all of us when he remarked about the "good humor that oozed out all about." Happy employees sure do put 'em over the left field fence every time up. I'd like to tell you a whole lot more, Doc, but I'm afraid you'll shoot it in the department and we're not flattering ourselves at your expense. Think this will answer Mr. Quinn's curiosity as to *why* Chaplin appeared in a Bill Hart subject.

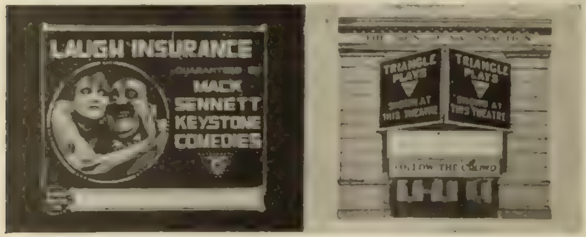
That's the explanation, but we think Ruff has a nerve mussing up an atmosphere opening with a comedy bit. It's rather risky, but Ruff knows what he can do to his patrons and evidently they enjoy his unexpectedness.

Changing the Cry.

The Boston branch of Peerless Productions, managed by Sam Grant, has worked a new idea. It has taken The Battle Cry of Peace and retitled it, now calling it The Battle Cry of War. New subtitles have been made to fit the new chief title and the obsolete statistics have been thrown out or replaced by new and up to date facts and figures more in accord with the moment. Mr. Grant has gotten out a lot of striking printing for the renamed production, all red and blue on white, that will make for better business on a rebook. And his own advertising matter to the Exhibitor is right in line with that prepared for the Exhibitor's use.

Coming Slides.

John W. Hanson, of Triangle, has prepared a set of stock slides for Exhibitors to use in advertising coming Triangles. Two of them are shown in the reproduction herewith. It was only the other day that a woman asked us why the portrait slides used for coming attractions were always so unattractive. Patrons notice such things. They have their unconscious effect.



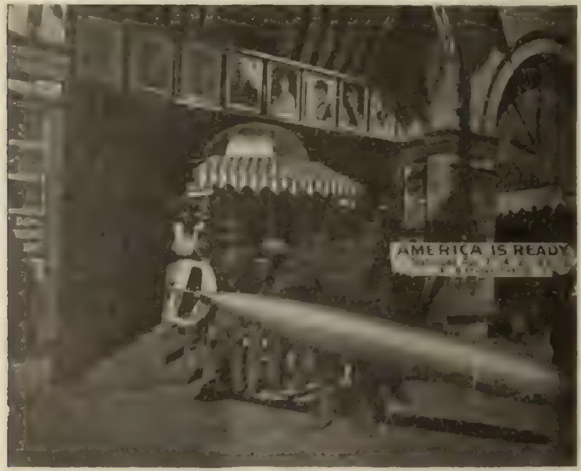
These cuts are attractive and well colored and give the Exhibitor something that does not disgrace his screen. The blank spaces at the bottom of the dark slide and below the sign in the other are for the insertion of the days of showing.

Worked the Summons.

W. C. Pierce, of the Royal, Princeton, W. Va., sends in a summons he used lately and says that it gave him standing room against unusual opposition. He adds that he used the police as much as possible to distribute these summons, and as court was in session there was a further advantage. Most cities and even towns would not stand for the use of their police as bill peddlers, but where it can be worked, nothing could be more effective. The summons was printed without blanks for filling in, and were distributed broadcast. It did not follow the legal form very closely, and yet it got the attention, as the summons almost always does. He uses a syndicate program. It has been some time since a summons was sent in—almost a year, but they are always worth a try and seem to work even when in the simplest form.

Torpedoed.

Charles Decker, of the Majestic, Grand Junction, Colorado, sends in this print without comment. He doesn't say whether he paraded the torpedo through the streets with the boys carrying the sign or whether he sent the diver through the streets and used the torpedo for lobby display, but we presume that the torpedo was for lobby work, since the spectacle of a single man, hampered by diver's dress carrying a torpedo unaided, would suggest a farce. Mr. Decker is using a real diver's dress and not a fake. We are sorry he did not send details. Usually he does.



Bill Is Wright.

William Lord Wright, whose humor column in Selig's Paste Pot and Shears is about the most widely clipped stuff sent out by the press agents, hits a solid blow now and then in spite of the humor. A recent issue remarks:

> So many advertising slides were shown last evening that it was 11:30 p. m. before "The Pep of Pocahontas," in five reels, was finished.

This is not as much of a joke as it sounds. In an eagerness to make a few dollars out of the advertisements, a house will drive away business many times in excess of the slight gain; for no one goes to the theatre to look at advertising slides, more particularly the sort the average Exhibitor who does that sort of thing gets on his screen. There is no objection and considerable merit in foreign advertising in the house programs, but do not force a lot of advertising slides on your patrons just because you know they are helpless. There is no profit in making a couple of dollars and losing six times as much. Bill also drops into verse. Bill never worried Tennyson and Longfellow about their laurels, but there is sense in what he says

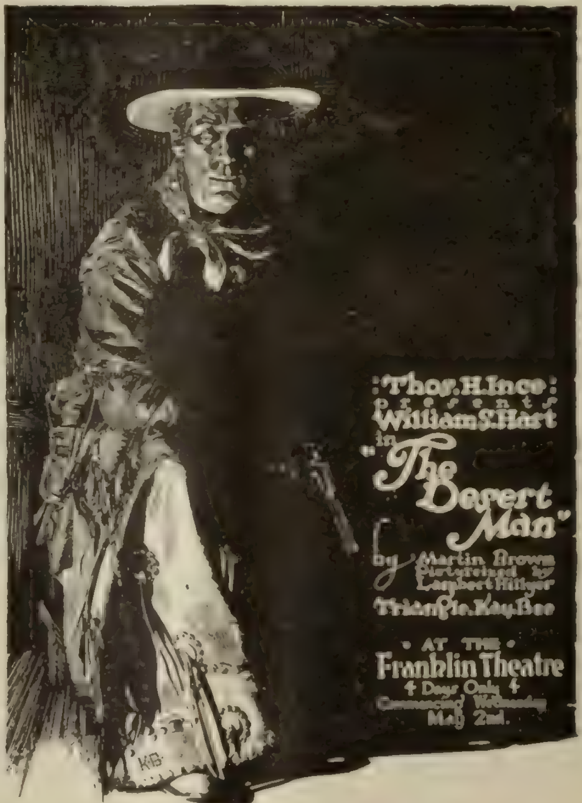
Seated in the movie show
Yes indeed, I like to go
Once we waited overlong
For the illustrated song!

But today in movie show—
Everybody's there you know!
Hours pass in pictures gleam
Advertisements on the screen!

There's a slide for Johnson's soap.
New perfumes and toothache dope.
Wake me when the play's begun
And the advertising's done!

Keeping Down Expenses.

This cut was used by A. B. Krueger, of the Franklin, Oakland, Cal., for his newspaper work. He sends in an engraver's proof instead of a newspaper reproduction, and we do not know how the lines came out in rapid printing, but the idea is worth noting. This is taken from a full page trade advertisement. Evidently the lower part of the black mass was painted over black and newly lettered in white. It gives an original effect merely at the cost of the cut and a little art work instead of representing a considerable expense for an inferior original design. If you have anyone who can do plain lettering, the weekly issue of this paper will be your art gallery. All you have to do is to paint over the parts you do not want, either with chinese white or black drawing ink, letter in the new text and send it over to the engraver. Not every cut will work, of course, and the half tones will bother, but there are many cuts you can work over in this way and get "special" designs merely for the cost of the cut and a little lettering. It worked for Mr. Krueger and it will work for you.



Now It's the Family.

The Jewel, Valentine, Neb., has a new one. In place of the kid matinee it is offering a "family program" on Saturdays, when the whole family can come in. This lifts the curse off the "children's" matinee, but there is perhaps a slight danger that some may argue that the program on other days is not suited to the entire family. This is a small matter, though, and the idea generally is a good one. It might be possible to build this up. With a ten and fifteen-cent price for general admissions, make a special price for mother and the kiddies at the matinees and another price if father comes to the night show, too. Make it a quarter for mother and two children, or thirty-five cents for mother and daddy and two kiddies, with a nickel extra for additional children. But make it other than a Saturday for special prices. The Saturday kid matinee is practicable at a special price only because it is given before the regular times of performance. The house has a good line in "'Are you going to say 'I am sorry I missed it;'" We used the same idea not long ago on a lodge notice with "It's better to say 'I'm glad I went, than I'm sorry I missed it.' Be a wenter."

A Campaign.

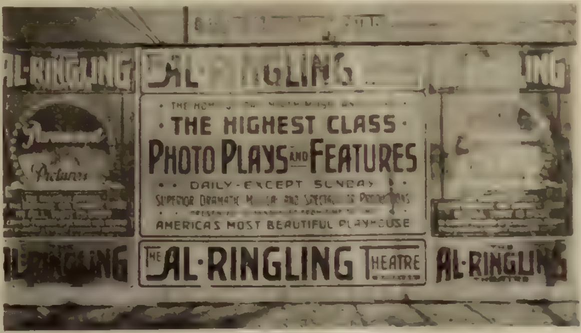
L. W. Carroll, of Carroll and Donnell, Lyric theater, Lancaster, N. H., sends in his campaign for The Great Secret. He writes:

> "My first move, about four weeks before the serial started, was to secure an old trunk and display it in the lobby with this sign over it: "A great secret is contained in this trunk. To be opened Mar. 31st." Along the week before the opening of the trunk we ran slides asking what the great secret in the trunk was, etc., and had all our patrons anxiously awaiting the opening. The same day the trunk was opened (by the way it contained a card reading: "The Great Secret," Tuesday Apr. 10). We started our screen slides and poster campaign followed by liberal display ads and readers in the local paper. Then we mailed the enclosed folder to a select list and opened up the first episode to the biggest business that we have ever had on the first night of a serial. The following week we repeated the first episode together with the second and those who had stayed away the first night went the next week because they had heard about it from their friends and were anxious to see it.
>
> I have quite a campaign mapped out for the Seven Sins that I may outline at some future time if this is worth anything.

The enclosure referred to it a slip of white paper seventeen inches long by two wide. It is enclosed in a tiny envelope. When it is taken out it is about two by two inches, sealed with a red seal. On the front is the legend: "Don't open this until you have broken the seal." As you start to unfold each turn gives two new phrases; one in the front of the sheet and the other on the back. If you open it straight down at one motion it does not make good sense, for it must be slowly opened and the back read, then the front. The folder is no novelty, but this is a new idea to us and must have taken some little time to work out so that the sentences would come in their proper places. The first opening, for example, shows "Some folks knew it sometime ago." This is printed at the top of the face. On the back is the continuation "But it is still the great secret." Now another fold is opened. Below "Some folks &c." appears "The secret concerns William Strong." Below that, on the back "and a girl named Beverley Clark." It will be seen that each fold takes [illegible] phrase from the front, but if the reader does not get the idea the first time, he will go back and work it out and so then the idea will be doubly effective. Mr. Carroll sends in some well written advertising copy and gets a fair display from the printer. Two good points he makes are: "Think of seeing your favorite stars each week for fourteen weeks," and a list of the most recent Bushman-Bayne productions made at the Lyric. Mr. Carroll says that no letters are sent out with typed addresses. All are hand written to give the suggestion of personal correspondence.

Permanent Stands.

If anyone should know the value of posted paper, it should be Al Ringling, of the Ringling brothers. Evidently he believes in it as the reproduction shows. This is a pair of Paramount eight sheets and with a painted sign in between. The house is in Baraboo, Wis., the home town of the Ringlings and winter quarters for the circus bearing their own name, the B. & B. show wintering in Bridgeport. Look it over and see how a real expert words his stands.

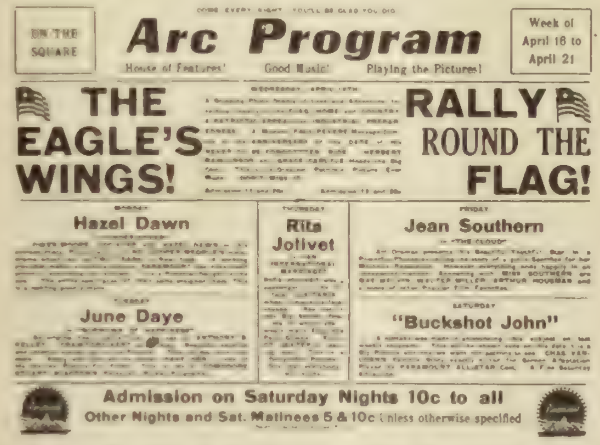


By Letter.

The American Feature Film Co., of San Francisco, originated a novel advertising stunt for "The Ne'er Do Well" that might be adapted for local use. It is mailed out in an envelope bearing the card of Darwin K. Anthony, at the address of the company. Within is a letter with a similarly printed head. In imitation typewriting it starts off "My dear Kirk," and under pretense of refusing an application for money, it recites the story of the book. Only in the last two paragraphs is there anything to suggest the advertising end. The first of these refers to the fact that Rex Beach took the career of Kirk as the subject of a novel and the second tells how it has been done into motion pictures. And here this is made a part of the reproach and not a definite advertisement. Even though the manner in which the letter is gotten up shows it to be an advertisement, it atttracts attention through its novelty. Observance of a few small points would have made it completely deceiving. In the first place the circular is mailed out under one cent postage. Then the envelope card is too large for the executive offices of a man of business. About half that size would have been about right. Inside the heading is too close to the top. No business office jams the heading right against the top of the sheet. The signature is in script type. A cut signature should have been used, and a date line should have been carried. Being a personal letter, the date would merely have been the day of the week to avoid a date that would too soon grow old, and the letter should have been set in ribbon-faced type or have been printed through silk. It serves its purpose as an advertisement, but it could have been even more than that. The letter might also have been shortened a little to advantage. It tries to recite too much of the story. The greeting starts off "Your wire for money received, and I will not send a cent." It might better have been: "It is nothing to me that you are in jail charged with the murder of the husband of the woman with whom you are in love. You have proven yourself a ne'er do well, and have forfeited all claim upon my bounty." Then could have followed the summing up with the attention more firmly gripped. The advertisement as it stands is both good and out of the ordinary. We think most of the letters were read in their entirety—and this was the point the company was after. The suggestions are merely refinements of the scheme.

Helped Along.

Mrs. Belle B. Gardner, of the Arc, Delphi, Ind., sends in a program "just to let you know we get many good ideas from the department." The program is a one sheet nine by twelve, and is probably less expensive than small folded programs, which have to be run on a better grade of paper. The feature was The Eagle's Wings on Patriotic Night, which was the anniversary of Paul Revere's ride. It was a timely thought hitching the patriotic night to an appropriate date.



ON THE SQUARE

Arc Program

House of Features! Good Music! Playing the Pictures!

Week of
April 16 to
April 21

THE EAGLE'S WINGS!

RALLY ROUND THE FLAG!

Hazel Dawn

June Daye

THURSDAY

Rita Jolivet

FRIDAY

Jean Southern

in "THE CLOUD"

SATURDAY

"Buckshot John"

Admission on Saturday Nights 10c to all

Other Nights and Sat. Matinees 5 & 10c Unless otherwise specified

A Neat "Out."

Announcing the success of a recently released film, a house tells about the hit it has made and then adds: "Owing to the many big productions we have booked, we will be unable to present this for several weeks." This works nicely to explain why the film is not used first run and even works to the credit of the company in that it makes capital of the other services booked.

Continuous.

For more than a year now the Mystic, Petaluma, Calif., has been getting out a four-page program. It comes right along, week after week, with never a miss. It is not pretentious, when compared with some, but it is workmanlike, informative and very evidently does what is expected of it or it would not have lasted so long. It pays to make your program an institution.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical *because it has helped others.* It will help you. *By mail, postpaid,* $2.00. Order from nearest office.

Moving Picture World, 17 Madison Ave., New York

Schiller Building
Chicago, Ill.

Haas Building
Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticised, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is inclosed.

Registration of Scripts.

RECENT developments have disturbed the efforts that were being made to obtain for the author an official registration of this work. Since it will not be possible for some time to secure this protection, it is believed that the next best protection offered is the service supplied by the Authors' League of America, Inc., which offers *to both members and non-members* the use of its script registration bureau for a moderate fee.

First understand the law. The Copyright Law for 1909 in the second section declared that until a literary effort is copyrighted or dedicated to the public through publication without copyright, the script remains the property of its originator and redress may be obtained under common law. In other words, unpublished matter does not come within the scope of the copyright law, and publication of a film story is either its presentation on the screen or in print in book form when it is entered as a book and not as a film play.

This latter device is apparently unsound unless there is a genuine and not a technical publication. The play must not only be printed, but it must be distributed to the public, to be entitled to protection. Until then it is still unpublished in the strict sense, though enough has been done in the matter to affect the author's position at common law.

The better plan is to hold the story in script until it can be published in film. The only trouble will be to prove priority of invention. In other words, you must satisfy the court that your version of the story was in existence prior to the version which you claim to be an infringement. Your unsupported word is not sufficient and the testimony of your friends is not always definite and conclusive.

To remedy this condition, the Author's League has put into practice a registration scheme very like that suggested in this department some five years ago, though it is not probable that the League has seen this suggestion. It is more likely that this is an adaptation of some one of the several registration schemes in use abroad.

The scheme, which has passed the legal scrutiny of the League's attorneys, is simply this: You are supplied with number ten legal envelopes in which you are to enclose copies of your stories, using a different envelope for each story or synopsis. This is provided on the face with blanks for the title and author's name, the signature and address of the person requesting registration, the date, the signature of the witness and blanks for the League's use in numbering and dating the registration. This envelope is sealed with wax and is sent the League with a fee of fifty cents for each envelope. The League will return a receipt card bearing the essential facts and will, upon demand, supply five certificates of registration, which may be affixed to copies of the script. More may be had upon a slight additional payment, but five should be more than ample.

Upon dispute the envelope containing your idea will be produced from the archives of the League upon a court order, and be presented in evidence, becoming one of the exhibits in the case and so marked for permanent identification.

The League does not and cannot guarantee non-infringement, nor does it prosecute infringements. It does give the author a perfect and unassailable proof that a story by him was in existence in that precise form at a certain time, and for this service the charge made is so small that it will not tax the purse of the most modest writer.

Until the matter comes into court, of course, the presentation of a duplicate carbon with the assurance that the like is registered with the League will be sufficient evidence upon which to base any argument.

It is the belief of this writer that this is, for the present at least, the most efficient and indeed the only adequate protection offered the author, and readers of the department are urged to make use of this service for their own protection.

Membership in the League is not required, but there are many features offered by the League in return for the $10 yearly fee that in time of need will bring a far greater return than the dues. The address of the League is 33 West Forty-second Street, and the secretary is Eric Schuler. Most, if not all, of the leading authors are members of the League, and many of them form the League Council.

We believe that the general use of the League certificates will very matrially serve to improve present conditions, for the League is not at all like the late P. A. L. This organization means business.

Looking Ahead.

One fault of present day production is that much material is used not fitted for screening. Poor stories are the inevitable result, and the medium and not the producer is blamed. This is an error time alone will correct. Lacking trained judgment, most editors of today trust to the judgment of others. Instead of looking for new thoughts and new treatments, they seek safety in that upon which judgment has already been pronounced. They recommend for use the play or book already in favor, regardless of the suitability of that play for screen purposes. This is a matter that only time can correct. Manufacturers must learn, through expensive experience, that not always will the successful play or book work into a good photoplay. Better results will be had from plays specially written for the screen, plays in which the author has kept in mind both the possibilities and limitations of the screen. He must offer only stories capable of being told in direct and clearly undestandable action with the use of as few leaders or other interruptions as possible. He must be competent to make his story so strong and appealing that the director is not required to use all sorts of tricks and effects to cover up a paucity of plot. He must know what will and will not photograph, just as the camera man must know light and actinic values. Then, and only then, will original stories be written with the assurance that a reasonable percentage of them will please.

Once More.

Jesse L. Lasky has announced that he has abolished a central script bureau as being ineffective. Instead he has given each director a staff writer. A considerable time ago we assured Mr. Lasky with some emphasis that Mr. Turnbull would not bring him the results he desired. He knows that now. Getting in line for the next "I told you so," the staff writer idea is not going to work well, either, since it will give the directors too free a hand. Men like William De Mille can be trusted to be artistic always, but there are few De Milles, and many of the other directors will develop a depressing sameness that will hurt the product as surely as varied but badly chosen stories. What really is needed is an editor big enough, broad enough and with sufficient intelligence to recognize good in the work of others. Such a man could build up a staff of writers who would give both excellence and variety and whose work would be so plainly and clearly written that any producer could get a good release from the script.

A Brain Polisher.

Here's a new idea for a brain polisher. See what you can do toward making the story of "Othello" into a farce comedy. Write the synopsis only, keep it as brief as possible, but make your idea clear. The right is reserved to print the best idea. Positively no attention will be paid to letters postmarked later than August 31st. Other developments will be criticized briefly if a return envelope fully addressed and properly stamped accompanies the synopsis. Not more than one reply may be sent in, and to insure this, clip this paragraph and send it with your synopsis. There may be some delay in replying to solutions, as we hope to be out of town and mail must follow us. Be careful to address your letter to this department and not merely to the paper.

Carbons.

Don't merely make carbons of your stories. Keep them in good order, that you may find them quickly. Either file them alphbaetically or use some indexing scheme. You never can tell when you will need the carbon for reference, and this does not end with the sale of the story. You may be asked to duplicate the story because the original has become lost, and you surely will want to have a copy to look over from time to time to compare with your later work. Your old scripts should be as much a part of your working library as your text or reference books. Keep them; keep them all. It will be worth the trouble. If nothing better offers, a twenty-five-cent box file will suffice, or one for sales and one for unsold scripts.

Not Good Enough.

"I write a prety fair story," was the modest way in which one novice sought to express his qualifications. "Pretty fair" is not good enough by far. Pretty fair never was good enough even in the palmy days, when almost anything would sell. Today only better than best will sell, so wait until you can better the average before you try to sell. And you won't have to wonder if your work is better than average. When it really is, you'll know it without being told.

Technique of the Photoplay
By
EPES WINTHROP SARGENT

A book replete with practical pointers on the preparation of stories for the screen, answering the hundred and one questions which immediately present themselves when the first script is attempted. A tested handbook for the constant writer of picture plots.
'Straight-from-the-shoulder" information from an author with a wealth of real "dollars-and-cents" experience.

Published and For Sale by
THE MOVING PICTURE WORLD, 17 Madison Ave., N. Y.
Schiller Bldg., Chicago Haas Bldg., Los Angeles

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Transparent Screen.

The Central American Film Service, Inc,. New York City, makes the following request:

> We have a request from Mr Darcy, presumably a subscriber or reader of the Cine Mundial, for the following information, which we would ask you to kindly send us as soon as convenient:
>
> A. Information as to who manufactures a screen through which a clear picture may be shown from the rear, and what is the least possible distance same can be used with good results.
>
> B. What is the greatest distance a good clear picture can be projected on a screen from the front, with the use of alternating current and a transformer?
>
> C. By using a special lens (describe) what is the least distance a machine can be placed from the front of a screen to show a 16 x 16-foot picture with good results?
>
> We would also appreciate any recommendation covering machines, screens, lenses, etc., also as to whether or not a stereopticon of same focal length can be used in conjunction with each of the above mentioned.

In the first place, gentlemen, there is no such thing as a 16 x 16-foot picture. A moving picture is always ¾ as high as wide, unless the proportions are distorted by the projection being at an angle caused by the lens not being level with the screen.

Referring to your inquiries by letter: (A) I am now in Cincinnati, Ohio, and have not my files available, and from memory I can only name the Mirror Screen Co., Shelbyville, Ind., as manufacturers of a transparent screen. They make a glass screen which, aside from limitations in size and first cost is ideal for the projection of pictures from the rear. Unless I am mistaken, they also make another cheaper type of transparent screen.

(B) I do not know but that a good clear picture can be projected with either A. C. or D. C. up to at least 250 feet, though it is a rather costly thing to do, because with the present extremely inefficient condensing system there would be a large waste of light, and in order to accomplish this, you would have to use a very high amperage if A. C. were used at the arc. You can secure practically as brilliant a light (though not so satisfactory a one) with A. C. as with D. C., but it requires approximately double the amperage to do so. If you propose to make the attempt I would suggest that you use a motor generator set, a mercury arc rectifier, or at least an economizer (transformer). You can use a rheostat to secure any amperage you desire, but it is wasteful of power.

(C) To get a 12 x 16-foot picture I would not advise less than 50 feet. You will hardly obtain a satisfactory 16-foot picture at less than that, though you might get a fair one at 40 feet. Below 40 feet though I would not consider a 16-foot picture as being at all practical, and even at 40 feet you would have a very bad condition, and will find that an inside shutter machine will serve much better than the outside shutter type, as with the latter the light ray will have diverged so much by the time it reaches the nearest point that you can get the revolving shutter to the lens that you will have a very poorly balanced shutter.

As to making recommendation with regard to projecting machines, screens, lenses, etc., it is impossible to do that in this department.

Again an Exhibitor.

The Editor was agreeably surprised to receive the following communication from George C. Warner, president, S. C. Motion Picture Exhibitors' League.

> Mr. Dear Mr. Richardson: It gives me great pleasure, both personally and officially, to advise you that at the organization meeting held in this city on March 9, 1917, you were elected an Honorary Member of the South Carolina Motion Picture Exhibitors' League. We sincerely trust that we will have the pleasure of your company at the first annual meeting of the league, which will be held in Columbia on the second Wednesday in May, 1917, this being the 16th of that month.
>
> With kind personal regards.

This is the second time the Editor has been honored with this sort of thing, and now feels himself to be almost a regular honest-to-gosh exhibitor. The North Carolina League was the other one responsible for swelling out our chest line. F. H. Richardson, Honorary Member N. C. Exhibitors' League, Honorary Member S. C. Exhibitors' League. Quite classy, my boy, quite classy; seriously, however, I appreciate the spirit which prompted the action of the S. C. Exhibitors' League, and I wish our organization all possible good things for the future. Remember, however, Rome was not erected in a day. You cannot expect to form a league today and lift Pike's Peak off its base tomorrow. Organizations which have accomplished things have, as a rule, accomplished them by the slow process of "a little at a time," but always moving forward toward better things.

Pretty Raw.

In March 31 issue of the "Projection Department" of a Chicago trade paper occurs the following answer to a correspondent, who wants to know why his Power's machine makes a noise when the film is in and none when it is not in. Here is the Editor's reply:

> Take the apron off the machine and carefully bend the ears at the lower end of the apron which the rollers ahead slightly, being careful to bend each one the same amount. If this remedies the trouble, well and good. If it helps, but does not remedy it, then try bending it a little more. If it makes it worse, bend the rollers back slightly. You can do no damage

Banquet in Honor of F. H. Richardson Given by Edmonton M. P. M. O. Local 360.

> by bending these apron ears, provided you keep the rollers square with the sprocket; that is to say, equi-distant from the sprocket. To test this, measure from the face of the hub of the roller to opposite teeth on the lower sprocket.

Now turn to page 497 of the "Handbook" and read instruction No. 19. It says:

> Should the film make a chattering sound in going through the machine, carefully bend the ears at the lower end of the apron, which (carry) the rollers (the Editor seems to have overlooked the word "carried") ahead slightly, being careful to bend each one the same amount. If this remedies the trouble, well and good; if it helps, but does not remedy it, then try bending them a little more. If it makes it worse, bend the rollers back slightly. You can do no damage by bending these apron ears, provided you keep the rollers square with the sprocket. To test this, measure from the face of the hub of the roller to opposite teeth on the lower sprocket.

Verily, conducting a "Projection Department" is becoming a comparatively simple matter, with Richardson's "Handbook" to copy from.

The House Lights and Screen Results.

What impresses me as I view different theaters is the great importance of scientifically correct auditorium lighting. More and more it is made plain to me that optically correct auditorium lighting is almost equal in importance to good projection, in that it is impossible to secure satisfactory results from the point of view of the audience without correct lighting of the auditorium. To see a "good picture" it is necessary that the projection itself be high class; that the picture be rock-steady, of correct size, evenly lighted, with just sufficient brilliancy of pure-tone light to bring out the full value of the shades of photography; that the speed of the projection be such that the scene will be shown as it was originally acted, and that the field be flat and the definition of the picture perfectly sharp. So much for the operating room end of it. At the auditorium end we must have the picture of the minimum size which will produce good results in the individual auditorium, in no case exceeding eighteen feet in width. We must have the picture bordered with dead (non-gloss) black, not less than one and preferably three or four feet wide, with surrounding decorations preferably of at least reasonably dark colors; say nothing lighter than a medium tan. But whatever else is done, no ray of light other than the picture light should be permitted to reach the eyes of the audience if it can possibly be avoided. There is perhaps more carelessness displayed in this item than in any other one connected with the projection of pictures. Clocks stuck right up against the screen, with white light covering the entire clock and several square feet of surrounding wall; unnecessarily bright exit lights near the screen; announcement boards beside the screen, their white letters glaring balefully into the eyes of the audience, as if to say: "Come again, if I don't succeed in ruining your eyes this time." And added to all or a portion of this evil close to the screen we find needless sidelights "doing things" to the eyes of the audience, and ceiling fixtures used injudiciously, particularly under the balcony.

And the manager who commits these sins seldom understands that they not only produce unnecessary annoyance, if not actual strain to the eye, but, even though no direct ray may reach the screen, they operate to injure the value of the picture by reason of their effect upon the eye.

But the foregoing does not set forth the full measure of evil done, for then Miss or Mrs. or Mr. Musician, who simply *must* have enough light to see the music and to *enable the audience to see him or her*, also he, or she must have the light arranged precisely as may suit his or her personal whim. Dear me, yes! Speak to him (or her) about the bad effect upon the picture and eyes of the audience and he (or she) assumes a surprised and indignant air, as though to say: "Picture! Why who would bother to notice a mere picture when I am playing." And the musician usually gets away with it, too. The rendition of many a $50,000 photoplay has been seriously injured by a third, fourth or fifth rate musician or orchestra with a flood of white light directly under the screen, the same literally committing murder, arson and burglary on the picture, to say nothing of its evil effect upon the eyes of those who paid real money at the box office to view the picture, and not the orchestra or its lights. Of course, the orchestra or piano player must have light to read the music, but it is not necessary to read the whole front of the piano or the music rack or the front of the stage.

Theater managers should study the lighting of their auditoriums and study it well. They can't get good results on the screen unless they do—or, at least, they cannot get the best possible results.

Life of Film.

The Bureau of Engineering and Education, State Board of Health of North Carolina, through Warren H. Booker, C. E., Chief of Bureau, asks the following:

> As a matter of information, I should like to know what you consider the approximate life of a film. The particular question in hand is in connection with our traveling health outfit.
>
> Considering that we start out with new films, have our own operators and lecturers in charge, who are directly responsible to us, and having them give two presentations a day, approximately how long should such a film last? In giving two presentations, or two shows a day, we may assume that a given film would be run through the machine approximately 600 times a year. On the basis of these figures, approximately how long should new film last us before it is ready to be thrown on the scrap heap?

Well, gentlemen, you are putting up a rather stiff proposition when you ask such a question as this. As far as film itself is concerned, you will find that dealt with on pages 208-209 in the "Handbook," a copy of which I believe you have. This, however, is not the information you seek, and the actual economic life of the film, from the projection point of view, will depend entirely upon the tension at the machine gate, which will, as I pointed out to Mr. Booker personally, and to the operators and managers of Raleigh, depend upon the speed at which the machine is intended to be run, the condition of repair in which the projection machine is kept, particularly with regard to its intermittent sprocket, and the amount of tension carried on the takeup. All these things have directly to do with the life of the edges of the sprocket holes, without mechanical accuracy of which you cannot have perfect results on the screen. Conditions of cleanliness (meaning by this whether the films are allowed to become smeared with oil and accumulations of dirt). Conditions of humidity. In other words, the amount of moisture in the films, which keep them pliable or tough, or, lacking same, brittle and easily damaged. With all those conditions at 100 per cent, giving 600 shows a year, I should say the films ought to be in reasonably good condition after two years of use, but it is never practical to have all these at 100 per cent; moreover, it must be remembered that where the films are in the hands of men traveling around over the country by automobile, giving shows under varying conditions of weather, it is more than likely that the conditions will not average very high. My judgment would be, however, that with even reasonably good care, the films ought to be in very presentable condition at the end of 1,200 runs, provided the machines are kept in good repair, not run at excessive speed and run with proper, carefully adjusted tension. It is quite possible that at the end of 1,200 runs a film would not be ready for the "scrap pile," though I think if you get two years out of a film the Sovereign State of North Carolina ought to be at least reasonably well satisfied. It is, of course, presumed that there be no "pulling down" or other abuses in rewinding the films.

Much Flattered.

Mr. Booker, in addition, says:

> This is in acknowledgment of your courtesy in coming to Raleigh to lecture to the moving picture folks, and particularly for going to Greensboro with me to look over our motion picture outfit and make suggestions for its improvements, some of which I can tell you have already borne valuable fruit. Attached hereto find copy of an act, just recently passed by the Legislature of this state, which appropriates $25,000 for motion picture work in rural districts. We would greatly appreciate suggestions from you with regard to just how this work could be best carried on on this scale. What sort of outfits would you suggest using? Would you suggest a one-man outfit or a two-man outfit? Would you use a gas light or would you use an electric light outfit? If electric lighted would you suggest an arc lamp or an incandescent? Would you suggest an engine generator set similar to the one we now have, or a generator connected to the engine of the car; and, finally, would you be personally interested in installing these outfits?

Answering the last question first, my dear Mr. Booker, I would be "interested" all right, but I have all on my hands that one poor little pair of hands can do, and as for what few brains I have, they work so fast that every time I glance in a mirror I expect to find steam coming out of my ears. Under these conditions there is nothing doing in that line.

Now, Mr. Booker, I have met you personally, and feel that it would be presumption on my part to offer you very much advice, because, without handing out any undeserved compliments, I can say, purely as a matter of fact, that I thoroughly believe you will yourselves solve the problem better than I could, because you are right there on the ground and know all the conditions. I will say, however, that I would not tackle incandescent lamps—yet, or at least I would only experiment with it *very* carefully. I would suggest that you communicate with Mr. John Skerrett, general manager Nicholas Power Co., 90 Gold street, New York City, setting forth the exact nature of the work, asking him to provide you with one incandescent outfit, if he thinks it will meet your requirements. I think you could justly spend this amount of money on that particular experiment.

As to the separate engine, why, as I pointed out to you personally, by belting to the engine of the car, you would, while not obtaining so steady a power, get plenty of it, eliminate a lot of weight and secure, I believe, at least fairly good results, if you went about the matter intelligently, as I am sure you would. It is purely a question of engine regulation, and several plans for doing that have been published in the Department during the past few years, but I cannot tell you on just what dates.

However, I am away off down here in Louisiana and I guess I had better cease from troubling. My files and my data are a long, long ways from me, and—you understand the situation. I will be more than glad to help you in any possible way, but don't want to give you information unless absolutely certain as to correctness of same. This is not very satisfactory, I know, but consider the situation.

Bad Splices.

F. E. Skinner, Galveston, Texas, sends in a very classy splice and arises to make the following remarks concerning same:

> Having noticed that many operators send in bad splices, I take the liberty of enclosing sample I cut out of an S. & A. Black Cat Feature, Reel No. 21592, received from the Dallas office of the General Film Company. The title of the picture was "The Girl God Made for Jones." This reel came direct from the Exchange, and this is the reason I am sending in the splice. What kind of film inspection is it that passes such a thing as this? It does seem that whoever made this splice was either lazy or did not know much about the handling of films.

Banquet Tendered by Ogden Managers and Operatores to F. H. Richardson.

The splice in question is about 1½ in. long and is made without either scraping the emulsion or trimming the torn ends. The film had been torn diagonally across two pictures, and simply lapped over and stuck together with cement. I join with Brother Skinner in asking the manager of the Dallas General Film Exchange what kind of inspection it is that passes out such a thing as this. The answer is obvious—none at all. And the probable excuse offered will or would be that the film came in too late for inspection, which really is no excuse at all when we consider that there is no slip inclosed requesting the operator to inspect the film and send in his bill for services, or even warning him that the film had not been inspected. The splice in question was in all human probability made after the last run by Jimmie the Usher. I cannot believe that even the most solid ivory top bonehead type of imitation operator would do such a thing as this.

Lens Trouble.

An Illinois operator and reader of the Department, who requests that his name be withheld, has the following troubles, for deliverance from which he sends in an S. O. S.

> Am running a 1916 1A Motiograph using 220 volt current through a compensarc. Have set my carbons as you advised in the Handbooks. Use a 5¾ lens on a 68 ft. trough. Have two 7½ condensers in now, but have tried a set of meniscus bi-convex 6½ and 9½. In both cases I have a ghost in the lower half of my picture, which won't come out. Can you help me? Am using two ⅝ cored carbons, and they pencil badly on 60 amperes. How far should the shutter be set from the lens with the above outfit? I have put a peep hole in the back of the lamp house, which helps me in adjusting the carbons sidewise.

Well, son, you say you have the Handbook, but it doesn't do any good to have a Handbook unless you study it. You should line up your lens system in accordance with the chart published on page 1768, March 17, 1917, issue of the Moving Picture World, or, if you can't find that, then in accordance with the table on page 141 of the Third Edition of the Handbook. The chart, however, is much the better. I would also suggest that you carefully line up your optical system as per page 112 of the Handbook. Having done this, I venture the assertion that you will have laid Mr. Ghost

If you have ⅝ carbons needling on 60 amperes A. C., it is pretty good evidence of either one of two things, viz.: the carbons are themselves faulty, or they are making poor electrical contact with the carbon arms. The word "compensarc" is not, however, conclusive, because, while there is a A. C. compensarc, there is also a compensarc which rectifies alternating current into D. C., and if you are using ⅝ carbons on D. C. you are wrong. They ought to be ¾ above, with a solid carbon below, the diameter of which will depend upon the kind of carbon it is. The revolving shutter should be set at the dissolving point of the light ray, which is at the aerial image of the condenser. To find this point, proceed as follows: Project the white light to the screen, and, using a piece of cardboard or metal, cut the light ray at different distances from the lens, until you find the place where one of two things happens, viz.: either the whole screen just simply dissolves into darkness all over at the same time, or two shadows come together from opposite direction like the blades of a pair of shears. The point at which the whole screen dissolves into darkness at once is the proper place for your shutter, or the point where the two shadows meet in the center of the screen. The mere setting of the shutter at this point will not do you any good. Its value lies in the fact that at this point you can use a narrower shutter blade than at any other point, thus securing maximum light with minimum flicker. I would suggest that you study—not merely read, but STUDY—these things, which are fully and exhaustively dealt with in the third edition of the Handbook, the light ray photographs being printed therewith.

Eliminating Ghost.

New York City is laboring with a ghost. He arises to remark:

> Please let me know the proper focal length condensers to use in order to eliminate a ghost and slight coloring. Ghost appears when I use about 35 amperes. When using 50 amperes the light is perfect. Have tried to match up the lenses according to the Handbook, but the size differs. Am using Simplex lenses 5.90 E. F., working at 3⅞ inches b. f. The diameter is 2¼ inches. Am using two 7½ condensers about 16 inches from the aperture. The throw is about 96 feet, to an atmospheric screen. I will appreciate the favor of receiving a reply by mail, and take the liberty of requesting you to withhold my name, should you care to print this in the department.

With regard to the combination of lenses you need, we found that the table contained in the Handbook was, in a measure, deficient. It therefore became necessary to go further, and Brother Griffith evolved a chart which was published on page 1768, March 17 issue of the Moving Picture World. This chart is based upon the number of amperes used, and the required condition, with 35 amperes and 50 amperes, is quite different. With 35 amperes D. C., using plano convex lenses, you should have two 6½ condensers, with about 21 inches from aperture to center of condenser combination. With 35 amperes, using meniscus bi-convex condensers, you should have two lenses 7½ with 23 inches from center of condenser combination to the aperture. On the other hand, with 50 amperes and plano convex lenses, you should have one [illegible] and one 7½ with 18 inches between the center of the condenser combination and the film, and, using meniscus bi-convex, you should have one 7½ and one 8½ with 20 inches. You therefore see that the amperage has everything to do with the required combination because that, as the amperage increases, we are obliged to increase the distance of the arc from the condenser, in order to [illegible]

I presume you are tremendously disappointed in not receiving a prompt reply. Your letter was written May 3, but I am dictating the reply in the office of the Spokane Hotel, Spokane, Wash., on this, the 30th day of May, in the year of our Lord 1917—Decoration Day—with a blond haired stenographer threatening to bite chunks out of me because I am interfering with her holiday. You therefore see what an awful fate I am daring in order to give you a reply as soon as possible.

When You're in Trouble

RICHARDSON'S
MOTION PICTURE HANDBOOK
FOR MANAGERS AND OPERATORS

Is the Doctor That Can Unfailingly Prescribe for Your Ailments.

There isn't an operator's booth in the universe in which this carefully compiled book will not save ten times its purchase price each month.

BUY IT TODAY! $4.00 THE COPY, POSTPAID

Your bookseller can supply you or the nearest Moving Picture World office will promptly fill your orders.

MOVING PICTURE WORLD

Schiller Bldg. Chicago, Ill. | 17 Madison Ave., New York City. | Haas Bldg. Los Angeles, Cal.

This paper has never been published except in a Union shop, so it makes no difference whether we print the Union Label or not, but at the request of a few of our readers to the editor of this department it is printed herewith.

Motion Picture Photography*

Conducted by CARL LOUIS GREGORY, F. R. P. S.

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Methods of Determining Exposure (Continued).

Variation in daylight without clouds from morning until evening (for latitude of Northern United States):

Morning.

	12	11	10	9	8	7	6	5	4
January	3½	4	5	12	..	..	..	..	..
February	2	2½	3	4	10	..	..	..	..
March	1½	1½	1¾	2	3	6	.	..	..
April	1¼	1¼	1¼	1½	2	3	6	..	..
May	1	1	1	1¼	1½	1½	3	6	..
June	1	1	1	1	1½	2	2½	5	12
July	1	1	1	1¼	1½	2½	3	6	..
August	1¼	1¼	1¼	1½	2	3	6	..	..
September	1½	1½	1¾	2	3	6	..	..	..
October	2	2½	3	4	10	..	..	..	..
November	3½	4	5	12	..	..	..	..	..
December	4½	5	6	..	..	..	..	..	..
	12	1	2	3	4	5	6	7	8

Afternoon.

The next important factor is the actinic power of the light. It depends normally on the height of the sun for the latitude of the place at the time when the photograph is taken, and exposures in bright sunlight are found to vary approximately as the consecant of the sun's altitude above the horizon. The light of the sun itself is practically the same at any given time and place year after year, but is liable to more or less local and temporary diminuation by the amount of cloud, haze, dust, etc., present in the atmosphere at the time. It is also affected by the time of day, increasing from sunrise to noon, and then decreasing to sunset. The remaining factor is the effective diaphgram aperture of the lens in relation to its focal length. In most cases of ordinary outdoor exposures this can be taken at its normal value, but becomes smaller and increases exposure if the focal length is much increased for photographing near objects. Besides these principal factors, the nature and color of the objects, their distance and the amount of light received and reflected by them under various atmospheric conditions, have a great influence on the exposure required. W. B. Coventry has shown (*op. cit.* p. 75) how the "light coefficient L," for full sunlight, can be found, has given a table of values of L for the latitude of London for every hour of the day in periods of ten days throughout the year, also the relative coefficients for "diffused light," "cloudy," "dull" and "very dull." Tables of exposures for different subjects under varying conditions of light have been published by W. K. Burton, A. S. Platts, F. W. Mills, Sir D. Salomons and others, and in preparing them Dr. J. A. Scott's tables, showing monthly and daily variations of light for countries about N. lat. 53 degrees, are generally used. The more modern tables, such as are published in the printed "exposure notebooks," also take into account the plate speeds, but unfortunately there is no uniform standard of plate speeds, owing to the difficulty of fixing a definite standard of light. The subject is fully treated in the *British Journal Almanac* (1901), p. 675, the *Watkins Manual*, H. Boursault's *Calcul du temps de pose en photographie*, and similar works by A. de la Baume Pluvinel, G. de C. d'Espinassoux and others.

The American Photography Exposure-Tables are the most convenient and practical help in determining the correct exposure for any subject, in any part of the world. The new edition has been carefully revised to include all the films and plates on the American market. In every instance the speed has been determined by scientific tests by a renowned expert. The tables assign to each factor concerned in exposure—subject, stop, light, hour and plate—a number. These are found in the tables and added. No multiplication is necessary. The sum is then looked out on a final table, and opposite this number is found the exposure in fractions of a second, minutes or hours. These tables may be purchased for a quarter from American Photography, 221 Columbus Ave., Boston, Mass.

Based on the same principle as these exposure tables, various portable exposure meters have been brought out, in which scales representing the coefficients for plate-speed, light and diaphragm are arranged as in a slide rule, so that, when properly set, the normal exposure required can be found by inspection, and increased or diminished according to circumstances.

The Harvey meter and the Burroughs & Wellcome meter and handbook are for sale by every photographic supply house.

In the Hurter and Driffield's "Actinograph" the light coefficient is given by a printed card showing the curves for every day in the year and for every hour of the day, the unit being the $^1/_{100}$th part of the brightest possible diffused daylight when the altitude of the sun is 90 degrees. The "lens" scale shows the ratios of aperture to focal length in general use, and is calculated for single, double and triple systems of lenses. The "speed" scale is based on the exposure in seconds which, with one actinograph degree of light, will produce a perfect negative of an ordinary landscape. An additional scale is given for five different degrees of illumination—"very bright," "bright," "mean," "dull," "very dull." A table of factors for "views," "portraiture," "interiors," "copying," is also given, and these regulate the figure to be taken for the exposure. The scales are engraved on boxwood, and there are two sliding pieces. It is especially adapted for use with plates of speed numbers agreeing with the H. & D. scale, but can be used with any plate of which the relative speed number is known.

The Actinograph is an English instrument and is probably not to be readily obtained in this country.

Convenient exposure meters have been made since 1890 by A. Watkins, of Hereford, in different forms based upon as actinometrical test of the light at the time of exposure. In the complete "Standard Meter" scales corresponding to "speed of plate," "diaphgram of numbers," "light," "subject" and "enlarging," marked P. D. A. S. and E., are arranged on rings and adjustable round a cylinder. The plate-speeds are taken from a table and the "light coefficient," or "actinometer number," is ascertained at the time by exposing a piece of sensitive paper in the actinometer at the end of the instrument for the number of seconds required to match a fixed tint as shown by an attached pendulum. Many improvements have been made in it, and the latest pattern is made in magnalium. The "Dial" meter is a simpler form in a circular metal case, with four apertures marked "plate," "stop," "act" and "exp." above the corresponding scales, and an actinometer for testing the light. The numbers showing the speed of the plate in use, the f value of the diaphgram, and the actinometer exposure in seconds are brought into the respective apertures and the exposure required is read off in the "exposure" aperture. An "indoor meter" is also made, and a "hand camera calculator" for use with the "Standard" or "Bee" meters. The "Queen Bee" and "Bee" meters are later, smaller and more convenient patterns which have superseded the "Dial" meter and have the plate number and exposures marked round the case, and the scales of "f numbers" and "light" on a revolving glass plate. This is revolved till the f number on the right is opposite the speed number of the plate; opposite the "actinometer number" on the left, found as above, will be found the exposure in seconds. The "Queen Bee" meter is similar to the "B," but of better construction and fitted with a pendulum.

The Watkin's Kinematograph meter is also fitted with a pendulum for counting half seconds and crank turns. It is made especially for motion picture operators and is about the size of a small watch. It gives a direct reading showing either the shutter opening or diaphgram number required under the given conditions. The price is three dollars and is sold by Burke & James, Chicago, as are the Wynne meters described below.

(To be continued.)

Labels for Glass Bottles.

The following simple and effective means of labelling glass bottles may be of use to some readers: Take a piece of thin paper, and on this, in fairly bold reversed type, write the name required in waterproof Indian ink, then cut to the size of the label. This is then stuck on the bottle with the written side to the glass. When this has adhered, coat it with two or three coats of film cement, which will make the paper translucent and the lettering show clearly through. The label will then be easily decipherable, even in the ruby light, by holding the bottle up to the lamp and looking through it, while also having the advantage of not staining easily, nor coming off when wet.

---

*Copyright, 1917, by the Chalmers Publishing Co.

Protects Adaptations of Old Stories

Court Decides Author Is Entitled to Benefit of Copyright Laws if New Matter Is Added.

WHEN an author adopts an old story as the theme of a drama or the plot of a photoplay he is entitled to the protection of the copyright laws, Judge Learned Hand, in the United States District Court has decided, although the story utilized is not protected by copyright.

The decision was rendered in an action filed against the Mutual Film Company by Robert Stodart, who alleged that the photoplay entitled "The Strength of Donald MacKenzie," produced by the film company, was a replica on the screen of his story entitled "The Woodsman."

"A man may take an old story and work it over, and if another copies not only what is old but what the author has added to it when he worked it over, the copyright is infringed," declared Judge Hand. Stodart's story was based on an ancient tale, but he embellished the story, modernizing the theme.

Judge Hand decided the photoplay was an infringement of Stodart's rights and awarded him $900 damages and $300 for counsel fees and directed the film company to render him an accounting.

Irwin Wins Suit for Services

Litigation Was by Agreement in Order to Adjust Compensation by General Film for Legal Work.

WALTER W. IRWIN, general manager and general counsel of the Vitagraph Company, is entitled to $30,000 for services in bringing about an adjustment of the differences which existed between the motion picture combination that was formed to distribute films of "licensed manufacturers," and William Fox.

This is the decision by a jury which June 21, in Justice Platzek's part of the Supreme Court, listened to testimony in Irwin's suit against the Kalem Company and Frank J. Marion as its president, for $3,000. The Kalem Company was one of the ten in the combination which was sued by Fox for $1,800,000, the suit being ended, through Irwin's efforts, upon payment of $350,000.

Each of the five concerns interested in the General Film Company and Kalem, Lubin, Selig, Essanay, Inc., were sued for $3,000. The Kalem suit was brought by agreement. Five of the concerns in the combine paid the amount called for.

UNICORN FILES BANKRUPTCY SCHEDULES.

Schedules in bankruptcy filed by the Unicorn Film Service Corporation, which failed recently, in the United States District court show liabilities aggregating $188,031 and assets of $17,472, consisting of films valued at $12,436; money deposited with the Biograph Company under a contract, $5,000, and cash in bank amounting to $35.

Among the creditors listed are the Otis Lithographing Company, $34,369; Billy West Comedies, Inc., $3,184; Mount Vernon Moving Picture Company, $2,645; Simons, Peck & Ball, Jr., $15,000; Fred B. Murphy, $6,000; Alwyn Ball, Jr., $38,400; Leslie J. Palmer, $26,500; O. J. Buck, $20,176, and the Century Financing Company, $5,000.

SUPREME COURT UPHOLDS JOHNSTON.

Justice Erlanger, in Special Term, Part 4, of the Supreme Court, New York County, handed down a decision on Friday, June 15, in the case of William A. Johnston against the Exhibitors' Trade Review, holding that articles published and attacking Mr. Johnston were a cause of action, "as involving a personal attack upon the plaintiff beyond the scope of fair criticism directed to his work as an editor."

STRONGE SUCCEEDS MASTERS AT V-L-S-E.

Nat S. Stronge, who has been manager of the news service department for Greater Vitagraph-V-L-S-E for several months, has been made publicity director and is in direct charge of all publicity of the organization. Paul N. Lazarus, who for more than a year has been assistant advertising manager, has been made advertising director of the organization and is in charge of all advertising, including trade paper, newspaper, "fan" publications, billboard and exhibitors' helps.

The changes in the publicity and advertising department were made necessary by the departure of E. Lanning Masters, whose connection with Greater Vitagraph-V-L-S-E ended on Saturday, June 16.

Myrtle C. Bauer

Myrtle C. Bauer.

MYRTLE C. BAUER is among the recent arrivals from the California motion picture studios. She has been appearing in Balboa productions. Miss Bauer is well remembered for her work in "The Saleslady" with Hazel Dawn and "Out of the Depths" with Marguerite Clark, which were two of her most prominent productions while she played with the Famous Players.

Miss Bauer is a bewitching ingenue, of dark complexion and chestnut hair, weighing 110 pounds and as vivacious and alert a girl as ever faced a camera. Prior to joining the Famous Players she was in several Winter Garden productions, as well as having appeared in two Ziegfeld Follies. Six months ago she joined the Balboa company, for whom she appeared in a Baby Marie Osborne picture, and in the first three episodes of "Twisted Thread."

Owing to her mother's illness, Miss Bauer returned East a few weeks ago, and although she has several offers from eastern producers she is undecided with whom she will cast her lot. She is at present at the seashore with her mother and expects to return to the screen in a few weeks.

Nell Shipman Returns from West Indies

NELL SHIPMAN, prominent authoress and star of a score of screen dramas, has just returned from the West Indies, where she has been preparing the manuscript of what will undoubtedly be one of the biggest screen sensations of 1918, as well as several manuscripts which have been disposed of to independent producers.

She is now sojourning in California, but expects to return to New York shortly personally to direct and supervise her story. Perhaps no other woman in the industry has achieved the marked success in such widely divergent fields that she has.

Nell Shipman.

Nell Shipman, herself, very frankly confesses that she is not at all sure whether she prefers building up plots for stories or interpreting them upon the screen.

Following her successful work with Greater Vitagraph, Fox and Lasky productions, she was besieged with offers to continue her good work before the camera, but the lure of the writing field drew her to the West Indies, which proved to be a most fertile field for material for book, stage and screen.

As activities do not start upon her big picture until September, there will be time for Miss Shipman to consider offers for one or two productions in the meantime, therefore we may see her name in some new screen successes, before she sails once more for the West Indies.

JOHN FISK RESIGNS FROM MUTUAL.

John Fisk, formerly employed in the publicity department of the Mutual Film Corporation at its Chicago offices, resigned from the service of the Mutual on May 16.

Durant in Receipt of Many Scripts

But Head of Empire All Star's Scenario Department Says His Company Is Not in Market.

H. R. DURANT, who has for several months past held the position of managing editor of scenarios for the Empire All Star Corporation, the company which is screening the dramatic successes of the late Charles Frohman for release on the Mutual program, continues to receive large consignments of manuscripts daily from ambitious authors, despite the fact that his organization is not in the market for original material.

In this instance Durant is paying a penalty in extra labor for possessing what is said to be one of the widest personal acquaintances with authors of any scenario chief in the business.

Durant was the first of the well-known magazine editors in the country to desert the field of periodical literature to devote his talents to the screen. He served in turn as editorial chief of the Biograph Company, the New York Motion Picture Corporation, and the Famous Players Corporation, before assuming his present connection with the Empire All Star Corporation.

H. R. Durant.

For the benefit of those authors who have been unable to understand why their offerings have not met the same cordial reception at Durant's hands that were accorded them in seasons past it should be stated that his present duties demand his attention to a list of some four hundred plays, all of which were produced by the late Charles Frohman. From this remarkable list the picture material is being chosen.

Already plays for the entire year have been selected, and scenarios are being prepared by Joseph F. Poland, Hamilton Smith, Anthony P. Kelly, Charles A. Logue, John B. Clymer, Marc E. Jones, C. Doty Hobart, Harry Hoyt and Rufus Dewey. The stage successes which these talented writers are now making ready for the screen include the best of Pinero, Henry Arthur Jones, Oscar Wilde, Zangwill, Clyde Fitch, Augustus Thomas, Sardou, William Gillette, W. Somerset Maugham, James M. Barrie, Haddon Chambers, Mrs. Humphrey Ward, David Belasco, Anthony Hope, Richard Harding Davis, Booth Tarkington, Edith Wharton and many others.

Noble to Produce Independently

Begins Work at Mount Vernon Studio With a Cast Headed By Zena Keefe and Niles Welch.

JOHN W. NOBLE has started his initial production, as yet unnamed, at the Plimpton studio in Mount Vernon Zena Keefe and Niles Welch as heading his cast, which promises to be a most evenly balanced and powerful company. The prologue is now being filmed.

Mr. Noble's production is being made with his own money and exclusively on his own judgment.

"I have made enough feature pictures in enough studios under enough different conditions to feel that I know what I am talking about," said Mr. Noble. "It is the very fact that I have repeatedly found the same limitations existing in practically every studio that has caused me to branch out for myself. I cannot make pictures as I feel they should be made if there are numberless men of power who can inject their opinions into my production. If their ideas were beneficial all would be well, but generally, their views are controlled by something entirely foreign to the production. And for the life of me, I cannot see how a man, any man, can become a competent judge of pictures and their making in a few weeks. How can such a man be competent to assist a producer who has devoted years to the study of his profession?

"For a long time I have been wanting to make a picture in which my own individuality will be allowed to remain. I may be all wrong; my individuality notions may be a great error, still I have never had an opportunity to definitely settle the matter for my own satisfaction. It has always been a case of someone else twisting a pet feature of any of my productions, until even I could hardly recognize it, and I am tired of the whole scheme. I am going to discover whether Jack Noble is wrong or the finest theatrical producers are right."

At Leading Picture Theaters

Programs for the Week of June 24 at New York's Best Motion Picture Houses.

Douglas Fairbanks at the Rialto.

Douglas Fairbanks, in "Wild and Woolly," was the feature at the Rialto. The picture is based on a story by H. B. Carpenter and was put in screen form by Anita Loos. It is a western comedy-thriller, full of cowboys, Indians, bucking bronchos and six-shooters. Eileen Percy is the new leading woman for Mr. Fairbanks. The Hawaiian Islands and the Panama-Pacific Exposition were the subjects of the educational features.

"The Public Be Damned" at the Strand.

A novel photoplay entitled, "The Public Be Damned," was the attraction at the Strand theater for the week of June 24. Charles Richman and Mary Fuller enact the principal roles. The story reveals a sensational expose of the present food situation, its causes and remedy. Charles Richman portrays the character of Bob Black, wealthy head of the food trust, practically controlling the food production of the entire country, masquerading as a charity organizer, alleviating the suffering caused by the high cost of living. Mary Fuller is seen as the young wife of a farmer. This photoplay is endorsed by Herbert C. Hoover, food administrator of the United States of America and chairman of the Belgian Relief Committee. An extra added attraction was O. Henry's famous story, "The Love Philtre of Ikey Schoenstein." The educational studies consisted of views of a Hawaiian eruption and "Surf Riding." John Hendricks, Arthur Depew and Ralph H. Brigham were the soloists.

"Come Through" at the Broadway.

The George Bronson Howard photoplay, "Come Through," has made a favorable impression at the Broadway theater and has been retained for a second week.

Eighty-first Street Theater Bill.

At the Eighty-first Street theater Olive Thomas in "Madcap Madge," and Gladys Parker, in "Dad's Downfall," were the attractions for the first half of the week. Thursday, Friday, Saturday and Sunday Louise Glaum, in "Love or Justice," and Polly Moran, in "Cactus Nell," were the features.

W. E. GREEN WITH SPEER COMPANY.

During the past week W. E. Green, formerly manager of the Kleine Optical Company of Chicago, became associated with the Speer Carbon Company in the position of special sales representative. Mr. Green is already active in calling on dealers and motion picture supply houses, and his past associations with the motion picture trade will make him valuable to the Speer Carbon Company in further promoting its extensive projector carbon business.

The Speer Carbon Company has recently effected a change in its sales policy and it is now the intention to place live dealers in all of the larger cities and towns throughout the United States. Dealers who are interested in the new plans of the company are advised to communicate with the head office in order to learn the details of their recently adopted sales policy.

BALSDON, JR., BACK IN NEW YORK.

George Balsdon, Jr., who was assistant distributing manager of the New York office of the Vitagraph Company, and from there was transferred to St. Louis as branch manager, will return to the home office to resume his old position. He was very popular while in New York and returns at the request of the exhibitors to the general manager and they will be glad to learn that he will begin his duties about July 1.

LASKY STUDIO INCREASES EMPLOYES' PAY.

Owing to the fact that the cost of living has increased to such a great extent, the Lasky studio voluntarily raised the salary of all employees receiving $25 a week and less

Westphal Impersonates the President

It's Done on the Screen, However, in Essanay's "The Man Who Was Afraid."

PRESIDENT WILSON of Filmland makes his debut in Bryant Washburn's forthcoming Essanay feature, "The Man Who Was Afraid." This person is said to present the most remarkable impersonation of the nation's chief executive ever shown upon the screen.

The photodrama is a screen version of Mary Brecht Pulver's patriotic story of that title, published in the Saturday Evening Post. It hinges on the President's call to arms. A man to resemble Mr. Wilson signing the proclamation was absolutely necessary for the production.

P. H. Westphal.

Essanay scouts searched the country over, inspecting hundreds of men who claimed to meet the requirements. At last P. H. Westphal, a hotel clerk in Lafayette, Ind., was found. Mr. Westphal was hurried to the Chicago studios and put before the camera. His camera tests proved even better than his actual appearance. Although he had never before been in a motion picture studio, the hotel man proved a good actor for the part.

Trade showings of the picture are going on now at all branch offices of the K-E-S-E. The release date is July 2.

Bryant Washburn appears in the role of a national guardsman who is afraid to answer the President's call, owing to the influence of an overzealous mother love. His friends call him "slacker" and the girl he loves spurns him. Lacerated by these taunts, he casts off his mother's protestations, and hurries to the front. He distinguishes himself in battle, even more so than do the erstwhile friends who had branded him a coward.

Doris Kenyon in "Great White Trail"

THE outstanding feature of "The Great White Trail," the Whartons' eight-reel production given its first showing at the Broadway theater recently, was the work of Miss Doris Kenyon as the star. She had ample opportunity to show her powers, and her excellent work, particularly in the Alaskan scenes, made a profound impression on everyone who saw the picture, so much so that she was surrounded by an enthusiastic crowd after the showing to bestow their congratulations.

Doris Kenyon.

Miss Kenyon drove a team of eight Alaskan huskies in some of the scenes, and the dash, verve, sparkle and life she put into her work made every situation go over with a bang. She handled a revolver like an old-time plainsman and fought courageously when called upon. Her evident youth and sparkling beauty, combined with her dramatic ability and rare courage, all combined to put her over as the big hit of the picture. In one scene she climbed down the side of an almost perpendicular cliff on a rope.

Ekward Jose, Producer of "The Moth"

EDWARD JOSE in a few years has moved into the front ranks of motion picture directors. The production of "Poppy," the screen drama in which Norma Talmadge is starred, has forever clinched Jose's place in his profession, if, indeed, it had not already been assured through his work for several other big producers of pictures, notably Fox and Pathe.

Edward Jose.

Mr. Jose has the happy combination of being both actor and director. No one who has ever seen "A Fool There Was" will be likely to forget his wonderful acting in the principal role, acting that was even surpassed, many persons believe, in "Resurrection," in which he not only played the big part but which he adapted for the screen, wrote the scenario and directed. No man with these manifold talents could remain long unknown, and when Jose decided to abandon acting, Pathe chose him for their leading director and under his hand some of the more celebrated of the Pathe pictures of two years past saw the light. His first for that firm, "The Beloved Vagabond," was colored abroad. Jose was the only man who filmed Kipling, through the medium of "The Light That Failed." As a rule he writes his own scenarios and does the continuity work on them.

So it was that when Joseph Schenck was casting about for a director his choice fell upon Jose. He was actor, director, writer and executive, and above all else, he had the talent to impart to others understandingly that with which he was himself endowed. So "Poppy" was chosen and Jose went to work on the scenario. On its first production in the New York theater Marcus Loew is authority for the statement that it broke every record of the house and he personally congratulated Mr. Jose on his work and Mr. Schenck on his selection of a director. Jose has just finished a second picture with Miss Talmadge, "The Moth," which is to be released late in the summer; and is hard at work on still another.

MOTIOGRAPHS FOR ARMY CAMPS.

O. F. Spahr, manager of the Enterprise Optical Manufacturing Company, recently spent several days in New York City visiting the Army Y. M. C. A., where he went over matters with P. F. Jerome, purchasing agent, in regard to shipping motiographs to all the United States army camps and received instructions to ship immediately one hundred machines to different parts of the United States.

The factory is compelled to work overtime in order to deliver these extra equipments in addition to the regular motiograph orders, which Mr. Spahr states are unusually heavy for this time of the year.

WALTER STAHL TO WED MISS LORRAINE.

Walter R. Stahl, director of the Fairmount Film Corporation's big feature, "Hate," and Miss Pauline Lorraine, a well-known concert singer, have been engaged to be married. It is learned that the ceremony will be performed on Thursday night, June 28, at the home of the bride in New York. Mr. Stahl is a well-known director. His bride-to-be is prominently known in musical circles. Members of the Fairmount stock company will be present at the ceremony. Mr. Stahl will have for his best man James Walter Meade. Miss Violet Gollnick will be bridesmaid.

FANNIE WARD RESIGNS FROM LASKY COMPANY.

A telegram from Los Angeles to the Moving Picture World announces that Fannie Ward has resigned from the Famous Players-Lasky company. The message is confirmed by the officials of the company in New York.

State Rights Department

Conducted by **BEN H. GRIMM.**

Superpictures to State Right Films

Will Also Release Pictures Through Triangle—Production to Be Done by Triangle.

SUPERPICTURES, INC., the holding company for McClure Pictures, producers of "Seven Deadly Sins," and until week before last one of the controlling factors in the Triangle Distributing Corporation, will sell its new features through two channels. It will produce for the state rights market and also release through Triangle, thus thoroughly covering the field for photodramas of merit.

Superpictures has withdrawn from the Triangle Distributing Corporation, selling its holding to S. A. Lynch at a substantial profit. Frederick L. Collins, president of Superpictures, Inc., has such confidence in the Triangle organization that he has arranged for Triangle to produce six features to be sold by the state rights method, and for the distribution of twelve additional pictures a year through the Triangle Distributing Corporation.

Superpictures is prepared to buy any feature of unusual quality. A campaign of nation-wide publicity in newspapers and magazines will be launched behind every photoplay released by this company. McClure publicity, as was demonstrated in the advertising that made "Seven Deadly Sins" a box office attraction, is a stout and sturdy worker for every exhibitor that shows a McClure production, and McClure publicity will be right on the heels of every Superpicture throughout its run.

State rights buyers will not merely purchase from Superpictures prints and permission to show them. They will also purchase the good will demonstrated in the McClure publicity campaigns, that will aim to crowd patrons into every theater showing a Superpicture.

BUSINESS BOOM BEGINNING, SAYS HALL.

That the state rights market is reflecting the beginning of a tremendous business boom, is the opinion of Frank Hall, who is rapidly closing contracts with buyers of territorial rights for the Edgar Lewis production, "The Bar Sinister," and the A. H. Jacobs Photoplays, Inc., Jane Grey feature, "Her Fighting Chance."

"When the country decided upon conscription," says Mr. Hall, "a sudden check was noticed in the closing of contracts for territory. A spirit of indecision seemed to be prevalent for a few days, but it was really remarkable how quickly business settled back into its usual channels and buyers became even more active than before the slump. Judging from the live interest now being shown in the disposition of territory for "The Bar Sinister" and "'Her Fighting Chance," the independent exchanges of the country are equipped to take care of a large number of new state rights pictures and are preparing for a strenuous mid-summer drive for business. While pictures with a special advertising angle seem to appeal to buyers most strongly, producers making all high class features should have little trouble selling them at a fair profit.

"I share the belief of many of our leading financial experts that this country is entering upon an era of unprecedented prosperity and, since the show business is one of the first to profit by good times, it is natural that motion picture men should be preparing for a rich harvest about to be reaped.

"With everybody working and tremendous sums of money in circulation it is a foregone conclusion that the capacity of our theaters will be inadequate to hold the crowds seeking relaxation and amusement. Exchanges will profit quickly by the prosperity of the theaters and the large demand for good pictures will keep the state rights buyers continually on the alert for new ones.

"With this condition in mind many successful exchange men are preparing for a marked increase in business, and are therefore showing an interest in state rights offerings which is exceptional for this time of the year."

BUY "MAKING OF A SCOUT" FOR CANADA.

The British Canadian Motion Picture Corporation, Limited, of Vancouver, B. C., has purchased the Canadian rights to "The Making of A Scout." The picture at present is being shown in British Columbia under the auspices of the Canadian Boy Scouts and other patriotic organizations, and is meeting with considerable success.

"THE PUBLIC BE DAMNED" FOR STATE RIGHTS.

Realizing the extreme timeliness of the subject of food control, the Public Rights Film Corporation has produced a five-part production called "The Public Be Damned," starring Charles Richman and Mary Fuller. It shows both the insidious methods used by the Food Trust in squeezing both the consumer and the producer, and also shows the solution of the problem of defeating these vultures who are feeding upon the fat of the land. It is showing this week at the Strand theater, New York.

The first person to see "The Public Be Damned" after its completion was Herbert Hoover, former head of the Belgian Relief Commission and newly appointed Food Administrator of the United States. Mr. Hoover heartily indorsed the production and declared that it was especially timely and that it would arouse the public to a realization that something must and can be done to stop the depredations of the food barons.

The picture is already being booked with great rapidity all over the country on the state rights basis, it is reported. The story was written and the production directed by S. E. V. Taylor, and a powerful cast, including Chester Barnett, Joe Smiley and Russell Bassett, appear in support of Charles Richman and Mary Fuller.

"WOMAN AND THE BEAST" LATEST SALES.

Graphic Features announces the closing of the following territories on "The Woman and the Beast" during the past week: Texas, Oklahoma and Arkansas, to Southwestern Art Dramas, Dallas; California, Nevada and Arizona, to Peerless Feature Film Company, with offices in Los Angeles and San Francisco; Western Pennsylvania and West Virginia, to the Hudson Feature Film Company, Pittsburgh, and Eastern Pennsylvania, Maryland, Delaware, District of Columbia and Virginia, to Philadelphia Ideal Film Exchange, of Philadelphia.

Sales Manager W. Ray Johnston says: "This leaves very little territory unsold. We have closed about everything now, or are awaiting the final signed contracts, and I think next week we can give a buyers' list that will show every district in the country distributing 'The Woman and the Beast.' This achievement would not make it appear that there is a summer-time lull in the state rights market. As a matter of fact, I think the state right exchanges are doing a bigger business than ever."

WOLFBERG GETS "DEEMSTER" FOR THREE STATES.

Several big deals involving foreign and domestic rights to Hall Caine's "The Deemster," starring Derwent Hall Caine, were closed during the past week by W. E. Shallenberger, president of the Arrow Film Corporation.

Harris P. Wolfberg, representing a coterie of Mid-West capitalists, has purchased Hall Caine's "The Deemster" for Ohio, West Virginia and Western Pennslvania from the Arrow Film Corporation. Mr. Wolfberg is well-known throughout his territory, having at one time or another represented some of the biggest and most important distributing companies. Recently he branched out as a state rights promoter by securing "The Crisis" from Harry Sherman and has achieved considerable success. Mr. Wolfberg purposes establishing offices in Cincinnati and Cleveland. His present headquarters is in Pittsburgh.

The Apex Films, Ltd., of London, through its New York representative, J. Simmonds, has purchased the South African rights.

KLATZ & STREIMER OBTAIN "THE SECRET TRAP."

Klotz & Streimer, Inc., announce the acquisition of the selling rights of the five-reel feature, "The Secret Trap," starring Baby Em Gorman, the clever child artist who has been trained under the direction of many of the industry's foremost producers.

Miss Gorman will not celebrate her eighth birthday until next September, yet she has played leading roles in many successes, among which are "The Little Orphan," "The Soul of a Child" and "The Little Mother."

In "The Secret Trap" Baby Em has accomplished a feat seldom attempted by a child actress. She plays a dual role and the work has been pronounced as really remarkable by several directors who have viewed the picture. Klotz & Streimer will offer the feature to state rights buyers early in July.

Lyda Borelli Star in "Robespierre"

Famous European Tragedienne Heads Cast of Export & Import Company's Seven-Reel Spectacle.

HAILED throughout Europe as one of the foremost tragediennes, and preceded to these shores by a reputation made by sheer force of her artistry, Lyda Borelli is once more before the American public. In the big seven-reel state rights spectacle, "Robespierre," the charming actress plays the leading role and gives a performance which is altogether up to the standard of her already well-known genius.

The Export & Import Film Company states it at first intended to issue "Robespierre" with no special stress on the cast, preferring to leave it to the public to recognize the famous actress, but the reviewers who say the picture let the news out, and the inquiries are coming in thick and fast, all asking whether it is the same Borelli whom they know from the great Cines productions.

As the Marchioness de Fontenay in "Robespierre," it is Miss Borelli whose love affair with the mysterious "Unseizable" eventually brings about the overthrow of the dictator Robespierre. In a series of exquisite scenes she first plays the noblewoman who leads the idle society folk on their careless way to destruction at the hands of the mob, and then comes a change in her life that transforms her into an intriguing factor in the momentous affairs of the French national crisis. To save her lover she plays her woman's wit against the brains of the keenest man in the Government.

Lyda Borelli.

In "Robespierre" Lyda Borelli is the chief luminary in a company of stars of international repute, the list including the eminent Novelli and Raoul Fabiani.

Ben Blumenthal, head of the Export & Import Film Company, has some plans in work with regard to Lyda Borelli's future before the American public which will place her on the same footing with the picture-lovers here that she has already won throughout Europe.

RUTHLESS CUTTING BURSTEIN'S METHOD.

Exhibitors who complain that many of the features that are offered to them contain a great deal of padding and comparatively little action exempt the King Bee Comedies, which are achieving considerable popularity just now. If even these Billy West comedies did not excite hilarity they would "hold" simply because they are packed with action—action which springs, as it were, from the thread of the story.

"The reason for this is simple," said Louis Burstein, president and general manager of the King Bee Films Corporation. "Our two reelers are cut down from several thousand feet of developed negative. We are not needlessly extravagant; but we don't stint raw stock.

"And then you will notice that King Bee Comedies have very few sub-titles, and those that are employed are short and to the point. It is my aim in supervising these pictures to assure that every foot of the action will be understood in every part of the world, no matter where the pictures are shown."

INTEREST AROUSED IN BRENON'S RUSSIAN FILM.

Visitors at the Herbert Brenon studio at Hudson Heights, N. J., give added proof of the interest that has been aroused in the announcement of his new feature now in the making, "The Fall of the Romanoffs," with Iliodor, "The Mad Monk of Russia," as the star. The subject and the cast of players has aroused a keen and ever-growing interest, and not a day goes by that there is not a steady stream of visitors eager to see the moving picture portrayals of the characters which have been occupying the center of the stage in Europe for some time.

Nance O'Neil as the Czarina and Alfred Hickman as the Czar have scored an immense hit with all who have seen them, while the Kaiser, who is being impersonated by a Frenchman, is said to be a true replica of Kaiser Bill's true self. Mr Brenon has the constant advice of expert Russian authorities and no pains or expense are being spared to make the production correct in every detail.

Edward Connelly, who plays Rasputin the Monk, is declared by Mr. Brenon to be creating one of the finest screen characterizations in the history of motion photography. Mlle. Galanta, Mlle. Marcelle, Conway Tearle and William E. Shay are other players who will be seen in the picture.

REPORT HEAVY DEMAND FOR "HATE."

According to reports from the Fairmount Film Corporation offices the initial showing of "Hate," the big seven-reel feature, has exceeded all expectations. The picture was shown to newspaper critics and a number of territorial buyers representing various sections of the United States. Gus Mohme, of the Biograph studios, who has been selected as special representative of the Fairmount Film Corporation in the sale and distribution of the picture, is preparing an extensive campaign throughout the East and New England territory with a view to putting the picture in every theater from New Orleans to San Francisco.

It is said that a heavy demand has come from the New England and Middle West sections for "Hate." Boston in particular is reported to be anxious to get the feature, as is evidenced by the large number of demands for showings in New York. While Robert Bolling, vice-president of the Fairmount Film Corporation, and other executives are in Philadelphia making preparations for the staging of a new feature within a few weeks, the campaign for the distribution of "Hate" will be carried on throughout the country.

One of the innovations decided on by Mr. Bolling is the sending of the picture into the South to be shown to Southern buyers. This eliminates the necessity of the buyers coming to New York.

Mr. Mohme expects to be in Boston for nearly a week. From Boston he will go to Chicago and probably continue through the Middle West into Southwestern Texas and Southern territory.

"DEEMSTER" EXPLOITED AS CIRCUS IN ILLINOIS.

Warren & Clarke, the great out door showmen who bought the state rights to Hall Caine's massive photoplay, "The Deemster," for Illinois, Indiana and Wisconsin, purpose sending out the big spectacle under a black-top tent and exploiting it just as if it were a circus. It is their intention to feature "The Deemster" as the principal attraction, but to surround it with side-shows, and the regulation concessions that accompany a circus.

Decorated circus wagons, floats and flats, together with equestrians, clowns and all the other peoples and paraphernalia that go to make up a circus outfit will be part and parcel of the equipment. Horses will be hired locally to draw the wagons, floats, etc., and to exhibit the equestrians.

A special car for projecting machines and motion picture equipment will be a distinct part of the caravan. Half a dozen expert operators and several first class electricians will be engaged to look after the projection department. A film printing outfit will be carried and newspaper criticisms and other complimentary notices of the attraction will be flashed upon metallic screens in the open so that he who is skeptical may read what his neighbor thought of the attraction in the adjoining town or village.

"ALICE OF THE SAWDUST" (Century).

The fourth release in the Century series of two-reel comedies has been finished by Director J. G. Blystone, on the West Coast, and has been shipped to President Julius Stern, in New York, for distribution on state rights lines. "Alice of the Sawdust" is the title and Alice Howell star of Century Comedies, has taken advantage of abundant opportunities to extract no end of fun from her experiences as a circus rider and general "cut up."

It has been the plan of Director Blystone to present Miss Howell in unusual "stunts" under varying conditions. "In "Balloonatics," she works a giant gas bag to get the laughs; in "Automaniacs" a motor provides the incentive for comedy, and in "Neptune's Naughty Daughter" Miss Howell goes under water to bring laughs to the surface. In "Alice of the Sawdust" Miss Howell uses the circus for the first time as an inspiration to merriment.

Scene from "Alice of the Sawdust" (Century).

"IVAN THE TERRIBLE" A RUSSIAN WARNING.

State rights buyers are besieging the Export & Import Film Company for more information about its production, "Ivan the Terrible," announcement of which was made in the trade papers through pictorial display only. Mr. Blumenthal, head of the company, made it his special object to arouse the interest of the market, but did not intend to give the impression that the picture was not ready for inspection. The interest created, however, proves that there is a widespread demand for a high-class Russian subject that is at the same time burdened with material of a historic nature.

The story portrays the savagery of abused power and the tragedy it brings to those who live under it. In this case Ivan's brutality comes back to him like a haunting ghost, and the suffering of a people is visited upon his head. In setting and costuming the picture is said to be magnificent, and the Russian atmosphere has been faithfully adhered to. A number of remarkable scenes of devastation by a horde of mounted barbarians contribute the sensationalism of the picture, while the palace scenes and general costuming are a distinctive feature in themselves.

"Ivan the Terrible" is offered in six reels, and the Export & Import Film Company has found inspiration in the scenes to inject with titles some reading matter that makes the production timely and up to our own day in its significance.

"REDEMPTION" SELLING RAPIDLY.

Evelyn Nesbit and her son, Russell Thaw, in "Redemption," are repeating at the Alhambra theater, New York, the success which the photoplay scored during its four-week engagement at the George M. Cohan theater.

The exhibition rights for New York have been secured by the Pioneer Film Corporation. Hiram Abrams, president of the Paramount Pictures Corporation, has bought the exhibition rights for the New England states. Stanley Mastbaum has secured "Redemption" for Eastern Pennsylvania and Southern New Jersey, and will exhibit it at the Forrest theater in Philadelphia for a run beginning September 3. Jones, Linick & Schaefer have bought "Redemption" exhibition rights for Illinois. It will be seen in Chicago first at the Colonial theater. The rights for Canada have also been disposed of, and the remainder of the territories are now being contracted for through the agency of David Bernstein, Putnam Building, 1493 Broadway, New York.

Miss Nesbit has leaped with one bound into the front rank of screen stars. "Redemption," as a photoplay, has been acclaimed by press and public.

The production was directed by Julius Steger and Joseph A. Golden. All the way through the picture the audience feels the natural and heart-appealing qualities of the story.

SELZNICK OPENS DOOR WITH TWO BIG FILMS.

Lewis J. Selznick has secured the rights to "Parentage" for the territory covered by his New York and Chicago exchanges.

This is the latest evidence of the sincerity of Mr. Selznick's avowal that he had decided to establish the open door at both ends of his business—open booking for the exhibitor and open distribution for the producer. Last week he obtained "On Trial," the first of the National Exhibitors' Circuit productions, which he took on for his New York and Chicago exchanges; he announces the Hobart Henley "thought film of real life," "Parentage."

Two weeks ago a private showing of this picture was held for the trade and reviewers at the Rialto, and since then the picture has been one of the principal topics of conversation in film circles. S. L. Rothapfel, of the Rialto, immediately booked the picture for the first public showing, which will be at the Rialto, July 8. Aaron Jones, of Jones, Linick & Schafer, the Chicago associates of Lewis J. Selznick, booked the film for the Colonial, Chicago, for the week of the National Convention.

"13TH LABOR OF HERCULES" RUNNING AT RIALTO.

"The 13th Labor of Hercules," which is commemorated by the Panama-Pacific Exposition, has been booked and is now running at the Rialto theater, New York, for twelve weeks. "The 13th Labor of Hercules" is composed of a series of twelve parts, each part a complete subject, and contains pictures of various ceremonies and events of the world's greatest exposition.

The Cinema Distributing Corporation, 220 West Forty-second street, of which Henry J. Brock is president and Leon Schlésinger is manager, are offering this historical subject for state rights sale. A new policy has been inaugurated for the selling of this subject for territorial rights which is said to appeal to all those who are interested in state right pictures. An attractive line of advertising is available, which includes a ten-page, two-color herald.

WARREN AT WORK ON CLYMER-HOYT STORY.

Edward Warren has begun work on a story that he has just accepted from John B. Clymer and Hary O. Hoyt. It is described as a thought play of the human heart, and is understood to be worthy of taking its place in the high standard already set by the Warren Productions.

Innovations for "Parantage"

Frank J. Seng Operating Extensive Company on Hobart Henley's "Thought Film."

WHAT is considered to be an innovation for state rights distributors in the way of advertising is being instituted by Frank J. Seng in conjunction with his exhibitors' campaign on Hobart Henley's "thought film of real life," "Parentage.'

Besides getting out a twenty-page ad. book, to be used by exhibitors for their local advertising and publicity, Mr. Seng has in work a house organ, which will be issued every two weeks. This aid should be a sales-lever for states rights buyers in selling exhibitors. It will aso be of benefit to the exhibitor in bringing to his attention new ideas of different exhibitors along with news, views, and money-making ideas, which will be of real service to him in presentation.

While in the past it has been the usual custom, as soon as territory was sold, to forget the states rights buyer and exhibitor, Mr. Seng's ideas are more forward looking, he being a successful exhibitor himself.

Another phase of Mr. Seng's campaign, which will aid exhibitors, will be in conjunction with the openings at the Rialto Theater on July 8, and the Colonial Theater in Chicago on July 15, where the billboard campaign will continue for some time after the close of the showings in these cities, and be supplemented by a full quota of newspaper advertising to keep the picture alive for the future showings.

STATE FILM COMPANY RE-ELECTS OFFICERS.

The State Film Company, of Detroit, Mich., held its annual meeting at Battle Creek on Saturday, June 16. Reports showed that, although only six months in business, everything was going along very satisfactorily and that the general outlook was good. The present officers were re-elected. They are W. S. Butterfield, president; W. C. Beatty, secretary; Claude K. Taylor, treasurer; Harry S. Lorch, general manager, and Earl Rathbun, Detroit representative and booker. The company owns "Civilization," "The Masque of Life," "The Conquest of Canaan," "The Libertine," "A Mormon Maid" and "The Deemster." The last two have not yet been released.

"BEWARE OF STRANGERS" OPENS IN BALTIMORE.

Under the auspices of A. Dresner, general manager of the Exhibitors' Film Exchange, Washington, D. C., "Beware of Strangers," the big Selig picture, was given its first presentation in the South at Ford's theater, Baltimore, on June 18. The picture began its run to a crowded house at prices ranging from 25 cents to $1.50. The picture has played to capacity audiences ever since its opening.

Many prominent exhibitors, city officials and others were present at the picture's premiere, and "Beware of Strangers" earned the unanimous praise of newspaper critics and all others who saw it. Mr. Dresner states that the box-office rereceipts prove that "Beware of Strangers" has established itself as a box-office winner.

"COME THROUGH" ON STATE RIGHTS MARKET.

Following the success attained by the special seven-reel feature, "Come Through," at the Broadway Theater, New York, the officials of the Universal Film Manufacturing Company have decided to offer this picture on the state rights plan. It is said to be a picture with a "punch" and one which state rights buyers will find to prove immensely popular wherever shown.

The story, by the distinguished playwright, novelist and author, George Bronson Howard, is reported to be one of the most novel and ingenious that has ever been adapted for screen purposes. The acting of the cast, which is headed by Herbert Rawlinson, is of exceptional merit, it is said, and the settings and photography of an unusually high standard.

"Come Through" is claimed to be one of the most successful box-office attractions ever presented at the Broadway Theater and packed the house at every performance. The reviews of the critics of the newspapers and trade journals were unanimously laudatory. Many reviewers pronounce it one of the big photoplay hits of the season.

"PERSUASIVE PEGGY" POPULAR STORY.

M. A. Schlesinger, president of the Mayfair Film Corporation, had an expensive and exhaustive investigation carried on to ascertain the true human interest appeal "Persuasive Peggy" would have to the public, with the result that he now has on hand many letters similar to the following, which was written by the editor of Farm and Home: "Since I finished running 'Persuasive Peggy' in Farm and Home I have received several thousand enthusiastic letters from readers expressing their appreciation of the story."

"Persuasive Peggy," the first film production of the Mayfair studio, is an assured success from the exhibitor's point of view, if the opinions of numerous responsible publishers throughout the country who have printed this charming story in serial form in their publications are to be considered indicative of the story's popularity.

Manufacturers' Advance Notes

Five Fox Releases for July

June Caprice, the Lees, Gladys Brockwell, George Walsh and Probably Virginia Pearson Are Featured.

WILLIAM FOX'S schedule of photoplays for July release includes some of the most brilliant stars on the Fox program. The list for the coming month is well balanced and attractive. The films will be issued in this order:

July 1, June Caprice in "Patsy," a dainty story of thrills and adventure; July 8, Jane and Katherine Lee in a novelty surprise drama, "Two Little Imps"; July 15, Gladys Brockwell in "To Honor and Obey?" a screen drama of vigorous action; July 22, George Walsh in "The Kid Is Clever."

Virginia Pearson's present production, which Director Carl Harbaugh now has in work, will probably be the release for the week of July 29. This picture has not yet been titled, but the principals in the star's supporting cast consist of Hardie Kirkland, Claire Whitney and William Meehan.

In "Patsy," her eighth William Fox picture, Miss Caprice has another story full of charm and sunshine—the kind that gives her the opportunity to present her naive little self to best advantage. John G. Adolfi directed.

Harry Hilliard is the leading man. Others in "Patsy" are Ethyle Cooke, John Smiley, Fred Hearn, Jane Lee, Alma Muller and Edna Munsey.

Picturegoers the country over are eagerly awaiting the coming of "Two Little Imps." Mr. Fox has not released any film more captivating than this one with the pair of "Baby Grands." Others in the company are Edna Hunter, Edwin Holt, Stuart Sage, W. Harvey and Leslie Austen.

The July 15th release, "To Honor and Obey?" has a gripping story and a cast of exceptional ability. Supporting Gladys Brockwell is Bertram Grassby, Jewel Carmen, Charles Clary, Josef Swickard and Willard Louis.

"THE RESCUE" (Bluebird).

Dorothy Phillips will make two appearances on the Bluebird program in July. "Fires of Rebellion" will be the July 2 release and on July 23 she will again appear in "The Rescue." Ida May Park directed this feature as her third Bluebird, using Hugh Kahler's magazine story as the basis. Lon Chaney and William Stowell will, as usual, lead Miss Phillips' supporting company, but these mere men will have a severe struggle to fight their way to attention among the pretty girls who dominate the scenes. As "The Rescue" is a society play, demanding fine raiment and pretty girls who know how to wear expensive and fashionable gowns without registering consciousness, Miss Park made careful selection from Bluebird's stock forces and picked Gretchen Lederer, Molly Malone, Gertrude Aster and Claire Du Bray for the beauty congress in support of pretty Dorothy Phillips. The star wore eighteen different gowns during the production, and the other ladies shared twelve more dresses among themselves. Even Miss Park caught the spirit of the occasion and "dressed up" while directing the other ladies in their fine array. The exhibitor who announces "The Rescue" as a fashion show with five of the prettiest girls in pictures as living models will not be exaggerating.

Scene from "The Rescue" (Bluebird).

VICTOR MOORE IN "OH POP!"

Victor Moore's next release, "Oh, Pop!" was written for him by Thomas J. Gray, the author of "Bungalowing," which scored such a big success, and Mr. Moore feels that in "Oh, Pop!" he has a worthy successor.

Scene from "Oh, Pop" (Klever).

Moore is supported by the clever youngster that made such a hit in his previous releases, and it is a safe bet that this picture will please as much or more so than "Bungalowing" or "Commuting."

MARKED PICTORIAL QUALITY IN "THE SLACKER"

American descendants of all nations will find incidents of special importance to them in "The Slacker," Metro's forthcoming production de luxe, starring Emily Stevens and written and directed by William Christy Cabanne. A representative from every race is shown on the screen, and then the heads of all, grouped together, dissolve into the fabric of an immense United States flag, the true "melting-pot" of the nations.

Memorable incidents connected with the history of the country in its most dramatic episodes are pictured and live again on the screen, and present events are shown in an allegorical form. Civilization is shown being crushed by the God of War. Justice calls Columbia, who lights the torch of Liberty, which then shines over all. A dove of peace is shown on a branch, and then flies away. The branches of the tree dissolve into a fortress of steel with enormous guns. Three thousand soldiers with fixed bayonets answer the call of Columbia, marching close in one great formidable armed mass. The picture changed quickly to a naval scene, showing America's battleships on the high seas. Next the German fleet within the Kiel Canal is pictured, with the Allied fleet waiting patiently outside to engage it in action. Also there are pictured many historical men and events.

STRAND TO RUN TERRY HUMAN INTEREST REEL.

The first of the series of the Terry Human Interest Reel entitled, "How Character Is Revealed In the Nose" was shown at the Strand Theater during the week of June 3 and received a most cordial welcome. Manager Harold Edel, under whose personal direction the Strand Theater is operated, has decided to run the entire series upon the merits of the first of the Terry Human Interest Reels released.

Mr. Mitchell, head of the film department of the Marcus Loew circuit of theatres, has also decided to run the series of the Terry Human Interest Reel. Already he has booked the initial release of this series for the entire chain of Loew theatres.

Paramount Sets Off on Year's Last Half

Mae Murray in "At First Sight" and Kathlyn Williams and Wally Reed in "Big Timbers" Are Features.

THE two features which will be issued by Paramount are "At First Sight," starring Mae Murray, and "Big Timber," starring Kathlyn Williams and Wallace Reid, week of July 2. Besides these two five-reel pictures, that same week Paramount will distribute the seventy-third edition of the Paramount-Bray Pictographs, the magazine-on-the-screen; the seventy-fourth of the weekly trips around the world, personally conducted by Burton Holmes, in which he takes his fellow-journeyers to see "How California Harvests Wheat," and a very Klever Komedy entitled "Oh, Pop," in which Victor Moore is starred.

Mae Murray has been given another vehicle to display her qualifications in "At First Sight," a Famous Players production. The story is filled with heart interest, humor, thrills, action and suspense, and was written by George Middleton. Robert Leonard, who has been devoting his entire attention to the work of this player, directed. The cast supporting Miss Murray comprises Sam T. Hardy, Jules Rancourt, Julia Bruns, W. T. Carlton, Nellie Lindroth, William Butler and Edward Sturgis.

"Big Timber," in which Kathlyn Williams and Wallace Reid are starred, is an adaptation of Bertrand Sinclair's story of the same name by Gardner Hunting. The players are given ample opportunities of displaying their talents, for there are many thrilling scenes, among them a real forest fire in the Big Timber of California. A tremendous timber tract in the Sierra mountains was used as a setting for this picturesque drama, and many interesting phases of logging operations serve as backgrounds for the action of the story. The excellent cast supporting Miss Williams and Mr. Reid include Joe King, Alfred Paget and Helen Bray.

The seventy-third edition of the Paramount-Bray Pictographs, the magazine-on-the-screen, deals with four very interesting subjects: "Fencing in Japan," "American Match Making," "The Oldest Railroad in the U. S.," and a very amusing cartoon entitled "Otto Luck to the Rescue."

Burton Holmes' "How California Harvests Wheat" shows a particularly interesting picture from every viewpoint. The photography is remarkable and every foot of the picture is distinctly interesting.

Exhibitors and patrons who thought that "Bungalowing" and "Commuting" were Victor Moore's best single-reel comedies, will have to put at the head of their list his latest comedy "Oh, Pop," which tells the story of the father of a family who is compelled to take care of his children while mother goes away, and has also thrust upon him the children of a neighbor who desires to go shopping in the city for the day.

"THE MASKED HEART" (Mutual).

A mysterious woman with a gray mask entirely concealing her features, and a wealthy young man who, becoming bored by his easy victories over women, starts out to find an elusive woman whom he can pursue are the principal characters in "The Masked Heart," the American-Mutual production starring William Russell, which will be released on July 2. The masked woman proves to be a married woman with a delight in flirtations, and many complications result which arouse even the blase society man.

Scene from "The Masked Heart" (Mutual).

There are two magnificent sets in the production, one an immense ballroom in which hundreds of dancers in masquerade costumes make a gay scene and divide their time between dancing and merry battles in which confetti and serpentines form the ammunition. The other unusual scene is a large dinner party where the guests are entertained by a dancing nymph.

William Russell appears as the blase society man and Kathleen Kirkham plays the role of the mysterious woman. Francelia Billington is the step-daughter of the adventurous woman. William Conklin is the husband, and Ashton Dearholt enacts the role of Russell's devoted friend and chum.

SIMULTANEOUS RUNS FOR "LONE WOLF."

Herbert Brenon announces that his latest Selznick Picture, "The Lone Wolf," by Louis Joseph Vance, will open an engagement at the Studebaker theater, Chicago, on Sunday, July 1, the same day that it opens its indefinite engagement at the Broadway theater, New York. The fact that this big production will open simultaneously in the two principal cities of the United States as a high class attraction should give it wide popularity.

Selznick Subsidiary Reaching Out

Film Advertising Service Decides to Offer Facilities to Outside Companies.

ANOTHER phase of the open-door policy of the Selznick organizations developed this week, with the announcement that the Film Advertising Service, a Selznick subsidiary corporation, had decided to carry out the general principle established by the Enterprises as a whole and offer its facilities in purchasing and other matters to any companies desirous of using them.

The Film Avertising Service was organized several months ago, with Myron Selznick as general manager, to take over the entire purchasing and supply department of the Lewis J. Selznick Enterprises. The aim was not merely to relieve the parent corporation of that most bothersome of all departments, but to take off its hands also the preparation of designs and material, the search for novelties, and all other related matters.

In addition to the supply service, the Film Advertising Service is also in a position to handle entire publicity campaigns, this branch of the work being under the direction of Randolph Bartlett, publicity manager for the Selznick Enterprises.

The company has its offices on the fourteenth floor of the Godfrey Building, 729 Seventh avenue. C. C. Ryan is the purchasing agent and Harry Lutjen shipping agent.

BLIND ACTOR IN "THE SLACKER."

J. Van Courtland, who appears in the forthcoming Metro wonderplay de luxe, "The Slacker," written and directed by Wm. Christy Cabanne, is probably the only blind man appearing in the silent drama.

Twenty-three years ago Mr. Van Courtland left Holland, his native land, and came to this country. Ten years ago he played his first stage engagement in this country, and for more than eight years he appeared steadily in stock.

About two years ago he left the spoken stage to act before the camera. While he was working for a company which has a studio in Chicago, he was the victim of an assault by some thugs, who when they found that he had but four dollars with him, beat him unmercifully. His eyesight was permanently affected, and, although he has consulted many specialists, he is still unable to see very much. He can distinguish daylight from darkness, but is unable to recognize anyone.

In spite of his affliction Mr. Van Courtland moves around the set at the studio as if he had a sixth sense. The blind actor has refused to go to an institution, and is devoted to stage work. His earnestness, added to his culture and refinement, so appealed to Mr. Cabanne, the director of "The Slacker" that he gave Mr. Van Courtland a part in that production.

"FOR LIBERTY" BEING FILMED IN CANADA.

Good progress is being made in the production of "For Liberty," Edwin Bower Hesser's story of the American Legion of the Canadian army, which is being directed by Romaine Fielding for the S-M Films Corporation of Philadelphia. Mr. Fielding has been in Canada for two weeks with the company, and has been accorded every aid by the Canadian military authorities. First going to Montreal, then to Camp Volcartier, taking some scenes in Quebec City, and then proceeding to Toronto, the very spirit of the military situation has been caught. The company is now working at Camp Borden, Ontario, the finest of Canadian training camps. The training of soldiers in modern trench warfare, as it will be practiced in the United States Army, is shown, and actual "front line" conditions are being duplicated in the battle scenes, which are being made with the assistance of officers returned from the front.

E. K. Lincoln plays the stellar role. The studio scenes are to be taken in Philadelphia, where Ira M. Lowry, general manager of S-M is arranging the sets at the Lubin studios.

MISS DECEPTION.

Work on "Miss Deception," the Van Dyke-Art Drama written by Joseph Franklin Poland, in which Jean Sothern is starred, is rapidly taking shape at the studio in Nineteenth Street, under the direction of Eugene Newman. It is due for release following "The Peddler."

"The Plow Woman" Starts Off Universal

Butterfly Subject Leads Week of July 2—Mignon Anderson Appears in a Military Drama.

MARY MacLAREN is the star in the Butterfly picture, "The Plow Woman," which heads the Universal program for the week of July 2. This alone stamps it as a film production of unusual merit, as Miss MacLaren has always been identified with photodramas of the highest type. She will be remembered for her excellent work in a former Butterfly release, "Money Madness." "The Plow Woman" is a film version of the novel by Eleanor Gates and was put in scenario form by J. Grubb Alexander and produced under the direction of Charles Swickard. In the cast supporting the star are Eddie Polo, Kingsley Benedict, Harry De More, L. C. Shumway and others. "The Plow Woman" will be released Monday, July 2. On the same day will appear the Nestor comedy, "Poor Peter Pious," with Eddie Lyons, Lee Moran and Edith Roberts.

The feature for Tuesday, July 3, is the Gold Seal three-part military drama, "A Young Patriot," with Mignon Anderson in the leading role. This is a photodrama which will arouse the patriotism of all who see it. The story is engrossing and the situations are highly dramatic. Supporting Miss Anderson are such well-known screen favorites as J. Morris Foster, Charles Mailes and Roy Stewart. The Victor comedy, "Not Too Thin to Fight," starring Eileen Sedgwick, is the other release of this date.

The chief offering for the Fourth of July will be the two-part L-Ko comedy, "Bombs and Bandits." This is one of the funniest film comedies ever produced by this company and is full of laughs from the very beginning. The regular issue of the Universal Animated Weekly will also appear on this date

"Seeds of Redemption," a two-act society drama, will be released under the Rex brand on Thursday, July 5. Claire Mersereau, sister of Violet Mersereau, has the leading role in this picture. The Victor comedy, "Daredevil Dan," featuring Ruth Stonehouse, will also appear on Thursday.

Eddie Lyons and Lee Moran appear in the principal roles in a two-part Nestor comedy, "Five Little Widows," which is presented Friday, July 6. The weekly issue of the Universal Screen Magazine also is released on this day.

On Saturday, July 7, the chief offering is the Bison two-part western drama, "The Wrong Man," with Harry Carey in the leading role, supported by Fritzie Ridgeway. This is an exciting story of daring and adventure, written by N. P. Oakes and directed by Fred Kelsey. Other Saturday releases are the Joker comedy, "The Twitching Hour," with Gale Henry and Milton Sims, and the Universal special release, Universal Current Events.

Sunday, July 8, is the date of the release of the Imp drama, "The Girl in the Limousine," featuring Molly Malone and Lee Hill. The other releases are the Powers' "China Awakened," a Hy Mayer travelaugh and the Big U drama, "The Mad Stampede," with Jane Bernoudy.

During the week the second episode of "The Gray Ghost," the mystery serial founded on the Saturday Evening Post story, "Loot," by Arthur Somers Roche, will be released. The title of the second episode is "The Mysterious Message."

VARIETY IN COMING GAUMONTS.

So much appears in newspapers and magazines from time to time about Havana, that patrons of motion picture theaters will welcome the views of that city which Gaumont will present through Mutual in "Tours Around the World" No. 36, released July 16. It will visualize for them this lovely city of the tropics, the metropolis of the West Indies. The Gaumont cameraman has been thorough in photographing the beautiful and historic places, and Havana is rich in both. On the same reel are pictures of a number of cities along the Nile. These give an excellent idea of life in Egypt as it has been lived for thousands of years.

The second Gaumont release of the week is The Mutual Weekly No. 132 which appears July 11.

Gaumont's "Reel Life" reaches the screen July 12. This issue, No. 63, will entertain with pictures of America's civil war submarine. It was built early in the war, sunk in 1862 to escape capture by Admiral Farragut, and raised in 1885.

On the same reel appear "A Square Deal for the Baby," the story in pictures of how settlement workers teach mothers to take care of their infants; "Whale Meat," "Camp Fire Signal Girls" and two animations from "Life" in the exclusive Gaumont series taken from pictured jokes in this magazine.

MacDONALD ACTOR AND FILM MAN, TOO.

A new sort of actor has been discovered by General Film in Wallace MacDonald, who was the male lead in "Vanity and Some Sables," one of its O. Henry subjects. MacDonald, who played the part of Kid Brady most acceptably in the release, was an exhibitor before he became prominent as a film player and knows the game from both sides of the screen. Besides that he is a well-traveled chap and has played in stock in many parts of the country. So that when "Vanity and Some Sables" was released he became active to good purpose in aiding bookings.

Brady Promotes June Elvidge

Lew Fields, "The Man Who Stood Still," Again at Work in World Pictures Studio.

JUNE ELVIDGE, the accomplished actress in World-Pictures Brady-Made, now advances to the front rank of fixed stars in this organization. A new contract between the World Corporation and Miss Elvidge to this effect, covering a term of years, was executed on Tuesday last. Under this agreement the name of the actress not alone goes into big type in all advertisements of World-Pictures, but is set opposite a much larger sum than formerly upon the weekly salary sheet.

The rise of Miss Elvidge as a favorite of the screen has been rapid and steady. It is only a few months since she was a comparatively unknown actress on the Winter Garden stage, where she occupied the position of understudy for Jose Collins, and played her part "on the road." Her very striking beauty gave her a ready beginning in the World studio, where the effectiveness with which she registered upon the screen was immediately realized, with the result that she had better and better roles to portray with every new production.

Another item of interest from the camp of World-Pictures is the fact that Lew Fields is again working under the Brady direction, this time in a photoplay the identity of which is not to be disclosed just now. The great success of "The Man Who Stood Still," produced by World, is the working cause for this renewal of relations.

It was in this comedy that Mr. Fields was enabled to demonstrate that he possessed other qualities as an actor than those of a farceur pure and simple.

Just at present Mr. Brady is again demonstrating his firm belief in the proposition that a photoplay well named has more than half won the battle of popularity.

This demonstration has taken the form of changing the titles of four of the completed Brady-Mades awaiting publication.

The picture drama formerly called "Partnership" has had its title shifted to "The Iron Ring." Arthur Ashley, Gerda Holmes and Edward Langford are the featured players. The play originally named "The Waster," starring Carlyle Blackwell and June Elvidge, is now titled "Youth."

"[illegible]" directed in person by Mr. Brady, will reach the public under the final name "The Marriage Market," with a cast composed of Carlyle Blackwell, June Elvidge and Arthur Ashley. Ethel Clayton's picture play produced under the working title "Chasms," is now known as "Souls Adrift," and the leading male part is played by Milton Sills.

"SUDDEN JIM" (Triangle).

The Triangle picture version of "Sudden Jim," the Saturday Evening Post story by Clarence Budington Kelland, and now one of the seven best sellers among novels, is being completed. Charles Ray, whose drawing power is increasing at a tremendous rate, has the title role. For the first time in his screen career the young star will have an opportunity to display his own personality. Heretofore he has appeared as weaklings or country yokels.

In "Sudden Jim" he is a fighting, square-jawewd young fellow who takes over a clothespin factory in Michigan and puts up a hard fight against the combine controlling the industry in that section of the country.

Scene from "Sudden Jim" (Triangle).

Sylvia Bremer, appearing in support of Ray, is now convalescing from slight injuries sustained during the filming of scenes in the north woods. As soon as she has fully recovered the final episodes will be enacted.

His "Pinch Hitter," "Clodhopper" and "Millionaire Vagrant" have proved among the strongest box-office attractions ever put out by Triangle, and it is expected that "Sudden Jim" will surpass the high-water mark.

Many Coming Washburns and Gardners

Popular Essanay Players Will Figure One of More Times Each Month in Summer and Fall.

EXHIBITORS may look to Bryant Washburn and Jack Gardner for the bulk of their Essanay pictures during the summer and fall months. These two stars are scheduled to average at least one feature apiece each month, and some times two.

In addition to these productions Taylor Holmes is already being filmed in the initial picture of a series he has contracted to appear in under Essanay's banner. This will be released during the summer, also, as will one or more features starring Marguerite Clayton.

During July Mr. Washburn will appear in two-five reel pictures. The first of these, entitled, "The Man Who Was Afraid," was released July 2. It is an adaptation of the story by Mary Brecht Pulver, based on the timely theme of the President's call to arms.

Mr. Washburn's second July release will be "The Golden Idiot." The filming process of this production has been completed, and it will be given trade showings very shortly. It is comedy-drama of the type best suited to the star's histrionic talents. The screen version was adapted by H. Tipton Steck, from a magazine story. Arthur Berthelet was the director.

"The Range Boss" will be Mr. Gardner's July offering. This production is the second of Essanay's series of westerns, following "Land of Long Shadows," which was released June 18. In "The Range Boss," the former musical comedy star appears as a happy-go-lucky cowboy who frustrates a conspiracy to achieve his own death and mulct an Eastern girl of the ranch which she inherited. The film will be released July 16.

During August, Mr. Washburn will appear in "Skinner's Baby," the third of his famous Skinner pictures. In this production he will be supported by the original cast, including Hazel Daly, creator of "Honey." Mr. Gardner will be offered in the third of the Essanay-Westerns, which will be entitled, "Open Places."

Taylor Holmes will head Essanay's September releases with "Efficiency Edgar's Courtship." This picture will be a screen version of the story by Clarence Buddington Chelland, which was published in the Saturday Evening Post. Preliminary scenes for this production are now being filmed.

Essanay is busy preparing its schedule of late fall and Winter releases. These will be announced shortly in order that exhibitors may be enabled by the advance notification to arrange their programs accordingly and have ample opportunity to exploit the showings.

"STOP! LUKE! LISTEN!" (Pathe).

Harold Lloyd, as Lonesome Luke, supported by Harry Pollard, Bebe Daniels and Bud Jameyson, will appear on the Pathe program for July 15, in a two-reel Lonesome Luke comedy produced by the Rolin Film Company and entitled "Stop, Luke, Listen."

In this picture Lonesome Luke indulges in some of the funniest antics even he has been guilty of. He impersonates Paderewski in a way that would make the great pianist's own mother unable to watch her son play without laughing at the thought of Lonesome Luke's burlesque.

Scene from "Stop! Luke! Listen!" (Pathe).

With the aid of a convenient mahogany table, he opens a little bar in the heiress's house, at which he is both patron and bartender. When chased by an irate giant, he climbs the sides of the house, dashes in and out of windows and clings to the roof with an agility that would go far to prove the correctness of the Darwinian theory.

All in all, "Stop, Luke, Listen" is described as a thirty-minute laugh.

Interest in Fox Kiddie Pictures

"Jack and the Beanstalk," Manufacturer Believes, Will Fill Long Felt Want.

GREAT interest has been aroused since William Fox made the statement announcing his intention of making Kiddie pictures with a direct box office appeal both to adults and children. Every exhibitor has felt the demand for a class of pictures or rather subjects with the ultimate appeal to the children, yet pictures of a character to draw business to the box office, pleasing the adults to a greater extent than ever before.

Mr. Fox's first conception of this thought came primarily from his close contact with the public, through the twenty-two picture theaters he owns and controls, deciding that it was but natural if these conditions existed in his theater, located in all character of neighborhoods, the same need existed throughout the country.

With these facts before him, and in an effort to carry through his plan, he immediately began casting about to secure the best timber available for the fulfilling of this long felt want, with the result, "Jack and the Beanstalk," probably the most ambitious attempt ever made to portray with realism a miniature subject on a heroic scale, necessitating ten months in the making, an expenditure of much money, the employment of 1,300 kiddies, the building of miniature cities, portentous castles for the Giant, wardrobes for the juvenile performers, and the thousand and one other requisites for a production of this kind.

A nation-wide publicity campaign is planned in the different magazines and newspapers.

MITCHELL THREE YEARS EDITOR OF GAUMONT WEEKLY.

With the printing of the current issue of the Gaumont-Mutual Weekly, No. 130, Pell Mitchell completes his third year as editor of this news reel. Mr. Mitchell has come to be known as an authority upon news pictures, his ideas and advice being sought upon all points requiring a decision based upon technical knowledge and good news judgment. He is secretary of the committee collaborating with the government in regard to news pictures of the war.

Mr. Mitchell was able to celebrate his anniversary by getting out an issue of the weekly of which he could be inordinately proud. First in importance were the pictures of the first Americans to go to the front in France under the Stars and Stripes. He also had pictures of the reception of the Belgian commission in Washington, the reception of the Italian commission in New York, the arrival of the Russian commission at Seattle and their welcome to Washington by Secretary Lansing, class day exercises under war conditions at Princeton and Harvard, and the visit of the French aviators to the American school on Hempstead plains.

PAULINE FREDERICK IN UNUSUAL ROLE.

"The Love That Lives," a drama by Scudder Middleton, has been completed at the Famous Players' studio with Pauline Frederick in the stellar role, and will be released by Paramount on July 9. The picture, which shows Pauline Frederick in the novel role of a scrubwoman, was produced under the direction of Robert G. Vignola, who has directed several of Miss Frederick's previous Paramount pictures. Though Miss Frederick has played a number of roles that are distinct characterizations, such as Bella Donna, Zaza and Sapho, this is by far the most remarkable character study which she has ever been called upon to present.

In the opening scenes Miss Frederick is nothing more or less than a scrubwoman working in an office building as a common drudge. Later she becomes a bird of paradise in order to give her son an education, and then reverts to the pail and mop in her later years when she is broken down in health and in spirit and is a white-haired old woman struggling to keep body and soul together.

Among those in support of Miss Frederick are John Sainpolis, Pat O'Mally, Joseph Carroll and Violet Palmer.

REAL HOME RUN IN DREW COMEDY.

"Wally" Pipp, the snappy first baseman of the New York Americans, made a home run with two men on bases recently. That home run will be shown for many weeks to admiring fans throughout the country. It is one of the features of "Her First Game," a forthcoming Metro-Drew comedy. Sidney Drew is a red-hot fan. When the script called for a man taking his wife to a ball game, Sidney Drew selected the Polo Grounds as the place for the scene to be taken. It so happened that the Yankees were playing the Chicago White Sox, who were then battling for the leadership of the American league. In the fourth inning with two men on bases, "Wally" Pipp broke up the game with a home run to deep center.

The script caled for just what "Wally" Pipp did, and the cameraman was on the job. While the speedy Pip dashed around the cushions the cameraman turned the handle and "Wally" Pip in all his glory is seen dashing across the plate while the thousands in the stands cheered him to the echo.

Good Pathe Program for July 8

Gladys Hulette, Pearl White and Ruth Roland Are Featured in Drama and Serials.

A FIVE-REEL feature, starring Gladys Hulette and the first episode of the big new serial, "The Fatal Ring," starring Pearl White, stand out as of especial importance in Pathe's program for the week of July 8, 1917. Gladys Hulette is seen in "The Cigarette Girl," produced by the Astra Film Corporation under the direction of William Parke and written by Philip Bartholomae.

Miss Hulette, star of "The Shine Girl," "Her New York," "The Candy Girl" and other features which have been more than ordinarily successful, appears here in the first picture in which she has starred since joining the Astra forces.

"The Violet Diamond" is the title of the first episode of "The Fatal Ring" in which Pearl White is seen in a serial which is expected by Pathe to break all records. "The Fatal Ring" is a serial of love, mystery, suspense, thrills and perils, written by Fred Jackson and George B. Seitz and produced by the Astra Film Corporation under the direction of Mr. Seitz.

Ruth Roland stars in "The Neglected Wife" No. 9, entitled "Deepening Degradation." In this chapter fate brings the thrilling drama of two women and a man to still another climax.

The twelfth release of the "Know America," Combitone Scenics is entitled "Through Central Texas," and it shows interesting scenes taken in the largest State in the Union. These Combitone pictures are in a different class from any other scenic pictures on the market.

A comedy, an International cartoon and scenic split reel, and Hearst-Pathe News No. 56 and No. 57 complete the program.

GARDNER ON HORSEBACK NO TENDERFOOT.

They teach horseback riding in the East as well as they do in the West, as is demonstrated by Jack Gardner in the second of his Essanay-Westerns, "The Range Boss." Mr. Gardener had made his home in the East until he signed up with Essanay. He was promptly dubbed a "tenderfoot" when he made his appearance in the cowboy colony of motion picturedom in California. The "natives" anticipated much mirth-provoking action when the Eastener should stride his first mount.

However, Mr. Gardner demonstrates in "The Range Boss" that the laugh was turned on the skeptics, for he performs some feats of horsemanship with the daring of a professional. His role is that of a happy-go-lucky cowboy who frustrates a conspiracy to mulct an Eastern girl out of a ranch she has inherited. The picture was staged on the desert of Arizona and presents some picturesque scenic of that district. Ruth King appears as Mr. Gardner's leading woman. Carl Stockdale heads the supporrting company. The story was taken from the novel by Charles Alden Seltzer. It was adapted and directed by W. S. Van Dyke.

The Kleine-Edison-Selig-Essanay Service will release "The Range Boss" July 16. The production will occupy the screen approximately sixty-five minutes.

SPORTS AND PASTIMES OF COWBOYS.

No doubt every small boy labors under the belief that cowboys in their every day labors are really having a glorious time, and if questioned said small boys would undoubtedly say that no better fun could be devised than that of swinging a lariat and dashing over the plains to loop the noose around the horns of a speeding steer. Nevertheless, as will be seen in Paramount-Bray Pictograph release No. 74, when a cowboy is at play the things he does ordinarily are not to be classed with the "stunts" he pulls in his "leisure" hours.

The picture secured for the Bray Studios, Inc., for this release, shows some of the most daring horsemanship that cowboys ever attempt and few, if any, of the things they do in this picture have ever been done before the camera before. One hair-raising stunt is the roping of four steers with one lasso, performed while the cowboy is going at breakneck speed.

As a record of the fast disappearing cowboy and his profession this picture must appeal to everyone who enjoys seeing the Wild West as all of us have always considered it to be.

HUMORISTS TO FACE GOLDWYN CAMERA.

When the American Press Humorists gather in New York during the week beginning June 25 they will spend one day at the Goldwyn studio at Fort Lee. A committee of five women will have charge of the program at the studio. These women are Mae Marsh, Madge Kennedy and Jane Cowl, Mrs. Elizabeth Sears, editor of Film Fun, and Miss Miriam Teichner of the New York Globe.

About 200 of America's best known newspapermen will make the trip to Fort Lee and inspect screen dramas in the process of making. In addition to beholding Madge Kennedy, Mae Marsh and Jane Cowl working before the camera the humorists will also have a fling at celluloid artistry themselves. Don Marquis, of the New York Evening Sun, and Roy K. Moulton of the New York Evening Mail have promised to deliver a scenario which it is expressly stipulated the humorists must act, direct and protograph.

"BLACKBOARD AND BLACKMAIL" (L-Ko Comedies).

One of the numerous L-Ko Comedies ready for release is "Blackboard and Blackmail," directed by Vin Moore and set for circulation July 25. Director General J. G. Blystone supervised the presentation. Phil Dunham, Myrtle Sterling and Lucille Hutton will be the featured ones. The comedy is based on advanced ideas of higher education, a comedy "vampire" being substituted for the regular teacher of a country school. The rural school board takes a hand in straightening out the love affairs that spring from the employment of the sylph, and the laughable situations that develop prove that, under proper direction, good comedians can get fun out of the most commonplace circumstances

Scene from "Blackhand and Blackmail" (L-Ko).

PLAYERS PHOTOGRAPHED IN THE AIR.

Hazel Dawn and Bert Lytell, the two featured principals in Herbert Brenon's latest Selznick picture, "The Lone Wolf," which opens an indefinite engagement at the Broadway theter, Sunday, July 1, essayed the dangers of the air recently in the big "punch" scene of "The Lone Wolf." With Pilot Le Grand of the Staten Island Aviation School they both took several flights at the grounds of the school at Midland Beach, Staten Island. The final scene of "The Lone Wolf" will show an effect never before attained in a motion picture through the nerve and skill of Roy Hunt, photographer for Herbert Brenon. With Miss Dawn and Mr. Lytell in one aeroplane, Hunt ascended in another machine, and the pilot, by skillful maneouvering in the air, enabled Hunt to photograph the two principals while both machines were speeding through the air over Staten Island. It required several hours of flying and the combined skill of both aviators to accomplish this dangerous feat, as the machine carrying the photographer had to fly directly over the one with the two players in order to obtain the scene.

TWO ART DRAMAS PICTURES TITLED.

The recently purchased stories by Charles E. Dazey and Joseph Franklin Poland, which have become the property of the Apollo and the Van Dyke Company, respectively, have been titled after much discussion. The Dazey story, in which Alma Hanlon will be starred for the Apollo company, will be entitled "Behind the Mask." Work on this has already been begun at the Fort Lee studio.

The other production is entitled "Miss Deception." The author is Joseph Franklin Poland. Mr. Poland has written two previous Art Dramas, "The Cloud" and "The Auction of Virtue," the first of which has since been published as a novel. Eugene Nowland is directing "Miss Deception," and Jean Sothern is starred. Donald Cameron will be her leading man. "Miss Deception" will be released late in July, following "The Peddler."

HELEN HOLMES TO MAKE ANOTHER SERIAL.

The box office value of the motion picture serial—a subject of dispute among exhibitors—has been so affrmatively answered by the fifteen chapter photonovel, "'The Railroad Raiders," just completed for Mutual by the Signal Film Corporation, that work will be started at once at the Signal studios on a new serial featuring Helen Holmes.

Wherever and whenever motion picture exhibitors congregate, the subject of serials comes up at some stage of the conversation. It is a question which perhaps has been more thoroughly debated by exhibitors than any other booking problem, and it is a question upon which the individual exhibitor has more decided views than upon any other.

Kitty Gordon was not injured in the premature explosion of a bomb in one of the scenes of her new World Picture as described in some of the New York papers.

Four Selznick Pictures Completed

Comprise Productions of Brenon, Warwick and the Talmadge Sisters' Companies.

FOUR new Selznick-Pictures have been completed and are ready for release. They are Herbert Brenon's "The Lone Wolf," which opens its Broadway run July 1; Robert Warwick in "The Lash of Jealousy," previously named for temporary purposes "The Modern Othelo"; Norma Talmadge in "The Moth" and Constance Talmadge in "The Lesson."

The Brenon production, "The Lone Wolf," is from the novel by Louis Joseph Vance, and the principal players are Hazel Dawn and Bert Lytell. It is a melodrama with a dozen big punch scenes.

The Warwick picture, "The Lash of Jealousy," is regarded by Harry Rapf, president of the Warwick corporation, as the best that this star has given the public. Director Leonce Perret is author of "The Lash of Jealousy."

The Norma Talmadge picture, "The Moth," directed by Edward Jose, is a story of high society, and depicts the perils that surround a young wife who is bored and unloved.

Director Charles Giblyn has completed the first of the Constance Talmadge pictures, "The Lesson," and it may be placed upon the market before either "The Lash of Jealousy" or "The Moth."

This promises to be a prolific season in Selznick-Pictures, as there will be no pause between these four releases and their successors, without exception. Herbert Brenon is creating the great epic, "The Fall of the Romanoffs," by special arrangement with Lewis J. Selznick, and will not make another Selznick-Picture until that photodrama is completed. So "The Lone Wolf" will be the only Brenon offering until fall, in the Selznick-Pictures list, as "The Fall of the Romanoffs" will be distributed on a state's rights basis.

TRADE MARK CONTEST STILL UNDECIDED.

Although over two weeks have elapsed since the closing of Art Dramas trade mark contest, in which fourteen thousand answers were received, no final decision has yet been arrived at by the committee of judges.

This committee has succeeded in eliminating all but ten of the designs submitted, and these are now in the hands of the board of directors, so it is improbable that the decision will be delayed longer.

The ten remaining designs are all original, simple and distinctive, and any of them would make an acceptable trademark. In case the judges are unable to arrive at the decision within the week, the ten may be submitted to the readers of the trade papers, who will be asked to vote on the matter.

CAMP FIRE GIRLS PICTURED IN "REEL LIFE."

Some time ago the Gaumont Company was praised by exhibitors for its timely pictures of the Boy Scouts. When one considers the fact that millions of people are interested in this organization because they have sons in it or else realize the worth of the movement and wish to understand how it works the widespread appeal of such pictures is readily understood.

Only next in importance to the Boy Scout movement is that of the Camp Fire Girls. While they may not be as active, they are certainly as ardent, and their pictures should receive the same welcome everywhere. It was wise judgment on the part of Gaumont to reserve space for them in "Reel Life," the Mutual Magazine in Film. A section in No. 63 is devoted to their activities as they study to "do their bit" for their country. The picture, which is called "Camp Fire Signal Girls," shows an army sergeant giving lessons to a bevy of girls in wigwagging, heliographing, and other methods of rapid communication. The picture should prove very popular on the screen.

Scene from "Reel Life No. 63."

WHAT'S DONG AT THE FOX STUDIOS.

GEORGE WALSH'S new subject under the direction of Paul Powell, the latter's first William Fox photoplay, is now well under way. It has just been titled "The Kid Is Clever" and, in the parlance of the day, it is "full of pep and speed." Doris Pawn is playing opposite "Smiling George."

In addition to naming George Walsh's new vehicle, Mr. Fox also titled the picture, starring Jane and Katherine Lee. This will be released for the week of July 15 as "Two Little Imps." Kenean Buel is screening the feature.

Out on the Pacific Coast improvements continue unabated. The latest addition to the large plant there is the installation of a gigantic nursery to supply trees and foliage which the various companies need frequently for settings. The new department has been put into operation at a cost of several thousand dollars, and is under the care and attention of a force of expert gardeners.

Hank Mann has completed another Foxfilm comedy in the Western studios. It will be released on June 25 as "His Final Blow-Out." The supporting cast includes Peggy Prevost, Max Asher and Joseph Swickard.

The current Fox dramatic production will be Valeska Suratt's subject, "The Siren." In the company are also Clifford Bruce, Curtis Benton, Robert Clugston, Isabel Rea, Armand Kalisz, Cesare Gravina and Rica Scott.

BLUEBIRD SHIFTS RELEASE SCHEDULE.

Because of the delay in securing the negative Violet Mersereau's forthcoming appearance on the Bluebird program has been switched from July 23 to July 30, the change clearing Dorothy Phillips, in "The Rescue," one week earlier than was originally calculated. The switch will work a benefit to Bluebird exhibitors who have been reaping the reward of Miss Phillips' increasing popularity, for she will now appear in "The Rescue" only three weeks subsequent to her presentation of "Fire of Rebellion," July 2.

With these changes accounted for the Bluebird releases until the middle of August include "The Clean-Up," introducing Franklyn Farnum and Brownie Vernon. in comedy-drama, August 6, and "The Show Down," a Lynn F. Reynolds "nature study," with Myrtle Gonzales and George Hernandez the stars, to be distributed August 13. There are six more features ready to be scheduled, carrying the preparations Bluebird has made through to the end of September.

These undated features embrace a comedy-drama for Franklyn Farnum and Brownie Vernon, entitled "The Fourth Glove," made by Elmer Clifton, the new Farnum-Vernon director; "Triumph," staring Dorothy Phillips, and directed by Joseph De Grasse from Samuel H. Adams' story in Colliers; a Lynn F. Reynolds feature made from Alice Heagan Rice's story, "Mr. Opp," starring Neva Gerber and George Hernandez; and "Little Miss Fix-It," a Jack Conway production starring Ella Hall.

UNIVERSAL WEEKLY CLAIMS BEAT.

Securing a news beat on the most important story of the day, Universal's Animated Weekly, No. 77, gives the only pictures obtained in connection with the Ruth Cruger murder mystery and Mrs. Grace Humiston, the famous lawyer, who, by her persistent efforts, solved the mystery of the girl's disappearance.

Another National subject—Princeton honoring the Allied diplomats—shows close-ups of the English, French, Japanese and Italian Ambassadors; Belgium's Envoy, Secretary of State Robert Lansing, and the Man Who Fed Belgium—Herbert C. Hoover.

New York's first Sunday Big League game between the St. Louis Browns and New York Yankees, playing of which netted $13,000 for the Engineer Regiment, is screend. From Pittsburgh comes a flash of Honus Wagner back in harness which gives the picture an inter-city value. Other timely and interesting subjects are shown.

KAUFMAN DIRECTING "THE AMAZONS."

When the Famous Players-Lasky Corporation made its announcement that August 5 would mark the inauguration of an open-booking policy, there was embodied in that announcement a statement to the effect that one of the first productions under this new system was to be an adaptation of Sir Walter Wing Pinero's "The Amazons," starring Marguerite Clark.

Joseph Kaufman is in charge of Miss Clark's picture, which already is in the making. Though the spirit of the stage version of Pionero's play has been scrupuously adhered to in the adaptation, certain minor changes have been introduced which were considered essential.

The entire production is full of charming romance and a spirit of fun, such as the public has been taught to expect when the name of Marguerite Clark is mentioned as the star of a Famous Players picture.

LUSK MANAGING CLEVELAND FOR MUTUAL.

W. E. Lusk has been appointed manager of the Cleveland exchange of the Mutual Film Corporation. Mr. Lusk was formerly a member of the sales department of the home office. He took up the duties of his new position on June 11.

"THE LONG TRAIL" (Paramount).

When "The Long Trail" is released by Paramount on July 23, the production will mark the last appearance of Lou-Tellegen as a motion picture star, this well-known actor having become a director at the Lasky studio, where he is at present staging an adaptation of George Broadhurst's "What Money Can't Buy," with Jack Pickford and Louise Huff in the stellar roles. "The Long Trail," which was written by Eve Unsell, is a story of the Canadian Northwest and was produced last winter during the heavy snows. In the supporting cast are a number of well-known players, among them Mary Fuller, Sidney Bracey, Winnifred Allen, Franklin Woodruff, Ferdinand Tidmarsh and Frank Farrington.

Scene from "The Long Trail" (Paramount).

The story itself is extremely dramatic and a greater part of the action was staged in the outdoors which has given the producers an excellent opportunity for obtaining picturesque and beautiful backgrounds for the action. It was in this picture that the producers used a huge Siberian wolf which occasioned a great deal of excitement in and around the studio during the time that he was kept caged there.

GENERAL FILM ANNOUNCES "SPARKLES."

Still adding to its product General Film proclaims another new release, the "'Sparkle Comedies," beginning at once. "The Sparkle Comedies" are an innovation in one-reel comedies and are best described as to their tendency by the name. They are given to sprightly plots farcical in their complications and demanding true humor and good acting throughout. They are, however, described as thoroughly refined and of a nature calculated to prove a boon to houses that want fun without pronounced robustness. It is predicted by General Film officials that these Sparkle Comedies will make new stars in a field that is woefully under-represented, that of light comedy in motion pictures.

Sparkle Comedies are from the studios of the Jaxon Film Company, which has already been producing several series of favorite subjects. These releases are to be had in groups of six, and the first group includes "Where Is My Nightie?" "Fresh Air," "The Spy," "The Trunk Route," "The Water Cure" and "Night of Enchantment.'

MECHANICAL OPERATION OF BRITISH TANKS.

While a number of motion pictures have been exhibited throughout the country showing the now famous British tanks crawling about "somewhere in France," it remains for the Bray Studios, Inc., to give motion picture audiences a first hand glimpse into the actual operation of these remarkably ingenious devices and in the seventy-fourth release of Paramount-Bray Pictographs the mechanical operations of these tanks will be graphically explained.

J. F. Leventhal, with the corporation of the Popular Science Monthly, has recured full data covering this subject, and his ingenious pen makes them move about on the screen with all of the reality of the actual tank itself. In addition to this he shows the interior of these land war vessels so that the intricate mechanism which operates them as well as the methods used by their crews can be seen.

REPEATERS—FORTY SUBMITTED.

One contributor in the Art Dramas Trade Mark sent in the same design forty times, once every day during the length of the contest. She evidently hoped that by sending a copy of the drawing often enough it would sooner or later wear out the patience of the judges, and force them to accept it. The design itself, however, only suffered on long acquaintance. It was an exact imitation of the Union Label, except that the words "Art Dramas" were present.

"THE CIGARETTE GIRL" (Pathe).

In announcing "The Cigarette Girl" for release on July 8, Pathe is confident it is presenting to exhibitors a feature of far more than ordinary merit. Gladys Hulette is the star of the picture and from the expressions of opinion from a number of exhibitors and from newspaper critics she has been coming to the front rank in a surprisingly rapid manner.

"The Cigarette Girl" was produced by Astra and directed by William Parke. The story was written by Philip Bartholomae. Mr. Parke, it will be remembered, while with Thanhouser, directed Miss Hulette in several of her most successful productions. The two make a strong combination.

"The Cigarette Girl" has much human interest, strong dramatic moments, has been written with much sympathy, and is altogether a play of the worth-while type.

UNIVERSAL ANIMATED WEEKLY SCORES SCOOP.

Universal Animated Weekly was the only news reel which secured a picture of Mrs. Grace Humiston, the woman lawyer who unraveled the mystery surrounding the disappearance of Ruth Cruger in New York last February. Cameramen had made any number of futile attempts to secure pictures of her without success, and finally Jack Cohn, the editor, went out himself and after half an hour of persuasive talk finally succeeded in inducing Mrs. Humiston to pose for him. Good shots of Cocchi's—the alleged murderer—motorcycle shop and the excavations being carried on there in an effort to unearth the results of other crimes are also shown.

TOURNEUR STARTS FERGUSON PICTURE.

At the Famous Players-Lasky studios in Fort Lee Director Maurice Tourneur has been extremely active during the past two weeks supervising the erection of various gigantic sets, the largest ever built at this plant. In addition to this a complete Arabian village has sprung up with its transplanted palms, its camels, fleet-footed horses and dark-skinned people. These preparations were completed late Sunday night and Monday morning the initial scenes were filmed for Elsie Ferguson's first Artcraft picture, "Barbary Sheep."

MUTUAL STAR PRODUCTIONS FOR JULY.

The Mutual Film Corporation announces the following Mutual star productions for the month of July:

July 2, William Russell in "The Masked Heart"; July 9, Marjorie Rambeau in "Mary Moreland"; July 16, Jackie Saunders in "Betty Be Good"; July 23, Mary Miles Minter in "Melissa of the Hills"; July 30, William Russell in "Pride and the Man."

IVAN ABRAMSON, REALIST.

Ivan Abramson, author, film-director, and philosopher, has substantial ideas on life in general, in addition to those he conveys to his thousands of followers by means of his screen dramas.

Mr. Abramson, for a number of years a figure in operatic circles, and later a personality in theatricals in the lower east side, is responsible for the story and the direction of the production which has just finished a prolonged run at the Lyric theater, and which has aroused so much comment, because of the manner in which it has been portrayed on the screen, "One Law For Both."

Ivan Abramson.

Probably one reason for Mr. Abramson's success is his sincerity. His pictures are written and directed by himself, and the titles are written by him also.

"Dress up your morals in an attractive form," he says. "Take your great moral episodes of life and wrap them up in a form nearer the way story writers dress their fiction, and you interest your audience."

Gets Contract to Title Russian Films

Shepard & Van Loan Take Over Contract Covering 550 Reels of Film.

THE largest editing and titling assignment ever given to specialists in this line of work was awarded by the Russian Art Film Corporation a few days ago when they made arrangements with Shepard & Van Loan, who are recognized as most expert men in their line, to title and edit sixty-seven Russian features.

These young men, who only recently opened offices in the Godfrey building, are well known in the industry. H. H. Van Loan was for three years publicity manager of the Universal Film Company and H. J. Shepard was for a long time connected with the same company, at the head of various departments. Both know the many angles of the business and are thoroughly equipped to advertise, exploit and promote anything from a one-reel comedy to a ten-reel feature. They have an efficient organization — the most unique perhaps in the industry, and certainly the only one of its kind —consisting of advertising, publicity, exploitations, titling, editing, sales promotion and art departments.

H. J. Shepard.

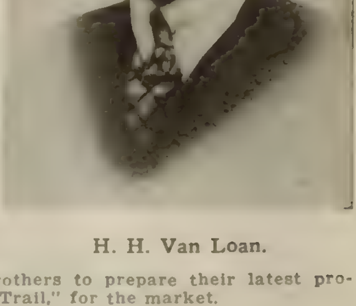
The first big deal put over by these enterprising young men was the "Allenbaugh Process," which was announced in all the trade papers last week.

The features which the Russian Art Film has already on this side of the Atlantic range from five to twelve reels each, or about 550 reels in all. The majority of the features are taken from such Russian authors as Tolstoy, Pasuchin, Tergenieff, Andrieff, and are based on actual happenings observed by the writers.

While the authors and the scenarios are sufficient to promise success for the pictures, the casts are composed of some of the greatest actors and actresses in Russia, including Nadia Lisenko, I. I. Nosjukhin, Mlle. Olga Ozovskaya, M. V. Panov and Mlle. Korobanova. These players are members of the Imperial theater, of Moscow.

"I think Mr. Kaplan is going to give the industry a surprise when he shows his first Russian picture," said Mr. Van Loan. "There is little doubt that the Russian screen stars seem to appreciate that screen acting is pantomime and that in silent acting every movement must express a thought and reveal to the audience what is transpiring in the mind of the character they are interpreting. The work we have undertaken is big, to say the least, and it will probably take us two or three months to complete it."

In addition to this big undertaking, Shepard & Van Loan have been engaged by the Wharton Brothers to prepare their latest production, "The Great White Trail," for the market.



H. H. Van Loan.

It is evident producers are beginning to realize that a great deal depends on the titling, and a large producer said recently that good titles will increase the selling price of a picture by at least one-third, which statement is not to be doubted.

Shepard & Van Loan have just completed titling "The Queen of Spades," an adaptation of the work of Pushkin, the seventeenth century poet of the Russian people. It will be the first release. The film has been forwarded to Washington for showing to members of the Russian commission and United States officials.

Kalem Plans New Production

Phil Lang Makes Special Trip From Coast to Arrange Details of Novel Plan.

INSPIRED by its success in producing series pictures, as attested by the popularity of "The Girl From Frisco," "The American Girl" and "The Further Adventures of Stingaree," the Kalem company is now planning a production which will eclipse all their former efforts in giving to a two-reel picture all the costliness of production and artistry of direction that are usually attended five-reel features. The remarkably large number of extra prints necessitated to meet the demand for "The American Girl" and the new "Stingaree" series convinced William Wright, the treasurer of the Kalem company, that, as he himself put it, "the best money-getter is a high class short length picture." Adopting this conviction as a policy of the company the Kalem officials determined to carry it out to its fullest degree and to produce a series of pictures which would be, they claimed, the limit of lavishness in a two-reel subject.

Enthusiastic over this project, Mr. Wright immediately arranged for Phil Lang, general manager of production at the Kalem studio in Glendale to make a special trip from the coast to discuss the details of the plan at the general offices of the company in New York. Mr. Lang arrived last Saturday and has been closeted in lengthy consultations with the Kalem officials in completing arrangements for the production. Work on the new series will be begun as soon as Mr. Lang returns to California.

Complacent in their conviction that they are leading the field in the production of high class short length pictures, the Kalem officials feel that they are also showing the way with a policy of production that is somewhat new. This policy is to make their latest production a combination of a series and a serial. In the new enterprise Kalem will adopt the best features of both the serial and the series and combine them into a new style of picture which they believe will be the most popular type of short length productions.

The stories will be written by Robert Welles Ritchie, who won recognition as a photodramatist of merit with his stories of "The Girl From Frisco," which proved so successful as a Western series that Kalem extended the number of episodes from fifteen to twenty-five. Mr. Ritchie also wrote the "Grant, Police Reporter" series, which also ran to twenty-five episodes.

The Kalem officials are keeping the theme of Mr. Ritchie's stories a secret and promise a pleasant surprise when the title is announced.

CRAFTSMEN FILM LABORATORIES OPEN.

The Craftsmen Film Laboratories, Inc., has just thoroughly and completely equipped a fine laboratory. Every modern device that will lend itself to the making of the finest laboratory work has been installed, and no substitute chemicals of any kind will be used—nothing but developing agents of the finest quality will enter into the finished product of this concern.

The Craftsmen will bring to the laboratory end of the picture business a number of innovations, which will prove interesting to producers, among which are individual projection rooms for directors to cut their pictures, together with service in this capacity that has so long been conspicuous by its absence. A thoroughly equipped title department is organized to deliver within a few hours a perfect set of titles in plain or elaborate designs.

L. James San, Professor of Chemistry at Columbia College and Stuyvesant High School, has become associated with the company. The officers are: President, Charles J. Hirliman, Jr.; vice-president, Leonard Abrahams; treasurer, Henry Lazarus; secretary, L. James San.

Messrs. Hirliman and Abrahams are well known to the picture trade, having been connected with the Eclair and Eclipse companies for the past four years.

JOHNNY RAY IN NEW ROLE.

Two of the current Johnny and Emma Ray comedies, just announced through General Film, present Johnny Ray, the little stage favorite of farce comedy sketches, as "Muggsy," in which role he finds new fun and new situations. The releases are "Muggsy in Society" and "Muggsy in Bad." They follow "Casey the Bandmaster" and "Casey the Fireman." Another July release is "The Candy Jag." An excellent reception has been accorded the Ray comedies, and the Rays have been working hard to preserve in the pictures the individuality and spirit marking their stage performances. In the casts are not only Johnny and Emma Ray, but more recently Helen Milholland as ingenue.

BILLIE BURKE'S FIRST STORY COMPLETED.

"The Mysterious Miss Terry," an adaptation of Gelett Burgess' story starring Billie Burke, has been completed at the Famous Players' studio under the direction of J. Searle Dawley, and is to be the first of Billie Burke's productions to be released by Paramount under the new "Star Series" of selective releases.

The cast supporting Miss Burke includes Thomas Meighan, Walter Hiers, Gerald O. Smith, George A. Wright and Bessie Learn.

Triangle Shifts July 1 Releases

"Her Excellency the Governor" and "Flame of the Yukon" First July Features.

THE release of "Her Excellency the Governor," a Triangle play produced under the supervision of Allan Dwan and featuring Wilfred Lucas and Elda Millar, has been shifted from June 17 to July 1. "Hater of Men," starring Bessie Barriscale, will be released on June 24 instead of July 1, as previously announced.

The program for July 1 has another notable feature, "The Flame of the Yukon," starring Dorothy Dalton in the role of an Alaskan Carmen, a queen of the dance halls during the gold-mad days on the Yukon. Kenneth Harlan appears as "the stranger," a man who exerts a compelling power over the woman and causes her to change her mode of life.

"Her Excellency the Governor" presents a woman of singular contrast to The Flame. She is a woman of mentality and constant ideals who is elected lieutenant governor of a middle western state where crooked politics flourish. Through a strategic move on her part the hyphenated interests, who have attempted to control state legislation, are defeated, and the governor is brought to act for the people instead of the political faction to which he has been subservient. Elda Millar has the part of the lieutenant governor and Wilfred Lucas gives an excellent portrayal of the governor.

A forthcoming Triangle play which will prove unusually popular, it is believed, is "A Strange Transgressor," starring Louise Glaum in a more sympathetic role than the "vampire" parts with which she has long been associated. It will be released July 8 on the same program with "Time Locks and Diamonds," a crook play presenting William Desmond in a distinctly different character than any which he has formerly portrayed.

"THE CURSE OF QUON QWON" (Mandarin).

This is a multiple reel and the first production of the Mandarin Film Company, the only Chinese film manufacturing company in this country. It deals with the curse of a Chinese god that follows his people because of the influence of western civilization. The first part is taken in California, showing the intrigues of the Chinese who are in this country in behalf of the Chinese monarchical government, and those who are working for the revolutionists in favor of a Chinese republic.

A love story begins here and is carried through the rest of the production. The last part of the film is made in China and carefully portrays actual Chinese customs, habits, etc. The scenery and settings, especially in the latter half, are particularly interesting and show some wonderful Chinese scenery as well as strong dramatic sets, all combined with excellent photograhy. All the parts are played by Chinese artists.

Scene from "The Curse of Quon Qwon" (Mandarin).

KITTENS IN ANOTHER ART DRAMA.

Kittens Reichert, the popular child actress, makes her second appearance on Art Dramas Program in "The Peddler," the U. S. Amusement production starring Joe Welch. Her first Art Drama was "House of Cards," in which she won the admiration of all the critics.

"THE LITTLE AMERICAN" (Artcraft).

The accompanying photograph represents one of the scenes in "The Little American," the patriotic subject of Artcraft featuring Mary Pickford. The picture was staged by Cecil De Mille. The story tells of Angela Moore, a typical American girl who braves the dangers of the war zone and "Out There." The Artcraft officials feel that in this subject Miss Pickford not only does the greatest work of her screen career, but provides for picturegoers a production of remarkable appeal.

Scene from "The Little American" (Artcraft).

CARROLL FLEMMING TO DIRECT SERIAL.

Carroll Flemming, general stage director of the Hippodrome, has resigned as director general of the Feature Film Company, to devote his time to the direction of a serial. Four players have been selected for the leading roles and work is already begun on the serial. It will be released through one of the prominent companies this Fall.

Mr. Flemming is well known for his excellent direction of "The Iron Claw," the Pathe serial, starring Pearl White, which was released last Summer.

"MELISSA OF THE HILLS" COMPLETED.

Mary Miles Minter, under the direction of James Kirkwood, is finishing her next Mutual-American production, "Melissa of the Hills," an adaptation of Maibelle Heikes Justice's story. The story is laid in the hills of Tennessee and deals with mountaineer feuds.

Others in the cast are: Alan Forrest, George Periolat, Perry Banks, Harvey Clark, Frank Thompson, George Ahearn, C. E. Rogers, John Gough, Gertrude Lebrandt, Emma Kluge and Ann Schaefer.

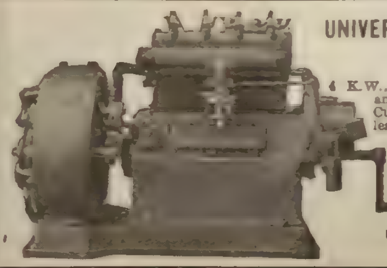
ERBOGRAPH BUYS RED BOOK STORY.

Ludwig C. B. Erb, president of the Erbograph Company, has just purchased the motion picture rights to Albert Payson Terhune's story, "The Millstone," which appears in the June number of the Red Book, and will shortly start producing it as a five-reel feature for Art Dramas program.

One thousand dollars was the amount said to be received by Mr. Terhune for the motion picture rights to "The Millstone."

WEEKLY SHOWS AMERICANS OFF FOR FRONT.

Patriotic outbursts will certainly lift the roof from many a motion picture theater during the next few weeks when Gaumont's Mutual Keekly No. 130 is shown. This reel of news pictures has views of the first Americans to leave Paris for the front under the Stars and Stripes. As a feature it will be one of the biggest events of the week on any exhibitor's program.



UNIVERSAL ELECTRIC
GENERATOR SET

4 K.W., 60 or 110 Volt. Dependable and Efficient. Smooth, Direct Current, and consequent Flickerless Light. Direct connected to 4 Cylinder, 4 Cycle Engine of unquestioned reliability. By all odds the best for Moving or Permanent Picture work.

Write for Bulletin 28.

UNIVERSAL MOTOR CO.
Oshkosh, Wis.

Trade News of the Week

GATHERED BY OUR OWN CORRESPONDENTS

Asks Entertainment Appropriation for Navy

Secretary Daniels Plans Regularly Organized Entertainment Features at Intensive Training Centers—Pictures Will Play Prominent Part.

By Clarence L. Linz, 622 Riggs Building, Washingon, D. C.

WASHINGTON, D. C.—Secretary of the Navy Daniels has asked Congress to appropriate the sum of $250,000 which is desired by the Navy Department for recreational purposes for enlisted men of the Navy at training stations and camps now or which may be hereafter established.

Secretary Daniels tells Congress that there is a large number of men continually coming into training ashore. The training necessarily must be intensive, rendering some form of amusement and recreation unusually essential. Many of the training places are isolated from places of public amusement, but in the case of those having ready access to diversions found in the cities and places of amusement adjacent thereto, it will be preferable to provide amusement at the places of training, principally because those nearing the end of their courses might contract diseases and carry them into the fleet. It has, of course, been customary to provide some forms of amusement at the regular training stations out of their annual maintenance appropriations, but the number training is so abnormally large that the regular appropriations are not adequate to bear the extra expense that would be occasioned by providing sufficient and proper amusement for all.

It is to be remembered that some time ago the War Department bought something like sixty-six motion picture projection machines to be installed at the various Army posts throughout the country. Motion pictures have proven to be one of the most desirable forms of amusement for enlisted men, and commissioned officers as well, as a break in the monotony of army life. Secretary Daniels does not tell Congress to what particular use this fund is to be put other than that it is for recreational purposes, but it is very likely that among the forms of amusement that will be prescribed and for which the new fund will be used will be motion pictures.

Kleine Promises Letters of Introduction to Soldiers from K-E-S-E Offices.

Washington, D. C.—George Kleine is taking a personal interest in the welfare of all of the employees of the K-E-S-E, and is desirous of helping them out in every way possible. This is evidenced by the letter which has just been received by Rudolph Berger, manager of the Washington branch, which reads in full as follows:

"Dear Mr. Berger:

"If any of our young men are drafted and sent to France, I will be pleased to give them letters of introduction to friends in Paris and London. It may be of advantage to them to have such letters. Kindly keep me posted as the situation develops. Very truly yours,

"GEORGE KLEINE."

Like all other companies in this new industry, the K-E-S-E company is full of young men of conscription age and there naturally will be those among them who will be drafted for service with the colors. To these men, friends at the front or near the front will prove of great value, and those who will go will certainly appreciate this thoughtfulness on the part of Mr. Kleine.

Washingtonians at North Carolina Convention.

Washington, D. C.—Among the Washingtonians who attended the convention last week of the Motion Picture Exhibitors' League of North Carolina were George F. Lenehan, manager of the V-L-S-E, who was accompanied by Mrs. Lenehan; Rudolph Berger, manager, and Joseph L. Young, traveling representative of the K-E-S-E; Carl F. Senning, manager for the Fox Film Corporation, and Vivian Whitaker, sales manager in this territory for Paramount and Artcraft. All of these film men are loud in their praises of the hospitality shown them by the exhibitors of the Tarheel state. When not engaged in business conferences they had a very enjoyable time of it, joining in the various activities provided in connection with the convention.

◆

Baltimore News Letter.

By J. M. Shellman, 1902 Mt. Royal Ter., Baltimore, Md.

Building Permit Tax in Force.

BALTIMORE, MD.—On Friday, June 15, the new building permit tax which has now become a law, went into effect. By this new law, a minimum charge of $10 is made for new construction work and a rate is fixed at $1 per every $1,000 of the estimated cost. A minimum charge of $1 is assessed on alterations and additions and a pro rata charge of $1 per $1,000 estimated cost is provided.

It is understood that the builders who applied for permits on the above date did not like the idea of the mayor in taxing them to make the building inspector's office self supporting. As figured, this will raise about $200,000 per annum and diminish the tax rate about 5 cents.

Kent County Tax Rate.

Chestertown, Md.—On June 12, the County Commissioners met in this city and fixed the tax rate for Kent County at $1.44 for 1917. This is a decrease of 9 cents from the 1916 rate.

Parkway Officers Entertain Film Magnates.

Baltimore, Md.—On Thursday afternoon, June 14, a business gathering of great importance to the moving picture men of Baltimore took place in the dining room of the Merchants' Club. A very enjoyable luncheon was served at which Hiram Abrams, president of the Paramount Film Corporation; W. E. Smith, district manager of the Famous Players-Lasky Company, and R. E. Barron, manager of the Paramount Washington exchange, were the guests of Harry W. Webb, president of the Parkway Theater Company, and Bernard Depkin, Jr., supervising manager of the Parkway interests. Plans were discussed concerning the presentation of the Paramount-Artcraft program, to be used in three of the huge and comfortable theaters of this city.

Rising Sun Theater Prospering.

Rising Sun, Md.—Messrs. Armond & Baker, co-proprietors of the Rising Sun theater in this city, visited Baltimore last week and while there called on the several exchanges located in that city. This theater sets 200 people, which number is half the population of this city. They are the first men to make a success of this house. The Mutual Star series is being used.

Premiere of "Within the Law."

Baltimore, Md.—Through the arrangements made by G. F. Lenehan, manager of the Greater Vitagraph exchange in Washington, with L. A. DeHoff, manager of the New theater, 210 West Lexington street, a premiere screening of "Within the Law" was given for the benefit of the Baltimore exhibitors. Special invitations were issued to all the exhibitors in this city and quite a representative gathering attended. Besides Mr. Lenehan, there were also present W. F. Ballinger, J. J. Payette and F. McGuth, all of the Vitagraph. Nat Glasser, representative of Sidney B. Lust, of Washington, handling Selznick features, was also present and had a Billy West comedy, "Back Stage," screened for those present. Special organ music was obtained for the occasion. About 200 attended.

Film Notes From Other Places.

Snow Hill, Md.—The Opera House in this city has been taken over by C. L. Boehm and has been reopened under his management.

Frostburg, Md.—Through the courtesy of L. Hitchens, manager and owner of the Opera House, here, this theater was used for a meeting on Sunday, June 17, which was held under the auspices of the J. O. U. A. M.

George Schneider Resigns From Garden Theater.

Baltimore, Md.—Learning that George Schneider, manager of the Garden theater, Lexington street at Park avenue, would resign on Saturday, May 23, this writer had a very interesting chat with him regarding his future plans and past performances. "Mr. Whitehurst, the president of the Garden Theater Company, and I are parting on the best of terms. The only reason I am changing now is that I have a chance to better myself and it is in another city. I have interests in the Garden theater and in my new association with Tom Moore of Washington I will be able to assist the Garden in obtaining better acts, because an arrangement is now being perfected by which a straight three weeks' booking offer, including Phil-a delphia, Baltimore and Washington, can be arranged. In my association with Mr. Moore in Washington I shall act as general manager of all his enterprises. Several new theaters are now being planned in various cities and in six months' time I will have personal charge of a theater now being built in Washington."

Harry Woods, who formerly managed Loew's Hippodrome theater in this city, will probably succeed Mr. Schneider as manager of the Garden. Mr. Whitehurst is now negotiating with him.

Nat Glasser Back From South.

Nat Glasser, the live wire representative for Sidney B. Lust of Washington in this territory, returned from an extended trip through North Carolina and the eastern shore of Maryland last week, which he states was extremely successful. "The Selznick productions are very popular in North Carolina," said Mr. Glasser, "and one very noticeable fact about the exhibitors of that state is their staunch adherence to the MOVING PICTURE WORLD. They favor that paper more than any other and have nick-named it, "Old Reliable." Mr. Glasser, for the next three months will have his headquarters at the Caswell hotel in this city and will center his activities on "The Barrier," "Civilization" and "20,000 Leagues Under the Sea."

Arcade Theater Sold.

Salisbury, Md.—The Arcade theater in this city, for several months under the management of Harry B. Hearnes, has, it is understood been taken over by E. M Day, manager of the Washington, D. C. exchange of the Metro. It is not stated who will manage this house for Mr. Day.

Oxford Has a New Theater.

Oxford, Md.—A new theater has been opened up in this city by C. C. Cannon, who formerly operated the C. C. theater in Easton. The new theater, it is understood, will be called the Oxford opera house.

Academy Entertains School Children.

Baltimore, Md.—Harry A. Henkel, manager of the Academy of Music, gave a theater party to the 151 children of the Louisa M. Alcott public school on the Reistertown road, to see "20,000 Leagues Under the Sea."

The 1917 Taxes Are Due.

Baltimore, Md.—Notice has been given by William C. Page, city collector of Baltimore, that on July 1, the 1917 taxes on real estate and all forms of personal property, including shares of stock and other property valued or subject to value by the State Tax Commission will be in arrears and will bear interest from that date at the rate of one per cent. per annum. It is also stated that all 1917 taxes not paid by July 1, 1917, will be in arrears, and the property on which said taxes are levied will then be subject to sale for taxes. Requests for bills, accompanied by a stamped envelope, will receive prompt attention.

Red Cross Benefit at Parkway.

Baltimore, Md.—During the week of June 11, a benefit was held at the Parkway theater, 3-9 West North avenue, through the courtesy of Bernard Depkin, Jr., manager, and Harry W. Webb, president. This benefit was held under the auspices of the Maryland I. F. C. A. and the proceeds are to be used to buy materials needed for the Red Cross work. All the matinees, excepting Saturday, were included in the program of the benefit.

Plan New Parcels Post Street Deliveries

Economical Delivery Method May Be Inaugurated by Government in Parcels Post System—Two Deliveries Daily Hoped For.

By Clarence L. Linz.

WASHINGTON, D. C.—Motion picture exhibitors and exchangemen will no doubt be interested in the plan proposed by First Assistant Postmaster General Koons to adapt the present parcel post system to ordinary street delivery. This means that the Post Office Department will inaugurate a new service to replace the ordinary street delivery maintained by private firms and stores, and, in some cases, by exchanges themselves. This is an entirely new plan—one that has never before been broached.

This plan was outlined to our Washington correspondent by E. L. Howe, secretary of a large New York trade association. "The Government is prepared," declared Mr. Howe, "to step in and assist in solving the whole delivery problem of our business houses. I was informed of this plan last week by First Assistant Postmaster General Koons, with whom I had a long talk, during which he told me of the general plan. The Post Office Department is in readiness to immediately take up this work, utilizing the present machinery of the parcel post service.

"I am particularly impressed with the possibilities in this connection," continued Mr. Howe, "especially in view of the difficulties that our business people are beginning to experience in the way of labor shortage. These difficulties will be increased very rapidly as the men are drawn from the business houses for service with the colors and in other pursuits in connection with war measures.

"The parcel post service as outlined by Mr. Koons will provide a thoroughly efficient and highly economical delivery method. The Government is prepared to make two deliveries daily in the city districts and will handle C. O. D. purchases, collecting and remitting for them, and arrangements will also be made to cover the question of claims arising from lost and damaged packages.

"Shipments will be picked up from the business houses late in the evening of each day, thereby enabling them to clean up all accumulations of that day and insuring delivery upon the first trip the following morning. The Government is equipped to handle this work much more efficiently than any private concern, as it employs a higher grade of men, paying around $100 a month, as against commercial salaries of from $50 to $60 per month.

"Where the volume of business warrants it, the Government will place employees of the Post Office Department permanently in the delivery rooms of the establishments, so that there will be no loss of time and energy in the dovetailing of the work.

"The Post Office Department," concluded Mr. Howe, "is the natural agency for the handling of this work, and it is a splendid thing that it is now disposed to take up this plan actively. The department has experimented in one or two places and has received very satisfactory results, so that it is in a position to handle this work on a basis that will develop not only greater efficiency in delivery, but at a lowered cost."

In the event that the Post Office Department actually puts this plan into operation, and from Mr. Howe's statement it is believed that a further announcement will be made very shortly, special arrangements will no doubt be made to fit the needs of the motion picture business. In all other cities, according to reports reaching Washington, there has been from time to time a great deal of difficulty experienced both with respect to local and out of town delivery of films and paper. If the proper arrangements could be made, the Government would not only obtain a highly profitable business, but the exchanges and theaters would secure a service second to none.

In all probability, when the announcement is made, the trade will figure out some plan that would hold good and submit it to the Post Office Department.

Baltimore Business Notes.

Baltimore, Md.—M. Seigel, the popular and live wire representative for the Bluebird productions, has just returned from a successful trip through Virgina and West Virginia. Mr. Seigel is now centering his activities on "Even As You and I" and "Idle Wives."

The Red Mill theater, 1610 West Lafayette avenue, has reopened under the management of J. H. Powers a newcomer in the film circles of Baltimore.

Miss Helen Ulman who is now booking the pictures for the Ulman Opera House in Salisbury, was a visitor to Baltimore last week. While in this city she stopped in at the Mutual exchange to see her friends.

At Ford's opera house, the stirring 8 part drama "Beware of Strangers" began a run on Monday, June 18.

Manager L. A. DeHoff of the New theater, 210 W. Lexington street, admitted owners of Liberty Bonds free of charge last week, and found that many of his patrons took advantage of this arrangement.

On Thursday night, June 7, Marcus Loew, owner of the Hippodrome theater in this city, paid a flying visit to George A. McDermitt, manager of that house. Mr. Loew was accompanied by Howard Brown who owns a theater in Atlanta, Ga. During last week owners of Liberty Bonds were admitted free of charge.

T. J. Bohannon, co-proprietor of the Great Wizard theater, 31 West Lexington street, was pleased with the showing made by the 7 part Universal drama "Even As You and I" last week at this house. He states that the picture drew splendid crowds.

The Arlington theater, Park Heights avenue at Belvedere, which has been under the management of B. Cluster for some months, is now closed.

W. E. Busch, the popular Baltimore representative of K-E-S-E, left Baltimore last week for an extended trip through Western Maryland.

Baltimore, Md.—The Dream theater, 582 North Gay street, which was taken over by Dr. Leonard K. Hirsberg, and has been managed by Samuel G. Smith, is now closed. Mr. Smith is now handling this territory for a film production entitled "White Slave Traffic."

The Daisey theater, 1752 North Gay street, which is owned and managed by L. Hasslinger, has now closed down owing to the hot weather having set in.

Col. Jacob W. Hook, vice-president of the Southern Amusement Company, operating the McHenry theater, was complimented in a letter receivid from R. W. Wooley, publicity director of the Treasury Department of the U. S., on his promotion of the sale of Liberty Loan bonds in this city.

"Garden of Allah" at Ford's.

Baltimore, Md.—As a special feature for advertising "The Garden of Allah," which began a very successful run at Ford's Opera House on Monday, June 4, John T. and Charles E. Ford, co-proprietors of this theater, had the lobby decorated with Oriental figures dressed as Bedouins. Just before the film drama began, a group of Bedouins sang the famous Bedouin Love Song.

Theaters Big Factor for Red Cross Fund

Claim Is Made that Sixty Per Cent. of Liberty Bond Sales in Buffalo Were Due to Screen Advertising—Red Cross Being Helped This Week.

By Joseph A. McGuire, 152 North Elmwood Avenue, Buffalo, N. Y. Telephone, Tupper 6296-J.

BUFFALO, N. Y.—The screen as an advertising medium in helping to assemble guns to aid the United States in its present crisis has been exemplified in Buffalo.

"Sixty-five per cent. of the total sales of Liberty Bonds in this city was brought about by means of the various slides used on the subject in the local theaters," was, in effect, a statement of the promoters of the Liberty Loan campaign here. The statement was officially made to W. A. V. Mack, manager of the Mutual Film, Buffalo. Mr. Mack was an active worker in the campaign. He also has been appointed a member of the publicity committee in conection with this city's efforts to raise $1,500,000 for the Red Cross. The committee is composed of leading members of the Buffalo Ad Club.

"In the next Liberty Loan campaign the screen will be featured more than ever before," said Mr. Mack. "Great results are also expected in the Red Cross work this week. Mutual employes used automobiles supplied by this exchange to distribute Red Cross posters and cards to the various theaters.

"The theatrical managers have heartily co-operated with our publicity committee," continued Mr. Mack. "Every theater in Buffalo has already used two different slides on two occasions. These referred, of course, to the Red Cross cause. Similar slides will be used later. The theaters are also showing window cards and three-colored one-sheets that carry a strong appeal for subscriptions. We have arranged to have ministers and others address the audiences on the vital meaning of the campaign."

Among the Rochester theaters at which speakers urged contributions to the $1,000,000 fund being raised there for the Red Cross were: Regent, Gordon, Picadilly, Strand, Family, Colonial, Victoria, Lyndhurst, Grand and Avon. Every appeal was short and urgent and carried a "'punch."

George Eastman's contribution to the Red Cross fund in Rochester amounted to $250,000.

Henry Carr, manager of Shea's theater, Buffalo, arranged to have Bert Leslie, a vaudeville actor appearing at that house, sell Liberty bonds at a local department store. Mayor Fuhrmann of this city was among the other salesmen who volunteered for the same purpose.

Local Mutual Makes Changes.

Buffalo, N. Y.—Leon Davidson has succeeded L. C. Thompson as roadman for the Buffalo Mutual. Mr. Davidson is special representative of the company's star productions. W. C. Fickeisen has been appointed feature booker at the Mutual. He was formerly roadman for the General out of Buffalo and later was booker for the Pathe in Syracuse. Miss Rose O'Neil has joined the Mutual staff as bookkeeper. Stephen Bochen, night shipper at this exchange, is recovering from injuries sustained when he recently fell down an elevator shaft.

John F. Miller Heads Niagara Film Office.

Buffalo, N. Y.—The Niagara Film Co. has opened an office in the Chapin Block, Buffalo, under the management of John F. Miller, who for a long time has been in the show business. He has managed his own companies and has been with the Bostock and other shows. For some time Mr. Miller has been prominently connected with the advertising department of the Buffalo Times.

Film Show Proceeds Buy Four Ambulances.

Buffalo, N. Y.—With the proceeds from moving pictures of the European Battle Front and the British Grand Fleet, four ambulances have been bought for the Buffalo unit of the American ambulance field service. The films were shown at the Star theater, this city.

Selznick Headquarters Now Under C. R. Rogers.

Buffalo, N. Y.—The new Selznick headquarters in Buffalo are at 86 Exchange street. Charles R. Rogers is manager. He succeeds A. I. Shapiro, now manager of the Goldwyn offices in Detroit. Mr. Rogers was formerly president and general manager of the Essemar & Rogson film companies, this city.

Geo. R. Matthews Special Representative of Rogson Film.

Buffalo, N. Y.—George R. Matthews has been appointed special representative of the Rogson Film Co. and the Veribest Photoplay Co.'s branch office at 15 West Swan street, Buffalo. He was visited this week by his brother, Samuel Matthews, president and general manager of these companies.

Organ Factory to Make 6,000 Bugles.

North Tonawanda, N. Y.—The Rudolph Wurlitzer Manufacturing Co. of North Tonawanda has just received a contract for the delivery of 6,000 bugles to the Federal Government and will operate its plant overtime to get the order out quickly.

Notes From Here and There in New York State.

The Temple theater, Lockport, which closes for the season this month, will be used for church services by the First Congregational Church of that city.

John M. Sitterly of Buffalo is handling "The Crisis." He has the New York State rights on this picture, exclusive of Greater New York.

Harold E. Hughes of Buffalo has the New York State bookings of the Chaplin pictures, "Charlie in the Harem," and "Son of the Gods."

Rochester, N. Y.—The Temple theater, Rochester, will be closed shortly to permit the making of considerable improvements. These will include a new stage, new carpets and a general brightening up preliminary to the opening of the season about September 1. Vaudeville and moving pictures are featured at the Temple. The alterations will begin at the close of the two weeks' engagement of "A Daughter of the Gods," which has been drawing crowds to that house.

Moving pictures on child hygiene were shown at the Broadway Auditorium, recently, in connection with the celebration of "Baby Week," under the auspices of the Buffalo Health Department.

The film in a projection machine at the Orpheum moving picture theater in North Main street, Niagara Falls, recently caught fire, causing $500 damage to the theater. No one was injured.

Several of the exhibitors and exchange men donated the use of their automobiles for the annual outing of 3,000 orphans housed in local institutions, on Thursday. After a tour of sightseeing the youngsters enjoyed the moving pictures and other attractions of Carnival Court, a summer park, where refreshments were served.

Maritime Film News Notes

From Alice L. Fairweather, St. John, N. B.

Imperial Theater Working With Greater Production Movement.

ST. JOHN, N. B.—The Imperial theater has joined with the Provincial Government in the effort to aid in the Greater Production movement. A picture showing the growing of apples in New Brunswick was shown at the Imperial this week. The scenes were taken at Lower Gagetown, about forty miles from St. John, so the pictures had local interest as well as the patriotic appeal.

Serials Past, Present and About to Come.

St. John, N. B.—S. T. Hurley of the Lyric theater is starting an advertising campaign for the "Mystery of the Double Cross," which opens at that theater on June 21. The serial "Pearl of the Army" ends the same day. Large blue double crosses have been prepared, which will be prominently displayed in every shop window, and posters are well shown on the billboards about the city. For the Lonesome Luke comedies on Saturday afternoons magic cards were presented to each child attending. The Unique makes a specialty of souvenirs for the children at the Saturday matinees and finds it a very good policy.

The St. John opera house is running two serials in connection with vaudeville. The first three days of the week "Gloria's Romance," featuring Billie Burke, is shown; the last three days the Universal serial, "The Voice on the Wire," is featured and is proving a drawing card. Fine co-operation was shown between this theater and the St. John Standard, a local paper. This paper, which runs a daily motion picture column, sent the editor of this column to New York to see the stars and how pictures were made. Having the pleasure of an interview with Billie Burke, the story was written up in the Standard on Saturday morning (the day of the change at the opera house) and Manager W. C. McKay advertised the interview, taking a good space for his advertisement.

Children Good Patrons for Serials.

St. John, N. B.—The Star theater, a neighboring house in the north end of St. John, has a program of good variety. The theater seats 450 and is very popular. On Mondays and Tuesdays a Pathe picture is shown (this week's is featuring Derwent Hall Caine), Wednesday and Thursday Fox features are the attraction, and these, A. B. Farmer tells me, are his best days. Friday and Saturday a serial is given with a comedy and travel picture. Mr. Farmer says: "I try, of course, to make Saturdays attractive for the kiddies."

The serial is usually one that has had an uptown running, but "I warn my patrons long before I show the picture and they usually wait for it at the Star," Mr. Farmer states. "And the children enjoy serials. There is no doubt of that."

Here is Mr. Farmer's program for the third week in June. Surely an excellent one for a small theater charging 5 and 10 cents admission:

Monday, Tuesday, "Crime and Punishment," Pathe featuring Derwent Hall Caine, with other reels. Wednesday, Thursday, "The Straight Way," Valeska Surrat, Fox. Friday, Saturday, "Patria," travel picture, two-reel western drama, an educational reel and a Lonesome Luke comedy.

Maritime Local Items.

Fairville, N. B.—The Gaiety theater in Fairville, a suburb of St. John, seating 400, is using the Butterfly (Universal) pictures, showing "Eternal Love," with Ruth Clifton and Douglas Gerrard, starting June 27. E. O'Rourke is the manager.

With the St. John Exchangemen.

Carl Crawford of the Fox Corporation office in Montreal is in St. John at present. Mr. Crawford is going over this territory with several specials.

I. Starfield of the Independent Film and Theater Supply reports splendid bookings on the Art Dramas and specials controlled by this company. Bookings have been made in Halifax, Yarmouth, Moncton and a number of the towns in Nova Scotia and New Brunswick for "The Crimson Stain Mystery," "Robinson Crusoe," "Rosie O'Grady" and others. The quarters of the company in St. John are opened, though owing to delays they are not completed as yet.

Weather conditions here have been very bad and it seems as if there is a conspiracy on the part of the weather man to put the theaters out of business. On the last eight Saturdays it has rained on five of them.

Triangle, Vitagraph and Metro pictures are to be seen at the Imperial from now on. Contracts have been signed with those companies and the first Triangle, starring William Hart, will be shown June 20. Very few Triangle pictures have been exhibited in this city and it is expected that they will prove as popular here as they have elsewhere. The Gaumont World Tours are very much liked in this city and their return to the Imperial screen was welcomed.

A popular operator is leaving St. John in the person of Arch Mason, who has for some years been the chief electrician at that theater. Mr. Mason is also a singer whose services are greatly in demand and his going will be regretted by his many friends in the city. Mr. Mason is going to the opera house at Wolfville, which has been taken over by a number of St. John theater men, including William C Smith and Mr. Mason himself. Marshall Black, the former owner and manager, died recently. Wolfville is the center of a large district and has the advantage of patronage of the Wolfville Academy.

◆

Middle Canada News Letter

W. M. Gladish, 1263 Gerrard Street, East Toronto.

P. E. Doyle Leaves for Vancouver.

TORONTO, ONT.—P. E. Doyle, formerly of Regal Films, Limited, has gone to Vancouver to succeed M. J. Meagher as branch manager there of the General Film Company. It is understood that Mr. Meagher is returning to Toronto.

A. P. Keegan Back to Help President Ouimet.

Toronto.—Andrew R. Keegan, one of the best-known exchange men in Canada, has become assistant general manager of the Specialty Film Import, Limited, distributors of Pathe subjects in the Dominion. Mr. Keegan has been in charge of Pathe interests in Western Canada for the past two and a half years, but he has been called back to the East to assist President L. E. Ouimet at the head office.

Will Oppose Daylight Saving Bill.

Toronto.—D. G. Walkley of Calgary, president of the Exchange Managers' Association of Alberta, has enlisted the aid of the Toronto Film Exchange Managers' Association in a movement to oppose a daylight saving measure for the whole Dominion. The bill providing for the immediate change of time throughout the country has been brought up at Ottawa. The Westerners have raised particular objection to the proposal because of late darkness in the Prairie Provinces. If the clocks are moved forward one hour, as proposed, it will not become really dark until after ten o'clock, and the people, it is declared, will not care to patronize picture shows under such a condition.

MacKay Bros. to Build New Theater.

Hamilton, Ont.—Plans have been drawn for another new moving picture theater in Hamilton, Ont. According to the specifications the new house will cost $[illegible]000, and it will be built at 150 Locke street South by MacKay Bros., [illegible] Lister building. The building is to be a one-story brick and steel structure with plastic relief.

Foundation Laid for New Montreal House.

Montreal, Que.—The foundation for the new Majestic theater, Montreal, has been laid, and it is expected that the house will be ready for business early next fall. The new theater is situated at Crey avenue and Sherbrooke street and will serve the fashionable suburb of Westmount. It will have a seating capacity of 1,500. The contractors are J. Gillett & Co., and the architect is Daniel J. Crighton.

Gets Official Italian War Films.

Toronto.—President L. E. Ouimet of the Specialty Film Import, Limited, Canadian distributors for Pathe, announces that he has secured the official Italian war films for the Dominion of Canada. The first release is known as "On the Italian Battle Front" and was taken with the authorization of the supreme command of the Italian General Staff.

Will Distribute Films Showing Life at Camp Borden.

Toronto.—Permission has been extended by the Militia Department to representatives of the United States Government to take moving pictures of Camp Borden. These films are to be screened throughout the states under the direct auspices of Uncle Sam to give an idea of camp life under war conditions and to stimulate interest in military affairs.

Toronto.—Manager Clarence Robson of the Strand theater, put on a fine front on the occasion of the presentation of the latest Chaplin feature, "The Immigrant." The whole entrance of the theater was converted into the appearance of an ocean liner with hatch doors to permit the entrance and exit of patrons.

Toronto.—The Ontario Government has announced that fifty projection machines are being purchased for use in the educational campaign to be pursued by the various departments of the Government to encourage thrift and conservation among the citizens and to illustrate what the authorities are doing to protect the interests of the people.

Cleveland Screeners Plan Summer Frolics

First Outing Day Set for July 11—Automobile Trip to Springfield Lake, Basket Luncheon, Baseball, Other Diversions and a Picnic Dinner.

From M. A. Malaney, 218 Columbia Bldg., Cleveland, O.

CLEVELAND, O.—The first of a series of summer frolics of the Cleveland Screen Club will take place Wednesday, July 11, when the screeners will make an auto trip to Springfield Lake, thirty miles south of the city.

The program of the day includes a baseball game at the lake between a team of exhibitors headed by Jack Greenbaum of the Alhambra and a team of exchange men captained by E. A. Eschmann of the World Film Corporation. Besides this there will be little fistic exhibitions and a tug of war.

Besides a picnic dinner at Young's restaurant, there will be a basket lunch, bathing, fishing and other pastimes. The screeners plan to take their entire families and make a day of it.

Tom Colby was appointed chairman of the committee on entertainment and the screeners are looking to him to do some hard work in order to insure them a good time.

Feel Burden of Higher Wages in Middle West.

Cleveland, O.—Local expenses of film exchanges in the middle west have been greatly increased by the higher wages paid help, according to the statements of several managers of Cleveland.

"Salaries of poster clerks and film inspectors have mounted greatly, due to the shortage," said one manager. "Poster boys are getting an average of $12 a week and the rewind girls average $10. These girls a couple of years ago were paid about $8 a week, but now you can't get one for that and few at $10. There is one exchange in Cleveland which is paying $12 a week to the girls."

"Ignorance" at Orpheum in Cleveland.

Cleveland, O.—"Ignorance," the film play, made in Cleveland and New York, has opened in Ohio after many months of delay, due to the fact that certain parts of the film were made over.

It played a week in the Orpheum theater, Cleveland, and a week at the Majestic theater, Lorain, and is booked for week runs in several other Ohio cities.

The cast of "Ignorance" includes Earle Metcalfe, Mary Moore, Ethel Tully, Augustus Phillips, Arthur Mathews and several other well known players.

Headquarters of "Idle Wives" in Columbia Bldg.

Cleveland, O.—"Idle Wives," after a long preliminary advertising campaign, has at last gotten under way in Ohio.

After playing two weeks at the Lyric theater, Cincinnati, other bookings were taken swiftly, three prints being in use the week of June 18. One print was playing indefinitely at the Opera House, Cleveland; another in Toledo at the Alhambra theater, and the third was working in Hamilton, O.

E. J. Schmidt has been appointed manager of the Idle Wives production in Ohio, Kentucky and Indiana, with headquarters on the seventh floor of the Columbia building, Cleveland.

Another Foul Odor Bomb Outrage.

Cleveland, O.—The "movie bomb" has been introduced in Cleveland theaters.

Someone exploded one of these obnoxious odor obstacles in the Milo theater and the owner, Mrs. H. Papp, had Albert Dolan, a movie operator, arrested, charged with assault and battery.

The Milo has had troubles with the unions for some time. Mrs. Papp charged that Dolan threw the bomb at her, cutting her arm and leaving a scent like a skunk's in the theater and upon herself. Dolan pleaded not guilty.

E. H. Griffith Formerly a Cleveland Reporter.

Cleveland, O.—E. H. Griffith, for two years with Edison and who recently directed a picture for that company called "The Star Spangled Banner," was formerly a reporter on the Cleveland Leader. He left his job to go with Edison as a scenario writer. He is a distant relative to D. W. Griffith.

Mr. Exhibitor:—You will get more helpful information by carefully *Reading one* trade paper weekly than by *skimming over three or four.* The MOVING PICTURE WORLD is the *one* paper you need.

Airdome Season in Middle West Worst Ever

Oldest Inhabitant in Cincinnati Remembers No Chillier Season than This Year—Out of Door Theaters Unable to Open.

From Kenneth C. Crain, 307 First Nat'l Bank Building, Cleveland, O.

CINCINNATI, O.—So far this season the exhibitor with the airdome has received by far the worst break of his career, since the memory of the oldest inhabitant does not reach back to a colder summer season than this has been. Several airdomes have been repainted and otherwise prepared for the summer season, and the Orpheum roof, one of the pleasantest places in the city on a hot summer night, has for weeks been ready for business, but the nights have uniformly been so cold that so far from outdoor pictures being possible, it has been a question whether heat should not be supplied inside. The larger seating capacity of most of the outdoor theaters makes the exhibitors eager to open them, but so far this has been out of the question.

Fire in Booth at the Grand Drives Out Audience.

Cincinnati, O.—A crowded house at one of the recent performances of "Enlighten Thy Daughter" at the Grand Opera house had some thrills not in the picture, and a panic was narrowly averted, not to mention the possibility of a real fire. The film took fire while being run, a tongue of flame shooting out over the auditorium, and the audience arose and started to leave. Clifford H. Purcell, who was at the organ, calmed them, however, by shouting that the booth was fireproof, when the crowd was startled again by a burst of flame when the door of the booth was opened. Purcell again quieted the crowd by playing a lively air, and the blaze was quickly extinguished with no loss other than that of the film. George Nixon, the operator, did quick work with an extinguisher in the booth. Another print of the film was obtained with comparatively little delay, and the engagement was concluded with almost no interruption.

Films Made of Yearly Latonia Derby.

Cincinnati, O.—Prints of moving pictures of the Latonia Derby, as well as other events at the old Latonio race course, always have an active demand in and around Cincinnati, and this year was no exception. Four or five camera men, independent and attached to various news film concerns, were on hand at the recent running of the Derby, and secured some excellent pictures for the edification of those not personally present. In addition to the pictures used locally, however, it is understood that a number of prints were ordered after the race from the East, on account of the fact that an Eastern-owned horse, shipped to Cincinnati only a day or so before the race, won the event, and that there was special interest in it in New York and other Eastern cities.

Both Operators and Exhibitors Buy Bonds.

Cincinnati, O.—Moving Picture Machine Operators' Union No. 165, of Cincinnati, joined the move to support the Government through purchase of its bonds by officially subscribing to $500 of the Liberty Loan issue. The organization also decided, and so informed its 120 members, that if any of them desired to purchase the bonds at the rate of one dollar a week they could do so by depositing that amount with the secretary, who would purchase and deliver the bonds as fast as enough money accumulated.

Moving picture exhibitors of Cincinnati can claim at least part of the credit for the huge success of the Liberty Loan in Cincinnati and therefore in the country as a whole. The city's allotment of the issue was $25,000,000, and not only was this amount subscribed for, but an additional five million for good measure. Practically every exhibitor in the city took a substantial amount of the bonds personally, besides giving the use of his screen free of charge for the various advertising stunts used to familiarize the public with the nature and merits of the issue.

Dayton House to Be Like Indianapolis Circle.

Dayton, O.—Building has begun on the handsome photoplay house to be erected on the site of the old First Baptist Church, on North Main street. Mark Gates, of Indianapolis, who is interested in the house, will be in Dayton to supervise the work of construction. The house will be one of the finest in Ohio, and will be modeled and operated much like the Circle theater, the newest and handsomest of the picture houses in Indianapolis, and one of the finest in the country. So far it has not been practicable to set a date for the opening of the new Dayton house, but it is hoped to have it ready for business by the latter part of the fall.

Manager Kress Collects Red Cross Offering.

Piqua, O.—Manager H. W. Kress, of May's opera house, came to the front recently with another piece of public spirit, for the benefit of the American Red Cross. He showed a picture, "The Red Cross Nurse," illustrating vividly the work of the great organization, and charged no fixed admission fee, but had an offering collected for the benefit of the Red Cross, a handsome sum being realized.

Louisville News Letter

From Ohio Valley News Service, 1404 Starks Building, Louisville, Ky.

Pin a Medal on Him for Contempt of Danger.

LOUISVILLE, KY.—Various exhibitors and machine operators have different views of what should be done in case the operator accidentally puts on reel four instead of reel three and fails to find his mistake until after a hundred feet or so of film has been run off. In many cases the audience will start hissing, whistling, or in some other way attract the notice of the operator. Sometimes the latter has not seen the film before and does not discover his mistake until he is deep in the reel. Such a case occurred in a Louisville theater on Sunday, June 17, where the operator either failed to find his mistake until through with the film, or else didn't know what to do. He missed reel No. 3 completely, putting on No. 4, and finished No. 4. He then went back and put on No. 3, after balling up the show until no one knew the theme of the story.

When interviewed on this subject one film exhibitor stated that in many cases it was possible to eliminate the missed film entirely. Where it is an overpadded picture it is sometimes easy to skip the reel, but in most cases the thread of the tale will be entirely lost, as no matter how much padding may occur in a reel, it is impossible to miss a thousand feet without cutting out a lot of important factors. But once in a while an operator may be commended for putting the fifth reel on first. In rearranging the material he handles he becomes an artist, for he adds greatly to its value.

Use of Pictures for Private Entertainment Grows.

Louisville, Ky.—The idea of using feature moving pictures for outdoor as well as indoor entertainments of the private kind, given by the wealthier residents, gives promise of growing in importance in this section of the country. Last week one of the largest and finest entertainments of the season, given at "Lincliffe," the elaborate country home of Judge Robert Worth Bingham, on the Upper River road, was made unusually interesting, due to a private exhibition of pictures. Arrangements had been made for showing the film "Diplomacy," starring Miss Marie Doro, and showing many scenes at the Bingham home at Palm Beach, Fla. However, the film did not arrive in time, and a substitute bill had to be made up hurriedly, but took extremely well.

Big Camps Will Make Plenty of Local Trade.

Louisville, Ky.—One of the local exhibitors in commenting on what the camp would mean to Louisville, said: "We understand that 45,000 soldiers will be stationed at Louisville, or about one-fifth of the total population of the city. At Chattanooga, Tenn., the theaters have been packed and jammed, and business has been humming. In that case there are about 10,000 soldiers, and these are at Chickamauga, ten miles from the city, and on a fifteen-cent car line. At Louisville the boys will be on a five-cent line and five miles from the city. This means that the theaters will not begin to be able to handle the business, especially along about pay day. The same thing is shown at Indianapolis, Ind., where the officers at Ft. Benjamin Harrison, and other men number about 5,000 at the present time. The city is overrun with visitors and soldiers, and accommodations can hardly be secured, especially at the week end. With 45,000 men stationed at Louisville, it is a safe bet that we will do rush business from opening until closing hours, and the operating hours may be made longer."

Mutual Film Closes Its Louisville Office.

Louisville, Ky.—The Louisville office of the Mutual Film has been closed, and in the future Kentucky business will be handled from the company's other offices within striking distance of the district. Eastern Kentucky will be handled out of Cincinnati, and Louisville and other districts from Indianapolis or probably some of the Southern offices may handle a portion of Southern and Western Kentucky.

J. W. Van Wart, manager of the local office, recently left the company, and it was decided to give up the Louisville branch.

Personal Mention.

Louisville, Ky.—L. J. Dittmar is again at Jacksonville, Fla., spending ten days looking after the making of colored pictures.

Paducah, Ky.—E. Douglas Bagby has resigned as manager of the Arcade theater, and has gone back into the drug business.

Detroit News Letter

By Jacob Smith, 503 Free Press Building, Detroit, Mich.

Joseph Kaliski Comes Well Recommended.

DETROIT, MICH.—Joseph Kaliski is the new Fox manager at Detroit, succeeding C. G. Kingsley, who left for Boston June 19. He has been so long with Mr. Fox that he knows exactly what are the requirements of his superiors. We wish him every success in Michigan. He comes to us with splendid recommendations as being square and straightforward in all dealings, which is an assurance to exhibitors that they can be certain of good treatment.

Monroe Isen Transferred to Detroit.

Detroit, Mich.—Monroe Isen, formerly in charge of the booking department at the Universal Mecca branch in New York City, has been transferred to the Detroit branch and will have the same capacity in the Michigan office.

Complete Selling Staff of Local Pathe.

Detroit, Mich.—C. W. Perry, manager of Pathe at Detroit, announces his complete selling staff as follows: L. E. Davis, H. I. North, M. H. Bryer, J. J. Kulms and G. M. Rowell. Mr. Perry has inaugurated a big selling campaign to increase the business at least 25 per cent.

Offers $500 Reward for Thief.

Detroit, Mich.—J. H. Moore of the Temple theater, Detroit, has offered a reward of $500 for the capture of the men who held up and robbed Charles G. Williams, house manager, on Sunday night, June 10.

The Youngest Manager in Detroit a Live One.

Detroit, Mich.—The youngest theater manager in Detroit is O. V. Locey, who has the Coliseum at Edmore. His father, V. V. Locey, owns the house. Young Locey is one live-wire; he belongs to the Michigan Exhibitors' League, is a frequent visitor to Detroit investigating the box office attractions, and attends all of the state conventions. Yes, Edmore is a small town, but young Locey—although only about 21 years old—has big city ideas.

"Joan the Woman" Opens to Good Business.

Detroit, Mich.—"Joan the Woman" had its premier in Detroit Sunday evening, June 17, at the Opera House. The theater had been specially decorated for the event. Will M. Elliott, in charge of the advertising, has certainly been very liberal in buying newspaper space and billboards, as we doubt if any big production has had any more of this sort of advertising than "Joan the Woman." The receipts and attendance the first three days, considering the warm weather, has been all that could be expected, but the fact that there was a bigger crowd Tuesday than on Sunday shows which way sentiment is running for this production. Barnett Film Attractions own the picture for Michigan, Ohio and the Northwest. They will not show it after the Detroit engagement until September, when they will be ready to accept Michigan bookings.

Local Theaters Redecorating.

Detroit, Mich.—The Norwood theater, Detroit, has just completed redecorating its interior. Some time ago the Bernhardt theater, Detroit, completely remodeled its house. The Gladwin Park theater is planning to enlarge and to completely alter and redecorate. Improvements are to be made at the Martha Washington theater, Ypsilanti. About ten thousand dollars will be spent on redecorating and alterations to the New Holland theater, Pontiac.

D. Leo Dennison is at the Hotel Pontchartrain, Detroit, looking after the interests of the Selznick enterprises. Mr. Dennison will later open a Detroit office for Selznick.

One week after his arrival in Detroit to open a branch office for the distribution of Goldwyn pictures, A. I. Shapiro announces having signed up the biggest exhibitor in the state, John H. Kunsky. The signature of Mr. Kunsky was placed on the dotted line Tuesday afternoon, June 19.

Illinois Censorship Bill Proves Unpopular

Guernsey Bill's Impracticability Shown to Members of Judiciary Committee of State Senate—Needlessness of Censorship Pointed Out.

By Frank H. Madison, 623 S. Wabash Ave., Chicago, Ill.

SPRINGFIELD, ILL.—The impracticability of state censorship for moving pictures was pointed out to members of the judiciary committee of the state Senate when the Guernsey bill was up for consideration. In this contention the representatives of the exhibitors had the support of several members of the upper branch of the Illinois legislature. Senator Walter I. Manny of Mt. Sterling, who fought the bill, declared that one might as well try to dictate what other people should eat as try to regulate local pictures by a state censor.

As the bill originally stood there was no redress for the exhibitors after the proposed state censor had once ruled that a film could not be shown. Senator Barbour proposed to remendy this by giving the courts power to allow redress. His amendment to the bill was adopted by the committee, but was not concurred in by the house. The other amendment and one upon which the Senate took a firm stand was that there should be no conflict between the state and local boards [illegible] one or two other cities.

Immoral moving pictures are not bringing financial success and the producers are gradually eliminating them, thus doing away with the need of censorship. F. W. Hartmann of Chicago, representing the Illinois section of the Moving Picture Exhibitors League of America, told the committee.

Leading newspapers of the state have opposed the bill from the start because censorship is un-American.

Changes Among Illinois Exhibitors.

Macomb, Ill.—J. C. [illegible], who has been operator at the Chandler theater, has been made manager, succeeding James [illegible] furniture business. Lewis Greer will now be in charge of the [illegible].

Hanna City, Ill.—The new building to be occupied by E. A. Sorenson's moving picture theater is nearing completion.

Byron, Ill.—The Star theater has been reopened under the management of Mr. Chamberlain, one of the early exhibitors at this place.

Rock Island, Ill.—The name Loyal theater has been selected by [illegible] and Ray McCullough for their new moving picture house at [illegible] street. The title was the result of a prize contest.

Taylorville, Ill.—Dominic Frisina has opened the new Liberty theater at Bulpitt with a seating capacity of 800 persons. "The Battle Cry of Peace" was the initial attraction.

Paris, Ill.—J. P. and C. R. Bernard, who operate the Majestic theater, have enlarged their holdings by taking over the Starland theater on East Court street.

Moline, Ill.—A. G. Harris of this city has purchased the Rex theater at Bemidji, Minn.

Cooksville, Ill.—The Gem theater did its bit by giving a benefit for the Red Cross.

Chicago Heights, Ill.—Manager Gregory has reopened the Illinois theater.

Benton, Ill.—The Mars theater reopened with "God's Country and the Woman."

Snap Shots at Illinois Showmanship.

Dwight, Ill.—The opera house showed "The Battle Cry of Peace" under the auspices of the Red Cross.

Streator, Ill. — The Plumb theater showed Mary Pickford in "The Dawn of a Tomorrow," for the benefit of the National Surgical Dressing Committee.

East St. Louis, Ill.—Erber's theater cut its vaudeville and showed "Civilization" for an entire week.

Peoria, Ill.—The Hippodrome, running vaudeville and pictures, has substituted comedy features for serials.

San Jose, Ill.—The Princess theater had "Merely Mary Ann" for the benefit of the San Jose High School Alumni Association.

◆

Michigan News Letter.

By Frank H. Madison, 623 South Wabash Ave., Cricago, Ill.

H. L. Weil Assumes Management of Maxine Theater.

FORT HURON, MICH.—Herb. L. Weil becomes a still more prominent figure in amusement affairs in Port Huron by a deal by which he assumes the management of the Maxine theater. This house, which was operated for three years by Harry Goseline, has been taken over by a syndicate of Port Huron business men. Weil is secretary and treasurer of the company. As he is lessee of the Majestic theater and owner of the Bijou theater, the increased holdings will give him an opportunity for excellent booking service. There will be no change in policy at any of the theaters.

Crown Theater Stock Changes Hands.

Calumet, Mich.—The interest of the Vogel estate in the Crown theater has been purchased by Louis G. Sesing and Delbert Laity, who have taken a five years' lease on the theater building. Laity will be manager and it is the intention to adhere to the high standards which made the late John Vogel a factor in Upper Peninsula amusements. Several hundred seats have been added to the theater since the disastrous fire.

New Muskegon Heights Company.

Lansing, Mich.—The secretary of state has issued a charter to the Heights Theater company of Muskegon Heights. Capital $20,000.

Theater Notes Across Michigan.

Menominee, Mich.—Milwaukee men have been in Menominee with a view to opening a new moving picture theater.

Petoskey, Mich.—The Palace theater company, which recently acquired the Alcazar theater, announced that it will be operated all the year around with a moving picture policy, and that the Temple theater will be opened from July 1 to October 1. The new company is composed of Charles, Clara, Elizabeth and Anna Galster.

Grand Rapids, Mich.—The Majestic Gardens theater has installed a new cooling system in which the air will pass over ice.

Marshall, Mich.—The Royal Neighbors sold more than a thousand advance tickets for a Red Cross benefit at the Garden theater. A Triangle feature, "The Iced Bullet," was used.

Houghton, Mich. — Manager Andrew Bram of the Star theater has built a gallery, increasing the seating capacity to 500, and put in a new entrance.

Jackson, Mich.—The Orpheum theater had for three days a home talent sponsored by the Jackson Patriot, "It Happened in Jackson."

Escanaba, Mich.—Mr. and Mrs. John Delerenzo of Milwaukee have made their home here. The former will travel for the Standard Film company.

Ontonagon, Mich.—Scarlet fever appeared here and the village board denied children the privilege of attending moving picture theaters.

Sault Ste. Marie, Mich.—The Soo opera house is being remodeled.

Laurium, Mich.—The People's theater gave a benefit for the Calumet Park and Playground Association.

Newcastle's New Strand Makes Impression

Pretty Motion Picture Theater Opens With Fine Bill—Patrons Are Pleased With House—Seats 500—Will Feature Music.

By Indiana Trade News Service, 861 State Life Bldg., Indianapolis, Ind.

NEWCASTLE, IND.—The new Strand theater, Newcastle's pretty new motion picture house, at the corner of South Main and Central avenue, was formally opened last Monday night and made a splendid impression on lovers of the film drama. Two shows were given, the program including a fine bill of motion pictures and a one-act vaudeville sketch, and the house was filled at each show. Everyone expressed themselves as being highly pleased.

The new playhouse is under the management of the Newcastle Motion Picture company. The officers of the company are: John G. Ostot, president; Ralph Swearingen, vice-president and treasurer, and John V. Bezy is secretary. The house is under the management of Mr. Swearingen, who has had several years' experience in the motion picture business.

Persons who attended the opening say the new house contains just about everything that is needed to make it complete. The needs of the patrons are well cared for, especially along the lines of safety and convenience. There is no danger from fire, owing to the fireproof construction of the building and the adequate fire escapes. The ventilation is good and in the winter time the house will be comfortably heated by steam.

The new Strand is situated in the building recently remodeled by Cicero Bailey, a portion of which was formerly the old Christian church. The theater is one of the most up-to-date playhouses in the state and is built along the same lines as the Circle theater in Indianapolis. It has seating capacity of 500 people. It has a lower floor and balcony and the interior is prettily finished in cream calcime.

The auditorium has thirty-five feet of fire exit and has a floor of cement. The theater has an eighteen by twenty-two-foot stage, with plenty of room for a good vaudeville act. The seats are so arranged that there is no place in the entire house from which the whole stage will not be in full view. The walls and floor of the lobby have been beautifully decorated, giving it a most attractive appearance.

The theater will be supplied with pictures by three different moving picture corporations, the Pathe, Mutual and Art Dramas. It is the plan of the management to stage a one-act vaudeville feature with each program. The Mic Kinney orchestra, one of the best musical organizations in the city, has been engaged to furnish music for the place.

Zaring Gives Theater Party to Orphans.

Indianapolis, Ind.—A. C. Zaring, secretary of the Indiana Motion Picture Exhibitors' League, and proprietor of the North Star theater at Twenty-fifth street and Central avenue, entertained about 225 children from the Indianapolis Orphan Asylum with a theater party last week. The children were taken to the theater on a special street car, provided by the Indianapolis Traction and Terminal Company. "The Twin Kitties," a picture indorsed by the board of indorsers of motion pictures for juniors, was the attraction.

New Theater Will Be Named the Lyric.

Newcastle, Ind.—John and George West, proprietors of a barber shop on North Main street, are arranging to open a new moving picture theater in the Burr block in the room formerly occupied by the old Strand theater. A new motion picture machine has been ordered and the latest pictures will be shown. The new theater will be strictly a five-cent house and will be known as the Lyric.

Will Ask for City Censor in Columbus.

Columbus, Ind.—The Rev. B. M. Kellam, rector of St. Paul's Episcopal church of this city, was delegated at an indignation meeting of the ministers of this city last week to wait on Mayor Karl Volland and protest against pictures that are being shown at some of the moving picture theaters here that the ministers insist are sensational. The ministers also will ask the City Council to pass an ordinance providing for a city censor.

Tennessee News Letter

By J. L. Ray, 1014 Stahlman Building, Nashville, Tenn.

Signal Amusement Reopens Knoxville House.

KNOXVILLE, TENN.—The Signal Amusement Company of Chattanooga, operating a chain of moving picture and vaudeville houses in east Tennessee, has extended its theatrical holdings into Knoxville, and has opened the Strand theater. The Strand was formerly under the management of Geo. N. Shorey, of Knoxville, and was known as the Gay. Remodeling and improvement has made it a much finer house than before. A $15,000 pipe organ has been installed, and Professor Lee Mayher, of Berkeley, Cal., will play.

Four mammoth typhoon fans have been installed on the roof of the building, and will keep the building well supplied with fresh air. An immense electric sign, bearing the word "Strand" in four-foot leters, with a white border around it, has been installed in the front.

The highest class pictures used at the new Strand are booked under contracts held by the Signal company, of which Wm. H. Lindsey, of Nashville, is president, and Frank H. Dowler, of Chattanooga, is general manager. W. E. Drumbar has been placed in charge of the new house, and gives promise of furnishing the local public with a program second to none in the city. The slogan of the theater is the same as used by the Alcazar, a Chattanooga theater belonging to the company: "Where Quality Meets."

Princess Has Beautiful Summer Lobby.

Nashville, Tenn.—The Princess theater has installed what is probably the handsomest lobby in this section of the state for the summer season. With a trellis work of vines and flowers wound about a frame extending the entire length of the corridor, hanging baskets, bird nests, electric gold-fish fountains, etc., as set off in a brilliant glow of vari-colored lights. Incandescents are placed inside the birds suspended from the overhead framework, which gives a weird effect. Manager Harry Sudekum pulled off his coat and pitched in on a Sunday morning with the decorating work, and assisted by his helpers, had the display in shape for the show the following day. Heavy timbers were used as uprights, and much work was necessary to put the extensive decorations in place. While Mr. Sudekum personally directed the work, Stage Carpenter Lee Murkin executed a large part of his ideas, together with Pete Ponzano, Louis Altman, Chas. Stedman and Joe Flynn.

Violet Mersereau to Play Editor.

Birmingham, Ala.—Violet Mersereau, beautiful moving picture star, will edit the photoplay columns for the Birmingham News during her three days' star in this city, at which time she is booked to appear on the stage at Loew's Bijou, in connection with one of her screen plays, "The Boy-Girl." The newspaper work was arranged through Manager Hugh Cordoza, local manager for the Loew interests. While in Birmingham a series of social entertainments will be arranged for Miss Mersereau, who is a great favorite in this city.

Pictures and Vaudeville at Lyric.

Jackson, Tenn.—Both moving pictures and vaudeville are being shown at the Lyric at the present time, and the program includes two matinee performances and two in the evening. The afternoon shows are at 1:45 and 5:00 o'clock, while the evening performances start at 6:30. Seven reels of pictures are shown, in addition to vaudeville specialties with admission at ten cents. D. L. Williams is manager of the Lyric.

"Womanhood" Scores at Bijou.

Nashville, Tenn.—Following closely upon the presentation of Vitagraph's spectacle, "Womanhood," the Bijou, local negro theater, booked this picture with special orchestral music, and did a big business during its two days' run. Hundreds of negro men of military age viewed the production, and much enthusiasm was created toward recruiting.

Nashville Theaters Make Donations.

Nashville, Tenn.—The ready response with which Nashville amusement people have met the Government's call for assistance has been noted particularly in large newspapers advertising the Liberty Loan some weeks ago and the Red Cross campaign now under way. Manager Carson Bradford of the Strand gave an entire page to the Red Cross publicity work in the afternoon paper last week, with a huge page illustration bearing the words: "If You Can't Go Across With a Gun, Come Across With Your Part of the Red Cross Fund." This is a good work and serves further to show that profits at the local houses are not on the decline. Tony Sudekum, president of the Cresent Amusement Company, also furnished a page ad recently in connection with a local commercial organization.

Earl Rife Goes to Paramount.

Memphis, Tenn.—Earl Rife has resigned his connection with the Mutual at Memphis, and has gone to Atlanta, where he will be affiliated with the Southern Paramount. Up to the present no successor has been named for the Memphis office of Mutual.

Visitors at Memphis Exchanges.

Memphis, Tenn.—Among the visitors around Memphis exchanges recently have been noted the following prominent exhibitors: C. S. Swann, Tunica, Miss.; W. S. Mayes, Gendora, Miss.; W. W. Clay, Colliersville, Tenn.; C. Lancaster, Wynne, Ark., and Mr. Moorehead, Tohula, Miss Mr. Lancaster is a regular weekly visitor to the Memphis film row.

Summer Prices at Loew's Lyceum.

Memphis, Tenn.—Loew's Lyceum has instituted its summer scale of prices, effective June 17, which are as follows: Matinees, 5 and 10 cents; night performances, Saturdays and Sundays, 5, 15 and 20 cents. The Lyceum is doing a wonderful summer business, with no indication of cessation.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compare with the standard of the MOVING PICTURE WORLD? There's a reason.

Atlanta News Letter

By A. M. Beatty, 43 Copenhill Ave., Atlanta, Ga.

Violet Mersereau Greeted by Atlanta's Mayor.

ATLANTA, GA.—Mayor Asa G. Candler, the city's most distinguished photoplay fan, was the first to greet Violet Mersereau, the celebrated film ingenue, who reached the city Tuesday for a personal appearance the remainder of the week at the Grand theater.

Mayor Candler has long been an admirer of the captivating little film celebrity. He greeted her today when she arrived at the Terminal station, assuring her of her welcome to the city and its hospitality.

Preceding Miss Mersereau Wednesday was E. T. Granlund, chief publicity director of the Marcus Loew Theatrical enterprises. Granlund has introduced to audiences more film artists than any other man in America. He will remain in Atlanta several days.

Myrtle Reeves Begins to Shine.

Atlanta, Ga.—The rise of an Atlanta school girl into the firmament of film stars is being testified to this week by "A Kentucky Cinderella," being presented at the Grand theater.

The star of this is Myrtle Reeves. Two years ago she was a pupil of the Girls' High School. Given an opportunity to go in pictures, she was a success from the start. She did not have to serve her apprenticeship in the ranks of the "extra" people, as almost all inexperienced performers have to do, but from the beginning was given important roles.

Gladys Hanson Stinting Not in Patriotism.

Atlanta, Ga.—Gladys Hanson (Mrs. Charles Emerson Cook) is on a visit to her father, Mr. P. H. Snook, at their home in Copenhill, Ga. She is an eloquent example of the woman, who with her professional duties faithfully pursued, can combine the war service with other women of the nation. While one of the most successful women on the dramatic, as also the moving picture stage, today, Mrs. Cook finds time to do full duty to her work.

She has passed her examination in the first-aid and surgical dressing classes she has given generously of her talents for benefits for Red Cross work, and is one of the inspiring spirits who brings others to the work. Her heart beats always most warmly for the South and Atlanta, her native city. She was one of the first who, reading of the disastrous fire, at once sent her personal check for $75 to be given for the relief work.

Her visits home are always the occasion for a series of brilliant entertainments

Arthur Lucas Publicly Thanks Senator Smith.

Atlanta, Ga.—The thanks of moving picture theater people generally were extended Senator Hoke Smith Tuesday, June 5, by Arthur Lucas upon his return to Atlanta from Washington, where he went

A. C. Thornton, of Columbus, Ga., manager of the Majestic theater there, was in Atlanta last week.

Minneapolis Notes.

Minneapolis, Minn.—The Shafer Laboratories have completed an order for 700 Red Cross slides which are to be sent to theaters in Minnesota to boost the fund for sending the "Red Cross across." The slide drawing has been made into cut form and used by the Minneapolis Journal as a thumb-nail illustration for all stories about Red Cross activities.

Minneapolis Film Trade Notes of Interest

Changes in Personnel to Local Film Offices—Business and Personal Notes from Exchanges—What Exhibitors Are Doing.

By John L. Johnston, 704 Film Exchange Building, Minneapolis, Minn.

MINNEAPOLIS, MINN.—"As advertised," William K. Howard resigned as manager of the Minneapolis Greater Vitagraph exchange last week and on Monday, June 18, began his duties as manager of the Minnesota Metro service, an office next door to his former headquarters. Mr. Howard succeeds E. M. Ames at the Metro helm and is succeeded at the Vitagraph exchange by H. J. Bayley, formerly of the Vitagraph exchange at Omaha, Neb., and also with the same firm at Cleveland, Ohio, for eight months.

Mr. Howard, undoubtedly the youngest exchange manager between Chicago and the coast, came to Minneapolis the first week of August last to succeed C. W. Swain as manager of the Vitagraph. He was formerly connected with the Chicago Vitagraph and Cincinnati World offices. Mr. Howard has won a host of loyal admirers among exhibitors of the Northwest in a short time and is very popular among the exchangemen. He was president of the Minneapolis F. I. L. M. Club until it disbanded last month and is secretary of the Northwest advisory committee of the National Association of the industry.

Harry Cohen of the Metro and his bride left Minneapolis Saturday, June 16, on a delayed honeymoon trip to Vancouver, B. C. The Cohens will remain on the Canadian Pacific coast for about three weeks, stopping off here on their return to New York City.

E. C. Davies Back at Saxe Office.

Minneapolis, Minn. — Here's 'nother change. Edward C. Davies, who recently left the Saxe office to join the Metro forces, has resigned from the latter exchange and returned to the Saxe exchange as manager, succeeding Ralph M. Bradford, who has been appointed manager of the Goldwyn exchange.

John Bachman Joins Saxe Exchange.

Minneapolis, Minn.—John Bachman has resigned as manager of the Norway Film Co. and has joined the Saxe exchange and will cover the Minnesota and Dakota territory.

Fred S. Meyer Goes to General at Chicago.

Fred S. Meyer, former manager of the Universal and General exchange here, has announced that he will join the Chicago General exchange within a week. Mr. Meyer leaves Minneapolis with expressions of regret from a large number of exhibitors who have become close friends.

Lochren Film Gets New Blood.

Richard Sasse, O. T. Olson and C. E. Doll have joined the forces of the Lochren Film Service in the film producing and distributing departments.

Notes from the Exchanges and Personals

The Goldwyn Distributing Corporation has leased the former Artcraft offices on the sixth floor of the Film Exchange building and is moving in. Up to time of going to press Manager Bradford and a step ladder had moved in and a sign painter had decorated the main entrance with some artistic Old English lettering.

Arthur Solle, who has been touring Missouri and Kansas for the past year with "The Spoilers" de luxe edition, has returned to the Minneapolis headquarters of the Friedman Film Corp. for a short rest, previous to leaving on a tour of Minnesota and Iowa via motor with "Her Condoned Sin." Israel Friedman has returned from the Iowa territory after giving "'Her Condoned Sin" a good start.

The rumor that C. L. Booth, assistant manager, would leave the Vitagraph exchange and join the Metro forces at the same time Mr. Howard did has been killed by the announcement that Mr. Booth is now assisting Mr. Bayley at the Vitagraph offices and working harder than ever.

H. D. Naugle, Western representative for the Greater Vitagraph, spent several days in Minneapolis last week on his way to the Southwest, where he will meet General Manager Goof of the Vitagraph. In company with Mr. Goof, Mr. Naugle will return here about June 30.

Manager P. H. Carey of the Zenith exchange has booked "The Conquest of Canaan" in the Metropolitan, Minneapolis' legitimate theater, for a six-day run, beginning Monday, June 18.

Rube Harrison, aide de camp to Manager Mannie Gottlieb of the Favorite Feature exchange, has been directing the destinies of a road show combination of war films and two lecturers, Canadian soldiers direct from the battlegrounds of France. The combination played a week's engagement at the St. Paul Blue Mouse and did well.

Manager Wilson of the American Maid exchange has announced that he will book "God's Man," featuring H. B. Warner, in the Dakotas and Minnesota for N. De Roma, who controls the rights to the production.

C. L. Peavey, manager, and J. P. Cubberley, assistant manager of the Paramount exchange, have returned from a short business trip to Chicago and announce that the snappy little house organ recently published under the generalship of C. J. Ver Halem, will be printed regularly again within a short time. One hundred and thirty-six Paramounts will be released through the local exchange during the next year, it has also been announced.

Among the Exhibitors in Northwest.

Minneapolis, Minn.—Manager James A. Keough of the Strand has booked the Universal feature, "The Doll's House," featuring Dorothy Phillips.

Manager Lowell V. Calvert of the new Garrick followed up a capacity business with "Wolf Lowry" with Anita Stewart's "Clover's Rebellion," and did a good business.

Manager William Koch of the new Aster added a three-reel local military feature to his program for the first half of the week of June 18 and it proved worth while.

Manager Billy Watson of the new Garden has booked "Hell Morgan's Girl" for third down-town run in Minneapolis.

St. Paul, Minn.—Elliott and Sherman, owners of the Hippodrome, have booked their feature, "The Birth of a Nation," in the theater for the third down-town run in St. Paul. The first week's business was large and if the feature continues to draw it is possible that the run will be extended a week.

Manager Granstrom of the Strand played "The Spoilers" for the third time the first half of the week of June 18 to a good business. He has booked Bluebird features for first run in St. Paul for three days a week in the near future.

Manager Maitland of the three Breilein theater added a soloist to the program at the Victoria recently in the person of Robert E. Gehan, a favorite in this city, and did a capacity business as a result.

Minneapolis, Minn.—Manager Hugh C. Andrews of the Lyric began a four-day run of Bryant Washburn's "Filling His Own Shoes" on Sunday, June 18, to a capacity business. Washburn is rapidly becoming a favorite of Minneapolis photoplay-going public.

New Orleans Lafayette Theater Shuts Down

After Two Weeks' Trial It Is Abandoned by Josiah Pearce & Sons—Seats 2,000—House Lived a Hard Luck Story Recently

N. E. Thatcher, 3801 Canal St., New Orleans, La.

NEW ORLEANS, LA.—The Lafayette theater, after only two short weeks under the management of the Josiah Pearce & Sons interests, has been closed. This was rather a surprise to the wise ones along Exchange Row. The Lafayette is a cozy theater, seats about 2,000, and is fully equipped for the successful showing of the most pretentious screen releases.

Under the management of the Saenger Amusement company it was made a very popular house. At that time the Lafayette had fallen into decay as a theatrical place of amusement and its rehabilitation was a difficult matter, but the Saenger management went about it with determination and were rewarded with large and consistent patronage. The Lafayette is situated at a disadvantag in being several blocks away from Canal street, but it has the advantage of being in the direct line of travel from the uptown district, which is admitted to contain the most desirable population from whence to draw motion picture patrons.

Recently, under the management of "Jack" Clark, who has proven his efficiency by long association with the Pearce interests, the Lafayette started off well. The first week Lois Weber's production, "Even as You and I" was shown with most acceptable orchestra accompaniment and all of the personal and mechanical accessories that go to make a theater popular. The attendance was satisfying and well satisfied. The second week started with the showing of "The Naked Soul," a picture made in France and having the place of its nativity about the only good thing that could be said about it. This offering was followed by "The Moonstone" and the dissolution quickly set in. These releases were furnished to the Lafayette over the protest of the house manager.

The closing of this house caused a complete realignment of the film situation. "The Star Spangled Banner," which was to have been shown at the Lafayette during the week of June 10 in connection with the Marine Corp Enlistment Drive, was hurriedly transferred to the Tudor theater, where it received liberal patronage. Major Bracksrom of the Marine Corps rendered valuable assistance in stimulating attendance. It is not likely that the Lafayette will again be used as a motion picture theater. The magnificent New Strand is rapidly nearing completion and will probably open on July 4 under the management of the Saenger Amusement Company and other large interests are looking to other locations for permanent homes for their enterprises.

Picture Shows at Camp Nicholls.

New Orleans, La.—There are from 3,000 to 5,000 soldiers at Camp Nicholls, adjacent to the City Park. Many of the Louisiana troops are sent here for training after enlistment. Camp life under war regulations is not as lenient as on parade occasions and it is only natural for a good many of the boys to desire some means of entertainment without having to obtain leave and spend their time in the city. To help Uncle Sam's soldiers enjoy their spare hours in camp, J. Eugene Pearce has donated the use of two fine Simplex machines and other equipment which was a part of the Lafayette theater outfit and a motion picture theater will be erected at the camp. The soldiers are delighted with the idea and they are singing—or more property speaking—shouting praises for Mr. Pearce. Not to leave the enterprise half done, Mr. Pearce conferred with the various exchange managers in New Orleans and nearly every one of them at once gladly agreed to supply the soldiers with film sufficient to make up a regular weekly program. No charge whatever will be made for this service, the sole object of every one connected with the enterprise being to make the boys in camp as happy as is possible. Manager Tuttle, of the K-E-S-E exchange, suggested that the boys charge a small admission fee and let the total receipts go into a canteen fund for the use of any who may be sick or to provide luxuries not furnished under the regulations. This suggestion will probably receive favorable action.

How Manager Sobel Makes Personality Help.

Nat Sobel.

New Orleans, La.—Nat Sobel, of the Sobel-Richards-Sheer Enterprises, operators of a chain of the best motion picture theaters in New Orleans, is a prince of good fellows and a successful manager. He gives his personal attention to the Washington theater, besides being actively connected with the other houses of the company in an advisory capacity. The Washington theater is one of the most substantial and most profitable among the suburban theaters and it has attained its present prominence under the guidance of Manager Sobel.

His method of cementing patronage to his house is simple, but concentrated. He makes himself a part of the neighborhood and takes a keen interest in the affairs of his neighbors. If a needy person gets sick that person is almost certain to have a benefit at the Washington theater. Besides that every school and orphanage in the vicinity of the Washington is down for a benefit in its regular order and usually Wednesdays are set aside for these enterprises. Early in June the Boys of St. Alphonsus Orphanage were made happy by the purchase of greatly needed dining room furniture. Since the storm of September the year before the boys have been having a hard time of it because a great deal of their equipment was destroyed, and notwithstanding a long time had elapsed, there have been so many calls for charitable purposes that the boys were overlooked. The King's Daughters annually give Manager Sobel a large birthday cake because of a big benefit which he had given them and he is constantly the recipient of tokens of esteem from the persons he has aided, not the least of these being a big bank account which his methods have accumulated.

L. Pennybacker Promoted.

New Orleans, La.—L. Pennybacker, who for over two years has been cashier in the local Mutual exchange, has been transferred to the Memphis, Tenn., branch by Manager Stephens and has the title of manager. The Memphis branch under the direction of Manager Stephens has steadily grown in importance and the business requires an effcient manager, which doubtless Mr. Pennybacker will prove himself to be. J. Palmer, who has been booking clerk in the Mutual exchange, has been promoted to cashier.

District Manager E. Auger Makes Short Visit.

New Orleans, La.—District Manager E. Auger, of the Eastern division of the Greater Vitagraph, made a short visit to New Orleans on June 10. He was formerly stationed here as exchange manager for the World and other corporations. He declared the necessity for a longer visit did not exist, as he found the affairs of the local Vitagraph exchange under the management of D. S. Holmes to be in excellent shape.

Efficiency Is the Word at New Orleans Vitagraph.

D. S. Holmes.

New Orleans, La.—Manager D. S. Holmes of the New Orleans Vitagraph exchange has been doing things since he took over the office a few weeks ago, relieving J. S. Stimson, who was transferred to the branch at San Antonio, Texas. Mr. Holmes attained his present position by hard work in the field for the Vitagraph Company. He was given the Arizona and New Mexico territory, where towns are small and a long distance apart, but in spite of these handicaps he was able to secure a place near to the top of the Vitagraph efficiency list, hence his promotion to the New Orleans managerial position.

Since taking charge of the office he has instilled a great measure of energy in the force and is getting practical results. Proficiency is the standard by which everything about the exchange is measured and the results are an attest to the correctness of the standard.

◆

NOTES FROM KANSAS CITY.

Changes Among the Theaters.

Oswego, Kan.—H. H. Daniels is now the sole owner of the picture show, having purchased the interests of his partner, Neale Nafus.

Hill City, Kan.—Noe, Noe and Brown have bought the Star theater from Ira Campbell.

Stafford, Kan.—The Liberty theater was damaged recently by fire; the principal damage was the loss of films.

Jennings, Kan.—The opera house has been remodelled and is being used for moving pictures.

Waterville, Kan.—Fitzgerald and Burns have bought out the interest of Mr. Miller in the moving picture show.

Pineville, Mo.—An airdome has been erected and is now open to the public.

Clarkville, Tex.—Ross Rainey, owner of the Princess theater, has purchased the Mission theater from B. B. Butcher and Miss Lillie Butcher.

Fort Worth, Tex.—Work of erecting the home of the Crusader Film Co. has begun. The company was recently organized by Fort Worth business men and several blocks of land have been purchased. The capital of the company is $100,000.

El Paso, Tex.—W. K. Ziegfeld, a well-known theatrical motion picture producer and playwright, was here recently looking for a location for a film city. He annouunced he had $1,000,000 to spend to establish the organization.

D. O. Reese, manager of the Universal office, has returned from a flying trip through Southern Kansas and Missouri, in which territory he made a short review of the trade. Mr. Reese reports a wonderful business for the Universal.

The Pathe company announces a revival in the serial business, as many of their exhibitors are putting on two serials and a comedy on the same program, and find it very remunerative.

Film exchanges in Kansas City have been handicapped lately by poor railroad service due to the violent winds and high waters. Exhibitors have been unable to get new films or return old ones.

P. J. Swift to Manage Film—J. Hicks Goes With A. D. Thornton.

Kansas City, Mo.—P. J. Swift has been made manager of the General Film Company office at Kansas City. Mr. Swift has been with the General Film Company for two and a half years, coming here from Charlotte, North Carolina. He takes his new position on June 18, succeeding John Hicks. Mr. Hicks goes with A. D. Fullerton, president of the Kansas City Feature Film Company distributing Paramount and Art Craft features. Mr. Hicks has traveled in Missouri, Kansas, Iowa, Nebraska and Oklahoma, and is very well known throughout those states.

Theater at Carthage, Mo., Burns.

Carthage, Mo.—The Sho-to-wall theater at Carthage burnt out June 6, ruining machinery, equipment and the film "Neptune's Daughter." The building was also damaged. However, all of this did not deter A. S. Caukins, the manager, from giving a show that night. The fire occurred at 6.20 and at 7.10 Mr. Caukins had rented the Colonial theater across the street, not even waiting to have his burns dressed until he had closed the contract. The loss totaled about $1,800, of which $800 is covered by insurance. Mr. Caukins hopes to be back in the old place, which is being remodelled, by June 15.

Pathe Holds Sales Meeting June 18, 1917.

Kansas City, Mo.—Pathe recently held a sales meeting at Kansas City attended by C. S. Edwards, manager of the St. Louis office, George P. Meek, V. H. Hoddupp, Hugh Hemphill, Fred Pickrell, E. Poland, O. A. Bandy, Theodore Stover, S. S. Diamond, inspector auditor, and Andro Glostko. Plans were laid for the launching of the new Pathe serial, "The Fatal Ring," and the company expects to do a large business as a result of this meeting.

D. E. Boswell Promoted.

Kansas City, Mo.—D. E. Boswell, who has traveled in Oklahoma and Arkansas for the Universal, has been promoted to branch manager of the St. Louis office.

Frank Gehring Now With Standard Film.

Kansas City, Mo.—Frank Gehring has joined the Standard Film Corporation sales force. He will travel in Iowa out of the Des Moines office.

G. W. Hinton Will Work in Missouri for Standard.

Kansas City, Mo.—G. W. Hinton, formerly with the Universal, is now with the Standard Film Corporation. He will work in Missouri territory out of the Kansas City office.

Art Craft Office Moves to 2024 Broadway.

Kansas City, Mo.—Art Craft Film Corporation has moved to 2024-26 Broadway, which is also the new home for the Kansas City Feature Film Co.

Kansas Finds "Nation" Film Case Interesting

Recalled Picture Shown in Topeka June 15—Reasons for Censor's Recall—Legal Status of the Recall—Arrests in Topeka.

By Kansas City News Service, 205 Corn Belt Bld., Kansas City, Mo.

KANSAS CITY, KAN.—"Birth of a Nation" has been shown in Kansas, under a permit issued by the board of motion picture review. Already, two days after the showing, there have been suits for injunction, applications for writs of mandamus, arrests and proceedings galore, which will doubtless test many phases of the new Kansas law on censorship.

Picture Shows in Topeka June 15.

The Kansas board approved the picture May 5; on May 9 the board recalled it for another review. H. W. Glickauff, representing the Sherman-Elliot Film Corporation of Minneapolis, objected to the recall, and sought injunction, which was denied. The picture was booked at the Grand opera house, Topeka, for Friday evening, June 15, and was shown to a packed house. On this same Friday, Attorney General Brewster sought an injunction in the Shawnee County District Court to restrain the distributor from presenting the film, alleging that the permit under which it was to be exhibited was illegal. The court could not hear the case that afternoon. The picture was shown Saturday afternoon and evening at the Grand, also to large crowds. The prices were 25 cents to $1 for matinee; 25 cents to $1.50 for night. On Saturday the injunction was denied.

Why Picture Was Recalled.

The board of review approved "Birth of a Nation" on May 5 because, it is said on good authority, it could not find in the law a basis for rejection of the picture. After the picture had been approved members of the board consulted attorneys; and they discovered that "immoral" applied to anything that was below the mark of virtue—neglect of the principles that stabilize civilization and keep society whole. It was seen that many incidents and sections of "Birth of a Nation" could be disapproved by the board under the law. Two members of the board felt sure that the picture should be rejected and when they found that they had reasons that could be backed by the law for its rejection, they ordered its recall for another examination. It so happened that there was no stenographer in the office of the board until Wednesday, May 9; and while the recall was made May 7, it was not issued until later. It is denied that there was any pressure from officials, or that politics had anything to do with the recall.

What the Censor's Recall Means.

The complications of legal proceedings are gradually making clearer the actual status of a picture under the Kansas law—and is revealing some of the weaknesses of the law.

For instance, the paragraph in the law with reference to recalling for further review, was understood, when the law was introduced, to bear chiefly on pictures that had been passed, were being shown in the state, but which were alleged to be shown without the eliminations ordered. The board had the right to recall such pictures, to see whether the copy as approved by the board, was that being circulated. The recall was also expected to affect the new advertising matter circulated with an approved picture from time to time. Under the "Birth of a Nation" case, the recall is made to apply to a picture that has been approved, and recalled before being shown at all.

If the recall was to affect only the new advertising, or was to affect only matter previously passed upon, distributors could book an approved picture far in advance without hesitancy. But if the recall is to jeopardize titles and pictures, no distributor could be sure that a permit to show would be any good a week or a month hence.

The recall was issued May 9, and the review was supposed to be had in 30 days. The picture has not yet been brought back for review, so that this is another offense which the state will charge against the distributor.

Topeka Exhibitors Arrested.

A minor incident of the Topeka showing June 16 was that the attorney general, S. M. Brewster, enlisted the aid of Robert Garver, county attroney of Shawnee county, Kan., in the vindication of the censor law. Garver got out warrants for the arrest of L. M. and Roy Crawford, owners of the Grand, on the charge of advertising a moving picture show that had not the approval of the state board. Both gave bond. The points involved are the same, of course, as in the Supreme Court proceedings for mandamus.

Went After Vice With a Butcher Knife.

Kansas City, Kan.—"The Little Girl Next Door" has again been before the Kansas board of review. It came back on recall, information having reached the board that eliminations ordered had not been made, and that improper advertising matter was accompanying the picture. The picture had smooth sailing, however, for the Rev. J. M. Porter, who is taking the picture through the state and lecturing with it, came in with the reels and refuted the alleged criticisms. It seems that another copy than that examined and amended by the Kansas board had been sent to Kansas. The original copy reviewed has been cleaned, and is now being sent out.

The matter of advertising came up in an amusing way. The picture had been sent to Emporia, Kansas. When the Rev. Mr. Porter reached Emporia, he found the town placarded with flaming posters, on which the most flaming element was the word "Vice." He got him a butcher knife, a wad of white paper and a can of paste and went over the town cutting out the objectionable word, or pasting white paper over it when the poster stuck too closely to the fence for amputation. William Allen White, editor of the Emporia Gazette—one of the most noted editors in the West—jollied Mr. Porter about the incident in his paper, and the whole town laughed good naturedly—and went to see the picture.

The state board ordered new literature, which is now supplied for the Kansas exhibitions.

Censor Board Won't Pass "Easiest Way."

Kansas City, Kan.—J. C. Fox, proprietor of the Holland theater, Wichita, made a trip to Kansas City, Kansas, this week, to find out whether the exhibitors were to be considered in the operation of the censor law, and whether there was any way to get pictures back before the board after they had been rejected. Mr Fox explained to the board that he had paid his money for certain pictures which have been rejected; that the company selling him the pictures is ready to give him another in the place of that rejected, but has not released any more which he can get.

This case is one of many developing in Kansas. One of the specific cases is that of "The Easiest Way." It has been rejected, and the board is not inclined to call it back for another review. The exhibitors want it and they are exerting their influence to persuade the board to review it again and let some, at least, of it go through. The board is inclined to pass any picture if possible, even though sharp cuts have to be made, but they do not see their way clear to act thus on "The Easiest Way."

Dallas-Paramount-Artcraft Gets Started

Combination Offices Are at 1902 Commerce Street—H. M. Owens Is Manager and Hoyt G. Morrow, Sales Manager—The Consolidated Road Staff.

By Kent Watson, Newspaper Club, Dallas, Texas.

DALLAS, TEXAS.—The Paramount and Artcraft pictures corporations have consolidated their exchanges in Dallas, the Artcraft office being moved from the former offices at 1919 Main street to the Paramount offices at 1902 Commerce street, immediately in the heart of "film row."

H. M. Owens, manager of Paramount, assumes the management of the consolidated organization, and Hoyt G. Morrow, not to his sorrow, becomes sales manager of the extra working force.

The road sales force is now composed of the following capable and amiable partisans:

W. H. Godbey, former assistant manager of Artcraft, "making" northwest Texas; L. A. Martin, former Artcraft booking manager, "making" southwest Texas; L. E. Herrington, "making" east Texas; A. B. Doctoroff, formerly with Metro and known wherever pictures are shown in Texas, "making" Arkansas.

H. E. Fulgram Assistant Booker for Vitagraph.

H. E. Fulgham, formerly of the Vitagraph road force, is now in the office of the company, having been assigned the duties of assisting with the bookings.

Men Who Make Vitagraph Road Force.

J. L. McKinney, O. V. Randal, G. W. Thorton, Jack Petit, Robert Vernon, now constitute the Vitagraph road force. Mr. Petit formerly was with the Peirce-Fordyce Oil Association, with whom he gained the reputation of star district salesman. Mr. Vernon, formerly with the G. P. Wharton company selling school books, enjoys the reputation of being able to sell anything.

War and Hot Weather Have Not Hurt Business.

Dalas, Texas.—The war and hot weather are having very little success in causing the usual slump in the film rental business in this state, according to the unanimous reports of exchange managers here, all of whom tell stories of unprecedented bookings.

"Paramount and Artcraft pictures," stated Hoyt G. Morrow, sales manager for the newly consolidated Artcraft and Paramount exchanges, "are now enjoying heavier bookings than ever. Exhibitors from every section of the state frequently visit Dallas for the purpose of signing a contract for our entire output. We have more men on the road now, due to the insistent call from the four corners of the state for our pictures."

J. B. Dugger, who has for some time successfully piloted Vitagraph pictures as manager of that respective exchange, sums things up in about the same manner:

"There is absolutely no question about the matter," says Mr. Dugger. "Vitagraph today is furnishing more exhibitors in Texas than ever before in history."

Notes of the Trade in Texas.

Jeff Hendon and family are spending a week in Shreveport, La., the trip having been made in an automobile. Mr. Hendon is booking clerk for Paramount-Artcraft.

Tom Gaines, manager of the Best theater at Hillsboro, Texas, numbered among those who signed contracts for Artcraft-Paramount productions this week.

Stewart brothers, of the Dreamland theater, Denton, Texas, and J. F. Green, of the Yale at Cleburne, did likewise.

Mrs. Woods, manager of the Topic theater, Sherman, Texas, and Jim Wolson of the Gem at Sherman were visitors in Dallas this week.

George F. Cooper, general auditor for the Vitagraph company, is a visitor in Dallas from New York.

H. D. Naugle, western division manager for Vitagraph, will arrive in Dallas on the 25th to attend the meeting of the Dallas Vitagraph sales convention, at which J. B. Dugger will be the principal speaker.

T. E. Hervy, manager of the Unique theater at El Paso, Texas, spent a few days in Dallas with "film friends" this week, en route to his old home in Indiana.

Theodore Polmakos, Crown theater, Houston, Texas, and Miss Edith Johnson, owner of the Liberty and Key theaters at Houston, visited Dallas this week.

T. M. Alexander has purchased the Elks theater at Marshall, Texas, according to information reaching local film circles. T. G. Clawson, from whom the purchase was made, will retire from the theater business.

Ben S. Myer, the well-known Queen manager from Tyler, Texas, spent a day in Dallas this week. Mr. Myer states that it doesn't take him more than a day to decide what he wants. He booked "Womanhood" from Vitagraph.

◆

THEATER CHANGES AND EXHIBITORS.

By Kansas City News Service.

Sherman, Tex.—F. R. Crosby of Omaha has bought the Lyric theater from Miss Beattie Fairchild and has taken charge. He will remodel the theater.

Hugo, Okla.—R. F. Barrett has taken over the airdome for the summer.

Tulsa, Okla.—Howard T. Tucker, vice-president of the Tucker Bros. Amusement Co., which purchased the Overholser theater in Oklahoma City for $130,000, has secured an option for a five, ten or twenty-year lease on the lot and building occupied at present by the Tulsa post-office. He will be given possession July fourth, when the post-office moves to the new building.

Harry Leonhart, general Western representative for Fox Film, was a visitor at the Kansas City office on June 18. Mr. Leonhart was accompanied by his wife.

Iowa Blue Law Menace Not Yet Downed

Theater Managers Threatened With Arrest and Sentence for Open Houses on Sunday, June 17—Managers Not Worrying Over It.

By Dorothy Day, Register-Tribune, Des Moines, Ia.

DES MOINES, IA.—When the film men of Iowa were just beginning to feel that the Sunday closing scare was all settled, Attorney General Havner ordered the theaters closed on Sunday, the 10th of June, by arresting several of the managers about three o'clock. The following week none of the arrested managers were brought to trial, and on Saturday night before the 17th, Havner issued the edict that Sunday, the 17th, everything must close and that any theater manager opening his house will be arrested and held without bail until trial. In spite of the warning, every theater in the state, except those in the towns where public sentiment has closed the theaters for years, is at this writing planning to open.

After the decision of Judge Myers three weeks ago reports have been coming in to the effect that theaters over the state that had never thought of running before on Sunday, had opened on the strength of Myer's decision. This new development of his rigid enforcement of the laws has angered Havner to the point that he is well nigh desperate and now he comes out with the statement that all parties found conspiring to evade the Sunday closing would be arrested and sentenced to not less than three years in jail. Havner's threats did not frighten the Des Moines film men, who have arranged to carry the fight into the higher courts through the one adverse decision that Judge Meyers made in the first five test cases. The theater men and their attorneys feel most optimistic over the Blue Law fight since they have several high cards up their sleeves to spring on Havner if he begins to get nasty. At any rate, the Sunday closing in Iowa is not a settled question by any means.

Military Camp Means Much to Des Moines Exhibitors.

Des Moines, Ia.—When Des Moines was chosen for the site of the military training camp for the states of Iowa, Nebraska, North and South Dakota and Minnesota, the exhibitors of Des Moines pricked up their ears at the prospect of some 35,000 prospective patrons, in the drafted training army. There is no question but what the camp will mean big business for the Des Moines motion picture houses because the soldiers, while not blessed with an abundance of money, will be apt to choose the film as their best recreation when not on duty.

Majestic Theater Changes Policy.

Des Moines, Ia.—The Majestic theater changes its policy of longer runs and bigger features the week of Sunday, the 17th, when they begin to show their programs two and three days. On the first three days they have chosen the William Fox pictures. The middle of the week will be devoted to the Butterfly pictures, starting with "The Flame of Youth," and the latter part of the week the Art Dramas will make their bow to the down town district. The Art Dramas have been showing in the suburban houses prior to this time.

Theater Changes Over the State.

Bagley, Ia.—Chas. Owens has rented the Past Time theater in Bagley from J. L. Young. Mr. Young has moved to Sioux City, where he will continue his dental practice.

Coon Rapids, Ia.—C. E. Smith has traded his Lyric theater in Coon Rapids for land in Texas. J. J. Conway is the new owner of the Lyric.

P. L. Ryan, of Art Dramas, Opens New Selling Plan.

Des Moines, Ia.—Phil. L. Ryan, sales manager of the Standard Film Company, is taking care of the Des Moines branch of the Standard while Marty Williams, local manager, is confined at home recovering from a minor operation. Mr. Ryan is opening a new campaign in the selling of Art Dramas in Iowa, the details of which are interesting.

It is no secret that in Iowa the small town exhibitor with few exceptions is making little or no profit. Mr. Ryan is doing something to enable the small town exhibitor to get pictures while new at a rate that will enable him to live and make at least a fair salary.

Mr. Ryan brought three more men to the Des Moines selling force last week and with six prints of each picture is arranging a schedule whereby the pictures may be shown in six different places over the state on the same night, and probably at six different prices. It is the purpose of Mr. Ryan to arrange to show the Art Dramas in such a manner that the exhibitor as well as the Standard Film Company will make money. Where he knows a theater can pay, it must pay, and where the exhibitor can pay but five dollars, five dollars is the price.

In the try-out last week, when the three extra salesmen were put on the job, the Art Dramas opened 60 accounts and showed pictures less than six weeks old in many towns less than 500 in population, the same picture that is now running in Chicago in many of the larger houses.

◆

PACIFIC COAST NOTES.

San Francisco Briefs.

The Richmond Theater Company has leased to the Photo Play Company of America a theater on Sixth avenue, near Clement street, for five years at a total rental of $33,300.

Mimi Imperato has taken a lease on a theater on the south side of Broadway, near Stockton street, from the Strand Theater Company.

William Casey, manager of the T & D Tivoli theater, has been appointed secretary of the Twenty-second District Exemption Board to pass upon army draft exemptions.

H. Stewart, who owns a theater on Twenty-fourth street, near Noe, is preparing to remodel the house at a cost of about $6,000.

Miss Elsie Gerken, head of the office staff of the California Film Exchange, is away on an automobile vacation trip to Los Angeles.

Mark E. Leichter, assistant to Sid Grauman of the Strand theater, is on a trip to Los Angeles with his family to visit the studios.

Northern California News.

Boyes, Cal.—The Boyes Springs theater has been opened by Dr. Parramore and a daily change of program is made.

Ukiah, Cal.—At a meeting recently held at the Victory theater $50,800 was subscribed to the Liberty Loan.

Berkeley, Cal.—The new U. C. theater will open on June 30 under the management of A. H. Moore.

Shasta Retreat, Cal.—A moving picture house has been opened by Webster & Creque, of Dunsmuir.

Vacaville, Cal.—The Grand theater has been opened by W. S. Godfrey, who is also interested in the Lincoln theater, the start having been made with Paramount pictures.

Cortland, Cal.—Although the town of Cortland boasts less than one hundred inhabitants it has a moving picture house that makes a daily change of program, using Paramount, Triangle and Fox service. This is conducted by Needham & Mills, who have worked up a good patronage from the back country by the use of mailing lists and a monthly program calendar.

Reno, Nev.—The Silver Star Film company has been incorporated here for $100,000 by F. M. Manson, San Platt and J. C. Peebles.

San Leandro, Cal.—Two would-be jokers recently shouted "Fire!" in the moving picture theater conducted by A. D. Alverson, thereby creating a panic in which several persons received minor injuries.

Studio Established at Alameda.

Alameda, Cal.—The Zenith Film Service has established headquarters at 512 Santa Clara avenue, and is engaged in making a film entitled "The Land of Heart's Desire." This will include scenes around Lake Tahoe, Mount Shasta, the Yosemite Valley, Mariposa and Del Monte, the great scenic attractions of California within easy reach of San Francisco Bay. A part of the earnings of the picture are to be devoted to the restoration of the old missions.

a year, 146 cloudy and 48 rainy, while Los Angeles averaged 219 clear days, 146 cloudy and 41 rainy days. Several film companies are now operating in Redwood City, or are making preparations to, finding that the cost of production is lower there than elsewhere.

New Organization Files Articles

Northern California Exhibitors' and Exchange Men's Body Has Been Incorporated—Officers Who Were Chosen at the First Meeting Are L. Reichert, President; E. Roth, Vice President; M. L. Markowitz, Treasurer, and N. Eisner, Secretary.

From T. A. Church, 1507 North Street, Berkeley, Cal.

SAN FRANCISCO, CAL.—The new organization of film exchange men and exhibitors, recently launched here, is now an established fact and articles of incorporation of the United Motion Picture Industries of Northern California have been filed, the incorporators being Eugene Roth, Howard J. Sheehan, E. Bruce Johnson, Herman Webber, Louis Reichert and W. O. Edmonds. A special meeting of the new body was held on Monday, June 11, at Tait's Cafe, when the final details of the organization were arranged and officers chosen. These are as follows. President, Louis Reichert, manager of the local Metro branch; vice-president, Eugene Roth, manager of the Portola theater; treasurer, Morris L. Markowitz, manager of the California Film Exchange; secretary and attorney, Norman A. Eisner. The directors comprise the list of those who are set down as the incorporators of this non-profit company.

The special meeting was called primarily to receive the reports of members on the success that had been attained in securing subscriptions to the Liberty Loan, and more than $6,000 was subscribed at the gathering. Many of the large firms had already purchased bonds, and this sum represented additions to original purchases and the subscriptions of employes in the various theaters and film exchanges. The members of the new organization are proud of the fact that the first matter that received their attention was that of the Liberty Loan, and they feel that through the enthusiasm aroused at its meetings the subscription on the part of the moving picture industry was materially increased.

Mary Pickford Helped Sell Bonds.

San Francisco, Cal.—Mary Pickford, who has been working for some time in the Livermore valley near here on a forthcoming Artcraft production, "Rebecca of Sunnybrook Farm," was the magnet at a huge mass meeting held on the evening of June 13 at the Exposition Auditorium to secure subscriptions to the Liberty Loan. Fourteen thousand people crowded this great public meeting place to speak the determination of San Francisco to take its allotted share of the loan and to see the celebrated screen star. Before the evening was over one million dollars had been subscribed, and all who wished to make pledges could not be accommodated. The appeals of Little Mary for subscriptions brought such a rush that the officers could not cope with the crowd and reinforcements were necessary. The screen star and her mother were accompanied by C. Mel Simmonds, who has had charge of the local Artcraft office since its opening, and it was with great difficulty that he managed, with the assistance of the police, to get them out of the auditorium to their automobile. During her stay in this vicinity Miss Pickford has appeared several times at some of the leading theaters, including the T. & D. theater at San Jose, the Garden City.

Goldwyn Exchange Opened Soon.

San Francisco, Cal. — An exchange for the Goldwyn Pictures Corporation will be opened shortly on the fifth floor of the Easton building, adjoining the Greater Vitagraph, and this will be in charge of C. Mel Simmonds, who until a few days ago was manager of the local Artcraft office. About twenty-one hundred square feet of space has been secured, and the new quarters will be made ready for occupancy as quickly as possible. The territory to be covered from this branch will include all of California north of Bakersfield, Nevada and a portion of Oregon most easily reached from San Francisco. Mr. Simmonds is well known here through the work he did for the Artcraft Pictures Corporation and the introductory work done for the Triangle.

Progressive and Artcraft Offices to Amalgamate.

San Francisco, Cal.—The offices of the Artcraft Pictures Corporation in the Pacific Coast territory are to be merged shortly with those of the Progressive Motion Picture Company under the management of Herman Wobber. Work is now under way enlarging the local offices of the latter concern in the Phelan building, and within a short time the change will be in effect here and in the offices at Seattle and Los Angeles. Arthur S. Kane, who has been in charge of the Artcraft interests on the Pacific Coast since the organization of the concern, has been called to New York to accept a position with the home office and will leave shortly. H G. Rosebaum, formerly in charge of the Seattle Artcraft office, but more recently of Philadelphia, has returned to the Pacific Coast and was here recently on his way to Seattle to take charge of the combined Progressive and Artcraft offices.

Many Film Stars in Town.

San Francisco, Cal.—During the past week a number of film stars have been in town and others are coming as several companies are preparing to spend the summer in this vicinity. Geraldine Farrar and Lou-Tellegen were here recently and visited the Strand theater to see Douglas Fairbanks in a return engagement of "In Again, Out Again." Charles Chaplin spent a short time here, Baby Marie Osborne has been giving the city of Saint Francis the once over, while Mary Pickford has lent her presence as an aid in the Liberty Loan campaign. Sessue Hayakawa, the Japanese star, has also been here with William de Mille.

War Films Draw at Tivoli.

San Francisco, Cal.—The official British war films shown at the Tivoli theater have created a veritable sensation and a capacity business marked the opening week. William R. McGarry, an author, globe trotter and military officer, appeared on the stage during the presentation of the pictures and told patrons just what the pictures represented, explaining what the British activities in Northern France really mean. The members of the Newspapermen's Club were the guests of the Tivoli management one evening during the week and the pictures were shown to the members of the San Francisco Ad Club at the Palace Hotel one afternoon.

Carbons Arrive in Carload Lots.

San Francisco, Cal.—A full car of Speer carbons has been received by G. A. Metcalfe, this being the first time, it is believed, that such a shipment has ever been brought into this territory. The heavy demand for carbons, coupled with the possibility of a car shortage later in the season and a shortage of goods, led to the placing of this big order. Sales of machines have shown an improvement of late, a Powers 6A having been sold to the Bijou theater, Visalia, Cal.; another to the Mare Island Navy Yard, while equipment has been furnished to the new U. C. theater at Berkeley, Cal.

Portland, Ore., Coming Back as Film Center

Once Shied at by Exchanges, the Rose City Is Again Looked Upon With Favor—Several Producers Plan Portland Agencies.

By Abraham Nelson, Majestic Theater Bldg., Portland, Ore.

PORTLAND, OREGON.—Portland is coming back as a film distributing center. After about two years of quietness from an exchange standpoint, due to censorship among other things, the Rose City is making another start toward becoming a film distributing center in the Pacific Northwest to which position it is entitled by reason of its central location in the territory.

The combined Artcraft-Paramount agency has been seeking a suitable exchange location here, and has advertised for a building site in the film exchange district in the neighborhood of Ninth and Davis streets, the present location of the Mutual and Universal exchanges.

H. G. Rosebaum, the new manager for the combined agencies, was in Portland looking over the field preparatory to selecting a definite location. Mr. Rosebaum was en route from Philadelphia to Seattle.

Marion H. Kohn, well known feature man from California, was a recent visitor in Portland, also looking over the field, contemplating opening an office here.

Oregon for Motion Picture Locations.

Portland, Oregon.—From the recent indications it is apparent that Oregon's wonderful scenery will soon be properly capitalized by moving picture producing companies. The World Film Corporation has had several location men in the territory of late, and reports are most favorable to the World Corporation sending several companies to Oregon this summer. It is intimated that Alice Brady will make three pictures here, also that Ethel Clayton will be featured with Oregon scenery as a background.

J. A. Koerpel, Northwest manager for World, recently reported that his company's location men were much impressed with the scenery in the Greater Lake country, also with the Columbia River Highway.

New Enterprises in Weiser, Idaho.

Weiser, Idaho.—A. C. Gordon, who now conducts the Star theater, is completing his new showhouse which will seat 500. The new theater is located in a brick and concrete building owned by Mr. Gordon. A big stage is being provided and entirely new equipment installed. Mr. Gordon plans to close the Star and remodel it into a store.

Just across a short bridge from Weiser is located the Oregon Trail Park, where Frank Morterman opened his new airdome a few weeks ago. The site is across the Oregon boundary line and is on a wooded island in the Snake River. The airdome is of concrete.

B. J. Sperry, representing the General Film Company, was in this territory and reports good business in Idaho and Eastern Oregon.

Edwin F. James in Montana.

Portland, Oregon.—The boys on Film Row report that Edwin F. James, former owner of the Majestic theater and of James' Broadway, is now in Montana.

W. M. Rogers, former assistant to Mr. James in his Portland enterprises, is in the United States aerial corps at San Antonio, Texas, where he is training to become a pilot, a commission which carries the rank of first lieutenant.

New Theater for Flavel.

Flavel, Oregon.—A new motion picture house will be opened about July 1 by C. L. Lynch. Mr. Lynch is erecting a new building to house his theater. The population of Flavel has increased considerably since the coming of shipyards into the town, 1,500 men being employed in this industry alone.

Oregon Summer Resorts Opening.

Portland, Oregon.—B. J. Callahan, Strand theater, Seaside, Oregon, was a recent visitor here and reports the summer season at the beach resorts is slow in opening. The Strand has opened for the season now, however, and prospects for good business are in sight.

L. H. Evans, of the Royal theater, Newport, Oregon, was also a recent visitor, arranging service for his Yaquina Beach theaters.

Rose Festival Film Doings.

Portland, Oregon.—The Annual Rose Festival brought into the city Dick Charles, of Vader, Wash.; L. H. Evans, Newport, Oregon; George Bligh, Salem; Fred Park, Molalla, and J. B. Johnson, Amity, among the exhibitors, also a number of exchange men.

The photographing of the events was done by Jesse J. Sill, whose pictures were shown at the Columbia theater; H. H. Brownell, for Universal, and W. A. Van Scoy for Hearst-Pathe.

Contrary to the case in preceding festivals, the downtown exhibitors enjoyed good business owing to the absence of evening parades. Suburban theaters suffered as usual, however, owing to the crowds going downtown.

Heilig's Picture Policies.

Portland, Oregon.—William Pangle, manager of the Heilig, announces that the summer policy of the big "legit" theater will be big photoplay features interspersed with first class road shows. Mr Pangle says that high prices will be maintained for all photoplay productions. The Heilig recently signed up for K. & E. and Shubert attractions for five years.

One of the big features recently shown at the Heilig was Clune's "Eyes of the World," which ran two weeks at advanced prices.

Brief Oregon Items.

Pendleton.—Guy Matlock is now a happy papa.

St. Helens.—H. O. Strom has postponed the construction of his new theater until business conditions are more settled.

Athena.—Lester Martin has sold the Peoples theater to F. E. Alderman.

Halfway.—A. W. Parker has reopened the Electric theater.

Bend.—Louis Doonar has sold his interest in the Bend theater to Ward Coble, his partner.

Portland.—W. A. Van Scoy spent several weeks with the government foresters on the coast photographing the government replanting of trees in burnt-over areas.

Robert C. Bruce, of the Educational Films Corporation, has been on a photographing tour in the Mt. St. Helens country, Jesse G. Sill being his cameraman.

Film Notes from Spokane

By S. Clark Patchin, E. 1811 Eleventh Ave., Spokane, Wash.

Ruth McCord Expected on July 8.

SPOKANE, WASH.—Ruth McCord, the Triangle-Ince girl who is touring the United States on a motorcycle, unaccompanied, as a publicity stunt for the Ince moving picture productions, is due to reach Spokane July 8. She will rest here for a day. Manager Ralph Ruffner of the Liberty theater has been notified that Miss McCord will appear at that photoplay house.

Miss McCord left San Diego May 13. The first three months of her trip will be spent in visiting Bakersfield, Fresno, San Jose, San Francisco, Stockton, Sacramento, Portland, Seattle, Spokane, Butte, Pocatello, Ogden, Salt Lake and Denver. From Denver she will go east to Chicago and New York.

Bill Hart Arrives in Spokane.

Spokane, Wash.—Big "Bill" Hart, six feet four inches tall, screen idol and impersonator of the western bad man de luxe, is dog tired, his nerves are worn to a thin shred and he is ready for a sanatorium, according to his own admission. In spite of that, he dropped from a Milwaukee train the morning of June 5, shook hands with a dozen girls who surrounded him as soon as he stepped on the platform, met several newspapermen, spoke twice at the Liberty theater and once at the flag-raising, attended a dinner party in his honor, contested with policemen on their target range and caught a late train for the coast at night.

"Intolerance" Comes Back at Reduced Prices.

Spokane, Wash. — "Intolerance," the huge film spectacle that was shown at the Auditorium last winter, will play a return engagement there the week of June 24, Manager Charles York announced. The picture will be shown as it was before with the orchestral accompaniment and chorus, but prices will be somewhat reduced from the scale that prevailed on the former occasion.

"Intolerance" is admittedly the most spectacular motion picture production ever accomplished and it aroused keen interest when shown here before, as it did wherever it was presented.

Thousands Turned Away from "Barrier"

Spokane, Wash.—Six thousand people saw "The Barrier" at the Clemmer theater Sunday, June 10, and 3,000 were turned away, according to the estimate of Dr. H. S. Clemmer, manager. This sets a Sunday record for the theater. Five shows were given during the day, beginning at 1 o'clock, and capacity houses were the order at each, with fully 300 people standing in the foyer at each performance.

Prairie State News Letter.

By Frank H. Madison, 623 S. Wabash Ave., Chicago, Ill.

New Co-operative Assn. for Renting Film

KILDEER, N. D.—A co-operative association for the renting of films has been organized by exhibitors of the north branch of the Northern Pacific. A. B. Currie of Kildeer has been elected treasurer, and Messrs. McFadden of Kildeer, McDaniels of Golden Valley and Sovereign of Beulah are directors.

Theater Changes in Dakota.

Pingree, N. D.—J. W. Foster has opened a moving picture theater and will give exhibitions every Saturday night.

Harvey, N. D.—Rev. V. P. Welch has purchased a moving picture machine for use in church work. Some of the films which he has used are the "Passion Play" and "The Last Days of Pompeii."

Sioux Falls, S. D.—The Princess theater had the G. A. R., W. R. C., the National Guard, Boy Scouts and other patriotic organizations as its guests at a special matinee of "Womanhood, the Glory of the Nation."

Sharon, N. D.—Free moving picture shows were a feature of Market Day held by the Sharon Commercial club.

Grand Forks, N. D.—The Grand theater has adopted a new policy for the summer, using pictures exclusively on Monday, Tuesday and Wednesday, and vaudeville and films the last three days of the week. A change will be made on Wednesday.

Claims to Be Youngest Picture Show Manager.

Omaha, Neb.—Oscar B. Rohlff, who recently opened the Rohlff theater at Twenty-sixth and Leavenworth streets, has the distinction of being the youngest moving picture manager in the city. He is but 22 years old.

Notes From Across Nebraska.

Cambridge, Neb.—The moving picture theater owned by P. N. LeDou was destroyed by fire, causing a loss of $1,000.

Aurora, Neb.—J. P. Chapman has leased the Airdome to F. M. Mitchell, proprietor of the Mickelson theater, and will operate it this summer.

York, Neb.—E. B. Woods is erecting a moving picture theater seating 650. It is part of a business building, the entire structure costing $26,000.

Florence, Neb.—The Florence theater superseded the Rex, which has been leased by Fred Bitney and Lewis Nathan

Palmer, Neb.—Leffelbein & Beyer have sold the Pastime theater to Charles Griffith.

◆

Wisconsin Notes of the Trade.

By Frank H. Madison, 623 S. Wabash Ave., Chicago.

La Crosse Theaters Return to 5 and 10 Cents.

LA CROSSE, WIS.—Five local houses which raised their admission prices some time ago have returned to the old admission of 5 and 10 cents.

Majestic Begins a New Policy.

La Crosse, Wis.—Four changes of program a week is the plan of the Majestic theater for the summer. New bills will be started on Sundays, Mondays, Wednesdays and Fridays.

Wisconsin Defense League Makes Patriotic Film.

Green Bay, Wis.—The Grand theater had a two days' showing of an unusual and timely film made under the auspices of the Brown County branch of the Wisconsin Defense League. It showed officers in training at Fort Sheridan, the local batteries B. and E. in action, the local registration day parade and children of Green Bay working on vacant lot gardens. It was shown at 25 and 50 cents, and special matinees for children at a dime. The proceeds were turned over to the mess fund of the local batteries.

Interesting Theater Changes Through Wisconsin.

Stevens Point, Wis.—Manager Russell Gregory has closed the Gem theater for a month while he will make a 35-foot addition, install a new heating and ventilating system, redecorate and put in a new front. The change will increase the seating capacity to more than 500. While the alterations are in progress the shows will be given in the Ideal theater on Main street.

Hartford, Wis.—Arthur Klug has sold his lease on the Crystal moving picture theater to the management of the Hartford Opera house and probably will enter the lumber business at Billings, Mont.

Merrill, Wis.—Hales brothers have purchased the Majestic theater from A. C. Johnson, who operated it for three years.

Wewaunee, Wis.—The Palace Theater company has opened the Palace theater.

Superior, Wis.—Joseph E. Wardman has closed the Parlor theater, which he operated for several years.

Lancaster, Wis.—Clifford Taft has leased the Grand theater to Donald Dyer and Virgil Angus. They will operate the show nightly with a Paramount and Artcraft program.

Vancouver Exhibitors Face Double Problem

Decide to Run Summer Shows for Employes' Sake and Have Lottery Prizes at the Big Orpheum Drawing Most of the Summer Patronage.

By Chas. Thomson, 645 Burrard St., Vancouver, B. C.

VANCOUVER, B. C.—After going more deeply into the matter of abolishing the matinee during the summer months, the exhibitors of Vancouver have decided to abandon their intention of keeping the theaters closed until 5 p. m. For the sake of the many operators and musicians who would have been thrown out of employment and the numerous other employees who would have been compelled to work on reduced pay, the managers have recalled the notices that had already been served on those concerned. For a few days there was no small excitement and perturbation among the theatrical workers of the city, but now all is calm and peaceful once more, that is, as far as the employees are concerned.

The exhibitors themselves are still considerably troubled over the excessive competition of the Orpheum where the weekly distribution of money prizes continues to attract overflowing crowds at the expense of the other theaters. When it is considered that the Orpheum has double the seating capacity of any picture house in the city it will be realized what such competition must mean in this slack season of the year. The exhibitors are somewhat [illegible] to start a fight against the Orpheum by using the latter's own methods, on account of the fact that in this province lotteries, sweepstakes and similar schemes are strictly illegal.

Last year, as a business-getter, some of the theaters started giving weekly prizes, but the civic authorities stepped in and put a stop to the proceedings on account of its illegality. The reason that the Orpheum has been able to get away with it in the present instance is because Mr. Con Jones is devoting the profits to charitable objects, and the Mayor of Vancouver is lending his name to the project. Last week, when several operators seemed about to lose their jobs, the local union approached the Trade and Labor Council to see if some action could not be taken to put a stop to the methods of the Orpheum. On that occasion, President McVeety stated to the operators that the matter was entirely up to the other exhibitors. If prize giving were against the laws of the province, the fact that the mayor had lent his name to the scheme made no difference, and if the exhibitors felt that they had legal cause for complaint it was up to them to take proceedings against Mr. Con Jones and Mayor McBeath. The Association of Exhibitors has had several meetings to thrash the matter out, but up to the present moment no definite course of action has been decided on.

Government Asked to Postpone Ticket Tax Till Fall.

Vancouver, B. C.—Though the war tax on theater tickets has passed its final reading in the Provincial Parliament and thereby become law, it has not yet been put into active operation. The exhibitors have written a joint letter to Provincial Censor C. L. Gordon, whose department, it is understood, will have the supervision of the collection of the tax, and have requested him to approach the Government with a view to having the tax put into force in the middle of September, when the hot weather and other unfavorable conditions affecting the theatrical world will have passed away. It hs also been suggested that the Government should supply each theater with a ticket chopper, to facilitate the collection of the tax and to ensure the destruction of each tax ticket when used. A further suggestion has likewise been made that as the collection of the tax is to be entrusted entirely to the exhibitors themselves, the latter should receive ten per cent. of the total amount collected, as a remuneration for their services in this direction. The Government's answer to these suggestions, when Parliament reassembles in August, will be anxiously awaited by all concerned.

Railroad Strike Upsets Picture Business.

Vancouver, B. C.—As a result of the strike on the B. C. Electric Railway, which has completely tied up the street car system of Vancouver and surroundings, the suburban theaters are reaping a rich harvest of business. Even the theaters not very far from the center of the city feel the difference. Manager Gow at the Broadway, Mr. Fairleigh at the Progress and Mr. Dawson at the Kitsilano have their hands full dealing with the crowds that are flocking to their doors. Though these gentlemen are not the ones to rejoice over the misfortunes of others, they and the many other suburban exhibitors must be inwardly hoping that the strike will not be settled too soon. On the other hand, business has shown a proportionate decrease at the down town theaters, whose managers are naturally hoping that the strike will be over twice as soon as possible. It may be quite a period before the matter is settled though, as trouble has been brewing for a long time. What may make matters considerably worse as far as the theaters are concerned is the fact that unless the street railway employees get their demands, the workers at the light and power plant have threatened to go out also in sympathy with their brother workers. If such a thing happens it will, of course, mean that all the picture houses will have to close down until the matter is settled. The entire electric energy of Vancouver is made and supplied by the B. C. Electric Company, and when their supply fails, either through a strike or any other cause, there is no other source from which light or power can be obtained.

Of course, everything is being done to avoid such a calamity, and all are hoping that the strike will be settled before the light-makers go out, too. In the meantime, it is "an ill wind that bodes nobody any good" and the jitney drivers and previously mentioned suburban exhibitors are doing a great business.

Colonial Theater's Beautiful Flower Display.

Vancouver, B. C.—Hector Quagliotti, of the Colonial, recently adorned the foyer and lobby of his theater with some beautiful tropical palms and a tree of margarites. The latter has expanded until it now bears hundreds of blossoms, which, are the admiration of all who pass by. Someone suggested to the genial "Quag" that as prizes and lotteries are now the order of the day, he should give a handsome present to the visitor who makes the best guess as to the number of blossoms on the tree. After giving the matter much weighty consideration, Mr. Quagliotti finally decided that as such a scheme might fill his lobby with small boys and old women trying to make a count of the blossoms before coming in, the disadvantages would be greater than the advantages. Hence the suggestion was discarded.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compare with the standard of the MOVING PICTURE WORLD? There's a reason.

Calendar of Daily Program Releases

Releases for Weeks Ending July 7 and July 14

(For extended Table of Current Releases See Pages 144, 146, 148, 150.)

Universal Film Mfg. Company

SPECIAL RELEASES FOR WEEK OF JULY 2.

BUTTERFLY—The Plow Woman (Five Parts—Drama).
NESTOR—Poor Peter Pious (Comedy).
L-KO—Bombs and Bandits (Two Parts—Drama).
UNIVERSAL ANIMATED WEEKLY—Weekly No. 79 (Topical).
UNIVERSAL SCREEN MAGAZINE—Issue No. 26 (Educational).
JOKER—The Twitching Hour (Comedy).
POWERS—China Awakened (A Hy Mayer Travelaugh).
UNIVERSAL SPECIAL—The Gray Grost (Episode No. 2). —The Mysterious Message (Two Parts—Drama).

REGULAR RELEASES FOR WEEK OF JULY 2.

GOLD SEAL—A Young Patriot (Three Parts—Drama).
VICTOR—Not Too Thin To Fight (Comedy).
VICTOR—Daredevil Dan (Comedy).
REX—Seeds of Redemption (Two Parts—Drama).
NESTOR—Five Little Widows (Two Parts—Comedy).
BISON—The Wrong Man (Two Parts—Drama).
IMP—The Girl in The Limousine (Drama).
BIG U—The Mad Stampede (Drama).

SPECIAL RELEASES FOR WEEK OF JULY 9.

BUTTERFLY—The Reed Case (Five Parts—Drama).
NESTOR—Minding the Baby (Comedy).
L-KO—Hearts & Flour (Two Parts—Comedy).
UNIVERSAL ANIMATED WEEKLY—Weekly No. 80 (Topical).
VICTOR—Meet My Wife (Comedy).
REX—Three Women of France (Two Parts—Drama).
UNIVERSAL SCREEN MAGAZINE—Issue No. 27 (Educational)
BISON—Double Suspicion (Two Parts—Drama).
JOKER—Kitchenalla (Comedy).
POWERS—Monkey Love (Cartoon Comedy) and "In the Rocks of India" (Dorsey Educational) (split reel).
UNIVERSAL SPECIAL—The Gray Ghost (Episode No. 3—The Warning) (Two Parts—Drama).

REGULAR RELEASES FOR WEEK OF JULY 9.

GOLD SEAL—A Limb of Satan (Three Parts—Drama).
VICTOR—The Paper Hanger's Revenge (Comedy).
VICTOR—Kicked Out (Two Parts—Comedy—Drama).
IMP—Hatton of Headquarters (Drama).
BIG U—The Punishment (Drama).

Mutual Film Corporation

MONDAY, JULY 2, 1917.

SIGNAL—The Railroad Raiders (Chapter No. 13—"The Road Wrecker"—Two Parts—Drama..... 05634-35
MUTUAL STAR PRODUCTION—The Masked Heart (American—Five Parts—Drama).........05636-37-38-39-40

TUESDAY, JULY 3, 1917.

LA SALLE—The Girl in the Frame (Comedy) 05641
GAUMONT—Tours Around the World—No. 35 (Subjects on Reel; Bizerta, Tunis; Sydney, Australia) (Scenic) 05642

WEDNESDAY, JULY 4, 1917.

MUTUAL—Mutal Weekly No. 131 (Topical) 05643

THURSDAY, JULY 5, 1917.

CUB—Jerry's Gentle Nursing (Comedy) 05644
GAUMONT—Reel Life No. 62 (Subjects on Reel; Making Jewelry at Home; Berry Pickers of the South; Toys of Wartime; Making Real Men —The Army System; Animated Drawings from "Life"—"A Saving Grace," "Hands Up" (Mutual Film Magazine) 05645

FRIDAY, JULY 6, 1917.

MONMOUTH—Jimmie Dale alias The Grey Seal (Chapter No. 16—"The Victory"—Two Parts—Drama) 05646-47

MONDAY, JULY 9, 1917.

SIGNAL PRODUCING CO.—The Railroad Raiders (Chapter 14, "The Trap"—Two Parts—Drama). 05648-49
MUTUAL STAR PRODUCTION—Mary Moreland (Powell—Five Parts—Drama) 05650-51-52-53-54

TUESDAY, JULY 10, 1917.

LA SALLE—When Lulu Danced the Hula (Comedy) 05655
GAUMONT—Tours Around the World No. 36 (Subjects on Reel: Havana, Cuba; Cities of the Nile, Egypt; Aigues-Mortes, France (Scenic)........

WEDNESDAY, JULY 11, 1917.

MUTUAL—Mutual Weekly No. 132 (Topical).............05657

THURSDAY, JULY 12, 1917.

CUB—Jerry at the Waldorf (Comedy)............. 05658
GAUMONT—Reel Life No. 63 (Subjects on Reel: A Submarine of the Past; A Square Deal for the Baby; Whale Meat; Camp Fire Signal Girls; Animations from "Life"—"A Hasty Pudding"; "Professional Etiquette" (Mutual Film Magazine).. 05659

SPECIAL Roll Tickets

PRICES
Five Thousand........... $1.25
Ten Thousand 2.50
Fifteen Thousand......... 3.75
Twenty-five Thousand..... 5.50
Fifty Thousand 7.50
One Hundred Thousand... 10.00

Your own special Ticket, any printing, any colors, accurately numbered; every roll guaranteed. Coupon tickets for Prize Drawings, 5,000 $2.50. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. Stock tickets 5,000 to 25,000 fifteen cents per thousand, 50,000 ten cents, 100,000 nine cents.

National Ticket Co., Shamokin, Pa.

Simplex

When We Designed the Simplex

we reasoned that outside gears were exposed to dust and dirt, and that the Operator was exposed to injury by the gears: bad both ways.

So we built the Simplex like a watch: with the gears on the inside.

And when we had shown the way, others (give 'em credit for that) recognized the wisdom of such design, and followed our lead.

In a way, we don't mind that imitation. It's the sincerest form of flattery.

But YOU understand, of course, that nobody can make a Simplex out of another Machine by enclosing the mechanism any more than you can make a bulldog out of a mongrel by clipping his ears.

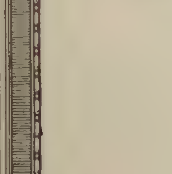
No, Simplex means more than Enclosed Mechanism.

It means

Simplex Design, Simplex Quality, Simplex PROJECTION.

Only a Simplex Distributor can help you to Simplex Projection. See one; or let us mail you Catalog "A."

Simplex is such a Simple Name—but what a Lot it Means on the Screen!



THE PRECISION MACHINE CO. INC.
317 East 34th: St— New York

Stories of the Films

General Film Company, Inc.

SPARKLE COMEDIES.

A RIDE FOR LIFE (One Reel Pokes and Jabs Comedy).—Pokes and Jabs work in a grocery store. Jabs is in the delivery system and practices trick riding on his bike. About a year later Pokes, with Ethel, the belle of the town, takes in the sights of a traveling street fair. One show feature "Daredevil Jabs," and Ethel recognizes her old suitor as the daredevil trick rider.

Pokes is jealous of the acclaim won by the feats of his rival, and undertakes to duplicate anything done by Jabs. His attempt at a "daredevil dive" on the wheel is made unhappy by Jabs who cuts the guy wires of the platform. After a tumble Pokes tries it again, gritting his teeth at the sight of Ethel spooning with Jabs. He mounts the wheel and starts down the steep runway to terra firma. He goes at such a velocity that he plunges far over the tank of water set to receive him, and his bicycle commences to act like an aeroplane. He soars over fields, woods and towns. The last seen of him is far out at sea pedalling zealously into the horizon.

MILITARY MADNESS (One Reel Pokes and Jabs—Comedy)—Pokes conducts a clothing store but business is dull, Jabs come by. Showing Pokes the war news in the day's paper, Jabs suggests that he (Pokes) lay in a profitable stock of munitions. Pokes is further inspired by conscripts full of the war spirit coming to him to ask for uniforms. He lays in a supply and business becomes brisk. Suddenly Pokes is called to the front as their commanding officer.

In many thrilling skirmishes at the front Pokes is singled out by the enemy. A new invention, a chasing bomb overtakes Pokes, and blows him into the enemy's camp, where he fights a hand to hand battle with the champion of the foe. His troops, witnessing the conflict from afar, decide to rescue him.

A lasso is thrown to snare the foe, but Pokes is caught instead and dragged over rock and rill—until he awakes and finds Jabs pulling his necktie to rouse him to another war bulletin. Pokes, after his dream, is through with war, and decides that Sherman was right.

SELIG.

SELIG WORLD LIBRARY NO. 6.

Washington's Boyhood.—George Washington at the age of 16 surveyed the town of Alexandria, Va. This is King Street, main thoroughfare. Washington was chosen one of the first Vestrymen of Christ Church. This is the church.

The Historic Hotel. The City Hotel of Alexandria, Va., was Washington's headquarters and was the scene of the first celebration of the 22nd of February, Washington's birthday. The Father of his Country made his farewell address to the Continental army from the steps of this old structure.

Carlyle House.—Carlyle House was built at Alexandria, Va., in the year 1745 and it was here that Washington received his commission as Major in the British army. Many were imprisoned during the French and Indian wars in the dungeon of Carlyle House.

Human Figures on a Chess Board.—Here is an exhibition game of chess, played by human beings on a board made twenty-four feet square. Grand march of the chessmen.

Where Uncle Sam Mints His Money.—Uncle Sam is the richest individual in the world. Here is where he turns gold into legal tender. Gold bullion worth $2,000,000. A handful of gold-pieces. A practical method of counting money.

Home of the Seal.—Thousands of seals, during the mating season frequent the islands of the Pacific. Some of the youngsters.

THE RIGHT OF MIGHT (Two Parts).—The cast: Mary Smith (Alice Edwards); John Willis (Charles Schauten); David Lawrence (Harold Benedict). Written and directed by George Barber.

Some people go through life believing that "Right is Might," that power and riches are the essentialities in this world. However, John Willis, wealthy and powerful, learned that the battle is not always to the strong.

Willis refused to place safety devices in his extensive industrial plants. John Willis could not sway Mary Smith by influence or riches. He loved her but she informed him that he could not buy his way into grace and that he must learn to know that the power of riches is not everything in this world. John Willis only laughed, but Mary Smith began to tell him a story.

She told of a father and his young daughter made idle through the Willis lockout, how matters went from bad to worse and finally the old man suffered a breakdown from privation and the girl rendered desperate by want, married a man who was a crook and a gangster. She did this solely to secure money that she might take home to her parents, but when she took this money home her mother refused to believe that she had been married, would not listen to any explanation and ordered her from the house.

Finally the girl's sweetheart returned after a long hunt for work. Searching for the girl he found that she had married the gangster. She urged him to leave the house for her husband might return and might kill him. The husband did return and the girl and her former sweetheart trying to escape, fell from a second story window to their death.

After Mary Smith had finished her story, realization came to John Willis that it was the evil power of his money, his slogan "Right is Might," that had caused deaths and other troubling occurrences. He resolved to install the safety devices in his mills and reopen them.

IN THE TALONS OF AN EAGLE.—The cast: Carl Venger (Chas. Wheelock); James Steel (Lafayette McKee); John Zimmerman (Walter Hatfield); James Steel, Jr. (P. McCullough); Hilda (Edith Johnson). Written by Gilson Willets. Directed by F. J. Grandon.

Carl Venger, employed on the country place of James Steel, a rich bachelor, asks his sweetheart, Hilda, the blacksmith's daughter, to marry him. Steel, however, tempts the girl with promises of luxury and she marries him although she does not love him.

Venger, half-crazed with the shock, becomes a hermit, while Steel and Hilda, his wife, are apparently happy on their country place with their infant son.

One day the little one left alone in the garden becomes the prey of a gigantic eagle which swoops down upon the baby carriage, carries away the infant to the nearest nest in the mountains. Venger, the hermit, rescues the child. The man recognizes the baby as belonging to Steel and conceives a revengeful plan to keep the child until it has reached its twenty-first year, rearing it as he would an animal. At the proper hour he plans to present this half-wild boy to the parents and enjoy his revenge.

Venger suddenly awakens and is pleased to discover that the plot was only a dream.

RAY COMEDIES.

CASEY THE FIREMAN.—The cast: Casey (Johnny Ray); Goldie Myne (Emma Ray); Roaring Jack (Arthur Morrison).

Goldie Myne, a wealthy, not to mention healthy heiress from "somewhere in the West," bursts upon the effete East accompanied by an ardent admirer in the person of Roaring Jack, a two-gunman. Goldie has been requested by her father to look up Fire Chief Casey, who saved her life when a "mere child." She communicates with her father's old friend by telephone upon her arrival in New York. The chief promises to call upon her.

In the meantime, Casey, fireman of the boiler room in Goldie's stopping place, goes to her suite for the purpose of building a fire. The humble fireman is mistaken by the heiress for her hero of years ago. Goldie wines and dines the bewildered but acquiescent stoker, while Roaring Jack, at first jealous of the attentions bestowed upon Casey, becomes more than cordial, and the strange trio become a merry little party. The Chief, unable to keep his appointment with Goldie until later in the afternoon, phones to this effect, and the beautiful one realizes that the now intoxicated Casey is not her "fireman."

Then things begin to happen. The pseudo guest is ejected after a battle. Purchasing a bottle of "Superhuman Oil," he returns after a few drinks and with the strength acquired from the "tonic" proceeds to clean out the hotel. In the melee a fire breaks out. Goldie's hero refuses to answer the alarm on the grounds that it might soil his new uniform. Casey steps to the rescue, saves Goldie, and becomes her gallant fireman, and, needless to say, her "chief" in life.

BROADWAY STAR FEATURE.

NO STORY (One of the O. Henry Series—Two Parts).—The cast: Tripp (Thos. R. Mills); Chalmers (Stanley Walpole); Ada Lowery (Alice Rodier); Mrs. McGinnis (Mrs. Williard). Directed by Thomas R. Mills.

Chalmers, young space writer on the Beacon, is approached by a seedy man named Tripp from the mechanical department of the paper, who says he has knowledge of a big story that may be obtained worth $15 in space rates—if he will but spend $4 to get it. Chalmers has

BOUND VOLUMES OF THE MOVING PICTURE WORLD

You Need Them in Your Business!

Each issue of THE MOVING PICTURE WORLD represents the fruit of studied effort on the part of experts to provide just what the average reader of trade publications in the moving picture field can use to best advantage in his business.

Since this is true, the bound volumes of THE MOVING PICTURE WORLD, each comprising the complete issues printed during a period of three months, take immediate standing as

The Reliable Reference Book of the Trade *The Record of Moving Picture History in the Making*

NOW READY—VOL. 31.—JANUARY TO MARCH, 1917

WE HAVE AT YOUR DISPOSAL
Bound Volumes for the years 1912, 1913, 1914, 1915 and 1916. Four volumes each year. Shipped as per your instructions at $1.50 per volume—transportation charges additional.

INVEST $31.50
and have at your hand for ready reference every issue of THE MOVING PICTURE WORLD which has been printed since January 1, 1912. These issues are in bound volume form, and are invaluable to the wide-awake moving picture man.

CHALMERS PUBLISHING CO., 17 Madison Ave., New York City

just earned $5, but will not risk it until he hears more about the matter. Tripp then confides that the story is about a young runaway girl from the country. He found her on the streets utterly bewildered, and she told him about venturing to New York to find one George Brown. She said she was about to marry a rich young farmer at home, but she couldn't forget George Brown—the lover who had gone to the city four years before, promising to come back. Tripp, therefore, had taken her to a boarding house and put her in hock, so to speak, until he could raise money to send her home, for she had arrived with but 25 cents, all of which she had spent on gum drops.

The chivalry of Chalmers is aroused, and he goes with Tripp to the boarding house, pays the girl's board bill and advances fare back home. The girl shows him a broken silver dime, the keepsake Brown had given her, the other half of which he had put on his watch chain. He urges her strongly to forget about Brown, who is doubtless a worthless fellow, and to marry the rich farmer. All of this good advice Tripp seconds.

Chalmers now has his story, but as he turns from the ferry station he sees Tripp's shabby coat fall back and discerns on his cheap silver watch chain the other half of the dime. Tripp is the missing George Brown. The reporter realizes that this is a drama of human souls too sacred to be profaned, and brings into the office the report, "No story."

Universal Film Mfg. Co.

GOLD SEAL.

THE YOUNG PATRIOT (Three Parts—Rel. wk. of July 2). The cast: Captain Phillips (Charles Mailes); Tommy (Elwood Bredel); The Colonel (Jack Connolly); Katie (Mignon Anderson); The Grandfather (Ed Brown); Dick (Roy Stewart); Janos (J. Morris Foster); Miklos Vitez (Wadsworth Harris). Scenario by E. J. Clawson. Produced by L. W. Chaudet.

Because Tommy, the small son of Captain Phillips, who is experimenting with new explosives, can't seem to get much attention, the boy goes out to romp with his grandfather, a veteran of the Civil War.

Tommy's sister Katie, and her fiance, Dick, are sitting on the veranda of the Phillips home. Miklos Vitez, a foreign gentleman who is also a suitor of Kate's, joins them. Kate, to make Dick jealous, flirts with the foreigner. Dick, angry, leaves.

Captain Phillips considers Vitez a friend, although the colonel, his best friend and confidant, warns him. Vitez learns where the captain keeps his notes and formulas. One day he steals the key to the laboratory and hides in a closet behind the stairs, while Janos, a foreign accomplice, phones the captain that he is wanted at the barracks. When Kate and Dick leave the house, Vitez furtively makes his way into the laboratory.

Tommy has gone to bed, where the old man is relating war stories to the boy. The grandfather hears a noise and, ordering Tommy to go to sleep, goes downstairs with his old musket on his shoulder. Katie has seen the light in the laboratory and takes it for granted that her father has returned. The two start toward the house. Janos, hidden in the shrubbery, catches Kate, and he and Dick fight, Dick throwing the foreigner down the well. Then Kate rushes for a rope and they try to pull Janos from the well, but he is afraid to come up.

The captain, meantime, having arrived at the barracks and being informed that there has been some mistake becomes suspicious, and rushes home. The grandfather enters the laboratory to find Vitez working with the strongbox. He holds him up, but when the foreigner makes a move toward him, and he fires no sound is heard, the musket being too old. Vitez springs upon the old man, and begins to choke him. Tommy, awakened, goes to the laboratory and, picking up a bottle of explosive, hurls it at Vitez. The room is wrecked.

When Kate, Dick, the captain and the policemen enter the room, they find Vitez dying. Tommy, though injured, is trying to help his grandfather from the laboratory. A week later, Tommy tells his grandfather that he knows he hasn't much chance of ever being a hero now that he is injured, but he changes his mind when the colonel, the captain and the sergeant visit him to present him with a medal, upon which is inscribed "To a Little Hero, from His Regiment."

BIG U.

THE MAD STAMPEDE (Rel. wk. of July 2).—John is thinking of the past, when two cowboys appear. He tells them the story of Lasca. Years before he had ridden the range in Texas and loved the girl, who was as fearless as a man. Once when he flirted with a pretty Mexican she stabbed him in the shoulder. Then one day they rode off. Beside their camp-fire they forgot everything but each other. Suddenly a terrific storm came up, and the cattle all around them were stampeded. There was but one thing to do, to try to keep ahead of them. Both on one horse they fled before the herd. But it was useless. John knew that the only thing that could save them was to shoot the horse and crouch under its body, taking their chance. He attempted to carry out the plan, but the horse ran away and he was thrown and hurt. Lasca them fell over him, and with her body protected him from the hoofs of the cattle. When they had passed and he regained consciousness, she was dead. He buried her there on the plain, and never forgot her.

POWERS.

CHINA AWAKENED (Hy. Mayer Travelaugh Rel. Week of July 2).—The Yangtse River is the scene of the [illegible] combination scenic from the famous expedition of Doctor Dorsey, with the inimitable art of Hy Mayer. We see steamers leaving Ichang for Hankow. The scene then changes into a cartoon. A pagoda at Ichang towers seven stories in height, while the houses of the poor are poor and low. Drawings are interspersed with the pictures. Great junks transport the commerce on the broad waters of the river.

VICTOR.

DAREDEVIL DAN (Rel. Wk. of July 2).—The cast: Mary Ann Kelly (Ruth Stonehouse); Her Mother (Lydia [illegible]). [illegible] by Chas. Wilson, Jr. Produced by Ruth Stonehouse.

Mary Ann Kelly wants to be a gunman. One night, when her [illegible] in an old coat and trousers and, taking an old musket, she goes out and holds up the soda-clerk. At first he is frightened, but he sees the curls under her cap and calls her attention to a policeman. She leaves in a hurry. She regains her courage and enters a saloon. She crawls under a table and hears three crooks planning a job. She hears their names, and determines to follow them, and be a [illegible] man. She is arrested [illegible] and taken to the station. Here she says that she is "Daredevil Dan, the Dangerous Dago," but her curls again betray her. Her mother misses her and comes to the station. Mary Ann is scolded and released and decides that she will be a cop as they are mostly all Irish.

NOT TOO THIN TO FIGHT (Rel. Week of July 2).—The cast: Widow ([illegible]); Ralph (Ralph McComas); Willie (Milton Sims); Doctor (Ed. Baker); McDuffee (Charles Haefli). Scenario by W. Warren Schoene. Produced by Allen Curtis.

Ralph is in love with the widow, but she says she cannot marry him as she has her delicate brother to care for. Ralph plans to make brother into a strong man. He takes him to a gym and finally the boy develops so much that he challenges the champion McDuffee to a fight.

The doctor is devoted to the widow, but he steals a necklace from her, and when he goes to the athletic club to see the fight he bets the necklace against Willie. Eileen hears where her brother is and rushes to the club. She [illegible] next the doctor and is furious [illegible] against her brother. Willie is victorious, and then Eileen finds out that the doctor has bet her necklace. She tells Willie to throw him out, but a policeman saves him.

JOKER.

THE TWITCHING HOUR (Rel. Week of July 2).—The cast: Cleopatra (Gale Henry); Launcelot (Milton Sims). Written by Tom Gibson. Produced by Allen Curtis.

Cleopatra and Launcelot, employees at the hotel, want to be married, but when they set fire to the hotel the proprietor fines them their wages for the week. There is a mysterious guest in the hotel who has a black box which he places in the safe. Cleopatra and Launcelot determine to blow it up. They get a big charge of dynamite, and blow open the safe, then escape in a rig. The mysterious one follows, and the sheriff, who thinks him to be a spy wanted by the government, follows the foreigner. The mysterious one overtakes them, but the sheriff arrives on the scene and takes him into custody. He is a spy, and there is a reward for his capture, which is given to Cleopatra and Launcelot. So they marry after all.

IMP.

THE GIRL IN THE LIMOUSINE (Rel. Week of July 2).—The cast: Dick Deacon (Lee Hill); The Girl (Molly Malone); A Crook (J. Morris Foster). Scenario by Maie Havey. Produced by George Cochrane.

Dick is startled to see a girl's agonized face at the window of a limousine which passes. She drops a note which reads, "Save me—85 Newton Street." Dick follows and finds an old house, with the girl at an upper window. He climbs up on some vines and she tells him that she has been kidnapped. Two crooks break in, and Dick gives the girl his revolver and starts to fight with his fists.

Then suddenly she turns the gun on him. He realizes that she is a decoy. They are bank thieves. They tie him, and leave the girl to guard him. He asks her to untie him, but she says she dare not. At last she does so, and he climbs out through the window, and goes for help. The two crooks return and threaten the girl. She says she is through with them. They advance toward her when Dick enters with two policemen. The men are made prisoners and the girl is allowed to go free. She tells Dick that she is going home to start again.

NESTOR.

POOR PETER PIOUS (Rel. Wk. of July 2).—The cast: A Persistent Lover (Eddie Lyons); A Young Missionary (Lee Moran); Eddie's Love (Edith Roberts); Her Father (Fred Gamble). Scenario by Fred A. Palmer. Produced by L. W. Chaudet.

Father will not allow Eddie to marry Edith, but has reserved her for the son of his old friend, who is a missionary. Eddie goes to the station and meets Peter Pious, the missionary, to take him to Edith's. He takes him to his own place instead, and when Peter goes to take a bath, Eddie steals his clothes and goes to Edith's disguised.

He telephones the hospital that there is an insane man in the bathroom. At the Gambles, Eddie, as the missionary, disgusts the old people and their guests by drinking and smoking. Peter Pious escapes from the ambulance, and the attendants chase him down the street. He finally arrives at the Gambles, and comes through the window. Eddie is exposed, but is forgiven when Peter says that he has a wife and five children.

FIVE LITTLE WIDOWS (Two Parts—Rel. Wk. of July 2).—The cast: Daniel Morgan (Harry Rattenberry); His Secretary (Eddie Lyons); Morgan's Daughter (Betty Compson); Mogul Hassan Pfeffer (Lee Moran). Written and produced by A. Christie.

Eddie loves old Morgan's daughter Betty, but her father says he can't support her. Eddie tells the old man that he will go in business and make a fortune. He sets up a broker's office, and waits for clients. Betty tells him that she overheard her father telling some one to buy B. V. & D. Eddie does so, and the bottom drops out of the market. Then Betty finds out that father was ordering underwear, not stocks.

But Eddie had forgotten that he had a wealthy uncle in Turkey. One day he received a letter from him, saying that he was sending his nephew his Turkish treasures, as he could no longer keep them safely on account of the war. Of course, Eddie fell for the treasures, and so did Betty's father and mother when he told them the news.

A few days later they arrived in charge of Mogul Hassan Pfeffer. Eddie went to meet them, and was flabbergasted to find that the treasures were five beautiful wives. They insisted upon being taken to Eddie's home, though he had invited Betty and her mother there, and was afraid to take five girls to meet them. But Hassan's sword compelled him. The girls were delighted with all they saw. Just then Betty and her mother came in, and Eddie hustled the girls into the bedroom. But one of them comes running out, and Betty's mother is furious and takes Betty home.

That night Eddie's engagement was to be announced final. He goes home to dress, and finds all the wives in his bed. He calls Hassen and has them taken out so that he can dress for the party. They try to go with him, but he escapes. They follow, however, and arrive in the midst of the party. At last Eddie is given

ABC FILMS
SPECIALTY FILMS FROM—
THE HOUSE OF FILM SPECIALTIES
AMERICAN BIOSCOPE COMPANY — INC.
BROADWAY AND [illegible] AVE.
CHICAGO
EXHIBITORS
Artistic Trailer Announcements of Coming Attractions stamp you "up-to-the-minute" with your patrons.
J. E. Willis, Pres. & Gen. Mgr.
Write us NOW and ask us HOW!
Don't break your program with slides

For
Developing — Printing
Titles, Tinting, Toning
Address
STANDARD MOTION PICTURE CO.
1620 Mallers Bldg., Chicago
Phone—Randolph 6692

THE Automatic TICKET SELLING AND CASH REGISTER CO.
MANUFACTURERS OF
AUTOMATICKET MACHINES
and all kinds of Theatre Tickets
USED UNIVERSALLY
1735 BROADWAY N. Y. CITY

a chance to explain that this is his uncle's harem. When Hassan opens the box he is carrying and shows all the jewels within, Betty and her mother are reconciled.

UNIVERSAL SCREEN MAGAZINE.

ISSUE NO. 26 (Rel. Wk. of July 2).

A non-recoil airplane gun of large calibre is the first subject of this issue of Screen Mazazine. The preparation of a shad for planking is shown in complete detail by Mrs. A. Louise Andrea, the culinary expert. Then comes the making of a mattress, including all the steps in the production of the bulky article. Artificial incubation of eggs, as it is carried out by the New York College of Agriculture at Cornell University is the next subject. The reel closes with a clay cartoon by Willie Hopkins, the sculptor, called "Sport Fiends."

UNIVERSAL SPECIAL FEATURE.

THE GRAY GHOST (Episode No. 2—"The Mysterious Message," Two Parts (Rel. Wk. of July 2).—The cast: The Gray Ghost (Harry Carter); Morn Light (Priscilla Dean); Wade Hildreth (Emory Johnson); Jean Marco (Eddie Polo); Williams (Francis MacDonald); Ashby (Wilton Taylor); Cecelia (Gypsy Hart); Brenner Carlow (T. D. Critenden). Adapted and produced by Stuart Paton.

Hildreth, the English attorney, is ready to go to New York, and Carlow commissions him to get a necklace worth two million dollars from Arabin in New York, saying that he will cable Arabin in code that Hildreth is coming. On the steamer Hildreth receives word from Arabin that he will be unable to meet him at the dock, but will call at the Hotel Battenberg that night, where Hildreth's room is already engaged for him.

Meanwhile, The Gray Ghost reads the copy of a cablegram from Carlow, which says that Hildreth will arrive in New York the 25th; that the necklace is to be delivered to him per order he having Carlow's certified check for two million dollars.

Morn Light, in her dressing room, awaits a message from The Gray Ghost. Her maid watches furtively and closely; she appears to be a woman not to be trusted. The Gray Ghost arrives, first phones to some men and then proceeds to try to make love to the girl, but though he loves her, she hates him.

Hildreth lands from the steamer and is met by a man who presents a card from Arabin & Company, and leads him to a taxi. But just as he is about to enter the machine, Hildreth remarks that he prefers to walk.

In the Battenberg Hotel, other men are waiting. Hildreth learns that a room has been engaged for him by Mr. Arabin on the sixth floor, but when he gets up there he shudders as he looks down into the street—such a distance below—and tells the bellboy he thinks he will have to change his room. The men in the adjoining room hear his words and are furious. They manage to stand near Hildreth as he procures another room near the ground floor, so that they see the number of it. Then they phone The Gray Ghost at Morn Light's apartment of the change of rooms.

William, private secretary to Arabin, but really a co-worker of The Gray Ghost, comes to the apartment and the former tells him of their disappointment. William is worried about having intercepted Carlow's cablegram, but The Gray Ghost merely nods grimly. The three crooks enter and The Gray Ghost flays them for their failure to do as ordered. He tells them of the two million dollar check and of the pearl necklace—he wants them both. Morn Light is fearful at what is going on. The Gray Ghost phones Hildreth that he is Arabin and is sorry he couldn't meet him at the dock, but has booked seats for a show at the Brooks Theatre, after which they will have a supper party. He will be unable to go with Hildreth to the theatre, but will join him as soon as possible. Hildreth is delighted at Arabin's thoughtfulness.

Morn Light blames The Ghost for lying and saying that he is Arabin. She declares that she is going to telephone Hildreth. She picks up the telephone, and he grabs her. They fight, and he chokes her into submission.

BISON.

THE WRONG MAN (Two Parts—(Rel. Wk. of July 2).—The cast: Jack Wilson (Harry Carey); Ben Bostwick (George Berrell); Alice Malone (Fritzi Ridgeway); Larry Malone (Bill Gettinger); "Chip" Stevens (Vester Pegg); "Chip's" Pal (Hoot Gibson). Scenario by J. L. Cunningham. Produced by Fred Kelsey. In June, 1891, two men toil through the desert toward Guadaloop, a town on the edge of the desert. Jack, the younger, is a desert prospector, while Ben Bostwick is considered the derelict of the town.

"The Silver Top" Saloon is the social and business centre of Guadaloop and is owned by Larry Malone, boss of the whole town. "Chip" Stevens is a pal of Larry. The stage drives in, and while the driver is getting a drink at the bar, he tells of the money he is carrying, but boasts of the five thousand dollars he is to bring in for the Banner Mine the coming week. Chip is pleased by this news.

Alice Malone comes to the saloon to see Larry, her father, just after he has received a letter from a friend, warning him to elect a sheriff in the town or the U. S. marshals will take charge of it themselves and will make it unpleasant for the inhabitants.

When Jack and Ben arrive in the saloon, Chip proposes to Larry that Ben be elected as sheriff, for he would be absolutely harmless. And as usual the bosses win and their candidate gets in office. Ben displays his star and revolvers with great pomposity. He never realizes that the men are making fun of him. When Jack starts out again toward the desert, Ben can't be persuaded to accompany him. Alice has promised to become Jack's wife as soon as he makes his strike, and is impatient for his return.

Chip and two pals arrange to hold up the stage to get the five thousand dollars. Jack happens to be passing over a ridge and sees their preparations, and, being suspicious, rides toward them. The stage is pursued, two of the outlaws are shot and then Chip climbs up on the back of the stage, fires at the driver and is just searching for the bag of money, when Jack climbs onto the coach. They fight, and soon both roll off the stage, while the horses dash away without a driver. Chip regains consciousness and, seeing Jack, removes the mask from his own face and puts it on Jack. He then takes the gold and he rides away, meeting one of his pals.

The stage arrives in Guadaloop and Ben immediately sets out to catch the bandits. He finds Jack lying in the road with the mask on, and though grief-stricken, forces him to go with him to the town where he places him in the jail. When Alice is told the story, she passes a bar through the jail window, with which he pries up the bars of the window and escapes. He rides quickly to the case and catches Chip just as he is leaving with the gold.

Ben and Alice follow Jack and meet him on the road as he is bringing Chip to town. They tell the people that it was just a joke, a preparation to get the real outlaw. Ben rides on with Chip, while Jack and Alice loiter on the way.

REX.

SEEDS OF REDEMPTION (Two Parts—Rel. Wk. of July 2).—The cast: Rita Ashley (Claire Mersereau); Jack Warren (Stanley Walpole); Cora Maitland (Marguerite Straselle); Mrs. Warren (Nellie Slattery); Thomas Houpe (Johnnie Walker); Baby Warren (Violet Axtell). Written and produced by Robert F. Hill.

Rita Ashley is the guest of Mrs. Warren, but she is expected to put in most of her time taking care of Baby Warren. Jack, the son, is the only one who pays much attention to her. Cora Maitland has designs on Jack. She tells Rita that her clothes are getting shabby.

Thomas Houpe, a young man who lives by a refined form of blackmail, reads in the paper of the house party at the Warrens. He sees Cora's name among them, and sends word to her which compels her to go to him. At his rooms he tells her that it ought to be worth something to her to keep her past from Jack Warren.

In the Warren home, Rita is playing with the baby. They go into the garden and watch the planting of seeds. Rita tells the baby that flowers will grow from them. Jack returns and gives the baby a package, which she hides in Rita's room. That night Rita is dressing for the musicale in her old gown. The baby says that Santa Claus will be angry if she doesn't wear his gown. She opens the closet door and finds the box. Rita puts on the frock and goes down. Jack proposes to Rita. In the meantime, the baby is searching in Cora's room and finds her string of pearls. She thinks they are seeds, takes them out in the garden and plants them.

Later in the night Houpe and his pal come to the house with the intention of robbing it, and Cora lets them in. They chloroform Mrs. Warren, and are searching her room, when Jack, hearing a noise, comes in with a gun. Houpe trips Jack, who falls, and then shoots. Houpe falls dead. Rita awakens and comes in; she revives Mrs. Warren. The police are summoned.

The following morning the missing pearls bring new complications, as the police think it is an inside job. Cora says that it is strange that Rita should wear a new gown the night the pearls were missing, as she has no income. Jack, who has bought the frock, remains silent, as he fears to compromise the girl. As they are about to accuse Rita, the baby enters and says that Rita fibbed, as the pearls have not come up. She takes Jack out in the garden and shows them to him. Cora leaves the house, and Jack announces his engagement to Rita to his mother.

UNIVERSAL CURRENT EVENTS.

ISSUE NUMBER 6 (June 23).

Henry Ford's Latest Gift to Humanity.—His famous tractor, the patents on which he gave to the British Government, which is now making 100 per day.

Dearborn, Mich.—On his farm here, Henry Ford showed his tractor with which he hopes to stimulate and cheapen the food production of the world. Subtitles: The latest creation of the American, Henry Ford, who placed his entire fortune—more than $700,000,000—at the service of the American Government. The baby's first outing with its "Daddy."

Collides With Monitor—Is Beached in Harbor. —S. S. Manchuria hits Monitor Amphrite and is rushed to mud flats for safety.—New York Harbor. Subtitles: Gun and crew like this on sister ship Mongolia got a U-boat.

"Little Henrys" Carry the Quieting Punch.—Ford cars equipped for riot and war service to be used by police and militia. Sergt. "Art" Chapple's invention a novel aid.

New York City.—With a complement of but four men, representing a strength nearly equal to that of a battalion during the Civil War, the new Ford riot and military gun car was demonstrated here. It is the invention of Arthur Chapple, and will be a powerful addition to the equipment of the militia and police of the nation. Subtitle: Speed, concentration, power.

"Sea Sleds" Latest Thing in Naval Aids.—Aero rescue work and submarine hunting in open sea at forty-five miles an hour.

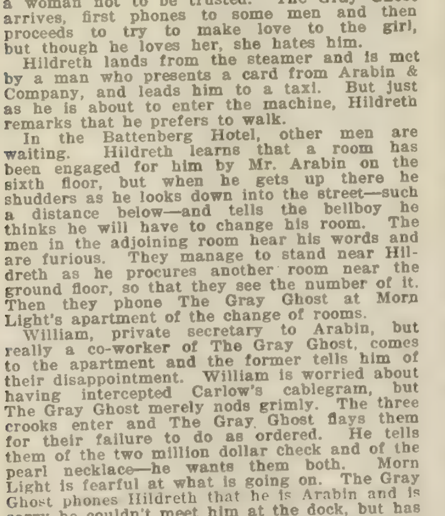
Boston, Mass.—The new Hickman "Sea Sled" is the latest addition to the fighting forces of the nation. At express train speed, for hours at a time in the open sea, this freakish craft performed wonders in speed and maneuvers.

Western States Lose Lives and Millions by Rains and Floods.—Illinois dam bursts, ruining 10,000 acres of wheat and flooding farm lands for miles around.—Quincy, Ill. Subtitles: At Braddock, Pa., many were killed and injured, and houses and bridges demolished. The Lincoln Highway bridge. Streets and wheatfields.

Practical Training of our Women Fits Them for War Service.—In drills and classes they show form and skill equalled only by thoroughly trained troops.—Washington, D. C. Subtitles: Exercises that make for fitness. With the swing and stride of regulars. Mastering the mysteries of the wireless, Signal training. The end of strenuous day.

New York State Buys Sheep for Farmers to Fight Food Prices.—Six thousand head brought from West Coast to be distributed in move to reduce high cost of living.—Buffalo, N. Y. Subtitle: 6,000 of 'em—honest! You count 'em!

Even French Orphans are not Exempt from Enemy Gas Attacks.—Little tots drilled in uses of latest gas mask that they may survive this inhuman method of slaughter. Subtitles: War clouds and cannon roars do not stop the education of New France. French Heroes in fighting zone are decorated for bravery. We trust you. Mr. President.



Duplicate Copies Without Delay
OF
Scenarios Release Notice, Orders, Player Parts, Etc.
100 copies of pen written or 50 copies of typewritten original, in one or more colors, quickly made by using the
DAUS TIP TOP DUPLICATOR
The simplest, most economical and effective duplicator on the market. Always ready for use. No stencils, type or printer's ink required. The same duplicating surface can be used over and over again. Complete outfit, ready for use,
Sent on Ten Day's Trial
without deposit. Price, $7.50. Satisfaction guaranteed. Send your order today.
Felix A. Daus Duplicator Co.
Daus Bldg., 111 John St., New York
EST. 1880

ANIMATED WEEKLY.

ISSUE NUMBER 77 (June 20).

San Francisco, Cal.—Western Girls Swim Golden Gate.—First annual contest over two mile course a severe test for many entrants. Subtitles: Just Mermaids; France Cowells, winner of the trophy, receives added honors from Mayor Rolph.

Princeton, N. J.—Princeton Honors World's Diplomats. International group receives honorary degrees conferred by President Hibben at 170th. Commencement. Subtitles: England's Ambassador, Sir Arthur Cecil Spring-Rice; France's Ambassador, Jules Jusserand; Japan's Ambassador, Aimaro Sato; Italy's Ambassador, Viscount De Cellers; Belgium's Envoy, Emile De Marchienne; Our Secretary of State, Robert Lansing; The Man Who Fed Belgium, Herbert C. Hoover.

New York City.—Woman Lawyer Solves Ruth Cruger Mystery. After worldwide search, Mrs. Grace Humiston's persistent efforts lead to discovery of High School girl's murder. Subtitles: The woman who succeeded where police failed—Mrs. Grace Humiston; In Cocchi's cellar—passed by millions—the crime was hidden for months; Thousands attracted to scene of crime.

San Francisco, Cal.—Aboard the Good Ship "Prickly Heat."—South End Rowing Club's annual event recalls 'terrors' of the Spanish Main. Subtitles: Charge, "Negligence;" Verdict, Guilty;" Penalty, "Walk the Plank!;" "Yo, ho! And a bottle of rum!"

Polo Grounds, N. Y.—New York Sees First Sunday Big League Game.—St. Louis Browns and Yankees gather $10,000 for Engineer Regiment patriotic contest. Subtitles: Pittsburgh Pa.—Honus Wagner, veteran ball player, back in harness.

Washington, D. C.—Welcome, Belgium's Commission!—Honored citizens of plucky little nation receive rousing welcome. Subtitles: Secretary of State Lansing greets Commission; In a capital holding no fear of their oppressors; Baron Moncheur, Commission's head; Major Ostereith and his famous trench veterans.

New York City.—Marines' Drive For Recruits Gathers Hundreds.—Boys in uniform inspire others to enlist for service in famous branch. Subtitle: Reviewed at the dry land cruiser, "Recruit."

Louisville, Ky.—"Liberty Loan" Wins Famous Latonia Derby.—Timely named thorobred leads field in $15,000 turf classic. Subtitles And 'they say' horseracing is dead! They're off; Look at 'them hawses' run! The winner, "Liberty Loan"—Johnny Loftus up.

New York City.—Honor Legion Policeman to Service in France.—Sergt. Martin S. Owens given coveted honor of driving police ambulane in war zone. Subtitles: Commissioner Woods places honor of New York's finest in Sergt. Owen's keeping; Honor Legion; The World Holds No Braver Group.

Cartoons by Hy. Mayer.

Mutual Film Corp.

GAUMONT.

TOURS AROUND THE WORLD NO 35 (July 3).—Bizerta, Tunis, and Sydney, New South Wales, are the two cities which are shown in this issue of "Tours Around the World." Bizerta is a French naval port, next in importance as a French Mediterranean base to Toulon, France. The harbor covers 300 acres. The city is Arab in architecture, especially interesting being the entrance to the ancient citadel, and the fountain and street of the armorers.

The pictures are interesting for more than views of the city itself, for there are also shown the ruins of Carthage, one of the most famous cities of antiquity. These lie near Bizerta. The wars of Rome and Carthage are among the greatest in all history. General Petain, now supreme commander of the French forces, acknowledges his indebtedness as leader to his studies of the campaigns of Hannibal, greatest of the Carthaginian leaders. Carthage was destroyed by Rome 146 B. C., rebuilt by the Romans, and destroyed by the Arabs 698 A. D.

Among the Carthaginian views are the ruins of the Odoen, ruins of the amphitheater, tombs, and cross to the memory of two Christian saints.

Sydney, Australia, is noted for its imposing public buildings. Among those shown in the Gaumont pictures are federal and state government houses, House of Parliament, the art gallery, Mitchell Library, Sydney Hospital, Central Railway Station, post office and St. Andrew's Cathedral. A historic picture is that of the Australian warship "Sydney," which sank the German cruiser "Emden."

REEL LIFE NO. 62 (July 5).—When Gaumont releases "Reel Life," No. 62, this magazine in film will add a new department. Animated humor will be presented in a separate section, the pictures being taken from the magazine "Life." Two fantastic drawings comprise the first offering: "A Saving Grace" and "Hands Up!"

The more serious contributions begin with a picture of "Making Jewelry at Home." It shows every process of making a jeweled ring, the work being done by a young woman who labors amid charming home surroundings.

A sterner picture is that of the disciplinary troops at Alcatraz Island in San Francisco Bay. Its name, "Making Real Men—the Army System," indicates what the Government is successfully accomplishing with men who under less humane penal methods were sent to military prisons. Now for infractions of army regulations and for crimes the men are sent to what are known as disciplinary barracks. Gaumont has gone to the fountainhead of the system, the Alcatraz troops being under the officer who devised the new training.

'Berry Pickers of the South" show not only the negroes in the fields, but also the various processes necessary to turn out the berry boxes in which the fragile fruit is packed for shipment. The Gaumont Company is the first to show pictures of negro women engaged in industrial pursuits, the box factory employing negro labor entirely.

"Toys of Wartime" show the ingenious work of soldiers who have been disabled in the great conflict.

MUTUAL STAR PRODUCTION.

THE MASKED HEART (American—Five Parts—July 2).—The cast: Philip Greycourt (William Russell), Catherine Villiers (Francelia Billington), John Villiers (William Conklin), Helene Villiers (Kathleen Kirkham); Frank Sturtevant (Ashton Dearholt). Directed by Edward Sloman.

At a masked ball Philip Greycourt, a wealthy society man who has tired of his easy conquests of women, becomes interested in a grey-gowned woman who will not remove her mask.

Later invited with his friend, Frank Sturtevant, to visit the country home of the Villiers he finds in Helene Villiers, the second wife of his host, his lady of the mask. Catherine, the step daughter, falls in love with Philip, but he is so infatuated with the mother that he does not notice it.

Helene enjoys a flirtation with Philip and leads him on until finally she invites him into her sitting room, during the absence of her husband. Losing control of himself, Philip clasps Helene in his arms, and the returning husband sees the shadow on the curtain. Warned by the maid, Philip runs into the hall and entering the first door, finds himself in Catherine's bedroom. Mr Villiers finds him there and Philip says he and Catherine are to be married the next day.

After the wedding, Catherine is perfectly happy, not knowing of the attachment between her stepmother and Philip, but Helene tries to still carry on their flirtation and, becoming jealous of Catherine, tells her all. Believing Philip still loves Helene, Catherine leaves a note for him and takes passage on a steamer. Philip, however, has grown to love her and throwing Helene aside forever, he boards the boat and sails away with Catherine.

MONMOUTH.

JIMMIE DALE ALIAS THE GREY SEAL—(Chapter No. 16—"The Victory"—Two Parts—July 6).—The Tocsin reveals herself to Jimmie Dale as Marie LaSalle and giving him a plan of the LaSalle Mansion, sends him to get the valuable papers there. The Magpie, a crook, steals the plans and goes after the papers. Jimmie Dale has just secured the papers when the Magpie, the Pretender and the Woman in Black enter. Recognizing in Larry the Bat, the Grey Seal and also Jimmie Dale, the crooks begin to fight. Jimmie overpowers them, however, and escapes with Marie and the papers. The serial ends with Mr. and Mrs. Jimmie Dale starting on their honeymoon.

CUB.

JERRY'S GENTLE NURSING—(July 5).—The cast: Jerry (George Ovey); Father (Louis Fitz-Roy); Daughter (Goldie Colwell); Mother (Janet Sully). Directed by Milton H. Fahrney.

Jerry overhears two roughs plotting to hold up with empty guns a wealthy man and his daughter. Jerry follows them and at the psychological moment makes his appearance, and daring them to shoot, puts the robbers out of commission with the aid of a club.

As a reward the man, who is a gouty invalid, engages Jerry as an attendant and takes him home, and what Jerry does not do to him and his wheeled chair is not worth reporting. But if only the daughter had returned Jerry's love, Jerry would not have minded so much what happened to him afterwards.

LA SALLE.

THE GIRL IN THE FRAME (July 3).—A mischievous office boy substitutes a picture of a girl in tights for wifie's portrait in the frame which Otto keeps on his desk. Wifie sees it and, leaving home, goes to live with a girl friend, who for a secret reason is masquerading in men's clothes. Otto hires a detective to find his wife. The detective discovers her in the arms of the handsome "young man" and Otto sues for a divorce. The court room is the stage of a series of comic situations as the lawyers and judge, assisted by the mischievous office boy, unravel the mysterious situation.

MUTUAL.

MUTUAL WEEKLY NO. 130—(June 27).

Paris, France.—The Stars and Stripes are now on the battle front. First American boys leave here for the first line trenches.

Philadelphia, Pa.—Valley Forge memorial arch given to state. Speaker Clark delivers oration.

Venice, Cal.—Annual bathing girls' parade. One hundred and fifty pretty women clad in the latest 1917 bathing suits pass in review before 25,000 visitors.

New York City.—Medal-winning policeman will represent Honor Legion squad in France. Detective-Sergeant M. S. Owen will drive motor-ambulance at the front. Subtitle: He is bid Godspeed by Commissioner Woods and his comrades.

Seattle, Wash.—Russian War Commission arrives here. Mission from Petrograd lands here after trip half way around the globe. Subtitles: On their way East. They are welcomed in Washington by Secretary of State Lansing and other officials.

Cincinnati, Ohio.—Derby Day at Latonia track. "Liberty Loan" romps home in classy stake.

San Francisco, Cal.—Girls swim Golden Gate. Evening Bulletin race won by Miss Cowells in record time.

Princeton, N. J.—War degrees at Princeton University. Ambassadors and ministers from allied nations, also Secretary Lansing and Herbert C. Hoover, National Food Commissioner, receive honorary degrees of LL. D.

Hempstead Plains, N. Y.—French aviators are guests of Aero Club. They come to America to train 10,000 American aviators.

Washington, D. C.—Secretary of War Baker congratulates Secretary of Treasury McAdoo on successful termination of the Liberty Loan campaign.

Cambridge, Mass.—Harvard Class Day exercises.

Santa Anita, Cal.—Famous Race Horses for war service. Anita Baldwin, daughter of the late "Lucky" Baldwin, is breeding cavalry horses for Uncle Sam. Subtitle: "Red Star" society will care for animals as the "Red Cross" cares for humans.

Washington, D. C.—Belgium's War Commission arrives in America's Capital. Subtitles: This dog has served with his comrades in the trenches.

Miscellaneous Subjects

TRIANGLE FILM CORP.

SKIDDING HEARTS (Mack Sennett Keystone—Two Parts—June 17)—Mother has chosen an Englishman for her daughter, Ora, while dad prefers a Frenchman. Ora is fancy free until a momentous occasion; then, all alone on a runaway motorcycle, she meets her fate.

The rivalry of the Englishman and the Frenchman, the schemes of father and mother to further the interests of their respective candidates, furnish the basis of a really funny plot. It is carried to ludicrous extremes by Frenchy, who tries his best to commit suicide, only to weaken at the crucial moment.

At the end there comes a big surprise, which is so unusual and changes the anticipated finish

TYPHOONS COOL & VENTILATE
TYPHOON FAN COMPANY 1544 B'WAY NEW YORK CITY

so completely that it defies all canons of dramaturgy.

THE CLODHOPPER (Ince Kay Bee—5 Parts—June 17)—Everett Nelson (Charles Ray); Mary Martin (Margery Wilson); Isaac Nelson (Charles French); Mrs. Nelson (Lydia Knott); Karl Seligman (Thomas Guise). Directed by Victor Schertzinger. Scenario written by Monte M. Katterjohn.

Everett Nelson was born on a farm and is an only son. He does all the hard work on the place for his father, who keeps the country bank. Unable to stand the bondage any longer, Everett leaves for New York in quest of work. While job hunting he sees a sign on the door requesting the services of a janitor. On entering to apply for the position he finds himself on the stage of a theater, where a rehearsal for a musical comedy is in progress.

The astounded manager gazes at this apparition, and then an idea strikes him. He hires the "Clodhopper" for a rural number in his show. How the "Rube" makes the hit of his life as well as showing he is not to be laughed at as a prodigal son is shown in the events that follow.

THE DOG CATCHER (Mack Sennett Keystone—Two Parts—June 24)—The story briefly, has to do with the schemes of Slim Summerville and Glen Cavender to secure dogs to sell and the task Hal Cooley has to win Peggy Pearce against the opposition of her father. In order to accomplish this he goes into picture making.

Later in the game Vavender becomes a candidate for the girl's hand and is progressing, as far as father is concerned, until a certain forgery is disclosed. A duel is fought, and many other surprising incidents happen that make the calcium light too strong and revealing for the comfort of either Slim or Glen to stand.

MADCAP MADGE (Ince Bay Bee—6 Parts—June 24)—The cast: Madge Flower (Olive Thomas); Earl Denham (Charles Gunn); Julia Flower (Dorcas Matthews); Mrs. Flower (Aggie Herring); Charles Lunkin (Jack Livingston); Earl of Larlsdale (J. Barney Sherry); Mr. Flower (J. Frank Burke); Letitia Jane Adams (Gertrude Claire). Directed by Raymond W. West. Written by R. Cecil Smith.

The Flower family has two daughters—Julia, who has not landed after six strenuous seasons, and Madge, the "Madcap," who is still at school. Mrs. Flower reads an announcement in the papers that the Earl of Larlsdale is seeking his health at Palm Beach incognito. Here is the chance for Julia to annex the title as well as the ancestral estates. So mother and daughter leave for the resort, leaving Madge at the finishing school.

This does not suit Madge, who, after a series of escapades, is expelled and joins her mother to their discomfiture. Madge shows that she is rightly christened the "Madcap," as is seen on the events that follow her sudden arrival, for she puts the fashionable Palm Beach colony on a tumult and drives her mother into hysterics.

EDUCATIONAL FILMS CORP.

THE LIVING BOOK OF NATURE (By Raymond L. Ditmars "The Orang Apprentice"—June 18).—The picture tells a connected story and deals with the marvellous orang-utan that has soared into the ranks of comedian celebrities. This animal escapes from its cage and hears the plumber at work downstairs. The action discloses that the plumber has left a number of tools, his hat and lunch and pipe in a room overhead. Deciding upon a full imitation of what he has seen human hands perform, the orang starts in. The picture is a continuous series of laughs and gasps of astonishment.

KLOTZ & STREIMER, INC.

WHITHER THOU GOEST (June 5 Parts)—.The cast: Don Van Wye (Orrin Johnson); Tom Van Wye (Tom Chatterton); Mazie Du Val (Rhea Mitchell); Mrs. Van Wye (Ida Lewis); Dr. Arwin (Henry Belmar); Butler (Phil Thompson); Mrs. Van Wye's Secretary (Peggy O'Connell); Specialist (J. Frank Burke); Maid (Lavinia Gre); Stage Doorkeeper (Ben Hopkins).

Donald Van Wye, an athlete, is seized with a fainting spell during a polo game, and is advised by his doctor to go to Arizona. Donald's brother, Tom, is called back from college to take up the duties of Donald at home.

Among the admirers of Tom's is one Mazie Du Val, a Prima Donna of the Follies, for whom Tom has purchased a valuable present. The bill for the gift is discovered by his mother, who shows it to Donald, which causes him to change his plans about leaving for Arizona at this time.

Donald is persuaded by Tom to meet Mazie. After several meetings, finding he is unable to have Mazie give up Tom, he decides to win and marry her himself.

During Donald's absence from his Arizona home, his mother arrives and pleads with Mazie to give up Donald so that he could go back to New York and take his place in Society. Mazie makes the sacrifice, and falls exhausted on the sands of the desert. On Donald's return home, he is surprised to find his mother there, and on making inquiries, he is told about Mazie's departure. With the aid of an Indian runner, Donald finds Mazie, and lifting her up, he says "Whither thou goest, I will go, thy people shall be my people, and lord do so to me, and more also, if aught but death part thee and me."

Censorship
is the
Bogey Man
of the
Moving Picture Industry

KEEP THE PICTURES CLEAN
AND KEEP THEM OUT OF
POLITICS

WE DO NOT BELIEVE
THE AMERICAN PEOPLE
WANT CENSORSHIP

WE WILL NOT SHOW
OBJECTIONABLE FILMS
IN THIS THEATRE

This is one of the set.

We have prepared and are distributing at cost

A Set of Nine Anti-Censorship Slides

(All Different)

As a means of self preservation Exhibitors everywhere should constantly fight the proposed discriminatory control of their business.

Picture theatre patrons can aid materially in the fight and will if the subject is kept constantly before them.

The set of nine slides, carefully packed, will be sent postpaid on receipt of $1.00.

Address
MOVING
PICTURE
WORLD
17 Madison Avenue
New York City

WILLIAMSON BROTHERS.

THE SUBMARINE EYE (June Eight Parts).—The introduction to the story proper is developed in a prologue that goes back to the year 1820, when New Orleans was a social center of the New World.

John Fulton, a young inventor, has perfected an under-water periscope with which it would be an easy matter to search out sunken treasure on the floor of the ocean. To finance it is his problem.

Fate intervenes to save him from disappointment. Just when things look bluest, he makes the acquaintance of Dorothy Morgan, a vivacious heiress to millions. She introduces him to her father, who organizes an expedition for treasure hunting, using for the purpose his private yacht.

Armed with an old chart fixing the exact location of a sunken treasure chest, the expedition arrives in the West Indies. The professional diver, who has been brought along, refuses to descend in the shark-infested waters. Young Fulton volunteers; clad in the regulation diving suit, he is lowered to a depth of 14 fathoms. Trapped by the heavy lid of the treasure chest closing on his hands he is held a prisoner at the bottom of the sea. His rescue by Buller, a native diver, who scorns any such contraptions as hemlets or rubber suits, is one of the biggest thrills of this picture.

The treasure casket is finally opened in the presence of Captain Bob, whose chart gave the clue to its whereabouts. What it contained is one of the pleasing surprises of the picture.

PARAMOUNT PICTURES CORP.

OH, POP! (Klever Komedy—July 2).—Vic's wife receives a telegram that her mother is ill, and to come to her at once. Vic insists that she go. She will only go if Vic will agree to take good care of the children. Vic agrees to do this and the whole family sees her off. Vic begins to look after the house and the children.

Rudolph Carey, his next door neighbor, and Mrs. Carey are going down town shopping and they also bring their children over for Vic to take care of. He agrees, and from here on the trouble begins. What the children don't do to poor Vic isn't worth while doing. He undertakes to order food for the house, and his list consists of five dollars' worth of ice, three dozen meat balls, and a couple of dozen cream puffs.

This gives the children the ammunition with which to "play war," and they do. Meat balls and cream puffs fly everywhere, and Vic happens to get in the middle of the "play war" just as his neighbors get back. They get it, too, and all are covered with meat balls and cream puffs. The neighbors excitedly ask, "Where are my children?" to which Vic replies, "Pick them out yourself, I don't know my own."

AT FIRST SIGHT (Famous Players—Five Parts—July 2).—The cast: Justina (Mae Murray); Hartly Poole (Sam T. Hardy): Paul (Jules Rancourt); Nell (Julia Bruns); Mr. Chaffin (W. T. Carlton); Mrs. Chaffin (Nellie Lindreth); Sheriff (William Butler); Deputy (Edward Sturgis).

Justine Gibbs, a romantic small town girl, has been inveigled into an engagement with Ralph Gaylor, who cares only for the fortune she will bring him. In the meantime young Hartly Poole, a successful author of romantic novels, has run out of inspiration and is in despair about his next serial, the first installment of which is due in a week. His editor sends him down to his own home in the country where he asserts the young man will find an idea on every bush.

Hartly starts for the village, which happens to be also the home of Justine, and true to the editor's prediction he collides with romance the moment he steps off the train in the shape of Justine herself who has come to buy a supply of her favorite magazines.

The two make friends over their amusing encounter and she takes him in her car to "The Stone House" which is to be his residence. Later he decides to engage a housekeeper and Justine sends him her own personal maid, the trusty and middle aged Clara. Soon afterwards Justine stops at the "Stone House" to see Clara and asks about the novel. Hartly tells her he has the heroine in love with the hero but doesn't know what to do with them next. Justine suggests having the hero love the heroine and drives off. Hartly follows her advice and soon after phones her to inquire about the color of her eyes—for his heroine, of course.

Thus the queer courtship proceeds to its climax, the author not realizing that he is living every bit of his thrilling novel in his own experiences with Justine. The climax comes when Justine finds out how unworthy her fiance is and resolves to punish him. She allows the preparations for the wedding to proceed until the very hour before the ceremony when she flies to the "Stone House" to Clara—and Hartly. Hartly, absorbed in his writing, pays but scant attention to her until a searching party that has set out to look for the runaway bride, enters his home.

It seems he had in a moment of discouragement, telegraphed back to his editor that he had his heroine stuck—didn't know what to do with her next in the novel, and the humorous answer had come back: "Why don't you abduct her?"

The village detective finding the telegram had thought it a clue and hence the abrupt entrance of the searching party. Ralph Gaylor threatens to disgrace her by saying he found her alone with Hartly. Justine tells the young author that the only escape from the situation is for them to get married at once.

Hartly agrees in an absent-minded sort of a way, until the happy thought strikes him that he will be furnished with unlimited material by his vivacious bride and Justine is happy in the thought that here at last is Real Romance.

BLUEBIRD PHOTOPLAYS, INC.

FIRES OF REBELLION (Five Parts—July 2). The cast: Madge Garvey (Dorothy Phillips); Helen Mallory (Belle Bennett); Cora Hayes (Golda Madden); Mrs. Garvey (Alice May Youss); John Blake (William Stowell); Russell Hanlon (Lon Chaney); Dan Mallory (Edward Brady); Joe Garvey (Richard La Reno). Written and produced by Ida May Park.

Every man, woman and child who could be spared from the homes of Sackville worked in the shoe factory. Madge Garvey loathed the drab life she led, a slave in chains of drudgery—the life her mother led, with the husband and father, Joe Garvey, a drunken brute, the life her sister, Helen, led, as the wife of Dan Mallory, another drunken brute.

When John Blake, the foreman, discharged Dan Mallory because of his unfitness, Mallory, in his drunken rage, attacked Blake during the noon hour. Blake knocked Mallory out, and followed the crowd that bore the limp form to his home. Mallory was dead but the physician declared that he died of a weakened heart, depressed in its action by over indulgence in drink.

Cora Hayes, stenographer in the office at the shoe factory, had made Madge Garvey's acquaintance at lunch hour. Cora came from the city and told Madge of the opportunities the big town affords pretty girls; of the life of leisure she may lead. Cora longed for the city, and finally gave up her position to return to her old haunts, promising to write Madge.

Helen returned to her father's house after Dan Mallory's funeral. She awaited the arrival of her first-born, with only the small amount of insurance her husband carried standing between herself and privation. The factory foreman, John Blake, called at Joe Garvey's on business concerning Helen's insurance, came face to face with Madge and without manifesting evidence of affection asked Joe Garvey if he could marry his daughter Madge—and it was so decided.

Madge took for granted her coming marriage, but she longed for the kiss of affection and the fond embrace that John Blake denied her. When a letter came from Cora Hayes telling Madge that there was work for her in the big city—to pose for a famous artist—the factory girl hailed the dawn of a new day, borrowed Helen's insurance money and, on the morning set for her marriage, stole away from Sackville.

John Blake had furnished a little cottage for his bride and when Joe Garvey died, Blake gave this shelter to Mrs. Garvey and Helen—for they were left destitute. When Madge arrived in the big city and found out what was actually expected of her, the girl's nature revolted. She withstood Cora's urgings to wander down the primrose path and lived as best she could—until the money Helen had loaned her was nearly gone.

Then she wrote home to Helen and explained. John Blake told of Madge's dilemma, went straight to town bent upon rescuing her. From Cora he learned where Madge was to be that particular evening and arrived at the artist's studio just in time to rescue the girl, who, in spite of her resolution, was being tempted to humiliate herself. Then came reconciliation and happiness for Madge and the man who really loved her.

WANTED:—
STATE RIGHT PICTURES
The Algonia Feature Film Exchange, Inc.
with main office at Charleston, S. C., will handle your features on a percentage basis in the following States: South Carolina, North Carolina, Tennessee, Alabama, Mississippi, Florida and Georgia.
GEO. S. BRANTLEY, Treasurer
Reference: Citizens Bank, Charleston, S. C.

PATENTS
Manufacturers want me to send them patents on useful inventions. Send me at once drawing and description of your invention and I will give you an honest report as to securing a patent and whether I can assist you in selling the patent. Highest references. Established 25 years. Personal attention in all cases. WM. N. MOORE, Loan and Trust Building, Washington, D. C.

New Improvements of
The Motion Picture Camera
Send postal. Know how Universal Motion Picture Camera gives greater Permanence, Speed, Accuracy, Light Weight, Results. A dozen great advantages. Address Burke & James Inc., 240 E. Ontario St., Chicago. Sole Wholesale Agents
Write for Announcement

DON'T DELAY
PLACE YOUR ORDERS NOW
for fans while prompt deliveries can be made.
We have a complete line of high grade FANS in stock for immediate delivery, at prices below competition.
Write for special price list.
EXHIBITORS SUPPLY CO., Inc.
408 Mallers Bldg.
Chicago, Ill.

The Conservative
AMERICAN MASTER ORGAN
insures
The lasting approval of the Public
as well as more business
The Conservative
always wins in the long run and it is permanent popularity that counts in your success and accounts for the success of
The American Master Organ
Manufactured
Lakeview, Paterson, N. J.

WORLD PICTURES.

THE DIVORCE GAME (Peerless—5 Parts—June 25).—The cast: Florence, Viscountess de Sallure (Alice Brady); Paul, Viscount de Sallure (John Bowers); Jean le Beau (Arthur Ashley); Mrs. Safford (Kate Lester); Duke de Sallure (Joseph Herbert); Mendoza (John Drumier); Fifi Dupet (Marie Lavafre). Directed by Travers Vale.

Viscountess de Sallure, formerly Florence Safford, and her husband Paul, the Viscount de Sallure, have a hard time evading their creditors. To Paul's mind, Mrs. Safford, Florence's mother, is the only cloud on their conjugal happiness, despite the fact that she has paid their debts twice. She was shrewd enough to stipulate in her daughter's marriage settlement that the prodigal pair live on only the income from the money left by Florence's father.

Jean le Beau makes love to Florence. When Florence tells him of this, Paul decides to return to le Beau the two thousand francs he borrowed from him. He denounces le Beau as an ingrate, reminding him that he had given le Beau, the little actress, Fifi Dupet.

Paul goes to Mendoza, a usurer, to hunt up some money, but Mendoza refuses. Instead he goes to Paul's home and demands to see Florence's marriage settlement. Paul, eager to distract his mother-in-law's peace of mind, plans to raise a scandal. He leaves a compromising letter where she is sure to find it. He [illegible] it to Mlle. Fifi Dupet.

Mendoza finds a loophole in the marriage settlement, by which Florence can dispose of her dowry if she were a widow or single. He suggests a make-believe divorce, with an assumed infidelity on the part of the husband, as grounds. The husband and wife, very much in love with each other, at first refuse, but he persuades them. The letter Paul has written to Fifi comes into use, and he and his wife begin to act their respective parts for the benefit of the unsuspecting mother. Florence starts divorce proceedings.

Paul goes to a bachelor apartment, where Florence, heavily veiled, visits him three times a week. Going to the apartment, Mrs. Safford overhears the two young people congratulating themselves on the success of their little plan, and she begins to realize that she has been duped. The divorce proceedings are stopped, and their visions of money vanish.

Florence, seeking consolation, gives le Beau the letter her husband addressed to Fifi and when le Beau delivers it to the actress, she visits Paul at his apartment. He pleads with her to go, but she refuses to leave before having something to drink. She compels Paul to drink from her glass and then Florence arrives. She recognizes Fifi as the woman of her husband's letter and says she will get a real divorce. When she tells her mother that her husband has been deceiving her, Mrs. Safford thinks they are acting again, and refuses to believe that it is serious this time.

The next day, Florence is told by Mendoza that in order to make her mother understand the true state of affairs, she must commit a trifling indiscretion. She asks le Beau to scandalize and compromise her. He agrees to elope with her. They leave together. At a railroad crossing, their automobile is wrecked, and in jumping out of the machine Florence sprains her ankle. They go to a nearby farmhouse where they are given adjoining bedrooms.

Learning of his wife's elopement, Paul becomes jealous and with his father and Mrs. Safford he follows the eloping pair. He arrives at the farmhouse and enters Florence's bedroom just as le Beau is making love to her. Paul challenges le Beau to a duel the next morning.

At the duel, le Beau inflicts a slight wound on Paul. Fifi, having received a letter from le Beau which protests his never-ending love for her and informs her that he is to have a duel with Paul, comes on the field. Paul still believes Florence guilty of infidelity. Florence arrives on the field with Mendoza, who shows Paul a formal agreement drawn up by Florence in which she advises Mendoza that she is ready to play the part he had suggested.

Fully convinced that Florence does not really care for le Beau, Paul forgives and is forgiven. He explains his own seeming infidelity by informing his wife that Fifi was so jealous of

PRESIDENT WILSON SAYS:
"I not only see no reason why commercial conventions should be omitted during the war, but should regret to see any instrumentality neglected which has proved serviceable in stimulating business and facilitating its progress."
Boost YOUR OWN Convention and Exposition. Chicago—Coliseum—July 14-22.
LUDWIG SCHINDLER, Exposition Manager

le Beau's attentions to her (Florence) she tried to win le Beau back by making him jealous.

Later in the day, Mrs. Safford compels Mendoza to accept fifty per cent on the dollar for his loans to Paul, as well as all the other bills which he had bought up from the tradespeople. When she has paid the usurer, Paul offers to allow her to kiss both himself and her daughter. With a toss of the head, Mrs. Safford exits while Paul and Florence kiss.

THE GOLDEN LOTUS (Brady International—5 Parts—June 25). The cast: Leah (Regina Badet); Robert Verney (Martin Bradford); Martin Carrell (George Corday); Govanni (Guy Favieres); Reginald Ramsay (Paul Guide); Marquis de Merricourt (Paul Obrey); Justine Verney (Louise Sand). Directed by Louis Mercanton.

Leah, the lure and decoy of a gambling house run by Govanni, causes Martin Carrell to lose his fortune at the gaming tables. Reginald Ramsay comes to the hills to finish his novel "The Golden Lotus." Ignorant of Leah's identity, he falls in love with her. Reginald tells his friend, Robert Verney, an explorer, of his love for Leah. He shows Verney a jewel, a golden lotus, and says he will give her the jewel as a token of his love. Blinded by love and her desire to quit the old life, Leah accepts Reginald's proposal of marriage. She promises to go away with him the next day.

Verney sees Leah wearing the golden lotus which Reginald has given her, but when he tells Reginald that Leah is the mistress of a gambling house, he will not believe it. To be convinced, he follows Verney to the gambling house, where he sees Leah bending over Carrel's chair, while she gives signs to Govanni. Carrell loses all, and learning that Leah does not love him, he shoots himself. Reginald drags Leah down the stairway and hurls her across the dead body of Carrell. He accompanies Verney on an expedition to Africa.

A year later, the scandal of the suicide having blown over, Leah and Govanni return to the gambling house. She reads a newspaper account of the massacre by a hostile tribe of Reginald and the rest of the African expedition. Some days later Leah is injured in a motor accident which occurs near the home of the Marquis de Merricourt, a wealthy widower. Leah is taken to his home, where she is obliged to stay under the doctor's care. Govanni poses as Leah's chauffeur. On the road to recovery, Leah is urged by Govanni to play up to the Marquis, who is a millionaire. She looks on his plan with disfavor, and her natural charm begins to captivate the widower.

When the doctor announces her recovery, Leah goes to say goodbye to the Marquis. Conquered by his kindness and tired of her life of deception, she confesses her fraud. He offers her marriage, despite all. When Govanni calls, the Marquis pays him a huge sum of money to leave Leah alone.

One day, after the honeymoon, the Marquis gives Leah a book entitled "The Golden Lotus" to read. It was written by Reginald Ramsay. Shocked, Leah listens while the Marquis explains the story of the perfidy of the woman who had wrecked his son's life. After many months of captivity, Verney and Reginald escape from the tribe that has held them prisoners. Reginald writes his father that he will return to his home, after placing Verney, who is ill, in the home of his (Verney's) sister. The Marquis receives the news of his son's return with joy, but Leah is afraid of the consequences.

In Paris, Verney tells his sister, Justine, how Reginald saved his life. Reginald becomes interested in Justine. Returning home, Reginald is presented to Leah, and is filled with pity for his father. He impresses on Leah that no matter what happens, his father must never know that she is the woman who had almost ruined his life.

Govanni reads of Reginald's return, and of his relationship to the Marquis de Merricourt. Believing that Leah will find herself in deep waters, he comes to her. Wishing to get out of his father's home before the past comes to light, Reginald has Verney send him a telegram, recalling him to Paris. He leaves. He confides all to Verney

More in love with Reginald that ever before, Leah telegraphs him that if she does not find at the postoffice the reply from him which she expects, she will come to his apartment. She receives a letter saying that there can never again be anything between them, not even friendship. Learning of Leah's departure to go to Reginald, Govanni calls on the Marquis to give him information regarding the disappearance of Leah. For a consideration, he tells the Marquis that Leah has gone to Paris with Reginald.

In Paris, Leah calls on Reginald. He is pleading with her to leave, when his father is announced. She goes into an adjoining room. The Marquis goes to Reginald, asking for Leah. When his son denies that she has been there, the Marquis whips out a gun, and is about to shoot Reginald. While they struggle, Leah rushes in, tells the Marquis to kill her, and not his son, as she is to blame. She shows him Reginald's letter, in which he had urged her to give up all thought of him. The Marquis asks his son's forgiveness. Meanwhile Leah has obtained possession of the revolver. Hearing a shot the Marquis and Reginald rush into the next room where they find Leah dying from a self-inflicted shot. She has left her golden lotus as a gift to Justine, with a note, asking them to forgive and forget her. She passes away in the sight of the two men who had loved her.

K-E-S-E.

THE GHOST OF OLD MORRO (Edison—Five Parts—June 25).—The cast: Mother Morro (Helen Strickland); Pastio, a smuggler (Herbert Prior); Capt. Jose (Robert Conness); Amadio (Bigelow Cooper); Rosetta (Dorothy Graham); Mercedes, Mother Morro's daughter (Mabel Trunnelle); Anetta (Marie La Corio). Written by James Oppenheim. Directed by Richard Ridgely.

Mother Morro is a disreputable innkeeper. The smugglers who deposit their goods with her, under the protection of Captain Jose of the revenue squad, hate her for the large percentage which she forces from them. For the captain, she victimizes Rosetta, daughter of an old fruit dealer, who seeks out the captain and denounces him.

Concealed in a convent, lives Mercedes, Mother Morro's daughter. Mercedes steals away one night and seeks her mother. Fearful that the girl may learn of her true mode of living, Mother Morro tries to hide Mercedes and to hurry her back, but Captain Jose has seen her. He follows her to the convent garden. Dazzled by him, she allows his advances.

Time passes and Mercedes becomes enamored of Jose. She steals from the convent to meet him. The smugglers see her and set upon a plan to win the captain's good graces. Knowing his love of women and at the same time, anxious to work harm upon Mother Morro, they decide to abduct the girl from the convent. Thus, Mercedes, gagged and veiled, is brought to the inn, where Mother Morro, in her ignorance of the girl's identity, serves them all with drinks. As Mercedes is being led from the inn, she drops her ivory crucifix. When Mother Morro discovers this, she realizes that her daughter is being taken to the captain. She rushes after the others, but the smugglers prevent her from reaching the captain. As the girl staggers out, she joins her mother, who swears vengeance. Mother Morro hires Amadio, an assassin, to make the captain expiate his sin. Thus, Annetta, Amado's sister, lures Jose to a lonely inn.

In spite of all that has happened, Mercedes' love for Jose persists. It is to kill this love that her mother allows Mercedes to watch through an open window of the old inn, Jose's love-making to Annetta. Mercedes overhears Rosetta begging Amadio not to murder the unsuspecting captain. Amaido insists that he must fulfill his contract and that Jose can be saved only by appearance of some other person who could be done away with and whose body could be passed in a sack to Mothor Morro as that of the captain. Thus it is, that Mercedes resolves to save Jose's life. Mercedes makes her way to Amadio's. As she is admitted into the room, the assassin's knife lays her low.

Mother Morro is waiting on the battlements of Morro Castle. Amadio appears with the sack and demands payment. Morbid curiosity prompts the old woman to take a last look at the body of her daughter's seducer, but the appearance of a soldier on the road deters her. Amadio seizes the opportunity of covering up the deception and hurls the sack into the sea. At this moment Captain Jose passes them on his way home from Amadio's inn. Mother Morro gazes over the battlements to find her daughter lying dead on the rocks. Her mind leaves her and with a last oath at Amadio, she flings herself into the sea to rest forever by her daughter's side. Nightly the ghost of Mother Morro is seen to rise and swiftly make its way up the battlements of the old castle.

State Rights for India, Burma and Ceylon, etc., bought.
Two copies of picture required. If you have anything to sell, write fully to
WELLINGTON BROTHERS
Church Gate Street, Bombay (India)

BE UP TO DATE
Install
CORCORAN TANKS
Get No. 8 Price List
A. J. CORCORAN, Inc. 751 JERSEY AVE., JERSEY CITY, N. J.

MENGER & RING, Inc.
MANUFACTURERS OF
Poster and Lobby Display Frames
304-6 W. 42d St., NEW YORK
Phone: Bryant 6621-22

STAR CARBONS
Write Us for Descriptive Circular and Price List
JONES & CAMMACK
24 Stone St., New York, N. Y.

Get acquainted with the
ERBOGRAPH WAY
of Developing and Printing
ERBOGRAPH COMPANY
203-11 West 146th St., New York City

BARGAINS
Edison and General Electric 220-volt Transformers, Power 220-volt, A. C. Motors, Variable Speed 110-volt, A. C. or D. C. Motors for Power Machines, Preddey Speed Controllers, Enterprise Gas Making Outfits, Edison Mechanisms, Power and Edison Rheostats, Lamp Houses and Magazines. Parts for all models, Power, Edison and Motiograph Machines.
C. R. BAIRD CO. 24 EAST 23d STREET NEW YORK, N. Y.

"Everything for the M. P. Theatre except the Film." Machines, Motor Generators, Screens, Carbons, Slides, Accessories and Supplies.
UNITED THEATRE EQUIPMENT CORPORATION
1604 BROADWAY - - - NEW YORK

PRESIDENT WILSON SAYS:
"I not only see no reason why commercial conventions should be omitted during the war, but should regret to see any instrumentality neglected which has proved serviceable in stimulating business and facilitating its progress."
Boost YOUR OWN Convention and Exposition. Chicago—Coliseum—July 14-22.
LUDWIG SCHINDLER, Exposition Manager

THE MAN WHO WAS AFRAID (Essanay—4 Parts—July 2)—The cast: Benton Clune (Bryant Washburn); Colonel Cory (Ernest Maupain); Elsie Revere (Margaret Watts); Mrs. Clune (Frankie Raymond); Pod Fisher (Mark Elliston). Directed by Fred E. Wright.

Young Benton Clune is not a coward at heart. He is a victim of over-zealous mother love which has grown to exert too great an influence over him. When the President's call to arms comes, Clune's regiment of National Guard prepares. Mrs. Clune is terror-stricken. She induces Benton to resign from the unit. His comrades brand him a "slacker," and the girl he loves spurns him. The regiment moves off to war.

Lacerated by the taunts which greet him on all sides, Clune's manhood finally asserts itself, and he hastens to the front. He finds his regiment in a desperate plight. The enemy, in overwhelming numbers, is threatening to annihilate it. The colonel calls for a volunteer to make a perilous trip for reinforcements. Those who had jeered at Clune held back from what seemed inevitable death. The man they had called "slacker," steps forth. His trip through the enemy lines forms a series of hairbreadth escapes but proves successful in the end. Thus Benton redeems his honor and wins the girl he loves.

A PLACE IN THE SUN (Do Children Count?—Two Parts—July 4)—The Cast: Marion North (Little Mary McAlister); Frank North (John Cossar); Harriet North (Mabel Bardine); John Banning (Arthur Bates).

Frank North, out of employment, leaves his family and goes to another city to seek work. He is terribly injured and unable to notify his wife. Rapidly the North family approaches starvation. Little Marion, the daughter, finds a wallet on the street, dropped by Banning, a miser. Believing that the Lord had sent the money for her sick mother, the child utilizes it to purchase medicine and groceries. Banning causes Marion's arrest. She is arraigned in the Juvenile Court. However, the judge, after hearing her story, throws Banning out of court. A charitable society takes care of the family, locates North and aids him to recovery, then secures him a permanent position.

FOX FILM CORP.

HIS FINAL BLOW OUT (Two Parts—June 25).—The cast: Country Boy (Hank Mann); The Girl (Peggy Prevost); Her Father (Max Asher); The spy (Joseph Swickard). Directed by Hank Mann.

In this, a stranger coming to town supplants Hank in the affections of a girl, is made leader of the Home Guards and becomes a factor in the village life. In truth, the man is a spy sent to disorganize the Home Guards—to blow them up, in fact Hank keeps on his trail and learns the stranger's secret.

The exposure comes at a bazaar held for the benefit of the Home Guards. In this there are a bomb and some fine action. Hank, through his superiority, heroically saves the Home Guard, chases the spy from the town, and, well, of course, he wins back the girl.

THE SIREN (5 Parts—June 25)—The cast: Vivian Courtney, known as Cherry Millard (Valeska Suratt); Derrick McClade (Clifford Bruce); Burt Hall (Robert Clugston); The Stranger (Curtis Benton); Rose Langdon (Isabel Rea); Armand (Armand Kalisz); Old Langdon (Cesare Gravina); Cherry's Maid (Rica Scott).

This is a drama of transgression centering around the life of Vivian Courtney, an adventuress, who later changes her name to Cherry Millard. Beginning as a vicitim of circumstances, Cherry becomes steeped in sin and her death is finally brought about by the man she loved.

There is a prologue reciting Cherry's intrigue with The Stranger, who is jailed through her unfaithfulness. Then she goes to the West and falls in with Burt Hall. She makes him help her in a scheme to exact money from Derrick McClade a young millionaire. In this she succeeds, but when she attempts to marry Derrick he discovers the truth.

The Stranger escapes from prison, sets out on a search for the woman who ruined his life, and finds her. Before he can be caught, he has slain her.

SCREENCRAFT
BY
LOUIS REEVES
HARRISON
You Ought to Have It If You're Writing for the Screen
$2.00 THE COPY, POSTPAID
MOVING PICTURE WORLD
17 Madison Ave., New York City
CHICAGO LOS ANGELES

The Original and Leading Moving Picture Journal in Europe
The Kinematograph Weekly
The reliable Trade organ of Great Britain; covering the whole of the British Film market, including the American imported films. Read by everyone in the industry. Specialist writers for Finance, Technical Matters, Legal, Musical, Foreign Trading (correspondents throughout the world)—and every section devoted to the Kinematograph. Specimen copy on application to:—
The Kinematograph Weekly, Ltd.
9-11 Tottenham Street, London, W., Eng.

FOR SALE
Mailing Lists
MOVING PICTURE THEATRES
Every State — Total 24,000
Price, $3.50 per M.
1400 Film Exchanges $4.00
306 Manufacturers and Studios........ $1.50
235 Picture Machine and Supply Dealers $1.50
Particulars.
A. F. WILLIAMS, 166 W. Adams St., Chicago

FILM
DEVELOPING
PRINTING
TITLES
TINTING and TONING
GUNBY BROS., Inc.
145 West 45th St. New York

PATSY (5 Parts—July 1).—The cast: Patsy Prim (June Caprice); Dick Hewitt (Harry Hilliard); John Primmel, Patsy's Dad (John Smiley); Helene Arnold (Edna Munsey); Alice Hewitt (Ethyle Cooke); Patsy's French Maid (Alma Muller); Griggs (Fred Hearn); Janie (Jane Lee). Written by Joseph F. Poland. Directed by John G. Adolfi.

Patricia Primmel, better known as Patsy Prim, though born in the city, is brought up in the west, where her father has gone for his health. As Patsy grows older her father becomes concerned over her untamed nature and determines to send her to a friend in New York for education and contact with refinement. The friend to whom father sends Patsy has died and the letter is received by his son, Dick Hewitt. As Patsy is already on her way when Dick gets the letter he has to go to meet her. Little short of a revolution takes place in Dick's bachelor apartments on Patsy's arrival. A housekeeper is hired, also a maid. Between them and Patsy, Dick and his butler are taught new steps.

Dick's wild life leads him into the company of Helene Arnold, an adventuress. One night when not quite sober they are married. Contrasting the childish beauty of Patsy and the bold Helene sets Dick thinking. Patsy is already in love with him. He is soon in the same fix. The unexpected arrival of Dick's sister Alice adds to Dick's troubles. At first she misunderstands Patsy's presence in the bachelor's apartments. Then, on seeing the lady, she urges her wild brother to marry Patsy as she's "just the kind of girl to make him settle down." Although Dick would like to he can't because of his wedding with Helene.

Patsy's sentimental maid fills her with the art of love making. She tells her a man must marry a girl if he is out late at night with her alone. When Alice invites Patsy and Dick to a house party Patsy puts a hole in the gasoline tank. They are stalled on the road and arrive at the house at midnight. Alice rakes Dick over the coals and tells him he must marry Patsy. To make matters worse the hired entertainers for the party are Helene and a man. She threatens to expose Dick if he doesn't pay her $10,000 hush money he had promised. Dick refuses.

Next evening Helene tells the guests she has an important announcement to make. Just as she is to expose Dick his butler appears in the door. Helene gasps and says she is going to Europe as a Red Cross nurse. She rushes from the house. Dick asks his butler why he so affected Helene. He tells him she is his wife who abandoned him several years ago. This nullifies Dick's marriage to Helene and he tells his sister he thinks she is right on the subject of marrying Patsy, who also likes the proposition and all ends happily.

GREATER VITAGRAPH.

THE MAGNIFICENT MEDDLER (5 Parts—June 4).—The cast: Jess Roth (Mary Anderson); Monty Emerson (Antonio Moreno); Bob Gill (Otto Lederer); Big Joe Roth (George Kunkel; Pete Marillo (Leon D. Kent). Directed by William Wolbert.

Monty Emerson buys the Sentinel in Horizon. With Bob Gill, a cartoonist, who had been his pal on an Eastern paper, he goes to Horizon. Monty starts in at once to uplift the town, and his first bit of "meddling" is to brand Ike Cherry, Horizon's "bad man," as an undesirable citizen. Ike then goes to the Sentinel office, levels two guns at Monty and grants him two minutes to start out of town.

Monty learns that Lewiston, a neighboring town, has been trying to annex the corrupt but contented Horizon. After a conference with the Mayor of Lewiston, Monty begin to shriek for consolidation. This brings him afoul of Big Joe Roth, political boss.

Monty, meantime, meets Jess Roth, daughter of the boss, and they fall in love. After taking a flashlight picture showing Marillo, a Mexican, paying Roth his share of the profits from vice in the town, Roth organizes a gang and starts after Monty, while Marillo organizes a band of Mexicans to rob Roth's house.

The young editor evades his pursuers. Shortly afterward Marillo and his outlaws come along the road with Jess Roth a kidnapped captive. Monty drops onto the horse bearing Jess and gallops away, the Mexicans in pursuit. They reach the Sentinel office. Soon Roth's men appear and open fire on the place. A battle follows. Roth then breaks into the newspaper office and his men set fire to the place.

The girl escapes, but is again captured by

NOTICE
EVANS' DEVELOPING and PRINTING insures the full value of the negative.
It is a fact well borne out by reputation and film history.
May we serve you?
EVANS FILM MFG. CO., 416-24 West 216th St., N. Y. City. Telephone St. Nicholas 3443-44

Marillo, who returns to the attack at the [illegible] office. A force of cowboys come to the rescue and Marillo flees with Jess a prisoner. Monty overtakes them, knocks Marillo out and rides away with the girl. Roth and a force of cowpunchers arrive at this juncture and escort the pair to the Palace dance hall. Roth, still incensed at Monty, tries to drag the girl away with him but she denounces her father and forces him to consent to her wedding with the meddler.

Roth's capitulation is complete. He not only surrenders his daughter to Monty, but gives up his opposition to the consolidation proposition and orders his followers to vote for it.

THE MAELSTROM (Five Parts—June 18)—The cast: Jimmie Hallet (Earle Williams); Peggy Greye-Stratton (Dorothy Kelly); Stewart Rowden Ling (Denton Vane); Chief Menzies (John Robertson); Gwennie Lyne (Julia Swayne Gordon); Cincinnati Red (Gordon Gray); Dago Sam (Bernard Siegel); Sergeant Congreve (Robert Gaillard). Directed by Paul Scardon.

Jimmie Hallet steps from his club into a fog-blanketed night and stops under an electrolier to light a cigarette. As he does so, a girl thrusts a package of papers into his hand and vanishes in the fog, but not before Hallet gets a glimpse of her features.

The papers left with Hallet include a bundle of cancelled checks and an envelope giving a street address. He goes to the address. As Hallet enters the house, he is felled by two burglars who previously had killed Mr. Greye-Stratton, owner of the house. When Hallet regains consciousness he calls police headquarters. The murder of Greye-Stratton is a mystery, but Chief Menzies suspects the slain man's profligate son.

Peggy Greye-Stratton, who left her father's roof because of his oppression of herself and her brother, visits headquarters to learn if they have captured the murderer. Hallet arrives and the girl is sent into an anteroom. Later she is put in the identification line and Hallet recognizes in her the girl of the fog. He pretends not to know her, but as she starts from the building he stops her, revives old acquaintance and leaves with her.

Returning to headquarters, Hallet learns that Peggy is the wife of a criminal named Ling, and Menzies expresses the belief that she is shielding her brother, a member of Ling's gang. Hallet goes to his apartment and there receives a note from Peggy, begging him to go to her aid.

Hallet is admitted to the house by a woman, Gwennie Lyne, chief aid of Ling. She springs a trap and Hallet is plunged into a cellar. Menzies enters the house and meets the same fate. When he finds Hallet, the latter is bound and gagged. They escape from the cellar, but not before the gang has fled. The police begin a round-up of his gang. Two, "Dago Sam" and Cincinnati Red, are arrested.

Red leads the police to a house, but Ling, suspecting treachery, makes him a prisoner. The police enter and Ling opens fire on them. He escapes over the roof tops and goes to another house where Hallet has gone to meet Peggy. She has just shown Hallet her brother dying when Ling enters the room. There is a fight and Hallet fells Ling with a chair. He then flees the house.

The police learn Ling's new hiding place and the fact that he is wounded. They get into the house, but while they are searching upstairs Ling sets fire to the building and escapes with Gwennie, who had been acting as housekeeper and guard over Peggy. The two seek refuge in a Chinese den. Menzies and Hallet force their way into the opium den and after a fight overpower Ling.

Ling, Gwennie and "Dago Sam" are brought together at headquarters. Finally the gun with which Greye-Stratton was killed is flashed and Sam admits that he fired the shot. This clears up the mystery. Peggy tells Hallet she had married Ling to prevent him from exposing a former crime of her brother's, but Menzies reveals the fact that she was not really Ling's wife, because he has another wife living. Then Peggy and Hallet, their romance born in the maelstrom of mystery, are free to wed.

A SON OF THE HILLS (Six Parts—June 25).—The cast: Sandy Morley (Antonio Moreno); Martin Morley (Robert Gaillard); Ann Walden (Julia Swayne Gordon); Cynthia Starr (Belle Bruce); Marcia Lowe (Florence Radinoff); Jeff Crothers (William Balfour). Written by Harriet T. Comstock. Directed by Harry Davenport.

Sandy Morley, a chore boy of seventeen, is ambitious to do something worth while for the downtrodden people among whom he lives, and with this end in view, secretly plans to obtain a college education. His playmate, Cynthia Starr, is a member of an aristocratic family.

Unable to stand the tyranny of a cruel stepmother, Sandy finally runs away from home, but he falls ill from exhaustion and hunger and is taken into the house of John Markham, a northern capitalist temporarily in the South in search of a factory site. The boy wins the affection of his new friend and when Lansing Hartford, Markham's nephew, declines a proposal that he work a year in the shops of Markham's factory up north preparatory to entering college, Sandy eagerly embraces the opportunity.

The boy works faithfully for a year and further endears himself to his friend. At college he continues to show his worth and finally is graduated with high honors. Markham's faith in Sandy becomes stronger than ever and he despatches him to Lost Hollow to superintend the building and operation of a modern factory, designed to prove work for the poor hill dwellers under healthful conditions.

Shortly after this, Cynthia's aunt dies and the girl is taken in charge by Marcia Lowe, a physician, who is a cousin of Cynthia, although the latter does not know it. Marcia informs Cynthia that she was not a waif, as she had supposed, but the daughter of her aunt Ann's sister and Dr. Starr, both of whom had died when she was a baby. About the time of Sandy's return to Lost Hollow, Lansing also returns to the South. Cynthia is impressed by the polished Lansing, who, during his college days, had a secret affair with a woman.

He confers with Crothers, telling him that Sandy's factory will mean Crothers' ruin, and the slave driver fires his own workers to a high pitch of resentment against Sandy. A mob goes to Sandy's office, intending to drive him out of the country, but Sandy turns the people against Crothers by telling them of Crothers' cruelty, low wages, and other crimes against him. He wins their confidence by telling them of his plans to better their conditions. Thereupon the mob vents its anger on Crothers and he is forced to flee the region.

Lansing takes Cynthia out for a drive and on their way they are caught in a rainstorm. They seek shelter in an abandoned cabin and remain there all night. In the morning, Lansing convinces the girl that she will be the victim of unjustified scandal and she agrees to marry him at once. They are married and return home. When Sandy learns of it, he compels Lansing to promise that he will not exercise his rights as a husband until Cynthia learns the meaning of marriage.

Lansing and Cynthia go north, she to live with his aunt, he to live away from her. She is introduced as his sister. Shortly after their arrival, Marion Spaulding, the woman with whom Lansing had had his affair, appears on the scene with a baby she credits to Lansing. She explains to Cynthia that her husband is dead and she has returned to Lansing. The latter, summoned, by Cynthia, gets a divorce. He marries Marion, and Cynthia, suddenly realizing that she really loves Sandy, returns to him.

Pathe Exchange, Inc.

HEARST-PATHE NEWS NO. 49 (June 16).

Piraeus, Greece.—King Constantine I, who is forced to abdicate the throne of the Hellenes in favor of his second son, Prince Alexander.

New York City.—Briton residents in the U. S. respond to their country's call. Hundreds flock to the British recruiting office opened here to facilitate enlistment. Subtitles: Not subject to draft in this country, these men join the fight for Humanity under the banner of their native land. General White, head of the British Recruiting Mission in the United States.

Santa Anita, Cal.—Members of the Red Star League, formed to take care of injured "four-legged" soldiers, prepare for service abroad. Subtitles: Blue ribbon prize winners are ready to do their bit. Mrs. Anita Baldwin, head of the league, and her military escort.

In France.—Ten thousand German prisoners stream into the French lines, the first results of the Allies' Champagne offensive. Subtitles: They are hungry, for they have not had much to eat in the trenches. A temporary concentration camp. Guns too have been taken in large number.

Beaupres, France.—Quantities of clothing, gift of kind-hearted Americans to the needy of France, are distributed among the people. Subtitles: They are grateful for this generous and

SHOULD SHE OBEY
A GRIPPING 7 Reel Drama of Divorce, directed by George Siegmann.
FOR STATE RIGHTS
Address
RENOWNED PICTURES CORPORATION
AKIBA WEINBERG, President
1600 Broadway New York City

CLUNE FILM PRODUCING CO.
Los Angeles, California
Producers of "RAMONA" (8½ reels) and "THE EYES OF THE WORLD" (8½ reels)
Harold Bell Wright's famous love story of adventure, of which nearly 2,000,000 copies have been sold, magnificently reproduced.
Available for state rights.

"ARGONAUTS OF CALIFORNIA"
DAYS OF '49
A Thrilling Historical Masterpiece in 10 Reels
Grafton Publishing Film Company
LOS ANGELES, CALIFORNIA

Non-Breakable and Sanitary STEEL and CAST IRON
HIGH Quality
LOW Price
Opera Chairs
immediate shipment on many styles; Second Hand Chairs; out-of-door seating. Send measurements for FREE SEATING PLAN. Mention this paper.
STEEL FURNITURE CO.
Grand Rapids, Mich.; New York, 150 Fifth Ave.

Are You Tired
of playing waltzes and popular songs for all your pictures? Try "bringing out" the dramatic scenes with dramatic music. The
Orpheum Collection
contains the best music of this kind published. Issued in Three Series:
No. 1, No. 2 and No. 3
Piano (24 pages each), 58 cts. for each series; $1.15 for any two; $1.70 for all three. Violin, 40 cts. each; 75 cts. for any two; $1.05 for all three. Cornet, 35 cts. each; 65 cts. any two; 95 cts. all three. First and second series have parts for Cello, Flute, Clarinet, Trombone and Drums. Practical for Piano alone, or in combination with any above instruments. Discounts on orders for four or more parts. Send for free sample pages. Note new address.
CLARENCE E. SINN
1163 Grace Street Chicago, Ill.

PRESIDENT WILSON SAYS:
"I not only see no reason why commercial conventions should be omitted during the war, but should regret to see any instrumentality neglected which has proved serviceable in stimulating business and facilitating its progress."
Boost YOUR OWN Convention and Exposition. Chicago—Coliseum—July 14-22.
LUDWIG SCHINDLER, Exposition Manager

President Wilson's Reply

To E. P. Ritter, of New York, Dated June 17

Answers Our Calamity Howlers!

"In reply to your letter of June 4th, allow me to say that I not only see no reason why commercial conventions should be omitted during the war, but should regret to see any instrumentality neglected which has proved serviceable in stimulating business and facilitating its processes. This is not only not a time to allow any slowing up of business, but is a time when every sensible process of stimulation should be used."

MOVIE XPOSITION

CHICAGO COLISEUM
JULY 14-22

LUDWIG SCHINDLER
EXPOSITION MANAGER

thoughtful aid. The first U. S. Hospital Unit arrives abroad, the vanguard of America's forces at the firing line.

Seal Beach, Cal.—Spectacular motorcycle races mark the opening of the beach season at this noted Pacific Coast resort. Subtitle: the riders engage in a daring "broad-jump" contest.

Winning the War Through the Air.—Subtitles: Aviation officials believe that the war will be decided in the air, and propose a rapid addition of thousands of airplanes to America's aerial fleet. This country has some of the most powerful battle cruisers ever built, and many more are projected. Convertible land-and-water biplanes are a recent addition to the air forces. This is the type of observation balloon used by the U. S. Army. And America has the men for these machines, alert, quick, and brace, who will give a good account of themselves at the firing line.

New Orleans, La.—The gulf port holds a great patriotic rally when Secretary McAdoo arrives to wind up his Liberty Loan campaign. Subtitles: He reviews the parade with Governor Pleasant and Mayor Behrman. Jackies aboard the U. S. S. Pennsylvania increase their service to the nation by investing in Liberty Bonds.

New York City.—Thirty thousand school children participate in a Flag Day celebration in tribute to the "Red, White and Blue." Subtitles: President Wilson, who proclaims to the world on this day the reasons for America's entry into the world war. "Every principle we hold dearest is to be vindicated, and our flag shall wear a new lustre."

HEARST-PATHE NEWS No. 50 (June 20).

Washington, D. C.—The Nation welcomes the Belgian Mission to the United States upon their arrival in the capital. Subtitles: Major Osterreith, wounded three times in battle, and his mascot which accompanied him in every engagement. The Italian Envoys, headed by Prince Udine, visit Fort McPherson in Atlanta, Ga. Lord Northcliffe, who comes to continue the work of the British Mission in helping to co-ordinate the Allies' tasks.

New York City.—The S. S. Manchuria is beached off Staten Island after collision with the U. S. Monitor Amphitrite during a heavy fog. Subtitle: The stern is almost submerged.

Houma, La.—Oil drillers accidentally uncover a rich pocket of natural gas, which gushes from the well in a powerful stream. Subtitle: They try in vain to subdue the flow.

Coucy, France.—The American Aero Corps, which has seen active service with the Allied Army, is now ready to fly for Uncle Sam. Subtitles: Some of the boys who made their "Indian Head" emblem famous. The "Daredevil" squadron has an unusual collection of mascots.

In France.—The liberated regions take on new life as the Allies establish their camps amidst the ruins left by the Germans. Subtitles: Field kitchens are located in the most convenient places. All bridges destroyed are quickly repaired to facilitate all movement of troops. In the British sector—Tommy Atkins enjoys his domestic work, and does not forget his daily five o'clock tea.

Venice, Cal.—Immense crowds turn out to catch their first glimpse of this year's latest bathing creations in the annual parade. Subtitles: Dame Fashion has enough variety of styles this season to meet all shades of opinion. A few of the prize winners.

Baltimore, Md.—Inmates of the Maryland State Penitentiary are being successfully reclaimed to manhood in humane manner. Subtitles: They use canes instead of guns for their military drills. Warden Leonard and his "trusties" who act as standardbearers of the regiment.

Princeton, N. J.—With many of the graduates in khaki, Princeton's University's 170th Commencement assumes a military character. Subtitles: Secretary of State, Robert Lansing, and Herbert Hoover, the Nation's food administrator, are made Doctors of Law. Honorary degrees are also conferred upon the Envoys of America's Allies, including Sir Spring-Rice and M. Jusserand.

New York City.—All branches of Uncle Sam's service join in a great demonstration to stimulate the voluntary enlistment spirit. Subtitles: Passing the land battleship, "Recruit," which has attracted many to the colors. These men have not waited for the draft—they volunteer now and choose their field of duty.

THE NEGLECTED WIFE (Episode No. 8, "A Relentless Fate"—Two Parts—Balboa—July 1). —The cast: Margaret Warner (Ruth Roland); Horace Kennedy (Roland Bottomley); Mary Kennedy (Corenne Grant); Edgar Doyle (Neil Hardin); Frank Norwood (Philo McCullough).

In the last episode, Mary Kennedy learned that Margaret Warner, the young magazine writer, was the other woman in her husband's life, while Kennedy became insanely jealous of Norwood's attentions to Margaret.

He remonstrates with Norwood, stating that as her attorney he knows that Margaret is bound to another, and advises him that he should stop forcing his attentions upon her. Norwood informs Kennedy that Margaret is the one to judge their friendship, and not he. Kennedy visits Margaret, and begs her to give Norwood up and to promise him that she will not see him again. "What right have you to deny me friends?" the girl asks. Angry, Kennedy leaves.

Kennedy receives the nomination to run for Congressman against Bull Brady, a powerful political boss. His supporters assure him that he will be elected, due to the fact that his reputation is clean. Doyle and his band of crooked backers determine to elect Brady.

Kennedy begins his campaign, and while speaking, his eyes fall upon the unscrupulous Doyle. Doyle starts a panic among the crowd. Seeing this, Kennedy jumps down from the speaker's platform and starts after his bitter enemy. A free-for-all-fight ensues. Kennedy is struck in the head with a sandbag. Falling, he is rushed to an automobile by two gangsters, who place him in Doyle's care. Margaret and Norwood pursue Doyle's machine. Seeing that Norwood is close upon him, Doyle escapes, throwing Kennedy's limp body on the road. Kennedy, slowly coming to, finds himself in Margaret's arms. Norwood returning after his fruitless search for Doyle finds Margaret and Kennedy close together in one another's arms. Staring down dazedly, half unbelieving, he mutters, 'Kennedy, the other man!"

THE WOMAN IN WHITE—(Thanhouser—5 Parts—July 1).—The cast. Laura Fairlie, the heiress, and Ann Catherick, the Woman in White (Florence La Badie); Sir Percival Glyde (Richard R. Neill); Marian Halcomb, Laura's half sister (Gertrude Dallas); Count Fosco (Arthur Bower); Walter Hartridge (Wayne Arey). Directed by Ernest C. Warde.

Because of her father's last request, Laura Fairle was duty bound to marry Sir Lord Percival. She was in love with Walter Hartridge, a young artist, who had been engaged as her drawing master. Marian informed Walter that Laura was engaged. He resigned his position and went back to the city. On his way back Walter met a mysterious woman in white. She informed him "that Glyde was about to ruin his life, and that he was not all that he seemed." Fearing for Laura, Walter wrote to warn her. Laura never received the letter, because it was intercepted by a servant of Glyde's and the nobelman suppressed the message. Fearing that Walter knew something of his past, Glyde secretly secured him a position with an exploring party that was going to Central America, and sent one of his men along, slyly hinting that news of Walter's death would be followed by a handsome reward. Shortly afterwards they were married. After a short trip they returned home. Accompanying them was one Count Fosco, a friend of Glyde, whose mission was to assist him gain control of Laura's fortune. Marian, Laura's half sister, was to live with her, as they were very devoted to one another.

Ann Catherick, the woman in white, Walter had met, finally managed to meet Lady Glyde, and was in the midst of an accusation against Glyde when the unexpected arrival of the nobleman caused her to flee. As the unhappy wife returned she found to her horror that Fosco had been spying upon her. Marian having heard Laura's story determined to keep a close watch on the man. Stealing out on the porch above them, Marian heard Fosco mention that Ann Catherick greatly resembled Lady Glyde. A sudden storm arose, and before Marian could return to her room, Glyde had entered Laura's room, and she was unable to move. Due to exposure, Marian became seriously ill and was confined to her bed. This was their chance. Laura was told by Glyde that Marion was away for a few days. Learning that the mysterious woman had just died, and knowing that she had escaped from an insane asylum, Glyde determines to bring her body to his home and bring Lady Glyde back as the insane fugitive. Due to the great resemblance their plan worked successfully. Marian recuperated and learned the terrible news. It seemed impossible. She determined to investigate. Will Laura suffer for the Woman in White?

PHOTO-GRAVURE PROGRAM
4 pages, size, 8½ inches long and 5½ inches in width. Picture covers nearly entire front page. 35 BIG NAMES. Write for specimens, $2.50 per thousand in any quantity desired.
New Colored Catalogue Now Ready

The Photogravure program is a real souvenir and will bring you more patrons

LARGE HANDCOLORED PICTURES
Size 22x28 inches. Every prominent player....................75c. each
FAC-SIMILE OIL PAINTINGS, all sizes, from $2.50 to $35 framed.
THE SEMI-PHOTO POST CARDS, $3.00 per thousand, of over 600 players.
PHOTOGRAPHS, size 8x10, of all the prominent players, 600 different names, 20c. each.
LARGE PICTURES, HAND COLORED, size 11x14, all the prominent players, 20c.
GRAVURE FOLDER, containing pictures of the prominent players, $10 per thousand.
SINGLE COLUMN CUTS of every prominent player, 60c. each.
KRAUS MFG. CO.
220 West 42d Street, New York
12th Floor, Candler Building

AMERICAN
Fotoplayer
(Trade Mark Registered)
The Musical Marvel Write for Catalogue
AMERICAN PHOTO PLAYER CO.
62 West 45th St. New York City

SWAAB
Complete Picture Theatre Equipment
CARBONS AND SUPPLIES
Dept. M., 1327 Vine Street, Philadelphia, Pa.

TransVerteR
Automatically supplies only such voltage as arc requires. No waste of current in ballast.
HERTNER ELECTRIC & MFG. CO.
W. 114th St., Cleveland, Ohio

ROLL TICKETS
SAVE MONEY
on Special and Stock Tickets by Ordering from
KEYSTONE TICKET CO.
SHAMOKIN, PA.
Our Samples and Prices Tell the Story

HAMPTON DEL RUTH
AUTHOR AND ASSOCIATE PRODUCER OF HALF A THOUSAND COMEDIES
Editor and Production Manager
KEYSTONE STUDIOS THIRD SUCCESSFUL TERM WILL EXPIRE AUGUST

Classified Advertisements

NOTE TERMS CAREFULLY

Remittances must accompany all orders for classified advertisements as follows: One dollar per insertion for copy containing twenty words or less. Five cents per word on copy containing over twenty words. Each word to be counted including names and addresses.

NOTICE TO ADVERTISERS:—The Publishers expect that all statements made in every advertisement will bear the strictest investigation.

SITUATIONS WANTED.

OPERATOR, with two years' experience, anxious to locate in small town. Will work for moderate salary. Address Operator, care M. P. World, Chicago, Ill.

ORGANIST desires position for summer, New York or Michigan preferred. Address V. B., care M. P. World, N. Y. City.

EXPERIENCED TECHNICAL FILM MAN desires position as assistant director or cutter. Let me convince you of my thorough knowledge of the business. Address H., care M. P. World, N. Y. City.

EXPERIENCED FILM CUTTER, with thorough knowledge of film exporting business, desires position with responsible firm. Seven years' experience. Address B., care M. P. World, N. Y. City.

HELP WANTED.

WANTED—A No. 1 manager who thoroughly understands routing and shipping features. Must be well posted in managing moving picture exchange; a good opportunity for a live wire. State salary and references in first letter. Algonia Feature Film Exchange, Inc., Charleston, S. C.

BUSINESS OPPORTUNITIES.

WE WILL establish you in the Film Exchange business in any part of the country. If interested call or write. Office No. 1203, 145 West 45th St., N. Y. City.

THEATERS WANTED.

THEATER—Will buy 1,000 seat movie, or one which can be enlarged to 1,000 seats, in good manufacturing town in Illinois or Indiana. Must be well located and in operation. Address Bankers & Merchants Theaters Co., Lytton Bldg., Chicago, Ill.

CASH for your movie. We are the oldest and most practical brokers in America, established 1896. Catalog No. 90, filled with bargains and testimonials, free to buyers and sellers. Lewis, 580 Ellicott Sq., Buffalo, N. Y.

THEATERS FOR SALE OR RENT.

FOR SALE—Grand Theater, El Paso, Illinois. Moving pictures, road shows; capacity 700. No opposition. Under present management past five years.

FOR SALE—Theater, Illinois city, 12,000 population. For full particulars—reference to same. Address M. V., care M. P. World, N. Y. City.

EQUIPMENT FOR SALE.

FOR SALE—Simplex moving picture machine, complete with motor. Also chairs, cheap. White Specialty Co., 126 W. 46th St., N. Y. City.

3,000 OPERA CHAIRS, steel and cast frames, 60c. up. All serviceable goods, cut prices on new chairs. Six standard asbestos booths. Send for weekly list of close outs and save half. J. P. Redington, Scranton, Pa.

FOR SALE—Slightly used Simplex, guaranteed perfect. Two second-hand Power's 6A machines, motor drive, each $125. Room 206, 1482 Broadway, N. Y.

OPERATORS, Richardson says "Install 'Amberlux' Lens Filters." Improve projection 100%. Price, including business-bringing slide, $3.50. W. D. Warner, 8 E. Broad St., Columbus, Ohio.

FOR SALE—560 good opera chairs, 2 6A Power's machines, 1 Rotary convertor, Weber piano. Bargain for quick sale. Box 372, Elmira, N. Y.

RADIUM GOLD FIBRE SCREEN, factory clean-up sale, all sizes; also equipment. Write, wire, or call at once. S. E. Roush, factory owner, 15 Halsted St., East Orange, N. J.

OPERA CHAIRS—Slightly used, 50 cents up. Upholstered, $1.25; all in excellent condition. Ship any quantity crated subject to inspection. Atlas Seating Co., 10 E. 43rd St., N. Y. City.

CAMERAS, ETC., FOR SALE.

BASS CAMERA COMPANY, CHARLES BASS, PRES. LARGEST DISTRIBUTORS UNIVERSAL MOTION PICTURE CAMERAS. OUR SPECIAL PRICE, $260.00, FOR THE LATEST MODEL COMPLETE WITH F:3.5 TESSAR LENS IS THE CAUSE OF OUR POPULARITY. PROMPT SATISFACTORY SERVICE. A DEPOSIT WIRED IN THE MORNING WILL SEND A UNIVERSAL ON ITS WAY IN ONE HOUR. THE 200 FT. CAPACITY U. S. COMPACT PROFESSIONAL CINE. COMPLETE WITH F:3.5 LENS. ROUND ALUMINUM MAGAZINES. LIST PRICE $110.00. OUR PRICE $98.00. PANORAM AND TILTING TOP TRIPOD FOR SAME $22.50. 400 FT. CAPACITY U. S. CINEMATOGRAPH, STUDIO MODEL WITH FOUR MAGAZINES $160.00. 400 FT. CAPACITY URBAN PROFESSIONAL. GOERZ LENS $110.00. LATEST BOOK ON MOTION PICTURE CAMERA INSTRUCTIONS. "HOW TO MAKE AND OPERATE MOTION PICTURES," $1.10 POST PAID. WRITE FOR LIST. BASS CAMERA COMPANY, 109A N. DEARBORN ST., CHICAGO, ILL.

PROFESSIONAL CAMERAS, tripods, perforators, printers, developing outfits, rewinders, Tessars, effects devices, novelties, experimental workshop, repair, expert film work, titles. Eberhard Schneider, 14th St. & Second Ave., N. Y. City.

DAVID STERN COMPANY, INCORPORATED. "EVERTHING IN CAMERAS." PIONEERS IN THE MOTION PICTURE FIELD——————LATEST MODEL, BRAND NEW, RIGHT FROM THE FACTORY DIRECT TO YOU, U-N-I-V-E-R-S-A-L MOTION PICTURE CAMERA, COMPLETE with F: 3.5 TESSAR LENS. OUR VERY SPECIAL PRICE, $257.00——————EXCLUSIVE DISTRIBUTORS OF THE 200 ft. capacity "DAVSCO," the lightest and most compact professional camera on the market. Complete with Tessar F: 3.5 lens. Our very special price, $110.00——————Panoram and Tilting Head Tripod, $15.00. Largest stock of slightly used Motion Picture Cameras in the country at remarkably low prices. Write today for our 66 page, profusely illustrated Camera Catalog, worth its weight in gold to you—yours for the asking. Telegraphic orders shipped on our fifteen-minute schedule. Will ship any Camera C. O. D., privilege of examination on receipt of small deposit. Mail us $1.10 for a Copy of "Practical Cinematography." This simple, yet wonderful book will help you grasp instantly the principles of the art, and to understand the apparatus employed——————DAVID STERN COMPANY——————"Everything in Cameras." In business since 1885, 1027-1029 R. MADISON ST., CHICAGO, ILLINOIS.

FILMS, ETC., WANTED.

WANTED—For export to the Orient, "The Spoilers," "Home Sweet Home," "Paul J. Rainey's African Hunt," "Salisbury's Wild Animal Life," Mignon," "The Chimes," and other offers solicited. Must be cheap and in good condition. Triangle Commercial Co., Commercial Block, San Francisco, Cal.

PORTIONS of film having plenty of action, showing birds in flight; animals both in and out of captivity; horsemen in action; comedy, both posed from life and animated cartoons; military subjects covering infantry, cavalry, artillery, and aviation. Write or show us what you have. Animated Target Co., Inc., 141 West 36th St., N. Y. City.

FILMS, ETC., FOR SALE OR RENT.

FOR SALE—A copy of the greatest production on National Defense ever made. "Defense or Tribute," five reels. Defense or Tribute Films, Malone, N. Y.

BIG COMEDY with real Stars, for sale. Iowa, Wisconsin and upper peninsula of Michigan rights for sale on new seven act comedy feature starring Juanita Hansen of "The Secret of the Submarine" fame, supported by the two well-known comedians Kolb and Dill under the title of "Glory." This is an especially made feature wonderfully clever, gorgeous settings, and filled with lively action. A sure money maker. Should be seen to be fully appreciated. Organize now for the fall campaign. This is a most extraordinary opportunity. Write or wire American Maid Film Co., 451 Loeb Arcade, Minneapolis, Minn.

SINGLE and two reelers from one to five dollars, all with paper. Write for list. Omaha Film Exchange, Omaha, Nebr.

FOR SALE—250 reels with posters, $2.50 per reel and up. Wanted to purchase print of "Walker Whiteside in the Melting Pot." Wichita Film Co., Wichita, Kans.

MISCELLANEOUS.

FOR SALE—Complete set of theater plans, by expert architect, for building 50x100 feet (bids averaged $30,000.00). Not being able to use same—will sacrifice. Twin Star Theater, Ames, Ia.

In answering advertisements please mention The Moving Picture World

A Welcome Visitor Each Week in Every Business Home Where Moving Pictures Are of Interest

The Moving Picture World

Is Admirably Adapted to Carry Any Little Message Which You May Wish to Send

Our Classified Advertisements at Five Cents Per Word

Will Produce Remarkable Results — One Dollar for Twenty Words or Less

Send Copy, with remittance, to CHALMERS PUBLISHING CO., 17 Madison Avenue, New York City

INDEX

TO CONTENTS

Advertising for Exhibitors........ 91
Airdome Season in Middle West Worst Ever. 118
"Arrayed with the Enemy" (Kalem)........ 77
Asks Entertainment Appropriation for Navy 114
"At First Sight" (Paramount)........ 78
At Leading Picture Theaters........ 100
Australian Notes........ 86

"Balloonatics" (Century)........ 76
Bauer, Myrtle C........ 99
Brandt Calls for National Executive Secretary........ 67
Brooklyn Men Join Civic Bodies........ 69

Calendar of Daily Program Releases........ 128
Censorship of this Kind Undesirable........ 62
Chicago Letter........ 71
Cleveland Screeners Plan Summer Frolics. 117
"Clodhopper, The" (Triangle)........ 80
"Come Through" (Universal)........ 78
Comments on the Films........ 81

Dallas Paramount-Artcraft Gets Started.. 124
Daylight Bill Held Up in Committee........ 69
Debut of Third Drew Generation........ 89
"Dog Catcher's Love" (Triangle)........ 80
Durant in Receipt of Many Scripts........ 100

Encourage Your Convention........ 61
Export and Import Buys Foreign Rights.. 66

Facts and Comments........ 59
"Forbidden Paths" (Paramount)........ 78

"Ghost of Old Morro, The" (Edison)........ 79
Goldwynn Gives Pictures to Soldiers........ 65
Great Demand, The........ 65
Grinding the Crank........ 83

"Hate" (Fairmount)........ 77
Here We Are Again........ 61

"I Believe"........ 79
Illinois Censorship Bill Proves Unpopular. 119
Iowa Blue Law Menace Not Yet Downed.. 124
Iowa Convention Marred by Disputes........ 68
Irwin Wins Suit for Services........ 99
Jose, Edward, Producer of "The Moth"... 101

Kansas Finds "Nation" Films Are Interesting........ 123
Katz, Herman, Paralta Treasurer........ 89
Kenyon, Doris, in "Great White Trail".... 101
K-E-S-E Abolishes Deposits........ 66
"Kentucky Cinderella," A (Bluebird)........ 75

List of Current Film Release Dates, 144, 146, 148, 150

Manufacturers' Advance Notes........ 105
Maryland Holds Special Meeting........ 69
Mineapolis Film Trade Notes........ 121
Marines Have Official Cameraman........ 64
Moran Heads Michigan Exhibitors........ 70
Morrison Hotel Headquarters for Exhibitors. 70
Motion Picture Educator........ 87
Motion Picture Exhibitor, The........ 67
Motion Picture Photography........ 98
Music for the Picture........ 85

National Association Holds Special Meeting 66
"Neglected Wife, The" (Pathe)........ 77
Newcastle's New Strand Makes Impression. 120
New C. K. Young Company Anounced........ 66
New Organization Files Articles........ 125
New Orleans Lafayette Theater Shuts Down. 122

News of Los Angeles and Vicinity........ 73
Noble to Produce Independently........ 100
"Nose, The" (Terry)........ 79

Observations by Man About Town........ 84
Our Lost Opportunities........ 60

Paramount to Issue Serial........ 66
Parcels Post, Plans New Street Deliveries.. 115
Photoplaywright, The........ 94
Popular Picture Personalities........ 90
Portland, Ore., Coming Back as Film Center........ 126
"Price of Pride, The" (World)........ 76
Projection Department........ 95
Protects Adaptations of Old Stories........ 99

Reviews of Current Productions........ 75
Roosevelt, Theodore, American........ 62

Sennett Withdraws from Triangle........ 63
Shipman, Nell, Returns from West Indies. 99
"Some Boy" (Fox)........ 75
"Son of the Hills, A" (Vitagraph)........ 75
"Soul Herder, The" (Universal)........ 79
State Rights Department........ 102
Storey, Edith, Goes to Metro........ 63
Stories of the Films........ 130
"Strange Transgressor, A" (Triangle).... 80

Theaters Big Factor for Red Cross Fund.. 116

Vancouver Exhibitors Face Double Problem. 127

Westphal Impersonates the President........ 101
"Whither Thou Goest" (Koltz & Steimer). 76
"Woman in White, The" (Pathe)........ 77
Wong, Marion E., Chinese Film Producer. 63

TO ADVERTISERS

CARBONS & CARBON ACCESSORIES.
Jones & Cammack........ 136
Speer Carbon Co........ 155

CHAIR AND SEATING CO.
Du Pont Fabrikoid Co........ 153
Steel Furniture Co........ 138

ELECTRICAL & MECH EQUIP.
Amusement Supply Co........ 152
Baird, C. R., Co........ 136
Exhibitors Supply Co........ 135
Hertner Electric Co........ 140
Langstadt-Mayer Co........ 147
Porter, B. F........ 149
Swaab, Lewis M........ 140
Typhoon Fan Co........ 133
United Theater Equipment Co........ 136
Universal Motor Co........ 113
Wagner Electric Mfg. Co........ 153

FILM EXCHANGES.
Bradenburgh, G. W........ 152

LENS MANUFACTURER.
Crown Optical Co........ 147
Gunlach-Manhattan Optical Co........ 145

MANUFACTURERS OF MOVING PICTURES.
American Bioscope Co........ 131
Duhem M. P. Co........ 152
Erborgraph Co........ 136
Evans Film Mfg. Co........ 137
Gunby Bros........ 137
Rothacker Film Mfg. Co........ 147
Standard M. P. Co........ 131

MANUFACTURERS INDUSTRIAL PICTURES.
Arizona Film Co........ 138
Artcraft Pictures Corp........ 32-33
Bernstein, David........ 41
Bluebird Photoplays, Inc........ 26
Chapin, Benj., Studios........ 2
Cinema Distributing Corp........ 147
Clune Producing Co........ 138
Cosmofotofilm Co., Inc........ 40
Essanay Film Mfg. Co........ 3, 51, 55
Export & Import Film Co........ 44-45
Fairmont Film Corp........ 42
First National Exhibitors Circuit, Inc........ 39
Fox Film Corp........ 22-23
Gaumont Co........ 27
General Film Co........ 54, 56-57
Goldwyn Pictures Corp........ 24-25
Grafton Film Pub. Co........ 138
Herbert Brenon Productions........ 19
Horsley, David, Productions........ 28
Ivan Film Productions, Inc........ 36-37
Kalem Co........ 58
K-E-S-E Service........ 46-50
King Bee Comedies........ 38
Klever Pictures Corp........ 11
Mabel Normand Feature Film Corp........ 29
Metro Pictures Corp........ Colored Insert
Mutual Film Corp........ Colored Insert
Norma Talmadge Film Corp........ 149
Paralta Plays, Inc........ Colored Insert
Paramount Pictures Corp........ 14-18
Pathe Exchange, Inc., The..Colored Insert, 35
Public Rights Film Corp........ 12-13
Seng, Frank J., Productions........ 43
Selig Polyscope Co........ 143
Selznick, Lewis J., Enterprises........ 20-21
Thanhouser Film Corp........ 34
Triangle Pictures Corp........ 30-31
Universal Film Mfg. Co........ 4-10
World Film Corp........ 53
Young, Clara Kimball, Film Corp. Colored Insert

MISCELLANEOUS.
Anti-Censorship Slides........ 134
Automatic T. S. & C. R. Co........ 131
Bioscope, The........ 147
Brantley, Geo. S........ 135
Chicago Convention........ 139
Cine Mundial........ 151
Cinema, The........ 149
Classified Advertisements........ 141
Corcoran, A. J........ 136
Daus Duplicator Co........ 132
DelRuth, Hampton........ 140
Eastman Kodak Co........ 151
Hudson Products Co........ 147
Johns-Manville, H. W., Co........ 152
Keystone Ticket Co........ 140
Kinematograph Weekly, The........ 137
Modern Theater Construction........ 154
Moore, Wm. N........ 135
M. P. Directory........ 152
M. P. Electricity........ 145
National Ticket Co........ 128
Richardson M. P. Handbook........ 153
Screencraft........ 137, 152
Underwood Typewriter Co........ 143
Wellington Bros........ 136
Williams, A. F........ 137

MOVING PICTURE CAMERAS.
Burke & James, Inc........ 135

MUSIC & MUSICAL INSTRUMENTS.
American Master Organ Co........ 135
American Photoplayer Co........ 140
Sinn, Clarence E........ 138

LOBBY DISPLAYS
Kraus Mfg. Co........ 140
Menger & Ring........ 136

PROJECTION MACHINE MANUFACTURERS.
Enterprise Optical Mfg. Co........ 145
Powers, Nicholas Co........ 156
Precision Mch. Co........ 129

PROJECTION SCREEN MANUFACTURERS.
Gold King Screen Co........ 147

THEATRICAL ARCHITECTS.
Decorators Supply Co........ 151.

SELIG

"TRIALS AND TRIBULATIONS"

A Clean, Clever and Classy Comedy in Two Reels, Released in GENERAL FILM SERVICE. An All-Star Cast, Including GEORGE FAWCETT and VIVIAN REED. Exhibitors, Don't Miss This One!

SELIG WORLD LIBRARY

Released Every Wednesday in GENERAL FILM SERVICE and Presents Strange and Startling Pictures from All Parts of the World. Now Booking in the Very Best Theatres.

A DRAMA OF POWER

The Selig Company, Every Saturday, Releases a One-Reel Production in GENERAL FILM SERVICE, and Every Effort Is Made to Have These Productions Excellent. Book "Through the Eyes of the World."

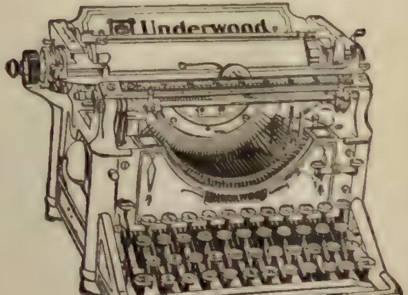
"MOVIE STUNTS"

All of the thrilling stunts that Tom Mix, the Cowboy Actor, performed while making Western pictures [illegible] a two-reel release that is a genuine thriller. They have been so well selected and are so full of genuine daredevil, limb and death defying stunts that we were loth to see the two reels come to an end. MOVING PICTURE NEWS.

SELIG POLYSCOPE CO.

CHICAGO, ILL.

In Everything There Is a Standard



In TYPEWRITERS

It is the

UNDERWOOD

SPEED—ACCURACY—DURABILITY

"The Machine You Will Eventually Buy"

List of Current Film Release Dates

(For Daily Calendar of Program Releases See Page 128.)

General Film Company, Inc.

(Note—Pictures given below are listed in the order of their release. Additions are made from week to week in the order of release.)

BROADWAY STAR FEATURE.

Past One at Rooney's (One of the O. Henry Stories—Two parts—Drama).

The Marionettes (One of the O. Henry Stories—Two parts—Drama).

The Green Door (One of the O. Henry Stories—Two parts—Comedy-Drama).

The Guilty Party (One of the O. Henry Stories—Two parts—Drama).

The Cop and the Anthem (One of the O. Henry Stories—Two parts—Comedy-Drama).

Vanity and Some Sables (One of the O. Henry Stories—Two parts—Comedy-Drama).

A Service of Love (One of the O. Henry Series—Two parts—Comedy-Drama).

The Gold That Glittered (One of the O. Henry Series—Two parts—Comedy-Drama).

No Story (One of the O. Henry Series—Two parts—Comedy-Drama).

The Love Philtre of Ikey Schoenstein (One of the O. Henry Series—Two parts—Comedy-Drama.

Strickly Business (One of the O. Henry Series—Two parts—Comedy-Drama).

A Departmental Case (One of the O. Henry Series—Two parts—Comedy-Drama).

ESSANAY.

Much Obliged (Black Cat Feature—Two parts—Comedy-Drama).

Local Color (Black Cat Feature—Two parts—Comedy-Drama).

Be My Best Man (Black Cat Feature—Two parts—Comedy-Drama).

Pass the Hash, Ann (Black Cat Feature—Two parts—Comedy-Drama).

The Clock Struck One (Black Cat Feature—Two parts—Comedy-Drama).

Sundaying in Fairview (Black Cat Feature—Two parts—Comedy-Drama).

The Quarantined Bridegoom (Black Cat Feature—Two parts—Comedy-Drama).

Mr. Pringle and Success (Black Cat—Two parts—Drama).

The Rainbow Box (Black Cat Feature—Two parts—Drama).

Would You Believe It? (Black Cat Feature—Two parts—Comedy-Drama).

A Corner in Smiths (Black Cat Feature—Two parts—Comedy-Drama).

KALEM.

The Vanished Line Rider (an episode of "The American Girl"—Two parts—Drama).

A Menagerie Mixup (Ham and Bud Comedy).

The Deserted Engine (An episode of "A Daughter of Daring") (Drama).

The Man Hunt at San Remo (An episode of "The American Girl") (Two parts—Drama).

The Man with the Limp (An episode of "Grant, Police Reporter"—Drama).

Sign of the Scarf (An episode of "Grant, Police Reporter"—Drama).

The Door in the Mountain (An Episode of "The American Girl"—Two parts—Drama).

The Hobo Raid (Ham and Bud Comedy).

A Day Out of Jail (Ham and Bud Comedy).

Sage Brush Law (an episode of "The American Girl"—Two parts—Drama).

The Pot of Gold (an episode of "The American Girl"—Two parts—Drama).

The Jackaroo (an episode of "The Further Adventures of Stingaree"—Two parts—Dr.).

The Fugitive Passenger (an episode of "The Further Adventures of Stingaree"—Two parts—Drama).

Seaside Romeos (Ham and Bud Comedy).

The Tracking of Stingaree (an episode of "The Further Adventures of Stingaree"—Two parts -Drama).

Arrayed With the Enemy (An episode of "The Further Adventures of Stingaree"—Two parts—Drama).

An Eye for an Eye (An episode of "The Further Adventures of Stingaree"—Two parts—Drama).

GEORGE KLEINE.

The King of Cooks (One-Reel George Bickel Comedy).

Love, Luck and Loot (One-Reel George Bickel Comedy).

A Mixed Color Scheme (One-Reel George Bickel Comedy).

A Suit and a Suitor (One-Reel George Bickel Comedy).

Nearly a Husband (One-Reel George Bickel Comedy).

Some Statue (One-Reel George Bickel Comdy).

SELIG.

The Last of Her Clan (Two parts—Drama).

The Prodigal's Return (Drama).

Selig-Tribune No. 38 (Topical).

Selig World Library No. 1 (Topical).

The Love of Princess Olga (Two parts—Dr.).

Won in the Stretch (Drama).

Uncle Sam Afloat and Ashore (Two parts—Naval and Military Preparedness Subject).

Selig World Library No. 2 (Edu.).

The Framed Miniature (Two parts—Drama).

Movie Stunts by Tom Mix (Two parts, Western Drama and Comedy).

The Return of Soapweed Scotty (Two parts—Comedy-Drama).

Selig World Library No. 3 (Educational).

Selig World Library No. 4 (Educational).

Knights of the Saddle (Two parts—Drama).

The Font of Courage (Drama).

Selig-World Library No. 5 (Educational).

The Friendship of Beaupere (Two parts—Dr.).

The Heart of Jules Carson (Drama).

Selig World Library No. 6 (Educational).

The Right of Might (Two parts—Drama).

In the Talons of an Eagle (Drama).

RAY COMEDIES.

Coughing Higgins (One Reel).

Casey, the Bandmaster.

Casey, the Fireman.

Muggsy in Society.

The Candy Jag.

Muggsy in Bad.

SPARKLE COMEDIES.

Are Actors People? (Pokes and Jabs Comedy).

A Ride for Life (Pokes and Jabs Comedy).

Military Madness (Pokes and Jabs Comedy).

The Rest Cure (Pokes and Jabs Comedy).

Pathe Exchange, Inc.

RELEASES FOR WEEK OF MAY 20.

The Candy Girl (Five parts—Drama—Thanhouser).

The Mystery of the Double Cross (Episode No. 10—"The Hole in the Wall"—Two parts—Drama—Astra).

The Neglected Wife (Episode No. 2—"Weakening"—Two parts—Drama—Balboa).

Lonesome Luke's Honeymoon (Two parts—Comedy—Rolin).

Know America, the Land We Love (No 9 Copper Industry) (Scenic—Combitone).

Jumping Jealousy (Comedy—Myers-Theby Corp.)

The Latest French Creations (Fashions—Pathe).

Jerry on the Job, "Quinine" (Cartoon Comedy), and "Seoul, Korea" (Scenic) (International Split Reel).

Hearst-Pathe News No. 42 (Topical).

Hearst-Pathe News No. 43 (Topical).

RELEASES FOR WEEK OF MAY 27.

The Iron Heart (Five parts—Drama—Astra).

The Mystery of the Double Cross (Chapter 11, "Love's Sacrifice"—Two parts—Drama—Astra).

The Neglected Wife (Episode No. 3, "In the Crucible"—Two parts—Drama—Balboa).

Rusticating (Comedy—Myers-Theby Corp).

Know America, the Land We Love, No. 10 ("Odd Spots in Arizona" (Scenic—Combitone).

Krazy Kat—Moving Day (Cartoon Comedy) and The Great Chinese Wall (Scenic) (International Split Reel).

Hearst-Pathe News No. 44 (Topical).

Hearst-Pathe News No. 45 (Topical).

RELEASES FOR WEEK OF JUNE 3.

An Amateur Orphan (Thanhouser—Five parts—Drama).

The Mystery of the Double Crass No. 12, "The Riddle of the Double Cross" (Astra—Two parts—Drama).

The Neglected Wife No. 4, "Beyond Recall" (Two parts—Drama—Balboa).

Police Protection (Comedy — Myers-Theby Corp.).

Our National Parks—Glacier Park, Two Medicine Lake (Scenic) and Odd Small Birds (Colored) (Educational) (Pathe Split Reel).

Katzenjammer Kids, "20,000 Legs Under the Sea" (Cartoon Comedy), and The Abalone Industry (Industrial) (International Split Reel).

Hearst-Pathe News No. 46 (Topical).

Hearst-Pathe News No. 47 (Topical).

RELEASES FOR WEEK OF JUNE 10.

Blind Man's Luck (Astra—Five parts—Dr.).

Know America, the Land We Love (No. 11, Along the Rio Grande) (Combitone).

Happy Hooligan Cartoon Comedy (Around the World in Half An Hour, and Forbidden City in Peking, China) (Scenic).

Max Plays Detective (Two parts—Comedy)

Hearst-Pathe News No. 48.

Hearst-Pathe News No. 49.

The Neglected Wife (No. 5, The Crisis—Two parts—Drama—Balboa).

Mystery of the Double Cross (No. 13, "The Face of the Stranger"—Two parts).

RELEASES FOR WEEK OF JUNE 17.

Fires of Youth (Thanhouser—Five parts—Dr.).

The Mystery of the Double Cross (Episode No. 14, "The Hidden Brand"—Two parts—Drama—Astra).

The Neglected Wife (Episode No. 6, "On the Precipice—Two parts—Drama—Balboa).

Lonesome Luke Plumber (Two parts—Comedy—Rolin).

Know America No. 12—Southwestern Texas (Scenic—Combitone).

Katzenjammer Kids, "Down Where the Limberger Blows" (Cartoon Comedy), and The Kamo Gawa Canal in Japan (Scenic).

Hearst-Pathe News No. 50 (Topical).

Hearst-Pathe News No. 51 (Topical).

RELEASES FOR WEEK OF JUNE 24.

When Baby Forgot (Lasalida—Five parts—Drama).

The Mystery of the Double Cross (Episode No. 15, "The Double Cross"—Two parts—Drama—Astra).

The Neglected Wife (Episode No. 7, "The Message on the Mirror"—Two parts—Drama—Balboa).

Know America No. 13—Cattle Raising—Texas (Scenic—Combitone).

Hearst-Pathe News No. 52 (Topical).

Hearst-Pathe News No. 53 (Topical).

Krazy Kat—All is not Gold that Glitters (Cartoon Comedy) and Rebuilding America's Merchant Marine (Edu.) (International—Split Reel).

RELEASES FOR WEEK OF JULY 1.

The Woman in White (Thanhouser—Six parts —Drama).

The Neglected Wife (Episode No. 8.—"A Relentless Fate"—Two parts—Drama—Balboa).

Know America No. 14—"Here and There in Texas" (Scenic—Combitone).

Max, the Heart Breaker (Two parts—Comedy—Pathe).

Hearst-Pathe News No. 54 (Topical).

Hearst-Pathe News No. 55 (Topical).

Happy Hooligan—The Great Offensive (Cartoon Comedy) and Training Police Horses (Edu.) (International—Split Reel).

Motion Picture Electricity

By J. H. HALLBERG

"Trained lightning" is the very life's blood of the moving picture industry. J. H. Hallberg has contributed a great deal to the particular kind of "training" which has adapted this "life's blood" to the use of presenting photographic images on the screen.

"MOTION PICTURE ELECTRICITY" gives its readers a comprehensive knowledge of this important subject and enables the manager and operator not only to get the best possible results from the equipment he is using but to save money while he is using it.

$2.50 the Copy Postpaid

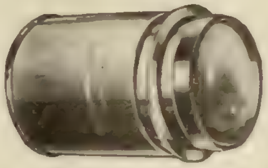
Published and Sold by

MOVING PICTURE WORLD

Schiller Bldg.,
Chicago, Ill.

17 Madison Ave.
New York City

Haas Building,
Los Angeles, Cal.



Gundlach

Projection Lenses

give clean cut definition with the utmost illumination. This is all that you can expect from perfect lenses. The universal use of these lenses is the best evidence of their superior quality. They are sold on approval by all dealers and furnished as the regular equipment with the best machines.

IT'S ALL IN THE LENS

Gundlach-Manhattan Optical Co.
808 So. Clinton Ave., Rochester, N.Y.

WE REFUSED

To Sell Our Entire Output To One Company

The regular dealer looks good to us—to sell a machine of
RAPIDLY INCREASING POPULARITY

An order just received for

100 Motiographs

for the

UNITED STATES ARMY camps is a further **splendid endorsement.**

MOTIOGRAPH SALES are steadily increasing and are greater today than ever before.

Exhibitors need the best and can get it in the MOTIOGRAPH.

Write for Literature

THE ENTERPRISE OPTICAL MFG. COMPANY

574 West Randolph St., Chicago, Ill.

Western Office:
833 Market St., San Francisco, Cal.

List of Current Film Release Dates

ON UNIVERSAL AND MUTUAL PROGRAMS

(For Daily Calendar of Program Releases See Page 128.)

Universal Film Mfg. Co.

ANIMATED WEEKLY.

June 6—Number 75 (Topical).
June 13—Number 76 (Topical).
June 20—Number 77 (Topical).
June 27—Number 78 (Topical).
July 4—Number 79 (Topical).
July 11.—Number 80 (Topical).

BIG U.

May 28—Defiance (Drama).
June 11—The Mysterious Outlaw (Drama).
June 18—The Two Gun Parson (Drama).
June 25—The Pointed Finger (Two parts—Dr.).
June 25—Love's Turmoil (Drama).
July 2—The Mad Stampede (Drama).
July 9.—The Punishment (Drama).

BISON.

May 21—Dropped from the Clouds (Two parts—Drama).
May 28—No. 10, Westbound (Two parts—Drama).
June 4—The Scrapper (Two parts—Drama).
June 18—Lone Larry (Two parts—Drama).
June 25—Money and Mystery (Two parts—Drama).
July 4—The Wrong Man (Two parts—Dr.).
July 9.—Double Suspicion (Two parts—Drama).

BUTTERFLY.

May 28—Money Madness (Five parts—Drama).
June 4—The Circus of Life (Five parts—Dr.).
June 11—The Field of Honor (Five parts—Dr.).
June 18—The Flame of Youth (Five parts—Drama).
June 25—Man and Beast (Five parts—Drama).
July 2—The Plow Woman (Five parts—Dr.).
July 9.—The Reed Case (Five parts—Drama).

GOLD SEAL.

May 28—The Stolen Actress (Three parts—Drama).
June 4—The Almost Good Man (Three parts—Drama).
June 11—Heart of Gold (Two parts—Drama).
June 11—The Black Mantilla (Three parts—Drama), and Beyond the War in France (Scenic).
June 18—The Brand of Hate (Three parts—Drama).
June 25—The Golden Bullet (Three parts—Drama).
July 2—A Young Patriot (Three parts—Dr.).
July 9.—A Limb of Satan (Three parts—Drama).

IMP.

May 20—The Case of Dr. Standing (Two parts—Drama).
May 28—The Puzzle Woman (Drama).
June 4—Doomed (Drama).
June 4—The Hunted Man (Drama).
June 11—The Thief Maker (Two parts—Dr.).
June 11—Her Strange Experience (Drama).
June 25—The Double Topped Trunk (Drama).
July 4—The Girl in the Limousine (Drama).
July 9.—Hatton of Headquarters (Drama).

JOKER.

May 28—Uneasy Money (Comedy).
June 4—Simple Sapho (Comedy).
June 11—One Damp Day (Comedy).
June 18—A Burglar's Bride (Comedy).
June 25—His Fatal Beauty (Comedy).
July 2—The Twitching Hour (Comedy).
July 9.—Kitchenella (Comedy).

LAEMMLE.

May 12—The Doctor's Deception (Drama).
May 18—Her Great Dilemma (Two parts—Dr.).
May 21—Money's Mockery (Two parts—Drama).
May 21—The Light of Love (Drama).
June 4—The Missing Wallet (Drama).
June 18—Bartered Youth (Drama).

L-KO.

May 16—A Good Little Bad Boy (Two parts—Comedy).
May 21—Beach Nuts (Two parts—Comedy).
May 28—Roped into Scandal (Two parts—Comedy).
June 4—Dry Goods and Damp Deeds (Two parts—Comedy).
June 11—Chicken Chased and Henpecked (Two parts—Comedy).
June 18—Where Is My Che-ild? (Two parts—Comedy).
June 25—Her Daring Tearing Ways (Two parts—Comedy).
July 2—Bombs and Bandits (Two parts—Comedy.
July 9.—Hearts and Flour (Two parts—Comedy).

NESTOR.

May 14—To Oblige a Vampire (Comedy).
May 21—Moving Day (Comedy).
May 28—Tell Morgan's Girl (Comedy).
June 4—Who's Looney Now? (Two parts—Comedy).
June 4—A Burglar by Request (Comedy).
June 11—To Be or Not to Be "Married" (Com.).
June 18—Jilted in Jail (Comedy).
June 25—The War Bridegroom (Comedy).
July 2—Poor Peter Pious (Comedy).
July 2—Five Little Widows (Two parts—Comedy.
July 9.—Minding the Baby (Comedy).

POWERS.

June 4—Them Were the Happy Days (Cartoon—Comedy) and Superstitious China (Dorsey Educational) (Split Reel).
June 11—A Pesky Pup (Cartoon Comedy), and China at Work and at Play (Dorsey Edu.) (Split Reel).
June 18—Young Nick Carter, Detectiff (Comedy-Cartoon) and China's Wonderland (Dorsey-Edu.) (Split reel).
June 25—Duke Doolittle's Jungle Frizzle (Cartoon Comedy), and In the Land of Many Temples (Dorsey Edu.).
July 2—China Awakened (A Hy Mayer Travelaugh).
July 9—Monkey Love (Cartoon Comedy) and In the Rocks of India (Dorsey Educational).

REX.

Apr. 29—David Creig's Luck (Two parts—Dr.).
May 17—The Gift of the Fairies (Comedy-Dr.).
May 21—Unmasked (Drama).
May 28—The Purple Scar (Two parts—Drama).
June 4—Tacky Sue's Romance (Two parts—Drama).
June 18—Helen Grayson's Strategy (Two parts—Society Drama).
July 2—Seeds of Redemption (Two parts—Drama).
July 9.—Three Women of France (Two parts—Drama).

VICTOR.

June 18—A Pirate Bold (Comedy).
June 18—Puppy Love (Comedy).
June 18—She Married Her Husband (Two parts Comedy-Drama).
June 25—Damaged Goodness (Comedy).
June 25—Her City Beau (Comedy-Drama).
June 25—Swede Hearts (Two parts—Comedy-Drama).
July 2—Not Too Thin to Fight (Comedy).
July 2—Daredevil Dan (Comedy).
July 9.—Meet My Wife (Comedy).
July 9.—The Paper Hanger's Revenge (Comedy).
July 9.—Kicked Out (Two parts—Comedy Drama).

UNIVERSAL SCREEN MAGAZINE.

June 4—Issue No. 22 (Educational).
June 11—Issue No. 23 (Educational).
June 18—Issue No. 24.
June 25—Issue No. 25 (Educational).
July 2—Issue No. 26 (Educational).
July 9.—Issue No. 27 (Educational) .

UNIVERSAL SPECIAL FEATURE.

June 3—The Voice on the Wire (Episode, No. 12—The Fifth Victim—Two parts—Drama).
June 10—The Voice on the Wire (Episode No. 13—Two parts—Drama).
June 17—The Voice on the Wire (Episode No. 14—Two parts—Drama)
June 24—The Voice on the Wire (Episode No. 15, "The Living Death"—Two parts—Drama).
July 1—The Gray Ghost (Episode No. 1, "The Bank Mystery" (Three parts—Dr.).
July 8—The Gray Ghost (Episode No. 2, "The Mysterious Message"—Two parts—Drama).
July 15.—The Gray Ghost (Episode No. 3—"The Warning"—Two parts—Drama)

UNIVERSAL CURRENT EVENTS.

June 2—Issue No. 3 (Topical).
June 9—Issue No. 4 (Topical).
June 16—Issue No. 5 (Topical).
June 23—Issue No. 6 (Topical).
June 30—Issue No. 7 (Topical)
July 7—Issue No. 8 (Topical).
July 14.—Issue No. 9 (Topical).

Mutual Film Corp.

CUB.

May 17—Jerry's Finishing Touch (Comedy).
May 24—Jerry Joins the Army (Comedy).
May 31—Jerry's Masterstroke (Comedy).
June 7—There and Back (Comedy).
June 14—Jerry's Getaway (Comedy).
June 21—Jerry's Red Hot Trail (Comedy).
June 28.—Jerry's Hopeless Tangle (Comedy).
July 5.—Jerry's Gentle Nursing (Comedy).

GAUMONT.

June 7—Reel Life No. 58 (Subjects on Reel: Modern Footwear; Bass Fishing in Florida; Launching a Lifeboat; Electrical Gardening; Physical Education (Mutual Film Magazine).
June 14—Reel Life No. 59 (Subjects on Reel: Magazines by the Million; The Kaolo or Eucalyptus Bear; How Big Guns Are Moved; Hemp Industry of Rural Roumania) (Mutual Film Magazine).
June 12—Tours Around the World No. 32 (Subjects on Reel: Versailles, a Royal Residence of France; Capri, An Island of Italy; Antigua, British West Indies) (Mutual Film Magazine).
June 19—Tours Around the World No. 33 (Subjects on Reel: Nantes, France; Pozzuoli, Italy; Russian Village in Winter) (Scenic).
June 26—Tours Around the World (Subjects on Reel: Naples, Italy; Buenos Aires, Argentina) (Scenic).
June 21—Reel Life No 60 (Subjects on Reel: Knitting Hosiery; Reclaiming the Everglades; The Most Perfect Child; A Tilting Match on Water; An Auto Driven Train) (Mutual Film Magazine).
June 28—Reel Life No 61 (Subjects on Reel: Marketing Raw Tobacco; Launching a Lifeboat; The Life of the Bee: As They Look in the Beginning (Inventions); Butterfly Jewelry) (Mutual Film Magazine).
July 3.—Tours Around the World No. 35.—Subjects: Bizerta, Tunis; Sydney, Australia (Scenic).
July 5.—Reel Life No. 62.—Subjects on Reel: Making Jewelry at Home; Berry Pickers of the South: Toys of Wartime; Making Real Men: The Army System; Animated Drawings from "Life"—"A Saving Grace"; "Hands Up" (Mutual Film Magazine).

LA SALLE.

May 21—Chubby Inherits a Harem (Two parts Comedy)
June 4—The Flight That Failed (Two parts—Comedy).
June 12—His Cannibal Wife (Comedy)
June 19—Tillie of the Nine Lives (Comedy).
June 26—Discords in "A" Flat (Comedy).
July 3.—The Girl in France (Comedy).

MUTUAL WEEKLY

June 6—Number 127 (Topical).
June 13—Number 128 (Topical).
June 20—Number 129 (Tapical).
June 27—Number 130 (Topical).
July 4.—Number 131 (Topical).

(*Mutual Releases continued on page* 148.)

"The 13th Labor of Hercules"

THRILLS
HISTORY
NAVAL
MILITARY
SCENIC
EDUCATIONAL
PROMINENT MEN
INTERNATIONAL APPEAL

NOW

AT THE
RIALTO THEATRE
NEW YORK

PRESENTED
IN A SERIES OF 12 PARTS

STATE RIGHTS
NOW SELLING

CINEMA DISTRIBUTING
CORPORATION
220 WEST 42ND ST. NEW YORK
HENRY J. BROCK, President

EVERY CAMERA MAN

CAN AVOID SCENE MIX-UPS

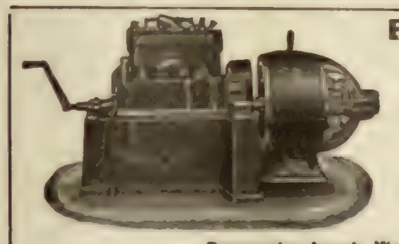
and keep accurate record of each exposure, by using the book we will send you, postage prepaid, if you will send us 15c. in stamps.

ROTHACKER FILM MFG. COMPANY
1339 Diversey Parkway, Chicago

For the fullest and latest news of the moving picture industry in Great Britain and Europe.
For authoritative articles by leading British technical men.
For brilliant and strictly impartial criticisms of all films, read

THE BIOSCOPE

The Leading British Trade Journal with an International Circulation
85 Shaftesbury Avenue, London, W.
Specimen on Application



Electric Current
for
THEATRES

PORTABLE UNITS
for
Traveling Circuit Shows
Write for Bulletin M10
orage Batteries not required

Progressive Agents Wanted
LANGSTADT-MEYER CO., Appleton, Wis., U. S. A.

GOLD KING SCREEN

GOLD KING SCREENS ARE BEST

TEN DAYS FREE TRIAL

GOLD KING SCREEN CO., ALTUS, OKLA.

A Souvenir for The 4th

Enameled—Gold Finished

American Flag Pins

The ideal and appropriate souvenir for your patrons on Independence Day. A handsome pin—buttonhole size—enamel guaranteed—conveys the spirit of the times and day.

Single Thousand	**$20.00 per M**
5M lots	**$17.50 per M**
10M lots	**$15.00 per M**

These prices are less than present day manufacturing cost.

SEND US YOUR ORDERS

and a deposit and we will send the pins to you C. O. D. at once.

Hudson Products Company
44 East 23rd Street, New York

When the Lights are Out

Your theatre may be tastefully and expensively decorated, but the audience neither sees nor thinks of its appearance when the lights are out.

Every one has his attention concentrated on the screen. If the pictures are not clear, many patrons will drift into the habit of going to other theatres.

Hold your patrons and attract new ones by using a

Marlux

projection lens, which insures the clearest possible pictures. You cannot invest in any other article which will give as valuable returns in proportion to its cost.

See your Dealer or write direct to

CROWN OPTICAL COMPANY
Rochester, N. Y.

List of Current Film Release Dates

ON FEATURES AND MISCELLANEOUS PROGRAMS

(For Daily Calendar of Program Releases See Page 128.)

(Mutual Releases continued from page 146)

MUTUAL CHAPLIN.

April—The Cure (Two parts—Comedy).
June 22—The Immigrant (Two parts—Com.).

CAHILL.

Apr. 30—Gladys' Day Dream (Two parts—Dr.).
May 14—When Betty Pets (Two Parts—Comedy).
May 28—Patsy's Partner (Two parts—Comedy).

MONMOUTH.

June 1—Jimmie Dale, Alias The Grey Seal (Chapter Eleven, "A Rogue's Defeat"—Two parts—Drama).
June 8—Jimmie Dale, Alias the Grey Seal (Chapter 12, "Good for Evil"—Two parts—Drama).
June 15—Jimmie Dale, Alias the Grey Seal (Chapter No. 13, "The Man Higher Up"—Two parts—Drama).
June 22—Jimmie Dale, Alias The Grey Seal (Chapter No. 14, "A Sheep Among Wolves"—Two parts—Drama).
June 29—Jimmie Dale, Alias The Grey Seal (Chapter No. 15—"The Tapped Wires"—Two parts—Drama).
July 6.—Jimmy Dale alias The Grey Seal (Chapter No. 16.—"The Victory"—Two parts—Drama).

MUTUAL STAR PRODUCTIONS.

May 28—The Serpent's Tooth (American—Five parts—Drama).
June 4—Shackles of Truth (American—Five parts—Drama).
June 11—Periwinkle (American—Five parts—Drama).
June 18—A Bit of Kindling (Horkheimer—Five parts—Drama).
June 18—The Dazzling Miss Davison (Powell—Five parts—Drama).
June 25—The Upper Crust (American—Five parts—Drama).
July 2.—The Masked Heart (American—Five Parts—Drama).

SIGNAL PRODUCING CO.

June 4—The Railroad Raiders (Chapter No. 9, "A Leap for Life"—Two parts—Drama).
June 11—The Railroad Raiders (Chapter No. 10, "A Watery Grave"—Two parts—Drama).
June 18—The Railroad Raiders (Chapter No. 11—"A Desperate Deed"—Two parts—Drama).
June 25—The Railroad Raiders (Chapter No. 12—"A Fight for a Franchise"—Two parts—Drama).
July 2.—The Railroad Raiders (Chapter No. 13—"The Road Wrecker"—Two parts—Drama).

ROTHACKER.

May 14—Manning Our Navy (Patriotic Special).
May 21—A Zeppelin Attack on New York (Special).

STRAND.

May. 9—The Great American Game (Comedy).
May 17—Miss Trixie of The Follies (Comedy).
May 23—Two of a Kind (Comedy).
May 30—Bluffing Father (Comedy).

VOGUE.

May 12—A Vanquished Flirt (Two parts—Comedy).
May 19—Caught in the End (Two parts—Comedy).
May 26—Flirting With Danger (Two parts—Comedy).

Metro Pictures Corporation.

METRO PICTURES CORP.

June 4—Lady Barnacle (Five parts—Drama).
June 18—The Greatest Power (Five parts—Dr.).
June 25—Aladdin's Other Lamp (Five parts—Drama).
July 2.—The Trail of the Shadow (Five parts—Drama).

ARTHUR JAMES.

Feb. 12—One of the Many (Five parts—Dr.).

YORKE FILM CORP.

June 11—The Haunted Pajamas (Five parts—Drama).

ROLFE.

May 7—Sowers and Reapers (Five parts—Dr.).
May 21—The Beautiful Lie (Five parts—Drama).
May 28—The Duchess of Doubt (Five parts—Drama).

SERIAL PRODUCING CO.

May 7—The Great Secret (Episode No. 18—Two parts—Drama).

METRO COMEDIES.

May 14—Her Lesson (Drew).
May 21—Nothing to Wear (Drew).
May 28—The Black Hand (Rolma).
June 4—Her Anniversaries (Drew).
June 11—Tootsie (Drew).
June 18—Monomania (Rolma).
June 25—The Hypochrondriac (Drew).

Paramount Pictures Corp.

BLACK DIAMOND COMEDY.

Apr. 16—The Wishbone.
Apr. 30—Her Iron Will.
May 14—The Window Dresser's Dream.
May 28—Susie of the Follies (Comedy).
June 11—Her Fractured Voice.

FAMOUS PLAYERS.

Apr. 30—The Valentine Girl (Five parts—Dr.).
Apr. 30—Heart's Desire (Five parts—Drama).
May 21—Her Better Self (Five parts—Drama).
June 28—The Little Boy Scout (Five parts—Drama).
July 2.—At First Sight (Five parts—Drama).

KLEVER KOMEDY.

May 7—Invited Out.
May 21—Moving.
June 4—Bungalowing (Comedy).
June 18—Commuting.
July 2.—Oh Pop!

LASKY.

May 24—The Undying Flame (Five parts—Dr.).
May 28—Freckles (Five parts—Drama).
May 31—Unconquered (Five parts—Drama).
June 11—The Jaguar's Claws (Five parts—Dr.).
June 14—The Inner Shrine (Five parts—Dr.).
June 25—Her Strange Wedding (Five parts—Drama).

MOROSCO AND PALLAS.

June 4—The World Apart (Morosco—Five parts—Drama).
June 7—Giving Becky a Chance (Morosco—Five parts—Drama).
June 18—A Roadside Impresario (Five parts—Drama).
June 21—Heir of the Ages (Pallas—Five parts—Drama).
July 5.—Big Timber (Five parts—Drama—Morosco).

PARAMOUNT-ARBUCKLE COMEDY.

Apr. 23—The Butcher Boy (Two parts).
May 21—A Reckless Romeo (Two parts).
June 25—The Rough House (Two parts).

PARAMOUNT-BURTON HOLMES.

May 21—Batavia, The Javanese Capital (Senic).
May 28—A Journey Through Java (Scenic).
June 4—Surabaya—The Busy Burg of Java (Scenic).
June 11—Bread Lines in Orient and Occident.
June 18—Fruitful Florida (Scenic).
June 25—Palm Beach and Miami (Scenic).
July 2.—How California Harvests Wheat (Educational).
July 9.—In the High Sierras (Scenic).

PARAMOUNT BRAY PICTOGRAPHS.

June 4—Subjects on Reel—A School for White Wings; The Desert Harvest; Cartoon—Otto Luck in the Movies.
June 11—Subjects on Reel—Soldiers of the Soil; Traveling Forts; Repairing a Subsea Cable; Cartoon—Evolution of the Dachshund.
June 18—Subjects on Reel—Unmasking the Medium; On Duty with the Coast Guards; Scientific Stock Breeding; Bobby Bumps' Submarine Chaser.

Triangle Film Corporation.

FINE ARTS.

May 6—Might and the Man (5 parts—Drama).
May 20—Souls Triumphant (Five parts—Dr.).

INCE-KAY-BEE.

May 27—Wolf Lowry (Five parts—Drama).
June 10—Love or Justice (Five parts—Drama).
June 10—The Girl, Glory (Five parts—Dr.).
June 17—The Clodhopper (Five parts—Drama).
June 17—Paws of the Bear (Five parts—Dr.).
June 24—Madcap Madge (Five parts—Drama).
July 1.—The Flame of the Yukon (Five parts—Drama).
July 1.—Hater of Men (Five parts—Drama) .

TRIANGLE KOMEDY.

June 10—Wheels and Woe.
June 10—His Marriage Failure.
June 17—Their Weak Moments.
June 17—His Speedy Finish.
June 24—His Bitter Fate.
June 24—Dad's Downfall.
July 1.—A Janitor's Vengeance.
July 1.—Aired in Court.

TRIANGLE PRODUCTION.

May 13—The Man Who Made Good (Five parts—Drama).
May 20—Wild Winship's Widow (Five parts—Drama).
May 27—Madam Bo' Peep (Five parts—Drama).
June 3—American—That's All (Five parts—Drama).
June 24—Her Excellency, the Governor (Five parts—Drama).

MACK SENNETT-KEYSTONE.

May 20—A Royal Rogue (Two parts).
May 27—Oriental Love (Two parts).
June 3—Cactus Nell (Two parts).
June 10—The Betrayal of Maggie (Two parts).
June 17—Skidding Hearts (Two parts).
June 24—The Dog Catcher (Two parts).

Feature Releases

ART DRAMAS, INC.

June 4—House of Cards U. S. Amusement Co. (Five parts—Drama).
June 11.—A Mute Appeal (Van Dyke—Five Parts—Drama).
June 18.—The Golden God (Apollo—Five Parts—Drama).
June 25.—The Road Between (Erbograph—Five Parts—Drama).

ARTCRAFT PICTURES CORP.

Apr. 30—In Again—Out Again (Five parts—Comedy—Drama).
May 14—A Romance of the Redwoods (5 parts—Drama).
July 2.—The Little American (Five parts—Drama).

BLUEBIRD PHOTOPLAY, INC.

June 4—Bringing Home Father (Five parts—Drama).
June 11—A Doll's House (Five parts—Drama).
June 18—The Little Orphan (Five parts—Dr.).
June 25—A Kentucky Cinderella (Five parts—Drama).
July 2.—Fires of Rebellion (Five parts—Drama).

CHRISTIE FILM CO.

June 4—Those Wedding Bells (Comedy).
June 11—A Lucky Slip (Comedy).
June 18—A Bold, Bad Knight (Comedy).
June 25—Almost a Scandal (Comedy).

EDUCATIONAL FILM CORP.

May—Florida to Louisiana With H. T. Tinkelbottom (Scenic).
The Living Book of Nature (Transporting Wild Animals—Educational).
June 11—The Living Book of Nature (American Deer—Educational).

CINEMA WAR NEWS SYNDICATE.

June 10—American War News Weekly No. 7 (Topical).
June 17—American War News Weekly No. 7 (Topical).
June 24—American War News Weekly No. 8 (Topical).
July 1—American War News Weekly No. 9 (Topical).

STATE-RIGHT SELLERS

Send us the name and address of each buyer of your feature pictures so that we may refer all inquiries for bookings direct to the proper exchange.

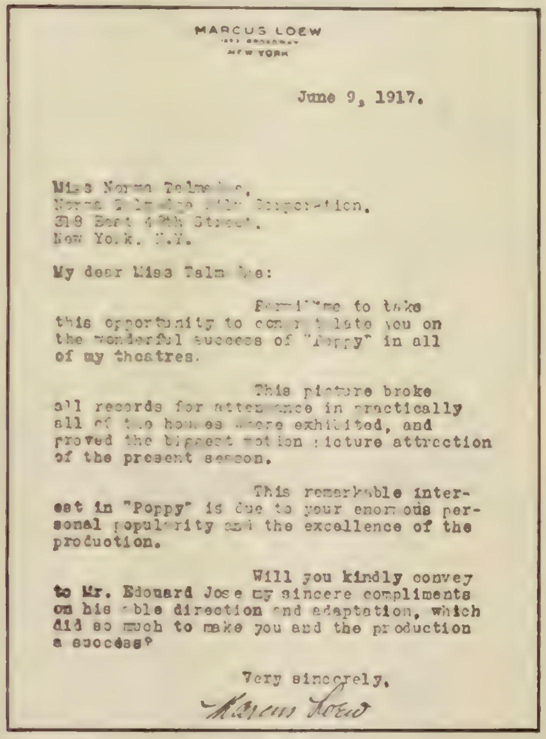
To co-operate address
"Information Dept."
Moving Picture World
17 Madison Ave., N. Y. C.

"POPPY" BREAKS RECORDS

Norma Talmadge Congratulated by Marcus Loew on Picture's Wonderful Success.

LAUDS EDWARD JOSE, THE DIRECTOR, FOR ADAPTATION AND PRODUCTION

A Letter That Tells a Story



MARCUS LOEW
NEW YORK

June 9, 1917.

Miss Norma Talmadge,
Norma Talmadge Film Corporation,
318 East 48th Street,
New York, N.Y.

My dear Miss Talmadge:

Permit me to take this opportunity to congratulate you on the wonderful success of "Poppy" in all of my theatres.

This picture broke all records for attendance in practically all of the houses where exhibited, and proved the biggest motion picture attraction of the present season.

This remarkable interest in "Poppy" is due to your enormous personal popularity and the excellence of the production.

Will you kindly convey to Mr. Edouard Jose my sincere compliments on his able direction and adaptation, which did so much to make you and the production a success?

Very sincerely,

Marcus Loew

THE CINEMA

NEWS AND PROPERTY GAZETTE

30, Gerrard Street, W., London, England

THE OFFICIAL ORGAN of
THE CINEMATOGRAPH EXHIBITORS' ASSOCIATION (REGD.)
of Great Britain and Ireland

Has the quality circulation of the trade in Great Britain and the Dominions. All Official Notices and News from the ASSOCIATION to its members are published exclusively in this journal.

Yearly Rate—Postpaid. Weekly. $7.25
Sample copy and advertising rates on request.

PORTER'S SERVICE 4 YEARS AHEAD

PORTER'S SERVICE STATION HAS BEEN WORKING FOR THE EXHIBITOR FOR OVER FOUR YEARS. PLACE YOUR ORDERS FOR MOTION PICTURE EQUIPMENT WITH THE MAN WHO HAS *ALWAYS GIVEN YOU SERVICE.* PORTER HAS BEEN *DOING* WHAT OTHERS ARE *NOW ONLY* PROMISING TO DO.

B. F. PORTER, 1482 Broadway, At Times Square, New York City

Let Us Do the Worrying!

If you are commercially interested in the moving picture business we know that you read the MOVING PICTURE WORLD each week. It is possible, however, that you have never taken the trouble to place your name on our Subscription List.

Not only are you losing money on each copy you buy at your newsdealer's but you are always taking the chance of not being able to secure your favorite trade publication when you want it.

Fill out and mail the attached coupon—it will save you money!

Enclosed please find .... for which kindly send me the Moving Picture World for a period of ....

Name of Theater ....

Address ....

Rates: Domestic, $3.00; Canada, $3.50; Foreign, $4.00. Quarterly and half yearly terms pro rata.

List of Current Film Release Dates

ON FEATURE AND MISCELLANEOUS PROGRAMS

(For Daily Calendar of Program Releases See Page 128.)

FLORA FINCH FILM CO.

"War Prides" (Two parts—Comedy).

FOX FILM CORP.

May 21—The Final Payment (Five parts—Dr.).
May 28—The Silent Lie (Five parts—Drama).
June 3—The Slave (Five parts—Drama).
June 10—The Broadway Sport (Five parts—Drama).
June 17—Some Boy (Five parts—Comedy-Dr.).
June 24—The Siren (Five parts—Drama).
July 1.—Patsy (Five parts—Drama).

FOXFILM COMEDIES.

May 21—His Bomb Policy (Two parts).
May 28—Suds of Love (Two parts).
June 11—Six Cylinder Love (Two parts).
June 25.—His Final Blow Out (Two parts).

GREATER VITAGRAPH (V-L-S-E).

June 4—The Magnificent Meddler (Five parts—Drama).
June 11—The Question (Five parts—Drama).
June 18—The Maelstrom (Five parts—Drama).
June 25—A Son of the Hills (Five parts—Dr.).
July 2.—Caste (Five parts—Drama).

IVAN FILM PRODUCTIONS.

Apr. ——One Law for Both (8 parts—Drama).

GOLDIN FEATURES.

A Bit of Life (One Reel Comedy-Drama).

KLEINE-EDISON-SELIG-ESSANAY.

June 10—Star Spangled Banner (Three parts—Edison—Patriotic Drama).
June 11—Filling His Own Shoes (Five parts—Essanay—Drama).
June 11—A Brass Monkey (Selig—Two parts—Comedy).
June 13—Do Children Count? (No. 2, "Step to Somewhere"—Two parts—Essanay).
June 18—Land of Long Shadows (Essanay—Five parts—Drama).
June 20—Do Children Count (No. 3—"The Wonderful Event"—Two parts—Drama).
June 25—The Ghost of Old Morro (Edison—Five parts—Drama).
June 25—A Day and a Night (Two parts—Hoyt Comedy).
June 27—The Yellow Umbrella (A number of the "Do Children Count?" Series—Two parts—Drama).
July 2.—The Man Who Was Afraid (Essenay-Five parts—Drama).
July 4.—A Place in the Sun (One of the "Do Children Count" Series—Two parts Drama).

SELZNICK PICTURES.

Apr. ——The Silent Master (7 parts—Drama).
May ——The Lone Wolf (Drama).
May ——Poppy (Drama).
May ——A Modern Othello (Drama).

WORLD PICTURES.

May—Atonement (Brady-International — Five parts—Drama).
June 4—The Crimson Dove (Five parts—Dr.).
June 11—The False Friend (Five parts—Dr.).
June 11—The Naked Soul (Brady—International—Five parts—Drama).
June 18—The Stolen Paradise (Five parts—Drama).
June 25—The Divorce Game (Five parts—Dr.).
June 25.—The Golden Lotus (Brady-International—Five parts—Drama).
July 2—The Price of Pride (Five parts—Dr.).

States Right Features

AMERICAN-JAPAN PICTURES CORP.

May—The Land of the Rising Sun (Ten parts—Suitable as a serial or as separate features).

ARIZONA FILM CO.

May—Should She Obey (Drama).

BERNSTEIN FILM PRODUCTION.

Humility (First of "Seven Cardinal Virtues"—Drama).

CAMERAGRAPH FILM MFG. CO.

June.—What of Your Boy? (Three parts—Patriotic).
June.—The Automobile Owner Gets Acquainted With His Automobile (Educational).

CENTURY COMEDIES.

May—Balloonatics.
May—Neptune's Naughty Daughter.
May—Automaniacs.

CHARTER FEATURES CORP.

The Lincoln Cycle (First Release—"My Mother"—Two parts).
The Lincoln Cycle (Second Release—"My Father"—Two parts).
The Lincoln Cycle (Third Release—"Myself"—Two parts).
The Lincoln Cycle (Fourth Release—"The Call to Arms"—Two parts).
The Lincoln Cycle (Fifth Release—"Old Abe"—Two parts).
The Lincoln Cycle (Sixth Release—"At the Slave Auction"—Two parts).
The Lincoln Cycle (Seventh Release—"The President's Answer"—Two parts).

CINEMA DISTRIBUTING CORP.

June—The 13th Labor of Hercules (Twelve single parts).

CONTINENTAL PRODUCING CO.

April—The Spirit of '76 (Twelve parts—Historical Romance).

CORONA CINEMA CO.

April—The Curse of Eve (Seven parts—Drama).

CORONET FILM CORP.

Living Studies in Natural History.
Animal World—Issue No. 1.
Animal World—Issue No. 2.
Birdland Studies.
Horticultural Phenomena.

EUGENIC FILM CO.

April—Birth (A Picture for Women Only).

FACTS FILM CO.

April—The Big Question (Drama).
April—How About You (Drama).

FAIRMOUNT FILM CORP.

June—Hate (Seven parts—Drama).

FOX FILM CORP.

April—The Honor System (Ten parts—Dr.).

FRATERNITY FILMS, INC.

May—Devil's Playground (Nine parts—Drama).

FRIEDER FILM CORP.

June—A Bit o' Heaven (Five parts—Drama).

FROHMAN AMUSEMENT CORP.

April—God's Man (Nine parts—Drama).

F. G. HALL PRODUCTIONS, INC.

May—Her Fighting Chance (Seven parts—Dr.). (Mr. Hall has world rights to this picture.)
May—The Bar Sinister (Drama). (Mr. Hall has world rights to this picture.)

HEROIC FRANCE FILM SYNDICATE.

April—Heroic France (Topical).

HILLER & WILK.

April—The Battle of Gettysburg.
April—A Mormon Maid (Six parts—Drama).
April—The Wrath of the Gods (Drama).

HISTORIC FEATURES.

June—Christus (Eight parts—Drama).

ILIDOR PICTURES CORP.

June.—The Fall of the Romanoffs (Drama).

KING BEE FILMS CORP.

May 15—Back Stage (Two parts—Comedy).
June 1—The Hero (Two parts—Comedy).
June 15—Dough Nuts (Two parts—Comedy).
July 1—Cupid's Rival (Two parts—Comedy).
July 15—The Villain (Two parts—Comedy).

A KAY CO.

Apr. 23—20,000 Feats Under the Sea (Cartoon Burlesque).
Apr. 30—Golden Spoon Mary (Cartoon Burlesque).

KLOTZ & STREIMER.

June.—Whither Thou Goest (Five parts—Drama).

MAYFAIR FILM CORP.

Persuasive Peggy (Drama).

MILES.

April—The Test of Womanhood (Five parts—Drama).

MOE STREIMER.

June—A Daughter of the Don (Ten parts—Drama).

B. S. MOSS MOTION PICTURE CORP.

January—In the Hands of the Law (Drama).
April—Birth Control (Five parts—Drama).

NEVADA MOTION PICTURE CORP.

June—The Planter (Drama).

PETER PAN FILM CORP.

(Revised List of Mo-Toy Comedies.)
Mo-Toy Troupe (Release No. 1—"Midnight Frolic").
Mo-Toy Troupe (Release No. 2—"Jimmy Wins the Pennant").
Mo-Toy Troupe (Release No. 3—"Out in the Rain").
Mo-Toy Troupe (Release No. 4—"In the Jungle Land").
Mo-Toy Troupe (Release No. 5—"A Kitchen Romance").
Mo-Toy Troupe (Release No. 6—"Mary and Gretel").
Mo-Toy Troupe (Release No. 7—"Dinkling of the Circus").
Mo-Toy Troupe (Release No. 8—"A Trip to the Moon").

RENOWNED PICTURES CORP.

June—In Treason's Grasp (Five parts—Drama).

E. I. S. MOTION PICTURES CORP.

Trooper 44 (Five parts—Drama).

ROGSON FILM CO.

April—Uncle Sam Awake (Topical).

SELECT PHOTOPLAY CO.

May—Humanity (Six parts—Drama).

FRANK J. SENG.

May—Parentage (Drama).

SUPREME FEATURE FILMS, INC.

May—Trip Through China (Ten parts).

JULIUS STEGER.

May—Redemption (Six parts—Drama).

WILLIAM N. SELIG.

April—The Garden of Allah.
May—Beware of Strangers (Eight parts—Dr.).

UNIVERSAL (STATE RIGHTS).

April—Even as You and I (Seven parts—Dr.)
May—The Hand that Rocks the Cradle (Six parts—Drama).
June—The Cross-Eyed Submarine (Three parts—Comedy).

VARIETY FILMS CO.

April—The Price of Her Soul (Drama).

E. WARREN PRODUCTION.

April—The Warfare of the Flesh (Drama).

WHARTON, INC.

June—The Great White Trail (Seven parts) (Drama).

WILLIAMSON BROS.

April—The Submarine Eye (Drama).

WHOLESOME FILMS CORP.

Everybody's Lonesome (Five parts—Drama).
The Penny Philanthropist (Five parts—Drama).

"EASTMAN"

in the film margin means a clear picture on the screen.

EASTMAN KODAK CO.,
ROCHESTER, N. Y.

Ornamental Theatres

Plaster Relief Decorations

Theatres Designed Everywhere

Write for Illustrated Theatre Catalog. Send Us Sizes of Theatre for Special Designs

THE DECORATORS SUPPLY CO.
Archer Avenue and Leo Street
CHICAGO, ILL.

STEADILY INCREASING—

Latin America—and by Latin America we mean all territory south of the Rio Grande River, as well as Spain and Portugal and their Colonies—is now fulfilling the majority of its moving picture needs in the United States.

The main reason for this rapidly developing business is

CINE MUNDIAL

the Spanish Edition of the Moving Picture World.

Cine Mundial reaches all the buyers and exhibitors of this territory each month.

Why not get your share of this business NOW?

Address CHALMERS PUBLISHING CO.

Spanish Dept. *17 Madison Avenue, NEW YORK*

Where Fire Means a Double Loss

INTERRUPTED business and disappointed exhibitors—to say nothing of the destruction of films worth thousands of dollars—that's the result of a few minutes delay—or even a few seconds—in smothering a fire in your exchange.

A film-fire spreads like lightning—once fairly started the damage is done. With Johns-Manville Fire Extinguishers right on hand, you can quickly smother all incipient fires, and save not only your film stock, but your place of business and goodwill among the trade.

You may do all your pumping with a few quick strokes in the open, and with the air pressure thus stored you can smother a fire in the tightest corner by simply opening the nozzle and shooting the stream accurately at the base of the flames. But if you have room, the extinguisher may also be discharged by pumping—and remember that this "two-way" method is exclusive with the Johns-Manville Fire Extinguisher.

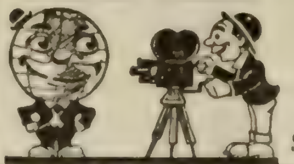
Approved and labeled by the Underwriters' Laboratories, Inc., under the direction of the National Board of Fire Underwriters.

It's false economy to take chances where the risk is so great. The Johns-Manville Fire Extinguisher insures protection—and you may need it tonight.

H. W. JOHNS-MANVILLE CO.
NEW YORK CITY
10 Factories—Branches in 55 Large Cities

JOHNS-MANVILLE SERVICE
COVERS THE CONTINENT

Johns-Manville Fire Extinguisher



Duhem Motion Picture Mfg. Co.

RAW STOCK SUPPLIED
EXPERT LABORATORY
DEVELOPING—PRINTING
—CAMERAMEN—

985 MARKET ST., S. F.
SAN FRANCISCO, CAL.

Title	No. of Reels.	Star.	Price.
Unwritten Law	7	Beatrice Michelena	$275
Littlest Rebel	6	E. K. Lincoln	175
Prisoner of Zenda	6	James K. Hackett	100
Shore Acres	6	Jas. K. Herne	125
Arizona	6	Cyril Scott	90
Rip Van Winkle	5	Thomas Jefferson	125
The Butterfly	5	Barbara Tennant	[illegible]
Across the Pacific	5	[illegible] Production	100
Guarding Old Glory	5	Actual War	100
Two Sergeants	6	World Feature	150

All films supplied with One, Three and Six Sheet Posters, Photos and other Advertising at the above prices. C.O.D. privilege of examination upon receipt of $10 in advance.

G. W. BRADENBURGH, 802 Vine Street, Philadelphia, Pa.

A Dependable Mailing List Service

Saves you from 30% to 50% in postage, etc. Reaches all or selected list of theatres in any territory. Includes name of exhibitor as well as the theatre in address. A list of publicity mediums desiring motion picture news. Unaffiliated exchanges looking for features. Supply houses that are properly characterized as such. Producers with address of studios, laboratories and offices. Information in advance of theatres being or to be built.
W74.

MOTION PICTURE DIRECTORY COMPANY

80 Fifth Avenue, New York Phone—3227 Chelsea
425 Ashland Block, Chicago Phone 2003 Randolph

Addressing Multigraphing Printing Typewriting

The Seventh National Exposition and Convention
M. P. E. L. of America

will be held in the Coliseum Bldg., Chicago, Illinois
July 14-22, 1917

We believe you will attend the Convention, and take pleasure in extending to all EXHIBITORS and OPERATORS a CORDIAL INVITATION to visit us at our OFFICE AND SALESROOM, 302 MALLERS BUILDING, CORNER WABASH AVENUE AND MADISON STREET, CHICAGO, ILLINOIS, where we will have on display machines and other goods for the equipment of an UP-TO-DATE MOVING PICTURE THEATRE.

Don't forget the name and place.

AMUSEMENT SUPPLY COMPANY

Largest exclusive dealers to the Moving Picture trade. Dealers in Motiograph, Simplex, Power's, Edison and Standard machines, Transverters, Motor Generators, Rectifiers and Everything Pertaining to the Moving Picture Theatres

Room 302, MALLERS BLDG., COR. MADISON STREET and WABASH AVENUE, CHICAGO, ILL.

WE SELL ON THE INSTALLMENT PLAN

Screencraft

BY LOUIS REEVES HARRISON

An invaluable help to the writer who is making a serious effort to evolve stories for screen production.

Of great interest too to the individual who is watching the development of "the silent drama."

$2.00 PER COPY, POSTPAID

Published and for Sale by
MOVING PICTURE WORLD
17 MADISON AVENUE, NEW YORK CITY
Schiller Building, Chicago, Illinois
Haas Building, Los Angeles, Cal

F. H. RICHARDSON'S

MOVING PICTURE HANDBOOK

Published by
The Moving Picture World

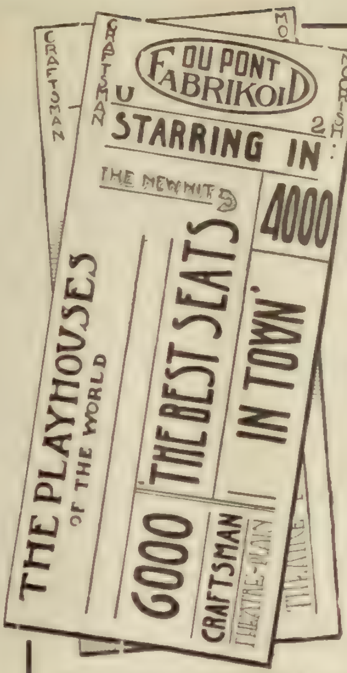
THE latest edition of a volume on the technical side of the moving picture industry which has achieved the distinction of being one of the most widely read technical books ever published.

Technical because its subject matter is technical but written in a fluent, easy, everyday style which makes it easily understood by all classes of readers.

Of Inestimable Value to Moving Picture Operators and Managers.

On Sale at Offices of the
MOVING PICTURE WORLD
17 Madison Avenue, New York
Schiller Building, Chicago
Haas Building, Los Angeles

$4.00 the Copy
Postage Paid



GOOD SEATS

The best seats for Theatres, Picture Houses and Auditoriums are seats upholstered in

DU PONT FABRIKOID
Craftsman Quality

Especially popular in Moorish Finish, U 2 Grain.

Our 6000 and 4000 qualities are lighter and less expensive.

Fabrikoid seats are water, dirt, grease, germ and perspiration proof. They are washable and sanitary, **will not rot like leather.**

WRITE FOR SAMPLES AND PRICES
Du Pont Fabrikoid Co., Inc.
Wilmington, Delaware

How Many Hides Has A Cow?

EVERY PATRON A REPEATER

Are You Keeping Your Promises

To Your Customers? You advertise good films and draw the patrons, but the best film is not even good if the projection is poor. You cannot get even fair projection from alternating current and it costs you more than direct current.

The Wagner WHITE LIGHT Converter

makes the best projection possible and if the running cost is no more you owe it to your patrons to install one.

Let us tell you more. It means increased profits.

Send today for Bulletin 10923 and Booklet "Ghosts."

Wagner Electric Manufacturing Company,
Saint Louis, Missouri

475

Just Off the Press

ORDER NOW

Modern Theatre Construction

By EDWARD BERNARD KINSILA

Published by the
MOVING PICTURE WORLD

Preface by the Author

In the preparation of this volume on "Modern Theatre Construction" no claim is made that this is a wholly original work. The book is merely a compilation of the best obtainable data on the subject, interspersed with original ideas. Nor has any attempt been made to produce a technical treatise on the subject. This is rather a hand-book of practical suggestions intended primarily for the general reader, which may serve as a guide and reference for prospective owners, managers, architects or builders in search of reliable information on this type of structure.

The collection of the necessary matter for proper presentation has entailed a considerable amount of painstaking labor, and the author has often found it desirable to adopt the matured thought and in some instances even the very expression of thought of competent writers. To these authorities grateful and appreciative thanks are extended.

The absence of any serious or exhaustive published treatment of this important topic within the past quarter of a century, coupled with the present general tendency toward architectural uplift throughout this country, which aims at a simpler and truer form of art, renders the occasion opportune for the publication of such a volume as this.

In illustrating or citing the work of other architects the writer disclaims any malicious intention in pointing out faulty features. He simply offers them as examples of defective construction to be avoided.

April, 1917. EDWARD BERNARD KINSILA.

Index to Contents

A Brief History of the Theatre
Site Selection
The Stage Section
Motion Picture Theatres
Comfort
Acoustics
Examples of Theatre Architecture
Controlling Elements
Designing and Planning
Lighting
Safety
Heating and Ventilation
Construction
Appendix

Price $3.00 Per Copy Postpaid

MOVING PICTURE WORLD

Schiller Bldg.
Chicago

17 Madison Avenue
New York

Haas Bldg.
Los Angeles

SOLID CARLOAD OF
SPEER-PROJECTOR
CARBONS
FROM
SPEER-CARBON-CO.
ST. MARYS PA.

Solid Carload

OF

SPEER PROJECTOR CARBONS

RECENTLY SHIPPED TO THE

PACIFIC COAST

Large consignments are also being made daily to the Eastern markets—thus proving the popularity of Speer Carbons and the enormous demand that has been created for them.

Improved projection requires superior carbons. Speer Projector Carbons supply the requirements.

"The Carbons With a Guarantee"

Manufactured by

SPEER CARBON COMPANY

ST. MARYS, PA.

NPCo

"SEVENTEEN YEARS OF KNOWING HOW"

Conduct Your Own Investigation

and Learn for Yourself That

EXTREME ACCURACY

and

SUPERIOR GRADE MATERIALS

Form a Foundation for the

SERVICE AND DURABILITY

That Characterize

POWER'S CAMERAGRAPH

We Invite an Inspection of Our Plant Which Is Open to Visitors at All Times

Our Dealers Are in Position to Give You the Facts Regarding Our Product

WRITE FOR THE NAME OF YOUR DEALER IN YOUR TERRITORY AND SPEND A PROFITABLE HALF HOUR WITH HIM

CATALOG "G" MAILED UPON REQUEST

NICHOLAS POWER COMPANY

NINETY GOLD STREET, NEW YORK

Vol. 33, No. 2 July 14, 1917 Price 15 Cents

STATE

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Productions
that are called

Paramount

Pictures

are created in the greatest *studios* by the greatest *organization* with the greatest *resources* and the greatest *stars* in America.

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

Paramount Pictures Corp., 485 Fifth Ave., New York City.

Post Office Box 226
Madison Square Station

NEW YORK

17 Madison Avenue
Telephone Madison Square 3510

"The Call to Arms" now running at the Globe Theatre, New York

has been the big feature of all New York attractions during the past week. There has been good reason for this.

The other three features of the Benjamin Chapin Cycle of Lincoln photoplays—**"My Mother," "My Father"** and **"Myself"**—are being presented also and have been bringing laughs and tears in abundance, but it has seemed especially appropriate that **"The Call to Arms"** should be featured at the time our American boys arrived in France.

The great body of American people love amusement, even in time of a great national struggle. Do the great body of American people understand what the war is for? They know our rights have been violated and unspeakable outrages upon humanity have been committed. The right of liberty and the pursuit of happiness are principles depicted in **Benjamin Chapin's wonderful pictures.** Anyone seeing these visualized traits of the human heart must realize that war will cease only when humanity is ready for peace.

The great emotion to which the nation has been stirred has led us to announce the release of the **Lincoln Cycle pictures** at as early a date as the territories can prepare for this release.

This decision has just been reached today, June 28th, upon reading of the arrival of the American army in France.

Now, if you are interested as a **Stateright Buyer,** or as an **Exhibitor,** send in any information or inquiry that may help us to prepare your territory for these pictures as quickly as possible, and to make the picture the most valuable **service** possible.

These pictures show **the joy of living** and why the American boys are **the greatest boys in the world.**

The four features of the Lincoln Cycle are still running at the Globe Theatre, New York. If you are an **Exhibitor,** a **Stateright Buyer,** or in any way vitally interested in the moving picture business from a commercial, artistic or purely amusement standpoint, then wire some friend in New York to see these pictures at once and report to you. **Address:** Charter Feature Corporation, Benjamin Chapin, President, Globe Theatre, New York.

LINCOLN CYCLE · BY BENJAMIN CHAPIN

K-E-S-E

KLEINE EDISON SELIG ESSANAY

Thrilling New Western Dramas

presenting

JACK GARDNER

in

"The Range Boss"

and

"Land of Long Shadows"

Screen time 65 minutes

"THE RANGE BOSS," taken from the famous novel by Charles Alden Seltzer, is a thrilling story of the great West; in which a cow-puncher foils a plot to rob an Eastern girl of her holdings. He wins her admiration by his pluck and daring, and then her love.

"LAND *of* LONG SHADOWS," written and directed by W. S. Van Dyke, depicts the rugged life of the Canadian Northwest. A trapper, wrongly accused of crime, refuses to surrender to the mounted police. Barricaded in his cabin he holds them at bay until after "the great event" happens to his wife.

Essanay

GEORGE K SPOOR PRESIDENT

1333 Argyle St., Chicago

K-E-S-E K-E-S-E K-E-S-E K-E-S-E

If You Are Not on the Mailing List of the Moving Picture Weekly—Get On!

Universal

UNIVERSAL FILM MFG. CO., Carl Laemmle, Pres. *"The Largest Film*

BOOK NOW "The GRAY GHOST"

Universal Releases

For the Week of July 23d Offer a Wide Choice of Subjects — Representing the Highest Class of Moving Picture Entertainment.

THE releases offered by the Universal for the week of July 23 exceed in quality and quantity those of all competition combined. Competition is no part of the Universal Policy. That is for the other fellow. If he is or thinks he is capable of producing pictures that actually compete with Universal Releases, let him do so. The Universal will continue to progress; to take and maintain the lead in the production of pictures and of subjects that will prove popular with the fans and profitable to the Exhibitor. Look over the list below and you will readily see the reason for the assertions made here. You will find the sort of pictures that your patrons demand. You will find novelties and comedies such as you need to strengthen your program, or to bolster up a weak feature. No matter what sort of a show you are giving you need selections from the Universal's Short Subject Releases. Book through your nearest Universal Exchange, or direct from the Home Office.

As a brother Exhibitor of yours tersely puts it: "What my patrons want, they get in Universal Pictures. Short subjects, strong features, new films, and a good show always. That's why my patronage is constantly growing." Art S. Hamly, Mgr Yale Theatre, Pauls Valley, Okla.

Subjects Released July 23d, 1917

GOLD SEAL—IRENE HUNT in "A SOLDIER OF THE LEGION." With Leo Pierson (Three-Reel War Drama).

NESTOR—EDDIE LYONS AND LEE MORAN—"SEEING THINGS." With Edith Roberts (One Reel Comedy).

L-KO—BOB McKENZIE—"THE SIGN OF THE CUCUMBER." With Eva Novak and Chas. Ryckman (Two-Reel Comedy).

UNIVERSAL ANIMATED WEEKLY, No. 82.

MARY FULLER—MARY FULLER FEATURE—"THE BEAUTIFUL IMPOSTOR" (Two-Reel Society Drama).

JOKER—WILLIAM FRANEY—"CANNING THE CANNIBAL KING." (One-Reel Comedy).

VICTOR—HERBERT RAWLINSON and NEVA GERBER—"CAUGHT IN THE ACT." (Two-Reel Comedy Drama.)

UNIVERSAL SCREEN MAGAZINE, No. 29.

UNIVERSAL CURRENT EVENTS, No. 11.

JOKER—GALE HENRY and MILTON SIMS—"THE SOUBRETTE." (One-Reel Comedy).

POWERS—"HAMMON HEGGS REMINISCENCES" (Comic Cartoon), and "IN THE LAND OF LIGHT AND GLOOM" (Dorsey Educational) —Split Reel.

UNIVERSAL SERIAL—PRISCILLA DEAN and HARRY CARTER—"THE GRAY GHOST." With Eddie Polo and Emory Johnson Episode 5—"Plunder"—Two Reels.

NEWS GALORE

World-Wide Activities Permanently Recorded in "Current Events."

READING in your newspaper about the thrilling events that are daily taking place all over the world is dry stuff compared to seeing the actual happenings at their most dramatic moment. That is why the moving picture lovers all over the world are so keen for the live news pictures shown every week in Universal Current Events. The picture given here of a scene at the great reception which New York City officially accorded the Italian War Mission is from a subject that is of interest to every man, woman and child in the land. Every week Current Events shows similarly important "doings," with the result that the demand for prints is growing by leaps and bounds. If you want a live one, book Current Events through your nearest Universal Exchange.

Italian War Mission in N. Y.— Universal Current Events

"Going strong," is the nation-wide verdict regarding the Universal Mystery Serial, "The Voice on the Wire," which was filmed from the popular novel of the same name, written by Eustace Hale Ball. In the mazes of the fascinating plot Stuart Paton, the director, and Ben Wilson and Neva Gerber, who played the leads, found opportunities for the best work of their careers, and the public has shown its appreciation in thousands of theatres. Many Exhibitors have already begun to plan for repeat bookings, deciding to take advantage of the tremendous popularity of the combination of a strong serial with popular stars, unusually well produced.

For Further Details of the Universal Program see the Moving Picture Weekly.

Bulletin

The FILM NEWS Printed here will Lead any Exhibitor to Sure Success

Manufacturing Concern in the Universe." **1600 Broadway, NEW YORK**

The First Serial Photo Play Ever Filmed from a SAT. EVE. POST STORY

LIVE TIPS

News Notes for Shrewd Exhibitors

"Seven Cutey Pups," the novelty animated cartoon, is being widely booked. It is so different from the average comic cartoon that shrewd Exhibitors are playing it up strongly as a feature. Everyone knows Vincent Colby's post card pups, and all are eager to see them brought to life on the screen. Book this strong single reel today.

Grace Cunard and Francis Ford, the popular stars of the great serial, "The Purple Mask," are known abroad by the names of the characters which they played in "Lucille Love." The fascinating Grace is known as Lucille, and Francis and his side whiskers is always referred to as Hugo. It is such popularity as this, together with the cleverly concealed mystery of "The Purple Mask," that has made the repeat bookings for this Universal multi-reel drama exceed all similar records.

Eddie Lyons and Lee Moran have an exceedingly funny comedy in "Seeing Things," the current Nestor release. Eddie and Edith (Roberts), engaged, quarrel. Eddie takes his colored servant (Lee) to a lonesome house in the country to nurse his grouch. Unknown to him a band of counterfeiters are making illicit use of the cellar, and some of the strange happenings which the crooks stage to frighten their visitors away are such as to bring Lee's sense of comedy to the front in a series of screamingly funny situations.

"The Sign of the Cucumber," the current L-KO release, has some of those novel and comical stunts for which the L-KO comedians and directors are famous. Did you every see a donkey and its rider sailing over the housetops, with only an umbrella for a parachute? You can see it in this laff-provoker, and it's one of the funniest effects ever screened.

What do you think about Mary Fuller returning to Universal pictures? They're so good that they are being called Mary Fuller Pictures, too. That's their regular brand name. The first one is "The Beautiful Impostor," and will be released on July 26. It is a two-reel society drama, and every woman will go crazy about it. All the latest styles.

Watch for

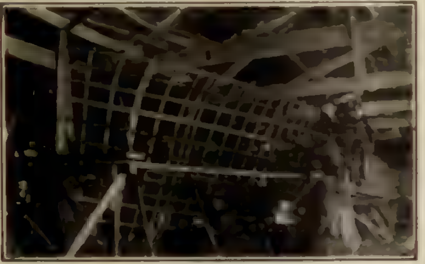
The Universal Trump Serial **"The RED ACE"**

Up to the Minute Entertainment

Novelties in Infinite Variety on the Universal Screen Magazine.

"This World is so full of a number of things,
I am sure we should all be as happy as kings."

So sings the poet. But—if millions upon millions of the good citizens and their wives and sons and daughters have no opportunity of seeing these "number of things," it is clearly the fault of no one but themselves. The Universal Screen Magazine is showing them every week to the delight and entertainment of millions of ardent movie fans. This week we announce No. 29 of this fascinating magazine "movie," and in it are some of the things that every one is reading, talking, or wondering about. For instance, the illustration shows the building of the U. S. Submarine Chasers, part of the plan to sweep these terrors from the seas. Such live topics from week to week are the things that pull the crowds even on your traditional "dull day." Book through any Universal Exchange.



Building a Submarine Chaser—Universal Screen Magazine

"A REAL SERVICE"

Hippodrome Circuit Manager Lauds Animated Weekly.

"I REALLY believe you are rendering the public a real service through your Animated Weekly. I feel that I am not only passing on the good work, but I know that I am profiting by so doing. MY PATRONS ARE VERY FOND OF THE WEEKLY, AND NEVER MISS A SINGLE ONE, SO THAT IT ENABLES ME TO BUILD UP MY PATRONAGE AND HOLD IT. This, I consider, is very good business. Just as long as the Universal Animated Weekly continues to get the real live news, as it now does, it will convince me that I POSITIVELY CANNOT AFFORD TO BE WITHOUT IT EVERY WEEK. Hippodrome Theatre, Edwin A. Morris, Manager, San Francisco, Cal.

Lord Northcliffe, U. Animated Weekly

CANNED CANNIBALS

Screen Comedy Shows Wild Life As It Is NOT.

CANNED lobster will taste all the sweeter to you after you have seen William Franey "Canning the Cannibal King." The "kink" had a sweet little wife who took a strong liking to William, when she saw him emerging like Moses from the bulrushes, and William, having floated on a raft for twelve days without food or water, and having nothing else to do that morning, was mighty glad to have made such a deep impression on the queen. But life on the cannibal island was pretty strenuous and it was a very important question which one should be canned—Franey or the Queen's husband. That's what makes "Canning a Cannibal King" such a funny little Joker.

"Canning the Cannibal King"—Joker Comedy.

If you are not on the Mailing List of the Moving Picture Weekly—GET ON!

— Mr. Exhibi

meet "The Gray

(Yes—this is Me)

YOU are seeking for the **BIGGEST** and **BEST** Box Office Serial on the market. You demand propularity - pulling power, prestige advertising value—publicity possibilities. You want the most powerful money getter for 15 weeks—and **IT'S HERE** in front of you in "THE GRAY GHOST," based on Arthur Somers Roche's thrilling story "LOOT". Its—

The First and Only Sat. Evening Post Serial Ever Filmed

—read by—noted—known to or heard of by more than 10,000,000 people throughout the United States. The serial story that held 10,000,000 people in a vise like grip for weeks, now presented in this marvelous Universal Serial.

This estimate of the number of people who know of "THE GRAY GHOST" is not our estimate, but is based on the figures of the Saturday Evening Post.

10,000,000 People

—including every type of citizen in the land. That type that demands the best entertainmnet, in stories, and other good things of life.

TREMENDOUS Ready Made Audiences

—in every State throughout the entire Union await each succeeding episode of this big Universal Serial, created by an expenditure of space in the S. E. Post

tor,
Ghost

that no film company in the world could begin to afford, and YOU get the DIRECT benefit. The BIG serial with four big brilliant Stars—

Priscilla Dean—
Eddie Polo
Emory Johnson—
Harry Carter

—and a huge cast of Universal Players, produced with the tremendous resources of the Universal West Coast Studios.

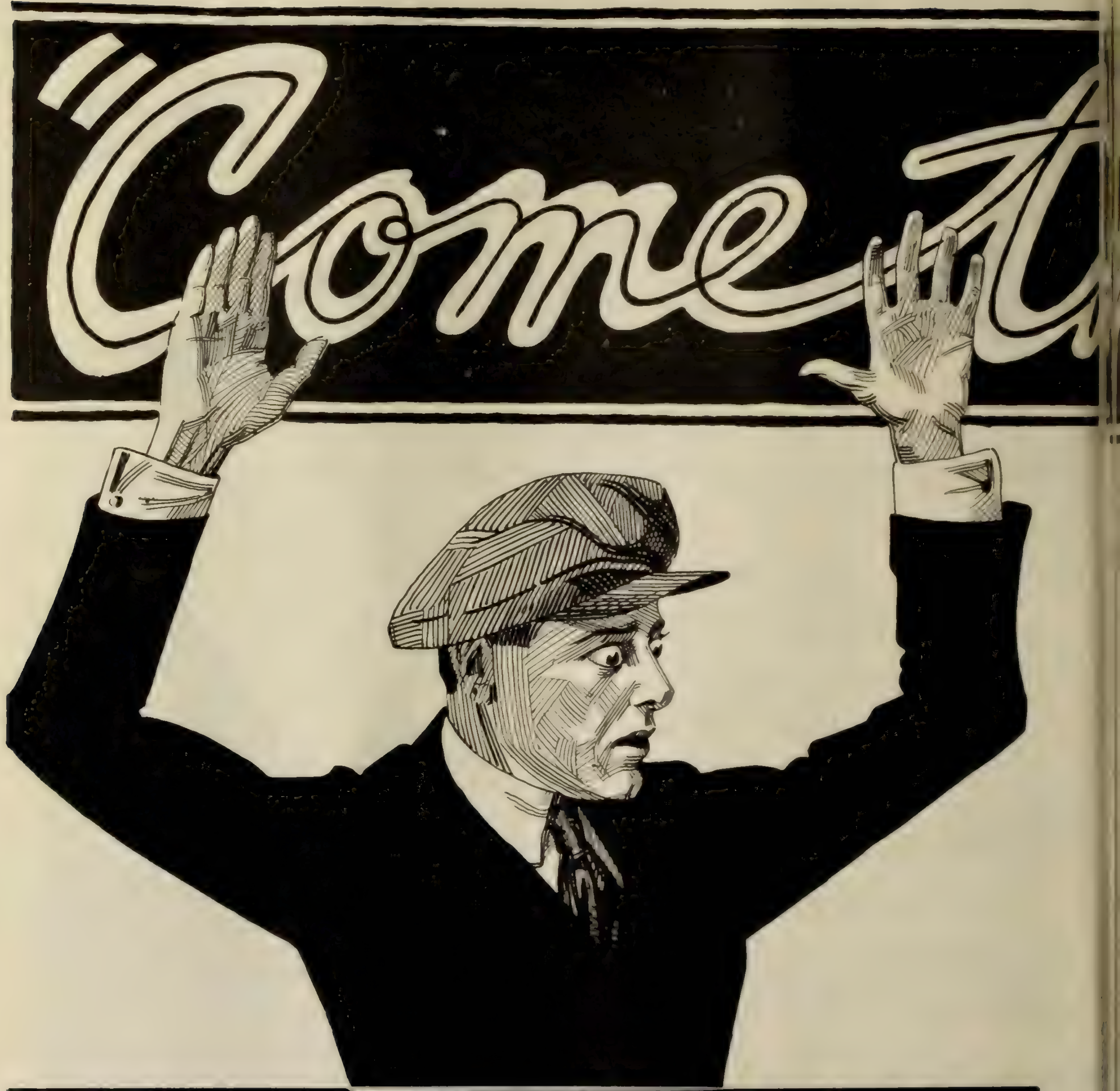
Directed by Stuart Paton

Producer of such masterpieces as "20,000 Leagues Under the Sea" and many others that have brought the coin to thousands of Exhibitors all over the world.

Get the Big Free Ad Campaign Book From Any Universal Exchange

Read the book. Note the ads—the helps, the stunts, the publicity props, novelties galore. Get a copy of this great book today, then BOOK thru any of the 73 Universal Exchanges.

Universal Film Manufacturing Co.
Carl Laemmle, President
"The Largest Film Manufacturing Concern in the Universe"
1600 BROADWAY, NEW YORK



TO STATE RIGHTS BUYERS

Extraordinary State Rights Proposition on "Come Through"

hrough"!

Critics Say It Is "GREAT!"

Harriet Underhill, New York Tribune:
"One is appalled by so much cleverness."

T. E. Oliphant, New York Eve. Mail:
"The best screen melodrama that Broadway has had this season."

John Logan, New York Herald:
"There is a punch to the play."

Russell B. Proctor, New York World:
"Realism in every foot."

Steve Rathbun, New York Eve. Sun:
"The plot? Tut, tut. It's there, so why worry? Come through yourself."

Jos. C. Reddy, New York Morning Telegraph:
"With a punch and a dash that should make it a success."

Victor Watson, New York American:
"The melodrama thrills; there is a veritable murrain of events."

Robert G. Welsh, New York Eve. Telegram:
"The latest and best crook play of the film."

"Zit," New York Journal:
"Remarkably thrilling . . . wonderfully entertaining . . . The best suspense drama New York has had for years."

"Come Through" is that master of melodrama—George Bronson Howard—at his best. It captured Broadway on the opening night and continued to play to capacity. It is not only extremely novel in plot, but it is directed and acted with much more than unusual skill.

"Come Through" is the only film play shown on Broadway this year that has received the enthusiastic and unqualified endorsement of every critic in Greater New York.

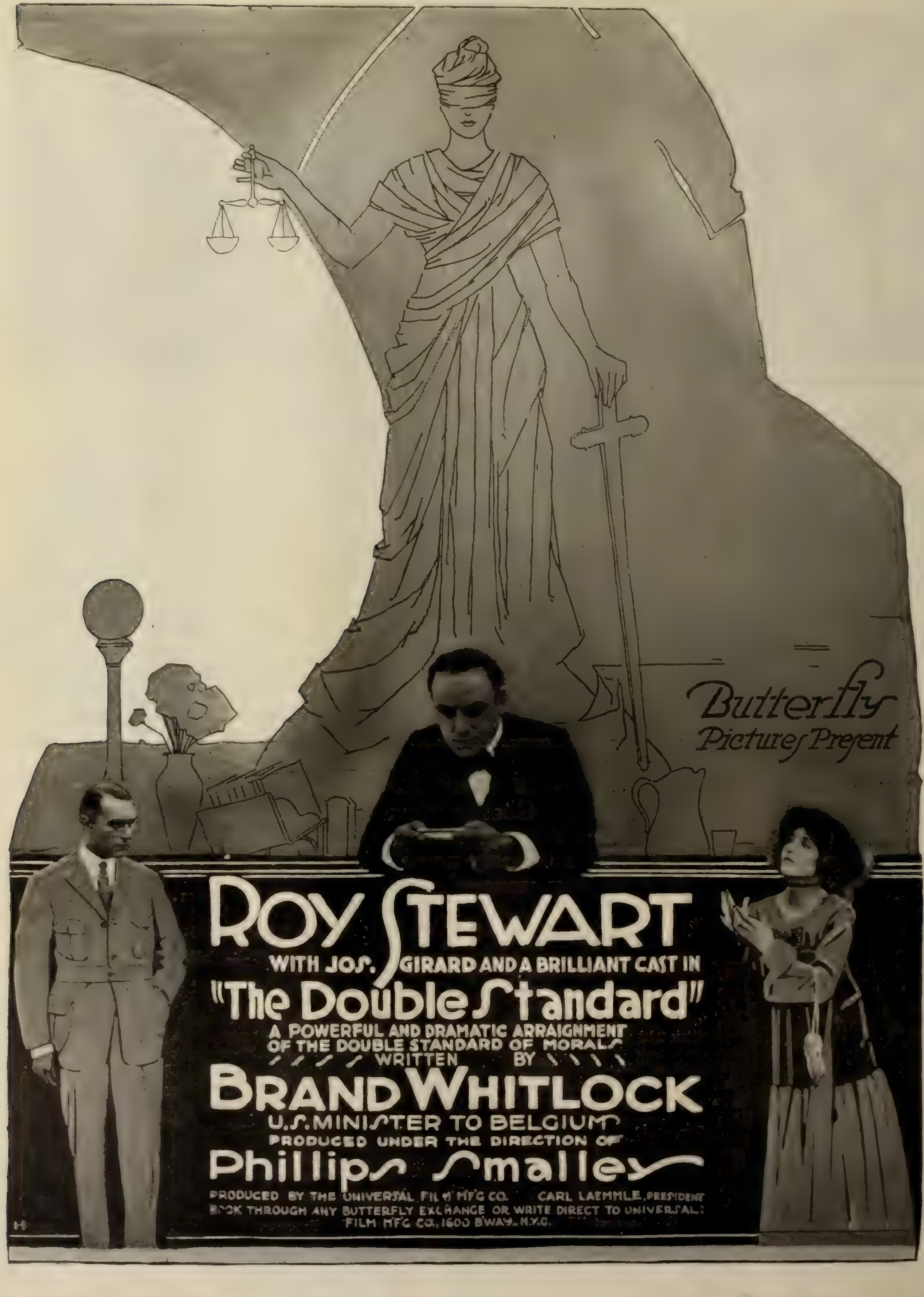
"Come Through" is the best State Rights opportunity on the market today. Positive record proof of its pulling power is your assurance of the way YOU can present this marvelous picture to the Exhibitors in your territory. Choice open territory awaiting negotiations. Don't be the last to apply. All communications answered in the order of their receipt. For Direct Bookings apply to any Universal Exchange. For State Rights address State Rights Department.

Universal Film Manufacturing Co.

CARL LAEMMLE, President

"The Largest Film Manufacturing Concern in the Universe"

1600 Broadway **New York**



Butterfly Pictures Present

ROY STEWART

WITH JOS. GIRARD AND A BRILLIANT CAST IN

"The Double Standard"

A POWERFUL AND DRAMATIC ARRAIGNMENT OF THE DOUBLE STANDARD OF MORALS

WRITTEN BY

BRAND WHITLOCK

U.S. MINISTER TO BELGIUM

PRODUCED UNDER THE DIRECTION OF

Phillips Smalley

PRODUCED BY THE UNIVERSAL FILM MFG CO. CARL LAEMMLE, PRESIDENT

BOOK THROUGH ANY BUTTERFLY EXCHANGE OR WRITE DIRECT TO UNIVERSAL FILM MFG CO., 1600 B'WAY., N.Y.C.

Clara Kimball Young

TO EXHIBITORS

CLARA KIMBALL YOUNG'S greatest ambition — the dream of her life — is at last to be realized. To head—*own* and *control her own individual company,* and to produce only

Pictures of Quality—

Pictures Superior in Every Respect—

Pictures that will go down in Film History as Super-Masterpieces of the Unspoken Art—

Pictures that will make you Proud to have the name of CLARA KIMBALL YOUNG emblazoned in front of your theatre — pictures, that will make her Proud to have it there.

No Story too Big—No Expense too Great—No Production too Stupendous!

First release on or about August 15th.

TO EXCHANGES

CLARA KIMBALL YOUNG will henceforth release her productions independently—*not through any distributing organization!*

Any reputable exchange (providing territory is not already closed) will receive the consideration expected—and due them.

Equity—will be the CLARA KIMBALL YOUNG byword.

All inquiries direct to

Clara Kimball Young
(PERSONALLY)

At
Fort Lee, New Jersey

SELZNICK (LJS) PICTURES

HERBERT BRENON PRESENTS

THE LONE WOLF

By Louis Joseph Vance

NOW PLAYING
BROADWAY THEATRE
NEW YORK,
STUDEBAKER THEATRE
CHICAGO.

Paramount Pictures

Paramount

The Promise

Paramount Pictures Corporation announces today the titles of the first photoplays in each of the new star-series to be released on and after

August 5th, 1917

On that date will commence Paramount's new distributing plan of selective star-series booking.

Paramount Pictures are made in the four greatest studios in the world under the direction of an expert organization, backed by five years' experience in superlative picture-making.

By concentrating on the productions of each star, fitting to each the kind of photoplay in which the public most desires to see its favorite—a new era of exhibitors' prosperity is in sight.

The stars and titles on the opposite page compel attention.

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST
NEW YORK, N.Y.

Controlled by FAMOUS PLAYERS-LASKY CORPORATION
Adolph Zukor, Pres. Jesse L. Lasky, Vice-Pres. Cecil B. DeMille, Dir. Gen.

Paramount Pictures

Pictures

The Fulfillment—August 5th

Marguerite Clark "The Amazons"

Picturized from Sir Arthur Wing Pinero's great play of young womanhood

Pauline Frederick "The Show Down"

By Hector Turnbull, author of "The Cheat" who has devised a story of tremendous feminine appeal

Vivian Martin "Little Miss Optimist"

Ideally suited to this charming star whose popularity increases with each of her productions.

Wallace Reid "The Hostage"

A modern story by Beulah Marie Dix, showing that the humane impulse is present even in the great international war.

Mme. Petrova "The Law of the Land"

From George Broadhurst's great domestic drama which played a whole season in New York.

Billie Burke "The Land of Promise"

An adaptation of one of her greatest stage successes by W. Somerset Maugham

Julian Eltinge "Mrs. Raffles' Career"

A photoplay written by Gelett Burgess and Carolyn Wells displaying his amazing abilities in feminine characterizations

Jack Pickford-Louise Huff "The Varmint"

From Owen Johnson's famous short story of boyhood which created a sensation when published in the Saturday Evening Post

Sessue Hayakawa "Hashamura Togo"

From Wallce Irwin's widely read stories of the Japanese schoolboy

Lina Cavalieri—Title to be announced later.

A characterization fitting her marvelous artistic abilities surrounded by a reproduction of unsurpassed elegance.

Be sure and make booking arrangements well in advance—the right time is—now.

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

Controlled by FAMOUS PLAYERS-LASKY CORPORATION
Adolph Zukor, Pres. Jesse L. Lasky, Vice-Pres. Cecil B. DeMille, Dir. Gen.

"There you are"—

"Fatty"
Arbuckle's
third
comedy

"The Rough House"

acclaimed by press as huge success.

If you haven't arranged booking—ask for dates at the nearest Paramount exchange—NOW.

REVIEWS

"Fatty" Arbuckle's latest comedy is well-named. It is seldom that the strenuous efforts of acrobat comedians ever bring forth such knock-out results." **(Exhibitors' Trade Review)**

"Not an unoccupied moment in the entire picture." **(Moving Picture World)**

"The story is wonderfully fitted for his inimitable characteristics." **(Motography)**

"In the third picture Fatty has left nothing undone or untouched to make it the most screamingly hilarious production he has ever appeared in." **(Motion Picture News)**

"It is undoubtedly the best he has done and lives up to its name with a vim and is two reels of genuine comedy action and "punch" and brimful of fun." **(Morning Telegraph)**

Paramount Pictures Corporation
FOUR EIGHTY-FIVE FIFTH AVENUE at FORTY-FIRST ST.
NEW YORK

Paramount-Burton Holmes Travel Pictures

"To travel is to possess the World"

Pictures That Get New Patrons

The means being used in the Chicago district in reaching out for new patrons among non-theatre goers.

A report from the Marquette Theatre, LaSalle, Ill., states—"In regard to announcements on Burton Holmes Travel Pictures, I am getting results and am receiving many comments on the announcements reaching those to whom they were mailed."

This quaint costume of a Javanese gentleman consists of a white shirt and collar, a funny tight-fitting bob-tailed jacket which buttons up to the chin, and a wonderful skirt fastened with a belt which supports one or two apparently dangerous but really harmless "krisses" or daggers.

Why not a few *new* ones next week?

Burton Holmes
as
a Javanese gentleman

Paramount Pictures Corporation
FOUR EIGHTY-FIVE FIFTH AVENUE at FORTY-FIRST ST
NEW YORK
Controlled by FAMOUS PLAYERS-LASKY CORPORATION
Adolph Zukor *Pres.* Jesse L. Lasky *Vice-Pres.* Cecil B. DeMille *Director-General*

VICTOR MOORE

"Oh Pop!"

Released July 2nd

Victor Moore at his best, and a crew of Klever Kiddies show you what it's like to be left home alone with a flock of cream puffs and five dollars' worth of ice—when mamma goes out for the day. P. S.—The kids next door were there too.

Klever Komedies always shown at the Strand, N.Y.

Klever Pictures, Inc.

220 WEST 42d St., NEW YORK CITY

[illegible]

"The Window Dresser's Dream"

What could be more natural than for a window dresser to dream that one of his models had come to life—and oh, boy—but seeing is believing.

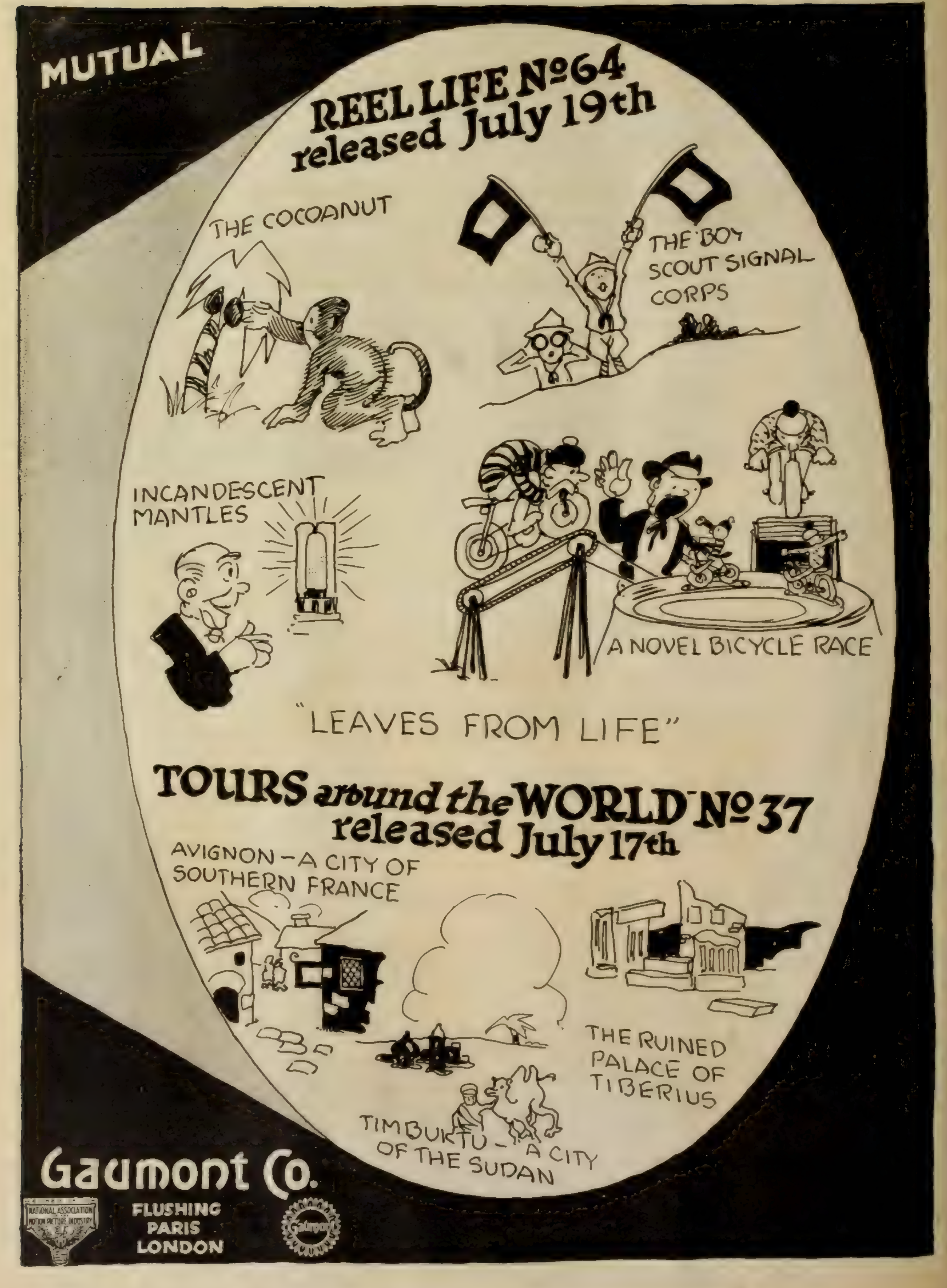
It's marvelous what a little trick photography will do.

At all Paramount exchanges.

For *all* theatres
all the time.

Black Diamond Comedy

U. S. Motion Picture Corp.
WILKES-BARRE, PENNSYLVANIA
J. O. Walsh, *Pres.*, F. W. Hermann, *Vice-Pres.*, D. L. Hart, *Treas.*



MUTUAL

REEL LIFE No. 64
released July 19th

THE COCOANUT

THE BOY SCOUT SIGNAL CORPS

INCANDESCENT MANTLES

A NOVEL BICYCLE RACE

"LEAVES FROM LIFE"

TOURS around the WORLD No. 37
released July 17th

AVIGNON – A CITY OF SOUTHERN FRANCE

THE RUINED PALACE OF TIBERIUS

TIMBUKTU – A CITY OF THE SUDAN

Gaumont Co.

NATIONAL ASSOCIATION MOTION PICTURE INDUSTRY

FLUSHING
PARIS
LONDON

Gaumont

MUTUAL NEWS

"What's Going On In The Mutual"

WEEKLY NEWS OF THE MUTUAL FILM CORPORATION AND ITS EXCHANGES

JULY 14, 1917

ALBERT CAPELLANI ENGAGED TO DIRECT JULIA SANDERSON

ALBERT CAPELLANI has been engaged by John R. Freuler, president of the Mutual Film Corporation, to direct Miss Julia Sanderson. Mr. Capellani is recognized as one of the world's foremost directors of motion pictures. The productions which he stages for Miss Sanderson will be made at the studios of the Empire All-Star Corporation and will be released through Mutual Exchanges everywhere.

Brilliant Career.

The career of Albert Capellani has been a brilliant one. Born and brought up in France he was artistic by nature, and early in life found the stage as a means of expression. His motion picture work began in the studios of Pathe Freres in Paris, where he was first assistant to a cameraman, later himself acted as cameraman and then rose to the post of director. In all he spent seven years in directing feature productions abroad, five of which were devoted to Pathe productions. Some three years ago he came to the United States and entered the World studios in New York as producing director. While here he made such notable pictures as "Camille," "The Face in the Moonlight," "The Flash of an Emerald" and "The Impostor." When Clara Kimball Young headed a company of her own, Mr. Capellani was engaged as her director, and he staged both "The Common Law" and "The Foolish Virgin." And now he feels that in Julia Sanderson, one of the latest of the Charles Frohman stars to be selected for screen work with the Empire All-Star Corporation, he has even more wonderful opportunities than have been offered him in the past.

Already at Work.

Mr. Capellani and Miss Sanderson are both now at work on the first of the big features to be released through Mutual Exchanges. The title and release date of the initial photoplay starring Miss Sanderson will be announced in due time. In the meanwhile exhibitors can make reservations at their nearest Mutual Exchange.

Captain Peacocke Will Act With Jackie Saunders

Captain Leslie T. Peacocke, widely known as a short story writer, scenario editor, poet and playwright, will play an important role in the next Jackie Saunders Mutual release. He will appear as Jackie's millionaire father in the photoplay entitled "Betty Be Good," which is scheduled for release through Mutual Exchanges during the month of July.

Star Productions for July

Write or visit your nearest Mutual Exchange for release dates.

Title.	Lead.
The Masked Heart	William Russell
Mary Moreland	Marjorie Rambeau
Betty Be Good	Jackie Saunders
Melissa of the Hills	Mary Miles Minter

WILLIAM RUSSELL CAST AS PUGILIST IN NEXT PHOTOPLAY

Those who enjoy seeing William Russell in roles of the sort in which he can display to the full his marvelous physique and real brawn will be delighted in the announcement that Mr. Russell will be cast as a pugilist in his next Mutual Picture. "Pride and the Man" is the title of the subject. In it Russell enacts the role of "Handsome Jack" Bronson, champion heavyweight and idol of the ring. The whole play fairly bristles with big scenes and action of the fastest sort. There is one prize fight scene that will give Russell fans a chance to behold their favorite in an actual ring battle. Supporting Mr. Russell in the production now in the making at the American studios at Santa Barbara are Francelia Billington, as the society girl who persuades the fighter to give up his ring career; Clarence Burton, George Fischer, Paul Weigil and Antrim Short. Bookings on the entire Russell Series of Mutual "Big Stars Only" Pictures can be made at Mutual Exchanges.

Exhibitors Praise "Railroad Raiders"

In the "What the Picture Did for Me" department of the June 30th issue of Motography, K. H. Sink, Pastime Theatre, Greenville, Ohio, says of "The Railroad Raiders"—"This is a sure-fire box office attraction and any exhibitor desiring to cash in should not overlook this bet. I consider the acting, story, directing, photography and settings first class." In the same publication W. C. Sutton, Bijou Theatre, Xenia, Ohio, says: "This serial has more than met our expectations. It is not only pleasing the fans in acting, story, direction, photography and settings, but also proving satisfactory financially. It is a No. 1 box office attraction."

MARJORIE RAMBEAU HAS SPLENDID ROLE IN "MARY MORELAND"

MARJORIE RAMBEAU, star of the Frank Powell productions released through Mutual Film Exchanges, has a splendid role in her newest offering. "Mary Moreland" is the title, and throughout the five acts of the drama Miss Rambeau is seen at her very best. The picture is released the week beginning July 9th.

A Harper's Bazaar Novel.

"Mary Moreland" is an adaptation of the Marie Van Vorst novel of the same name which was published serially in Harper's Bazaar. In its serial form the story was read by thousands of women the country over. As a book it sold even better than previous Van Vorst novels, and this celebrated author invariably finds her works among the "best sellers." Now in film form the exhibitor is enabled to appeal to the great number of readers of the serial or the book. For surely everyone who has read the story will be eager to see the pictured version of the same tale.

The story is a highly dramatic one, dealing with a love affair in the business world. Miss Rambeau is cast as Mary Moreland, the stenographer of Thomas Maugham, a broker. Maugham in dictating a letter to a friend in Boston reveals the unhappiness in his own home—the fact that he and his wife are not congenial. Mary sympathizes with him and suddenly finds herself overwhelmed by love for him. Accordingly when he seizes her in his arms she submits to his embrace. He suggests that she elope with him and makes all arrangements to meet her at the depot. A wire calls him unexpectedly to Boston, and from there Mary is summoned to join him. Before she departs Mary discovers that Mrs. Maugham really loves her husband and that there is every reason to believe the two can be reconciled. What then shall she do—go on with her affair—or send him back to his wife? Grimly dramatic are the scenes in which she makes her decision.

Released Week of July 9th.

"Mary Moreland" is released through Mutual Exchanges everywhere the week of July 9th. It is the sixth Marjorie Rambeau release. Now playing are "The Greater Woman," "Motherhood," "The Debt," "The Mirror" and "The Dazzling Miss Davison."

Exhibitors playing the Mutual Weekly will find views of unusual interest in No. 130, which pictures the first American troops leaving Paris for service at the front. These scenes can easily be made the feature attraction at any theatre on account of their popular appeal.

MUTUAL PICTURES
"BIG STARS ONLY"

FRANK POWELL *Presents*

MARJORIE RAMBEAU

IN

"MARY MORELAND"

A love story of business life. Adapted from the novel by Marie Van Vorst. In five acts. Released the week of July 9.

"Marjorie Rambeau alone is a good drawing card. The exhibitor may be sure that whatever she does is done with all the finesse and skill of the well trained artist" says *Exhibitor's Trade Review* of Marjorie Rambeau.

"Mary Moreland" by Marie Van Vorst has been read by thousands of readers of *Harper's Bazaar.* In pictures it will attract those who have read the fiction version and a host of others who delight in the novels of this celebrated author. Reservations can be made now at your nearest Mutual Exchange.

***Now Playing:*—"The Greater Woman," "Motherhood," "The Debt," "The Mirror" and "The Dazzling Miss Davison"**

Produced by
FRANK POWELL PRODUCING CORP.

Distributed by
MUTUAL FILM CORPORATION
John R. Freuler, Pres.

MUTUAL PROGRAM

Cub Comedies

Featuring

GEORGE OVEY

Always high class in every respect, they have established a reputation for consistent high quality much to the advantage of the exhibitors' receipts.

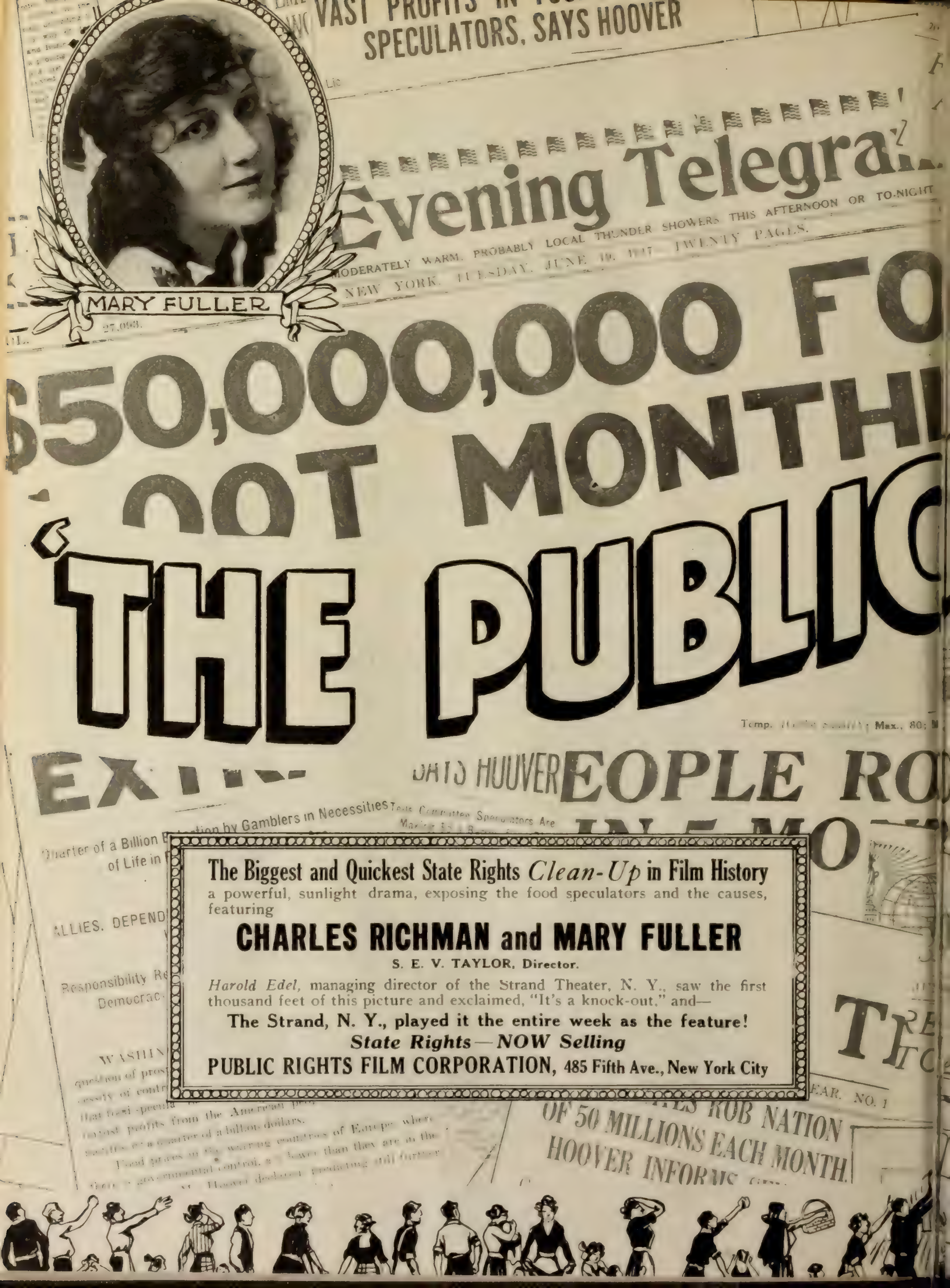
Jerry at The Waldorf

in which Jerry makes a record in his mistakes in a hotel. His bump of location does not work and he gets mixed in his geography, "Losing" his own room entirely but "finding" plenty of other people's rooms. Then the other people start to "find" him and—things happen with a vim and dash.

RELEASED JULY 12th

Through the Mutual Film Corp.

DAVID HORSLEY PRODUCTIONS


VAST PROFITS IN FOO
SPECULATORS, SAYS HOOVER
MARY FULLER
Evening Telegra
MODERATELY WARM. PROBABLY LOCAL THUNDER SHOWERS THIS AFTERNOON OR TO-NIGHT
NEW YORK, TUESDAY, JUNE 19, 1917. TWENTY PAGES.
$50,000,000 FO
OOT MONTH
"THE PUBLIC
Temp. Max., 80;
SAYS HOOVER
EOPLE RO
IN 5 MO
Gambling by Gamblers in Necessities
Quarter of a Billion
of Life in
ALLIES, DEPEND
Responsibility Re
Democrac
ROB NATION
OF 50 MILLIONS EACH MONTH.
HOOVER INFORMS
YEAR. NO. 1

The Biggest and Quickest State Rights *Clean-Up* in Film History

a powerful, sunlight drama, exposing the food speculators and the causes, featuring

CHARLES RICHMAN and MARY FULLER

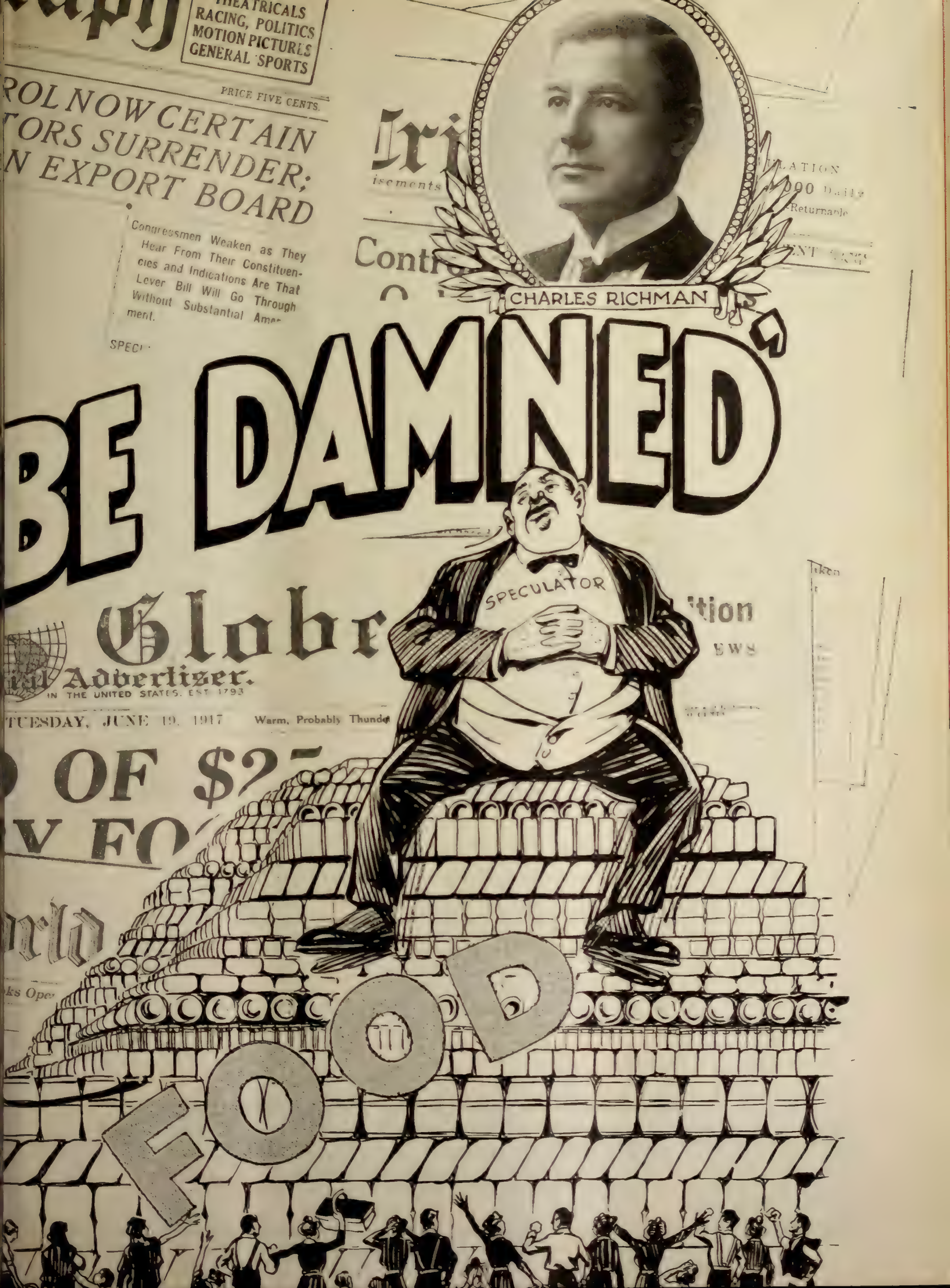
S. E. V. TAYLOR, Director.

Harold Edel, managing director of the Strand Theater, N. Y., saw the first thousand feet of this picture and exclaimed, "It's a knock-out," and—

The Strand, N. Y., played it the entire week as the feature!

State Rights — NOW Selling

PUBLIC RIGHTS FILM CORPORATION, 485 Fifth Ave., New York City



aph

THEATRICALS
RACING, POLITICS
MOTION PICTURES
GENERAL SPORTS

PRICE FIVE CENTS.

ROL NOW CERTAIN
TORS SURRENDER;
N EXPORT BOARD

Congressmen Weaken as They Hear From Their Constituencies and Indications Are That Lever Bill Will Go Through Without Substantial Amer ment.

SPEC

Tri
isements

LATION
000 Daily
Returnable

Contro

CHARLES RICHMAN

BE DAMNED'

Globe
Advertiser.
IN THE UNITED STATES. EST 1793

TUESDAY, JUNE 19, 1917 Warm, Probably Thunde

tion
EWS

OF $2
Y FO

rld

ks Ope

ARTCRAFT PICTURES

New York Press Reviews "Wild and Woolly"

No other actor so completely typifies the vim, dash and athletic prowess of rough outdoor life and adventure. And none is so independent of mawkish sensation to lend excitement to his feats.—**N. Y. World.**

With Douglas Fairbanks in the title role nothing could seem dull or slow. For the "movie fan" who appreciates good, snappy acting it is sure to have a strong appeal.—**N. Y. Herald.**

One needs no Palm Beach suit to derive the fullest pleasure watching him in warm weather—it makes one cool to see the way he breezes around.—**The N. Y. Sun.**

The story is a Western comedy-thriller, full of cowboys, Indians, bucking bronchos and six-shooters—tho needless to say the comedy portion of the story far outweighs the drama of it.—**N. Y. American.**

Douglas Fairbanks will appear at the ***Rialto*** this week and the program will be made up of musical and pictorial numbers selected for their special excellence and their ability to stand comparison with "Wild and Woolly," the picture in which he makes his second appearance as an Artcraft star.—**Evening Telegram.**

To say that this picture is entertaining is putting it mildly, but it is difficult to find words in which to fittingly describe Fairbanks' performance. If one did not know this popular comedian one would declare that the pictures were faked, for it seems impossible that any human being could do what Douglas does. The picture is undoubtedly the best thing he ever has done, altho one thinks that of each new offering. The humorous situations in it are delicious and frequent.—**N. Y. Tribune.**

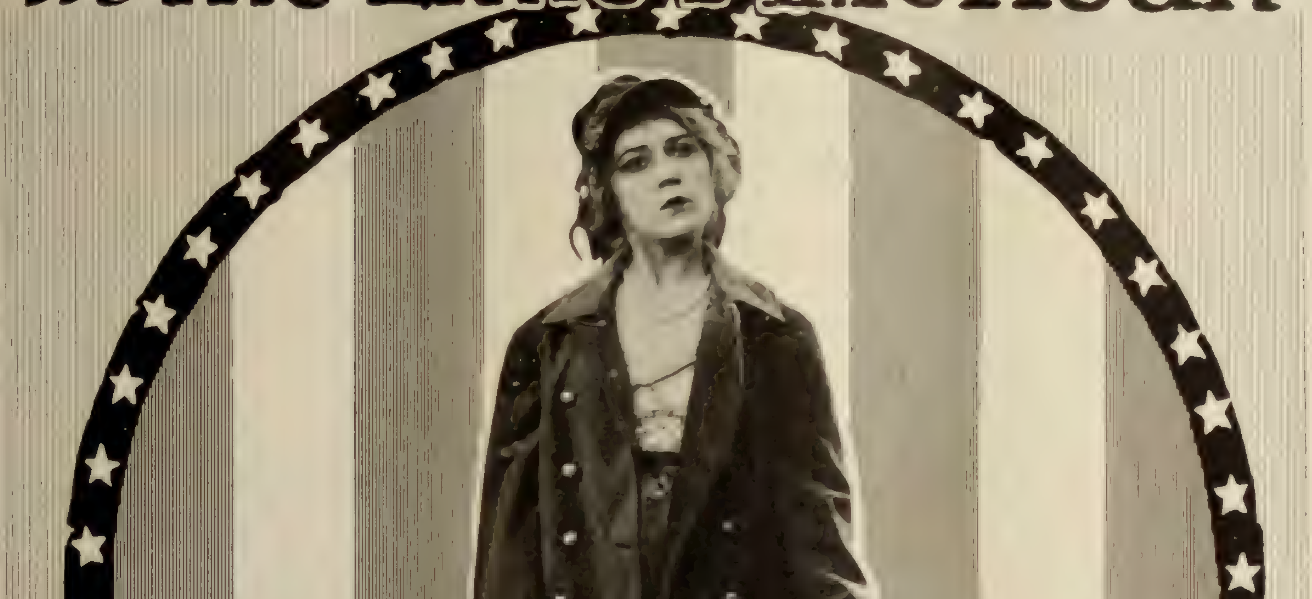
New York's leading papers have acclaimed Douglas Fairbanks' second Artcraft picture. Great credit for this masterpiece of action, situation and comedy is also due John Emerson, who directed the picture; Anita Loos, who adapted the photoplay; and H. B. Capenter, who wrote the story.

ARTCRAFT PICTURES CORPORATION

729 SEVENTH AVE. NEW YORK CITY

Controlled by Famous Players-Lasky Corp.
Adolph Zukor, Pres.; Jesse L. Lasky, Vice-Pres.; Cecil B. DeMille, Dir. Gen.

MARY PICKFORD
in "The Little American"



Directed by Cecil B. DeMille

Tremendous!!!

Released July 2nd

ARTCRAFT PICTURES CORPORATION
729 SEVENTH AVE. NEW YORK CITY
Controlled by FAMOUS PLAYERS-LASKY CORPORATION

ARTCRAFT PICTURES

Goldwyn Pictures

Goldwyn's Branches and Managers

AN alert, clean-cut and powerful selling organization has been established by the Goldwyn Distributing Corporation in the following cities covering the United States and Canada:

UNITED STATES

Branch	Name	Address
Atlanta, Ga.	Arthur Lucas	75 Walton St.
Boston, Mass.	Harry F. Campbell	40-44 Piedmont St.
Buffalo, N. Y.	Geo. A. Hickey	200 Pearl St.
Chicago, Ill.	F. M. Brockell	110 S. State St.
Cincinnati, O.	C. C. Hite	217 E. 5th St.
Cleveland, O.	H. A. Bandy	501 Frederick Bldg.
Dallas, Tex.	L. B. Remy	1922 Main St.
Denver, Colo.	W. S. Rand	1440 Welton St.
Detroit, Mich.	A. I. Shapiro	Room 404, Peter Smith Bldg.
Kansas City, Mo.	Richard Robertson	1120 Walnut St.
Los Angeles, Cal.	G. C. Parsons	912 S. Olive St.
Minneapolis, Minn.	R. E. Bradford	16-18 N. 4th St.
New York, N. Y.	Sam Eckman, Jr.	509 Fifth Ave.
Philadelphia, Pa.	George T. Ames	Cor. 13th & Vine Sts.
Pittsburg, Pa.	C. C. McKibbin	1201 Liberty Ave.
San Francisco, Cal.	C. M. Simmons	985 Market St.
St. Louis, Mo.	Floyd Lewis	3312 Lindell Blvd.
Seattle, Wash.	C. F. Hill	1200 Fourth Ave.
Washington, D. C.	W. H. Bradley	To be announced

GOLDWYN PICTURES, LTD., OF CANADA

Branch	Address
Calgary	115 MacLean St.
Winnipeg, Manitoba	48 Aiken Block
St. John, N. B.	19 Market Square
Montreal, Quebec	337 Bleury St.
Toronto, Ont.	37 Yonge St.
Vancouver, B. C.	304 Orpheum Block

EXECUTIVE OFFICES

Toronto, Ont.	N. L. Nathanson	37 Yonge St.

These Goldwyn offices are now ready to discuss booking contracts with the exhibitors of North America. Trade showings will be held in each of these offices during the month of July.

ADVISORY BOARD:

SAMUEL GOLDFISH
Chairman
EDGAR SELWYN
IRVIN S. COBB
ARTHUR HOPKINS
MARGARET MAYO
ROI COOPER MEGRUE
ARCHIBALD SELWYN
CROSBY GAIGE
PORTER EMERSON BROWNE

Goldwyn Pictures

Goldwyn Pictures for the Clean-Minded Millions

GOLDWYN PICTURES will be seen by millions of women and children with enjoyment instead of shame. They are censured in advance of production by clean-minded producers who have never on screen or stage catered to the lower or cheaper tastes.

They are the type of pictures that every organization of watchful men and women guarding against impurities or indecencies on the screen can indorse without a single reservation or exception.

They are stories of love and laughter, of honor and refinement, *built to appeal to the mental and internal finenesses of the wholesome American people.*

Goldwyn has recognized the necessity for screen betterments and staked a fortune upon its ability to gauge intelligently the desires and requirements of an enormous public throughout the world—*the kind of a public we are most anxious to serve.*

**Goldwyn Pictures
Corporation**

16 East 42nd Street, New York City
Telephone: Vanderbilt 11

STANDARD PICTURES

Special Announcement

STANDARD PICTURES have 26 Special DeLuxe Productions, from 7 to 10 reels each, ready for release beginning next September.

STANDARD PICTURES have expended Two Million Dollars ($2,000,000) on Special Productions up to date. Each picture can be booked on the open market, or the exhibitor may choose a series of stars, for release in September.

STANDARD PICTURES offer only the biggest stars, stories of red blooded men and women, combined with artistic box office value. Each staged by a great director. Produced in New York and California during the last six months.

STANDARD PICTURES are produced on a strict commercial basis, giving the artistic and box-office side of picture-making the benefit of years of experience. Keep dates open after September 1st.

STANDARD PICTURES will create new box office records. You know the producer—you know the stars—the directors—the camera men—the technical staff—the plays and the stories.

STANDARD PICTURES have carefully planned and prepared for this announcement. We know it will be a big surprise to the trade.

STANDARD PICTURES will announce 1917-18 policy, plans and productions shortly. **WATCH THIS TRADE PUBLICATION.**

STANDARD PICTURES

BESSIE BARRISCALE

in

"ROSE O' PARADISE"

By GRACE MILLER WHITE

With her fiddle and a pail of kittens, "Jinnie" enters the world's arena.

Life's grime, its coarseness, its grisly passions cannot tarnish her faith in God's creatures.

Those twisted in spirit, those broken in body, are hers to love.

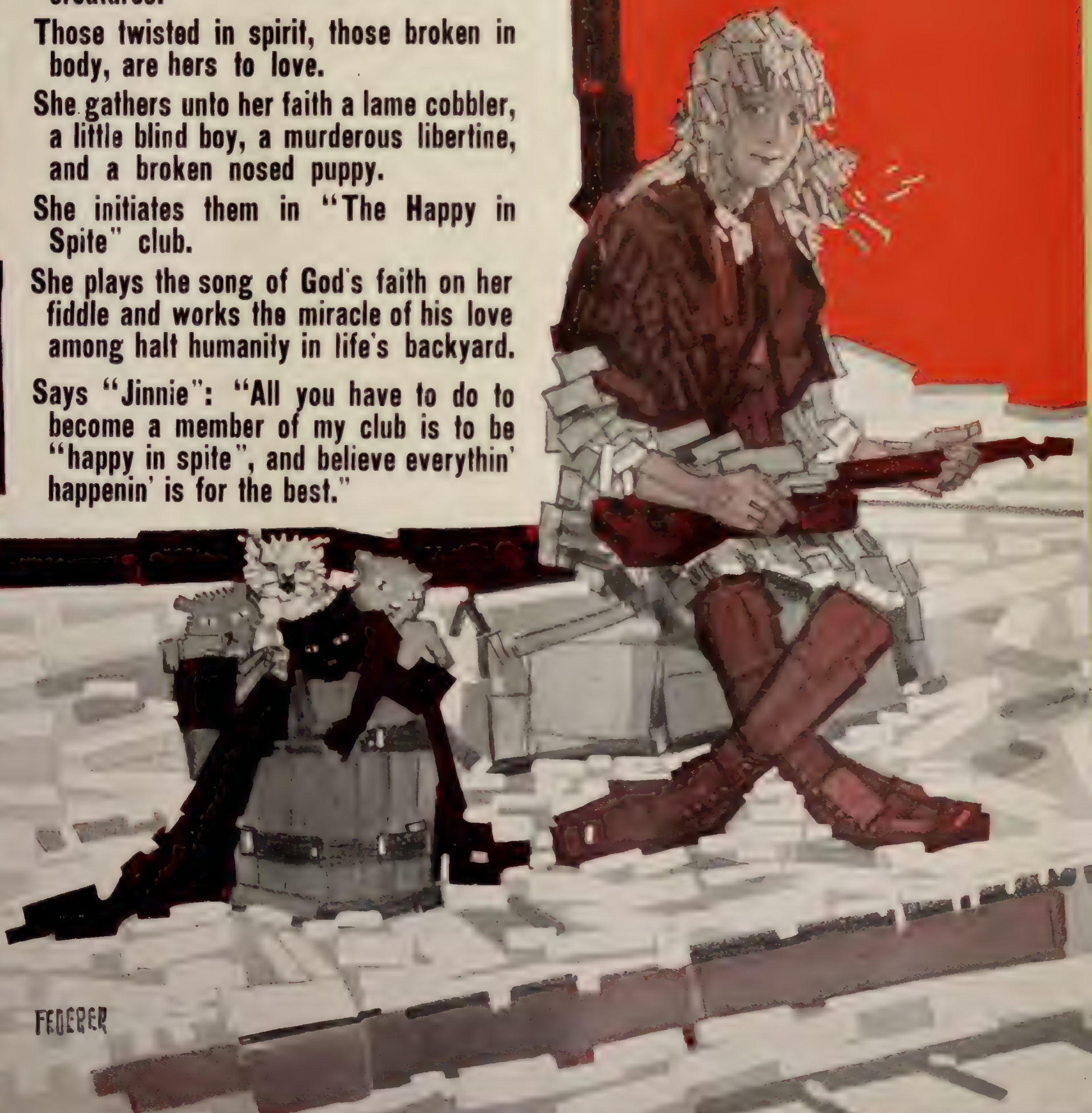
She gathers unto her faith a lame cobbler, a little blind boy, a murderous libertine, and a broken nosed puppy.

She initiates them in "The Happy in Spite" club.

She plays the song of God's faith on her fiddle and works the miracle of his love among halt humanity in life's backyard.

Says "Jinnie": "All you have to do to become a member of my club is to be "happy in spite", and believe everythin' happenin' is for the best."

PARALTA PLAYS INC



THE PARALTA PLAN

IT'S all ready! Send at once for the Paralta Plan book.

Don't delay!! It costs you only one red copper cent for a postal card.

Today's the day!!! Just sending your name and address will bring it to you.

It will tell you some things you already know, but—

The valuable things you want to learn make up its most important chapters.

It will show you how to work for yourself and make money.

You want to cut down your rentals and reduce your running expenses—

You want to increase your patronage, your receipts and your profits—

You want to know how to do business on secure and lasting lines—

You do not want to always have to guess and walk in the dark.

Follow the Paralta Plan and it will show you the way to Stability, Certainty, Permanence and Profit.

THE Paralta Plan provides what the banker always demands and the business man seeks—

It establishes fixed and unalterable business conditions. You need them to run your theatre successfully.

Read the Paralta Plan book. It is based on an investigation made by an exhibitor. This inquiry cost him thousands of dollars and occupied two years in time.

He gives you the results of his work free. The book costs you nothing. It will be sent to exhibitors only on application.

Thirty minutes' reading of the Paralta Plan book may mean your fortune.

The edition is limited; so mail your postal card today.

PARALTA PLAYS INC.

CARL ANDERSON, President
HERMAN FICHTENBERG, Chairman Directors
ROBERT T. KANE, Vice-Presl.
HERMAN KATZ, Treas.
NAT. I. BROWN; Secretary and Gen'l Manager.

729 SEVENTH AVENUE
NEW YORK CITY -

BILLY WEST

FUNNIEST MAN ON THE CONTINENT

KING-BEE COMEDIES

"THE VILLAIN"

DIRECTION
ARVID E. GILLSTROM

KING-BEE FILMS CORPORATION

KING-BEE FILMS CORPORATION

LOUIS BURSTEIN
PRESIDENT & GEN'L. MGR.
L. L. HILLER
TREASURER

NAT H. SPITZER
SALES MANAGER
LONGACRE BUILDING - NEW YORK

SOLE FOREIGN REPRESENTATIVE
J. FRANK BROCKLISS
729 SEVENTH AVE. N.Y.C.

MANAGERS OF HIGH CLASS THEATRES: FOX FILM CORPORATION

Communicate at once for dates with

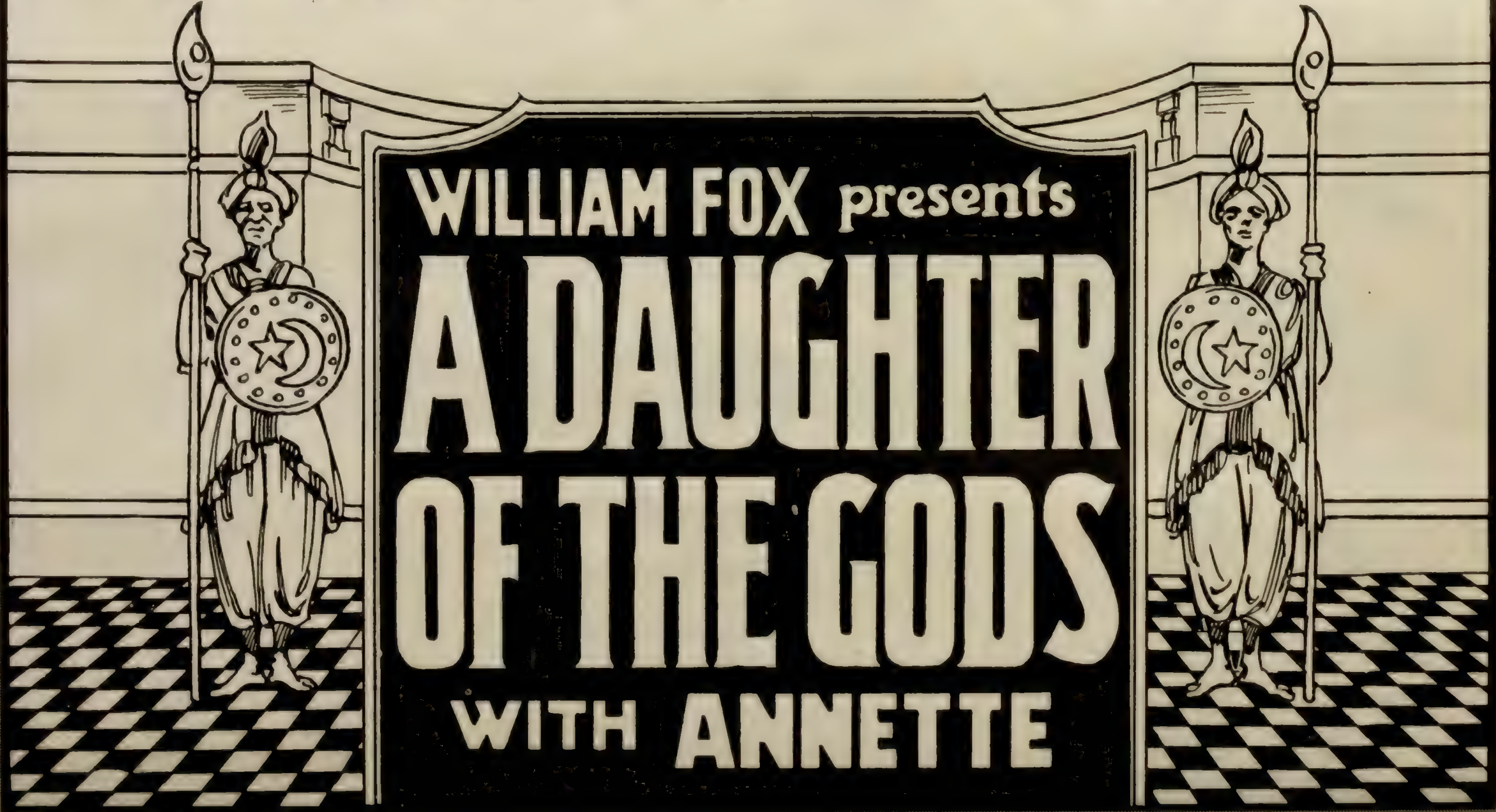
Samuel F. Kingston, 130 W. 46th St., New York

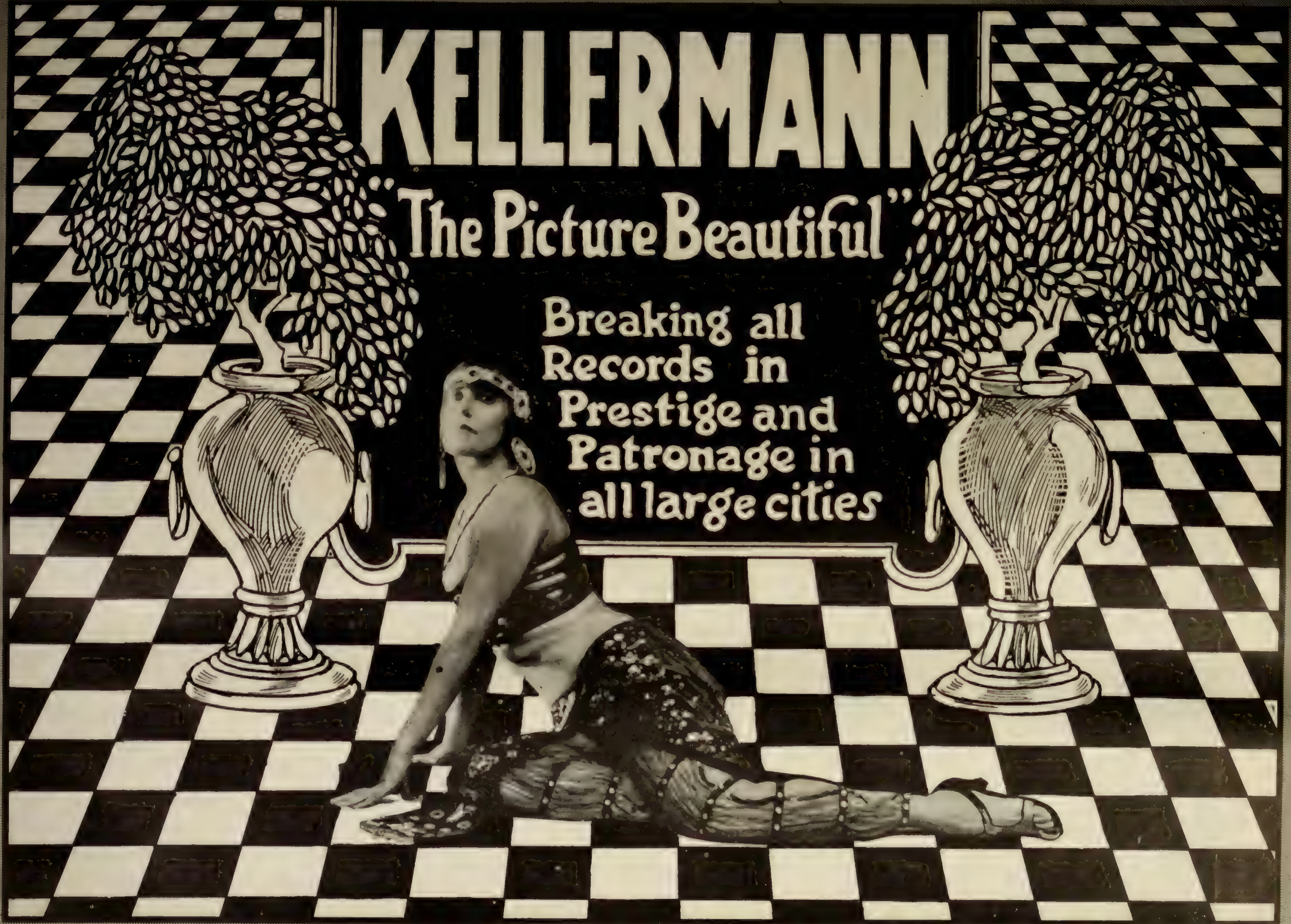
PERCENTAGE· TERMS ONLY.

Theatre must have not less than 1000 seats.

Prices 25c. to $1.00

Only the best theatres will be booked

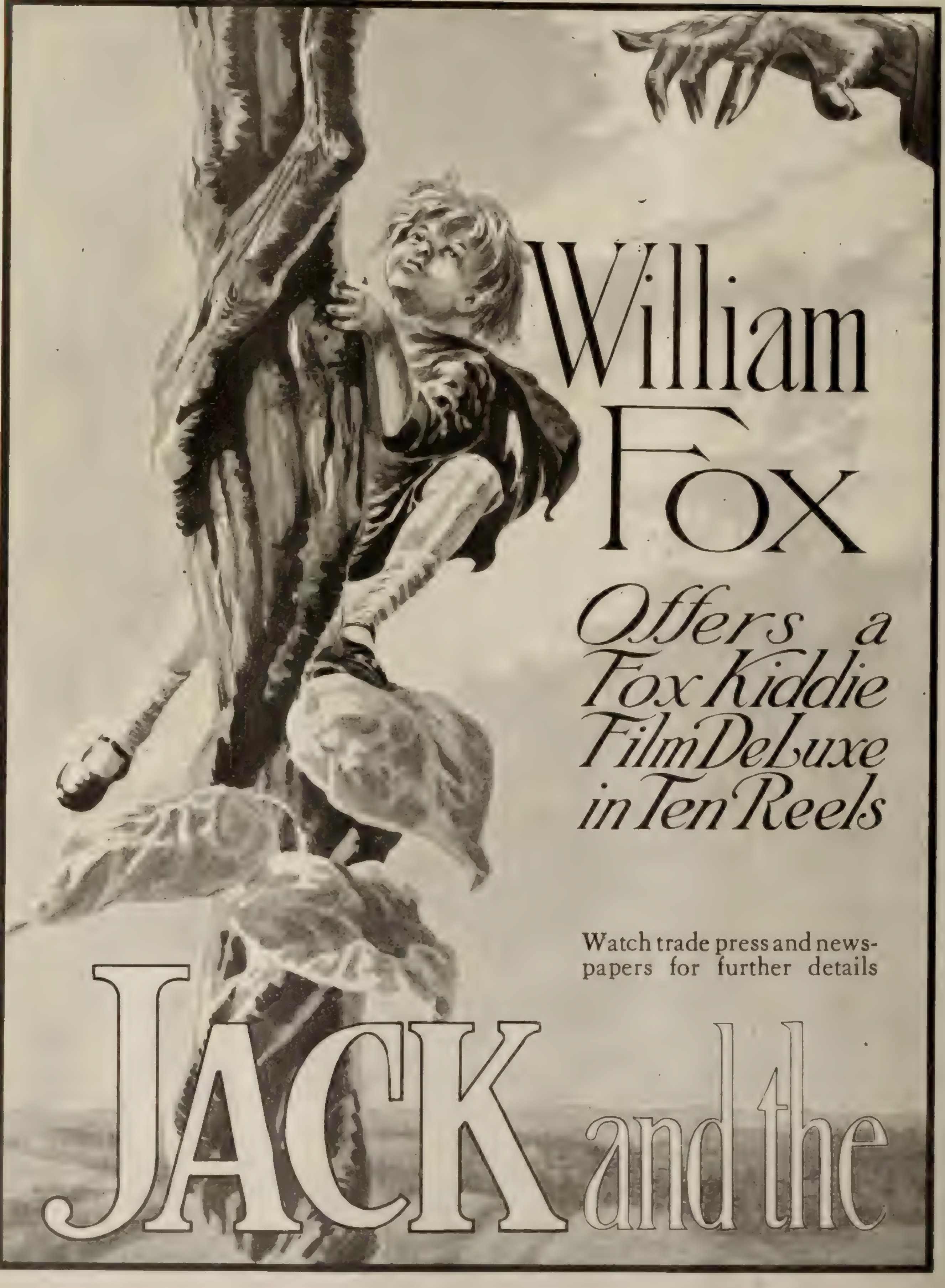

WILLIAM FOX presents
A DAUGHTER
OF THE GODS
WITH ANNETTE



KELLERMANN

"The Picture Beautiful"

Breaking all
Records in
Prestige and
Patronage in
all large cities

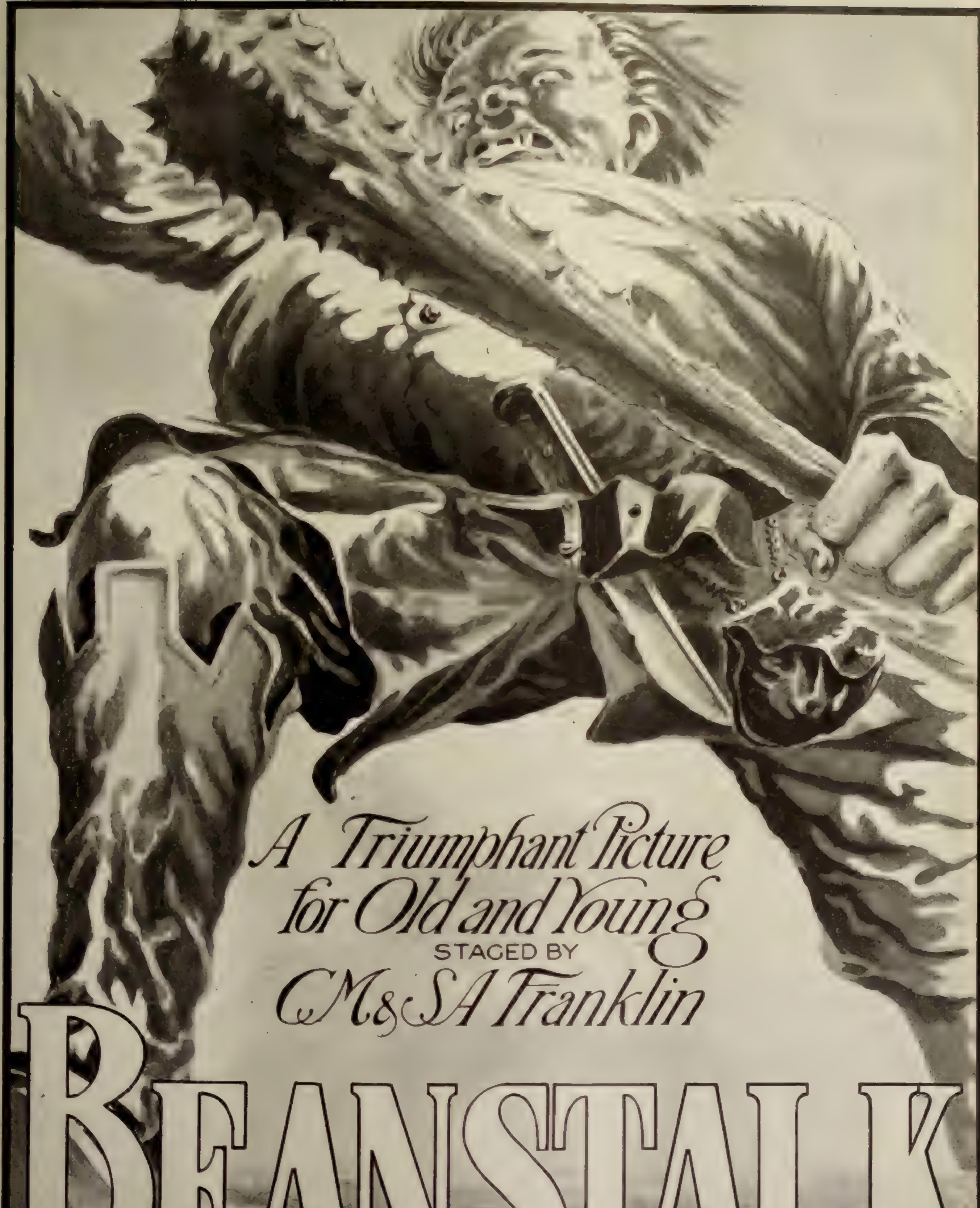


William Fox

Offers a Fox Kiddie Film De Luxe in Ten Reels

Watch trade press and newspapers for further details

JACK and the


A Triumphant Picture
for Old and Young
STAGED BY
C M & S A Franklin
BEANSTALK

WILLIAM FOX PRESENTS

Jane and Katherine Lee

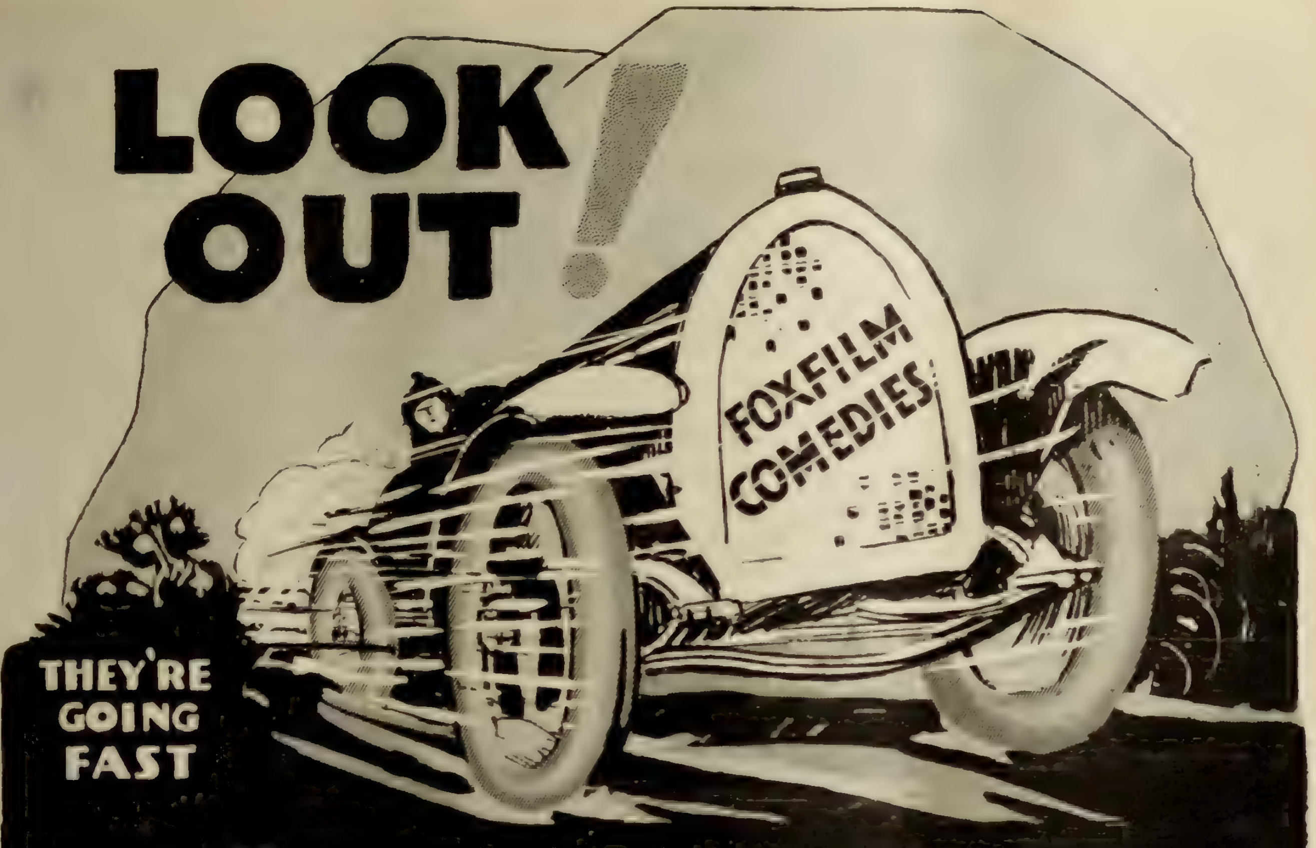
Little people and big stars
FOX BABY GRANDS
In a novelty surprise drama

TWO LITTLE IMPS

by Mary Murillo *Staged by Kenean Buel*

Put your fastest ticket seller at the window when the Lee children arrive.

FOX FILM CORPORATION


LOOK OUT!
FOXFILM COMEDIES
THEY'RE GOING FAST

The Speed-King of Filmdom

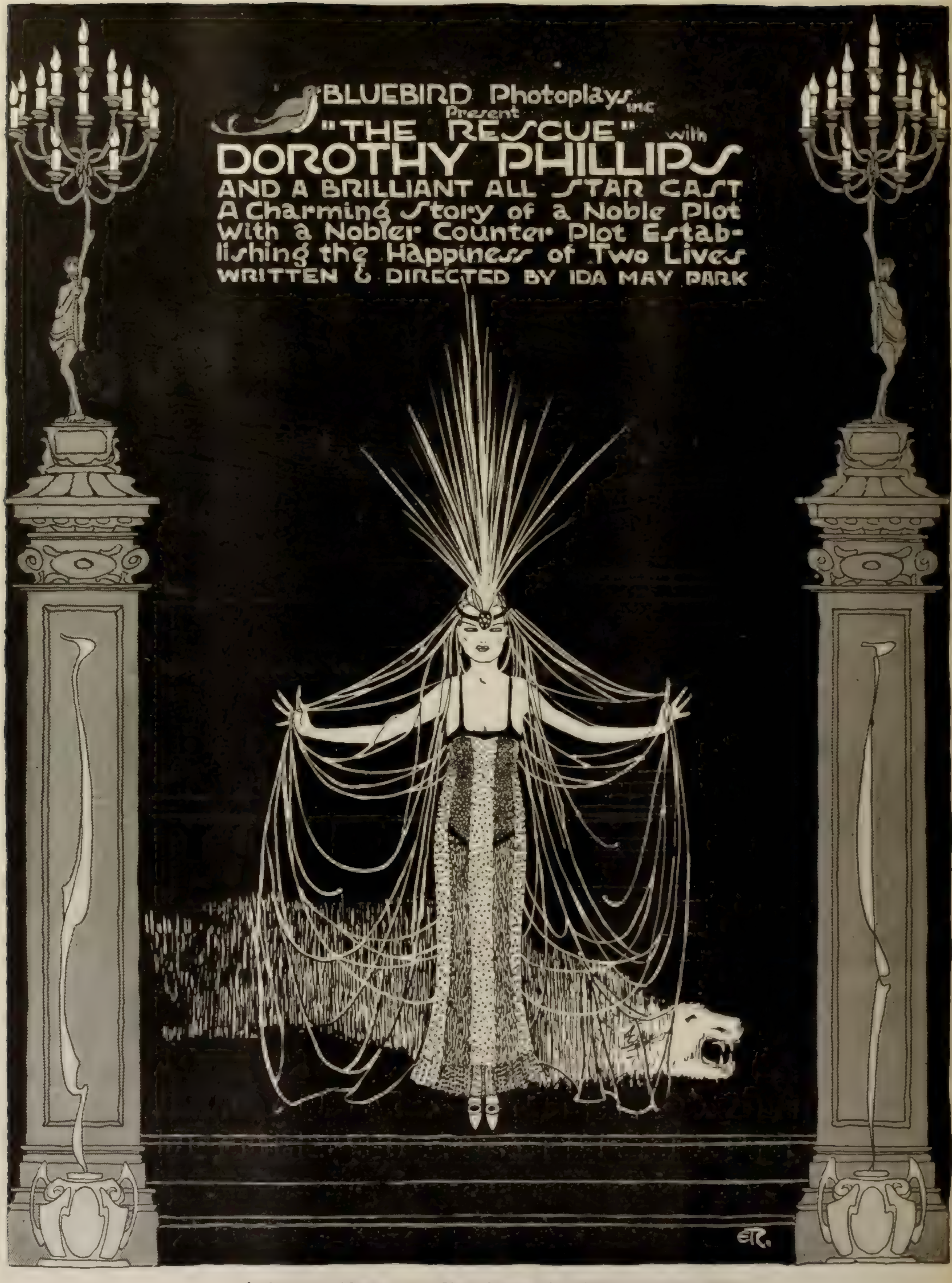
When you see a crowded
theatre youll know its a

FOX COMEDY

TWO REELS EVERY TWO WEEKS
RELEASED INDEPENDENTLY

HERE ARE THE FUN MAKERS
HENRY LEHRMAN - HANK MANN - TOM MIX -
CHARLES CONKLIN - DOT FARLEY - MAE BUSCH -
VIOLET EDDY - RENA ROGERS - BILLY RITCHIE

FOX FILM CORPORATION



BLUEBIRD Photoplays inc
Present
"THE RESCUE" with
DOROTHY PHILLIPS
AND A BRILLIANT ALL STAR CAST
A Charming Story of a Noble Plot With a Nobler Counter Plot Establishing the Happiness of Two Lives
WRITTEN & DIRECTED BY IDA MAY PARK

Pathé

MOLLIE KING

It's easy to make money-
if
you play Pathé serials

MYSTERY OF THE DOUBLE CROSS

has proven itself to be a money-maker. Mystery, suspense, thrills, action, all in the proper proportions, plus charm of

Mollie King

have made it so.

If you haven't played it ask the nearest Pathé Exchange to show it to you

Produced by **Astra** - Directed by Wm. Parke.

Pathé

The tons of letters being received from theatre patrons who are competing for the $2,000.00 in prizes offered in connection with

The Neglected Wife

prove that this serial is drawing out the crowds. Exhibitors report that the great newspaper advertising brought the people out for the first episode and the quality of the pictures has kept them coming back week after week. Pathé serials pay!

The Muse Theatre, Omaha, is one of the many theatres reporting capacity business with the serial.

Produced by Balboa
Written by Mabel Herbert Urner

Pathé

Ruth Roland
star of
The Neglected Wife

Pathé

PEARL WHITE

In the summer of 1914 "packed 'em in" as the star of "The Perils of Pauline."

In the summer of 1915 she paid the rent for hundreds of exhibitors in "The Exploits of Elaine."

In the summer of 1916 she starred in "The Iron Claw"—"a clean up."

Past performances prove that Pearl White in a Pathé serial is the greatest summer attraction the business ever saw.

Book her in

THE FATAL RING—

Released July 8

Produced by Astra
Directed by Geo. B. Seitz
Adapted from an original story
by Fred Jackson.

Pathé

History
will repeat
itself in
1917
THE FATAL RING—
will fill the
theatres all
summer

**PEARL
WHITE**

Pathé

GLADYS HULETTE

PEARL WHITE

FREDERICK WARDE

The stars whose faces and names you see on this page have a proven box office value. They give to

Pathé Gold Rooster Plays

a distinction, a character, and a value that exhibitors and public alike appreciate.

"Pearl White is a favorite with our public."—*T. R. Conlon, m'g'r Hippodrome, Portland, Ore.*

"Pearl White has been on the Schindler screen for nearly 100 weeks. She has proven herself to be the greatest drawing star in my houses."—*Ludwig Schindler, Manager Chicago M. P. Exposition, a well known exhibitor.*

"Considering the many excellent actors and the many excellent pictures it is quite an achievement when a little girl of six or so can be placed on an equal plane with them. Baby Marie Osborne is the little girl under discussion and no amount of praise would be sufficient to describe the excellence of her latest vehicle 'Told at Twilight'."—*Des Moines Capital.*

"Those who witnessed the Baby Marie Osborne picture at the Princess Theatre yesterday were thoroughly delighted and the baby is now endeared in the hearts of many Charlestonians. Very enthusiastic over the attendance and the many complimentary remarks the management announces the determination to book all of such plays."—*Charleston, S. C. American.*

"All Los Angeles is discussing Florence LaBadie's superb characterization of Mary Murdock in 'Her Life and His', now playing at the Superba."—*Los Angeles Examiner.*

Ask the nearest Pathé Exchange to show you any picture with any one of these players as the star. You will see a picture that can make money for you.

FLORENCE LABADIE

BABY MARIE OSBORNE

MOLLIE KING

Gladys Hulette

Pathé

stars in the five part Gold Rooster Play

THE LAST OF THE CARNABYS

an intense dramatic production that is above par. If you have never played Miss Hulette you owe it to your box office to book her. By force of merit she has come to the front.

"The Gladys Hulette and Baby Osborne features are without exception the best we show as our box office statement shows. If all pictures were as clean as they are censorship would be a thing of the past.—"

J. J. Marshall, m'g'r The Marshall Theatre
Marshall, Kansas

Produced by Astra **Directed by Wm. Parke**

Coming Soon

Gladys Hulette

THANHOUSER-GOLD ROOSTER PLAYS

have been steadily improving in quality. Large sums are being spent in their production and they have won their way into the front rank of business getters. Reports from theatres published in the Exhibitors Trade Review:

"Her Beloved Enemy", Thanhouser-Pathé: Globe Theatre, Boston, *S. R. O.*

"Her Beloved Enemy", Thanhouser-Pathé: The Empress, Omaha, *Good.*

"Her Beloved Enemy", Thanhouser-Pathé: The Beacon, Boston, *Excellent.*

COMING

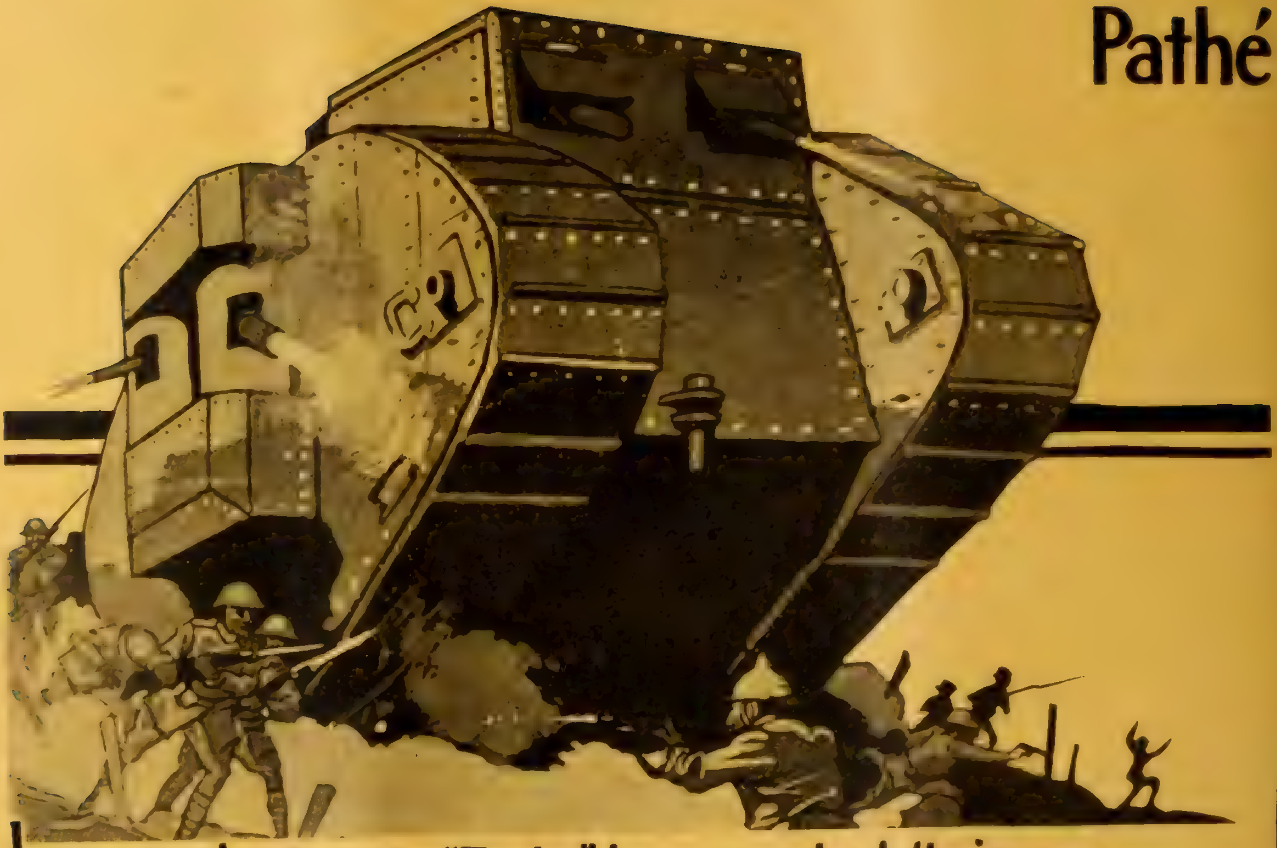
Gladys Leslie

in the five part Gold Rooster Play

It Happened to Adele

And the reviews of Thanhouser Productions—have you noticed them?

Pathé



Just as the "Tanks" have smashed their way through the enemy's lines, so has

The Tanks at the Battle of the Ancre

The greatest five reel feature ever put out, smashed its way through the records of every house where it has been shown!

The Record —

90,000 paid admission for one week at the Strand Theatre, New York, breaking their house record.

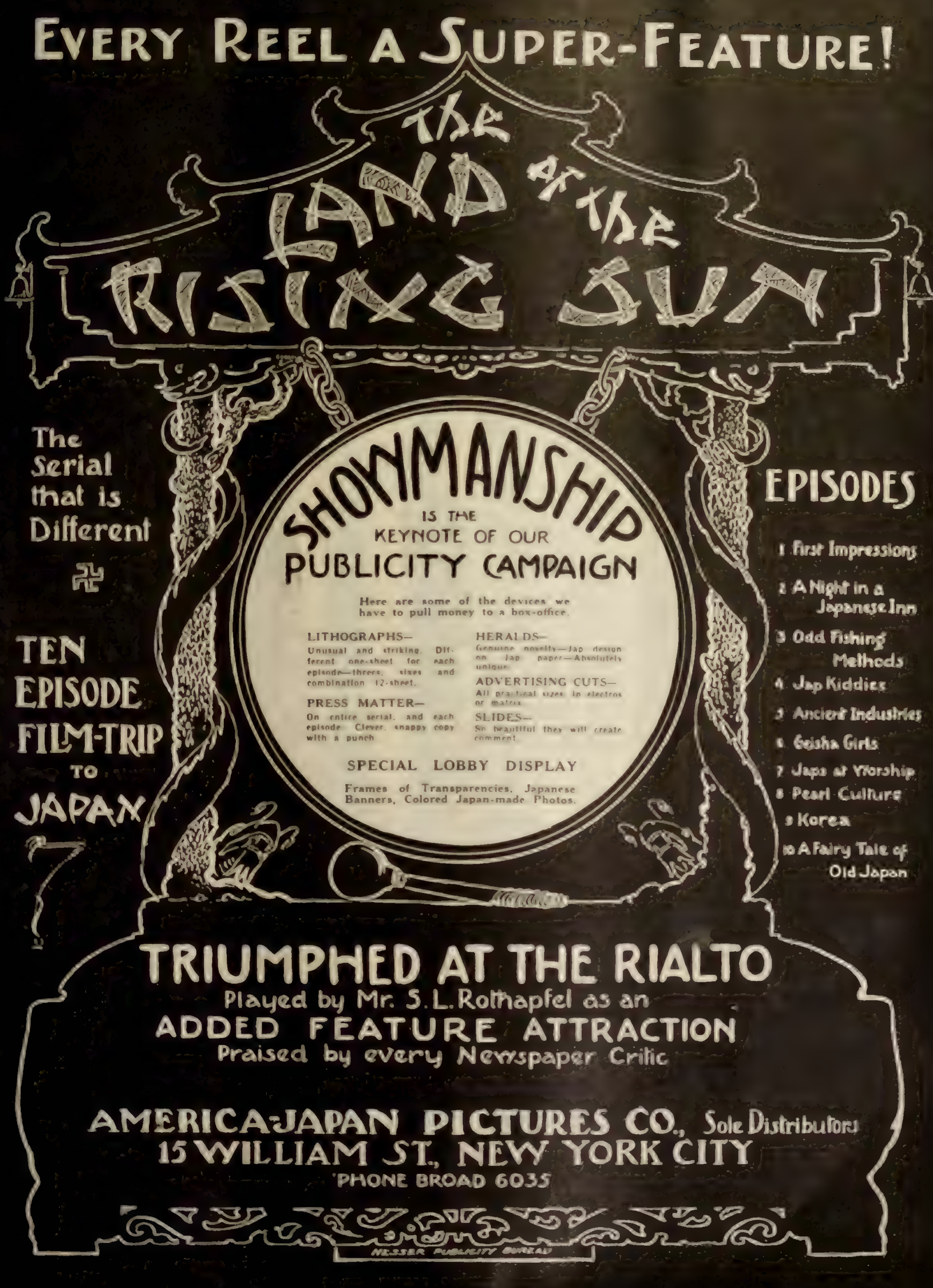
$50,000 in paid admissions in one performance at the Carnegie Hall, New York, breaking the world's record for a picture.

This extraordinary and unique feature is now, at the request of Official Government Pictures, Inc., to be sold

On States Rights!

Quick action is necessary.

Address
Official Government Pictures, Dept. Pathé Exchange, Inc.,
25 W. 45th St., New York.



EVERY REEL A SUPER-FEATURE!

THE LAND OF THE RISING SUN

The Serial that is Different

TEN EPISODE FILM-TRIP TO JAPAN

SHOWMANSHIP

IS THE KEYNOTE OF OUR

PUBLICITY CAMPAIGN

Here are some of the devices we have to pull money to a box-office.

LITHOGRAPHS— Unusual and striking. Different one-sheet for each episode—threes, sixes and combination 12-sheet.

PRESS MATTER— On entire serial, and each episode. Clever, snappy copy with a punch.

HERALDS— Genuine novelty—Jap design on Jap paper—Absolutely unique.

ADVERTISING CUTS— All practical sizes in electros or matrix.

SLIDES— So beautiful they will create comment.

SPECIAL LOBBY DISPLAY

Frames of Transparencies, Japanese Banners, Colored Japan-made Photos.

EPISODES

1 First Impressions
2 A Night in a Japanese Inn
3 Odd Fishing Methods
4 Jap Kiddies
5 Ancient Industries
6 Geisha Girls
7 Japs at Worship
8 Pearl Culture
9 Korea
10 A Fairy Tale of Old Japan

TRIUMPHED AT THE RIALTO

Played by Mr. S. L. Rothapfel as an

ADDED FEATURE ATTRACTION

Praised by every Newspaper Critic

AMERICA-JAPAN PICTURES CO., Sole Distributors
15 WILLIAM ST., NEW YORK CITY
PHONE BROAD 6035

HESSER PUBLICITY BUREAU

ALMA WHERE DO YOU LIVE?

NATIONALIZED
PUBLICITY
CAMPAIGN

NEWFIELDS
PRODUCING
CORPORATION
WOOLWORTH
BUILDING
NEW YORK CITY

STATE
RIGHTS

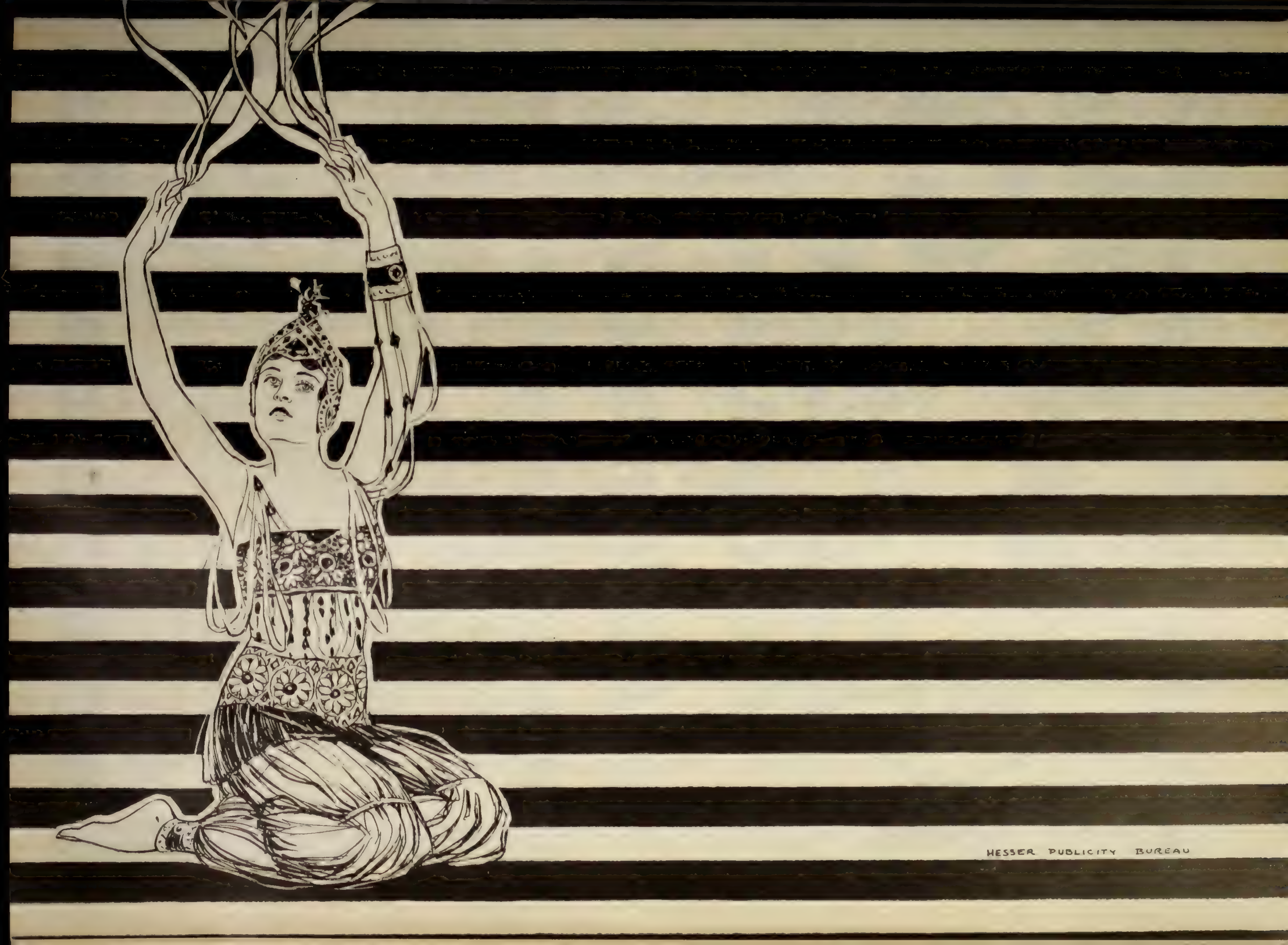
RUTH
MACTAMMANY
MOST GLORIOUS
OF SCREEN
STARS

DELICIOUSLY
DARING
SIX REELS FULL
OF EXCITEMENT, CLEVER
SITUATIONS-FASCINATING
SUSPENSE

SUPERB
RE-CREATION
OF THE GREAT
BROADWAY SUCCESS
FAR SURPASSING
THE ORIGINAL
PRODUCTION

DIRECTED
BY
HAL
CLARENDON

ALMA
SWEET ALMA
WHERE DO
YOU LIVE?


HESSER PUBLICITY BUREAU

To Mr. State Rights Buyer

There can be no Question about the Box Office Value of "Redemption"?

BOUGHT BY MEN WHO KNOW

HIRAM ABRAMS, 485 Fifth Ave., N. Y. City. For New England.

AARON JONES, Pres. Jones, Linick & Schaeffer. For Illinois.

STANLEY MASTBAUM, Pres. Stanley Theatre Co. For Eastern Pennsylvania.

NATHAN HIRSH, Pres. Civilization-Pioneer Film Co. For New York.

FRANK GERSTEN, Pres. F. Gersten Films, Inc. For Northern New Jersey.

ARTHUR COHEN, Pres. Globe Films, Ltd. For Canada.

Wire for particulars DAVID BERNSTEIN, 1493 Broadway (Putnam Bldg.), 6th Floor

PLAYING TO CAPACITY AT 25¢ – 50¢ – 75¢ AND $1.00

GEO. M. COHAN'S THEATRE, New York City

KEITH'S ALHAMBRA THEATRE, New York City

SHUBERT THEATRE, Newark, N. J.

PROCTOR'S THEATRE AND ROOF GARDEN, Newark, N. J.

SHUBERT THEATRE, Brooklyn

COLONIAL THEATRE, Chicago

STRAND, Hoboken

Will open FORREST THEATRE, Philadelphia, early in September

JULIUS STEGER
presents

EVELYN NESBIT
and her son
RUSSELL THAW
in

"REDEMPTION"

A Photo-Drama of Life depicted with relentless truth—

TRIANGLE PLAYS

WILLIAM DESMOND

in

"Time Locks and Diamonds"

By JOHN LYNCH and J. G. HAWKS

Silver Jim, the master criminal of the world, whose activities have confused the police of two continents, is finally captured—by a woman!

LOUISE GLAUM

in

"A Strange Transgressor"

By JOHN LYNCH and J. G. HAWKS

She worshipped the Idol of Luxury until Mother Love taught her the joy of sacrifice.

RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION

KEYSTONE COMEDIES

Coaxing the Keystone Smile

Can You Resist?

Keystone Prices for Every Exhibitor. Ask for Them at the Nearest Triangle Exchange

—RELEASES—

"A DOG CATCHER'S LOVE"	June 24
"WHOSE BABY?"	July 1
"DANGERS OF A BRIDE"	July 8
"A CLEVER DUMMY"	July 15

RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION

LA SALLE COMEDIES

MUTUAL

WHEN LULA DANCED THE HULA

Released, July 10th

With Jean Otto again multiplying the laughs.

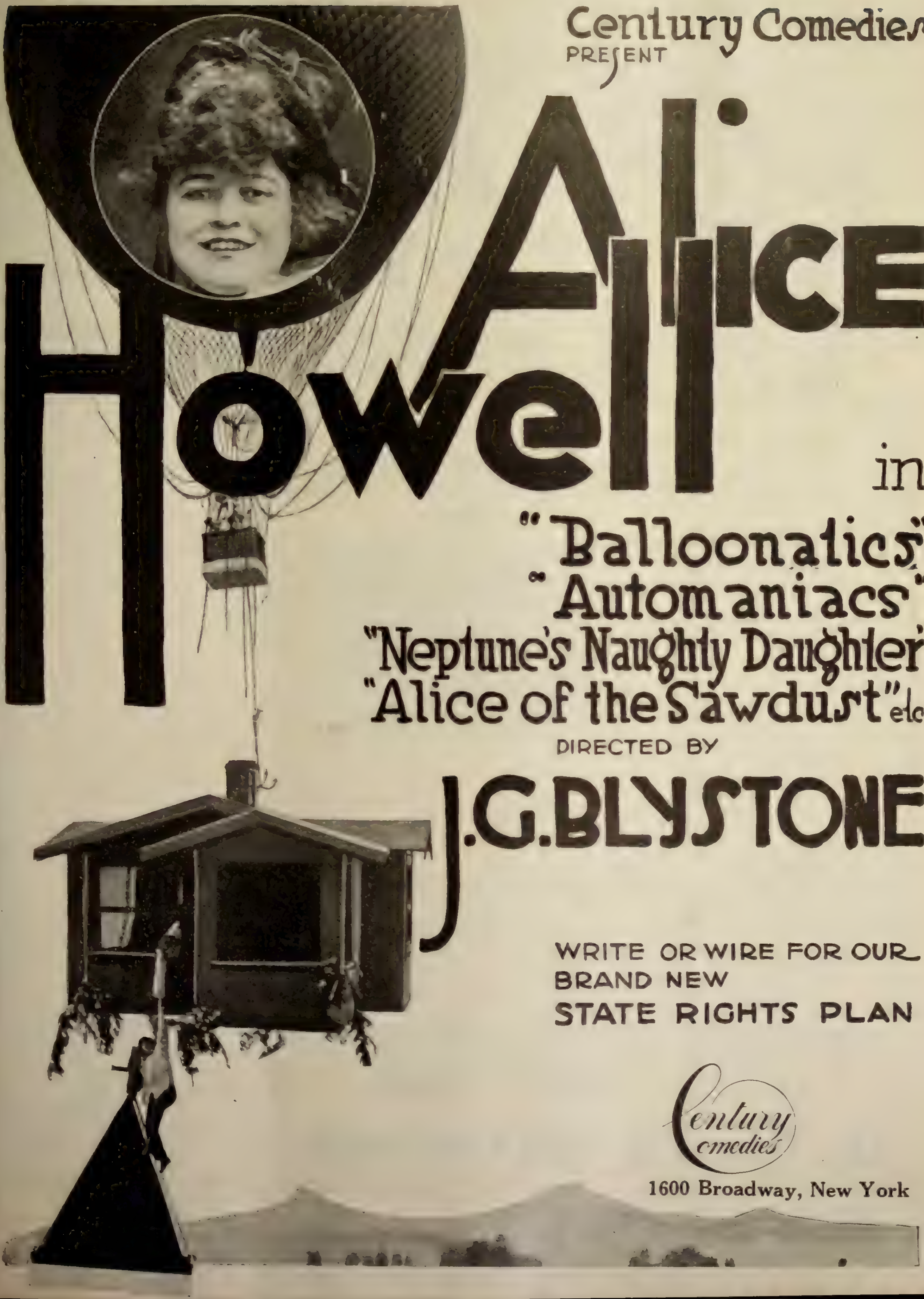
Directed and produced by

M. DE LA PARELLE

CLEAN
SNAPPY
BRIGHT
WHOLESOME
JOLLY
MIRTHFUL
HUMAN
ENTERTAINING

La Salle Film Company

Released through Mutual Exchanges



Century Comedies
PRESENT

ALICE HOWELL

in

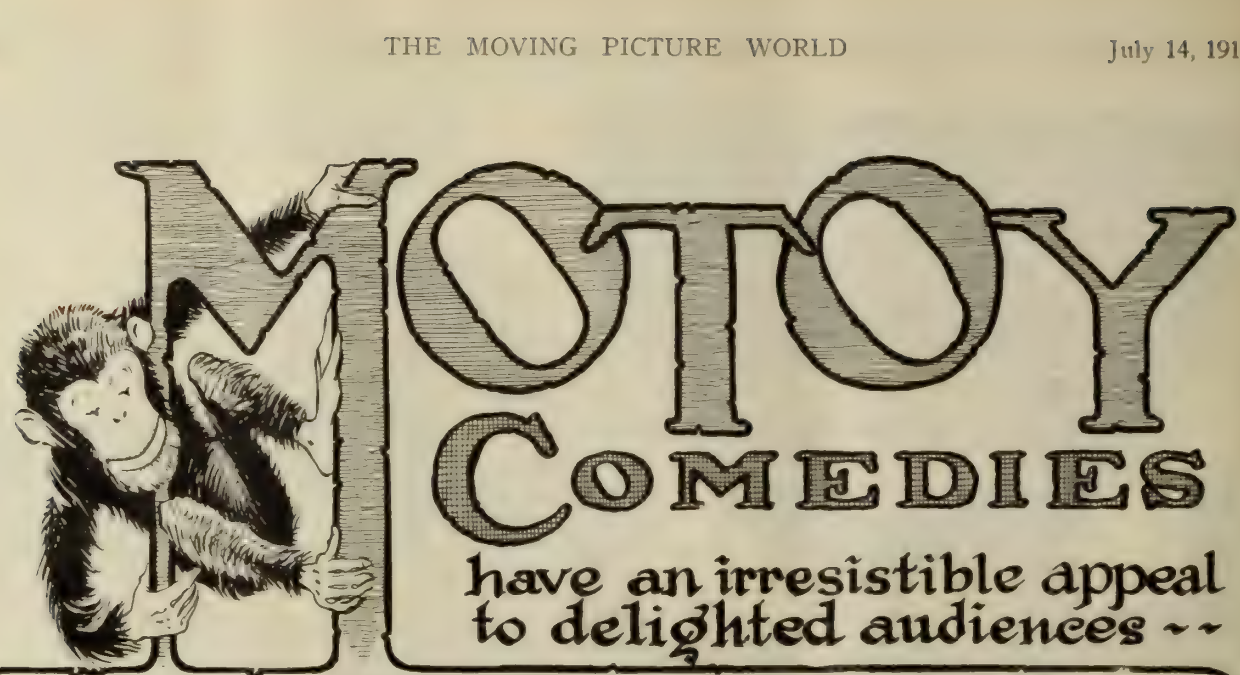
"Balloonatics"
"Automaniacs"
"Neptune's Naughty Daughter"
"Alice of the Sawdust" etc

DIRECTED BY

J. G. BLYSTONE

WRITE OR WIRE FOR OUR
BRAND NEW
STATE RIGHTS PLAN

Century Comedies
1600 Broadway, New York



EXHIBITORS EVERYWHERE ARE LOOKING FOR NOVELTIES FOR THE SUMMER SEASON.

The Refreshing Charm of Motoy Comedies Puts Them In a Class Far Above the Ordinary.

The entire cast is nothing but DOLLS; with amazing realism they seem actually to LIVE THEIR PARTS.

The best theatres and circuits in NEW YORK, BOSTON, CHICAGO and the WEST are doing big business with the MOTOY COMEDIES. They are enthusiastic in their praise of the DRAWING POWER of the series.

Be Guided By Their Experience.

Arrange bookings with your nearest exchange NOW

EXCHANGES:

Educational Films Corporation of America.
Greater New York, New York State and Northern Jersey.

Standard Film Service Co., 14 West 7th Street, Cincinnati, O.
Southern Ohio and Kentucky.

Standard Film Service Co., 7th floor, Columbia Bldg., Cleveland, O.
Northern Ohio.

Lea Bel. Co., 64 W. Randolph Street, Chicago.
Illinois, Indiana and Southern Wisconsin.

M. R. Dick, 814 Produce Exchange Bldg., Minneapolis, Minn.
Minnesota, North and South Dakota, Northern Wisconsin.

Standard Film Service Co., Exchange Bldg., Escanaba, Mich.
Upper Peninsula.

National Film Booking Service, Inc., 804 Penn Ave., Pittsburgh, Pa.
Western Pennsylvania and West Virginia.

Metropolitan Film Co., 53 Church Street, Boston.
New England.

Metro Film Service Co., Inc., 9th and D Streets, Washington, D. C.
Virginia, Maryland, D. C., N. C., and Delaware.

Standard Film Service Co., 10th floor, Peter Smith Bldg., Detroit, Mich.
Michigan.

William T. Binford, Denver, Colo.
Wyoming, Utah, Colorado, New Mexico.

SHEPARD & VAN LOAN

Act now to secure remaining territory. Released by

The Peter Pan Film Corporation

729 Seventh Avenue NEW YORK

Cosmofotofilm Co. Inc.

and

George Loane Tucker

ANNOUNCE THE SALE

OF THAT MOST UNUSUAL PHOTODRAMA

to

Harry A. Sherman

218 WEST 42ND STREET, NEW YORK

TO WHOM PLEASE ADDRESS
ALL COMMUNICATIONS IN REFERENCE
TO THE PICTURE

Candler Bldg. Cosmofotofilm Co. INC. 220 West 42nd St.

GO

or have your representative go

To

THE RIALTO

New York City, week of July 8th

and see how an audience appreciates

PARENTAGE

A MESSAGE

FRANK J. SENG
Times Bldg.
New York

ART DRAMAS

HARRY RAVER SUBMITS

AMERICA'S DAINTIEST STAR

ALMA HANLON

IN A WHOLESOME DRAMA

"WHEN YOU AND I WERE YOUNG"

By FREDERICK RATH

WITH

HARRY BENHAM
FLORENCE SHORT
ROB'T. MANTELL JR
LOUIS THIEL
AL STEARN
AND OTHERS

PRODUCED BY
APOLLO
PICTURES, INC.

FOR BOOKINGS APPLY TO NEAREST
ART DRAMAS EXCHANGE

1400 BROADWAY, NEW YORK

5 evidence

FIVE CHRISTIE COMEDIES

EXHIBITED FOR THE ENTIRE WEEK OF MAY 21ST IN DOWNTOWN LOS ANGELES THEATRES

AT THE SAME TIME

SHOWING WHAT LOS ANGELES, *THE MOST CRITICAL MOVING PICTURE TOWN IN THE COUNTRY, THINKS OF* CHRISTIE COMEDIES!

If Los Angeles Exhibitors profit on CHRISTIE COMEDIES, *YOU* can too! Book these new releases now.

"THE FOURTEENTH MAN"—Released July 9th
Featuring MARGARET GIBSON and NEAL BURNS

"DOWN BY THE SEA"—Released July 16th
Featuring BETTY TOMPSON and HARRY HAM

"SKIRTS"—Released July 23rd
Featuring MARGARET GIBSON and HARRY HAM

"WON IN A CABARET"—Released July 30th
Featuring BETTY TOMPSON and NEAL BURNS

All Christie Comedies Directed by Al E. Christie Himself

CHRISTIE FILM CO.
SUNSET & GOWER LOS ANGELES CAL.

BUD FISHER

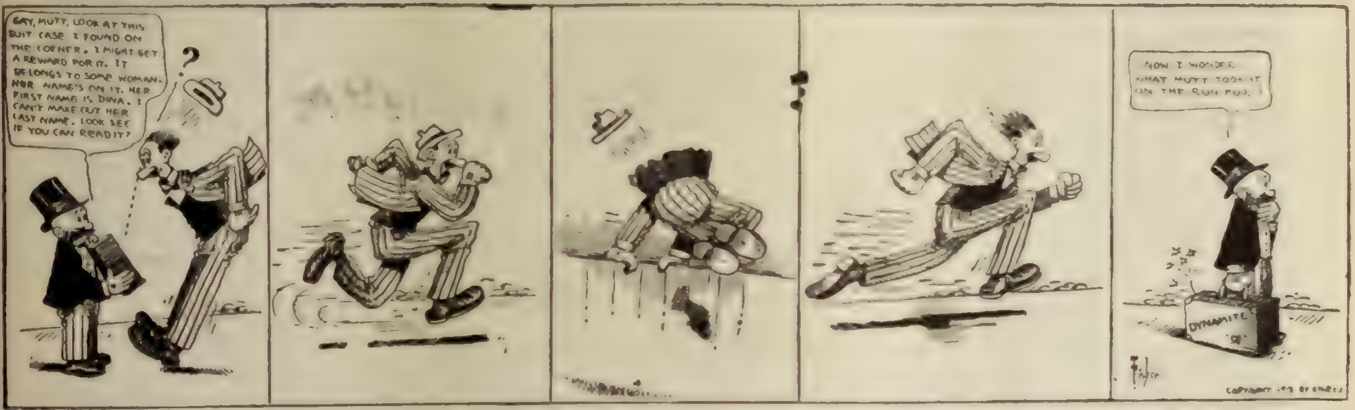
ANNOUNCES

The New Releases of the

Mutt and Jeff Comedies

(Animated Cartoons)

Under His Personal Direction


SAY, MUTT, LOOK AT THIS SUIT CASE I FOUND ON THE CORNER. I MIGHT GET A REWARD FOR IT. IT BELONGS TO SOME WOMAN. HER NAME'S ON IT. HER FIRST NAME IS DINA. I CAN'T MAKE OUT HER LAST NAME. LOOK SEE IF YOU CAN READ IT?
?
NOW I WONDER WHAT MUTT TOOK IT ON THE RUN FOR.
DYNAMITE
Fisher

First Release June 9th

and One Every Week Thereafter

Wonderful Pictures! **Great Laughs!** **Perfect Animation!**

NOTICE TO EXCHANGE MEN!

Territory all closed except California, Washington, Oregon, Montana, Western Pennsylvania and West Virginia.

Bud Fisher Films Corporation

729 Seventh Avenue, New York City

OGDEN PICTURES CORPORATION

Announces

Lillian Walker

The World's Favorite Star

IN A WONDERFULLY INTERESTING AND SPECTACULAR PRODUCTION

The Lust *of the* Ages

By **Aaron Hoffman** *Directed by* **Harry Revier**

¶New ideas never before attempted in Motion Picture Production. ¶New Backgrounds of Magnificent Splendor. ¶A Bang-Up Story with Lots of Action.

¶MISS WALKER at her Best. Supported by a Cast of Notable Artists. ¶The Method of Distribution will be ANNOUNCED SOON. Exhibitors write *for* particulars *now!*

OGDEN PICTURES CORPORATION, OGDEN, UTAH

Albert Scowcroft, *Pres.* **Lester Park,** *Vice-Pres. and General Mgr.* **W. F. Bossner,** *Secy.-Treas*

Show Your Patrons "PERSHING in FRANCE"

First Authentic Moving Pictures of the Tremendous Ovation which Paris Accorded the Famous American General.

Universal Animated Weekly

Special Release

Score again for the Universal Animated Weekly! Again you must acknowledge the supremacy of the News Weekly that is always first with the world's best news.

This marvelous picture shows every detail from the arrival of Gen. Pershing's ship to his address to the seething multitude in the streets of Paris.

The subtitles are brief and to the point, and so tinged with patriotism as to set your audiences wild. This film will go down in history as a master stroke of enterprise, and the memory of it will be cherished by every true American who sees it.

GET IN ON THIS AT ONCE! Be the first to show this intensely interesting subject. Every village and city in the land has its sons who are with PERSHING, or who will be shortly. Take advantage of the nationwide appeal of this extra-special release and show it to the profit and the increased popularity of your house.

All Other News Weeklies SCOOPED AGAIN!

Whenever you want a sure-fire winner for your dull day, book one of the Universal News Weeklies, either the Universal Animated Weekly or Universal Current Events. If you want to know how good they are, book "Pershing in France" today.

Don't hesitate. Book now, before it is too late. Wire your nearest Universal Exchange or UNIVERSAL ANIMATED WEEKLY, 1600 Broadway, New York.

IF YOU DON'T GET THE UNIVERSAL NEWS REELS

YOU DON'T GET THE WORLD'S NEWS FIRST

The S. R. O. Sign Everywhere!!!

WM. N. SELIG'S

"THE CRISIS"

Written by WINSTON CHURCHILL

America's Greatest American Story

FOR BOOKINGS APPLY TO

JONES, LINICK & SCHAEFER,
Chicago, Ill.
Illinois

SUPER FEATURES, LTD.,
Toronto, Canada.
Camada

A. B. COOK,
Jackson, Miss.
Mississippi, Louisiana, Tennessee

CASINO FEATURE FILM CO.,
Detroit, Mich.
Michigan

NEW GRAND CENTRAL THEATRE CO.,
St. Louis, Mo.
Missouri

ADLER, FAULKNER & SCHAEFER,
New Proctor Bldg., Newark, N. J.
New Jersey

BIG FEATURE RIGHTS CORP.,
Louisville, Ky.
Georgia, Florida, Alabama, North and South Carolina, Indiana, Kentucky

MASTERPIECE FILM CORP.,
Pittsburgh, Pa.
Ohio, Pennsylvania, Maryland, Delaware, District of Columbia, Virginia, West Virginia

NATHAN A. GROS,
145 West 45th Street, New York.
New York State

P. FRANKLIN,
107 Golden Gate Avenue, San Francisco, Cal.
California, Arizona, Nevada

A. ROSE,
330 Old South Bldg., Boston, Mass.
New England States

THIS TERRITORY OPEN:

WISCONSIN
IOWA
ARKANSAS
MONTANA
NEW MEXICO
MINNESOTA
NEBRASKA
TEXAS
IDAHO
NORTH DAKOTA
KANSAS
OREGON
COLORADO
SOUTH DAKOTA
OKLAHOMA
WASHINGTON
UTAH
WYOMING

Write or Wire NOW to

EDWARD NELSON, President

854 McKnight Building
Minneapolis, Minnesota

KLEINE EDISON SELIG ESSANAY

WM. N. SELIG

OFFERS

THE HOYT

With WM. FABLES,
JAMES HARRIS and
AMY DENNIS
Direction, J. A. Richmond

FARCE COMEDIES

- A HOLE IN THE GROUND
- A RAG BABY
- A BRASS MONKEY
- A RUNAWAY COLT
- A DAY AND A NIGHT
- A DOG IN THE MANGER

"They'll Make You Sit Up and Laugh Out Loud!"—Motography.

LISTEN HERE!

REGINA BADET

The French Emotional Actress, Does Her Best Work in

"NO GREATER LOVE"

RED SEAL SELIG PLAYS

Ask your K-E-S-E Exchange About It!

SELIG POLYSCOPE COMPANY

CHICAGO, ILLINOIS

K-E-S-E

GENERAL FILM COMPANY.

The FURTHER ADVENTURES of STINGAREE
TRUE KALEM MARK

A Series That Was Inevitable After the Sensational Success of "Stingaree"

By the same author
E. W. HORNUNG
Who Wrote "Raffles"

Fifteen
Two-Part
Episodes

With the same star
TRUE BOARDMAN
And a Splendid Cast

For the Sake of Your Box Office, Don't Miss It!

"The American Girl"

A Series of Two-Part Western Dramas That Sizzle With Situations and Throb With Thrills

featuring

MARIN SAIS

"Ham" Comedies

A Sparkling Series of One-Part Fun-Fests That Make Most People Laugh

featuring

"HAM" and "BUD"

KALEM COMPANY

235 West 23d Street New York City

MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

Entered at the General Post Office, New York City, as Second Class Matter

J. P. CHALMERS, Founder.

Published Weekly by the

CHALMERS PUBLISHING COMPANY
17 MADISON AVENUE, NEW YORK CITY.
(Telephone, 3510 Madison Square)

J. P. Chalmers, Sr.	**President**
J. F. Chalmers	**Vice-President**
E. J. Chalmers	**Secretary and Treasurer**
John Wylie	**General Manager**

The office of the company is the address of the officers.

CHICAGO OFFICE—Suite 917-919 Schiller Building, 64 West Randolph St., Chicago, Ill. Telephone, Central 5099.

PACIFIC COAST OFFICE—Haas Building, Seventh St. and Broadway, Los Angeles, Cal. Telephone, Broadway 4649.

SUBSCRIPTION RATES.

United States, Mexico, Hawaii, Porto Rico and Philippine Islands	**$3.00 per year**
Canada	**3.50 per year**
Foreign Countries (Postpaid)	**4.00 per year**

Changes of address should give both old and new addresses in full and be clearly written. Two weeks' time may be required to effect the alteration.

ADVERTISING RATES.

CLASSIFIED ADVERTISING—One dollar for twenty words or less; over twenty words, five cents per word.

DISPLAY ADVERTISING RATES made known on application.

NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, P. O. Box 226, Madison Square Station, New York, and not to individuals.

(Index to this issue will be found on page 298.)

"CINE-MUNDIAL," the monthly Spanish edition of the Moving Picture World, is published at 17 Madison Avenue by the Chalmers Publishing Company. It reaches the South American market. Yearly subscription, $1.50. Advertising rates on application.

Saturday, July 14, 1917

Facts and Comments

JUST a word to the Chicago exhibitors who are finding fault with us because we will not champion their movement to form a petty independent organization. Once more let us say that the cause is greater than the individual. It is not the province of this paper to advocate the candidacy of anyone nor to suggest to the exhibitors whom they should elect to any office. It is our right to criticise the actions of any who may have sought office and has failed to meet the most ordinary requirements of the office or who may have sought and used the office for personal motives. That we are opposed to those that you may be opposed to does not mean that we must indorse your every act. There have been several withdrawals of city and state locals from the National League, every one of which we have deplored. Some of these locals have realized their mistake and have again returned to fight for the common cause of the exhibitor in the only way that they can effectively fight, viz., alongside of their brother exhibitors who are organized at least to some extent. Stay in the trenches—you can't do anything on the outside!

Reports that are pretty well authenticated are current through the trade in regard to deals, proposals and counter proposals on the part of some of the aspirants for the League presidency. Petty politics and wire pulling worthy of gangsters is not the sort of thing that is likely to inspire confidence and respect for the exhibitor or his end of the industry. The pity of it all is to see the only nucleus of organization among exhibitors in the country made the plaything, the stepping stone, the football of self-seekers after personal power and profit. The few men who have the interests of exhibitors genuinely at heart, who think of the exhibitors as a whole first, last and all the time, seem to be sadly in the minority. Right and equity and honesty will win eventually in this as in all things else we trust, but will it win this year? That's the question.

*

Gag rule with a vengeance and such as we venture to assert was never dreamed of by Joe Cannon or "Czar" Reed is exemplified in the following editorial paragraph from the self-styled organ of the Exhibitors' League. It surely will stand as one of the choice editorial efforts of a trimmer. Read it slowly and thoughtfully, please:

> The very moment a member of an organization takes his grievances, BE THEY JUST OR UNJUST, into the public prints, he commits an act of disloyalty. The organization in self-defense must punish such an offense with immediate expulsion of the offender

Ye gods and little fishes! If words do not fail to express our admiration, or ecstasy, our uncontrollable exuberance of spirit at such a gem of infinite wisdom. Talk about the deliverances of Portia; what would Gratiano have said to this? And this is what is to lead the exhibitors of America to—what did you call it, at Chicago. How can it fail?

*

Our readers will pardon reference to another quotation we read a week ago, which ran as follows:

> It must have been noticeable even to the simple minded that there are certain forces at work seeking to disrupt the exhibitors' organization. In this treacherous work weak and disloyal members are being used as tools by men who, for reasons best known to themselves, are afraid of a strong and united exhibitors' body.

Now let's see how this fits! It is just about a year ago that we had an election of officers of the Exhibitors' League at Chicago. Interests prominently connected with the publicity departments of one of our manufacturing and distributing concerns took a most active part in working for the election of the present President. What was their interest? To launch a new paper, under the prestige of the League president, nothing more and nothing less, and these same interests are strongly represented on the paper along with the League's president to this day. Was this looking out for the exhibitors' interest? Again, has it not been established beyond the shadow of a doubt and dare not be denied that the plans for launching this paper were already well under way long before the convention last year and that the present incumbent sought the office primarily if not solely in the interest of the personal scheme of himself and his friends. And some of the henchmen who helped elect him were already slated as future members of the staff of the paper, despite denials galore. Was this in the interest of the exhibitors of the country?

*

Our last questions are simply these: are these same men likely to have the interests of the exhibitor any more at heart today? Who has been guilty of the really treacherous and disloyal work to the cause of the exhibitors' organization?

The Outlook

By Louis Reeves Harrison

Listen to the man who has been stung!
He will tell you there is to be trouble
All along the line in this business,
Because people have been deeply stirred
And the country is engaged in war.
This self-same prophecy has been made
In years gone by for other reasons.
Hundreds of men have lost money
By going into the new art wrongly,
But never was opportunity wider,
Bigger, better and more certain
Of large reward than at present.
The art has been misrepresented,
Especially in the productive end,
By men not content with the eggs
Of gold laid patiently day by day.
They must kill the goose and get all.
They wanted too much at one time.
They paid themselves big salaries,
Ran up knockout overhead charges,
Indulged in elaborate publicity,
Put up a front in swell offices,
And milked profits dry in advance.
The only economy they exercised
Was to pay as little as possible
For that first and foremost essential
Of success, the story to be visualized.
There has never yet been a failure
To make profits on a very large scale.
Where great care was shown in artistry,
If the story itself was a good one,
And was suited to screen presentation.
This truth has been strongly illustrated
In the case of three well-known companies
Now completely gone out of existence.
It is impossible to give accurate data,
But enough of their inside circumstances
Is known to reach true conclusions.
All three had plenty of good money,
For immediate operations, with reserves
To draw upon in unexpected emergencies.
All three were started in good faith,
With sincerity of purpose and principle.
All three were conducted by honest men
And contained others of tried experience.
All three reached fine organization
In office and factory and in studio.
All three engaged the best of actors,
The best directors and the best cameramen.
All three had the brightest of prospects.
But—and here lies the secret of failure—
All three disregarded the importance
Of an evenly balanced composition.
Supposedly engaged in the production
Of moving pictures, a law to themselves,
These concerns reflected theatricalism.
It was a case of this star or that play
Of some past success on Broadway.
Often of times gone by and forgotten.
Some very exceptional performers
Have come to us from the theaters,
And the backbone of studio companies
Is stiffened by thorough stage training.
Acknowledging all that can be claimed
For good actors of every description,
And giving most thoughtful consideration
To the importance of strong personality,
Those actors were accustomed to utterance.
Some of them were entirely dependent
On uttered sentiment and voice intonation.
A stage role of tremendous opportunity
May hinge on brilliant conversation,
A struggle of wits or of passion.
Those same actors might do equally well
If given true motion picture opportunity
When called upon for screen performance,
But they were usually asked for repetition
And pure reflection of stage ideals.
Their old medium was handed to a novice
For highly unintelligent transformation
With a miserable hodge-podge resultant.
The actor really lost reputation
From sheer lack of suitable occasion
To express himself as he would like to.
He was not given the right medium.
And the audience was not given a good story.
In all three of the beforenamed companies
There were rare and profitable exceptions,
Stories written with full comprehension
Of audience demand and screen requirement,
And in *every case* these paid handsomely.
There was not an exception to this rule.
Profits by tens of thousands of dollars
Rolled in when the thing was done rightly
With a balance in all parts of production.
In not a single case was it recognized
That the highest artistic interpretation
May fall down when applied to the trivial.
Thus was good capital and energy wasted.
Right there was the secret of failure.
All three companies should have profited
By a very obvious and pointed lesson,
But in no case could they see it clearly.
There were other causes of these failures,
But the main one could have been obviated.
So when a man talks about this business
As one not having the best of prospects,
He is one who does not understand it.
He would be a failure if he was in it.
It is an art of personal interpretation
Of stories both vital and interesting,
Well composed for screen presentation
By creative and constructive authorship.
That is strongly shown in recent examples.
Look back of every paying proposition
And you will find there has been skill
Shown in all three of the departments,
Authorship, directing and in personality.
It is a question of composite artistry.
Production has been without system.
Thousands of feet taken uselessly,
Mere waste of film and of salaries,
Which could have been easily avoided.
There has been an era of weak extravagance
Which has contributed to business failure.
Those soreheads who are using the megaphone
To denounce present business conditions
Simply publish their own incompetency.
The outlook is just as it has been,
Always good for productions of merit.
But the highest artistic production
May fall down when applied to the trivial.

Everything Set for the Convention

By Sam Spedon

YOU have read of the different shifts and changes of the stars, directors and many other aspects of the industry; all matters of news and nine day wonders. Keep your ears to the ground, there are rumblings of approaching surprises already on their way, this business is full of them. We have written columns already on the Chicago convention and it is now only one week away; by the time some of our far distant readers peruse these pages it will be well under way. Everything is set for the great pow-wow and it will soon be a thing of the past. Everything will be over but the shouting. We don't know who is going to be elected president of the National League; we hope somebody will, who will do big things, do them right and for the best interests of the whole industry. We don't know what the National Association of the Motion Picture Industry is going to do. We will be there and watch all the proceedings with great interest and you will get a full report of them in the Moving Picture World during the conventions, supplemented by our views after it is over. We say conventions because the exhibitors, the National Association F. I. L. M. clubs and the Association of Motion Picture Engineers will all convene within the same week, July 14 to 22. We will be there and we hope to meet everybody else there. If you can possibly go, don't wish you had gone. It will be well worth the time and money.

Better Theaters.

To the contrary notwithstanding we believe that the general tendency of the exhibitors who can do it is to build larger, more commodious and elegant theaters, with every convenience and up to date improvements. This applies to every community that has the patronage to support such theaters even in smaller places, where there is a possibility of securing the patronage in opposition to a competing house which is lacking in the comforts, such as ventilation, well upholstered and roomy seats, stage setting, music, retiring rooms, etc., etc. There is no use deceiving ourselves or being deceived; we are face to face with an increasing demand for better theaters and every exhibitor has got to realize it sooner or later or be eliminated by the man who is on the job and can secure the where-with-all to keep apace with the times. Every place we go and every issue of the trade papers bring before us news of large and larger theaters that are being built or planned for erection. These are only the signs of the times in conformity with the popular demand and the development of motion pictures. Unquestionably this is the result of the better pictures and their growing popularity that have bettered the class of people who are now attending the theaters. Everything is keeping apace with the character of the productions

Chains of Theaters.

In almost every city today we find certain exhibitors who are owners of a chain of theaters embracing from six to twelve and in many cases there are many more, including links in different cities. In almost every instance these places of amusement are, in exterior and interior architecture, an attraction and a credit to the communities where they are located. We are convinced that this chain system is only another indication of a more stabilized phase of the industry developed by serious minded business men.

Publicity Promoters.

The film industry has evolved many new occupations. The most remarkable is the publicity promoter who makes a specialty of securing publicity for actors and actresses who would shine prominently or more brilliantly in the firmament of constellated film stars. The publicity promoter charges the aspirants ten dollars a week and up to procure free publicity in different publications, for which he receives weekly sums from his several clients. He makes the publications part of his plant and pays nothing for it and says: "See what a smart boy am I." In other words, the publications make it possible for the promoter to do business and he gives nothing for it.

What of Your Old Negatives?

IN view of the vast amount of motion picture production during the past few years and of the comparatively small percentage of reprints it would be interesting to know what may have become of the countless thousands of feet of negatives after the prints were made and distributed. It seems probable that a large percentage of finished negatives has been destroyed as having no further value from a reprint standpoint. On the other hand, negatives of many notable productions have been kept intact with a view to their future usefulness. This will also apply to negatives portraying scenes and incidents of a personal nature which in many instances it is impossible to duplicate. Under these circumstances it would be of interest to learn what care and methods of prevention have been adopted to insure with reasonable certainty that, when required, fresh prints may be reproduced.

The making of photographic images on nitro cellulose base is of comparatively recent origin, and for this reason there are no long standing records to act as precedent in establishing physical and chemical stability such as would be required where intrinsic value may be endangered as a result of deterioration.

A study of old photographs where the image is impressed on paper proves that the permanency of the image depends on the skill and care exercised in the various manipulations which it has to undergo, but whether the image is on plates, paper or film, thorough fixing together with the removal of the hyposulphite of soda by careful washing is absolutely necessary.

The same statement holds good with amateur snapshot negatives which are basically the same as motion picture film and receive practically the same general treatment, with the exception that while amateur film negatives are usually preserved in envelopes or albums made for the purpose, motion picture negatives are rolled in solid mass and stored, frequently without particular attention, in a vault or safe where atmospheric conditions may be directly contrary to their physical requirements.

It seems reasonable to infer that a portion at least of the millions of feet of negatives used has not received the care necessary to promote permanency, and also that insufficient attention has been given to the best possible methods of storage.

In view of these uncertainties which may prove to be detrimental to the preservation of valuable negatives, occasional examination would be advisable, and if evidence of deterioration is present, copies should at once be made and every attention given to detail in the fixing, washing and storing, in order as far as possible to insure the life and durability for future requirements.

Herrington a Candidate for President

WE have been expecting this announcement, although it was not until this past week that Mr. Herrington openly said he would run for the presidency of the League. He was elected president of the National League at San Francisco in July, 1915, where the organization was representative by only a handful of delegates; in fact it was a remnant of what had once been the National Exhibitors' League of America. He took the reins of office and in July, 1916, handed his gavel to the present incumbent to control one of the largest, or possibly the largest representations of the league that ever assembled in convention during its history.

Fred J. Herrington.

Mr. Herrington also left the league with a surplus in its treasury, free from debt and an exposition which netted it $26,000, only $5,000 of which amount was turned over to the national treasurer, the balance being misappropriated by private individuals after Herrington had been superseded by the present officers. At the last convention, July, 1916, Mr. Herrington was appointed National Organizer and has succeeded in bringing into the national body many new states and all of the states which had seceded or had become disorganized. Mr. Herrington says he presents himself as a candidate on his record and achievements, believing that actions speak louder than words, and more than this he sayeth not.

Why Turn the Screen Theater Into a Lecture Room

By Edward Weitzel.

AN important but far from settled question relative to the art of the moving picture is proper nomenclature descriptive of its many forms. We speak of the screen in exact comparison to the stage, but this is an error. The stage means a place where plays are performed—the home of the drama. We use the word screen as the place where the photoplay is shown, but the screen is not restricted to the silent drama alone. No matter what class of subject, it is presented to the spectator by the same medium. In the same way, whether upon the stage or the platform or in the pulpit, the message of the actor, the theme of the lecturer or the theology of the divine is conveyed by the spoken word—the power of speech.

The sooner the moving picture is as clearly defined and names are found to designate its several functions, and the photodrama is put in a class by itself, the better for the art. At the present time, that which is a lecture or a sermon when delivered by word of mouth is shown on the screen under the name of photoplay.

The time unquestionably is coming when eminent professors will diffuse their scientific knowledge and reformers their propaganda by means of a screen set up in the lecture room. Eloquent spiritual lessons will also be seen in churches given over to the silent sermon, and the screen theater will be left to its highest and best mission—to amuse, to entertain, to recreate.

Any one familiar with the history of the spoken stage knows the battle it has been forced continually to wage to free itself of the dead weight that many serious-minded but mistaken individuals think it should carry. If left to themselves they would have the laughter, the wit and the *simulation* of the tragic muse relegated to the background, and would serve the same mental fare as that provided by the pulpit and the platform. The result would be acute cerebral indigestion brought on by overfeeding under improper conditions. Fortunately, there have always been sufficient wellwishers of the stage whose clearness of vision recognize the harm consequent upon thus perverting one of the most healthful diversions given to man and robbing it of its highest benefit.

To amuse, to entertain, to recreate; that is the mission of the stage. It is also the mission of the screen theater. Whatever of instruction may be derived from the photoplay, it should not be delivered in the form of a preachment or a bald statement of facts that do not stimulate the imagination, that merely numb it with the drab side of life.

Going in the Discard

ANNOUNCEMENT was made in the columns of the Moving Picture World for July 7 that the K-E-S-E service had definitely abolished the practice of demanding advance deposits from exhibitors as a guarantee of payment of film service. In keeping with this announcement it was further stated that all moneys held on deposit had been returned to exhibitors.

Under existing conditions K-E-S-E and its executive head, George Kleine, are entitled to commendation for the courage required to take such a step. There are certain aspects of the deposit system that make it attractive to exhibitor and manufacturer alike and are calculated to give the concern which continues the practice an advantage in the competitive field of motion pictures. On the other hand, the deposit system gave birth to a species of unfair competition, or, rather, served to stifle fair competition by enabling those exhibitors who could afford to tie up large sums of money in the form of deposits to create a monopoly of the best pictures.

Naturally, this condition caused great dissatisfaction among the exhibitors.

There were also grave abuses of the advance deposit system. Concerns formed to make pictures had not sufficient capital and made up their deficits from the sums obtained from exhibitors as advance deposits. This method of hypothecating deposits was dangerous in the extreme, for while there is no record of any producing company defaulting, the method of doing business is not a sound one and smacks too much of wildcat speculating.

It was when the exhibitors began to realize that there was great danger of losing their deposit money that they woke up and began to demand that the system be abolished.

The outcry has been great, until now it looks that serious consequences might result if the practice complained of is not generally abandoned by the manufacturers and distributors. Mr. Kleine realizes that contented patrons are to be preferred to contentious ones, even though it places him at the material disadvantage of demanding cash in advance for each separate item of service supplied his patrons if they come under the class not entitled to unlimited credit.

The exhibitor's business with his patrons is on a cash basis, so there is no reason why he should not do a cash business with his exchange. It is the system originally in vogue and it is timely to return to it now. Mr. Kleine deserves credit in being the first to take the step in that direction.

Let advance deposits go into the discard.

"Tay Pay" Talks of Film Censorship

Noted Publicist and President of the British Board Explains His Views to World Readers

T. P. O'CONNOR ("Tay Pay"), Nationalist leader in Parliament and president of the British Board of Film Censors, has taken the opportunity of his present visit to the United States to explain to the film trade of this country the way in which film censorship is done in Great Britain. Mr. O'Connor is a friendly man, tall, robust, and of untiring energy. He receives hordes of visitors daily and is anxious to do all he can for everyone. Although his mission here is a political one, he wishes also to meet the film men who manufacture 95 per cent. of the films exhibited in Great Britain.

With this high percentage of American films on the British market, the fate of the American film in Great Britain cannot be called tragic. But it is important that American film manufacturers understand the principles governing the British Board of Film Censors. This board, at the beginning of the present year, reviewed about 60 per cent. of all the films exhibited in Great Britain. But this percentage has rapidly increased since.

T. P. ("Tay Pay") O'Connor.

"The British Board of Film Censors is managed by a committee appointed by the three branches of the film industry: the manufacturers, the exhibitors, and the renters, or middlemen, as you would call them here," said Mr. O'Connor to a reporter for the Moving Picture World. "The functions of the board, of course, are to examine the films and pass or reject those brought before them.

"The practical work is done by four examiners. I was elected president, I may say, without in any way applying for the place, by a unanimous vote of all the branches of the trade, and I started my work about the middle of January of this year. My appointment is only for one year, both at the desire of the trade as well as of myself.

"The four examiners sit in a room in the office of the board. All films that are to be examined must be brought to this room. There are two screens. Two examiners sit before each screen so that two films are examined simultaneously. Films are not usually passed without the unanimity of the examiners.

"My function begins when a question of principle is to be decided, and in all cases where there is either a difference of opinion among the four examiners or some doubt or hesitation in their minds as to the course they should adopt.

"I am appealed to frequently. My office is by no means a sinecure. The work of the film censor is by no means as agreeable as it appears on the surface. For, you have to consider every particular case and the principle which is involved in the case. For instance, you pass on certain figures, of, say, rather scanty attire. You are apt to be flooded with pictures carrying that feature to the greatest extremes. The result of it is that our judgment has to be arrived at not merely on the basis of the subject filmed; we must have regard to a certain set of general principles.

"But, on the other hand, it is impossible to lay down, even in the most carefully chosen language, general principles which cannot be proved inconsistent.

"For instance, one of the first things I did was to make the restrictions much more severe concerning what has become known as the 'crook' film. The principle I laid down, and which had already been laid down, was that crime should not be shown, although it is inevitably a part of human life, except as it was a part of the society in which it occurred; that it should be episodic, that is to say, as it took place in life, in the life of society, as an incident, not as a representation of the whole of life. Further, that we were to exclude altogether the representation of crime in its more horrible aspects; that is, such representation as was outside the realm of true art, and besides calculated to demoralize and lower the standard. Finally, we excluded all 'crook' films in which the sympathy was for the criminal, unless it could be shown either that he was the victim of unfortunate environment, or that by his long repentance and restitution, he had purged himself of his crime.

"The film trade was generally unanimous in its assent to these rulings. And yet an incident occurred which illustrates that the censorship of films is not so simple as it appears. I got an admirably written letter which told a story which, under the rulings I have just set forth, would apparently have to be excluded. The letter told a story that had as its dramatis personae a trainer of thieves, several thieves, a burglar, and a murderer. It was simply a cleverly disguised version of 'Oliver Twist,' which, of course, has been produced hundreds of times in the films, and which I would never think of rejecting. My answer was that the rules laid down by the censors were not the same as statute law, which, whatever the results, must be interpreted literally. Statute law has to be interpreted according to the exact phraseology, no matter what the original purpose of the law was. But the rules the censors lay down are subject to the interpretation of the men who make them, and that interpretation, of course, must be in a broad and rational spirit.

"I do not wish to mention the names of the examiners because they are men who wish to avoid all publicity. They are known to the film trade. They are all modest men who want to do their work in silence. I may say, however, that one of these men is a University graduate and a man of very high intelligence. Another is a man who was a high official in a bank for many years. He has a pension and has taken up the work of the board more or less to escape the effects of being idle after so many years of active work. The third man is a very prominent and intelligent man; and the fourth has been associated with me for forty years and is a very conscientious man. I cannot speak too highly of the industry and patience and conscientiousness of these men. They sit from 10 o'clock in the morning until 5 or 6 in the evening every day, year in and year out, to properly perform their duties.

"Exhibitors do not as a rule appear in behalf of their pictures. They have a right to appear, if they wish. Of course, also, if an exhibitor desires to consult me on any question I am always at his service. I am glad to say that sometimes, I think, I have managed to be of some use to the exhibitor by making suggestions to those who have offered their films for criticism before being passed upon.

"I need not say that when a great film is presented to me in which vast sums of money have been sunk—although I cannot allow even that fact to influence me in my judgment—I try to make suggestions that will help to pass it. One film, for instance, I saw five times, each time occupying three and one-half hours. I am glad to say changes I suggested were adopted and the film is now a great success.

"The trade does not question our judgment in any way whatever. I can remember that they have come to the board over and over again asking the board to act as a dictator. They trust in our judgment. We have the responsibility and they in no way desire to weaken it."

Ince Goes to Art-Craft-Paramount

Producer Will Continue to Work in California—To Have Full Rein Over His Productions.

THOMAS H. INCE, well known director and producer, whose resignation from Triangle Film Corporation was reported two weeks ago, has completed arrangements with the Famous Players-Lasky Corporation whereby all Thomas H. Ince productions will henceforth be released by Artcraft and Paramount. This deal involves the entire Ince organization, which has long held the reputation of being one of the most highly organized units in the motion picture industry.

Thomas H. Ince Signing Up With Artcraft-Paramount.

By the terms of the agreement, which was entered into with Mr. Ince by Adolph Zukor, Hiram Abrams and Walter E. Greene for Famous Players-Lasky, Paramount and Artcraft respectively, all productions which Mr. Ince supervises personally will be released by Artcraft and all others by Paramount.

Mr. Ince will continue to make his producing headquarters in California and expects to return to the coast in short time to begin active work on productions under the new releasing arrangement.

"My association with the Famous Players-Lasky Corporation comes as the result of careful deliberation and of a painstaking study of motion picture conditions," declared Mr. Ince in discussing his new affiliation. "I have reached a point where a few dollars more or less do not mean as much to me as happiness in my business relations and to know that my efforts for the industry are in sympathy with the most progressive and lasting policies. It was the outsider's viewpoint which I sought, plus that of the enlightened exhibitor."

Mr. Zukor paid a high compliment to Mr. Ince in the few brief remarks which he made concerning this important transaction.

"As a producer and as a man Thomas Ince has always commanded my highest admiration and respect," declared Mr. Zukor. "There is an individuality stamped upon every one of his productions which gives it a flavor all its own. They are full of vitality and of real American manhood—the pictures with a punch which the red-blooded American likes to see. That is why we proffered the tremendous facilities of our distributing organization to Mr. Ince when we learned that he was free to make new distributing arrangements.

"The well-recognized genius of Mr. Ince will be untrammeled in the production of his pictures and he will have full rein over his own extremely efficient organization. We may therefore look to Mr. Ince for the best of which he is capable, with his exceptional personality and genius finding complete expression in every production that bears his name."

Sennett, Too, Goes With Paramount.

MACK SENNETT, known throughout the world as producer of Keystone comedies, completed arrangements Friday, June 29, with Paramount Pictures Corporation for the release of all his future productions through Paramount. Mr. Sennett the previous week had severed his connection with the Triangle Film Corporation and there had been much conjecture as to his future plans. Mr. Sennett is to produce independently, and will issue a two-reel comedy through Paramount every other week.

For several days Mr. Sennett and Charles O. Bauman, business associate with Mr. Sennett in his new enterprises, and formerly vice-president of the New York Motion Pictures Corporation, had been in conference in New York with Adolph Zukor, president of the Famous Players-Lasky Corporation, and Hiram Abrams, president of Paramount Pictures Corporation. Arthur Butler Graham was Mr. Sennett's attorney in the transaction.

Mr. Sennett stated that he will leave for the Pacific Coast next week and will produce his pictures in Edendale, Cal. In his announcement regarding his new association with Paramount Mr. Sennett did not refer to the players who will appear in his company.

Coming directly after the announcement that Thomas H. Ince will also produce for Paramount and Artcraft, the statement of Mr. Sennett's association with Famous Players-Lasky created considerable comment in motion picture circles.

Mack Sennett is the creator of the style of comedies he produces—pictures which have created laughs the world over.

Thomas Ince, who on June 28 announced that he had decided to release productions through Artcraft and Paramount, lost no time in getting busy. Less than twenty-four hours after the deal had been consummated, Ince had packed bag and baggage and was headed for the balmy climes of California without knowing exactly where he will produce. Several California towns have offered to build a studio for Ince, without cost to him, provided he will locate in their locality. It is certain that Ince's studio will be built near Los Angeles, the film-producing center of the United States.

Triangle Issues a Statement.

The following statement was issued from the offices of the Triangle Distributing Corporation on June 28 to all exhibitors:

"During the past few weeks there have been carried in the trade papers and motion picture journals many rumors about the future of the Triangle. At first we felt it would be best not to comment on these one way or the other; but, after due consideration, we feel that the exhibitors are entitled to know the true status of conditions.

"For this reason, we take great pleasure in announcing to you and to every other exhibitor that the future of Triangle was never more assured than it is at present. A complete reorganization and consolidation of the producing plants has made it possible to bring the production of a picture down to a scientific business basis. All waste is eliminated, making it possible to spend a specified amount of money for each picture, wherein the entire value goes into the production of the picture itself, a plan that has heretofore not been followed.

"The direction of all productions will be in the hands of the best directors that can possibly be secured—the plan of organization making it possible for these directors to work almost as one on the production of any picture. In this way, full advantage is given to the exhibitor of every dollar spent upon each production.

"After productions have been made they will all undergo the most rigid criticism by people capable of passing on the merits of a production, and when any picture falls below the standard it will not be released but another will be substituted in its place, assuring every exhibitor of a consistent program of the highest quality at all times.

"There will be Stars in future productions such as have been on Triangle productions in the past; but it will be the intent to help the exhibitor advertise pictures and service at the same time that he is advertising such Stars.

"We are perfectly willing to submit our future business policies to the business men in the exhibiting end and we do not think that we will suffer by the final analysis. Our service will not be excelled by any distributing organization today. It will be our desire to co-operate and assist and help the exhibitor to make the Triangle Program an asset to his house. Our pictures will be made from well-known plays that carry an advertising value at all times."

Chaplin Signs With Exhibitors' Circuit

Famous Comedian To Receive $1,075,000—Will Produce Eight Pictures at Rate of One Every Two Months.

CHARLIE CHAPLIN has contracted with the First National Exhibitors' Circuit to produce eight pictures. He is to receive a salary of $1,000,000 and a bonus of $75,000. Chaplin will produce one comedy every two months. He will begin work on the first as soon as he has completed his present work as his last Mutual release.

Official announcement of the signing of Chaplin has not yet been made by the Exhibitors' Circuit. Los Angeles despatches state that the comedian made the announcement of his new affiliation on Saturday, June 30. This intelligence followed that of Friday from Chicago, which was to the effect that representatives of the Circuit had held a meeting in the Congress Hotel there, but had given no information as to the purpose of the meeting. It was learned, however, that Chaplin had been signed before the Chicago meeting and that that meeting had been held mostly for the discussion of the distribution of the new Chaplin pictures.

In this connection much significance is attached to the fact that Lewis J. Selznick, head of the Selznick Enterprises, Inc., and Adolph Zukor, president of the Famous Players-Lasky Corporation, were in Chicago and in the Congress Hotel during the meeting of the Circuit men. Mr. Selznick and Mr. Zukor did not attend the meeting. That the presence of Mr. Selznick and Mr. Zukor in Chicago during the meeting had something to do with the signing of Chaplin by the Circuit is the belief of well-informed film men. This is especially credible in view of the fact that the Exhibitors' Circuit have had an option on Chaplin's service for some time and that one of the big factors to be decided before announcing the acquisition of the comedian was to come to a decision on a method of distribution of the pictures. Mr. Selznick controls many of his own exchanges and some others and Mr. Zukor's control of Paramount, through his position with Famous Players-Lasky, is well known.

These members of the Exhibitors' Circuit in attendance at the meeting in Chicago on Friday were S. L. Rothapfel, president, and J. D. Williams, general manager, of New York; Robert Lieber, Indianapolis; F. Mandelbaum, Cleveland; J. B. Clark, Pittsburgh; Thomas Saxe and J. E. Saxe, Milwaukee; Harry Schwalke, Philadelphia; William Sievers, St. Louis; Al Gilligham, Detroit; N. H. Gordon, Boston; Mr Gattstein, Seattle; J. H. Kunsky, Detroit; E. H. Hulsey, Dallas; Harry Troll, St. Louis; T. L. Tally, Los Angeles, and Aaron J. Jones, Nate Ascher and Adolph Linick, Chicago.

The meeting on Friday was preceded by a luncheon on Thursday.

Chaplin is to have a free hand in the production of his pictures, he was given to understand. Each picture will be two reels in length, and he will have sixteen months to make them—one every two months; but no arbitrary release date. Chaplin, it is stated, will especially aim at making his pictures of a higher and better quality than any yet turned out by him. Every one of the pictures he makes for the Exhibitors' Circuit will be as high class in every respect as he can make it. In the event that a picture is finished and finally is believed not up to the required standard, Chaplin will destroy it and immediately begin over again. It is the comedian's avowed intention, with this series of eight pictures, to establish an artistic reputation rather than amass more money.

The salary paid Chaplin—$1,075,000—is the highest ever paid a man in any walk of life for a like period of time. Under his Mutual Contract Chaplin receives $670,000 a year for twelve pictures. Recently Mutual offered him $1,000,000 for twelve pictures, but he turned down the proposition.

Each of the twenty-five members of the First National Exhibitors' Circuit will be taxed a pro-rata sum to pay Chaplin's salary.

President Wilson Calls Upon Film Industry

William A. Brady, Responding for Associates, Declares Every Co-operation Will Be Extended.

Washington, D. C., July 2.

THE motion picture industry of the United States has been requested to step up and "do its bit" in much the same manner as the newspapers, and it is President Wilson who has made the request. In a letter addressed to William A. Brady, president of the National Association of the Motion Picture Industry, the President states that the film has come to rank as the very high medium for the dissemination of public intelligence, and, since it speaks a universal language, it lends itself importantly to the presentation of America's plans and purposes.

This is perhaps the first time in its history that the motion picture industry has been so officially acknowledged. It puts it on the plane with the newspaper and the magazine, or perhaps slightly above either of these in some respects, in that it speaks a universal language. The invitation to the industry and the appointment of Mr. Brady as chairman of the motion picture committee to bring about the many things that can be accomplished by the utilization of the motion picture screens, as well as Mr. Brady's reply, are contained in the following letters:

Washington, 28 June, 1917.

Mr. William A. Brady, New York City.

It is in my mind not only to bring the motion picture industry into fullest and most effective contact with the nation's needs, but to give some measure of official recognition to an increasingly important factor in the development of our national life. The film has come to rank as the very high medium for the dissemination of public intelligence, and since it speaks a universal language it lends itself importantly to the presentation of America's plans and purposes.

May I ask you, as chairman by my appointment, to organize the motion picture industry in such manner as to establish direct and authoritative co-operation with the Committee on Public Information, of which Mr. George Creel is chairman?

It is much to ask, but my knowledge of the patriotic service already rendered by you and your associates make me count upon your generous assistance.

Cordially and sincerely yours,
WOODROW WILSON.

Mr. Brady's reply is as follows:

New York, June 30, 1917.

The President of the United States, the White House, Washington, D. C.
Dear Mr. President:

I am in receipt of your highly esteemed favor of June 28 requesting me as chairman by your appointment to organize the motion picture industry in such manner as to establish direct and authoritative co-operation with the Committee on Public Information of which Mr. George Creel is chairman. In the full appreciation of all that is entailed in bringing about the desired conditions under which the motion picture industry will throw its weight to the last ounce into the task confronting the American people I accept your commission with enthusiasm. The devoted men and women of the motion picture world have already shown their eager loyalty to the country's cause with a spontaneous fervor entirely beyond words, and in speaking thus for them I but feebly reflect the [illegible] sentiments which fill their hearts. I hereby assure you of the undivided conscientious and patriotic support of the entire industry in America. I have the honor to be

Your obedient servant,
WILLIAM A. BRADY.
President National Association of the Motion Picture Industry of America.

Universal Shows Pershing in France

Scenes of General's Greeting at Sea Port and in Paris Arouse Great Enthusiasm at Rialto.

THE value of the motion picture screen as a medium for the dissemination of news is demonstrated by the release last week of a special edition of a moving picture weekly.

The Universal has issued a film 650 feet long showing the arrival of General Pershing in France and his reception there. This film came across on the same ship which brought the still photographs published in the daily papers. It was shown at the Rialto on Thursday night without sub-titles. On Friday afternoon it was exhibited to the trade press with all its sub-titles complete. It was at the White House on Friday night. By that time 150 copies were in circulation covering the length and breadth of the country.

The picture shows the arrival of General Pershing in France and his reception there by French and English military officers. Then we see him board the train for Paris, leave the train at Paris, and driven through the streets followed by immense throngs to his hotel. And we see him address a few words to the multitude from the balcony of the hotel.

The scenes are clear. There are as many as half a dozen close-ups of General Pershing. These are the only close-ups of the general, it is reported, that have been obtained for the screen. None were taken while the troops were at the Mexican border. General Pershing would not allow a moving picture photographer to travel with the troops.

The picture will be offered to the Federal Government. It may be used by the Public Information Committee which is planning to have four-minute speeches delivered each night in practically every motion picture theatre in the United States by a corps of fifteen thousand volunteer speakers. To provide for the use of the picture in such a program titles have been written to bring out the patriotic significance of the scenes shown. Some of the titles are strained and forced, but on the whole they are satisfactory.

When this picture was shown at the Rialto enthusiasm ran high. Applause was continuous throughout the picture. It was broken only by the laughter provoked when General Pershing rubbed his nose vigorously as he was leaving the ship.

The Motion Picture Exhibitor

WRITE US EARLY AND OFTEN

THE MOVING PICTURE WORLD carries the most complete record of Exhibitors' News. This department aims at being the fullest and fairest chronicle of all the important doings in the ranks of organized exhibitors. To keep the department as complete and as useful as it is now we request the secretaries of all organizations to favor us with reports of all the news. Coming events in the ranks of the organized exhibitors are best advertised in this department of the Moving Picture World.

Pennsylvania Holds Sixth Convention

John O'Donnell of Philadelphia Elected President—G. W. Sahner Is National Vice-President.

THE sixth annual state convention of the Motion Picture Exhibitors' League of Pennsylvania, opened promptly at 10:30 A. M., on Monday, June 25, in the auditorium of the American Photoplayer Company, on the eighth floor of the Parkway Building. G. W. Sahner, president, and F. J. Herrington, national organizer, were the principal speakers and struck the important topic of censorship. They said that it had proved a farce so far as regulation was concerned and that it had worked harm to the moving picture business. The prediction was made that the censorship would soon pass away.

E. J. Cattell, who represented Mayor Smith, delivered an address of welcome. The response was made by John O'Donnell, president of the Philadelphia Exhibitors' League.

The report by the registration committee showed that nearly forty out-of-town members had arrived on the first day.

At 1:30 P. M. the doors of the main exhibition room were thrown open to the public and presented a most inspiring sight. American flags were in evidence everywhere and the exchange booths and exhibitions were made up in a very attractive manner.

B. Amsterdam, chairman and treasurer; C. H. Goodwin, secretary; S. B. Blatt, master of ceremonies, and John O'Donnell and B. Shindler, general exposition committee, had done their part well and every detail was worked out in clock-work style. Every available bit of floor space was sold. Among the handsomest of the exchange booths were Pathe, where Pearl White on Tuesday night gave out hundreds of carnations to a large crowd of admirers.

J. Milder of the Selznick Corporation had a handsome booth, as did the George Kleine Poster Company, World Film Corporation, Peerless Feature Film Exchange, the Ideal, the Supreme, the American Fotoplayer, the Bluebird and Universal, Airsweet, Metro, Fox and Mutual.

The first night brought immense crowds. The public swarmed in, and for a time everything loose at the booths was being grabbed by the souvenir hunters. H. Osborne, of Pathe, gave out pretty souvenirs, pincushions and puzzles. At the Bluebird booth V. R. Carrick and Allen May were busily engaged in holding the crowd in check, while Violet Mersereau, the Bluebird star, read palms and told fortunes for the benefit of the Red Cross. The sum of $41.50 was collected and turned over to the society. Over at the World Film booth, Alice Brady, Caryle Blackwell, Harley Knoles, the director, and Madge Evans were the center of attraction and received many admiring glances from the movie fans.

Dancing, motion pictures and refreshments kept everybody in good humor, and there seemed to be nothing lacking for a general good time. In addition souvenirs were distributed to all visitors at the booths and an especially appointed ladies' committee distributed flowers and patriotic emblems. On this committee were Mrs. J. O'Donnell, Mrs. C. H. Goodwin, Mrs. B. Amsterdam, Mrs. E. Greenberg, Miss M. Reeves and Miss M. Strain. The ladies' committee also arranged automobile tours for the wives and relatives of the delegates.

Tuesday's Session.

The main feature of Tuesday's meeting was the discussion by Mr. Sahner of another pending bill of a tax of a cent a foot on moving pictures and the subject of barring children under sixteen years of age from attending the picture theaters unaccompanied. Sam Spedon, of the Moving Picture World, delivered an interesting speech upon the public's relations to the silent drama. W. Stephen Bush also spoke.

On Tuesday night the grand banquet was held at the Adelphia Roof, where a large number of exhibitors and exchange men with their friends and families were brought together.

The special guests of the evening were Miss Pearl White of Pathe, who made a speech and later enjoyed several dances with a few lucky boys; Gertrude Hoffman, C. R. Seeley and W. A. S. Douglas. The Vitagraph visitors were Marion Fouche and William Dunn. All of these guests attracted considerable admiration and held the attention of everyone.

After the usual photographic stunt the orchestra opened the ceremonies with "The Star Spangled Banner." In addition to the tenor, Thomas Murray, there was home talent—J. Heenan of the Vitagraph, and Allen May of the Bluebird, who sang well.

J. O'Donnell acted as toastmaster. He introduced George W. Sahner, the president, for the initial speech. Then followed Pearl White and C. R. Seeley. During Mr. Seeley's speech he made an impressive point concerning the future welfare of the exhibitors. The other speakers of the evening were Fred Herrington, John Clark, manager of Paramount, G. Meeker of World, George Denbow of Fox, Harvey Dey

Coming League and Other Exhibitors' Conventions

(Secretaries Are Requested to Send Dates and Particulars Promptly)

Texas League at Galveston..........July 9 and 10
E. H. Hulsey, president, Galveston, Texas.

National League Convention and Exposition at Chicago..........July 14 to 22

Virginia Exhibitors at Ocean View..........August 27, 28, 29
Chesley Toney, secretary, Richmond.

Headquarters of Exposition— 1416 Masonic Building, Chicago

FRED. J. HERRINGTON, National Organizer, 310 McCance Bldg., Pittsburgh, Pa.

of Peerless, B. R. Tolmas of Mutual, H. Osborne of Pathe and Dave Starkman.

The winners of the Liberty Bond, awarded to the best dancing couple of the evening, were Mr. and Mrs. J. O'Donnell. The prize was awarded by the committee, consisting of Pearl White, George Denbow, George Meeker and A. Osborne.

Wednesday's Session.

An important meeting was held on Wednesday morning when the following nominations were made and elections held for the following offices.

For state president, John O'Donnell, Philadelphia; first vice-president, Charles O. Baird of Portage, Pa.; second vice-president, A. H. Myer, Quakertown, Pa.; secretary, Charles H. Goodwin, Philadelphia; treasurer, H. C. Klein of Pittsburg. All of the officers were elected for the ensuing year.

G. W. Sahner was elected national vice-president.

The three delegates elected to the national convention in Chicago were John O'Donnell, Charles Goodwin, of Philadelphia and M. Fetler.

About fifty out-of-town exhibitors were present.

Red Cross Booth Popular with Players

Articles for Raffling Are Pouring In on Manager Schindler—Fifteen New States Will Be Represented at Seventh National Convention.

MANAGER LUDWIG SCHINDLER, of the Seventh National Exposition at Chicago, reports that letters are arriving in bunches daily at league headquarters in the Masonic Temple evidencing the intense interest taken by exhibitors throughout the country in this year's convention and exposition.

North Carolina will send eight delegates and eight alternates, and the delegates and exhibitors from Virginia, North Carolina and South Carolina have already made arrangements for an Exhibitors' League special which will have two Pullmans and a diner.

The following delegates will represent Mississippi: P. J. Schilling, Greenwood; E. M. Clark, Natchez; A. B. Cook, Jackson; M. Cupero, Canton; Will Isenberg, Greenvile, and Miss M. E. Rollins, Grenada. Messrs. Schilling, Clark and Isenberg, accompanied by their wives, will make the trip in automobiles, leaving their respective cities to meet at Memphis, Tenn., thence they will motor to Chicago in a body. It is hoped that they will give themselves sufficient time in order to discount any mishaps on the way, so that they will arrive in Chicago on time for the opening of the Convention.

Exhibitors of the Northwest have promised to send the following delegates: James Gilosky, Joseph Friedman and Charles Campbell, St. Paul; C. H. Hitchcock, Ed Hinz, M. A. Hoppenrath, D. G. Rodgers, H. P. Greene, William H. Deeth, C. E. Van Duzee and D. W. Chamberlain, Minneapolis; Thomas Furniss, Duluth; Tom Foster, Stanley, and C. W. Gates, Aberdeen, S. D.; also the following alternates: Oliver A. Rowe, J. B. Reisman, Bert Goldman, Mr. Cameron, R. G. Foster, C. L. Graham, E. U. Carter and Henry Breilein, St. Paul; William A. Steffes, Billy B. Watson, O. C. Stelzner, James Keough and F. W. Thayer, Minneapolis; Archie Miller, Devil's Lake, S. D., and Tom Foster, Stanley, Wis.

Prominent moving picture players have already begun to send in articles for the Red Cross booth. The very first article was received from dainty little Mary Miles Minter. Like little Mary herself, the article is dainty and pretty, and is something that the women will crave to possess. A note accompanying the package reads, "To be sold at Red Cross booth, Motion Picture Exposition, for our dear boys in the trenches. God bless them!"

Marguerite Clark has also answered the call and has announced that she will send one of her gowns for the contest, in addition to another article.

Anita Stewart has magnanimously tendered her "Goddess Gown," or any other special gown that the league might request. In addition, she will aiso send other articles to be raffled in support of the Red Cross organization.

This is a good beginning, and Manager Schindler is eagerly awaiting a rush of articles from other prominent players. All the proceeds resulting from the raffling of the articles will be devoted to the Red Cross. The Red Cross booth will be in charge of J. W. Champion, executive secretary, Chicago chapter, American Red Cross.

Estes & Estes, two patriotic exhibitors of Brooklyn, Mich., have donated 200 copies of the song, "Stars and Stripes Were Waving," in aid of the Red Cross booth at the exposition. This is an excellent donation, as it will serve to excite enthusiasm.

The program of the Exposition will be completed during the week ending Saturday, June 30, Manager Schindler announces.

The opening day, Saturday, July 14, has been assigned to Goldwyn Pictures Corporation, and Mae Marsh and other Goldwyn stars will be present.

Sunday, July 15, will be Pathe day, with Pearl White, Mrs. Vernon Castle, Florence Reed and other Pathe stars in attendance.

Tuesday, July 17, will be Butterfly day (Universal), with Violet Mersereau as the featured star.

Wednesday, July 18, will be World Pictures, Brady-Made day, with Alice Brady, Ethel Clayton, June Elvidge, Evelyn Greeley, Madge Evans, Carlyle Blackwell and Montagu Love as the representative players.

The closing day has been assigned to Metro, which has promised to have present Francis X. Bushman, Beverly Bayne, Edith Storey, Viola Dana and Harold Lockwood.

The Exposition opens Saturday morning, July 14, and the convention will be opened Tuesday, July 17, at ten o'clock a. m.

The Hotel Morrison has been chosen as the official headquarters of the Seventh National Convention, and delegates are requested to write for reservations in advance, in order to be assigned the best and coolest rooms. It has 1,000 rooms, every one of which has a bath.

Manager Schindler requests all visiting delegates to apply at the league headquarters in the Hotel Morrison, early on Monday, July 16, with their credentials, to receive their official badges.

One more new state has been added to the fourteen new states mentioned in the last article, which have entered the league since the convention of 1916—making fifteen new states in all.

Airdomes Can't Open Until 9 P. M.

That's What "Daylight Saving" Means, Exhibitor Crandall of Washington Again Points Out.

Washington, D. C., June 29.

"I THINK the moving picture interests of the country have overlooked a great big bet," said Harry M. Crandall, when informed by the Moving Picture World correspondent of the passage of the Calder bill, commonly known as the "daylight saving" bill. "I think that the moving picture people are making a grave mistake when they do not make some sort of an organized protest against the measure that will perhaps wipe some of the smaller men clean out of existence. As I told you before," continued Mr. Crandall, "our first evening show will be wiped out and the second show will take its place. Everybody knows what that means. At its best, the first show of the evening does not produce much in the way of box office receipts. We are dependent entirely on our second shows.

"There are many among us who doubtlessly have not taken the time to figure out just how the bill is going to affect the moving picture business. We open our shows at 6:30 and run them an hour and a half. The second show commences at 8 o'clock and runs until 9:30, and the next one begins at 9:30 and runs until 11 o'clock. As I said before, the first show of the evening is not very well patronized. People do not want to go into a closed theater until it is dark. The open air theater cannot begin business until darkness descends and at this time of the year in Washington it is about 8 o'clock. Putting the clock forward an hour is only fooling the people. They are not getting anything, the only saving being possibly in electricity, and that is doubtful when compared to the enormous loss that will be suffered by the moving picture industry. Now, next summer 6:30 will become 5:30, and it will be 9 o'clock before it is dark. The people have to get up an hour earlier in the morning and naturally they are going to bed an hour earlier at night. The 11 o'clock of today will be the 10 o'clock of this same day next year and if the people are accustomed to going to bed at 11 o'clock they are going to go to bed at 10 o'clock. Now, it is true that these figures are very confusing, but figure it out yourself. Take a piece of paper and pencil and you will see where your first show will be a 9 o'clock show and that first show will also be your last show. You will also find that your receipts will be more than cut in half. That will be a most serious result, particularly in view of the fact that your normal attendance will dwindle after the Government starts raising its big army for service in France.

"Uncle Sam looks to us to pay taxes, buy Liberty bonds, to make contributions to the Red Cross. I do not think that there is any business that pays more along this line than the moving picture industry. I do not think that if our members of Congress were properly informed of this condition of affairs they would want to put a millstone around the neck of the industry and choke it out of existence. But if we do not tell them we cannot expect to gain their aid."

When Mr. Crandall was further informed by the Moving Picture World correspondent that the bill was still pending in the House of Representatives, that Congressman William C. Adamson, chairman of the House Committee on Interstate and Foreign Commerce, to which committee the bill would rightfully go, was opposed to the measure, he suggested that the various members of Congress be promptly informed of the situation. He also suggested that a letter be sent from the various leagues throughout the country to Chairman Adamson and also to Representative Edwin Y. Webb, of North Carolina, chairman of the House Judiciary Committee, voicing the opposition of the business to the Calder bill.

Oklahoma Elects Chicago Delegates

Members Vote to Defray Expenses of President and Secretary to Convention.

ON June 19 the Motion Picture Exhibitors' League of Oklahoma held a special meeting in Oklahoma City to elect delegates to the Chicago convention. Fred Herrington, national organizer, was present. An enthusiastic gathering of forty of the leading exhibitors of the state voted to send the following delegates to the Chicago convention, uninstructed:

President A. B. Moonand of Shawnee, Secretary L. W. Brophy of Muskogee, S. H. Jones of Altus, John Feeney of Okmulgee, Thomas H. Boland of Oklahoma City, J. L. Olive of Chickasha, John Slocum of Mangum. Alternates: J. H. Molder of Sapulpa, Maurice Lowenstein of Oklahoma City, J. S. Clayman of Cushing, J. L. Carr of Kingfisher, H. W. McCall of Oklahoma City. All of the delegates elected agreed to attend the convention.

This meeting marks the opening of a greater Oklahoma league, as the members voted to pay all expenses of their president and secretary to the Chicago convention. This is the first instance where the Oklahoma league has paid the expenses of its officers to attend the national convention.

All of the leading cities of the state were represented. Resolution were passed commending our Senators at Washington; also P. W. Wells, president of the North Carolina League; C. W. Meighan, president of the Oregon League; G. C. Varner, president of the South Carolina League; Mr Sams, attorney for the North Carolina League; also William Fox of New York, for the very efficient work they performed in having the war tax set aside and leaving the poor man's amusement, the motion picture theater, to escape further taxation.

L. W. BROPHY, Secretary.

OREGON LEAGUE AIDS RED CROSS.

At a special meeting of the Motion Picture Exhibitors' League of Oregon, June 18, it was voted the league would co-operate in every way with the Red Cross in its campaign in Portland. Teams of speakers were permitted to plead the Red Cross cause in the picture theaters. A considerable sum over that required of Portland was raised. As evidence of the part played by the picture theaters in the campaign, the league has the following letter, addressed to Abraham Nelson, business manager.

"On behalf of the speakers' committee of the Red Cross campaign please let me express to you our sincere appreciation of the hearty co-operation our speakers have met at the various theaters. It was only today when the teams were reporting that one of the captains said he believed one of the reasons the raising of money for this cause was comparatively easy was due to the wide publicity given in the motion picture houses. We want you to feel that your organzation's efforts are appreciated, and that you are doing much to make our campaign a success.

"ROBERT H. STRONG, Campaign Manager."

MARITIME EXHIBITORS SOON TO MEET.

Since the formation of the Exhibitors' League of the Martime Provinces in September last, there has been no general meeting of the members. A convention to be held in the last of August or first of September is now being arranged. St. John, N. B., will be the place. Walter H. Golding, the president, with S. C. Hurley, the secretary, have their heads together regarding plans for entertainment.

EXECUTIVE MEETING OF NEW YORK LOCAL NO. 1.

The fortnightly executive meeting of the New York Exhibitors' League, local No. 1, was held at its headquarters on Wednesday, June 20, with all the officers at their respective stations. There were not more than fifteen members present and the business transacted was of the usual routine, making it one of the most harmonious sessions ever held. A representative of the Department of Public Information made an address requesting the co-operation of the exhibitors by granting permission to the "four-minute men" of the department to deliver four-minute speeches of national importance in their theaters. Upon motion the league voted unanimously to comply with the request.

Sydney Asher reported he was summoned on complaint of the Society of Musical Authors, Composers and Publishers to appear before the United States District Attorney. He was accused of using copyrighted music without a license from the society. The case was decided in favor of the defendant for lack of evidence.

NORTHWESTERNERS GOING TO CONVENTION.

Interest in the coming Chicago moving picture convention and exposition is keen around Minneapolis, Minn., and it is expected a record delegation of film men will go to Chicago from Minneapolis and St. Paul. The Northwest Exhibitors' Corporation will send down fourteen delegates and alternates and the exchangemen will also turn out in force if present plans carry.

Among those who anticipate being at the convention are Mr. and Mrs. J. G. Gilosky, Mr. and Mrs. C. W. Campbell, Julius B. Reisman, Morton Nathan, Joseph Friedman and Henry J. and Mrs. Breilien of St. Paul; W. K. Howard, Ralph E. Bradford, Harry A. Sherman, Frank A. McInerny, James A. Keough, John R. Elliott, A. A. Hixon, Manie Gottlieb, J. George Feinberg, E. Oddy Freedman, Benjamin Friedman, Clyde Hitchcock, Max Hoppenrath, William Deeth, E. G. True, David G. Rodgers, S. A. Louis, S. N. Robinson, D. W. Chamberlain, C. E. Van Duzee, Harry A. Rathner, A. A. Engler, T. J. Hamlin, J. L. Johnston, William A. Lochren, Harry Graham, Julius Bernheim, Joseph Schwartzbine, Billy W. Watson, C. L. Peavey and Henry P. Greene.

MICHIGAN DELEGATES TO CHICAGO.

The following exhibitors have been elected by the Michigan Exhibitors' League to represent the association at the Chicago convention in July: W. S. McLaren, Jackson; W. S. Butterfield, Battle Creek; S. A. Moran, Ann Arbor; King Perry, Detroit; Steve Springett, Jackson; C. E. Momand, Saginaw, and Claude B. Cady, Lansing.

Mr. Cady, who is the new secretary of the Michigan Exhibitors' League, says that the executive committee will meet in the near future, at which time plans will be taken up for a vigorous and active campaign to increase the membership. "We must have a larger membership," writes Mr. Cady. "We will have to devise some method to procure them, because we can't make progress nor can we do the things we have in mind unless we have more members." Mr. Cady has the right spirit and we hope he will be successful.

EXHIBITORS AND EXCHANGEMEN STILL AT ODDS.

Nothing further has developed in the controversy in Iowa between the exchangemen and the Exhibitors' League of Iowa. Many of the exhibitors are still holding out for the formation of an exhibitors' body solely under the guidance of N. C. Rice and Louis Rosenfield, two prominent Iowa exhibitors. No steps have been taken by the industry and no list of committees can be secured, in fact, affairs are no further advanced than the mere laying of plans.

It might be only fair to the exchangemen to place emphasis on the fact that while they really forced their way into the exhibitors' association, they all refused to hold any office or any chairmanship in any committee. They left the management of the industry in the hands of the exhibitors, simply reserving the right to vote as full fledged members.

FAY TINCHER IN NEW YORK.

Fay Tincher, one of the bright particular comedy stars from the coast, who has been working under D. W. Griffith for the past three years, is now in New York, "freshening up."

"But I'm homesick to be back in California," Miss Tincher declares. "I miss the roses and the mountains, the sunshine and the sea. I've lost my taste for the East, I find."

Fox Announces Plans for Year

Manufacturer Will Present Annette Kellermann in a New Sub-Sea Spectacle—"Jack and the Beanstalk" Coming.

WILLIAM FOX, who has just returned from his California studios, announces plans for an auspicious twelve months of moving pictures beginning next September. The Fox organization has in the last year created a distributing organization that encircles the globe. The Fox agencies are located in twenty-seven cities of the United States, six in Canada, six in South America, five in Australia and Far East, ten in England, Ireland, Scotland and Wales, and offices in every other civilized country in the world

In this connection it is worthy of mention that "Carmen," produced by Mr. Fox with artificial Spanish scenery in Fort Lee, N. J., was shown in Seville, Spain, and was well received in Madrid

Likewise "Romeo and Juliet," staged in the little New Jersey town with the costumes of the Shakespearean period, was shown on the screen in Stratford-on-Avon, England, during the recent Shakespearean festival.

"It is recognized in every foreign country that American films excel and have a worldwide appeal in theme, action and story," said Mr. Fox. "The American producers, competing with the best brain and the wonderful scenic locations of France, Italy and other European countries, have defied all foreign competition

"The war conditions have not permitted the foreign producers to stage as elaborately or expensively as we in this country, but I believe that the greatest imagination, biggest themes and most elabotate cinema creations will continue to be staged by American producers for the future

"For the season 1917-18 I will present Annette Kellermann in a new sub-sea picture of which George Bronson Howard is the author. The director is John G. Adolfi. Scenes at the bottom of the ocean by means of a patented submarine apparatus will inaugurate a new angle of entertainment

"The assistance of the Smithsonian Institute of Washington and the British Museum are acknowledged in connection with Miss Kellermann's new film, also the co-operation of the United States Fisheries Commission. This picture is yet unnamed but the new film will be more elaborate but totally different in story and action than "A Daughter of the Gods" It will be shown in New York this autumn.

"In response to a general demand throughout the country from women's clubs, editors, educators and others interested in the welfare of the young I have staged a series of children's fairy tales. The first, 'Jack and the Beanstalk,' will be shown at a Broadway theater not later than September In the children's pictures all parts will be enacted by juvenile artists selected with great care, and the plays are intended for young and old. 'Aladdin and the Wonderful Lamp,' 'Treasure Island' and 'Babes in the Wood' are among the children's pictures already staged

"William Farnum will appear at a Broadway theater in 'The Conqueror,' which is the life story of Sam Houston, and depicts the early political life of Texas I believe this play will point the way to educational filming of American history, yet giving the necessary dramatic action. Mr. Farnum will also appear in 'When a Man Sees Red,' by Larry Evans, and 'The Doctor,' by Ralph Connor, the Canadian author

"Miss Theda Bara will make her initial appearance on Broadway in a picture version of Cleopatra

"'The Honor System,' dealing with American social conditions, will be shown in September throughout the United States

"Among the authors whose works I will produce during the coming fall are George Scarborough, Larry Evans, Randolph Lewis, Adrian Johnson, George Bronson Howard, F. McGrew Willis, Rupert Hughes. During the coming season in new films there will appear under my direction Virginia Pearson, George Walsh, Gladys Brockwell, Jane and Katherine Lee, Miriam Cooper, Valeska Suratt, June Caprice and others

"Dustin Farnum, who has been absent from the screen as well as the speaking stage for the last ten months, will be seen in 'The Scarlet Pimpernel,' by Baroness D'Orcy; 'Durand of the Bad Lands,' by Maibelle Heikes Justice; 'North of Fifty-three,' by Bertrand Sinclair, and 'The Spy,' by George Bronson Howard.

"R. A. Walsh has written and staged a remarkable American story, 'The Innocent Sinner.' In this play Miriam Cooper is the star. I will also stage a series of comedy pictures and farces.

"Detail of the New York engagements of these films will be announced shortly, as well as the name of the Broadway theaters in which they will be presented."

Mr. Fox has completed arrangements with the British and French war offices, as well as the British Admiralty, for showing films to soldiers and sailors in the European war zones. He has also made a similar offer to the War and Navy departments at Washington.

Moreno to Support Mrs. Castle

ACCORDING to an announcement issued last week by Pathe, Mrs. Vernon Castle will have as her leading man in her third Pathe feature Antonio Moreno, one of the popular male stars of the screen.

Work on this picture has just begun at the special studio in Fort Lee, engaged for the exclusive use of the organization built for the production of the Castle Pathe pictures, under direction of George Fitzmaurice. The scenario is by Philip Bartholomae, and it is made from one of Carolyn Wells' most successful books. Mr. Bartholomae is the author of a number of successful stage plays, and his first Astra Pathe feature "The Cigarette Girl," has just been enthusiastically greeted by the tradepaper critics

Mr. Bartholomae is also the author of Mrs. Vernon Castle's first feature, a thrilling detective play, and a number of other Astra features, soon to be released

In addition to Mrs. Castle and Antonio Moreno, the cast selected includes John Sainpolis as the "heavy" and W. H. Gilmour in an important role.

Antonio Moreno has become very popular. "The Island of Regeneration," "Kennedy Square" and other pictures owe much of their success to his work. He has played on the stage with Mrs. Leslie Carter, Constance Collier, Tyrone Power, William Hautrey and Wilton Lackay. Some of the plays in which he appeared were "C. O. D.," "The Man From Cook's," and "Thais."

Antonio Moreno.

The photoplay in which this splendid company of players will support Mrs. Castle is described as a thrilling one with a compelling murder mystery. It is expected that this picture will prove one of the most successful of the entire Castle series.

PRESIDENT ROY LIKES KING LEAR.

V. L. Roy, president of the Louisiana State Normal School, has written to Pathe's New Orleans branch as follows: "We were very much pleased with the Pathe 'King Lear' photoplay last week. In fact, we have had few moving picture shows that have enlisted more favorable comment than did 'King Lear.' I wish to inquire, therefore, whether we can arrange with you to lease other reels."

ART DRAMA TRADE MARK SELECTED.

The prize for the best design for an Art Dramas trade mark has been won by J. L. McCurdy, of Cincinnati Mr. McCurdy's drawing was selected out of over 14,000 submitted in the month during which the contest ran.

The successful trade mark is simple, distinctive and original.

PENNYBAKER IS MUTUAL'S MEMPHIS CHIEF.

L. L. Pennybaker, formerly bookkeeper at the New Orleans branch of the Mutual Film Corporation, has been appointed manager of the Memphis branch, effective June 18, succeeding E. L. Rife, who resigned June 16.

Inter-Ocean Ready for More Business

Concern Headed by Brock and Cromelin Prepared to Transact Film Business in Any Part of the World.

THE Inter-Ocean Film Corporation, of which Henry J. Brock and Paul H. Cromelin are the heads, is about to invite the products of important film manufacturers for dissemination in all foreign markets. The Inter-Ocean Film Corporation in celebrating its first year of existence announces a notable accomplishment, namely, the disposal of the entire output of the World Film Corporation for the forthcoming year in nearly every country in the world.

This is an unusual accomplishment. Under the existing conditions, with more than the usual number of obstacles placed in the way of shipping facilities, freight embargoes and U-boat activities, the Inter-Ocean Film Corporation, after contracting for the World Film products in England, Ireland, Scotland, Wales, France, Spain, Portugal, Norway Sweden, Russia, Denmark, India Ceylon, Burmah, Australia, New Zealand, Brazil, Argentine, Paraguay, Uruguay, Chile, Mexico and the West Indies Islands, have made shipments to all these points without loss to any client or themselves, owing to the insurance arrangements covering all consignments, which is handled by a special department within the Inter-Ocean Film concern itself.

In addition to the numberless other films sold throughout the world by the Brock organization, that concern also controls the now happily plentiful Speer Carbons throughout the foreign markets, and its success in landing their films abroad has been equally efficient in so far as the greatly required carbons are concerned.

An unusual organization characterizes the Inter-Ocean. The distribution of films to the most distant point does not require any greater outlay, as handled, than does the marketing of a film right in this country. For a year now Mr. Brock has concentrated upon establishing his organization abroad so substantially that now his recommendation for a film play in almost any country, by cable, is the best selling talk that can be given. In other words, he has maintained a set principle, that of keeping faith with distant buyers, to such an extent that his harvest is the complete confidence of his buyers and the foreign market in general, and it is this that Mr. Brock, through the Inter-Ocean, is placing at the disposal of manufacturers.

Not a spot on earth but that the Inter-Ocean is in communication with, either by cable or personal visits of their American representative. Interpreters, translators and agents familiar with conditions in every clime and country are contingent employes, and in one day the private projection room at the offices, 220 West Forty-second street, seven buyers from seven different countries were shown film plays and heard their own languages spoken.

The accompanying illustrations show portions of the Inter-Ocean offices. The photograph in the center is that of Henry J. Brock, founder and president of the organization, while that on the left is Paul H. Cromelin, vice president, but recently returned from England, where he established the British office with John H. Taylor in charge and C. Parfrey as assistant.

"We are now safely established in every country in the world," said Mr. Brock, "and now that we have the confidence of our buyers, are open to the film world to give their productions the distribution in other lands that good quality pictures justify."

The Inter-Ocean organization as it stands can absorb at least four times the product it is at present handling.

Shipping, retitling, reassembling and renaming the picture to fit each one for its field in each territory is all handled through various translatory offices in New York.

In no few instances productions made for the American market have been slightly modified or intensified under the direction of one of the Inter-Ocean foreign agents and made especially attractive to foreign buyers. This, together with other innovations established by Mr. Brock, makes the advent of the Inter-Ocean into the field of foreign distributors of more than usual importance to the industry in general and to those manufacturers in particular who at present have none or at least unsatisfactory foreign distribution.

Ida May Park, Director

DURING the eighteen months Bluebird's program has been progressing there has always been a woman director concerned in the picturemaking for that firm —and in that time only two women have held the position. Lois Weber was a great factor in promptly establishing Bluebirds, and when she decided to begin producing on her own account Ida May Park was assigned to the work of directing Dorothy Phillips, thus keeping a woman's hand in the Bluebird game.

Miss Park had been associated with her husband, Joseph De Grasse, in producing Bluebirds, starting early in the series. She prepared scenarios for his productions and assisted him materially in the manifold details of directing features. It was Mr. De Grasse who brought Louise Lovely to Bluebirds and was also Mr. De Grasse who introduced Dorothy Phillips to the series When Miss Phillips developed the capacity for work she has demonstrated in her monthly and oftener appearances among Bluebirds the assignment of Miss Park as an additional director for the energetic star was decided upon.

Ida May Park.

Starting with "The Flashlight" Miss Park has alternated with her husband in preparing Bluebirds with Miss Phillips the star. Her first picture was largely acted out-of-doors and Miss Park climbed mountains and waded streams with all the facility and disregard for obstructions that any man might demonstrate. The surging mob scenes in "Fires of Rebellion" were expertly handled, and in directing "The Rescue" the woman director fitted to a nicety, because the July 23 Bluebird is distinctively a "woman's feature," with society scenes and fine gowns dominating incidentals to the problem-plot.

Thus has Miss Park fitted into her niche—made for herself an essential place, equal to that of most men in creating features for a program of the first class. As Miss Phillips and Miss Park are under long contract, exhibitors and their public may look forward to repeated evidences of the artistry and skill in "team work" possessed by these talented women.

General View Offices of Inter-Ocean Film Corporation.

Film Export Notes

By F. G. Ortega.

TWO well-known photoplays released during the past six months furnish an excellent example of the importance attached to Spanish tilting. We refer to "Joan the Woman" and "The Bar Sinister," both productions of unusual merit. If the titles of these films were literally translated into Spanish or any of the other Romance languages both would lose dramatic power and create an unfavorable impression.

The original titles of "Joan the Woman" are at loggerheads with the prevalent historical conception of the subject existing outside of Anglo-Saxon countries. According to them, England had overrun and was practically mistress of the greater part of France, while the ordinary Frenchman or Spaniard regards England, at that particular epoch, as a nation conquered by a French potentate, whose descendants, knights and soldiers, who were mostly French, talked French and had imposed this language on the Britons, were fighting for supremacy against another French potentate

In "The Bar Sinister," a wonderful photoplay of unique intensity, there is, from the foreigner's viewpoint, a bewildering amount of prejudice permeating each and every title, and a thrilling climax spoilt by Puritanic conventionality. In Latin countries (or anywhere else for that matter, as the half-breeds will bear us out) when a man loves a woman he marries her whether she is a Caucasian thoroughbred or happens to have a strain—be it black, yellow or blue

Of course, it is immaterial to us whether the mediæval rumpus was between England and France or between a French potentate and his liege lord; and we realize that the race problem is a factor that cannot be overlooked in this country with financial impunity. But motion pictures are made to entertain, a function that cannot be performed when a feeling of antagonism develops in the spectator. And such would be the result in these two cases if the titles were simply translated and not properly adapted.

* * *

Under the producing methods employed today, Spanish scenarios and American actors and directors do not mix well together. The actors are not to blame. Photoplays based on Spanish novels or dramas—and we mean all of those that have been released to date—should not be shown before any audience familiar with the stories they are supposed to depict or with the national dress and manners of the people, if the producer cares anything for his reputation. Pictures dealing with modern American life are the best for export.

* * *

The Carranza Government has prohibited the exhibition, within the territory of the Republic, of any films in which Mexicans are systematically held up to ridicule. It is a wonder that this step has not been taken before and it would not surprise us in the least if similar measures were put in force by other Latin-American countries. These pictures do harm enough in this country, as they tend to promote race prejudice and ignorant hatred, but why any American company should persist in sending them to Mexico is past all comprehension. Even if the "pelaos" were as depraved as some of us like to paint them, there is no reason why they should enjoy paying good money to see their fake countrymen beaten up in every scene and hanged for horse-thieving in the last act.

* * *

The impression prevails among certain producers and novel exporters that unsavory moving picture themes are in demand in Latin America. This may have been caused by the foolish publicity given in the daily press and trade papers to the pornographic wave that swept through Cuba five or six years ago, or by the Spanish habit of calling a spade by its right name. Some of the critics that did most of the writing at that time about conditions in Havana could not see any difference between the regular theaters and those flourishing in the old "zone of tolerance," and this gives a clue to their discernment. Then again, if a Spanish empresario happens to buy a picture with nothing else in the shape of a plot than the symetrical proportions of a lady, he will call it "The Naked Woman" and let it go at that, to the consternation of the producer who has spent valuable time and labor in devising a highly moral title.

No; pictures of this kind are not wanted in Spanish-speaking markets. It makes no difference whether they are indorsed by welfare societies or by Jack Johnson. The foreign buyer only sees in them a very tame performance for an "hombres solos" theater and something that he would not dare to show in the regular motion picture houses.

The various film exchanges established in Cuba buy annually from Europe about $40,000 worth of new films, and more than $100,000 in second hand material from both America and Europe. This does not include the pictures imported by the Universal direct from its New York office.

Export Items

By E. T. McGovern.

SANTOS & ARTIGAS, one of the largest firms importing film into Cuba, have arrived in New York, and expect to take back a number of American-made features with them.

* * *

Kurt W. Linn, export manager of the Universal, reports great demand for Universal serials all over Latin-America.

* * *

B. J. Brandon, export manager of the Oceanic Film Corp., has recently returned to Chicago after spending two weeks in New York. The Oceanic is the export branch of the Mutual.

* * *

P. Malaver and his partner and co-worker, J. Sobrado de Onega, report fine business for their Spanish picture, "The Blood of the Arena," throughout Mexico.

* * *

Max Glucksman, of Argentine, has recently purchased the B. S. Moss Films and the Bray Cartoons for his territory. These deals were consummated through F. H. Knocke and Jacobo Glucksmann.

* * *

Chester Beecroft has arrived safely in London. He will spend two or three months in England and on the continent before returning to New York. His new office at 501 Fifth avenue is in the capable hands of Miss Eleanor O'Keefe.

* * *

The demand for American-made film is steadily increasing throughout Latin America. In Argentine alone 16,000,000 feet were imported in 1916, 60 per cent. of which was made in the United States.

* * *

O. F. Spahr, vice-president of the Enterprise Optical Co., reports a shipment of 25 Motiograph machines to Mexico last month

* * *

J. H. Hallberg has read "the hand writing on the wall" and is now after his share of the South American trade.

* * *

Senor P. Rosseau, the largest theater owner in Haiti, visited New York recently in quest of film of American make

* * *

"The Deemster" and "The Barrier" are now being prepared for sale in the Spanish speaking countries by J. Frank Brockliss.

Scene from "Fires of Youth" (Thanhouser).

British Tax Hits Cheap Seat Hardest

By J. B. Sutcliffe

One Estimate Says 130 Small Exhibitors Will Cancel Their Bookings on July 1—Other Interesting News from London

TO describe the budget increase of the amusement tax, recently announced, as meeting with the approval of the trade would be grossly untrue. In the first place the increase—nearly double the present imposition—hits hardest at the cheap seats of the house and incidentally those upon which the exhibitor depends for his income. With the exception of London and perhaps a dozen provincial cities, war conditions have rendered admission charges for more than a shilling impracticable. An aggravation to the impost is the date of its introduction, July 1, absolutely the worst time of the year for the exhibitor. Charles Hawtrey states that no less than 130 small exhibitors have canceled their programs after that date in anticipation of a heavy slump. The increase does not impose any addition to the present tax upon seats to the value of 3d. It begins with the middle class seat, the fourpenny seat of the artisan, the mainstay of every picture theater that confines itself to showing pictures without high aspirations in furnishings. The fourpenny seat after July 1 will be sixpence, the sixpenny seat eightpence, and so on; just double the present tax. As is to be expected, the exhibitors' association has not been idle. A deputation visited the treasury a few days ago in company with members of the theatrical profession with a strong case for the suspension of the new tax. Their joint representations are under consideration. Should no reduction in the tax be forthcoming there is a strong feeling among exhibitors in favor of abolishing the cheaper seats; sixpence as a minimum has been suggested. But meanwhile the case for reduction will be pressed to the utmost and it is not unlikely that exhibitors will conscript their screens for the first time into the service of their own cause.

* * *

The final sitting of the commission appointed by the National Council of Public Morals to investigate charges recently decided against moving pictures was held last week. The principal witness was A. E. Newbould, chairman of the Exhibitors' Association, the Kinematograph Trade Council and a director of one of our most important exhibiting undertakings. Something like 90 per cent. of the films shown in this country, he said, came from abroad. There was a large public demand for British films, but it was not articulate. British manufacturers had great difficulty in selling their productions in America, but the setting up of some central sales organization for the handling of British-made films in America would quickly result in at least 50 per cent. of films shown in this country being of British origin. Mr. Newbould spoke also upon censorship, the best solution of which he considered the present voluntary system, with the addition of an advisory and appeal committee to which arbitrary decision could be referred. Such a committee could be appointed by the National Council of Public Morals in consultation with the home office. Details of a novel experiment were given before the commission by Dr. C. W. Kimmins, chief inspector of the London County Council Schools. In one of these schools thirty girls promised their teacher in 1914 they would not visit a moving picture exhibition during the war. The girls who had kept their promise (he didn't say how many) were, with one exception, able to give good accounts of films seen more than two years ago. The moral of this, pointed out the inspector, shows the value of the film as a stimulant to concentrated attention.

* * *

Following upon the last meeting of the Kinema Commission comes the news from Paris that the French Government has appointed a body to hold similar inquiry into moving picture affairs on the other side of the channel.

* * *

The new Essanay-Linder features are, generally speaking, the subject of most favorable notice. One well-known daily newspaper printed a special article on the Linder type of humor, contending that, as distinct from slap-stick, refined comedy of this type will materially uplift the kinema. Information is just to hand of the French comedian's illness out west. That everyone in the British trade wishes him a speedy recovery goes without saying, for Max has lived with us since the inception of Flicker Alley. Following letter has been sent out to Max from a wounded Tommy in a Manchester hospital and will cheer him in his convalescence:

"Sir: On behalf of the matron and convalescent patients at this hospital I feel it my duty to send an acknowledgment of your entertainment given to us at Deansgate Picture House this morning. When I last saw you it was in that pretty little village of Guillemont, out on the Somme, where you were so good in helping me to take cover and giving me first aid, thus saving my life. It was but a few minutes after you left me that I was on my way to dear old England after fighting by the side of you and your fellow comrades for two years. I am commanded by the matron to send together our best wishes for your success, health and happiness in the noble career you have chosen. We are still comrades-in-arms.

"Sergt. A. Whiting,
"Seventh West Kent Regiment."

* * *

The conversion of the Exhibitors' Association into a registered trade union is wellnigh complete. The change is to be regarded as a constitutional one only, the aims and objects of the organization remaining the same. The new formation will enable the Exhibitors' Union to rank with the other powerful industrial unions in the country and in the event of litigation it will not be confronted with charges of acting in restraint of trade as is usually the case with unregistered trade combines. The welding of the exhibiting interests in Great Britain into a single, solid body with a status conferred by the Government will furthermore dissipate some of the frivolous rulings of local magistrates in regard to licensing conditions. A trade union savors too strongly of democracy to be needlessly tempted into combat by our most arbitrary authorities. One of the first things to be done by the union will be the compilation of a "whitelist." A "whitelist" is the opposite of a "blacklist," that is to say, all members of the new union will have their names printed on the list, which will be sent out to different licensing and perodical authorities in the kingdom. Should the union give any bond or pledge to a licensing authority that authority would be able to see if any exhibitor infringing a condition was a member or not of the union. The secretary of the union frankly admits his dislike of publishing a "blacklist" of exhibitors outside the union and has adopted the above plan as an effective alternative.

* * *

The arrival of a destroyer flotilla of the United States navy off the coast brought forth a smart piece of topical work by those responsible for the taking of our official war films. The Admiralty announcement of the arrival was only made on Wednesday, but by Friday afternoon a full reel topical showing the flotilla entering Queenstown harbor, the landing and reception of the officers, and an excellent portrait of Vice Admiral Sims was included in the program of war pictures at the London Scala theater. There is another topical picture, by the way, which would enjoy a great vogue in America. It is now being shown in France and Switzerland, despite the chagrin and many attempts of suppression by the German Government. It is only a few feet in length, yet quite sufficient to clearly and unmistakably show the U-boat Deutschland being towed by two French cruisers.

* * *

Two of the best American films ever imported to this country have been shown to the trade during the week. At the Alhambra on Friday the Fox Company presented William Farnum in "A Tale of Two Cities," and although this is the fourth adaptation of the Dickens story offered to exhibitors, it only proves once again that careful production is the first essential in film making and one that every time outweighs so-called originality of plot. The other subject, also unspooled for the first time at the Alhambra, is the Frohman Amusement Corporation's psychological drama, "The Witching Hour." The new Bolton-Stewart enterprise is handling the production here and the appearance of C. Aubrey Smith (lead) in "Daddy Long Legs" at the Duke of York's theater imparts an added interest to the film.

* * *

The suggested absorption of the censoring body of the British industry, the British Board of Film Censors, by the

Kinematograph Trade Council along the lines recapitulated in my last letter does not meet with the approval of some members of the present council, the Kinematograph Manufacturers' Association. At last week's council meeting Will Barker, of Barker Motion Photography, while agreeing it was desirable that the expenses of censorship should be borne in proportion by manufacturer, exchangeman and exhibitor, argued that it was not fair to expect the British Board of Film Censors to hand over its responsibilities and undertakings on a purely speculative basis and one solely dependent upon the willingness of the exhibitor to pay up. At the previous meeting of the Trade Council, at which the proposed absorption was first mentioned, the exchangemen present anticipated difficulties in collecting from the exhibitors their proportion of censorship charges. To overcome this Mr. Barker suggested the issue of books of sixpenny and shilling stamps to exchanges at an agreeed discount. These stamps would be the renter's authority to collect from the exhibitor his proper share and could be affixed to film invoices. If after a year's trial a reasonable sum had been collected, the Trade Council should enter into negotiations with the board for its adoption. But he thought the Trade Council should have some tangible guarantee that funds would be forthcoming before seeking to dislocate the existing British Board of Film censors.

* * *

The next serial films to be released here by the Trans-Atlantic Film Company are "The Voice on the Wire" (September 10) and "The Grey Ghost" (December 24). Each is thirty reels in length and on the "open market."

* * *

Sir Herbert B. Tree on Saturday returned to London after a lengthy stay in the U. S. A.

* * *

William Larkin, the Irish reformer, was tried in Dublin last week on a charge of damaging the screen and furnishings at the Pillar Picture House during the showing of the Fox picture, "The Soul of Broadway." He was adjudged guilty by the jury, but was acquitted by the recorder. The film in question had been approved by the Dublin Corporation censors, and as the recorder's action creates for the industry a disastrous precedent I hear there is every possibility of the matter being taken up by Irish exhibitors.

* * *

Tom Davies, co-director with Henry Winik, of the Western Import and Triangle companies, sailed for America two days ago.

* * *

"Civilization," the Ince creation, is being disposed of territorially, or on what would be termed in America, on a states right basis. Scotland, Wales, and most of the English counties have been sold off at satisfactory prices.

* * *

D. W. Griffith has been spending the latter part of his first visit to Europe in France, where he has taken several scenes on the war front for inclusion in his next superproduction.

LEON BARY WEDS MARIE F. CROUSAZ.

Leon Bary, hero of the great Pathe serial, "Mystery of the Double Cross," was married on May 28, his bride being Mlle. Marie F. Crousaz, of Paris. Their romance began at the time when Mr. Bary was playing as Mme. Bernhardt's leading man.

At the outbreak of the present war, Mr. Bary hurried to the front. Subsequently, he was wounded, and through the long months of his convalescence Mlle. Crousaz nursed him.

Upon his recovery he was engaged by Pathe to play the male lead in their serials. They are now settled in their new home at Grantwood, N. J.

MISS MACPHERSON WROTE PICKFORD PHOTOPLAY.

A wire from Cecil B. De Mille, received at the headquarters of the Artcraft Pictures Corporation, gives sole credit for the story of Mary Pickford's new patriotic photoplay, "The Little American," to Jeanie Macpherson. Although the general impression has been that Mr. De Mille was co-author of this scenario, the director announces that Miss Macpherson was entirely responsible for what is expected to prove the greatest patriotic story ever written for the screen.

Lease Building to Write Scenarios

John B. Clymer and Harry O. Hoyt, Expert Scenarioists, Will Specialize in Big Features.

JOHN B. CLYMER and Harry O. Hoyt, known as writers for the screen, have leased the building at 125 West Fortieth street, New York City. Reinforced by assistants and stenographers, this organization will specialize on the writing of big feature stories, working scripts and titling of pictures. Both men have seen service as editors and staff writers with various big producing companies.

Better stories and craftsman scenarios of a higher order have marked their initial efforts in combination. With a limited number of accounts the organization will contract for a general service, after the example of the successful organizations in all other lines of business.

Clymer and Hoyt believe that their interest in a picture does not end with the payment for the story or scenario. It is to their credit if the picture proves good. It is a black eye if it is bad. Thus they stand ready to assist in casting, cutting and titling.

Ivan to Feature Grace Valentine

IN THE forthcoming Ivan-Humphrey production of "Babbling Tongues," Grace Valentine will be seen as the featured leading woman. Miss Valentine is quite as well known in the picture world as on the legitimate stage, and during the past two years has forged rapidly to the front rank of picture favorites in many co-starring ventures with Lionel Barrymore and other prominent stars.

Grace Valentine.

Miss Valentine's name has long been well known on the legitimate stage, and her work before the camera is backed by twelve years of stage experience, during which time she has played a wide variety of parts. She was identified with such well known stage hits as "Seven Days," "The Yellow Jacket" and "The Greyhound." She has played many long and successful stock engagements and enjoyed a solid year with the Morosco Producing company in Los Angeles, where she created many parts in new productions, among these being "Help Wanted" in which she appeared in the leading role for eight months during the run of this play at the Cort theater Chicago.

Her performance in this play won her many picture offers and she then appeared for nearly a year before the camera. With the production of the farce, "Johnny, Get Your Gun," at the Criterion theater, Miss Valentine again turned her efforts to the legitimate stage and played the leading female role for many weeks, after which she created one of the chief roles in the Shubert's production in Boston of the farce, "He Said and She Believed Him," which is scheduled for a Broadway hearing next September.

A RARE PICTURE.

Alpine phenomena which may not happen once in a thousand years has just been recorded with a moving picture camera by Frederick Burlingham, the Alpine photographer. Burlingham and his party were ascending the notorious Blumlisalf ice climb. At the summit he posed the guides along an ice ledge to record their arrival. Hardly had he started turning the handle when the overhanging ledge cracked and almost instantaneously hundreds of tons of ice was precipitated into the chasm below. The guides had a narrow escape, but Burlingham managed to secure the incident in magnificent detail.

ART DRAMAS COMPLETES HALF YEAR.

With the release of "The Peddler," a U. S. Amusement production, the Art Dramas Program will have put out twenty-six productions, which, at the one a week rate, means that it has passed through half a year of activity

Film Merchant in Cossack Garb

John Dored, Russian Soldier, Member General Skobeleff's Committee on Relief, Here to Sell War Subjects.

JOHN DORED, whose arrival in the United States was noted in the Los Angeles letter in last week's issue of the Moving Picture World, is in New York, making his headquarters at the Imperial Hotel. Mr. Dored is garbed in the dress uniform of the Cossack, which denotes his official mission. That mission is to dispose of forty thousand feet of Russian subjects for the benefit of the Skobeleff committee on relief.

The subjects comprise many scenes photographed at the front—the committee under government authority being the only authorized agency permitted to take these pictures; military dramas having relation to the present war, as well as a production founded on the life of the late Grand Duke Constantine Constantinovitch, a free translation of the original title of which would be "For His Country's Sake."

The Skobeleff committee, which is supported by the people at large as distinguished from government maintenance, has been in existence for eleven years and has done much charitable work. It possesses among other agencies of activity a publicity committee and a moving picture committee. Following the recent revolution there was a reorganization, all of the new officers being in sympathy with the democratic ideas of the people. The exclusive rights of the committee to take pictures at the front were continued.

Soldiers in health as well as those invalided who had had motion picture experience were assigned to the laboratories in Moscow. The publicity and moving picture divisions of the Skobeleff committee were transferred to the Department of Public Instruction. The significance of this movement is that the productions of the motion picture committee will be employed in the schools of Russia for the education of the children in the principles of the new democracy. Mr. Dored said these pictures would be sent into the most remote corners of the country.

The special representative of the Russian government will be in the United States about a month. He said he was prepared to dispose of the subjects in his possession for North and South America, for the Philippines and for France and England. He will return to Russia by way of the Pacific. While here he is anxious to receive circulars from manufacturers of projection machines designed for use in schools and assemblies. The Skobeleff committee is making wide preparations for its educational propaganda. Mr. Dored also will engage an American representative to act for the committee after his departure.

Mr. Dored pointed out that the work of the Skobeleff committee was public in the largest sense—that all receipts were applied to the maintenance of its educational activities and for the support and care of wounded soldiers and the upkeep of institutions devoted to their care.

FAMOUS PLAYERS-LASKY BOND RECORD.

When the books were closed to subscriptions to the Liberty Loan on June 15, office records of the Famous Players-Lasky Corporation, together with reports from the studios and Paramount exchanges, showed that a total of $580,000 had been subscribed by the organization and its employees. It is a source of pride to the corporation that every one of its employees has taken at least one Liberty Bond following the action of the company itself in appropriating $100,000 for this purpose. The total of subscriptions entered at the home office of the corporation was $275,000, which includes those taken by both the Fort Lee and Famous Players studio in Fifty-sixth street.

NEW YORK CITY FILM CLUB NOTES.

The Film Club, at its last meeting, decided to hold its first annual outing and President Saunders appointed several committees to make the necessary arrangements.

Congratulations were extended to Mr. Gemond of Triangle on his promotion. His successor to the management of the New York City office, C. B. Price, received a warm welcome at his first meeting with the club.

I. M. Schmertz, manager of the Variety Films Corporation, reported having had a very successful and pleasant business trip through the Western States.

WEEKLIES TO CO-OPERATE WITH GOVERNMENT

At the suggestion of the Committee on Public Information at Washington the principal news photographers have formed an organization that will deal as an authorized body with the committee in that city. A meeting of the representatives of the leading illustrated news bureaus, syndicates and others was called a few days ago by Kendall Banning, director of the division of pictures. Plans were made for co-operative action between the news photographers and the Committee on Public Information for handling both official and unofficial photographs during the war on a basis that will provide equitable opportunities and privileges for the large and small syndicates, photographers and dealers alike. E. B. Hatrick, of the International Film Service is a member of the board of representatives, the governing committee.

John Zanft, Managing Director.

IT'S a wise exhibitor who pays as much attention to the arrangement of the program for his photoplayhouse and to the staging of pictures as he does to his booking, declares John Zanft. Mr. Zanft is known as managing director of the Academy of Music in New York. Mr. Zanft also supervises the presentation of the programs throughout the entire circuit of William Fox theaters in his capacity as general representative.

"The same importance attaches to the arrangement of a bill in motion picture houses as to vaudeville," says Mr. Zanft. "The exhibitor who takes pride in his work will be surprised at the attractiveness added to his program by careful staging. For the man who shows first-run features, scrupulous attention to lighting, lobby display, picture projection, musical accompaniment and a score of other details, is imperative to effective screening."

John Zanft.

Mr. Zanft's knowledge of conditions in this field is the product of the long experience at the Academy of Music, which has made him an expert. The Academy is the prerelease house for William Fox films in New York City and is recognized as one of the foremost photoplay theaters in the country. Much of its success in showing nightly to its record seating capacity of 3,400 is due to the artistic methods in stagecraft which Mr. Zanft is constantly dislpaying. Mr. Zanft and J. S. Stebbins, the house manager, see in the Academy's private projection room every inch of every subject booked prior to its production before the audience.

At last year's Motion Picture Exposition in Grand Central Palace the Fox Film Corporation was represented by a booth which was artistic and genuinely attractive. The judges were so impressed with the display that they awarded it the first prize—a handsome silver cup. Mr. Zanft designed and arranged it.

LUBIN AND SAWYER TO HANDLE STARS.

After an absence of two years from Broadway, during which time he had been in Canada exploiting Metro pictures, A. H. Sawyer, the original "Zone" man of the motion picture business, has returned to the White Lights accompanied by Herbert Lubin, a Canadian financier. Mr. Lubin originally bought and installed in Canada the Metro program, and together with Mr. Sawyer established an organization and offices from Halifax to Vancouver. After successfully instituting the program, they have just disposed of most of their Canadian interests and are now engaged in exploiting special film productions in the States and also intend exploiting several of the better known stars.

Mr. Lubin has also sold the rights for Western Canada for the Bushman-Bayne serial, "The Great Secret," to the General Film Company of Canada.

Mr. Sawyer and Mr. Lubin, in addition to looking after the business interests of some of the stars, intend immediately to place in work two well-known novels with well-known stars, the films to be each seven reels in length.

Grinding the Crank

With Thornton Fisher.

Our own little review with profound apologies to regular reviewers.

"THE Man With Six Fingers." A gripping, grasping, five-reel picture of life in the zoo. Full of pathos and comedy. Undoubtedly one of the drollest bits of comedy ever shown is when little Oscar, three years old, drops the kitchen range on his father's unsuspecting head. One of the big tense moments grip one when Waldon, the sixteen-year-old son meets his mother for the first time, she having grown too old to spend any more years from home playing bridge. The Duke of Discount is a heavy part ably played by Albert Spink, one of the heaviest men on the screen. A big surprise is put over when the Duke removes his false jerrys and shows a nick on his chin revealing him to be the heir to his grandfather's old socks. The leading lady is a trifle too fat to play the boarding school girl, who is deported to that institution because she painted landscapes on papa's dress shirt. However, all ends happily at the "fade out." The titles are acceptable the direction is as good as could be expected of the man directing it, and the picture ought to prove very inspiring to bridge workers and pie manufacturers.

* * *

We must confess to a weakness for a desire to see ourselves in the movies. We'd like to get a rear view of ourselves walking.

* * *

And a three-quarter view of ourselves in our evening dress suit

* * *

How our mouth animates when we talk

* * *

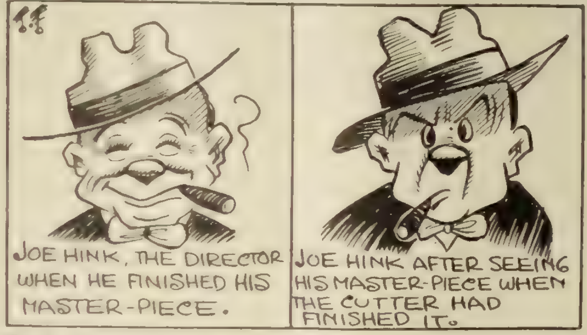
And how the back of our head looks when we move it

* * *

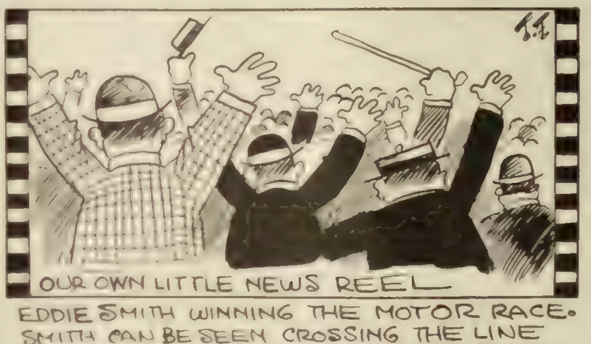
Remember how excited you were when the pictures were in their infancy, and for five cents you could get a hundred feet of flickers in your eyes watching a railroad train rush by. Simply a picture of a train, that was all. No plot, no actors. Now for ten cents you can see a train fall from a bridge, people get hurt, and everything.

* * *

There are two theaters in our vicinity. The girl in the ticket booth of one of them smiles at us when we lay down our two jitneys. The other girl doesn't. Somehow we prefer to see the pictures at the first mentioned theater.


T.F.
JOE HINK, THE DIRECTOR WHEN HE FINISHED HIS MASTER-PIECE.
JOE HINK AFTER SEEING HIS MASTER-PIECE WHEN THE CUTTER HAD FINISHED IT.

Several theaters we have visited employ operators with sporting blood. They enjoy racing. Some day we will give the three of 'em an even start at the line and see who finishes first.

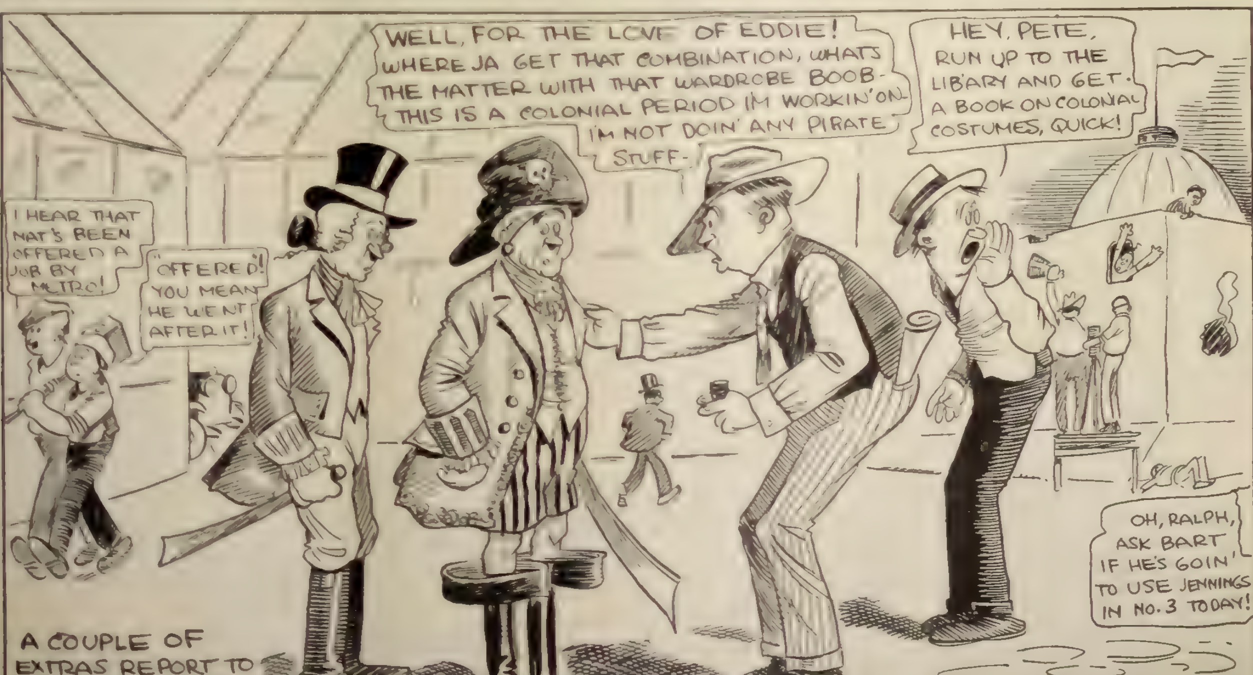

T.F.
OUR OWN LITTLE NEWS REEL

EDDIE SMITH WINNING THE MOTOR RACE. SMITH CAN BE SEEN CROSSING THE LINE WITH BROWN THREE CAR-LENGTHS BEHIND.

On the other hand let us record ourselves as saying that we never go to a theater but what we think of the unseen man who is loyally "grinding the crank." The very reason the public is so forgetful of him is because of his efficiency. For example, when our engine is running smoothly you never give the cylinders a thought, but when the dad blamed truck misses on one of 'em—oh, boy.

* * *

We'd sing a song for you today, but we haven't got a song


WELL, FOR THE LOVE OF EDDIE! WHERE JA GET THAT COMBINATION, WHATS THE MATTER WITH THAT WARDROBE BOOB - THIS IS A COLONIAL PERIOD IM WORKIN' ON. I'M NOT DOIN' ANY PIRATE STUFF-
HEY, PETE, RUN UP TO THE LIB'ARY AND GET A BOOK ON COLONIAL COSTUMES, QUICK!
I HEAR THAT NAT'S BEEN OFFERED A JOB BY METRO!
"OFFERED"! YOU MEAN HE WENT AFTER IT!
OH, RALPH, ASK BART IF HE'S GOIN' TO USE JENNINGS IN NO. 3 TODAY!
A COUPLE OF EXTRAS REPORT TO THE DIRECTOR FOR HIS INSPECTION OF THEIR COSTUMES.
THORNTON FISHER-o.

Spokes from the Hub

By Marion Howard.

BACK to prolong life" is what I always say when in from Broadway and the lure of the theaters. A week in old New York means so much if one knows how to utilize time and make short calls. Well, I made ten in one day and that was going some! Found William L. Sherrill in his new quarters in the Times Building and in a genial frame of mind. While telling me of the success of "God's Man" and of his coming releases his son Jack bounded into the office, much to my delight, for we fans like him tremendously and will not forget his clever work in "The Witching Hour." Upstairs I found the Arrow Film office, only to learn that an old friend, Howell Hansell, who directed "The Deemster" and other remarkable pictures, was ill at his home in New Rochelle. Then I went up Broadway to call on Lynde Denig.

* * *

Going over to 729 Seventh avenue I found other friends, like Louis Selznick, a member of the Boston Film Club. He was alive with news and talked prosperity. Over his sumptuous offices a greeting awaited me from the Artcraft publicity man, Pete J. Schmid, from whom I gathered information of value. Returning hotelward I found Stanley Hand ensconced in his new office with the World Film folks and congratulated him on his promotion. Then upstairs to see that prince of publicity men, Leander Richardson. Around the corner I ran into Royal Byron, of stage and screen fame, on his way for a rehearsal with the Edison company—the play, "The Lady of the Photograph." Passing Loew's I dropped in to see Nance O'Neil in "The Final Payment," rather gruesome, but well acted and some good sea stuff. Too tragic for these days and not to be commended.

* * *

At the Triangle office I found the very approachable manager, who in turn put me in touch with Mrs. Toby, the capable publicity woman, with C. H. Bristol, who made my call one long to be remembered. There was the "glad hand' at Paramount headquarters and an atmosphere of hospitality everywhere there.

* * *

Time prevented visiting studios this trip—a pleasure deferred. Saw "Peter Ibbetson" and was glad to again hear the voices of the Barrymore brothers, Constance Collier and Laura Hope Crews, all of whom so adorn the screen. Great play, which I predict will become one for the screen later. I forgot to mention one of the treats of my visit, and that was in witnessing Chapin's wonderful impersonation of Lincoln at the Globe theater. Have already written of the private view here of two reels and how we all appreciated it. This is a play for children to see, as kiddies play an important part all through. To advertise it as historical or educational alone is a mistake. It is these and far more—an intensely human play picturing actual scenes in the life of America's great martyr.

* * *

"That evening," as they say on the titles, I dropped into Georgie Cohan's theater to see "Redemption" and rather liked it on the whole. Can readily see why it grips the house because of the mother love and the fine support they have given Evelyn Nesbit, who really does good work, though badly made up. Charles Wellesley, who is in many pictures here of late, was capital. The play was clean, had a big underlying theme and ended just right. It ought to go anywhere. Let it stand on merit and serve its purpose.

* * *

Of course, a trip to the metropolis would be incomplete without a visit to the Rialto, which I found in summer dress and with a staff of picturesque ushers. I saw the Lasky film, "The Jaguar's Claws," and didn't like it a little bit. No time for Mexican bandit stuff, featuring immortality at that. It was bad in a big spot and Hayakawa deserved better. Yes, the outdoor scenery is great if one hankers for Mexico. Monday I had the taste taken out on seeing "On Trial," now on here for a run, I hope. The Globe Feature Film Company was enterprising enough to secure it and I am sending fans to see it. This was the first offering of Mr. Rothapfel under the new league of which he is president, and it is a credit to the Essanay company. We have in this several old favorites and some who have participated in the Ade fables.

Have seen a few pictures since returning. "The Stolen Paradise," a strong play with Ethel Clayton doing her best work this season, is one. Edward Langford served to fill the bill, but we wanted to horsewhip him at one stage of the game. His impersonation of the man physically gone blind was well done, but the author made him blind in other ways. "Oliver Twist" called out the literary set and all lovers of Dickens to the Exeter theater, which gives us "Tales of Two Cities" this week. "Romance of the Redwoods" was thoroughly enjoyable and full of punch. Certainly Artcraft is giving us some fine close-ups of Mary Pickford and Elliott Dexter in this. "The Man Who Made Good" gave opportunity for Jack Devereux, who is a local favorite. The play had new touches and some twists which ought to make it popular. "The Silent Partner" showed further skill on the part of Marshall Neilan and was a fair Lasky offering, though not up to the standard. "Happiness" (from Triangle) was the best in a long time for its domestic and college touches and also its illustrating snobbery vs. democracy. Enid Bennett has some part and caught the house from the time she winked at uncle who supposed her a snob (thanks to yellow journalism). "The Auction of Virtue" in spite of its misleading title went well, for we rather like Naomi Childers and the Art Drama productions generally. There was a refreshing absence of sex business and a good lesson told without cant.

* * *

Well, "The Masque of Life" is some picture and held the audience spellbound at the Park theater, where it ran a week, placed there by the American Feature Film Company, Louis Mayer, president. All New York picture playgoers saw it, doubtless, and experienced the same thrills. I wonder if such pictures are necessary for our entertainment, involving as this did some loss of life and cruelty to animals in the making, to say nothing of that wonderful scene on the chimney top with a real baby. Women about me hid their eyes fearing a tragedy. We must take our hats off to Italian courage in acting in this picture and to that wonderful monkey. One quite agrees with Darwin on seeing such an exhibition as this. On the whole, the picture, though gruesome in spots, is most artistic in detail, the coloring fine and the players well cast. One missed the close-ups and wanted some on Hamilton Revelle and Rita Jolivet, who did the Pierrot and Pierette stunts so well. The picture is great from any standpoint for those who revel in sensations, and it does have the happy ending so dear to all in this era of democracy and hoped for downfall of monarchy.

* * *

This summer I am going to visit picture houses outside of the Hub, and began at Great Barrington, this state, en route to New York. Here I found a commodious theater, seating 1,000, managed by a live-wire young man, Earl B. Faifstanger, who is giving patrons Paramount, Pathe, World and other good pictures. What they need in that conservative town is a live newspaper—one to interest, arouse and amuse the people and to give space to entertainments worth while, such as this young man is seeking to do with little encouragement from his public.

* * *

Here is a title that jars: "Mrs. Mayor Mitchel." Pretty bad English for a Hearst-Pathe reel, yet I saw it three times here and in New York preceding the picture of the Union Square battleship. "Mrs. Doctor" and "Mrs. General" we get once in a while. Give us a censor on title editors.

* * *

The Hub is "de-lighted" to know that Julian Eltinge is to be screened, for here he made his first hit as an amateur actor and we are proud of him. We congratulate the Laskys and anticipate the first picture.

TWO DIRECTORS FOR FAIRBANKS.

The demand from Artcraft Pictures Corporation for an increased number of Douglas Fairbanks pictures has compelled the actor to give thought to the possibilities of employing two directors. With two directors on the job, it will mean an increased amount of work on his part, but yet each picture will be in keeping with his high standard and contain the same detailed treatment given his previous films. The second director has not been selected.

HUMPHREY TO COVER NORTHERN INDIANA.

J. A. Humphrey has been engaged by Sidney Abel, Chicago manager for V-L-S-E. as a salesman to cover the northern section of Indiana. Manager Abel also has secured J. H. Cohen to cover Southeastern Illinois.

Popular Picture Personalities

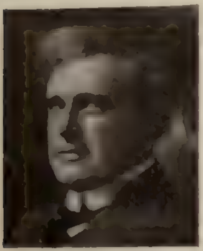
WHO'S WHO IN THE MOVING PICTURE WORLD

MANSFIELD, Martha. Born in New York City. English parentage. Is five feet, four inches tall and weighs 125 pounds. Light complexion, golden hair and blue eyes. When Max Linder came to Essanay to resume his comedy career, it was announced that he was going to surround himself with the prettiest girls to be coaxed into pictures—and you do not have to coax very hard to get any girl into the studios. Miss Mansfield was selected from the bevy of beauties to be his leading woman and she made her debut as a lead in Max Comes Across—and you could not blame Max for trying so hard to win that kiss. She also played the leads in the other Linder comedies. She has had rather a brief stage career, making her debut at the Century theater, New York, in 1915. She likes outdoor amusements but her favorite sport is horseback riding.

Martha Mansfield

QUIRK, William A. (Billy). Born in Jersey City, N. J. Irish parentage. Is five feet, six inches tall and weighs 142 pounds. Blond hair, blue eyes, light complexion. Mr. Quirk made his stage debut in August, 1896. He has played in stock, with repertoire companies, in vaudeville and with some of the noted producers and productions, including David Belasco (in The Rose of the Rancho), Connors and Dillingham, in The Top O' the World, with James J. Corbett and others. Ten years later, in June, 1906, he made his debut as a screen actor with the Biograph, his first appearance being in The Renunciation with Mary Pickford. He played in the Muggsey series with Biograph. He has also played with Solax, Pathe, Universal and Vitagraph and at present is directing the Black Diamond comedies. Some of his best liked plays have been Billy's Shoes, Billy's Board Bill, and other "Bill" stories.

Billy Quirk



CURRAN, Thomas A. Born in Australia. English parentage. Is five feet, nine inches tall and weighs 155 pounds. Grey hair, dark blue eyes, fair complexion. Mr. Curran, though born in Australia, obtained his stage training in the United States, making his debut in San Francisco in 1897. After some years in vaudeville and stock on the Pacific coast, he returned to Australia and played for several years in Australasia, mostly in musical comedies. He returned to the States in 1912, opening in vaudeville in a dramatic sketch but changing over to the tour of Oh, Oh, Delphine, and later did the Englishman in Excuse Me. In 1913 he turned his attention to motion pictures and has played engagements with Solax, Universal and Metro, but found his best opening in the Thanhouser company, for which he played among other roles the artist in Inspiration, and Geoffrey in Silas Marner with Frederick Warde.

Thos A. Curran

RUEBENS, Alma. Born in San Francisco, Calif. Her father was French and her mother American. Is five feet, seven inches tall and weighs 130 pounds. Dark complexion, black hair and dark eyes. Miss Ruebens has had no stage experience, her debut being made in Reggie Mixes In, a Triangle, in February, 1915. She has also appeared in The Half Breed, The Americano, Truthful Tulliver and A Woman's Awakening. The Ince employment has been her only studio engagement and she has no long record of previous studio connections. She runs true to form in that she is a leading woman, but she goes all wrong on stating her fads and avocations. She does not like "all outdoor sports" and she does not pick out half a dozen of the most fashionable and specialize in these. What do you suppose she does when she is not playing leads? She studies domestic science! That's another name for efficiency housekeeping.

Alma Rueben

LA MONT, Alice. Born in New York City, French parentage. Is five feet, two inches tall and weighs 115 pounds. Dark complexion. Dark brown hair and eyes. Miss La Mont has had considerable stage experience in stock, working up to leads; and stock with its constantly changing roles is about the best practical experience for picture work. In pictures she has also had a wide experience, for she has played with William S. Hart, Richard Garrick and Ed. Lawrence, and you can find out a lot about screen work from those three experts, and for that matter she has played in a wide range of characters, from those of the untamed west to the effetest sort of east, and she has played leads, at that, though she is still some distance from the point where she will stop having birthdays. To keep in trim for her work she goes in for outdoor sports and swims and rides.

Alice La Mont

NOTICE.

Players are invited to send in material for this department. There is no charge of any sort made for insertion, cuts, etc. This is a department run for the information of the exhibitors, and is absolutely free to all players with standing in any recognized company. No photograph can be used unless it is accompanied by full biographical data and an autograph in black ink on white paper. If you have not received any, ask for a questionaire and autograph card. Send all three.

STATISTICAL BUREAU,
Moving Picture World.
17 Madison Avenue, New York City.
Haas Building, Los Angeles.

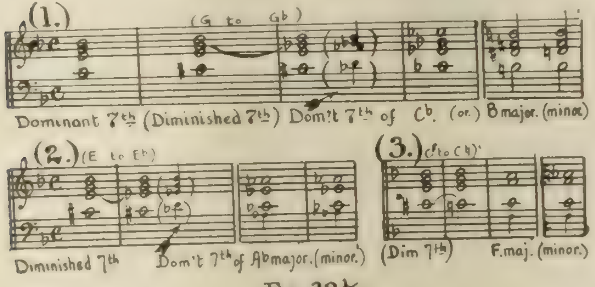
Music for the Picture

IMPROVISING (Part II, Continued).

By Clarence E. Sinn.

EXAMPLE 29½ shows new dominant 7ths produced by lowering other notes in our diminished 7th. Notice the first line (marked 1). We start with the dominant 7th of the key of F. Diminish it by sharpening the lower note (C). Now let us lower the second note from the top (G to G flat). We now have the dominant 7th of the key of C flat. (The C sharp is now converted to D flat—an enharmonic change.)

Or we can lower the note G to F sharp—the same thing—and get a dominant 7th of B natural—which sounds the same as C flat. In the second line of Example 29½ (the one marked 2) we lower the note E a half tone (E to E flat). This gives us the dominant 7th chord of A flat (our C sharp being converted to D flat).


(1.)
(G to G♭)
Dominant 7th (Diminished 7th) Dom't 7th of C♭. (or.) B major. (minor)
(2.) (E to E♭)
Diminished 7th
Dom't 7th of A♭ major. (minor.)
(3.) (C♯ to C♮)
(Dim 7th)
F.maj. (minor.)

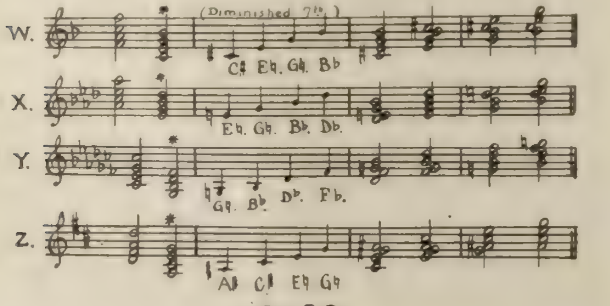
Ex. 29½.

The part marked 3 shows the note C sharp lowered a half tone, which gives us the dominant 7th of F—the key we started from.

Enharmonic Changes.

In two instances above we said C sharp is converted to D flat. On the piano and organ these two notes are identical; they are played on the same key, and sound the same. The only difference is in its relation to a chord, or in the manner in which it is written. When you get used to thinking of the dominant 7th chord in every key and how it resolves to its own tonic chord, you cannot help but think of the exact notes in the chord. In example 29½, line 2, we have lowered our E to E flat. We now have a chord which sounds all right, but does not resemble any things we have so far seen. However, when we think of the note C sharp as D flat, we at once recognize the chord as the dominant 7th of the key of A flat.

Example 30 may make this plainer. It shows four different keys, viz., the key of F, the key of A flat, of C flat and of D. These are marked respectively W, X, Y and Z. Each shows first the tonic chord, then the dominant 7th of its particular key (F, A flat, C flat or D).



Ex. 30.

The first line (marked W) we have seen before in preceding examples. The second line, X, is in the key of A flat. Dominant 7th built on E flat. Raising this note to E natural produces chord of the diminished 7th. Examples Y and Z are similar. The diminished 7th chords are shown, first in separate notes, then in chords in all four positions. Compare the last two measures of each line (the chords in half notes), play them together, study them well and you will understand how one may be converted to the other—mentally—while playing.

VICTROLA IN LOBBY HOLDS BUSINESS.

The Alhambra theater of Cleveland, Ohio, placed a very handsome victrola in the lobby of the theater for the entertainment of the huge crowds that were kept standing in the lobby awaiting the second show.

Did it pay?

"It certainly did," said the manager, "and it was a case of traceable returns, too. People are not fond of standing up for an hour or so under any circumstances, and our greatest problem was to hold the people who came to the theater until we could get them seated. It is very poor business to spend a lot of money in advertising to draw people to your theater and then let them go elsewhere because you cannot seat them."

"ONE LAW FOR BOTH."

The musical accompaniment to the film drama, "One Law for Both," while composed of many of the best classics, is not arranged as to build up a greater support for each climax. Therein lies the art of arranging for the moving picture, to employ music solely to accentuate the effect of the picture.

The Rachmaninoff Prelude in C sharp minor is used as an overture, which is followed by the opening theme of the Tschaikowski, March Slave, an excellent theme for such a picture but in coupling this theme with the Old English melody, "The Lass with a Delicate Air," played both in the major and minor, the beauty of the former theme is lost and the favorite Arne melody is for a time shorn of its beauty.

Among other numbers used in this score are: Waltz of the Flowers from the Nutcracker Suite of Tschaikowski, Night Song, Schumann; Rapsody No. 2, Liszt Overture to the Merry Wives of Windsor, Nicolai, and Elysium by Oley Speaks.

F. E. KNEELAND.

FAIRBANKS CONTEMPLATING TOUR ABROAD.

Douglas Fairbanks is entertaining the thought of touring around the world next summer provided war conditions do not interfere with his present plans. It is his intention to do a series of five-reel plays for release through the Artcraft, dealing with an American touring abroad, whose romance takes him to the various foreign countries. He will be accompanied on this trip by Director John Emerson and four prominent players. Director John Emerson has purchased a theme upon which will be based these European releases. The combined dramatic and educational value of these Artcraft pictures should create a tremendous demand for them from exhibitors.

DAZEY MOVES TO SANTA BARBARA.

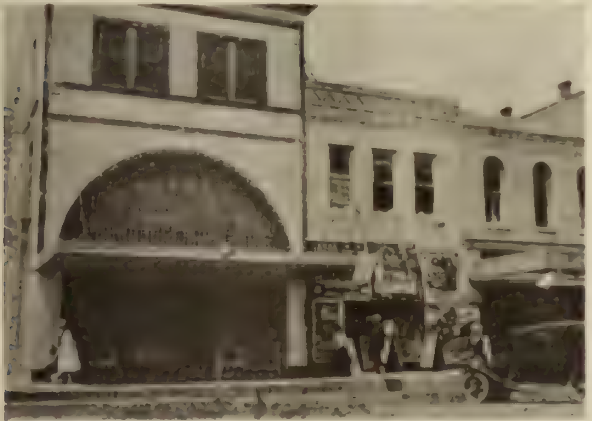
Charles T. Dazy has severed his connection with the Lasky Company and has moved himself to Santa Barbara, where he will henceforth write for the American Film Company. Mr. Dazey, it will be remembered, was known for his plays "In Old Kentucky" and "Home Folks" before he began writing for the screen. Some of his latest successes are "Manhattan Madness," "Wolf Lowry," "The Flower of Faith," etc. Mr. Dazey's son Frank will collaborate with him in writing for the American.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

House Fronts.

EVIDENTLY Brother Richardson is not too busy swinging round the circuit and [illegible] the operators to remember the rest of us. He sends in a photograph he took down in Texas and opines it will serve as a text for an article on poster advertising. It is not alone the foundation but the first story. Look at the



picture. If you had money in your clothes, your best girl on your arm and common sense, which of these two houses do you think would stand the best chance of getting your money? To be fair, we'll reverse the question. Would the larger house get your amusement appropriation if it were all smeared up with eight sheets? Can you have any respect for a place that hides its shamed face behind a mass of dirty, messy looking posters? Can you have any confidence in the sort of performance you will be apt to get? Would you look for new films, comfortable seats, good projection and proper music back of a flash like that? It is very evident that the little house is trying to get patrons from the big one by making a louder noise, but we do not think the scheme works well. People are wise these days and they have scant respect for the house all plastered with [illegible] bills. They know that the better the front the more likely they are to see a good show inside because the man who has sense enough to keep his eight sheets on the billboards and his ones in brass frames also has sense enough to pick a good program and run it properly in clean decent and light conditions.

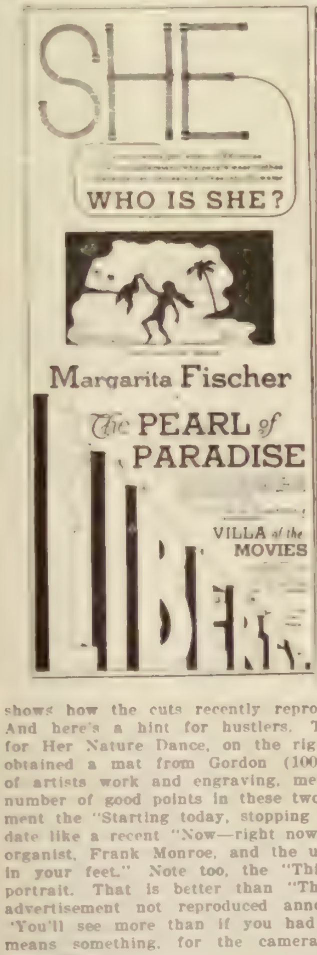
Too Many Caps.

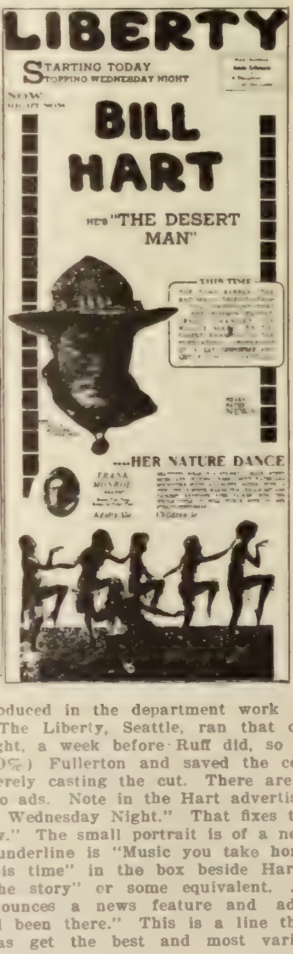
A. Kuchs, of the Empire, Maryville, Mo., sends in a couple of one sheet programs that would be better if the printer could experience a change of heart. The copy and layout are all right, but the printer seems to have no small display faces and uses too much all capital Roman. There is no variety. You look at the sheet and it is all the same. It is most all twelve point and too much caps. The reproduction shows something of the style and the boxed days and prices but the days should be dated, as the only date is a twelve point date hidden under an ornament at the top. It would be better to drop to an eight point lower case for the smaller lines and use the full face for titles if the printer can dig nothing else, but even in a small town a printer should have a few pounds of twelve point display type. If he has not, he should at least avoid too many all cap lines. He can do that much. The heading carries the times of performance, which is a good plan. The type page is six inches wide and from ten to eleven deep according to the copy.

Tuesday 10c & 20c CENTS Children's Matinee 4 o'clock	**FEATURE**—5 REELS Paramount Pictures, with MARGUERITE CLARK Maryville's Favorite Screen Star, in SNOW WHITE An Adaption of the Beloved Grimm Fairy Tale Auspices of Ladies' Aid Society, Christian Church.
Wednesday 5 and 10c	**FEATURE**—5 REELS Paramount Pictures, with MAE MURRAY The Celebrated Broadway Favorite, in THE BIG SISTER A Powerful Drama of the Underworld.

Ruff Stuff.

Here are a couple of specimens from Ralph Ruffner, of the Liberty, Spokane. Ruff is not going in for the undressed drama. It just happened that way. Each is four columns wide and the full depth of the page, Sunday issues. The letters of "She" in the left hand example are made of rule, apparently and the corner pieces seem to be some letter reversed and printed face down. The bottom shows how the cuts recently reproduced in the department work in. And here's a hint for hustlers. The Liberty, Seattle, ran that cut for Her Nature Dance, on the right, a week before Ruff did, so he obtained a mat from Gordon (100%) Fullerton and saved the cost of artists work and engraving, merely casting the cut. There are a number of good points in these two ads. Note in the Hart advertisement the "Starting today, stopping Wednesday Night." That fixes the date like a recent "Now—right now." The small portrait is of a new organist, Frank Monroe, and the underline is "Music you take home in your feet." Note too, the "This time" in the box beside Hart's portrait. That is better than "The story" or some equivalent. An advertisement not reproduced announces a news feature and adds 'You'll see more than if you had been there." This is a line that means something, for the cameras get the best and most varied viewpoints.


SHE
WHO IS SHE?
Margarita Fischer
The PEARL of PARADISE
VILLA of the MOVIES
LIBERTY.


LIBERTY
STARTING TODAY
STOPPING WEDNESDAY NIGHT
NOW
BILL HART
HE'S "THE DESERT MAN"
THIS TIME
NEWS
---HER NATURE DANCE
FRANK MONROE

Too Large.

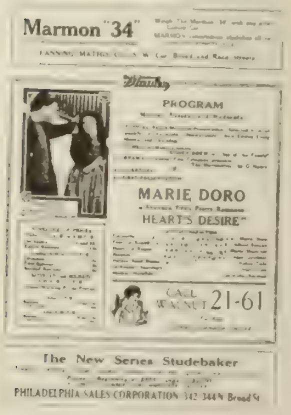
A. L. Middleton, of the Queen, De Queen, Ark., wants a comment on his programs, be they "weak or rotten, good, bad or indifferent." He knows that criticism sometimes helps more than praise. The program was started with the new year and the editor of the local paper, who prints the issue expressed doubt as to Mr. Middleton's ability to make it pay, but he points out that it is still going and growing. The sheet is a four page eight by eleven, three columns to the page with a little more than one page of advertising. It is set in twelve point and here is the chief objection. The twelve point type on a thirteen em slug look too large. Undoubtedly it brings results, yet it is probable that even those who read it feel that it doesn't look quite right. They would not realize the difference if the paper were set in a ten or eight point, but they would have greater confidence in what was said because then the sheet would look more like a paper and less like a herald. An eight point would mean a lot more work and a greater expense, but it might be possible to get another column of advertising and get the money back if the paper were more like a publication and less like an advertisement. The front page of the issue to hand is given to a tabulation of the weekly program; not the program for the week, but the run of the program every week, by brands. The announcement by dated days follows, taking slightly more than two pages, and the rest is given to house talk and news. There is one convincing article on road shows of the sort that make De Queen. We recently said something along the same lines, but it will bear repetition. Here it is:

"You know that feeling of falling fram a dizzy height as in a dream? Yes. That's exactly the feeling one experiences when seeing a big picture production such as is offered at the Queen Theater daily, with real actors and actresses, with all its scenic beauty, and immediately following it to see the ordinary repertoire company, as seen by our patrons last week. $35.00 leading ladies and $10.00 a week support, St. Elmo and East Lynn companies at 35c top are a thing of the past. The big plays and big stars can be seen for so little money in pictures and what's better, we don't have to go to New York to see them. Who was it asked us to book a road attraction? Who was it?"

And there is another angle to this road show proposition. It breaks the run of regular patronage. For one thing it means a difference in price, an inferior attraction at an increased admission. It takes in one night money that would last two or three nights at usual prices, it causes a reaction against amusements if the show is not a good one, and unsettles the clientele generally. Mr. Middleton did not send his operator to Mr. Richardson's Fort Worth meeting, but says both he and the operator are getting great good from the Richardson reports of the meetings and house investigations. His operator is also the local photographer and sign painter as well, the Queen running only in the evening. If he will take his camera to the theater and shoot some of his sign work we'll be glad to see it. We'll be still more glad to see Mr. Livingston cut down to an eight point when price permits, for he will then be able to say more and say it more effectively. As it stands we think the size of the type is about the only thing against the program.

More Like It.

The Stanley, Philadelphia, has come out with a regular program at last instead of the four pager the house has used for so long. It is sixteen pages and cover, and with twenty pages at command it is not easy to understand why the program itself is so very poorly laid. Out of twenty pages surely the house could have afforded two whole pages for the real program but evidently the outside advertising loomed larger than the real purpose of the issue as these two pages will show. That schedule of prices and phone call should have gone to some other page and the better plan would have been to have put this and similar material on the first inside page with the program on the double middle and nothing else on those pages even if some advertisers are willing to pay a couple of dollars more for that preferred space. The Stanley Circuit is too large and important to run around chasing ten cent pieces and dropping dollars in the chase. The other pages carry two twelve em columns of advertising and an eleven em column of talk of varying sorts. The issue is a better recommendation for the advertising solicitor that it is for the editor, but at least it is a start. The Stanley has always been years and miles behind the leaders in its advertising. Now it has at least made a start, though it has a long way to go to catch up.



Marmon "34"

PROGRAM

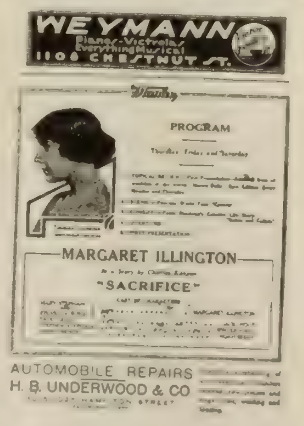
MARIE DORO

HEART'S DESIRE"

CALL WALNUT 21-61

The New Series Studebaker

PHILADELPHIA SALES CORPORATION 342 344 N Broad St



WEYMANN

Pianos-Victrolas Everything Musical

1108 CHESTNUT ST.

PROGRAM

Thursday, Friday and Saturday

MARGARET ILLINGTON

"SACRIFICE"

AUTOMOBILE REPAIRS

H. B. UNDERWOOD & CO

Catchlines.

Looking through a recent issue of the paper we came upon the advertisement of the Globe ventilators. The advertisement is nicely laid, taking less than one fourth of the space for the announcement and using the white paper as an attractor, but the top line is the gem of the layout. It reads "It takes more wind to blow out a match than to operate Globe ventilators." That is not merely smart. It is genuinely clever. We cannot imagine any phrase that will convey a better suggestion of extreme ease of operation. It is not possible always to hit upon such a happy line, but it is worth studying a lot to get a phrase for your own advertising that says much in little space. It doesn't say that Globe ventilators are the best in just those words because each advertiser's wares are the best. It conveys the same idea in a simple yet striking word picture. Do the same with your house catchlines.

G. G. G. G.

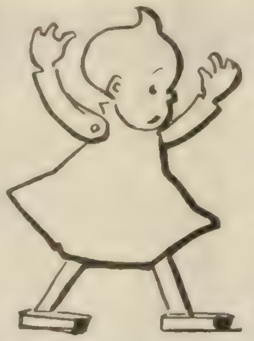
Here is what Ralph Ruffner used for Her nature dance:

A gay, gingery geyser of giggles, guaranteed to goad any grouch into gracious grimace.

Sounds as though Rff used to be with a circus, what! But it's a good line of alliteration.

Great Cico.

You might as well get acquainted with Cico Toodles first as last, so be among the first to write his parents for information. He may be addressed in care of the Cahill-Igoe Company, of Chicago (117 West Harrison street), and he is old in experience though young in age. He is a born advertising hustler and a credit to his creators. The Cahill-Igoe Company has created a number of capital advertising devices, including post cards in colors and similar advertising, but young Cico promises to become the star of the lot, and he is worth while finding out about. As a rule we do not care for ready made publicity ideas, for it is seldom that a general scheme has a definite and particular appeal in all localities, but this idea promises a ready-made publicity stunt that is inexpensive and yet which should pull business in a place of any size. Of course, the smaller the town the more intensive can your work be made, but Cico can work the big time or the one nighters and hold his own with the best of them. Ask about him. It will pay you.

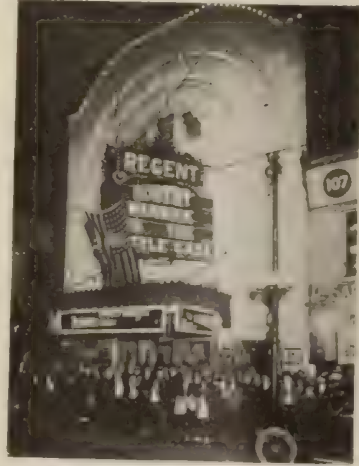


Getting It All.

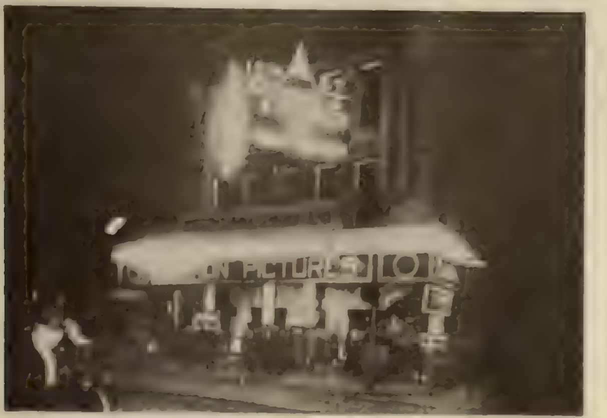
The Southern Electrical Co., San Diego, Cal., believes in getting all that is coming. It has a motion picture supply department along with its other branches. This is under the management of Claude D. Seaman. Since theater equipment is so largely electrical there is no reason why a theater department should not be made a part of the general enterprise, and every good reason why it should. Mr. Seaman sends in the first issue of a new house organ, a six page railroad covering the entire business. To win a welcome the little publication carries a pictorial supplement, one of the Water Color Company's artist's series, and promises to give one with each issue. There is no advertising on this save a trade mark seal, printed in gold, about the size of a ten cent piece. The gold stands out surprisingly well against the brown of the print—a hint to others who use either these, the Kraus program covers or the issues of the Triangle in rotogravure. Wherever you go this is the age of getting and keeping in touch with the public. Once a house organ was a rarity in any line. Now most public utility companies realize the value of this form of advertising to get into sympathetic touch with the public. It costs money but rightly done nothing is more valuable or yields a larger return for the investment. And the real answer is that you must give them something besides advertisement. Make them want to read it, make them look for it, and then what you have to say on your own behalf will have double and even triple force.

Night Displays.

The Midwest Photoplay Corporation, of Kansas City, sends in two interesting flashlights of night displays for their attractions. The first of these is for "The Argyle Case" and was done by the Regent, of Kansas City. We do not like that flag, strung from the electric feed wire, though it does not cover up the light sign as much as would seem from the picture, since the flag is strung to the wire which runs at the curb. In the photograph it seems almost to rest against the electric sign and cover it. The objection is that the hanging of the flag over the sidewalk is makeshif and undignified. If nothing better offered, it should have been draped from the top of the building, but it would be comparatively little trouble to raise a staff on the sign itself, above the house name, and fly the flag from that, or the staff could have projected from the awning, even at the cost of covering up the banner. The house is lighted so tastefully in other ways that the hanging of the flag emphasizes itself. As a matter of fact, if persons are interested in "The Argyle Case," or any other film, they will go to see the picture whether the flag flies or not. If they are not interested, the flag will not pull them in. If it is desired to fly the flag, it should properly float from a staff on top of the building. The other flashlight shows the Twelfth Street theater, also in Kansas City, advertising Nazimova in "War Brides." Here the picture was taken while the house was in, and a better look at the general display is given. Note the picture frames at the right of the picture, and

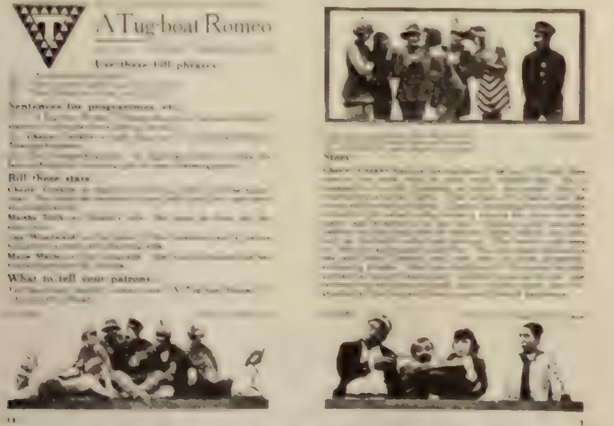


note that as many persons are interested in these as in the work of the photographers. The frames are well away from the box office and exit. It looks as though they were on a screen about the entrance door. If this is the fact it is an excellent idea, since it affords protection to the doorman and to the patron as well, helps to cut down house draughts in winter and gives a certain finish to the lobby. It will be noticed that not much paper is displayed, photographs being given preference in the lobby. That awning space seems going to waste. It would probably pay to remove the "Motion Pictures," replace it with sheets of opal glass and letter in the attraction in oils. It would not be unduly expensive and it would make a fine display.



English Publicity.

We have received a batch of interesting Triangle material from the London office handling that brand. The last we heard Philip Wright Whitcombe was giving his attention to this publicity. If it is not he whoever it is has followed his lead nicely. Most of the exhibits are booklets, of which there are three issues, for comedies, for dramas and for dramas not released on the regular program. Both comedies and dramas are released in "sets" of eight on regular program, and for each a special booklet is gotten out. Each release offers "phrases for bills," which we would call catchlines, "program sentences," the stars to bill, what they do, who they are, the story, and "what to tell your patrons." In the latter the big advertising point is given as "Tell them they ought to see the taxi which is blown up sky-high and lands on a tree top," or "Tell them they should see Fay Tincher, disguised as a man, smoking a big cigar." The books are all four by six inches, a handy pocket size which gives them their name of pocket books, and they are full of advertising suggestions, and information made up with the cuts which will be rented for [illegible] cents a week each, while a set of stills can be hired for fifty cents, with paper at six and seven cents a sheet. More is put into small space than is carried in many of our campaign books, and it is given in such a manner that the exhibitor does not have to wade through a mass of puffery to get at the facts. They give the facts and trust to the helpfulness of these to make the sale, backed up by the general advertising. We reproduce a pair of the pages. The trade mark and cut captions are in red, the remainder being in black. It is a pity we cannot reproduce one of the cards also used to advertise the "eights," but these are all on colored stock that will not reproduce. The front carries a general announcement and the back the details in a form much like the Emanuel program style recently reproduced, but with inset dates, which is something we hope Emanuel will come to now that he is married and settled down. There is more real help for the exhibitor in the twenty-eight pages of one of these booklets than we get over here in a year, and twenty-eight pages covers eight releases, at that. It is one of the things a real open market has done for the British exhibitor. He can go where he can get the greatest assistance in making money, and all hustle to give him aid. Apart from the programs are fine examples of good printing, the covers being in red, green and black (the Triangle colors) on white paper.



A Tug-boat Romeo

Use these bill phrases

Sentences for programmes, etc.

Bill these stars

What to tell your patrons

Story

Here's Another New One.

Alex T. Case of the Maywood Opera House, Corning, Cal., has something new. He sends in his programs with this letter:

> Herewith is the samples of my weekly program on which I [illegible] to have your comments.
>
> It is my aim to make my programs so attractive and readable that they will be retained by the holder, for I believe that it is poor economy to offer my patrons printing which they will glance at and then throw away.
>
> I have adopted a policy of MAILING every program I print, addressed to one of the feminine members of each family, which insures the program going into the HOME.
>
> Your department in the Moving Picture World is very valuable.

The program is a small, plain colored cover 3½ by 6¼, but in folding after printing Mr. Case does not make the usual neat job of it. He does not bring the edges together, but folds so that there is a difference of an eighth of an inch. Instead of the usual sticker of gummed paper, he uses a stamp for the sticker, the stamp adhering to the [illegible] on the back of the third page with the rest on the front page. The address is written on the margin of the program and Mr. Case has a self-contained program that represents a minimum of effort. Funny no one else thought of *that* idea. It works well, looks well and carries well. In folding it is no more trouble than in bringing the edges together. For that matter it is probable that the stamp might be lapped over the even edges, if the greater portion of the stamp were on the address side to be postmarked. Mr. Case has the right idea as to the program. He makes it readable. There is merely the program announcement on page two, taking up about half of that page. The rest is that of the plays and pictures, not press stuff talk, but chat about the plays; stuff people will read and really want to read, not mere adjectives but information interestingly presented. The [illegible] should be [illegible], but this is about the only suggestion we can offer. You [illegible], when we say that the program is interesting we do not mean it is stuffed with a lot of press agent dope. It is interesting because it is not press agent stuff. The press stuff is apparently denatured where it is used at all, but most of it is rewritten, which is about the only way most press stuff can be made interesting. Some exhibitors think a lot of rot about Miss Blank's new 999 horsepower car and how John Jones was really drowned is interesting. It may be, but it is not as vital as talk of the coming shows, and this talk can be made just as readable as stories of ladies who write and direct all of their plays. And right here is Mr. Case's number:

> Now Chautauqua means real money out of the Opera House [illegible]. The Opera House is the only business concern in Corning which has a legitimate reason for objecting to Chautauqua, but we are going to close up shop and plug as hard to make Chautauqua a howling success as though it were our own show. And we are going to enjoy it WITH you. Just remember that the other fifty-one weeks of the year, the Opera House is open for your entertainment, good business or bad, rain or shine.

He's good for the town and what's good for the town. Don't fight the Chautauqua. Either help it or make it help you. Subsequent programs announce that the tickets for the Chautauqua are on sale at the box office.

At It Again.

A recent program of the Third Street theater, Easton, Pa., advertises for a small farm to be used as the location for a motion picture studio. The Third Street was the first house to own its camera and make a locally produced drama, and it has had the Famous Players and other companies as guests. They are always up to something, and this time it may be a producing company. If it is, we bet they make good pictures. They are using the Kraus portrait front programs regularly now, and are getting a better result with their inside printing through a better choice of ink, but they have not hit it yet. Perhaps some shade of orange toned with black might do it, but the better stunt would be to print in black and not try to simulate rotogravure. A good original is always better than a poor copy, and since they cannot get from their local printers as brilliant cut work as the Kraus Company gives, it would be better not to try to compete but to run in black and let it go at that.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical *because it has helped others.* It will help you. *By mail, postpaid,* $2.00. Order from nearest office.

Moving Picture World, 17 Madison Ave., New York

Schiller Building
Chicago, Ill.

Haas Building
Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticised, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is inclosed.

Saying It All.

HALL CAINE, in a recent issue of the Kinematograph and Lantern Weekly of London is interviewed on the subject of the picturization of two of his stories. He says so much that is of real value it is to be regretted that his entire interview cannot be read by everyone in the business. Mr. Caine is an author; not a writer of photoplays, but he sees with a clarity of vision that is too often lacking in those more fully informed and yet so close to the daily grind that they lack perspective. This may be another way of saying that Mr Caine thinks as we think, but we are glad to find our own opinions verified by so unquestionable an authority. Mr. Caine says, for example:

> Creation and production in the kinema art, as in the art of the drama, are, of course, two entirely different vocations. One man may, in the rarest instances, be capable of both. Few, very few men should attempt both.

Clearly Mr. Caine does not read the American press notices of the innumerable stars and directors who "both write and direct all their own plays." Perhaps he has mercifully been spared the infliction of looking at the machine-made product. There *are* very, very few men who are mentally fitted to both create an idea and realize it in action, but fully half the producers do this very thing, and there does not seem to be one single manufacturer of pictures in these United States who himself has the artistic sense to perceive the badness of his pictures and trace the reason. Again Mr. Caine says:

> I think that imaginative writers may very well devote themselves to this art alone in future. I think it not unlikely that great kinematic writers may arise within measurable time, who recognizing the limitations of the kinema, and at the same time realizing its developments, will create stories that will be as moving to the eye as are those which great novelists have created to the ear.

The great stories Mr. Caine admits are to come from the future development of writers who study the art, who do not seek to exceed its limitations and yet who appreciate its possibilities. This is precisely what we have said and what Vachel Lindsay has said and what Hugo Munsterberg has said and what Walter Prichard Eaton can never understand in the whole course of his narrow, near-sighted existence. Photoplay is not a bastard form of drama, and it never can be made important so long as it is treated as drama. Nothing has so held back the art of photoplay as the fact that most of the men who head the various organizations are men who are familiar only with the drama form and can make photoplays only in weak imitation of that form. We need directors who love their art, not broken down stage managers who are lost in admiration of their own works. Here and there are men and women who are working with faces turned to the light, but they are still too terribly handicapped by the policies of their superiors who cannot see after long connection with the business what Hall Caine has seen and understood almost at a glance. Drama is drama and story is story. Photoplay is the offspring of both but partaking more nearly the characteristics of story.

And evidently Mr. Caine has seen into the petty meanness of the business, for he says:

> I certainly think that the scenario writer's name, even when it is not that of a distinguished novelist or dramatist, should always be published and I am more than a little shocked to hear that in many instances the scenario writer's name is suppressed. I can only assume that this is due to the vanity of certain producers, who not being content with the large and sufficient reward of their own special vocation, desire to annex the reward of the creative writer also.

[illegible] is worse in degree. The average producer does not desire to annex the reward due the creative writer. He is morally and mentally incapable of seeing that any person other than himself can possibly be deserving of credit. We personally differ with Mr. Caine in that we do not think that a writer should be given credit for a mere idea, but we think that Mr. Caine does not realize the [illegible] only depths into which we have fallen in America and supposed that writers really write their scripts instead of merely supplying a general plot which is reconstructed by a staff man.

Speaking of the value of the plot, he says:

> I think the story is the all-important feature of a film. In the kinema, as in all imaginative arts, it is the story first. [illegible] however important, is secondary and subsidiary. Success depends first of all upon story. Spectacle and action, apart from story, may fail to hold the interest of reader or hearer, but story never fails, never has, never will, never can.

And elsewhere he writes:

> Furthermore, it should be remembered that effort after spectacle is apt to defeat itself. Where the number of human faces or figures represented in a scene are so many as to be too small for the human eye to identify as such * * * the object of [illegible] has obviously been defeated. The scene may fail in effect. It may daze and bewilder the spectator.

This, of course, is purely from the story teller's point of view. There are times when the movement of the mass is more striking than details of that movement, where the mass is, for the moment, more important than detail, where it is employed for a specific purpose to advance the telling of the tale and not merely to cater to the desire for spectacle alone; indeed remembering some thirty years back we recall Wilson Barrett in his adaptation of "The Deemster," and we recall the clever way in which Mr. Barrett staged the Tynwald scenes when Ben is exiled. The crowd was not a definite collection of men and women. It was merely a mass of humanity which by opening up a lane through which the excommunicated Dan moved, emphasized the loneliness to which that decree sentenced him. The mob was no more important than the scenery: far less impressive than H. Cooper Cliffe, who played the minister, but it was a necessary part of the scene and it had to be a mob. In the main Mr. Caine is right, but he does not differentiate between mobs employed as a setting and mere parades which serve no good end.

On the same theme Mr. Caine brings out another point too seldom realized when he says:

> Spectacles in drama are by no means necessary to the highest dramatic effect. Two persons standing alone on the largest stage will often hold an audience as breathlessly as five hundred persons engaged in violent action.

Generally it will be found that these few persons, carrying the story, give reason or at least excuse for the mob. The mob as such is not of interest, but gains interest only through the result of its actions on those who have engaged our interest through intimate acquaintance. The Romans, besieging the gates of Troy would be no more interesting than a gang or house wreckers did we not know of the effect their success would have upon the lives of Helen and others.

Bannister Merwin has done much to interest the real writers of Great Britain in photoplay. We do not know whether he is in touch with Mr. Caine or not, but it is beginning to look as though we must turn to Great Britain presently for really great writers. Our story tellers have become so disgusted with the manner in which they have been treated by the studios, that long after conditions change it will not be possible to again interest the really notable writers in photoplay. The absolute stupidity of the average editor and production manager has driven real writers from the field. They may sell the picture rights to their fiction stories, but it will be a long time before they can be induced to closely study photoplay writing that they may turn out their product in proper form. Unless a radical change is made we must presently look to Great Britain for the best stories for at least British producers, though unable to offer such large payments as can be made here, have given what is perhaps more important to the real artist, courteous treatment and careful production.

Half Sheets.

To write continuities the best way is to get some very cheap paper and have it cut into sheets about half the regulation size. Number a set of the sheets up to the highest number you generally use. Now start to write your scenes, one to the sheet. The numbered sheets permit you to keep count of how the scenes are running without making you stop to see what the last scene number was. When the continuity is done you can play with the scenes as you like, transposing, eliminating or adding as your judgment dictates. When you are content with the arrangement, you clean copy and amplify at the same time, having first renumbered the scene pages in their proper order. It helps a lot to have a hole punched in one of the upper corners that you may slip the sheets on a bill hook. After you are through number fresh sheets up to the last number you used and you have the pack ready for the next job. We spoke of this scheme when we first put it into practice, but it has worked so well in the interval that we are laying more stress upon the idea. It is the most practical and convenient way of working and the only way permitting absolute elasticity in handling.

The THIRD Edition of
Technique of the Photoplay
IS NOW READY
This is virtually a new book under the old title. More than double the text and with an arrangement especially adapting it for the student. The most complete book ever written on the subject of scenario or photoplay construction.
By Mail, Postpaid Three Dollars
Address all orders direct to nearest office
THE MOVING PICTURE WORLD
17 Madison Ave., New York City
Schiller Building, Chicago, Ill.
Haas Building, Los Angeles, Cal.

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

From Australia.

Ordinarily I do not publish anonymous letters, but in this case will break that rule and publish a letter from Sydney, New South Wales, Australia, which is signed "Kangaroo," because of the fact that it comes from that faroff land. Kangaroo has the following to say:

> I have just gone through the December 2 to 23 Moving Picture Worlds, and although a bit behind time, it can't be helped as we are so very far away. The "World" is, however, well worth waiting for, and it is a case of 'better late than never.' I was mightily pleased with the way you roasted the fire underwriters. We have the same problem over here. I thoroughly agree with you with regards to getting the port shutters down as quickly as possible in case of fire, but I don't altogether approve your idea though it is a very much better and quicker way than the underwriters' arrangement of metal fuses. I have one wall bent shutter in front of each machine, held by a trip-hook, which is attached to a common bar with three levers. Two of the levers have a chain attached, which hangs over each machine on a level with the head so that all that is required in case of accident is to pull the chain and down comes each shutter, falling on rubber buffers to avoid any noise which might alarm the audience. The center lever is also attached by a chain which runs over a pulley, and on the end is a two-pound weight, the weight coming down from the ceiling to within six inches of the floor. This weight acts (I can't quite get the brother's meaning here, but think he means acts as a sort of counterbalance. Ed.) In this chain, near the weight, is a special square link with a small roller which hangs by ⅛ of an inch to a trigger, the same being released by a magnet. This coil is magnetized by means of a thermostat fixed over each machine. You can also control the magnet by means of a switch at the door, so there is not much chance for the shutters not coming down instantly, nor is there much chance of their dropping by accident.
>
> In the December 23rd issue I noticed a letter from a Melbourne operator. Can't stand for him putting us so far out of date with his one Gaumont for twelve hours a day, for his is the only continuous show working one machine. All of our shows run two machines and look for the very latest and best. I noticed you spoke of our high D. C. amperage. Some shows are using as high as 110 amperes, D. C., on a 160 ft. throw, with a 32 foot picture. I guess that will make some of your boys sit up and take notice, considering their own twelve to eighteen footers. But I myself think the big picture business is all wrong. An 18 ft. picture, with not more than 100 ft. throw using about 50 amperes, with a 60 ft. arc, is, in my judgment, ample.
>
> I notice you fellows are doing good work on the light ray problem, but don't you think you can get better results if you can do without the shutter, in view of the fact that it causes a loss of about 50 per cent of the light, and there is an additional loss of about 30 per cent in the glass combinations of the lenses. Was thinking that if you could move the film across the aperture so fast that no movement could be detected by the eye, it would make the shutter useless. Do you think that could be done? Of course, you would still have to have the same stationary period. Was rather surprised at reading that some of your operators punch holes in tail ends of parts of features for a "change film" mark. They would do nothing of that kind here. We are charged up at the rate of eight cents per foot for all film damaged, whether by fire, torn sprocket, oil or water. The film punching operator would have a tough row of stumps to hoe over here. Was surprised to learn that operators were receiving as low as $5.00 per week for a 12-hour shift. We receive from $20.00 to $25.00 per week, and at present are trying to get $30. We have no separate union for operators, but come under the Australian Federated Theatrical Employees Association, which includes everyone in the show business. Our disputes are settled in the courts, and we are waiting for our decision next month. We may not get all we ask for, but you can't most always sometimes tell. It's like putting in a claim for damages, you might get one-half what you ask. Please let me know how I can get one of your handbooks. Have you an agent over here? It would be a good scheme if you did have one. I hope you have a successful trip when you go on your tour, and wish that it might extend over here.

Yes, Kangaroo, the roast was coming to the fire underwriters, alright. They certainly do pull some raw stuff, and in certain respects, exert a minimum amount of common sense as applied to operating room problems. While I am unable to entirely understand your port-shutter scheme, it looks like an efficient and very thorough plan. Yes, we have been working hard on the light ray problem, and have, I believe, advanced to a point of pretty thorough knowledge of the condenser system. The next thing is to evolve, or attempt to evolve, a more efficient method of condensing the light, or in other words, one which will do away with the greater proportion of the present spherical aberration. No, film cannot be moved with any such degree of rapidity in an intermittent movement. All this has been very thoroughly tested out by machine manufacturers, and the six to one movement is about all the sprocket holes will stand up under. I don't know where you get the idea that we had operators working as low as $5.00 per week. If any such statement has appeared in the Projection Department it was a typographical error. We have, however, in the small towns, particularly in the Southeast (North Carolina and South Carolina and some of the other southern states), operators working as low as six and seven dollars per week, but this by no means represents any general condition. Operators' wages may fairly said to range from $12.00 to $40.00 per week, though there are extremes both ways, some receiving as low as $6.00 and some as high as $50.00. I am on the trip now, this being written in Cincinnati, Ohio, and up to date, broadly speaking, while it has been a very strenuous experience, it has also been extremely successful, and has been attended with some surprising experiences. I had not expected to be received so cordially, nor had I supposed that both operators and managers would become so intensely intersted as to cheerfully remain up until three or four o'clock in the morning listening to what amounts to a thorough technical lecture, and, in some cases, demand that I speak even longer, although if I did so we could put out the lights and proceed by daylight. I appreciate your kind wishes and the slowly awakening co-operation of the Australian men, whose friendship I value and am glad to have. I would like to have a carefully made sketch of that port-shutter system, if you will be so kind.

A Clever Device.

In Ft. Smith, Arkansas, I saw a very clever little device, the invention of Carl Deonier, operator Joie theater, which, while I cannot approve of its use, because I am a firm believer of the operator being his own alarm clock, insofar as the arc is concerned, still I feel it but just to give Brother Deonier credit for his ingenuity in its contrivance.

Deonier has a General Electric Mercury Arc Rectifier, which sets in the corner of his room just back of the machines. He has constructed a small wooden box, probably five inches high, four inches wide and 2½ inches thick. This box is open on one side, and contains a curved metal apron hinged loosely at its upper edge. When this box is set down near to, and facing the main reactance of the rectifier, the magnetic action attracts the apron and pulls its lower edge outward a distance in direct proportion to the strength of the magnetic flux in the main reactance, which latter will vary with the amperage flowing. On top of the little box Brother Deonier has mounted a small buzzer, and around the leg of the rectifier, just under the regulating reactance coil, he has placed an old motor coil, which connects to the buzzer through the aforementioned apron and a non-magnetic contact just back of it. The motor coil supplies the current necessary to work the buzzer, and the operation is as follows. When the amperage is at normal the apron is pulled out, away from the contact, and the buzzer is dead, but when the amperage at the arc drops the magnetic flux in the reactance of the rectifier is lowered, and the apron drops back against the contact, whereupon Mr. Buzzer gets busy and notifies the operator that it is time to feed the carbons.

I really had to laugh when I saw that thing work—for it certainly did work and worked to a hard-boiled finish.

He Had Trouble.

Robert Smith, Madison, Florida, presents the following:

> Am an interested reader of the department. I run a Power's Six B. pulling 60 amperes through a Fort Wayne Compensarc. At present I am using National ⅝-inch carbons, which, although they give a dandy light and are very easy to handle, don't last as long as it seems to me they ought to. Also they burn in a queer kind of way, as indicated by the drawing. Can you tell me what is wrong; also what carbon is best. Every once in a while my motor makes a grinding noise. Is it because the friction plate wears lose I have tried tightening it, but it seems to do no good. Could you tell me the way to regulate the tension of the aperture? In running "Civilization" a few days ago, I had new films, and the film made considerable noise going through, which I attributed to the fact that the tension was too tight. though loosening it seemed to make no difference. Should not the shutter be as close to the lens as possible? I use 14-inch reels, and at the last, when the film is almost gone, it will jerk very much, and unless I hold the magazine door open and allow the reel to run loose, it will often tear. Why couldn't manufacturers get together and standardize reels?

The sketch shows that the brother's crater forms on the back side of the carbon, which would indicate that there is a magnetic effect present. Possibly his lamp leads are coiled up in the lamphouse in such a way that a magnetic inductance is blowing the arc back. If the lamp leads are coiled up in the lamp house pull them out straight and see what the effect is. The make of carbon has nothing to do with that particular matter. I couldn't tell you the best make of carbon without bringing down a thunderstorm of protest on my devoted head. As to the motor grinding, I think you will find it is due to unevenness of the friction material in the friction wheel. You will find this matter dealt with in detail in the Hand Book, copy of which I would strongly advise you to immediately procure, price $4, from the Moving Picture World. There are almost 700 pages of text matter dealing with matters of your profession, and in any one of the dozen subjects you will obtain knowledge worth more than the price of the book. The noise the film made was due to emulsion on the tension springs. When new films are run there is usually a deposit of emulsion on the tension springs, which can only be avoided by using wax. I cannot take up space to redescribe this process in the department. You will find it all set forth completely in the Hand Book, pages 464-465. The revolving shutter shoulld be set at, or as nearly as possible at the dissolving point of the light ray. (a) The position of this point will vary with a focal length of the projection ray. (b) The distance of the condenser from the film. Now Brother Smith, in order to set you right in this matter I would have to consume the whole of this issue of the department, and then some. I am therefore compelled to again refer you to the Hand Book, where the whole thing is dealt with in exhaustive detail. With regard to the jerking of the reels, I presume very likely the trouble is due to crooked reels. I thoroughly agree with you that there should be a standardization of reels, and that is exactly what the society of Motion Picture Engineers expects to accomplish—the standardization of reels and many other things.

Water Filled Condensors.

Harry Bowman, Jr., Greensboro, N. C., writes:

> Neighbor Richardson: Once more to bother you, but I would like your opinion of an idea, and if it has ever been tried out. I was thinking that if it was possible to make condensors hollow, with a device for keeping them full of water, and for maintaining a flow of cooling water through same that it would eliminate the heat rays almost from the spot. Am I right, and would such a thing be practical? I should think it would eliminate condensor breakage. Now this may sound like a "hop dream," but if it won't work, why not?
>
> Can't begin to tell you how your lecture was appreciated by the operators in this section, and am sure it has proven to be a benefit to all who heard it. Keep on with the good work, and verily the land will resound with the praises of Richardson, the father of good projection, under whose care that same child has grown to be a lusty chap. Many thanks for your advice regarding the Power's five. It is fixed.

I think it would not work for any one of several reasons. First, the optical effect of such a lens would be extremely hard to determine. As the light left the glass and entered the liquid its direction would be changed, the water having different density. The same would be true when the light left the water and again entered the glass. It seems to me the refractive power of such a combination would be very difficult to calculate. Second, you would have four additional glass surfaces, hence, four added lenses by reflection. Third, it would be very difficult to keep the inside of the lens clean. Fourth, if a lens cracked the show would come pretty nearly being put of commission until a new lens could be put in, for the empty lens would probably just pop all to pieces; also you might have trouble in installing another lens in the hot mount without it snapping instantly. Outside of these few objections, and several more, your plan, Brother Bowman, is all right.

Lots of Flicker.

Lee Rankin, Sour Lake, Texas, comes forward with the following load of trouble:

> Am using silver tip carbons below, and ¾ cord above, pulling 35 amperes at 60 volts. My throw is 56 feet, with a 5½-inch lens, to an old style aluminum screen. The picture is 12 feet. I have a great deal of flicker, and would like to know at what distance it is proper to set the shutter from the projecting lens; also how far should I set the condenser from the aperture plate in order to take out the flicker; also would you send a diagram for a shutter for a Power's Six A.

Bro. Rankin you probably don't realize what a large contract you are handing me. If I were to answer you completely it would take up approximately two issues of the department. In fact it is a question as to whether or not I could get it all into six pages of type. These matters are dealt with exhaustively in the third edition of the Hand Book, and I would strongly advise you to stand not upon the order of sending in $4 to the Moving Picture World for that particular book.

The flicker may be due to any one of two or three things, or to a combination of them all. In the first place, as you increase the brilliancy of the picture you increase the tendency to flicker. In the second place, the nearer you can approach a 3 wing shutter having 3 blades of equal width, 3 light openings of equal width, and the light opening and blade of equal width with each other the less flicker you will have, and the greater the percentage of the available light you will get at the screen. Securing this condition, or as nearly to it as possible, is what is known as "matching the optical system to the local conditions," and that you will have to get from the Hand Book. If you have a 2 wing shutter (should only be used for 60 cycle A. C., or where the illumination is very faint indeed), you may expect to have considerable flicker. As to sending a diagram for a Power's Six A shutter, I could not do that because I would simply have to send the same thing the Power's Company send out, depending on you to match it to meet the local conditions.

Difficult Situation.

W. G. Derby, Moline, Ill., says:

> I hand you herewith a circular sent to the management of the theater where I am employed. It is in my opinion an outrageous proposition, considering the number of years it has taken myself and brother operators to perfect ourselves in our profession. I would like to have your idea with regard to this matter expressed in the Projection Department, of which I have been a constant reader for four years past. Incidentally I also have the second and third edition of the Handbook, and there is no getting around the fact that they are great books. I hope and expect to make your acquaintance at the time of your visit to the Tricities in the near future.

Well, brother, you are springing something which I really don't like to deal with at this time. The circular in question comes from a big film manufacturing concern, and sets forth the fact, or the purported fact, that war conditions are going to bring about a great shortage of operators. It makes the statement, which I believe is not true, that the enlistment and draft has taken so many Canadian operators that it has necessitated the closing of many picture houses, and suggests that theater men ought to at once begin to break in men who won't be drafted immediately, as well as skilled women of factory and machine experience.

This is an exceedingly difficult matter to deal with. There is no denying the fact that there exists the posibility that the industry may, by reason of enlistment or draft, or both, be confronted with a shortage of skilled operators, but this department takes the position that it would even be better to temporarily close some theaters than to place the projection of costly photoplays, and the reproduction upon the screen of the art of high class artists in the hands of hastily broken in, and therefore thoroughly incompetent old men, boys and women. It is to me an amazing thing that a film producer, the reputation of whose goods depends upon the skill with which they are reproduced upon the screen, would suggest such a thing as this. It amounts to proposing that the country be flooded with another great horde of incompetent, imitation operators, and the photoplay business has certainly had ample and to spare of that proposition long ago. I don't care to go into this matter in further detail at this time, other than to say that the proposition set forth by the film concern most emphatically does not meet with the approval of this department, and to further add that anything of this kind ought, for the best interests of the industry, to be vigorously opposed by all interests capable of effectively opposing. It is extremely easy to get the incompetent; getting rid of him is quite another question, and one with which this department has been wrestling for almost eight years.

Nothing Doing.

George Naker, New York City, says:

> I would like to know whether or not I can obtain detailed description of the Edison three-wire system in back numbers of the Moving Picture World; also can I get any information on the optical system? I would certainly be very glad, indeed, to have the answers to the questions which have been running in the Projection Department in book form.

Sorry, old man, but there is nothing doing to the answers-to-the-questions-in-book-form. Yes, you can get the desired information about the three-wire system and the optical system in the back numbers of the Projection Department, but it would be far, far better, and almost as cheap, to buy the "Handbook" at $4.00, and in the book you would not only get the desired information but also a world of other information that you would find to be of great value—in fact, worth many times the book's price to you.

Condenser Breakage.

The Star Theater, Rockford, Mich., orders two "Handbooks," and says:

> We wish you would tell us some of the reasons why our condensers break so often. It is always the back ones, and we find they break quite often. Any information you may give us on this will be appreciated.

The excessive condenser breakage may be due to any one of a number of causes, or to a combination of several. In the first place, be sure that the ventilation of your lamp house is open and free—not stopped up with carbon ash. Poor ventilation in the lamp house makes for excessive temperature, and this, in turn, sets up excessive condenser breakage, due to violent changes in temperature, particularly when the lamp house door is opened. Be sure that the fan is not blowing directly on the lamp house. Be sure that your lens system is properly lined up. (See Chart Projection Department, March 24 issue, Moving Picture World.) It is possible your arc is too close to condenser. It is also possible you have excessive carbon flaming, and that the flame is striking the top end of the condenser. This may be reduced by using a solid carbon lower, provided you are using direct current. I recommend the installing of a Preddy & Elbert Condenser Mount, which, I presume, may be procured from E. E. Fulton, 152 West Lake street, Chicago, or you can certainly get them from the Picture Theater Equipment Co., or Mr. J. H. Hallberg of New York City.

Paints Rectifier Bulb Black.

John S. Caputo, member Local 306, Long Island City, writes as follows:

> For the longest while I have been reading the Projection Department and a few months ago purchased the third edition of the Handbook. And now I am sorry I didn't take the matter of my profession more seriously from the very start. I should have gotten the Handbook when it was first published, as it is, in my opinion, a great work. You, however, know the old saw, "It's never too late to mend." Now that I have the book, the only thing to do is study, and that I am doing.
>
> It interests me very much to read the various troubles and the new ideas of operators as set forth in our Department. I have noticed the difficulty some of the brothers experienced in overcoming that ghastly greenish light from a mercury arc rectifier bulb, which floods the operating room to the detriment of the work of projection. I, myself, have overcome that trouble by painting the bulb black, allowing a little of the lower back part of it to remain clear, just enough to give a little light in the operating room. Painting the bulb does not in the least injure it, as I have been using my painted bulb since December, 1913, without any trouble at all. I wish both for yourself and the Moving Picture World success, and lots of it.

Now this is indeed interesting. It strikes me that the painting of a mercury arc rectifier bulb would not only do it no harm, but might even benefit the tube, since black radiates heat, and a black-painted bulb ought to operate at a decidedly lower temperature than one of clear glass. Might I presume to suggest to the Honorable, the General Electric and Westinghouse Companies that they experiment with this thing, and if it is found to be practical, paint their bulbs black, all except a small space at the back. This would remove one of the big objections to the mercury arc rectifier, the weird ghostly, not to say ghastly, green light it gives, which floods the operating room if the machine is placed therein.

I would like to call attention to the remark made by Brother Caputo to the effect that having secured a Handbook it is up to him to study it. I would like to suggest to many Handbook owners that they rubber at that remark real hard. There are altogether too many operators who, having purchased a Handbook, read its seven hundred pages through more or less thoroughly, and then lay it carefully away, never again to see it until they get into trouble. The Handbook is designed to be in use in time of trouble, but above and before all else it is intended for the operator to *study*, to the end that he gain bona fide technical knowledge of the profession of the projection of motion pictures. Merely reading the book over isn't study. One must go much further than that, if one expects to get the benefit one should get from the Handbook. And there is enough between its leaves to keep, not only the most poorly informed, but the best informed operator busy for quite some time, three or four years, say, if he thoroughly posts himself on all the topics contained therein.

Single Motor Drive.

Lee Rankin of Sour Lake, Texas, wants to know about the single motor drive. Says he has interested his manager in motor driven machine, but that Friend Manager can't quite see himself putting up the amount of money necessary to equip motion projectors with separate motors and speed controllers. Brother Rankin wants to know about the single motor drive, also says he has an attachment for his 6A and wants to know how much it will cost to equip the machines, presumably with a motor.

As to the latter, I would suggest he communicate with the Nicholas Power Co., No. 90 Gold street, New York City. They are in best position to give him the desired information. With regard to driving two machines with a single motor, I would refer him to the Handbook, pages 277 to 278, where he will find description of the clutches, shafts, etc., necessary for such work. Just what the cost would be I could not say. It would depend upon the charges of local machinists, if the stuff were made in Sour Lake, and if he didn't, then the charge elsewhere.

No Such Animal.

George Cliff, Tacoma, Wash., makes the following inquiry:

> Would like to know location of best trade school for learning how to become a motion picture operator; also please state age for beginner. The age in Tacoma is 18. Is there any special age for a man who runs a show in a country town? Please quote price of the Handbook.

With regard to the "Trade School" proposition, I have repeatedly expressed my opinion on that particular proposition. All the trade schools I know anything about give the student the idea that after two or three months they will turn him out equipped with all the technical knowledge necessary to project motion pictures, and many of them actually have the ingrowing nerve to assure him that after this short course he will be a competent moving picture machine operator. This is not only absurd, but pernicious. It tends to load up the already overloaded profession with a yet further overdose of incompetents. This much, however, I will agree to, that the apprentice, who is actually working as such, may secure considerable valuable technical information from a trade school, provided the instructor be a competent instructor. The fly in that particular ointment is, that often the instructor is not competent to teach others, and in many cases which have come under my personal observation, the instruction handed out by the trade school "instructor" has been misleading and injurious.

As to the age, why that is a matter of local ordinances with the qualification that it is handled by state law in a few states. This department favors a minimum age of 18 years for apprentices, with a minimum age of 21 for full-fledged operators. Of course, if a man started his apprenticeship at 18, he would have to serve three years, which doubtless sounds absurd, although the locomotive fireman, who has much less to learn, cheerfully serves as much as an eight-year apprenticeship, and sometimes even ten, though it is true he is paid a living wage during that time.

Probably Back Focus.

Florida desires the following information:

> How do you determine the distance between the two condensers? That is to say, how do you regulate the distance in order to get the best possible focus at the spot? Could you possibly illustrate the best way to set the carbons? I have tried several different methods but don't seem able to get a very pronounced spot. In fact I only get a glare at the aperture. Am using Power's 6B, 110 volt a. c., pulling 60 amperes. I couldn't very well get along without our department in which I find things each week which are very instructive. Also your reply to my recent letter was very helpful.

In the first place you don't "regulate the focus" by spacing the condenser. The focus of the spot is regulated by the focal length of the condenser combination, the distance of the arc from the condenser, and the distance of the condenser from the film. All this is automatically taken care of for you by the chart published on page 1768 of the March 17th issue of the Moving Picture World. The chances are that you are now working on what is known as the "back focus." In other words, your condensers are of too short focal length for the present distance of your condenser from the film. Your condensers should not be more than one-sixteenth of an inch apart. This, for reasons which would require too much space to set forth in the Department, I would suggest that you immediately order a copy of the third edition of the Handbook, price $4.00, from the Moving Picture World and study these things, meanwhile applying the aforesaid chart to your optical system. If you will send me the following data, I will tell you what you ought to have, (a) kind of current you are using, (b) number of amperes, but you must expect delay in receiving a reply, because I am now thousands of miles from New York, the letter must be forwarded to me, and I must reply whenever I can get the opportunity.

Don't Quite Understand.

W. W. Walker, Chicago, Ill., says:

> (A) If you had two arcs prpoperly balanced, and could not strike an arc on either lamp, though test shows current flow, what would be the trouble? (B) If you tried to strike an arc and the spark appeared at the point of contact, though you could not get a light, what would the condition indicate?
>
> I thought I knew pretty much everything relating to arc trouble, but these two never occurred in my experience.

Well, I dunno, Chicago, maybe it's on the level all right, but those two particular things sound suspiciously to me like examination questions. Nevertheless I will answer them. (A) I don't know what you mean by "properly balanced," therefore cannot answer your question. (B) The indication would be (1) low voltage. (2) A loose contact or a wire almost burned off, probably in the rheostat. (3) High resistance (poor electrical contact) between carbons and carbon arm. (4) There are other possible causes, but to save my life I could not think of them now.

When You're in Trouble
RICHARDSON'S
MOTION PICTURE HANDBOOK
FOR MANAGERS AND OPERATORS
Is the Doctor That Can Unfailingly Prescribe for Your Ailments.
There isn't an operator's booth in the universe in which this carefully compiled book will not save ten times its purchase price each month.
BUY IT TODAY! $4.00 THE COPY, POSTPAID
Your bookseller can supply you or the nearest Moving Picture World office will promptly fill your orders.
MOVING PICTURE WORLD
Schiller Bldg Chicago, Ill. | 17 Madison Ave., New York City. | Haas Bldg. Los Angeles, Cal.

This paper has never been published except in a Union shop, so it makes no difference whether we print the Union Label or not, but at the request of a few of our readers to the editor of this department it is printed herewith.

Motion Picture Photography*

Conducted by CARL LOUIS GREGORY, F. R. P. S.

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Methods of Determining Exposure.

(Continued.)

G. F. Wynne's "Infallible" exposure meter is also in dial form, but the sensitive paper is exposed directly, no pendulum is used, and the scales are open on the dial. In use, the glass carrying the movable scale is turned until the actinometer time in seconds upon the exposure scale is opposite the diaphragm number of the plate, as given in the list of plate speeds; the correct exposure will then be found against each stop given on the scale. There are practically only two scales; the scale of diaphragms representing the diaphragm or f numbers, the speed of plate and the variation of exposure due to subject; and the time scale, representing the actinometer time and the exposure. The actinometer is protected by a yellow glass screen when not in use. In a smaller form the scales are on the circumference of a locket, and the actinometer at the back. An "Infallible" Printmeter is also made for showing exposures in contact printing on sensitive papers, but can also be used for testing speeds of plates and papers. Beck's "Zambex" Exposure Meter gives the exposure and stop to be used, also the depth of focus to be obtained with different diaphragm apertures. The required exposure is set to the "speed" number on the next scale of the meter. The third scale corresponds to the times of darkening the sensitive paper in the actinometer attached to the meter, and shows the diaphragm aperture suitable for the given exposure. Other scales show the distances that will be in focus with the different stops used, arranged so that the focal depth of four different lenses can be found. Several other exposure meters are made on the principle of the slide rule, with scale corresponding to the factors of "plate speed," "diaphragm number," "light," "exposure," and the exposure is found by simple inspection without an actinometer. They are designed for use with particular brands of plates, but can be used for others of similar speeds.

The last types of meters described depend for their light measurement upon matching a tint or shade, a rather difficult matter for most persons. A new instrument based on the same principle, but which does not require the tint to be matched, is the Steadman Aabameter. Its price is one dollar, and it may be obtained from any photo supply dealer. It consists of a series of graduated openings which give a ratio of exposure upon a strip of sensitized paper in the progression of 1, 2, 4, 8, 16. The number of gradations recorded in a given time gives the light strength and reference to a simple chart tabulated on a card, and gives the proper exposure at a glance.

Another class of exposure meters comprises those in which the intensity of the light is estimated visually by extinction through a semi-transparent medium of increasing intensity, such as J. Decoudin's, in which the exposure is judged by the disappearance of a series of small clear openings on a graduated scale of densities when laid on the most important part of the image as seen on the ground-glass. Its indications are not very definte, and the proper scale changes in density after a time. A better form is "E. Degen's Normal Photometer," consisting of two sliding violet glass prisms, one adjusted for the diaphragm apertures, the other for the actinic illumination of the object. They are mounted with their outer faces parallel.

In use the upper slide with prism is drawn out so that the pointer coincides with the division indicating the diaphragm aperture to be used; the object to be photographed is then viewed directly through openings at one end of the instrument, and the lower slide is drawn out and pushed back slowly till the object viewed is almost obscured. The attached pointer will then indicate the exposure required, or, reversing the order, the diaphragm aperture for a given exposure can be found. Auxiliary scales are attached for very short or very long exposures. The principle of construction is that the logarithms of the times of exposure are proportional to the thickness of the colored prisms. "G. Heyde's Actino-Photometer" is on a somewhat similar principle, and consists of a circular metal box with dark violet glass viewing screens in the center of both sides, with obscuring iris inside the case worked by revolving the back of the box. On the front of the instrument exposure tables are given for plates of every rapidity, and for diaphragm apertures from f/3 to f/45. Exposure meters of this type are specially applicable for open-air work where there is sufficient light for ready measurement.

Practically all of the commercially sold meters give the exposure in a manner suitable for still camera work, which is seldom convenient for the cinematographer.

The following table gives the diaphragm number and shutter opening translated from the exposures usually given for still camera work. Where longer exposures are recorded for still cameras it is not possible to get full exposure with the motion camera. It is understood that the calculation originally made with the meter is for a still camera using plates of the same relative speed as cine emulsion, which is as fast as the fastest plates ordinarily used in stand cameras, the only exception being the ultra fast plates sometimes used for Graflex work.

Table of Comparative Exposures for Still and Motion Cameras.

Still camera at f16.	1 sec.	½ sec.	¼ sec.	⅛ sec.	1/16 sec.	1/32 sec.	1/48 sec.
Motion camera:							
½ opening shutter......	f3.5	f4	f5.6	f8	f11	f16	f22
¼ opening shutter..........	....	f3.5	f4	f5.6	f8	f11	f16
⅛ opening shutter..........	....	....	f3.5	f4	f5.6	f8	f11

For ⅓ opening shutter the diaphragm should be set half way between the reading for ½ opening and the reading for ¼ opening.

Focusing.

When photographing distant objects with a small opening, the lens should be set at infinity, unless there are objects in the foreground, which also appear in the picture; then it would be wise to set the lens at the hyperfocal distance if the intervening object is nearer than half the hyperfocal distance; if the object is further away, than this, then set the lens at infinity.

Hyperfocal distance means the distance from the lens to a sharply focussed object, beyond which everything to infinity is in focus, and in front of which anything less than half way to the camera is also in focus.

Hyperfocal distance varies with the focal length and the diaphragm opening of a lens; and the infinity mark on a lens mount generally signifies that the lens, when set at that mark, is really set for the hyperfocal distance of the largest stop and not for actual infinity.

As motion picture photography is seldom done under ideal conditions it is a common practice among operators to do what they term "split the focus," that is, to focus on an object at such a distance as to include as much as possible of the principal objects within the front and back depth of focus.

The question of focusing on the film or on the ground glass is one of personal preference with the photographer. Some claim that they get better results and save time by focusing direct on the film, and others say that the scientific and accurate way is with a fine ground glass, which gives greater illumination and ease in focusing. With good bright light there is no trouble in getting a sharp focus on the film, but when the lighting conditions are bad, the film absorbs so much of the light that it is often absolutely necessary to use the ground glass.

In cameras where the lens is mounted accurately and rigidly against the aperture plate, so that there is no chance for an accidental deviation of the distance between lens and picture aperture, a carefully calibrated focusing scale can always be relied upon, and when used with a 50-foot tape line, which is one of the indispensable articles in the cameraman's kit, will insure sharpness of definition in every scene.

Chas. Bass No Longer With David Stern.

In an article in this department for June 2, it was erroneously stated that Chas. Bass, who has purchased the camera business of Phil. G. Luber, 100 Dearborn street, Chicago, would continue his place as manager of the motion picture department of the David Stern Co.

This was a mistake. Mr. Bass writes that he has resigned from the position he formerly held and will devote his entire energies to the service of his old friends and new patrons in his new capacity as proprietor of the Bass Camera Co.

He has made arrangements for handling some of the best makes of Cameras and studio apparatus under such advantageous conditions that he will be able to sell them at material reductions from the former prices.

Magnifiers.

When using a supplementary lens (magnifier) as a means of bringing near objects into focus for making inserts, the focal length of the supplementary lens must be equal to the distance of the object. This holds good whatever the focal length of the camera lens.

---

*Copyright, 1917, by the Chalmers Publishing Co.

Chicago News Letter

By JAS. S. McQUADE

The Perfect Distributing System.

A REMARKABLE evolution has been going on steadily in the distributing department of the moving picture industry for several years past. To one who is familiar with the oldtime policies and practices of eight or nine years ago the new systems now in vogue appear so far advanced that a quarter of a century seems not too wide a span for the progress that has been made.

In the old days, when competition between exchanges meant the disposal of the same product to the largest number of customers, at the highest rentals that could be gotten, little attention was paid to the exhibitor's point of view. Now that many makes of moving pictures are on the market and that the people have been educated to demand higher and still higher quality, as well as the required variety of subjects, the exchangeman has been forced to solve many knotty problems to meet the conditions successfully.

The great distributing concerns of today were called into being to meet the emergency. Each may be compared to an intricate piece of machinery, in which the various parts are connected and interdependent, and working together with the least possible friction. The perfect distributing concern is yet to be evolved. Instead of having many intricate machines doing the work, one or two great distributing systems will do the work just as well, if not better, at untold saving to the industry. The only stumbling block that stands in the way is the fear that a just observance of equity may not be humanly possible in the treatment of the various makes of films. In other words strict, inviolate honesty is the great desideratum in the working of the perfect system.

Being an optimist, I believe that such a system is destined to come.

The foregoing thoughts were aroused by a call I made last week at the offices of George Kleine, at 63 East Adams street, this city. There I met three young men, each of them full of energy, enthusiasm and initiative, engaged in a conference which included intimately every square mile of territory in the United States, from the Atlantic to the Pacific and from the Gulf to the Great Lakes. Their conference had to do with the interests of every exhibitor in the United States who is using the K. E. S. E. service. And not only the exhibitor's interests, but those of every employee in the twenty-four offices controlled by George Kleine were also included in the discussions of these three young men.

Their names are M. E. Smith, E. R. Pearson and Harry Scott. Each is a division manager of a district for George Kleine. The entire country has been divided into three such districts—the eastern, the middle western and the far western. Mr. Scott supervises the eastern, Mr. Smith the middle western, and Mr. Pearson the far western, and George Kleine has eight offices in each district.

The triumvirate constitutes a committee of three on K. E. S. E. rental policies. Each division manager knows every employee in the eight offices under his care, from the office boy up, and each has served apprenticeship leading up to his present position.

The merit system governs every employee, and sight is never lost of any aid that contributes to a more perfect service for the exhibitor. Traveling salesmen are expected not only to secure contracts from exhibitors—they are especially enjoined to familiarize themselves with the special needs of each exhibitor and to ascertain just the kind of program that will best suit his patrons. Being on the ground he is a better judge in such cases than the branch office manager may be, and he is held responsible for any dissatisfaction that may arise from negligence. In other words, the traveling salesman must not confine himself to business getting, he must also serve as a helper to the exhibitor in his problems.

And so it must be throughout the entire branch office force. The booking clerk has a great responsibility and he must measure up to it fully to meet the demands of the division manager. The chief aim must always be to serve the customer so well that he has no just grounds for complaint.

The shipper holds another important position, as on him it often depends whether a customer shall be able to give his show on time or not at all. Here the merit system works wonders by stimulating the shipping force to the best efforts, and each man knows that he is duly credited for good work and that his advancement is certain when an opportunity comes.

Each division manager receives at the home office in Chicago a daily report from every traveling salesman in his territory, and this keeps him in close connection with existing conditions. Thus if a salesman finds that a certain customer is not getting the most serviceable program from the branch office, his report gives that information to the division manager, and the branch office is instructed accordingly.

When one of George Kleine's division managers pays a visit to a branch office, there is no splurge in the form of wining and dining. He takes off his coat and goes to work immediately to help in getting difficulties out of the way. Indeed, one of the great telling points of the George Kleine distributing system is the all-around helpfulness of the working force in an office singly, or in all the offices combined.

Another great point is the intimacy of touch which the home office has with every branch office and with every customer in the country.

Sitting at his desk any day Mr. Kleine can tell the pulse of his business just as accurately as a physician can tell that of his patient.

Great Success of "The Tanks" Pictures.

"The British Tanks at the Battle of the Ancre" is enjoying a fine run at Orchestra Hall, thanks largely to the fine show work done by Tom North, who is handling the pictures for the Pathe Exchange, Inc.

The pictures themselves are always equal to the occasion. No one ever goes away grumbling about not receiving his money's worth. Indeed they hold one in such wrapt attention that it is difficult for some time afterwards to get mentally rid of the vivid war atmosphere.

The great modern war monsters, the tanks, though not seen actually in firing action—as that would be impossible, seeing that it takes place only on or near the German trench about to be assaulted, and the presence of a cameraman on the scene would mean instant death—are as formidable as death itself. We see them in the pictures going ahead of the men in the trenches crushing down with colossal tread barbed wire fences and every other obstacle.

The pictures will continue until Saturday, July 7, when they will be succeeded by "Les Miserables."

Chicago Film Brevities.

Clara Kimball Young made a brief stopover in the city Wednesday, June 27. Ludwig Schindler, manager of the National Exposition, was on hand to see her, and was given a verbal promise by the popular player that she would be on hand to assist in the success of the big show. Mrs. Young departed for New York Friday morning.

* * *

An old-fashioned smoker and free lunch party was held at the Chicago Reel Fellows' Club, Friday evening, June 29. Important business connected with the coming National Exposition was discussed.

* * *

H. M. Ortenstein, proprietor of the Vista Theater, Forty-seventh street and Cottage Grove avenue, gave a Red Cross benefit at the theater Tuesday afternoon, June 26.

Twenty-five cents admission was charged, and the entire receipts were given to the Red Cross organization. The Vista, which seats 1,000 people, was well filled. Mr. Ortenstein has set a splendid example of patriotism, and it is hoped that other exhibitors throughout the country will give a special presentation in aid of the organization

* * *

A $3,000 fire was started in the Art Dramas Exchange, Adams street and Wabash avenue, Friday, June 22, by one of the film girls engaged in the inspection department. The friction created by a pencil which came in contact with a film while it was being wound, is said to have been the cause.

* * *

Essanay has opened up its customary camp for the summer season, and it is located this year at Lake Geneva, Wis. Every year an out-door studio is maintained by Essanay at some comfortable resort during the warm weather, which enables the players to combine their work with a summer outing. Bryant Washburn and his company opened the new camp this year. "The Golden Idiot" is now being produced there by the company.

Watterson Rothacker, president of the Rothacker Film Manufacturing Company, desires that every visiting exhibitor to the Seventh National Convention should know that he will hold open house for them during the convention, at his plant. He gives the following directions as to how the plant may be reached:

By taxicab; by the Northwestern Elevated, getting off at Diversey station and walking west four blocks; by the Lincoln Avenue car, getting off at Diversey Parkway and walking west two blocks, or by the Southport Avenue car, getting off at Diversey Parkway and walking east half a block. Mr. Rothacker will be very glad to meet all visiting members of the entire moving picture industry at the plant, where he is confident that he will be able to interest all of them.

On July 16 a meeting of the executive council of the Advertising Film Producers' Association will be held at the Rothacker studio.

During the impending convention of the Society of Motion Picture Engineers in Chicago one day will be spent by the organization in an inspection of the Rothacker plant.

* * *

F. M. Brockell, manager of the Chicago Goldwyn offices, announces that he will be ready to begin business on Monday, July 2. The new Goldwyn offices, on the third floor of the Orpheum Theater building, are now being prepared for opening.

* * *

Harry Weiss, manager of the Lewis J. Selznick Productions, Inc., Chicago, will leave shortly on a three weeks' automobile trip through the Middle West, in the interests of that firm. William Weinshenker has been added to the sales force under Mr. Weiss' direction.

* * *

The American Film Co., Inc., announces that Mary Miles Minter, Gail Kane, Juliette Day and William Russell subscribed $75,000 for Liberty Bonds. All the supporting players and directors also subscribed liberally, and every employee of the plant subscribed a sum in keeping with his income. Mary Miles Minter and her company returned recently to the American studios at Santa Barbara, after spending a fortnight among the big redwoods near Santa Cruz, where scenes for "Melissa of the Hills" were taken.

* * *

"Redemption" has taken well at the Colonial, and well filled houses have been the rule throughout the week. The Chicago press, without exception, has written complimentary criticisms on the production.

* * *

During the week beginning Sunday, July 1, "The Little American," Mary Pickford's newest Artcraft feature, will be shown at the Studebaker Theater.

* * *

The Canadian rights for Selig's "Beware of Strangers" have been purchased by the Monarch Film Company, Limited. An elaborate campaign will soon be entered upon by the company.

* * *

The Selig Polyscope Company announces that the Hy-Art Master-plays Company, with offices at Penn avenue and Twenty-first street, Washington, D. C., has purchased the rights to "The Garden of Allah" for Maryland, District of Columbia, Delaware, Virginia and North Carolina. It is also announced that the A. G. Fontana Productions, Inc., 1225 Vine street, Philadelphia, has purchased the rights to the same feature for western Pennsylvania and West Virginia.

* * *

At the annual meeting of the board of directors of the Mutual Film Corporation, held Tuesday, June 26, in the company's offices, in the Consumers' Building, this city, John R. Freuler was re-elected president; Dr. George W. Hall, of Chicago, first vice-president; Crawford Livingston, of New York, second vice-president; Samuel S. Hutchinson, of Chicago, treasurer, and Samuel M. Field, of Wilmette, secretary.

* * *

The Edmund M. Allen Film Corporation has arranged for the Chicago premiere of "The Garden of Allah," at the Colonial theater, on Sunday, July 22, when a run of two weeks will be opened at this house. The company has provided a liberal fund for newspaper advertising and for billing this premiere, which it is expected will make a landmark in moving picture presentations, in this city.

The officers of the company have just announced the acquisition of new territorial rights for the big Selig feature. The members originally purchased the rights to Michigan and Illinois, but have been so impressed with the excellence of the production that they have also acquired the rights to Iowa, Nebraska, Kansas, Missouri, Oklahoma and Texas, in addition. "The Garden of Allah" has had a series of notable successes. At Keith's Hippodrome, in Cleveland; at the New Century, Indianapolis, and at the newest theater in Los Angeles, it has turned crowds away for several weeks.

* * *

"God's Man," with H. B. Warner (Frohman Amusement Company), have been booked for an indefinite run at the Studebaker, Sunday, July 8. Sam Van Ronkel owns the states rights for Illinois, Indiana and Wisconsin.

* * *

It has been announced that Jones, Linick & Schaefer will turn the Colonial into a vaudeville house after August 15. The firm refers to the success made at this house by continuous vaudeville before it had to make way for "The Birth of a Nation," "Intolerance," and other big film features. Bookings for the Colonial will be furnished by the Marcus Loew Western Booking Agency.

* * *

The La Salle theater will join the ranks of dramatic playhouses on August 13, when the musical comedy, "Oh, Boy," will start the season under the management of Comstock & Elliott, members of the theatrical organization of Elliott, Comstock & Gest.

MRS. HUMISTON SUES UNIVERSAL.

Mrs. Grace Humiston, the woman lawyer who has attained prominence through her discovery of the body of Ruth Cruger, has sued the Universal company for $20,000. The film upon which she bases her action is a part of Issue 77 of the Universal Animated Weekly (June 20). This is a brief scene showing Mrs. Humiston seated in an automobile talking to someone. Her facial expression registers vexation. The main title is, "Woman Lawyer Solves Ruth Cruger Mystery." The subtitle is, "The Woman Who Succeeded Where Police Failed—Mrs. Grace Humiston." This scene is followed by views of Cocchi's shop surrounded by crowds while search of the premises is going on after the finding of Ruth Cruger's body.

UNITED TO TRADE OLD MACHINES.

So as to assist exhibitors in replacing old equipment and thus insuring better projection with the latest type machines, the United Theater Equipment Corporation has notified its branch managers to accept old apparatus now in service in part payment for new equipment and machines. A liberal allowance will be made for used machines, and exhibitors will be able to save a considerable part of their purchase price by turning in their old equipment to United service stations. While the supply business in certain parts of the country has suffered to a certain extent, due to the war scare, United service stations report increased orders all along the line.

BIZAR SELLS INTEREST IN STRAND.

Edward Bizar, a well-known exhibitor in Passaic, N. J., has sold his interest in the Strand theater in that city to A. Weinstein. Mr. Bizar is temporarily out of the business, but intends to re-enter the field in the role of a producer. Mr. Bizar will be ready to make a detailed announcement shortly, but at present he can be found at his stores in Paterson, N. J.

News of Los Angeles and Vicinity

By G. P. HARLEMAN

A Visit to the Horsley Studio

Four Companies at Work on Features and Comedies—Mary MacLaren Finishing First State Righter.

A REPRESENTATIVE of the Moving Picture World took a sight-seeing trip to the David Horsley studios this week for the first time since the increase of activities at that plant. We saw Mary MacLaren in the finishing scenes of her first state right feature, entitled "A Daughter of the Well-Dressed Poor" from the book of Henry Warren, which is being made by the veteran director, Thomas Ricketts. While on another set we saw the new comedy company consisting of Gertrude Selby and Neal Burns, with Horace Davey on the directorial end, putting over a hilarious comedy scene. Next to them George Ovey was busily engaged in making one of his famous Cub comedies in which he has been starred by Mr. Horsley for the last two years.

Baby Marie Osborne was also on the lot doing an emotional scene under the direction of Harrish Ingraham for her next kidlet feature on the Pathe Program. Norman Manning, the genial manager of the studio, was seen by us in his office and informed us of his recent trip to Chicago in the interest of the further enlargement of the capacity of his organization.

Paralta Studio a Beehive of Activity

Robert T. Kane Has Organization Completed and Production Running Smoothly.

A REPRESENTATIVE of the Moving Picture World took a trip out to the new Paralta Studios, one day last week, and under the guidance of Kenneth A. O'Hara, director of publicity, was shown around the interesting birthplace of the Bessie Barriscale and J. Warren Kerrigan feature productions. Miss Barriscale was hard at work under the direction of James Young. Howard Hickman has the chief role in support of this interesting star.

On another set we found Director Oscar Apfel, who has been responsible for many noteworthy features engaged in directing Mr. Kerrigan, in Peter B. Kyne's story, "A Man's Man," his first release. Kerrigan's leading woman is Lois Wilson, formerly of the Universal forces. Robert T. Kane was conferring with his art director, R. Holmes Paul, who is responsible for all of the settings to be used in these productions. Robert Brunton, formerly of the old Ince-Triangle studio, is studio manager, and Thomas Geraghty and H. Sheridan Bickers have been engaged to scenarioize the stories and write the sub-titles. Mr Geraghty is a well known photodramatist, recently with the Lasky and Metro companies, while Mr. Bickers has to his credit several plays of the legitimate stage in England.

Universal Players Injured While Filming Scene.

Plunging headforemost from a tree limb on which they were working to the ground thirty feet below, Marie Walcamp, playing in the Universal serial, "The Quest of Virginia," and Clarence Wertz, another member of the company, was severely injured this week.

The accident occurred in the course of a hazardous struggle on the limb between Miss Walcamp and Wertz, who was supposed to have abducted her and was carrying her away through the treetops. As the camera started clicking Miss Walcamp battled with her captor. The players lost their balance, clutched wildly a moment and before anyone could make an effort to save them they fell to the ground.

Both were picked up unconscious and rushed to the hospital. Under the x-ray it was discovered that Miss Walcamp's right forearm was fractured. She also suffered from slight internal injuries. Wertz sustained a sprained ankle and both suffered from bruises and shock.

A number of changes were made in the script which enabled the director to continue the work of production until Miss Walcamp and Wertz would be in condition to resume their places before the camera.

At the Fox Studios.

New dramatic productions have recently been started at the Fox Hollywood studios by Directors R. A. Walsh and Richard Stanton. Mr. Walsh's story, which deals with a Mexican theme, has in its cast Miriam Cooper, Hobart Bosworth, Jim Marcus and Monty Blue. Dal Clawson is cameraman.

Richard Stanton is once more directing Dustin Farnum in a drama of international intrigue. In the cast are, besides Mr. Farnum, Winifred Kingston, William Burress, Charles Clark, Howard Gaye and William E. Lowry. Dev Jennings is presiding over the camera.

Katherine Griffith is a new addition to the Fox studio, and so is Eva Nelson.

Harry Moody returns to the company after an absence of about six months. He worked in several of the earlier Fox Film two reelers.

The rapid expansion of the William Fox studio in Hollywood continues unabated. The latest building to be projected is a large glass studio, 60 by 120 feet in area, to be placed on the western lot. The building of this big glass stage is already under way, and the completed structure should be ready within three weeks.

To find space for the new studio it was found necessary to chop down a large grove of lemon trees which covered the ground. In this day of the high price of food, the Fox studio showed its utter disregard of expenses when it hewed down trees laden with ripening fruit, merely for the hurrying of the plant.

GEORGE M. COHAN USING TWO STUDIOS.

In order to save time in the production of George M. Cohan's second Artcraft offering, "Seven Keys to Baldpate," both of the Famous Players-Lasky studios in the east are

PARALTA PLAYS

Panoramic View of the Studios at Hollywood Taken Over by Paralta for the Bessie Barriscale and J. Warren Kerrigan Feature Producing Companies.

being used. A series of immense scenes have already been staged at the Fifty-sixth street studio in New York. At the Fort Lee studio a big exterior hotel set was recently filmed and other scenes are now being taken, while at the New York studio new sets are being built.

Los Angeles Film Brevities.

Vivian Martin, the Morosco star, is now at work in that studio under the direction of Frank Reicher. Immediately upon the completion of this production she will return to the Lasky studio for another.

* * *

The Helen Holmes company has completed the first episode of the new Signal-Mutual serials already put out by the same company, featuring Helen Holmes. Production is going forward under the direction of J. P. McGowan with practically the same cast as that of "The Railroad Raiders," appearing in support of Miss Holmes. Leo D. Maloney, Thomas G. Lingham, William Brunton, Will Chapman, W. A. Behrens and Andrew Waldron remain of those who played important roles in the last chapter play.

* * *

Jewel Carmen will leave Los Angeles within a few days to rejoin William Farnum and his William Fox photoplayers in New York. When Big Bill and Director Frank Lloyd went East a few weeks ago they left Miss Carmen behind to fill a part in a forthcoming Gladys Brockwell production.

* * *

Mary Pickford, Director Marshall Neilan and a company of Artcraft players left Los Angeles last week on a special train for the northern part of the State to film exterior scenes for her forthcoming Artcraft production. Miss Pickford was accompanied by nearly a hundred children.

* * *

"Loyalty," the second of the Bernstein "Cardinal Virtue" pictures, has been completed, and production on "Justice," the third of the series, started. The scenario is by Wilbur Hall. It is a story of a man whose distorted sense of justice leads him to the extremes of cruelty and oppression. Murdock McQuarrie and Betty Brice will play the leading parts, supported by Jay Morley. Jack Pratt and Sam Wood will direct.

* * *

Wallace Reid is now at work on a Lasky production under Robert Thornby. Dorothea Abril, who has been with the Lasky Company in the capacity of ingenue for some time, will be seen as his leading woman. Others in the cast are Guy Oliver, Camille Ankowich, Lillian Leighton, Noah Beery and Gertrude Short.

* * *

Al Smith, who appeared in character roles in the production of the Helen Holmes features, "The Lass of the Lumberlands" and "The Railroad Raiders," has returned from a vaudeville engagement in order to accept a stock position with the Signal Film Corporation. Another addition to the Signal forces is Edward Hearn, who will appear in one of the leading roles in the new serial. Mr. Hearn is known to patrons of the silent drama, having been a leading man with Universal for more than two years. He played important parts in "The Recoiling Vengeance," "The Seekers," "Idle Wives" and "The Forbidden Game."

* * *

Sessue Hayakawa and a company under the direction of William C. De Mille journeyed to San Francisco last week to film boat scenes. Florence Vidor, who scored a success in support of George Beban in "The Cook of Canyon Camp," has been engaged as Mr. Hayakawa's leading woman.

* * *

Bessie Dummer, the fourteen-year-old girl who is assistant to her father, William Dummer, in the sculpturing department of the Balboa studio, is to have casts made of herself for a statue of a water nymph, which Mr. Dummer is modeling for the centerpiece of a fountain to be used in "The Twisted Thread," Balboa's new serial. Bessie does much of the casting for her father. She inherits her mother's talent for the stage and will shortly be seen on the Balboa screen as a type representative of youth and beauty.

* * *

Announcement has been made this week at Universal City of the appointment of J. Grubb Alexander as scenario editor of the Universal Company by Colonel J. E. Brady, manager of the manuscript department. Before entering the motion picture field Alexander was well known as a civil engineer and has produced a number of musical acts for the vaudeville stage. The new editor has been a member of the Universal scenario force for more than two years, devoting his time to the writing of original features.

* * *

Carl Hill, scenic artist, has been engaged to make a series of hand painted tapestries to form a frieze around the entire drawing room set for the production of the latest Helen Holmes serial feature, "The Lost Express." The frieze is a series of landscapes in panels, the entire lot covering more than four hundred square feet.

* * *

The first member of the Lasky studios to leave for Europe is Lucien Littlefield, the juvenile and character actor. Littlefield departed recently for the east with the Pasadena ambulance corps, which, after a brief training, will be sent to France. Littlefield has been with the Lasky Company since its inception, holding down the position of office boy in the early days. He became interested in acting, but soon forsook the telephone switchboard to become a member of the stock company. In "The Warrens of Virginia" Littlefield filled eight different parts, being given eight different characters. The studio folk have presented him with a handsome wrist watch, suitably inscribed and turned out to wish him godspeed.

* * *

Director Sherwood MacDonald was host to the members of the Jackie Saunders company at the Balboa studio at a party recently, which was by way of a general farewell, as upon the completion of the six Saunders-Mutual pictures director, star and supporting cast are to take individual and respective ways.

* * *

Producers and stars of the Los Angeles motion-picture colony combined to present a monster patriotic barbecue and dance on the afternoon and evening of July 4, the main feature of which was the presentation of a handsome silk battle flag to the Los Angeles contingent of troops.

Entertainment was planned for the afternoon and evening, starting probably with a downtown parade in the morning or early afternoon. Music by several bands and an orchestra were to be continuous throughout the afternoon and evening, as will the dancing and barbecue. Motion-picture stars from various studios were to be featured on the programme, augmented by the services of several from the legitimate stage.

* * *

Lottie Pickford, sister to Mary and Jack, and who is remembered as the feature player in the "Diamond from the Sky" serial, produced by the American Film Manufacturing Company two years ago, has recently joined the Lasky studios, and will appear in a production under the direction of George Melford.

* * *

Aileen Allen, the Mack Sennett-Keystone girl who holds the national fancy diving championships, is entered in the high diving championships which are to take place at Coronado, California, July 4.

* * *

"The Chosen Prince," an eight-reel production, dealing with the friendship of David and Jonathan, has been completed by the Crest Picture Company at Monrovia, under the direction of William Mong, and under the personal supervision of Judge Lyman I. Henry, well known lawyer and author of Denver, Colorado. The subject, we are informed, is of a Biblical nature, yet not exactly religious, dealing as it does with the brotherhood of man, and partly laid in a modern locale. The company has been working on the picture for the last six months, and it is stated that forty thousand dollars has been spent on the production. C. F. Rickey and B. W. Davies, all Colorado capitalists, control the company.

* * *

Wallace Reid is the happy father of a bouncing boy, born Wednesday, June 20. Wallie says he is going to be a wonderful picture star, but Mrs. Reid (Dorothy Davenport) may have something else to say in the matter. The mother and the child are doing finely, and the popular Lasky man is wearing a smile that won't come off.

* * *

Julian Eltinge, famous female impersonator, has arrived at the Lasky studios, and started rehearsals this week, under the direction of Donald Crisp.

* * *

With Gail Kane as his star and with Lon Cody playing opposite her, Director Henry King has got well into his second picture at the "Flying A" studios, at Santa Barbara. His next story will be by Dan Whitcomb, who, incidentally, was the man who wrote the most successful of the Mary Sunshine stories, which Henry King directed for Balboa.

* * *

Geraldine Farrar, the Artcraft star, and her husband, Lou-Tellegan, departed this week for a motoring trip to San Francisco in Mr. Tellegan's new racing car. So far the trip has been most eminently successful, as in a long distance message to the studio at the completion of the first day, Tellegan announced that they had passed through four towns and had only been arrested for speeding in three.

* * *

Jack Conway has left Universal to direct productions at the Triangle Culver City studios. He is the first director to be engaged by H. O. Davis. Mr. Conway has been director for Ella Hall, J. Warren Kerrigan, Orrin Johnson, Gladys Brockwell and many other prominent players.

Studio Flashes.

Jack Wells, who formerly served as William Worthington's assistant at Universal, has been promoted on account of his ability to a directorship and is now directing a serial with Kingsley Benedict as his featured player.

* * *

Craig Hutchinson has been signed on a long contract by Universal to direct Victor Comedies, featuring Max Asher and Beatrice Van. Hutchinson, besides his directorial duties, is also writing his own stories.

* * *

Doug Fairbanks loaned his pugulist Bull Montana to Bill Russell the other day, saying that Bill was the only one that he would consent to using his famous sparring partner.

* * *

Lloyd Ingraham is the newest acquisition to the American roster at Santa Barbara. He will direct Mary Miles Minter, as James Kirkwood has gone to a new affiliation in New York.

* * *

Our good friend Ben Levy has been promoted by Isadore Bernstein to a comedy co-directorship with Lee Lawson. This is the first attempt of the Bernstein Productions to invade the rapidly growing comedy field.

* * *

We saw Ben Collier, the former manager of the Superba Theater, out on the Universal lot the other afternoon and he informed us he is filling an important position with the California Film Exchange.

* * *

John Nickolaus, head of the technical department at Universal City, has left Los Angeles for a business trip which will end at Broadway, New York.

IDEAL INSTALLS AMERICAN FOTOPLAYER.

The accompanying illustration shows the newly installed Style 40, American Fotoplayer, in the Ideal theater, at 43d street and Eighth avenue, New York City. The house is owned by the Consolidated Amusements Company, controling a circuit of ten theaters in New York. The Ideal is a 600-seat house, showing first run pictures, and operates continuously from 1 P. M. to 11 P. M. The Consolidated features its music and employs the product of the American Fotoplayer Company, 62 West 45th street, in its houses.

Ideal Theater, New York City.

Muscovite Art Message Comes to America

Russian Art Film Corporation Shows First Offering Before Newest Republic's War Commission—Reception in Washington by National Press Club.

THE first of a series of motion pictures made in Russia and brought to the United States by Nathan H. Kaplan of the Russian Art Film Corporation was shown on June 27 in the grand ballroom of the Willard hotel in Washington, at a reception by the National Press Club to Ambassador Bakhmetieff and the special Russian war commission. Pushkin's "Pickovaya Dama" (The Queen of Spades) was chosen from about fifty other stories that Mr. Kaplan has already imported as being the best adapted to the audience and the occasion.

The author of "The Queen of Spades," Pushkin, is the father of Russian literature as Shakespeare is parent of ours. Russia's greatest musician, Tchaikowski, turned it into an opera, and in this form it has been produced at the Metropolitan Opera House on several occasions, so the play is both famous and distinguished. The picture as shown was about seven reels long. It will be seen again for review and no formal account of it need be given here. Let it suffice that it is distinctly a big offering. The powerful story in the hands of the Russian artist grips and holds, especially after the hero accepts the gage sent to him from hell and walks out to what he expects is a shining fortune. He's in the net of a sardonic nemesis though, and he goes mad.

Pushkin was a follower of Byron, and this story is Byronic but most particularly it is Russian and it runs just a bit off the path of our vision. The temperament of the average American is such that some of the picture's deeper connotations may escape him. For highly cultivated audiences it is great; in the ordinary theater it would go well if made much shorter. The story is there, and there is none who would not be moved by it even as it now stands. Mr. Kaplan has many more popular stories. The writer has not seen them; but if the art of the players and writers runs anywhere as high as in this, Russian pictures are going to be popular in America and no mistake.

Mr. Kaplan took a party of friends and newspaper writers to Washington with him to see the picture and brought the Russian orchestra of twenty-five pieces to render Tchaikowski's music. Among those noticed on the train and in the grand hall were James Beecroft of the Exhibitors' Herald, John Edwards of the Billboard, Robert Welch and William Barry of the Motion Picture News, "Wid" Gunning of "Wid's," Fred Eltonhead of The Exhibitors' Trade Review, Paul Sweinhardt of the New York Clipper, James McGuire of the National Board of Review and H. C. Judson of this paper. Tracy Lewis, Washington correspondent of The Morning Telegraph, looked up the party at the Willard. L. H. Goldsoll, H. H. Van Loan and C. C. Field of the Russian Art Film Corporation acted as hosts. The New York party returned on a special car on the midnight train the same evening.

It is not yet announced just when the picture will be released to the public or whether it or some other subject will be chosen to be the initial offering. This one only has been shown, and there is that in it that makes one truly anxious not to miss seeing the others and makes him want to see them soon.

PARAMOUNT SIGNS WITH NIXON-NIRDLINGER.

In the Philadelphia Ledger of June 27 it was stated that the Paramount-Artcraft Exchange had signed a $200,000 contract with F. G. Nixon-Nirdlinger circuit of Philadelphia giving the Paramount nine theaters in that city for first run pictures. According to this change of policy the exhibitors will have the advantage of dealing directly with the Paramount exchange. A representative of the Paramount confirmed the signing of the contract, which is operative on August 1. He also said the Paramount contract with the Stanley Mastbaum Booking Association would terminate on July 31.

CONGRATULATIONS COMING TO KLEINE.

George Kleine has been fairly deluged with congratulatory letters from exhibitors since he announced that he, acting for Kleine-Edison-Selig-Essanay Service, had abolished the advance deposit system.

Exhibitors express themselves as believing that Mr. Kleine's standing in the industry would assure a similar announcement from many of the other big organizations.

Richardson Riding Eastward

Pueblo, Cripple Creek, Colorado Springs, Denver and Topeka Are Visited and Left Behind

Pueblo, Colorado.

FROM Salt Lake City I made a straight dive eastward of 625 miles. The scenery I had seen many times before, yet the ride up Soldier Summit, down through wonderful Castle Gate, and the three giant engines laboriously dragging the train up past Leadville had not lost its fascination. I had friend porter wake me at 3 a. m., so I could look out at Palisade as we rumbled through, and finally rolled into Pueblo, where I found the reception committee waiting, but promptly side-stepped their kindly meant plans for entertainment, because Pueblo was for years my home, and there were, of course, many old friends to "dig up"; also I have relatives in that city, and must needs, of course, call on them. And that was how most of my few available hours were spent. I had a perfectly some-class dinner with the aforesaid relatives, who killed the fatted strawberry cake and everything, shook hands with P. G. Kay and his charming wife, rode out to look at my old East Eighth street home, and called on many old time friends. I also glanced into the Pantages and Princess theaters, but would not like to comment on projection conditions in the city, because my observations were too limited to permit of intelligent criticism. But the Princess operating room certainly does need attention—particularly as to its ventilation.

Pueblo is known as the "Pittsburgh of the West," her steel mills employing, in ordinary times, about six thousand men. The mills are now running double time, which of course makes business correspondingly good.

At 11.30 100 per cent. of her managers and operators gathered on the stage of the Princess theater, and they proved to be an appreciative audience. For two hours they listened attentively to the message I had to deliver, after which the things they did to the bountiful luncheon, served on the stage, was perfectly shameful. I saw one operator with a pickle between his teeth, a cheese sandwich in one hand, a bottle of dry State in the other and a plateful of fodder balanced precariously on one knee. He appeared to be enjoying himself real well.

Cripple Creek, Colorado.

Somewhere back in the dim ages of the second previous week I had received a letter from the Colorado Springs Operators' Union containing a most dolorous wail. I had given, said they "more time to Cripple Creek than I had to Colorado Springs, whereas there were only two theaters running in the district; moreover, Colorado Springs had very much more in the way of sights to show than had Cripple Creek." And wouldn't I "change things to give them a chance to set their scenery forth on display, decently and in order"? So I agreed to come back from Cripple Creek by automobile stage, thus saving half a day, which would be theirs; also I would leave for Denver Sunday afternoon, instead of forenoon. I wrote Denver to that effect, whereupon promptly came back a wire of protest: "Banquet set for June eleventh, can't be changed. Will expect you on that date," said they.

Having expended one special delivery letter in allaying Denver's wild alarm, I considered all that matter as being finally straightened out, and, having finished with Pueblo, set forth blithely for Cripple Creek. Now, in order to reach Cripple Creek from Pueblo, one changes cars at Colorado Springs, laying over from 8 to 11:50 a. m. in the process. No sooner had our feet pumped the platform in Colorado Springs than we were grabbed by a committee of four husky gentlemen, viz.: J. E. Tompkins, manager Princess theater; F. P. Navath, assistant manager Pike theater; D. B. Ashcroft, business agent Local Union 62; O. C. Hunt, vice president, Local Union No. 62, and Brothers A. A. Wiley and J. J. Malone, thrust into an automobile, behind which a cloud of dust immediately began to gather.

First, we drove to the Princess theatre, where a delay of one hour occurred, due to a mix up in films, the day's service for two or three of the theaters not having arrived on schedule. But there was still about two and one-half perfectly good hours, during which time that joyful committee motored the writer over to Manitou, introduced him to the famous Sodar Springs, incidentally filling him full of water that tasted like cotton and smelled like limburger cheese. Next we chased up through Williams' Canon to the Cave of the Winds, and went something less than six miles down into the earth in order to look at wonderful sights, plus nine bushels of hairpins, the same having been left by lady visitors, presumably one per visitor.

The writer annexed a nice yellow one, which will probably call for extended explanations upon his arrival in New York. When we left that cavern Manitou was two miles away, down a road that looked like a rheostat coil gone crazy, with the station still nine miles farther in the distance, and it was just 40 minutes until train time. Did we loop the loop? We did! But we made it! They explained to me that the reason for this performance was that the day and a half I would be in Colorado Springs when I returned from Cripple Creek would be altogether too little to permit of showing me the sights, unless they took time by the forelock and pretty nearly yanked his head off.

Cripple Creek I found to be hoeing what is commonly termed a hard row of stumps. I counted twenty-five vacant storerooms in two blocks. There is one theater running regularly in Victor, viz., the Opera House, which only runs in the evening and was therefore closed, nor could I locate its manager. In Cripple Creek only the Star Theater runs regularly, evenings only, with the Empress theater, owned by the same company, open Saturdays and Sundays. The Star theater of Victor is a neat little house managed by C. F. Shepherd, with whom I had a very pleasant chat; also shook hands with his operator, whose name has, however, for the moment at least, escaped me.

Colorado Springs, Colorado.

Next morning, true to promise, I boarded the automobile stage and enjoyed a nice ride through the mountains, around to the left of Pike's Peak, down to Colorado Springs, where the entertainment committee again seized upon my person, automobiled me out to and through the Garden of the Gods, shot me up the Scenic Incline half way to heaven, and only desisted when 4 o'clock came, because some of them absolutely had to get on the job or there would be a few shows in Colorado Springs which would not be pulled off according to schedule that night. This gave me time to glance at a few of the theaters. Broadly speaking, auditorium lighting conditions in Colorado Springs are better than the average, though the Empress exit lights near the screen might well have diminished brilliancy, and the exit signs of the Pike should have ruby glass behind the white letters; also the clock in the Pike is altogether too brilliant. The Princess, the leading photoplay theater of the city, has fairly good auditorium lighting, except for the ceiling fixtures in the balcony, which should be shaded so that the light would not be thrown on the front of the arch. At the Odeon, also, auditorium lighting conditions could to some extent be improved, though they are not at all bad.

Left to Right—J. E. Tompkins, J. J. Malone, D. B. Ashcroft, E. P. Morath, D. A. Jolly. Sitting—O. C. Hurt and A. A. Wiler.

The Odeon operating room is entirely too small, and has no proper ventilation. There is no exhaust fan and no fresh air intake. At the time I visited it the room was unbearably hot. What will it be in the heat of summer? The Empress has a fair room, and the picture light on the screen has excellent tone, though it might with advantage be considerably more brilliant. The Pike operating room is very bad indeed. It hangs from the ceiling, midway of the auditorium, with the lenses forty-five feet from the screen; moreover the ports are entirely too narrow, and entirely too low, though the latter cannot be avoided, since they are as high as the present location of the room will admit. I understand, however, that they intend rebuilding this theater and will remedy the operating room faults.

Operating room equipment was in all cases at least fairly modern, and in some cases right up to date. The machines I saw were Power's, with one Baird. Current is rectified by motor generator sets mostly, though I saw one mercury arc rectifier. For the most part pictures were of approximately correct size, with screen results ranging from fair to good.

The lecture was at the Elks Club, and was preceded by a banquet which did credit to the occasion. All managers and operators were present, and afterward spoke highly of the value of the address. The city electrician and his assistant also were there, and I believe what I told them will result in at least some good. By their attitude in accepting the rather sharp criticism I gave on certain points both the managers and operators of Colorado Springs proved their broadmindedness.

And now, wadda you think of this? The address was finished at 2.30 a. m., and when I emerged from the building there stood a big "six" and a Packardized Ford, loaded to the gunwales with Brothers D. B. Ashcroft, C. G. (Pat) Argust, J. J. Malone, A. A. Wiley and O. C. Hunt and other things We were tossed in on top of the mess and informed that we were due to eat a "sunrise breakfast" in the mountains.

So away we went, around hairpin bends, my friends enlivening the ride by relating, presumably for our entertainment, the number of automobilists who had met death at each curve. Well, we arrived, untangled the load, and you may now behold Big Chief Manhattan (this is for Calgary) rolled in a blanket, his head on a rock and his feet in the breeze, doing the back-to-nature stunt, while around him in the mountain forest glade lay stretched his braves, in more or less noisy slumber. Well, we ate Ashcroft pancakes, Argust fried ham, Malone toasted bacon, Wiley scrambled eggs, drank Hunt coffee and still live to tell the tale. Truly God is good.

On our way back to the city we visited seven falls, climbed up two hundred and sixty-five steps, and then scrambled up the mountain side to Helen Hunt Jackson's grave. I never before understood why Mrs. Jackson selected this particular spot in which to be buried, but now I know. It was because she could step right out of the grave through the celestial gates into heaven. I believe if I had climbed ten feet higher, I would have bumped one of the prongs off a star, and I positively know there wouldn't have been breath enough left in my body to have wiggled the wing of a mosquito.

Most emphatically no one can accuse Colorado Springs operators of being dead ones. They took me to the station, insisted on waiting for the train, which was late, carried my baggage into the sleeper and the last words I heard were "Good bye, old man. Wish you could stay with us for a week." They are members of the Regular Feller Tribe, and in strictly good standing, too.

Denver, Colorado.

Oh, you Denver! City of the Plains! Capital of the Rocky Mountains! City of memories to this particular writer! Place where the old-time gang held forth in days of old. As the train rolled onward from Colorado Springs I was busily engaged pulling pictures of the past out from memory's archives, many of which were good to look upon. At the station the reception committee of local union, No. 230, I. A., composed of E. A. Shields, E. A. Rougner and A. Johns, accompanied by Thomas Love, manager Hanna Opera House, Hanna, Wyoming (who had come 400 miles to hear the lecture), seized our hands and grips, shaking the one and conveying the other, and automobiled us up to the Albany Hotel, one of Denver's swellest temporary homes.

And now I am ashamed to say what happened, but the truth is mighty and must prevail. I didn't get a chance to visit a single Denver theater, and she has some beauties, too, to say nothing of the Curtis Street White Way, which for two blocks would actually make Broadway at Forty-second street, at 11 p. m., look shady by comparison. It hasn't the tremendous size of New York's White Way, of course, nor has it any of the wonderful electric signs Broad-

Banquet Tendered F. H. Richardson, by Denver Managers and Operators.

way boasts of, but what there is of it is a stem winding, double-back action, humdinger, and, what's more, the entire show is composed of the illumination on the fronts of the Curtis Street colony of moving picture theaters.

Between the activities of the entertainment committee of Local No. 230, and the visiting of the scenes of other days, there literally wasn't a moment of time for anything else. If you want a good mental photograph of us while in Denver, just visualize a spinning top—that's me in Denver. There was Otto Thum, formerly commissioner of the city of Denver, now president of a printing company; Harvey Garman, formerly president of the Colorado State Federation of Labor, now clerk for the Denver City Council, and Ralph Moser, formerly editor of the International Brotherhood of Stationary Engineers' Journal, now Denver City boiler inspector, all of them old-time pals.

The Ford Optical Company, learning that this particular reunion was going to be pulled off, proposed to send Ola Olsen, cameraman, out with us to take some moving pictures, which proposition was instantly and enthusiastically accepted. The only trouble was we didn't have enough to fill the car. All there was in that car were Otto Thum, Ralph Moser, Harvey Garman, city electrician; Joseph Reardon, Ola Olsen, cameraman; Artie Johns, official chauffeur for Local 230; Henry Kartuskey, E. A. Shields and the writer. Outside of that the car was entirely empty, except for the moving picture camera and tripod. Well, I am not going to bother you with the details of all the various things that mob did but, let me assure you, it was plenty; also I have got a record of it in moving picture films, for which I would not accept quite some several simeleons in cold, hard cash.

It was also my pleasure to visit the home of Brother E. A. Shields and assist in the massacre of one perfectly scrumptious dinner. Also it was my privilege to say good bye to the sister, who is past master in the art of saying good-bye.

Midnight found the Royal Cafe, one of Denver's best jammed full with a practically hundred per cent. attendance of Denver's moving picture theater managers, operators and exchange men, who after partaking of a most gastronomically satisfying feed, listened attentively to the gospel of better projection until 3 a. m. I understand that a portion of the membership of Local 230 was just a little bit skeptical as to the probability of my advancing anything in connection with projection with which they were not already thoroughly familiar. Well, boys, how do you feel about it now? But to do them justice, they at least had enterprise enough to "take a chance," and come out and hear what I had to say.

The last thing I felt in Denver was the hand clasp of the committee, as I climbed aboard the sleeper; the last thing I heard of Denver were the words "Come again"; the last I saw of Denver—well,I didn't see it. I went inside. I didn't want to see the old town melt into the haze of distance.

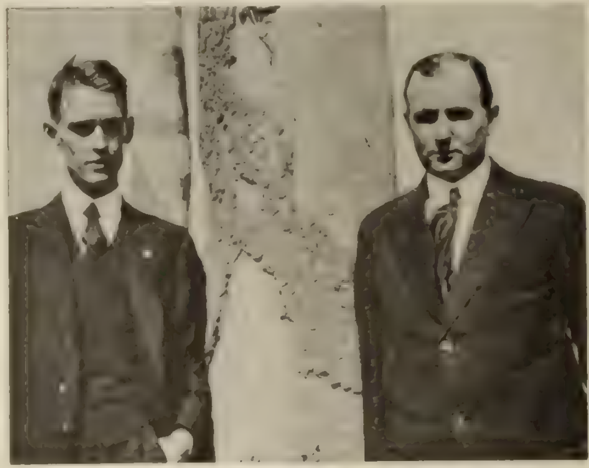
Topeka, Kansas.

From Denver the Rock Island carried me eastward 635 miles to Topeka, Kan., arriving six minutes ahead of time, which knocked out the reception planned by Local Union No. 404, through its committee, C. O. Tressner, business agent; H. E. Smith, secretary-treasurer; R. A. Barnette, corresponding secretary, and R. O. Vognitz, chairman board of trustees. We soon got into touch, however, and I quickly put the kibosh on their plans for joy riding, etcetra, only consenting when I saw tears in the eyes of the committee, which had one perfectly good automobile and eleven gallons of gas awaiting its pleasure, to drive out six miles and view the devastation wrought by a tornado just a few days before.

And let me inform you that a Kansas twister is nothing to be sneezed at. I had often heard of the bark being blown from trees, but I had believed it to be the vaporings of an idle imagination. Today, however, I actually saw a live, healthy tree, fully sixteen inches in diameter, with its top literally ripped away, and the bark actually blown from its bole, or stem. I took a close-up photograph, well knowing that if I returned to New York City with such a yarn unsupported by competent evidence, there are those who would lose faith in my sterling honesty. More than this, I saw a piece of board—one inch pine plank—which had been blown endwise into the bole of a tree some 18 inches in diameter and driven in so firmly that I was unable to move it. Yes, I know it's a tough yarn, but, kind friends, I saw it with my own two optics, and I'm a firm believer in what I see. I photographed this also.

During my stay in Topeka I visited the Iris theater, J. C. Elliott manager, H. E. Smith operator; the Orpheum, G. L. Hooper manager, W. W. Reid operator; the Cozy, Lew Nathanson manager, Tom Smith operator, and the Gem, C. A. McGuigan, manager, A. H. Snyder operator. The managers of Topeka impressed me as being courteous gentlemen; also they impressed me as lacking considerably in understanding the art of displaying the photoplay to the best advantage. The operating rooms are, without exception, entirely too small; also they have ceilings entirely too low.

In the Cozy it was necessary to squeeze in past the first machine carefully, in order to get at the second.



C. O. Tresner and H. E. Smith.

In none of these operating rooms was there any sort of proper ventilation, and they must be insufferably hot in summer as well as extremely unhealthy at all times. Motiograph, Power's and Simplex projectors are used. Hand rewinding is practiced, and that is distinctly bad. Beside the screen in most of the houses is a projection from a stereopticon located on the side wall, the same changing automatically every half minute or so. It is an advertising scheme, and is very, very bad, viewed from the projection point of view.

On the Roll of Honor

Charles McGovern, of the home office of the V-L-S-E has been called to the colors.

* * *

Bruce Weyman, who was soloist at the Strand Theater for a year and a half, has enlisted at Mineola in the First Reserve Aero Squadron, from where he expects to go to France. Mr. Weyman studied in France for three years under the tutelage of De Reske.

* * *

Don McCrea, of Halifax, plans to leave the management of the Imperial Theater and join the Army for Imperial Defense. Mr. McCrea put on the King's uniform on July 2d, and his many friends in the picture trade wish him every success.

* * *

E. A. McQuiggan, manager of the National Film Booking Service, Inc., 804 Penn avenue, Pittsburgh, has answered the call to the colors by enlisting in the U. S. Marine Corps and is now at Philadelphia.

* * *

Ed. Schwalbe, who left his place as assistant manager of the Majestic Theater, LaCrosse, Wis., to join the officers' training camp at Fort Sheridan, has made application for a place in the United States Army Aviation Corps.

* * *

L. B. Flintom, son of A. D. Flintom, district manager for Paramount and Artcraft, has received a commission as second lieutenant in the marine corps. He reported for duty June 23 at Winthrope, Maryland.

* * *

G. Carroll Johnston has resigned from the Shafer Film Laboratories, Minneapolis, to become a lieutenant in the Canadian army.

* * *

W. M. Rogers, former assistant to Mr. James in his Portland enterprises, is in the United States aerial corps at San Antonio, Texas, where he is training to become a pilot, a commission which carries the rank of first lieutenant.

* * *

Roy White, operator at the Grand theater, Dallas, Ore., has joined the balloon corps of the U. S. Army. Mr. White is a profesional balloonist.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

Interesting Educationals

Two Topical Subjects, Two Industrial, Two Travel, One Gymnastic and One Zoological.

Reviewed by Margaret I. MacDonald.

"Reclaiming the Everglades" (Mutual-Gaumont).

THE pictures of the reclamation of the Everglades of Florida, as shown in "Reel Life No. 60," constitute an inspiring sight. Here we see how five million acres are being drained by means of large ditches into Lake Okeechobee, and how these once waste lands are being converted into gardens and farms where the choicest of vegetables and fruits can be grown. Towns have also sprung up almost over night in the Everglades; and it is easy to imagine that the day is not far distant when this entire section will be under cultivation.

"Sports and Pastimes of the American Cowboys" (Paramount-Bray).

One of the most interesting features in the 74th release of the Paramount-Bray Pictograph is a series of scenes showing the examples of the daring horsemanship of our American cowboys. In the picture a number of unbroken bronchos are successfully ridden, and four steers are roped with one lasso while the cowboy is riding at breakneck speed. An exhibition contest of roping cattle is also a feature of the picture, which is altogether thrilling and unusually interesting.

"Knitting Hosiery" (Mutual-Gaumont).

It is intensely interesting to see how machine knitted hosiery is made. In "Reel Life No. 60" we are transported to a modern knitting mill where we watch the various stages through which the yarn goes in arriving at the plane of the finished product. The scenes show the working of the skein winders, the back winders, ribbers and footing machines. The sorting, labeling and boxing of the hosiery is also shown.

"Manufacture of Coke" (Universal).

The "Universal Screen Magazine No. 24" contains an interesting illustration of the manufacture of coke, which is one of the most important industries which have been mobilized to place our country on a formidable war footing. The plant which we visit by means of the film is located near Pittsburgh. There we see a car of soft coal arriving on the surface from the mine below, and eight tons are then loaded in a giant electric "lorry" and started off for the ovens. When the lorry arrives at the oven, which is bricked up and luted with a specially prepared clay it disgorges its burden into the oven where it is spread with a mechanical leveller, which distributes the coal evenly and insures a uniform quality of product. At the expiration of 48 hours the doors of the oven are broken down and the coke, cooled by spraying, is then removed and loaded on cars.

"Alaska Wonders in Motion, No. 2" (Coronet).

In the second number of "Alaska Wonders in Motion" we arrive at anchorage, look about the town, see the largest log cabin in Alaska, and take a trip on the Government railway through cranberry swamps and timber lands toward the large copper deposits. The most interesting part of this film will be found to be views of Childs glacier. Here we front it for some considerable time and watch at close range the constant dropping off of huge pieces of ice from the glacier, into Copper River. We are told in subtitle that the thunder of the falling ice can be heard for miles around, and seems to fairly make the earth tremble. This is an unusual sight to most of us and is well worth the several hundred feet devoted to these glacier pictures.

"Through Central Texas" (Pathe-Combitone).

This number of the Combitone series is of special interest including views of Austin, Waco and Fort Worth. One of the particular points of interest shown is the stock yards at Fort Worth, which are fully illustrated. Vast beds of Bermuda onions remind one of the wealth of Texas soil.

"Jiu Jitsu" (Universal).

In the "Universal Screen Magazine No. 24" will be found several instructive illustrations of jiu jitsu methods. The holds that are demonstrated are the thumb-and-elbow throw, the hip throw, the hip throw and arm lock, the knee trip, the stomach throw and the front strangle hold. Then we see a real bout at jiu jitsu with all the holds used, when we learn that a rear attack is a mere trifle if you know how to meet it. The picture posed by Irma Rivers, assisted by Will Bingham, is intended to show how easy it is for a small woman to hold her own against annoyers.

"The Orang Apprentice" (Educational-Ditmars).

When Raymond L. Ditmars undertook to photograph an orang serving his apprenticeship at the plumbing business he chose a subject that cannot fail to please. It is full of grotesque comedy and shows us the orang driving in nails, pulling them with his teeth, and cutting a hole in the floor through which he receives the plumber's tools from below. He opens a pipe and then hurries to the door to call to someone downstairs to turn off the water. Then of course he has the unpleasant task of mopping up the water, which he does in quite a dexterous manner. The job finished he passes the tools back down through the hole in the floor and incidentally a bucketful of water. A very amusing picture.

J. F. Leventhal Explains "Tank" Action

Skilful Mechanical Drawings Appearing in Paramount-Bray Pictograph Elucidate Mysteries of Famous Tanks.

J. F. LEVENTHAL, of the Bray studios, was the first, we understand, to introduce mechanical drawing to the moving picture screen. His latest contribution which appears in Pictograph 74, is entitled "The Mechanical Operation of British Tanks" and has been made in co-operation with the Popular Science Monthly, as were also other recent efforts. These are "The Laying of a Submarine Mine" and "Traveling Forts."

The animated pen drawings showing the mechanism of the British tank explains that in the first place the tank is nothing more than a huge farm tractor changed in a few respects and covered over with a complete armor of hardened steel. The crew consists of a mechanician and helper and from two to five gunners, who are completely protected against bullets and shrapnel, so that it is possible for them to ride across the battlefield in the face of machine gun and rifle fire without fear of being hit. The great caterpillar treads, which replace wheels, are so broad that they find traction on any sort of ground and climb hills or plough through excavations with ease. The tremendously powerful motor propels the machine steadily along, its great weight crushing down trees, fences and walls irresistibly.

Mr. Leventhal's pen description of the exact workings of these huge war monsters will be found intensely interesting.

Roping Mountain Lions

Bob Bakker, Daring Montana Hunter, Gives Interesting Visualization of Roping Mountain Lions.

ONE of the most thrilling of animal pictures was exhibited at the Strand theater the week of June 17. This picture was entitled "Mr. Bob Bakker Roping Mountain Lions in Montana," and led us from the cabin of Mr. and Mrs. Bakker over snow covered mountains on the trail of one of these vicious animals. Mrs. Bakker, too, is a fearless hunter, and one of the most thrilling sights in the film shows her holding fast to the animal's tail while her husband muzzles him and ties his feet.

The passage over the mountains is made on snowshoes, with a leash of hunting dogs, to be let loose as soon as the lion's tracks are discovered. The lion, which is unable to make rapid headway on account of the snow, is easily trailed by the dogs as he makes for one of the nearest trees. He is sometimes kept a prisoner in the tree for a couple of days by the dogs, which stick to their post until the arrival of their master, who then climbs the tree and lassoes the lion. After the lion is made harmless by the muzzling and tieing already referred to he is placed in a crate for shipping to the zoo. At this point comes the most difficult task of all, the removal of ropes and muzzles without becoming a victim of the enraged animal.

The pictures were accompanied by some interesting explanatory remarks by Mr. Bakker.

First Moving Picture Camera

Made for Astronomical Purposes by a Brooklyn Scientist, Wallace Goold Levison, S. B.

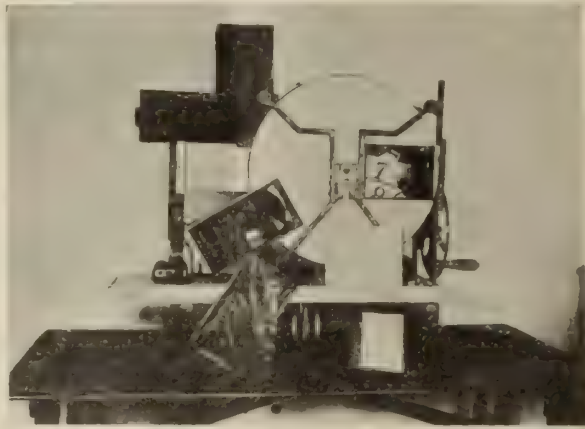
By Margaret I. MacDonald.

WALLACE GOOLD LEVISON is a scientist and inventor who has lived all his active life in the city of Brooklyn. He is one of those men who have been inspired to devote themselves to scientific investigation realizing that such a pursuit must not be made a bread winner, but that in order to grow and bear fruit must be developed on a background of solitude, with patient care. He was elected first president of the Brooklyn Academy of Photography, is a Harvard graduate, and is honorably connected with many scientific organizations. We are indebted to him for the first demonstration of motion in still pictures, the photography of fireworks and other self luminous subjects and for many more important developments or, more properly speaking, revelations in the world of photography. He is a life member of the Brooklyn Institute of Arts and Sciences and of the New York Academy of Sciences of which he is a fellow, secretary of the N. Y. Mineralogical Club, and about 1871 organized the Chemical Laboratory of the Cooper Union, probably the first established for the use of students in New York City.

Wallace Goold Levison, S. B.

If one cares to look through the files of the Brooklyn edition of the New York Herald for the issue of Sunday, April 19, 1903, there will be found an article of intense interest, especially to those who believe they know all there is to know in connection with the history of the moving picture. It will be found that the first moving picture camera was invented by Wallace Goold Levison, and that on June 26, 1888, he had recorded his right to a patent antedating Thomas Edison by several years. Edward Muybridge, it will be remembered, had achieved the making and projecting of moving pictures some time previous to the Levison idea of the consolidation of the work of Muybridge's several cameras into a unit. Muybridge made his pictures of galloping horses with twenty-four separate cameras, which were operated automatically in succession at a previously adjusted rate by an electrical device started by contact of the horse in its progress across the field with a thread stretched across his path. The Levison camera as beforesaid was a consolidation of the Muybridge idea and carried twelve plates exposable in a second or less. At the same time Mr. Levison had conceived the idea of using with the same mechanism a roll of sensitized flexible material of any length in the camera, although the manufacture of film was still a thing of the future. And although he had not constructed any projection apparatus such as we now have he demonstrated his idea of making a continuous negative on sensitive paper to provide positives for projection on June 13, 1888, before the Brooklyn Academy of Photography by means of a lantern slide of a mechanical drawing as seen in the accompanying cut, and suggested that such a picture of a speaker could be taken by his camera while at the same time his address was being recorded by a phonograph; and that afterward by a combination of the phonograph and zoopraxiscope the speech could be repeated, and at the same time the actions of the speaker be reproduced upon the screen.

One of the most interesting things about this camera is the fact that it was invented not for commercial purposes—for its inventor made not the slightest effort to commercialize it—but for use in scientific research work. It was hoped to apply it for recording such astronomical phenomena as transits of planets across the sun and eclipses of the sun, and the reason why plates were substituted for the more modern idea of the sensitized paper was because of their accuracy in recording, against the possible shrinkage of paper.



Original Model of Levison Invention. Using Plates for Astronomical Records.

Some facts in connection with the development of Mr. Levison's idea are amusing as well as interesting. For instance, complaint was made against a certain Brooklyn citizen because of a high board fence, which the occupants of apartments in the adjoining building declared shut the light of day off from them. On investigation it was found that this citizen was no other than Wallace Goold Levison, who in a moment of enthusiasm had erected a board fence some twenty-five or thirty feet in height, and about five feet in width. On his side of the fence from top to bottom he had strung a wire having upon it a loose ring which was attachable by a light chain to the leg of a pigeon which could be caused to fly. In vain attempts to soar to the sky the pigeon could of course proceed no further than to the top of the fence, sliding back again to its former position. And while the pigeon persistently repeated these attempts to fly Mr. Levison was busy experimenting with his new camera, using the high board fence as a background for the flying pigeon.

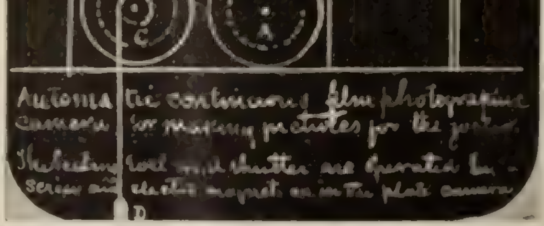

A Supply roll
B Feed rolls
C Storage roll
D Weight
E Lens
F Shutter
G Screw
B
G
E
F
C
A
D
Automatic continuous film photographic
camera for making pictures for the
The feeding roll with shutter are operated by a
screw and electric magnet as in the plate camera

Diagram of Levison Model. Demonstrating Use of Continuous Film.

As high as $13 is reputed to have been paid for copies of newspapers containing the original announcement of the Levison invention, which have been used as references in legal contests between moving picture interests.

Eva Tanguay Comes to the Screen

Prominent Vaudeville Artist Will Be Seen in Selznick Pictures—First Subject Ready This Fall.

EVA TANGUAY, the vaudeville headliner, is to appear as the star of a Selznick Pictures production. The Eva Tanguay Film Corporation, organized by Harry Weber and Lewis J. Selznick, has completed all preparations and begun work.

Miss Tanguay brings to the moving picture screen a unique personality and a large following. For this reason she is regarded by many as distinctively a vaudeville and musical star. The fact is that her vaudeville success has caused most people to forget that a number of years ago she made a name for herself in dramatic acting. She is therefore returning to her first love.

"Miss Tanguay's first production will be a lavish one in every respect," said Mr. Weber. "She will be surrounded by a cast which will be in every way worthy of her talents, and no time, money or pains will be spared. We expect to have the picture in the market in the early fall."

THEATER WAR TAX NOT DEAD.

The following letter, received by North Carolina exhibitors from Representative Claude Kitchin, chairman of the House Committee on Ways and Means, which framed the War Revenue bill, indicates that all opposition to the Senate amendment proposing that, among other things, motion pictures be free from special taxation, is not yet dead:

"Messrs. Jno. C. Whitaker and J. B. Britt, Enfield, N. C.:

"Gentlemen: Permit me to acknowledge receipt of your letter of the 23d, asking my support of the Senate amendment relative to the tax on motion picture tickets or admission fares. The provision in the house bill was passed overwhelmingly—only about a half dozen votes against it—and under the rules of the House, as a House conferree representing the House, I will have to stand by its position when the bill goes to conference, unless the House by a vote recedes from its position.

"CLAUDE KITCHIN."

ROTHAPFEL ENTERTAINED BY SCREEN CLUB.

Samuel L. Rothapfel, managing director of the Rialto theater, was the guest of honor at a dinner and entertainment at the Screen Club on Saturday evening, June 30. At the head table besides Mr. Rothapfel were President Billy Quirk, Sheldon Lewis, chairman of the entertainment committee; John J. Gleason, Rennold Wolf, Edwards Davis, Howard Hall and Treasurer Will C. Smith.

At 9:30 o'clock the seventy-five diners ascended to the parlors and enjoyed an excellent entertainment in which pictures and vaudeville figured. Mr. Rothapfel made a stirring speech, extracts from which will be printed in next week's issue of the Moving Picture World.

PATHE SHOWS DEPARTING TROOPS.

In connection with the announcement in all the newspapers of the United States to the effect that soldiers of the regular army have been safely landed in France it is interesting to note that a cameraman for the Hearst-Pathe News filmed the soldiers as they were leaving a certain American port, and that these negatives have not been hitherto used, because of the fact that they would convey valuable information to the enemy. The pictures have at last been permitted by the Government to be shown, and the current number of the Hearst-Pathe News shows them.

"THE PLANTER" WINS IN NEVADA.

Trone Power, in the ten-reel version of "The Planter," was given the first public presentation at Reno, Nev., on June 30 by stockholders, who are local men. It received a big demonstration. The audience was enthusiastic at the climax. Hurst Brothers, owners of the Grand Theater, where the picture was shown, say it is the most successful film they have ever run. The picture will be in New York for showing about July 20.

GENERAL FILM OPENING THREE EXCHANGES.

As a result of the expansion inaugurated by General Manager Harold Bolster in the General Film Company's volume of product, the order has gone out for the opening of three exchanges, the locality of which will be announced soon.

General Sales Manager S. R. Kent is at present engaged in organizing the staffs of the new exchanges and arranging quarters.

William M. Ritchey Writing for Pathe

WILL M. RITCHEY, who photodramatized Mabel Herbert Urner's "The Journal of a Neglected Wife" and "The Woman Alone," to make Pathe's serial, "The Neglected Wife," in which Ruth Roland is now starring with great success, is at work in the Astra studio on features and serials for Pathe. Mr. Ritchey has had long and varied experience and is one of the best scenario writers in the business.

Will M. Ritchey.

He was born in Evansville, Ind., September 24, 1879. He attended college at the University of Wooster, Ohio, and later took up the study of medicine in the University of Western Pennsylvania, and at Northwestern University, Chicago, but gave up this intended career at the end of the second year to enter the newspaper field.

He was trained as a reporter and copy desk man on newspapers in Pittsburgh, Chicago and Fort Worth. For five years he was connected with the Times Democrat of New Orleans. Later he was identified with the Evening Express of Los Angeles for four years. He left the Express to take up photoplay writing.

Mr. Ritchey's first connection with the motion picture industry was as scenario editor of the western branch of the Lubin Manufacturing Company, under Captain Wilbert Melville. He left the Lubin Company at the end of a year and spent several months in "free lance" work, contributing to the Selig, Vitagraph, Usona, Majestic, Reliance and other companies, and joined the Balboa staff in December, 1914.

Mr. Ritchey has written hundreds of produced photoplays in the course of his three years' connection with the industry. His most notable achievements are the authorship of the "Who Pays?" series and "The Red Circle" serial and "The Neglected Wife," released by Pathe. Mr. Ritchey is now devoting all his energy to the creation of big, out-of-the-ordinary productions.

KLEINE RELEASES CONQUEST JULY 14.

Arrangements and selection of the first four Conquest programs of seven reels each have been completed by George Kleine and the Edison Company. . Release date of the first subject has been set for Saturday, July 14, and each succeeding program of seven reels for each Saturday thereafter.

Great care has been exercised to make the most desirable selections possible and well-balanced programs consisting of from three to five subjects; one four or three reel feature and the remainder of shorter subjects, ranging from 100 to 1,000 feet each. Each subject is so distinct tht even though the programs are intended for distribution as a unit, each subject may be rented individually, the whole affording an exhibitor the widest possible variety.

ROHLFS IN GOLDWYN FINANCIAL DEPARTMENT.

J. G. Rohlfs, formerly at the head of the purchasing department of the Mutual Film Company, resigned from that organization when it removed its headquarters to Chicago to assume a similar position with the General Film Company. On July 9, Mr. Rohlfs takes another step forward, this time to take over the responsibilities of assistant controller for Goldwyn pictures.

EVANS IS PATHE CHIEF IN ST. LOUIS.

R. K. Evans, formerly a salesman in Pathe's Chicago office, has been promoted to the managership of Pathe's St. Louis branch. G. R. Sirwell has been appointed assistant manager at St. Louis.

Miss Young Getting Ready to Produce

Meanwhile Lewis J. Selznick Appeals to the Courts in Detroit to Restrain the Garson Productions.

WITH Clara Kimball Young still engaged in visiting the principal cities of the country in the interests of her own motion picture producing company, which has just been organized, her representatives in New York are actively engaged in preparations for the beginning of actual work, announcements from Miss Young's company state. It is further stated that the first release of the new company will be made about the middle of August. The picture, it is said, was written by a well-known writer, and will be directed by an equally well-known director. Definite announcements will be made in the near future, it is said.

The new company's plans are stated to be such as will give Miss Young liberties in working out a screen destiny limited only by the star herself. The entire direction of the selection and production of her pictures and the manner in which they are to be distributed has been left to Miss Young's decision. Miss Young avows that she will have nothing to do with any picture which is at all likely to run foul of censor boards.

Miss Young's trip through the South and West has been in the nature of a friendly visit to exchangemen, exhibitors and the public in general.

Selznick-Garson Litigation in Detroit.

The Detroit courts have been furnishing much excitement and speculations among film men because of actions involving Harry I. Garson, the Harry I. Garson Productions, and Lewis J. Selznick and the Selznick Enterprises, Inc. On Saturday, June 23, before the Detroit Circuit Court, the temporary suit brought by Mr. Selznick against Mr. Garson was heard. In this suit Mr. Selznick seeks to restrain the Harry I. Garson Productions, Inc., from doing business with Selznick Enterprises. The suit is brought on the allegation that the Garson exchange failed to make an accounting to the Selznick Enterprises since last May. Opposing this allegation is Garson's claim that Selznick has broken his contract by not being able to deliver any more Clara Kimball Young productions. The judge took the case under advisement.

Mr. Selznick, on June 23, replevined "The Barrier" print from Mr. Garson, but was later ordered by the court to return it to Mr. Garson, the latter putting up a bond of $2,000. Michigan film men are speculating as to whether or not Mr. Garson will be able to continue handling the old Selznick prints, and whether Mr. Selznick will establish a branch office in Detroit, as has been announced. D. Leo Dennison, who was formerly with Paramount, is in Detroit, looking after the Selznick interests.

At Leading Picture Theaters

Program for the Week of July 1 at New York's Best Motion Picture House—Mary Pickford at the Strand.

The new Mary Pickford picture, "The Little American," was the feature attraction at the Strand Theater for the week of July 1. Presenting a story by Cecil B. De Mille and Jeanie Macpherson, this production brings home conditions involving the present great war. As Angela Moore, the little American girl who braves the war zone, Miss Pickford appears in one of the best dramatic efforts of her career. Victor Moore, in his latest farce, "Oh, Pop"; a patriotic picture of James Montgomery Flagg, painting recruiting posters; projecting Water Sports in Hawaii, and Tropical Review were also on the program.

Daniel Wolf and Rosa Lind were the soloists.

"At First Sight" at the Rialto.

Mae Murray was featured at The Rialto in a modern romantic comedy called "At First Sight." The story was written by George Middleton and prepared for the screen as a Famous Players production. Miss Murray appears as a highly modern young woman, whose rebellion against a prearranged marriage and her breezy courtship of a bashful young author make capital warm weather entertainment. Sam T. Hardy plays the author. Huge glaciers, reindeer herds and glimpses of Eskimo life were shown in a new series of animate photographs recently secured in Alaska, and Mr. and Mrs. Sidney Drew presented their latest dometsic entanglement, "The Matchmaker."

Marion Rodolfo and Margaret Gilmer are the soloists.

"The Lone Wolf" at the Broadway.

The Herbert Brenon production of the Louis Joseph Vance crook novel, "The Lone Wolf," opened at the Broadway Theater last Sunday night. This motion picture version of one of the most entertaining stories ever written by the prolific Mr. Vance bids fair to be a huge success. Hazel Dawn is the Lucy Shannon and Bert Lytell is The Lone Wolf.

Eighty-first Street Theater Bill.

At the Eighty-first Street Theater, William Desmond, in "Paws of the Bear," and Claire Anderson, in "A Janitor's Vengeance," comprised the Monday, Tuesday and Wednesday bill.

On Thursday, Friday, Saturday and Sunday, Charles Ray, in "The Clodhopper," and Chester Conklin and Charles Murray, in "The Betrayal of Maggie," were the picture attractions.

Lina Cavalieri Paramount Star

LINA CAVALIERI, internationally celebrated Italian operatic star, has contracted to appear in productions of the Famous Players-Lasky Corporation exclusively for a period of one year. According to the agreement just entered into, Mme. Cavalieri will star in two pictures, one to be staged in September and the other in the spring. This arrangement is made in order that the diva will not have to interrupt her work with the Chicago Opera Company, where she has been enjoying a tremendous personal success.

Lina Cavalieri.

The career of Cavalieri is more remarkable than any character she has ever enacted upon the operatic stage. Originally a little dancing girl in Rome, her beauty and grace won her a much-coveted membership in the ballet at the opera house in Rome. Here her performances so charmed the King of Italy that she was placed under the personal tutelage of Lombardi.

After a most successful European career, Cavalieri made her first appearance in America at the Metropolitan Opera House, where she remained a star until the opening of Oscar Hammerstein's Manhattan Opera House. Here she continued as the chief stellar attraction until the close of Mr. Hammerstein's venture. After a period in Europe she joined the Chicago Opera Company.

It is planned that Cavalieri will center her producing activities in the East. Both of her productions already have been selected.

LUCILLE K. YOUNGE WITH PARALTA.

Lucille K. Younge has joined Bessie Barriscale's company and is now playing "Miss Merriweather" in her support in "Rose O'Paradise," now being produced at the Paralta studios in Hollywood.

Miss Younge is a native of Lyons, France, and began her stage career in vaudeville when a young girl. After playing with Thanhauser and Lubin she joined the Majestic-Reliance forces in 1913. With the formation of Triangle she became identified with Fine Arts and contributed many good characterizations to its productions. Her most recent association was with the American, then joining Miss Barriscale.

KELLARD RETURNS TO THE STAGE.

Ralph Kellard, the Pathe star, has retired from the film field, temporarily at least, and returned to the speaking stage, which he abandoned for pictures about a year and a half ago; Mr. Kellard opened last week, out of town, for the spring try-out, in the leading role of "The Assassin," the new drama from the pen of Eugene Walter.

Julian Johnson Joins Selznick

Talented Magazine Editor Will Be Editor in Chief of Selznick Pictures, and Follow Product to Finish.

JULIAN JOHNSON, editor of Photaplay Magazine has resigned from that publication to accept the position of editor in chief of Selznick-Pictures. Mr. Johnson's resignation from Photoplay will go into effect as soon as the publishers engage his successor, and he will take up his new duties immediately, probably soon after July 1.

In the three years Mr. Johnson has been editor of Photoplay it has grown from a small beginning until now it is recognized as the leading "fan" publication in the country. In addition to his executive position his contributions were the most important features of the magazine. His critical department, "The Shadow Stage," established a high standard for pictures, which promises important results for the Selznick organization when the principles he advocated consistently and persistently are expressed in actual productions. Another regular feature of Photoplay has been Mr. Johnson's editorial comments, "Close-ups," in which his knowledge of all the various phases of the industry's activities was pungently expressed.

"I have created the position of editor-in-chief of Selznick-Pictures to make a place for Mr. Johnson in my organization," said Mr. Selznick. "I have known him for several years, and have watched his work with great interest. I believe there are few men who have made so serious and thorough study of photoplays as he. His reviews of pictures invariably strike at the vital point, whether in praise or blame. If that sort of brains is of value to a magazine it is of double value to a producer.

"There has always been a place in my organization for some man whom I could trust to watch a produtcion from the time the scenario is accepted until the moment the finished print is placed upon the market. I have always been looking for the man for the job. Mr. Johnson hesitated to leave the magazine field in which he has made a reputation for himself, but finally he consented when I showed him the constructive work and broad possibilities that lay before him in the position I had created."

"In magazine work I endeavored to view the firm business from a constructive angle, and especially was this true in the review department, 'The Shadow Stage,' which I created," said Mr. Johnson. "For ten years I had believed in and had practiced, to the extent of my ability, constructive criticism of the drama; and I essayed reviews of photoplays at a period recent as to time, but remote as to swift epochs of the film business, where three years in a century. When I began to write screen reviews, less than three years ago, scarcely any publications except the trade papers printed such things. Now every newspaper of consequence in the United States has its department of film criticism, in the main honest and outspoken."

New Theater for Sao Paulo, Brazil

Has Two Auditoriums in Which the Shows Are Started a Half Hour Apart.

São Paulo, Brazil, June 10

THIS city has now the best and handsomest hall for films in all Brazil, with the possible exception of the Olympia, in Pará. Most managers and owners have held the belief that a roof with a few supporting posts and a few boards to keep out the eyes of the curious formed a cinema. As the largest and most important firm in the business, the Companhia Cinematographica Brasileira felt itself bound to provide a hall in keeping with the quality of the films projected. Many efforts were made to find a location that would meet favor, and the site finally chosen is right in the center of everything. Hotels, business district and parts of the residence section are within a few minutes' walk.

The last word in perfection is represented in the construction. There is a magnificent waiting room, artistically decorated with flowers. There are scenes taken from the "paper" of coming attractions. These are mounted on a little balcony at the back of the waiting room, and brilliant effects are obtained from these announcements by the judicious use of different colored lights.

The hall is divided into two sections—the red hall and the green hall. The first show starts at 7.15; the second at 7.45. Two complete programs are given each night, except in the case of big things like "Civilization," when the same film is run in both halls, allowing half an hour between starts. The ordinary program lasts one hour, so that six shows are given, three in each hall. The arrargement for discharging one hall without mixing patrons consists in swinging a cable from one side of the waiting room to the other. There are two ticket offices, one of which is out of business only while one hall is being emptied. The ticket office is stationary, of course, but the ticket taker and his fence are swung to one side to allow plenty of space for the outgoing crowd.

In the red hall the decorations are in accord with the name, and the same is true of the green hall. The only fault to be found is that the color schemes are too subdued. They give a poor idea that the spectator is in a temple of amusement

The New Cinema Central, Sao Paulo, Brazil.

Two excellent orchestras furnish music in the halls. The players are placed below the level of the floor.

In the exterior of the building there is nothing remarkable except extreme simplicity. The building was occupied as an amusement place before the upper part was furnished.

Kalem Arms Jersey Home Guard

Rutherford Patriots Abandon Canes and Broom Handles for Kalem Rifles.

RUTHERFORD, N. J., like many other communities which have organized home guards, found it impossible to secure rifles with which to drill. The local patriots, young and old, began to chafe at shouldering sticks, canes and broom handles while learning the manual of arms and the city fathers doubled their efforts to secure honest-to-goodness guns.

Kalem Home Guard Inspecting Arms.

Learning that the Kalem Company has a large arsenal—acquired for their military productions—Rutherford appealed to the Kalem officials, who immediately instructed their Glendale (Cal.) studio to ship two hundred rifles to Rutherford. Manager Phil Lang selected rifles practical for firing, equipped them with bayonets and shipped them to Rutherford. The illustration shows the guns being packed for shipment at the Glendale studio, Mr. Lang at the left and S. V. Boyd, studio manager and technical director, at the right.

Fox Men Meet in Convention

Representatives of Film Manufacturer from All Over the World Gather in New York.

THE third annual convention of the Fox Film Corporation opened at the Hotel Biltmore Monday, July 2, with an attendance comprising practically every branch manager in the United States, Canada, South America and Europe. When the first session was called to order in the ballroom indications pointed to the accomplishment of changes in policy of vital interest to the whole industry, changes already foreshadowed by the announcement from the Fox headquarters that news of great importance might be expected by the trade on or about July 15.

The delegates to the Fox convention will hold business sessions for three days, after which they will spend the remainder of the week in an extensive program of entertainment planned for them by Mr. Fox and his chiefs of staff.

During their stay in New York the delegates will occupy the famous Presidential Suite at the Biltmore, which includes a large convention room. The business sessions will begin at 10 o'clock and last throughout each of the three days, with the usual lunch intervals. These conventions were conceived by Mr. Fox as one of the best ways possible to knit more closely the great fabric of his organization. Reports will be read by men with expert knowledge of the film market conditions throughout the world and the condensed thought of the convention, Mr. Fox believes, will be of greatest aid to him in the production of pictures suitable for the widest possible distribution.

The list of those who will attend the Convention and the departments they represent are as follows:

William Fox—W. R. Sheehan and A. Carlos.

General Manager's Office—Herman Robbins, C. W. Eckhardt, F. H. Wachter, A. P. MacIntyre and Clayton P. Sheehan.

Auditing—E. Waldo, H. L. Clark, Mr. Preiss and Mr. Yarnall.

Contract—H. J. Roberts, Mr. Maisch, Irving Maas, Sam Shapin and Aaron Fox.

Publicity—Walter Sanford, Hamilton Thompson, E. Richard Schayer, D. A. Morrissey, Jay Voorhies, Gerald B. Spiero, Stuart Acheson and A. B. Bernd.

Bursement—W. T. Wilson and Mr. Goodman.

Honor System—Carey Wilson and H. Fuld.

Requisition—Thomas W. Brady and F. B. McClure.

Foreign—Fred W. Lange and Mr. Richland.

District Managers—Harry Leonhardt, Paul C. Mooney and Lewis S. Levin.

Branch Managers—John L. Day and Sam Dembow, Atlanta; C. G. Kingsley and William Shapiro, Boston; J. E. O'Toole, Chicago; Rudolph Knoepfle, Cincinnati; C. A. Brown and George Erdman, Cleveland; George C. Reid, Dallas; Jos. Kaliski, Detroit; A. F. Bergen, Denver; C. H. Phillips, Indianapolis; C. W. Young and Robert J. Churchill, Kansas City; Field Carmichael, Los Angeles; W. H. Lawrence, Minneapolis; A. S. Moritz, New Orleans; Jack Levy, New York; Lester Sturm, Omaha; George Dembow and W. J. Madison, Philadelphia; G. R. Ainsworth, Pittsburgh; W. J. Citron, San Francisco; Albert W. Eden, Seattle; D. M. Thomas, St. Louis; G. R. Jermain and Wm. Alexander, Syracuse; C. F. Senning and Mr. Meyers, Washington, D. C.; Joseph B. Roden, Salt Lake City; Maurice West, Montreal; Mitchell Granby, Quebec; B. P. Rogers, Toronto.

Other Fox representatives expected to be present include men from all over the world.

UNIVERSAL TO HOLD CLAMBAKE.

Much interest is being manifested in the big clambake and outing which will be held under the auspices of the Universal Club on Saturday afternoon, July 7, at Donnelley's Grove, College Point. It will be the first celebration of its kind in the local film world, and if anticipations are realized will be established as a regular annual occasion. Carl Laemmle, P. A. Powers and R. H. Cochrane will all be present as official hosts.

A full series of athletic events will enliven the afternoon, including a 50-yard dash, open to all; a girls' potato race; a girls' 50-yard dash; a 100-yard dash, open to all; a three-legged race for girls; a 440-yard relay race, participated in by teams of four; a three-legged race for men; a baseball throwing contest for girls; and just before the shore dinner is served, a five-inning baseball game between the office exchange employees and the laboratory workers.

Humorists Visit Goldwyn Studio

'Twas a Circus When the Funny Men and Punny Men and Their Wives and Children Went to Fort Lee, N. J.

THE American Press Humorists, with their wives and children, visited the Goldwyn studios at Fort Lee, N. J., on Wednesday, June 26, and, believe the writer, who was there, it was a circus. If anyone doubts that it was a circus proof will be forthcoming early in September, when Mae Marsh's third Goldwyn picture reaches the public. It would have been a circus without the circus, but inasmuch as Miss Marsh's picture tells a story of the circus, the high-brow columnying clowns had a chance to watch the other and less subtle humorists perform in the sawdust circle.

The occasion was part of the program of the Humorists' convention, and a party of about a hundred were trundled over to the Fort Lee studios in automobile 'busses as guests of the Goldwyn Pictures Corporation. Arrived there the party was taken through the plant and the mysteries of the movies explained to them by Studio Manager Aubrey M. Kennedy. Along about 1 o'clock someone shouted "To Arms! To Arms!" and the party flocked as a man to Louis L. Arms, Goldwyn's editorial director, and followed him to the "eats." (It might be well here to deny the rumor that a group of the funny men bribed the circus band to play the National Anthem so that when everybody stood up they could horn in on extra dessert.)

After the studio luncheon the bunch met Jane Cowl and Mae Marsh, Goldwyn stars, and then repaired to the big circus tent. Here they were supplied with farmers' hats, etc., and filled up an entire bank of seats. A battery of cameras were trained on them and the circus acts, and with Charles Horan handling the directorial whip the crowd became a unit of well-trained "supes" doing "atmosphere" with the utmost eclat.

After the circus scenes several of the humorists were staging a little scenario in front of the tent. A camel was walking across the space when someone made a slurring remark about camels in general. A camel, you know, can go eight days without a drink; but with this particular camel it was the ninth day. So when the slurring remark was passed Mr. Camel became the chief actor in a scenario entitled, "Make Way for Me." The humorists did. But nevertheless the camera caught the manly forms of many of the humorists.

Lions—wild and social,—tigers, camels, monkeys and elephants were in the menagerie that was visited before the humorists left for New York, apparently contented with their mission and station in life.

Clarence J. Caine Dead

Well-Known Film Editor and Former Editor of Trade Journal Passes Away in Los Angeles.

Clarence J. Caine, widely known in film circles as a film editor, authority on scenario writing, and trade journal editor, passed away the morning of June 21, at his home in Sierra Madre, a suburb of Los Angeles, California, whither he had gone in the hope of bettering his health. The body was brought to his former home in Milwaukee, for interment and funeral services were held in that city on Wednesday, June 27.

Born in Milwaukee, in 1895, Mr. Caine, after attending high school, entered the employ of a life insurance company. About that time he became interested in photoplay writing, and not long afterward was engaged to conduct a daily motion picture department in the Milwaukee Free Press. In 1914 he moved to Chicago and became associate editor of Motography. After a year of editorial work, he accepted an important position in the publicity department of the Selig Polyscope Company. This work brought him directly under the eye of J. A. Berst, then general manager of the company, and after a short time he was prompted to the post of film editor and stationed at the factory. While holding this position he "cut" such important subjects as "The Ne'er Do Well" and others of equal note. Resigning this post in December, 1915, Mr. Caine went to New York City as associate editor of Picture Play Magazine, one of the Street & Smith publications, and up to the time of his death continued to contribute regularly to this periodical. In February, 1916, he returned to Chicago as editor of Exhibitors' Herald, and shortly afterward was taken ill. He went to Los Angeles in the hope of bettering his health. A mother survives him.

Reviews of Current Productions

EXCLUSIVELY BY OUR OWN STAFF

"The Man Who Was Afraid"

Inspiring War Photodrama by Essanay, in Which Bryant Washburn Plays Leading Role Brilliantly.

Reviewed by James S. McQuade.

THE production of "The Man Who Was Afraid" is most timely, now that we are in the midst of martial preparations, with the national patriotism at a high pitch. The story has to do with the preparations recently made to protect our southern border against murdering marauders from Mexico, and the mustering of National Guard forces for the front.

The adaptation is from Mary Brecht Pulver's story, which appeared in the Saturday Evening Post, and H. Tipton Steck, who is the writer of the script, has done his work so well that the spectator's interest is always tense. Director Wright has given the war-drama fine settings, the scenes which show the departure of the troops for the front and the battle between them and the Mexicans creating a thrill and a realism that will excite in the heart of every American a wave of patriotic ardor.

Benton Clune, the young man in the story, concentrates most of the interest on himself. He is rich and has the disadvantages of being fatherless and a mollycoddle. His mother has brought him up so that he has been taught fear all his life, and due to her teaching and interference he resigns from his company, just as it is setting out for the front, and is disgraced as a slacker.

But Elsie Revere, on whom he has set his heart, is another type of woman, and she arouses in his blood the old martial ardor of his ancestors. So he breaks away from his mother's apron strings, rejoins his company before it leaves for the border, and there undertakes a hazardous feat where the chances are nine to one against his ever coming out alive, in order to bring succor to his colonel and the men in his command. He succeeds, and becomes the hero of the men who had branded him with names worse than that of felon.

As Benton Clune, Bryant Washburn has added another memorable success to his career. He really lives the part of the shrinking coward, who is almost lost to shame. And the spectator is made to see the first glimmer of manhood roused in him by the influence of the girl who loves him, but who loathes his pitiful soul. Through the desire to stand right in her eyes we see that soul awakened, and its rebirth to that of a real man and a hero.

Margaret Watts is resourceful and effective in the role of Elsie Revere. She is successful in hiding under the show of sternness and haughtiness the love that Elsie still feels for the man who has disgraced himself.

Scene from "The Man Who Was Afraid" (Essanay).

According to his wont, Ernest Maupain's Colonel Cory is a well-drawn character. The military air of distinction, the kindness and the sternness of authority are all there. Miss Frankie Raymond gives an impressive impersonation of the de-womanized Mrs. Clune. The feelings created by this characterization are pity and contempt.

The release will be made July 2, through K-E-S-E, Inc.

"Automaniacs"

Alice Howell and Considerable Speed Features of Two-Reel Century Comedy—Distributed on State Rights Plan.

Reviewed by Ben H. Grimm.

ALICE HOWELL and considerable speed are the features of "Automaniacs," a two-reel Century Comedy for state rights exploitation. Miss Howell is first seen as the general butt around a garage. There are explosions and all sorts of other things in the opening scenes that should bring laughs.

Scene from "Automaniacs" (Century).

Then the vampire comes on and Alice's fat lover is lured away. But she is not to be denied. She tries suicide, but the gas she uses only makes her float away across the sky-line. She hits the cruel earth with a bump. It is when she disguises herself with false whiskers and becomes a jitney jerker that the action speeds up at a pace that brings the flivver through houses and through all sorts of things.

The comedy is of the rapid-fire, hurry-up action sort, and is a thoroughly acceptable number. Directed by J. G. Blystone.

"Caste"

Five-Reel Screen Version of T. W. Roberston's Famous Old Play Made in England, With Sir John Hare and Peggy Hyland, a Vitagraph Blue Ribbon Feature.

Reviewed by Edward Weitzel.

WITH a cast consisting of Sir John Hare, Peggy Hyland, Mary Porke, Campbell Gullan, Roland Pertfee, Esme Hubbard and Dawson Milward the fine points of T. W. Robertson's famous old play of "Caste" are brought out on the screen in a fashion to delight everyone whether familiar or not with the original work. This play, which marked an important change in English drama, the entrance of the naturalistic school of stage fiction, is such a close study of life and shows human nature so intimately and with such kindly humor and understanding of its worst and its best qualities that its story never loses its freshness.

The aristocratic George D'Alroy, who marries pretty Esther Eccles of the ballet and is forced to accept all her lower class relations including her drunken old father, is the hero of a romance that is told in the simplest possible way.

The call to war which leads to a false report of D'Alroy's death, and his return, when rich and poor, high born and low, are brought to realize that they are all pretty much alike under their skins, brings to its close one of the stories that will always remain a part of the best traditions of English stage fiction.

The screen version has been skillfully altered to meet the requirements of its new medium. Larry Trimble, who assisted in making the scenario, also directed the production. He has had the good judgment not to add any melodramatic features to the story by taking advantage of D'Alroy's experience in Africa, and his efforts all through the production command great praise.

Sir John Hare, who created the part of Eccles on the spoken stage, still plays that ardent old humbug and lover of strong drink with mellow art and fine humor. Peggy Hyland as Esther is sweet and womanly. Campbell Gullan makes Sam Gerridge wholesome and likeable, and the other members of the cast belong in the same distinguished company.

Pathe Releases

"It Happened to Adele," Five-Reel Photoplay Produced by Thanhouser and Featuring Gladys Leslie; First Installment of "The Fatal Ring," and No. 10 of "The Neglected Wife."

Reviewed by Edward Weitzel.

THE things that happen to the heroine in "It Happened to Adele" prove that life gets most curiously mixed up for some people. This five-reel photoplay was produced by Thanhouser and written by Agnes C. Johnston. It has touches of the author's gift for unconventional and amusing situations, but few of them appear to have any real connection with each other.

Adele is a pretty young orphan who starts to earn her own living as a chorus lady and utilizes an accidental fall from a window to get her name in the papers. She is in love with a young man who has composed an opera and helps him to get his work produced. It is a great success and Adele is more in love with the composer than ever. She is cured, when a fire breaks out and the young man saves his beloved opera and leaves her to perish. She is saved by a more discerning young fellow and has the good sense to marry him. Miss Johnston has written much better scenarios.

Gladys Leslie makes Adele attractive and is consistent to the lines laid down for her. Carey Hastings, Peggy Burke, Charlie Emerson, Clarine Seymour and Wayne Arey support the star effectively, and Van Dyke Brooke has directed the production with excellent judgment.

"The Fatal Ring."

The new Pathe serial, "The Fatal Ring," adapted from a story by Fred Jackson, starts off with every indication of possessing the qualities beloved by the followers of the continued-next-week picture. It is very much alive at the beginning of the first reel and before the first installment is over the attention is firmly caught. The title of the opening number is "The Violet Diamond." It is in three reels, but the other numbers will contain but two. The cast is a fine one. Aside from the one and only Pearl White, Earle Fox, Ruby Hoffman, Warner Oland and Henry Gasell have important parts in the serial.

The character played by the star is that of Pearl Standish the richest girl in America. She is anxious for excitement and there is every indication that her wish will be gratified before the last reel. A jewel known as the Violet Diamond of Daroon has been stolen from an Eastern god, and a high priestess and a band of her countrymen are in America to recover the diamond. It is supposed to be in the possession of the Standish family, and a handsome young housebreaker, one Nicholas Knox, is ordered by the priestess to steal back the jewel. His attempt gets quick action and, in a lively general mix-up, Pearl does a stunt over a stair rail and connects with a chandelier in a highly sensational fashion. She still has all her old joy in a free-for-all encounter.

Scene from "The Fatal Ring" (Pathe).

"The Neglected Wife."

"A Veiled Intrigue" is the title of the tenth installment of the serial in which Ruth Roland and Roland Bottomly are featured. The end of Margaret Warner's ride with the veiled woman finds the girl trapped in a strange room. An attempt to blackmail Kennedy fails and, upon visiting Margaret's room he finds the note written by the veiled woman. His wife also receives a note telling her to go to a certain sanitarium, if she wants proof for a divorce. She arrives there and finds Margaret is being held as an insane person. Norwood effects the release of both women.

"Fires of Rebellion"

Bluebird Five-Reel Screen-Drama Featuring Dorothy Phillips a Truthful but Drab Story of a Young Girl's Struggle with the World.

Reviewed by Edward Weitzel.

THERE is not the shadow of a doubt that the characters in "Fires of Rebellion" are taken from life. Existence is just such a drab, disheartening affair for some people as it is depicted in this five-reel Bluebird picture. Madge, the young girl played by Dorothy Phillips with keen insight, has been brought up in a home where her drunken brute of a father makes her long to get away. John Blake, the rough but honest foreman of the factory where her father works, loves her, but Madge is afraid that he will become like the rest of the married men about her and refuses to marry him. She goes to the city and secures a position as a model for the display "ads" of a maker of women's underwear. She is properly shocked when she learns of the brevity of the garment she is to don, and refuses to carry out her part of the contract.

Scene from "Fires of Rebellion" (Bluebird).

The manufacturer of lingerie is an old hand at snaring such innocent birds and works his scheme so successfully that the timely arrival of the foreman is the only thing that saves the model from the usual consequences of such affairs. Blake puts his arm through a glass door, walks into the room and knocks out the villain in a way that removes any doubt from Madge's mind about the wisdom of becoming the foreman's wife. Satisfied of her innocence, Blake takes her to her room, then tells her he is going for a marriage license. Madge is ready and anxious, but reminds him that she'd like to hear him say he loved her first. He takes the hint.

The scenes before Madge goes to the city are the best and most novel in the story. What follows is the customary list of misfortunes for the poor girl away from home. The production is satisfactory. William Stowell, Lon Cheney, Belle Bennett and Golda Maddern are the leading members of a capable support.

"The Brand of Satan"

Five-Reel Melodrama Starring Montagu Love a Coarse Grained but Vigorous Photoplay with a Weak and Inconsistent Ending.

Reviewed by Edward Weitzel.

RIGHT from the opening scene, "The Brand of Satan" lives up to its title. This five-reel Peerless melodrama is the work of Jere F. Looney and indicates considerable study of French fiction of which "The Stranglers of Paris" is a type. It also deals with the dual personality question, the human being in whom dwells two natures, one upright and honorable, the other incarnate evil.

Manuel Le Grange, a professional murderer who kills his victims by strangling them, escapes from prison, murders an old man and assaults his daughter after choking her into unconsciousness. A child is born as the result of the attack, his mother rearing him in Paris, where her true story is not known.

After a lapse of twenty-nine years the son is shown as Jacques Cordet, a criminal prosecutor, highly respected and living with his mother, the Widow Cordet. To him belongs the dual personality. In the day he is the man of law, at night he becomes a criminal like his father and heads a band of Apaches who know him as "Lazard, the Strangler."

Unlike the character in the Stevenson story he has no suspicion of his terrible affliction and only realizes it when he makes the change from Lazard to Cordet, as he is trying to assault the young girl to whom he is engaged.

The list of the son's crimes while dominated by the Lazard personality becomes involved with that of his father. After Manuel's execution an operation is performed upon Cordet's skull which destroys his dual personality forever and he marries his sweetheart.

Scene from "The Brand of Satan" (World).

If one is not disposed to question too closely the author's explanations as to cause and effects and has a relish for a coarse-grained but vigorous story "The Brand of Satan" will prove entertaining. It is excellently directed by George Archambaud. Montagu Love, who heads the cast, acts Cordet and Lazard with equal skill. J. Herbert Frank and Albert Hart give finished portraits of the next two parts in importance, and Gerda Holmes, Nat Cross, Evelyn Greeley, Emile Le Croix and Katherine Johnson are entirely satisfactory as the other characters.

Triangle Program

"Her Excellency the Governor," with Wilfred Lucas, "Borrowed Plumes," with Bessie Barriscale, and "Whose Baby," Keystone.

Reviewed by Louis Reeves Harrison.

A HIGH comedy of political life is Triangle's "Her Excellency the Governor," with a vital subject, well handled and interpreted in fine style by Wilfred Lucas, Elda Millar and a strong support. The story works up to a genuine crisis in a struggle between the old element of corrupt politics and the new element of cleanliness under a bright woman's leadership. She stands by her ideals when elected lieutenant governor, through her lifetime friend and suitor, the governor himself, stumbles into the trap set by "influence" and is on the edge of a political downfall, such as has put many a bright aspirant in the Down-and-Out Club. The governor is pictured very realistically as representative of the kind of crooked politics to which we have become so accustomed that we take it all as a matter of course. It is a difficult role for Lucas, but he does not shirk it in any way, thereby proving himself to be a true artist in character analysis.

Very bright, cheering and almost inspiring is the portrayal of a modern woman by Elda Millar. She looks the part of an intelligent and entirely competent woman of today, without sacrifice of the feminine, a clean-cut and charming conception. It is the ideal represented in this role that wins straight through the story, carrying it over some difficulties which several times threaten to destroy continuity of interest. There is really no lapse of interest, only threats of it, for the approach of the crisis finds the spectator absorbed in determining how it is all to end. The release is far above most of its kind in purpose and will appeal to the best elements in any audience.

"Borrowed Plumes" is a patriotic comedy of the time when that bold Scot-American, John Paul Jones, commonly known as Paul Jones, was skirting the coast of Ireland and striking terror into the hearts of people wherever his ships appeared because of the report sent broadcast that he was a desperate pirate. The story is well constructed by J. C. Hawks and admirably handled by Raymond B. West. It is replete with romantic adventure and affords charming Bessie Barriscale opportunity to appear in varied guise, much to her delight, but there is a lack of definite direction and of real dramatic crisis. This is compensated for by some very amusing characterizations.

First of these is, of course, the piquant role of Bessie, who plays the part of a kitchen wench left in a castle when the Earl of Selkirk and all his retinue abandon the place in fear of Paul Jones. Bessie now has a chance to try some of the handsome gowns left behind and impersonates an imaginary Lady Nora. As such she receives the homage of some gallant English officers sent with their troops to defend the castle, having the time of her life in playing the grande dame. Eventually she meets in a daring emissary from the ship of Jones a former lover and shares his escape from the troops. There are also other amusing characterizations, such as there always should be in true comedy, and these appear in the castle kitchen, notably an unnamed lady of the company who has charge of the servants and supplies her full share of the fun, and a stupid scullion, a tall gawk, who will get a laugh whenever he is in the screen action. The story in general is bright and pleasing to the eye, a good number to book.

"Whose Baby" holds up its end as a farce—it even has a story to tell, that of a young couple secretly married long enough to have a baby "more than a year old," which they dare not acknowledge. There is plot enough to supply a high comedy, but it soon becomes submerged in the swift farce, too swift at times—one cannot follow the lines of interest—but rich with material. It is a good farce, well calculated to maintain the Keystone reputation.

"The Road Between"

Marian Swayne Featured in Five-Reel Comedy-Drama Produced by Erbograph Company for Art Dramas Program.

Reviewed by Ben H. Grimm.

THE value to the exhibitor of "The Road Between," a five-reel comedy-drama produced by the Erbograph Company for release on the Art Dramas program, can be measured only by how an exhibitor's audience feels toward Marian Swayne, the featured lady. Take Miss Swayne and her personality out of the picture and you have left—just moving picture. The story is of a well-known and often-used class—the kind where the girl goes from rags to riches only to find that happiness is not measured in money. More than anything else the picture is a vehicle suited only to a player who must by her own appeal carry the piece.

The producers probably realized this, for close-ups of Miss Swayne occupy a generous percentage of the five reels. This abundance of close-ups retards the story action considerably, but the close-ups of Miss Swayne and her farm pets no doubt will appeal to some audiences more than would any story. This story is calculated to please those who most enjoy the works of Laura Jean Libby and Mrs. E. D. E. N. Southworth. It tells of a girl who is happy on the farm. Her stepmother is socially ambitious, and when her father invents a fertilizer that makes them rich, the family moves to the city. Here the father is caught in the net of a band of swindlers, but the family is saved from absolute ruin by the girl. They go back to the farm, and the girl is happy with her farmer sweetheart.

The picture was directed by Joseph Levering. In the cast with Miss Swayne are: Bradley Barker, Armand Cortez, Gladys Fairbanks, Frank Andrews and Kirke Brown.

"The Public Be Damned"

Food Speculation the Subject of Moving Picture in Which Charles Richman and Mary Fuller Are Featured—Produced by Public Rights Picture Corporation.

Reviewed by Edward Weitzel.

THE author and director of "The Public Be Damned" is S. E. V. Taylor. Charles Richman and Mary Fuller are the principal members of the cast, and the picture was produced by the Public Rights Picture Corporation. As an expose of the criminality of food speculation it fulfills its mission. It is truthful in showing certain conditions of which most of us are fully aware, and it is well produced and excellently acted. The propaganda is held together by a love story of slender material, and of humorous incident there is not a trace.

After showing the fields and the warehouses of the United States and how the farmers' toil upon the one fills to overflowing the other, the story relates the struggle made by a determined woman, the wife of a farmer, to overthrow the food trust. The head of the speculators is a former suitor of Marion Fernley, the militant heroine. He is also a member of a fashionable church and is ready to throw the poor people in the neighborhood a few crumbs in the way of free meals, so long as he is permitted to rob those who have the money to pay the high prices set by his trust. Politics and the state government play important parts in the fight between Mary and John Black, but Mary wins, and Black is forced to see the light. He does not marry Mary, however. She remains true to her husband in spite of his breaking up a farmers' combine to get just prices for their products, and they both go back to the old farm.

"The Public Be Damned" is an attempt to capitalize public interest in a vital subject now very much alive, and will probably meet the usual fate of such attempts. People have sufficient practical demonstration outside the theater and do not need an object lesson on the evils shown on the screen. Outside of its expose, the picture is only mildly entertaining.

Mary Fuller plays Marion Fuller with feeling and earnestness, and Charles Richman makes the most of his opportunities as John Black. Chester Barnett as Robert Merritt, Joe Smiley as Bill Garvin, and Russell Bassett as David Higgins are three members of the cast that deserve special commendation.

"The Masked Heart"

William Russell and Francelia Billington Appear to Advantage in Five-part American Drama.

Reviewed by Margaret I. MacDonald.

QUITE the pleasantest sight in this five-part production from the American studios is pretty Francelia Billington, who dresses and acts the part of the young girl Katherine in "The Masked Heart" delightfully. William Russell in the role of a young man who barely escapes the meshes of a vampire's net has had better opportunities; and of the story we can only say that it follows the old, unwholesome theme of vampireism in a reduced degree. The production is made attractive by careful direction on the part of Edward Sloman.

Scene from "The Masked Heart" (American).

The story treats of the manner in which the beautiful wife of a wealthy man lures a young man at a masked ball, leaves him in the taxicab in which he has accompanied her to a certain hotel and mysteriously spirits herself away to her own home, leaving no clue which he can follow when he comes to return her handkerchief.

Later, by an invitation extended by the woman's husband through a friend he becomes unexpectedly a guest at her home, and in trying to save her from the suspicion and wrath of her husband he enters the room of her husband's daughter, who has already retired, and while the father pounds on the door for admittance gains the girl's willing promise to marry him on the morrow. An effort on the part of the girl's stepmother to "put between" the youthful pair after the death of the father brings about the climax where the young wife, believing her husband faithless, is about to sail for a foreign country, when he discovers the truth and follows her.

"The Yellow Umbrella"

Little Mary McAllister Does Real Acting in the Latest Number of "Do Children Count?" Series.

Reviewed by Arthur W. Courtney.

LITTLE Mary McAlister considerably enhances her reputation as one of the foremost child actresses of the screen by her performance in "The Yellow Umbrella," a two-reel number in the "Do Children Count?" series. Little Mary differs from most child actresses in that she does more than simply walk through the picture; she really acts. The precocity of her acting is uncanny. She wears clothes appropriate for older persons, and she wears them as an older person would.

Scene from "The Yellow Umbrella" (Essanay).

In this picture she acts as the go-between in reconciling her aunt and Jeremiah Crozier, who quarreled with her aunt about the Civil War. Jeremiah carries a yellow umbrella as a symbol of his hatred of all women. Little Mary visits him, wins his heart, gets from him a packet of letters which her aunt returned to him, and substitutes the packet for his letters that were returned to her aunt. In this way she brings about their reconciliation.

There is always something appealing about the situation of a little child reconciling an old couple. This situation is so old that one sometimes feels that if a picture contains it it cannot be a good picture. But this picture is different. It does not depend for its outcome simply upon the childlike character of little Mary. It depends upon what little Mary does. She is the whole picture.

"The Plow Woman"

Novel by Eleanor Gates Yields Up a Wealth of Action and Incident in Strong Screen Presentation.

Reviewed by Robert C. McElravy.

SO intense in its interest and crowded with action, in the latter reels, is this picturization of "The Plow Woman" that the observer wishes it might have been extended beyond the five-reel allotment.

It contains any amount of thrilling action—a fire, a violent storm, Indian raids, a saloon brawl and an averted murder—but it has also a basic idea that is powerful and appealing. In her novel Eleanor Gates depicted the heroism and unselfishness of the frontier woman, to whom this country owes a debt of lasting gratitude. In the screen presentation Mary MacLaren plays the part of the heroic plow woman, and she makes it stand out in a memorable way. In spite of the clash of tragic and semi-tragic forces continually at work in the story, the plow woman herself dominates the action and makes chief claim upon the sympathies. There is perhaps too much exciting action at times, giving a sort of jerkiness to the development. But the director, Charles Swickard, made a strong effort to include everything, and succeeds admirably in the limited space of five reels. The theme itself would have justified a longer production.

Scene from "The Plow Woman" (Butterfly).

The scene of the story is the Dakota plains in the early days, and the settings and locations give a correct atmosphere to the story. H. C. De More handles forcefully the part of the dour Scotchman, Andy MacTavish, and L. Shumway is pleasing as the hero. Others in the cast are Marie Hazelton, Kingsley Benedict, Hector V. Sarno, Eddie Polo, Clara Horton, George Hupp and Tommy Burns.

"The Plow Woman" is a photoplay plus. It contains a lot of the old reliable dramatic action, but has in addition a theme of epochal significance.

"The Woman in White" (Pathe-Thanhouser).

The Pathe exchange desires to announce that owing to an error the Thanhouser-made Gold Rooster play, "The Woman in White," was advertised as being in five parts, whereas the picture was actually released in six parts.

"The Woman in White" has been characterized by the reviewers and exhibitors seeing it as a picture conspicuous for its merit. Florence La Badie in a dual role has in it an opportunity for serious emotional acting which ordinary pictures fail to give. It is predicted that "The Woman in White" will do a large business.

Comments on the Films

EXCLUSIVELY BY OUR OWN STAFF

Bluebird Photoplays Corporation

FIRES OF REBELLION, July 2.—This five-reel photoplay, starring Dorothy Phillips, is another story of a girl from a small town braving the dangers of a great city. It is fairly truthful, but rather conventional, and is reviewed at length on another page of this issue.

Fox Film Corporation.

THE SIREN, June 23.—A five-reel melodrama, whose chief box office attraction is that there is always something doing in it. Its most exciting group of incidents is the escape of a convict. It is poorly written in that the villainess is made the big character, which throws the heart interest overboard. It is poorly acted. It is [illegible] that the characters now and then are permitted to [illegible] awkward conventionalities. It is so poorly [illegible] some of the scenes that faces are almost indistinguishable. [illegible] subtitles bridge across the gap in the action is bully and can be [illegible] up. The subtitle is printed on a still of the scene that is to follow. This is fine when the action is up or down the [illegible] is to the right or left, the effect is the same as though the action had been stopped and then given a push. Now and then it is very good and now and then it is quite disconcerting.

Kleine-Edison-Selig-Essanay

THE YELLOW UMBRELLA (Essanay), [illegible].—A [illegible] of the "Do Children Count?" series. Jeremiah carries a yellow umbrella as a symbol of his hatred of all women. He quarreled with Dot Hazleton's aunt about the Civil War. Dot reconciles the old couple by a clever scheme. Little Mary McAlister plays Dot. This is an interesting picture about a child that will entertain both children and adults.

THE MAN WHO WAS AFRAID (Essanay), July 2.—[illegible] a stirring theme and compelling interest. It treats of the transformation of a young man, who has been a slacker in the recent trouble with Mexico. Through the influence of the girl he [illegible] and a hero. Bryant Washburn plays this part, and is well supported by Ernest Maupin, Margaret Watts and Frankie Raymond. Fred E. Wright has directed the production ably. An extended review is given on another page in this issue.

Metro Pictures Corporation.

TOOTSIE, June 11.—A Drew comedy. Tootsie is a pet dog. Mrs Drew pampers him so much that she drives her husband to seek a [illegible]less separation. Then she asks her mother's advice on how to get [illegible] back. Mother says, "Treat him like a dog." She treats him as she does Tootsie, and he comes right back. Tootsie gives a party for all her dog friends and gets so sick that she has to go to a sanitarium. An amusing one-reel comedy.

Mutual Film Corporation.

MUTUAL TOURS AROUND THE WORLD, NO. 34 (Gaumont), June 26.—The subjects covered in this issue are Naples, the largest city of Italy, and Buenos Aires, the largest city of South America and capital of Argentina. These cities have been carefully covered in this film which will be found of unusual interest.

REEL LIFE NO. 61 (Gaumont), June 28.—An interesting number of the series showing the marketing of raw tobacco, a study of the life of a bee, some inventions as they looked in the beginning, and the launching of a life boat.

JERRY'S HOPELESS TANGLE (Cub), June 28.—The plot of this number centers about Jerry's sorry plight in trying to get something to eat. In so doing he gets mixed up with policemen and various other individuals, and, of course, gets the worst of it. Only fairly amusing.

THE MASKED HEART (American), July 2.—A five-part drama featuring William Russell with pretty Francelia Billington playing opposite him. The story is of the ordinary sort, not particularly elevating nor yet harmful to any degree. It has, however, been well directed and boasts a competent cast. A full review will be found elsewhere.

THE RAILROAD RAIDERS (Signal), July 2.—"The Road Wrecker" is the title of this number in which Burke and his gang cut the semaphore wires and cause a collision between a K. & W. freight train and the Eastern Limited. The detail of the episode is not quite as thrilling as usual, but is, nevertheless, interesting. The train wreck is quite spectacular.

WHEN LULA DANCED THE HULA (La Salle), July 10.—This is a mediocre sort of a comedy in which the wife or sweetheart of a man who is enamored of a Hawaiian dancer takes the place of the dancer [illegible]. There is not much entertainment in this picture.

Paramount Pictures Corporation.

COMMUTING (Klever), June 18.—A Victor Moore comedy which will be found fairly amusing to a certain class of commuters. The commuter in the picture takes his family to a bungalow in the country and forgets to gauge the distance between the bungalow and the depot or to discover beforehand that he has only one train a day to depend on to get to business. Of course he misses his train the first morning. Some fun is also extracted from his attempt to get home from the village [illegible].

Pathe Exchange, Inc.

TRAINING POLICE HORSES (International), July 1.—An interesting bit of educational on the same reel with a Happy Holligan cartoon, "The Great Offensive." The number is an excellent one.

THE FATAL RING (Astra), July 8.—The opening number of the latest Pathe serial featuring Pearl White is called "The Violet Diamond." The release is in three reels and promises well for the success of the serial. It is reviewed at length on another page of this issue.

THE NEGLECTED WIFE (Balboa), July 15.—Number ten of the serial, "The Neglected Wife," in which Ruth Roland is appearing, is called "A Veiled Intrigue," and is reviewed at length on another page of this issue.

IT HAPPENED TO ADELE (Thanhouser), July 15.—Gladys Leslie is the star of this five-reel comedy drama written by Agnes C. Johnson. The story deals with the struggle of an orphan girl and is loosely made. A longer review is printed on another page of this issue.

SWEDEN WATERWAYS (Sveafilms), July 15.—An unusual and beautiful scenic taken in Sweden. The other half of the reel is occupied by views of Placer Gold Mining in California.

STOP! LUKE! LISTEN! (Rolin), July 15.—A one-reel Lonesome Luke knockabout farce. The expert method of the star and his support makes the picture amusing. It is up to standard for this brand.

Universal Film Manufacturing Company.

ANIMATED WEEKLY, NO. 78 (Universal), June 27.—Military parade in Pittsburgh, Canadian kilties recruiting in Maine, portrait study of Lord Northcliffe, Italian Mission honoring Garibaldi and many other interesting subjects are included in this number.

WITH PERSHING IN FRANCE (Animated Weekly Special), June 29.—This extra number of the Animated Weekly is devoted entirely to the arrival of General Pershing and his staff in France. It contains about 650 feet and gives a splendid idea of the enthusiasm aroused by the arrival of American forces there. Close-ups of big military men and the Paris crowds are shown.

THE PLOW WOMAN (Butterfly), July 2.—A strong five-reel offering, from a novel by Eleanor Gates, featuring Mary MacLaren as a pioneer woman of the early days in Dakota. The story is full of exciting incidents of a tragic and semi-tragic type, and the theme one that might have been given a greater footage. It keeps close to the realities and deals with the stern happenings of the time depicted in a convincing way. The entire cast is capable and includes H. C. de More, Marie Hazelton, L. C. Shumway, Kingsley Benedict, Hector V. Sarno, Eddie Polo, Clara Horton and George Hupp.

KICKED OUT (Victor), Week of July 9.—A two-reel comedy number, by Harry Wulze, featuring Carter De Haven and others. The hero is a young newspaper reporter who procures an interview with a crusty old millionaire after many futile attempts, thereby winning the editor's daughter. Another photograph, accidentally taken, of the reporter and the editor's wife, almost costs him the job and the girl, but all ends well. This is breezy in development and has many laughable situations. It is much better than the average comedy offering.

THE PAPERHANGER'S REVENGE (Victor), Week of July 9.—A comedy number, by W. Warren, featuring Ralph McComas and others. This concerns a young husband who goes to paper the new home with which he intends to surprise the wife. The latter follows and finds him changing his trousers after making a crude effort to paper the rooms. The humor of this is too obvious and has a vulgar tendency. It falls below the average in its general appeal.

DOUBLE SURPRISE (Bison), Week of July 9.—A two-reel Western subject, by George E. Marshall, featuring Neal Hart and George Berrell as partners. The former is sheriff and when suspicion falls on the old man he brings him in, resigns his office and then proceeds to rescue him from the law. George Berrell, who has proven his reliability in various similar roles, is particularly sympathetic and pleasing in the closing scenes of this number. Others in the cast are Joe Rickson and Janet Eastman. Stronger than the average number of the type.

THE ODD TRICK (Imp), Week of July 9.—Arthur Maude and Constance Crawley are joint anthors of this number, which features Agnes Vernon, Clyde Benson, Charles Mailes and Lee Hill. The hero finds a pretty girl in the park, beset by a member of a gang of crooks. He rescues her and later rounds up the gang. The action in this number is good, but the plot is not exceptional. The cast does pleasing work.

THE WARNING (Universal Special), Rel. Week of July 9.—This is the third installment of the new serial, "The Gray Ghost." This episode shows the unsuccessful attempt of The Gray Ghost to get Hildreth at the theater where Morn Light is a musical comedy star. The stage scenes are very antique. Musical comedy has not been staged as shown in years. With this installment the mystery becomes deeper than ever.

MEET MY WIFE (Victor), Week of July 9.—A good ranch comedy, by George Marshall, featuring Neal Hart and Mignon Anderson. The girl comes to a Western town and makes friends with the cowboys, who give her money, not knowing she is a crook. Later the hotel clerk, who has been reading about young Lochinvar, carries her off and marries her. There is some pleasing comedy in this, and it is better than the average.

THREE WOMEN OF FRANCE (Rex), Week of July 9.—A two-reel subject, by Bess Meredyth, featuring Irene Hunt, Adelaide Woods, Virginia Lee, Richard Ryan and Jack Mulhall. This is a story of the present war, some real scenes from the front being used at the beginning. The heroine is a girl of the French underworld, now a Red Cross nurse. She sacrifices her love for a dying soldier in order to bring back his wife to him. The atmosphere is pleasing throughout The plot construction is not entirely smooth, but clears up as the story progresses. This has consderable strength.

MINDING THE BABY (Nestor), Week of July 9.—An unusually good comedy number, by Frederick A. Palmer, featuring Lee Moran, Eddie Lyons, Edith Roberts and two attractive babies, one white and one black. The efforts of the father and the janitor to take care of the white child are funny and the exchange which takes place later is extremely laughable. This will go big with any audience and has some good human interest in it.

A LIMB OF SATAN (Gold Seal), Week of July 9.—A three-reel subject, by Elizabeth Mahoney, featuring Ruth Stonehouse as an orphan girl who has been adopted three times and returned with thanks." The character is an enteratining one and the story is followed with interest. The girl runs away from the orphanage finally with an Italian musician. Later she steals money to aid a blind sculptor, but finally emerges from her troubles happily. The juvenile court scenes are full of interest. Martha Maddox, J. Webster Dill, Chester Bennett, Wadsworth Harris and Helen Wright are also in the cast.

KITCHENELLA (Joker), Week of July 9.—A travesty on "Cinderella," by C. B. Hoadley. Gale Henry plays the leading role and gets a number of laughs out of the burlesque situations. She attends a ball, wearing the missing slippers, and numerous events of the knockabout type follow. Some of the scenes are slightly jumbled, but there are numerous funny moments.

HEART AND FLOUR (L-KO), Week of July 9.—This is a rural slapstick comedy in two reels. The grocer boy and the butcher boy both love the boss's daughter. Nearly all the contents of the shop are thrown at someone in the two reels. This picture is full of action.

Triangle Film Corporation.

HER EXCELLENCY, THE GOVERNOR (Triangle).—A high comedy of American political life, showing the dominance of clean ideals over old political methods, Wilfred Lucas and Ella Millar in the leading roles, both interpreting strong characters.

BORROWED PLUMAGE (Triangle).—A spirited comedy of adventure in the times of Paul Jones, with abundant opportunity for Miss Bessie Barriscale and other bright actors.

WHOSE BABY? (Keystone).—A lively farce with a story, in the well-known Keystone style and up to the mark.

World Pictures.

THE BRAND OF SATAN (Peerless), July 9.—Montagu Love plays a dual personality role with skill in this five-reel melodrama of Paris and its underworld. The story is full or crime. A longer review is printed on another page of this issue.

Miscellaneous.

MOTHERHOOD (Minerva Motion Picture Company), July.—This is a seven-reel educational number especially suited for exhibition before select audiences, but not for general use in theaters. Its mission is to teach prospective mothers how to care for themselves previous to the birth of a child, and also how to care for the baby after it is born. It also touches interestingly on the feeble minded, and discusses the advisability of vaccination. A full review will be found in the Motion Picture Educator of our issue of July 21.

THE PUBLIC BE DAMNED (Public Rights Picture Corporation), June.—The present agitation over the food question is the foundation for this propoganda picture. A longer review is printed on another page of this issue.

"It Happened to Adele" Is Pathe's Leader

Also for Week of July 15 Are "Neglected Wife" and "Fatal Ring" Serials.

GLADYS LESLIE, "the girl with the million dollar smile," in her second Gold Rooster play, episodes of "The Neglected Wife" and "The Fatal Ring" serials, and a two-reel Lonesome Luke comedy are features for Pathe's program for the week of July 15, 1917.

"It Happened to Adele" is the title of the Gold Rooster play starring Miss Leslie. It is produced by Thanhouser under the direction of Van Dyke Brooke, and written by Agnes C. Johnston, author of "The Shine Girl," "Her New York" and other hits. The cast includes Peggey Burke, Carey Hastings, Charlie Emerson, Justus Barnes, Clarine Seymour and Wayne Arey.

Pearl White stars in "The Crushing Wall," the second episode of "The Fatal Ring." Thrill follows thrill in this chapter.

"A Veiled Intrigue" is the title of the tenth episode of "The Neglected Wife" serial in which Ruth Roland is the star. This is one of the strongest chapters yet in a serial with the success of which hot weather is not interfering in the least.

Lonesome Luke appears in "Stop! Luke! Listen." a two-reel comedy produced by Rolin and directed by Hal Roach. It is declared to be a "thirty-minute laugh," with Harold Lloyd supported by Harry Pollard, Bebe Daniels and Bud Jameyson.

A Pathe scenic and education split reel entitled "Swede Waterways" and "Placer Goldmining," an International cartoon and scenic split reel and Hearst-Pathe News No. 58 and No. 59 complete the program.

Crane Wilbur on Art Dramas

David Horsley Has Ready Several Five-Reel Subjects Directed by Lorimer Johnson.

THE Crane Wilbur features, several of which are already completed, will be placed on Art Dramas program by David Horsley in the near future. The initial pictures of the series are entitled "Eye of Envy," "Third Generation" and "Unto the End." These were directed by Lorimer Johnson, a producer of comprehensive experience. The Crane Wilbur features are all of five-reel length. It is also announced that a series of Western dramas starring this player is in preparation. These will be of a new sort.

Mr. Wilbur has been with Mr. Horsley for several years, during which time his pictures were released through Mutual Among his latest subjects are "The Morals of Men," "The Painted Lie," "The King of Make-Believe," "The Love Liar," "A Law Unto Himself," "Wasted Years" and "The Conscience of John David."

Before joining Horsley, Wilbur was with Lubin, where he starred in "The Road of Strife" and other productions. With Pathe he was leading man in "The Perils of Pauline" and other serials.

Previous to entering photoplay work the player had considerable stage experience. For seven years he toured with Mrs. Fiske. His first stage appearance was at the age of fifteen, and he has been busy ever since. He is now twenty-eight years old

NEW L-KO'S ON THE WAY.

Director General J. G. Blystone has lately completed, under the active supervision of his directors, several L-Ko's worked out along novel lines. The requirements of high-speed comedies continually tax the ingenuity of directors in furnishing something new in the way of laugh producers, but Mr. Blystone seems to have reduced matters to a science.

Dick Smith has finished "The Sign of the Cucumber," which will present Bob McKenzie in a dual role, supported by Eva Novak, Chester Ryckman and a bunch of L-Ko girls. Vin Moore's latest effort is called "Blackboard and Blackmail," a feature that deals in the troubles of Phil Dunham and Myrtle Sterling and L. Hutton while in pursuit of an education. "Surf Scandal" is a Noel Smith creation, full of thrills and speedy comedy sensations. The comedians are under and above the waters of the Pacific Ocean while the fun is proceeding, special excitement being created by a rock-blast that required two hundred pounds of dynamite to accomplish. Dan Russell, Gladys Varden and Eunice Murdock are featured in "Surf Scandal."

"THE SUBMARINE EYE" SUCCEEDING.

"The Submarine Eye" has met with considerable success in Canada, so much so that the bookings in Montreal and Toronto have been extended for an additional week in each city. There has been such a great demand for the picture that A. J. Small, manager of the Canadian circuit, bought the picture for Hamilton and will exhibit it at the Grand opera house in that city.

"The Submarine Eye" is enjoying the same popularity in Ohio, and the manager of the Grand opera house, Columbus, has booked a second week. The Studebaker theater, Chicago, has also extended its run.

Very little territory remains to be disposed of and the Williamson brothers are now devoting their attention to their next picture, which will be released early in 1918.

State Rights Department

Conducted by BEN H. GRIMM

Sherman Pictures Corporation Formed

Harry A. Sherman, Formerly of Sherman-Elliott, Heads New State Rights Concern.

AN important moving picture combination came into existence a few days ago when a group of men, headed by Harry A. Sherman, formed a company which will be known as the Sherman Pictures Corporation. This enterprising film exploiter was formerly the head of the Sherman-Elliott Company, of Minneapolis, and is considered one of the big men in the state rights field.

Harry A. Sherman.

Mr. Sherman has taken over the Popular Pictures Corporation, of 218 West Forty-Second street, New York, the Sun Photoplay Company, and the building [illegible] occupied by these two organizations. After the building has been thoroughly renovated and altered to suit his requirements it will be known as the Sherman Pictures Building.

The new combine will be conducted under the title of Sherman Pictures Corporation. Its destinies will be guided by Sherman as president. Associated with him are: Harry P. Williams, of Pittsburgh, who owns and operates "The Crisis" in Pennsylvania, Delaware, Maryland, Virginia and the District of Columbia, and "The Deemster" in Ohio, Western Pennsylvania and West Virginia; A. J. Bimberg, of New York, formerly treasures of the Popular Pictures Corporation, now the treasurer of the Sherman Pictures Corporation; Milton M. Goldsmith of New York, of the law firm of Goldsmith & Rosenthal; Colonel Fred Levy, the theatrical man of Louisville, Ky., and owner of "Joan the Woman," "The Crisis," "On Trial" and other big features for his territory, which includes Indiana, Kentucky and the seven Southern states, and Oscar Lynch, of the Otis Lithographing Company.

The company is reported to be sufficiently capitalized to handle productions of the largest size, and this, coupled with its affiliations, gives every promise that the new combine will be one of the strongest picture releasing corporations handling state rights pictures exclusively. The object of the corporation is to assure producers a ready market and a cash profit for their productions instead of monthly statements and percentage arrangements.

In addition to the general object, as above stated, the company will do business along these lines:

1. Purchase outright the world's rights for good state rights productions.

2. Exploit the world's rights for state rights productions for the manufacturer, assuming all the expense of marketing and exploitation.

3. Advance any responsible producer the cash to make or complete a satisfactory production.

The Sherman Pictures Corporation will exercise its option in the next few days for several productions, announcements of which will soon be made.

Mr. Sherman is known for his exploitation of such pictures as "The Birth of a Nation," "Ramona" and "The Crisis."

"The important thing to be remembered in this business, as I look at it," Mr. Sherman says, "is that a good name is of greater importance as an asset than anything else. I have, therefore, made it my business to handle only those productions to which I am willing to attach my name."

WOMAN GIVES VIEWS ON FOREIGN FUTURE.

The rapidity with which Frank Hall is disposing of the foreign rights to "The Bar Sinister" and "Her Fighting Chance" is causing interesting speculation as to the immediate future of the foreign market. Miss Edna Williams, whose activities in disposing of film outside of the United States have made her a prominent figure in the industry for several years and through whose efforts much of the foreign territory for Frank Hall's productions has been disposed of, considers New York the legitimate center for all film markets of the World. According to Miss Williams, the close of the war will see New York in the position formerly held by London as the central distributing point. Many buyers are now doing business through New York who bought only in London before the war, and it is natural that, their connections once made, they will continue to do so. Scandinavian buyers, for instance, now deal direct and have been among the most active purchasers of film [illegible].

The limited amount of producing now done outside of America has made our pictures more popular than ever, and it is doubtful whether other countries will be able to compete with us for a long time to come. The only possible exception in this regard is Italy, where the public have been educated to accept the artistic and the beautiful in pictures irrespective of the story value and still prefer extra footage with long, drawn-out scenes showing attractive backgrounds, in place of our closely-cut scenes full of action.

Miss Williams sees a great future for American films in Russia, which she expects to see develop rapidy into a picture-loving country as soon as its millions are given an opportunity to become acquainted with the fascination of the photodrama. Russia alone has enough prospective picture fans to keep all the American producers busy making productions for that country.

MESSER AND SUMNER FORM NEWARK FIRM.

A. N. Messer and R. S. Sumner, of Newark, N. J., have formed a partnership for the purpose of buying New Jersey rights on big productions. Their first big purchase is the Frank Hall picture, "Her Fighting Chance," which had its premiere during the week of June 25 at the Strand theater, Newark. Negotiations are pending for the early purchase of other high class features, and it is the intention of the new concern to buy pictures with the necessary "punch" to satisfy both the exhibitor and the patron.

A. N. Messer, of the firm, is a former exhibitor, having owned and managed the Ampere theater, East Orange. He has had considerable business experience, and is exceedingly optimistic concerning the future of the moving picture industry. Mr. Sumner is also an experienced film man. He formerly handled the films of the Educational Films Corporation of America, and more recently has been booking state rights features. The concern has opened offices in Proctor's Palace Theater building, 116 Market street, where bookings are now being taken.

"THE GENIUS" KING BEE'S SEVENTH.

Billy West becomes an inventor in "The Genius," King-Bee Films Corporation's seventh Billy West two-reel comedy, to be produced for state rights distribution. Billy's labors in the perfection of a device for mitigating the submarine terror do not engross the whole of his time, for in the course of his inventing he has time for many matrimonial adventures and misadventures.

Some of the most comical situations imaginable have been brought to the screen in "The Genius," it is said, and the number is expected to even eclipse some of the former releases. The story of the film was conceived by Louis Burstein, president and general manager of the King Bee Films Corporation.

"The Genius" will be released on King Bee's schedule in August. Besides the chief funmaker, the cast includes Babe Hardy, Leo White, Bud Ross and others.

KLOPOT GETS "DEEMSTER" FOR WEST.

Charles Klopot, of San Francisco, who has been away from that city for several months, returned a short time ago and announced that he had purchased the rights to "The Deemster" for California, Nevada and Arizona, which he will offer through the Exclusive Film Attractions. Shortly after his return to San Francisco he left for Los Angeles to arrange for bookings there.

"Redemption" Selling Fast

One Purchaser Reported To Have Sold Part of Territory and Arranged for Bookings Totalling More Than Cost.

AN INDICATION of the worth of Julius Steger's production "Redemption," may be found in the fact that Nathan Hirsch, who purchased the New York and Northern New Jersey rights, sold a part of the territory outright and contracted for a sufficient number of bookings of the film to completely cover the cost of the picture for his entire territory. Thus, it is reported, Mr. Hirsch, head of the Civilization-Pioneer Film Company, assured his profits before even releasing in the territory.

"Redemption," which features Evelyn Nesbit and her son, Russell Thaw, is said to be one of the quickest selling state right propositions ever offered to the buyer. Its run at the Cohan theater, where it was intended to stay two weeks, and remained five, combined with the prosperity it is enjoying in the many other houses where it is now playing, in spite of the weather conditions, has brought this picture forcibly to the attention of the state rights buyers. David Bernstein, at 1493 Broadway, New York, who is handling the sale of "Redemption," is meeting with unusual success in disposing of the rights to the picture.,

Scene from "Redemption" (Steger).

The picture is now being shown prices ranging from twenty-five cents to one dollar at Keith's Alhambra theater, New York, and various other theaters in and around New York, including Teller's Shubert, Brooklyn; Proctor's theater and Roof Garden, Newark; the Shubert theater, Newark, and Colonial theater, Chicago. Everywhere it is playing to big business, showing that its run at the Cohan was due solely to the attraction. It will open at the Forest theater, Philadelphia, shortly.

Recent purchasers of the film are Hiram Abrams, president of the Paramount Pictures Corporation, who purchased the New England rights; Jones, Linick & Schaeffer, who bought the rights for Illinois, and Stanley V. Mastbaum, who bought the rights for Eastern Pennsylvania and Southern New Jersey.

OWL FEATURES SECURES "ONE LAW FOR BOTH."

Negotiations have been concluded between the Owl Features Company, of Chicago, and the Ivan Film Productions, under the terms of an agreement by which the Owl Features Company becomes exclusive distributor of the Ivan feature, "One Law for Both," in Illinois and Southern Wisconsin. Mr. Phil Lewis, who came from Chicago especially to consummate this deal, remarked that in his opinion "One Law for Both" was one of the most remarkable box office attractions he had ever seen. His visits to the various theaters in New York City, at which twelve prints are working every day, demonstrated to him the fact that this picture had created a box office demand beyond his fondest expectations.

HALL LEASES ATLANTIC CITY THEATER.

The Criterion theater, one of the leading photoplay houses of Atlantic City, N. J., has been leased for the summer by Frank Hall, the prominent New Jersey exhibitor and state rights operator, who recently widened the scope of his activities by purchasing outright from Edgar Lewis his latest production, "The Bar Sinister."

Mr. Hall opened the seashore theater on Saturday night, June 23, with "The Whip" as the chief attraction. This will be followed by "Enlighten Thy Daughter," "The Bar Sinister," "On Trial," "Joan the Woman," "Civilization," "The Garden of Allah" and "Beware of Strangers," to all of which Mr. Hall controls the New Jersey rights. The productions are distributed in that territory through the Civilization Film Corporation, with executive offices in Newark.

Junk Paper Harms Business

Nat H. Spitzer Contends Unmounted Paper Is Preferable to and More Practicable Than Mounted.

"WHAT'S the paper like?" is one of the first questions the up-to-date state rights buyer asks of the man who wants him to take his pictures, according to Nat H. Spitzer, vice-president and general manager of King Bee Films Corporation. Mr. Spitzer says that the question is the same whether a man has for sale a $100,000 production with a big star or a comedy.

"The state rights buyer knows that the measure of the impression made by the paper on an exhibitor is the measure of the picture's pulling power—or at any rate largely so," says Mr. Spitzer. "It is chiefly the paper that gets an audience together for the first time.

"Does the exhibitor attach the same absolute and relative importance to the paper as the state rights buyer? Most persons would say, off-hand, that he does; but I am of a contrary opinion. The exhibitor only too frequently allows himself to be misled in this important matter. He slurs over the question of the paper. He does not put out fresh, bright paper with every picture he books, and it is in every way practicable for him to do so. Undoubtedly mounted paper—for that is where the trouble originates—is not essential; it is not even advisable. It gets dirtier and dirtier with each booking. Dirty paper prejudices a picture because it repels the public. Mounted paper is a great convenience if it is kept clean and shown clean; but unfortunately it is rarely clean except on first runs.

"His duty to the public should oblige the exhibitor to assure that the paper is always clean and fresh and has not before been publicly exhibited. He should exert as much care in the selection of his paper as of his films and the interior equipment of his theater. Small town exhibitors are peculiarly careless in this respect, and it is to them I am mainly addressing this warning.

"I think the use of mounted paper should be discouraged if it is mistreated so as to unfavorably effect the attitude of the public towards the picture. In recent years the paper for motion pictures has become artistic as well as striking, and it seems to me a pity that it should so frequently be shown in a dirty and dilapidated state. It is bad business for the picture."

FORD AND CUNARD IN STATE RIGHTER.

There are no signs or evidences of Summer inactivity around the offices of the Renowned Pictures Corporation at 1600 Broadway. The Renowned is one of the newest picture corporations operating in state rights features.

The two features now being handled by Renowned "Should She Obey?" and "In Treason's Grasp," have proved to be great successes, and territories are selling fast for both. The first of these, "Should She Obey?", was produced under the personal supervision of Lieutenant-Governor Barret O'Hara of Illinois, whose fame as a fighter for reforms is widespread. This picture, sensational as it is, has been pronounced by statesmen and public persons to be a blow at the divorce evil.

Scene from "In Treason's Grasp" (Renowned).

The fact that Grace Cunard and Francis Ford are the stars of "In Treason's Grasp" and are offered for the first time to state rights buyers fully accounts for its being eagerly snapped up.

FIRST CUMMINGS PICTURE "MAN TO MAN."

The title for the first release of Irving Cummings Pictures, Inc., will bear the name of "Man To Man," which is directly in compliance with the story. The release of the Cummings company will be handled by Superlative Pictures Corporation.

"Alma, Where Do You Live?" Ready

Newfields Producing Company Visualizes Famous Play With Ruth MacTammany as Star.

ALMA, Where Do You Live?" is now ready for the state rights market, according to Ralph W. Horne, president of the Newfields Producing Corporation, Woolworth Building, New York. The star of the new producing organization is Ruth MacTammany, a young American grand opera singer, who had many war-time adventures before she was able to get back to America from her studies in Italy. She plays the part of the delightful "Alma," and was directed in it by Hal Clarendon. Few stage plays have made more of a hit than "Alma."

Mr. Horne states the policy of his organization as follows: "We are in the market to make clean pictures of the highest type. For our initial presentation under our own trade-mark we selected 'Alma, Where Do You Live?' because the brilliance of the original plot seemed to offer excellent picture opportunities. As a play 'Alma' was certainly famous and the way in which we have elaborated the plot has made a wholesome, up-to-date love story, a romance with lots of thrills. No expense has been spared in the making of the film, because we feel that five or six good productions a year are better than a dozen hastily constructed films. We want our name to stand for satisfaction to the state rights buyer, the exhibior and the public.

Scene from "Alma, Where Do You Live?" (Newfields).

"Our publicity campaign gives every needed help to the exhibitor. Lithographs include a twenty-four sheet, sixes, threes and ones; heralds, slides and lobby display are all excellent. Attractive advertising cuts for local use will help to put the picture over, while the universal popularity of the play and the fame of the 'Alma, Sweet Alma, Where Do You Live?' song should insure attention from the public."

"THE PUBLIC BE DAMNED" A SUCCESS.

"The Public Be Damned," the anti-Food Trust photoplay produced by the Public Rights Film Corporation, which was seen by the public for the first time at the Strand Theater, New York, during the week of June 24, has proven a sensational success, according to announcements from the offices of the corporation. Following the endorsements which the New York newspapers accorded the drama, it was offered for sale on the state rights basis and is being rapidly disposed of by the producers.

Timeliness is the keynote of the success of "The Public Be Damned," and it was this element that struck each of the dramatic critics of the Metropolitan dailies. One critic declared the production to be one of "immediate interest, as it deals with the present food situation and aims to show its causes and to point a remedy." Another states that the picture is a "sound, strong melodrama, but Mr. Hoover's endorsement leads one to believe that there is fact as well as fiction in it."

Charles Richman and Mary Fuller, who appear in the principal roles of the drama proper, which is preceded by views of Herbert C. Hoover, Food Administrator, in his office, and by excerpts from Mr. Hoover's speeches, received warm praise for their part in the production. Mr Richman is seen as John Black, the head of a predatory Food Trust, and Miss Fuller appears as the inspired girl who fights the Trust to a finish.

"GARDEN OF ALLAH" BIG HIT IN PITTSBURGH.

It is reported that "The Garden of Allah" broke attendance records during its three weeks' run at the Pitt theater, Pittsburgh. Two features that helped the picture considerably during its run were the music score and the stage setting, both of which were made under the personal supervision of William Moore Patch, managing director of the Pitt theater.

"The Garden of Allah" is succeeded at the Pitt by "The Bar Sinister."

"IVAN THE TERRIBLE" STRIKES TIMELY MARKET.

The Export and Import Film Company reports a whilrwind of activity on their six-reel production of Russian life, "Ivan the Terrible." While the rough set of titles were still in the film it was demanded for exhibition by state rights buyers desiring options. Probably due to the interest in Russian affairs that is shown through the country at the present time, almost every territory in the United States now has a bid in for "Ivan the Terrible."

The production will carry with it a striking display, dwelling on the political significance of the story as well as its intense dramatic value. In making the titles for "Ivan the Terrible" great care was taken to lay stress on the historic effect of such rulers as Ivan IV, it being pointed out that in his time he was in the same absolute power as his descendent, Nicholas Romanoff. The picture sounds the keynote of the day in indicating that the present World War will in future insure civilization against governmental tyranny of the type represented by such rulers as Ivan. The afterword of the production [illegible] will fulfill the prayer of "the Silent Man of the White House."

"THE BARRIER" DRAWING BIG BUSINESS.

Reports are being received by the Lewis J. Selznick offices from all parts of the country tending to prove that Rex Beach's feature film, "The Barrier," is one of the biggest successes in the history of moving pictures. Norman E. Field, manager of the Colonial Theatre, Chicago, writes:

"'The Barrier' drew such good business that we held it over for a third week at the Colonial. It pleased more patrons that anything we have shown since 'The Birth of a Nation.' It is a great picture."

Sol. J. Berman, manager of the New York Exchange, upon his recent trip through the Middle West and Eastern Texas received similar reports from numerous exhibitors. At the Twelfth Street Theater, Kansas City, "The Barier" was booked for one week for its first run in that city and drew such business that it was held for a second week.

Similar reports have been received from the Pacific Coast, the Northwest and the Southeast, where "The Barier" has been playing the big houses to capacity business.

JACOBS LOOKING FOR SCRIPT.

Anxious to duplicate the success of "Her Fighting Chance," the James Oliver Curwood drama in which Jane Grey is starring, A H Jacobs, of A. H. Jacobs Photoplays, Inc., is reading scripts in search of a story for his next production. Mr. Jacobs is planning the production of a new special length picture to be started immediately, but is experiencing difficulty in finding a scenario in which the telling of the story does not call for the development of too many counter plots.

MUCH PUBLICITY FOR JAPANESE PICTURE.

Unusual publicity material has been devised for "The Land of the Rising Sun," the ten-episode "Film Trip to Japan," now being released on state rights basis by the America-Japan Pictures Company, 15 William street, New York. Throughout the advertising, everything has been carried out in a Japanese manner. The herald is made to resemble a Japanes play bill, printed only on one side, and is so novel that theater patrons will be sure to preserve it as a souvenir. The lithographs carry out the Japanese atmosphere, and are very unusual in design. Six sheets and threes are provided for the serial as a whole, and there is a different lithograph for each of the ten episodes.

Scene from "The Land of the Rising Sun" (Am.-Japan).

An unusual lobby display consists of a frame of transparencies—nine colored glass plates, illumined electrically at night and just as beautiful in the day time. In addition to the usual still pictures, there are scenes from the picture, photographically printed and hand colored in Japan. Scene cuts, advertising plates and individual press matter is available for each one of the ten episodes.

"The Lust of the Ages" Ready

Lillian Walker Star in Eight-Reel Picture Produced by Ogden Pictures Corporation.

WHOLE flocks of sheep and herds of goats, cattle and horses were used in some of the big scenes of "The Lust of the Ages," an eight-reel feature just completed by the recently-organized Ogden Pictures Corporation. Directed by Harry Revier, from Aaron Hoffman's original story, and with Lillian Walker in the leading role, with a big supporting cast, the picture was produced on a mammoth scale. Judging from reports of the private exhibitions of the picture, it is one which is said to be particularly well adapted to the state rights' field.

The herds of cattle and other animals were used in some of the scenes laid in the period before money was introduced into the world as a medium of exchange. The "age of barter," showing an ancient city of the Babylonian era, with primitive wells, water wheels, and city walls, is depicted in "The Lust of the Ages," and the theme of the story continues on down through the ages to the present day.

One of the spectacular scenes of the picture depicts the Temple of Mammon—ancient and modern version—with hundreds of men and women bowing down in worship before the dollar sign of the present day as they did before the figure of Mammon in ancient times.

The Ogden Pictures Corporation, which produced the picture in Utah, is composed of some of the most prominent business men in the West. Albert Scowcroft is president, Lester Park, general manager, and W. Fred Bossner secretary and treasurer. Headquarters are at Ogden, Utah.

NELSON LAUDS "THE CRISIS."

Edward Nelson, president of the Sherman-Elliott Company, of Minneapolis, while in Chicago recently conferring with William N. Selig, spoke enthusiastically concerning "The Crisis." "The drama has love interest, historical accuracy, and a strong appeal to patriotism," said Mr. Nelson. "Reports received from state rights buyers are all indicative that the picture is going big everywhere."

Exhibitors desiring to book "The Crisis" should apply to the following: Illinois, Jones, Linick & Schaefer, Chicago; Canada, Super-Feature, Ltd., Toronto; Mississippi, Louisiana and Tennessee, A. B. Cook, Jackson, Miss.; Michigan, Casino Features Film Co., Detroit; Missouri, New Grand Central Theater Company, St. Louis; New Jersey, Adler, Faulkner & Schaefer, Newark; Georgia, Florida, Alabama, North and South Carolina, Indiana and Kentucky, Big Feature Rights Corp., Louisville, Ky.; Ohio, Pennsylvania, Maryland, Delaware, District of Columbia, Virginia and West Virginia, Masterpiece Film Corporation, Pittsburgh, Pa.; New York State, Nathan A. Gros, 145 West Forty-fifth street, New York, N. Y.; California, Arizona and Nevada, P. Franklin, 107 Golden Gate avenue, San Francisco; New England States, A. Rose, Boston, Mass.

According to Mr. Nelson, there is some territory remaining open for "The Crisis," and those interested should communicate immediately with him at 854 McKnight Bldg., Minneapolis, Minn. The territory which can be acquired includes Wisconsin, Minnesota, North Dakota, South Dakota, Iowa, Nebraska, Kansas, Oklahoma, Arkansas, Texas, Oregon, Washington, Montana, Idaho, Colorado, Utah, New Mexico and Wyoming.

S-M COMPANY PRODUCING CANADIAN ARMY FILM.

Edwin Bower Hesser's story of the "American Legion" of the Canadian army, at present in the filming in Canada under the direction of Roamine Fielding, is rapidly nearing completion. With E. K. Lincoln in the stellar role the picture is being produced by the S-M Films Corporation of Philadelphia. The company has been in Canada for upwards of three weeks, working on the picture hand in hand with the Canadian military authorities.

Mr. Lincoln plays the role of a young American who enlists in the Canadian army. Romaine Fielding himself plays the villain, and the heroine's part is in the hands of Barbara Castleton. The company first went to Montreal, then to Valcartier and later to Quebec City. The players then proceeded to Toronto and are now about finishing their work at Camp Borden, Ontario, which is one of the finest of Canada's training camps. The training of soldiers in modern trench warfare, as it will be practised in France by the United States army, is shown in the film, and actual front line conditions are being duplicated in the battle scenes, which are being made with the assistance of officers returned from the French front.

The interiors are to be made in Philadelphia, where Ira M. Lowry, general manager of the S-M company, is arranging the sets at the Lubin studios.

UPDEGRAFT TO BOOK "THE DEEMSTER."

H. J. Updegraft, of Minneapolis, formerly manager of the Gem theater of Pipestone, Minn., has contracted with the American Maid Film Company, of Minneapolis, to book "The Deemster" in Minnesota and South Dakota.

BUYERS AID IN "ROBESPIERRE" EXPLOITATION.

In making territorial sales for "Robespierre," the seven-reel spectacle controlled by the Export and Import Film Company, an entirely new method of procedure is being followed by Ben Blumenthal, head of the concern. With the picture complete in every detail, he has laid out a plan which should be of intense interest to state right buyers in the exploitation of a picture of this scope. It concerns the auxiliary matter that goes with the production, which plays a big part in its success.

On "Robespierre" there will be an extensive layout of material, and in the selection of its units the "Robespierre" buyers are to have a voice. There is much material to choose from, and Mr. Blumenthal feels that buyers should know best what will work to the highest advantage of the picture.

"What might be ideal for the metropolitan engagement of a production might not suit the requirements of second and third-class cities," says Mr. Blumenthal. "While it is true that feature releasers undoubtedly devote their best efforts in devising the material which is calculated to draw the public interest, opinion as to selection will differ. We have all seen such instances, where very expensive, conscientious displays have been pronounced inadequate by the man whose money pays for it. I propose to draw the consensus of opinion on such matters and be guided by the men in the field. 'Robespierre' presents so many different angles for its presentation to the public that I want the final selection to be representative of the opinion of state rights buyers."

As soon as a few contracts for the sale of "Robespierre" now under way are closed, Mr. Blumenthal will call a conference to take matters up, from twenty-four sheet posters down to the neighborhood dodger.

SPECIAL ADS FOR "ONE LAW FOR BOTH."

For the purpose of better exploiting "One Law for Both," the Ivan production, various special publicity devices are being used, which are designed to be of great aid to exhibitors. Special triple expansion display frames 9 feet wide and 6 feet high, holding all the 22 by 28 photos, the 11 by 14 photos and 8 by 10 photos on this production, as well as the trade mark of the company and special description of play and cast, have been designed and veneered and enameled for lobby display.

Drawings by famous artists have been reproduced in mat form.

Advertising mats from 14 lines single column to half a page have been devised so that a uniform and systematic scheme of advertising can be resorted to by all exhibitors.

A special book giving various publicity aids as well as the reproductions in miniature of the various styles of special oil paintings and the styles of paper are reproduced.

Mr. Kopfstein has also designed a special newspaper size reproduction of the great number of favorable newspaper reviews which were accorded this production.

TOBIAS BUYS "TROOPER 44."

"Trooper 44," the Dixon Boardman feature in five reels, has been disposed of in the United States through the agency of James A. Stiles, 220 West Forty-second street, New York, to M. L. Tobias, of 729 Seventh avenue.

Mr. Stiles is finishing a series of scenic productions known as "travelettes," which are to be released through a program at the rate of two a month, and the producer states that they contain sufficient novelty to keep them away from the ordinary travelogue picture heretofore used.

KAUFMAN TAKES NEW CONTRACTS.

Kaufman Specials, of Memphis, Tenn., announces that state rights have been purchased for the Terry Human-Interest Reels, issued bi-weekly, for Tennessee, Alabama, Louisiana, Mississippi, Georgia, Florida and South Carolina; also Tennessee, Louisiana and Mississippi for the American War News Weekly. The first of these single reelers were released on June 25, and many bookings have been reported to date. President Kaufman recently journeyed to Brownsville, Tenn., by automobile, where he closed additional contracts with W. B. Yost, a prominent theater manager operating at Brownsville and at Pontotac, Miss.

MOTOY COMEDIES CONTINUE IN FAVOR.

The success anticipated by those who are interested in the production of the Motoy Comedy films is finding ample justification, and this knowledge will be gratifying news to those who have seen the pictures. It seems the quaint little doll actors are winning all hearts with their Lilliputian antics—they create, draw and hold the interest of all classes, especially of grown-up folk, which is contrary to the opinion expressed by a small minority of prophets in certain circles. Many of the best theaters throughout the country are now showing the comedies. Among those in New York are the Strand and Loew's; in Boston, the Modern theater, and in Chicago, the Lubline, Trinz Circuit and Ascher Brothers Circuit. The M. & R. Film exchange of San Francisco has acquired the Motoy Comedy rights for California, Nevada and Arizona. It is understood that they have booked the entire T. & D. Circuit for the series.

"Come Through" Declared Censor-Proof

So Declare Members of National Review Board—Mastbaum Buys Universal's Melodrama.

"COME THROUGH," George Bronson Howard's big screen drama, which has just closed its two weeks' run at the Broadway theater, is expected to develop into one of the most popular state rights pictures that the Universal has ever issued. On the day the picture began its run, Stanley V. Mastbaum purchased exclusive rights for eastern Pennsylvania and New Jersey, with the declaration that he expected to do a record business with the Howard story. The officials of the Universal Film Manufacturing Company are also considering propositions from other well-known operators in this country and abroad. Special showings have been arranged for these buyers, following the Broadway engagement.

Suspense, the one essential ingredient of the successful melodrama, is employed throughout the story with masterful effect, it is said, and despite the fact that much of the action transpires on the threshold of the underworld with many types of crooks filling important roles, the bounds of good taste have not once been overstepped, and it has not been found necessary to eliminate a single scene out of deference to the censors. In this connection, members of the National Board of Review have declared that the feature will get by every board of censorship in the country without difficulty.

ORGANIZATION PROMOTED BY LESSER GROWING

The announcement recently made by Sol L. Lesser, of San Francisco, of his plans to promote a merger of state rights men throughout the country, supplemented with a partial list of those who have already pledged themselves to the organization. In addition to Mr. Lesser, of the All Star Feature Distributors, Inc., the list includes

M. Rosenburg, of the De Luxe Feature Film Co., Seattle; Harry Rathner, of the Supreme Feature Film Co., Minneapolis; L. Goldstein, of the Supreme Photoplay Corporation, Denver; Leon D. Netter, of the Masterpiece Film Attractions, Cleveland, and Harry Grelle, of the Supreme Feature Film Co., Pittsburgh, Pa. Several other buyers have affiliated themselves with the movement and their names will be announced shortly, it is stated.

Leon D. Netter, who has secured a franchise in the national organization for the state of Ohio, is to travel to San Francisco shortly to complete financial arrangements for carrying on his work and to greet old friends in the trade.

In speaking of the trend of the demand, Mr. Lesser stated that exhibitors seem to favor films of six or seven reels, either taken from some popular book or with some well-known star. He asserts that the open market conditions now prevailing in the West are to their liking, as the plan gives them an opportunity to present attractions desired by their patrons and at the same time get pictures that return them a profit.

CENTURY COMEDIES GAIN ATTENTION

Since Alice Howell entered the constellation of comedy stars the competition has increased the interest of state rights buyers in the general subject of comedies. "Balloonatics," Miss Howell's first medium, opened the way to women as competitors with male comedy stars, and her reception was encouraging in the extreme. Then followed "Automaniacs" and "Neptune's Naughty Daughter," attractions that added further to the early establishment of Miss Howell as popular favorite as a lone star.

General Director J. G. Blystone has now completed a fourth comedy for distribution under the Century brand entitled "Alice of the Sawdust," with Miss Howell doing all sorts of breakneck circus stunts in her quest for laughs. While it is certain that no circus ever traveled with just exactly the equipment Mr. Blystone provided for Miss Howell's "show," it is equally certain that never before has so much fun been manufactured with the saw-dust ring and aerial equipment as the basis of operations.

Century Comedies are distributed to state rights buyers by Julius Stern, president of the corporation, from his office in the Mecca Building, New York.

"TANKS AT ANCRE" RUNNING AT GLOBE.

Following the announcement that Pathe's five-reel special official government picture, "The Tanks at the Battle of Ancre," has been booked at Charles Dillingham's Globe theater, New York, it is now stated that the engagement is for at least two weeks, at what is believed to be the highest weekly rental ever paid for a five-reel picture in New York.

Other big bookings are Orchestra Hall, Chicago; Tremont Temple, Boston, and the Brandeis theater, Omaha, under the auspices of the Hotel Men's Association during its convention there.

The arrangements made for presenting "The Tanks at the Battle of the Ancre" in Chicago and Omaha typify C. R. Seelye's sales policy, according to which Pathe salesmen and managers work with the exhibitors in putting over Pathe pictures.

In Chicago the presentation is being made under the direction of Manager Vogeler, of Orchestra Hall, in co-operation with Tom North, manager of Pathe's Super-Feature Department, who is in Chicago for the Motion Picture Convention.

SHERMAN BUYS "I BELIEVE."

Harry A. Sherman, head of the newly-formed Sherman Pictures Corporation, has purchased the exclusive right to "I Believe" from George Loane Tucker, who wrote the scenario and directed the production.

This transaction comes right on the heels of the announcement that one of the largest and most important combinations ever formed in the moving picture industry was brought into existence when a group of men headed by Mr. Sherman formed a company which will be known as the Sherman Pictures Corporation.

"I Believe" is said to be of a size and importance that will make it rank favorably with the productions Mr. Sherman has handled in the past.

NEWARK RUN OF "GOD'S MAN" EXTENDED.

An indication of the appeal and box-office value of the latest Frohman Amusement Corporation super-production, "God's Man," is the success which that production has enjoyed through the past week's run at the Goodwin theater, Newark, N. J. Although the original booking was for but four days, the management of the house, impressed by the business, extended the engagement for another four days, and at the termination of this scond period were prevented from a further extension because of the inability of the Mammoth Film Corporation, distributors of the production for the Northern New Jersey territory, to withhold a print from other bookings.

MORE FOREIGN RIGHTS TO "DEEMSTER" SOLD.

India, Burma, Ceylon and Brazil figured in territorial sales on Hall Caine's "The Deemster" during the week. David P. Howells bought the rights to the first named three countries, and the Pan American Trading Company purchased the rights to Brazil.

Foreign territory on "The Deemster" seems to be going unusually fast. Practically every country that is open to a venture of this nature has been disposed of by W. E. Shallenberger, president of the Arrow Film Corporation, and J. Frank Brockliss.

"WHO SHALL TAKE MY LIFE?" AROUSES INTEREST.

The forthcoming Selig feature film, "Who Shall Take My Life?" is said to be already arousing the expectations of territorial rights' buyers, notwithstanding the fact that the drama has not been exploited. The drama, written by Maibelle Heikes Justice, is said to present an interesting argument against capital punishment.

"PERSUASIVE PEGGY" COMPLETED.

Mayfair's first production, "Persuasive Peggy," is completed and M. A. Schlesinger, president of the company, is so impressed with the work done by Peggy Hyland, Mayfair's first star, that he has selected Director Charles J. Brabin to collaborate with Miss Hyland and the authoress, Miss Maravene Thompson, to do the cutting and titling, believing that they can obtain the best results because of their intimate knowledge of the story.

Mr. Schlesinger's policy is one of exacting supervision over every conceivable detail, and every ounce of his energy has been devoted to the successful production of the first Mayfair film. It is primarily due to Mr. Schlesinger's untiring efforts that the success of "Persuasive Peggy" is virtually assured.

Scene from "Persuasive Peggy" (Mayfair).

Mr. Schlesinger is preparing to announce the trade showing of "Persuasive Peggy," which film production he says is one of human emotions that will appeal to the emotions of the picture-loving public.

Manufacturers' Advance Notes

Bluebird Adds "Mother of Mine"

Set for Release on August 20—Features Ruby La Fayette, Who Makes Screen Debut at Seventy-two.

RUPERT JULIAN'S production of E. J. Clawson's story and scenario, "Mother of Mine," was shown to employees of Bluebird during the past week, and by a unanimous vote of "the jury" was declared to fulfill, in every detail of story, cast and production, the requirements of that program. It was accordingly set for release August 20, following the Lynn F. Reynolds "nature study," "The Shown-Down" (August 13) and the Franklyn Farnum-Brownie Vernon comedy drama, "The Clean-Up" (August 6).

"Mother of Mine" developed, in its private showing, the sincere admiration of Bluebird executives for the artistry of Ruby La Fayette, in the mother role. At the age of seventy-two Miss La Fayette worked before a camera for the first time under Rupert Julian's direction, although her stage career dates from the early sixties, and has encompassed every line of work possible to dramatic representation. Ruth Clifford will be co-star with Mr. Julian in advertising "Mother of Mine," with Ruby La Fayette featured.

Selections for the further schedule of Bluebirds will be made from four issues completed and ready to be dated up. Ella Hall's reappearance in the series will be accomplished in Jack Conway's production of "Little Miss Fix-It," furnished by J. Grubb Alexander and Fred Mynton. Dorothy Phillips will be the star of "Triumph," a production made by Joseph De Grasse from Samuel H. Adams' story in Colliers; Jack Cunningham's story, "The Fourth Glove," prepared for the screen by Waldemar Young and directed by Elmer Clifton will have Franklyn Farnum and Brownie Vernon as stars, and Lynn F. Reynolds will furnish his final Bluebird in "Mr. Opp," created from Alice Hegan Rice's story of the same title. Having finished these subjects, Bluebird directors are all busy on new creations for autumn showings.

GAUMONT SHOWS PICTURES OF FRANCE.

Motion picture exhibitors have to make money. That is their first thought. The manufacturer of pictures who keeps that always in mind is the one who is working closest with the exhibitors. This is the reason the Gaumont Company has had such success with its single-reel releases.

The pictures in the current "Tours Around the World" are so well chosen that the reel will not get "cold" on the shelf, no matter how long it may be before an exhibitor has a call to run it a second or third time. Perhaps the most interesting, from the point of view of photography, are the views of Avignon, France. Avignon is the place where the Popes lived during the fourteenth century.

Pope's Palace, Avignon, France.

To balance the reel are pictures of the ruined Palace of Tiberius at Capri, and of Timbuctoo, the mysterious town on the edge of the Sahara Desert near the River Niger.

ELEPHANT STARS MAKE DEBUT AT GOLDWYN'S.

It takes something out of the ordinary to make Fort Lee villagers excited these days. When recently a large circus plant went through on its way to Goldwyn studios, the most hardened inhabitant had to take notice.

It was not one lone circus, but an assembly of three shows—a huge combination of elephants, camels, lions, circus tents, wagons and sideshows. Dancers, fat women, barkers, clowns and a multitude of supers, men, women and children, gave the requisite atmosphere.

The Circus at the Goldwyn Fort Lee Studios.

A group of four performing elephants hired from the New York Hippodrome, went through their tricks for the benefit of the camera.

Unfortunately, like a good many novices, they were attracted by the glare of the powerful arc lights, and gazed into them at every opportunity. The result was they had to be doctored, their eyes bathed in boric acid; they did not sleep all night, could not eat any food, and had to be carefully nursed.

They bravely stuck to the game though, and were out on the lot next morning, with white rings painted around their eyes, and rather shaky, but determined to finish the picture.

GOING TO SEA IN NEW YORK CITY.

No doubt by this time every one, everywhere has heard about the warship which has been constructed in Union Square, New York City, for the purpose of arousing patriotism in the youth of this city and getting enlistments for the navy, yet few know that this structure has another and decidedly important mission, in that on board it the naval recruits are actually trained. In the seventy-fifth release of the Paramount-Bray Pictographs a first-hand knowledge of how things are done on board the men-of-war will be shown.

Through the courtesy of the Navy Recruiting Bureau the Bray Studios, Inc., were permitted to take this picture, and it is their belief that it will serve to acquaint millions of young men throughout the country with the advantages and benefits which they are sure to derive through serving their country in this branch of the service.

SPOOR GIVES SOLDIERS PATRIOTIC PRINT.

George K. Spoor, president of Essanay, donated a print of Bryant Washburn's latest feature, "The Man Who Was Afraid," to the First Illinois regiment to be used for recruiting purposes. The soldiers secured the use of one of the big down town Chicago theaters and exhibited the picture there amid a military demonstration. The entire regiment paraded the Loop district, headed by the regimental band. Banners were displayed advertising the showing of the picture, admission to the theater being free. Recruiting agents were on every corner, stopping men and asking them to enlist and advising all who refused to "Go see 'The Man Who Was Afraid.'"

K-E-S-E released the film and is preparing to aid exhibitors in getting the co-operation of recruiting officers for their showings of the production.

General Steadily Growing

Addition of Four Reels a Week Soon To Be Followed by More Until Volume is Attained.

WITH the promise of a four-reel feature release each week to top off its present regular supply of shorter length features, General Film is well on its way to its recently predicted increase of product. The new material is being put on gradually, since the greatest of discrimination is being employed, but a product double what it was a week ago is already in sight.

General Film will in a very short time have ready for release a group of not less than ten four-reel dramatic subjects with popular stars in them, upon which the finishing touches are being placed in the laboratory. These will be marketed probably under the name of Sunset Features, to distinguish them from the many shorter length features with which the exhibitor and public are already familiar. General Manager Harold Bolster predicts that these will be hardly launched before there will be other additions of subjects different from the General Film product already being distributed.

Including the new product now on the way General Film has a list rather formidable for bulk and noteworthy for consistent character. It includes in current releases.

Dramas.—A four-reel series; the Selig two reelers and one-reelers; the O. Henry two-reel Broadway Star Features.

Comedy Dramas.—The "Black Cat" features from Essanay in twenty-five-minute lengths; two-reel O. Henry Broadway Star Feature comedy-drama subjects, which alternate with O. Henry drama releases.

Series.—"The Further Adventures of Stingaree," with True Boardman, in fifteen episodes (Kalem); the "Sparkle Comedies," one reel; "Pokes and Jabs," one reel; Johnny and Emma Ray, one reel, Ham and Bud, one reel; [illegible] comedies, one reel; Selig one and two reel comedies.

Educational.—Selig World Library, one reel weekly.

The augmenting of product has taken place simultaneously and in a period devoted by General Film mainly to reinforcing and aligning the organization toward a bigger and more efficient sales service, and in the midst of the introduction of concentrated merchandising methods. This part of the task has been so nearly completed that the attention of the management is now given more freely to the increase of subjects to be handled by its improved machinery.

SPOOR WOULD EXCHANGE SUGGESTIONS

So long as the producer is making up advertising material as well as the pictures themselves the Essanay company believes that there should be a more direct route for exhibitors' ideas and criticisms than through the distributing companies. Especially is this true in cases such as theirs, where they are releasing through two different channels and have lately placed "On Trial" with the First National Exhibitors' Circuit.

"We are always endeavoring to secure suggestions from practical exhibitors and fully realize that it is to our advantage to be guided by them, as it is only natural that they have developed their end of the business along the lines which will evoke the best results," said President Spoor. "As a step toward arousing the co-operative spirit toward the producer among the many capable theater managers in this country we are requesting them to feel free to call upon us at all times for advertising ideas and at the same time send along anything which would be of use to us in issuing material and pictures to their liking.

"So great was the demand for the novelty advertising on the Linder pictures that we will undoubtedly continue to issue material of this sort on other series and features as soon as we are assured that exhibitors are anxious to make use of such novelties on their five-reel productions."

UNMASKING THE MEDIUMS IN PICTOGRAPHS.

In the seventy-fifth release of Paramount-Bray Pictographs the third of the series of "Unmasking the Mediums," which have been made with the co-operation of Hereward Carrington, one of America's foremost psychologists, will be shown. The subject has to do with materialization, which has always been the most spectacular and least understood of all of the examples of mediumistic power.

Mr. Carrington has spent a lifetime on the subject of "spiritualism" and was probably the first to uncover the methods used by the mediums in carrying out their materializing seances. For this release Mr. Carrington staged a seance so that a so-called astral body materializing and the [illegible] is quite as remarkable as if done before a select few in some medium's establishment.

In the picture Mr. Carrington does the "materialization" and then explains it.

GEORGE HANLON SEES DAUGHTER.

One of the most interested spectators at the private showing at "The Golden God" last week was George Hanlon, one of the famous Hanlon Brothers and father of Alma Hanlon. Mr. Hanlon has been retired for some years, but he will be remembered by all older theater-goers for "Fantasma" and "Superba," two spectacles which held the boards for a generation.

TALLY AND LOEW VISIT THE "CIRCUS."

T. L. Tally of the West and Marcus Loew of the East, met at the Goldwyn studios in Fort Lee, N. J., last week and were photographed with Samuel Goldfish, president of the Goldwyn Pictures Corporation, and Alfred Weiss, vice-president of the Goldwyn Distributing Corporation, out "on the lot," where a pretentious circus spectacle, which is featured in Mae Marsh's third play was being photographed.

The two motion picture magnates were among the hundreds of notables of the stage, screen and society who have journeyed across the Hudson River during the past week to see one of the biggest pictures of the current season in the making. Mr. Tally owns and conducts a palatial motion picture house in Los Angeles, while Marcus Loew controls many theaters in New York City.

Tally and Loew at the Circus.

All photographic traditions require that the principals of a picture be identified from left to right. Owing to the fact that the left wing of the accompanying snapshot is occupied exclusively by those who were contributing no more than "atmosphere" to the circus scenes the batting order will be presented from right to left. Omitting the great, great, great grandson of Julius Caesar and the two upholstered camels, the first four figures, right to left, are Mr. Tally of Los Angeles, Mr. Goldfish, Mr. Loew and Mr. Weiss.

METRO DUPLICATES THE ORIGINAL "BANNER."

The flag that inspired the national anthem of the United States, "The Star Spangled Banner," will be seen in the forthcoming Metro wonderplay, "The Slacker," in which Emily Stevens returns to the screen. It is not the original flag that flew over Fort Henry, at Baltimore, on that memorable night when the British fleet attacked the American fort, but it is an exact duplicate.

The national emblem at that time consisted of fifteen stripes and fifteen stars, and that particular one measured 40 by 30 feet. The duplicate which is screened in "The Slacker" measures the same as the original.

STANDARD BOOKINGS INCREASE.

Having booked up almost every important house in its territory, the Standard Film Corporation, which distributes the Art Dramas program for Iowa, Kansas, Missouri, Minnesota and Nebraska, has set out to introduce the pictures in the smaller towns, and in the past week it has succeeded in contracting for one a week in Waukee and Menlo and for two in Armstrong, Iowa. These towns are respectively, 200, 350, and 400 in population.

The Des Moines office of the Standard also succeeded in securing a first run contract for the Majestic theater in that city.

COMING SELIG-HOYT COMEDIES.

The Selig Polyscope Company has announced the next group of Hoyt farce comedies to be released in K-E-S-E. The titles and release dates are: July 9, "A Rag Baby;" July 23, "A Runaway Colt;" August 6, "A Dog in the Manger." Each of the Hoyt farce comedies are two reels in length and feature William Fables, James Harris and Amy Dennis. J. A. Richmond continues to direct them. These comedies faithfully follow in Charles Hoyt's plots of true American life, but laughable situations have been added.

BLANCHE SCHWED TO BE FEATURED.

Baby Blanche Schwed, who so ably supported George Beban in "The Alien," will shortly be seen under the Junior Players' banner in a one-act comedy drama featuring the little talented star. "A Bit of Life" is the first release, and is to be followed with two one-reel subjects every month.

Goldwyn to Show at Exposition

Four and Perhaps More of Its Pictures Will Be Exhibited to Trade at Colonial.

THE Goldwyn Pictures Corporation is ready to invite the exhibitors of America to see the first of its productions which have been made since the opening of its New Jersey studios in January. Seven Goldwyn pictures have been completed and the eighth and ninth productions are about to be begun. At least four and perhaps more of these pictures will be shown for the first time to American exhibitors each morning during the exposition of the Exhibitors' League of America, in Chicago, July 14 to 22.

Arrangements have been made with Jones, Linick & Schaefer whereby Goldwyn will hold a morning trade showing each day at the Colonial theater on Randolph street and exhibitors will be admitted to these showings by invitation.

The schedule calls for the showing of two productions each day under the auspices of F. M. Brockell, manager of the Goldwyn offices in Chicago, and officers of the company from New York.

Mae Marsh, Goldwyn star, who has been honored by having the first day of the exposition designated as "Mae Marsh Day," will attend several of these morning showings and meet many of these exhibitors.

Samuel Goldfish and other officers of Goldwyn will be present in Chicago throughout the exposition to meet men who have contributed to the growth of the industry.

EMILY STEVENS IN "A SLEEPING MEMORY."

Emily Stevens, star of the forthcoming Metro wonderplay de luxe, "A Sleeping Memory," has in the stellar role of the picturization of E. Phillip Oppenheim's popular novel, a role that for dramatic opportunity surpasses anything this gifted artist has had since she made her debut in the silent drama.

Like Miss Stevens, Mr. Mills, himself a star, has in the part of Powers Fiske, a role that fits him like a glove. Mr. Mills always gives a studied and finished portrayal of any part for which he is cast.

"THE LITTLE TERROR" (Bluebird).

Violet Mersereau's seventh Bluebird, "The Little Terror," was intended for release July 23, but a delay in perfecting the negative required that July 30 should be the ultimate date when the pretty blonde ingenue should come again to greet her legion of admirers through a screen medium. Rex Ingram made the production in Bluebird's Leonia (N. J.) studio, managing the only company working in this series in the East.

To reflect circus incidents essential to the early scenes in the photoplay a traveling show was halted on its tour and detained until a series of thrilling episodes was recorded—the progress of the performance to a sensational accident in which an essential plot required that a trapeze performer should fall to his counterfeit death. Miss Mersereau, in these incidents, impersonates an equestrienne, and gives some surprising duplications of a regular circus girl's performance, bareback.

Then the routine of the scenes are relegated to every-day surroundings of affluence—for the circus waif gets into high society, by adoption, and there sprinkles the proceedings with an abundance of natural comedy. Sidney Mason was Miss Mersereau's leading man in creating "The Little Terror," with Mrs. Brundage, Jack Raymond, Ed Porter, Robert Clugston and Ned Finlay also working under Mr. Ingram's direction in preparing what is declared to be one of the best features Miss Mersereau has furnished to the Bluebird series.

Scene from "The Little Terror" (Bluebird).

"The Range Boss" Coming July 16

Essanay Will Follow the Gardner Picture a Week Later With "The Golden Idiot."

TWO big features are to be released by Essanay in the coming weeks. "The Range Boss," the first, is scheduled for July 16. This will be followed by "The Golden Idiot," July 23. Both films are to be handled by K-E-S-E.

Trade showings of "The Range Boss" are now being run at all branch offices of the releasing organization. This is the second of Essanay's series of Westerns, following "Land of Long Shadows," and features Jack Gardner, the former musical comedy star. The story is based on a cowboy romance and is replete with rapid-fire action of the red-blooded type. Ruth King and Carl Stockdale are the principal leads of Mr. Gardner's supporting company. W. S. Van Dyke was the director.

"The Golden Idiot" is Bryant Washburn's next feature. It is a comedy drama of the type which made Mr. Washburn so popular in his Skinner pictures. The star is shown as a beloved vagabond, who takes a thousand-to-one chance on a fortune left by his eccentric uncle and wins out. The picture introduces a three-legged dog for some decidedly novel action. It was produced by Arthur Berthelet.

Each of these pictures has a screen time approximately of sixty-five minutes.

THREE GAUMONT SINGLES FOR JULY 15.

It is an interesting program of single reels which comes from Gaumont through Mutual the week of July 15. The first release of the week is "Tours Around the World," No. 37, released July 17. First in importance upon this reel is Avignon, France. On the same reel are pictures of Timbuktu, the city situated on the edge of the Desert of Saraha within a few miles of the River Niger. A third section shows the ruined palace of Tiberius upon the Island of Capri, Italy.

The second release of the week is Gaumont's Mutual Weekly, No. 133, July 18. This contains the latest news of the world obtainable for motion pictures. The war pictures are sent from the Societe des Establissements Gaumont in Paris.

"Reel Life," No. 64, is released July 19. "Incandescent Mantles" tells in pictures just how these aids to illumination are manufactured. "The Boy Scout Signal Corps" shows the youth of the nation being trained for work that may well fit into the war scheme at some future time. "The Cocoanut" gives views at various periods of growth, and also some grotesque carvings of the rind of the fruit. Other sections of the reel are "A Novel Bicycle Race" and "Leaves from Life'."

SEVEN-REELER ON TRIANGLE PROGRAM.

An innovation in program features is the seven-reel production, "The Flame of the Yukon," starring Dorothy Dalton, which Triangle will release on July 1 with "Her Excellency the Governor." The spectacular effects and dramatic power of this picture will doubtlessly place it among the greatest of Triangle achievements. The fact that it is two reels longer than the regular program plays might indicate that it was designed as a "special." This is not the case, however. The story by Monte M. Katterjohn demanded seven acts in order to realize its full power and coherent development. For that reason it was decided to deviate from the standard. The same policy will be followed with other Triangle plays that merit greater length than five reels.

Miss Dalton as "The Flame," presents a picturesque figure as the Carmen of Alaska, queen triumphant of the Midas dance hall during the stampede of gold-crazed prospectors on the banks of the Yukon, in '95.

HINTS OF COMING CHAPLIN "WESTERN."

Charlie Chaplin is at work on his next comedy for Mutual. While he has not made known definitely the character of the production, he has hinted that it will be a "western." If the idea is worked out it will probably be a burlesque on the typical western "movie."

Mutual's comedian is back at the Lone Star studio at Los Angeles after a five-day trip to San Francisco with his brother Syd. When "The Immigrant" was completed, Chaplin declared a vacation for all hands and started for northern California with his brother. He showed the strain of the strenuous work on "The Immigrant" and returned after his rest, full of energy and enthusiasm for his next picture.

Edna Purviance, Chaplin's leading woman, hurried to the old home town, Lovelock, Nev., where she spent the gap between pictures.

MANTELL, JR. IN APOLLO PLAY.

Robert B. Mantell, Jr., son of the tragedian, will have an important role in the coming Art Drama, "When You and I Were Young." Mr. Mantell appeared with his father in Shakespearean repertoire for several seasons, and has also spent considerable time in stock.

Harry Benham will play the principal male role in this production. Also in support of Alma Hanlon will be Florence Short.

"The Reed Case" Leads Universal

For Week of July 9, Also Ruth Stonehouse Is Featured in "A Limb of Satan," Three-Part Gold Seal

THE Universal company presents a well balanced program suitably spiced with comedy, for the week of July 9. The Butterfly feature, "The Reed Case," stands by itself. It was written and directed by Allen Holubar, who stars in it with Louise Lovely. The five reels have unusual strength. The plot threads entwine a clean-cut ambitious young detective and a society girl and unravel to a happy ending.

On the regular program all types of motion picture stories are presented by well chosen casts. The offering for Monday is a Nestor comedy, "Minding the Baby." It was written by Fred Palmer and produced by Roy Clements. Eddie Lyons plays Mr. Youngwed. Edith Roberts is Mrs. Youngwed, while Lee Moran as that autocrat of flatdom, the janitor, adds the convincing touch.

The feature for Tuesday is the Gold Seal three-part drama, "A Limb of Satan." It stars Ruth Stonehouse, who produced it, in the sympathetic role of a mischievous orphan. In support are Jack Dill, Chester Bennett and Mrs. Witting. On the same date will appear "The Paper Hanger's Revenge," a Victor release featuring Eileen Sedgwick.

For Wednesday there is an L-KO two-reel comedy of rare merit entitled "Hearts and Flour." These L-KO releases are steadily growing in popular favor. Also on this day appears the regular issue of the Universal Animated Weekly, that mirror of the world's events that appeals through its news beats.

On Thursday the Rex feature, "Three Women of France," a two-act war drama, is the quintessence of action, being a five-part picture compressed into two reels. It was written by Bess Meredyth and produced by Ruth Ann Baldwin, with a cast which includes such well-known players as Jack Mulhall, Irene Hunt, Adelaide Woods, [illegible] [illegible], Dick Ryan and Virginia Lee. On the same day there is a Victor brand comedy, "Meet My Wife," featuring Neal Hart and Mignon Anderson.

The weekly issue of the Universal Screen Magazine is chock-a-block with instructive and interesting pictures. It [illegible] on July 13. On the same day there is released a two-reel Victor comedy, "Kicked Out." Carter De Haven is starred. He also produced the picture. Others in the cast are Marcia Moore, Ed Clark, Dan Duffy and Marguerite [illegible].

Saturday sees the release of the Bison feature, a two-reel Western drama, entitled "Double Suspicion." This features Neal Hart, Janet Eastman and George Berrell with [illegible] [illegible]son and the Universal cowboys. [illegible] [illegible] and the Joker comedy, "Kitchenalia," featuring Gale Henry and Milton Sims, appear Saturday also.

Sunday the chief offering is the Imp drama, "[illegible] of Headquarters," written by [illegible] and [illegible] and produced by Donald McDonald. Lee Hill and Charles Hill Mailes appear in the leading roles. On the same day will be a Powers comedy cartoon, "Monkey Love," and on the same reel is a Dorsey Educational, "In the Books of India." Also on Sunday is a Western drama of the Big U brand, "The [illegible]," featuring Robert Leonard.

During the week the third episode of "The Gray Ghost," entitled "The Warning," the serial adapted from the Saturday Evening Post story "Loot," will be released.

"Do Children Count?" Going Strong

Essanay Company Reports Many Houses Changing Attitude Toward Two-Reel Subjects.

AS a breaker of house policies Essanay's latest series, "Do Children Count?" has established a record which may stand for a long time to come. Branch managers of K-E-S-E report that they have been able to convince exhibitors who have not run a two-reel subject for years that this series has a strong appeal for every class of clientele. From every territory contracts have been received from between five and twenty theaters which are making exceptions to their announced policies to show these twelve subjects.

The immediate recognition of "Do Children Count?" photodramas is due to several reasons. Not only has the series strong advertising possibilities, but the campaign already has been outlined for exhibitors by Essanay. Little Mary McAlister's work in "On Trial" has counted also strongly, as she is generally credited with carrying off the honors.

Some of the better known feature houses which have booked the series are two Chicago downtown houses, the Ziegfeld and the Pastime. Others, covering practically the entire country, include the Strand, Birmingham, Ala.; Fenway, Boston; Broadway at Salt Lake City; Strand at Sacramento, Cal.; Regent at Detroit; New Grand Central, St. Louis; Hippodrome at Portland; Colonial at Cincinnati; Majestic at St. Paul; New Grand in Minneapolis, Washington in Dallas, and the Keeney in Newark.

COMING APOLLO.

Frederic Rath, who wrote the story and scenario for "When You and I Were Young," the coming Apollo-Art Drama, is now engaged in writing the continuity for the recently purchased story by Charles E. Dazey, author of "Manhattan Madness." Alma Hanlon is to be starred in this, which has for a working title "Behind the Mask."

Mastbaum Signs Up With Goldwyn

Contracts for First Year's Output of Twenty-six Productions of New Company.

STANLEY V. MASTBAUM, who shares with Marcus Loew of New York, the record of controlling or booking more theaters than any other man in the picture industry, has signed for the entire first year's output of twenty-six Goldwyn pictures for his Stanley theater, Philadelphia.

Thus does Goldwyn enter America's third largest city in the premier show place of the community. The bookings of the Goldwyn productions by Mr. Mastbaum may be taken to mean that Goldwyn pictures will be presented in the hundred or more theaters under the direct control of Pennsylvania's most powerful exhibitor.

Goldwyn's managers in its nineteen American branches, as well as the managers of its six Canadian offices, have been on duty since June 11, and announcement is about to be made of the signing of important exhibitors in most of the large American and Canadian centers.

The equipping of all of the branches in the United States has, in the main, been done from New York, and Goldwyn finds itself completely installed in nearly every case within thirty days after the signing of its leases. In each office a large and completely equipped projection room has been fitted up.

Goldwyn is making its own positive prints of its productions in its own Fort Lee laboratories, and day and night shifts are now being operated to lay down prints of productions of its various pictures in all of the Goldwyn branches to enable managers to rent films on the basis of personal inspection by exhibitors instead of on home office promises and prospectuses.

Trade showings will be held in all of the branches in July.

REGINA BADET IN "NO GREATER LOVE."

[illegible] Regina Badet, the French emotional actress, is presented in the role of Sadunah, the Dancer, in the Selig Red Seal play, "No Greater Love." This K-E-S-E production was written by [illegible] Le Queux and is a life drama of today, being the study of a woman's heart. Sadunah, the Dancer, has a daughter whom she wishes to defend from worldly perils, whom she wishes to shield from the life the mother had led. Pursuing [illegible] ambition, Sadunah marries a rich financier and when he gets into serious trouble and it would see that he will lose all his money, she tempts him to commit a terrible crime. But she, too, is ready to sacrifice all for mother love. The [illegible] Sadunah, at whose feet the artistic world has paid homage, gives her life for her child.

Regina Badet is known to many as "the vampire of the French screen." Her work is notable. "No Greater Love" is said to present not only a strong plot, but beautiful photography and scenic efforts. The K-E-S-E has a complete list of advertising material to accompany the drama, including one, three, six and twenty-four sheet posters, heralds, window cards, etc.

[illegible] Badet's artistic dancing adds a great deal to the interest and proper atmosphere of "No Greater Love."

ART DRAMAS TO ISSUE MAGAZINE.

As a further aid to its exhibitors in advertising their pictures, Harry Raver announces that Art Dramas, Inc., intends to issue a weekly magazine, dealing with Art Dramas generally and specifically, and containing, besides news, advertising suggestions, clip sheets, and other publicity material.

The publication, which is to be known as Timely Topics, consists of eight pages, 8½x11¾ inches, printed on best grade calendared paper and plentifully illustrated.

Each issue will contain press sheet matter for the current release, and also editorials, comments on the films, special articles on different phases of the film industry and other departments of the regulation trade papers.

It will be the aim of the editors, Harry Ennis and Patrick Kearney, to make it interesting to the general reader as well as of practical value to the exhibitor. Mr. Ennis was for a number of years motion picture editor of the New York Clipper, while Mr. Kearney was until recently editor of the Motion Picture Mail.

THREE NEW FOX COMEDIES COMPLETED.

Hank Mann, Charles Parrott and Tom Mix have just completed new Foxfilm comedies in the Hollywood studios. In the cast with Mann will be Rena Rogers, Katherine Griffith, Eva Nelson, Jess Weldon and Harry Moody. Miss Rogers has gained fame and success in the two Foxfilm comedies which she made with Tom Mix recently. Mrs. Griffith is an addition to the list of Fox fun-makers. She was well represented, however, by her daughter, Gertrude, who is appearing in the Henry Lehrman Sunshine comedies for William Fox.

Hank Mann's new comedy will revolve around happenings at the beach.

The Tom Mix picture will once more include in its cast Tom himself, Victoria Forde, Billy Mason, Violet Eddy, Pat Chrisman and Sid Jordan. A flirtatious "vampire" has been added to this number of well-known names in the person of Reba Haines.

"Mary Moreland" Leads Mutual July 9

Marjorie Rambeau Has the Title Role—"The Trap" Is the Helen Holmes Number.

A PICTURE dramatization of Marie Van Vorst's popular novel, "Mary Moreland," with Marjorie Rambeau in the title role, leads Mutual's schedule for the week of July 9. "Mary Moreland" is the sixth of Miss Rambeau's productions for Mutual. The player has repeated her success before the footlights during her brief career on the screen. "Mary Moreland" is the story of a very ordinary girl from a very ordinary suburban home who, in her career as a stenographer, became a most extraordinary young woman. She won the love of a rich married man. How she resisted the temptation of love and won is the story that the picture tells.

"The Trap" is the title of the fourteenth installment of "The Railroad Raiders," Mutual-Signal photonovel, released July 9. Helen Holmes, playing the leading role, makes a daring leap from a moving train, crossing a viaduct, into a river and rescues the hero. Miss Holmes' exploits in "The Railroad Raiders" have been the most sensational of her sensational screen career.

George Ovey's Horsley-Mutual one-reel comedy, "Jerry at the Waldorf," is scheduled for release July 12. Jerry beats his board bill, and gets into a fashionable hotel, where his experiences in hunting a bathroom create wild commotion and eventually land Jerry in jail.

Hawaiian atmosphere has been introduced into the La Salle comedy, "When Lulu Danced the Hula," on the Mutual schedule for July 10. Grass begirdled Hawaiian girls take a conspicuous part in the one-reel laugh provoker.

Mutual Tours, released July 10, show Havana, capital of Cuba; Aigues Mortes, a city of the Crusades, and picture a trip up the Nile. Reel Life, the one-reel magazine, released July 12, contains "A Submarine of the Past," "A Square Deal for the Baby," "Whale Meat," "Camp Fire Signal Girls," "A Hasty Pudding," "Professional Etiquette" and animated drawings from Life. The Mutual weekly released July 11 carries the latest news of the world.

CONSTANCE TALMADGE FINISHES "THE LESSON."

Constance Talmadge's first Selznick-Picture, "The Lesson"—the first picture in which she has appeared as an independent star—has been completed. Director Giblyn made remarkable speed in this production, and within four weeks of the date that Miss Talmadge was announced as a star her picture was on the film. The release date soon will be announced.

"The Lesson" is from a story by Virginia Terhune Van De Water. The first series of scenes deal with life in a small country town.

Constance Talmadge has the role of a girl just out of school in the first part of the picture, a young wife in the second, and in the third she is the mature product of all her experiences.

Director Giblyn has devised a number of novel and interesting effects in this photodrama, and it will be a worthy introduction of this latest of Selznick stars.

"LOVE BEHIND BARS" (L-Ko Comedies).

Phil Dunham, Myrtle Sterling and Lucille Hutton will be featured in the latest comedy Vin Moore has produced, under the general direction of J. G. Blystone, for the L-Ko Comedies. There will be new effects used in provoking laughter and a bevy of pretty girls will add an unusual interest to the proceedings. The girls will be concerned in scenes representing events in a young women's seminary, with Miss Sterling and Miss Hutton leading the mischief makers through many lively demonstrations.

Scene from "Love Behind the Bars" (L-Ko).

A BIG FOUR FOR PATHE SERIAL.

Four screen favorites have been engaged by Pathe for the production of a new serial which will be released under the title "The Hidden Hand." They are Doris Kenyon, who will be starred in the production, and Arline Pretty, Sheldon Lewis and Mahlon Hamilton, who will be features.

This is the first serial in which Miss Kenyon has appeared, but she has made a screen name for herself in the features in which she has been starred by a number of companies. Miss Pretty has one serial to her credit. She was the featured member of the cast in "The Secret Kingdom."

Sheldon Lewis is a veteran of the serial. This is the third of the chapter pictures in which he has appeared. As the Clutching Hand in the "Exploits of Elaine" he won popularity. His reputation was enhanced by his work as the "Iron Claw" in the Pathe serial of that name. Mr. Hamilton has been leading man for Olga Petrova. His latest picture is the Lasky production called "The Undying Flame."

The story for "The Hidden Hand" is the work of Arthur B. Reeve and Charles A. Logue. Carroll Fleming, for three years general stage director of the Hippodrome, is the director.

PALMER RELEASING THROUGH EDUCATIONAL.

Harry Palmer leaves the Mutual Program to produce cartoons under his own name, Harry Palmer, Inc. He will release his cartoons every week through the Educational Film Corporation of America. Mr. Palmer was the creator of such well-known comic cartoons as "Babbling Bess," "'Twas Ever Thus," "That Elusive Nest Egg," etc. His cartoons graced the papers of the largest daily and Sunday papers in the country. He is a pioneer of animated cartoons.

Mr. Palmer in the past five years has been connected with the General, Kriterion, Paramount and Mutual programs.

Mr. Palmer's cartoons dealing with timely subjects will appear weekly on the same reel with the Raymond L. Ditmar animal pictures—the first release date will be the 25th of June.

"STRICTLY BUSINESS" A NEW O. HENRY.

All the subtle humor of which O. Henry could boast is centered in the latest of his stories to be released through General Film in its series of twenty two-reel Broadway Star Features by this noted author. In "Strictly Business" the platonic relations of a pair of vaudeville artists, who travel together in a successful sketch, but who appear off stage on purely formal terms, is made the background for a great dramatic climax—followed by the inimitable comedy anticlimax which O. Henry uses with such galvanic effect in his short stories.

Alice Rodier, who plays the girl in "No Story," another recent O. Henry success, is seen as the vaudeville actress. J. Frank Glendon reappears in this number.

IVAN'S "BABBLING TONGUES" READY FOR RELEASE.

"Babbling Tongues," the new Ivan superplay, is ready for immediate release. William Humphrey, who directed this picture, has been engaged three months in the making of this production. An all-star cast, headed by James Morrison and Grace Valentine, have labored valiantly to make it a noteworthy release. Others in the cast are Arthur Donaldson, Paul Capellani, Louise Beaudet, Gladden James, Carolyn Birch, Richard Tucker, all well-known screen and stage stars.

The story of "Babbling Tongues" was written by Mr. Humphrey and George E. Hall.

K-E-S-E NOW RELEASING 15 REELS WEEKLY.

George Kleine's distributing organization, K-E-S-E, is now releasing fifteen reels each week—a K-E-S-E feature of five reels, a series of "Do Children Count?" (Essanay), two reels each, a Selig Charles Hoyt comedy of two reels every other week, averaging one reel a week, and seven reels of Conquest Pictures. In addition to this Mr. Kleine's organization is releasing three series of Musty Suffer comedies and is still booking the Billie Burke serial, "Gloria's Romance," with a steady call for it. He is also offering the George Kleine Cycle of Film Classics, several strong super-features and many splendid educational and scenic subjects.

"THE LAST OF THE CARNABYS" (Pathe).

Gladys Hulette, who radiates optimism, laughter and sunshine in her pictures, stars in the Pathe Gold Rooster play, "The Last of the Carnabys," to be released July 22. In many respects this play is the most pretentious in which she has appeared, being strongly dramatic, with many tense situations, and that without depriving her of the kind of part in which she appears at her best, a part of innocence, sweetness and youth. William Parke directed the picture. Philip Bartholomae wrote the story.

"THE BARRIER" CONTINUES BIG BUSINESS.

Reports from the theaters which have been booking "The Barrier" continue to arrive at the Lewis J. Selznick offices, with nothing but the highest praise for the picture and the business it draws.

Glaum and Desmond Head Triangle July 8

Bessie Love in Circus Story, "The Sawdust Ring," Will Appear July 15, with Enid Bennett in "Mother Instinct."

LOUISE GLAUM in "A Strange Transgressor," and William Desmond in "Time Locks and Diamonds" are featured on the Triangle program for the week of July 8. As Lola Montrose in "A Strange Transgressor," directed by Reginald Barker from the story by J. G. Hawks and John Lynch, Miss Glaum gives a sympathetic delineation of a woman who has cared only for indolence and luxury until her maternal instinct causes her to make a great sacrifice for the life of her little son.

The star is supported by an exceptional cast of players, including J. Barney Sherry, May Giraci, Colin Chase and Dorcas Matthews. The extraordinary gowns worn by Miss Glaum and the magnificent settings required by the story lend aesthetic qualities to the vigorous drama.

In "Time Locks and Diamonds" William Desmond appears as "Silver Jim" Farrell, whose robberies have annoyed the police from New York to Rome. In order to raise money for a former associate, "Silver Jim" calmly removes a famous diamond necklace from under the eyes of its owner. This is his last theft, however, for he is taken voluntary captive by a woman.

The play was pictured by J. G. Hawks from a story by John Lynch and was directed by Walter Edwards. A new leading woman, Gloria Hope, makes her entrance to Triangle pictures as the sister of "Silver Jim." Others who have important roles are: Robert McKim, Rowland Lee, Mildred Harris, George Beranger, Thomas Guise and Milton Ross.

Due to a change of schedule, "The Sawdust Ring," the widely-heralded circus play starring Bessie Love, will be released the week of July 15 instead of July 29. This will mark the first appearance of the girl star since "Cheerful Givers," and is said to be the most elaborate production in which she has ever been featured. Enid Bennett in "The Mother Instinct" will be the other attraction on the program. Margery Wilson, who has been promoted to stardom, will appear in support of Miss Bennett.

AEROPLANE ACCIDENT FITTED THE SCRIPT.

Tex LeGrane, an aviator instructor at the Staten Island Aviation School at Midland Beach, Staten Island, unwittingly saved the Herbert Brenon Film Corporation a thousand dollars the other day, but cost his employers a brand new Curtiss bi-plane. He was making some flight scenes for Mr. Brenon in the concluding scene of "The Lone Wolf," and as he started up he accidentally deflected one of his rising rudders while about 25 feet off the ground. The machine at once dove to the ground and was completely wrecked, although LeGrane was fortunate to escape with a few bruises and a slight shaking up. As the cameraman was vigorously turning the crank all through the operation he secured a splendid piece of action film.

The aeroplane scene which gives the "big punch" to "The Lone Wolf" as laid out by the author shows "The Lone Wolf" and the heroine of the story escaping from France to England in an aeroplane. They are pursued by a crowd of international crooks in another plane which is wrecked, killing its occupants. Mr. Brenon intended to build a "wrecked" machine, and it would have been flashed on the screen with the dead aviator lying in the wreckage. LeGrane's accidental tumble furnished both the fall and the wrecked machine without additional cost.

Scene from "The Lone Wolf" (Brenon).

"WHAT MONEY CAN'T BUY" (PARAMOUNT).

"What Money Can't Buy," an adaptation of George Broadhurst's popular play of that name, starring Jack Pickford and Louise Huff, will be released by Paramount on July 16. This is the fourth production in which Jack Pickford and Miss Huff have appeared together. Booth Tarkington's "Seventeen" created a most happy impression concerning the ability of this youthful pair of co-stars, which Dickens' "Great Expectations" and Gene Stratton Porter's "Freckles" served to augment.

An exceptional cast is assembled in support, including Theodore Roberts, Hobart Bosworth, Raymond Hatton, James Cruze, James Neill and Bliss Chevalier.

Fields Working on "The Corner Grocer"

William A. Brady Announces, Too, the Coming Issue of Another Grandaise Play, "When True Love Dawns."

LEW FIELDS is at work in the Peerless studio, Fort Lee, upon the second of the series of photoplays in which he is to appear for World-Pictures Brady-Made. This is a screen version of "The Corner Grocer," which is said to have had the longest New York run as a spoken comedy drama that ever was recorded. "The Corner Grocer" was written and produced by Adolph Phillip, at the German theater in New York, where its career continued for 1,007 performances, outdistancing "The Old Homestead," which held the record up to that time. This achievement was the more remarkable for the reason that the piece was played in a foreign tongue and could not appeal to anything like the entire populace.

"When True Love Dawns," the last of the series of French photoplays purchased by the Brady International Service for the World-Pictures program, is about to be published. Susan Grandaise, called "the sweetest girl in Europe," is the star of this play, and the cast also includes Albert Signer, whose really remarkable acting attracted general attention in Sarah Bernhardt's "Mothers of France" and Regina Badet's "Atonement."

"When True Love Dawns" is said by its American sponsors to contain certain unique features, among them a set of characters and a story without one thought of evil. It was directed by Louis Mercanton.

Miss Grandaise is expected to come to America in person under consignment to World-Pictures Brady-Made, as soon as she finishes the play upon which she is working with Mr. Mercanton at present "somewhere in France." Director General Brady has already provided himself with several scenarios for the use of Miss Grandaise. These are all on American topics.

Regina Badet, the "vampire of France," who has been seen in this country in "Atonement" and "The Golden Lotus," will not join the forces of World-Pictures for three or four months.

NEW STAGE FOR LASKY STUDIO.

The tremendous production schedule which has been laid out by the Famous Players-Lasky Corporation in its preparation of Artcraft and Paramount photoplays has rendered necessary the erection of still another new stage at the Lasky studio in Hollywood. For the last two years the work of increasing the productive capacities of the studio has been going on almost ceaselessly.

A short time ago, after the completion of stage Number 3, work was begun upon the building of a huge swimming tank in the yard. With the completion of this tank, work has been begun on stage Number 4, adjacent to the tank and so arranged that stage and tank can be used simultaneously.

The new platform will be 200 by 80 feet, the same size as stages Numbers 2 and 3. It will be fully equipped with the latest electrical appliances and telephonic devices. It is planned to devote it almost exclusively to Artcraft productions. It is planned to have a number of stars now in the East transferred to the West Coast during the summer. It is most highly probable that the first photoplay to be staged on Number 4 will be Geraldine Farrar's first picture of the summer.

JACK SHERRILL IN STIFF TRAINING.

"Live in the atmosphere of a character to be played" has evidently become the motto of Jack Sherrill, the popular Froman Amusement Corporation juvenile star. For the past three weeks, since the completion of his enacting of the leading juvenile role in the Author's Film Corp. production of Otto Hauerbach's sensational Broadway play, "The Silent Witness," young Sherrill has been hard at work under the tutelage of a prominent ex-lightweight champion of the padded ring, putting himself in shape for the lead which he will play in a coming Frohman super-production.

The part to be played by Jack Sherrill calls for some extraordinary athletic stunts, for which the actor is especially well equipped through the training and success of his college life.

MARGERY WILSON A TRIANGLE STAR.

Margery Wilson, who as a leading woman has won a following among the motion picture fans, has signed a three years' extension of her present Triangle contract and in the future will be featured.

"She has been elected to stardom by the public, not by the producers," is the statement issued by Triangle. Miss Wilson's latest appearance was in "The Clodhopper," in which she had the leading feminine role opposite Charles Ray. She will also appear in support of Enid Bennett in "The Mother Instinct," to be released July 15. Among other Triangle successes that have presented her in leading parts are "Wolf Lowry," "The Desert Man," "The Last of the Ingrams," "The Gun-Fighter" and "The Bride of Fate."

"MARY MORELAND" (Mutual).

Love and business furnish the theme for Marjorie Rambeau's sixth Mutual star production, "Mary Moreland," scheduled for release July 9. The photodrama is a screen adaptation of Marie Van Vorst's novel, of the same title, one of the most popular pieces of fiction published in a long time. It was produced under the direction of Frank Powell by the Powell Producing corporation at the College Point studios.

Robert Elliott appears with Miss Rambeau in the role of Thomas Maughm, Wall Street broker. Gene LaMoth, Augusta Burmester, Fraser Tarbutt and Edna M. Holland compose the supporting cast. The same cast has played with Miss Rambeau in most of her Mutual productions. "Mary Moreland" provides many tense dramatic situations in which Miss Rambeau has an opportunity to display her ability to great advantage.

Scene from "Mary Moreland" (Mutual).

"ON-THE-SQUARE GIRL" COMING PATHE.

Mollie King, who is fast becoming one of the most popular stars on the screen, will appear in "The On-the-Square Girl," a Pathe Gold Rooster play to be released at the end of July. This is an Astra production under the direction of George Fitzmaurice, with a splendid cast, composed of L. Rogers Lytton, Aimee Dalmores, Donald Hall and Ernest Lawford, who support beautiful Mollie King.

"The On-the-Square Girl" is a fast-moving, interest-holding feature, dealing with a little known phase of New York life, the speedy suburban club, town and country set.

CANADIAN GENERAL IN AMERICAN FILM.

Major General Logie, general officer commanding Military District No. 2, Canada, and commandant of Camp Borden, the big training camp near Toronto, himself appears in "For Liberty," Edwin Bower Hesser's story of the American Legion, which is being directed by Romaine Fielding. Another high officer who gave his aid was Brigadier General Fages, commanding Camp Valcartier, Quebec. It is in the role of a young American officer of the Canadian army that E. K. Lincoln is starred, Romaine Fielding playing the "heavy" role, and Miss Barbara Castleton is a charming heroine.

JAPANESE PICTURES DRAWING AT RIALTO.

Continued success at the Rialto theater has been the record of "The Land of the Rising Sun," the ten-episode film in Japan, to be released serially in July, at the rate of one reel a week, by the Japan-America Pictures Corporation, 15 William street, New York City. Unusual interest has been taken in these films by the Rialto patronage, who have been seeing them at the rate of two episodes weekly.

HATCH HEAD OF K-E-S-E AT CINCINNATI.

S. W. Hatch, a widely known exchange manager of Cincinnati, has assumed the position as branch manager of George Kleine's K-E-S-E branch at Cincinnati. Mr. Hatch stands well with the trade, having served as branch manager for the General Film Company, Mutual and more recently the V-L-S-E at St. Louis and Cincinnati.

DETROIT EXCHANGE CANCELS JULY BOOKINGS.

The Madison Film Exchange of Detroit has cancelled all bookings on "The Crisis" and "Enlighten Thy Daughter" for the month of July. This being Michigan's hottest month, John H. Kunsky, proprietor, felt that it would be better to shelve the pictures during that period and give them to exhibitors when it would be certain they would make money.

"SUDDEN JIM" RELEASED JULY 22.

Since the announcement that Triangle was to produce "Sudden Jim," the Saturday Evening Post story by Charles Buddington Kelland, now one of the best sellers among novels, many inquiries have been made by exhibitors and fans as to when it will be released and whether or not it will be on the regular program. The date of release has been set for July 22. Although the picture may exceed the standard five-reel length, it will be a program feature.

ANNA LEHR RETURNS TO TRIANGLE.

Anna Lehr, who will be remembered by critics and fans for her splendid emotional work in "Civilization's Child" and "The Bugle Call," has returned to Triangle and will appear in the leading feminine role opposite Jack Devereaux in a picture now being produced under the supervision of Allan Dwan at the Yonkers studio.

An exceptional supporting cast has been assembled. It includes George Siegmann, Frank Currier and Ed. Gillespie.

BOBBY BUMPS AND PUP CELEBRATE FOURTH.

Of course, Bobby Bumps, like any other youthful American, considers every day but a fill-in between the three most important days of the year—Thanksgiving, Christmas and Fourth of July—and probably the best of the three is the glorious Fourth. In Paramount-Bray Pictographs, release No. 75, Earl Hurd will show Paramount audiences how Bobby and his pup celebrate the day of days.

ARTCRAFT EXHIBITORS PREPARE FOR FOURTH.

Artcraft exhibitors throughout the country have made special preparations for the presentation of Mary Pickford's big patriotic picture, "The Little American," for presentation during the Fourth of July week. The appeal of this photoplay, it is announced, is particularly timely and deals with the present war. Battle scenes of immense proportions and faithfully depicting past incidents in connection with the great conflict are promised by the producers.

PUZZLES IN PICTOGRAPHS.

In place of the regular cartoon subject in the seventy-fourth release of Paramount-Bray Pictographs the comedy is supplied by another set of the popular "Picto-Puzzles" by Sam Lloyd the famous puzzle man.

Unquestionably the Picto-Puzzles will be met with delight by theater patrons.

WAR TIME ECONOMY.

The picture entitled "War Time Economy" which forms part of the seventy-fourth release of the Paramount-Bray Pictographs, the magazine-on-the-screen, has to do with a subject in everyone's mind at this time. The working out of the food problem confronting the government and one means of solving it is shown in this picture.

CLOWN TOTO IS ON THE JOB.

Word comes from the Pacific coast that Toto, the famous clown, recently engaged to appear in Pathe comedies produced by Rolin, is at work at the Rolin studio, under the direction of Hal Roach, the man who made Lonesome Luke famous. It is claimed the Toto comedies will be something new in the annals of the screen and that in the near future they will be seen on Broadway.

WELCH SUBJECT ON ART DRAMAS PROGRAM.

In spite of the announcement made last week, that Joe Welch's "The Peddler" would be released on Art Dramas Program, some confusion still exists on the matter. The production will not be a special, as first intended. It will be a regular U. S. Amusement Corporation release on the program, following "The Road Between," an Erbograph picture.

Director W. W. Beaudine is filming at Universal City a one reel comedy entitled "A Jungle Cruise," featuring William Franey, with Lillian Peacock playing opposite, and with Za Su Pitts and Milburn Moranti as his principal supporting players.

• • •

"The Boots of Beatrice" is nearing its completion in five reels at Universal City under the direction of Louis W. Chaudet. Ruth Stonehouse plays the featured role with a large supporting cast, including Roy Stewart, Kingsley Benedict, Harry Dunkinson and Walter Belasco.

• • •

Eddie Lyons and Lee Moran, with Edith Roberts, are playing the principal roles in "Impatient Patients," a one reel comedy being filmed at Universal City under the direction of Roy Clements.

• • •

Carlyle Blackwell is working on "Jack the Good-for-Nothing," one of the far ahead releases with which the shelves of World Pictures Brady-Made are piled up systematically. In this play Mr. Blackwell has the aid of Evelyn Greeley and Muriel Ostriche

Upon the heels of the concluding scenes of "Her Excellency the Governor," Director Albert Parker of the Yonkers Triangle studio has begun work on another play featuring Wilfred Lucas and Edna Miller. Among the supporting cast will be Edward Walton, Maggie Breyer, Oliver S. Putnam and Tom Gunn. The production will be under the supervision of Allan Dwan.

George Archainbaud has "signed up" with World-Pictures Brady-Made to direct a new series of photoplays. He has just completed "The Brand of Satan," in which Montagu Love makes his first appearance as a star, to be published July 9. Mr. Archainbaud's next World picture will be "Fatherhood," in which Arthur Ashley, Gerda Holmes and Edward Langford have the leading roles.

Picture Theaters Projected

CHICAGO, ILL.—Flower & Meyer, 425 Jackson boulevard, plan to erect a two-story brick theater, store and office building at 2420 West [illegible], to cost about $70,000.

BELLE PLAINE, IA.—L. B. Marshall has sold the Isis theater to Mr. Fredericks of the American theater.

CLINTON, IA.—[illegible] of the Grand theater at Grand Forks, N. D., [illegible] management of the new theater [illegible] by A. J. Kavanagh. Improvements are to be made.

CRESTON, IA.—The W[illegible] theater is now being [illegible] under the management of W. H. [illegible].

GREENE, IA.—[illegible] has sold his Crystal theater to John Hale of Clarksville.

LANSING, IA.—The equipment of the [illegible] theater has been installed in [illegible] Hall.

LINDEN, IA.—[illegible] has the contract to erect a one-story moving picture theater, 25 by 70 feet, for Edward W[illegible], to cost $[illegible].

ROCK RAPIDS, IA.—E. A. [illegible] will erect a new moving picture house here.

WAPELLO, IA.—W. R. [illegible] has taken over the [illegible] theater formerly operated by D. E. [illegible].

CHICOPEE, MASS.—[illegible] by [illegible] Robinson, 185 Main street, Springfield, Mass., for a two-story theater, store and club building, 50 by 200 feet.

CALUMET, MICH.—A [illegible] addition is being built to the Orpheum theater. This will provide for [illegible] additional seats.

MAPLE RAPIDS, MICH.—A moving picture theater has been opened here by Harry Terwilliger.

ALBERT LEA, MINN.—A new moving picture theater will be erected on Water street for F. T. [illegible], to cost about $60,000.

[illegible], MINN.—[illegible] has purchased the Grand theater of F. F. [illegible].

BRICELYN, MINN.—[illegible] has disposed of his interest in the [illegible] theater to Hugh Wilcox. Improvements will probably be made.

CHISHOLM, MINN.—It is reported that the village will erect a one-story auditorium. B. E. Culver is the village recorder.

GRANITE FALLS, MINN.—The seating capacity of the Palace theater has been increased.

GRAND RAPIDS, MINN.—The Grand theater has been opened by Jesse [illegible].

HAWLEY, MINN.—The new Garrick theater has been opened to the public.

MINNEAPOLIS, MINN.—[illegible] & Finkelstein, who own five theaters in this city, have added the Lyric to their string of enterprises. The Lyric was formerly conducted by Elliott & Sherman.

SANBORN, MINN.—F. M. Robinson has disposed of his interest in the [illegible] theater to E. F. [illegible].

ST. LOUIS, MO.—Frederick Wehrenberg, [illegible] S. Jefferson avenue, is having plans prepared for a two-story moving picture theater 72 by 117 feet, to cost $2[illegible].

ST. LOUIS, MO.—Melba Amusement Company, Dr. O. T. Upshur, president, Farmers' and Merchants' Trust building, has awarded the contract for the erection of a reinforced concrete moving picture and vaudeville theater, 73 by 150 feet, seventy-foot [illegible], forced ventilation and cooling devices, graded floor to seat 1,450, cost $[illegible].

LAVINA, MONT.—S. S[illegible] and George Radiske will erect a moving picture house here.

MEDICINE LAKE, MONT.—A moving picture house has been opened here by G. F. [illegible].

COLUMBUS, NEB.—William Swan has opened a moving picture theater here. It has been named the Swan.

DIXON, NEB.—A moving picture house has been purchased by Frank Dunn and R[illegible] Flaherty.

FALLS CITY, NEB.—E. C. Nesbitt has purchased the World theater from R. A. Dittmar.

LINCOLN, NEB.—Kimball Brothers, 17th and O streets, will expend about $40,000 in remodeling the Majestic theater.

NORFOLK, NEB.—Joseph Beckman has disposed of his interest in the Lyric theater to Herbert Bluchel.

OMAHA, NEB.—The Omaha Amusement Company, A. H. Blank, president, will erect a moving picture theater at the corner of Fifteenth and Douglas streets, with seating capacity of 3,000, costing about $250,000.

WAHOO, NEB.—J. S. Beermaker has purchased the half interest of Tom Crawford in the Bijou theater. Improvements are to be made.

NEWARK, N. J.—Arthur W. Moore, 22 Green street, has plans by Henry Baechlin, 665 Broad street, for a two-story moving picture theater, store, office and apartment building, 125 by 150 feet, to cost $55,000.

ANTLER, N. D.—Extensive improvements have been made to the Antler opera house and a moving picture outfit installed.

BOWMAN, N. D.—Extensive improvements have been made to the Cozy theater.

KANSAS CITY, MO.—D. Donnici has disposed of his interest [illegible] to [illegible] Hammond, of Cam[illegible]. The new owner plans to make improvements and [illegible].

[illegible]—The [illegible] theater, recently destroyed by fire, will be rebuilt at once.

FORT BENTON, MONT.—Robert Staats, owner of the Mission theater, plans to enlarge the structure.

[illegible] Amusement Company, [illegible] theaters, has purchased the Missoula theater, and plans to make extensive improvements.

[illegible] moving picture theater has been opened here by Joe Cairns.

[illegible] moving picture house to be known as the Ryegate will be erected by Nick Stein.

[illegible] is being converted into a modern moving picture house and will be operated by [illegible].

NORTH BEND, NEB.—Edward Meyers, of Nelson, has purchased [illegible] and will make improvements.

[illegible] have leased the Rex [illegible].

COHOCTON, N. Y.—Jay J. Mattics has purchased the moving picture [illegible] by Hubert Johnson. [illegible] of improvements.

COOPERSTOWN, N. D.—C. A. Koasted and Martin Nelson will [illegible] theater on [illegible] street.

KARNOK, N. D.—A moving picture theater will be erected [illegible].

PHILADELPHIA, PA.—Henan & Boyle are preparing plans for additions and alterations to the Arcadia theater at 1535 [illegible], to cost about $[illegible].

[illegible] moving picture theater [illegible] is being erected in this city. It will have seating capacity of [illegible]. A. J. Flickenstein will be the [illegible].

[illegible] has purchased the moving picture theater [illegible] by Claude Dunning.

[illegible] has disposed of his interest in the [illegible] theater to Carl Sheppard. A number of improvements will be made to the house.

[illegible] proprietors of the Rex theater at Ironwood, have leased the Empress theater for two years and plan to remodel and renovate the building.

MILWAUKEE, WIS.—The new Miller theater has been opened under the management of William Gray.

ODANAH, WIS.—The Loyal theater, owned by Mrs. Victoria Denomie, damaged by fire, will probably be rebuilt.

STEVENS POINT, WIS.—Roy Ennor, who recently purchased [illegible], will reopen the house as soon as [illegible].

WEST ALLIS, WIS.—The Community theater, erected for George Loebel, has been opened to the public.

FRANKFORT, KY.—R. L. McLean, manager of the Grand theater here, is having the place remodeled. Pictures will be projected by Powers' latest type of machine. A mercury arc rectifier will be used.

THE ALBION CINEMA SUPPLIES CO.
LONDON, ENG.
beg to announce that they have dissolved partnership with Mr. Leslie Nolan (A. E. Ellis) and
HAVE CLOSED THEIR NEW YORK OFFICE AS FROM APRIL THE 29th, 1917
All communications should now be addressed direct to the London office: 6, Dansey Yard, Wardour Street, W. I.
Albion Cinema Supplies Co.
Sole Proprietors: W. J. Kirk and W. H. Spencer

Trade News of the Week

GATHERED BY OUR OWN CORRESPONDENTS

New Brunswick League Makes Good

Bill to Tax Motion Picture Tickets Is Introduced at Frederickton—Delegates Wait on Legislature and Members Back Up Plea Successfully.

By Alice Fairweather, The Standard, St. John, N. B.

ST. JOHN, N. B.—The value of organized effort has been demonstrated in the case of the exhibitors of New Brunswick. A bill was proposed in the Provincial Legislature to tax motion picture theater tickets. A delegation representing the Motion Picture League of the Maritime Provinces went up to Fredericton to discuss the matter with the Government.

The delegation met the Government by appointment at 11:30 Tuesday morning, those present being President of the League W. H. Golding, W. C. McKay, S. C. Hurley of St. John, F. W. Winter of Moncton, Charles Staples of St. Stephen, G. Babineau of Chatham and W. Richards of Newcastle.

Mr. Winter was appointed spokesman. He dwelt merely on the question of municipalities being controlled by the Government so far as taxation is concerned, and cited several instances where the civic taxes were most extreme, such as Fredericton, Moncton and other towns throughout the Provinces.

Premier Foster agreed with the speaker that this matter was worthy of every consideration by the Government and promised to give it. Other members of the Government agreed with the premier's opinion in this regard. Premier Foster then intimated the fact that the Government had prepared a bill whereby theater patrons would be taxed for each and every ticket purchased, and a copy of the bill was submitted to the delegation, who found in it some measures which were rather excessive, and if allowed to pass would place a burden on patrons of the theaters as well as the managers themselves. A head tax was asked on all tickets up to twenty-six cents and then a scale of larger amounts according to the price of tickets. After several arguments were offered a clause was penciled in the bill that a tax be graded somewhat after the manner of the Nova Scotia Act, that is, one cent tax on all tickets up to twenty-six cents. It was also penciled in the bill that patrons of any theater, circus carnival, baseball game, etc., etc., or any legitimate pastime be taxed according to the scale. The meeting with the Government lasted about forty-five minutes.

Just before the delegation left Fredericton it was ascertained that there was a possibility of the two-cent tax being imposed, and information to this effect was wired to the delegates of the different labor councils throughout the provinces, and night letters were sent to all exhibitors in New Brunswick, asking them to immediately wire the sitting member of their constituency, asking for his support in doing away with the two-cent tax. The bill was introduced at the session of the House June 21. A discussion was held over the bill, those opposing it taking the stand that it was taxing the amusement of the people; those in favor using the argument that so much more money was needed for patriotic causes that the people who paid for amusements could easily pay the extra cent on every ticket.

On June 22 the bill was withdrawn Members had received so many requests to be heard in opposition that it is left over till the next session, put off for 12 months at least.

The question will be thoroughly discussed, but for the present the New Brunswick exhibitors are free from any provincial tax.

The delegation was entertained by Fredericton motion picture men with W. W. O. Fenerty as head of the committee.

Newark News Letter

By Jacob Kalter, Newark, N. J.

Big Features at Goodwin.

NEWARK, N. J.—During the week of June 25 four big features were exhibited by Mrs. L. H. Webbe at her Goodwin theater, 863 Broad street. They are "Within the Law," "The Garden of Allah," "Joan the Woman," "The Bar Sinister." It seems that the Newark public will take nothing short of the best.

Bayonne Amusement Incorporation.

Bayonne, N. J.—The Peoples Amusement Company, with registered offices at 500 Broadway, filed articles of incorporation last week at the office of the secretary of state. The authorized agent of the concern is Aaron Binkow. The incorporators of the company, which is capitalized at $30,000, are Jacob Schecter, Wolf Bass, and Morris Schecter.

New Roadmen at Universal.

Newark, N. J.—S. E. Fried, manager of the local Universal office, at 286 Market street, announces the appointment of several new roadmen. They are John Blum, Louis Kutinsky and Andrew Cohen. Business is reported as exceptionally good for this time of the year. Manager Fried reports the business on the Current Events is much better than the Weekly.

Exhibitors also welcomed delightedly the announcement that Jerry Kraker is back again at his old job of booker at the office. Miss Sally Uslander is office assistant at the branch.

Jersey Amusement Corporation Formed

Camden, N. J.—The Jersey Amusement Corporation has been organized here, with Haney & Carr, of Fourth and Market streets, as registered agents. The concern has an authorized capitalization of $125,000. The incorporators are Harry K. Oakford, Jr., William R. Stanert and Emma D. Snyder.

S. O. Siegel with Eugenic.

Newark, N. J.—Samuel A. Siegel, formerly manager of the Newark Film Exchange, is now connected as traveling representative through New Jersey for the Eugenic Film Corporation, of the Candler building, New York. Mr. Siegel will handle "Birth," and he has already booked it for four days at the Terminal theater, the William Fox house, situated on Park place and Broad street.

Playhouse, Arlington, Sold.

Arlington, N. J.—The Playhouse, 572 Kearny avenue, formerly owned by Cheyney Brothers, has been purchased by a corporation, which filed papers June 19 at Trenton. The concern's trade name is given as the High Class Amusement Company, and the registered agent is Hyman Britwar. The purpose of the concern is stated as promoting amusement enterprises, and the capitalization is $2,100. The incorporators include Morris Schecter, Hyman Britwar and Jacob Schecter.

Herbert Blache Appointed Agent.

Fort Lee, N. J.—Herbert Blache, of Lemoine avenue, this place, has been appointed New Jersey agent for the United States Amusement Company, incorporated under the laws of Virginia.

Exhibitor Peter J. Power Meets Tragic End

Picture Man Found Dead Near Wrecked Automobile at Presque Isle Bridge, Maine—Was One of State's Leading Exhibitors.

From John P. Flanagan, 151 Park View Ave., Bangor, Me.

BANGOR, ME.—His fellow exhibitors of Maine will learn with unfeigned sorrow of the tragic death of Peter J. Powers, of Caribou, who was killed in an automobile accident at the Presque Isle bridge on Tuesday, June 26. Just how the accident happened can only be conjectured from the position of the car when found. The indications are that he was coasting down the hill that leads to the approach of the bridge, and in some manner lost control of the machine. The planks and road indicate that he first struck the rails that guard the embankment on the west side of the road, and then shot across the road, tore through the fence and plunged over the bank, which at that point is about ten feet below the road. When discovered, the machine was standing right side up in neutral gear. He lay between the road and automobile, and must have been killed instantly.

Mr. Powers, who was one of the best known picture men in Maine, was born near the village of Caribou, and had lived there nearly 60 years. He owned and [illegible] the new [illegible] theater, one of the finest theaters in northern Maine, and was connected with other enterprises which benefited his town. He was a warm hearted public spirited man, and always had a cheerful word for those he met in his daily life. His sudden death has cast a gloom over all who knew him. A widow and four daughters survive.

SEATTLE NEWS NOTES.

H. G. Rosebaum Unites Paramount-Artcraft Offices in Seattle.

Seattle, Wash.—The Paramount-Artcraft offices in Seattle were joined this week under the management of H. G. Rosebaum, recently manager of the local Artcraft office. The combined forces will continue at the old address of the Paramount offices, 202 Central building, until a new exchange building is finished for them farther uptown in the vicinity of the other new exchange buildings.

Reckoning for Operators' Prize.

Seattle, Wash.—The catalog of prizes for operators to be given by the World Film Corp. has been received in the Seattle World office, and the office staff has already begun adding and subtracting points on the "report cards" of the different operators. These prizes are given for the return of World films in good condition; and it is not a contest, for each article listed is to be had for so many points. Mr. Koerpel states that the condition of the films returned is already proving this innovation to be effective.

New Houses and Improvements.

Northport, Wash.—W. H. Robinson is building a new concrete theater with [illegible] seating capacity. It will be completed about August first.

Valdez, Alaska.—Miss Rose Johnson is building a new theater at a mining town near Valdez.

Bremerton, Wash.—[illegible] Williams has bought the Eagle's Hall and has remodeled it and opened it as a motion picture theater.

Enterprise, Ore.—Messrs. Miller and Akin have remodeled their Rex theater and put in complete new equipment.

Gooding, Idaho.—A. J. Schubert, of the Arcade Grand, invested in a new Power's 6B machine when on a recent trip to Seattle.

Vancouver Exchange Men Form Organization

British Columbia Exchange Managers Protective Association Will Work to Benefit Exchange Business and Trade Generally—New Officers.

By Chas. S. Thomson, 645 Burrard St., Vancouver.

VANCOUVER, B. C.—Realizing the value of organization, and with a view to bettering conditions all around, the exchange men of this province have formed the British Columbia Exchange Managers Protective Association. This association has been planned on similar lines to those so successfully in operation in the provinces of Manitoba and Alberta. The exchange men feel that in taking this step they are not only working for their mutual advantage, but it will redound to the benefit of everyone concerned, including exhibitors both large and small. The president of the new organization is Mr. DeWees, well known as both an exhibitor and exchange manager, while the secretarial duties have been laid on Mr. [illegible], representative for the [illegible].

Government Considering League's Petition.

Vancouver, B. C.—In view of the unsettled conditions now prevailing in the motion picture business in British Columbia, the Government has been strongly urged to refrain from putting its War Tax Measure into active operation until later in the year. On behalf of the Exhibitors' Association, Hector Quagliotti, acting secretary, wrote to the Hon. H. C. Brewster, Prime Minister of the Province, asking for the postponement of the act until September, and also suggesting that the Government provide each theater with a ticket chopper. Mr. Quagliotti has just received the following letter from the Premier:

Victoria, June 14.

Hector Quagliotti, Esq.,
Vancouver, B. C.

Dear Sir:

I wish to acknowledge receipt of your letter of the 12th inst., re putting into force the "Amusement Tax Act," and your intimation that a ticket chopper be provided for each theater free of charge.

I am referring your letter to Hon. J. W. deB Farris, Attorney-General, who is conferring with the Hon. John Hart, Minister of Finance, in respect to the administration of this Act. Your recommendation will have their careful consideration.

Yours truly,
H. C. BREWSTER.

It is to be sincerely hoped that the Attorney-General and the Minister of Finance will see their way clear to act in accordance with the suggestions of the Exhibitors' Association. As matters stand at present, any additional burden upon the theaters might be the last straw that would "break the camel's back."

Working to End Street Car Strike.

Vancouver, B. C.—The street car strike on the B. C. Electric Railway system still continues to have its disastrous effect upon the business of the centrally located theaters. Last Saturday was a record-breaker in nonattendance. The crowds at the boxoffices were conspicuous by their absence. The eager and expectant throngs who patiently wait in line to get inside the doors on Saturday nights were nowhere to be seen. The cashiers of the Granville and Hastings street theaters looked bored to death as their audiences straggled in by twos and threes. Anybody could get a seat at any time of the evening, a condition never before known on a Saturday night. The strike has now become general. At first only Vancouver and New Westminster were affected, but to cap the climax, the epidemic has spread to Victoria, and conditions there are now on a par with those in Vancouver. A Victoria exhibitor who is spending today in Vancouver, on being asked the question "How's business?" reverently took off his hat and exclaimed "Speak respectfully of the dead." Nobody is cussing the strike more than the operators. Fully two-thirds of them live in the suburban districts, and the only means of transportation apart from "Shanks' mare" is an occasional over-crowded jitney car. Yesterday one of the principal theaters was late in opening on account of the operator being unable to get down on time. The civic authorities and all the business interests in town are now getting busy to see what they can do to bring the strike to a termination. The Government is being asked to appoint a commission to take the matter in hand at once, and pending the decision of this commission, the men will be asked to lay aside their grievances and resume work. Probably by the time these lines appear the trouble will be over.

"Battle Cry of Peace" Back in Vancouver.

Vancouver, B. C.—Manager Brown of the Maple Leaf, is now showing "The Battle Cry of Peace" at his Granville street theater. It is a remarkable thing that although this picture was written specially for, and specially aimed at, the American public, it has nevertheless had more repeat performances in this city than any other picture ever exhibited. Its present engagement at the Maple Leaf makes the sixth time it has been exhibited in Vancouver. It appeared twice last year, and now after running its second week at the Rex, it has been shown at three other theaters in succession, appearing three days in each to capacity houses. Really a remarkable record!

Seattle Film Men Aid in Red Cross Drive

Picture Business Takes Lead in Work to Raise Millions for Relief of Wounded—Slides in Every Theater—"Mercy Monday" Benefits.

By S. J. Anderson, [illegible] Seattle, Wash.

SEATTLE, WASH.—Motion pictures have done more than their share in aiding the Red Cross drive for funds in Seattle. At every theater slides are being shown at every performance illustrating the work of the Red Cross and urging each person to do his share. At the Coliseum one evening an army officer who is campaigning for the Red Cross addressed the audiences and a nice sum was collected at the close of each [illegible]. The front of the Clemmer was decorated with some of the huge red crosses that have been walking about the street with no visible method of transportation until one looked close enough at the bottom to see the two feet of a small boy.

On June 25, set apart as "Mercy Monday," the entire receipts of the Clemmer and the salaries of all the employees as well were donated to the Red Cross. On that day, also, there was an open air meeting in Bon Marcha Park, a small square in the midst of the shopping district, where motion pictures of the Red Cross at work were shown, and the Sarah Bernhardt feature, "Mothers of France," completed the picture program.

The H. A. Johnson Company handled the slides for the society and A. E. Lightfoot, one of Mr. Johnson's former employees, gave up his own business for the present in order to be constantly on the job and see to it that all the exhibitors get a chance to show the slides.

In fact, in patriotic work, no one class of men in Seattle are doing more, if as much, as the men in the picture industry.

Seattle Vitagraph Manager Narrowly Escapes Drowning

Seattle, Wash.—A. [illegible] Faris, manager of the local Vitagraph office, was nearly drowned when his canoe capsized in Puget Sound off Bainbridge Island on June 10. Mr. Faris was spending the week-end at a friend's summer home on the island and had gone out for an early morning's canoeing, when a sudden heavy swell upset the boat. Although a good swimmer, Mr. Faris' strength was not equal to the shock of the intensely cold water, combined with the treacherous undercurrents and the heavy weight of his clothing; and, after swimming a hundred feet or more he began to call for help. Fortunately, Richard Corbaley, a 13-year-old Boy Scout, was standing on the shore; and, quickly throwing off his uniform, he swam to the rescue. Owing to Mr. Faris' self-control in not struggling, the boy was able to tow him to the shore and another Boy Scout aided in dragging the exhausted man onto the dock. Mr. Faris is asking his friends now if any of them want to buy a canoe. He doesn't think he'll need it any more this summer, anyway.

New Film Advertising Exchange For Seattle

Seattle, Wash.—J. H. Ringwood has opened up the offices of the Acme Film Advertising Service at 419 Joshua Green building. His stock in trade will be animated cartoons and educational and industrial films.

Paramount Makes Contract in Philadelphia

Producer and F. G. Nixon-Nirdlinger Make Contract Direct on Open Booking Plan —First Runs in Nine Philadelphia Theaters—Big Sum Involved.

From F. O. Armoto, 144 Mt. Salford St., Philadelphia, Pa.

PHILADELPHIA, PA.—The signing of a contract between the Paramount-Famous Players' Exchange and F. G. Nixon-Nirdlinger, will now give the theatrical man of this city the first run of Paramount features at his nine theaters. The Paramount Corporation under the new policy gives the exhibitor the privilege of dealing directly with the producer.

The Paramount-Nirdlinger contract is said to be one of the largest ever made between producer and exhibitor. It was negotiated by Columbus Stamper, representing Nirdlinger, and Edgar Moss, of the Paramount exchange, in this city.

New Carr & Schad Theater Puts Old Out of Business.

Reading, Pa.—The Empire, one of Carr and Schads' theaters, having a capacity of 600 seats, was compelled to close recently. After 9 years of continuous success the end came, after the New Colonial theater belonging to the same interests had opened its doors. The Colonial, considered one of the handsomest and most modern of photoplays, having a seating capacity of 2,000, just naturally attracted the public until it was noticed that the patronage had almost deserted the Empire after which it wisely retired from the field.

Jay Emanuel Back at His Desk.

Philadelphia, Pa.—Jay Emanuel, manager of the Park and Jefferson, has just returned from his honeymoon and will settle down for a good summer season. He was married to Miss Belle Flock on June the 5th.

H. M. S. Kendrick Representing "Gray Ghost."

Philadelphia, Pa.—Manager H. M. S. Kendrick will present the "Gray Ghost" serial beginning Friday, June 29,. for the next fifteen weeks.

"Wild and Wooly" at the Stanley.

Philadelphia, Pa.—Douglas Fairbanks in "Wild and Wooly" received a big ovation upon its premier showing at the Stanley on Monday, June 25, where it will continue throughout the week. In addition to the usual presence of a large number of autos parked on both sides of Market street, there was a line of people on the outside awaiting admission for the evening performance until 9 o'clock.

A group of about fifty sailors who were present at the evening performance gave three hearty cheers for Fairbanks upon leaving the theater.

Local Theaters Aid Red Cross.

Philadelphia, Pa.—In the final drive for Philadelphia's subscription to her $3,000,000 Red Cross Fund, the society has received the co-operation of our largest theaters and photoplay houses. At the Stanley and Strand on Monday night, June 24, two pretty girls with the red cross band around the arm were in the lobby of the theater to take contributions. The Family, Victoria, Palace, Great Northern, Alhambra and a large number of other theaters all over the city are doing the same thing.

Few Airdomes Hereabouts.

Philadelphia, Pa.—Airdomes are gradually becoming extinct here. This year there have not been any additions and the number remaining is very small. Uncertainty of the weather and the modern cooling facilities of the present theaters are attributed the scarcity of them.

"Serpent's Tooth" Passes Censors.

Philadelphia, Pa.—"The Serpent's Tooth" a Mutual feature with Gail Kane in the stellar role has been passed by the board of censors with a few changes in the subtitles. The production has already been shown at the Troga theater with good results.

Abe Compertz Has Charge of Amber Theater.

Philadelphia, Pa.—Abe Compertz is now managing the Amber theater at Frankford avenue and Norris street.

W. D. Reel at Helm of Ruby Theater.

Philadelphia, Pa.—W. D. Reel, the new manager of the Ruby theater, has had a long and varied theatrical career and has also been an officer in the United States Navy. His new appointment was the outcome of his successful efforts at the 333 Market Street theater where he was formerly employed.

Nickelodeum Transformed Into Family Theater.

Philadelphia, Pa.—The Family theater which was practically rebuilt under the personal supervision of Alexander R. Boyd is a worthy model of up-to-date enterprise. This one-time nickelodeum has been richly decorated, handsomely furnished and thoroughly ventilated. It has also been equipped with a beautiful Kimball organ and two new projection machines.

Allen May Now with Bluebird.

Philadelphia, Pa.—Allen May who recently joined the Lewis J. Selzwick forces has received the appointment of the Bluebird photoplays' distribution here. Mr. May's popularity is well-known throughout the territory.

Geo. T. Ames Will Manage at Goldwyn Office.

Philadelphia, Pa.—George T. Ames, formerly district manager of the General Film Company, will manage the distribution of the new Goldwyn program from his new office at 13th and Vine streets.

New Features This Week.

Philadelphia, Pa.—First run productions to make their initial presentation here were Douglas Fairbanks in "Wild and Woolly" at the Stanley.

Ethel Barrymore in "Her Greatest Power" at the Victoria.

Alice Brady in "The Divorce Game" at the Strand with Antonio Moreno in "A Son of the Hills."

Also Valeska Suratt in "The Street" at the Palace. The Arcadia will show "Her Condoned Sin" for an entire week.

M. P. Employees' Association Arranges Metropolitan Picnic.

Philadelphia, Pa.—The Motion Picture Employees' Association have secured the Philadelphia & Reading's best date for their annual excursion to New York and Coney Island, which occurs on Sunday, July 15. The film people, as usual, have arranged things beforehand for the comfort and enjoyment of the excursionists. The train will leave the Reading Terminal, 12th and Market streets, at 8 a. m., and returning, will leave Liberty street, New York, at 10 p. m. This trip gives the people a chance to see the world's famous city with its mansions and skyscrapers, also the Great White Way and thousands of other interesting sights. Those wishing to visit the nation's most famous playground, Coney Island, can make arrangements immediately either at Liberty street or 23rd street stations. The season at Coney Island will then be in full swing, and the visitors can enjoy themselves to their hearts' content, even as far as taking a dip in the ocean. The excursion is being managed by Dave Lodge, of 1332 Arch street, Philadelphia.

Members of Local 307 Back from Tours.

Philadelphia.—Walter G. Murrey of Local No. 307 has just returned from a successful tour with "Civilization." Abott Oliver and Clement Rizzo of the above local have also returned with the close of an eventful season with "Intolerance."

William Booger Buys the Tioga Theater

Philadelphia.—William Booger of the Dreamland has purchased the Tioga theater at 17th and Venango streets. He will not, however, take over the active management of the house until late in the fall.

Gave Film Party to Bluejackets.

Philadelphia, Pa.—Over 150 Bluejackets were the guests of The Mothers' Army and Navy Camp Committee at a motion picture entertainment furnished by The Press-Evening Telegraph, Thursday and Saturday evening June 21 and 23. Pictures were contributed by Paramount, Triangle, Metro, Fox, K-E-S-E and the General Film Co. The Mothers' Army and Navy Camp Committee consist of a number of society women who have made it their purpose to find proper entertainment for soldiers or sailors on leave.

Philadelphia.—The Savoy, 1211 Market street, has just made alterations which include the completion of a ladies' retiring room and a gents' smoking room in the basement of the theater. The whole arrangement was carefull supervised during its construction by General Manager Frank Buhler, of the Central Market Street Company, who saw that the appointments included the latest and most up-to-date furnishings.

Philadelphia.—P. A. Bloch, manager of the local General Film Exchange, announces that twenty $50 Liberty Bonds have been subscribed by the employees of this office. All but three of the men employed here are subject to draft and quite a serious problem remains to be dealt with when they are called for service next fall.

Pittsburgh News Letter

Specialty Film Opens West Virginia Exchange.

PITTSBURGH, PA.—The Specialty Film Company, 938 Penn avenue, Pittsburgh, has opened its new West Virginia branch office at Wheeling and placed in charge J. A. Stout as manager. Attractive quarters have been taken at 1400 Market street, where a large stock of films is now being carried. The office will specialize in regular service, although the firm's line of features will be at the disposal of West Virginia exhibitors. Mr. Stout is well known among the trade throughout the state, having been with the Mutual and General in Wheeling for four years, and the success of the new Specialty branch seems assured.

Pitt Theater Gives Liberty Bonds to Lucky Seat Holders.

Pittsburgh, Pa.—The Pitt theater, Penn avenue and Seventh street, Pittsburgh, carried out a timely and effective advertising plan during the week of June 25 by giving away ten $50 Liberty bonds to the lucky seat-holders for the opening performances of "The Bar Sinister." Much additional interest was stimulated by the offer of the bonds, which were purchased by Manager William Moore Patch for this purpose.

C. C. McKibbon in Charge of Goldwyn Office.

Pittsburgh, Pa.—The Goldwyn Distributing Corporation has established an office in the Seltzer Film building, Pittsburgh, and the initial business of the new branch has been highly gratifying. C. C. McKibbon, formerly manager here for the Triangle Film and one of the best-known men of the trade, is in charge.

J. K. Grier Will Manage Triangle Exchange.

Pittsburgh, Pa.—J. K. Grier, formerly manager for the [illegible] productions in Pittsburgh, handling [illegible] has become manager of the Triangle exchange, succeeding Mr. McKibbon. Mr. Grier is well known and popular here and his appointment meets with much approval.

New Rex Ready to Open.

Weirton, Pa.—The new Rex theater, Weirton, Pa., has been completed and will be thrown open to the public within the near future. The house is one of the most attractive in its locality, embodying many pleasing ideas in its architecture and arrangement, and has a seating capacity of [illegible] both experienced [illegible] the Rex. A program of [illegible] features will be shown, including Fox, Paramount, Bluebird and Triangle.

Rowland & Clark Add to Red Cross Fund.

Pittsburgh, Pa.—In [illegible] the big campaign for the American Red Cross, June 18 to 25 inclusive, the Rowland & Clark theaters donated the [illegible] receipts for June 22. The fund in Pittsburgh reached [illegible] exceeding its allotment. The [illegible] Rowland & Clark houses did a capacity business and its contribution was an exceptionally liberal one.

M. J. Chernoff Joins Metro Road Staff

Pittsburgh, Pa.—M. J. Chernoff, formerly owner and manager of the [illegible] theater, [illegible], Pa., has disposed of his house to enter the film game. Mr. Chernoff has joined the road staff of the Pittsburgh Metro exchange and is meeting with much success.

Changes in Independent Film Staff.

Pittsburgh, Pa.—The Independent Film exchange, the local office of the Universal, announces a number of changes in its sales organization. Manager John McAleer has made the following additions to his staff: J. J. McKenna, formerly with the General in Pittsburgh, who will look after the West Virginia and eastern Ohio territory; R. Daniels, formerly of the Selznick forces, who is in the northern Pennsylvania section, and W. E. Keller, formerly of St. Louis and lately of the Wolfberg exchange in Pittsburgh, who will look after the city exhibitors and the trade in nearby towns.

T. P. Kelly to Travel for Famous Players.

Pittsburgh, Pa.—T. P. Kelly, until recently of the sales force of the local Pathe exchange traveling in the northern part of the state, has become traveling representative of the Famous Players office, working out of the Pittsburgh office.

H. J. Rogers on Manager Ainsworth's Staff.

Harry J. Rogers, formerly of the Pittsburgh Mutual exchange, has joined the sales staff of Manager Ainsworth of the Fox Film exchange here.

Changes in Baltimore Exchange Managers

O. D. Weems Heads Local Paramount-Artcraft—W. A. Busch Leaves K-E-S-E to Go With Him—A. B. Price Heads Local Triangle—E. R. Price Promoted.

By J. M. Shellman, 1902 Mt. Royal Ter., Baltimore, Md.

BALTIMORE, MD.—[illegible] was a great shake-up in the exchange forces [illegible] prominent film men have bettered their positions by the changes. The companies affected were the Mutual, Triangle and Paramount.

O. D. Weems to Head Paramount-Art-Craft.

With the first mentioned, O. D. (Nick) Weems, who for two years has been associated [illegible] city, to take effect July 2, and he will now become the representative for Paramount-Artcraft [illegible] Delaware territory. [illegible] industry dates [illegible] in that time [illegible] in various [illegible]

E. R. Price Promoted.

[illegible] him.

A. B. Price Becomes Triangle Manager.

A. B. Price, the popular and well liked manager of the Mt. Royal and Rialto theaters, who very recently took over the [illegible] city and will [illegible] E. R. Price, [illegible] the amusement [illegible] well versed in the etiquette of the film game. He has [illegible] both m[illegible] ture a[illegible] but has managed [illegible] is always cordial [illegible] him.

Arthur B. Price.

W. A. Busch Goes to Paramount-Art-craft.

W. A. Busch, the affable and agreeable representative of K-E-S-E in Baltimore for some time, has resigned his position with that company to become associated with the Paramount-Artcraft Company. He will handle the Southern territory for this company, including Virginia. No successor for his position with K-E-S-E has yet been announced. Mr. Busch will be greatly missed in this city and his many friends wish him good luck.

Harry Woods Now at Garden Theater.

Baltimore, Md.—Harry Woods, the popular theater manager of Baltimore, who until about a year ago, managed Loew's Hippodrome theater in this [illegible] went to New York City to take charge [illegible] company, has now been engaged by C. E. Whitehurst to manage the handsome Garden theater, Lexington street at Park avenue. Last week, beginning with Mr. Woods' management, a new policy was inaugurated at this playhouse which will be the presentation of high class feature pictures in addition to the regular vaudeville show. "Beware of Strangers" was the first attraction.

Father of James Young Dies.

Baltimore, Md.—On Wednesday, June 20, former State Senator James Young, died at the home of his son, Thomas G. Young, 214 Chancery road, Guilford, Md. Senator Young was the father of James Young, Jr., who is now a director for the Lasky Paramount Co. His will was filed in the Orphan's Court on June 25 and the entire estate was left to his widow, Mrs. Sarah J. Young.

Parkway Theater to Be Enlarged.

Baltimore, Md.—The board of directors of the Parkway Theater Company, of which Harry W. Webb is the president and Bernard Depkin, Jr., the supervising manager, has decided to enlarge the Parkway theater at once to a seating capacity of [illegible]

[illegible] the noted New York architect, was at this meeting, and one of the things to be noted was the fact that none of the beautiful interior effects will be marred by the contemplated [illegible]

One innovation will be the installation of a disappearing orchestra. After the last scene of the feature is flashed on the screen, the red plush curtains are drawn across the screen and in the dimly lit theater there suddenly flashed on the stage a diffused mellow glow of scarlet and ochre, causing the plants and flowers upon the stage to take on fantastic hues. While these lights are brightening, the music gradually grows stronger and the musicians suddenly appear on the stage as if by magic. They have been lifted to the plane of the stage by a huge elevator. The selection is played, the encore is rendered, then as the lights dim, the musicians disappear from sight and the pictures be[illegible]

[illegible]ruption to the regular schedule [illegible]ances will result by the changes and [illegible] workmen and artisans will only be able to accomplish their tasks when the theater is not open. Later in the season the lobby is to be enlarged and revolving storm doors will take the place of the single doors now in use.

◆

MORE PITTSBURGH NOTES.

E. J. McGurty, head of the National Film Booking Service, reports much success with its special feature, "Her Condoned Sin," which is now having a remarkable run at the Olympic theater, McKeesport, and states that the Motoy Comedies are also booking heavily. Word was received from the State Censor Board on June 25 that it had reversed its decision by which several eliminations had been made in "Her Condoned Sin" and that the subject can be shown in this state exactly as produced.

The Quality Film Company, 404-406 Ferry street, Pittsburgh, reports that the Billy West comedies are meeting with a lively demand in this territory, and the most important bookings being the east end Cameraphone theater and the downtown Cameraphone, each to run two days. Other recent bookings are the Majestic theater, Ellwood City, and the Olympic theater, Greenville.

Takes Show on Motor from Town to Town

Ohio Has a Traveling Exhibitor Who Makes a Round of Country Villages and Plays for a Night or Two, Then Passes on to the Next Stand.

By M. A. Malaney, 218 Columbia Bldg., Cleveland, Ohio.

CLEVELAND, OHIO.—Any person who says the movies have their theaters in every little town or village in the country is mistaken.

There are a lot of little "cross-road" places that have no theaters. And this has opened up a field for business for an Elyria man, H. M. Orvis, 631 West River street. For three years he has had a traveling picture show under a tent, making the smallest towns. Here is what he says:

"I go from town to town with my outfit loaded upon a motor truck. Sometimes my jumps are ten miles, sometimes thirty. I don't advertise in advance that I am coming. I stay three nights usually, and after the first night I have big crowds. The farmers come from miles around to see the show.

"For instance, the two weeks beginning today, June 19, I will show in La Grange, Spencer, Sullivan, South Amherst, Kipton and Wakeman. Just imagine living in such a town all winter or on a farm. No movies to see, nothing. Then when I come along the folks think it's great. I don't show them features with famous stars because they are too expensive for me. I have found, however, that although they never saw Chaplin, the people in these communities want to see him.

"This year the farmers tell me they enjoy the pictures more than ever. They are working hard to increase the crops and need some recreation. Another thing, our show will please the farm hands who are going from the city. My show returns to the same places several times a season."

Cleveland, O.—Rose Tapley, former Vitagraph player, now touring the United States in the interest of better films, arrived in Cleveland June 25.

She gave several talks in theaters, including the Stillman, Monarch, Homestead and Wind-a-meer, also at the Screen club and before the Y. W. C. A. and church audiences.

Miss Tapley's engagements were arranged by the Cleveland Cinema club.

Cleveland, O.—The Lake Erie College for Women at Painesville, near Cleveland, has just completed a course in photoplay writing, under Miss Esther E. Shaw, professor of English.

It was an experiment in which Miss Shaw sought to show the faculty that writing for the screen is just as important a literary work nowadays as writing for the stage or for books.

◆

Cincinnati News Letter.

By Kenneth C. Crain, 307 First National Bank, Cincinnati, O.

Plans for New Theater Become Definite.

CINCINNATI, O.—The plans of McMahan & Jackson for their new house on Sixth street have reached definite shape, and application has been made to the city authorities for the building permit required to enable them to remodel the property which will be used for the purpose. The Greater Cincinnati Amusement Company made the application, indicating in it that the plans hertofore announced, for a large auditorium, with a main entrance and lobby on Sixth street and another entrance on Vine, will be fully carried out. The cost of the work will be in the neighborhood of $22,000, exclusive of the equipment which will be subsequently placed in the theater.

Piqua Amusement Co. Incorporated.

Piqua, O.—The Piqua Amusement Co. has been incorporated by Harry W. and O. G. Kress, J. C. Hughes, A. W. DeWeese and W. F. Henne. The company is capitalized at $30,000, and will operate an up-to-date photoplay house.

S. Hickenlooper Sells Interest in Park Hall Theater.

Oakley, O.—Smith Hickenlooper, who has for a long time owned a one-third interest in the Park Hall theater, a big house on Madison road in Oakley, has disposed of his interest to William John and Bert Moorman, who own the other two-thirds, thus making Messrs. John and Moorman sole owners of the theater. The house is the largest east of the Orpheum and has been a pronounced success since its construction a few years ago. Mr. John has managed it from the start and has maintained a policy of showing only high-class feature pictures at reasonable admission prices.

"Vicar of Wakefield" Booked in Several Cincinnati Houses.

Cincinnati, O.—The engagements booked at several Cincinnati houses, starting with the downtown theaters, of Frederick Warde's production of "The Vicar of Wakefield," indicates one of the first fruits of the work of the new Cincinnati Screen League on behalf of better films. It is stated that there were many leading people, prominent in civic work, who urged the booking of this and similar films, and that exhibitors who were approached on the subject readily consented to the plan, pointing out that they are entirely willing to show classic films if their patrons will come to see them.

"Mothers of France" Seen at Big Benefit.

Cincinnati, O.—A complimentary showing of the great Bernhardt film, "Mothers of France," by the World Film Corporation, was given at the Hotel Sinton on Monday evening under the auspices of the Cincinnati branch of the National Association of the Orphans of the War, a French organization which is headed locally by Eugene C. Pociey, the French consul. The exhibition was in the nature of a benefit for the organization, no admission being charged, but a voluntary offering being taken, which gave a very handsome sum for the benefit of the orphans. The film was loaned without charge by the World office, while the Hotel Sinton gave the use of the big auditorium on the ninth floor.

Red Cross Benefit at Majestic in Athens.

Athens, O.—The management of the Majestic theater, with the co-operation of the Boy Scouts of Athens, gathered in several hundred dollars for the Red Cross at six performances of the war picture, "Womanhood." More than 1,500 persons saw the picture, tickets being sold all over the city by the youngsters in the Scouts.

Lon S. Muchmore New Triangle Manager.

Cincinnati, O.—Lon S. Muchmore, the new manager of the Triangle, succeeding C. C. Hite, furnishes a fine example of the way a good man can go up in the film business. Three years ago he started as a salesman for the Mutual, later becoming assistant manager, moving to the Triangle in a similar capacity, and is now bossing the Triangle exchange.

New Goldwyn Offices at 215 E. Fifth St., Cincinnati.

Cincinnati, O.—The new Cincinnati offices of the Goldwyn Distributing Corporation, of which C. C. Hite is manager, have been established at 215 E. Fifth street, occupying the quarters recently vacated by the Pathe Film Corporation.

Cincinnati Theater and Business Notes.

The Colonial has been running some first-class attractions lately, from box-office and artistic standpoints alike. Marjorie Rambeau in "The Mirror" was one of these, while Charles Chaplin in "The Immigrant" made a tremendous hit, as the little comedian's pictures usually do.

"Womanhood," a patriotic spectacle, held the boards for a week at the Grand Opera house, a Blackton-Brady production which made a popular hit on account of its timely nature. The war is beginning to make an impression, and so are pictures dealing with the war.

The Film Exchange Building, at Seventh and Main, is an accomplished success. The Pathe, World and other exchanges there are now thoroughly at home and are getting along nicely in the same building, in spite of the dark predictions made by some that it wouldn't work for several exchanges to be housed together.

Cincinnati, O.—The success of the newest Chaplain release, "The Immigrant," at the Family theater, caused Manager Libson to break his new rule for three programs a week, the demands of his patrons for another chance to see the film inducing him to give it two-thirds of the week instead of the one-third originally intended.

◆

Buffalo News Letter.

By Joseph A. McGuire, 152 North Elmwood Avenue, Buffalo, N. Y.

Red Cross Day Observed by Local Theaters.

BUFFALO, N. Y.—Saturday was "Red Cross Moving Picture Day," on which the local exhibitors contributed 25 per cent of their gross receipts to the $1,500,000 Red Cross fund raised in Buffalo.

Houses Observing Red Cross Day.

Manager Mosher of the Palace, Manager Crabb of the Strand and Manager Franklin of the Hippodrome, were among the promoters of "Red Cross Day at the Theaters." They were joined by the managers of these houses: Shea's Olympic, Academy, Lyric, Family, Keith's New, Happy Hour, Regent, New Aerial, Majestic Habit, Emblem, Liberty, Jefferson, Linden, Amherst, Jubilee, Grant, Try-It, Park, Elmwood, Victoria, Ellen Terry, Circle, Frontier, Pastime, Rialto, Allendale, Marlowe, Premier, Central Park, Kensington, Marine, Cazenovia, Como, Abbott, Red Jacket, Oakdale, Masque, Unique, Clinton, Elk, Venus, Columbia, Colonial, Variety, Kusciosko, Broadway Lyceum, Fillmore, Art, Savoy, Temple, Plaza, New Arcadia, Sun, Sylvia, Fillmore Palace, Lilly, Lincoln, Sheldon, Cozy Corner, Bison, Victor, Oriole, Casino, Lovejoy, Hope, Star and Elite.

At the performance at the Temple theater, Rochester, under the auspices of the Red Cross, the Pathe film, "The Battle of the Somme," was shown. Various scenes at the front and many arguments and appeals for contributions were also shown. It was expected that the Red Cross committee would also show the Pathe picture, "The Tanks," at the Temple, Rochester.

G. H. Christoffers to Manage Victor Service.

Buffalo, N. Y.—G. H. Christoffers has been appointed manager of the Victor Film Service, Buffalo, which handles the Universal output. Mr. Christoffers has been covering the state for the Victor

Co. and therefore numbers among his personal friends a long list of exhibitors. He is president of the Buffalo Screen Club and has been responsible for many of the activities of that organization. Now that he is permanently located in Buffalo he is planning to inject new life into the club and impress on the members the advantages of having regular business meetings and outings during the summer. Mr. Christoffers has always been a stickler in giving the exhibitors gilt-edge service. This policy he will [illegible] follow at the Victor exchange.

C. H. Christoffers

Largest Wurlitzer Organ for San Francisco.

Buffalo, N. Y.—The largest [illegible] pipe organ ever built has been [illegible] at the plant of the Wurlitzer Manufacturing Co., at North Tonawanda, N. Y., and will be shipped to a theater in San Francisco. Four large box cars will be required. More than [illegible] miles of electric wire was used in the construction of the machine, which is operated by electric power. The largest pipe of the organ is [illegible] feet long and [illegible] inches in diameter, while the smallest pipe is the size of a straw and is three-quarters of an inch long.

Exchanges Will Have to Get Rid of Lost Motion.

Buffalo, N. Y.—The moving picture industry and other lines will be confronted in a very short time with a great shortage of labor, according to an expert who recently addressed an association of Buffalo business men. In proposing a solution of the difficulty he [illegible] should take in men whose sole job will be to constructively criticise the business methods of the firm and thereby eliminate unnecessary operations. The speaker said his company recently hired six young students to criticise and suggest better methods for the concern. The improvements suggested by the young men surprised even old experienced managers and considerably increased the business. The speaker said the business manager was immersed in routine and was unable to see his business as a whole, while the youths, on the other hand, were free to spend their time in watching the entire operations of the company.

World Film Prize for Condition of Film.

Buffalo, N. Y.—J. E. Kimberley, manager of the World Film, Buffalo, is conducting an operators' contest in which considerable interest is being taken. Each month a prize will be given to the operator who returns the company's films in the very best condition. Close tabs are being kept on the condition of the film when it goes out and when it returns. Deductions will be made from a maximum percentage according to the damage done to the film and the operator in this territory who shows the highest record receives the prize. The winner for June will be announced shortly after the end of the month. Manager Kimberley is visiting the exhibitors of his territory. He will be absent two weeks. He has appointed Jean J. Crandall Eastern representative of the World. G. L. Le Sage, traveling representative, has been transferred from Buffalo to the World's New York office.

Buffalo, N. Y.—W. F. Seymour of the Triangle, Buffalo, has returned from a visit to the company's New York office. He has appointed Edward Callahan road representative, handling Keystone comedies.

Toronto Needs Money---May Tax Theaters

City Can Levy on Each Theater Only $150 a Year, But This Is Three Times the Present Municipal Tax—Film Men Look for An Increase.

By W. M. Gladish, 1263 Gerrard Street, East Toronto, Ont.

TORONTO, ONT.—According to a report submitted to the Board of Control by City Solicitor Johnston, the municipality can impose a fee upon moving picture theaters no greater than the maximum imposed by the Province under the Theaters and Cinematographs Act of Ontario. This means that the city's efforts to increase the revenue from the theaters will be limited to $150 per theater, but this is $100 more than is collected yearly by the city at present. In other words, the city will be able to triple the revenue from the moving picture theaters, it is declared.

"The city is bankrupt," declared Controller Foster, recently, when discussing the civic finances. "When we consider a [illegible] of money, we first have to find out if the bank will [illegible]."

This statement [illegible] the strait in which the city finds itself and the film men around town fully expect an increase in taxation upon the various theaters. [illegible]

Ray Peck to Manage Canadian U.

Toronto, Ont.—[illegible] W. A. [illegible] of the Canadian department here. Mr. [illegible] ence in advertising and publicity campaigns. [illegible] vertising manager of the Universal but [illegible] work.

David Stewart Now Owns Red Mill Theater.

Hamilton, Ont.—Manager David Stewart of the Red Mill theater, Hamilton, has assumed ownership of the house through a reorganization of the operating company. It is understood that T. J. Stewart, a member of Parliament, has disposed of his interest in the theater.

David Stewart has gained the reputation of being one of the best showmen in Ontario and the Red Mill has been considerably improved and enlarged during the several years that he has been in charge of the house as manager. It is a notable fact that Stewart has dealt throughout, from the beginning, with the Universal Film Company and he has always stated that considerable of his success [illegible] to the reliability of Universal releases.

New Jottings Caught in Passing.

Toronto—Official advices from Gananoque, Ontario, contain the information that Sanford Delaney of that town has engaged Architect B. Dillon of Brookville to draw plans for the the rebuilding of his theater in Gananoque, the cost of the work to be $4,000. The improvements, which will consist of general alterations, will be done by day labor this summer under Dillon's supervision.

Toronto—A. J. Reddy, for several months the Toronto branch manager of the General Film Company, has severed his connection with the company and is identifying himself with another corporation.

Toronto—The Pathescope of Canada, Limited, is on a still hunt for camera men throughout Ontario prepartory to the releasing of a news weekly to be known as the "All Canadian News Service."

What Toronto Theaters Do in Summer

Diversified Methods Used By Local Exhibitors to Attract Audiences Through the Heated Period—Other Notes of the Trade.

TORONTO, ONT.—It is [illegible] to note the widely diverging methods employed by the managers of leading picture theaters in Toronto to retain patronage during the warm weather.

The summer policy of the Strand theater, according to a recent announcement by Manager Clarence Robson, will be to change the program [illegible] week. Robson is getting the best available pictures of [illegible] and he is calling the theater the "House of Big Stars." Incidentally, when the theater was opened on Monday morning, June 25, the patrons discovered that the whole interior had been redecorated with festoons of flowers, cool-looking chintzes and cretonnes for drapings and mural decorations and flower-decked pillars while the lighting effect had also been changed.

Manager Roberts of the Regent made it known that the cooling system of his big house was once more in commission and the quality of pictures would be raised, if anything, during the hot weather. There would be only one change of programme per week at this house. Furthermore, Roberts increased the size of his large orchestra to sixteen players. Whenever the automobiles of the officials of the Regent theater are available, Manager Roberts sends the cars to various local military hospitals to get an assortment of returned convalescent soldiers. They are brought to the theater for a show and then are taken back to their respective hospital addresses without charge.

Previous to Saturday, June 23, Manager Robertson of the Regent sent out invitations to every school principal in Toronto for a special children's matinee on the Saturday morning, the programme for which consisted of Douglas Fairbanks' "In Again, Out Again," an educational, a comedy and a news weekly. This was practically all the advertising that Roberts did for the special performance but the house was almost packed at 10 cents a throw.

Manager Willis of the Rialto has been making a special feature of lobby displays and these have become very attractive since the arrival of suitable weather for unusual effects. He has also been mentioning the cooling system of the house while his pictures are well up to standard.

Since the coming of warmer weather, the manager of the Photodrome has also taken to attractive lobby displays. One particularly effective scene arranged was a winter view, with falling paper snow, to advertise "The End of the Trail."

Effect of Negro Exodus on Picture Theaters

Thousands of the Colored Population Moving Northward Cause But Little Decline in Receipts of the Negro Theaters—The Situation in Nashville.

By J. L. Ray, 1014 Stahlman Building, Nashville, Tenn.

NASHVILLE, TENN.—Upward of five hundred negro men have left the city of Nashville alone during the reecnt northward movement of the blacks, a large part of whom leave dependent families here. Nashville, like most large southern cities, has a heavy negro population, but owing to the strong race prejudices existing in this part of the country, separate theaters are in all cases maintained for the white and black races. A number of prosperous theaters for negro patronage are located in the central portion of the city, with a goodly number scattered around the outskirts, and while the theater managers state that the several hundred negroes with their families who have gone north have necessarily affected their box office receipts to a certain extent, in most cases business has been picking up. This is accounted for in a measure by the fact that wages are getting better in the South, railroad shops are paying bigger money, contractors are vieing with farmers for labor, etc., which results in a heavy salary increase for those who remain behind and apply their energies to a useful cause. This necessarily redounds to the benefit of the theater men, who are at present enjoying one of the most prosperous seasons ever experienced in Nashville, in spite of the negro exodus northward.

The opinion has been voiced, however, that if the migration to the northern states continues to the extent it has in the past few months, it will materially affect the receipts of the negro houses in the South. With a check in sight, however, through the refusal of certain railroad lines to provide the passengers with advance transportation facilities, exclusion of labor agents from the confines of a number of states, including Tennessee, and a general lull in the mad rush to cross the Mason-Dixon line, it appears that the negroes will be held closer to the Southland in future. As early in the game as it is a few of the runaways have begun to wander back to the land of sunshine and cotton, fully convinced that the North is not the veritable "Negro Heaven" pictured to them in the majority of cases by designing labor agents, and that the prices they will have to pay "across the river" far exceed their customary expenditures.

A city like Memphis, for instance, embracing a negro population of practically one-third its entire citizenship, would rapidly lose ground should a large per cent. of the negro inhabitants leave for the North. With probably as many, or more negro picture theaters than any other city in Dixie, not only would the amusement people suffer, but business in general would feel the effect of the situation. It is a source of gratification to the theater men that a means of checking the rapid outlet of blacks to the North has been discovered.

Kevstones Back in Nashville

Nashville, Tenn.—The local comedy-loving public received with open arms the announcement that Manager Wassman has again secured the Sennett Keystone comedies at his Fifth avenue house, the Crystal, where they are being shown on Tuesdays, Thursdays and Saturdays. The Fox-films, Lonesome Luke, Flora Finch, etc., are included in the splendid comedy service which Mr. Wassman is offering his patrons at the Crystal.

Richard Travers Coming to Nashville.

Nashville, Tenn.—Manager Carson Bradford of the Strand announces that he will present in person to the Nashville public the eminent screen star, Richard C. Travers, K-E-S-E, on Monday, July 2, at which time he will deliver an address at the Strand. Mr. Travers will be accompanied by one of his most popular Essanay productions, "The Man Trail," which he will show during his stay. Mr. Travers will appear first at 10:30 A. M., then after each showing of the film until closing time. Nashville has been exceedingly fortunate this year for a Southern city in having the screen stars appear in person, and in addition to Mr. Travers has seen such favorites as Francis X. Bushman, Beverly Bayne, Helen Dunbar, Warren Kerrigan and Rose Tapley.

Pennybacker Succeeds Rife at Memphis.

Memphis, Tenn.—The Memphis branch of the Mutual Film, announces the appointment of Mr. [illegible] of that office, succeeding E. L. Rife, who resigned several weeks ago. Mr. Pennybacker has entered upon his new duties, and is rapidly learning the requirements of his trade. He is well posted on exchange matters, having been connected with the New Orleans Mutual office prior to his affiliation with the local division.

Tennessee Film News Topics.

Nashville, Tenn.—During Red Cross campaign week, Manager Harry Sudekum had a number of prominent speakers deliver speeches from the stage of the Princess during intermissions, which proved a stimulus to the cause of contributions in Nashville.

Memphis, Tenn.—The Memphis theater managers are still turning over their Sunday receipts to the Associated Charities, which arrangement was put into effect following the recent Sunday closing agitation.

Memphis, Tenn.—H. E. Williams, a prominent exhibitor of Milan, Tenn., was a recent visitor to local exchanges.

Violet Mersereau's Birmingham Dance.

Birmingham, Ala.—Violet Mersereau, popular screen favorite, was recently entertained on her visit to this city with a dance for the Red Cross at the Jefferson County Bank roof garden, following her appearance at the Bijou theater in person. The dance was held under the auspices of the Phelan Park Playground Association, and the proceeds were donated to the Red Cross fund.

Illinois News Letter.

By Frank H. Madison, 623 S. Wabash Avenue, Chicago, Ill.

Expect Jackson Bill to Be Vetoed.

SPRINGFIELD, ILL.—Governor Frank O. Lowden is at this writing expected to veto the Jackson bill, which provides the exhibition of pictures tending to incite race hatred. The bill was aimed at "The Birth of a Nation." Attorney General Brundage submitted an opinion that this bill was open to the same objections as the one vetoed several weeks ago, that it is too broad in its provisions and under it almost any picture or show could be prohibited.

Operator Gets Letters Patent.

[illegible], Ill.—Glen Spellman, operator at the Academy theater, has been granted a patent for an automatic cut-out device for moving picture machines.

Theaters and Exhibitors in Illinois.

Tolono, Ill.—C. D. Baker has sold the Dime theater to Basil Simmons and Carl Craemer. The new proprietors will charge ten cents for children as well as for adults.

Paxton, Ill.—E. E. Alger now controls [illegible] theaters in Paxton, having purchased the Crystal theater from Mr. and Mrs. George Cyphers and Dave Udell. This makes the fourth theater he has conducted in Paxton. He built the Crystal and designed both the [illegible] and Crystal theaters. This makes fourteen theaters that he has successfully conducted.

Colfax, Ill.—H. A. Arnold will begin the construction of a new opera house.

Oak Park, Ill.—J. G. Hodgson, Jr., has leased the Oak Park theater to Lubliner & Trinz of Chicago. They will conduct it as a part of their chain. The prices have been reduced to 15 cents for adults and 10 cents for children. The orchestra will be enlarged.

[illegible], Ill.—[illegible], who recently purchased the Tilford theater, has changed the name to the Liberty theater.

[illegible], Ill.—[illegible], manager of the Strand theater, has taken the lease on the Grand and purchased the moving picture equipment of H. E. Otey. He will operate both houses, but the Grand will give shows only on Saturday nights except on special occasions.

Waukegan, Ill.—Meyer Newfeld is reported to have taken a lease on the Schwartz theater and hotel. A new front for the theater is planned.

Good Airdome Weather Hits Louisville

Sultry Spell Takes Good Business from Indoor, Downtown Theaters—Excellent Business During Past Weeks Leaves No Cause for Complaint.

Ohio Valley News Service, 1404 Starks Building, Louisville, Ky.

LOUISVILLE, KY.—The [illegible] period of prosperity enjoyed by the Louisville exhibitors apparently has given away to the hot weather. The theaters have been untenable. As a rule the downtown theaters are doing practically nothing either in day or night runs for the present, but had such an excellent run of business during the long favorable period that there is not much kicking being done. The airdomes and parks are getting a big run of business for the present, and the former can certainly afford a bit of good weather, things having been against them for the past two seasons.

The Free and Easy Airdomes.

Operators of airdomes have been having some slight difficulty in keeping baby buggies out of the aisles in such amusement places. State laws prohibit buggies in aisles at regular closed houses, but there is no law on the subject in so far as the airdome is concerned. The public is in the habit of taking far greater liberties in the open air house, smoking, taking off their coats, and sprawling about, and [illegible] feel that they should be allowed to distribute buggies in the aisles. Of course, there is no fire danger, in case some one falls over a go cart, buggy or similar vehicle, and is hurt, the chances are that a suit will be filed against the management. The side lights have to be kept off, especially on bright nights, but persons coming in fresh from a glare of lights are still unable to see clearly in the aisles. For some unknown reason owners of such vehicles never care to park them in the rear and stay on the rear seats, but always want to get about half way down. The result is that neighborhood airdomes are generally to be found with the aisles well obstructed with such vehicles.

Why Local Theaters Dislike Long Intervals.

Louisville, Ky.—The old days of bicycling films from one house to another and using the same reels on two or more houses during the same evening have not been forgotten by the public, although this practice has been stopped by practically all of the exhibitors. In many of the suburban houses which were formerly addicted to this habit the first thought when a long break occurs between films is—the boy hasn't got back yet. Such talk as "get him a new bicycle," or "buy him a Ford," can generally be heard amongst the would-be wits. It is said that bicycling films is not entirely dead even yet, but it has been eliminated until it hardly constitutes an evil.

Theaters to the Fore in Patriotic Work.

Louisville, Ky.—The moving picture theaters have been a great aid to the various patriotic movements, both locally and out through the state. During the recent Red Cross war fund campaign the local theaters ran slides free of charge during the entire campaign, in which Louisville easily raised her quota of the national fund.

Louisville, Ky.—News was received last week to the effect that A. Paul Keith and E. F. Albee, of the Keith interests, had subscribed a lump sum of $10,000 for all of the Keith interests, instead of allowing the individual houses to subscribe individual amounts to the Red Cross fund.

Lexington, Ky.—Friday, June 22, was Red Cross day at the Ben Ali theater, the entire receipts of the day being turned over to the Red Cross Fund. A patriotic program, starring Jack Devereaux in "America—That's All," was featured, while Gregg's symphony orchestra rendered a special musical program.

Winchester, Ky.—Military Day was observed at the Pastime theater on Thursday, June 21, and the entire proceeds of the day were donated to the use of the Second Kentucky Regimental Band. The band gave concerts at the theater. July 2 was designated as Red Cross day, receipts to go to the Red Cross fund.

Paducah's Princess Theater Opens.

Paducah, Ky.—The Princess is the name of the latest acquisition to local theatrical circles, this theater having opened its doors on June 25, with a mixed bill of vaudeville and pictures at both afternoon and evening performances. While the name is new the theater is not a new one, it having formerly been the Majestic, but has been entirely overhauled and rejuvenated from end to end. Charles Carney, late assistant manager of the Kentucky theater, is in charge of the house, and promises good pictures and better vaudeville than is commonly seen in the city.

Outside Capital Plans Theater Near Camp.

Louisville, Ky.—According to a story circulated in Louisville during the past few days a party of Chicago theatrical men, who conducted a circuit of theaters on the Mexican border while the troops were there and also near the Canadian camps, are planning to erect a theater or theaters in the vicinity of the army cantonment. Work on this camp was started recently, and the property now has the appearance of a beehive, hundreds of men being busy getting up the camp buildings.

Stolen Paradise Pleases at Alamo.

Louisville, Ky.—Ethel Clayton, in the five-reel world drama, "The Stolen Paradise," made a very good impression on the audiences at the Alamo theater, and in spite of the exceedingly hot weather a fair attendance was registered.

Special Pictures and Prices---A Discussion

Does It Pay a Theater to Raise Its Admission When a Special Attraction Is Booked? Some Exhibitors Protest Against the Requirement.

By Jacob Smith, 503 Free Press Building, Detroit, Mich.

DETROIT, MICH.—Among the many diversified problems which constantly are confronting the exchange, the producer and the exhibitor is one in particular which involves the [illegible] ing prices for special productions. Should a theater establish precedence with a regular day-in and day-out scale of prices or should he charge according to what the attraction [illegible]

Many salesmen for state right exchanges who have been through the state lately have run across exhibitors by the score who don't mind playing the pictures, either straight rental or percentage, but they do object strenuously to the clause in some of the contracts, which asks that they charge an increased admission.

"I have built up this theater at 10 and 15 cent prices and I'll play no picture at a higher scale," says the protesting exhibitor. "I don't want the big special productions if I have to charge more for them [illegible] inferior picture that is not worth the price and they never kick, so I believe in giving them the good with the bad for the same price."

Ira H. Cohen to Steer Toledo Universal.

Toledo, Ohio.—Ira H. Cohen has been appointed manager of the Toledo branch of the Universal to succeed Charles A. [illegible] the job through his long association in the film business, particularly in the selling end. For a while he represented the serial department for Metro, although for [illegible] the Universal at Detroit and has shown [illegible]

Majestic Reduces Price for Summer.

Detroit, Mich.—The Majestic theater, Detroit, announces a slight reduction in prices for the summer, ending September 2, all seats at night being 25 cents instead of a good portion of the house at 50 cents. However, while the price has been reduced the shows are just as good as ever. It's one thing that M. W. McGee, manager, is a crank on—the very best show every week out of the year. As an example, here's the show for the week of June 24: Organ selection; overture; topical review; travelog; comedy, scenic; educational subject; vocal solos by trio; Paramount feature and exit march, a total of eleven numbers on the program. Is it any wonder that business holds up so satisfactorily even during the hot weather months at the Majestic? [illegible]

New Appointments at Paramount-Artcraft.

Detroit, Mich.—The following [illegible] changes and appointments are announced for the Paramount-Artcraft exchange at 278 East Jefferson avenue, Detroit: H. A. Ross is general manager, with special supervision over sales, which means Michigan, sixteen counties in Ohio and six in Indiana. G. L. Allmart, who has been with the exchange for some time, is now office manager and will look after all of the office details, thus relieving Manager Ross of that work. Lew W. Foster is city sales representative. Geoffrey Jefferson, a former exhibitor, is in full charge of publicity, and G. Knox Hadow is in charge of the booking department.

Mr. Ross is planning a number of important changes in the building, such as putting the shipping department in the basement, the installation of a mezzanine floor and the installation of a projection room.

Shift in Local Plans of Projector Companies.

Detroit, Mich.—There has been quite a shift in the representatives of leading projection machines in Detroit. The Power's will hereafter be distributed exclusively in Michigan through the Detroit and Grand Rapids offices of the United Theater Equipment Corp., while the Simplex projector will be distributed exclusively through the Gardiner Theater Equipment Co., 101 West Fort street. A. P. Lombard, former Michigan representative for Simplex, has been made special representative and for a while will work out of the Gardiner office.

A. P. Coleman Heads Grand Rapids Equipment Co.

Grand Rapids, Mich.—A. F. Coleman has been appointed manager of the Grand Rapids office of the United Theater Equipment Corporation.

Butterfield to Build Two Theaters.

Battle Creek, Mich.—Col. W. S. Butterfield [illegible] that two new theaters will be erected in Battle Creek, Mich. Both houses will seat about 1,200 people and all the seats will be on one floor. Work will probably start by the 15th of July. What probably stimulated Col. Butterfield to build these houses is the fact that the U. S. Government is establishing a cantonment at Battle Creek that will house 20,000 people.

Pontiac, Mich.—The Howland theater, Pontiac, is undergoing alterations that will cost $10,000 or more. Practically the entire theater is being redecorated, and complete new theater equipment installed. A. J. Kleist, proprietor of the Howland, has also placed an order for two new Style S, Simplex machines to be installed in the New Eagle theater, which he owns in addition to the Howland.

◆

MICHIGAN NEWS NOTES.

By F. H. Madison.

New Theaters in Michigan—Notes.

Grand Rapids, Mich.—O. Rippy has sold the Apollo theater to J. S. David, who will make a number of changes including redecorating. Universal service will be used.

Muskegon Heights, Mich.—Lewis Caplan of Baldwin, Mich., is the organizer of a company which will erect a $20,000 theater at Jefferson street and McKinney avenue. It will be a one-story brick and will be patterned after the "Robinhood" in Grand Haven.

Flint, Mich.—The Garden theater, one of the Butterfield houses, will be remodeled, John Everson, architect of Chicago, having made plans. Changes include a new seating arrangement, heating plant, redecorating, ventilation and additional exits.

Wisconsin Theater Changes—Snap Shots.

Two Rivers, Wis.—The Opera House moving picture show is under the management of Frank Rehrauer, effective July 1. He will give three shows a week, Sunday, Wednesday and Saturday nights. The Gloe-Naidl Orchestra, which has been managing two theaters, will continue to operate its own picture show.

Antigo, Wis.—John Hanousek has purchased the Antigo theater for $10,000, and will remodel it for use as an armory for the National Guard.

Hard to Collect Sunday Show Donations

Indianapolis Exhibitors Fall Behind in Pro Rata Charity for Privilege of Keeping Open Sundays—Tax Levied by Local Picture Men's Association.

(Special to Moving Picture World, from Indiana Trade News Service.)

INDIANAPOLIS, IND.—A complaint, charging two policemen with attempting to "scare" him into contributing to the Bell charity fund, maintained by contributions from Indianapolis moving picture show owners who operate their places on Sundays, was made public last week by Frank W. Noble, proprietor of the Pleasant Hour theater, a neighborhood picture house at Roosevelt and Sheldon avenues.

Mr. Noble charges that the two patrolmen annoyed the patrons of his theater last Sunday by standing in front of the building and asking all those who entered for their names and addresses. He said he had been informed previously that he is in arrears in his payments to the charity fund, and that he is expected to settle the account or he will "be in trouble."

Mr. Noble says his allotment for this fund is $2 a week, the money paid by theater owners being fixed according to the capacity of the theaters. He says that for a long time he had been a regular contributor to the fund, but that some time ago he decided that "charity begins at home," and instead of paying $2 a week to the Bell charity fund he took up personal charity work in his own vicinity and gave amounts varying from $5 to $15 a week to persons he knew were in urgent need of assistance.

Soon afterward, according to Mr. Noble, he was informed that the charity fund managers demanded that he continue his payment to the fund, and he was advised to call at the office of Samuel V. Perrott, chief of police, to make arrangements for a settlement. He said he visited the office of the chief of police several times, but was unable to find Mr. Perrott there. A short time after his visits a sergeant told him, he says, that it would not be well for him and the police force to disagree and advised him to take the matter up again. He said he then went to the headquarters of the charity fund and was told that he owed about $178. He announced last week that all the money taken in by the theater Friday night would be turned over to the Red Cross.

H. G. Spellman, chairman of the Bell fund committee, said he wished to make it plain that the committee had nothing whatsoever to do with the alleged actions of the police at Noble's theater. He said every reasonable effort has been made to get theater owners to contribute to the fund, and that Mr. Perrott, chief of police, had shown an effort to try to help the fund, but that anything Perrott did was done on his own responsibility.

Mr. Spellman said that A. C. Zaring, secretary of the motion picture men's organization in Indianapolis, had complained at times because more vigorous efforts were not made to make some of the delinquent theater men pay up. He said lists showing the record of payments made and due are handed every month to Mr. Zaring and the chief of police.

Mr. Spellman explained that last January he made the proposition to the picture men that all delinquents' dues be scratched off the books and a new start be made. This was done, but some of the men failed to pay the assessments, which were fixed by the motion picture men's association, he said. He said Mr. Noble is back in his dues only since January and owes $48 instead of $178.

The only paid employee of the fund committee is the woman who has charge of the office. Mr. Spellman said the fund was doing a worthy work, and that the books, which are open to inspection, show the exact disposition of the money. The fund was the outgrowth of a movement started by the motion picture men to contribute a part of their Sunday receipts to charity, as they cannot open legally on Sunday.

Just what right the police had in interfering with the crowd at Noble's theater could not be explained by members of the fund committee. Samuel V. Perrott, chief of police, is on trial in the Federal Court on a poll fraud conspiracy charge and could not be asked for a statement regarding the matter.

Newcastle's Southside Theater Opens.

Newcastle, Ind.—The Southside theater, Newcastle's latest addition to the motion picture field, will be opened for the first time this week. The new theater is located at the corner of Eighteenth street and C avenue, in a new building built especially for that purpose. Ralph Brayton, the manager, has spared no pains to make a clean, comfortable, up-to-date theater for the residents of that section of the city. The theater will be opened with a Mutual program of five reels.

◆

Minneapolis News Letter

By John L. Johnston, 704 Film Exchange Building, Minenapolis, Minn.

Clara Kimball Young in Minneapolis.

MINNEAPOLIS, MINN—Clara Kimball Young surprised the film fans of Minneapolis on Monday morning, June 25, when with her manager, H. I. Garson, she arrived from Kansas City in a rainstorm to spend two days of her vacation here, and incidentally to assist the Red Cross campaign.

Owen Agnew Succombs to Short Illness

Minneapolis, Minn.—Owen Agnew, for some time connected with the Lake Amusement Co., controlling a chain of four neighborhood theaters in the Twin Cities, died suddenly Sunday, June 24, following a short struggle with spinal meningitis.

Washburn and Daly at Lyric Here.

Minneapolis, Minn.—It has been rumored that Bryant Washburn and Hazel Daly may appear at the Lyric theater here July 1, when Washburn's latest, "The Man Who Was Afraid," is shown at the R. & F. theater.

Twin City Screen Club Disbands.

Minneapolis, Minn.—The Twin City Screen Club has formally disbanded and each of sixty-six members is to receive this week $2.91 as his share of what was left in the club treasury at the time of its decision to disband.

New Majestic Discontinues Pictures.

St. Paul, Minn.—The new Majestic theater, owned by Ruben & Finkelstein, and for some time conducted as an exclusive Paramount photoplay house, has been converted into a home for a light musical comedy company. The new policy went into effect on Sunday, June 24, and it is expected that in the future all Paramount pictures will be shown at the new Princess, another R. & F. theater, several doors distant from the new Majestic.

Harry L. Hartman on Fishing Trip.

Minneapolis, Minn.—Harry L. Hartman, president of the North Dakota branch of the Exhibitors' League, is spending his annual vacation fishing at Lindstrom, Minn., and watching the Shriners in convention in Minneapolis. Mr. Hartman states that everything is fine and rosey around his home town of Mandan, and that in all probability the number of Dakota theaters to close during the summer will not amount to more than two per cent. It is expected that conditions in the small towns of Minnesota will also be some better than last year, unless the Government begins drafting immediately. The war has had little effect upon the business of the small town exhibitor, according to opinions of several out-of-town theater managers.

L. C. Maas Joins Fox Forces.

L. O. Maas has resigned from the sales force of the Pathe exchange and joined the ranks of the Fox exchange. Mr. Maas has taken his Ford and gone into the wilds of the Dakotas in an effort to boost summer photoplay business by putting Fox features and comedies into Dakota theaters.

Business Notes from the Exchanges.

Manager Newton Davis, of the Bluebird, has booked first run features in three Twin City leading downtown theaters for the week of June 24, namely, the Strand, St. Paul, and the Strand and the Lyric, Minneapolis.

Manager George Law, of the Mutual exchange, staged a special showing of the Mutual war film, "Heroic France," at the Lyric theater, Minneapolis, Tuesday morning June 19. The film was well received, as several contracts indicate.

The Lochren laboratories turned out some speedy service June 25 on the occasion of Clara Kimball Young's visit here. Pictures of Miss Young's arrival at the station, downtown section, and at the Strand were photographed at noon, and at three thirty the same afternoon they were running at the theater, art titles, colored and all. Earl C. Sly and Arthur Lund were the spring behind the "service."

Minneapolis, Minn.—Manager E. C. Davies, of the Saxe Brothers exchange, has returned to the city after a short business trip through central and northern Minnesota. He has booked the feature "Enlighten Thy Daughter" in the Blue Mouse theater, St. Paul, Minn., for a week run.

◆

KANSAS CITY NOTES.

Visitors in Kansas City last week were: Stanley Chambers of the Palace and Royal theaters, Wichita, Kan.; Mr. Seaman of the Royal theater, Eldorado, Kan.; Roy Heffner, Royal theater, Nowata, Okla.; Mr. Ramsey Dewey, Okla; Charles Schnell, Schnell theater, Harrisonville, Mo.; O. H. Christian, Orpheus theater, Excelsior Springs, Mo.; J. J. Sprague, Star theater, Saracoxie, Mo.; W. S. Sevier, Bijou theater, Monette Mo.; Mr. Munsen, New Belmont theater, Eldorado, Kan.; F. H. Cassill, Odian theater, Bartlesville, Okla.; A. Jackson, Jackson theater, Pawhuska, Okla.; E. Van Huiring, Star theater, Independence, Kan.; F. C. Williams, Princess theater, Neodesha, Kan.

G. P. Bradford, Missouri and Arkansas salesman for the Kleine-Edison-Selig-Essanay Service, was a visitor at the Kansas City office last week.

J. H. Blawitz, salesman for the Kansas City Feature Film Company in Nebraska and western Kansas, was a visitor in the Kansas City office last week. He said that the moving picture industry is very instrumental in aiding the selling of Liberty Bonds and in recruiting.

P. L. Ryan, sales manager for the Standard Film Corporation, returned from an extensive trip over the Standard territory. Mr. Ryan returned unexpectedly as he was not expected for a week longer. He reports good business throughout the territory and says he will use a lot of new ideas he has picked up on his trip. Mr. Ryan has been in consultation with Mr. Cropper.

B. G. Weaire, auditor at the Standard's Kansas City office, went to Des Moines last week to line up the accounting system there with the one at Kansas City.

George H. Charno, general representative for the General Film Company, was a visitor at the Kansas City office

Trade News from Kansas City Territory

New 1,400 Seat Theater at Junction City, Kan.—Changes in Personnel at Local Distributing Offices—Notes from Theaters and Exhibitors.

By Kansas City News Service, 205 Corn Belt Building, Kansas City, Mo.

Notes From Local Universal Office.

Kansas City, Mo.—D. O. Reese, manager of the Universal Film & Supply Company at Kansas City, made a hurry-up trip over the territory last week, visiting the exhibitors in southern Kansas and Missouri.

D. O. Reese.

Jerry Abrams, assistant to the exchange manager, Goldstein, of the New York office, left Kansas City for St. Louis, Mo., June 22.

Ben Abrams, salesman for the Universal Company, left for St. Louis, Mo., June 23.

Wichita Enthusiastic Over "Womanhood."

Wichita, Kan.—F. F. Nine, manager of the Greater Vitagraph office at Kansas City, Mo., was in Wichita, Kan., June [illegible] for the opening show of "Womanhood." Wichita made the showing of this picture a thing that will not soon be forgotten. At three o'clock of the opening day a parade was held which included three bands and the entire crew of seven armored trucks of the Sweeney Automobile School of Kansas City, Mo. These trucks had traveled overland from Kansas City for the occasion. After the parade a fireworks display was held in which fifty bombs were shot off. There was also a tabloid of five acts given before the show proper, which was preceded by speeches from prominent Wichita men. Wichita took an unusual interest in this picture and the soda fountains were selling "Womanhood" frapes, and the hotels announced the picture on their menus.

Standard's Exhibitors' Aid Department Meets With Wide Approval.

Kansas City, Mo.—Since the announcement made several weeks ago that the Standard Film Corporation had secured the services of L. D. Balsly as manager of a newly inaugurated department, "The Exhibitor's Aid and Promotion Department," thousands of inquiries and requests for advertising help have been pouring into Mr. Balsly's office.

The ready response which was made to the Standard's announcement of Mr. Balsly's department shows that the live exhibitor is not an extinct specimen, but on the contrary is present in every community possessing a real motion picture theater. The kind of exhibitor who believes that he is neither too wise or too old, or both, to need new ideas and friendly aid in the building up of business, or who thinks that a sacrifice of pride is necessary in taking advantage of such a service as Mr. Balsly's, is the kind of exhibitor who will let his competitor collect the profits that ought to have gone toward swelling the box office receipts of said foresight-lacking exhibitor.

Kansas City Business Notes.

Kansas City, Mo.—A. W. Goff, assistant general manager of the home office of the Greater Vitagraph at New York, was a visitor at the local exchange on June 13 and 14. Mr. Goff found the office very prosperous, as the week preceding his visit was the banner week for the Kansas City exchange. Mr. Goff is now making his regular round of visits to the exchanges.

J. T. Haggart, southern Kansas representative for Greater Vitagraph, was in Kansas City, June 23. He has just completed the management of "Womanhood" at Wichita, Kansas, where he assisted Harry Ford, of the Marple theatre. The engagement was a big success there.

New 1,400-Seat Junction City Theater.

JUNCTION CITY, KAN.—A company of Salina men will build a theater at Junction City, Kan., to cost $30,000. The seating capacity will be about 1,400. The building will be of brick and reniforced concrete. This no doubt will prove a good business venture as Fort Riley, the government training camp, is only a short distance away, and Junction City is an outlet for pleasure and business for the soldiers in training.

New Men Added to Mid-West Sales Forces.

Kansas City, Mo.—S. Goldflam and W. H. Rosenbloom have been added to the sales force of the Mid-West Photo Play Corporation. They are now taking the course of training preliminary to the covering of an outside territory. The Mid-West Photo Play Corporation has secured the Trust for distribution. This picture passed the Kansas State Board of Censors with honors. This picture makes the sixteenth of a group of big pictures that this company is handling, all of which are being heavily contracted for by exhibitors in [illegible] Des Moines, Iowa, Omaha, Nebraska and Wichita, Kansas.

Donations to Red Cross Fund.

The Kansas City Feature Film Company and the Art Craft Pictures Corporation contributed $250 to the Red Cross Fund last week.

Independence, Mo.—The Fox Film made a contribution to the Red Cross in the form of a gift picture. This company gave the Lewis theater of Independence, Mo., Theda Bara in "Under Two Flags." The proceeds of this show went wholly to the Red Cross.

O. M. Solinger Joins Standard Film.

Kansas City, Mo.—O. M. Solinger has been added to the sales force of the Standard Film Corporation. He was formerly captain of the Minute Men's Aero Squad here. He has not been assigned a territory yet.

M. G. McCleary Will Boost Educational Films for P. C. Feature Film.

Kansas City, Mo.—M. G. McCleary, formerly superintendent of schools at Syracuse, Kansas, will travel in the vicinity of Syracuse for the Kansas City Feature Film Company. He will specialize in the educational side of the work, attempting to place good pictures in the theaters which have been showing only the cheaper class. Mr. McCleary has had remarkable success with moving pictures at the Community Center at Syracuse and thus attracted the attention of the Paramount people.

C. G. Oliver Promoted to Be Head Booker.

Kansas City, Mo.—C. G. Oliver, formerly assistant booker at the Greater Vitagraph exchange at Kansas City, has been promoted to head booker at the St. Louis, Missouri, office. Mr. Oliver was at the Kansas City office for about seven months.

The Little American Opened at Royal July 2.

Kansas City, Mo.—The Kansas City Feature Film Co. held a private showing of "The Little American" featuring Mary Pickford, in their new private theater at the plant. This review was attended by local exhibitors to whom invitations were sent out by the company. This picture was shown at the Royal in Kansas City the week of July 2.

Changes Among Local Theaters.

Dresden, Kan.—The Desden picture show has been opened under new management.

Kirwin, Kan.—A. F. Trumoull has purchased the Electric theater.

Hill City, Kan.—Ira Campbell has sold his picture show here.

Kiowa, Kan.—Lew Lubin has been made manager of the Peoples theater.

Gardner, Kan.—The picture show has been moved to the airdome.

Burlington, Kan.—J. J. Newcomb has bought the Electric theater and will consolidate it with New's theater.

Parsons, Kan.—Fees Bros. have closed the Grand theater, which leaves Parsons with only one picture show, "The Best."

Durham, Kan.—Alex Becker has reopened his picture show.

Scandia, Kan.—J. R. Morris is the new manager for the Princess theater.

Garnett, Kan.—The airdome has opened for business under new management.

Sterling, Kan.—The explosion of a film, caused a small fire in the Isio theater here recently.

Nogales, Ariz.—Fred Van Mourick and J. E. McIntyre have purchased the Lyric and airdome.

Crowell, Tex.—The Bell airdome was recently opened here.

Lubbock, Tex.—The Lyric theater will soon be in new quarters.

San Antonio, Tex.—Alex. Joske has let the contract for a new theater building.

Thayer, Mo.—Fire recently destroyed [illegible]

Platt City, Mo.—Jesse Hards has purchased an interest in the Lyric theater and will take over the management.

Shelbyville, Mo.—Earl S. Collier has purchased the Park theater.

Liberty, Mo.—Thos. Reiner, of Excelsior Springs, Mo., has purchased the Lyric theater here.

Claremore, Okla.—Pete Evans, of Kansas City, has leased the Electric theater from Miss Maude Littlefield, and has taken charge.

Oklahoma City, Okla.—Frankel Bros. and Camp Theatrical agency, have incorporated with $10,000 capital stock by Chas. H. Camp, Sol Frankel and L. E. Erwin.

Bluebird, Okla.—Prof. C. N. Patterson has purchased a half interest in the Bluebird theater.

Duncan, Okla.—Manager Burns has recently acquired the Lyric theater, which will hereafter be known as the Bungalow.

Bartlesville, Okla.—Carl Gray has opened a new theater to be known as the New Lyric.

Purcell, Olka.—Work has been begun on the new airdome.

Dilworth, Okla.—Fred Delausanne has leased the Electric theater and has taken charge.

Duncan, Okla.—The Lyric theater has been sold by Bert Isbell to J. F. Burns.

William B. Emrich Dies.

Springfield, Mo.—William B. Emrich, former manager of the Bluebird office and later representative of the Standard Film Corporation, died at Springfield, Mo., June 20. Mr. Emrich was very popular over the territory and numbered his friends among the hundreds. His death was caused by complications setting in after an operation performed last spring, from which he never fully recovered.

Montgomery, Ala., Has Fine New Theater

H. C. Farley's New Empire Motion Picture Theater Opens July 1—Comfort Is the House's Special Aim—Main Floor Has 1,000 Opera Chairs.

By N. E. Thatcher, 3801 Canal St., New Orleans, La.

MONTGOMERY, ALA.—Montgomery is to have an up-to-the-minute motion picture theater in the New Empire, which was scheduled to open on July 1. In this modern house the dream of the manager, H. C. Farley, has about been realized. The New Empire is one of the most beautiful photoplay theaters in the South and it is a pride as well as a credit to the Alabama capital. It was erected at a cost of over $70,000 and is equipped with every appliance that will in any manner add to comfort and perfect projection of pictures. Manager Farley has planned liberally for its fitting out and expense has been secondary. The building is 75x100 feet and there are no galleries. The main floor will have 1,000 opera chairs. Personal comfort is a great asset with the pleasure-loving people in the South and it has as much of an appeal as the character of the pictures. With this in view, Manager Farley has equipped the theater with a ventilating system which represents an independent outlay of $9,200. The air for the auditorium is washed through a spray system and then passed through a refrigerator before being forced into the theater, thus insuring perfect sanitation and comfort. A $7,500 pipe organ has been installed as a supplemental musical provision to the eight-piece orchestra, which will be a permanent feature. The best program and independent pictures will be the policy.

C. W. Greenblatt to Manage Globe Theater.

New Orleans, La.—President E. V. Richards, Jr., of the Saenger Amusement company, southern members of the First National Exhibitors' Circuit, announces the purchase of the first feature under the policy of the organization to buy pictures outright. The production is "On Trial" and is to be shown at the Globe theater, which has been taken over by the Saenger interests and has been converted into a first-class house. The Globe has been placed under the management of C. W. Greenblatt, an experienced motion picture theater manager of Texarkana, Texas, and it is the intention to make radical changes in the interior arrangement of the theater and give it a modernizing overhauling.

Exhibitor Also Grows Strawberries.

New Orleans, La.—Bernard Anthony combines motion picture exhibiting and other enterprises at Patchoula, La., and is making a marked success of his ventures. Upon a recent visit to New Orleans he informed the envious denizens of Exchange Row that in addition to doing a reasonably good business in his theater at Patchoula, he has shipped fifteen carloads of strawberries during the season just closed upon which he made a fine profit. In his district more than a million and a half dollars was received during the season for strawberries and this extra money makes the picture business of the town good.

Miss Pauline Taylor Visiting Mae Murray.

New Orleans, La.—Miss Pauline Taylor, of the Southern Paramount Pictures exchange, has gone to New York, where she will be the guest of her friend, Mae Murray, one of the Paramount stars.

Promotions in Local Mutual Office.

New Orleans, La.—Manager Stephens of the New Orleans exchange has been making changes and promotions in his office. In addition to transfers of deserving employes to Memphis, which has already been noted, he has promoted Albert Pirolle to the office of assistant manager and Robert Kelly to chief clerk.

New Orleans, La.—Charles A. Meade, special representative of Pathe exchange, Inc., in New York, spent several days here recently looking over the local conditions. Mr. Meade is an old exchange man and has an intimate knowledge of the conditions in the South.

Iowa Blue Laws Wait for Supreme Court

New Cases Brought Up By Attorney Havner Dismissed By Des Moines Judge—Police Directed to Make No More Arrests Till Supreme Court Decides.

By Dorothy Day, Register-Tribune, Des Moines, Ia.

DES MOINES IA.—When the violators of the Sunday closing law were brought to trial last week Prosecuting Attorney Havner was dealt a decided knockout when Municipal Judge Mershon dismissed the cases on the grounds that decisions had once been granted for their acquittal, and that that was sufficient until the Supreme Court reverses the decisions already handed down in the test cases. Furthermore, Judge Mershon ordered Chief of Police Jackson to ignore Attorney General Havner and to make no more arrests for Sunday closing violations.

So, until a new move comes up the Iowa exhibitors can continue their Sunday shows.

"Barrier" Ends a Record Breaking Run.

Des Moines, Ia.—""The Barrier" closed its five-day run at the Garden Friday, June 22. This splendid picture met with the greatest approval of any production ever shown at the Garden, the house of successful pictures. The last day was better than the first and "lock-outs" were the rule afternoon and evening of every day. "The Barrier" will be returned to Des Moines at an early date. It is booking great all over the territory and is now available in four states, Iowa, Kansas, Missouri and Nebraska.

Marty Williams Back at His Desk.

Des Moines, Ia.—Marty Williams, the popular manager of the local Standard office, is back on the job after a ten-day illness. Phil L. Ryan, the sales manager for the Art Dramas, took care of the office during Mr. Williams' absence.

New Paramount Office Planned Here.

Des Moines, Ia.—It is strongly rumored that the Paramount is planning to open a new Paramount office in Des Moines to be under the management of R. C. LiBeau, present manager of the Des Moines Film and Supply Company. With the new arrangement for Paramount releases, the new office is looked for some time next month.

W. C. O'Hare to Manage Majestic Theater.

Des Moines, Ia.—William C. O'Hare has succeeded Mr. Knapp in the management of the Majestic theater. Mr. Knapp has returned to New York to his beloved legitimate work. O'Hare was formerly with the Laemmle Film of this city in the capacity of salesman, and it is understood that he has purchased stock in the Majestic.

Chas. D. Wells to Conduct Isis Theater in Cedar Rapids.

Des Moines, Ia.—The Isis theater in Cedar Rapids, formerly managed by James Clark, has reverted back to its owner, W. F. Clement, and will be under the management of Chas. D. Wells, former salesman for K-E-S-E out of Minneapolis. Mr. Wells has thoroughly changed the system of the Isis and plans to run the Isis in a most up-to-date manner.

Gulfport's New Dixie Theater Changes Hands

E. N. Hirsch, Exhibitor of Hattiesburg, Takes Over Amusement Concessions at Great Seaside Resort of South—Camp Will Be Nearby.

Edgar N. Hirsch.

GULFPORT, MISS.—E. N. Hirsh, who made an eminent success as a motion picture exhibitor in Hattiesburg, Miss., before he disposed of his interests there to A. J. Xydies, has now bought the New Dixie theater and airdome from Fred Abbly, of Gulfport, and will proceed at once to remodel and thoroughly modernize both. This, however, is but the first step in the plans of this enterprising amusement promoter. He announces that he has secured the concession for the amusements at the Centennial Exposition grounds and is making extensive preparations to erect one of the most diversified institutions for pleasure lovers ever seen in connection with an exposition of this kind. The concessions under the Hirsh enterprise are to be known in their entire grouping as "The Dixie Reef" and every approved form of amusement is to be provided. The fact that the exposition at Gulfport has been postponed until 1919 would make this announcement of little consequence at this time were it not for the tentative arrangements which are expected to demand immediate operations.

The United States in all probability will make a training camp for the marine arm of the service at the Centennial grounds, where a good many of the buildings have already been completed and it is expected that about 10,000 naval recruits will be sent there for training. One of the requirements of the government in the location of a training camp is that the soldiers be provided with motion picture amusement and Manager Hirsh states that his intentions are to have a commodious theater ready for operation with the coming of the troops. This theater is to be at the head of the "Dixie Reef" and it is to be complete in every detail. The plans have been submitted to Director of Concessions and Admissions Osborne and await his approval. In conjunction with the motion picture theater, the Southern Film company has been formed and it is the intention to take moving pictures of interesting events on the camp ground and exhibit them the same day in the theater so the boys can see themselves. That Manager Hirsh has secured a valuable proposition if all of his plans work out, is the concensus of opinion of the motion picture interests.

Gathered Items From Over the State.

Lennox, Ia.—William Holben has installed a Velvetone Gold Fibre screen in his theater in Lennox.

Creston, Ia.—Henry Hoffman, who recently took over the Willard theater in Creston, is said to be making a tremendous success of his new venture. Mr. Hoffman owns the Hoffman theater in Sac City, leaving the management in the hands of Mrs. Hoffman.

Knoxville, Ia.—H. M. Sterne has opened the Opera House in Knoxville and will run first-class motion pictures. Mr. Sterne was in Des Moines last week.

Estherville, Ia.—F. H. Graaf has let the contract for the erection of a new theater building on the site of his old Grand, which burned to the ground last winter. The site has been cleared away and the new $100,000 building will be started at once. A Minneapolis firm secured the contract.

Chariton, Ia.—Henry Leisure has opened a new airdome at Chariton and has engaged Bob Percefield to manage it.

Osceola, Ia.—Sam Adler, formerly an exchangeman in Omaha, has opened the Opera House in Osceola.

Northern California Notes.

Chico, Cal.—Anderson & Wood have sold the Majestic and Broadway theaters, and an airdome, to John Daly. Mr. Anderson will remain with the new owner until September 1. He retains his interests in the house at Redding.

Oakland, Cal.—Larry Lund, formerly of the Pickwick theater, San Diego, has purchased the Broadway theater here.

Oakland, Cal.—Rex Midley, formerly of the Franklin theater, is preparing to open the Reliance theater on San Pablo avenue.

Visalia, Cal.—The Theater Visalia has installed a fine new screen of California manufacture.

Corte Madera, Cal.—An international carnival was here in the Rainbow Film Studio on June 22 for the benefit of the Red Cross.

Boulder Creek, Cal.—Beatriz Michelena and a large company have commenced work on a series of feature productions.

Speedometers Govern Operators at Oakland Kinema.

Oakland, Cal.—The Oakland Kinema, which has been conducted for several months by the Kehrleins, is steadily increasing in favor under the present painstaking management and is meeting with the success achieved by the same interests at Fresno. Since taking over this house about $10,000 have been spent in remodeling and refurnishing it, and it has the appearance of a new theater. The seating arrangements on the lower floor have been changed so that no posts are in the line of vision, loge chairs that are at once roomy and comfortable have been installed, a new organ embodying many original ideas has been put in, a marquee has been added and the front has been improved by the addition of a unique lighting system. Programs in this house are not put on in a haphazard manner, but every change is rehearsed two or three times with the musical accompaniment. The synchronism of music and pictures is a feature in which much pride is taken by Manager Kehrlein and one that is appreciated by discriminating patrons. To secure perfect synchronism, and to run films at speeds best suited to different subjects, automobile speedometers have been installed on the driving mechanism of the projection machines.

Harry Lustig Visits Metro.

San Francisco, Cal.—Harry Lustig, formerly branch manager for the Metro Pictures Corporation at Los Angeles, and also at Denver, but now special representative of this concern, recently spent a week visiting the local branch, coming by way of the Northwest. He will return to his Denver headquarters by way of Los Angeles.

Unprecedented Hot Wave Hits California

Theater Business Hampered by High Temperatures That Drive People to the Beaches—Theater-Going Made Uncomfortable.

From T. A. Church, 1507 North Street, Berkeley, Cal.

SAN FRANCISCO, CAL.—A hot spell of unprecedented intensity and duration has held California in its grip for the past ten days and the theater box-office receipts have slumped in a manner that has caused exhibitors to complain bitterly. This unfavorable weather, following a curtailment in business incident to the talk of war, drafting for military service and the floating of the Liberty Bond Loan, is affecting the amusement business to a degree experienced before by but few exhibitors. In some interior towns airdomes had been opened before the hot spell commenced, but the spring had been such a cold one up to this time that fewer of these were in operation than usual.

The intensity of the heat may be judged from the Government records which indicate that for several days the temperature reached 117 in the shade at San Bernardino, Riverside and other places in Southern California, with Fresno, Sacramento, Red Bluff, San Luis Obispo and other cities in the San Francisco territory touching the 116 mark. Usually a warm wave of this kind lasts for but two or three days, but this one has been on for ten days and is still unbroken. At San Francisco temperatures have been above normal, but 84 degrees above zero has been the highest recorded this year. This has not made theater-going uncomfortable, but has made the many beaches in the vicinity so attractive that moving pictures have been somewhat neglected.

Fox Manager Off for New York.

San Francisco, Cal.—William [illegible], manager of the local Fox exchange, is off this week for New York to attend the annual meeting of branch managers of the William Fox Film Corporation. He expects to be gone about two weeks and will bring exhibitors a fund of information concerning new releases, new stars and any changes that may be made in the system of distribution.

Nat Magner Back from Buying Trip.

San Francisco, Cal.—Nat. A. Magner, of the company bearing his name, is back from a buying trip to New York and announces that he has secured the California, Arizona, Nevada and Hawaiian Island rights to "The [illegible]," a production with which he was greatly impressed. Copies of this film are expected shortly and a trade showing will then be given.

"The Planter" Soon to Be Released.

San Francisco, Cal.—Harry C. Drum, producer of "The Planter," the scenes of which were made in Guatemala and California, is in San Francisco awaiting the developing and printing of the film by the Duhem Company. The production will be presented first in Nevada and Mr. Drum will then go East to arrange for its release throughout the country.

Ben Brodsky Visits U. S. Again.

San Francisco, Cal.—Ben Brodsky, who has chosen China for his field of operations, and who brought some wonderful Chinese pictures to this country last year, is back again from the Orient and left for New York on urgent business after a short stay here.

Big Features Booked for Market St. Theater.

San Francisco, Cal.—The Market Street theater has booked "Twenty Thousand Leagues Under the Sea," "Civilization," "War Brides" and "The Whip" for early presentation. Each of these features have already been shown for three weeks at downtown houses, demonstrating the fact that long runs are possible and profitable here.

Comedy Program Big Hit.

San Francisco, Cal.—Manager Roth, of the Portola theater, believes in giving his patrons an occasional change from the regular diet of drama and during the third week in June put on a comedy bill that kept the house packed and all patrons in good humor, despite the warm weather. The bill consisted of "The Immigrant," with Charlie Chaplin; "Her Torpedoed Love," with Ford Sterling, another Keystone comedy, and a Mutual Weekly.

Mary Pickford in Person Delights Thousands.

San Jose, Cal.—Mary Pickford, whose presence in person has been sought by so many enterprising theater managers throughout the country, but almost invariably in vain, broke one of her rules while working in the Livermore valley near here and appeared twice one evening on the stage of the T. & D. theater in a benefit entertainment for the Home of Benevolence. Manager E. V. Clover of this house worked hard to secure her consent to appear, and it was finally the thought that she might bring happiness to the children that led her to come. The film attraction for the evening was "A Romance of the Redwoods," taken a few miles from San Jose, and a number of those who have been working with Miss Pickford were on the stage with her, following the screening, including Charles Ogle, her leading man; Margery Daw, Josephine Crowell, Maym Kelso, Jane Wolfe and Helen Eddy. An admission of 25 cents was charged, the full proceeds being given over to the Home of Benevolence, and thousands were unable to gain admission to the house.

San Francisco Briefs.

The local Moving Picture Operators' Union is making plans for its annual ball to be held within the next two months.

O. V. Traggadh is making a great success with "America's Peril" and has purchased a Studebaker car with which to tour the Pacific Coast with this production.

Charles I. Luntz, representing the All-Star Feature Distributors, Inc., has returned from a trip through the Sacramento valley. Despite the heat, he succeeded in booking the Art Drama program in almost every town and also did well on the big special features of this concern.

Walter Preddey recently disposed of a projection machine to P. C. Meinhardt, of Fetter's Springs, and has also sold an outfit to the Davies Box & Lumber Company of Blairsden, to be used in its lumber camp.

Mrs. P. T. Sherman, widow of the late owner of the Liberty theater on Haight street, has disposed of this house.

G. Ceccehini has purchased the Victoria theater at Sixteenth and Mission streets, San Francisco.

C. R. Coulter, formerly a State right buyer in the Northwest, but now handling the Motoy comedies, was a recent business visitor.

Miles Bros., Inc., and the Golden Gate Film exchange have petitioned the Superior Court for dissolution. Both have been out of business for some time, their work now being carried on under different names.

The Pathescope Company of Northern California, T. W. John, manager, has failed with debts of $18,967 and assets of $13,464.

East and West in Contrast

Portland, Ore., Theater Manager and President of the Oregon Exhibitors' League Returns from New York City and Tells What He Observed—Astonished at Long Eastern Shows—Tells Exhibitors to Prepare for Open Bookings.

By Abraham Nelson, Majestic Theater Building, Portland, Ore.

PORTLAND, Ore.—C. W. Meighan, manager of the Peoples Amusement Company and president of the Motion Picture Exhibitors' League of Oregon, gathered much data valuable to the western exhibitor on his twenty-one days' visit to New York City and Washington, D. C.

What impressed Mr. Meighan perhaps more than anything else with respect to moving picture shows was the wide difference between exhibiting conditions in the East and West. In the West, particularly in the Pacific Northwest, exhibitors depend much on personal service in getting patronage. In the eastern cities that Mr. Meighan visited he was impressed with the fact that very little effort toward personal service was made, which surprised him, inasmuch as where personal service was featured, the best business was noticed.

He says he found many of the eastern theaters backward in exploitation and presentation of pictures as compared to the West, there being, of course, notable exceptions.

The long shows in New York City were another surprise to Mr. Meighan. In the Pacific Northwest, seven or eight reels as a rule constitute a program. In the thirty theaters in New York City visited by Mr. Meighan, ten to fourteen reels were found to be the length of the average show. The usual excuse for the long show was that the competing exhibitor persisted in the lengthy entertainment. The public seemed to take well to the long shows, however, said Mr. Meighan.

An important change in the industry noted by Mr. Meighan and now going on, the significance of which is not appreciated by the average Northwest exhibitor, is the adoption of the open booking system by prominent distributing concerns. From his interviews with producers, Mr. Meighan gathered the idea that in a short time there will not be much left in the regular program line and that all exhibitors had better prepare themselves to do business on the open booking plan.

Meets "Kirk" at Chicago.

At Chicago, Mr. Meighan was the guest of A. S. Kirkpatrick, formerly of Portland and now with the executive office of Mutual. "Kirk" asked to be remembered to all the boys in the Portland territory.

Walla Walla Theater Opens Soon.

Walla Walla, Wash.—A. W. Eiler expects to have his new theater completed by the latter part of July or the first of August. The name of the show house has not yet been selected. Its seating capacity is 1,000. The building is being erected by Mr. Eiler for show house purposes only and is modern in every detail. It is located opposite the Bijou Grand, Mr. Eiler's present theater.

Bandon Theater to Reopen.

Portland, Ore.—Mrs. E. A. Hartman, of this city, owner of the Orpheum theater property at Bandon, Ore., is about to reopen her show house with new equipment. G. J. Lemansky conducted this theater until recently. Mrs. Hartman formerly managed the house, leasing it out about three years ago. It seats 400.

Local Pathe Progresses.

Portland, Ore.—W. W. Kofeldt, local manager for Pathe, reports that business is increasing every month. "Each of the past three months has been better than the previous month," is the way Mr. Kofeldt expressed it, "and each month has been a record breaker."

The "Vicar of Wakefield," Pathe's first superfeature, has been booked to show at the Columbia for three days commencing July 12, incidental to the convention of the National Educational Association to be held in Portland at that time.

Mooney Pictures at the Lyric.

Portland, Ore.—Adolph Mayer, moving picture cameraman from San Francisco, and Selig Schulberg, representing the International Workers Defense League, were in Portland with their five-reel picture of the Mooney trial and booked their show at the Lyric. This theater will close to musical comedy to show the picture.

Sunday School at the Circle.

Portland, Ore.—A few months ago a Methodist congregation inaugurated church services at the Circle theater on Sunday mornings, the picture program beginning immediately upon the close of the church at 12:15. The church has been such a success that a Sunday school has been added and Manager G. T. Holtzclaw, of the theater, has cut forty-five minutes from his show time to accommodate the Sunday school.

Brief Oregon Film News Items.

Portland, Ore.—Miss Susie Scholes, popular stenographer at the local Mutual office, was married recently to F. W. McElroy, secretary at the Y. M. C. A. Her husband leaves for the front soon to serve the Red Cross.

Athena, Ore.—F. E. Alderman, who purchased the Peoples theater from Lester Martin, was formerly an operator for Guy Matlick at Pendleton, holding a record of working three years steady with only two weeks' vacation.

Gresham, Ore.—Claude Smith has sold his theater.

Rainer, Ore.—The Grand theater has reopened under new management.

Walla Walla, Wash.—Doc. C. S. Crews, owner of the Liberty, showed Mutual's "Heroic France" for three days, commencing June 17, for the benefit of the Red Cross and did an excellent business for a good cause.

Portland, Ore.—Among the recent infrequent visitors on film row were: E. B. Schultz, Rainbow theater, McMinnville, Ore.; M. G. Cooley, Gem theater, Silverton, Ore.; A. E. Bradley, Wheeler, Ore., and John Wesley, Scio, Ore.

◆

Spokane Film Trade Letter.

By S. Clark Patchin, East 1811 11th Ave., Spokane, Wash.

Want Clemmer in New Theater Corporation.

SPOKANE, WASH.—Business men who recently formed the Columbia Theater Corporation, in Wenatchee, Wash., with the intention of building, at once, a $60,000 modern theater in the "Apple City," are negotiating with Dr. H. S. Clemmer, manager of the Clemmer theater, of Spokane, and are urging him to accept the management and supervision of the new house in conjunction with his activities in Spokane, according to Jack Howard, representing the corporation, who was a visitor in Spokane. Dr. Clemmer would continue to operate the Clemmer and make his home in Spokane, under the plan, but would have a personal representative in Wenatchee.

"If Dr. Clemmer accepts our proposition," said Mr. Howard, "the Wenatchee theater would be called the Clemmer, and we believe the prestige of the Clemmer name in both Spokane and in Seattle will be a distinct asset. The Clemmer connections would assure us a line of picture productions that we believe no other arrangement would give us. The new theater will play vaudeville, probably two days a week, and will also house the legitimate road show attractions as they are available. Dr. Clemmer would be given full sway in booking attractions."

The Wenatchee business interests are said to have secured the best site in the city, and already have plans prepared for the new theater to cost $60,000, and to seat 900 people. Wenatchee men have subscribed $30,000 to the new enterprise and expect to have their new house completed by November 1.

Dr. Clemmer has taken the Wenatchee proposition under advisement.

Northwest Pictures Corp. Plan Contest for Good Local Players.

Spokane, Wash.—Phil Harding, manager of the recently-formed Northwest Pictures Corporation, of Spokane, announces that the scenic beauties of the Northwest and the Spokane country will brighten the pictures of the company. Work is being done daily at the studios of the corporation on the north side of the city and sets are now being arranged for dramatic and comedy productions. These will be additional to industrial pictures to be shown on weekly programs.

It is announced that prizes amounting to $600 are to be given to the women of the Inland Empire, which includes the territory to the Cascades on the west, into Oregon on the south, and into Montana on the east, with the Canadian boundary making the north line, between the ages of 14 and 40, who are selected as probable players by stockholders of the company. They are to be given at least three months' photoplay instructions under the direction of Mrs. Paul Dustan Belden, and are to be given the finishing touches in technique of photoplay acting under the tutelage of the company's producing director. Later they may possibly be given employment by the concern. The first prize of $200 will be awarded the contestant selected as first choice. Three prizes of $100 each are to be given second, third and fourth selections, and an additional award of $100 will be given as a popularity prize to the contestant who leads in a voting contest.

Speaking of the work, Mr. Harding said: "The great northwest has, until now, been neglected by the motion picture camera. We can outdo the woods of Maine, dwarf the Palisades of the Hudson and eclipse the Adirondacks and the Ozarks. We have our mountain scenes that will rival the Alps.

"Freedom from static electricity, which prematurely exposes the films, is another advantage over other sections, as is the purity of the water, which does not have to be filtered or distilled for photographic purposes.

"We shall produce regularly showings of important happenings and other subjects peculiar to the Northwest."

Good Pictures in Spokane Play Houses.

Spokane, Wash.—Moving picture patrons of this city showed their appreciation of good programs during the week of June 16 to 22 by turning out in force to view Sarah Bernhardt in "Mothers of France," at the Strand; Jack Pickford and Louise Huff in "Freckles," at the Clemmer; and George M. Cohan in "Broadway Jones," at the Liberty. All of these attractions drew exceptionally well. Valeska Suratt in "The Slave," at the Casino; and Myrtle Gonzales, Val Paul and George Hernandez in "Mutiny," at the Class A, also played to good houses.

Wayne Field Buys Davenport Theater.

Davenport, Wash.—O. G. Vroman, who has run the Casino theater here for the past year, has sold it to Wayne Field, in partnership with J. A. Hurley at the Hurley theater. This theater seats 500 and will run every night, using Paramount program and Artcraft.

Stories of the Films

General Film Company, Inc.

SELIG.

SELIG WORLD LIBRARY NO. 7.

Defeating the High Cost of Living.—Poultry raising is one of the most profitable of back yard industries. A hen's egg consists of four parts, the shell, the white, the yolk, the embryo. A chick literally breaks his way into the world. Exercising the chicks.

The Shops of Siam.—Siam is a kingdom of Southern Asia, and the population is approximately ten million. The cobbler is one of Siam's most important functionaries.

The Haunts of a Leopard.—The leopard is one of the largest of the cat family species and inhabits the jungles of Africa, Persia and the East India Islands.

The Leopard Frequents the Forests.—The leopard seldom attacks man, but when a hyena intrudes upon the leopard's domain, they will fight to the death!

The Famous Milestone of Boston.—In the year 1784 Boston was eight miles away. Today this milestone stands in the heart of the Hub.

The Convict Ship.—British convict ship "Success" built in 1790 and used during the war of 1812 to transport prisoners to convict colony at Tasmania; contains almost every ancient instrument of torture. The water in this bath was seldom changed and convicts were compelled to bathe in it daily. Troublesome prisoners were chained naked to this boulder, for a sun-bath. Note bars in ceiling of dungeons below.

Armor Suit.—The armor suit, not worn for protection, but as punishment. What anguish and suffering were their's who were bound in these implements of torture!

TRIALS AND TRIBULATIONS (Two Parts). The cast: George Reynolds (George Fawcett); Vivian, his daughter (Vivian Reed); Romeo (William Scott); Allen Baker (William Machin); Lilly Smith (Lilly Clark); Messenger (Wm. Hutchinson). Written and directed by Alfred Green.

George Reynolds, a widower, has a heart of flint, for he refuses to permit Vivian, his daughter, to keep company with her dear Romeo. The stern father selects Allen Baker, son of an old friend, as the man who is to marry Vivian.

On the sly, however, father is courting the buxom and debonair Lilly Smith. Not for the world would he have his daughter know of his courtship. However Vivian and Romeo conclude to elope. Father also concludes to elope with the fair Lilly Smith without the knowledge of his daughter. Both couples appear simultaneously at the parsonage. There is a whole lot of explanation before affairs are finally settled.

THROUGH THE EYES OF THE WORLD (One Reel).—The cast: Rev. Arthur Mohr (Guy Oliver); Anna Hipple, his fiancee (Stella Razeto); John Hipple, her father (Jack McDonald); Hipple's housekeeper (Eugenia Bes-[illegible]). Written by [illegible]. Directed by Edward J. Le Saint.

Rev. Mohr places [illegible] entrusted to [illegible] fiancee's father, John Hipple. Threatened with the loss of his entire fortune, Hipple uses the church money in an endeavor to save himself from a financial crash. He confesses to Rev. Mohr that he [illegible].

The young clergyman resolves that no disgrace [illegible] the girl he loves and he sacrifices his own reputation for the love of her. In the eyes of the world he is a thief. He leaves his pastorate and as the years go by works for the Master in the [illegible]. On his death bed Hipple confesses to his daughter that it was her father who was the thief and not the young clergyman.

The girl searches for the man she has never forgotten. She finds him. She escorts him to his former church and before the [illegible] assembled tells the story of Rev. Mohr's self-sacrifice.

RAY COMEDIES.

MUGSEY IN SOCIETY [illegible] Mugsey living with his wife and daughter Mary, receives an offer of fifty thousand dollars for his shanty from railroad officials. He accepts. Mrs. Mugsey and Mary are strong for society. They send out invitations to the [illegible] to call but receive a [illegible] of regrets. Mary has an idea. With the aid of an agency she gets several titled cooks to act as her guests. They are each to receive ten dollars.

Mugsey has no use for the fads and foibles of society. He pines for the old ward. He resolves not to appear at the party, but changes his mind when he gets a glimpse of a beautiful young chicken, a [illegible] guest. When he is dressing Mary and the young [illegible] are highly amused at his efforts to dress up. During the festivities the [illegible] many strange and startling adventures. The music and the talk of the assembled guests almost drive him to distraction and he steals away for a quiet nap.

He dreams that he is living again in the old shanty. Being rudely awakened by his wife, he decides to get away from "society" and pay a visit to his old friend, Flannagan, who runs a liquid refreshment parlor. Mrs. Mugsey, becoming suspicious, follows him and once more Mugsey is balked from having a "good time." As they are leaving, robbers break into the saloon, [illegible] powder in the face of the leader, and the band is rounded up by the police attracted by the ruction. Mrs. Mugsey decides to [illegible] her husband to [illegible] himself in his own [illegible] [illegible] reigns as a hero among his followers in the "old ward."

A CANDY JAG.—The cast: Mugsey (Johnny Ray); Mrs. Mugsey (Emma Ray); Helen, the daughter ([illegible] Milholland).

Mugsey buys a new suit. The pants are too long and he asks his wife to shorten them. His wife, taken up with society plans, cannot take time for this domestic duty. Likewise Helen, the daughter, has other things to do and Mugsey finally has the colored cook shorten the trousers. The mother and Helen decide to cut the trousers too, and they each cut a generous slice from the now well cut pants. When Mugsey puts them on they are fit only for a small boy. It is a day of happenings for the unfortunate owner of the mutilated suiting. A delivery boy steals his cigar, only to become sick from the effects of the weed. A policeman tries it and also falls a victim. They return the smoke to Mugsey and on puffing he finds a herring imbedded in the tobacco and he joins the "invalided."

[illegible] with his wife and daughter they proceed to a department store to view a display of lingerie, while Mugsey wanders about the emporium seeking adventure. At the candy counter he buys some brandied drops which have a marked effect upon him. He gets into several mixups with the employees of the store. After wandering through several departments, leaving a wake of disaster after him, the inebriated one finally gets to the toy department. When he sets off a fine fireworks display the limit is reached, and the attaches of the place make a rush to eject the trouble maker. They are forestalled by Mugsey, who cuts the strings attached to many toy baloons, and he joyfully floats upward beyond the reach of the angry mob, seeking new fields of adventure.

JAXON FILM CORP.

THE REST CURE (Pokes and Jabs Comedy—One Reel).—Pokes is weary, worn and tired and goes to a doctor. The patients in the doctor's office do not add at all to Pokes' joy. The doctor is busy—not with a patient, but a sweetheart. Pokes interrupts and for this is given a strenuous examination, and after paying the five dollars fee has to console himself with the advice that he needs a complete rest.

The first haven of rest tried by Pokes is home, but as usual when one seeks peace and quiet, the world seems in opposition. Wifey is sewing on the machine. Daughter is entertaining the count in the parlor where he is showing his operatic powers. Pokes tries the roof, but a summer shower drives him in. There the din continues, and Pokes rushes from the house. After much wandering he arrives at the Hideaway Inn, kept by Jabs. Here he is certain of finding rest and quiet.

Jabs and the bellboy are asleep. Pokes wakes them and finds there are no vacant rooms. As he is about to depart, Jabs tells him he can have a cot in a quiet hallway for the same price as one of his best rooms, and Pokes accepts and is conducted to the hall. He soon falls asleep, but the hotel turns out to be a sanitarium, and the insomina patients make Pokes' existence a very Hades. Finally, in desperation, he spies a fire escape under which is a sign, "In case of fire grab ball, jump out window and bounce to safety." Pokes grabs the ball and makes the leap and sinks in the ground up to his neck. With a disgusted look at the contrivance he murmurs that he thought the darn thing wouldn't work," and placing it under his head for a pillow, succeeds in sleeping the rest of the night in comfort on the cold ground.

BOUND VOLUMES OF THE MOVING PICTURE WORLD

You Need Them in Your Business!

Each issue of THE MOVING PICTURE WORLD represents the fruit of studied effort on the part of experts to provide just what the average reader of trade publications in the moving picture field can use to best advantage in his business.

Since this is true, the bound volumes of THE MOVING PICTURE WORLD, each comprising the complete issues printed during a period of three months, take immediate standing as

The Reliable Reference Book of the Trade *The Record of Moving Picture History in the Making*

NOW READY—VOL. 31.—JANUARY TO MARCH, 1917

WE HAVE AT YOUR DISPOSAL
Bound Volumes for the years 1912, 1913, 1914, 1915 and 1916. Four volumes each year. Shipped as per your instructions at $1.50 per volume—transportation charges additional.

INVEST $31.50
and have at your hand for ready reference every issue of THE MOVING PICTURE WORLD which has been printed since January 1, 1912. These issues are in bound volume form, and are invaluable to the wide-awake moving picture man.

CHALMERS PUBLISHING CO., 17 Madison Ave., New York City

BROADWAY STAR FEATURE.

THE LOVE PHILTRE OF IKEY SCHOENSTEIN (One of the "O. Henry Series"—Two Parts).—The cast: Rosy Riddle (Mildred Manning); Mr. Riddle (William Shea); Mrs. Riddle (Mrs. Nellie Anderson); Ikey Schoenstein (Bernard Siegel); Chunk McGowan (Ned Hays). Directed by Thomas R. Mills.

Ikey Schoenstein is the night clerk in the "Blue Light" drug store. He ate his breakfast and slept in the daytime at Mrs. Riddles on First avenue. She had a daughter Rosy, and she, of course, was the compount extract of all that was desirable to Ikey. But Chunk McGowan was the fly in Ikey's ointment. Ikey fixed Chunk's face up, after one of his numerous escapades, and when he was finished Chunk asked Ikey for some kind of powder that, if given to a girl, would make her love you. Ikey does not claim any knowledge of such a concoction until Chunk tells him that it is Rosy he is thinking of. He tells him that Rosy has promised to run off with him that night, but he is afraid she will renege at the crucial moment.

Ikey tells Chunk that because of his friendship he will fix him up that kind of powder. Back of the prescription case Ikey grinds up a quarter grain of morphine and tells Chunk to drop it in her coffee. Chunk thanks him and exits. Ikey thinks that Rosy will sleep so soundly that she will not keep her appointment with Chunk. Besides this Ikey calls up Mr. Riddle and tells him about the proposition, and Riddle promises to meet Chunk with a shot gun.

All night Ikey waited for news of the tragedy, and when his relief came he hurried down toward his boarding house. On the way he met Chunk, who was smiling broadly. Chunk tells the astonished Ikey that everything came off first rate, and that Rosy cooked the breakfast for him that morning, up at the flat, in a blue kimono. "But the powder," Ikey gasps. "Well, it was this way," exclaims Chunk. "At supper I looked at Rosy and I thought that if I could not win her straight it would be better not at all. So seeing another party present who has not indicated the proper affection toward his coming son-in-law, I watches my chance and dumps the powder in old man Riddle's coffee, see?"

STRICTLY BUSINESS (One of the "O. Henry Series"—Two Parts).—Bob Hart, vaudeville actor, has written a sketch called "Mice Will Play." He has looked in vain for the right woman to play the woman's part with him. One day he sees Cherry in a vaudeville turn and likes her so well that he calls at her boarding house and asks her to take the part. He reads the sketch to her and she makes many changes in it. They each have dreams of what their salaries will bring in it. No nonsense for them. On its try-out performance the sketch is a big success and manager signs it up for a long circuit. That night when Bob takes Cherry home she invites him in and makes a *strictly business* proposition which will make their $500 a week salary go further. The sketch is a thriller in which a western girl uses a 32 calibre revolver with real cartridges to shoot her rival's photograph.

After two years successful run on circuit, Helen becomes very nervous one night and instead of shooting the picture's face, she shoots Bob in the neck. He falls—she faints and the audience is delighted. A doctor finds Bob's hurt slight, but Cherry being held by three to keep her away from him, thinks she has killed him. A mutual friend of each sees Cherry and then goes to Bob, telling him that the girl is "crying her eyes out for him," "wild about him," "in love with him," etc., etc. To all this Bob is absolutely incredulous. Cherry is "strictly business." The friend replies, "She is calling your name so loud they can't ring up the curtain," and Bob says, "It is too late, man. Why, Cherry and I have been married two years."

KALEM.

ARRAYED WITH THE ENEMY (An episode of "The Further Adventures of Stingaree"—Two Parts). The cast: "Stingaree" (True Boardman); "Howie" (Paul C. Hurst); Harry Summerfield (Barney Furey); Mildred Summerfield (Edythe Sterling); "Black Bill" (G. A. Williams).

Summerfield, a new settler in the back country of Australia, is building a home in the bush waiting to be joined by his wife. He receives a letter from her saying she has sold their property in town for $5,000 cash. "Black Bill," a bandit, while ransacking the cabin finds this letter and adds a few lines to it. He then captures Summerfield and takes him away. Mildred, the wife, arriving, finds this letter which demands $5,000 ransom for Summerfield, and it is signed "Stingaree."

Just about this time "Stingaree," the gentleman outlaw, and his partner Howie, run onto the cabin. Mildred does not take him for an outlaw and shows him the letter. He at once swears vengeance against his impersonator and takes Mildred with him in an effort to rescue her husband. The party is captured by the mounted police, who expose "Stingaree" and Howie to Mildred as bandits. However the police also set out to rescue Summerfield, giving "Stingaree" and Howie a chance to break away from their guard.

Attacking "Black Bill's" stronghold, the troopers are overcome and taken. At the pleadings of Mildred, "Stingaree" undertakes to lead a party to renew the attempt at rescue. After a thrilling encounter this is effected, and "Black Bill" and his gang arrested. In the confusion of the victory "Stingaree" and his pal slip away, and the troopers are dissuaded from following to retake him by the pleading of the grateful wife.

AN EYE FOR AN EYE (An episode of "The Further Adventures of Stingaree"—Two Parts)—The Cast: "Stingaree" (True Boardman); Howie (Hal Clements); "Gypsy Prince" (Frank M. Clark); Nellie Stearns (Edythe Streling); Tom Blanks (Jack Lott).

"Stingaree," gentleman bushranger, taking a strayed lamb to shelter, encounters "Gypsy Prince" a card shark. Playing with Gypsy, "Stingaree" loses money through the gamester's loaded dice. He discovers this after he has returned home. He vows vengeance.

Later he and his pal Howie secure it by holding up a stage coach upon which "Gypsy" is a passenger. Tom Banks is also a passenger. He is a lad returning from the gold diggings so he can marry Nellie Stearns, whose father holds a debt over his mother's home. Tom tells "Stingaree" that he has been fleeced at cards by "Gypsy" and that the latter has several thousand dollars in gold dust. As the gambler had not given up this sum when robbed, "Stingaree" in wrath goes to his cabin and takes it away from him. At about the same time he sends a telegram to Nellie to come out on the stage, and signs it "Tom."

In the meantime Tom loses his way in the bush, trying to get back to civilization. "Stingaree," with the recovered gold, discovers him asleep from exhaustion and fills his canteen with water and pins a letter to his coat giving directions for again reaching the high road. Then he intercepts the stage which is bearing Nellie to her lover, gives the package of gold to the driver to give to Tom when the latter meets the stage further ahead, and having arranged a dramatic reunion of the pair, makes off into the bush for further adventures.

ESSANAY.

A CORNER IN SMITHS (A Black Cat Feature—Two Parts).—The cast: Isobel Smith (Hazel Daly); Edward S. Jones (Rodney LaRock); J. Smith (Robert Bolder).

J. Smith, a millionaire, hates his name. It is so common, he thinks. He devises a scheme whereby he will exterminate the patronymic by offering $2,000 each to all bachelor Smiths who will agree not to marry, and to all maiden Smiths who will marry and change their name. Eddie Jones, who is "down and out," decides to pose as a Smith and reap the reward. He makes a hit with the old man and is retained as his secretary. While in this work he meets Isobel Smith, the daughter. Mutual love grows. The great scheme fails, of course. There are not enough millions in the world to pay off all the Smiths. And Eddie's plan to marry Isobel almost fails, for Smith avows his daughter shall never wed one of his name. But Eddie confesses his pseudonym and all ends happily.

WOULD YOU BELIEVE IT? (A Black Cat Feature—Two Parts).—The cast: James Cadman (Ernest Maupain); Eleanor Cadman (Grace Walsh); David Lee (Mark Ellison); Henry Neville (Rodney LaRock).

Is love blind? Henry Neville, a handsome youth, seeks to impress his fiancee, Eleanor Cadman, with his own good looks by introducing her to David Lee, an exceedingly homely man. Love has not blinded Eleanor's eyes, however. She sees Henry as a parasite while David as a man who does something worth while. Her affection begins to waver. Her father informs Neville he must have $10,000 in the bank before he can marry Eleanor. David sells an invention for just that amount and loyally lends it to his friend, Henry. But Eleanor detects the little plot and rejects Henry. She summons David and, despite his homliness, marries him.

Universal Film Mfg. Co.

L-KO.

BOMBS AND BANDITS (Two Parts—Rel. Week of July 2).—The cast: Mayor (Vin Moore); Chief of Police (Bill Bevan); Captain of Police (Chas. Inslee); Mayor's Secretary (Sammy Burns); The Stenog (Dolly Dimples). Directed by A. Jassehke.

The Mayor and the Chief of Police have offices in the same building, and are both enamored of the chief's stenographer. She has entangled their middle-aged hearts in her curls and both are determined to win her. Dolly, in the meantime, gives most of her attention to young Sammy, secretary to the Mayor.

The two old chaps each wager ten thousand dollars on the winner of fair Dolly's hand. Each is sure that he is betting on a cinch. They place their money with Sammy, telling him to take it to the bank for them. The temptation is too great. Sammy calls Dolly and tells her that he has just made $20,000 easy money, and invites her to go to Mexico with him. She agrees, and they start in his car.

It is a dull day for Ignatz Tamale and his bandits, for no one has been either killed or tortured so far, since sunrise. When Sammy and Dolly appear in their car, they fall an easy prey to the bandit chief, who decides to hold them for ransom. He sends a wire to the Mayor, telling him that he is holding the secretary and the stenographer. The Mayor and the chief remember their ten thousand dollars simultaneously. They call out the police, the railroad cops and the aerial patrol and all set out for Mexico.

Dolly and Sammy are in a room made of steel, the walls of which are gradually closing in on them. The only open wall leads to a pit of flame. They are pushed nearer and nearer the terrible death, as the hours go on, and the ransom money does not arrive. At last, just as they are about to skid over the edge, the advance guard of police arrives. The bride is saved from a fiery death, but Sammy is heartlessly left to be pushed over the edge, twenty thousand and all.

HEARTS AND FLOUR (Two Parts—July 11).—The cast: The Girl (Eva Novak); The Grocer Boy (Charles Ryckman); The Butcher Boy (Tom Delmar); The Storekeeper (Bob McKenzie). Directed by Dick Smith.

The grocer boy loved the boss's daughter. So did the butcher boy, but Eva favored the former When she showed her preferenec so plainly, it started a fight, in which the stock of the store suffered severely. The boss checked the fray just as it was becoming exciting, and they went reluctantly back to work.

The minister comes in to ask for a subscription, and the boss, giving him one, drops his roll, which the grocer boy finds for him Some gossips come into the store and stay so long that the boys let loose a mouse from the trap to drive them away. This succeeds splendidly, and the boss is pleased with the grocer boy, so the other decided to get even. When the boss carries out a bag of flour on his back, Tom cuts a hole in it, and it pours out. He then blames Ryck. The boss goes into the refrigerator, and Tom shuts him in, letting him out when he is nearly frozen and saying that Ryck did it. Both fall on Ryck and beat him up, but the girl explains the truth.

Tom is sent out to deliver the orders. Ryck fixes the wagon so that on the hill the horse breaks away from it. The wagon runs downhill and is knocked to bits by an auto. Tom returns almost dead. But a small boy has seen Ryck tampering with the wagon and tells on him. So the boss and Tom beat him up again.

Ryck and Eva have planned an elopement, and he puts a ladder up to her window for her to climb out on. Pa sees them, but Ryck ties him to the tail of a huge kite, cuts the string, and Pa falls into the field. Ryck and Eva are just getting out of the window, when Pa takes away the ladder. There is a fight, but Ryck succeeds in getting away with the girl Tom and the boss follow them. Ryck and Eva are in a buggy and the others in a car. They are arrested for speeding. Ryck manages to exchange the buggy for a car, grabs the minister and makes him marry them, while the disappointed Tom "beans" the boss with a flowerpot.

JOKER.

KITCHENELLA (Rel. Week of July 9).—The cast: Kitchenella (Gale Henry); Count Jassbo (Milton Sims); His Confederate (Charles Haefil). Written by C. B. Hoadley. Produced by Allen Curtis.

Kitchenella has two stepsisters who are preparing for the Street Sweepers' ball. She wants to go, too. Count Jassbo has left a note of vital importance in the toe of one of a pair of old slippers for his confederate, Mike. The landlady throws the slippers out of the window, and Kitchenella finds them. She puts them on, takes the window curtains and makes a gown out of them using the workbasket for a hat.

She goes to the ball. So do the count and Mike. They search the feet of every woman in the place hunting for the slippers, but fail to find them. The next day the count puts an ad in the paper that he will marry the girl who has the mate of the slipper which he has found at the ball. Kitchenella has thrown it at her stepsister. She reads the ad and rushes to meet the count. His confederate drops a brick on her head and she collapses into the horse-trough, while the count beats it with the slipper.

UNIVERSAL CURRENT EVENTS.

ISSUE NO. 7 (June 30).

Uncle Sam Welcomes Russian Commission.—World's youngest democracy represented by group of famous citizens.

Washington, D. C.—The counterpart of the Root Commission, now in Russia, the Russian Commission to the United States is here and have been given a great welcome by this government. Problems arising out of the present unsettled political conditions will be solved, and the two nations will work in harmony in the great war. Subtitles: Secretary Lansing greets Boris Bakhmeteff, head of the commission. The Russian Mission.

World Famous Spots Thronged as Season for Bathing Opens.—East and West Coast resorts take on holiday spirit when millions seek the salt air.—Atlantic City, N. J. Subtitles: Where capital and labor take a holiday. Beach "flivvers." Ever hear of the "Boardwalk?"—Venice, Cal. Annual Bathing Girl Parade is not missed by many. "Oh, Boy!" Priscilla Dean, Universal film star, in prize winning suit.

Washington Arch at Valley Forge Nation's Gift to Pennsylvania. In patriotic speech, Champ Clark delivers famous memorial on spot where Washington's trials were greatest. Valley Forge, Pa.—On the spot where General George Washington on his knees in the snow prayed for Divine assistance, the Nation gave to Pennsylvania a memorial which will commemorate all that is historic about this hallowed place. Champ Clark delivered the memorial to the State.

Class Day Exercises Finds Many Graduates in Uncle Sam's Service.—Many Harvard students take day off from camps to fight confetti battle in great stadium.—Cambridge, Mass.

Nation Opens Heart to Italy's Sons of Visiting Commission.—American cities surrender to men from Nation that gave to America its discoverer—the Immortal Columbus. Subtitles: Pittsburgh, Pa.—No greater demonstration ever given foreign visitors. Philadelphia, Pa.—Where enthusiastic throngs swept past police barriers and overwhelmed Commission with greetings. Medal of Honor, personal gift from Italy's King, presented to Mr. and Mrs. del Gatto, whose heroic son Luigi was killed in action. New York City.—Arriving at the Battery, His Royal Highness, Ferdinand of Savoy, Prince Udine. Through Washington Arch to Garibaldi Monument, where a wreath was placed.

Northwestern Rose Carnival a Great Patriotic Spectacle.—School children in costume and dances inspire patriotism and set example for those who can go to France.—Portland, Ore.

UNIVERSAL SCREEN MAGAZINE.

ISSUE NO. 27 (July 13).

Physical Culture.—Safeguard your health. Incorrect position while at work is responsible for the numerous pains and aches suffered by girls employed in offices. Simplest exercises afford relief. Subtitles: In a chair too low, the typist assumes a crouching position, cramping the diaphragm muscles. Exercise to relieve neck pains for typists who use low chairs. When the chair is too high, the head droops forward and a backache is the result. [illegible] to relieve pains in the upper back. The shoulder and hip at one side become higher than the other as a result of writing with one arm on the desk. For raised hip and shoulder, this exercise will prove effective. Crossing the feet causes curvature of the spine. The correct way to sit at desk. Deformities caused by crossing the legs are corrected in this manner. For abdominal ailments. Standing properly the greatest aid to constitution. General exercise for fifteen minutes a day tones up the system.

Manufacturing Making a baseball. Manufacturing munitions for the greatest sport in the world in the largest complete plant of its kind in existence. Subtitles: Machines winding the four ply yarn. Winding the white yarn. Six different operations are included in the winding process. Dipped into glue. Cutting the cover from the horse hide. Only hide on neck, forelegs and back of horse is used for covers. Adjusting and sewing on the cover. After inspection the balls are polished and the seams rolled down. Inspecting for weight and measuring three different ways for size and roundness. Stamping on the trademark.

Question Department.—Question Department. The Universal Screen Magazine has engaged an editor to answer any and all questions the public may care to ask. Subtitles: Editor Question Department, Universal Screen Magazine. Dear Sir—This morning as the clock struck "two" we were presented with twins. Don't you think I am lucky? I. M. Kidder.

Mr. I. M. Kidder. Dear Sir—You are lucky the clock wasn't here.

Science.—Chemistry's hidden forces. A few interesting facts about the properties of well-known substances. Subtitles: Only one-fifth of the air you breathe is life-giving oxygen. In pure oxygen even iron is consumed. Oxygen is exhaled as carbon dioxide, which will support neither life nor flame. The [illegible] gas is so heavy it pours like water. Hydrogen is the lightest substance in existence. [illegible] are filled with it. Soap bubbles of hydrogen will rise in the thinnest air. Ordinary chlorate of potash contains a great deal of [illegible] oxygen. A drop of acid releases the oxygen and the potash, when mixed with sugar, is very explosive. Hydrogen is the inflammable component of [illegible], which burns very brilliantly.

Art.—The vegetable kingdom, [illegible] in clay by Willie Hopkins.

POWERS.

MONKEY LOVE (Rel. Week of [illegible]).—[illegible] flirt, a comely young lady monkey tries to make monkeys of all the other animals in the jungle. The elephant, the leopard and [illegible] fall for her but [illegible]. They are broken-hearted when she marries him but their revenge is complete when they see him out walking with a whole row of little monkeys and the cost of living going up all the time.

IN THE ROCKS OF INDIA [illegible] foreground [illegible] of India are shown [illegible]. Temples [illegible] adorned with [illegible] are seen. The elephant [illegible] years. Some of the strange [illegible] are seen. [illegible] caught by the camera. All Hindus love pilgrimages.

VICTOR.

KICKED OUT ([illegible] July 9).—The cast: Carter ([illegible]); Mr. Richly (Ed Clark); Mrs Richly (Margaret Whistler); Bess (Marcia Moore); Political Boss (Dan Duffy); John Dollar (Edwin Brown). Written by [illegible]. Produced by Carter De Haven.

Carter calls on the girl's father and asks for her hand, but the father refuses until Carter proves himself worthy. [illegible] is delighted and goes to tell the girl.

[illegible]

[illegible] He is caught and ejected. Later he overhears a plot to kidnap Dollar. Carter [illegible]

[illegible] his arm.

THE PAPERHANGER'S [illegible] (Rel. Week of July 9).—The cast: Miss Prued (Margaret Whistler); Mrs. [illegible]; Mr. [illegible]; The Boss (Charles Haefli). Written by W. Warren Schaefer. Produced by [illegible].

Miss Prued [illegible] in order to have it ready in time to do the papering himself. But the boss rushes in [illegible] to Mrs. Newlywed [illegible] husband is spending all his time with Miss Prued. Mrs. Newlywed [illegible] and finds her husband just changing into overalls. He tries to hide in the cupboard, but the overalls stick in the door and [illegible]. At last she is pacified by seeing a receipt for the rent.

MEET MY WIFE (Rel. Week of July 9).—The cast: Neal (Neal Hart); Violet (Marie Anderson); Bill (Bill Gillis); Skeeter (Bud Osborn); Pete (Pedro Leon); Jack (Jack Walters); Tom (Tom Grimes); Joe ([illegible]). Scenario written by Karl Coolidge. Produced by George Marshall.

While the boys of the Flying W and Circle C are fighting, Neal sits behind the desk in the hotel and reads poetry. Violet arrives with a tale of woe and every one of the boys falls for it. She relieves them of all their money but each thinks himself the only contributor.

Neal thinks Violet his ideal, and is inspired by reading Lochinvar to try to steal her. The boys arrange a championship fight, the loser who represents one side to stay away from Violet. Bill and Skeeter are selected. They commence to train. Violet's brother arrives and goes to her room. She tells him that she is sick of this business of cheating and lying, but he insists upon her going through with it.

He offers to train the boys for the fight. He is a real pugilist, and they prevail upon him to take Skeeter's place. The big fight is staged, and while it is on Neal grabs Violet and runs away with her. He ropes the minister and makes him marry them. When the boys appear he tells them "Meet my wife!"

IMP.

HATTON OF HEADQUARTERS (Rel. Week of July 9).—The cast: Frank Hatton (Lee Hill); Big Tim (Charles Hill Mailes); Rose (Agnes Vernon); Slim (Clyde Benson).

Rose refuses to work as a tool for the gang of which Big Tim is the leader. Her father has betrothed her to Tim, but she loves Hatton. Slim tells Tim about it, and the boss goes to her room. Frank Hatton, the detective who has rescued Rose, and whom she loves, is there, and she has just time to hide him.

[illegible] men are watching for Frank, and that he intends killing him. Frank pounces on him, and there is a fight in which Tim is knocked senseless. Slim and the others come to the door, and Frank props the unconscious Tim in a chair and lets them see his head through the door. Rose tells them he does not want to see them. After a while they become suspicious and break down the door. There is an unequal fight, in the midst of [illegible].

UNIVERSAL SPECIAL FEATURE.

THE GRAY GHOST (Episode No 3—"The Warning"—Two Parts—Rel. Week of July 9).—The cast: Morn Light (Priscilla Dean); Wade Hildreth (Emory Johnson); The Gray Ghost (Harry Carter); Mildreth's Secretary (Eddie Polo); Morn Light's Maid (Gypsy Hart); Ashby (Wilton Taylor); Williams (Francis [illegible]).

At the theater Hildreth sits in a box with two crooks, who were there before he arrived. He appreciates Morn Light's beauty and splendid dancing and sympathizes with her when she falls, spraining her ankle. The manager informs the people that Miss Light will appear in the next act, but will be unable to dance again. When the men leave to smoke, Hildreth follows them, and in the smoking-room is handed a program by a boy who whispers to [illegible] inside it. The two crooks are determined not to let Hildreth return to the hotel. Morn Light becomes more [illegible].

The note urges Hildreth to come at once to Morn Light's dressing-room. The maid listens at the door, and realizing this, Morn Light laughs, calls Hildreth by the name of Ted, and then sends the maid to the drug store for a headache powder. Morn Light writes on a piece of paper and hands it to Hildreth; he reads, "For God's sake laugh." The situation [illegible] tells him he is Ted Daly; not to ask any questions, but to meet her at twelve in the private dining-

(Continued on page 290)

MAYFAIR FILM CORPORATION
announces now the cutting and titling and preparation for the trade presentation of
Persuasive Peggy
Date of showing to be announced presently
MAYFAIR FILM CORPORATION
M. A. SCHLESINGER, President
10 WALL STREET NEW YORK

"THE 13th LABOR OF HERCULES"
STATE RIGHTS NOW SELLING
IN A SERIES OF 13 PARTS
CINEMA DISTRIBUTING CORPORATION
220 WEST 42nd ST. NEW YORK

Calendar of Daily Program Releases

Releases for Weeks Ending July 14 and July 21

(For extended Table of Current Releases See Pages 300, 302, 304, 306.)

Universal Film Mfg. Company

SPECIAL RELEASES FOR WEEK OF JULY 9.

BUTTERFLY—The Reed Case (Five Parts—Drama).

NESTOR—Minding the Baby (Comedy).

L-KO—Hearts & Flour (Two Parts—Comedy).

UNIVERSAL ANIMATED WEEKLY—Weekly No. 80 (Topical).

VICTOR—Meet My Wife (Comedy).

REX—Three Women of France (Two Parts—Drama).

UNIVERSAL SCREEN MAGAZINE—Issue No. 27 (Educational)

BISON—Double Suspicion (Two Parts—Drama).

JOKER—Kitchenalla (Comedy).

POWERS—Monkey Love (Cartoon Comedy) and "In the Rocks of India" (Dorsey Educational) (split reel).

UNIVERSAL SPECIAL—The Gray Ghost (Episode No. 3—The Warning) (Two Parts—Drama).

REGULAR RELEASES FOR WEEK OF JULY 9.

GOLD SEAL—A Limb of Satan (Three Parts—Drama).

VICTOR—The Paper Hanger's Revenge (Comedy).

VICTOR—Kicked Out (Two Parts—Comedy—Drama).

IMP—Hatton of Headquarters (Drama).

BIG U—The Punishment (Drama).

REGULAR RELEASES FOR WEEK OF JULY 16.

GOLD SEAL—Six Shooter Justice (Three Parts—Drama).

VICTOR—One Bride Too Many (Two Parts—Comedy Drama).

SPECIAL RELEASES FOR WEEK OF JULY 16.

BUTTERFLY—High Speed (Five Parts—Drama).

NESTOR—A Dark Deed (Comedy).

L-KO—Surf Scandal (Two Parts—Comedy).

UNIVERSAL ANIMATED WEEKLY—Weekly No. 81 (Topical).

STAR FEATURETTE—The Web (Two Parts—Drama).

UNIVERSAL SCREEN MAGAZINE—Issue No. 28 (Educational).

JOKER—He Had 'Em Buffaloed (Comedy).

POWERS—Box Car Bill Falls in Luck (Comic Cartoon) and In the Heart of India (Educational) (Split Reel).

UNIVERSAL SPECIAL—The Gray Ghost (Episode No. 4—The Fight) (Two Parts—Drama).

Mutual Film Corporation

MONDAY, JULY 9, 1917.

SIGNAL PRODUCING CO.—The Railroad Raiders (Chapter 14, "The Trap"—Two Parts—Drama). 05648-49

MUTUAL STAR PRODUCTION—Mary Moreland (Powell—Five Parts—Drama) 05650-51-52-53-54

TUESDAY, JULY 10, 1917.

LA SALLE—When Lulu Danced the Hula (Comedy) 05655

GAUMONT—Tours Around the World No. 36 (Subjects on Reel: Havana, Cuba; Cities of the Nile, Egypt; Aigues-Mortes, France (Scenic)........

WEDNESDAY, JULY 11, 1917.

MUTUAL—Mutual Weekly No 132 (Topical)....... 05657

THURSDAY, JULY 12, 1917.

CUB—Jerry at the Waldorf (Comedy)............. 05658

GAUMONT—Reel Life No. 63 (Subjects on Reel: A Submarine of the Past; A Square Deal for the Baby; Whale Meat; Camp Fire Signal Girls; Animations from "Life"—"A Hasty Pudding"; "Professional Etiquette" (Mutual Film Magazine).. 05659

MONDAY, JULY 16, 1917.

SIGNAL PRODUCING CO.—The Railroad Raiders (Chapter No. 15, "The Railroad Raiders"—Two Parts—Drama) 05660-61

MUTUAL STAR PRODUCTION — Betty-Be-Good (Horkheimer—Five Parts—Drama) 05662-63-64-65-66

TUESDAY, JULY 17, 1917.

LA SALLE—The Kissing Butterfly (Comedy)...... 05667

GAUMONT—Tours Around the World No. 37 (Subjects on Reel: The Ruined Palace of Tiberius; Avignon, France; Timbuktu, a City of the Sudan (Travel) 05668

WEDNESDAY, JULY 18, 1917.

MUTUAL—Mutual Weekly No. 133 (Topical)....... 05669

THURSDAY, JULY 19, 1917.

CUB—Jerry's Star Bout (Comedy)................. 05670

GAUMONT—Reel Life No. 64 (Subjects on Reel: The Cocoanut; The Boy Scout Signal Corps; Incandescent Mantles; A Novel Bicycle Race; Leaves from "Life" (Mutual Film Magazine)... 05671

SPECIAL Roll Tickets

PRICES
Five Thousand............ $1.25
Ten Thousand 2.50
Fifteen Thousand......... 3.75
Twenty-five Thousand..... 5.50
Fifty Thousand 7.50
One Hundred Thousand... 10.00

Your own special Ticket, any printing, any colors, accurately numbered; every roll guaranteed. Coupon tickets for Prize Drawings, 5,000 $2.50. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. Stock tickets 5,000 to 25,000 fifteen cents per thousand, 50,000 ten cents, 100,000 nine cents.

National Ticket Co., Shamokin, Pa.

The Seventh NATIONAL CONVENTION AND XPOSITION

of the M. P. Ex. League of America

COLISEUM

CHICAGO, ILL.

July 14-22, 1917

XPOSITION OPENS ••••• Saturday, July 14th

CONVENTION OPENS •••••• Monday, July 16th

L. Schindler, 1416 Masonic Temple
Exposition Manager

(*Continued from page* 287)

room at Bishop's; to ask for Jacques, who will understand and show him to the room; not to go back to the theater; to say something polite about her injury and not to forget that he is Ted Daly. Just then the maid enters to say that she sent a boy for the headache powder. Hildreth leaves.

Two hours later The Gray Ghost is told by the crooks that they have again been foiled. Hildreth calls up the Arabin home and learns from the butler that Mr. Arabin has not been in New York that day, but is in Boston. Hildreth is flabbergasted, but he goes to the restaurant and asks for Jacques, who shows him a private room, with a special exit. Hildreth sits down to wait.

Morn Light is helped home by her maid, whom she sends to the drug store for a forgotten package. When the girl is gone she rushes to the phone and calls up Hildreth at Bishop's. She is just warning him not to return to his hotel when The Gray Ghost enters her room. She hears him, and changing to a light tone, she laughs and thanks "Ted Daly" for calling her up again. The Ghost says, "I hope this is not a love affair, for remember, you belong to me!" He goes toward her to take her in his arms, but she seizes a paper-knife and keeps him off.

BISON.

DOUBLE SUSPICION (Two Parts—Rel. Week of July 9).—The cast: Neal (Neal Hart); Pop (George Berrell); Joe (Joe Rickson); His Wife (Janet Eastman). Scenario by George Hively. Produced by George Marshall.

Neal, the sheriff of Red Rock County, is trapped by a gang of cattle rustlers. He is fighting desperately when his partner, Pop, comes on him. Pop manages to draw the fire of the rustlers and enables Neal to escape.

In an adjacent town, Joe is chased out of a building which he has robbed and, in the getaway, he wounds one of the men. He escapes and arrives at his nearby camp, where his wife and baby are. They leave town quickly, eluding his pursuers. Several days later Joe arrives at Red Rock. Leaving his wife, who is almost without food, Joe goes to the saloon and starts gambling with the money stolen in the other town.

Neal comes on the wife, and knowing her to be a stranger, asks if there is anything he can do. She tells him about Joe's gambling the money. Neal orders Joe out of the saloon.

Neal tells the proprietor of the store that he has a package coming on the stage that night for Pop's birthday. The storekeeper gives Neal a key to the store, telling him that he will leave the package where Neal can get it. That night Joe breaks into the store. After Pop and Neal have retired, Neal gets up and starts for the store to get the package. Pop, however, wakes and decides to follow him.

Neal gets the package and leaves, but Pop does not see him leave. Pop then goes to the front of the store to see what Neal is doing. Pop sees the figure of Joe through the window, and believes it is Neal and that he has taken this method to obtain money, which they need to develop their mine. Pop enters the store and places some of his belongings near the safe so that the blame for the robbery will be placed on him.

The next morning the robbery is discovered and Neal is sent for. He notices that Pop has not returned during the night. Going to the store he is shown the evidence against Pop and comes to the conclusion that the old man is guilty. A little later Neal finds Pop in the mountains, and he surrenders.

Arriving at the town, Neal takes off his badge and releases Pop, telling the men that he resigns on the spot. He and Pop ride away. Shortly afterward a posse from the town robbed by Joe come upon Joe's trail in the mountains. Pop and Neal cut across to head Joe off. They get into a fight, in which Joe is shot. They find on his body the package of money taken from the Red Rock store. The posse comes up and decides to take Joe to Red Rock.

Neal is again made sheriff. He learns that there is a large reward for Joe's capture. They decide to divide the reward with Joe's wife, and Neal assures her that she will be taken care of. Returning to the cabin, Pop finds the birthday package under his bunk, where Neal had placed it.

REX.

THREE WOMEN OF FRANCE (Two Parts—Rel. Week of July 9).—The cast: Sister Genevieve (Adelaide Woods); Fifi (Irene Hunt); Aimee (Virginia Lee); Lieut. Dubois (Richard Ryan); Raoul Renfret (Jack Mulhall); Doctor (Daniel Leighton). Scenario by Bess Meredyth. Produced by Ruth Ann Baldwin.

The war had turned a splendid chateau into a hospital. Sister Genevieve, a woman who knew the sorrow of suffering but not the sorrow of sin, helped to care for the wounded soldiers therein. Fifi, on the contrary, had known sin in all its ugliness, but like many another of the half-world, had given everything to the great war, even herself. Fifi was a most carefree sort of girl, and sang for the soldiers and brought them flowers. Sister Genevieve disapproved of Fifi's light-heartedness, especially after she had sung a frivolous song at the request of a dying soldier, but Fifi's answer was that she could see no real difference between a prayer and a song.

Lieutenant Dubois, of the guard, was at the time in love with Aimee Renfret, a pretty woman and a weak one, whose husband was in the trenches. She returned his admiration and made arrangements to go to Paris with him during his furlough. Fifi overheard their talk.

The enemy began a sharp attack and the stream of wounded poured into the hospitals. Among them was Raoul Renfret. When Sister Genevieve saw him, she recalled the days when he and she were sweethearts; they had quarreled and he had never returned. After three years with no word from him, she had become a nun.

While thinking of the past, Sister Genevieve was startled by Fifi, who sank to her knees by the bed of Raoul. Asked by the Sister if she knew him, too, Fifi told her that he was the first man who ever treated her as a good woman. She said that while trying to protect her from a jealous lover, he was stabbed and she had taken care of him for three months. After he had gone, she couldn't go back to the old life.

The doctors said there was no hope for Raoul, who called continually for Aimee. Fifi hastened to her cottage, and in spite of Aimee's protests forced her to come to her dying husband's bedside. The change for the better was so marked when Raoul quieted down with his arm around Aimee, that the doctor said that there was now a chance for his life.

Running to the cottage, Fifi found the lieutenant waiting for Aimee to start to Paris. She told him that Aimee had to stay with her husband, and suggested that he take her to Paris instead. At first astonished, he agreed, for she, too, was a pretty woman. Fifi had made her final sacrifice.

GOLD SEAL.

A LIMB OF SATAN (Three Parts—Rel. Week of July 9).—The cast: Naida (Ruth Stonehouse); Giovanni (Jack Dill); Hugh Converse (Chester Bennett); Mrs. Converse (Mrs. Witting); Mrs. Westlake (Mrs. Pratt); Mr. Westlake (Wadsworth Harris); Matron (Martha Maddox). Written by Elizabeth Mahoney. Produced by Ruth Stonehouse.

Naida, the terror of the orphan asylum, has been adopted three times on probation and each time returned. Unknown to the heads of the institution, Giovanni Rossi, a strolling musician, comes each day to play for Naida. Finally Naida tells him of her loathing for the asylum, and begs him to take her with him. One night Naida escapes from the orphanage, and goes to Giovanni.

Two years later Giovanni is rapidly failing in health, and one day Naida returns to find her only friend dead. Hugh Converse, overtaken by blindness just at the beginning of his career as a sculptor, is now dependent on his mother. Late one evening Mrs. Converse finds Naida on the step. Naida tells the story of her escape from the policeman and the truant officer who tried to take her into custody at the time of Giovanni's death, and, realizing her youth, these two kind people decide to take care of her until a home can be found for her.

Weeks later Naida and Hugh, having become confidential, the child questions him as to whether he would regain his sight if an operation was performed, and being answered in the affirmative, she determines to get that much-needed money. She responds to an advertisement for a maid at the Westlake home, and some time afterward robs Mr. Westlake of five hundred dollars. Then getting a public stenographer to write a note without any address, Naida sends the money to Hugh by a messenger boy.

The loss is discovered. The detective finds a carbon copy of the note in Nadia's pocket. She confesses to having stolen the money, but refuses to tell to whom she sent it. In the juvenile court the problem is taken up. In the hospital where Hugh has been operated on successfully and is now almost recovered, Mrs. Converse sees an account in the paper of the unusual case of Naida Rivers. She and Hugh hasten to the court, and Mr. Westlake takes Hugh's promise that he will repay the money as soon as possible.

With the judge's permission, Mrs. Westlake now adopts Naida and sends her away to school. At the end of a year she returns a much changed person, though it is an effort to repress her natural exuberance of spirit. The Westlakes love her devotedly, and when she goes to visit Hugh and his mother, she finds that Hugh loves her in quite a different manner.

BUTTERFLY.

THE REED CASE (Five Parts—Rel. Week of July 9).—The cast: Jerry Brennon (Allen Holubar); Bull Renfroy (Alfred Allen); Chief Grady (Fred Montague); Senator Reed (George Pearce); John Reed (Sydney Dean); Helen Reed (Louise Lovely); Mrs. John Reed (Nanine Wright); Schuyler Hastings (Ernest Shields); "Red" (Edward Brady). Written and produced by Allen Holubar.

Chief of Police Grady, of the New York Central Office, informed Jerry Brennon and "Bull" Renfroy, the two principal detectives of the force, that the Grayson gang was pulling a haul that night. Jerry caught two crooks in Senator Reed's home. The Senator was so grateful that he offered to do anything for Jerry.

After three years of active service, Brennon reached the point where he faced a nervous breakdown. The doctor and Reed persuaded Jerry to take a rest, and he is sent to the Senator's cabin in the mountains.

Helen Reed was courted by Schuyler Hastings, whom her mother favored. Helen, however, told Schuyler he would have to do something worth while before she would marry him.

Jerry found the cabin lonely enough, but was rather suspicious because of the driver saying that it was haunted. As soon as he arrived a shot was fired at him. That night he slept restlessly. When he woke in the morning, two bullets whizzed past him and lodged in the bed. Then he found a note pinned on the door which warned him to get out.

Jerry discovered a secret door and, upon forcing it, found a girl huddled on a bed, weeping bitterly. It was Helen, and though at first afraid of Jerry, she soon was telling him of her misfortune. While shopping, she had been kidnapped by getting into the wrong taxi. When the gangsters came to the cabin, Jerry climbed into a loft and listened to their planning to return at ten o'clock to remove Helen to a hut ten miles away.

Jerry went quickly to the village where he found the sheriff and with him and some other men rushed back to the cabin. Helen was taken from the room. When the gangsters arrived a fight took place. Grady was delighted with Jerry's success and the Reeds were ready to weep for joy at seeing Helen again. Jerry proudly introduced his future wife. "The Gent" spoke up and told her that Schuyler had hired him to kidnap her; they were to demand a ransom and he was to receive the glory of rescuing her. Even Renfroy had to congratulate Jerry on his success.

Mutual Film Corp.

GAUMONT.

TOURS AROUND THE WORLD NO. 36 (July 10)—The lovely capital of the Pearl of the Antilles, Havana, is shown here in all its tropic beauty. Rising out of the sea to give the city's first greeting to the visitor is El Morro, the grim castle that stands at the mouth of the harbor. An adequate idea of the extent of the largest city of the West Indies is next given by means of a panorama of the city from the Astronomical Observatory. Then follow pictures of many of the parks for which

And Remember THIS

Film DEVELOPMENT and PRINTING finds its perfection in EVANS' SERVICE.

Quality, responsibility and despatch mark every operation.
Having helped others make film history, we are competent to help you.

EVANS FILM MFG. CO., 416-24 West 216th St., N. Y. City. Telephone St. Nicholas 3443-44

the city is noted and of the Prado, that world famous promenade down to the Malecon. Naturally there are pictures of the spot where the first mass was said by Columbus and where his bones rested before being interred in the neighboring cathedral. San Rafael and Obispo streets are down to give an idea of the shopping district.

The cities of the Nile, a second section of this reel, will prove intensely interesting. There are some which seem to be in the same state of civilization which was familiar to Moses. Among the settlements pictured are Alexandria, Heliopolis, El Badrashein, Mansura, Tanta, and Damietta.

Aigues-Mortes, France, a city that still has about it the atmosphere of the Crusades, is a quaint place which has been photographed to show where romance still lingers. It owes its present fame to the mediaeval fortification which surround it. It was from this town that Louis IX embarked upon the seventh and eighth crusades, in 1248 and 1270. Canals connect the town with the Rhone and the Mediterranean.

REEL LIFE NO. 63 (July 12).—The first actual under-sea vessel built for warfare was constructed in New Orleans by an engineer named Watson. It had only been in Commission a short time when Admiral Farragut captured New Orleans. The vessel was sunk in Lake Pontchatrain to keep it from falling into his hands. It was recovered in 1885, and now is a precious relic at the Confederate Soldiers' Home on Bayou St. John.

"A Square Deal for the Baby" will be a section of this reel of widespread interest. It is a vivid portrayal of the work of settlement home nurses in [illegible] poor mothers how to care for their infants. The pictures are in themselves an education.

The high cost of living is turning the thoughts of the nation toward foods which have never been [illegible] used [illegible] present whale [illegible] suggested for the juicy beefsteak. Whale meat is now sold at some Pacific coast butcher shops at [illegible] cents a pound. The picture of "Whale Meat" upon this reel shows a whaling station and a whale being hauled upon a pier.

"Camp Fire [illegible]" is a [illegible] picture. Since every one is now doing his or her bit, the Camp Fire Girls in some communities are [illegible] the mysteries of heliographing, wigwagging, and other forms of [illegible].

The reel also has two animated drawings from "Life." [illegible] and "Professional Etiquette."

MUTUAL STAR PRODUCTION.

MARY MORELAND (Frank Powell—Five Parts—July 9).—The cast: Mary Moreland (Marjorie Rambeau); Thomas Maughm (Robert Elliott); Mrs. Maughm (Gene LaMoth); Mrs. Moreland (Augusta Burmester); Basil Romney (Frazer Tarbutt); Cicely Torrance (Edna M. Holland). Directed by Frank Powell.

Thomas Maughm, Wall Street broker, dictates a letter to his stenographer, Mary Moreland, in which he relates his domestic unhappiness and announces his determination to separate from his wife, Daisy. Before he has finished the letter, Mary realizes that she loves him and he realizes that he loves her. She promises to join him that evening in Boston, but before she leaves Mrs. Maughm sends for her, and when she reaches Boston Mary tells Maughm at the station that he must return to his wife.

Mary quits Maughm's office and secures a position with Basil Romney, cultured English invalid, who writes verse. Romney falls in love with Mary and asks her to marry him. She leaves Romney's employ. Maughm and his wife are partly reconciled by a mutual friend, Cicely Torrance, and by the knowledge that Mrs. Maughm is to become a mother. The wife, suspicious of her husband's relations with Mary Moreland, has her followed. Mary, as public stenographer, learns of a plan to wreck Maughm's biggest business venture. She hurries to his cottage in the Maine woods, where he has gone to minister to the stricken son of one of his guides, to tell him.

Mary is forced to leave home because of the selfishness and extravagance of her mother. Mrs. Maughm offers her money to promise never to see Maughm again. Mary refuses. Then she learns of the approaching domestic event, and knowing Maughm's love of children, goes to Mrs. Maughm and promises. Mary goes to Denver. She returns in six months. Mrs. Maughm has given her life for her child. Maughm's new secretary sends for Mary and in the office where she had heard Maughm's first declaration of love she promises to become his wife.

LA SALLE.

WHEN LULA DANCED THE HULA (July 10).—Billie is in debt and besieged by collectors. He faces the alternative of marrying Matie, a dancing girl, and being disinherited by uncle, or taking as his bride Lula, uncle's rich client. He consents to take Lula. They [illegible], where Matie dances. Lula [illegible] which Matie wins and Billie's evident admiration of the dancing girl, [illegible] a dancing instructor. She and the teacher arrange a surprise in the form [illegible] for the pupil, and Matie consents to give up her place for one [illegible]. Uncle has already fallen for Matie's charms. While Lula gets vegetables [illegible] the spectators, uncle seeks out Matie. Matie has substituted Lula in her dressing room, and just as uncle, fooled [illegible] holds her in close [illegible] by Billie and Matie. [illegible] pon he shows himself a good sport and consents to marry Lula himself.

CUB.

[illegible] AT THE WALDORF (July 12).—The [illegible], hotel clerk (Louis [illegible]); [illegible] (Goldie Colwell); landlady (Janet Sully). Directed by Milton Fahrney.

[illegible] once too often. [illegible]. In attempting to get away with his baggage he drops [illegible] and bumps into the landlady on his exit. He raises the price of a hotel room by exercising his wits in a barroom. He engages a room in a fashionable hostelry. He starts for the bathroom, attired in pajamas, and invades a room occupied by a [illegible] to cover in [illegible] who falls [illegible] gas [illegible] via [illegible] adven [illegible] policemen who catch him and put him in jail.

MUTUAL SPECIAL.

THE IMMIGRANT (June 22—Two Parts—[illegible]).—The story of "The Immigrant" involves Charles Chaplin's activity on board an ocean liner bound for America. [illegible] Charlie begins [illegible] he sets foot on the deck of the steamer. Edna Purviance and her parents are also on board. Her father has [illegible]. He is robbed by professional [illegible]. Charlie decides to "trim" the gamblers knowing a few card tricks himself. [illegible] the professionals into a game and wins all their money. Charles tries to transfer the big roll of money to Edna so that she may return it to her destitute dad when ship's officer picks him for a thief until Edna explains.

[illegible] initial success against the card sharps Charlie decides to try his luck a second time. They pluck Charlie of his last [illegible].

[illegible] months are supposed to elapse, Charlie finds a quarter and enters a restaurant and orders a meal, when he discovers a hole in the pocket where he had stowed the quarter. He now watches another man get beaten up because he was minus a dime.

In the midst of this dilemma Charlie looks round despairingly and, to his astonishment, descries Edna. For one moment he hopes his troubles are temporarily over, but Edna is broke, too, and what can the gallant youth do but insist that the lady dine with him.

The burly waiter is six feet six inches tall and at least three and a half feet broad, and evinces a strong desire to see the color of Charlie's money before he dishes up any more food to his order.

Another guest hands the waiter a dollar which he inadvertently drops. Quick as a flash Charlie pounces on the rolling coin and hands [illegible] payment of his own and Edna's bill, but the big waiter bites the spurious coin in

SHOULD SHE OBEY

A GRIPPING 7-Reel Drama of Divorce, directed by George Siegmann.

FOR STATE RIGHTS

Address

RENOWNED PICTURES CORPORATION

[illegible] WEINBERG, President

1600 Broadway New York City

CLUNE FILM PRODUCING CO.

Los Angeles, California

Producers of "RAMONA" (8½ reels) and "THE EYES OF THE WORLD" (8½ reels)

Harold Bell Wright's famous love story of adventure, of which nearly 2,000,000 copies have been sold, magnificently reproduced.

Available for state rights

"ARGONAUTS OF CALIFORNIA"

DAYS OF '49

A Thrilling Historical Masterpiece in 10 Reels

Grafton Publishing Film Company

LOS ANGELES, CALIFORNIA

For the fullest and latest news of the moving picture industry in Great Britain and Europe.

For authoritative articles by leading British technical men.

For brilliant and strictly impartial criticisms of all films, read

THE BIOSCOPE

The Leading British Trade Journal with an International Circulation

85 Shaftesbury Avenue, London, W.

Specimen on Application

DON'T DELAY

PLACE YOUR ORDERS NOW

[illegible] liveries can be made.

We have a complete line of [illegible]

Write for special price list

EXHIBITORS SUPPLY CO., Inc.

[illegible] Mallers Bldg.

Chicago, Ill.

BARGAINS

Edison and General Electric 220-volt Transformers, Power 220-volt, A. C. Motors, Variable Speed 110-volt, A. C. or D. C. Motors for Power Machines, Preddey Speed Controllers, Enterprise Gas Making Outfits, Edison Mechanisms, Power and Edison Rheostats, Lamp Houses and Magazines. Parts for all models, Power, Edison and Motiograph Machines.

C. R. BAIRD CO. 24 EAST 23d STREET NEW YORK, N. Y.

PORTER'S SERVICE 4 YEARS AHEAD

PORTER'S SERVICE STATION HAS BEEN WORKING FOR THE EXHIBITOR FOR OVER FOUR YEARS. PLACE YOUR ORDERS FOR MOTION PICTURE EQUIPMENT WITH THE MAN WHO HAS *ALWAYS GIVEN YOU SERVICE.* PORTER HAS BEEN *DOING* WHAT OTHERS ARE *NOW ONLY* PROMISING TO DO.

B. F. PORTER, 1482 Broadway, At Times Square, New York City

two. Charlie keeps ordering more cups of coffee.

At this juncture a young artist at another table, comes over and proposes that they pose for him. He also asks to pay their bill; but this Charlie refuses and doesn't press the matter. An inspiration comes to Charlie and he uses the artist's change on a tray to pay his and Edna's bill. Later he and she take refuge from the rain in a marriage license bureau.

MUTUAL.

MUTUAL WEEKLY NO. 131 (July 4).

Paris, France.—The vanguard of the American army. University students from the American Ambulance Corps at the French front.

Portland, Oregon.—Flowers and flags blend in annual rose festival. Military and patriotic note over all.

Norfolk, Virginia.—Old Jamestown Exposition site purchased by the U. S.. Will be used as a training camp for new army.

New York City.—Italy's war envoys get warm welcome here. Prince of Udine and suite are welcomed by cheering crowds.

WASHINGTON, D. C.—White House suffrage pickets attacked by mob led by women. Protesting banners are torn to tatters by "Anti-Suffs."

New York City.—New Armory ready for 8th Coast Defense, N. G. N. Y. Colonel Elmer F. Austin leads his command into the biggest armory in the world.

Cambridge, Mass.—Harvard students in training. Dummies formerly used for football practice are now the target for keen bayonet blades.

Sheepshead Bay Speedway, N. Y.—Automobile fashion show for Actors' Fund. Stars of stage and screen compete for blue ribbon prizes. Subtitles: Miss Gertrude McCoy. Miss Hazel Dawn and her sister, Alice.

Blackpool, England.—American army surgeons arrive here on way to France.

Fort Totten, N. Y.—Playtime with the boys of the First Reserve Engineers. Subtitle: Bill Bell, the cowboy soldier, and Sybil Carmen, the Midnight Frolic Girl, entertain. "The End of a Perfect Day."

Rome, Italy.—Feeding the hungry. "Minestra" is distributed to starving throngs.

Miscellaneous Subjects

GREATER VITAGRAPH.

CASTE (Five Parts—July 2).—The story tells of a scion of Royalty whose infatuation for a dancing girl of common origin leads to a clandestine marriage. On the eve of the arrival of an heir he is called to the colors. His mother, a haughty Marquise, whose characteristic repugnance for common people she has tried to instill in her more democratic son, learns of his impending departure and hastens to his home. There for the first time she meets her son's wife and disreputable father-in-law and brother-in-law. She learns of her son's marriage, and in his absence attempts to gain possession of the child for a cash settlement. The girl spurns the offer, and the Marquise, broken in spirit, her pride crushed to earth, renounces her son.

The son, after being reported killed in action, arrives in England on a furlough. He hastens to his wife's home, where a touching reunion is held. The two, with their baby, then go to the Marquise's home to reassure her of her son's safety. It is here that filial love scores over class pride, for the Marquise, on seeing her son alive, capitulates and welcomes the girl and child into her heart.

K-E-S-E.

A RAG BABY (Selig—Two Parts—July 9)—The cast: Old Sport (William Fables); Tony Gay (James Harris); Christian Berriel (Edward Allen); Clara (Amy Dennis); Doctor Tooms (Tony West); Dusty Bob (Jim West). Written by Charles Hoyt. Directed by J. A. Richmond.

When Tony Gay arrived at his sister's house he saw sister's husband fleeing with the child. His sister explained that her husband became peeved because she had caught him kissing the cook and had gone away. Sister urges brother to get on the trail.

Just as Tony Gay enters the drug dispensary, the owner receives a letter that the place will be hoisted by a bomb at ten o'clock sharp that night unless ten thousand dollars are left down by the old mill. Tony Gay asks if the druggist desires to sell the store and receives a reply in the affirmative.

MAYFAIR FILM CORPORATION
announces now the cutting and titling and preparation for the trade presentation of
Persuasive Peggy
Date of showing to be announced presently
MAYFAIR FILM CORPORATION
M. A. SCHLESINGER, *President*
10 WALL STREET NEW YORK

PATENTS
Manufacturers want me to send them patents on useful inventions. Send me at once drawing and description of your invention and I will give you an honest report as to securing a patent and whether I can assist you in selling the patent. Highest references. Established 25 years. Personal attention in all cases. WM. N. MOORE, Loan and Trust Building, Washington, D. C.

For
Developing — Printing
Titles, Tinting, Toning
Address
STANDARD MOTION PICTURE CO.
1620 Mallers Bldg., Chicago
Phone—Randolph 6692

TransVerteR
Automatically supplies only such voltage as arc requires. No waste of current in ballast.
HERTNER ELECTRIC & MFG. CO.
W. 114th St., Cleveland, Ohio

For Perfect Laboratory Equipment
INSTALL
CORCORAN TANKS
A. J. CORCORAN, Inc. 751 JERSEY AVE., JERSEY CITY, N. J.

FOR SALE
Mailing Lists
MOVING PICTURE THEATRES
Every State — Total 24,000
Price, $3.50 per M.
1400 Film Exchanges.................... $4.00
206 Manufacturers and Studios........ $1.00
285 Picture Machine and Supply Dealers $1.50
Particulars.
A. F. WILLIAMS, 166 W. Adams St., Chicago

ABC FILMS
SPECIALTY FILMS FROM—
"THE HOUSE OF FILM SPECIALTIES"
AMERICAN BIOSCOPE COMPANY — INC.
[illegible] AVE.
·CHICAGO·
Exhibitors
Take my word for it as an old friend of yours, that ScreeNews not only means good news for you, but the best news on the screen.
J. E. WILLIS,
Pres. & General Manager

Tony Gay plots to run the place and give brother-in-law a dose that will keep him under the covers until he, Tony, collars the baby. Old Sport, the dauntless athlete, training for a battle with Dusty Bob, the Husky Hitter, is hired as drug clerk.

Before any prescriptions are filled the two try them out on the dog with ill effects to the dog. Old Sport shows his skill in dispensing soda-water, but tries to disappear when Dusty Bob, his ancient enemy, appears with blood in his eye. However, Old Sport is victorious. During the melee, a dog placed in a sweat bath is forgotten and emerges in a shrunken condition.

Searching for the lost baby, Tony Gay and Old Sport are mistaken for burglars in a girls' boarding school. In the melee, Tony Gay's sister appears, recognizes him, and is delighted when Old Sport hands over a Rag Baby, which has caused all the misunderstanding.

WHERE IS MY MOTHER? (One of the "Do Children Count?"—Series—Two Parts)—The cast: Nina Burdock (Little Mary McAlister); John Burdock (John Cossar); His Wife (Mabel Bardine); Robert Wilkins (Patrick Calhoun).

Nina Burdock, like every other child, thinks the whole world revolves about her mother. And when, suddenly, her mother disappears, Nina is broken-hearted. Burdock had returned to his home one evening and found his wife apparently in a compromising position with Robert Wilkins, a friend of the family. The couple had had a violent scene which ended in Mrs. Burdock leaving her home. Despite the pleas of his child for her mother, Burdock seeks a divorce. Nina, however, goes to the judge and pleads with him not to take her mother away from her. The judge is so impressed he makes a special investigation and finds that Mrs. Burdock is innocent of her husband's charges. He gets Burdock and his wife into his chambers and, using the child as the "tie that binds," brings about a joyful reconciliation.

LIGHT IN DARKNESS (Edison—Five Parts—July 9).—The cast: Hilary Kenyon (Shirley Mason); Ramsey Latham (Frank Morgan); Deputy Sheriff Brad Milligan (William Tooker); J Arthur Converse, alias "Gentleman Harry" (J. Frank Glendon); Governor of California (George Tremble); DeWitt Pierce (Bigelow Cooper); Sheriff Moody (William Wadsworth).

Ramsey Latham, cashier of the Traders' Bank and Trust Company, discovers the insolvency of his organization, finding that the president, DeWitt Pierce, has withdrawn huge sums for business other than that of the bank. Pierce promises restitution the next day. But, the next day sees him a suicide, and the arrest of Ramsey for the failure of the bank.

On his way to the penitentiary with a prisoner, Sheriff Brad Milligan stops at the Ingleside jail for the night. The next day the jail whistle blows a long blast, announcing the escape of convicts. The guards set out and Moody, the warden, finds that he can spare no one to guard Ramsey during his trip to the penitentiary. Assailed by the public press for favoritism towards Ramsey, Moody feels that he can no longer delay transporting him. Thus Brad Milligan consents to take Ramsey along with his other prisoner.

The door of the prison opens and Hilary Kenyon, accompanied by a matron, steps out. Ramsey looks at her with admiration and she walks toward him. "Ten years," he answers to her question. "Good behavior will shorten your sentence. In five years you will be eligible for parole," she says.

At San Salito station they alight from the train and are transferred to the penitentiary bus. In the office the prisoners are registered. A matron comes out to receive Hilary. He realizes that she, too, is to serve a sentence.

Five years later Hilary is paroled. She makes her way to Greenbrae to take up a position as maid. In his cell Ramsey tells his mate, J. Arthur Converse, alias "Gentleman Harry," of his anticipated parole. His attorneys have written him that near Santa Paula they have purchased a ranch where he is to spend the period of his parole, inasmuch as by the rules of the State, he will not be allowed to engage in business until he shall have received a full discharge. His parole is granted, and Ramsey, trudging the highroad, comes upon Hilary Kenyon, dejected. Sadly she tells of her struggles ever since the day of her parole. The taint of the prison is ineradicable, and restraint and

SEVENTH NATIONAL CONVENTION AND EXPOSITION
MOTION PICTURE EXHIBITORS' LEAGUE OF AMERICA
Coliseum, Chicago, July 14th-22nd
Exposition opens Saturday, July 14th—Convention opens Monday, July 16th. Delegates apply Morrison Hotel, Monday, July 16th, for credentials.

suspicion have made her position impossible. "I left this morning. It was unbearable."

Then follow confidences. She was sentenced because, in defending herself from attack, she killed the man who sought to betray her; and he, because of the bank failure, has suffered for the crime of another. Their fortunes have been cast as in a single mold, and so he leads her to his ranch in Santa Paula—his wife. Two years elapse and over the lives of Ramsey and Hilary and their little baby, falls a shadow of evil. The law of the State forbids marriage to those who are out of prison under parole.

Arthur Converse [illegible] Sheriff Milligan. Suspicious of his visitor, Milligan is forced to [illegible] that Ramsey has married and broken his parole, admit that he is not the parole officer. "There's a reward for a parole violator that might be split." Milligan sees his visitor's game. "Mug that guy and send his picture to San Quentin," he orders one of his deputies. The next day word comes from the penitentiary. The man whose photograph the sheriff has sent is "Gentleman Harry," and then follows a detailed account of his prison record. Harry is [illegible] to stay away from the Santa Paula district.

Sheriff Milligan visits Ramsey and Hilary and the young folks stand petrified. Slowly the horrible truth comes over them, they have broken the law. Milligan sees the terror in their eyes and his nerve fails him. With a mighty effort he hides his feelings and tells them that he has come to congratulate them and to see the baby. Hilary is overjoyed and promises Milligan to name the baby after him. Ramsey walks to the gate with him. "You fooled Hilary, Sheriff, but I know the parole officer is after me." Milligan, however, takes the matter up with the Governor, and is successful in obtaining pardons for Ramsey and Hilary, thereby legitimatizing their child.

CHRISTIE FILM CO.

HE FELL ON THE BEACH (June 25).—The cast: The Girl (Margaret Gibson); The Boy (Harry Ham); The Boss (Eugene Corey); His Wife (Ethel Lynne).

On Sunday at the beach Harry sees a girl he would like to wed. His advances are repulsed. He sees her from time to time but makes no progress. Harry works for a jealous man who has sent several men to the hospital for flirting with his wife. So Harry does not confide in him, but he does write to Bernice Hardfacts of the [illegible]. She advises him to be persistent, follow the girl, meet her in some way.

The boss tells Harry to come up to his house to dinner so as to be there for a business meeting afterward. On his way up Harry sees the girl and puts the Advice to the Lovelorn into play. The girl doesn't fall for Harry's rush, but calls an officer. Harry gets away, losing the girl.

At the boss's house he sees a picture with inscription leading him to believe it is the jealous employer's wife, and it is the girl of Harry's dreams! Harry begins to say his prayers as the girl comes in and sees him. Taking him for a burglar or worse, she screams for a policeman. The boss comes running in and Harry falls at his feet as the girl denounces the masher. Harry thinks each moment is his last as he says, "Honestly, boss, I didn't know she was your wife!" "She isn't my wife but my cousin," says the boss. "Here comes my wife." So it turns out that Bernice Hardfacts gave the right advice.

TRIANGLE FILM CORPORATION.

HATER OF MEN (Five Parts—June 24).—The cast: Janice Salsbury (Bessie Barriscale); Phillips Hartley (Charles K. French); Billy Williams (Jack Gilbert).

Janice Salsbury, a special writer for a newspaper, is engaged to Billy Williams, another reporter, and feels qualms for her future as she watches him listening with keen enjoyment to the testimony of a fashionable divorce trial which introduces half the chorus of a Broadway show.

A few evenings later she attends a dinner where Phillips Hartley, known as "the drawing room philosopher," is a guest. He is in love with her, but has never spoken of his affection. Janice breaks her engagement with Billy because of his jealousy and lets it be known that she is not the marrying kind.

She enters the Bohemian life and Hartley watches her with regret, knowing that she is on the wrong track. He tries to show her that she is living in a land of tinsel, but she fails to see the change in the attitude of her friends toward her. How she is finally brought to her senses and her eyes opened by the man she really loves is shown in the episodes that follow.

THE FLAME OF THE YUKON (Seven Parts—[illegible]).—The cast: Ethel Evans (Dorothy Dalton); "Black Jack" Hovey (Melbourne McDowell); George Fowler (Kenneth Harlan); Dolly (Margaret Thompson); [illegible] Fowler (Carl Ullman); Mrs. George Fowler (May Palmer).

The play takes place in the period of '98, when the gold mad crowds stampede for the Klondike. "Black Jack" Hovey is the proprietor of the Midas cafe and Ethel Evans, the "Flame," is his trump card. One night The Stranger comes to the place, his belt bulging with money. Hovey picks the "flame" to trim him.

When she comes to the stranger, inviting him to join her in a dance, he is fascinated, but [illegible] honorable intentions. The stranger attracts her and wins her sympathy. Finding he is broke, she determines to find a way to help him.

She finally is able to raise the money to send him on his way, making him promise not to return unless he makes good. After his departure she feels his influence over her has been for good and decides that that night shall be her last as a dance hall harpy. During the [illegible] her little room, awaiting anxiously his return and the happiness she knows will come with it.

KING BEE FILMS CORP.

THE VILLAIN (Two Parts—July 15).—Billy, a confidence man, arrives in Squashville, a lumber town, and sees Babe, the daughter of the village doctor, disporting herself on the banks of the river. Learning that her father is the richest man in the village, Billy begins to beguile the unsophisticated Babe with tales of life in the big city. The innocent miss falls into his trap and gives her tender heart to the black rascal. Billy, scenting spoils that far exceeds his expectations, summons Florence, his confederate, and two crooks to come to his assistance. Budd, the village boob and life-long suitor of Babe's, is the one stumbling block in Billy's path to the successful culmination of his plans. The doctor, returning after a professional visit, discovers Billy about to make off with all the money in the doctor's safe. Learning from Babe that the villain has tempted her into opening the safe, the doctor orders Billy out of the house and administers a well-deserved spanking to his too trusting daughter.

Upon the arrival of Florence and the crooks, Billy orders his woman confederate to win the love of Budd, and to keep him out of the way of the others. Florence ensnares the country boy and succeeds in keeping him at a safe distance, leaving the villain Billy to work in safety. Taking the place of a man who has been shot in a gambling fight, Billy succeeds in gaining entrance into the doctor's home and persuading Babe to elope with him. The doctor, discovering the plot, rushes to the church just in time to stop the marriage and drags Babe back to the house.

Infuriated at the continued failure of his plans, Billy resorts to violence and has his two confederates seize the doctor and carry him to the sawmill. Here Budd discovers confederates placing the doctor upon a log and threatening to saw him into halves unless he consents to the marriage of Billy and Babe. Horrified at the sight, Budd rushes off to notify Babe and to secure aid of the local police force. They appear on the scene just in time to save her father from the cruel saw and the police force shortly after arrest Billy and incarcerate him in the local jail. Florence and the two crooks, who managed to avoid arrest, decided to steal the jail. Placing the jail on a commandeered wagon, the crooks drive off with the police force in pursuit. Inside the jail Billy is urging his pals to greater efforts when a wheel of the wagon breaks off, and the jail and its sole tenant is hurled into the water. Florence's devotion to her lord comes to the surface and, diving into the water, she reaches the jail, and the two drift far out of the confines of the little village, while Babe, realizing the worth of the love of her rustic sweetheart, Budd, finds contentment and peace in his arms.

State Rights for India, Burma and Ceylon, etc., bought.
Two copies of picture required. If you have anything to sell, write fully to
WELLINGTON BROTHERS
Church Gate Street, Bombay (India)

Get acquainted with the
ERBOGRAPH WAY
of Developing and Printing
ERBOGRAPH COMPANY
203-11 West 146th St., New York City

MENGER & RING, Inc.
MANUFACTURERS OF
Poster and Lobby
Display Frames
304-6 W. 42d St., NEW YORK
Phone: Bryant 6621-22

The Conservative
AMERICAN MASTER ORGAN
insures
The lasting approval
of the Public
as well as more business
The Conservative
always wins in the long run and it is permanent popularity that counts in your success and accounts for the success of
The American Master Organ
Manufactured
Lakeview, Paterson, N. J.

F DEVELOPING
I PRINTING
L TITLES
M TINTING and TONING
GUNBY BROS., Inc.
145 West 45th St. New York

SEVENTH NATIONAL CONVENTION AND EXPOSITION
MOTION PICTURE EXHIBITORS' LEAGUE OF AMERICA
Coliseum, Chicago, July 14th-22nd
Exposition opens Saturday, July 14th—Convention opens Monday, July 16th. Delegates apply Morrison Hotel, Monday, July 16th, for credentials.

FOX FILM CORP.

TWO LITTLE IMPS (Five Parts—July 8).—The cast: Jane (Jane Lee); Katherine (Katherine Lee); Billy Parke, their uncle (Leslie Austen); Betty Murray (Edna Hunter); William Murray, her father (Edwin Holt); Boy Murray, his dissolute son (Stuart Sage); Burglar (Sidney D'Albrook); His Pal (William Harvey). Written by Mary Murillio. Directed by Kenean Buel.

Jane and Katherine are the sweetest youngsters in the world—in their mother's eyes. The family is summering at a seaside resort when mamma is called to town for a week. Not wishing to interrupt her darling's good time she has her young bachelor brother come to the hotel to take care of the children until she returns. "Billy" Parke undertakes the job. On the way to the resort he meets Betty Murray. It is a case of love at first sight. Betty and he are bound for the same hotel.

Billy would have enjoyed the bus ride from the station to the hotel with Betty if his nieces hadn't entered, recognized him and made themselves at home on his lap after being drenched when they drove an electric wheel chair into the surf. He has to neglect Betty on reaching the hotel to get the youngsters dry clothing and clean them up.

Soon after her arrival at the hotel Betty and her father enter the dining room at the same time Billy and Katherine appear. Katherine had previously met Mr. Murray and introduces Uncle Billy to Mr. Murray and Betty. They are eating when Jane, who had been left in her room asleep, appears in an exceedingly brief costume on the trail of something to eat. Billy grabs her and bundles her back up stairs.

Jane and Katherine keep the hotel in a turmoil. Every time Billy tries to advance his suit for Betty is an opportunity for a new escapade by the youngsters. On one of her trips about the resort Katherine comes upon Bob Murray, the son of Mr. Murray, who had been cast out by his father for forging a check. Bob is in a bad way when Katherine finds him. The little girl's motherly attentions awake the deadened manliness in him, and Bob promises her to go straight and get his father's forgiveness.

Meantime Mr. Murray confides in Katherine his great sorrow. Katherine asks him why he doesn't ask his prodigal son to return, to which the elderly man replies that he would if he could find the boy. Katherine promises to help him.

A few nights later two crooks with whom Bob was connected plan to rob the Murray apartment in the hotel. Bob, though not knowing his pals were planning to rob his father, tries to quit the job, but is finally prevailed upon to undertake it. The first thing the boy's flashlight hits on entering the apartment is a picture of his dead mother. He refuses to go farther and telephones to the hotel desk asking for help just as one of the crooks fells him.

The thieves flee from the room just as Mr. Murray enters and finds his son. They take refuge in Jane's room. Recognizing the men as crooks she slips from bed and hides in a bureau drawer. Uncle Billy enters, grapples with the men and is being overcome when Jane hits one of the robbers on the head with an iron. Billy soon quiets the other.

The racket attracts Mr. Murray and hotel attendants, who arrest the crooks. After the excitement subsides Mr. Murray embraces his son and restores him to his estate; Billy and Betty withdraw and decide there is no blessedness in being single, and Jane and Katherine watch with mingled pleasure and surprise the outcome of the events in which they were small but important factors.

WORLD PICTURES.

THE PRICE OF PRIDE (Peerless—Five Parts—July 2).—The cast: David and William (Carlyle Blackwell); Nan Westland (June Elvidge); Jeffrey Arnold Black (Frank Mills); Kathleen May (Evelyn Greeley); Ben Richardson (George MacQuarrie); Judge Endicott (Charles Charles); Madge Endicott Black (Pinna Nesbit). Directed by Harley Knoles.

On her son David's second birthday, Madge Black witnesses her best chum, Nan Westland, kissing Jeffrey Arnold Black, her husband, a successful lawyer. Madge orders Nan from the house. Angered, Jeffrey does not explain that it is his money which maintains the home, and not her father's as Madge believes. Jeffrey leaves his wife and son. On board a westbound train, Jeffrey meets Nan. She explains that she has been compromised, and that she is going away to hide. Touched by her apparent sorrow, Jeffrey tells her that, though he doesn't love her, he will try to protect her. In love with him, Nan is willing to accept him on any terms.

A year later a son is born to Nan and Jeffrey. She pleads with him to divorce Madge and marry her, for the sake of their child, William's name, but he will not hear of it. Ben Richardson, Jeffrey's client, is a frequent visitor at their home. Richardson's sincerity eventually wins Nan, and, goaded by Jeffrey's indifference, she leaves him and their child, to become Richardson's wife.

Twenty years later David Black has developed into a splendid specimen of manhood, while his half brother, William, has become the leader of a lawless band. David goes West to take charge of a mining plant.

Happily married, Ben Richardson and Nan have become owners of Chanceland, a gambling house in Colorado. "Rodeo," as William Arnold is known, goes to Chanceland to try his luck, but he loses all his money. He sees Nan in the music room adjoining, and eager to make an impression on her, he saunters in. When Nan asks his name, he says they call him "Rodeo—the bandit." His real name—William Arnold, son of Jeffrey Arnold, from whom he had run away at fourteen. Never knew his mother, he guesses he'd better be going or he'd get sentimental. Not revealing her identity, Nan presses a ring into his hand, and tells him to come to her if he should be in trouble. Believing that he has surely "caught" the Queen, he strolls out.

In the same town, his half brother, David Black, is working on his mining schemes. In the doorway of Chanceland, "Rodeo" passes David Black, and both are struck by the remarkable resemblance to each other. David receives a telegram from Kathleen May, his fiancee, asking him to meet her at the train which is to arrive the next morning. That night "Rodeo" and his men hold up the train. While "Rodeo" is relieving the passengers of their valuables, the conductor leaps on him, and the bandana which concealed the bandit's features, is torn away, revealing him to Kathleen. She believes him to be David. The bandit effects a getaway. When David comes to get Kathleen, the next day, she snubs him and walks past him.

Ben Richardson's servant sees "Rodeo" and his men dividing the plunder, and reports to Richardson. The latter intimates to Nan that the young fellow she was interested in is suspected of a number of crimes. She realizes that her son is in danger. Disconsolate, David tries to find solace in Chanceland where he is arrested on the charge of robbing the mails and holding up the train.

Deciding on a bold stroke, "Rodeo" goes to see Nan. She discloses herself as his mother and pleads with him to be careful, for as soon as the prisoner proves an alibi the sheriff will be after "Rodeo." Hearing Richardson, she pushes her son into her bedroom. Richardson, suspecting that Nan is hiding her lover, dashes into the room and fires at "Rodeo." "Rodeo" is taken to court where David is being tried for the bandit's crimes.

Nan confesses to Richardson that "Rodeo" is her son, and hastens to court. Also in the courtroom are Kathleen and Madge, David's mother. The presiding judge is Jeffrey Arnold Black, father of the prisoner. When "Rodeo" is brought in, a dramatic scene ensues, during which the two half brothers face each other. Nan embraces her wayward son while he bewails the fact that he had found his mother only to lose her, and draws his last breath after vindicating David.

A tender reconciliation follows between Madge, Jeffrey and their son David. Richardson seeks and obtains Nan's forgiveness for his suspicions of her. David and Kathleen May embrace, and then discuss their hopes of a little cottage for two.

THE BRAND OF SATAN (Peerless—Five Parts—July 9).—The cast: Christine (Gerda Holmes); Jacques Cordet (Montagu Love); Francois Villier (Nat Gross); Jacques Despard (J. Herbert Frank); Manuel Le Grange (Albert Hart); Natalia (Evelyn Greeley); Pare Sechard (Emile Le Croix); Marie (Katherine Johnston). Directed by George Archianbaud.

Christine Villier is betrothed to Jacques Des-

AMERICAN
Fotoplayer
(Trade Mark Registered)
The Musical Marvel Write for Catalogue
AMERICAN PHOTO PLAYER CO.
62 West 45th St. New York City

The Original and Leading Moving Picture Journal in Europe
The Kinematograph Weekly
The reliable Trade organ of Great Britain; covering the whole of the British Film market, including the American imported films. Read by everyone in the industry. Specialist writers for Finance, Technical Matters, Legal, Musical, Foreign Trading (correspondents throughout the world)—and every section devoted to the Kinematograph. Specimen copy on application to:—
The Kinematograph Weekly, Ltd.
9-11 Tottenham Street, London, W., Eng.

SCREENCRAFT
BY
LOUIS REEVES
HARRISON
You Ought to Have
It If You're Writing
for the Screen
$2.00 THE COPY, POSTPAID
MOVING PICTURE WORLD
17 Madison Ave., New York City
CHICAGO LOS ANGELES

Are You Tired
of playing waltzes and popular songs for all your pictures? Try "bringing out" the dramatic scenes with dramatic music. The
Orpheum Collection
contains the best music of this kind published. Issued in Three Series:
No. 1, No. 2 and No. 3
Piano (24 pages each), 58 cts. for each series; $1.15 for any two; $1.70 for all three. Violin, 40 cts. each; 75 cts. for any two; $1.05 for all three. Cornet, 35 cts. each; 65 cts. any two; 95 cts. all three. First and second series have parts for Cello, Flute, Clarinet, Trombone and Drums. Practical for Piano alone, or in combination with any above instruments. Discounts on orders for four or more parts. Send for free sample pages. Note new address.
CLARENCE E. SINN
1163 Grace Street Chicago, Ill.

SEVENTH NATIONAL CONVENTION AND EXPOSITION
MOTION PICTURE EXHIBITORS' LEAGUE OF AMERICA
Coliseum, Chicago, July 14th-22nd
Exposition opens Saturday, July 14th—Convention opens Monday, July 16th. Delegates apply
Morrison Hotel, Monday, July 16th, for credentials.

pard, a medical student. One evening she is assaulted by Manuel Le Grange, an escaped murderer, who strangles her father when the latter attempts to save her. Hearing of Villier's murder, Despard returns to Christine, but she does not tell him of the attack. The next morning Christine leaves her home. In Paris her son is born and christened Jacques Cordet. Twenty-nine years pass.

Jacques Cordet, now criminal prosecutor for the State, lives with his mother, who is respected as the Widow Cordet. Jacques, the victim of a strange malady, is afflicted with severe headaches. While under their torture he acquires another personality, that of Lazard—"The Strangler." As Lazard he is the leader of a band of Apaches. Their rendezvous is The Scarlet Sun Inn. Here Lazard reads of the Prosecutor's fight against the Apaches and his efforts to arrest the fiend, "The Strangler." In the personality of Lazard, he does not remember that he is Cordet, whom he hopes to outwit.

Marie Sechard objects to her father taking a stranger, Manuel, to board with them. For thirty years Manuel has been lurking in Paris. Later Manuel robs Sechard and kills him. Dragging Marie with him to the Scarlet Inn, he shows her off to his Apache friends. Lazard wins her from Manuel in a fight in which Lazard's wrist is wounded. He falls asleep, and when he awakes, he is unconscious of what his other self passed through in the night.

At his office, Jacques, receiving "The Strangler's" letter, is amazed at the resemblance to his own handwriting. Jacques Despard, now a noted surgeon, entertains his medical colleagues and Jacques Cordet. Despard introduces Cordet to his daughter, Natalia. Cordet is seized with an attack of headache. Noting his illness, Despard and Natalia accompany him to his home. There Despard and Christine are startled at their recognition of each other. Jacques goes to his room, and Christine, believing him to be asleep, receives Despard. She tells her old lover of Manuel's assault on her and of the birth of her son, who was christened Jacques Cordet.

Meanwhile, Jacques in the personality of Lazard, has gone to Marie. She tells him that it was Manuel who killed her father. As the days pass, Jacques, in love with Natalia, spends his idle hours at the home of Dr. Despard. Marie prepares to avenge her father's death. Following Manuel, she sees him enter a residence. It is the home of Dr. Despard. Natalia has given the family jewels to the butler to put into the safe. There is a scream. Natalia and the servants rush in to find the butler dead and the jewels gone. The police pronounce it the work of "The Strangler." Manuel is followed and captured with the jewels in his possession.

Three weeks later, at the close of Manuel's trial, Cordet is seen as State Prosecutor. To hear the words that will send Manuel to his doom Marie visits the court for the first time. She recognizes the Prosecutor as Lazard, her sweetheart. Christine visits the court on the final day. She almost swoons when she sees that he is Manuel. Condemned to die, he is led away.

Jacques asks Dr. Despard for Natalia's hand, but he refuses, saying that some day he hopes Christine will tell Jacques about the barrier between him and Natalia. Days pass. Although Jacques pleads with his mother, Christine does not tell the story of his birth.

The Apaches, though hating Manuel, vow vengeance upon Cordet. Among them is Jacques in the personality of Lazard. He arranges to have a bomb placed under the Prosecutor's desk. Natalia is attacked. Her father responds to her call for help and they find Jacques Cordet in the personality of Lazard. Brought back to consciousness, he is told that he is Lazard, "The Strangler," whom he has sought. Jacques realizes that he has unjustly convicted Manuel. Despard informs Jacques of the latter's dual personality. Jacques tells his mother that tomorrow he will take Manuel's place at the guillotine. She then confesses that Manuel, though he is Jacques' father, committed a far greater crime against him (Jacques) and herself. He agrees to let Manuel pay for his crime, while he, a murderer, must answer to the law. The next day Manuel is guillotined.

The Apaches have placed a bomb under Cordet's desk. Marie comes to his office. Jacques telephones police headquarters that Manuel has just been executed for a crime which he, Jacques—then the bomb explodes. The room wrecked, Jacques and Marie buried under the debris. Rescued, Marie tells Jacques and the others that she had witnessed the killing of the Despard butler, by Manuel and not Jacques. Jacques cleared, she dies.

At the hospital, the pressure on Jacques' brain is removed by an operation, after which he will no longer suffer the curse of a dual personality. Despard now consents to a marriage between Natalia and Jacques.

PARAMOUNT PICTURES CORP.

[illegible] ER ([illegible])—Five Parts—July 5).—Stella Benton, a young society girl who has lost her beautiful voice through the death of her father, goes to live with her brother Charles, in the lumber camp. Charles Benton is having a struggle to make both ends meet, and when his cook quits, he makes his sister do the work for the hundred men in the lumber camp. Jack Fyfe, a neighboring lumber man, meets Stella and gradually falls in love with her, but love is not reciprocated. Seeing that she is being overworked, Fyfe offers to marry her, in spite of the fact that she does not love him.

A child is born of this loveless marriage, and the couple are reasonably happy, until Walter Monahan, a wealthy lumberman, begins to make love to Stella. She gradually becomes tired of her husband, and when the child dies, decides to leave him. Her voice returns, and she makes a substantial success as a concert singer. Monahan, who has professed love for her, becomes [illegible] and she will not return to Fyfe, in [illegible].

Monahan, jealous of Fyfe's success, sets fire to his holdings and is caught in the act. Friends telephone this fact to Stella, and she immediately returns to the lumber camp, and there, at their home she finds Jack, heartbroken, as his holdings are on fire and there is nothing but a heavy rain which could save them.

She comes to him and offers to use her own money to retrieve his lost fortune, and as she goes into his arms, the heavy downpour of rain comes and they are safe.

PARAMOUNT-BRAY PICTOGRAPHS NO. 73.—This edition of the Paramount-Bray Pictographs, the magazine-on-the-screen, deals with [illegible] subjects: "Fencing in Japan," "American Match Making," "The Oldest Railroad in the U. S.," and a very amusing cartoon entitled "Otto Luck to the Rescue."

Pathe Exchange, Inc.

HEARST-PATHE NEWS NO. 51 (June 23).

Philadelphia, Pa.—An enthusiastic welcome is extended to the Italian War Mission upon its arrival in the Quaker City. Subtitles: Huge multitudes acclaim the Envoys in Fairmount Park. [illegible] representatives of our Italian Ally with a glorious ovation. Prince [illegible] head of the Mission (right), and Gug- [illegible].

San Diego, Cal.—Another use for the airplane is devised by progressive fire chiefs of this city, who start an aerial fire-fighting service. [illegible] is employed mostly in protecting the waterfront.

New York.—The Empire State mobilizes its population for war needs, and takes a census of all between the ages of 16 and 50. Subtitle: For the first time in the history of the country [illegible] are called upon to register for military service.

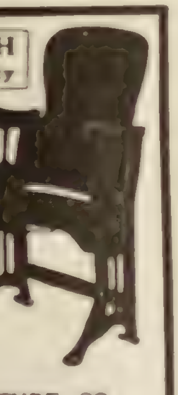
New [illegible], England.—The American [illegible] Unit is welcomed abroad, and Sir Thomas Lipton entertains the doctors and nurses. Subtitle: Harry Lauder, the Scotch comedian, joins with Sir Lipton as host to the party.

[illegible]—The German liner Ockenfels is being repaired for service by U. S. officials, and [illegible] from her masthead. Subtitle: Important parts of the machinery had been removed by the crew in an effort to place the vessel out of commission. Mounting a gun aboard the ship.

Chicago, Ill.—The annual auto derby at the Speedway is made part of a big "War Cause [illegible]" for various relief benefits. [illegible] the racers speed around the track at more than 100 miles an hour. A mammoth war spectacle, reproducing the Battle of the Somme, is a feature of the day's events. Land mines and gas bombs halt the attacking forces. The "tank" drives its way through the enemy's positions.

Portland, Ore.—Roses aplenty, fresh from

PHOTO-GRAVURE PROGRAM
4 pages, size, 8½ inches long and 5½ inches in width. Picture covers nearly entire front page. 35 BIG NAMES. Write for specimens. $2.50 per thousand in any quantity desired.
New Colored Catalogue Now Ready
The Photo-gravure program is a real souvenir and will bring you more patrons
LARGE HANDCOLORED PICTURES
Size 22x28 inches. Every prominent player 75c each
FAC-SIMILE OIL PAINTINGS all sizes from $1 to $[illegible] [illegible]
THE SEMI PHOTO POST CARDS $[illegible] per thousand of over 600 players
[illegible] size [illegible] of all the prominent players [illegible] different names [illegible] each
LARGE PICTURES, HAND COLORED, size 11x14, all the prominent players [illegible]
GRAVURE [illegible], containing pictures of the prominent players, $[illegible] per thousand
SINGLE COLUMN CUTS of every prominent player 60c. each.
KRAUS MFG. CO.
220 West 42d Street, New York
12th Floor, Candler Building



Non-Breakable and Sanitary STEEL and CAST IRON
HIGH Quality
LOW Price
Opera Chairs
[illegible] Hand Chairs, [illegible] FREE SEATING PLAN. Mention this paper.
STEEL FURNITURE CO.
Grand Rapids, Mich., New York, [illegible] Fifth Ave.

SWAAB
Complete
Picture Theatre Equipment
CARBONS AND SUPPLIES
Dept. M., 1327 Vine Street, Philadelphia, Pa.

THE Automatic TICKET SELLING AND CASH REGISTER CO.
MANUFACTURERS OF
AUTOMATICKET MACHINES
and all kinds of Theatre Tickets
USED UNIVERSALLY
1735 BROADWAY N. Y. CITY

HAMPTON DEL RUTH
AUTHOR AND ASSOCIATE PRODUCER OF HALF A THOUSAND COMEDIES
Editor and Production Manager
KEYSTONE STUDIOS THIRD SUCCESSFUL TERM WILL EXPIRE AUGUST

Nature's beautiful gardens in the Northwest, are seen at the eleventh annual Rose Festival. Subtitles: Queen Nina and King Mac rule in Roseland during the Carnival. The spirit of patriotism joins with the love for Nature in elaborate expression.

New York City.—The 22d Regiment of Reserve Engineers arrive for a visit to the Polo Grounds to see the N. Y. Giants in military drill. Subtitles: The baseball wizards bid fair to make good soldiers. Enthusiastic rooters.

Washington, D. C.—The diplomatic mission from Petrograd reaches the capital, bringing Free Russia's message to the American people. Subtitle: The members of the mission, who will help to cement the bonds of liberty between the two democracies.

HEARST-PATHE NEWS NO. 52 (June 27).

Mt. Kisco, N. Y.—With America's young men about to leave for the front women prepare to do their bit in keeping up the food supply. Subtitles: This is the opportunity for women to do noble service to their country and help feed the fighters for Democracy. Healthful work gives healthy appetite.

San Diego, Cal.—Two thousand school children take part in the annual field day games, which also include a historical pageant. Subtitles: An immense human flag is formed. Soldiers and sailors from the Exposition Training Grounds add color to the exercises.

Pittsburgh, Pa.—Hans Wagner is back in the baseball fold, and Smoky City celebrates the event by presenting him with a loving cup. Subtitle: Forty-three years old and twenty years on the diamond, but always on the jump—the grand old man of baseball.

Liverpool England.—King George and Queen Mary visit the North of England to decorate a number of Lancashire heroes. Subtitles: Her Majesty greets the Red Cross nurses, who have helped to save the Nation's wounded warriors. Another regiment ready for the firing line.

Mansfield, England.—Convalescent soldiers aid Britain's home industry by helping to gather the wool supply for the coming season. Subtitles: When the shearing process is over.

New York City.—The Italian Envoys journey to Staten Island on the U. S. S. Prescott to place a wreath on the Garibaldi Memorial. Subtitles: Huge crowds join in the tribute to the illustrious patriot. The Italian flag flies with the Stars and Stripes at the reception tendered the Mission at the City College Stadium.

Syracuse, N. Y.—The task of rounding the big army of recruits into shape for early service proceeds rapidly at the training camps. Subtitles: Learning the alphabet all over again. The bayonet practice forms an important part of the preparation for trench warfare.

On the Pacific Coast.—The British patrol cruiser Lancaster arrives at a western port to take on a supply of provisions and materials. Subtitles: One of the warship's launches ready to leave for shore.

Philadelphia, Pa.—The human side of the war is emphasized by a pageant of the white-clad "soldiers," for the benefit of the Red Cross. —Subtitles: They succor the unfortunate and comfort the wounded—they bring the bright ray of mercy to the bloody battlefields. H. P. Davison, chairman of the Red Cross Council, calls upon the Nation to pour forth its funds to aid the noble work. Miss Katharine Stinson flies from Buffalo to Washington to spread the appeal for aid.

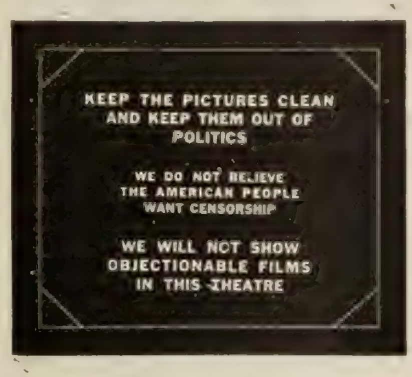
THE CIGARETTE GIRL (Astra—Two Parts—July 8).—The cast: The Cigarette Girl (Gladys Hulette); Money Meredith (William Parke, Jr.); Mrs. Wilson (Florence Hamilton); her husband (Warner Oland). Directed by William Parke.

Amid the noise of great revelry, night after night, graciously greeted wherever she stopped, The Cigarette Girl was easily the favorite of the New York restaurant. Carrying her tray of cigars and cigarettes, she knew nothing else, save honesty and a happy childish goodness. Among the crowd one stood out in Cigarette's eyes as being a hero, and this was Trot. Trot, being in a despondent mood, tells Cigarette that he has lost his position through resenting an insult passed about her. Pitying him, The Cigarette Girl brings him home to live with her mother.

Money Meredith, a young millionaire, was a frequent visitor at the New York restaurant, and was particularly struck by Cigarette's honesty. Meredith through his boyish inclinations falls in the clutches of Mrs. Wilson, who with her husband is scheming to secure a large sum from Meredith. Meredith's lawyer hits on an idea, which is to have him marry and sign over his money to his wife, thereby forestalling any suit for alienation of affections.

Attracted by the honesty of The Cigarette Girl, his lawyer advises Meredith to marry her for a month, and at the end of the period she is to receive $5,000. Consulting Trot and influenced by his advice, she accepts. Married, a new life begins. Meredith, always needing money, comes to Cigarette for a check, which he pleads is for Mrs. Wilson. Realizing that he is being defrauded, The Cigarette Girl refuses. Securing some money that Trot had made way with Cigarette returns it to Meredith and at his request signs over his money. Mrs. Wilson, being present, secures the papers and hurries away to cash a check of Meredith's, which she had previously obtained.

Censorship
is the
Bogey Man
of the
Moving Picture Industry



KEEP THE PICTURES CLEAN
AND KEEP THEM OUT OF
POLITICS

WE DO NOT BELIEVE
THE AMERICAN PEOPLE
WANT CENSORSHIP

WE WILL NOT SHOW
OBJECTIONABLE FILMS
IN THIS THEATRE

This is one of the set.

We have prepared and are distributing at cost

A Set of Nine Anti-Censorship Slides

(All Different)

As a means of self preservation Exhibitors everywhere should constantly fight the proposed discriminatory control of their business.

Picture theatre patrons can aid materially in the fight and will if the subject is kept constantly before them.

The set of nine slides, carefully packed, will be sent postpaid on receipt of $1.00.

Address
MOVING PICTURE WORLD
17 Madison Avenue
New York City

THE NEGLECTED WIFE (Episode No 9—"Deepening Degradation"—Two Parts—Balboa—July 28).—The cast: Margaret Warner (Ruth Roland); Horace Kennedy (Roland Bottomley); Mary Kennedy (Corenne Grant); Edgar Doyle (Neil Hardin); Frank Norwood (Philo McCullough).

Kennedy, still weak from the blow he received from one of Doyle's gangsters, finds himself closely held in Margaret's arms. Margaret is startled at the sight of Norwood. Kennedy, realizing the situation, implores Norwood not to say anything of this.

Norwood escorts Margaret home, and arriving at the apartment he tells Margaret he wishes to speak to her. "Tell me what this means? I want to help you," he says. "There is nothing I can tell. I want you to do nothing," she answers. Pleading with Margaret, Norwood bids her good night, very much disappointed.

Hearing Kennedy speaking to Margaret over the telephone, Mary enters. Kennedy, suspecting that she has heard everything he said, remonstrates with her for listening. "I know you are untrue to me and I have a perfect right to listen. She saved our lives, but I never will give her my happiness," his wife replies. "Promise me that you will never see her again." Kennedy makes no reply.

Doyle determines to have revenge upon Kennedy, Norwood and Margaret. Thus planning their destruction, Margaret receives a note telling her that Kennedy is in great danger and if she wishes to save him she must go with the woman in a taxi that now stands in front of her apartment. Thinking of nothing else but to save the man she loves, Margaret does not hesitate, but starts in search of Kennedy. Jumping into the taxi, Margaret discovers the veiled woman, who will not reply to her questions and motions her to wait. Where is this woman leading Margaret?

THE FATAL RING (Episode No. 1—"The Violet Diamond"—Two Parts—Astra—July 8).—Pearl Standish, bored with society and longing for excitement, is held up by a masked man who demands the violet diamond of The Daroon. He tells her that her father bought the diamond from a villainous priest in Arabia who stole it from its rightful owner. The masked man, Nicholas Knox, has been given three days to recover the diamond or die at the hands of the Secret Order at the head of which is a priestess who stops at nothing to gain her end.

The only man that might know something about this diamond is Richard Carslake, her father's former secretary. In spite of the knowledge that her father and he had had a disagreement, she requests him to give her what information he has concerning the violet diamond. Just then Knox enters, Pearl points to him and says, "There is the man who has the gold setting in which the stone belongs."

Immediately Carslake moves toward the door. Locking it and drawing his revolver, he demands the setting for the diamond. Searching Knox he finds the setting and is about to escape when through the window comes the priestess, accompanied by two of her spies, who sneak behind Carslake and knock the revolver from his hand. In the struggle which follows, Knox recovers the setting.

After a struggle Carslake escapes and Pearl finds herself alone with Knox. Wishing to know the identity of the mysterious woman who helped him, Pearl asks Knox. "I can tell you nothing," is his reply.

"Well then if you can tell me nothing, I want you to hand over that aparently much valued setting for the violet diamond," Pearl assures, covering him. Assisted by her butler, Pearl secures this setting, but the spies come to Knox's assistance again and Pearl is attacked by an Arab.

In a struggle with him on the stairs, she is hurled over the rail but catches on to the chandelier and falls to the floor. Knox is finally overpowered by the butler. Standing by a window, Pearl discovers a knife stuck in the wall. Pearl pulls this knife from the wall and discovers a note on it. "Fifteen days are allotted to you to return the violet diamond or die," it reads.

"What is this mysterious diamond, the possession of which means such dangers?" is the question which will bring audiences back for the next chapter.

Classified Advertisements NOTE TERMS CAREFULLY

Remittances must accompany all orders for classified advertisements as follows: One dollar per insertion for copy containing twenty words or less. Five cents per word on copy containing over twenty words. Each word to be counted including names and addresses.

NOTICE TO ADVERTISERS:—The Publishers expect that all statements made in every advertisement will bear the strictest investigation.

SITUATIONS WANTED.

CAMERAMAN, twelve years experience, own Pathe—all attachments. Work guaranteed. [illegible] join on wire. Address Cameraman, Thurber Hotel, Atlantic City, N. J.

HELP WANTED.

WANTED at once cameraman in every New England city. David Davidson Studios, Providence, R. I.

THEATERS WANTED.

CASH for your movie. We are the oldest and most practical brokers in America, established 1896. Catalog No. 90, filled with bargains and testimonials, free to buyers and sellers. Lewis, 580 Ellicott Sq., Buffalo, N. Y.

THEATERS FOR SALE OR RENT.

FOR RENT or sale new theater, strictly modern, capacity 300. Best location. For details address K. S. Jackson, Findlay, Ohio.

FOR SALE Movie, 10,000 population, new machines and screen, 300 capacity, brick, low rental, money maker. Cheap. Address J. L. Gentry, 238 Lake St., Akron, Ohio.

FOR SALE opera house, town 3000, suitable for pictures. Ground floor. Price $2,700. Cora Pratt, Hudson, Mich.

EQUIPMENT FOR SALE.

MACHINES All overhauled by factory and guaranteed in perfect working condition. Power's 6A, hand driven, $175.00; Power's 6A, motor driven, $200.00; Power's No. 6, $[illegible]; Edison B, $85.00; Edison D, $1[illegible]; Power's No. 5, $60.00; Edison Exhibition, $[illegible]; Chicago Spot Lamps, $20.00 and $30.00; Evening Star Spot Lamp, $15.00. Send cash with order. Satisfaction guaranteed or money refunded. Erker Bros., Optical Co., 608 Olive St., St. Louis, Mo.

3000 OPERA CHAIRS [illegible] 60c. up. All [illegible] P. Redington, S[illegible], Pa.

OPERATORS, Richardson says "Install 'Amberlux' Lens Filters." Improve projection [illegible] $3.50. W. D. Warner, 8 E. Broad St., Columbus, Ohio.

FOR SALE—[illegible] Broadway, N. Y. City.

OPERA CHAIRS [illegible] in excellent condition [illegible] Atlas [illegible] Co., 10 E. [illegible] N. Y. City.

BRAND NEW [illegible] 1917 [illegible] Fort Lee, N. J.

CAMERAS, ETC., FOR SALE.

PROFESSIONAL CAMERAS [illegible] Eberhard Schneider, 14th St. & Second Ave., N. Y. City.

[illegible] City.

DAVID STERN COMPANY [illegible] EVERYTHING IN CAMERAS [illegible] THE MOTION PICTURE FIELD— [illegible] Our very special [illegible] ———Panoram and Tilting Head Tripod, $15.00. Largest stock of slightly used Motion Picture Cameras in the country at remarkably low prices. Write today for our 66 page, profusely illustrated Camera Catalog—THE BOOK THAT CHASED WASTE OUT OF CAMERA BUYING worth its weight in gold to you—yours for the asking. Telegraphic orders [illegible] schedule. Will ship any Camera C. O. D. privilege of examination on receipt of small deposit. Mail us $1.10 for a Copy of "Practical Cinematography." This simple, yet wonderful book will help you grasp instantly the principles of the art, and to understand the apparatus employed——— DAVID STERN COMPANY——— "Everything in Cameras." In business since 1885, [illegible] MADISON ST., CHICAGO, ILLINOIS.

BASS CAMERA COMPANY, LARGEST DISTRIBUTORS OF UNIVERSAL MOTION PICTURE CAMERAS. A BRAND NEW UNIVERSAL DIRECT FROM THE FACTORY, WITH B. & L. TESSAR F:3.5 LENS, COMPLETE, $257.00. LATEST MODEL UNIVERSAL TRIPOD, COMPLETE, $75.00. A DEPOSIT WIRED IN THE MORNING WILL SEND A UNIVERSAL ON ITS WAY IN ONE HOUR. THE 200 FT. CAPACITY U. S. COMPACT, THE BEST CAMERA MADE FOR TOPICAL FILM, COMPLETE WITH F:3.5 TESSAR LENS, $98.00. ALUMINUM HEAD PANORAM AND TILTING TOP TRIPOD, $22.50. USED CAMERAS FROM $25.00 UP.— HARVEY'S EX[illegible] METER FOR CINEMATOGRAPH WORK LATEST NO. 2 MODEL, $1.25 POSTPAID. LATEST BOOK ON MOTION PICTURE CAMERA INSTRUCTION, "HOW TO MAKE AND OPERATE MOTION PICTURES," $1.10, POSTPAID. BASS CAMERA COMPANY, 109A N. DEARBORN ST., CHICAGO, ILL.

FILMS, ETC., FOR SALE OR RENT.

[illegible] from one to five dollars, all with paper. Write for list. Omaha Film Exchange, Omaha, Nebr.

Front View

Perfect Craters

Are Formed by

SPEER CARBONS

As Shown by These

Illustrations

Results such as these are obtained only by using a Speer Cored Upper and a Hold-Ark Lower.

Side View

The hard core of the Hold-Ark turns the trick—It prevents wandering of the arc and assures a bright, flickerless picture.

"The Carbons With a Guarantee"

Speer Carbon Company **St. Marys, Pa.**

INDEX

TO CONTENTS

Advertising for Exhibitors.............. 231
Airdomes Can't Open Until 9 P. M........ 219
At Leading Picture Theaters.............. 250
"Automaniacs" (Century) 253

Baltimore Changes in Exchange Managers. 275
"Borrowed Plumes" (Triangle)............ 255
"Brand of Satan, The" (Peerless)......... 254
British Tax Hits Cheap Seat Hardest...... 224

Calendar of Daily Program Releases...... 288
California, Unprecedented Hot Wave in.... 283
"Caste" (Vitagraph) 253
Cavalieri, Lina, Paramount Star.......... 250
Chaplin Signs with Exhibitors' Circuit.... 217
Chicago News Letter...................... 239
Comments on the Films................... 257

East and West in Contrast................ 284
Everything Set for the Convention........ 213

Facts and Comments...................... 211
"Fatal Ring, The" (Pathe)............... 254
Film Export Notes....................... 223
Film Merchant in Cossack Garb........... 226
"Fires of Rebellion" (Bluebird).......... 254
Fox Announces Plans for Year............ 221
Fox Men Meet in Convention.............. 252

Going in the Discard..................... 214
Grinding the Crank...................... 227
Gulfport's New Dixie Theater Sold........ 282

"Her Excellency, the Governor" (Triangle). 255
Herrington a Candidate for President...... 214
Humorists Visit Goldwyn Studio........... 252

Ince Goes to Artcraft-Paramount.......... 216
Inter-Ocean Ready for More Business...... 222

Iowa Blue Laws Wait for Supreme Court.. 282
"It Happened to Adele" (Pathe)........... 254
Ivan to Feature Grace Valentine.......... 225

Johnson, Julian, Joins Selznick........... 251

Kalem Arms Jersey Home Guard......... 251
Kansas City Territory, Trade News from... 281

Lease Building to Write Scenarios......... 225
List of Current Film Release Dates,
300, 302, 304, 306
Louisville, Good Airdome Weather Hits... 278

Manufacturers' Advance Notes............ 264
"Man Who Was Afraid, The" (Essanay).. 253
"Masked Heart, The" (American).......... 256
Moreno to Support Mrs. Castle............ 221
Montgomery Has Fine New Theater....... 282
Motion Picture Educator.................. 247
Motion Picture Exhibitor, The............ 218
Motion Picture Photography.............. 238
Muscovite Art Message Comes to America. 243
Music for the Picture.................... 230

"Neglected Wife, The" (Pathe)........... 254
Negro Exodus, Effect on Picture Theaters.. 278
New Brunswick League Makes Good....... 272
News of Los Angeles and Vicinity......... 241
New Theater for Sao Paulo, Brazil........ 251

Oklahoma Elects Chicago Delegate......... 220
Outlook, The 212

Park, Ida May, Director.................. 222
Pennsylvania Holds Convention........... 218
Photoplaywright, The 234
Picture Theaters Projected. 271

"Plow Woman, The" (Butterfly)........... 256
Popular Picture Personalities............. 229
President Wilson Calls Upon Film Industry. 217
Projection Department. 235
"Public Be Damned, The" (Public Rights).. 255

Red Cross Booth Popular With Players.... 219
Reviews of Current Productions........... 253
Richardson Riding Eastward............... 244
Ritchey, William M., Writing for Pathe.... 249
"Road Between, The" (Art Dramas)....... 255

Seattle Film Men Aid in Big Press Drive... 273
Special Pictures Aid Prices—a Discussion.. 279
Spokes from the Hub..................... 228
State Rights Department.................. 259
Stories of the Films...................... 285
Sunday Show Charity Collections Difficult.. 280

Takes Show on Motor Truck from Town to Town 276
Tanguay, Eva, Comes to the Screen......... 249
"Tay Pay" Talks of Film Censorship...... 215
Toronto Needs Money—May Tax Theaters.. 277
Toronto Theaters, What They Do in Summer 277

Universal Shows Pershing in France...... 217

Vancouver Exchangemen Form Organization 273

What of Your Old Negatives?.............. 213
"Whose Baby" (Triangle)................. 255
Why Turn the Screen Theater Into a Lecture Room? 214

"Yellow Umbrella, The" (Essanay)....... 256
Young, Miss, Getting Ready to Produce.... 226

Zanft, John, Managing Director........... 226

TO ADVERTISERS

CARBONS & CARBON ACCESSORIES.
National Carbon Co...................... 303
Speer Carbon Co......................... 297

CHAIR AND SEATING MANUFACTURERS.
Steel Furniture Co....................... 295

ELECTRICAL & MECH. EQUIPMENT.
Amusement Supply Co.................... 303
Baird, C. R. Co.......................... 291
Erkers 305
Exhibitors' Supply Co................... 291
Hertner Elec. & Mfg. Co................. 292
Langstadt Meyer Co...................... 305
Northwestern Electric Co................ 307
Porter, B. F............................. 291
Swabb, Lewis M.......................... 295
Typhoon Fan Co.......................... 301
United Theater Equip.................... 309

FILM EXCHANGES.
Bradenburgh, G. H.......................308

LENS MANUFACTURERS.
Bausch & Lomb Optical Co............... 309

MANUFACTURERS OF INDUSTRIAL FILMS.
American Bioscope Co.................... 292
Duhem M. P. Co.......................... 308
Erbograph Co. 293
Evans Film Mfg. Co...................... 290
Gunby Bros. 293
Rothacker Film Mfg. Co.................. 307
Standard M. P. Co....................... 292

MANUFACTURERS OF MOVING PICTURES.
Arizona Film Co......................... 291
American Japan Film Co................. 191
Art Dramas, Inc.......................... 203
Artcraft Pictures Corp...................178-9
Bernstein, David 194-5
Bluebird Photoplays. 190
Bruel E. Film Prod. Co.................. 305
Century Comedies 199
Chapin, Benj., Studios................... 158
Christie Film Co......................... 204
Cinema Dist. Corp....................... 309
Clune Prod. Co.......................... 291
Cosmofotofilm Co. 201
Essanay Film Mfg. Co.................... 159
Fox Film Corp...........................184-89
Gaumont Co. 174
Grafton Film Pub. Co.................... 291
Goldwyn Pictures Corp..................180-1
Herbert Brennon Prod.................... 167
Horsley Prod., David..................... 175
Kalem Co. 210
King Bee Comedies....................... 183
Klever Pictures Corp., Inc............... 172
La Salle Film Co........................ 198
Mabel Normand Feature Film Corp........ —
Mayfair Film Co........................287-92
Mutt and Jeff Film Corp................. 205
Mutual Film Corp..............Colored Insert
Nelson, Edward 208
Newfields Prod Co......................192-93
Ogden Film Co........................... 206
Paralta Plays, Inc.............Colored Insert
Paramount Pictures Corp..............168-171
Peter Pan Film Corp..................... 200
Public Rights Co........................176-7
Selig Polyscope Co...................... 209
Seng, Frank J., Prod..................... 202
Standard Pictures Co.................... 182
Triangle Film Corp......................196-7
U. S. Motion Picture Co................. 173
Universal Film Mfg. Co...........160, 166, 207

MISCELLANEOUS.
Albion Cinema Supplies Co............... 271
Automatic Ticket Selling & Cash Reg. Co.. 295
Bioscope, The 291
Botanical Decorating Co.................. 309
Chicago Convention 289
Cine Mundial 301
Cinema, The 287
Corcoran, A. J........................... 292
Del Ruth, H.............................. 295
Eastman Kodak Co....................... 307
Information Dept. .... —
Kinematograph Weekly 294
Modern Theater Construction............ 308
Moore, W. N............................. 292
M. P. W. Convention Number............ 309
M. P. Directory Co. 308
M. P. Electricity......................... 308
National Ticket Co....................... 288
Richardson M. P. Handbook.............. 305
Screen Craft 309
Underwood Typewriter Co............... 301
Wellington Bros. 293
Williams, A. F........................... 292

MOVING PICTURE CAMERAS.
Burke & James, Inc...................... 305
Gennert, G. 303

MUSIC & MUSICAL INSTRUMENTS.
American Master Organ Co.............. 293
American Photoplayer Co................ 294
Sinn, Clarence C......................... 294

LOBBY DISPLAYS.
Kassell, M............................... —
Kraus Mfg. Co........................... 295
Menger & Ring........................... 293

PROJECTION MACHINE MANUFACTURERS.
Enterprise Opt. Mfg. Co................. 299
Newman Mfg. Co......................... 305
Power, Nicholas, Co...................... —
Precision Mch. Co....................... 310

PROJECTION SCREEN MANUFACTURERS.
Gold King Screen Co..................... 309

THEATRICAL ARCHITECTS.
Decorators' Supply Co................... 309

Enclosed Gears

As a Feature In Professional Projecting Machines Was

ORIGINAL IN THE MOTIOGRAPH

The first of this model being sold in 1907—which was **many years before** the plan was **adopted by other manufacturers**—and any claim to the contrary is a misrepresentation, as is well known by all who are familiar with the history of motion picture machine progress.

The MOTIOGRAPH is known the world over as a leader in quality and is noted for small up-keep and perfect projection.

Does any projector at any price give more than the MOTIOGRAPH?

JUST A FEW OF ITS IMPORTANT POINTS OF MERIT

LAMPHOUSE—Large, well made and well ventilated.

ARC LAMP—[illegible] 8 in. lower and 12 in. upper [illegible] has 8 different adjustments.

CONDENSER MOUNT—So arranged that either condenser may be removed separately when desired; one of the latest improvements on the MOTIOGRAPH.

MECHANISM—Runs quiet, requires very little attention from operator, projects rock-steady picture, due to accuracy in manufacturing.

STAR AND CAM—Accurately ground and run in oil bath.

NEW PATENTED SLIDING DISC CONNECTION—Which has been used in the MOTIOGRAPH for [illegible] is becoming more popular every day with the users, due to its "no wear" qualities and rigidity produced in the framing device. (Ball [illegible])

[illegible] and steadi- [illegible]

PEDESTAL—Heavy; designed so as to eliminate vibration.

MAGAZINES—Made of heavy material, will hold 2,000 feet of film.

[illegible] (Machine can be purchased [illegible])

RHEOSTAT—Adjustable, 20 to 55 amperes.

REGULAR MOTIOGRAPH LENS with each equipment.

OUTSIDE SHUTTER—Now used on the MOTIOGRAPH instead of inside shutter, as on former models.

Price Complete $305.00

Write for Literature

THE ENTERPRISE OPTICAL MFG. COMPANY

574 West Randolph St., Chicago, Ill.

Western Office:
833 Market St., San Francisco, Cal.

Let Us Do the Worrying!

If you are commercially interested in the moving picture business we know that you read the MOVING PICTURE WORLD each week. It is possible, however, that you have never taken the trouble to place your name on our Subscription List.

Not only are you losing money on each copy you buy at your newsdealer's but you are always taking the chance of not being able to secure your favorite trade publication when you want it.

Fill out and mail the attached coupon—it will save you money!

Enclosed please find .... for which kindly send me the Moving Picture World for a period of ....

Name of Theater ....

Address ....

Rates: Domestic, $3.00; Canada, $3.50; Foreign, $4.00. Quarterly and half yearly terms pro rata.

List of Current Film Release Dates

(For Daily Calendar of Program Releases See Page 288.)

General Film Company, Inc.

(Note—Pictures given below are listed in the order of their release. Additions are made from week to week in the order of release.)

BROADWAY STAR FEATURE.

Past One at Rooney's (One of the O. Henry Stories—Two parts—Drama).
The Marionettes (One of the O. Henry Stories—Two parts—Drama).
The Green Door (One of the O. Henry Stories—Two parts—Comedy-Drama).
The Guilty Party (One of the O. Henry Stories—Two parts—Drama).
The Cop and the Anthem (One of the O. Henry Stories—Two parts—Comedy-Drama).
Vanity and Some Sables (One of the O. Henry Stories—Two parts—Comedy-Drama).
A Service of Love (One of the O. Henry Series—Two parts—Comedy-Drama).
The Gold That Glittered (One of the O. Henry Series—Two parts—Comedy-Drama).
No Story (One of the O. Henry Series—Two parts—Comedy-Drama).
The Love Philtre of Ikey Schoenstein (One of the O. Henry Series—Two parts—Comedy-Drama.
Strickly Business (One of the O. Henry Series—Two parts—Comedy-Drama).
A Departmental Case (One of the O. Henry Series—Two parts—Comedy-Drama).

ESSANAY.

Much Obliged (Black Cat Feature—Two parts—Comedy-Drama).
Local Color (Black Cat Feature—Two parts—Comedy-Drama).
Be My Best Man (Black Cat Feature—Two parts—Comedy-Drama).
Pass the Hash, Ann (Black Cat Feature—Two parts—Comedy-Drama).
The Clock Struck One (Black Cat Feature—Two parts—Comedy-Drama).
Sundaying in Fairview (Black Cat Feature—Two parts—Comedy-Drama).
The Quarantined Bridegoom (Black Cat Feature—Two parts—Comedy-Drama).
Mr. Pringle and Success (Black Cat—Two parts—Drama).
The Rainbow Box (Black Cat Feature—Two parts—Drama).
Would You Believe It? (Black Cat Feature—Two parts—Comedy-Drama).
A Corner in Smiths (Black Cat Feature—Two parts—Comedy-Drama).

KALEM.

A Menagerie Mixup (Ham and Bud Comedy).
The Deserted Engine (An episode of "A Daughter of Daring") (Drama).
The Man Hunt at San Remo (An episode of "The American Girl") (Two parts—Drama).
The Man with the Limp (An episode of "Grant, Police Reporter"—Drama).
Sign of the Scarf (An episode of "Grant, Police Reporter"—Drama).
The Door in the Mountain (An Episode of "The American Girl"—Two parts—Drama).
The Hobo Raid (Ham and Bud Comedy).
A Day Out of Jail (Ham and Bud Comedy).
Sage Brush Law (an episode of "The American Girl"—Two parts—Drama).
The Pot of Gold (an episode of "The American Girl"—Two parts—Drama).
The Jackaroo (an episode of "The Further Adventures of Stingaree"—Two parts—Dr.).
The Fugitive Passenger (an episode of "The Further Adventures of Stingaree"—Two parts—Drama).
Seaside Romeos (Ham and Bud Comedy).
The Tracking of Stingaree (an episode of "The Further Adventures of Stingaree"—Two parts—Drama).
Arrayed With the Enemy (An episode of "The Further Adventures of Stingaree"—Two parts—Drama).
An Eye for an Eye (An episode of "The Further Adventures of Stingaree"—Two parts—Drama).
A Double Deception (An Episode of "The Further Adventures of Stingaree"—Two parts—Drama).

GEORGE KLEINE.

The King of Cooks (One-Reel George Bickel Comedy).
Love, Luck and Loot (One-Reel George Bickel Comedy).
A Mixed Color Scheme (One-Reel George Bickel Comedy).
A Suit and a Suitor (One-Reel George Bickel Comedy).
Nearly a Husband (One-Reel George Bickel Comedy).
Some Statue (One-Reel George Bickel Comdy).

JAXON COMEDIES.

Are Actors People?
A Ride for Life.
Military Madness.
Pearls of Pauline.
Ploughing the Clouds.

SELIG.

Selig World Library No. 1 (Topical).
The Love of Princess Olga (Two parts—Dr.).
Won in the Stretch (Drama).
Uncle Sam Afloat and Ashore (Two parts—Naval and Military Preparedness Subject).
Selig World Library No. 2 (Edu.).
The Framed Miniature (Two parts—Drama).
Movie Stunts by Tom Mix (Two parts, Western Drama and Comedy).
The Return of Soapweed Scotty (Two parts—Comedy-Drama).
Selig World Library No. 3 (Educational).
Selig World Library No. 4 (Educational).
Knights of the Saddle (Two parts—Drama).
The Font of Courage (Drama).
Selig-World Library No. 5 (Educational).
The Friendship of Beaupere (Two parts—Dr.).
The Heart of Jules Carson (Drama).
Selig World Library No. 6 (Educational).
The Right of Might (Two parts—Drama).
In the Talons of an Eagle (Drama).
Selig World Library No. 7 (Educational).
Trials and Tribulations (Two parts—Drama).
Through the Eyes of the World (Drama).

RAY COMEDIES.

Coughing Higgins (One Reel).
Casey, the Bandmaster.
Casey, the Fireman.
Muggsy in Society.
The Candy Jag.
Muggsy in Bad.

SPARKLE COMEDIES.

Where's My Nightie?
Fresh Air.
The Spy.
The Trunk Route.
Bertie's Bath.
A Night of Enchantment.

Pathe Exchange, Inc.

RELEASES FOR WEEK OF MAY 27.

The Iron Heart (Five parts—Drama—Astra).
The Mystery of the Double Cross (Chapter 11, "Love's Sacrifice"—Two parts—Drama—Astra).
The Neglected Wife (Episode No. 3, "In the Crucible"—Two parts—Drama—Balboa).
Rusticating (Comedy—Myers-Theby Corp).
Know America, the Land We Love, No. 10 ("Odd Spots in Arizona" (Scenic—Combitone).
Krazy Kat—Moving Day (Cartoon Comedy) and The Great Chinese Wall (Scenic) (International Split Reel).
Hearst-Pathe News No. 44 (Topical).
Hearst-Pathe News No. 45 (Topical).

RELEASES FOR WEEK OF JUNE 3.

An Amateur Orphan (Thanhouser—Five parts—Drama).
The Mystery of the Double Crass No. 12, "The Riddle of the Double Cross" (Astra—Two parts—Drama).
The Neglected Wife No. 4, "Beyond Recall" (Two parts—Drama—Balboa).
Police Protection (Comedy — Myers-Theby Corp.).
Our National Parks—Glacier Park, Two Medicine Lake (Scenic) and Odd Small Birds (Colored) (Educational) (Pathe Split Reel).
Katzenjammer Kids, "20,000 Legs Under the Sea" (Cartoon Comedy), and The Abalone Industry (Industrial) (International Split Reel).
Hearst-Pathe News No. 46 (Topical).
Hearst-Pathe News No. 47 (Topical).

RELEASES FOR WEEK OF JUNE 10.

Blind Man's Luck (Astra—Five parts—Dr.).
Know America, the Land We Love (No. 11, Along the Rio Grande) (Combitone).
Happy Hooligan Cartoon Comedy (Around the World in Half An Hour, and Forbidden City in Peking, China) (Scenic).
Max Plays Detective (Two parts—Comedy).
Hearst-Pathe News No. 48.
Hearst-Pathe News No. 49.
The Neglected Wife (No. 5, The Crisis—Two parts—Drama—Balboa).
Mystery of the Double Cross (No. 13, "The Face of the Stranger"—Two parts).

RELEASES FOR WEEK OF JUNE 17.

Fires of Youth (Thanhouser—Five parts—Dr.).
The Mystery of the Double Cross (Episode No. 14, "The Hidden Brand"—Two parts—Drama—Astra).
The Neglected Wife (Episode No. 6, "On the Precipice—Two parts—Drama—Balboa).
Lonesome Luke Plumber (Two parts—Comedy—Rolin).
Know America No. 12—Southwestern Texas (Scenic—Combitone).
Katzenjammer Kids, "Down Where the Limberger Blows" (Cartoon Comedy), and The Kamo Gawa Canal in Japan (Scenic).
Hearst-Pathe News No. 50 (Topical).
Hearst-Pathe News No. 51 (Topical).

RELEASES FOR WEEK OF JUNE 24.

When Baby Forgot (Lasalida—Five parts—Drama).
The Mystery of the Double Cross (Episode No. 15, "The Double Cross"—Two parts—Drama—Astra).
The Neglected Wife (Episode No. 7, "The Message on the Mirror"—Two parts—Drama—Balboa).
Know America No. 13—Cattle Raising—Texas (Scenic—Combitone).
Hearst-Pathe News No. 52 (Topical).
Hearst-Pathe News No. 53 (Topical).
Krazy Kat—All is not Gold that Glitters (Cartoon Comedy) and Rebuilding America's Merchant Marine (Edu.) (International—Split Reel).

RELEASES FOR WEEK OF JULY 1.

The Woman in White (Thanhouser—Six parts—Drama).
The Neglected Wife (Episode No. 8.—"A Relentless Fate"—Two parts—Drama—Balboa).
Know America No. 14—"Here and There in Texas" (Scenic—Combitone).
Max, the Heart Breaker (Two parts—Comedy—Pathe).
Hearst-Pathe News No. 54 (Topical).
Hearst-Pathe News No. 55 (Topical).
Happy Hooligan—The Great Offensive (Cartoon Comedy) and Training Police Horses (Edu.) (International—Split Reel).

RELEASES FOR WEEK OF JULY 8.

The Cigarette Girl (Five parts—Drama—Astra).
The Neglected Wife (Episode No. 9—"Deepening Degradation"—Two parts—Drama—Balboa).
The Fatal Ring (Episode No 1—"The Violet Diamond"—Three parts—Drama—Astra).
Know America No. 15—"Through Central Texas" (Scenic—Combitone).
Hearst-Pathe News No. 56 (Topical).
Hearst-Pathe News No. 57 (Topical).

In Everything There Is a Standard

In TYPEWRITERS

It is the

UNDERWOOD

SPEED—ACCURACY—DURABILITY

"The Machine You Will Eventually Buy"

16,000,000 FEET OF FILM
WERE IMPORTED INTO
THE REPUBLIC OF ARGENTINE
In 1916

Sixty Per Cent. of This Amount Was of American Make

One of the Main Reasons for This Increase in Sales Was

CINE MUNDIAL

The Spanish Edition of THE MOVING PICTURE WORLD

IF YOU ARE NOT GETTING YOUR SHARE OUT OF SOUTH AMERICA
COMMUNICATE AT ONCE WITH
CHALMERS PUBLISHING CO., 17 Madison Ave., New York City

TYPHOONS COOL & VENTILATE

TYPHOON FAN COMPANY 1544 B'WAY NEW YORK CITY

List of Current Film Release Dates

ON UNIVERSAL AND MUTUAL PROGRAMS

(For Daily Calendar of Program Releases See Page 288.)

Universal Film Mfg. Co.

ANIMATED WEEKLY.

June 13—Number 76 (Topical).
June 20—Number 77 (Topical).
June 27—Number 78 (Topical).
July 4—Number 79 (Topical).
July 11.—Number 80 (Topical).
July 18—Number 81 (Topical).

BIG U.

May 28—Defiance (Drama).
June 11—The Mysterious Outlaw (Drama).
June 18—The Two Gun Parson (Drama).
June 25—The Pointed Finger (Two parts—Dr.).
June 25—Love's Turmoil (Drama).
July 2—The Mad Stampede (Drama).
July 9.—The Punishment (Drama).

BISON.

May 21—Dropped from the Clouds (Two parts—Drama).
May 28—No. 10, Westbound (Two parts—Drama).
June 4—The Scrapper (Two parts—Drama).
June 18—Lone Larry (Two parts—Drama).
June 25—Money and Mystery (Two parts—Drama).
July 4—The Wrong Man (Two parts—Dr.).
July 9.—Double Suspicion (Two parts—Drama).

BUTTERFLY.

May 28—Money Madness (Five parts—Drama).
June 4—The Circus of Life (Five parts—Dr.).
June 11—The Field of Honor (Five parts—Dr.).
June 18—The Flame of Youth (Five parts—Drama).
June 25—Man and Beast (Five parts—Drama).
July 2—The Plow Woman (Five parts—Dr.).
July 9.—The Reed Case (Five parts—Drama).
July 16—High Speed (Five parts—Drama).

GOLD SEAL.

June 4—The Almost Good Man (Three parts—Drama).
June 11—Heart of Gold (Two parts—Drama).
June 11—The Black Mantilla (Three parts—Drama), and Beyond the War in France (Scenic).
June 18—The Brand of Hate (Three parts—Drama).
June 25—The Golden Bullet (Three parts—Drama).
July 2—The Young Patriot (Three parts—Dr.).
July 9.—A Limb of Satan (Three parts—Drama).
July 16—Six Shooter Justice (Three parts—Drama).

IMP.

May 20—The Case of Dr. Standing (Two parts—Drama)
May 28—The Puzzle Woman (Drama).
June 4—Doomed (Drama).
June 4—The Hunted Man (Drama).
June 11—The Thief Maker (Two parts—Dr.).
June 11—Her Strange Experience (Drama).
June 25—The Double Topped Trunk (Drama).
July 4—The Girl in the Limousine (Drama).
July 9.—Hatton of Headquarters (Drama).

JOKER.

May 28—Uneasy Money (Comedy).
June 4—Simple Sapho (Comedy).
June 11—One Damp Day (Comedy).
June 18—A Burglar's Bride (Comedy).
June 25—His Fatal Beauty (Comedy).
July 2—The Twitching Hour (Comedy).
July 9—Kitchenella (Comedy).
July 16—He Had 'Em Buffaloed (Comedy).

LAEMMLE.

May 12—The Doctor's Deception (Drama).
May 18—Her Great Dilemma (Two parts—Dr.),
May 21—Money's Mockery (Two parts—Drama).
May 21—The Light of Love (Drama).
June 4—The Missing Wallet (Drama).
June 18—Bartered Youth (Drama).

L-KO.

May 16—A Good Little Bad Boy (Two parts—Comedy).
May 21—Beach Nuts (Two parts—Comedy).
May 28—Roped into Scandal (Two parts—Comedy).
June 4—Dry Goods and Damp Deeds (Two parts—Comedy).
June 11—Chicken Chased and Henpecked (Two parts—Comedy).
June 18—Where Is My Che-ild? (Two parts—Comedy).
June 25—Her Daring Tearing Ways (Two parts—Comedy).
July 2—Bombs and Bandits (Two parts—Comedy.
July 9.—Hearts and Flour (Two parts—Comedy).
July 16—Surf Scandal (Two parts—Comedy).

NESTOR.

May 14—To Oblige a Vampire (Comedy).
May 21—Moving Day (Comedy).
May 28—Tell Morgan's Girl (Comedy).
June 4—Who's Looney Now? (Two parts—Comedy).
June 4—A Burglar by Request (Comedy).
June 11—To Be or Not to Be "Married" (Com.).
June 18—Jilted in Jail (Comedy).
June 25—The War Bridegroom (Comedy).
July 2—Poor Peter Pious (Comedy).
July 2—Five Little Widows (Two parts—Comedy.
July 9.—Minding the Baby (Comedy).
July 16—A Dark Deed (Comedy).

POWERS.

June 11—A Pesky Pup (Cartoon Comedy), and China at Work and at Play (Dorsey Edu.) (Split Reel).
June 18—Young Nick Carter, Detectiff (Comedy-Cartoon) and China's Wonderland (Dorsey-Edu.) (Split reel).
June 25—Duke Doolittle's Jungle Frizzle (Cartoon Comedy), and In the Land of Many Temples (Dorsey Edu.).
July 2—China Awakened (A Hy Mayer Travel-augh).
July 9—Monkey Love (Cartoon Comedy) and In the Rocks of India (Dorsey Educational).
July 16—Box Car Bill Falls in Luck (Cartoon Comedy) and in the Heart of India (Educational).

REX.

Apr. 29—David Creig's Luck (Two parts—Dr.).
May 17—The Gift of the Fairies (Comedy-Dr.)
May 21—Unmasked (Drama).
May 28—The Purple Scar (Two parts—Drama).
June 4—Tacky Sue's Romance (Two parts—Drama).
June 18—Helen Grayson's Strategy (Two parts—Society Drama)
July 2—Seeds of Redemption (Two parts—Drama).
July 9.—Three Women of France (Two parts—Drama).

STAR FEATURETTE.

July 16—The Web (Two parts—Drama).

VICTOR.

June 18—A Pirate Bold (Comedy).
June 18—Puppy Love (Comedy).
June 18—She Married Her Husband (Two parts Comedy-Drama).
June 25—Damaged Goodness (Comedy)
June 25—Her City Beau (Comedy-Drama).
June 25—Swede Hearts (Two parts—Comedy-Drama).
July 2—Not Too Thin to Fight (Comedy).
July 2—Daredevil Dan (Comedy).
July 9.—Meet My Wife (Comedy).
July 9.—The Paper Hanger's Revenge (Comedy).
July 9.—Kicked Out (Two parts—Comedy Drama).
July 16—One Bride Too Many (Two parts—Comedy-Drama).

UNIVERSAL SCREEN MAGAZINE.

June 11—Issue No. 23 (Educational).
June 18—Issue No. 24.
June 25—Issue No. 25 (Educational).
July 2—Issue No. 26 (Educational).
July 9.—Issue No. 27 (Educational).
July 16—Issue No. 28 (Educational).

UNIVERSAL SPECIAL FEATURE.

June 10—The Voice on the Wire (Episode No. 13—Two parts—Drama)
June 17—The Voice on the Wire (Episode No. 14—Two parts—Drama)
June 24—The Voice on the Wire (Episode No. 15, "The Living Death"—Two parts—Drama).
July 1—The Gray Ghost (Episode No. 1, "The Bank Mystery" (Three parts—Dr.).
July 8—The Gray Ghost (Episode No. 2, "The Mysterious Message"—Two parts—Drama).
July 15.—The Gray Ghost (Episode No. 3—"The Warning"—Two parts—Drama)
July 22—The Gray Ghost (Episode No. 4—"The Fight"—Two parts—Drama).

UNIVERSAL CURRENT EVENTS.

June 9—Issue No. 4 (Topical).
June 16—Issue No. 5 (Topical).
June 23—Issue No. 6 (Topical).
June 30—Issue No. 7 (Topical)
July 7—Issue No. 8 (Topical).
July 14.—Issue No. 9 (Topical).
July 21—Issue No. 10 (Topical).

Mutual Film Corp.

CUB.

May 24—Jerry Joins the Army (Comedy).
May 31—Jerry's Masterstroke (Comedy).
June 7—There and Back (Comedy).
June 14—Jerry's Getaway (Comedy).
June 21—Jerry's Red Hot Trail (Comedy).
June 28—Jerry's Hopeless Tangle (Comedy).
July 5.—Jerry's Gentle Nursing (Comedy).
July 12—Jerry at the Waldorf (Comedy).

GAUMONT.

June 12—Tours Around the World No. 32 (Subjects on Reel: Versailles, a Royal Residence of France; Capri, An Island of Italy; Antigua, British West Indies) (Mutual Film Magazine).
June 19—Tours Around the World No. 33 (Subjects on Reel: Nantes, France; Pozzuoli, Italy; Russian Village in Winter) (Scenic).
June 26—Tours Around the World (Subjects on Reel: Naples, Italy; Buenos Aires, Argentina) (Scenic).
June 21—Reel Life No. 60 (Subjects on Reel: Knitting Hosiery; Reclaiming the Everglades; The Most Perfect Child; A Tilting Match on Water; An Auto Driven Train) (Mutual Film Magazine).
June 28—Reel Life No. 61 (Sub'ects on Reel: Marketing Raw Tobacco; Launching a Lifeboat; The Life of the Bee: As They Look in the Beginning (Inventions); Butterfly Jewelry) (Mutual Film Magazine).
July 3.—Tours Around the World No. 35.—Subjects: Bizerta, Tunis; Sydney, Australia (Scenic).
July 5—Reel Life No. 62—Subjects on Reel: Making Jewelry at Home, Berry Pickers of the South; Toys of War-time; Making Real Men—The Army System; Animated Drawings from "Life"—"A Saving Grace," "Hands Up" (Mutual Film Magazine)
July 10—Tours Around the World No. 36 (Subjects on reel: Havana, Cuba; Cities of the Nile, Egypt; Aigues Mortes, France (Scenic).
July 12—Reel Life No. 63 (Sub'ects on reel: A Submarine of the Past; A Square Deal for the Baby; Whale Meat; Camp Fire Signal Girls; Animations from "Life"—A Hasty Pudding; Professional Etiquette) (Mutual Film Magazine).

LA SALLE.

June 4—The Flight That Failed (Two parts—Comedy).
June 12—His Cannibal Wife (Comedy).
June 19—Tillie of the Nine Lives (Comedy).
June 26—Discords in "A" Flat (Comedy).
July 3—The Girl in the Frame (Comedy).
July 10—When Lula Danced the Hula (Com.).

MUTUAL WEEKLY

June 13—Number 128 (Topical).
June 20—Number 129 (Topical).
June 27—Number 130 (Topical).
July 4—Number 131 (Topical).
July 11—Number 131 (Topical).

(Mutual Releases continued on page 304)

Are You Keeping Up With the Times?

War is bringing new problems to the American business man. Old problems will have to be handled in NEW WAYS. Waste must be eliminated at every point. BUSINESS EFFICIENCY is a PATRIOTIC DUTY as well as a PRACTICAL NECESSITY.

Are you getting the GREATEST EFFICIENCY out of your OLD MACHINE THAT SHOULD BE DISCARDED? Do your patrons leave your theatre SATISFIED with your show? The LARGEST ASSET in your business is GOOD WILL and it has more to do with your success than anything else. The GOOD WILL of your business is the number of SATISFIED PEOPLE WHO PATRONIZE YOUR THEATRE.

We are the LARGEST EXCLUSIVE DEALERS to the Moving Picture Trade, and CAN EQUIP YOUR THEATRE COMPLETE, with all the latest goods on the market

Drop us a line today for our new catalog, and tell us what you need.

AMUSEMENT SUPPLY COMPANY

Dealers in Motiograph, Simplex, Power's, Edison and Standard Machines, Transverters, Motor Generators, Rectifiers and everything pertaining to the Moving Picture Theatres.

Third Floor, MALLERS BLDG., Cor. MADISON ST. and WABASH AVENUE, CHICAGO, ILL.

WE SELL ON THE INSTALLMENT PLAN

The Competitor M. P. Camera

$150.00

400 ft. Capacity. No Lens, Tripod, or Automatic Diaphragm Dissolve.

Solid Mahogany polished case, metal bound, ebonized finish; perfectly balanced mechanism with all special cut gears and sprockets from bronze and steel. Regular and trick spindle, both can be reversed without any adjustments, film punch and adjustable frame line.

Any standard 2 in. lens in focusing mount easily fitted.

Automatic Diaphragm Dissolve Fitted	**$50.00**
Photo Cines No. 4 Tripod	**$45.00**
B & L Tessar Lens in Focus Mount, 2 in	**$28.00**

Send for our Complete Catalogue

G. GENNERT

24-26 E. 13th St
New York

320 S. Wabash Ave.
Chicago

455 S. Olive St.
Los Angeles

693 Mission St.
San Francisco

Maximum Current Gives High Intensity

For the projection of well defined pictures a clear light of high intensity is absolutely necessary. To carry the heavy current which must be available to obtain this intense white light, a negative carbon of minimum resistance is needed.

Not until Silvertips with their small diameter and heavy plating appeared on the market did exhibitors rest in their demands for a better carbon.

Today Silvertips and satisfactory projection mean the same thing. Theatre owners the country over feel that this new carbon has answered every demand—they know that Silvertips have made perfect projection a reality.

Send for booklet explaining their points of superiority.

National Carbon Company, Inc.

CLEVELAND, OHIO

List of Current Film Release Dates

ON FEATURES AND MISCELLANEOUS PROGRAMS

(For Daily Calendar of Program Releases See Page 288.)

(Mutual Releases continued from page 302)

MUTUAL CHAPLIN.

April—The Cure (Two parts—Comedy).
June 22—The Immigrant (Two parts—Com.).

CAHILL.

Apr. 30—Gladys' Day Dream (Two parts—Dr.).
May 14—When Betty Bets (Two Parts—Comedy).
May 28—Patsy's Partner (Two parts—Comedy).

MONMOUTH.

June 8—Jimmie Dale, Alias the Grey Seal (Chapter 12, "Good for Evil"—Two parts—Drama).
June 15—Jimmie Dale, Alias the Grey Seal (Chapter No. 13, "The Man Higher Up"—Two parts—Drama).
June 22—Jimmie Dale, Alias The Grey Seal (Chapter No. 14, "A Sheep Among Wolves"—Two parts—Drama).
June 29—Jimmie Dale, Alias The Grey Seal (Chapter No. 15—"The Tapped Wires"—Two parts—Drama).
July 6.—Jimmy Dale alias The Grey Seal (Chapter No. 16.—"The Victory"—Two parts—Drama).

MUTUAL STAR PRODUCTIONS.

June 4—Shackles of Truth (American—Five parts—Drama).
June 11—Periwinkle (American—Five parts—Drama).
June 18—A Bit of Kindling (Horkheimer—Five parts—Drama).
June 18—The Dazzling Miss Davison (Powell—Five parts—Drama).
June 25—The Upper Crust (American—Five parts—Drama).
July 2.—The Masked Heart (American—Five Parts—Drama).
July 9—Mary Moreland (Powell—Five parts—Drama).

SIGNAL PRODUCING CO.

June 4—The Railroad Raiders (Chapter No. 9, "A Leap for Life"—Two parts—Drama).
June 11—The Railroad Raiders (Chapter No. 10, "A Watery Grave"—Two parts—Drama).
June 18—The Railroad Raiders (Chapter No. 11—"A Desperate Deed"—Two parts—Drama).
June 25—The Railroad Raiders (Chapter No. 12—"A Fight for a Franchise"—Two parts—Drama).
July 2.—The Railroad Raiders (Chapter No. 13—"The Road Wrecker"—Two parts—Drama).
July 9—The Railroad Raiders (Chapter No. 14—"The Trap"—Two parts—Dr.).

ROTHACKER.

May 14—Manning Our Navy (Patriotic Special).
May 21—A Zeppelin Attack on New York (Special).

STRAND.

May. 9—The Great American Game (Comedy).
May 17—Miss Trixie of The Follies (Comedy).
May 23—Two of a Kind (Comedy).
May 30—Bluffing Father (Comedy).

VOGUE.

May 12—A Vanquished Flirt (Two parts—Comedy).
May 19—Caught in the End (Two parts—Comedy).
May 26—Flirting With Danger (Two parts—Comedy).

Metro Pictures Corporation.

METRO PICTURES CORP.

June 4—Lady Barnacle (Five parts—Drama).
June 18—The Greatest Power (Five parts—Dr.).
June 25—Aladdin's Other Lamp (Five parts—Drama).
July 2.—The Trail of the Shadow (Five parts—Drama).
July 9—Peggy the Will o' the Wisp (Five parts—Drama).

YORKE FILM CORP.

June 11—The Haunted Pajamas (Five parts—Drama).

ROLFE.

May 7—Sowers and Reapers (Five parts—Dr.).
May 21—The Beautiful Lie (Five parts—Drama).
May 28—The Duchess of Doubt (Five parts—Drama).

SERIAL PRODUCING CO.

May 7—The Great Secret (Episode No. 18—Two parts—Drama).

METRO COMEDIES.

May 14—Her Lesson (Drew).
May 21—Nothing to Wear (Drew).
May 28—The Black Hand (Rolma).
June 4—Her Anniversaries (Drew).
June 11—Tootsie (Drew).
June 18—Monomania (Rolma).
June 25—The Hypochrondriac (Drew).

Paramount Pictures Corp.

BLACK DIAMOND COMEDY.

Apr. 30—Her Iron Will.
May 14—The Window Dresser's Dream.
May 28—Susie of the Follies (Comedy).
June 11—Her Fractured Voice.
June 25—Auto Intoxication.

FAMOUS PLAYERS.

Apr. 30—Heart's Desire (Five parts—Drama).
May 21—Her Better Self (Five parts—Drama).
June 28—The Little Boy Scout (Five parts—Drama).
July 2.—At First Sight (Five parts—Drama).
July 9—The Love That Lives (Five parts—Drama).

KLEVER KOMEDY.

May 7—Invited Out.
May 21—Moving.
June 4—Bungalowing (Comedy).
June 18—Commuting.
July 2.—Oh Pop!

LASKY.

May 28—Freckles (Five parts—Drama).
May 31—Unconquered (Five parts—Drama).
June 11—The Jaguar's Claws (Five parts—Dr.).
June 14—The Inner Shrine (Five parts—Dr.).
June 25—Her Strange Wedding (Five parts—Drama).
July 12—Forbidden Paths (Five parts—Dr.).
July 16—What Money Can't Buy (Five parts—Drama).

MOROSCO AND PALLAS.

June 4—The World Apart (Morosco—Five parts—Drama).
June 7—Giving Becky a Chance (Morosco—Five parts—Drama).
June 18—A Roadside Impresario (Five parts—Drama).
June 21—Heir of the Ages (Pallas—Five parts—Drama).
July 5.—Big Timber (Five parts—Drama—Morosco).

PARAMOUNT-ARBUCKLE COMEDY.

May 21—A Reckless Romeo (Two parts).
June 25—The Rough House (Two parts).

PARAMOUNT-BURTON HOLMES.

May 28—A Journey Through Java (Scenic).
June 4—Surabaya—The Busy Burg of Java (Scenic).
June 11—Bread Lines in Orient and Occident.
June 18—Fruitful Florida (Scenic).
June 25—Palm Beach and Miami (Scenic).
July 2.—How California Harvests Wheat (Educational).
July 9.—In the High Sierras (Scenic).
July 16—An Oregonian Niagara (Scenic).

PARAMOUNT BRAY PICTOGRAPHS.

June 4—Subjects on Reel—A School for White Wings; The Desert Harvest; Cartoon—Otto Luck in the Movies.
June 11—Subjects on Reel—Soldiers of the Soil; Traveling Forts; Repairing a Subsea Cable; Cartoon—Evolution of the Dachshund.
June 18—Subjects on Reel—Unmasking the Medium; On Duty with the Coast Guards; Scientific Stock Breeding; Bobby Bumps' Submarine Chaser.

Triangle Film Corporation.

FINE ARTS.

May 6—Might and the Man (5 parts—Drama).
May 20—Souls Triumphant (Five parts—Dr.).

INCE-KAY-BEE.

June 10—Love or Justice (Five parts—Drama).
June 10—The Girl, Glory (Five parts—Dr.).
June 17—The Clodhopper (Five parts—Drama).
June 17—Paws of the Bear (Five parts—Dr.).
June 24—Madcap Madge (Five parts—Drama).
July 1.—The Flame of the Yukon (Five parts—Drama).
July 1.—Hater of Men (Five parts—Drama).

TRIANGLE KOMEDY.

June 10—Wheels and Woe.
June 10—His Marriage Failure.
June 17—Their Weak Moments.
June 17—His Speedy Finish.
June 24—His Bitter Fate.
June 24—Dad's Downfall.
July 1.—A Janitor's Vengeance.
July 1.—Aired in Court.

TRIANGLE PRODUCTION.

May 20—Wild Winship's Widow (Five parts—Drama).
May 27—Madam Bo' Peep (Five parts—Drama).
June 3—American—That's All (Five parts—Drama).
June 24—Her Excellency, the Governor (Five parts—Drama).

MACK SENNETT-KEYSTONE.

May 27—Oriental Love (Two parts).
June 3—Cactus Nell (Two parts).
June 10—The Betrayal of Maggie (Two parts).
June 17—Skidding Hearts (Two parts).
June 24—The Dog Catcher (Two parts).
July 1—Dangers of a Bride (Two parts).
July 8—Whose Baby (Two parts).

Feature Releases

ART DRAMAS, INC.

June 4—House of Cards U. S. Amusement Co. (Five parts—Drama).
June 11.—A Mute Appeal (Van Dyke—Five Parts—Drama).
June 18.—The Golden God (Apollo—Five Parts—Drama).
June 25.—The Road Between (Erbograph—Five Parts—Drama).
July 2—The Peddler (U. S. Amusement Co—Five parts—Drama).

ARTCRAFT PICTURES CORP.

May 14—A Romance of the Redwoods (5 parts—Drama).
July 2.—The Little American (Five parts—Drama).

BLUEBIRD PHOTOPLAY, INC.

June 11—A Doll's House (Five parts—Drama).
June 18—The Little Orphan (Five parts—Dr.).
June 25—A Kentucky Cinderella (Five parts—Drama).
July 2.—Fires of Rebellion (Five parts—Drama).
July 9—The Car of Chance (Five parts—Dr.).
July 16—The Greater Law (Five parts—Dr.).

CHRISTIE FILM CO.

June 4—Those Wedding Bells (Comedy).
June 11—A Lucky Slip (Comedy).
June 18—A Bold, Bad Knight (Comedy).
June 25—He Fell on the Beach (Comedy).
July 2—Almost a Scandal (Comedy).

EDUCATIONAL FILM CORP.

May—Florida to Louisiana With H. T. Tinkelbottom (Scenic).
The Living Book of Nature (Transporting Wild Animals—Educational).
June 11—The Living Book of Nature (American Deer—Educational).
June 18—The Orang Apprentice.

CINEMA WAR NEWS SYNDICATE.

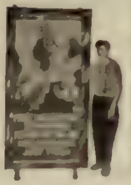
June 10—American War News Weekly No. 7 (Topical).
June 17—American War News Weekly No. 7 (Topical).
June 24—American War News Weekly No. 8 (Topical).
July 1—American War News Weekly No. 9 (Topical).
July 8—American War News Weekly No. 10 (Topical).

"The Hand of GOD"

in 100 EPISODES of Fantastic Effects depicting BIBLICAL and MYTHOLOGICAL Legends and Historical Events.

E. Brunel Film Producing Co., 1482 Broadway, N. Y.

"NEWMAN" BRASS FRAMES AND RAILS



Read what C. A. Morrison of The Princess Theatre, Hartford, Conn., says about Newman Quality:

Gentlemen:

We have purchased quite a number of Brass Frames and Easels, together with Brass Ticket Rail and Three-Sheet Brass Poster Frames of your Company.

All of these goods reached us in perfect condition and the quality was the best. I have had several other managers in the city see your goods and in several instances orders have been sent you—all of which goes to show that your best advertiser is a satisfied customer.

PRINCESS THEATRE CO., Inc.
C. A. Morrison, Mgr. Hartford, Conn.

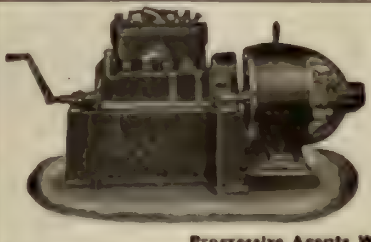
INSIST ON THE NAME "NEWMAN" WHEN BUYING FRAMES

Write for New 1917 Catalog

The Newman Mfg. Company

Established 1882
Frames, Easels,
Rails, Grilles,
Signs, Choppers,
Kick Plates, Door Bars

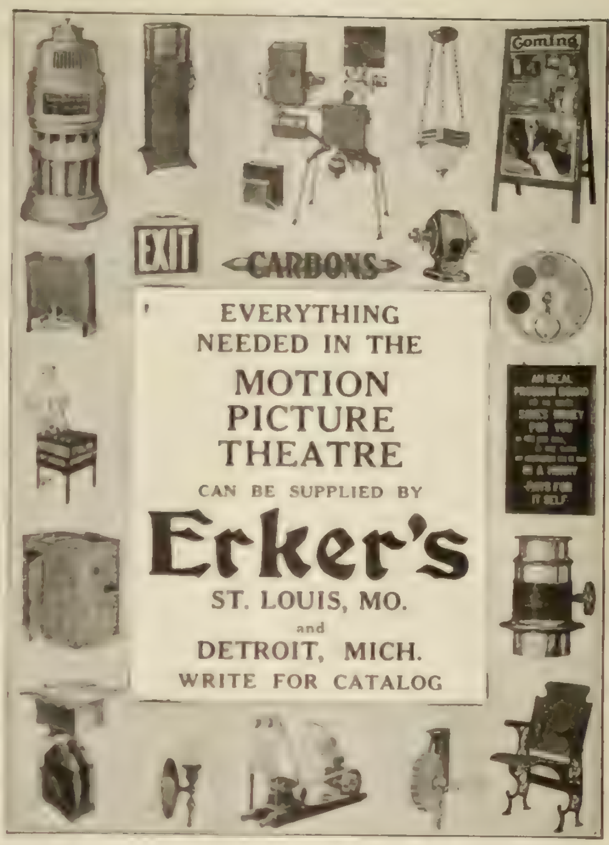
717-19 Sycamore Street, Cincinnati, O
68 W. Washington Street, Chicago, Ill
Canadian Representative—J. T. M[illegible] [illegible]
Theatre Bldg., Montreal, Canada
Pacific Coast—G. A. Metcalfe, San Francisco, Cal



Electric Current
for
THEATRES
PORTABLE UNITS
for
Traveling Circuit Shows
Write for Bulletin M18
Storage Batteries not required

Progressive Agents Wanted

LANGSTADT-MEYER CO., Appleton, Wis., U. S. A.



EVERYTHING
NEEDED IN THE
MOTION
PICTURE
THEATRE
CAN BE SUPPLIED BY

Erker's

ST. LOUIS, MO.
and
DETROIT, MICH.
WRITE FOR CATALOG

F. H. RICHARDSON'S

MOVING PICTURE HANDBOOK

Published by
The Moving Picture World

THE latest edition of a volume on the technical side of the moving picture industry which has achieved the distinction of being one of the most widely read technical books ever published.

Technical because its subject matter is technical but written in a fluent, easy, everyday style which makes it easily understood by all classes of readers.

Of Inestimable Value to Moving Picture Operators and Managers.

On Sale at Offices of the
MOVING PICTURE WORLD
17 Madison Avenue, New York
Schiller Building, Chicago
Haas Building, Los Angeles

$4.00 the Copy
Postage Paid

UNIVERSAL

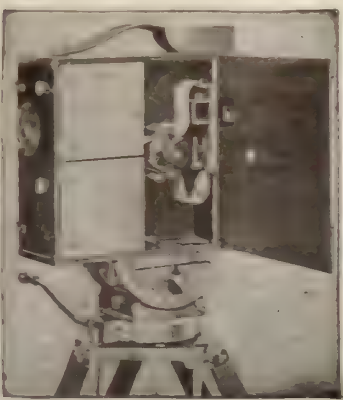
MOTION PICTURE CAMERA

SIX BIG IMPROVEMENTS

Less Than Half the Price

It introduces six wonderful improvements increasing your speed—new framing adjustment, better film transmission, advanced film channel, new focusing tube, new footage indicator, and the elimination of static. Know these great features.

This "far ahead" camera is sold at less than half the price of cameras of similar quality—200 feet magazine capacity. New automatic dissolve now ready.



Write for Announcement

Send postal. See this remarkable instrument and its exclusive improvements. Realize that the Universal now is the world's supreme value in motion picture cameras.

BURKE & JAMES, Inc.
Sole Wholesale Agents
240 E. Ontario St., Chicago
Eastern Branch:
225 Fifth Avenue, New York City

List of Current Film Release Dates

ON FEATURE AND MISCELLANEOUS PROGRAMS

(For Daily Calendar of Program Releases See Page 288.)

FLORA FINCH FILM CO.

"War Prides" (Two parts—Comedy).

FOX FILM CORP.

June 3—The Slave (Five parts—Drama).
June 10—The Broadway Sport (Five parts—Drama).
June 17—Some Boy (Five parts—Comedy-Dr.).
June 24—The Siren (Five parts—Drama).
July 1.—Patsy (Five parts—Drama).
July 8—Two Little Imps (Five parts—Drama)

FOXFILM COMEDIES.

May 21—His Bomb Policy (Two parts).
May 28—Suds of Love (Two parts).
June 11—Six Cylinder Love (Two parts).
June 25.—His Final Blow Out (Two parts).

GREATER VITAGRAPH (V-L-S-E).

June 11—The Question (Five parts—Drama).
June 18—The Maelstrom (Five parts—Drama).
June 25—A Son of the Hills (Five parts—Dr.).
July 2.—Caste (Five parts—Drama).
July 9—The Message of the Mouse (Five parts—Drama).

IVAN FILM PRODUCTIONS.

Apr. ——One Law for Both (8 parts—Drama).

GOLDIN FEATURES.

A Bit of Life (One Reel Comedy-Drama).

KLEINE-EDISON-SELIG-ESSANAY.

June 18—Land of Long Shadows (Essanay—Five parts—Drama).
June 20—Do Children Count (No. 8—"The Wonderful Event"—Two parts—Drama).
June 25—The Ghost of Old Morro (Edison—Five parts—Drama).
June 25—A Day and a Night (Two parts—Hoyt Comedy).
June 27—The Yellow Umbrella (A number of the "Do Children Count?" Series—Two parts—Drama).
July 2.—The Man Who Was Afraid (Essenay—Five parts—Drama).
July 4.—A Place in the Sun (One of the "Do Children Count" Series—Two parts Drama).
July 9—Light in the Darkness (Edison—Five parts—Drama).
July 9—A Rag Baby (Two parts—Comedy).
July 11—Where Is My Mother? (One of the "Do Children Count?" Series—Two parts—Drama).

SELZNICK PICTURES.

Apr. ——The Silent Master (7 parts—Drama).
May ——The Lone Wolf (Drama).
May ——Poppy (Drama).
June—The Lash of Jealousy (Drama).
June—The Lesson (Drama).

WORLD PICTURES.

May—Atonement (Brady-International — Five parts—Drama).
June 4—The Crimson Dove (Five parts—Dr.).
June 11—The False Friend (Five parts—Dr.).
June 11—The Naked Soul (Brady—International—Five parts—Drama).
June 18—The Stolen Paradise (Five parts—Drama).
June 25—The Divorce Game (Five parts—Dr.).
June 25.—The Golden Lotus (Brady-International—Five parts—Drama).
July 2—The Price of Pride (Five parts—Dr.).
July 9—The Brand of Satan (Five parts—Drama).

States Right Features

AMERICAN-JAPAN PICTURES CORP.

May—The Land of the Rising Sun (Ten parts—Suitable as a serial or as separate features).

ARIZONA FILM CO.

May—Should She Obey (Drama).

BERNSTEIN FILM PRODUCTION.

Humility (First of "Seven Cardinal Virtues"—Drama).

CAMERAGRAPH FILM MFG. CO.

June.—What of Your Boy? (Three parts—Patriotic).
June.—The Automobile Owner Gets Acquainted With His Automobile (Educational).

CENTURY COMEDIES.

May—Balloonatics.
May—Neptune's Naughty Daughter.
May—Automaniacs.
June—Alice of the Sawdust (Two parts).

CHARTER FEATURES CORP.

The Lincoln Cycle (First Release—"My Mother"—Two parts).
The Lincoln Cycle (Second Release—"My Father"—Two parts).
The Lincoln Cycle (Third Release—"Myself"—Two parts).
The Lincoln Cycle (Fourth Release—"The Call to Arms"—Two parts).
The Lincoln Cycle (Fifth Release—"Old Abe"—Two parts).
The Lincoln Cycle (Sixth Release—"At the Slave Auction"—Two parts).
The Lincoln Cycle (Seventh Release—"The President's Answer"—Two parts).

CINEMA DISTRIBUTING CORP.

June—The 13th Labor of Hercules (Twelve single parts).

CORONET FILM CORP.

Living Studies in Natural History.
Animal World—Issue No. 1.
Animal World—Issue No. 2.
Birdland Studies.
Horticultural Phenomena.

COSMOFOTOFILM CO.

June—I Believe (Seven parts—Drama)

EUGENIC FILM CO.

April—Birth (A Picture for Women Only)

EXPORT AND IMPORT FILM CO.

June—Robespierre.
June—Ivan, the Terrible.

FACTS FILM CO.

April—The Big Question (Drama)
April—How About You (Drama).

FAIRMOUNT FILM CORP.

June—Hate (Seven parts—Drama).

FOX FILM CORP.

April—The Honor System (Ten parts—Dr.).

FRATERNITY FILMS, INC.

May—Devil's Playground (Nine parts—Drama).

FRIEDER FILM CORP.

June—A Bit o' Heaven (Five parts—Drama).

F. G. HALL PRODUCTIONS, INC.

May—Her Fighting Chance (Seven parts—Dr.). (Mr. Hall has world rights to this picture.)
May—The Bar Sinister (Drama). (Mr. Hall has world rights to this picture.)

HILLER & WILK.

April—The Battle of Gettysburg.
April—A Mormon Maid (Six parts—Drama).
April—The Wrath of the Gods (Drama).

HISTORIC FEATURES.

June—Christus (Eight parts—Drama).

ILIDOR PICTURES CORP.

June.—The Fall of the Romanoffs (Drama).

KING BEE FILMS CORP.

May 15—Back Stage (Two parts—Comedy).
June 1—The Hero (Two parts—Comedy).
June 15—Dough Nuts (Two parts—Comedy).
July 1—Cupid's Rival (Two parts—Comedy).
July 15—The Villain (Two parts—Comedy).
Aug. 1—The Millionaire (Two parts—Com.).

A KAY CO.

Apr. 23—20,000 Feats Under the Sea (Cartoon Burlesque).
Apr. 30—Golden Spoon Mary (Cartoon Burlesque).
June—Terry Human Interest Reel.

KLOTZ & STREIMER.

June.—Whither Thou Goest (Five parts—Drama).
June—The Secret Trap (Five parts—Drama).

MAYFAIR FILM CORP.

Persuasive Peggy (Drama).

MILES.

April—The Test of Womanhood (Five parts—Drama).

MOE STREIMER.

June—A Daughter of the Don (Ten parts—Drama).

B. S. MOSS MOTION PICTURE CORP.

January—In the Hands of the Law (Drama).
April—Birth Control (Five parts—Drama).

NEVADA MOTION PICTURE CORP.

June—The Planter (Drama).

PETER PAN FILM CORP.

(Revised List of Mo-Toy Comedies.)
Mo-Toy Troupe (Release No. 1—"Midnight Frolic").
Mo-Toy Troupe (Release No. 2—"Jimmy Wins the Pennant").
Mo-Toy Troupe (Release No. 3—"Out in the Rain").
Mo-Toy Troupe (Release No. 4—"In the Jungle Land").
Mo-Toy Troupe (Release No. 5—"A Kitchen Romance").
Mo-Toy Troupe (Release No. 6—"Mary and Gretel").
Mo-Toy Troupe (Release No 7—"Dinkling of the Circus").
Mo-Toy Troupe (Release No. 8—"A Trip to the Moon").

PUBLIC RIGHTS FILM CORP.

June—The Public Be Damned

RENOWNED PICTURES CORP.

June—In Treason's Grasp (Five parts—Drama).

E. I. S. MOTION PICTURES CORP.

Trooper 44 (Five parts—Drama).

ROGSON FILM CO.

April—Uncle Sam Awake (Topical).

SELECT PHOTOPLAY CO.

May—Humanity (Six parts—Drama).

FRANK J. SENG.

May—Parentage (Drama).

SUPREME FEATURE FILMS, INC.

May—Trip Through China (Ten parts).

JULIUS STEGER.

May—Redemption (Six parts—Drama).

WILLIAM N. SELIG.

April—The Garden of Allah
May—Beware of Strangers (Eight parts—Dr.).

UNIVERSAL (STATE RIGHTS).

April—Even as You and I (Seven parts—Dr.)
May—The Hand that Rocks the Cradle (Six parts—Drama).
June—The Cross-Eyed Submarine (Three parts—Comedy).
June—Come Through (Seven parts—Drama).

VARIETY FILMS CO.

April—The Price of Her Soul (Drama).

E. WARREN PRODUCTION.

April—The Warfare of the Flesh (Drama).

WHARTON, INC.

June—The Great White Trail (Seven parts) (Drama).

WILLIAMSON BROS.

April—The Submarine Eye (Drama).

WHOLESOME FILMS CORP.

Everybody's Lonesome (Five parts—Drama).
The Penny Philanthropist (Five parts—Drama).

Immediately after the Rialto Theatre trade showing of "Parentage" Frank J. Seng wired us as follows.

70CHJX 18C
81 NEW YORK 304PM JUNE 6TH 17
WATTERSON R ROTHACKER,
CHICAGO U. S. A.
SHOWING ON PARENTAGE TREMENDOUS SUCCESS EVERYBODY VERY ENTHUSIASTIC AND PRINT LOOKED WONDERFUL ON SCREEN GENERAL EFFECT MAGNIFICENT THANKS
FRANK J SENG 348P

We Printed and Colored "Parentage"

ROTHACKER FILM MFG. COMPANY

1339-51 Diversey Parkway, Chicago, U. S. A.

"MARTIN" ROTARY CONVERTER

FOR REAL SUN-LIT PICTURES

PERFECT [illegible] DISSOLVING

[illegible]

Write for further information

NORTHWESTERN ELECTRIC CO.

412 S. Hoyne Ave., Chicago. 1610 Brokaw Bldg., New York

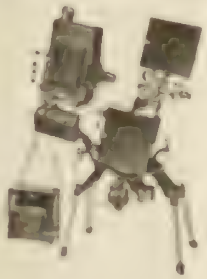
"EASTMAN"

in the film margin means a clear picture on the screen.

EASTMAN KODAK CO.,
ROCHESTER, N. Y.

U-T-E CORPORATION

"Everything for the Motion Picture Theatre, except the film."



THE BEST PROJECTOR

Power's 6-B Cameragraph

Demonstrations at all United Service Stations.

Hallberg's 20th Century Motor Generator

NOVELTY SLIDES
POLAR CUB FANS
PICTO CONDENSORS
FULCO SPECIALTIES
CARBONS, TICKETS, Etc.

The Best supplies and accessories at all United Service Stations:

NEW YORK
729 Seventh Avenue
115 East 23d Street

PHILADELPHIA, PA.
1233 Vine Street

BOSTON, MASS.
129 Pleasant Street

PITTSBURGH, PA.
940 Penn Avenue

CLEVELAND, OHIO
314 Columbus Bldg.

CINCINNATI, OHIO
123 Opera Place

CHICAGO, ILL.
154 West Lake Street

DETROIT, MICH.
409 Peter Smith Bldg.

GRAND RAPIDS, MICH.
232 No. Ottawa Avenue

KANSAS CITY, MO.
813 Walnut Street

DES MOINES, IOWA
Utica Building

OMAHA, NEB.
12th and Harney Streets

UNITED THEATRE EQUIPMENT CORPORATION
1604 Broadway, New York

Write for a copy of the "United Bulletin" It's Interesting and IT'S FREE

Prospective Theatre Builders and Owners—

EDWARD BERNARD KINSILA has finished a 266-page book on Modern Theatre Construction. This issue, published by the Moving Picture World, has just left the press.

The absence of any serious or exhaustive published treatment of this important topic within the past quarter of a century, coupled with the present general tendency toward architectural uplift throughout this country, which aims at a simpler and truer form of art, renders the occasion opportune for the publication of such a volume as this.

In illustrating or citing the work of other architects the writer disclaims any malicious intention in pointing out faulty features. He simply offers them as examples of defective construction to be avoided.

Index to Contents

A Brief History of the Theatre
Site Selection
The Stage Section
Motion Picture Theatres
Comfort
Acoustics
Examples of Theatre Architecture
Controlling Elements
Designing and Planning
Lighting
Safety
Heating and Ventilation
Construction
Appendix

Price $3.00 Per Copy Postpaid

MOVING PICTURE WORLD

Schiller Bldg.
Chicago

17 Madison Avenue
New York

Haas Bldg.
Los Angeles

Title.	No. of Reels.	Star.	Price.
Unwritten Law	7	Beatrice Michelena	$275
Littlest Rebel	6	E. K. Lincoln	175
Prisoner of Zenda	5	James K. Hackett	100
Shore Acres	5	Jas. K. Herne	125
Arizona	6	Cyril Scott	90
Rip Van Winkle	5	Thomas Jefferson	125
The Butterfly	5	Barbara Tennant	100
Across the Pacific	5	Blaney Production	100
Guarding Old Glory	5	Actual War	100
Two Sergeants	[illegible]	World Feature	150

All films supplied with One, Three and Six-Sheet Posters. Photos and other Advertising at the above prices. C.O.D. privilege of examination upon receipt of $10 in advance.

G. W. BRADENBURGH, 802 Vine Street, Philadelphia, Pa.

Duhem Motion Picture Mfg. Co.

RAW STOCK SUPPLIED
EXPERT LABORATORY
DEVELOPING—PRINTING
—CAMERAMEN—

985 MARKET ST., S. F.
SAN FRANCISCO, CAL.

A Dependable Mailing List Service

Saves you from 30% to 50% in postage, etc. Reaches all or selected list of theatres in any territory. Includes name of exhibitor as well as the theatre in address. A list of publicity mediums desiring motion picture news. Unaffiliated exchanges looking for features. Supply houses that are properly characterized as such. Producers with address of studios, laboratories and offices. Information in advance of theatres being or to be built.
W74.

MOTION PICTURE DIRECTORY COMPANY

80 Fifth Avenue, New York Phone—3227 Chelsea
425 Ashland Block, Chicago Phone 2003 Randolph

Addressing Multigraphing Printing Typewriting

Motion Picture Electricity

By J. H. HALLBERG

"Trained lightning" is the very life's blood of the moving picture industry. J. H. Hallberg has contributed a great deal to the particular kind of "training" which has adapted this "life's blood" to the use of presenting photographic images on the screen.

"MOTION PICTURE ELECTRICITY" gives its readers a comprehensive knowledge of this important subject and enables the manager and operator not only to get the best possible results from the equipment he is using but to save money while he is using it.

$2.50 the Copy Postpaid

Published and Sold by

MOVING PICTURE WORLD

Schiller Bldg.,
Chicago, Ill.

17 Madison Ave.
New York City

Haas Building,
Los Angeles, Cal.

PROPS

are valauble assets in the producing end of the movies—and equally valuable in the exhibition. Prop up your business by enlivening the projection. Run pictures which are sharp and vivid by installing

Bausch and Lomb Projection Lenses

They are computed by the most expert optical staff in the country, in a plant which has behind it the experience of more than sixty years in the manufacture of optical products exclusively. That's why Bausch & Lomb lenses give even illumination all over the film—not only in the center, but clear out to the corners.

Bausch & Lomb lenses are part of the regular equipment of Edison and Nicholas Power machines. You can get them at your film exchange, too.

Bausch & Lomb Optical Co.
566 ST. PAUL STREET ROCHESTER, N.Y.
New York Washington Chicago San Francisco

Leading American Makers of Photographic and [illegible] Lenses, Microscopes, Projection Lanterns [illegible] and other High Grade Optical Products

Ornamental Theatres
Plaster Relief Decorations
Theatres Designed Everywhere
Write for Illustrated Theatre Catalog. Send Us Sizes of Theatre for Special Designs

THE DECORATORS SUPPLY CO.
Archer Avenue and Leo Street
CHICAGO, ILL.

THE CINEMA NEWS AND PROPERTY GAZETTE
30 Gerrard Street, London W., England
THE OFFICIAL ORGAN of
THE CINEMATOGRAPH EXHIBITORS' ASSOCIATION
of Great Britain and Ireland
Has the quality circulation of the trade in Great Britain and the Dominions. All Official Notices and News from the ASSOCIATION to its members are published exclusively in this journal.
Yearly Rate—Postpaid, Weekly, $7.25
Sample copy and advertising rates on request.

Screencraft
BY LOUIS REEVES HARRISON
[illegible] making a [illegible] screen production.
Of great [illegible] to the individual who is [illegible] the screen drama.
$2.00 PER COPY, POSTPAID
Published and for Sale by
MOVING PICTURE WORLD
17 MADISON AVENUE, NEW YORK CITY
Schiller Building, Chicago, Illinois
Haas Building, Los Angeles, Cal.

GOLD KING SCREEN
GOLD KING SCREENS ARE BEST
TEN DAYS FREE TRIAL
GOLD KING SCREEN CO., ALTUS, OKLA.

A Volume Worth Dollars to You!

Advertising For the Exhibitor
By EPES WINTHROP SARGENT
$2 Per Copy Postpaid

The properly advertised picture pays the exhibitor one hundred per cent on every dollar he invests in his advertising.
This volume is replete with original ideas and, in addition, passes on to you ideas which have proved their value in the best theatres throughout the country.
The Painstaking Exhibitor "Needs It Every Hour."

Published and For Sale by
THE MOVING PICTURE WORLD, 17 Madison Ave., New York
Schiller Bldg., Chicago Haas Bldg., Los Angeles

WE CAN MAKE YOUR THEATER MORE POPULAR

The popularity and success of any place of entertainment depends largely upon its pleasing appearance.

Let us brighten up your theater and make it more popular. We are expert specialists in this line and carry an immense variety of papier mache and floral decorations especially adapted to theaters.

Send for our large catalog and you will be surprised how inexpensively you can improve your business.

THE BOTANICAL DECORATING CO. 208 W. ADAMS CHICAGO

Simplex

LOYALTY WINS

THE DISTRIBUTOR

sells the Simplex
because he is loyal to it.

Why is he loyal?

Not because some combine
orders him to sell it.

Nor because of
bigger profit.

But because he knows that
the men who
build that Machine
love their work;
put their best
—their utmost—
into it.

And every time
the Distributor
sells a Simplex,
he gains the good-will
of the Exhibitor.

He considers this
worth while.

That's why the Distributor
is loyal to
the Simplex.

THE EXHIBITOR

uses the Simplex
because he is loyal to it.

Why is he loyal?

Not because somebody
forced him to buy it.

Nor because of
lower price.

But because his screen says
"the men who
built that Machine
love their work;
put their best
—their utmost—
into it."

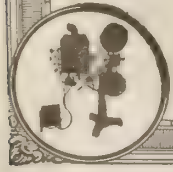
And every time
an Exhibitor
installs a Simplex,
the better projection
brings better business.

He considers this
worth while.

That's why the Exhibitor
is loyal to
the Simplex.

A MACHINE THAT WINS FOR SUCH REASONS IS WORTH LOOKING INTO

See one of our loyal Distributors,
or ask us for Catalog "A"



THE PRECISION MACHINE CO. INC.
317 East 34th St. New York

ONE OF THE BEST

advertising buys of the year is the space you order for the next issue of the

MOVING PICTURE WORLD

THE next issue, dated July 21st, will be the SEVENTH ANNUAL CONVENTION NUMBER. Last forms close Friday, July 6th. You haven't a day to lose. If you want your advertising announcement to appear in this special issue, communicate at once with the

Advertising Department
Moving Picture World

NPCo

"SEVENTEEN YEARS OF KNOWING HOW"

AN OUNCE OF RESULTS

IS WORTH A

POUND OF CONJECTURE

THE RECENT ANNOUNCEMENT IN THE TRADE PAPERS OF THE ENORMOUS MAJORITY OF POWER'S CAMERAGRAPHS SOLD OVER ALL OTHER PROJECTION MACHINES IN THE UNITED STATES IS CONVINCING PROOF OF SERVICE RENDERED.

THE RATIO IS THREE TO ONE

DO YOU STAND WITH THE THREE OR WITH THE ONE?

CATALOG "G" MAILED UPON REQUEST

NICHOLAS POWER COMPANY

NINETY GOLD STREET, NEW YORK, N. Y.

Vol. 33, No. 3 July 21, 1917 Price 15 Cents

MOVING PICTURE WORLD

Founded By J. P. Chalmers in 1907

Paramount
Pictures

Chalmers Pub. Co., 17 Madison Ave., New York City.

MOTION PICTURE ART NUMBER

Now Playing at the Globe Theatre, New York

NINETEEN YEARS OF DIRECT-TO-THE-CONSUMER PUBLICITY BACK OF THIS PICTURE

AND OVER 200 PERFORMANCES ON BROADWAY —GLOBE THEATRE

Mr. Exhibitor:

Do you realize the possibilities of a picture that has had NINETEEN YEARS OF DIRECT PUBLICITY to the consumer—cumulative publicity on which you have only to CASH IN?

Here are the great, big, hard FACTS:

Benjamin Chapin traveled for 12 years over the United States, giving his Lincoln monologues. He also gave over 2,000 performances in vaudeville, impersonating Lincoln in a series of one-act plays. And several seasons in a four-act drama with a New York production.

The people of this country love Lincoln, and THEY KNOW CHAPIN AS LINCOLN. Their appreciation and patronage made Chapin the highest-salaried lyceum artist, and one of the highest-salaried performers in vaudeville.

Do you grasp what this means? Nothing less than an advance publicity campaign that all the millions of the richest producing company COULD NOT BUY! It means that a $50,000-a-year advance man has COVERED THE COUNTRY, advertising this picture, not for a campaign of months, BUT OF YEARS, as no picture in the history of the industry was ever advertised before.

We don't need to tell you about the picture. You have read the UNPRECEDENTED TRIBUTES which press and public alike have paid to this pictorial triumph of tears, thrills and laughter, personally produced by Benjamin Chapin—"The Call To Arms"—embodying a group of four features from the "Lincoln Cycle," marvelous in its dramatic power and heart appeal.

Are you going to be among those WHO WILL CASH IN?

Benjamin Chapin Studios:
Ridgefield Park, N. J.

Temporary Offices:
Globe Theatre, New York City

CHARTER FEATURES
CORPORATION

We Have Decided to

STATE RIGHT

These Four Great Features which Can Be Run as One Masterpiece or as Separate Features

KLEINE EDISON SELIG ESSANAY

"THE GOLDEN IDIOT"

Featuring

BRYANT WASHBURN

"The Golden Idiot" is another masterpiece so distinctive of Bryant Washburn's inimitable work. It is punctuated with all the subtlety and charm of his personality; is full of quaint humor and laughable situations.

A rich old man tells his two nephews he will leave his money to the one who possesses the most worldly goods when he dies. One nephew is a successful broker, the other a carefree ne'er-do-well.

Which do you think won the fortune? As the story unfolds it amazes and delights all, showing the vicissitudes of life that make rich men poor, and poor men rich.

Written by Robert Rudd Whiting *Directed by Arthur Berthelet*

Screen time 65 minutes

K-E-S-E

Essanay

GEORGE K. SPOOR PRESIDENT

1333 Argyle St., Chicago

K-E-S-E

If You Are Not On the Mailing List of the Moving Picture Weekly — Get On!

Universal S

UNIVERSAL FILM MFG. CO., Carl Laemmle, Pres. *"The Largest Film*

NEAL HART in "Right-of-Way Casey"

3-Reel Bison, an Unusual Western—A Metropolitan Traffic Cop Licks a Whole Town Single Handed.

HERE'S a Western with an original twist that gives Neal Hart a chance to do some of the cleverest stunts you ever saw. Neal is a traffic cop in this Three Reel Bison released week of July 30, and he gets in bad for making love to his steady while he is on duty. Besides the sergeant is a crook and he wants Casey's girl himself. So he frames the lad, and a couple of crooks rap him over the head after he has caught them with the goods, and they have been released by the sarge. They throw Casey into a box car and he wakes up in a wild and woolly town, terrorized by bad men. What Casey, whose memory is gone, does to the town in his metropolitan uniform is a great story magnificently told. Be sure to book this. It's great.

Live Tips to Exhibitors

We just looked over the releases that they sent in from Universal City for next week, and say Bo, they are some releases. Harry Carey is as fine a shoot-'em-up Harry as any Wild West desperado in "The Soul Herder," the Bison three-reeler. This is the first 101 Bison three-reeler the Universal has made in a long time. But it couldn't be helped. "The Soul Herder" was so good it could not be cut a single foot and so the Boss just took the Gold Seal by the neck and said "one week for you in the rest house, and in the meantime we will have a 101 Bison three-reeler in its place, and this will be it." That's the energetic way they do things in this company. We were all tickled to death and so will you be, too. Harry saves a little child, the daughter of a sky pilot who has just been killed by the Indians. The little girl adopts him on the spot and makes him put her father's clerical vest on. Then you can guess the rest of "The Soul Herder."

Then there's "The Love Slacker," a Nestor. That's some title, too, and a real Nestor comedy, with Eddie Lyons shirking his duty to a fair young thing. Mary Fuller will play one of her best two-reelers in "The Untamed." It's a Kentucky moonshiner story, and Mary makes a fine moonshiner. But the revenue officer gets her at last. Another star for the week is Violet MacMillan in "Like Babes in the Wood," a two-reel Victor comedy drama. Violet is a welcome addition to our ranks and she will be seen in several other pictures, as she is "working regular" at the greatest little picture city. In "Like Babes in the Wood" she is assisted by a wonderful donkey to escape from a polar bear, a lion and a tiger, the greatest collection of manufactured wild animals ever released at Universal City. The greatest animal imitator in the world, Fred Woodruff, is responsible for them. Of course, everybody has heard of Omar, the Tentmaker. Well, when we saw William Franey in the Joker comedy for this week, with one accord we called it "O-my the Tentmover." Of course, it is a burlesque on the rubyat, and Franey is just too funny for words. He is getting to be one of the surest bets at Universal City for comedy.

"Married by Accident"

Nestor 1-Reel Comedy Filled With Funny Situations.

Eddie loved the daughter of the house, and Lee loved the maid. Eddie had no money—Lee had lots. The girl's mother wanted Lee for a son-in-law and could not see Eddie at all. All we propose to tell you here is that there were two weddings and in the end everyone is happy. This entertaining Nestor is released week of July 30. Book it.

POWERS

The Power's split reel for the week of July 30 is made up of a screamingly funny comic cartoon "The Good Liar," and a Ditmar Educational "In Monkey Land." The increasing number of prints necessary to supply the demand for this Power's release is proof that the fans like this sort of entertainment.

SPECIAL

Universal Animated Weekly

"PERSHING IN FRANCE"

"ANOTHER Scoop for the Universal Animated" is getting to be a regular war cry these days. The latest big one the Animated put over was to show the first and only pictures of the arrival in France of General Pershing and staff. The pictures were shown in Broadway theatres the evening of the same day the negative was received. Since the first announcement of this brilliant stroke of enterprise the Animated offices have been besieged with bookings and the Universal Exchanges have been hollering for more prints. All of which shows that Exhibitors know a good thing when they see it. NOW—RIGHT NOW—you should get in your order for this unusual special release of the Universal Animated Weekly.

Wm. Franey

Excruciatingly Funny in "The Battling Bell Boy."

BILL FRANEY has made millions laugh thru his humorous conception of scores upon scores of characters.

But he was never funnier than as "The Battling Bell Boy," in the Joker of that

For Further Details of the Universal Program see the Moving Picture Weekly.

ervice News

The FILM NEWS Printed Here Will Lead Any Exhibitor to Sure Success.

Manufacturing Concern in the Universe." 1600 Broadway, NEW YORK

Cleo Madison Feature

Brilliant Screen Star in Strong 3-Reel Drama—"The Woman Who Would Not Pay."

SPREAD the glad tidings to all the Cleo Madison fans that here is a genuine opportunity to see some of Cleo's generous tears trickle lingeringly down her damask cheeks. As "The Woman Who Would Not Pay," in the dramatic and emotional Cleo Madison feature of that name, Cleo has one of her favorite roles. Married to a fine chap, she lived but for [illegible] and play to capacity.

"Where Are My Trousers?"

Two Reel Victor Gives World Famous Comedian Splendid Opportunity.

TOO much mother-in-law furnishes the basis for clever comedy plot in "Where Are My Trousers?" a two-reel Victor that gives the famous comedian, Carter DeHaven, and his pretty [illegible] wife they would be happy if it wasn't for Flora's [illegible] stormy scene, mamma takes daughter to the country. [illegible]

title, released week of July 30. He is managed by the hotel clerk and he does some highly original shadow boxing in the hotel office. All goes well until a masked marvel offers $50 to anyone who can stand up for four rounds. The fact that Bill has been flirting with the marvel's wife doesn't soften any blows and the fight is positively the funniest thing ever screened. You will miss a corker if you don't book this. When you get it boost it

UNIVERSAL CURRENT EVENTS

CAN you think of any subjects more talked about today than the progress of the war? Of course not. That's the reason why the Universal Current Events is so popular throughout the country. Every week the real movie fans, the kind who are keen for animated or news weeklies, are creating a greater and growing demand for Universal Current Events. The subjects shown are such as you see nowhere else. Activities of the army and navy at home; the training camps; latest inventions and devices applicable to war; prominent people in the work of preparedness; the work of the Red Cross. If you can get "Current Events," beat your competitor to it.

"Old Glory in France"

L-KO

Merry School Girls and Boys Put Pep in the Latest L-KO Comedy

TWO full reels of the cleverest sort of comedy [illegible] that tickle the fans to death mark the two-reel L-Ko "Blackboard and Blackmail," released the week of July 30. There is more of a plot than you usually find in an uproarious comedy, and Phil Dunham, Myrta Sterling and Lucille Hutton furnish oodles of fun from start to finish. A pretty school teacher is the cause of all the trouble, also $50,000 that is in the safe of the school superintendent. It is quick, hurry-up comedy such as the fans like and was produced under the personal supervision of J. G. Blystone, director general of the L-Ko Comedy Company. Try this on your next comedy night and give the fans a good laugh.

Gales of Laughter

Gale Henry a Scream in "The Stinger Stung"—One-Reel Joker.

GALE loved a farmer boy, that's why she wasn't interested in the judge when he tried to make love to her. Her lover tried to chase the judge away, but didn't succeed until he let a hive of bees loose where the judge would get the full benefit. He was tried for assault, and part of the evidence was a hive of bees. When they were brought into court, the hive was overturned, and the jury promptly said "Guilty." And you can't blame them. Released July 30.

UNIVERSAL SCREEN MAGAZINE:

IN the latest, the current, issue of the Universal Screen Magazine, are some of the most fascinating subjects ever shown by this popular release. Among them is one of the most interesting, as well as one of the longest subjects ever shown in the Screen Magazine. This is a moving picture of all the stages of aeroplane manufacture. You see the shaping of the body, of the planes; the making of the propeller; the installation of the engine; the final assembling; the inspection by Government officials, and the trial flight. It is like visiting the great works where aeroplanes are built and watching each process on the ground. Another subject of great interest is the work of a great state institution for the blind where these unfortunates are taught useful trades, and many examples of the truly marvelous results obtained are shown. As usual, the famous "Miracles in Mud," animated sculpture by the famous Willie Hopkins, are shown. Altogether, with subjects to please everyone, the Universal Screen Magazine has the very best of reasons for the generous bookings accorded it from week to week. Get it now while you can. Released week of July 30.

Building an Aeroplane

If you are not on the Mailing List of the Moving Picture Weekly—GET ON!

The Gray

UNIVERSAL SERIAL Extraordinary

. . . . . "The

THE Bookings on the Universal's mighty Summer Box Office serial "THE GRAY GHOST" are flooding 73 Universal Exchanges, and there's a mighty reason. "THE GRAY GHOST" is the *first* and *only* SATURDAY EVENING POST serial ever filmed. Based on Arthur Somers Roche's thrilling story "LOOT," known to more than 10,000,000 people.

"THE GRAY GHOST" is new, fascinating, and exactly that kind of serial entertainment that makes 'em come back week after week for more.

TREMENDOUS ready made audiences await each episode of "THE GRAY GHOST;" thus you have already established for you in your territory patrons who will flock to see this great serial and who will bring the crowds with them.

The First SATURDAY EVENING POST SERIAL Ever Filmed

Directed by
Stuart Paton

FOUR big brilliant, popular Universal Stars of dominating personality and power are the magnets to draw the crowds every episode. Priscilla Dean, Emory Johnson, Harry Carter, and Eddie Polo, backed by a great cast of Universal Players.

Ghost
No 347
PICC
$ 2.000.000 00/100
Carton

Priscilla Dean
Emory Johnson
Harry Carter
Eddie Polo

Read

These Two Letters

Letters that MEAN SOMETHING. Letters that give actual facts. Letters that carry steel-bound, convincing proof of the Box Office power of this thrilling serial. Read every word.

I have just finished the first day's showing of Episode 1 of "THE GRAY GHOST" and am mighty pleased to tell you that in spite of the torrid day and a crippled advertising campaign, it has started bigger than any of its predecessors, and you know that is saying a lot. I have spent a lot of money and turned the town upside down in starting several serials before, but when "THE GRAY GHOST" starts off bigger without any effort, I think it is speaking mighty well for the Universal's latest serial production.

ARTHUR M. FORD, Manager Maple Theater, Wichita, Kan.

I ran the first episode of the great Saturday Evening Post serial "THE GRAY GHOST" yesterday, the first one I have had the pleasure of running in my theater, at the 10c admission price. It is also the first Universal serial I have ever run and I can truthfully say that the first espisode sur prised me, and this serial is, in my estimation, the best that I have ever run or seen in my life. It is my honest opinion that it will make more money for exhibitors than any serial they can book and will be the means of many exhibitors keeping open during the summer months.

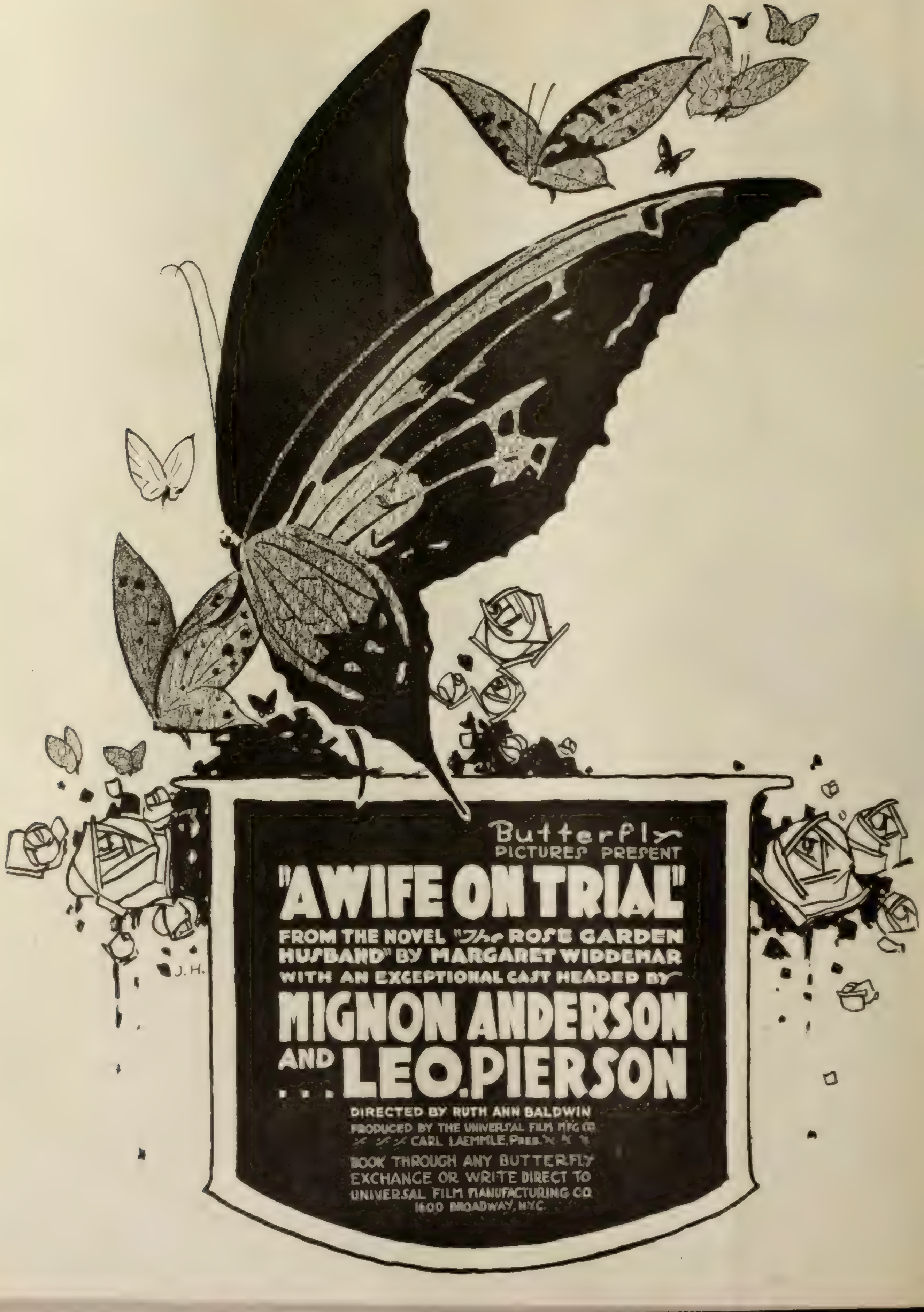
W. D. SCOVILLE, Manager Idle Hour Theater, Kansas City, Mo.

We have scores of more letters like this and scores coming in daily from every part of the country. THAT'S THE KIND OF EVIDENCE THAT safeguards you in booking serials. The words and expressions from Exhibitors in business the same as you are who MUST have results. Write to any Universal Exchange for the BIG FREE Ad Campaign Book that tells you how to get the big money with "THE GRAY GHOST," and book immediately thru any of our 73 Universal Exchanges.

Universal Film Manufacturing Co.

CARL LAEMMLE, President

1600 BROADWAY "The Largest Film Manufacturing Concern in the Universe" **NEW YORK**



Butterfly PICTURES PRESENT

"A WIFE ON TRIAL"

FROM THE NOVEL "The ROSE GARDEN HUSBAND" BY MARGARET WIDDEMAR

WITH AN EXCEPTIONAL CAST HEADED BY

MIGNON ANDERSON AND LEO. PIERSON

DIRECTED BY RUTH ANN BALDWIN

PRODUCED BY THE UNIVERSAL FILM MFG CO
CARL LAEMMLE, Pres.

BOOK THROUGH ANY BUTTERFLY EXCHANGE OR WRITE DIRECT TO
UNIVERSAL FILM MANUFACTURING CO
1600 BROADWAY, N.Y.C.

7 Wonders in the 20th Century Are:

WIRELESS TELEGRAPHY
THE TELEPHONE
THE AEROPLANE
THE SUBMARINE
RADIUM
THE X-RAY
and

STANDARD PICTURES

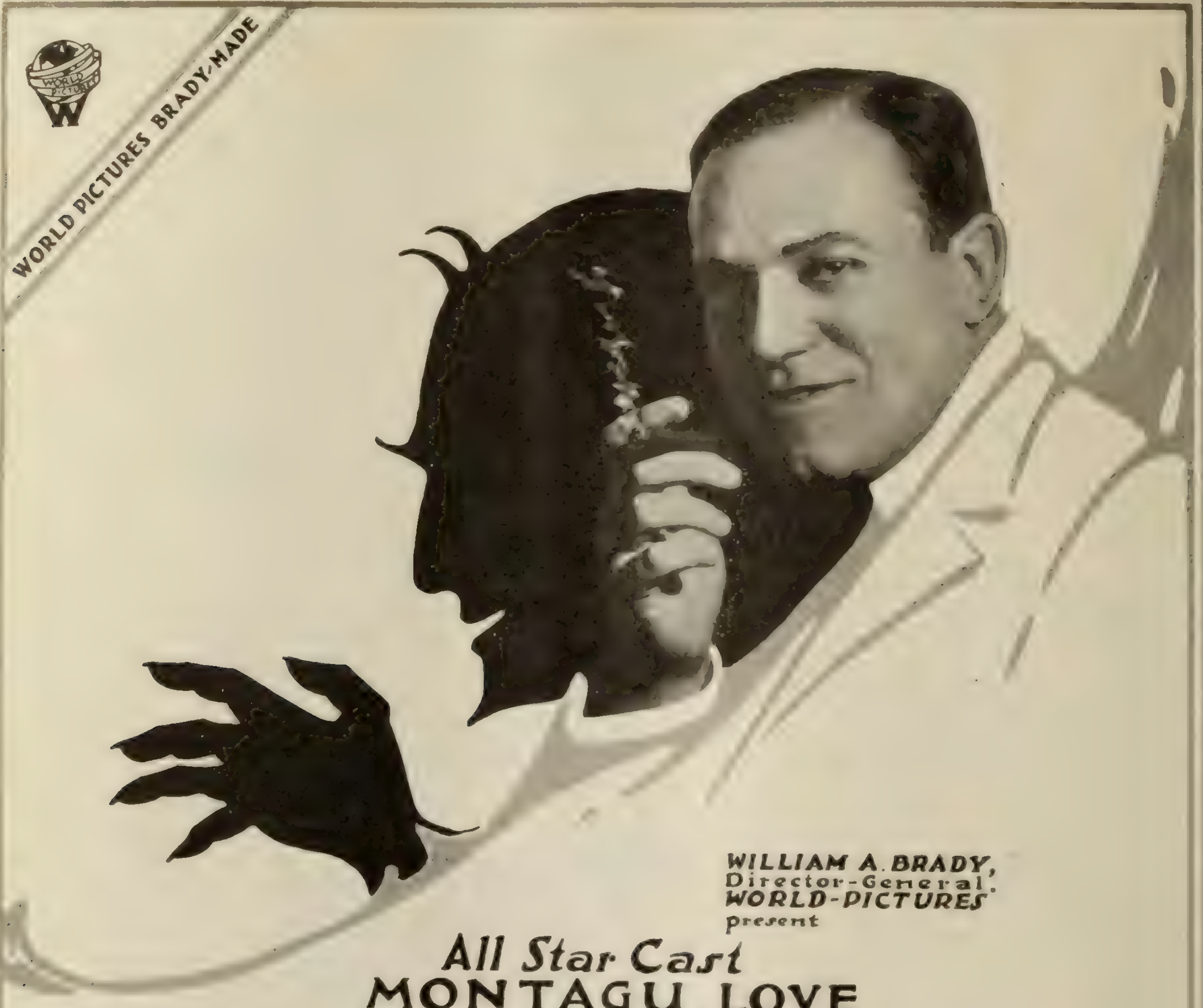
Exhibitors make note that **STANDARD PICTURES** have ready for trade shows in every city in the United States and Canada—

25 Special de Luxe Pictures from 7 to 10 Reels

Unusual advertising punch—First release in September

In the next issue of Moving Picture World will be announced with all details—

STARS — PLAYS — DIRECTORS — DISTRIBUTOR — PRODUCER — RENTAL POLICY, Etc.


WORLD PICTURES BRADY-MADE
WORLD PICTURES
W

WILLIAM A. BRADY,
Director-General,
WORLD-PICTURES
present

All Star Cast
MONTAGU LOVE
EVELYN GREELEY
ALBERT HART
GERDA HOLMES

"The Brand of Satan"

Directed by GEORGE ARCHAINBAUD Story by JERE F. LOONEY

A Stupendous Production. "The Brand of Satan" will pack your house. Plan to increase the length of your run now. Its a knockout

William A Brady.

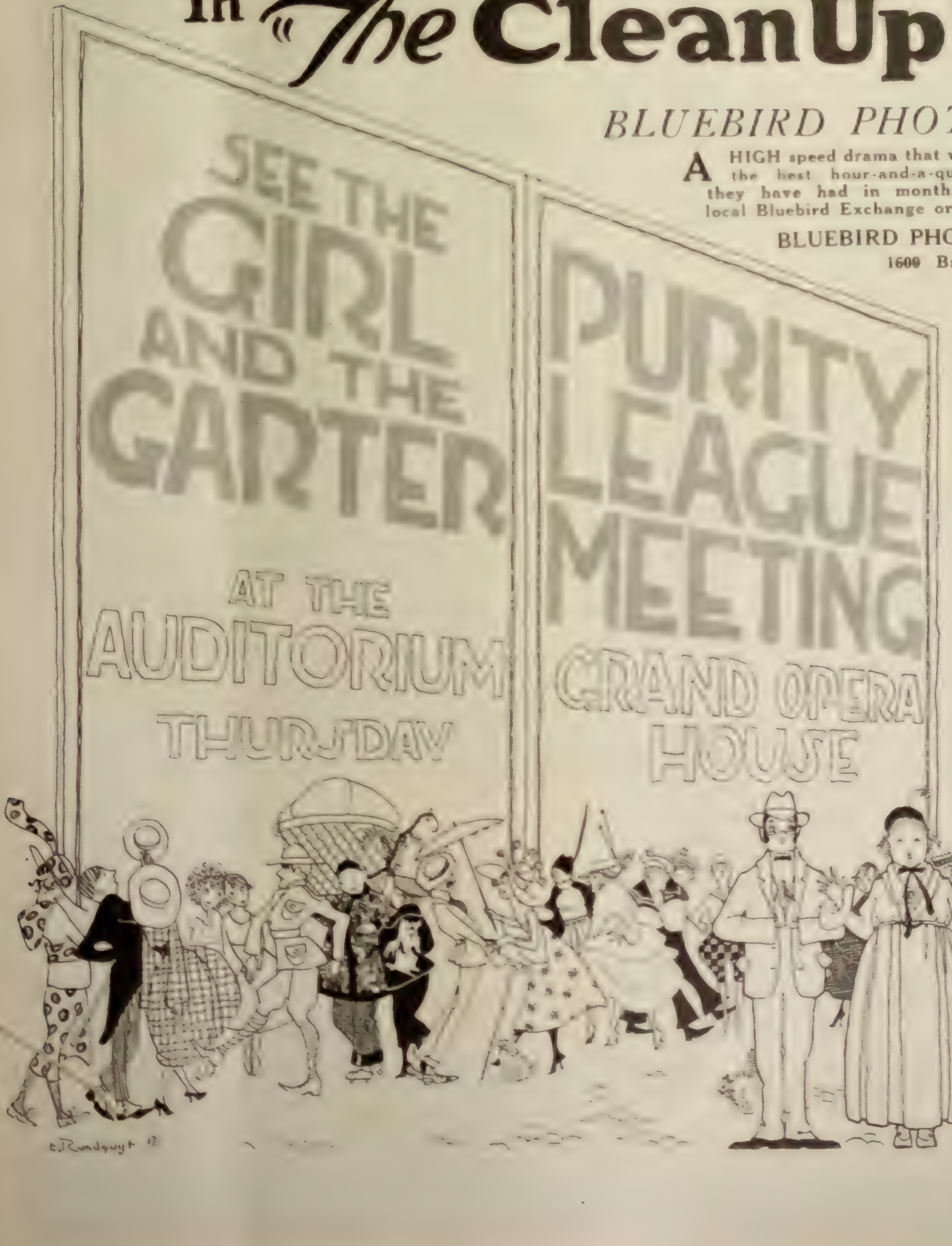
Clara Kimball Young

Franklyn Farnum and Brownie Vernon in "The Clean Up"

BLUEBIRD PHOTO PLAY

A HIGH speed drama that will give your patrons the best hour-and-a-quarter entertainment they have had in months. Book thru your local Bluebird Exchange or

BLUEBIRD PHOTO PLAYS (Inc.)
1600 Broadway, New York


SEE THE GIRL AND THE GARTER
AT THE AUDITORIUM
THURSDAY
PURITY LEAGUE MEETING
GRAND OPERA HOUSE
E. Rundquist 17

George Beban

ONE of the *greatest* character actors to-day is George Beban. His character delineations on both stage and screen are famous. Comedy and pathos are intermingled in such pleasing proportions as to make his pictures marvels of dramatic skill. Beban's next picture will be "*Lost in Transit,*" a human interest story of love and sacrifice. Directed by Donald Crisp.

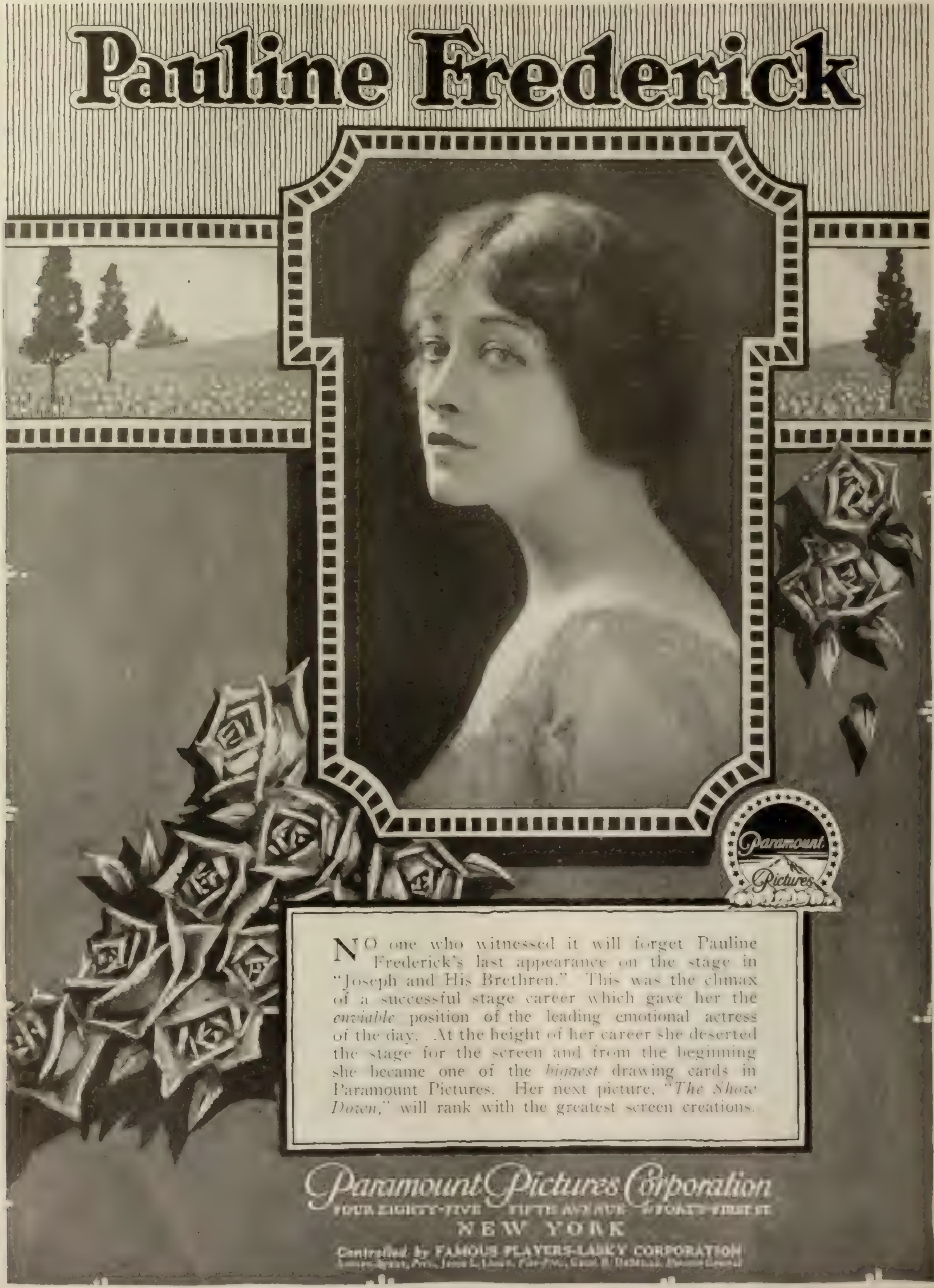
Paramount Pictures Corporation
FOUR EIGHTY-FIVE FIFTH AVENUE at FORTY-FIRST ST.
NEW YORK
Controlled by **FAMOUS PLAYERS-LASKY CORPORATION**
ADOLPH ZUKOR, *Pres.* JESSE L. LASKY, *Vice-Pres.*
CECIL B. DEMILLE, *Director General*

Mme Petrova

Paramount
Pictures

MME PETROVA'S many screen successes, in which sheer dramatic power and histrionic force have carried her forward to paramount triumphs, have created for her a host of followers. Mme Petrova's first Paramount picture was by long odds her greatest photoplay. Her next production, "*The Law of the Land*," from the great stage success by George Broadhurst, directed by Maurice Tourneur, will increase the large patronage that her pictures have won.

Paramount Pictures Corporation
FOUR EIGHTY-FIVE [illegible]
NEW YORK
Controlled by [illegible]



Pauline Frederick

NO one who witnessed it will forget Pauline Frederick's last appearance on the stage in "Joseph and His Brethren." This was the climax of a successful stage career which gave her the *enviable* position of the leading emotional actress of the day. At the height of her career she deserted the stage for the screen and from the beginning she became one of the *biggest* drawing cards in Paramount Pictures. Her next picture, "*The Show Down*," will rank with the greatest screen creations.

Paramount Pictures Corporation
FOUR EIGHTY-FIVE FIFTH AVENUE at FORTY-FIRST ST.
NEW YORK

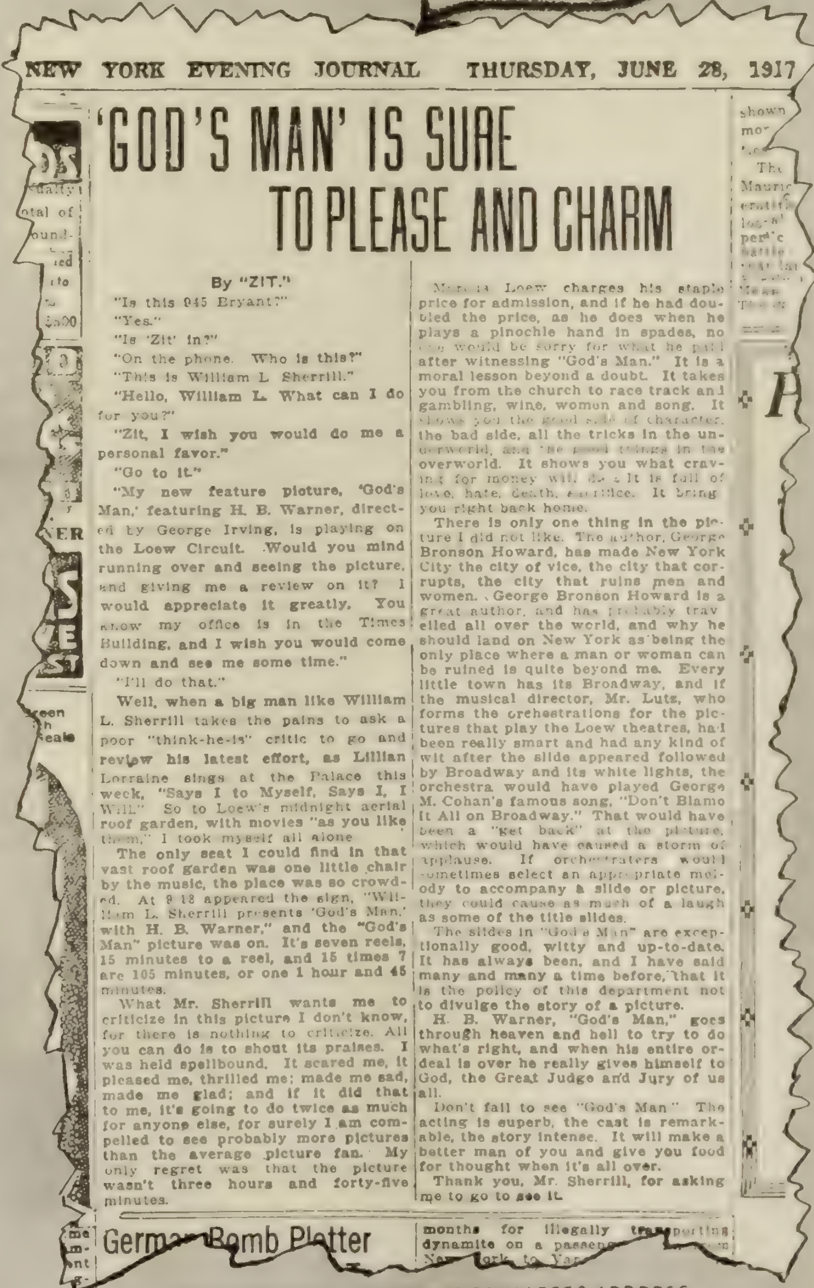
Controlled by FAMOUS PLAYERS-LASKY CORPORATION
[illegible]

Marguerite Clark

LONG will "Miss George Washington" and "Snow White" live in the minds of exhibitors as direct return *boosters*. Each of Miss Clark's pictures seems to "out-draw" her last. Her next picture, "*The Amazons*," Sir Arthur Wing Pinero's great play, which met with such unusual success on Broadway, is without doubt, her greatest triumph up to now.

Paramount Pictures Corporation
FOUR EIGHTY-FIVE FIFTH AVENUE at FORTY-FIRST ST
NEW YORK
Controlled by FAMOUS PLAYERS-LASKY CORPORATION
[illegible]

The Proof



NEW YORK EVENING JOURNAL THURSDAY, JUNE 28, 1917

'GOD'S MAN' IS SURE TO PLEASE AND CHARM

By "ZIT."

"Is this 945 Bryant?"

"Yes."

"Is 'Zit' in?"

"On the phone. Who is this?"

"This is William L Sherrill."

"Hello, William L. What can I do for you?"

"Zit, I wish you would do me a personal favor."

"Go to it."

"My new feature picture, 'God's Man,' featuring H. B. Warner, directed by George Irving, is playing on the Loew Circuit. Would you mind running over and seeing the picture, and giving me a review on it? I would appreciate it greatly. You know my office is in the Times Building, and I wish you would come down and see me some time."

"I'll do that."

Well, when a big man like William L. Sherrill takes the pains to ask a poor "think-he-is" critic to go and review his latest effort, as Lillian Lorraine sings at the Palace this week, "Says I to Myself, Says I, I Will." So to Loew's midnight aerial roof garden, with movies "as you like them," I took myself all alone.

The only seat I could find in that vast roof garden was one little chair by the music, the place was so crowded. At 9 18 appeared the sign, "William L. Sherrill presents 'God's Man,' with H. B. Warner," and the "God's Man" picture was on. It's seven reels, 15 minutes to a reel, and 15 times 7 are 105 minutes, or one 1 hour and 45 minutes.

What Mr. Sherrill wants me to criticize in this picture I don't know, for there is nothing to criticize. All you can do is to shout its praises. I was held spellbound. It scared me, it pleased me, thrilled me; made me sad, made me glad; and if it did that to me, it's going to do twice as much for anyone else, for surely I am compelled to see probably more pictures than the average picture fan. My only regret was that the picture wasn't three hours and forty-five minutes.

Marcus Loew charges his staple price for admission, and if he had doubled the price, as he does when he plays a pinochle hand in spades, no one would be sorry for what he paid after witnessing "God's Man." It is a moral lesson beyond a doubt. It takes you from the church to race track and gambling, wine, women and song. It shows you the good side of character, the bad side, all the tricks in the underworld, and the good things in the overworld. It shows you what craving for money will do. It is full of love, hate, death, sacrifice. It bring you right back home.

There is only one thing in the picture I did not like. The author, George Bronson Howard, has made New York City the city of vice, the city that corrupts, the city that ruins men and women. George Bronson Howard is a great author, and has probably travelled all over the world, and why he should land on New York as being the only place where a man or woman can be ruined is quite beyond me. Every little town has its Broadway, and if the musical director, Mr. Lutz, who forms the orchestrations for the pictures that play the Loew theatres, had been really smart and had any kind of wit after the slide appeared followed by Broadway and its white lights, the orchestra would have played George M. Cohan's famous song, "Don't Blame It All on Broadway." That would have been a "get back" at the picture, which would have caused a storm of applause. If orchestraters would sometimes select an appropriate melody to accompany a slide or picture, they could cause as much of a laugh as some of the title slides.

The slides in "God's Man" are exceptionally good, witty and up-to-date. It has always been, and I have said many and many a time before, that it is the policy of this department not to divulge the story of a picture.

H. B. Warner, "God's Man," goes through heaven and hell to try to do what's right, and when his entire ordeal is over he really gives himself to God, the Great Judge and Jury of us all.

Don't fail to see "God's Man." The acting is superb, the cast is remarkable, the story intense. It will make a better man of you and give you food for thought when it's all over.

Thank you, Mr. Sherrill, for asking me to go to see it.

Germ Bomb Plotter

months for illegally transporting dynamite on a passen

Note:— Marcus Loew booked "God's Man" for 62 days solid in New York City alone.

Note:— "God's Man" begins a run July 8th at Jones Linick & Schaefer's Studebaker Theatre, Chicago.

FOR TERRITORIAL BOOKING PRIVILEGES ADDRESS

THE FROHMAN AMUSEMENT CORPORATION
WILLIAM L. SHERRILL, President
TIMES BUILDING
NEW YORK

While At The

CHICAGO CONVENTION

See

PARENTAGE

A MESSAGE

At The

COLONIAL THEATRE

FRANK J. SENG
Times Bldg.
New York

La Badie Fans are Everywhere!

And, as you see, they write letters from Japan in German!

BUT to get down to hard facts, Florence La Badie has admirers all over the world, and so have Frederick Warde and Jeanne Eagels and Gladys Leslie. In America, of course, they are best loved of all. La Badie, Warde, Eagels or Leslie are names that get business whenever an American exhibitor posts them over his theatre door.

DID YOU EVER SEE SUCH NOTICES—

as the press gives the Thanhouser-Pathe Gold Rooster plays in which these favorites appear? If any other producer got 'em he'd fall into the studio tank in amazement. If you don't believe it, read 'em!

"THE WOMAN IN WHITE"—A gripping drama throughout, capably directed and ably acted, and reaches a high water mark in Thanhouser productions."—**Exhibitors' Trade Review.**

"FIRES OF YOUTH"—A typical Thanhouser effort and one that will win on any program, having a special interest for every age." **Sunday Telegraph.**

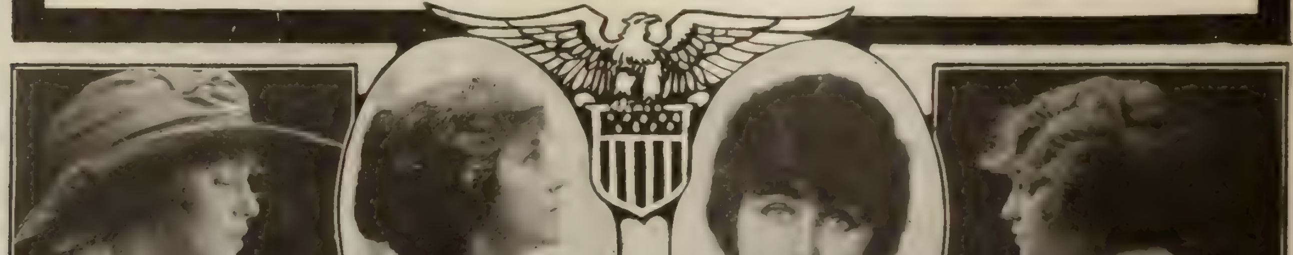
"AN AMATEUR ORPHAN"—The success of "The Candy Girl" and its predecessors will be repeated by "An Amateur Orphan."—**Moving Picture World.**

"THE CANDY GIRL"—Another Gladys Hulette picture, reversing the usual order of the Hulette pictures, but entertains quite as fully as did its predecessors."—**Motion Picture News.**

"VICAR OF WAKEFIELD" (Special Release)—This subject, in which Frederick Warde was featured at the Rialto, preserves all the qualities which characterize Oliver Goldsmith's classic novel."—**Moving Picture World.**

"WHEN LOVE IS BLIND"—The characters portrayed will arouse sympathetic interest, while the fine continuity will please. What little of the "sex problem" there is in the story has been handled with great delicacy."—**Sunday Telegraph.**

"POTS-AND-PANS PEGGY"—Another very entertaining Thanhouser picture. It is a grateful relief to view a picture that avoids the sordid side of modern life."
—**Exhibitors' Trade Review.**



Famous wherever a Flag of our Allies Flies

Pathé

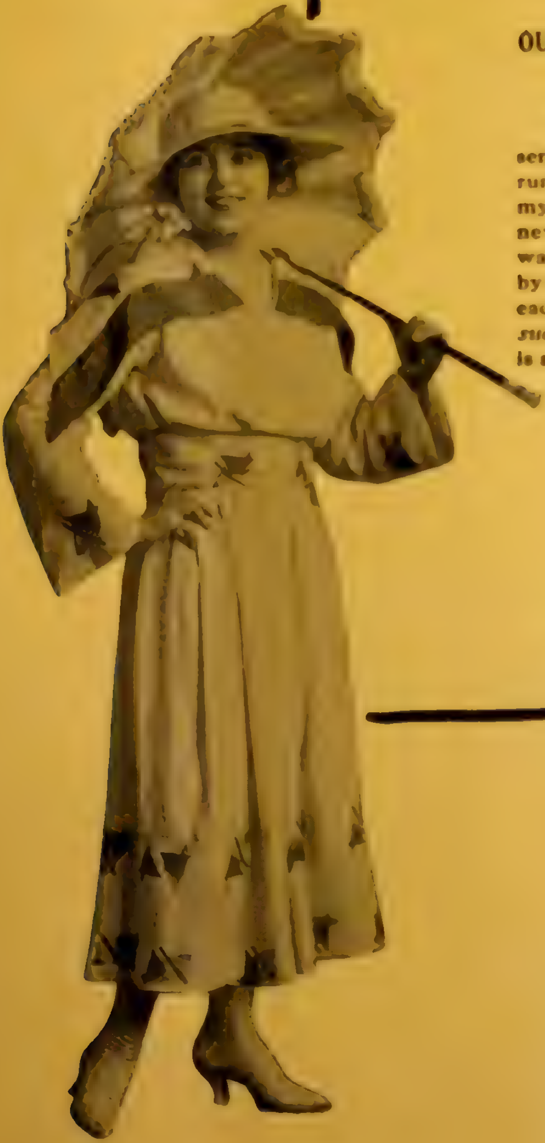
Mollie King
star of
Mystery of the
Double Cross

"Patrons more than satisfied"

is what the exhibitors say who are showing

MYSTERY OF THE DOUBLE CROSS

Pathé serials are in the feature class as to quality. They are better than most serials in drawing power.



OUR BEST ADVERTISEMENT IS THE SATISFIED CUSTOMER.

"Several months ago I booked your serial 'Mystery of the Double Cross' to run two days a week in connection with my vaudeville. Up to that time I had never run a mystery serial because I was afraid my business would be hurt by using a two reel non-completed story each week. Now after *nine weeks of success* I can readily say that this serial is a money maker for the box office—

my patrons are more than satisfied."

EMIL DEICHES, Manager,
Albany Majestic Theatre Co.
Albany, N. Y.

Produced by Astra
Directed by Wm. Parke

Pathé

Two days or more
is the average length run on

The Neglected Wife

The many leading exhibitors who have booked this serial thus show their confidence in its quality and drawing power.

Some of the recent bookings follow:

The Strand	Buffalo	2 Days	The Sheridan Square	Pittsburgh	3 Days
The Strand	Milwaukee	2 "	The Iris	Denver	1 "
The New Grand	Minneapolis	3 "	The Muse	Omaha	3 "
Hippodrome	San Diego	4 "	The Plaza	Sioux City	2 "
Orpheum	Memphis	3 "	The Liberty	Detroit	7 "
The Strand	Syracuse	2 "			

Remember - Successful exhibitors show Pathé Serials and thus become more successful.

Produced by Balboa
Written by Mabel Herbert Urner

Ruth Roland
star of
The Neglected Wife
Pathé

Pathé

Two days or more is the average length run on

The Neglected Wife

The many leading exhibitors who have booked this serial thus show their confidence in its quality and drawing power.

Some of the recent bookings follow:

The Strand	Buffalo	2 Days	The Sheridan Square	Pittsburgh	3 Days
The Strand	Milwaukee	2 "	The Iris	Denver	1 "
The New Grand	Minneapolis	3 "	The Muse	Omaha	3 "
Hippodrome	San Diego	4 "	The Plaza	Sioux City	2 "
Orpheum	Memphis	3 "	The Liberty	Detroit	7 "
The Strand	Syracuse	2 "			

Remember - Successful exhibitors show Pathé Serials and thus become more successful.

Produced by Balboa
Written by Mabel Herbert Urner

Ruth Roland

star of

The Neglected Wife

Pathé

Pathé

Coming

Gladys Leslie

in the five part Gold Rooster Play

It Happened to Adele

Produced by Thanhouser

What they say of Miss Leslie:

"The novelty of the plot of the 'Amateur Orphan', the good supporting cast and Miss Leslie's winsome prettiness take the picture out of the ordinary class."—*Motion Picture News.*

"The success achieved by the 'Candy Girl' and its predecessors will be repeated by the 'Amateur Orphan.' Gladys Leslie merits the honor of being a Gold Rooster star. She is an engaging young person with an irresistible smile."—*Moving Picture World.*

Gladys Hulette

the irresistible and talented star is announced in the five part Gold Rooster Play

The Last of the Carnabys

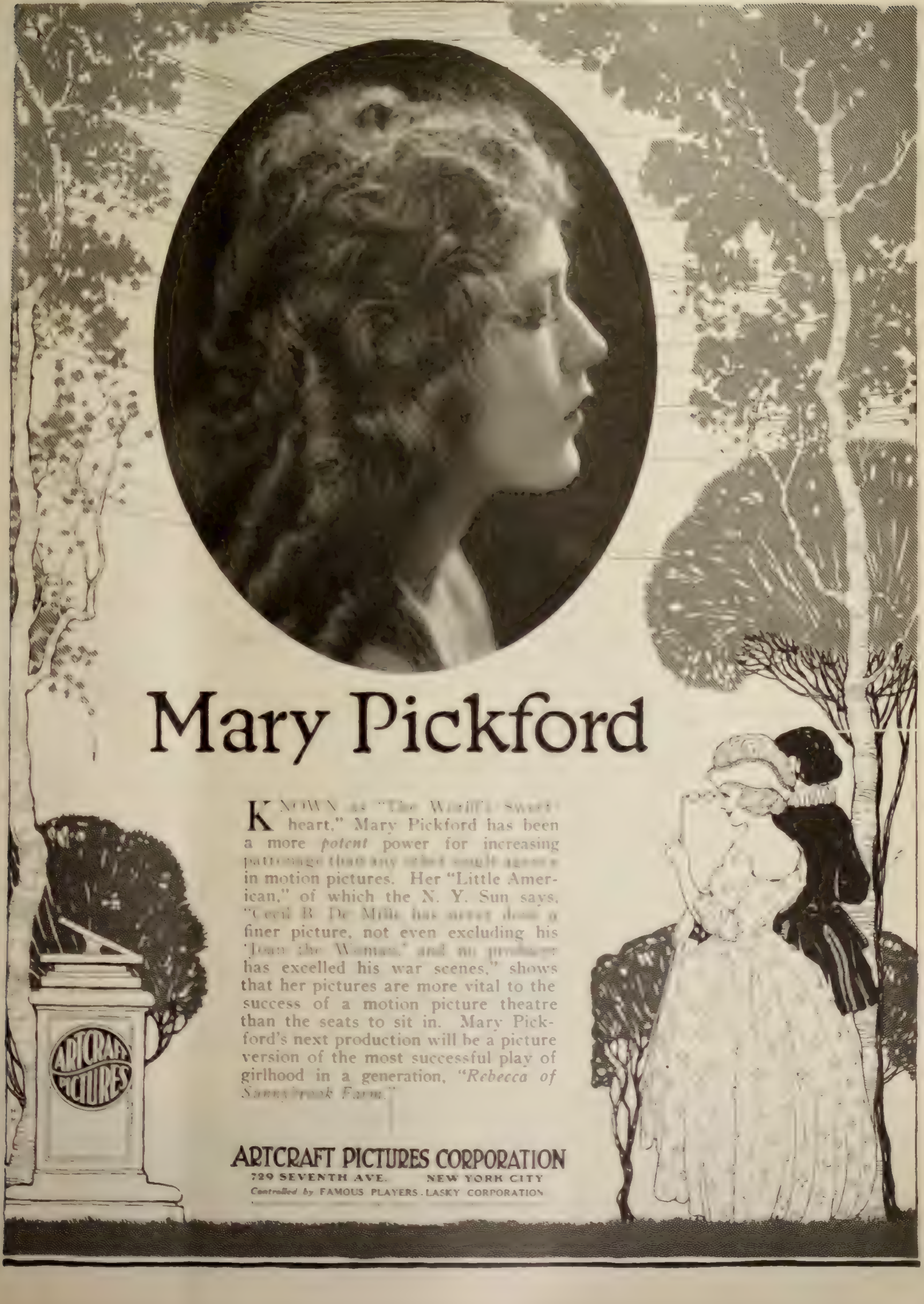
Produced by Astra
Directed by Wm. Parke

Everybody praises Miss Hulette—exhibitors, reviewers and public;

"Miss Hulette is a dainty and charming star."—*S. Barret McCormick, The Circle Theatre, Indianapolis.*

"Gladys Hulette gets better with every picture. Her pictures are as charming as herself."—*Philadelphia North American.*

"Gladys Hulette gives her characters something more than mere acting. She gives them soul."—*Los Angeles Herald.*



Mary Pickford

KNOWN as "The World's Sweetheart," Mary Pickford has been a more *potent* power for increasing patronage than any other single agency in motion pictures. Her "Little American," of which the N. Y. Sun says, "Cecil B. De Mille has never done a finer picture, not even excluding his 'Joan the Woman,' and no producer has excelled his war scenes," shows that her pictures are more vital to the success of a motion picture theatre than the seats to sit in. Mary Pickford's next production will be a picture version of the most successful play of girlhood in a generation, *"Rebecca of Sunnybrook Farm."*

ARTCRAFT PICTURES CORPORATION
729 SEVENTH AVE. NEW YORK CITY
Controlled by FAMOUS PLAYERS-LASKY CORPORATION

George M. Cohan

GEORGE M. COHAN is the man who made "Broadway" famous—the author and actor who has closely touched the hearts of the great American public and reaped the *tremendous* benefit of his joyous nature and "drawing power" both for himself and exhibitors showing Artcraft Pictures. "*Seven Keys to Baldpate,*" George Cohan's next picture, shows the star in his own most successful mystery play, founded on Earl Derr Bigger's popular novel.

ARTCRAFT PICTURES CORPORATION
729 SEVENTH AVE. NEW YORK CITY
Controlled by FAMOUS PLAYERS LASKY CORPORATION
[illegible]

Douglas Fairbanks

DOUGLAS FAIRBANKS is admittedly one of the *greatest* of men screen stars. His tireless vitality, teeming with good humor, has won inestimable popularity. His name has been synonymous with capacity houses. "Wild and Woolly" proved to be a typical Fairbanks photoplay, which means that wherever this picture played, there were never enough seats. Now comes "*Down to Earth*," another box office wonder, revealing this unrivalled star in a picture of unparalleled punch, thrills and smiles. Story by Douglas Fairbanks. Scenario by Anita Loos, and directed by John Emerson.

ARTCRAFT PICTURES

ARTCRAFT PICTURES CORPORATION
729 SEVENTH AVE. NEW YORK CITY
[illegible] FAMOUS PLAYERS-LASKY CORPORATION
[illegible]

Goldwyn Pictures

Goldwyn Announces Its First Four Releases

IN the news columns of the motion picture trade papers of this issue Goldwyn *makes known the titles and release dates of its first four productions*, beginning September 9.

Goldwyn's period of talking and promising is ended. *Pictures* are taking the place of promises.

Beginning next week, in the trade press and in every section of the North American continent, we shall begin the exploitation and promotion of these remarkable Goldwyn productions *by name* on a scale never before attempted in this industry.

For eight months we have established a favorable and friendly atmosphere for Goldwyn Pictures. We have been fortunate enough to be *believed* both by the public and the exhibitors.

A world-wide audience is now ready to fill the theatres of this and other lands *when Goldwyn Pictures are the featured attractions in your theatres.*

ADVISORY BOARD:
SAMUEL GOLDFISH
Chairman
EDGAR SELWYN
IRVIN S. COBB
ARTHUR HOPKINS
MARGARET MAYO
ROI COOPER MEGRUE
ARCHIBALD SELWYN
CROSBY GAIGE
PORTER EMERSON BROWNE

Goldwyn Pictures

Marshall Field's Maxim Applied to Pictures

GOLDWYN, in the motion picture industry, is willing to abide by the maxim of the greatest merchant the world has ever known that *"the customer is always right."*

Throughout the United States and Canada Goldwyn's representatives are under instruction to keep faith with exhibitors; to live up to every promise; to sell Goldwyn Pictures squarely and honorably and to avoid attacking a competitor's pictures as a means of selling our own productions.

We *know* it is possible to build a great and enduring business in the motion picture industry, by introducing the high principles and practices of other industries—and we are proceeding on the assumption that *great productions* linked with *exhibitor friendships* are the most desirable assets a producer can possess.

Proof of the soundness of these policies is found in the fact that Goldwyn Pictures are being booked under contract—without argument or debate—by the most cautious and alert exhibitors in every part of the nation.

Goldwyn Pictures
Corporation
16 East 42nd Street, New York City
Telephone: Vanderbilt 11

TRIANGLE

This Much Is Certain Concerning Triangle

THE future of TRIANGLE was never more assured than at present. A complete reorganization of producing plants has placed the production of pictures on an accurately scientific business basis. All waste will be eliminated—the entire cost of a production going into the picture itself—a plan not heretofore followed. **High quality, however, will not be sacrificed.**

FIRST—TRIANGLE productions will be made by the best directors that can be secured.

SECOND—Every completed picture will be passed upon by expert critics. Any picture not meeting the TRIANGLE standard will not be released on the TRIANGLE PROGRAM. This plan assures exhibitors of consistently high quality.

THIRD—There will be stars in future TRIANGLE productions as in the past. Every exhibitor knows that TRIANGLE has made more stars than any other motion picture company.

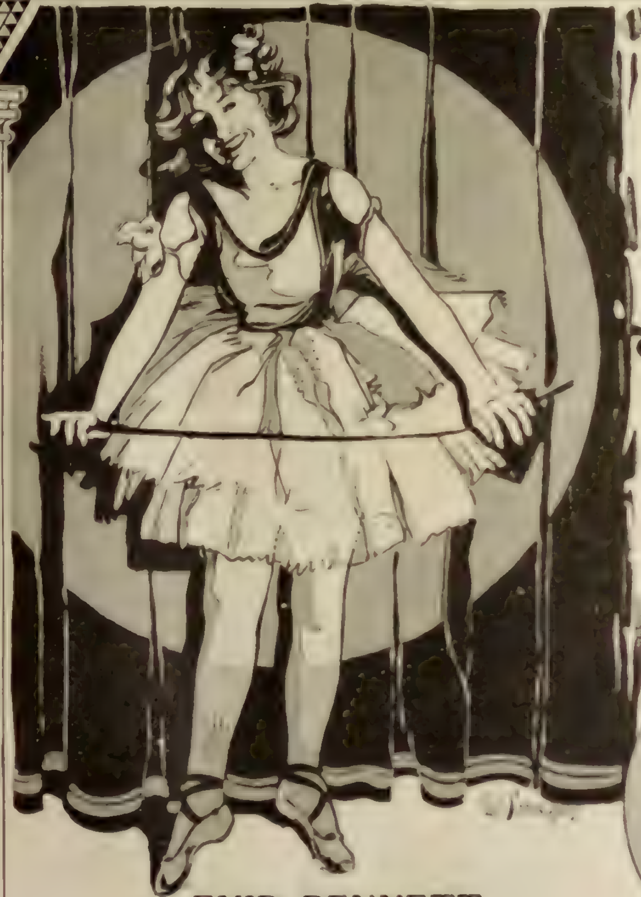
FOURTH—TRIANGLE will offer a most efficient service to exhibitors in helping them to advertise and promote TRIANGLE productions. Exhibitors will have three valuable assets in every TRIANGLE production—the star, the production and the service.

FIFTH—The TRIANGLE PROGRAM will be sold at equitable prices—each picture to be a valuable asset to any house.

WE submit this proposition to every fair minded exhibitor in the country. Our success lies in the hands of exhibitors and with their cooperation we have no fears.

MR. EXHIBITOR, if our plan of doing business in a real business like way appeals to you, we want to hear from you.

TRIANGLE



Releases of July 15

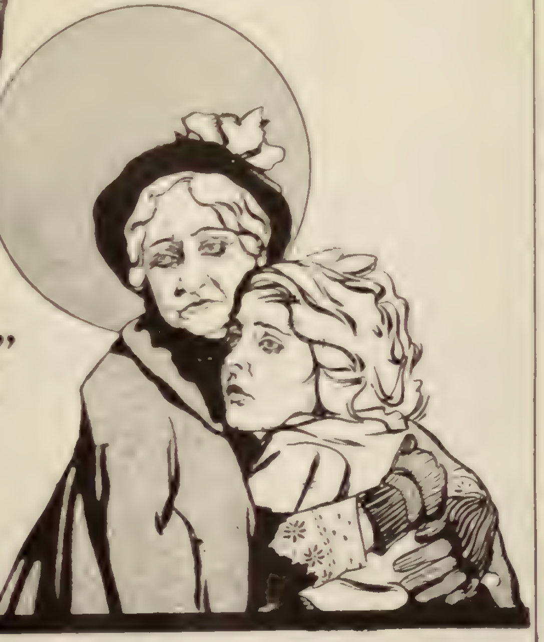
BESSIE LOVE

in

"The Sawdust Ring"

by L. V. JEFFERSON

As the little barefoot circus queen who has run away from home to be a bareback rider, Bessie Love will bring smiles, a tear or two and joyful recollections of youth.



ENID BENNETT

in

"The Mother Instinct"

by MAUDE PETTUS
Picturized by LAMBERT HILLYER

A French peasant girl, inspired by maternal instinct, braves public scorn to save the name of another.

"A CLEVER DUMMY"

WITH AN ALL-STAR KEYSTONE CAST

SELZNICK PICTURES

THE STAR OF UNBROKEN SUCCESS

NORMA TALMADGE

Whose "**POPPY**" is the rage throughout America - - -

NEXT RELEASE

THE MOTH

Direction Edward Jose
Presented by Joseph M. Schenck

THE SCREEN'S GREATEST FIND

CONSTANCE TALMADGE

(The Mountain Girl in Griffith's "Intolerance")

In "**THE LESSON**"

By Virginia Terhune Van de Water - -

Direction **CHARLES GIBLYN**

MUTUAL NEWS

"What's Going On In The Mutual"

WEEKLY NEWS OF THE MUTUAL FILM CORPORATION AND ITS EXCHANGES

JULY 21, 1917

MUTUAL EXCHANGES STOCKED WITH SUMMER BUSINESS BUILDERS

SUMMER is here. Mutual Exchanges are stocked with vast libraries of just the sort of film subjects that are sought by open air theatres, airdomes, and other houses seeking summer business builders. Among them may be mentioned series of five reelers starring such celebrities as Mary Miles Minter, Nance O'Neil, Marjorie Rambeau, William Russell and others of equal note. Shorter subjects featuring other popular favorites are also available.

Splendid Variety Offered.

Variety of the widest sort is offered by the film obtainable at any Mutual Exchange. One can obtain five reel feature subjects in series—the subjects all featuring some famous and popular star. Among this class of offerings are the Mary Miles Minter Series, the William Russell Series, the Marjorie Rambeau Series, etc. For the exhibitor desiring a shorter series Mutual Exchanges offer a two-subject series of Nance O'Neil Mutual Pictures. One can obtain two reel comedies of snap, action and ginger like the series of Strand Comedies starring Billie Rhodes and Jay Belasco. Still another ideal summer attraction is "The Great Stanley Secret," a continued feature in two four-reel chapters This production stars William Russell, Charlotte Burton, William Tedmarsh and Rhea Mitchell. Edward Sloman directed it.

Look Over the List.

A visit to the nearest Mutual Exchange will enable any exhibitor to look over a list of available attractions that in quality and drawing power are second to none. He is sure to find a great number of subjects that will enable him to win and hold business no matter what the weather. To insure securing the attractions he wants when he wants them, the wise exhibitor will make his reservations without delay.

Coming Empire Pictures

Very soon the first releases of the Empire All Star Corporation studios will be announced. These are the subjects chosen from the Charles Frohman stage successes—all of them proven attractions of real drawing power. In each a famous Frohman star is featured. Among those appearing in Empire Pictures already completed may be mentioned Ann Murdock, Julia Sanderson and Olive Tell. Other stars made famous by Charles Frohman are Maude Adams, William Gillette and Billie Burke. See your nearest Mutual Exchange for further particulars, and reservations.

Star Productions for July

Write or visit your nearest Mutual Exchange for release dates.

Title	Lead
The Masked Heart	William Russell
Mary Moreland	Marjorie Rambeau
Betty Be Good	Jackie Saunders
Melissa of the Hills	Mary Miles Minter
Pride and the Man	William Russell

First Juliette Day Subject Is Unique

The vehicle in which Juliette Day will make her debut in Mutual Pictures is a subject of the most unique kind. Its title is "Betty and the Buccaneers." J. Edward Hungerford wrote the story which is a tale of pirates bold, thrilling adventure and romance. Rollin Sturgeon, the director responsible for the first Gail Kane pictures made at the American Studios in Santa Barbara, California, is in charge of production. Every exhibitor knows Sturgeon's attention to detail and the polished, quality atmosphere that pervade all his pictures. "Betty and the Buccaneers" is no exception to the rule, and in some respects outdoes any previous offerings directed by Sturgeon. In the cast supporting Miss Day appear such favorites as Joe King, Charles Marriott, Tote Du Crow, William Kyle, Gordon Russell and Harold Wilson. Reservations for the entire series of Juliette Day pictures can be made now at your nearest Mutual Exchange.

Stunning Frocks Worn by Gail Kane

In her next Mutual Picture Gail Kane will wear some unusually stunning frocks—gowns that will make every feminine patron "sit up and take notice." The story of Miss Kane's next vehicle is a thrilling and sensational one from the pen of Julius Grinnell Furthmann, who has supplied several of the most popular William Russell stories. The picture is peculiarly timely since it has to do with the secret service of several foreign governments now at war. It reveals in detail the workings, plots and counterplots by which the spies of one government learn the most carefully guarded secrets of another kingdom. Miss Kane is supported by Douglas MacLean, Ashton Dearholt and others who have appeared in previous subjects of the Gail Kane series.

JACKIE SAUNDERS IN "BETTY BE GOOD" HAS TOM-BOY ROLE

JACKIE SAUNDERS is the star of the Mutual five reel feature released the week of July 16th. "Betty Be Good" is the title of the attraction. Will M. Ritchey wrote the story. Sherwood MacDonald directed it. William Beckway is responsible for the photography. It affords Miss Saunders another opportunity to play the tom-boy—to romp about in the manner which has endeared her to photoplay patrons the country over.

A Notable Cast.

A notable cast supports Miss Saunders throughout the production. Included in it are such favorites as Arthur Shirley and Captain Leslie T. Peacocke. This is Captain Peacocke's first screen appearance in a long time, though he is known everywhere as a short story writer, poet and playwright of note. He interprets the role of Jackie's millionaire father, who is always cautioning her to "be good!"

Betty in this instance is the daughter of one of the city's wealthiest families—a hoydenish, petted little rich girl possessed with a peculiar mania for getting into trouble no matter what she does. At the time the story opens the food question is playing an important part in the lives of both rich and poor, and bread riots are a not uncommon occurrence. The poor people hold Betty's father responsible for the high cost of living, since he heads one of the largest food products concerns in the city. Betty determines to do her part in relieving the sufferings of the poor, but when she raids a corner grocery and distributes its stock among the clamoring populace she is soundly scolded by her father and warned to "be good!" One adventure follows another, till Betty at length capitulates to the little god of love and promises a strapping big husband to not only "love, honor and obey," but to also "be good."

Directed By Sherwood MacDonald.

"Betty Be Good" was directed by Sherwood MacDonald, the same man who produced previous offerings starring Miss Saunders. Bookings on the entire Jackie Saunders Series can now be made at any Mutual Exchange.

Next Minter Subject

"Melissa of the Hills," a story of a mountain feud, will be the next Mary Miles Minter picture released through Mutual Exchanges. It was written by Maibelle Heikes Justice, who is known to film fans everywhere as one of the most successful scenario writers of the day—an author responsible for the stories of many current film successes.

MUTUAL "BIG STARS ONLY" PICTURES

E. D. HORKHEIMER, Presents

JACKIE SAUNDERS

IN

"BETTY BE GOOD"

A five act drama by Wm. M. Ritchey. Directed by Sherwood MacDonald. Photographed by William Beckway. Released the week of July 16th.

"Photography and settings are good throughout. The offering is a wholesome, enjoyable one which will go well in any neighborhood house and will be liked by the whole family" says *Motography* in reviewing "A Bit of Kindling," a recent ***Jackie Saunders-Mutual Picture.***

The breezy, wholesome, tom-boy personality of Jackie Saunders inspires a liking in everyone who witnesses her antics on the screen. The productions in which she appears, exhibitors concede, are the kind that appeal to the most exacting type of audiences. For bigger, better business at YOUR theatre, book the entire series of Saunders pictures. Make application at your nearest Mutual Exchange.

Now Booking:—"Sunny Jane," "The Wildcat," "The Checkmate," "A Bit of Kindling" and "Betty Be Good." *Coming:*—"Bab, the Fixer."

Produced by
E. D. HORKHEIMER

Distributed by
MUTUAL FILM CORPORATION
John R. Freuler, President

MUTUAL

GAUMONT

SEVEN-DAYS-A-WEEK

SUN MON TUES	**REEL LIFE** The Mutual Magazine in Film
WED THURS	**MUTUAL WEEKLY** The Reel of News Scoops
FRI SAT	**TOURS around the WORLD** Peoples & Scenery of Foreign Lands

Or you can arrange them any other way you wish, but always be sure to have a Gaumont "Program Brightener" everyday

Book at your Mutual Branch

Gaumont Co.

LONDON FLUSHING PARIS

CHARLES
SUCCESSES *in*

ANN MURDOCK

Frohman Stars

THE most celebrated stars in all the world—*Charles Frohman Stars*—will soon be coming to you in motion pictures. Charles Frohman made famous such stars as Maude Adams, Ann Murdock, William Gillette, Olive Tell, Billie Burke and Julia Sanderson. His reputation is world wide. Now, by special arrangement, the Empire All Star Corporation will present the Charles Frohman successes in motion pictures.

Several companies of Frohman Players have been engaged for several months in the production of Empire Pictures. We are now ready to announce the forthcoming presentation of these renowned Frohman Stars:

Ann Murdock
Julia Sanderson
Olive Tell

These famous stars will be presented, beginning next September, in series of Charles Frohman Successes in motion pictures. Other Frohman stars and plays will be announced later.

All of the unlimited resources of the well known Frohman organization, including plays, players, properties, costumes, etc., are being employed in the making of Empire Pictures. The direction of these productions is in the hands of such notable artists as Albert Capellani and Dell Henderson.

Produced by

Empire All Star Corporation

BEST STARS
EMPIRE
BEST PLAYS

CHARLES FROHMAN

FROHMAN

Motion Pictures

Frohman Plays

THE pick of the Frohman plays—the same plays that have been successful on Broadway stages—*the same plays that have run for forty weeks to houses of $12,000.00, $15,000.00 and $20,000.00 A WEEK—these same Frohman Successes will be presented in motion pictures beginning next September.* These Empire Pictures will offer exhibitors an opportunity for bigger box-office receipts. They will present a new high standard in picture quality. Among the first Charles Frohman successes to be presented in Empire Pictures are:

Ann Murdock *in*
"OUTCAST"—"THE IMPOSTER"—"THE BEAUTIFUL ADVENTURE"

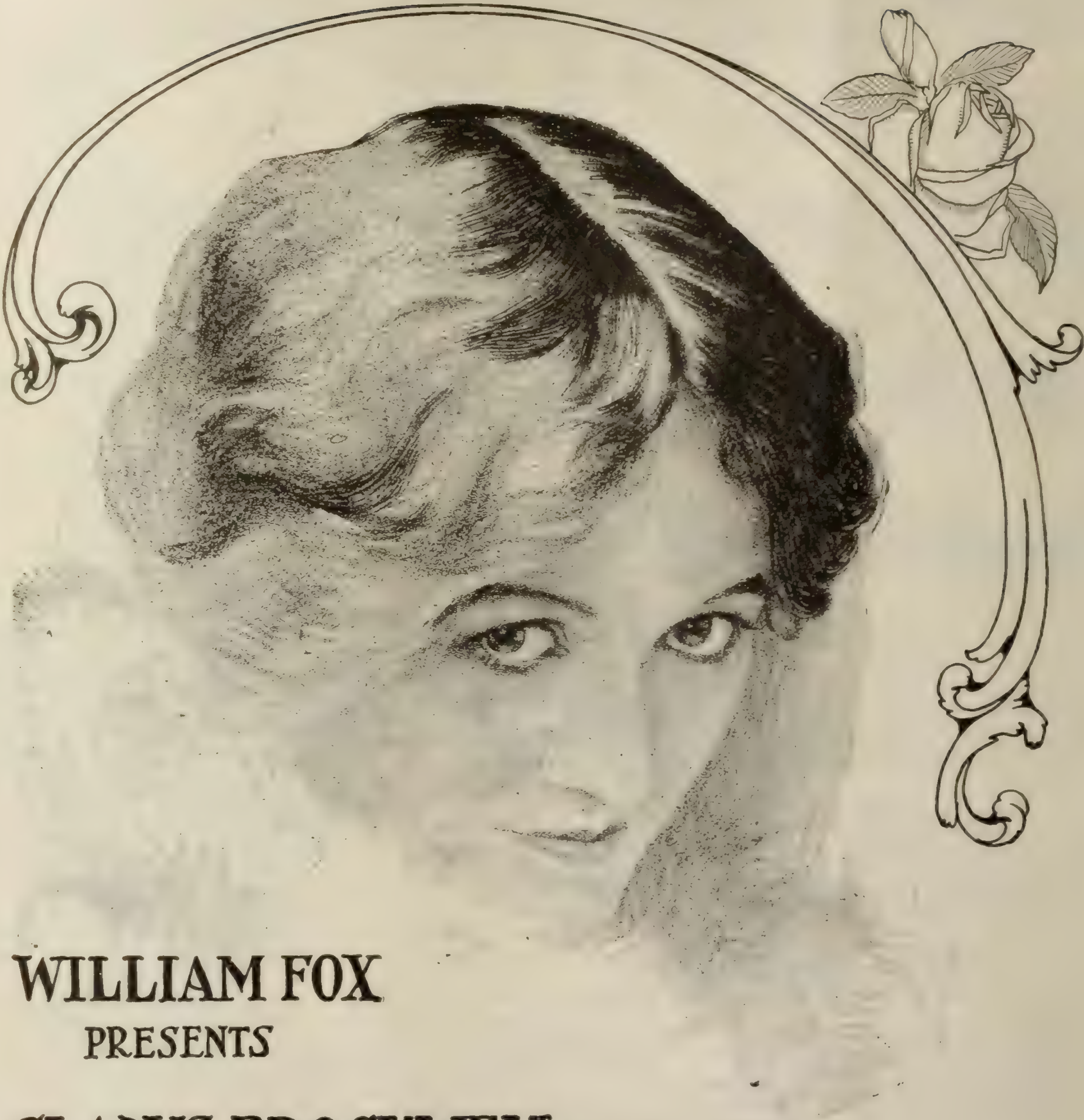
Julia Sanderson *in*
"THE RUNAWAYS"

Olive Tell *in*
"HER SISTER"

The same standard that made these Frohman successes so popular as speaking stage attractions will be found in Empire Pictures. Each play is being carefully produced. Plenty of time is being taken for production. Thousands of dollars are being expended. Exhibitors will see the results in the pictures themselves. Empire Pictures will be distributed through the exchanges of the Mutual Film Corporation. Don't wait and be disappointed. Get your reservation in for these new, super-de luxe pictures NOW! Write or wire your application at once for these Frohman successes.

Distributed by
Mutual Film Corporation
JOHN R. FREULER, President
Exchanges Everywhere

JULIA SANDERSON
OLIVE TELL



WILLIAM FOX
PRESENTS

GLADYS BROCKWELL

THE FIRST
LADY OF
CINEMALAND

THE SENSATION OF NEW YORK

GLADYS BROCKWELL

IN

"TO HONOR AND OBEY"?

BY OLGA TRINTZLAU

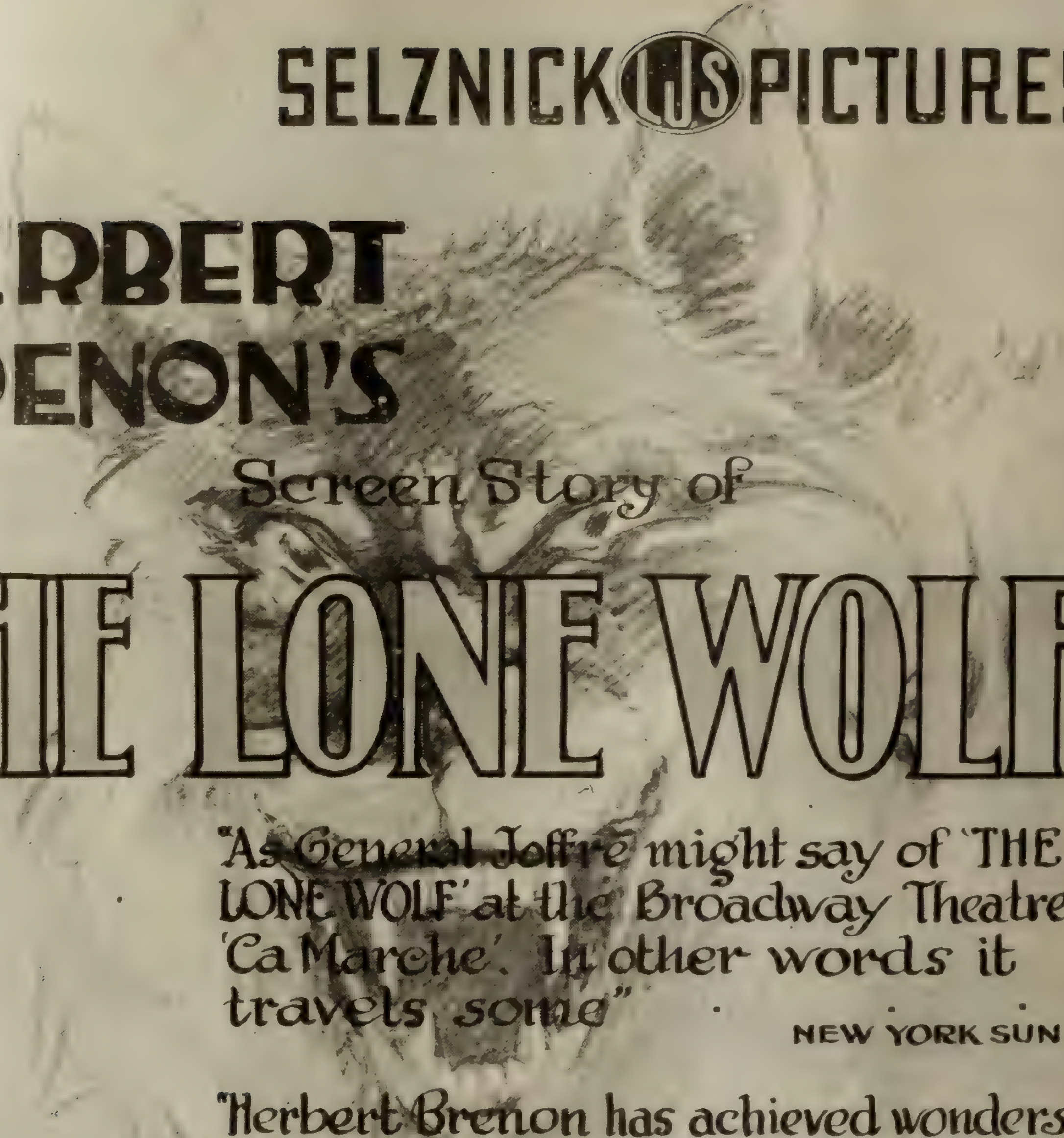
SCENARIO BY F. McGREW WILLIS
DIRECTED BY OTIS TURNER

A WIFE'S GREAT PROBLEMS

WOMEN WILL REVEL IN THIS PICTURE
MEN WILL STUDY IT CLOSELY

THE POPULARITY OF MISS BROCKWELL
ALONE MAKES IT A GREAT
BOX OFFICE WINNER

FOX FILM CORPORATION



SELZNICK PICTURES

HERBERT BRENON'S

Screen Story of

THE LONE WOLF

"As General Joffre might say of 'THE LONE WOLF' at the Broadway Theatre 'Ca Marche'. In other words it travels some"

NEW YORK SUN

"Herbert Brenon has achieved wonders. There is never a dull moment from start to finish. Things happen in such rapid succession that it leaves one breathless. Nothing quite so exciting has appeared on the screen

NEW YORK TRIBUNE

Playing in New York (BROADWAY THEATRE) - Chicago (STUDEBAKER) for Indefinite Runs

A FOREWORD

My next production, which will be completed, early in August, bears the title of "THE FALL OF THE ROMANOFFS." It is a story dealing with the incidents which led up to the abdication of Nicholas, Czar of Russia. Primarily, however, it shows the power of one individual over the destiny of a nation, proving once more that genius directed toward evil will, in the end, bring forth but evil.

Rasputin, the peasant power behind the throne, was directly reponsible by his misdeeds for his own death and the fall of the Romanoff Dynasty.

Iliodor, a Priest of the Greek Catholic Church, has recited to the world his version of the intrigues of the Russian court in which Rasputin played the principal role.

This strange young Priest set himself up against Rasputin in an effort to overthrow him and gain for himself the high place at court which the peasant held. Rasputin, however, was far the greater genius of the two, and Iliodor found himself entangled in a web of circumstances which ended in his being unfrocked by the Greek Catholic Church and exiled to America. Iliodor will play himself in this actual reproduction of recent Russian history.

It is hard to believe that such a disgraceful condition of affairs as we are picturing could exist in any government of today; but that the main facts in "THE FALL OF THE ROMANOFFS" are true can be verified by reading the recent books of the historians, who have set down the incidents leading up to the Russian Revolution and the formation of the present Republic.

Austin Strong and George Edwardes Hall have dramatized this remarkable story into a photoplay and, following the example of Alexander Dumas and Sir Walter Scott, blended fact with fiction. As a result I am now producing the most extraordinary photodrama of my career.

Herbert Brenon

Mr. Brenon is personally directing this production by special arrangement with Mr. Lewis J. Selznick and the Herbert Brenon Film Corporation.

RASPUTIN

The Religious Charlatan who was responsible for the downfall of the Romanoff Dynasty.

Address all communications to

ILIODOR
PICTURE
CORP.

BILLY WEST

FUNNIEST MAN ON THE CONTINENT

KING-BEE COMEDIES

BACK STAGE
THE HERO
DOUGH NUTS
CUPID'S RIVAL
THE VILLAIN
THE MILLIONAIRE
THE GENIUS

DIRECTION
ARVID E. GILLSTROM

EXHIBITORS

FILL UP THE FORM BELOW; CUT IT OUT; MAIL IT TO US; AND WE WILL TELL YOU WHERE YOU MAY BOOK KING-BEE BILLY WEST COMEDIES – *THE FUNNIEST PICTURES MADE.*

CUT
THIS
OUT

KING-BEE FILMS CORPORATION
LONGACRE BUILDING, NEW YORK

PLEASE TELL ME WHERE I MAY BOOK
KING-BEE BILLY WEST COMEDIES

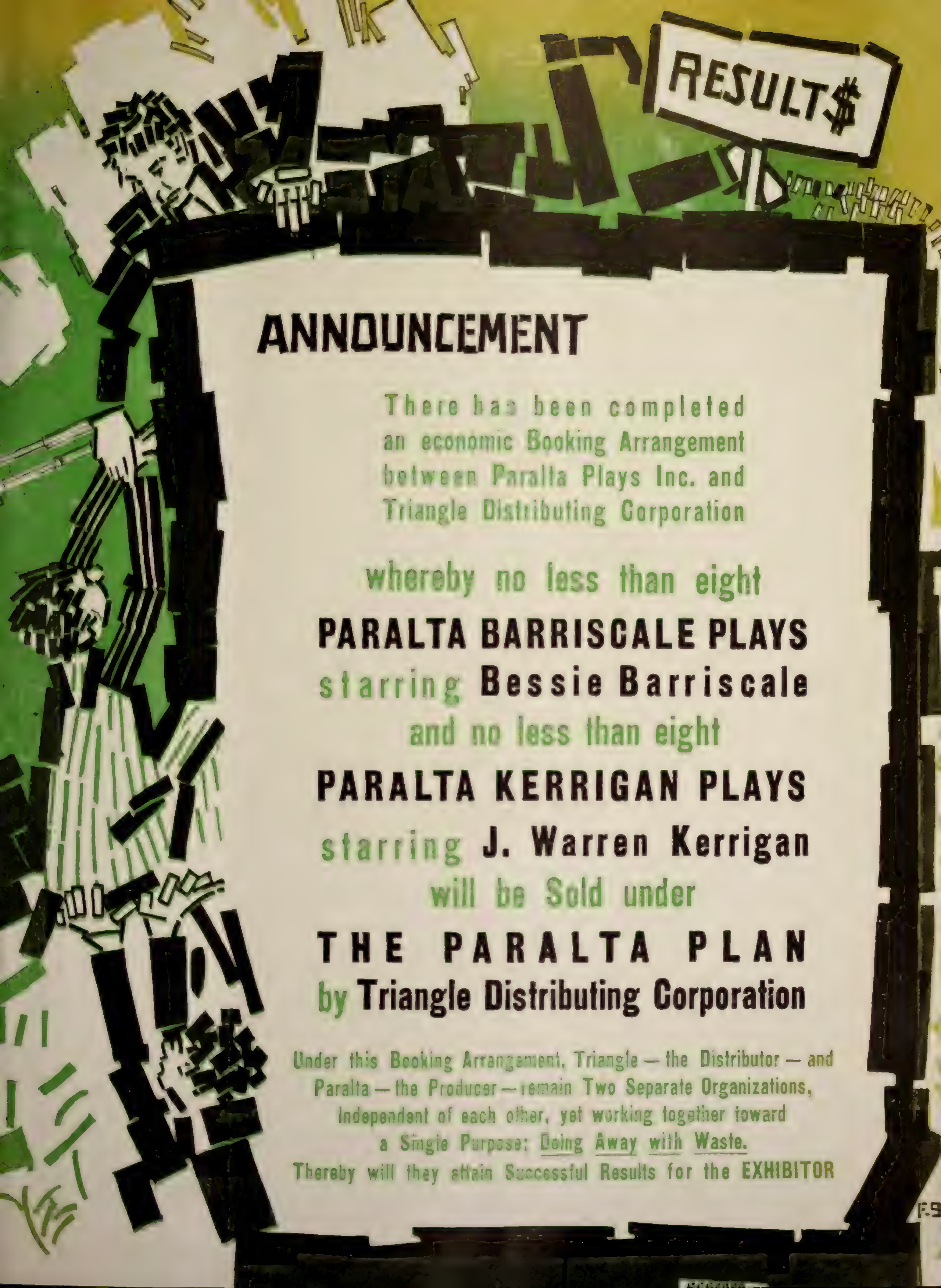
NAME ______________________
ADDRESS ______________________

KING-BEE FILMS CORPORATION

LOUIS BURSTEIN
PRESIDENT & GEN'L M'G'R.
L. L. HILLER
TREASURER

NAT. H. SPITZER
SALES MANAGER
LONGACRE BUILDING, NEW YORK

SOLE FOREIGN REPRESENTATIVE
J. FRANK BROCKLISS
729 SEVENTH AVE, N.Y.C.



ANNOUNCEMENT

There has been completed
an economic Booking Arrangement
between Paralta Plays Inc. and
Triangle Distributing Corporation

whereby no less than eight

PARALTA BARRISCALE PLAYS

starring **Bessie Barriscale**

and no less than eight

PARALTA KERRIGAN PLAYS

starring **J. Warren Kerrigan**

will be Sold under

THE PARALTA PLAN

by **Triangle Distributing Corporation**

Under this Booking Arrangement, Triangle — the Distributor — and Paralta — the Producer — remain Two Separate Organizations, Independent of each other, yet working together toward a Single Purpose: Doing Away with Waste.
Thereby will they attain Successful Results for the EXHIBITOR

PARALTA PLAYERS

The Highest Attainment in the Production of Romantic Photo-Drama

J. Warren Kerrigan

As John Stuart Webster, the Mining Engineer, who Fights a Great Fight and Wins a Great Victory, in

"A Man's Man"

Peter B. Kyne's Famous Story

Produced under the Direction of Oscar Apfel

Robert Brunton, Art Director
L. Guy Wilky, Photographer
Adapted to the Screen by Thomas Geraghty

"The Much Loved Star—Dramatic Artiste Supreme—The Delight of Ten Million Hearts"

Bessie Barriscale

As "Jinnie" Singleton in Grace Miller White's Wonderful Emotional Love Story

"Rose O' Paradise"

Greater than her former Big Screen Success "TESS OF THE STORM COUNTRY"

Produced under the Direction of James Young

Robert Brunton, Art Director
Clyde De Vinna, Photographer
Adapted to the Screen by James Young

PARALTA PLAYS INC.

CARL ANDERSON, President
ROBERT T. KANE, Vice-Prest.
HERMAN FICHTENBERG, Chairman Directors
HERMAN KATZ, Treas.
NAT. I. BROWN; Secretary and Gen'l Manager.

729 SEVENTH AVENUE
NEW YORK CITY -

Mr. Manufacturer

THIS IS WHAT WE HAVE DONE FOR THE WORLD FILM CORPORATION

The Entire Product of That Concern Disposed of for the Forthcoming Year in These Countries

ENGLAND
WALES
PORTUGAL
DENMARK
CEYLON
NEW ZEALAND
URUGUAY
VENEZUELA
IRELAND
FRANCE
NORWAY
RUSSIA
BURMAH
ARGENTINE
PARAGUAY
MEXICO
SCOTLAND
SPAIN
SWEDEN
INDIA
AUSTRALIA
BRAZIL
CHILE
WEST INDIES

WE CAN DO THE SAME FOR
YOUR PRODUCT

INTER-OCEAN FILM

CORPORATION

HENRY J. BROCK, Pres.

PAUL H. CROMELIN, Vice Pres

220 W. 42nd ST. NEW YORK CITY

LARGEST DISTRIBUTORS OF FILMS IN FOREIGN FIELDS.

"WE OPERATE EVERYWHERE"

WHOLESOME FILMS CORPORATION

Coming:

Everybody's Lonesome

5 Reels

Miss Clara E. Laughlin

Coming:

The Penny Philanthropist

5 Reels

AMERICA'S foremost authors, whose works are enjoyably popular because of their absolute wholesomeness, newly joined to the staff of *Wholesome Films Corporation* will be announced very soon. You'll have a new viewpoint on life when you see Miss Laughlin's

Everybody's Lonesome

And gain a better concept of your relations with others from Miss Laughlin's

The Penny Philanthropist

Write us for further information

WHOLESOME FILMS CORPORATION

M. J. Weisfeldt, Manager

Milton Daily, Pres. A. M. Allen, Vice-Pres. P. W. Stanhope, Sec'y-Treas.

Executive Offices: Consumers Bldg., 222 So. State St., Chicago

Civilization-Pioneer Film Corp.

126 WEST 46th STREET

SUCCEEDING

CIVILIZATION FEATURE CO. and the PIONEER FEATURE FILM CORP.

We are pleased to announce that we have secured Control of the New York State Rights for:

Redemption

Featuring EVELYN NESBIT and Her Son RUSSELL THAW

The Submarine Eye

WILLIAMSON BROTHERS' Masterful Film Production

Hate

A Most Enthralling Photodrama of Today

Civilization

THOS. H. INCE'S Million Dollar Cinema Spectacle

We are always in the market for BIG PICTURES for NEW YORK STATE. If you have any to offer call on us first.

CIVILIZATION-PIONEER FILM CORP.

NATHAN HIRSH, Pres.

126 West 46th Street

TELEPHONE: 9037 BRYANT

"Scenics Beautiful"

is the name given by Exhibitors to our ROBERT C. BRUCE Releases

"There are occasions when a feature, "though it be a good one, is not "THE feature, and this is the case at "TALLY'S Broadway Theatre this "week. To my mind THE feature "of the program there this week is a "short scenic film called the Film "Hunters," etc., etc., etc.

Writes the celebrated critic, Mr. Maitland Davis, in the Los Angeles Tribune.

"The Living Book of Nature"

By RAYMOND L. DITMARS, famous Curator at New York's Zoological Park:

"I consider them the most valuable "asset on our program,"

Writes Mr. Harold Edel, Managing Director of the Strand Theatre, New York City.

Mr. Exhibitor:

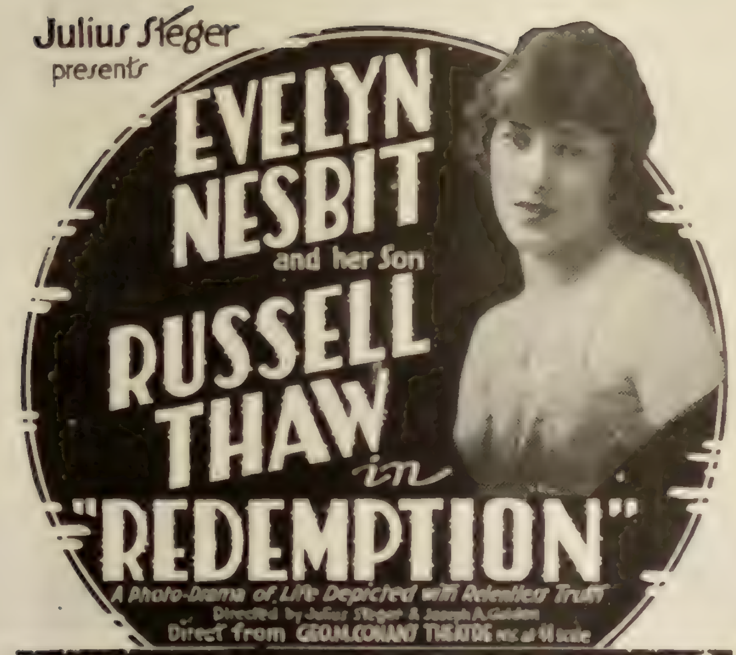
Throw the Spotlight on your program, and see what these pictures will do for you. Thanks.

EDUCATIONAL FILMS CORPORATION

OF AMERICA

729 7th AVENUE NEW YORK, N.Y.

TO STATE RIGHT BUYERS
AND
EXHIBITORS


Julius Steger
presents
EVELYN
NESBIT
and her Son
RUSSELL
THAW
in
"REDEMPTION"
A Photo-Drama of Life Depicted with Relentless Truth
Directed by Julius Steger & Joseph A. Golden
Direct from GEO. M. COHAN'S THEATRE N.Y.C. at $1 scale

BROKE ALL RECORDS AT THE
BROAD STREET THEATRE, Newark
at 25¢, 50¢, 75¢ and $1

DAVID BERNSTEIN
PUTNAM BUILDING
1493 BROADWAY, NEW YORK CITY

I BELIEVE

THIS MASTERPIECE of the SILENT DRAMA is the most

VITAL
FORCEFUL
APPEALING

ever filmed. It is WORLD-WIDE in its appeal and one of the greatest box office attractions ever known.

SHERMAN IS RIGHT

Produced by George Loane Tucker

Distribution rights for U.S.A. and Canada

SHERMAN PICTURES CORPORATION

Sherman Pictures Building
218 West 42nd St New York

Shepard and Van Loan

MEMBER OF THE
NATIONAL ASSOCIATION OF THE MOTION PICTURE INDUSTRY

U.S.A.
WHARTON
T.W.
L.D.

Buyers!

For Your Convenience

THE WHARTONS

Announce that

THE GREAT WHITE TRAIL

AN EPIC
of the
ARCTIC
By
LEOPOLD D.
WHARTON

Featuring
DORIS
KENYON

Super-Feature No. 1 for State Rights can be Procured ONLY from

The Wharton Releasing Corporation

(EDWARD SMALL and CHARLES GOETZ)

Suite 901 130 W. 46th St. New York City

Sole Representatives for WHARTON, Inc., Ithaca, N. Y.

JULIUS STEGER
presents

EVELYN NESBIT
and her son
RUSSELL THAW
in
"REDEMPTION"

A Photo-Drama of
Life depicted with relentless truth—

GEORGE LOANE TUCKER'S GREATEST PHOTO-PLAY

The Daddy of Them All

"I BELIEVE"

WID says:
"Exceptionally forceful Drama registering tremendous thought, with swinging action and very human characterizations. Hits hard and impresses."

Now Booking for
Northern New Jersey

"I BELIEVE" is to the Screen what
BILLY SUNDAY
is to the Pulpit

Your patrons will greet this Mammoth PRODUCTION with open arms and then some

FRANK GERSTEN, Inc. 707 Times Bldg., N. Y. C.
SUPREME PHOTO-PLAY PRODUCTIONS Phone BRYANT 5851

WAY-OUT FOR

SOLVING YOUR PROBLEM

FALL ANNOUNCEMENT

METRO's LIVE AND LET LIVE POLICY

COMING NEXT WEEK

Metro appreciates

The $35,000 Cash offer of the New Apollo Feature Company for the New York State rights to
The Slacker

The $25,000 Cash offer of Joseph M. Gaites for Pennsylvania, New Jersey, Dist. of Columbia, Maryland, Delaware, Virginia, West Virginia and North Carolina rights to
The Slacker

The $16,000 Cash offer of Marion H. Kohn of the Consolidated Film Corporation of California for the California, Arizona and Nevada rights to
The Slacker

The $14,000 Cash offer of Morris Epstein for the Oregon, Washington, Idaho and Montana rights to
The Slacker

The $12,000 Cash offer of A. Dresner for District of Columbia, Maryland, Delaware and Virginia rights to
The Slacker

but METRO declines these offers for Wm Christy Cabanne's master production in which

Emily Stevens

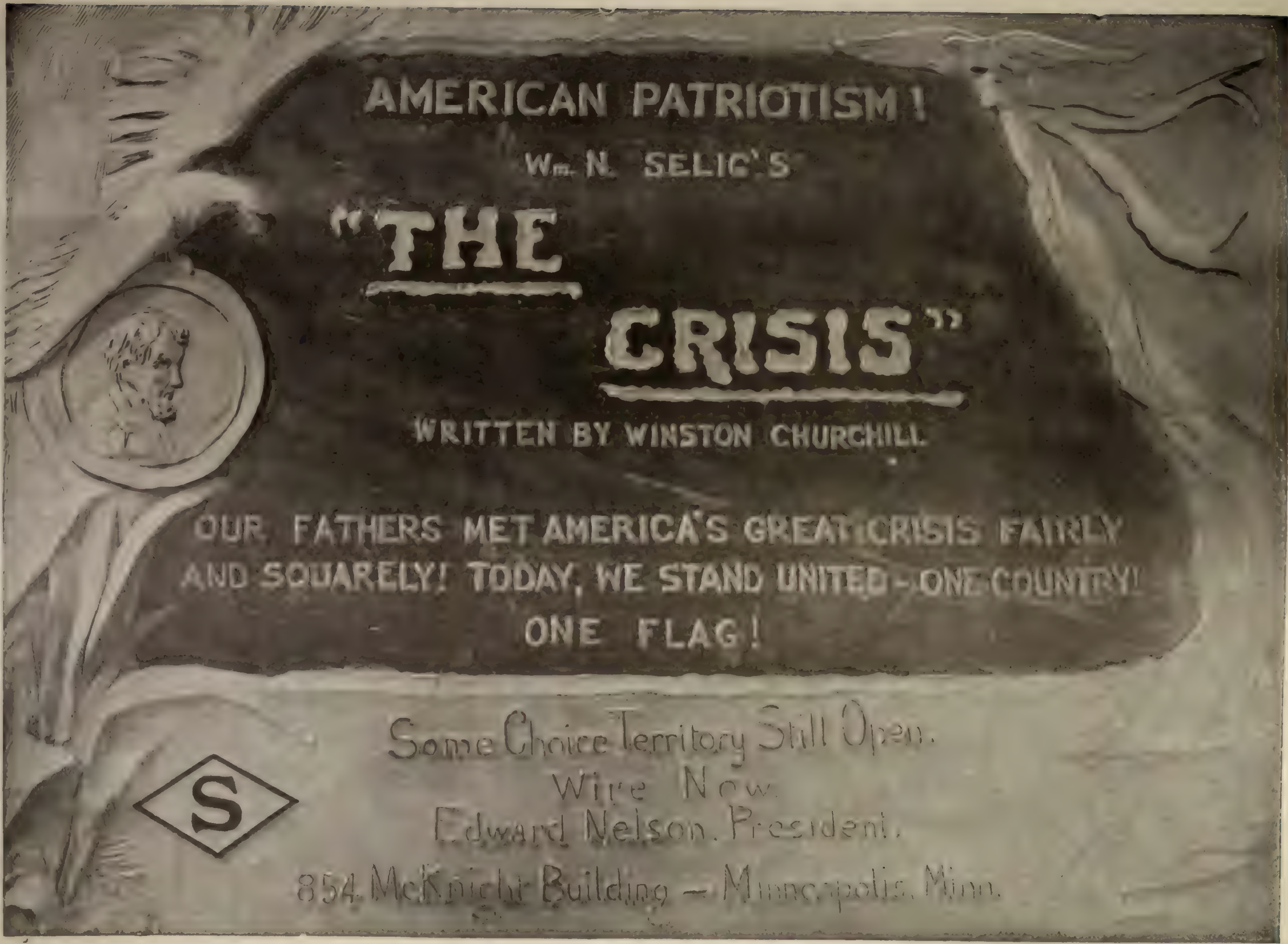
surpasses her greatest successes on screen and stage

METRO will release

The Slacker

through METRO EXCHANGES

and the Exhibitors will get the benefits. The amount of their profits is limited only by the manner in which they exploit this special production.



AMERICAN PATRIOTISM!

Wm. N. SELIG'S

"THE CRISIS"

WRITTEN BY WINSTON CHURCHILL

OUR FATHERS MET AMERICA'S GREAT CRISIS FAIRLY AND SQUARELY! TODAY, WE STAND UNITED—ONE COUNTRY! ONE FLAG!

Some Choice Territory Still Open.
Wire Now.
Edward Nelson, President.
854 McKnight Building — Minneapolis, Minn.

K-E-S-E
KLEINE EDISON SELIG ESSANAY

Are You Doing Your Bit?

LITTLE MARY McALISTER

who is a government recruiting sergeant, is doing her bit for the U. S.

AND FOR YOU

in giving the public a remarkable series of 12 independent photoplays on

"DO CHILDREN COUNT?"

Six years old, she is an accomplished screen actress. These 25-minute features are delighting children and grown-ups alike.

"The Man Who Was Afraid"

featuring

BRYANT WASHBURN

will go down in the history of your house as a record breaker. An intensely fascinating photoplay on an up-to-date topic. Taken from the famous story by Mary Brecht Pulver in the Saturday Evening Post. Don't miss Mr. Washburn's other features, "Filling His Own Shoes," "Skinner's Bubble" and "Skinner's Dress Suit."

Trade Mark Reg. U. S. Pat. 1907

Essanay
GEORGE K SPOOR PRESIDENT
1333 Argyle St., Chicago

Trade Mark Reg. U. S. Pat. 1907

K-E-S-E K-E-S-E K-E-S-E K-E-S-E

GENERAL FILM COMPANY.

Kathlyn Williams "In the African Jungle."

HERE'S A MONEY MAKER

Fans Will Never Forget Kathlyn Williams in "The Adventures of Kathlyn" and Other Dramas. They Made Filmland History.

Kathlyn Williams Is Now Seen in a New Wild Animal Drama, "IN THE AFRICAN JUNGLE"—Produced by the Selig Company.

All the Strength of the Selig Zoo Is Utilized.

Kathlyn Williams Is Seen During the Action of a Thrilling Drama—Playing with Lions, Tigers, Elephants, Leopards, etc.

BOOK "IN THE AFRICAN JUNGLE," 2 Reels, GENERAL FILM SERVICE

The SELIG WORLD LIBRARY, Released Every Wednesday. Is Booked by the Best Theatres Everywhere.

"THE MAGIC OF MOTIVE POWER," "CHECKMATE" and "LOVE'S VICTORY" Are Late Releases from Selig.

SELIG POLYSCOPE CO.

Chicago, Illinois

GENERAL FILM COMPANY,

Like the girl in this picture
Your audiences will be amused
At every antic of those cut-ups—

"POKES and JABS"

"How they love each other"

Every "POKES and JABS" Comedy is a romp. It is a revel culminating in a sort of "riot." The fun is galvanic. The humor has high voltage. The stunts are electrifying.

Just Try These Six:

Are Actors People?	Here a curious question is raised. Are they? Who dare answer? See the picture
Military Madness	It would peeve anybody who had to go to war and whip both the enemy and his own army.
A Ride for Life	There's a convulsion in every scene of this one, and the climax shows Pokes pedaling on a bike madly out to sea
The Rest Cure	The main accomplishment recorded here is a gink getting completely cured of rest
The Pearls of Pauline	Pauline stays in the background and lets the pearls pulsate. Sleuth stuff, adventure and giggles.
Ploughing the Clouds	Not with a wheel hoe, nor yet with a skyscraper. The clouds get curried, however, in a mad, mad fashion.

Produced by The **JAXON FILM CORPORATION** 220 West 42nd St.
New York City

GENERAL FILM COMPANY.

Hazel Daly, Star in "A Corner in Smiths"

BLACK CAT FEATURES

Present Big Stars in Strong Plots Excellently Produced. Screen Time Approximately 25 Minutes

"BATTER UP!" The motion picture "game" is a close one. Your photoplays should show a good batting average. But you must have a pinch hitter—a reliable comedy-drama—to win.

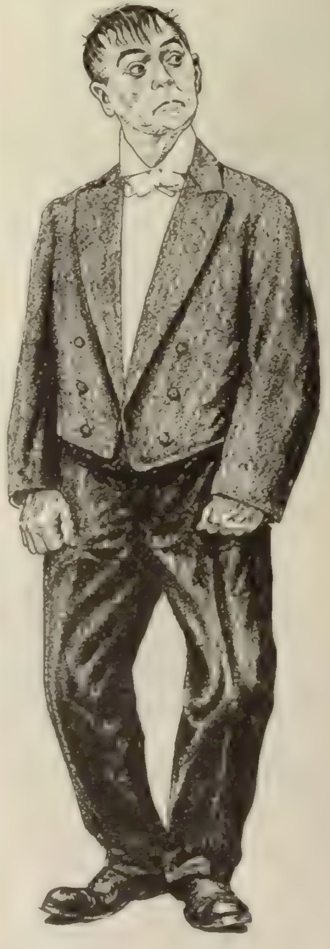
The BLACK CAT is a PINCH HITTER! It bats out a three bagger or a homer every time up. Send the Black Cat to bat once every week, and win.

GENERAL FILM COMPANY.

JOHNNY and EMMA RAY

in

The Ray Comedies



Premier Makers of Mirth

Here is provided an acceptable series of one-reel comedies no exhibitor can wish to overlook—the Ray Comedies.

THE FIRST HALF DOZEN:

Coughing Higgins	Muggsy in Society
Casey the Bandmaster	The Candy Jag
Casey the Fireman	Muggsy in Bad

THEY'RE FUNNY!

The Rays are ideal in their roles. Johnny Ray is the natural comedian—he does not have to strain—he has the personality that is distinctive—and which "gets over."

PRODUCED BY

THE CLEVELAND COMEDIES COMPANY

CLIFFSIDE, N. J.

GENERAL FILM COMPANY

The Beloved Characters of "O. Henry"

Alice Rodier as Ada in "NO STORY"

ADA LOWERY

The girl from Wolfville was faint and hungry. She had struck town one morning via the Liberty street ferry with 25 cents, which was promptly spent for gum drops. These—even the pink ones—are not much in a way of nourishment.

It was her first visit to New York. And after stepping from the boat Ada found herself utterly bewildered. On the old West Side she wandered about, searching. She looked into men's faces. She beheld them either cynical, surprised or savage. To them this strange girl with the rich glint of the orchard sun in her hair and with the yearning eyes and with the new, ill-fitting gown complacently fashioned by some village dressmaker, presented something outside of their philosophy. A simpleton-at-large was the verdict of most. Others were not so generous in thought. She looked into the faces of all of them—too timid to speak—in her quest for George Brown, sweetheart of her school days.

A seedy fellow lurched along, stopped, and regarded her fixedly. He noted her clear-red cheeks and every mark of the rural about her—every high note of the unaccustomed, from her hat of weird straw to the loose buttoned shoes she wore—even the tawdry broken dime carried on her neck chain as her sole talisman in this city of harsh destinies.

And when he walked up to her, she trusted him.

* * * *

O. Henry didn't write it in just these words. They are the beginning of a description of the way "NO STORY"—his story—is interpreted on the film. Talk about Atmosphere—the real "O. Henry" atmosphere—well, there are twenty of these O. Henry stories available for every exhibitor, and each one so throbs with atmosphere it's no wonder the country has gone wild over them already.

EACH IS A BROADWAY STAR FEATURE

GENERAL FILM COMPANY.

The Further Adventures of Stingaree

After a year of clamorous demand for more of **"Stingaree,"** these lovable bushrangers have returned to the screen in fifteen new stories by **E. W. Hornung**, the creator of **"Raffles"** and **"Stingaree."** Two-part dramas, featuring **True Boardman** in his original role.

Don't Forget that "Stingaree" is a FEATURE Attraction!

"THE AMERICAN GIRL"	"HAM" COMEDIES
featuring	featuring
Marin Sais	"Ham" and "Bud"
in	in
A Series of Two-Part Spine-Chillers	A Series of One-Part Laugh-Getters

KALEM COMPANY

235 West 23d Street New York City

Moving Picture World

MOTION PICTURE ART NUMBER

Progress of Art in Pictures

A Symposium Upon the Various Phases of Motion Picture Production Contributed by Screen Writers, Directors and Players Concerning the Details of Their Day's Work and Their Hopes for Betterment—A Record of the Wonderful Strides Made in Methods by Men of Thought and Action

FOREWORD BY JAMES L. HOFF.

SHALL art in motion pictures become a reality or is it just a pretty phrase to roll under the tongue? It is a subject much written about but practiced indifferently by a great many enthusiastic producers. By calling this issue of the MOVING PICTURE WORLD the "Motion Picture Art Number" it may be that we are commandeering the term "Art" for our own uses; but our intentions were of the best, for the purpose in so naming it was to differentiate between what might be artistic even if it is not, and all that pertains to pure money-getting business.

Believing that motion pictures and art may be and, in some particulars, are very closely associated, the MOVING PICTURE WORLD has invited many of the men and women engaged in the work of production to tell what they are doing to further the cause of art in pictures, and why and how. The response has been most liberal. Much that has been written has met the requirements and is herewith published in the following pages. Almost every branch of the work of production has been covered by competent writers who are doing the things they write about or are careful students thereof. Those of our readers who are constrained to read these articles carefully will surely be benefited thereby.

Primarily the making of pictures is an art, but in the making of motion pictures for amusement purposes the demands of business enter so largely into that making that art is, at times, lost sight of—quite effectually buried under monetary exactions. From player and director down through the manufacturer and exchange to the exhibitor the clamor is for the money-getting picture.

Recent years have seen a turn for the better. In the early days—the good old days, when the one-reelers were turned out as grist from the mill—art had little function in a picture studio. The demand was for quantity to meet the requirements of the overworked program serving picture shows changing pictures every day. Then the feature came along, and someone discovered that a good feature could be shown several days in the same theater to a profit. That changed conditions and gave art a look-in.

Features offered to the player opportunities for character work, and there have been screen creations not to be excelled on the speaking stage. The director and the camermen saw their opportunity, too. Then we discovered the art director, and pictures have been developing along lines of art ever since.

For all this improvement there are yet serious obstacles to the progress of art in motion pictures. Too many stories are being written to emphasize the star, ofttimes with utter disregard to the logic of the story and in favor of the questionable drawing power of the alleged star.

Then, too, there is the so-called "punch," which becomes quite inanimate when dragged in by the heels for the purpose of bolstering up an impossible story. It serves, then, but one purpose—the destruction of whatever artistic effort that may happen to be associated with it upon the film.

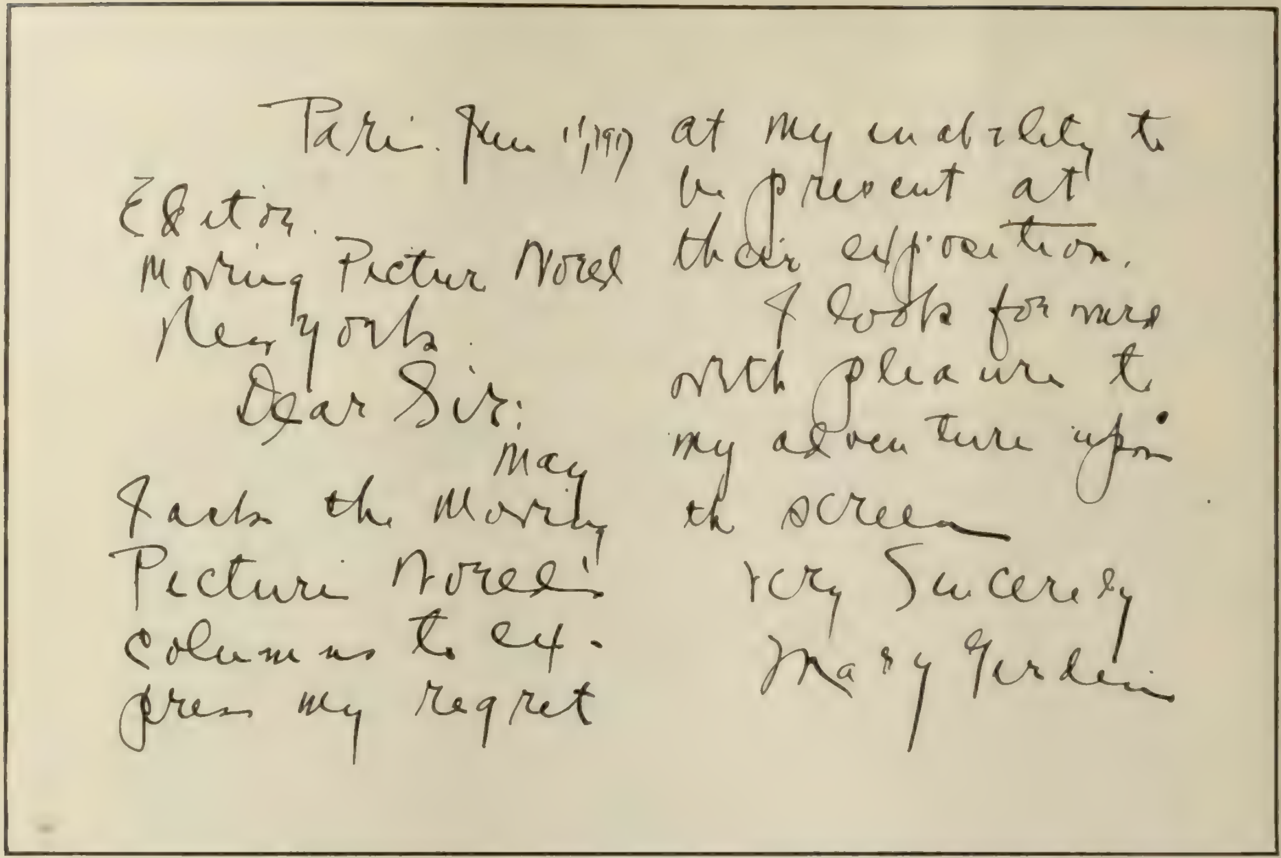
There is also the miscasting of players, too frequently done to place some favorite not calculated by ability or physical make-up to carry the past assigned.

All these are matters easy of correction when they come to be properly recognized as detrimental to the perfection of artistic portrayal in screen drama.

In the following pages considerable attention is given to the "Story." All of our contributors writing on that subject agree that "the story is the thing," and some of them tell what sort of a "thing" they believe it should be. It is unfortunate that, in many cases, the story is subordinated to the star, whereupon the story might as well be written around a piece of furniture or a suite of scenery when artistic portrayal is sought. And this is the burden of the story writer's complaint.

Attention of our readers will be arrested by the clarity of the description of the work of Hugo Ballin and Everitt Shinn, written by Vivian M. Moses. This is, we believe, the first time that the inner workings of the newer art movement in pictures has been adequately portrayed. How great an influence the work of these two skilled artists may exert upon the future of the motion picture cannot yet be estimated, but there is promise of wonderful results from the painstaking care and excellent taste they are bringing to their work. It may be that they herald a new era in the making of pictures.

There is also an interesting story told of the development of the animated cartoon, which, by the way, is one of the most important steps of progress in motion pictures



Paris. June 11, 1917

Editor.
Moving Picture World
New York.

Dear Sir:
May
I ask the Moving
Picture World's
columns to ex-
press my regret
at my inability to
be present at
their exposition.
I look forward
with pleasure to
my adventure upon
the screen

Very Sincerely
Mary Garden

MARY GARDEN'S GREETING TO THE MOTION PICTURE MEN AND WOMEN OF AMERICA

When it became certain that Mary Garden would be unable to return to America to keep an engagement to meet the members of the trade at the Chicago Exposition and Convention it was planned that she should express her regrets through the columns of the Moving Picture World. After considerable difficulty, through the activities of the U-boats, the diva was reached in Paris and the letter reproduced above was received in time for publication in this number. The Moving Picture World is pleased to be the medium of communication between so great a prospective motion picture star and joins the craft in wishing her an early and safe return to America and pleasurable excursion into Screenland.

---

during the recent years. Many readers of the Moving Picture World will recall the first animated cartoon, "Little Nemo in Slumberland," made at the old Vitagraph studio by Winsor McCay, creator of "Little Nemo." It was said of that picture that over 11,000 drawings had to be made and photographed one at a time and that nearly three months was spent in the process. This laborious task has been simplified by the inventions of John Randolph Bray so that the animated cartoons of today are made with a minimum of labor and time. Our readers cannot fail to be interested in Mr. Bray's story of the cartoon.

Another development of these later picture days is noted in the story of the animated news reel, which is the term given to the motion picture newspaper. Probably no one feature of motion picture development is more popular than the "news reel"; surely none has a wider circulation.

There is also an exhaustive article on the "Better Films Movement" written by Orrin G. Cocks of the National Board of Review. Mr. Cocks goes into the subject at length and offers suggestions for the betterment of motion pictures that should serve as a guide to all producers.

Sidney Drew offers a number of suggestions concerning comedy pictures, defining what real comedy is and why. As the Drew comedies are probably the best example of true comedy made today his observations should be a real message to writers who would strive for the lighter effects.

Frank E. Woods, better known to the trade as "Spec" contributes a highly instructive article on the subject "Editing a Motion Picture." Mr. Woods' long association with the motion picture business as a critic, a scenario writer, a director and supervisor of productions under David W. Griffith, puts him in a distinct class as an authority on matters pertaining to pictures.

But enough of this; it is sufficient that we commend the efforts of our gracious contributors to our readers and we do so believing that they will find much that will entertain and instruct.

The Better Films Movement

By ORRIN C. COCKS

WHAT are better films? Everyone from producers and actors to exhibitors and audiences is asking this question throughout the country. If some cut-and-dried definition could be prepared, many wrinkles would disappear from troubled brows. The answer, however, is so elusive that many will remain dissatisfied. It is always easier to talk about the ideal than to attain it.

A few statements may be ventured as a partial description of the unattainable. Certainly the movement aims toward the production of a greater number of pleasing and artistic motion pictures which shall not offend against the fundamental truths of life. Better motion pictures are created with wholesome action and the essence of adventure in God's out-of-doors. They glorify nothing unseemly. They make evil unattractive. They are kindly, happy and inspiring or serious, thoughtful and tragic. They convey the saving qualities of human nature without which no story or drama is healthy or truthful. They help boys and girls to admire the heroic, laugh heartily and love goodness. They tell the clean and fine stories of romance without the intrusion of the sins that so easily beset us. They add to the joy of living and send people away glad that motion pictures have arrived to touch the heartstrings of life. A fine spirit breathes through them which captures the imagination of everyone, even grandfather. Through the years these pictures have been given to us with sufficient frequency to make us feel that the motion picture as a whole has something fine and worthy to confer on humanity.

No Lack of Themes.

There is no want of themes which may be used in infinite combinations for better motion pictures. In their present development the writers and directors charged with creating them have overworked a small number of dramatic ideas for the entertainment of the American people. A number of them have centered around the relationships of men and women before and after marriage. These conventional themes have been worn threadbare, especially when they have illustrated the frailty of human nature when brought into contact with the allurements and temptations of sex. A dash or a hogshead full of crime has often been added to illustrate the triumph of virtue.

The American people, however, attend motion picture entertainments partly because they desire action, movement and adventure, something which will counteract the deadly routine of the machine, the office desk and the cook stove. It does not matter whether the action is physical, as in the case of the heroic cowboy chased by a band of Indians, intellectual, as in the matching of wits of Sherlock Holmes and some criminal, or emotional, as when Oliver Twist causes the whole audience to hunt their handkerchiefs. Half the world loves a hero and the other half is quite as fond of the heroine if only they will make clear in their action the fact that they are deserving of the title. That director or actor has achieved the pinnacle when he awakens in his audiences fine thoughts and aspirations or contentment and purifying emotions.

All these things are achieved in the drama. But some films, while they carry an interesting story, are lifted out of the common run of pictures by their beauty or by the accuracy of the photoplay. Indeed, their values are enhanced or minimized by the settings, backgrounds, distances, color values and tints. Show dog sleds on snow fields, the majesty of the redwoods, a sparkling river with drooping trees, a log drive on an icy river, a lovely set of spring scenes in a fertile countryside, or the movements of the ocean on the shores of Bermuda, New England or Catalina, and the applause is both immediate and spontaneous. These atmospheric aids to drama hold the attention spellbound, they thrill the emotional nature and linger in the mind after the story has faded away.

Mistakes Made in Casting.

There have been many mistakes made in preparing dramatic motion pictures by the poor selection of actors and actresses who take the principal parts. Since pictures are entirely dependent upon action both of face and figure it is increasingly necessary to make careful selections of types who shall carry out the theme without the introduction of gestures, expressions, movements, etc., which are distasteful. It is almost commonplace to remark that two persons can act the same part and the effect on the audiences be absolutely different. Don't be misled! The themes mentioned below are full of "snap," "go" and "punch" if they combine capable direction, good acting and dramatic quality.

These facts demonstrate that fine pictures are the result of an emphasis on theme, actors and surroundings. Many a motion picture would stand out clearly as a gem if more were left to the imagination of the audiences. Others would be hailed with enthusiasm if directors made more sparing use of certain kinds of realistic detail, and still others would rise to the first class if the artistic and appealing theme were not abandoned to wander far afield in side issues which appear to have "punch."

While the following is not in any sense a complete list of the ideas which may be used successfully for inspiring, wholesome and entertaining pictures, they are at least suggestive of types. Needless to say, most stories require the introduction of the love interest as at least a secondary theme.

Subjects Worth While.

"Heroism" has always had its appeal whether it referred to those who effected rescues or those who had performed the far more courageous work of meeting the hard problems of life through a series of years. Not only are Charlotte Corday, Father Damien, Joan of Arc, Florence Nightingale, David Livingstone, Father Marquette and William Tell to be included among this number, but untold numbers of simple people who touch the heartstrings of humanity by their courage in the midst of the disasters of life.

"Devotion" is another theme worthy of consideration, whether it be devotion to family, to duty, to right or to the needy. O. Henry has a pathetic story of a shop girl who goes through a mental struggle in her hall bedroom and finally decides to follow the path of honor and right. Savanarola and John Huss would thrill audiences who attend motion pictures quite as thoroughly as they have captured the imagination of the world for centuries. The love of people manifested by St. Francis of Assisi, the Earl of Shaftsbury, and Jane Addams may not be as exciting as the affairs of Baron Chevriel, but they thrill the imagination of quite as many people. Those who have caught the spirit of the principal character in the film "Christus" may be sure of awakening the same emotions as he.

The subject of "Love" also can be treated in a vast variety of ways. Witness the stories of David and Jonathan, Jean Valjean and Cosette, Ruth and Naomi. In its highest forms suggestions can be found on which to base stories in Henry Drummond's "The Greatest Thing in the World" or the thirteenth chapter of First Corinthians. Many of the stories of Ian MacLaren are full of this spirit in the shape of the doctor who was devoted to his poor patients in the Highlands of Scotland. Some of the stories of Barrie like "Margaret Ogilvy" may be cited. There are many other tales which show the affection of parents for children or brother for sister which are entirely different from the more or less sensual love described in many modern motion pictures.

Some of the great stories of the world have been written around persons who were ill and have to do with their courage, their influence on society, and the fine traits of character which are brought out in those who have ministered to them. It is impossible to find many stories like "Little Dorrit," "The Life of Stevenson," "The Man Who Laughs" and the "Life of Milton" in modern homes, in the hospitals and among the poor. Somewhat similar are tales which deal with incomparable optimism and cheerfulness in the midst of succeeding disasters which overwhelm and embitter those who are not made of the finest stuff. The classic illustration is Job. In these days when life is so complex, many persons are attacked by forces entirely beyond their own control.

The many personal applications of "War" which has recurred through history offer themes which are inspiring and invigorating. These may be intimate stories of frontier life, of attacks by the Indians such as that of Jane McCrea, or incidents in the "Leatherstocking Tales," stories dealing with individuals in the wars of our own country or tales which have been made dramatic in connection with the Crusades, the Free Companies of Italy, the French Revolution, the Sepoy Rebellion or '61-'65.

A theme of ever-present interest is that of "Adventure." The whole world is open and all the time at the disposal of the person who desires to use this theme. G. A. Henty wrote books which have captured the imagination of young people and which run through time from ancient Egypt to the wars of the Crimea. Who can fail to love John Paul Jones, Paul du Chailleau, Davy Crockett, or David Livingstone? In "Puck of Pook's Hill" Rudyard Kipling tells us many a tale of English history which hold adults as well as children spellbound.

The simple "Life in the Country" has also many themes which will prove of interest. Gene Stratton Porter has given us some of these stories, J. T. Trowbridge still others, and John Fox has made the Cumberland hills attractive to people of all ages.

Intimate "Stories of the Poor," their pathetic sacrifices, their struggle against odds, their success in the midst of almost overwhelming difficulties and their heroic self-sacrifice for family are themes which are far more real than those which show young people suddenly snatched out of such an environment or succumbing to personal temptations because of need. Dickens discovered scores of such humble people in England, from Little Nell to Peggoty, Barrie has charmed us with the dour peasants of Scotland, Balzac has performed the same service for France, and Lincoln has portrayed the charms of the Cape Cod folk.

"Work" has sometimes been regarded as a prosaic theme, but those who dig a little bit beneath the surface will find in this common denominator for society a vast number of intimate, homely and yet inspiring stories of sterling characters able to resist the temptations of life. Charles Reade's "Put Yourself in His Place" and Morrison's "Tales of Mean Streets" are but two of many illustrations.

Another theme worth considering is that which emphasizes "Successful Struggle Against Odds" and difficulties. This is a common experience of the vast majority of mankind. While their lives may appear to be commonplace to them, at least there is a constant fight, and for this reason pictures which will give encouragement and inspiration will touch a common chord, especially in America, where the miracle is being performed daily of transformation of persons from one group or class to another because of their ability to grapple with and overcome obstacles.

Another class of pictures which will meet with appreciation from the mass of people are those which will show in a dramatic form the ability of mankind to make mistakes, fall into error, commit sin, break the law, and win their way back to character and success. It is well worth while making clear in intimate and homely ways or in large and dramatic ways the possibility of another chance. If it were possible to look into the lives of most people, it would be found that somewhere in their careers they have made such mistakes, but have refused to be thrown into the discard or left at the wayside of life because of them.

Many illustrations could be cited of the dramatic possibilities of themes dealing with such ethical subjects as "honesty," "justice," "mercy," "forgiveness" and "magnanimity." These are not dry ethical terms, but are full of life for those who would use them. The stories of Mark Twain and Sir Walter Scott have many modern parallels which lend themselves to the motion picture.

There are many suggestions also from the lives of individuals which will arouse the sentiment of "patriotism" in these days when it is needed. These have been by no means exhausted. In the case of such great men as Lafayette, Lincoln, Gordon, Nathan Hale, Andreas Hofer and Arnold von Winkelried we have classic illustrations.

There is something stimulating in the experiences of pioneers and explorers which interest and inspire readers and audiences. One needs only to call the roll of a few of these to make clear their dramatic possibilities—Sir Walter Raleigh, Daniel Boone, David Livingstone, Sven Hedin, Peary, and Marco Polo.

Sports Offer Wide Field.

The world of "sports" has scarcely been touched. There are fine heroic characters to be found among hunters, trappers, football and baseball players, yachtsmen and the many other activities which develop fair play, the element of suspense, success against competing teams and fine sportsmanship.

Kipling has given us some fine stories and poems of the sea. The whaling industry is painted in interesting fashion by Frank Bullen. Connolly's tales are attractive and the experiences of fishermen on the Newfoundland banks and in the North Sea offer suggestions for splendid sea tales. Many stories also have been written about the South Sea Islands and the far away places of the earth, as well as more peaceable ones dealing with the details of commerce on the high seas which have stimulated persons to love the open places and the freedom of action of the seven seas.

Dramatic "stories of the railroads" also have not been exhausted. Those which have been given us dealing with the stories of the extension of the transcontinental lines including those of Canada and the incidents of the life of railroad men illustrate clearly that this is a field full of possibilities.

Few motion pictures have been made dealing with the thoroughly dramatic phases of missions and the life of missionaries. One has only to read a well-written account of the lives of such men as Taylor, Duff, Paton, and their confreres to see that this theme will command immediate response throughout the country. The stories of modern missionaries and Y. M. C. A. secretaries do not need to be handled with poetic license to make them full of charm and interest.

There remain a vast number of simple stories of heart interest dealing with simple people which will always appeal to the emotions of audiences. The stories of the countryside, of shop girls, of fishing folk, of doctors, mothers, laboring men, negroes, foreigners and children have been made beautiful and lovable by such writers as Ralph Connor, Kate Douglas Wiggin, O. Henry, Joseph Lincoln, Weir Mitchell, Mrs. Porter, Harriet Beecher Stowe, and Dickens.

These and many other themes teaching life as the mass of people know it with the emphasis placed on character rather than the love interest will undoubtedly open up a vast field for the writers of modern motion pictures.

Many such writers or dramatic directors who have handled the themes have seemed to think that it was necessary to illustrate in detail many of the situations which are in themselves offensive in order to be sure that their audiences understood the strength of the temptation and the reasons for disaster. It would be wise if they learned their lesson more thoroughly from the writers of literature. Many of these have discovered that the imagination of their readers depicts with sufficient fullness the details of tragic or evil situations if they are presented only in a phrase or a paragraph. There is a vast difference between the indication of such situations and their illustrations. Many motion pictures have been ruined from the dramatic standpoint by turning aside from the main theme of the story to illustrate situations in disgusting fullness.

"Vampire" Themes Not Desired.

While no two persons will agree about the subjects to be excluded from better motion pictures, there are certain themes which either should disappear or should be treated by indication rather than illustration. Among them are the disruption of the family by the introduction of the tempter or temptress, scenes which reek with sensuality, the realistic presentation of the details of crime, situations in comedy or drama where there is a free or common handling of persons of the opposite sex, the detailed exhibition of events before or after the betrayal of innocence or the fall of virtue, situations which make light of religion whatever that religion may be, or introduce individuals connected with religion in scenes that are degrading or lacking in fundamental respect. The great mass of the American people are thoroughly wholesome and desire to perpetuate those ideals which center around the integrity of the individual, of the family, of the state, and of religion.

The themes of many motion pictures have been devoid of a thoroughgoing respect for things which are intimate, sacred and holy. It might well be the aim of those who desire to make better motion pictures to realize that there are many things in life which the majority honor and respect. It may be difficult to surround pictures with an atmosphere of thoroughgoing reverence when such ideas are introduced, but it will be immensely attractive to people who, beside being patrons of the theater, are also persons with fundamentally religious natures. This will apply equally to the portrayal of personal earnestness of character, of respect and consideration for others as well as of the details of family life and worship.

Study Production to Improve

By Epes Winthrop Sargent

Production Heads Must Know Not Alone the Work of Their Own but of Other Companies to Improve the Product.

LATELY we were not a little astonished to hear one of the leading lights of filmdom declare that all British pictures were poor. Coming from a majority of the makers, this would not have been a surprising statement, but the man in question owes his success to a close study of the drama and a quick appreciation of its needs, and we looked to see him become conversant with his subject when he turned his attention to photoplay. Certainly most of the early film productions of Great Britain were cheaply made. They had to be. There was no world market then for British films and investors were not spending more than their probable takings on the making of film. The result was consistently bad; bad enough to establish the general impression that the entire output was bad. But there have been some remarkably good pictures turned out, notably by Hepworth and London Film, and to brand the entire product as poor was to admit, as this producer did, that he was not familiar with the product, but merely accepted the general and established opinion.

Five years ago another, and more experienced film man, admitted that he saw practically nothing beyond the films of his own production. He knew his were the best because everyone told him so. He did not have to worry. He did not have to compare his results with the work of others. Today that man is trailing in the ruck, and very probably he still sees only the work of his own company.

There can be no real or permanent advance so long as there are film makers with such narrow views. It is probable that few of the actual responsible heads of companies ever see the work of their competitors, and in some cases they do not even see all of their own product. They are too busy making selling plans to overlook their own product and compare it with the results obtained by others. This, of course, applies to the executive heads and not to directors or production managers. Such a condition is scarcely understandable in these days of business efficiency. Success is only possible when neither one's own nor rival products are either over or under estimated. Advancement is only to be made with a thorough understanding of the field.

This is particularly true of photoplays. These are not like a standard manufactured product. A constant watch must be kept upon the output. The oil manufactured by the Standard Oil Company is not personally passed upon by Mr. Rockefeller, but the product is kept standardized by expert chemists, whose reports are passed along to reach the chief executives eventually, but there is the ever-present check. A manufacturer of film may not see 25 per cent. of his own output and nothing at all of other makes, and yet he feels that he is keeping in touch with his business. Under such conditions it is not surprising that film is made and sold by yardstick measure. The superior is interested only in the balance sheet.

Read the news in the trade and you will find that this company has been formed to make two-reel comedies. That other is formed to make super-features for state rights disposal. Talk with the promoters of these companies and you will invariably be told that there is little more expense in making two reels of comedy or eight instead of five-reel dramas, and a much larger return. That seems to be all the promoters have in mind. It is not quality, but quantity of product. Film sells at so much per foot. It is made by the foot.

If manufacturers saw more of their own work, and compared it more closely with the work of other companies, there would be a general improvement in production. Self-satisfaction and contempt of rivals are deadly disastrous in any business connection and the makers of film suffer from both. It is manifestly impossible for chief executives to keep in close touch with the entire output of all concerns, but an executive should at least possess a fair first-hand working knowledge of the general trend of film production, and certainly should know his own product intimately. The making of film is not like manufacturing shoes or grinding flour. It is, ,or should be, an artistic endeavor and not a manufacturing business, and the utmost care alone will yield a good product.

The film business is peculiar in many ways. It has been of mushroom growth and there has been no time to establish systematic effort, and in those isolated instances in which such endeavor has been made, the change has been too sudden and too drastic. Efficiency experts have sought to put into practice rules and regulations intended for the government of mechanics. There is a happy medium between chaos and the time clock that must be attained, and business efficiency should start at the top.

The responsible heads should know what is being done by their own companies and by others, and comparison should be made without prejudice either way. Some men can see no good in their own work and others find nothing of value in the work of their opponents. The best leader learns from the merit of others and the faults of himself, adopting one and correcting the other, but he knows what is being done. It is probable that a poll of the responsible heads of all the film companies will show that fully half do not see all of their own product, and not more than one-tenth see the work of other companies save by chance, and that but seldom. Under the circumstances, it is not to be wondered at that the productions so slowly improve. There is no particular incentive to better work until a trade name so completely loses its value that it begins to show in the balance sheets, and by then it is generally easier to take another trade name than to attempt to rebuild the value of the broken name.

In general knowledge alone can advancement be made, and knowledge must be first-hand and not hearsay.

A Plea for the Art World

By Vachel Lindsay

THE first practical reason for making motion pictures that have the qualities of good painting is that this is the main chance to overcome the machine-like effects of the photoplays. This is a hard and fast commercial reason. Mechanical pictures are unpleasant pictures. Harsh edges, angular furniture, raw, unrelated light effects can spoil the best acting and directing in the world. Most companies of standing feel the need of fairly harmonious photography, lighting, and relation in the blacks, whites and grays and textures. But none of them seem to realize the possibilities of special development in this direction. This is because the previous training of the scenario writer has been literary and of the director and actors has been dramatic. They are not people who associate with painters, sculptors or architects. They travel in literary circles and circles of actors. The world-tradition of painting, sculpture and architecture is still closed to them, or they view it only in a nominal way.

There is a great deal of pioneer work to be done by any motion picture company that will call into permanent consultation the leading architects, sculptors and painters of America. I do not mean that these men will furnish better settings. I mean that they will furnish new plots and motives. A photoplay could have for its climax and leading motive a study of light, just as light was the final motive and propaganda and work of the impressionist painters' revolution of the middle of the last century. It could have for its motive the elimination of all trappings and the achievement of complete pearly simplicity, as in the paintings of Whistler. The public was certainly interested in Whistler and the impressionists. Such movements can go on in the films, *in combination with good short stories.* Talk to the greatest and most accredited artists, take them to your films. They will pick out as the chief beauties things you have thought secondary. They will utterly condemn some lavish mess you thought highly decorative.

Follow the inner thought of the inner conclaves of the live sculptors, painters and architects. Find the real secret of the most revolutionary works that have fought their way to the museums, and the secret of the most world-loved classics as well. Consider how to identify their moods with the innermost texture of your work and thought, and put in vibrant motion what in the museums is in vibrant rest.

Put the art thought of the world in motion instead of the entire decorative instinct of our more expensive department stores.

What Is Photoplay?

By EPES WINTHROP SARGENT

SUPPOSE that by some means you could advance Time a quarter century and could look into the photoplay theater of 1942. What do you suppose you would see on the screen? Surely not the play of today, though many may, with some reason, argue that there is no hope of better. There must be better, or there will be no photoplay. It must be something different, something better, but who can say what that will be?

Epes W. Sargent.

It is seriously to be questioned if the first photoplay has yet been produced! We have screened stories of the stage, novels, short stories and original fiction plots, and we have screened innumerable affairs with no plots to speak of, but we have held too closely to the technique of the drama and of fiction to obtain unusual results. We have made the motion camera a mimic instead of a creator, and, at times, a poor mimic indeed. The picture has merely been the reflection of the mind of its maker, and most of the makers of photoplay have been drawn from the stage, with the result that the photoplay is merely an imperfect reflection of the stage drama, minus the magic of voice, with nothing other than cold and often improper leaders to replace this lack.

To some extent the cutback replaces speech, since the cutback can often visualize words, but the cutback has not solved the problem because the cutback has been imperfectly and often incorrectly used. Each new device, as it has been invented, has been seized upon, abused and has lost its value. Each has been used as a visual effect by the unthinking producer rather than as a means to an end by the careful and far-sighted director. If it looks pretty(!) it is used, abused and used again, but its values are not studied; indeed it is not often regarded as something to be worthy of study. We have learned so much in the past ten years that we know nothing at all.

Take the cutback, for example. This, it would appear, was first used by the Biograph long before the days of D. W. Griffith, but it was first used regularly by him, and he was probably the first to realize its manifold advantages. It gave to the Biograph pictures a clarity of expression that other pictures lacked. Those were the days when Griffith was earnestly working to turn out the one-reel masterpieces, upon some of which his fame will rest long after "Intolerance" and "The Birth of a Nation" have been forgotten.

Biograph stories were better than other stories of that time. Other directors were watching the Biograph stories just as a little earlier they were copying the Pathé product. They perceived the cutback. They saw some of its uses. The cutback must be the secret of success, and so the cutback was used unintelligently and often without the slightest show of excuse. Sometimes two entirely unrelated scenes would be cut into each other with no greater an excuse than a desire to have cutbacks. Five years ago one company had a strict rule that no story should be made with fewer than 120 scenes to the reel, and the management depended upon this, and this alone, to bring success. Even Griffith caught the craze and produced "The Sands o' Dee" with 125 scenes, some less than a foot in length, and with the action so intermittent that it seemed as though something must be the matter with the projection instead of the producer. Today the cutback, which Hugo Munsterberg has so lavishly praised as one of the real individualities of photoplay, is used to greater excess than in the days of its discovery, and with far less intelligence.

"Cutback" in Future Photoplay.

Undoubtedly the cutback, with its annihilation of time and space, will figure in the photoplay of the future, but it is a question whether or not it will be used as it is being employed today. It is capable of far more valuable uses than those to which it has yet been put, but no new use has been discovered in the past five years.

The close-up picture, too, is an individual and valued factor, but the close-up is so lavishly used as to injure rather than add to the effect. It is used where close-ups are uncalled for and confusing. The close-up has one definite and logical use. It centers attention at the moment upon the action of importance. It cuts from the mind all extraneous thoughts. That is the function of the close-up, but in the hands of the incompetents who seek to cloak faulty technique—or even lack of knowledge—in a mass of effects, the close-up has become so commonized that it has lost its significance. It is so overworked that it has ceased to be a means of emphasis, just as printed matter all set in italic type no longer is emphasized save through the use of Roman letters. The unusual has become usual, and the usual gains distinction because of its unusualness.

The same may be said of the vignette, the fade and kindred devices. Properly used, they would help. Improperly employed, they injure, and sometimes vitally, the general effect.

New Generation of Producers.

There must arise a new generation of producers. They must be chosen neither from the studio nor the stage. They must come, free from all tradition, to make new use of the materials at hand. The present-day directors are too badly hampered by tradition and usage to find new means of expression, no matter how plentiful the material at hand. Others with fresh, unbiased minds, able to perceive the abuses of the present system, must be looked to to reconstruct the technique of photoplay.

They must find new—and proper uses—for old devices. They must determine the value and disadvantages of the component elements of photoplay and must find new moves of thought and new thoughts to be expressed in this form.

Following Other Forms.

That is the real situation. For fifteen years and more we have been following other forms. Stage plays and copyright novels were stolen until the copyright holders awoke to a realization of the value of these copyrights, and then the same material was purchased at fanciful prices. Book and play titles have a certain value as standard. Offer an exhibitor a play produced on Broadway last season and he will pay a large price for the story because he feels that he has a title already advertised to his patrons through the stage production or the published book. He has only to announce what he has to offer and people will come. That is very true, but when they have responded to the appeal a few times and find that the play or book on the screen does not agree with their preconceived notions, then they stop coming, nor can the most attractive titles be used as bait. Others may come, perhaps, and still more, and the fans are faithful to the stars, but it is of little real use to draw patrons to a house for a little time and lose them, disgusted forever with the motion picture. Plays would be of real value only when the plays cemented patronage and made new friendships.

It is very true that some plays and books are better on the screen than on the stage or printed pages, but this is not because they have been acted or printed, but because they lend themselves to visualization. They may be better photoplays than books or novels because they are better suited to this form.

Such presentations are accidents and not the result of design. They happen to suit the medium just as a scene painted in oils might yield better results if done in water colors or in dry point, but the water colorist or the etcher is not given credit for creation, and it should be the same with photoplays.

A Business Worthy of Best Writers.

Hall Caine lately said that the writing of photoplays was a business well worthy the best writers. He believes that photoplay has a place among its sister arts of expression and that it is a medium worthy the study of the competent creative writer, but evidently Mr. Caine does not know the present market. Most creative writers these days do not get beyond an interview with some editor, or perhaps two or three editors. They naturally resent the editorial attitude of superiority, the more or less plain inference that they, and they alone, can understand photoplay and construct continuities. They resent the suggestion that they merely make a synopsis from which the editor and his staff will "fix up" the material, and the few who last long enough to be so "fixed up," pass the word to others. At the present time there is no company offering to the writer either the financial return or the opportunity for artistic expression. Some few are willing to give a fair price for material, but this is not sufficient for the real writer. He does not want merely to tout an idea. He seeks a reasonably competent expression of himself upon the screen. That he must have as a part of the price, and that is something he cannot get. In England, during the life of the London Film Company, Bannister Merwin did take upon the floor some of the leading dramatists of what might be denominated the Charles Frohman group, and these men are still studying and still interested. Here in America the effort seems to be to keep all real writers as far from the studios as possible; to hold down individuality of thought, originality of treatment and daring of idea. The play of today must be the same as that of yesterday and tomorrow. There must be no change.

Better Plays Five Years Ago.

This is all wrong. We are not making as acceptable plays as we were five years ago, because then more attention was paid the story. Most of the current offerings are those old one-reel stories padded out to five reels, with action and spectacle rather than with more plot. And as time has gone on, more and more effort has been given to effects instead of to the expansion of the photoplay toward its natural ultimate form.

It is scarcely possible to tell precisely what this ultimate form will be, but it is interesting to speculate. So far as this writer can see, the ultimate photoplay will be unmeasured, but will be nearer two reels than five for dramas and around the thousand feet for comedies. Some means will be found, through the gradual growth of the illustrated leader, to merge the leader into the action to avoid the abrupt transition from the action to the caption. Perhaps the field of idea will be more limited; most assuredly not anything and everything will be given production merely because it is a stage hit or best seller. The story will be fitted to its medium, and since there will be fewer such available, there will be fewer stories made, but these will be better. The cutback, the close-up, the dissolve, the vision and all old and some new tricks will be used, but they will be used intelligently to further advance the story.

Productions Will Improve.

Doubtless some new form of time leader will be discovered, and assuredly some new means of telling the story.

Some of the productions will be not unlike some of the best of the past productions, but no single model will be closely followed. We shall have our futurists and our cubists; perhaps even a photoplay form of verse libre, but above all things, we shall have productions that shall not insult the intelligence of the person of average mental growth. We shall not seek to please China and Connecticut and Chili with the self-same film stories. The business today is like the child grown tall so suddenly that vitality is sapped. We have grown too fast, and growth and not strength and vitality have been sought. Now we must put some flesh upon the bones, and strength into the flesh, and in the process we shall probably discover what photoplay really is and find it to be vastly different from what we have and what we think it should be. It is probably true that the first real photoplay has yet to be written. Who will write the first?

ARE WESTERN PICTURES COMING BACK?

That there is much activity in Los Angeles in making pictures dealing with life on the far side of the Rockies is demonstrated by the significant fact that an unusual number of motion picture cowboys, who have been more or less inactive for some time past, are appearing daily on the streets in their picturesque regalia of chaps, Stetson hats, spurs and silk handkerchiefs.

Pictures of the Western type are now in progress at the Lasky, Fox, Universal, Triangle and Metro studios. Whether this is merely a coincidence and these companies happen to be making but a single Western subject at this time or whether more pictures of this kind will follow cannot be determined, but at any rate the old days of making typical Westerns are re-lived in the back-stage conversations, in which early adventures of the romantic days of picture making in the West are recounted in all their glory and glamor.

Editing a Motion Picture

By FRANK E. WOODS

THE motion picture is a form of publication. It might well be called the celluloid press. It has its reporters, its authors and its editors. It also has its illustrators, its printers, its pressmen, its proofreaders and its newsdealers.

The material to be published is first put into manuscript form. It is revised and edited and then handed to the illustrators and compositors, who in this case are the director, the scenic and technical staff and the actors. They, with the cameraman, proceed to make, on a celluloid film, a record of the thoughts described in the manuscript. We call it the negative film, and from it we make in a printing machine what we call a sample print. It is, in fact, a proof sheet, which is read, revised and corrected by re-takes if necessary, and then cut and assembled into a dummy—in other words the assembled sample print. At some point in this process the head writer or title writer has inserted the sub-titles, and we have the first completed proof, which is again read for errors and corrections, before it goes to the make-up man, who cuts the negative and assembles it for the final printing in the celluloid press. Here again a press proof or advance copy is carefully scanned, after which the first edition of the composition is run off for distribution. Finally, the printed copies go to the newsdealers or exchanges and are distributed by the carriers or exhibitors to the public, who sit in their easy chairs and read the story.

Frank E. Woods.

All this is as it should be—not as it always is, in this still imperfect day in motion picture publishing.

Some of the Shortcomings.

Much too frequently the original manuscript is written by one who is unskilled in this peculiar kind of authorship, and it is badly edited or gets no editing at all. The directors and actors may fail to produce the right effect by reason of inexperience or inability. There may be little or no proofreading and the cutting and titling may be done by cheap and incompetent help, and not by experienced editors. I do not speak here of photography and printing, because in these branches of the new art there is less cause for criticism than in any other.

The finishing of a picture—the cutting and titling, has been, until quite lately, the most neglected branch of motion picture production. Nobody, with one or two conspicuous exceptions, paid any attention to it. It was a case of let Jakey cut the picture and Lizzie, the typewriter, title it. Sure, Jakey could handle a pair of shears as well as a high priced director or editor, and Lizzie knew how to spell—she learned at a business college. Many an author and director have shed bitter tears over Jakey's slaughterhouse work with his deadly shears, while Lizzie's English has furnished many a laugh to the public.

But things are not now nearly so bad as they used to be. Jakey and Lizzie are employed now only by the newcomers in the business. The more experienced producers, during the past year or two, have been making earnest efforts to cultivate the English language. One big company, that I could name, has even laid off the country sign painter it used to employ.

Where Title Writing Can Be Improved.

Nevertheless there is plenty of room yet for improvement. Mush and gush never got any writer into the hall of fame and there is far too much mush and gush in present day titles. When the "drab dawn ushers in another blue day" and when the heroine "puts her finger on the husks of the eagle's heart and the doors open and she walks in," I submit that some drab editor with a blue lead pencil ought to get busy.

I don't mean to say that titles are the most important things in pictures—they are merely one of the many important things. I remember hearing a title writer one time say: "The picture was rotten. I saved it by cutting and titling." What he should have said was that he had helped make a good picture. Nobody ever saved a "rotten" picture with titles or cutting. You can't make a piece of limburger cheese into a bouquet by painting a violet.

Purposes of the Subtitle.

The function of the sub-title is to supplement and correct the action of the picture, to cover lapses in the continuity and to supply the finer shades of meaning which the actor has been unable to express.

The sub-title should never be obtrusive. It should be there only because it belongs there. Therefore all subtitles should be in language that harmonizes with the story. Every word should be weighed. Nothing should even shock the spectator out of his interest in the picture by its incongruity, extravagance or inanity. Too much in a sub-title is as bad as too little—like seasoning in a pudding.

Many a picture has been ruined by inadequate titles. The makers of the picture have assumed that because they understood the meaning of every action, the spectators should also understand, forgetting that the spectators will view the picture for the first time. The moment a spectator becomes confused and loses the sense of what he is seeing on the screen, his interest is gone. While he is wondering "what are they talking about now?" or "who is the chap in the long coat?" or "how did he get from the house into the woods?" the film is being reeled along its merry way and the spectator has lost the thread of the story.

Subtitles Should Harmonize.

Going to the other extreme and inserting explanations where the meaning is perfectly obvious or telling in titles that which is to be pictured immediately after, should also be avoided, although pictures are sometimes criticised for too many titles where in fact the quick-eyed critic is the only one who finds them too many. The average spectator is none too alert.

I repeat: The sub-title should be in complete harmony with the story and should never divert interest from the story. It is a question, therefore, if the recent practice of embellishing sub-titles with ornate illustrations supposed to be artistic and more or less in harmony with the subject, are not, on the contrary, destructive of the very thing they are intended to accomplish. Sub-titles are obviously put into a picture to be read and understood in connection with the story. Now, the eye can look at only one thing at a time, and if the sub-title be ornamental with an illustration, the eye is apt to center on the picture and not on the words, and the value of the sub-title is impaired. The more attractive the illustration, the greater must be the danger that the words will not be read at all. In that case we might as well have no sub-title. A happy medium would seem to be a style of ornamentation that is purely impressionistic and without striking detail.

It scarcely seems necessary to insist that due care should be paid to punctuation, capitalization and the ordinary rules of proper English. It may have been noted by observers that one prominent company, whose sub-titles are otherwise quite excellent, purposely omits the use of quotation marks when inserting a speech supposed to be uttered by any of the characters. It is said that the producers argue that the motion picture play is merely a stage play without the sound of the voice. Therefore they follow the style of composition used in writing speeches in stage manuscripts. But they omit using the name of the character in connection with the quoted speech and thereby rob it of any indication whatever that it is a speech they are quoting. The result is often confusing, and anything that is confusing in a sub-title cannot fail to be harmful.

Why Not Be Careful?

In closing, permit me to ask: If producers are justified in spending, as they often do, hundreds or even thousands of dollars to get one laugh or one punch into a motion picture, why should they not spend a few more dollars and a few hours of time in getting a laugh or a punch into a sub-title, when sometimes a single word rightly chosen will accomplish that result?

The All-Important Still

By Colin C. Solomon

Necessity of Good Photographic Views of Scenes for Advertising Purposes.

THE motion picture studio has been devoting so much time and energy to improving its motion photography that, in my feeling, the "still" work has been badly neglected. I think that when the reader has finished this short article he will be convinced that "still" photography is as important as any other branch of motion picture studio work.

Colin C. Solomon.

It is true that a film must be as good photographically as in a story, acting or production sense, and I can understand why most of the photographic effort on the part of studio workers is applied to the photography in the film. The point that is overlooked is that the best picture must be advertised, and that without striking "still" photographs, such advertising is often a waste.

Studio workers, therefore, should concentrate on improvement of their "still" photography — there isn't a motion picture advertising department in the country that won't tell you its particular studio turns in poor "stills."

What is a good advertising "still?" The only answer is: A high quality photo showing striking action and good lighting. Such a "still" will reproduce into a cut or enlargement that cannot fail to attract attention, and to attract attention is a prime purpose of motion picture advertising. To get the desired class of "stills," a special man should be permitted to devote his time to the making of them. He should be a man who has a good idea of advertising values. He should not necessarily work under the director, but *with the advertising department.* He should have the director's privilege of an advance reading of the story, so that he can get a line on the scenes that he feels will afford him his best chances for striking material.

The writer does not believe in "snapping" the advertising "still" while the scene is being taken. It should be especially posed, with the posters or the newspapers in view, and that may mean making a slight change in the action to suit the special advertising need.

The best director's judgment is often wrong on a "still" for the reason that the splendor of a stage setting or the prominence of the star in the foreground may appeal to him over a bit of action that has unusual publicity possibilities. However, I do feel that "still" views should be so taken that they will give, upon publication, an idea of the story.

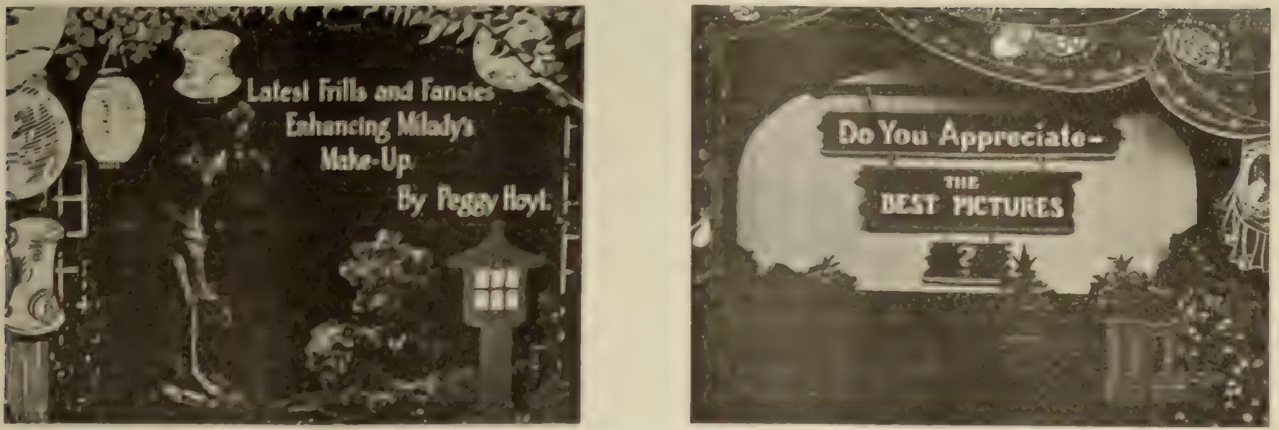
Screencraft Titles

BY C. EDDY ECKELS.

LITTLE progress seems to be the popular step of the production hour. And justly so, for the neglect of the explanatory angle of pictures in the past—from both editing and artistic viewpoints—is a thing at which to shudder, now that progress is prevalent.

Titles are, after all, just "word pictures"; and no one can deny that ultra care should be taken in editing the "word" part of the above syononym. Editing, from the standpoint of entertainining Mr. and Mrs. Public, does not only mean purifying, tersifying and phonetifying a la Webster and later improvements; modern explanation of photothemes call for the installation of all possible "pep," spontaneous thoughts, classic touches and "punch" phrases that leap large gaps.

Anita Loos should be credited with the honor of



Examples of Illustrative Screencraft Titles

starting the good work in this channel. Her title classics have brought her at least photoplay world renown and won her a life long berth commercially and sentimentally. George Cohan, himself, is purported to have titled his "Broadway Jones." If that be true then George gets second honors.

And now for the "picture part" of word-pictures. Pictures, in the language of the photoplay, mean scenes and scenes mean sets.

Hence and therefore, relative to all titles, it is but reasonable from the practical side of deduction to apply the rule that:

> The words should be Artcraft;
> The scenes should be Stagecraft;
> And the combination should be Screencraft.

The process of stage setting a title was first introduced by the writer approximately a year ago and later patented after hundreds of practical tests and applications had been made. The first introduction of these titles on the film market in a general way, however, was through the American Bioscope Company of Chicago, which has adopted their use in all pictures and productions.

Simplicity of Process.

The simplicity of the process is an extraordinary factor. A small stage with a 12 x 6 inches opening discloses front and back drops, wings, flys, foots, and set pieces, all of which repose in eight grooves. This state is noticeably shallow, which, coupled with its proper proportions, permits of perfect focus and perspective.

What a stage-set title most prominently does is to bring out the shadows, highlights, depth, tones and untold other touches which are lamentably lacking in the flat drawing. Its subsidiary features are the lighting possibilities from within and without from any angle; mask effects permissible by "shooting through the sets"; great economy in art work, once a large catalog of sets and pieces has been assembled; general speed of "pocketing" the title proper and not having to await a special drawing by an artist.

All scenery used in screencraft titles is in neutral tones of grey and gold which, when properly set, permits of any shade or effect and brings out all undertones according to the desire of the setting prominence. The universally best results, however, have been proven by tests to be stop 5.6 slow straight turning with two Cooper Hewitts on negative and stop 3.5 medium fast trick turning with one C-H on positive stock.

One of the most remarkable tests for practicability, up to which the screenscraft title-stage has stood, is production work in the field. Multiple exposure and mask methods, to say nothing of dissolving, fading and irising, so much in vogue with the better class of direction, invariably call for the titles in the field. Often, too, in conjunction with this situation, a change of some sort in the location, script or adaptation may cause a drastic change in the title and setting, apropos. Here is where the title-stage will permit of any alterations and quickly proves its acclimative value.

Careful and perfection-aspiring producers have not purposely avoided the artistic title on account of its cost. They have at all times realized that the cost of title footage was even worthy of one to two dollars a foot, if the desired result could but be obtained. A few of them have experimented from most every angle with the "flat drawing" style of art, but somehow something somewhere in all cases seemed palpably shy, far-fetched or overdone.

Artistic Effects Inexpensive.

The cost of screencraft or stage-set titles is exceedingly low—and becomes lower as the catalog of sets is increased. For the producing concern, which averages one five-reel feature a week, the cost will approximately run eighteen cents per foot. The investment for the catalog governs this item, of course, and throws the majority of the expenses in building the foundation of the system.

Plain titles are fetid from the production angle of films today. The few producers who still adhere to this old school policy of picture explanation put forth as their only arugment, "Artistry detracts from the story." It is true that the artistic touches of titles may be too severe, but to the seasoned photographer it is mighty easy for him to govern his exposure to the extent of getting any desired or undesired result.

The decorative title can easily be overdone and the still photos reproduced herewith may have a tendency to imply that possibility strongly. In the actual motion picture film, however, the background is always kept subdued, the writer's belief being that the reading matter should be supremely prominent and the background "felt" more than seen.

Ofttimes a poor picture is "carried over" with cleverly worded titles. Couple these with stagecraft settings and you have the screencraft titles, which will cover a multitude of production sins. Let us hope, however, that few directors will ever have to use this channel of resource in an excuse for their adoption. But let it not be said that the progress of titles is not now on a par with that of production itself.

Photodrama a New Art

By **CECIL B. DeMILLE**

I REALLY believe that throughout the country the general public is beginning to awaken to the fact that in the photodrama they are witnessing the birth of a new art. Daily I hear people say, "I have just been to a motion picture theater and marveled at what I saw."

A number of them saw the moving pictures of four or five years ago and stopped attending theaters, in disgust, and are just beginning to again take an interest in our efforts.

Cecil B. De Mille.

The new art of the photodrama is still in its nebulous state, but it is gradually hardening and shaping itself into its proper form. We all admit that there are still soft spots, which must of necessity be strengthened, but daily the number of these spots is less. The new art is developing its own technique and symbols, and will soon be as distinct and separate as the spoken drama and the opera.

In the early days of writing for the stage, players used to indulge in long "asides," explaining their thoughts and what they contemplated doing. In the silent drama, sub-titles answered this purpose, but the writers of the photodrama are so developing their stories that these screen "asides" are gradually being eliminated by being expressed in action.

When we first went to well-known and popular writers and asked them to write for the screen, they promptly presented us with their rejected manuscripts, or retired for an hour or two and dashed off a scenario. Now these writers are beginning to appreciate the fact that plays for the screen must be as well and carefully written as plays for the stage, and must be given the same care as to construction, dramatic value and technique. They are beginning to give us their serious efforts and no longer look down upon photodramatic writing.

One author told me recently that he had to work harder for the demands of the screen, as their stories were more exacting than that of many magazines for which he is constantly writing.

In regard to settings and lightings, there is a great movement towards improvement. No longer does every detail in the set where action takes place have to be absolutely distinct. Much is being done in following out the Rinehart idea of suggestive settings. The audience is made to feel the background rather than to see it, and this is as it should be, but, of course, the idea cannot be used promiscuously.

Another thing—we are beginning to place and regulate the action and movements of the incidents with consideration for their picture value. To be more explicit, we are beginning to pose our people in the settings as a painter would pose them in his painting, with consideration for the perfect balance of the scene, with more thought given to lighting. And as I happen to be the pioneer in this particular branch of the photodrama, I have watched the progress closely and notice that many directors are now giving more thought to beautiful photography. Not only do we seek waterfalls or far distant hills for their beauty, but try to get the same effect in our small settings and interiors.

More thought is being given to detail. No more are unfamiliar incidents guessed at. Consequently when we see a court scene, we can be quite positive that it will pass the inspection of anyone familiar with court formalities.

Cecil B. De Mille Directing.

All throughout I have noticed that the other companies are trying to elevate the standard and accuracy of their work and rejoice that they are so doing, for it raises the tone of the entire photodramatic art.

This not only helps us, but helps the others as well, for while the many people understand and appreciate the value of the Paramount and Artcraft trade marks, there are others who do not, but judge one producer by the work of another.

The Scenic Side of the Photodrama

By WILFRID BUCKLAND,

Art Director of the Jesse L. Lasky Feature Play Co.

AS THE technique of the photodramatic art is developing from the writing and directing sides, so is it developing from the scenic. The development of the artistic side is not as noticeable as the development from the other two sides, and this is as it should be. Gradually but surely, the settings are becoming more imaginative and suggestive rather than realistic and filled with detail. This change has to be made gradually, for, I believe, the public would not accept a photodrama with only suggestive settings.

The present obvious method of photographing nature is lacking in the higher class of artistic expression and is not the ultimate end of motion picture possibilities. Motion pictures are, or should be, pictorial art, so we cannot disregard the judgment of painters, the makers of real pictures, who, as yet, do not recognize them as allied art, and tell us why. Their reasons are these: In all art the academic or photographically faithful reproduction of nature is only the student's preparatory training. It gives him the technique which will later enable him to express feeling, mood and sentiment. For art expresses the sentiment an object inspires and is not the reproduction of the object itself.

Wilfrid Buckland.

For example, Corot, when a student, painted a tree as faithfully as he could reproduce it. Corot, when a master, painted the same tree so it expressed the mood and sentiment of nature, but his tree was no longer photographic, so in art "photographic" is a term of reproach, and painters consider that moving pictures at present are only in an uninteresting academic stage, but they believe, and photographs taken by Whistler and Wm. M. Chase prove, that it is possible to paint with the camera as these men painted on the canvas, as backgrounds, figures, groupings and action are treated according to the laws which govern a painter's composition and chiroschuro.

The old picture methods were to build little stage scenes and at broad daylight photograph actors moving in them. The method which we are gradually introducing substitutes imaginative for realistic scenery, and depends for its effects on art lighting, which probably was the method Rinehardt so successfully applied to stage productions.

In this method natural scenery does not help except as it is combined with painted drops. One does not need plains and mountains or the sun from which nothing escapes, for in any suggestive art more depends on what is left out that what is put in

Cecil B. deMille, Director-General of the Lasky Company, and several of us, are working along these lines, as to suggesting backgrounds and scenes rather than showing them in photographic detail. We have been working on these lines for some time and are gradually using them more and more frequently, and I think that eventually organizations which are really proud of the photodrama will use them entirely, but the change has to come gradually and be done so subtlely that it will not confront the critical motion picture audience as a sudden radical change

The Development of the Screen

By Douglas Fairbanks

THE film industry is in a somewhat serious condition. We must continue to advance with the progress of the times. We must develop those authors who are now students in the profession, that sleep, eat and live films. They are the ones who, when visualizing a situation, will discount its dialogue possibilities, and only see a situation from an absolutely screen perspective Some day we will have a screen language. This is, of course, a matter of time. Look how many years it took the various forms of art to develop.

Douglas Fairbanks.

Not long ago we thought that no subjects but those which lent themselves to the most vivid kind of pictorial exploitation could be used for screen purposes. Now we find as we develop the screen language, that we are bringing the high comedy into use, previously tabooed because of the importance of dialogue.

In one of my recent pictures we have a scene where I sit at a table opposite another man for five minutes, and we did nothing but talk by gestures—the turning of a hand, the lifting of an eyebrow, the tense gaze, the act of half rising from a table in a threatening way, the clenching of a fist, the pointing to a door, or looking toward the window, and taking out a watch to denote expectancy.

In fact we are employing more and more the same gestures and grimaces practiced on the speaking stage to accompany and emphasize spoken words. The kind of pantomime that the frequenter of the top gallery sees and understands, when he can't hear the voice.

In films, I think the day will come when they will eliminate spectacular effects, and elaborate emotional acting, and instead give the public stories that are human spectacles containing a laugh, a tear, a thrill—in fact, a page "from real life."

It seems that in film circles, at the present time, almost everyone is striving for elaboration. I think instead, it should be elimination. The simple things in life have proven to be the great success. This applies to all forms of art. For example, look at the success of "The Boomerang," produced last season by David Belasco. Its success is a favorable evidence of stage progress along elementary lines. To me "The Boomerang" is the pinnacle of dramatic art; a splendid idea admirably developed and what was the result—a sensational New York hit.

I think soon the film profession will realize the advantages of eliminating big effects and extravagant screen acting. The players on the screen will act as they would in real life, and they are then bound to be more attractive to the audience.

Motion pictures serve to develop the dramatic sense of the small town individual comparatively as the child from his infancy is taught to appreciate music in Italy. It would be almost impossible from a financial standpoint for a group of actors such as we find in the ordinary film productions to play in some of our small towns. Motion pictures make it possible for these people to see the best of Broadway talent in small parts, not including costly stage settings and vivid photographic effects. They are given stories of the choice dramatic and light comedy variety prepared by screen experts, travelogues and topical films, including all the big events of the week.

I like to portray comedy—dramatic characters—and do not favor playing tragic parts. Some one said that we really can't express an emotion until we have experienced it. I think this is absolutely true, and is one of my reasons for feeling that I am unadaptable to very serious characterizations. In all my life I have never had cause to be anything but extremely cheerful.

Motion pictures appeal to me because of my sophmoric wanderlust—we travel great distances for the proper exterior settings, and then the wide variety of types one meets in a film studio. We scour the pages of Tolstoy, Gautier, Strindberg, D'Annunzio and Valdez, seeking a new kind of interesting character. In a film studio it is the distinctive and compelling people you have for associates.

Recently in a Los Angeles cafeteria where we all lunched, at our table was Curly Baldwin, who explained he had robbed four trains touring through Mexico, and showed me five notches on his gun—which in the Western vernacular means five murders. Next to him sat a half-breed of the primitive variety, who suggested the typical Bret Harte character you find in "The Carquinez Wood."

I can only compare my film enthusiasm to that of a baby with a new toy. Its practically all new to me, and I am compelled to admit that I have learned a great deal.

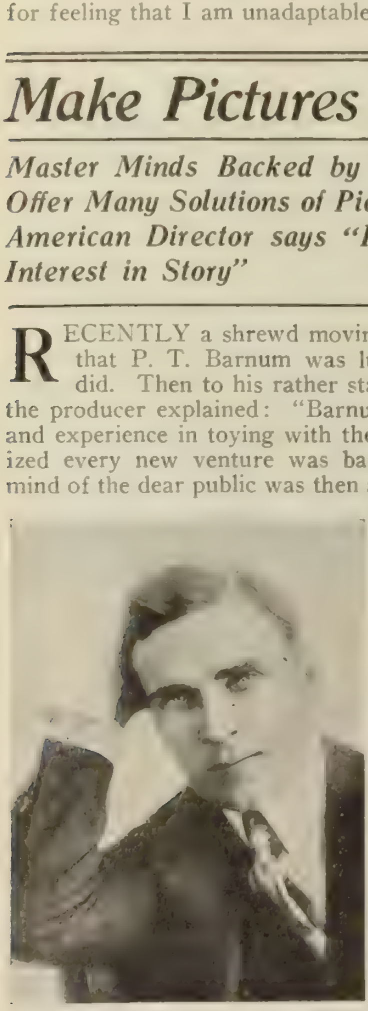
Make Pictures Just "Heart High"

By Henry King

Master Minds Backed by Millions of Money Offer Many Solutions of Picture Problem—American Director says "Heart Interest in Story"

RECENTLY a shrewd moving picture producer said that P. T. Barnum was lucky in dying when he did. Then to his rather startled group of listeners the producer explained: "Barnum, with all his wisdom and experience in toying with the whimsical public, realized every new venture was based on dynamite. The mind of the dear public was then as is now—as capricious and as fallacious as some fragmentary dream. And Barnum had but few competitors.

"Here is where Barnum was lucky: Had he lived it is not improbable that he would have joined the moving picture industry. Then he would have 'enjoyed' the strain the present day producers are suffering in general. Keen competition is exacting the master-generalship of master-minds. Millions in coin are needed to back new ventures and strengthen the old. The proper exploitation of present day feature pictures likewise call for gigantic expenditures in the ever-changing demands of advertising. And all this is based on effort of grouping to please public fancy with its corresponding commercial revenue, which in reality is the goal desired."



Henry King.

A few are successful; and Fortune is careless with its rewarding flow of gold. Many are mediocre productions because they fail to invite; somewhere there is a lack of appeal to the public and Fortune is less kind in financial reward for the effort. Then follow the failures and the rocks of defeat. But still the game goes on. Other gigantic corporations are formed; new combinations of master-minds are unified, and once more the industry thrives. Then comes the aftermath of awaiting the verdict of public whim. And always in the background there is somewhere available capital, talent and brains that listen to Fortune's tempting cry; and when there is a vacant seat in the game, there awaits another to take the place of one who has failed.

Master Minds Have Solutions.

Each master-mind believes he has solved the secret, and he has the faith to battle for the monetary reward he believes awaits him. After all is said and done, success, aside from the proper commercial handling, is merely to please the public demand.

Some believe in titanic productions, spectacular and costly. Is the financial reward commensurate with the effort? Some try out the public with thrills and action. Has thrill lost its drawing power? Another tempts with story of foreign setting, where time and journey and money are necessary for faithfulness and production. And then on throughout the gamut of theme and plot.

Each man has his own opinion, otherwise he would not be in a creative game. Were it not for variance in opinion the industry would die of inanition. Therefore, I do not presume to state that I alone hold the secret that goes to the success of a picture. It is merely my own sincere belief based on personal experience and observation. So, if my statement elicits objection or criticism, my only defense is sincerity of utterance.

Story with Heart Interest.

To me the absolute basis of a successful production is "A Story." Admittedly, at first glance, this simple statement sounds trite and hackneyed. What constitutes a story opens up a vast field for profound debate. And I do not pretend to define what constitutes a dramatic story. I leave that wholly to scholars and technicians. I do, however, believe that there is one essential vitally important to a story. It is hard to create, yet simple to explain; it is Heart Interest.

I have forgotten the origin of this statement, but someone has said, "A successful story should be written to reach no higher than the heart." My interpretation of this is, broadly speaking, and viewed from a commercial standpoint, that it means "high-brow" stories will not appeal to the mass. Admittedly, this is open to debate, nevertheless, when revenue is gained through appeal to the mass, the medium must be that which will appeal to the mass.

Types and Settings Must Conform.

Once the director is given such a story, then all the talent of the studio is at his command in its perfection and production. The cast should be made up of types to this particular story. The sets and exteriors should be created and selected to conform. If the story calls for details, then it is a commercial crime to neglect their crying need for existence. Camera masters have their voice through expression of the beauties of shade and shadow. The silent toilers of the dark room and cutting room lend their talent and knowledge. Countless imperfections that creep in despite the wary eye of shrewd observers must be eliminated. Then, if the final projection has caught the heart-interest theme for which all have labored, I believe it minimizes the risk of not pleasing the whim of public fancy.

In conclusion, the term of "heart-interest" is broad. We strive to call forth an occasional tear, yet fain would we produce naught but tragedy. Somewhere within us the tear and the laugh dwell in close sincerity. Someone has said, "Perfect contentment is that condition where mayhap we may laugh when we wish to cry, or cry when we wish to laugh." So, if our story be the means of awakening tender thoughts within us, maybe, after all, that is "heart-interest." Who knows?

Glaring Flaws in Careless Direction

By Edward Sloman

American Director Cites His Observation of Night Scenes Taken in Sunlight and Tinted

THERE is no denying the fact that moving pictures of today are more highly developed than those of two years ago—in fact, of even a year ago—but there are some phases of the industry which have not kept a corresponding pace of advancement

A great deal of time, money and thought has been expended on effectiveness of detail, but there are still a few things which are incorrect and so glaringly obvious that it seems incredible that these mistakes are still made in this day of almost perfect picture production.

Edward Sloman.

Many instances of this character have been brought to my mind in the past year. I have seen pictures that have been almost faultless in production and detail that for me have fallen flat because of one glaring mistake. We see a beautiful interior set, in which is depicted a certain night scene, splendidly acted and beautifully handled, but the whole illusion spoiled for the audience by a shaft of amber sunlight streaming through a window in the scene—this at night.

I have noticed mistakes of this nature made in high class productions by high priced directors with great reputations. Why do they do it? Is it because they wish to get the effect of moonlight through the window and yet overlook the fact that when the film is tinted it is tinted amber for the general effect of a lighted room and not for the windows only—or why?

Comes now another mistake—one which is so common that 80 per cent. of the motion picture directors make it. Why, when there are exterior night sceenes to be filmed, do they shoot them in daylight, and then tint them blue or green? Mistakes of this kind have been made ever since the origin of the motion picture. Surely the public knows better; surely they have been fooled long enough, as have the directors themselves. In this day of advanced electricity for the making of motion pictures there is no excuse for this sort of thing.

I have spent many nights in the open, both in the city and in the country, and though my eyesight is supposed to be perfect, I have never been able to pick up detail a mile away as I have seen it in picture productions showing so-called night scenes. I'll admit that such a thing is possible on bright moonlight nights in the Far West, or in the Land of the Midnight Sun, but those things are exceptions and not the general rule.

Again I have seen what was supposed to be a night scene on the screen, in which men were shown running at least two hundred yards from the camera against a background of dense underbrush, and the photography was so perfect that one could almost see the buttonholes in their vests. As the English say, "It cawn't be done"—at night.

Edward Sloman Directing.

I have had occasions to make night scenes in the desert, far from any lighting plant or electric connections, but we have made them at night. With our own generating plant and all the lamps needed we procured night effects that certainly could not have been obtained in daylight. Desert land is a long way from most studios and all their facilities, but still it can be done if one really determines to do it.

The director who appears to know it all has a lot to learn, and if he but knew it even a property man might make a suggestion that is worth while.

The Artistry of Motion Pictures

By MAURICE TOURNEUR

AT THE very head of the list of directors who have the present and future of the artistic development of the motion picture very much at heart is Maurice Tourneur, who four years ago came to us from France. Since then he has directed the greatest cinema stars, among them Mary Pickford, Mme. Petrova, Clara Kimball Young, Marguerite Clark, Robert Warwick, Emma Dunn and many others.

Maurice Tourneur.

Every film creation of Mr. Tourneur's is new evidence that art in the movies is an actuality and not a thing of the imagination only. This young Frenchman, whose paintings have been hung in the salons of Paris, gave up being an "intimate" artist because, as he says, he can have a greater range for his artistic expression as a motion picture director.

Those who have watched Mr. Tourneur at work in his studio will agree that not only is he a great artist, but a great actor as well. And that is not strange, for he has studied histrionics under M. Andre Antoine, the Belasco of France. In addition to taking leading parts in a great many plays, he has to his credit a record of having staged over 400 legitimate dramas in seven years, in cooperation with M. Antoine.

In the capacity of motion picture director, Mr. Tourneur conceives each character in the photodrama. He interprets and outlines each part, and the actors follow him religiously. He selects the costumes and settings, and even suggests how the players wear their hair. When he is directing a company he dominates it, because the actors bow to his superior knowledge and training. But any one who gives him a good suggestion is a friend of his for life. Tourneur has been dubbed "the artist who paints with human pigments," and surely any canvas an artist painted could not more truly be his than the thousands of feet of film after Mr. Tourneur has directed a picture.

Every Picture as a Painter's Canvas.

"I regard every film I direct," said Mr. Tourneur, "as a painter does his canvas. Every actor is a human pigment, and he must harmonize with the film creation as I conceive it before I select him. It is true that I dictate the smallest detail of the action to the players, but it is not because that is my ideal of working. I have to use these methods of necessity, because there are very few cinema actors who have a sufficient grasp and understanding of their work to use their own initiative. This, no doubt, is due to the relative newness of the art of the screen. However, there are stars, notably Mary Pickford, who are so clever and ingenious that I very seldom have to 'create' for them. But they are few.

Great Strides in Development.

"There have been great strides in the development of the photographic and other technical phases of the cinema. But I still bemoan, as I did four years ago, the lack of original scenario writers. Those who write for the camera have not yet acquired the 'film mind.' They do not naturally and instinctively get the film angle. The great, original scenario, like the great American novel, has still be written. Perhaps it is too early in the development of the 'movie' for many people to have acquired the film mind. But until the faculty of visualizing and creating for the screen is developed to its maximum by writers the artistic progress of the cinema will be retarded. In order to acquire this faculty men must devote their lives to the work. I have no patience with those writers who grind out a number of scenarios when they have 'nothing better to do.' "

As when he came here four years ago, Mr. Tourneur adheres to his principle that the most artistic effects are gotten in pictures which are taken in the studio. With his intimate knowledge of the mechanism of the stage it is not unnatural that he should prefer artificial sets to out-of-door locations.

"Many actors simply won't act in the open," he maintains. "It is all very well to display the beauties of nature, but the story and the movements and the expressions that tell the story in a photoplay are more important. Of course, in saddle pictures and things of that sort, the out of doors, with its natural scenery, is fine. But for close-ups, upon which the interest of a photoplay attaches itself, outdoor lights are uncertain and cannot be depended upon. In a studio with carefully built sets and well regulated lighting the slightest move and the most subtle expression registers accurately."

Sincerity Is Chief Requisite.

Asked what he considered essential for success in motion picture acting, Mr. Tourneur said:

"The chief requisite of a motion picture actress, in addition to beauty and natural charm, is sincerity. All the little tricks which enable an actress to 'get away with it' on the legitimate stage are absolutely useless on the screen. All the illusions of the footlights are dispelled in the hard circle of the lenslight.

"Next to a fundamental knowledge of histrionics and especially of pantomime, the qualities which will most help a film actress are quick understanding and great sympathy. And I can never sufficiently emphasize the need for brains, *brains*, BRAINS in every phase of the motion picture field. The film actress who uses her head as well as her charms need never fear for the loss of her popularity."

Maurice Tourneur Directing a Big Scene.

In summing up his aims and ideas in the realm of the cinema, Mr. Tourneur said:

"I submit that action does not mean melodrama: that movement does not mean speed; that there is as much drama in the glance of an eye as in the burning of a city; and that mental conflict is superior to physical. I believe that the motion picture has a splendid artistic future, and that that future will be hastened just as soon as the serious American dramatist realizes that here is a field rich in material and opportunity and worthy of the highest traditions and honor."

"BUSINESS" COUNTS, SAYS PICTURE PRODUCER.

It is the "business" that counts in pictures even more than the big things, according to William Parke, under whose direction Pathe's "Mystery of the Double Cross" was produced by the Astra Film Corporation.

"In a picture it is the business that counts," says Mr. Parke. "Also in a play a bit of business will get a better laugh than any line you can speak. I remember in particular one play I produced. It had been sent around to many managers, but they had no faith in it. However, I saw its possibilities and it turned out to be a big success.

"The first act showed a scene behind the stage. The leading woman was in love with a young fellow. The young fellow's mother didn't want him to marry the girl. The girl was a leading woman in the show and the boy's mother didn't think they would be happy. Kate Ryan, I remember, played the part of the mother. The girl's maid met her and asked her to be seated for a moment. When we were rehearsing that scene I saw a chance for a laugh. Miss Ryan was not by any means a lightweight. I put in a little bit of business that got that scene over in fine style. When the mother called, the maid looked dubiously at a frail-looking chair, asking the mother to be seated. This always got a good laugh."

Mr. Parke delights in filling his pictures with charming little touches that are true to life and which add immeasurably to their beauty.

Essanay's series, "Do Children Count?" has been adopted in many cities and towns as an official aid in obtaining recruits for the army. Presenting strong appeals for the welfare of children, these photoplays are being offered as one of the many big reasons why men should answer their country's call, and they are proving most effective as recruiting propaganda.

Pretty Violet MacMillan is playing the leading part in a five-reel feature entitled "Nancy's Baby" at Universal City. The director is Eugene Moore. Miss MacMillan impersonates a ragged newsboy. The story was written by Judge Willis Brown, a former juvenile court Judge. Miss MacMillan is supported by Charles H. Mailes and Gertrude Aster.

Simplicity and Impressionability

By ERNEST MAUPAIN

IT IS with great pleasure that I have read your letter in which you do me the honor of asking me for a few of the impressions which have been given me in my numerous years of work on the legitimate stage and then in the motion pictures.

Permit me before to take advantage of the occasion which is offered to me, to thank you for your pleasant critiques given me in your most valuable magazine, and to excuse me for not having done so before. I beg of you also to be my interpreter, amongst those of your associates who have had the kindness to notice my work, and to make known their impressions to their readers, thanks to all.

Ernest Maupain.

Born in France, I have accomplished my three years' military service in Africa. In 1896, after studying painting for a number of years and without abandoning same altogether, I accepted an engagement in Paris at the Theater Grand Guignol under the direction of O. Metenier. The enumeration of the 250 dramas, comedies or operettas which I have played since that date in France, Germany and Belgium, would be too long and no doubt without interest to your magazine.

It is also my duty to tell you that having worked in Paris under the direction of Morss F. Gémier, P. Frank, A. Deval and Maurice Bernhardt, I have had the chance to remember the teachings of those masters of the Dramatic Art.

It was while playing in Paris at the "Athénee" Theater in 1908 that I was called upon for the first time to play a part in a scenario by the Gaumont Company. Since that day I have never stopped working for the motion pictures.

In June, 1912, I joined the Pathé Company in New York. I am at the present time and for the past twenty-nine months a member of the Essanay Company in Chicago.

Now, as to what I have seen, think and look for, here is my "Credo."

I think that the majority of the best motion picture productions have been made in America, and that is during the past four years.

To make great things, it requires big capital. Before the war, capital was very scarce in Europe, it will be more so after the war.

I think also that some of our camera men have furnished us the best photographic effects possible to expect until the day we will be able to apply to the motion picture industry the colored photography.

I believe that with the public expecting and demanding better productions, the time when motion picture producers, in comparatively short time, were making large fortunes is passed. The large salaries given certain stars will be cut down and distributed among the other members of the companies.

I am positive that very shortly the best artists of both sexes on the American stage will join us between theatrical engagements; we have seen some of the most renown, and others will follow.

Stage Experience Not Essential.

I do not pretend that it is absolutely necessary to have passed through the theater to be able to appear on the screen; some great talent has been discovered by your foremost producers. I, nevertheless, think and say that all those who have had the honor to work under the masters of the stage, those who have sometimes repeated the same piece during weeks and months, must have acquired the science of pose and stage requirements, and have in hand the trumps necessary to interpret the thoughts of the directors who cannot take the time to form the artists.

It is always with pleasure that I see on the screen a pretty woman or a nice type of man with bushy hair and last word in wardrobe, susceptible of making look cheap and jealous a dummy in a haberdasher window advertising a hair lotion. But my pleasure is greater when I see a scene well acted by an artist of talent, no matter if she is not as pretty or he as got up as some of our stars of motion pictures, seen on advertising matter, and whose only right to stardom is the noise made around their names by some publicity manager.

Now, in conclusion of this article which your readers maybe will find too long, permit me to tell you a few words on the subject of tears on the screen. Do not think that there has been abuse.

About thirty months ago, I was working in Ithaca, N. Y., for Léo and Théo. Wharton, and I had to play a scene in "The Warning" requiring tears. Being by nature reasonably impressionable, and the scene taken from one of the Balzac novelettes sufficiently strong, tears came to me naturally. The scene was to save my guilty son the disgrace of hearing himself condemned to death before a tribunal of justice. I myself, after having addressed a prayer to The One who directs all human destinies, tied him and threw him in the water.

A critic, the Rev. E. Boudinot Stockton, conceived the idea, probably after some false report, that I had obtained those tears in praying during this scene for the success of the armies of my country, France. No, Sir Reverend, there has been an error, and I give you my word of honor that if I have prayed for those who are fighting for us, which I have done, it was not before the camera. If I have cried, it is because the situation demanded it, or it would have been impossible for me to let my tears flow. The artist who can command his tears is not in my estimation any superior to the one who cannot; it is as I said before, Impressionability.

The accents of the voice at the theater and the play of the expression before the camera can replace the tears, and that is why I protest and blame the actors of the motion pictures who cannot obtain and control their tears, to artificially introduce them with the use of an eye-dropper immediately before appearing before the camera for a close-up.

I would have a dozen stories of the theater to tell you on this subject; it will be for another time if it interests you, which I doubt. Dear comrades, let us not make a laughing stock of our tears; let those of us who have some to spare, cry for our dramatic art. Let us, nevertheless, try and save some for those who are dear to us, for those who have disappeared, and let us try not to be like the man of the thirteenth century, who on his return from the funeral services of a certain state member, where he had cried during the whole ceremony, for a moneyed remuneration, did not have a tear left for his daughter who had died during his absence.

Great mystery, that of tears, whether they be joy or sorrow. Let us not try to discover. Let us preserve them for the right occasion.

The Director's Importance

By Gail Kane,

Mutual-American Star

IN MY estimation, which, incidentally, is based on experience as well as observation, the director of a photoplay ranks in almost supreme importance. The story having been selected and passed upon as meritorious enough to justify production is handled to the director. To the laity that is the end of all trouble. The director merely has the mechanical part of producing the story according to the script, in the opinion of the average person.

Gail Kane and Rollin S. Sturgeon.

Right here is where I differ with this general assumption. Regardless of how good a story may be, some directors will handle it in a manner that utterly strangles any appeal that lives in the written lines. Conversely, another director will take a comparatively worthless story and create in production one that merits admiration.

This secret lies in the director's individuality, his broadness of conception, and the faculty of handling his characters. To this is added the intuitive knowledge of what is and what is not dramatic, banal or false. Given the story, there passes through his vision the mental review of those characters who will enact its roles. Every scene, set and location are visualized; then follows the laborious detail work of laying out studio plans to conform, the selection of type for character, and the ascertainment of that type's ability to portray the part.

True, the director has his staff to assist him, but in the end all the detail of subordinate help must pass to him for final approval. Perhaps this is an attribute that contributes to the success of some directors. This being purely impersonal, prudence dictates the omission of names, but it is not uncommon for a director to listen to the suggestion of a subordinate. And it is not infrequent that a director will be spared adverse criticism later on through taking advantage of the timely word. But the director represents the final court of decision, and once having passed him he alone is left to shoulder the responsibility for finished work of screen review.

Talent that may lie dormant to the inexperienced eye, or remain unborn because no one appreciates its worth, is what a real director searches for. Once found, or sensed, then that director gives invaluable aid in bringing forth to full power the dramatic ability that otherwise would never exist. Quiet review by the reader of "stars" thus found will readily substantiate this statement and prove that in many cases these "stars" would never have been born but for the appreciation and assistance given by some director whose keen eye had seen the possibility of development.

Greater Scenario Department

By Jack G. Leo.

Scenario Director of the Fox Film Corporation.

THAT "the story's the thing," is becoming more and more evident every day to anyone who regards the motion picture industry from without, and especially to those who, with large interests at stake, are working from within to sustain and build up the industry. In the quest for suitable stories for film interpretation the whole field of literature and the stage has been swept practically bare, and the pressing demand is now for fresh, new and original material not shaped for the mere purpose of throwing together a picture after the pioneer style, much of which still persists today, but calling to the work the best imaginative brains and the best craftsmanship obtainable.

The public which has had a thorough education in pictures and plots and have become intelligent and discriminating critics, will be satisfied with nothing short of these advanced ideals—ideals which are now being interpreted into efficient facts. The public will not endure for long the working over of trite situations with which they have become familiar. And, in a country wide and carefully made observation, covering five hundred cities and towns in the United States and Canada, it has been found that the average audience, after the essentials for the development of a picture story had been set, that in the majority of cases where the picture did not have some original point in development that the audience readily foresaw the working out of the story, and so outguessed the author. This fact was at first noticed by many of the wide-awake exhibitors who emphasized the virtue and pulling power of suspense. And concerning the development of scenarios that must approximate the highest standard, there has been an abundance of talk, general in its nature, quite obvious in the alleged new truths that they reveal, but which did not seem to have any real constructive value.

We have given the most painstaking study to the problem, and finally have evolved a plan by which we can get the best possible results of trained authorship and the mechanical development of the thought and intent of the author. This broad plan of co-ordination in two distinct departments of the industry—and yet two that are, as a matter of fact, most closely related—is the principal groundwork for realizing that familiar term—"putting pep into the pictures."

The plan to enroll the leading dramatists and fiction writers of this country is already under way, and has not finally been completed, but to date the gentlemen under contract include such well-known playwrights as Rupert Hughes, George Scarborough and George Bronson Howard. The creative fiction writers enlisted to date are Larry Evans, Frederic Arnold Kummer, Randolph Lewis and Adrian Johnson. When completed, the staff of contributors will be unequalled by that of the most popular American magazine.

But, according to a carefully functioned plan the responsibilities of the scenario department, after it has worked to the best advantage with the author in developing his story, does not cease there. It exercises important additional functions which make for an enormously increased efficiency in the production of perfect picture stories—perfect pictures and perfect stories—a harmonious fusion of the literary and the mechanical.

This scenario department has to do with a picture, from the very inception of the idea to the return of the film which carries it after nine months of service to millions of picture patrons. This department has charge of the laboratory, and of all of the raw material. So it is, that beginning with the scenario, we see the idea developed and then sent to the director. We see that the pictures taken by the director get the best quality of negatives in the laboratory. We watch the photographed scenes as they come in to see that the director skillfully has interpreted the story. We see to it that the completed story is turned over to the cutter, and that he gets a thorough conception of the intention of the author. Then after this process, and with the approval of the head of the corporation, who reads all accepted scripts, and sees all of the completed pictures, the story is sent to the film editor for final touches. The plant and laboratory are then instructed regarding the production of copies, which are distributed to the exchanges throughout the world. And, when the life of a film story is over—it comes back from its wide-flung journey like a tired child to the care of the scenario department, from whence it sprung as a mere idea. The plan thus far has worked with splendid results, and with an efficiency and appreciation in results that have exceeded the most sanguine expectations.

Artistry and Motion Pictures

By Peggy Hyland.

WHENEVER I think of artistry in motion pictures, I think of realism, for after all they are synomonous. Nothing which is not natural can be beautiful and when anything is so natural that it seems really true, then it must necessarily be beautiful. You will notice if you'll watch some player's climb to stardom how her work becomes more attractive as it becomes more realistic.

Peggy Hyland.

Whenever I think about realism I remember my first experience in a motion picture studio. Being fascinated by my new surroundings, I appeared on the floor, all made up, before even the stage hands were through adding the finishing touches to the scene.

Imagine my amazement when I noticed that they painted the electric bulbs white. "Why do you do that?" I asked in amazement.

"To make them appear to be lighted, of course!" they answered somewhat disgusted.

"But why not actually light them?" I asked again unable to understand why anyone should prefer the artificial to the realistic.

"Aw, they look just the same and it saves the trouble of lighting them afterwards and the expense of the electricity," they answered dropping the subject and hammering hard to drown any further questions from the "little rube" who wanted stage stunts in a motion picture studio.

However, then and there I firmly made up my mind that if I ever had a studio of my own I would have real lights and everything else real that it was possible to obtain.

Now that happy day has come and I have kept faith with myself. When I drink tea in my Mayfair pictures I actually drink tea and when I arrange blossoms in a vase, they are true blossoms not artificial ones which have been made in some factory.

In the end, I'm sure these bits of realism make the picture more artistic and attractive than it would otherwise be. I love pretty light effects in the photography and beautiful furnishings, hangings and dainty, fluffy frocks. Constantly I am planning pretty, odd effects in my pictures and I never see a beautiful article in the store but I determine to use it the first time opportunity offers.

Not only artists but every good soul loves that which is artistic. Many who look at the pictures may not realize how it conforms to every rule of art, but they will be pleased and soothed by the final effect and that is sufficient.

Then, too, my stories must be wholesome and refreshing. I can't understand why depressing and sordid topics are used as the nucleus of so many stories when there are sweet and beautiful stories galore which may be had for a little effort.

Child life and animal life is always attractive and I endeavor to give them some place, no matter how small, in every picture in which I play.

Always striving to make the finished production one which will refresh my audience through its artistry and wholesomeness, I find it necessary for us to work together in the greatest harmony. The moment there are petty differences the picture suffers.

Realism is beauty—therefore it is the goal towards which I unceasingly strive.

With Art as Her Handmaiden

By VIVIAN M. MOSES

THE growth of any art which contains within itself the elements of utility is assured, since in the very nature of things the utilization of the art brings development. But when to this element of utility is added a characteristic of universal appeal, resulting in a popularity of a universal nature, the development becomes so rapid that the growth assumes in some of its phases the rank nature of weed growth, with the ungainly proportions characteristic of the weed nature.

That the motion picture art has enjoyed a mushroom growth is a fact too well known to need proof; and that this growth has been accompanied by certain weed-like tendencies also is no secret. It is with the first adequate measures taken toward the removal of the most serious of these defects that this article deals.

The most frequent criticisms that one hears of present-day motion pictures—and the ones that are most deserved—are indictments on the score of "bad art" and "bad taste." Whenever there is a discussion of a forward movement in motion picture making the compelling thought behind the cry for reform is the necessity for inducing into the picture theaters greater numbers of people of discriminating judgment. The mere existence of this necessity is an indictment of the shortcomings of motion pictures when measured in the true-focussing eye of art—using the word in its broader sense. And the reason for these shortcomings is not hard to find.

The motion picture industry has enlisted the services of armies of workmen of all kinds, of craftsmen, of specialists, of technicians, of artisans—but, up to the present time, of few artists; and now we are employing the term in its restricted application to the professionals of the structural and pictorial arts. And this is all the more incongruous since of all forms of entertainment the motion picture is, *per se*, the most pictorial! It is with an appreciation of the absurdity of this situation, and with the determination that their pictures shall not suffer from this handicap, that the producers of Goldwyn Pictures have taken the initiative in bringing to their studios artists of established repute, and in giving them authoritative charge of the designing, construction and direction of their productions. The group of artists thus enlisted in the creation of Goldwyn Pictures embraces Mr. Hugo Ballin, Mr. Everitt Shinn and Mr. William Cotton. Before reviewing their work it might be well to inform ourselves briefly concerning these three artists, in order that we may understand better their motives and purposes.

Hugo Ballin, a native of New York City, is one of America's most eminent mural artists. Although still a very young man, his mural paintings have won him many prizes and awards and brought him international recognition; his name has been a familiar one in the art journals of the world's capitals and art centers. Among his many successes may be mentioned the winning of the Thomas B. Clarke prize for the best figure composition painted in the United States by an American citizen without limitation of age; two successive Architectural League medals for decorative painting; and a medal won at the Buenos Aires International Exposition in 1910 for figure composition. Mr. Ballin's most important murals are to be found in the executive offices of the Wisconsin capitol at Madison; in the home of Oliver Gould Jennings, New York; in the home of E. D. Brandegee, Boston. His paintings are to be found in many private collections, in the National Museum at Washington, the Montclair Museum and elsewhere. He is a member of the National Art Club, Rome, Italy; the Society of Arts and Letters, Paris; the Architectural League, the Society of Mural Decorators, the National Institute of Arts and Letters, an Associate in the National Academy of Design, and Artist Member of the Lotos Club.

It is significant, is it not, that a man of Mr. Ballin's standing in the world of art is devoting his entire time and effort to the cause of "better pictures"?

Everitt Shinn, because of his fame as an American illustrator, probably is well known to the readers of these pages. Mr. Shinn's clever drawings have made such a place for themselves in the pages of American magazines that the "Shinn type" of illustration has become a standard. Quaintly charming in their details, his drawings are packed with human interest and peopled by figures whose richly humorous characteristics have revealed the artist as the Dickens of the pen and brush. Mr. Shinn's services are in constant demand by the art editors, and have won him a fortune. But magazine illustration is by no means the sum total of this artist's accomplishments. He is a mural painter with an established reputation and a niche all his own; he is a facile worker in pastel, and—he is an unusually successful writer of dramatic sketches.

William Cotton, whose advent at the Goldwyn Studios is more recent than that of Mr. Ballin and Mr. Shinn, is one of the most successful of the younger American artists, having already achieved an international reputation as a portrait painter, and won distinction as well with his decorative drawings and tone studies. Mr. Cotton won success, following study in Boston and Paris, with a series of canvasses, one of the first of which to gain wide recognition was "The Princess," the painting of a little girl fresh from her bath being attended by two ladies-in-waiting. This picture won the first Hallgarten prize at the National Academy of Design, in 1907. It was followed by many portraits, notable among which were a full length figure of Chrystal Herne, the actress, a portrait of Harrison Rhodes, the author, and a study of a young girl, Madge Evans, now well known as a moving picture player. Mr. Cotton's work has won the praise of critics both here and abroad ,and has firmly established him as one of the forces to be reckoned with in contemporary American art. .

In beginning the production of a Goldwyn Picture the first and primary service to be rendered by the particular artist in charge of it is to design the sets. Instead of being handed to a technical director or an art director or a master carpenter or any one or several of the usual train of people who look to this end of motion picture production, the Goldwyn script is turned over to Ballin, Shinn or Cotton. Actually, physically, these men design the physical settings in which the action of the photoplay takes place; and this means not only scenes, but in most instances the entire minutae and details of all fixed and movable accessories, including furniture, furnishings, draperies, all species of properties, and costumes, working, of course, in harmony with the star for the last named.

Mr. Ballin, imbued with the spirit of architecture, thinks in plan, and works in it. For each set he prepares a plan drawing to scale, sometimes including the larger pieces of furniture, but more often omitting them. This drawing is frequently supplemented by a flat sketch showing side walls, and their ornamentation—or lack of it. Nothing is drawn in perspective, and figures and accessory details are omitted, these being furnished later under the verbal direction of the artist.

Mr. Shinn, as might be expected, draws in perspective; what is more, his drawings are usually a visualization of some keynote episode or situation of the photoplay the action of which takes place in the set shown. His drawings are executed with all the care and wealth of elaboration which this artist puts in a magazine illustration, and, as may be seen by the example reproduced in this article, these set drawings are illustrations in all but name. Mr. Shinn's art is impressionistic, but it suggests every detail in a room or scene; and the figures of characters are shown in correct costume and in some characteristic or actual situation. For dimensions Mr. Shinn hands a note to his colaborators or confers with them in the production of his sets.

Mr. Cotton's method, as revealed in his work on the first of his Goldwyn Pictures—"The Spreading Dawn," in which Jane Cowl is starred—is to make a rough plan drawing and elaborate it with sketches.

This business of designing sets, while it is the first and primary service which the artist renders his production, is by no means a perfunctory or casual matter. Many ends are served in this first fitting of a photoplay production with its physical dress. Not only is the entire atmosphere of a production created, for this is true of all sets, no matter by whom made, but in the hands of the skillful artist the actors in the photodrama are measurably assisted in getting their message "across" to the audience.

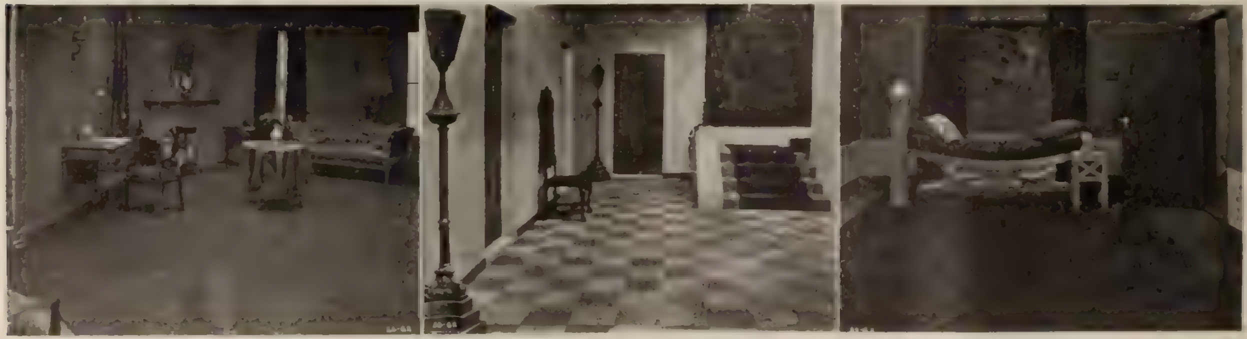
Hugo Ballin.

"Every known emotion," says Mr. Ballin, "can be expressed in terms of form and color. Through the physical marshalling of objects, through contour and balance (not balance of weight, mind you, but art balance), through light and shade, and their gradations, the world's grief and the world's joy may be deftly and exactly expressed. Despair and hope, doubt and decision, hypocrisy and sincerity—these and other traits are convincingly suggested by the physical surroundings of the people who are supposed to portray them."

This is really the vital aspect of settings, when measured by the artist's standards. Do they help to carry on the story? Do they merely provide so many scenes in which the story—and the people living it before the eye of the camera—struggle on as best they may? Or, as is not infrequently the case, do the settings positively hinder the progress of the story and the message it conveys? They may do any one of these three things.

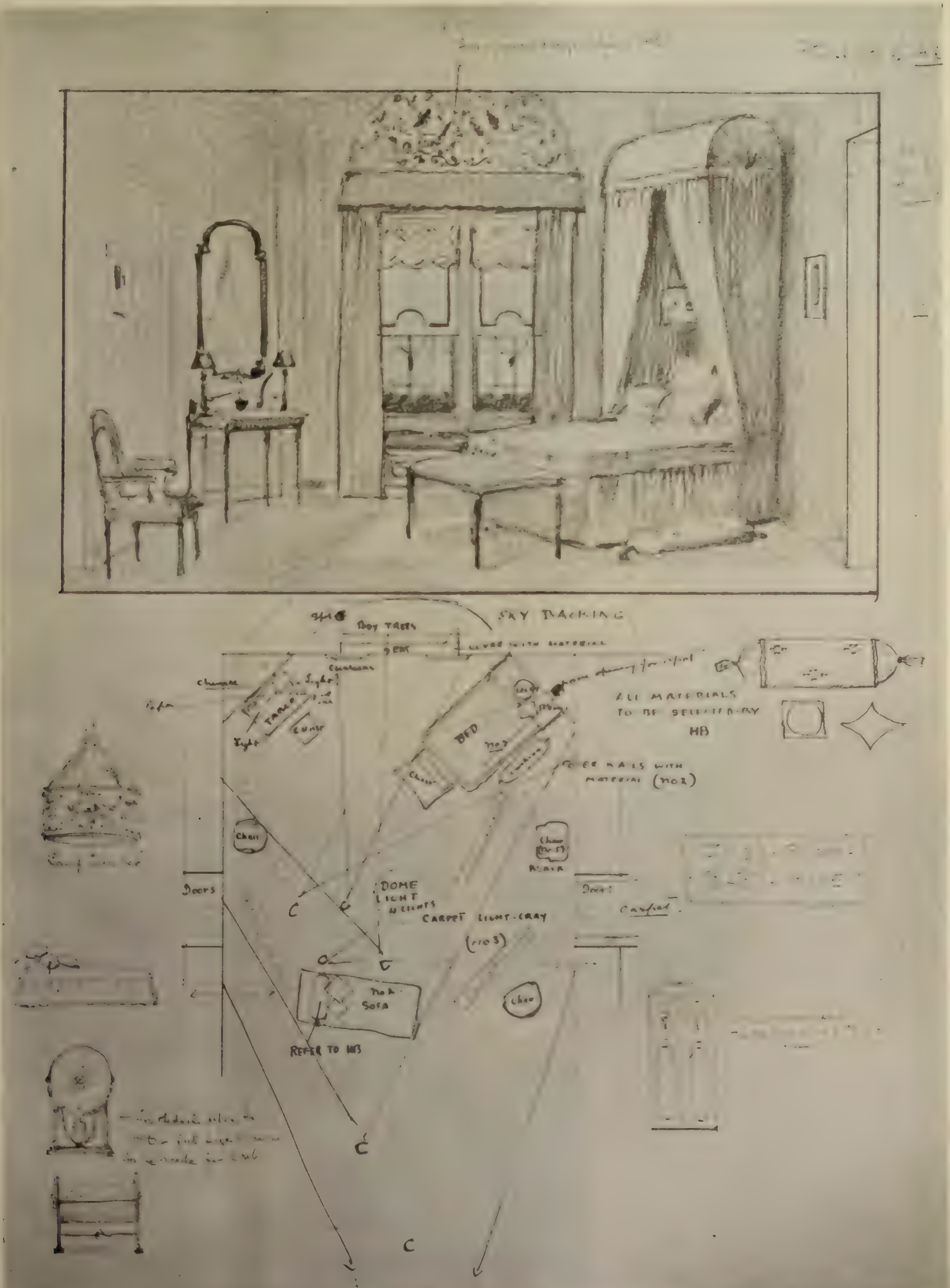
To this end Mr. Ballin lays great stress, as do the other artists, on color, or tone values, in his scenes. Of course the ordinary photoplay shows no color, as the layman uses the term, it being photographed and projected in black and white. But to the artist color is a relative term, and every composition registers color, even though it be expressed in black and white. For the purpose of accurately controlling the color values of his sets Mr. Ballin has devised a chromatic scale or graded schedule of tone values. Rather he has devised a series of them. These are simply strips of board painted in sections which imperceptibly graduate from dark to light, several different colors being employed, one for each board. These scales are numbered, and the various sections are lettered. As the photographic value of every gradation in every scale has been determined, all the artist has to do to procure that precise value in any set is to call for the use of the desired number. The scene painter selects the pigment corresponding to the number given—and the result is automatic.

Inasmuch as the final object of a setting is to help the actors tell a story to an audience, the one aim of the artists is to simplify. The play and the people in it are the important things, all else are mere accessories. The fact that a certain scene calls for "a rich library set" does not give the scene painter and the carpenter and the "furniture hound" license to show all that they know about what properties and what effects may be found in "rich" libraries. The artist determines, What is the province of this setting in the story? What traits of character does it expose? What emotions must it help to convey or conceal? And having determined these

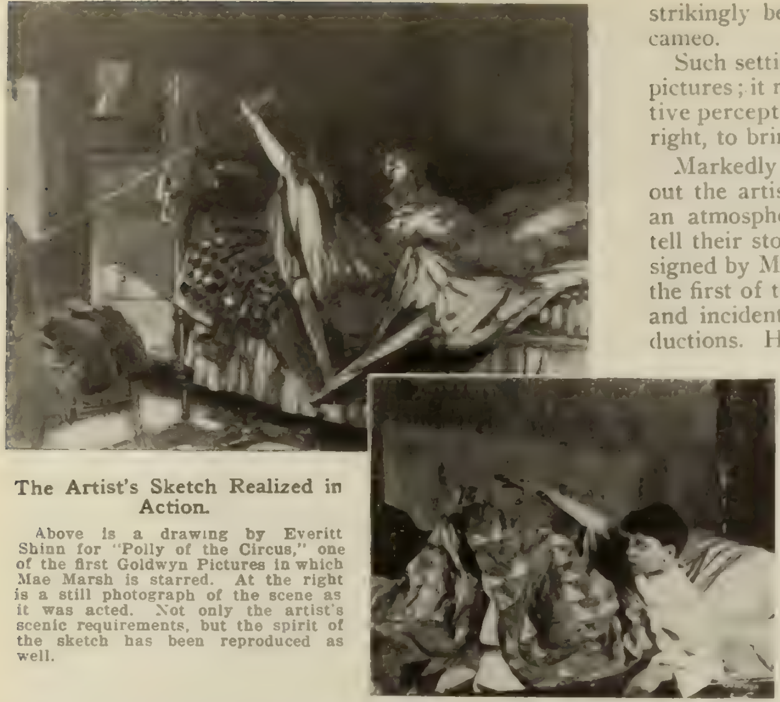


Three Scenes Designed by Hugo Ballin for Maxine Elliott's First Goldwyn Picture.

In this production the artist has provided for his star a succession of backgrounds in sets the chief characteristics of which are extreme simplicity, dignity of line and charm of proportion. In doing this he has achieved settings which are not only beautiful, but which help the story through the atmosphere of refinement and distinction which they bring to it.


SKY BACKING
BOX TREES
COVER WITH MATERIAL
Curtains
Chaise
Sofa
Light
TABLE
BED
No 2
Chair
ALL MATERIALS TO BE SELECTED BY HB
COVER RAILS WITH MATERIAL (No 2)
Chair
Chair
Doors
Doors
Carpet
DOME LIGHT
CARPET LIGHT-GRAY (No 3)
No 1 SOFA
REFER TO HB
C
C
C
C

Detailed Working Drawing by Hugo Ballin for a Scene in "Baby Mine," Madge Kennedy's First Screen Comedy—See Page 387.



The Artist's Sketch Realized in Action.

Above is a drawing by Everitt Shinn for "Polly of the Circus," one of the first Goldwyn Pictures in which Mae Marsh is starred. At the right is a still photograph of the scene as it was acted. Not only the artist's scenic requirements, but the spirit of the sketch has been reproduced as well.

things, the artist builds accordingly. Now the setting required may be exceedingly complex; or it may be passing plain. Which of these it is does not matter. The important fact is that the setting has been made not only to step out of the way of the story and let it proceed as it should, but actually to help the actors carry on their tale, to march with the progress of the drama. The setting, as a separate entity, has ceased to exist when it has successfully met the requirements of these tests—and in this manner simplicity has been gained.

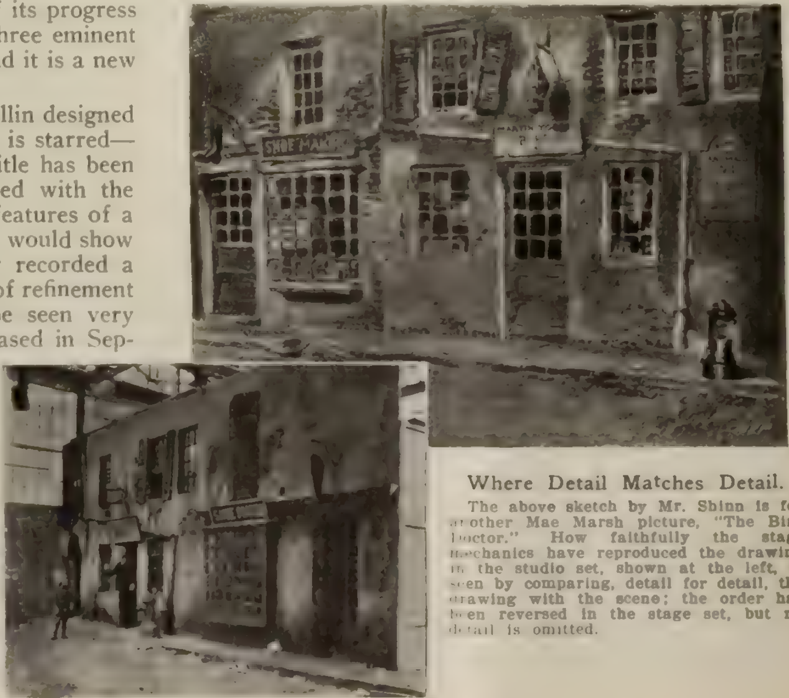
This process, not only of eliminating every unnecessary thing, but of making every physical element in a photoplay, no matter how small or how great, no matter how costly or how cheap, place its shoulder to the wheel and help to roll the story along the main path of its progress is the process of real simplification which three eminent artists have brought to Goldwyn Pictures, and it is a new word in motion picture production.

Very interesting are the sets which Mr. Ballin designed for the first picture in which Maxine Elliott is starred—it must be nameless at this writing, as no title has been fixed upon. Here the artist was confronted with the problem of providing settings in which the features of a woman internationally famous for her beauty would show to the greatest advantage. Also, the story recorded a conflict of open honesty with crafty vice, and of refinement with vulgarity. The picture, which will be seen very shortly, since Goldwyn productions are released in September and trade showings will antedate this by some weeks, shows the severely plain backgrounds with which Mr. Ballin furnished Miss Elliott's scenes. But plain as these settings are, they yet convey a sense of beauty, of refinement, of personal elevation and strength of character, which infinitely enhance the dramatic struggle in the story; which tell, as a thousand feet of film and a thousand words of sub-title could not tell, the kind of person Miss Elliott is supposed to be in the story, and which incidentally afford at every turn a background against which Miss Elliott's strikingly beautiful profile stands out as clear-cut as a cameo.

Such settings have never been utilized before in motion pictures; it remained for an artist, with that instant, intuitive perception of values which is the true artist's birthright, to bring them to the studio.

Markedly in contrast with these, but equally carrying out the artist's idea that settings should not only create an atmosphere but should actually help the players to tell their stories to the audience, is the pretty setting designed by Mr. Ballin for *Zoie's* bedroom in "Baby Mine," the first of the plays in which Madge Kennedy is starred, and incidentally the third of Mr. Ballin's Goldwyn productions. Here the character which the setting is required to "plant" is that of a lovely young girl who has not penetrated far below the surface of things; of serious thought and responsibilities she knows not a whit. On the other hand, she is well reared, refined, educated, absolutely virtuous, and angelically good, despite the fact that thoughtless lies roll from her facile little tongue in an endless flood. All these things the artist bore in mind in designing his set. He surrounded *Zoie* with the ordinary objects to be found in the boudoir of a young bride, but he so manipulated the tone-values of his set that at every turn these physical surroundings suggest and supplement the character of the person whose choice they are supposed to be. The furnishings of the bedroom are done in a finely flowered cretonne, which conveys not only femininity, but the easy-going, surface-living *Zoie* herself. And every detail of the room's arrangement has some meaning in the drama of the little wife who lied to her husband about the babies she had never borne him.

"I put that mirror there," said Mr. Ballin in speaking of an unusually effective dressing-table mirror with a Chinese frame, "not just because I had to have a mirror in the room, but because in studying the story and its action as revealed in the scenario I could see many places in which the dramatic action could be heightened by the use of the



Where Detail Matches Detail.

The above sketch by Mr. Shinn is for another Mae Marsh picture, "The Bird Doctor." How faithfully the stage mechanics have reproduced the drawing in the studio set, shown at the left, is seen by comparing, detail for detail, the drawing with the scene; the order has been reversed in the stage set, but no detail is omitted.

mirror; it was needed, in fact, to carry on the story as I saw it. And all through the play that mirror plays a very real part.

"In designing any scene in a photoplay I have in my mind not only the general purposes for which the set will be used, but I visualize mentally the players in position in the setting, at this and another moment in the play; so that I have mental pictures of so many vital compositions of figures and backgrounds, and when I design a bench here, or a window there, or a bit of trellis there I know, before the scenery has been built, just how the actual scene in the photoplay will appear on the screen—just what the relationship between the persons and the things in the scene will be, just what effects will be produced, just what drama will flow from striking this, that, or another note in composition. And this is the reason that we can not permit the slightest departure from our plans by the artisans who carry them out in the actual production of the set. Obviously no one but the artist who has dreamed the dream—so to speak—can know just what effects, what compositions, he had in mind when he planned this or that bit of his sketch; and should these be changed by a second or third person not in the secret, the whole drama, the whole psychology of the set would be thrown out. This may sound like taking ourselves very seriously—but it is only taking our sets seriously—which is a different thing!"

Everett Shinn.

Just as Mr. Ballin is a romantic idealist in his work, so Mr. Shinn is an impressionistic realist in his. This is clearly established in the first two pictures which Mr Shinn has designed for Goldwyn, "The Bird Doctor" and "Polly of the Circus," in both of which Mae Marsh is the star. And the settings in these pictures show to a marked degree how faithfully the sketches of the artists are lived up to in the production of the actual setting on the studio stage. Reproduced with this article are sketches for scenes in the two photoplays just named—the work of Mr. Shinn before any work had been done on the sets and paralleling these are photographs made of the actual sets as they stood on the studio stage. It will be seen that not only has the general scheme been followed in each instance, but detail for detail the artist's thought and the finished scene coincide. And this is done, not for the sake of slavishly following an artist's drawing, but for the reason that the artist, having planned scenes in which he saw, in his mind's eye, episodes of the play passing in order is presumably better fitted to say just what are the requirements of those scenes, down to the minutest detail, than is any one else.

Mr. Shinn, however, assists his collaborators by drawing into his sketches the actual figures of the actors in some episode of the play, and it is almost uncanny to see the manner in which, during the process of filming the play one scene after another duplicates the exact composition the artist has drawn, both as to the attitudes and positions of the players in relation to the settings and in relation to each other.

In all this no word has been said of the director—that august boss supreme in the land of the studio stage. How, one is tempted to ask, does this autocrat take this scheme in which such importance and authority is invested in the artist? The answer is that in the Goldwyn plan the artist and the director co-operate. This is not fancy; it is accomplished fact. Further than that, the artist and the director may act as co-directors of a production, as have Mr. Ballin and Mr. John Stewart Robinson on "Baby Mine." And it is not without the realm of the possible, in things Goldwyn, that when the artist has become sufficiently proficient in the art of directing to stand alone he will direct—alone.

For Art has become the handmaiden of the Movies.

Key to Illustration on Page 385.

[illegible] reproduced on page 385 constitute a working drawing [illegible] the artist director, Hugo Ballin, for a setting in "Baby Mine," the first of the Goldwyn productions in which Madge Kennedy [illegible] succession of scenes Mr. Balli[illegible] the placing of [illegible] table and mirror, as well as their character. This he has [illegible] with a floor plan on which the main articles in the [illegible]ed and the various positions marked at which the [illegible] exactly indicated. [illegible]s are given for overhead and bank lights, and tone values a[illegible] in the action [illegible]ace in this set is thus provided for, and in the building of the setting and the photographing of the scenes in it the [illegible] the artist were followed with variation, the result [illegible]ry picture in the set is an artistic "composition." [illegible] of "Baby Mine" was made under the co-direction of Hugo Ballin and John Stewart Robinson.

Our Little Sister of the Screen

Shirley Mason, Daintiest of Picture Stars, Delights in Rags and Excitement.

I HARDLY know what to write because I really like every part I have played so far, whether I am wearing rags or fine clothes. I only like the idea of rags or plain clothes because I do not have to be so careful not to crush or soil them while waiting around the studio.

Shirley Mason.

I took the name of Shirley Mason when I joined McClure's about ten months ago to work in the "Seven Deadly Sins." I loved to play the part of Eve Leslie because she had so much to do through all the pictures and because there was a lot of exciting scenes, and I love excitement.

I just finished a picture called "The Little Chevalier." I played a boy's part and also that of a girl. The part I liked best was a duel I fought. It took me three weeks to master that scene alone.

I cannot remember my first appearance on the stage, I was only two years old and had played several small parts. My first good speaking part came when I created Little Hal in "The Squaw Man" with William Faversham. After that I just seemed to play one part after another; sometimes boy's and sometimes girl's parts.

The last part I played on the stage was the name part in "The Poor Little Rich Girl," on the coast trip. I hope some day that I will be able to create a child's part like "The Poor Little Rich Girl." My sister, Viola Dana, created that part.

I think I have written about myself enough. It seems that this letter has an awful lot of I's in it.

Sincerely, SHIRLEY MASON.

Evolution of the Technical Man

By WILLIAM G. SMART

THE evolution of the technical man in the motion pictures contributes always to the devolpment of the art of cinema producing. The technical man is the support of the director. He is the spring of the studio works that is never seen, and the most important advances of the screen art have been contemporaneous with the new inventions and applications in his department.

W. G. Smart.

The modern technical man must possess a multitude of trades, besides some knowledge of almost everything else under the sun. It is self-evident that he must be a carpenter and scenic painter, and something of an interior decorator acquainted with period furniture. It is desirable that he be at least an amateur chemist, since many original effects are the consequence of a knowledge of how to combine acids and bases and compounds.

To be a photographer of some ability is essential, inasmuch as the constructor of effects must be capable of visualizing their results upon the films, besides understanding the laws of projection. Today when the industry has attained heights unthought of five years ago, the quantity of information at the disposal of the technician cannot be too great. Producers are incessantly widening the areas of their activities and are pushing into fields which in more conservative days were taboo, with the outcome that the technical man is constantly called upon to accomplish results previously held to be impossible.

An appreciation of the expansion of the technician's activities may be gathered from a resumé of his history. In former times the technical man was usually a scene painter or carpenter picked up at random, whose sole experience was derived from the stage and who knew little or nothing of the distinct and entirely novel method of expression called the movie. Nine years ago when the old Biograph company was located in a dingy, old-fashioned house on Fourteenth street, New York, the technical department consisted of but two men. These were jacks-of-all-trades, from scene shifter to paper hanger, and they had to satisfy the fastidious requirements of such persons as D. W. Griffith, Mary Pickford and others of impending eminence.

In contrast today in the Peerless studio, where William A. Brady holds sway, the scope of each member of the technical department is restricted entirely to his trade, thus insuring the highest efficiency.

The technical director has three assistants who cooperate with him on the various divisions of the work, and they in turn hold the members of their respective departments responsible. When the manuscript has been approved of by the director general and the scenario editor, it is turned over to the technical director, who reads it through with care.

It is now given to an assistant who picks out the various scenes and writes down their requirements. Then follows a series of conferences with the director, during which the story is discussed, the properties fixed upon, and the manner in which the action will be protrayed (in the studio vernacular, "geography"), and the angle from which the camera man will operate or shoot, are all decided upon. Any opportunity for unusual lighting effects is immediately embraced.

Succeeding this discussion the technical director orders certain interiors and exteriors built according to his sketches, obtains the furniture, and directs his assistants to do the essential painting, carpentry and decorating. If there is anything unusual called for by the scenario the proper persons are told to get it.

A ground plan of the set is now drawn up by the technical director. In other words the arrangement of the furniture, the placing of the properties and the location of the doors and windows and stairs, etc., are laid out for the information of the head scene shifter, or as he is known in studio parlance, the head grip. The head property man receives a ground plan also, and it is his duty to place the properties in their designated locations.

Meantime the technical director is constantly working with these various departments so that the product created is in accord with his final ideas. As plays are not written but rewritten, so pictures are not built, but rebuilt. The necessary adjustments and alterations are made, and the set is ready for the work of the director.

Speed Prime Requisite.

Speed is a primary requisite inasmuch as the sets cannot be constructed several times, and besides, space in a busy studio is at a premium. It is the technical director's work to plan the studio floor so as to permit sufficient room for the operation of all the sets without one director interfering with the activities of his neighbor. Decision as to which scene of the photoplay is to be worked upon is often made not earlier than the evening previous and it requires considerable effort and ingenuity to have the set properly prepared for the director to work upon the following morning.

When unusual properties are needed it has been often the case that property men have endeavored all night to collect the required articles—but the word "can't" is foreign to the technical director.

As a concrete case, in a picture in which Alice Brady partakes, a coach of the period of the Revolution was needed. The staff of the studio hunted far and near for the coveted treasure and did not receive any encouragement until at the last moment they discovered a person in an out-of-the-way cranny of New York who owned such a relic, and thus smiles succeeded despair.

Since it is the fountain head of all information, the office of the technical manager should possess a library with books of reference on history, architecture and furniture; photographs and copies of the famous places and palaces of the world, guide books to important cities, books on costumes, books on interior decoration, chemistry—in fact, the library should aspire to comprehend the world's information.

The technical director has ceased to be a mere capable mechanic; he must be a man of widespread knowledge and imagination.

The technical man also maintains a complete index of firms throughout the country who deal in the unusual and exotic. He knows where to get anything from wax flowers to an Egyptian mummy.

Extent of Progress Great.

The extent of the progress of the motion picture is brought out in relief when comparison of the methods of constructing sets in vogue some years back is made with the principles being applied today.

Up to a short time ago the screen craftsmen attempted to apply the experiences of the stage, with rather unfortunate results. The realization that they were dealing with a new medium of communication was absent. It was not until technical men were bold enough to discard their unworkable theatrical ideas and strike out for themselves that the screen began to make real progress. The ideal today is to make the illusion complete. The attempt is made to have the sets and scenery a transcript of actual conditions.

Examples of this advance are manifold and illuminating, especially in the details of production. Formerly canvas was used exclusively for walls and backgrounds with the result that they shook and registered a blurred impression. Today compoboard has supplanted canvas.

The window sills, staircases, door-jambs, panels, etc., are built probably more securely than in many houses. Pictures and fixtures were formerly all painted on the canvas, with the consequence that from the shaking of the scene the illusion was lost.

Realism Present Keynote.

At present the keynote is realism. Actual paintings, lighting fixtures, mouldings, art objects and the like, are employed with gratifying results.

The study of wall papers is important. Only after considerable experiment was it discovered that paper with straight-lined designs gave a false impression. Those having a regular and strongly accentuated design totally lacking in detail ornamentation get across satisfactorily. It was a common opinion until recently that in order to derive the impression of richness it was imperative to use heavily flowered papers, preferably of a red color. The result obtained on the film was often nothing like that sought. The design was so intricate that the camera could not register it and the red color did not appear as such. As a matter of fact it has only recently been learned what are the proper shades for camera work.

Many studios are adopting the ideas of futurist art evidently not remembering that what is excellent for pictorial work does not imply equally successful photography. Gold furniture as well as draperies and curtains has been dispensed with as much as possible. In some of the studios there still exist old sets which were constructed for theatrical purposes and in consequence can do service in only one form or shape, whereas in contrast to this new sets can be utilized in over one hundred different forms without recognition.

The possession of ingenuity on the part of the technical man is an effective aid in overcoming many minor obstacles which hinder the gross result of the picture. Instances of the value of this sense are exemplified in the discovery of the breakable bottle and of the fact that ordinary glue faithfully conveys the illusion of cobwebs.

Further examples of the detail changes which have taken place in the production work could be multiplied ad infinitum, but a word must be said about the influence of chemistry. Scenes of warfare and fire were always a source of danger and vexation. The ammunition used was identical with that employed in actual combat, and consequently injected an item of peril into the work.

Thanks to a man named Newman, a noiseless and harmless cartridge has been invented which serves the purpose to a nicety. Possibly only one who has really been blown up can fully appreciate the significance of this discovery.

Newman has also originated a cartridge which can do service at night and give the effect of real warfare. Formerly fire scenes were dreaded because of the deadly fumes of sulphur, but this is now avoided by using other chemicals which permit everyone to work in comfort and safety, besides giving the desired effect.

All in all, the technical man has a busy time around the studio. He is not a showy part of the machine, but without him it would be apt to be gummed up in a very short time.

In the Costume Room

By Mrs. Frank Farrington.

Costume Mistress, Thanhouser Film Corporation

HAVING charge of a Costume Room in a big motion picture studio is not exactly a recreation, but it has its compensations in the interesting nature of the work. We are busy almost every moment of the time—for the simple handing out of costumes is the least of our work—but you don't mind busyness when you know it is creative.

Mrs. Frank Farrington.

For the costume department creates, and don't let the big salaried director forget it. The taste of the costume mistress is consulted by every common sense player in the studio, and the least of her problems is that of delivering or having returned a costume.

To give an instance: A young woman rushes into the department with a rush call for a dress that will fit a vampire part that has suddenly been written into the picture. As the suddenness affected us all around—the author, director, assistant and finally the poor costume women—we weren't able to fill the order. However, the director had a huge company waiting and the young woman had to be garbed for the part. Here the costume mistress and her assistants get in their fine Italian hand. Snatching up some material that was right at hand, they deftly drape the actress until she is a vampire, indeed, and can rush onto the stage and change her director's gloomy face to a smiling one. No doubt while this rush fitting process is going on, the Costume Department must ransack its shelves for clothes for a "Giant" who must be dressed in a little boy's suit for the comedy director, and a dwarf who must be costumed as a "Pirate." We work with both hands in the Costume Room and, since there are also ladders to climb, often with both feet!

Costuming a film production is a thoroughly different proposition from costuming a theatrical production. The writer is enabled to speak of this contrast because she had costumed many Broadway productions before coming to the studio. Some of these included Olga Nethersole's "Sappho," productions by Augustin Daly, and Klaw & Erlanger.

And the difference is a time difference. The picture producers spend as much money in their Costume Rooms as the theatrical managers, but the work of costuming a theatrical production is generally laid out so far in advance that it would never fit in with a motion picture studio schedule. For that matter, however, it is "hustle," "hustle," "hustle," in the studio as you never find it on the stage. Perhaps that is why the motion picture producers have crawled up on their theatrical competitors so rapidly and now over-top them.

The work has its funny side. This is brought out when some sort of a costume play is being filmed. The sweet young ingenues seldom feel at their prettiest in some staid costume of a past period, and I have known them to rush such a costume to their own dressmakers and have some "style" put in. Of course, such a change showed up the chicness of the actress to better advantage when the scene was finally photographed, but when the scene was projected before the first print critics, you would hear a howl about inaccuracy and a re-take would have to be ordered. Yes, you will run into Vanity in the Costume Room; for isn't Vanity's chum—Dress, and isn't the latter our mainstay?

Norma Talmadge a Modern Female

Meets Her Guests in Riding Breeches With an After Luncheon Change to Modest Womanalls.

By Margaret I. McDonald.

SOMETIMES we are prone to forget that what used to be known as the modern female has "evoluted" from the severe type of a few years ago to one as sweetly charming as it is unembarrassed. It dons the attire of man with the innocence of babyhood, casts off its hair-pins and other like restraints and bubbles with the effervescence of perfect health. Such is pretty Norma Talmadge, the popular moving picture star in the solitude of her summer home.

Norma Talmadge at Home.

Her summer home at Beechurst, L. I., faces on the bay, with nothing on earth to obscure the view save a few bushes of wild honeysuckle scattered here and there. And as she came down the steps to greet us attired in neat fitting black and white check riding breeches, brown sweater and other accessories, I felt the seriousness of my intended interview dissolve to the importance of a thistledown. I was face to face with a little girl who for the time didn't care whether a moving picture ever existed or not so long as she was allowed to ramble through her vacation carefree and undisturbed.

At her invitation we ensconsed ourselves among cushions on easy chairs and couch hammocks and listened to and laughed at the prattle of a mere girl partaking the while of a dainty lunch. A tragedy had occurred in the Talmadge household that morning; one of Miss Talmadge's parrakeets had passed out. She fed it a chocolate drop, and at the moment of our arrival was tearfully wondering whether or not the blame for its untimely death lay on her own pretty shoulders. Its emerald mate drooped sadly in its cage nearby while its mistress turned over and over the problem of whether "he needed a wife or a husband," and to change the riding breeches for a modest pair of dark blue womanalls, then rambled off leaving the question unsettled.

There was much of interest to tell us of the radishes which she had picked in the back garden and had stuck back in the ground when she found that she had meddled too soon; and of her one ripe strawberry half of which had been devoured by an ant. There was the pathos of bug-ridden peach trees and grape vines which she "really must attend to, company or no company"; and so it was that we followed the lead of our little picture star into the back with its pretty trellises and arbors, and stood patiently by while the tree spray belched forth its death dealing concoction of arsenate of lead and Bordeaux mixture.

She talked little of pictures and was beyond coercion past a certain point where she mischievously imitated the fashion in which she "heaved sorrow" for the camera in the old days, and referred to various other incongruities of her amateurish period. So one must be satisfied to read between the lines and take for granted that her realization of the progress of the art of moving picture making is as keen as that of those who make it a business to criticize rather than to act.

Miss Talmadge in her own home is charming, hospitable, and artless as a child. And except for the quick change of expression, of which her countenance is ever proclaiming capacity for, it would be hard to believe that she had ever heaved sorrow, real or artificial.

Roscoe "Fatty" Arbuckle asserts that at least one good joke should be perpetrated at the family breakfast table every morning. This is more essential to starting the day right than the inevitable newspaper or coffee and rolls in the opinion of the funniest fat man.

Trials of the Cameraman

By WILLIAM E. FILDEW

IT HAS been said that the cameraman is one of the most important adjuncts in the making of successful motion pictures. Of course this means from the standpoint of techique and effect. As one authority puts it: "He is one man who possesses the entire confidence of the director. His is the trained eye that follows the active brain of the director, and accuracy is its keynote."

William E. Fildew.

The cameraman certainly has his fill of activity and is present from start to finish of all pictures. He is present even at rehearsals before there is any necessity to "shoot," because he wishes to be familiar with situations, exits, entrances, and have the stage business firmly fixed in his mind. And when the director is through with a scene and has called "strike this" the cameraman is still old Mr. Reliable, for he remains and takes still photos, and on many occasions is obliged to give a showing of the previously taken scenes to director and stars a few hours later.

In writing a short article on the cameraman that is limited to some general statements and a few anecdotes, it is necessary to get a "close up," for the topic of motion picture photography is almost inexhaustible. I am asked to indicate what has been the greatest aid and assistance to motion picture photographers during the past few years. Without hesitation I believe it has been the progress in the making of the film itself. Years back, when I worked in the old Biograph studios, where so many of the present day celebrities received their first instruction, the quality of the film was an obstacle to be reckoned with. But now both film and emulsion have made rapid strides toward the ideal.

Of course there have been improvements in the mechanical end, too,—lenses, stops, apertures, revolving heads and tilting tables. Nearly every cameraman has made his own improvements in some detail or other, but the basic foundation of camera work still remains the lens and box. Experiments are constantly being made by photographers the world over, and mechanical improvements are always in evidence, but with good film and accurate lighting the battle for good photography in motion pictures is half won.

Studio and motion picture photography go hand in hand in the matter of improvements, even in the matter of sensitive emulsions. I believe the future holds great things for the motion picture from the photographic standpoint, and I look to see very shortly a perfected plan for color work and greater tone effect. The developing and toning of positives by new methods and secret processes is now within hailing distance.

The Greatest Difficulty.

As to what constitutes the greatest difficulty in the making of motion pictures, I should reply the insecurity of the tripod in the making of outdoor scenes. Exteriors require the greatest amount of attention from the cameraman because of the varying light and shade and the mobility of the camera itself and its liability to accident. The location chosen by the expert may be all that is desired and there may be a whole lot of trained performers, but you can't get a trained camera. The tripod must be nursed like a contrary child. It must be firmly set.

These difficulties I can better explain by citing a couple of instances that illustrate the handicaps a cameraman meets. During my engagement as photographer with the Reliance Company, I was obliged to follow the progress of an express train from an aeroplane. We were compelled to fly at a low altitude for miles on account of the focus to be desired. During all of this flight we were constantly buffeted by "pockets" of wind, even the buildings contributing to this annoyance. Just as quickly as I had the tripod set firmly and got ready to grind, and pride myself upon the fact that I was almost making history, the aviator would call out a warning and down we would plunge twenty feet or more. It was one of the most difficult motion picture grinds that I have ever attempted, not excepting taking pictures from the trucks of fast moving trains. But somehow I managed to keep the camera head tilted at the right angle and with rare luck the scenes were taken successfully. Of course, after we had landed, there was considerable doubt voiced by the director, but the result more than pleased him. I forgot to mention that a man had to be dropped from the aeroplane—the first time, I believe, this had ever been attempted—and I could hardly believe my eyes when I saw how accurately the incident had been filmed.

Aeroplane Photography.

There is very little of aeroplane photography done now on account of this air pocket uncertainty, but with the era of bigger machines and better immobility, there is bound to be a lot of it. There is a weird sensation, too, in the taking of pictures from an aeroplane—one that is never forgotten.

I remember another instance of being up in the air and obtaining surprising results. Director Cabanne was making one of the most thrilling of his five-reel Fine Art pictures—one that is still popular—"Daphne and the Pirates." He decided to have the big moment or thrill take place at sea. The waters outside San Francisco Bay were chosen for the locale. The incident was that of a pirate ship boarding a merchant vessel with a big battle to follow on the decks. The ships were large, full rigged and mounted guns. They were several hundred yards apart and both maneuvering for position. There was to be constant action.

I was perched on the top of the mainmast with the camera in a most precarious position. After a little while I became used to the oscillation and the swelling of the ship and was making satisfactory progress. Of course there was always the danger of the tripod playing tricks. Director Cabanne and I, both with megaphones, were shouting to one another and we were doing nicely, thank you, when suddenly there came a very strong wind storm and the ships began to rock violently.

"Ah," yelled Mr. Cabanne enthusiastically, "the very thing I was hoping for. A good stiff breeze—this will make action."

And there was I up in the air over 120 feet, holding on to a mast that swayed like a pendulum. Oh, yes, 'twas fine for the director and the action for the picture, but no one thought of the cameraman. But then that frequently occurs in the taking of a picture. And finally, when the two ships had come together and the pirates had cast their grappling irons and boarded the merchant vessel, the pitching and tossing became much worse, and we had to hold on for our lives. I should have liked to have had a second camera taking a picture of myself. It certainly would have been a *moving* picture in the strictest sense of the world. Of course the results justified the risks. The scenes were favorably commented upon everywhere.

M. P. Photographers a "Risk."

Motion picture photographers are listed on insurance risks as among the "hazardous." Certain insurance companies will not write policies for you—not on your life. Yet I would rather take any of these up in the air risks than take one picture of wild animals in a cage. I think wild animals in captivity are the most difficult things in the animate world to photograph. A lion has no use for a camera nor its operator. Out in California cameramen have lots of experience with animal photography, for there are several zoos there

Again an instance will suffice. For the benefit of those who do not know, I will say that the lion or tiger or other wild animal is placed in a large cage. The trainer gets him sufficiently quiet, so that a canvas screen may be put up between the animal and the cameraman and his assistants. Behind this canvas screen the tripod and camera box are hidden, and through a hole in the screen the head of the camera protrudes.

Doing Animal Stuff.

Memory will ever keep green my first experience in filming a man-eating lion. The trainer was not about, but the owner volunteered to officiate in his stead. We succeeded in getting the canvas screen erected and the lion did not appear to be the least bit curious until the head of the camera began to protrude on his side of the fence, so to speak. At first he looked squarely into the camera, and I began to grind quickly, so as to get this splendid pose. But the lion seemed to want a "close-up." He kept advancing cautiously while I kept grinding the film, realizing that this was an unusual "shot," and that the lion was an unusual screener. I was overjoyed and turned to say so to those behind me. But there was no one there. The lion had stopped to crouch, a position I had longed for him to assume, but the owner knew what it had meant and had yelled. "Look out! He's going to jump!"

All hands had made a wild rush for the door of the cage. Did I loiter or play the heroic? Not so that you could notice it. Duty may have called me to finish the filming for a few more turns of the camera, but it didn't call so loudly as did safety. The last I remember was a yellow hairy substance swishing through the air and a door slamming behind me. Fortunately the film was not injured and the picturization of the lion proved a good one. But I would rather photograph anything else than a wild beast. None of them are camera proof.

These experiences form a vivid contrast to the quietude that attended the practice of my profession in my home town of Detroit, Mich., some years ago. Nowadays photographers must keep up to date with all the literature that is devoted to the camera and that is considerable. In days of old there were no such terms as "paraphenylenediamine" or "chlor-ethyl-aceto-acetate" and other words of equal length. Chemists like to clothe their formulas in such manner, but all of these terms have a generic foundation in words like phenol or methylene.

Although I have only photographed three pictures for Metro, I am more than pleased with the high standard for pictures that they have set. I am fortunate in being assigned to one of the ablest directors in the world—William Christy Cabanne. I have often been asked how conditions in the East here compare with those in California. We have more equable weather in California and less varying light and thousands of ideal locations that help a great deal and make work easier for the cameraman. The great advantage in the East lies in the fact that no matter what a motion picture needs or a director finds necessary it can at once be supplied. But on the other hand Director Cabanne is no respecter of weather. Like Admiral Farragut, he believes in "damn the torpedoes and go ahead."

Difficulties of Screen Photography

Natural Lighting and the Necessary Screen Illusion.

By Antonio Gaudio.

Photographer with the Yorke-Metro Producing Company.

IN MOTION picture photography, when we compare the effects of real and natural lighting with that which is necessitated by the demands of the action which must be included in the picture, we discover several obstacles which are practically insurmountable under the present conditions of photography. Most directors and cameramen already recognize the desirability of showing all scenes with lighting which is as close to the real thing as possible. But when we try to get such lighting effects we find that it is almost impossible.

Antonio Gaudio.

For instance, we are taking a scene in which the leading actors go through their business in a room which has several windows exposed to the view of the camera. The natural thing would be to have the faces of the characters illumined from the windows of the room. But, owing to the fact that the side of the set in which the windows are placed must be practically closed in, and the sun is striking the set from above or from the opposite side, the faces of our characters on the screen will be illumined by light coming from some place in the ceiling or from the opposite side of the room, which in real life is presumably dark.

Only in a night scene can the real lighting be shown. In this the character is illumined presumably from moonlight streaming through the windows, or from a fireplace or from a table lamp. In these scenes, we can throw our artificial light where the natural light would fall, and the characters are illumined in a realistic manner.

The motion picture photographer is decidedly up against it. The necessities of the drama demand that the characters be shown plainly to get in all of their action. If the natural lighting is used, the face of the character is lost and the action is sacrificed. So the photographer must sacrifice naturalness and the artistry of reality for the benefit of playing up the faces.

In one lighting effect, which illustrates the point, we had the leading character looking down from a window, his face illumined by a street lamp outside, which in reality was below him. The real and natural thing would have been to have the light striking him below the chin. But, for the purposes of the drama, a light was arranged outside the set so that it struck his face from above, illuminating it entirely. On the stage, it would have been possible to let the light strike merely a portion of the face, and let the speaking voice supply the deficiency to complete the effect. But on the screen the director demanded that the reality of the light effect be sacrificed to get in the man's face.

These difficulties can probably never be surmounted until we have lenses or an emulsion of such perfection that we can photograph everything, exterior and interior, just as the eye would see it. When we consider the great progress which has been made, however, nothing seems impossible. I can remember twenty years ago, when we had to take pictures of people, bracing their heads and hands with iron clamps because of the necessity of holding the pose for a long time. Sufficient progress has now been made that, with certain lenses, we can take instantaneous action with very little light.

Until further progress is made, it will be necessary for motion picture photographers to do the best they can with artificially arranged lighting. We can get the effects of reality in as many cases as possible, and resort to unreal lighting only when necessary, which, in photographing interiors, is unfortunately most of the time.

Development of Photodramatic Writing

By Jeanie Macpherson

Author of Many Paramount Pictures Notes Many Changes in Scenario Expression

WRITING for the photodrama is becoming more and more difficult every day. Every day new photo-dramatic symbols are being created to take the place of involved action or explanatory subtitles. As the art progresses, so does the public's understanding of the art, and the methods we used two years ago to explain certain things are now archaic, as, for example, not so long ago, when we wanted to show a man thinking of his sweetheart, we had him sitting with his head in his hands, casually gazing into a fire, but faded in a vision of his sweetheart on the scene over his head. Now we get the effect by simply having him bring out her handkerchief, a glove or something which shows the same thing. The audience understands it, and the obvious symbols are no longer a necessity.

Jeanie Macpherson.

Illustrating sub-titles by means of moving pictures is also passed. No longer do we have to describe a scene of a sub-title and then act out the scene. Now a subtitle is being dropped wherever possible and everything told in terms of action. If a woman is going down town to buy a new hat because her old one is worn out, we no longer have to have our actors make a lot of gestures and use two or three spoken titles. It is simply necessary for them to show the worn, torn ribbon of the hat, with, of course, the necessary expression to show what is to be conveyed. To show a telephone conversation it is no longer necessary to show both parties hanging up the 'phone. If one hangs up the 'phone we know the conversation is discontinued. We no longer have to show a letter inserted more than once or twice. When the audience reads the letter they know that it is in the person's possession and they can follow it. It isn't necessary to show it from time to time.

We have found out it isn't necessary for a photodrama to have only one dramatic scene, but each scene must be a drama in itself. The whole picture must be made up of a series of small dramas. This makes the completed drama a mosaic of little ones. Scenes that have no dramatic value in them, or say nothing, must be eliminated. So the scenario writer must bear in mind at all times not what he can put into a picture, but what he can leave out. If each scene has a why and a wherefore and an excuse for being, then you get a perfect continuity.

When I speak of eliminating scenes I do not mean that scenes must be cut down to threadbare, straight plot. I find in a great many pictures that the writers deviate from their main theme—that they have two or three themes wandering through the story, which necessarily makes it complicated and hard to follow. If the writer will take a simple single theme, then work up the detail, decorate it with embroidery and lace, every little bit different from the last, but have each bit of trimming pertain directly to the main theme, he will have a much better story. Instead of that, writers branch off with a counterplot or sub-plot which is upsetting and makes the story hard to follow.

Within the next two years I expect to see a school of photodramatists as well known and as distinguished as the dramatists of the speaking stage. Already this school is being developed and established, and within that time it will be set on a firm foundation and photodramatic writers will be given their proper place and will be remembered for their contributions toward this new art.

New Art of the Motion Picture

By Leopold D. Wharton

EVERY now and then, when the clouds are gray and the world is a little off in general, someone is certain to rise up, shake his head dolefully and announce that the motion picture business will be a business always, that there's nothing but commercialism in it, that there's no hope anywhere. We've all heard it—now and then, a great many of us have been guilty of uttering the very words.

Discouragement, to tell the truth, is a very frequent thing with the making of motion pictures. We wonder sometimes if filth ever will find its place on the dump heap, if there ever will be anything but a struggle between censors and producers to get "past" with something —and a lot of other things. That's when the clouds hang low. But when the sun comes out—

Leopold D. Wharton.

A new light shines on things and we see that the motion picture business is an artistry after all, an artistry that is growing and growing and becoming better every day. For instance:

Do you remember the old one-reeler days? Do you remember when a reel of Bill Spivens and his bucking horses, taken at some rodeo or stampede, made a very thrilling picture and "packed 'em in?" Do you remember when every picture was nothing but a straight run of scenes, with half of them portraying persons going in and out of houses? Do you remember the stories that once formed the basis of most of the motion picture plays? Well, if you don't, here's a sample:

> "Richard Henderson needs ten dollars, so he robs the bank where he is working. On the way out, he meets the banker's daughter and tells her that he has robbed her father's bank and that he's turned bad now and that he might just as well go all the way. So he kidnaps her and takes her to a hut. There the police find him, but the girl has fallen in love with him, so she forgives him and marries him and saves him from prison."

Sounds silly, and illogical and foolish, doesnt' it? But just the same, that is the type of story that was being "put over" not so terribly many years ago. Just compare that story with the story that is necessary today to produce a good picture—one that will sell—and you will see that there is an art in the motion picture business after all.

As for the lightings, the settings, the character of the people who work in the picture, the types that are used, the close-ups, diaphragming in and out, the dissolves and the half a hundred other things that must go into the making of a modern picture—they are so palpable that there is no need of discussion.

However, there is this to impress:

The man who makes a good picture in these days, must first of all have a good story, well knit, well told, well figured out in advance. That story must be more than possible. That story must tell something besides mere action. The story must be the type of story that will make the world a little better, a little happier, a little cleaner and purer for its having been told. And then—

Then that story must have its characters, fitted to every part. The day is past of fitting stories to stars. The time is coming when the star must be fitted to the story. To tell a story well, to have the characters depict the various phases of that story in the best possible way, with every bit of ingenuity known to the scenic, the lighting and the photography, that is the mission of the modern motion picture. And it is the new art of the motion picture.

There is only one thing to do when the clouds hang low and when things don't look just right in the motion picture business. That is to compare today with yesterday, compare it bit by bit, theme by theme, story by story and picture by picture—

And when that is done, one can readily see that the motion picture business is a business no longer—it is an Art.

A Few Ideas

By Bessie Eyton.

I CANNOT speak of stage life for the reason that I was never on the stage. However, many of my friends who have engaged in the theatrical profession before playing in the pictures tell me that motion picture acting is an art in itself and as difficult as theatrical work. I have never been with any motion picture company other than the Selig company and I have been with the Selig company for six years.

In the art of motion picture acting one must continually strive for success and continually study the art of expression, gesturing, etc. These qualifications, to my mind, have been most artistically developed within the past year or two. Quiet, convincing work has supplanted the motion picture "ranting" of other days and with this quiet acting has come histrionic force to the pictures.

Bessie Eyton.

To my mind the personal appearance of motion picture stars in theaters is the wrong policy. I have personally refused hundreds of such invitations. Some of these invitations have been most tempting, being accompanied by cash offers, free railroad transportation, etc. To my mind the screen personality of a motion picture actress or actor is not only their stock in trade, but their most valuable offering to the employer. An artist is rarely so impressive as his screen photograph and when he or she appears in the theater, gives a little talk and then shakes hands with the motion picture admirers, right then and there much of the romance and the illusion surrounding his or her personality is lost.

The Trouble Is

By EMMETT CAMPBELL HALL

WHAT'S the matter with the pictures?

That question, asked with reference to any subject should start something, but I haven't great hopes that it will in this instance. I've asked it before, the only result being that a pessimist or so has snarled "Everything," and a few optimists have joyously burbled "Nothing!" Which isn't helpful. What I've been hoping for has been the thoughtful enthusiast who would say, "Something. Let's fix it."

E. C. Hall.

Ever so often, the industrious press agent, traveling his familiar circle, gets around to the scenario department, having exhausted everything else, and it is announced as a discovery second only to that of C. Columbus that "the play's the thing!" It is then conceded that the story is the foundation on which the whole picture industry rests, and the world is assured that henceforth the Bulbul stories will be even more wonderfully good than ever before. Then the subject is dropped, with everyone feeling that there has been another great forward stride, and that's all there is to it.

As a matter of fact, there has never been any real effort on the part of any element in the picture business to raise the quality of the screen drama. Also, the screen stories of 1917 are no better than were those of 1912. In fact, being the same stories and now stretched to the breaking point in order to run five or six reels instead of their average normal of two or three, they are poorer in effect.

One moment, please, before you slay me. Just which one of us, author, manufacturer, or exhibitor, *has* made any real effort? Just step forward and say "I. At such a time I did so-and-so, *and kept it up*."

Now comes one, bursting with indignation. He is a manufacturer, and says, "What talk is this? Did I not conduct a prize story contest, with a thousand dollars as the capital prize (reserving the privilege of buying non-prize winning scripts at about $100 each)?" And another snorts, "Bah! *I* offered to pay a thousand dollars each for a hundred stories." So they did, and got the same stories that they could have purchased for half those sums. As they doubtless expected. A "prize" offer of a million dollars would not, at this time, produce a better story than might be expected to come in the mail any day, as anyone with even the faintest knowledge of creative art knows full well. For that matter, *any* line of human endeavor requires continuous and consistent encouragement and appreciation, not spasmodic "prize" offers. Can you conceive of a community of farmers raising potatoes, in the hope of pulling down the thousand dollars offered at the county fair for the best basketful, and selling the balance of the crop for ten cents a bushel? Yet that, substantially, is what the photoplaywright has been asked to do.

Manufacturer Has Not Done "Bit."

No, Mr. Manufacturer, I cannot concede that you have done your bit. The fact that you paid, the other day, ten or fifteen thousand dollars for the picture rights to a novel doesn't strengthen your case at all. This was, in truth, a kick in the face for the picture-writing art. You didn't really think the *story* worth a tenth of what you paid for it, and when your hundred-dollar-a-week continuity man is through with it, it will bear slight resemblance to the original. Given the time and a little encouragement, that same tame author could probably have turned out a better play than this finished product—a sort of Irish stew of literature, will be. You paid for the "big name" of the author, and its supposed advertising value.

To bring down the average cost per script, the prices paid twenty authors, who have written good stories *for the screen*, but who do not happen to have big names, must be shaved. It is, I am afraid, a short-sighted policy. You can't count on Big Name (you tried it and he stung you with an old story he had never been able to sell to a magazine), and you are discouraging to the quitting point on that twenty on whom you *could* count. Moreover, you are discouraging the public. When Bill Smith and Jane Jones go to see a picture, they do not care a hoot whether the story was written by Big Name or Tom Brown—they only want it to be *good*. Incidentally, if you would take the trouble to check up, you would probably be astonished to discover how few Bills and Janes ever heard of Big Name. The "advertising value" lasts until the beginning of the show, unless the story itself is good, and *you* know how many of Big Name's stories would have been given a moment's consideration had they been submitted by Tom Brown. And by none of this do I intend to discredit Big Name's work—probably I am one of his most ardent admirers—when he is kept in his proper medium.

Form of Expression Forced.

If you desired a painting of your favorite landscape, would you employ at a high figure a famous sculptor to do the work? Does it follow of necessity that the subject which lends itself perfectly to the brush would serve as an ideal model for the chisel? Then why attempt to force into one form of expression that which was created in another? The arts of the novelist and the photoplaywright are as distinctly different as those of painter and sculptor, the mediums of expression are as different as the dry paint and modeling clay. Not one novel or stage play out of a hundred is suited to photoplay uses. Why should they be? They are entirely dissimilar thought mediums.

The Big Names are quite aware of this, Mr. Manufacturer, and they are accepting your money, and laughing at you.

And you, Mr. Exihibitor? What have you done toward getting better stories? The whole thing is really up to you, you know, as the consumer, for while the public is the ultimate consumer, you, so far as the manufacturer is concerned, are the spokesman for the public. Have you ever written to a manufacturer saying, "Give me more stories by the author of The Big Success?" Do you know the names of three photoplay authors—the men who have made your business possible? Did you ever say "The story by Big Name was an ordinary thing—not at all the kind to keep my patrons coming back?" You've written about everything else, from the beauty patch on the leading lady's cheek to spots on the prints, but what have you said or done about the stories? Or are you satisfied with them as they are? Do you figure that mere elaborateness of production and the fact that Dotty Dimples is in the leading role will serve your ends? If so, I would advise that you spend a little time taking notes on your audience. People are *not* growing "tired of the pictures," and never will, any more than they will grow tired of books or magazines. But isn't the average mental grade of your patronage falling a bit? When a new patron shows up, if he is of any real mentality, does he become a *permanent* patron, nowadays? Is the quality of your audience advancing in the same ratio as the quantity? Better wake up, Mr. Exhibitor, and get busy, or you'll presently find your business sick of an illness for which there is no cure, or, at least, not while you are alive to profit by the recovery. Take a tip from the fate of the small town theater—the speaking stage. It wasn't the pictures that killed it—it committed suicide.

What Have Authors Done?

And we, Messrs. Authors, what have we done? Can we honestly say that we have not sold our birthwright for a very scanty half-portion of pottage? Suppose we had conscientiously taken the time to do our best, would our status have been different? Would the labor of love at the end have brought material reward? Probably not, if that is any consolation. And authors are, after all, only human beings, who must eat and pay the coal bills. It takes *time* to write a good photoplay, and few photoplaywrights can afford the time. At the prices he can get, the photoplaywright must turn out, in order to make a decent income, too many manuscripts.

Suggests Royalty Basis.

Then what should we all do about it? Why, the first thing is for the manufacturer to realize the difference between mere *story value* and photoplay value, stop paying absurd prices for the former, plus a name of more than doubtful advertising value in the picture field, and use the money to pay decent prices for the real photoplay—encourage the people who could and would write real photoplays, if they could afford to. Guarantee a reasonable sum, but pay on a royalty basis, the author's percentage being on the net profit. This would place a premium on taking pains, not only in story construction but in technique. To get maximum screen effect at minimum cost is an art, and the place to save in production is in the manuscript. The man whose play—no better on the screen—costs five thousand dollars more to produce, *through the fault of the author*—is now given just as much for his manuscript as the author whose ability and skill saves that sum.

For the exhibitor the thing to do is to indicate forcefully that he knows a good story when he sees it—*say so* when it is good, and likewise when it is poor—demand that the goods he sells be manufactured from the best raw material available, and see to it that it is done. Everything but the story is at the highest pitch of development; the pictures *must improve,* and the only opening for improvement is in the story.

And the authors—why, I suppose we will just have to try and prepare ourselves for what will surely be—to supply the demand for *real photoplays* when it duly arrives. If it doesn't arrive, we can be worrying about something else—there won't be any picture business to concern us.

The Legitimate Player in the Films

By Frederick Warde.

MY experience in moving pictures has been limited; my knowledge of the stage is of nearly half a century. My education and training has been "to hold, as 'twere, the mirror up to nature."

When I entered the moving picture business I found I had much of this to unlearn. Not that it was necessary to be unnatural before the camera, but to curb the natural tendency to spontaneity, and to synchronize one's emotions and movements to the action of the machine.

To many of the distinguished actors who have appeared in pictures this was a difficult task, but I was most fortunate in having the direction of my son, Ernest Warde, himself an actor and stage manager for many years, before he became a moving picture director, who curbed my natural tendency to rapid action and by patient instruction moderated my spontaneity and reduced it to the proper tempo.

My first effort was as "Silas Marner," a visualization of George Elliot's novel; my second as "King Lear," in which I was more at home; and my third "The Vicar of Wakefield," all of which were pronounced successes. They all demanded acting as well as appearance, and without the experienced legitimate actor, would not have created the impression that they did.

That dramatic training and experience is of advantage to the moving picture actor has been demonstrated by the success of such cinema stars as William Farnum, Robert Warwick, W. S. Hart, Douglas Fairbanks, Ethel Barrymore, and many others who have achieved distinction in the new field, and brought their keen intelligence, broad culture and dramatic instinct to the screen.

Physical beauty is a powerful asset for a picture, and for a time was practically the only one, but the development of its dramatic possibilities has created a demand for something more than attractive personality in the illustration of a story. The expression of the face must carry with it the conviction of sincere emotion. The walk, the carriage of the limbs, every action must be in harmony with the feeling of the moment or the effect is only artificial and worthless.

The lack of sequence and continuity in taking the pictures is another difficulty the, so-called, legitimate player has to overcome. The emotions are not cumulative as in a dramatic performance; but a thorough knowledge of the plot, familiarity with the scenario and a clear and complete study of the character and its relations to the others makes it a simple matter to keep the mosaics true and piece them together on completion, effectively.

In short, the technique of the moving picture is not so difficult to acquire, if the legitimate actor will subjugate his prejudices to the conditions, and recognize the many material advantages that conscientious work before the screen may bring him from this new and most popular form of public entertainment.

The actor's work upon the stage leaves but a memory, sweet and often tender, as it is, but his work upon the screen will live when he is dead, and many friends and admirers will look upon his features as in life, and recall those memories; while new generations will admire and praise his art and skill long after he has passed away.

A Business Without Brains

By ROY L. McCARDELL

WHAT I am stating here is set forth temperately, earnestly, honestly and with every desire to advance the interests and the ideals of the great and wonderful art industry of motion pictures. There is crying need for betterment in every phase of the production and distribution of photoplays. Waste, stupidity, ignorance and conceit are the detriments that must be overcome.

Roy L. McCardell.

I am informed by a gentleman whose veracity I have no cause to question that one of the heads of the J. P. Morgan firm, after a careful investigation of the moving picture business, with a view to financing a proposed amalgamation of big picture companies, stated that "The motion picture industry is a business without brains."

That it is without brains in production and distribution goes without saying. The mad waste of money in those departments is openly acknowledged by the heads of the big picture producing and distributing concerns themselves. They have made these admissions verbally and in signed statements. Of these things it is not my province in this article to comment upon.

But that the motion picture industry is without brains in the most vital place where brains ought to be—in its play or scenario departments—does concern me, as it concerns all who really and truly have the interests of the art industry at heart.

The screen star and the director have been encouraged and developed, but the treatment of the screen author and the treatment of the author's efforts have been contemptible.

With but very few exceptions, the heads of the big producing companies have no respect and doubtless never will have any respect for any author or authors, living or dead. They have never shown any great inclination to treat writers or their work, be the writers great or small, with anything that approches decency and fairness.

Writers Antagonistic.

As a result, the whole tribe of scribes are antagonistic to the moving pictures. The Authors' League, an organization in which every American writer and dramatist of note is enrolled, has for two years past made every endeavor to impress the moving picture producers with the idea that all the authors and playwrights of this country are eager to give their best efforts to the screen, and to bring about the same status of mutual fair dealing and respect that obtains between authors and the publishers of books, magazines, newspapers and periodicals. Also the same relations of mutual interest and respect that exists between established playwrights and the big theatrical producers.

But the efforts of the Authors' League have been in vain, and in recent symposiums in the Authors' League Bulletin such noted authors and playwrights as Rex Beach, Channing Pollock, Robert Stodart, Anna Steese Richardson, Ellis Parker Butler and others have indignantly cited their personal experiences with "scenario departments" and have advised established writers and authors generally to restrain from further endeavor to contribute their original writings to the screen until better conditions prevail.

Pollock Sums It Up.

Channing Pollock sums up the whole indictment the writers have brought against the moving picture producers as follows:

"I can truthfully say that in all my experience as a photoplay writer I have never known moving picture companies, as represented by their officers or editors, to keep their word in any particular or to pay when, where and as promised."

In short, the moving picture is without friends among writers, authors or newspaper men generally. The moving picture producer has never had any respect for writers and now writers have no respect for moving picture producers.

This is a condition of affairs greatly to be regretted. The best directors and the best stars cannot make a successful film without a good story to work upon. "Box office attractions" though they be, Mary Pickford, Charles Chaplin and Douglas Fairbanks must have good picture plays. When their vehicles are not satisfying and convincing their business falls off. Charlie Chaplin in "One A. M." falls down hard. Mary Pickford in "A Poor Little Rich Girl" shows all day to crowded houses. In a few others of her screen plays not necessary to mention, the business of the attraction suffered because "the story was not there." In fact, it is safe to say that if the biggest moving picture star is given several bad plays in succession it may mean the end of his or her vogue!

It is not alone that the moving picture producers pay no commensurate price for a good photoplay, carefully constructed, but their studio departments are generally stupidly conducted by ignorant, discourteous and grossly conceited individuals. A writer's manuscript meets with the most astonishing and exasperating treatment, the which would take up this whole page simply to cite some flagrant instances of.

It is notoriously true that ideas are stolen and plots confiscated. The law courts record any number of proven instances of plagiarism paid for heavily.

Payment Inadequate.

The inadequate payment, when payment was made, has long been notorious. Edward Childs Carpenter was offered fifty dollars for a scenario, which it is said he later turned into "A Cinderella Man." At the highest price that might have been paid for this as a photoplay it would have brought him a thousand dollars. As a play for the speaking stage it will bring Mr. Carpenter two hundred thousand.

Such instances can be cited by the hundreds.

The poor pay proffered for original work for the screen is not the only grievance of the author. The ridiculous butchery of an original manuscript when it is finally shown on the screen has long been a matter of exasperation to the author.

His picture play is bought on its merits—for what is in the idea, the plot and the characters. When it is screened the author sees it as a hodgepodge and a hash of all the old stale stage and screen situations.

I recently sold a five-reel feature to a leading producing company. The head of the company, a man of intelligence, bought my complete photoplay because he liked it in its every detail. When I saw it on the screen two-thirds of what I had written was omitted and situations from "Rolling Stones," "Within the Law," "The Lion and the Mouse," and even Joaquin Miller's old melodrama, "The Days of 49," were interpolated! My name was flashed on the screen as the author of this mess of plagiarism!

It is not the living alone who are treated thus. The masterpieces of the great dead are mangled likewise. Books that are standard and beloved are butchered to make a movie holiday. "Don Quixote" is made a burlesque melodrama and he is killed finally by a bullet! "Sappho" is turned into a "White Slave" film. The characters of Dickens are twisted and perverted out of all original semblance and the stories themselves are changed wholly around! As a consequence, the millions who love and revere the great authors and their masterpieces are disgusted and regard pictures with contempt, while the ignorant, who have never read the great standard stories of all time, are disappointed in the presentation on the screen of great books of which they had heard and had expected much.

These are no solitary cases. There is hardly a masterpiece of fiction that has not been twisted into puerile "hokum" for the screen.

Star Must Have "Sympathy."

When I asked why Sappho was made a repentant-more-sinned-against-than-sinning Magdalene, I was told, "Well, the star must get the sympathy." The star perhaps (and perhaps not) got the sympathy, but one of the greatest stories ever told was made into drivel on the screen.

The highest paid writer around a moving picture studio is the press agent, who chronicles "dog stories" of the star and flapdoodle about the "movie magnate" that heads the concern.

With but few exceptions the scenario editors and staff scenario writers of almost all the big producing companies are poorly paid men and women of no reputation, originality or ability. And yet, of all things, the story is most vital.

Rex Beach's "The Barrier," without a star, with only actors carefully selected and the story itself well directed, scored one of the greatest successes of the screen. The average five and seven-reel "star" feature costs from $20,000 to $40,000 to produce. The salaries of picture stars range from $500 a week to $15,000. Yet the scenario department—no member of which receives even a moiety of this much money—is expected to beg, borrow or steal the story. How long would magazines endure if the stories were so handled, so written and so paid for?

Writing Railroad Thrillers

By Edward W. Matlak

Past Master of "Railroad Stuff" Gives a Few Tips to the Ambitious Aspirant

I HAVE been asked to give you a few words about writing railroad thrillers. For the benefit of any of your readers who have not yet mastered the art, I will say that in order to write this type of screen story, to my way of thinking, a knowledge of what a modern railroad is and how it is operated is the first essential—and a little imagination is about all that is necessary to fill out the balance of the prescription.

Like any other subject, it is hard to write railroad stuff unless you know how. The reason that so many scenario writers have failed to land this type of story is because they do not know anything about a railroad other than it is something to cuss when the trains are late. Not more than three out of a million can even read a time table gotten out by experts for the "public." What would the poor public get out of a "working schedule"? And how long would it take a layman to learn where all the block signals and switches on a two-hundred-mile division are located—and to take a night express over the line on time. It takes time to get this dope. In fact, there is a lot to learn in any department of a railroad and without this knowledge any attempt to write a story about the rail is apt to prove a flivver—for it cannot, and does not ring true. I have seen a number of so-called railroad stories screened, and to anyone who is "in the Know" it is to laugh.

Another thing to be kept in mind is this: While for a railroad man to write a railroad story that would be easily understood by another railroader should not be a difficult task—the fact must always be kept in mind that all the people who will see the story are not railroad folks, and therefore the story while ringing true must not be so constructed that the fellow on the "outside" will wonder what it is all about.

Another item not to be overlooked is the cost of production. It costs a wad of money to smash up engines and equipment and the results in jarring the "thrill" nerve do not by any means justify the expense. You can get them going stronger by working matters up to a point where something is going to happen unless—and there is where you begin to work. Show then seventeen different ways for a quick-witted hero or heroine to prevent a seemingly unavoidable collision and get them stopped with the pilots rubbing noses.

It goes as well as smashing up a couple of engines and costs less. You can't kid an audience these days into believing the villain goes to his doom in the spill. They know only too well that the "wreck" cost $50,000 to stage; that forty guns were trained on the mess, and that they will see scenes of the same smash in the next fifty pictures built around any old bunch of stuff that will give some lead a chance to crawl out of a studio coach window while the smoke pots get in their deadly work.

One or two other simple rules will not be out of place, the first being that the writer should always have a healthy regard for the Honorable Board of Censors and avoid as much as possible the writing of anything that savors of rough stuff. If you must have a villain to do some dirty work to get the trouble started, make him get the stunt over in some smooth manner that will get "by"—for if they cut it out the whole story falls dead in its tracks.

Last, and possibly the most important point to be kept in mind: Do not show railroad employes in a bad light. The railroads will not stand for it, nor will the men, for a finer body of sober and intelligent craftsmen are not to be found anywhere.

How I Came to Write "Continuity"

By Lloyd Lonergan

Old Time Thanhouser Script Writer Gives Glimpses of His Experiences

EVERYBODY knows what "continuity" is nowadays, but Edwin Thanhouser is the man who invented it. There wasn't such an animal in 1909, when he started his studio in New Rochelle. Inquiries developed the fact that it was "all up to" the director.

"Just rely on him," Mr. Thanhouser was told. "A good director will take a company out, see something that will screen well, take it and write a story around it. Scenarios will be the least of your troubles."

Lloyd Lonergan.

But the man who is now my boss couldn't see it that way. He had had a long experience in the theatrical game, made a name for himself with his stock company in Milwaukee, and persisted in the belief that the pictures were a form of dramatic art.

"When I had my theatrical company," he said, "I never told the director, 'Go and put on a play,' and trusted to his inventive genius. I selected a manuscript I liked, and he followed it. And I don't see any reason why the same course shouldn't be a success in the motion picture game."

And that's how I came to "write continuity," and see it put on the screen at a time when other companies let the directors do everything. I figured out one day that if all the negatives that have filmed my scripts were laid out in a path six feet wide, they would make a celluloid road from New Rochelle to the shores of the Falkland Islands.

In the early days we didn't go in so much for quick, snappy action. A reel usually ran from 18 to 25 scenes, and people made exits and entrances much as they do on the legitimate stage. A year or so ago I saw a reissue of a picture which, when released some ten years ago, created a sensation, but how old-fashioned it does appear now. For example, there was one scene that ran this way:

"Set—Corner of drawing room. Woman on with her husband. He bids her farewell and off. Gay Lothario enters. He and wife embrace, show alarm. Lothario goes behind curtain. Husband enters—says he is tired; reclines on lounge. Wife rubs his head; he goes to sleep. Lothario from behind curtain; wife gives him dagger and bids him slay her loving husband. He protests; she insists. He about to do it, then drops knife. He and wife both repent and weep."

This was all one scene. Today it would probably be shown in some forty flashes.

I wonder what has become of the old free lance writers who, seven or eight years ago, used to flood the studios with their offerings. Some of their scripts were so funny that I made notes of them, but not for screen presentation.

Probably the most unusual story of the bunch came from a chap in the Middle West. It narrated the history of an unfortunate family that certainly had trouble in bunches. There was a mortgage on the old homestead, father had lost his job, brother was unjustly in jail, mother had consumption, and it was all up to little ingenue daughter. And *she wrote a motion picture script.* Scenes of suspense while waiting for the returns to come in. And just as the villain was about to put everybody out in the snow, a letter arrived from the film company, enclosing a check that settled for all their troubles.

And this suppositious check paid for a one-reel script, for those were the only kind in those days. I often wished that that mythical company was in existence.

Another letter in my collection accompanied an offering from a small town in Pennsylvania. It reads as follows:

"This play is written by my son, Thomas, who is 16 years old. He is too delicate to go to work and since he had a bad fall, two years ago, has been very backward in school. The doctor thinks that in time he may outgrow his feeble mental condition, but in the meanwhile he has turned his attention to motion picture writing, and perhaps there may be a place for him there, so I send you this story which he wrote after supper last evening.

Very respectfully,
"______ ______."

Another cherished gem of mine is a script which I figure conservatively would cost $250,000 to put on, and it was only written for two reels at that. The flatiron building is wrecked, there follows a panic among the spectators on Fifth avenue (author indicated that this scene could be taken at night when traffic was light, and there would be nobody to interfere with our supers), there is a collision between two ocean liners, and a few other trifles. As a sample, look at scene 28.

"Scene 28. An observation parlor car on a railroad. Mildred and Henry are on the back platform. He is making love to her. He looks ahead, around side of car, and shrieks as he sees that bridge is open. Mildred, who is looking down the track, cries out that the next train is coming. Henry's train stops. Mildred rushes into his arms, crying, 'Save me! Save me!' As Henry holds her tight, the other engine crashes into the observation car. Henry and Mildred are hurtled into the air, landing on the country road, alongside of the train, just as an auto dashes by. The chauffeur just dodges by them."

Yes, it is a great business, scenario writing, but it is much more fun to read the stories sent in from the outside—that is, if one has a sense of humor.

"Caged Authors"

By E. Clement d'Art

The Motion Picture Industry is Two Hundred Years Behind the Publishing Business

SOME two centuries ago, in England, book publishers hired "tame authors," i. e., gentlemen or ladies of a literary turn of mind who reported at the offices of the publisher, day in and day out, signed their names on a register and next to it wrote out neatly the time at which they had arrived, worked some ten or twelve hours at a stretch and "turned out" the bulk of the literature of the period. They were a rather ill paid lot; some five pounds may have been the reward for a novel out of which the publisher possibly gathered some fifteen or twenty thousand pounds. Their surroundings were not very inspiring, consisting mostly of a dark cellar right under the publisher's presses. There the "tame authors" were duly "caged" for the day. The work of the "tame author" was subject to arbitrary changes and alterations. The publisher being a man of vast experience and sound judgment, a hard-headed and hard-hearted business man, knew exactly how a book should be written, knew exactly what the public wanted and was bent on supplying just what was needed. The work of the "tame author" suffered accordingly. The results of the imprisoned troubadour's efforts coupled with the efforts of the publisher were not of the best.

E. Clement d'Art.

Of course, some writers were foolhardy, wild and temperamental enough to seek to retain their freedom. Among the latter were the men whose literature has survived. They were foolish enough to write masterpieces. But, for the future fame and present liberty they paid dearly enough. Hunger was often their lot—and countless humiliations; they were forced to cater to some distinguished patron if they wanted to live at all.

Now that we have this beautiful picture in mind, let us look at another and contemplate the various improvements due to modern progress, innovation, the spirit of the twentieth century and the birth of a new industry—not unlike the other in some respects.

Tame Authors in Disuse.

Publishers no longer use tame authors, no longer pay $25 for a MS. out of which they make a fortune. They have acquired a good deal of respect for an author's style and his handling of the story. But how is it with the motion picture industry? A state of affairs which very much resembles the one described above confronts us.

Every motion picture concern has its staff of caged writers. They are rather ill paid. Their surroundings are often not as inspiring as they might be. The result of their labors is not always of the best and their work is subject to ruthless and heedless changes. They work under pressure; quantity, not quality, seeming to be the object.

An office, a time clock, stifling, imagination-killing business surroundings are not conducive to the development of art in its highest form, and a scenario writer is or should be an artist.

Producers Penny Wise.

Motion picture producers are penny wise and pound foolish. They spend very little on the scenario and fortunes in the proper production of poor ideas. They fail to realize that the photoplay proper, the written scenario, is the very keystone of the industry. That "the play is the thing" cannot be repeated over-often, but it is perfectly useless to mutter the magic words as a lama mumbles his prayers. The whole meaning and import of the sentence must be fully realized, absorbed, understood.

As things stand, the photo playwriter is thrown on the mercies, often very ungentle, of the director who "produces" and more than often ruins his play. His scenario is taken apart and put together again. Some characters are removed and others added. All this is done hurriedly, on the spur of the moment, often taking but one scene under consideration and not the scenario as a whole. Result: a Great Picture—NOT.

Motion picture concerns would do well to study the publishing business as it is today in this country. Publishers are both courteous and honest. They pay fair prices. The printers and illustrators (which artists and craftsmen correspond to the motion picture director and his staff), are not permitted to alter the story so that it will fit the type in which it is printed or the illustrations which adorn the book. Perhaps the editor may have a few changes to suggest, but the author is duly consulted.

To the end of securing better scenarios, the outside author must be given better opportunities. Then the stories will come. Caged authors will not do. A scenario editor should be an editor: a sound judge, a good psychologist, a fair writer, an accomplished technician, a trained literary man, not a human factory made to turn out ten or fifteen reels a week, or more if more can be got out of him.

Must Create a Real Market.

Offers to purchase scenarios must become more genuine and less of an advertising scheme. Proper prices must be paid for proper material. A certain broad-mindedness which does not at present prevail must be introduced; scenarios must be accepted, bought and paid for because they are good, because they are worth producing, not because they happen to appeal to the whim of a more or less literate manager or because they happen to fit a certain star. The star is no doubt a consideration, but there are enough stars on Broadway, and on the screen, to make the heavens jealous, and the play is of greater, of far greater moment, the choice being less plentiful when real merit is sought.

Plenty of time should be spent on the writing of the scenario. When in proper shape, the scenario should be handed to the director with instructions to produce "as is," the director, unless he is a genius, to make no changes other than those rendered absolutely necessary by his locations and to use his artistic temperament on nought but the faithful rendering of the author's work. Writers should be paid by the reel or on a royalty basis or both. This is the only fair way and, in the long run, the most economical. A writer of talent should be placed in a position to produce his own pictures, for he, better than anyone, knows the exact meaning of his own words and can best adapt any changes that may prove necessary. If he really has talent and imagination, he will succeed.

Now that I have written all this and read it over, I see fingers being pointed at me in derision and hear mocking laughter and fancy people saying: "Writing about 'caged authors,' are you? Why, you are one yourself."

Yes, with this difference:

The Edison Studios are located at the Bronx Park, and through the window of my little office I can see green trees and rocks and little children at play, and all this is not uninspiring. The offices are part of the studio and the atmosphere is not strictly one of business. On the contrary a certain literary spirit prevails. We can all think clearly—and cleanly.

The New Old Art

By Derwent Hall Caine

Sees Some Things to Be Corrected Before Motion Pictures Come to Their Own

I HAVE frequently been asked whether I considered motion pictures an art. Most assuredly. It is not only the newest art, but it is also a very near form of the oldest art. When the drama was in its infancy the method employed to give it expression was pantomime. In the huge coliseums of ancient Rome and Athens, the play was almost entirely spectacular. Even now the less civilized humans employ motions to express any excess of feeling. This proves to me that it is natural to express feeling by movement. Now art is a copy of nature, so surely to reproduce a story by pantomime must be an art. With the smaller theaters came the perfecting of the speaking drama and the neglect of the spectacular. But now that the larger theater is popular again, it is found almost impossible to make the speaking drama a success, without a spectacular display. It is only within recent years that the Russian ballet has come into its own, which is a living form of motion pictures.

Derwent Hall Caine.

The screen motion pictures is, in my opinion, in its very early infancy. I think the first thing to wean it from its present state of crudeness would be to use stories that have real merit. The screen has yet to see the great moving picture writer. If Dumas were alive now and his interest and great art were directed to the screen, we should realize the possibilities of the screen, which we only now dimly feel. As things are at present, the author is considered of such little importance, that I have frequently searched in vain for a mention of his name, while the producer's name occupies half the advertising bill. A bad story cannot be made good by good acting and a good story cannot be killed by bad acting or producing.

In the speaking drama we find it essential to have small models made of the suggested scenes, where the action takes place. In motion pictures frequently the scene is built after having been only roughly explained to the carpenter. The result is seldom entirely satisfactory but is used because of the time and labor involved in making another scene. Why should not a competent artist be employed to design each scene and models be built for inspection? The financial outlay of this would be as nothing compared to the time lost in repairing the errors made by the present forms. Several directors have told me with pride that they have taken footage ranging from 50,000 to 75,000 feet of negative to make a 6,000-foot film. This strikes me as a matter for apology rather than boasting, for surely if the director was fully competent to direct his artists and if he knew the best way to obtain his results, it would not be necessary to experiment with the camera working.

As things are at present, motion pictures cannot present any serious rivalry to the spoken drama, but that is not surprising considering that serious attention is not devoted, in the right way, to the production of a film. In the first place, famous authors have not yet been called in to write original scenarios. The few famous authors, whose works have been used, have merely sold some old book or play which was not originally written with any intention of its being utilized for moving pictures. The people who are called in to transform the story into filming action are mechanics and not story tellers. The result is usually a very deteriorated edition of the original story.

Too Little Preparation.

A stage director spends weeks and often months of careful study on the MS. of the play he is to produce. While the moving picture director has the MS. thrust upon him and is told to "get along with it" allowing him no chance to study or use his imagination. Then the actor of the legitimate stage has his part many weeks in advance of his initial appearance, allowing him time to acquire the psychology of the character he is to play. Whereas in the moving pictures, an actor is often called to the studio, given a rough idea of the scene he is to play that day without his being told what precedes or follows. What chance has he for characterization?

Too little attention has been paid, up to the present, to the music for moving pictures. I was at a moving picture theater not long ago and a funeral march accompanied the antics of some kittens. The value of words in a song can be lost by bad musical setting and a film which tells one story while the music tells a different one is confusing to the senses. Why shouldn't great living composers be employed to write appropriate music for the film?

I think that I have suggested a sufficient number of improvements which are apparent to me to justify my optimism regarding the future of this New Old Art.

The Scenario of Today

By Phil Lang

Method of Building Up a Motion Picture Play for the Kalem Company Told by the Production Manager

FOR many years we have heard the scenario discussed from various angles. The story of such-and-such a picture was good, but its technical development was bad. More frequently, in this day of over-production, there is little or no story, but an abundance of technique. If the author of a long-winded, pointless story does not technique his characters all around Robin Hood's proverbial barn, the director accomplishes the demise of the slight idea by meanderings which lead nowhere. And while the discussions continue, the scenario—the real, practical scenario — remains one thing:

Phil Lang.

It is the manuscript from which the director produces the picture.

Surely this definition is elementary and trite—but if the manuscript does not live up to this definition, it is not a scenario.

Authors have longed for the day when their scenarios will be produced as written—few realizing that producers are equally anxious for that day to arrive. Yet how many writers have really submitted scenarios? There are some, of course. Several years ago we secured from C. Gardner Sullivan one of his early feature scenarios, "The Invisible Power"—a worthy forerunner of his recent brilliant successes—which was produced practically scene for scene as written. But there are few Sullivans, and when they appear they invariably are called in to write in conjunction with the producer, or are made attractive offers for the exclusive acquisition of their work.

Thus today we find few scenarios written on the outside. Nearly every producer who buys material asks for a synopsis of the plot, without the detailed continuity of action. This is not because the editorial departments think they have a monopoly on brains. It is because they know that artistic productions can be made only from scenarios which contain every necessary detail. The day of hit or miss has gone. If a picture is to be successful, the production in its entirety must be carefully planned before a foot of film is taken. It is not practical in every case to summon the author to the conferences in which all details are threshed out. There are instances, however, wherein co-operation between the producer and the outside writer are equally fruitful.

Our series "The Girl from Frisco" and "The American Girl" offer interesting examples of scenario perfection—made possible only by the co-operation of author, editor, technical writer and director. In the case of "The Girl from Frisco," written by Robert Welles Ritchie of New York, the co-operation took place across three thousand miles and demonstrates the advantages of a unity of effort even under unfavorable circumstances.

Frederick R. Bechdolt, the noted fiction writer, who lives in Carmel, California, was engaged to write "The American Girl." We had a conference in San Francisco. In a short time he delivered the first four episodes for production in two reels each.

Mr. Bechdolt's work was that of an experienced plot builder who had conscientiously endeavored to observe the photoplay angle, but each of his plots contained material for five reels. When we had worked out the vital features of each story, revised synopses were written by our staff writer, Frank Howard Clark, a technical expert, who has had five years' training in the Kalem school.

I then invited Mr. Bechdolt to visit our Glendale, California, studio that he might see how entire incidents had been removed from his plots without detriment to the whole; why a quarry was more practical than a lime kiln; why an incident which he had planned to take place on a river must be produced on the desert—there being no rivers doing business.

The author took such an interest in the work that he rented a cottage in Glendale and wrote the remaining episodes of the series on the ground. He explored the surrounding country and discovered many new locations which suggested plots—such as "The Door in the Mountain" and "The Ghost of the Desert."

One day Mr. Bechdolt, having seen several of his plots produced, having observed the difficulties experienced in securing odd types for extras and the trouble in transporting them to locations, came up with a smile and asked for his latest plot.

"It's those smuggled Chinamen," he said. "The smuggling business is merely incidental, so I'm not going to ask you to round up Mongolian extras. I'll have the villain smuggle something that he can carry with him."

Left to Right—James W. Horne, Robert Welles Ritchie, Frederic R. Bechdolt, and Phil Lang.

For every plot a revised synopsis was prepared, covering all points raised in discussion, and the detailed scenario written therefrom. Then the complete scenario, ready for production, was turned over to Director James W. Horne, who, having been a writer, realizes that the story is the first essential and that before taking his first scene he must know just exactly what is going to happen in the final scene.

Horne, who has produced many of the popular Kalem series, always takes home the scenario and completely re-types it—not to change it, but to put it in his own words. In doing so he assimilates every detail. He incorporates bits of dialogue which aid him in building up scenes. He gauges the various situations. He notes the wardrobe to be worn by the characters, how the stage sets must be built, etc.

Ten copies of this scenario are made and distributed among the various departments. Two copies are posted for the cast to read, for each player must report with the proper wardrobe, personal props and full knowledge of the story. And that there may be no delays, every small part is cast and the players informed when to report, the presence of every necessary prop is verified and the availability of each needed location is confirmed before the machinery of production is put in motion.

A similar course is followed in the production of all of our pictures—and the foundation for the complete preparation in advance is the detailed scenario.

Robert Welles Ritchie, who is spending the summer in Northern California, is writing a new serial for us and to date has paid us three visits to confer. We now look to authors of such calibre as Ritchie, Bechdolt and E. W. Hornung (the author of "Stingaree"), for our stories, and, for obvious reasons it is not always practical to have them on the ground. This condition necessitates that we have two photoplay specialists on each plot—the experienced plot builder and the experienced technical writer.

I have a warm regard for the old guard of scenario writers, whose work I have known so well for the past six years. They patiently studied the technique of scenario writing, while their big brothers, the fiction men, sat back and, sometimes, scoffed. Today the scenario field needs both. The literary man—the builder of big plots—rarely if ever masters the entire intricacies of scenario technique. He should not be called upon nor expected to do so, as long as he observes the essentials of the photoplay. And our friends of the old guard either must become big plot builders, in this day of "story first," or resignedly fall into their niche and utilize their technical education in adapting the other fellow's story.

Ideals and Realities

By Edward T. Lowe, Jr.

Essanay Photoplay Editor Notes the Difference and Says It's Best to Please the Public

AN IDEAL is a truthful reality—no more! So called ideals are usually vague enough to make one call for hard *realism*, for ideals, in the great majority of cases, are merely the exaggerated *ideas* of an individual.

Edward T. Lowe, Jr.

It is always easier to laugh at some one else falling downstairs than it is to laugh when we fall ourselves—yet it is possible for *anyone* to fall downstairs; on the other hand, it is highly improbable that we or our neighbors will ever take to slinging pies at each other.

It is my desire to show our neighbors "falling downstairs" in such a way as to create a natural laugh at the predicament—trying to recall a similar instance, or at least the possibility of one, and not to portray the other, a highly unnatural phase of the same situation. The instance is purely figurative. We want the public to laugh *with*, and not *at* us.

About the Public.

Please the public! Those three words form the basis of judgment on which stories for production should be selected. Why? For the simple reason that, after all, it is from the public the money comes and it is the public which should be pleased—not an individual.

It is up to the photoplay editor to keep his finger on the public's pulse. If it beats faster at the sight of a certain type of picture, then he must see that they get it—in homeopathic doses—irrespective of his personal like or dislike of the subject. The psychology of the "homeopathic dose" is there—give them just enough of one thing to leave them unsatiated.

All Art—and surely, the "moving picture" is establishing an Art of its own—should have personality and universality in its appeal to those who "pay the piper"—the public. Not too personal, like the Cubist or Futurist, so as to reach only a chosen few, but personal in as much as the emotions appealed to are common to all, thereby becoming at once universal.

It is the editor's *quickened vision* which enables him to select from a mass of material the ones with the universal themes and which will at once appeal through their "human touches."

The public is tiring—has *been* tired a long time, had we but realized it—of watching on the screen emotions which they have never felt and which they are not likely to feel. It is true that occasionally they do hear of some wild woman who "vamps" around—more occasionally do they hear of wild murders and debauches, but, when this happens under their immediate notice, they turn from it in disgust. Therefore, is it rational to suppose that they desire for *amusement*, a morbid presentation of things from which they turn in horror and disgust in *real* life? It is not?

Anent the Amateur.

As for being taught how to make a million in photoplay writing in "ten easy lessons"—it can't be done! Have you ever noticed how much easier it is to tell *how* a thing should be done, than to go ahead and do it yourself? "Original" ideas are always in demand, but the so-called "original idea" is not the idea itself, but rather the novelty of treatment. In business, in painting, in sculpture, in writing novels—this statement is fact—why not in the writing of the photoplay? Gray matter is, fortunately or unfortunately, just as much of a necessity in the correct development of a photoplay as it is in some patent or business proposition. A musician may conceive a wonderful melody, but, minus the *knowledge* of how to set the notes down on paper, his idea is of little value. So it is with the photoplay.

And again the public.

Please the Public!

"Doing My Bit"

By H. Tipton Steck

Successful Writer of Photoplays Introduces Himself—Is Strong for the Good Story

"DO YOUR bit," urged THE MOVING PICTURE WORLD, in a letter to me recently. "We think you will be able to give us something interesting from your experiences, and what you think the future will bring forth."

Needless to say, I feel that my experiences in the moving picture field will not prove of any great interest to the army of readers of THE MOVING PICTURE WORLD, but as long as the editor commands, here goes as to how I broke into the game:

H. Tipton Steck.

In 1908 I had graduated from a two-year course in business college—including a thorough schooling in shorthand and stenography, much to my disgust. However, my mother had the foresight to see that my mind was wandering in literary channels, and that the art of thumping a typewriter would come in mighty handy to me, so I suffered through the latter course and then stepped out with a chest expansion of quite some inches to face the cold world. What was I to do? Where could I begin? A friend who possessed a business office gave me a job. For several weeks I chased myself around his business domicile with bunches of paper in my hand and a great void in my brain, until I awoke one morning with the certain feeling that I was not arriving at the goal I had photographed plainly on my visionary horizon.

Needless to say, I threw up the sponge and, as most all literary bugs do, I sought employment on a daily newspaper. I was a raw cub, and my experiences with barking city editors were laughable, and at the same time tragic to poor me. However, I struggled on, and then a good friend who had been exalted to the stellar position of political editor of an afternoon sheet, got me on as press agent, and I wrote reams of dope about Miss Isadora Duncan and her dances, poultry shows, flower shows, etc., etc.

Next this good friend, and another friend of his, decided to start a weekly paper in a little suburb of this large and glorious town, and asked me to go out and be editor to the inky infant. I did so, and for many months struggled to dig up sufficient news that would prove interesting to the local folk about whom it was written. We sold papers on the streets, for the first time in the history of the burg; we opened a vein of scandal about the Honorable Mayor that ran him out of office at the next election; we even clamped the vise on the Chief of Police, exposed him in connection with certain profitable grafts, dared him to close up our office, then accepted his peace offerings of punk cigars—but continued to revile him in our sheet until we ran out of money and had to give up the ghost.

Then I launched into magazine writing, and received a check every six months—if I was lucky—until one day an ad. concerning scenarios and ideas for motion pictures was brought to my attention. I didn't know a scenario from a barn door, but I wrote something I thought was good and mailed it. It came back. I wrote another. Same thing. Again I tried, but the mailman was a villain, and chuckled with ghoulish glee as he deposited my brain-child at the door with the usual polite rejection slip. I was mad. I wrote another, and with it sent a letter demanding to know what was wrong with the concern that they flippantly returned my masterpieces. It worked. I got a check—and a long letter from the editor inviting me to come over and see him.

Introduced to the Screen.

This was my introduction to the Essanay Film Manufacturing Company, of Chicago, and I am rather proud to say that I have never worked for any other company in the past eight years. Mr. George K. Spoor, President of Essanay, signed checks for my effusions for a year, then put me on the staff to write for G. M. Anderson ("Broncho Billy"), who at that time was taking the first company out West. In eight months I wrote enough stuff to keep Mr. Anderson busy for two years, then Mr. Spoor took pity on me and made me Scenario Editor. From early morning until late at night, I read and read and read—ideas, synopses, scenarios, some written in pale pink and tied up with baby ribbon, others accompanied by tearful letters stating the writer had nine wives and a starving child to support, and that my refusal would send them straight to perdition. Needless to say, ninety-nine out of every hundred scripts received were returned to the authors, but again I am rather proud to say I bought the first ideas of such well-known writers as James Oliver Curwood, Roy McCardell, Frank X. Finnegan, Mary Roberts Rinehart and many others, also that I was instrumental in shoving along the first checks to such scenario writers of present-day reputation as Anthony Kelly, Monte Katterjohn, Maibelle Heikes Justice, Epes W. Sargent, Joseph Anthony Roach, Emmet Campbell Hall, Edward T. Lowe, Jr., and have watched with pride their rapid advancement to the top-rung of the ladder of success in their chosen field.

Takes a Step Up.

From scenario editor I graduated into the chair of advertising manager for Essanay, then Mr. Spoor was good enough to create for me the position of manager of negative production, enabling me to have jurisdiction over the scenario from the time of its receipt from the outside source until it was seen as the finished product on the screen. Naturally, this was all technical training. My soul still yearned to blacken reams of good white paper with the children of my brain, consequently over two years ago I turned my whole attention to writing for the screen, and the Essanay Company has been gracious enough to accept very nearly everything I have turned out. My eight years' experience with one company have taught me many things. I have watched the game develop from almost nothing to the fifth largest industry in the world, have toiled with the best writers, the best directors, the best actors and actresses, and I wouldn't give a King's ransom for the splendid friends I have made, both in and out of the profession.

And the movies are going on and on, and the gradually trend upward will take the camera into realms hitherto unexplored, one of which is the hospital operating room, where the marvels of modern surgery will be laid bare on the screen for students to study, thereby eliminating the old system of inanimate slides.

Public Must Be Pleased.

The future of the game depends entirely on the factors now at work, and others—possibly newcomers—who are to rise like Moses of old and lead us out of the wilderness. It is a survival of the fittest. The day of the open market has swooped upon us like a vengeance. The public must be pleased. Exhibitors must be pleased, and the producers must please if they would survive.

The sane adjustment of salaries to so-called stars will go a long way toward placing the moving picture game on a sound basis once more, as it was in the beginning when the best known stars today were eager and glad to toil for a mere stipend. The day is past when great stars from the legitimate stage can invade the motion picture studio, command their own figure in salary, and burst forth upon the screen as wonderful successes. The proof of the pudding is the wail of protest going up all over the country from the weary screen-public and the weary exhibitor, who nightly are forced to watch the ludicrous antics of one of the reputable stage stars lumbering through a wretched story—usually a dramatization of a play-failure—grimacing at the camera, and committing every known misconception and blunder known in the studio, for the mere stipend of a million or so per.

Story Is Above All.

With the exception of a very few, the moving picture public have *made* their idols, and these have risen to stellar heights without the afflictions of years of stage experience, and because their performance is a reflection of their natural—not artificial—selves.

Paramount above all is the *story*. I shall not go into detail about the finished scenario. Enough has been written concerning this angle, but I wish to merely add my hearty appreciation and admiration of the men high up in the game today, who have at last realized that the *story*, a thoroughly workmanlike *scenario* of that story, placed in the hands of a capable director whose business it is to see that that scenario is conveyed to the screen exactly as it is written by the mediums of intelligent casting, settings, lighting, properties, etc., is the only real, dyed-in-the-wool way to number themselves among those who would survive and keep abreast of the onrushing times.

"Tapping the Thought Wireless"

By June Mathis

Waves Sometimes Get Crossed with Dire Results, Says Metro Scenario Editress

THE usual cry of the young author who goes to moving picture theater and sees a story that is similar to an idea of his own, is that is has been stolen—that it is part of his own brain-child.

My advice to the author who has an original or novel idea is not to think about it too much, not to tell their friends, until they put their story on paper and have sent it on its round to the various producing companies; because thoughts are dangerous to those attuned to the inspirational world—that intangible place where they are first born.

June Mathis.

Don't think that I am expounding a "new thought," because thoughts are the oldest things in the world. Mother Eve had to think before she succumbed to temptation. So we all must *think*: but some are more attuned to receive and throw out their thoughts than others. It all depends upon the voltage of the brain—how well equipped our mental wireless is, and what station is at the other end—music, poetry, prose or mechanical. Just as the Sayreville wireless station has power to communicate at a greater distance than the school boy with an inventive turn of mind, who rigs up a tiny apparatus that will transmit the distance of a block; for all thoughts travel in waves. Hence, those who have already connected—[illegible]

During a play contest conducted by a well-known manager, three plays were submitted among the many: One from southern California, one from Oregon and another from Maine. The readers were startled by the same plot, similarity of names, and even dialogue.

Whose thought traveled to the three corners of our great country, and who received it *first?*

Explain this, and you have almost answered the riddle of the universe.

So, when you submit a story, and other similar stories appear, do not accuse the scenario editor of stealing, for he may be innocent. He may have been the one with whom the thought was first born and you unconsciously tapped the wires of inspiration that he set vibrating. That is, if inspiration can be accorded to a scenario editor.

THE SCREEN'S CHAMPION UNCLE.

Did you ever hear of "Uncle Barnes"? "Whose uncle?" you ask, "and does his nephew like him?" As it happens, "Uncle Barnes" is the uncle of so many nephews—and nieces—that we would have a hard time calculating them, and indeed they would cut a formidable figure in a census. For Justus D. Barnes is the uncle in most of the Thanhouser pictures you see, and he has been uncle-ing to Thanhouser actors, male and female, since the formation of the company. He has been an uncle in 500 Thanhouser photoplays to date and the average of nieces and nephews in each is three. That would make 1,500 persons he has officiated to as uncle in his screen career.

Why Not Classify the Moving Picture?

By EDWARD WEITZEL

ONE of the advantages that the spoken stage has derived from its long if not always honorable existence is the proper classification of its product. From Polonious to Brunetiere the different forms of the drama have been clearly understood and as clearly labeled so that one form need never be mistaken for the other. Tragedy, comedy, farce, burlesque, the modern serious drama—these are all classified and graded so that they appeal to different orders of intellects and the prices of admission to the theaters wherein they are housed are graded accordingly.

Forty years ago when most of the cities in the United States boasted of but one theater, and Edwin Booth in Hamlet, Joseph Jefferson in Rip Van Winkle, Oliver Doud Byron in "Across the Continent," Callender's Minstrels and the Peake Family Bell Ringers, all played in this one theater during the season, the prices of admission were regulated by the merits of the attraction. By this system patrons knew in advance the probable worth of the entertainment they would get for their money. With the introduction of the three grades of theaters: the high price, the popular price, and the ten-twenty-and-thirty-cent houses, it became still easier to know what class of "show" to expect. When the moving picture brought the career of the cheapest grade theater to an end the family moving picture theater, like the spoken theater of forty years ago, took to housing all grades of pictures and charged the same price of admission to all. This condition is slowly being adjusted, but the moving picture is still a long way behind its elder brother in this phase of its classification.

The most important distinction to be settled, and one that is not recognized at present, is the difference between the photo-*drama* and what may properly be called the photo-*novel*. The laws of the drama, using the word in its technical sense, have not changed since the advent of the moving picture, nor will they change so long as human nature remains what it is. Clayton Hamilton's definition of drama as "objective action" is merely another way of saying that we would rather see a human struggle than be *told* about it. Dispite the opinion of the late Professor Munsterburg, the fact that the moving picture can visualize narrative is no advantage in creating screen *drama* for the reason that its use breaks the continuity of action which is so great a factor in maintaining suspense. In the spoken drama, plays with long scenes describing what has taken place are often said to talk themselves to death. Many a screen *drama* achieves the same result by too frequent use of the cutback. The day is coming when this device will be as obsolete as the stage aside, as far as the highest form of screen *drama* is concerned. At the present time photo-*dramas* made wholly without its aid or nearly so have the greatest power to hold the spectator.

Some stories are so compelling in themselves that it is almost impossible to destroy their grip upon the attention, but progressive objective action whenever possible is the one and only way to construct them, if the product is to be labelled screen-*drama*. The fact that plays on the order of "On Trial," whether told on the stage or the screen, start at the catastrophe, then go back and explain what leads up to it, does not alter this rule. All such stories belong to a special class of screen fiction and are fashioned after the French criminal novel invented by Gaboriau who, in building up his story, merely followed the method pursued by the police in obtaining evidence after some startling crime has taken place. While it has been demonstrated that screen-*drama* will not admit of the variety of tempos possible to the spoken drama nor attain the speed and the full dramatic stop of the stage climax, it is essential in fashioning a photo-*drama* to approach as nearly as is practical to these important adjuncts to dramatic action.

The psychology of this formula is simple: the body of spectators before the screen must be held and swayed as if they were one person. They have assembled to watch the complete showing of a *drama* and their attention must be firmly fixed by the employment of suspense and surprise. That is, they must be tricked into believing that the *drama* before them is actually taking place. The surest way to achieve this result is by *progressive* objective action to its fullest possible extent.

To claim that a body of spectators cannot be entertained by screen stories that follow the construction of the printed novel rather than that of the spoken drama, is not tenable in the light of present day knowledge. The grade of screen fiction adapted to this form is a special one, however, and usually involves too many characters to be handled in any other way. But here, also, the cutback should be used as sparingly as may be, and every necessary incident should be held to the shortest footage consistent with clearness and effectiveness in telling the story. In other words, when the argument has convinced, why continue to argue?

All other forms of the screen's activities that are born of the imagination come under the same rule, even the big spectacular productions in which the art of the moving picture is supreme. And the editors of the Topical Weeklies are not unmindful of the soundness of this dramatic law—which is also a universal truth.

Variety the Spice of Picture Life

By HELEN HOLMES.

IT HAS been said that it takes all sorts of people to make up a world and I daresay it is a wise provision of Nature that all of us are not possessed of the same tastes in all things. Even granting this, however, I must insist that there are two phases of theatrical work which I am absolutely and totally unable to understand.

One of these is: Why does an actress elect to work on the legitimate stage? The other is Why, out of every hundred film actresses, do ninety-nine of them possess an ingrowing desire to become honest-Injun, sure-for-goodness screen vampires? I have tried to answer those questions and I find that I cannot.

Now please don't misunderstand me. Don't think that I do not love and appreciate the spoken drama, or that I do not enjoy watching the serpent-eyed women of the screen who glide about through the various sets, wrecking homes and creating more and more candidates for the Suicide Club. I am unusually fond of both these forms of indoor sports. But just as one may be fond of chicken en casserole without in the least liking to prepare the fowl concoction, so one may like to see the results of other people's efforts at the spoken drama and at pictured vamping without in the least desiring to join in the frolic. So it is with me. I like the results, but I cannot see for the life of me how one can really enjoy the labor that produces those results.

The reason for my view of the situation lies in the fact that personally I crave variety and demand exercise and naturally cannot understand those persons who accept work that is so very much of a sameness and which does not offer opportunity for enough exercise by about ninety-nine and forty-four one-hundredths per cent.

Helen Holmes on Engine.

When I first became a member of a film company producing railroad pictures I did it with no expectation or intention of remaining long. I expected the work to become monotonous in a short time and when that time came I fully intended to desert it for something else. I still intend to do so, but if the past five years is anything to base conclusions on the day is still as far away as it was at the outset. For I have yet to repeat a previous day's work, and until I do it will be safe to say that I shall remain in this line.

It comes closer to being exactly what I require than anything I can imagine with a salary attached to it. Each day is entirely different from every other day. I go out in the morning without an idea what is to be done and so the day is crowded with surprises. Everything is new to me because I do not know it is going to happen usually until about three minutes before they begin cranking the camera. All this is exactly what I want, for there isn't a chance for old Col. Deadly Monotony to creep up and get a strangle hold on me. The result is that I love every minute of the working day.

Moreover, I get plenty of exercise, and, if there is anything I must have next to variety, it is exercise, jumping trains, going hand-over-hand along telephone wires, dropping from heights, diving, swimming, driving autos and locomotives and riding horseback are part of the day's work and give me enough exercise so that by evening I am comfortably tired and ready to rest and enjoy a little home quiet.

Very likely my sisters of the speaking stage and those of the screen who lean toward a college education in vamping find it as hard to imagine a sane mind electing to do the work I have chosen as it is for me to understand the working of their minds. Of course, I do not know this to be so, for I have never asked one of them. Speaking for myself, however, I must say that their love of what they are doing constitutes the one thing theatrical which I am entirely unable to understand.

But, as I remarked at the outset, it takes all manner of folk to make a world and it is probably fortunate for us all that individual tastes are not identical.

The Story

By Col. J. E. Brady.

When a man desires to erect a building the first thing he does is to call in an architect and have his plans drawn. From these plans work is commenced. First comes the excavation and then is laid the foundation. Now, if this foundation is well laid; if the piling and supports are resting on bed rock, there will never be any question as to its ability to erect a superstructure, whose cornices if needs be will reach the sky. But if the foundation is weak, the superstructure eventually will topple and fall.

What the foundation is to a building, so too is the story to the finished motion picture play. If your story is strong, clean and good; if the scenario is well made, you have at least laid a foundation for a superstructure of success—there is more than an even chance of achieving what we most desire—a good, wholesome picture.

Col. J. E. Brady.

On the other hand, if your story, after having passed through the manuscript department, is weak, it will take the finest acting and the most superlative direction to make a passable play. A poor director may make a poor story into a fairly passable play, but if he does it will be because he has injected into his script ideas not thought of by the original writer or the scenario man. But in this case he has harked back and rebuilt the foundation.

The province of the motion picture, I take it, is to portray real life upon the screen, and the more nearly we visualize actual happenings the better our chance of success. The day of exaggerations, of depicting unholy passions, of crime, has gone by. Crime may be an incident, when its solution or punishment points to a higher moral, but never the entire story. We know there are rotten things in the world—but I believe what the public now desires is to see the sweet and good things of life depicted rather than the sordid and impure. Heart interest, with human touches, tears, laughter and joy are the great things in the pictures of today—and the future.

Comedy Picture Production

By SIDNEY DREW

COMEDY is one of the most abused words in the photoplay dictionary. According to the motion picture usage of the word, all plays not dramas must be comedies, though Ben Johnson and Noah Webster are more definite on this subject. Perhaps you can remember fifteen years back, when Johnny, stepping on the hose and getting a wetting from the irate gardener, or Maude's young man being turned out of the front parlor at midnight by her father in a style of evening dress not intended for publication, was regarded as comedy. It would not be comedy today, and yet much of the current production will probably be looked back to with the same amazement at its acceptance that we now feel as we recall the fifty and hundred-foot copies that once were regarded as so great an advancement over the previous twenty-five and thirty-foot lengths.

Sidney Drew.

Comedy is and always will be an amusing story humorously told. If it *is* a good story, well told, then it is a comedy, but if it has no story or cannot be told humorously, then no amount of bolstering will ever make it into a comedy. You may add a lot of knockabout and perhaps get an acceptable farce or you can write in sensation and get travesty, but you cannot by these means change the unfit into comedy, and the broad use of "comedy" to apply to anything intended to be diverting is a misuse of an ancient and honorable word.

There are persons—very many persons—who prefer farce to comedy, who would rather see a man run over a train than to fear that the train will run over the man. There are perhaps even more who like to watch clowns break crockery than the artistic ten commandments. There is no reason why they should not have these preferences, but there is no good reason why they should call these things they like comedies and not by their proper names. If we had a more distinct nomenclature, I think that perhaps some good might accrue. Certainly it would give greater dignity to true comedy.

To my own way of thinking comedy is, first of all, a good story. It is a story and not merely an incident or collection of incidents. There must be a plot to obtain and hold the interest. This plot does not necessarily require profound depths, but there must be a distinct and well defined plot, however tenuous that plot may be. There must be a distinct and clearly defined objective upon which the interest may be centered, and the interest must arise from mental processes and not from mere mechanical appeal. Without a plot there cannot possibly be continuity of interest, and where this continuity is lacking, then the laughter rises from what is done at the moment rather than from why a thing is done.

Of course, the plot must be related in humorous action, if possible, just as the humorous story must be told in diverting phrase, but idea and incident must be combined to get the fullest effect. Incident alone cannot be depended upon, and incident alone cannot ever have a lasting effect.

Horseplay Not Humor.

But humorous action does not means gross horseplay. It does not mean that characters are to dash madly into scenes, trip over matches and fall out of the scene again. The action itself may not always be marked to be amusing. To take a crude illustration, suppose that a character in the story is about to thrash his ancient enemy. He feels so certain of victory that he bribes the policeman on the beat not to interfere. Now he goes to the field of battle and unexpectedly gets the worst of it. He is the first to call for the police and the scene flashes between the combat and the suborned officer placidly smiling at the sounds of the affray and never dreaming that it is his patron who is calling for aid. There is nothing humorous in the spectacle of a policeman on a street corner. In a comedy of incident he would have to suffer indignity to get a laugh. In the comedy with a plot, the plot makes the action humorous. We are not, in reality, laughing at the policeman. He is merely the symbol of the idea. We are laughing at the predicament into which our hero has unwittingly thrust himself. It is this thought and not the sight of the policeman at which we laugh. The policeman merely stands for the thought, yet it is humorous action within my meaning of the term in that the policeman represents the thought.

Appeal to the Mind.

In our own comedies Mrs. Drew and myself seek to appeal to the mind as well as to the eye, but to appeal to the mind through the eye. We value the advantage of the brightly written captions, but believe that these should supplement and not replace the comedy in the action. The clever caption may either prepare for the comedy situation or may follow and intensify it, but it is always an accessory and not the chief aim. It is absurd to talk of the caption as an intrusion to be avoided. It should be avoided only when it really is an intrusion. In a story which depends almost wholly upon captions to explain the story and gain the laughs, the captions will be intrusive because they usurp the functions of the pictured action, but the play without captions would not be better because of the absence of captions; indeed it probably would not be as good. The cleverness of an author displays itself in the expertness with which he handles captions rather than in his skill in avoiding them.

The same may be said to hold true of expression. As I said in these pages some time since, in my plays I seldom use profuse conversations among my characters, partly because they are unnecessary, but principally because they are unreal. If I meet a man whom I dislike, I do not tell him that I detest him. My dislike shows in my glance or in some slight but pronounced action. And if this is true in real life, it should be so upon the screen, which merely aims to reproduce life, but because facial expression and bodily gesture are used, it does not follow that these should be overdone with the careful emphasis of the circus clown. That is, I think, where many make an error, both in comedy and dramatic production. They become so definite as to be unreal, and at once all charm vanishes. In comedy, particularly, there should be an utter absence of exaggeration, if only for the reason that the temptation to overemphasize is so strong.

The fault of most productions, and in comedy particularly, is this: There is too great a tendency to regard the motion picture patrons as fools. It is unreasonable and decidedly uncomplimentary to those who support the silent stage to suggest that they have the mental equipment of a child of seven or eight. Doubtless there is a small percentage of adult patrons who cannot grasp the subtle, but why make all pictures to appeal to this comparatively small element? Why insult eighty per cent. of the patrons to please the lesser fifth? We are making our own comedies to please the intelligent. There are many who prefer knockabout work, but since there is a field amply able to support an appeal to more refined intelligences, we cater to that clientele and find it profitable. To me it is one of the amazing—and discouraging—things of photoplay that the intellectual standard is set too low to appeal to the intelligent. Why cannot we have more than one standard? The lover of melodrama might not appreciate Ibsen, but we have Ibsen and melodrama, and both are profitable. In the motion picture of the future I believe we shall find plays made to suit all minds, but not trying to suit all minds with the same play. That is the great present error.

The Comedy Scenario

By Agnes C. Johnston

"WHAT'S the trouble Agnes? Bad news? Static in your latest picture or has your star animal actor been captured by the dog-catcher again?" These are the questions that greet me, when I emerge from my "writery" with my smile up-side-down and an expression of gloom on my face that would make a thunder cloud look cheerful. "Nothing," I answer, "except that I've just finished a five-reel comedy scenario and all my chuckles have trickled down through my fingers into the typewriter and my sense of humor is dog-tired."

Agnes C. Johnston.

And that's the way it is. After writing a tragic drama I'm as gay as a lark, but nothing sobers me like the composition of a side-splitting comedy. I guess it's what James or some psychologist or other calls "reaction." Of course my S. of H. muscle is only fagged for the moment and every long sprint increases its power and makes it easier for me to "funnify" again.

But comedy is harder to write than drama, because it is more true to life, because it is simpler. And because it is harder, it is more fun, just as tennis is lots jollier than croquet. When I first started to perpetrate plots for pictures, I picked out all the things I didn't know anything about and gloomed and gloomed and gloomed. You see I haven't had much experience in the deeper emotions of life—I've never murdered anybody or been arrested or divorced or even in love. I guess every writer feels the call to write about the unknown, and of course it is easier, because he doesn't have to worry about whether it satisfies his sense of logic. He just gives free scope to his imagination.

I found, however, that when I picked out people in every-day life and used incidents and plots inspired by my own experience, the work was infinitely much better and more successful. I think the comedy scenario is the nearest to real life. I don't mean the slap-stick variety, which has a use of its own, but the comedy-drama about "just folks," with the smile, sandwiched in with the tear, each increasing the other's potency by power of contrast.

Comedy-Drama the Ideal.

The comedy-drama is the successful—the ideal photoplay. First of all because the moving picture is elemental. It is action and belongs to the cave-man style of entertainment. It provokes first emotions, and then thought through those emotions. And laughter and tears are primal feelings. So the comedy-drama is particularly adapted to the photo-play. For lacking the spoken word, the picture must be ever-changing, must be vital. It must have light and shade. It must also have continuity and a certain number of screened titles to explain the action. Therefore, whenever I have scenes or titles, which are necessary only for clarity, I make it a rule to "get a laugh" out of each one, by a little humorous twist and thus escape that bug-bear of an intricate plot—"dragginess."

Our old friend William Shakespeare knew well the value of comedy for contrast and was an artist when it came to "sandwiching." They say tears and smiles are very close together and to provoke the one is to have an easy way for the other. When you want your audience to get a real thrill, give them first a touch of fun and your "weepy" scene will be doubly effective, while the comedy relief from it will sparkle like sunshine after a storm.

Comedy Climax—New Device.

Another device, which is just beginning to have its place in the moving picture, is the comedy climax. The transition from tragedy to comedy, that surprises your audience, that makes them sit up and gasp out "Oh." There's nothing that I enjoy better than teasing my audience along this way, working up an exciting incident that threatens death and destruction to my fair heroine and then ending with a simple comedy twist that saves the day. It's sweet music to mine ears, when I sit watching an audience watching one of my pictures and hear that sudden startled gasp, which breaks into a chuckle and ends in a roar of laughter.

Aside from the fact that people want light entertainment now more than ever, because there is so much darkness in the world, is the element that humor has in all success. Consider the stage successes of this year, of all years, the great authors, all great men, all great things.

If they weren't humorous in theme they had a plentiful seasoning of fun. Even the tragic writers had a certain ironic wit. We might say that they were merely *inverted* humorists.

And why is comedy necessary to all success? Because it is life. Do you know a single person in the world—except yourself, for we always take ourselves seriously—who hasn't some peculiarity, some trait or characteristic, which you consider funny? A character in a story, play or picture must be true to life and therefore must cause us to smile once in a while. Not the loud guffaw of ridicule, but the laugh that comes from the heart—that means sympathy. The word humor is very near the word human. The three most successful movie artists of the day make us laugh. The human interest—the heart interest play is the comedy-drama—the most appealing heroine, the dear little smile girl. Another rule I have discovered in my writing is: "Introduce your leading character with a laugh."

A little touch of laughter makes the whole world kin. A sense of humor is the most powerful asset to health, wealth and happiness. It conquers all things. It is the beginning of smiles, sunshine, light, knowledge, philosophy! The world is crazy about it and always looking for a chance to exercise it. There is nothing that a man prides himself about more and no one likes to admit he hasn't got it. It means Courage, Faith, Hope and Charity all in one. It's the little sling-shot that's going to put all the horrible old Goliaths of Prejudice, Hate and Fear out of business. It is the little keynote of success and the comedy-scenario means the successful photoplay

I have my own little theory about the war, just as everyone else has. I just have a notion that if about three years ago someone had only *tickled the Kaiser* there wouldn't have been any war. Perhaps he was born without a funny bone, I don't know. Anyhow it's too bad he can't stop thinking up mean things to do to his enemies and see a few comedy moving pictures.

Comedy Favored by War

By Bryant Washburn

THE motion picture industry is on the eve of the greatest era of prosperity in its history. I can almost hear some pessimists, reading this now, remark: "Well, he's an actor; what does he know about it?"

I know this much, and maybe it may be something, after all. From the producing standpoint motion pictures are going to be better than they ever were before. They are better now than they have been, and there is every reason to believe that they are going to be better still. I can vouch for that because, being an actor, I am in the thick of the producing end of the game. And just as sure as these improvements keep up, just so sure is the prosperity of the motion picture industry going to increase. Of course, there are going to be failures. Some manufacturers and exhibitors are going to have to close their doors, never to open them again. But that will help the real industry, instead of injuring it. For the failures will be the "weak sisters"—the ones who refuse to keep up with the progressive strides of the business, and improve their pictures and exhibiting facilities. It will be their own fault, and deserving of no sympathy. With these "drones" of one of the busiest and biggest "hives" in commerce out, then the workers—the "live wires"—will have all the better chance to go ahead; and the public will get what it demands—better "movies."

Bryant Washburn.

I have been appearing personally in conjunction with showings of my "Skinner" pictures at various theaters in and around Chicago recently and have had an excellent opportunity to get in closer touch with exhibitors.

I am a firm believer in the closest co-operation not only between the manufacturer and the exhibitor, but between the actor and the exhibitor. In my talks with numerous proprietors of theaters wherein I appeared I got a score of good points which have helped me in my work since then. Undoubtedly the exhibitor is the man who knows the public best. He has his finger on the pulse of public desire always, and is the quickest to observe the changes in that desire. Therefore the producer must look to him in a great measure for indicators as to the kind of pictures which will make the biggest hits. And the actor can learn his audiences better.

It is the result of these little talks, as well as my own judgment, that leads me to predict that comedy-drama and straight comedy will predominate on the screen from now on. We are in the midst of war, even though we do not hear the guns roaring nor see the trainloads of wounded coming in. But even now the horror of the thing is beginning to take its hold on the country. And before long the full realization of what is happening to our loved ones across the seas in the trenches will give rise to a wave of sadness and depression which will cover the country.

The Red Cross is preparing to do its noble work in relieving the suffering of our soldiers on the battlefields. But who is going to relieve the suffering of the women and children and old men at home?

Motion pictures will be called upon to bear the brunt of this relief work, because motion pictures reach the greatest number of people in the widest range of territory. They are accessible to the rich and poor alike. And in the picture theaters the public will seek momentary relief from its mental depressions.

It is for that reason I predict that comedy-drama and straight comedy will be in greatest demand henceforth. In England and France the governments have taken a hand in providing something for the populace that will relieve the mental distress. Light forms of entertainment are encouraged and the public urged to patronize them. It brings a merciful relief to the doubly suffering country. I would not be at all surprised to see such a measure adopted in this country as well.

I want to conclude by taking this liberty of passing my good wishes on to exhibitors at the convention, and those unfortunately unable to attend. I want to thank them all for their patronage of my pictures, and to assure them that I am striving with might and main always to give them better pictures for their patrons and my patrons

Hopping to a Close-Up

EDWARD H. GRIFFITH, INTERVIEWED BY HIMSELF

IT WAS a warmish day. A pale, purplish haze hung over those purlieus of Nieuw Amsterdam collectively designated as the Bronx, as I journeyed thitherward.

"This," I reflected, "is what I call a rotten assignment."

The editor had said to me: "I want you to go up to the Edison studios, which are located on New York's 'last frontier' a trifle west of the Zoo, and have a talk with a director named Griffith.

"Yes," said I, "I've heard of him, only I didn't know he was back from Europe."

"No, no, that's not the fellow at all. I want you to get him to talk—a little common sense, if you can. Anyhow, get him to say something. Ask him about his experience as a director. Get him to tell you something about the problems he has to solve and how he solves them. Find how he gets best results with actors—everything you can about his business."

Edward H. Griffith.

I found Mr. Griffith in his office. He apologized for being there. An office is no place for a motion picture director to spend much time, he explained.

"There is only one place where a director spends less time," said Mr. Griffith, "and that is in bed."

"Is it true," I asked, "that a director is a genius entirely surrounded by boobs?"

"From his point of view—frequently, yes. But, looking at it from the other side of the camera, the director is frequently, a boob completely circumnambiated by geniuses. It is probably true that there was never a picture put on that at least one actor in the cast didn't feel he could do a better job of 'shooting-the-piece.' And in many cases he may have been justified in feeling that way.

"The best directors in the profession have been actors. Some of the most successful have been newspapermen or scenario writers and editors. Probably there are no fields of endeavor which better fit a man for the gruelling business of producing photoplays, than the Stage and the Fourth Estate. Both give him so much which is of inestimable value in making pictures.

"There is nothing esoteric about directing, unless common-sense and good taste and judgment are eleusinian mysteries. A director needs no bar of camphor ice upon his pale brow, no opium-eating, no shots-in-the-arm.

"But in a greater or less degree he does, absolutely, need a knowledge of human nature and the world. He needs at least a modicum of the dramatic instinct and he needs tact, patience, enthusiasm and some business ability. He should have imagination sufficient to supply what the scenario writer has failed to supply, or at least, enough to grasp what the writer has supplied.

"A director might be compared to an editor, in the more literary, rather than the journalese sense of the term. He correlates and he commentates. He is an interpreter and a translator, for he must translate terms of thought into action.

Story Director's First Concern.

"And, as the editor's first concern is the *story,* so should be the director's. That is the greatest single factor in his success or failure. Recognizing this, producers no longer hand to a director for production a story which does not enthuse and inspire him, in which he has not implicit confidence as a material for a picture. If he has any judgment at all, the exercise of it should begin there.

"He, nor anyone else, can arrogate to himself the omniscience of knowing just what the public wants. Specifically, that is. But, generally speaking, he knows the public wants any story which interests and entertains it. He knows the public will accept any story which is simple, human and true. And by this time he knows the public will not accept *anything* which is printed on film simply because it has *had* to accept a vast amount of rubbish in the past. The public is no longer any more awed by the photographed movement than it is by the printed word.

"It is noteworthy that most of the successful pictures have been made from stories written for the screen. While this matter is of the province of the scenario department, it so vitally concerns the director that a word is not irrelevant. It is an interesting fact, too, that probably never before has there been so much attempt at adaptation for the screen of material purely literary, or purporting to be so.

"Those who can write original stories for the screen are pitifully few. While there will always be *literature* worthy of transmutation to the screen, the production of motion pictures will not, in my belief, come into its own until it has proportionately the same quantity and quality of specialized talent that has made the production of magazines what it is in America today.

Meeting Demands of Writers.

"One of the director's frequent and important problems is meeting the demands of scenario writers unfamiliar with, or careless of the production end of the collaboration. Naturally, when this does not vitally concern the story, it is a problem the director can solve quickly. But, too often the problems *do* vitally concern the story.

"It would be folly to ask that every scenario writer shall have been a director, or that every director a writer for the screen. The more they know of each other's technique, the better will they genuinely co-operate. An interesting solution of the familiar travail of getting a *story* into a *picture* is found in the producing writer plan. As the stage has benefited by producing authors, so will the screen benefit by having trained as directors, though it is reasonable to assume that this happy combination will probably be little more the rule than it is in the theater.

"Cost is a problem confronting every director, whether he will or no, and every good director meets it squarely and attempts to solve it without any puerile excuses that 'it stultifies his art' or that he is 'an artist, not an adding machine.' No one of the geniuses of the American stage ever put on a play, no matter how lavish, but that he had estimated, in some terms or other, what the cost would be. I speak of the great producers, most of whom were their own directors. Certainly a motion picture director should not be compelled to devote time more valuable elsewhere, on accounting details, but he should be keenly interested in the subject of cost. Probably no good director ever uses everything he makes, but it is safe to say that no good director ever really wastes very much in any way.

"To my way of thinking the director's responsibility begins with the story and ends only when the critics have expressed their opinion of the picture. He should be concerned with every step in its production, particularly the cutting and assembling, which no one else should do if best results are to be had."

"I believe," said I, interrupting Mr. Griffith at this point, "that you've said about all they're going to print. You'd better say something about yourself."

He then confessed that until two years ago when he went to Thomas A. Edison, Inc., as scenario editor, he had been a newspaperman in Chicago and Cleveland, Ohio. He began directing about a year ago and since that time he has produced for the Edison Conquest Program two, three, four and five-reel pictures, among them "The Star Spangled Banner," "Black Beauty," "Scouring for Washington," "Barnaby Lee," "The Boy Who Cried Wolf" and "Billy and the Big Stick," the latter two from stories by Richard Harding Davis.

Specialization the Keynote to Success

By J. P. McGowan

Signal Director Believes the Specialist Travels Farther in the Long Run

NEARLY four years ago a well-known business man, on a visit to a studio at which I was then working, asked me, "How long is it going to take you motion picture producers to learn that if you are to succeed you must specialize?"

Then seeing that I did not exactly understand what he meant, he continued, "Today is the day of the specialist. The jack-of-all-trades of a few years ago is going down before the advance of the expert. Except in small towns and in the motion picture industry, every individual is specializing, not in one line, but in one branch of one line. If a man is a carpenter, that is where he stops. He does not set himself up as a painter, or a paperhanger, a plumber or a shingler. He is a carpenter.

Jack McGowan and His Crew.

"Likewise the same is true of the doctor. He no longer calls himself a 'cure-all'; he specializes. Attorneys devote their time not to all branches of law, but to one particular branch, either criminal, civil, or corporation law. And instead of the once popular all-around automobile repair man we now have the carburetor expert, the ignition specialist and even the tire expert.

"Think it over," he concluded. "There may be food for thought in it. Don't think your business is so much different from other businesses that one man can succeed in equal degree in the production of one-reel slapstick comedies and of five-reel vampire features. You would not engage a character man to play juvenile leads; you would not give a tragedian a role in a farce comedy; you wouldn't try to make an emotional actress work in an animal thriller, and yet the majority of you producers would feel capable of directing the production of all those types of films. What you need is specialization. Think it over."

I did think it over and the more I pondered the more I realized that there was indeed food for thought in his remarks. I found that the average producer considered himself able to produce any class of film from comedy to tragedy, from drama to wildest "meller," and that he thought he could do either equally well. I ran over the list of successful producers and found, to my surprise, that almost without exception they were men who had specialized in one particular line of work. One made short heart-interest stories; another made two-reel melodramas; a third, multiple-reel features, and so on. To be sure, most of them had tried several types before they struck the one for which they were best fitted. But having found that type, they had invariably stuck to it.

Having accepted the truth of my friend's theory, I applied it to myself and found that the one type of film I had produced with anything like consistent success was railroad melodrama. On the spot I concluded that must be my forte if I had one at all. From that day to this I have specialized in railroad films and I do not for a moment doubt that whatever small success may have been mine has been due almost entirely to this specialization.

In fact, so satisfied was I with the experiment, that when the Signal Film Corporation was formed I did not hesitate to suggest we continue to work along similiar lines. S. S. Hutchinson, president of the company, was quick to see the logic of my argument and to agree to a trial. That we regarded the trial as a success is proved by the fact that during the two years of our existence our original policy has never been changed. We decided to make railroad films exclusively and we have adhered rigidly to that policy. We have been tempted at times to deviate, but in each instance our better judgment has eventually decided us to let the old order remain unchanged.

A Dream In Realization

Interview with LOIS WEBER by ARTHUR DENISON

"MISS WEBER, the editor of the Moving Picture World wants a story from you. He would like you to talk about the thing nearest your heart if you can do it in a thousand words."

"That's an outlandish thing to ask any woman to do," Miss Weber replied, "to say an even thousand words and then stop. But say I may talk about anything I choose. That's an inducement. And I think I should like to talk about courage at this moment. It would be rather timely, anyway, wouldn't it? And if you have ever tried taking a cheque book and a good deal of real enthusiasm and in two weeks converting them into a motion picture studio, you'll understand the kind of courage I mean. I'm certain that it doesn't take more to face a regiment. That is what I have been doing; but when my studio is finished, it will be worth all the time and effort that have gone into it. For it will be unlike any other I know of.

Lois Weber.

"For a long time it has been a dream of mine, as I suppose it has been of many another director, to have a company and studio of my own. Now that dream is about realized, for I have the grounds; the stage is fast nearing completion and we are already in some of the buildings. And not only is it a complete and efficient studio, but it will be the pleasantest to work in of any of the large number I have seen. We have taken a charming old estate here in Hollywood and converted it into our workshop. We have acres of ground, and shade trees and hedges and gardens, to say nothing of a tennis court. That may sound sentimental and feminine to many; but I am sure that we will make better pictures all the way round from having an inspiring and delightful environment in which to work.

"Of course, the thing nearest my heart at the present time is the picture which I am making, and those which I am to do in the future. And my using the word 'sentimental' brings to mind a point about those pictures which I intend to produce. It lies in the difference between sentimentality and true sentiment. You know, I think, that I can count on the fingers of one hand all the pictures which I have seen that were founded on true sentiment. And the number that have sprung from purely sentimental ideas is appalling. Believe me, this is something more than a mere juggling with words. The fault isn't limited to the making of motion pictures. There's not a doubt in my mind but that ninety per cent. of the trouble in the world is caused by the general inability to distinguish between sentimentality and the matter of true sentiment; between the sham and the real. And the motion picture industry, or the motion picture art, if you prefer, is not going to attain the position of honor which it should occupy until it learns to make that distinction. I know what the common answer to all this is. That the public as a whole is sentimental and that unless you give them what they want you're not going to make any money. And let those who set themselves up as idealists chatter as much as they please about their art, the commercial side cannot be neglected. We're all in business to make money. But there are at least two ways of going about it. You can pander to the whim of the moment; or you can build with an eye to the future. Personally, I prefer the latter. Results may not come so fast; but they are surer and more stable when they do come.

"I've produced many pictures that I think contained a liberal dose of ideas, and they've made money. And I don't think the ideas were sentimental. To be quite frank with you, I used to be a good deal of a sentimentalist myself. But many years of hard work has taken that out of me. And after nine years of making motion pictures if I see anything clearly, it is that the frothy, unreal picture is doomed. I know that for a long time the picture public has liked to think that the hero can do no wrong. But that's an illusion which can't last forever. I think it's riding to a fall now.

The time can't be far off when the man or woman who comes to a picture is going to look about and realize that no such perfect creature as the time-honored hero exists either on this earth below or the heaven above. And they are going to even more willingly pay their nickels and their dimes to see a flesh and blood person whom they can recognize out of their own experience than they ever were to see a dummy concocted of all the impossible virtues a scenario writer could imagine.

"I've told you I have a pleasant studio in which to work. Naturally that pleases me. But the public isn't going to know that I stood in the shade of a California pepper tree when I directed such and such a scene. It is the quality of picture which comes out of that studio by which I shall stand or fall. And consequently I shall labor hard and long to make them constructive pictures of real ideas which shall have some intimate bearing on the lives of the people who will see them. If I can swing that big a contract successfully, I shall be happy.

"One thing which I have never been able to do before and which I shall do now that I have my own studio is to have every seat needed in a picture ready before I begin to take a scene. In that way I shall be able to take my whole picture practically in sequence. I think the inability to do that has been one of the greatest difficulties under which both actors and director have labored. Always before, it has gone something like this: Mrs. Smith is in her kitchen for Scene 8. Mrs. Smith comes back to her kitchen for Scene 200 and the director tells her, 'Now, Mrs. Smith, your husband has left you, your baby fallen out of the third story window and your bank has failed since you were here last. Please convey those things.' If the picture is taken in its proper sequence Mrs. Smith will have experienced those things before she is called upon to display their effect, and the characterization can be built accordingly. If I am able to carry out that one thing, it should go a long way toward knitting a picture into a more plausible and connected whole. And I have several kindred experiments which I shall give a fair trial.

"But in the end, I pin my faith to my story, for all the sumptuous settings in the world and a cast of two dozen stars will not and cannot carry a bad story to a legitimate and pronounced success. And I pin my faith to that story which is a slice out of real life."

Viewpoint of the Actress

By Eileen Sedgwick.

HAVE you ever stopped to consider to what extent man's brain has gone in the production of motion pictures? It would seem that long ago it was supposed to have reached its limit, but, on the contrary, it has just begun.

When I look around and think of the different directors I have worked with since leaving the legitimate stage three years ago, I marvel at the wonderful ideas and different styles of these clever men and women who are devoting their lives to an art that is giving more pleasure to millions of poor people than all other forms of entertainment combined, and at a very small cost.

Eileen Sedgwick.

Among all these wonderfully clever people you will hardly find two who work alike. From the director down to the camera man each has a different idea of shooting a scene and from different angles. I have seen on many occasions in the one company where the director, assistant and camera man each had a different suggestion about taking a scene, and it was hard to distinguish which was the cleverest idea.

And, say, how things have advanced in a few years!

I worked with a company down in Texas a few years ago which was supposed to have a million dollars behind it, but which was in fact started on a shoe string. My brother, sister and I were the only ones getting salary in the troupe. We had to get actors who would work for nothing to keep going, so you can imagine the pictures we turned out. Oh, but they were good! I have been with the Universal nearly three years and in that time have been with some of the cleverest people in the business and learned a great deal from them and got new ideas each day.

I have always made it a point to encourage cheerfulness and good fellowship on the set and help keep the company in good spirits and not let them get in a bad humor. This helps to suggest bright ideas and get some clever stuff in the director's mind instead of being temperamental and get him in a grouch.

I have made it a point never to be late at the studio, rain or shine, and am always made up and ready for the call.

If you do these things for your director and take a special interest in the firm you are working for, and not be always late and kicking, you will do yourself justice in your work and get better results in the making of better pictures.

Playing Pictures Difficult

By Thomas Santschi.

THE art of motion picture acting has certainly improved since I came into the profession seven years ago. At that time one stock company would enact any number of plays ranging from farce comedy to "Uncle Tom's Cabin." An actress or an actor in motion pictures six or seven years ago was obliged to play any number of roles, where today character men and women are often especially engaged for important parts.

To my mind the art of acting before the motion picture camera is as difficult, if not more so, than playing in the spoken drama. There one has the plaudits of the audience, the lights, and voice inflection to carry one along. In the motion pictures one has but the eye of the camera to work before and, believe me, that eye overlooks nothing. There are no lighted theaters, no audience to give encouragement, nothing but the studio and the commands of the director.

Tom Santschi.

Motion picture acting is a profession that requires constant study. To my mind one should continually advance or fall into the rear of the profession. Pantomime in itself is a difficult art. The movement of the feet, of the fingers, a shrug of the shoulders, all may be significant. Expression is of more importance in motion pictures than on the spoken stage. A twitching of the facial muscles, a covert glance, a movement of the eyebrows all may be utilized to convey some unusual meaning to the audience. And the film actor must be continually striving to excel, must not for a second permit his work to lag and all this without the stimulation that comes to the artist in spoken drama.

It has been said that time and the movies wait for no man. Time has created many changes in motion pictures within the past few years until today the acting is more artistic, the photography better, the atmosphere realistic, and the productions more elevating in every detail.

The Weekly News Reel

Beginning and Development of a Screen Feature

THE weekly news reel has undoubtedly educated more persons to a respect and a fondness for motion pictures than any other medium. In the days when the word "movies" was generally used in contempt, many persons of taste and discrimination were attending the picture theaters for the sole purpose of seeing one reel only of the advertised program—the news reel. Such persons eventually became steady patrons and found enjoyment in the dramas, comedies, and educationals making up the rest of the program. The debt of the motion picture business to the news weekly is enormous nor is it sufficiently appreciated.

Charles Pathe.

The first news weekly ever devised and the first ever to take concrete form and be placed upon the market was the Pathe Journal in France, the idea for which was Charles Pathe's own. The Pathe Journal was first put upon the screen in 1910.

In 1911 J. A. Berst, vice-president and general manager of the Pathe Freres in the United States, became convinced that the news weekly idea was one that should prove to be especially valuable in the United States. At the time the Pathe Journal had not yet demonstrated that the new idea was profitable, but Mr. Berst saw that in it were great possibilities. In 1911 Pathe was one of the group of ten licensed manufacturers making up the General Film Company. Mr. Berst proposed to the other licensed manufacturers that they should each furnish negative material for a news reel, these negatives to be printed, edited, titled and assembled at the Pathe offices in Jersey City, the finished product to be released through the General Film Company, and each manufacturer to be paid from the receipts according to the amount of negative received from him and incorporated into the weekly.

This plan was favored by practically all the other licensed manufacturers. The Vitagraph Company, however, chose to reserve independence of action and at once, upon learning of Mr. Berst's plan, began to plan a monthly magazine of current events. This individual action, of course, ended the hope of accomplishing anything in common in the matter, and Mr. Berst's negotiations were at once broken off.

Mr. Berst, however, was not satisfied to let the matter drop. With characteristic promptitude he immediately began the manufacture of a Pathe News Reel, to be called the Pathe Weekly. It is said that no sooner had he left the meeting of the licensed manufacturers at which he learned that his original plan would not go through than he telephoned the Pathe offices in Jersey City, giving orders that the assembling of suitable news pictures be begun at once. Certain it is that the next issue of the MOVING PICTURE WORLD dated July 29, 1911, contained a full page advertisement announcing the birth of Pathe's Weekly, "an illustrated magazine on a film," "the news of the world in pictures," to be issued every Tuesday On Tuesday, August 1, the first number was released.

J. A. Berst.

The Moving Picture World in an editorial in its issue of July 29, 1911, says: "Beginning on the first of next month the moving picture theaters of this country will go into active and, we believe, successful competition with the illustrated periodicals and magazines, for they will be able to show the important news of the world, not in cold type or in still pictures, but in actual moving reproduction. The exhibitors will give their patrons no descriptions or photographs, but the things themselves, 'just as they moved and had their being.' This novel idea, which will revolutionize pictorial journalism the world over is called 'The Weekly Journal,' is edited by the Pathe Freres, and will appear on the screens of the moving picture houses every Tuesday. The MOVING PICTURE WORLD was privileged to see a European edition of this marvelous picture sheet, and after seeing it we readily believed the statement of a Pathe representative to the effect that the demand in Europe for this film of the world's events far exceeds the demand for ordinary films, and that the exhibitors have gained a new and steady clientele. The reel opens with the title page, 'The World's Events of Last Week,' gives the name and address of the editor, with the telephone number, and then begins its 'articles' with a regulation headline or two. The first 'page' showed a fine moving picture of the flower carnival at Nizza, with views of the aviation meeting held in connection with the festival; the second 'page' transports us into Russia, where at St. Petersburg we witness among the masses of snow the strange obsequies of a Corean prince, who had committed suicide there; the third 'article' took us into Spain, where we had a fine view of King Alfonso laying a cornerstone, and afterwards assisting at some naval manoeuvres; then followed a reproduction of the meeting of the Kings of Italy and Montenegro, a great event in Switzerland, showing the cleverness of the Swiss men on snowshoes; next a big fire in an English town, then the ravages of a furious storm on the Sicilian coast and other events of contemporaneous importance and interest.

"The American edition will of course show more American events, but will give equally good pictures of the more sensational happenings in Europe.

Just Like a Newspaper.

"How is it done? We answer: How does the newspaper gather its news from every quarter of the globe? Simply by organization. The reporter with the pen will be superseded by the reporter with the camera. Camera correspondents will be on the alert in every part of the civilized world, regular correspondents and free lance correspondents, just the same as the members of the staff of a newspaper. The world will be treated to that rarest of rare things—a reporter who does not, in fact, who cannot lie. The events will come to us not as the policy of the paper would want to color them, but as they actually occurred. That is true reporting. The elder Bennett remarked years ago that the secret of success in journalism lay in being close to the place 'where hell is going to break loose next.' Nothing will escape the cameraman."

Some weeks later the Vitagraph Company issued a monthly news film called "Current Events." Competition with the Pathe Weekly, which had already become well established and was making rapid strides, proving unprofitable, it was discontinued, leaving the Pathe Weekly in sole possession of the field for a considerable time.

H. C. Hoagland was the first editor of the Weekly, thus combining two positions in one, as he was also doing the advertising and publicity work of Pathe. The Weekly grew so fast that it was necessary to have a man devote his entire time to the editing of it and L. E. Franconi, who already had been for some years with Pathe, was placed in charge. During the first year of the Weekly's existence, the number of prints released attained the high figure of 95 copies.

Mr. Berst continually added to his staff of cameramen so that from the first instead of being dependent upon France for the bulk of its material the subjects shown were 60 per cent. American.

Issued as a Daily.

In the Spring of 1914 the Weekly, at that time being issued twice a week, was put upon a daily basis, several hundred feet being issued each day, printed upon Pathe non-inflammable stock, and sent by mail direct to the exhibitors. The name was changed from the time honored "Pathe Weekly" to "Pathe Daily News," and William Helms, a New York newspaper man, was made editor. The innovation was successful, but the outbreak of war made the receipt of the "non-flam" raw stock very uncertain, and as the success of the daily release idea depended to a large extent upon this stock it was decided to put the "News" back upon the old twice a week basis. The word "daily" in the title was dropped and "Pathe News" became the title.

In the summer of 1914 Mr. Helms resigned the editorship and L. E. Franconi again took charge. Mr. Franconi was assigned to other work in 1915 and was succeeded by P. D. Hugon, former editor of the Pathe Gazette in London. In 1916 Mr. Hugon resigned and was succeeded by Eric Mayell, also previously connected with the Pathe Gazette. After a few months Mr. Mayell resigned and was succeeded by Emanuel Cohen, his former assistant, who has been editor ever since.

Hearst Becomes Interested.

Late in 1913 William Randolph Hearst allied himself with the Selig Polyscope Co. in getting out a new news reel called the "Hearst-Selig Weekly." A year later this arrangement was discontinued, and a new alliance made by Mr. Hearst with the Vitagraph and the Hearst-Vitagraph Weekly started. With the formation of the International Film Corporation, Mr. Hearst's own film organization, the Hearst-Vitagraph Weekly was discontinued, and the International Weekly became the successor. On January 1, 1917, when, by terms of a contract entered into by Mr. Berst of Pathe and E. A. McManus of the International, all International productions were released through the Pathe Exchanges, the Pathe News and International Weekly were consolidated under the title of the Hearst-Pathe News and the first combined issue released January 10.

Emanuel Cohen.
Present Editor of the Hearst-Pathe News.

With the amalgamation the Hearst newspapers in the various large cities of the country began to carry advertising on the Hearst-Pathe News on a scale hitherto unknown. Many half and quarter page Ads are being published and the effect upon booking and theater attendance has been marked.

Under the present arrangement the pictures are secured by the many cameramen of the Hearst organization, located in all the chief centers of the United States and in many foreign cities as well. The negatives are selected, edited, titled, printed and assembled in the Pathe offices of the News in Jersey City. Mr. Cohen is in charge of this work.

The Hearst-Pathe News is today living up to the high traditions of its past. For six years it has been adding to the reputation for timeliness, quality and interest, which it acquired at its birth back in 1911. Always a hobby of Mr. Berst his plans for its future contemplate an even greater efficiency and an even wider distribution, and proud of the many "scoops" that the News has made in the past, it is his desire that they may be increased in the future.

Filming a News Event for the Screen

By Capt. Bob Reynolds

AMATEURS, There Is Money in Topical Films!" Thus runs an advertisement in a recent issue of a trade journal. The writer does not propose to dispute the truth of this statement, but only to remark that too frequently the money is the amateur's. He sees the event as the biggest thing that ever happened in his town and "grinds his head off"; whereas the professional imagines it only as part of a news weekly and wisely refuses to think further than one hundred feet of stock. Our experience has shown that the average amateur (and this includes the most of the so-called "professionals"), uses a great deal too much stock on one event.

For an actual illustration of the proper way to handle a news event I will take the launching of the submarine L-8, filmed at Portsmouth Navy Yard by L. C. de Rochemont, Jr., of Boston.

The light was rather poor, so the cameraspondent wisely avoided the events inside the construction shed. This cost him a scene showing the actual christening of the boat, but by forgetting the inside scene he was able to set up outside and get a fine picture of the bow of the submarine plunging into the water He turned in 82 feet of film, as follows:

1. Submarine slides down the ways and plunges into the water, being followed by camera until mooring ropes bring it to a stop—25 feet.
2. Change of location, and scene showing tugs towing submarine back to shed—25 feet.
3. View of boat and crew, panoraming over boat—20 feet.
4. Close-up of Miss Nancy Gill, sponsor—10 or 12 feet.

All four scenes were accepted; there was hardly any cutting on them; and he received a check for 80 feet at our "scoop" rates.

There is a practical illustration of how to handle a news event. It is obvious that Mr. de Rochemont could have taken only the actual launching of the submarine, but he had sufficient sense of news values to round out the story by proper attention to the most interesting angles of it—but without padding.

Now for the wrong way to handle an event. Without going into details, let me say merely that we recently received a "story" of an event which included a parade. The parade was not the only side of the event, nor was it the most important part.

The camera man set up his machine on a housetop about six stories above the street and took one "shot"—all of the parade, and over 200 feet long. Not content to let it go at that, he had another man grinding away at the same thing, and for the same length, down on the street. The event was really news, and we would have liked to play it up big. As it was, only 25 feet could be used.

To sum up: The best way is to take short scenes, from 20 to 30 feet, of the most interesting sides of an event. Negative is judged by: news interest, action, human interest and photographic excellence. Novelty is the real acid test—avoid the hackneyed and every-day. This goes for parades, recruiting, drilling and everything else that has been done to death.

Footage will be sold in direct proportion to the amount of effort and brains a cameraspondent puts into his handling of the story. Don't think you are selling the event itself; remember, you are selling a photographic report of the event. If you count on selling only events that are big enough in themselves to swing the sale, no matter how poorly reported, you will find it a long, long time between checks. You must depend o nthe average run of the news in your vicinity, and it is safe to say that more of it will "get by" with proper handling than with indifference.

Watch the composition of your picture; try to improve your photography every time; watch your light, focus and frame; and use your head. Try to see an event through the eyes of an editor. Don't be a crank turner; be a star reporter.

Not an Imagination

By Earl R. Hewitt.

FOREBODINGS of past years notwithstanding, I believe the present-day photoplay story outlook more promising than ever. Four years' direct connection with the work of passing upon manuscripts submitted for screen production has witnessed innumerable new developments and changes for the better, without exception.

One by one our foremost writers of fiction have heard and responded to the call of the screen, bringing with them mature ideas of construction and drama, and thus offering a rich field from which the screen story may draw the virility needed to survive. Many of the old time literary lights of the screen drama faded, giving place to the brighter and more versatile luminaries of the present.

But not alone to the established fiction writer belongs the honor. Many of our most successful screen writers never even attempted a short story or novel, but in the school of experience developed that practical, balanced visualizing faculty which characterizes the true photoplaywright

Imagination is not all there is to successful photoplay composition. The mind's eye must clearly perceive the actual visual values of the various situations to be presented, at the same time clearly and logically balancing the development of the plot to meet the peculiar requirements of screen construction. The mind must pin itself down to cold-blooded plausibility and probability in order to pass muster with our average hypercritical audience of today. In this respect many of our most gifted fiction writers have signally failed with screen work, relying too strongly upon enchanting, forceful and pulsating word painting for effect and forgetting that the screen regards nothing as paramount unless it be clear and concisely directed action of the necessary characters of the story. Side lanes and blind alleys leading to no really definite conclusion must be avoided as the plague and only that which logically and necessarily leads up to or down from the climacteric situation retained.

The most successful screen story is that whose plot development follows the lines of the inevitable. The most satisfactory photoplay is that which simply must happen as it does and which at the same time pleases or directs the observer's innate sense of proportion.

A narrative of the various interesting and curious incidents and experiences of the writer in connection with his daily work would fill quite a bulky volume, with a laugh, a thrill or a sob in every line, but such material would hardly find place in one short article, suffice to say it is indeed gratifying to witness the upward, ever upward, trend toward better, cleaner and more forceful stories, and, after all, "the story's the thing," the living, pulsing heart of this thoroughly great and humanity-serving industry.

Some Men and Women Who Direct

MAKING pictures to supply exhibitors with entertainment for their patrons requires the services of a host divided into several divisions—actors, authors, directors, cameramen, editors and cutters, exchange-men and sales agents; did you ever stop to think how much the production of fifty-two pictures a year means to the welfare of the nation?

JOSEPH DE GRASSE
directing
ELMER CLIFTON
Director
Cameraman - KING GRAY
JACK CONWAY directing
cameraman EDWARD KULL

Reference to the man who supplies the money is omitted—this is not the time or place to sing praises to the man or men who really mean most to the picture proposition. Neither can the salesman, the scenario writer or the scores of other workers in the field be encompassed in what is here to be said—for this is all about directors, and something about their cameramen.

Snapshots have been made of Ida May Park, the one woman who turns out Bluebirds; of her husband, Joseph De Grasse; of Jack Conway, and Elmer Slifton.

Before Ida May Park undertook the direction of Dorothy Phillips, she occupied her time in turning out and tuning up scenarios for her husband, Joseph De Grasse. The demand for Miss Phillips' services to the Bluebird program developed so insistently that Miss Park was called from her station as general assistant to Mr. De Grasse early this spring.

That Miss Phillips might maintain her average of one appearance a month on the program both Mr. and Mrs. De Grasse bent their efforts and skill to the work of keeping up with their energetic star. "The Flashlight" was Miss Park's first Bluebird and from that production she has alternated and will alternate with Mr. De Grasse in directing Bluebird's most energetic star. King Gray is the cameraman for Miss Park.

Not to have his sails blanketed in Miss Phillips' breeze of energy, Mr. De Grasse jumps into a part every now and then—for he is an actor of the old school who has played every character that grease paint can apply to. He introduced Louise Lovely to Bluebirds, away up in the small numbers of the series, and last December presented Miss Phillips in "The Price of Silence." July is the eighth month to pass since then, and Miss Phillips has been seen on the Bluebird program eight times with plans laid for her monthly appearance as long as Mr. De Grasse and Miss Park can keep pace with her.

Jack Conway has displayed a fine sense of the artistic in his direction of Ella Hall. He has made her the distinctive "child type" of the program, and it would not be hard to find many people (even outside of Bluebird's publicity department) who will declare that Miss Hall makes about the best, most natural and humanly expressive "little girl" the screen affords. Be that as it may—Edward Kull grinds the crank at Mr. Conway's command.

Franklyn Farnum and Brownie Vernon, after a year under their original director, have now passed to the supervision of Elmer Clifton, and the first result of Mr. Clifton's direction will soon be forthcoming.

Thrills In Serial Making

By PEARL WHITE

FOR many, many moons the most thrilling day in the week to me was Saturday. And this day was the most thrilling, not because we had to do exceptionally dangerous stunts or because I was called upon to perform at the risk of my life, but because that was the day the gentle kindly treasurer of the company approached me with a winning smile and placed in my hand the weekly stipend I receive for doing stunts for the screen.

But those blase days are done. I never know any longer what day of the week will be the most thrilling. It used to be bad enough when I had to perform from the ideas evolved by the fertile brain of George Brackett Seitz. However, I got used to his stunts and the thrill of the Saturday pay day, outdistanced that of any other work day during the week. I thought I was settling down for a more or less humdrum existence, when I was told that the name of the next serial in which I would appear would be "The Fatal Ring."

Pearl White.

"Nice cheerful sort of a name," I remarked, "but what will I do with it when I get it?"

I found out soon enough. I discovered that the Pathe scenario committee decided they could co-operate with George Brackett Seitz and Fred Jackson, the authors of "The Fatal Ring," and could design stunts for me to do that the two-hundred horse power brain of G. B. S. never could think of.

Work took on a new interest with me. I thought I had tried out all the stunts that could be worked in the motion pictures. I had gone down in submarines, made trips in balloons and airships, skidded gleefully over the edge of a precipice in an automobile, had fallen down cliffs, had been thrown down fire-escapes, had jumped out of the window on the fourth floor of a burning building, and had done such gentle joyful things that thrilled the audiences, but "The Fatal Ring" put me into new situations.

From a very early age I have had a positive fondness for doing reckless things and the more danger there has been connected with them, the more pleasure I have taken in them. However, the scenario department and Mr. Seitz received my blessings—I don't think—when they decided I should satisfy my craving for excitement by trying to land in the slip that rightfully belonged to a ferryboat and into which the said ferryboat was steaming at full speed. I did the stunt all right, but there was the thrill of a year of Saturdays bottled up in about an hour or less than an hour's work that day.

In the first place, I had been swept out into the river through an underground channel after a fight with the villain. The ferry slip was the handiest and also the most dangerous place to land. I am the heroine in "The Fatal Ring" and naturally I couldn't exercise the good judgment that I would have exercised as Pearl White and grabbed a log to float down the river until I was picked up. I had to swim into the slip. It was too expensive to hire a ferry boat for this stunt, in addition to which the director decided he could get better atmosphere if the passengers on the boat were real passengers and not motion picture extras.

The director had planted on all boats going into the slip, for about a half an hour, some of his cameramen together with men who would keep on the lookout for me and notify the captain of the ferryboat that some poor nut was usurping the landing place that belonged to his craft. I asked the director to pick out scouts who had good eyesight, but I feel certain that the one on the boat coming into the slip when I was occupying it, could never pass the army test for good eyesight.

Thinking it was all fixed and that the captain of the ferryboat would certainly slow down in plenty of time to let me get out of the water of the river, I swam along with one eye on that monstrous ferryboat and the other eye open for the hero, who is supposed to rescue me. They loomed up about the same time, but our scout on the ferryboat didn't tip the word to the captain that we were in the briny until it was too late for him to stop and make the rescue as per the schedule of the director and as it was written in the scenario. The wash of the tide, together with the headway of the boat, brought it into the slip.

The scout on the boat woke up, notified the captain that we were in danger and the engines were reversed. The backwash, started by the paddles, and the undertow in the slip, made it almost impossible for us to swim in close to the pier.

When, after hard work, we did get close enough for one of the pier hands or longshoremen to throw us a rope, the ferryboat was almost on top of us. The faint I was supposed to simulate became almost a real one. The hero was the only one supposed to grab for the rope thrown us, but, believe me, I forgot for the time being that I was the heroine and was expected to be real ladylike and allow the hero to save me in the proper fashion and I grabbed for that rope too.

At that, my grabbing almost crabbed the game. Henry Gsell, who plays the part of the hero, and I, had decided on our course of action. I was supposed to let him do all the rescue stunt, but when I grabbed the rope it threw him out of his plan. The only thing that I know was that I was thankful that the longshoremen were two husky ones and were used to handling the ferryboat. They yanked us out of the water in rapid fashion, but at that not any too rapid to suit us, or to dodge the ferryboat.

The captain of the ferryboat came down on the pier to look me over when his boat was properly docked. His looks put me in mind of a happening in my life when I was a child of five or six. I had received repeated warnings from my father and mother to keep away from a certain part of our yard, because rattlesnakes had re-entered it and made it their own. This rattlesnake den attracted me and I used to delight in going to it and teasing the reptiles until they made jumps at me. I liked to hear them rattle their warning before they struck. My father caught me at this amusement one day after he had told me to stay away from that section of the ground and decided that radical action was required. I will never forget the punishment I got, but after that I left rattlesnakes alone. The ferryboat captain looked as though he would like to duplicate the punishment my father awarded me, so as to teach me to let ferryboat slips alone after that.

One of the things I have learned thoroughly in the motion picture game is to have implicit confidence in my director. When I am given some particularly risky thing to do I am serenely confident that the director is looking after me, and I always figure out that in case my slip does occur, it will happen because it is my time to go. A person to do "movie" stunts properly has to be a fatalist. I know that I am, and each stunt that I do I am absolutely confident that I am going through it successfully. This feeling is absolutely essential. Without it, I know that I would have perished long ago.

Getting Close to the Public

By Harold Lockwood

Star Follows Popular Trend Through Criticisms in Letters—Value of Studying Honest Criticisms of Each Picture by Letters from Fans

THAT the photoplay star should make a thorough and continual study of the viewpoint of the individual motion picture fan as well as considering the verdict of the professional reviewer of the pictures has come to be my belief since I have developed a system of checking up the criticism of my pictures which come from individual fans throughout the United States and other countries where Metro pictures are shown. With this idea in mind, I have made a careful study of the results of my work as it appears to the average patron of the theater, thousands of whom write to the actors, in many cases giving honest criticisms as well as merely expressing their general admiration or asking for photographs.

Harold Lockwood.

By looking over the daily correspondence of a motion picture actor, the interesting fact develops that not all of the letters by a jugful come from silly young girls, but that hundreds come in weekly which contain serious statements concerning the impression which certain pictures made on them. Many of these letters are not from "movie struck" youngsters, but from people of education and refinement, who write intelligently and frankly their impressions of the pictures.

Many of these fans write to say that they did not like certain pictures as well as others. Some write honest criticisms of the action, the direction, the photography, and other matters concerning the picture. And all these are valued criticisms because they come straight from the public, which is the ultimate consumer in picture making. The actor or his secretary soon discovers by reading the regular "fan mail" that there are certain correspondents in different parts of the country who write almost as soon as they have seen each picture. Perhaps they did not like "The Promise" as well as "Big Tremaine." When they tell why ,and say so honestly and frankly, as they usually do, their words are appreciated and very helpful to the star, who wishes to follow his audience closely and follow their dictates. The letters are in a certain sense the same as applause on the speaking stage. Were it not for the daily mail, the film star would be considerably at sea except for the reviews and the box office returns.

The star can tell where his pictures have been shown for the first time by the sudden influx of mail which comes periodically from certain quarters. For instance, one of our pictures was some months ago shown in a town of Porto Rico. A few weeks later came a deluge of mail from that island, in which the Porto Ricans told us what they thought of us. Since the pictures which are shown in the United States go on in England and Australia about one month later, similar letters come from these places in due sequence about thirty days after the returns have begun to come in from the fans in this country.

To get down to the heart of the public should be the earnest desire of every photoplay actor who takes his work seriously. The professional reviewers are necessary and extremely valuable because they judge the pictures from a technical standpoint. They judge them through the eyes of practised care, but no matter how thorough their work, can say at best, "Perhaps this picture will get over. If the public likes it, it will be because, etc." The critic predicts the success or mediocrity of the picture. When the letters come from the fans, however, after the showing of the picture, the producers and star know how the picture actually did or did not get over. It is obvious, therefore, that both the professional reviewer and the amateur critics are of great service to the actor. One is just as valuable as the other, and the results of the observations of both are extremely helpful.

One kind of letter which the photoplay star would appreciate receiving in greater numbers is that from the exhibitor. Many of these, having stood outside their houses as the crowds went out after seeing a picture, have observed some of the remarks and passed them on to the actor whose work was commented upon. These random tips, direct from the persons most concerned, are the kind which give the actor the best guide for future work. Letters of this kind from exhibitors are also of great value to the producer of the pictures, for they put him very close to the heart of the public.

Greater Opportunities in Pictures

By WILLIAM FARNUM

IT MAY be rank heresy on my part, but it does appear that the opportunities are greater in pictures. In no whit is an actor's talent lessened when he enters the silent world of expression. Rather, it seems to me like there must be a broader bent.

One can feel himself grow in a master story of the screen, such as "A Tale of Two Cities," in which adaptation I developed a dual role—a seemingly impossible requirement were I called upon to enact similar roles in the actual speaking play. In the feature picture, "When A Man Sees Red," soon to have an appearance, I have opportunities that never could come to one on the stage. This forthcoming production is an adaptation of Larry Evan's famous story of "The Painted Lady," which ran in the Saturday Evening Post. The sailorman, Luther Smith, is a lovable, strong man, who is grievously wronged, and he develops another side – the strong, red-blooded fighting man, whose fighting instincts come to the fore in the most remarkable fighting climax ever witnessed, either on the stage or in pictures. I do not believe that it is possible to reproduce the gripping scenes of this picture on the more prosaic stage.

William Farnum.

The rugged, red-blooded type of man is displacing the merely pretty man. Because a man is pretty to look at, because he is big and athletic does not mean so much these days. Might and muscle mean nothing, unless there is strength of mind, the subtle power which makes a man realize that, though his opponent may be stronger, more powerful physically, yet it means nothing compared to the superior knowledge—knowledge of right—and the will that engenders it. All of which the picture camera lends itself for a more effective portrayal, it seems to me, than in viva voca expression.

It is also my opinion that actors and actresses will be required to speak their lines in motion pictures, the same as on the legitimate stage. It seems to me that the growth of the newer part will be along these lines.

Action will always be the paramount note in pictures. The public demand action and realistic effects. It is also undoubtedly true that great advances will be made to secure new and better photographic effects, but, after all, the foundation of all good pictures is based on the scenario. And in the higher grade scenario there are always scenes in which the only action is the good old-fashioned word of mouth kind—with the appropriate gestures.

Motion picture making has long since passed the point when mere arm-waving and finger-pointing is sufficient Pantomime is now out of the question. The actor must say something, or the scene falls flat, and the stronger he says it, the better the result. Why not, therefore, make the scene perfect by requiring a definite intelligent speaking part? Animated photography has made such a wonderful success largely because it can and does give the required impression of realism—a far more perfect realism—than even the stage.

In the primary stage of motion pictures—in the stage of one-reelers—most of the actors' dialogue consisted of raillery and "joshing" at one another's expense. Man, ever ready to fit the necessity to the occasion, saw ahead of the scenario requirements and the director, and invented little talks or soliloquies of his own, and so it soon became apparent that this was best so.

Public Adept at Lip Reading.

Spoken parts, especially for the stellar roles, seem to me to be inevitable, if one is to give his best to the production. Most of the public, too, are becoming adept in the art of lip-reading, and can carry the story in their minds from the words that are uttered, as well as from the film.

The motion picture made many near-experts in the art of lip-reading. This means that the day when the player could, and did, say anything has gone. It will never return.

Anyone who attends a motion picture show can recognize at once such expressions as "Curse you!" from the villain, or "I love you" from the hero. Here the obviousness of the situation has helped to explain the words. Speaking parts would make the reverse equally true. The use of words would help explain the situation.

Lip-reading certainly must be considered in the development of the film. Perhaps you will recall the incident a short time since, when the inmates of a deaf and dumb asylum saw a well known picture and then returned home, protesting against the language used on the screen. It is just such occurrences that will in all probability take the term "Silent Drama" out of the motion picture dictionary.

A humorous incident in "The Doctor," my latest play, an adaptation of Ralph Connor's beautiful love story, caused one deviation from my usually set rule. Some of the scenes in the story were taken near my home at Sag Harbor. An old neighbor, one of the characters of the village, had been requisitioned for the scene where I am joyfully showing a letter bringing the news that a favorite brother is coming home. He is a droll old chap, and when I have said "See, Tom, Dick is coming home," the old fellow looked up with the most natural expression and says, "Shure, that's fine; I'm glad to hear it." The line wasn't in the scenario. The old fellow just naturally spoke that which came to him. And he nearly broke up the scene when he finished with "By gorrah, Bill, we're a couple of dandies." My deviation came when I replied "Yes, Tom, it takes us fellows of the old school!" I don't think Tom quite understood the line, and I am wondering if it will fit in the picture, especially if some of our lip-reading experts see it.

Alice Brady Talks About Dress and Make-Up

By Margaret I. MacDonald

Star of the World Film Gives a Few Pointers on Preparing for the Screen

ALICE BRADY had just moved into her Lexington Avenue home, "but if you don't care I don't care," had been her cheery assertion over the 'phone. And so at her suggestion that our interview be made a thing of the past, that very evening I meandered downtown on a slow old Lexington Avenue car that came along just when it felt like it.

At the ring of the bell, Miss Brady opened the door herself, peeping smilingly and apologetically from behind it, for she was delightfully in negligee, and it was unmistakably evident that she had "just moved in." A divan set before a hearth on which the embers had lately died, served as a charming and comfortable spot in which to thresh out the question of the picture game; and this only when Toots, her little black and white dog, had decided, after being threatened with the kitchen and the dark, to allow me to occupy one end of the couch alone.

Alice Brady.

While Miss Brady is an indefatigable worker, turning out a picture every four weeks, still she is not yet enamoured of the screen. "On the spoken stage," said she, "the sound of your own voice and the sound of those speaking to you adds stimulus to your work. You are working up to something—you are working toward a climax. In the pictures you don't get a chance to work up to a climax, you just jump in anywhere; you have a certain bag of tricks that you draw from continually, and now and then you scratch your head and try to think just what you did in portraying this or that emotion."

"Of course," I said, "there are some players who do the same old tricks over and over again——"

"Yes, we all do it," she interrupted, emphatically. "We all have our little bag of tricks.

"And another thing about the spoken stage," she continued, "every night you have something new. For instance, if your audience likes comedy, then you must pound out the comedy points; and you never play to two audiences in the same manner, because each audience you play to is of a different temperament."

Miss Brady's keenest loss in the silent drama seems to be not alone the stimulus gained in the sound of the human voice in the working up to dramatic climaxes, but also the response of an audience. "Sometimes," said she, "I sing or do other little things around here and there, and really getting back to something where I can hear my own voice and feel the response of those around me so intoxicates me that you would actually think I had taken some dope or something of the sort."

Then we discussed briefly the matter of illumination in pictures, when she asserted her belief that there must be a field in the moving picture business for the artist photographer, the man who understands, for instance, the subduing of backgrounds and the artistic outlining of faces and forms. "I consider," she said, "that I could more easily do without my director than the best services of my camera man, for I know that my camera man can make or break me.

"In the making of a picture," she continued, "too great an effort to develop background is apt to destroy the effect of the faces. In trying to bring out every little detail in the background, faces are frequently burned out and consequently have a white, chalky appearance."

Dressing for a Picture.

I was anxious, too, to get her idea of dressing for a picture, and discovered that it consisted mainly of lines. "I try to pay attention to the lines of my gowns," she said. "For instance, I am inclined to be a large woman, so therefore I avoid wearing loose garments. I try to maintain slender lines, and usually wear gowns that cut me off a bit, for I believe that picture audiences like small women rather than large women."

"But you have also to be careful about the design in the fabric of your gown, have you not?" I asked.

"No, that does not matter so much," she replied, "as long as the design does not run to extremes. Ordinarily anything that is becoming on the street is becoming in a picture unless, of course, the gown happens to be one that is largely dependent on color for its beauty.

"Of course, in dressing for a picture," she continued, "I pay particular attention to the characterization and try to wear the kind of clothes that the character I am playing would be liable to wear.

"I notice," she said, "that a number of the women in pictures wear the same clothes over and over again for different characters, and I fancy they get the kind of things they want to wear themselves, regardless oftentimes of what the character they are going to interpret really calls for. I try to buy the clothes that fit the part I am playing; consequently very often I go around looking like that character because I don't want to throw the clothes away."

How to Treat the Face.

I was curious also to know why so many players treated their faces, and particularly their eyes, to an unnecessary and ugly daubing of make-up for the taking of close-ups. The reason why, of course, was not explained; but I learned that Miss Brady's method of making up her eyes for picture work consisted in a touch of brown rubbed with the thumb across the lid of each eye to emphasize the shadow where it really ought to be, a slight beading of the eyelashes and a delicate line at the outer corner of each eye, leaving the under lid untouched.

As I rose to go I felt that there was considerable of interest still left undiscussed; but I had arrived late, and had learned, moreover, that Miss Brady, who had also come in late and out of pity for her tired maids had partaken of a delicatessen dinner, was due for work at the early hour of 8.30 o'clock next morning.

Casting for Pictures

By Samuel F. Kingston

ONE of the five floors occupied by the William Fox Film Corporation in the Leavitt Building on West Forty-sixth street, only one is thrown open to the general public, the floor occupied by the booking and casting department. At any hour any day the visitor will find from ten to five hundred persons of varied and, in many cases, peculiar aspect, seated on the benches in the big reception room or standing in a compact mass that overflows into the adjoining hallways.

Whether the waiting assemblage as composed of bearded Russians from the Ghetto or bronzed, Stetson-hatted men of the plains one may be certain they are all there to see one personage, the urbane and soft spoken Samuel F. Kingston, casting director of all the Fox productions made in the East and general superintendent of studio activities.

Samuel F. Kingston.

Mr. Kingston has a big job and he goes at it in a big way. In the years that he has been casting pictures for Mr. Fox he has developed a system of listing and indexing screen players that is uncanny in the speed and infallibility with which it works, but even this system is not as remarkable as Mr. Kingston's private and individual "memory file"—a faculty that enables him to call to mind the names and in many cases even the addresses and phone numbers of thousands of players.

Mr. Kingston was asked by the MOVING PICTURE WORLD to give a glimpse of the operation of his department for this special issue. His contribution follows:

"When a play has been selected for production and the director and scenario writer have prepared it to their satisfaction my work begins. I am called into consultation and the various types of characters in the story are explained to me. I then put in operation every facility of my office to secure the players who most nearly represent, without the art of make-up, the characters desired—with all due consideration, of course, to their individual abilities.

"The magnitude of this labor may be imagined when I say that I have fifteen regular directors and companies to cast for and that my work makes it necessary for me to interview or at least give a glance to at least 15,000 players and extra people a year.

"Each of the fifteen directors in our Eastern studios has what we call a 'traveling company' with him. He has his assistant director, his camera man, an assistant camera man, a general utility boy, a carpenter, a property man and a treasurer. This forms the permanent nucleus of his organization, with, of course, the star assigned to his direction.

"The 'stock company' idea is not followed by Mr. Fox. You will seldom see the same supporting players with the same star in any of our productions. In the case of players retained by us for more than one picture in succession we transfer them from star to star, so that the public will not see the same faces in any one star's successive productions.

"We go even further than this with extra people. We try not to give the same director extra people he has used before, and this brings to mind the fact that New York is, for our purpose, infinitely superior to California. One may find in New York an infinite variety of types—and not only a few of each kind, but thousands of them.

"It is always a cause of great astonishment on the part of any of our directors transferred from the West Coast studios to Fort Lee to find such a wonderful assortment of extra people at his command. For instance, recently Director Frank Lloyd wanted forty men of a certain type and I told him they would be waiting at our office. When we arrived there were 400 instead of forty, and he could have used the entire lot had he wished, so perfectly did they correspond with the types he had in mind.

"The extra people are all card indexed and their photographs filed under general-type headings. The players of more important roles are listed separately, but the system is such that should I be unable to think off hand of a player suitable to a certain part I can lay my hand at a moment's notice on the photos of from a dozen to a hundred actors or actresses of the type desired.

"We also have a complete file system of locations. A director merely has to ask us to tell him where he can find an abandoned stone mill, a Colonial farmhouse or a mountain cave—and we tell him in two minutes.

"In our filing system for players it is not even necessary for us to remember the name of the player wanted. For instance, Mr. Fox came in one day and asked me to find him a little Russian dancer who had appeared in a small bit in one of Miss Theda Bara's pictures. He could not remember the name, nor could I. But before he had time to leave the room I had glanced over the file and found it, simply because we keep a record, picture by picture, of every one appearing in the production, even those not mentioned in the program cast."

How I Happened

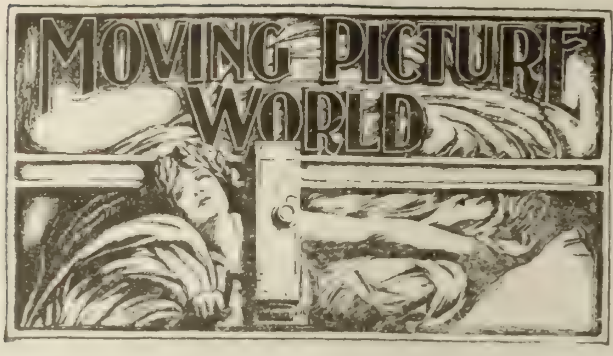
By MARY MACLAREN.

OF COURSE, everyone who has become at all prominent in the moving picture business has been asked, "How did you happen to get into it?" And then again, one hears and reads many amusing and sometimes rather disagreeable versions of the manner in which they were introduced into the "game."

As I read not long ago, a well written but purely imaginative story detailing my early "struggles," in which I played the role of the typical "poor, but ambitious" ingenue, I have been most anxious to clear up the matter, although, in so doing, I may lose some of the "sympathy" of my audiences.

I do not deny being ambitious, nor do I claim to have had immensely wealthy parents, but I did have a most comfortable home and I was not forced to earn my own living; also, I wish it to be understood that I have no desire to be classed as an ingenue. I went on the stage because I wanted to and did so against the earnest opposition of my family. However, when my mother discovered that I had fully set my heart upon a stage career, she not only withdrew all of her objections, but agreed to accom-

(Continued on page 459)



Entered at the General Post Office, New York City, as Second Class Matter

Founded by J. P. CHALMERS in 1907.

Published Weekly by the

CHALMERS PUBLISHING COMPANY

17 MADISON AVENUE, NEW YORK CITY.

(Telephone, 3510-3511 Madison Square)

J. P. Chalmers, Sr.............................President
J. F. Chalmers..............................Vice-President
E. J. Chalmers.....................Secretary and Treasurer
John Wylie...............................General Manager

The office of the company is the address of the officers.

CHICAGO OFFICE—Suite 917-919 Schiller Building, 64 West Randolph St., Chicago, Ill. Telephone, Central 5099.

PACIFIC COAST OFFICE—610-611 Callender Building, Los Angeles, Cal.

SUBSCRIPTION RATES.

United States, Cuba, Mexico, Hawaii, Porto Rico and Philippine Islands................$3.30 per year
Canada .... 3.50 per year
Foreign Countries (Postpaid)................ 4.00 per year

Changes of address should give both old and new addresses in full and be clearly written. Two weeks' time should be allowed for change.

ADVERTISING RATES.

Classified Advertising—One dollar for twenty words or less; over twenty words, five cents per word.

Display Advertising Rates made known on application.

NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, P. O. Box 226, Madison Square Station, New York, and not to individuals.

"CINE-MUNDIAL," the monthly Spanish edition of the Moving Picture World, is published at 17 Madison Ave. by the Chalmers Publishing Company. It reaches the South American and Spanish-speaking market. Yearly subscription, $1.50. Advertising rates on application.

(The INDEX to this issue is on page 546.)

Saturday, July 21, 1917

Facts and Comments

THE Moving Picture World comes to its many friends and readers this week in a new dress. We were loth to change from the old design, which has become so well known throughout the trade in all parts of the world. The new cover is from the art rooms of the well known New York firm of commercial illustrators, the Ethridge Company. The design is artistic, distinctive and appropriate and we hope and believe it will please our readers even more than our former front cover. It seems fitting that the new cover should make its appearance with this issue, which is devoted particularly to the many artistic angles of moving picture production. This is one of several contemplated changes we hope to make from time to time in order to make this paper even more helpful, interesting and indispensable to everyone connected in any way with the industry.

IT HAS been rightly claimed that the moving picture is more of an art than most people realize and it is often referred to as the "New Art." This special convention number is devoted to improvements in the art of present day moving picture production from many different viewpoints. As in all our previous special numbers, we have gathered a fund of information from the leading authorities on each of the subjects treated that makes this issue of the Moving Picture World a most valuable and instructive compendium for the student of better pictures. The thanks and appreciation of the publishers and staff is extended to all who have contributed so many able and thoughtful articles.

* * *

THE seventh annual convention of the Motion Picture Exhibitors' League will have begun its sessions before our next issue goes to press. The delegates from the various state branches will find one of their most important duties to be the selection of officers for the National League. Surely the exhibitors of the country should be represented by an executive staff that will zealously guard and adequately represent this very important and by far the largest branch of the business. At least some of the candidates for these officers are known for their loyalty and devotion to the exhibitors' end of the business, for their freedom from outside entangling connections and for their levelheaded grasp of present conditions. If the convention is not dominated by inside politics and the wire pulling of special interests, we believe the delegates will make a wise choice of officers for the coming year.

* * *

THE motion picture theater is a big asset to society these days as a resting place and a place of wholesome relaxation. We can't all get out to the golf links. Our days are filled with excitement and nearly everybody is working harder than they were at this time last year. It is only the sturdy people of steel nerves who don't feel a bit worn out now and then. We enter a picture show to get a rest from it all for an hour and there we find that the big offering is a picture dealing in the most exciting way with one of the big problems of the minute. It is, perhaps, ably handled and we approve of it; but— And if we feel a bit tired tomorrow, the picture show isn't half so attractive as it was yesterday.

* * *

IN certain sections of the country some fortunate exhibitors will soon have a chance to do their bit of service in providing picture entertainment for thousands of the finest boys that Uncle Sam can find—the boys in the big military camps that are to be formed. It will be most profitable, and the best that the exhibitor can do is going to be done. These exhibitors are three times fortunate. They will be in close contact with the boys and will enjoy their spirit; they will be happy in the value of the services they do, and lastly, the service will not be unappreciated.

* * *

"THE Exhibitor's Trade Review announces the candidacy of the more prominent exhibitors who aspire to the office of national president. The Exhibitor's Trade Review has no choice and does not in any way try to dictate to the delegates at Chicago as to whom they should favor with their suffrages. This we trust is in refreshing contrast to the old school journals which have been selecting and recommending their various candidates to the M. P. E. L. of A."—W. S. B., in The Review.

Same old brand of bushwah!

Public, Fxhibitor and Star

By Louis Reeves Harrison

I HAPPENED to be first to notice in the critical columns of the MOVING PICTURE WORLD the following stars: Mary Pickford, Charlie Chaplin, Douglas Fairbanks, William S. Hart.

The editorial writer who knows his business, however, keeps as far away as possible from any comment having a flavor of publicity matter, and these names are only given as necessary to some impersonal reasoning.

Little Mary had no debut as a star. She was not of first magnitude when she appeared in the brilliant company gathered by Griffith in the old Biograph days, but, even in the minor roles, she represented something intrinsically her own, a characteristic we all highly value in women and children; "sweetness" describes it as nearly as any one word. She was not imitative; she was not in a hurry to shine; she had patience and dependability; she did what was required of her for many long years, simply and sincerely, not fretted in the least about the ultimate result.

Miss Pickford is a true screen star.

I speak without personal bias.

The performers are *personally* of no more consequence to me than I am to them.

We don't know each other as individuals.

So far as character is concerned, the face does not always run true to form, but the screen impression is largely physical.

A homely little girl may be far sweeter than she seems, but it would be difficult to convey that in a first screen effect.

Little Mary had the health and physique adequately to resent the charming human quality of sweetness.

The men above named represent, each in his own way and quite as sincerely, some quality effective with the audience.

Chaplin is really an acrobat, so tireless in the hard work he is called upon to perform that there is an absence of visible effort in all he does, but he *has sounded one steady note.* He has fully grasped the idea that nothing is so amusing to the average audience as *human stupidity*

Each one of us has a habit of regarding the tiny portion of mass effort we perform as *important.*

Chaplin is continually showing us how ridiculous we are by the solemn manner in which he attempts the trivial

He has a consistent policy.

So had the company in which he first succeeded

That consistent policy preserved the company after he left it to join forces with another organization.

Therein lies an answer to the star problem.

We now have a large number of true screen stars, those who have proven their case in screen portrayals—what we have lacked is a more definite policy of production

Fairbanks brought to his work a large amount of *physical enthusiasm*, but this was not all. To it he added the steady light of a well-established *ideal.* He radiates the glow one may feel at rare moments, an after-dinner glow, that of hale second youth, or even that of Browning's "Pippa,"

> The year's at the spring,
> And day's at the morn;
> Morning's at seven:
> The hill-side's dew-pearled;
> The lark's on the wing:
> The snail's on the thorn:
> God's in His heaven—
> All's right in the world!

Such in a general way is the Fairbank's ideal.

Fairbanks sought to represent something.

He had an *ideal.*

By the same slow and painstaking process that has brought others into prominence, *Hart* made his way to public favor.

Less well-defined in his *ideal,* he evolved it gradually by steady application and steady enforcement.

Man is by nature brutal, but subject through the wondrous power of sex influence to womanly refinement.

These ideals may have been more or less unconscious with the actors themselves, in some cases predetermined, in others a matter of temperament alone. The effect is that of the dropping water which wears away the hard stone of public indifference. It has taken time to prepare the mental soil, that of public receptivity, before transplanting the consistent idea itself.

So far as my personal observation is concerned, not a half dozen producers have grasped the necessity of a well-fixed and thoroughly consistent policy of production—there is a lack of true mental conception of what is most desirable in plays.

There may be a thousand true conceptions each differing from the others, thus affording the audience of millions an almost infinite variety of performance.

The necessity is not for all to aim at one character of presentation, but to fix on something clearly defined in the way of object and purpose.

We are not confined to any one aspect of life, but it gives character to a product to strive after a certain definite beauty, or a certain definite truth, or a certain clearly-defined justice.

An established policy lets an audience know what to expect and it thus establishes a *brand.*

What is expected in an article like this one?

The critical writer must have well-established ideals of his own, formulated with judgment and enforced through the difficult medium of printed words in order to set aglow the torches of other minds—why not the producer with his superior medium?

This means a certain breadth of sentiment.

Even a critic has his feelings, and they bring him mental resource. Think of giving first notices to such a list as Lois Weber, once a screen actress, now a talented producer; Clara Kimball Young, Max Linder, Pearl White, Carlyle Blackwell, Fatty Arbuckle, Mabel Normand, Norma Talmadge, Louise Glaum, Enid Bennett, Bessie Barriscale, besides nearly all of a long list of fine performers who received their early training in the Biograph, Vitagraph, Edison and Pathe companies. The critic is associated through sentiment with a large family of bright interpreters, and gather from their work, a little at a time, recognition of what makes for success.

Stars succeed through faithful and consistent performance.

On this account the public and the exhibitor come to depend upon the star for high-class and consistent screen performance, rather than upon the producer.

What is the natural inference?

Only the questions are mine—the inference yours.

Can valuable good-will in production be established and maintained by defined policy and consistent performance?

Without these elements is there really any good-will whatever in either production or exhibition?

Is the star to be the whole thing or just a valuable and highly valued part of the game?

Sir Herbert Tree and the Screen

By Edward Weitzel

THE death of the English actor, Sir Herbert Tree, in London, July 2, removes a picturesque figure from the stage and deprives the motion picture play of a man of international reputation who had been the leading player in two ambitious screen productions and whose natural gifts and artistic training made him a valuable acquisition. The claims put forth by admirers of Sir Herbert that he should be classed among the great actors of his time, especially in tragic Shakespearian roles, are quite without foundation. The English actor-manager was at his best on the spoken stage in character parts of the Svengali and Falstaff types, and was a producer and stage director of originality and sound method.

Sir Herbert lacked, however, one of the most important requirements for tragic acting—a voice of flexibility and power. His reading of such parts as Shylock and of Cardinal Wolsey in "Henry VIII" was but little above mediocrity as far as volume, music and the deeper significance of the poet's verse are concerned. His natural generosity and business acumen prompted him to surround himself with an excellent company which he directed with skill, and this enabled him to hold his place in the front rank of the English histrionic world, a position gained by unceasing and intelligent labor.

Sir Herbert appeared as an American Senator in a picture entitled "The Old Folks at Home," but his most noted achievement before the camera was in the title role of Macbeth. The production was an ambitious and, in many respects, a worthy one. Great care was taken in securing historical accuracy in costumes and settings, and the English actor's performance of the Thane of Cawdor was proficient in make-up, conception and, for the most part, in execution. He was at his best in the scene just previous to the murder of Duncan, but fell off considerably in the banquet scene when his guilty soul conjured up the ghost of the murdered Banquo. The frenzied horror of this moment was partially lost by the slowness of the action and the absence of vocal expression in the "Avaunt! and quit my sight!" speech.

The silent Macbeth also labored against certain innovations in the screen version of the tragedy that made it extremely difficult to maintain the intensity and onward sweep of the original. The Bard of Avon knew his business and, as a consequence, visualized none of the several murders in Macbeth. Only the preparations for Duncan's taking off are shown and the scene of confusion and dread that follows. The murders of Banquo and the wife and children of Macduff are commented upon briefly, and the one death scene enacted before the eyes of the spectator is at the finish, when the soul of the ruthless murderer himself is sent to its account by the sword of Macduff. This is the masterly way of building up a mimic tragedy. Familiarity, even with human slaughter, breeds contempt. and the reproduction in detail on the screen of all the murders in Macbeth turned the poet's work into crude melodrama that lost in impressiveness with each repetition of violent death.

The placing of Shakespeare on the screen will be accomplished eventually by a director whose grasp of the matter will enable him to come much nearer success than have any efforts in the past. We will then be spared another such woeful spectacle as the one presented by Sir Johnstone Forbes-Robertson in the screen version of Hamlet made in England. To recall the sorry figure the English actor presented picking his way gingerly over the real stones on the seashore while following his father's ghost is to be reminded that realism can defeat its own purpose—when the Prince of Denmark's shoes are for the stage only and the soles within them have not been toughened by frequent contact with irregular and unfriendly bits of the solid earth.

If

By Sam Spedon.

"IF my aunt was a man instead of a woman she'd be my uncle." That's good sense, we must admit.

If every one grasped facts we would advance no theories. If everyone accepted the inevitable we wouldn't cultivate imaginary trouble and we would be better fitted to cope with real ones.

If competition is the life of trade the motion picture industry has aplenty. It is just as keen among exhibitors as among the producers. First let us look at the exhibitors. Each and every one of them wants the first runs and the best pictures. They lie awake nights figuring out how they can get them before their competitors and only close their eyes when they cannot afford to outbid their opposition or cannot offer sufficient inducement to get them. A number of exhibitors combine with some progressive exhibitor so that in each section or territory of the combination, by reason of their number, demand a preference from the producer for his program to the exclusion of all the other exhibitors outside the combine. Of course, the biggest fellow in the combine gets first choice and so on all down the line. This is what is called strong organization and co-operation.

Just as soon as a smaller exhibitor gets big enough he demands a bigger consideration than his smaller associates and so on ad infinitum. Same old story, survival of the fittest. This is business competition and there will never be an end to it.

Now let us look at the producers. One has a high class of pictures, he wants trade and makes a bid for one of the big combination of exhibitors or one of the owners of a big chain of houses. He secures it. Immediately another producer comes along with what is considered a stronger and better line of pictures and he starts to outbid or circumvent his competitors and make a play for public favor. Where will this end? There is no end. It will never end. The struggle for supremacy in pictures will go on forever just as it has in every other line of endeavor. Just as the exhibitors combine so do a number of producers, directors and stars combine, and that organization predominates above its less popular or weaker competitors.

It costs money to do big things, engage big stars and make big productions. It costs money to run big theaters, it costs money to run big pictures and it costs more money to attend big theaters, to see big productions. The smaller exhibitor must abide his time and turn to get his proportionate share of patronage, whether it be little or much. The smaller producer must do the same.

When is this competition going to stop? We don't know. We don't believe anybody does. It will keep right on going. That's business.

Present business conditions will continue just as long as the public falls for the stars and demands them; just as long as one star differs in glory from another star. The competition of both exhibitors and producers creates the condition, so what's the use of asking ourselves foolish questions against the facts that confronts us?

Chaplin to Strive for Quality

In Executing His Contract With the Exhibitors' Circuit Comedian Will Aim to Fortify His Hold on Public.

CHARLES CHAPLIN is to be more than a producer of pictures for the First National Exhibitors' Circuit. Both the comedian and his brother Sid, always his confidant and now his personal representative, are to be looked to by the stockholders of the distributing corporation for advice and suggestions in matters vitally affecting their mutual interests. While it is true that this phase of the relations between Chaplin and the Circuit is not formally set forth in legal verbiage and attested before a notary it is also true that such is the understanding between the two parties. The "near partnership" is revelatory of the complete harmony existing between Chaplin and his new associates.

A film man in the confidence of Chaplin and the heads of the Circuit pointed out last week that the comedian, in looking over the field preparatory to executing a new contract, was not entirely concerned as to the size of the monetary consideration that should enter into the papers. He was looking beyond that. Chaplin, as every one easily may understand, is "fixed" more than comfortably. He is unconcerned about any wolf at the door. What perhaps is a new twist in a motion picture player way, he is concerned about the quality of the pictures with which his name is to be associated. He is ambitious. He is anxious to maintain his grip on the regard of picturegoers, to advance along with the most progressive of producers.

It is in furtherance of this aim that Chaplin has agreed in the event a subject proves to be sub-standard that it shall be destroyed and entirely refilmed. And it is in the furtherance of it that the Circuit has agreed that it will accept a picture that runs 1,600 feet or one that runs 2,300 feet. In other words, the comedian in his new contract has a margin of 700 feet, where in his former there was but 200. For the 1,600 feet the Circuit will pay the same amount as it will for 2,300. In case Chaplin decides that the strength of the script requires between 2,300 and 3,000 feet fully to develop the story the Circuit will pay a proportionate increase.

The Moving Picture World last week told the story of Chaplin's signing up with the Circuit, which is representative of twenty-five exhibitors having exclusive territorial franchises in the United States and Canada; how the comedian was to make eight subjects within a period of sixteen months, the first to be ready on October 1 next, and at a salary approximating double that under which he has been working the past year. A World man last week sought out J. D. Williams, general manager of the Circuit.

"Just what is the psychology of Chaplin's hold on the world?" asked the reporter. "Why is it he is as strong in one country as in another, English-speaking or otherwise?"

"Because he never uses slang in his sub-titles," answered Mr. Williams promptly. "That means there are no opportunities for mistranslations, that the few descriptive aids Chaplin employs in his pictures are as intelligible in one country as in the next."

It was Mr. Williams' first word to a trade paper in regard to the signing of the Chaplin contract. He explained the Circuit had been under absolute obligation to Charles and Sid Chaplin to say nothing publicly until the final ratification of all papers.

"I'd like to show you the stack of clippings I have from English newspapers showing the regard in which Chaplin is held in his own country," continued Mr. Williams. "There is genuine recognition over there of the value of the comedian to his fellow-countrymen who are fighting. The regard extends from the humblest private or man-o'-wars' man to the King and Queen.

"Chaplin's signing up with the Circuit had for him a sentimental side. He realizes that much of his success is due to the exhibitor, and he welcomes the opportunity of dealing with exhibitors. Naturally he is anxious to have his pictures go into the fine new photoplay theaters that are springing up all over the country and he is ambitious to make subjects worthy of these houses and of himself. We are confident that is just what he will do. He had offers in excess of that of ours, several hundred thousand dollars, in fact, but he liked the idea of being 'unaccompanied,' insuring an open field.

"The whole idea of the contract is to do away with quantity and substitute quality. Chaplin has pledged himself to establish a reputation for perfect pictures. He fully realizes that the production of unsatisfactory comedies at this time would cost him anywhere from a quarter of a million to a half million dollars on his next contract. Therefore, any picture that is found to be below the high-water mark will be destroyed and work on it commenced all over again. With this determination the First National Chaplin pictures should exceed in quality and in interest anything Chaplin has previously produced.

"The First National Exhibitors naturally are elated with the prospect of the amount of money they know after investigation it is possible to make with these pictures. While it is true that the First National is paying the comedian twice as much as he has ever before received on any contract the pictures will cost the members a very reasonable sum and proves what an organization of this kind dealing direct from producer to consumer can accomplish.

"It is the intention of the First National Exhibitors' Circuit to adopt the same methods regarding production with any other stars with whom it may contract to produce pictures, insuring quality by paying the same for four-reel features as would be paid for eight reels, every star thus being put strictly on his merits."

It is interesting to note that Mr. Williams set out from Los Angeles only on February 1 last determined to make concrete the idea long dormant in his brain of forming a circuit of exhibitors. By May 1 he had accomplished a tour of the country and signed up all the present stockholders of the First National Exhibitors' Circuit, and by July 1 the concern was a proved success and had signed up the big thing in motion picture actors, Charles Chaplin.

Leo Heads Fox Scenario Department

Jack G. Leo.

THE appointment this week of Jack G. Leo as head of the Fox Film Corporation scenario department comes as a welcome announcement to the trade. Mr. Leo is well known in the industry, and holds a wide reputation as magazine writer and editor prior to taking up motion picture work. He brings to his new duties a thorough training in the technical side of motion picture production, having been for the past year and a half in charge of the Fox laboratories.

In his new position Mr. Leo will give every scenario submitted careful scrutiny, and independent scenario writers may be assured that their manuscripts will receive conscientious consideration and prompt attention.

Mr. Leo will make his headquarters in the fourth floor offices of the Fox Film Corporation, 130 West Forty-sixth street, New York. Productions staged at the Fox studios in Los Angeles will also be handled under Mr. Leo's direction.

GOLDWYN'S OFFER TO SOLDIERS ACCEPTED.

Goldwyn Pictures Corporation's offer to supply without cost one copy of all Goldwyn productions for the exclusive use of the United States Army in France has received the enthusiastic indorsement of Newton D. Baker, Secretary of War.

Goldwyn, in addition to offering one print of each of its productions to our soldiers, also offered to furnish a projection unit of equipment as a gift to the government.

"I want to say this personal word of gratitude and appreciation for the offer which you make and for the spirit which animates it," said Secretary Baker in concluding his letter.

JAMES AUBREY SIGNS THREE YEAR CONTRACT.

James Aubrey is to appear in a series of super-comedies under the management of Arthur N. Smallwood, of the Smallwood Film Company.

Senate Gets General Revenue Bill

Finance Committee Reports on Measure Totally Unlike That Sent Over by the House.

AFTER weeks of delay Senator Simmons of North Carolina on July 3 reported to the Senate on behalf of the Finance Committee the long looked for general revenue bill. As it now stands the measure may be said to be totally unlike the form in which it passed the House of Representatives. Needless to say, it is far more acceptable in this shape than it was at the time the Finance Committee held its hearings in Washington, which were attended by the leaders in all branches of the film industry, who went to the Capitol to protest against provisions that would have driven them out of business.

There are many new provisions in this bill as it comes to the Senate, many of them having a direct bearing upon the motion picture industry. Of course, of prime importance is "Title VII.—War Tax on Admissions" and paragraph 700 will read as follows:

> That from and after the first day of ...., nineteen hundred and seventeen, there shall be levied, assessed, collected and paid (a) a tax of 1 cent for each 10 cents or fraction thereof of the amount paid for admission to any place, including admission by season ticket or subscription, to be paid by the person making such payment: Provided, That the tax on admission of children where an admission charge for such children is made shall in every case be 1 cent; and (b) a tax of 5 cents for each admission of each person (except in the case of a bona fide employee and children under twelve years of age and municipal officers on official business) admitted free to any place for admission to which a charge is made, to be paid by the person so admitted; and (c) a tax of 1 cent for each 10 cents or fraction thereof paid for admission to any public performance for profit at any cabaret or other similar entertainment to which the charge for admission is wholly or in part in the price paid for refreshment, service, or merchandise; the amount paid for such admission to be computed under rules prescribed by the Commisioner of Internal Revenues, with the approval of the Secretary of the Treasury, such tax to be paid by the person paying for such refreshment, service or merchandise. * * *
>
> These taxes shall not be imposed in the case of a place the maximum charge of admission to which is 5 cents, or in the case of moving picture shows the maximum charge for admission to which is 25 cents.
>
> The term "admission" as used in this title includes seats and tables, reserved or otherwise, and other similar accommodations, and the charges made therefor.

In the bill as it went to the Senate, no doubt was specified as to when the admission tax should go into effect.

Section 701 provides for the administration of the bill and reads as follows:

> That every person, corporation, partnership, or association (a) receiving any payments for such admission shall collect the amount of the tax imposed by section seven hundred from the person making such payments, or (b) admitting any person free to any place for admission to which a charge is made shall collect the amount of the tax imposed by section seven hundred from the person so admitted, and (c) in either case shall make returns and payments of the amounts so collected at the same time and in the same manner as provided in section five hundred and three of this Act.
>
> Every person, corporation, partnership, or association, liable to the tax imposed by subdivision (d) or (e) of section seven hundred, shall make monthly returns under oath in duplicate and pay the tax imposed by such subdivisions to the collector of internal revenue for the district in which is located the principal place of business. Such returns shall contain such information and be made at such times and in such manner as the Commissioner of Internal Revenue, with the approval of the Secretary of the Treasury, may, by regulation, prescribe.

Among the "small" taxes of interest to the motion picture business which are contained in this bill, are the following:

A three per cent tax on all freight shipments, whether by rail, water or automobile.

A tax of one cent for each 25 cents or fraction thereof on all express or parcel post shipments.

Five per cent on all passenger transportation fares and accommodations. This tax applies also to mileage books already in the possession of the passenger.

There is a five cent tax on all telephone and telegraph messages where the charge for transmission is 15 cents or more.

A one cent tax is provided for all checks drawn on any bank or banking institution when the value of the check is in excess of $5.

EDWARD EARLE GOES TO VITAGRAPH.

In addition to the engagement of Miss Miriam Fouche as leading woman for Harry Morey, Greater Vitagraph announces the acquisition of several other players to its forces.

Edward Earle, formerly with Metro, Frohman, Famous Players, Pathe and Edison productions, has been selected to head the company with Betty Howe, and Arthur Donaldson has been selected as their chief support. This company is under the direction of Wesley Ruggles.

Another combination announced by Vitagraph is that of Mildred Manning and Wallace MacDonald.

Picture Men Going to Washington

William A. Brady Names Committee to Co-operate With President Wilson in War Work.

THE letter which President Wilson sent William A. Brady, president of the National Association, requesting the co-operation of the motion picture industry in the affairs of the government relative to the different war committees met with ready response. On Friday, July 6 a meeting was called at the association's headquarters to select committees to meet at Washington Wednesday, July 11. The committees chosen are:

William A. Brady, president ex-officio.
D. W. Griffith, chairman.
William L. Sherrill, vice chairman.
Arthur James, secretary.

Executive Committee.—Representing producers' branch committee, Adolph Zukor, William L. Sherrill, Arthur S. Friend.

Representing distributors' branch committee, Richard A. Rowland, W. W. Irwin, P. A. Powers.

Representing exhibitors' branch committee, Lee A. Ochs, Louis F. Blumenthal, L. L. Levine.

Representing supply and equipment branch committee, J. E. Brulatour, Walter J. Moore, J. H. Hallberg.

Representing general division, John Wylie, World; William A. Johnston, News; Arthur James, Associated Moving Picture Advertisers.

Miss Young Makes Answer to Selznick

Asks That Her Contract With Him Be Considered Null and That the Selznick Corporation Be Enjoined.

WHILE modestly dismissing the contention that her ability as a screen actress is of such a unique character that the Clara Kimball Young Film Corporation is absolutely unable to fill her place, Clara Kimball Young asserts positively that the receipts derived by the corporation from the release of the first four photoplays in which she appeared under the management of Lewis J. Selznick amounted to nearly a million dollars.

Moreover with the exception of her weekly salary of $1,000 the actress complains that she did not receive a single penny out of the earnings of the film company which bore her name despite the fact that she was a large stockholder and had a contract with the company providing that she was to share the profits with Mr. Selznick.

Miss Young makes these and many other allegations derogatory to the film company's treatment of her rights in her answer to the suit filed by the corporation in the United States District Court seeking to compel her to carry out the terms of her contract to appear exclusively in the film releases of the corporation until September, 1920, and enjoin her from appearing in films produced by any other company.

The basis of the controversy between the corporation and herself was due to the action of Selznick in forming a corporation under the style of Lewis J. Selznick's Enterprises, Inc., which acted as the distributing agency of the Clara Kimball Young Film Corporation's releases, she alleges. The actress charges that she was deprived of her just share of the profits.

Miss Young asks that the court grant her a decree declaring the contract which she entered into with the corporation be considered null and void and that the corporation be perpetually enjoined from bringing any action against her under the contract.

NEW PICKFORD FILM A SENSATION.

Never in the history of the Artcraft Pictures Corporation has a more sensational success been evidenced by one of its releases than was scored last week with the initial presentation of Mary Pickford's spectacular production, staged under the direction of Cecil B. De Mille, "The Little American." Released at a most opportune time, this patriotic subject is proclaimed the greatest achievement of not only Mary Pickford, but Cecil B. De Mille as well.

At the Artcraft headquarters in New York President Walter E. Green has been flooded with congratulatory letters and telegrams from exhibitors all over the country who have already presented the new Pickford offering. Similar messages have been received by "Little Mary" and Director De Mille in California and it is felt that never before has such a large number of complimentary communications on a release been received by a star as has been experienced by Miss Pickford since the first public showing of her latest Artcraft picture.

Fox Men Hold Convention

One Hundred of Them Look Upon New Productions and Decide Upon Important Change in Policy.

THE Third Annual Convention of the Fox Film Corporation was held at the Hotel Biltmore last week, with nearly one hundred men representing the executive and branch offices of the company in attendance. From a business point of view the conference was the most important in the history of the organization, resulting in the adoption of a marked change of policy soon to be announced.

The convention opened on Monday morning, July 2, being called to order by General Manager W. R. Sheehan. William Fox was presented, and after a brief speech of welcome the delegates plunged into the business at hand. Mr. Fox explained that whereas at two previous conferences the branch managers had gathered to be instructed as to their course of action during the coming seasons this time they had been called to report on the suggestions of the exhibitors in their districts as to a new policy of releasing Fox films. The reports were made, a new policy was outlined and a general discussion held, but a final vote was deferred until the delegates should have the chance to see a number of the company's new productions that are now ready for presentation early in the autumn.

In accordance with this plan, after Monday's all-day session, the delegates were taken to Wurlitzer Hall and given a private showing of the first of William Farnum's new productions, "When a Man Sees Red," an adaptation of Larry Evan's startling short story, "The Painted Lady."

As an additional surprise the Fox managers were shown the first of the new series of Fox comedies, produced by Henry Lehrman, "A Milk-Fed Vamp" and "His Smashing Career."

On Tuesday a full day's session was held, and in the evening the delegates witnessed the screenings of the first of the widely heralded Fox Kiddie Features, "Jack and the Beanstalk," and another of the comedies, entitled, "Damaged—No Goods."

On Wednesday morning the delegates were shown two more of the new pictures, an R. A. Walsh production, entitled "The Innocent Sinner," and a Dustin Farnum picture, "Durand of the Bad Lands."

The conference was then called at the Biltmore, at which there was a general expression of opinion on the character and quality of the new pictures.

The delegates then boarded three big sight-seeing buses, and were taken to the ball game at the Polo Grounds. In the evening the delegates were entertained at the performance of Raymond Hitchcock, in "Hitchy Koo," during which the famous comedian made an amusing speech mainly directed at the film men present and the motion picture business in general.

Instead of a formal banquet the delegates were feasted after the performance at one of the midnight cabarets, and the following morning they again assembled at Wurlitzer Hall to witness the showing of William Farnum in "The Conqueror," and "Babes in the Woods," the second Kiddie Feature.

On Thursday afternoon the final conference was held at the Biltmore, and in the evening the delegates attended the Ziegfeld Follies and the Midnight Frolic on the roof.

Two more features were shown them on Friday morning, after which the convention terminated with a visit to the Fox Studios and Laboratory at Fort Lee, N. J.

During the closing session of the convention a final speech was made by Mr. Fox. His address aroused his hearers to enthusiasm, and they departed, proclaiming the belief that the coming season will unquestionably be the greatest in the history of the Fox Film Corporation.

"THE LITTLE AMERICAN" AS PROPAGANDA.

At the request of Edward Harding, chairman of the Executive Board of the National Committee of Patriotic and Defense Societies, the new Mary Pickford-Artcraft spectacle, "The Little American," was shown at the Speakers' Training Camp last week at Chautauqua, N. Y. At this camp from July 2 to 7 well known speakers from all over the country gathered to receive instructions and training to help them in their tour of the nation to inspire patriotism and acquaint the public with the needs of the war. Many well known college professors and other notables at the training camp viewed Miss Pickford's new film showing conditions across the ocean on the French front. Those scenes have been pronounced correct by experts and afford the members of the speakers' camp splendid opportunity for inspiration in their forthcoming talks.

Screen Club Will Hold First Reel

Members Will Gather at Century Theater on July 29 for an Evening of Rare Entertainment.

SCREEN CLUB members are making extensive preparations for the "First Reel," which is the name given to the first annual Screen Club entertainment to be held at the Casino theater, New York, on Sunday night, July 29. Edward C. White, the well known theatrical manager, is in full charge of the arrangements, working in conjunction with the Board of Governors and the entertainment committee. Mr. White started active work several weeks ago, with the Screen Club, 117 West Forty-fifth street, as headquarters.

An elaborate program, which includes the personal appearance of the most celebrated stars in the screen world, is rapidly nearing completion and promises to be the most unique and interesting performance of its kind ever seen upon the stage. The Screen Club is fully alive to the wonderful possibilities the motion picture art offers for an entertainment of unusual quality and is preparing to make its annual "Reel" an affair that will attract wide attention each season.

The Casino theater was selected for the first reel because of the large number of well arranged boxes it contains, and its large seating capacity. The price of the boxes are $50 each, and the rapidity with which they are being spoken for by the heads of large motion picture corporations promises a representative audience of men prominent in the industry. All reserved seats will sell at $2.50.

Special committees in charge of talent, music, programs, etc., have been appointed and are hard at work. An elaborate program edited and managed by Harold Z. Levine will contain a complete history of motion pictures from their inception to the present day and promises to set a new pace for souvenir programs.

The entertainment will be followed by a reception, cabaret and dance tendered by the Screen Club to the large number of artists, patrons and patronesses at the clubhouse. President Billy Quirk will soon make a definite announcement of the program, which will include the names of many of the most popular stars in the art.

The Roll of Honor

HECTOR TURNBULL, former head of the Famous Players-Lasky scenario department, who recently resigned to take up freelance work, has enlisted as a private in Battery F, First Field Artillery, New York National Guard. Mr. Turnbull, who saw service in the regular army prior to his becoming the dramatic critic of the New York Tribune, chose the First Field Artillery because of the assurance that that organization would be among the first of the National Guard units to see service abroad. Because of his previous experience in the army Mr. Turnbull would have had little difficulty in receiving an appointment in an officers' reserve training camp, but Mr. Turnbull preferred to take his chances on promotion from the ranks of the National Guard rather than to go into training in the next Plattsburg contingent

* * *

Claude Fulgham, shipper at Dallas V-L-S-E, has joined the navy.

* * *

George Hill, Mae Marsh's cameraman, has presented his resignation to the Goldwyn company and will depart shortly for the Mineola Aviation Field on Long Island, where he is to learn the science of aviation. It is not as a flier but as an air photographer that Hill wishes to serve his country. Photography in the air, in the machines occupying the third line of aerial defense and classified as the observation corps, is playing a major part in the battles along the Western front. The 23-year-old cameraman is a master of his art craft.

* * *

Albert Anthony Bassett, who has played in the productions of the many Famous Players and other companies, as well as on the stage, has enlisted in Company I, Seventh Regiment, N. Y. N. G. Mr. Bassett is a son of Russell Bassett, the veteran actor and long time a member of the stock company of the Famous Players. The new member of the Seventh is also a godson of Tony Hart, of the famous old time team of Harrigan and Hart.

SEND TRIANGLE SCRIPTS TO CULVER CITY.

Triangle announces that all scenarios should be forwarded to Scenario Department, Culver City, Cal., and not to the New York office. It is stated that all scripts submitted will be given a key number and will be acted on in ten days.

Rothapfel Talks to Screeners

Theater Man Tells Them Why They Must Have Ideals And Adhere to Them.

LACK of time last week prevented the publication of Samuel L. Rothapfel's talk at the Screen Club dinner on Saturday evening, June 30. We feel it is deserving of special notice and take this occasion to present it.

Mr. Rothapfel gave a good common sense talk that struck at some vital points concerning the motion picture industry and made a deep impression on his hearers. He related some of his personal experiences and drew deductions from his viewpoint. Among other things he said: "You have just witnessed a drama made by the Biograph Company seven years ago, presenting Mary Pickford in the lead, called 'The Italian Barber,' and you saw as a contrast a drama recently produced, entitled 'The Poor Little Rich Girl,' presenting the same star. When I saw that single reel of 'The Italian Barber' on the screen tonight a lump came in my throat. That picture is associated with my early life, the third subject I ever ran, when I was working in my father-in-law's tavern in a small town in Pennsylvania, about seven years ago. There's where I started.

"I say to you tonight, you actors, authors and directors—have an ideal. Make better pictures. Don't stop. Don't be satisfied with what you are doing today. You are artists and you must not be satisfied with anything short of perfection. I predict that four years from today the contrast between those pictures of today and those produced then will be just as great as the difference between 'The Italian Barber' and 'The Poor Little Rich Girl' you saw tonight.

"Speaking for myself, I am not satisfied with what I have done. I have been complimented and my efforts are appreciated, I know, but I am not going to stop. I am going to build another theater on Broadway, which I hope will be completed next spring. I am going to New Orleans, where I hope to build. I have an ideal. I hope to live to see the day when I shall have a theater that will make the Rialto look like 'The Italian Barber' as compared with 'The Poor Little Rich Girl,' when I will present pictures at an admission of one dollar minimum price.

"Make better pictures. Don't let people tell you it can't be done. Do it. Don't let commercialism creep into your art; that will take care of itself. Have an ideal. You must feel your art, from the head and the heart, not from the pocket. Never in my career have I thought of how much money I would make. I just went on doing things and the money came. The first year of the Rialto showed a profit of $200,000, and it will be 50 per cent. greater the second year. When I started the Rialto, with uniformed, saluting ushers, a forty-piece orchestra and all that, some people gave me four months to last, and now the poor boobs are trying to keep up with me. The motion picture industry is in a terribly chaotic condition today. You don't know what you want because the public don't know what it wants and doesn't tell you. Pictures must be founded upon merit and it's up to you to establish it. Make better pictures. Features today are a misnomer; they must be better in the future. Help me build up and maintain them in the establishment of our ideals.

"If you expect to succeed, do things different from others. If a man makes a protest or anything in a picture standing up, make him do it sitting down. Do something different. Be different in your pictures. I have always tried to be different. For instance, one of my ushers tries to learn the names of the regular patrons of the Rialto. He went up to a man and said: 'Why, I am glad to see you again. You haven't been here for over a week.' The man said: 'How did you know it. I didn't know you knew me?' The usher replied: 'I didn't, but I just took a chance.' He took a chance. Do things differently from the other fellow.

"Another thing. Let your art give the audience a chance to exercise its imagination. Let it suggest and the audience will supply what is wanting. Let it do something. Grief can often be better expressed by the bowed head instead of the heaving bosom and the fake tears. By being too literal you can destroy the effect and make it ridiculous instead of dignified and sincere.

"I am going to join the Screen Club. I have put in my application tonight and I am going to extend an invitation to it at a near date to attend the Rialto in a body and watch me score musically a picture. Then afterward I am going to ask you all to have a cold lunch with me. At any time I can help you, in any way, I will be glad to do it. Try me and see. I am so full of thought tonight I can't say all I want to. I have just returned from Chicago, where I signed the million-dollar contract of Charley Chaplin with the First National Exhibitors' Circuit, and in a day or two I leave for New Orleans. I appreciate the honor bestowed on me tonight and thank you."

Edwardes Davis, the prompter of the Green Room Club, was the next speaker. His theme was the responsibility of the motion picture director. He said the director is alone responsible for the picture and his judgment in its production should be absolute. He should have the power to accept or reject a scenario as to its fitness to the players and its possibilities.

Tom Wise, the well-known actor, spoke in a general way and brought a delightful evening to a happy ending.

BARKER TO REMAIN WITH TRIANGLE.

Reginald Barker, who has directed some of the finest plays put out by Triangle since its organization, announces he will remain at the Culver City studios under the new organization.

Dinner Given in Honor of S. L. Rothapfel by the Screen Club of New York City, June 30, 1917.

The Motion Picture Exhibitor

WRITE US EARLY AND OFTEN

THE MOVING PICTURE WORLD carries the most complete record of Exhibitors' News. This department aims at being the fullest and fairest chronicle of all the important doings in the ranks of organized exhibitors. To keep the department as complete and as useful as it is now we request the secretaries of all organizations to favor us with reports of all the news. Coming events in the ranks of the organized exhibitors are best advertised in this department of the Moving Picture World.

Rembusch Indorsed for League Chief

Indiana Exhibitors Instruct Delegates to Support Him—Candidate Pays Respects to Ochs.

By Indiana Trade News Service.

FRANK J. REMBUSCH, of Shelbyville, Ind., president of the Motion Picture Exhibitors' League of Indiana, will be Indiana's choice for president of the National League to succeed Lee A. Ochs, at the national convention at Chicago. This was definitely decided at an enthusiastic meeting of the Indiana exhibitors at the Severin Hotel in Indianapolis. The main purpose of the meeting was for selecting the delegates to the national convention, but most of the time was taken up in discussing Mr. Rembusch's candidacy. About 100 exhibitors from all parts of the state were present.

Mr. Rembusch, who was one of the originators and organizers of the Motion Picture Exhibitors' League of America, has attained national prominence throughout the motion picture industry as a result of his fights on all occasions for high ideals in the motion picture trade.

Mr. Rembusch did not intend to become a candidate for the national presidency and at first declined to accept, but finally consented to the wishes of the Indiana organization. Lee A. Ochs, national president, was present at the meeting but efforts of the Indiana exhibitors to get him to say whether or not he would again be a candidate for national president failed. In fact every time they asked him he evaded the question entirely.

Mr. Ochs made a brief address, touching on the various questions that confront the industry and especially with reference to the National Convention at Chicago.

Hugh O'Donnell, of Washington, introduced a motion asking that Vice-President John Victor, of Indianapolis, take the gavel. Mr. O'Donnell then, in a strong and enthusiastic speech, gave an eloquent history of the work of the Indiana League and of the great success it had had under the leadership of Mr. Rembusch. He concluded by introducing a resolution instructing the delegates to work for the election of Mr. Rembusch as national president.

Mr. O'Donnell, in moving that the resolutions which he submitted be passed unanimously, stated that the Indiana league believes Mr. Rembusch is particularly well-fitted for the national office, and further believes that he has the necessary qualifications to make the presidency of the national league a credit to the organization and a power and good for the industry. They were passed.

The members voted to authorize Mr. Rembusch to appoint all delegates to the convention and to instruct the delegates to vote for him for president. Following is a list of the delegates and alternates named by Mr. Rembusch:

Frank J. Rembusch, Shelbyville; Hugh O'Donnell, Washington; Charles C. Pettijohn, Indianapolis; Ray Andrews, of Muncie; Harry Kornblum, Evansville; Ike Beitman, Indianapolis; J. T. Keating, Terre Haute; H. H. Johnson, Lafayette; V. W. Young, Gary; D. Hines, South Bend; B. V. Barton, Indianapolis; A. C. Zaring, Indianapolis; J. M. Rhoades, Indianapolis; W. C. Warneford, Lawrenceburg; A. Cook, Greencastle; John Victor, Indianapolis; Ira Howard, Winnamac; F. J. Mack, Indianapolis; J. M. Vesey, Fort Wayne; R. H. Harris, Bloomington; M. J. Wehl, Gary; O. G. Murray, Richmond; E. R. Wickser, Indianapolis; Ben D. Crose, Indianapolis; Harry Kock, Indianapolis; Frank Wright, Linton; George H. Dunn, Greensburgh; William Lipps, Alexandria.

A campaign committee, composed of Charles C. Pettijohn, of Indianapolis, chairman; C. R. Andrews, of Muncie; and Hugh O'Donnell, of Washington, was appointed to further Mr. Rembusch's campaign. This committee was instructed to open headquarters at the Morrison Hotel at Chicago and to exert all its efforts to place Mr. Rembusch at the head of the national organization. A fund of $500 will be raised, $355 of the amount being subscribed at the Indiana meeting

Members of the Indiana league also passed resolutions opposing the advance deposit system, and decided to consider the organization of a mutual insurance company, which would insure all motion picture theaters and equipment The company would also be made to act as a bonding company to guarantee payment for film rentals. More definte action along this line will be taken at the next state meeting

The resolutions opposing the advance deposit system are as follows:

During the progress of the meeting, National President Ochs called attention to the fact that there was a lack of loyalty on the part of some exhibitors to the National League. He also pointed to the lack of funds to carry on the work in proper form. He said the motion picture machine operators union at times gives out orders and every operator in the union at once obeys, and he added that if the exhibitors would do the same in regard to the national organization, such abuses as the advance deposit system would disappear over night.

At this point President Rembusch rose to his feet and made a few remarks that brought a round of applause from the other exhibitors.

"No man can question my loyalty to the Motion Picture Exhibitors' League of America during the past year or any

Coming League and Other Exhibitors' Conventions

(Secretaries Are Requested to Send Dates and Particulars Promptly)

National League Convention and Exposition at Chicago.............................July 14 to 22

Headquarters of Exposition—1416 Masonic Building, Chicago

Virginia Exhibitors at Ocean View..August 27, 28, 29
Chesley Toney, secretary, Richmond.

FRED. J. HERRINGTON, National Organizer, 310 McCance Bldg., Pittsburgh, Pa.

other year," said Mr. Rembusch. "You will remember, Mr. Ochs, that I left the Chicago convention last year and journeyed that same week to North Carolina and had that organization come into the League. I do not deny that I have disagreed with some of the policies that have been introduced into the League in late years.

"My membership in the Motion Picture Exhibitors' League dates from its inception and birth. I am one of the few exhibitors who met in Cleveland, O., years ago and helped organize this League. Since that day my work in this state and other states speaks for itself and I want no praise for it. Neither do I apologize because what I have done has been dictated by my conscience.

"But let me say here that the National League was not organized to benefit any one exhibitor or set of exhibitors, but first to protect the exhibitors everywhere in all things. We would do well to return to those principles on which this League was founded. The idea of establishing the League was to look after the interests of the exhibitors first and always. We expected to support the League by dues, subscripitions and donations by the members and it never was the idea of the fathers of the organization that we were to give a lot of trade shows and other money-making propositions. I must say that it is these trade shows and other money-making schemes that invariably cause trouble. Look at the conditions at Chicago today—it a divided organization.

"At that first meeting in Cleveland we were pledged to work for each other in all things against the common enemy. We agreed that no one who had any connection with the manufacture, exchange or sale of films should be a member of the League and that proposition is a good one for us to follow today. Our interests are not in the same direction. But this would not prevent us from working together on questions that effect the whole industry. As one of the founders and fathers of the National League I still hope to see the day when this organization will stand for those ideals and principles of which it was conceived and born.

"My state organization desires that I shall be president of the National League because the Indiana exhibitors believe that the same good can be accomplished for the nation that has been accomplished in this state. We can do it if we reorganize in Chicago in a stronger and more equitable sense to do those things for the benefit of the exhibitor that can be done by consciencious and fair effort. Mr. Ochs, even though a member of the executive committee, asked me to resign because I dared oppose the use of the National League for what I believed to be a purely mercenary purpose. I remained because I believe that very soon the exhibitors of these United States will see the great benefit of a reorganization and are going to stand by me."

President Remubsch announced that during the past month he and C. R. Andrews, secretary of the Indiana organization, had originated a new plan to increase the membership of the organization and had found the new plan very successful. They engaged I. D. Howard, as state solicitor, and plan to have him call on every exhibitor in the state and ask each to pledge $1 a month to the state organization. The result was that over 100 new members were added within the last thirty days, over $1,200 was subscribed and $500 in cash turned over to the state treasurer. Indiana now has over 300 new members and expects to raise approximately $6,000 to carry on the organization work throughout the year on the dollar-a-month plan.

A report of the financial condition and standing was given by Ray Andrews, secretary, thus giving the members of the organization an opportunity to see the new system of accounts and new set of permanent books that have been printed especially for the Indiana League. The plan of having each member pay one dollar a month made it necessary to provide a new set of books and each member will receive monthly statements of his standing in the organization.

The Indiana members rejoiced at the fact that they have no form of censorship in the state and also took pride in pointing out to National President Ochs that they placed the first constructive legislation through the Indiana legislature—the bill legalizing the showing of motion picture shows on Sunday.

Further discussion brought out the fact that censorship bills were brought up in thirty-one states during the last year and each state won its case in all but three exceptions without any help from the National Association of the Motion Picture Industry. The Indiana members took this as an indication that it is up to the exhibitors of the country to save their business without any help from the balance of the trade.

No Action this Year on Daylight Saving

While Calder Measure Has Passed Senate the House Committee Has Postponed Action on Borland Bill.

THE motion picture interests of the United States will have an extended opportunity to defeat the so-called daylight saving legislation now pending in Congress. As previously noted in these columns, the Calder bill providing for a change in the clocks was passed by the Senate some time ago. By adjourning for the session for the present special session of Congress, the House Committee on Interstate and Foreign Commerce has definitely postponed any further action on the Borland bill, which provides for legislation the same as the Calder bill, until the regular session, which will begin the first Monday in December. At that time the agitation for the daylight saving will be revived, and it is declared that with the cooperation of the Chamber of Commerce of the United States and other business organizations this bill will be placed upon the statute books in time to go into operation next summer.

In a previous issue of the Moving Picture World, the effects of the working of this bill were outlined. It is suggested that the exhibitors and exchange managers and all others interested in the motion picture business start a campaign of publicity now to acquaint the members of the House of Representatives with the hardships that will be worked upon them if the Borland bill is enacted into law. At the same time the moving picture men should not lose sight of the fact that Mr. Borland also has another bill providing in substance the same as his original measure which has been referred to the House Committee on the Judiciary, and the House Committee on the Judiciary has not adjourned for the summer.

It will be only by constant and intensive work on the part of all concerned that this bill will be defeated. Unless it is defeated the trade as a whole stands to have its business cut down to anywhere from 25 to 50 per cent. during the summer months, the time when it can least afford to lose anything and it will find that its business in the winter will be disorganized by reason of the changing of the clocks during the preceding summer.

Commissioner Bell Visits Brooklyn

Head of New York City's License Bureau Makes Plea for Enlistments.

THE effective value of the motion picture theater as a public forum in properly placing a question of national importance before the public was clearly demonstrated last week when George H. Bell, License Commissioner of New York City, during the official recruiting week made a flying trip through Brooklyn in order to help the Mayor's Defense Committee stimulate recruiting for the army. The Commissioner, who is a forceful speaker, addressed large audiences in every theater he visited. After the conclusion of the Commissioner's speech, each theater orchestra played "The Star Spangled Banner" while patriotic slides were flashed upon the screen.

The Commissioner himself was heartily applauded many times in the course of his speeches. Accompanying his was his deputy, E. Kaufman, and his chief of the motion picture division, E. Cullitan. Representing the exhibitors of Brooklyn was William Brandt, their president, who introduced the speaker, and Louis L. Levine, the proprietor of the Regent. It is estimated that in all over 50,000 people heard the Commissioner.

TRIGGER FAVORS WESTERNER OR SOUTHERNER.

Editor Moving Picture World: I have received numerous letters inquiring as to my position on the presidential election at the coming convention of the Motion Picture Exhibitors' League of America. I can only reiterate my statement made in the trade journals two months ago: "For president of this organization we must have a clean-cut man who is not involved in any petty league politics." He must remember that the organization is permanent, and that it does not exist solely for the good of the individual. He must have qualities for leadership, have strength and stability, and be a man of vision, one that can lead by the confidence of being right. This is a time when great things are to be done and we want a man to do them. There are several such exhibitors who will be at the convention in Chicago. I would advise for the betterment of the league, to consider the candidates carefully and when voting, cast the vote for the man with the above qualifications.

At the present time we are suffering from too much regulation. Those that are in the field for presidency are Fred

Herrington, Pittsburgh; H. B. Varner, North Carolina; Lee A. Ochs, New York; Rogers, Minnesota; Frank J. Rembusch, Indiana, and one or two others.

Fellow-exhibitors, kindly choose the man that is vigorous, generous in instincts, one that can get his heels in the ground and march forward to a solid position at the head of a bigger and better organization; and I ask the young exhibitors to help, and by self-sacrifice to take up the management of the local, state and national leagues, for under no other condition will our organization survive.

My personal opinion is that if we can secure a man from the west or south to fill the responsible office of president it would be most advisable to do so, as I believe the present incumbent has proved himself to be anything but the man required to make the Motion Picture Exhibitors' League of America the power for usefulness to the exhibitors of the country that it should be.

SAMUEL H. TRIGGER.

VIRGINIA EXHIBITORS TO MEET IN AUGUST.

Chesley Toney, secretary of the Virginia League, announces the date of the coming state convention as August 27, 28 and 29 and the place Ocean View, which, as its name indicates, is on the seashore. He promises that there will be opportunities to combine a bit of pleasure in the course of business. Secretary Toney may be addressed at his office in Richmond.

The delegates of Virginia to the National Convention are E. T. Crall, Olympic, Newport News; Harry Bernstein, Colonial, Richmond; Otto Wells, Strand, Norfolk; R. D. Craver, Broadway, Lynchburg; J. W. Hamilton, Hamilton, Martinsville. The alternates are J. F. Lacey, Princess, South Boston; J. Henkel Henry, Empire, Winchester; W. F. Crall, Palace, Petersburg; R. A. Steele, Surprise, Alexandria; C. E. Geoghegan, Cosy, Chase City.

CLEVELAND EXHIBITORS ELECT.

The Cleveland branch of the Motion Picture Exhibitors' League of America, at its meeting the last week in June, elected the following officers, to serve the term beginning July 1: President, W. J. Slimm (re-elected); vice-president, J. H. Simpson; recording secretary, Walter Horsey; financial secretary, Sam F. Deutsch; treasurer, Adolph Mahrer.

The organization also arranged for delegates to attend the Chicago convention.

SHOW NAVY PICTURES IN UNION SQUARE.

To materially aid in recruiting for the navy, motion pictures are being shown nightly in Union Square, New York, where the land ship Recruit is rapidly becoming one of the principal sights of Manhattan. Through J. J. McCarthy, his general manager, D. W. Griffith has supplied the Recruiting Service with projecting machines and complete equipment. The entire plant, screen, etc., which has been placed alongside the ship, was all placed in position by Mr. Griffith's mechanical staff. The free exhibition is given every night and attended by thousands of people.

The pictures shown are the official films of the Navy Publicity Bureau and give views of training quarters, life at sea, and other subjects to interest the prospective recruit. The Union Square battleship is a perfect replica of an up-to-date dreadnaught and is manned with officers and crew. It was built by the Mayor's Committee of Defense on the original suggestion of Blaine Ewing, and was turned over to the Navy Department by Mayor Mitchell. Band concerts, speaking and patriotic demonstrations take place aboard ship and in the park every evening.

CHANGES IN VITAGRAPH ORGANIZATION.

Don Bartlett, formerly advertising manager for the Triangle Distributing Corporation, has joined the publicity department of Greater Vitagraph, taking the place of Gordon Lawrence, who has been transferred to the sales promotion department.

H. J. Bayley, manager of the Omaha Exchange, has been transferred to take charge of the Minneapolis branch. L. A. Betzler has been appointed manager of the Omaha branch.

George Balsdon, Jr., manager of the St. Louis exchange, has been transferred to New York as assistant manager of the New York exchange to assist his father. He is succeeded at St. Louis by D. E. Boswell.

H. C. McLaughlin has been appointed manager of the Cincinnati exchange.

Mack Sennett Off for Pacific Coast

Director to Begin Staging of Paramount-Mack Sennett Comedies at Edendale Studios at Once.

MACK SENNETT, who has just signed a contract to produce two-reel comedies exclusively for release by Paramount, has departed for the coast. Immediately upon his arrival in Edendale, where his studio is situated, Mr. Sennett will begin work upon the production of the first of his two-reel comedies to be released under the new agreement. These will be called Paramount-Mack Sennett productions, and there will be one released every two weeks through Paramount.

Mr. Sennett will continue the production of the type of comedies which has made his name known all over the world. As he swung aboard the train Mr. Sennett declared that he was delighted at the prospect of going into harness again.

"I have just been talking over plans for our future productions with Mr. Zukor, president of Famous Players-Lasky, and Mr. Abrams, president of Paramount, and they sound good to me. With an organization like that behind me I am going to be able to put over the best stuff that I have ever done in my life. The field of comedy has only been scratched so far and there are a whole lot of new things up my sleeve that are going to provide startling innovations when we begin work at Edendale.

"My organization out there is intact and I know that the boys will jump into the work of producing these new comedies with unlimited enthusiasm. I can faithfully promise that these new comedies will be the best that I have ever done."

Leonhardt Now With Goldwyn

HARRY LEONHARDT, who since the formation of the Fox Film Corporation has been one of the powerful and able executives of that company, has joined Goldwyn Distributing Corporation as General Western Manager and next week assumes jurisdiction over all of the Goldwyn branches and business in the West, beginning with Denver and including the Seattle, San Francisco and Los Angeles [illegible]

In signing Mr. Leonhardt Goldwyn brings into its organization one of the strongest personalities identified with motion picture salesmanship in the industry. He leaves the position of general western representative for Fox to take up larger duties with this newer organization and starts at once on a tour of inspection of the territories under his direction. Goldwyn's branches in the four zones of the Western division are: Denver, W. S. Rand; Los Angeles, G. C. Parsons; San Francisco, C. M. Simmons; Seattle, C. F. Hill.

Harry Leonhardt.

In four years Harry Leonhardt has become one of the best known men in the sales side of motion pictures. For twenty-five years he has been identified with the most progressive phases of amusements and has covered the entire range of managerial effort from Shakespearean drama to tableaux vivants and modern vaudeville with both the Keith and Proctor interests. His only motion picture connection until now has been with the Fox organization. His first stop on his trip through his territory will be in Denver.

"I have entered the splendid organization that Goldwyn is building," says Mr. Leonhardt, "because Goldwyn represents a new era or a new cycle in motion picture production. I looked at all of the pictures completed to date and they eclipse anything I have ever seen. I feel—and I would not have come with Goldwyn if I hadn't felt—that the producers and authors who comprise the Goldwyn organization are reaching way ahead of anything now being achieved in films and I am returning to the West carrying to exhibitors the news of a new and great advance in motion picture making."

Official Program of Exposition and Convention

Manager Ludwig Schindler Urgently Requests Photoplayers Who Have Not Yet Contributed Articles to Red Cross Booth to Send Them in

THE official program of the Seventh National Exposition has been arranged as follows: Saturday, July 14—Opening day. Governor Frank O. Lowden, of Illinois, will declare the Exposition opened at 11 o'clock A. M. Thereafter the Exposition will run daily, until its close, from 11 A. M. to 11 P. M. Saturday will be Goldwyn Day and the night will be Mae Marsh Night, in honor of that popular artist. Other Goldwyn stars have also been promised.

Sunday, July 15—This has been set apart as Pathe Day, when Mrs. Vernon Castle, Pearl White and Florence Reed will be in the Pathe booth.

Monday, July 16—This will be Selznick and Exhibitors' Day, and Lillian Walker, Clara Kimball Young, Anita King, Constance Talmadge and Norma Talmadge will grace the Selznick booth.

Tuesday, July 17—Butterfly Day, with Violet Mersereau and other Universal stars.

Wednesday, July 18—World Pictures, Brady-Made Day, with Alice Brady, Ethel Clayton, Evelyn Greeley, Madge Evans, Carlyle Blackwell and Montagu Love as the featured stars.

Thursday, July 19—K-E-S-E Day, with Bryant Washburn, Mary McAlister, Lew Fields, Hazel Daly, Taylor Holmes, Marguerite Clayton, Shirley Mason, Ernest Maupain, Bob McKee and Ellen Paule as the stars.

Friday, July 20—Art Dramas Day, with Alma Hanlon, Jean Sothern and other stars present.

Saturday, July 21—Mutual Day, with Charlie Chaplin, Mary Miles Minter, Helen Holmes and James P. McGowan in the galaxy.

Sunday, July 22—Metro Day, with Francis X. Bushman, Beverly Bayne, Edith Storey, Viola Dana, Mr. and Mrs. Sidney Drew and Emily Stevens in the Metro booth.

Every day during the Exposition visitors can see how moving pictures are made by visiting the studio in the Coliseum Annex, or they can be otherwise diverted by special entertainment given at the north end of the Coliseum.

The Red Cross Booth.

One of the features that is bound to create great interest and enthusiasm at the Exposition is the Red Cross booth. The names of the Chicago women who have been appointed as the committee in charge of this booth are Mrs. George A. McKinlock, chairman, and Mesdames Charles G. King, William P. Nelson, Fletcher Dobyns, Joseph M. Cudahy, William P. Martin, Orville Babcock, George McLaughlin and Edwin Ryerson.

Quite a number of dainty, useful and attractive articles already have been sent in by well known stars to Ludwig Schindler, manager of the Exposition, for the purpose of having them raffled off by some prominent player present at the Red Cross booth, the entire proceeds to be applied to the Red Cross fund. Manager Schindler, however, wants more articles and he makes another appeal to the prominent and well known stars in the business. Many of them have not yet been heard from, and he makes a hurry-up appeal to every one of them. It is not the cost of the article so much as its associations that counts in this case.

The Seventh National Convention Program.

The Seventh National Convention will be convened at 10 o'clock, Monday morning, July 16. All delegates are requested to report at convention headquarters, Morrison Hotel, before that hour, to receive their official badges. As at present outlined, the Convention will be opened at the same hour daily, until its adjournment.

On Wednesday evening at 11 o'clock prompt, a banquet will be given in the Morrison Hotel, and on Saturday evening, July 21, a grand ball will be given by the Reel Fellows' Club of Chicago, at the same hostelry, in its new ballroom, which will be opened for the first time. One dollar admission will be charged each person, and the attendance will be limited to 2,000. It is expected that the grand march will be led by Francis X. Bushman and Beverly Bayne. Diversified entertainment will also be furnished, in which the players from the Terrace Gardens, in the hotel, will participate.

Rose Tapley, well known photoplayer and lecturer, will serve as official hostess of the Exposition. A better choice could not have been made, as Miss Tapley's amiability, delightful personality and resourcefulness as a "mixer" are ideal for the position.

Other Temporary Conventions.

The National Association of the Motion Picture Industry will hold the first session of its annual meeting on Wednesday, July 18, at 11 o'clock, in the Princess Theater. Important matters will be discussed, including the increase of the Board of Directors from thirty to forty-two. Also there will be an election of officers. The headquarters of the organization will be at the Congress Hotel.

The Society of Moving Picture Engineers' Convention will be held July 16, 17 and 18, with the Hotel Sherman as headquarters.

The F. I. L. M. Club convention will be held in the Chicago club's headquarters, 207 S. Wabash avenue, Friday, July 13.

Firms Represented at the Exposition.

Following is a list of the names of the concerns which have purchased space in the Coliseum for the Exposition:

J. P. Seeburg, Arcue Ticket Company, Mid-West Theater Supply, Van Dyke Amusement Company, United Theater Equipment Corporation, Mutual Film Corporation, National Automatic Door Check Company, Precision Machine Company, Frohman Amst. Company, Nicholas Power Company, World Film Corporation, Selznick Pictures Corporation, Typhoon Fan Company, Pathe Fan Company.

Universal Film Mfg. Company, Goldwyn Pictures Corporation, Cahill-Ogoe Printing Company, Enterprise Optical Company, National Carbon Company, Westinghouse Electric Company, Marquette Piano Company, K-E-S-E, Fox Film Corporation, Hump Hairpin Company, Paramount Pictures Corporation, Metro Picture Service, Art Dramas Service, Sunshine Film Company.

Hamburg Company, A. L. Randall & Company, Tom Phillips, Motion Picture World, Motion Picture News, Motography, Morning Telegraph, Chicago Herald, Exhibitors' Trade Review, Chicago Daily News, Illinois Publishing Company, Reel Fellows Club, American Theatrical Hospital, American Red Cross and the Chicago Journal.

WESTINGHOUSE RED CROSS DIVIDEND.

At the regular meeting of the board of directors of the Westinghouse Electric and Manufacturing Company held in New York on Wednesday, June 20, an extra dividend of one-half of 1 per cent. on both common and preferred stock was declared for the benefit of the Red Cross fund. This dividend, which will amount to approximately $375,000, is an addition to the regular quarterly dividend of 1¾ per cent on both common and preferred stock, which was also declared.

At this meeting the annual election of officers of the company was held, with this result: Chairman of the board, Guy E. Tripp; president, E. M. Herr; vice presidents, L. A. Osborne, Charles A. Terry and H. P. Davis; acting vice president, T. P. Gaylord; comptroller and secretary, James C. Bennett.

GIVES WEEK'S SALARY TO RED CROSS.

Valeska Suratt has "come across" nobly in aid of the Red Cross war fund. She has given an entire week's salary to the cause, and only the star, William Fox and the Red Cross authorities know what that sum is.

Mrs. August Belmont, leader of one of the Red Cross war fund campaign teams, has the honor of getting Miss Suratt's contribution. She called the player on the telephone and asked her if she wouldn't do something for the cause.

"Certainly," Miss Suratt replied. "I'll send you a check on Monday." The check was the salary check.

CHANGES IN PHOTOPLAY'S STAFF.

Alfred A. Cohen of Los Angeles has been appointed western managing editor of Photoplay Magazine. Frederick James Smith of New York has been appointed eastern managing editor, and James R. Quirk, publisher, will assume the duties of editor.

Goldwyn Signs Up Big Exhibitors

Jones, Linick & Schaefer of Chicago and John H. Kunsky of Detroit Contract for First Runs.

JONES, Linick & Schaefer, owners of a Chicago chain of theaters, including the largest screen houses within the downtown "Loop" district, have signed for all of the Goldwyn productions which will be exhibited first at the Colonial theater in the very heart of that city.

Besides the theaters under their ownership, Jones, Linick & Schaefer are affiliated with Ascher Brothers and other film magnates controlling half a hundred important houses in the second largest American city.

Another important contract signed by Goldwyn this week is with John H. Kunsky for the first run rights for Goldwyn productions in Detroit. Mr. Kunsky will play Goldwyn Pictures at the finest of his houses, the Madison theater, and later they will also be seen at his nine other theaters in Michigan's great industrial centre.

W. J. & J. W. Dusenbury, owners of the Grand theater, Columbus, Ohio, one of the largest and best known houses in the state, have signed for all twenty-six Goldwyn Pictures for the next year.

At Leading Picture Theaters

Program for the Week of July 8 at New York's Best Motion Picture Houses.

"Parentage" at the Rialto.

HOBART HENLEY'S study of the American home, "Parentage," was the leading feature at the Rialto for the week of July 8. It is a sincere, human story about the youngsters and grown folks of a place which everyone will recognize as his own home town. Back of all the laughter, the amusing character types, and the absorbing story there lies a lesson, the value of which no one will question. Mr. Henley and Martin G. Chandler, the co-authors, have made their picture primarily a capital piece of entertainment.

Mr. and Mrs. Sidney Drew in "Lest We Forget," pictures taken in Alaska and the Animated Magazine were also on the program.

"The Love That Lives" at the Strand.

Pauline Frederick in "The Love That Lives," written by Scudder Middleton and produced by The Famous Players, under the direction of Robert G. Vignola, was the principal picture at the Strand. As Molly, the office drudge, she portrays a character that is lovable and charming. There is an abundance of tense situations and thrilling scenes cleverly counteracted by humorous incidents. Miss Frederick is supported by John Sainpolis, Pat O'Mally, Joseph Carroll, Violet Palmer, Frank Evans, and Eldeen Stewart "The Love Philtre of Ikey Schoenstein," by O. Henry; a new "Study in Character Analysis" by Paul H. Terry, scenic and educational views, and The Strand Topical Review were also shown.

Micha Violin, Nadine Legot, Arthur Depew and Ralph H Brigham were the soloists.

"The Lone Wolf" at the Broadway.

The Herbert Brenon production of Louis Joseph Vance's thrilling novel of criminal life, "The Lone Wolf," featuring Bert Lytell and Hazel Dawn, has made an emphatic hit at the Broadway Theater and will continue its run for several weeks.

Eighty-First Street Theater Bill.

At the Eighty-First Street Theater for the entire week Douglas Fairbanks was seen in his latest surefire hit, "Wild and Woolly."

RUSSIAN ACTOR JOINS AVIATION CORPS.

Word has just been received in New York that Mozukin, described as Russia's greatest living actor, has joined the Moscow division of the Russian aviation corps. After an unsuccessful attempt at enlisting in the army and going so far as to disguise himself and enroll in an outpost of Moscow soldiery, Mozukin has at last persuaded the government to let him become one of the aviation corps.

The first screen appearance of Mozukin in America was made in Washington on the occasion of the reception of the National Press Club to the Special Russian Commission here last week at the Willard, in the unusual screen version of Pushkin's "The Queen of Spades," under the direction of N. S. Kaplan and the Russian Art Film Corporation.

Gretchen Lederer

GRETCHEN LEDERER is advanced by Bluebird as proof that musical comedy has not cornered all the pretty girls in the show business, despite the impression that may have been created by the ravings of "girl show" promoters. Miss Lederer has been a member of the Bluebird stock forces since the establishment of the program, filling the niche usually assigned to "second woman" in permanent dramatic organizations. In this capacity she has played stately dames and conniving matrons, vengeful females in many differactresses and neutral ent surroundings. But in every instance her work has borne the stamp of sincerity and she has always "registered" the points her directors anticipated.

Gretchen Lederer.

She began her Bluebird experiences in support of Louise Lovely, playing in "Bobby of the Ballet" and "The Grasp of Greed," a brace of spiteful females that helped the heroine to considerable sympathy. In "Little Eve Edgarton," "Polly Redhead" and "The Little Orphan" she supported Ella Hall; she played a "villainess" in "A Kentucky Cinderella," with Rupert Julian and Ruth Clifford, and in "The Greater Law," soon to be released, she plays an admirable part. But her real chance to appear to the best possible advantage will come to her in support of Dorothy Phillips when "The Rescue" is released July 23.

Miss Lederer in this feature will be one of five society belles who radiate good looks and parade fine gowns through a problem play. When Ida May Park was casting "The Rescue" she picked the women in Miss Phillips' support, with an eye single to pulchritude—the Misses Aster, Malone and Du Bray completing with Miss Lederer the quartet of loveliness that has set Bluebird's press department digging for adjectives that denote nature's gifts of beauty to womanhood.

PAUL KIMBERLEY HONORED.

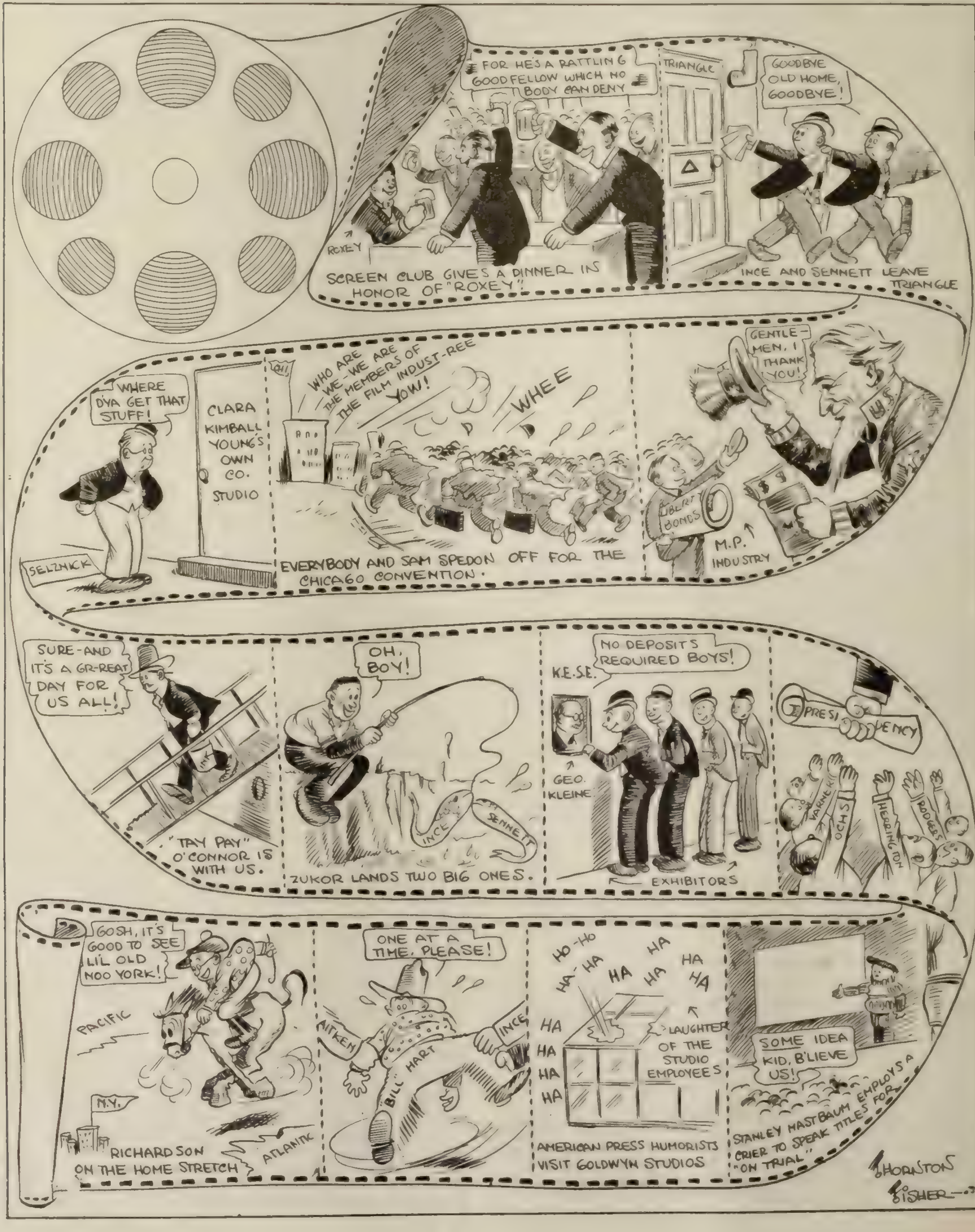
Paul Kimberley, an English film man favorably known in the United States, has been awarded the rank of captain in recognition of the splendid work he has done in furthering the interests of many war activities. Much of this has had to do with disabled soldiers and sailors. Captain Kimberley has been appointed technical adviser to the Ministry of Labor in the matter of the employment of soldiers and sailors.

At the annual meeting of the Cinematograph Exhibitors' Association, held at Birmingham, the lord mayor associated with his toast the name of Captain Kimberley. In his response the captain said members of the trade had done much to help wounded men. In London a training center had been established where over thirty men, twenty of whom had lost a leg, were being educated as cinema operators. Some of these already were at work. The center had been given government recognition, and the men had received a measure of maintenance while learning. Similar centers had been established in other cities.

PATRIOTIC WORK OF CALGARY'S ALLEN THEATE

Lieutenant W. M. Brooks, commanding Ogden Section Military Hospitals Commission Command, has sent a letter to the manager of the Allen theater, Calgary, Alberta, thanking him and his associates for their aid in furthering the work of his organization. The theater, the musicians and the entire staff had given their services for a series of Sunday concerts, at which collections were taken and applied toward the prisoners of war fund and other patriotic purposes, including the purchase of a phonograph and records.

MOVING PICTURE WORLD NEWS REEL for JUNE ....


FOR HE'S A RATTLING GOOD FELLOW WHICH NO BODY CAN DENY
ROXEY
SCREEN CLUB GIVES A DINNER IN HONOR OF "ROXEY"
TRIANGLE
GOODBYE OLD HOME, GOODBYE!
INCE AND SENNETT LEAVE TRIANGLE
WHERE D'YA GET THAT STUFF!
CLARA KIMBALL YOUNG'S OWN CO. STUDIO
SELZNICK
CHI
WHO ARE WE-WE ARE THE MEMBERS OF THE FILM INDUST-REE YOW!
WHEE
EVERYBODY AND SAM SPEDON OFF FOR THE CHICAGO CONVENTION.
GENTLEMEN, I THANK YOU!
U.S.
LIBERTY BONDS
M.P. INDUSTRY
SURE-AND IT'S A GR-REAT DAY FOR US ALL!
"TAY PAY" O'CONNOR IS WITH US.
OH, BOY!
INCE
SENNETT
ZUKOR LANDS TWO BIG ONES.
NO DEPOSITS REQUIRED BOYS!
K.E.-S.E.
GEO. KLEINE
EXHIBITORS
PRESIDENCY
VARNER
OCHS
HERRINGTON
RODGERS
GOSH, IT'S GOOD TO SEE LI'L OLD NOO YORK!
PACIFIC
N.Y.
ATLANTIC
RICHARDSON ON THE HOME STRETCH
ONE AT A TIME, PLEASE!
AITKEN
INCE
"BILL" HART
HO-HO
HA-HA
HA
HA
HA
HA
HA
HA
HA
HA
HA
LAUGHTER OF THE STUDIO EMPLOYEES
AMERICAN PRESS HUMORISTS VISIT GOLDWYN STUDIOS
SOME IDEA KID, B'LIEVE US!
STANLEY MASTBAUM EMPLOYS A CRIER TO SPEAK TITLES FOR "ON TRIAL"
THORNTON FISHER

Thanhouser Will Continue Trade Showing

Veteran Manufacturer a Firm Believer in Giving Exhibitor Earliest Information Possible

WHEN I stated some weeks ago there had been some quiet agitation for the abolition of special critics advance showing, some Moving Picture World readers, who do not believe that revolutionary changes occur overnight, scoffed at the idea of any such change taking place. Since I originally spoke, five companies have stopped these showings.

Beyond a doubt, a picture shows to better advantage in a theater, but also beyond a doubt a professional picture critic can appraise a film as well at an advance showing in a projection room as in the theater. To say that such is not the case is to say that the feature reviewing of the past three years—and it is this reviewing that has made the trade paper a force in the industry—has been without result.

The fact that trade paper criticisms are the chief booking aid to the bigger exhibitors proves they have not been without result. I warn against the abolishment of critics' showings good-naturedly, for I know better today than ever that the exhibitors are not keen for the change, and I am deliberally trying to steer them away from a policy that may prove unpopular.

I say I know this "better today than ever" because I have been flooded with exhibitors' comments since the publication of my original statements. Knowing the general tone of these comments, I might easily do my colleagues hurt by allowing them blithely to adopt a policy that I privately knew exhibitors had gone on record against.

But these records are open to every producer in the business who is considering this change. Let him digest these comments carefully and let him make inquiry among exhibitors on his own hook. At any rate, here are the exhibitors' expressions my statement elicited:

George B. Guthrie, of the Oregon Theater, Salem, Oregon, writes:

I agree heartily with you that these showings ought not to be discontinued. Many of the small-town exhibitors have no other guide. In my case (I live in Portland) I usually see nearly all the features used in our theater in advance, but at the same time I take a great deal of interest in seeing the criticisms as published, and I would be entirely unwilling to forego the guidance of them as they affect me. That is, when I find that a picture is adversely criticised by several critics, I am not thereafter interested in it, and would not bother to view it if the opportunity presented itself.

In my humble opinion, I should much prefer to have more and better criticisms than to see them discontinued. We realize, of course, that professional critics take somewhat different angles than do our patrons most of the time, but common sense and a desire to be frank and outspoken will usually tell an attractive offering from an undesirable one, and refined points of criticisms made by several judges will not materially affect the choice one makes if that be true. It is my view that the industry must get rid of morbid and smutty productions at the earliest opportunity or it will be subjected to increasingly drastic regulation. Rigid criticism will aid greatly in doing this and will protect many exhibitors from showing many of the very undesired productions.

Samuel Alexander, of the Palace Theater, Saginaw, Michigan, goes right to the point, writing:

Permit me to say that I would like to know how I am to judge pictures if not from the trade paper criticisms; and how are the trade papers going to get me this information in time, unless manufacturers show them the films in advance? It is certain that I cannot screen nor attend the showings of all features before I decide whether to book them.

William Brandt, of the New Albany Theater, Brooklyn, N. Y., writes in the same vein:

The manufacturers are making a great mistake in giving up the advance showings. I am willing to believe that the critics are not infallible, but experience in the work makes them fairly expert in judging the class of a picture; anyway, they shouldn't be handicapped in getting their reviews to us as quickly as they can, if we are to make use of them.

Ezra Rhodes, of the La Salle Theater, South Bend, Indiana, writes:

We do believe that trade paper reviews are of value, and we don't think of booking a picture until we can get the criticisms on it. It would be a calamity if the companies gave up the advance showings. However, I would like to suggest that most of the reviews are not suited to the very busy exhibitor. They are often quite too long, and I think would be more effective if boiled down so as to give the gist of the trade paper's opinion.

George Hyler, of the Rex Theater, Three Rivers, Mich., writes:

I think trade paper criticism is a good thing for the exhibitor, as it gives him a chance to line up good subjects for his house—the class of subjects that the public demands. I trust the critics' showings, therefore, will not be discontinued.

Cordial commendation is the keynote of a letter from Jack Matthews, of the Jewel Theater, Detroit. He says:

Permit me to send you my thanks for your good work. I am with you, and so is every other exhibitor hereabouts. If anything, the reviews do not come out as far in advance now as we would like. To delay their publication still further would be a real catastrophe. I hope the manufacturers will think twice about it.

M. A. Fleischman, of the United States Theater, Bronx, New York City, has strong views:

In the one reel days we did not trouble much about trade paper criticisms, and it didn't matter whether we read them in advance or not. But who wants to go back to the old one reel days? This is the day of big productions and we want all the advance information we can get. I am surprised that any manufacturers have abandoned the advance showings for the trade press, and I think had they consulted the exhibitors they would have never dared inaugurate such a policy.

Not as vigorous, but indicating the same general trend of thought is the communication of Guy L. Wonders, of the Wilson Theater, Baltimore, Md., which says:

I do not believe the advance showings to the press should be abandoned. Personally, I do not allow the majority of the present day critics to create my final judgment, but their criticisms make me able to compare opinions and are valuable for that reason.

B. L. Feinblatt, of the Westchester Theater, Mount Vernon, N. Y., writes:

I am glad you have brought the attention of the exhibitors to this [illegible]ce. I consider it one of the most serious the industry has even been confronted with—to take away from the exhibitor the information that permits him to select the pictures that bring him his [illegible]. The thing is that the manufacturers often forget that, unless the exhibitor is doing business, the industry itself suffers. The success of everybody in this industry is founded on the exhibitors' success, and when you take from him the chance to get advance critical information from trade papers you are taking from him the chance to do better [illegible]

Triangle to Distribute Paralta Plays

Affiliation Does Not Extend to Kerrigan and Barriscale Companies, Which Continue Independent.

Paralta Plays, Inc., is to market its productions through the Triangle Distributing Corporation. The negotiations were completed the past week by S. A. Lynch, president of the latter company, and Carl Anderson, head of the former organization. Through this association of forces Paralta avoids the outlay attendant upon the opening up of its own exchanges.

Under the contract Paralta Plays, Inc., and the J. Warren Kerrigan and the Bessie Barriscale Feature Corporations in no way lose their identity, and they are in no way amalgamated, absorbed or taken over by the Triangle Distributing Corporation.

The Triangle Distributing company's relations with the Paralta corporations are simply and solely that of distributor of their productions on a special defined policy of distribution, which, it is claimed, will prove advantageous to exhibitors.

No changes will be made in Paralta's production plans. Eight big photodramas a year will be produced by both Mr. Kerrigan and Miss Barriscale, making sixteen a year.

Speaking of the affiliation of the Triangle distributing interests with Paralta, a prominent Triangle official said: "We are much pleased over the establishment of our relations with Paralta. This organization is made up of business men who take picture production seriously. Their work is based on an idea which might be called reformative of some conditions prevailing in distribution and exhibition."

Mr. Anderson said that the aim of Triangle and Paralta would be to give the exhibitor the greatest attractions, show him how to develop their exhibiting possibilities to the utmost and aid him in every way to cut down costs.

NEW MANAGER FOR MUTUAL AT BUTTE.

W. A. Coughlin, manager of the Mutual Film Corporation's sub-branch at Butte, Mont., has resigned, owing to ill health, and Wilbur G. Seib, booker at the Salt Lake City branch, has been appointed manager at Butte, effective July 9.

"Smiling Jimmy" Kelly Goes A-Fishing

Southern Exchangeman, Visiting in New York, Reports Marked Increase in Demand for Short Films.

JAMES B. KELLY, known to film men in the South as "Smiling Jimmy," is visiting his mother at his old home in New York City. Mr. Kelly has been connected with the Consolidated Film & Supply Company ever since it "was." His first work was with the New Orleans office, then for five years he was in Dallas, and following a successful handling of the super-feature department in Florida he was installed as manager of the Atlanta office, where he has been for two months.

Mr. Kelly reports high expectations among film men over the impetus to be given the picture business in the South owing to the concentration of soldiers in training camps in that territory. It is estimated that it will not be long before there are a quarter of a million men in that part of the country who will be seeking screen entertainment. He points out steps already are being taken to provide it. This large influx of men from all over the country is only one of the factors indicating better business conditions in the South. The cotton and steel demands were never greater, and there is a good cotton crop. The exchangeman notes a strong demand for short films. In fact, he will name for you many towns in which the exhibitor who shows four reels for a nickel is the man who is making the most money.

Just before Mr. Kelly came north he dropped down to Jacksonville for a fishing trip. That there might be no questioning on the part of the cynical he had a photograph made of the result. One of the local newspapers thought enough of the catch to describe it on the first page. There were six sharks in the "pile," the larger one weighing 250 pounds, as well as nearly 150 pounds of trout and bluefish. Mr. Kelly's companion on the trip was E. J. Sparks, general manager of the Lynch Enterprises, and himself an exhibitor. Mr. Sparks is shown at the extreme left of the pole, alongside of Mr. Kelly. At the right is Jesse Clark, manager of the Arcade theater.

JULY 17 IS BLUEBIRD DAY AT CONVENTION.

Tuesday, July 17, will be "Bluebird Day" at the Chicago Convention, with Violet Mesereau in personal attendance. Miss Mersereau is the only Bluebird star in the East. Miss Mersereau, at the Bluebird booth, will distribute souvenirs she has herself designed for the occasion and she will also be represented by a doll she has dressed for the Red Cross booth.

Dorothy Phillips, Ella Hall, Brownie Vernon and Ida May Park, of the Bluebird forces in California, have also prepared mementos for the Red Cross booth and will be represented by their own handiwork in various forms and designs. Bluebird expects to set an example to exhibitors at the Convention by demonstrating, in some measure, how "Bluebird Day" may become a feature event.

GENERAL FILM PROMOTES HOLLAND.

Theodore F. Holland has just been announced by General Film as branch manager at Indianapolis. Mr. Holland has been for some time a salesman at the same branch. He is comparatively a new man in the film business, having formerly been a salesman for a large flour concern, but his success as a salesman of film was noted by General Film headquarters and when the opportunity came promotion was made.

Goldwyn Names Initial Productions

Mae Marsh Will Be Seen First, on September 9, in "Polly of the Circus"—Madge Kennedy Follows on September 23 in Her Comedy, "Baby Mine."

GOLDWYN will inaugurate its releases throughout the world on September 9 with its most widely exploited star, Mae Marsh, in "Polly of the Circus," Margaret Mayo's celebrated play.

The second Goldwyn Picture will present Madge Kennedy, famous comedienne of the stage, in her first screen production, "Baby Mine," also by Margaret Mayo, and one of her most successful stage farce comedies. This production will be released on September 23.

Maxine Elliott, world-famed beauty and dramatic favorite on two continents, makes her first appearance on any screen in Goldwyn's third release, "Fighting Odds," by Roi Cooper Megrue and Irvin S. Cobb This will be released October 7.

Jane Cowl, famous emotional star, is the heroine in "The Spreading Dawn," the fourth Goldwyn release, which will be seen on October 21.

Already, in addition to these four productions, Goldwyn has completed four other pictures and by September 1 will have twelve or more completed pictures ready in every detail. This will mean that Goldwyn will always be working six months in advance on its productions, giving its directors, stars and technical staffs ample time to make beautiful pictures slowly and carefully.

Incidentally, in announcing its first releases, an officer of Goldwyn comments upon the smoothness with which a new organization was formed and got under way in production. From the start Goldwyn has followed a fixed routine and system and has not been obliged to deviate from it in any respect. Only one or two minor delays occurred during the first six months of the company's history and time lost on these was quickly made up under a system of efficient management.

L. L. Hiller

THE growth of the motion picture business in the last few years has paved the way for the addition to the field of a new generation of executive factors; among these men is L. L. Hiller, treasurer of the King Bee Films Corporation. The stability and the progress of this young company, due in no small measure to Mr. Hiller's wise administration, mark him out for great possibilities of success.

L. L. Hiller.

Mr. Hiller's rise has been rapid but meritorious, as well as laborious. Prior to 1914 he had been identified with commercial and banking pursuits in Pittsburg; but in that year he succumbed to the "picture lure" and startled the world by engineering a simultaneous three theater motion picture show at the Grand Central Palace. His success in this venture whetted his appetite. With John Wilk he next founded The Authors Associated Agency, for handling motion picture scenarios. The growth of this enterprise led to an expansion of his activities and the formation of Hiller & Wilk, Inc., as state right brokers.

Next, on the foundation of the King Bee Films Corporation, Mr. Hiller was chosen by his associates in that enterprise to fill the office of treasurer—never a sinecure in a film company, but in this instance a job demanding sound business principles in its occupant.

Mr. Hiller, being in the early thirties, has the better part of his career in front of him. He is liked by all those in daily association with him and popular in the industry, two important factors in motion picture success.

Richardson On the Homestretch

He Passes Through Kansas City, St. Joseph, Lincoln and Omaha and Tells What He Saw.

Kansas City.

THE city of the Kaw, Kansas City, has about the worst projection proposition, viewed as a whole, of any found in 16,000 miles of travel, if the eight theaters visited may be taken as a sample, and I believe, though I could not make the assertion positively, that they are really above the general average. In every case but one, the Regent, the auditorium lighting was literally atrocious, from the point of view of injury to projection. In one high class theater the screen was very, very badly light struck every time the door opened to admit a patron (matinee); also on either side of the screen were open doors, poorly concealed by curtains. In this house there was no surrounding picture border of black. The work of the operator in this theater was fairly good, though very far from high grade, but such result as he was getting was being literally butchered by lack of ordinary intelligence in auditorium lighting, and shading of the doors.

At one time two ushers (I suppose they were ushers—they had official-looking caps on), held the door to the left of the screen wide open, with the curtains pulled apart, for fully two minutes, to the everlasting murder of that particular scene in this photoplay. The Regent was the only house of those visited where any degrees of even ordinary intelligence had been used in auditorium lighting, and the Regent could be improved by shading the screen light and massing the lights on the balcony ceiling in a row directly over the back row of seats, and then, twelve inches in front of them, dropping down an opaque shade, so as to cut all the light off the balcony ceiling. You would then get just as much light without the present annoyance to those in the rear three rows of seats.

But by comparison with the others the Regent is splendid. Also the work of the Regent operator was good—in fact fairly high grade, considering difficulty of location and that the operator's room is flooded with daylight. In the Regent operating room the ports are not covered with glass and the lens ports are too large, allowing the halo of light surrounding the picture light to escape into the auditorium, which is, of course, detrimental to projection. The speed of projection was approximately correct, and the screen surrounded by a very wide, dark border.

In all the other houses the picture was more or less unsteady. In several the picture light was very unevenly distributed, evidence of improper matching up of lens system. In one there was a terrific flicker and in one there was travel ghost, not due to worn machine parts. In fact, only the Regent displayed work even faintly approaching high-grade, though the Royal was, as friend Canadian would say, "not so bad." The light was brilliant and very well handled, but the work of the operator was literally being assassinated by the awful auditorium lighting conditions. In the other theaters the operators' work was distinctly mediocre, and in one case decidedly punk, nor was it due to poor equipment.

My judgment, from what I saw, is that Kansas City stands in very urgent need of a lot of fixing, both from the manager's and operator's end of things. I have seen no town or city in all my travels which stood in greater or more urgent need of that which I have to deliver than does the City by the Kaw, but the operator's union refused to make the necessary arrangements for the address, and, through a misunderstanding on my part, no attempt was made to get the managers to take it up. So nothing was done. Well, the seventy-six cities which have already heard me on this trip alone, will all agree that Kansas City is the loser.

To me it makes no manner of difference, except that I regret losing the opportunity to do that which sadly needs doing in that particular place. The very fact that operators turn down a thing of this kind is pretty conclusive proof that they need it, because progressive, wideawake men never let slip any opportunity to learn, and I venture the assertion that the operators' unions in at least seventy-three out of the seventy-six cities in which I have spoken will agree that good has been accomplished for both operator and manager. The other two unions, Memphis and Cincinnati, which stand with Kansas City, are 3 against 73 (thus far) on this trip, and 3 against about 125 all told. I could still have arranged for the lecture after my arrival in Kansas City, but was told by a member of the union that the operators would not attend, even if the lecture was given, so I did not bother, but got a night of undisturbed rest; which heaven knows I needed. The Kansas City Union simply demonstrated its unprogressiveness and lack of interest in the welfare of the moving picture industry, and by its action announced the fact that it is not interested in anything except a main strength and awkwardness policy. The screens of the city or such as I saw of them, speak eloquently of the effects of this attitude.

St. Joseph, Mo.

St. Joseph, Missouri, is a very wealthy city; also it is one of those slow-going ultra-conservative burgs, in which only a tornado could disturb the peaceful calm. Its hotels are, by comparison, simply awful. Its station officials stare at you in round-eyed amazement when you ask a question, as though astounded that you would presume to disturb their restful repose.

But after all one can but like the city, for it is a pretty one, and its people are both courteous and kind.

The operators' union of St. Joseph has urgent need for a good shaking up. It contains a few live wires, and other good brothers who probably would be live wires if the switch on their circuit wire pushed shut; which kindly act I did my best to perform, for the good of all concerned. Among the live ones with whom I came into contact were Brothers Bert Newkirk, W. M. Leucht and J. K. Lang. These men were energetic, progressive, and anxious to advance themselves and the profession of operating.

It was entirely due to the energetic action of Fred Cosman, manager Electric theater, and these three operators, that a successful meeting was held in St. Joseph. But even so, while these four men did all they could do, there were several absentees, and the affair was not one which did credit to the city.

Conditions in St. Joseph, as exemplified by the Orpheum, Royal, Empress, Electric, Colonial and Star theaters, are just fair. In the Orpheum, M. Remke, manager, there are two simplex and a motiograph (Enterprise Optical Company) dissolver, in charge of E. C. Nicklen and Bert Newkirk. The ports are covered with glass, the walls are black. There are a big vent flue and a sixteen-inch exhaust fan, all of which are excellent. The screen result so far as concerns the operator's work, is good, but projection is sadly marred by many bright green globes about the auditorium, in a mistaken effort to produce a pleasing effect. And it is pretty, too, but it is very hard on the eyes, and detracts immensely from excellence of screen results. I had a pleasant chat with friend manager, who admitted that my criticism of the lights was well founded, and said he "thought he would cut them out." Well, Neighbor Remke, for the sake both of your picture and the eyes of your audience, do it, and "do it now."

Group of St. Joseph Operators.

At the Royal, W. P. Cuffings, manager, I found eleven very bright sidelights, a clock literally plastered with light, ceiling illumination which is poorly handled, and decorations which are lighter than they ought to be, from the projection viewpoint, in a plain auditorium of that kind. In the operating room I found A. D. Sellars and Frank Murphy, the latter chief operator. The observation ports are of goodly size, but are unprotected by glass. Simplex machines are used, with their lamphouses piped to the vent flue. There was an open window and the motor rewind was doing its work too fast. As a whole, from the projection viewpoint, the Royal operating room is just average, and the auditorium lighting decidedly in need of attention.

At the Star I only glanced in. The operating room ceiling was, at a guess, about five feet eight inches from its close friend, the floor. I could not nearly stand up straight. The only thing which saved the situation was the fact that the negro operator, who I was told was also jaintor and general all-round factotum at $12 per week, was about five feet five or six inches long. I just took one look (sidewise, for I could not hold my knees and my head straight at the same time) and backed OUT.

The Empress, Dr. W. W. Wertenberger, manager, has two Motiographs, 1916 models, and a Wagner converter. The lamphouses are piped to the vent, and there is an exhaust fan. The operating room lights were out. The picture light was just fair, but poorly handled, there being frequently recurring discolorations at the bottom of the picture; R. L. Clark is operator. With the equipment provided results on the screen should have been high class.

At the Electric, Fred Cosman, manager, seating 1,552, the picture was correct as to size and brilliant as to illumination; also the auditorium illumination was very good. Two Power's 6A are used. Roy Lansing is operator.

At the Colonial, Ben Young operator, I found two Power's 6A in a light-flooded operating room, same emanating mostly from unprotected rectifier tubes; exhaust fan, but no fresh air intake ducts.

From the foregoing you will observe that while St. Joseph is by no means the worst, still she could and should improve very materially.

At 11.30 p. m. several managers and most of the members of Local Union No. 438 gathered in the Electric theater, and we did our best to arouse them to a realization of the necessity for better work in the reproduction of the photoplay on the screen, as well as less unnecessary waste in the projection of the picture and handling of the films.

Lincoln, Nebraska.

On my arrival from St. Joseph, Missouri, a whole flock of hands grabbed my grips, and from their badge-bedecked owners came greetings sincere and warm. The Lincoln operators union was on the job, gasoline wagons and all. I was rather pleased that it was 5:40 p. m., and that those Indians were thus automatically prevented from making me loop the loop, in the entertainment way, for very long.

But when Brother Willan remarked: "Say, Rich, I told Mrs. Willan to put an extra potato in the pot for supper tonight," I placed my arms lovingly around his neck and nearly choked the dear man to death. And was it some supper? It was! But I played a joke on myself, concerning which I will speak later.

After supper and a long-range view of the wigwam of the orator of the Platte, yclept William J. Bryan, and a glance at the Nebraska state house, we inspected several theaters.

The Magnet theater, N. H. Cinberg, manager, was visited, but I seem to have not made any notes. L. Willan is operator.

L. M. Garman is manager of the Strand and is reputed to be the first man to have put in a two-projection machine installation; also the first man to install a mercury arc rectifier. This latter was done before these machines were made for projection purposes, and it was necessary to put a regulating reactance coil in the circuit in order to steady and maintain the arc. Garman stands high with the Lincoln operators. He is known to all and sundry as a "Friend of the Boys." Personally I can vouch for the fact that he is the kind of man one likes to meet; hail fellow well met, who displays the welcome mat prominently, and makes you feel that the welcome is sincere. A. Bradshaw is in charge of projection. He is using Bausch & Lomb lens, Series II, No. 5, photographic lenses, price $45. They give excellent results, but their one-inch aperture causes tremendous loss of light. Bausch & Lomb dispute this, but fact is fact, even though not admitted by such eminent people as the sages of Rochester. The E. F. of these lenses is 6½ inches; back focus at least probably 4½ inches. In order to utilize even nearly all the light, with a one-inch aperture at 4½ inches b. f., the condenser would have to be at least thirty inches from the aperture, and that would force the arc back and lose great quantities at the other end of the lens system. Nope, it is not a proposition I can very thoroughly approve of. You gain in definition, but it is too costly.

At the Wonderland, F. D. Eafer, manager, I found Operator R. A. Lindsay in charge, and he proudly displayed a very clever automatic rewinder tension equalizer, or release; a film scraper; a tool to scrape the emulsion off the tension shoes, and several other clever stunts, all of which will be fully set forth in the Projection Department in good time. Brother Lindsay is a clever man—a man of ideas and brains, and I might add that Lincoln operators, as a body, are distinctly progressive. Quite some contrast between them and the Kansas City and St. Joseph men, not to the credit of the latter. Incidentally, I might say that on all sides I hear uncomplimentary remarks concerning screen results in Kansas City. I have on many occasions been asked: "How did you like projection in Kansas City?" the questioner smiling expectantly as he waited the reply? Just why Kansas City exhibitors tolerate this sort of work I don't know, though it is quite true, as pointed out, that they are themselves far from guiltless on their own end—auditorium lighting conditions.

At midnight Local Union 151 gave a really fine banquet in the Savoy Hotel, at which were present W. S. Ridgell, state fire commissioner; N. T. Sommer, chief Lincoln Fire Department; George E. Norman, chief deputy commissioner of labor for Nebraska; Managers F. P. Zehring, R. M. Garman, Charles W. Russell and Leroy Cady and the following operators, stage men and electricians: C. F. Markle, R. Willan, M. D. Bryant, C. J. Keggs, Erne Huslund, J. F. Stephens, V. C. Thomas, C. Conklin, John Huff, T. M. Packwood, A. E. Bradshaw, Raymond W. Fisher, R. A. Lindsay, John Braum, Stage Manager Rynic theater, J. P. McCauley electrician. Incidentally, it was here for the first time, I had the lens question propounded in the course of the lecture, answered fully and correctly by Operator R. W. Lindsay of the Wonderland theater.

I finished talking at 2.30 a. m., rolled into the hay at 3, and out again at 8.30, to catch the 9.45 for Omaha.

Brother Willan came with his car and toted us to the station. Good-bye, Lincoln. You're all right. See you all again some day, I hope.

Omaha, Nebraska.

From Lincoln to Omaha is a comparatively short run, at the end of which the writer climbed out of Mr. Parlor Car to find the reception committee of Local Union 313 waiting on the platform, with smiles at least seven inches wide, and the glad-you're-here hands of welcome waving in the air. Omaha proved to be something in the nature of a surprise. In years gone by I had received many complaints of the punk

Banquet tendered F. H. Richardson by Lincoln Managers and Operators.

condition of affairs in that city, in so far as pertained to projection. Omaha cheerfully admitted the charge, but immediately disclaimed any claim to present-day backwardness. The men of Omaha, both exhibitors and operators, have the right spirit. Whatever may have been their shortcomings in the past, they are now traveling the right road. They make no claims to perfection, and are willing to listen to and act upon advice.

Both operators and exhibitors told me several times during the course of the day: "Mr. Richardson, we want you to handle matters without gloves. We are willing to take whatever is coming to us. We want to learn, and realize that it is up to us to accept and profit by such just criticism as you may see fit to make of affairs in this city."

And I found that to be precisely the attitude of both operators and exhibitors. After the lecture, one exhibitor, who has a large house in Red Oak, a nearby town, came up, grabbed our hand and said: "Well, I guess you are going to cost me between five or six hundred dollars all right enough, but even so, I want to shake hands." A question or two discovered the fact that he had a terrific pitch in his projection, and I presume he intends to remedy that glaring fault in his theater.

The Omaha men were very good to yours truly. My worst difficulty was found in sidestepping the well intended efforts of the energetic entertainment committee. In this, however I was partly successful, and did manage to grab off a couple of pages of sleep during the evening, which, as it turned out, was exceedingly fortunate, because it was almost daylight when the feathers again claimed us for their own.

Omaha has some excellent theaters, and is going to have at least one, in the near future, which proposes to be right up to the minute. The architect, who was an interested listener throughout the lecture, is about starting on a tour of the Pacific coast to garner unto himself ideas, which will later be incorporated in the new house. I particularly advised him to onceover the curved inclines in the Liberty Theater, Seattle.

In the Strand Theater, H. M. Thomas manager, the operating room is opposite the screen. The room is small, but has an exhaust fan, which handles plenty of air, though I do not remember whether it is taken in from outside or from the auditorium. The machines are Power's 6A. The lens system stands, I think, in urgent need of attention. There are two Auto arc controllers, which are reported as giving satisfaction. The house is a pretty one, and the stage set when lighted up during intermission, is quite charming. The blaze of light from the orchestra pit is, however, extremely bad. Projection is in charge of August Herman, chief, and Paul Blackwood, assistant.

The Empress, W. Le Douix manager, has a large operating room situated immediately under the southwest prong of the north star. I think the operator hangs his coat on one of the other prongs when he goes to work. It is reached by an elevator which ascends until it gets out of breath, whereupon you get out, and there you are. Once you have arrived, the room is excellent, though looking at the screen is apt to make the operator dizzy until he becomes accustomed to looking down from high places. Take my advice, brother Le Douix, and put a cuppla skids under that room, and launch it down into the midst of the main floor. Raymond Connors, chief operator, and W. F. Werner, assistant, are in charge of two Simplex projectors. There is an exhaust fan, and the ports are of goodly size, though not protected by glass. The arcs are handled by Auto arc controllers. The room has light walls, and there were two incandescent lamps burning—bad.

The Sun Theater, Sam Goldberg manager, is, I am told, Omaha's latest and most up-to-date photoplay theater. And it is a really beautiful house. It seats 1,400, all on one floor, what might be termed the balcony merging into the orchestra floor by means of steps. The decoration of this house is quite tasteful. The screen is bordered with a heavy band of black, and the result thereon is excellent, due partly to the intelligence displayed in surrounding the screen with black, and the intelligence of auditorium lighting, and partly to the excellent work of Brother Otto Hansen, chief, and Glen W[illegible], assistant operator.

Strand Theater, Omaha, Neb.

The operating room is large, but has light walls and considerable daylight. The lamphouses are piped to the vent flue. The projectors are Simplex, supplied with current through two transverters. The fuse links controlling the port shutters are at the ceiling, about six feet away from any possible source of fire. I am told this is the condition in all Omaha operating rooms; also I am informed that some official, who evidently has absolutely no knowledge of proper operating room practice, insists upon placing the fuses there.

For his information let me say that this is about as unintelligent a piece of business as one could well conceive. I haven't the space to deal with the reasons for this statement in detail, but in so far as actual protection to the audience goes these fuse links might almost as well not exist. They ought to be right down over each machine aperture and the rewinder table attached to a mastercord, of course. I am also told that this particular specimen of bone-head officialdom objects to toilet conveniences for the operator, and did object to even a wash basin. It is a shame that operators and operating rooms should be at the mercy of such crass stupidity as this.

I also visited the Princess Theater, Sam Harding manager. This theater has an operating room 6 by 8 feet, in which are two Simplex projectors, a rewinder, a rewinder table, two Auto arc controllers, a cabinet for toilet articles, a rheostat, a Fort Wayne motor generator set controller and other things, including the operator. With the lamphouse 13

Banquet Tendered F. H. Richardson by Omaha Managers and Operators.

inches from the mechanism, there are 18 inches between the rear wall and the lamp controls, but back of the lamphouses are the toilet cabinet and the rewinder bench, so that if either Neal Ryan, chief operator, or Oscar Wicklund, assistant, should happen to consume an extra portion of corn beef or cabbage, they might have trouble getting into the operating space between the two machines. There is an exhaust fan, but no glass over the ports; also, friend exhaust fan lets in a blare of daylight, because it is situated in the front wall directly behind the machine, and is unprotected by a hood.

At 11:30 I was conducted to the banquet hall of the Rome Hotel, where, to my surprise, I found more than 100 managers, operators and exchange men gathered about the tables S. C. Shipley has travelled from Lusk, Wyoming, and I was assured he had come wholly and entirely to attend the lecture. Lusk, I am informed, is more than 500 miles from Omaha. Mr. Wallace, of the Wallace Golden Rule Road Shows, had, as he put it, flivvered in 132 miles in order to attend the lecture, and C. A. Hatt had traveled from Sacramento, Cal, though he did not come entirely to attend the lecture, but timed his visit so as to be in Omaha to attend it. Mr. Hatt is an operator, and there were other out of town men whose names I did not secure.

H. M. Thomas acted as toastmaster, and, of course, did the job up brown. My audience was thoroughly appreciative, and very attentive indeed. At various times they smiled broadly, laughed loudly, and closely resembled, in solemnity, tombstones. After the address, which lasted until after 3 A. M., many of the guests lingered and spoke flatteringly of my humble efforts. My hand hasn't recovered yet from the grasp of some of those upon whose cornfield I had just finished promenading. But, they're a bunch of good scouts in Omaha. They knew what I said was absolutely true, accepted their dose of castor oil and tempered the wry face with a smile. And that's the kind of men who will get ahead and accomplish things. My compliments to Omaha and her managers, operators and exchangemen. May their shadow never grow less.

Carl Rich

MASTER CARL RICH, the six-year-old "heavy," has just completed playing a leading part in a Prizmacolor picture that would have taxed the ability of any seasoned player. That he successfully "got away" with it bears out the press predictions that he will develop into one of the screen's notable juveniles. In the taking of the scenes for the new process all the actions of the players are gone through at a speed about twice as slow as before the regulation black and white cameras. This of necessity calls for extra care and ability, especially in registering emotions.

Carl Rich.

In one of the situations in the picture just completed Master Rich was called upon to express emotions from the height of childish glee to the depths of baby despair. This is probably one of the most difficult pieces of dramatic work, and when it has to be done twice as slowly as the transition would naturally take place it demands unusual talent.

Master Carl Rich is the son of Charles Giegerich, who has many friends among film men, and in the several pictures in which the little fellow appeared his work has attracted attention.

It is said by the directors for whom he has worked that his understanding of situations is remarkable and that he is one of the few child actors easily handled.

MILLICENT FISHER TAKES A VACATION.

For the first time since she joined the Metro forces more than a year ago Millicent Fisher is taking a vacation. She was royally received by her host of friends in Greensboro, N. C., where her parents live.

OMAHA EDUCATORS BOOK PATHE PICTURES.

The Craton University of Omaha has booked service from Pathe's office in that city for the summer. They will use such features as "Joy and the Dragon," "King Lear," "Told at Twilight," "The Vicar of Wakefield," etc.

National Association Meets July 18

Candidates for Directors Already Have Been Named—Propose to Increase Board to Forty-two.

THE first meeting of the members of the National Association of the Motion Picture Industry is to be held at the Princess theater in Chicago, on Wednesday, July 18, at 11 o'clock in the forenoon. The meeting will be presided over by President William A. Brady, who will present his report and call for the reports of the executive secretary, treasurer and the special committees which have been created since the formation of the association last August.

At this meeting the candidates which have been nominated by the various branches of the organization are to be elected as members of the Board of Directors to serve for the ensuing year.

During the past week the producers, distributors, supply and equipment concerns and the general division consisting of individuals and the trade publications, have held meetings and selected their candidates for directors. The producers have nominated William A. Brady, World Film; D. W. Griffith, Artcraft; William L. Sherrill, Frohman; Carl Laemmle, Universal, and Adolph Zukor, Famous Players-Lasky.

Distributors have nominated the following: J. A. Berst, Pathe; Arthur S. Friend, Famous Players-Lasky; Walter W. Irwin, Vitagraph, V-L-S-E; P. A. Powers, Universal, and Richard A. Rowland, Metro.

Supply and Equipment Branch—Donald J. Bell, Bell & Howell, Chicago; J. E. Brulatour, Eastman Films; J. H. Hallberg, United Theatre Equipment; Walter J. Moore, H. C. Miner Lithographing Company, and J. F. Skerrett, Nicholas Power Company.

General Division.—Paul Gulick, Universal; Arthur James, Metro; William A. Johnston, Motion Picture News; Joseph F. Lee, States Rights Buyer, and Thomas G. Wiley.

There are thirty members on the Board of Directors of the National Association at the present time, one-third, or ten, of whom are nominated by the Motion Picture Exhibitors League of America. Each of the four other branches nominates five directors, and President Brady has announced that it is his purpose to apply through the regular channel for an increase in the number of directors from the exhibitors from ten to fourteen and from the other branches from five to seven.

This action is taken in view of the large growth in the membership of the National Association during the past eight months and with a view to bringing to the directorate the new men representing important interests who have been helpful in upbuilding the organization. It is assumed that the various increases in the directorate will be approved at the annual meeting, in which event the producers have recommended that Samuel Goldfish of the Goldwyn Pictures Corporation and William Fox should be nominated as the two additional producer directors.

The supply and equipment division has recommended H. C. Cotabish, National Carbon Company, Cleveland, and Joseph F. Coufal, Novelty Slide Company, as the two representatives from this division. Fred J. Beecroft of the Exhibitors Trade Review, and George Irving, motion picture director, have been recommended as the two additional representatives from the general division.

Many of the officers and directors of the organization are planning to leave for Chicago on Monday, July 16. The headquarters of the National Association in Chicago will be the Congress Hotel.

GERALD GRIFFIN GOES A-FISHING.

Gerald Griffin went into camp at Winthrop, Maine, a couple of weeks ago. He has two cottages on Lake Annabessecooke, and took up bachelor quarters in one of them, preferring the cool pines to the arcs and tubes of the Metro studio. A couple of days after the photoplayer got into his disreputable khaki trousers he decided to go out and catch a mess of fish, but his boat has been on the beach all winter and was feeling frisky. It slipped out from under his tread like a fly beating it from a swatter and after very nearly accomplishing a double somersault and a half he landed on his left shoulder, dislocating the left arm. It will be about two weeks before his arm gets better and four weeks before he goes fishing again unless his present opinions change.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

Interesting Educationals

Five Travel Subjects, One Agricultural, One Naval, One Scientific and Two Zoological.

Reviewed by Margaret I. MacDonald.

"Water Sports in Beautiful Hawaii" (Paramount-Bray).

THE beautiful beach at Waikiki, Hawaii, furnishes the attractive scenes found in the subjected entitled "Water Sports in Beautiful Hawaii," contained in Pictograph No. 75. Among the more interesting sights are the exhibitions of surf-board riding, which is the common sport of the native Hawaiians. The picture shows also scenes during a contest held by foreigners who have learned the difficult but exhilarating sport of surf-board riding. Another form of sport which is as exciting as it is interesting is a race in a native outrigger canoe. These canoes are made from the hollowed out trunks of trees and are extremely narrow. The expert swimming of Hawaiian natives is another attractive sight.

"China and the Chinese No. 2" (Educational)

The second number of "China and the Chinese" treats principally of the people of China, showing many different types variously employed. We learn from the picture that in China human labor supplants both the horse and the machine. All kinds of hard labor being handled by Chinese workmen with marvelous alacrity is a sight to make one stop and think. Then there is the Chinese acrobat, an eight-year-old boy, who performs in the streets, and there is the child laborer who plies his work with apparently equal interest with the grown-up. There is also the Chinese lumber yard, and Chinese ships in the harbor, which present interesting sights

"Sweden's Waterways" (Pathe).

On the same reel with views demonstrating placer gold mining in California the Pathe Company has presented some exquisitely beautiful views of Sweden's waterways. Her rivers and canals and lakes, replete with Swedish atmosphere in every particular, will be found in this attractive reel.

"Naples, Italy" (Mutual-Gaumont).

"Tours Around the World," No. 34, contains some attractive views of Naples, Italy's largest city. We learn from the picture that her streets are paved with blocks of lava, hewn from the sides of Vesuvius, views of which we are given, showing the huge volcano smoking in the distance. The beautiful opera house of Naples, one of the most beautiful in the world, and the largest in Europe, is shown, and also the castle of St. Elmo, erected by Charles V in 1535, and Naples' busy harbor. Neopolitan types of interest are also shown.

"Buenos Aires" (Mutual-Gaumont).

Views of Buenos Aires, the capital of Argentina, are given in "Tours Around the World," No. 34. Buenos Aires is known as "The Paris of South America," and is an unusually beautiful city. In the picture we are shown San Martin Square, Twenty-fifth of May Square, Congress Square and the Third of February Park. The British clock tower and the new station of the Argentina Central Railway is also shown, along with views of the northern corner of the port, the Government house, the cathedral dating back to 1752, the national hippodrome, and a panorama of the city from the House of Congress.

"Millions Lost in Corn" (Universal).

In the Universal Screen Magazine, No. 25, will be found an instructive set of views, demonstrating how millions of bushels of corn are lost every year by farmers through failure to test seed properly. This study of grains of corn are exhibited by courtesy of the New York Agricultural College, and show how grains from two ears of corn of apparently equal fertility are placed in a shallow box of wet sawdust, which is then covered to prevent evaporation and left to germinate. Moisture from the sawdust and a regulated temperature cause the seeds to germinate rapidly. Only ears which show a strong and healthful germination should be selected for planting.

"Going to Sea in the Heart of New York" (Paramount-Bray)

In the seventy-fifth release of the Paramount-Bray Pictograph we are introduced to what is going on in the stationary battleship which has been constructed in Union Square, New York City. Here we find that men recruiting for the navy are trained. Captain C. F. Pierce, who is in command, requires the same strict observance of rules which apply to ships at sea. The men are daily required to go through exercises which keep them in physical trim. They receive instructions in knotting and splicing ropes, handling guns large and small, as well as their side arms. There are also held classes in theoretical seamanship and technical training, signal work and all of the many other kinds of instruction which is necessary for a sailor of the modern navy to have. An interesting subject.

"Character as Revealed in the Eye" (A. Kay).

An especially interesting release of recent date is the second installment of the Terry Human Interest series, entitled "Character as Revealed in the Eye." In this we learn certain facts concerning physiognomy which are founded on the teachings of Jessie Fowler, well-known in the world of phrenology and physiognomy. The picture gives pen sketches of various kinds of eyes, large, small, very full, slant eyes, and also eyes of different colors. The truth of the statements contained therein are backed up by living examples found in President Wilson, General Pershing, William H. Taft, Abraham Lincoln and Billy Sunday.

"The Pygmy Circus" (Educational-Ditmars).

A delightful number of the Ditmars series is entitled "The Pygmy Circus," and draws attention to the different characteristics of some of the smaller animals, and distinctions in their methods of propelling themselves. For instance, the turtle moves slowly and deliberately, while the lizard makes a mad rush for the objective point. The African chamelion is an adept pole climber, and so also is the tree toad, who climbs a rope with remarkable skill. The Australian turtle uses his snake-like head and neck to frighten his enemies, and the Ceylonese walking leaf insect trembles like a wind-blown leaf to deceive those who would destroy him. A demonstration of the skill of mice in holding their balance is given when they are placed on a revolving wheel and whirled around at an alarming pace. This number is also carefully sub-titled.

"The Life of a Bee" (Mutual-Gaumont).

An interesting study of the honey bee will be found in "Reel Life," No. 61. In this picture there are many close-up studies which aid materially in teaching us how the bee lives and works. The queen bee and the drones are pointed out to us, and we are told in sub-titles exactly how these members of the bee household are treated. We are also allowed to study the formation of the honeycomb. The construction of a cell for the queen is interesting, and we learn that she lives from five to seven years while the worker lives only three summer months. The larvae of the bee at different stages is shown, and also the young bee hatching and emerging from the cell. And it may be truthfully stated that this is one of the most lucidly illustrated bee studies of recent film publication.

"Motherhood"

Minerva Motion Picture Company Produces Seven-Part Picture Portraying Facts in Scientific Care of Babies.

THE Minerva Motion Picture Company of San Francisco has made and assembled seven reels of film, portraying scientific facts in the care of babies, commencing with the pre-natal period when the care of the prospective mother is most necessary to the well-being of the child. An exhibition of this film at the Russell Sage Foundation Building on Tuesday afternoon, June 26, under the auspices of the Baby's Welfare Association, brought forth criticisms and favorable comments alike, which ended in a unanimous voicing of the fact that it is the best film of the kind that has thus far been made. Owing to the fact that the audience was composed largely of nurses and women versed in scientific baby lore, friendly criticism of nurses and doctors performing in the picture was a common element of the afternoon. Nevertheless, our opinion of the film is that the adoption of copies of it by state or local authorities for exhibition before prospective mothers would be a step in the right direction.

The picture was made in California and covers first the right and wrong methods in the care of the mother previous to the birth of the child. We are then shown the right and wrong methods of caring for the baby after its birth. "Baby's Outing" is presented rather humorously, showing proper and improper methods of clothing it for out-of-doors, the right and wrong kind of carriage, and the diverse methods adopted by careful and careless nursemaids. We see baby put to sleep in a window bed slung outside of the window, and nicely protected; and attention is drawn to the common evil of keeping baby up until the home-coming of its daddy, who plays with it, treats it to pickles at supper, and is obliged to call the doctor before morning.

An interesting part of the picture consists of scenes in a home for illegitimate babies. And while it seems a superfluous part of this particular picture, the section dealing with the feeble-minded is of intense interest. The neglected period of childhood, from two to six years of age, is also treated in an interesting and instructive manner, showing close-ups of illy-kept teeth, adenoids and tonsils both in place and after being removed. The advisability of vaccination is also taken up, showing a close-up of the operation, and also one of the body of a smallpox patient when the disease was at its height.

This picture is not suitable for use in theaters, but should be shown before selected audiences.

Howe Pictures Exhibited at Rialto

Splendid Exhibition of Surf Bathing on the Hawaiian Islands Shown in Lyman H. Howe Subjects.

THE first installment of the Lyman H. Howe Travel Pictures, which are being presented at the Rialto theater, are attractive in subject matter and photography. It is entitled "A Flying Trip Through the Hawaiian Islands," and considerable footage is given over to the exploiting of the joys of surf bathing as it exists in Hawaii. It is truly a wonderful sight to watch natives and others fortunate enough to have learned the art, standing erect on a board, ride toward us on the backs of the waves as they pile in to shore.

Much credit is due to the photographer in the case for his good judgment in taking his picture from the best angle, insuring wonderfully effective views. The picture is also toned in blue, giving the water a more realistic appearance.

In addition to the surf bathing, views are included which show the native boys diving for pennies. If the remainder of the series is of the same excellent quality as the first installment the patrons of the Rialto will surely have reason to be well pleased.

RAISING THE STANDARD.

WHEN a certain standard of perfection has been reached it is a wise thing not to be satisfied with having attained the recognized degree that standard involved, for, to seek to remain stationary at any height, means that at an early date a retrogressive movement may set in; the far better way is to raise the standard higher and seek again to attain its altitude. This is what the leading New York picture houses are doing—and doing it much to their honor and credit.

To the casual visitor there seemed no need of any great change, to the critic the exactions of variation had not come as a necessary part of the otherwise well supplied program; but this was not so with an ambitious management. The Rialto and the Strand have each remodeled the stage and surroundings, very largely increased the powers of their electrical effects, and, in a way almost unexplainable, are presenting programs with an added power and charm.

In the large cities friendly rivalry or good-natured competition may justly take hold of a large number of theaters, equally advantageous to themselves, to each other as with the public and the trade at large. What an honor to the moving picture business is the man who having reached an acknowledged standard, proceeds to set up another and higher one. The public mind is being trained by such men, the public taste is cultivated, proving that no one can reach greater heights himself without lifting others after him. Here again we see even the best of pictures greatly improved by their manner of service, their surroundings and musical accompaniment. The conditions under which pictures are to be seen in New York are really superb.

When any individual, company, or organization, is not satisfied with having attained certain acknowledged degrees of perfection, but proceeds by self initiative to raise the standard and to climb still higher, no words can sufficiently speak their praise. The action itself is full of eloquence and the conscientious satisfaction and public appreciation is their great and well deserved reward.

"CHURCH RECRUITING POWER" OF PICTURES.

THE power of the moving pictures as a recruiting agency for the Christian Church is set forth in an article submitted to us by August Vogt of Dallas, entitled "Recruiting for the Lord with Motion Pictures," which was read before the Presbyterian Assembly in that place recently.

Inspired by the military activities of the day the article justly contends that "as it is the duty of the soldier to fight for the rights and freedom of his country, so it is the bounden duty of the Christian—and his Church—to fight for the Truth of Christianity." As a preamble to the decision at which he arrives Mr. Vogt says: "Thousands, yes millions of recruits are awaiting the call of the ministers of the gospel, to deliver them from the spiritual darkness in which they are wandering, like so many physically blind men trying to find their way through a strange and crowded city without the help of a guide.

"This spiritual blindness, however, can be cured. All that is necessary is to bring them into that religious light until they can appreciate the glorious brilliancy radiating from the Word of God. This being the undeniable truth, what is the best available method—the best weapon for the recruiting soldier to use to bring them into the light of the Church and its influence?"

After further drawing attention to the fact that Christ used parables to draw people to his teachings, Mr. Vogt contends that the pictures may readily and worthily take the place of modern parables in that they impress people with their teachings and are more impressive and appreciative. The drawing power of the picture is described as "more forceful and successful than any other agency, also they never fail." That the Church must "adopt the enticements of the national recruiting officer" is a worthy argument, also that there is "no more room in the Church for sad or gloomy pictures than for gloomy or stale sermons." Suggestions for the method of sermonizing by aid of the pictures are made as follows: "Each picture in the Church should begin with a pictorial text with biblical and symbolic characters and appropriate scenery. This to be followed by a two-reel clean and modern picture of life, with an interesting and illustrating story fitting the text and interwoven with good leading, and subtitles to explain. Such a picture need not take more than thirty-five minutes and should be followed by a short sermon upon the same text."

While not entirely new the above suggestions are presented in a new light when the writer of them presents the idea of the recruiting agency of the moving-picture. Truly he says: "Lodges advertise for new members. Why, then, should not the Church, the greatest of them all, so advertise for a larger company of soldiers for their King and Lord? Verily this plan would largely increase the number of those who ought to belong to the army of the Church."

We are glad to publish any and all good plans which will increase the power of the relationship between the Church and the moving pictures. To those churches which seek to use the pictures it should be told that there is already a large list of most suitable pictures for their immediate use; others will be forthcoming as soon as their profitable use is assured, for it must be known that even religious pictures cannot be made without great cost and suitable profit. That they are not more widely used is to be regretted. The days are rapidly being filled with evidence of their growth, as are also the desires for their further use as here expressed by Mr. Vogt. Doubtless there are many like him in other parts of the country. May the time between the desire and demand be constantly shortened by the early fulfillment of them all and the moving picture become as constant an aid to the Church as it is destined to be to all educational purposes.

SUCCESSFUL RED CROSS MOVING PICTURE WORK.

ENDEAVORING to "practice what he preaches" to exhibitors and others, the Rev. W. H. Jackson of the staff of the Moving Picture World has for some weeks been giving picture exhibitions in his parish for the twofold purpose of educating the public and making money for the benefit of the American Red Cross, of which one of the largest branches on Long Island is held in his parish-house.

While there has been frequent reference to the value of moving pictures in general Red Cross work, Mr. Jackson has perhaps more than anyone else put the matter to a most thorough test and is able to record his success as exceeding all anticipations. It is for this reason that he presents a report of his efforts so that others may feel that the help and profit of moving pictures as an aid to Red Cross work has been lifted out of the realm of theory into that of educational results and financial profit

In the community where these efforts have been made there is now a most effective and well equipped branch with classes of all kinds required by the governmental authorities, with doctors and nurses in daily attendance, and with large classes of pupils, many of whom have already graduated as effective aids if needed. To meet these efforts a large amount of money is of course needed. One-third of the total cost is now being raised by motion picture exhibitions, while at the same time by means of these pictures the people are kept informed (as perhaps few people are) by the constant use of the latest pictures from all the battle fronts. Other educational and entertaining pictures are also shown, so that all other purposes of moving picture endeavor are supplied at the same time. As stated in a previous article, the present time is one of supreme importance and value, and should be seized at once for the same good and effective results as are recorded in this report. Mr. Jackson has also to express his thanks to many friends in the moving picture business for suggestions and practical aid in these his efforts which he expects to continue as long as the war lasts.

"THE EFFORTS OF FRANCE AND HER ALLIES."

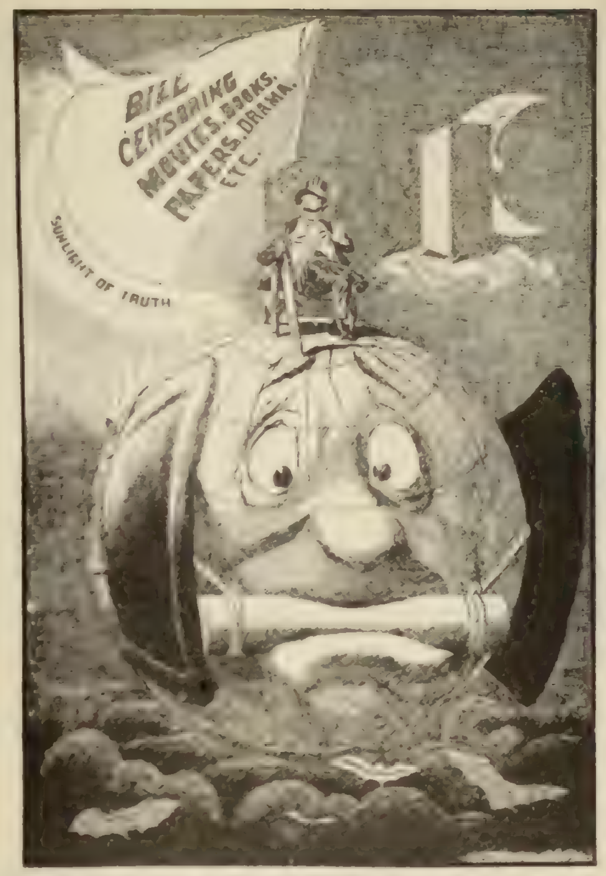
A SOCIETY with the above title is represented in the United States under authority of the French Government for the purpose of enlightening the public upon all questions relative to those objects for which France and her Allies are contending either upon the battlefield or by legitimate propaganda. The chief representative of this society is Marcel Knecht, now residing in New York. After having served his country in the trenches and being disabled from active service therein he is thus doing a larger work upon the platform. True to the latest and most proper methods of enlightenment, Mr Knecht uses moving pictures which graphically describe those scenes words would fail to describe. Speaking the English language fluently Mr. Knecht is doing a most effective work and no one can fail to be impressed with the justice of the French cause and the righteousness of their demands.

"The Sailors of France." This is a three reel series of pictures showing the French Navy in battle activities, thrilling, graphic and successful, if the destruction of a German submarine is to be a standard of its efficiency. Officers of the United States Navy who have seen these pictures speak highly of their usefulness. The subjects make a fine addition to any program of a nature to give the public a chance to see how the "efforts of France" are directed upon the water even as they have so often seen them upon land. Edmond Ratisbonne, delegate of the cinematographic and photographic division of the French Army at 220 West Forty-second street is ably representing his government, and these films may be secured from him when desired.

W. H. J.

MILLICENT FISHER TAKES A VACATION.

For the first time since she joined the Metro forces more than a year ago, Millicent Fisher is taking a vacation. She was royally received by her host of friends in Greensboro, N. C., where her parents live.



If the Censor Had His Way. As It Looks to Cartoonist Murphy of the Chicago Examiner.

DIRECTOR GIBLYN HONORED BY FURNISHERS.

Director Charles Giblyn of Selznick Pictures has been made a member of the General Committee on National Organization of the Home Furnishing Industry. Behind this rather laborious title there lies a signal honor, Mr. Giblyn being the only representative of the moving picture industry in the organization.

In creating the scenes for "The Price She Paid" last winter Mr Giblyn made a determined effort to get away from the conventional "movie" interiors, and make the pictures of homes of cultured people meet the ideas of the latest designers. He consulted with many of the leading interior decorators, and adapted their ideas to the peculiar requirements of the studio.

The result so impressed various officers of the organization which is devoting its energies to the improvement of public taste in home furnishings that Mr. Giblyn was invited to become a member of the national committee.

ARTCRAFT ANNOUNCES AUGUST RELEASES.

At the New York headquarters of the Artcraft President Walter E. Greene last week announced his company's offerings for August, presenting Douglas Fairbanks and George M. Cohan.

"For early August release," said Mr. Greene, "we will present George M. Cohan in a screen adaptation of his sensational stage hit, 'Seven Keys to Baldpate.' This photoplay was finished last week and offers to the screen something absolutely novel in the way of a 'mystery farce.' It is staged by Hugh Ford, and discloses an exceptional supporting cast headed by Anna Q. Nilsson.

"Douglas Fairbanks will also give another big box-office attraction in 'The Optimist,' and extremely funny subject presented in his own particular style. The new Fairbanks picture is now rapidly nearing completion and not only does it present the popular Douglas as an actor but as an author as well.

Popular Picture Personalities

WHO'S WHO IN THE MOVING PICTURE WORLD

HERBERT, Frances. Born in Richmond, Va., and may truthfully be said to be one of the First Families of Virginia, for she is a direct descentant of Princess Pocahontas Rolfe. She is five feet, seven inches tall, and weighs 142 pounds. Fair complexion, copper-colored hair and blue-grey eyes. Miss Herbert has had no stage experience and under previous studio connections merely mentions "foreign and eastern," which is far from enlightening. She was the model for Paul Bouligny's painting of "The Temptress" and it is only natural that she should feel that vampire roles are her best parts, but she has played "all over the lot," and does not insist upon specializing in vamp parts. She is with the Master Motion Picture Company, of Houston, Texas, and finds a new way to say that her fad is her work, for she writes "my work is my life," and doubtless she hopes it will be her life work

Frances Herbert

POLO, Eddy. Born in Los Angeles, Cal. His father was an Italian and his mother an Austrian. Is five feet, eight and one half inches tall, and weighs 175 pounds. Dark complexion, black hair and dark blue eyes. Mr. Polo writes he was "born in the business," which means that he comes of player stock, and they start to work as soon as they are able to walk. As an aerialist he has made the name of Polo familiar practically the world over, and is perhaps best known to Americans in connection with the "casting" act which bore his name. Now he is the chief villian for all the Universal serials. His debut was made in 1914 in Universal's The Campbells are Coming, but his literally terrific falls as Rolleoux in The Broken Coin first centered attention upon his work. The Polo fights were as startling as the predicaments in which Miss Cunard found herself. He did Pedro in Liberty and has played in many smaller features calling for strenuous villany.

Eddy Polo

ZUBER, Byrdine Annette. Born in Chicago, Ill. Her father was German and her mother Scotch. Is five feet, three and one-half inches tall and weighs 128 pounds. Light complexion, Titian red hair, grey eyes. Miss Zuber made her stage debut in 1907 and has appeared in many important musical comedy productions, including "The Modern Eve" and "The Candy Shop." Her picture debut was made in 1914 in the Lasky production of "The Squaw Man." She later played with the Oz Film Co. and is now with the Emerald, and has just finished the lead in "The Slacker;" a notably big production. She has had leads or important roles in "The Man on the Box," "Brewster's Millions" and "The Master Mind," and in several Oz pictures. Miss Zuber has a wide range of fads, from sewing to autos; she plays the piano as well as she does the sewing machine, and is fond of dancing of the society sort.

Byrdine Zuber

FARNUM, Franklyn. Born in Boston, Mass. His father was Irish and his mother Scotch. Is five feet, eleven inches tall and weighs 175 pounds; dark complexion, dark brown hair and eyes to match. Mr. Farnum began his stage career in 1903. He has played the leads in Charles Frohman's "Dollar Princess," Henry Savage's "Little Boy Blue," Joe Weber's "The Only Girl," Lederer's "Mme. Sherry," "In the Candy Shop" and "The Sunshine Girl." In 1916 he celebrated Decoration Day by making the picture plunge at Universal City, starting to work in "Love Never Dies," a Bluebird, and he has been with the Bluebirds ever since. Among those super-Universals he has been seen in "The Stranger from Somewhere," "The Devil's Pay Day," "The Man Who Took a Chance," "Bringing Father Home and the Clock." Coming productions are "The Clean Up" and "The Fourth Glove."

Franklyn Farnum

LYONS, Eddie. Born in Beardstown, Ill. Irish parentage. Is five and a half feet tall and weighs 141 pounds. Dark complexion, dark hair, blue eyes. Mr. Lyons started his career in stock work in Chicago and put in three years learning one part, playing another and trying to forget the last production. After this, a couple of years in vaudeville seemed to be easy and six years with road companies was restful in spite of the one-night stands. About this time he began to wonder how it would seem to have a regular home. To find out the answer seemed to be "pictures" so into pictures he went, and he played in Biograph comedies with Mabel Normand and Mack Sennett under the Sennett direction. About six years ago he switched to Imp and then became a Universal player. Since then he has been playing light comedy leads for the Nestor productions, but light comedy does not mean light work in those Nestors—No.

Eddie Lyons

NOTICE.

Players are invited to send in material for this department. There is no charge of any sort made for insertion, cuts, etc. This is a department run for the information of the exhibitors, and is absolutely free to all players with standing in any recognized company. No photograph can be used unless it is accompanied by full biographical data and an autograph in black ink on white paper. If you have not received any, ask for a questionaire and autograph card. Send all three.

STATISTICAL BUREAU,
Moving Picture World.

17 Madison Avenue,
New York City.

Haas Building,
Los Angeles.

Advertising for Exhibitors

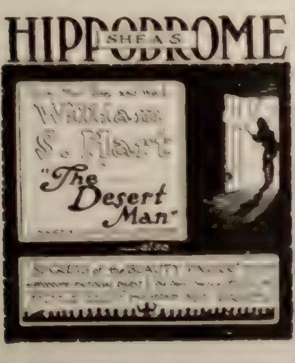
Conducted by EPES WINTHROP SARGENT

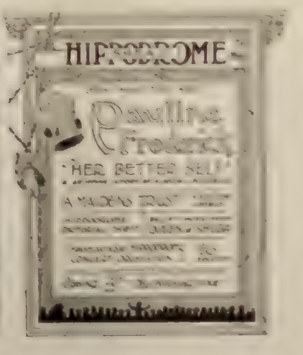
Intensify.

BECAUSE everything is presently going to cost more money and you cannot very well raise your admission prices materially, do not think to save money by cutting down expenses connecting with your film bill. If possible give them even better pictures, and do more and better advertising for them. Better pictures does not always mean high priced first runs. Often it may mean the rebooking of the known hits and doing more advertising for these. The first run is getting played out as an argument. It has saved hundreds of bad films from being worse losers than they were, but that is about the only good it has done. It has not really helped any exhibitor and it has hurt a great many. Get good pictures, play them up, and if they have been seen before you can bring that same crowd back and others with them. Advertise more generally and do better advertising. Strive more to make each point tell. Do away with "always a good show," "magnificent production," "most costly production ever made" and kindred stuff. Study the story of the film, pick out the best human interest feature and boom that. Some of the most costly productions ever made have been among the poorest, and picture patrons have come to realize that fact. They do not want to see the result of wasteful extravagance. They want to be entertained. They want light comedies and farces and dramas that do not require too much concentration. Now when they go to the theater they want to relax, to forget the troubles of income taxes and food panics. Don't be so foolish as to imagine that you are up to date if you dress your ushers as soldiers, drape your house with flags and play the national airs every half hour. Keep the flags for the front of the house and use them to advertise your patriotism and not your films. Be sensible and you'll be prosperous. Already people are getting sick of pseudo patriotism. They want to escape it, not to encounter it. Make your theater a haven of refuge from the hysteria, a place where a person can come and see a performance in quiet and comfort. Business may drop off for a time, owing to the excitement of events, but the next few months should be the most prosperous the right sort of exhibitors have had for many years, for economy will be the order of the day and the higher-priced shows will be the ones to suffer. The man who can no longer afford to pay four dollars for a pair of seats will turn to the pictures if they are the right sort of pictures, but he won't want to see a lot of junk. Show him stuff that he has not seen before and that others who have seen it will want to see again. Show him the best of the new stuff, but pick subjects as far removed from war and the suggestion of war as possible, and you'll land him for a regular when more prosperous times come back. You can do this with advertising and program selection. You cannot do it by running merely junk and reducing your advertising. Economize along other lines if you must, but make your house, your program and your advertising more comfortable and inviting than ever.

Good Newspaper Work.

H. B. Franklin, of Shea's Hippodrome, Buffalo, N. Y., sends in a few examples of his newspaper work that will interest Ralph Ruffner and a lot of others. He sends them in engraver's proof, getting the best possible copy for our own engraver, but we think that they came out as well in the papers, for there is nothing to mud up. In the Hart advertisement there is plenty of black, virtually serving as a frame of border and yet being a part of the illustration; a particularly happy effort. This is a two fives and yet it looks like sixes through the handling of the mass. The lines are strong and few. The second example is an ornamental frame. This seems shorter than the other when the pair are laid down a little distance apart. The overhang of the frame gives a white space on the sides that serves to set out the cut from the rest of the page. It suffers here by comparison with the other example because they are set so close together, and black in the mass always overcomes white in the mass. Sometimes this is true to the point where a black border kills its own display space, but here the black is all a part of the illustration. It is the interior of the barn. You cannot always have plays in which a character enters a barn and stands silhuotted against the light, but you always can make a similarly careful disposition of your blacks. The foot illustration of the orchestra seems to be regularly used and in time can form a part of the trade mark. Mr. Franklin also sends a one column display in which the cross hatching probably comes out better in the proof than it did in the paper. It is on the lines of Ruffner's Bill Hart cut, but the lines are lighter and will print better, though they will print well only with an air drying ink and not on one drying by absorption as is the case in newspaper work. A further exhibit is a calendar with a legible set of date sheets and a cut out, framed in gold, letting in a picture of the lobby of the handsome house. A press man for Mike Shea has to be a good one to hold his job, because Mr. Shea knows the game himself, but Mr. Franklin is better than merely good enough to qualify.





Real Press Work.

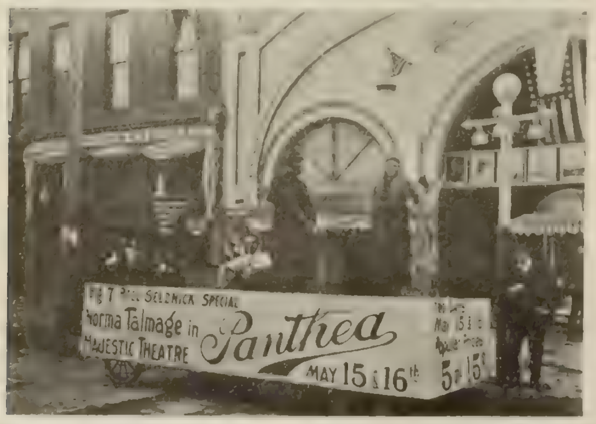
Press work, as it should be properly understood, has been used by H. A. Gillespie, of the Mercy Theatrical Enterprises, North Yakima, Wash., for Chaplin's "The Cure." Mr. Gillespie writes:

> North Yakima people have "taken" "THE CURE." Five times a day for three days they "took" it, in droves and flocks. Here is how it happened:
>
> About two weeks previous to our dates for playing Charles Chaplin in "THE CURE" a news item appeared in one of the lacal daily papers to the effect a night watchman was *sure* he saw the powerful lights of a flying machine. Now, I'll leave it to you if he didn't need the CURE. By the same token, so did the rest of the population of the city if they later also "saw" the "night prowler." Well, they "saw" it and then, as the inclosed newspaper clippings—many of which apeared on the front page—will testify.
>
> Now that they have "taken" "THE CURE" many of them are of the opinion the flying machine effect was secured by means of powerful searchlights on nearby hills; others believe small balloons were used; while some of the few who did not see "THE CURE" still believe they actually saw a flying machine—or the lights of one or two. At any rate, it is significant that now that North Yakima has "taken" "THE CURE" the "aeroplane" is no longer keeping people awake at night. I might also state the newspaper dropped the "story" immediately after the apearance of the two ads inclosed.
>
> Would also like to pass the idea exemplified by the inclosed card along to others who may find it of value. The card is self-explanatory. We keep a close watch on programs of theaters in other cities, and when a picture we have booked is run elsewhere a criticism is requested. There is a spirit of cooperation among at least the Western managers in this respect that is very gratifying.

Mr. Gillespie does not explain how he actually worked the stunt—which is selfish, but he offers a couple of suggestions. For that matter it is possible to get advertising zeps to send up in a pinch. Whatever was done, was well done, for the daily papers ran front page stories turning to an inside page some of them being almost two columns long. Not a word was said about the film. It was treated as straight news work, and indeed it is probable that after the story was launched there were many to actually "saw" the plane and told the papers about it. All of the stories use names and addresses, the first being a night watchman who saw the plane and also noted signals sent from one of the office buildings. Then a three tens did not explain the mystery, but apparently endeavored to take advantage of it. It is headed 'Aeroplanes and numerous other things that he saw in the night caused Charlie Chaplin to take 'The Cure,' and he sure needed it. Hundreds of Yakima people are in the same fix. They are seeing things and need to take 'The Cure.'"

The other enclosure to which Mr. Gillespie refers is a return postcard beginning "As reviews in the trade papers have been found to be unreliable, and I am trying in every way possible to keep things up and improve my program, I am endeavoring to secure a Manager to Manager criticism on each picture book." The request is made that the recipient fill in the other card. This merely asks "Is the plot good?" "Has the play plenty of action?" "Do you consider it a good box office attraction?" "Remarks." If Mr. Mercy will read the reviews in this paper and learn to adapt the criticisms to his own clientele he would get a better line than he will probably obtain from his brother managers, most of whom regard only the box office value of the picture from their own point of view. Criticism is merely the expressions of the opinions of the critic and criticism is of value only in proportion to the skill and experience of the critic. This paper goes to unusual pains to maintain a staff of men of mature judgment and ripe experience. They tell what they personally think of the picture as a film offering. They cannot say that this picture will prove a hit in North Yakima and that that other will not. They tell what they think of the pictures they see, and each local manager must apply that information to his own clientele. Criticism is written for the country and not for the locality, and locality may mean three different standards for as many houses in the same town. At least the critics are dispassionate and without prejudice. Exhibitors seldom possess the detached critical faculty. If the film made money for them it is a good film. If it didn't then the film is rotten, regardless of its merits as a production or it's suitability in some other houses. Some time back we used to read The Opera House Reporter. It was a treat to read the criticisms of the local managers. One man would call a company good and another say it was a poor company with a rotten production. And in another column the manager of the touring company might have a report of the week, and nine times out of ten you could tell from the local manager's report what the traveling manager's report would be, or vice versa. For example the road manager might say that the Gem in a certain town was a pretty house, but that the manager was a surly old customer who tried to make them pay three dollars extra for a man to hang their cloths, which they refused to pay so and played with house scenery. It was a safe bet that you could turn to the report of the Gem mangement and find that the troupe was poor and the special scenery they carried unfit to be shown in a regular theater. Another manager, with whom there had been no scrap would report the same scenery to be the best shown in house that season. Always the personal element will obtrude in house criticism. If the scheme works for Mr. Mercy it is a good scheme—for him, but we think he'll get stung going and coming. He will book in some poor films and he will refuse to book some good ones. Once we recommended to a New York manager an act we had seen in San Francisco. When we came back east he explained that he had asked several actors about the turn and they all said it was poor. Two years later he played the act for about three times the original salary asked and admitted that he was sorry he had not booked them in the first place. The head of the act was not a good mixer and the other players did not like him, so they did not like the act, and reported it bad. We didn't care what the man was off the stage so long as his act was good. We critisised the act, and only that. It is precisely the same way with films. If the comments on the films do not agree with your own estimates, learn to mark the difference. In time you can make the criticisms fit your particular house and they will run more evenly. We have no personal interest in the matter. We do not criticise films, but we do know that our reviewers show better judgment than any collection of managers possibly could, because they have been trained to the work. We would welcome something that would give the local manager some definite guide as to the value of a subject to his house, but Mr. Mercy's scheme will not likely work out well.

Another Decker.



Charles W. Decker, of the Majestic, Grand Junction, Colorado, sends in another example of his street work. This float represents a scene from "Panthea" in which the star is on her way to Siberia with a Russian police guard. The float is made to go on a seven seat automobile and probably is made demountable that it may be employed whenever occasion demands. The float, if made stiff enough, can be provided with rings in the four corners and be raised from the car or lowered to it by means of ropes and pulleys hung from the ceiling of the garage. The float is rather bare, the only setting being the tree trunk, and this was placed merely to give the woman something to hold on to, as she was right over the rear wheels, and got full benefit of any bumps. The driver might have been screened by a mass of green boughs, but it is not necessary to spend too much time or money on a float. The mere fact that it is a float and not a perambulating sign is sufficient to attract greater attention and get the announcement read. And it is not merely the reading of the announcement that counts. The float drives home any other announcement made through any medium. It crystallizes desire, and if not used too often, the float will convey the mental suggestion that the story must be better worth while than the average since more pains have been taken to announce it. Almost any tableau can be used for a float without great preparation, but we think that this example would have been more striking and have conveyed a more vivid impression had more of an effort been made to suggest a uniform. Yellow braid around the cuffs and chevrons on the sleeve would have been sufficient. And generally it will be found that a brief caption at the base of the tableau and above the sign will help a lot. Mr. Decker furnishes the basis of an idea that others will do well to copy. It is going to become more and more necessary, as time passes, to go out and get an audience instead of merely waiting for them to come, and the street advertisement in any form is good, and the float about the best of all. Even the bicycle sign mentioned in Picture Theater Advertising will pay for itself many times over. And right now is a good time to lay in a copy of P. T. A. if you have none. You are going to need that and all the other help you can get.

The Right Idea.

We cannot buy cocktails with letters as we can with what comes in our salary envelope, and we wouldn't want to be paid wholly in letters each week, but every little while we get a letter that is better pay to us than the specimens from Uncle Sam's print shop. Here is one from A. W. Ballenger, of York, Neb. It suggests that he is the son of the Mr. Ballenger who used to figure more prominently in this department in the old days. He writes:

> Enclosed in this same envelope are the displays from our local paper for the past three weeks. It is an evening edition, out about 4.30 P. M.
>
> I am paying more attention every day to the art of advertising. It is a real business in itself. I have a publicity desk, with file for advance press notices, a pigeon hole cabinet for newspaper cuts, with each companies stars and borders in its own compartments.
>
> On that desk is a drawing board, with drawing instruments and rules. It seems as if I cannot find time to devote as much as I would like to that end of the business.
>
> Another part of our equipment is a small 7 x 11 old style Gordon press. Our layout of types and borders is limited, but I am able to get out some fairly nifty work. Never worked in a print shop in my life. Bought the press and outfit last June and got to work learning it all alone. I often tell my father, with whom I work in the business, that it is not the kind of advertising so much, nor the cost of it, as it is the continually being at it that gets results.
>
> Advertising is just like our meals—we all get the habit of looking for it.
>
> Your department is being more of help to me than I am able to express. If exhibitors would study it, and try to work out the ideas which are given in it, and apply it to their own needs, they would get much better results.
>
> Most exhibitors are inclined to get careless about their advertising, figuring that the people know that there is a show anyway. That is true, but, the idea of advertising is not to reach the steady patron, but to get the new ones or the occasional one.
>
> We have a new theater in the course of construction which will be a beauty. Will send you in a picture of it later with a description. It will be early fall before it is ready.

We are not printing this because it is so flattering to the department, but because Mr. Ballenger has the right ideas and we don't want to cut out the kisses and spoil the flavor of the letter. We like best "if exhibitors would study it * * * and apply it to their own needs." That, in a few words, is what this department is intended to be. It gives the best work of the best minds in the business to be *studied* and *adapted* by each exhibitor to *his own needs*. When we reproduce samples of advertising we do not suppose that the reader can cut these out and use them for his own copy. They won't fit, but he can get ideas as to novel arrangements; the proper balancing of advertising and he can study them himself and make his printer study them. All we do is pick out the examples and comment upon them, but we've been doing amusement and advertising work for nearly twenty-six years now, and can select and comment better than the novice, perhaps, though Dave Udell, for example, does as good work with one-fifth the experience, though he is no novice, at that. Mr. Ballenger's special desk may sound faddish, but it is not. It is intelligent, just as his drafting set is intelligent. Get a cheap set of instruments and a fairly large drawing board and try framing your advertising on the board, using the T-square and angles for the rule work. In an early issue we are going to show some of Mr. Ballenger's work—and it is good work, but meantime, let that letter sink in. But not merely advertising counts, and we do not think that this is what Mr. Ballenger means. It must be good work and persistent, as well. Not all work is good. Right now the street cards are carrying the advertisement of a candy. The picture illustrates the phrase "On Everybody's tongue." It shows a little boy with one of the candy discs on his extended tongue and it looks more like a cancerous growth than a confection. Heaven knows it is persistent enough, for it has turned our stomach scores of times, but it is not good advertising. It must be strong and good and persistent if it is to have its full effect, but it must be persistent. We should like to see some of Mr. Ballenger's own press efforts. We have a 5 by 8 hand press that cost $18. It is too small for throwaways, but it is large enough for what we want and we have more than a hundred dollars' worth of type for that $18 affair. We could use more, but we picked out faces so carefully that we can get as much variety as many outfits with twice the weight of type picked up as fancy dictates. It is not hard to do your own printing if you don't try to work half tones, and you'll not only save money but you can get just what you want instead of what it pleases your printer to give you. We know one man in a city, who has a standing offer for all remnants from a stock house and two print shops. There may be a four-inch strip cut from a standard size for an odd-size job. He gets the paper for a fraction of the cost because the cost of the entire sheet has been added to the original job. He cuts the paper to suit and then makes his job fit the stock on hand just as Jay Emanuel buys his stuff by the carload lot.

What Tacky Means.

We asked lately what tacky meant, for A. P. Middleton, of the Queen, De Queen, Ark., advertised a "tacky party." He volunteers an explanation and adds a couple of good stunts for good measure. He writes:

> I see you are not familiar with the term 'tacky" as applied to parties.
>
> Well, in my town there are ten girls and ten boys about fourteen to eighteen years old who "run" together, have all their dances and parties together, etc.
>
> I arranged with them to appear at the Queen on a certain night dressed in the most comical manner possible, and agreed to furnish the music and floor for them to have a good dance after the show.
>
> They came, dressed in rural comedy style, red shirts and black ties, white pants and black dress coats, and every other way that would look odd. That's what we call "tacky" party.
>
> I engaged the services of three of the most popular young ladies in town to judge the contest.
>
> Result, the "tacky party" was the talk of the town for several days and people were caused to read the Herald for full information, and my box office showed an increase of about fifty per cent. over the usual for same night in week.
>
> In inclose card that it was funny to see them step off the sidewalk to pick up and read, and got me considerable extra money, I think, on account of the exciting of curiosity.
>
> I screened a picture this week entitled "The Man Behind the Curtain," a Vitagraph production, which was a good one.
>
> The title suggested the following, and I did it: I put up curtains across one corner of lobby and put a placard on reading, "See the Man Behind the Curtain." [illegible] board behind it with set of 11 x 14 and two 22 x 28 [illegible] it, and at the top a placard reading "It's Lilian Walker in the Man Behind the Curtain," arranged a 75-watt globe over it and kept it there a week.
>
> Result, a full house Friday night.

We fancy the box office result will run longer than the night of the dance; not the full fifty per cent. gain, but the house that does things to gain good will is always the house with the growing patronage. There is something more to running a house [illegible] than merely showing film plays on the screen. You must get and hold your crowd by being part of the town's activities. The card to which Mr. Middleton makes reference will not reproduce, so that the exact display cannot be shown. It is a [illegible]. On one side is printed, near the upper right hand corner, the Triangle trade mark. On the other side to [illegible] three and in two lines of twelve point "days legal" running into a letter-spaced 36-point "Warning" in gothic running almost across the page. This drops to a two-line twelve-point [illegible] and below two more lines reading [illegible] eyes." The back of the card is printed up with an advertisement for Peggy, but the essence of the card is the three days legal warning to appear in person. Care must be taken in distribution to see that the cards show this face and not the reverse if they are to have their full effect.

Stillman Programs.

There has been nothing [illegible] lately, for there was [illegible] to [illegible]. They were [illegible] apparently, by a woman press agent and they had no punch at all, and were reduced to four [illegible]. There seems to have been a change of editors, for J. N. Landfield now appears in that capacity and he gets out a [illegible] program and some house talk. It lacks the force C. L. Madden gave to his stuff, and which [illegible] of the bunch, but he writes [illegible] material might better be replaced by motion picture filler. We are glad to see the program [illegible] back. It [illegible] play, though [illegible] supporting. And once more [illegible] following. The [illegible] should be run longer than a week [illegible] knocks the "regular" audience [illegible] Stillman [illegible] covered before.

Has An Organ.

The Lyceum, Spring City, Utah, has started a house organ, a four-pager called the Lyceum News. Evidently it is a [illegible] monthly program is boxed on the middle pages with [illegible] around it. The first page carries all house stuff [illegible] of the plays to come on the other pages. It is [illegible] issue, with a type not too large, plenty of cuts and talk that sounds convincing, even if the manager does beat others to it by modestly announcing himself as a live wire. Evidently he is [illegible] mount in a small town. It would help a little to give times of showing and the prices somewhere in the program.

Victory.

It simply had to come, and it has come. The last program from Jay Emanuel, of the Park and Jefferson theaters, Philadelphia, carries dated days, every darned day. It has taken us two years and more to get Jay in line, but he is lined up at last, and a man can now tell just what Wednesday Jay is talking about. His program scheme, which we recently reproduced, is one of the most compact forms and ideal for a small or a double program, but he would not date his days, possibly because he liked to have us write him letters about it, but he is there now and he is made most welcome into the fold.

Neat.

The Palace theater, Morristown, N. J., issues a neat four page program with the effect of a drawn design through the intelligent use of rule work and ornaments. Any good printer can frame up a good front page design, but the trouble is that most of them get too much ornament on the page. Inside the days should be dated and there should be some space gained for an underline. We visited the house the other evening and noted that there are two brightly illuminated clock faces, one at either side of the auditorium. This would be bad enough, but there was a variance of seven minutes between the two clocks. They should be synchronized. A very bad feature is the use of illuminated advertisements on either side of the auditorium. These are trade announcements with transparent letters, and when the news film and other small features are running, there is a mass of light to fight the eye. The lights are cut out for the drama, but they should not be permitted at any time that a film of any sort is running on the [illegible].

Likes the Trouble Man.

The Lucas supply house, managed by Harry K. Lucas, at Atlanta, Ga., was written up by Brother Richardson when he visited the home that city, and Mr. Lucas liked the notice so well—and it was a notice to be proud of—that he immediately reproduced it (in a passionate purple ink) on a mailing card and sent it broadcast, and gave F. H. R. a write-up in the Lucas house organ. Now they are both happy.

Large Calendars.

Monthly calendars are a favorite form of advertisement with many exhibitors because they hold good for a month. Frank R. Powell, Jr., of the Mission, Ponca City, Okla., sends in some with this letter:

> While we have been using the Moving Picture World for several years, and have read with interest the Advertising Department, this is our first contribution in your direction. The calendar sheets enclosed herewith are samples of advertising recently used by us for our Mission theater. We would appreciate your valued criticisms of them and any suggestions you might have to offer.
>
> We use a large mailing list, including both city and rural patrons, and mail the calendars out about the first of each month. In addition to our mailing list we have about twenty nice frames in various places about town in which to display the sheets. The plan seems to be very successful. The population of our city is about 4,500.

The calendars are above the usual size, being 14 by 21 inches, printed across the greater dimension. The sheets are yellow, printed in black with bright red dates strong enough to fight through the black. Each day lists the attractions for that day and states the prices. These are large enough to be useful in stores and offices, and the frame scheme Mr. Powell's letter suggests might be enlarged. With a calendar that size it would pay to get them into the employees' entrances in large stores and in factories as well [illegible] small calendar is that the type is too small to read. Here eighteen and twenty-four point is employed for titles, which is better. We cannot suggest improvement.

Red Ink.

The war has brought red ink more than ever into favor, but for the love of Mike use red ink and not an orange, particularly if you are reproducing the flag. The national colors are red, white and blue and not orange, white and blue. It is hard to get a good red ink, but the red used in the three-color process is just the right shade. If you use red, use red and not something that looks like a St. Patrick's Day danger signal.

In Keeping.

Hamish McLaurin, publicity man for the Rialto, New York, sends in the souvenir he prepared for the anniversary of that house. It is a sixteen page booklet, deep cream stock printed in brown with descrip- [illegible] example of good work, and a fitting representative of what Mr. Rothapfel calls "The Temple of the Motion Picture and Shrine of Music and the Allies Arts."

Correcting an Error.

When you make a showing of the national colors out of respect to your country, have the decency to respect the flag. "Long may it wave" does not mean to tie the bunting to the staff and let it whip in the wind until only the halliards are left. We pass a number of picture houses on our way into town and we note that more than half of them have mere rags left of what were once perfectly good flags. Do a little repair work the moment a rip starts, and buy a new flag [illegible]

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical *because it has helped others.* It will help you. *By mail, postpaid,* $2.00. Order from nearest office.

Moving Picture World, 17 Madison Ave., New York

Schiller Building
Chicago, Ill.

Haas Building
Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticised, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is inclosed.

The Eternal Question.

PROBABLY no problem is more often presented in our correspondence than the one nicely put in the following lines:

> With such authors as Eugene Walter, Thomas Dixon and Mary Murillo writing for them, is it likely that the Fox and Selznick companies would pay any attention to the script or synopsis that I, unknown and inexperienced, may send to them?

There may be no use *now* in applying to those two companies, but what is there to prevent the correspondent from becoming both known and experienced? Eugene Walter was not born into the world seated at a typewriter and knocking out plays. By his own account he slept in the parks for lack of room rent while several managers were making up their minds to turn down The Easiest Way. Mr. Dixon, at one stage of his career, had no interest in life beyond his toes and the milk bottle. Miss Murillo, not so fearfully long ago, was in precisely the same position that our correspondent now occupies.

The trouble is that our correspondent, and thousands of men and women like her, can see only the immediate results. They want to write a story and get a check by return mail. They see the present, but do not look into the future. They cannot understand the value of working hard now that they may draw down the big checks five or ten years from now. They want to be paid every Saturday night, as it were, like a clerk or a bookkeeper, instead of looking ahead like the medical man who, once he has graduated, takes some of the best years of his life for extension work that he may become a specialist and do greater good while making more money.

One of our medical friends stands well at the top in his elected specialty. When we first knew him he had a small practice on the East Side. Right then he could have made more money uptown, but he got more experience where he was, and so he stuck, taking fifty-cent and dollar fees, and serving free in a local dispensary. Today he has no general practice and it costs at least five dollars to talk to him in office hours, and you do not get a very extended conversation at that price.

Had he hurried to get into general practice the moment he acquired his diploma he would still be getting one and two-dollar fees, but he spent several years in perfecting himself through practice.

It is the same way in story writing, in play writing and in writing photoplays. You do your practice work, you specialize, and then, and not until then, you collect. This does not mean that you should not try to make sales wherever you can. To the contrary, you should make every effort to get your work before the editors, for it is in this way you will become known, provided that you wait until you are certain that you can offer a reasonably good grade of work. Those authors were most fortunate who started in the one-reel days, because they could grow up with the business and progress as the business progressed, but there is not a single writer today who has not the chance if he or she is willing to work hard, long and faithfully, to become known through good work. Don't worry about the Dixons and Walters. Hustle your own progress along and you'll have no time to worry, and when you win through you can fix up and sell most of the stories which now seem to be drugs in the market. They will help you to get a reputation, even if they do not sell, and then you'll sell them on the strength of the reputation they made for you.

Photoplay writing, like all other special work, is not a sprint but a marathon. Be willing to go the distance.

The Little Things.

It is the little things which count. This morning we found a letter in our office which had no business there, for our office address is more or less of a secret because we use it as a workshop and not as a gathering place for the boobs, but this letter was addressed merely to our own name and "The Photoplaywright, New York City." The name of the paper, the street address or box number was missing. The post office had to make a search for the address. We knew at once that only some hopelessly incompetent fool could have addressed a letter in such a manner. But something else told us the same thing even more quickly, because it showed at a glance. The letter was pen written (of course) instead of being typed, and the writer had carefully shaded the letters, bearing down on the down strokes and being particularly careful to make the tops of the ascenders good and black. It might seem unfair to a writer to refuse to read a script because the letters on the envelope were shaded, but no intelligent editor would have opened such an envelope. He would have given it to the office boy to send back. No one with a message has time to fool with shaded letters. The editor knows that. He doesn't waste his time. Such a script is in the same class with the story with the hand paitned cover, and all the decoration on the outside. Make your stuff look businesslike. Leave it plain, and put all the effort into the script. It is the little things that count, for the big things will care for themselves.

Machine Made.

Do not merely grind out plays. Don't write plays merely because you feel you might swindle someone into taking one or two. Probably you won't because you cannot write a good play unless you have confidence in the idea yourself. Don't take the trouble to write out in full an idea that does not seem to you to be quite good enough but which might get through. Note the idea and then set it aside and let it grow. One man plants potatoes and takes out runty little tubers, and not many of those. Another man can plant the same quantity of seed and get four times the yield in large, mealy dreams of joy that are worth even the present prices. One man merely plants and harvests. The other man cultivates and fertilizes, in addition, and finds the harvest worth his while. Fertilize your plot with more idea, and then give it a chance to grow. It's the only way in which you'll ever find large checks at the roots of your plot ideas.

Hit the Eye.

The great charm of the motion picture is that its appeal is made to the eye and not to the ear. Read the words "two men" and the mind must picture two men and no two mental images will be precisely alike, no matter how minutely each of these two men may be described. Show two men on the screen and the eye immediately conveys to the brain the image that through the printed word may be evolved, and then only mistilly, after reading a page or more. Claude Melnotte takes a lot of words to tell about the Lake of Como. The camera can "pam" the entire lake in thirty seconds and give a better idea of the landscape than could be told in a million words. This is the charm of photoplay—its reason for being. This being so, do not write the story told largely through leaders merely supported by action. When we finally get real photoplays, you will be astonished at the few leaders used and will recall the days "back in '17" when there were often two hundred feet of leaders to the thousand foot reel. Someone, some day, will start to write real plays for the screen. It might be that you will arrive there first if you start soon enough.

Watch Essanay.

Watch carefully the results of the reopening of the Essanay studio at Niles. As we understand it, they are going to endeavor to resume the making of stories of a type familiar enough a few years ago, but which are missing now, red-blooded action without sex problems or involved psychology or what passes for such. We think that it will pay to watch for and study these early Essanays, for the probabilities are that these are the forerunners of the production of other companies of elemental but gripping dramas that will presently be demanded by a nation grown too weary of struggle and discouragement to find entertainment in the clinic and the social survey. No matter what the outcome of the war may be, the fact remains that increased taxation and a generally unsettled business condition will create a demand for plays stirring the emotions keenly while not requiring deep thought. These and smart comedies will, for the time at least, displace the heavy problem play and the morbid studies of crime.

Foundations.

"You cannot get much variety," pessimistically argues a correspondent, "since all stories are practically founded upon man's desire to possess a woman, or woman's desire to be possessed." We do not know what our correspondent has been reading lately, but his mental outlook is warped. Even if we granted that proposition to be absolutely true in the main, the possibilities are infinite. Sex doubtless is at the base of all desire for wealth, power or fame, but the manifestations of this desire and the means by which the object is attained are numberless. Don't take such statements too seriously. Reason them out.

Leaders.

Leaders often help a story, but if a story needs too many leaders it is beyond help.

The THIRD Edition of
Technique of the Photoplay
IS NOW READY
This is virtually a new book under the old title. More than double the text and with an arrangement especially adapting it for the student. The most complete book ever written on the subject of scenario or photoplay construction.
By Mail, Postpaid Three Dollars
Address all orders direct to nearest office
THE MOVING PICTURE WORLD
17 Madison Ave., New York City
Schiller Building, Chicago, Ill.
Haas Building, Los Angeles, Cal.

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Hasn't Forgotten.

Albert A. Estes, Orangeburg, South Carolina, sends in a scheme for change over as follows:

> It seems as if the punch marks were getting to be a very important matter. Don't you think that if the film exchange would have printed a form, or card, to be placed in the can with the subject, as follows: "Reel No. 1, Change Over at ——, the exchange inspector to fill in the scene or subtitle at which the change is to be made, the card to have as many spaces as there are reels in the longest subject, it would help a great deal? I am sure the operators would appreciate that sort of thing. The film inspectors at the exchange could fill in the blank with but little trouble, and thus the operator would have a change-over schedule, complete with each set of films. If the exchange won't do it, then operators could, at slight expense, have a thousand or so of them printed. We haven't forgotten your lecture, and let me tell you this was very thoroughly appreciated by the boys of Local 347, Columbia, S. C., to which union I belong.

Well, Brother Estes, I am not going to either condemn or commend your scheme. Such a cue sheet would, of course, help, but, as I have time and again pointed out, *the change over sign should be incorporated in the negative, by the producer.* I am very glad indeed that you boys appreciated my visit, and trust it has been productive of good in your city. And now let us all pull together to make our department better and more helpful than ever before.

Proposed Tension Equalizer.

L. Z. Nighswonger, St. Cloud, Florida, is the inventor of a take-up tension equalizer which he proposes to put on the market, and for which he has applied to the patent office for protection. As nearly as I can understand the matter from his rough drawing, the idea is to rest a roller against the film, between the lower sprocket and the fire trap of the lower magazine, which same is held against the film by the pressure of an adjustable weight. By means of an arm this roller operates two idler rollers which acts upon the take-up tension belt. The idea is that as the film tightens it will raise up the first named idler, and thus loosen the tension on the belt. I would have to see this invention in actual operation before I would feel competent to comment upon it intelligently.

Got Them Going.

Manual Nosti, Tampa, Fla., says:

> You certainly got the boys at Tampa going. Why, the day following your visit, they were working on geared-down motor re-winds and other things to beat the band. I can very plainly see where our investment in knowledge was for a most excellent purpose. I wish you every success and we hope to see you in Tampa again before very long.

All of which I think requires no comment, other than to say that

Group of Pueblo, Colorado, Operators and Managers.

it will indeed be a pleasure to visit Tampa again and any time opportunity may offer, though Isis and Osiris only knows when that time will be.

Vancouver, B. C., Operators.

Vancouver operators are live wires. There is no moss growing the soles of their shoes. Here is a group of "the boys" I met while in that city. I stood them up against the shrubbery at a point, where, if you stood as they are standing, you would be looking over the edge of a high bluff across the sound to the headlands beyond. From left to right they are Al. Hansen, secretary and treasurer Local Union 348; Ed. Hornby, one of the reception committee which made things pleasant for the editor; Robert Foster, president Local Union 348, and J. R. Muir, managing director Dominion Amusement Company for Vancouver, Victoria and Manaimo. In writing concerning another matter, after I had left Vancouver, Secretary Hansen says: "The boys are still talking about the lecture. They certainly appreciated it; also you opened the eyes of our managers to several points, all of which is good.

Group of Vancouver Operators.

Conditions in Australia.

From the island continent comes the following, indicted by Mick Langley, North Fitzroy, Melbourne, Victoria, Australia. Friend Mick says:

> Well, friend Richardson, I have collected all necessary materials to tell you of conditions over in this country, so here goes. First, as to machines, most of us are using Pathes, but lately there are a lot of Simplex coming on the market. The price for them, however, is high; they are selling at 146 Pounds (an English Pound is $4.84.—Ed.). I, myself, was at the Majestic, the only Triangle House in Victoria, and they put in a Powers' Six A. These machines only cost 96 pounds, including the stand, and I, personally, like them very well. Second, as to salaries, most of the operators are in the union. That is to say, we are combined with the theatrical people, which I don't like at all. While I am in the union, I would much rather there be an association of operators alone. What have we operators to do with heavy comedians and scene shifters, answer me that, Brother Richardson, if you can. (Nothing, friend Langley, except that in time of trouble a combination of operators and all other theater employees might carry considerable more weight than would the operators alone.—Ed.). Australian operators did have an association alone about four years ago, but it went bung. Salaries out here are from three to four pounds per week. A few get more, but not many. Third, most of the screens are just pure white canvas, while a few are showing on a brick wall. Fourth, the size of the picture is something you will laugh at. The largest is about 33 feet, which same is being shown at Hoyt's De Luxe theater. The throw is 150 feet, and they use 90 amperes (presumably D. C.—Ed). That is, of course, the extreme, but most of us have more than a twenty-foot picture. The Majestic is one house using 80 amperes at 65 volts with an 18 foot picture, and I say it can't be beat. It is the smallest picture in Victoria. Fifth, we all have motors and generators except in Melbourne. The motors take A. C. supply, and the generators deliver D. C. to the arc. Sixth, I don't believe there is a show in Victoria pulling less than 65 amperes, and some pull as high as 120. There are no mercury arc rectifiers in use, and I believe the Council won't allow the use of Hallberg's A. C. to D. C. set because it is designed for 220 volts, whereas our supply is mostly 200 volts.
>
> We are all using meniscus-bi-convex 4½ inch (diameter.—Ed.) condenser glasses, and I, myself, think they are the best. That optical dope with the Piano convex lenses seems to be getting all you folk's goat, but I am sure it will come to a head soon, and then you will be able to sleep in peace, as will also Brothers Martin and Griffiths. The writer is an American (United Statesan, you mean.—Ed.), and hailed from Philadelphia. But that was some time ago, for I have been in England for five years, and out here seven. I served under Harold Bond for six years, and I want to say that he is absolutely the best crank twister in Australia (I call him "crank twister," though he has a motor, which is more than I have. Rotten luck, but I have hopes). He was chief operator at the Majestic, but left there to go to the Palais-De-Danse, where he uses 120 amperes on a 160 foot throw, with a 25 foot picture. He gets the results too, believe me. Say Brudder, he is going to pay the Dollar Country a visit shortly, and I reckon will be right at your office, so show him any favors you can. He works for two Americans here, L. & H. Phillips, and they are live wires too, believe me. They get Famous, Paramount and Triangle features on each program, and first run at that, with Monday and Thursday change.
>
> Well, brother, I have told you about all the interesting things I know of, so far as concerns the State of Victoria. There are, however, four other states concerning which I know nothing at all, at least insofar as projection matters are concerned. When you answer this letter will you kindly tell us about the picture which was put on at Madison Square, as related in the World, December 16, 1916 issue. What amperage and voltage was used; also is Madison Square a picture show. The thing I refer to appeared in the Powers' advertisement on the back cover. In closing I want to wish to you, personally, good luck, also the Projection Department and Hand Book as well.

With regard to the big pictures, friend Langley, as you no doubt know, I most thoroughly and cordially disbelieve in them. With those huge pictures it would be necessary to have the front row of seats 50 feet from the screen, at a guess, in order to avoid excessive eye strain, fuzziness and a generally bad effect. And what do you gain by placing before the people a performance by huge giants instead of normal men and women. Answer: Nothing at all. You simply render it utterly impossible to secure the full benefit of the delicate shades in photography in our present magnificent photoplays. With regard to the picture in Madison Square Garden, I have forgotten, but believe they used two Powers' 48 ampere rheostats in multiple, cut down somewhat I think, and delivering between 80 and 90 amperes. That is merely my recollection of the matter. I am about 2,000 miles away from New York now, and can't get the exact data. Won't be back to the Great White Way until the latter part of July. Madison Square Garden is not a theater. It is an exposition hall, seating 24,000 people.

I thank you cordially for your interesting letter. I know it will be appreciated by operators in the United States and Canada. And now let us hear from some other of the Australian states, because data of this kind is interesting.

Voltage Drop.

George Eberwine, Marble Head, Ohio, presents the following bundle of trouble:

> Enclosed find check for latest trouble-solving hand-book, and I ask you to kindly help me out of my present difficulty. We have been having endless trouble in getting good light, and I think it lies outside of my theater. The supply is A. C., and we use the best make of American made carbons. Have spent a couple of hundred dollars in economizers, and am now using a Lemon Arc Regulator. Have invested in the best and latest lamphouse and lamps for my Edison machine. Have torn out all my No. 6 wiring and replaced it with No. 4, but still I can't get the light we ought to have. The power company has a 2 K. W. Transformer about 150 feet from the theater, and a No. 6 or No. 8 wire leading to my meter. Besides a few families connected up, and pulling from this transformer perhaps 2 K. W., I pull about a 6½ K. W. load when the projection arc, fans and other lights are burning. Now is it possible that the transformer is too small, and that I am not getting the current. They carry from 110 to 112 at the power house. My neighbors kick about having dim lights as soon as I throw in the projection arc.

That settles it, Brother Eberwine, something is overloaded, and that something is very obvious, if your figures are correct. But they surely can't be correct, for you couldn't possibly pull a total load of approximately 9 kilowatts through a 2 K. W. transformer. The transformer must be considerably larger than you think it is. However, if the "neighbors kick" about dim light when you strike your projection arc that proves conclusively that there is overload, and it is up to the power company to find out where it is and eliminate it. It probably is in the transformer.

A Few Questions.

E. R. Havenar, Marquette, Michigan, expends a whole bottle of ink on the following:

> I wish to ask you the following questions: (A) How near to Marquette will you come on your present trip?—meaning by that, what is the nearest point at which you deliver a lecture. I would certainly like to see you, if only to say hello, good-luck, good-bye. I was talking to an operator from Detroit, who said he had heard you, but that it was too deep for him—away over his head. Why not put the lecture in print and sell it to those who, like myself, do not have the opportunity to hear you. I have studied the Projection Department; also I have the latest edition of your Handbook and the question booklets; also a set of Hawkins. I was talking to an operator who works for the same company I do, who said he did not need books to study, but secured all his knowledge through practical experience. Not long ago I had to line up his lens system for him. Comment is, I think, unnecessary. I will be setting up another theater in the near future for the same company. This other operator has six and one-half years' experience, as against my own two and one-half years, yet I am getting the most money. Query: which pays best, study or lack of it? My theory is: spend a little more money for knowledge, and a little less for ice cream, and perhaps things more injurious. But to get back to the questions. (B) A short while since I went to the prison at Marquette to give a show. They had an old Kinedrome machine and a Bell & Howell transformer. Everything was set up and ready for me. I ran the first reel at 60 amperes, but the light was not very good. Acting upon the suggestion of one of the con-

> victs, I changed the wires, and secured a 100 per cent. better illumination. Can you tell me why this was? (C) I am having a little trouble lately with the potential relay of my 50 ampere rectifier. I used ¾ cored carbons above with a ⅝ solid below, for 45 amperes. If I bring the carbons too close it causes the relay to drop and break the circuit. Now don't say the plunger is dirty, because everything is thoroughly cleaned from one end to the other every month. This has only been occuring since some good brother operators from Chicago and New York have been here with road shows, disrupting and dislocating my apparatus. Can you locate the trouble from the foregoing data? (D) Could you tell me the name of the company making the small bench forge, such as is used in the Triangle "Jim Bludso" picture? Both myself and wife will be anxiously awaiting your reply, because friend wife, besides being a good K. M. (Michiganese for kitchen mechanic.—Ed.) is very much interested in the Projection Department and the accounts of your trip.

Well, in the first place, Brother Havener, kindly present my compliments to your Better Half, and tell her I am indeed charmed to have so lovely a lady interested in my humble efforts; also I am very partial to good pie jugglers. And now, coming down to your questions: (A) The nearest point to Marquette at which I will lecture, so far as I know, will be Duluth, Minnesota. I may, or may not lecture in Milwaukee. That is up to the operators and managers of that city. As to the non-study operator, why it is hardly worth while wasting printers' ink and valuable space in comment. I will, however, remark that if the operator in question had a child in his home, lying at the point of death, he would hardly waste much time hunting up a doctor who did not believe in study, but gained al. his knowledge by "practical experience." It is rather a sad commentary on the intelligence of the gentleman in question when he admits that the relatively simple things I deal with in the lecture are "beyond his depth." That being true I should say he would be likely to drown in about six inches of water. (B) I could not answer this question, because I am dictating this reply in a hotel office at Salt Lake City, Utah, and cannot recall just what the various connections of the Bell & Howell transformer are. At a guess, however, I should say that the transformer in question was one having connections [illegible] to take care of low medium and high voltage, and that your first connection was for high, you afterwards switching to the connection more suitable for the actual line voltage being supplied. (C) Evidently there is something wrong with the winding of the coil of this particular magnet. With a battery and bell, test the coil for ground by touching its housing and one of the contacts. If you find the coil is grounded, then, using the instructions in the Handbook, first having secured a new coil from the G. E. Company, remove the old coil and put the new one in. I will, however, submit this matter to the G. E. Company, and ask them to communicate with you direct. [illegible] can't do it. It is barely within the range of possibility that if you addressed a letter to the Triangle Co. studios, Culver City, Los Angeles, California, enclosing a stamped envelope, they might send you the desider information.

A Clear Screen.

Ask the average operator why he has his condenser located as it is as regards distance from the aperture and he will reply to the effect that at that particular point he "gets a clear screen," which is [illegible] true. And within the limitation of his knowledge he has done the correct thing.

But the thing he does not understand is that there is more than one method of "clearing up the screen," and that his method may be, and most likely is, an extremely inefficient one. The changing of distance of condenser from aperture (moving the lamphouse ahead or back) alters (a) distance of crater from lens; (b) size of spot; (c) divergence of light ray between aperture and projection lens, and (d) position of a real image of condenser, which is the correct shutter position, hence in order to work intelligently in the matter of distance from condenser to aperture we must understand the relation of these various factors to each other. And how many operators are making any intelligent effort to understand these things? And yet it is absolutely essential to *efficient* work, and even good work, that the operators understand their efficiency because without a proper joining of the condensing and projection systems there will be unnecessary, and very possibly, heavy loss of light. Good work because the sharpness of the picture may be very greatly injured by improper joining of the two systems.

By improper joining you may (a) force your crater too close to the lens, thus setting up undue condenser breakage or fitting of the lens surface, or too far away, thus wasting light, since the law of light is that intensity decreases inversely the square of the distance. See figure 67, page 158, of the Handbook, and text accompanying same. (b) cause a too great divergence of the ray between aperture and projection lens, which involves loss of light and possible injury to definition of picture on the screen, and (c) forcing of the areal image of the condenser (shutter position) inside the lens barrel, or so far out that it cannot be reached with the revolving shutter.

And yet we find men who sneer at these things declaring that "practical experience" is all sufficient and that technical knowledge is of no value. But you DON'T find the fifty-dollar-a-week operator talking any such absurd piffle. The man who takes the I-should-worry position with regard to studying the finer points of projection gets the union scale because the manager has to pay him that, but it is extremely unlikely that he will ever receive more. In many instances high priced jobs have passed the self-satisfied "old timer" by and have fallen to the comparative novice, who has availed himself of every possible avenue of knowledge. The man who depends upon practical experience has only at command such knowledge as his own necessarily limited experience has supplied. The experiences of thousands of other operators, as set forth in the Projection Department of his trade paper, as well as knowledge gained by and through costly research and experiment, is to him as a sealed book.

Ask him, as I asked Secretary R. McDonald, secretary Memphis, Tenn., Local Union No. 144 (two witnesses present): "What is the ratio of movement of the intermittent movement of your projector?" and, like your worthy secretary, he will reply: "I don't know what you mean," although like the good brother secretary, he may be cutting from 60 to 65 per cent. of his light with his revolving shutter.

Such men receive the union scale but cannot very well expect to receive more. Personally I would consider a man who cut such a percentage of his light, under the conditions present in the theater in which the foregoing occurred, as being rather an expensive luxury, even at the union scale.

I mention this incident only to show how non-progressive a man can be. Should the worthy brother take exception to the use of his name, I have three highly interesting letters from him which I will be very glad to publish and leave it to the fraternity at large as to whether or not I am fully justified.

Waked 'Em Up.

Donald Barnhill, Miami, Fla., sets forth the following, all in green ink:

> Well, Brother Richardson, I can safely say that you waked up the operators and managers of Miami, although things have been progressing slowly. The managers are just a little bit skeptical, as yet, but, on the other hand, are very highly pleased with the efforts the operators have put forward for improvement since you left, and the results of these efforts. I have tried out your new lens combination, as per the chart, and have found it to be the most satisfactory. It certainly does the trick. I have just finished reading your Miami chat in the "World," and am highly pleased with it. You placed the faults of each and everyone precisely where they should be, though I, personally, think you were not quite strong enough in some cases. I have painted Mr. Operating Room a flat black, and have geared the rewinder down until it requires 4½ minutes to rewind 1,000 feet.

Well, brother, 4½ minutes to the 1,000 feet is a big improvement, but you have my permission to get another couple of pulleys and reduce still further, until it takes from 10 to 15 minutes to rewind 2,000 feet. I am glad indeed to know that my visit to Miami has produced such excellent results. Let the good work go on. Kindly present my best respects to the guid wife, and tell her I trust she has by now ceased to monkey with the truth. My compliments to the Miami men. May their shadow never grow less.

It Helped.

R. B. Wilby, manager, Montgomery, Alabama, says:

> First I wish to thank you for the kind things you said in your article dealing with conditions in Montgomery. Your lecture seems to have had quite a fine effect on the boys, and the praise given in the story added to it. There is a noticeable increase in the pride they take in their work, and in the interest they take in trying to improve it. They now seem to feel they have a reputation to sustain, and I must say, as a manager, that they are doing their level derndest to do it. Perhaps the clearest indication of this is found in the fact that every operating room in the city had a coat of black paint within three days of the time you left the city, and I haven't seen a light burning in an operating room since you left.

I am glad to know, friend Wilby, that the lecture has been beneficial to the men in your city. Let the good work go on. I hope the pride manifested will continue, and that, as the years go by, it will increase, because it is the man who has pride in his work who ultimately mounts the ladder of success.

When You're in Trouble
RICHARDSON'S
MOTION PICTURE HANDBOOK
FOR MANAGERS AND OPERATORS
Is the Doctor That Can Unfailingly Prescribe for Your Ailments.
There isn't an operator's booth in the universe in which this carefully compiled book will not save ten times its purchase price each month.
BUY IT TODAY! $4.00 THE COPY, POSTPAID
Your bookseller can supply you or the nearest Moving Picture World office will promptly fill your orders.
MOVING PICTURE WORLD
Schiller Bldg. Chicago, Ill.
17 Madison Ave., New York City.
Haas Bldg. Los Angeles, Cal.

This paper has never been published except in a Union shop, so it makes no difference whether we print the Union Label or not, but at the request of a few of our readers to the editor of this department it is printed herewith.

Motion Picture Photography*

Conducted by CARL LOUIS GREGORY, F. R. P. S.

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Development.

GIVEN proper lighting and an approximately correct exposure, development with a good formula is more or less automatic. A knowledge of the purpose of the various component parts of the developer is, however, desirable.

The purpose of any developing agent, such as Metol, Glycin, Hydrochinon, Eikonogen, etc., which may be employed, is to reduce to a metallic form the silver in the emulsion that has been acted upon by the light.

Carbonate of Soda, or other alkalines, increase the affinity of the developing agent for oxygen, and also serve the purpose of opening the sacks of gelatine wherein lie the particles of silver which are to be acted upon. This action is slow or rapid in proportion to the amount and quality of the alkali used.

The rapid oxidation of the developing agent by the alkali needs a corrective agent, which is found in Sulphite of Soda. This chemical also controls the color of the image. Without sulphite as a part of the developer, the negative would be yellow and stained. The action of sulphite is to eliminate the yellow color to a greater or less degree, depending upon the amount of sulphite used. If there is too much sulphite in the developer the resulting negative would be of a blue-gray color, having a tendency to produce flat positives.

The most desirable color for a negative is a warm black with a slight tinge of olive. This character of negative prints easily and if proper balance has been observed in lighting, it will be found the most satisfactory quality for printing.

With a proper understanding of the purposes of the chemicals going to make up the developer, it is easier to understand the necessity of maintaining harmony of arrangement of the component parts and to adapt same to the conditions under which one is working.

Some carbonate of soda contains caustic soda or caustic potash and the quantity being unknown, the action of the alkali cannot be definitely predetermined. Impure sulphites also have an indefinite amount of alkali, causing uncertain and variable action. Only sodas of known purity can be depended upon to give uniform results.

Various developing agents have their merits and may be successfully used either separately or with various combinations, such as Metol-Hydro, Artol-Hydrochinon, etc.

Temperature is an important factor of development and for best results should be carefully observed. Dark room and solutions should, if possible, be kept at a temperature of 65 to 70 degrees Fahrenheit and the developer should never be permitted to go above 70 degrees in summer or below 65 degrees in winter.

Too cold developer produces thin negatives, with an appearance of fog in spots. A developer that is too warm will produce a heavy, flat quality, lacking in gradation and atmosphere. It is a good plan to test solutions with thermometer.

In tank development, temperature is particularly important. The point of complete development is often a matter of uncertainty with photographers, largely because of lack of attention to the temperature of solutions. If developer is too cold, negatives will reduce very much in fixing and the contrary when developed in solutions that are too warm.

The dark room light should be of sufficient volume so that development can be judged up to the last stage. It should be remembered, however, that no light is absolutely safe. A combination of ruby glass and orange postoffice paper is recommended, also Wratten safelights which are made for plates of different degrees of sensitiveness.

With the proper kind of developing light and with temperatures that are approximately correct, the securing of good results is a matter of experience and judgment.

Complete development of the negative is reached when all the various light intensities are recorded in their relative values. Development should proceed until the highlights have reached the limit of density, through which detail can be printed without over printing the shadows.

Opportunities for Free Lance Cameramen.

A large number of camermen have sent in letters asking for the addresses of firms that buy negatives from outsiders, consequently this department wrote to several different film concerns asking if they were on the market for free lance stuff and what price they paid and the class of material desired. Not all of the replies have come in yet, but the principal buying concerns replied promptly.

Pathe News Department writes:

> We are in receipt of your letter and are glad to refer your communication to the International Film Service, who are now gathering news films for us. They, no doubt, will be pleased to give you the information you request.
>
> With best wishes, we are, Yours very truly,
>
> E. COHEN, Editor

This was followed by a letter from the International Film Service, Inc., 226-238 William street, New York, saying:

> Your favor addressed to the Pathe Weekly has been referred to this office for reply, as we gather all of the negative for the Hearst Pathe News.
>
> We are particularly interested in news stories that "break." By this we mean pictures of great disasters, such as fires, tornadoes, ship wrecks, etc. On schedule events we generally have time to get our staff cameramen to the various places, but we are always glad to be advised in advance as to these events, and if a free lance cameraman gives us this information we will assign him in case we wish the event covered.
>
> Our price for negative is $1.00 per foot for all negative used. All film should be sent to Hearst Pathe News, 1 Congress street, Jersey City, and copies of the titles enclosed with the negatives. An additional copy of the titles should be mailed to this office. Very truly yours, E. B. HATRICH.

Jack Cohen of the Universal Animated Weekly, 1600 Broadway, New York, gives the following interesting information:

> Now that we are releasing three reels a week, our Weekly being issued twice a week, we require all news events of national interest. Subjects in both of these releases run on an average of 70 ft. in length, and we pay 60 cents per foot for all accepted.
>
> We have started on the release of a Screen Magazine containing subjects of an educational nature, such as anything of unusual type in industrial life, new machinery for saving time and labor, unique places, scientific subjects, and, in fact, anything that is not of momentary news but has sufficient interest to show in films. Each subject will run in length about 200 feet.
>
> I would like you to impart this information to the different cameramen who inquire about our weekly. Very truly yours,
>
> J. COHEN, Editor Universal Animated Weekly.

Pell Mitchell, editor of the Mutual Weekly, put out by Gaumont, Congress avenue, Flushing, N. Y., says:

> Thanks for your letter. In reply we wish to say that we are in the market for film from free lance men, but it must conform to a certain standard of photography which we maintain, and for such negative as we actually use in making up the Weekly we pay 60 cents per foot.
>
> We want to thank you in advance for your co-operation, and if we can be of assistance to you at any time in connection with your Motion Picture Department of the World, we shall be glad to know it.
>
> With kindest regards and best wishes, Yours very truly,
>
> GAUMONT COMPANY,
> By Pell Mitchell, Weekly Department.

A. B. Jewett, of the Photographic Department of the Ford Motor Company, which releases the Ford Weekly and educational subjects, intimates that it is useless to submit negative to the Ford Company. His letter is as follows:

> In reply to your favor with reference to free lance cameramen supplying us with motion picture negatives.
>
> At the present time we have our own corps of cameramen operating throughout the country, and for this reason would be unable to take advantage of your offer.
>
> Many thanks for same, however.
>
> FORD MOTOR COMPANY,
> A. B. Jewett, Photographic Dept.

For the benefit of its readers this department will gladly publish information about any other markets for free lance film. Can any of the readers suggest other places where negative is purchased from outside?

---

*Copyright, 1917, by the Chalmers Publishing Co.

How I Happened

(Continued from page 427)

pany me wherever I went and has lived up to her agreement ever since.

I was really little more than a child when I joined the Shuberts' forces in New York. The year of the San Francisco exposition, as both my mother and myself wished to attend it, I obtained an engagement in a theatrical company booked for San Francisco and we came out here.

Later, while a member of the Blanche Ring company at Los Angeles, I became acquainted with several people who were working at the Universal and all urged me to join the "movies." At that time I did not think much of it, but when I was induced to meet Lois Weber—Mrs. Phillips Smalley—I became enthused and she, offering me a fine opportunity to "try out," I accepted and under her able tutelage soon realized that I had "found mystelf" at last.

Mary MacLaren.

Since I have joined the David Horsley forces I have had the chance to inject more of my absolute individuality into my work. Mr. Horsley has splendid ideas and his kindly co-operation with my efforts is, I am sure, bringing out the very best there is in me.

I have been having some amusing experiences in connection with my change of name. To my old home friends in Pittsburgh I am still Mary MacDonald, very few of them knowing me as Mary MacLaren. As an illustration, I have just received a letter from an old school girl friend, who writes to inform me of a wonderful "double" I have in the person of a moving picture star.

She begs me to try and see one of this girl's pictures and, if possible, meet her personally and then write and tell all about the interview. She ends her letter by stating, "and the strange part of it is, that her name is almost like yours, she being a "Mary Mac" like yourself."

June Elvidge's Clothes Club

NOWADAYS almost every photoplay actress who is a star adheres to some hobby or other, the carrying out of which she feels sure will immeasurably further the progress of art in the movies. June Elvidge, the World-Brady star, has formed a club whose object it is to teach movie actresses how to dress correctly for the screen. Recently Miss Elvidge has received letters from prominent film actors requesting that a men's auxiliary to the club be formed.

"Wearing the right clothes for the screen," says Miss Elvidge, when asked about her project, "is an art in itself, quite distinct from just wearing pretty clothes on the street or at home or even on the speaking stage. In the first place, one must be careful not to wear extreme styles, which are fads for only a short while. Did you ever sit through a picture taken perhaps only six months or a year ago, in which the actress wore extreme fashions? Then, one must learn color combinations from the screen angle. Often colors which clash when seen naturally make the most wonderful tone combinations on the screen. And it works the other way about, too. In 'The Whip,' where I break in on the hunt breakfast and claim Diana's lover as my own, I wanted to look as smashing as possible. I spent all my spare time for days in selecting my gown. It was black, with huge pink roses on it, and was really most effective off the screen. And what happened? Why, it looked like nothing on the screen. Instead of being a beautiful adventuress going to a hunt breakfast to break hearts, I might have been a Sunday school teacher going on her rural rounds to uplift the young.

"One of the objects of my club is to teach each girl what sort of clothes are most becoming to her style of face and figure, and what lines, no matter how fashionable or becoming to others, she must avoid for herself. For this purpose we are going to engage an expert 'style doctor,' as we call her. The history of fashions and the psyschology of dress are two of the many things we are ambitious to go into.

June Elvidge.

"The need of such a club is all the more felt because we have men for directors instead of women. Oh, yes, he knows if she looks pretty, but he does not know whether she is suitably dressed. Why, I have seen an ingenue who was supposed to be a direct heiress to a million go to a country club wearing a white Mother Hubbard dress, a Honolulu grass hat and black satin tango slippers over white stockings. When I spoke to her director about it he said he thought she looked awfully cute."

June Elvidge is quite a recent screen acquisition. She does not believe that there is no royal road to success. She knows that there is, for she has travelled it.

"What I have done many girls can do," says Miss Elvidge in the ignorance of perfect beauty. She does not seem to realize that she possesses the open sesame to every door in that profession which she has chosen.

Miss Elvidge started in the chorus. It was in the Winter Garden of 1914 that she got her chance, and before she had been a chorus lady for two months she found herself an understudy for Jose Collins, the prima donna. When Miss Collins, a few days later, couldn't perform for some reason or other, Miss Elvidge played her part without a rehearsal and made good. It seemed easy, and so, when a motion picture manager negotiated for her beauty not long after this Miss Elvidge said: "No; in the silent drama I could not use my voice. I want to be a prima donna."

That sounded final, but Miss Elvidge did not know those cinema directors. She was more or less deluged with offers, and two years ago she went with the World-Brady Company to play small parts. After her first two pictures she was advanced to leads, and now she is being featured. Her current screen appearance is in "The Crimson Dove" with Carlyle Blackwell.

Although it has been Miss Elvidge's lot to play "heavy" or vampire roles, she does not mind a bit. In fact, she prefers them to ingenue roles.

"I may not get as much sympathy as the sweet ingenue," said Miss Elvidge, "but I have a lot more fun and opportunity for real acting."

The Continuity

J. Grubb Alexander.

THE success or failure of a picture is in direct proportion to the entertaining value of the story contained therein. The story itself is the rough frame work around which the drama is constructed, while the basic plot is the foundation upon which the structure rests. If the plot is weak, the frame work will not stand the buffeting of the elements, in this case the public. If the story, but the finished continuity; the backbone from foundation is strong and the story or frame work weak, the solid footing is of no avail, the elements will unseat it. If the foundation and frame work are both strong, or in this sense, plot and story respectively, then we have something. But now comes the development of the play structure, or the continuity. This must be well constructed or the foundation and framework are useless, as they are hidden, and the finished structure will not please and attract—the story will be lost.

J. Grubb Alexander.

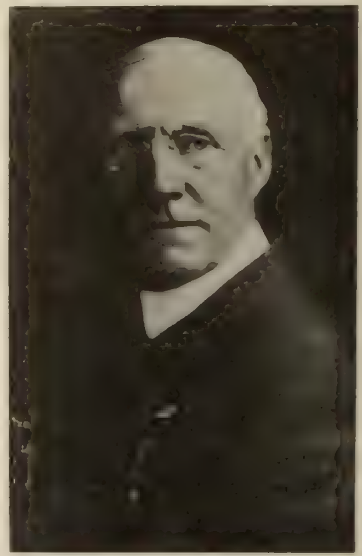
The basis of a motion picture is not merely a plot and which the structure must, in every instance, hang. Of course, the continuity alone, no matter how well constructed, is not enough for an artistic finished product; other elements must enter into the makeup of the successful picture. It must be transferred to the screen by a director capable of a true conception of same, giving it those subtle touches that can only be seen on the stage during the taking of said picture. Again, the characters must be portrayed by artists capable of acting, not necessarily stars, but *actors,* with a perfect understanding of the psychology governing their movements as the plot unfolds. But underlying the whole is the continuity and story—they are the basic foundation upon which the motion picture rests—upon which the future success of the business rests, and essential to that success will be the perfect harmony between the author, director, and actor, so that the finished product can be likened to a statue, every element in its place and making a finished entirety, each part recognizable as a needed factor in the resultant product—the perfect motion picture, free from propaganda, clean, wholesome and, above all things—entertaining.

Importance of Quality

By Thomas Ricketts.

IN a recent interview Mr. Thomas R. Ricketts, the veteran director now engaged in directing the Mary MacLaren features at the David Horsley studios, when asked his opinion regarding the permanency of the moving picture industry, said:

"There is a quality that is lasting in the motion picture, a quality that will ever appeal to the intelligence and enter into the human heart and linger at the shrine of its great desire. This quality is of such vast import that producers of the photo drama cannot afford to ignore it if they expect to remain en rapport with their public—the constant theater-goers. I am, however, led to believe by some of the pictures I see, that producers have not yet generally realized this importance. Many others are alert and show the march forward toward the ideal. The quality of which we speak is truth and sincerity and the paramount issue is the story, first, last and always, for therein lies the opportunity for sincerity. Having obtained your story, a story with a motif of honest purpose, pruned of artificiality and the spectacular, the dragging in of "punch" to the detriment of an otherwise clean-cut, uplifting and appealing theme, cast it with all-around capable actors of legitimate experience to interpret it. Have it directed by a director who "knows" and add to this photography as nearly perfect as possible. These will be the pictures to live and become staple articles to the producer of the future, when the great spectacular pictures will have lost their glamor and become *sans* attraction. Conservative manufacturers might do well to think it over."



Thomas Ricketts.

EARLE FOXE A RESERVE OFFICER.

Earle Foxe, who plays the part of Nicholas Knox in "The Fatal Ring," Pathe's new serial, is an officer in the reserve corps of the United States Army. He received his military education at the Ohio State University, where he was one of the students greatly interested in things pertaining to military drill and military studies.

TWO NEW DIRECTORS FOR FAIRBANKS.

John W. McDermott and Joseph Henaberry have been engaged as directors for Douglas Fairbanks. They will work under the supervision of John Emerson, who will hereafter be known as director general.

Both Mr. McDermott and Mr. Henaberry have had considerable experience as directors, the former having been with Morosco, while the latter is a graduate of the Griffith school.

WILLIAM EARLE DIRECTS EARLE WILLIAMS.

Paul Scardon, who has directed Earle Williams in some of Greater Vitagraph's Blue Ribbon features, has a new star under his care—Harry Morey. Through a re-arrangement of combinations, Mr. Williams was placed under the management of William Earle, and Mr. Morey was transferred to Mr. Scardon. Mr. Scardon was a charter member of the Screen Club of New York, and has been one of the most active workers for its upbuilding.

Clara Kimball Young Discusses Picture Art

By Margaret I. McDonald

CLARA KIMBALL YOUNG weathers the gale of an interview well; she is alert to the situation and handles it with businesslike skill. She talks easily on whatever angle of the subject is presented to her, and does not depend solely on personal charm or charm of environment to impress her listener. She has something to say about the art with which she has allied herself professionally and proceeds to say it without forcing the interviewer to the pick-and-shovel method of securing "copy." In short she impresses you with the fact that she is a woman of professional experience, that she has profited by that experience, and that her familiarity with her art does not stop with the grease paint or mere obedience to the order of a director. She has made a study of her art—she has gathered by the wayside.

Clara Kimball Young.

Naturally the conversation was not without its reminiscent side, when she spoke of the merger of the interests of the spoken stage with those of the screen, of the pitting of the stage star against the screen star in the silent drama, and of the consequent survival of the fittest in the birth of a big corporation. Then she plunged headlong into a discussion of, or more properly speaking a dissertation on, the moving picture art.

"In every scene of my pictures I want the utmost care to be given to the backgrounds. If the interior set is representing a home it must reflect the character of the occupant. If it is to be a beautiful home, then the background must be arranged accordingly, not overladen with detail so as to detract from the figures moving against it, but furnished with carefully chosen articles which make a fitting and artistic environment for the character."

"The same idea follows in the choosing of exteriors," she continued. "For instance, a director goes in search of a certain location requiring as its chief essential a road bordered by trees. The ideal location is found, but in focusing the camera on the road at the wrong angle practically all the beauty of the scene is lost, while by a little care in a matter which may seem a trifle would result in a delightful effect.

"People who go out to have snapshots taken make the same mistake. For instance, they stand all in a row, or up against a post, or in a doorway, instead of choosing an artistic background that may be close at hand, or creating an amusing situation, which would at least make the picture amusing to look at afterward, if not beautiful."

"In arranging an exterior background it is only necessary to survey the scene through a circle made with your hands," she illustrated, "which would give you the same perspective that your camera would get focused at the same angle.

"A very little thing may ruin the beauty of your scene. A sloping hill with a single tree surmounting it, for instance, may constitute an artistic study; while the addition of a group of houses may ruin the intention."

"These things may seem too trifling to mention," she continued, "but in the making of a moving picture play it is often necessary for us to interpolate scenes of explanation, scenes which feed a certain situation. Therefore, if these scenes which in themselves may lack action are made interesting by the choice of artistic backgrounds the spectator is spared that sense of "drag" which an uninteresting explanation (and we must sometimes explain) tends to give a picture.

"I do not believe in one woman pictures," she stated emphatically. I want all my players to be good players. That is the real meaning of a supporting cast. I want them to have all the opportunity that they can possibly have for the sake of the picture; for, no matter how wonderful I might be, if my support is poor the picture is spoiled.

"There are various things that a woman must be careful of in dressing a character; one of these is the arrangement of the hair. The arrangement of the hair changes the character of the face. It is a common thing to see actresses wear their hair in different styles in different scenes of a play. I always wear my hair in the same style, unless age or conditions call for a change."

Miss Young believes that stage experience is a very essential thing to success on the screen. At the same time she draws attention to the fact that many players of the spoken stage have been failures on the screen. This is due, she says, to two reasons, one being that some of the popular stars are no longer in the bloom of youth, and the camera, reading your very soul, transfers whatever it sees, age or youth, to the screen in its true state of preservation. The other reason is that it is sometimes difficult for the player of the spoken stage to adapt himself or herself to the limitations of the camera. It is difficult for them to move effectively in such limited space, and it is difficult for them to improvise lines to speak in conjunction with the interpretation of a certain idea, having always been used to memorizing the lines of a written play. These and other like obstacles she states have to be overcome in a successful transfer from the spoken stage to that of the silent drama.

A summing up of Miss Young's ideas on the making of artistic pictures leads to the avenue of beauty, and is consummated in her statement that "every scene should be as beautiful as an artist's painting."

As It Was In the Beginning

By Jack Sherrill.

SOMETIME on or about April Fool's Day of 1909, the lame and halt pedagogue, who expounded the "do and the don't" of elementary English and complex "math" to me in a "private sanitarium of learning" out Chicago way, most heartlessly dismissed me from that "house of knowledge" because, in the calling of the roll for the afternoon session, the name of Jack Sherrill remained unanswered despite his frantic repetition. The old "martinette," however discovered a wagging tongue in the neck of one of the dressed up Fauntleroys who held down the desk next to mine, and from him learned that I was spending the afternoon handing plaudits to the heroes and sheroes down at the local "nickelodeon." Thus exit Jack Sherrill from the temple of knowledge, and thus indirectly began my life as a picture player.

Jack Sherrill.

Despite the fact that I most graciously offered my time and my father's money in tuition at a number of academies "sech," still I played stronger and stronger on the "movies" until I had learned just what tonic saturated the hair of each one, just what tooth brush met with their approval, who was married to who, and in fact I became a pestering encyclopédia to those unfortunate enough to have been forced into my company.

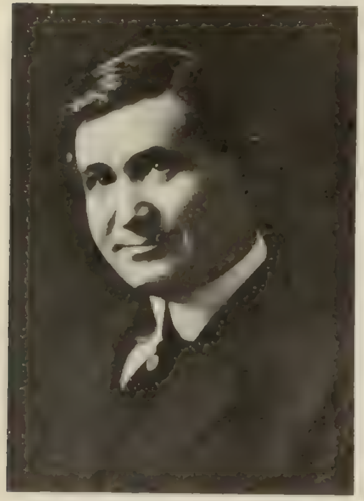
Some three years after this time of first expulsion, I purchased every known theatrical journal, and displaying them proudly under my arm, that I might be adjudged an actor, I sallied me forth to conquer the studios of both Essanay and Selig. For age upon age it seemed I kept going to these studios, and just as regular did I come away, but still I remember the dejected and rejected horde who "camp" there each day. Then one day came the red letter event. A certain dyspeptic gink, termed a director, singled me out and asked but the one question, "Have you a dress suit?" That's all he said, "Have you a dress suit?" still it was enough to force the first pleasant look which had crossed my contenance in three months, and it caused me to dash madly home that night and lay awake wondering what time I was to be called in the morning and incidentally "where I was to get the dress suit to which I had claimed ownership." I lay awake all that night, stayed awake all the next day, and then again for another night laid awake, still the call did not come.

Then came seemingly another decade of waiting until one day I was again singled from the extra horde and put right into a scene far far away from the camera, and when the time came for the paying of that first check, with widespread countenance, I went to collect, feeling confident that I was to receive a compliment and another call for the morrow. Instead I received no one bit of comment, and I confess now, as I did then, to a keen disappointment. But it was the encouragement which I had needed to turn me away from a career as M. D. D. M. L. L. D. or D. D. L., and the parternal visions of the name of Jack Sherrill being emblazoned in gold letters over the entrance to a fashionable apartment announcing a new "Saw Bones," or on an office door with "Counsellor" attached. I resolved with that first pay check in hand that my future was set, and so it was.

Much more perserverance, much more, and recognition began to come my way. I was given several small parts, and still I wondered why it was that the world didn't fall at my feel, although it was probably because I was forgetting that as yet I had been no closer to the camera's lens than the fifteen foot line, and at such a distance the world had hardly been able to recognize me. Ambition became my leader and also my ticket, and on to New York to conquer came Jack Sherrill incumbent of small parts from Chicago town.

In New York my first chance, real chance, was in the leading juvenile role with Mary Miles Minter in the "Fairy and the Waif," then came another opportunity, with Alice Brady as co-star in "Then I'll Come Back to You," and later a juvenile role in "The Witching Hour" and another in "God's Man." Recently I have played in "The Silent Witness," and now I am to realize the dreams of those days back in that Chicago school, for I am to have my first opportunity as a star alone in the coming Frohman Amusement Corporation production of Larry Evans's novel, "Once to Every Man."

Samuel E. Ramseyer



Samuel E. Ramseyer.

A GOOD deal is being said just now on the question as to whether the moving picture activity is or is not good business. That is to say, of course, is it profitable? Moving picture men say no. Behind the discussion, without much doubt, is merely the intention on the part of those who control to raise prices a notch or two. Price raising is pretty surely indicated in these days by either of two things: agitation about the meagre returns and low quality of production in a given business or widespread advertisements of insufficient supply. We hear little about their being any dearth of supply in the case of motion pictures, but everywhere we note much concern for the raising of standards. Raising of prices slips in later and without much loud talk."

Samuel E. Ramseyer, sales manager of Charter Features Corporation, says all the above brings to mind the recollection that a much advertised film introducing a favorite is placed on exhibition in a city of the size of Boston or Detroit in not less than three or four theaters in the heart of the city simultaneously. Only the promoters know in how many places in the suburbs it is being shown at the same time. Certainly, so far as this particular film is concerned, the "market" may be said to be somewhat over-stocked. In the realm of regular drama the producer would be brave, indeed, who should undertake to offer the same production in two or more places in the same state at the same time, let alone the same city.

Motion picture business men should take a kink from the rope of the milk manipulators, who, in the face of raising population, first cut down the number of cows before they undertake to raise the price of their product. The problem today in the motion picture industry is distribution, and Mr. Ramseyer says he will have worked out shortly the most efficient method yet devised to offer both the producer and the exhibitor of this country.

KENT ON TOUR OF SOUTH AND WEST.

For the purpose of inspection and extension of the activities of branches, General Film Sales Manager Sidney R. Kent has started on a tour of southern and western offices. His trip will require a month to complete, and during it a number of important matters are to be taken up with exhibitors as well as with exchange managers.

The tour is necessary because of the increase in the bulk of General Film's product and the increase in the proportion of sales. The application of General Film's new merchandising policies is to be completed during this visit, which will include Pittsburgh, Cleveland, Chicago, Omaha, Kansas City, St. Louis, Dallas, New Orleans, Atlanta, Washington, Philadelphia.

BIG RECEPTIONS GREET MISS MERSEREAU.

A most unique trip was completed last week by Violet Mersereau, the Bluebird star, who went to Atlanta and Birmingham as guest of Marcus Loew and proved a veritable sensation. Intended only to appear in the evening three days in each city, the crowds were so large that she appeared in the afternoon also, and still thousands were turned away at every performance. She broke all records for attendance at the theatres during her stay. From her arrival in each city until her departure she was feted and showered with honors.

She also visited Washington and Baltimore as well as Atlanta and Birmingham.

Marcus Loew expressed his personal thanks to Miss Mersereau and his keen delight at her astounding success.

PEARL WHITE IN CHRISTY ARMY POSTER.

A novel motion picture has just been released in the Hearst-Pathe News to aid recruiting. It shows Howard Chandler Christy, the famous illustrator, making a recruiting poster which was posed for by Pearl White, who is now appearing in "The Fatal Ring."

Mr. Christy volunteered to give any necessary amount of his time to his country. Soon after the United States entered the war he made a poster to aid naval recruiting that was most successful. It is captioned: "Gee, I wish I were a man."

Pearl White and Howard Chandler Christy.

Asked to make a poster for the army, Pearl White immediately occurred to Mr. Christy as a suitable model and the player quickly agreed. The result is the latest Christy recruiting poster and thousands of copies of the poster will be printed and displayed throughout the country. Before it will be displayed on the billboards, it will be shown in the Hearst-Pathe News reel.

Chicago News Letter

By JAS. S. McQUADE

Chicago Censor Bars "The Little American"

Major Funkhouser's Action Raises a Storm of Protest in Which the City Dailies Take a Prominent Part.

ON FRIDAY, June 29, Major Funkhouser, of the Chicago censor board, placed the ban of his censorial judgment on "The Little American," Artcraft's latest release, in which Mary Pickford appears in a patriotic role. The Major has issued his edict, and every adult in the fourth largest city in the world must rest satisfied that his thinking has been done for him by proxy.

O, Lord, how long!

The action of the Chicago censor has stirred up a storm of opposition throughout the city, more especially as the major is unable to give any satisfactory reason. He holds that the picture unnecessarily wounds the feelings of German-Americans, and subjects Chicago citizens of German blood to unjust suspicion of disloyalty.

Who told him so? Was it Mayor Thompson? It is current that certain members of the city administration are supporting Major Funkhouser in his stand

In an interview with a reporter of an evening paper the Major said:

> They are Germans just the same as Jews are Jews. I would act the same way toward a picture which might be offensive to the Jews. Let them take the matter before some judge. The law is clear to me, and if they want a different interpretation let them try the courts. I don't care, but I won't be the goat. I'll carry out the intent of the federal city laws relating to pictures as I understand them.
>
> "What are the federal restrictions to this film?" was asked
>
> The Major hastily drew a paper from his inside coat pocket and read a brief clause forbidding the showing of motion pictures offensive to a friendly nation.
>
> "But we're at war with Germany," enlightened the writer
>
> "Then I have the city ordinance to back me," he replied triumphantly

The dailies of Chicago have taken up the matter vigorously. The Tribune wired to Washington, Boston, Pittsburgh, Cleveland, Columbus, Dayton, Cincinnati, Toledo, Detroit, Scranton, Worcester, Rochester and other cities regarding the attitude toward the picture, and in every case the reply came that it was being shown or about to be shown, and that there were no objections. Everyone here knows that it is doing a record business at the Strand theater, New York Even Evanston, a Chicago suburb, lying outside Major Funkhouser's jurisdiction, which is so ultra-censorial that the major's judgment in such matters is not sufficiently strict to suit its needs, has passed "The Little American," and the picture is showing to crowded houses. Besides, it is not denied that Evanston has proportionally as many citizens of German descent as Chicago.

The Hearst papers, the Examiner and the American, have printed scathing editorials on Major Funkhouser's action The Examiner editorial bore the heading, "If Chicago needs a censor it should get one who is not both stupid and ridiculous." Here are several excerpts from it:

> Unbiased critics who have seen Cecil DeMille's "The Little American," in which Mary Pickford is the central figure, say it is an intensely patriotic film production It is one of those instances where the stage joins pictorially in the chorus of virile Americanism with millions of other patriots in vocal or written speech, in music or the drama
>
> The barring of "The Little American" from Chicago's theaters by the local board of censors is on singular grounds—that there are parts of the play that might be construed as offensive to our German-American citizens.
>
> This would be humorous, seeing that this nation is at war with Germany, were it not characteristically defiant of the rules of censorship laid down in a multitude of decisions by our higher courts
>
> State courts and local courts have uniformly held that censorship of plays and pictures is legally justifiable where public morals are involved The letter and spirit of the laws creating official censors are that these officials are limited to issues of public morality. If a play or picture offends the community's moral sense, the censors have a right to forbid its production.
>
> Official censorship ends there, as it ought to end.
>
> It is only a few weeks since Judge Kavanagh, one of the wisest jurists in our local courts, made a sweeping decision against the right of official censors to go beyond the issues of public morality and arrogate to themselves the right to censorize plays or pictures on grounds of public policy.
>
> This decision by Judge Kavanagh was made specially in the case of another intensely American play. Major Funkhouser's censors rejected the play [illegible] it might offend some of our British-American citizens. The play [illegible] historical, and dealt with incidents in the Revolutionary War [illegible] flattering to Great Britain.
>
> The meddlesome Funkhouser was promptly overruled on this public [illegible] some pictures had been toned down on the public [illegible] was released for production.
>
> [illegible] "The Little American," with not a single immoral line or picture in it
>
> All that the Funkhouser board can find objectionable is some scenes that reflect harshly on ruthless German militarism.
>
> In other words, we have gone to war with Germany and are preparing to spend billions of money and perhaps a prodigious number of human lives to make it impossible for Germany to continue its crimes against civilization and ourselves by these ruthless military methods.
>
> The author of "The Little American" says he wrote his play to stimulate recruiting for the American army and navy. Mary Pickford, who stars in it, says she was thankful for the opportunity to do her "bit" [illegible]
>
> But Major Funkhouser's sensitive mind sees something in the play that [illegible] fellow citizens
>
> If Funkhouser was ridiculous in some of his former rulings, he ap- [illegible]
>
> He ought to know what all real American patriots know, that our first duty is to rouse the American spirit, to stimulate the fires of patriotism, to give every ounce of energy we possess, in oral or written speech, in [illegible] realize what they are fighting for.
>
> And if in doing this we tread on the toes of some sympathizers with Germany, we are not likely to put on the soft pedal because Major Funkhouser thinks we should.

Charles P. Schwartz, attorney for Paramount, filed a mandamus suit against the city of Chicago, Thursday, July 5, to compel the city to allow showings of "The Little American." It is expected the suit will be tried in the Superior Court, the judge to be named later.

It is said that Major Funkhouser gave his word, in the presence of a number of witnesses, to issue a permit for the picture, provided that George Creel, press censor of the United States, pronounced the picture all right. However, when a telegram from the Paramount office in New York arrived, announcing Mr. Creel's favorable opinion of the picture, Major Funkhouser is said to have repudiated his agreement.

The Paramount representatives state that the entire Chicago censor board, with the exception of its head, is in favor of passing "The Little American." It is said that in the near future an invitation presentation will be given by Paramount, to which some of Chicago's leading citizens will be invited. After viewing the picture they will be asked to cast their votes and decide whether they think Chicago should see the picture or not; also to ascertain whether there is in it anything "that would offend a friendly nation," the friendly nation in this case, according to Major Funkhouser, being Germany!

Miss Heikes-Justice, Author of "Who Shall Take My Life?" Talks of the Rights of the Photodramatist.

After spending several weeks in Chicago, Miss Maibelle Heikes-Justice returned to New York last week. While here she was much interested in Selig's "Who Shall Take My Life?" the story of which was written by her. Of this production, before she left, Miss Heikes-Justice said:

"There is a feeling of satisfaction and pride on the part of an author in viewing a finished production after having had the close co-operation of both producer and director in the work. The making of 'Who Shall Take My Life?' has been a pleasure to me rather than work. From its very beginning I have watched the production step by step. Under the personal supervision of William. N. Selig and the fine production of Colin Campbell, the picture was brought to a point where the author was called in, and after several weeks of co-operation in cutting and assembling, it is now ready for release.

"Many of the final and important decisions in assembling the film were left entirely to the judgment of the author. This courtesy on the part of the Selig Polyscope Company is one that should be accorded every earnest working photodramatist by the producing company. Such co-operation will unquestionably lead to the production of greater stories and better films.

"The usual plan of taking a photodrama from the hands of the author and not giving him or her a glimpse of it until it has been pruned and often distorted by everyone down the line is all wrong."

On her return to New York, Miss Heikes-Justice expects to take an active interest in war service, and it may be that she will visit France and England before the present conflict is ended.

Fire Consumes Pathe's Chicago Office

Three Million Feet of Films, Amply Covered by Insurance, Destroyed—Business Continued Right Along.

A FIRE which broke out early Sunday morning, July 1, in the vaults of the Pathe Exchange, Inc., on the fifth floor of the Consumers Building, this city, resulted in a conflagration that brought a large portion of the Chicago fire department to the scene and in a heavy loss both to the building and to the film company.

About 3,000,000 feet of film in the Pathe vaults were destroyed, in addition to the office fixtures and all printing and posters.

All the films used by Chicago customers, which had been brought in and just put in the vault, were included in the loss, and left the office with no films on hand to give these customers a Sunday show. C. W. Bunn, manager of Pathe's Chicago office, however, was equal to the occasion. He immediately wired the Pathe offices in Milwaukee, Minneapolis, Indianapolis, St. Louis, Omaha, Des Moines, Cleveland, Cincinnati and other towns to help him out. The result was that nearly all the Chicago customers were taken care of on Sunday, July 1.

By Tuesday, July 3, a complete stock of films and printing had arrived from New York. On that day J. A. Berst, vice-president of the Pathe Exchange, Inc., arrived from New York. He was seen at the office on that date, and was taking everything calmly. He stated that the loss, approximately, sustained by his company was about $75,000. He said, however, that all the films, furniture and fixtures were covered by insurance, but that the burning of posters and advertising matter was a complete loss.

Mr. Berst returned to New York July 5, and stated before going that he would return to Chicago again on July 18 to attend the convention of the National Association of the Motion Picture Industry.

On Friday, the time of writing, Manager Bunn stated that everything was running just as smoothly as if the fire had not taken place

Chicago Film Brevities.

Fred C. Aiken, prominent in Chicago film circles for many years, accompanied by Mrs. Aiken, motored from Chicago to his father and mother's home in LaCrosse, Saturday, June 30, to attend their golden wedding. All the living members of the family were present for the occasion. I have the pleasure of knowing both Mr. and Mrs. Aiken, Sr., and wish them both many happy years to come.

* * *

The Jackson bill, which was vetoed by Governor Lowden several months ago, was again brought up by the father of the bill and passed through both houses during the last session. It was among a number of bills that were allowed to become laws, recently, without the signature of the governor. This bill originally aimed at "The Birth of a Nation" and similar productions, prohibiting the exhibition of pictures tending to incite race hatred. It also aims at similar dramatic productions. This is another case where laxity on the part of dramatic and photoplay producers has allowed the enemy to steal a march on them.

* * *

A special picture program in aid of the Red Cross was given at the Harvard theater, 6312 Harvard avenue, this city, Friday afternoon, June 29. The Harvard seats 600 people, and 15 cents admission was charged to the show, which netted $125. Fred J. Nortman and Charles Fecher, who own the theater, are also owners of the Lexington and Drexel theaters, this city. They are to be highly commended for their patriotic action. The Seosa Club, numbering eighteen girls, aided in selling the tickets. Keep the good work up, exhibitors!

* * *

"The Tanks" pictures, now showing at Orchestra Hall, had a narrow escape from destruction in the recent Pathe fire in the Consumers Building. The fire took place early Sunday morning, July 1, and the films were taken over late Saturday night, after the show to the Pathe office to have them cleaned for the beginning of the next week's run. The boys in charge waited until they were cleaned, so as to avoid calling for them on Sunday morning before the Orchestra Hall show. Had they not done so there would have been no show at Orchestra Hall the whole of this week so far as "The Tanks" pictures were concerned.

* * *

The only copy of "May Blossoms" in the possession of Pathe Exchange, Inc., was destroyed in the fire in the Consumers Building. This well known Pathe feature, in five reels, was beautifully colored, and the production was highly thought of wherever shown. A copy of "The Vicar of Wakefield," which had only been used for several trade exhibitions in this city by Tom North, was also destroyed.

"The Battle of the Somme," Pathe's serial in seven episodes of two reels each, was also consumed. The last named pictures cannot be duplicated, as they are from an English negative.

* * *

Among the western managers of the Fox Film Corporation who stopped over in Chicago, Friday, June 29, on their way to New York to attend the annual meeting of managers of that company were William Citron, San Francisco; Mr. Carmichael, Los Angeles; Cliff Reed, Dallas; Mr. Lawrence, Minneapolis; Mr. Young, Kansas City; Lester Sturm, Omaha; D. A. Thomas, St. Louis, and Charles Phillips, Indianapolis. The party left for New York Saturday, June 30, accompanied by J. E. O'Toole, manager of the Fox Chicago office

* * *

Taylor Holmes, who established himself in the good graces of Chicago theatrical circles last year by his impersonation of Bunker Bean, was recently engaged by the Essanay company for an extended period. Mr. Holmes is now taking the place of Frank Craven in "Seven Chances," at the Cort, until the end of its Chicago run, which is set for August 4. Mr. Holmes has just completed his first picture for Essanay. It is entitled "Efficiency Edgar's Courtship," and will be released Sept. 3. Mr. Holmes is working at the Essanay studios during the intervals between rehearsals and performances at the Cort.

* * *

Kenneth Hodkinson, at one time general manager of Paramount's New York office and of the exchanges of that concern throughout the country, was recently appointed assistant manager of Pathe's Chicago office. He is the son of W. W. Hodkinson, formerly president of Paramount. Mr. Hodkinson, Jr., at one time had charge of the Pacific Coast offices of Paramount, and earlier had charge of the booking department of the General Film Company's San Francisco office.

* * *

Major Funkhouser recently disturbed the arrangements of Jones, Linick & Schaefer, who had booked "The Little American" at the Studebaker for a run beginning Sunday, July 1. He refused a permit for the production, and the run of "Wild and Woolly" was continued for another week instead. The latter will be succeeded by "God's Man" on July 8.

* * *

"The Crisis," considered by many as William N. Selig's greatest production, is making a big hit in London, England. The following are a few excerpts from a criticism in one of the leading dailies of that city:

"This twelve-part picture has the merit of being splendidly produced and finely acted, especially by two men.

"Those who know the American Winston Churchill's widely read book will remember these two fine characters—Judge Silas Whipple and Colonel Carvel, great personal friends, but bitter political enemies. The colonel with the conciliating cigar, as seen in this picture, will remain a memory as long as one lives.

"I do not remember seeing before such a character on the screen. The whole of the film is marked by such strong characterization, such contrasts, such little touches, revealing the souls of men, that 'The Crisis' is bound to live when hundreds of other pictures have been forgotten.

"I believe this picture is to be put on next week at the Scala, exclusive to London. It is such a human story that the man who sees it once will want to see it again, if only to look upon that dear old Colonel Carvel."

* * *

The Chicago Reel Fellows' Club has sent out invitations to everyone connected with the moving picture industry to make themselves at home at the club, 207 S. Wabash avenue, during Exposition and Convention week. A brass band of 22 pieces has been organized by the club, of which Maurice Reicherts is the director.

News of Los Angeles and Vicinity

By G. P. HARLEMAN

Activities at Universal Studios

Director General Henry MacRae Has Twenty-Five Companies at Work.

OUT at Universal City last week we noticed on one set Roy Clements directing Eddie Lyons and Lee Moran in their first two-reel comedy. •

Due to the large demand for the comedies of this team all of their productions henceforth will be in two reels To facilitate the releasing Burton George has been engaged to assist as alternate director.

Franklyn Farnum was starting a Bluebird feature under the directorship of Joseph DeGrasse, while on another set Dorothy Phillips was engaged in making cabaret scenes, with Ida De Grasse as the director in charge.

Francis Ford was busy on interiors that day for his latest production which features himself and his new leading woman, Mae Gaston. Stuart Paton was in the electric light studio taking fight scenes of "The Gray Ghost." Harry Carey was on the five-reel western story at his location in Newhall, Cal.

Upstairs in the administration building we found Colonel Jasper Ewing Brady, the manager of the manuscript department, was selecting the best from many stories.

J. Grub Alexander, who has been a valuable member of the Universal scenario department for two years, has been promoted to the position of scenario editor.

Fred Palmer, formerly of the Mack Sennett Keystone forces, is now writing comedies for Lyons and Moran.

William Sistrom, who was sent out by President Carl Laemmle to take charge of the financial end of Universal City, is one of the best liked men of the lot, especially on pay-days.

Balboa Announces a Photoplay Contest

Five Hundred Dollars Is Offered for Five-Reel Subject Featuring Jackie Saunders.

FROM Balboa studios comes word of a photoplay contest. Five hundred dollars is offered by Horkheimer Brothers for a five reel photoplay in which Jackie Saunders is to be featured. The competition is open to all and the winning decision will be made entirely on the suitability and merits of the scenario. All photoplays submitted must be worked out into full continuity of scenes, preceded by a synopsis of the story and cast of characters and scene plot. By viewing the productions in which Miss Saunders has been featured recently scenario writers will be able to get a line on the class of stories most likely to appeal to her and her managers.

All scripts must be submitted before November 1 and should be addressed to "Contest Editor, Balboa Amusement Producing Company, Long Beach, Cal.," with stamped self-addressed envelope inclosed. Scripts must be typewritten and as few subtitles as possible employed in the scenario.

Jackie Saunders, Director Sherwood Macdonald and H. O. Stechhan, assistant to President H. M. Horkheimer, will be the judges in the contest and will select five photoplays from the scripts submitted. These five scripts will then be handed to a committee composed of Maitland Davies, dramatic editor of the Los Angeles Express-Tribune; Miss Grace Kingsley, dramatic editor of the Los Angeles Times, and Mark Larkin, of the Los Angeles Record, who will select the winner. No person in any way affiliated with the Balboa company will be allowed to compete. The author of the successful photoplay will be given name credit on the screen and on all advertising matter, when possible.

Miss Saunders' last six releases on the Mutual program are "Sunny Jane," "The Wildcat," "The Checkmate," "A Bit of Kindling," "Betty Be Good" and "Bab, the Fixer."

Los Angeles Film Brevities.

Director Rupert Julian, of the Universal-Bluebird Company, left this week to inspect two locations in Southern California. One of these he will use for the making of a feature production, work upon which he will begin shortly. This feature will be a strong western story of the Bret Harte type, with many unusual and intensely interesting situations.

Henry McRae, production manager, is arranging for an all-star cast for Director Julian's coming feature in which more than a hundred people will be used.

Many of the exteriors will be made either in mountainous country surrounding Big Bear Lake or in the neighborhood of Mount Whitney.

* * *

Charles U. Wells, a stock player in the Helen Holmes company at the Signal studios, surprised his friends at the plant by arriving one morning this week with the announcement that during the previous evening he and Miss Georgia Dufay had stood before a frock-coated member of the clergy and answered "I do" and "I will" to a number of questions put to them by the aforementioned pastor.

* * *

For the past month the Balboa lot has resembled a modern shipyard, by reason of the fact that a large number of skilled workers have been engaged in the construction of a modern submarine. It figures importantly in the filming of "The Twisted Thread," H. M. Horkheimer's new serial story. This craft promises to be a startling warcraft in that it can be operated on land as well as in the water. Having a crawler attachment, like the big tanks now in use on the other side, the Balboa submarine is really amphibious. It noses its way out of the deep and comes up on the shore like a crocodile, which makes it look very uncanny. The craft was launched at Alamitos Bay recently.

Max Asher, well known stage and screen star, was welcomed back to Universal City this week with open arms. He is one of the old-timers of the Universal, his former engagement with the company extending over a period of three years. Asher forsook the field of motion pictures two years ago and went into vaudeville, playing every town of importance from ocean to ocean. A successful season with his own musical comedy company followed, but the click of the camera tempted him again and he returned to pictures, joining the Fox Company for a short engagement. Craig Hutchinson, who has been associated with the Keystone and the L-Ko comedies, is staging the Asher pictures, and Gladys Tennyson, who has also appeared in a number of Keystones, has been engaged to play the leading feminine roles.

* * *

Mary Pickford has devised a new plan to raise money for her charities in addition to her own contributions by making personal appearances at the theaters in return for the theater manager's presenting a check to the charitable institution. While in the northern part of the state for the exterior scenes of "Rebecca of Sunnybrook Farm," Miss Pickford received an appeal to help an orphan asylum in Los Angeles. The exhibitor in a neighboring town was also the owner of a large truck garden. The two got their heads together and Miss Pickford made two personal appearances before his audiences; in return the farmer-exhibitor sent a carload of potatoes to the orphan asylum.

* * *

Margarita Fischer's next appearance will be in a light comedy written especially for her, with a plot centered around college life. Harry Pollard is directing the feature, as usual, with locations in and around San Diego. A well selected cast is in support of the star.

* * *

While Henry King has been busy making a feature with Gail Kane at Santa Barbara, Mrs. King, who is known as Gypsy Abbott, has been thirty miles across the water supporting Tyrone Power. Miss Abbott last appeared in Vogue comedies and previously was well known on the General program.

* * *

Jay Belasco, who is supporting Tyrone Power in the Marine Company feature, "Lorelei of the Sea," writes from the Santa Barbara Islands to the effect that all the company are living close to nature. Jay described short trips in small boats with big seas to remote and rocky spots and of being unable to return to the base of supplies for two days and other interesting adventures. Jay sums it up as being a hard but healthy experience.

* * *

William Garwood has returned to Los Angeles. He has been playing in stock and appeared in a Metro picture with Mabel Taliaferro while East. He will summer in California.

* * *

Carmen De Rue, one of the four featured kiddies of the Franklin Brothers Company, making fairy tale productions for William Fox, is now being taught a harem dance by Ruth St. Denis, the noted danseuse, which will be used by little Miss De Rue in her role of a kid vampire, now being made by the Franklins.

* * *

Theda Bara, the celebrated luminary of the Fox forces, was hostess to Major Gen. Hunter Liggett and Mrs. Liggett on the occasion of their visit to the local Fox studios. Major General Liggett is the head of the western division of the United States Army, and it was the first time that he and Mrs. Liggett had been able to meet Miss Bara personally, although they both have been admirers of the screen art of the star.

* * *

The Eagle Film Company is the name of a new producing concern, for which Arthur Maude is managing director. The company will make state right features, headed by well known players, and preparations are being made for a six-reeler with the story by Constance Crawley and Arthur Maude. It is stated the company will build its own studios in Hollywood.

* * *

Sherwood MacDonald is the new director of Gloria Joy, the Balboa's child wonder, having just completed a series of six pictures in which Jackie Saunders was featured. Director MacDonald is now filming a five-reel Mary Sunshine play, from a story by Will M. Ritchie, entitled "No Children Wanted." It will give little Gloria excellent opportunities to display her special childish charms.

* * *

Sessue Hayakawa and his company, under the direction of William C. De Mille, have returned from San Francisco, where they journeyed to film some of the exterior scenes of the forthcoming production in which Mr. Hayakawa is seen as a Japanese school boy.

* * *

Myrtle Stedman, of the Morosco-Pallas, has gone north to appear in some of the big picture theaters. Miss Stedman is a great favorite up that way and received special inducements to make the trip.

* * *

Mary MacLaren, the charming little star in David Horsley productions, will soon be seen in natural color photography in moving pictures. Miss MacLaren was selected by Leon F. Douglas, inventor of the new process, to play the stellar role in an allegorical film produced for the American Red Cross.

* * *

A special service for motion picture persons and their friends was held at 11 o'clock last Sunday in Christ Episcopal Church, Twelfth and Flower streets, of this city, by the Rev. Baker P. Lee. Inasmuch as the motion picture industry has become such a powerful factor, both in the life of pleasure and in the industrial life of this part of California, the rector of Christ Church, who is a personal friend of many players and also chaplain of the Actors' Church Alliance, thought it proper to provide a special service in their honor. The sermon subject was "The High Aim of the Moving Picture and the Propagation of Truth and Righteousness." Special music was rendered by a choir of seventy-five voices.

* * *

Lina Cavalieri will arrive at the Lasky studios some time in August.

* * *

With the thermometer at 110, the new swimming pool at the Lasky studio is the most popular institution on the lot. During the extreme heat Studio Manager Milton E. Hoffman so arranged the schedule that it was possible for them to dismiss their companies in the heated hours of the day, resuming it in the cool of the evening.

* * *

The Helen Holmes company, under the direction of J. P. McGowan, this week completed the first episode of their latest serial, "The Lost Express," and began the production of "The Destroyed Document," second of the chapters of the photo novel.

* * *

Douglas Fairbanks last week rescued his director, John Emerson, from drowning, while some scenes of the current Artcraft production were being made at Catalina Island.

* * *

Reginald Barker, having completed his latest Louise Glaum picture for Triangle, is taking a brief vacation at Catalina Island.

* * *

The roar of musketry, the shouts of soldiers and the war cries of Indians awoke one day last week the residents of the peaceful San Fernando Valley near Universal City to a realization that a battle was in progress. Francis Ford, Universal director, was filming scenes for his eight-reel production, "John Ermine of the Yellowstone," which promises to surpass any previous drama he has staged. More than one thousand men and women were engaged in the scenes.

* * *

Fred J. Balshofer, producer of the Yorke-Metro pictures, together with Richard V. Spencer, his scenario man, and Lillian Clifford, returned this week to Los Angeles from the California mountains in the neighborhood of Big Bear Lake, where they spent a few days trout fishing.

* * *

A railroad accident at the Signal studios this week resulted in the fracturing of a bone in the arm of Virgil Hart, assistant director, and the wrecking of a set near the tracks which was being used at the time in the production of the second episode of "The Lost Express."

* * *

Director Elmer Clifton, who recently completed the staging of "The Fourth Glove," featuring Franklyn Farnum and Brownie Vernon, at the Bluebird studios, has begun work on another feature entitled "Sky High." Several thrilling airplane stunts are planned for the picture. Herbert Rawlinson and Brownie Vernon have been selected to play the principal roles, supported by a strong cast, which includes Frank MacQuerrie, Percy Challenger and Mark Fenton.

* * *

Dorothy Phillips, the Bluebird, made a personal appearance at the Superba theater during the run of her latest feature, "The Fires of Rebellion." Miss Phillips sang a light opera selection that drew enthusiastic applause from the audience. Prior to her advent into the field of motion pictures Miss Phillips was a soloist with the old Savage Opera Company.

* * *

Manager J. A. Quinn, of the Rialto Theatre, staged his formal opening on Saturday night at a midnight matinee, of which stunt Mr. Quinn is the originator. The feature shown was "The Whip," and it proved exceedingly popular with the audience of motion picture notables gathered to do honor to the popular manager.

* * *

The advent of Manager Chris Glimm upon the local Rialto, from his trip to New York, was marked by capacity houses at the Garrick.

* * *

Manager James Anderson, of Clune's Broadway and Comedy theaters, reports capacity business at both houses. Douglas Fairbanks in his latest success, "Wild and Woolly," is responsible for the crowds at the former house.

LAWRENCE TO DIRECT FOR IVAN.

The Ivan Film Productions has further increased its directorial staff by engaging Edmund Lawrence. Mr. Lawrence was with Julia Marlowe on the legitimate stage as both actor and director and with E. H. Sothern. Deserting the stage he became a director for the Kalem Company. Mr. Lawrence produced successful children's pictures featuring his child Adelaide, then six years of age. Leaving Kalem Mr. Lawrence directed pictures for the World Film and Equitable pictures. The title for Mr. Lawrence's first production to be released under the Ivan banner will be "Married in Name Only."

British Notes

THE annual report of the Exhibitors' Association for the year ending March 31 last reveals a chapter of trials and vicissitudes through which, its authors are proud to state, the exhibiting industry has passed in a manner that speaks volumes for its vitality. The only depressing item in the lengthy document is the record of the closure of an additional 200 theaters since the issue of the preceding report, due in each case to abnormal situations directly carried through the war. The usefulness of the association, points out the secretary, has been limited through lack of revenue. Nevertheless the association comes out with a small balance on the right side, and this in face of the very heavy litigation against arbitrary authorities and others seeking to impose restrictive legislation on the industry. One of the most satisfactory features of the association's work for exhibitors is the correspondence bureau conducted by the secretary, Gavayzi King, which mainly through the number of new orders issued under the Defence of the Realm Act has increased enormously. This department has undoubtedly kept many disputes between exhibitors and exchangemen out of the courts. The secretary has only in the rarest instances found it impossible to arrange such matters to the mutual satisfaction of the contending parties. Renting exchanges have almost without exception shown a ready disposition to meet the secretary and conclude fair and just arrangements, with the result that business relations between exchanges and exhibitors have been unimpaired.

* * *

The title of the film produced by the Western Import Co. (Triangle) at the instigation of the new Ministry of Food for the purpose of conveying to the public the necessity of food economy has been changed from "Civilians Fall In" to "Everybody's Business." Unlike the majority of propaganda films that have recently swarmed upon the exhibitor, "Everybody's Business" spreads its moral via the drama with half a dozen stage celebrities in the cast. Ralph Dewsbury directed the production at the London Film Company's studio, being specially released from military duties for the purpose.

* * *

"Intolerance" celebrated its century performance in the metropolis on Monday at Philharmonic Hall, whither it was transferred from Drury Lane. D. W. Griffith, fresh from his visit to France, gave a short address upon his experiences in the French and British lines, where he has been the guest of the Allied commanders-in-chief. Contrary to several newspaper statements Mr. Griffith has not found any photographic material on the western war front suitable for inclusion in his forthcoming war film. The smoke, noise and disturbance make camera work impossible, says D. W. G.

* * *

The William Fox fantasy, "A Daughter of the Gods," has been withdrawn from the London Opera House after a three weeks' presentation.

* * *

I am informed that the next official war feature to be issued by the War Office will be entitled "The Battle of Arras." The subject graphically depicts the recent penetration of the formidable Hindenburg line in the region of Bullecourt.

* * *

Of the genius the war has given birth, none will live longer in the memory of the public than the work of its two great cartoonists, Louis Raomakers and Capt. Bruce Bainsfather. That of the Dutchman is almost too sordidly tragic to lend itself to motion-picture construction, but Bairnsfather's humorous drawings of Tommy's life in the trenches have made excellent material for a series of animated cartoons. Film Booking Offices, Ltd., the new Essanay-M. P. Sales Company distributing exchange, is the agency responsible for their production and release.

* * *

In quest of realism for the making of a submarine drama a party of Swedish players have just experienced an uncomfortable encounter with the real thing. Cruising along the west coast of Sweden in search of a location, their vessel was stopped by a German U-boat, and four of the company were taken as hostages. The submarine disappeared, but encountered the sailing vessel again, opening a violent shellfire around her. The commander of the raider then boarded the ship and after examining her papers returned to his own craft to open up another bombardment. Fortunately the sailing vessel by skilful manoeuvring escaped and arrived at Gothenburg on the evening of June 5.

* * *

A new Barrie film is on the stocks for Lacroque, Ltd., an exchange that has exploited many famous works of English fiction. It is "What Every Woman Knows," and the woman in the film will be Miss Hilda Trevelyan.

* * *

The Reuters Association, the only organization of the middlemen of the trade we have here, is discussing the possibilities of amalgamation with the Kinematograph Manufacturers' Association.

* * *

T. P. O'Connor, the president of the British Board of Film Censors, has left England for the United States. Although his mission is a political one affecting Irishmen in America, he will doubtless make use of the opportunity of learning first-hand something about the enormous amount of material that comes under his judgment in the course of a year.

* * *

The film exchangemen in Glasgow and Scotland generally are evidently not going to be outpaced by the Exhibitors' Association converting itself into a trades union. The name of the new body, which has already been registered, is the Scottish Renters' Association.

* * *

New undertakings in the moving picture business are not nearly so numerous as in pro-war days, when each week used to see the incorporation of ten or a dozen new companies. The companies register gives particulars this week of a new Birmingham undertaking capitalized at $170,000, and named Colossal Productions, Ltd. The moving spirit in the enterprise is Sol. Levy, formerly of Sun Exclusives, who distributed the first batch of Frohman-Equitable releases in this country.

* * *

The Kinematograph Trade Council has been discussing again the proposal of its finance committee for the absorption of the British Board of Film Censors into the Trade Council. The main idea is to evenly distribute the cost of maintaining the voluntary system of censorship over the three factions of the industry, manufacturer, renter, and exhibitor instead of continuing under the present arrangement, which saddles all the expense on the manufacturer and the renter. The method of distributing in proper proportion the censorship charges would be by means of adhesive stamps. These in the first place would be supplied by the manufacturer to collect at face value the contributions of the other two sections of the trade. They would be sold to the renter at a premium, and he in turn would attach them to his invoices to exhibitors. After much discussion the proposal was agreed upon and a detailed scheme of working is to be drawn up for the next meeting of the council.

* * *

A Glasgow exhibitor has been fined £10 for issuing season tickets not charged with their proper amount of duty under the entertainment tax. The ticket was only "taxed" upon issue at three pence, although it admitted the purchaser six times to the theater.

* * *

"The Crisis" (Selig) is at last to be shown to a waiting trade and public. The Scala theater opens with the Churchill story on Monday. Its presentation is singularly opportune from a publicity point of view. The other Winston Churchill was never so much under discussion as now, and the number of people in the trade who confuse the statesman with the novelist is astonishing. He is some publicity man who can teach E. H. Montagu stunts.

* * *

The new War Office exclusive, "The Battle of Arras," strikes an entirely different line to any of its predecessors. There is nothing sad or tearful about this subject, none of those stacks of dead and dying which characterized the "Battle of the Somme." It is one inspiriting, encouraging chronicle of rapid progress, too quick in movement to become depressing and too variegated to become monotonous. "The Battle of the Somme" showed the British troops just chipping at the heels of the Hun. In "The Battle of Arras" they cannot be seen for dust. J. B. SUTCLIFFE.

FRANK WOODS JOINS FAMOUS PLAYERS-LASKY.

Frank E. Woods, for the past four years supervisor of productions at the Fine Arts-Triangle studios in Los Angeles, has been engaged in a similar capacity by the Famous Players-Lasky interests. Mr. Woods, who, with Mrs. Woods, has been visiting in New York for the past few weeks, left for the coast on Monday, July 9. Mrs. Woods remains in New York for a few days, when she will follow her husband west.

Indian Notes

By S. B. Banerjea.

A MOTOR dacaity of an unusual character has just been committed in Calcutta. It has features, which will make a first-class film and will appeal to lovers of the morbid and the sensational. The question has been raised in more than one Indian paper whether the crime has been influenced by the kinema, or not. "The Capital," the leading organ of the commercial community in India, observes in this connection:

"I do not think it silly to discover in this crime the malign influence of the cinema. It is notorious that the best "draw" at any of the picture houses in Calcutta is the film depicting successful and sensational crime. This is specially true of the Indian clientele who fill the cheaper seats. I have directed attention to the danger more than once; but although we have a cinema central committee, no check has been placed on exhibitions far more dangerous to the public weal than the inebrity of Max Linder and the coarseness of Charlie Chaplin. Old women, even if they chance to wear trousers, have keen noses for purience, but no eyes for incitement to outlawry. The Burra Bazar crime was planned on the cinema ideal and would have succeeded had the locality swarmed with paramallas. The Bengalees are quick to learn from the printed page. Robbery under arms followed the introduction of the cinema, which proves conclusively that pictures have a more powerful educative effect on the badrahog than pedestrian letter press."

The extract is long, but it amply repays perusal, for it shows that the European community in India will not care to have "robbery under arms" and similar other films in this country. Will manufacturers of sensational films please note this fact?

Should they ignore the warning, they would find themselves in trouble in Indian waters, sooner or later. They will be interested to know that a bill providing for the licensing of cinematograph theaters and a censorship of films will be introduced during the Simla session of the Imperial Legislative council. The bill, I may add, is now being drafted, and will be circulated among the provincial governments for opinion before consideration.

* * *

In Calcutta we have a censor committee for each of the leading houses. It is stated that "the different management are satisfied with results so far and that private exhibitions for the benefit of the censors have led to nothing but harmony." So far so good. But we are also told that the habit of the censors to air their views during the running of a film is objectionable, and they have been advised to compare notes afterwards, so that the views of one can have no influence on the views of another. It is to be hoped that the censors will appreciate this suggestion.

* * *

The Bombay office of the Universal Film Co. has issued a notice stating that pirated copies of their films are being imoprted into India. I for one did not know that film pirates were working in this country. I hope, however, that the warning issued by the Universal Film Co. will put all exhibitors on their guard and that I shall not have to record their doings in these columns at any time.

* * *

The Grand Opera House of Calcutta has been leased by Mr. Dricasse of the Bijou. It is being reconstructed from top to bottom at enormous expense. It will be named the Bijou Grand Opera House. The proprietor expects to have vaudeville and other companies at this new theatre at no distant date. I wish him all success; but I hope he will show us the best American films, and not confine himself to those of British manufacture solely.

* * *

The advent of American enterprise in India has alarmed several bioscope theater owners, who specialize in all-British films. One of their organs in India has written an article advocating a bold stand against the "American invasion," which threatens the existence of British theater owners. The arguments advanced by the writer of the article are not convincing. It would be well if I told him (and those whose cause he advocates) that the Indians, who were the chief patrons of bioscopes, did not care whether a film was British or American, so long as it appealed to them. I myself have seen several all-British films which drew very thin houses. The moral is obvious. If you want to succeed, give the people what they want, not what you think they should see. The "threatened" American invasion is, to my mind, calculated to yield good results. Ver. sap.

* * *

The compulsory system of military training in India has not disturbed the film trade, for this is largely in the hands of the Indians. The number of British-owned kinema houses can be counted on one's fingers. If, as a result of the compulsory service, they are shut down, the bioscope going public will not suffer at all.

* * *

I am certain that the manufacturers of films, in which some Hindu character is introduced, do not purposely represent it in black color. I have seen several films, all American, in which "Hindus" have been alloted the parts of swindlers, rogues and vagabonds. As white filmgoers are likely to imbibe a false opinion of Hindu character, it would be well if care were taken to have noble characters as well. There are rogues and vagabonds everywhere. Why should the parts of rascally people be alloted to the "Hindus" always? I have seen Hindu filmgoers resent representations of criminal Hindu characters, as exhibited in several American films screened in this country. I hope film manufacturers will note the above fact, and take care that they do not hurt Hindu feelings.

* * *

I am delighted to learn that at least one American film manufacturer has engaged the services of young Indians to fill certain roles. I make no doubt they have been giving satisfaction to their employers. Europeans and Americans can never successfully fill Hindu parts. The manners and customs of the whites are totally different from those of the Indians. So, if correct renderings are desired, it is advisable to employ Indians, of whom a goodly number can always be found in different parts of the States.

GOLDWYN SEEKS TO ENJOIN MABEL NORMAND.

Suit has been instituted by Goldwyn through Gabriel L Hess, general counsel for and secretary of the company, and John B. Stanchfield, of Stanchfield & Levy, has been retained as attorney and as special counsel to obtain an injunction preventing Mabel Normand, screen comedienne, from working for any other concern or individual.

It is claimed that Miss Normand entered into a contract on September 16, 1916, with Samuel Goldfish, whereby she was engaged to be starred in motion pictures under his management for a period of two years at a weekly salary of $1,000.

Upon the formation of Goldwyn Pictures Corporation Miss Normand's contract was assigned to Goldwyn.

WESTINGHOUSE SALES MANAGER PROMOTED.

Samuel Lindsey Nicholson, who has been sales manager of the Westinghouse Electric and Manufacturing Company since 1909, has been promoted to the position of assistant to the vice-president, with headquarters at East Pittsburgh. Mr. Nicholson is unusually well known throughout the electrical profession.

H. D. Shute, whose election as vice-president of the Westinghouse was recently announced, will have executive charge of the company's commercial organization, both domestic and export, succeeding Vice-President L. A. Osborne, whose headquarters have been transferred to New York.

NEWSPAPER MEN FACE CAMERA.

The New York Press Association learned it could act last week. The cause of it all was a visit to the studios of The Whartons, during the convention of the association here.

One of the entertainments scheduled for the association was a visit to the Wharton plant, and when the members arrived at the studios, they found cameras waiting for them everywhere. What was more natural than that directors should shout orders and the members of the association follow the commands while the cameras clicked? Later the near actors viewed themselves on the screen.

FILM AGENCY CLOSES OFFICE.

Readers will note from our advertising columns that the New York office of the Albion Cinema Supplies Company has been closed and that all business should now be directed to the London office, 6, Dansey Yard, Wardour street, London W.

William L. Sherrill Talks

WILLIAM L. SHERRILL, of the Frohman Amusement Corporation, came to the industry little more than four years ago, inexperienced in the manufacture of motion pictures and inexperienced in the many peculiar ways which may be claimed as belonging solely to the industry. Since the day of beginning of activites of his corporaton, he has applied and rigidly adhered to an application of the principles of commercial trading, and the success which has been resultant speaks in proof of Mr. Sherrill's contention, "Commercial procedure in the conduct of any business is one of the laws of success." In speaking of the future of the industry, Mr. Sherrill makes the following interesting observation:

Wm. L. Sherrill.

"I do not feel equipped to venture comment upon the technical perfection or digression of the finished motion picture production. That is the office of the technical man of many more years of experience than I have at my command in the making of motion pictures. I am also a bit reticent as to any criticism of the methods of distribution of product, although I have had the advisability of the territorial rights method proved conclusively to me by the success which the Frohman Corporation has met in that method

"While I have endeavored to give close study to the workings of both studio and laboratory during the few short years of my motion picture experience, still, the abundance of capable ability which is to be purchased for the execution of these departmental results make technical discussions, to my mind, a subject for the technically trained mind. I do, however, feel particularly gratified with the great measure of success which the adaptation of commercial principles, such as have been taught to me in other commercial walks and the financial world, has brought to our corporation.

"For many months we have been making a careful study of the needs, requirements and desires of both exchangemen and exhibitors, and the results of our declaration to these men that we intend to heed their suggestions and to lend them every aid in the exploitation of Frohman product has been in excess of our wildest anticipation. The response has indeed been most gratifying, and a further substantiation of my contention that excellence of product must have coupled with it service and co-operation if the full quota of success is to be met for all concerned.

"The Frohman Amusement Corporation is in the business of manufacturing motion picture to stay, and it realizes that the success of the future is to be measured in no small way by the amount of co-operation to be given to the distributor of our product.

"I do most seriously expect that at no distant day the matter of thorough co-operation between manufacturer and his buying exchangemen and their exhibitors will play as much importance as the excellence of production, and with the keen competition which undeniably exists at present, the abundance of production, etc., manufacturers may well look toward commercial procedure as a factor of utmost import in their future success."

GEORGE EASTMAN IN RED CROSS FILM.

One of the most popular films of New York state right now, from an exhibitor's standpoint, is the Red Cross picture recently made by the Whartons as their donation to the Red Cross fund of America. Following its first week in Rochester, where it was used to stimulate giving to the Red Cross fund during the President's drive for a hundred million dollars, it now is being booked in all houses throughout New York.. George Eastman, head of the Eastman Kodak company, and other notables appear in the film.

Producer, Have a Conscience!

By Margaret I. MacDonald.

NEVER before in the history of the moving picture has there been as serious a call on the conscience of the producer as at the present time, when the screen is expected to bridge that gap between work and more work at the various military camps throughout the country, as well as providing recreation and moral stimulus for the men in the trenches who are here today and gone tomorrow.

We are brought face to face with the necessity for the application of wholesome and inspiring entertainment for these men who in their period of segregation are forced to withstand greater horrors than any of us know. And through the various sociological organizations which are busying themselves with war time morals we are made to realize the possibility of vice and of stimulating flagging morality. It is therefore up to the producer now if never before to burn the midnight oil in trying to make his product the cleanest and best sort of recreation.

The kind of pictures that we would suggest are not necessarily preachments nor the so-called moral uplift pictures. Such pictures frequently fall short of their mark and lack the necessary recreative quality to carry them over. A good drama or even melodrama containing the proper moral balance is always acceptable. But to be righteously effective it must be clean with its vision inclining upward rather than downward. It must avoid suggestions of vice and of unwholesome methods of living. Its principal characters should be of that nobler type which moves on an elevated plane of morality, and which battles victoriously with whatever evil chances to cross its path.

Ignoble types, which are necessary to the realism of many stories, should be visualized with a view to inspiring aversion for such types and their methods of living. Refined comedy or even slapstick comedy in its wholesome form is an excellent tonic for tired nerves or drooping spirits. Comedy we need and must have; but above all things let it be clean comedy. Such comedies as the following, for instance, are for the most part mirth inspiring and harmless: "Max in a Taxi," Essanay-Linder; "Easy Street," Mutual-Chaplin; "The Clock," Bluebird; "The Cop and the Anthem," Broadway Star Feature, adapted from an O. Henry story; "A School for Husbands," Paramount-Lasky; "Wild and Woolly," Artcraft-Fairbanks; "The Magnificent Meddler," Greater Vitagraph, and any of the Metro-Drew comedies.

As samples of clean, entertaining drama and comedy-drama, we would suggest "Primrose Ring," Paramount-Lasky; "The Law of Compensation," Selznick; "A Naked Soul," Brady-International: "Builders of Castles," K-E-S-E-Edison; "Wolf Lowry," Triangle-Ince; "The Poor Little Rich Girl," Artcraft-Pickford; "The Barrier," Rex Beach; "Great Expectations," Paramount-Famous Players; "Little Lost Sister," K-E-S-E-Edison.

This does not include such productions as "Joan the Woman," which stands for itself as one of the most perfect of moving picture productions.

Good samples of melodrama are "The Blue Envelope Mystery" and "The Girl Phillipa," Greater Vitagraph, and "The Message to Garcia," K-E-S-E-Edison. Some of the recent serials also provide good types of melodrama, such as "Ultus," a Gaumont production not yet released; "Fantomas," also from Gaumont, and released through the Mutual Film Corporation; "The Voice on the Wire," Universal, or any of the Pathe serials such as "The Perils of Pauline" released some time ago.

It is not too much to say that the morals of the entire world are in a large measure at the mercy of the moving picture screen. Many of its children base their ideas of life on what they see on the screen. Its people depressed, afflicted, and under the shadow of a great war turn to the most easily acquired and most diverting form of recreation, that which is found on the screen. It is therefore up to the producer at this most critical period of the world's history to do his "bit" by devoting the best efforts of himself and of his employes to the making of only the best class of picture.

DOUD SEEKING A MARKET.

Omer F. Doud, general manager of the Fielder Film Corporation of Chicago, was in New York City During the week of July 2, arranging market facilities for the product of his company. Mr. Doud is quite enthusiastic over the quality of his first release.

Whartons Open Offices in New York

Through Their Releasing Corporation They Will Issue Products in New York and Northern New Jersey.

WITH Edward Small and Charles J. Goetz as the active managers, The Whartons, of Ithaca, announce the forming of the Wharton Releasing Corporation, with offices in New York City. The intention of the new company is to handle its products direct to the exhibitor in New York State and northern New Jersey and to afford better facilities for marketing of "The Great White Trail" and other products made by the makers of "Patria" and "The Exploits of Elaine" to the various states rights and foreign buyers.

Leopold D. Wharton is the president of the new affiliation of the Ithaca plant, but Mr. Small and Mr. Goetz will be the active men in New York, Mr. Wharton's time being largely taken up with production. The Whartons believe that in Mr. Small and Mr. Goetz they have two men who are amply able to handle the Wharton productions. Mr. Goetz has been in the film business for years, having been associated with the selling end of the Fox, the World, the General and Artcraft companies, while Mr. Small is well known in the amusement field, having been secretary of the Master Drama Features and formerly associated with Marcus Loew.

Offices have been opened by the new corporation at 130 West Forty-sixth street, Suite 901, where salesrooms, projection rooms and all other conveniences for buyers and exhibitors have been provided.

"The idea upon which we are to work is to be one of service," says Mr. Goetz. "We believe in giving both the state right buyer and the exhibitor the most that we possibly can give him for the money. Of course, the first thing in our consideration is the quality of the picture—and after giving that we hope to aid in every possible way in sending the public to see that picture.

"We are holding New York and Northern New Jersey for ourselves, inasmuch as we are fully equipped to handle these two states from a straight exchange basis, booking the pictures into the various houses in the regular way. The rest of the country, naturally, will be state righted."

LANCASTER EXHIBITORS HELP RED CROSS.

During the week of June 30 all the theaters of Lancaster, Pa., devoted the proceeds of the matinee to the Red Cross Fund. The operators and stage hands also contributed their pay for the afternoon. Among the houses were the Hamilton, Colonial, Hippodrome, Grand, Penn and Scenic. There was no fixed charge of admission, patrons being permitted to go as high as they liked.

MILTON SILLS JOINS IVAN.

Milton Sills, who was accorded the stellar honors by his wonderful characterization of the role of Joseph Stanton in "The Honor System," has been engaged by the Ivan Film Productions to create the leading male role in the next production soon to be released by that company. Edmund Lawrence, the director of the new production, has given him a role which will best serve to bring out M. Sills's talents.

Scene from "The Little Boy Scout" (Paramount).

Scenes from "Fires of Rebellion" (Bluebird).

ELSIE FERGUSON STARTS WORK FOR ARTCRAFT.

Elsie Ferguson has now commenced activities on her initial photoplay for Artcraft, "Barbary Sheep," by Robert Hichens. One of the most attractive dressing rooms ever given a star was prepared for Miss Ferguson by Studio Manager Lowe at the Famous Players-Lasky plant at Fort Lee. The production is being staged under the direction of Maurice Tourneur, who reports rapid progress. Mr. Tourneur is highly enthusiastic over the manner in which his new star is quickly adapting herself to the demands and conditions of studio work.

OLD MACHINES ACCEPTED IN TRADE.

So as to assist exhibitors with the latest type machines, the United Theater Equipment Corporation has notified its branch managers to accept old apparatus now in service in part payment for new equipment and machines. A liberal allowance will be made for used machines, and exhibitors will be able to save a considerable part of their purchase price by turning in their old equipment to the United Service Station.

REID TO BE FARRAR'S LEADING MAN.

Wallace Reid has been selected again to appear opposite Geraldine Farrar in her forthcoming Artcraft picture on which work will be commenced shortly. Mr. Reid played the lead to Miss Farrar in "Joan the Woman" with notable result, and is at present enjoying a short vacation before commencing activities on the new production.

WILL SOMEBODY SHOW THIS TO F. H. R.?

Douglas Fairbanks recently asked the operator at Clune's Los Angeles Theater how he liked his new Artcraft film, "Wild and Woolly."

"Fine," replied the manipulator of the projection machine; "there isn't a hole in the entire film."

FOTOPLAYER SECURES NEW INSTRUMENT.

The American Photo Player Company has recently secured control of the company manufacturing the Robert Morton Symphonic Orchestra, the factory of which is situated at Van Nuys, Cal. This instrument is said to be the last note in improved methods of organ construction and technical performance.

L. H. BUELL TO BUY FOR TRIANGLE.

L. H. Buell has assumed his duties as purchasing agent of the Triangle Culver City studios under the new management. Mr. Buell comes to the Triangle with an enviable record as a buyer, after terminating a seventeen months' connection with the Universal Film Company.

ARTHUR S. KANE IN TOWN.

Arthur S. Kane, Pacific Coast representative for Artcraft, arrived in New York last week on a business trip.

Reviews of Current Productions

EXCLUSIVELY BY OUR OWN STAFF

"The Little American"

New Standard Set for Motion Picture Drama by Six-Reel Artcraft Release, Written by Jeanie MacPherson, Staged by Cecil B. De Mille and Starring Mary Pickford.

Reviewed by Edward Weitzel.

AFTER witnessing "The Little American" the one improvement that will possibly suggest itself is a change of title. This five-reel photoplay, written by Jeanie MacPherson, staged by Cecil De Mille, and starring Mary Pickford, is so superior in theme and craftsmanship to any of the previous Pickford pictures that it should have been dignified by a title more in keeping with its merits. However, this conclusion can only be reached after seeing the photoplay, and everyone is going to see "The Little American" and then advise his neighbor to go and do likewise.

Scene from "The Little American" (Artcraft).

To begin with, the theme is right up to the minute, the United States and the battlegrounds on French soil being the scenes of action. Next, and most important of all, it is drama in the best sense of the word. It is also the story of the love of a man for a maid, and no matter how broad the interests involved and how surprising the truth with which the realities of the present world conflict is brought home to the spectator, it is the destiny of this man and this woman that absorbs the attention and places their fate above everything else in the story.

Angela Moore, a young American girl living in Washington, is courted by Karl Von Austrein, an attache of the German Legation, and Count Jules de Destin of the French Embassy. Angela prefers Karl. At the rumor of war each of the men returns to fight for his native land. Later Angela is sent across the Atlantic to join her great aunt, a French lady of title. The ship is sunk by a submarine, but the girl is saved and reaches the chateau, only to find it full of wounded French soldiers and her aunt dead. Angela takes charge of the estate and meets the count, who intrusts her with the workings of a secret telephone that may be used to help destroy the chateau by gun fire in case it is taken by the Germans. This happens, and Karl is among the invading forces. He has heard that Angela went down with the ship, and has allowed himself to be influenced by the acts of immorality practiced by his brother officers. When he discovers a young girl trying to hide from the invaders he seizes her in his arms and finds that she is Angela. Horrified at his act, he does his best to save her from the fate that befalls the other women of the chateau. The subsequent action shows the American girl aroused to contempt for her own life at the brutal treatment dealt the helpless men and women about her. She phones the necessary information to the French gunners, is discovered and shielded by Karl and both are sentenced to be shot, when these facts are brought to light. They are made to face a firing squad, are saved by a chance shot from the French guns and find freedom at last when Angela's French admirer secures Karl's release from a concentration camp.

Placed in imaginary surroundings, such a tale would constitute an ordinarily good melodrama. With a background of actuality and told in the remarkable realistic manner employed by Director De Mille, it grips the interest and sways the emotions with irresistible force. Every detail of the production, the sinking of the ship, the tide of battle that ebbs and flows about the old chateau, are reproduced with great fidelity. But beyond all else in its ability to work its will with the man in front of the screen is the splendid forward thrust of its incessant movement. In editing the film everything has been pared down to the essential with the same thoroughness that marks the playmaking of Eugene Walter. It is hardly necessary to add that no time is wasted with cut-backs. "The Little American" is screendrama. May its tribe increase!

It is a pleasant task to record the fact that Mary Pickford meets this advance in her medium for expressing her art with complete success. Angela Moore is forced to face experiences that would try the soul of the bravest, and is not found wanting. Although the tragic note has not been granted to Miss Pickford, it does not prevent her from giving a consistent portrayal of the character and making clear the horror and righteous determination that fills her heart at sight of the suffering around her.

The list of fine impersonations includes the entire cast. Jack Holt as Karl, Raymond Hatton as the Count, Hobart Bosworth as the German Colonel, James Neil as Senator Moore and Ben Alexander as Bobby Moore have the most important roles next to the stars.

Pathe Pictures

"The Last of the Carnabys," Five-Reel Astra Drama, Featuring Gladys Hulette, and "Borrowed Identity," Third "Fatal Ring" Episode.

Reviewed by Ben H. Grimm.

PATHE'S feature release for July 22—"The Last of the Carnabys," a five-reel drama—brings Gladys Hulette to the screen in a somewhat different role than those in which she has been seen in recent releases. Her part is a sympathetic and appealing one, and her portrayal of the role adds laurels to her fast-growing crown. William Parke's direction is the other outstanding feature of the picture. The direction, together with the work and personality of the star and her support, and a fairly interesting story by Samuel Morse, combine to make the picture a good program release. William Parke, Jr., again is seen opposite Miss Hulette, but in this latest Astra production there is not the customary romance between the characters played by them—they are sister and brother, the last representatives of an old and famous New York family. There is no dominant love interest in the picture, stress being successfully laid on an appeal for sym-

Scene from "The Last of the Carnabys" (Pathe).

pathy with the girl who overcomes obstacles in living up to the traditions of the Carnaby family.

Space limits the many good things that might be said about the senior Mr. Parke's direction. The atmosphere is in harmony with the story; some lightings are especially fine, and there has been much attention paid to detail—all of which makes for the better entertaining value of the film.

The last hundred feet or so of the picture, however, are not in keeping with the consistency of the whole. The ending is rather peculiar and, although happy, to some may be more or less disappointing.

The cast is a well-chosen and an able one. Each of the types fit almost perfectly. Important in support of the principals are Paul Everton, Harry Benham and Eugene Woodward.

"Borrowed Identity."

Exciting fight scenes on board a yacht add interest to "Borrowed Identity," third two-reel episode of Pathe's "The Fatal Ring" serial. This episode shows how Pearl—played by Pearl White—and her followers are rescued from the house of mystery. The reporter is sent to cover ship news by his editor. Pearl and Knox are lured to a yacht and there made prisoners by Carslake. Pearl escapes in the guise of the girl who lured her to the yacht. Pearl and Carslake get on a boat and, at the point of a gun, Pearl obtains the setting and the diamond. Carslake jumps from the boat and Pearl gets the police. The police go to the yacht and battle with the gang. Pearl is saved by the reporter. The end shows that Carslake still has the real diamond.

"The Beloved Adventuress"

Kitty Gordon the Star of a Five-Reel Photoplay by Frances Marion That Is Dramatic But Sordid in Theme—Directed by William A. Brady.

Reviewed by Edward Weitzel.

THE character acted by Kitty Gordon in "The Beloved Adventuress" is Juliette La Monde, a musical comedy star, who is surrounded by admirers. The one to whom she gives her heart, however, is a married man, who leaves his wife to live with the fascinating actress. Each professes to be madly in love with the other, but when Juliette's young sister comes to live with her, Morgan Grant, the ardent gentleman, at once transfers his affections to the other member of the family; but Juliette saves Francine from disgrace by firing a bullet into the faithless one and putting a stop to his love making forever. She then goes to France and joins the Red Cross, dying bravely in an attempt to rescue a wounded woman, who turns out to be the discarded wife of Morgan Grant. The younger sister, her eyes opened at last, marries a manly young chap who is worthy any good woman's love.

Scene from "The Beloved Adventuress" (World).

This more or less truthful story of the life of an actress was written by Frances Marion and directed by William A. Brady. The president of the World Film Corporation has placed the scenario on the screen with the completeness of an experienced director. Kitty Gordon acts the part of Juliette with authority, and dresses it gorgeously. Her gowns will delight the members of her own sex. Frederick Truesdell, Jack Drumier, Lillian Cook, William Sherwood and Pinna Nesbit are the leading members of a cast that support the star most effectively.

Warren Working on Second Picture.

Edward Warren is busy at work on the second production under his own banner. It promises to excel even the settings of "The Warfare of the Flesh," and as is the custom of Mr. Warren an all-star cast is being used. The theme will be a pleasing heart-story of the present day.

"When True Love Dawns"

Susan Grandaise in Five-Reel Brady-International Photoplay That Shows the Artistic Perfection of French-Made Pictures, Directed by Louis Mercanton.

Reviewed by Edward Weitzel.

THE second Brady-International release featuring Susan Grandaise, "When True Love Dawns," confirms the impressions made by the first picture—that for artistic perfection these photoplays are in a class by themselves. Direction, acting and photography are all of the highest order and have a distinctive quality as marked as a painting by some celebrated master.

The story of "When True Love Dawns" is a variant of Ohnet's "The Ironmaster." Susan Breville, a young girl of wealth and social standing, loves an artist, but gives him up and marries an elderly millionaire named George Destray to save her grandmother, the Duchess of Breville, from poverty. Her husband is engrossed with his affairs and Susan renews her acquaintance with the painter, now a successful man. She imagines that she can be happy only with him and agrees to an elopement. Destray learns of this and plans to put himself out of the way so that there shall be no bar to Susan's happiness. The owner of a stone quarry, he adjusts a blast so that the explosion will kill him, but Susan discovers his intent in time to prevent it and realizes at last that Destray is the man she truly loves.

Scene from "When True Love Dawns" (World).

As the heroine of "When True Love Dawns." Susan Grandaise is called upon to portray a different type of young womanhood from her role in "A Naked Soul." Susan Breville has all the innocence and grace of the other character, but her rank in life is much higher and she adds the experience of a wife to the influences that mold her nature. These subtle distinctions are brought out by the actress with the fineness of touch and charm of person that make her performances a continual delight. The scene where she agrees to go away with the artist is played without a suggestion of the grosser passions; Susan's resolve is that of a woman who feels that she can no longer live a lie for her own sake, but more for the man whose name she bears. The beauty of pose and gesture which is hers and which makes her so effective before the camera, is given full play in this picture. The taste of Miss Grandaise in the selection of costumes is another telling point in her favor.

To Albert Signer as George Destray go the chief acting honors of the cast. His performance endows the millionaire with a nobility of character that regulates his every act, and is accomplished with an ease and naturalness that make the illusion perfect. Brenton Marchville as Robert Breville, Paul Guide as Paul Lancy, and Marie Jalabert as the Duchess of Breville, are worthy their distinguished companionship.

Louis Mercanton again shows his mastery of composition and balance in his groupings, and his ability to infuse the extra people with the spirit of the scene.

"A Place in the Sun"

In Essanay's "Do Children Count?" Episode Little Mary McAlister and Associates Do Fine Work.

Reviewed by Arthur W. Courtney.

THE title of the latest episode in Essanay's "Do Children Count?" series has little connection with the story. It is called "A Place in the Sun." In this picture Little Mary McAlister is assisted by two little boys and a bull pup. This cast makes it an excellent child picture. The smaller of the two boys has a way of laughing which seems to consist in opening his whole face. The pup will eat anything, even if it is on a fork or a spoon.

Little Mary's family is in want. She finds an old miser's wallet on the street. Her mother has told her that the Lord will provide. So she takes the wallet as sent by Providence.

She orders all the supplies the family needs. Then the old miser traces her and has her arrested. The judge in the juvenile court pays the miser out of his own pocket the money which Little Mary has spent from the wallet.

Mabel Bardine has maintained a consistently vivid impersonation of Little Mary's mother all through the series. In this episode she is a poor woman in ill-health. We must not forget that much of Little Mary's success depends upon this charatcerization.

Little Mary is the typical little mother while her own mother is ill. She clears away the table, wipes up the floor, washes the jam from her little brother's face, and lays the older boy across her lap—to sew up a tear in his breeches. As has been observed in other reviews of this series, the children here really act. This raises the picture above the class in which children are merely lovable children. Children in the audience will be intensely interested in this episode. It is something they can understand. In its way it is a modern fairy tale, too.

Kalem Shows Two Stingarees

Also the Last of the American Girl Series, in Which Marin Sais Does Excellent Riding.

Reviewed by Arthur W. Courtney.

STINGAREE will have to get another white coat. He exchanged clothes with a young man who was going to take a position as clerk in a bank in New South Wales and he did not get his coat back. This happened in an episode of "The Further Adventures of Stingaree," called "A Double Deception." Edythe Sterling is the banker's daughter very anxious to meet the romantic Stingaree. When she meets him in disguise, of course, she does not recognize him. She dons an ill-becoming riding-habit and rides off, side-saddle, into the country, where she finds the bogus Stingaree, who has escaped from Howie.

In "An Eye for an Eye," Stingaree finds a lamb with a broken leg. He carries it to the shack of Gypsy Prince, a gambler. In a game, the gambler uses loaded dice and wins from Stingaree. Later, Stingaree gets even. He holds up a stage upon which Gypsy is a passenger. He makes him restore to another passenger, Tom Banks, money which he has won from him. Then Stingaree arranges the meeting of Tom and the girl he has been kept from marrying by the debt on his mother's homestead.

The author, E. W. Hornung, has done an excellent bit of characterization in Stingaree. The actor, True Boardman, makes up the character as dissipated about the eyes. This is unfortunate. Some people dislike pictures where, they say, "the actors look dissipated." Howie is played by Hal Clements. He did not originate this character. He played it in the first episode of the present series. Not much acting is required of Howie in these two episodes.

The last of "The American Girl" series is "The Ghost of the Desert." Marin Sais is at her best when she is astride a horse. She does some excellent riding in this picture. She also wears a beautiful gown. But that is before she starts out on the trail of Devil Dorgan. He is the ghost who comes to life after twenty years.

"Patsy"

Five-Reel Fox Picture with June Caprice First as Ragged Princess and Then as Ingenuous Maiden Making Love.

Reviewed by Hanford C. Judson.

THERE were better possibilities in the story of this picture, "Patsy," than the Fox Film studio has brought out. It has one extremely well directed situation, but the heroine fails to make any real impression in this role. One might be tempted to say that the director, John Adolphi, did not think much of his material as a whole and put all his imagination into the part that appealed to him. To tell the cold truth, the scenes in the room of the villainess (Edna Munsey) with Joseph Gramby and Harry Hilliard make every scene in which the heroine (June Caprice) appears seem thin. There is no true ingeniousness in her presentation of Patsy, and the director let her wear clothes, both night and day gowns, that no mountain girl would be at all likely to have so soon after she arrived in the city. Besides, the picture drags along unmercifully.

The early scenes of the story show the heroine as a ragged tomboy girl of Southern mountains. The scenes are full of obvious acting and are kept on much too long for real effectiveness. She is sent to the city where a one time friend of her father's whom she doesn't know is dead is expected to meet her. The man's son, who is a good sort but is leading a speedy life, gets the letter and expects Patsy a boy. It astonishes him to see her; but he takes her home and wants the old butler to take care of her. They decide to get a housekeeper. The picture attempts the ingeniously embarrassing, but the actress fails to persuade us of her sincerity. The counterplot, in which a scheming woman has caught the young man in his cups and made him think he has married her, gives the story a new lease of life; but we are let into the secret that she is the faithful butler's wife too soon and we can foresee the end when the butler will see and recognize her.

"Neptune's Naughty Daughter"

Alice Howell Featured in Two-Reel Century Comedy That Is Crammed with Action—Distributed on State Rights.

Reviewed by Ben H. Grimm.

IT WOULD hardly have been possible to get more action into a comedy that is contained in the two reels that comprise "Neptune's Naughty Daughter," a Century Comedy featuring Alice Howell, and which is for distribution on the state rights plan. More things happen during the running of the two reels than usually happen to the heroine of a paper-covered thriller; and if the piece does not make every one who sees it laugh a few times at least, there is something wrong with that person.

Scene from "Neptune's Naughty Daughter" (Century).

Alice, the daughter of a fisherman, besides pulling some of her own stuff, gets shanghaied. But this happens only after she has done her comical best to overcome the villain and go to her sailor-lover. But when she gets on the ship she starts things, and from then on they happen so rapidly that one can scarcely get one's breath between smash-up, boat collisions, etc.

Directed by J. G. Blystone, the comedy is a very good example of the rapid-fire type of fun.

"The Message of the Mouse"

Six-Reel Vitagraph Blue Ribbon Feature Written by George R. and Lillian Chester and Directed by J. Stuart Blackton.

Reviewed by Edward Weitzel.

THIS Blue Ribbon feature, "The Message of the Mouse," may be strongly recommended to lovers of much villainy, of mysterious rooms with secret panels and fireplaces that turn at the pressure of a button and reveal a stairway for the convenience of the arch-plotters when hard driven by the police. George R. and Lillian Chester have written a six-reel scenario that starts off entertainingly and maintains the interest in a clever plot right through to the finish.

The story takes its title from a bit of paper torn from a cipher message which a mouse picks up and drops in the bedroom of the heroine. The ambassadors from five different nations are concerned in a plan to destroy, as far as possible our merchant marine, and to divert billions of American capital to their own countries. The daughter of a wealthy shipbuilder gets an inkling of the plot from the bit of paper and helps the secret service officials to run down the conspirators.

Anita Stewart plays Wynn Winthrop, the heroine. The part is well within her capabilities and she is as pleasing as ever as the kind of refined but courageous American girl she does best. L. Rogers Lytton is adroit as the chief plotter, and excellent impersonations are contributed by Julia Swayne Gordon, Rudolph Cameron, Franklyn Hanna, Robert Gaillard and Bernard Seigel. J. Stuart Blackton's direction of the picture is equal to its needs.

Terry Human Interest Reel

Second of the Series Presented by A. K. Company Demonstrates Character Reading by Shape and Color of Eyes.

Reviewed by Margaret I. MacDonald.

THE second of the Terry Human Interest series which deals with the possibility of reading character in the face demonstrates its claims by means of the eye, and is entitled "Character as Revealed in the Eye." Various kinds of eyes are shown and their meaning read in an interesting and easily credited manner. The eyes of President Wilson, William H. Taft, Billy Sunday and General Pershing are referred to by pen and ink sketches as living examples of the truth of the teachings of Jessie Fowler, upon whose studies are based the claims of the picture.

On the same reel with "Character as Revealed in the Eye" are some child studies from Little Italy on New York's East Side.

The Selig-Hoyt Comedies

"A Rag Baby" and "A Runaway Colt" Are the Fourth and Fifth of the Series, and Both Can Be Recommended as Telling Mirth Makers.

Reviewed by James S. McQuade.

RECOUNTING my own experience while viewing the fourth and fifth of the Selig-Hoyt comedy series, I can vouch for their catching farce-comedy qualities. The fourth is "A Rag Baby" and the fifth "A Runaway Colt," and they exercise a continuous tickling of one's risibilities.

"A Rag Baby."

In "A Rag Baby" we are treated to the further antics of James Harris, who takes the part of Tony Gay, brother of Clara (Amy Dennis), whose husband has stolen her baby. The merry doings of the farce comedy revolve around the recovery of the child.

Tony buys a drug store so that he can have the pleasure of filling prescriptions for his beloved brother-in-law and thus keep him confined to bed, while the plan for recovering the baby is being worked out. He engages Old Sport (William Fables) as his clerk, and what that worthy does not know about filling prescriptions can be imagined when it is told that he is a pugilist, in training for a bout with Dusty Bob, nicknamed the Dusty Hitter. Tony is just as ignorant in the matter of drugs.

Scene from "A Rag Baby" (Selig).

The scenes in the drug store produce riotous mirth, and an end is put to them by the explosion of a bomb which demolishes the store and sends Tony and Old Sport heavenward for a time and then drops them through the roof of a girl's boarding school, where the missing baby is eventually found.

The release date is July 9, through K-E-S-E.

"A Runaway Colt."

In this Hoyt farce comedy we have still more riotous fun. James Harris appears as Elias Simpkins, an energetic farmer with a pretty daughter. Her name is Letty, and she throws goo-goo glances at the hired farm hand, Hank Higgins, a lubberly yokel who excites the major portion of the mirth. William Fables plays the role with an abandon that sometimes causes the spectators to suspect that all is not quite right in the region of his midriff.

The ingenuity shown in the scene where Hank, innocently chopping wood, contrives to hoist his future father-in-law high in the air and then deposit him at the bottom of a deep well, will never fail to raise screams of laughter. Another clever trick is shown in the scene where the big, sissified son of Judge Short is making love to Letty and is interrupted by the kick of an old horse which stands behind him. The momentum lands the lover high in a tree top and, seeing that the tree has no lower branches to assist one in climbing it or getting down, Hank solves the difficulty by felling the tree and then releasing the half dead victim from the heavy branches that press him to the earth.

Hank's clever scheme to defeat his future father-in-law, after a spirited mauling match, and then flying with Letty to get the marital knot tied, will not fail to give a strong finish to this merry farce.

The release date is July 23, through K-E-S-E.

"Lady Barnacle"

Viola Dana in Entertaining Five-Reel Metro Screen Version of Edgar Franklin's Sprightly Novel.

Reviewed by Edward Weitzel.

IT would probably surprise the natives of India if they knew the amount of comedy entertainment they have furnished for the screen in the United States. "Lady Barnacle," a five-reel Metro screen version of Edgar Franklin's novel, has a Hindu herrine whose attempt to reach her lover in this country causes her to attach herself to a modest and immaculate young man from Boston when he leaves India for his native land. She gets her unwilling traveling companion into all sorts of amusing situations on the voyage over, breaks up his love affair with a young woman on Beacon street, and nearly makes him fall a victim to her father's wrath. However, after a too long drawn out finish, she explains matters to the satisfaction of all concerned. The most of the action is capital farce, although the motives are serious, and the entire story is given an originality of handling that is refreshing.

The production has been treated handsomely in the way of locations and the other adjuncts of a well-made picture. Director Collins displays his customary good judgment all through the five reels, and "Lady Barnacle" may be introduced to all grades of moving picture spectators with every assurance that she will meet with a warm reception.

Viola Dana, whose ability in types of the Hindu Princess class has been clearly proved, plays the title role with the same charm, unforced humor and honesty of purpose that has previously distinguished her impersonations. This little lady may always be depended upon to give to her work the best that is in her, and her best is a very excellent example of screen acting. Robert D. Walker as the good young man from Boston performs the difficult task of winning a strong liking for the character. The other members of the cast are worthy the company they keep.

"The Car of Chance"

Five-Reel Bluebird Release Featuring Franklyn Farnum Has Fair Plot but Is Too Deliberate in Action.

Reviewed by Edward Weitzel.

THE Bluebird five-reel feature, "The Car of Chance," has one fault—it never gets out of slow speed. The authors have conceived a fairly good story, but it unfolds so deliberately that its value is greatly weakened. The happy-go-lucky son of a wealthy father finds, upon his parent's death, that he has been left nothing but an automobile and an order for unlimited gasoline. The young fellow loves the daughter of a man who has a large bank account and is the manager of a local street railway. He frowns upon a penniless suitor and encourages a rival who has money but no morals. The street car men go on strike, and the hero helps them to win their fight by organizing a line of jitney autos to carry the public about the city. This quickly brings the heroine's father to terms.

There is an underplot involving the daughter of the leader of the strikers and the dishonest rival, but the picture never reaches any real dramatic height. The incident of the villain trying to force his attentions upon his stenographer and the smashing in of the office door by the hero at just the right moment has lost its novelty; and a misunderstanding between the young man and his sweetheart over the affair is of too short duration to create any real suspense.

Scene from "The Car of Chance" (Bluebird).

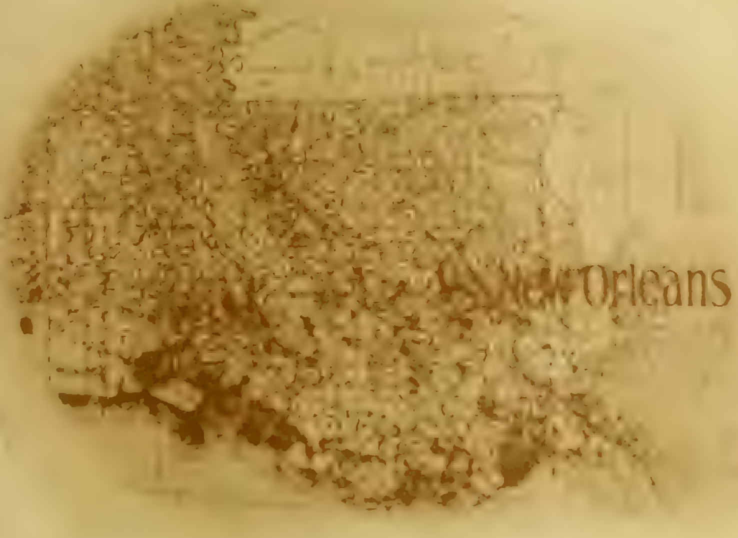
The picture is well produced and is played in good style by Franklyn Farnum and Agnes Vernon and other competent members of the cast.

Emmy Wehlen at Thousand Islands.

William Christy Cabanne, co-author with June Mathis and director of Metro's "Miss Robinson Crusoe," in which Emmy Wehlen is starred, has left with the entire company for the Thousand Islands, where the exteriors of the forthcoming Metro wonderplay will be photographed.

E. A. Thurston is once more assisting Director William Christy Cabanne, while the camera is in the capable hands of William Fildew. The company now in the Thousand Islands will be gone for about two weeks.

Putting New Orleans on the Moving Picture Map



Special Correspondence by Randall M. White, of the Moving Picture World

IT IS the common remark of good friends of New Orleans, spoken not in anger but in pity, that until a few years ago this "Cradle of France in America" had been fast asleep for a century or more. Today, pulsing with the strength of its almost incalculable natural resources, the period of its complete awakening is at hand. Government ship yards are building, new industries are being developed and the old Crescent City of the South is stepping out bravely to take its place well up in the [illegible] of progressive cities of the United States.

This era of awakening, which one cannot but sense in even the briefest stay in this quaintest of American municipalities, is calculated to make one throttle what might otherwise be tremendous surprise at what is at the moment being done to "put New Orleans on the moving picture map." In a few short years the moving picture industry, pushed and forced by the most aggressive operators from other lines, has outstripped all other businesses save two or three. It is to be expected then that in any city which has "found itself" the moving picture, loved of both the masses and the classes, should promptly step out in front.

On July Fourth there was opened for the pleasure and comfort of the people of New Orleans a photoplay entertainment which the controlling Saenger Amusement Company, Inc., feel it is justified in calling the "Greatest Show South," but which any fair observer will concede is something more, in that it gives promise of being one of the foremost institutions of its kind in the United States, the effete North and East and the proverbially aggressive West not excepted.

This big project of the Saenger company's has been in the planning for fully five years, but only a year ago, after every little detail of the plan of construction and operation had been carefully worked out, was the contract for the erection of the beautiful new Strand theater in New Orleans let. Delays occasioned by war-time conditions in building circles have been responsible for postponements of the opening of the house. But the controlling company has been constantly optimistic, holding that a project involving an investment of $315,000, with $180,000 of this considerable amount represented solely in the theater proper, is something which had better move a little bit too slowly than a bit too rapidly.

The new Strand, pride of the South, must be considered as an enterprise in the broadest sense of the term. While the beautiful theater is the concrete thing one views, even more important is the carefully-laid plan of operation which has been devised. In its operations throughout the South up to the present time the Saenger company has already given evidence that it regards the conduct of its theaters as of fully as much importance as it does the nature of the theaters themselves. In New Orleans it is starting out to build for a long and increasingly successful future, and this thought, expressed by careful, conservative men who direct its affairs, is the best guarantee to the people of New Orleans and the country from which the city draws that the Strand theater will indeed be an important factor in putting the Crescent City on the moving picture map.

Has Seating Capacity of 1,500.

The Strand theater building is situated on Baronne street, between Gravier and Common streets, about two blocks from Canal street, the main artery of New Orleans' business life and a street famous as the widest municipal thoroughfare in the United States. The building's frontage is 158 feet on Baronne street and 108 feet on Gravier street. The construction is strictly fireproof throughout, the exterior showing a dignified expanse of buff press brick with terra cotta trimmings to match.

The theater auditorium proper is 128 feet long by 54 feet wide, the main exit being 30 feet wide, taking up more than half the auditorium's frontage on Gravier street. The main entrance is through a beautifully ornamented lobby 12 feet wide and 50 feet long leading from Baronne street into the main auditorium foyer, which is 54 feet wide and 12 feet deep. Approximately 1,000 people can be seated on the main floor and 800 more in the single balcony, which extends about one-third the distance over the first floor. Both the first floor seats and those on the balcony are placed on a mathematically computed concaved slope which gives perfect vision from each seat in the house whether patrons do or do not choose to remove their hats. Across the rear of the first floor and again half way down toward the stage there are a series of four loges, each designed to accommodate about ten people. Five more loges of about the same size are to be found on the front of the balcony.

At the rear of the house on the first floor, Baronne street side, has been placed the men's smoking room. Stairs, right and left, lead to three separate levels from which the various parts of the balcony can be reached. The first level is a "comfort floor" which extends entirely across the building and is almost as deep as the complete pitch of the balcony. An ornamental "well" 18 feet deep by 45 feet wide is a construction feature of this section of the house. Kept from danger by a pretty iron grilled railing, promenaders can look down into the main auditorium as their fellow theater patrons come in. Just behind this veil are commodious lounging quarters for both sexes, and at one side

J. H. SAENGER, PRESIDENT; A. D. SAENGER, VICE-PRESIDENT; H. FICHTENBERG, VICE-PRESIDENT; W. H. GUERINGER, AS'ST GENERAL MANAGER; L. M. ASH, TREASURER; H. H. GEE, COMPTROLLER

a retiring room for the women patrons. Passageways from this first level lead to the balcony loges and front seats in the balcony.

On the second balcony level, reached by a continuation of the stairways from the main floor, right and left, the feature of construction is the office suite for the management of the theater. This suite is made up of three light, airy administration rooms and is equipped with a private toilet and shower bath. Entrance from this level is to the middle section of the balcony. The rear, or high point, of the balcony is reached by a still further continuation of the stairways from the main floor, right and left.

Marble and Mahogany Interior Trim.

The interior trim of the building throughout is an artistic combination of Caen stone, white Italian marble, broken here and there with beautiful lobby frames of special and permanent design provided by the Menger & Ring company of New York City; these frames are heavy in construction with fluted columns and ornamental bases and capitals, the prevailing color being gold with a light blue tone touched in The display was provided by the New York concern after it had been given carte blanche and the frames are conceded by the manufacturers to be the finest examples of this class of work which have ever been turned out of their factory. There are beautiful indirect lighting fixtures in the ceiling of the lobby and the floor is in tiled marble effect. The ticket booth, in itself a thing of beauty, constructed of marble and glass, stands in the front of the lobby, almost on the street line, and will use a four-color ticket-selling battery, installed by the Automatic Ticket Selling and Cash Register Company, of New York City.

The Caen stone, which will cover the broad expanse of wall space in the main auditorium, is of a very light buff color. Marble baseboards and marble trim here and there have been used in conjunction with a rich mahogany wood. The radiators which are necessary to the heating of the building by steam have been placed in niches in the wall. The ceiling of the auditorium, forty feet high, is flat and has been decorated in a daylight sky effect, in pale blue and white. Heavy plaster beams, and plaster grills—two of these grills for the typhoon cooling and ventilating system—together with pretty indirect lighting fixtures hanging close to the ceiling, add to the pleasing artistic effect.

THE MAN WHO BUILT THE STRAND

E. V. RICHARDS, JR.
SECRETARY & GEN MANAGER

The special opera chairs in the boxes are mahogany upholstered in rich, dark tapestry, the musicians' chairs are in mahogany and green tapestry standing in a conical metal base, and the other chairs, both on the main floor and in the balcony are of mahogany, upholstered in green leather. It is quite noticeable, it may be observed, that in the placing of the chairs everywhere the comfort of the patrons of the house has in no instance been sacrificed in order that the seating capacity might be increased. The Thomas A. Edison Wisconsin Seating Company has been held responsible not only for the special manufacture of the chairs, but also for their proper arrangement.

Color Scheme Brown, Blue and Green.

The chairs in the theater have been placed on a hardwood flooring. Down the aisles and in the foyers, lounging rooms, etc.,.the floor covering chosen is noiseless cork tile, laid in six-inch squares, light and a dark shade of brown working out the design. Beautiful tapestry panels on the walls, provided by M. H. Rogers, of New York City, and luxuriant velvet stage drapes especially designed and made by the Schwartz-Eustis Company, interior decorators of New Orleans, have all been studied out to provide a harmonizing color scheme in the pastel shades of brown green and blue.

Of particular interest to the moving picture trade in the construction of the new Strand will be found the last-word refinements in the way of operating equipment which have been provided, partly with the aid of established manufacturers of the lines of goods required, but more particularly because of original thought given the peculiar requirements of the theater by those who are going to operate it.

Tiled Bathroom for the Operators.

The operator's booth and quarters are at the extreme rear of the balcony, slightly above the balcony seating floor. This building equipment consists of three rooms, the top of each room projecting above the roof level of the theater to permit of each room's being naturally lighted and ventilated with the aid of windows and skylights, as well as with the regulation exhaust fans. The operator's booth proper is the center of the suite of three rooms. It is 14 feet wide and 10 feet deep and will house two of the latest type Nicholas Power Company projectors, the No. 6B, shooting 150 feet to the screen in the front of the house. From this booth the operator will not only be able to control every function of the projecting machine, but, because of a specially designed interlocking electrical system, will also be able to control the lighting system of the stage as well as the auditorium proper.

A rewind room to the left of the operator's room has its only communication with the operator's booth through a revolving metal pass window which will enable the operator to pass a film to be rewound without making an opening from his quarters to the other room, which might increase the fire hazard; fireproof cabinets for the storage of such film as must necessarily be kept in the theater from time to time have also been placed in the rewind room. Entirely separate from each of these other operating rooms, too, is the small room to the right of the main operating booth, in which a double generating set has been placed. Running along the rear of the three rooms already mentioned is a hallway which leads to a spacious tiled bath and toilet room for the use of the operators and house attaches; there is also a shower bath in this room.

Original Idea in Screen Arrangement.

The projection screen arrangement devised for the new theater is novel in the extreme and probably stands alone among all the theaters in the United States. A Minusa Gold Fibre Screen, 24 feet wide and 18 feet high, especially constructed, has been chosen. This screen, already stretched and mounted on the usual wooden frame, has been bolted on to a holding device made of light angle iron

With the aid of this device the screen can be tilted to any desired angle or can be moved forward or back the full depth of the stage, 18 feet, a simple mechanical contrivance, operated from the stage, doing all of the work. The forward and back movement is accomplished by rolling the screen's light steel scaffolding in tracks on noiseless rollers, and is desired for the reason that during the progress of each show at the Strand the stage is to be used for something other than moving pictures. Easily interchangeable lenses and apertures on the projecting machines, worked in conjunction with the tilting screen, will be used to correct some of the faults of projection which the new Strand management have already found are practically impossible of correction in any other way.

The beautiful stage drapes already mentioned, which will to a considerable extent replace the [illegible] stage settings to be seen in some photoplay theaters, have also been ingeniously devised to work in conjunction with the movable screen. These drapes, four in number, completely mask the proscenium opening, which is 32 feet wide by 25 feet high. The drapes are all of heavy velvet, each finished with a 16-inch gold colored fringe. The "grand drapery" across the top of the opening rolls in graceful scallops and bears the Saenger and Strand emblems. The first stage drape, green in color, merely parts in the middle and is drawn the desired distance off stage, right and left, on a stout rod with the aid of ball-bearing rollers.

The second stage curtain, gold in color, and the third, purple in color, move not only to and from the center of the stage as does the front curtain, but also move upstage and down on the same device which moves the screen. This arrangement will make it possible to use all the curtains in much the same way that "tormentors" are used on the stage of dramatic theaters. These draperies, too, are easily taken down, and it will be possible to use in their place, when occasion seems to demand it, any special form of scenic drop which might enhance the effectiveness of the particular photoplay being shown. Left and right on [illegible] a few feet above the level of the main auditorium, are two comfortable dressing rooms. The drapery arrangement of the stage already described and the seating arrangement provided for the thirty-five piece symphony orchestra which will be featured at the Strand is counted upon to give the theater its most artistic appeal to the eye. The musicians, costumed in Tuxedo suits, lavender and gold, will sit in cascade effect on three separate levels approaching the stage elevation, inclosed from the audience by a low pergola railing broken at intervals by marble vases filled with flowers.

Interlocking Dimmer System on all Lights.

The lighting system of the theater from top to bottom, both as regards the auditorium lights and the so-called effect lights, is also of special design, worked out by experts permanently in the employ of the Saenger company. On the stage there are a string of foots and a border and in the ceiling of the auditorium five spots, each wired for five color circuits. All of these circuits, as well as every other light in the auditorium, are interlocked on the same dimming system and can be controlled by one man from either the stage or the operating booth. Color wheels on the ceiling spots work automatically when so desired. It is possible, too, to bathe any section of the stage or front of the auditorium in any desired color of light without in any way interfering with the general lighting effect.

The stage lighting equipment has been installed by the Kliegel Company of New York. A trough-like arrangement under the balcony and similar arrangements, smaller in size, along each side of the auditorium, to throw indirect light down over the heads of the audience, will be used to serve the simple purposes of lighting patrons to their seats. On the exterior the theater is brilliantly lighted by flaming arcs and by the most pretentious and expensive electrical sign which has ever been seen in the South. This sign, installed by the Thomas Cusack Company, stretches the entire 158-foot length of the Baronne street frontage of the building. Fleur de lis rosettes of red and blue, intermittently burning, are linked together by graceful curves of white light, this display leading from either end to a handsome announcement sign in the center and on top of the building, extending 13 feet out over the sidewalk. Equipped with easily interchangeable letters, this announcement sign will always call attention to the Strand theater and the particular entertainment it is offering from week to week.

THE STRAND'S MANAGING DIRECTOR

D. L. CORNELIUS

Ninety-eight Per Cent. Fireproof.

Provisions which seem ample have been made to keep the big theater cool throughout the warm summers which prevail in the South and warm when the winter breezes blow. The Typhoon Fan Company, of New York, directly supervised the ventilating sysand have installed two of their eight-foot "blowers" in fan houses on the roof of the theater. It is the function of these blowers to take the outside air, cool it, and discharge it in the theater through ornamental grills in the ceiling of the auditorium. A steam heating plant, with boiler room in the basement of the building, will heat the building during the winter. There is also a modern vacuum cleaning system, permanently installed, with connecting stations scattered throughout the auditorium both upstairs and down.

As to the reproof qualities of the new structure, a representative of the Saenger company made the statement that fully 98 per cent. of the materials which will be found in the theater are non-inflammable. The skeleton of the building is of steel and reinforced concrete, this feature of construction giving an auditorium 54 feet wide and 128 feet deep without a single column to obstruct the view. The floors are of concrete, with only a thin covering of hardwood, the chairs are mostly steel, and so on down the line. Exits from the main floor of the balcony make it possible to empty the house in less than four minutes.

"Our best proof that the structure is as safe as it can be made," the Saenger representative remarked, "is that we have already been assured by our insurance brokers that the underwriters have given us a ridiculously low insurance rate, saying that there seems to be nothing to burn."

As this descriptive article is being written some of the details of operation of interest to motion picture people have not yet been decided upon. The Seanger interests at the present time control the first run Triangle, Artcraft, Paramount and Vitagraph services for New Orleans, and it is presumed that an "open door" selection will at least have the call in service at the house.

The general statement at this time runs about this way.

"We're just going to give New Orleans the best photoplay entertainment we can possibly devise. We don't mind saying that in the construction of the Strand we haven't hesitated to copy every feature which we thought worth while, and, in the operation of the theatre we shall probably do the same, also introducing some of our own ideas which we think will be pleasing"

S. L. Rothapfel, managing director of the Rialto, New York City, made a special trip from the North to New Orleans, at the request of the Saenger Company, to stage the first performance at the new theater—"Wild and Woolly," with Douglas Fairbanks.

HOWARD L SWAIN FIELD REPRESENTATIVE — MAURICE [illegible] BARR SPECIAL REPRESENTATIVE — EMILE V STIER GENERAL PRESS REPRESENTATIVE

Mid-day Concerts of Good Music.

The music at the Strand will be featured fully as much as the pictures. As has already been noted, a thirty-five-piece symphony orchestra will play at every performance and, as a distinctive novelty in the field of photoplay entertainment, an hour and a half's concert program made up of instrumental and vocal music will be a feature each day. The house will open at 12 o'clock noon, and the concert, with no pictures, will continue from 12 o'clock until 1:30 p. m. An admission ticket calling for nothing but the concert program will be sold, as well as a combination ticket for both the concert and the photoplay entertainment which is to follow it.

Vieing with the big orchestra for honors will be the big Wurlitzer organ which has been installed. It will be played from a console in the orchestra pit at the right of the stage, its pipe openings at either side of the stage being concealed by ornamental plaster grills which have been used with splendid effect in the decorative scheme of the building. An echo organ, operated from the same console, has been placed underneath the balcony. A special Chickering concert grand piano, also placed by Philip Werlein, Ltd., sales agent for the Wurlitzer concern in the New Orleans territory, will be used.

Telephone Service a Distinct Novelty.

Another decided novelty in construction and operation which is being worked out at the Strand has to do with the careful and intensive extension work which the Saenger company has been doing in its territory for years. The controlling company already enjoys the distinction of being the only amusement organization with representation in the New Orleans Chamber of Commerce. In one feature at least it plans to operate the Strand theater as a semi-civic institution.

On the first mezzanine level in the new theater there has been established a private telephone exchange with trunks connecting throughout New Orleans and thence throughout the United States and Canada. Connected with this exchange are numerous telephone stations scattered throughout the house. A campaign will be conducted to influence out-of-town visitors to New Orleans to register with the switchboard operator at the Strand theater on easy index cards provided by the house management for that purpose. Advertising to this end is already being done in the newspapers in the South. Motion picture men in particular and the public in general are being invited to make the Strand one of their sure "ports of call" while in the Crescent City and to inform the Saenger people of their plans and whereabouts. The Strand management, in turn, contracts to give this information to such people as may desire it or, in other words, purposes to act as a clearing house of information to enable one person to find another in New Orleans.

There are almost countless other little details of management which the Saenger people have planned and worked out in a thoroughly practicable way for their new theater.

There are, of course, uniformed ushers observing a strict military discipline, and iced water for the patrons.

Withal it may be said that either the picture man or the layman who passes through the metropolis of the sovereign state of Louisiana without having investigated not only the theater that is "putting New Orleans on the moving picture map" but also the efficient and carefully-studied manner in which it is being done, will miss a splendid bet.

DISTINCTIVE
BUILDERS' HARDWARE

If you're about to build a new theatre or remodel your present one you can secure no better merchandise anywhere than the many lines we carry.

OURS IS A HARDWARE STORE
DEDICATED TO THE
MOST MODERN IDEAS IN SERVICE

Stauffer, Eshleman & Co., Ltd.
611-613 Canal Street, New Orleans
JNO. WORNER, Mgr. Bldrs. Hdw. Dept.

"Ours is the Finest Set of Lobby Frames that Have Ever Been Made for a Theatre. We Are as Proud of Them as We Are of Any Single Item of Equipment in the Strand"

E. V. Richards, General Manager of the Saenger Amusement Co., Inc., makes this statement enthusiastically and without pressure to everyone who is inspecting the "Finest Show South" for the first time.

We, too, are proud of the frames we have provided. They are children of our brains in design and products of our skilled hands in execution. We were told to do our best—and we did.

We wish every exhibitor in the country could see the Strand's set of frames. If they could we would have to double our already large factory facilities. But, take it from Mr. Richards and scores of other satisfied customers:

We DO Make Artistic Lobby Frames, Mirrors, Ticket Boxes and Portraits of Stars. Let Us Quote for You.

MENGER & RING
No. 306 WEST FORTY-SECOND STREET, NEW YORK CITY

Any reputable accessory dealer can tell you more of the merit of our products

"Seventeen Years of Knowing How"

THE

STRAND THEATRE

NEW ORLEANS

THE LARGEST AND MOST MAGNIFICENT

OF THE

SAENGER AMUSEMENT CO.'S

CIRCUIT OF THIRTY-SEVEN
THEATRES IS EQUIPPED WITH

POWER'S CAMERAGRAPH No. 6B

THE PROJECTOR OFFICIALLY
ADOPTED BY THIS COMPANY

NICHOLAS POWER COMPANY

NINETY GOLD STREET
NEW YORK, N. Y.

A Telegram—Read It!

June 27, 1917.

"Saenger Amusement Company,
New Orleans, La.:

"Typhoon Cooling System unqualified success. Installed twenty minutes. House already cool.

Lyceum Theatre."

Sent by the Lyceum Theatre to the Saenger Amusement Co. office at New Orleans.

And this Letter to the Typhoon Fan Company:

"We are so pleased with the Typhoon Cooling System that we have taken out two 36-inch exhaust fans, six ceiling fans and fourteen 18-inch buzz fans. Your system accomplishes what these fans failed to do.

Saenger Amusement Company."

The Typhoon Cooling System has been selected to cool the new Strand Theatre at New Orleans (Saenger Amusement Company).

The Saenger Amusement Company knew what they were doing when they decided on Typhoons. They had before them a long, unbroken line of Typhoon Cooling successes throughout the South. They had seen the Typhoon Cooling System turn the warm summer months into the best business season of the year for scores of theatres—from 200-seat to 2000-seat capacity. They *knew* that the Typhoon Cooling System would pay for itself in less than a single summer season—and it *will*.

Typhoons can easily be installed in ***your*** theatre. And no matter how large or small your house, you will be assured of satisfying cooling results and an equipment that will pay for itself in a few months of hot weather.

Let us tell you how easily it can be done. Just write us: Seating capacity each floor; inside dimensions; complete **electric current; shows or pictures only; can apparatus be placed on roof?**

Write NOW to

TYPHOON FAN COMPANY

Box 201, 1544 Broadway, New York, N. Y.

Better still—see Typhoons at the Chicago Exposition

"The Finest Show South"

**Purchased Its Projecting
and Operating Equipment
from the**

"Finest Motion Picture Accessory House South"

We furnished the two splendid Power's Projectors—the 6-B Model, the special Radium Gold Fibre Screen, and other up-to-the-minute aids to perfect screen reproduction

**Perfect Projection Is Mainly a Matter of "Knowing How."
We Can Help You Secure Strand Theatre
Projection In Your House.**

Write Today for Our Comprehensive Catalogue.

Southern Theatre Equipment Co

Atlanta, Ga. **Dallas, Texas**

The Strand Theatre

NEW ORLEANS

Spared no expense to equip with the best constructed and most comfortable Theatre Chairs obtainable, and, *as is usual with the finest Motion Picture institutions,* the seating contract was awarded to the

**Thomas A. Edison
Wisconsin Seating
Factory**

NEW LONDON,
WISCONSIN

New York Office: 141 W. 42d Street

SCHWARTZ EUSTIS, LTD.

THE LEADING FURNISHERS AND DECORATORS OF PICTURE THEATRES, COUNTRY CLUBS, BANKS AND PRIVATE RESIDENCES: SPECIAL SCHEMES PREPARED BY ARTISTS OF LONG EXPERIENCE INQUIRIES SOLICITED ESTIMATES FREE.

SCHWARTZ : EUSTIS CO.
NEW : ORLEANS : LA.

C. C. HARTWELL CO.

Manufacturers and Designers of

Lighting Fixtures

GIFTS
for All
Occasions

No. 213 Baronne St.
New Orleans, La.

ELECTRICAL EQUIPMENT

by

BARNES
ELECTRIC
CONSTRUCTION
CO., Ltd.
NEW ORLEANS, LA.

THE STRAND
The South's Most Modern Theatre
SELECTS
THE CHICKERING
America's Oldest and Greatest Piano
and
THE WURLITZER UNIT ORCHESTRA
The World's Most Famous Orchestra Organ
from
PHILIP WERLEIN, Ltd.
NEW ORLEANS

EXHIBITORS!
We can solve your music problem. Write to us today for complete information of proper music for the photoplay house.

Triangle Program

"The Flame of the Yukon," With Dorothy Dalton; "Time Locks and Diamonds," With William Desmond, and a Keystone, "Dangers of a Bride."

Reviewed by Louis Reeves Harrison.

THE Flame of the Yukon," by Monte M. Katterjohn, is a seven-reel story of gold-seeking in Alaska, with the dance hall of "Black Jack Hovey" as the principal background. The story is generally well constructed and filled with dramatic incidents of primitive passion, a powerfully pictured melodrama made notable by a most remarkable exhibition of types recently gathered in this type of production. The most impressive part of the story is the accurate presentation of a restless sea of humanity characterized by Robert Louis Stevenson as that "lifted by circumstances, as by a breaking wave, and dashed we know not where into the future." People are no longer masters of their fates, but they are swept this way and that, like mere driftwood, by the tides of circumstance.

Scene from "The Flame of the Yukon" (Triangle).

While Fortune is the sole divinity in such stories, there emerges from this one several strongly marked characterizations, due largely to the selection of types, presumably by Director Charles Miller. Dorothy Dalton stands supreme in her role, a helpless sort of waif until love kindles finer purpose in her soul and brings to her rescue the very qualities which made her a dominant personality in the mining camp. In this leading role there is very cleverly utilized an intensity affecting equally the good or the faulty in human conduct according to the influences of environment, natural love purifying a character of reckless passions. Her attempted sacrifices raises a condition of high suspense, which might have been more satisfactorily relieved had she chosen the hero of the great fight in her interest. This fight is one of the bitterest hand-to-hand conflicts imaginable. The whole play is blood-red melodrama, with some immutable truth injected.

"Time Locks and Diamonds" is the story of an intelligent man driven by injustice of the law to a lawless career, in which he amasses a fortune. He places his money in trust for himself and a young sister at school and lives the life of a country gentleman with a faithful but unreformed adherent from the underworld. Time comes when an old pal is in difficulties and "Silver Jim" is made to feel it incumbent upon him to "turn one more trick." He does this boldly and successfully, actually robbing the man who caused his downfall, but he is recognized at the wedding of his sister and brought to bay. Again his resourcefulness stands him good and he escapes to South America to begin a new life. The incidents of this melodrama are ingenious and cleverly put together—the story runs smoothly and interestingly straight through to the end, but there is a lack of sympathetic feeling in spite of the excellent acting of William Desmond, Robert McKim and others of the cast, and there is also a lack of definite purpose in the story. It is nevertheless interesting to watch and very much better told than most stories of its class.

"Dangers of a Bride" is very much better than its title, but it must be difficult to find a fetching title for Keystone farces. They depend very largely upon cleverness of mechanical device for their fun, and this element is abundant, treading on the realms of melodrama during the episodes of collision between a railroad train and an engine loaded with police officers. Most ingenious of the many devices is that showing what is passing in a private compartment on the train between a bride and groom, as demonstrated on a window shade. The farce will win and deserves to rank with other Keystone funmakers.

"A Touch of Nature" (K-E-S-E).

George Kleine announces that K-E-S-E will release July 30 the feature "A Touch of Nature," by Edison, instead of "The Barker," by Selig. It was written by Peter B. Kyne and made a great hit. It has to do with big league baseball matters and baseball celebrities are featured in the story.

"The Lone Wolf"

Eight-Reel Screen Version of Vance Story of Crime Rattling Good Melodrama—Presented by Herbert Brenon on Selznick Program.

Reviewed by Edward Weitzel.

A RATTLING good melodrama is something to be thankful for. The eight-reel screen version of "The Lone Wolf," the Louis Joseph Vance story directed and presented by Herbert Brenon on the Selznick program, is such a picture. It has a thief for a hero, who reforms and marries the woman detective who has been sent from Scotland Yard to run him down. A sentimental crook also figures in the story, a big-hearted expert at housebreaking, who adopts a little French waif out of gratitude for service rendered, and teaches the boy his own profession. The crook is killed over an affair with a woman member of his gang, and with his last breath begs the boy to always play the game alone. The boy, Michael Lanyard, becomes a thief with an international reputation, and is known as "The Lone Wolf."

The plot deals with the plans of an invention that will put a stop to German submarine warfare. The Central Powers are, naturally, anxious to get hold of the plans. The inventor has them photographed, destroys the original drawings, and is murdered by a German agent before he can place the film in safety. Lanyard steals it from the German agent, however, and it is this bit of film that enables him to start life anew, when he determines to go straight. Before this he makes a rich haul in the jewelry line, arouses the enmity of a band of crooks known as "The Pack," fights them single handed, and wins.

There are two murders, slides for life down ropes and across the roofs of houses, and a sensational auto chase that ends with one machine taking a drawbridge at dare-devil risk, and the other machine plunging from the end of the bridge into the water. There are also a realistic fire scene that burns a trifle too long, and a race and battle in the air that is the best thing of its kind to be shown on the screen.

At present the picture is about one reel too long. It is in two parts, and the first half is the superior piece of construction. The action moves forward at a steady pace. The second half may easily be remedied by proper cutting. The one glaring error in the entire picture is in making the French Minister of War a character out of a comic opera. The characters and their doings in a melodrama need not be taken at all seriously—that is why the plausible and the impossible are both accepted at the same value in this grade of work. But good taste is never out of order.

"The Lone Wolf" is full of excellent acting. Bert Lytell, who plays the crook-hero, is a new recruit in the silent drama. He has the right equipment for the work, and acts with the ease and finish of a veteran. Hazel Dawn is the detective-heroine. She is as attractive as ever, and does her bit in a quiet, clean cut fashion that is much above the commonplace. Other performances that are of distinctive quality include the waif of young Cornish Beck, the Burke of Stephen Grattan, Eckstrom by Alfred Hickman, Thibault by Ben Graham, Bannon by Robert Fisher, DeMoriban by William Riley Hatch, Popinet by Joseph Chailles, Wertheimer by William E. Shay and Madame Troyon by Florence Ashbrooke.

The production will add to Herbert Brenon's reputation for high class direction. George Edwards Hall has adapted the story skillfully, and J. Roy Hunt has handled the photographic efforts with equal success. "The Lone Wolf" is practically without cutbacks.

"Corruption"

Jack Gorman Writer and Director of Six-Reel State Rights Offering—Released by Popular Pictures Corporation.

Reviewed by Ben H. Grimm.

THERE is nothing worth while in "Corruption," a six-reel picture written and directed by Jack Gorman, and offered state rights purchasers by the Popular Pictures Corporation. The picture is uninteresting, unconvincing and cheap; it is poorly acted and under the surface is unclean. Even the titles are poor. It is certainly not a picture for the family circle.

"Corruption" is more drivel than drama. It opens with scenes in the offices of a doctor who makes a living by performing abortions. A side line is blackmail. The abortion stuff is "planted" more by inference than by offensive pictures, but the inference is unmistaken. With this as a startingpoint the author has brought his principal characters through a tale about on a par with the starting point. Just to mention one instance: the man who is forced to marry the girl he betrayed knocks her unconscious with his fist—and she about to become a mother! But even such an incident as this might be permissible on the screen if it were done dramatically and with cause; but, like other so-called "big" scenes in the picture, the incident brings a laugh instead of a tear.

The actor who plays the leading male role is funny instead of villainous; the leading female actress is camera-conscious and untrained. The support is about as good as are the leads. None of the members of the cast is well known.

"Man and Beast"

Five-Reel Butterfly Production Brings Out Diversified Selection from the Animal Kingdom in Screen Production.

Reviewed by Robert McElravy.

A WISE and able city editor once observed to one of his reporters that any newspaper story with an animal in it was almost certain to find a responsive public. Such is the universal interest in what we somewhat fatuously term the lower order of life.

But if this interest is genuine, and there is no reason for supposing otherwise, how much more eagerly must the public study a screen production in which lions, leopards, sheep, pigs, an elephant and a chimpanzee disport themselves as freely as the human members of the cast. In this production, the scenes of which are laid in the South African veldt, the animal features are an entertaining and entirely natural part of the story. The beasts perform their parts in a well trained, though no doubt carefully manipulated, manner.

Scene from "Man and Beast" (Butterfly).

Animals make good screen performers. Balzac was prone to trace a considerable analogy between animals and the human tribe, not always in a complimentary way to the latter. Certainly there are some things in which man may learn from the beasts, particularly in the matter of posing. There is an admirable simplicity and directness about them; they do not suffer from self-consciousness; neither do they threaten to shoot their cuffs or make a dash for the powder puff. They radiate a simple joy in being what they are and exhibit no envious crowding toward the spotlight.

The elephant in this number rescues a man from drowning in a slimy pool, carries a young woman to a clandestine meeting with her lover, and later brings home a lost child from the jungle. The chimpanzee has a lesser part to play, but does it acceptably. The lions and leopards provide exciting moments and the domestic beasts fill in the pastoral scenes in a pleasing way.

While the stellar honors go to the animals in this production, the human members of the cast are proficient. Eileen Sedgwick adds to her growing popularity in the part of Gretel, Park Jones plays the hero, and other roles are taken by Kingsley Benedict, Harry Clifton, L. M. Wells and Mrs. Witting. The scenario is by Reed Heustis and the production by Henry McRae.

"Chris and the Wonderful Lamp"

"Luck of Roaring Camp" and "Skylarking on Skiis," With a Single Reel.

Reviewed by Arthur W. Courtney.

THE first Conquest program begins with a four-reel feature, "Chris and the Wonderful Lamp." This tells the adventures of a schoolboy with an old lamp which has the same property as Aladdin's lamp, that of furnishing a genie to carry out the owner's every wish. This picture was reviewed in the issue of May 26, page 1301.

The second number on this program is Bret Harte's "Luck of Roaring Camp." This subject runs over a reel. The second reel is finished with "Skylarking on Skiis," showing a day's outing of a ski club. This is longer than the usual topical picture of this subject. It shows more than jumping on skiis. It shows how skiis are used to travel on the level, how they are used to go up hill as well as down, and it shows the unusual stunt of turning a forward somersault from a jump on skiis. It is a complete treatment of the subject.

Bret Harte's story is beautifully told. The scenes are taken in deep snow in a mining camp. The principal character is a gentleman gambler played by Ivan Christy in a costume of the Golden West. A baby comes to Roaring Camp, played by Eugene Feld. There are no women there after the baby's half-breed nurse dies. So the miners are forced to bring up the baby. This leads to their reformation. When the snows melt and the miners resume their search for gold, the baby is the means of their finding it. He is, therefore, the luck of Roaring Camp.

A single reel completes the program. It consists of a comedy, "He Couldn't Get Up in the Morning," 700 feet, reviewed in the issue of May 19, page 1141, and "Captains of Tomorrow," showing life at West Point. This is not long enough to show more than infantry manoeuvres and a little cavalry riding. The infantry looks splendid and is quite a relief from warlike pictures of soldiers. The cavalry is interesting because it is seldom shown. One is apt to forget that there is cavalry at West Point. We would like to see more of it.

This first program will entertain the whole family.

Desert Drama Heads Universal July 16

Good Assortment of Comedies, Dramas, Topicals and Serials in List of Seven Days' Releases.

UNIVERSAL releases for the week of July 16 include several strong dramas and some of the brightest comedies that have been offered in several weeks. "Six Shooter Justice," a three-part thriller with the scenes laid in the Mohave Desert, features Harry Carey and Claire Du Brey. The story tells of the almost tragic complications that arise when a young girl, traveling across the desert with her father, undertakes to rate two men by appearances only. Written by Shelley Sutton and George Hively and directed by F. A. Kelsey, this offering is released under the Gold Seal Brand.

The Nestor Comedy for Tuesday, July 17, is a rollicking tale of the misadventures that befall a pretty girl with a fad for Oriental mysticism. The story is by Jack Cunningham and F. A. Palmer, directed by L. W. Chaudet. The funmakers are Eddie Lyons, Lee Moran and Edith Roberts.

The eighty-first issue of the Universal Animated Weekly, devoted to pictorial stories of the big news events of the day, is scheduled for Wednesday. On the same date "A Surf Scandal," a two-part L-KO comedy, in which Dan Russell and Gladys Varden are carried through an unusual and rather startling series of events by the seaside, will be released. Noel Smith and J. G. Blystone are responsible for the production.

Cleo Madison, in "The Web," a two-part Star Featurette, will be starred on Thursday. In this rapidly moving playlet Cleo Madison has given one of the best characterizations of her career. Katherine Kingsbury and Harvey Gates wrote the story, which was directed by George Cochrane. "Some Nurse" a Joker Comedy, featuring Gale Henry and Milton Simms, will be shown on the same day.

On Friday the twenty-eighth issue of the Universal Screen Magazine will appear, together with a new Victor Comedy, entitled "One Bride Too Many," written by Cyril Bentinck and produced by Matt Moore. Matt Moore, Howard Crampton and Jane Gail take the featured parts and put over many laughable antics.

Another Joker Comedy, "He Had 'Em Buffaloed," featuring the favorite Western comedian, William Franey, will be shown Saturday, together with the tenth issue of Universal Current Events. Franey's vehicle is a burlesque of the land of longhorns and alkali written by C. B. Hoadley and directed by William Beaudine.

The fourth episode of "The Gray Ghost," Universal's new mystery serial, will be released during the week. This will be shown as "The Fight," featuring Eddie Polo, Priscilla Dean, Emory Johnson and Harry Carter.

Kleine Reports Interest in Conquest

Announces First Release of Program as of July 14—Will Appeal to Families.

GEORGE KLEINE, distributor of Conquest Pictures produced by the Edison Studio, announces that his branch offices throughout the K-E-S-E organization report unusual interest by exhibitors in these pictures, especially the program feature of seven reels which Mr. Kleine is offering with the privilege allowed exhibitors of selecting any one subject from it.

The first program scheduled for publication, July 14, embraces a four-reel feature, "Chris and the Wonderful Lamp," written by Albert Stearns; "The Luck of Roaring Camp" and "Skylarking on Skiis," two reels; "He Couldn't Get Up in the Morning" and "Captains of Tomorrow," one reel.

There is a strong appeal to the whole family in Conquest Programs as arranged by Mr. Kleine—pictures appealing with the same force to adults and juveniles.

"The Luck of Roaring Camp" is adapted from Bret Harte's story, and like all that writer's productions has a strong Western flavor, with miners and frontiersmen in the foreground. Critics who reviewed the first Conquest Program at a private showing have nothing but praise for it.

WARREN MAKES A DISCOVERY.

Edward Warren claims to have discovered an entirely new picture star, and he predicts a great future for her. She is Helen Hayes Brown and she will appear in Mr. Warren's next production, now being rapidly completed at his elaborate studios at Grantwood.

Comments on the Films

EXCLUSIVELY BY OUR OWN STAFF

General Film Company.

LOVE'S VICTORY (Selig).—This is a one-reel drama about a young physician who loses his reason when circumstances separate him from the girl he loves. His reason is restored when she visits him. The beginning of the story is slow and vague. The substance of it is artificial and unnatural.

THE MAGIC OF MOTIVE POWER (Selig).—This is a two-reel educational, showing the evolution of modes of travel by water and by land from the time of Columbus and the Indians to the present day. Some of the scenes have been cut from dramatic pictures. A fuller review will be found in "The Motion Picture Educator."

THE GHOST OF THE DESERT (Kalem).—The last of the "American Girl" series. Marin Sais wears the beautiful gown in which she appears in the illustration accompanying the review elsewhere in this issue. She also does some fine riding. She discovers a recluse who, twenty years before, bribed the then sheriff to let him go, accounting for his disappearance by a fake grave in the desert. The culprit is captured, Madge announces her engagement to Larry and leaves town in a shower of rice.

THE BOOT AND THE LOOT (Kalem).—A Ham and Bud comedy. Ham sells a trolley car to an Italian and takes his bootblack stand in exchange. He becomes so embarrassed at the sight of the ankles of a young woman patron, that he takes off the shoe and sock of the man he is attending to and blacks his foot. The reel ends with a chase and everyone winds up in a culvert. This is an amusing reel. Another good feature is the runaway trolley car after the Italian takes possession of it.

AN EYE FOR AN EYE (Kalem).—A two-reel episode in the "Further Adventures of Stingaree" series. Stingaree loses to a gambler who uses loaded dice. He gets even by holding up the stage on which the gambler is a passenger, makes him restore the money he has won by the same deceitful means from a young man, and arranges the marriage of the young man to the girl he is prevented from marrying by the debt on the homestead. Edythe Sterling is in this picture. Howie is played by a new actor in the part, Hal Clements, who appeared in the first of the present series as Howie.

A DOUBLE DECEPTION (Kalem).—Another two-reel eposide in the new Stingaree series. Stingaree changes clothes with a traveler and impersonates him as the new bank clerk. Edythe Sterling is the banker's daughter, who is very anxious to meet Stingaree. She meets both Stingaree and the man who is wearing Stingaree's clothes. Howie is played by Hal Clements.

A LAUNDRY MIX-UP (Ray).—This is a pointless comedy. Ray is an Irish bricklayer. When his union strikes, he buys a Chinese laundry. He cannot read the laundry tickets, so he gives the customers any package. When they come back to object, he gives them each two packages. He is so attached to his violin that he takes it with him to the laundry and tries to play the Chinese price-list.

Artcraft Pictures Corporation.

THE LITTLE AMERICAN, July 2.—The best picture of Mary Pickford's career, this six-reel drama is full of thrill and surprise production. It is given a longer review on another page of this issue.

Butterfly Pictures.

MAN AND BEAST, June 25.—A five-reel number, written by Reed Heustis and produced by Henry McRae. The story is laid in the South African veldt and introduces many animal performers, including lions, leopards, sheep, pigs, an elephant and a chimpanzee. The plot is entertaining and contains many exciting moments. Trouble begins between two families over water shortage, there being but one fresh pool which does not dry up during the drought. Struggles with wild beasts, a fight with natives and other incidents of an adventurous type are pictured. The number holds the interest well throughout. In the cast are Eileen Sedgwick, Park Jones, L. M. Wells, Harry Clifton and others.

Bluebird Photoplays Corporation

THE CAR OF CHANCE (Bluebird), July 9.—This five-reel picture has a fair story but develops slowly. Franklyn Farnum and Agnes Vernon are the stars. A longer review is printed on another page of this issue.

Fox Film Corporation.

HIS FINAL BLOWOUT, June 25.—A sure enough lively comic film is "His Final Blowout," with Hank Mann and it has a number of things in it that this reviewer has never seen before. Of this we can be sure that it will put no one to sleep and that any audience will find plenty of good laughter in it. A good one to book.

PATSY (July 1.—A five reel picture with June Caprice in the leading role. She attempts to draw an ingenuous heroine with little success. The picture drags in places noticeably and has much unconvincing, thin action. For a longer notice see elsewhere in this issue.

Greater Vitagraph.

THE MESSAGE OF THE MOUSE (Vitagraph), July 9.—A six-reel photoplay written by George R. and Lillian Chester. There is much good entertainment in the picture. Anita Stewart is the star. A longer review is printed in this issue.

Kleine-Edison-Selig-Essanay

CHRIS AND THE WONDERFUL LAMP (Conquest).—This is the four-reel feature on the first Conquest program. Other pictures on this program are: "The Luck of Roaring Camp," from Bret Harte's story, which, with "Skylarking on Skiis," makes two reels; and "He Couldn't Get Up in the Morning," a 700-foot comedy with "Captains of Tomorrow," showing the life at West Point, to fill out the reel. This program is reviewed elsewhere in this issue.

A PLACE IN THE SUN (Essanay), July 4.—A twenty-five minute episode in the "Do Children Count?" series. Little Mary McAlister's father is out of work and her mother and two little brothers are in want. Little Mary finds a wallet, buys what the family needs, is arrested for the theft of the wallet, but is discharged by the judge in the juvenile court. So far this is the best of the series for children. Of course it will interest adults. The bull pup deserves mention with the cast.

Metro Pictures Corporation.

LADY BARNACLE (Metro), June 4.—Viola Dana does excellent work in this five-reel screen version of Edgar Franklin's amusing novel. A longer review is printed on another page of this issue.

Mutual Film Corporation.

THE KISSING BUTTERFLY (La Salle), July 17.—A boarding school story, which is rather amusing in which the belle of the school wagers that she can make the professor of biology kiss her before a certain date. In accomplishing this some funny scenes take place in which the professor is found in the young ladies' dormitory and tries to disguise himself as a woman.

Pathe Exchange, Inc.

THE CRUSHING WALLS, Week of July 15.—The second number of "The Fatal Ring," the new Pathe serial, featuring Pearl White, shows the heroine, and Tom Carleton, caught in a room with closing walls and are being crushed almost to death at the finish of the second reel. The action is brisk all through the number.

NIPPON'S NATURAL GLORIES (International), July 8.—A split reel, combining scenic with a Katzenjammer Kids animated cartoon. The scenic shows views in several Japanese villages; temples, parks, etc., and is interesting and instructive. An especially funny cartoon is seen on the last half of the reel. This time Der Captain, with the help of the Kids, discovers the North Pole.

THE LAST OF THE CARNABYS (Astra), July 22.—Gladys Hulette is featured in this five-reel drama. The picture is a good program offering. William Parke directed and William Parke, Jr., plays opposite Miss Hulette. The story tells of a girl who fights to uphold the traditions of her family. She takes blame for a murder that she did not commit. Her role is a quite appealing one. A longer review is printed in the review columns.

BORROWED IDENTITY (Astra), July 22.—Third two-reel episode of "The Fatal Ring" serial. Exciting fight scenes on board a yacht add interest to the story told in the film. The number increases the mystery of the story, and Pearl and Knox believe that they have the diamond and the setting. The close of the episode shows, however, that Carslake has the real stone.

A RECKLESS INDISCRETION (Balboa), July 22.—Eleventh episode of "The Neglected Wife" serial. The number deals with the theft of Kennedy's letters from Margaret Warner's apartment. Several fairly spectacular scenes show a fire, and excitement on the parts of the crowds when Kennedy is nominated. The Veiled Woman injects her presence with more mysterious effect in this number.

SOUTHEASTERN TEXAS (Combitone), July 22.—An entertaining industrial-educational reel. The film shows scenes of the Sabine Kennels, where fox terriers are bred; the oil fields and residences of Beaumont; the city of Orange—a Gulf port, and the lumber mills and shipbuilding that are its chief industries.

Selznick Pictures.

THE LONE WOLF, July.—The Herbert Brenon production of Louis Joseph Vance's novel makes a thrilling eight-reel photodrama. Bert Lytell and Hazel Dawn are the stars. A longer review is printed on another page of this issue.

Triangle Film Corporation.

THE FLAME OF THE YUKON (Triangle).—A big and strong story of the primitive passions and struggles in Alaskan goldfields, with a role of unusual power for Dorothy Dalton which she plays with exceptional ability. A seven-reel melodrama of high suspense.

TIME LOCKS AND DIAMONDS (Triangle).—The story of a reformed thief who leaves the security of wealth and established position to turn one more trick in order to save a former pal. Sensational and well acted by William Desmond in the lead.

DANGERS OF A BRIDE (Keystone).—An amusing farce with some incidents closely approaching melodrama. Much that is new along the popular Keystone lines.

Universal Film Manufacturing Company.

ANIMATED WEEKLY NO. 79 (Universal), July 4.—Servians leaving United States for the front, Junior Police in New York City, opening of municipal piers in Chicago and various other features of interest are included in this number.

THE FIGHT (Universal Special), July 23.—No. 4 of "The Gray Ghost" series. This number deals largely with the efforts of the Gray Ghost and his criminal band to waylay the Englishman Wade, in order to obtain the costly necklace. The character of Morn Light is revealed more fully; she tries to assist Wade in escaping the gang. Jean also begins to take a hand, collaborating with the police in an effort to save his master. None of the episodes are very exciting in this number, but are designed to carry the plot forward.

THE SIGN OF THE CUCUMBER (L-KO), Week of July 23.—A two-reel character comedy of the burlesque type. This deals with the efforts of Red Nose Pete and his pal, who is a double of the sheriff, to bunco a rural community. The characters are of the "rube" type and the humor at no time becomes very pronounced. Perhaps the best scenes are toward the close, where there is a chase on horseback and a burro ride in midair. This is just a fair subject.

A DARK DEED (Nestor), Week of July 18.—A comedy number, by Jack Cunningham, featuring Lee Moran, Eddie Lyons and Edith Roberts. Lee attires himself as a Hindu Swami at Eddie's request, and entertains a party of studio young ladies. Both young men are arrested as fakers, but escape and give the police a chase. The number makes quite a pleasing subject of the lighter type.

SURF SCANDAL (L-KO), Week of July 18.—A two-reel broad comedy depicting the troubles of a very strong couple. The janitor lives at the bottom of the swimming pool. His exits and entrances are very funny. When wife quarrels with husband because she wants to drive the comedy auto, she tears it apart bit by bit. The second part shows them at an outing at the seashore. This ends with a pie-throwing episode which is somewhat overdone.

THE WEB (Star Featurette). Week of July 18.—A two-reel subject, by Katherine Kingsbury and Harvey Gates, featuring Cleo Madison, Jack Nelson, Gretchen Lederer and George Pearce. The story concerns two men and a woman who are jewel thieves in polite society. They rob a house, but Gentleman Joe stumbles and is robbed of the jewels by another. This leads to complications and the general reform of all the crooks. This latter feature has been done so frequently that it has almost lost the punch. The cast and settings are pleasing, the story very conventional, but well acted.

HE HAD 'EM BUFFALOED (Joker), Week of July 18.—A comedy number, by C. B. Hoadley, featuring Milburn Moranti, William Franey, Lillian Peacock and Zasu Pitts. Franey gets a number of laughs in his representation of an itinerant fiddler, who invades a Western town and is shot up by the inhabitants. He retrieves his supposed cowardice by bringing in two stage holdups. The number contains some good laughs.

ONE BRIDE TOO MANY (Victor), Week of July 16.—A two-reel comedy subject, featuring Matt Moore, Jane Gail, Margaret McRae and others. This is an amusing offering of the broadly farcical type. The rich young man rents his apartments to a girl and her father. He is to be wed next day, but acquires a jag that night at a bachelor dinner and goes back to his apartments, enters his own room and finds the bed occupied by the daughter. The angry father insists on his marrying the daughter, so next day at the church he has two brides, but all is finally adjusted. This plot is breezy, but credit must be given the actors for keeping it really bright and funny.

SIX SHOOTER JUSTICE (Gold Seal), Week of July 16.—A three-reel number, by T. Shelly Sutton, featuring Harry Carey, William Gettinger and Claire Du Bray. This tells of a gambler who leads a prospector and his daughter into the desert and loses them. Water gives out and the father perishes after drinking of a poisoned spring. The hero later pits his wits against the gambler and saves the girl from an unhappy fate. This is picturesque in settings, though conventional in plot and rather drawn out. The story might have been told in two reels, but is quite entertaining as it stands.

SOME NURSE (Joker), Week of July 16.—A domestic comedy by Jack Cunningham, featuring Gale Henry and Milton Sims. When the visiting uncle comes the husband pretends his wife is a nurse and she cures the old man of his gout. Some amusing incidents occur and Gale Henry proves that she is not always "the ugliest woman in the world," as her press agent declares. Her transformation scene is quite surprising to some observers.

World Pictures.

THE BEAUTIFUL ADVENTURESS (Peerless), July 16.—Kitty Gordon is the star of this five-reel photoplay which tells a story of the home and the stage. It is dramatic and has been well produced. A longer review is printed on another page of this issue.

WHEN TRUE LOVE DAWNS (Brady-International), July.—The beautiful Susan Grandaise is the star of this French made photoplay directed by Louis Marcanton. The picture is finely acted and produced. It is reviewed at length on another page of this issue.

Kalem to Make "Yankee Musketeers"

Theme of Serial of Fifteen Episodes Suggested by Quartet Immortalized by Dumas.

THE striking title which Kalem has chosen for its new serial of fifteen two-part episodes written by Robert Welles Ritchie is "The Yankee Musketeers." In making this announcement Kalem gives out some interesting facts regarding its method of feeling the public pulse.

"Exhibitors and the public have come to regard us as 'The House of Series,'" said William Wright of the Kalem Company, "because we have specialized on this style of production. We aim to make each series better than its predecessor, and as we recently presented 'The Further Adventures of Stingaree' and 'The American Girl' we realized that extraordinary steps would be necessary to keep the pace.

"Frequently a series is based upon a timely topic. Such a theme, when dramatically developed, has many advantages—but at best there is nothing new under the sun, according to the ancient wise man. We believe, however, that in our new serial we have reduced to a science the perplexing problem of 'giving them what they want.'

"Several months ago Phil Lang, our editor and production manager, communicated with the public libraries in fifty cities, putting this query: 'For which of the standard works of literature do you have the most frequent call?' Naturally there was a variety of replies, but the majority answered 'The Three Musketeers,' by Dumas. Although the public taste constantly is changing, it appears that readers young and old are still thrilled by the whirlwind adventures of the trio of Frenchmen whose prototypes today are performing amazing deeds of valor and resource.

"With 'Yankee' on every tongue today," continued Mr. Wright, "and every red-blooded American looking to our youth to vanquish humanity's foes, how striking, we figured, will be the adventures of 'Yankee Musketeers,' who, embodying the characteristics of old musketeers, bring to the characters all that goes to make up the true American of today.

"Mr. Lang immediately got in touch with Robert Welles Ritchie, the author who has written several of our series, and they worked out the new serial idea. Mr. Ritchie has now nearly completed his work.

"The cast is being selected and will be announced with the name of the director in the near future. The stories are not strictly military, although many of the big issues of the day, incident to the war, figure in the plots. Much of the action is laid in the new West. The Yankee Musketeers are three distinct American types and, of course, are the champions of a woman—as were Dumas' musketeers on many occasions. Each episode will be a complete story and adventure—as in our former series—but the whole will be a serial in which the interest is cumulative, leading to tremendous situations in the final chapters."

LOIS WEBER TO FILM "K."

Upon completion of "The Whim," which is now nearing its final scenes, Lois Weber will begin a screen version of Mary Roberts Rinehart's novel "K" which created a big impression when published a season or two ago. This will be the second of the Lois Weber productions released under the new arrangement with Universal, film rights to the story having been secured from Mrs. Rinehart during the past week.

Herself one of the most popular authors now writing English, Mrs. Rinehart paid a generous and spontaneous tribute to Lois Weber when closing the deal for the presentation of "K" in motion pictures.

"I have refused other offers for 'K,'" she said, "because I have been loath to see my pet novel experimented with by companies that might wish to rework the story, according to their own notions. But when I learned that Lois Weber wishes to put it on the screen, I just shouted with joy, because I knew that 'K' would receive the most artistic and truthful presentation possible at her hands."

State Rights Department

Conducted by BEN H. GRIMM

Some State Rights History

By Joseph F. Lee.

IN my humble opinion the Champion Prize Fight Pictures were the first films to be offered the public on the state rights, or territorial, basis. Pathe Frere's hand-colored Passion Play preceded the fight pictures and, I believe, established the practice of producing pictures of greater length than one reel. The latter pictures, however, were not sold on the territorial rights basis. These two pictures soon were followed by "Buffalo Bill's Wild West," produced by Pliny Craft, which was sold on the state rights plan. This picture was looked upon as a novelty in those days and, if I remember rightly, the length was about three thousand or thirty-five hundred feet. Many of the exchange men were afraid to purchase this picture because of its "extreme" length, and a class of men new to the picture game stepped into the field and exploited it.

I am almost certain that this was the first feature to carry a line of special lithographs, and the line was looked upon in amazement in those days. I think that the picture had five different lines of paper. That it was a success is well remembered, even by some of the houses that were at the time afraid to run independent films. The strenuous opposition of the so-called Motion Picture Trust did not stop these films from being a success both to the buyers and to the producers. This proved that the public was eager for pictures of greater length than those offered on the regular programs. "Cheyenne Days," "The Roundup," "Temptations of a Great City," "Dante's Inferno," "Homer's Odyssey," "Quo Vadis," each growing in length and improving in quality and merit, followed.

Joseph F. Lee.

Paul Rainey's African Hunt pictures were the first pictures that I remember that were exhibited at the top price of one dollar. To Blanche Walsh, deceased, belongs the honor of being the first American star from the legitimate stage to appear on the screen in an American - produced feature. She appeared in a five-reel feature adapted for the screen from Tolstoi's famous story, "Resurrection." Miss Walsh's success started the star craze. Producers claimed that the star fad would be short-lived, like roller skating and other novelties, but it continued to grow very rapidly. Many stars at first scoffed at the idea of appearing in motion pictures, but few of them could stand the temptation of the large salaries offered by producers of the silent drama, and today those who have not been seen on the screen can be counted on the fingers of one hand.

W. N. Selig produced "The Spoilers," the first smashing big feature produced, and on which a large amount of money was spent for production. William Farnum was the featured player and one of the sensations of that feature was the then unequalled man-to-man fight that was screened.

"Quo Vadis," "Cabiria" and other European features followed "The Spoilers." About this time managers of legitimate theaters in the smaller cities who had been offering New York successes with mediocre casts, charging Broadway prices for these attractions, felt a considerable drop in their receipts. Soon they began to drop the road companies and to book in their place feature pictures. The feature made such an inroad into the theatrical attractions that companies playing one-night stands and offering mediocre casts became unprofitable.

The buyer of state rights features can properly be called a specialist. Instead of hoping to realize his profits by selling a quantity of films at the same time, he gives his entire time to the exploitation of one feature. This seems to be the only method that can be employed in successfully handling those features which are too big to be handled by the regular program method. One of the difficulties that stood in the way of the buyer of state rights, or the investment of large sums in one feature film, was the short runs and bookings of these pictures. But does it not seem plausible that if a feature has merit it will do more business the third day than it did the first? The claim that mouth-to-mouth advertising has the greatest value of all advertising was clearly demonstrated in the success of "The Birth of a Nation." This feature remained in a theater in New York for more than a year. Runs of a week were increased to runs of a month. Runs of a month were increased to runs of three months. Even the small towns, where the exhibitors claimed that it would be impossible for any film to run more than one day, this feature ran a week to hitherto unheard of business. And this same feature was booked again and again at theaters throughout the country.

Much has been said about the scale of prices to be charged for feature films. Of course, that is purely a matter of opinion I firmly believe that "The Birth of a Nation" and "Intolerance" were actually worth the prices charged for them. On the other hand, someone has given the motion picture the classification, "the poor man's opera." Doesn't it owe its success to its large amount of amusement value for a small admission price? One of the ways that this might be overcome is to scale the prices of the theater according to the value of the feature. Another way is to give a greater number of shows during the day at a lesser price of admission. I am not aiming at the regular picture theater with its fixed price of admission, but to the theater playing the large feature for the first time. Did not "Traffic in Souls" turn in some wonderful receipts at an admission price of 25 cents, and have not some features that were offered to the public at from 50 cents to $2 turn in some woefully small receipts? On the other hand, features running at 25 and 50 cents, and giving a greater number of shows a day rely upon the volume of their business to get receipts. Would not Mr. Public be better satisfied if he feels that he has seen a $2 show for 25 cents than if he feels that he has paid $2 to see a 25-cent show?

State rights buyers rely on and are greatly influenced by the repeating value of the features. In this respect I think that "Tillie's Punctured Romance" is the best picture produced. I know some theaters which have booked this feature as many as eight times.

To use the "now-prohibited-at-banquet-phrase," some still believe that the state rights business is only in its infancy. But with the regular program manufacturers now allowing the exhibitors to market or play what he desires to run; with a number of big state rights features of merit ready for the market; with other big features ready to be released in the fall; with the entrance of showmen who once scorned this branch of the industry into the field, using their brains, ability, experience and money to exhibit feature attractions—men like Rothapfel, Patch and Clune making history by their wonderful staging of super features—it is my opinion that this year will be a banner one for the buyer, exhibitor and distributor of state rights pictures.

SHERMAN BUYS "LAND OF RISING SUN."

Announcement is made by Dwight Macdonald, general manager of the America-Japan Pictures Co., 15 William Street. New York, that the rights of their serial film-trip, "The Land of the Rising Sun," have been sold for the United States and Canada to Harry Sherman, 218 West Forty-second Street. The rights for the rest of the world are retained under Mr. Macdonald's control, and will be disposed of by him to foreign buyers.

"The Land of the Rising Sun" was a success at the Rialto Theater, New York, where it was shown serially. There are now ten distinct titles in the series, each of which has lithographs, and all sorts of publicity matter to make it independently bookable, if necessary.

As re-edited, the picture can be booked either as a ten-week serial, of one reel weekly; as a five-week serial, in two-reel episodes, or as a complete production. A big advertising campaign has been prepared and will be taken over by Mr. Sherman, who will offer the serial to state rights buyers.

The rights to China, Japan and Korea have been sold to the Universal Film Manufacturing Co.

Edward Nelson Keen Executive

ANNOUNCEMENT was made some time ago of the change of officers in the Sherman-Elliott Company of Minneapolis, which is handling William N. Selig's masterpiece, "The Crisis," a picturization of Winston Churchill's novel of the same name. Edward Nelson, the new president, is another attorney to enter the motion picture field. Mr. Nelson has made a thorough and careful study of the motion picture business and has had practical experience with the buying and marketing of feature films. He is a live wire in every sense of the word, and since he assumed the exectiuve reins of the Sherman-Elliott Company, unusual prosperity has resulted.

Edward Nelson.

David H. Beecher, the vice-president of Sherman-Elliott, Inc., is an investment banker and is heavily interested in many North Dakota banks. F. H. Peterson, the treasurer, is president of the Union State Bank of Minneapolis. Both of the latter named men have been interested in some of the great film productions of the past few years.

Last fall the Sherman-Elliott Company purchased from the Selig Polyscope Company the rights for the United States and Canada to "The Crisis." To date all the United States territory east of the Mississippi has been disposed of, including Missouri, California, Arizona and Nevada, together with Canadian rights.

Some of the rich Middle-Western territories are still open and interested buyers should communicate with Mr. Nelson, president of the company, 854 McKnight Building, Minneapolis. Long and successful runs of this film have taken place in many of the larger cities of the country and the play has proven itself a great box office attraction. Many requests for bookings in unsold territory are on file at the company's office.

"DEMOCRACY" IDEA AIDS "ROBESPIERRE."

Plans are in process of execution by the Export and Import Company on behalf of their spectacular seven-reel feature, "Robespierre," a drama of the French Revolution. The production was shown to the representatives of several French societies and suggestions were made which materially strengthens the value of the picture.

It was pointed out that the bearing of the French Revolution on the momentous events of the present day force themselves prominently on the spectator's mind, and Ben Blumenthal has decided to add to the title a subheading designating "Robespierre" as "the Birth of Democracy." It has been settled that this shall be an auxiliary caption which will appear on all the lithographs and other advertising matter.

The campaign now being conducted from the offices of the Export and Import Company is reaching all the French centers in the United States and Canada, as well as educational bodies whose work pertains to the history of France. The names of these organizations and the correspondence will be turned over to the buyers in the respective territories.

RUTH MAC TAMMANY STAR IN "ALMA."

Ruth Mac Tammany, the star of "Alma, Where Do You Live?" is only in pictures because the war stepped in and spoiled her foreign operatic career. She was singing in Milan, Italy, when it broke out, and though she persisted in Europe for two years, she finally had to get back to America, after having been twice arrested as a spy.

In "Alma" she has found a part of great opportunity—and in it she displays varied accomplishments which, added to her beauty and splendid dramatic power, assure her triumph in the film field. She is the star of the Newfields Producing Corporation, who have now entered the state rights field, and will present her in six productions a year.

"WARFARE OF THE FLESH" SOLD FOR SOUTH.

D. P. Davis and James W. Edmondson, of the All Star Features Company, Jacksonville, has secured rights for virtually the entire South to Edward Warren's production, "The Warfare of the Flesh."

CIVILIZATION-PIONEER GETS TWO BIG FILMS.

The Civilization-Pioneer Film Corporation, of 126 West Forty-sixth street, New York, has secured the New York rights to the Williamson Brothers' "The Submarine Eye" and also to the Fairmount Film Corporation's "Hate." Nathan Hirsch, president of the Civilization-Pioneer Corporation, represented his firm in both deals. The former was negotiated with the Williamsons and the latter with Gus Mohme, representing Fairmount. In addition to the two features just acquired the Civilization-Pioneer Corporation controls New York rights to "Redemption," the Evelyn Nesbit feature, and "Her Condoned Sin."

The Civilization-Pioneer corporation announces that it is in the market for big features for New York. Its officers, in addition to Mr. Hirsch, are Morris Rose, vice-president, and Louis Haas, secretary and treasurer.

TERRY HUMAN INTEREST REEL BOOKING BIG.

Reports from exchanges throughout the country handling the Terry Human Interest Reel are indicative of a prosperous future for this type of film. The series of pictures has been booked in some of the biggest theaters in the country not as "fillers," but as "features." The Short Features Exchange, distributors of the Terry films in the New York territory, reports that it has booked the Strand theater for the entire series.

Sidney B. Lust, of Sidney B. Lust, Inc., who is the distributor of the Terry Human Interest Reel in Maryland, Virginia, District of Columbia and North Carolina, writes that he has been able to get the initial release of this series for a run in one of Washington's finest houses—Moore's Gardens. Mr. Lust continues to say in his letter to the exchange that he has also been able to secure for the premier showing in Baltimore a week's run at the Parkway theater. Many other reports have come in from the various exchanges, and they are just as enthusiastic about the pictures.

"IVAN THE TERRIBLE" READY.

The Export and Import Company, whose Russian production, "Ivan the Terrible," has been in preparation for several weeks, is now about ready with the finished product. At present the production can be seen in its final and finished form, with one of the most elaborate sets of pictorial titles ever devised for a production.

Ben Blumenthal wants to emphasize that "Ivan the Terrible" is an original production based on Raoul Gunsborg's opera of that title, which was produced before the royal court in Petrograd. At that time it was the cause of no little comment among the newspapers in Russia that in the person of Vladmir, the monk, there was a strong resemblance to the identity of Rasputin, the now notoriously powerfuly mystery of Nicholas' reign. In "Ivan the Terrible," however, the monk plays a part creditable to the cloth he wears. The Export and Import Company is preparing an advertising layout on "Ivan the Terrible" which includes twenty-four-sheet posters and two-color heralds, as well as large photo sets of a new and striking design.

PREPAREDNESS FOR THE EXHIBITOR.

While the supply business in certain parts of the country has suffered to a certain extent, due to the war scare, United Service stations report increased orders all along the line. It should be the duty of every exhibitor to have his motion picture apparatus and theater equipment carefully examined by someone competent to advise and suggest such changes or replacements as may be necessary. The managers of the United Service stations, located in the principal cities of the United States, have volunteered their services to advise exhibitors and assist them in getting their mechanisms ready for the big war-time trade, which is sure to come.

FOUR-SQUARE OFFICE FOR ST. LOUIS.

Offices for the distribution of the M. H. Hoffman productions over a wide territory embracing Missouri, Iowa, Kansas and Nebraska, have been established in St. Louis. S. J. Baker will have charge of the new exchange, which is located at 301 Empress Theater Building, Grand Avenue and Olive street.

Mr. Baker says that only the bigger and better class of state rights productions will be handled. Mr. Baker is well known to the trade in the middle west territory. He came to St. Louis two years ago to manage the Wm. Fox offices, and left Fox to take the Bluebird exchange shortly after it was established a year ago last January. In each connection Baker made a fine record for courtesy, efficiency and the ability of using clever advertising stunts for the pictures he exploited.

"REDEMPTION" SUMMER DRAWING CARD.

"Redemption," with Evelyn Nesbit and her son, Russell Thaw, is proving a summer drawing card, according to the announcements of the picture's sponsors. It is said to be playing to big business in every theater where shown, even at unusual prices for a photoplay attraction. From the time that it stayed five weeks at the George M. Cohan Theater in New York, when only scheduled for two, until the present, when it is doing well in Newark, Chicago, New York and various other cities, it has never failed as an attraction, it is reported.

UNUSUAL METHODS USED BY SENG.

An unusual manner of distribution of a states right product has been in operation since Frank J. Seng started to sell the territories on "Parentage." While requests for territory have been pouring in by the wholesale, due in large part to the unanimous opinion of all of the trade paper reviewers on "Parentage," Mr. Seng has not negotiated with any states right buyer and does not intend to until after the showings at the Rialto and the Colonial, both of which opened on Monday of this week.

Many buyers have commented on the unusualness of this procedure, but Mr. Seng believes that countless projection room showings never impress and never find the states right buyer in a receptive mood.

The psychological fact of having an audience see the picture, noting how it reaches other people, of the effect of the picture on them, of watching how the dramatic moments register, all make the state rights buyer realize more effectively than words just how the picture will be received when he shows it.

Immediately after the showings at the Rialto and the Colonial in Chicago, when it is hoped that all of the buyers will have had an opportunity of seeing "Parentage" in the proper atmosphere, Mr. Seng will open negotiations with those state rights buyers who have called on him and those who have written to him, giving preference in their order of receipt.

Mr. Seng is expected in New York the early part of this week from Chicago, where he has been actively engaged in co-operating with the Colonial theater for the showing during convention week.

CAPABLE CAST IN "THE CURSE OF EVE."

The Corona Cinema Company, producers of "The Curse of Eve," in stating their policy of production, have lined up with those other motion picture producers who have come out in favor of the system of making the story, with an all-star cast, the primary consideration in picture making as opposed to the practice of featuring a single star, and choosing roles to suit the talents of a particular player.

With this aim in mind the cast for "The Curse of Eve," which is the initial production of this company, was chosen with the idea of getting as many first-rate players as possible to play the various roles. The feminine lead in the production is played by Enid Markey, former Triangle leading woman. Miss Markey enacts the role of the modern Eve in the tense drama, which is appropriately introduced by a Biblical prologue. Opposite Miss Markey is Ed Coxen, another well-known player, who appears as the young hero. The heavy man is Jack Standing, one of the celebrated family of actors of that name. Together with these three in the leading roles are Clarissa Selwynne, who appears as the feminine heavy; Eugenie Besserer, Marion Warner, Elsie Greeson, William Quinn, Arthur Allardt, G. Raymond Nye, Jack Lott and George Kuwa, the last-named being a Japanese actor of known ability. It will be observed that nearly all of the players have done commendable work in other productions before "The Curse of Eve."

FOUR CENTURY COMEDIES READY.

President Julius Stern, of Century Comedies, announces that he now has four of the Alice Howell productions ready for state rights buyers. They are "Balloonatics," "Automatics," "Neptune's Naughty Daughter" and "Alice of the Sawdust." In producing these comedies J. G. Blystone gave personal attention to every detail from selecting and preparing the scenario to editing and cutting the completed product.

Every subject makes fun out of a different theme, and in every instance novel methods are employed to get the laughs, while the speed is maintained at top notch. "Alice of the Sawdust" is the newest feature and in this Miss Howell has opportunities for venturesome feats that have never been presented to her before. "Balloonatics" was the first of the series.

Miss Howell's popularity, established as a featured comedienne with other film-brands, is being capitalized by exhibitors in the comedies in which Messrs. Stern and Blystone have established her as a permanent star. Century Comedies have been found to stand the brunt of opposition with male comedians excellently well and state rights buyers are early realizing the fact.

"THE VILLAIN" (King Bee).

Billy West, in "The Villain," the sixth comedy bearing the King Bee trade mark, is assigned a highly contracted role of which he makes the most. He plays the part of a gaily villainous Lothario who, descending upon a peaceful village, makes love to the belle of that Arcadian spot. From this simple situation spring innumerable happenings of both a dramatic and a ludicrous nature. Billy and his confederates actually commandeer a jail which is swept away by a flood. In another part of the picture a new murder is committed in a saw mill. These horrors only serve to accentuate the droll comedy incidents which pervade the offering, in which, besides Billy West, Babe Hardy, Leo White, Bud Ross, others are prominent.

LESSER ENTERPRISE COMPLETED.

Since his promulgation of plans for the launching of a national organization of state rights buyers, Sol L. Lesser has been continually occupied with the development of his project, and it is now authentically announced that the organization will convene in New York City on August 7.

The organization, which is the result of a careful and prolonged study of general conditions, is in a position to purchase the rights to feature productions outright for the United States and Canada, and propositions will be considered at the time of the convention.

Virtually all of the United States and Canada are already covered, and the men identified with the enterprises are men whose keen judgment and financial success in the film industry determine unquestionably their desirability as members of the organization.

A tentative meeting of the organization has been held in San Francisco, attended by those already actively affiliated.

Leon D. Netter, of the Masterpiece Film Attractions, who has been one of the most active workers in the organization work, will return to his Cleveland office from San Francisco the latter part of this month. He will then proceed to New York to attend the convention.

STREIMER TOURING EAST AND MIDDLE WEST.

In order to have fresh data for the National Convention, Moe Streimer, of Klotz and Streimer, Inc., is now on a tour of the Eastern and Middle Western territories and has arranged his itinerary so that he will close his trip at Chicago on July 14.

On his way West Mr. Streimer will pay particular attention to current conditions affecting the exchanges in Philadelphia, Pittsburgh, Cleveland and Detroit, and in these cities he will investigate both the merchandising angles that effect the producer and the amusement conditions that are of vital importance to the exchange man as well as to the exhibitor.

BERNSTEIN STUDIOS BUSY.

The Isadore Bernstein studios in Los Angeles are at present working on a fourth production called "Justice." The first picture made by this company was entitled "Who Knows?" Following this came "Humility," which Mr. Bernstein had intended to be the first of a series of pictures to be known as the "Seven Cardinal Virtues." The second of this series was completed a few days ago, and is called "Loyalty." A wire from Bernstein, who arrived in Los Angeles this week, says it is a wonderful production, and ought to make a lot of money for state rights buyers. He has now started work on "Justice," with Betty Brice playing the leading role.

Whether Mr. Bernstein will release the series, as first intended, under the "Seven Cardinal Virtues," has not yet been decided. It is possible that each picture will be put on as a separate feature. This would be feasible, inasmuch as each story is complete in itself and carries a message with it which is conveyed in each picture. Then, too, there has been a tendency on the part of some buyers to purchase only certain pictures of the series, and, if the pictures are booked for the entire series, which was the original intention of the producer, he is liable to lose in certain sections where the exhibitors cannot afford the entire seven.

Scene from "Loyalty" (Bernstein).

ALLEN PLANNING A CONSOLIDATION.

H. C. Allen, president of the Peter Pan Film Corporation, is planning an important consolidation that will do its own producing on a big scale. This consolidation expects to develop a class of films in addition to the "Motoy Comedies," which are meeting with success, that will be entirely novel; and the method of releasing will be along new lines.

Manufacturers' Advance Notes

"The Lost Express" New Holmes Serial

Mutual Will Release Signal Corporation's Fifteen-Episode Thriller Early in September.

ANNOUNCEMENT is made by Samuel S. Hutchinson, president of the Signal Film Corporation, that Helen Holmes and Director J. P. McGowan have just begun work on a new fifteen chapter railroad serial entitled "The Lost Express," which will be released early in September through the exchanges of the Mutual Film Corporation.

The new serial will have as its main theme a deep mystery plot in which an entire express train, loaded with valuable inventions, is lost. It is announced that a tremendous national campaign of advertising in newspapers, trade journals and other media will be used to launch the new serial.

"As for the story unfolded," said President Hutchinson, "I cannot say too much. It is one of the most sensational and yet logical tales conceivable. It is a mystery story of a most fascinating kind. It was written by Frederick B. Bennett. It is, I believe, the 'something different' for which the public has been ever clamoring. It abounds in action, thrills, sensations and mystery. An intimate knowledge of science, chemistry, physics and biology is revealed by the author as the tale progresses. Every chapter of the story has to do with some profound scientific fact which is demonstrated on the screen to the edification, entertainment and delight of all who behold it.

"The Signal Film Corporation is a specialist in serial productions. It has three successes to its credit—'The Girl and the Game,' 'A Lass of the Lumberlands' and 'The Railroad Raiders.' Helen Holmes was featured in them all. J. P. McGowan directed them all. All three of them are acknowledged successes. Both Miss Holmes and Mr. McGowan are known to the public and steadily increasing in popularity. The very fact that 'The Lost Express' is their fourth serial production means that it will benefit by the accumulation of advertising, publicity and popularity scattered over all their previous efforts."

"THE GOLDEN IDIOT" (Essanay).

Trade showing of "The Golden Idiot," which presents Bryant Washburn as a happy-go-lucky wanderer who takes a thousand-to-one chance for a fortune and wins it as well as the love of a beautiful girl, are on at all branch offices of the K-E-S-E. Many of the luxurious homes in Lake Geneva, the lake and surrounding Wisconsin hills provide beautiful settings for the action. Virginia Valli, who enacted the role of Roxana in Mr. Washburn's latest production, "Filling His Own Shoes," appears as his leading woman in "The Golden Idiot." The supporting company includes "Bobby" Bolder, William Brotherhood, Helen Fergusion and others, not to mention "Pod," a three-legged canine actor.

Scene from "The Golden Idiot" (Essanay).

"The Golden Idiot" has a screen time of sixty-seven minutes, approximately. It will be released July 23.

"JACK AND THE BEANSTALK" (Fox).

A person who is likely to be of enormous interest in the near future is a certain giant, who has leaped into fame by reason of his taking a very prominent part in the first of the Fox Kiddie Features, "Jack and the Beanstalk." This man, whose name is Jim Tarver, has the very "big" part in the production of this famous tale for the screen.

Of course he looks to be tremendous among the children, but in any community he would still be immensely prominent, for the tip of his head is eight and one-half feet above the ground, and he is built in proportion. He plays the part of the monster, who eats delicate little people with a great relish, and he plays it well.

Scene from "Jack and the Beanstalk" (Fox).

Nothing can minimize the Giant's terrible appearance when he gathers a child under his arm, and starts off with him across the hill towards his castle, where the eating process takes place.

It may be well imagined that this giant is no simple or easy person to keep in food and to house. Wherever he went special buildings had to be put up for him, and a great bed carried.

In traveling it was necessary to have a special car built for him.

"THE QUEEN OF SPADES" (Russian).

A unique phase of the history of this missionary campaign in America from the youngest republic in the world was the sanction given by the Czar to permit the great actors and actresses of Moscow to appear in the productions of the Russian Art Film Corporation, and then in the overturn of the government to the Russian people the added sanction came with a whole-heartedness that knew the immense good the showing of Russian art in America would do for the new republic.

"The Queen of Spades" will be one of the first pictures which will be shortly released by the Russian, and will be followed by others from the works of Tolstoy, Sienkiewicz, Ostrovsky, Andreef, Turgenieff, Dostoevsky and Pushkin.

STRONG TO SUPPORT LOIS MEREDITH.

Back in Chicago, some years ago, playing with the Marlowe stock company, Eugene Strong, as leading man for that combination, played 104 consecutive weeks. This in itself was a record for any stock organization. Mr. Strong has just finished a seven-reel feature to be shortly released by Metro. Mr. Strong now has accepted a contract from Lois Meredith Pictures, Inc., which calls for his services to play opposite Lois Meredith in seven-reel productions to be released through Superlative Pictures Corporation.

"Girls You Know"

James Montgomery Flagg Creates a New Series of Single-Reel Comedies.

THE first two releases of a comedy series to be known as "Girls You Know," by James Montgomery Flagg, produced by Town and Country Films, Inc., are completed. Pretty girls, humorous situations and titles in satire make these comedies something different from anything else that has been produced.

The first is the story of "The Screen Fan," the typical small town girl who is camera-struck. Her experiences as an extra and her dream as a film star make a story of honest fun. The second, the story of "The Vacation Girl," is a humorous character study of the business girl who eats, sleeps and talks vacation from April 1 until her week is over. The next in line will be "The Romantic Girl," "The Blase Miss" and "The Patriotic Girl." Each production is a humorous story of a different type of American girl. A different pretty girl is starred in each picture, a type for each story.

Mr. Flagg's national reputation as an illustrator and humorous writer prompted him to write this series of comedies. He is personally writing the scenarios, the titles, and making an exceptionally attractive water color poster of the girl in each story, which is to be used for the exhibitor's advertising, one-sheets, etc. James Montgomery Flagg is the newest big writer to enter the motion picture field, but he is known to the American public through his numerous short stories and artistic illustrations and has established himself in their minds as a writer of clean, interesting wit. Evidence of the popularity of Mr. Flagg's posters is that they may be seen on city and country billboards, posts and pillars throughout the country as a puller in the many recruiting stations. These posters have all been the personal donations of Mr. Flagg.

Mr. Flagg is completing scenarios and production plans to cover a series of not less than twenty-five comedies.

UNIVERSAL'S PERSHING PICTURES MAKE HIT.

Universal's big news feature, showing the arrival of General Pershing's advance guard in France, is scoring the greatest hit of any news picture in months. When it was released, Friday, June 29, practically every first run theater in New York demanded a print.

A special showing was given to representatives of the press and several of the daily newspapers carried stories telling of the pictorial scoop put over by Universal.

Enlargements of the reel negatives were ordered as special pictorial features by the biggest dailies in the country. At the same time a print was shipped to the company's branch manager in Washington, and the following day was shown to Government officials in the War and Navy Building, under the supervision of General Weaver. This was the first motion picture ever shown in the offices of the Government's fighting headquarters and was the occasion of considerable official comment. During the projection of the unusual scenes incident to the landing of the first army chief who has ever set foot on the continent of Europe on a mission of warfare many of the high dignities present broke into cheers.

LINCOLN CYCLE NOW "THE CALL TO ARMS."

The Benjamin Chapin "Lincoln Cycle" continues its noteworthy run at the Globe Theater, and has passed its 200th performance. From now on the entire cycle of four features—"My Mother," "My Father," "Myself" and "The Call to Arms"—will be shown under the one title, "The Call to Arms," the other three features retaining their designations, however, as parts of the whole.

"I have long felt it advisable to take this step," said Mr. Chapin, in announcing the name selected for his production. "While 'The Lincoln Cycle' identifies and designates the picture, I have never intended it as a title. What to select as a name for the group of pictures has, however, presented a good deal of a problem. The answer came to me through the stirring national events of the past few weeks. 'The Call to Arms' is the biggest thing in this country today. It is the soul of this picture—not only in its episodes now classed under that title, but all the way through. It may well include all the rest."

MISS MARTIN IN STORY OF HUMBLE LIFE.

"A Kiss for Susie," which has been scheduled for release by Paramount on August 2 with Vivian Martin in the stellar role, is remarkable for its extreme simplicity. The story, which was written by Paul West, centers around such a homely and everyday occurrence as the construction of a building, and the people who play the most important parts in the story are the simple commonplace members of a bricklayer's household. It is a romance such as might occur in any house in any community.

The photoplay was arranged by Harvey Thew and directed by Robert Thornby. Among the cast are Tom Forman, John Burton, Chris Lynton, Jack Nelson and Pauline Perry.

"COUNTRY LANES AND CITY LAIRS" (L-Ko Comedies).

Phil Dunham and Myrtle Sterling will be featured in an August L-Ko, entitled "Country Lanes and City Lairs." Vin Moore directed the piece under the supervision of J. B. Blystone, director general of all L-Kos. The comedy, as its title would suggest, deals with a trip to the city where the untutored country girl is shown the "high spots" in metropolitan life. Like all L-Kos the tempo is high speed from start to ending, with a large company indulging in the two-reel frolic.

Scene from "County Lanes and City Lairs."

"HIGH SPEED" (Butterfly).

The second Butterfly production to be issued on a separate schedule by Universal will be "High Speed," featuring Jack Mulhall and Fritzi Ridgeway, released July 16.

The story deals with the tangled family affairs of a prosperous and straight-from-the-shoulder pork-packer who tries to live like a regular American, despite the efforts of his ambitious wife to foist a titled son-in-law upon him. His daughter, Susan, played by Fritzi Ridgeway, has been pretty well spoiled by a course at a high-priced finishing school, where she has gained very little knowledge, but a blase view of life and people. This is a sore trial to father. In desperation he introduces "Speed" Cannon, a rapid-fire young business man, to Susan, in hopes that Speed will succeed in taking the girl's attention away from trivialities. Living up to his name, the Mercury-footed one proceeds to lead Susan and her mother a lively chase, and incidentally cures both of them of their shallow notions of existence.

Both Jack Mulhall and Miss Ridgeway succeed in creating telling characterizations. A feature of the production is an attempted elopement between the young folks, aided and abetted by father, which falls through at the last moment because of Susan's lackadaisical methods, much to father's disgust. The story was written by Helen Starr and Leo Sargent, while George Sargent was responsible for the direction.

Scene from "High Speed" (Butterfly).

Essanay Forms Investigation Department

Looking Into Requirements of Exhibitors—President Spoor Reports Increasing Business.

OUR pictures must be salable, is the order which has gone forth at the Essanay plant following an extensive investigation into the requirements of exhibitors in every part of the country. This does not apply so directly from the standpoint of selling to the exhibitor as to the public. Every subject will be selected and produced with the idea of ultimately suiting the audience before which it is shown.

This policy is the outgrowth of the discovery that hundreds of subjects are being produced without the requirements of the distributing and exhibiting ends of the industry being taken into consideration. Accordingly, Mr. Spoor, president of the Essanay company, installed an investigation department. The object of this department was to discover not only what the sales organizations and theater managers desired, but to keep a record of critics' reviews and secure all available information from the public direct.

As soon as this mass of material had been collected and condensed a series of weekly conferences was started in which members of every department were asked to take part. Talks were delivered by exhibitors and members of the distributing companies handling Essanay products, with the result that every member of the large force now employed at this plant knows just what is expected of the department in which he works in order to produce motion pictures which will have the strongest appeal.

The conferences are still being held weekly. Two hours are devoted every Saturday to the discussion of subjects in preparation and those to be selected for future use. In taking a new scenario under advisement it is looked at from every angle. Its possibilities from the standpoint of the plot, photography, cast, advertising and public appeal are thoroughly gone over. If for any reason it does not come up to the standard set, even as regards one detail, it is rejected.

One department is allowed a half hour each week to explain what co-operation from the other divisions is required in order to increase the efficiency and quality of the work it does.

With two or three companies on the floor all of the time, and the Western studio working at top speed, Essanay is as busy as at any time in its history, and President Spoor reports that the releases of the past six months have shown greater returns from the distributing companies than any other subjects in the same length of time.

"A RAG BABY."

"A Rag Baby," the famous farce comedy written by Charles Hoyt and produced by the Selig Polyscope Company, is a K-E-S-E release for Monday, July 9.

The Hoyt two-reel farce comedies so far released by Selig in K-E-S-E have been almost universally praised by the film critics, and it is said that "A Rag Baby" upholds the standard of merit, and is full of originality of funny episodes.

Charles Hoyt's famous plot of American atmosphere is retained, but Director J. A. Richmond has introduced a large number of funny suggestions which bring the story strictly up to date. The all star cast of comedians, including William Fables, James Harris and Amy Dennis, appear in "A Rag Baby."

THREE UNUSUAL SINGLE-REELS FROM GAUMONT.

The first Gaumont release of the week of July 22, through Mutual, is the entertaining single-reel "Tours Around the World" No. 38. It reaches the screen July 24. Prague, Bohemia, is the leading section of this reel. The reel is completed with pictures of the Dauphines, France, that section of southeastern Europe which runs into the Alps.

The second release of the week is Mutual Weekly No. 134, released July 25. This contains news of all the world which can be secured in pictures. Because of its world-wide Gaumont connections pictures are secured for release in America at the earliest possible date.

July 26 Reel Life No. 65 will reach the screen. It shows the new National Sylvan theater at Washington, D. C., the first government-owned theater in America. A dangerous eagle hunt is next pictured. Then follow views of the poultry farm of Mme. Schumann-Heink, and these in turn are succeeded by pictures of children at work in a polytechnic school. There are the customary "Leaves from 'Life'" also.

MARY GARDEN WOULD DO WAR SUBJECT.

Mary Garden, internationally famous operatic prima donna and star of Goldwyn Pictures, having been informed by cable of the Goldwyn offer to the United States Government of its plays and players for the recreational activities of our soldiers in France, has cabled from Paris requesting that the second play be of a patriotic type suitable to inspire the United States soldiers who will later be in France.

It is possible that in the near future a special request to the scenario writers of America will be sent from the Goldwyn executive offices asking for plays of the type Miss Garden suggests.

Brady Stands Squarely on Program

Says It Is Gaining Strength and Momentum Every Minute—Says It Is Insurance to Exhibitor and Public.

I DERIVE considerable amusement," said William A. Brady, director-general of World-Pictures, "from reading a statement that finds its way into print at rather regular intervals to the effect that the program system is slowly but surely dying off and that there is no hope for the future excepting through the specials. But for these, we are assured every month or so, the whole motion picture industry would be cast up on the rocks and dashed to splinters in no time at all.

"As the manufacturing and distributing corporation with which I am connected is the only concern in this country adhering absolutely to the program in principle and action, I suppose its members are in a better position than other persons to know just how the situation stands. I am therefore able to say positively that the program, so far as reflected by the business of World Pictures may be regarded as an indication, is vastly better off than at any time since the first animated photograph was taken.

"Instead of being in a forward state of decomposition, as the disciples of the specials would have us believe, the program is gaining strength and momentum every minute. It is in no spirit of boastfulness whatsoever, but merely as a matter of actual record, that I say the demand for the World Pictures program is enormously greater at this time than ever before.

"This is important not only in the personal sense (for it is but natural that we should be very much gratified at the existence of such a condition for our own sakes) but as justifying our stand for the program in the face of constantly arising opportunities to wildcat for large immediate profits. I have said before now that our principle is not a matter of philanthropy or benevolence, but a plan to build up a structure which will stand the test of time.

"We are out for business that will be here next year and ten years hence, instead of trying to grab everything at once and let the future take care of itself.

"Meanwhile a careful survey of the conditions surrounding the specials will indicate that the time is rapidly approaching when the market must inevitably be glutted. The public, quite obviously, is growing more and more exacting as the promises of the producers increase in glow and emphasis and the number of these productions increases.

"The recurring publications of the impending dissolution of the program really mean nothing. There will always be a healthy, solid demand for dependable pictures, which are an insurance before hand to the exhibitor that he will make a profit and to the public that it will not be disappointed.

"I should like to be as certain of everything in life as I am of the steadily and permanently increasing volume of demand for World-Pictures Brady-Made, which are as true to the program principle as the magnetic needle is to the north pole."

PATHE WAR PICTURES STIR MILWAUKEE.

Through co-operation between Manager Aschman, of Pathe's local office and the Whitehouse theater, Milwaukee, the two-reel special subject, "Our Fighting Forces," created a sensation.

The Whitehouse theater, with a fifty foot front, has the biggest open lobby and the greatest number of lights of any theater in Milwaukee. This afforded a splendid opportunity for display. Manager Aschman got busy and secured from Naval and Military authorities stationed there a display for this lobby which included a two thousand pound torpedo, several rapid fire guns, and the services of naval and marine guards.

In co-operation with Mr. Meister of the theater, Aschman arranged to march the Spanish War Veterans in uniform, headed by their own Drum and Bugle Corps of twenty-four pieces, through the entire house just at the beginning of the picture, and it is impossible to describe the sentiment expressed by an audience which filled the entire seating capacity of two thousand. Street cars and all other traffic were blocked for nearly an hour until special police cleared a passage way.

MISSES LOVE AND BENNETT IN TRIANGLE.

Triangle's long-heralded story of circus life, "The Sawdust Ring," starring Bessie Love, will be released July 15 on the same program with "The Mother Instinct," in which Enid Bennett is starred.

As the little barefooted girl who runs away and joins a circus, Bessie Love has given a portrayal that is said to have more accurately measured her ability than any role in which she has hitherto appeared. The charm of this story by J. V. Jefferson lies in its faithful depiction of younger life.

Enid Bennett will further demonstrate her versatility in the part of a French peasant girl, the daughter of a Brittany fisherman, in "The Mother Instinct." She goes to Paris and finds romance in the Latin Quarter. Her sister Marie, played by Margery Wilson, joins her and the two enjoy the revelries of studio life.

The play was picturized by Lambert Hillyer from the story by Maude Pettus. R. William Neill directed. Among the players are Rowland Lee, Jack Gilbert, Tod Burns, Gertrude Claire and Carl Ullman.

Names Openers for Star Series Plan

Paramount Lists Nine Players and Productions That Will Start Off New Releasing Scheme.

FOLLOWING the Famous Players-Lasky Corporation's announcement of the twenty-seven productions to be completed for release by Paramount on the new "Star Series" Selective Booking plan, Paramount issues the titles of the first productions in which each of the stars is to appear when the new plan of distribution is put into effect on August 5. The actual release dates of these several productions have not yet been determined, but the present announcement designates which photoplay has been selected as the first vehicle for each of the several stars under the new arrangement.

For Marguerite Clark's first appearance, Sir Arthur Wing Pinero's great comedy, "The Amazons," has been chosen. It was staged under the direction of Joseph Kaufman. Pauline Frederick will star in "The Showdown," an exceptionally powerful story written by Hector Turnbull. Robert G. Vignola directed.

For Billie Burke, Gelett Burgess' "The Mysterious Miss Terry" has been chosen. "Mrs. Raffles' Career" has been selected as the medium for Julian Eltinge's photoplay debut. The story was written by Gelett Burgess and Carolyn Wells.

For Mme. Petrova, the company has selected "The Law of the Land," an adaptation of George Broadhurst's stage success of a few years ago. Maurice Tourneur directed. Vivian Martin will first appear under the direction of Robert Thornby in "Little Miss Optimist." Jack Pickford and Louise Huff will be seen in "The Varmint." This picture was directed by William H. Taylor.

Sessue Hayakawa will first appear as "Hashimura Togo" in an adaptation of Wallace Irwin's inimitable stories of the adventures of the Japanese school boy. This version was especially written for the screen by Mr. Irwin himself. Margaret Loomis is a member of the cast. William C. De Mille directed. Wallace Reid will first appear in "The Hostage," an original story by Beulah Marie Dix

SEALECT COMPANY TO PRODUCE.

The Sealect Company, Inc., has rented the entire sixth floor at 119 West Forty-second street, New York. The company will produce in the near future feature films.

The officers are Clyde Colt, president and general manager, George Hansen, secretary and treasurer, who are directors of the company, and, in addition, William F. Bell.

The corporation is a close one and has no stock for sale In addition to producing, it will run a general booking business, supplying casts of motion picture players.

The scenario department will be managed by Erwing E. Goldstein, assisted by Frank B. Coigne, who has had forty years' experience in theatrical and picture business.

The Sealect Company proposes producing a feature picture for Miss Alice LaMont, of the LaMont Feature Film Company, of which the chiefs are officers and directors. Plans are also under way to produce for the government a military picture for recruiting purposes in connection with the Red Cross Society, to whom it is proposed to donate a liberal portion of the proceeds from the sale of the picture.

All departments are being conducted on a business-like basis

THRILLS IN MRS. CASTLE'S SUBJECTS.

Thrills and tense dramatic situations mixed with light laugh-touches mark Mrs Vernon Castle's two Pathe features so far completed. One is a Secret Service photoplay directed by George Fitzmaurice with Elliott Dexter, Suzanne Willa and T. Wigney Percival supporting, and the other a murder mystery directed by Frank Crane with a cast composed of Elliott Dexter, Ethel Grey Terry, Frank Sheridan and Helene Chadwick.

A tense and interesting scene in the first named picture occurs when Mrs. Castle and the head of the Secret Service trap the man who has been double-crossing them

Probably the most daring feats yet accomplished by Mrs Castle in making her Pathe features are shown in the second picture to be completed.

Mrs: Castle is now working on her third feature under the direction of George Fitzmaurice, with Antonio Moreno as her leading man, while Frank Crane is busy arranging the details for the fourth of the Pathe-Castle series.

BEN TURPIN IN A "BLACK CAT."

An innovation in the Black Cat series of 25-minute features released through General Film is the appearance of Ben Turpin, comedian, in an out-and-out comedy. All of the Black Cat pictures have been comedy-dramas, but Essanay, the producer, made room for the Turpin comedy in this series because of its splendid fun. Turpin has never appeared to better advantage, is the verdict of General Film, than in this release. It is called "Two Laughs," which is completely a misnomer, by reason of the laughs numbering many, many times that.

A heart-interest comedy-drama that is considered not only timely but which is another innovation in that it features as principals an old man and a little boy is "Seventy and Seven," the Black Cat feature following "Two Laughs" and "A Corner in Smiths." Julien Barton plays Hiram Beatty, an impoverished Grand Army veteran, and Buddie, his little grandson, is interpreted by Ellis Paul.

"Maciste" in a New Production

Unintended Star of "Cabiria" Is to Be Seen in "The Warrior," a Story of Italian Mountains.

THE successor to D'Annunzio's "Cabiria," which is now in its third year of success, is "The Warrior," a new and timely battle story of the Alps, in whch the famous "Cabiria" star "Maciste" makes his reappearance at the Criterion theater Monday, July 16, for an engagement of four weeks.

The story of "The Warrior" was built around actual conditions on the Italian front in the Alps. Two years were spent in its making, and hazards of border warfare in the mountains are shown for the first time.

The popularity of "Maciste," already established throughout the world by his appearance in "Cabiria," is greatly enhanced by the fact that in "The Warrior" he is more than an actor, as he is serving his colors at the front and was performing military duty when the production was being staged.

"The Warrior" is shown in seven episodes and six hundred and ten scenes. A symphony orchestra will be used for its presentation. Harry Raver, who introduced "Cabiria" to America, will sponsor the new production.

"BETTY BE GOOD" (Mutual).

Miss Jackie Saunders is happily placed in her latest offering, "Betty Be Good," released by Mutual July 16. It is a play that permits full display of Miss Saunders' fascinating frolics of the tomboy type. She is supported by Captain Leslie T. Peacocke.

"Betty Be Good" is a Mutual-Horkheimer feature written by Will M. Ritchey, one of the best known scenario writers in the United States, author of "Who Pays?" "Sarello," "The Unseen Hand" and many other screen dramas. The play was directed by Sherwood MacDonald.

Miss Saunders portrays the character of Betty, madcap daughter of Jonathan Browlee, a retired capitalist—a role that suits her admirably because it calls for full display of her prankish tricks and keeps the supporting company in fast action.

A distinguished member of the "Betty Be Good" cast is Arthur Shiely. Mollie McConnell is Mrs. Sarah Lenox, the woman of society.

"SUDDEN JIM."

Triangle announces the release on July 22 of a production of "Sudden Jim," the popular novel and Saturday Evening Post story, in which Charles Ray will appear as star.

It is understood this feature was originally intended for one of the special releases which Triangle planned to make the first of each month, but since the reorganization of the company it has been determined to devote the producers' entire efforts toward making each program feature the equal of any special production.

"Sudden Jim" is by Clarence Buddington Kelland, and is ranked among the five best-sellers of current fiction. The production was directed by Victor L. Schertzinger, who won first place among directors with his initial production, "The Pinch Hitter." The excellent co-operation of star and director has caused the producers to keep them together.

In "Sudden Jim," the star is surrounded by an exceptional cast of players, all of whom have been selected because of particular qualifications for their roles. Sylvia Bremer has the leading feminine part. Joseph J. Dowling has brought to life the whimsical character of the judge, who is the political tyrant of the mill town where Sudden Jim makes his fight for success. Georgie Stone, the Triangle kiddie, is also of the cast. Among other players are Lydia Knott, William Ellingford and Frank Whitsen.

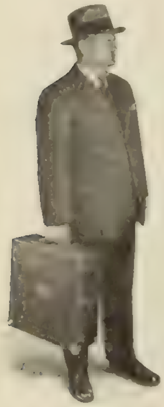
Scene from "Sudden Jim" (Triangle).

New Portable Projector on Market

It Is Built by the Simplex Photo Products Company and Set Into Small Suitcase.

OUR readers will be interested in a new standard portable motion picture projector, being placed on the market by the Simplex Photo Products Company, Richmond Hill Long Island, N. Y.

This projector, although containing a high grade Geneva movement and claimed by the makers to project an image more steadily than many of the large machines, is built into a small asbestos lined suitcase, measuring 18 by 17¾ by 6¾ inches. The case is covered on the outside with handsome grain leather, and it can be easily carried anywhere.

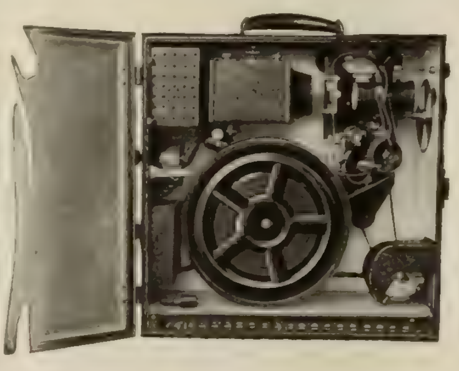


The Precision portable projector accommodates 1000-foot reels of standard motion picture film. It is so constructed that all of the sprockets are accessible from the side and the film may be set in place without any "threading."

The projector is supplied in two models, either hand or motor driven; the price of the hand driven model is $150, and that of the motor driven $175.

An outstanding feature of this projector is its lighting systems. No liquid condensers or light screens of any sort are used, yet the illumination—although exceeding in brightness that given by a 400 watt nitrogen filled lamp—is of such a nature that inflammable film may be exposed for any length of time without any possibility of fire. It is therefore possible to stop the film at any point during projection and hold the image on the screen on the manner of a steropticon slide whenever the operator so wishes.

Although the entire mechanism of the portable projector is permanently built into a suitcase, it is so arranged that all adjusting and regulating is done from the outside of the case without any necessity whatever of opening the door. Once the film is inserted, the door of the case is closed, when the touch of a button on the outside of the case starts the projector, and a slight turn of another button regulates it to any speed desired. The focusing of the lens, the framing of the picture, and all other adjustments are made at will without stopping the projector and without opening the case. Every attachment is conveniently located and can be instantly reached. The projector is supplied with cord and standard socket which can be attached at a moment's notice to the ordinary standard house socket.



A complete illustrated catalog describing the projector fully and illustrating its different features has been published by the manufacturers.

THE LATEST KINKS IN CANNING.

One of the first purposes of the food commission newly appointed by President Wilson is to show the housewives the necessity of conserving. Every bit of food material that is wasted is just that much more food taken from the mouths of not only our men at the front, but of the millions of inhabitants of our allies. With that in mind, the Woman Suffrage Party of New York, as its share of war service is motoring through the farm districts to teach women the scientific preservation of food; and their methods form a highly interesting and important subject to the seventy-sixth release of Paramount-Bray Pictograph.

PICTOGRAPHS GIVE KEY TO BEAUTY.

The subject entitled "Key to Beauty," originally scheduled for the sixty-ninth release of Paramount-Bray Pictographs, has been deferred and will be included in the seventy-sixth release of that popular screen magazine.

This subject is sure to find favor among the gentler sex, for it is an exposition of methods adopted by some of our famous stage beauties in preserving and developing their charms—and these methods can, if milady is ambitious, be used by her in her boudoir to her great advantage.

Paramount's Issues for July

Pauline Frederick and Sessue Hayakawa and Vivian Martin Are the Featured Players.

PAULINE FREDERICK'S latest success, "The Love That Lives" and Vivian Martin and Sessue Hayakawa in "Forbidden Paths" are the two releases Paramount will issue the week of July 9. The former is a Famous Players production, the later comes from the Lasky studio. Surrounding these two features, will be three single reel releases, the seventy-fourth edition of the Paramount-Bray Pictographs, the "magazine-on-the-screen;" the seventy-fifth of the series of weekly trips around the world, personally conducted by Burton Holmes in which he takes his fellow-travelers "In the High Sierras," and a Black Diamond single reel comedy entitled "Wits and Fits."

. Pauline Frederick's production "The Love That Lives," is a distinct change from anything she has ever done and a novelty in every sense of the word—in that this exquisite actress takes the part of a scrubwoman, and portrays it in a wonderful manner. The story was written by Scudder Middleton and the picture was directed by Robert G. Vignola. The cast includes John Sainpolis, Pat O'Mally, Joseph Carroll, Violet Palmer, Frank Evans and Eldeen Stewart.

Vivian Martin and Sessue Hayakawa have an extremely strong dramatic story in "Forbidden Paths," in which both stars are given an opportunity of displaying their best talents. The story has to do with the great love which a Japanese has for an American girl, and who gives up his life to give her her happiness.

In the seventy-fourth edition of Pictographs there are four interesting subjects dealt with, including "Sports and Pastimes of the American Cowboys," "War Time Economy," "Mechanical Operation of the British Tanks," and another Picto puzzle. While a number of motion pictures have been exhibited recently showing the now famous British tanks, it remains for the Pictographs to give motion picture audiences a first hand glimpse into the actual operation of these remarkable ingenious devices.

Burton Holmes takes his fellow-travelers "In the High Sierras." Mr. Holmes bids you follow him "Westward, Ho," through wonderful scenery, past miles of snowsheds to lovely Tahoe Tavern on Lake Tahoe.

"Wits and Fits" is one of the cleverest Black Diamond comedies that has ever been issued by Paramount. It is filled with exceptionally clever trick scenes which make it particularly attractive as one of the releases for the week of July 9.

"GRAY GHOST" GETS AWAY WITH RUSH.

"The Gray Ghost," Universal's new mystery serial, was successfully presented in various parts of the country outside of Greater New York, Connecticut and Massachusetts, beginning last week. The story gets off with a rush in the first two episodes, "The Bank Mystery" and "The Mysterious Message," with Harry Carter, Priscilla Dean, Emory Johnson, Eddie Polo, Richard La Reno and Gypsy Hart in leading roles.

"The Gray Ghost" will be released in fifteen episodes of two reels each. Based upon a widely read serial novel, "Loot," by Arthur Somers Roche, the story was adapted to the screen and dircted by Stuart Paton. The camera work is by Eugene Gaudio.

PATHE-COMBITONE EXPEDITION IN COLORADO.

A. L. Westgard, director of the Pathe-Combitone expedition which is combing the United States for motion picture material out of the ordinary, is now in Colorado, engaged in filming the most interesting scenic and industrial phases of the state. The expedition has now thoroughly covered southern California, Arizona, New Mexico and Texas. With the arrival of summer, therefore, Colonel Westgard has gone into the Rocky Mountains in order to secure his film at the season of the year when the mountains are most beautiful and when, also, many places can be visited which are impassable in winter.

TRAVEL 3,000 MILES IN PRODUCING PICTURE.

Different sections of California and Arizona, entailing three railroad trips from Los Angeles over a total distance of three thousand miles, were covered by Fred J. Balshofer's Yorke-Metro company in producing the Harold Lockwood feature, "Under Handicap." After returning from a long trip through the Arizona cattle country, the Yorke-Metro players engaged a special train, operating over the California end of the line which extends from Los Angeles to Salt Lake City.

CHINESE ACTOR IN "THE JURY OF FATE."

Following his success in "The Great Secret," Metro's master serial, and "The Slacker," Charles Fang, well-known Chinese actor, has been engaged by Director Tod Browning to support Mabel Taliaferro in the forthcoming wonderplay, "The Jury of Fate," adapted for the screen from Finis Fox's story by June Mathis.

Saunders Leads Mutual Week of July 16

"Betty Be Good" the Feature Release—Rounded Out by Thrillers, Comedies, Etc.

JACKIE SAUNDERS, star in a series of successful productions for Mutual release, heads Mutual's schedule for the week of July 16 in "Betty Be Good," a five-reel comedy drama. "Betty Be Good" was produced by E. D. Horkheimer. It marks the return to the screen of Captain Leslie T. Peacocke, veteran motion picture writer and actor. He plays one of the leading roles in the production. "Betty Be Good" is a story of love and politics.

Scene from "Betty Be Good" (Mutual).

"The Mystery of the Counterfeit Tickets," the fifteenth and final chapter of "The Railroad Raiders," Mutual-Signal photonovel, is scheduled for release July 16. Helen Holmes, heroine of the serial, and the secret service force of th K. & W. railway, run down the raiders. Helen's father, convicted for the crimes of the gang, is freed from prison.

There are two comedies on the week's schedule—"Jerry's Star Bout," a one-reel Cub featuring George Ovey, and "The Kissing Butterfly," a one-reel La Salle. "The Kissing Butterfly" is released Tuesday, July 14, and "Jerry's Star Bout" is on the schedule for Thursday, July 19.

"Mutual Tours Around the World," Gaumont's reel of travel, scheduled for release July 17, goes to Avignon, a beautiful and historic city in southeastern France. It shows the ruined palace of Tiberius, takes the motion picture traveler to the mysterious Timbuktu and to a city of the Sudan.

Reel Life, the weekly film magazine, released July 19, initiates the spectator into the mysteries of the construction of the incandescent lamp, shows a novel bicycle race, the raising of cocoanuts, pictures the Boy Scout Signal Corps, and contains animated cartoons from life. Mutual Weekly No. 133 is released July 18 and will contain pictures of the latest news.

"CLEOPATRA" (Fox).

A riot of gorgeousness and Egyptian splendor that outrivals the time of the real Cleopatra is the predominant feature of the William Fox Theda Bara super-picture, "Cleopatra," in which Miss Theda Bara plays the title role of the enchanting Siren of the Nile.

The costumes worn both by Miss Bara and her support throughout the photodrama are creations, especially those of Miss Bara.

No expense has been spared by William Fox in making this great photodrama. The entire world has been combed by Mr. Fox's assistants to embody every accurate historical detail accredited to the time of Cleopatra. Detail, the keynote of an artistic production, has been the point uppermost in the mind of the producer.

"THE SQUAW MAN'S SON" (Paramount, July 26).

"The Squaw Man's Son," an adaptation of the sequel to Edwin Milton Royle's "The Squaw Man," has been scheduled for release by Paramount on July 26. Wallace Reid and Anita King are the co-stars of this exceptional production, which numbers in its cast Dorothy Davenport, Donald Bowles, C. H. Geldert, Frank Lanning, Ernest Joy, Lucien Littlefield, Mabel Van Buren and Raymond Hatton.

It will be remembered that "The Squaw Man," which proved a tremendous success both on the stage and on the screen, told the story of an Englishman of high birth who devoted his life to the American Indian, and married Nat-u-rich, an Indian squaw.

"The Squaw Man's Son" relates the romantic history of their son, Hal.

"WHERE IS MY MOTHER?" (Essanay).

Little Mary McAlister, Essanay's famous child star, appears in one of the most appealing roles of her notable screen career in "Where Is My Mother." It is a short production and a unit of the "Do Children Count?" series. This picture presents a striking problem growing out of the divorce courts—what happens to the children? Carefully avoiding distasteful reference to birth control or sex problems, a point has been driven home which will touch the hearts of every adult, as well as children. The whole has been clothed in a pleasing romance. The production was excellently staged and photographed, and Miss McAlister's support is all that could be desired. "Where Is My Mother?" has a screen time of 25 minutes. The series is being released through the K-E-S-E Service.

"ON-THE-SQUARE GIRL" (Pathe).

What, in the opinion of those who have seen it, is the most strongly dramatic and sumptuously produced feature Mollie King has yet appeared in, is the Pathe Gold Rooster play, "The On-the-Square Girl," to be released July 29. The scenario was written by Ouida Bergere, who has written a number of Pathe successes, and the picture was directed by George Fitzmaurice of the Astra.

A fine cast, composed, in addition to Miss King, of L. Rogers Lytton, Aime Dalmores, Donald Hall and Ernest Lawford, by its splendid acting gives the picture a noteworthy finish and brilliance.

REALISM IN "THE WHIRLPOOL."

If the success of a picture depends upon realism, "The Whirlpool," the forthcoming Metro wonderplay written and directed by Lionel Barrymore, in which Ethel Barrymore is starred, will be a phenomenal success. Mr. Barrymore photographed a fight scene at the Metro studio last week that called for the upsetting of a lighted lamp, the breaking of the globe and chimney of the lamp, and the destruction of two chairs.

The fight is staged between John Martin, played by Reginald Carrington, and Dirk Kanset, portrayed by Frank Leigh. While the scene was being rehearsed and taken seven lamps were smashed and fourteen chairs put out of commission.

"THE CLEAN-UP" (Bluebird).

Franklyn Farnum and Brownie Vernon, who have established themselves with exhibitors and their patrons as purveyors of particularly novel and amusing comedies, take their monthly place in the Bluebird program, August 6, to present "The Clean-Up," a comedy-drama, prepared for the screen by Waldemar Young and directed by William Worthington. This is the last Bluebird Mr. Worthington supervised for the Farnum-Vernon combination, Elmer Clifton becoming their director when this work was done.

Mary Talbot, Martha Mattox, Claire McDowell, Mark Fenton, William Human, Clyde Benson and Albert McQuarrie are principals in support of the stars of "The Clean-Up," with unusually large "mobs" assembled in several of the scenes. Sensations will be furnished in the realistic portrayal of an attempted bank robbery, but apart from this element of excitement "The Clean-Up" will run a straight course of comedy-drama to a surprise finish.

SEE THE GIRL AND THE GARTER

Scene from "The Clean-Up" (Bluebird).

Its theme will appeal to citizens of cities and towns where "reform leagues" attempt to control social conditions, the fun of the thing being emphasized in this Bluebird when an advance agent for a theatrical company successfully combats a movement to prevent his show fulfilling its engagement. The manner in which "The Girl and the Garter" frustrated the designs of the reformers constituted the "clean-up" indicated in the title of the comedy.

Five Art Dramas for July

Joe Welsh, Famous Actor, Will Lead Off the Month in "The Peddler."

FIVE productions of merit are promised for release by Art Dramas, Incorporated, during the month of July. The productions are "The Peddler," U. S. Amusement; "Miss Deception," Van Dyke; "When You and I Were Young," Apollo; "The Millstone," Erbograph, and an untitled feature from the U. S. Amusement. "The Peddler" was originally intended to be a special, but the demand from exchanges persuaded the producers to make it a regular program release. This picture will mark Joe Welch's first important screen appearance. This famous actor, who has been in vaudeville and on the legitimate stage for over thirty years, has done practically no photoplay work. Catherine Calvert is chief in support of the star, this being her second picture appearance. In the role of the peddler's son is Sidney Mason. In other roles are Kittens Reichert and Sally Crute. Herbert Blache directed.

The second picture is Van Dyke's "Miss Deception," from the pen of Joseph Franklin Poland. This script gives Jean Sothern an opportunity to portray a role different from anything she has hitherto attempted.

Following comes "When You and I Were Young," from Apollo. Alma Hanlon is featured and Harry Benham is leading man. Robert B. Mantel, Jr., has an important role. The story and scenario are by Frederick Rath.

The Erbograph drama, "The Millstone," follows. It is a picturization of Albert Payson Terhune's story of the same name, and is a narrative of strength and intensity. The fifth production of the month will come from the U. S. Amusement Corporation studios.

AT THE FOX STUDIOS.

JANE and Katherine Lee, William Fox's baby grands, have completed their first starring picture, "Two Little Imps." It will be released on July 8. The film is a regulation five-reel feature and is crammed full of that rougish mischief which has given all film fans who have seen the Lee kids so much pleasure.

June Caprice has begun work on a new picture under the supervision of a new director, Harry Millarde, a well known director. The story is laid in Holland and is a beautifully happy tale of childhood in the land of the dikes. Harry Hilliard plays opposite Miss Caprice. Mr. Millarde succeeds Director John G. Adolfi, who is to direct another famous Fox star.

R. A. Walsh has started a new production for William Fox with Mirian Cooper in the leading role.

"THE WRONG MR. FOX" (Klever).

Victor Moore will release on July 16 his newest single reel comedy, "The Wrong Mr. Fox." It was written by Mr. Moore, and it deals with a funny adventure of an actor and a minister. In this picture Moore gets away from the "family series" for the time being.

Scene from "The Wrong Mr. Fox" (Klever).

The author plays Jimmy Fox, a "not so good" actor who starts out to join a troupe. En route he gets mixed up and is taken for a minister. He has to "pull" the Billy Sunday stuff, and he nearly gets away with it. He would have, if he hadn't forgotten his trousers, for they play a very important part in the end of the story.

The idea of this comedy is distinctly different than anything Moore has yet produced, and the fun that is in it comes out of the funny situations. They keep Moore hopping all the way to the finish, with the result that make it a genuine laugh producer.

GAUMONT SHOWS CAPITAL OF BOHEMIA.

Prague, Bohemia, is likely to become the capital of an independent nation of Bohemians after the war. The Gaumont Company is taking advantage of this fact to show pictures of Prague in "Tours Around the World" No. 38. Prague was the ancient capital of Bohemia, and is rich in historic lore. The architecture has a quaint look to our New World eyes. Exhibitors who show these pictures may be sure that they are offering views which will hold the interest of their patrons with the same effectiveness that rules when a gripping photodrama is on the screen.

View of the City of Prague (Gaumont).

HISTORICAL PICTURE COMING.

"The Spirit of Seventy-Six," a ten-reel feature film based upon authentic historical characters will be shown in New York the second week in July as the initial offering of the Grapin Amusement Company, which recently opened offices in the New York Theater building. Incidents in the lives of George Washington, George III, Benjamin Franklin, William Pitt, Hannah Lightfoot, Walter Butler and many others are faithfully portrayed and scenes depicting the warfare during the period of the Revolution ought to be of particular interest just now as a contrast to modern methods. "The Spirit of Seventy-Six," was written by and directed by Robert Goldstein.

FAIRBANKS AT WORK ON "THE OPTIMIST."

With three large automobiles loaded with players Douglas Fairbanks and Director John Emerson started in search of a mountain peak to resemble the Alps. They discovered the object of their quest sixty miles from the Westcoast Artcraft studio. "The Optimist," an original story by Douglas Fairbanks, shows the latter, who is of a roaming disposition, in the Alps, Africa and South Sea Islands. Director Emerson has been fortunate in finding the desired atmosphere in California. The play deals with a theme that comes under the heading of "highbrow," but the treatment is along elemental lines.

ALASKA GIRL IN METRO PLAY.

Dee Dorsey, the young woman who makes her debut on the Metro program in "The Jury of Fate," is the daughter of the librarian of the farthest north public library under the Stars and Stripes. Miss Dorsey was educated in Fairbanks, Alaska. She was graduated from the Fairbanks High School, and then spent a year in the North mining.

Miss Dorsey left Fairbanks six years ago and went to Alabama to finish her education. After four years in the South she came to New York and started her career on the screen as an extra girl. Her ability, her ambition and her beauty soon won her recognition.

JUANITA HANSEN TO SUPPORT WILBUR.

David Horsley has just announced the leading woman for Crane Wilbur, whose features are to be released on Art Dramas program, will be Juanita Hansen. Shirley Huxley has also been added to the cast.

These two players will make their first Art Dramas appearance in a Western drama, which is tentatively called "Devil May Care." Lorimer Johnston has been engaged to direct this and other Wilbur plays.

UNCLE SAM PURCHASES A MINUSA.

The Minusa Cine Products Company is rejoicing over the receipt of an order from the United States Naval Academy, Annapolis, for a specially constructed Minusa Gold Fibre screen. This order was placed through Representative J. F. Dusman, of Baltimore.

Uncle Sam purchased a screen with a surface 12 by 16 feet.

THE LEES TOOK THE MONEY.

Jane and Katherine Lee have shown the big stars how to do things. Their latest stunt was walking off with the first prize at the Automobile Fashion Show held on June 23 at the Sheepshead Bay Speedway, Brooklyn, in a snappy eight cylinder touring car. The awards were a blue ribbon for the makers of the car and a $200 Liberty Bond for the Kids.

Gladys Hulette Leads Pathe July 22

Pearl White and Ruth Roland Follow Her in "The Fatal Ring" and "The Neglected Wife."

GLADYS HULETTE, Pearl White and Ruth Roland are the stars appearing in the features of Pathe's bill for the week of July 22. Gladys Hulette is seen in "The Last of the Carnabys," a five-reel Gold Rooster play, produced by Astra under the direction of William Parke. The story was written by Samuel Morse and the scenario by George B. Seitz. It is in many respects the most pretentious picture in which Gladys Hulette has yet appeared, being strongly dramatic throughout and yet furnishing her with the kind of role in which she appears at her best, one of innocence, youth and sweetness. William Parke is the director.

Pearl White is seen in the third episode of "The Fatal Ring" entitled "Borrowed Identity." A thrilling succession of scenes and a great fight are features of this episode, in which Carlslake traps Pearl and Knox in a diabolical manner. The cast includes Warner Oland, Earle Fox and Henry Gsell.

Ruth Roland is starred in the eleventh chapter of "The Neglected Wife" entitled "A Reckless Indiscretion." The episode deals with an attempt on the part of Doyle, the disbarred attorney, played by Neil Harding, to steal compromising letters written by Kennedy (Roland Bottomley) to Margaret (Ruth Roland) and the brave attempt of Margaret and Norwood (Philo McCullough), who is ignorant of the nature of these letters, to recover them. The scenario is the work of Will M. Ritchie.

"Southeastern Texas" is the title of the sixteenth "Know America" Combitone scenic. The picture shows the oil fields, lumber mills and shipbuilding yards of southeastern Texas. Particular interest attaches to it at the present owing to the activity in shipbuilding.

An International cartoon and scenic, split reel release and Hearst Pathe News No. 60 and No. 61 complete the program.

ADMIRAL FISKE SEES TORPEDOPLANE SCREENED.

Admiral Bradley Fiske and Allen R. Hawley, president of the Aero Club of America, were guests of honor at a special demonstration of a motion picture at the Paramount Pictures Corporation projection room July 2, where animated drawings showing the theory and operation of the torpedoplane were shown on the screen for the first time. The torpedoplane is the invention of Admiral Fiske, and the Government is considering the adoption of this remarkable combination of weapons for use in the present war.

The work of preparing the motion picture demonstration of this remarkable contrivance was done at the Bray Studios from plans and specifications furnished by Admiral Fiske, but the inventor himself had not seen one of the 19,200 drawings which comprised the completed picture. Admiral Fiske was warm in his praises of this remarkable demonstration of the practicability of the motion picture in giving vivid representaton of complex inventions.

The subject will be released by Paramount as part of the re[illegible] [illegible]graph service.

SHERWOOD TO PLAY OPPOSITE MABEL TALIAFERRO.

William Sherwood, well known to patrons of Metro pictures [illegible]ork in support of Edmund Breese and other Metro [illegible]s been engaged to support Mabel Taliaferro in "The [illegible] Fate," the forthcoming Metro wonderplay which June [illegible] adapted for the screen from the story of Finis Fox. [illegible]rowning, the director of the production, selected Mr. [illegible]ood to play opposite Miss Taliaferro after he had studied [illegible] than one hundred others who fell short in some way [illegible]e type which the director desired.

[illegible]r. Sherwood returns to the Metro company with much more experience than when he first joined it. Since he left some [illegible]ne ago he has been continually before the public on the screen. He is a native of New Orleans, a graduate of Tulane University in that city, and came to the screen after an experience of several years in the stock companies of the South.

TRIANGLE BUYS ANOTHER PULVER STORY.

The great interest aroused by the announcement that Triangle is soon to present a picture version of "Sudden Jim," has prompted the company to purchase other popular stories, among the number being "The Man Hater" by Mary Brecht Pulver. Winifred Allen, the Allan Dwan "discovery," has been cast for the star role in the play, which is already in the first stages of production at the Triangle Yonkers studio.

Little Anna Lehr, the eight-year old daughter of the emotional actress recently engaged by Triangle, will appear as the star's young sister. This child actress is already known to the public as the baby in "Ramona."

MINUSA ALMOST REACHES NORTH POLE.

The Minusa Cine Products Company has sold to A. R. Thorne, proprietor of Thorne's theater, Fairbanks, Alaska, a Minusa screen. The letterhead of this enterprising exhibitor tells us that Thorne's theater is farthest north, and it has the reputation of being one of the most up-to-date show houses in the arctic zone.

Cuff Installs Two Symphonic Orchestras

Colonial and Palace Theaters of Orange, N. J., Invest $30,000 in Musical Equipment.

ONE of the most important sales of musical instruments was closed recently by M. J. Samuels, vice-president of American Photoplayer Company, 62 West Forty-fifth street, New York, who signed a contract to deliver two Robert Morton Symphonic Orchestras for the sum of $30,000 to George C. Cuff, president of the Mutual Theaters Company, Orange, N. J. These two orchestras will be installed in the Colonial and Palace theaters, in Orange. The American Photo Player Company has just announced a new division of its business, devoting itself entirely to the manufacture of a new intrument—the Robert Morton Symphonic Orchestra.

George C. Cuff Signing Contract in Office of M. J. Samuels.

The construction department heads of the company have been devoting the last two years in the planning and erection of this orchestra, working toward an ideal. This instrument is designed especially to represent and duplicate the tones of a symphonic orchestra, in addition to the results to be obtained from a cathedral organ and an orchestral organ.

The orchestra is all under the control of one man; the instrument may be played by hand, but is also equipped with an emergency device operated by means of rolls, putting all the resources of the instrument at the disposal of even an operator without technical skill; the instrument also contains a piano of highest artistic merit.

SELIG SHOWS GROWTH OF TRANSPORTATION.

"The Magic of Motive Power" is the title of the Selig feature film to be released in General Film service on Monday, July 9. This production is said to be intensely interesting, presenting as it does the evolution of transportation from the coming of Columbus to the epoch of the deadly submarine. We see the exact replicas of the ships of Columbus approaching the new Continent. Then comes the dragpole used in travel by the American Indian. The old days of the prairie schooner are rehearsed, the days of the sailing vessels, the steamboat, the stage coach, the steam locomotive, the trolley cars and elevated systems and finally the hydroplane and the submarine.

PATHE DOUBLES ON "LONESOME LUKE."

Prompted by the success of the two-reel "Lonesome Luke" comedies and by requests from the various exchanges and exhibitors, Pathe announces that beginning with August 5 there will be two of these comedies each month instead of one. The title of the release for August 5 is "Lonesome Luke, Messenger," and that of August 19 is "Lonesome Luke, Mechanic."

With Harold Lloyd and Toto, the Hippodrome clown, now busy at the Rolin studios, Mr. Roach believes he has an unequaled pair of comedians under his direction.

"FEATURES" AS "ALSO RANS" IN ADS.

It appears as if instances multiply to make good the words of Harold Bolster, of General Film, that the day of the short-length picture of merit has indeed dawned. The latest example of confidence in a two-reel picture as the overshadowing drawing card of a show comes from Seattle.

At the same time that the Liberty theater of that city played a five-reel feature with a conspicuous star, it played also General Film's "Past One at Rooney's," the two-reel O. Henry story. The Liberty, which is always a generous user of newspaper space, gave its ad to "Past One at Rooney's," with incidental mention of the five-reel feature.

Bluebirds Set as Far as August 10

"The Clean-Up," "The Showdown" and "Mother of Mine" Already Named for Next Month.

HAVING fixed the program until the week of August 20 with a half dozen features completed and ready for schedule, Bluebird directors have turned their attention to producing issues for the regular season. The August announcements include Franklyn Farnum and Brownie Vernon in "The Clean-Up," August 6; Myrtle Gonzalez and George Hernandez in "The Show-down," August 13, and Rupert Julian and Ruth Clifford in "Mother of Mine," August 20.

Jack Conway has completed "Little Miss Fix-It," with Ella Hall. Lynn F. Reynolds has finished "Mr. Opp," in which Neva Gerber and George Hernandez will be the featured ones. Joseph De Grasse has ready for release another Dorothy Phillips feature, "Triumph," and Franklyn Farnum and Brownie Vernon, under the direction of Elmer Clifton, have turned out "The Fourth Glove"—all these attractions awaiting only the necessary formality of being dated up for distribution.

Ella Hall is now working under the new director, Harry Salter, in preparing "Bitter Sweet," with Claire Du Brey and Charles Mailes chief in her support. J. Grubb Alexander furnished the story and scenario. Rupert Julian is directing "The Face of Prentice Tiller," a scenario furnished by E. J. Clawson, in which Mr. Julian and Ruth Clifford will be co-stars. Others in the cast will be Lloyd Whitlock, E. A. Warren, Frank Brownlee, Wedgewood Nowell and Wilbur Higby.

Ida May Park is creating another Dorothy Phillips Bluebird entitled "Bondage," with William Stowell and Lon Chaney, as usual, chief supporters. There is a prospect of Louise Lovely returning to the Bluebird program in an Allan Holubar production, "Sirens of the Sea," with Mr. Holubar sharing the stellar honors. It will be observed that Bluebird is making ample provisions for the new season.

PLAYER WILL CENSOR HER OWN PLAYS.

Upon renewing her contract with the Van Dyke Film Corporation, releasing through Art Dramas, Inc., Jean Sothern insisted on the insertion of a novel clause, whereby it is understood that she will not appear in any productions whatever which are concerned with unwholesome subjects. Under the new arrangement Miss Sothern will read every story submitted for her use and pass on it before it is purchased from the author.

BARRYMORE HOME IN METRO PLAY.

The exteriors for the forthcoming Metro wonderplay, "The Whirlpool," written and directed by Lionel Barrymore, in which his sister, Ethel Barrymore, is featured, were taken at Taylor Point, near Mamaroneck, the beautiful summer home of the star. The grouds and house are appropriate for the settings called for by the script, and Lionel Barrymore persuaded his sister to allow her house to be used as the background for the exteriors of the picture.

"IN THE AFRICAN JUNGLE" (Selig).

"In The African Jungle" is the title of a Selig wild animal drama released July 2 in General Film service, featuring Kathlyn Williams supported by other favorites, including Baby Lillian Wade. The many admirers of Kathlyn Williams will welcome her return to the screen in one of her former dramas of the jungle, for it was in photoplays of this character that she first achieved fame. Her work in "The Adventures of Kathlyn" has never been forgotten by lovers of motion pictures. "In the African Jungle" is a drama of African wilds in which a father and daughter are made prisoners by savages and thrown into a pit of wild beasts. How they escape affords occasion for many thrills.

Scene from "In the African Jungle" (Selig).

Extends Open Market on Old Pictures

Paramount Releases to Its "Preferred" Class Fifty-two Additional Subjects.

PARAMOUNT, through its executive office, announced to exhibitors last week that it had placed its third set of Paramount pictures upon the open market, available to all exhibitors irrespective of the franchise clause in program contracts. This makes a total of 156 Paramount pictures that have been offered. The list contains some of the greatest productions that have ever been made by the Famous Players, Lasky, Morosco and Pallas producing companies.

The first 104 Paramount pictures were placed on the open market about two months ago. These additional pictures include such successes as "The Cheat," Mary Pickford in "Esmeralda," "Madam Butterfly," "The Girl of Yesterday" and "The Foundling"; Marguerite Clark in "Still Waters," "The Prince and the Pauper," "Mice and Men" and "Out of the Drifts"; Pauline Frederick in "Zaza," "Bella Donna," "Lydia Gilmore" and "The Spider." In this set of fifty-two pictures will also be found the first productions in which Geraldine Farrar appeared, "Carmen" and "Temptation."

In hundreds of communities it had been impossible for more than one exhibitor to use the pictures because of the restrictive and protective franchise that had been issued in connection with the Paramount Pictures at the inception of this distributing corporation. This is now entirely elminated in regards to these first 156 pictures. These are classed as Paramount Preferred Pictures. New prints have been supplied, and new paper, additional advertising and publicity material of high class has been prepared for these open booking pictures.

HOLMES WELL INTO FIRST ESSANAY.

Taylor Holmes has said goodbye to the speaking stage. He is in the pictures to stay. At least that is the present state of his mind and he doesn't think it's going to change.

The actor who led "Bunker Bean" to footlight fame is half filmed in his first Essanay production. It will be his screen debut practically, since the only other experience along this line he has had was in a one-reel picture for the old Bioscope about eight years ago. As he expresses it, "that does not count," for filmland then was still a wilderness of undevelopment.

Mr. Holmes' first Essanay production will be "Efficiency Edgar's Courtship," a screen version of the story of that title by Clarence Buddington Kelland which appeared in the Saturday Evening Post. He has contracted to star in three pictures for Essanay and, it is understood, that organization holds an option on his services for further productions. It is possible that he may appear in a film version of "[illegible]"

NEW BUTTER-KIST STEAM M[illegible]

The Holcomb & Hoke Manufacturing Comp[illegible] [illegible]oolis, makers of the famous Butter-Kist Popcorn m[illegible] [illegible]nce a new model operated by steam. This model [illegible] [illegible]ntical in appearance to the company's other model [illegible] [illegible]ating and popping elements are exactly the sa[illegible] [illegible]nnouncement will be received with interest esp[illegible] [illegible]r readers in the smaller towns of the country. It [illegible] [illegible]d for merchants in towns where electricity is n[illegible] either with only night service or not at all. The [illegible] of a steam machine of the quality of this new [illegible] practically unlimited as this new steam Butter-Ki[illegible] can be operated any place where crowds of people c[illegible] for amusement or work. The company will be able [illegible] deliveries practically at once, as this announcement w[illegible] held until it could fill orders already on file.

EXHIBITORS TO SEE GOLDWYN CIRCUS A CHICAGO.

A village designed by Everett Shinn, famous Amer[illegible] illustrator, and executed by the mechanical staff of the Goldw[illegible] Studios, a race track with a real horse race in Hohokus, N. [illegible] chartered for two weeks, and a complete circus with 2,0[illegible] "extras" employed as spectators comprise three separat[illegible] features of the current Mae Marsh-Goldwyn production which is generally conceded to be one of the biggest photodramas ever to be attempted among metropolitan studios.

As a photodramatic spectacle it is claimed the Goldwyn play now in process of making will rival "The Birth of a Nation." This third of the Mae Marsh productions will be finished the second week in July, and by the night of July 13th it will be sent to Chicago to be shown to the trade at the meeting of the national exhibitors.

VIRGINIA PEARSON HAS NEW DIRECTOR.

Carl Harbaugh, director of the Fox production of "The Scarlet Letter," "The Derelict" and "The Broadway Sport," has been assigned to direct Virginia Pearson's future photoplays.

He and his star are now at work in the Fort Lee studios on a thrilling mystery drama in which will be many novel scenic and photographic effects. Carl Eckstrom plays opposite Miss Pearson.

Convention Visitors:

A complete line of:
Richardson's Handbook.
Hallberg's Motion Picture Electricity
Sargent's Technique of the Photoplay.
Sargent's Picture Theatre Advertising.
Harrison's Screencraft.
Kinsila's Modern Theatre Construction.

DELEGATE YOURSELVES
to meet the staff of the
Moving Picture World

Booth—south end Exposition Bldg.

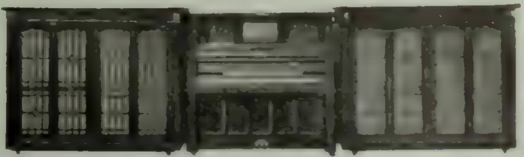
Chicago Office—917-19 Schiller Bldg.

JAMES S. McQUADE
Western Associate Editor

PAUL C. HINZ
Business Representative

Cremona

SOLO THEATRE ORCHESTRAS — THEATRE PIPE ORGANS



Solo Style O.

SELECTED AS THE OFFICIAL INSTRUMENT FOR THE CONVENTION THEATRE

Unsurpassed for manual playing. Instantaneous change. Continuous music. Plays all 88-note player rolls.

Does not require an operator with our special 134-Note Reproducing Solo Roll. Single or duplex music roll systems.

WHILE IN CHICAGO VISIT OUR FACTORY—SEE THE MAN AT THE BOOTH

The Marquette Piano Co.

General Office and Factory:
1608-24 South Canal St., Chicago

Everybody Atten-Shun

Over three hundred MOTIOGRAPHS will be used at U. S. Army Camps.

The MOTIOGRAPH was selected after a severe test for quality and perfect projection under all conditions.

The MOTIOGRAPH — Motor-driven at $305.00 — will out-do and out-live projectors priced considerably higher.

See It Demonstrated at the National Convention, July 14th to 22nd

The MOTIOGRAPH is the best buy today

Write for Literature

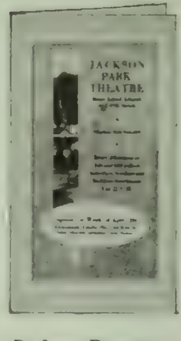
THE ENTERPRISE OPTICAL MFG. CO.

574 W. Randolph Street **CHICAGO, ILLINOIS**

Western Office: 833 Market Street, San Francisco, Cal.

I'll Be There!

When you get inside the Coliseum, look where the crowd is thickest and you'll find me. I'm going to bring with me everything I can that will interest you. Drop in and let me show you something.



De Luxe Programs

CICO TOODLES CARDS
Medallion Star Portraits
Movie Rings and Movie Buttons
Star Portrait Cards
De Luxe Four-Page Programs

Just because there's a crowd around, don't be bashful. Ask me anything you want to know—what Cico Toodles Cards can do for you this summer—what the kids think of my Movie Rings and Buttons. And don't forget to ask me that question that's been bothering you for a long time—"How can I get that FREE ADVERTISING SERVICE and what does it mean?" The minute you see De Luxe Four-Page Programs you're going to like them.

Medallion Star Portraits

Rings and Buttons

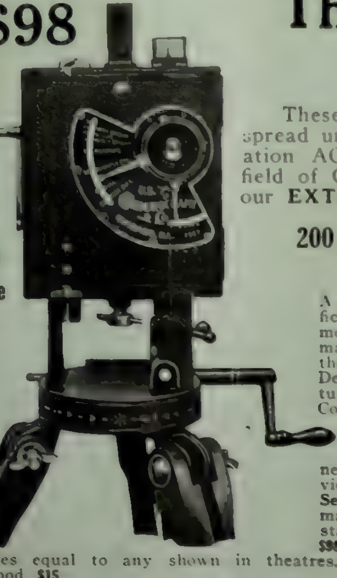
If you want to get in a little ahead of time, drop me a line at the following address, and tell me you're coming.

CICO TOODLES, *Esq.*

Care of CAHILL-IGOE COMPANY,
117 W. Harrison St., Chicago

The Two Famous Motion Picture Cameras of the Year!

$98



$110 Value

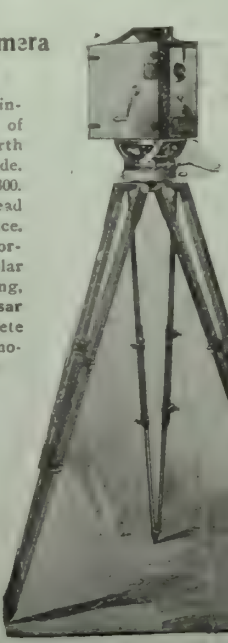
These two efficient machines have captured the POPULAR ESTEEM. Their fame has spread until everyone who knows motion picture camera construction, quality and operation ACKNOWLEDGES THAT THEY "TAKE THE CAKE." These cameras cover the field of Cinematography as completely as any two machines ever designed or built. Note our **EXTRA SPECIAL PRICES.**

200 Ft. U. S. "Compact" Cinematograph

A marvel of compactness and efficiency, lowest price professional motion picture camera on the market. Carl Louis Gregory, of the Motion Picture Photography Department in the Moving Picture World, recommends the Compact as the **best topical** camera on the market for anywhere near the **price.** Ideal for advertising newsfilm, etc. Direct focusing device fitted with a **B & L Tessar Series I-C F: 3.5 lens.** Aluminum magazines, 200 ft. capacity, takes standard film, **our special price $98.** Guaranteed to produce pictures equal to any shown in theatres. Panoramic and tilting top tripod, **$15.**

The "UNIVERSAL" Camera for Motion Pictures

The famous Universal needs no introduction. This masterpiece of mechanism today covers the earth wherever motion pictures are made. Great value at the list price of $300. Write for special catalogue. Read the specifications, then act at once. Case, aluminum construction, forward and direct take-up, regular and trick crank, direct focusing, fitted with 50 M.M. **B & L Tessar Series I-C F: 3.5 lens,** complete direct from factory, Universal panoramic and tilting head tripod, $90.



$300

Immediate Delivery We can ship you one of these Big Bargain cameras direct from factory within **one hour** after order reaches us. Shipment will be made if you wire $10 Deposit.

CONVENTION VISITORS MAKE OUR STORE YOUR HEADQUARTERS

BASS CAMERA COMPANY

109 R North Dearborn St., CHICAGO, ILL.

CHICAGO
THE HUB OF THE INDUSTRY

GOOD, BETTER, ABC FILMS IS THE WAY

To Remember the Rank and Standing of

AMERICAN BIOSCOPE CRAFTSMANSHIP

There Can Only Be ONE Sum-and-Total
BEST—Superlative from Every Angle—
AND THAT'S OUR SPECIALTY

BEST—Daylight Studios and Artificial Lighting.
BEST—Developing, Printing, Tinting and Toning.
BEST—Artcraft and Screencraft Titles.
BEST—Assembling, Editing and Tempo Cutting.
BEST—Co-operative Ad-Visory Board.

AND NOW IS THE BEST TIME

For Every Exhibitor—To Investigate
While in CHICAGO—See CHICAGO—But
Above All—Come Out and See Now Just How
The BEST are BUILT by

AMERICAN ABC FILMS BIOSCOPE

"The House of Film Specialties"

Corporation
6242-6244
Broadway
CHICAGO

J. E. WILLIS,
Pres. & Gen'l Mgr.

ABC FILMS

Artificial Flowers

For Stage Interior and Lobby

Special designs for Theatres. Adler-Jones Artificial Flowers and Decorations will make your theatre inviting and comfortable and will increase your business. The expense is small.

Our Service Department will submit sketches for special trims without charge. Visitors always welcome in our factory.

Write for catalogue.

THE ADLER-JONES CO.
333 So. Market St., Chicago

ROSS & COMPANY

RODERICK ROSS

PRINTERS TO THE MOVING PICTURE INDUSTRY

ASK ROSS

We print every kind of form known in the film business.

448-450 Wells Street
Phones, Main 5176-5177 CHICAGO

ON DISPLAY AT THE EXPOSITION, COLISEUM, CHICAGO, JUNE 14-22

"MARTIN" ROTARY CONVERTER

FOR REAL SUN-LIT PICTURES

PERFECT REEL DISSOLVING

The voltage of the "MARTIN" polyphase converter is maintained constant, so that the starting of the second arc does not disturb the light given by the first, making the dissolving of the reels as simple as if the arcs were operated in a Direct Current district. Our emergency panel does away with expensive compensarcs and cuts the wiring and installation cost in half.

Manufactured by

NORTHWESTERN ELECTRIC CO.
412 South Hoyne Avenue Chicago

TYPE "S" LAMP HOUSE SIMPLEX

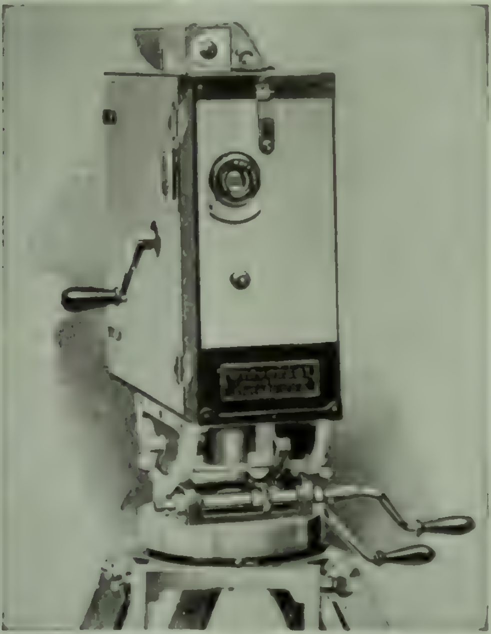
CHICAGO APPROVED

See These Money-Savers at the Booth of the

Mid-West Theatre Supply Co.

JACK WILLIAMS, MGR.
14 W. WASHINGTON ST. CHICAGO

SIX IMPORTANT
M. P. Camera Improvements



Better your pictures at the beginning—in the camera !

Today motion picture photographic science provides for *faster, finer* results.

Expert operators see the *six vital improvements* introduced by Universal Motion Picture Camera — which increase your speed: New framing adjustment, better film transmission, advanced film channel, new focusing tube, new footage indicator and elimination of static.

See New Advantages of

UNIVERSAL
MOTION PICTURE CAMERA

It has 200 feet of magazine capacity. Additional feature *New automatic dissolve ready.*

Less Than Half the Price

—of cameras of similar quality—and, in addition, offers these *pronounced improvements.*

Write for this Unusual Announcement

Send a postal now. We will furnish a complete description of this remarkable camera—the world's greatest value in motion picture cameras.

Send while you think of it.

Burke & James, Inc.

Sole Wholesale Agents

240 East Ontario Street

EASTERN BRANCH

225 Fifth Avenue New York City

Send for Our NEW THEATRE CATALOG

Eighty full-page illustrations—many in colors—of theatres we have ornamented.

UNUSUAL DESIGNS OF

TICKET BOOTHS
LIGHTING FIXTURES
ELECTRIC FOUNTAINS

Our new catalog will give you many valuable ideas of theatre design and arrangement.

SEND PLANS FOR SPECIAL DESIGNS OF

Ornamental Plaster Decorations

The Decorators Supply Co.

Archer Av. and Leo St.

CHICAGO, ILL.

STANDARD
MOTION PICTURE CO.

An institution conducted and equipped to give the best service, workmanship and quality in

DEVELOPING
PRINTING
TITLES

TINTING
TONING

Expert cameramen furnished for all occasions on short notice.

1620-21 MALLERS BUILDING
CHICAGO
Phone Randolph 6692

Perfect Projection Makes Satisfied Patrons

Do you realize that the MOST PROSPEROUS THEATRES in your vicinity are the ones that are giving the BEST PROJECTION?

The quality of Films you show are a large factor in your success, but PERFECT PROJECTION IS MORE NECESSARY TO MAKE SATISFIED PATRONS.

Can you get PERFECT PROJECTION with your old equipment?

We are able to take back your old machine in part payment on a new one, or sell you a new machine on small monthly payments.
Write today for our catalog and Liberal terms.

AMUSEMENT SUPPLY COMPANY

Largest Exclusive Dealers to the Moving Picture Trade

Dealers in Motiograph, Simplex, Power's, Edison, and Standard Machines Transverters, Motor Generators, Rectifiers and Everything pertaining to the Moving Picture Theatres

Third Floor, Mallers Bldg., Cor. Madison St. and Wabash Ave., Chicago, Ill.

WE SELL ON THE INSTALLMENT PLAN

WE CAN MAKE YOUR THEATER MORE POPULAR

The popularity and success of any place of entertainment depends largely upon its pleasing appearance.

Let us brighten up your theater and make it more popular. We are expert specialists in this line and carry an immense variety of papier mache and floral decorations especially adapted to theaters.

Send for our large catalog and you will be surprised how inexpensively you can improve your business.

THE BOTANICAL DECORATING CO. 208 W. ADAMS CHICAGO

HAMBURG

WI
WILL
THE MAN
FOX FILM

Oil and water color paintings of stars and scenes, fountains, mirrors, flower boxes, wall cases, box offices, ticket booth, etc.

LOBBY DISPLAY EXPERT

Posters—Without Frames

Are like pictures "out of frame"

The advertising value of "ones, threes and sixes" is lost unless proper display is given them.

YOUR LOBBY
INVITES YOUR PATRONS
DRESS IT UP!

Such exhibitors as Ascher Bros., Jones, Linick & Schaefer, Lubliner & Trinz, Alfred Hamburger, are among those who can be asked regarding the quality and effectiveness of a lobby fixtured by HAMBURG.

CONVENTION EXHIBITORS—**Can see a complete line of lobby frames and accessories by calling at our display rooms in Suite 308, MALLERS BLDG.**

CHICAGO

Factory
2021-23 Federal St.

Here's Your Camera Opportunity!

"Two Cameras That Cover the Field"

FROM FACTORY DIRECT TO YOU

Newest Model

DAVSCO

Professional Kino

$110

NEW—Right from the Factory. Lens—50 M. M. focus B. & L. Tessar series 1 c F: 3.5.

Capacity 200 ft. Film meter. Mahogany case, covered with genuine leather.

Guaranteed to take absolutely the finest pictures.

NEWEST MODEL

U. S. TRIPOD

NEW—Right from the Factory. Aluminum head panoram and tilting top. Made of the best materials to stand the severest uses. Used by professionals everywhere. **$25**

Order NOW and Save Money!

IF you are a showman, an operator, a camera man or interested in motion-picture cameras to make money, here is the greatest opportunity ever offered

Film Weeklies Pay Big

Every theater man knows the value of up-to-the-minute film weeklies. They pack the house quickly. You can get your own weeklies just as good as anyone. Show them in your own house first, and then sell them.

Commercial Firms Open Big Field—America's industrial institutions have found movie exhibitions of the development of their products a most valuable selling policy.

This field is growing rapidly every day. The camera man equipped with a Davsco or Universal is the man best equipped for this work.

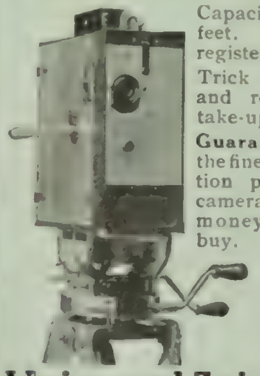
UNIVERSAL

MOTION PICTURE CAMERA

$300

NEW—Right from the Factory. Aluminum doors and front.

Lens—2" B. & L. Tessar F: 3.5 in focusing mount.



Capacity 200 feet. Film register.

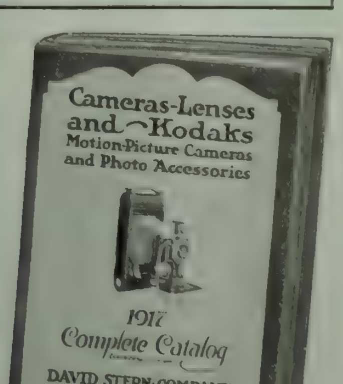
Trick crank and reverse take-up.

Guaranteed the finest motion picture camera that money can buy.

Universal Tripod

NEW—Right from the Factory. Panoramic and tilting head. Quick panoramic release. Truss construction. Extremely light weight. Handles any camera. Absolutely the finest motion picture camera tripod made. **$90**

Order NOW and Save Money!



Bigger Profits—Act Now!

This special money-saving opportunity on the two recognized leading motion-picture cameras gives you the big chance you have been waiting for. Sit right down now and write us. Tell us to ship you the machine you want.

FREE—We have some motion-picture camera facts that will open your eyes. Every person interested in motion-picture cameras should have this information. Write for it now.

Save Money on Still Cameras Too! Write for Special Catalog!

You can save 10% to 50% on just the camera you want — Eastman Kodaks, Graflex, Rexo, Ansco Cameras, lenses, photo accessories, etc. Everything in cameras at lowest prices.

10 Days' Free Trial Guarantee. Absolute satisfaction or your money returned. Get our prices first—save money.

Finest Developing and Printing Plant in the Country at Your Service. Films developed 9c per roll. Write for complete price list.

In writing tell us which line of cameras you are most interested in. Or if you desire information regarding both, motion-picture and still cameras, tell us—and we will supply you accordingly.

DAVID STERN COMPANY

"Everything in Cameras—In Business Since 1885"

727 Davsco Bldg., 1027-1029 Madison Street, CHICAGO, ILLINOIS

CHICAGO
THE HUB OF THE INDUSTRY

When Frank J. Seng Paid a Fortune

for "*Parentage*" he wisely protected his investment by insuring his negative with *us*.

Immediately after the now famous

"*Parentage*" trade showing at the Rialto Theatre, New York, Mr. Seng Western Unioned his appreciation of our work and service as follows:

SI NEW YORK 304PM JUNE 6TH 17

Watterson R. Rothacker,
Chicago U. S. A.

Showing on Parentage Tremendous Success Everybody Very Enthusiastic and Print Looked Wonderful on Screen General Effect Magnificent Thanks

FRANK J. SENG 348P

When The Whartons trade-showed

their "*The Great White Trail*" at the Broadway Theatre, our developing and printing, and especially our color work, came in for a generous slice of well deserved praise. The Whartons are too old in the game to gamble with valuable negatives. We do their work and are proud of it.

"*Should She Obey*" looked so good

on the screen that M. H. Hoffman bought New York rights with no parley. We did this work also; it speaks for itself.

How About Prints of Your Feature?

Rothacker

FILM MFG. CO. CHICAGO U.S.A.

PERFECT DEVELOPING SERVICE

There are reasons—
Come and see them.

Picture Theaters Projected

ARGENTA, ARK.—Louis Rosenbaum, manager of the Princess theater, will erect a moving picture and vaudeville theater, 125 by 150 feet, twenty-five foot stage, seating capacity, 1,800, furnishings $7,000, cost of building $15,000.

LITTLE ROCK, ARK.—Royal Theater Company, Samuel S. Harris and others, are having plans prepared by Theodore M. Sanders for rebuilding the Royal theater; seating capacity, 1,200; roof garden to seat 650, balcony and mezzanine in main building; cost, $150,000.

SOMERTON, ARIZ.—W. A. Gilmer has opened a moving picture house here, with seating capacity of 350.

YUMA, ARIZ.—A new airdome, to be known as the Elite, is under construction here for Earl Sinks.

INGLEWOOD, CAL.—A fireproof moving picture theater, 30 by 120 feet, has been opened here by G. S. Bell. The house has seating capacity for 400 persons.

FORT COLLINS, COLO.—The Fort Collins National Bank has plans by R. A. Pierce, 434 Century building, Denver, Colo., for remodeling the opera house. The improvements are to cost about $25,000.

BRIDGEPORT, CONN.—M. E. Walch & Co., 503 Connecticut National Bank Building, are preparing plans for a three-story theater and office building.

BRISTOL, CONN.—Bristol theater, care Fuer & Saperstein, have plans by Harold E. Hayden, 175 Main street, for a theater building 55 by 100 feet.

HARTFORD, CONN.—N. J. Autarsh, 788 Park street, has plans by H. H. Beckinstin, 647 Main street, for two-story theater and store building, 43 by 158 feet.

WATERTOWN, CONN.—Flynt Building & Construction Company, Palmer, Mass., have the contract to erect a two-story theater, store and office building, 50 by 40 feet and 40 by 80 feet, for the Hemenway Park, Inc., H. Morton Merriman interested. Work has been started.

WASHINGTON, D. C.—Blanke & Zink, Equitable building, Baltimore, Md., are preparing plans for a one and two-story theater building, 70 by 100 feet, to cost $150,000.

WASHINGTON, D. C.—Samuel J. Prescott Co., Inc., 814 Thirteenth street N. W., have the contract to erect a four-story theater building at 609 Thirteenth street for the Washington New Theater Company, to cost $15,000.

DAYTONA, FLA.—Arcade Company, Ernest Kreitzberg, president, will issue $60,000 bonds to remodel amusement hall for theater; floors and walls to be partly tiled; new front marquise; balconies; fourteen boxes; stage 35 by 105 feet; seating capacity 2,000; interior decorations.

DAYTONA, FLA.—Conrad-Bullard Company will erect theater and business building at 14-16-18 Orange street; about 70 by 90 feet; fireproof; to cost $40,000.

THOMASVILLE, GA.—J. L. Huggins has the contract to erect an opera house for the Mitchell Investment Company.

BURLEY, IDAHO.—S. J. Osika is erecting a modern fireproof moving picture theater here, to cost about $30,000.

GOODING, IDAHO.—A $25,000 moving picture theater is under construction here for A. J. Schubert.

REXBURG, IDAHO.—A new moving picture theater has been opened here by Frank Lurage, with seating capacity of 700.

BAGLEY, IA.—The moving picture theater formerly conducted by C. B. Owen has been leased by C. A. Grant.

ATLANTIC, IA.—Fred Bohling, of Menlo, has purchased the Unique theater from J. O. Howard.

BELLE PLAINS, IA.—W. W. Palmer has leased the opera house and will conduct it as a moving picture house.

BRADYVILLE, IA.—W. E. Williams has opened a moving picture theater in the Woodman building.

BURLINGTON, IA.—The Brooks Stock Company of Milwaukee, Wis., has reopened the Garrick theater.

CEDAR FALLS, IA.—A. S. Vivian, owner of the Cotton theater, will remodel the building.

CEDAR RAPIDS, IA.—The Isis theater is now being conducted under the management of W. F. Clement.

CEDAR RAPIDS, IA.—The Ideal theater has been leased by Clarence Kyle and reopened.

CLARINDA, IA.—G. W. Fast has purchased the Orpheum theater.

CRESCO, IA.—Cresco Opera House Company has purchased the interests of Otto Hans in a moving picture house here.

DUMONT, IA.—A. C. Hare, Dr. Crawford, John Borneman and W. Nolte have taken over the moving picture theater formerly operated by John Peters.

GRINNELL, IA.—John Longshore, owner of the Lyric theater, will erect a new moving picture house on Main street.

HULL, IA.—A moving picture theater has been opened here by Henry Dahl.

IOWA CITY, IA.—The Princess theater has been closed.

KNOXVILLE, IA.—H. M. Stern of New York has purchased the Grand Opera House and will open it with first-class vaudeville and moving pictures.

LAKE MILLS, IA.—The Dyme theater has been taken over by Jim Heste.

LIME SPRINGS, IA.—The Gem theater, formerly known as the Star, has been opened to the public. It will be conducted under the joint management of J. J. Williams and Richard Farrar.

MAQUOKETA, IA.—Morley Morrison and William Holdey have sold their moving picture house here.

MARION, IA.—Charles Medhurst, of Cedar Rapids, has taken over the Garden theater, formerly operated by Joseph Mulherin.

OLIN, IA.—P. E. Wolfe has leased the opera house and will conduct it as a moving picture theater.

ROCK RAPIDS, IA.—The theater and amusement building, to be erected by E. A. Hunt, will be three stories in height, measure 50 by 100 feet, and cost $20,000. Plans are by J. J. Crossett, 401 Frances building, Sioux City, Ia.

SHENANDOAH, IA.—T. B. Wright, 100 N. Clarinda street, has the contract to make alterations to the Empress theater, to cost $3,000. The owner is William H. Gowing, 106 Summit avenue.

SIOUX CITY, IA.—The Sun Theater Company has beeen incorporated with a capital stock of $5,000. J. L. Kincaid interested.

STEAMBOAT ROCK, IA.—G. O. Barlow, who conducts a moving picture theater here, plans to erect a new structure.

TRAER, IA.—R. A. Sweet has disposed of his moving picture theater to J. E. Anderson.

WEST BRANCH, IA.—The Pastime theater has been taken over by Robert Riley.

CARLINVILLE, ILL.—A new moving picture theater will be erected on West Main street for Ray Lancaster and H. C. [illegible]

CHICAGO, ILL.—J. L. Kahn, 9206 Commercial avenue, has plans by E. E. Somers, 64 E. Van Buren street, for a one-story theater and store building, 152 by 125 feet, to cost $[illegible]

EAST ST. LOUIS, ILL.—C. N. Kiefer has the contract to erect a moving picture theater at 11 and 13 S. Main street for M. V. Joyce; to cost $10,500.

EDWARDSVILLE, ILL.—W. A. Edwards has purchased the Capitol building and will probably convert it into a modern moving picture theater.

FARMER CITY, ILL.—J. W. Kendall has plans by G. H. Miller, Evans building, Bloomington, Ill., for extensive improvements to his theater building, to cost $3,000. These will include a new front and remodeling of the lobby.

KANKAKEE, ILL.—The Blanchard Amusement Company has taken over the Orpheum theater here.

OAKLAND, ILL.—An airdome has been opened here by Ross Farricklow.

PRINCEVILLE, ILL.—A. R. Henry has established a moving picture theater in the Henry building.

RUSHVILLE, ILL.—The new Princess theater, erected for Carl Pearson, has been opened.

COLUMBIA CITY, IND.—Church & Coover, 608 Shoaff building, Fort Wayne, Ind., are preparing plans for a one-story moving picture theater, 68 by 74 feet, to cost $15,000. Owner, stock company, recently organized. Lee Akers interested.

EVANSVILLE, IND.—Grand Realty Company, 202 S. Second street, have plans by John Eberson, 64 E. Van Buren street, Chicago, for extensive improvements to their two-story theater building, to cost $[illegible]

INDIANA HARBOR, IND.—A brick moving picture theater, 35 by 200 feet, will be erected on the east side of Cedar street, between 136th and 137th streets, for Larens Wegrzyn, to cost $9,000.

INDIANAPOLIS, IND.—The Lenwood is the name of a new moving picture theater opened at 131 S. Illinois street.

KANSAS CITY, KAN.—Grubel Brothers, 546 Minnesota street, will expend about $5,000 in remodeling their theater building.

READING, MASS.—Town has plans by Adden & Parker, 12 Bosworth street, Boston, for a two-story hall building, 80 by 44, to cost $40,000.

ALPEENA, MICH.—The Maltz opera house will probably be rebuilt. James H. Kerr is the manager.

BESSEMER, MICH.—A moving picture theater has been established in the opera house.

DETROIT, MICH.—John Frasil and John Flucksa, 197 Davison road, are having plans prepared for a one-story moving picture theater, 24 by 96 feet, to cost $6,000.

DETROIT, MICH.—Louis Smilansky, 202 Chamber of Commerce building, has plans by Fred Swirsky & Co., 201 Equity building, for a three-story theater, store and apartment building.

DETROIT, MICH.—Otto H. Kavieff, 254 East Elizabeth street, is preparing plans for a two-story moving picture theatre.

DETROIT, MICH.—Thomas Ban has the contract to erect a one-story moving picture theater, 24 by 96 feet, for John Fracis and John Flucksa, 197 Davidson road, to cost $6,000.

FLINT, MICH.—W. S. Butterfield, Majestic Theatre building, plans to remodel the Garden theatre.

HANCOCK, MICH.—The Crown theater, which was destroyed by fire, will be rebuilt and opened under the name of the Vogel theater. Mr. Laity will be the manager.

HANCOCK, MICH.—Extensive improvements are being made to the Star theater, including a new balcony. Andrew Bram is the manager.

HIGHLAND PARK, MICH.—The Acme theater has been opened under new management.

IRONWOOD, MICH.—The Rialto theatre has been renovated, redecorated and reopened to the public.

PLAINWELL, MICH.—M. C. Miller, N. L Ress, F. R. Henderliter have purchased the Leisure Hour theatre.

PORT HURON, MICH.—The Bijou theatre is now being operated by Herbert L. Wells.

STEPHENSON, MICH.—The new Electric theater has been opened under the management of R. G. Tetro.

AKELEY, MINN.—The Bijou theater has been opened. It will be conducted under the management of J. A. Bell.

ALEXANDER, MINN.—The Howard theater is to have a new front.

BAUDETTE, MINN.—Charles Jacobson has plans by Thomas Johnson for a new moving picture theater, to cost $10,000.

BEMIDJI, MINN.—A. G. Harris, of Moline, Ill., has taken over the Rex theater, formerly operated by E. M. Ney.

BIXBY, MINN.—Mertens & Hoff, proprietors of the Orpheum theater at Ironton, have leased the Empress theater here and assumed management of the house.

CAMBRIDGE, MINN.—The United States Theater Company has taken over the management of the Moon theater.

CANDY, MINN.—The Broadway theater has been opened to the public.

CANBY, MINN.—W. E. Lyon, proprietor of the Broadway, has taken over the Iris. theater.

CROSBY, MINN.—The Bijou theater has been leased by C. Adams. The house will be devoted to high-class pictures.

DASSEL, MINN.—The K. & H. theatre, conducted by Koerner & Harris, has been closed.

DULUTH, MINN.—The Kozy theater, located at 419 East Fourth street, has been opened to the public.

GLENCOE, MINN.—Louis Grassinger has taken over the lease on the Princess theater.

HENDERSON, MINN.—A moving picture theater has been established in the community hall, with seating capacity for 1,000 persons.

HOPKINS, MINN.—The Royal theater is now being conducted by Frank Pavek and Bryan Fisher.

KIESTER, MINN.—Phil Flahan is the new manager of the Princess theatre.

LESUEUR CENTER, MINN.—Thomas Hansen has closed his theater here and moved to St. Paul.

MINNEAPOLIS, MINN.—G. V. Vannon, 713 Cedar avenue, has made application for a license to conduct a moving picture theater here.

MINNEAPOLIS, MINN.—H. C. Andress, formerly city salesman for the Vitagraph Company's exchange here, has been made manager of the Lyric theatre.

MINNEAPOLIS, MINN.—N. C. Eldridge is building an addition to his moving picture theatre. The improvements will cost $2,000.

MONDOVI, MINN.—The Gem theater has been taken over by J. U. Luetscher and C. E. Steinfirt and opened.

MOORHEAD, MINN.—The Grand Theatre Company has purchased the Gem theatre from F. W. Boll. Mr. Boll will hereafter devote all his attention to developing the business of his theatre at Farmington.

MURDOCK, MINN.—James Clark will open a moving picture theater here.

PARK RAPIDS, MINN.—Tom Pasch has disposed of his interest in the Gem theater.

PAYNESVILLE, MINN.—The moving picture theater under construction for Hood & Hartigan will be completed in a short time.

ROCHESTER, MINN.—The Metropolitan has opened under new management.

ROCHESTER, MINN.—The Sherman Kelly Stock Company will open the Lawler theater.

SAUK RAPIDS, MINN.—Walter McGraw has sold his moving picture house here.

SPRINGFIELD, MINN.—G. C. Steiner, of Welcome, has purchased the Grand theater from William Mueller.

STILLWATER, MINN.—E. H. Phillips has purchased a moving picture theatre here.

ST. CLOUD, MINN.—A stock company comprising George Miner, C. F. Ladner, J. B. Rosenberger, J. Bisenius and Peter Foltmer have purchased the Davison theater and renamed it the Miner. George Miner will be the manager.

ST. JAMES, MINN.—Manager H. A. Nelson of the Princess theater, has taken over the Star theater.

TRACY, MINN.—It is reported that A. J. Bahmer has disposed of his interest in the Colonial theater to Webb & Peterson.

WABASHA, MINN.—Herman Hermanson and Roy Thompson, of Winona, have purchased the Iris theater from J. H. Ross.

WILMONT, MINN.—G. O. Trowbridge and F. A. Baker, Jr., will open a moving picture theater here.

WINSTED, MINN.—The Joy theatre has been purchased by Henry Klaus.

CLARKSDALE, MISS.—R. N. McWilliams has let the contract for a theater and store building to cost $140,000.

BOSTON, MASS.—George N. Jacobs, 6 Beacon street, is preparing plans for a $150,000 theater and building, to include garage.

WALTHAM, MASS.—William H. Kingsbury has plans by Funk & Wilcox, 120 Boyleston street, Boston, for a one-story theater, 55 by 180 feet.

BALTIMORE, MD.—Parkway Theater Company, care H. W. Webb, Fidelity building, have plans by Thomas W. Lamb, 644 Eighth avenue, New York City, for an addition to their theater building, to cost $50,000.

BALTIMORE, MD.—Parkway Theater Company, 3 and 9 W. North avenue, has abandoned its plans to erect an addition to theater.

SKOWHEGAN, ME.—Mrs. Forrest Goodwin plans alterations and an addition, 40 by 40 feet, to her theater building, to cost $6,000. Lessee, Michael St. Ledger.

ST. LOUIS, MO.—Vaudeville Theater Company, 705 Olive street, has plans by Charles H. Deitering for altering theater and office building on Grand avenue, near Olive street; fireproof; composition roof; reinforced concrete floors; remodel heating plant; ducts and fans; lighting indirect; electric and gas outlets; reinstall Otis elevators in new positions; cost, $100,000.

ANACONDA, MONT.—Herbert Riley has purchased the Liberty theater on Broadway.

BROADVIEW, MONT.—Jensen & Herberg who operate moving picture houses in Seattle and Portland, Wash., have taken over the new Rialto theatre and opened it to the public.

HELENA, MONT.—It is expected that the new Marlow theatre will be completed and opened about the first of November.

KALISPELLE, MONT.—The Princess theater has been purchased by E. N. Disney.

MALTA, MONT.—A. J. Bishell, formerly manager of the Orpheum theater at Glasgow, Mont., has assumed management of the New Palace theater here, which has opened for business.

NASHUA, MONT.—A new moving picture house has been erected for Vic Borstert, Frank Romig and C. R. Sever.

OPHEIM, MONT.—E. W. Combs has purchased the Arcade theater from the Opheim Amusement Co.

POPLAR, MONT.—Col. H. C. Walker has opened a moving picture theatre on the first floor of the Walker Opera House.

RONAN, MONT.—A modern moving picture theater is being erected here for H. M. Gehlert.

SACO, MONT.—The Grand theater has been purchased by F. J. Gath.

SCOBEY, MONT.—Manager Brockway of the Rex theater at Great Falls, Mont., plans to erect a new theatre building here.

SHELBY, MONT.—Dr. J. W. Williamson and J. S. McClory plan to erect a modern moving picture house on Main street.

TRIDENT, MONT.—The Ruby theater, formerly conducted by Robert Lindsay, has been taken over by Earl Honrath.

WESTBY, MONT.—Martin Kunston has disposed of his interest in the Grand theater to John K. Borg and J. A. Sloen.

WISDOM, MONT.—A new moving picture outfit has been installed in the dance hall here.

GREENSBORO, N. C.—W. D. McAdoo will expend $5,000 for improvements to the Isis theater. These will include enlarging stage, constructing new metal roof and laying new wood floors.

ABERDEEN, N. D.—The new Star theatre has been opened here.

BEACH, N. D.— W. L. McKibbin and W. O. Fletcher who recently purchased the Beach Opera House, will convert it into a moving picture theatre.

BELFIELD, N. D.—A new moving picture theater is to be erected here and operated under the management of W. Dahlheimer.

DICKINSON, N. D.—S. J. T. Davis of Minneapolis, Minn., has leased the Ray theatre.

FARGO, N. D.—McCarthy Brothers have leased the Strand theatre.

HARVEY, N. D.—Rev. V. P. Welch will purchase a moving picture machine to use in connection with his church work at the Congregational Church here.

HILLSBORO, N. D.—A moving picture house is to be erected here by Halvorsen & Verne.

MADDOCK, N. D.—A new moving picture house will be opened here by Odin Erickson.

VALLEY CITY, N. D.—The Rex theater has been taken over by C. A. Robinson and opened.

WERNER, N. D.—A moving picture theater has been opened here by J. B. Stolt and Glen Robinson.

ALLIANCE, NEB.—D. W. Jones has contracted to erect a two-story moving picture theater, store and office building, 50 by 140 feet, for J. Vaughn, to cost $35,000.

AURORA, NEB.—F. M. Mitchell, proprietor of the Mickelson theater at Grand Island, has leased the Airdom theater from J. P. Chapman.

BEATRICE, NEB.—A moving picture theater has been purchased here by W. H. Peterson.

BLOOMINGTON, NEB.—M. J. Hall has purchased a moving picture theatre here.

CAMBRIDGE, NEB.—O. E. Wicklund has sold the De Luxe theatre to Mr. Le Don.

CENTRAL CITY, NEB.—L. J. Cooper will conduct a moving picture theater in the Martha Ellen Auditorium.

FAIRBURY, NEB.—C. W. Bartlett who conducts a theatre in the Majestic building, has purchased the property. He will redecorate and remodel the theatre and increase the seating capacity to 480.

HOOPER, NEB.—The Rogers building has been converted into a moving picture theater.

HUBERT, NEB.—John Schilenberg has disposed of his moving picture business to Joe Harper.

LOUP CITY, NEB.—Thomas Daddaw has purchased the Garland theatre from Messrs. Hunt.

MINDEN, NEB.—The Gem theatre has been remodeled.

NEBRASKA CITY, NEB.—J. R. Jackson has turned over the lease of the Overland theatre to J. E. Gordon, of Sioux Falls, S. D.

OMAHA, NEB.—The Dohany theater will be remodeled and renovated.

OMAHA, NEB.—The Rohlff theater has opened under the personal management of Mr. Rohlff.

PALMER, NEB.—Charles Griffith has purchased the theater here known as the Pastime from Liffelbein and Beyer.

SIDNEY, NEB.—A new moving picture theater to cost $25,000 is to be erected here.

BAYONNE, N. J.—Joseph Hockstein, 20 W. Twenty-seventh street, has plans by Carl J. Goldberg, 437 Broadway, for alterations to the Broadway theater, to cost $10,000.

CORNING, N. Y.—The Bijou theater will be remodeled, redecorated and a new ventilating system installed.

FAR ROCKAWAY, L. I., N. Y.—The Associated Theatrical Enterprise Co., Inc., Strand building, New York, plans to erect a one-story moving picture theater, 62 by 25 feet, to cost $4,500.

LONG ISLAND CITY, L. I., N. Y.—Joseph Kneer, 388 Broadway, has contract to erect an airdome for the Holly Amusement Company, 5 John street.

OLEAN, N. Y.—The Olean Amusement Company plans to make extensive improvements to the Grand theater.

STAPLETON, S. I., N. Y.—Henry Spruck & Son 304 Broad street, have the contract to erect a two-story theatre, 71 by 125 feet, for Charles Moses and Irving D. Johnson, to cost $100,000.

CINCINNATI, O.—Avenue theater, 140 W. Fifth street, have plans by L. W. Waldron, 2836 Park avenue, for extensive alterations to cost about $12,500.

DAYTON, O.—A moving picture theater will be erected on the site of the old Baptist church at the corner of Main and Second streets. It will have seating capacity for 2,500 persons and cost approximately $250,000.

MIDDLETOWN, O.—William Gordon has purchased the old Hopwood property on Main street and plans to erect a modern open-air theatre on the site.

TULSA, OKLA.—Trimble Estate will erect a one-story brick and reinforced concrete theater building, to cost $70,000.

WIRT, OKLA.—Jennings & Lowenstein will erect a moving picture theater to replace the structure damaged by fire.

ALLENTOWN, PA.—George W. Bennethum, 645 Penn street, Reading, Pa., has plans by George L. Gerhard, 619 Penn street, Reading, Pa., for extensive improvements to his theater building here. They include a front and rear addition and interior alterations costing approximately $20,000.

PHILADELPHIA, PA.—Sadie Cohen has taken title to the moving picture theater at 425-27 South street, from Max Deutsch, for a nominal consideration, subject to mortgages amounting to $81,914.13. The structure is a three-story brick one on a lot 39.9 by 152.2 feet, and extends to Gaskill street. It is assessed at $80,000

PHILADELPHIA, PA.—The Hoffman Company has completed plans for alterations to the moving picture theater at Front street and Girard avenue for the Jumbo Amusement Company.

PHILADELPHIA, PA.—Samuel Tauber, 229 West Twenty-ninth street, New York, announces that one of the finest theaters in this city will be erected on the site of Horticulture Hall on Broad street, below Locust. The site is 80 by 200 feet. The theater will cover an area 80 by 140 feet. A lobby 20 by 60 feet will extend out to Broad street. A large balcony to seat 800 people will be included, while the stage will be large enough to accommodate the largest road shows. The building will be of terra cotta finish. The promoters of the project expect to have the building ready to open about January 10, 1918.

PHILADELPHIA, PA.—The Alhambra Realty Company has taken title from Abner D. Corter to the Alhambra theatre at 1628-44 Passyunk avenue for a nominal consideration, subject to a mortgage of $100,000. The building is situated on a lot 144 feet front on Passayunk avenue by an irregular depth averaging about 100 feet. It extends to Twelfth street, where the frontage is 144 feet. The property is assessed at $80,000.

PHILADELPHIA, PA.—Abner H. Mershon has purchased the Chestnut Street theatre at 1211-15 Chestnut street from the estate of William C. Cochran. The new owner will improve the site with a modern twelve-story business building, to cost about $750,000.

PHILADELPHIA, PA.—Robert C. Hutchinson has taken title to the Globe theatre on the northwest corner of Market and Fifty-Ninth streets, subject to a mortgage of $65,000. The property consists of a one-story brick theatre building, with two three-story brick store buildings and a one-story brick shop and garage in the rear. They are situated on a lot 96.11 by 135 feet, and are assessed at $57,000.

YORK, PA.—J. Q. Wray has established a new moving picture theatre in the Dobson building at the corner of North Congress and Madison streets.

BROOKINGS, S. D.—F. H. Whitemore has purchased the Pleasant Hour theater from Murphy & Johnson.

LAKE PRESTON, S. D.—R. Lindstrom has purchased the interest of W. H. Olson in the Princess theater.

MARION, S. D.—C. Cremer and W. F. Jammer have purchased the interest of Staley & Behrend in the Marion opera house.

SALEM, S. D.—A. J. French has disposed of his interest in the Regals theater to Edward Kahan.

TRIPP, S. D.—L. A. Huber has disposed of his interests in the Idle Hour theater to C. M. Knolls.

WINNER, S. D.—The Como Theatre Company has been incorporated with a capital of $20,000 by J. C. Lakin, W. H. Fulwider and Page O. Larkin.

KNOXVILLE, TENN.—Jake Wells of Richmond, Va., will remodel entrance, front and interior of Bijou theater.

DALLAS, TEXAS.—Interstate Amusement Company has plans by J. Eberson, Steinway Hall, Chicago, for theater and office building, 100 by 200 feet, five stories in height; reinforced concrete; built-up roof; steam heat; electric freight and passenger elevators; cost, $250,000.

SAN ANTONIO, TEX.—Alexander Joske has let the contract to J. C. Dielmann to erect a theater and office building; two stories in height, reinforced concrete, auditorium to seat 900 persons, upper floors for offices.

RICHMOND, VA.—G. J. Hunt & Son, 901 Floyd avenue, have the contract to erect a moving picture theater, 75 by 40 feet, brick and wood; tin roof; concrete floors; steam heat; electric lights; for Sam Bendheim, to cost $12,000.

BLUEFIELD, W. VA.—Graham Contracting Company has the contract to erect theater; steel and brick; fireproof; concrete floors, hot-water heat, electric and gas lighting; for S. L. [illegible]

BERLIN, WIS.—Frank Betchkal has purchased the Opera house from Charles M. Dodson.

BOSCOBEL, WIS.—V. M. Smreina of Prairie Du Chien formerly of the Metropolitan theatre in that city has purchased the interest of J. T. Williams in the moving picture theatre business and management of Hind's Opera House here.

CHIPPEWA FALLS, WIS.—C. M. Waterbury, owner of the Palace and the new Rex theater which is being erected, has purchased the Lyric theater from Caesar & Hale.

FENNIMORE, WIS.—Andrew Allen has taken over the moving picture theater formerly conducted by E. H. Brechler.

HAYWARD, WIS.—A moving picture theater has been purchased here by Ray Olsen and Arthur Harrison.

HAZEL GREEN, WIS.—W. R. Champion has leased the town hall and will conduct it as a moving picture theatre.

HUDSON, WIS.—Desmond & Nickelby have disposed of their interest in the Delight theater to C. Michelson.

JEFFERSON, WIS.—M. G. Dillenback has purchased a moving picture theater here.

KENOSHA, WIS.—The new theater under construction for Charles Pacini and Earnest Klinkert will be known as the New [illegible]

KENOSHA, WIS.—White, White & White, 1414 Public Service building, are preparing plans for a two-story theater and store building, 72 by 140 feet, to cost $50,000.

LANCASTER, WIS.—Clifford Taft has disposed of his lease on the Grand theater to Donald Dyer and Virvil Angus.

MADISON, WIS.—Cosmadami Amusement Co., 753 Johnson street, is having plans prepared for a moving picture theater and store building to be erected here. E. Bracken is interested.

MADISON, WIS.—Finn & Human Amusement Company has plans by C. W. and George L. Rapp, 69 W. Washington street, Chicago, for a two-story theatre and office building, to cost $[illegible]

MANITOWOC, WIS.—The Orpheum, theatre has been converted into a moving picture house. Mr. Thielen is the manager.

MENASHA, WIS.—Clara Neubauer has purchased the interest of A. A. Green in the Neenah theater.

MERRILL, WIS.—A. C. Johnson has disposed of his interest in the Majestic theater to Hales Bros.

MUSCODA, WIS.—The Paulick opera house has been leased by local business men.

RACINE, WIS.—The Orpheum theater has been taken over by the Blanchard Amusement Company.

REEDSBURG, WIS.—The New Majestic is the name of a new moving picture house opened in the Conley building. H. E. Mansfield is the manager.

REEDSBURG, WIS.—T. C. Johnson has purchased the Orpheum theatre.

RIPON, WIS.—R. Diggins, of Chicago, has taken over the Armory theater, formerly operated by W. T. Hickey.

SHEBOYGAN FALLS, WIS.—R. B. Guyett has opened a moving picture house here.

STEVENS POINT, WIS.—The Gem theater is being remodeled. Manager Russell Gregory will show pictures at the Ideal theater while the improvements are being made.

SUPERIOR, WIS.—The Palace theater has been opened.

WAUSAU, WIS.—A. J. P. Lane, who has been manager of the Electric theater, has purchased the business.

WINNECONNE, WIS.—W. H. Hanneman has opened a moving picture theatre here and is showing pictures twice a week.

YANKTON, WIS.—Frank Nowachek has leased the Adams Opera House and will conduct it as a moving picture theatre.

Trade News of the Week

MOVING PICTURE WORLD

GATHERED BY OUR OWN CORRESPONDENTS

Patrons Complain of Too Many Slides

Portland Screens Are Crowded With Patriotic and Semi-Patriotic Announcements—Result Is Speeding of Films—Exhibitors Glad to Co-operate, However.

By Abraham Nelson, Majestic Theater Bldg., Portland, Ore.

PORTLAND, ORE.—From the occurrences in the Portland photoplay field during the past few months it is apparent that the motion picture will play no small part in the conduct of the details of our great war that concern the home communities.

The Portland exhibitors have not been backward one bit in giving their screens gratis for patriotic purposes. Innumerable slides have been shown. The result has, however, been detrimental to the pictures. In order to please the patriotic societies by showing their slides, and at the same time get in the regular number of shows during the day's running time, the films have been speeded beyond all reason, and complaints have resulted.

The number of demands on Portland picture shows to show semi-patriotic slides have become so great that exhibitors have been compelled to refuse some of them. The Exhibitors' League, to which all slide requests are referred, is daily called upon to sanction the showing of slides for benefit dances given for soldiers' mess funds, Honor Guard Girls' outings and Red Cross benefit entertainments, besides the regular recruiting slides.

The patriotic societies which the exhibitors are favoring by running their slides are inadvertently working against their benefactors. For example: a benefit performance is arranged by one of the societies, and a war film constitutes the program; instead of selecting a regular picture theater, that has heretofore been favoring the society, in which to show the film, the benefit is staged at the Eleventh Street Playhouse, a theater that is dark most of the time; the society disburses money in rent and expenses to people who are not in the photoplay industry; a mediocre picture is perhaps projected because the theater's equipment is in such condition as benefits the spasmodic occasions at which it is used; the attendance is slim because of all these things; however, what business is done is business drawn away from the regular photoplay theater which is entitled to it as against the usually dark house.

During the recent Red Cross "drive" the photoplay attendance fell off very markedly after 6 p. m. during the eight days of the campaign. The Portland exhibitors did not complain of this condition, but maintain that they can get more money for the patriotic societies if they will give their photoplay benefits in the regular photoplay theaters upon whom they are continually calling to give their screens to show slides gratis.

Bligh Enthusiastic Over His Shows.

Portland, Ore.—George Bligh, of Ye Liberty and Bligh theaters, Salem, Ore., was in Portland recently radiating enthusiasm on the success of his experiment in conducting a short, snappy show for a dime at one of his theaters. Return date pictures, carefully selected, are the programs.

Crystal Closes for the Summer.

Portland, Ore.—The Crystal theater, a popular suburban house, closed July 1 for the summer months. The management concluded that free band concerts during the warm months at an adjoining city park was competition it did not care to buck. Many alterations will be made before the theaters reopens September 1. F. Q. Hart, the present manager, will be on hand for the reopening.

Picture Show for Soldiers

Portland, Ore.—Advices have been received here that a show has been opened at Fort Columbia, Washington, where the soldier population has been greatly increased of late. The show is in charge of Lieutenant Steere.

Brief Items From the Territory.

Ilwaco, Wash.—E. R. Saunders has returned to take active charge of the Bell theater. He had been serving as instructor at the military training camp in San Francisco.

Pe Ell, Wash.—The theater here, which recently burned, is being rapidly rebuilt. H. Crissman is the manager.

Seaside, Ore.—The Orpheum has been opened for the summer by Tom Givas.

Hood River, Ore.—A. S. Kolstadt, of the Electric theater, has purchased the Gem theater from C. U. Dakin. Mr. Dakin has entered the military service.

Portland, Ore.—Among recent visitors on Film Row were E. E. Stuller, Riddle, Ore.; W. Gisselberg, Cathlamet, Wash.; A. H. McDonald, Eugene, Ore., and D. E. Flory, Fossil, Ore.

Oregon State Right Notes.

Portland, Ore.—Bart Bertleson was in Portland the week of July 1 with Rex Beach's "The Barrier," which played at the People's theater during that time. Mr. Bertleson represents James Clemmer, of Seattle, who has the picture for this territory.

S. Goldberg was a recent visitor from New York City offering, "God's Man" to state rights buyers in this territory. The picture was screened at the People's theater.

Mike Rosenberg, DeLuxe Feature Film Company, was a recent visitor in Portland en route to San Francisco.

Dave Pallay, state rights buyer in the Oregon territory, has gone to Los Angeles to make some picture selections.

H. Epstein, of the Consolidated Film Company, of San Francisco, was in Portland exploiting the product of the Educational Films Corporation. Mr. Epstein plans establishing a connection here.

Arlington Has a Fire.

Arlington, Ore.—The Arlington theater, Floyd Irvine owner, was destroyed by fire June 17. The fire happened in the early morning hours and was not a film fire. Mr. Irvine plans to rebuild immediately and expects to have his new theater ready by September 1. He is now conducting his show in temporary quarters.

◆

Denver News Letter

By T. A. MacDonald, 729 Eighteenth St., Denver, Colo.

Consolidation of the Princess and Rialto.

DENVER, COLO.—The Princess and the Rialto theaters, of this city, have consolidated under the name of the Theaters Operating Company, and will be under the personal supervision of H. E. Ellison, formerly with the Princess of Denver, and recently with the American in Salt Lake City, who will be the managing director of the concern. These two houses will show the Paramount-Artcraft program in this city.

The following are the officers of the new organization: J. B. Brown, president; Geo. H. Greaves, vice president; A. F. Meighan, secretary and treasurer, and H. E. Ellison, managing director. The Strand, another Curtis street house that belongs to this chain, will exhibit the output of World and Metro. The Rialto will be managed by B. W. Morris and the Strand by Miss Tuhey. As yet, the Princess manager has not been selected. The organization of this company practically cements these three houses.

Fox Managers Leave for New York.

Denver, Colo.—A. W. Edon, Seattle manager for Fox Film Corporation, was in town a few days, in company with Mr. Roden, of the Salt Lake office of the same concern, and together with Mr. Bergen, of the Denver office, they are leaving in a few days for New York on business.

Artcraft and Paramount Offices Combine

Denver, Colo.—The final touches were recently put to the new quarters of the Artcraft-Paramount offices in Paramount's former place of business. Another store was obtained, and these two form the offices of the new concern. T. Y. Henry was installed as the manager, while Milton Cohen, the former manager, left for Salt Lake to handle an office there.

Jack Scott Now Manager for Triangle.

Denver, Colo.—Upon the resignation of Walter Rand as manager for the Triangle Film Company, to take charge of Goldwyn in this city, Jack Scott, formerly assistant manager, was recalled from Salt Lake City to take charge of the Denver branch.

Goldwyn Opens Offices in Denver.

Denver, Colo.—Under the competent direction of Walter Rand, the Goldwyn offices in Denver are fast nearing completion. They are located at 1440 Welton street, in the Artcraft old quarters, and the new offices are certainly going to be very pretty on the interior.

Nebraska Business Notes.

Omaha, Neb.—The educational department of the Omaha Woman's Club has not entirely discontinued its special programs for children during the summer. Special bees for the youngsters were given at the Suburban, Lathrop, Apollo, Muse and Besse theaters. Some of the shows were given Friday and others Saturday morning.

Atlanta News Letter.

By A. M. Beatty, 43 Copenhill Avenue, Atlanta, Ga.

Army Issues Memorandum on Use of National Anthem.

ATLANTA, GA.—With the approval of Major General Leonard Wood, U. S. A., Charleston, S. C., Captain J. C. Lee, aide de camp, has prepared an official memorandum on the uses of "The Star Spangled Banner," the national anthem. It is pointed out that the anthem is entitled to the deepest respect and that it should never be played at a motion picture performance nor as a medley or march, nor for a dance. It should be played through once without repetition and without alteration of any sort. It may be properly played at the beginning or close of a program or concert. Attention is directed to the careless use of the anthem and a plea made for ceremonial respect for the official national anthem. Why the national anthem should never be played at a moving picture theater, from whose patrons more recruits are drawn, than any other place of amusement, is not explained.

City Council Forbids All Vampire Motion Pictures.

Dalton, Ga., June 25.—Dalton will see no more of the beautiful vampire in films as the result of an ordinance adopted by the City Council, which becomes effective Monday, July 1. The Council passed an ordinance tabooing certain classes of motion pictures, among them being the vampire plays. The ordinance, passed to raise the standard of motion pictures here, will be rigidly enforced, three violations of the ordinance being sufficient to revoke the business license of an offending theater.

Atlanta, Ga.—Harry K. Lucas, manager of the Lucas Theater Supply Company, has returned from Wrightsville Beach, N. C., where he attended the big meeting of the North Carolina Exhibitors' League.

Atlanta, Ga.—Big patriotic pictures were featured at the Atlanta moving picture theaters this week. The first of a series was "The Star Spangled Banner," an Edison feature, telling a story of life in the United States Marine Corps. Another patriotic picture shown was "Fighting for France," five reels of thrills taken on the battlefields of Europe.

Greenwood Takes Charge of Rialto.

Atlanta, Ga.—George B. Greenwood has just returned to Atlanta from an extended trip east on business, and announces he will take charge of the Rialto theater on July 15, having subleased it from Jake Wells.

Atlanta Business Notes.

The Grand theater is this week showing a feature picture to supplement the patriotic spectacle of the Fifth Regiment. On the eve of what is the last appearance of the Fifth before its own departure for France, the Grand is showing the first picture to get to this country of the epochal arrival of General Pershing and his staff in France.

B. Lee Smith, former Atlanta movie theater manager and advertising man, is now an editor. "B. Lee," as he is known to his many friends in Atlanta, is directing the destinies of the Fitzgerald New Era, a new weekly paper being published at Fitzgerald, Georgia.

Britt Craig, feature writer for the Constitution, and press representative of the Grand theater, left Atlanta this week for Allentown, Pa., where he will go in training with the Ambulance Corps for early service in France.

E. F. Dardine, manager of the Universal Film Exchange, Inc., of Charlotte, N. C., returned a few days ago after a visit to Virginia and reports business good.

Chattanooga Shows Open Sunday

Signal Company Operates Four Houses on Sabbath—President Lindsey Said Action Was Not Taken to Commercialize Industry, But to Co-operate With Government in Providing Entertainment for Soldiers—Move Endorsed by Ministers.

By J. L. Ray, 1014 Stahlman Building, Nashville, Tenn.

CHATTANOOGA, TENN.—Playing to capacity houses, which aggregated during the day eleven thousand people, four of Chattanooga's leading moving picture theaters opened their doors to the public on Sunday, July 1, and ran through the day and night performances without interruption or interference by local authorities. The theaters participating in the Sunday exhibitions were the Alcazar, Fine Arts, Alhambra and Bonita, operated by the Signal Amusement Company, of Chattanooga, a half-million dollar amusement corporation, of which William H. Lindsey, of Nashville, is president, and Frank H. Dowler, Jr., Chattanooga, general manager. Three of the four houses in operation had to put out the S. R. O. sign early in the day, while the fourth, a much larger house, was filled throughout the entire run. A feature of the Sunday opening was the fact that all the theaters closed during the hours of church service 7:00 to 9:00 o'clock, in order that they might not interfere with religious gatherings over the city.

President Lindsey in discussing the matter with the Moving Picture World correspondent at Nashville pointed out that the reopening of the theaters on Sunday in Chattanooga was not an attempt to defy the law, nor was it merely an effort to run the houses on that day for profit, but by reason of the fact that the United States Government was actually in favor of Sunday opening of moving picture shows as a means of providing quiet and genteel entertainment for its many thousand soldiers in camp at the army post in Chattanooga, and at the divisional training camp at Fort Oglethorpe. Hundreds of requests have come to the Signal Amusement Company from army and camp officials asking that the shows be allowed to run on the only day that the men have to themselves. Army officers have demonstrated this point to both the city and county officials and to the theater men, resulting in the opening of the shows on Sunday.

The Monday following the first Sunday opening brought over five hundred letters of approval to officials of the Signal Amusement Company. The pastors of the city were in favor of the movement as a whole, and a few of those holding the opposite view were appealed to by the chaplain of the army, who showed them that the hours spent in a moving picture show provided rest and recreation for the men. As a result of this explanation many of the preachers who were against the opening of theaters on Sunday came over to the side of the theater men. Supplemented by the approval of the church comes a strong endorsement from the leading commercial, industrial and labor organizations in Chattanooga, who strongly favor the Sunday opening policy.

When questioned as to what he thought of the matter, Attorney General Whitaker stated to the press that he had nothing to say at the present time, adding that if he decided to take any action he would make it known later. The sheriff has made no statement for publication, but it is thought that his action will be harmonious with the Government's wishes toward leaving the shows open on Sunday.

The Chattanooga shows have been closed on Sunday for some time, and were ordered permanently closed following the decision of the Tennessee Supreme Court in the case of Howell Graham, et al, of Chattanooga. At the present time, however, the shows are running in Memphis, although the receipts are turned over to charitable institutions.

While the soldiers probably derive the larger part of the benefit from remaining open on Sunday, the citizenship of Chattanooga in general is in favor of remaining open seven days a week, and with the theaters closing during church hours it is indeed a hard matter to find an excuse for closing them.

Richard Travers in Nashville.

Nashville, Tenn.—Richard C. Travers, Essanay star, spent Monday, July 2, in Nashville, where he appeared at the Strand theater in person. Mr. Bradford, manager of the Strand, was instrumental in bringing Mr. Travers to Nashville, where he gave an interesting talk, especially with regard to the war. Travers has been assigned a commission in the reserve army, and urged all men of fighting age to join.

"Joan" Presented on Big Scale.

Nashville, Tenn.—"Joan the Woman," starring Geraldine Farrar, ran for four days at the Knickerbocker, with prices set at fifty cents, general admission, and 75 cents and $1 for box seats. A special orchestra was used for the production. Manager Wassman uncovered what stands as probably the most pretentious piece of theater advertising ever seen in Nashville by using a double page black-and-white cut in Sunday's morning paper, followed up for several days with half page ads in red and black, running in both afternoon and morning papers, as well as extensive bill board advertising. Great crowds were present at the performances, and repaid the management for the trouble and expense undertaken to give the picture a big send-off.

Memphis Orpheum to Redecorate.

Memphis, Tenn.—Manager Arthur Lane, of the Orpheum, has laid plans for redecorating the house. Owing to the fact that the Orpheum will remain open all summer, with vaudeville and pictures, the decorating work will have to be done at odd times. This house is enjoying an exceptionally successful season under the summer operating plan.

"In Again, Out Again" Wins in Nashville.

Nashville, Tenn.—The Knickerbocker played to capacity business during the three days run of Douglas Fairbanks in his first Artcraft production, "In Again, Out Again." The first night was Monday, June 25, at which time the mammoth Red Cross celebration was in progress uptown, and it seemed with the dismissal of the Red Cross gathering half the city made a rush for the Knickerbocker, where they clamored for admission. Fairbanks is undoubtedly Nashville's favorite son of the screen.

TO EXHIBITORS.

If you are doing something new and interesting at your theatre let our correspondent know about it. It may help others and help you as well.

Helpfully yours,

THE MOVING PICTURE WORLD.

Co-operation Overcomes Drastic Regulation

By Working in Harmony the Exhibitors of Manhattan, Kan., Are Successful in Removing Objectionable Clause in Local Welfare Board Measure.

By Kansas City News Service, 206 Corn Belt Bldg., Kansas City, Mo.

MANHATTAN, KAN.—A great many moving picture exhibitors fume and stew unnecessarily over local restrictions, when a little cooperation would remove all their difficulties.

Here's an instance of cooperation from Manhattan, Kansas. There are two exhibitors here, and they get along fine together. They engage in the hottest sort of competition, in that each tries to secure attractions that will draw a crowd, and each advertises and pushes his attractions to the limit. But there has never been any of the nasty competition that tries to checkmate the other fellow's stunts, or pull from him trade that he has spent money to get, and is entitled to.

The result of this condition was that when the local welfare board proposed some drastic regulations the two exhibitors tackled the situation together, and acted in harmony. The board insisted that the exhibitors should sign a sort of contract, and declared that permits for showing would not be issued unless the papers were duly signed. One clause in the paper said that the representatives of the board should be admitted at any and all times to the shows. This clause was objectionable on its face; since it seemed to be merely another of the free-admission arrangements.

So they visited the board, and quietly announced that they did not intend to sign. There was no fuss or argument about it. They didn't sign. So they did not get permits; but they were not closed.

A few days later the board sent word to the exhibitors that evidently they had misunderstood the purport of the order. There was no intention of demanding free admission at any and all times for the board's representatives; but the board wished it clearly understood that there would be no effort to keep the representatives out of the houses—they would pay their way in, of course. This and other explanations of the contract made it plain that the board was not far out of line with the exhibitors' ideas after all—and since the board did not again ask the exhibitors to sign any papers, all is running smoothly in Manhattan.

With the local exhibitors fighting each other, such a nice solution of the difficulty could not have been reached.

Here is how pleasant things are in Manhattan. When the Marshall pays a stiff price, splurges a little on advertising, and plays up to a crowd, the Wareham lies low, and lets the Marshall have it. And so when the Wareham gets a big feature, and goes after business, the Marshall runs along quietly, and does not try to queer the Wareham by getting a big feature of its own for those dates. The net result is that each theater frequently has the big ones, and makes some money on them—because it is sure of a good crowd, and sure that it will not be hampered by that mean sort of opposition that would rather cut a big loaf in two than see the other fellow have a whole loaf all at one time.

One never hears one of theaters "knocked" by an employee of the other, in Manhattan—it's always "the Wareham is a good theater—has fine attractions," or "The Marshall is all right, well run."

Altman, Theater Manager, Dead.

Kansas City, Mo.—F. G. Altman, owner of the New Center Theater at Fifteenth street and Troost avenue, died June 21. Mr. Altman had been prominent in business circles for many years, engaging in many different lines, including shoes, women's wear, and recently musical merchandise and pianos. He had considerable property on Fifteenth street, and decided that a first-class moving picture show would be the best factor in building up the values of the community. He built one; and it is indeed first class. He sought long for a manager, and finally leased it. The undertaking was not successful, though Mr. Altman poured into the venture all the money asked, and lost several thousand dollars.

Then he decided to run the house himself, which he did. He was so impressed with his purpose to give the best entertainment that he frequently met losses cheerfully, with the satisfaction of knowing that people who came long distances by automobile and street car to his theater had seen the best any theater could offer. The theater is said to have been progressing in business nicely when he died.

Reese New Manager of Universal Exchange.

Kansas City, Mo.—D. O. Reese is one of those regular fellows you've heard about. Business from the word go—and popular as they make 'em. Reese started out in middle youth with a fine tenor voice, and a capacity for entertainment. His talent got free rein, as well as the coin of the realm, on the vaudeville stage, where for five years he worked single and double, and in quartettes—mostly single, for he could carry his own act tip top. Reese has been an exhibitor, serving at Fort Madison, Ia.; and Chanute, Kan. His first film exchange service was with the Kansas City Feature Film Co. Thence he went into the Bluebird office as salesman, making good with some to spare. After service as assistant manager of the Universal office at Kansas City, he succeeded R. C. Cropper as manager, upon the latter's resignation. If anybody knows what audiences—and spectators—want, it is surely Reese; and his experience as an exhibitor is only one more factor in his pronounced success.

Soldiers Increase Theater Patronage.

Junction City, Kan.—"Bob" Roberts, manager of the Cozy, the Airdrome, and the opera house here, is doing a good business, with seven thousand soldiers only eight miles away at Fort Riley. And when 40,000—or some say it will be 80,000—more are quartered at the fort, maybe the business will be even better. Saturday afternoon and evening the picture shows have been reaping more of a hervest, for on most Saturdays, so far, the soldiers in some of the departments have got away for the week-end. This applies especially to the officers' reserve camp.

Standard Contracts for Billy West Comedies.

Kansas City, Mo.—R. C. Cropper, president of the Standard Film Corporation, held a meeting of the branch managers in Chicago, Ill., on July 1. This meeting held at the Sherman Hotel was attended by Marty Williams, manager of the Des Moines office, Charles W. Stombaugh, manager of the Minneapolis, Minn., office, Ralph Proctor, manager of Art Dramas at Chicago, Ill., C. W. Taylor, manager of the office at Omaha, Neb., and several others. The meeting was held for the purpose of discussing the handling of the Billy West Comedies. The Standard Film Corporation has entered a $600,000 contract with the King Bee Corporation for the distribution of these pictures in the Standard territory.

The Standard will soon begin an advertising campaign that will cost $35,000. This advertising will be carried on through the newspapers and will be wholly independent of any advertising done by the exhibitor.

Bluebird's Extensive Advertising Campaign.

Kansas City, Mo.—The Bluebird Photoplays Corporation has been conducting an advertising campaign lately that is already beginning to bring results. They are spending from $250 to $300 a week in newspaper advertising, having "ads" in both the Kansas City Star and The Kansas City Post. This advertising contains some pictures with a list of the first run exhibitors in and about Kansas City. They also give notes of the Bluebird players and news of the latest release.

Richardson Company Opens Offices.

Kansas City, Mo.—The Richardson Film Company has opened offices at 920 Oak Street. This company is exploiting "The Sunflower Princess." This is a true picture of Kansas, as all the scenes are laid in Kansas and the participants are all Kansas people. This picture has already been shown in Salina, Kan., and has drawn large crowds every time it has been shown.

Dodson Now With Universal.

Kansas City, Mo.—J. Irwin Dodson, recently manager of Art Dramas at St. Louis, Mo., has been made special representative to D. O. Reese, manager of the Universal office at Kansas City. He starts his new duties July 9. He was formerly with the Universal and has many friends in the territory.

L. B. Flinton Receives Commission.

Kansas City, Mo.—Lathrop Bullene Flinton, son of A. D. Flinton, president of the Kansas City Feature Film Company, has received a commission as second lieutenant in the marine corps. He has reported for duty at Winthrop, Md. Mr. Kemper is a graduate from the Kemper Military Acamedy and is 21 years old.

Short Business Notes.

J. E. Holley, salesman for the Central Motion Picture Company, Kansas City, Mo., secured 18 contracts for service in three days. He visited 19 Missouri towns and landed contracts in 18 of them. These contracts called for one to four days service a week.

J. Fox, representative for the Mid-west Photoplay Corporation in Kansas, was a visitor in the Kansas City office last week. He reported that although he had called on the towns of around 1,200 population, he found that the exhibitors were showing in houses that would be a credit to towns many times the population.

The Aladdin Theater Company, owners of the Alhambra Theater, Springfield, Mo., have closed the theater and are making extensive improvements.

J. B. Burbank and W. L. Norris, of Horton, Kansas, have leased the Norton opera house, in which they will show moving pictures. This building will soon be repainted and redecorated. This new theater will make the third moving picture house in Horton. Both Mr. Burbank and Mr. Norris are experienced men in the moving picture business.

E. McChesney of Salina, Kan., will build a theater on East Seventh Street, Junction City, Kan.

J. H. Norris has taken charge of the Princess Theater at Scandia, Kan.

McClay and Lanning, of Parker, Kan., a town of 450 population, recently showed "The Battle Cry of Peace" to 65 more people than the population of the town Their gross receipts totalled $115.

Fred Savage, of the De Luxe Theater, Turner, Kan., turned over his entire receipts of the show on June 22 to the Red Cross. He ran a program of war pictures and mixed pictures.

Milton Kirkman has opened the Strand Theater at Hayes, Kan.

Harry Kiefer is building a new $100,000 theater in Junction City, Kan. The house is to be operated by Mr. Kiefer and Mr. Donmeyer. It will be opened about September 15.

The Isis Theater at Russel, Kan. has been sold by C. Creneo to F. K. Jones.

Manger Buford of the Rex Theater, Arkansas City, Kan., will increase the seating capacity of his theater to about 900.

J. W. Hicks of the Kansas City Feature Film Company has gone to Omaha, Nebraska, where he will represent Paramount and Artcraft in the Nebraska territory.

S. A. Cahill, formerly with the Kleine-Edison-Selig-Essanay will represent Paramount and Artcraft in Southern Kansas and Oklahoma.

The Kansas City Feature Film Company hsa been busy preparing to take over new territory in Northwest Kentucky, Southern Illinois, and Northern Oklahoma. The details incidental to this business are in the hands of H. B. Gray.

The Colonial Theater at Wichita, Kansas, is now having a Bluebird week. This theater under the management of Dan Powell is running three pictures for two days each.

Charles (Kid) Nichols has been added to the sales force of the Kleine-Edison-Selig-Essanay Service in Kansas City, Mo. He will travel in Iowa and Nebraska territory. Mr. Nichols is well known in and about Kansas City and should have much success. He was formerly with the Metro Company.

The Princess Theater, Ninth and Prospect, is now known as the Falcon. It is managed by E. S. Cummings, and was opened July 1. This theater has been recently redecorated and equipped.

W. B. Ferguson has purchased the Elms Theater at 15 Street and Spruce. He formerly owned the Colonial Theater here.

MICHIGAN NEWS NOTES.

Provides Amusement for Soldiers.

Battle Creek, Mich.—W. S. Butterfield, the Michigan amusement magnate, will do his part toward providing amusement and recreation for the soldiers in the training camps. He plans to build two theaters, one of them a picture house in Battle Creek to provide for the increased demand for entertainment after the drafted men have entered the cantonments. The house, which will be devoted to vaudeville, will seat 1,000, all on one floor, while the home of the photoplay will have accommodations for 1,200 on the ground floor. The construction will not be temporary, but will be of concrete and will be thoroughly modern.

Gilley Joins Engineer Regiment.

Escanaba, Mich.—Everett H. Gilley, for a year and a half booker and shipper at the Mutual Film Exchange in this city and prior to that time operator at the Strand and Bijou theaters, has joined a regiment of United States Engineers at St. Louis. Gilley has been taking an active part in aiding recruiting since the war broke out, and has been studying with an aim to entering the branch of the service which he has selected.

Washington Exchanges to Have Building

E. K. Fox Obtains Permit to Make Extensive Alterations in Structure at Eighth and G Streets, N. W., to Meet Needs of Film Men.

By Clarence L. Linz, 622 Riggs Building, Washington, D. C.

WASHINGTON, D. C.—It looks very much as though Washington would actually have a film exchange building, although the exchange managers are unwilling to agree to such a statement until they see everything in readiness for them to move in. A letter has been sent by Edmund K. Fox, of the A. F. Fox Company, telling them that he is at work on such a building at Eighth and G streets, Northwest. As has been noted in these columns from time to time, there has been a great deal of controversy, agitation, and discussion concerning the film exchange building, which the new fire regulations, now held in abeyance by the Commissioners of the District of Columbia, will make necessary.

Mr. Fox, in addition to his real estate business, has been intimately associated with the motion picture film business in the District of Columbia, controlling the Penn Gardens Theater and the airdome adjoining, and having had a large interest in the Hy-Art Masterplays Company, an organization that handled State Rights propositions. His letter to the exchange managers in full is as follows:

"A permit has been granted and work is in progress for the creation of a film building on the northeast corner of Eighth and G Streets, Northwest, in the very center of everything.

"We will arrange the space desired to suit your needs, each suite according to plans to contain business office, manager's office, film vault and shipping room.

"A number of single rooms will be available at reasonable prices for those promoting one or two films.

"The building which is fireproof, will be nicely furnished throughout, and will contain screen room, telegraph, mail and express offices, shower baths, toilets, steam heat, electric lights, etc.

"If interested our Mr. Welch, office Main 989, will make an appointment with you to show you the plans and go through the building. Most truly yours, A. F. Fox Company, by E. K. Fox."

The exchange managers are very much interested and hope that something will come of Mr. Fox's activities. The building is the one formerly occupied by the Bureau of Mines. A line of cars pass the door, while three other car lines are each a block away, east, west and south.

This building is just as Mr. Fox says, "in the center of everything," and inasmuch as the building is already in existence, and needs but the various changes, such as the installation of the film vaults, etc., to bring it into compliance with the proposed film regulations, if it is then passed by the authorities there is little more that the exchange folks can ask.

At the Triangle Exchange.

Washington, D. C.—Ed Price, who for a considerable length of time was with the Mutual Film Corporation in Baltimore, and lately has been connected with the Washington office of the Triangle Distributing Company, is receiving the congratulations of his many friends upon his promotion to the position of manager of the Minneapolis, Minn., branch of the latter organization

Talking about congratulations one must not overlook Manager Butner. He's all smiles these days and there is a possibility that his elation may bring about a drop in the H. C. F. That means "high cost of films," which have not as yet taken a drop, even for the warm months. The reason—just plain baby. It's a boy that father says will enter the film business as soon as possible, from the distributing end, starting in as an inspector (and a good one at that) and working up to president of the biggest combination of film companies that could be imagined. His name is James Whitley Herron Butner, and he's a great kid.

It really is not necessary to mention the fact, since everyone has been watching the moves in local film circles, but this letter would not be complete without reference to the fact that George M. Mann, foremrly manager of the local Paramount office has become general representative of the Triangle Distributing Corporation with headquarters in New York City.

Goldwyn Opens Washington Exchange.

Washington, D. C.—By the time that this issue of the Moving Picture World reaches its readers the Goldwyn exchange will be a reality in Washington for Mr. Bradley, who is to be its manager, states that he is on the point of signing a lease for permanent quarters.

Mr. Bradley is an old time film man, well known to the older men in the business in Washington.

Lust Arranging Affairs for Chamber of Commerce Outing.

Washington, D. C.—Sidney B. Lust has been appointed chairman of the entertainment committee for the outing to be held by the Washington Chamber of Commerce on July 17. It is expected that this will be the biggest event in the history of this organization, and Mr. Lust has been instructed to go ahead with elaborate plans. The affair will be held at Chesapeake Beach and Mr. Lust has arranged for a motion picture and a vaudeville show as a part of the evening's entertainment. He has planned for a parade of some four hundred of the members from the quarters of the Chamber of Commerce at 1202 F Street to the special cars that are to carry them to the Beach resort. A number of other film and vaudeville men, members of the Chamber of Commerce, have agreed to assist Mr. Lust in this work.

Eiseman Receives Promotion.

Washington, D. C.—A promotion has come to Clarence Eiseman, who for some little time past has been feature representative for the Mutual Film Company's office in Washington, for he goes to Baltimore as manager of the branch there of the Washington office. He succeeds O. D. Weems, who has accepted a position with the Paramount Pictures Corporation as Baltimore representative.

Hutchinson Visits Capital City.

Washington, D. C.—Among the visitors in town last week was S. S. Hutchinson, president of the American Film Manufacturing Company. Mr. Hutchinson came to Washington en route to New York in his Packard automobile. He made the trip from Chicago via Frederick and Baltimore, coming all the way over the Lincoln highway. After a short stay in New York, he returned to Chicago in his machine.

R. V. Phillips Now With V-L-S-E.

Washington, D. C.—Paul V. Phillips, who for some time has been associated with R. D. Craver as manager of the Broadway theater in Durham, N. C., has joined the sales force of the Vitagraph-Lubin-Selig-Essanay, and will travel through North Carolina and a part of Virginia. Mr. Phillips is one of the best known film men in the Tarheel State. He has been active in the work of the Motion Picture Exhibitors' League of North Carolina and was its vice president up to the time of becoming associated with the V-L-S-E exchange. He was active in staging the several conventions of the League in his home state.

Kunsky Enterprises Move Into New Offices

Now Located in Handsome Quarters in New Madison Theater Building—Suite Occupies Two Floors.

By Jacob Smith, 503 Free Press Bldg., Detroit, Mich.

DETROIT, MICH.—John H. Kunsky has moved his offices from 2206 Dime Bank building to the fourth and fifth floors of the New Madison building, which he erected some time ago, at the corner of Broadway and Grand Circus Park, which also contains the Madison theater—the whole realty proposition representing over a million dollars. The removal represents the following Kunsky enterprises: John H. Kunsky and George W. Trendle, personal; Madison, Washington, Garden, Alhambra, Strand, Columbia, Royal, Empress and Liberty theaters, as well as the Adams theater, which is a new house to open soon; the Casino Feature Film Company; the Madison Film Exchange, and the Metro Pictures Corporation. For a while Metro will remain at 75 Broadway, the removal being postponed for a few weeks.

Mr. Kunsky and Mr. Trendle will have elegant private offices on the fifth floor; the fourth floor will contain the offices of the Madison and Metro exchanges.

Mr. Kunsky is a pioneer exhibitor of Michigan, starting about thirteen years ago with a small nickelodeon on Monroe avenue. Today his various enterprises represent pretty close to two million dollars.

Mr. Kunsky, being a member of the First National Exhibitors' Circuit, Inc., will get future Chaplin comedies for Michigan distribution under the new contract. First they will be shown at his chain of nine theaters, and then sold to the other exhibitors.

Vendome Theater Changes Hands.

Detroit, Mich.—William Klatt, proprietor of the Rosedale and Regent theaters, two of Detroit's finest motion picture houses, has sold the Vendome theater on Grand River avenue to Jack Matthews, who recently purchased the Gratiot from Mr. Klatt. Having disposed of his other houses, Mr. Klatt will give his personal attention to the Rosedale and Regent.

Mr. Mathews is a live wire, and is already planning a number of worth while changes to both the Vendome and Gratiot.

Many Exhibitors Raise Prices.

Detroit, Mich.—As a result of a recent trip through the territory, H. A. Ross, sales manager at Detroit for Paramount-Artcraft, has signed up first and second runs in nine towns of over 50,000 population. He also assisted the exhibitors in readjusting their prices for the new Paramount-Artcraft pictures. "Most of the exhibitors under the new booking plan are going to establish 25 cent prices," said Mr. Ross. "It was hard to convince some of the exhibitors that it was best for them to slightly advance prices, but the more they thought the proposition over the better it appealed to them."

Garson-Selznick Hearing Postponed.

Detroit, Mich.—The court hearing between Garson-Selznick on the injunction suit by Selznick to restrain Garson from operating in Michigan with Selznick pictures was scheduled for Saturday, June 30, but was postponed until Saturday, July 13.

Fox Manager Visits New York.

Detroit, Mich.—Joe Kaliski is spending the current week in New York at the convention of Fox managers. Joe promises to bring back the new Fox booking policy —complete details—so that his return is very much anticipated by Michigan exhibitors. Joe came to Detroit recently from Cincinnati, and says he likes Michigan.

Horwitz a Hustler.

Detroit, Mich.—Joseph Horwitz, of New York, who recently came to Detroit as Universal city salesman, is proving a whirlwind. He is "cleaning up," to use a slang expression. Joe calls on at least a half dozen exhibitors every night, and seldom fails to sign them up. He's a real hustler.

General's Vice-President Visits Detroit.

Detroit, Mich.—Harold Bolster, vice-president and general manager of the General Film Company, was a Detroit visitor on June 28. He spent a great portion of the day with Dave Prince, Detroit manager, and also conferred with Manager Flynn, of the Cleveland office, who came here purposely to see Mr. Bolster. This makes the second General official to come to Detroit in the past month, S. R. Kent, general sales manager, being a visitor early in June. Both officials were pleased with trade conditions, and spoke enthusiastically about the future.

Matt Plans New House.

Detroit, Mich.—Lester Matt, of Flint, has incorporated the Lester Matt Photoplay Company for $115,000. He is the principal stockholder. Mr. Matt operates the Strand theater in Flint, and is planning the erection of a new theater in the Vehicle City.

Detroit Dots.

The Duplex theater, Detroit, has closed again, and will probably not reopen until fall. It has two beautiful auditoriums, but the jinx seems to have been there since it was opened.

C. Howard Crane, of Dime Bank building, Detroit, is letting contracts for a new theater to be erected on Fernadale avenue, Central and Springwells avenue, for Jerome Selling, 217 Jefferson avenue. It will seat 1,100 people.

The Liberty theater, 1981 Gratiot avenue, Detroit, closed for a few months, has reopened under new management.

A. J. Gilligham has returned from his four weeks vacation spent at Atlantic City looking much better. Mr. Gilligham owns the Empire in Detroit and a chain of theaters in Grand Rapids.

Bert Whitney, of the Detroit opera house, has selected a site on West Columbia street, near Woodward, for his new theater. Work will start probably in the fall, so as to be ready in 1918 when his lease on the present opera house expires. The new location will be north of Grand Circus Park.

Edward Geller has started a feature film exchange under the name of the Holland Feature Film Company, at 97 Woodward avenue, Detroit.

The Drury Lane theater, Detroit, has established summer prices, 10 cents at matinees, and 10 and 15 cents at night.

First Run Paramount for Nirdlinger Houses

Contract Involving $300,000 Covers Strand, Colonial, Nixon, Leader, Frankford, Coliseum, Cedar, Tioga and Jumbo Theaters.

By F. V. Armato, 144 North Salford St., Philadelphia, Pa.

PHILADELPHIA, PA.—Fred G. Nixon Nirdlinger, local vaudeville magnate and theater manager, has acquired the Paramount pictures for his string of local theaters. This gives him the first run of this line of feature films in nine theaters. The Strand, at Germantown avenue and Venango street, one of the finest theaters in America devoted to high-class pictures at high admission scale, is to have the first run on this service north of Market street. The Colonial, the palatial house with a high-class vaudeville policy, will have first run Paramount in Germantown. The Nixon, the popular west Philadelphia vaudeville house, will have first run in that section of the city. The Leader will have first call in its neighborhood on Lancaster avenue. The Frankford will show them first in Frankford, and the Coliseum, Cedar, Tioga and Jumbo will show them under the Nirdlinger direction in their respective neighborhoods. The contract just signed represents $300,000. The Paramount-Nirdlinger contract has been negotiated by Harry A. Smith, general manager of the Nixon Nirdlinger theaters, and Columbus Stamper, booking manager for Mr. Nirdlinger. The Paramount interests were represented by William E. Smith, Oscar Morgan and Edgar Moss, of the local Paramount offices.

Mastbaum Takes First Vacation in Five Years.

Philadelphia, Pa.—Stanley V. Mastbaum, managing director of the Stanley company, and one of the leading figures in the theatrical and motion picture world, left this city July 2 for a vacation. Mr. Mastbaum has been so busy with his manifold interests in the amusement industry, opening new theaters, assuming direction of the established houses, booking one hundred and six theaters and arranging for the production and presentation of new picture masterpieces, that he has not had time to take a real rest since the summer of 1913, but this time he hopes the unexpected will not happen, and that he will be able to recuperate and be ready for another year of work. Mr. Mastbaum is going to the Canadian wilds for hunting and fishing. He expects to return to Philadelphia in August.

Mutual Issues Attractive Catalogue.

Philadelphia, Pa.—B. Thomas, manager of the Mutual local exchange, has compiled an attractive catalogue of all of the Mutual releases up to date. This is one of the most complete lists ever put together, and is made up into a handy folder which fits nicely into the pocket of the exhibitor.

Daily Change in 56th Street Theater.

Philadelphia, Pa.—J. McCready, of the 56th Street theater, announces a policy of a daily change of program during the months of July and August. In view of the coming hot weather it was thought that the additional number of shows to be presented would offer a more attractive bill to the photoplay enthusiasts instead of three productions with a two days' showing.

Broadway Theater Closed for Alterations.

Philadelphia, Pa.—Saturday, June 30, the most successful season in the history of the Broadway theater terminated. During the months before Managers Sablosky and McQuirk presented to the thousands of residents of south Philadelphia the highest class of vaudeville acts in conjunction with photoplays. While the theater is closed many improvements will be made in all departments of the house.

Leader Installs Electric Sign.

Philadelphia, Pa.—The Leader, at 41st and Lancaster avenue, has erected a beautiful electric sign to announce the photoplay attractions presented during the week.

Worth a Passing Glance.

Pineville, Ky.—For the double purpose of making repairs and so as not to conflict with the Chatauqua the Lyric theater, of this city, was closed during the entire week of June 18.

Somerset, Ky.—The management of the Dixie theater has announced that on account of business interests at Indianapolis, Ind., he has been forced to close the theater, which is for sale. The equipment includes a new piano and machine.

Hellier, Ky.—Work is being rushed to completion on the new Star theater, of this city. Hellier is a big coal town and the home of many coal miners, and should prove a good location for a theater.

Owensboro, Ky.—Manager George Bleich, of the Empress, Grand and Queen theaters, recently extended a three-day invitation to all of the soldiers in the district, offering free access to all of the shows to all men appearing in military uniform.

◆

Cleveland News Letter

By M. A. Malaney, 218 Columbia Bldg., Cleveland, O.

Theatres Enjoying Big Patronage—Billy West Comedies in Standard—Other Items.

CLEVELAND, O.—For midsummer, the Cleveland theaters are certainly "putting on some shows." The Mall and Alhambra theaters, with Douglas Fairbanks in "Wild and Woolly," played to big business during the week of June 24. The surprise of the week, however, was the booking by the Standard theater of the Billy West comedies. The Standard has a double bill for the first week in July of the first Billy West entitled "Back Stage," and Valeska Suratt in "The Siren."

Another distinct surprise was the opening of Bluebird and Butterfly features in the Priscilla theater, which is a vaudeville house. The first picture shown was Franklyn Farnum in "The Car of Chance." The local Bluebird office is spending $500 a week in newspaper advertising which is attracting much attention.

The Liberty theater had first run on the big Universal feature, "The People vs. John Doe," while the Stillman played the latest Mary Pickford picture, "The Little American," to unusually good business.

Phelos Operating Strand Theater.

Elyria, O.—Milton Phelos, well-known Ohio moving picture man, is now operating the Strand theater here. This was formerly the People's theater, and was owned by C. Neufer.

Mr. Phelos formerly ran theaters in Columbus, Springfield and Dayton. He also was at one time in the independent feature film business.

Fleisher Now With Triangle Exchange.

Cleveland, O.—N. P. Fleisher, formerly of Detroit, is now in Cleveland, where he has accepted a position with the Triangle exchange. Mr. Fleisher was with the Butterfield Amusement enterprises in Michigan. He feels sure that in a short time he will have Triangle in many more Cleveland theaters.

Wolfberg to Exploit "The Deemster" in Ohio.

Cleveland, O.—Harris P. Wolfberg, Lyceum theater Building, Pittsburgh, and others have bought the Ohio right to "The Deemster," and Mr. Wolfberg is getting ready to exploit it in the Buckeye State. At present Mr. Wolfberg is handling "The Crisis" in Ohio.

"Idle Wives" Draws Big Business.

Cleveland, O.—E. J. Schmidt, manager for "Idle Wives" for Ohio, Kentucky and Indiana, says he played the Majestic theater, Ashtabula, recently to big business.

Boehringer Theater Deal Nets Big Profit

Sells for $130,000 Option on Triangle Theater Secured for $100,000—Later Relinquishes Lease for $50,000—Boehringer to Open 2,000 Seat House in November.

By N. E. Thatcher, 3801 Canal St., New Orleans, La.

NEW ORLEANS, LA.—Ernst Boehringer, manager of the Triangle theater and head of the Boehringer Amusement Company, effected a deal on Monday, July 2, which will keep him in spending money for some months to come. Some time ago Manager Boehringer secured an option on the Triangle Theater building, which was owned by Mrs. Greenwall, widow of an early New Orleans theatrical manager, for a purchase price of $100,000. Then he sold the building to A. D. Adolph, of New Orleans, representing the Empire Theatrical Company of New York, for a consideration of $130,000. The Boehringer Amusement Company's lease on the Triangle theater has a little over two years to run yet, and the new purchasers wanted immediate possession of the building, therefore Manager Boehringer relinquished the lease for $50,000. All of the transactions were for cash.

A little over a year ago he leased the old Greenwall theater, which was in a poor neighborhood and was a discredited play house. He refitted the interior and put in Triangle pictures. His venture was laughed at. He was the first exhibitor to introduce an efficient orchestra, and music with pictures became a necessity. He established popular prices and refused to play special pictures if the demand to raise his admission price was a part of the contract. After the first few weeks of operation the Triangle theater became a profitable institution, and the Boehringer success induced other exhibitors to copy the Boehringer methods.

Not content with the success of the Triangle theater, Mr. Boehringer organized the Boehringer Amusement Company for the purpose of building the Liberty theater, and the structure is now well under way in St. Charles street. It is to be opened in November, and will have a seating capacity of about 2,000. It is to be as perfect in appointments as it is possible for modern builders to make it. For the next few months Mr. Boehringer, in company with the head of his publicity department, Leon Grandjean, will make a tour of the principal cities of the country in order to pick up the latest ideas in exhibition and theater fittings, and they promise a perfect photoplay house upon the opening of the Liberty.

Istrione Sold to Kensington & Cook.

Jackson, Miss.—A motion picture deal that will put a different complexion on the field here was consummated June 28. J. C. Landen, owner of the Istrione theater, disposed of his property to Kensington & Cook, owners of the New Majestic theater, and hereafter both theaters will be operated under the management of New Majestic owners. The New Majestic has recently been reopened after being practically rebuilt since the fire which damaged it a few months ago. The Istrione is also a modern theater, and under the management of Mr. Landen has attained a wide reputation for clean shows. What policy is to be pursued by Kensington & Cook in the operation of the two theaters has not been announced.

Fireproof Theater for New Orleans.

New Orleans, La.—The Sobel-Richards-Shear Enterprises have added another attractive suburban theater to their list of amusement places in this city. On June 30 this company closed the lease for the ground upon which the Pastime theater is located, and they will proceed at once to erect a modern iron and stucco theater which will be architecturally in keeping with the high class of buildings in the neighborhood. The Pastime theater, now under the management of Jack Levy, will be closed on July 15, and Mr. Levy will be made the managing director of the New Pastime. The new structure is to be fitted with all of the latest appliances for the best projection of pictures, and every convenience for the patrons will be installed. The Sobel-Richards-Shear Enterprises announce that they will not build or negotiate the purchase of any additional theaters for the present.

Potoliano Opens Spacious Airdome.

Natchez, Miss.—Manager Tom Potoliano has just opened a spacious new amusement place in this city, which will be known as the Airdome. It is located in the center of the city opposite the post office, and the best feature service that the market affords will be shown.

Convention of Saenger Theater Managers.

New Orleans, La.—Incidental with the opening of the Strand theater on July 4 the Saenger Amusement Company arranged for a convention of the resident managers of their theaters in the various towns in which they operate in the South and West. These conventions are annual affairs, and this is the first one to be held in New Orleans. The meetings were held in the executive offices of the Saenger Amusement Company, and many subjects of interest to the organization were discussed.

On account of the heavy business of the National Holiday demanding the presence of many of the managers in their home theaters the attendance was not as large as it otherwise would have been, but among those who were present were: Harry Vandemark, of Houston, Texas; Eva Vernon, Texarkana, Texas; Johnny Jones, Pensacola, Florida; L. T. Pico, Vicksburg, Miss.; Howard Swain, Shreveport, La.; John Manning, Alexandria, La., and Henry P. Sterne, Monroe, La.

Perolle Resigns From Mutual.

New Orleans, La.—Albert Perolle, assistant manager of the Mutual Film exchange, has resigned his position to take charge of the Art-Drama department of the J. Pearce & Sons exchange, and commenced his new duties on July 2. Upon his departure from the Mutual offices his fellow employees presented him with a diamond studded stick pin. Walter Pons has succeeded Mr. Perolle as assistant manager of the Mutual exchange.

WISCONSIN NOTES.

Waukesha, Wis.—The Waukesha Amusement Co., which recently was incorporated with a capital stock of $25,000, has taken over the management of all three of the amusement houses in this city. The local string includes the Colonial, the Auditorium and the Unique theaters.

Two Rivers, Wis.—Cyril Niquette is booking the pictures for the opera house, which is now under the management of Frank Rehrauer. The advent of the new management was marked by a two-day run of "Twenty Thousand Leagues Under the Sea."

Kewaskum, Wis.—The windup of the moving picture season here was in the nature of a patriotic program.

Milwaukee, Wis.—"The Barrier" started into its second week at the Davidson theater.

Marinette, Wis.—The Bijou and Ascher theaters gave performances for the benefit of the Red Cross.

Hot Wave Stimulates Business in St. Louis

This May Seem Incredible, but the World Correspondent in His Perambulations Among the Exchanges Says the Unanimous Opinion of Managers Was "Business Is Helped by the Hot Wave."

By A. H. Giebler, 4123 Westminster Place, St. Louis, Mo.

ST. LOUIS, MO.—It was a hot day in St. Louis—98 in the shade, and very little shade.

The boarders at the Plaza Hotel ornamented the sidewalk on the east side of the building feebly waving palm leaf fans and exuding perspiration and profanity.

The only sign of anything like violent activity to be seen anywhere was exhibited by a small boy who made futile efforts to extricate a tomcat which had got stuck in the melting asphalt of the street, by pulling at the animal's tail.

We stood in the Triangle office gazing out upon this peaceful scene, and hot as it was, we had an idea.

"What effect," we asked Ed Dustin, "does this weather have on business?"

"No bad effect. Good business and optimism are synonymous terms," he answered in his well known classical style. "We're optimistic here. The people want good films. The Triangle make good films. We distribute them with promptness and despatch, and the result is that the hot weather does not hurt our business a bit."

And he used some more language, and began to draw a parallel, about one angle of a Triangle representing quality, another desire, and another supply and demand, but when he began to get pretty deep into mathematics and used the word hypothenuse we begged him to desist and asked for a cigarette, and beat it down stairs to see if other exchange managers said business was good, or if Dustin's remarks were mere heat ravings.

We crawled into the K-E-S-E office, and there Jack Burhorn sat like a wilted lily at his desk.

"Hot?" he said, adjusting a wilted collar and mopping his brow, "why, we hadn't noticed it around here."

"But you see we keep so busy all the time—move around so lively we create a little breeze all of our own, and business is actually better than it was before the hot wave struck us. We are getting ready to release our Conquest Pictures, the Hoyt comedies are drawing well, and prospects are just about as bright as this sunshine."

"More heat madness," we said to ourself. "Business can't be good this kind of weather."

But as we moved down and out into the highways of Filmdom we heard the same story everywhere we went until we came to believe it ourself. In fact, after two or three more stops we got so many invitations to "Come on and look at the books," or "Go back and talk to the shipping clerk," and things of that sort that we no longer had any doubts.

We went to Pathe's from the "Keys" office and found R. K. Evans, the new manager, who told us practically the same thing as the others, and he didn't know we were coming, so had no time to frame up a story to fit the other reports.

"I hope it gets hotter," said Evans, "if such a thing is possible. June showed a fine increase, and July is starting out with the same promise."

Mr. Evans is from Chicago, and he admits missing the Lake breezes, but not to any great extent, and when we walked away he was just finishing a remark about thinking more of business than breezes any day.

D. E. Boswell is another newcomer to Film Row.

"Of course it's hot here," he said, "but not as hot as Kansas City, where I came from, and business is good with the Vitagraph."

We accepted Mr. Boswell's story about business being good, because we were becoming converted to the idea ourself by this time, but we rejected with scorn his statement that it never got as hot in Kansas City as it does in St. Louis. We simply won't allow that little upstart of a town to have anything on us at all! We're a bigger town and a better town and a hotter town than Kansas City any day in the year.

After this we talked to H. E. Elder, who came on here a few weeks ago to look after the General Exchange. Elder is from New York, where he managed the Fourth Avenue branch of the General Film Company. We thought maybe he might have something to say about St. Louis being a small town, like so many easterners do. But no, he said he liked our town, and he even liked our weather, because it seemed to be increasing the demand for film.

"Some of my wise New York friends told me St. Louis was a lemon," said Elder, "but if it is, it's a mighty juicy lemon as far as business is concerned. I like the town and I like the people."

Praise like this is praise indeed. We swelled with pride for our fair city, and did not subside until we got outside in the heat again, where we found that we needed all the room in our bosom for gasping purposes.

On the third floor of the Empress Building, Dodson of the Art Dramas confirmed the report that business was good and that the hot weather did not count. And S. J. Baker stopped superintending the furnishing of new Four-Square offices long enough to say:

"I never saw things look brighter, and as for the warm weather—it's nothing but a hot wind, that drives the people to the airdromes and the scientifically cooled houses, and that drives the exhibitors to us for films."

On the second floor, Charley Werner of the Metro, added to the general clamor.

Downstairs his brother Sam said, "Well, it's hard to explain, because it's unexpected, but it's a fact."

Jack Weil of World Features, stated the same thing in no uncertain terms, and Thomas of the Fox exchange pointed to a busy office as evidence of his statement to the same effect.

T. L. Morse of Selznick productions has found the weather such a stimulant to his activities that he is just making ready to take over the eastern half of Missouri as an addition to his territory in order to keep busy.

Joe Levy, yclept "Live Wire Joe," grew eloquent over the past and enthusiastic about the future of his Bluebirds, and said the hot weather didn't amount to a tin peddler's malediction.

Barney Rosenthal, seated in his office which has just been finished by the decorators with new paint, curtains and carpet until it looks like a bridal chamber, pushed the electric fan into high speed and claimed that he hadn't noticed the hot weather, "at least as far as business is concerned," he said. "The only effect it has had is to make business better. Butterflies always thrive in hot weather, you know."

G. W. McKean of Paramount added his quota of praise to business, and a statement to the same effect from Fred Keller of the Mutual exchange on Pine street, made it unanimous.

Barbee, Musician, Dies of Heart Trouble.

Louisville, Ky.—Edgar Barbee, 25 years of age, well known musician, who for the past three years has played large mechanical moving picture orchestras in leading local theaters, having been connected with the Strand, the Mary Anderson and other theaters, died last week following an attack of heart trouble.

Minneapolis News Letter.

By John L. Johnston, 703 Film Exchange Bldg., Minneapolis, Minn.

Changes in Exchange Management.

MINNEAPOLIS, MINN.—R. E. Bishop (the biggest film exchange manager in the West, 6 feet, 4½ inches, and still growing) resigned June 29 as boss of the local Triangle offices, and on June 30 Mendel "Manie" Gottlieb left the Favorite Feature Films Exchange for other world's to conquer. Mr. Bishop came to Minneapolis last fall from Escanaba, Mich., to succeed W. H. Stafford as manager of the Mutual exchange here. He came to the Triangle from the Mutual when R. E. Bradford left the later exchange. Mr. Bishop has not definitely decided his future, but it is expected that he will join the sales force of the local Greater Vitagraph exchange. Mr. Gottlieb, the youngest exchange manager in the Northwest, who has been in charge of the Favorite exchange for over a year, will probably open his own state rights exchange here within a short time.

City Council Bans Sunday Pictures.

Granite Falls, Minn.—Due to energetic efforts on the part of local ministers and women's clubs the city council has put a stop to the showing of photoplays on Sundays in the future. Baseball remains a big attraction on Sundays here, however.

Minnesota Business Notes.

St. Paul, Minn.—Manager George Granstrom, of the Strand, has contracted for first run Paramount in the future. He began his new policy Sunday, July 1, with Fannie Ward in "Her Strange Wedding."

St. Paul, Minn.—Manager Campbell, of the Blue Mouse, has extended the run of "Enlighten Thy Daughter" from one week to ten days. The first week's business far exceeded expectations.

St. Paul, Minn.—The New Princess, a Ruben & Finkelstein house, has booked Metro pictures for future showing, and began a four day run of Emmy Wehlen's "Sowers and Reapers" on Sunday, July 1. The New Majestic, after ousting pictures and putting in light musical comedy for one week, has returned to "pix" and reopened Sunday, July 1, with "Shackles of Truth," featuring William Russell.

Minneapolis, Minn.—Manager James A. Keough, of the Strand, has booked Mary Pickford's latest, "The Little American," for a week run, beginning July 15.

St. Paul, Minn.—Henry J. Breilein, owner of the Faust, Verdi and Victoria theaters here, celebrated his 34th birthday with a party of friends at Lake Josephine, near here, June 27. Mr. Breilein was presented with a stick pin by his guests. Everything from swimming to eating was on the program.

Miss Hazel Marie Wise, moving picture editor, has returned from a ten days' vacation in Chicago. Miss Wise admits she SAW the city.

Ben Rosenberg, former manager of the E. L. K. exchange, spent several days in the city last week visiting Manager Guy Crandall, of the Premier exchange.

Weldon Larabee, former booker of the Metro exchange, Minneapolis, has joined the Royal Flying Corps division of the Canadian Army.

J. J. McCarthy, Laemmle-Universal roadman, has brought his flivver into use in traveling through western Minnesota. With Messrs. Maas, Horn, McCarthy, Solly, Bryan, et al, traveling around by vehicle it certainly looks as if the film business is falling flat (?).

Sandstone, Minn.—J. S. Jacobson has taken over the management of the new United theater here.

Russell, Minn.—"The Deemster," Hall Caine's great story in film, broke all box office records at Grand opera house here, according to Manager R. E. Benson.

Indiana Items of Interest.

By Indiana Trade News Service 861 State Life Bldg., Indianapolis, Ind.

Speers Awarded Damages in Starland Suit.

INDIANAPOLIS, IND.—Mr. and Mrs. Oscar V. Speer, of Seymour, Ind., were awarded $1,000 damages against Charles O. McNulty, formerly owner of the Starland theater, 114 West Market street, by a jury in Superior Court, Room 1, in Indianapolis, recently. The damage suit grew out of a deal involving the sale of the motion picture house a few months ago.

According to the testimony, the Speers owned a $4,000 equity in a large farm in Jackson County, and when shown the crowds that streamed into the Starland theater here they traded the equity for the theater. They testified in court that the apparently universal business they saw the place was doing at the time they made the trade was aggravated by complimentary tickets given by McNulty. They said the profits suddenly dropped from $60 a week to $10 a week.

Gem Theater Closed Except on Saturday.

Plymouth, Ind.—The Gem theater, a long time popular motion picture house here, closed its doors last week, and hereafter will be open only on Saturday nights and special occasions. As a result of this Plymouth is left with only one picture show, the Orpheum.

The managements of the two shows say there has been such a slump in patronage that they thought it best to serve the public with only one theater, rather than lower the standard of pictures, which they say would be necessary if both houses were opened nightly.

Reagan Closes Gem—Will Open House in Greencastle.

Columbus, Ind.—W. A. Reagan, owner of the Lyric theater, has closed down the house, and will remove all the fixtures to Greencastle, Ind., where he intends to open a moving picture theater within the next few weeks. He predicts that the future of moving pictures in Columbus promises no great returns, and gave this as his reason for closing the place. It is not known as yet whether or not the theater will be reopened under new management, but it is thought that it will not remain vacant long. This leaves only two motion picture houses in Columbus now.

Other Indiana News.

Montpelier, Ind.—The Star theater, which has been owned for the last eight months by H. L. Kelley, has been sold to W. E. Abshire, of Keystone, Ind. The consideration was $1,000. Mr. Kelley has been running the show on Saturday evening only, but Mr. Abshire will have it open each evening. J. N. Wilmore, of Montpelier, will manage the house for Mr. Abshire.

Newcastle, Ind.—The new Lyric theater was opened Saturday night in the Burr block, in the room formerly occupied by the Strand, under the management of J. D. West and his son, George. The interior has been prettily decorated, and a new projection machine installed.

Bristol, Ind.—The Mosier opera house will be converted into a motion picture theater for the summer months. The town officials have been invited to be the guests of the management at the first performance.

Churubusco, Ind.—J. S. Thompson, proprietor of the Busy Bee lunchroom, has purchased the Palace theater here from George Underhill, of Fort Wayne, and will take charge immediately. Mr. Thompson contemplates making several improvements.

Fluke Tax Law in North Carolina Holds

State Supreme Court Decides Law Must Be Operative as Signed—There Was an Error in Draft Given for Governor's Signature.

By D. M. Bain, Wilmington, N. C.

WILMINGTON, N. C.—By an error of the engrossing clerk during the last session of the state legislature, North Carolina exhibitors are again compelled to pay county taxes under Schedule "B," although it was the intent and purpose of the legislative body to exempt them from such taxation. An amendment to the Machinery Act exempting theaters from taxation by the several counties when located in an incorporated town, passed both houses of the legislature, but through clerical error was ommitted from the engrossed copy which went to the printers. Appeals have been made to both the governor and the attorney general, the former recommending that individual managers ask for exemptions from their Boards of County commissioners, and in several instances this relief has already been granted.

The attorney general suggested that a test suit be brought to the Supreme Court, where relief was refused but it has since developed that the Supreme Court has previously settled this question in a similar case, where it was ruled by a vote of three to two that a law shall be effective as finally printed. In view of the fact that a strong minority report was filed by two of the members of the Supreme Court in this previous case, it is likely that another ruling will be tried for in the case of the picture theaters.

Universal Exchange Opens Temporary Office.

Charlotte, N. C.—The recent disastrous fire which completely destroyed the building in which the Universal Film Exchange was located has kept Manager E. F. Dardine busy for the past three weeks, but announcement is made that the exchange now has new supplies and accessories in full at the temporary offices in the McAden building over the Pathe offices. The big fireproof film vault, constructed two years ago under the direction of Manager Dardin, saved the films, the building having burned completely down, leaving the vault standing with all films intact. The fire originated in an adjoining building, and the books and records were saved before the exchange caught fire.

Princess Theater at Charlotte Reopens.

Charlotte, N. C.—The old Princess theater on West Trade street, one of the theatrical landmarks of Charlotte, reopened June 28 under the managership of Otto Hass, who also operates the Ottoway theater on Tryon street. The Princess has been remodeled at a cost of $10,000 by the new proprietor, and will play the largest motion picture attractions, opening with "Womanhood" for a three day run.

Greensboro, N. C.—Manager George W. Pryer has installed a $10,000 pipe organ in the Bijou theater and dispensed with an orchestra.

Raleigh, N. C.—The handsome Strand theater, erected a year ago and operated by the Aronson and Browne Amusement Enterprises, has been closed and turned back to the original owners after a somewhat fitful and unsuccessful run during which time feature picture, tabs and finally Keith vaudeville had had a try-out to poor business. The theater is probably the handsomest and best equipped in the state, but location on a side street kept it from being the success as a feature picture house that it otherwise would have undoubtedly proven.

Army Cantonment Stimulates Business.

Fayetteville, N. C.—This town, which up to thirty days ago, provided but poor encouragement for two picture theaters, bids fair to have at least a half dozen within the next sixty days, since its selection as one of the Cantonment training camps, with the expectation that it will house the largest bunch of recruits of any camp in the South, approximately fifty thousand in all, besides the officers, friends and families of the soldiers and other transients which the camp will attract here. Two hours after the announcement that Fayetteville would get a camp, H. T. Drake, owner of the Strand Theater, had closed a contract for the lease of the old LaFayette Theater, which will be converted into a combination feature picture and tabloid house to open within the next two weeks. Other parties have closed deals for several vacant stores in the down town section and even for vacant lots, on which tents will be erected to provide amusement for the thousands of soldiers which will throng the place along about August or September. The old Lyric Theater will also probably be re-opened upon the starting of work on the camps, which will immediately bring a small army of workmen to the town.

Royal to Change Its Policy.

Wilmington, N. C.—Announcement is made by the Howard-Wells Amusement Company that its Royal Theater on North Front Street, which has been playing tabloid since last October, will close these attractions on July 21 and after closing a week will re-open on July 30 with two and three day runs of big feature productions for the Summer months.

Will Attend National Convention.

Wilmington, N. C.—Percy W. Wells, president of the Exhibitors' League of North Carolina, with Messrs. D. M. Bain and B. H. Stephens, all of this city, left Tuesday, July 10 for Chicago to attend the National Convention and Exposition. Messrs. Wells, Bain and Stephens went ahead of the other delegates in order that all arrangements can be made before the opening of the convention, for the presentation of Henry B. Varner, secretary of the North Carolina League for National President.

Great Atlantic Exchange to Move.

Wilmington, N. C.—Marx S. Nathan, manager of the Great Atlantic Feature Film Exchange, announces that within the near future he will move into larger and more conveniently situated downtown offices to take care of his rapidly growing business throughout the Carolinas and Virginia.

DAKOTA CHANGES.

By Frank H. Madison, 623 S. Wabash Ave., Chicago.

Lemmon, S. D.—Mrs. Sarah McKinnon has purchased the Marcus theater.

Ortley, S. D.—The moving picture theater has been sold to Bird Wilcox.

Garretson, S. D.—The opera house is now under the management of George Dischner.

Wood, S. D.—The Wood Amusement Co. has been making plans to open a moving picture show here.

Sioux Falls, S. D.—The Colonial theater played a return date of the "Girl Phillipa," with Anita Stewart.

Membership of New Organization Increasing

All But Two of the Large Film Exchanges in San Francisco Are Affiliated—These May Join—Many Exhibitors File Applications—Organization Rapidly Becoming Representative.

By T. A. Church, 1507 North Street, Berkeley, Cal.

SAN FRANCISCO, CAL.—The recently organized United Motion Picture Industries of Northern California is making rapid progress in securing new members, and it is stated that all but two of the large film exchanges of this city have become affiliated with it, with these in line to join. Many exhibitors, both local and out of town, have filed applications for membership, and the organization is rapidly becoming a representative one. Many new members from the country districts are expected as soon as the warm weather comes to an end and exhibitors commence to come to town to arrange for fall and winter service.

A number of efforts along the line of organization have been made here during the past few years, but the only effective one was that maintained by the film exchange interests. Both distributors and exhibitors have come to a realization that in the end their interests are identical, and the leading men in both branches of the business are the organizers of the new movement. The first meeting since the election of officers took place on the second Wednesday in July.

Tableau and Pictures Combined.

San Francisco, Cal.—The Imperial theater recently presented an interesting combination of tableau and moving pictures that has proved to be an attractive drawing card, notwithstanding the fact that it is also an advertisement for a local mercantile firm. The novel staging and use of pictures made the act seem more like a regular theater attraction than a showing of merchandise.

The act opened with moving pictures showing models on the local beach in bathing costumes, and at intervals several of them stepped through concealed doors in the screen and apeared in person on the stage. The climax was reached when two of them appeared in the picture to be starting down a long chute headed for the audience, each breaking through the screen, through a hole covered with paper, when they reached the bottom, and advancing to the front of the stage. Another scene showed the breakers on an Hawaiian beach, while in the foreground the live models sported on the sand in the latest of beach costumes, the feature of this being the clever merging of the stage setting with the moving picture. The models sang and danced, and later paraded the aisles.

Colored Pictures at Red Cross Benefit.

San Rafael, Cal.—The natural color moving pictures made by Leon F. Douglas were shown at a Red Cross benefit at the Elks' Club on the evening of June 27, about seven hundred persons being present. The pictures included scenes in the Yosemite Valley and in some of the gardens of Los Angeles, in which were shown several moving picture stars, including Mary Pickford, Louise Huff and Douglas Fairbanks.

New Manager for General Branch.

San Francisco, Cal.—Harry Schmidt, who has been connected with the local branch of the General Film Company for several years, has been appointed manager, succeeding H. H. Hicks, who recently retired. He states that in spite of unsettled conditions the business of this exchange has shown a fine increase during the past two months. Mr. Schmidt notes that many houses which have been devoted exclusively to features for several years are now booking a program of short subjects once or twice a week, and that this tendency is growing rapidly.

Jobelmann Visits Stockton.

Stockton, Cal.—W. H. Jobelmann, publicity director for the T. & D. Circuit, has been spending considerable time at Stockton, Cal., of late, assisting in arranging for the opening of the new house there, a fine theater with a seating capacity of 2,400. A. E. Miller, formerly of Reno, Nev., will have charge of the house.

Edmonds Back From Business Trip.

San Francisco, Cal.—W. O. Edmonds, manager of the K-E-S-E interests in this territory, is home from an automobile trip through the Sacramento Valley and the territory north of this city. The journey was made in company with Mrs. Edmonds, and more than a week was spent making the acquaintance of exhibitors and in placing K-E-S-E service. He found many theaters closed on account of the hot spell, and others running but one or two nights a week. Exhibitors generally reported having had a fair season, with excellent prospects for fall and winter. Much interest was taken in the new Conquest pictures to be released weekly, commencing July 14.

New Printer on the Market.

San Francisco, Cal.—T. L. Haines, Jr., manager of the local office of the Atlas Educational Film Company, has perfected a new film printer, and is placing this on the market under the name of the Haines Printer. The new device is of simple construction, and is intended for the use of the amateur or the professional whose output is not large. It is being made by the Model Shop of this city, and is intended to retail at $60.

Emmick Advocates Open Market Policy.

E. H. Emmick.

San Francisco, Cal.—E. H. Emmick, head of the Peerless Film Service, 100 Golden Gate avenue, and 802 South Olive street, Los Angeles, is one of the pioneer distributors of moving picture films on the Pacific Coast, having entered this field more than seven years ago. Coming from Denver, he opened an office for the National Film Distributing Company, the third organization of this kind to engage in business here. Of those who were engaged in the film rental business when he opened an office but one is still actively identified with the industry, Morris L. Markowitz, of the California Film Exchange.

From the beginning Mr. Emmick has been a staunch supporter of the open market policy, and has never handled anything except independent goods sold on a state rights basis. At times, when he first entered the field, there was but very little for an independent buyer to secure, and for quite a period a single reel a month was all he could hope to buy. He feels that the market is becoming an open one, and that after it becomes such in reality it will remain that way.

One of the first to engage in the purchase of state rights, Mr. Emmick is now blazing a way in the distribution of comedy films, and is one of the first to make a specialty of handling comedy offerings. He has bought most of the comedies offered on the open market in this territory, and his exchange is now popularly known as the "House of Comedies."

Mr. Emmick has an unusually wide acquaintance among exhibitors, for in addition to his long experience in the business he divides his time between the local exchange and the Los Angeles branch. Realizing that the business is getting down to a commercial basis more and more he has striven to build up an efficient organization, and has made many innovations in the distribution of film to prevent waste. He expresses the belief that with so many productions now on the market competition will continue to be keen, and that the organization equipped to do business on the lowest margin of profit will be the one to survive.

Paramount Office a Busy Place.

San Francisco, Cal.—The local Paramount exchange has been a busy place of late, owing to the closing of the Artcraft office and its consolidation with the Paramount organization. Additional help has been taken over to care for the increased business.

Allen Expected Home on July 16.

San Francisco, Cal.—J. W. Allen, of the Paramount office here, who has been traveling through the Orient with his wife for several months to investigate conditions and to lay a foundation for a Paramount export business, is expected to arrive home on July 16, having sent word that he would sail from Japan on June 30. Upon his return he will resume his former duties as assistant to manager Herman Wobber, and C. M. Hill, who is now filling this position, will be given a new berth of importance with this concern.

Myrtle Stedman Touring Pacific Coast States.

Myrtle Stedman is making a tour of Pacific Coast States, appearing personally in a number of Paramount houses. Among those she will shortly visit are the Daly theaters at Chico, Cal., and the Redding theater, of Redding, Cal.

Here and There in San Francisco.

The Pastime theater, at Haight and Fillmore streets, has been closed, and is being remodeled into a store.

The York theater, at Twenty-fourth and Bryant street, has been opened by Mrs. N. Lewis.

The Republic theater, at Sutter and Steiner streets, has been reopened as a moving picture house by Abbott & Szanik.

P. W. Brubeck, owner of the Union theater, Fort Bragg, Cal., was a recent visitor here, and before leaving town placed an order for a Power's Cameragraph No. 6A.

Mike Rosenberg, of Seattle, and Leon Netter, from the East, were in town recently conferring with Sol L. Lesser.

Peter B. Steele and Joseph Flaherty, formerly with the International Film Service, have enlisted in the Fourth Engineers, and have left for Vancouver Barracks.

Northern California News.

Kennet, Cal.—The Mammoth Copper Company has purchased a Power's Cameragraph No. 6A, and will give entertainments for its employes.

Oakland, Cal.—The Reliance theater is being remodeled, and will be opened about the middle of July by Rex Midgley.

Napa, Cal.—The Unique and the Empire theaters have been purchased by J. Kalitski.

News from Buffalo.

Sherry Visits Buffalo.

Buffalo, N. Y.—William L. Sherry was a recent visitor at the Buffalo offices of the Sherry Feature Film. He and Daniel J. Savage, local manager, have been touring the Adirondacks and other territory, and booking the new Paramount series of stars.

Mark Donates Pavilion for Children.

Buffalo, N. Y.—Mitchel H. Mark, interested in the Strand theater, New York, and in various houses in this and other cities, has donated a new play pavilion for the Jewish fresh air camp at Angola, a Lake Erie summer resort near Buffalo. Youngsters are taken in motor trucks to the camp, where they are under the supervision of a matron and a trained nurse.

Invites Patrons to Try for Prize.

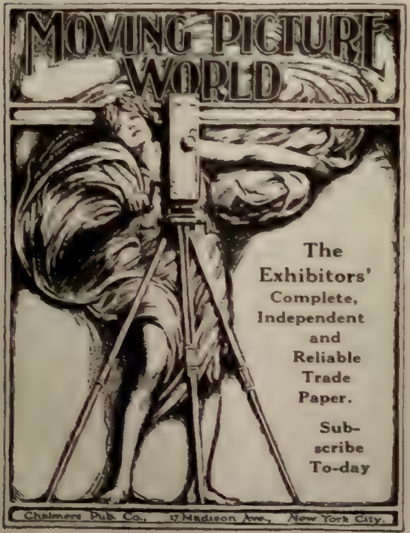
Buffalo, N. Y.—E. O. Weinberg, manager of the Elmwood theater here, mailed to every one on his mailing list an invitation for all to try for the $1,000 prize being offered by the Vitagraph Company. The purpose is to secure a constructive, intelligent article on the subject, "How America Should Prepare." It is reported that several of Mr. Weinberg's patrons took part in the contest, which closed July 4. At the back of each invitation were memo spaces and the heading: "Use this page to make your notes while seeing 'Womanhood, the Glory of the Nation.'" This film was a recent attraction at the Elmwood.

Theaters Show Red Cross War Fund Pictures.

Rochester, N. Y.—An additional showing of the Red Cross War Fund moving pictures made in Rochester by Whartons, Inc., was made at these theaters in the Flower City on a recent evening: Liberty, Imperial, Aster, Royal, American, Plaza, Panama, Hudson, Palace and Ideal.

Hippodrome Shows Pershing Picture.

Buffalo, N. Y.—A special atraction at Shea's Hippodrome lately was the film showing the arrival of General Pershing in France, and the welcome accorded him by the populace. It was announced that the negative for this reel arrived in New York Friday afternoon of last week, and that before nine o'clock that night the picture was edited, printed and on its way to Buffalo.


MOVING PICTURE WORLD
The Exhibitors' Complete, Independent and Reliable Trade Paper.
Subscribe To-day
Chalmers Pub. Co. 17 Madison Ave., New York City.

Pictures for Army Cantonment at Chillicothe

Film Men Co-operating With Army Authorities to Provide High Class Attractions for Soldiers of New Army.

By Kenneth C. Crain, 307 First National Bank Bldg., Cincinnati, O.

CHILLICOTHE, O.—Among the arrangements which are being made under the direction of the United States Army authorities for the great cantonments at Chillicothe are those for moving picture theaters adequate in number and seating capacity to take care of the thousands of men of the new army who will be there. Local exhibitors, and film men in the cities supplying them, have given assurance of their full co-operation, and the attractions offered will be of the highest class.

Kress Takes Over Bijou.

Piqua, O.—H. W. Kress, manager of May's opera house, the leading theater of Piqua, has also taken over the Bijou, giving him control of the principal theaters of the city. Extensive alterations are to be made in the Bijou, complete redecoration and increase in the seating capacity being planned. The highest class of moving pictures will be shown during the summer season, a Triangle attraction starting Mr. Kress' management, while vaudeville and pictures will be shown during the winter. George Ziegenfelder, who has been manager of the Princess theater, will be assistant manager at the Bijou. An additional projecting machine has already been installed, so as to permit uninterrupted exhibition of pictures. A popular orchestra is also a feature which is expected to prove an attraction.

Engine House To Be Converted Into Theater.

Cincinnati, O.—While many of the projected moving picture houses in the downtown district have failed to materialize as far as actual work is concerned, McMahan & Jackson are going ahead steadily with the arrangements for converting the old "Gifts'" engine house into a modern theater. Zettel & Rapp, the architects, have let the contracts providing for razing the structure to the level of its present third floor and constructing a new exterior and interior. Work is to be pushed energetically in order to finish the house for the early fall season.

New Company To Produce War Picture.

Cincinnati, O.—A new company has been organized under the name of the Queen City Amusement Company, with a capital stock of $50,000, for the purpose of financing the production of a picture called "The War Lord," based on the present war and the aims of the German empire, embodying a plea for democracy. Written by a Cincinnati man, it is said to have been produced in its original form several years ago in Chicago, as a play, under the name of "The First Brother." At that time it was condemned because it portrayed a Russian revolution similar to that which took place recently, and was not considered proper in its reflections on a friendly nation. As rewritten, however, it is said to be of a highly patriotic nature, and it is to be presented to the Government for official approval.

Penfield Theater Company Incorporates.

Lorain, O.—George and John Schenker and others have organized the Penfield Theater Company, capitalized at $75,000, and will operate a handsome and up-to-date house here.

Myrtle Theater Closed.

Cincinnati, O.—The Myrtle, a small house on Woodburn avenue near Madison road, has been closed, and the property is for sale. It was offered for lease a year or so ago, and has for some time been successfully operated. Its proximity to the Orpheum, at Peebles' Corner, has always been a handicap.

◆

Illinois News Letter.

Frank H. Madison, 623 S. Wabash Ave., Chicago.

Governor Signs Jackson Bill.

SPRINGFIELD, ILL.—Contrary to expectations Governor Lowden signed the Jackson bill which will bar such pictures as "The Birth of a Nation," and it became a law July 1. It was at first given out that the governor planned to exercise his veto because a too broad interpretation of the measure would make it liable to be used to stop any film reflecting upon any race.

Wants Decision on Power Rate.

Springfield, Ill.—J. H. Neis, owner of the moving picture theater at Ohio, Illinois, has filed a suit against the Illinois Northern Utiilities Company before the State Utilities Commission to secure a decision as to what is a reasonable rate for furnishing electric current for the operation of a moving picture machine.

Admission Prices Rise.

Taylorville, Ill.—Taylorville moving picture houses have decided to raise their admission prices from five cents to a dime. The increased cost of operation is given as the principal reason for the advance.

Recruiting Party Gives Show.

Zion City, Ill.—Precedent was smashed in Zion City when a moving picture show was given under the auspices of a naval recruiting party. Wilbur Glenn Voliva, overseer of the so-called "city of love," did not call for enforcement of the city ordinances. The members of the recruiting party respected the ordinance of Zion City that no smoking is permitted within the city limits.

Business Items of Interest.

Springfield, Ill.—The Moose Brand Films of Chicago has filed with Secretary of State Emmerson notice of a change of name of the corporation to the Paradise Film Company.

Illinois Changes.

Robinson, Ill.—Carl Malone has opened the Orpheum moving picture theater in the building formerly occupied by the Bijou theater on West Walnut street. The admission will be 5 and 10 cents.

Galesburg, Ill.—Manager Nelson of the Colonial theater is helping the Red Cross, and at the same time is boosting the sale of his coupon books. Twelve admission tickets are sold for a dollar and one-half the proceeds go to the Red Cross.

Paris, Ill.—Manager Barnard has announced that he will close the Starland theater on East Court street and will operate only the Majestic this summer.

Chicago Heights, Ill.—Manager Gregory of the Illinois had a special patriotic program for July Fourth, using the feature "The Crisis."

Pictures Aiding War Preparations

Production of Film on Food Problem—Red Cross Benefit—Street and Roof Exhibition of Army and Navy Life Among Activities.

J. M. Shellman, 1902 Mt. Royal Terrace, Baltimore, Md.

BALTIMORE, MD.—Now that pleas are being made on all sides for enlistments in the army and navy, Red Cross Funds are being asked for, and food preparedness is being urged, the screen is doing wonderful work in this city in the behalf of each cause.

On Wednesday night, June 27, a motion picture entertainment was given for the benefit of the Red Cross in the auditorium of Loyola College under the auspices of the St. Anges Reading Circle. Douglas Fairbanks in "The Matrimaniac" was the attraction.

Capt. McKenny, of the local recruiting station, made arrangements to have an automobile truck arranged with a portable motion picture machine and films showing the action of the U. S. Army, which could be used to give exhibitons in the streets and in the smaller towns. Pictures have also been shown on the roof garden of the Y. M. C. A. of the army and navy life.

A number of society people have been mashalled together by Harry Lewey, and a fine film on the food problem, which he has been making for the past three weeks, is now completed and passed by the Maryland Censor Board.

Mt. Royal Closes for the Summer.

Baltimore, Md.—On Saturday, July 7, the Mt. Royal theater, 617 West North avenue, closed for the summer, and it is announced by A. B. Price, manager of this theater and the Rialto, that while the former playhouse is closed it will be given a complete overhauling, including re-painting and general renovation.

Ocean City Casino Opened.

Ocean City, Md.—Thomas Steele of this city has opened the Casino theater. Universal program is being used.

Eiseman Heads Mutual Office.

Baltimore, Md.—C. Eiseman, associated with the Mutual Washington office for about one year, has now been appointed to succeed Owen D. (Nick) Weems as manager of the Mutual exchange in this city. Having been connected with the film business for over three years, prior to his association with the Mutual, M. Eiseman was with the Hy-Art people in Washington, and for a time represented "The Spoilers" in this territory. It is understood that Mr. Eiseman made an exceptional record through the South handling the output for the Mutual.

Quarterly Meeting of Operators.

Baltimore, Md.—The regular quarterly meeting of the members of the Operators' Union, Local 181, was held in their headquarters on Sunday, July 1, and several matters of importance were discussed. Also it is stated that several minor changes were made in the By Laws of the organization.

Weniz Will Handle Griffith Productions.

Baltimore, Md.—The Isador Weniz Film Company, 404 East Fayette street, have now made arrangements to handle the D. W. Griffith productions, including "The Battle of the Sexes" and "The Gangsters of New York."

Eight Building Inspectors for City.

Baltimore, Md.—The Building Department of Baltimore has the city divided into eight districts. According to the plan of Chief Engineer Calvin W. Hendrick there have only been four building inspectors employed, each being furnished the use of an automobile to accomplish his work. Building Inspector Byrne announces that he will return to the old plan of having eight inspectors who will use the street cars.

Baltimore County Licenses.

Towson, Md.—It is shown in the report of William P. Cole, clerk of the Court of Baltimore County, for the quarter ending May 31 that 29 moving picture theater licenses were issued during that period.

Tax Rates for Several Places.

Frederick, Md.—On July 2 the County Commissioners fixed the tax rate for Frederick County, Md., at $1.05 on the $100 for 1917, which is the same as the 1916 rate.

Princess Anne, Md.—On July 3 the County Commissioners fixed the tax rate for Somerset County at $1.20 on the $100, which is a decrease of 5 cents on the 1916 rate.

Elkton, Md.—The Board of County Commissioners met on June 28 in this city and fixed the tax rate for Cecil County at $1.20 for 1917, which is a 5 cent reduction on the 1916 rate.

Rockville, Md.—On Saturday, June 23, the County Commissioners met and fixed the tax rate for 1917 for Montgomery County at $1.14 7-12 on each $100. This is 6 5-12 cents decrease from the 1916 rate.

Easton, Md.—On June 8, the Board of County Commissioners met and placed the tax rate for Talbot County for 1917 at $1.24, which is 24 cents more than the 1916 rate, and is the largest tax rate in the history of the county.

Hagerstown, Md.—On June 7, the Mayor and City Council of this city met and fixed the tax rate for this city at 85 cents on the $100 for 1917, which is an increase of 12 cents on the 1916 rate. Ten cents of this increase is occasioned by sewerage work.

Violet Mersereau Visits Baltimore.

BALTIMORE, MD.—On Saturday, June 23, the Hotel Emerson had the pleasure of entertaining Violet Mersereau, the dainty star of the Bluebird photoplays, who, accompanied by her mother, is making a tour of the Southern states. All the arrangements for her appearance at several of the theaters in this city were made by M. Seigel, Bluebird representative in this territory, and Peter Oletzky, manager of the Baltimore Film exchange. Through the activities of these live wire exchange men, Miss Mersereau was presented at the New theater, 210 West Lexington street, by Manager L. A. DeHoff, who had to make a special arrangement of his schedule to have this star meet his patrons. After her appearance at this house she was taken to the Garden theater, Cross street at Charles, and presented by C. W. Pacey to his audience. Later she was taken to the beautiful playhouse of Thomas D. Goldberg, the Walbrook, at North avenue and Rosedale street, and introduced to his patrons. At the last mentioned house the children nearly overwhelmed Miss Mersereau in clamoring for her flowers.

Webb May Build 2,000-Seat House.

Baltimore, Md.—While no definite details have yet been given out, it is understood that a large theater which will have a seating capacity of 2,000 is under contemplation by Harry W. Webb, president of the Parkway Theater Company, Baltimore, and his associates, which is to be constructed at Annapolis Junction, Md., where the Maryland State Camp of 40,000 men will be situated. Plans are now under way.

Durkee To Remodel Palace Theater.

Baltimore, Md.—It is announced by Frank A. Durkee, owner of several large moving picture theaters in this city, that plans have now been prepared by Architect Theodore Wells Peitsch for the extensive alterations to be made to his Palace theater at Gay and Hoffman street. The addition will measure 43 by 52 feet.

Milo to Release Through General.

Baltimore, Md.—It is announced that the Milo Film Corporation of this city has now completed negotiations for the releasing of its output through the General Film Company. Dr. Harry E. Buckner is president and general manager of this concern, and A. Kurnick is the cameraman.

Red Cross Benefit at Maryland.

Hagerstown, Md.—Through the courtesy of Earnest Westfall, manager of the Maryland theater in this city, a meeting was held in this playhouse on Sunday night, June 24, under the auspices of the Red Cross Unit of this city. The meeting was held in the interests of this organization.

Howard Again at Hospital.

Baltimore, Md.—G. Kingston Howard, the president of the Operators' Union, Local 181, was obliged to again go to the hospital last week owing to the operation for appendicitis which he recently had to undergo not having properly healed. Mr. Howard will probably have to submit to another operation.

Baltimore Business Notes.

"Bobby" North, of Baltimore, who has just recently been connected with the Vitagraph out of the Washington office, is now in Detroit acting as salesman for Pathe.

E. Lippy, manager of the Manchester theater in Manchester, Md., visited Baltimore on Monday, July 2, and dropped in at the Mutual exchange.

A special program was arranged by Manager Bernard Depkin, Jr., at the Parkway theater, 3-9 West North avenue, on the Fourth of July for the benefit of the Red Cross.

The Park Movies theater, on North Fulton avenue, has been reopened.

The Flag Airdome, on Fort avenue near Lowman street, opened for the season about two weeks ago under the management of J. T. Langville, who has operated this location for several years. The entire structure has been repainted, and new lighting equipment installed.

A meeting, under the auspices of the Women's Section of the Maryland League for National Defense in the interest of the American Red Cross War Fund, was held in the Maryland theater on June 27 through the courtesy of Manager F. C. Schanberger.

Maryland Business Notes.

Through the courtesy of Manager Jackins, of the Lyceum theater at Sparrows Point, the commencement exercises of the high school in this section were held in this theater.

A benefit is being held all during this week at the Strand, McHenry and Parkway theaters, Baltimore, by the Third Company of Coast Artillery through the courtesy of Harry W. Webb, president of the Parkway Theater Company, and Bernard Depkin, Jr., supervising manager. The proceeds will be used for the purpose of buying books, athletic supplies and stationery for the men in the battery.

Shows Pictures in Methodist Church Sunday Nights.

Spokane, Wash.—With a view to holding his audiences or at least creating additional interest for the summer nights, the Rev. Dr. Francis Burgette Short, pastor of the First Methodist Episcopal Church, again turned to the moving picture program to supplant his sermon Sunday night, June 17, and the presentation was greeted by a good-sized audience.

◆

New Jersey Film News.

By Jacob J. Kalter, Newark, N. J.

Rialto Pictures Incorporate.

ENGLEWOOD, N. J.—The Rialto Pictures Corporation, a newly organized producing company, has been formed here, with an authorized capitalization of $250,000. The papers of incorporation were filed June 21 with the Secretary of State at Trenton. Jason R. Elliott, of 1 Dean street, is named as registered agent. The incorporators are Manny Cohen, Samuel Ellerin and Gertrude Silverberg.

Fanny Slavin at Civilization.

Newark, N. J.—Due to the arduous and varied office work at the Civilization Film Corporation, Strand Theater Building, it has been found necessary to secure an assistant to Miss Anna R. Pollak. So Miss Fanny Slavin, formerly of the Bluebird office, has been employed to relieve somewhat the many duties of Miss Pollak.

Monmouth Amusement Company Formed.

Jersey City, N. J.—The Monmouth Amusement Company, of which Edward T. Mitchell of 15 Exchange place is named as registered agent, has been incorporated under the laws of New Jersey to conduct amusement enterprises. The incorporators are Edward Fry, Eugene A. Amelia and Edward T. Mitchell.

Mutual, Newark, Discontinues.

Newark, N. J.—The Newark office of the Mutual Film, at 25 Branford place, formerly managed by Floyd H. Vogt, has been discontinued and all business will in the future be transacted from the New York office.

Frank Hall Again.

Hoboken, N. J.—Here is Frank Hall with a brand new company. This time it's the Frank Hall Booking Corporation, with George A. Enright listed as registered agent and 53 Newark street, Hoboken, as the registered office. The concern, which is authorized with $125,000 capital, will book moving picture films. Articles of incorporation were filed June 23 at the office of the Secretary of State in Trenton. The incorporators are Frank G. Hall, Lynn S. Card and Mr. Enright.

Herbert Yudkin with "Redemption."

Newark, N. J.—Herbert H. Yudkin, formerly with the Nation Film Company, has just joined the firm of Frank Gersten, Inc., of the Times building, New York, which control "Redemption" for northern New Jersey. Mr. Yudkin is a successful film salesman, and found no difficulty in placing the production here. The play had first run at the Broad Street theater, under the management of M. S. Schlesinger. During the week of June 25, the production ran successfully at the Roof theater, connected with Proctor's Palace.

Orange's Colonial Altered.

Orange, N. J.—The Colonial theater, 405 Main street, is undergoing extensive alterations. The theater is being entirely renovated for the summer. The cost of the work is placed at $400.

Seattle Shows British War Pictures

Canadian Club, Local Pathe Representatives, and Strand Theater Management Conduct Unusual Publicity Campaign With Remarkable Success.

By S. J. Anderson, East Seattle, Wash.

SEATTLE, WASH.—W. H. Smythe, manager of the Strand theater, assisted by George Endert, manager of the local Pathe office, and by the Canadian Club, of Seattle, has carried publictiy to the "nth" power in advertising the Official British War Pictures, which will open for a week's showing at the Strand on July 1. Members of the Canadian Club have been selling tickets for the last month, and Mr. Smythe, Mr. Endert, and Mr. Quimby, Pathe's Northwest supervisor, have spent the noon hour for the past week or two at the entrance to the Seattle ship building yards selling tickets to the hundreds of employees. On Saturday, June 23, a parade of decorated automobiles was staged on the busiest downtown streets, each of them advertising the war pictures; and on June 26 an armored car, with the announcement of the showing painted on its sides, appeared in the shopping district, and will continue on duty until the end of the picture engagement.

The Bon Marche, the largest department store in Seattle has devoted one of its Second avenue show windows to a display of relics from the front in France, which were imported from Canada for the purpose, and the crowds constantly before this window read on a card placed against a piece of shell that pictures of these articles may be seen at the Strand theater.

Levy Takes Over Orpheum.

Seattle, Wash.—The Orpheum theater, for many years the home of the Orpheum Circuit Attractions in Seattle has been leased for a term of ten years by Eugene Levy. The show will consist of several acts of vaudeville and a five-reel feature photoplay, with two shows each day, the admission price to the matinee being five cents, and to the evening show ten cents.

Mr. Levy was the first showman in Seattle to place motion pictures on his regular daily program. His former house, the Grand, was gutted by fire while he was in Chicago last January, and from then until his opening of the Orpheum he had no show in Seattle.

Clemmer Donates to Red Cross.

Seattle, Wash.—On "Mercy Monday," the last day of the Red Cross drive for funds in Seattle, the entire receipts of the Clemmer theater were donated to the Red Cross, and all the employees gave their day's wages. A special musical program was given by M. Guterson's Imperial Russian Orchestra, and Lois Goldberg, a child artist of Seattle, gave a reading of the new patriotic poem, "Somewhere in France." A good sized sum was thus turned over to the officials of the Red Cross next morning.

Myrtle Stedman Appears at Coliseum.

Seattle, Wash.—Myrtle Stedman appeared at the Coliseum in person on June 28, 29 and 30. She sang several times each day. During this time, also, the motion picture feature was "The World Apart," starring Miss Stedman and Wallace Reid.

Exchange Notes.

Seattle, Wash.—H. H. Hurn has arrived from New York to take charge of the local Triangle office.

W. W. Armstrong, formerly handling McClure super-pictures in this territory, is now a salesman for the Triangle program pictures.

Paul Judkins, formerly road representative out of the Seattle Triangle office, is now with Artcraft.

L. T. Turner will start on the road for Triangle this week.

Fred C. Quimby, Northwest supervisor for Pathe, is spending the week in Portland arranging for the Portland showing of the Official British War Pictures.

Sol Baum, Northwest manager for Bluebird, came up from Portland this week to look after Bluebird interests in the Seattle territory for a week or two.

M. Rosenberg, manager of the De Luxe Feature Film Co., with his family, is visiting San Francisco and Los Angeles.

Melvin G. Winstock, of L. J. Schlaifer Attractions, spoke before the combined Chamber of Commerce and the Rotary Club last week on the subject of "The Progress of Motion Pictures."

George J. Ekre, salesman out of the Seattle Selznick office, has just returned from a trip through southern Idaho and Montana.

Louis Amacher, formerly with Schlaifer Attractions, is now Metro shipping clerk.

Visitors on Film Row.

Exhibitors who visited Seattle this week were: I. M. Binnard, New theatorium, Lewiston, Idaho; A. H. McDonald, Rex theater, Eugene, Oregon; Fred Mercy, theater magnate of North Yakima; H. T. Moore, Colonial theater, Tacoma; A. C. Anderson, Apollo, Tacoma; Hugh McCredie, Multnomah, Portland; I. L. Williams, Orpheum, Snohomish; C. E. McKee, Orpheum, Everett; R. J. Dawson, Kitsilano, Vancouver, B. C.; J. W. Allander, Lyric, Spokane; J. C. Ehrlich, Stewart, Puyallup; R. M. Parrish and Mrs. Parrish, Grange, Cashmere; L. J. Perunko, Sunset, Tacoma; E. W. Groesbeck, Cosmo, Buckley; R. H. Glenn, Glenn, Issaquah; James McDonald, Naches, Naches, Wash.

Seattle Exchange Personals.

Seattle, Wash.—H. L. Lustig, special representative for Metro, spent last week in Seattle.

A. W. Eden, manager of the Seattle Fox office, left June 21 for a brief sojourn in New York.

Jack Lannon, president of Greater Features, is spending several weeks in the Montana territory.

C. J. Kerr, Seattle Metro manager, has been confined to his bed for a week.

F. A. Bernado, road representative for World, has just returned from a successful trip through Oregon, Idaho and eastern Washington.

J. Deitch, road representative for K-E-S-E, arrived at the Seattle headquarters this week from a tour of Oregon, where he has been booking "Do Children Count?" and the Charles Hoyt Comedies.

Business Increases at Vancouver.

Vancouver, Wash.—With the establishment of army headquarters here and the enlargement of the barracks, Kiggins and McGill, of the U. S. A. Theater Company, have reopened the Rex theater, this house to run every day. The name has been changed to the Liberty. The company also operates the U. S. A. theater.

The largest staff of experts in all departments makes the MOVING PICTURE WORLD the *one paper in the trade that fully fills the requirements of every reader.*

THE LOS ANGELES OFFICES OF

THE MOVING PICTURE WORLD

Wish to Announce Their Change of Location
From 305 Haas Building

TO

610-611 WRIGHT & CALLENDER BUILDING

G. P. Harleman

Sam H. Comly

We will here have more commodious and better located offices for the transaction of business and the reception of our many friends in the film industry. Drop in and see us when you are in the neighborhood.

G. P. HARLEMAN
Pacific Coast Representative

SAM H. COMLY
Advertising Representative

Harold Lockwood
YORKE-METRO

CRANE WILBUR

Art Dramas Program

MABEL CONDON, Business Representative

Recent Releases

"HELL MORGAN'S GIRL"

"THE GIRL IN THE CHECKERED COAT"

"DOLL'S HOUSE"

Dorothy Phillips

Bluebird Star

Allen Holubar

Feature Director and Star

Recent Releases

"TREASON"

"THE FIELD OF HONOR"

"THE REED CASE"

JULIETTE DAY

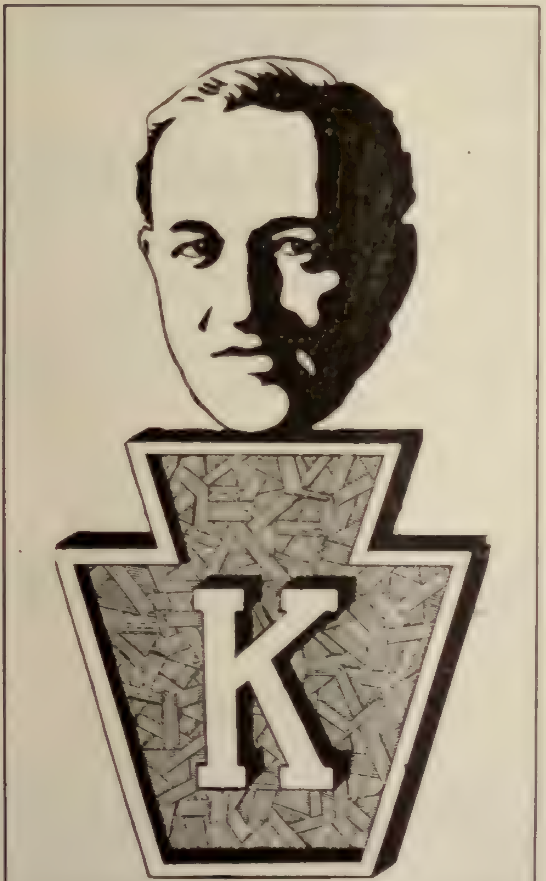
STARRING

American Feature Films

Hampton Del Ruth

Editor and Production Manager

Keystone Studios



Author and Associate Producer
of Half a Thousand Comedies

MARY MacDONALD MacLAREN

Starring in States Rights Features

FRANK REICHER

PRODUCER OF

"PUDD'N-HEAD WILSON"
"FOR THE DEFENSE"
"CASTLES FOR TWO"
"BLACK WOLF"

"PUBLIC OPINION"
"SACRIFICE"
"CASE OF BECKY"
"THE CHORUS LADY"

Henry Christeen Warnack

Author of

THE HONOR SYSTEM
THE FIRES OF CONSCIENCE
THE CONQUEROR
Wm. Fox Releases

RAGS AND RICHES
THE PUBLIC DEFENDER
A MODERN ESTHER
Bernstein Film Productions

FREE LANCE

Writing for Stars by Order Only

Address

The Villa Brunner Alhambra, Cal.

OSCAR APFEL

Directing J. Warren Kerrigan's
first production, "A Man's Man"
To be distributed by
Paralta Plays, Inc.

S.

Gertrude Selby-Neal Burns Comedies

GERTRUDE SELBY

Directed by
HORACE DAVEY

NEAL BURNS

David Horsley Productions

B.

PAUL POWELL

Director

FOX FILM COMPANY

Hollywood Studio

MARSHALL STEDMAN

Director

UNIVERSAL FILM COMPANY

Just

GEO

V
E
Y

Starred in
Over One Hundred

CUB COMEDIES

DAVID HORSLEY

PRODUCER

MUTUAL PROGRAM

LEE ARTHUR

Specially engaged by HORKHEIMER BROTHERS
to write for Jackie Saunders

WALTER EDWARDS

Director

TRIANGLE FEATURES

Culver City Studio

Henry Lehrman

Sunshine Comedies, Inc.

WILLIAM FOX
President

HENRY LEHRMAN
Vice-President

FRANCIS FORD

MAE GASTON

FRANCIS FORD COMPANY

Universal City, California

Stuart Paton

Sole Producer

"Twenty Thousand Leagues Under the Sea"

"The Voice on the Wire" (Serial)

IN PREPARATION

"The Gray Ghost" (Serial)

Franklyn Farnum

Bluebird Star

Recent Releases

"BRINGING HOME FATHER"
"THE CAR OF CHANCE"
"THE GREATER LAW"

Lambert Hillyer

DIRECTING
AND
WRITING FEATURES
FOR
THOS. H. INCE PRODUCTIONS
RELEASED EXCLUSIVELY THROUGH
ARTCRAFT and PARAMOUNT

GEORGE WEBB

Leads — Heavies

TRIANGLE **Culver City**

LOUIZE FAZENDA

Comedienne

Mack Sennett-Keystone

William Desmond

TRIANGLE PLAYS

Culver City, Cal.

Harry Carey

STAR

Jack Ford

DIRECTOR

OF WESTERN FEATURES
UNIVERSAL FILM COMPANY
UNIVERSAL CITY, CAL.

J. Gordon Edwards

Producer
of the following features
starring

THEDA BARA

in

"UNDER TWO FLAGS"
"HER DOUBLE LIFE"
"ROMEO AND JULIET"
"DARLING OF PARIS"
"THE TIGER WOMAN"
"THE GREATEST LOVE"
"HEART AND SOUL"
etc.

FOX FILM COMPANY

CHESTER BENNETT

UNIVERSAL FILM COMPANY

Universal City, Cal.

CRAIG HUTCHINSON

Directing

VICTOR COMEDIES

Universal City, Cal.

Eddie Lyons
and
Lee Moran

NESTOR
COMEDIES

UNIVERSAL
FILM
MANUFACTURING
COMPANY

Roy Clements

DIRECTING
Nestor Comedies
FEATURING
Eddie Lyons and
Lee Moran
UNIVERSAL CITY
CALIFORNIA

BURTON GEORGE

Directing

LYONS and MORAN in
NESTOR COMEDIES

Universal City, Cal.

COLONEL

JASPER EWING BRADY

Manager Manuscript Department

UNIVERSAL FILM COMPANY

J. Grubb Alexander

Scenario Editor

UNIVERSAL FILM COMPANY

Frederick A. Palmer

Film Stories

Now writing for Lyons and Moran, Nestor-Universal Company, after two years with Mack Sennett-Keystone.

Lloyd Ingraham

Directing the Juliette Day Company

AMERICAN FILM COMPANY
Santa Barbara, Cal.

Management Mabel Condon Exchange

Rollin S. Sturgeon

Producer of

"God's Country and the Woman"
"The Chalice of Courage"
"Thru the Wall"

LYNN F. REYNOLDS

Director

TRIANGLE STUDIO

Culver City, Cal.

JAMES YOUNG

Feature Director

Lone-Star Dietz

Portrayer of
Indian Life

AMERICAN FILM CO.

EDWARD CLINE

Director

MACK SENNETT - KEYSTONE

PHIL DUNHAM

Comedian — Director

L-KO

R. HOLMES PAUL

ART DIRECTOR

PARALTA STUDIOS, INC.

DAN RUSSELL

Comedian, L-KO, Hollywood, Cal.

H. RAYMAKER

Director

with

MACK SENNETT-KEYSTONE COMEDIES

BURWELL FILSON HAMRICK

"CHICK"

in Stock

Universal City

YES, I'M THAT
KID YOU SAW
AT THE MOVIE

Charles Turner Dazey........Frank Dazey

RECENT PHOTOPLAYS

Manhattan Madness	Douglas Fairbanks
Wolf Lowry	Wm. S. Hart
The House of Tears	Emily Stevens
The Flower of Faith	Jane Grey
A Night Out	May Robson
The Redemption of Dave Darcey	James Morrison

IN PREPARATION

His American Wife	Alma Hanlon
Sky High Billy	Franklyn Farnum
The Record Breaker	Franklyn Farnum
Little Doc	Goldwyn
The Three Tests	Astra
The Sea Master	William Russell
"Title Unsettled"	Mary Miles Minter

GEORGE FISHER

Leads

MUTUAL RELEASES

Lige Cromley

Eccentric Characters
KEYSTONE COMEDIES

JACK CUNNINGHAM

Staff Writer

TRIANGLE PRODUCTIONS

Culver City, Cal.

HARRY WILLIAMS

ONCE A SONG WRITER

—NOW—

DIRECTING KEYSTONE COMEDIES

LOS ANGELES, CAL.

IRVIN V. WILLAT

WITH

THOS. H. INCE

CULVER CITY, CALIFORNIA

Willard Louis

Starring in Comedies under direction of William Fox

—this much is certain

CUB COMEDIES

FEATURING

GEORGE OVEY

—are pleasing public demand

SECURE YOUR BOOKING OF

"JERRY'S STAR BOUT"

RELEASED JULY 19th

—AT ANY EXCHANGE OF

THE MUTUAL FILM CORPORATION

DAVID HORSLEY PRODUCTIONS
Los Angeles, Cal.

J. G. BLYSTONE

DIRECTOR

**GENERAL, CENTURY
AND L-KO COMEDIES**

CLARKE IRVINE

announces that

"THE SCREAMER"

will hereafter be known as the

Motion Picture Times

the only studio publication
in the film industry.

920-921 Wright & Callender Bldg., Los Angeles, Cal.

$1.00 Per Year

SCREENCRAFT

By Louis Reeves Harrison

Our latest publication on the subject of Photoplay Writing. A thought-provoking, comprehensive treatment of the subject, with a sample working scenario.

$2.00 per Copy Postpaid

MOVING PICTURE WORLD

17 Madison Ave., New York

Schiller Building, Chicago, Ill. Order from Nearest Office Haas Building, Los Angeles, Cal.

At Last! A High Grade Professional Motion Picture Camera for Everybody— At a Popular Price!

Equipped with 1 C.F.3.5 Zeiss Tessar lens; magazine capacity 200 feet. Uses STANDARD FILM. Has side focusing device, film footage recorder and brilliant ground-glass view finder. Cabinet, Tabasco mahogany. Substantial gunmetal trimmings.

PRICE OF CAMERA, $117.50

The Lamp House is of polished steel, enameled black and lined with asbestos. Equipped with special condensers for use with 400-watt gas-filled Mazda lamp, which, when used in connection with the K.B. Camera for projection, assures a brilliant illumination. Is furnished with cord to fit any electric light socket, direct or alternating current.

Complete Outfit for Producing and Projecting Your Own Motion Pictures, $150

The K.B. not only takes the picture, but throws it on the screen. It brings the Motion Picture, the world's most powerful illustrator, within the reach of all. It is rapidly being adopted by heads of schools, colleges, churches, hospitals, clubs, manufactories, and all important concerns employing salesmen, or endeavoring to extend their influence into new territory.

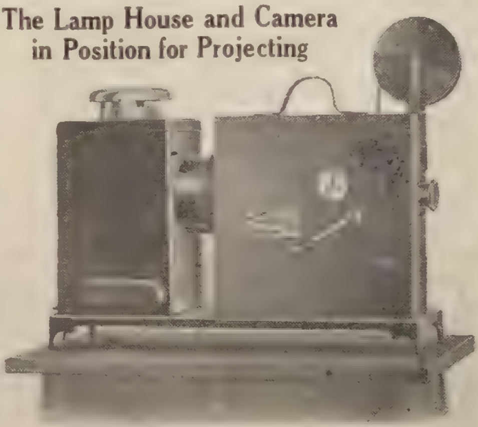
Dealers Wanted Everywhere. Write for Catalogue

Manufacturers Barker Bros **Distributors**

ESTABLISHED-1880

724-738 South Broadway **Los Angeles, Cal., U. S. A.**

The Lamp House and Camera
in Position for Projecting



Calendar of Daily Program Releases

Releases for Weeks Ending July 21 and July 28

(For Extended Table of Current Releases See Pages 548, 550, 552, 554.)

Universal Film Mfg. Company

REGULAR RELEASES FOR WEEK OF JULY 16.

GOLD SEAL—Six Shooter Justice (Three Parts—Drama).

VICTOR—One Bride Too Many (Two Parts—Comedy Drama).

SPECIAL RELEASES FOR WEEK OF JULY 16.

BUTTERFLY—High Speed (Five Parts—Drama).

NESTOR—A Dark Deed (Comedy).

L-KO—Surf Scandal (Two Parts—Comedy).

UNIVERSAL ANIMATED WEEKLY—Weekly No. 81 (Topical).

STAR FEATURETTE—The Web (Two Parts—Drama).

UNIVERSAL SCREEN MAGAZINE—Issue No. 28 (Educational).

JOKER—He Had 'Em Buffaloed (Comedy).

POWERS—Box Car Bill Falls in Luck (Comic Cartoon) and In the Heart of India (Educational) (Split Reel).

UNIVERSAL SPECIAL—The Gray Ghost (Episode No. 4—The Fight) (Two Parts—Drama).

RELEASES WEEK OF JULY 23, 1917.

	Serial No.
BUTTERFLY—"The Double Standard" (Five Parts—Drama)	02575
GOLD SEAL—"A Soldier of the Legion" (Three Parts—Drama)	02576
NESTOR—"Seeing Things" (Comedy)	02577
L-KO—"The Sign of the Cucumber" (Two parts—Comedy)	02578
UNIVERSAL ANIMATED WEEKLY—Weekly No. 82 (Topical)	02579
STAR FEATURETTE—"The Beautiful Imposter" (Two Parts—Society Drama)	02580
JOKER—"Canning the Cannibal Kng" (Comedy)	02581
VICTOR—"Caught in the Act" (Two Parts—Comedy-Drama)	02582
UNIVERSAL SCREEN MAGAZINE—Issue No. 29 (Educational)	02583
UNIVERSAL CURRENT EVENTS—Issue No. 11	02584
JOKER—"The Soubrette" (Comedy)	02585
POWERS—"Hammon Egg's Reminiscences" (Comedy Cartoon) and "In the Land of Light and Gloom" (Dorsey Educational) (split reel)	02586
UNIVERSAL SPECIAL—"The Gray Ghost" (Episode No. 5). Title not decided (Two parts)	02587

Mutual Film Corporation

MONDAY, JULY 16, 1917.

	Serial No.
SIGNAL PRODUCING CO.—The Railroad Raiders (Chapter No. 15, "The Railroad Raiders"—Two Parts—Drama)	05660-61
MUTUAL STAR PRODUCTION — Betty-Be-Good (Horkheimer—Five Parts—Drama)	05662-63-64-65-66

TUESDAY, JULY 17, 1917.

LA SALLE—The Kissing Butterfly (Comedy)	05667
GAUMONT—Tours Around the World No. 37 (Subjects on Reel: The Ruined Palace of Tiberius; Avignon, France; Timbuktu, a City of the Sudan (Travel)	05668

WEDNESDAY, JULY 18, 1917.

MUTUAL—Mutual Weekly No. 133 (Topical)	05669

THURSDAY, JULY 19, 1917.

CUB—Jerry's Star Bout (Comedy)	05670
GAUMONT—Reel Life No. 64 (Subjects on Reel: The Cocoanut; The Boy Scout Signal Corps; Incandescent Mantles; A Novel Bicycle Race; Leaves from "Life" (Mutual Film Magazine)	05671

MONDAY, JULY 23, 1917.

NORTH AMERICAN—The Great Stanley Secret (Chapter No. 1, "The Gypsy's Trust"—Four Parts—Drama)	15672-73-74-75
MUTUAL STAR PRODUCTION—Melissa of the Hills (American—Five Parts—Drama)	05676-77-78-79-80

TUESDAY, JULY 24, 1917.

LA SALLE—A Match in Quarantine (Comedy))	05681
GAUMONT—Tours Around the World, No. 38 (Subjects on Reel: Prague, Ancient Capital of Bohemia; Kairawan, Sacred City of Tunisia; In "The Dauphinea" Southeastern France (Travel)	05682

WEDNESDAY, JULY 25, 1917.

MUTUAL—Mutual Weekly No. 134 (Topical)	05683

THURSDAY, JULY 26, 1917.

CUB—The Red, White and Blew (Comedy)	05684
GAUMONT—Reel Life No. 65 (Subjects on Reel: Juvenile Craftsmen; A Dangerous Eagle Hunt; Pedigreed Eggs; The National Sylvan Theater (First Government-Owned Theater in America); Animated Drawings from "Life"—The New Collar, Thou Shalt Not Steal. One Reason Why (Mutual Film Magazine)	05685

SPECIAL Roll Tickets

PRICES

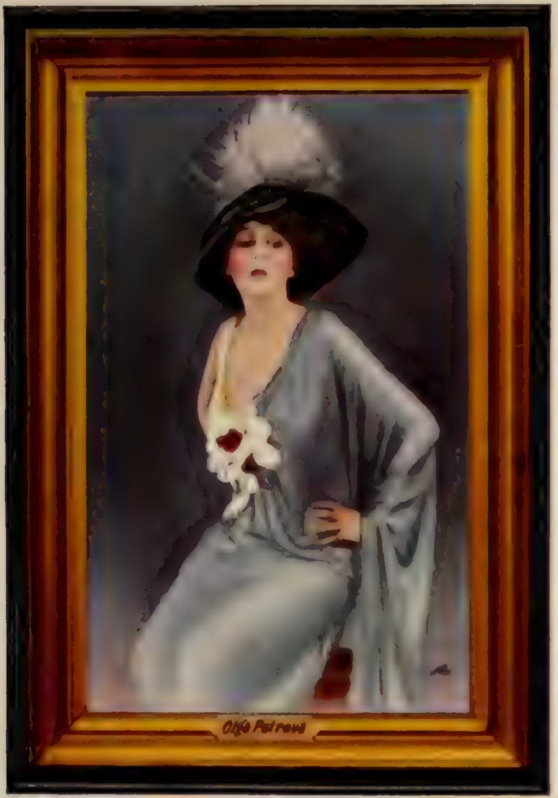
Five Thousand	$1.25
Ten Thousand	2.50
Fifteen Thousand	3.75
Twenty-five Thousand	5.50
Fifty Thousand	7.50
One Hundred Thousand	10.00

Your own special Ticket, any printing, any colors, accurately numbered; every roll guaranteed. Coupon tickets for Prize Drawings, 5,000 $2.50. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. Stock tickets 5,000 to 25,000 fifteen cents per thousand, 50,000 ten cents, 100,000 nine cents.

National Ticket Co., Shamokin, Pa.

KRAUS MANUFACTURING CO.

220 WEST 42nd ST.
NEW YORK CITY, U.S.A.



No. 504—Size 50x35 inches. No. 501—Size 70x50 inches

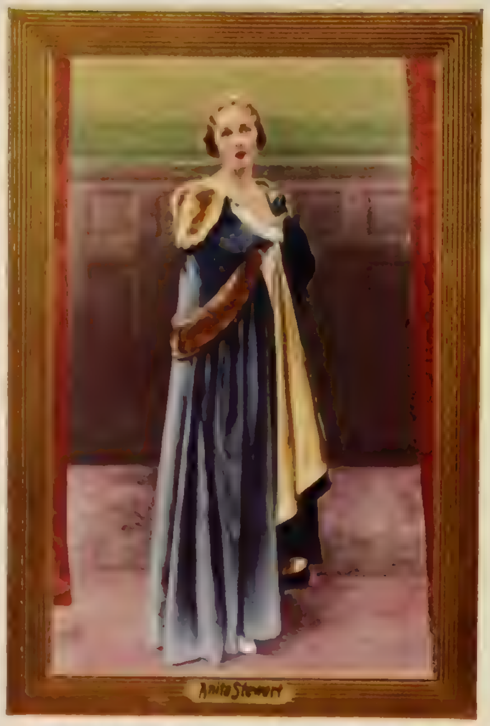
ALL FACSIMILE PAINTINGS described in these pages are done by high-class artists in water colors and oils and finished with a highly glazed surface which preserves the paintings and makes them waterproof. A damp cloth can be applied lightly at intervals to remove dust without injuring the painting.

THE FRAMES illustrated in these pages are our exclusive designs and made under our own supervision. These frames go direct to your theatre at factory cost AND ARE OUR SPECIAL INDUCEMENT FOR YOUR PATRONAGE.

[illegible] gilt frames with [illegible] [illegible] [illegible]. [illegible] [illegible] paintings [illegible] [illegible] [illegible]. Any player in the films. [illegible]

No. 504—Size 50x35 inches over all [illegible] moulding. Price $[illegible]

No. 501—Size 70x50 inches [illegible]. Price $[illegible]



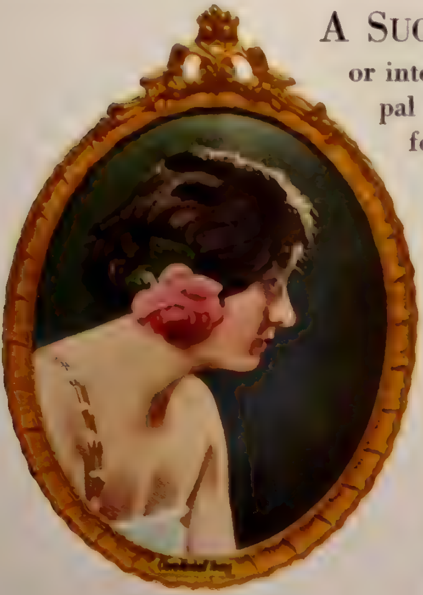
[illegible] gilt frames with beautiful facsimile oil paintings [illegible] brass name plates. Any player in the films.
No. [illegible]—Size [illegible] inches over all (3-inch moulding). Price $10 00
No. [illegible]—Size [illegible] inches over all (4-inch moulding). Price $25 00

MAKE YOUR LOBBY A GALLERY OF CELEBRITIES

¶ It requires very little imagination, with these pictures before you, to make the proper selection to fit *Your Particular House.* ¶ The advertising value of a lobby of this character must appeal to every *Live Showman.* ¶ Our new catalogue contains many things you are looking for. ¶ It is yours for the asking

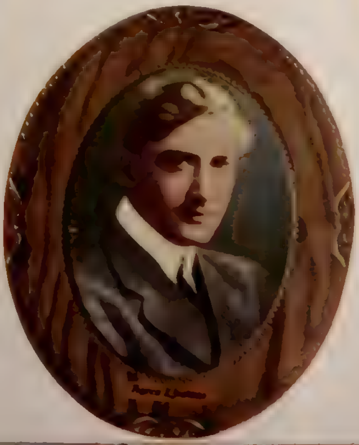
A SUGGESTION FOR THE LOBBY

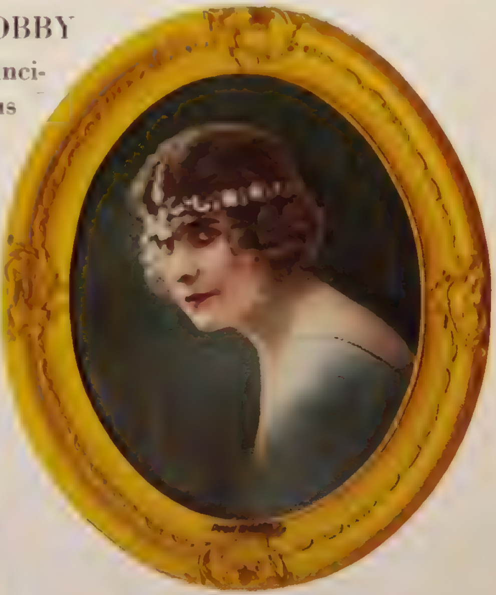
or interior of the house of all the principal stars appearing in the various features shown in your theatre



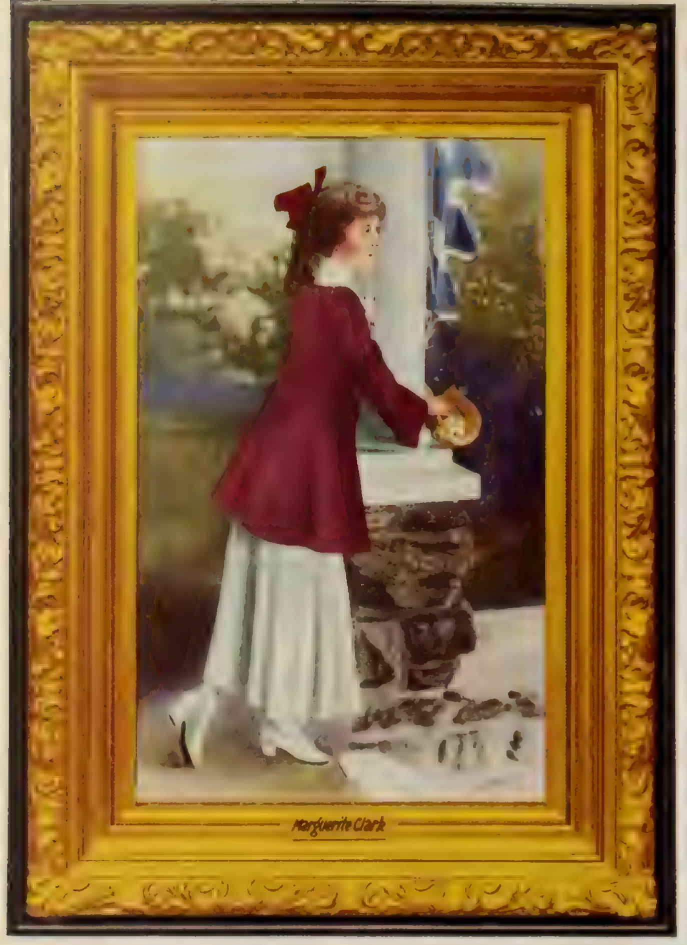
No. 511—Size of picture, including frame, 19x25 inches. Antique gilt ornamented moulding, 1½ inches wide, containing beautiful facsimile oil painting. Any player in the films. Price complete with brass name plate..............$5 00

No. 346—Size of picture, including frame, 15x19 inches. Three-ply oval veneer frame ornamented with beautiful facsimile oil painting of any player in the films. Price complete with brass name plate, $2.50 each





No. 882—Size of picture, including frame, 22x26 inches. Beautiful gilt oval three-inch frame, facsimile oil painting. Any player in the films. Price complete with brass name plate. ....$5.00 each



Massive Gilt Frame 4 inches deep, 7½ inches wide, with heavy ebony shadow box containing facsimile oil painting of every player in the films, at following prices:

No. 500 75x55 inches, being complete measurement of picture and frame. Price $35.00

No. 503 55x40 inches, being complete measurement of picture and frame. Price....................$22.50

No. 506 49x31 inches (panel), being complete measurement of picture and frame. Price....................$20.00

Including brass name plates.

Large Hand Colored Pictures

Size 22x28........each 75c Size 11x14..........each 20c

Single Column Cuts of all the players, 600 names, each........................50c

Transparencies, all sizes....from 50c to $2.50

SEMI-PHOTO POSTCARDS, $3.00 per thousand. Print your announcement on correspondence side and mail them weekly.

PHOTOGRAPHS, size 8x10, all the prominent players, 600 different names, 20c each.

GRAVURE FOLDERS, containing pictures of all the prominent players, including feature stars. $10 per thousand.

Kraus Manufacturing Co.

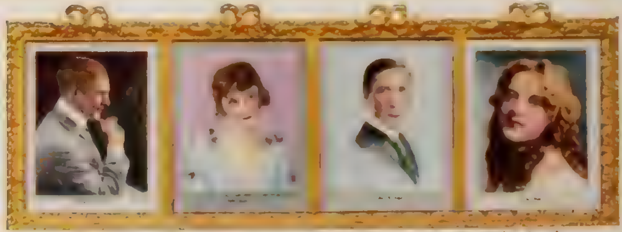
220 West 42d Street
N. Y. City, U. S. A.

A Golden Lobby That Reflects An 18-Karat Show

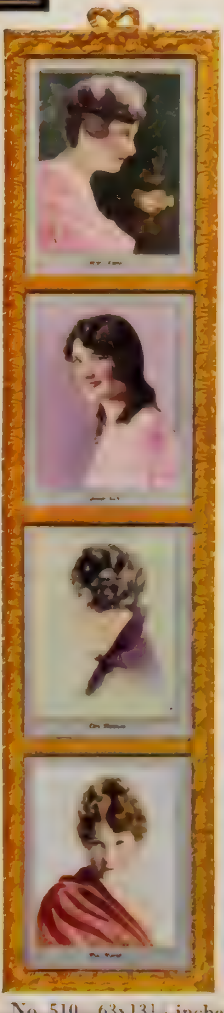
A Decoration That Will Distinguish Your House

THE illustrations on both sides of this page are extracts from our new Catalogue just published. The book contains many interesting items for the theatre, both for advertising and souvenir purposes. We exhibited all of our products at the Panama Pacific Exposition. They consisted of film actors' pictures made in every serviceable style, from postcards at $3.00 per thousand, to life-size paintings up to $35.00 each. The judges thought the exhibit unique and gave us the highest award for artistic finish and superior quality. Medal and Diploma are reproduced in the catalogue. *This is sufficient guarantee of the goods we deliver.*

A picture of every player in the films can be furnished in these frames. For names see postcard list



No. 512. The actual size of this frame is 19x19½ inches. These frames can be furnished flat or upright



No. 510 63x13½ inches

ORNAMENTED FRAME

(1½ inch) with beautiful bow knot ornaments to hold one, three and four hand-colored 11x14 pictures in bright gilt or antique gold finish. There are no illustrations of frames holding three pictures as the four groups give an accurate idea.

No. 513 Frame with 11x14 hand-colored pictures, including glass.......$1.25

No. 508—Upright Frame containing three 11x14 hand-colored pictures with glass. $4.00

No. 509—Flat Frame containing three 11x14 hand-colored pictures with glass.......$4.00

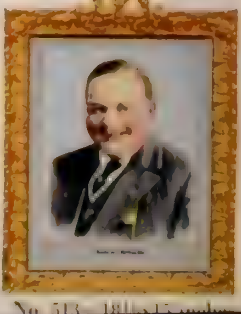
No. 510—Upright Frame containing four 11x14 hand-colored pictures with glass.......$4.75

No. 512—Flat Frame containing four 11x14 hand-colored pictures with glass.......$4.75

No. 507 Panel picture with facsimile painting with brass name plate...$7.50

When ordering, please state whether **BRIGHT GILT** or **ANTIQUE GOLD** finish is desired.

No. 507—37x19 inches



No. 513—18½x15 inches

ANNOUNCING THE

PRECISION PORTABLE PROJECTOR

A projector of the highest grade, accommodating 1000 ft. reels standard motion picture film, built in an asbestos-lined leather covered portable suit-case.

Supplied in two models either hand-driven or equipped with motor.

Geneva movement insuring the best projection possible.

All adjustments—framing, focussing, motor speed, control, etc., may be accomplished without opening the case.

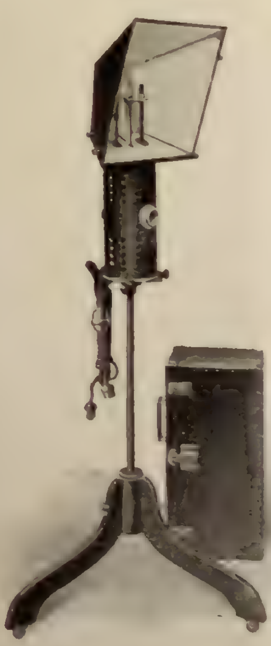
An outstanding feature of this projector is its lighting system. No liquid condensers or light screens are used, yet the illumination, although exceeding in intensity that given by a 400 watt nitrogen filled lamp, is of such a nature that inflammable film may be exposed to the full intensity of the light for any length of time without any possibility of fire.

Illustrated instructive projector booklet gladly sent on request.

Simplex Exhibits were awarded the gold medal at both the Panama-Pacific and California International Exposition 1915.

Send to-day for "The Big Four" catalogs which illustrate and describe the complete line of Simplex Photographic and Motion Picture Products.

NORTHERN LIGHT



Closest approach to daylight ever attained by artificial means.

Illumination sufficiently actinic permitting of motion pictures at the standard rate of 16 per second with one light for close-ups and several lights for groups.

Blends with daylight and dispenses with make up of any sort.

Complete outfit, lamp, stand and reflector, packed in portable case. May easily be carried about and set up anywhere.

Send for illustrated catalog.

SIMPLEX

PHOTO PRODUCTS CO.

RICHMOND HILL, L. I.
NEW YORK

Stories of the Films

General Film Company, Inc.

SELIG.

IN THE AFRICAN JUNGLE (Two Parts).—The cast: Robert Wayne (Edwin Wallock); Edith, his daughter (Kathlyn Williams); Capt. Jones (Wm. Stowell). Written and produced by E. A. Martin.

Robert Wayne, dazed by a blow, loses his identity and becomes a wild man in the African jungle. His wife and daughter seventeen years later in England think frequently of the husband and father, whose life they believe was taken by savage natives in South Africa. Wayne, wandering in the jungle, becomes possessed of a strange power over wild animals. Captain Jones, a British sportsman, encounters the wild man and the photograph Jones took is recognized in England by Edith Wayne as that of her father. A rescue party is formed.

Savages capture both Wayne and his daughter, Edith, who has returned to Africa. Knowing of Wayne's influence over beasts, the Chief determines to throw him into the wild animal pit. The girl is marked for a like fate.

Captain Jones, who has led the party into Africa in search of Robert Wayne, discovers that Edith has been taken prisoner by the savages. With a party of English hunters he rushes to her rescue. They defeat the savages and arrive at the African village in time to witness the domination of Robert Wayne over jungle beasts. Wayne recovers his intellect when he sees Edith and recognizes her as his own beloved daughter.

CHECKMATE (One Reel).—The cast: John Strong (Guy Oliver); Vivian Carew (Stella Razeto); Hal Dana (Alva D. Blake); William Clark (Jack McDonald). Written by Wallace C. Clifton. Directed by Edward J. Le Saint.

John Strong and his adopted son, Hal, are inveterate chess players. Hal, en route to a summer resort, meets Vivian Carew, an unscrupulous woman. Discovering that Hal is the adopted son of John Strong, a man of wealth, the woman resolves to fascinate the boy. John Strong arrives on the scene. The woman has progressed with her wiles.

William Clark, a friend of Strong's, tells him that Miss Carew has had an unsavory past. Strong does all he can to persuade his adopted son to cast aside the woman, but the boy is too infatuated with the woman to listen. Then Strong takes a hand in life's chess game. He visits Vivian Carew and when she refuses to listen to his pleas to throw over the boy, he tells her of his knowledge of her past. It is Checkmate for the woman, who immediately takes passage for Japan. Then it is that Strong and the boy resume their chess games.

RAY COMEDIES.

"MUGGSY IN BAD." The cast: Muggsy (Johnny Ray); Mrs. Muggsy (Emma Ray).

Muggsy Spiffles, a kindhearted chap, who is physically a weakling, is bullied by his two hundred pound spouse. He takes Lydia Pickens medicine for weak men while his wife eats a dozen eggs at a sitting. Mrs. Spiffles learns that rolling will reduce her weight. She forces Muggsy to roll her until he collapses. He flees from the house only to be struck by an auto. Bill, a brawny cop, carries the stricken Muggsy to a hospital. In order to save his life the cop volunteers to give his blood and the transfusion takes place. The effect is wonderful. Muggsy becomes a veritable Hercules. The cop sinks into a semi coma and is just able to drag himself about. Muggsy licks several rough necks, only to be greeted by a flat iron from his wife. After several attempts with a poker, stick and other weapons, his wife discovers she is afraid of the new "Muggsy." In the meantime Bill the cop seeks the aid of a brother officer. They go to Muggsy's home and the friend demands that the borrowed blood be returned to the weak policeman. A doctor is called, and the blood is given back. Mrs. Spiffles, who has watched the operation with much interest, suddenly becomes "wise." She seizes the now once more half dying Muggsy and leads him by the ear to the kitchen where he resumes his usual washing of the dishes.

"A LAUNDRY MIX UP."—Casey is employed as foreman of a gang of bricklayers. On his way to work he meets his friend the cop and sergeant in front of Won Lung's laundry. Smoke is coming from over the transom and all suspect the place is an opium joint.

At noon Casey starts to eat lunch seated between a "Dutchman" and an Italian, and between the odor of cheese and garlic, Casey promptly faints. A walking delegate informs Casey to strike. Casey calls his men and tells them to leave the job. He goes home and sees a "for sale" sign on the Chinese laundry. Casey tells his wife and they purchase the laundry. To keep up appearance both Casey and his wife don Chinese apparel. Customers enter and Casey and his wife give them any old bundle that comes to hand first. Mrs. Casey sends her husband out on an errand. A gang of roughs mistake Casey for a real Chinee and start to have some fun. A cow boy throws a lasso around Casey's neck. Suddenly the rope breaks sending Casey and the gang sprawling. Casey returns to the laundry just as patrons to whom he has given the wrong laundry return and demand that he rectify the mistake. Casey in disgust turns over the entire stock, bidding them find their own.

BROADWAY STAR FEATURE.

"A DEPARTMENTAL CASE" (One Of the O. Henry Series—Two Parts).—The cast: Luke Standifer (Charles Kent); Benton Sharp (Carlton King); Amanda Colvin (Mary Cunningham). Directed by Martin Justice.

Luke Coonrod Standifer, a stern but warmhearted old pioneer Texan, has been appointed Commissioner of Insurance, Statistics and History, and though his knowledge of these subjects is meager, he sets about his task conscientiously. One day Luke is surprised in his office by the visit of a young but faded woman who came for state relief. Luke discovers she is the daughter of an old friend, Amos Colvin, and that her husband is the notorious "bad man" Benton Sharp. Benton had insured his life, paying a year's premiums in advance. Amos Colvin had died, meanwhile, and Sharp had immediately sold and gambled away the small holding Colvin left. Afterward he struck Amanda because she could not comply with his demand for more money.

Luke becomes agitated and righteously indignant. Leaving Amanda he enters the office of the Treasurer, "Uncle Frank," a great friend of his. Luke learns none of the state appropriation can be secured for Amos Colvin's child without a lot of red tape. He returns and asks Amanda to call in two days. He learns before he leaves that Sharp is in San Antonio. Taking from a locker a curious holster and revolver, he sits down to think.

Two days later Luke is smoking in his office when the Treasurer hustles in with a newspaper, and calls attention to a paragraph which states Benton Sharp has been shot in a restaurant by Luke Standifer, who had clumsily dropped his hat on Sharp's head, Sharp at once becoming ugly and reaching for his gun. The paper says such a wonderful exhibition of quick gun play as Luke's had never been seen in the South West. Luke modestly admits the adventure and a few minutes later Amanda calls and receives the $5,000 insurance and the assurance of having obtained a noble friendship. Luke remarks, "You see, Amanda, Statistics and History were so bound up in red tape that missed fire, but we came out particularly strong on insurance."

JAXON COMEDIES.

"THE PEARLS OF PAULINE" (Pokes and Jabs Comedy).—Pokes is quite a pool shark, and at the club gives a demonstration of his skill to the amazement of the other members. Jabs, the newly appointed Chief of Police, puts his wife and two daughters into an auto and starts them off on a motoring tour. Before going Mrs. Jabs leaves her valuable pearl necklace with her husband for safe keeping. During the pool game, Billy Berlin, one of the members, rushes in with a copy of the daily paper and shows the members, including Pokes, the defy the new chief has published for the benefit of honest people and the downfall of the crooks. Pokes takes it as a joke, and discounts the ability of Jabs to do what he has promised. Pokes wagers Jabs a cold twenty that he can get anything any time, any place. Jabs goes at once to the club where he meets Pokes. Producing the pearl necklace Jabs wagers that he will place the necklace in a certain house and defies Pokes to find it and bring it to the club.

The necklace is placed and Pokes starts out to get it. After thrilling experiences and hair breadth escapes Pokes is cornered in the cellar of the house by the chief and a squad of officers. They search him, but fail to find the necklace. Pokes, with a smile, leads the chief back to the club followed by the others. There Pokes takes off a wig which no one knew he wore, produces the necklace, and claims the reward. Much to Pokes' surprise the "chief" removes a false mustache, and remarks calmly, "I am not Jabs." Pokes, nonplussed, tries to sneak away when Jabs appears from behind a chair, where he has watched the whole affair, and meets Pokes.

The laugh is on Pokes, and while he stands there ashamed and thinking that honesty is the best policy, Jabs, with the necklace in his hand, gives him the laugh. A great metamorphosis takes place, which causes Jabs to remark, "Darwin was right."

KALEM.

A DOUBLE DECEPTION (An epside of "The Further Adventures of Stingaree"—Two Parts).—The cast: "Stingaree" (True Boardman); Howie (Hal Clements); William Wilshin (Frederick Vroom); Rita Wilshin (Edythe Sterling); Albert Deana (Richard Carlyle); Vernon Blackshawe (Tom Walsh).

Having held up a stage and intercepted mail, "Stingaree" learns that the Branch Bank at Yallarook expects a new assistant cashier, Blackshawe. "Stingaree" and his pal, Howie, hold up the stage upon which Blackshawe is arriving, and Stingaree captures the man and changes clothes with him, intending to impersonate him and rob the bank.

At the bank he finds Manager Wilshin's daughter, a romantic girl, who had made an imaginative hero of "Stingaree." He attempts to get her out of her foolish fancy. Out riding, the girl, Rita, meets Blackshawe, who has escaped from Howie dressed in "Stingaree's clothes, and she supposes him to be the outlaw. The latter, amused, decides to carry off the part. Going to the bank with Rita, he pretends to hold it up. He might have succeeded in thus making an accidental capture of the real "Stingaree" had not Howie made an appearance in the guise of a mounted policeman and undertaken the responsibility of taking "Stingaree" to jail.

The two actual outlaws lock up Blackshawe in a cell. Rita pleads with the "captors" to let the prisoner go since she is in love with him. The real "Stingaree," seeing that she is in love with Blackshawe for himself and not merely because she believes him to be the gentleman bandit, undertakes to do this. It is close work, since they are surprised by a returning posse of troopers. Yet "Stingaree" makes himself known, gets away in spite of it, and leaves the young pair a note directing them where to find money he had abstracted from the bank vault while posing as the new cashier.

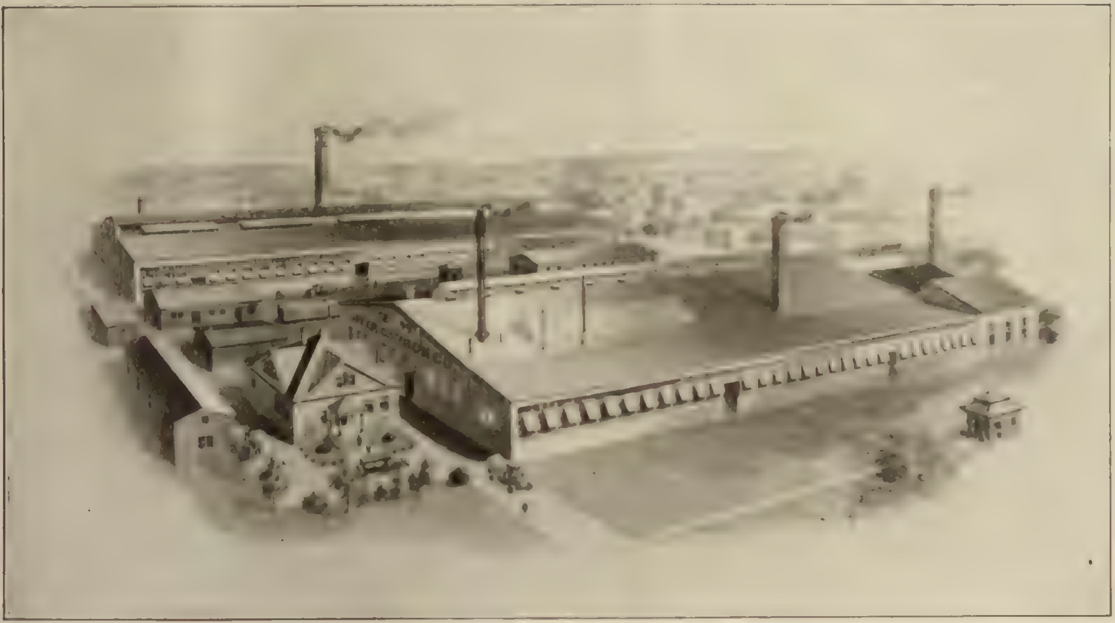
THE POISONED CUP (An episode of "The Further Adventures of Stingaree"—Two Parts). —The cast: "Stingaree" (True Boardman); "Howie" (Paul C. Hurst); Fred Spurling (Hal Clements); Alice Spurling (Edythe Sterling); Harry Coutherton (Tom Walsh); Patrick O'Mara (G. A. Williams); Ah Sing (Ah Wing).

Tired of bachelor meals cooked by his pal, Howie, "Stingaree" dons his best attire and announces he is going out to dine as an uninvited guest wherever he can find the best cover. He chances upon the home of Spurling, wealthy squatter and amateur taxidermist, and enters. His reputation for daring awes the household, but he makes them feel at ease, and Alice, the wife, sees that he is set a place at table, and has a social evening with music and chat.

Coutherton and O'Mara, attaches of the ranch, return, and are forced at pistol's point to become meek members of the party. Coutherton has brought arsenic from town for the treatment of furs and he plots with the Chinese cook to poison "Stingaree's" tea, but the latter becomes aware of it. "Stingaree" causes a fright by changing cups with Mrs. Spurling, but prevents her drinking it when the others rise to overpower him. Coutherton in the confusion manages to get away to call the mounted police. They arrive only to be surprised by "Stingaree" and locked in a room. He is however trapped by reinforcements and rushes to an upstairs room where he holds them at bay. They delay, tricked by a device "Stingaree" has rigged up to fire a pistol while he leaves by a window. By the time the troopers reach the room he is back at his cabin telling Howie of his "adventure in society."

ESSANAY.

TWO LAUGHS (Black Cat Feature—Two Parts).—Ben Turpin, by day a [illegible] delivery boy and by night a detective though somewhat henpecked husband, is sent to deliver a bouquet to the star of a one night stand opera troupe. Steve [illegible] to elect him but deliver that bouquet he must. The [illegible] crowned by his wrecking the stage was but an incident. Failing to reach the star



THE HOME OF SPEER PROJECTOR CARBONS

A Modern Plant Devoted To

THE MANUFACTURE OF

Speer Projector Carbons

Skilled labor—Improved machinery—and Ideal working conditions produce Speer Projector Carbons, which are unexcelled in quality—unsurpassed in service and incomparable in results.

Speer Projector Carbons are recognized as indispensable where improved projection is desired. Trim with a "Speer Cored Upper" and a "Hold-Ark Lower." The combination readily demonstrates the superiority of the carbons.

"The Carbons With a Guarantee"

MANUFACTURED BY

SPEER CARBON COMPANY

ST. MARYS, PA.

he presents the flowers to a pursuing stage hand fastened securely to a rock. At the end of a weary day he is dragged to the beach by his better half, who immediately becomes aggrieved at his innocent attempts to form new acquaintances among the gentler sex. Disguised as an English lord, his first successful venture is interrupted by the lord himself. Whereupon there is a chase which proves Ben's undoing. He is forced to leap for safety to the sheltering depth of a passing truck, which eventually dumps him in a spot of comparative safety 'neath the contents of the truck.

Universal Film Mfg. Co.

L-KO.

SURF SCANDAL (Two Parts—Rel. Week of July 16).—The cast: Mr. Sand Dow (Dan Russell); The Janitor (Walter Stephens); Mrs. Sand Dow (Eunice Murdock); The Beautiful Gladys (Gladys Varden); Her Sweetheart (Al Edmunston). Directed by Noel Smith.

The Sand Dow family are at breakfast. The janitor, called by his alarm clock, to which he had attached a feather which tickled his feet, slept undernearth the tank in the gym and had a trap door through which he emerged. Gladys was the belle of the ladies' department, and Al of the men's. Sand Dow flirted with the girls, and Mrs. with the men. At last each had an idea. They called the janitor and told him to bring disguises in which they would look like each other. When they emerged even the janitor was completely fooled.

It was too hot so they closed the gym and went to the beach. San Dow had a wonderful time with the girls, and Mrs. had a lovely time with the men. But the sweethearts were each planning a chance to get together. Each party got into swimming suits as quickly as possible. The men had brought a lunch, but the girls had none, so San Dow decided to go fishing. He used his own carcass for bait, and came up with fishes hanging on his person. The janitor was instructed to cook the fish, and the girls sat down to wait. The other party was lunching, and the janitor got mixed and threw the fish to the men instead of the girls. San Dow went to remonstrate and recognized his wife. He snatched Gladys and ran. Mrs. decoys Al. He opens a sandwich and puts sand in it, giving it to her. As she sputters he makes a getaway and rejoins Gladys. San Dow comes up and fights Al, while Mrs. fights him for Al. The husband and wife recognize each other. Dan beats it with Gladys and Mrs. follows. After a chase, the picture ends in a pie fight.

GOLD SEAL.

SIX-SHOOTER JUSTICE (Three Parts—Rel Week of July 16).—The cast: Mike Hernandez (William Gettinger); "Cheyenne" Harry (Harry Carey); John Gregg (Arthur Witting); Mary (Claire du Brey). Scenario by George Hively. Produced by F. A. Welsey.

John Gregg and his daughter Mary, on their way to Burro Springs, a boom mining town, lose their way and stumble into "Jawbone," a dilapidated town. Here they meet Mike Hernandez, a good-looking badman. Mary, thinking Mike a gentleman, takes a liking to him. "Cheyenne" Harry, a homely looking good man, comes to Jawbone and Mary believes him to be a weak character. He becomes fascinated with her. Gregg hires Mike Hernandez to guide him to Burro Springs, displaying his small store of gold when paying Hernandez. Later, Gregg and his party become lost in the desert, and run out of water. Mike finds a spring of poisoned water. He removes the sign guarding persons away, allowing Gregg to drink. He dies, and Mike robs him of his gold. Harry, knowing Mike's evil nature, goes in search of Mary and her father and finds them near the spring. Mary believes that Harry has robbed her father, but realizing that rescue from the desert depends upon him, she remains silent.

Harry guides Mike and Mary to Burro Springs, where he leaves them. Penniless, Mary is induced by Mike to enter Murphy's place as a dance-girl. On her first night in the place, she is insulted by a drunken cowboy. Harry, returning to Burro Springs, arrives at the dance hall in time to stop the insult. Mike, knowing that he can do little with Mary as long as Harry is around, starts a fight. Harry whips a number of the men, and holds the crowd at bay with his guns. Mike, half drunk, goes upstairs, where he attacks Mary. Harry, holding the crowd at bay, backs up the stairs and unintentionally backs into Mary's room where she is struggling with Mike. He kills Mike. The crowd threaten Harry, but he manages to quiet all by taking the gold from Mike's pocket and explaining the situation. Mary realizes that appearances are deceptive.

JOKER.

SOME NURSE (Week of July 16).—The cast: Lizzie Cake (Gale Henry); Hubby (Milton Simps). Story by J. Cunningham. Produced by Allen curtis.

After a year, Lizzie Cake finds her husband no longer loves her. Hubby gets a letter from his Uncle that, expecting to die any moment, he is coming to make his home with his nephew so no designing woman can get her tentacles upon his money, adding he hopes that the nephew has remained single. Hubby tries to get wifie to go away, but wifie decides to stick.

The day uncle is to arrive, hubby determines to keep wifie out of the house. She goes down town shopping, and is attracted by a beauty advertisement. She looks like a peach when the beauty doctor gets through. Hubby returns with uncle, and is amazed to discover wifie. He tells uncle she is the nurse whom he hired to take care of him. Then he gets a look at wifie and falls in love with her again. Uncle takes a fancy to her. Hubby is forced to take his medicine.

In desperation hubby tries to drown his sorrows. Returning home, he is infuriated to see a shadow on the window curtain that looks like wifie was kissing uncle. Hubby dashes in with drawn gun; uncle grabs a gun to defend himself. Wifie snaps out the lights and after the two have emptied their guns at everything, she snaps on the lights. Explanations follow.

HE HAD 'EM BUFFALOED (Week of July 16).—The cast: Richard Manslot (William Franey); "Coyot" Dan (Milburn Moranti); Hepsabiah Hardlot (Zasu Pitts); Pearl Handled (Lillian Peacock); Pete (Bobbie Mack). Written by C. B. Hoadley. Produced by Wm. Beaudine.

Richard Manslot, an actor, drifts into Satan's Gulch, broken in purse and spirit. The cowboys have never met an actor and he is an object of ridicule. They rope Richard and bring him to the dance-hall, where he meets "Coyote" Dan, the sheriff, who is in reality a thief.

It is election day and a sheriff is to be elected. They decide to elect Richard sheriff for a sinister purpose. The cowboys are informed the election will be a farce and they enter into the spirit of the occasion and Richard, to his surprise, receives the unanimous vote of the place. Richard swells up with pride.

Hepsabiah is a slavey in the kitchen of the dance-hall. She becomes much interested in Richard. Pearl Handled regards Richard as a freak. The dance-hall toughs start a sham fight. Richard does not appear to quell the riot. He hides in the stage coach that is about to take out a large sum of money to pay off miners. Dan and Pete, masked, start out to rob the stage. The driver engages in a pistol fight with the desperadoes. A bullet drives a splinter of wood into the anatomy of Richard and his fighting blood is aroused. He knocks out both Dan and Pete, who are still masked. The driver is killed. Hepsabiah appears on the scene and Richard throws her into the stage, drives back to the Gulch and throws Dan and Pete into jail. Richard is a hero and Pearl falls for him, but he drives away with the stage.

POWERS.

BOX CAR BILL FALLS IN LUCK (Rel. Week of July 16).—Bill arrives by the side-door Pullman route, and is thrown off the train. He finds some money and goes into the bar to spend it. He asks for another bottle of prune juice, but a purple goofus comes out of the neck of it and this puts him off. He rambles out of the bar and sees all sorts of curious creatures, until exclaiming, "I'm through!" he climbs onto the wagon for good.

IN THE HEART OF INDIA (On Same Reel as Foregoing).—The national drink of India is "toddy," a wine made from the palm tree. The palm flower is cut and the cap collected by the "toddy drawers." The wine is sold in great jars in the market. On the farms every farmer grinds his own castor beans, the oil of which is used for all sorts of things. The huge mortar is fixed, and oxen are harnessed to the pestle which revolves in it. Fuel is scarce in India and everything that will burn is saved. We see some of the old, old people of a native village. One old woman is 105, and has great-great-great-great-grandchildren. Then we see a high caste woman dressing her daughter in the "sari," or national dress of India. Road-making is well understood and the roads last for centuries, as they are so well constructed. Then we see the broadest banyan tree in all India, the main system being seventy feet in circumference. Its shade diameter in every direction is 180 feet.

VICTOR.

ONE BRIDE TOO MANY (Two Parts—Week of July 16).—The cast: Tom Warren (Matt Moore); Mr. Smith (Howard Crampton); Mrs. Smith (Leonore Von Ottinger); Grace Smith, their daughter (Margaret McRae); Jean Dupree (Paul Panzer); Jeannette, his daughter (Jane Gail); Arthur Brown (Bert Busby). Written by Cyril Bentinck. Produced by Matt Moore.

Tom tells Brown, the real estate broker, that he won't have him as his best man unless he hastens to get him a tenant for his furnished apartment, and Brown rents it to a Frenchman, Jean Dupree, upon the condition that he may take possession of it at six o'clock.

Brown reminds Tom of the bachelor dinner to be given in his honor that night. Tom instructs his valet to pack his belongings and engage rooms at a hotel. Dupree, his daughter and the maid arrive. Dupree goes to dress for dinner, and the maid admits the daughter's lover, Alfonse, a poor artist, whose suit is not approved by the old Frenchman. Dupree returns and, discovering Alfonse, promptly ejects him.

After the bachelor dinner Tom forgets about having sub-let his apartment, goes home, enters the daughter's room and begins to undress. Dupree, hearing voices, looms up in his night attire and demands that Tom marry his daughter the next day.

In spite of Tom's apologies and explanations, the Frenchman keeps him in the apartment, and the next morning he drags him to church. There Grace, her father, the minister and the entire bridal party have been awaiting the arrival of Tom. When he finally appears with Dupree and his daughter, trouble ensues.

Meanwhile Jeannette tells the maid to get Alfonse. Dupree finally permits Jeannette to marry the man of her choice.

BIG U.

THE PUNISHMENT (Rel. Week of July 9).—Big Bill was down on his luck, and his family was starving. He rushed into the saloon where a game was in progress, and grabbed what money he could lay his hands on. He takes it to his wife, and then tried to make his escape. The sheriff and the boys pursued and caught him. He accepted his fate, but when the boys saw the pitiful condition of his family, they relented, and decided to let him go. They even took up a subscription for his wife, sending her the money with a note to say that they had given Bill a chance to make good.

NESTOR.

MINDING THE BABY (Rel. Week of July 9).—The cast: Mr. Youngwed (Eddie Lyons); Mrs. Youngwed (Edith Roberts); The Janitor (Lee Moran). Written by Fred Palmer. Produced by Roy Clements.

Mrs. Youngwed goes out, leaving hubby with the baby. The janitor comes up to turn on the water, and when the baby cries Mr. Youngwed gets him to make faces for it. But baby goes on crying, and they consult the doctor book While they are looking, the nigger baby from next door crawls in and their baby crawls out. They think that child has turned black, and try all sorts of things. Mrs. Youngwed comes home, and is in despair, when the colored woman rushes in with the white baby, and the mystery is solved.

A DARK DEED (Rel. Week of July 16).—The cast: Ashur Addison (Eddie Lyons); Freddie Taylor (Lee Moran); Vera Pretty (Edith Roberts); R. O. Bust (Fred Gamble). Scenario by F. A. Palmer. Produced by L. W. Chaudet.

Ashur loves Vera, but she is busy studying the works of an East Indian Swami. He tells her that he will bring a real Swami to the house. He persuades his roommate to make up like Swami and accompany him to the home of Vera.

Vera's parents go to the theater. Vera invites a number of girl chums and they are awed by his crystal gazing. Ashur does not enthuse over the situation when Freddie makes love to Vera, but he has to put up with it. Finally the police, who have been on the trail of fake fortune-tellers, raid the house. The two young men escape, congratulating themselves on curing Vera of her desire to probe into Eastern mysticism.

STAR FEATURETTE.

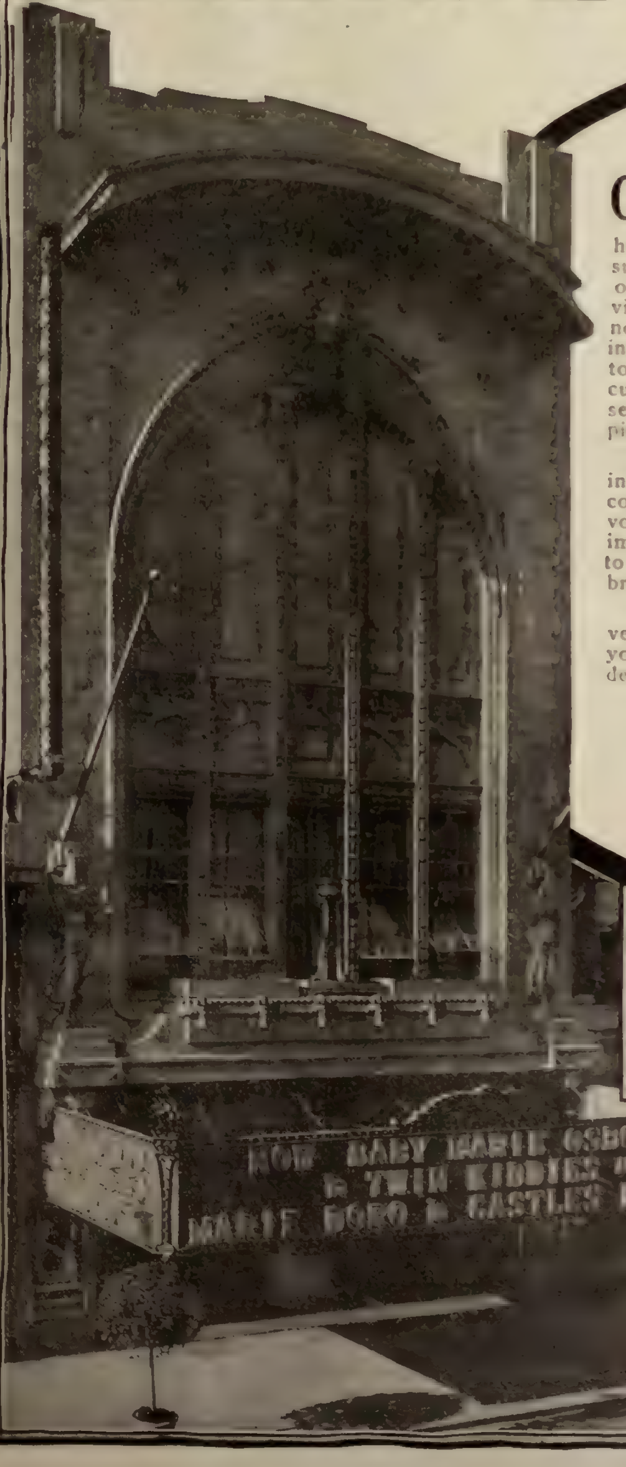
THE WEB (Two Parts—Week of July 16).—The cast: Cleo (Cleo Madison); Gentleman Joe (George Pearce); Jack Norman (Jack Nelson); Mrs. Van Wert (Gretchen Lederer). Scenario written by Harvey Gates. Produced by George Cochrane.

Cleo dons apron and cap and walks out into her garden. Mrs. Van Wert enters Norman's studio and finds him painting. She orders him to go driving with her. As they pass Cleo's residence Mrs. Van Wert tell Norman to wander about until she pays a visit. Norman comes to the fence as Cleo reaches out her hand for a flower. Their hands meet and he climbs up to see the owner. But Gentleman Joe appears and Mrs. Van Wert angrily calls Jack.

Joe points out to Cleo that there are Mrs.

Westinghouse

Motion Picture Equipment



Beautiful Oakland, California

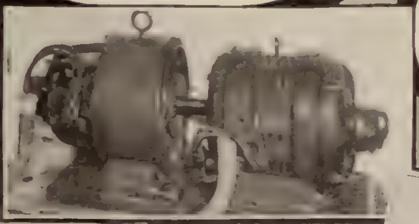
has its Movie Houses in harmony with the surroundings. The progressive management of the Turner and Dahnken Circuit were convinced that the best results from the film could not be secured by using alternating current. They installed a Westinghouse Motor-Generator Set to transform the alternating current into direct current and are getting satisfactory results. These sets enable the operator to project clear, steady pictures.

Westinghouse Motor-Generator Sets are easy to install. There is nothing complicated in their construction or operation. They give constant voltage over a wide range of load, which is very important for "fading in," as it enables the operator to "warm up" his second arc without affecting the brilliancy of the first.

This outfit was exhibited at the Chicago Convention in the Coliseum, July 14-28, 1917. Did you see it? If not—leaflet 4343, shown below, describes it.

Westinghouse Electric & Mfg. Company
East Pittsburgh, Pa.

W
WESTINGHOUSE ELECTRIC



Van Wert's jewels that she so much wants. Cleo instructs Joe to trace the man's whereabouts. On the following day she dresses as a widow and goes to Norman's studio. His phone rings and Mrs. Van Wert asks Norman to invite a woman guest to her week-end party. After some persuasion, Cleo consents to go.

At Mrs. Van Wert's, while dancing with Norman, Cleo's string of pearls falls to the floor. She begs Mrs. Van Wert to allow her to place them in her safe. She goes with her and watches the combination. Later Joe sees the numbers Cleo writes on the fence, robs the safe and is clambering down when he is struck and the loot taken from his pocket. Mrs. Van Wert finds the safe robbed.

Cleo accuses Joe of not being on the level. She takes the gun and in their struggle fires. Norman gives the alarm for the police and hands Cleo a jewel case, asking her to keep it for him. When the police come, Norman says he did the shooting.

Joe recovers and refuses to press the charge against Norman. Norman is released and goes to Cleo. He tells her Joe is a burglar and he, Norman, has an admiration for her cleverness, and they had better join forces. Detectives are on his trail. Cleo sees in her mirror one of them. She gets the jewels and protests she doesn't want to buy them before examining them. The detective leaves, and Cleo asks Norman to go straight, saying that she loves Joe.

UNIVERSAL SPECIAL FEATURE.

THE GRAY GHOST (Episode Four, "The Fight"—Released Week of July 16).—The cast: The Gray Ghost (Harry Carter); Morn Light (Priscilla Dean); Wade Hildreth (Emory Johnson); His Secretary Marco (Eddie Polo).

The Gray Ghost held at bay by Morn Light laughs, pleased at her exhibition of spirit. In the cafe, Jacques is telling Hildreth about the Gray Ghost and the Olmstead bank robbery, that the watchman was left to pay the penalty, and his wife and children well provided for.

The Ghost bids Morn Light good night, stops at the switchboard, sees the number she called, and learns it is Bishop's cafe. He phones his own apartment, and Williams tells him Morn Light knows where Hildreth is. He tells Williams to take some men and get Hildreth without delay. Jacques sees the men approaching and warns Hildreth, who disappears through the secret door down the stairs and into the street. When the men enter Jacques says he does not know where "Mr. Daly" is, but they force him to open the secret door. Hildreth has escaped.

Marco, Hildreth's secretary, enters in search of his employer. He has become suspicious, demands to know what they have done with the Englishman, and a fight starts. Marco defeats them one by one.

Hildreth rushes to Morn Light's apartment and tells her he is Ted Daly. He demands the name and purpose of the Gray Ghost. She is about to answer when the Ghost appears. He sarcastically tells Morn to tell Hildreth his name, but she is speechless. Hildreth attempts to defend himself, but three men cover him with revolvers.

The next day Jerry is fired from the police force for still believing in the Gray Ghost. Jerry is about to leave when the secretary of Hildreth arrives. He tells the detective about the fight.

The Ghost is delighted to read of the disappearance of the young English lawyer. His men say that they were about to get him when the boss did the job himself. The Ghost sneers. Arabin returns and goes to his store. The Gray Ghost, fashionably dressed, walks about inspecting the jewels displayed.

UNIVERSAL SCREEN MAGAZINE.

ISSUE NO. 28 (July 20).

SPORTS—On the trail of the duck, when the season is on, red-blooded hunters find the call of duck shooting irresistible. Despite the hardships, it has a fascination all its own. Subtitles—wooden decoys are taken out to shallow water where there is very little current. Tossing out the decoys. They are held together by ropes. On shore, among the reeds, the boat serves as an excellent shelter. Bird-shot shells are used. Small lead pellets kill everything within a radius of a dozen feet. Leaving for the duck haunts. Low raft with a rifle pit surrounded by decoys makes the best vantage point. Searching the sky for signs of ducks. A successful duck hunter must be well supplied with patience. Decoys riding at anchor. It takes a quick eye to "drop" them on the wing. "Dropped" birds are gathered with nets. The day's catch.

Engineering—Hell-Gate bridge, New York a way station, new monster $25,000,000 concrete and steel bridge across the east river enables passengers to journey from Washington to Boston and thru New York without change. Subtitles—Train passes under the Hudson River. Then far beneath the roar and hustle of New York. And finally below the bed of the Hell-Gate rapids in the East River and on to Boston. Giant approaches extend for over a mile in either direction. Longest single span in the world, measuring 1,016 feet between tower faces. Electric drilling machine drilling holes for rail spikes. Girder wider than a good sized man. Upper view of the great arch. Vigilant Naval Reserves guard it night and day.

New Inventions—Payroll machine, mechanical cashier pays out millions of dollars in salaries every year with unerring accuracy and speed. Human fallibility is almost entirely discounted by this marvelous new machine. Subtitles—The money is first counted out. It is then placed in denominational grooves in the machine. The man depresses the keys on keyboards corresponding to amount to be paid. Another holds the envelopes to catch the money, which drops instantly when handle is pulled. All money is counted automatically. The amount put into each envelope is recorded and added as the payroll progresses. Errors are readily detected by checking the printed record of the machine against the original correct record of the payroll sheet. Filled envelopes are placed in trays. Paying off the men.

What we eat—Manufacturing macaroons, one thousand cocoanuts are used daily in the making of the output of this one concern. Subtitles—Shelling, peeling and breaking the cocoanuts. Grinding the nuts. Steam kettles do the cooking. Cooking the coconut on marble slabs. The Health Department. Inspector calls for the workman's medical certificate. Pressing the coconut into form. Baking in rotary oven. Steaming the finished macaroon off the paper. Some of the 150,000 turned out each day. The laundry. All aprons are washed daily in this plant to insure sanitation.

Art—Study in clay by Willie Hopkins, world's renowned sculptor.

UNIVERSAL CURRENT EVENTS.

ISSUE NO. 8 (July 7).

Visitors from Britain on both our coasts. Kilties in New England and a warship in California, welcomed by us, stimulate recruiting. Bangor, Me.—The 236th Canadian Battalion, clad in Kilts, took this town by storm and added numbers of recruits to the Union Jack and the Stars and Stripes. Subtitles—"France is calling—let's go!" "If you don't care for kilties get into the United States uniform—we will fight together anyway.'" American West Coast. British Cruiser "Lancaster" resting at ease after long cruise to clear Pacific Trade lanes of sea-wolves.

Pennsylvania answers France's urgent appeal. Military parade of men who have enlisted bids you who have not done so to get into uniform.

Willing 'Patients' on famous ranch aid in science's war practice. Red Star Day at "Lucky" Baldwin's famous homestead brings Mercy's hosts into contact with willing subjects. Arcadia, Cal.—Farm stock loaned willing aid to fine men and women, who are going to help our four-footed workers on the firing lines. Bandaging, splinting extraction of splinters—these and other kinds of relief were practiced. Subtitles—Mrs. Anita Baldwin, who gave the use of the ranch to humane helpers. No ranch is complete without a "jass-ack.'"

England's rulers visit Manchester. Great cotton metropolis honored by royal pair on tour through North of England. Manchester, England. A gala event in the history of the great manufacturing city was celebrated in the visit of their Royal Highnesses King George and Queen Mary. The royal pair visited the government buildings and viewed a great demonstration by school children.

Speed Demons are grabbing war stuff. Barney Oldfield's U-boat racing adds war touch to race with Ralph De Palma. Milwaukee, Wis.—The racing world has been attached by the U-boat! Bombs will be put under Old Father Time everytime that Barney Oldfield starts in his latest creation, turreted races which has been dubbed "The Hard Boiled Egg." Matched with Ralph De Palma, Barney showed up in a cross between a forward turret and a diving bell, and then to show that the thing was not a mud turtle, let her go at 115 miles an hour. Subtitles—Barney Oldfield and Cigar, inside his "Deviled Egg." Crawling along at 115 miles an hour.

Mutual Film Corp.

SIGNAL.

THE RAILROAD RAIDERS (15th Episode. "The Mystery of the Counterfeit Tickets"—Two Parts—July 16).—The cast: Helen Holmes (Helen Holmes); Thomas Desmond (J. P. McGowan); Morton Webb (Thomas G. Lingham); Wallace Burke (Leo D. Maloney).

The railroad raiders are run to earth and the gang is captured red-handed through clever detective work of Helen Holmes, star sleuth of the secret service department.

Helen's father, who has been serving a sentence in the penitentiary through false conviction due to the machinations of Wallace Burke, the discredited K. & W. official, who heads the gang of raiders, is released after the confession of "Buck Master," wounded in the big fight between railway detectives and the gang, in which the print shop in which counterfeit tickets of the system have been printed is blown up by dynamite and the fleeing bandits, after one of the most desperate combats ever seen on the screen, are brought to book.

It is a chapter full of the activities of a great railway system, crowded freight yards, rushing engines, wounded and dying men run into holes and corners like rats chased by terriers.

MUTUAL STAR PRODUCTION.

BETTY BE GOOD (Five Parts—Horkheimer—July 16).—The cast: Betty Brownlee (Jackie Saunders); Jimmy Madison (Arthur Shirley); Jonathan Brownlee (Capt. Leslie T. Peacocke); Mrs. Sarah Lenox (Mollie McConnell); Lyda (Mrs. Marsh); Griggs (Ben Rossier); Police Sergeant (Dad Vonte); Jeams (William Reed); Jenny (Marion Le Brun); Mayor Madison (Albert B. Ellis).

Betty, the pretty daughter of Jonathan Brownlee, a retired capitalist, is impulsive and mischievous, delighting in pranks that keep her father and the servants of the household in perpetual apprehension. Brownlee's stock phrase is "Betty Be Good," constant, though rather futile, appeal on his part to the high-spirited girl, who tells her friends she is weary of being lectured on her tomboy achievements.

Peter Madison, mayor of the city, is at enmity with Millionaire Brownlee over political matters. He has a son, Jimmy Madison, who is masquerading as a uniformed policeman in order to detect grafters on the force. Brownlee secures what he believes to be evidenc of political crookedness on the part of the mayor. The documents are lost when Betty, in one of her escapades, drives off with the car in which her father has left them.

Jimmy arrests Betty for stealing the car and papers, being unaware of her identity. Betty and Jimmy fall in love, and the denouement does not come until Millionaire Brownlee's suspicions against Mayor Madison are proved unfounded and the two men shake hands. Jimmy reveals himself to Betty in his true character and the drama ends happily.

LA SALLE.

THE KISSING BUTTERFLY (July 17).—Otto, as the professor of bugology in a co-educational institution of the middlewest, finds himself confronted with the necessity for catching a upa diadi Coedius, or "kissing butterfly"—a very rare specimen, in order to complete the collection of the college.

While chasing the upa diadi over the hills Professor Otto is stalked by a bevy of co-eds who make a bet that all he knows of kissing is the "kissing butterfly," one particularly bold young person offering to bet that she will make the professor kiss her before 10 P. M. While at first indifferent to the lure spread for him the bug chaser eventually becomes interested, is smuggled by the co-eds into their dormitory, discovered there by the president and involved in all sorts of trouble before matters are satisfactorily explained and the "kissing butterfly" captured.

CUB.

"JERRY'S STAR BOUT" (July 19). The cast: Jerry (George Ovey); Big Noise Bill (George George); Girl (Clair Alexander); Father (Louis FitzRoy); Official Announcer (Harry DeRoy); Constable (Gordon MacGregor); Jerry's second (C. E. Feehan); Big Noise Bill's second (Tom Riley). Written and produced by Milton H. Fahrney.

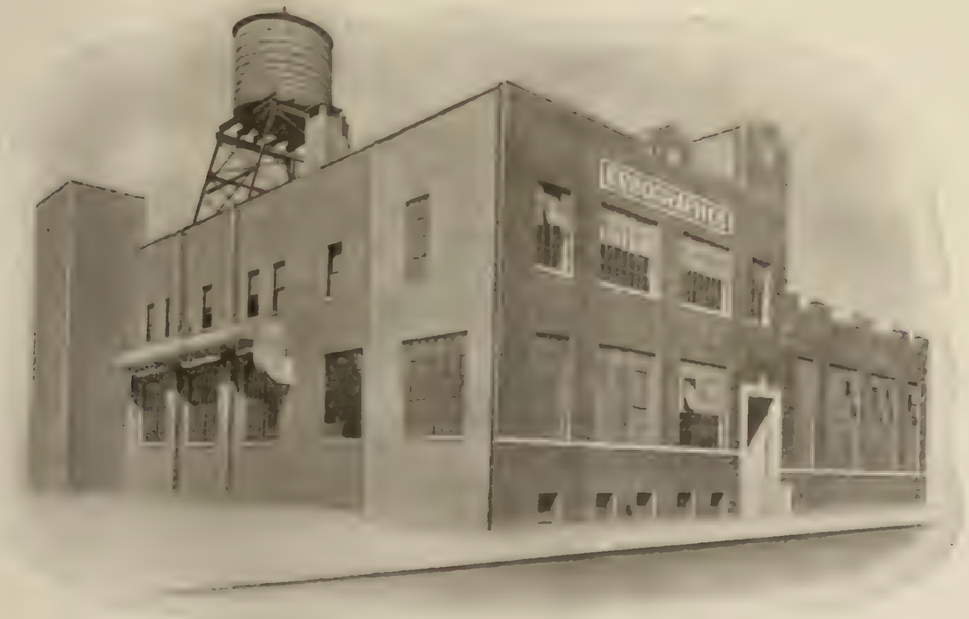
Jerry takes his girl out "flivvering" and they have a "blow up," but nobody is hurt. Jerry attempts to repair the damage, but the girl is "peeved" over the delay. A prize fighter, "Big Noise Bill, The Human Dreadnaught," taking his morning's exercise, arrives on the scene trotting ahead of his racing car and offers to take her home.

Jerry wants to interfere, but has neither the nerve nor size to get away with it. He gives up his repair work and proceeds to tow the car home by "man power"—his own. He might have succeeded, if a constable had not attempted to arrest him for blocking traffic. Believing a fair exchange is no robbery, Jerry makes his escape on the constable's wheel.

In the meantime, Big Noise Bill has arrived at the girl's home and made himself obnoxious. Jerry arrives and suffers several indignities at his hands. The father, who had not favored

ERBOGRAPH

DEVELOPING AND PRINTING



¶ The developing of negative, and printing, tinting and toning of positive film by the Erbograph method is a guarantee of the best work to be had.

¶ Our plant, especially constructed and equipped for this work, is one of the most modern in the country.

¶ The building is constructed entirely of steel, brick, and concrete, equipped with automatic sprinkler system and is absolutely fireproof. The 15,000 feet of floor space affords plenty of working room which insures cleanliness and quick despatch of all orders.

¶ Don't jeopardize the efficient work of your directors and cameramen by having your laboratory work handled by amateurs. Under our system of personal supervision you take no chances.

¶ A visit to our plant will illustrate to you how Erbograph quality is obtained.

ERBOGRAPH CO.

LUDWIG G.B.ERB, President

203-211 West 146th Street, N.Y. City. N.Y.

Jerry's suit now tells him although he does not approve of fighting he will consent to the marriage, if Jerry will give the big bully a beating. As Big Noise is meeting all comers nightly, Jerry has the opoprtunity provided for him. He therefore, provides himself with a rubber bulb loaded with ammonia.

A whirlwind match ensues, in which Jerry injects the ammonia into his opponent's nostrils and lands several apparently knock out blows. Not satisfied he also puts the referee on the mat and in his efforts to escape, administers the same dose to a policeman. Jerry then has a narrow escape from the hands of his pursuers by leaping from a telephone pole into the tonneau of his sweetheart's automobile.

MUTUAL.

MUTUAL WEEKLY NO. 132 (July 18).

Washington, D. C.—Congressional ball game. They play true to form—the game goes 22 innings.

New York City.—Dutch warship visits harbor. The "Zeeland" arrives here enroute to Dutch East Indies via Panama Canal.

Tia Juana, Mexico.—Hands across the border. American-Mexican Friendship Fiesta. Subtitle: Mayor Louis Wilde greets Gov. Esteban Cantu at the International boundary.

Coney Island, N. Y.—A real Wild West wedding in Luna Park. Mr. Artie Ortego and Miss "Billie" Mack are spliced. Pawnee Bill gives the bride away.

Brooklyn, N. Y.—Great Patriotic concert in Prospect Park. Subtitle: Sousa and his band accompany chorus of 5,000 school children. Miss Anna Case sings "America."

Linda Vista, Cal.—Major General Liggett inspects new army camp site. Thirty thousand soldiers of new army will be trained here.

Annapolis, Md.—Navy graduates class one year ahead of regular time. Secretary Daniels awards diplomas.

San Francisco, Cal.—British submarines pass through Golden Gate. First visit to American waters since the war began.

San Francisco, Cal.—American "tanks" in action. California Coast Artillery stage "sham battle" for Sunday strollers.

Somewhere-in-France.—The French take Craonne. In spite of flooded batteries they maintain their fire with precision: Subtitle: The empty shells are collected and re-loaded.

Milwaukee, Wis.—Water tank, atop tower 100 feet high, falls on excursion steamer, killing 50. The whaleback "Christopher Columbus" rams tower in swift current.

Somewhere-in-France.—Moroccan Spahis returning to camp for a well-earned rest.

Miscellaneous Subjects

BLUEBIRD PHOTOPLAYS, INC.

THE CAR OF CHANCE (Five Parts—July 10).—The cast: Arnold Baird (Franklyn Farnum); Ruth Bennett (Brownie Vernon); Mrs. Bennett (Helen Wright); Wanda Heimstone (Molly Malone); James Bennett (Mark Fenton); Wm. Mott-Smith (H. J. Bennett); Israel Heimstone (Walter Belasco): Tom Nolan (Harry De More). Story by Waldeman Young. Directed by Wm. Worthington.

Only a seven-passenger motor and $100, to be spent exclusively for gasoline or repairs, was Arnold Baird's share of his father's property. Light-hearted by nature, Baird made the most of his legacy and started a "jitney bus" line.

When James Bennett, general manager of the Consolidated Traction Co., learned Baird had been practically cut off in his father's will, he informed Baird that his daughter would never marry a pauper and to go out and make his fortune. Bennett's decision suited Mrs. Bennett, who was eager to shine in society and planned to gain her ends by marrying Ruth to Wm. Mott-Smith, who controlled the traction company.

When Ruth got the chance to tell Mr. Mott-Smith what she thought of him, she left no room for doubt. Ruth met Baird secretly and she was first to know of Baird's jitney-bus plans.

Israel Heimstone, leader of organized labor, decided that the employees of the Consolidated Traction Co. deserved an increase in pay. Bennet refused Heimstone's demands and the labor leader called Baird into consultation. Heimstone's daughter, Wanda, employed as stenographer by Mr. Mott-Smith, furnished inside information that showed the weakness of Bennett's defense.

The car strike was called and traffic paralyzed. The next morning the "Social Rapid Transit Company" sprang into operation. Mott-Smith, Bennett and their associates were filled with consternation. Baird's pals in society entered their cars for public patronage and "jitney bused" the traction company to its knees.

When strike-breakers were called in there was nobody to ride—for the public preferred the limousines. When Bennett cried for mercy, Baird was the intermediary. Fate decreed that Baird should be the one to rush to Mott-Smith's office to rescue Wanda Heimstone from the clutches of the drunken society leper.

Settling with Bennett was no hard matter for Baird. His terms were $10,000 a year for becoming assistant general manager and six months' vacation to enjoy a honeymoon on which Ruth was to be the bride.

GREATER VITAGRAPH.

THE MESSAGE OF THE MOUSE (Five Parts July 9). The cast. Wynn Winthrop (Anita Stewart); Marcia Elmore (Julia Swayne Gordon); Paul Adams (Rudolph Cameron); Hallam Varrie (L. Rogers Lytton); Henry Winthrop (Franklyn Hanna); Daniel Concord (Robert Gaillard); Valet (Bernard Seigel). Written by G. R. and Lillian Chester. Directed by J. Stuart Blackton.

Five foreign ambassadors, representing as many bankrupt nations, formulate a plan to divert capital from America for use in rebuilding their countries. The conspirators' hopes lie in winning Henry Winthrop and his associates over to an international steamship trust, offering unprecedented concessions as bait. As a preliminary, they seek to learn the plans of the American syndicate and employ an unscrupulous intriguer, Hallam Varrie, known as "The Lily."

Varrie has spies obtain employment as servants in the Winthrop household. He then contrives to be invited as a guest, using Marcia Elmore, a woman confederate for his sponsor The last night of the house party, Varrie has a Winthrop shipyard, nearby, blown up and, under cover of the excitement, obtains the plan.

Part of a message Varrie had written to his confederate was picked up by a mouse and carried into the room of Wynn. It bore the sign of the lily and words that were a mystery.

Varrie and the ambassadors proceed with their scheme and to win Winthrop and his associates, who begin withdrawing their capital from scores of institutions they control. Panic, labor riots and bank runs ensue. Wynn pleads with her father to check the disaster. He refuses, believing he is performing a patriotic duty.

That night the mouse appears again and it recalls to Wynn the mysterious paper and the explosion. She goes to the secret service and tells the chief of suspicion that the explosion was connected with the economic disasters. At his suggestion she has another house party. By watching Varrie and the woman, she learns they are the conspirators, and, to get proof, pretends to fall in love with Varrie. She goes to his home and while hidden sees him manipulate a secret wireless.

When Varrie goes out she gets her proofs. Winthrop and his associates, told of the plot just as they had been about to sign over their money, then learn of the great service the girl has rendered her country.

BUTTERFLY.

HIGH SPEED (Five parts—Week of July 16).—The cast: Susa (Fritzi Ridgeway); Father (Harry Ratteberry); Mother (Lydia Yeamans Titus); "Speed" Cannon (Jack Mulhall); Count Englantine (Albert MacQuarrie); Count's Friend (J. Morris Foster). Story by Helen Starr. Produced by G. L. Sargent.

Father made millions in pork, and was proud of the fact, but his society loving wife wanted to forget that there was ever such a thing as a pig. Consequently she sent her daughter Susan off to a finishing school where she absorbed a blase manner. Father was anything but pleased with the change.

One day at the club father came in contact with "Speed" Cannon and was so impressed with the effect his presence had upon people, that he determined to try an experiment.

He visits "Speed's" office and on a pretext

CLUNE FILM PRODUCING CO.
Los Angeles, California
Producers of "RAMONA" (8½ reels) and "THE EYES OF THE WORLD" (8½ reels)
Harold Bell Wright's famous love story of adventure, of which nearly 2,000,000 copies have been sold, magnificently reproduced.
Available for state rights.

State Rights for India, Burma and Ceylon, etc., bought.
Two copies of picture required. If you have anything to sell, write fully to
WELLINGTON BROTHERS
Church Gate Street, Bombay (India)

PATENTS
Manufacturers want me to send them patents on useful inventions. Send me at once drawing and description of your invention and I will give you an honest report as to securing a patent and whether I can assist you in selling the patent. Highest references. Established 25 years. Personal attention in all cases. WM. N. MOORE, Loan and Trust Building, Washington, D. C.

SOLIDHED
THUMB TACKS

SOLIDHED
POSTER TACKS
No. 478
11/16 Inch
Actual Size
Sample
Box of 100
Postpaid 50c.
No. 448—½ Inch, 25c. No. 468—⅝ Inch, 35c.
SAVES WEAR AND TEAR ON PAPER
THE HANDY HAMMERLESS TACK FOR GENERAL USE
SOLIDHED TACK COMPANY
SOLE MAKERS
38 Murray Street, New York
Tacks with Colored Heads. White and Colored Celluloid, or other material to harmonize with decorations: ⅜" $1, ⅝" $1.50 and ⅞" $2 per 100. Larger quantities at special prices.

FILM
DEVELOPING
PRINTING
TITLES
TINTING and TONING
GUNBY BROS., Inc.
145 West 45th St. New York

"ARGONAUTS OF CALIFORNIA"
DAYS OF '49
A Thrilling Historical Masterpiece in 10 Reels
Grafton Publishing Film Company
LOS ANGELES, CALIFORNIA

Westinghouse

Cooper Hewitt Rectifier Outfits

APOLLO THEATRE
PHILADELPHIA, PA.

WESTINGHOUSE ELECTRIC

The alternations of the current in an alternating current arc cause the light to flicker. This flickering is made more noticeable on the screen if the shutter is not working properly.

Better projection means pleased patrons; pleased patrons mean increased profits.

The direct current arc can be arranged so that maximum amount of its light always passes through the lens, while it is impossible to do this with an alternating arc. Any operator who has used both will tell you that the best results can only be obtained by using direct current.

It produces that steady, restful light so much desired. A Westinghouse Cooper Hewitt Mercury Rectifier will change your alternating current into direct, thereby producing the desired results.

This outfit was on exhibition at the Chicago Convention in the Coliseum July 14-22, 1917. Did you see it? If not, Booklet 4205-C describes it in detail.

Westinghouse Electric & Manufacturing Company
East Pittsburgh, Pa.

gets him to his palatial home. As they arrive a burglar has terrorized its women occupants. "Speed" proves a hero, but Susan evinces only a passing interest. "Speed," however, is smitten with the languorous Susan, and welcomes the opportunity of seeing her again.

"Speed's" courtship is as fast as he is himself. After two weeks he manages to smuggle Susan away from a reception in honor of Count Englantine. He secures her consent to their marriage, but she shows so little interest "Speed" is nonplussed. She is discovered by mother, who whisks her to the Count, who proposes. Susan puts him off. "Speed" again finds her and proposes that they elope. Susan thinks that would be romantic. Father lends his aid; but it is unavailing, for Susan is so slow that mother discovers her. "Speed" is all broken up, but father has a tip on the market, and his woes are forgotten as he talks over the details with "Speed."

Next day "Speed" starts father's stock movement. Susan dismisses the Count and writes "Speed," declaring her love. The maid gets the notes mixed. "Speed" is broken-hearted and sends an attendant for a gun, while the Count dashes to Susan. She quickly disillusions him and dashes in search for "Speed." She finds him in time to prevent his killing himself—with an empty gun. She whisks him back to the office. Father hikes to the office with a minister. Mother, becoming suspicious, visits the office where the ceremony is being performed. Father holds her long enough to have Susan and "Speed" married. Mother is sore until she learns father's fortune has been augmented and accepts "Speed" because he made it possible.

EDUCATIONAL FILMS CORP.

THE LIVING BOOK OF NATURE (By Raymont L. Ditmars—The Pigmy Circus—July 2). —In this picture the very small types of wild creatures figure as the performers, but they appear as large as trained elephants. The capers of the "On-and-Off-Again Brothers"—two tree-toads on a slack wire, which first demonstrate eccentric rope climbing feats—are screamingly funny. There is an insect quadrille and Oriental dancers from the beetle legions of tropical India. Human acrobatic feats are paralleled by Nature's performers and the scenes incidentally teach a lesson in the display of strange types of animal life.

WORLD PICTURES.

THE BELOVED ADVENTURESS (Five Parts—July 16).—The cast: Juliette La Monde (Kitty Gordon); Robert Nicholson (Jack Drumier); Mrs. La Monde (Inez Shannon); Francine (seven years old) (Madge Evans); Francine (seventeen years old) (Lillian Cook); Doctor Stewart (Robert Forsyth); Jan Moritz (Edward Elkas); Morgan Grant (Frederick Truesdell); Philip Stewart (William Sherwood); Martha Grant (Pinnna Nesbit); Critic (R. Payton Gibbs). Directed by Wm. Brady.

Juliette La Monde, the musical comedy star, admired by men, loves Morgan Grant, who has grown weary of married life. Grant demands a divorce from his wife, Martha, but her religion prevents her giving him his freedom. She leaves, promising he will never see her.

Mrs. Nicholson, Juliette's mother, always dreams and prays for her. Robert, her husband, a stern Englishman, is not in sympathy with his wife where Juliette, his stepdaughter is concerned. Francine, his seven-year-old daughter, has no knowledge of her grown up sister. Mrs. Nicholson becomes ill. Dr. Stewart divines the reason for her sinking health.

On the opening night of a new review, Dr Stewart calls Juliette to be present at her mother's death. At her mother's home her cruel stepfather denies her right to be there. Francine has decked herself in the cloak left by Juliette. A week later he sails for England. Juliette recovers from a severe illness.

Ten years pass. Juliette is constant to Grant. She expresses gratitude for having made her happy, but his ardor is beginning to cool. In England Francine attends a convent. Martha, a teacher in the convent, has never spoken of her sorrow. She becomes friendly with Francine. Juliette writes her stepfather asking him to send Francine to her so that she may make amends by her devotion. Amy Barker, an American girl, gives accounts of gay life that awaken in Francine a desire to "really live." Arriving at her father's home she finds him dead from a stroke of apoplexy brought on by his fury at Juliette's daring to write. Reading the letter, Francine realizes Juliette is her sister, and decides to go to her.

Juliette makes radical changes in her mode of living. She sends Grant away. When Grant revolts she reminds him Francine is only a little girl. Amy Barker introduces Francine to the younger smart set as well as to the ritual of cocktail drinking. Juliette awaits Francine. She is happy in her ability to be kind to her.

Dr. Stewart's son, Philip, who has won honors at West Point, becomes interested in Francine. Several months later Grant comes upon Francine. He introduces himself as an old friend of Juliette, and is surprised to find her a beautiful girl, instead of the noisy gawk he had expected. When Grant complains to Juliette of her changed behavior she tells him the responsibility of bringing up a little sister has changed her. When she intimates that she is looking forward to a match between Francine and Philip he calls Juliette a fool. She tells him marriage is the sweetest lot of a woman, for then she can have children.

A few days later Juliette is shocked to find that Francine has been smoking, but Francine responds that Amy and all smart girls smoke and drink. Francine thinks herself far above the love of such men as Philip. Philip is heartbroken. Juliette comes upon Francine puffing at Grant's cigarette. After sending Francine to dress, Juliette embraces Grant, and is shocked to find that he is indifferent to her caress.

Amy tells Francine about Juliette's past. Juliette sees Morgan kissing Francine. She intercepts a note from Morgan saying he expects Francine at his apartment at four. Francine tells Juliette she has no right to advise a young girl, in view of her own past.

Grant dismisses his servants for the day. Juliette locks Francine in her room and goes to Grant's apartment. When Grant accuses her of jealousy she tells him love for him and duty to Francine prompted her action. Juliette is willing to let Grant marry Francine if he will secure a divorce, but he says a man of his type could never remarry. She wants him to write Francine that he will never see her again. When he refuses, she shoots him. Overcome by remorse she pleads for forgiveness.

Realizing his love for Juliette, Grant writes a confession indicating that he is tired of living. Before he dies Grant asks Juliette's forgiveness. Juliette tells Francine of Grant's death, and though she seems overcome, sorrow leaves but a slight scar on her heart. She later accepts Philip. Somewhere in France is Juliette. As a Red Cross nurse she has occasion, at the sacrifice of her own life, to save Martha. Before she dies Juliette is forgiven by Martha.

K-E-S-E

CHRIS AND THE WONDERFUL LAMP (Conquest Program No 1 Edison—Four Reels—July 14).—Chris, a student, ambitious in his own way but resisting tutors, was always in trouble until, at an auction sale, he purchased an old Oriental lamp because of its odd design, not dreaming that it was possessed of magical powers which he discovered when he began polishing it. A huge slave appeared, told him the lamp was his master and that he was prepared to obey any command that its owner, Chris, might give.

As a test Chris bade the slave to transform himself into another Chris. He then sent the double of himself to school, where he was made to take the thrashings intended for Chris and to serve as the butt of many jokes and experiences meant for the real Chris.

When the genie finally decides that he does not relish serving as Chris' double, the real trouble and fun begins, involving Chris' father and mother, teachers, family doctor, and farcical mix-ups develop with great rapidity.

The doings of "Chris and the Wonderful Lamp" in the days of the Twentieth Century rival the best of Arabian Night tales.

THE LUCK OF ROARING CAMP (Conquest Program No. 1—Edison—Two Reels—July 14). —A half-breed woman, ill, totters into Roaring Camp, a mining settlement where no woman had ever been. In a few hours she was dead, but left a reminder, an infant, who in a few years dominated these gold seekers. Her childish affections, however, went out to a gambler of the mining camp and from that grows a stirring tale such as only Western mining camps can provide and as only Bret Harte could describe.

SKYLARKING ON SKIIS (On Same Reel as Foregoing).—A rare sport in countries where steep hills and much snow make this dangerous game possible.

HE COULDN'T GET UP IN THE MORNING (Conquest Program No 1--Edison—July 14).—Jonah Morpheus liked his bed so well that it was almost impossible to get him up in the morning. The schemes utilized to get him out of bed provide a laugh in every foot of this film. In the finale Jonah is for once landed at his work on time, but in a most unusual unnatural manner.

CAPTAINS OF TOMORROW (On Same Reel as Foregoing).—This picture shows our future captains at drills and manoeuvres at West Point Acaremy, afoot and on horse. It is surcharged with American spirit, thrilling and inspirational.

The Conservative
AMERICAN MASTER ORGAN
insures
The lasting approval
of the Public
as well as more business
The Conservative
always wins in the long run and it is permanent popularity that counts in your success and accounts for the success of
The American Master Organ
Manufactured
Lakeview, Paterson, N. J.

The Original and Leading Moving Picture Journal in Europe
The Kinematograph Weekly
The reliable Trade organ of Great Britain; covering the whole of the British Film market, including the American imported films. Read by everyone in the industry. Specialist writers for Finance, Technical Matters, Legal, Musical, Foreign Trading (correspondents throughout the world)—and every section devoted to the Kinematograph. Specimen copy on application to:—
The Kinematograph Weekly, Ltd.
9-11 Tottenham Street, London, W., Eng.

Are You Tired
of playing waltzes and popular songs for all your pictures? Try "bringing out" the dramatic scenes with dramatic music. The
Orpheum Collection
contains the best music of this kind published. Issued in Three Series:
No. 1, No. 2 and No. 3
Piano (24 pages each), 58 cts. for each series; $1.15 for any two; $1.70 for all three. Violin, 40 cts. each; 75 cts. for any two; $1.05 for all three. Cornet, 35 cts. each; 65 cts. any two; 95 cts. all three. First and second series have parts for Cello, Flute, Clarinet, Trombone and Drums. Practical for Piano alone, or in combination with any above instruments. Discounts on orders for four or more parts. Send for free sample pages. Note new address.
CLARENCE E. SINN
1103 Grace Street Chicago, Ill.

In answering advertisements,
please mention
The Moving Picture World

THE Automatic TICKET SELLING AND CASH REGISTER CO.
MANUFACTURERS OF
AUTOMATICKET MACHINES
and all kinds of Theatre Tickets
USED UNIVERSALLY
1735 BROADWAY N. Y. CITY

U-T-E
CORPORATION

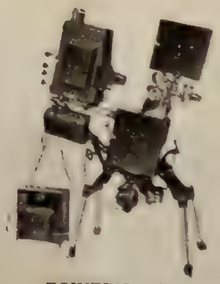
An Appreciation

In honor of the gathering at Chicago of the representative branches of the fifth largest industry of the United States, the United Theatre Equipment Corp. takes this opportunity of extending its heartiest wishes for the welfare of the entire motion picture industry.

In a spirit of co-operation, it urges the various factions and branches of our business to unite in one grand endeavor for proper recognition of the motion picture industry.

With *unity* and harmony established, detrimental obstacles will be swept away and a new era of commercial prosperity will dawn for us all. The path to success must be traversed shoulder to shoulder, each striving for the highest achievement and each working in conjunction with the other.

The United Theatre Equipment Corp. has opened the way by practically demonstrating the mutual advantages of unity and co-operation, and its success has been assured by the benefits which have come to the exhibitor through this organization.



POWER'S 6-B

UNITED SERVICE STATIONS ready to serve you:

NEW YORK
729 Seventh Avenue
115 East 23d Street

PHILADELPHIA, PA.
1233 Vine Street

BOSTON, MASS.
129 Pleasant Street

PITTBURGH, PA.
940 Penn Avenue

CLEVELAND, OHIO
314 Columbia Bldg.

CINCINNATI, OHIO
123 Opera Place

CHICAGO, ILL.
154 West Lake Street

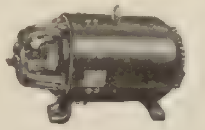
DETROIT, MICH.
409 Peter Smith Bldg.

GRAND RAPIDS, MICH.
232 No. Ottawa Avenue

KANSAS CITY, MO.
813 Walnut Street

DES MOINES, IOWA
Utica Building

OMAHA, NEB.
12th and Harney Streets



HALLBERG
20TH CENTURY MOTOR
GENERATOR

UNITED THEATRE EQUIPMENT CORPORATION

Executive Offices: 1604 Broadway New York

THE RANGE BOSS (Essanay—Five Parts—July [illegible]).—The cast: Rex Randerson (Jack Gardner); Ruth Harkness (Ruth King); Willard Masten (Carl Stockdale). Written and directed by W. S. VanDyke.

Out of the elite and civilized East into the rough and primitive West there comes a little party which [illegible] the desert must be larger than all New York, and their trail a little longer than the Gay White Way. Ruth Harkness, who has inherited the Flying W ranch from a relative, heads the timid little band. A prim and conventional aunt and uncle and Willard Masten, her fiance, all dolled up according to his Fifth avenue tailor's ideas of the West, accompany her.

Headlong the little party plunges into the meshes of a conspiracy of two cowboys to mulct the girl of her holdings. Rex Randerson, a happy-go-lucky ranger with a clear-gray eye, steps in to frustrate the plot, and incidentally falls in love with Ruth. This enrages Masten, who joins the conspirators and extends their plot to include Randerson's death. The girl and the ranger are caught in their "death trap" and count themselves lost, but the fearlessness of Rex in a single-handed battle with the villains saves the day. Ruth thanks him by consenting to become his bride, and an old-fashioned cowboy wedding ends the dark adventure.

WHEN SORROW WEEPS ("Do Children Count?"—Two Parts—July 18).—The cast: Rags (Little Mary McAlister); Chris Busby (John Cossar); Caroline Busby (Mabel Bardine).

Rags, a penniless orphan, flees from child welfare workers and an orphan asylum. Simultaneously, Caroline Busby, whose husband is a crook, regrets her past and starts for another city. The child and the woman meet and decide to begin life over again together. They are happy for a time; then the woman's husband locates her and demands protection from the police. Caroline wants to live straight and turns her husband over to detectives. He accuses her as his accomplice. The couple and the child are arrested. Busby is sent to prison, and his wife discharged. The judge, at the protest of the philanthropists, orders the child to an orphan asylum. Grief-stricken over this loss, Caroline hurls herself into a river.

ARTCRAFT PICTURES CORP.

THE LITTLE AMERICAN (June—Six Parts).—Scenario by Cecid B. DeMille and Jeannie Macpherson. Produced by Cecil B. DeMille.

Angela More's birthday is the Fourth of July. Count Jules De Destin, an attache of the French embassy, appears with a bouquet of red, white and blue flowers, but Angela's interest is centered in Karl Von Austreim, a German-American. Karl, to please his father, has been educated in Germany, and received his military training in the German army.

Jules is about to propose, when the butler announces Karl. He has a box of candy to which is fastened a silk American flag, and the candy is arranged in the same design. Jules realizes he has lost, and after he has retired Karl proposes. He has just been accepted when he is summoned to meet a man who insists upon seeing him. The stranger tells him to report in Germany at once.

Karl, unable to explain, asks Angela to wait for him. One day Jules tells her France and Germany are at war, and Angela is horrified, but relieved at her understanding of Karl's departure. Angela has an aunt in France in the town of Vangy. The aunt lost her grandson in battle, and writes Angela's father asking that she be sent to bring her and her family back to America.

Angela writes to Karl, and departs on one of the largest ocean liners. The captain receives word that they are nearing the submarine zone, and orders everything darkened. A German spy leaves two port holes open; the lights are seen by the commander of a submarine, who fires. The boat slowly fills and lists. The ball room is flooded. Angela finally reaches the deck. She gives her life preserver to an older woman and jumps into the water. Coming to the surface she sees an empty raft and pulls herself on board. The next morning she is picked up by a patrol boat. Karl receives the letter, and is making merry in a captured French home when they receive the news of the torpedoing of the Veritania. Karl is horror stricken. The captain commands that they drink to the commander of the submarine.

Angela's aunt passes away a short time before Angela arrives. The French commander warns that the Germans are approaching, and Angela and her women servants are preparing to depart when the French bring their wounded into the chateau. Angela refuses to leave. Her servants remain with her. Jules arranges with a spy to have a telephone hidden in the chateau. He encounters Angela, who is heartbroken to find he has lost his right arm in battle. He explains she can do a great service if she will permit the spy to serve as butler. Angela consents. She does her best to look after the French wounded, and entertains them. Soon the Germans come. They fire into the dwelling, killing the spy, and batter down the door.

Angela protests that the chateau is the residence of American citizens, and shows her flag. Realizing her beauty, several of the officers start for her, and she flees. Angela dashes into a darkened room, Karl follows. Believing Angela has been drowned Karl forgets his manliness and is about to force a kiss, when his elbow hits the electric switch and the sweethearts stand face to face. Angela is horrified—Karl humiliated. He explains he believed her dead; she demands that he protect her women servants. Karl explains that he cannot give orders to his superiors. The commanding officer arrives, makes her remove and dry his muddy boots. Karl secures a pass for Angela, but she sees a line of peasants fall before a firing squad, and tears up her pass, announcing that she will remain.

She creeps to the fire place and telephons Jules where the German guns are placed. The French wreck one of the big Howitzers. The second shot hits close to another, and the colonel realizes some one is telephoning the range. Karl finds the wire outlet, and discovers Angela. He urges her to flee. The colonel is knocking at the door, Angela realizes if Karl lets her go, he will be shot, so she pulls down her hair and pretends to struggle. The men believe Karl has captured her and he is congratulated.

By a court martial Angela is ordered shot because she refuses to reply to the German third degree. Karl revolts. He flings his sword at the feet of the Colonel and says—"I am done with you and your Emperor. I was blind to your system—now, thank God, I see!" The Colonel orders the woman shot as a spy and the man for treason. Jules has heard Angela scream, orders all guns concentrated on the chateau.

Karl and Angela are led before the firing squad. Just as they are about to fire, an avalanche of French shells descend. Karl and Angela are buried in the debris, and chateau is in flames. Finally they crawl forth and Angela, leads Karl through the shells of No Man's Land.

Unable to make the distance, they conceal themselves in a church. The two collapse at the foot of a cross as a shell wrecks the building.

Next morning, Jules sees two figures at the foot of the cross and discovers them to be Angela and the German-American. Angela pleads for Karl and he is put in a concentration camp. Jules sets about to acquaint the government of Angela's heroism, and one day she is presented with an official document granting Karl's release and transport to America, and the other prisoners are horrified to see a fashionably dressed little American pressing her face against the wires of the detention pen to be kissed by the disheveled German prisoner.

Pathe Exchange, Inc.

HEARST-PATHE NEWS NO. 53 (June 30).

Fort Barry, Cal.—With sharpshooting a very big factor in trench fighting, army officers give special attention to marksmanship. Subtitles: Checking up the results of the fire. Small arms practice.

Putnam, N. Y.—Many miraculously escape death when the fast Montreal and New York express is derailed and totally wrecked: Subtitles: The big locomotive is demolished. Irving Cummings, the actor is one of the injured passengers.

New York City.—Coney Island gets a glimpse of western social life when Cowboy Ortego marries Cowgirl Mack in "frontier village." Subtitles: Congratulations are now in order The honeymooners' send-off.

London, England.—American medical units

Non-Breakable and Sanitary STEEL and CAST IRON

HIGH Quality

LOW Price

Opera Chairs immediate shipment on many styles; Second Hand Chairs; out-of-door seating. Send measurements for FREE SEATING PLAN. Mention this paper.

STEEL FURNITURE CO.
Grand Rapids, Mich.; New York, 150 Fifth Ave.

For the fullest and latest news of the moving picture industry in Great Britain and Europe.
For authoritative articles by leading British technical men.
For brilliant and strictly impartial criticisms of all films, read
THE BIOSCOPE
The Leading British Trade Journal with an International Circulation
85 Shaftesbury Avenue, London, W.
Specimen on Application

BARGAINS

Edison and General Electric 220-volt Transformers, Power 220-volt, A. C. Motors, Variable Speed 110-volt, A. C. or D. C. Motors for Power Machines, Preddey Speed Controllers, Enterprise Gas Making Outfits, Edison Mechanisms, Power and Edison Rheostats, Lamp Houses and Magazines. Parts for all models, Power, Edison and Motiograph Machines.

C. R. BAIRD CO. 24 EAST 23d STREET NEW YORK, N. Y.

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.

ROLL TICKETS
SAVE MONEY
on Special and Stock
Tickets by Ordering from
KEYSTONE TICKET CO.
SHAMOKIN, PA.
Our Samples and Prices Tell the Story

WE have a large assortment of films including serials on hand. Why can't we arrange for your supply of new or slightly used films in all lengths and for all parts of the Globe?

HAVE several prints of "The Twenty-Million Dollar Mystery" of twenty-two reels, and "Zudora," of eighteen reels, with United States selling rights.

THE FILM EXCHANGE
729 7th Ave. New York City

FOR SALE
Mailing Lists
MOVING PICTURE THEATRES
Every State — Total 24,000
Price, $3.50 per M.
1400 Film Exchanges.................... $4.00
206 Manufacturers and Studios........ $1.50
235 Picture Machine and Supply Dealers $1.50
Particulars.
A. F. WILLIAMS, 166 W. Adams St., Chicago

C. J. O'Brien, Inc.

Publication Printing

Catalog and Job Work
of the Larger Sort

22 North William St.
225-227 William St.
NEW YORK CITY

Phone 5320 Beekman
for a representative to
call and quote on your
next printing order

are the first to carry the Stars and Stripes overseas, as part of the expeditionary forces. Subtitles: The members are hospitably entertained abroad, and the nurses enjoy a game of "bowls." The man of the hour, General John J. Pershing, shown leaving the British War Office.

In France.—The land dreadnaught, which has proved such a grand succes in the British offensive, is now adopted by the French. Subtitles: The tank is painted to resemble the surrounding landscape, so as to fool enemy artillery. Note the large knife at the front to cut through all obstacles. The crew of the mighty war engine.

Huntington, N. Y.—Yale students respond to the Nation's call for aviators to man the great aerial fleet that is soon to be organized. Subtitles: They mount a rapid fire gun on the machine to prepare for their future battles in the air. Off for a spin over Long Island Sound

Milwaukee, Wis.—A large part of the suburban section is inundated when the Menomonee River rises as a result of heavy rainstorms. Subtitles: The streets are converted into rushing streams. Railroad lines are washed away and freight car wrecked.

Buffalo, N. Y.—Nothing is too difficult for the women of America, as they bravely face the country's industrial tasks during the war. Subtitles: In railroad shops—to help keep the transportation system in constant repair. Painting, carpentry—they work at anything needed, so that men may be free for the firing line.

Portsmouth, N. H.—The Navy Yard is converted into a training camp, with hundreds of neat, spotless tents to house the recruits. Subtitles: A vigorous course in Swedish exercises keeps the boys in trim. The grand parade.

HEARST-PATHE NEWS NO. 54 (July 4).

Brooklyn, N. Y.—National airs are now the vogue and 20,000 people attend the patriotic concert by John Philip Sousa's band. Subtitle: Miss Anna Case sings "America" and the school children keep time with their flag batons.

Boston, Mass.—A floating hospital is placed in commission to take care of infants from congested districts during the hot weather. Subtitle: All the children are given a free medical examination.

Mt. Eden, Cal.—Wartime conditions have given a great impetus to salt refineries in this country in supplying the Allies' needs. Subtitles. The old Chinese mill system is used to pump the ocean water into the beds. The salt crystals slowly form as the water evaporates.

Paris, France.—The Countess of Yourkevitch, a Russian noblewoman, opens a hospital for faithful war dogs wounded on the battlefields. Subtitles: Many have been in the thick of the fire, serving as Red Cross aids or messengers to the firing line. Napoleon, injured during a night attack in Alsace, while on duty as a sentinel.'

London, England.—A large model of British land dreadnought is unveiled in tribute to the memory of the late Lord Roberts. Subtitle: Crowds swarm about the tank as it drives through the street.

Summer Fashions.—American designed gowns that captured prizes at the Actors' Fund Fair. Subtitles: Dress of charmeuse crepe meteor and Lierre lace flouncing. Bodice with bretelles. Attractive afternoon frocks appropriate for garden parties. Model of plain and embroidered cotton voile, which won first prize. Hat of corn-colored crepe de chine with Point de Venise.

At an American Port.—British submarines, which help to guard the ocean highways, visit the United States for the first time in years. Subtitles: Ready to return to the tireless watch of the deep. The mothership of the undersea flotilla.

War Section.—America's active participation in the struggle for democracy opens. The expedition of troops to the firing line has already begun. Subtitles: Seasoned veterans of the U. S. Marine Corps are mobolized as part of General Pershing's forces. General Barnett, commandant of the Corps, bids farewell to the first contingent of marines and its gallant leader, Colonel Doyen. They go to vindicate America's fight for humanity, with the Nation's heartfelt blessing for success. Meanwhile transports are loaded with supplies and ammunition for the expedition. Vast quantities of materials fill the docks. Regular army troops embark for a secret destination in France. They're off.

A "Regular" Man. (Cartoon.)

? SHOULD SHE OBEY ?

A GRIPPING 7-Reel Drama of Divorce, directed by George Siegmann.

FOR STATE RIGHTS

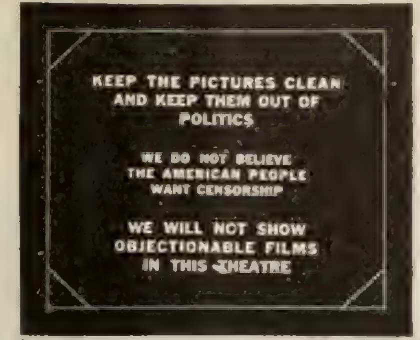
Address

RENOWNED PICTURES CORPORATION

AKIBA WEINBERG, President

1600 Broadway New York City

Censorship
is the
Bogey Man
of the
Moving Picture Industry



KEEP THE PICTURES CLEAN AND KEEP THEM OUT OF POLITICS

WE DO NOT BELIEVE THE AMERICAN PEOPLE WANT CENSORSHIP

WE WILL NOT SHOW OBJECTIONABLE FILMS IN THIS THEATRE

This is one of the set.

We have prepared and are distributing at cost

A Set of Nine Anti-Censorship Slides

(All Different)

As a means of self preservation Exhibitors everywhere should constantly fight the proposed discriminatory control of their business.

Picture theatre patrons can aid materially in the fight and will if the subject is kept constantly before them.

The set of nine slides, carefully packed, will be sent postpaid on receipt of $1.00.

Address

MOVING PICTURE WORLD

17 Madison Avenue

New York City

"IT HAPPENED TO ADELE" (Thanhouser—Five Parts—July 15). The cast: Adele (Gladys Leslie), Her Mother (Carey Hastings); Blanche (Peggy Burke); Vincent Harvey (Charlie Emerson); Mary (Clarine Seymour); John W. Horton (Wayne Arey). Directed by Van Dyke Brooke. Story of Agnes C. Johnston.

Adele was a child of romance. Even in the sordid tenement she felt a desire to go on the stage. Accidentally Adele and her mother met Blanche, who had been on the stage with Adele's mother, and it was through her that Adele received her first chance. Then she met Vincent Harvey, an embryonic opera composer who found inspiration in her and she in turn found for her. Adele was practising kicking one morning very energetically. So much so that she kicked her slipper out of the window and it hit John W. Horton, a broker. Looking around, he became horrified. Adele had climbed out on to the firescape, became dizzy and fell. An awning broke her fall. Blanche was the first one to her side. Learning that she was not hurt, Blanche made her lie still, while she turned to the crowd and told them that Adele was a poor chorus girl who tried to commit suicide. It wasn't long before Adele sprang into fame, as the incident brought her plenty of publicity and Horton told her that if she ever needed a friend to call on him.

Vincent completed his opera and at his request, Adele took it to Horton and asked him to produce it. He gladly consented and it turned out to be a really good opera, for Vincent threw himself into it heart and soul. He forgot everything, even Adele. Mary, Vincent's Uncle's adopted daughter, came to see Adele and asked her to give up Vincent as he belonged to her, and who ever married him would have to be content with his disposition as he loved no one except his music and himself. Adele did not believe this until she found him wanting. Accidentally a fire started. Vincent remembered his opera was on Adele's table. Rushing in he paid no heed to her but snatched up his music. Horton, who decided to take a trip to the pole was about to leave when suddenly Blanche, unknown to Adele, came and asked him not to go. Returning he found the house in flames.

"THE NEGLECTED WIFE"—Episode No. 10. 'A Veiled Intrigue' (Two Parts—Week of July 15). The cast: Margaret Warner (Ruth Roland); Horace Kennedy (Roland Bottomley); Mrs. Kennedy (Corenne Grant); Edgar Doyle (Neil Hardin); Frank Norwood (Philo McCullough).

At the moment Margaret is being led by the veiled woman, Mary resolves to win back the affections of her husband.

Margaret questions the veiled woman as to whereabouts of Kennedy, but the latter shakes her head and motions silence. Fearing for Kennedy's safety and feeling sure she will be of assistance, Margaret regains courage. Arriving at a strange house, Margaret is led in, puzzled at not seeing Kennedy and finding herself locked in. Margaret realizes she has been trapped.

Kennedy receives a note telling him if he wishes to keep the scandal out of his political campaign, he must go to Bar's shop and give $500 to a lame newsboy. Refusing to be blackmailed, Kennedy tears up the note. Visiting Margaret he finds the note written by the veiled woman and he goes in search of her.

Mary receives a note, telling her that if she wants divorce proceedings to come to Lichton Sanitarium and she will find proof. Not wishing to go alone, she telephones Norwood and he decides to go with her.

Mary delivering her password to a doctor follows him. Norwood is warned to remain where he is. Mary is shocked at the sight of Margaret, who is strapped to a chair. "What right have you to hold this girl here," she asks. "We know her as Maude Black, and following the instructions of the law we have to hold her" is the answer the doctor gives, insinuating that Margaret is insane. Norwood forces his way into the room, and after a fight, rescues Mary and Margaret.

Kennedy receiving another note decides to thwart the scheme by sending fake money. Doyle angry at being tricked and at the failure of his plan to hold Margaret, determines to get a packet of compromising letters written by Kennedy to Margaret.

"THE 13th LABOR OF HERCULES"

STATE RIGHTS NOW SELLING

IN A SERIES OF 12 PARTS

CINEMA DISTRIBUTING CORPORATION

220 WEST 42d ST. NEW YORK

AMERICAN FILMS
THE WORLD OVER

MOVING PICTURE WORLD
THE WORLD OVER

AN excellent example of how the whole world to-day is looking to this country for its moving picture films as well as foodstuffs and other supplies. Mail regarding subscriptions, films, etc., was received by the MOVING PICTURE WORLD (not including the mail for Cine-Mundial, our Spanish monthly) from Saturday to the following Friday, inclusive (one week), from the following points:

Rangoon, India
Glasgow, Scotland (2)
Algiers, Algeria
Bombay, India
Moscow, Russia
Nelson, Lancs, England
Benares City, India
Simla, Calcutta, India
Aberdeen, Scotland
Perth, Western Australia
Calgary, Alberta, Canada
Vancouver, B. C., Canada
Dunedin, New Zealand
Melbourne, Australia (2)
Sydney, N. S. W., Australia
London, England

The circulation of this paper is in a class by itself not only in this country, but all over the world, and is part of the unapproachable

SERVICE WE RENDER

To the Whole Industry

For the biggest value you can possibly get, subscribe for and advertise in the

MOVING PICTURE WORLD

INDEX

TO CONTENTS

Advertising for Exhibitors.............. 451
Animated Cartoons, Development of....... 395
Art, The New Old........................ 405
Artistry and Motion Pictures............ 382
Artistry of Motion Pictures, The........ 378
As It Was in the Beginning.............. 461
At Leading Picture Theaters............. 439

Bell, Commissioner, Visits Brooklyn...... 436
"Beloved Adventuress, The" (World)...... 472
Better Film Movement.................... 365
Boehringer Theater Deal Nets Big Profit... 499
"Borrowed Identity' (Pathe)............. 471
Brady, Alice, Talks About Dress and Make Up 426
British Notes. 467
Business Without Brains, A.............. 401

Caged Authors 404
Calendar of Daily Program Releases...... 530
"Car of Chance, The" (Bluebird)......... 474
Casting for Pictures.................... 427
Chaplin to Strive for Quality........... 431
"Character as Revealed in the Eye" (Terry) 473
Chattanooga Shows Open Sunday.......... 495
Chicago News Letter..................... 463
"Chris and the Wonderful Lamp" (Conquest) 476
Comedy Favored by War.................. 414
Comedy Picture Production............... 412
Comedy Scenario, The.................... 413
Co-operation Overcomes Drastic Regulation. 496
Comments on the Films................... 477
Continuity, The 460
"Corruption" (Popular) 475
Costume Room, In the.................... 389

"Dangers of a Bride" (Triangle)......... 475
Development of the Screen, The.......... 375
Director's Importance, The.............. 381
"Doing My Bit".......................... 408
Dream in Realization, A................. 417

Editing a Motion Picture................ 371
Elvidge's, June, Clothes Club........... 459
Evolution of the Technical Man.......... 388

Facts and Comments...................... 428
First Run Paramount for Nirdlinger Houses. 498
Filming a News Event for the Screen..... 421
"Flame of the Yukon, The" (Triangle)... 475
Fluke Tax Law in North Carolina Holds.. 501
Fox Men Hold Convention................. 433
"Further Adventures of Stingaree, The" (Kalem) 473

Getting Close to the Public............. 424
Glaring Flaws in Careless Direction..... 377
Goldwyn Names Initial Productions....... 442
Goldwyn Signs Up Big Exhibitors......... 439

Greater Opportunities in Pictures........ 425
Greater Scenario Department............. 381

Hiller, L. L............................ 442
Hot Wave Stimulates Business in St. Louis. 500
Hopping to a Close-Up................... 415
How I Came to Write "Continuity"....... 403
How I Happened.......................... 427

Ideals and Realities.................... 407
Ideas, A Few............................ 394
If 430
Indian Notes. 468

Kunsky Enterprises Move Into New Offices. 498

"Lady Barnacle" (Metro)................. 474
"Last of the Carnabys, The" (Pathe)..... 471
Lederer, Gretchen. 439
Legitmate Player in the Films, The...... 400
Leo Heads for Scenario Department....... 431
Leonhardt Now With Goldwyn.............. 437
List of Current Film Release Dates, 554, 550, 552, 554
"Little American, The" (Artcraft)....... 471
"Lone Wolfe, The" (Selznick)............ 475

Make Pictures Just "Heart High"........ 376
"Man and Beast" (Butterfly).............. 476
Manufacturers' Advance Notes............ 482
Membership of New Organization Increasing 502
"Message of the Mouse, The" (Vitagraph). 473
Motion Picture Educator................. 447
Motion Picture Exhibitor, The........... 435
Motion Picture Photography.............. 458

National Association Meets July 18....... 446
"Neptune's Naughty Daughter" (Century).. 473
New Art of the Motion Picture........... 394
News of Los Angeles and Vicinity........ 465
No Action this Year on Daylight Saving.. 436
Not an Imagination...................... 421

Official Program of Exposition and Convention 438
Our Little Sister of the Screen......... 387

Patrons Complain of Too Many Titles..... 494
"Patsy" (Fox) 473
Photodrama a New Art.................... 374
Photodramatic Writing, Development of... 393
Photoplaywright, The 454
Pictures for Army Cantonment at Chillicothe 503
Pictures Aiding War Preparations........ 504
Picture Men Going to Washington......... 432
Picture Theaters Projected.............. 491
"Place in the Sun, A" (Essanay)......... 472
Plea for the Art World, A............... 368
Playing Pictures Difficult.............. 418
Popular Picture Personalities........... 450

Producer, Have a Conscience............. 469
Progress of Art in Pictures............. 363
Projection Department 455
Public, Exhibitor and Star.............. 429

Quality, Importance of.................. 460

"Rag Baby, A" (Selig)................... 474
Ramseyer, Samuel E...................... 462
Rembusch Indorsed for League Chief...... 435
Reviews of Current Productions.......... 471
Richardson on the Homestretch........... 443
Roll of Honor, The...................... 433
Rothapfel Talks to Screeners............ 434
"Runaway Colt, A" (Selig)............... 474

Scenario of Today, The.................. 406
Scenic Side of the Photodrama........... 374
Screencraft Titles 372
Screen Club Will Hold First Reel........ 433
Screen Photography, Difficulties of..... 503
Screened Novels, Success of............. 398
Seattle Shows British War Pictures...... 505
Senate Gets General Revenue Bill........ 432
Sennett, Mack, Off for Pacific Coast.... 437
Sherrill, William, Talks................ 469
Simplicity and Impressionability........ 380
"Smiling Jimmy" Kelly Goes a Fishing.... 442
Some Men and Women Who Direct........... 422
Specialization the Keynote of Success... 416
State Rights Department................. 479
Still, The All-Important................ 372
Story, The 411
Stories of the Films.................... 532
Study Production to Improve............. 367

Talmadge, Norma, a Modern Female....... 390
"Tapping the Thought Wireless".......... 409
Thanhouser Will Continue Trade Showing. 441
Thrills in Serial Making................ 423
"Time, Locks and Diamonds" (Triangle).. 475
Trade News of the Week.................. 494
Tree, Sir Herbert, and the Screen....... 430
Trials of the Cameraman................. 391
Triangle to Distribute Paralta Plays.... 441
Trouble Is, The......................... 399

Variety the Spice of Picture Life....... 410
Viewpoint of the Actress................ 418

Washington Exchanges to Have Building.. 497
Weekly News Reel, The................... 419
Whartons Open Offices in New York....... 470
What is Photoplay?...................... 369
"When True Love Dawns" (World).......... 472
Why Not Classify the Moving Picture?.... 410
With Art as Her Hand Maiden............. 383
Writing Railroad Thrillers.............. 402

Young, Clara Kimball, Discusses Picture Art 461
Young, Miss, Makes Answer to Selznick.... 432

TO ADVERTISERS

CARBONS & CARBON ACCESSORIES.

National Carbon Co......................549
Speer Carbon Co.........................533

CHAIR AND SEATING MANUFACTURERS.

Steel Furniture Co...................... 542
Thos. A. Edison Wisconsin Seat Co., New Orleans Section

ELECTRICAL & MECH. EQUIPMENT.

Amusement Supply Co.........Chicago Section
Baird, C. R.............................542
Erkers 556
Hertner Elec. Mfg. Co................... 556
Langstadt-Meyer Co. 561
Northwestern Electric Co.......Chicago Section
Porter, B. F............................549
Simplex Photo Products Co...............531
Sou. Theater Equip. Co....New Orleans Section
Swaab, Lewis M..........................551
Typhoon Fan Co..........New Orleans Section
United Theatre Equipment Co.............541
Universal Motor Co......................560
Westinghouse Electric & Mfg. Co.......535, 539

FILM EXCHANGES.

Bradenburgh, G. W.......................561
Film Exchange, The......................542

LENS MANUFACTURERS.

Bausch & Lomb Optical Co................555
Crown Optical Co........................556
Gundlach-Manhattan Optical Co...........559

MANUFACTURERS OF INDUSTRIAL PICTURES.

American Bioscope Co..........Chicago Section
Duhem M. P. Co..........................560
Erbograph Co. 537
Evans Film Mfg. Co......................558
Gunby Bros. 538
Rothacker Film Mfg. Co........Chicago Section
Standard M. P. Co.............Chicago Section

MANUFACTURERS OF MOVING PICTURES.

Arizona Film Co.........................544
Artcraft Pictures Corp..................331-33
Bernstein, David 351
Bluebird Photoplays, Inc................323
Brenon, Herbert, Productions............344
Brunel, E., Film Corp...................561
Charter Features Corp...................314
Cinema Distributing Corp................544
Civilization-Pioneer Film Corp..........349
Clune Producing Co......................538
Educational Films Corp. of America......350
Empire Film Corp........................340-41
Essanay Film Mfg. Co..................315, 356
Fox Film Corp...........................342-43
Frohman Amusement Corp..................328
Gaumont Co. 339
General Film Co.........................357-361
Gersten, Frank, Inc.....................354
Goldwyn Pictures Corp...................334-35
Grafton Film Publishing Co..............538
Horsley, David, Productions.............528
Iliodor Film Corp.......................345
Inter-Ocean Film Corp...................347
Kalem Co. 362
King Bee Comedies Co....................346
Metro Pictures Corp............Colored Insert
Mutual Film Corp...............Colored Insert
Paralta Plays, Inc.............Colored Insert
Paramount Pictures Corp.................324-27
Pathe Exchange, Inc............Colored Insert
Selig Polyscope Co......................355
Selznick, Lewis J., Enterprises.........338
Seng, Frank J., Productions.............329
Sherman Pictures Corp...................352
Standard Pictures 321
Thanhouser Film Corp....................330
Triangle Distributing Corp..............336-37
Warren, Edward, Productions.............553
Wharton, Inc. 353
Wholesome Films Corp....................348
World Film Corp.........................322
Universal Film Mfg. Co..................316-320
Young, Clara Kimball...........Colored Insert

MISCELLANEOUS.

Anti-Censorship Slides 544
Automatic T. S. & C. R. Co..............540
Barker Bros. 520
Barnes Construction Co....New Orleans Section
Bioscope, The 542
Botanical Decorating Co........Chicago Section
Cahill-Igoe Co.................Chicago Section
Cinema, The 560
Cine-Mundial 559
Corcoran, A. J..........................560
Eagle Photo Engraving Co................555
Eastman Kodak Co........................560
Hartwell, C. C., Co.......New Orleans Section
Holcomb & Hoke Mfg. Co..................555
Hunter, Wm. H...........................553
Information Dept. 561
Keystone Ticket Co......................542
Kinematograph Weekly, The...............540
Lee, Jos. F.............................558
Modern Theater Construction.............557
Moore, Wm. H............................538
M. P. Electricity.......................557
M. P. Directory Co......................561
National Ticket Co......................530
O'Brien, C. J., Inc.....................543
Peerless Press 558
Richardson's M. P. Handbook.............557

Classified Advertisements

NOTE TERMS CAREFULLY

Remittances must accompany all orders for classified advertisements as follows: One dollar per insertion for copy containing twenty words or less. Five cents per word on copy containing over twenty words. Each word to be counted including names and addresses.

NOTICE TO ADVERTISERS:—The Publishers expect that all statements made in every advertisement will bear the strictest investigation.

SITUATIONS WANTED.

MANAGER, twelve years' experience motion picture business, will shortly be open for high class proposition, where real ability is demanded and recognized. Highest credentials. Address Reliable, care M. P. World, N. Y. City.

HELP WANTED.

WANTED—Organist for Canadian city. Must have had experience playing pictures. References to accompany reply; good wages to right, reliable party. Karn Morris Organ. Apply W. M., care M. P. World, N. Y. City.

BUSINESS OPPORTUNITY.

WANTED—Partner, help finance moving picture producing company. Just organizing to incorporate in New Jersey, to build studio near best seashore resort in world. Write for interview. Harry V. Miller, Organizer, Box 66, Absecon, N. J.

THEATERS WANTED.

CASH for your movie. We are the oldest and most practical brokers in America, established 1896. Catalog No. 90, filled with bargains and testimonials, free to buyers and sellers. Lewis, 580 Ellicott Sq., Buffalo, N. Y.

THEATER FOR SALE OR RENT.

FOR RENT or sale, new theater, strictly modern, capacity 300. Best location. For details address K. S. Jackson, Findlay, Ohio.

THEATER and dance hall, only one in town Have been doing good business for past three years. Pictures every night when not playing stock. New Motiograph motor drive, new 1917 Simplex, two new pianos, two picture curtains, draperies and fixtures. Everything complete. Member National Guard. Will sell very cheap for cash. Chas. Juntunen, Crescent Theater, Shawano, Wis.

EQUIPMENT WANTED.

WILL exchange fine typewriter, costing $100 (price $25), for complete electric stereopticon outfit, same value. Director, 898 Lafayette av, Brooklyn, N. ,Y.

WANTED—Asbestos curtain booth, or portable asbestos lumber booth. State price. Address Booth, care M. P. World, N. Y. City.

EQUIPMENT FOR SALE.

MACHINES—[illegible] overhauled by factory and guaranteed in perfect working condition. Power's 6A, hand driven, $175.00; Power's 6A, motor driven, $200.00; Power's No 6, $135.00; Edison "B," $85.00; Edison "D," $125.00; Power's No. 5, $60.00; Edison Exhibition, $60.00; Chicago Spot Lamps, $20.00 and $30.00; Evening Star Spot Lamp, $15.00. Send cash with order. Satisfaction guaranteed or money refunded. Erker Bros. Optical Co., 608 Olive St., St. Louis, Mo.

3,000 OPERA CHAIRS, steel and cast frames, 60c. up. All serviceable goods, cut prices on new chairs. Six standard asbestos booths. Send for weekly list of close outs and save half. J. P. Redington, Scranton, Pa.

OPERATORS, Richardson says "Install 'Amberlux' Lens Filters." Improve projection 100%. Price, including business-bringing slide, $3.50. W. D. Warner, 8 E. Broad St., Columbus, Ohio

FOR SALE—Slightly used Simplex, guaranteed perfect. Two second hand Power's 6A machines, motor drive, each $125. Room 206, 1482 Broadway, N. Y. City.

OPERA CHAIRS—Slightly used, 50 cents up. Upholstered $1.25, [illegible]. Ship any quantity crated subject to inspection. Atlas Seating Co., 10 E. 43rd St., N. Y. City.

BRAND NEW [illegible] 1917, friction, motor drive, complete [illegible]. Guaranteed perfect condition. Laroche, Box 452, Fort Lee, N. J.

CAMERAS, ETC., FOR SALE.

PROFESSIONAL CAMERAS [illegible] Tessars, effects, devices, novelties, experimental workshop, repair, expert film work, titles. Eberhard Schneider, 14th St. & Second Ave., N. Y. City.

DAVID STERN COMPANY INCORPORATED "EVERYTHING IN CAMERAS," PIONEERS IN THE MOTION PICTURE FIELD———LATEST MODEL, BRAND NEW, RIGHT FROM THE FACTORY DIRECT TO YOU, U-N-I-V-E-R-S-A-L MOTION PICTURE CAMERA COMPLETE with F:3.5 TESSAR LENS, $300———EXCLUSIVE DISTRIBUTORS OF THE 200 ft. capacity "DAVSCO," the lightest and most [illegible] market. Complete with Tessar F:3.5 lens. Our very special price, $110.00———Panoram and Tilting Head Tripod, $15.00. Largest stock of slightly used Motion Picture Cameras in the country at remarkably low prices. Write today for our 66 page, profusely illustrated Camera Catalog—THE BOOK THAT CHASED WASTE OUT OF CAMERA BUYING—worth its weight in gold to you—yours for the asking. Telegraphic orders shipped on our fifteen-minute schedule. Will ship any camera C. O. D. privilege of examination on receipt of small deposit. Mail us $1.10 for a copy of Talbot's "Practical Cinematography." This simple, yet wonderful, book will help you grasp instantly the principles of the art, and to understand the apparatus employed———DAVID STERN COMPANY, ———"Everything in Cameras." In business since 1885, 1027-1029 R. MADISON ST., CHICAGO, ILLINOIS.

BASS CAMERA COMPANY, LARGEST DISTRIBUTORS OF UNIVERSAL MOTION PICTURE CAMERAS. A BRAND NEW UNIVERSAL DIRECT FROM THE FACTORY, WITH B. & L. TESSAR F:3.5 LENS, COMPLETE, $300.00. LATEST MODEL UNIVERSAL TRIPOD, COMPLETE, $90.00. A DEPOSIT WIRED IN THE MORNING WILL SEND A UNIVERSAL ON ITS WAY IN ONE HOUR. THE 200 FT. CAPACITY U. S. COMPACT, THE BEST CAMERA MADE FOR TOPICAL FILM, COMPLETE WITH F:3.5 TESSAR LENS, $98.00. ALUMINUM HEAD PANORAM AND TILTING TOP TRIPOD, $22.50. USED CAMERAS FROM $25.00 UP.—HARVEY'S EXPOSURE METER FOR CINEMATOGRAPH WORK, LATEST NO. 2 MODEL, $1.25 POSTPAID. LATEST BOOK ON MOTION PICTURE CAMERA INSTRUCTION, "HOW TO MAKE AND OPERATE MOTION PICTURES," $1.10. POSTPAID. BASS CAMERA COMPANY, 109A N. DEARBORN ST, CHICAGO, ILL.

FILMS, ETC., WANTED.

PORTIONS of film having plenty of action showing birds in flight; animals both in and out of captivity; horsemen in action; comedy, both posed from life and animated cartoons; military subjects covering infantry, cavalry, artillery, and aviation. Write or show us what you have. Animated Target Co., Inc., 141 West 36th St., N. Y. City.

FILMS, ETC., FOR SALE.

15 REELS of film for sale, good condition, gone out of business. Will sell for the best. offer. R. White, 58 E. Huron St., Buffalo, N. Y

INDEX TO ADVERTISERS (Continued).

Ross & Co....................Chicago Section
Schwartz-Eustis Co........New Orleans Section
Screencraft 558
Solidhed Tack Co....................538
Stauffer-Eshleman Co......New Orleans Section
Wellington Bros. 538
Werlein, Philip, Ltd.......New Orleans Section
Williams, A. F....................542
Virginia Exhibitors' Convention....................561

MOVING PICTURE CAMERAS.

Bass Camera Co................Chicago Section
Burke & James, Inc............Chicago Section
M. P. Apparatus Co., Inc....................551
Stern, David Co................Chicago Section

MOVING PICTURE PROFESSIONALS.

Alexander, J. Grubb....................523
Apfel, Oscar 511
Arthur, Lee 514
Bennett, Chester 521
Blystone, J. G....................529
Brady, Col. Jasper Ewing....................523
Carey, Harry 520
Clements, Roy 522
Cline, Edward 525
Crane, Wilbur ....Colored Insert
Cromley, Lige 526
Cunningham, Jack 527
Day, Juliette 508
Dazey, Chas. T....................526
Del Ruth, Hampton....................509
Desmond, William 520
Dietz, Lone Star 524
Dunham, Phil 525
Edwards, J. Gordon....................521
Edwards, Walter 515
Farnum, Franklyn 518
Fazenda, Louise 519
Fisher, George 526
Ford, Francis Co....................517
George, Burton 522
Hamerick, Burwell Filson....................526
Hillyer, Lambert 518
Hutchinson, Craig 521
Ingraham, Lloyd 523
Irvine, Clark 529
Lehrman, Henry 516
Lockwood, Harold................Colored Insert
Louis, Willard 527
Lyons, Eddie, and Moran, Lee....................522
MacLaren, Mary MacDonald....................510
Ovey, George 513
Palmer, Frederick A....................523
Paton, Stuart 517
Paul, Holmes R....................525
Philips, Dorothy, and Holubar, Allen........507
Powell, Paul 513
Raymaker, H. 526
Reicher, Frank 510
Reynolds, W. Lynn F....................524
Russell, Dan 526
Shelby-Burns Comedies 512
Stedman, Marshall 513
Sturgeon, Rollin S....................524
Warnack, Henry Christeen....................511
Webb, George. 519
Willat, Irvin V....................527
Williams, Harry 527
Young, James 524

MUSIC & MUSICAL INSTRUMENTS.

American Master Organ Co....................540
American Photoplayer Co....................562
Marquette Piano Co............Chicago Section
Sinn, Clarence E....................540

LOBBY DISPLAYS.

Adler-Jones Co..................Chicago Section
Hamburg ....Chicago Section
Kraus Mfg. Co....................Colored Insert
Menger & Ring............New Orleans Section
Newman Mfg. Co....................559

PROJECTION MACHINE MANUFACTURERS.

Enterprise Optical Mfg. Co.....Chicago Section
Power, Nicholas, Co,..564, New Orleans Section
Precision Mch. Co....................563

PROJECTION SCREEN MANUFACTURERS.

Gold King Screen Co....................561

THEATRICAL ARCHITECTS.

Decorators' Supply Co.........Chicago Section

List of Current Film Release Dates

ON GENERAL FILM, PATHE AND PARAMOUNT PROGRAMS

(For Daily Calendar of Program Releases See Page 530.)

General Film Company, Inc.

(Note—Pictures given below are listed in the order of their release. Additions are made from week to week in the order of release.)

BROADWAY STAR FEATURE.

Vanity and Some Sables (One of the O. Henry Stories—Two parts—Comedy-Drama).

A Service of Love (One of the O. Henry Series—Two parts—Comedy-Drama).

The Gold That Glittered (One of the O. Henry Series—Two parts—Comedy-Drama).

No Story (One of the O. Henry Series—Two parts—Comedy-Drama).

The Love Philtre of Ikey Schoenstein (One of the O. Henry Series—Two parts—Comedy-Drama.

Strickly Business (One of the O. Henry Series—Two parts—Comedy-Drama).

A Departmental Case (One of the O. Henry Series—Two parts—Comedy-Drama).

ESSANAY.

Local Color (Black Cat Feature—Two parts—Comedy-Drama).

Be My Best Man (Black Cat Feature—Two parts—Comedy-Drama).

Pass the Hash, Ann (Black Cat Feature—Two parts—Comedy-Drama).

The Clock Struck One (Black Cat Feature—Two parts—Comedy-Drama).

Sundaying in Fairview (Black Cat Feature—Two parts—Comedy-Drama).

The Quarantined Bridegoom (Black Cat Feature—Two parts—Comedy-Drama).

Mr. Pringle and Success (Black Cat—Two parts—Drama).

The Rainbow Box (Black Cat Feature—Two parts—Drama).

Would You Believe It? (Black Cat Feature—Two parts—Comedy-Drama).

A Corner in Smiths (Black Cat Feature—Two parts—Comedy-Drama).

KALEM.

A Day Out of Jail (Ham and Bud Comedy).

Sage Brush Law (an episode of "The American Girl"—Two parts—Drama).

The Pot of Gold (an episode of "The American Girl"—Two parts—Drama).

The Jackaroo (an episode of "The Further Adventures of Stingaree"—Two parts—Dr.).

The Fugitive Passenger (an episode of "The Further Adventures of Stingaree"—Two parts—Drama).

Seaside Romeos (Ham and Bud Comedy).

The Tracking of Stingaree (an episode of "The Further Adventures of Stingaree"—Two parts—Drama).

Arrayed With the Enemy (An episode of "The Further Adventures of Stingaree"—Two parts—Drama).

An Eye for an Eye (An episode of "The Further Adventures of Stingaree"—Two parts—Drama).

A Double Deception (An Episode of "The Further Adventures of Stingaree"—Two parts—Drama).

The Poisoned Cup (an episode of "The Further Adventures of Stingaree"—Two parts—Dr.).

GEORGE KLEINE.

The King of Cooks (One-Reel George Bickel Comedy).

Love, Luck and Loot (One-Reel George Bickel Comedy).

A Mixed Color Scheme (One-Reel George Bickel Comedy).

A Suit and a Suitor (One-Reel George Bickel Comedy).

Nearly a Husband (One-Reel George Bickel Comedy).

Some Statue (One-Reel George Bickel Comdy).

JAXON COMEDIES.

Are Actors People?
A Ride for Life.
Military Madness.
Pearls of Pauline.
Ploughing the Clouds.

SELIG.

The Return of Soapweed Scotty (Two parts—Comedy-Drama).

Selig World Library No. 3 (Educational).

Selig World Library No. 4 (Educational).

Knights of the Saddle (Two parts—Drama).

The Font of Courage (Drama).

Selig-World Library No. 5 (Educational).

The Friendship of Beaupere (Two parts—Dr.).

The Heart of Jules Carson (Drama).

Selig World Library No. 6 (Educational).
The Right of Might (Two parts—Drama).
In the Talons of an Eagle (Drama).
Selig World Library No. 7 (Educational).
Trials and Tribulations (Two parts—Drama).
Through the Eyes of the World (Drama).
Selig World Library No. 8 (Topical).
In the African Jungle (Two parts—Drama).
Checkmate (Drama).

RAY COMEDIES.

Coughing Higgins (One Reel).
Casey, the Bandmaster.
Casey, the Fireman.
Muggsy in Society.
The Candy Jag.
Muggsy in Bad.
A Laundry Mix-Up.

SPARKLE COMEDIES.

Where's My Nightie?
Fresh Air.
The Spy.
The Trunk Route.
Bertie's Bath.
A Night of Enchantment.

Pathe Exchange, Inc.

RELEASES FOR WEEK OF JUNE 24.

When Baby Forgot (Lasalida—Five parts—Drama).
The Mystery of the Double Cross (Episode No 15, "The Double Cross"—Two parts—Drama—Astra).
The Neglected Wife (Episode No. 7, "The Message on the Mirror"—Two parts—Drama—Balboa).
Know America No. 13—Cattle Raising—Texas (Scenic—Combitone).
Hearst-Pathe News No. 52 (Topical).
Hearst-Pathe News No. 53 (Topical).
Krazy Kat—All is not Gold that Glitters (Cartoon Comedy) and Rebuilding America's Merchant Marine (Edu.) (International—Split Reel).

RELEASES FOR WEEK OF JULY 1.

The Woman in White (Thanhouser—Six parts—Drama)
The Neglected Wife (Episode No. 8.—"A Relentless Fate"—Two parts—Drama—Balboa).
Know America No. 14—"Here and There in Texas" (Scenic—Combitone).
Max, the Heart Breaker (Two parts—Comedy—Pathe).
Hearst-Pathe News No. 54 (Topical).
Hearst-Pathe News No. 55 (Topical).
Happy Hooligan—The Great Offensive (Cartoon Comedy) and Training Police Horses (Edu.) (International—Split Reel).

RELEASES FOR WEEK OF JULY 8.

The Cigarette Girl (Five parts—Drama—Astra).

The Neglected Wife (Episode No. 9—"Deepening Degradation"—Two parts—Drama—Balboa).

The Fatal Ring (Episode No. 1—"The Violet Diamond"—Three parts—Drama—Astra).

Know America No. 15—"Through Central Texas" (Scenic—Combitone).

Katzenjammer Kids, "Der Captain Discovers the North Pole (Cartoon Comedy); and Nippon's Natural Glories (Scenic) (International Split Reel).
Hearst-Pathe News No. 56 (Topical).
Hearst-Pathe News No. 57 (Topical).

RELEASES FOR WEEK OF JULY 15.

It Happened to Adele (Five parts—Drama—Thanhouser).

The Neglected Wife (Episode No. 10, "A Veiled Intrigue"—Two parts—Drama—Balboa).

Stop! Look! Listen! (Two parts—Comedy—Rolin).

The Fatal Ring (Episode No. 2, "The Crushing Walls"—Two parts—Drama—Astra).

Sweden's Waterways (Scenic—Sveafilms), and Placer Gold Mining (Indust.).

Jerry on the Job, "Love and Lunch" (Cartoon), and New York's Giant Barge Canal (Scenic) (International).

Hearst-Pathe News No. 58 (Topical).
Hearst-Pathe News No. 59 (Topical).

Paramount Pictures Corp.

BLACK DIAMOND COMEDY.

May 14—The Window Dresser's Dream.
May 28—Susie of the Follies (Comedy).
June 11—Her Fractured Voice.
June 25—Auto Intoxication.

FAMOUS PLAYERS.

May 21—Her Better Self (Five parts—Drama).
June 28—The Little Boy Scout (Five parts—Drama).

July 2.—At First Sight (Five parts—Drama).
July 9.—The Love That Lives (Five parts—Drama).

July 23—The Long Trail (Five parts—Drama).

KLEVER KOMEDY.

May 21—Moving.
June 4—Bungalowing (Comedy).
June 18—Commuting
July 2.—Oh Pop!

LASKY.

May 28—Freckles (Five parts—Drama).
May 31—Unconquered (Five parts—Drama).
June 11—The Jaguar's Claws (Five parts—Dr.).
June 14—The Inner Shrine (Five parts—Dr.).
June 25—Her Strange Wedding (Five parts—Drama).

July 12—Forbidden Paths (Five parts—Dr.).
July 16—What Money Can't Buy (Five parts—Drama).

MOROSCO AND PALLAS.

June 4—The World Apart (Morosco—Five parts—Drama).

June 7—Giving Becky a Chance (Morosco—Five parts—Drama).

June 18—A Roadside Impresario (Five parts—Drama).

June 21—Heir of the Ages (Pallas—Five parts—Drama).

July 5.—Big Timber (Five parts—Drama—Morosco).

July 19—Cook of Canyon Camp (Five parts—Drama).

PARAMOUNT-ARBUCKLE COMEDY.

May 21—A Reckless Romeo (Two parts).
June 25—The Rough House (Two parts).

PARAMOUNT-BURTON HOLMES.

June 11—Bread Lines in Orient and Occident.
June 18—Fruitful Florida (Scenic).
June 25—Palm Beach and Miami (Scenic).
July 2.—How California Harvests Wheat (Educational).

July 9.—In the High Sierras (Scenic).
July 16—An Oregonian Niagara (Scenic).
July 23—Catching and Canning Oregan Salmon (Industrial).

PARAMOUNT BRAY PICTOGRAPHS.

June 11—Subjects on Reel—Soldiers of the Soil; Traveling Forts; Repairing a Sub-sea Cable; Cartoon—Evolution of the Dachshund.

June 18—Subjects on Reel—Unmasking the Medium; On Duty with the Coast Guards; Scientific Stock Breeding; Bobby Bumps' Submarine Chaser.

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

PORTER MAKES A CONFESSION

A friend of mine said he couldn't understand how I ever became the best machine salesman in the United States. He said you wouldn't think it to look at me.

Well, frankly, I don't shave just because I love to see my face in the mirror.

But if you want to know the secret of my success, here it is:

(1) Knowing my business.

(2) Acting upon that knowledge.

Take it from me that "knowing how" isn't enough. If you stop at that you'll soon be driven off the field by younger men and concerns.

They will leave you only the joy (?) of hollering about what you know and what you did in the past, before keener minds tackled the business.

Another thing—I don't furnish Projectors alone. Before the sale I give my expert knowledge as Projection Engineer, and after the sale I remain at my Customer's service.

This policy, and honorable dealing, have earned me the confidence of my Customers. Men thousands of miles away have sent me cash with their orders, even for second-hand machines. And none ever were sorry.

I WOULD NOT SELL THE CONFIDENCE OF MY CUSTOMERS FOR ALL THE WORLD'S WEALTH.

B. F. PORTER, 1482 Broadway, Times Sq., New York

Silvertip Demonstrations Are Convincing

Nothing is as convincing as actual visual proofs. You have heard your fellow exhibitors speak of Silvertips as the "standard negative projector carbons," you have heard the enthusiastic endorsement of operators the country over who have told you of "minimum adjustment and no flicker."

Now is the time—right here at the Convention—to find proof for every claim that has been made. At our booth will be expert moving picture men who will explain Silvertip's points of superiority in detail.

Don't miss this chance to become familiar with the actual operating conditions that have made Silvertips the "standard negative projector carbon."

A visit to booth No. 17, Section B, at the Chicago Convention will prove to you what you have so long been hearing—Silvertips and satisfactory projection are the same.

National Carbon Company, Inc.

CLEVELAND, OHIO

List of Current Film Release Dates

ON UNIVERSAL, METRO AND TRIANGLE PROGRAMS

(For Daily Calendar of Program Releases See Page 530.)

Universal Film Mfg. Co.

ANIMATED WEEKLY.

June 20—Number 77 (Topical).
June 27—Number 78 (Topical).
July 4—Number 79 (Topical).
July 11—Number 80 (Topical).
July 18—Number 81 (Topical).
July 25—Number 82 (Topical).

BIG U.

June 11—The Mysterious Outlaw (Drama).
June 18—The Two Gun Parson (Drama).
June 25—The Pointed Finger (Two parts—Dr.).
June 25—Love's Turmoil (Drama).
July 2—The Mad Stampede (Drama).
July 9—The Punishment (Drama).

BISON.

June 4—The Scrapper (Two parts—Drama).
June 18—Lone Larry (Two parts—Drama).
June 25—Money and Mystery (Two parts—Drama).
July 4—The Wrong Man (Two parts—Dr.).
July 9—Double Suspicion (Two parts—Drama).

GOLD SEAL.

June 11—Heart of Gold (Two parts—Drama).
June 11—The Black Mantilla (Three parts—Drama), and Beyond the War in France (Scenic).
June 18—The Brand of Hate (Three parts—Drama).
June 25—The Golden Bullet (Three parts—Drama).
July 2—The Young Patriot (Three parts—Dr.)
July 9—A Lamb of Satan (Three parts—Drama).
July 16—Six Shooter Justice (Three parts—Drama).
July 23—A Soldier of the Legion (Three parts—Drama)

IMP.

June 4—Doomed (Drama).
June 4—The Hunted Man (Drama).
June 11—The Thief Maker (Two parts—Dr.).
June 11—Her Strange Experience (Drama).
June 25—The Double Topped Trunk (Drama)
July 4—The Girl in the Limousine (Drama).
July 9.—Hatton of Headquarters (Drama).

JOKER.

June 11—One Damp Day (Comedy)
June 18—A Burglar's Bride (Comedy)
June 25—His Fatal Beauty (Comedy)
July 2—The Twitching Hour (Comedy)
July 9.—Kitchenella (Comedy).
July 16—He Had 'Em Buffaloed (Comedy).
July 23—Canning the Cannibal King (Comedy)
July 23—The Soubrette.

LAEMMLE.

May 12—The Doctor's Deception (Drama).
May 18—Her Great Dilemma (Two parts—Dr.).
May 21—Money's Mockery (Two parts—Drama).
May 21—The Light of Love (Drama).
June 4—The Missing Wallet (Drama).
June 18—Battered Youth (Drama)

L-KO.

May 28—Roped Into Scandal (Two parts—Comedy).
June 4—Dry Goods and Damp Deeds (Two parts—Comedy)
June 11—Chicken Chased and Henpecked (Two parts—Comedy).
June 18—Where Is My Che-ild? (Two parts—Comedy).
June 25—Her Daring Tearing Ways (Two parts—Comedy)
July 2—Bombs and Bandits (Two parts—Comedy.
July 9.—Hearts and Flour (Two parts—Comedy).
July 16—Surf Scandal (Two parts—Comedy)
July 23—The Sign of the Cucumber (Two parts—Comedy).

NESTOR.

June 4—Who's Looney Now? (Two parts—Comedy).
June 4—A Burglar by Request (Comedy).
June 11—To Be or Not to Be "Married" (Com.)
June 18—Jilted in Jail (Comedy).
June 25—The War Bridegroom (Comedy)
July 2—Poor Peter Pious (Comedy).
July 2—Five Little Widows (Two parts—Comedy
July 9—Minding the Baby (Comedy).
July 16—A Dark Deed (Comedy)
July 23—Seeing Things

POWERS.

June 18—Young Nick Carter, Detectiff (Comedy-Cartoon) and China's Wonderland (Dorsey-Edu.) (Split reel).
June 25—Duke Doolittle's Jungle Frizzle (Cartoon Comedy), and In the Land of Many Temples (Dorsey Edu.)
July 2—China Awakened (A Hy Mayer Travelaugh).
July 9—Monkey Love (Cartoon Comedy) and In the Rocks of India (Dorsey Educational).
July 16—Box Car Bill Falls in Luck (Cartoon Comedy) and in the Heart of India (Educational).
July 23—Hammon Egg's Reminiscences (Cartoon Comedy) and in The Land of Light and Gloom (Dorsey Edu.).

REX.

May 28—The Purple Scar (Two parts—Drama).
June 4—Tacky Sue's Romance (Two parts—Drama).
June 18—Helen Grayson's Strategy (Two parts—Society Drama).
July 2—Seeds of Redemption (Two parts—Drama).
July 9—Three Women of France (Two parts—Drama).

STAR FEATURETTE.

July 16—The Web (Two parts—Drama).
July 23—The Beautiful Imposter (Two parts—Drama)

VICTOR.

June 25—Damaged Goodness (Comedy)
June 25—Her City Beau (Comedy-Drama)
June 25—Swede Hearts (Two parts—Comedy Drama).
July 2—Not Too Thin to Fight (Comedy).
July 2—Daredevil Dan (Comedy).
July 9.—Meet My Wife (Comedy).
July 9.—The Paper Hanger's Revenge (Comedy)
July 9.—Kicked Out (Two parts—Comedy Drama).
July 16—One Bride Too Many (Two parts—Comedy Drama)

UNIVERSAL SCREEN MAGAZINE.

June 18—Issue No. 24.
June 25—Issue No. 25 (Educational).
July 2—Issue No. 26 (Educational).
July 9.—Issue No. 27 (Educational).
July 16—Issue No. 28 (Educational)
July 23—Issue No. 29 (Educational)

UNIVERSAL SPECIAL FEATURE.

June 24—The Voice on the Wire (Episode No. 15, "The Living Death"—Two parts—Drama)
July 1—The Gray Ghost (Episode No. 1, "The Bank Mystery" (Three parts—Dr.).
July 8—The Gray Ghost (Episode No. 2, "The Mysterious Message"—Two parts—Drama).
July 15—The Gray Ghost (Episode No. 3—"The Warning"—Two parts—Drama)
July 22—The Gray Ghost (Episode No. 4—"The Fight"—Two parts—Drama)
July 29—The Gray Ghost (Episode No. 5—Two parts—Drama)

UNIVERSAL CURRENT EVENTS.

June 16—Issue No. 5 (Topical).
June 23—Issue No. 6 (Topical).
June 30—Issue No. 7 (Topical)
July 7—Issue No. 8 (Topical)
July 14.—Issue No. 9 (Topical).
July 21—Issue No. 10 (Topical)
July 28—Issue No. 11 (Topical)

Metro Pictures Corporation.

METRO PICTURES CORP.

June 4—Lady Barnacle (Five parts—Drama).
June 18—The Greatest Power (Five parts—Dr.).
June 25—Aladdin's Other Lamp (Five parts—Drama).
July 2.—The Trail of the Shadow (Five parts—Drama)
July 9—Peggy, the Will o' the Wisp (Five parts—Drama).

YORKE FILM CORP.

June 11—The Haunted Pajamas (Five parts—Drama).
July 16—The Hidden Spring (Five parts—Dr.).

ROLFE.

May 7—Sowers and Reapers (Five parts—Dr.).
May 21—The Beautiful Lie (Five parts—Drama).
May 28—The Duchess of Doubt (Five parts—Drama).

SERIAL PRODUCING CO.

May 7—The Great Secret (Episode No. 18—Two parts—Drama).

METRO COMEDIES.

June 4—Her Anniversaries (Drew).
June 11—Tootsie (Drew).
June 18—Monomania (Rolma).
June 25—The Hypochrondriac (Drew).
July 2—The Matchmakers (Drew)
July 9—Lest We Forget (Drew)
July 16—Blood Will Tell (Rolma).

Triangle Film Corporation.

TRIANGLE PRODUCTION.

May 27—Madam Bo' Peep (Five parts—Drama).
June 3—American—That's All (Five parts—Drama).
June 10—Love or Justice (Five parts—Drama).
June 10—The Girl, Glory (Five parts—Dr.).
June 17—The Clodhopper (Five parts—Drama).
June 17—Paws of the Bear (Five parts—Dr.).
June 24—Madcap Madge (Five parts—Drama).
July 1.—The Flame of the Yukon (Five parts—Drama).
July 1.—Hater of Men (Five parts—Drama).
July 1—Her Excellency the Governor (Five parts—Drama).
July 8—A Strange Transgression (Five parts—Drama).
July 8—Time Locks and Diamonds (Five parts—Drama)
July 15—The Sawdust Ring (Five parts—Dr.).
July 15—The Mother Instinct (Five parts—Dr.).

TRIANGLE KOMEDY.

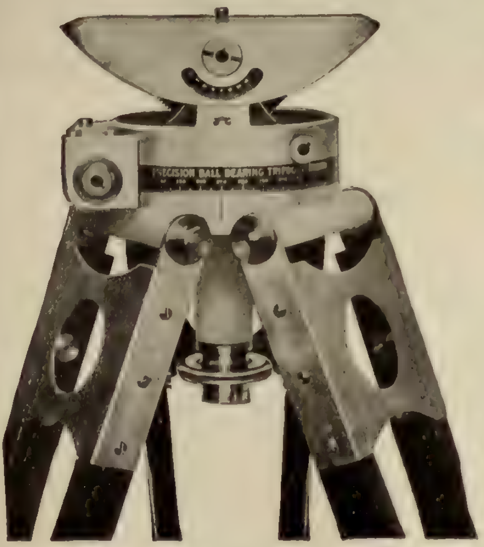
June 10—Wheels and Woe.
June 10—His Marriage Failure.
June 17—Their Weak Moments.
June 17—His Speedy Finish.
June 24—His Bitter Fate.
June 24—Dad's Downfall
July 1.—A Janitor's Vengeance.
July 1.—Aired in Court.
July 8—His Thankless Job
July 8—A Joy of Fate.
July 15—His Sudden Rival
July 15—The House of Scandal

KEYSTONE.

May 27—Oriental Love (Two parts).
June 3—Cactus Nell (Two parts).
June 10—The Betrayal of Maggie (Two parts).
June 17—Skidding Hearts (Two parts).
June 24—The Dog Catcher (Two parts).
July 1—Whose Baby (Two parts)
July 8—Dangers of a Bride (Two parts).
July 15—A Clever Dummy (Two parts).
July 22—She Needed a Doctor (Two parts)

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

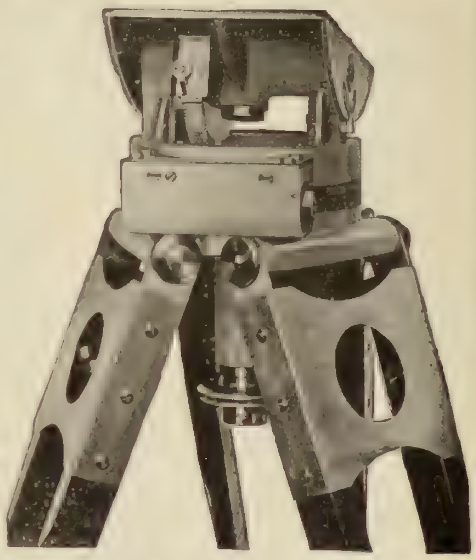
IN SPITE OF THE WAR



we still have in stock

Pathe, Moy, Prestwich and Debrie MOTION PICTURE CAMERAS

The new Precision Tripod illustrated is in a class all by itself



SEE IT AND JUDGE FOR YOURSELF

Motion Picture Apparatus Company

110 West 32nd Street, New York City
Phone Farragut 4779

THE HOUSE OF SWAAB

The Home of the SIMPLEX Machine

It has been reported that we have sold our business to a combination composed of several supply houses.

This is to inform you that there is no truth in the report, and that we are doing business at the same old stand, prepared better than ever to serve our customers.

Our Facilities

We are distributors for Simplex and Baird Motion Picture Machines. These are dependable machines.

We carry a complete line in stock for immediate delivery when necessary.

We have in stock all parts of machines for quick repairs.

We sell none but genuine parts supplied by the respective factories.

We are equipped to rebuild machines in our own shops.

We have a number of heads or mechanisms which are loaned while we make repairs.

We carry a stock of over Ten Thousand Dollars ($10,000) at all times.

We have every kind of Carbon of merit on the market constantly on hand.

We invariably make shipment of orders on the same day they are received.

We guarantee satisfaction under any and all circumstances.

We make liberal allowance for old machines in trade for new ones.

We always have a few rebuilt machines in stock, which are guaranteed.

We are Distributors for the MINUSA Gold Fibre Screen; KEYLUBRIC, the perfect lubricant; SANOZONE, the King of Deodorants, Motor Generators, Mercury Arc Rectifiers, Compensarcs, Inductors, Rheostats, Fire Extinguishers, Film Cement, Spotlights, Floodlights and Bunchlights, Ticket Choppers, Opera Chairs, Exit Lights, Pyrene, Film Cleaners, Reel Cabinets for the Booth, Reel Cases, Booths, Carbons, Disinfectants, Poster Frames—Brass and Wood, Sprayers, Perfumes, Machine Oil, Lenses, Condensers, Reels, Stereopticon, Tickets, etc.

No concern in our line can do more for you than we can, their claims to the contrary notwithstanding. This is the Oldest and Largest Motion Picture Supply House in the east.

LEWIS M. SWAAB

MARK L. SWAAB, Mgr., 1327 Vine St., Philadelphia, Pa.

We are the only Independent Supply House in Philadelphia

List of Current Film Release Dates

MUTUAL PROGRAM AND MISCELLANEOUS FEATURES

(For Daily Calendar of Program Releases See Page 530.)

Mutual Film Corp.

CUB.

May 31—Jerry's Masterstroke (Comedy).
June 7—There and Back (Comedy).
June 14—Jerry's Getaway (Comedy).
June 21—Jerry's Red Hot Trail (Comedy).
June 28—Jerry's Hopeless Tangle (Comedy).
July 5.—Jerry's Gentle Nursing (Comedy).
July 12—Jerry at the Waldorf (Comedy).
July 19—Jerry's Star Bout (Comedy).

GAUMONT.

June 21—Reel Life No. 60 (Subjects on Reel: Knitting Hosiery; Reclaiming the Everglades; The Most Perfect Child; A Tilting Match on Water; An Auto Driven Train) (Mutual Film Magazine).
June 28—Reel Life No. 61 (Subjects on Reel: Marketing Raw Tobacco; Launching a Lifeboat; The Life of the Bee; As They Look in the Beginning (Inventions); Butterfly Jewelry) (Mutual Film Magazine).
July 3.—Tours Around the World No. 35.—Subjects: Bizerta, Tunis; Sydney, Australia (Scenic).
July 5.—Reel Life No. 62.—Subjects on Reel: Making Jewelry at Home; Berry Pickers of the South; Toys of War-time; Making Real Men—The Army System; Animated Drawings from "Life"—"A Saving Grace," "Hands Up" (Mutual Film Magazine).
July 10—Tours Around the World No. 36 (Subjects on reel: Havana, Cuba; Cities of the Nile, Egypt; Aigues Mortes, France (Scenic).
July 12—Reel Life No. 63 (Subjects on reel: A Submarine of the Past; A Square Deal for the Baby; Whale Meat; Camp Fire Signal Girls; Animations from "Life"—A Hasty Pudding; Professional Etiquette) (Mutual Film Magazine).
July 17—Tours Around the World No. 37 (Subjects on Reel: Avignon, France; Ruined Palace of Tiberius; Timbuktu, the Mysterious, a City of the Sudan (Scenic).
July 19—Reel Life No 64 (Subjects on Reel: Incandescent Light; A Novel Bicycle Race; The Cocoanut; The Boy Scout Signal Corps; Animated Drawings from "Life").

LA SALLE.

June 12—His Cannibal Wife (Comedy).
June 19—Tillie of the Nine Lives (Comedy).
June 26—Discords in "A" Flat (Comedy).
July 3—The Girl in the Frame (Comedy).
July 10—When Lula Danced the Hula (Com.).
July 17—The Kissing Butterfly.

MUTUAL WEEKLY

June 20—Number 129 (Tapical).
June 27—Number 130 (Topical)
July 4.—Number 131 (Topical).
July 11—Number 132 (Topical).
July 18—Number 133 (Topical).

MUTUAL CHAPLIN.

April—The Cure (Two parts—Comedy).
June 22—The Immigrant (Two parts—Com.).

CAHILL.

Apr. 30—Gladys' Day Dream (Two parts—Dr.).
May 14—When Betty Pets (Two Parts—Comedy).
May 28—Patsy's Partner (Two parts—Comedy).

MONMOUTH.

June 15—Jimmie Dale, Alias the Grey Seal (Chapter No. 13, "The Man Higher Up"—Two parts—Drama).
June 22—Jimmie Dale, Alias The Grey Seal (Chapter No. 14, "A Sheep Among Wolves"—Two parts—Drama).
June 29—Jimmie Dale, Alias The Grey Seal (Chapter No. 15—"The Tapped Wires"—Two parts—Drama).
July 6.—Jimmy Dale alias The Grey Seal (Chapter No. 16.—"The Victory"—Two parts—Drama).

MUTUAL STAR PRODUCTIONS.

June 11—Periwinkle (American—Five parts—Drama).
June 18—A Bit of Kindling (Horkheimer—Five parts—Drama).
June 18—The Dazzling Miss Davison (Powell—Five parts—Drama).
June 25—The Upper Crust (American—Five parts—Drama).
July 2.—The Masked Heart (American—Five Parts—Drama).
July 9—Mary Moreland (Powell—Five parts—Drama).
July 16—Betty Be Good (Horkheimer—Five parts—Drama).

SIGNAL PRODUCING CO.

June 11—The Railroad Raiders (Chapter No. 10. "A Watery Grave"—Two parts—Drama).
June 18—The Railroad Raiders (Chapter No. 11—"A Desperate Deed"—Two parts—Drama).
June 25—The Railroad Raiders (Chapter No 12—"A Fight for a Franchise"—Two parts—Drama).
July 2.—The Railroad Raiders (Chapter No. 13—"The Road Wrecker"—Two parts—Drama).
July 9—The Railroad Raiders (Chapter No 14—"The Trap"—Two parts—Dr.)
July 16—The Railroad Raiders (Chapter No. 15, "The Mystery of the Counterfeit Tickets"—Two parts—Drama).

ROTHACKER.

May 14—Manning Our Navy (Patriotic Special)
May 21—A Zeppelin Attack on New York (Special).

STRAND.

May. 9—The Great American Game (Comedy)
May 17—Miss Trixie of The Follies (Comedy).
May 23—Two of a Kind (Comedy).
May 30—Bluffing Father (Comedy).

VOGUE.

May 12—A Vanquished Flirt (Two parts—Comedy).
May 19—Caught in the End (Two parts—Comedy).
May 26—Flirting With Danger (Two parts—Comedy).

Feature Releases

ART DRAMAS, INC.

June 18.—The Golden God (Apollo—Five Parts—Drama).
June 25.—The Road Between (Erbograph—Five Parts—Drama).
July 2—The Peddler (U. S. Amusement Co—Five parts—Drama).
July 9—Miss Deception (Van Dyke—Five parts—Drama).
July 16—When you and I Were Young (Apollo Five parts—Drama).

ARTCRAFT PICTURES CORP

May 14—A Romance of the Redwoods (5 parts—Drama).
July 2.—The Little American (Five parts—Drama).

BLUEBIRD PHOTOPLAY, INC.

June 18—The Little Orphan (Five parts—Dr.).
June 25—A Kentucky Cinderella (Five parts—Drama).
July 2.—Fires of Rebellion (Five parts—Drama).
July 9—The Car of Chance (Five parts—Dr.)
July 16—The Greater Law (Five parts—Dr.)
July 23—The Rescue (Five parts—Drama).

BUTTERFLY PICTURES.

June 11—The Field of Honor (Five parts—Dr.).
June 18—The Flame of Youth (Five parts—Drama).
June 25—Man and Beast (Five parts—Drama)
July 2—The Plow Woman (Five parts—Dr.).
July 9.—The Reed Case (Five parts—Drama).
July 16—High Speed (Five parts—Drama).
July 23.—The Double Standard (Five parts—Drama).

EDUCATIONAL FILM CORP.

The Living Book of Nature (Transporting Wild Animals—Educational).
June 11—The Living Book of Nature (American Deer—Educational).
June 18—The Orang Apprentice.
Living Book of Nature Series (The Pigmy Circus—Educational).

CINEMA WAR NEWS SYNDICATE.

June 17—American War News Weekly No. 7 (Topical).
June 24—American War News Weekly No. 8 (Topical).
July 1—American War News Weekly No. 9 (Topical).
July 8—American War News Weekly No 10 (Topical).

FOX FILM CORP.

June 17—Some Boy (Five parts—Comedy-Dr.).
June 24—The Siren (Five parts—Drama).
July 1.—Patsy (Five parts—Drama).
July 8—Two Little Imps (Five parts—Drama)
July 15—To Honor and Obey? (Five parts—Drama).
July 22—The Kid Is Clever (Five parts—Dr.).
Special Release—Jack and the Beanstalk (Ten parts—Drama)

FOXFILM COMEDIES.

May 28—Suds of Love (Two parts).
June 11—Six Cylinder Love (Two parts).
June 25.—His Final Blow Out (Two parts).

GREATER VITAGRAPH (V-L-S-E).

June 18—The Maelstrom (Five parts—Drama)
June 25—A Son of the Hills (Five parts—Dr.)
July 2.—Caste (Five parts—Drama).
July 9—The Message of the Mouse (Five parts—Drama).
July 16—The Stolen Treaty (Five parts—Dr.)

KLEINE-EDISON-SELIG-ESSANAY.

June 25—The Ghost of Old Morro (Edison—Five parts—Drama).
June 25—A Day and a Night (Two parts—Hoyt Comedy).
June 27—The Yellow Umbrella (A number of the "Do Children Count?" Series—Two parts—Drama).
July 2.—The Man Who Was Afraid (Essenay—Five parts—Drama).
July 4.—A Place in the Sun (One of the "Do Children Count" Series—Two parts Drama).
July 9—Light in the Darkness (Edison—Five parts—Drama).
July 9—A Rag Baby (Two parts—Comedy).
July 11—Where Is My Mother? (One of the "Do Children Count?" Series—Two parts—Drama).
July 14—Conquest Program No 1 (Subjects: Chris and the Wonderful Lamp—Four parts; Luck of Roaring Camp and Skylarking on Skiis—Two parts; He Couldn't Get Up in the Morning and Captains of Tomorrow—One part).
July 16—Range Boss (Five parts—Drama).
July 18—When Sorrows Weep (One of the "Do Children Count?" Series (Two parts—Drama).

SELZNICK PICTURES.

May ——The Lone Wolf (Drama).
May ——Poppy (Drama).
June—The Lash of Jealousy (Drama).
June—The Lesson (Drama).

WORLD PICTURES.

June 11—The False Friend (Five parts—Dr.).
June 11—The Naked Soul (Brady—International—Five parts—Drama).
June 18—The Stolen Paradise (Five parts—Drama).
June 25—The Divorce Game (Five parts—Dr.).
June 25.—The Golden Lotus (Brady-International—Five parts—Drama).
July 2—The Price of Pride (Five parts—Dr.).
July 9—The Brand of Satan (Five parts—Drama).
July 16—The Beloved Adventuress (Five parts—Drama).
July 16—When True Love Dawns (Brady-International—Five parts—Drama)

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

WATCH FOR THE ANNOUNCEMENT OF OUR NEXT PRODUCTION -- -- -- --

EDWARD WARREN
Productions
FOURTEEN-EIGHTY-TWO BROADWAY
NEW YORK CITY

A FEW TERRITORIES STILL OPEN FOR "THE WARFARE OF THE FLESH"

Phone, Chelsea {1706 1707 1708

L. H. Starkey Company
216-222 West 18th Street
New York

GOOD

PRINTING

is as important to your business as

A SALESMAN

We guarantee service and quality at the right price

WILLIAM H. HUNTER, Jr.
MOVING PICTURE REPRESENTATIVE

List of State Rights Pictures

(For Daily Calendar of Program Releases See Page 530.)

Note—For further information regarding pictures listed on this page, address State Rights Department, Moving Picture World, and same will be gladly furnished.

AMERICAN-JAPAN PICTURES CORP.

MAY—The Land of the Rising Sun (Ten parts—Suitable as a serial or as separate features) Subjects: No. 1, First Impressions; No. 2, A Night in a Japanese Inn. No. 3, Odd Fishing Methods. No. 4, Jap Kiddies; No. 5, Ancient Industries; No. 6, Geisha Girls; No. 7, Japa at Worship; No. 8, Pearl Culture; No. 9, Korea; No. 10, A Fairy Tale of Old Japan.

ARIZONA FILM CO.

May—Should She Obey (Drama).

BERNSTEIN FILM PRODUCTION.

Humility (First of "Seven Cardinal Virtues"—Drama).
June—Who Knows? (Six parts—Drama).

CAMERAGRAPH FILM MFG. CO.

June.—What of Your Boy? (Three parts—Patriotic).
June.—The Automobile Owner Gets Acquainted With His Automobile (Educational).

CARONA CINEMA CO.

May—The Curse of Eve (Seven parts—Dr.).

CENTURY COMEDIES.

May—Balloonatics.
May—Neptune's Naughty Daughter.
May—Automaniacs.
June—Alice of the Sawdust (Two parts).

CHARTER FEATURES CORP.

The Lincoln Cycle (First Release—"My Mother"—Two parts).
The Lincoln Cycle (Second Release—"My Father"—Two parts).
The Lincoln Cycle (Third Release—"Myself"—Two parts).
The Lincoln Cycle (Fourth Release—"The Call to Arms"—Two parts).
The Lincoln Cycle (Fifth Release—"Old Abe"—Two parts).
The Lincoln Cycle (Sixth Release—"At the Slave Auction"—Two parts).
The Lincoln Cycle (Seventh Release—"The President's Answer"—Two parts).

CHRISTIE FILM CO.

June 4—Those Wedding Bells (Comedy).
June 11—A Lucky Slip (Comedy).
June 18—A Bold, Bad Knight (Comedy).
June 25—He Fell on the Beach (Comedy).
July 2—Almost a Scandal (Comedy).
July 9—The Fourteenth Man (Comedy).
July 16—Down By the Sea (Comedy).

CINEMA DISTRIBUTING CORP.

June—The 13th Labor of Hercules (Twelve single parts).

CONTINENTAL PRODUCING CO.

April—Spirit of '76 (Twelve parts—Drama).

CORONET FILM CORP.

Living Studies in Natural History.
Animal World—Issue No. 1.
Animal World—Issue No. 2.
Birdland Studies.
Horticultural Phenomena.

COSMOFOTOFILM, INC.

March—The Manx-Man (Eight parts—Drama).
June—I Believe (Seven parts—Drama).

E. I. S. MOTION PICTURES CORP.

Trooper 44 (Five parts—Drama).

EMERALD MOTION PICTURE CO.

May—The Slacker (Military Drama).

EUGENIC FILM CO.

April—Birth (A Picture for Women Only).

EXPORT AND IMPORT FILM CO.

June—Robespierre.
June—Ivan, the Terrible.

FACTS FILM CO.

April—The Big Question (Drama).
April—How About You (Drama).

FAIRMOUNT FILM CORP.

June—Hate (Seven parts—Drama).

FLORA FINCH FILM CO.

"War Prides" (Two parts—Comedy).

FOX FILM CORP.

April—The Honor System (Ten parts—Dr.).

FRATERNITY FILMS, INC.

May—Devil's Playground (Nine parts—Drama).

FRIEDER FILM CORP.

June—A Bit o' Heaven (Five parts—Drama).

FROHMAN AMUSEMENT CORP.

April—God's Man (Nine parts—Drama).

GRAPHIC FEATURES.

April—The Woman and the Beast (Five parts—Drama).

F. G. HALL PRODUCTIONS, INC.

May—Her Fighting Chance (Seven parts—Dr.). (Mr. Hall has world rights to this picture.)
May—The Bar Sinister (Drama). (Mr. Hall has world rights to this picture.)

HANOVER FILM CO.

April—How Uncle Sam Prepares (Topical).

HILLER & WILK.

April—The Battle of Gettysburg.
April—A Mormon Maid (Six parts—Drama).
April—The Wrath of the Gods (Drama).

HISTORIC FEATURES.

June—Christus (Eight parts—Drama).

ILIDOR PICTURES CORP.

June.—The Fall of the Romanoffs (Drama).

IVAN FILM PRODUCTIONS.

Apr.. ——One Law for Both (8 parts—Drama).

GOLDIN FEATURES.

A Bit of Life (One Reel Comedy-Drama).

KING BEE FILMS CORP.

May 15—Back Stage (Two parts—Comedy).
June 1—The Hero (Two parts—Comedy).
June 15—Dough Nuts (Two parts—Comedy).
July 1—Cupid's Rival (Two parts—Comedy).
July 15—The Villain (Two parts—Comedy).
Aug. 1—The Millionaire (Two parts—Com.).

A KAY CO.

Some Barrier (Terry Cartoon Burlesque).
His Trial (Terry Cartoon Burlesque).
Terry Human Interest Reel No. 1 (Character As Revealed in the Face).
Terry Human Interest Reel No. 2 (Character As Revealed in the Eyes).

KLOTZ & STREIMER.

June.—Whither Thou Goest (Five parts—Drama).
June—The Secret Trap (Five parts—Drama).

MAYFAIR FILM CORP.

Persuasive Peggy (Drama).

M-C FILM CO.

April—America Is Ready (Five parts—Drama).

MILES.

April—The Test of Womanhood (Five parts—Drama).

MOE STREIMER.

June—A Daughter of the Don (Ten parts—Drama).

B. S. MOSS MOTION PICTURE CORP.

January—In the Hands of the Law (Drama).
April—Birth Control (Five parts—Drama).

NEVADA MOTION PICTURE CORP.

June—The Planter (Drama).

LEW FIELDS PRODUCING CORP.

Alma, Where Do You Live? (Six parts—Dr.).

OGDEN PICTURES CORP.

The Lust of the Ages.

PARAGON FILMS, INC.

The Whip (Eight parts—Drama).

PETER PAN FILM CORP.

(Revised List of Mo-Toy Comedies.)
Mo-Toy Troupe (Release No. 1—"Midnight Frolic").
Mo-Toy Troupe (Release No. 2—"Jimmy Wins the Pennant").
Mo-Toy Troupe (Release No. 3—"Out in the Rain").
Mo-Toy Troupe (Release No. 4—"In the Jungle Land").
Mo-Toy Troupe (Release No. 5—"A Kitchen Romance").
Mo-Toy Troupe (Release No. 6—"Mary and Gretel").
Mo-Toy Troupe (Release No. 7—"Dinkling of the Circus").
Mo-Toy Troupe (Release No. 8—"A Trip to the Moon").

PUBLIC RIGHTS FILM CORP.

June—The Public Be Damned.

RENOWNED PICTURES CORP.

June—In Treason's Grasp (Five parts—Drama).

REX BEACH PICTURES CO.

March—The Barrier (Nine parts—Drama).

SELECT PHOTOPLAY CO.

May—Humanity (Six parts—Drama).

WILLIAM N. SELIG.

April—The Garden of Allah
May—Beware of Strangers (Eight parts—Dr.).

FRANK J. SENG.

May—Parentage (Drama).

JULIUS STEGER.

May—Redemption (Six parts—Drama).

SUPREME FEATURE FILMS, INC.

May—Trip Through China (Ten parts).

ULTRA FILMS, INC.

A Day at West Point (Educational).
West Is West.
Rustlers' Frame-Up at Big Horn.

UNIVERSAL (STATE RIGHTS).

May—The Hand that Rocks the Cradle (Six parts—Drama).
June—The Cross-Eyed Submarine (Three parts—Comedy).
June—Come Through (Seven parts—Drama).

E. WARREN PRODUCTION.

April—The Warfare of the Flesh (Drama).

WHARTON, INC.

June—The Great White Trail (Seven parts) (Drama).

WHOLESOME FILMS CORP.

Everybody's Lonesome (Five parts—Drama).
The Penny Philanthropist (Five parts—Drama).

WILLIAMSON BROS.

April—The Submarine Eye (Drama).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

How Theatre Managers Expand Cash Returns

THE problems of higher costs, better films and a fickle public demand extra attention from managers today. Please the people and make large *extra net profits*, the way hundreds of other managers are doing, with the Butter-Kist Pop-Corn Machine. The big crowd keeps coming where it most enjoys the extra service as well as the pictures. This popular machine

$600 to $3120 Extra Profits Yearly

Makes 70c Net Profits on Each $1

Automatic. Runs itself. No time wasted. No extra clerk. Takes only 26x32 inches of floor or window space. Beautifully built—lifetime construction—visible action. Over 60,000,000 last year bought

BUTTER-KIST

POP CORN—TOASTY FLAVOR

Hundreds of theatre managers are now making $600 to $3120 extra *net cash* profits yearly this way. Adds *plus* to your business. Takes *nothing* away. We send you the proofs.

BUTTER-KIST
POP CORN

No City Too Large
No Hamlet Too Small

Crowds come from all directions to buy delicious Butter-Kist Pop Corn—crackling, white and toasty-flavored. Made only by the famous Butter-Kist Machine.

Easy to Pay Us From Profits

A small cash payment starts the Butter-Kist Pop Corn Machine bringing in a tide of nickels, dimes and quarters. Balance soon paid out of Butter-Kist sales.

PROOF FREE

Our valuable book, "America's New Industry," gives full details, photos, and proof of profits. Sent free to any Manager. Mail your address on the coupon, or write today, without fail.

This Brings Profit Book FREE

HOLCOMB & HOKE MFG. COMPANY (283)
621-635 Van Buren Street, Indianapolis, Ind.

I am willing to be shown how I can make $600 to $3120 extra profits yearly. Send your book of facts, "America's New Industry," free.

Name..........

Address..........

....

CO-STARS

To get "star" profits, good projection must always "co-star" with good pictures—one is valueless without the other. Give your features the advantage of vividly projected images by using

Bausch and Lomb Projection Lenses

All the countless details of the film need the help of brilliant illumination and clear definition, not only in the center, but all over the screen, to bring them out properly. Such illumination and definition, right to the very corners, is the kind which Bausch & Lomb lenses give you. These lenses are part of the regular equipment of all Edison and Nicholas Power machines. They are also obtainable at your film exchange.

Bausch & Lomb Optical Co.
566 ST. PAUL STREET ROCHESTER, N.Y.
New York Washington Chicago San Francisco

Leading American Makers of Photographic and Ophthalmic Lenses, Microscopes, Projection Lanterns (Balopticons) and other High-Grade Optical Products.

TRADE PAPER, MAGAZINE, and NEWSPAPER ENGRAVINGS

with quality and service guaranteed, at the right price.

Your patronage solicited

EAGLE
PHOTO ENGRAVING CO.
HALF TONE, LINE & COLOR PLATES
318-324 W. 39TH ST. N.Y. PHONE GREELEY 3322

Investigate At Once

Do not take it for granted that you are getting as clear and sharply defined pictures as is possible.

First investigate the advantages of the

Marlux

lens, which embodies the latest optical and mechanical improvements in the art of projection, and makes every detail in every part of every picture stand out vividly.

Marlux lenses are used by theatre managers who appreciate the close relation between clear pictures and the box office receipts.

Ask your Dealer about the Marlux or write direct to

CROWN OPTICAL COMPANY
Rochester, N. Y.

Coming
EXIT
CARBONS

EVERYTHING
NEEDED IN THE
MOTION
PICTURE
THEATRE
CAN BE SUPPLIED BY

Erker's

ST. LOUIS, MO.
and
DETROIT, MICH.
WRITE FOR CATALOG

TransVerteR

The Motor-Generator that produces Perfect Arcs

You Should Have One

You can make a perfect dissolve with two-arc Transverter

The Hertner Electric & Mfg. Co.
1910 West 114th St., Cleveland, Ohio

Exclusive Canadian Distributors
PERKINS ELECTRIC COMPANY
Head Office: Montreal, Can.

Motion Picture Electricity

By J. H. HALLBERG

"Trained lightning" is the very life's blood of the moving picture industry. J. H. Hallberg has contributed a great deal to the particular kind of "training" which has adapted this "life's blood" to the use of presenting photographic images on the screen.

"MOTION PICTURE ELECTRICITY" gives its readers a comprehensive knowledge of this important subject and enables the manager and operator not only to get the best possible results from the equipment he is using but to save money while he is using it.

$2.50 the Copy Postpaid

Published and Sold by

MOVING PICTURE WORLD

Schiller Bldg., Chicago, Ill.
17 Madison Ave. New York City
Haas Building, Los Angeles, Cal.

F. H. RICHARDSON'S
MOVING PICTURE HANDBOOK

Published by

The Moving Picture World

THE latest edition of a volume on the technical side of the moving picture industry which has achieved the distinction of being one of the most widely read technical books ever published.

Technical because its subject matter is technical but written in a fluent, easy, everyday style which makes it easily understood by all classes of readers.

Of Inestimable Value to Moving Picture Operators and Managers.

On Sale at Offices of the

MOVING PICTURE WORLD

17 Madison Avenue, New York
Schiller Building, Chicago
Haas Building, Los Angeles

$4.00 the Copy Postage Paid

Prospective Theatre Builders and Owners

EDWARD BERNARD KINSILA has finished a 266-page book on Modern Theatre Construction. This issue, published by the Moving Picture World, has just left the press.

The absence of any serious or exhaustive published treatment of this important topic within the past quarter of a century, coupled with the present general tendency toward architectural uplift throughout this country, which aims at a simpler and truer form of art, renders the occasion opportune for the publication of such a volume as this.

In illustrating or citing the work of other architects the writer disclaims any malicious intention in pointing out faulty features. He simply offers them as examples of defective construction to be avoided.

Index to Contents

A Brief History of the Theatre
Site Selection
The Stage Section
Motion Picture Theatres
Comfort
Acoustics
Examples of Theatre Architecture
Controlling Elements
Designing and Planning
Lighting
Safety
Heating and Ventilation
Construction
Appendix

Price $3.00 Per Copy Postpaid

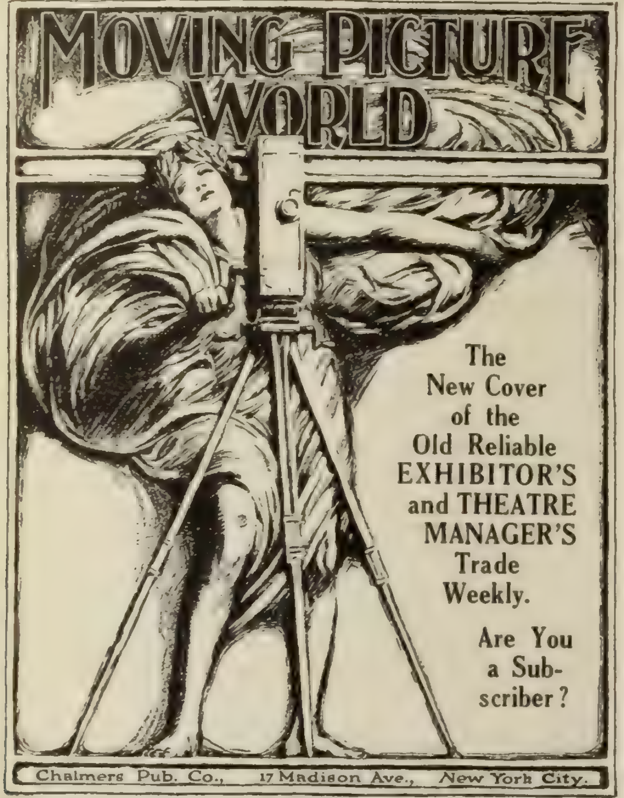
MOVING PICTURE WORLD

Schiller Bldg. Chicago
17 Madison Avenue New York
Haas Bldg. Los Angeles

A HOT WEATHER HIT!

American Flag Fan, heart shaped die-cut, with standard wooden handle. Timely verse and Flag printed with brilliant "Made in America" colors. Advertising Novelty par excellence—clip your card beneath the stick and not one will be thrown on the street. $10 per 1,000; $1.25 per 100 in small lots, f.o.b. Warren. Motion Picture Theatre printing.

The PEERLESS PRESS, Warren, Pa., Dept. MP


MOVING PICTURE WORLD
The New Cover of the Old Reliable EXHIBITOR'S and THEATRE MANAGER'S Trade Weekly.
Are You a Subscriber?
Chalmers Pub. Co., 17 Madison Ave., New York City.

Ready for Your Files!

Volume No. 32
Moving Picture World
April - June, 1917

Complete copies of the Moving Picture World published during the quarter which has just ended, comprising information of such value that no picture man can afford to be without it. Durably bound in green cloth.

Price $1.50, Express or Postage Extra

Screencraft

BY LOUIS REEVES HARRISON

An invaluable help to the writer who is making a serious effort to evolve stories for screen production.

Of great interest too to the individual who is watching the development of "the silent drama."

$2.00 PER COPY, POSTPAID

Published and for Sale by
MOVING PICTURE WORLD
17 MADISON AVENUE, NEW YORK CITY
Schiller Building, Chicago, Illinois
Haas Building, Los Angeles, Cal.

NEW YORK REPRESENTATIVE

FOR

Leading Feature Film Exchanges
WHY NOT YOURS?

JOSEPH F. LEE
Suite 1103, Longacre Bldg.
1476 Broadway New York

DISTRIBUTOR AND BUYER OF FEATURE FILM ATTRACTIONS

And Remember THIS

Evans' Developing and Printing insures the full value of the negative

It is a fact well borne out by reputation and film history. May we serve you?

EVANS FILM MFG. CO.,
416-24 West 216th Street -:- New York City
Telephone
St. Nicholas 3443-44

Gundlach
Projection Lenses

give clean cut definition with the utmost illumination. This is all that you can expect from perfect lenses. The universal use of these lenses is the best evidence of their superior quality. They are sold on approval by all dealers and furnished as the regular equipment with the best machines.

IT'S ALL IN THE LENS

Gundlach-Manhattan Optical Co.
808 So. Clinton Ave., Rochester, N.Y.

"NEWMAN" BRASS FRAMES AND RAILS
Read What Josiah Pearce & Sons Say About Our Goods

Gentlemen:

Now that you have completed equipment in our new theatres here in New Orleans, and Houston, Texas, we want to take this means of expressing to you our appreciation of the manner in which we have done business with you, also as to the character of your goods. You have, without exception, filled our orders just as promptly as we could ever expect and probably quicker than we had anticipated, and the fact of your having supplied us with brass frames and various other equipment in our fifteen theatres is evidence that we are pleased with your goods, for they are the most attractive, durable and practical that we have as yet found.

We wish you good luck in the prosecution of your work.

Yours very truly,
JOSIAH PEARCE & SONS,
J. E. PEARCE New Orleans, La.

The Newman Mfg. Co.

Write for our Latest Catalogue.

Established 1882

Frames, Easels,
Rails, Grilles,
Signs, Choppers,
Kick Plates, Door Bars

717-19 Sycamore St., Cincinnati, O.
68 W. Washington St., Chicago, Ill.
Canadian Representative—J. T. Malone, Rialto Theatre Bldg., Montreal, Canada.
Pacific Coast—G. A. Metcalfe, San Francisco, Cal.

A Volume Worth Dollars to You!

Advertising For the Exhibitor

By EPES WINTHROP SARGENT

$2 Per Copy Postpaid

The properly advertised picture pays the exhibitor one hundred per cent. on every dollar he invests in his advertising.

This volume is replete with original ideas and, in addition, passes on to you ideas which have proved their value in the best theatres throughout the country.

The Painstaking Exhibitor "Needs It Every Hour."

Published and For Sale by

THE MOVING PICTURE WORLD, 17 Madison Ave., New York
Schiller Bldg., Chicago Haas Bldg., Los Angeles

16,000,000 FEET OF FILM
WERE IMPORTED INTO
THE REPUBLIC OF ARGENTINE
In 1916

Sixty Per Cent. of This Amount Was of American Make

One of the Main Reasons for This Increase in Sales Was

CINE MUNDIAL
The Spanish Edition of THE MOVING PICTURE WORLD

IF YOU ARE NOT GETTING YOUR SHARE OUT OF SOUTH AMERICA
COMMUNICATE AT ONCE WITH
CHALMERS PUBLISHING CO., 17 Madison Ave., New York City

Factory and Office
Jersey Ave. and 13th St., Jersey City, N. J.
Where "Corcoran" Tanks are made.

YOUR BEST LABORATORY INSURANCE

CORCORAN
TANKS

with the PATENTED JOINT

A. J. CORCORAN, Inc.

Phone 238 Montgomery

751 Jersey Avenue, Jersey City, N. J.

"EASTMAN"

in the film margin means a clear picture on the screen.

EASTMAN KODAK CO.,
ROCHESTER, N. Y.

THE CINEMA NEWS AND PROPERTY GAZETTE

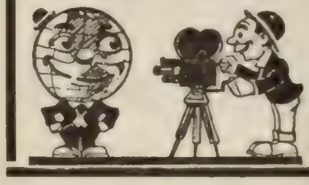
30 Gerrard Street, London W., England

THE OFFICIAL ORGAN of
THE CINEMATOGRAPH EXHIBITORS' ASSOCIATION
of Great Britain and Ireland

Has the quality circulation of the trade in Great Britain and the Dominions. All Official Notices and News from the ASSOCIATION to its members are published exclusively in this journal.

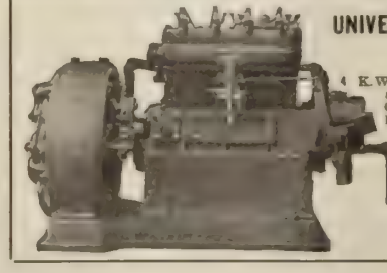
Yearly Rate—Postpaid, Weekly, $7.25
Sample copy and advertising rates on request.

Duhem Motion Picture Mfg. Co.



RAW STOCK SUPPLIED
EXPERT LABORATORY
DEVELOPING—PRINTING
—CAMERAMEN—

985 MARKET ST., S. F.
SAN FRANCISCO, CAL.



UNIVERSAL ELECTRIC GENERATOR SET

4 K.W., 60 or 110 Volt. Dependable and Efficient. Smooth, Direct Current, and consequent Flickerless Light. Direct connected to 1 Cylinder, 4 Cycle Engine of unquestioned reliability. By all odds the best for Moving or Permanent Picture work.

Write for Bulletin 26.

UNIVERSAL MOTOR CO.
Oshkosh, Wis.

Let Us Do the Worrying!

If you are commercially interested in the moving picture business we know that you read the MOVING PICTURE WORLD each week. It is possible, however, that you have never taken the trouble to place your name on our Subscription List.

Not only are you losing money on each copy you buy at your newsdealer's but you are always taking the chance of not being able to secure your favorite trade publication when you want it.

Fill out and mail the attached coupon—it will save you money!

Enclosed please find .... for which kindly send me the Moving Picture World for a period of ....

Name of Theater ....

Address ....

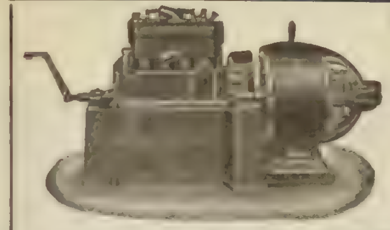
Rates: Domestic, $3.00; Canada, $3.50; Foreign, $4.00. Quarterly and half yearly terms pro rata.

"The Hand of GOD"

RELEASED OCT. 1ST

in 100 EPISODES of Fantastic Effects depicting BIBLICAL and MYTHOLOGICAL Legends and Historical Events.

Brunel Film Corporation, 1482 Broadway, N. Y.



Electric Current for THEATRES

PORTABLE UNITS for Traveling Circuit Shows

Write for Bulletin M10

orage Batteries not required

Progressive Agents Wanted

LANGSTADT-MEYER CO., Appleton, Wis., U. S. A.

Title.	No. of Reels	Star.	Price.
Unwritten Law	7	Beatrice Michelena	$275
Littlest Rebel	6	E. K. Lincoln	175
Prisoner of Zenda	5	James K. Hackett	100
Shore Acres	5	Jas. K. Herne	125
Arizona	6	Cyril Scott	90
Rip Van Winkle	5	Thomas Jefferson	125
The Butterfly	5	Barbara Tennant	100
Across the Pacific	5	Blaney Production	100
Guarding Old Glory	5	Actual War	100
Two Sergeants	6	World Feature	150

All films supplied with One, Three and Six Sheet Posters, Photos and other A[illegible] at the above prices. C.O.D. privilege of examination upon receipt of $1 [illegible]

G. W. BRADENBURGH, 802 Vine Street, Philadelphia, Pa.

STATE-RIGHT SELLERS

Send us the name and address of each buyer of your feature pictures so that we may refer all inquiries for bookings direct to the proper exchange.

To co-operate address
"Information Dept."
Moving Picture World
17 Madison Ave., N. Y. C.

A Dependable Mailing List Service

Saves you from 30% to 50% in postage, etc. Reaches all or selected list of theatres in any territory. Includes name of exhibitor as well as the theatre in address. A list of publicity mediums desiring motion picture news. Unaffiliated exchanges looking for features. Supply houses that are properly characterized as such. Producers with address of studios, laboratories and offices. Information in advance of theatres being or to be built.
W74.

MOTION PICTURE DIRECTORY COMPANY

80 Fifth Avenue, New York — Phone—3227 Chelsea
425 Ashland Block, Chicago — Phone 2003 Randolph

Addressing Multigraphing Printing Typewriting

GOLD KING SCREEN

GOLD KING SCREENS ARE BEST

TEN DAYS FREE TRIAL

GOLD KING SCREEN CO., ALTUS, OKLA.

VIRGINIA EXHIBITORS CONVENTION

NOTICE: Virginia Exhibitors and All Other Trade Interests — Business and Pleasure Combined.

CONVENTION AND GALA EVENT

3 Days—August 27, 28, 29

OCEAN VIEW, VA. VIRGINIA'S POPULAR SEASHORE SUMMER RESORT

For Information Write CHESLEY TONEY, Sec'y, M. P. E. L. of Va., Richmond, Va.

Old methods were wrong—so they had to make way for *new*

Man can no longer afford to set type by hand, nor pay the salaries of many musicians.

Those inventions have best served man which enable man to secure more efficiency and better results with less expenditure of time, energy and money.

Because the Robert Morton Symphonic Orchestra presents all the instruments of an orchestra under the control of a single player, combining the grandeur of the Cathedral Organ, the artistic refinement of an orchestral organ, and the accompaniment, obligato and full symphony of an orchestra of skilled musicians—it has taken its place in the ranks of inventions which set new standards for human advancement.

A single player at the key desk controls the strings, the woods and the brass just as the leader controls his orchestra.

In the Robert Morton all the beauties of a full orchestra are grouped in the glorious range of tone of a single instrument; all the resources of the instrument are also placed at the disposal of a player without technical skill, by using hand played rolls of small cost.

Different styles for different theatres built to order at prices ranging from $7,500 up.

Ask Our Experts For Their Advice

ROBERT MORTON SYMPHONY ORCHESTRAS
DIVISION OF
THE AMERICAN PHOTO PLAYER COMPANY

62 West Forty Fifth Street
New York City

109 Golden Gate Avenue
San Francisco, Calif.

14 East Jackson Boulevard
Chicago, Ill.

Simplex

Suppose We Had Built a Million SIMPLEXES

—But Were Losing Ground—Going Downhill—
Becoming a Back-Number—

Then We Might Holler About the PAST

We might ding into your ears the many years we had been in business, the large number of Machines we had built, and we might even claim to be the only ones who knew how.

But That Wouldn't Convince You, Would It?

What was in the past doesn't count now. (There used to be more candles made than electric lamps). It isn't what we WERE, but what we ARE, that counts.

You Are More Interested in an IS-er Than in a WAS-er

Well, the Simplex is distinctly an IS-er. Think of it. Started six years ago, and today we are building more high-grade Projectors than anybody else in the world.

Such a Machine Deserves Your Interest Whether You Come to Chicago Or Not

← If You Come to the Convention →

You'll find us at the Coliseum, glad to meet you and to greet you and to make you feel at home.
Don't look for a handsome bunch, but look for the smile that comes from success through earnest effort, and a hand-clasp that says

WELCOME!

IF NOT

You ought to get in touch with the Simplex Distributor in your section.
He has helped other Exhibitors to the most profitable projection, and can do the same for you.
Or, suppose you just drop us a line, and ask for

CATALOG "A"

You'll still find only the Simplex in every theatre in the famous Loop District, holding the fort against all comers—again proving Simplex projection so excellent that when an Exhibitor has once tried it he says to all others

KEEP OUT!

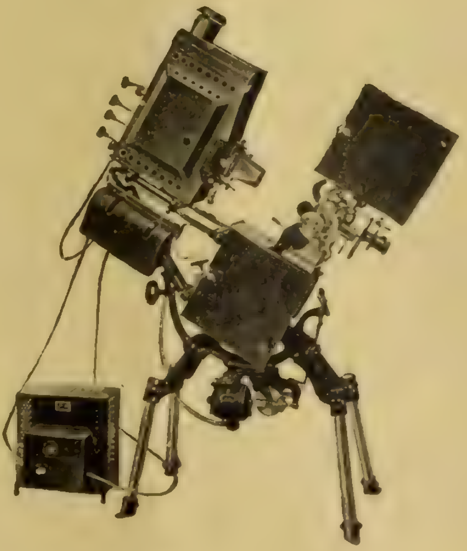
THE PRECISION MACHINE CO. INC.
317 East 34th St— New York

NPCo

"SEVENTEEN YEARS OF KNOWING HOW"

POWER'S

"QUALITY FIRST" OUR MOTTO



"UNIVERSAL SATISFACTION" THE RESULT

CAMERAGRAPH No. 6B

DURABLE—SERVICEABLE—EFFICIENT

HAVE YOU SEEN OUR
INCANDESCENT LAMP EQUIPMENT?

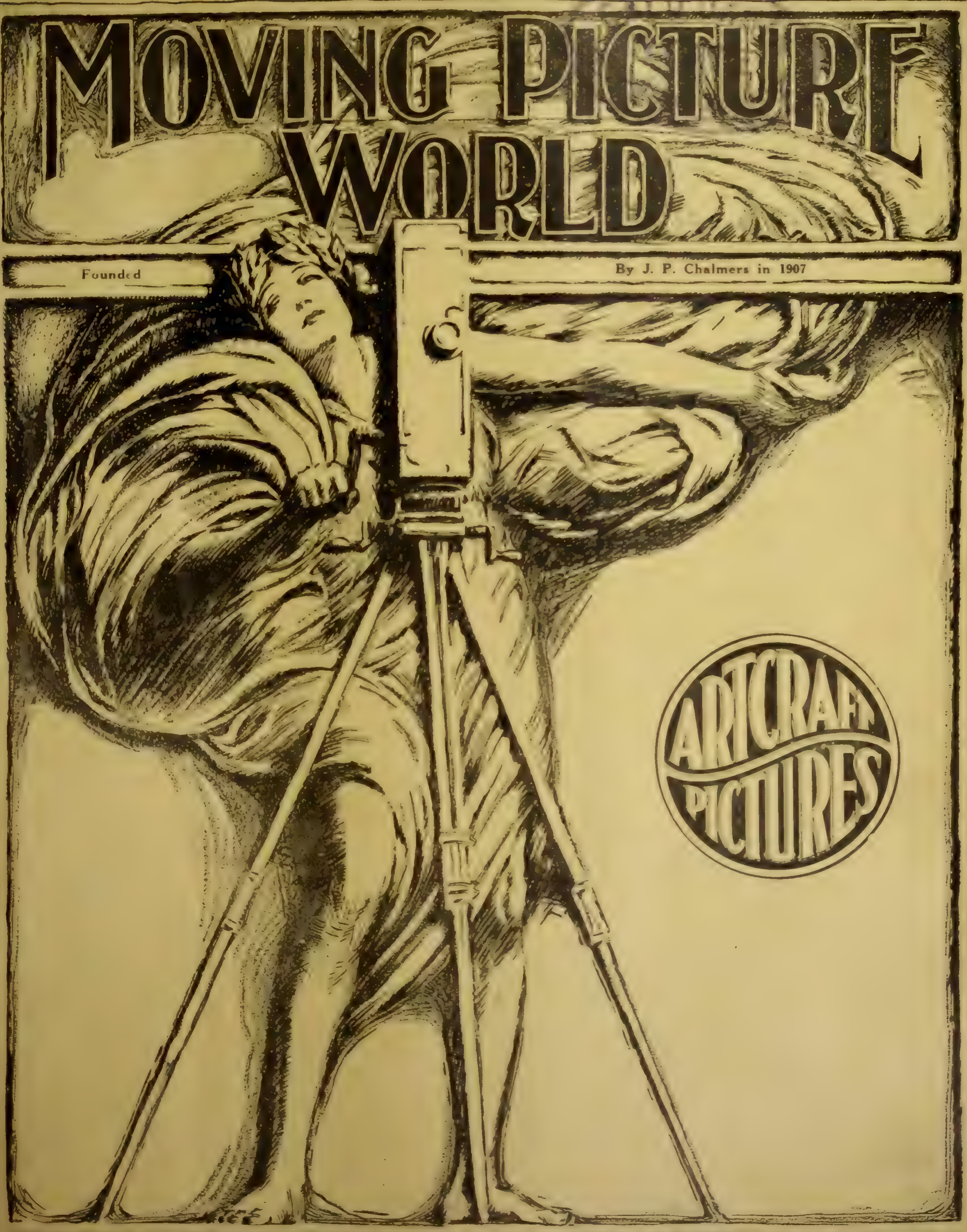
NICHOLAS POWER COMPANY

NINETY GOLD STREET, NEW YORK, N. Y.

Vol. 33, No. 4 July 28, 1917 Price 15 Cents

MOVING PICTURE WORLD

Founded By J. P. Chalmers in 1907



ARTCRAFT PICTURES

Chalmers Pub. Co., 17 Madison Ave., New York City.

BENJAMIN CHAPIN'S
MASTER PHOTODRAMA

The CALL to ARMS

GLOBE THEATRE
NEW YORK CITY

THE
BENJAMIN CHAPIN CYCLE *of* LINCOLN PLAYS

"MY MOTHER" "MYSELF"
"MY FATHER" "*The* CALL *to* ARMS"

OVER 200 PERFORMANCES AT THIS
THEATRE AND STILL RUNNING

KLEINE EDISON SELIG ESSANAY

Are You Doing Your Bit?

LITTLE MARY McALISTER

who is a government recruiting sergeant, is doing her bit for the U. S.

AND FOR YOU

in giving the public a remarkable series of 12 independent photoplays on

"DO CHILDREN COUNT?"

Six years old, she is an accomplished screen actress. These 25-minute features are delighting children and grown-ups alike.

"The Man Who Was Afraid"

featuring

BRYANT WASHBURN

will go down in the history of your house as a record breaker. An intensely fascinating photoplay on an up-to-date topic. Taken from the famous story by Mary Brecht Pulver in the Saturday Evening Post. Don't miss Mr. Washburn's other features, "Filling His Own Shoes," "Skinner's Bubble" and "Skinner's Dress Suit."

K-E-S-E

Reg. U.S. Pat. 1907

Essanay

GEORGE K SPOOR PRESIDENT

1333 Argyle St., Chicago

K-E-S-E K-E-S-E K-E-S-E

If You Are Not On the Mailing List of the Moving Picture Weekly — Get On!

Universal S

UNIVERSAL FILM MFG. CO., Carl Laemmle, Pres. *"The Largest Film*

A POWERFUL HARRY CAREY FEATURE

Popular 101-Bison Star Puts up a Wonderful Fight in Thrilling Three-Reeler—"The Soul Herder."

Harry Knocks Out the Camp Bad Man

MAYBE you'll never have the pleasure of hearing Harry Carey preach a four-hour sermon, but you and your delighted patrons can SEE his start and finish in this thrilling three-reeler. Harry had shot-up a town and got in bad with the sheriff so, when he was let out of jail the sheriff gave him back his gun, but no cartridges. Harry was told to "git," and he got. Out on the desert he saw a band of Indians murder a preacher, and the little daughter clung to him, and called him "Daddy." How Harry took the preacher's place and regenerated a town makes a thrilling picture that will tug at the heart strings and mightily please the Harry Carey fans. It's a whale. Book it thru your nearest Universal Exchange.

UNIVERSAL CURRENT EVENTS

SARAH BERNHARDT, in spite of her 73 years and artificial leg, came to America to appear in theatrical productions for the benefit of French war relief. She was taken sick in New York and for weeks lay at death's door. In the hospital when convalescent she was visited by Marshal Joffre. She is now recovered and in the "Current Events" release of August 6, is shown taking part in New York's 4th of July celebration. It is such subjects that have made "Current Events" so popular in the past three months. Your patrons will demand it every week when they have seen it once, and you can fill your house with "Current Events" on your dullest day. Book thru your nearest Universal Exchange.

"The Divine Sarah"

JOKER COMEDY

FOOLISHNESS BILL FRANEY and Hilarious Gale Henry are on the week's releases with two one-reel Joker comedies that are all to the merry. In the first, "O My, the Tent Mover," Bill is captured by some Arabs while wandering on the desert (never mind what he was doing there), and was told that because he had made the chief laugh he was to marry his daughter. But it was the homely one and Bill kicked. You'll have to see this to know how good it is. It is unusual and full of laughs. Gale in "The Vamp of the Camp" does some all-around, ground and lofty vamping that will make your audiences laff till their sides ache. Released week of August 6.

POWERS

"Seeing Ceylon" with Hy. Mayer, is a combination of Travel Picture and Hy. Mayer's inimitable Animated Cartoons. They are as clever as this great artist's best work on the screen, and his pictorial comments o nthe views shown make great screen entertainment. Released week of August 6.

"The Love Slacker"

Happy Nestor Comedy Gives Eddie Lyons Strange Role.

CAN you imagine Eddie Lyons being girl-shy? Neither can we. But in this picture he actually runs away from them. Lee as a small-town soda clerk is a scream, and Edith Roberts is her own fascinating self. Everyone will enjoy this clever Nestor, so you'd better get it from your nearest Universal Exchange today.

UNIVERSAL SCREEN MAGAZINE:

ANY day in the week at your house, Mr. Exhibitor, which you have come to think is hoodooed—when you can't seem to get them in, and you resign yourself to the fact that that is your "dull" day—try the Universal Screen Magazine. Boost it. Let the people know how good it is; that there are subjects to please everyone; that it is the liveliest one-reel novelty feature ever released, and you'll soon have no dull day. This is the experience of hundreds of Exhibitors and you can make it yours. Book thru your nearest Universal Exchange.

Making Sailors in an Armory

For Further Details of the Universal Program see the Moving Picture Weekly.

ervice News

The FILM NEWS Printed Here Will Lead Any Exhibitor to Sure Success.

Manufacturing Concern in the Universe"

1600 Broadway, NEW YORK

A JOYOUS L-KO

Current Release Screamingly Funny Rural Absurdity

PHIL DUNHAM discards his moustache in this hilarious hit, and with Myrta Sterling romps joyously thru this crackerjack L-KO as a care-free country boy. There are some typical and original L-KO stunts and they are sure to get the laughs. The title is "The Little Fat Rascal," and refers to Myrta, who is as full of pep as if she weighed forty pounds less. Released week of August 6.

Phil Lands in a Girls' Boarding School

Universal Animated Weekly

EVERY week sees another scoop for the Universal Animated Weekly. There's more life and pep in Animated subjects than in any other news weekly. That is proved every week and that is why it is the favorite with millions of fans. See the advertisement on another page of this magazine of the latest great stroke of enterprise—the first and only moving pictures of the stirring events that ushered in the mighty Russian Revolution. This is a Universal Animated Weekly Special Release—READY NOW. Get your order in immediately. Don't wait. Get busy with your Universal Exchange NOW.

N. Y. Fire Dept. Exhibition Drill

The One Best Bet of the Week

ALL Exhibitors know that there is one class of subject that gets to everyone. When it is produced in an entirely original manner, with clever story, fine photography and brilliant direction—it has WINNER stamped all over it. That's the class of the Two-Reel Victor, "Like Babes in the Wood," featuring Violet McMillan and Fred Woodward, known thruout the land as the greatest of all animal impersonators. Here is an ideal money-getting picture. A picture that will interest every kid in the world, and that will equally fascinate every adult fan in the land. Violet and her small brother get a wishing bracelet from a gypsy. They quarrel and Violet wishes that the polar bear rug was alive. It comes to life and they run from the house accompanied by "Hank," their pet donkey—impersonated by Mr. Woodward (see illustration). They wander into the wood, where they see a tiger, a lion, and where a huge bird covers them with leaves. They wish they were the "Babes in the Wood" and their wish comes true, and so for two reels their amazing adventures are shown to the delight of all who see them. It is a most unusual picture and one you can boost for its novelty and its great entertaining qualities. Released week of August 6. Be sure to book this. It will get the money.

Hank

The Bear Rug Comes to Life

The Man Bird

Beautiful Mary Fuller Feature

THE chap that took on the job of taming Mary ended up with a gun-shot in the arm. And the other chap who called her a "little wild thing" found himself tamed by her charm. Mary was the daughter of a "moonshiner," and when the "revenuers" got him, she continued the business. Johnny was a handsome young Secret Service man, and one of his good women friends became interested in Mary and took her to the city for a good time. Mary couldn't stand the city life and ran away home. When Johnny on a hunt for a moonshine still discovered it belonged to Mary, he was surely up against it, but he saved her life when threatened by the mountaineer who wanted her, and the climax brings about a regular ending that suits the story and will please the fans. Released week of August 6.

Mary Fuller

If you are not on the Mailing List of the Moving Picture Weekly—GET ON!

THE SATURDAY EVENING POST
THE COPY
MAY 27, 19

The UNIV
Mig
B
OF
Se

The First and Only Serial Ever Filmed From a Saturday Evening Post Story

Read by or Known to 10,000,000 People

NEVER in the history of serials have Exhibitors had the money-getting opportunity presented to them in "The Gray Ghost," first published under the title "Loot," by Arthur Somers Roche, in the most popular periodical in America "The Saturday Evening Post."

"THE GRAY

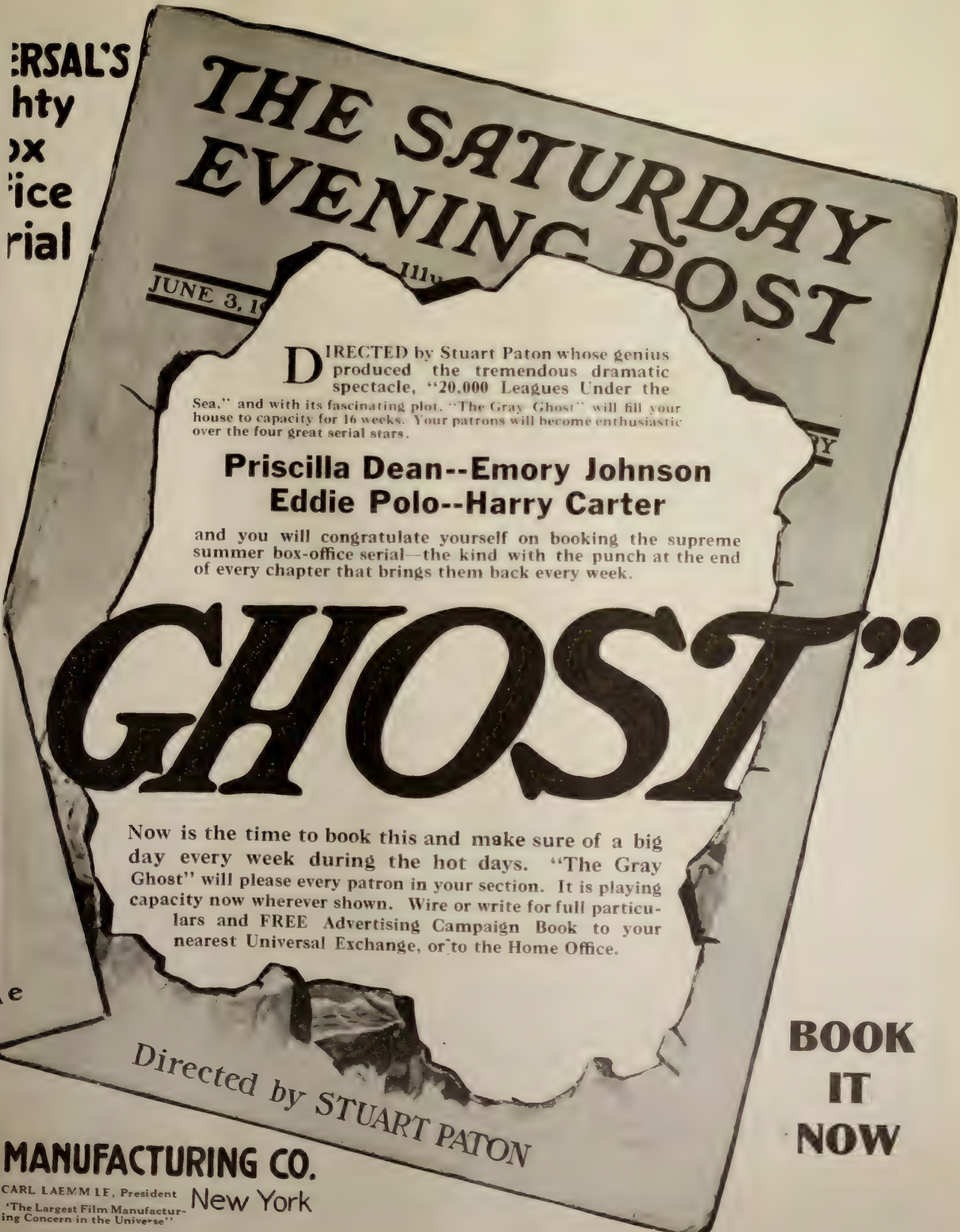
It was read by or known to over 10,000,000 people, according to the Post's own estimate of five readers to every one of their more than two million copies published each week. Think of a ready made audience of 10,000,000 people, all eager to see the visualization of this thrilling tale of life in the great metropolis, of the keenest detective work and the cleverest of evaders of the law. You can get your share of them by booking now before your competitor awakes to the opportunity.

Beginning LOOT—By Arthur Somers Roc

Directed by
STUART PATON
who produced
"20,000 Leagues Under the Sea"

UNIVERSAL FILM
1600 Broadway

ERSAL'S
hty
ox
ice
rial



DIRECTED by Stuart Paton whose genius produced the tremendous dramatic spectacle, "20,000 Leagues Under the Sea," and with its fascinating plot, "The Gray Ghost" will fill your house to capacity for 16 weeks. Your patrons will become enthusiastic over the four great serial stars.

Priscilla Dean--Emory Johnson
Eddie Polo--Harry Carter

and you will congratulate yourself on booking the supreme summer box-office serial—the kind with the punch at the end of every chapter that brings them back every week.

GHOST"

Now is the time to book this and make sure of a big day every week during the hot days. "The Gray Ghost" will please every patron in your section. It is playing capacity now wherever shown. Wire or write for full particulars and FREE Advertising Campaign Book to your nearest Universal Exchange, or to the Home Office.

Directed by STUART PATON

e

BOOK IT NOW

MANUFACTURING CO.

CARL LAEMMLE, President
"The Largest Film Manufacturing Concern in the Universe"
New York

Ruth Stonehouse

Butterfly STAR

in "Follow the Girl"

with Roy Stewart and a notable Cast

The Dramatic Romance of a Lovable Immigrant

Directed by L. W. Chaudet

Produced by the UNIVERSAL Film Mfg. Co.
Carl Laemmle, President

Book thru your nearest BUTTERFLY Exchange or write direct to UNIVERSAL Film Mfg. Co.
1600 Broadway New York

Hartsook Photo S.F.-L.A.

AGAIN

First in the screen with the world's most important news ALWAYS again this marvelous record is upheld for the benefit of its Exhibitors by the latest

UNIVERSAL
Animated Weekly

SPECIAL RELEASE

A week ago it was "Pershing in France"—Today it is the ONLY AUTHENTIC—OFFICIAL—COMPLETE—EXCLUSIVE Moving Pictures of the world war's most astounding event—the Russian Revolution. The pictures are official—taken under the auspices of the AMERICAN AMBULANCE IN RUSSIA, active on the Russian Front during the past year—of which Hamilton Fish, Jr., is Chairman; Captain Philip Lydig, Secretary, and Wm. H. Hamilton is Treasurer. There are shown the last stand of the Russian Imperial autocracy; the Revolutionary leaders; the "Red Square in Moscow," with its surging multitudes of SOLDIERS and CITIZENS, the first parade of Jews EVER KNOWN IN RUSSIA, and hundreds of other scenes equally impressive.

RUSSIAN REVOLUTION

ONE WEEK BEFORE all competitors the Universal Animated Weekly showed the FIRST PICTURES OF "PERSHING IN FRANCE." TO BE SURE of knowing the latest world news—BOOK ONLY THE UNIVERSAL ANIMATED WEEKLY. Your nearest Universal Exchange, or

UNIVERSAL ANIMATED WEEKLY 1600 BROADWAY
NEW YORK

It Was Necessary
After Sunday's and Monday's
Record Breaking Business
to open the doors at
10 A. M.
at the
RIALTO THEATRE
New York

for the crowds who waited in line to see

PARENTAGE
A MESSAGE

See It
at the
COLONIAL THEATRE
Chicago
CONVENTION WEEK

FRANK J. SENG
Times Bldg.
New York

J.WARREN KERRIGAN *in*

"A MAN'S MAN"

by

PETER B. KYNE

A Man's Man,
who never hits below the belt,
no matter what the provocation;
who helps his weak sister,
no matter what the indictment,
who plays fair with his friends,
no matter what the temptation.
A Man's Man,
A rough diamond, uncut,
whose wondrous lustre is not caused
by artificial facets, yet sheds the rays
that warm the heart of the world.
A Man's Man.
who can mold an empire's destiny
and yet spin the thousand
gossamers
that make love's web
outlast the earth.
A Man's Man.

PARALT
PLAYS

PARALTA PLAN

AN Exhibitor writes us that the program booking policy has proved absolutely sound with him.

He also says that fully 65 per cent of Exhibitors have come to a like conclusion as the result of long experience;

Only they ask that programs be held up to a standard that will constantly command the respect of patrons.

And that contracts between exchanges and Exhibitors be made more equitable and certain.

If the Exhibitor could get a real "even-break" he would always remain a program-policy man.

This is very good as far as it goes—but it does not go far enough.

CERTAIN stars, because of their distinctive ability, and certain plays, because of their cost in authors' fees and production charges, are entitled to more money.

These special feature plays cost the producer much more than a program release and the Exhibitor must pay more for them. His patrons demand them and he must play them.

The only way the Exhibitor can pay more is to get more money into his box office without additional expense. He must reduce his operating charges and increase his receipts.

The Paralta Plan shows him how to do this and that is why every Exhibitor should read the Paralta Plan book.

It will be sent free to any exhibitor on application. Write today.

PARALTA PLAYS INC.

CARL ANDERSON, President
ROBERT T. KANE, Vice-Prest.
HERMAN FICHTENBERG, Chairman Directors
HERMAN KATZ, Treas.
NAT. I. BROWN; Secretary and Gen'l Manager.

729 SEVENTH AVENUE
NEW YORK CITY

YOU EXPECTED to learn about
STANDARD PICTURES today.
Please bear with us one more week,
When we will take you into our confidence
and reveal who is behind
STANDARD PICTURES
and what they represent.
STANDARD PICTURES are the
Biggest **WHIZ-BANG BOMB**
Ever exploded in the motion picture world.
LEAVE SOME OPEN TIME until you
Hear the details. You'll be sorry if you don't wait
THIS MEANS EVERYTHING TO YOUR BOX OFFICE

Releases begin in September.

Vivian Martin

THERE is an illusive charm about Vivian Martin, a sort of mingling of shy youth and mature depth, that has placed her not only among the big stars in *Paramount Pictures*, but among the most popular artists of the screen. Her first picture under the new "Selective Star Series" plan is entitled *"Little Miss Optimist."* The story is by Gardner Hunting and the picture was directed by Robert Thornby. Vivian Martin's *Paramount Pictures* have done much to attract and hold public patronage for Paramount exhibitors.

Paramount Pictures Corporation
FOUR EIGHTY-FIVE FIFTH AVENUE *at* FORTY-FIRST ST.
NEW YORK
Controlled by FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, *Pres.*, JESSE L. LASKY, *Vice-Pres.*, CECIL B. DE MILLE, *Director General*

Sessue Hayakawa

SESSUE HAYAKAWA has brought to the American motion picture the mysterious, the magic and mystic of Japan.

His wonderful *acting* in "The Cheat," "Alien Souls," "The Soul of Kura San," "The Bottle Imp" and "The Jaguar's Claws" foreshadows brilliant and popular productions, the first of which is "*Hashimura Togo*," one of Wallace Irwin's stories of *Saturday Evening Post* fame, and the series now running in *Good Housekeeping*. The addition of a popular story will add to Mr Hayakawa's *already* great popularity and "drawing power."

Paramount Pictures Corporation
FOUR EIGHTY-FIVE FIFTH AVENUE at FORTY-FIRST ST.
NEW YORK

Controlled by **FAMOUS PLAYERS-LASKY CORPORATION**
Adolph Zukor, *Pres.*, Jesse L. Lasky, *Vice-Pres.* Cecil B. DeMille, *Director-General*

Wallace Reid

WALLACE REID is one of the most *popular* male stars on the screen today. He first attracted attention for his remarkable *acting* in "The Birth of a Nation." When a fitting "Jose" was desired for Geraldine Farrar's "Carmen," Mr. Reid was selected for the part. Again he appeared with Miss Farrar as Eric Trent in the great masterpiece, "Joan the Woman." His physical prowess, quite as much as his perfection of feature, has made him steadily advance in popularity, until without question he is one of the *biggest* stars appearing in Paramount Pictures

Wallace Reid's first picture, released under the "Selective Star Series" plan, is "The Hostage," a *timely* love story in which he portrays a prisoner of war.

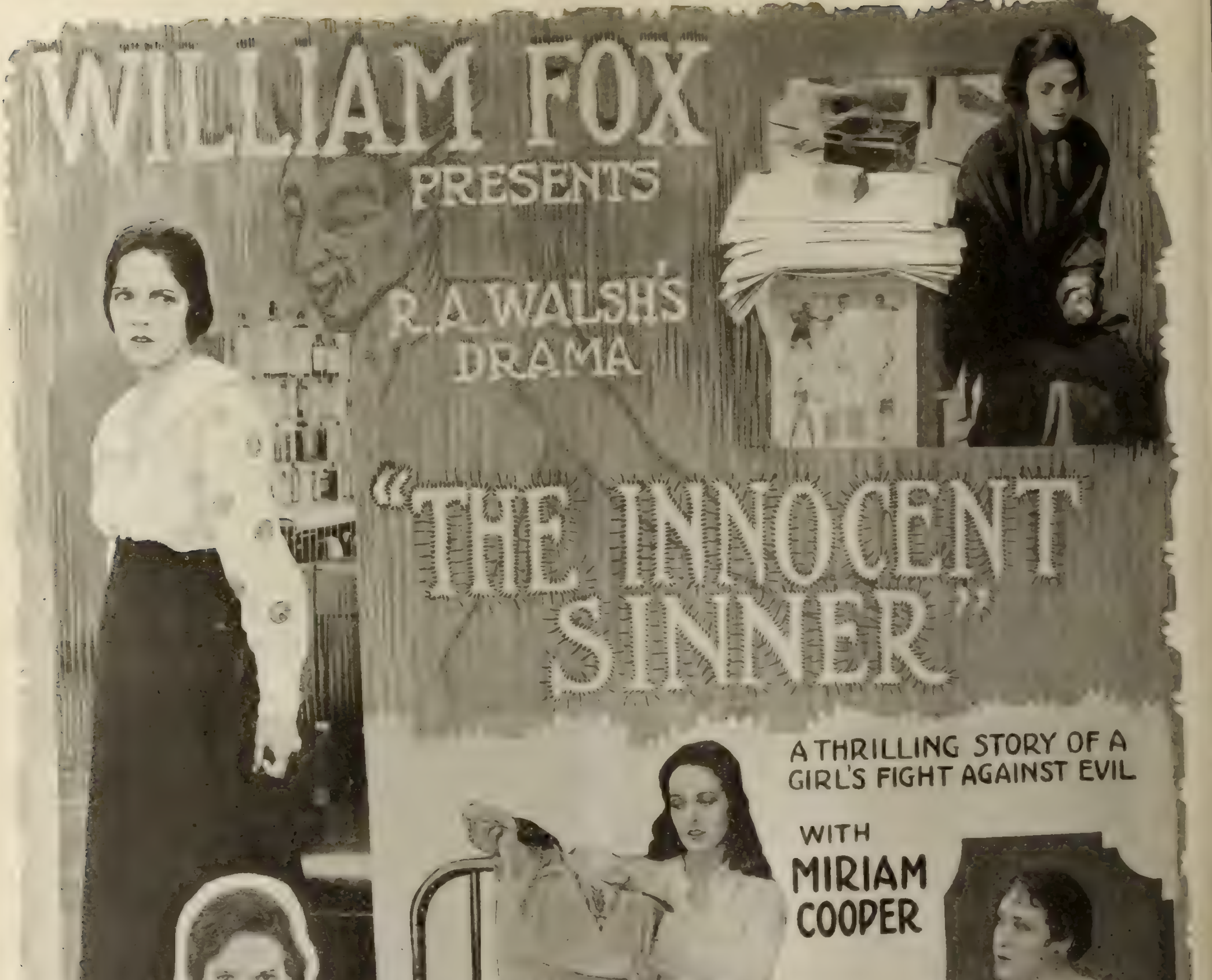
Paramount Pictures Corporation
FOUR EIGHTY-FIVE FIFTH AVENUE AT FORTY-FIRST ST
NEW YORK
Controlled by FAMOUS PLAYERS-LASKY CORPORATION
[illegible]

Lina Cavalieri

INTERNATIONALLY famous as one of the world's most beautiful women, as great in skill and power, a favorite of two continents and the leading capitals of the world, Lina Cavalieri, among the world's most *famous* stars of the stage and screen, comes to the *Paramount* roster of popular players, to mark an event of the coming year.

Her great beauty, her great charm, the deep sympathetic appeal affected in her lustrous eyes, and her supple grace, place her among the *greatest* attractions of Paramount Pictures.

Paramount Pictures Corporation
FOUR EIGHTY-FIVE FIFTH AVENUE at FORTY-FIRST ST.
NEW YORK
Controlled by FAMOUS PLAYERS-LASKY CORPORATION
Adolph Zukor, *Pres.*; Jesse L. Lasky, *Vice Pres.*; Cecil B. DeMille, *Director-General*


WILLIAM FOX
PRESENTS
R. A. WALSH'S
DRAMA
"THE INNOCENT SINNER"
A THRILLING STORY OF A GIRL'S FIGHT AGAINST EVIL
WITH
MIRIAM
COOPER

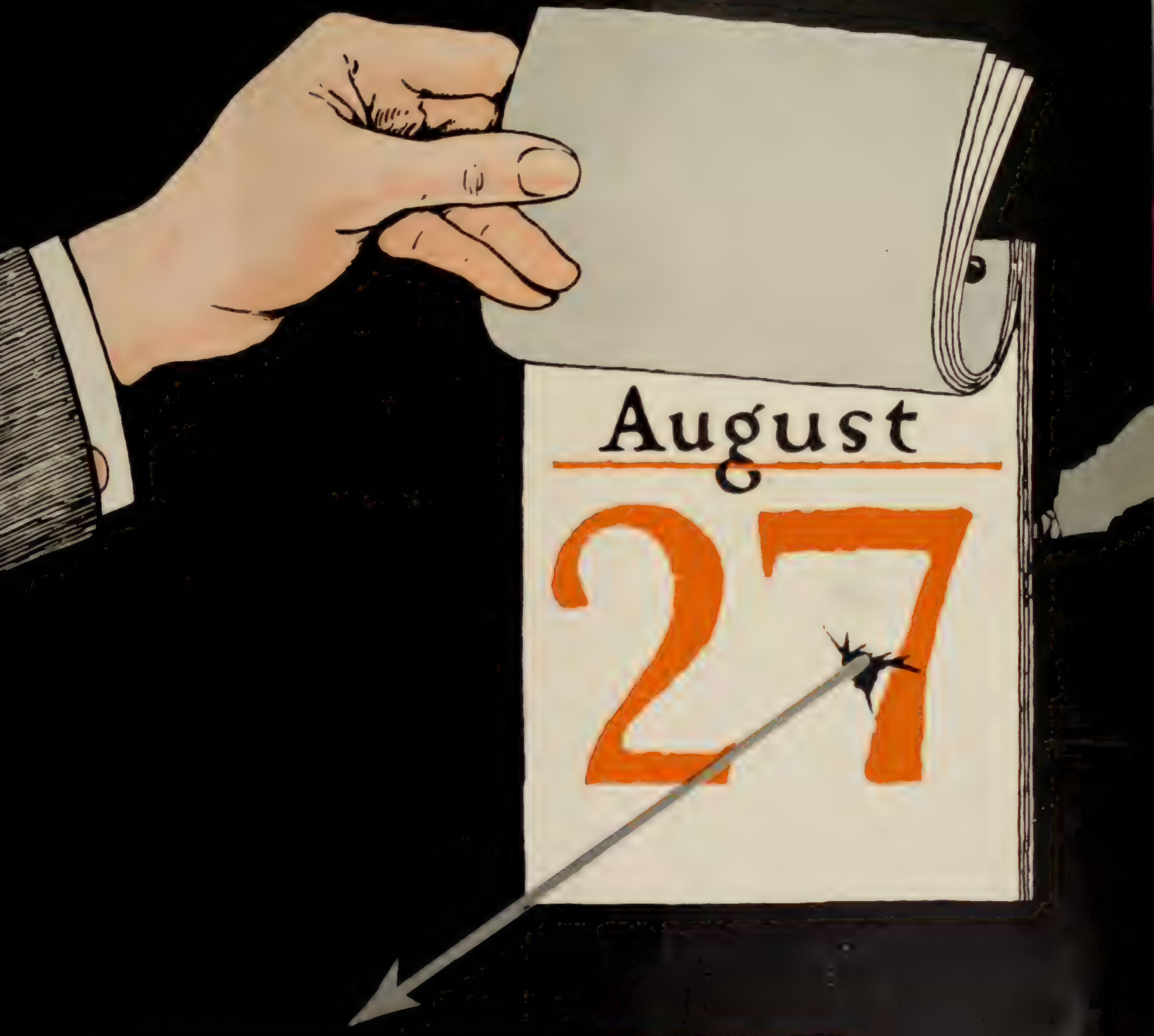
MIRIAM COOPER

AS THE FEATURED PLAYER
IN "THE INNOCENT SINNER"
WILL BE FAVORABLY
REMEMBERED FOR HER
EXCELLENT ACTING IN
"THE BIRTH OF A NATION"
"INTOLERANCE AND
"THE HONOR SYSTEM"

OPEN UP AN EXTRA BOX OFFICE FOR THIS PICTURE

METRO has signed

The Great NAZIMOVA



THIS is the day the Exhibitor begins to buy Supreme Attractions at a price he can afford to pay.

A high class attraction with a star of box office value

at a price the exhibitor can afford to pay

SHOWMANSHIP in motion pictures began with feature productions about three years ago.

The industry has been divided in its judgment on the *box office value* of the *production* versus the *star*.

METRO'S solution of the problem based on experience and proven by legitimate solid business methods, is that the *box office star* in the high class production made at a minimum cost, without sacrificing quality, and marketed with the highest efficiency, enables the Metro and the Exhibitor to make money, because we can offer these stars

at prices you can afford to pay

THE program system was entirely fair until individual stars created a greater drawing value. The system then became unfair because stars of drawing value were compelled to carry the program.

Therefore, putting each star on individual merit, the Showman soon eliminates those who fail to yield a profit to him.

STAR VALUE is based on DRAWING QUALITY and Metro believes this solves the Exhibitor's problem.

In accord with this policy, METRO proposes to offer to the exhibitor, ***beginning August 27th*** star series to be selected according to the drawing power of each star in any particular territory.

Prices will not be arbitrarily set but based on local conditions in each territory **at a price the Exhibitor can afford to pay.**

METRO will present a minimum of sixty productions the first year and will only add stars that have box office value to this already powerful list

Attraction Groups

at a price the exhibitor can afford to pay

AUGUST

Madame Petrova
Francis X. Bushman
Emily Stevens

SEPTEMBER

Ethel Barrymore
Harold Lockwood
Emily Stevens
Madame Petrova
Francis X. Bushman

OCTOBER

Ethel Barrymore
Harold Lockwood
Edith Storey
Emmy Wehlen
Francis X. Bushman
Madame Petrova

NOVEMBER

Harold Lockwood
Ethel Barrymore
Edith Storey
Francis X. Bushman
Viola Dana

DECEMBER

Harold Lockwood
Emmy Wehlen
Francis X. Bushman
Edith Storey
Ethel Barrymore
Viola Dana

JANUARY

Harold Lockwood
Ethel Barrymore
Francis X. Bushman
Edith Storey
Emmy Wehlen

COMING
Big Special Productions of
BLUE JEANS *and* YOSEMITE

You can book in Star Series during the year beginning August 27th the following

Ethel Barrymore
Francis X. Bushman
Viola Dana
Mabel Taliaferro
Emily Stevens

Harold Lockwood
Madame Petrova
Edith Storey
Emmy Wehlen

At least 61 star attraction productions and only stars of box office value will be added during the year

ETHEL BARRYMORE

The Idol of the American Drama and the established success of stage and screen

EMILY STEVENS

From *The Soul of a Woman* to *The Slacker* her productions have been tremendous box office successes

FRANCIS X. BUSHMAN

Crowned King of motion pictures – The box office attraction in all the countries of the world

BEVERLY BAYNE

costarred with Mr. Bushman in his greatest successes and the favorite of the millions since her supreme interpretation of Juliet

EDITH STOREY

No greater emotional actress has ever graced motion pictures

The Bernhardt of the Screen

HAROLD LOCKWOOD

Beloved by all the world for his brilliant, clean and wholesome talents- His every production a box office success.

EMMY WEHLEN

The fastest rising star in motion pictures

Now known as

The Star Exquisite

VIOLA DANA

Beloved by children, from seven to seventy- and a box office attraction supreme

MME. PETROVA

In superb productions *The best work of her unusual career-*

MABEL TALIAFERRO

A star whose genuine dramatic talents are acclaimed by every picture theatre audience

SIDNEY DREW

The greatest legitimate comedian in the history of the screen in comedies that *add distinction* to your theatre

Mrs. SIDNEY DREW

costarred with Mr Drew in the wholesome comedy successes that have no rival

Exquisite

EMMY WEHLEN

ADDS another triumph to her unbroken record of conquests of the screen which includes *The Pretenders*, *Sowers and Reapers*, *Duchess of Doubt* and *The Trail of the Shadow* in

William Christy Cabanne's play

MISS ROBINSON CRUSOE

Directed by Mr. Cabanne in 5 Acts.

RELEASED ON THE **METRO** PROGRAM · JULY 30

Opens for a Run, July 14 -
CONVENTION WEEK
at Ziegfeld's Theatre, Chicago -

Trade Showings throughout the United States

Big New York Opening to be announced

The Slacker

with

Emily Stevens

in Wm. Christy Cabanne's

Special Production de Luxe in 7 Acts.

METRO

Geraldine Farrar

ARTCRAFT PICTURES

GERALDINE FARRAR is America's most popular prima donna and one of the *greatest* screen attractions in America today. Her triumphs in "Joan the Woman," "Carmen," "Maria Rosa" and "Temptation" have made her pictures some of the most desirable *attractions* obtainable today. Miss Farrar's grand opera engagements limit her pictures to two productions, each to be personally directed by Cecil B. DeMille. The title of the first production now in course of making will be announced soon.

ARTCRAFT PICTURES CORPORATION
729 SEVENTH AVE. NEW YORK CITY
Controlled by **FAMOUS PLAYERS-LASKY CORPORATION**
Adolph Zukor, Pres. Jesse L. Lasky, Vice Pres. Cecil B. DeMille, Director General

Wm. S. Hart

ARTCRAFT PICTURES

WM. S. HART, better known as "Bill" Hart, gives the impression of being a *regular* fellow. Bill doesn't wear white hairy chaps, his bandanna isn't perfectly tied, and his hair isn't combed. He *looks* as if he "just came out of the West" a real stone featured cowboy who rides a horse and shoots a gun as tho he knew how. Such is the description of the famous Westerner of the screen, given by a well-known writer, which *fits* perfectly the true character of this popular star. His drawing power is well known to exhibitors. His Artcraft productions will be produced under the *personal* supervision of Thomas H. Ince.

ARTCRAFT PICTURES CORPORATION
729 SEVENTH AVE. NEW YORK CITY
Controlled by FAMOUS PLAYERS LASKY CORPORATION
[illegible]

Thos. H. Ince

ARTCRAFT PICTURES

THOMAS H. INCE, one of the *greatest* producing factors in filmdom, director and producer, has just completed arrangements with the Famous Players-Lasky Corporation, whereby he will release his unparalleled film plays through Artcraft. This *gigantic* deal involves the entire Ince organization, which has long held the reputation of being one of the most highly organized units in the motion picture industry. Mr. Ince will continue to make his producing headquarters in California and at once begin *active* work on the first production under the new releasing arrangement.

ARTCRAFT PICTURES CORPORATION
729 SEVENTH AVE. NEW YORK CITY
Controlled by **FAMOUS PLAYERS-LASKY CORPORATION**
ADOLPH ZUKOR, *Pres.* JESSE L. LASKY, *Vice-Pres.* CECIL B. DEMILLE, *Director General*

Goldwyn Pictures

"Polly of the Circus"—Its Author and Mae Marsh

GOLDWYN selected "Polly of the Circus" as its first release because it is a beautiful, romantic story that gives a company like Goldwyn a splendid opportunity to show its skill in production.

And also because "Polly of the Circus" is one of the most remarkable money-making plays in the history of the modern theater. It is an *international* play—known in all lands—and has been presented in every large and small city in North America.

Mae Marsh, its star, is a world-wide favorite and here again achieves the same kind of brilliant success that came to her as the heroine of "The Birth of a Nation" and other classics of the screen. Miss Marsh is hailed by the New York Times as "the Maude Adams of the screen" and by the Chicago Daily News as "the Bernhardt of the films."

Margaret Mayo, the author of "Polly of the Circus," is the most skilled and successful woman playwright in the world. She has given months of her time to the filming of this "Classic of the Big Tops."

And, added to this unusual trinity of big story, world-known star and big author, Goldwyn, with its organization of specialists, contributes a *production that establishes a new and hitherto unattained standard in motion pictures.*

ADVISORY BOARD:

SAMUEL GOLDFISH
Chairman
EDGAR SELWYN
IRVIN S. COBB
ARTHUR HOPKINS
MARGARET MAYO
ROI COOPER MEGRUE
ARCHIBALD SELWYN
CROSBY GAIGE
PORTER EMERSON BROWNE

THE FIRST
Goldwyn Picture
Released September 9th, 1917

Goldwyn
Presents

MAE
MARSH
in

POLLY OF THE CIRCUS
By Margaret Mayo

The most famous circus romance ever written made into a tremendous and costly production to inaugurate the Goldwyn releases throughout the world.

Goldwyn Pictures

"Baby Mine" Introduces Madge Kennedy

MADGE KENNEDY, the most brilliant comedienne on the American stage, makes her first screen appearance in "Baby Mine," a huge stage success which was chosen as the second Goldwyn release to introduce a new star.

"Baby Mine" is the most successful money-making farce ever written by an American author. Besides enjoying long runs in all the larger American cities and playing in every section of the country, it has been produced throughout the English-speaking world and had runs in France, Germany, Russia, including a run of 120 performances in Pekin *in Chinese*.

Madge Kennedy, the star, is known to hundreds of thousands of theatergoers through her work in "Fair and Warmer," "Twin Beds," "Over Night" and "Little Miss Brown," comedies and farces that made fortunes in the theater. Goldwyn predicts that she will be the next star to gain world-wide popularity through the medium of the screen.

Margaret Mayo, whose knowledge of stagecraft and farce comedy situation is unrivaled, has personally watched every phase of the making of this picture and titled it in person to give the exhibitors of America the benefit of her skill and abilities.

Goldwyn, giving "Baby Mine" the advantages of splendid production and direction, ventures to predict that *it will be acclaimed as one of the swiftest and most appealing farces ever made for the screen.*

THE SECOND
Goldwyn Picture
Released September 23rd, 1917

Goldwyn
Presents

MADGE KENNEDY
in
BABY MINE
By Margaret Mayo

The greatest farce comedy of a generation, introducing for the first time on the screen the most brilliant comedienne of the American stage.

Goldwyn Pictures

Maxine Elliott Makes Her Screen Debut

GOLDWYN succeeded in bringing Maxine Elliott to the screen, where many other big companies had failed. This international favorite and famous beauty achieves in her screen debut the greatest success of her entire career.

Miss Elliott's first Goldwyn production is "Fighting Odds," a play worthy of this distinguished artist. Her debut on the screen will be eagerly awaited by millions of people. She is one of the world's most widely exploited personalities and the pictorial publications have carried her fame and beauty to every country on earth.

Irvin S. Cobb, America's greatest humorist and successor to Mark Twain, and Roi Cooper Megrue are the authors of "Fighting Odds." Mr. Megrue's reputation as the author of "It Pays To Advertise," "Under Cover," "Under Fire," "Potash and Perlmutter in Society," and other plays, is a tremendous box office asset for all exhibitors.

Goldwyn applied all of its efforts to make this a brilliant and unusual production and now expresses the belief that no other noted player ever came to the screen from the stage in an abler dramatic vehicle.

In "Fighting Odds" the American public will see the many refinements and improvements that Goldwyn is introducing into film production.

THE THIRD
Goldwyn Picture
Released October 7th, 1917

Goldwyn
Presents

MAXINE ELLIOTT

in

FIGHTING ODDS

By Roi Cooper Megrue *and* Irvin S. Cobb

A tremendously vital drama of a beautiful and loyal wife's fight against one of America's millionaire masters of Big Business.

Goldwyn Pictures

A World-Famed Story for Jane Cowl

WHEN Goldwyn persuaded the greatest emotional actress of the American stage to become one of its stars, it was only fair to provide her with a story of great dramatic and box-office value.

So we obtained for Jane Cowl "The Spreading Dawn," a story that had 2,000,000 a week circulation as a serial in the *Saturday Evening Post* for many weeks. Millions of Americans know this story and will hasten to see this splendid artist bring it to the screen.

Basil King, the author, wrote "The Inner Shrine," "Wild Olive," "The Street Called Straight," and "The High Heart," now running as a serial in the Post, and the power of his name will bring millions of people into the motion picture theaters of the country.

In Miss Cowl you have the heroine of "Within the Law," "Common Clay," and "Lilac Time," three plays that were the sensations of their period; plays that she did much to make by the sheer power of her personality. The fame and beauty of this star have been spread into the world's far corners by pictorial publications published in many languages.

"The Spreading Dawn" bears all of the Goldwyn marks of distinction in production—*richness, good taste and refinement.*

THE FOURTH
Goldwyn Picture
Released October 21st, 1917

Goldwyn
Presents

JANE COWL
in

THE SPREADING DAWN
By Basil King

This powerful story, known to millions of American readers, brings to the screen the greatest emotional star of the English-speaking stage.

SELZNICK PICTURES

Norma Talmadge

Constance Talmadge

I HAVE KEPT MY WORD

At last year's Convention
I told you there was more money for you
in playing my pictures at $100, under open booking,
than in playing $5 pictures.

I said I would call mine
$5 pictures,
and show you that you could make
more than the $95 difference.

Well, you have been playing my pictures
at $100,
and you keep asking for more.

No other proof is needed
that I have kept my word
regarding SELZNICK-PICTURES.

Rita Jolivet

LEWIS J. SELZNICK

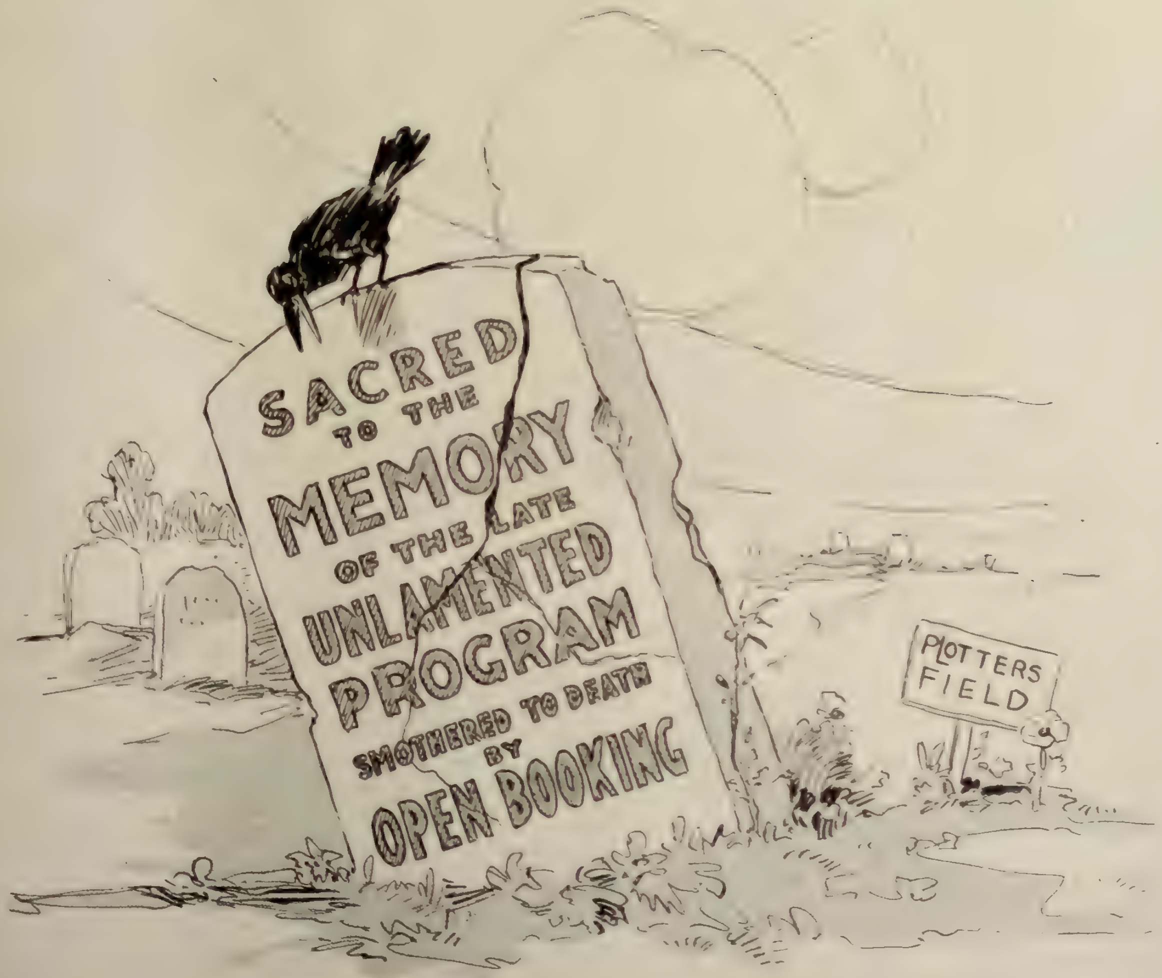
Eva Tanguay

SELZNICK LJS PICTURES

Norma Talmadge

Constance Talmadge

In Memoriam


SACRED TO THE MEMORY OF THE LATE UNLAMENTED PROGRAM SMOTHERED TO DEATH BY OPEN BOOKING
PLOTTERS FIELD

Rita Jolivet

Friends, we have slain our enemy.

My last year's prediction is this year's fact.

LEWIS J. SELZNICK

Eva Tanguay

HERBERT BRENON
Presents The
FALL of the ROMANOFFS
With ILIODOR

ance O'Neil
as The Czarina
lfred Hickman
The Czar
etty Galanta
Anna
harles Craig

William E. Shay
as Feofan
Edward Connelly
Rasputin
Conway Tearle
Prince Felix
Mlle. Marcelle

A mighty empire stood powerless under one man's evil influence. The tattered exiles in the Siberian mines had ceased to hope for freedom. An enslaved nation, a people doomed to servitude through one man's villainy!

That man was Rasputin, the unspeakable.

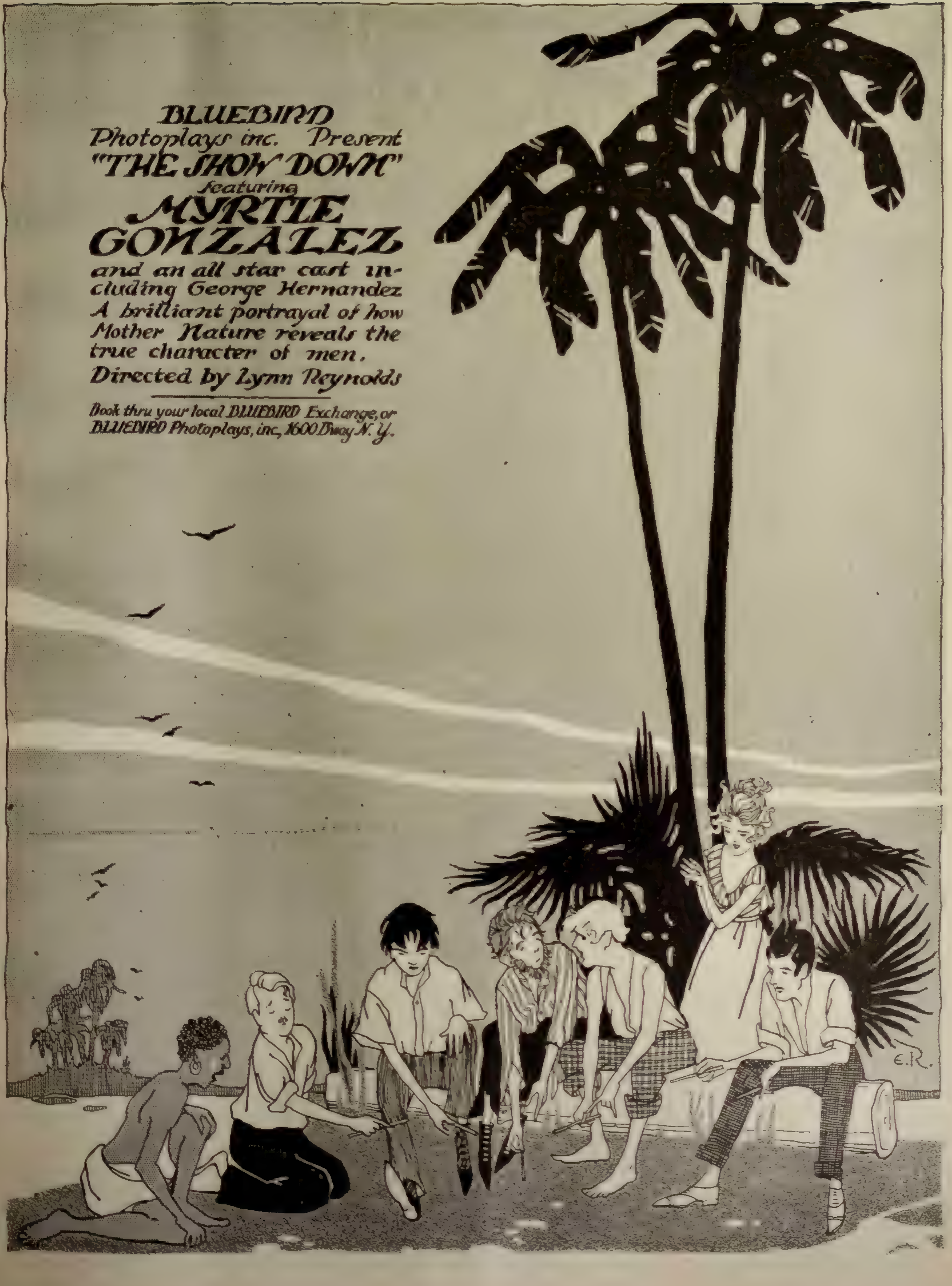
Up from the seething whirlpool of the submerged Russian people rose a man who strove to free his native land from the reprobate's grasp. A young priest, a mystic, a friend to all, he was finally driven from Russia a hunted fugitive.

This man was Iliodor, the "Mad Monk."

This amazing story, moving onward with the sweep of a mighty symphony and tracing step by step Russia's grasp of freedom, is authentically told, in "The Fall of the Romanoffs."

Produced by special arrangement with
Mr. Lewis J. Selznick and the Herbert
Brenon Film Corporation

Address all Communications
ILIODOR PICTURE CORPORATION
729 Seventh Avenue

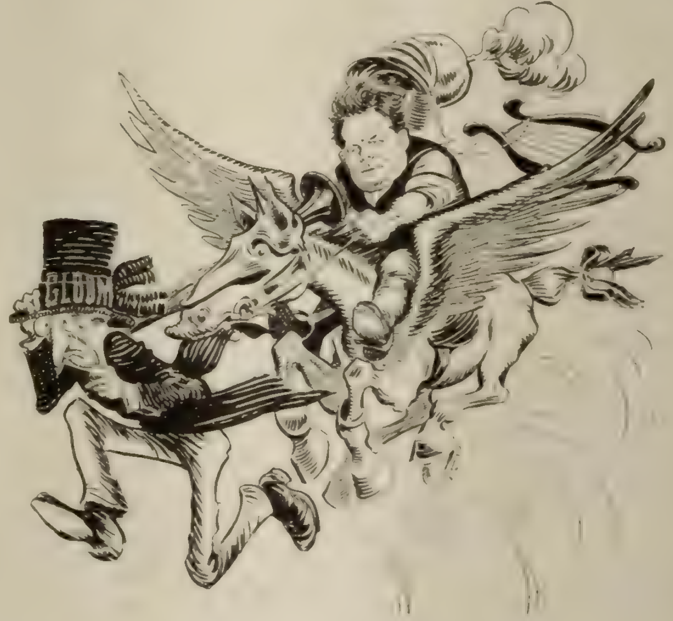


BLUEBIRD
Photoplays inc. Present
"THE SHOW DOWN"
featuring
MYRTLE
GONZALEZ
and an all star cast including George Hernandez
A brilliant portrayal of how Mother Nature reveals the true character of men.
Directed by Lynn Reynolds

Book thru your local BLUEBIRD Exchange, or
BLUEBIRD Photoplays, inc, 1600 B'way N. Y.

Walt Mason Rhyme-Reels

Read by 10,000,000 People a Day



UNCLE WALT

Running mate of cheer and happiness, read every day by 10,000,000 people in the biggest and smallest newspapers in the country.

HIS PHILOSOPHY

is the philosophy of America—"Grin and bear it. Because you've got to bear it and you might as well grin."

HE EXERCISES

your liver by making you laugh. He is good for sore eyes; cures the blues; sweetens the temper and encourages large families.

FILMCRAFT

is making the Walt Mason Human Interest Rhyme-Reels by arrangement with

The George Matthew Adams Newspaper Service

Two hundred (200) newspapers in the United States and Canada feature this high power gloom dispeller in their columns every day.

Ask for Appointment to See Our Finished Pictures

Phone No. Bryant 2396.

FILMCRAFT

(CORPORATION)

220 W. 42nd Street, New York

R. V. Rothermel, President

A "capacity" star

Pathé

is the way exhibitors describe

IRENE CASTLE

With remarkable unanimity they declare her to be a box office attraction superior to any other on the screen!

Here are just a few opinions from exhibitors culled at random;

We can highly recommend Mrs. Vernon Castle as a great box office attraction. Each night we have played her to capacity-with a big crowd outside waiting for the second show. If there is any other star who will draw the business she does we would like to know her."—*Carlisle and Bedard, Bellevue Theatre, St. Albans, Vt.*

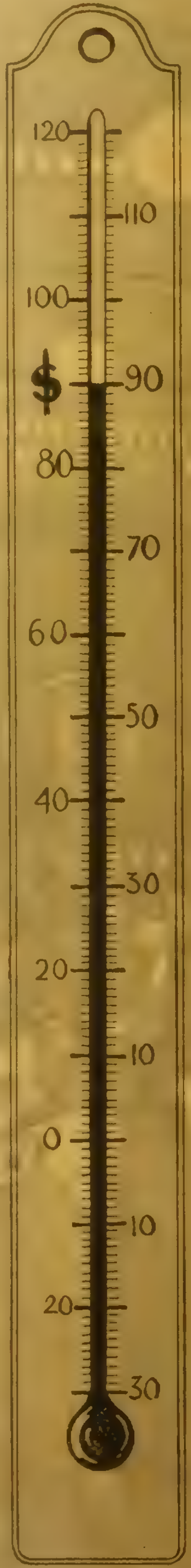
"On every occasion I have shown Mrs. Vernon Castle on my screen I have had capacity houses. I consider her one of the best box office stars in the business."—*Sam Newton, Jr., Broadway Theatre, Saratoga Springs, N. Y.*

"I want to get a booking on the new five reelers you are going to have featuring Mrs. Vernon Castle. I am so well pleased with her drawing power that I am anxious to get all your releases featuring her."—*Al. J. Bedford, mgr. Family Theatre Co., Port Huron, Mich.*

"I have played Mrs. Castle to the best box office receipts in the history of both of my theatres and can recommend her as a box office attraction to any exhibitor."—*Benj. Apple, mgr. Arbor Theatre, Albany, N. Y.*

Ask the nearest Pathé Exchange about the coming Irene Castle releases

Pathé



90° hot and a full house!

It's not "too hot to go to the theatre" and there's no zero in the box office

if you play

PEARL WHITE

in the new business-getting serial

THE FATAL RING

Miss White as a summer attraction is in a class by herself. She will fill your house on the hottest days. "The Fatal Ring" is cram full of suspense, thrill, fight, intrigue, love and villainy. It will have your audiences rooting hard for it from the first.

Produced by Astra
Directed by Geo. B. Seitz
Written by Fred Jackson
Scenarios by B. Millhauser

Pathé
PEARL WHITE
star of
THE FATAL RING

Pathé

Millions interested!

The Neglected Wife

has seized the attention of millions of persons all over the country and is bringing them to the theatres each week where this absorbing serial is playing!

Go to any Pathé Exchange. Ask them to show you a sample batch of the hundreds of thousands of letters that are pouring in from persons who are competing for one of the seven big cash prizes offered in connection with the serial. Your neighbors, your patrons, are among the letter writers. "The Neglected Wife" is a big asset for your theatre.

Pathé serials are in the feature class as to quality. They are better than features in drawing power.

Produced by Balboa
adapted from famous novels
by Mabel Herbert Urner

Pathé

Ruth Roland

everybody's favorite,
star of

The Neglected Wife

Pathé

Mollie King

Baby Marie Osborne

Mollie King

is the star of the 5 part Gold Rooster Play

The On-the-Square Girl

Produced by Astra
Directed by Geo. Fitzmaurice

A sensational, splendidly acted and directed play that is way above the average in quality. A prominent exhibitor says Mollie King packs his house;

"'Blind Man's Luck' with fascinating, beautiful Mollie King packed our house to the doors. Many of our prominent men after seeing the star on the screen are talking about moving to New York."—*R. M. Chisholm, President American Amusement Co., operating the Diamond Theatre, New Orleans.*

The one and only **Baby Marie Osborne** is announced in the five part Gold Rooster Play

Captain Kiddo

Produced by Lasalida

This tiny five year old child positively ranks among the very greatest drawing stars of the screen.

"There is an unconscious charm about the performance of this five year old star which sets her apart from the usual child actress and creates in her pictures an uncommon illusion of reality"—

"Zit" in the New York Journal.

TRIANGLE

Triangle Standards

1. Program Booking—the most efficient, economical and safe system for exhibitors.

2. One hundred per cent good pictures one hundred per cent of the time—high in dramatic value and execution and high in box-office value.

3. A system of production, distribution and service by which the entire cost of a production appears on the screen.

4. A perfect balance of star, story and production.

5. A review of every release by expert critics insuring consistently high quality productions.

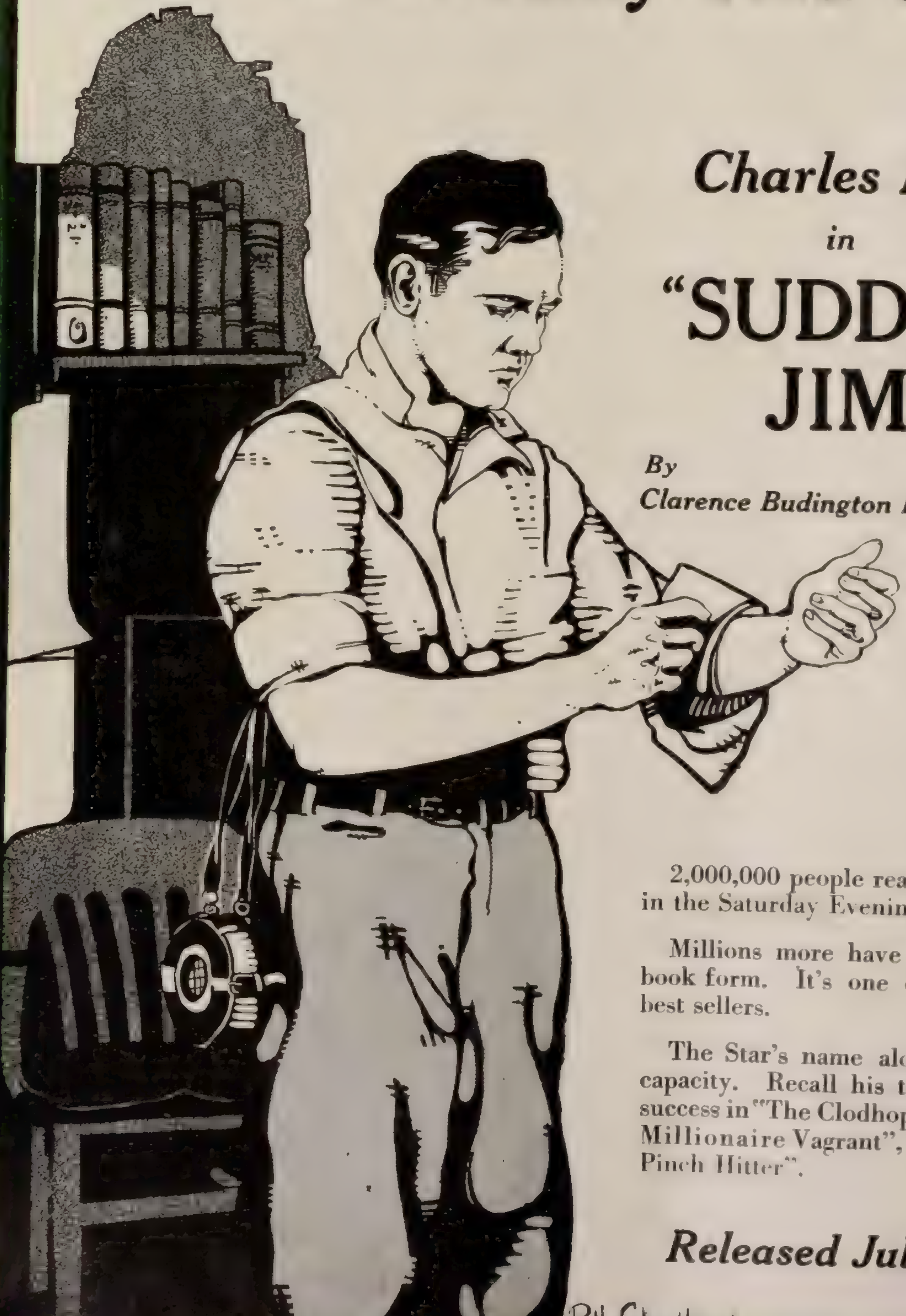
6. A cooperative plan of service between exhibitors and exchanges that will enable exhibitors to derive the greatest return from each picture.

7. Equitable prices—enabling exhibitors to conduct their business on a profitable basis.

THE TRIANGLE DISTRIBUTING CORPORATION
1457 BROADWAY, NEW YORK

TRIANGLE

Your Theatre is already sold out!


Phil Schaettery.

Charles Ray

in

"SUDDEN JIM"

By
Clarence Budington Kelland

2,000,000 people read the story in the Saturday Evening Post.

Millions more have read it in book form. It's one of the five best sellers.

The Star's name alone insures capacity. Recall his tremendous success in "The Clodhopper", "The Millionaire Vagrant", and "The Pinch Hitter".

Released July 22

THE TRIANGLE DISTRIBUTING CORPORATION
1457 BROADWAY, NEW YORK

TRIANGLE

$5,000

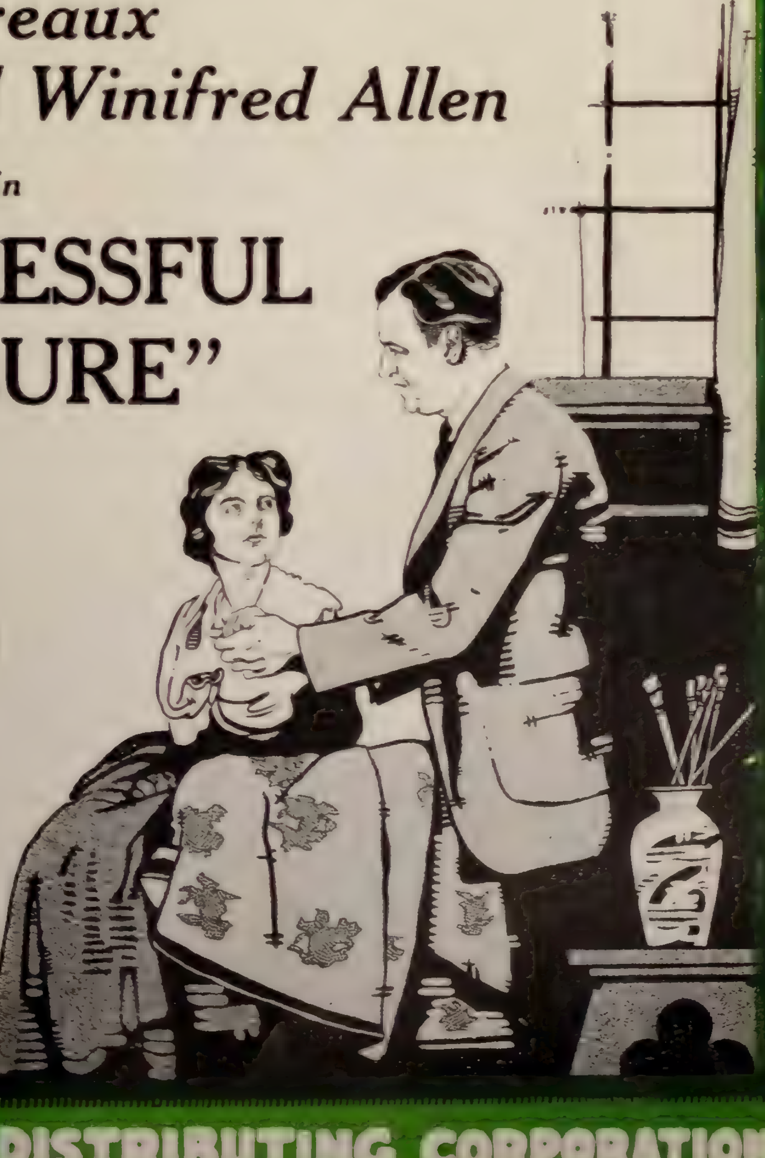
in counterfeit bonds brings success!

It's a confidence game—of the legitimate kind

Jack Devereaux
and Winifred Allen

in

"A SUCCESSFUL FAILURE"



Produced under the supervision of

ALLAN DWAN

Released July 22d

THE TRIANGLE DISTRIBUTING CORPORATION
1457 BROADWAY, NEW YORK

TRIANGLE

KEYSTONE COMEDIES

The standard by which others are judged

"She Needed A Doctor"

An all-star Keystone cast

Released July 22nd

*"Have
Them
All
Smiling
When
They
Say
Good-bye"*

THE TRIANGLE DISTRIBUTING CORPORATION
1457 BROADWAY, NEW YORK

SOLD

EXCLUSIVE RIGHTS
for the UNITED STATES *and* CANADA
ON
CENTURY COMEDIES
featuring

ALICE HOWELL

Directed by
J. G. BLYSTONE

CENTURY COMEDIES wishes to announce to Exhibitors and the Trade at large, that they have sold the exclusive distributing rights on all CENTURY COMEDIES for the United States and Canada to the LONGACRE DISTRIBUTING COMPANY (Mecca Bldg., New York City)—who will shortly open Branches in all the most important cities throughout the territory for the distribution of CENTURY COMEDIES (featuring ALICE HOWELL) and will be prepared to arrange bookings effective on or about Sept. 1st, 1917. Watch for our next ad or communicate with us at once for complete information.

LONGACRE
Distributing Company
Distributors of Century Comedies
Mecca Bldg., New York City

Superpictures

DISTRIBUTING CORPORATION

announces the policy of

Big Pictures for Big Exhibitors

THE PICTURE'S THE THING! If you have the goods, you'll fill your house.

That's what every big exhibitor knows. But how to get it?

The program system won't do it. It's an antique.

The star system is better. But there are only half a dozen real stars—perhaps thirty sure-fire pictures a year, at a big price. But that's no year's service. Is it?

The States Rights Producers have the right idea. But their supply is uncertain, the quality uneven, and the prices often absurd. The game needs stabilizing.

The Exhibitor's Circuit is best of all. Co operative buying. Pooling issues for the common good. Buying the picture you want at a fair price—getting the money back with profit.

The Big Exhibitor is the States Rights Buyer of the future. There's one circuit now. There'll be others soon. It may not be the ideal way to distribute pictures, but it's the best in sight. We'll help!

WE'LL MAKE BIG PICTURES—

Or buy them or finance them. We'll help the game along, because we believe in it.

That's why we came into the film business. "For the purpose of encouraging, financing and distributing motion pictures of quality."

So——

We're going to put our money—just as much as is needed—into **Big Pictures for Big Exhibitors.**

TO THE PRODUCER of BIG PICTURES

If you have a picture, ready or in the works, or an idea for a picture that is big and strong and human—and want a market that is strong enough to finance your operations——

Bring what you have to us.

If we believe in it, we'll finance it. We'll pay you a fair profit on the one production and enable you to start on the next.

We'll act as the Clearing House between you and the big houses in which you want to have your pictures run. We'll help!

TO THE BIG EXHIBITOR AND STATES RIGHTS BUYER

We'll perform for you a Clearing House service for a Clearing House profit.

We'll deal with you direct—for all the rights to all the pictures we handle—not more than twelve the first year.

We'll put our money into the pictures you and we believe in. We'll spend our money in publicity. We'll get behind the picture with all the strength our organization can command.

We'll call it, and make it, a Superpicture!

SUPERPICTURES DISTRIBUTING CORPORATION
FREDERICK L. COLLINS. President

25 West 44th Street • New York • Tel. Vanderbilt 3900

First National

JONES, LINICK & SCHAEFER CO.
336 S. State St.
Chicago
State of Illinois

SAENGER AMUS CO.
New Orleans
Miss., La.

TOM SAXE
Crystal Theatre
Milwaukee
Minn., N. & S. Dak., Wis

S. L. ROTHAPFEL
Rialto Theatre, New York
State of New York

GRAND CENTRAL
FILM CO
New Grand Central T
[illegible]
State of Missouri

E. MANDELBAUM
Stillman Theatre
Cleveland, Ohio

FRANK G. HALL
Strand Theatre
Newark
New Jersey

NATHAN H. GORDON
3 Tremont Row, Boston
New Eng. States

CO-OPERATION PRESENTATION STANDARDIZATION PROGRESSION

The First National Exhibitors Circuit stretches forth its hand of welcome to every manufacturer who intends to deal fairly with the exhibitor.

The First National Exhibitors Circuit stretches forth *its arm of protection to every exhibitor* against any manufacturer who tries to use "Steamroller methods."

We can offer to the stars more money than they have ever received before because they are worth it if they bring the results to the exhibitor. We will not put in their contract that their pictures are rented independently and then use them as a club to compel the exhibitor to rent an inferior product as is being done today.

We are not burdened with any enormous home office overhead expense. We are not burdened with an enormous local exchange expense nor enormous salaries left in the wake of an amalgamation to obtain control and throttle the exhibitor.

Every exhibitor in the United States should be part of an organization in his particular locality. As a unit you are helpless against everything and will be forced into the quicksands of failure. As an organization, if the principles of the organization are *right and fair, you will be supreme above everything, and, no manufacturer* regardless of the amount of money he can command, *will be able to compete with your organization*, which later on will *become affiliated with this big, grand, gigantic organization,* formed for the benefit and economic protection of the millions and millions of dollars invested in theaters exhibiting motion pictures.

JOIN OUR CIRCUIT. GET IN TOUCH WITH OUR MEMBER CONTROLLING YOUR TERRITORY.

OUR FIRST STAR

CHARLES CHAPLIN

IN A CLASS BY HIMSELF

OTHERS WILL FOLLOW BECAUSE OUR ORGANIZATION IS FORMED ON THE RIGHT LINES.

First National Exhibitors' Circuit, Inc.

EIGHTEEN EAST FORTY-FIRST STREET, NEW YORK CITY

T. L. TALLY
Broadway Theatre, Los Angeles
S. Cal. and Ariz.

GREATER THEATRES CO.
Liberty Theatre, Seattle
Wash. and Alaska

TURNER & DAHNKEN
942 Market St., San Francisco
N. Cal., Nevada and Hawaii

COLUMBIA AMUS. CO.
Columbia Theatre, Portland
State of Oregon

SWANSON & NOLAN
1744 Curtis St., Denver
Colo., S. Idaho, New Mex.,
Utah and Wyoming

WESTERN THEATRE CO., Ltd.
Rex Theatre,
Vancouver
West. Can.

ROWLAND & CLARK THEATRES
300 Westinghouse Bldg., Pitt
West Pa. and West Va.

JAKE WELLS, Inc.
610 Dickson Bldg., Nor., Va.
Ala., Fla., Ga., Va., N. & S. Car.

BIG FEATURE RIGHTS CORP
Strand Theatre, Louisville
Kentucky and Tennessee

H. LIEBER CO.
24 W. Washington Street
Indianapolis
State of Indiana

A. H. BLANK
Garden Theatre, Des Moines
Iowa, Kansas and Nebraska

HENRY BROUSE
Imperial Theatre
Ottawa
Eastern Canada

J. H. KUNSKY
Dime Bank Building
Detroit
State of Michigan

E. H. HULSEY
Old Mill Theatre, Dallas
Texas, Arkansas and
Oklahoma

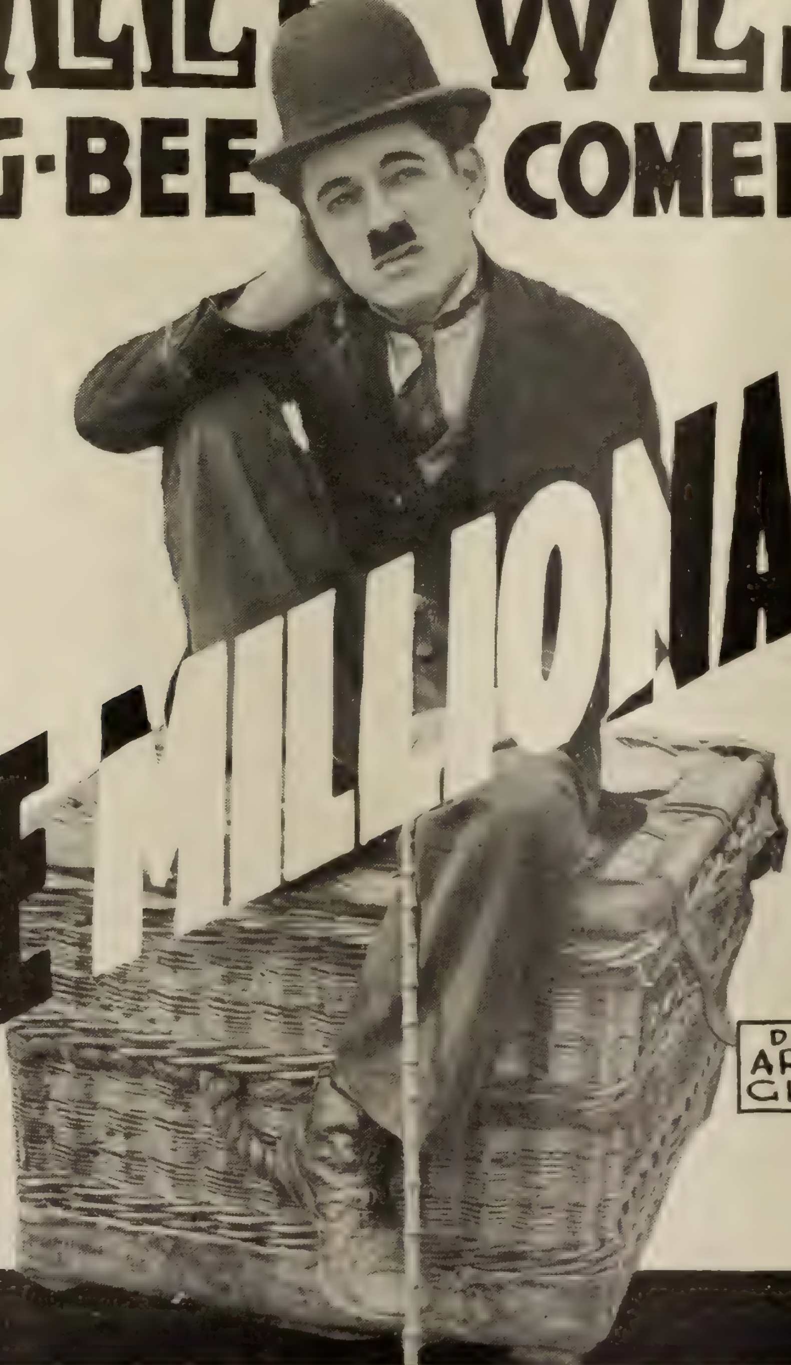
SILVER BOW AMUS. CO.
Rialto Theatre, Butte
Montana and N. Idaho

TOM MOORE
Garden Theatre
Washington
Del., D. C., and Md.

PEERLESS FEATURE FILM
EXCHANGE
Philadelphia
Eastern Pa.

BILLY WEST

KING-BEE COMEDIES



THE MILLIONAIRE

DIRECTION
ARVID E.
GILLSTROM

KING-BEE FILMS CORPORATION

LOUIS BURSTEIN
PRESIDENT & GEN'L. MGR.
L. L. HILLER
TREASURER

NAT H. SPITZER
SALES MANAGER
LONGACRE BUILDING - NEW YORK

SOLE FOREIGN REPRESENTATIVE
J. FRANK BROCKLISS
729 SEVENTH AVE. N.Y.C.

Mr. Manufacturer

LOOK CAREFULLY OVER THE RECORDS OF YOUR FOREIGN BUSINESS AND YOU WILL FIND THIS RESULT

WE WILL ACCOMPLISH THIS RESULT

INTER-OCEAN FILM CORPORATION

HENRY J. BROCK, Pres.   PAUL H. CROMELIN, Vice Pres.

220 W. 42nd St.   **NEW YORK CITY**

LARGEST DISTRIBUTORS OF FILMS IN FOREIGN FIELDS.

"WE OPERATE EVERYWHERE"

HLR

CUB COMEDIES

FEATURING

GEORGE OVEY

have established an enviable reputation for consistently high quality.

"RED, WHITE AND BLEW"

RELEASED JULY 26TH

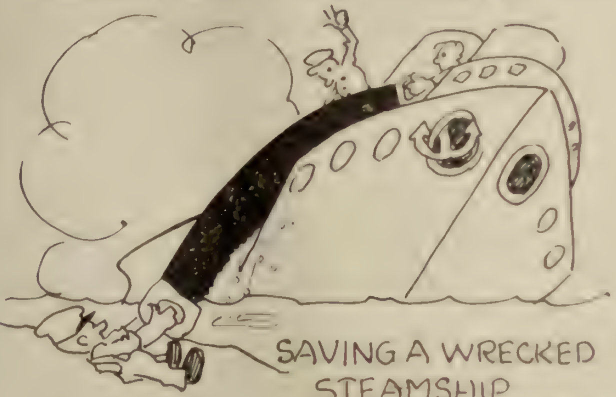
provides a laugh a foot through a story wherein JERRY takes the place of an Indian in order to be near his loved one.

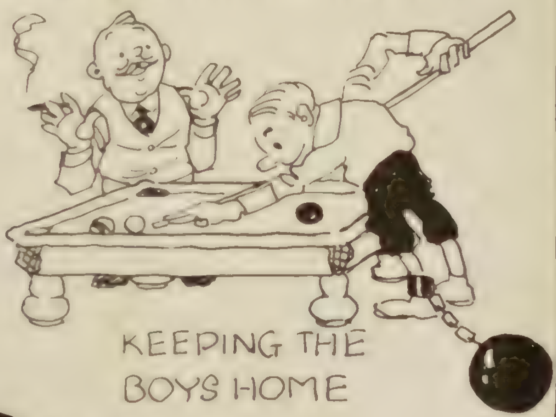
CUB COMEDIES are released every Thursday through THE MUTUAL FILM CORPORATION.

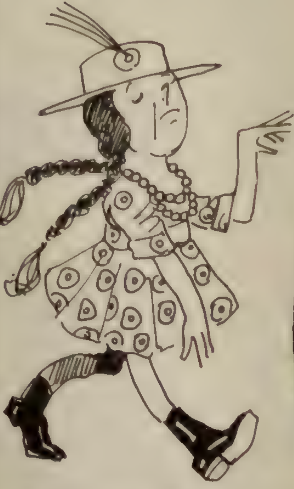
DAVID HORSLEY PRODUCTIONS
LOS ANGELES, CALIF.

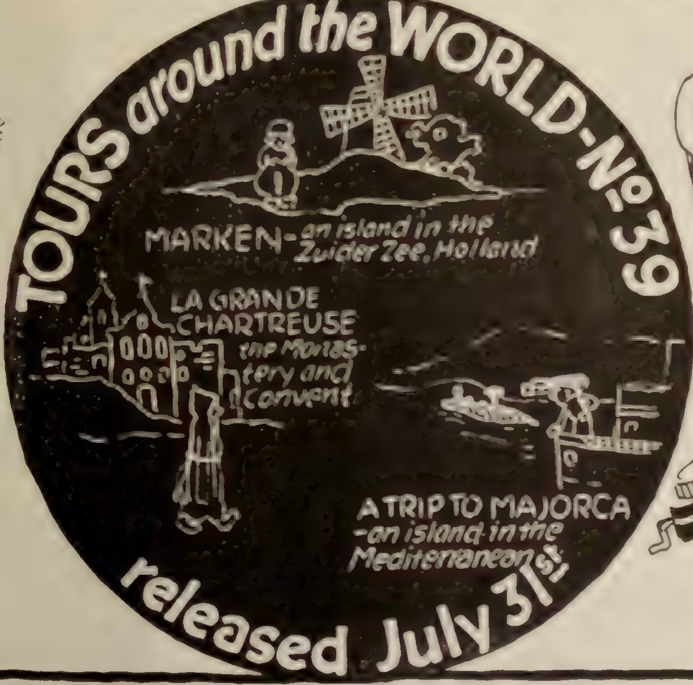
MUTUAL
REEL LIFE No 66 - released Aug. 2nd

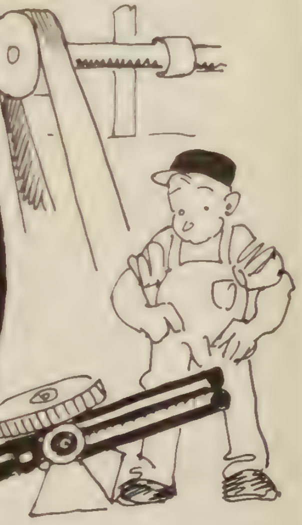
Leaves from "Life" — Preparedness
The Baby & the Button Hook


SAVING A WRECKED STEAMSHIP


KEEPING THE BOYS HOME


BEADS OF ROSE PETALS


TOURS around the WORLD - No 39
MARKEN - an island in the Zuider Zee, Holland
LA GRANDE CHARTREUSE the Monastery and Convent
A TRIP TO MAJORCA - an island in the Mediterranean
released July 31st


MAKING MACHINE GUNS

CONVENTION VISITORS

Make yourselves at home at Mutual headquarters and learn all about the patronage-pulling power

OF

GAUMONT SINGLE REELS

(a) TOURS AROUND THE WORLD (Travel)
(b) REEL LIFE (Mutual Magazine in Film)
(c) MUTUAL WEEKLY—America's Leading News Reel

Book at the Convention or at any Mutual Branch

NATIONAL ASSOCIATION MOTION PICTURE INDUSTRY

Gaumont Co.

Gaumont

LONDON FLUSHING PARIS

LA SALLE COMEDIES

MUTUAL

A Match In Quarantine

Released July Twenty-fourth

With

Jean Otto still exciting smiles and laughter

Directed and Produced by

M. De La Parelle

A picture which leaves no regrets at the Box Office

La Salle Film Company
Released through Mutual Exchanges

MUTUAL PICTURES
BIG STARS ONLY

"I Do Capacity Business With Minter-Mutual Features"

H. M. Lubliner
Lubliner & Trinz, Owners, Covent Garden, Chicago

HERE'S an example of the drawing power of Mutual Pictures. *Capacity Business at Covent Garden—one of Chicago's largest and finest theatres!* Covent Garden has 3,000 seats. It plays five shows a day to audiences of the highest class. And it does *capacity business* with Mutual Features! This is conclusive proof of the success of the Mutual Film Corporation's policy—"Big Stars Only."

Do you belong to the great family of 8,000 live exhibitors who use Mutual Pictures regularly every week? Are you taking advantage of the box-office value of Mutual's BIG STARS? Note this list:

- ★ **Mary Miles Minter**
- ★ **Gail Kane**
- ★ **Marjorie Rambeau**
- ★ **William Russell**
- ★ **Jackie Saunders**
- ★ **Charlie Chaplin**
- ★ **Nance O'Neil**
- ★ **Ann Murdock**
- ★ **Olive Tell**
- ★ **Julia Sanderson**
- ★ **Margarita Fisher**
- ★ **Juliette Day**
- ★ **Helen Holmes**
- ★ **Edna Goodrich**

You can book these big stars in series of superb feature productions at your nearest Mutual Exchange. You can arrange for a series of productions featuring any one star, or you can book one or two features a week regularly—as you choose. Ask your nearest Mutual Exchange to screen these pictures for you.

Whether you operate a 3,000 seat house in a big city or a 200 seat house in a small town, Mutual Pictures—"Big Stars Only," will enable you to play to capacity business. There are some NEW, BIG THINGS coming in Mutual Pictures. Write, wire or visit your nearest Mutual Exchange for complete details.

Mutual Film Corporation

JOHN R. FREULER, President

Executive Offices: 220 South State St., Chicago

Exchanges Everywhere

Star Productions for July

"THE MASKED HEART"	WILLIAM RUSSELL
"MARY MORELAND"	MARJORIE RAMBEAU
"BETTY BE GOOD"	JACKIE SAUNDERS
"MELISSA OF THE HILLS"	MARY MILES MINTER
"PRIDE AND THE MAN"	WILLIAM RUSSELL

MUTUAL
BIG STARS ONLY
PICTURES

AMERICAN FILM COMPANY, Inc.
Presents

MARY MILES MINTER

IN

"MELISSA OF THE HILLS"

In five acts. By Maibelle Heikes Justice. Directed by James Kirkwood. Released week of July 23rd.

"Prettier and more delightful than ever before" says the *Motion Picture News* in reviewing "Periwinkle," a recent Mary Miles Minter picture.

"Melissa of the Hills," her newest picture, is a story of strong heart interest. She is supported by an all-star cast. As a box office attraction it is sure to break records. Arrange your booking NOW at your nearest Mutual Exchange.

Produced by
AMERICAN FILM COMPANY, INC.
Samuel S. Hutchinson, Pres.

Distributed by
MUTUAL FILM CORPORATION
John R. Freuler, Pres.

To Exhibitors of
Northern New Jersey

WE HAVE IT

The Supreme
Box-Office Attraction

PARENTAGE

A MESSAGE

The sensational success that forced
the **Rialto, New York**
to open at 10 A.M. and even then it was
impossible to accommodate the crowds

S. R. O. at the
Colonial, Chicago

- NOW BOOKING -

For Northern New Jersey

FRANK GERSTEN, INC.
Supreme Photo-Play Attractions
707 TIMES BUILDING, NEW YORK

FOXFILM - COMEDY - SERVICE

THESE TWO KIDS ARE LAUGHING AT A FOXFILM COMEDY

YOU CAN SEE THEY ARE HAPPY
AND HEALTHY BECAUSE THEY
LAUGH A GREAT DEAL - FOX -
THE PHYSICIAN - BRINGS JOY
LIKE THIS TO YOUNG AND OLD
EVERY TWO WEEKS IN THE YEAR
- THE CUT-UPS ARE MOSTLY
HANK MANN - TOM MIX - CHARLES
CONKLIN - DOT FARLEY - MAE BUSCH
VIOLET EDDY - RENA RODGERS - BILLY RITCHIE

FOXFILM COMEDIES ARE IN TWO REELS
THEY MAKE THE EXHIBITOR HAPPY TOO

Wm. N. Selig

PRESENTS

Helen Ware

IN ROBERT HICHENS' LOVE ROMANCE OF THE GREAT SAHARA DESERT

"The Garden of Allah"

For Bookings Apply To

Edmund M. Allen Film Corp., 29 South La Salle St., Chicago, Ill.
Illinois — Iowa—Kansas—Oklahoma—Michigan—Nebraska—Missouri—Texas.

All Star Features Distributors, Inc., San Francisco, Cal.
California—Nevada—Arizona.

De Luxe Feature Film Co., 1214 1-2 Third Ave., Seattle, Wash.
Oregon—Washington—Idaho—Montana.

Robert Lieber, 24 W. Washington St., Indianapolis, Ind.
Indiana—Kentucky.

J. Frank Hatch, 284 Market St., Newark, N. J.
New Jersey.

Leon D. Netter, 404 Sincere Bldg., Cleveland, O.
Ohio.

Edward Nelson, President, Sherman-Elliott Co., 854 McKnight Bldg., Minneapolis, Minn.
Minnesota—Wisconsin—North Dakota—South Dakota.

Hy-Art Masterplays Co., Penn Ave., at 21st St., N. W., Washington, D. C.
Maryland—District of Columbia—Delaware—Virginia—North Carolina.

A. G. Fontana Productions, Inc., 1225 Vine St., Philadelphia, Pa.
Western Pennsylvania—West Virginia.

All-Star Features Co., Jacksonville, Fla.
Georgia—Alabama—Florida—South Carolina—Mississippi—Tennessee—Louisana—Arkansas.

Choice Territory Open, Wire Now!

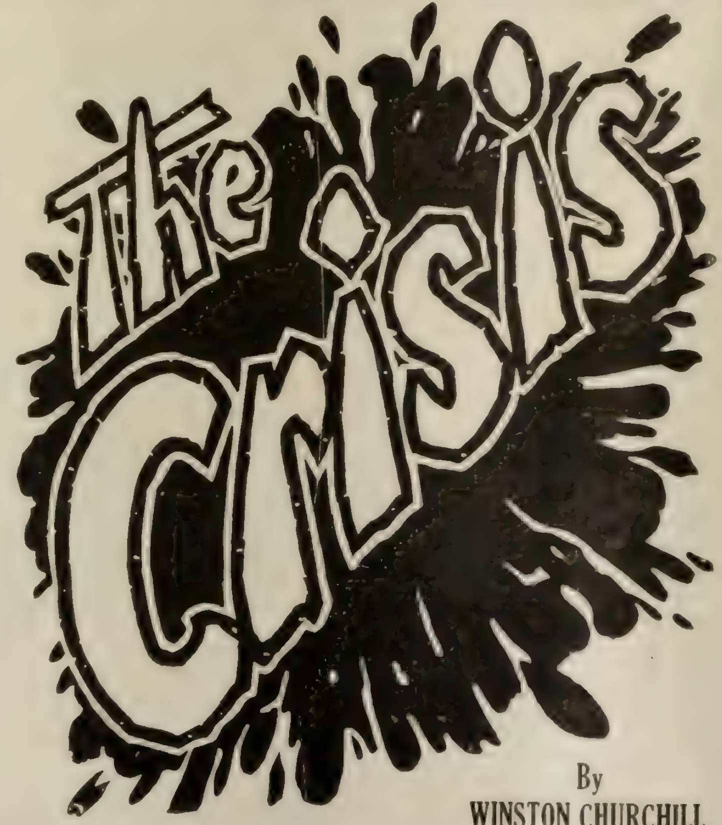
These Choice Territories

TO BE SOLD

Wm. N. Selig's Masterpiece

Wisconsin
Minnesota
North Dakota
South Dakota

Oregon
Washington
Montana
Idaho



Oklahoma
Arkansas
Texas
Iowa
Nebraska

Kansas
Colorado
Utah
New Mexico
Wyoming

By
WINSTON CHURCHILL

The Photoplay With a Human Lincoln!

Lincoln-Douglas Debate	Fall of Fort Sumter	Battle of Vicksburg	Romance of War

Highly successful runs already scored in New York, Chicago, St. Louis, Minneapolis, Detroit, Boston, Pittsburgh, Louisville, Indianapolis and elsewhere

State Rights Buyers Should Wire Immediately to

EDWARD NELSON, President

Sherman-Elliott, Inc.
854 McKnight Building
MINNEAPOLIS, MINN.

KLEINE EDISON SELIG ESSANAY

Selig Farce Comedies

Written by Chas. Hoyt

A Hole in the Ground	A Brass Monkey
A Day and a Night	A Rag Baby
A Runaway Colt	A Dog in the Manger

With Others on the Way

"The Mystery of Number 47"

A Selig Red Seal Play, Featuring RALPH HERZ in a Merry Comedy-Drama of English Life. Ask your nearest K. E. S. E. Exchange About It!

RED SEAL SELIG PLAYS

SELIG POLYSCOPE CO.
CHICAGO, ILL.

K-E-S-E

GENERAL FILM COMPANY.

The Furth Adventures of Stingaree

A Series of Sure-Fire Stories Written Especially for the Screen by **E. W. Hornung,** Author of **"Raffles"** and **"Stingaree."** Two-Part Dramas, Featuring **True Boardman** in His Most Popular Role, "The Gentleman Bushranger of Australia." Heart-Interest, Laughs, and Dramatic Thrills.

Here Are the First Six Episodes—Book Them in a Hurry and Make Money!

The Fugitive Passenger
The Jackaroo
The Tracking of Stingaree
Arrayed With the Enemy
An Eye For An Eye
A Double Deception

For Laughs
we recommend
"Ham" and "Bud"
in
A Series of Jolly One-Reelers
"HAM" COMEDIES

For Thrills
we recommend
Marin Sais
in
A Two-Part Series of Western Dramas
"THE AMERICAN GIRL"

Distributed Exclusively by the General Film Company

KALEM COMPANY

235 West 23d Street New York City

MOVING PICTURE WORLD

Entered at the General Post Office, New York City, as Second Class Matter

Founded by J. P. CHALMERS in 1907.

Published Weekly by the

CHALMERS PUBLISHING COMPANY

17 MADISON AVENUE, NEW YORK CITY.

(Telephone, 3510-3511 Madison Square)

J. P. Chalmers, Sr.	President
J. F. Chalmers	Vice-President
E. J. Chalmers	Secretary and Treasurer
John Wylie	General Manager

The office of the company is the address of the officers.

CHICAGO OFFICE—Suite 917-919 Schiller Building, 64 West Randolph St., Chicago, Ill. Telephone, Central 5099.

PACIFIC COAST OFFICE—610-611 Wright and Callender Building, Los Angeles, Cal. Telephone, Broadway 4640.

SUBSCRIPTION RATES.

United States, Cuba, Mexico, Hawaii, Porto Rico and Philippine Islands	$3.30 per year
Canada	3.50 per year
Foreign Countries (Postpaid)	4.00 per year

Changes of address should give both old and new addresses in full and be clearly written. Two weeks' time should be allowed for change.

ADVERTISING RATES.

CLASSIFIED ADVERTISING—One dollar for twenty words or less; over twenty words, five cents per word.

DISPLAY ADVERTISING RATES made known on application.

NOTE. Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, P. O. Box 226, Madison Square Station, New York, and not to individuals.

"CINE-MUNDIAL," the monthly Spanish edition of the Moving Picture World, is published at 17 Madison Ave. by the Chalmers Publishing Company. It reaches the South American and Spanish-speaking market. Yearly subscription, $1.50. Advertising rates on application.

(The INDEX to this issue is on page 699)

Saturday, July 28, 1917

Facts and Comments

AFTER all is said and done what we would like to ask, did the film people expect from the Chicago film censor, or for that matter, what need they expect from any censor clothed with similar official authority? Is not the Chicago major, by his latest coup, simply upholding the traditions of Chicago's present Mayor? Casting aside all regard for the rights and oft expressed feelings of their fellow townsmen, these political leaders assume an arrogance and defiance of public opinion worthy of some of the present European upholders of the "Divine Right." It is encouraging to note that the Chicago press have mighty little sympathy with the Chicago censorship rulings. As the Chicago Examiner says, "It is this kind of official imbecility that has brought the office of public censor into deserved disrepute and ridicule."

TO THE few of our readers to whom it may be of any interest, we refer to pages 618 and 619 of this week's issue. The grandstand play which Mr. Ochs would like to stage on the floor of the convention would be a clever bit of advertising for him and his paper proposition if it were not so palpably intended to be so. Our page, reprinted from issue of April 14 last, answers Mr. Ochs in more ways than one and much more completely than anything further we might say now or at any other time. We respectfully request exhibitors, organized and unorganized, to read carefully every paragraph of this reprinted page entitled "Methods of President Ochs."

* * *

TO INSURE success in most competitive lines of business today requires study and mastery of the details of the business and keeping right up to the minute with new ideas and new developments along kindred lines. This rule is perhaps even more imperative in the exhibiting of films. The exhibitor must study his audiences in the selection of his programs; he must conduct his theater along the lines of giving comfort, recreation and entertainment to his patrons. A hundred and one details need his constant attention. In short, the exhibitor who is a close student of his business is the one most likely to succeed.

* * *

LAST week's issue of the MOVING PICTURE WORLD was rightfully entitled our "Art Number." At the same time it was our annual special Exhibitors Convention issue and everyone of the many special articles it contains should be of as great interest and value to the exhibitors of the country as to the film producers. We believe that a careful reading of these articles will enable the exhibitor to appreciate more keenly the finer points of every picture and enable him to make a much more expert selection of his programs. In fact, every issue of this paper contains a fund of instructive, helpful and business-building ideas that well repay the careful reader—Moral: Read your MOVING PICTURE WORLD every week.

* * *

FICTION is often funnier than fact. In a recent number of a weekly magazine the writer of a story with a moving picture actress for its heroine gravely informs the reader that the movie lady is the star of a popular serial put out by a wealthy company and then asks him to believe that the star's income forces her to dwell in the third-floor-back of a very modest boarding house and to eat her meals in the kitchen. The high cost of living, in the year 1917, cannot be denied, but is it possible that these are the best accommodations to be obtained on a salary of from eight hundred to twelve hundred a week? Or is the story founded on inside information and the author really knows a talented but retiring movie queen who is now exchanging her services for something less than a hundred dollars every pay day. If so, will the editor of the magazine kindly publish the lady's address?

* * *

A LEADER is a man to whom others turn for guidance; a man who can by ability and strength of character command the fullest confidence and respect of those whom he essays to lead. He must have knowledge of the cause he espouses and preception of the problems involved. He must know men and measures and be able to fathom motives. He must be honest and aboveboard in his dealings with his followers; broad of intellect and generous in conception. He may not seek self-aggrandizement nor use his office to further his personal profit. Where shall we find such a man? "By their deeds ye shall know them."

The Sovereign Voice of the American People ◆ ◆ ◆

THE United States is at war. This does not mean that the President and his Cabinet are at war or alone are responsible. It does not mean that the government at Washington and the governments of the various states are at war or are alone responsible. It does mean that the people of this country are at war and every one in the country should feel the responsibility and take their share of the consequent burden.

Most of our readers will have noted from page 217 of our issue of July 14 that President Wilson wrote to President William A. Brady of the National Association of the Motion Picture Industry under date of June 28, requesting him "to organize the motion picture industry in such manner as to establish direct and authoritative co-operation with the Committee on Public Information." In this way it will be seen that President Wilson recognizes, in the first place, the importance and advisability of keeping the American public properly informed on what the government is doing and, in the second place, he recognizes the importance and value of the motion picture industry as a means of spreading this information.

Our readers will also have noted from page 432 of our issue of July 21 that President Brady and the National Association took prompt action and appointed a committee to meet at Washington on Wednesday, July 11. As a result of this action a committee of eighteen, representing all branches of the industry met in Washington on the morning of July 11 and spent practically the whole day in meeting different department heads of the government and discussing ways and means. The committee was headed by President William A. Brady, Vice Chairman William L. Sherrill and Frederick H. Elliott, secretary of the National Association. Other members of the committee were J. R. Freuler, P. A. Powers, Marcus Loew, Arthur S. Friend, W. W. Irwin, Jules Brulatour, Arthur James, J. H. Hallberg, Walter J. Moore, Louis F. Blumenthal, L. L. Levine, J. J. McCarthy, W. A. Brady, Jr, Wm. A. Johnston and John Wylie.

The first meeting of the committee was held at 9:15 a. m. at the office of George Creel, Chairman of the Committee on Public Information. After the objects of the motion picture committee had been briefly and clearly presented by Mr. Brady, a short discussion of some of the possibilities of the work was held in which views on different points were expressed by Mr. John R. Freuler and Mr. Marcus Loew.

Meetings with heads of various departments of the government had been arranged for the committee by Mr Creel and a visit was next paid to the headquarters of the American Red Cross in their handsome new building, only just being completed. The committee were here met by H. P. Davison and Mr. Evans and other heads of the Red Cross work. Plans of co-operation were discussed and Mr. Davison expressed his appreciation of the great help that the industry would undoubtedly be able to render to the Red Cross in many ways.

The next visit to the office of Commissioner Hoover of the Food Commission gave the committee of moving picture men one of the clearest intimations of how they might help the work of the government. For lack of time, Mr. Hoover was only able to address the committee for a few minutes but in his short address the committee got a clearer and more definite idea of the necessity for the conservation and regulation of our food supplies than could possibly have been secured in any other way.

The next visit of the committee was to the office of the Aviation Advisory Committee, where Commissioner Coffin and other members of this most important commission met the committee. Mr. Coffin addressed the committee and outlined much of the work being planned by his arm of the service, pointing out how the moving picture men could spread information in regard to the construction of aviation training camps, etc. The point was made that the government at Washington clearly realized the importance of giving the public correct and proper information in regard to whatever was being undertaken. By a proper dissemination of information it was realized that the people of the whole country would be able to co-operate more intelligently and to stand behind the government more solidly than they could possibly be expected to do lacking such information.

The next call of the committee was on Secretary of the Treasury McAdoo. Secretary McAdoo, like every other member of the Cabinet or head of a government department, has his time fully occupied at present. The moving picture men were greeted heartily by Mr. McAdoo, who expressed the keen appreciation of himself and his department for the valuable aid given by the motion picture industry in the publicity given to the Liberty Loan. He also assured the moving picture men that further similar aid would be necessary before very long and expressed his confidence in being able to look to this industry for even greater co-operation and assistance. Secretary McAdoo was assured by Mr. Brady that the industry felt particularly pleased at being put in direct touch with the department in that work, which thereby enabled the industry to work more intelligently and with more satisfactory results for all concerned and assured Mr. McAdoo on behalf of the whole industry of the greatest possible assistance in the future.

At this point in the day's activities, the committee were taken to the Metropolitan Club where they were guests at luncheon of Mr. Hurley, of the American Red Cross. During the luncheon further plans of co-operation in this part of the work were discussed and outlined by Mr. Hurley, Mr. Evans, Mr. Ivy Close and others.

The committee then visited Commissioner Fosdick and learned of the aims and objects of his Commission in regard to the control of conditions in and around all military camps. Mr. Fosdick expressed his keen appreciation of the willingness of the moving picture men to assist and pointed out briefly several concrete ways in which they could help, especially by eliminating the showing of all sex and objectionable films in the vicinity of these camps, by providing good, wholesome, red blooded films of the right sort and by the showing of films throughout the country which would give the public the right impression in regard to these camps and military life in general.

The final meeting of the committee had been arranged with Secretary of War Baker. Secretary Baker was in a long and most important conference and after waiting some little time it was found that this conference would not end in time to enable the moving picture committee to leave Washington at the proper time. Secretary of the Interior Lane and Secretary Wilson with the National Advisory Committee on Defense received the committee and listened to a further presentation of the readiness of the whole industry to assist the government in so many different ways. Secretary Lane expressed his appreciation and said he felt quite sure the President and every other official of the government would also feel the keenest appreciation at the attitude of the moving picture industry at this particular time.

At the convention in Chicago, several of the government departments and commissions will be represented to further explain to the exhibitors and other members of the industry attending the Chicago convention of the desire of the government to secure the help of the industry and explain methods by which the exhibitors and theater managers can assist along many different lines.

The result of these various conferences were exceedingly gratfying to the moving picture committee and it is planned to have the industry represented directly by a member of the committee on the different commissions and departments of the government and thereby assist the government with the advice of experts in this industry and also in this way to keep the industry clearly informed as to ways and means of spreading information through the screens of our theaters throughout the country. In this way, the motion picture industry has a great opportunity before it for being of genuine and incalculable assistance to our government during this crisis in our national history and the one thing that was commented on several occasions by the heads of the government above referred to was the unselfish spirit in which this assistance was tendered and without any semblance of a desire for personal or private gain.

The Moving Picture World will keep the trade fully informed as to the development of these various plans and will be pleased to give fuller information direct to any of its readers at any time. The arrangements for representation on the different committees of the National Association of the Motion Picture Industry will also be fully covered in our columns. In closing, can only say that we hope this paper may be able to spread to every member of the industry and through them to our millions of theater patrons at least some knowledge and a clearer understanding of the assistance that can be rendered and also in part some of the enthusiasm that was absorbed by every member of the committee who visited Washington

Art Number Echoes

By Edward Weitzel.

THE Art Number of the Moving Picture World, published last week, helps to confirm the encouraging belief that the photoplay is advancing steadily in a technical sense, thanks to the efforts of a large number of clear-eyed men who are not satisfied to rest on their past records but are pressing forward in their search for newer and better ways of constructing the drama of the screen. The opening article by Orrin C. Cocks on "The Better Films Movement;" "Editing a Motion Picture," by Frank F. Woods; "Photodrama a New Art," by Cecil B. DeMille; "The Scenic Side of the Photodrama," by Wilfred Buckland; "The Artistry of Motion Pictures," by Maurice Tourneur, and "With Art as Her Handmaiden," by Vivian M. Moses, are among the contributions that deal largely with this phase of motion picture drama.

Chief among the words of wisdom set down by Director DeMille in "Photodrama a New Art" are the following: "In the early days of writing for the stage, players used to indulge in long 'asides,' explaining their thoughts and what they contemplated doing. In the silent drama, subtitles answered this purpose, but the writers of the photodrama are so developing their stories that these screen 'asides' are gradually being eliminated by being expressed in action." In other words, screendrama is keeping pace with the improvements continually being made in its sister art-stagedrama.

One of the most significant sentences in the article is this: "No longer does every detail in the set where action takes place have to be absolutely distinct." The dictum that "Art is the elimination of the unnecessary" is here given a different wording by Director DeMille. Just because motion picture drama is a photographic art it does not alter the fact that the attention of the spectator may be diverted from the right path by some perfectly natural but perfectly needless detail forcing its way into the incident. A recent photodrama contains a situation where the leading character, a woman, is trapped in a burning building. An alarm is turned in and the nearest fire engine responds. As it hurries down the street a small dog dashes from the sidewalk and enters into a lively race with the fire horses, to the amusement of the entire body of spectators—and the tension is lost. And tension makes drama.

Beautiful scenic background, artistic light effects, reproduction of the famous points of interest in the new world and the old are all important and highly enjoyable features in the making of photodramas, but the human element of the story comes before everything else. Lay one of the situations of a screendrama in "The Grand Canyon of the Colorado" and show a party of tourists standing on its margin, gazing across its wonderful expanse. Let the spectator of the drama drink his fill of beauty in company with the characters in the drama. Then let one of the tourists lose his footing and slide over the edge of the canyon, and the spectator will have no more interest in the gorgeous scenery before him than will the members of the tourist party, whose one thought will be the rescue of the imperiled man. For the sake of illustration, let it be supposed that the unfortunate gentleman has been caught by a narrow ledge some distance below and is now clinging for life to his insecure resting place. Discovering the man's plight, it is hardly likely that any member of the party above would call down: "How's the view from there, Bill?" or "Look over you left shoulder! the sunset's great!"

Bill's opinion of scenery at this precise moment is an echo of the writer's when the tension of a screendrama has been sacrificed to some pleasing bit of nature or an architectural triumph wrought by the hand of man.

Exposition Starts With a Boom

Chicago Coliseum Crowded to Limit on Opening Day—Night Attendance Enormous—Mae Marsh Meets Many Admirers.

THE Seventh National Exposition of the Motion Picture Exhibitors League of America opened Saturday, July 14, with the most pronounced success that has ever marked any former event of the kind. Over twenty thousand people passed through the entrance during the day, the night attendance packing the huge Coliseum building so densely that it was impossible to move through the throngs. One had just to wait until the dense mass moved and then move and stop with it.

The box office showed that more money was taken in Saturday afternoon than was taken in altogether during the first day of last year's exposition, so there is little wonder that Manager Schindler and the Chicago managing committee are jubilant over the prospects. It was Goldwyn Day and a memorable one for little Mae Marsh, who was greeted by admiring thousands.

Miss Rose Tapley was presented as the hostess of the exposition by Manager Schindler and received a great welcome. K-E-S-E and Universal helped out for the occasion by the presence of a number of their noted players. In the booth of the former were Bryant Washburn, Hazel Daly, Marguerite Clayton and little Mary McAllister.

Universal with a band of fifteen pieces and one hundred and fifty boy scouts escorted Dora Rodrigues, Eddie Lyons and Lee Moran to the Coliseum. The two latter are Universal players who have come on from Los Angeles for the occasion and Miss Rodrigues is a dainty little girl scout who is recruiting for the U. S. Army and Navy on her journey from Plattsburg to Universal City. Carl Laemmle is meeting the expenses of her trip. JAMES S. McQUADE.

Show Our Spirit

By Louis Reeves Harrison

IT IS in my mind," President Wilson in credited with saying by the New York Tribune, *"not only to bring the motion picture industry into fullest and most effective contact with the nation's needs, but to give some measure of official recognition to an increasingly important factor in the development of our national life. The film has come to rank as a very high medium for the dissemination of public intelligence, and since it speaks a universal language, it lends itself importantly to the presentation of America's plans and purposes."*

Why not be progressive instead of passive and inert?

There was a time when people believed the world to be flat and stationary. Galileo did not even try to give the people what they wanted. He gave them what they needed Minds, not things, make for progress. He dared to disseminate intelligence.

What did the President mean by "bringing the motion-picture industry into fullest and most effective contact with the nation's *needs?"* He answers the question specifically, designating the character of material we should offer on the screen as that which "lends itself importantly to the presentation of America's plans and purposes." He has presented that matter himself in speeches which will go down in history as among the most remarkable ever conceived in the mind of man, *Beacon Lights of our times.*

I do mean in the slightest degree that we should detract from the charm of entertainment—*we should add to the pleasure of our audiences by constantly improving the quality of our product,* and that can only be done along lines of advancement to the end that the motion picture shall become "an increasingly imporant factor in the development of our national life."

Any man of clear perceptions can see that Americans, while they are responding nobly to the call for personal sacrifice to general good, occupy a position of dignity and moderation in that they are inclined to study the causes and justification of the present war. We all want to occupy the right mental attitude toward this great struggle and the part we are to perform. While we feel deeply the wrongs and injustices perpetrated by lords of War against the innocent and defenseless, we are not guided so much by feeling in this case as by good common sense.

There are millions of us, however, who are busily occupied with the personal struggle, our attention almost completely absorbed by individual occupation and the pressing need of results from our efforts, and we have neither the time nor the opportunity to grasp the full meaning of this clash between our own beautiful ideals and those which make for world domination by brute force. Why not picture our spirit. It has been demonstrated over and over again that blind-alley stories, beginning without definite aim and ending nowhere in particular fall flat on all but a very small percentage of American people, always excepting of course the farce, whose sole purpose is to get a laugh, which need not have other definite aim. The laugh need not be excluded—ridicule may be a powerful weapon against the evil men do.

There will be difficulty, it is not to be denied, in bringing out of big national questions affecting our whole, people the exquisite fascination of story continuity—it will require higher art to adequately present the tremendous dramas of this moment than small ones of the past, but it can be done.

What a great saving in lives and property, to say nothing of all that makes for civilization, there might have been could it have been possible for the marvelous utterances of Maximilian Harden, bravest of German editors, to have been impressed upon the German people through the popular medium of moving pictures. With a great heart full of sympathy for his own kind, he is not blinded to the rights of all humankind. *"If Germany,"* he says, *"could see blazing over the goal of our enemies, democracy and independence for every race ripe for freedom, the great celestial sign of our times, then peace would be reachable tomorrow."*

Harden's marvelous spirit of prophecy, enabling him to forecast Middle Europe events with unfailing accuracy, his celebrated exposures of rotten political life, his lofty ideals and unfailing courage, have made him the idol of advanced thinkers in his own country and one of the greatest world figures yet in sight for this era. He is not trying to fool his own kind with a lot of stuff such as is used to jolly people along in all nations and in all branches of business. *He is telling them the truth.*

Harden declares that there will be no whimpering for feeble peace from Americans, "who desire for themselves neither land nor money nor even repayment of the cost of war, whose ideal solution of self-government works upon the nerves of all nations and elevates the conscience of mankind." Where is the conscience of a man who dares not stand for the finest principles he can recognize as the right ones. He may easily lapse into a destructive class of those who devote their energies to the perverted task of tearing down all that our creative minds try to build up. We push on to more glowing happiness through construction and improvement and in spite of decadent ignorance seeking only to destroy.

Here is a German editor rightly interpreting and voicing the ideals and aspirations of American people, recognizing that solemn official promises of his own government have been broken. We know that there have been conspiracies in our midst to burn and blow up our industries, to cripple our government by riots and strikes, to involve us in serious difficulty with Japan and Mexico. We know, as the President states, that "vessels of every kind, whatever their flag, their cargo, their destination, their errand, have been ruthlessly sent to the bottom without warning, *without thought of help or mercy."*

Here is an enormous amount of dramatic material, some of it sensational in the highest degree, which could be utilized with thrilling effect, and yet not deviate from the truth. There is the story of ships carrying relief to the stricken Belgians, provided with safe conduct by the German government and sunk with what the President characterizes as "the same reckless lack of compassion and of principle." It is difficult to build up international law and right observance of it, just as it is difficult to build up what is noble and inspiring in an art, but that is what the heart and conscience of mankind demands.

We are temperate in judgment, but our people should know the whole truth, they should be made to realize what we stand for and why we are denying ourselves profitable ease of complacent neutrality and taking up arms. "While we do these things," says the President, "let us be very clear, *and make very clear to all the world, what our motives and our objects are."* We have a wonderful medium in which can be shown that the peace of the world is involved and the freedom of its peoples. *Let us point out where responsibility rests for this menace to human happiness.*

Be Honest

By Sam Spedon

HERE are a few honest opinions. We use the first person plural modestly, not as a subterfuge to escape or shift responsibility. The name of the writer is printed above in case anybody should drive up and ask you.

The reason the motion picture industry is in a chaotic condition is because so many people in it are not honest with themselves and the industry. It is the cause of many of the unsavory rumors about it and many evils in it. Bring some men face to face with facts and they will deny them, butt their heads against them, try to batter them down and blindly beat out their brains if they have any. If you tell them the truth they object, because it is bitter; not knowing that the bitter medicine often dispels the loathsome disease. If we ever expect to establish the industry on a firm business basis we have got to be honest with it by being honest ourselves. If we have a diseased member, cut it off or the whole body will become diseased.

"Double Crossing."

An exhibitor complains of being "double crossed" by an exchange, which has agreed to rent him a certain picture on a certain day, and instead the exchange gives it to his competitor for more money. He bewails the action of the exchange and denounces his competitor for being a party to the double crossing. And yet this outraged exhibitor will do the same thing to another exhibitor if he gets the chance. Two wrongs don't make a right. The fact is the exhibitor and the exchange are tarred with the same stick. They are dishonest with themselves and the industry. They should be cut off. What is the remedy? Be honest. Don't double cross each other. Honesty is the best policy.

Foolish Competition.

One exchange will cut and slash prices beyond all reason to get business away from its competitor, creating thereby destructive instead of constructive business methods. Any branch of the industry that indulges in them will destroy itself. Any one who thinks he can do real business by these methods reminds us of the fellow who said he bought collar buttons at two cents a piece and sold them for one cent. When asked how he make any money he replied: "I sell so many of them." What's the remedy? Base your price on profit and loss. If you can't sell your goods at a profit you ought to get out of the business unless you are in it just for fun. When you settle your price on reasonable profit stick to it. We advanced this remedy to a man a few days ago and he said: "That's all right. That's what I try to do, but the rest of the trade won't do it; they undersell me and beat me to it." That calls to mind a lot of manufacturers who got together in a protective association to establish a scale of prices and agreed that no member would quote a lower price. After the meeting one fellow asked another how long the agreement would last. The reply was: "Just as long as it takes some member to get to the nearest customer to underbid the rest of us." Be honest with yourselves and the industry.

Film "Gyppers."

Fly-by-night producers and companies who make all sorts of rot to sell the poor fish who are deluded into swallowing the bait with hook, line and sinker. These are the cause of much of the unfair and pernicious competition which exists in the industry. Gold brick and confidence men who flim-flam greedy, ignorant and unscrupulous exhibitors into leasing their stuff and showing it in their theaters. The gyppers gyp the exhibitors and they in turn gyp the public with ruinous result to the whole industry. What's the remedy? Cut these cancers out before they infect the whole body. Be honest with yourselves and the industry.

Misleading Advertisements.

We all know the power of advertising for good or evil. Nothing has been so misused, abused and prostituted. Through it fake medicines, nauseating nostrums and impure foods have been foisted on an unsuspecting public to kill or cure it. A few years ago a law was passed against misrepresentation and deception in advertisements. Misleading advertisements do more to injure the industry than anything else. What's the remedy? Cut 'em out. Be honest with yourselves and the industry.

Honest Reviewers.

The consumer demands honest reviews and criticisms. He wants straightforward, capable and conscientious opinions from the reviewers, free from bias and partiality. He doesn't want analytical, equivocal and hypercritical diagnoses of the pictures; he wants to know whether they are good, bad or indifferent. He wants to know whether they are comedies, melodramas or dramas. Whether they are slapstick, spectacular, sexthemes, society or sensational. He wants the reviewer to call a spade a spade so he will know what kind of a picture it is, so he can tell whether he wants it or not, or whether it is suitable for his patrons. The reviewers must be honest with themselves and the industry. All reviewers should be untramelled in the exercise and expression of their opinions, free from all restraint and prospective advertising. Personally we would never interfere with a reviewer unless we found him to be dishonest or incapable. The opinions of any man who is dominated by dictatorial censorship or supremacy are not worth the paper they are written on. How can we get such reviews? By being honest with ourselves and the industry.

Just a Word or Two in Conclusion.

A man may be more successful in business than we are because he is a better business man, a better manager, a better salesman or exhibitor, or anything else. If he is, admit it, but keep right on being honest. Be honest with ourselves, with the other fellow and honest with the industry. We have said before and repeat it: success is generally measured by monetary gain. That is not the standard. A gambler may become rich and a crook may acquire money. We can't all be rich, but we can all be honest. Be honest and you can look any man in the eye and tell him what you think.

HOLLYWOOD HONORS CECIL B. DE MILLE.

The most sincere tribute of appreciation ever paid to anyone connected with the motion picture industry was recently paid to Cecil B. De Mille, Artcraft director-general at the Lasky studio, by the citizens of Hollywood, California, where the Lasky studio is situated. At a public ceremony last week Mr. De Mille was presented with a beautiful loving cup by a committee of citizens in appreciation for his own and the studio's efforts in behalf of civic improvements, the Liberty Loan Bonds and the Red Cross Fund.

HAYDEN TALBOT WITH PARALTA.

Hayden Talbot, the playwright, has capitulated to the call of the moving picture. He was engaged, this week, to write original stories jointly for the Bessie Barriscale Feature Corporation and the J. Warren Kerrigan Feature Corporation, and will hereafter devote his time exclusively to these two organizations.

A First Class Invitation to Mr. John Wylie and Mr. William A. Johnston

The motion picture exhibitors of America in convention assembled will, no doubt, be interested to know the truth or falsity of your repeated charges that I, their president, have used the high office they conferred upon me for my personal profit.

THESE CHARGES I ABSOLUTELY DENY.

It has served your purpose as publishers who take money out of the motion picture business and give mighty little in return, to attack me ever since I became President of the M. P. E. L. of A. Being libel shy, you have usually refrained from using names, but you have endeavored to make it plain that I founded the EXHIBITOR'S TRADE REVIEW for personal gain and that this was the sole reason for my seeking the honorable office of President of the Motion Picture Exhibitors League of America.

Inasmuch as I specifically deny these charges, I invite you both to meet me personally in Chicago on the floor of the convention and submit your proofs. I shall ask the convention to give you the privilege of the floor and in turn I shall welcome the opportunity to reply.

I have started EXHIBITOR'S TRADE REVIEW solely in the interest of the motion picture exhibitors of America and its editorial and news columns from the first issue to the present are absolute proof of this assertion.

I have served without a dollar of personal profit, and more, I have served at a considerable sacrifice of time and money in order to make good my promises to my fellow exhibitors.

I will ask also that you both be permitted to tell of your profits made from the motion picture business and what real service, either to your advertisers or your readers, you have rendered in return. You can speak frankly, you can come in person to say in the open forum what you covertly charge against me in your endeavor to substitute poisonous vapors for fair criticism.

Wide openly yours,

Lee A. Ochs

Methods of President Ochs

OUR correspondent in Portland, Oregon, sends us a report of the meetings addressed in his city by the President of the Exhibitors' League on his recent tour that makes interesting reading. It is safe to assume that his statements in Portland are typical of his deliverances elsewhere. After a few commonplace remarks on petty jealousy and co-operation among exhibitors, placing the blame on the distributors for most of the troubles of the industry, etc., the President soon got down to the real business and "started in on a vituperative denunciation of every trade journal but his own." He is reported as saying "Exhibitors, you are the under dog. The way to do away with that condition is to have a trade organ devoted to your interests. If you have a grievance, come out in the Exhibitors' Trade Review and say it. Don't think you can say it in any other trade journal."

We want to say to Mr. Ochs that none know better than himself and some of his associates that this statement is wholly false. He knows that the columns of the Moving Picture World have always been open to exhibitors and that they have been urged to write us at all times. He knows, if he knows anything about the League, that this paper has consistently boosted the cause of exhibitors' organization and that but for the Moving Picture World there might be much less of a League today than there is.

Continuing, Mr. Ochs said: "If the World is for the exhibitor, you've got to show it to me." Conditions are the same today, Mr. Ochs, as when you, along with about twenty-five other prominent exhibitors throughout the country, voluntarily signed at the convention last summer a testimonial expressing "our sincere appreciation of the Moving Picture World for its loyal and intelligent service to the motion picture industry and to the exhibitors in particular."

Our correspondent says Mr. Ochs then went on to tell of his doings in connection with the two Exhibitions last summer and how the Moving Picture World had edited the copy for his advertisements.

Yes, Mr. Ochs, we did insist on editing your copy, if it was yours, just as we have insisted time and again on editing copy when any advertiser attempted to use our advertising pages for purely personal statements or innuendos directed at other advertisers. We still have that original copy on file and if any fair-minded exhibitor in the whole United States will not justify our act after seeing the copy, we will gladly admit that we made a mistake. Frankly tell your audiences while you are at it, that we did not object to running the advertisement, but only to the personalities that it contained; and while you are telling them about this particular advertising why not tell whether it was ever paid for or not. Why try to make capital out of this if it did not cost you or the organization a cent?

Again quoting Mr. Ochs: "Previous to starting the Trade Review I was a great fellow; after that they all came out and pounded me." As far as the World is concerned, this statement is doubly false. In the first place, we never lauded you as either great or good, except in as far as the member of our staff who later went over to your paper wrote of you, and he knows that at least one of his articles was trimmed quite considerably because it was so full of fulsome praise of yourself and of your fancied achievements. If you and your cause got any benefit from an employee of this paper to the extent of using him through his articles and in promoting the interests of your proposed publication while still in our employ, you are welcome to it and to his services.

Your statement is again false, because we have not pounded you, as exhibitors well know, although they do not know all the facts in our possession on which we might have pounded you justly. Again, why not tell the exhibitors about the one advertisement of yours that we did refuse absolutely, viz, that one in which you endeavored to use our advertising columns to make an attack on the Universal Film Manufacturing Company, through raking up an incident hoary with age? Are there any exhibitors who have any doubt as to the real object of that attack?

Apropos the dollar subscription, Mr. Ochs said he was after all the circulation and when he got that the advertising would come to him. It is hardly necessary to point out that if he does not get the advertising he cannot long supply his paper to its subscribers at any such ridiculous rate. Our own rate of three times that amount would not enable us to mail our paper to subscribers for fifty-two weeks.

Mr. Ochs also says: "I am here to get before the exhibitors the Exhibitors' Trade Review. The Exhibitors' Trade Review is standing the expenses of my trip and it isn't costing the National League a cent."

Why should it cost the League a cent, Mr. Ochs? Your present trip through the country is primarily in the interest of your paper, and another year of prestige that comes with the office of president of the Exhibitors' League might put it over. This is all that is in your mind at present and your interest in exhibitor organization goes no further and it went no further when you sought the election last year. We have understood that Mr. Fred Herrington is National Organizer for the League and he is the one who should be meeting exhibitors in all parts of the country on bona fide organization matters.

As president of the League would it not be better to build up your private enterprise on its own foundation rather than under the guise of working for the interests of the exhibitor? Again, why use your office as president of the League in an attempt to throw discredit on other publications. Is your proposition such that it can only succeed by such methods, or is this simply your usual way of doing business?

As far as the Moviing Picture World is concerned, it has openly espoused the cause of organization among exhibitors at all times and under all conditions, because it firmly believes in it. It has not only advocated the cases of the Exhibitors' League in its columns at all times, but it has paid the expenses time and again of members of its staff to help whenever and wherever possible, and yet when it suits your ends, you, as president, not only ignore these facts, but try to discredit them.

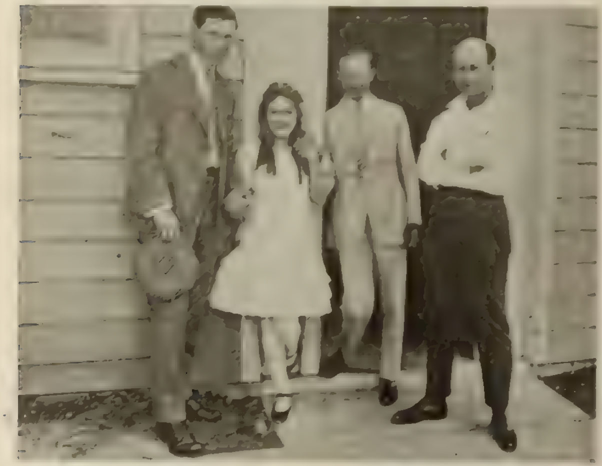
What chance would straightforward business interests in any branch of the trade stand with your methods?

~~"SONG boosters are appearing in local motion picture theaters again," says our Louisville correspondent. They ask no pay for song, but they choose their songs not by what they think the people want, but by some other idea. This wabbling advertisement and its near relative, the advertising slide or film, are perennial like iron weed in a farmer's garden. They systematically rob good soil and give no good return. An exhibitor who has paid for this mistake in the past will not be likely to repeat his experience. The exhibitor who has not paid and tries it will pay in his turn.~~

Hart to Make Pictures for Artcraft

First Production by C. Gardner Sullivan, Supervised By Thomas H. Ince, to Be Made on West Coast.

THE first official announcement from William S. Hart regarding his future activities was given out at the quarters of the Artcraft Pictures Corporaion in New York last week. Many conflicting rumors and suppositions have been printed as to his new affiliation, but in a statement issued by the star through the Artcraft office, he clearly defines his plans for the future and announces that he will start work on his initial production under the new arrangement within a week. It also involves the formation of the William S. Hart Producing Company to release its product through Artcraft.



Mary Pickford, Jesse L. Lasky and Cecil B. De Mille Welcoming William S. Hart to the Artcraft Fold.

"I expect to start work within a week on the first production to be released by the William S. Hart Producing Company," said Mr. Hart. "The story was written especially for me by C. Gardner Sullivan and will be supervised by Thomas H. Ince and released by him through Artcraft. All of my future productions will be released in this manner. It has taken me some time to effect my present happy alliance, and I am sure that under Mr. Ince's supervision and on the Artcraft program the greater portion of the public will have an opportunity to see my productions."

It was also learned that preparations are now well under way for the production of the initial Hart-Artcraft photoplay on the West Coast and that studio arrangements have been completed so that actual screening can be commenced promptly. The Hart-Ince-Sullivan combination in the presentation of a film play offers one of the most potent producing units ever conceived. In their respective branches of the industry this star, producer and author rank among the foremost in the motion picture world.

The wonderful popularity of William S. Hart is as a direct result of unusual merit as displayed in all of his previous screen efforts. Wherever motion pictures are shown in this and other countries his characterizations have met with the immediate approval and admiration of the amusement seeking public.

BURGER JOINS ADVERTISING AGENCY.

J. K. Burger, known from coast to coast as "Simon Legree" and "J. K.," leaves the motion picture industry to enter the advertising agency field, to specialize in the advertising of motion pictures. Mr. Burger has been identified in many responsible positions with the motion picture industry since its infancy. He has covered every large city in the United States for Pathe and International in the interest of sales promotion.

A thoroughly organized service department coupled with his long time knowledge of conditions applying to the film industry puts Mr. Burger in position to offer advertising assistance unique in this field. In his new capacity, as one of the factors in the E. T. Howard Company, Inc., one of the oldest advertising agencies in New York, Mr. Burger will be glad to see his many friends at 432 Fourth avenue. 'Phone Madison Square 4381. He will be at the other end of the line.

Wilbur Bates

WILBUR BATES, general publicity man for Paralta Plays, Inc., and the Bessie Barriscale and J. Warren Kerrigan producing companies, has had a most interesting career as a newspaper reporter and theatrical advertising man.

He is a native of Boston. He ran away from home when between thirteen and fourteen years of age. He obtained a job as office boy in a detective agency and in a few weeks became a full fledged "operative." When he was sixteen he joined the detective staff of the Massachusetts Society for the Prevention of Cruelty to Children. He began writing his experiences and soon attracted the attention of Charles B. Danforth, who gave him a position on the staff of the Boston Herald.

Wilbur Bates.

Mr. Bates' newspaper career was jammed full of exciting and sensational experiences. During his newspaper career he solved two big murder cases and several minor mysteries. After several years of sensational newspaper work Mr. Bates turned to the theatrical field. His first position with theatricals was advance man for "The Devil's Auction." Three years later he joined Liebler & Co., and did the press work for their first attraction—"The Royal Box."

The following season he exploited this firm's production of Hall Caine's "The Christian." This attraction proved the biggest financial success in the history of the American theater up to that time, creating a sensation in theatrical circles.

After a long New York run "The Christian" held the stage at the Boston Museum for fourteen weeks, with an advance sale constantly maintained above $8,000, except during the last three weeks. The extraordinary success of "The Christian" was due to an intensive system of constant newspaper work (originated by Mr. Bates and put into practice for the first time with this attraction), beginning the first day of June prior to its first presentation in September, 1898.

In October, 1899, Mr. Bates joined Klaw & Erlanger as general representative and was the first newspaper man permanently employed "the year round" by any theatrical firm as general representative to do nation-wide publicity work. Beginning with the exploitation of "Ben Hur" in October, 1899, he remained with Klaw & Erlanger nearly ten years, covering all their attractions and theaters.

In May, 1908, he abandoned theatrical newspaper work and took up scientific publicity and special correspondence and continued in this field until he was engaged by David Wark Griffith in the exploitation of "Intolerance." In March last he accepted his present engagement with Paralta Plays.

Methods of creating and disseminating publicity which are now regarded by many as the results of "efficiency" of late formulation and adoption, were in practical operation in the offices of Klaw & Erlanger, under Mr. Bates' direction, eighteen years ago.

His experience of years of constant correspondence with dramatic and Sunday editors throughout the United States has given him a remarkably wide acquaintance among newspaper men, of whom hundreds are his personal friends.

SPENCE PROMOTED BY FOX.

Ralph H. Spence, formerly staff writer with the Mack Sennett forces, has been recently appointed assistant manager of the comedy department of the William Fox Hollywood studios. Mr. Spence left the Keystone studio two months ago to write comedy scenarios for Fox, and his promotion is evidence of the fact that he has succeded in injecting several chuckles into Foxfilm comedies. In addition to writing scenarios Mr. Spence is writing subtitles.

New Film Fake Uncovered in Kansas

Proprietor Kuhn, of the Crystal Theater, Describes How a Smooth Young Man Raised $25 in Ellis.

THE Moving Picture World has received from G. A. Kuhn, proprietor of the Crystal Theater and Airdome of Ellis, Kan., a complaint of the activities of a young man giving the name of George Ellis and purporting to represent the National Film Company of New York, Box No. 1478, New York City postoffice. For the information of other exhibitors we print a summary of the scheme as outlined by Mr. Kuhn. Five merchants of the town were induced to make a preliminary payment of $5 and agreed to make a subsequent one of the same amount in order to advertise on the local screens various articles of commerce which were being sold by them. It was represented to them that the National Film Company was organized for the purpose of advertising goods of manufacturers, four of which were named.

Each one of the manufacturers was to have produced each week for thirty-two weeks a film of eighty feet in length. These were to be joined and shipped over a circuit and to be shown by the exhibitors, the film company to remunerate the latter and the exhibitors to be under no further expense. The $10 the merchants were to pay was said to be for expressage.

Mr. Kuhn says he wrote the National Film Company seeking verification of the proposition, but that in two weeks' time he has received no answer. He adds that the five merchants have intimated they are willing to contribute $25 apiece more if by so doing they may contribute to the restraint of the young man who said his name was Ellis.

The National Film Company is not listed in the New York City telephone directory. Box 1478, New York postoffice, is held by a reputable concern not in the film business.

At Leading Picture Theaters

Programs for the Week of July 15 at New York's Motion Picture Houses.

"Forbidden Paths" at the Strand.

SESSUE HAYAKAWA and Vivian Martin were seen at the Strand theater the week of July 15 in "Forbidden Paths," produced by Jesse L. Lasky, under the direction of Robert Thornby from an original story by Eve Unsell. The story concerns Mildred Thornton, a wealthy young American girl who becomes the ward of Sato, her father's Japanese partner upon her father's death. The co-stars are supported by a splendid cast including Tom Forman, James Neill and Carmen Phillips. An extra attraction was the first official and authentic pictures of Uncle Sam's troops training behind the firing lines in France. Another feature was "Strictly Business," O. Henry's famous story of theatrical life. An interesting educational feature was "The Manufacture of Printing Paper," showing the evolution from wood pulp to printing press.

The soloists were Grace Hoffman and Micha, violin.

"The Sawdust Ring" at the Rialto.

"The Sawdust Ring," the Triangle comedy-drama featuring Bessie Love, was shown at the Rialto. L. V. Jefferson, the author, and Paul Powell, the director, have gone to great lengths in giving the picture every conceivable touch of realism. The star is seen as a wistful little small town girl in whose blood the call of the sawdust ring is surging. "Shells and Shivers," a Vitagraph comedy, directed by Lawrence Semon; "Jamaica, the Land of Springs," a scenic picture of exceptional charm; and the Animated Magazine completed the picture program.

Signor Marion Rodolfo, Mlle. Madeleine D'Espinoy and Mr. Henry Berton were the soloists. Henry Herbert, of the late Sir Herbert Beerbohm Tree's company, declaimed "The Road to France," by Daniel M. Henderson, the poem which won the prize contest conducted by The National Arts Club of New York.

"The Lone Wolf" at the Broadway.

Louis Joseph Vance's absorbing novel, "The Lone Wolf," done into a well wrought screendrama by Herbert Brenon, is in the third week of its successful run at the Broadway theater.

Bill at the Eighty-First Street Theater.

At the Eighty-first Street theater the following pictures were shown: On Monday, Tuesday and Wednesday, Louise Glaum, in "A Strange Transgressor," and Jack Dillon in a lively Triangle comedy, "His Sudden Rival"; and on Thursday, Friday, Saturday and Sunday, Dorothy Dalton in "The Flame of the Yukon" and "The Dog Catcher" were the features.

Sheldon Lewis in "The Hidden Hand"

SHELDON LEWIS, well known and greatly hated the world over among serial fans for the excellent work he did as the "Iron Claw," the villain in the Pathe serial of the same name, despite his excellent villainies on the screen, objects to being called a villain. According to Mr. Lewis no man on the stage or on the screen is a hero or a villain—they are both characters and they are giving character studies of the parts assigned them.

"Perhaps it was the schooling I received in the old Daly theater," said Sheldon Lewis, who is a featured member of the cast in "The Hidden Hand," the Pathe serial which will be released sometime next fall, in which Miss Doris Kenyon is being starred.

Sheldon Lewis.

"The old Daly theater was as much a dramatic school as it was a theater. In the company we all did character work there were no heroes and no villains—no heroines and no vampires. It was continuous work for all of us to approach any way near to the high standard Mr. Daly had set and it was our endeavor to obtain his seal of approval on our work."

Mr. Lewis has the reputation of having played more parts on the legitimate stage than any other actor in America. These parts number above five hundred. In the halcyon days of stock in New York City, Mr. Lewis was a favorite. He supported Ada Rehan at Daly's theater in Shakespeare comedies such as "The Taming of the Shrew," and "As You Like It" and in Sheridan's "School for Scandal." After Mr. Daly's death he went on tour with Ada Rehan and played leads opposite that famous actress.

Mr. Lewis was a member of the company of the first endowed playhouse in America. This cast was assembled for the New theater in Chicago four years before the New York project became an accomplished fact.

Mr. Lewis is playing the part of Dr. Scorley in the mystery serial, "The Hidden Hand." His greatest screen parts have been the "Clutching Hand" in "The Exploits of Elaine," and the "Iron Claw" in the Pathe serial of the same name. His first screen work was in a Pathe production and he says it feels like home to work under a Pathe banner again.

PATHE BUYS TWO LARGE SUBJECTS.

Florence Reed and Robert Warwick are two new Pathe stars as the result of the purchase by Pathe of "To-day," starring Florence Reed, and "The Mad Lover," starring Robert Warwick. "Today" was reviewed in the Moving Picture World on June 23.

J. A. Berst, vice president and general manager of Pathe, secured these pictures from Harry Rapf, the producer, after weeks of spirited bidding in which practically all the big distributing agents of the country participated. The checks that changed hands for these pictures represented a large sum.

"Today" and "The Mad Lover" will have a Broadway showing immediately, both these pictures having been booked by the Strand theater management. "The Mad Lover" will be shown the week of July 28 and "Today" at a later date.

Mr. Berst announces that the purchase of these superfeatures is one of a series of movies he is making to begin releasing, this fall, the highest grade feature program. He states that in accordance with the Pathe policy announced last spring he will have at least a dozen superfeatures of unsurpassed excellence ready for release on the Pathe all-star superfeature program of September 1.

Pathe Announces Work of Six Months

Over 27,000,000 Feet of Positive Film Issued in First Half of 1917—American House Thirteen Years Old.

"THE output of positive film, printed and published in our two factories in Bound Brook and Jersey City, N. J., for the first six months of 1917 has been over 27,000,000 feet," announces J. A. Berst, vice-president and general manager of Pathe Exchange, Inc. This is the first time that any announcement has been made which would tend to show the vast output of the Pathe American factories. It is made on the occasion of the double anniversary of the founding of the Pathe American house and of Mr. Berst as its chief executive, of which the Pathe Exchange, Inc., is justly proud.

First Pathe American Studio, Jersey City, N. J.

On July 18, 1904, Mr. Berst arrived in New York from Paris and established the American house of Pathe. From the small beginnings of a tiny office on Twenty-third street have sprung the fine offices on Forty-fifth street, occupying two floors of a modern office building, the thirty branch offices in the United States, the big factory at Bound Brook, N. J., and the studios in Jersey City. At the start Mr. Berst comprised the entire staff of his office. Today there are several thousands of persons on the payrolls of the Pathe Exchange and as many more depend upon the big house for their living, although not on the Pathe salary list. Here is a record of growth and achievement of which Mr. Berst may well be proud. Of the thirteen years only two were not spent in advancing Pathe's interests—1914 and 1915, in which years he held the office of president of the General Film Company, and later that of vice president and general manager of Selig. His entire business career of twenty-one years has been in the film business and of the twenty-one, nineteen have been with one concern—Pathe, doubtless a record.

The first six months of 1917 have shown a wider activity, a larger business and a healthier condition than any previous six months in the Pathe history. Not only is the quality of Pathe pictures higher than at any time in the past, but Mr. Berst has entirely done away with the old hit and miss methods that were once so characteristic of every film manufacturer and producer. The system under which the Pathe Exchange is now operated equals in efficiency that of any other large concern in any line of business. This efficiency is not only applied in the methods of the home offices, but also in the exchanges. The Pathe organization is today closely welded together, able, enthusiastic and loyal, and with the tremendous "hitting power" that such a powerful and wealthy organization, directed with such intelligence must have.

The recent engagement of Mrs. Vernon Castle is illustrative of Mr. Beret's intention of building up the Pathe feature program to a point where every star on it is a box-office attraction. The acid test of box-office worth will in the future be applied to all featured players in Pathe pictures. With two different serial episodes each week, with a five or six-reel feature, with the Lonesome Luke comedies, the Combitone scenics and educationals, with the famous Pathe colored scenics, with the Official Government War Pictures, with the International animated cartoons and the Hearst-Pathe News, the Pathe program is remarkably well balanced.

The board of governors of the Pathe Club, in honor of Mr. Berst's anniversary, gave him a dinner on July 18. It was not the ordinary "testimonial" dinner, but a mark of real affection on the part of the "boys" with whom Mr. Berst is in closest contact in his daily business life, for they have each and all found "the big boss" to be ever an exponent of the square deal.

Sherman Dines Trade Journalists

President of Newly-Formed Sherman Pictures Corporation Host at McAlpin Hotel.

HARRY A. SHERMAN, president of the newly-formed Sherman Pictures Corporation, was the host at a dinner given the motion picture trade journalists in the Hotel McAlpin on Tuesday, July 10. There were upwards of forty persons in attendance, including members of Mr. Sherman's organization. The affair was informal, and to state that the night was made by the host one long to be remembered is superfluous, because it is a known fact that wherever Harry Sherman is good fellowship follows in his wake.

In an informal address Mr. Sherman told the gathered "blue-pencilers" of his contemplated plans. He said that he had come to New York and branched out into the state rights field in the East because New York had been his Mecca ever since he entered the picture business. He said that he was confident of success, mostly because of his confidence in the future of the state rights field. Briefly Mr. Sherman went over his past experiences, and with all due modesty, but with a just pride, said that all his ventures had been successful, and that he had always made money for the investors who were associated with him. He expressed himself as confident of the future success of the Sherman Pictures Corporation, whose first purchases are George Loane Tucker's "I Believe" and "The Land of the Rising Sun."

Beside Mr. Sherman and the representatives of the trade press there were in attendance at the dinner Edward O'Donnell and Milton Goldsmith, of Sherman Pictures Corporation, and H. H. Van Loan and Alfred Biggs, of Shepard and Van Loan.

NAZIMOVA WITH METRO.

Metro has signed Nazimova. The negotiations, which have been quietly under way for the past four weeks, culminated on Friday with the signing of a contract whereby the great stage and screen star is to appear exclusively in big productions by the Metro company. It is announced that Nazimova will be included in the star series pictures. The contract calls for a long series of big productions, and three of these have been already selected by Maxwell Karger, who will have general supervision of the Nazimova pictures. These will be big theme pictures from dramatic stories suitable for the emotional talents of Nazimova.

Pathe Studio, Jersey City, N. J.

Private Office of J. A. Berst.

Pathe Factory, Bound Brook, N. J.

The Motion Picture Exhibitor

WRITE US EARLY AND OFTEN

THE MOVING PICTURE WORLD carries the most complete record of Exhibitors' News. This department aims at being the fullest and fairest chronicle of all the important doings in the ranks of organized exhibitors. To keep the department as complete and as useful as it is now we request the secretaries of all organizations to favor us with reports of all the news. Coming events in the ranks of the organized exhibitors are best advertised in this department of the Moving Picture World.

Texas Exhibitors' Convention

Hold Biggest Meeting in History of Trade—S. L. Rothapfel Makes Address.

TEXAS exhibitors have declared for democracy. They intend to fight, in a wise way, the atrocities of autocratic censorship in that they are to be their own censors and not cause the story of a picture to suffer because of the whims of those who are egotistical enough to admit that they are mentally capable of judging whether the less fortunate (?) public shall be harmed by certain veins of friction in the way of motion pictures

That just about sums up one of the decisions of the members of the Texas Amusement Managers' Association, which concluded the most successful series of sessions in the history of the organization held in Galveston on July 10. The convention was the most successful from the fact that it was more largely attended and that the delegates were there for business.

Presided over by E. H. Hulsey, owner of the most exclusive theaters in Waco, Dallas, Fort Worth, Houston and Galveston, the convention opened on Monday, July 9. Mr Hulsey explained to the delegates, about one hundred in number, that the prime object of the meeting was to get the Texas exhibitors to "clean up" their own houses, instead of letting reformers attempt to do the work for them, thereby creating a higher standard of amusement for the patrons of their respective theaters.

"It is the intention of the Texas Amusement Managers' Association," said Mr. Hulsey, "to induce each theater manager to 'cut' the objectionable features or suggestive episodes from pictures that he shows, proving to the public that censorship is superfluous. We realize that indecency does not pay. A majority of theater patrons are opposed to it and no house can thrive by using improper films."

Mr. Hulsey explained that while there is no consistent demand for improper pictures it was to the interest of every exhibitor to guard against pandering to vulgar tastes, which inevitably would lead to the closing of the theater.

That the exhibitors of Texas stand for clean pictures was proven by the applause that greeted President Hulsey's remarks.

The formation of an adjustment board to dispose of controversies arising between exhibitors and film exchanges, for the protection of both, was authorized by the convention. The executive board of the organization will look after the inauguration of the work of the bureau, which is to be composed of two representatives of exhibitors, two from film exchanges and one disinterested party who will be chairman. The official headquarters of the adjustment board will be in Dallas.

Another important detail for the permanency of the association on a sound footing was the adoption, by unanimous vote, of a new constitution. According to the provisions of the new foundational laws, the president, vice-president and treasurer of the association are to be elected from the membership of the executive committee, which was elected in the following: E. H. Hulsey, Dallas-Galveston-Houston; W. J. Lytle, San Antonio; A. A. Chouteau, Dallas; C. J. Musselman, Paris; P. C. Levy, Fort Worth; Harry Van de Mark, Houston, and W. E. Weatherford, Dallas.

Provision is also made in the constitution for a vice-president in each senatorial district in Texas, a labor committee in each senatorial district, a legislative committee, a finance committee and an arbitration committee. The following vice-presidents were elected from their respective senatorial districts: Charles Kimball, McKinney; V. J. Grunder, Cuero; W. E. Box, San Antonio; Ben B. Lewis, El Paso; O. A. Englebrecht, Temple, and H. W. Coon, Amarillo.

A resolution thanking the labor organizations of the state for their co-operation in having certain legislation passed during the recent session of state law makers was adopted.

S. L. Rothapfel, president of the First National Exhibitors' Circuit and managing director of the famous Rialto theater in New York, made an address to the convention. He stated that more attention should be devoted to placing in front rank the character of the picture theater rather than placing too much emphasis on the picture, although stating that it was of first importance that good pictures be shown. Mr. Rothapfel further stated that exhibitors should set examples for their employees in neatness and courtesy toward the public that patronized their respective theaters.

A. A. Chouteau, district manager for the Interstate Amusement Company, with headquarters at Dallas, spoke about eliminating "white slave" scenes as well as scenes that implied improper actions behind stage between managers and performers. Mr. Chouteau stated that "stage door Johnny" scenes, which never exist in actuality, had a tendency to blacken the reputation of a house.

E. V. Richards, Jr., who recently opened the Strand theater at New Orleans, La., which is modeled after the New York Rialto theater, was introduced to the assemblage of exhibitors and managers. In a brief speech Mr. Richards outlined the fact, which he also strenuously advocated, that the organization should take steps to further every branch of the association.

Robert H. Campbell, Dallas, in his semi-annual report, told the members of the organization that the membership had increased. He stated that he desired to report again next

Coming League and Other Exhibitors' Conventions

(Secretaries Are Requested to Send Dates and Particulars Promptly)

National League Convention and Exposition at Chicago..............................July 14 to 22

Headquarters of Exposition—1416 Masonic Building, Chicago

Virginia Exhibitors at Ocean View..............................August 27, 28, 29
Chesley Toney, secretary, Richmond.

FRED. J. HERRINGTON, National Organizer, 310 McCance Bldg., Pittsburgh, Pa.

session that the association's membership had increased. In explanation as to the formation of the First National Exhibitors' Circuit, E. H. Hulsey, who has jurisdiction over Texas, Oklahoma and Arkansas for the circuit, stated that it was brought about for the purpose of creating co-operation among the high-class theaters of the country and to secure for one another the very highest class pictures.

"In securing the Chaplin contract," stated Mr. Hulsey, "we bid against a concern that outbid us $200,000, but Mr. Chaplin awarded his services to us because he realized that by placing the business in our hands his productions would be shown only in the very best class of houses and that we would not rush him in making his pictures, to the extent of injuring the details of the production.

"I wish to state that the Chaplin pictures will be of two and three reels in length and that every bit of vulgarity will positively be eliminated."

The next convention of the Texas Amusement Managers' Association will be held in Dallas. This was unanimously decided upon by the delegates who pledged themselves to exert their every energy in making the next meeting, which will convene on December 10, 1917, even more successful than the Galveston meeting.

To insure proper attention to every detail toward the success of the Dallas convention the following official committees were appointed:

Entertainment—S. T. McDonald, Galveston; Paul Barraco, Houston; Harry Van de Mark, Houston.

Finance—P. C. Levy, Fort Worth; W. E. Weatherford, Dallas; O. A. Englebrecht, Temple; Will Batsell, Sherman; Karl Hoblitzelle, Dallas.

Permanent Organization—W. J. Lytle, San Antonio; L. M. Ridout, Denison; J. J. Hegman, Austin; W. L. Sachtleben, Houston; C. J. Musselman, Paris.

Constitution and By-Laws—Ben B. Lewis, El Paso; J. P. Everett, Waco; Ed Raymond, San Antonio; V. J. Grunder, Cuero; W. F. Box, San Antonio.

Grievances—F. Gale Wallace, Austin; M. Wicks, Houston; M. L. Lavine, Corsicana; John Seyeg, Ennis.

Labor—W. O. Williams, San Marcos; W. F. Sonnemon, Waco; J. F. Green, Cleburne; Leon S. Gohlman, Dallas; Charles W. E. McCormick, Austin; David Bernbaum, Dallas; Theodore Polomankos, Houston; W. E. Weatherford, Dallas.

Officers' Reports—R. H. Campbell, Dallas; H. G. Cotter, Fort Worth; Chappie M. McFarland, Houston; W. A. Stuckert, Brenham.

Boston After Next Year's Convention

Committee of Representative New England Film Men Going Strong on Advantages of Beantown.

BOSTON is making a hot fight for the honor of entertaining the exhibitors in 1918. It wants the convention and exposition for Beantown. When Boston wants a thing it just "nacherly" goes out and gets it. At least, that has been the invariable rule with the picture men in the New England capital.

For the last few weeks a committee of representative motion picture exhibitors and film men have been stirring up things in the Hub. They have been telling exhibitors in other states the advantages of Boston as an exposition city, especially in the summer time. They have issued circulars and they have put out a booklet that is the real thing as an accelerator. The latter contains twenty-four pages and cover. When it is opened it bears a shape that will bring tears to the eyes of expatriated New Englanders—that of the old family beanpot. Strung on the velvet binding cord is a large bean.

Lest the psychology of these purely gastronimic arguments be lacking in convincingness, the pages set forth in print and in halftones many of Boston's attractions. On the first page is this announcement:

"Boosters Booming Boston—An organization of representative men of the New England photoplay interests (members of the Motion Picture Exhibitors' League of America) extend a cordial invitation to the Motion Picture Exhibitors' League of America, the National Association of the Motion Picture Industry, the National Association of Motion Picture Engineers and the Film Clubs of America to hold their annual conventions and the 1918 Movie Exposition at Boston in July, 1918."

The officers of the Boosters are: P. F. Lydon, chairman; B. H. Cornell, vice-chairman; N. H. Gordon, treasurer, and A. Somerby, secretary. Sam Grant is chairman of the publicity committee and he is assisted by J. A. Di Pesa and L. Dadmun. The other Boosters are: H. Asher, A. S. Black, C. H. Bean, H. F. Campbell, J. M. Casey, E. Golden, A. Goodside, E. R Gregory, C. W. Hodgdon, E. H. Horstmann, F. J. Howard, B. J. Kaplan, L. S. Levin, J. Lourie, M. J. Lydon, R. D. Marson, L. B. Mayer, M. Mitchel, S. M. Moscow, H. G. Segal, W. B. Sproule, A. F. Washburn, H. I. Wasserman.

The party left Boston at 10 o'clock on Sunday morning and arrived in Chicago at 11.50 Monday noon. It was planned to leave Chicago Thursday midnight for Detroit, spending the day in the latter city and taking the boat for Buffalo at 5 o'clock in the afternoon. Saturday will be spent at Niagara Falls. Saturday midnight the Yankees take the train for Albany, thence proceeding to New York by boat. Monday evening the start will be made for home, by way of the all-water route—meaning, of course, Long Island Sound.

Louisiana League Meeting

First State Convention at New Orleans on July 4 Is Big Success.

THE first state convention of the Motion Picture Exhibitors' League of Louisiana was held in New Orleans on July 4 and it was an exceptionally well-attended meeting. No less surprising than the very good attendance was the enthusiastic spirit that characterized all of the deliberations of the body. It is true there was but one business session of the body, but the prime purpose of the convention was to effect a sort of get-together sentiment and to impress upon every exhibitor in the state the supreme importance of forming and maintaining an organization that shall be powerful and efficent. There were no dull moments in the convention nor during the sojourn of the visitors. Upon the arrival of the delegates and visitors they were registered at the convention headquarters in the Grunewald Hotel, provided with badges and turned over to the care of the committees of local exhibitors who made it a point to see that none of the visitors became lonesome.

At noon a business session was held at which the names of many of the leading exhibitors of the state were added to the rolls and each member, old or new, promised to make himself a committee of one to secure at least one new member to the League. The membership roster would have been still further augmented had the convention been held on almost any other date, had such a thing been regarded as advisable. On July 4 nearly all of the exhibitors had arranged special programs for their theaters and many of the proprietors of the larger theaters felt that it was not a wise business move to be absent from home on that day. However, the circumstances made this date desirable, one of which circumstances was the formal opening of the magnificent new Strand theater under the personal direction of S. L. Rothapfel of the Rialto theater in New York. Louisiana exhibitors expected to secure valuable pointers from the opening of the Strand theater and they also wanted to hear what one of the most successful exhibitors in the country might have to say to them.

An elaborate luncheon was served in the Green Room of the Grunewald Hotel after the business meeting at which talks were made by S. L. Rothapfel, of the Rialto theater, New York; E. V. Richards, general manager of the Saenger Amusement company; Al G. Shear, of the Sobel- Richards-Shear Enterprises; N. E. Thatcher, motion picture editor of the Times-Picayune; Mrs. J. E. Lansing, chairman of the motion picture committee of the City Federation of Woman's Clubs, and others. A storm prevented the automobile ride about the city, but in the evening the members and visitors were entertained by the Saenger Amusement company at a special performance in the South's most beautiful theater. At this performance a feature motion picture reel, made at noon by the Harcol Film company, showing all of the visitors in parade was shown, and the evening ended most auspiciously.

The officers of the Louisiana League are A. G. Gugel, president; N. I. Ehrlich, first vice-president; R. J. Burnett, second vice president; B. F. Brennan, secretary; and L. J. Yarrat, treasurer. The matter of selecting a delegate to the Motion Picture Interests Convention in Chicago was carried over to the regular meeting of the League, which was held on the first Tuesday in the month.

LEVINE SAYS HE'S UNPLEDGED.

Brooklyn, N. Y., July 13, 1917

Editor, Moving Picture World,

Dear Sir: The following item appears in the July 21st issue of the Exhibitors' Herald: "New York is divided in its choice, with Levine and Trigger leading the opposition against Ochs."

As I will be unable to get a contradiction in the columns of that paper in time to reach the convention, I ask you to give prominence to this letter. The statement published in Exhibitors' Herald is entirely unauthorized and without foundation on fact. I am going to Chicago with an open mind, and with the intention of giving the man whom I believe to be the best man for the position my support, with my present inclination favoring Lee A. Ochs.

Yours very truly,
LOUIS L. LEVINE.

Woods Engaged by Famous Players-Lasky

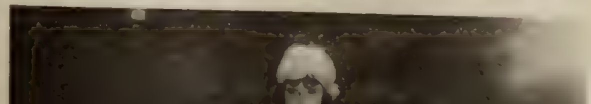
Former Supervisor of Production of Fine Arts Studios to Be Stationed at Pacific Coast Studios.

JESSE L. LASKY, vice-president of the Famous Players-Lasky Corporation, who is in active charge of all the producing activities of the concern, last week announced through the New York Paramount offices that Frank E. Woods has been engaged as general manager of productions of the Lasky Company under Director General Cecil De Mille. Mr. Woods is the author of the original scenario of "The Birth of a Nation" and was former general manager for D. W. Griffith and supervisor of productions of the Fine Arts Studios.

Mr. Lasky in his announcement, which was wired to the New York office from Hollywood, stated that owing to the increased size of the Lasky studio, it is the desire of that organization to have the most capable men of the motion picture industry in official capacities. "Mr. Woods," says Mr. Lasky, "will have complete charge of the story from the time it is passed from the reader until it is ready to be released on the Paramount program. He will work directly with the writers and directors. This relieves some of the burden from the shoulders of Milton E. Homan, who still retains the position of Studio General Manager and it does not affect the department of Fred Kley as Production Business Manager.

Gretchen Hartman

THEY say an actress is born and not made. This maxim is preëminently true of Gretchen Hartman, star in Ivan's "Married in Name Only." At the age of six Miss Hartman appeared in Ibsen's "Little Eyolf" as little Eyolf. Ibsen's remarkable play was the despair of theatrical managers. Whence procure a child so young yet possessing the artistry necessary to portray the title role?—for they who know, or even heard, of Ibsen, are aware of the difficulties confronted by those chosen to play the characters of that gigantic genius. Gretchen Hartman solved the problem, and it is no wonder that thereafter we find her playing in plays where special efforts were necessary. In the title role of Victor Hugo's "Cossette," she ravished the hearts of the audience, and as Mary Jane in "Mary Jane," one of the big Broadway successes, playing continuously for two years on Broadway, she took the city by storm.



Gretchen Hartman in "Married in Name Only."

In "Married in Name Only" Gretchen Hartman has a play after her own heart. The tremendous situations demand all of one's power. The battles of emotion depicted are of such raging force that only an artist who knows how to abandon all of herself to her work could do justice to the part. Gretchen Hartman, the woman in "Married in Name Only," accomplishes all that is expected from her. To use the words of Edmund Lawrence, who directed the picture, "she is all there."

"Little American" Wins

Major Funkhouser is Overruled by Judge and Jury in Chicago Court and Paramount Picture Will Be Shown.

Late on the evening of Saturday, July 14, the jury in Judge Sabath's court in Chicago, which had been hearing testimony in the action brought by the Paramount Corporation to have the ban against "The Little American" placed upon its showing by Major Funkhouser removed, brought in a verdict favorable to the picture.

Judge Sabath issued the necessary writ permitting the showing of the picture and, when the attorneys for Funkhouser made a motion for new trial, the Judge also delayed the hearing of that appeal so that nothing should prevent the Chicago public from seeing the picture.

There were no provisos—recommendations for cut-outs—in the jury's verdict; the picture will be shown in its entirety.

BUNN SOME FIRE FIGHTER.

Pathe's Chicago Manager Has Business Going Within Twenty-four Hours After Conflagration.

THE recent fire in Pathe's Chicago office, in which all films and advertising matter not in transit were destroyed, has proven the great efficiency of the Pathe organization, and due to that, Manager C. W. Bunn and his force resumed business within twenty-four hours, almost as if nothing had happened.

Pathe service proved equal to the emergency, and under the careful direction of the home office films were rushed to Chicago from St. Louis, New York, Philadelphia, Boston, Cincinnati, Detroit, Milwaukee, Cleveland, Indianapolis, Minneapolis, and Pathe pictures were presented on the screen of Chicago and throughout the territory as usual.

The "Tank" film was among those which escaped injury, and through strenuous co-operation, prints not only of "The Tanks," but of the other picture, filled all but twenty bookings out of the hundreds made in the Chicago territory, those missed being of the smaller single reels.

The first thing Manager Bunn did was to wire the home office and then the neighboring branches, asking them to remain open so as to be of whatever assistance was possible.

J. A. Berst, vice-president and general manager, immediately left New York for Chicago to see that all requirements be met without any delay, leaving Manager Werkmeister and Assistant Manager Allers, of the export and trading department, to direct the movement of the film. The result was that: Indianapolis rushed pictures by automobile, Milwaukee also got film to the Chicago office before the smoke had cleared away, and other branches, able to make good train connections, jumped in to fill the gap, taking over for the moment parts of the Chicago territory.

"Every one worked like Trojans, and the result of this cooperation was complete recovery inside of twelve hours," said Mr. Berst on his return to his desk.

The most serious aspect of the fire is that there is rumor that it was of incendiary origin. Practically every exchange manager of Chicago has received letters of late threatening explosions and fire unless certain employees of the exchanges, including inspectors and packers, were unionized.

When the fire broke out, about 3 o'clock Sunday morning, there were four employees at work in the exchange. They heard a noise as of something dropping in the film vaults, and several explosions resulted. One of the steel doors of the concrete vaults was blown out, and flames spurted forth. The detonations were heard throughout the locality, and guests in neighboring hotels were frightened.

Manager C. W. Bunn proved himself to be an unusually cool headed executive in the face of the destruction of his film supply. Chief Booker Anderson did superhuman work to satisfy all customers. Manager Bunn stated that he has been connected with several other organizations, and that in none of them could he have expected so quick, friendly and efficient a response from branches of other territories. "I'll tell you there is a real business man," said the manager of another film exchange in the building who witnessed the whole affair. "Bunn set to work like a veteran general getting his forces together and meeting the hundred situations which arose after the fire. He had everything moving like clockwork from the start to the finish, and he was the coolest man in the building all the time. He deserves a lot of credit for the way he has pulled the exchange out of the emergency."

Chicago News Letter

By JAS. S. McQUADE

"The Little American" on Trial

All the Week Occupied in the Superior Court. Judge Sabath Presiding, Where the Case Will Be Decided by a Jury.

CHARLES P. SCHWARTZ, attorney for Paramount, filed a mandamus suit against the city of Chicago, Thursday, July 5, to compel the issuance of a permit for the presentation of "The Little American" in the city. The case came up in the Superior Court, Judge Sabath presiding, on Tuesday, July 10, and was set for trial the following day. The entire session was devoted to the question of the selection of a jury and the case was continued until Thursday, July 12.

[illegible] John Ayres, strenuously opposed the questioning of the members of the jury by opposing counsel, who wished to prove their fitness to serve; but Judge Sabath ruled that since the United States was at war with Germany, the counsel for Artcraft were within their rights in questioning the jury panel as to their sympathies before the war and at the [illegible]

Nearly the whole of Thursday's session was taken up by the selection of the jury, which was completed late in the afternoon.

Testimony given by Paul Shorey, professor of Greek in the University of Chicago, who, with many others, had seen "The Little American" at a private showing in the Studebaker, Monday, July 9, served to show that the exhibition of the picture in Chicago would have no tendency to break the peace.

"This picture would not create among Americans any unfavorable impression of Germans living in this country or of German-Americans loyal to the United States," said Professor Shorey. "I saw nothing in the picture, to my great surprise, which could possibly offend any loyal German-American."

To the suggestion of counsel for Artcraft, made sometime Thursday, that the picture should be shown in the courtroom for the benefit of the jury, Major Funkhouser immediately objected on the ground that it would be a violation of the city ordinances. It is understood, however, that Judge Sabath would arrange to have the jury see the picture sometime Friday, July 13, when the case, most probably, will be decided.

Chicago is angry over the autocratic part played by Major Funkhouser in this case. The following communication from a reader of the Tribune, which appeared in that paper July 10, is an illustration:

> [illegible] sixth German city of the world." As a matter of fact, Herr Funkhouser [illegible] the towering walls of the castle of Vonderblinkinstaufenheim. A bas, [illegible] ausgespielt, also verboten.

"Parentage," a Success at the Colonial.

"Parentage" has been in high vogue at the Colonial for its first week, and it will continue its run until Saturday, July 21. It has received excellent commendations from the photoplay critics of the Chicago dailies.

Kitty Kelly in the Examiner says: "That there is a high art of filming is indisputably proven by this serious, earnest, humorous, purposeful human document.

"It is fundamentally a purpose film, but handled in so artistic a manner that it seems the good fiction which we look upon as a mirror reflecting the life we know. It is really a holding of the mirror up to nature—some carefully selected nature which reflects the images desired."

Louella O. Parsons writes in the Herald: "'Parentage' is a picture of human beings and natural events. It is a series of real happenings, played by genuine people, whose types are so unquestionably good we seem to be glimpsing a page from the book of life rather than looking at a moving picture.

"There is a gigantic sermon in 'Parentage,' but so deftly and skillfully is the sermonizing done we are absorbing a lesson and at the same time being pleasantly entertained."

A Lesson on Economy by George Kleine.

The following circular letter, recently mailed from George Kleine's office in Chicago to all employees throughout the country, will be valuable to every reader interested in economy, as it is applicable to every case where saving can [illegible]

> [illegible]
>
> [illegible] per annum, counting six days per week, fifty-two weeks in the year. [illegible]
>
> Two dollars saved in each office, per day, equals the interest on [illegible]
>
> [illegible]
>
> Six dollars and sixty-seven cents saved by each office daily will give us the interest on an investment of $1,000,000 at 3 per cent.
>
> Six dollars and sixty-seven cents saved daily by each office would [illegible]
>
> [illegible] The same [illegible]
>
> A man earning $25 weekly is receiving the same income as the man who has retired from business with a capital of $25,000 and invested it in Liberty Bonds.

State Rights to "The Crisis" Now for Sale in Choice Western Territory.

Edward Nelson, president, and David H. Beecher, vice president of Sherman-Elliott Co., Inc., Minneapolis, were in the city Wednesday and Thursday, last week. They are now selling state rights for "The Crisis" in Western territory, in which they originally intended to present the picture themselves as, owing to pressure of other arrangements, they have been obliged to change their original plans.

The territory in question includes Wisconsin, Minnesota, North and South Dakota, Washington, Montana, Idaho, Oklahoma, Arkansas, Texas, Iowa, Nebraska, Kansas, Colorado, Utah, New Mexico and Wyoming.

"The Crisis" is making a remarkable run in which it is now being exhibited, and exhibitors report extraordinary business.

All communications regarding the state rights in the territory for sale should be addressed to Edward Nelson, president Sherman-Elliott Company, 854 McKnight building, Minneapolis.

Chicago Film Brevities.

George Berg, who filled the position of bookkeeper and auditor with George Kleine for many years, has formed the Amalgamated Film Service. He moved into his new office in Room 608, Schiller building, last week. Mr. Berg at one time was also a state rights representative for Mutual in this city, and afterward became manager of the City Hall Square branch of the General Film Co., this city. Mr. Berg informs me that he will handle one- and two-reel comedy features only, and will make a specialty of educational films.

* * *

W. R. Rothacker, president of the Rothacker Film Manufacturing Co., forwarded me last week a handsomely framed mat, which shows cut insets of the various departments in his fine studio and plant. This is an ideal advertisement, as it shows, without any fear of misunderstanding, just what the Rothacker plant and studios are, and how inclusive they are.

A delegation of students from the School of Commerce and Administration of the University of Chicago, recently visited the Rothacker plant under the direction of Professor N. W. Barnes. The students were shown every detail of film manufacturing and were also treated to a showing of a special series of educational and advertising films, which was accompanied by an interesting lecture.

* * *

Mr. and Mrs. Samuel S. Hutchinson returned to Chicago last week, after an auto trip to the East, in which 5,000 miles were covered in three weeks. From personal investigations made in the Eastern states, Mr. Hutchinson is impressed that the film business is in very good shape. He found that feature pictures were booking readily, and that box-offices were doing well, as a rule. Mr. Hutchinson speaks glowingly of the success of Billy Russell in American-made features, and states also that Mary Miles Minter is not only keeping her pace, but is gaining in popularity. He also announced a very satisfactory outlook for the coming Juliette Day features. Mr. Hutchinson will leave for Santa Barbara in a few days.

* * *

The Lincoln Square theater, Decatur, Ill., was opened July 4th. This fine, modern house seats 1,400 people and cost, according to information received, nearly $200,000. It is located on the Circle, in the heart of the city and is within easy access from all stations. The theater has been built thoroughly fireproof and it can boast of one of the most modern ventilating systems, the air being thoroughly washed as it enters the house. The screen has a beautiful scenic setting painted by Eugene Cox, of Chicago. A well selected orchestra plays the music accompanying the pictures and the most polite service is rendered patrons by a well trained staff of ushers. Nate Erbert, formerly one of the owners as well as manager of the Bischer theater, Danville, Ill., is manager of the Lincoln Square. Manager Erber writes that he would like to hear from other photoplay theaters of the same prestige and standing as the Lincoln Square.

* * *

Lew Fields, well known stage star, began work last week in the Selig Chicago studios under the direction of J. A. Richmond. The name of the play now being filmed is withheld for the present, but it is known that the character in which Mr. Fields appears affords him fine opportunities in artistic character delineation. Wm. N. Selig has furnished a talented supporting company for Mr. Fields.

* * *

Fred C. Aiken, now busily engaged in the state rights field for the Selig Polyscope Co., is spending a portion of every day in the offices of the Edmund M. Allen Film Corporation, at 29 S. LaSalle street. He was recently appointed general manager of the concern. Mr. Aiken is now planning an elaborate booking and publicity campaign in eight states for "The Garden of Allah," and it promises well for the success of the company that a man of Mr. Aiken's ripe experience and knowledge of the business is at the helm

* * *

After a very successful run of three weeks at Orchestra Hall, "The Tanks at the Battle of the Ancre" was succeeded by Pathe's "Les Miserables" on Sunday, July 15. This great feature film had a phenomenal run at Orchestra Hall about four years ago, when it ran about two months to splendid business. William Sievers, manager of the New Grand Central theater, St. Louis, exploited the picture, having purchased the state rights for a certain period, for the states of Illinois and Missouri. Mr. Sievers netted over $18,000 on that occasion.

* * *

H. C. Allen, president of the Peter Pan Film Corporation, of New York, was in Chicago the latter part of the week arranging for the consolidation of his company and the Toyland Corporation.

* * *

One hundred "four-minute" men have been delivering addresses from the stages of moving picture theaters in Chicago all this week on the subject of "Food Conservation." It is understood that 3,000 speakers are operating at the present time, in a similar manner, in all sections of the country, under the direction of the Government Committee on Public Information. The plan is to take up a new subject each week, explaining the Government's war policies and urging the observance of recommendations which the Government has sanctioned for promoting national efficiency during the war.

* * *

"Birth," produced by Alfred Warman, after being denied a permit by Major Funkhouser, was given a hearing in the Superior Court before Judge Sullivan, the cause being tried before a jury, which sustained the ruling of Censor Funkhouser. A new hearing was then applied for and was refused, but a motion for an appeal was granted the opposing counsel.

Anita King made a trip from California to this city by automobile, and arrived Monday morning, July 9. Miss King will remain here until the Exposition, where she will appear July 16 with other stars.

* * *

Wm. A. Brady sent a telegram to Aaron J. Jones last week, inviting him to serve as a member of the war co-operation committee of the National Association of the Motion Picture Industry, as suggested by President Wilson. Mr. Jones accepted, and will represent the state of Illinois.

* * *

Lillian Walker accompanied by Lester Parks, vice-president of the Ogden Film Corporation, for which the well-known player is now working, made a brief stopover between trains in this city, Friday, July 6, on her way to New York. Miss Walker will return to Chicago to appear at the Exposition with a number of prominent stars, Monday, July 16

* * *

Jones, Linick & Schaefer have signed a contract with the Goldwyn Pictures Corporation through F. M. Brockell, Chicago manager of the company, for the first-run showing of the company's product in the "Loop."

* * *

Ben W. Beadell, who for nearly three years has been Chicago representative in the distributing field for Essanay, was recently appointed special representative of the Edmund M. Allen Film Corporation by Fred C. Aiken, general manager of the company. Mr. Beadell will be solely interested for the present in the exploitation of "The Garden of Allah," in the territory for which state rights have been purchased by the Edmund M. Allen Film Corporation. Mr. Beadell is well fitted, both by experience, acquaintance and a sound knowledge of the business, for the position.

Alice LaMont

A NEW motion picture star has burst upon the firmament, securely backed by her own company, guaranteed to establish her in what her friends believe to be her proper position in Screendom. Alice LaMont is the young lady's name—for she is but twenty-three years of age and quite comely, as the accompanying engraving shows. Heretofore Miss LaMont has played ingenue leads in stock companies on the Pacific coast. In pictures she has appeared with William S. Hart, under the direction of Richard E. Garrick and Eddie Lawrence. In both stock and pictures she is said to have registered no small measure of success.

Alice LaMont.

Miss LaMont is dark in complexion and admirably fitted to depict Latin types; she is also quite versatile. It is the intention of her backers to star her in a company bearing her own name, the LaMont Feature Film Company, Inc., the brand being known as LaMont Features.

The officers of the new company are Clyde Colt, president and general manager; George Hansen, secretary and treasurer. These officers with Miss LaMont constitute the board of directors. The offices of the company are at 119 West 42d street, New York, occupying the entire floor.

It is the purpose of the new company to surround Miss LaMont with capable support and to select stories of clean character for screen production.

LARRY TRIMBLE A GOLDWYN DIRECTOR.

Larry Trimble, who recently produced "The Auction Block," a Rex Beach story, has joined the Goldwyn directorial corps.

News of Los Angeles and Vicinity

By G. P. HARLEMAN

Lasky Completes Coast to Coast Jaunt

Vice-President of Producing Corporation Arrives in Los Angeles After Strenuous Auto Trip from New York.

SUNBURNED and with hands seared from continual driving, Jesse L. Lasky, vice-president of the Famous Players-Lasky Corporation, has completed his transcontinental trip. The journey was made in a specially built roadster, and Mr. Lasky was accompanied by George Mooser, general manager for Oliver Morosco, and a driver.

Before leaving New York Mr. Lasky made a wager that he would drive the car all the way across the continent without help. Immediately upon his arrival at the studio, Mr. Lasky collected from Mack Sennett a check for $500, which was turned over to the Red Cross Committee at Hollywood.

Mr. Lasky, upon his inspection of the studio, was pleased with the improvement made during his absence, and predicted that still greater improvement will be shown within the next six months in the producing end.

Mrs. Lasky has been on the coast for about a month and has in that time seen to the renovation of the new Lasky home. Now that they are comfortably situated Mr. Lasky intends to stay at least two months at the West Coast studio.

More Land for Culver City

Announcement Is Made That All Productions Will in Future Be Filmed on West Coast.

THE executives in charge of Triangle's Culver City, E. H. Patterson and O. L. Cellars, announce that they have purchased sixteen acres adjoining the studio to be used for additional stages, so that eventually this organization will be able to house many producing companies. They state that this move presages the concentration of all Triangle producing activities at Culver City.

Marine Returns from Santa Barbara.

Manager M. Phillip Hansen, of the Marine Film Company, returned from the Santa Barbara Islands this week, with his players, consisting of the star, Tyrone Power; Frances Burnham, Gypsy Abott, Jay Belasco, John Oaker aud Director Henry Otto. Mr. Hansen stated that he was very well satisfied with the results achieved by Director Otto, and that he believes the feature entitled "Lorelei of the Sea" will be even a greater hit than Mr. Otto's production of similar type, "Undine." Apart from the fine work of Tyrone Power and other artists, some especially artistic effects have been obtained with the bevy of beautiful girls who acted as nymphs of the sea. We are informed that the production, which was written by Richard Willis, will be released upon completion as a state rights feature.

Ince Arrives in Los Angeles.

THOS H. INCE, who recently announced his affiliation with the Artcraft and Paramount Programs, arrived in Los Angeles last week, and immediately plunged into the work of installing his forces in the old Biograph studio at Pico and Georgia streets, which Mr. Ince has leased for the use of his companies, until such time as his new studio plant is completed.

A group of his co-workers tendered Mr. Ince a banquet upon his arrival here, among whom were William S. Hart, Mr. and Mrs. E. H. Allen, Miss Enid Bennett, Charles Ray, Miss Mary Harte, Victor Schertzinger, Mr. and Mrs. C. Gardner Sullivan, Melbourne MacDowell, Miss Sylvia Bremmer, Miss Marjorie Bennett, Jack Livingston, Robert McKim, and about twenty-five others.

Ella Hall to Marry Emory Johnson.

The announcement is made by Miss Ella Hall, the petite star of the Universal Film Company, that she is to wed Emory Johnson, one of the leading men of that organization, who has been playing leads opposite Miss Hall in many productions. Miss Hall is widely known through her work in Bluebird photoplays

Los Angeles Brevities.

Under the direction of William Bertram, Baby Marie Osborne is busily engaged at the Horsley studios in smiling her way through an entirely pleasing tangle, "Baby Pulls the Strings," produced by the Lasalida Films, Inc., for the Pathe program.

* * *

Frederick Vroom has been signed by David Horsley to direct forthcoming five-reel pictures. Mr. Vroom's dramatic career opened in 1885, when he played with Barrett and Booth in Shakespearean dramas. In 1890 he left the stage, journeyed to Alaska and entered into mining. He returned to the United States in 1910, when he joined the Thanhouser Company at New Rochelle.

* * *

Lorimer Johnston has been engaged by David Horsley to direct the Crane Wilbur productions. Mr. Johnson will be assisted by Carl Stearns Clancy.

* * *

The Helen Holmes Company this week began the production of the third episode of their serial, "The Lost Express." It is to be "The Wreck at the Crossing," and, while it will possess all the melodramatic thrills that have characterized previous Signal railroad serials, there is also present a strong thread of humor which removes it to a certain extent from what has generally come to be expected of Helen Holmes

* * *

Through Doubleday-Page and the Little-Brown publishing companies J. P. McGowan is negotiating for the purchase of several novels for possible future production. It is unlikely any attempt will be made to produce any one of them until after the completion of "The Lost Express."

* * *

To aid the Red Cross Mary Pickford has arranged to be the hostess at a dance to be given at the Midwick Country Club in Pasadena. Only 500 couples have been invited and the charge will be $10 a couple. Little Mary has recently bought 10,000 photographs which she is now autographing to be sold for the benefit of the Red Cross. Her production of "Rebecca of Sunnybrook Farm" is rapidly nearing completion.

* * *

Wallace Reil has been granted a few days vacation before he resumes work as leading man for Geraldine Farrar in her forthcoming production for the Artcraft Program.

* * *

Theodore Roberts' ambition was too great for his physical strength, and in consequence the grand old man of the Lasky studio has been confined to his home. In spite of all advice Mr. Roberts insisted upon training with the Lasky Home Guard, participating in every drill. A recent skirmish at the ranch on a sultry day was too much for him, however, and he was transferred to less arduous duties.

* * *

Julian Eltinge, feminine impersonator, is now having his first tilt with the moving picture camera under the direction of Donald Crisp.

* * *

At the Christie studios Director Al E. Christie has completed a comedy revolving around the national game and the difficulties encountered by a clerk who feigns illness in order to spend an afternoon at the ball park. The leading roles are taken by Margaret Gibson and James Harrison, while the supporting company includes Ethel Lynne, Eddie Gribbon and Harvey Rattenberry.

Director Christie is at work on another one-reeler entitled "As in Days of Old," a dream picture involving the use of medieval settings and the clanking costumes of the middle ages. This comedy features Betty Compson and James Harrison, with Eddie Gribbon prominent in the support.

* * *

On the afternoon of July 4 Miss Dorothy Phillips, of Bluebird, presented a silk battle flag, the gift of the motion picture people, to Colonel Charles F. Huchins of the Seventh California Infantry, the presentation taking place at Edendale. Many officers of the regiment and several hundred film folks were present.

* * *

"The Greater Sacrifice," a five-reel drama dealing with the American Secret Service and international intrigue, is nearing its completion at Universal City under the direction of Francis Ford, who also plays one of the principal roles, with Duke Worne, Mae Gaston, Beatrice Van and William Horne in the cast. Jessie Love wrote the story, and the film version was prepared by William Parker, of the Universal scenario staff.

* * *

Priscilla Dean, Eddie Polo, Harry Carter and Emory Johnson are the principal players in "The Gray Ghost," the thirty-reel serial being filmed at Universal City by Director Stuart Paton. The tenth episode is under production at the present time. The film version was prepared from the novel, "Loot."

* * *

Harry Carey, the Universal "western" actor, is playing the principal role in a five-reel drama being filmed by Director Jack Ford. The story was written by George Hively of the Universal scenario staff and is entitled "The Round-Up." Carey is supported by Edith Sterling and many of the cowboys.

* * *

Dorothy Phillips' next Bluebird will be "Bondage," a five-reel drama, which is under production at the Bluebird studios by Ida May Park. William Stowell plays opposite, and the supporting cast includes Jean Porter, Gretchen Lederer, Eugene Owen and J. B. McLaughlin.

* * *

Miss Peggy Custer, one of the actresses at Universal City, was married at San Diego a month ago. The news of the wedding has just leaked out. Miss Custer that was and who now is Mrs. Jack Mackenzie, is a grand niece of the late General Custer. She has appeared in many motion pictures during the past two years. Mr. Mackenzie is a camera operator and has had a wide experience in this country and abroad.

* * *

"Bitter Sweet" is the title of a five-reel drama under production at the Bluebird studios by Director Harry Solter. The story features Ella Hall, who enacts a dual role, that of a mother and sixteen years later that of a daughter. The story was written by J. Grubb Alexander and Fred Myton of the Bluebird staff.

* * *

Universal Director Craig Hutchinson is filming "Max Comes from the West" in one reel. This is another of the Max Asher comedies, with Max in the title role. Gladys Tennyson plays opposite. The story was written by R. A. Dillon of Universal.

* * *

Director Jack Wells is filming the tenth chapter of "The Perils of the Secret Service," in which Kingsley Benedict plays the featured role throughout the Universal serial. In this chapter Claire Du Brey, M. K. Wilson and Clyde Benson support Benedict.

* * *

Grace Helen Bailey's story, "Sirens of the Sea," is nearing its completion at Santa Cruz Island, off the Coast of California, under the direction of Bluebird Director Allen J. Holubar, who also prepared the screen version. The principal roles in the production are played by Louise Lovely, Jack Mulhall and Carmel Myers.

* * *

Ruth Clifford and Monroe Salisbury are playing the principal roles in "The Desire of the Moth," a five-reel production being filmed at the Bluebird studios under the direction of Rupert Julian.

* * *

Ruth Stonehouse is the featured player in "A Gentle Ill Wind," which Louis W. Chaudet commenced filming this week. She is supported by Lloyd Whitlock, who plays opposite; Jack Dill, Lydia Yeamans Titus, M. W. Testa, Betty Schade and Harry Dunkinson. The scenario was written by Harvey Gates from the story by Maude Pettus.

* * *

Director George Cochrane has under production a five-reel photoplay entitled "Gladsome," in which Ben Wilson and Neva Gerber play the featured roles. Hayward Mack has an important part in the production.

* * *

Chester Withey, according to a telegram received yesterday, has been engaged to direct for Greater Vitagraph. Mr. Withey was formerly with Fine Arts. Mrs. Withey and his former cameraman, David Abel, will join Mr. Withey in New York next week.

* * *

Accompanied by ten aids, Johnny Meighan, assistant to Director Oscar Apfel, left for a point between Los Angeles and San Diego this week to complete details for the filming of the stirring battle scenes in "A Man's Man," the novel by Peter B. Kyne in which J. Warren Kerrigan will make his first appearance in Paralta Plays.

* * *

The life of Fred LeRoy Granville, the original of "Gabby" LeRoy Tozier, of Charles E. Van Loan's stories of motion picture life, and a close friend of that author, hung by a thread for a time on a recent afternoon. For more than an hour surgeons at the receiving hospital worked to prevent the spread of rattlesnake virus through Granville's body. Granville is a cameraman at Universal City.

* * *

Myrtle Stedman, the former Morosco star, is making a tour of the motion picture theaters of the Western coast, preparatory to her returning to a new affiliation with a well-known Los Angeles company.

* * *

The last film turned out by Henry King for the American Film Company, with Gail Kane as star, had its preliminary showing at Santa Barbara this week, and it may be written down as among the best features Miss Kane has done in pictures. Director King introduced another little actress in this, Ruth Everdale. It was her first appearance and King is of the opinion that she is a "find."

* * *

Dwight Whiting, general manager and treasurer of the Rolin Film Company, has just returned to his work, after being on the sick list for a week or so.

* * *

Toto, the famous former clown of the Hippodrome, New York, through the courtesy of the Rolin Film Company, where he is now being featured, appeared at the big benefit for the Children's Hospital, held recently in Berkeley Square, Los Angeles. Toto's part of the entertainment proved very satisfying to the vast assemblage of grown-ups and kiddies.

* * *

George Holt of the Vitagraph company, while in swimming at Santa Monica last Sunday, proved himself a hero by rescuing Henry Wadsworth of Hollywood from drowning.

* * *

"The End of the Run," a two-reel railroad drama featuring Helen Gibson, is being produced at Universal City, under the direction of James D. Davis. Val Paul plays opposite Miss Gibson, who as usual performs a number of thrilling "stunts" in the production.

* * *

The settlement of the controversy over the Fox Film company's plant in Hollywood goes over as a legacy to the new council. On motion of Councilman Conwell Wednesday the council unanimously voted to deny the film company's petition to operate a 350-horsepower electric generator without prejudice to the company, and with the understanding that the petitioners and protestants try to get together on a plan with respect to the settlement of their differences. A hearing of the matter had been set for Wednesday, but attorneys for the film company pleaded that they had not been given sufficient notice and asked for more time. Marshall Stimson headed a delegation in opposition to the granting of the permit, and E. G. Judah of the Merchants' and Manufacturers' Association and others spoke for the film company.

* * *

At Sawtelle, California, the Chamber of Commerce is considering favorably an application of the Mathews Feature Film Company for a studio location in that city. The proposition entails that the city of Sawtelle shall provide, without charge, a five-acre site, to become the property of the company at the expiration of five years.

* * *

Dorothy Dalton, leading woman in Triangle Features, accompanied by her director, Charles Miller, and leading man, Melbourne Macdowell, appeared in person upon the stage of Clune's Auditorium theater during the run of her latest feature, "The Flame of the Yukon."

The inclination to keep outsiders from studio grounds is growing, and out at the Fox studies, where they are filming Theda Bara in her new Cleopatra cinema, they have had to take radical means to exclude some of Old Sol's beaming rays. To that end they are having two new glass roofs built over the stages, one of which will cost $5,000 and the other $12,000.

* * *

In an application on file with the Industrial Accident Commission, eight-year-old Victoria Magana of Hollywood asks the commssion to determine the extent of injuries sustained by her while in the employ of a local film company as a dancer, and to make a suitable award of compensation. The application was filed through the girl's mother, Angela Magana. On February 20, while dancing before the camera, she was kicked in the abdomen by a horse which was appearing in the picture. She has not yet recovered from her injuries.

* * *

"The Whip" has entered its fourth and last week at Quinn's Rialto theater. Mr. Quinn states it has been one of the greatest hits ever played in any theater under his auspices.

* * *

During the absence of T. L. Tally in New York, on business connected with the National Exhibitors' Circuit. of which he is vice-president, his son, Seymoure Tally, is managing Tally's Broadway theater.

* * *

Manager Edward Holland of the Woodley theater is showing another one of the double bills for which his house is famous, including a Triangle drama and a Keystone comedy.

* * *

The Symphony theater under the management of Charles Gates has Ethel Barrymore drawing crowds to its doors in the latest production entitled "The Greatest Power."

* * *

William Menhennet has taken over the control of the Orpheum theater at Mesa, Arizona, having purchased the interests of E. P. Grover and Ernest Menhennett.

* * *

Harry E. Crosby has sold his interest in the Lyric theater of Oxnard, Cal., to his partner, Guy Douthwaite, who will in the future be the sole manager of that theater.

* * *

Sherwood MacDonald has been re-engaged by E. D. Horkheimer for the direction of Jackie Saunders, following the latter's return from her Hawaiian trip.

Screeners to Put on Minstrel Show

At the First Reel Also There Will Appear Stars of the Screen and of the Legitimate and Vaudeville Stages.

THE "First Reel" of the Screen Club at the Casino Theater on Sunday evening, July 29, will introduce to the public what will amount practically to a Lambs' Gambol and a Friars' Frolic combined. In addition to many leading men and women of the screen, stars of the legitimate and vaudeville stages will appear through the courtesy of the theatrical managers and the United Booking Office.

There will be a twenty-minute minstrel show of about forty men of prominence in the film world. This and the remainder of the show will be staged by Edward C. White. There will be available for the performance about 2,100 seats in the orchestra and balcony and an additional 200 which the boxes will accommodate. The boxes will be auctioned off at the clubhouse in a few days. The orchestra and balcony seats will be sold at $2.50 each.

The Screen Club has requested Shepard and Van Loan to issue the program and take charge of the publicity for its first entertainment. The program will contain a history of the film industry from the financial, manufacturing and production aspects. There will also be a history of the club, photographs of its members, biographical sketches and cartoons, and a list of the membership.

VIRGINIA PEARSON MAY HEAD OWN COMPANY.

Since it became generally known that Virginia Pearson's contract with William Fox is about to expire, the popular star has received several flattering offers from well known producers who are seeking her services for pretentious film productions.

Although Miss Pearson would neither deny nor affirm it, the rumor that she is considering an offer which will place her at the head of her own producing organization, releasing through one of the big distributing concerns, appears to be well founded.

Blackton to Produce for Paramount

Former Vitagraph Vice-President to Direct His Own Pictures Under New Arrangement.

ANOTHER significant change in motion picture producing circles became known last week when Adolph Zukor, president of the Famous Players-Lasky Corporation, just prior to his leaving for Chicago to attend the motion picture exhibitors' convention, announced that arrangements have been completed whereby J. Stuart Blackton, former vice-president of Vitagraph, will become an independent producer for the Paramount Pictures Corporation. While retaining his financial interest in Vitagraph, Mr. Blackton ceases all active connection with the concern and will form his own organization for the purpose of producing the new pictures which are to be known as the J. Stuart Blackton Series of Photoplays. There are to be four large productions during the first year.

J. Stuart Blackton.

Active work upon production is to be begun at once and the first picture is to be released about October 1. The remaining photoplays are to be ready for distribution at intervals of two or three months.

Coincidental with Mr. Zukor's announcement there comes a statement signed by Mr. Blackton relative to his future plans, which read as follows:

"I have devoted twenty years of my life to the art of motion pictures, and I am beginning to learn how little anyone knows of its marvelous possibilities. I am quite convinced that great pictures cannot be produced commercially. David Belasco could not produce fifty-two plays a year and keep them up to the Belasco standard. Great pictures cannot be painted, great books cannot be written, nor any great works of art or literature accomplished in a hurry or on scheduled time by routine work.

"I am going to apply my experience of long years of practical work added to my vision of future possibilities to the making of perhaps four artistic productions a year. They will be produced independently, and from scenarios to finished product every detail will be under my personal direction. Every production will be built upon the firm foundation of a literary masterpiece.

"'The play's the thing' and I have given careful consideration to the vehicles from which my pictures will be adapted. I believe that the writings of Sir Gilbert Parker offer a greater opportunity for picturizations than almost any other fiction of today through their vital, virile action, their unfailing deep note of sentiment and mysticism, and above all their high quality of that necessary attribute, imagination.

"I have been fortunate in securing practically all of Sir Gilbert Parker's important available work, and my association with him, and his keen personal interest in the screen picturization of his stories will prove an inspiration that will undoubtedly affect favorably the final result."

Mr. Blackton refused to discuss figures, but it was learned from reliable sources that he has given an option on his Vitagraph stock of over $1,500,000 to the Vitagraph Company to be purchased by payments approximately up to $250,000 a year during a period of years.

MONTREAL NOW HAS K-E-S-E EXCHANGE.

George Kleine's K-E-S-E branch at Montreal has been made a full-fledged exchange, with Arthur J. Reddy in charge, and Mr. Kleine will carry at this point hereafter a complete line of film, advertising matter, etc. The K-E-S-E branch in Montreal is at 6 McGill College avenue.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

Catalogue of Educational and Selected Pictures

Released Between April 1, 1917, and June 30, 1917.

Compiled by Margaret I. MacDonald.

THIS list of educational and selected pictures released between April 1, 1917, and June 30, 1917, does not include the various news pictorials issued from week to week, such as the Animated Weekly, Current Events, the Mutual Weekly, the Hearst-Pathe News, the American War News Weekly, and the Selig-Tribune. It does, however, include in classified form subjects that have appeared in the film magazines, namely, Reel Life, Universal Screen Magazine, Paramount-Bray Pictographs, and World Library. Included in this catalogue will be found a list of dramas, comedies, comedy-dramas, and melodramas of the more wholesome type, and adaptations of literary works, all of which have been selected with a view to lessening the difficulties of moving picture exhibitors and others who are striving to improve the general character of the moving picture theater program. There will also be found information concerning the addresses of the manufacturing and distributing companies mentioned herein, and the location of the different productions through their brand names.

AGRICULTURE

Cattle Raising in Texas (Know America the Land We Love)—Pathe-Combitone—June 24.

Everglades, Reclaiming the (Reel Life No. 60)—Mutual-Gaumont—June 21.

Farming, Modern (Pictograph No. 67)—Paramount-Bray—May 14.

Gardening, Electrical (Reel Life No. 58)—Mutual-Gaumont—June 7.

Plowing with a Motor Car (Reel Life No. 56)—Mutual-Gaumont—May 14.

Soldiers of the Soil (Pictograph No. 71)—Paramount-Bray—June 11 (Showing women students at work at the New York State School of Agriculture).

Sheep Herding in New Mexico (World Library No. 5)—General Film-Selig—July.

Stock Breeding, Scientific (Pictograph No. 72)—Paramount-Bray—June 18.

Tree Surgery—Pathe-International—April 28.

ARCHITECTURE.

Architecture, Famous (World Library)—General Film-Selig—July (Including the Piazzo del Duomo of Pisa, Italy, and the famous Campanile or leaning tower).

ART.

Statue, Making of a Bronze (Screen Magazine No. 20)—Universal—May 2.

Wood Carving, A Lesson in (Pictograph No. 66)—Paramount-Bray—May 7.

BIOGRAPHY.

Lincoln Cycle—Charter Features Corporation-Chapin—June (Life of Abraham Lincoln idealized).

ENGINEERING.

Auto-Drawn Train, An (Reel Life No. 60)—Mutual-Gaumont—June 21.

Locomotive, Lifting a (Reel Life No. 54)—Mutual-Gaumont—May 10.

Submarine's Prey, Salvaging a (Pictograph No. 64)—Paramount-Bray—April 23.

Tractor, Caterpillar (Screen Magazine No. 15)—Universal—April 20.

GEOLOGY.

Tar Pits, Prehistoric (Pictograph No. 62)—Paramount-Bray—April 9. (California).

GYMNASTICS AND DANCING.

Athlete, American Girl (Pictograph No. 69)—Paramount-Bray—May 28.

Athletes, Preparing the Schoolboy (Pictograph No. 65)—Paramount-Bray—April 30.

Ballet, Developing the (Pictograph No. 62)—Paramount-Bray—April 9.

Dancing for Health (Reel Life No. 50)—Mutual-Gaumont—April 12.

Jiu-Jitsu (Screen Magazine No. 24)—Universal—June 18. (Showing how a woman may defend herself by this method).

Physical Education (Reel Life No. 58)—Mutual-Gaumont—June 7.

HISTORY.

Independence Hall, Historic (World Library No. 5)—General Film-Selig.

Robiespierre—Export and Import Film Company—June. (Seven-part drama of the French Revolution).

HOME ECONOMICS.

Paper Bag Cookery (Screen Magazine No. 17)—Universal—May 4.

Time Savers in the Kitchen (Screen Magazine No. 15)—Universal—April 20.

INDUSTRIES.

Abalone Industry, The—Pathe-International—June 3.

Abalone Pearl Fishing (Pictograph No. 63)—Paramount-Bray—April 16.

Armor Plate for Battleships, Making (Screen Magazine No. 25)—Universal—June 25.

Automobile Manufacturing (Screen Magazine No. 17)—Universal—May 4.

Barrels, Making Hand-Made (Reel Life No. 57)—Mutual-Gaumont—May 31.

Basketry, Indian (Reel Life No. 50)—Mutual-Gaumont—April 12.

Bass Fishing in Florida (Reel Life No. 58)—Mutual-Gaumont—June 7.

Bread in the Modern Way, Making (Reel Life No. 49)—Mutual-Gaumont—April 15.

Bread, The Story of a Loaf of—E. I. S.—June.

Button Making—Pathe-International—April 15.

Caviar, The Russian Delicacy (Reel Life No. 56)—Mutual-Gaumont—May 24.

China, Industrial—Universal-Powers—May 6.

Cigarettes are Made, How (Screen Magazine No. 16)—Universal—April 27.

Clam [illegible]—Pathe—May 6.

Cork, Manufacture of (Screen Magazine No. 24)—Universal—June 18.

Concentrated Food Products (Screen Magazine No. 14)—Universal—April 13.

Coffee Planting in Costa Rica—Rex Beach Producing Company—May.

Copper Industry, The (Know America the Land We Love, No. 9)—Pathe-Combitone—May 27.

Crab, The Toothsome (Reel Life No. 55)—Mutual-Gaumont—May 17.

Cut Glass, Making (Screen Magazine No. 19)—Universal—May 18.

Desert Harvest, The (Pictograph No. 70)—Paramount-Bray—June [illegible] (Showing result of Burbank's cultivation of the cactus).

Fishing Through the Ice (Reel Life No. 51)—Mutual-Gaumont—April 19.

Footwear, Modern (Reel Life No. 58)—Mutual-Gaumont—June 7.

F[illegible] (Reel Life No. 55)—Mutual-Gaumont—May 17.

[illegible] The—[illegible] Film Corporation.

Grape Juice, Making (Reel Life No. 54)—Mutual-Gaumont—May 10.

Hemp Industry in Roumania, The (Reel Life No. 59)—Mutual-Gaumont—June 14.

Hosiery, Knitting (Reel Life No. 60)—Mutual-Gaumont—June 21.

Ice Cream, Making (Screen Magazine No. 25)—Universal—June 25.

[illegible]

Iron Pipe, Manufacturing (Reel Life No. 51)—Mutual-Gaumont—May 11.

[illegible] Making (Reel Life No. 61)—Mutual-Gaumont—June 28.

Lace Making (Pictograph No. 65)—Paramount-Bray—April 30.

Leaves That Refresh Millions (World Library No. 1)—General Film-Selig—[illegible] (Tea Industry).

Legs for Soldiers, New (Reel Life No. 51)—Mutual-Gaumont—April 19.

Magazines Turned Out by the Millions (Reel Life No. 59)—Mutual-Gaumont—June 14.

Maples, Tapping the (Pictograph No. 68)—Paramount-Bray—May 21.

Metal Spinning (Reel Life No. 52)—Mutual-Gaumont—April 26.

Oil Field, A Submarine (Reel Life No. 54)—Mutual-Gaumont—May 10 (Off coast of California).

Ostrich Ranch, An (Screen Magazine No. 17)—Universal—May 4.

Picture Postal Cards of Japan—Pathe—April 8.

Porpoise Fishers (Screen Magazine No. 13)—Universal—April 6.

Red Clay Workers of Barbados (Reel Life No. 52)—Mutual-Gaumont—April 26.

Rookwood Pottery, Molding (Screen Magazine No. 15)—Universal—April 20.

Rubber Plant Cultivation in Brazil (Reel Life No. 49)—Mutual-Gaumont—April 5.

Shells, Making (Screen Magazine No. 13)—Universal—April 6.

Sponge Fishing—Pathe-International—April [illegible]

Sugar Industry in Barbados, The (Reel Life No. 56)—Mutual-Gaumont—May 24.

Tobacco, Marketing Raw (Reel Life No. 61)—Mutual-Gaumont—June 28.

Ukalele Builders (Pictograph No. 69)—Paramount-Bray—May 28.

Whaling Industry, The (World Library No. 4)—General Film-Selig—June.

Wine Making in France (Reel Life No. 50)—Mutual-Gaumont—April 12.

LITERATURE.

BARBOUR (Ralph Henry).

Half-Back, The—K-E-S-E-Edison—(5 parts).

BROADHURST (George).

Today (with Florence Reed)—Harry Rapf—June—(5 parts).

BURROUGHS (Edgar Rice).

Lad and the Lion, The (with Vivian Reed and Will Machin)—K-E-S-E-Selig—May 14—(5 parts).

CARPENTER (H. B.).

Wild and Woolly (with Douglas Fairbanks)—Artcraft—June 17—(5 parts).

COMSTOCK (Harriet T.).

Son of the Hills, A (with Antonio Moreno)—Greater Vitagraph—June 25—(5 parts).

CURWOOD (James Oliver).

Fiddling Man, The ("Her Fighting Chance") (with Jane Grey)—Hall-Jacobs—May—(7 parts).

DAVIS (Richard Harding).

Boy Who Cried Wolf, The—K-E-S-E-Edison—May 21—(5 parts).

DITRICHSTEIN (Leo).

Divorce Game, The (with Alice Brady)—World Film-Brady—June 25—(5 parts).

DONNELLY (H. Grattan).

Darkest Russia (with Alice Brady)—World-Peerless—April 30—(5 parts).

ELLIOTT (Francis Perry).

Haunted Pajamas, The (with Harold Lockwood)—Metro-Yorke—June 25—(5 parts).

EVANS (Harry).

Conahan ("The Silent Lie")—(with Miriam Cooper)—Fox—May 28—(5 parts).

FRANKLIN (Edgar).

Lady Barnacle (with Viola Dana)—Metro-Columbia—June 4—(5 parts).

GARLAND (Hamlin).

Captain of the Gray Horse Troop (with Edith Storey and Antonio Moreno)—Greater Vitagraph—May 7—(6 parts).

GOULDING (Edward).

Silent Partner, The (with Blanche Sweet)—Paramount-Lasky—May 10—(5 parts).

HAGGARD (H. Rider).

Jess ("Heart and Soul") (with Theda Bara)—Fox—May 21—(5 parts).

HENRY (O.).

Cop and the Anthem, The—General Film-Broadway Star—May 26—(2 parts).
Gold That Glittered, The—General Film-Broadway Star—June—(2 parts).
Green Door, The—General Film-Broadway Star—May—(2 parts).
Guilty Party, The—General Film-Broadway Star—May—(2 parts).
Madame Bo Peep—Triangle—May 27—(5 parts).
Marionettes, The (with J. Frank Glendon)—General Film-Broadway Star—May—(2 parts).
Service of Love, A—General Film-Broadway Star—June—(2 parts).
Vanity and Some Sables—General Film-Broadway Star—June—(2 parts).

HORNUNG (E. M.).

Further Adventures of Stingaree (with True Boardman)—General Film-Kalem—June (serial of 15 episodes).

HOYT (Charles).

Brass Monkey, A (with William Fables and James Harris)—K-E-S-E-Selig—June 11—(2 parts).
Day and a Night, A (with J. Harris and Amy Denis)—K-E-S-E-Selig—June 25—(2 parts).
Hole in the Ground, A (with William Fables and James Harris)—K-E-S-E-Selig—May 28—(2 parts).

IBSEN (Henrick).

Doll's House, A (with Dorothy Phillips)—Bluebird—June 11—(5 parts).
Hedda Gabler (with Nance O'Neil)—Mutual-Powell—May 7—(5 parts).

JACKSON (Fred).

Annie-For-Spite (with Mary Miles Minter)—Mutual-American—May 14—(5 parts).

KING (Basil).

Inner Shrine, The (with Margaret Illington)—Paramount-Lasky—June 14—(5 parts).

KUMMER (Frederick Arnold).

Song of Sixpence, A (with Robert Conness and Marie Wayne)—Art Dramas-Van Dyke—May 24—(5 parts).

MACK (Willard).

Highway of Hope, The (with Kathlyn Williams and House Peters)—Paramount-Morosco—May 17—(5 parts).

McCOY (William).

Jaguar's Claws (with Sessue Hayakawa)—Paramount-Lasky—June 11—(5 parts).

MERWIN (Samuel).

Trufflers, The (with Sidney Ainsworth, Ernest Maupain and Richard C. Travers)—K-E-S-E-Essanay—May 7—(5 parts).

MIZNER (Wilson).

Law of Compensation, The (with Norma Talmadge)—Selznick—April—(5 parts).

OHNET (Georges).

Iron Master, The—("American Methods")—(with William Farnum)—Fox—April 30—(5 parts).

OPPENHEIM (E. Phillips).

Court of St. Simon—("The Silent Master")—(with Robert Warwick)—Selznick—May—(6 parts).

OUIDA.

Moths—("Her Greatest Love")—(with Theda Bara)—Fox—April 2—(5 parts).

PAYSON (William Farquar).

Periwinkle (with Mary Miles Minter)—Mutual-American—June 11—(5 parts).

PORTER (Gene Stratton).

Freckles (with Jack Pickford and Louise Huff)—Paramount-Lasky—May 28—(5 parts).

REIZENSTEIN (Elmer L.).

On Trial (with Sidney Ainsworth and Barbara Castleton)—First National Exhibitor's Circuit-Essanay—June—(5 parts).

ROCHE (Arthur Somers).

Loot—("The Grey Ghost")—(with Priscilla Dean, Eddie Polo, Harry Carter and Emery Johnson)—(Serial commenced June 25)—Universal.

ROWLAND (Henry C.).

Filling His Own Shoes (with Bryant Washburn)—K-E-S-E-Essanay—June 11—(5 parts).

SALVATORI (Fausto).

Christus (with Giovanni Pasquali and Lydia Gys)—Historic Features-Cines—May (multiple reel).

SAWYER (Ruth).

Primrose Ring, The (with Mae Murray)—Paramount-Lasky—May 7—(5 parts).

SEAWELL (Molly Elliott).

Sixteenth Wife, The (with Peggy Highland and Marc MacDermott)—Greater Vitagraph—May 14—(5 parts).

SHELDON (Edward).

Egypt—("The Call of Her People")—(with Ethel Barrymore)—Metro-Columbia—April 30—(7 parts).

SHERMAN (Charles).

Indiscretions of Molly, The (with Gail Kane and Douglas McLean)—Mutual-American—June 25—(5 parts).

SHIPMAN (Mary Raymond).

Star Spangled Banner, The (with Paul Kelly)—K-E-S-E-Edison—June 10—(5 parts).

SMITH (J. Hopkinson).

Kentucky Cinderella, A (with Ruth Clifford and Rupert Julian)—Bluebird—June 25—(5 parts).

STEVENSON (Robert Louis).

Kidnapped (with Ray McKee and Joseph Burke)—K-E-S-E-Edison—May 7—(4 parts).

STOCKLEY (Cynthia).

Poppy (with Norma Talmadge)—Selznick—May—(8 parts).

TREYMORE (Albert M.).

Flashlight, The (with Dorothy Phillips)—Bluebird—May 21—(5 parts).

URNER (Mabel).

Neglected Wife, The (with Ruth Roland)—Pathe-Balboa—(Serial commenced May 13—2-part episodes).

VANCE (Louis Joseph).

Lone Wolf, The (with Hazel Dawn and Bert Lytell)—Selznick—June—(5 parts).

VEILLER (Bayard).

Within the Law (with Alice Joyce and Harry Morey)—Greater Vitagraph—May—(8 parts).

WALTER (Eugene).

Easiest Way, The (with Clara Kimball Young)—Selznick—April—(7 parts).

WILCOX (Ella Wheeler).

Reverie in a Station House—("The Beautiful Lie")—(with Frances Nelson)—Metro-Rolfe—May 21—(5 parts).

WOLHEIM (Louis R.).

Greatest Power, The (with Ethel Barrymore)—Metro-Rolfe—June 18—(5 parts).

MILITARY.

Armor, Bullet-Proof (Screen Magazine No. 24)—Universal—June 28.
Aviators at School, U. S. (Screen Magazine No. 19)—Universal—May 18.
Coast Defense Emplacing One of Its Great Guns (Reel Life No. 59)—Mutual-Gaumont—June 14.
Forts, Travelling (Pictograph No. 71)—Paramount-Bray—June 11. (Animated mechanical drawing by J. F. Leventhal.)
Gun Shops, Uncle Sam's (Screen Magazine No. 28)—Universal—June 14.
Heroic France—Mutual-Rothacker—June (8 parts).
Hornets of the Sea—Pathe-Inter.—April 29.
How Uncle Sam Prepares—Hanover—(5 parts)—May.
Mine Layer, Submarine (Pictograph No. 67)—Paramount-Bray—May 14.
Official War Pictures—Pathe—May.
One-Man Submarine, A (Reel Life No. 49)—Mutual-Gaumont—April 5.
Our Fighting Forces—Pathe—April—(2 parts).
Rifle for Trench Warfare, Altiscope (Reel Life No. 52)—Mutual-Gaumont—April 26.
Sailors of France—Beacon Film Corp.—June—(3 parts).
Sleeping Bags for Soldiers (Reel Life No. 54)—Mutual-Gaumont—May 10.
Submarine, Periscope of a (Screen Magazine No. 23)—Universal—June 11.
Tanks in Action—British—Pathe—June.
Torpedo, A Flying (Reel Life No. 50)—Mutual-Gaumont—April 12.
Treason—Bluebird—May 14—(5 parts)—Military drama.
Trench Warfare, Modern (Screen Magazine No. 23)—Universal—June 11—(showing manufacture of hand grenades and their use in modern warfare).
Uncle Sam Afloat and Ashore—General Film-Selig—June.
War on Three Fronts—Selznick-Kleinschmidt—April—(6 parts)—(Scenes taken with the Austrian army and navy).
Zeppelin Attack on New York—Mutual-Rothacker—May 21—(clever Visionization).

PATRIOTIC.

American, The Little—Artcraft—July 2—(5 part patriotic drama).
Manning Our Navy—Mutual-Rothacker—May 14.
Patriotism, The Birth of—Universal Special—April 30.
Patriotic Maidens, Our (Reel Life No. 53)—Mutual-Gaumont—May 3.
Red Cross, Mobilizing the (Pictograph No. 61)—Paramount-Bray—April 2.
Star Spangled Banner, The—K-E-S-E-Edison—June 10—(3-part drama).
Womanhood the Glory of the Nation—Greater Vitagraph—April.
Zeppelin Attack on New York—Mutual-Rothacker—May 21—(preparedness).

PHOTOGRAPHY.

Submarine Eye, The—Williamson Brothers—June—(drama introducing under-water photography).

RELIGION.

Christus—Historic Features Corporation—May—(Multiple reel production treating of the life of Christ).

SCENIC AND TRAVEL (Including Peoples and Customs).

America, Little Frequented Spots in (World Library No. 1)—General Film-Selig—June.
American Ruins (World Library No. 3)—General Film-Selig—(including the Alamo, San Juan Mission and Espado Mission, Tex.).
Apache Trail, Along the ("Know America, the Land We Love," No. 7)—Pathe-Combitone—May.
Argentine, Buenos Aires (Tours Around the World No. 34)—Mutual-Gaumont—June 26.
Arizona ("Know America, the Land We Love," No. 4)—Pathe-Combitone—April 8.
Arizona, Central ("Know America, the Land We Love")—Pathe-Combitone—May 13.
Arizona, The Granite Dells of (World Library No. 1)—Gereral Film-Selig—June.
Arizona; Old Sports in ("Know America, the Land We Love," No. 10)—Pathe-Combitone—May 28.
Austria, Galicia (Mutual Tours Around the World No. 31)—Mutual-Gaumont—June 5.

Bagnia to Manilla—Pathe-International—April 1.
Bavaria, Koenigsee (Tours Around the World No. 30)—Mutual-Gaumont—May 29.
Rex Beach on the Spanish Main (Rex Beach Producing Co.)—May—(including industries and animal life).
California, Arid and Fruitful ("Know America, the Land We Love")—Pathe-Combitone—April 15.
California, In and Around San Diego ("Know America, the Land We Love")—Pathe-Combitone—April 29.
California, Mission Life in—Paramount-Bray-Pictograph No 61—April 2.
Canary Islands, Teneriffe (Mutual Tours Around the World No. 30)—Mutual-Gaumont—May 29.
Ceylon, Colorful—Paramount-Holms—May 7.
Ceylon, Curious Colombo—Paramount-Holmes—April 30.
China and the Chinese—Educational Films Corporation of America.
China, Forbidden City in Pekin—Pathe—June 10.
China, In the Heart of—Universal-Powers—April 29
China, Navigation in—Universal-Powers—May 21
China, Pekin—Pathe-International—May 13.
China, Perils of the Yangtze—Universal-Powers—May 28.
China, River of Lost Souls—Universal-Powers—May 13.
China, Superstitious—Universal-Powers—June 4
China, Tracing the Great Wall of (World Library No. 2)—General Film-Selig—June.
China, Trip Through—Supreme Feature Films, Inc.
China's Wonderland—Universal Powers—June 18
Corsica, Ajaccio (Tours Around the World No. 21)—Mutual-Gaumont—March 27.
Denmark, Copenhagen (Tours Around the World No. 24)—Mutual-Gaumont—April 24.
Florida, Fruitful—Paramount-Holmes—June 18
Florida to Louisiana with H. T. Tinklebottom—Educational Films Corporation of America.
Florida, Palm Beach—Paramount-Holmes—June 25
France, Brest (Tours Around the World No. 25)—Mutual-Gaumont—April 24.
France, Castles of the Loire (Tours Around the World No. 28)—Mutual-Gaumont—May 15.
France, Nantes (Tours Around the World No. 33)—Mutual-Gaumont—June 19.
France, Notre Dame, Paris (Tours Around the World No. 29)—Mutual-Gaumont—May 22.
France, Parks and Gardens of Paris (Tours Around the World No. 23)—Mutual-Gaumont—April 10
France, River Life Near Paris (Tours Around the World No. 29)—Mutual-Gaumont)—May 2.
France, Versailles, Royal Residence (Tours Around the World No. 32)—Mutual-Gaumont—June 12.
French Castles, Famous (Tours Around the World No. 28)—Mutual-Gaumont—May 15.
Galicia, Winter in (Tours Around the World No. 31)—Mutual-Gaumont—June 5.
Germany, Koenigsee, Bavaria (Tours Around the World No. 30)—Mutual-Gaumont—May 29.
Gibraltar, the Rock of (Tours Around the World No. 29)—Mutual-Gaumont—May 22.
Glacier National Park, Two Medicine Lake ("Our National Parks")—Pathe—June 3.
Holland, Vollendam (Tours Around the World No. 23)—Mutual-Gaumont—April 10.
Hood, Hermit of—Educational Films Corporation of America
Horseshoe Basin, The Luck of—Educational Films Corporation of America.
India, Across British—Pathe—April 29.
India, Brightest Jewel of the British Crown—Universal-Powers—April 21.
India, On the Streets of—Universal-Powers—April 15
India, Intimate—Universal-Powers—April 22.
India, Among the Holy Hindus—Paramount-Holmes—April 23.
India, Magic—Universal-Powers—April 8.
India, In Old—Paramount-Holmes—April 16.
Indians, Blackfoot ("A Vanishing Race")—Edison-Conquest—April
Indians, First American—Paramount-Bray Pictograph—April 9
Indians, San Blas—Salisbury-Beach Series—May
Issa, The Queer Tribe (Reel Life No. 53)—Mutual-Gaumont—May 10
Italy, Capri, and Island of (Tours Around the World No. 32.)—Mutual-Gaumont—June 22.
Italy, Naples (Tours Around the World No. 34)—Mutual-Gaumont—June 26.
Italy, Pozzuoli (Tours Around the World No. 33)—Mutual-Gaumont—June 19.
Japan, Kamo, Gava Canal—Pathe-International—June 17
Java, A Journey Through—Paramount-Holmes—May 28
Java, Surabayan, The Busy Burg of—Paramount-Holmes—June 4
Korea, Seoul—Pathe-International—May 27.
Land of the Rising Sun, The—America-Japan Picture Corp.—May
Locations Seen in Famous Paintings (World Library No. [illegible])—General Film-Selig—June.
Matterhorn, Ascent of the—Educational Films Corp. of America
Morocco, Tangier (Tours Around the World No. 31)—Mutual-Gaumont—June 5.
Motorist, Henry Thadeus Tinklebottom—Educational-Bruce
New Mexico ("Know America, the Land We Love," No. [illegible])—Pathe-Combitone.
New Mexico Cliff Dwellers of (World Library No. 4)—General Film-Selig—June.
New York, Foreign Sports in—A-Kay—June—(one-reel with "Noses").
Norway, Christiana (Tours Around the World No. 26)—Mutual-Gaumont—May 1.
Occident and Orient, Bread Lines in—Paramount-Holmes—June 11
People Little Known (World Library No. 3)—General Film-Selig—June—(Ainos of Japan).
Poland, Warsaw (Tours Around the World No. 26)—Mutual-Gaumont—May 1.
Pompeii (Tours Around the World No. 27)—Mutual-Gaumont—May 8.
Portugal, Lisbon (Tours Around the World No. 23)—Mutual-Gaumont—April 10.
Rio Grande, Along the ("Know America, the Land We Love," No. 11)—Pathe-Combitone—June.
Russia, Moscow (Tours Around the World No. 25)—Mutual-Gaumont—April 24.
Russia-Mourom (Tours Around the World No. 27)—Mutual-Gaumont—May 8.
Russian Caucasia (Tours Around the World No. 24)—Mutual-Gaumont—April 17.
San Blas Islands, Indians of the—Rex Beach Producing Co.—May.
San Diego, In and Around ("Know America, the Land We Love," No. 6).
Sarajevo, Capital of Bosnia (Tours Around the World No. 25)—Mutual-Gaumont April 25 Pathe-Combitone—April 1.
Senussa, The Tribes of—Educational Films Corporation of America—June.
Soo Canal, Trip Through the—General Film-Essanay—April 28.
Soudan, Life in (Reel Life No. 52)—Mutual-Gaumont—April 26.
Spain, Cadiz (Tours Around the World No. 29)—Mutual-Gaumont—May 22.
Spain, Saragossa (Tours Around the World No. 31)—Mutual-Gaumont—June 5.
Suez, East of—Paramount-Holmes—April 9
Sweden, Goteburg (Tours Around the World No. 26)—Mutual-Gaumont—May 1.
Switzerland, Zourich (Tours Around the World No. 27)—Mutual-Gaumont—May 8.
Texas, Southwestern ("Know America, the Land We Love," No. 12)—Pathe-Combitone—June.
Versailles, The Royal Residence of (Tours Around the World No. 32)—Mutual-Gaumont—June 12.
[illegible] May
West Indies, Antigua (Tours Around the World No. 32)—Mutual-Gaumont—June 12.
West Indies, Barbados (Tours Around the World No. 28)—Mutual-Gaumont—May 15.
West Indies, Martinique (Tours Around the World No. 29)—Mutual-Gaumont—May 22.
West Indies, Island of St. Croix (Tours Around the World No. 22)—Mutual-Gaumont—April 3.
West Indies, Island of St. Kitts (Tours Around the World No. 31)—Mutual-Gaumont—June 5.
West Indies, Island of St. Thomas (Tours Around the World No. 22)—Mutual-Gaumont—April 3.
West Indies, United States Islands in (Tours Around the World No. 22)—Mutual-Gaumont—April 3.
West Indies, Danish, Virgin Islands (Tours Around the World No. 22)—Mutual-Gaumont—April 3.

SCIENCE.

[illegible] (Reel Life No. 61)—Mutual-Gaumont—June 28—(original models of famous inventions).
Birth [illegible] May—(showing care of babies from [illegible]).
Corn, Testing the Fertility of Seed (Screen Magazine No. 25)—Universal—June 25.
Deaf Mutes to Talk, Teaching (Screen Magazine No. 25)—Universal—June 25—(Scenes photographed at the Institution for the Improved Instruction of Deaf Mutes, New York City).
Dynamiting a Hillside (Reel Life No. 57)—Mutual-Gaumont—May 31.
Eye of [illegible] (X Ray) (Screen Magazine No. 14)—[illegible]
[illegible] June
Insane, Modern Care of the (Screen Magazine No. 21)—Universal—May 30—(Scenes taken at State Hospital for the Insane, Kingston, New York).
Life's [illegible] (Screen Magazine No. 19)—Universal—June 4—(Microscopic study of a drop of water).
Magnetism (Reel Life No. 49)—Mutual-Gaumont—April 5.
[illegible] (Screen Magazine No. 23)—Universal—June 11.
Noses, A-Kay [illegible]—(Lesson in the reading of character by the size and shape of the nose).
Our World As It Appears to the [illegible]—Educational—May—(Microscopic Study).
[illegible] (Screen Magazine No. 22)—Mutual—June 4—(Scenes at Life Extension Institute, New York City).
Speeding the Spoken Word (Reel Life No. 55)—Mutual-Gaumont—May [illegible] across country).
Sun Cure, The (Pictograph No. 66)—Paramount-Bray—May 7.
Sterilizer, Vest Pocket (Reel Life No. 51)—Mutual-Gaumont—April 19.

SOCIOLOGY.

Birth Control—[illegible]—April—(5 parts)—(presenting Mrs. Sanger and explaining her work and theories).
Builders of Castles—K-E-S-E-Edison—April—(5-part drama on evils of building associations).
Doll's House, A—[illegible]—June 11—(5 parts).
Hand That Rocks the Cradle, The—Universal—May—(6-part birth control drama).
Parentage—Frank H. Seng—June—(7-part production touching the question of heredity and of parental influence on the character of a child after birth).
Should She Obey?—Arizona Film Company—May—(7-part drama on the divorce question).

SPORTS AND HUNTING.

Coon Hunt, Ye Old Time (Pictograph No. 63)—Paramount-Bray—April 16.
Elephant Hunting (World Library No. 5)—General Film-Selig—July.
Golfing on Wheels (Reel Life No. 56)—Mutual-Gaumont—May 24.
Ice Scooter, An (Reel Life No. 50)—Mutual-Gaumont—April 12.
Swim, Learn to (Screen Magazine No. 18)—Universal—May 11.
Tilting Match on the Water (Reel Life No. 60)—Mutual-Gaumont—June 21.
Training an Eight-Oared Crew (Pictograph No. 68)—Paramount-Bray—May 21.
Turkey Hunting in South Carolina (Pictograph No. 64)—Paramount-Bray—April 23.

TOPICAL.

Auto Campers-Out (Reel Life No. 57)—Mutual-Gaumont—May 31.
Boats of Tomorrow, Cargo (Reel Life No. 52)—Mutual-Gaumont—April 26.
Bungalow, A Tabloid (Reel Life No. 52)—Mutual-Gaumont—April 26.
Coast Guard, On Duty With the (Pictograph No. 72)—June 18.
Child, The Most Perfect (Reel Life No. 60)—Mutual-Gaumont—June 2.
Childish Carefree Days—Pathe—April 1 (with Florence Rose Fashions No. 25).
Coast Guard, On Duty With the (Pictograph No. 72)—Paramount-Bray—June 18.
Dairy, A Travelling (Reel Life No. 51)—Mutual-Gaumont—April 19.
Dynamiting a Hillside (Reel Life No. 57)—Mutual-Gaumont—May 31.
Finger Nails, The Proper Care of the (Screen Magazine No. 13)—Universal—April 6.
French Creations, Latest—Pathe—May 20—(fashions).
Health Farm, Modern (Screen Magazine No. 16)—Universal—April 27.

Hercules, Thirteenth Labor of—Cinema Distributing Company—June—(Pictorial record of the Panama-Pacific Exposition).
Interesting Incidents Here and There (Series)—Coronet—June.
Kitchen, A Modern Hotel's (Screen Magazine No. 13)—Universal—April 6.
Lifeboat, Launching a (Reel Life No. 58)—Mutual-Gaumont—June 7.
Mediums, Unmasking the (Series commenced in Pictograph No. 65)—Paramount-Bray—April .30.
Merchant Marine, Rebuilding America's—Pathe—June 24.
Money—Old and New (Pictograph No. 66)—Paramount-Bray—May 7.
Newspaper, The Queerest (Reel Life No. 53)—Mutual-Gaumont—May 5—(Newspaper printed on a shingle).
New York, Curiosities of (Pictograph No. 62)—Paramount-Bray—April 9.
Playhouse, A $1,000 (Reel Life No. 56)—Mutual-Gaumont—May 24.
Poison Doll, A (Pictograph No. 64)—Paramount-Bray—April 23.
Police, New York's Harbor (Screen Magazine No. 20)—Universal—May 21.
Police, Pennsylvania State, The—E. I. S.—May.
Proteges of a Big City (Reel Life No. 54)—Mutual-Gaumont—May 10—(Scenes at hospital for feeble-minded).
Public Eye, In the (World Library No. 1)—General Flim-Selig—June—(Including Champ Clark, William Hale Thompson and Jeanette Rankin).
Repairing a Sub-Sea Cable (Pictograph No. 71)—Paramount-Bray—June 11.
Restoring An Old Mission (Reel Life No. 53)—Mutual-Gaumont—May 3.
School on the Beach, A (Reel Life No. 55)—Mutual-Gaumont—May 17.
Ships, Hospital for Disabled (Screen Magazine No. 21)—Universal—May 30.
Snow, Getting Rid of the (Reel Life No. 53)—Mutual-Gaumont—May 3.
Sun Cure, The (Pictograph No. 66)—Paramount-Bray—May 7.
Surgeon to Old Papers (Screen Magazine No. 23)—Universal—June 11—(Restoring old manuscrpits at Congressional Library at Washington).
Tin Supply, Adding to the (Reel Life No. 57)—Mutual-Gaumont—May 31.
What We Eat (Screen Magazine No. 21)—Universal—May 30—(New York Health Department inspecting food).
White Wings, A School for (Pictograph No. 70)—Paramount-Bray—June 4—(Training street cleaners).
Young Men Who Didn't Go West (Screen Magazine No. 14)—Universal—April 13—(Pictures of some successful business men of the east).

ZOOLOGY.

Animal World—Coronet—(Series)—May.
Aquarium, A Home—Educational-Brind.
Aquarium, New York's Great (Screen Magazine No. 16)—Universal—April 27.
Badger, The (Screen Magazine No. 18)—Universal—May 11.
Bear, Eucalyptus, or Kaola (Reel Life No. 5-9)—Mutual-Gaumont—June 14.
Bee, Life of a (Reel Life No. 61)—Mutual-Gaumont—June 28.
Bees (World Library No. 2)—General Film-Selig—June.
Birds of the Air—Educational—June—(North American birds).
Birds of Far-off Seas—K-E-S-E-Edison—May.
Birds, Odd, Small—Pathe—June 3.
Birds, Some Unusual—Pathe—May 13—(Including the Salanganed or Chinese Swift, Japanese Sparrow, Cape Cardinal and Japanese Nightingale).
Birdland Studies—Coronet—June.
Butterfly, Birth of a (World Library No. 1)—General Film-Selig—June.
Cat Animals, The Small—Educational-Ditmars—May.
Deer, American—Educational-Ditmars—June 11.
Elephants—Educational—Ditmars—April 9.
Elephants, With the Kandy—Paramount-Holmes—May 14.
Feeding the Fish Eaters—Educational-Ditmars.
Hoofed Animals, Odd—Educational-Ditmars—May—(Include Musk Ox, Dromedary, Bactrian Camel, Llama and Alpaca).
Jungleland, A Peep Into (World Library No. 4)—General Film-Selig—June.
Kaola or Eucalyptus Bear (Reel Life No. 5-9)—Mutual-Gaumont—June 14.
Lion Pup, A (Reel Life No. 5-7)—Mutual-Gaumont—May 31.
Odd Animals, Feeding the—Educational-Ditmars—May.
Odd Fresh Water Creatures—Pathe—(organisms inhabiting quiet waters).
Orang, The—Educational-Ditmars—May.
Royal Game—Educational-Ditmars—May—(Including the giraffe and the rhinoceros).
Sea Horse, The—K-E-S-E-Edison—June.
Surgery at the Zoo—Educational-Ditmars—June—(Including attention to a monkey's injured arm, and giving aid to a huge python in shedding his skin).
Terrapin Hatchery, Diamond Back (Screen Magazine No. 15)—Universal—April 20.
Transporting Wild Animals—Educational—June.
Tree Animals—Hagenbeck's—Universal-Powers—April 5.

FILMS FOR THE FAMILY GROUP.

Amateur Orphan, An—Pathe-Thanhouser—(Five-part comedy-drama).
America—That's All—Triangle—(Five-part comedy-drama).
Annie-for-Spite—Mutual-American—(Five-part comedy drama).
At First Sight—Paramount-Famous Players—(Five-part comedy).
Balloonatics—Century—(Two-part farce comedy).
Bar Sinister, The—Frank Hall Productions-Lewis—(Eight-part drama).
Beautiful Lie, The—Metro-Rolfe—(Five-part drama).
Birth of Patriotism, The—Universal—(Five-part drama).
Bit o' Heaven, A—Frieder—(Five-part comedy-drama).
Bit of Kindling, A—Mutual-Horkheimer—(Five-part comedy-drama).
Bluffing Father—Mutual-Strand—(Comedy).
Brass Monkey, A—K-E-S-E-Selig—(Two-part farce-comedy).
Builders of Castles—K-E-S-E-Edison—(Five-part drama).
Butcher Boy, The—Paramount-Arbuckle—(Two-part comedy).
Cactus Nell—Triangle-Keystone—(Two-part comedy).
Call of Her People, The—Metro-Columbia—(Five-part drama).
Captain of the Gray-Horse Troop—Greater Vitagraph—(Six-part drama).
Chris and the Wonderful Lamp—Edison-K-E-S-E—(Four-part comedy).
Clock, The—Bluebird—(Five-part comedy).
Clover's Rebellion—Greater Vitagraph—(Five-part comedy-drama).
Cop and the Anthem, The—General Film-Broadway Star—(Two-part comedy-drama).
Danger Trail, The—K-E-S-E-Selig—(Five-part drama).
Day and a Night, A—K-E-S-E-Selig—(Two part farce-comedy).
Do Children Count?—(Series of twelve stories featuring little Mary McAllister)—K-E-S-E-Essanay.
Dolly Doings (Mo-Toy comedy)—Peter Pan.
Father Was Right—Christie—(Comedy).
Field of Honor, The—Universal-Butterfly—(Five-part drama).
Filling His Own Shoes—K-E-S-E-Essanay—(Five-part comedy romance).
Fires of Youth—Pathe-Thanhouser—(Five-part drama).
Flashlight, The—Bluebird—(Five-part drama).
Frame-up, The—Mutual-American—(Five-part comedy-drama).
Freckles—Paramount-Lasky—(Five-part drama).
Further Adventures of Stingaree—(Serial of fifteen two-part episodes)—General Film-Kalem
Girl in the Garret, The—Universal-Imp—(Two-part drama).
Girl Glory, The—Triangle-Ince-Kay Bee—(Five-part drama).
Girl at Home, The—Paramount-Lasky—(Five-part comedy-drama).
Giving Becky a Chance—Paramount-Lasky—(Five-part drama).
Gladys' Day Dream—Mutual-Cahill—(Two-part comedy).
Goldie Locks and the Three Bears (Mo-Toy Comedies)—Peter Pan.
Good Little Bad Boy, A—Universal-L-Ko—(Comedy).
Happiness—Triangle-Ince-Kay Bee—(Five-part comedy).
Heart's Desire—Paramount-Famous Players—(Five-part drama).
Heart of Gold—Universal-Gold Seal—(Two-part comedy-drama).
Her City Beau—Universal-Victor—(Comedy-drama).
Her Lesson—Metro-Drew—(Comedy).
Her Torpedoed Love—Triangle-Keystone—(Two-part farce-comedy).
Hinton's Double—Pathe-Thanhouser—(Five-part comedy-drama).
His Naughty Thought—Triangle-Keystone—(Farce-comedy).
Hole in the Ground, A—K-E-S-E-Selig—(Two-part farce comedy).
In the Jungle (Mo-Toy comedy)—Peter Pan.
In Again-Out Again—Artcraft—(Five-part comedy-drama).
Jaguar's Claws, The—Paramount-Lasky—(Five-part drama).
Jimmy Gets the Pennant (Mo-Toy comedy)—Peter Pan.
Kentucky Cinderella, A—Bluebird—(Five-part drama).
Lad and the Lion, The—K-E-S-E-Selig—(Five-part Adventure story).
Law of Compensation, The—Selznick—(Five-part drama).
Lincoln Cycle, The—(A series of pictures idealizing the character of Lincoln and follow closely historic facts).
Little Bo-Peep—Universal-L-Ko—(Two-part comedy).
Little Miss Nobody—Bluebird—(Five-part comedy-drama).
Little Orphan, The—Bluebird—(Five-part comedy-drama).
Madcap, Madge—Triangle-Ince-Kay Bee—(Five-part comedy).
Magnificent Meddler, The—Greater Vitagraph—(Five-part comedy-drama).
Marcellini Millions, The—Paramount-Morosco—(Five-part drama).
Mary Ann in Society—Universal-Victor—(One-reel story).
Max in a Taxi—K-E-S-E-Essanay-Linder—(Two-part comedy).
Midnight Frolic (Mo-Toy comedy)—Peter Pan.
Mystery of No. 47, The—K-E-S-E-Selig—(Five-part comedy-drama).
Naked Soul, A—World-Brady-International—(Five-part drama).
Night Workers, The—K-E-S-E-Essanay—(Five-part newspaper story).
Nothing to Wear—Metro-Drew—(Comedy).
Old-Fashioned Young Man, An—Triangle-Fine Arts—(Five-part drama).
One of the Family—Metro-Drew—(Comedy).
Out in the Rain (Mo-Toy comedy)—Peter Pan.
Pass the Hash, Ann—General Film-Essanay—(Two-part comedy).
Pinch Hitter, The—Triangle-Ince-Kay Bee—(Five-part comedy).
Power of Pin Money, The—General Film-Selig—(Two-part drama).
Primrose Ring, The—Paramount-Lasky—(Five-part drama).
Roadside Impresario, A—Paramount-Pallas—(Five-part comedy-drama).
Robespierre—Export and Import Film Co.—(Seven-part historical drama).
Romance of the Redwoods, A—Artcraft—(Five-part drama).
Rough House—Paramount-Arbuckle—(Two-part farce comedy).
Sacrifice—Paramount-Lasky—(Five-part military drama).
Safety First—Metro-Drew—(Comedy).
Saint's Adventure, A—K-E-S-E-Essanay—(Five-part drama).
School for Husbands, A—Paramount-Lasky—(Five-part comedy).
Silent Lie, The—Fox—(Five-part western drama).
Silent Partner, The—Paramount-Lasky—(Five-part drama).
Skinner's Bubble—K-E-S-E-Essanay—(Five-part comedy).
Snarl, The—Triangle-Ince-Kay Bee—(Five-part drama).
Some Boy—Fox—(Five-part comedy).
Son of the Hills, A—Greater Vitagraph—(Five-part comedy-drama).
Southern Justice—Bluebird—(Five-part drama).
Spring Idyl, A—Greater Vitagraph—(Country life stories).
Star Spangled Banner, The—K-E-S-E-Edison—(Three-part drama).
Story of the Willow Plate—K-E-S-E-Edison—(Legend).
Submarine Eye, The—Williamson—(Multiple reel story).
Trip to the Moon, A (Mo-Toy comedy)—Peter Pan.
Upper Crust, The—Mutual-American—(Five-part comedy).
Valentine Girl, The—Paramount-Famous Players—(Five-part drama).
Vanity and Some Sables—General Film-Broadway Star—(Two-part comedy-drama).
When Baby Forgot—Pathe-Lasalida—(Five-part drama).
Wolf Lowry—Triangle-Ince-Kay Bee—(Five-part drama).
Wild and Woolly—Artcraft-Fairbanks—(Five-part western drama).
Wonderful Event, The—K-E-S-E-Essanay—(Comedy-drama).
Yankee Pluck—World-Brady—(Five-part drama).

ADDRESSES OF HEAD OFFICES OF MANUFACTURING AND DISTRIBUTING COMPANIES REFERRED TO.

(Through communicating with these you may learn the locations of the exchanges nearest you).

A Kay Company—729 Seventh avenue, New York City.
America-Japan Pictures Corporation—15 William street, New York City.
Artcraft Pictures Corporation—729 Seventh avenue, New York City.
Art Dramas, Inc.—116 West Thirty-ninth street, New York City.
Beach, Rex, Producing Company—1604 Broadway, New York City.
Beacon Films, Inc.—220 West Forty-second street, New York City.
Bluebird Photoplays, Inc.—1600 Broadway, New York City.
Century Comedies—1600 Broadway, New York City.
Charter Features Corporation—Globe Theater, New York City.
Christie Film Company—Sunset and Gower streets, Los Angeles, Cal.
Coronet Film Corporation—729 Seventh avenue, New York City.
Educational Films Corporation of America—729 Seventh avenue, New York City.
E. I. S. Motion Picture Corporation—203 West Fortieth street, New York City.
Exhibitors Circuit, First National—18 East Forty-first street, New York City.
Export and Import Film Company—729 Seventh avenue, New York City.
Fox Film Corporation—126 West Forty-sixth street, New York City.
General Film Company—440 Fourth avenue, New York City.
Hall, Frank, Productions—1476 Broadway, New York City.

Hanover Film Company, Inc.—701 Seventh avenue, New York City.
Historic Features Corporation—200 Fifth avenue, New York City.
K-E-S-E—729 Seventh avenue, New York City.
Metro Pictures Corporation—1476 Broadway, New York City.
Moss, B. S., Pictures Corporation—729 Seventh avenue, New York City.
Mutual Film Corporation—222 South State street, Cricago, Ill.
Paramount Pictures Corporation—485 Fifth avenue, New York City.
Pathe Exchange, Inc.—25 West Forty-fifth street, New York City.
Peter Pan Film Corporation—729 Seventh avenue, New York City
Selznick, Louis J., Enterprises, Inc.—729 Seventh avenue, New York City.
Seng, Frank H.—Times Building, New York City.
Triangle Film Corporation—1459 Broadway, New York City.
Universal Film Manufacturing Company—1600 Broadway, New York City.
Vitagraph, Greater—1600 Broadway, New York City.
Williamson Brothers—1476 Broadway, New York City.
World Film Corporation—126 West Forty-sixth street, New York City.

Australian Notes

THE censorship question here is still far from being settled, and this, together with the shortage of freight space, is causing exchanges much worry. Several films have been censored during the last few weeks, including "The Innocence of Lizette" and "As Man Made Her."

From the beginning of March until this week 404 films arrived in Sydney from overseas. They include 129 features, 45 serials (episodes), 140 comedies, and 62 scenics. Of these, 333 have been passed, while five features and two comedies have been banned. As yet no decision has been given in regard to the remaining 44 pictures.

* * *

The Federal Board's remarkable action in connection with the film, "The Mormon Maid," has seriously disturbed importers generally, and caused much controversy in the press. This film was held up by the Board at the request of the Hon. Simon Bamberger, Governor of Utah, who cabled asking that the Board hold the film till the arrival of a written protest by mail against the showing of the picture in Australia. The censors, however, after some delay, decided that the film was not in any way objectionable, and therefore passed it.

The Sydney press was indignant over the hold-up, and wanted to know if the Governor of an American State was going to be allowed to dictate to the Australian public what they should see.

* * *

Considerable activity in moving picture production in Australia is being manifested, and all studios are busily occupied. This has been influenced to a large extent by the entry of America into the war, and freight difficulties, both of which seriously threaten the maintenance of a regular supply of films from oversea.

* * *

"Australia's Peril," a six thousand-foot production, is undoubtedly the best film ever made in this country. In every way it is as good as American pictures, the photography and settings being very fine indeed.

The theme is similar to "The Battle Cry of Freedom," showing Australia being invaded by a German army, which is eventually driven out. Of course, there is the usual "love story" running through the picture, though this is not given any great prominence. For the battle scenes several thousand men in the Liverpool camp were placed at the disposal of the producer, and these scenes are therefore very effective.

Illustrated subtitles are also used, with a large measure of success. The credit for "Australia's Peril" is due to W. Franklyn Barrett.

* * *

While the show was in progress at the Boomerang Theater at Coogee, near Sydney, one night last week, a fire broke out in the operating box at the back of the dress circle, but, although flames showed through the opening in the front of the box, and the glare filled the building, the large audience took things quietly and remained seated. The blaze occurred just before the interval as a result of something going wrong with the machine. The film ignited, and before the flames were subdued with the aid of chemical extinguishers about 4,000 feet of film and the machine were damaged. The damage, which was confined to the interior of the operating box, is estimated at £200. The audience behaved splendidly, there being no suggestion of panic or excitement at any time. When the glare filled the theater, the manager (H. W. S. Bray) went into the body of the theater and announced that although a fire had broken out there was no need for alarm, as the operating box was fireproof. He also told them that they could leave if they wished, but there was no need for them to move. Consequently only four persons went out, the remainder retaining their seats and watching the manager and operator extinguish the flames.

* * *

The Film Renters' Association of Queensland has been formed, and includes all the firms and individuals in the exchange end of the business in the northern State. The initial step taken by the new association was to assist in enforcing the policy of the Federated Picture Showmen's Association with regard to the passing on to the public of the amusement tax.

* * *

Owing to the need of money for war purposes, it is very probable that the Amusement Tax will be extended to sixpenny and perhaps even three-penny tickets, according to an announcement by a member of Parliament this week.

* * *

The Progressive Film Service, Australian distributors of Mutual films, are at present making extensive alterations at their head office in Sydney, where, in the course of a few days, a very modern "theaterette," as their publicity manager terms it, will be opened. This is for the mutual benefit of the firm and exhibitors. A Power's 6B bioscope is being installed, and the seating of the "theaterette" will be sufficient for about 120 persons.

* * *

The first episode of "The Secret of the Submarine" was released this week in Adelaide, South Australia, and opened there to exceptionally big business.

* * *

John F. Gavin has finished his 3,000-foot comedy, "An Interrupted Divorce," which features Fred Bluett, a very popular English vaudeville artist. This film will not be released until the beginning of July, owing to the shortage of raw film in this country. Gavin is making preparations for the production of another feature, and work is beginning on this almost immediately.

* * *

In the death of Clement Mason, the Australian motion picture industry has lost one of its foremost pioneers. Mr. Mason succumbed to pneumonia at his residence at Watson's Bay, Sydney, this week. For many years he has been a popular figure in cinematograph and theatrical circles, and five years ago founded the Clement Mason Cinematograph Company, of which he was the head.

* * *

E. J. Carroll, who has been in America for the past few months, has purchased the Australasian rights of two fine films, "The Barrier" and "The Deemster." Mr. Carroll writes that "The Barrier" is the finest picture he has ever seen.

THOS. S. IMRIE.

Sydney, N. S. W., Australia, May 20, 1917.

PARKE AGAINST MECHANICAL THRILLS.

William Parke, the Pathe-Astra director who produced "The Last of the Carnabys," which is Gladys Hulette's latest Pathe feature, to be released July 22d, gives a tip to photoplay authors in a recent interview. "The old-fashioned stage melodramas went out of existence because they ran out of mechanical thrills," says Mr. Parke. "Everything had been done and if motion pictures are to depend on mechanical thrills, I believe that they will not last. I think a story should be about real human beings, who say and do human things and that optimism and happiness should be the keynote. I firmly believe in the motion pictures because it is the entertainment of the millions and it has democratised the theater. I think that pictures must go on improving and that in three or four years results will be such as to make the present day films look very cheap in comparison.

KATHLEEN O'CONNOR ENGAGED BY ROLIN.

Kathleen O'Connor has been engaged by the Rolin Company to play opposite Toto, the Hippodrome clown, in Pathe comedies. Miss O'Connor was born in Dayton, Ohio, twenty years ago and gained her theatrical experience by playing in stock on the speaking stage for a number of years.

Export Items

By E. T. McGovern.

MAX GLUCKSMAN, of Buenos Aires, has opened a New York office at Room 320, Worlds Tower Building, New York. His brother, Jacabo Glucksman, is handling the American end of the business, in conjunction with F. H. Knocke, of New York.

* * *

The Piedmont Pictures Corporation, formerly the Hawk Film Co. has moved from 1600 Broadway to 729 Seventh avenue.

* * *

The Inter-Ocean Film Corporation report the sale of four prints of their new picture, "The Thirteenth Labor of Hercules," to Latin-American territory.

* * *

E. M. Porter, of the Precision Machine Co., has recently installed four Simplex projectors in Cuba.

* * *

The demand for novelties throughout Latin-America is very strong at this time. There is a satisfactory volume of business awaiting any concern who is in position to handle this kind of trade.

* * *

Watterson R. Rothacker, of Chicago, is making his initial attempt to get business from South America, through our progressive Spanish edition, "Cine-Mundial."

* * *

J. M. Aragon, of the Crest Pictures, Times Building, has purchased five pictures featuring Jackie Saunders from Balboa, for exploitation in Argentine.

* * *

Bidwell & Larrain, of Antofagasta, Chile, have formed a company to produce pictures with an atmosphere particularly attractive to that country.

* * *

Joseph R. Miles has already disposed of seven prints of Billie Burke in "Gloria's Romance" to the South American trade. Mr. Miles is the exclusive sales agent for the Randolph Film Corporation.

* * *

E. T. Chapman, of the North American Film Service, is at present in Buenos Aires in the interests of his company.

"Civilization" is being shown extensively throughout Mexico at this time.

* * *

The present struggle with Germany seems to tie a stronger bond between the United States and the Latin-American Republics. The fact that the Brazilian navy is now patroling the east coast, goes far toward lessening the insurance on shipments to this territory.

MARIO MAJERONI IN METRO FEATURE.

Mario Majeroni, who plays the part of Dr. Trow in "A Sleeping Memory," a forthcoming Metro in which Emily Stevens is starred is a native of Italy. It was just twenty-five years ago on the 14th of July that this sterling artist made his initial appearance on the stage in Australia. It was in Sydney, and Mr. Majeroni had a small part. For thirteen years he played in Australia, and then he came to the United States, where he has appeared under the management of Charles Frohman, the Shuberts and John Drew. Four years ago, Mr. Majeroni deserted the stage for the silent drama, and since that time he has appeared almost exclusively in pictures. His first Metro appearance was made in support of Ethel Barrymore in the special production, "The Call of Her People."

HUNT APPLIES FOR ENLISTMENT.

Fred Hunt, city salesman for the Pathe Omaha Exchange, has put in an application to be enlisted in the Navy and expects shortly to be sent to one of the Navy yards.

Pathe Folk Dine

Employees of Charlotte, N. C., Branch Given 4th of July Dinner by Manager.

The Charlotte Branch employees of Pathe Exchange, Incorporated, met on July 4th in the banquet hall of the Selwyn Hotel on invitation of the manager, R. V. Anderson, for a "Line-up at the Feed Trough." The different department heads all made short talks showing how each department could be materially benefited by co-operation one with the other, this benefit being exemplified in better service to all exhibitors. Mr. Anderson is of the opinion that such get-together meetings are of immense good and contemplates having them regularly.

The employees who attended were: R. V. Anderson, branch manager; E. E. Heller, branch booker; J. A. Vance, branch cashier; C. Alexander, shipping clerk; D. B. Bostain, poster clerk; Azile Gill, stenographer, sales control; Bryte Long, billing clerk; Miriam Foil, stenographer; Lillie Knox, chief inspector; Dora Shue, inspector; G. V. Atkinson, traveling representative; A. H. Livezey, traveling representative.

Fourth of July Dinner of Pathe's Charlotte, N. C., Branch.

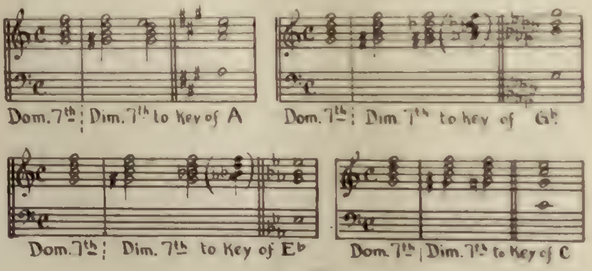
Music for the Picture

Conducted by CLARENCE E. SINN

IMPROVISING (Part II, Continued).

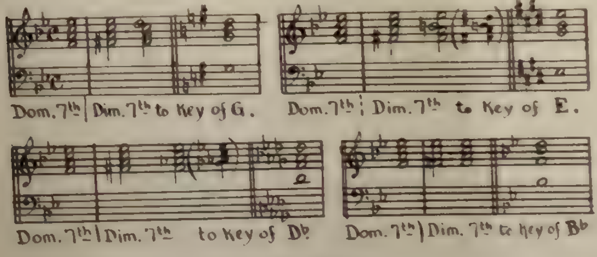
By Clarence E. Sinn.

IN Example 29 and 29½ we see a dominant 7th of the key of F converted to a diminished 7th (by raising the fundamental C to C sharp—a half tone), and how by lowering a half tone any other note in the resultant chord we may obtain a dominant 7th of some other key. To complete the circle we will now give two other examples, viz.: Example 31 and Example 32. Example 31 is in the key of C, and the first chord shown is the dominant 7th of the key of C. You will notice that this chord is built upon "G" (the dominant of C) and, counting upward, reads "G, B, D and F." This last note being a seventh above its fundamental (G) gives the chord the name of the "dominant 7th." Now by raising the fundamental "G" a half tone we get a diminished 7th, exactly as we did in Ex. 29, but in another key. By lowering the G again we of course will get the same dominant 7th we started with—the dominant 7th of the key of C. Now the notes in the chord being of equal distance (as explained before) we can lower any other note in the diminished 7th chord and get some other dominant 7th, exactly as in Ex. 29½. Ex. 31 shows, first the top note "F" lowered a half tone (to E natural), and the resultant chord which is a dominant 7th of A. The resolution is here given as the chord of A major, but it can resolve to A minor as well. The next alteration of the same diminished 7th shows the note "D" lowered a half tone. It now becomes D flat, and (with the enharmonic change illustrated—in brackets) becomes a dominant 7th of the key of G flat (or G flat minor). The other two alterations in Ex. 31 give us modulations to the key of E flat and the key of C again—the original key.


Dom.7th ; Dim.7th to Key of A
Dom.7th ; Dim 7th to key of Gb
Dom.7th ; Dim. 7th to Key of Eb
Dom.7th ; Dim.7th to Key of C

Ex.31.

Example 32 is in the key of B flat, the dominant 7th of which is built upon the note "F." By diminishing this chord as in the preceding examples we get another chord of the diminished 7th with its four modulations.


Dom.7th | Dim.7th to Key of G.
Dom.7th ; Dim.7th to Key of E.
Dom.7th | Dim.7th to Key of Db
Dom.7th | Dim.7th to Key of Bb

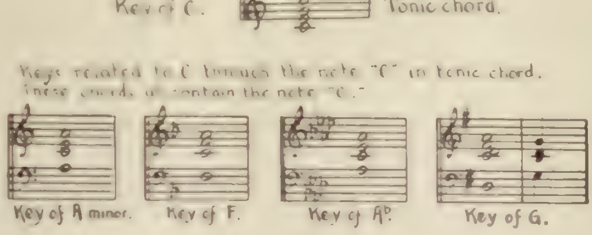
Ex.32.

Now as I said before, these examples are simple matters to students of harmony, but interesting for all that. To readers not familiar with these chords and their possibilities, I will say that a mere cursory reading will benefit you not at all. You must play them and work them out and make yourself thoroughly familiar with their sound. You must learn to instantly recognize a dominant 7th of any key when you play it, no matter what its position may be. And their chief use to the improvisor will be found, not for the sole purpose of making abrupt modulations (although this has been kept in the foreground), but in the variety of progressions they permit when improvising a connecting phrase—long or short.

Chords Having One or More Notes in Common.

With few exceptions any chord can progress directly to any other chord when the two contain one note in common. For example, the chord of C contains three notes. The first note "C" is also found in the chord of A flat, the chord of F, the chord of A minor, the dominant 7th of the key of G, and the diminished 7th chords shown in Ex. 32. The next note "E" is likewise related to other chords, and through them to other keys. The same can be said of the note "G."

Example 33 illustrates this relationship of the chords.


Key of C.
Tonic chord.
Keys related to C through the note "C" in tonic chord.
These chords [illegible] contain the note "C."
Key of A minor.
Key of F.
Key of Ab.
Key of G.

Ex.33.

The single measure above is a tonic chord of the key of C. The group of measures below it show the tonic chords of A minor, F major and A flat major, and the dominant 7th of the key of G. Each of the chords shown contains the note "C," and you can progress directly to any one of these keys from the key of C without preparation.

GUNKLER COMPLETES MUSICAL SETTING.

Herman Gunkler, a well known musician of this city, who was formerly connected with the Strand Theater of Chicago, has just completed a musical setting for the eight-reel feature, "The Curse of Iku." Mr. Gunkler has made a very good selection of numbers calculated to enhance the Japanese atmosphere (musically) and permit an enjoyable program as well. With his ability and experience in this line of work, Mr. Gunkler should do more of it.

COLONEL WESTGARD REACHES DENVER.

Col. A. L. Westgard, of the Pathe-Combitone Expedition, arrived with his fleet of automobiles in Denver, Colo., recently, and is making that city his headquarters while he is engaged in filming the chief points of interest readily accessible to that city. The Expedition has already covered 13,000 miles in the States of Colorado, New Mexico, Arizona, California and Texas, all by motor car.

To date about 60,000 feet of film have been made of the chief points of interest in the territory covered. Col. Westgard plans to take about 30,000 feet in the State of Colorado alone, the best portions of which only will be released. At the present time he is devoting much attention to the Pike's Peak region and also to the National Parks and similar points of national interest around Denver. Not only will the chief scenic regions of the section be taken, but he has mapped out a comprehensive itinerary which includes the most notable agricultural and industrial sections of the State.

VICTOR MOORE STARTS WORK AT KLEVER STUDIOS.

Victor Moore (Paramount release) and his comedy players started work on Tuesday, July 10, at the new Klever Pictures Studio which has just been completed at Baldwin, Long Island. Thomas J. Gray is writing the scenarios. The company includes D. L. Don and Emma Littlefield.

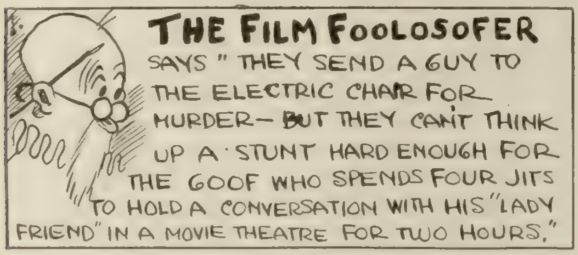
Grinding the Crank

With Thornton Fisher

'S FUNNY, but you've got to grind a crank to get a picture in, and grind another one to get it out.

* * *

We always wonder what it's all about when somebody talks about the "psychology of the photoplay." We like pictures whether they hang a psychology on the wall or stand it on the mantle-shelf, or if they don't use it at all.


THE FILM FOOLOSOFER
SAYS "THEY SEND A GUY TO THE ELECTRIC CHAIR FOR MURDER—BUT THEY CAN'T THINK UP A STUNT HARD ENOUGH FOR THE GOOF WHO SPENDS FOUR JITS TO HOLD A CONVERSATION WITH HIS "LADY FRIEND" IN A MOVIE THEATRE FOR TWO HOURS."

In the dim and distant past it wasn't difficult for us to visualize the movie actor as a man who hit the big White Trail as assiduously as a hound chasing a hare. Since those halcyon days of yore we've spent many evenings with the film fans' favorites. Now we know that about all most of them do after supper is to hang around wishing it was nine o'clock so they could go to bed.

* * *

A moving picture star makes a "Personal Appearance" at a theater and people hang on to the eaves to see him. Bill, the ticket taker, makes a personal appearance every night at 6:45 p. m. and nobody gets excited.

* * *

A corn on the toe is a terrible thing. So is the person who sits behind and whistles with the orchestra.

* * *

Getting into the theater late and seeing the last three hundred feet of a picture is like reading the last chapter of a novel before beginning it to see how it ends.

* * *

We saw a good split reel picture the other night. The rest of the other four and a half reels of the same picture weren't so good.

We have often wondered what the cameraman is thinking about while he is turning the crank.

* * *

Let's sing.
Little Bo-Peep has lost her sleep
And don't know how to find it,
The picture was bad, so now she is mad,
And all up in the air about it because if the director had given her a fair chance she would have walked away with the part.

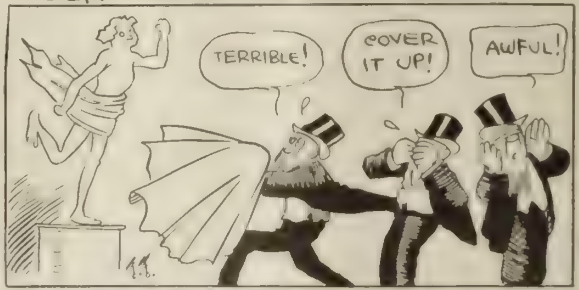
* * *

Have you noticed that the bird who says he "can't see what intelligent people see in slap stick" is always the goof who laughs his head off at one?

* * *

We heard of an amateur author the other day who simultaneously sent four cripts of the same story to four different studios, and each accepted it. Now the poor hick is busier than a one-armed paper hanger with the hives trying to make three of the editors let go of it.

OUR OWN LITTLE NEWS REEL


TERRIBLE!
COVER IT UP!
AWFUL!

BOARD OF CENSORS OF PINGVILLE COVER A PARK STATUE SCULPED BY ANGELO OBLIGATO, THE ITALIAN SCULPTOR.

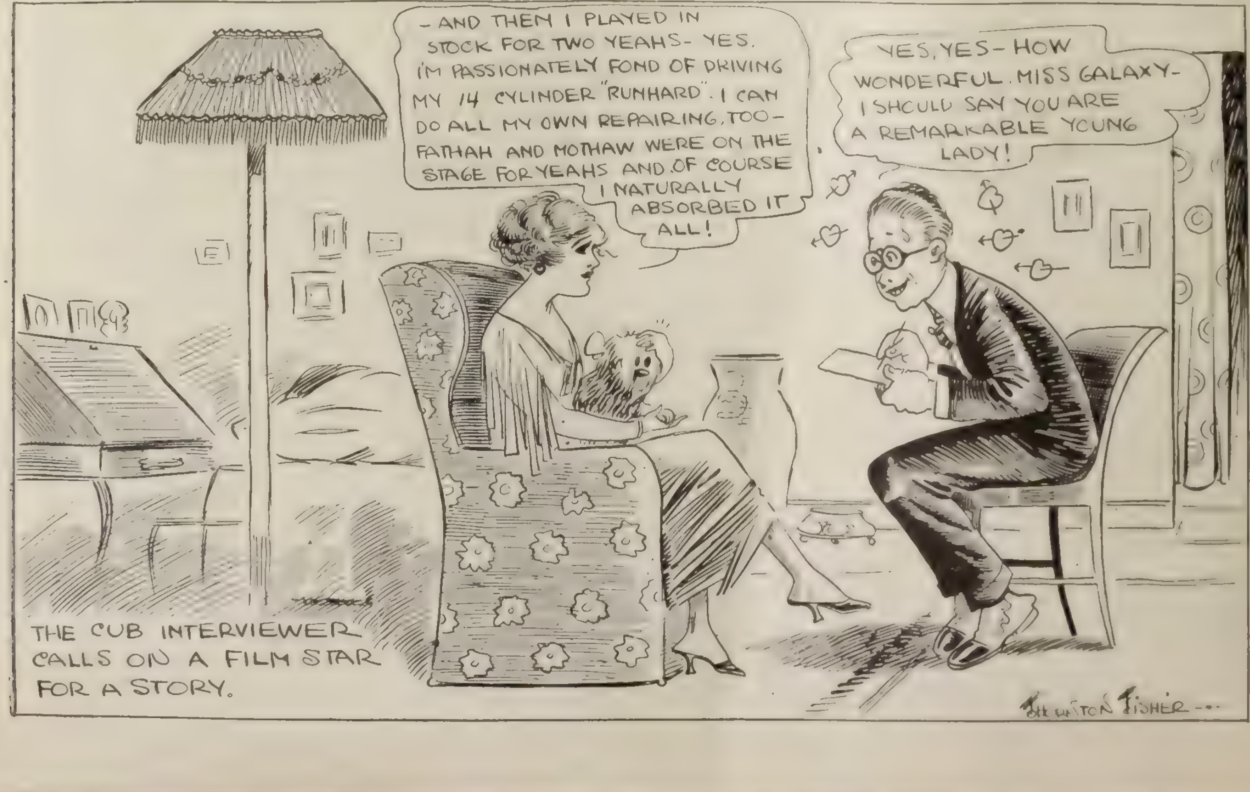
Whenever a man says "The moving picture industry is only in his infancy," he is not giving it proper credit for having reached the age of long pants. Infancy means incapacity for thought, and the industry is thinking like a full blown man, with a vision for the future, coupled with a capacity for achievement.

* * *

A press agent while hurrying across Broadway was struck by an auto. As he regained consciousness through the efforts of the ambulance surgeon, his first words were, "This new picture of ours will undoubtedly be a criterion for all the producers."

* * *

Let's get something to eat now.


—AND THEN I PLAYED IN STOCK FOR TWO YEAHS—YES. I'M PASSIONATELY FOND OF DRIVING MY 14 CYLINDER "RUNHARD". I CAN DO ALL MY OWN REPAIRING, TOO—FATHAH AND MOTHAW WERE ON THE STAGE FOR YEAHS AND OF COURSE I NATURALLY ABSORBED IT ALL!
YES, YES—HOW WONDERFUL, MISS GALAXY—I SHOULD SAY YOU ARE A REMARKABLE YOUNG LADY!
THORNTON FISHER

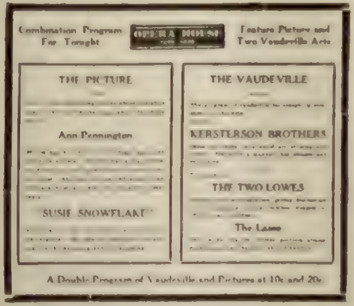
THE CUB INTERVIEWER CALLS ON A FILM STAR FOR A STORY.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Country Ads.

LATELY we published a letter from A. W. Ballenger, of York, Neb., who told that he has a special desk for his advertising work. He sent in a number of samples, which we held over. York is not a large town, boasting only an afternoon paper, and it is to be presumed that Mr Ballenger has no particular advantage over others who have to work with small town compositors, though evidently he has the co-operation of a better man than is usually found in a small shop. Mr. Ballenger evidently prefers the lower left hand corner of a page, apparently the back page, and he almost always takes a six inch space which may be two or three sizes according to the display he wants. He varies his make-up and gets some good effects. The house runs vaudeville two nights a week and the first example shows the double advertising. The one on the left is three sixes and the other two. The trade mark cut is often, but not always used. We think that the announcement for Susie Snowflake might have been improved. Mr Ballenger gives a lot of generalities about the star, tells that she has appeared in Broadway musical comedies, is less than five feet high and things of that sort, but he does not tell that Susie Snowflake is a girl from the stage who goes back home and shocks the neighbors with her costumes. He does not make the play appeal through his announcement. Possibly he mislaid the material for this subject, but if he did not, he could have told about the play in a fashion to make the man who had not planned to come insist that he be permitted to buy a ticket. If advertising keeps up the interest of the regular patrons, it does much, but the ad that pulls in the stranger to the house is a pearl above price and we think that this story rather than the star would have brought the indifferent. The arrangement on the right is a better layout. The same style could be used to advantage for a week's program with the dates in the open boxes. Mr. Ballenger trusts to the running head for his dates, but we think it would be better to announce day and date even if the paper does carry it at the top. Wednesday, July 4, always means more than "today" or "tomorrow."



Combination Program For Tonight

OPERA HOUSE

Feature Picture and Two Vaudeville Acts

THE PICTURE

Ann Pennington

SUSIE SNOWFLAKE

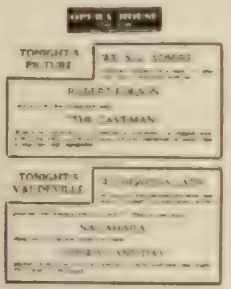
THE VAUDEVILLE

KERSTERSON BROTHERS

THE TWO LOWES

The Lasso

A Double Program of Vaudeville and Pictures at 10c and 20c

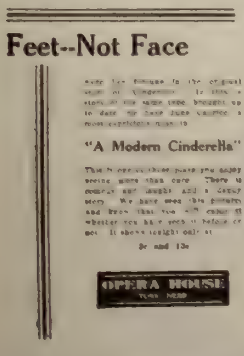


OPERA HOUSE

TONIGHT'S PICTURE

TONIGHT'S VAUDEVILLE

Another form, which he uses not a little, is not unlike one of Dave Udell's favorites, the catchline that leads up to the play. Two examples are given. These drop less than five inches in the six inch space, giving plenty of margin. Another of these advertisements starts off with the announcement that "She Raised Cain," which is an apt enough description of Theda Bara, but no mention of the house is given. Here the cut is framed in a curved arrow, which gets an unusual attractor. Even in a small town the house should be named, though it is the only one in town. Get the name of the house on everything. Some day there may be two theaters, and you'll want them to think of your house when you think of pictures. Mr. Ballenger uses several kinds of marginal stunts, as a box within a box, about three picas separating the two, and with a narrow margin on the left merely carrying the initial of the catchline, which breaks into the box, leaving white space the rest of the way down. Two more examples of the catchline advertising are shown, with [illegible] The [illegible] the intruding initial

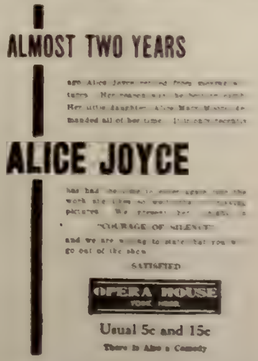


Feet--Not Face

"A Modern Cinderella"

5c and 15c

OPERA HOUSE



ALMOST TWO YEARS

ALICE JOYCE

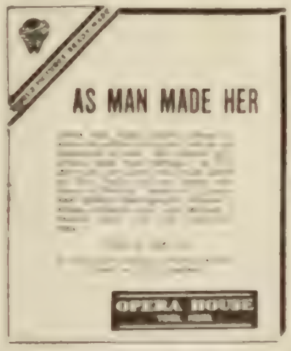
"COURAGE OF SILENCE"

SATISFIED

OPERA HOUSE

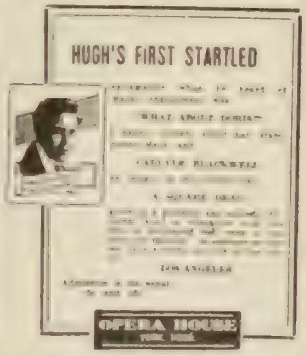
Usual 5c and 15c

There Is Also a Comedy



AS MAN MADE HER

OPERA HOUSE



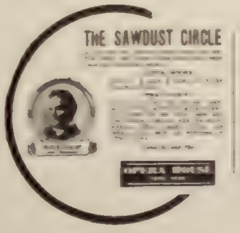
HUGH'S FIRST STARTLED

OPERA HOUSE

The corner effect on the left is novel and gives a touch of distinction.

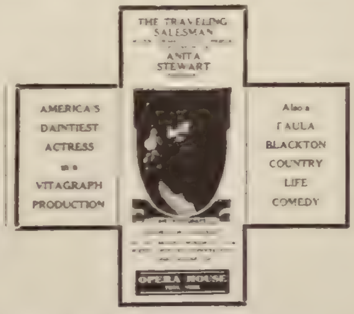
Two examples of design work are shown in the next cut. The broken circle on the left is not unlike the design offered by Walter H. Brooks not long ago. The cross formation is rather wasteful of space, but it gives a chance to advertise four features, if desired, and still keeps them all individual. Here but two subjects are advertised, and it [illegible] with a more general talk in the top and the cut in the center as it stands. The use of the title of a play released by one company to lead to chat on the production of another organization might be question, but it is probable that "The Traveling Salesman" was a release [illegible] Paramount service. One advertisement shows a Paramount cut mortised to let in the house title.

Mr. Ballenger has some capital ideas on layouts, and evidently his drawing board comes into frequent use in sketching the designs. If he has his work really systematized he probably has a scrap collection of odd makeups from the newspapers and magazines which can be adapted for local use. He has the mechanical side running well. Now he needs to give more attention to phrase-making and the avoidance of trite descriptions. For one picture, for example, he uses this:



THE SAWDUST CIRCLE

OPERA HOUSE



THE TRAVELING SALESMAN

ANITA STEWART

AMERICA'S DAINTIEST ACTRESS in a VITAGRAPH PRODUCTION

Also a PAULA BLACKTON COUNTRY LIFE COMEDY

OPERA HOUSE

"THE AMERICAN BEAUTY"

> is the title of the picture, and the beauty referred to is played by a real beauty, Myrtle Stedman. There are many things to make this story worth while, but one of which we will mention is the great amount of money expended in its staging.

If lavish expenditure is all that recommends a picture, it must be a poor picture indeed. It sounds as though Mr. Ballenger has not yet carried his system to the point where he can get the facts about any play at a moment's notice, yet a number of simple schemes have been given in the department, and are repeated in Picture Theatre Advertising.

Lost!

We miss the personality page from Miss Dolly Spurr's house organ. The program is as large as ever, but she reprints editorial matter, and has dropped completely the department of a page or so about herself and the house people. We should like to see it go back, partly because we liked to read it, but more because it did so much for the house. In Marion Miss Spurr should be a more important star to her patrons than Miss Pickford. She has the personality, but she no longer has the publicity.

From Philadelphia.

Jay Emanuel varies the usual style of program invitation and announces that "The United States Government requests your presence at the exhibition of Womanhood" at the Jefferson. He uses some of that ball program stock of his with a relief medal of Minerva and her owl, and starts off with "A medal of honor should be awarded to J. Stuart Blackton" as author. It works in all right and suggests a special embossing to those who do not know where Emanuel gets his material. Another advertisement he sends in is a joint post card for the Park and Jefferson. Here there is not even the hint of a date other than the postmark on the other side. We've got him so he dates his program days, but he doesn't date any part of the postcard. He has been a rebel for so long that it is perhaps too much to expect a complete reform all of a sudden, but if he does this again we shall write a letter to his wife, and tell her about it. Jay's foot slips a bit in one of his programs when he speaks of "the operetta of the screen," and later of "It's lyric charm." He must be thinking of the old talking pictures. We did not know that Fox was putting any out.

The York Street Palace seems to have trouble laying out the program announcement. It tells that:

> William Fox Presents Ormi Hawley
> Where Love Leads
>
> Also the American Girl Miran Sais and our usual pleasing comedies.

Miss Hawley is presented in Where Love Leads and not given the production and Miss Sais, whose given name is Marin, appears in the American Girl series. Hell's Hinges is given 24 points, but Hart's name runs in an eight and shares the line with "By Special Request." A study of the value of lines would permit this program to be played up and look twice as important in the same space.

A Compact Record.

C. S. Williams, of 239 Oxford street, Buffalo, sends in a pocket record for Motion Picture theaters that is both compact and complete. A loose-leaf cover 4¼ by 7 inches carries sheets slightly smaller giving the totals for receipts by matinees and nights for a week, lines for the resume of disbursments and a totalizer. The back of the sheet is printed for salaries and can be used, if required, as a signed pay roll. At the back are monthly sheets for service and other sheets for checking off the releases used from a specified service, showing what has and has not been played. It avoids a lot of fussy and fanciful trimmings, while giving all necessary heads and release data. The cover is patent cloth with six "flat" rings and refills covering six months may be had for fifty cents a set. The cost of the volume complete is $2.50 post paid.

A Good Campaign Book.

Tarleton Winchester, of the Pathe Exchange, always gets out a worth-while compaign book, but he has done unusually well in the book for "The Neglected Wife." There is some good advance publicity and a page of newspaper grade of copy for each of the fifteen episodes. A good scheme is the packing of all advertising premium novelties in two-dollar lots, doing away with a lot of elaborate figuring as to fractional cost. You get two dollars' worth or four or ten or whatever you need. Another good feature is a page plate carrying the advertising for the entire series which may be had for only $1.50, but the chief feature is that the copy offered is of a sort a respectable newspaper editor can be induced to run without the aid of chloroform or a sand-bag.

By the Month.

The Lorenz theater, Bethlehem, Pa., has dropped its weekly program in favor of a three-fold monthly program running five weeks. They do not give the calendar form that many use, but employ a series of boxes, starting with the Monday preceeding the month and running across, a week to a line, this gives them a more practical form in some ways. Special days are run in red and on these days an advanced admission is charged, but there are only two of these days each week. The sheet is a little larger than 9 by 12 inches, printed across the longer measurement. To launch "The Neglected Wife" they offer the first two parts as one installment, giving enough to get the audience thoroughly interested. In some ways this is a better scheme than running the first part and repeating this with the second part.

A House Organ.

R. D. Carrothers, of Carrothers and Archibald, Pocatello, Idaho, sends in some new house organs with this letter:

> Under separate cover I am sending you a copy of our "Amusement Herald," a house program that we issue each week. This is devoted to our three houses here, and the picture business in general.
>
> We have started compiling a mailing list and up to date have five hundred names, who have personally requested at the box office that we mail them our paper each week. We throw a slide on the screen telling our patrons if they will sign their name and address on blank which we have for this purpose at the box office we will mail the Herald to them each Saturday morning. This system has resulted in our obtaining five hundred names in a period of about four weeks, and our list is growing each week. This is a lot of work, but we consider it mighty good advertising. What do you think of it?

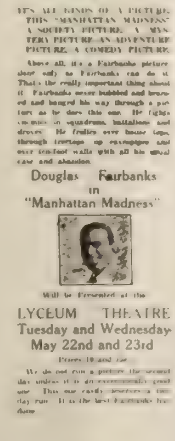
From an announcement in the first issue, we gather that this was formerly run as an independent venture and has been taken over by the house management. It is 8 by 12 inches, twelve pages, and carries a large proportion of outside advertising, but not so much that the patron does not get enough magazines to be worth paying for if he had to. The house does not overrun the reading columns with a lot of puffery. It tells its story, but it gives plenty of general film stuff, and we think that in time, now that it is under the direction of the house management, it will make more than good for its considerable cost. It looks like a regular magazine and not an advertising scheme, because that is what it is to a large degree. The mail list scheme is good—about the best, we think—and its chief value lies in the fact that the persons on the list have gone to a little trouble to get there. It is live circulation, and this sort of a list is worth a general distribution of two or three times the number of copies, though it will be found a good scheme to mail out a hundred copies or so each week to those who have not asked for the issue, sending not more than two copies to any one name. If they are interested they will ask for more. The magazine lacks just one thing, and that is the personal touch. It is all too impersonal and cold. A single column of editorial (two would be better) with a real punch, would make a lot of difference.

Old Friends Again.

The Hardwick Brothers, Clovis, N. M., do not come in very often, but they send an awful lot of samples when they do come in and they have been coming in so long they are old friends. E. R. Harwick writes:

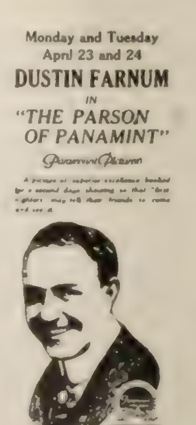
> "He's in again." Trust that this bunch of "dope" will get your criticism. We think some of it is good, some not so good, some poor. At any rate we "cracked down" to advertise "The Girl Philippa," first sending the very small circulars, also distributing them; second, enclosing the photograph of Anita Stewart with a weekly program to the entire mailing list; third, lot of newspaper advertising, readers and locals; fourth, we sent booklets to about three hundred of our preferred prospects. You just tell the boys that if they go after the business that they will get it. It is always possible to get it when you hustle. We spent $55 advertising "Philippa" in three towns and cleaned with it.
>
> Our new $25,000 theater is now under construction and one of the things being considered is our own job outfit. If we put it in—look out for us.
>
> Your department improves with age. We get many valuable suggestions from it. It alone is worth several times the subscription price of the paper. Good luck to you, and may you continue to keep up the good work. You have our best wishes.

Mr. Hardwick has the formula. Successful advertising is good argument plus persistence. Do you remember when you had to "speak a piece" in school? You read the recitation over and over until, through repetition you had memorized it. You did not read it over once and make it your own. With each repetition it stuck closer to you. It is the same way with advertising. You keep on talking about something and you hammer home your argument. It may barely be noticed the first time, or it may even be forgotten, but about the fiftieth time, you cannot help remembering, even if you want to forget. It is for this reason that bill boards should be away from the theater, to follow the possible patron around town. With a job plant, Mr. Hardwick can do more for the same investment or do as much more cheaply and just the way he wants it—which is the real advantage of having your own plant. You may not have as much type as the average printing office, but if you make a proper selection you'll have just what you need, and that may be the very faces the average job plant does not have.

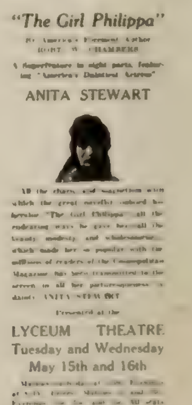


Douglas Fairbanks
in
"Manhattan Madness"

LYCEUM THEATRE
Tuesday and Wednesday
May 22nd and 23rd



Monday and Tuesday
April 23 and 24
DUSTIN FARNUM
IN
"THE PARSON OF PANAMINT"
Paramount Picture



"The Girl Philippa"

ANITA STEWART

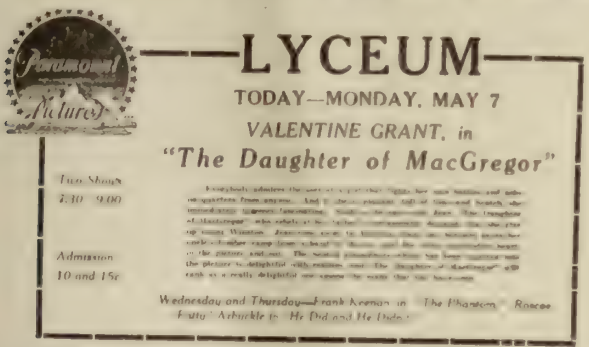
LYCEUM THEATRE
Tuesday and Wednesday
May 15th and 16th

The booklets mentioned are those gotten out by the Vitagraph, which are too costly for wide distribution and require to be sent out with discrimination. The photographs are rotogravure reproductions on cream paper, clean and attractive, with most of the advertisement on the back. The house gets in on the general announcement with these lines:

> To the strength of the author and the charm of the star, add the "Lyceum's" manner of presentation, with its pleasing and appropriate musical accompaniment, and you are offered

an attraction that is unbeatable from every angle of intertainment.

This is right in the middle of the talk of the play. Too few managements credit the house with its share of the effect. They review the stuff the company sends out, but do not figure the house as a factor and yet the projection and its environment is in some ways even more important than the production itself. It pays to educate the patrons to an understanding of the fact that your manner of showing pictures is as much contributory to success as the work of those who make the subject. For fifteen or twenty years the company has been given practically all of the credit. This is a great Vitagraph, or a wonderful Selig or a splendid Universal, and not one exhibitor in a hundred ever thinks to add that at his own particular house the picture may be seen to its fullest advantage through careful projection, a proper screen, appropriate music and comfortable surroundings. Split it 50-50 with the attraction. Have some pride in your own work and MAKE your audience share that pride. Make them understand that the pictures are good because *you* run them right. Mr. Hardwick has the right idea, it is author, star, producer and house in combination that makes for good photoplays and we have seen some of the screen classics run off in a manner that spoiled the painstaking efforts of the makers. You are just as good as your pictures and your pictures are just as good as you make them. Have a proper pride.


Paramount Pictures

LYCEUM

TODAY—MONDAY, MAY 7

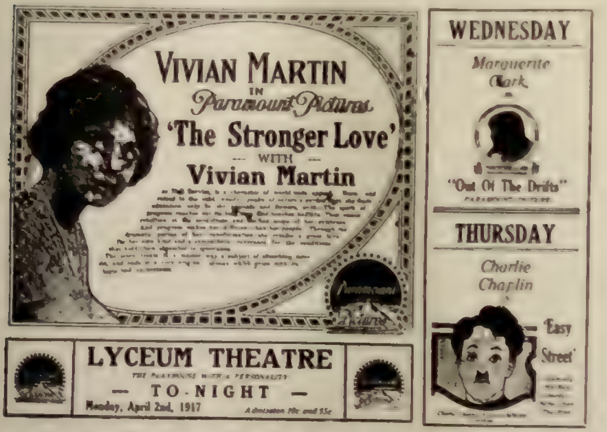
VALENTINE GRANT, in

"The Daughter of MacGregor"

Two Shows
7.30 9.00

Admission
10 and 15c

Wednesday and Thursday—Frank Keenan in "The Phantom," Roscoe "Fatty" Arbuckle in "He Did and He Didn't"


Paramount Pictures

VIVIAN MARTIN
IN
Paramount Pictures
'The Stronger Love'
— WITH —
Vivian Martin

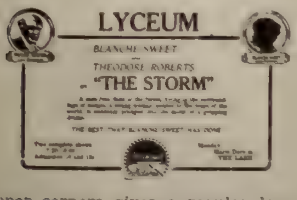
LYCEUM THEATRE
THE PLAYHOUSE WITH A PERSONALITY
— TO-NIGHT —
Monday, April 2nd, 1917
Admission 10c and 15c

WEDNESDAY
Marguerite Clark
"Out Of The Drifts"

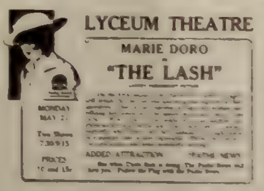
THURSDAY
Charlie Chaplin
'Easy Street'

One advertising slip is three inches wide and from six to ten inches long. This gives the standard thirteen em column width and can be used to carry stuff lifted from the daily paper, when you have your stuff done in their just department, though the samples shown are specially set. It is possible, if you are near a large town to pick up this sort of stock very cheaply at the paper warehouses and at printers who have their own cutting machine. The slips are trims from larger stock and of such limited availability that they are glad to clean them out.

Mr. Hardwick's newspaper advertising is too generally good for much comment, but a comparison of these two advertisements will give one suggestion. Both are three fives. In one the use of a cut in both upper corners gives a regular layout, but it probably does not attract the attention that the Doro advertising gets. It is the same idea as seeing perhaps a hundred men pass, each of whom wears his hat squarely on his head. You scarcely notice that they have hats, but along comes a man with his hat perched over one ear and at once you take notice. The effect is rakish and unusual. It attracts attention just as you note an unusual make up and pass over one methodically and uniformly regular. You will notice that both programs carry times of performance and the prices. Another form of the same style is given in larger reproduction that it may be studied carefully. Running the time and price into the margin makes for emphasis and also gives an odd and therefore effective make up. Practically all of the advertising gives these facts in some conspicuous place, and it helps to make business. You can always feel certain you can plan your arrival at the Lyceum to get there before the feature starts. All of the days are stated and date. Nothing is left to the running date at the head of the page. It is put where it can be seen at once. If we had the space, we would like to reproduce all of the samples sent, but we'll stop with this last specimen. The layout is unusual, but the advertisement does not hold together well. Probably everyone understood that it was all one advertisement for the Lyceum, but the fact is not apparent. The entire layout should have been held together by a frame of some sort. As an example, the ornamental border of [illegible] used for the rest, and by omitting the narrow spaces between the three sections it could all have been held together by the two-point rule.



LYCEUM
BLANCHE SWEET
THEODORE ROBERTS
"THE STORM"
THE BEST THAT BLANCHE SWEET HAS DONE



LYCEUM THEATRE
MARIE DORO
"THE LASH"
MONDAY
MAY 21
Two Shows
7.30-9.15
PRICES
10 and 15c
ADDED ATTRACTION PATHE NEWS

Bought Bonds.

Taking a cue from the Liberty Bond campaign, the U. S. Theater, New York City, advertised that its receipts for an entire week would be applied to the purchase of Liberty Bonds, a committee of citizens [illegible] for others to buy bonds. It sets a good example, and it will probably make for better business for many new patrons will appear, feeling that they are helping to do their bit and getting a full return at the same time. The throw-aways are done in red and blue on white, but here there is an excuse for the use of the colors. The essential text reads:

> Show your patriotism
> By patronizing the
> U. S. Theater
> Every day during week beginning Monday (date here)
> to be known as
> Liberty Bond Week
> The proceeds of the entire week will be used to Purchase
> U. S. Government Liberty Bonds
> A committee of Representative Citizens will be appointed to audit our books and see that the entire receipts are used for that purpose.

And to back this up the program which follows is unusually good. The original gives the "Show your" in two lines between flags in colors, with the "Patriotism" running across the page just below.

Telling It.

Many exhibitors have complained that they cannot write good lines for their program. It is easy enough if it is studied, and Picture Theater Advertising gives all the points on the subject, but it can be put into brief by saying that you first know what the film is about, pick out the most attractive point, and talk about that simply and as interestingly as possible. We clip this from the program of the Third Street theater, Easton, Pa., not that it is much better than most of the stuff that house turns out, but because it is average for them and in such contrast to the labored efforts of many on the same title:

> If you were a little girl and other little girls would not play with you, could you still see the sunny side of life? This one thread of the story is what makes "The Valentine Girl" thoroughly delightful.

It's largely a matter of practice and sympathy with the patrons, and you never hear the Third Street kicking about bad business. They make bad business good, just as any other live wire can.

Smaller Type.

A. L. Middleton of the Queen, De Queen, Ark., is using a smaller type on his house organ and the result is much better. The use of ten point may save composition costs, but it is not a real saving if the resulting sheet looks so badly that it is not regarded with respect, and the value of the house organ is highest when it most nearly resembles a regular publication. Most persons are prone to regard the printed word as the truth—save in election campaigns—and the printed word does not usually come in ten point. Mr. Middleton is getting out a likely looking sheet now. But he might get the printer to give him a more business like heading. Follow straight newspaper style.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical *because it has helped others.* It will help you. *By mail, postpaid,* $2.00. Order from nearest office.

Moving Picture World, 17 Madison Ave., New York

Schiller Building
Chicago, Ill.

Haas Building
Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing adressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses by critized, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is inclosed.

Tricks.

CAMERA tricks seem to puzzle some authors as much as they do audiences, and this letter from a correspondent in Juneau, Alaska, strikes a common trouble. The letter runs:

> I'd like to get some definite idea of the meaning of certain things that happen in moving pictures. For example, has a fade out any fixed meaning? Has a diaphragm out any? You may tell me to go and study the pictures for myself. I do, but different companies seem to attach different meanings to the same thing. In some Lasky plays that I have seen lately a diaphragm out always meant that time was about to pass, and a diaphragm in always meant that it had passed. Then I saw a Pallas picture in which the diaphragm out, or nearly out, meant that you were going to see a close-up of the object last shown. Other companies seem to have no particular idea of the meaning of either. It seems to me that the readableness of the play would be increased if the same meaning was always attached to the same stunt, so that people would get into the habit, quite unconsciously perhaps, of anticipating the kind of action that was to come next. In my own work I have been trying to make a diaphragm in or out always refer to a passage of time, except very occasionally where I want to emphasize some little inobvious thing of which I am about to show a close-up. Maybe it's none of my business to bother about such matters, but I like to do a finished job, and as the pictures I see are about a year old I'd like to get the latest ideas on the subject, if there are any. Fade outs I generally use for changing the action from one location to another when the two actions are synchronous. How does the idea strike you?

In the beginning the fade really was a dissolve of one picture into the next, and was used almost exclusively to avoid a break in the continuity of a story supposed to be related by some character. Later a fade down and fade up was used instead of the fade into, or dissolve, because it involved less manipulation of the camera. For that reason the fade down and up was presently employed to work in visions in place of the true vision within the frame. Then someone got the idea of putting an extra iris diaphragm in front of the lens tube, cutting down the picture gradually instead of the amount of light. It was an oddity and, like all other novelties, it was promptly worked to death. And the trouble is, as this correspondent points out, there is no uniformity of usage. One company will employ the device to introduce visions, another to indicate the lapse of time, a third to out down to a close-up, or perhaps merely for the sake of oddity.

The majority of directors merely seek to make a pretty picture, and they will spend more time fussing things up than trying to realize the author's idea or even their own conceptions of a story. They overload all pictures with light effects, camera tricks, freak cuts and the like, and some of them actually seem to give no consideration to the story, regarding the plot merely as a foundation for their own clever effects.

This is all wrong, but it is not possible to convince the average director that an audience is so foolish as to prefer plot to his assininity, and he goes on inventing new and then copying and improving (?) most of the time.

The fade and the diaphragm should have distinct and generally accepted meanings. A fade should *always* mean one thing and the dissolve another, and the diaphragm has a still further distinction, and these meanings should not merely be indications of the softness of the director's alleged brains. A fade down, for example, could be accepted as denoting the passage of time, and used in place of the time leader where definite information as to the exact lapse of time is not necessary. The dissolve should be used to denote visions and the diaphragming given another set and definite meaning.

Then there could exist no confusion in the minds of the spectators. It would be understood that a certain effect had a certain meaning. It means that and nothing else. Then, and then only, will it be possible to sit in the theater and view a film story with pleasure. Now, in most instances, you see a picture start. Comes a fade and you have to wait and see whether the director means it to be a vision or a time jump. For the moment the greater part of your interest is diverted from the story to the reason for the effect. You cannot concentrate on the plot, even where the director has left some of the plot in. It is even possible to find stories in which the same effect is used to denote two or more symbols, as for instance, a fade to denote either the passage of time or a vision.

The best way for the writer to work is to use the fade for a vision and write time leaders to indicate the passage of time. Then let the director do his darndest and upon his own head be the crime. The fade or diaphragm should never be used to denote synchronized action. Action occurring in two places at practically the same moment should be cut one into the other, for this is the primary function of the cut-back. At no time should the diaphragm be used in this connection, either as a fade or to reduce the field, for this robs the action of any suggestion of immediate change. Here the use of cutting back is imperative, and no other device should be substituted.

It is a long way still to perfection, and in the present unsettled condition of affairs it is useless to look for any combination of directors to give a definite meaning to the effects, though these might and certainly should be employed as symbols. Some time when the business of making motion pictures really becomes a business and ceases to be a gamble, then it will be possible to seek to bring about uniformity, but to-day, with a lot of directors in name only seeking to cover up their incompetency as directors with a lot of foolish effects, it is hopeless to expect them to use the common sense they lack. The only thing to do is to write as intelligent a script as possible and leave the rest to fate. Keep away from the purely camera tricks unless you can suggest an effect that will heighten the value of a scene, but remember always that the best told stories do not depend upon effects, but plot, and that you cannot cover up a lack of plot with all the camera tricks that even Carl Gregory knows.

Advice.

A letter this morning is typical of many. A puzzled author writes that about half his friends tell him to send in synopses only and the other half urge that he send in the action. He does not know what to do. Probably all of those giving advice mean precisely what they say, but each advises according to his own narrow experience, and what may be good for his line is bad for another. The only really good advice comes from your own experience, and those who need advice the most have had the least experience. The next best thing is to follow this department, which aims to average the experience of many writers. Many authors, for example, supply the continuity unmasked, but most editors will have nothing to do with continuities and none will handle a continuity without a full synopsis, for there are a lot of editors today who are actually unable to see a story in action. They cannot visualize. That is one reason why the market is so poor. The incompetent editor decides that the free lance cannot write and so turns to the staff man he knows to be reliable. This class of editor may even call for continuities just to appear to be on the job, but it does no good. Today is the day of the synopsis. There will come a tomorrow with real editors and the free lance will come into his own again.

Get a Punch.

Take up a magazine of fiction—any magazine—and you'll find that while you may like several of the stories there is apt to be one that stands out from the rest because of some points of superiority. It is the same way with stories offered for filming. Some will stand out so much above the rest as to fairly demand attention. These are the stories most apt to be taken for production, and until you can write that sort of story it will pay you to keep out of the market. Conditions are different from those prevailing a few years ago when companies released from three to six stories a week in one-reel lengths instead of a five-reel story now and then. There had to be more stories, and they did not have to be such good stories, for a certain number had to be procured. Now only the best material will go, and to offer others is merely to enrich the government.

Keep On.

Don't stop thinking plots because plots do not sell. Keep on thinking them and writing them down against the time plots are in demand again. The mill that shuts down suffers more loss than the one that keeps running. It's rust, not work that wears out fastest.

Just Like Plots.

A graph of the progress in photoplay is not unlike the chart of a plot. It has its alternate elevations and depressions, and the elevations are always higher than the previous ones.

Technique of the Photoplay
By
EPES WINTHROP SARGENT

A book replete with practical pointers on the preparation of stories for the screen, answering the hundred and one questions which immediately present themselves when the first script is attempted. A tested handbook for the constant writer of picture plots.
"Straight-from-the-shoulder" information from an author with a wealth of real "dollars-and-cents" experience.

Published and For Sale by
THE MOVING PICTURE WORLD, 17 Madison Ave., N. Y.
Schiller Bldg., Chicago Haas Bldg., Los Angeles

Projection Department

Conducted by F. H. Richardson.

Manufacturers' Notice.

T IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Queer Ideas.

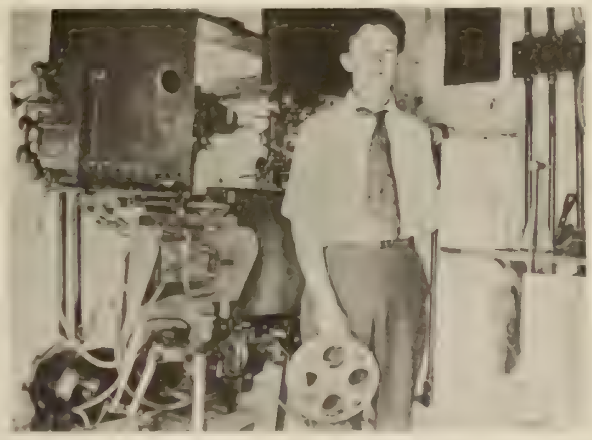
It is indeed strange what queer ideas some men have, and how they will attempt to argue that black is white, or that white is black. It would seem the veriest tyro in the business of operating would understand that, aside from the trouble involved in gearing down a rewinder, there could be no possible objections to consuming as much as ten minutes in the rewinding of a film, and that, on the contrary, there would be a distinct advantage from several points of view. In this, as in other matters, however, we have to deal with the "one idea" man—the man who is a Democrat because his father, grandfather and probably his greatgrandfather were Democrats. He doesn't stop to reason things out for himself. He is one of the sheep who jump over the bar because the other sheep jump over it. He is one of the crowd who yells hurrah! without knowing what he is hurrahing about because the rest of the crowd yells hurrah, and so, because he has been rewinding reels at the rate of six seconds to the reel all the days of his operating experience, and because other operators are doing the same thing, he continues to do it. In order to have him grasp the idea that there might be advantage in changing his methods, it is necessary to explode a stick of mental dynamite in close proximity to his thinking machine, and thus jar the wheels loose, set them whirling and induce him to do a little reasoning on his own hook.

In Salt Lake City I encountered an operator who argued that with slow rewinding the operator would be compelled to devote just that much more time to the process, to the detriment of his other work. His single cylinder brain was unable to grasp the stupendous idea that with the rewinder running very slowly, with the motor having the advantage of the gear-down, hence an abundance of power to pull against a good strong tension, it would NOT be necessary to watch the rewinder at all, since, instead of requiring additional time for rewinding, it actually would take very much less. The operator called our attention to the fact that it had been some time since the editor had been actually engaged in operating, and that methods had changed greatly since "our day." True, we fully realized that fact, but quite evidently you have not kept up with the change—the march of progress. You still insist upon doing things—rewinding for instance—in the "good old-fashioned way," utterly regardless of changes for the better which have been brought into practice. It is true the editor has not actually done very much operating (only some special work, such as running the Paul Rainey films in the Governor's mansion in Albany, in some of the high class clubs in New York and before the President in Washington, for which he received in six days more than six weeks of the Salt Lake City scale), but he has, nevertheless, kept in extremely close touch with every phase of operating, not only as applies to Salt Lake City and Utah, but every other state in this country, in Canada, Australia, South Africa and other countries, even to far off China.

I would call the brother's attention, together with the attention of those other few doubting Thomases, to the fact that this particular editor has been very much in the "public eye" of the industry for lo these many years. He has had, and does now have, many thousands of friends. He has had, and does still have, a comparatively very few active enemies, yet in all those years, even his enemies have found but very little opportunity to "nail him to the cross" by pointing out either errors of fact or judgment. Now don't you think, gentlemen, that if we were getting by on a bluff, or by "shooting the bull," or by spouting hot air, we would have been found out long ago. A man may get by on a bluff for a while, but after eight years it may, I think, be fairly presumed that he knows his business at least reasonably well.

Enterprising.

The subject of the photo who is seen beside his projector, with the "Operators' Friend" proudly displayed, is Harry B. Hickman, operator Orpheum theater, Wescon, Idaho. He traveled a matter of 90 miles (180 there and back) to meet the editor, and hear him lecture on practical projection. This shows enterprise, but a glance at his face convinces one that Friend Hickman is not one who will be found asleep at the switch.



Sends a Weapon.

Mr. J. H. Oliver, Lucas Theater Supply Company, Atlanta, Ga., sends in a Powers aperture plate, and the following letter:

> I am mailing you sample of a "weapon" used by one of the film butchers, of which, unfortunately, there are so many. The aperture plate was on a machine we received to be repaired. I might add that the number of parts necessary to put this particular mechanism into first-class shape would have amounted to more than $65. However, it was not repaired, though I replaced the aperture plate free of charge, in order that you may add it to your collection of relics, or Chamber of Horrors. I cannot understand why it is that film exchange trouble men don't find these abuses and cancel the service of theaters which practice them. Do you think it is due to negligence on the part of the men film manufacturers have placed in charge of the management of their exchanges, in failing to trace this source of great and unnecessary damage to their property to its source? To my way of thinking there is ignorance in three places, viz.: the manufacturer, the exhibitor and the imitation operator. Please understand me: I don't mean all of them: there are notable exceptions.

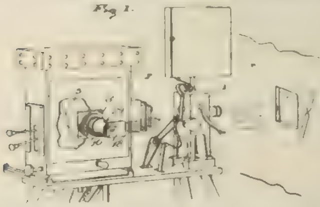
The aperture in question was a Powers, and after having been worn out on one side, it had actually been reversed and used wrong side to for a considerable time. Yes, friend Oliver, I agree with you that things of this kind are due to imitation operators, imitation theater managers, and to a general looseness and laxness in the entire moving picture industry, as applied to matters pertaining to projection. It is along the same general lines which permits of a film exchange manager taking a brand new $125 roll of film out of the can and winding it on a poor, old, decrepit, God-forsaken, bent-up wreck of a reel, which only cost 8 or 10 cents in the first place, and which will, beyond any question of doubt, do more damage to the film in one rewinding than would buy a dozen reels. This is a practice which is followed in altogether too many exchanges, and it can be properly classed by only one word, and that word is *stupid.*. It isn't merely bad business. It is wretched business! Remember, the reel itself only cost, at most, ten cents, and the roll of film cost close to $125. At the end of the process of re-winding, the reel will be running probably 2,000 revolutions a minute, and if it is crooked is likely to strike the edge of the film at every revolution, thus bending and weakening the film track, until finally it gives way altogether in spots and the reel of film is either badly damaged or entirely ruined, all in the endeavor to save in the purchase of sufficient reels to replace those which ought, purely as a business proposition, to be thrown into the junk pile.

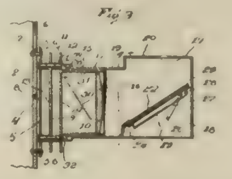
Yes, friend Lucas, I heartily and thoroughly agree with you. I am, judging by results, inclined to believe that the film exchange "trouble man" exists largely as a figment of the imagination.

An Invention.

A Sale Lake City operator, W. E. Dewitt by name, has invented and patented a very clever and effective device for projecting the carbon tips upon a small screen located on the front wall beside the observation vent.

The illustration shows the workings of the device. Lens 16, Fig. 3, projects an image of the carbon tips to minor 22, Fig. 3, light being admitted to lens 30 through hole 4 cut in the lamphouse door. The device is adjustable so that the image may be projected either on the front or rear wall, the floor or the ceiling. The article is well made and certainly does the work for which it is designed. Fig. 1 shows the device attached to the lamphouse door.





The Wotton Twin Rexolux.

The Wotton Twin Rexolux, manufactured by the Cleveland Electric Products Company, Cleveland, Ohio, is, as I have said before, a high-class machine, delivering, according to competent tests, very close to 68 per cent. electrical efficiency, when it is intelligently handled and kept in first-class condition. There are certain features of this machine which are worthy of serious consideraiton on the part of theater managers. Briefly, they may be named as follows: In the first place the Wotton Twin Rexolux is really two separate and complete motor generator sets, of the upright type, joined together through a common switchboard, so that their combined capacity may be used at one arc, or separate arcs may be operated by either machine. In the latter case, a maximum amperage of 60 is available at the arc, but by combining the two at one arc you can get as much as 120 amperes, or anything between 60 and 120. This is, of course, a valuable feature when, as sometimes occurs, very heavy amperage is desirable for the projection of an extremely dense film. In the second place, the Twin Rexolux possess the advantage that should one machine break down there is still another one to fall back on, which may be used for both arcs while the cripple is being doctored up. In the third place, the operating life of a twin machine is, of course, considerably extended, as against the life of a single machine, by reason of the fact that it is not at any time subjected to overload shocks, and this is a matter which deserves very serious consideration, because of the number of these shocks which are likely to occur during a given period. When a machine is subject to overload shock, the effect at the commutator is bad. You may not actually see a flash of sparking under the brushes, but it is nevertheless there, and the result is, of course, hardly beneficial to the commutator. The first Twin Rexolux installed was put in Brooklyn, and these same machines have been running for more than two years on the original set of brushes installed, which, you will observe, means that the commutator is only subjected to a minimum of strain. Fourthly, the operating temperature of a machine which is not subjected to overload is, viewed as a whole, very naturally considerably less than the temperature of one which is subjected to overload. Fifthly, of course, having two entirely separate motor generator sets, one for each arc, the change-over condition is ideal. In the newly-designed Twin Rexolux, the ventilating system draws cold air in from both ends and exhausts it in the center. The brush area is such that there is only a current density of about 18 or 20 amperes per square inch, and this is very low indeed. As to the matter of price, the Twin 80 Ampere machine is $484.50 complete, including all necessary panels and other things necessary for installation, so that when we come to consider that no emergency transformer equipment is necessary, the price is not much higher than is the price of any high-class double arc machine.

It gives me pleasure to commend this apparatus to the favorable consideration of department readers. It is a good machine, and has the endorsement of this department and its editor, wholly and entirely because it *is* a good machine. You cannot possibly get the endorsement of this department, friend manufacturers, on any other basis.

Shutter Slips.

George R. Murphy, Pleasantville, N. Y., has the following trouble:

> We have been having a great deal of trouble with the shutter on our standard No. 4, and after the repair shop, manufacturers, and others to whom we went to locate the trouble have failed, we come to you as a last resort. The shutter (two-bladed) has a tendency to slip in some mysterious manner, giving a slight, but most annoying travel ghost. Upon examination, we found the blade to be fast in the collar and immovable, as was also the shaft, yet we find it necessary to re-set it every other day. If you can solve this problem, you will earn the gratitude of the operator and myself, both of whom are batty trying to dope the thing out.

Well, Brother Murphy, you are putting up a hard one, but I can tell you, I think, how to locate the trouble, which must certainly be due to slippage somewhere. Hold your balance wheel stationary and pull *good and hard* on that shutter. This gives a tremendous leverage, and if there is anything slipping anywhere, it ought to show up. If it doesn't show up under this treatment, then you will simply have to take the machine to pieces and find out where that loose joint is, because it will be something which only gives under vibration. Further than this, I don't see how I could give you any advice on that particular proposition.

Questions for Examination.

William H. Pahl, Parkersburg, West Virginia, asks:

> Do you permit the use of the questions, or some of them, for use in examination? I have the second and third edtions for use in examination? I have the second and third editions in existence on the subject of projection. Would you kindly tell me, through the department, what is the amperage of a 10 watt incandescent bulb? Also what is its candle power?

Brother Pahl, if I were to ask you: what is the horse power of an engine having a six foot belt fly wheel? you would require some other data, wouldn't you? With regard to the ten watt bulb, I would have to know whether it is carbon filament, a mazda, or a nitrogen bulb; also what is the supply voltage, before I could either tell you the amperage or the candle power. As to using the questions for examinations, why not? Go as far as you like. The World and the questions are both yours. Many thanks for your kind words with regard to the books.

One of San Francisco's Best.

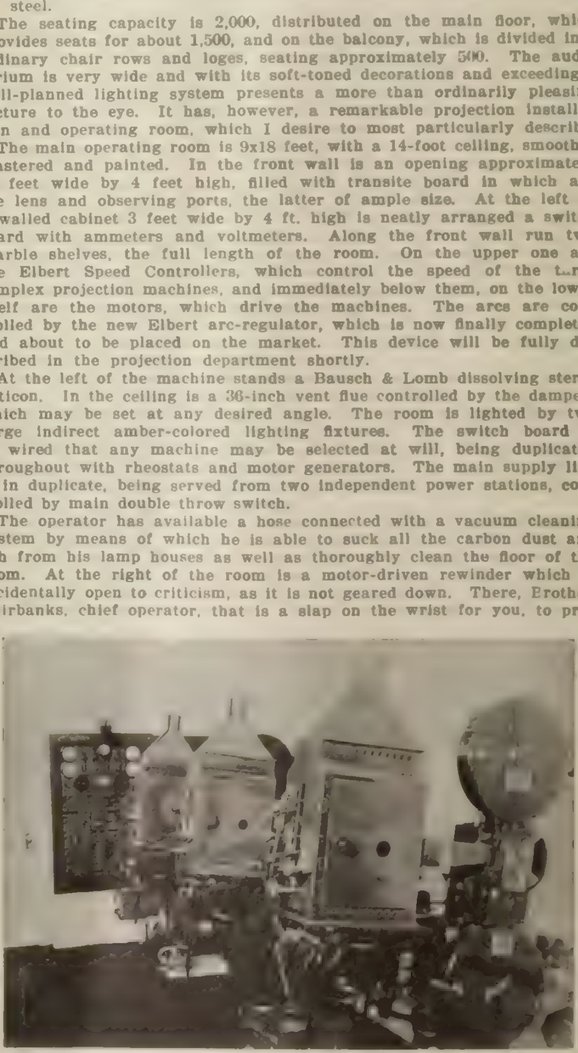
The New Mission theater on Mission street, owned by Kahn & Greenfield, is one of San Francisco's newest and finest examples of motion picture construction. The building itself is what is known as Class "A" construction, which, in San Francisco, consists of concrete on steel.

The seating capacity is 2,000, distributed on the main floor, which provides seats for about 1,500, and on the balcony, which is divided into ordinary chair rows and loges, seating approximately 500. The auditorium is very wide and with its soft-toned decorations and exceedingly well-planned lighting system presents a more than ordinarily pleasing picture to the eye. It has, however, a remarkable projection installation and operating room, which I desire to most particularly describe.

The main operating room is 9x18 feet, with a 14-foot ceiling, smoothly plastered and painted. In the front wall is an opening approximately 12 feet wide by 4 feet high, filled with transite board in which are the lens and observing ports, the latter of ample size. At the left in a walled cabinet 3 feet wide by 4 ft. high is neatly arranged a switch board with ammeters and voltmeters. Along the front wall run two marble shelves, the full length of the room. On the upper one are the Elbert Speed Controllers, which control the speed of the three Simplex projection machines, and immediately below them, on the lower shelf are the motors, which drive the machines. The arcs are controlled by the new Elbert arc-regulator, which is now finally completed and about to be placed on the market. This device will be fully described in the projection department shortly.

At the left of the machine stands a Bausch & Lomb dissolving stereopticon. In the ceiling is a 36-inch vent flue controlled by the damper, which may be set at any desired angle. The room is lighted by two large indirect amber-colored lighting fixtures. The switch board is so wired that any machine may be selected at will, being duplicated throughout with rheostats and motor generators. The main supply line is in duplicate, being served from two independent power stations, controlled by main double throw switch.

The operator has available a hose connected with a vacuum cleaning system by means of which he is able to suck all the carbon dust and ash from his lamp houses as well as thoroughly clean the floor of the room. At the right of the room is a motor-driven rewinder which is incidentally open to criticism, as it is not geared down. There, Brother Fairbanks, chief operator, that is a slap on the wrist for you, to prevent you from getting too badly swelled up. The film tank is a very cleverly constructed affair in which each reel is contained in a separate fire-proof department. There is room for eight 2,000-ft. reels.



At the left is a room fully eight feet square containing two Westinghouse motor generator sets with the usual paraphernalia which goes with them. At the rear of the machine is a marble table, 16 inches wide by 6 inches long. At the right is a wash room and a toilet room. The cement floor is completely covered with a layer of thick battleship linoleum.

The upper magazines are equipped with an annunciator for the purpose of signalling the ending of the reel, which can be adjusted for both large and small hubs. The object of the annunciator is to give warning in time for the operator to prepare the other machine, so no delay occurs between part numbers.

Remarkable as this installation is, it is the intention of the company to tear it entirely out and install a still better one, in which the operating room walls will be all tile and the room itself considerably larger, also the room will be placed on the main floor, level with the screen, although the pitch in projection from the present location is not sufficient to be seriously objectionable. I don't think it exceeds ten degrees. This installation is typical of other San Francisco installations, though there are few which equal it in completeness. There are as a matter of fact only about four installations which have the third complete projection machine for emergency.

I almost forgot to mention the slide-making outfit, which is in a separate room adjoining the operating room. This plant is completely equipped in making slides for use in the New Mission theater. It may also be used for enlarging photographs for lobby display; in fact, it is a complete photographic plant. Mr. Fairbanks, the operator, takes the slides received from the exchange and enlarges them for lobby display; also he makes slides from the same pictures for use on the screen. Mr. Fairbanks himself is an operator par-excellence. The only point which he and I do not agree upon is the necessity for a dark operating room. The room with its amber indirect lighting is very beautiful and pleasant to work in, but I personally cannot agree with that proposition because I do not think it is the correct practise. Aside from this and the rewinder, I have nothing but praise to offer for the Mission installation, it is, in fact, the best I have ever seen.

The New Fillmore is another house owned by this company, which has a most excellent operating room installation—in fact, it is a duplicate of the New Mission plant, except that the operating room is very much larger.

The illustration only shows a small part of the installation in the New Mission.

Testing for Grounds

Chauncy L. Green, Bijou theater, Grantsburg, Wis., submits the following:

> In testing for grounds I used the following rig: Get a telephone headband receiver, a headband and a small flat flashlight battery. Solder a wire to each of the terminals of the battery, one long enough to reach from the end of the headband on the opposite side of the headband from the receiver, to the receiver itself, and the other about three feet longer. Attach the battery to the headband with a strong thread and continue this winding so as to fasten the wires to the band clear over the head to the receiver. Connect the shorter wire to one receiver binding post, and let the extra three feet of the other wire trail. Fasten a three-foot wire to the remaining telephone receiver post, and, slipping the set over your head, touch the free wire ends together, whereupon there will be a click in the receiver, and the receiver will click, no matter how high the resistance may be, if there is any electrical connection between the two wires. As a matter of fact, practice will enable you to determine by the sound intensity the probable nature of the short or ground. It is cheaper than a magneto, less clumsy, and leaves both hands free, also it is far more sensitive than either a lamp or magneto. Of course it cannot be used on live wires, but if a J shape iron bar be wrapped with insulated wire, and the ends connected to the receiver so as to cut out the battery, a live wire can instantly be detected through its insulation. If the current in the wire be D. C., hooking and unhooking the bar will cause a click. If it be A. C. there will be a buzzing sound. I am only about seventy-five miles from St. Paul, and intend to be there, with my hair in three separate and distinct braids, to hear your lecture when you arrive in the Twin City next summer, else I will bust my one poor lonesome neck in the endeavor.

It seems to me that if this will really work as well as the brother says it will, it would be worth while for the operator to add this particular thing to his tool kit. What I cannot understand is, how a one-volt battery is going to make connection through a high-resistance ground. If it really will, then this particular thing ought to be what is commonly termed a peach. I shall be glad to meet friend Green on my arrival in Minneapolis, but that is, as yet, several miles over the horizon. I arrive in the Twin Cities Saturday, July 7, and leave the following Monday.

A New Man.

G. O. Davis, Tunkhannock, Pa., says:

> I am a new man in the business, but a reader of the World and the department. Have built an addition to my theater so that we now have a 95-foot throw, with a 12-foot picture. Our current is 110 volts, 133 cycle, through a Power's 25 to 45 ampere rheostat. Am having trouble with projection. Am I getting amperes enough for the throw? What kind of a rheostat would you advise?

The rheostat you are using is an excellent one. I could not give you any intelligent advice from the data you supply. One hundred and thirty-three cycle current is much better for projection purposes than is 60 cycle, and with it you can and should use a three wing shutter. You say you are "having trouble with your projection," but you don't tell me what the trouble consists of. I would strongly advise that you send $4 to the Moving Picture World immediately and secure a copy of the third edition of the Motion Picture Handbook for Managers and Operators. See advertisement at the end of the projection department each week. Having secured this, pay particular attention, first of all, to "Carbons," which includes setting, etc., pages 284 to 302 inclusive.

You will find all phases of practical projection thoroughly covered in the book. After you have studied these various things, if you still cannot remedy your own difficulty, then write me, giving the following data: Kind of current, voltage, etc., whether taken through a rheostat or what. (Of course you have already given me that, but if you write again give it again.) Diameter of the opening of the projection lens, distance from the back glass of the projection lens to the aperture when the picture is in sharp focus on the screen. Maximum distance you can obtain from center of condenser to the aperture, and kind of projector you are using. Also carefully describe the faults you complain of. I will then do what I can to assist you.

Reflectoscope.

John A. Harding, U. S. S. Kentucky, dating his letter "somewhere at sea," says:

> I have a little piece of work to do, and need your help, which I trust I will receive. I need a reflectoscope for showing slides and post cards. Have everything to work with, and trust you will give me directions for building same. I find my handbook to be very convenient here as well as in New York City. Am a member of Local 306 and hope you will answer before I get to end of abilities for putting this thing through. I feel that such a thing would be for the amusement and benefit of the crew of my ship. Say Rich, I would like to see one of the boys working one of the battleship jobs on a windy night, when the gentle ocean zephyrs blow your arc out. That little difficulty I have mastered by the use of a canvas hood over the lamphouse. I extend the same from the lamphouse by means of wire braces.

Well Brother, the building of a reflectoscope which would be a really efficient machine is quite some job. In the first place you must have a stereopticon lens of large diameter—not less than two and one half and preferably three inches. You place the post card itself in a slightly curved holder, with the card on the inside of the curve. This holder is made by bending the edges of a piece of sheet metal over at top and bottom in order to form a groove about one-eighth of an inch deep, the holder being, of course, just wide enough to accommodate a post card after the groves have been formed. This holder is set back square with the lens, and at a distance from the lens which will be automatically determined by the focal length of the lens itself. It will be the same as the slide, the lens and the screen of the ordinary stereopticon. The card will be at one of the conjugate foci points and the screen at the other. Your illumination, usually incandescent lamps, are placed about midway of the lens barrel, one on either side of it. They should be as close to the lens as you can get them without shading a portion of the light away from the card by the lens barrel. This whole layout is then covered by a suitable metal casing, or lamphouse, having ventilation to carry away the heat and the job is done. I think you will find the building of a reflectoscope to be more of a job than you will care to tackle.

When You're in Trouble

There isn't an operator's booth in the universe in which this carefully compiled book will not save ten times its purchase price each month.

Buy it Today
$4 the Copy
Postpaid.

Your bookseller can supply you, or the nearest "Moving Picture World" office will promptly fill your orders.

Richardson's
Motion Picture
Handbook
For Managers and Operators

Is the Doctor That Can Unfailingly Prescribe for Your Ailments.

MOVING PICTURE WORLD

Schiller Bldg.
Chicago, Ill.

17 Madison Ave.
New York City

Haas Bldg.
Los Angeles, Cal.

This paper has never been published except in a Union shop, so it makes no difference whether we print the Union Label or not, but at the request of a few of our readers to the editor of this department, it is printed herewith.

Motion Picture Photography*

Conducted by CARL LOUIS GREGORY, F. R. P. S.

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Fraudulent Lenses.

An ambitious young cinematographer brought in a lens the other day which appeared to be a genuine Carl Zeiss German ground lens, but the sample films which he had taken with it were hazy and out of focus. There seemed to be no reason for the bad negatives until he mentioned that he had bought the lens from a stranger who said he was a motion picture photographer in hard luck. Upon unscrewing the cells the reason was readily apparent; the "lens" combinations were pieces of glass evidently extracted from a cheap pocket manifier and held in place in an old Zeiss lens barrel with small wedges of match wood.

In buying and selling second-hand photographic lenses it is advisable to use the utmost care in order to make sure that the lens is genuine. It is a well-known fact that in many instances lenses are being sold as the product of some reliable manufacturer, while as a matter of fact the lenses have been replaced by cheap rectilinear or by even an absolutely worthless piece of glass, the original cells of the manufacturer being made use of to deceive the buyer. If a lens is not bought from a reliable dealer it is always advisable to submit the same to the manufacturer for test, which tests are generally made free of charge.

A specific case of this kind has been reported by the C. P. Goerz American Optical Company of New York City.

A lens bearing the engraving, Goerz Series III, No. 7, focus 14-inch, No. 43711, was brought to them with the complaint that the lens was not working satisfactorily, and upon test the lens was found to be a counterfeit of the worst kind, and it is to be urged, therefore, that all dealers and photographers be on their guard. Someone had taken the mounting of a Goerz Series III, No. 7 lens and placed an absolutely worthless piece of glass in the barrel, then palmed it off as a high grade anastigmat.

Making Optical Glass in America.

The secretary of Commerce makes the following announcement:

> The Bureau of Standards of the Department of Commerce, after two and a half years of continuous study and experiment in the making of optical glass, has achieved satisfactory results, and is prepared to produce optical glass. Additions are now being made to the working plant requisite to permit larger production to supply the needs of the Government.
>
> The matter is one of essential importance to the military services of the nation. Heretofore this material, of the best grade, has been wholly made in Germany, but the United States is henceforth independent of any foreign supply for this important product.

Optical glass is used in making lenses for field glasses, range finders, periscopes, telescopes, surveying apparatus, chemical laboratory equipment, and many other necessary articles.

Diaphragm Numbers.

Equivalent, F/— and Uniform System Numbers.

Rel. exposure required..	1	2	4	8	16	32	64	128
F. Nos.	4	5.6	8	11.3	16	22.6	32	45.2
U. S. Nos...............	1	2	4	8	16	32	64	128

Most lenses are now marked with the f/ numbers, although the U. S. numbers are used on Kodak lenses. Also the actual diameter of the diaphragm aperture in millimetres is marked on some makes of foreign lenses.

Answers to Correspondents.

J. C., Brooklyn, asks:

> Do objects photographed about 5 feet distant from the lens need a larger or smaller iris opening than for distance at 20 feet or over? In regard to *light gradation* (correct exposure) or *minute detail*.
>
> I figure if *correct exposure* is desired with *good light gradation* for close-ups, 5 feet away, diaphragm opening should be *wider* than for distance of 20 feet or more. If *minute detail* is desired, I'd leave diaphragm same as for middle distance, or maybe a smaller stop. Which is correct?
>
> 2. When a lens is set at infinity, will a figure photographed be sharp when it is at the hyperfocal distance of the lens?
>
> 3. In getting a sharp focus I rack *out* the lens and mark place on scale, then I move lens all the way out and then slowly back again to get sharp focus. Will position of focussing lever on the distance scale be at the same place or at a different place, distance of the object being one time at 38 feet, again at 10 feet;
>
> 4. Using a 2-in. f3.5 lens, could a good focus be obtained in setting the lens at 30 feet for objects 14 feet nearest to camera? Would I get a sharp focus with lens set at infinity at 14 feet and beyond? In both cases I want to work at full aperture.

1. Where the light is the same strength, objects very close to the camera require a slightly larger diaphragm opening as the racking of the lens forward to focus on a close object is in effect the same as reducing the size of the diaphragm. This difference is too small to be taken into account in a motion camera except when taking small inserts. As there are generally letters, cards or other light objects it is seldom necessary to increase the opening, even for inserts.

2. Yes, but the better way is to set the lens at the hyperfocal distance, then everything beyond half the hyperfocal distance from the camera will be in focus.

3. There is always a certain amount of clearance or backlash in all mechanical movements, so that racking the lens out to focus and then racking it in to focus will give two different readings depending upon the amount of play in the focusing mechanism; this must be taken into account when focusing by scale. Many cameramen have two scales to make allowance for this play. But sure that your focusing device is rigid and tight; the foregoing applies only to the very small amount of play necessary to allow movement without binding and still be firm.

4. Allowing 1/250 of an inch as the greatest circle of confusion, approximately 24 feet is the hyperfocal distance, i. e., everything beyond 12 feet (one-half of 24 feet) would be in focus with the lens set at 24 feet focus.

This is rather a large allowance for motion picture work, although it is the one generally used in published tables. The following table gives the hyperfocal distance for lenses of 2 and 3-inch focus at different apertures, allowing a circle of confusion of 1/400 of an inch:

	f3.5	f4.5	f5.6	f8	f11	f16
2-inch............(feet)	38	30	24	17	12	8
3-inch............(feet)	86	67	54	38	27	19

Correspondence Club.

The following are new names added to the roll of the Cameramen's Correspondence Club. There is no charge for membership. Simply send your name and address to this department, stating what is of greatest interest to you in cinematography.

Fred A. Parish, 610 State St., Apt. 5, Madison, Wis.—Free lance work.

R. Kruches, 306 Poplar St., South Bethlehem, Pa.—Educational and scenic pictures.

Chas. E. Marshall, 646 S. Preston St., Louisville, Ky.—News pictures.

S. Stein, 957 Aldus St., New York.

H. W. Weitzel, 28th Co., 4th Reg., Marines, Santiago, D. R., c/o Postmaster, New York.—Educational pictures.

Lester R. Bangsberg, 1311 King St., La Crosse, Wis.—Studio work.

H. C. Durham, Technical Director, David Davidson Studios, 57 Whitmarch St., Providence, R. I.—Laboratory work.

E. P. Bly, 200 Bush St., San Francisco, Cal.—Cartoon pictures.

Leon J. Benwell, Hotel Twain, 515 W. 7th St., Los Angeles, Cal.—Educational pictures.

J. Berthiaume, 127 Des Fosses St., Quebec, Canada.—Amateur.

Chas. Bass, 109 North Dearborn St., Chicago, Ill.—Cameras.

M. J. Cromshaw's address has been changed to P. O. Box 186, Cassandra, Pa.—Amateur.

Homer Croy, Forest Hills, Long Island, N. Y., wants items of interest about the early history of motion pictures for publication in a book which he is writing.

D. R. Canady's address is changed to Stillman Theater, Cleveland, Ohio.—Laboratory work and local picture making.

Fred M. Delaven, Ft. Pitt Hotel, Pittsburgh, Pa.—News pictures.

O. H. Dishington, Biwabik, Minn.—Scenic, topical, advertising.

J. L. Derfus, 3711 East 3rd St., Los Angeles, Cal.—Studio work.

Griffith I. Ellis, 3202 Perry Ave., Bronx, N. Y.—Studio work.

C. C. Frank, c/o Renstrom & Shobe Co., 1217 K St., Sacramento, Cal.—Advertising pictures.

Guy W. Green, 1210 P St., Lincoln, Neb.—Laboratory work.

---

*Copyright, 1917, by the Chalmers Publishing Co.

Richardson Reaches Old Home Town

Prior to That He Looks Over Iowa, Greets the Mrs., Then Goes Back to the Farm and Spills Poetry

Sioux City, Iowa.

THE Chicago & North Western Railway took the contract of transporting the writer from Omaha to Sioux City, and performed its end of the bargain thoroughly and completely, in about four hours' time. At the station I really thought the welcoming delegation was a mob, judging by numbers. Where they got them all I don't know. Operators must grow on cherry trees around that fair city. Introductions wore the word brother to a thin, frazzled edge, by its many-times repetition, and glory be, at the Hotel Martin, I found an Irish stenographer of Hebrew descent who actually had enough brains to spell complete that way, instead of compleat. It is a relief to find a girl who thinks more of learning her business than of wearing out a wad of chewing-gum—who doesn't either literally leak commas, or leave them out altogether, who knows there really is a difference between a period and an exclamation point. Believe me, good sisters, if I had to conduct my work for another three months through the average run of hotel stenographers, I would swallow my chewing gum and choke to death with rage.

During the afternoon I paid brief visits to the Plaza, Lyric, Princess and Strand theaters, a few of Sioux City's many. Sioux City operating rooms are, so far as lies within the jurisdiction of the operator, above the average. The walls are black and the lights were out in all of them, but in only one, the Lyric, were the ports protected by glass. The Plaza, J. I. Bryant, manager, seats 900, mostly on the main floor. The screen is bordered by a wide band of black. The auditorium ceiling is very high. The chairs are expensive and comfortable. Brothers W. J. Fallon, chief operator, and Carl Gilbert, assistant, are projecting a sixteen-foot picture, with excellent screen results, considering operator's room location. The operating room is eleven by eighteen feet, with a ten-foot ceiling. The ports are of generous size, and the walls are black, but there is no glass in the ports, nor is there any exhaust fan, though I spoke to Manager Bryant about this, and think he will install one. The projectors are Simplex. Current is rectified by a motor generator set. I suggested a change in the auditorium lighting, which, however, is not at all bad as it is, and Friend Bryant was kind enough to say that the suggestion was excellent.

At the Lyric, J. H. McLean and J. Waters, managers, the operating room was small, but the ports were covered with glass, and there was an exhaust fan, so it is not as large as it ought to be. The projectors are Simplex. E. Sternberger is operator. The auditorium lighting of the Lyric is extremely bad. I called Friend McLean's attention to the matter, but he didn't seem very much impressed. His idea, as expressed to me, was that so long as the light didn't strike the screen, that was sufficient. That it glared into the eyes of the audience did not, in his opinion, cut any figure. The Lyric is a 5-cent house.

The Princess seats 1,600. J. E. Schlank is manager, W. K. Disbrow assistant. It is a beautiful house, with fairly good auditorium lighting, from the projection point of view. George Allen is operator. The roof of the operating room is; however, just about 7 inches below the foundation stone of heaven, and the pitch in projection is pretty fierce. The room is small, and has no proper ventilation, the air being taken in out of the auditorium, the circulation being dependent upon the draft of an open vent flue. Two Power's Six A are used.

At the Strand I met Manager L. Weil. Mr. Weil's father manages the Royal, which I did not have time to visit. The Strand operating room is small, has a very low ceiling, and there is no glass in the ports. The sidelights in the balcony and under the balcony are very bad. The screen is bordered in black. Fred Burr is in charge of projection, with Claude Poole as assistant.

Taken altogether, Sioux City is just about average as regards auditorium lighting, and a little above the average in operating room practice, but there is plenty of room for improvement—yes, plenty.

The Sioux City men, having healthy appetites for the good things of earth, had set their minds upon a banquet, but alas, nary hotel, of class, in all the vastness of the city, would permit of any such ridiculous doings as a banquet lasting until 3 a. m. However, still with an eye to the main chance, the boys said: "Well, by golly, we'll feed anyhow." So when at midnight we greeted an almost 100 per cent. attendance of Sioux City operators and managers in the Union Hall, we grew somewhat impatient at a twenty minute delay in the proceedings, which impatience vanished when we were ushered into the next room and confronted what was, under the circumstances, a very excellent layout of palate ticklers. In fact, so excellent was the spaghetti that if one or two of the good brothers hadn't been pried loose, I think they would have been absorbing it yet. They ate two big platters, and were fixing up to shout for more when we squelched their gastronomical ambitions by starting our language mill, which continued to run steadily and energetically until 3 a. m.

The Sioux City men were, I think, just a little bit skeptical as to my ability to tell them anything new. I was amused after the lecture when one good brother stepped up, grabbed me by the hand, and after pumping it up and down for about fifteen seconds remarked, in a soulful tone of voice: "Rich, old man, I'll tell you to your face, I thought it was the bunk. I've been against you, but (one hand went up in the air) never again. I am with you, old man, from now on, and I am with you to a hard-boiled finish!"

After the address, both managers and operators lingered to shake hands, and expressed themselves as highly pleased with what they had heard. The consensus of opinion, as expressed by those present, was that much good would accrue to the industry in Sioux City by reason of my visit, all of which,

LOCAL 355
ATSE

Banquet to F. H. Richardson by Sioux City Managers and Operators.

of course, was not at all displeasing to your humble servant. Next morning I dropped in at the Royal to say good-bye and found Manager Weil, Sr., and his staff busily discussing ways and means to change the auditorium lighting to meet my suggestions. The boys took me to the station, and their last words were: "Come again, old man, and make it soon."

While in Sioux City I was summoned to the long distance 'phone to hear the voice of Frank M. Olson, operator, Strand theatre, Sioux Falls, South Dakota, expressing regret at his inability to be in Sioux City for the lecture that night. Brother Olson had, on behalf of the Sioux Falls operators and managers, written, under date January 19, inviting me to stop in that city, but it was too late to make the necessary change in itinerary. Sorry, gentlemen, but it could not be done.

Mason City, Iowa.

From Sioux City I turned my ship of fortune eastward and breasted Iowa cornfields for a couple of hundred miles, to Mason City, Iowa. On the observation platform I observed a fine, handsome gentleman with the familiar cream-covered Moving Picture World draped gracefully from his coat pocket.

"And what particular cog in the machine are you?" said I, pointing suggestively to the pocket.

"A mere exhibitor—G. J. Dethleff by name—Alton, Iowa, by location—small town—1,000 population—doing good business—Power's 6-A machines—motor generator set—William Hanson, operator," was his brief but comprehensive reply.

Observe kindly reader! A man in a town of 1,000, not, so he says, drawing much from surrounding country, doing a good business, having equipment superior to very many city theaters. No hard luck grouch there. Brother Dethleff is a man who don't stand around under the tree with a sack, grouching because Sir Apple does not fall into it kerplunk. Nay, nay, Gladys. He climbs up into the tree, seizes the fruit resolutely, wrenches it from the bough and deposits it gracefully but firmly in the bag, the while watching for its neighbor with the other hand.

My Mason City audience, viewed as an audience, was one of the most difficult to address of any on the entire trip. It set about the hearing of the lecture as though it was a solemn rite. It was more like a wake than a gathering of theater men. At one point an operator so far forgot his decorum as almost to smile right out in meeting. Fortunately, however, he recovered himself in time, and thus avoided any such unseemly behavior.

And maybe you think it a light task to address an unresponsive, solemn-visaged audience for two mortal hours. Truly I had rather talk to the Omaha men, for instance, for twice that length of time.

After the lecture a very nice dinner was spread in one of the restaurants, and there the crowd loosened up and uncorked a few laughs when a vaudevillian, whose breath had a decidedly wet-state aroma, pulled some sleight-of-hand tricks, which, as he sagely observed, "are damned good tricks —if I only can do 'um!"

The Mason City men had insisted that I include their city in my itinerary, even offering to stand any extra expense I might be put to. To comply with their request had meant a lot of extra mileage and discomfort.

Certainly Mason City needed a lecture on projection. In only one operating room, that of the Bijou, F. X. Cota operator, were the conditions anything even faintly approaching what they should be. Brother Cota had his front shutters suspended by film links, placed on spreaders located directly over the machine apertures. His rewinder was geared down in speed, and on the operating side of the lamphouses of his Power's Six A machines were heat protectors, consisting of an iron-bound sheet of asbestos, in which was inserted a four-inch square sheet of glass placed opposite the colored glass in the lamphouse door.

In general, Mason City operating rooms are poorly ventilated (Exception: The Regent), have white walls and too much light. Auditorium lighting varies from poor to very bad, from the projection point of view.

Fort Dodge, Iowa.

Fort Dodge, too, had insisted that I include them in the itinerary, and, having done so, demonstrated their right to be called live wires by getting somewhat busier than busy. Why, they even sent invitations to Des Moines, Omaha and Minneapolis, as well as to every exhibitor, exchange man and operator in every city, town and hamlet within a radius of more than sixty miles, also they worded their invitations in vigorous fashion.

Local Union 389, Fort Dodge, is the real goods, so far as hustle be concerned. There are only three shows running in the city, and only five altogether, yet the Union has about thirty members and expects to have forty by fall. Reason: The Union **covers** its jurisdiction, which extends, as most union's jurisdictions do extend, over a wide stretch of territory. Local 389 doesn't sit on its haunches and howl, like a dog with a sore tail, about the "operators being unorganized." Not so, Mabel! Instead, it has girded up its loins, gone forth and organized its jurisdiction. Result: A strong, healthy union of thirty members in a city of, as I remember it, 18,000

At the station brothers John Anderson and Otto Essinger had the welcome mat all nicely dusted off and spread out against our coming. And when supper time came—yum, yum! Some chef, that mother-in-law-to-be of brother Anderson's. Also the M. I. L.'s daughter, with whom Anderson proposes hitching in double harness very soon, is quite some considerable—well, Anderson is some picker, that's all!

Conditions in Fort Dodge are briefly summed up as follows: Majestic theater has brilliant, but poorly handled, picture light—shadows. The operating room is light flooded, and its ceiling is an affectionate one—loved the floor real well—distance between the two five feet, ten inches. Beside the screen a big exhaust fan lets in daylight—it should be protected on the outside by a light-proof chute, or hood. Bright exit lights right and left of screen —bad. Equipment, Power's 6A. Earl Lober is operator.

John Anderson.

The Strand Theater has two Power's 6B projectors. The operating room is 10 by 12 feet, with a seven-foot ceiling. There is a fresh air intake duct, though poorly located, and a sixteen-inch exhaust fan. The lamphouses are piped to the vent flue. There is a neatly inclosed, glass-front marble switchboard. Linoleum of neat pattern covers the floor. The arcs are handled by auto arc controls. Brother John Anderson has called my attention to a fault I have heard of in other quarters, viz.: That whereas the auto arc control regulates within half an ampere when new, in a few months there is a gradual falling off of accuracy, until it allows a variation of from three to five amperes. A very grave fault, indeed, and one which should be carefully looked into by its manufacturers, the source discovered and eliminated. It may be this fault does not exist in all machines, but that it does in some of them is certain.

John Anderson's Fountain of Knowledge Adjoining His Operating Room.

Brother Anderson is a real operator. He uses his brains, as well as his hands. In a room adjoining the operating room is a table upon which are found The Handbook, third edition; Hawkens' books, Moving Picture Worlds and the American Correspondence School set—ample evidence that he is a student of his business. He takes current through a big motor generator set, located in the basement.

Mr. Anderson is chief and Lewis Dickman assistant operator.

At the Lyric there is a small operating room, with one simplex machine. The walls are black, but there is too much light. Auditorium lighting is very bad, consisting mostly of a lot of Chinese lantern sidelights.

I felt sincerely sorry for the Fort Dodge boys. They did a big lot of work, and had set the wheels in motion for a really big meeting, with good prospects for success. A large number of out-of-town men had announced their intention of motoring in for the meeting. But, alas! Jupiter Pluvius got on the job, and there was a literal downpour of extremely damp rain. Those who have speaking acquaintance with Iowa wind will know what that means. But, even so, approximately fifty were present, among them James A. Leese, Charles A. Movotry, and another whose name I did not get, from Waterloo, Iowa, a hundred miles away; L. O. Whipple, Clare, Iowa; Morris D. Burchhalter, Pocahontas, Iowa; F. E. Hughart, M. V. Brown, T. J. and E. F. Pfheghauft, Grand Junction, Iowa. (P. S.—I don't guarantee the spelling of those names—it is as nearly as I could decipher them.)

The meeting was a success—how could it be otherwise with such hustle behind it. But the lighting conditions in the theater selected for the lecture were but ill-suited to the purposes of a lecture; also the writer was weary almost to the point of exhaustion, and while the audience expressed itself as satisfied, I was not—with myself, I mean; also, I was literally compelled to leave the table before the banquet, which was served in the commercial clubrooms after the address, had progressed very far, and seek my little straw pile at the hotel. My room in the Mason City hostelry had been a sort of cross between an overworked planing mill and a good sized boiler factory for noise, and sleep had been but a vain hope. Fort Dodge was the goat. It was one point at which yours truly came mighty near climbing into bed and telling all and sundry to go hang.

I shall remember Fort Dodge men as hustling, enterprising boys, who, whatever their shortcomings, do not lack in energy, and who will in the end make good. I might, however, ask what important business it was which kept Manager Lego, Majestic Theater, secretary Iowa Exhibitors' League, away. Seems to me it would have looked decidedly better for him to have lent his presence to an affair of that kind, which has the indorsement of other State Leagues

Des Moines, Iowa

Des Moines, capital city of the Hawkeye State, came next after Fort Dodge. To reach it, one traveled by interurban, which means fairly swift and fairly rough traveling but at 12:50 P. M. the smile-covered faces of Brothers Ray Harding, D. O. Seaman and R. Caldwell, president Local Union No. 286, hove into view at the station platform, and soon we were installed in one of the pigeonholes Des Moines hotel-keepers call rooms.

The men wanted to gasoline me around the city, but, beyond allowing them to take me up to and around the capitol building I refused to be interviewed. Nor did I wish to visit Des Moines theaters. I had been told that the conditions in that city were very, very far from good, and I did not wish any manager to think I was landing on him individually when I, in course of the lecture, condemned things of which he might be guilty. Moreover, this particular traveler was fast approaching the end of both his physical and mental endurance, and rest was not only desirable but absolutely imperative, so we crawled away back into our hole, and pulled the hole in after us, until 11 P. M.

At that hour we addressed a meeting of operators and managers in one of the theaters, but, while the audience was appreciative, it lacked considerably in point of numbers, because the Union, I think, had not been as energetic as it should have been in its endeavor to secure a full attendance. I have observed that almost invariably in those cities where conditions are extra bad there is lack of interest, or, rather, a lethargy and lack of energetic action on the part of the organization. And when one comes to study the matter one sees that this is but the natural sequence of such conditions.

This is not a roast for Des Moines. I really believe the Des Moines men meant well. They did the best they could, but they need a real good shaking up and waking up, for their own good and the good of the moving picture industry.

Ottumwa, Iowa.

The train was all too slow approaching Ottumwa, where I lived during the spring and summer of 1886, because Friend Wife, whom I had not seen for 3.5 months, was to meet me there. But all things have end, and at noon we rolled into the Ottumwa station to (curtain—you wouldn't watch a man kiss his own wife, would you?) Well, the reception committee was on the job—very much so, but unfortunately I failed to note the names, an oversight for which I hope to be pardoned.

The boys joy-rided us around over the city, and did everything possible for our enjoyment and comfort. The various theaters were visited, with following results: The Strand Theater has a neat front, but its auditorium lighting is, from the projection point of view, simply awful. In all, there are fourteen bright lights and two clocks, to say nothing of six inverted fixtures throwing bright circles of light on the ceiling. The picture was of correct size and the projection light brilliant; speed uncontrolled, but approximately right. Charles J. Hill is operator. He has very cleverly made dissolving shutters which dissolve one motion picture into the next; also he has the same type of shutter on the stereo lens of each machine. These shutters are connected, of course. Brother Hill is doing his work well. The operating room is black and there is an exhaust fan, but no glass in the ports.

The Rex has very bad light on piano; also a large fan beside the screen admits daylight; the clock is immediately below screen—bad. Other auditorium lighting is fair.

The Orpheum operating room has three large windows, wide open, thus placing the operating room right out of doors, so far as air—and light—be concerned. Machine and room very dirty, and lamphouse interiors extremely so. Screen result poor—light very yellow.

I did not make notes on the Princess, but both its manager and operator are live wires. Power's 6B projectors are used. L. C. Simmons is operator.

The lecture was preceded by a banquet at which very nearly 100 per cent. of Ottumwa managers and operators were present; also J. E. Benton, who had traveled from

Banquet Tendered to F. H. Richardson by Ottumwa Managers and Operators.

Albia to hear us. Friend Benton is an old-time operator, who now is also an exhibitor.

The banquet was enjoyed by all and sundry, as also was the lecture, if I may judge by remarks from the audience after it was over. The Ottumwa men are small in numbers, but are possessed of the energy necessary to accomplish things, once their energies are directed into the right channels and that is exactly what I tried to do. How well I succeeded is for them to say.

Exline, Iowa.

Exline, Iowa, had been dedicated to rest—a whole week of it. The writer was born in Centerville, six miles north, and raised on a farm one mile north of the village of Exline, and in and around that hamlet and in Centerville many relatives and old time schoolmates live. For the first three days it seemed as though twelve to thirteen hours of sleep was a mere trifle, but we caught up finally.

And the old home farm! Yes, it was sadly changed in forty years, but I could reconstruct it all, and at least a few hoary and more or less feeble old trees were recognized as friends of other days. And the dear old hills were there. And the lane to the "West Eighty," through which it was my duty to bring the cows home at night, was just as it was all those years ago, and as I walked its length I followed the shadowy form of a tousled-haired, bare-footed urchin, who stopped to watch the tumble bugs' slow progress, or chased a grasshopper to his lair, or dragged his foot sidewise in the dust to raise a cloud thereof—a ghost-form of the long ago. For I was following the memory of myself in days long past and dead.

I ain't going back no more,
To that graveyard of a place,
For spooks walk there in broad daylight
That I don't care to face.
I'd rather treasure up them scenes
Afore the place was dead
And hang 'em up like pictures
On the inside of my head.
And if anyone should ask me
Where's the farm you once lived on,
I'll say, "It's gone to Heaven,
Where the dear old folks is gone."

At Exline there is a small theater managed by C. McDonald. The writer was able to add somewhat to the enjoyment of Exline people by correcting certain things which were wrong—for instance, he was using one of the narrow blades of his Power's 6A three-wing shutter. I left him projecting a very good picture—for a small-town theater.

Centerville, Iowa.

Centerville, Iowa, has two theaters, the Orpheum, in which the screen is surrounded by a "shadow box" of light-colored advertising cards and the whole back end of the operating room open to the light of day, and a really nice little house, the Majestic, in which the screen is bordered by a black band of goodly width. But the orchestra (four pieces, very nice music) light, particularly the one over the piano, are very bad indeed; also the lights burned on the proscenium arch during intermission are very trying on the eyes and might be eliminated with distinct advantage to all concerned. The equipment consists of a Power's 6B and mercury arc rectifier.

The Majestic is managed by Leo Moore; Leo White is operator. It has a pipe organ of goodly size.

RICHARDSON.

GENERAL'S NEW PURCHASING MAN.

Following the resignation of J. G. Rohlfs as purchasing agent, a promotion has been made by General Film to fill his place. Thomas J. McDermott, for five years with the company in the purchasing and auditing offices, is the new appointee. He is in charge at the General headquarters, 440 Fourth avenue, New York City.

F. R. SHATTUCK HEADS PENNSYLVANIA CENSORS

The Pennsylvania State Senate has confirmed the Governor's appointment of Frank R. Shattuck as head of the State Board of Censors to succeed J. Lewis Breitinger. Mr. Shattuck is known as a broad-minded man of culture and as a wit. Other appointments are Mrs. Niver and E. P. Oberhaltzer.

Mary Pickford Starts Ambulance Unit

Complete Red Cross Organization to Be Financed by Film Stars—Mary Donates Second Ambulance.

HAVING presented an ambulance to the local Red Cross, Mary Pickford is now industriously at work arranging to have a number of the popular photodramatic stars each contribute an ambulance to the Red Cross and maintain it during the time it is in France.

Miss Pickford has already engaged her second ambulance and has written notes to Charlie Chaplin, Douglas Fairbanks, George M. Cohan, Elsie Ferguson, Marguerite Clark, William S. Hart and other prominent stars to induce them each to contribute an ambulance. The entire contribution will be sent to France as one complete unit from the motion picture stars.

Mary Pickford Presenting Her Second Ambulance to First Lieutenant Harry Woodward for Service in France.

The expense not only entails the purchase of the ambulance, but maintenance of it in the service, and the Artcraft star feels that if she can purchase and maintain two ambulances, the other prominent stars should do likewise.

Miss Pickford's second ambulance is now in New York and will be sent to France as soon as the donations from other stars are heard from.

Photodramatic stars are as popular in the trenches as they are in America, and it will be a unique distinction for the American Red Cross to convey the wounded in the ambulances provided by their screen favorites.

SELZNICK LIGHTING UP THE WHITE WAY.

Louis J. Selznick is now the largest single contributor to the whiteness of the Great White Way.

The electric signs used to advertise Selznick-Pictures at Forty-sixth street and Broadway, at Forty-second and Broadway, and on the Broadway theater itself total the largest number of square feet of illumination used by any one concern.

This apex of electrical display was reached with the completion of the big sign at Forty-second and Broadway, opposite the Rialto theater, last week, for the advertising of the new Selznick star, Constance Talmadge. Other sections of the same sign are employed for the announcement of the coming Rita Jolivet feature.

At Forty-sixth and Broadway is another Constance Talmadge illumination and one announcing "The Lone Wolf," while the Broadway theater display at present is also devoted to the big Brenon production.

MOLLIE KING IN "THE ON-THE-SQUARE-GIRL."

Beautiful Mollie King, who is becoming very popular, is starred by Pathe on July 29th when "The On-the-Square-Girl," a 5-reel Gold Rooster Play, produced by Astra, under the direction of George Fitzmaurice and written by Ouida Bergere, is to be released.

Author, director and star have been identified with many hits and "The On-the-Square-Girl" is characterized as a fast moving, interest-holding feature with a strong story and splendid production combined to make the best picture in which Mollie King has yet appeared. The supporting cast, gathered together by director George Fitzmaurice, includes L. Rogers Lytton, Aimee Dalores, Donald Hall and Ernest Lawford.

Reviews of Current Productions

EXCLUSIVELY BY OUR OWN STAFF

"The Stolen Treaty"

Five-Reel Vitagraph Blue Ribbon Feature Tells Entertaining Story of Diplomatic Intrigue, With Earl Williams and Corinne Griffith in Leads.

Reviewed by Robert C. McElravy.

ARTISTIC production, in the matter of costumes, settings and social atmosphere, are the outstanding features of this number, which was written by Thomas Edgelow and directed by Paul Scardon. A little more tension in plot development would have strengthened the interest at times, but there is at least one surprise and considerable mystery to compensate for the lack of suspense.

Earle Williams appears in the part of Geoffrey Wynne, a secret service agent, Denton Vane as Prince Zarl of Zorania, and Corinne Griffith as the charming heroine, Irene Mitchell. Others having important roles are Billie Billings, Bernard Seigel and Robert Gaillard.

Scene from "The Stolen Treaty" (Vitagraph).

The observer first makes acquaintance with the cast at a Fifth avenue reception, where Prince Zarl is the guest of honor. Geoffrey Wynne makes his appearance as a society fop, and attracts considerable attention, but whose connection with the secret service is unknown. He meets the heroine and she makes known to him her desire to have a real adventure. Later he is able to accommodate her, as she plays an important part in rounding up the conspirators.

The nature of the diplomatic intrigue has a certain vagueness about it, which undoubtedly accounts for the lack of suspense. However, the observer is able to gather the important features as the story proceeds. The closing scenes are particularly attractive.

"The Trail of the Shadow"

Emmy Whelen in Five-Part Rolfe Photoplay An Attractive Heroine of Interesting and Well Produced Story—Released by Metro.

Reviewed by Edward Weitzel.

THE English musical comedy star, Emmy Whelen, is the principal player in "The Trail of the Shadow," a five-part Rolfe production adapted for the screen by June Mathis from a story by Oscar Lund. The plot is romantic, most of the scenes being laid in the West among picturesque locations, and the story, although not at all unusual, is continuously interesting.

The character played by Miss Whelen is that of a mysterious girl who lives in a cabin by herself and sells her beadwork to the visitors of a large summer hotel in the vicinity. A wealthy young chap from the East falls in love with her, but she refuses to marry him and will not explain her reason. It develops that the girl's father had been robbed and murdered by his private secretary in revenge for being rejected by the heroine. The man fled to the West and turned outlaw. Sylvia, the girl, also left the East after her father's death. One day fate leads the murderer to Sylvia's cabin. There is a struggle and Sylvia is left insensible. When she recovers she finds a note that leads her to believe that the man has taken the most terrible revenge possible. The young chap from the East gets on his trail and makes him admit, with his dying breath, that he has lied.

There is plenty of dash and incident in the story and it is well produced. Emmy Whelen's type of beauty is adapted to the screen. She is not a remarkable actress in serious roles, but is earnest and painstaking and has a winning personality. The supporting company is excellent and consists of H. S. Northup, Fuller Mellish, Eugene Strong, Kate Blancke, and Alice MacChesney.

"A Self-Made Widow"

Alice Brady Star of Five-Part Peerless Photoplay That Is Often Amusing and Never Dull—Released by World.

Reviewed by Edward Weitzel.

THE title "A Self-Made widow" suggests a tragedy, but there is nothing of that nature about this five-part Peerless photoplay from a story by Henry Albert Phillips. The author has started out to write an amusing tale, and never lets anything in the way of improbability interfere with the course of events. To thoroughly enjoy the picture it is only necessary to take everything in good faith and learn that fate and the scenario writers often play strange but entertaining tricks with the lives of some people.

Sylvia Smith, the heroine, is a simple country girl who elopes with a city chap, only to learn that he is already provided with a wife and family. She determines not to return home and be laughed at and immediately stumbles upon a most amazing adventure. This need not be fully explained here, but the manner in which she is enabled to step into a fortune and to announce that she is the widow of the man whose name is on the marriage license she owns, is anything but commonplace. In the latter part of the story, where the dead man comes back to claim his property and ends up by falling in love with his widow, events make a brave attempt to be serious but are as amusingly entertaining as ever.

Alice Brady is capital as Sylvia Smith and wears a number of stunning gowns, after the country girl becomes a widow. John Bowers is excellent as the hero, and other commendable impersonations are given by Curtis Cooksey, Justine Cutting, Richard Clarke, Henrietta Simpson, Herbert Barrington, and Lila Chester. Travers Vale directed the picture.

Scene from "A Self-Made Widow" (World).

A Cissy Fitz-Gerald Company.

The latest on the market will be The Cissy Fitz-Gerald Company now being organized to produce first class two reel comedies, featuring this well known star. The pictures will be taken in Miami, Fla., where the climate is adapted for this work, and will be released through one of the larger exchanges as soon as completed. The office of the new company is located in the Fidelity Bank Bldg., Room No. 209.

Pathe Releases

"The On-the-Square Girl," Five-Part Astra Photoplay Featuring Mollie King. Number Four of "The Fatal Ring" With Pearl White, and Twelfth Installment of "The Neglected Wife."

Reviewed by Edward Weitzel.

"The On-the-Square-Girl."

THE material selected by Ouida Bergere for her photoplay "The On-the-Square Girl," produced by Astra with Mollie King as the star, is some times described as snappy. Anne Blair, the heroine, is a beautiful model in the Fifth Avenue shop of a man milliner. An elderly roue is attracted by her, and the dressmaker arranges matters so that Anne is forced to wound her admirer severely before she can escape from his evil attentions. The man, whose name is Brockton, has a daughter Inez. The girl is engaged to an artist but her liking for fast life makes him turn from her, and when he meets and befriends Anne he knows he has found the right woman at last. Brockton is prepared to resent having his daughter thrown over for this humble little model but when he learns that Anne is his own child he is filled with remorse. Annie's mother was his first wife but had agreed to a separation that Brockton might be spared his father's anger and marry the woman picked out for him by the elder Brockton.

Scene from "The On-the-Square-Girl" (Pathe).

The atmosphere of the story is feverish. Most of the characters are more particular about their wardrobes than their morals and the lives they lead are expensive but unlovely. In building up the scenario the author has seen to it that it maintains a rapid pace in keeping with its subject, and director George Fitzmaurice has given it the benefit of a strong cast and correct settings. Mollie King is pretty and acts well as the model. The remaining principals are L. Rogers Lytton, Aimes Dalmores, Donald Hall, and Ernest Lawford.

"The Warning on the Ring."

The rate of speed maintained by the Pathe serial, "The Fatal Ring," through the preceding numbers shows no sign of let up in "The Warning on the Ring," the fourth instalment. The fight over the ring is still kept up and Pearl Standish and Knox has a number of thrilling adventures with Richard Carslike and the Priestess before the end of the two reels. Some of the liveliest action and the best entertainment is furnished by Pearl's dog, after the ring is fastened to his collar and he is chased by the enemies of his mistress. The climax leaves Pearl plunging into a deep hole filled with water.

"Embittered Love."

The principal incident in number twelve of "The Neglected Wife is near the close of the instalment, when the veiled woman comes to Kennedy's office and trys to kill him with a knife. There is an exciting struggle, but help arrives before the woman can carry out her purpose. She runs to the window and escapes. The three-cornered fight between Margaret, Horace Kennedy and Mary, his wife, is still kept up, but the girl is not permitted to forget that Norwood is her true friend.

Abrams Out of Cameragraph Film.

Frank R. Abrams has severed all connections with the Cameragraph Film Manufacturing Company, Inc., being replaced, both as president and general manager, by J. P. Fitzsimmons, for many years identified in the photographic field.

"The Little Boy Scout"

Ann Pennington Featured in Five-Part Photoplay That Makes Excellent Juvenile Fiction—Produced by Famous Players.

Reviewed by Edward Weitzel.

THE author of this five-part photoplay, produced by the Famous Players and featuring Ann Pennington, is Charles Sarver. It is difficult to believe that the picture was intended for mature minds. Members of the Boy Scouts will enjoy it hugely. The story is on a par with the regulation fiction for boys and girls in their 'teens, and from this point of view will pass inspection with flying colors.

Justina Howland, the heroine, is living in Mexico when the story opens. Her father was an American and her mother a Mexican woman. Both are dead and her mother's brother plans to marry Justina to his son and so get control of the rich mines that will come to the orphan. Justina runs away and starts for the home of her aunt, who lives in Lowell, Mass. The girl gets to the border, is befriended by a Lieutenant Morton of the U. S. A., and arrives safely at her aunt's house. The uncle pursues her and, in order to escape being taken back to Mexico, Justina disguises herself as a boy scout, and joins a company of the juvenile soldiers, now under the command of her old friend Lieutenant Morton, who has also come to Lowell. When the uncle overtakes the scouts and tries to force Justina to go with him he discovers that she is Mrs. Lieutenant Morton, the pair having been married five minutes before.

The Boy Scout element is the best thing in the picture. Ann Pennington looks very fetching in her khaki uniform, but the part does not call for any serious efforts in the way of acting. Owen Moore as the Lieutenant, Fraunie Fraunholtz as Alvarez, Marcia Harris as Elizabeth Howland, George Burton as Luis Alvarez, and Harry Lee as Sergeant Jones make up a competent cast.

"The Poisoned Cup"

Two-Reel Episode of Kalem's "The Further Adventures of Stingaree" Series.

Reviewed by Ben H. Grimm.

IN THE latest two-reel episode of Kalem's "The Further Adventures of Stingaree" series we are given a further sight into the character of the Australian bushranger. There is little action in the number, and it is not nearly as exciting as have been the preceding episodes, but E. W. Hornung's story is fairly interesting, somewhat making up in interest what is lacking in action.

Stingaree this time gets tired of Howie's cooking and decides to invite himself out to dinner. He invites himself to a wealthy squatter's home. At the point of a gun he is made welcome and by sheer force of personality makes his unwilling hosts entertain him. Poison is put in a cup of coffee intended for Stingaree, and there is considerable suspense worked up when he is about to drink it. However, he changes cups with his hostess and the poisoning plan is brought to light when she is about to quaff. Stingaree eludes the Mounted Police by a novel method.

Scene from "The Poisoned Cup" (Kalem).

True Boardman is the usual typical Stingaree. Paul C. Hurst, who also directed, is seen as Howie. Other members of the cast are: Hal Clements, Edythe Sterling, Tom Walsh, G. A. Williams and Ah Wing.

"The Range Boss"

A Red-Blooded Western Photo-Melodrama By Essanay, Featuring Jack Gardner and Ruth King—Adapted and Directed By W. S. Van Dyke.

Reviewed by James S McQuade.

CHARLES ALDEN SELTZER'S short story, "The Range Boss," has lent itself so admirably to screen service that the spectator is always keyed up to a high pitch of interest. There was not a moment, with one exception, that my critical faculties were ruffled, the exception being a needlessly lengthened exposure of a scene in the first reel which shows a hill side with a few cowboys and cattle on it in the range of the Flying W. However, the action is so lively and exciting otherwise that the exception is overlooked.

Scene from "The Range Boss" (Essanay).

One relishes particularly, near the opening of the filmed story, the contrast between the manners of the East and those of the Western plains. We see Ruth Harkness (Ruth King), heiress to the Flying W., Willard Masten (Carl Stockdale), her fiance, and her old aunt and uncle making the last lap of the journey from New York in a two horse buggy. They approach a stream whose depth is uncertain, and nearly come to grief by trying to cross it. A lone cowboy, Rex Randerson (Jack Gardner), who chances to be nearby, shouts a warning. Then he assists each of the party from midstream to the bank, a feat in which his pony plays an important part, more especially so in the case of Willard Masten, whom he lands plump in the water by means of a playful bucking jump. The innocent air of Cowboy Randerson as he gains the bank, over the absence of the curt New Yorker, would awaken the risibilities of a half-dead man.

It turns out later that Rex Randerson becomes range boss of the Flying W and an intimacy deeper that friendship steadily develops between him and Ruth Harkness. This breeds for Rex the enmity of Willard Masten and of the foreman and straw boss of the Flying W., which ends in the death of all three.

Jack Gardner's Rex Randerson is a typical western man of the plains—sensitive, brave and honest. He is a fine horseman, quick with his pistol and always ready to defend himself or the weak. In his suit for the love of Ruth Harkness he never lowers the pride of his manhood, not even when she wrongfully accuses him of lying. And near the end of the story he saves her from a fate worse than death by a breakneck ride and a pistol fight, in which he kills her assailant.

As Ruth Harkness, Miss King treats the spectator to many nice points in acting. In a look, a gesture, she can convey a world of meaning. And there is an arch sluice of humor at times that is very delightful.

Willard Masten is strongly impersonated by Carl Stockdale, while the minor characters of Old Man Catherson, Hagar, his daughter, Tom Chavis, the foreman, and Jim Pickett, the straw boss, are commendably carried. To the capable direction of W. S. Van Dyke the production owes much of its worth.

The release will be made July 16 through K-E-S-E.

Triangle Program

"Sudden Jim," With Charles Ray, and "The Sawdust Ring," With Bessie Love.

Reviewed by Louis Reeves Harrison.

"SUDDEN JIM" presents an entirely new characterization for Charles Ray, more manly, more typically American and one calling for an abundance of physical energy, but not quite enough of psychology. Perhaps this is because the man of swift methods does not hesitate long enough to reveal much of his characater, but it is attractive and a change from the weakling roles to which Ray has been so long assigned. He has been very successful in these difficult parts, very consistent in portraying them, but they are not representative of our national character in spite of the fact that they have been a decided improvement on the old-fashioned hero. Perhaps there is a balance to be struck between them which has not been reached, that of a man who overcomes destructive influences on his character by some form of innate strength or refinement of his early environment.

There are many sensational scenes, massed struggles and burning of railroad property, mechanical stuff of the old-fashioned melodrama so often used in pictures, but it is made consistent and plausible in this case. The most noteworthy character outside of that played by Ray is of a venerable county judge by Joseph J. Dowling, a gem in its way. The most amusing episode is that of a woman in the gallery of a nomination meeting calling out to her corrupted husband below that he had better vote the right ticket if he expects to have peace at home, a shot that is particularly opportune and one which will make a hit with audiences in all parts of the country. The love story is weak from lack of development of the girl's character, but that is the weak spot of melodrama as a rule. The minor roles are well taken and interpreted to the full extent of their opportunity. As a whole the story is an attractive piece of sensational realism.

"The Sawdust Ring."

"The Sawdust Ring" is a creditable attempt at domestic comedy by an author who is given too much for any one [illegible] to do. He has [illegible] a story for the screen which affords Bessie Love some delightful opportunity and has written a story of realistic humor, with several distinct complications, but there is not enough material in it for five reels, and it drags at times from the prolongation of closeups and general attenuation. It presents Bessie Love as the daughter of a washerwoman who has "inherited" a tendency to be a circus performer, no more a matter of inheritance than a tendency to be a washerwoman, the weakest spot in the entire structure. Desire on the part of children to follow this or that occupation of grown-ups results entirely from imitation. Many playwrights could study the subject of heredity to advantage, but the safest rule for them to follow is to avoid that subject altogether.

Now it happens that the mother of Bessie was once married to a ring master and deserted him with her young baby through mistaken jealousy. When she is taken ill, and Bessie runs away with the junk man's son, their adventures land them in a circus. Bessie finds her daddy and takes him to her invalid mother. This is a thin story for five reels, without suspense and devoid of love interest, but it presents some attractive and amusing views of human nature. Bessie Love is the same conscientious little artist she has always been, and her impersonation is entirely effective—it is simply limited by conditions. The story will suit the younger portions of an audience, but it is not equipped with enough material for mature minds.

"The Cook of Canyon Camp"

George Beban Is Seen in a Picturesquely Staged Story of a French Canadian—Some Fine Touches.

Reviewed by George Blaisdell.

IT IS as a "French Canuck" that George Beban is seen in "The Cook of Canyon Camp," the Morosco subject released on July 19 through Paramount. Mr. Beban rises finely to his opportunities—he portrays the happy-go-lucky flapjack artist as only the great character delineator can portray him. Jean is wholesome and whole-souled, a philanthropist who hesitates not to tell a "beeg lie" when to him the ends seem to

Scene from "The Cook of Canyon Camp" (Paramount).

justify the means. He unites the separated couple and unweaves the tangle into which his Pickwickian admission of already being the possessor of a wife had thrown his own love affair.

Donald Crisp is the author of the story and the director of the picture. Mr. Crisp has given his bent for lyrical composition full swing in some of the sub-titles—always in the dialect of the Canadian North—and they are effective. In the working out of the tale, with its fine touches and homely humor, we overlook the employment of the unknown brother whose visit is responsible for breaking up a happy home. The production will be judged as a whole; on that basis it will rate well and leave a most pleasant impression at the close.

We get the atmosphere of the woods in the opening of the story—and it holds to the end. Jean comes down to the shores of a lake, and with a mirror heliographs his message of love to Marie on the opposite shore; she with a glass answers back. There are the lumbermen turning out of their bunks in the morning and "falling to" on the giant flapjacks. And just by the way, these flapjacks—without salt, don't forget—figure so much in the story that a theater where "The Cook of Canyon Camp" is being shown is no place for a hungry man.

Helen Eddy is Marie, and in this story, as in the other Beban subjects in which she has appeared she counts heavily—she makes a fine foil for the leading player. She is always good to look upon—she has the intelligence to bring out genuine human qualities and to make those qualities shine amid rough, even unkempt, surroundings. Monroe Salisbury is Silent Jack, the morose tenderfoot lumberman, who had gone to the woods to forget his domestic "troubles," which Jean proves to be of his imagination.

"The Cook of Canyon Camp" is a real Beban picture—and the writer thinks that is saying considerable for any subject.

"The Love That Lives"

Five-Part Famous Players Photodrama Gives Pauline Frederick Fine Opportunities for Forceful Acting.

Reviewed by Edward Weitzel.

THERE is nothing half-way about "The Love That Lives," the five-part Famous Players-Paramount production written by Scudder Middleton. It belongs to the realistic school of screen fiction, and mother love is its theme. A scrub woman with the beauty and refinement to attract the advances of a man of wealth and breeding is not met with every day, even in mimic life. Granting her existence, however, it is quite likely that she would act as does Molly McGill when she finds temptation in her path. "The Love That Lives" shows Mollie selling her soul for money with which to educate her son. When the man whose protection she accepts grows tired of her, she drifts rapidly downward. After her son has grown to manhood and thinks her dead, the chance is given her to work out her own redemption. She does so at the cost of her life. To accomplish this the author has taken full advantage of dramatic license, but the lesson is made none the less impressive.

Scene from "The Love That Lives" (Paramount).

Pauline Frederick is the Mollie McGill. The part is an unusual one for her, but she meets the test with well-founded assurance. The three stages in Mollie's life are distinct, and it is in the last stage that Miss Frederick does her most forceful work. She looks the broken-down, sin-worn woman with pitiful perfection and acts with equal skill. John Sainpolis is finished and satisfying as Harvey Brooks, and Joseph Carroll is uncommonly clever as the boy Jimmy. Pat O'Mally, Violet Palmer, Frank Evans and Elden Stewart fill the remaining roles with credit. The production is up to the Famous Players standard.

"Two Little Imps"

Jane and Katherine Lee Stars of Lively Kid Comedy in Six Parts—Produced by Fox.

Reviewed by Edward Weitzel.

A BACHELOR uncle with two mischievous youngsters in his charge and the girl of his heart stopping at the same hotel is a state of affairs that is bound to furnish amusement for the onlooker. This is the situation in "Two Little Imps," a six-part comedy written by Mary Murillo to exploit the precocity of Jane and Katherine Lee. "Helen's Babies" was the forerunner of Miss Murillo's work. The comedy entanglements of "Two Little Imps" are as thick as plums in a home-made pudding, and most of them are amusing. The serious matter is not nearly so good. There is a wayward son who breaks into his father's room in the hotel, but is reformed by his sister, the sweetheart of the hero. However, this is not important. It is the pranks of the two youthful stars that furnish the entertainment, and their talent for getting into mischief is abnormally developed.

Scene from "Two Little Imps" (Fox).

To say that Jane and Katherine are in their element while being rescued from the ridge of the hotel roof by the fire department or helping to capture a gang of burglars is to do justice to the youngest of the Fox stars. The business-like way in which they do their work is not excelled by any member of the cast. Leslie Austen, Edna Hunter, Edwin Holt, Stuart Sage, Sidney D'Albrook and Wm. Harvey play the adult roles skillfully. The comedy has been well directed by Kenean Buel.

"The Greater Law"

Myrtle Gonzalez and George Hernandez Joint Stars in Five-Part Bluebird Photoplay with Scenes Laid in Alaska.

Reviewed by Edward Weitzel.

THE snow and ice of a Klondyke winter form the background of "The Greater Law," a five-part Bluebird photoplay written by Chas. Wilson, Jr., the leading roles being played by Myrtle Gonzalez and George Hernandez. Lynn W.

Scene from "The Greater Law" (Bluebird).

Reynolds, who produced the picture, is also the maker of the scenario. The plot is simple and direct and a good example of its class. Myrtle Gonzalez plays the part of Barbara Henderson, a young eastern girl whose brother is left in her care by her dying mother. The boy is weak and soon falls into evil ways. He takes his portion of his mother's estate and goes to Alaska in search of gold. He is killed in a dancehall, in a quarrel over a woman, and the hero of the tale, played by George Hernandez, is implicated in the murder. When Barbara goes to find her brother she is told of his death and the rumor of how he was killed. She starts to hunt down the murderer and has a number of thrilling adventures, until she learns she has been following the wrong trail for an avenger, but the right one for a woman whose heart has not led her astray, in spite of the circumstantial evidence against the hero.

The production is generally excellent and both stars create favorable impressions in their roles. Lawrence Peyton, Jack Curtis, Jean Hersholt and Maud Amory are the leading members of an adequate support.

"High Speed"

Jack Mulhall Featured in Five-Reel Butterfly Farce Comedy —Story Unoriginal and Action Slow.

Reviewed by Ben H. Grimm.

THE only speed in "High Speed," a five-reel Butterfly farce-comedy, featuring Jack Mulhall, is in its title. The story is unoriginal and very draggy—a two-reel idea has been padded out with monotonous incident to five reels. The picture never rises above a point of merely passing interest. The photography throughout is excellent, and there are many pretty and some beautiful exteriors.

Scene from "High Speed" (Butterfly).

The biggest contributing cause to the picture's flatness is the story, which tells of the young daughter of new-rich parents who, upon her return from a finishing school, is bored by her father and by about everything else about the house. The father sees to it that she meets a youth called Speed, who has earned that sobriquet through his manner of making every minute of the day count in his business. Speed becomes enamoured of the girl, but her mother insists on her marrying a count. Speed and the girl plan to elope, but the girl is caught by her mother. The mother nags until the girl consents to marry the count. Just as the marriage is about to take place the girl telephones Speed to save her. He breaks up the would-be wedding party by carrying the girl bodily out of the house and into his automobile. The two are aided in their elopement by the girl's father.

Jack Mulhall does his usual work in the leading male role. Fritzi Ridgeway plays the part of the girl. Others who appear on the screen are Harry Rattenberry, Lydia Yeamans Titus, Albert McQuarrie and J. Morris Foster. The picture was directed by George L. Sargent.

"Miss Deception"

Jean Sothern Featured in Five-Reel Comedy-Drama—Produced by Van Dyke for Art Dramas Program.

Reviewed by Benn H. Grimm.

PURELY a vehicle for Jean Sothern is "Miss Deception," a five-reel comedy-drama produced by the Van Dyke Film Corporation and released on the Art Dramas program. The picture is almost a sister to "The Road Between," an Art Drama picture which was released about two weeks ago. "Miss Deception" is a photoplay that relies upon curls, cuteness and the personality of Jean Sothern to get it over. It is a production typical of that sort of pictures whose stories are made secondary to the exploitation of the charms of the star.

Miss Sothern this time is seen as the madcap farm girl whose father, a millionaire, deserted her mother many years ago. The girl has been brought up by her uncle. The father, believing the girl to be wild and untamed, has her come to the city. In reality the girl is refined and well educated, but she decides not to disappoint her father in his belief that she is wild. In her "wild make-up" she comes to the city and indulges in all sorts of pranks. But her disguise is the means of saving her father from marrying an adventuress. Also, through the discovery of oil on her uncle's and her own property, she is instrumental in saving her father from financial ruin.

The story was written by Joseph Franklin Poland, Eugene Nowland directed. In the company supporting Miss Sothern are Jack Newton, Robert Kegereis, Mary More, Edwin Stanley, Jack Ellis and Hal Peel.

Production details are adequate to the story's needs.

"The Reed Case"

Five-Reel Butterfly Release Tells Fairly Entertaining Detective Yarn, With Story, Scenario and Production by Allen Holubar.

Reviewed by Robert C. McElravy.

MANY screen stories have the faculty of holding the interest in spite of numerous drawbacks in their general development, and this five-reel number is one of that type. It has any number of minor faults, and yet the observer's attention is carried along from reel to reel without perceptible break.

Allen Holubar, who wrote and directed the piece and plays the leading role, has done some very creditable work in shorter productions, but parts of this kind are hardly up to his standard. The introductory scenes, bringing out the early work of Jerry Brennon, the detective-hero, are rather long and unnecessary to a certain degree. Then the Reed case itself is brought into the story in an uncertain way. The kidnapping of the girl was done so surreptitiously that the observer scarcely knows what has happened until Jerry finds her in the mountain cabin. This process of development leaves out the element of suspense. Neither is there anything to convince the observer that Jerry is threatened with a nervous breakdown.

The cabin in the woods and the mysterious developments during Jerry's stay are the strong features of the production. Mr. Holubar has a good eye for atmosphere and artistic settings and this is worthy of a much stronger story. The photography is also unusually attractive. There is plenty of action and considerable suspense in the last two reels, which bring the story to a pleasing close.

Scene from "The Reed Case" (Butterfly).

Ernest Shields, who has a good sense of comedy, makes the most of his limited opportunities. Alfred Allen appears as Renfroy, the old school detective, and Louise Lovely makes an attractive heroine. Others in the cast are Fred Montague, George Pearce, Sydney Dean, Nanine Wright and Edward Brady. The minor characters are too completely subordinated in many of the scenes.

"The Wrong Mr. Fox"

Klever Komedy Two-Reel Subject Features Victor Moore in Humorous Horseplay.

Reviewed by Arthur W. Courtney.

AS THE title shows, "The Wrong Mr. Fox," a Klever Comedy, with Victor Moore, is a comedy of mistaken identity. Victor Moore is Mr. Fox, a down-and-out actor. He tries to commit suicide by gas, but the landlady interrupts by bringing in a letter which offers him a position with a company in Canaan, Vermont. He is so full of gas that when he blows out a match his breath catches fire. The first part of this reel is the funniest part of the picture.

When he gets to Canaan he is met by church members who are at the station to meet the Rev. Mr. Fox, their new pastor. Moore is broke and so he decides to go through with an impersonation of the minister. He takes his trick bicycle to church so that if his preaching falls flat he can do his bicycle act.

He begins the service by taking the collection. Then he disrobes in what, unfortunately, is represented as Billy Sunday's style. He finishes by riding his bicycle up and down the aisle and out.

Although this picture will amuse many people, its use of Billy Sunday's name in this connection will not commend it to Mr. Sunday's admirers. And they are legion.

Joe Welch in "The Peddler"

Yiddish Comedian Appears in a Screen Amplification of His Famous Sketch.

Reviewed by Arthur W. Courtney.

JOE WELCH'S popular vehicle of nearly a generation ago, "The Peddler," produced by the U. S. Amusement Corporation in six reels, is on the Art Dramas program for release on July 25. If memory serves, this play was at one stage of its career a variety sketch built about the situation of Joe Welch discovering his own son robbing the safe. At another time it was a full fledged Bowery melodrama with lots of tremulous incidental music. The photoplay is merely a screen version of the stage play. It is an undramatic story told at great length. Every hint in the dialogue of the stage play has been built up into a scene in the photoplay. Undoubtedly many persons will be interested in this plain tale.

It is scrupulously clean. When Mr. Morgan discovers his wife with Sammy he puts her out of the house and makes Sammy support her. She makes Sammy "leave early every night" and the detective reports further to Mr. Morgan "everything is right and proper."

Joe Welch's voice is missed. But the titles in his dialect, which are inserted so often for their own sake, not to make situations more intelligible, may well have been spared.

Joe Welch is an itinerent country peddler who saves enough to open a second-hand clothing store in the city. He is a modern Job. His own son, Sammy, robs him. But finally oil is discovered on the tract of land in Oklahoma which his wife left him, and he is paid $500,000. He ends his days in affluence.

Young Catherine Calvert, as Sarah, the housekeeper, who marries Sammy, gives an interesting impersonation. Sammy is played by Sidney Mason. His is a thankless job. The part is frankly intended for theatrical purposes only. This is true also of the part of Mrs. Morgan, played by Sally Crute. A subtitle tells that all she wants is affection. The blind foundling, Mary, is played by six-year-old Kittens Reichert with much tenderness.

Those who have seen Joe Welch in the stage version of "The Peddler," and those who wish they might have seen him, will find in this photoplay an hour of good entertainment. It is an authentic record.

"Betty, Be Good"

A Five-Reel Balboa on the Mutual Program Featuring Jackie Saunders.

Reviewed by Arthur W. Courtney.

JACKIE SAUNDERS is featured in a five-reel Mutual entitled "Betty, Be Good!" It is the story of a rich, motherless girl who is constantly being admonished by her father to be good. She reads in the newspapers of the food riots at the city hall and decides to bake bread for the hungering multitude. She gets all stuck up with dough, burns the bread and tosses it out of the window on the butler's head. This is typical of the humor of the picture.

Each reel is just added to the preceding one. There is no vital connection between them. As we look back, however, we realize that Jackie's father refuses to lower the price of food until the end of the last reel. He is on bad terms with the mayor and has affidavits sworn to incriminate the mayor and keep himself out of jail. All the developments of the plot are transparent. The father is setting out to town with the affidavits. He hands them to the chauffeur, who places them beside him in the roadster. Then the father decided to take the big car. The chauffeur gets it, but leaves the affidavits in the roadster. Jackie runs away from home with the roadster. She is held up by a mule. A tramp steal the affidavits. He shows up in the last reel trying to sell the affidavits to the mayor. Then we get a flash back of what has actually happened. When the mayor sees the affidavits he laughs and says that the man who made them has since been put in the insane asylum. Everyone registers surprise and Jackie's father reduces the price of food.

The mayor's son spends his vacation as an officer on the police force, incognito. He arrests Jackie for disobeying traffic regulations. In a sense, she arrests him, for they marry eventually.

OTTO LUCK AND THE RUBY AZAMATAZ.

For the seventy-sixth release of Paramount-Bray Pictographs, Wallace Carlson sent his now famous movie hero "Otto Luck" in quest of the "Ruby" of Razmataz and the further adventures of this luckless chap afford ample opportunity for a cartoon that is among the best ever done by this versatile artist.

Pathe Program

Schedule for Week of June 29 Features Mollie King, Pearl White and Ruth Roland.

MOLLIE KING in a strong feature directed by George Fitzmaurice, Pearl White in a thrilling episode of her "Fatal Ring" serial and Ruth Roland in an intense-compelling chapter of "The Neglected Wife" are features of Pathe's program for July 29th in addition to two issues of the Hearst-Pathe News which at the present time is claimed by exhibitors to outdraw any five-reel feature.

"The On-the-Square Girl" is the title of beautiful Mollie King's five-reel Gold Rooster play, produced by the Astra Film Corporation under the direction of George Fitzmaurice and written by Ouida Bergere. The splendid supporting cast includes L. Rogers Lytton, Aimee Dalmores, Donald Hall and Ernest Lawford. It is a fast-moving, strong story dealing with the phase of New York life similar to that side of English society depicted in "Our Betters," W. Somerset Maugham's play which was produced after the picture was written and which ran all season on Broadway. In it, Mollie King has the role of a beautiful Fifth Avenue cloak model and she wears some of the handsomest gowns ever seen in a motion picture

Pearl White appears in "The Warning on the Ring," the fourth chapter of "The Fatal Ring" serial. It is one of the most exciting chapters yet. Carslake determines to secure the Violet Diamond, but Pearl, with the aid of her pet dog, cleverly eludes him. The end of the episode has a strong carry-over interest to the next which will bring theater patrons back to see it. "The Fatal Ring" is called "another 'Iron Claw.' "

"Embittered Love" is the title of the twelfth episode of "The Neglected Wife" serial, in which Ruth Roland is starred. This chapter is marked by the attempt of the veiled woman to kill Horace Kennedy after she has sent to Mary Kennedy the following note: "Your husband visited the other woman's apartment this afternoon. Remember he ruined my life and I am going to punish him."

The seventeenth release of the "Know America" Combitone scenics is entitled "Eastern Texas." The release shows very interesting scenes of Galveston, the immense sea-wall that protects the city from the ravages of storm, scenes in Dallas, the largest cotton gin in the world and views of the state fair grounds.

An International cartoon and scenic split reel release and Hearst-Pathe News Nos. 62 and 63 complete the program.

Triangle Program for July 22

Charles Ray Appears in "Sudden Jim"; Jack Devereaux and Winifred Allen in "A Successful Failure."

THE long-heralded Triangle production of "Sudden Jim," the Saturday Evening Post story by Clarence Budington Kelland, starring Charles Ray, will be released on the program for July 22. "A Successful Failure," produced under the supervision of Allan Dwan and featuring Winifred Allen and Jack Devereaux, is the other feature of the week.

The scenes were filmed in the big woods of California. One of the most spectacular is that showing a burning trestle, one hundred feet high, over which Charles Ray drives a trainload of logs just before it collapses to the ground. In the cast supporting Ray are Sylvia Bremer, Joseph J. Dowling, Lydia Knott, William Bellingford, Frank Whitson and Georgie Stone. Director Victor L. Schertzinger has charge of the production.

"A Successful Failure," featuring Jack Devereaux and Winifred Allen, is a humorous view of the struggle which a young man makes to gain enough currency of success to marry the girl he adores. When a package of counterfeit bonds is tossed at him by a young woman in a taxicab he believes that fortune has blessed him, not detecting their bogus species. He keeps the bonds as capital, and the confidence they give him is of inestimable value in giving him the courage to win.

The supporting company includes William Riley Hatch, George Renavent, Frank Currier, Russell Simpson and Robert Crimmins. The play was written by Robert Shirley and directed by Arthur Rosson, under the supervision of Allan Dwan.

BADET IN SELIG'S "NO GREATER LOVE."

Miss Regina Badet, the emotional French actress, is presented in the role of Sadunah the Dancer, in the Selig Red Seal Play, "No Greater Love." This K-E-S-E production was written by William Le Quex and is a life drama of to-day, being the study of a woman's heart. "Sadunah the Dancer" has a daughter whom she wishes to shield from the life she had led. Pursuing her sole ambition, Sadunah marries a rich financier, and when he gets into serious trouble and it would seem that he will lose all his money she tempts him to commit a terrible crime. But she, too, is ready to sacrifice all for mother love The call coming, Sadunah, at whose feet the artistic world has paid homage, gives her life for her child.

Regina Badet is known to many as "The vampire of the French screen." "No Greater Live" is said to present not only a strong plot, but beautiful photography, scenic effect, etc.

Comments on the Films

EXCLUSIVELY BY OUR OWN STAFF

General Film Company.

THE LOVE PHILTER OF IKEY SCHOENSTEIN (Broadway Star Feature). Bernard Siegel, William Shea and Mildred Manning head the cast of this O. Henry one-part comedy. It is full of human nature and laughs.

STRICTLY BUSINESS (Broadway Star Feature).—An O. Henry story in two reels very well done. A vaudeville actor meets an actress who agrees to join him in putting on a vaudeville sketch on strictly business terms as far as their personal relations are concerned. The story is entertainingly told and ends in a genuine surprise. The titles are very good.

THE POISONED CUP (Kalem).—A two-reel episode of "The Further Adventures of Stingaree" series. Stingaree invites himself out to dinner and gets into a few tight places. However, he once more eludes the mounted police. The number does not contain much action and is not as exciting as preceding episodes.

Art Dramas, Inc.

THE PEDDLER (U. S. Amusement), July 25.—Joe Welch's popular play in a six-reel film version. This is a faithful record of the play and will be found entertaining. A long review is printed elsewhere.

Bluebird Photoplays Corporation

THE GREATER LAW (Bluebird), July 16.—Myrtle Gonzales and George Hernandez are the stars of this five part photoplay. It has a clean-cut story adequately produced and acted. A longer review is printed on another page of this issue.

Butterfly Pictures.

HIGH SPEED, July 16.—A slow-moving, unoriginal five-reel comedy-drama, with Jack Mulhall in the leading role. The story tells of how a youth full of "pep" finally won a bored, wealthy girl from a count with whom the girl's mother had arranged a marriage. A review is printed on another page of this issue.

Fox Film Corporation.

TWO LITTLE IMPS (Fox), July 8.—Kid comedy of an amusing sort runs all through this five-part photoplay, in which which Jane and Katherine Lee are the two trouble-makers. A longer review is printed on another page of this issue.

Greater Vitagraph.

THE STOLEN TREATY, July 16.—A five-reel story of diplomatic intrigue, particularly strong in artistic production, though somewhat vague in plot development. A longer review appears in this issue.

Kleine-Edison-Selig-Essanay

THE RANGE BOSS (Essanay), July 16.—This is a western story that always keeps interest on the edge. Jack Gardner, Ruth King and Carl Stockdale appear in the leading roles and they are well supported. The direction has been ably done by W. S. Van Dyke, who also adapted the photo-melodrama from the story of Charles Alden Seltzer

Metro Pictures Corporation.

THE TRAIL OF THE SHADOW (Rolfe), July 2.—An interesting story well produced, with Emmy Wehlen, the English musical comedy star, as the heroine, this five-part feature has plenty of merit. It is reviewed at length on another page of this issue.

LEST WE FORGET (Drew), July 9.—The Drews, holding forth in this comedy, do their usual refined class of work. In this number "Henry," having arrived at that stage of matrimonial life where the daily remembrances of candies and flowers for wife have become a source of annoyance, is subjected to a course of absent treatment by "wife," who sends flowers and candy to herself, thus arousing hubby to a jealous rage. The story works out very nicely, with Henry penitent and giving his order for an everlasting supply of daily flowers and candy.

Mutual Film Corporation.

A MATCH IN QUARANTINE (La Salle), July 24.—In this comedy the son and daughter of two neighbors (widow and widower) elope. In doing so they succeed in having the home of the widower, to which the widow has come to protest against circumstances, quarantined for smallpox. The result is, that both couples are married before the close of the story, after the youngsters have been arrested for speeding in an automobile.

THE RAILROAD RAIDERS (Signal), July 16.—The fifteenth chapter of this serial, entitled "The Mystery of the Counterfeit Tickets." The gang takes advantage of the opening of a new branch on the K. & W. to counterfeit railroad tickets for the excursion to Copper City. A dishonest ticket agent sells the tickets and turns the money over to them. They go to the counterfeiters' shack to divide the money. Helen Holmes and her party attempt to capture them by lighting gasoline from the automobile in a trench that runs down to the shack. The burning of the shack is the punch of the episode.

BETTY, BE GOOD! (Mutual), July 16.—A five-reeler featuring Jackie Saunders. On the whole it is pretty poor material. A longer review is printed elsewhere.

JERRY AT THE WALDORF (Cub), July 12.—In this number of the Jerry pictures we find the hero being turned from a rooming house because of nonpayment of room rent. He then takes a room at a large hotel and, by happening in the wrong room, causes such a disturbance that he finally is led away by the police. Only moderately entertaining.

REEL LIFE NO. 63 (Gaumont), July 12.—The subjects contained in this issue are "A Submarine of the Past," "A Square Deal for the Baby," "Whale Meat," "Camp Fire Signal Girls," and a couple of animated cartoon studies from "Life," entitled "A Hasty Pudding" and "Professional Etiquette."

MUTUAL TOURS AROUND THE WORLD NO. 36 (Gaumont), July 10.—In this number will be found some excellent views of Havana, Cuba; Aigues-Mortes, France, and some of the ancient cities of Egypt, such as Alexandria, Damietta, Mansura and Tanta. An interesting number.

MUTUAL WEEKLY NO. 132 (Gaumont), July 18.—Interesting items of this issue are British submarines passing through Golden Gate, British "tanks" in action and American "tanks" in action, Dutch warships visiting the New York harbor and the Congressional ball game at Washington, D. C.

Paramount Pictures Corporation.

THE LOVE THAT LIVES (Famous Players), July 9.—The work done by Pauline Frederick in this five-part screen play will be a surprise to many of her admirers. She plays a fallen woman who is redeemed through love for her son. A longer review is printed on another page of this issue.

THE COOK OF CANYON CAMP (Morosco), July 29.—George Beban is featured in this story of the Canadian woods. It is a good story, staged by Donald Crisp amid picturesque surroundings, and contains many good touches of light and shade. Helen Eddy and Monroe Salisbury are in the supporting cast.

THE LITTLE BOY SCOUT (Famous Players), June 28.—This five-part photoplay, starring Ann Pennington, is an excellent picture for the youthful mind, the Boy Scouts, in particular. Owen Moore is the leading support of the cast. A longer review is printed on another page of this issue.

Pathe Exchange Inc.

NEW YORK'S GIANT BARGE CANAL (International), Week of July 15.—The half-reel educational showing the working of New York's barge canal from Albany to Buffalo divides interest with an amusing "Jerry on the Job" cartoon entitled "Love and Lunch."

THE ON-THE-SQUARE GIRL (Astra), July 29.—The life of a model in a man-milliner's establishment is shown in this five-part photoplay, starring Mollie King. The picture is full of dramatic episodes. It is reviewed at length on another page of this issue.

Universal Film Manufacturing Company.

SEEING THINGS (Nestor), Week of July 23.—A comedy number, featuring Eddie Lyons, Lee Moran and Edith Roberts. Eddie and his valet go to "Lonesomo Lodge," in the mountains, and Lee Moran does some good comedy work as a scared colored man. This is well constructed and laughable throughout.

THE SOLDIER OF THE LEGION (Gold Seal), Week of July 23.—This subject, by Maude Spengler Meeson and E. J. Clauson, was shown in five reels, but will undoubtedly be cut to three. It tells a story within a story, illustrating a novel being written in a boarding house. The writer, his friend, "Spike," and the girl slavey play parts in the later yarn, which takes place in Algeria. The manner of presenting this is light and fairly entertaining, but the subject as a whole has no special strength, neither episode being entirely convincing. The cast is pleasing and includes Irene Hunt, George Pearce and Leo Pierson.

THE SOUL HERDER (Universal).—A Harry Carey three-reeler, with Harry as a Billy Sunday in a ranch town which he reforms. Elizabeth Janes is excellent in a child's part. Fritzi Ridgeway is an attractive church organist. This is an excellent picture for children and adults. It ought to have a place on church entertainments. It has a strong moral tone. Reviewed at length elsewhere.

CAUGHT IN THE ACT (Victor), Week of July 23.—A two-reel subject, by Eugene B. Lewis, featuring Herbert Rawlinson and Neva Gerber. The former awakens in the morning, after a big spree. He is informed that he committed a triple murder the night before. Later it develops that he has a double, known as "Curly, the Fox." This plot is not particularly strong, but it is not obvious in character and holds the interest as it proceeds. There are also pleasing comedy touches here and there.

THE SOUBRETTE (Joker), Week of July 23.—A character comedy, by Tom Gibson, featuring Gale Henry and Milton Sims as a couple of "rubes." Grace Maroni is the lady adventuress who lures the young man to the city. His country sweetheart follows and some wild scenes occur. Later it all turns out to be a dream. This is well up to the aver-and will create numerous laughs.

CANNING THE CANNIBAL KING (Joker), Week of July 23.—Bobbie Mack is the king, and Lillian Peacock the very interesting queen of the cannibals. Franey and Morante arrive at the island and after a narrow escape from being the principal ingredient of a stew, escape. This is a very interesting comedy, with an elephant and an orang outang in the jungle scenes toward the close.

THE BEAUTIFUL IMPOSTOR (Star Featurette), Week of July 23.—A two-reel number, by Catherine Carr, featuring Mary Fuller as an orphan girl. She goes to the city, becomes a dressmaker's model and then is employed to represent a countess at a social affair, the real countess being ill. She falls in love with a wealthy society man, who remains true even after he learns her story. This is beautifully pictured throughout, and while possessing no particular dramatic strength, has the best social atmosphere. The plot is also quite original.

Triangle Film Corporation.

SUDDEN JIM (Triangle), July 22.—A comedy of domestic life and business in which Charles Ray interprets a finer character than usual, that of a manly type, with a lot of mass fighting and some sensational fire scenes. Generally good.

THE SAWDUST RING (Triangle), July 15.—A vehicle for Bessie Love, in which she is both consistent and attractive, but the story is not strong enough for the mature part of an audience. It may please the children and is generally fair.

HIS SPEEDY FINISH, June 17.—A comedy reel based on the unsuccessful efforts of a young fellow to make way with himself after being jilted on account of arriving too late for his own wedding. After accidentally becoming a hero the girl forgives him. An ordinary number, introducing a band of professional assassins who furnish some of the humor.

World Pictures.

A SELF-MADE WIDOW (Peerless), July 23.—Alice Brady has a lively part in this five-part photoplay, which has many amusing moments. It is reviewed at length on another page of this issue.

Miscellaneous.

CHARACTER AS REVEALED IN THE EYE (A. Kay Co.), July.—This is the second number of the Terry Human Interest series and gives a comprehensive illustration of how to read character by the eyes. Living examples of the truth of the Jessie Fowler teachings are presented in pictures of Lincoln, Wilson, Pershing and others. A full review of the picture will be found elsewhere. On the same reel will be found scenes taken in Little Italy on New York's East Side.

WILLIAM FARNUM IN "THE CONQUEROR" (Fox).

The millions af admirers of stalwart William Farnum, the famous Fox Film star, may look forward with keen anticipation to the release date in September of "The Conqueror," a massive and thrilling photodramatic romance based on the life of one of America's frontier heroes, General Sam Houston, of Texas. This big production was directed by R. A. Walsh, producer of "The Honor System" and other Fox pictures of extraordinary merit. In the course of its production "The Conqueror" made use of several thousand Indians, Mexicans and live stock; the battle scenes, in which a hundred cannon were used, are tremendous; the love story is one of infinite charm and the dramatic action builds to a climax calculated to make every spectator gasp for breath.

Farnum steps into the screen in the role of the celebrated Texan hero. In the picture Sam Houston is first shown as a diamond in the rough, living among the Cherokee Indians and indifferent to the call of his white brethren. But when he meets the Tennessee Rose, played by the lovely Jewel Carmen, Houston undergoes a complete reversal of form.

Among the other members of the supporting cast are such famous Fox favorites as Charles Clary, J. A. Marcus, Carrie Clarke Ward, Robert Dunbar and Owen Jones. The principal Indian roles are played by the Sioux chiefs, William Eagle Shirt and Chief Birdhead.

Lillian Walker Wants Stories

Famous Dimple Girl Is Looking for Comedies and Finds Them Very Scarce.

By Ben H. Grimm.

THE most difficult thing to do while interviewing Lillian Walker is to listen to what she is saying. That is because one becomes so rapt in the pleasure of watching the play of her world-famous dimples, so flatteringly flustered at a direct gaze from her big, speechful eyes, and so caught up in the aura of "personality" that radiates about her, that one's faculties have enough to do merely to contemplate her. But it was our duty to carry to the readers of the Moving Picture World the message of the girl who made the dimple famous, so we tried our hardest to listen while Miss Walker told us about "The Lust of the Ages," an eight-reel picture directed by Harry Revier and produced in Utah by the Ogden Pictures Corporation, and about several other things.

Lillian Walker.

Miss Walker's most ardent prayer is for good comedy stories. She is at present in New York resting before beginning production of her next Ogden picture. But between resting periods she and her co-workers are scouring the land for good comedy stories.

"I would be the happiest girl in the world if I could get some good comedy stories," Miss Walker told us. "You cannot imagine how difficult it is to obtain suitable material—stories that will hold up for five, six or even more reels. Two-reel ideas are more or less plentiful; but it is not the plan of the Ogden Pictures Corporation to pad a two-reel idea to five or six reels. That was made forcefully evident to me when I read Arron Hoffman's script of 'The Lust of the Ages.' That picture, of course, is by no means a comedy—it is a serious picture with a serious purpose; but the same basic rules that apply to comedy padding apply to drama padding. And I can assure you that there is not one superfluous foot in 'The Lust of the Ages.' Parenthetically I might state that I modestly believe 'The Lust of the Ages' to be a picture of assured success, because it is a picture builded around a factor that plumbs deeply our economic existence. And besides the basic dramatic theme—the lust for money—there is much of the spectacular.

"I had no end of amusing and interesting experiences out in Utah during the filming of the picture. This can be easily appreciated when you know that whole flocks of sheep and herds of goats, cattle and horses were used in the making of the picture. The scenes in which the animals appear are those representing the period in the world's progress in which no money was used—the time when the necessaries of life were used as a medium of exchange. Mr. Revier, I believe, is to be complimented on his handling these secenes, as well as the numberless other spectacular episodes. And his handling of the whole subject has been done with the master craftsmanship—but I am not going to boast about the picture; I am going to abide by the decision rendered by the public after the evidence has been presented on the screen."

Vivaciously then Miss Walker told us of a recent visit to a meeting of Chicago exhibitors. It could be seen from her demeanor no less than her words that she was overwhelmed by the reception that had been accorded her by the exhibitors. She said that recently she had met many exhibitors and that they all demanded that she give them comedies. It is because of this request from the exhibitors, Miss Walker said, that she is so anxious to get suitable comedy material.

KITTY GORDON RENEWS WORLD CONTRACT.

Kitty Gordon has signed a new contract with World-Pictures Brady-Made covering a full year from the current month. The present arrangement was made under an option held by the World corporation when Miss Gordon was "signed up" six months ago for three pictures to be completed within that space.

In that document was a clause giving the company the privilege of calling upon the actress for her services for twelve months longer at a specified salary, and it is this proviso that has been taken up. The three picture plays already completed with Miss Gordon as star are "Forget-Me-Not," "The Beloved Adventuress" and "The Divine Sacrifice," the one last mentioned not having been published as yet.

State Rights Department

Conducted by BEN H. GRIMM

Superpictures Film Clearing House

Corporation to Buy Big Pictures and Sell Direct to Important Exhibitors in Different Territories—Collins Outlines Policy.

SUPERPICTURES, INC., has in preparation plans whereby the corporation will become a clearing house for big feature productions. Frederick L. Collins, president of the corporation, in announcing Superpictures' unique policy, states that the firm will proceed to buy the biggest pictures produced and sell them, whenever feasible, direct to exhibitors in different territories. The exhibitor-buyer will in turn book the picture to other exhibitors in his territory.

The plan has been reached with a view to eliminating the exchange and cutting the costs of distribution. Overhead expense in maintaining exchanges often equals twenty-five per cent. of the cost of production Superpictures puts forth, and it is by doing away with much of this expense that Superpictures is determined to place itself in a position whereby it can sell at a reasonable price the best photoplays made

"Productions released by Superpictures will not be merely splendid features, satisfying the spectators," Mr. Collins states. "They will be more than that—superpictures in quality as well as in name, sold at a fair price and backed by powerful publicity so that an exhibitor will be positively assured that every Superpicture will be a super-box-office success. Exhibitors who show Superpictures will not only take in more money—they will also make more money.

"We do not expect to become fabulously rich in the motion picture business. We are prepared to lose money on our first production. But eventually we will make a fair profit. The man who makes a Superpicture and the exhibitor who shows it come first. They will take their profit and we will come last

"We are ready to buy, manufacture or finance any really big pictures. We'll sell them to big exhibitors, launch huge publicity campaigns and let the exhibitors take the profits.

"We have spent six months trying to find the best way to produce and sell motion pictures of undoubted quality. We tried the program idea. We had nearly a million dollars invested in the securities of program companies. We've owned stock in the 'star' companies. And we've made money.

"However, we have decided that the plan nearest perfection is to furnish the exhibitor what he wants at a price he can afford to pay. We are ready to act as a cleaing house for anv man who owns a production we believe to be of Superpictures quality. We will sell it to the big exhibitors, who are going to be the state rights buyers of the future. We'll put the proper publicity behind it and take a small profit. The exhibitor will make the big money.

"The exchange system is full of flaws. It cannot adjust itself to varying conditions; it fails to give the proper sort of service. The big exhibitor knows conditions in his vicinity, knows the smaller exhibitors and realizes what prices they can afford to pay and is able to help them get the best possible value out of a picture they book. One exhibitor would rather deal with another than with an exchange, for the exhibitor can give genuine service. He has dealt with exchanges and knows, from experience, where they fail to satisfy the man who shows pictures. These faults he corrects in his own selling organization.

"We believe in the exhibitor and we're going to deal with him. We're not merely going to talk with him. We're going to prove to him that Superpictures will make money for him; prove it by giving him the best pictures produced and at a price that gives him an opportunity to pile up profits on Superpictures days.

"We shall not release more than twelve productions in the first year. After the first year, however, we expect to be in a position to supply the big demand for Superpictures that by that time will have been built up.

"We don't ask the exhibitor to do more than investigate our plan and look at our productions. We know that once he knows what we are doing he will be an eager customer."

KING BEE SELLS MIDDLE WEST AND SOUTH.

The Standard Film Corporation, of 1305 Walnut street, Kansas City, has contracted for the King-Bee Corporation's Billy West comedies for the Middle Western states. R. C. Cropper, of the Standard firm, is projecting a big advertising campaign for the comedies in the territory.

The Southern Metro Pictures Corporation, of New Orleans, has purchased the comedies for Louisiana, Mississippi and Tennessee.

Century Comedy Rights Sold

Julius Stern Sells Distributing Rights on Alice Howell Subjects to Longacre Distributing Company.

JULIUS STERN, president of Century Comedies, has closed a deal with the Longacre Distributing Company for the exclusive rights to handle Alice Howell's comedy features, under the Century brand, throughout the United States and Canada. The Longacre Distributing Company will operate from the Mecca Building, New York, and will immediately begin establishing branch distribution offices throughout the country.

While the deal becomes effective at once, active operations in distributing Century subjects will not begin until about the first of September. Meanwhile the plans for circulating the comedies will be perfected and the branches will be made ready for business. The Century features were established some few weeks ago with Alice Howell the star of every comedy.

"Balloonatics," "Automaniacs," "Neptune's Nuaghty Daughter" and "Alice of the Sawdust," all personally directed, produced and edited by J. G. Blystone, have been subjects thus far created. The only theater where Century features have been shown is the New York Strand, on exclusive pre-release under arrangement with Managing Director Harold Edel. Therefore the product will be initiated throughout the country when the Longacre Distributing Company begins operations.

GERSTEN BUYS FILMS FOR NORTHERN JERSEY.

Frank Gersten, a pioneer exhibitor, has launched into the state rights field with the purchase of two big features for Northern New Jersey. From his newly-opened exchange in the Times Building, New York, Mr. Gersten is now handling bookings for his territory of "Redemption," with Evelyn Nesbit and her son, Russell Thaw, and George Loane Tucker's "I Believe."

Mr. Gersten announces that he is in the market to buy big features for Northern New Jersey. He is at present negotiating for a number of additional attractions, and he invites exhibitors to keep in touch with him. He states that he will confine his activities to the Northern New Jersey territory, and through intensive co-operation with exhibitors will endeavor to give them service plus.

ILLINOIS MAN BUYS THREE IVAN FILMS.

Frank Zambreno, who has spent the last two weeks in New York purchasing state rights for Illinois, concluded an agreement by which the Unity Photoplays Company becomes exclusive distributor in Illinois of the Ivan features "Her Surrender," "Two Men and a Woman," and the new Ivan super-feature, "Babbling Tongues."

Mr. Zambreno was especially impressed with "Babbling Tongues," the new Ivan super-feature, directed by William Humphrey. Mr. Zambreno stated that he contemplates exploiting this feature in a manner similar to the way other big features are exploited, and he proposes to give it an extended run at one of the best down town theaters of Chicago. Immediately upon consummating this deal Mr. Zambreno returned to Chicago.

THEIS BUYS "THE CRISIS" FOR EASTERN PA.

Theis Production Company, with headquarters in the Orpheum Theater Building, Wilkes-Barre, Pa., has purchased the Eastern Pennsylvania rights to William N. Selig's "The Crisis." The picture will be given a three weeks' run at the Garrick theater, Philadelphia, beginning August 13. An augmented orchestra and a chorus of thirty persons will be added attractions at this run. After the Garrick showing the picture will be put on tour throughout Eastern Pennsylvania.

PIEDMONT ABSORBS HAWK COMPANY.

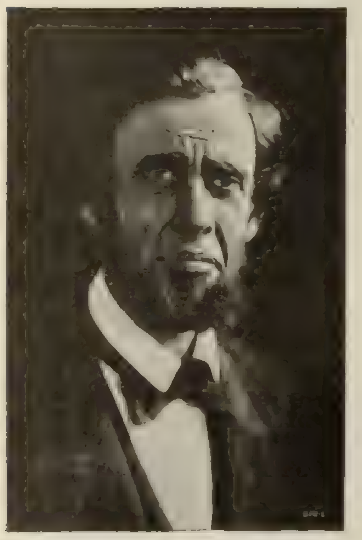
Piedmont Pictures Corporation has absorbed the Hawk Film Corporation and has moved from 1600 Broadway to new offices on the tenth floor of 727 Seventh avenue, New York. The activities of the company have been extensive during the past year. The corporation specializes in foreign business. The firm recently closed the "Jimmie Dale" serial for Spain, Portugal, India, Burma, Ceylon, Dutch East India and Porto Rico. The serial was produced by Monmouth and released in this country by Mutual. Piedmont also closed Fox films for Chile, Peru and Bolivia.

Lincoln Cycle for State Rights

Benjamin Chapin's Pictures Present Many Angles—Released Under the Master Title, "The Call to Arms."

THE problem of state-righting a picture is a difficult one, because most pictures are not fitted to many uses in many ways, but there is an occasional feature which allows an almost unlimited amount of repetition and use in many different ways, as well as in many different lengths. What is considered by many to be n ideal state rights proposition is the Benjamin Chapin Cycle of Lincoln Photoplays, going under the general title of "The Call to Arms."

Five years of Benjamin Chapin's life have been spent in perfecting the Lincoln Cycle, which is meeting much success at the Globe theater, New York. Though absolutely different from anything ever seen before by the New York public, it caught on immediately, and now if one has not seen the Lincoln Cycle they are considered behind the times. Through his years of struggle with the Lincoln subject—years of discouragement and universal advice of "quit undertaking the impossible," Mr. Chapin went on unswervingly in his desire to bring the Lincoln character to the twentieth century, as an inspiration and guide for the America of future generations. With no idea of personal glory, making a supreme sacrifice of his life and dedicating it to this one great picture, Chapin has at last seen the fruits of his unwavering devotion to the work by having his creation recognized as one of the motion picture's greatest contribution to the world of drama.



Benjamin Chapin.

Nothing before seen in motion pictures has the same kind of appeal, and the picture's emotional qualities are such that the Lincoln Cycle is of sure value in bringing home the realization that in this land of freedom nothing is impossible—that the poorest boy can rise to the greatest height; and, above all, the character of Lincoln is set as the one high standard of true Americanism.

"The Cycle" consists of four separate features under as many titles—"My Mother," "My Father," "Myself" and "The Call to Arms." Each of these pictures could be regarded as a separate story, yet as a whole, when they are combined in the one production, "The Call to Arms," the whole fits in together and carries the element of suspense throughout. The psychology of the audience has evidently been studied by Mr. Chapin, because they are carried through each emotional phase in a way that makes them ready for the next one—from tears at the touching scene of Nancy Hank's death they are carried to amusement at the mock trial where young Abe Lincoln won his first law case.

There are not only human touches in the picture—the picture is human and vital throughout. Not a moment while it is on the screen does the interest slow down—the intensity of the master character of President Lincoln rises to a splendid finish which is right in harmony with the times. As one critic declares, "It is a photoplay for every American, and every American should see it."

SOL LESSER HANDLING KING BEES IN WEST.

Sol. Lesser, of San Francisco, has acquired the local state rights of the King Bee Billy West Comedies. He expresses himself as delighted with the qualities of the productions which, he says, are among the funniest he has ever seen. Their money-making possibilities, in Mr. Lesser's opinion, are enormous, as the ability and popularity of the star, the excellence of the supporting company, and the cleverness of the acting and production have been well established by the releases so far available.

Sol L. Lesser has a two-fold purpose in making his next trip East, which will bring him to New York about August 1. Firstly, to attend the convention of the National Organization of state rights buyers, now being promoted by him, which will take place on August 7; secondly, to purchase feature productions independently for his All Star Features Distributors, Inc., of San Francisco, Cal.

This develops the fact that Mr. Lesser's connection with the new enterprise in no way interferes with his intention to continue purchasing independently, as well as under the national organization.

Hall's Sales Show Active Market

Twenty-Three States Sold for "Bar Sinister"—Most of "Her Fighting Chance" Territory Also Closed.

WITH the purchase by M. H. Hoffman of a large block of territory for "The Bar Sinister," Frank Hall, who controls the world rights to Edgar Lewis' production, announces that twenty-three states have been disposed of. The closed territory includes New York, New England, New Jersey, and the Middle South, including Delaware, Virginia, Maryland and District of Columbia in the East; Illinois, Michigan, Indiana, Kentucky, Missouri, Kansas, Iowa, Nebraska Minnesota, Wisconsin, North and South Dakota, California, Navada and Arizona are also among the states that have been taken. This leaves open Georgia, Florida, Alabama, Mississippi, North and South Carolina, Louisiana, Texas, Oklahoma, Arkansas, Washington, Oregon, Idaho, Montana, Colorado, Wyoming, New Mexico and Utah.

Rights to the Jane Grey production, "Her Fighting Chance," have also been disposed of rapidly, M. H. Hoffman again being prominent among the men who have acquired the rights to this picture. While negotiations are now pending for additional states, New England, New York, New Jersey, the Middle South and the Middle West have all been sold in a short time.

The rapidity with which territory for these two features is being bought, in spite of the Summer season is, according to Frank Hall, conclusive proof of the excellent condition of the market. "My experience while dealing with exchange men regarding the rights for 'The Bar Sinister' and 'Her Fighting Chance,' added to the daily reports coming into my office from my other enterprises, such as the Civilization Film Corp., booking special pictures in New Jersey, the Strand theater, Newark, the U. S. theater, Hoboken, the Criterion theater, Atlantic City, etc., lead me to believe we are entering upon an exceptionally prosperous season and I am laying my plans accordingly," said Mr. Hall. "The state rights exchanges are justified in preparing for a banner year and producers with special pictures of real merit are having no trouble disposing of them at a legitimate profit."

L. S. TOBIAS TO RETURN TO CONNECTICUT.

After an absence of one year, L. S. Tobias, former manager of Mutual's exchange in New Haven, Conn., will return to that city, this time as owner and manager of his own exchange. Mr. Tobias has taken over the lease on the premises just vacated by Mutual and will open elaborate offices for the purpose of exploiting state rights pictures for the state of Connecticut exclusively.

Mr. Tobias previously spent three years in the territory and not only knows personally every exhibitor up there, but is extremely well liked for his fairness in business. Already Mr. Tobias has arranged with Educational Films Corporation of America to handle their Ditmars subjects in Connecticut, and several other firms are negotiating with him to handle their goods. Formerly all state rights pictures were handled from Boston, but owing to their enormous territory Connecticut suffered not only neglect, but loss of business and money for the exchange. With this new arrangement Mr. Tobias affords state rights buyers thorough repesentation on their releases in the State of Connecticut. The offices will be located at 130 Meadow street, New Haven, Conn. Mr. Tobias left for Boston this week to complete arrangements with the exchanges there.

MUTT AND JEFF CARTOONS AT STRAND.

Starting with the first of Bud Fisher's new Mutt and Jeff series, "The Submarine Chaser," these pictures will be shown at the Strand theater, in New York, every day during the coming year. These are the first pictures to be released under the direct supervision of Bud Fisher and territories are selling fast, with the probability that the entire country will be sold before the second of the series is released, for all territories are at least being negotiated for where they have not been sold.

One of the first big territories to be sold was the entire South, which was purchased during the past week by William Oldknow, of Atlanta, Georgia, who is the general manager of the Consolidated Film and Supply Company. The territory he has contracted for includes North and South Carolina, Georgia, Tennessee, Alabama, Florida, Mississippi, Louisiana, Arkansas, Indian Territory, Oklahoma, Texas, Southern New Mexico and Eastern Arizona. The Regal Films, Limited, of Montreal, have purchased the rights for Canada, while the rights of Mexico have been bought by the Tavares-Kalb Company.

EASTERN STUDIOS FOR MOTOY COMEDIES.

With the return to New York from Chicago of H. C. Allen, president of the Peter Pan Film Corporation, the announcement is made that Motoy Comedies have been taken over by the Peter Pan Film Corporation, which company will move the studio from Chicago to New York, where the comedies will be made in the future.

The publicity and distribution plans which President Allen has in mind will no doubt place Motoy Comedies at the very top of popularity and create a demand for them all over the country. This will be brought about through an arrangement with the editors of various newspapers, who will benefit through the advertising campaign by a plan which is said to be entirely new to the industry.

Showing of "Persuasive Peggy" Soon

State Rights Buyers, Exhibitors and Peggy Hyland's Admirers Write Daily About Mayfair Production.

EVER since M. A. Schlesinger announced his first Mayfair production, "Persuasive Peggy," with dainty Peggy Hyland as the star, the trade has anxiously awaited the trade showing of this picture. Letters by the score have come to Mr. Schlesinger, president of the corporation, from exhibitors and state rights buyers all over the country, asking about the story under way and making sure that their name would not be overlooked when the invitations for the trade showing were issued. Within the next week or so Mr. Schlesinger plans to announce the date and place of this showing.

"Persuasive Peggy" is now completed and the arrangements for the showing well under way. The waiting experienced by the state rights buyers and exhibitors will be well repaid, it is reported, for every detail of the production has received the greatest attention and nothing has suffered through the haste sometimes prevalent in motion picture studios.

Scene from "Persuasive Peggy" (Mayfair)

Maravene Thompson, author and co-scenario writer of the charming story which ran serially in magazine form before being published as a book, has invited many fellow-authors to be present, and although the names of these literary luminaries have not yet been announced, the gathering promises to be a stellar one in every way.

Miss Hyland not only plays the title role in this—her first Mayfair production but as well has given her undivided attention from the day she signed her contract with the corporation. Time and time again she was able to suggest some human touch which, through letters from her admirers, she knows will please. This correspondence, also, has proven just how anxiously the public is awaiting the release of "Persuasive Peggy," for every mail brings inquiries.

NEW "MUTT AND JEFF" SERIES READY.

The first of a new series of "Mutt and Jeff" Animated Cartoons was released on Monday, July 9, and there will be a new one each week hereafter. Bud Fisher, the creator of these characters, ceased releasing them about three months ago in order to accumulate a reserve supply, thus affording him an opportunity to improve the animation and the humor as well as the quality and finish.

CUMMINS CLOSES JAPANESE DEAL.

Samuel Cummins, of 1476 Broadway, New York, has sold for Hiller & Wilk the rights to Japan for "Defense or Tribute." The purchaser was Kisaburo Kabayashi, of Tokio, Japan. Mr. Cummins has been specializing recently in the foreign field and has met with considerable success. He has also made several domestic sales recently.

ADS PREPARED FOR "GARDEN OF ALLAH."

The Selig company has prepared a complete line of advertising material to accompany "The Garden of Allah." There is a complete line of one, three, eight and twenty-sheet posters, press sheets, ad cut sheets, special folders, sliders in colors, heralds, lobby display cards and photographs, portraits and scenic cuts, lobby display frames and pictures in colors, etc.

"REDEMPTION" TO RUN IN LOEW THEATERS.

Contracts have been signed for the showing of "Redemption," featuring Evelyn Nesbit and her son, Russell Thaw, in all the Loew theaters; also the Proctor houses. Coincident with this announcement comes the further information that but little territory is open for the picture, which was produced by Julius Steger and John A. Golden.

Export and Import Gets More Films

Several New Productions—Two With Lyda Borelli—Received From Abroad by Ben Blumenthal.

PLANS that have been held in abeyance for some time owing to the uncertainty of steamship sailings are now ready for market introduction by Ben Blumenthal, head of the Export and Import Company, which is exploiting "Robespierre" and "Ivan the Terrible" in American territory. Last week a steamer brought several negatives in, among them being three of seven-reel productions founded on famous literary works. Lyda Borelli, the international star, plays remarkable roles in two of them, and Mr. Blumenthal has at once set to work preparing them for the market.

Among the new attractions to which the concern has acquired the rights is a six-reel drama with Lyda Borelli, entitled "From the Great Beyond." This is founded on the novel "Malombra," by Antonio Fogazzaro. It is built on psychic lines, and Lyda Borelli plays the role of a girl with two souls. On the arrival of the print it was placed in work for titling, but the subject of metempsychosis stumped the would-be titlers completely. Other channels were tried out; finally the services of Leon J. Rubinstein were contracted for. He interpolated a set of titles which reduce the scientific elements of the picture to the easy understanding of the layman.

Mr. Blumenthal has been holding a series of conferences with state rights buyers relative to "Robespierre" and "Ivan the Terrible," and it has practically been decided that both are to go into a Broadway theater for a run. It will soon be announced that they will open the season at first class houses which have never before offered a film attraction. The purpose of this is that both "Robespierre" and "Ivan the Terrible" will be given a run for profit, instead of the common practice of using the metropolitan engagement, at a loss, to inflate the value of territorial rights. Mr. Blumenthal proposes to put both over for a successful run, and the first two weeks will decide about similar engagements in other cities.

CHICAGO LIKES "THE DEEMSTER."

W. J. (Billy) Dunn, contracting manager for Warren & Clarke, the big out-door showmen who bought the rights to "The Deemster" for Illinois, Indiana and Wisconsin, has signed contracts with Lublinger & Trinz and Alfred Hamberger, the two big Cook County circuits, and "The Deemster" is now literally sweeping Chicago. Ten prints are working daily in the Windy City.

John B. Warren, senior member of the firm, reports astonishing results with this, his first venture in the state rights field, and announces his willingness to buy other big features. His organization is equipped to handle the biggest attractions on the market.

"BABBLING TONGUES" (Ivan).

Ivan Film Productions announces the release at an early date of "Babbling Tongues," with James Morrison, Grace Valentine and Arthur Donaldson in the leading parts. This feature is to be released as the second Super-feature on the program of the Ivan. William Humphrey, who directed the production, also furnished the story and scenario in conjunction with George Edwards Hall. The exceptional cast of players has been selected because of the players' particular qualifications for their roles. Paul Capellani, Gladden James, Louise Beaudet and Carolyn Birch are other members of the stellar cast.

Scene from "Babbling Tongues" (Ivan).

Manufacturers' Advance Notes

Paramount "Star Series" Subjects

Subjects Featuring Sessue Hayakawa, Vivian Martin and Louise Huff Are Announced.

The first production in which Sessue Hayakawa, celebrtaed Japanese actor, will star under the new Paramount "Star Series" selective booking system of release, an adaptation of Wallace Irwin's popular Japanese school boy stories, has been chosen under the title of "Hashimura Togo." The adaptation was prepared for the screen by Marian Fairfax. William C. De Mille directed the production. The cast which has been selected in support of Mr. Hayakawa includes Margaret Loomis, Tom Forman, Raymond Hatton, Walter Long, Ernest Joy, Mabel Van Buren and Florence Vidor.

"Little Miss Optimist," which was written especially for Vivian Martin by Gardner Hunting, and was prepared for the screen by the author, will be Miss Martin's first production under the new Paramount "Star Series." Robert Thornby was in charge of the staging of the picture, which will be released late in August. In the cast which supports Miss Martin are Tom Moore, Charles West, Ernest Joy and Helen Bray, who have appeared in previous releases of Paramount Pictures.

"The Varmint," an adaptation of Owen Johnson's famous Lawrenceville stories of the same name by Gardner Hunting, will be the first production in which Jack Pickford and Louise Huff will appear under Paramount's new "Star Series." Theodore Roberts appears in the important role of "the Roman." The production was staged at the Morosco studio under the direction of William H. Taylor. Jack Pickford is, of course, John Humperdink Stover, the effervescent and extremely "fresh" young man whose remarkable activities at the Lawrenceville school earned him the uncomplimentary name of the Varmint.

Edward Walton and Maggie Breyer, who will be seen in a forthcoming Triangle play now in production at the Yonkers studio under the supervision of Allan Dwan, are both "old-timers" whose character parts have made them famous on Broadway.

"OUR BOYS" (Essanay).

Here's a short picture especially constructed for a children's program. It is a Black Cat feature and presents little Ellis Paul, six years old, in the leading role. Nearly 100 other children make up the supporting cast. The story takes you back to grade school days, and unfolds a schoolroom romance. It will bring back memories of happy childhood hours to grown-ups. There is a strong patriotic vein, also, in which the children are depicted "doing their bit" for their country. The acting is splendid and the whole excellently staged and photographed. "Our Boys" has a screen time, approximately, of 27 minutes. The General Film is handling the releases.

Scene from "Our Boys" (Essanay).

"DOUBLE STANDARD" WRITTEN BY BRAND WHITLOCK.

Brand Whitlock wrote the story entitled "The Double Standard," which will be released by Universal on July 23, under the Butterfly brand. A strong cast, headed by Roy Stewart and Joseph Girard, adds effective characterization to a plot that drives home a powerful social message.

The famous American minister to Belgium tells the story of the test that comes to a newly-elected city judge, who has promised to administer the law without fear or favor. He is especially interested in the regulations affecting the dives and cabarets of the city. His wife's two brothers—one a prominent editor and the other a bishop—have both worked hard to elect John Fairbrother to office. They cannot understand the young judge's intense interest in these unusually tabooed questions. Still, both agree to stand behind him.

Scene from "The Double Standard" (Butterfly).

The occasion rises sooner than any of them had expected. On the following day, when Fairbrother takes his seat on the bench for the first time, two young women, taken in a raid on Johnson's cafe, a local resort of unsavory repute, are brought before him for sentence. The judge demands to know the names of the men who were in the company of the girls at the time of their arrest. He is shocked to discover that one is the son of the editor, while the other is the nephew of the bishop. He demands that the men shall be obliged to stand trial with the girls. This causes much consternation, but the judge finds a way to smooth out the dilemma and at the same time points out a fairer method of solving the "double standard." Phillips Smalley has produced the story with his customary skill.

CONCERNING O. HENRY STORIES.

With the steady production of O. Henry photoplays, the first comprehensive endeavor to film this great American short story writer's works, is reaching the completion of its first stage. Four releases are just now being filmed for distribution by General Film in August, which will complete twenty subjects of two-reel length as the first series of O. Henry picurizations.

At the studio in Brooklyn two directors are now at work on the last four subjects of the two-reel series, the subjects being "The Coming Out of Maggie," "The Venturers," "The Best Seller" and "The Lonesome Road." Thos. R. Mills, who has directed most of the O. Henry releases, is being relieved by Martin Justice, whose work is just now being seen in "A Departmental Case" and "Little Specks in Garnered Fruit." Mr. Mills, it is expected, will hasten to the coast to do some of the O. Henry stories that are laid in Western surroundings.

Origin of "Stingaree"

Australian Believes Author Hornung Was Inspired By Famous Kelly Gang of Bushrangers.

THERE'S no doubt in my mind that Hornung, the author of Stingaree, the Australian bushranger, was inspired by the famous Kelly gang," declared Frank Boyd of Melbourne, in commenting on the series to a Kalem official. Mr. Boyd, who is financially interested in Australian gold mines, saw an episode of "Stingaree" at a New York theater and, having but a short stay in this country, he called at the Kalem office, where several episodes as yet unreleased were run for him.

"It is not likely that you know the Kelly gang as well as we do," continued Mr. Boyd. "They were the most famous outlaws in all the bushranger-infested country. Their operations took place in Victoria, largely in the Strathbogie ranges, and today there is a large tract in that section known as the 'Kelly Country.'

"These men were not blood-thirsty bandits. In fact, many of them were as gallant as your Stingaree. The leaders were Dan and Ned Kelly, brothers, ably assisted by John Byrne and Steve Hart. Their first lawless act was 'cattle duffing'—the Australian for misbranding. Cattle owners, however, did not regard the offense as seriously as did your early Westerners who hung rustlers. In this case they called the mounted police, who sent an officer named Fitzpatrick to break up the gang. When Fitzpatrick tried to arrest Dan Kelly, Ned Kelly appeared and in a fit of anger shot the trooper in the wrist. This headstrong act started a feud between the troopers and the Kelly gang. Then the Kelly men became fugitives; with a price on their heads—just as you have pictured Stingaree and Howie.

"It is a well-known fact," continued Mr. Boyd, "that the Kelly brothers were unusually chivalrous. Frequently they aided the woman in distress and they were continually suppressing their men who would take unfair advantage of defenseless station keepers (ranchmen) and travelers.

"No doubt Mr. Hornung, who created Raffles and Stingaree, heard many tales of the Kellys' adventures when he was in Australia, and spun his romances from these incidents, for the Kellys were types entirely different from the vicious Morgan, the lone bandit of Victoria, and the Ben Hall and Gardner gangs of bushrangers in New South Wales."

Mr. Boyd, who was raised on an Australian ranch and later became a prospector, has traveled extensively over his native country. He was particularly interested in the second episode of Stingaree, "The Jackeroo," which led him to call on Kalem.

"I knew the jackeroo type well in my early days," he remarked. "The jackeroo is similar to your American tenderfoot. Usually he was a foppish, irresponsible young fellow, pensioned off by a wealthy father in England, and at our station the hands were not lacking new pranks to play upon the newcomer."

Mr. Boyd, who is en route to London, having traveled across the United States, is an ardent picture fan, and is one of Melbourne's "first nighters" when American theatrical productions come to his city.

UNUSUAL EVENTS IN LATEST ANIMATED WEEKLY

Several topics of unusual news and pictorial effect are covered in the 80th issue of the Universal Animated Weekly, which has recently doubled its circulation among first-run exhibitors.

One of the most striking scenes shows the recent elevated railway wreck in Brooklyn in which twenty-nine people were injured, while forty more miraculously escaped. The camera-reporter of the Animated Weekly happened to be near at hand when the accident occurred, and succeeded in getting a picture of one of the cars falling to the street.

A series of remarkable views taken at an American Aviation Camp shows one of our new scout aeroplanes in action. This is the smallest and fastest air-motor that has yet been made. It is shown rising from the ground with a start of less than fifty yards, and is then followed through various fighting tactics by the Universal cameraman who made his pictures from an accompanying machine. The captions explaining the work of this latest of Uncle Sam's "speed eagles" are clear-cut and packed with patriotic ginger.

Scenes incident to the reopening of Minneapolis as a commercial deep water port are also worthy of mention. These show the arrival of the U. S. S. Dandelion at the city wharves, which have just been cleared for traffic with New Orleans after a period of fifty years.

SELZNICK HAS CLEVER TRAILER.

Lewis J. Selznick has just adopted a new idea for advertising his productions. It is in the form of a film, distributed free to exhibitors playing Selznick-Pictures, and the series, the first of which has just been sent out to the Selznick exchanges, is called "Little Journeys to Selznick Pictures Studios."

This novelty is a unique elaboration of the "trailer," which has come into use extensively of late. Instead of merely flashing a few scenes, to stimulate curiosity in a coming production, the Little Journeys show the pictures being made, the director, personal glimpses of stars, and other little touches of studio life.

QUAINT ISLANDS PICTURED IN GAUMONT'S "TOURS" NO. 39.

Give us "something different" is always the cry of the motion picture spectator. At times the exhibitor is in despair, not knowing how he is to gratify this insatiate demand. It is here that Gaumont single-reels come to the rescue. They are edited with the one idea of giving always "something diffrent" and "something interesting." Take, for example, Gaumont's "Tours Around the World" No. 39, the current issue. It has three highly entertaining subjects, pictures of places that have been practically little more than names to the American people. Yet the curiosity to know these places is pleasurably aroused the minute the names are flashed upon the screen. It is this ability to arouse and hold pleasurable interest that makes these Gaumont pictures so valuable.

Scene from "Gaumont Tours 39."

The pictures in "Tours" No. 39 are of Marken, an island in the Zuider Zee; Majorca, a Spanish island of the Mediterranean, and La Grande Chartreuse, where for centuries the celebrated liqueur was made. These European places have other customs, other scenery, and other peoples than our own, and upon the screen they prove just the bright spots that exhibitors often need to rescue their programs from dullness. Exhibitors can count upon Gaumont pictures always giving their patrons what they want. They bear repetition, and as those who see them are their best advertisers, it is always well to run a Gaumont single-reel more than one day.

TRIANGLE EXTENDS STUDIOS.

The Triangle Film Corporation has purchased sixteen acres adjoining its plant at Culver City, California, for the purpose of making improvements that will more than double the producing capacity of the studio. Also there have been made additions to the playing force, new directors, performers and cameramen.

According to announcements extensive building operations are planned, and it is reported that Triangle, within a year, will have centered all of its Western activities at the suburb of Los Angeles. The present Culver City plant comprises eleven acres. It contains seven great concrete and glass stages, a property building filled with $200,000 worth of furniture and other properties; film factory, planing mill and carpenter shop, wardrobe building, administration building and miscellaneous structures valued at more than $3,000,000, not to mention the 1,800-acre ranch at Hartville, which is used for exterior location work and "Western" productions.

With similar improvements erected upon the recently-purchased sixteen acres ample accommodations will be provided for more than one hundred companies. The capacity of the present Triangle plant is fifty companies, and the factory can produce 50,000 feet of film daily.

PREPARING SEPTEMBER L-KO'S.

General Director J. G. Blystone, of L-Ko Comedies, is finishing a group of comedies for release through Universal exchanges on the program of comedies directed by Dick Smith, Vin Moore and Noel Smith for September circulation. Each of these directors has turned a subject back to Mr. Blystone to be edited and finally approved for release.

"From Ranch to Riches" has been completed by Vin Moore, with Myrtle Sterling, Kathleen Emerson and Al Forbes leading the merriment. "The Prop's Revenge" is a theater comedy, depicting the revenge of the property man, who sets out to make life miserable for Gladys Varden, Walter Stevens and Harry Griffith. Nol Smith directed this one. "Street Cars and Carbuncles" is a Dick Smith release, featuring Bob McKenzie, Eva Novak, Chester Ryckman and Eddie Barry. The August L-Ko's have already been announced.

Mary Fuller in Universal's Latest Schedule

Appears With Herbert Rawlinson in "The Beautiful Impostor"—Stirring Drama and Sparkling Comedy Enliven Features on Big "U" List.

IN ADDITION to "The Double Standard," a Butterfly picture released July 23, Universal will issue eighteen reels of combined drama, comedy and current events, including the latest episode of "The Gray Ghost," the new mystery serial.

Tuesday, July 24, "A Soldier of the Legion," a Gold Seal thriller with an interesting comedy setting will be released. The story was written by Maude Springer Nelson and F. J. Clawson, and directed by Ruth Ann Baldwin. The dire necessity of two seekers after literary fame gives them the idea of putting Celeste, the maid of all work about their lodgings, into a work of fiction designed to bring princely royalties. Algiers is chosen as an appropriate setting, and Celeste is transformed forthwith into a houri of the desert. One of the authors impersonates the hero, his pal does the heavy part, while Jones, a cross-grained neighbor, is pressed into service as an orderly of the type of Kipling's Mulvaney. The result is a rapid-fire tale of hair-breadth escapes, which reaches a more surprising conclusion than the authors had intended. On the same date, "Seeing Things," a Nestor comedy, written by Fred Palmer and directed by Roy Clements, will be released, featuring Lee Moran and Edith Roberts. Taking a presumably haunted house as a setting, a diverting tale has been worked out to the accompaniment of many laughs.

"The Sign of the Cucumber," an L-KO in two reels, is the offering for Wednesday, July 25. Directed by Dick Smith and supervised by J. G. Blystone, this jumble of mistaken identities features the misadventures of a desperate safe-cracker who descends upon a peaceful hamlet to acquire the local bank funds. He also acquires a "double," who causes him much inconvenience at the hands of the law until a way out of his troubles—and incidentally out of the county jail—is discovered. Tom Delmar, Bob McKenzie and Eva Novak succeed in extracting every bit of humor out of their respective roles. The 82nd issue of the Animated Weekly will also be released on the same date, showing the latest current events in pictorial form.

Mary Fuller will be starred in "The Beautiful Impostor," released Thursday, July 26. Written by Catherine Carr and directed by Lucius Henderson, this tabloid drama has much of the unexpected human quality about it that would have pleased O. Henry. Miss Fuller takes the part of Isaabel Whitlock, a young woman of brains and beauty, who is threatened with the loss of her ancestral home unless she is able to provide the necessary cash to carry her case through court. Leaving the country, she comes to the city and, after various disheartening experiences, obtains work as a mannequin in a fashionable dressmaking establishment. Here she seems to have landed in a hopeless rut, until circumstances offer her the chance to impersonate a noted French actress at the home of a social "climber." This incident leads to complications that threaten to end badly for Isabel, but her common sense comes to her rescue in time, and a happy denouement is worked out. Mary Fuller has never appeared to better advantage than in this colorful transcript from life. She is capably supported by Clara Beyers, Nellie Slattery and John Walker.

A Joker Comedy, entitled "Canning the Cannibal King," and featuring William Franey, will be shown on the same date with the Mary Fuller feature. Charles J. Wilson, Jr., and C. B. Hoadley wrote the script of this hilarious commentary on the social life of the South Sea Islands, while W. W. Beaudine is credited with the direction. Lillian Peacock, Za Su Pitts and Milburn Moranti assist William Franey in extracting all the humor out of the strange domestic situation in which they feature.

Herbert Rawlinson and Neva Gerber are the featured players in "Caught In the Act," a Victor comedy-drama, scheduled for release Friday, July 27. The story was written by Eugene B. Lewis and directed by T. N. Heffron. It deals with the troubles that follow in the wake of a night of thoughtless carousal participated in by Tom Worth and his pals. Coming to himself the day after, the young man is informed that he has made a wreck of his life, as well as compromising his friends. His memory of the immediate past being a blank, poor Tom dreads the hour when he will be called to account. It eventually develops that he is mistaken by the police for a well-known criminal, but the reason of his friends' rebuke is kept a secret until the closing scenes.

A unique issue of the Universal Screen Magazine will be released on the same date with "Caught In the Act." This deals with a variety of subjects, including pictures of the only tea farm in the United States and a recent effort to reduce the cost of footwear by utilizing snake skins in the manufacture of shoes.

On Saturday, July 28, the 11th number of Universal Current Events will be released, together with a Powers Educational and a Powers Comedy Cartoon. "The Soubrette," a Joker Comedy, featuring Gale Henry and Milton Sims, completes the week's offerings.

Outside of Greater New York the fifth episode of "The Gray Ghost," the mystery serial based upon Arthur Somers Roche's Saturday Evening Post novel, "Loot," will be shown during the week. This episode is entitled "Plunder," and features Eddie Polo, Harry Carater, Priscilla Dean and Emory Johnson.

New Metro Wonderplay

Francis X. Bushman and Beverly Bayne Have Begun Work on "The Compact," a Seven-Reel Feature.

FRANCIS X. BUSHMAN and Beverly Bayne have begun work on a new seven-reel Metro wonderplay de luxe, under the direction of Edwin Carewe, assisted by Harry Franklin. As is the case in all Metro productions de luxe, this wonderplay will be made under the general supervision of Maxwell Karger. The photoplay is Albert Shelby LeVino's adaption of Charles A. Logue's original story, "The Compact."

Francis X. Bushman has the part of James VanDyke Moore, with a page in the blue book of New York, but of a type totally unlike the popular conception of a New York society man, for Moore can fight, he can shoot, and he is every inch a type of man that has made the West what it is today. The scene of the story is laid in Red Gulch, Arizona, where the silver mines are located.

Beverly Bayne, who co-stars with Mr. Bushman, finds in the role of Beverly Anderson an opportunity that she has never had in any of her previous screen appearances.

In support of these stars there will be a specially selected company headed by Harry S. Northrup, who will play the part of "Ace High" Horton. The majority of the scenes are taken in the open, for "The Compact" is a big open-air story in which the popular co-stars will be seen in roles that will not only hold their old admirers, but will win for them many new ones.

"ONE TOUCH OF NATURE" (K-E-S-E).

John Drew Bennett, godson of the famous actor, John Drew, is featured in "One Touch of Nature," an Edison production scheduled for release through George Kleine's K-E-S-E organization July 30.

Mr. Bennett is of Yale '08, and aside from being a splendid actor is noted as a baseball player and all-around athlete. He possesses many of the traits and has many of the characteristics of his illustrious godfather.

Manager John McGraw of the Giants is in the cast supporting Mr. Bennett in "One Touch of Nature," and has quite a prominent part in this forthcoming photoplay. Any time Mr. McGraw gets tired of managing the New York Giants he can always find work as a film actor, judging by his success in "One Touch of Nature."

Violet Cain has the opposite leading part to Mr. Bennett. She will be best remembered as having scored successfully in "Daddy Long Legs," in portraying Youth in "Every Woman" and acting the role of Dora in "The Marriage Market," and also Lucy in "The Girl of My Dream."

Peter B. Kyne wrote "One Touch of Nature" for the Saturday Evening Post, and it created more than ordinary interest. There is a very pretty romance interwoven with a story having to do with national sports. It will appeal to both sexes, it is said, and it is predicted that it will find immediate favor with exhibitors.

The star, John Drew Bennett, will be remembered by motion picture theater patrons as having played opposite Lillian Walker in "The Blue Envelope Mystery."

LOU MARKS IN SLAPSTICK SERIES.

Lou Marks, recognized in the profession as one of the foremost acrobatic slapstick comedians, who formerly saw service under many of Mack Sennett's Keystone directors and who achieved fame in that company's laugh provokers, is to be starred by the lately formed Commonwealth Company in a series of original slapstick comedies to be directed by Frank P. Donovan, who brought comedian Marks here from the West.

The first offering is entitled "His Watery Waterloo," written by Frank P. Donovan, and has a cast of over thirty people. The story is laid around a seashore resort and the opportunities for trick photography and real funny situations are numerous. The comedies have been contracted for by one of the standard programs, with the first release scheduled for the middle of July.

"SPARKLE" COMEDIES FOR MASTBAUM.

General Film won quite a significant little victory in Philadelphia the other day, when out of eight comedies viewed by the Stanley V. Mastbaum board of critics, its "Where's My Nightie?" one-reel comedy was elected for booking. This is the first of the new series of comedies being distributed by General, the Sparkle brand produced by the Jaxon Film Corporation. "Where's My Nightie?" made an instantaneous impression and was booked solidly for three days at the Stanley theater by Mastbaum.

TWO NEW RAY COMEDIES.

The Johnny and Emma Ray comedies are continuing steadily in production. Two new ones are now being listed by General Film in addition to its first group of six, they being "A Laundry Mix-Up" and "A Peaceful Flat." In one Johnny Ray affects the disguise of a Chinaman for laughing purposes and in the other he goes abroad as a mincing miss.

Paramount Ready for Big "Star Series" Drive

Adolph Zukor Declares His Organization Has Now Reached Point Where It Is Ready to Begin Work.

WITH the approach of August 5 and the inauguration of the new distributing system for Famous Players-Lasky productions, which goes into effect upon that day, interest centers on the plans which are being formulated and developed by Adolph Zukor and his organization.

Realizing the big value of organization, Mr. Zukor, in preparing for this new arrangement, has surrounded himself with high-calibre men in every department. As a nucleus for the newer organization he has added to the existing organization the creative genius of David W. Griffith, the organization and personal talent of Thomas H. Ince, and Mack Sennett, creator of the celebrated Keystone comedies.

The other noted directors active in the studios are J. Searle Dawley, Frank Reicher, Robert Vignola, Joseph Kaufman, Maurice Tourneur, George Melford, William C. DeMille, William H. Taylor, Donald Crisp and Marshall Neilan.

"With the coming of August 5 we are going to embark upon a new era of production and distribution which will be unparalleled in screen history," declared Mr. Zukor, in commenting upon the vast organization which he has been gradually assembling about himself. "We are coming into closer contact with the exhibitor than we have ever been, even in the past, and we are working in closer sympathy with him than before. By this I mean that we are capitalizing the knowledge of the needs of the exhibitor which we have been accumulating. We are going to place before him, in the form of our 'star series' selective booking plans of distribution, the system which has been tried and proved to be most beneficial to the exhibitor and one which he himself realizes to be the solution of his problems, because it enables him to choose from our great stellar array only the stars who are most popular among his own patrons.

"But we do not for a moment get the idea that we are through growing just because we have reached our present proportions. We are not through by any means. As a matter of fact we have been simply building up our organization and have got it to a point where we are now ready to begin real work. Everything that has gone before has been in the nature of preparation. With August 5 we start our real drive, a drive that is intended to put new life into this vast motion picture business and to raise to a far higher plane than that which has been attained hitherto the standards of screen production and presentation."

"THE STREETS OF ILLUSION" (Pathe).

The insistent demand of exhibitors for pictures starring Gladys Hulette has resulted in the release by Pathe of "The Cigarette Girl" on July 8 and the announcement that "The Last of the Carnabys" will be released July 22 and "The Streets of Illusion" August 12.

"The Streets of Illusion" is a delightful, original story by Philip Bartholomae, the noted playwright, whose first Pathe Gold Rooster play, "The Cigarette Girl," was enthusiastically greeted.

Like all of Gladys Hulette's Pathe-Astra features, "The Streets of Illusion" was directed by William Parke. A feature of the production is the splendid cast, which includes, in addition to Gladys Hulette, William Parke, Jr., J. H. Gilmour, Richard Barthelmess, who has made a hit as Marguerite Clark's leading man in several of her most successful pictures, Doris Grey, Kathryn Adams and the wonderful child actor, Gerald Badgley.

The picture tells the story of a little girl to whom the world was a beautiful place, who saw only the silver lining of the dark clouds, for she lived in the streets of illusion. It is filled with human interest, comedy touches and highly dramatic moments.

THE WEEK'S WORK IN FOX STUDIOS.

Dustin Farnum is now busily at work on his fourth subject for the William Fox productions. "The Spy," by George Bronson Howard, has been selected as the story. Winifred Kingston is leading woman. The cast includes William Burress, Charles Clary, Howard Gaye and William E. Lowry. Richard Stanton is directing.

Mr. Fox announces that Dustin Farnum's four pictures—"The Scarlet Pimpernel," "Durand of the Bad Lands," "North of Fifty-three" and "The Spy" will be released this fall.

Another new Fox kiddie feature was begun last week, under the direction of C. M. and S. A. Franklin. This film has an Arabian theme, and already hundreds of carpenters are at work on the grounds of the big Fox plant in Hollywood, Cal., erecting gigantic interior and exterior settings for the production.

From the Foxfilm comedy department comes the announcement that Willard Louis, the well-known heavyweight of a dozen or more features, will work under the direction of Charles Parrott in comedies henceforth.

Winifred Westover is also an addition to the players in the Sunshine comedies which Harry Lehrman makes. Miss Westover was born in San Francisco and has spent almost all of her life in California.

Triangle Completes Kiddie Feature

Thelma Salter Starred in Fantastic Fairyland Play, "In Slumberland."

A SPECTACULAR kiddie feature, "In Slumberland," which is said to surpass in elaborate development of scenic and lighting effects any picture ever produced by Triangle, has been completed for release the last week of this month. Thelma Salter, the seven-year-old actress, is presented as the star of this production. She is supported by Georgie Stone, who will be remembered as the leader of the Triangle kiddies in several Fine Arts plays. Several hundred children and a large company of professional dancers appear as elves, fairies and gnomes in the fairyland scenes, for which fantastic sets, representing crystal grottoes, huge toadstools and glittering fairy palaces were devised by Director Irvin Willat, who has also originated some new lighting arrangements to provide the ethereal atmosphere desired for those scenes in which Thelma enters the land of dreams.

Scene from "In Slumberland" (Triangle).

Virtually every animal species of Noah's ark is represented in this picture. A snail has one of the most important parts, that of steed for the fairy queen, Gloria Hope. A miniature stage setting was constructed for the episode in which the queen mounts the back of the shell-backed animal. This incident is only one of the photographic feats employed to translate fairyland to pictures.

While the story has a particular appeal for children, it is said to have an equal interest for adults because of its human interest, its beauty of scenic investiture and the acting of child players. The plot centers about the adventures of the young heroine and her infant brother in a dream trip through fairyland. A number of adults have prominent roles in the prologue and epilogue. Among the number are Laura Sears, Jack Livingston, Walter Perry and J. P. Lockney. L. V. Jefferson, the author of the story, claims the distinction of having sold the largest number of scenarios of any writer in the profession.

GOLDWYN SIGNS BIG BILLPOSTING CONTRACT.

Goldwyn Pictures Corporation has signed contracts for a nation-wide billboard campaign to be made during the summer and fall months throughout the United States and Canada.

The extent of this campaign to back up the local exhibitors of Goldwyn pictures and to focus attention upon Goldwyn stars will be understood better by stating that extensive postings will be made in every town and city of 5,000 population or more.

A remarkable twenty-four sheet, pronounced to be one of the most distinctive pieces of paper ever designed and executed by a lithographer, will be the first piece of Goldwyn paper. There will be a monthly change of copy with other equally distinctive papers to follow.

The first Goldwyn poster is the work of a distinguished group of painters. It is of a type that will become a noteworthy decorative attraction. The posting contract calls for an expenditure in excess of $100,000. The posters will carry artistic likenesses of stars. Goldwyn has yet another advertising phase of nation-wide scope that soon will be exploited.

AMERICAN TROOPS REACH FRENCH FRONT.

The swiftness of preparations by American soldiers is almost as surprising to Americans as it is staggering to Germany. The Gaumont-Mutual Weekly No. 133, the current issue, shows a regiment of Americans reaching the French front. That there they are close to the first-line trenches is evident from the care with which they are seen testing their gas masks. A cheer will go up every time these pictures are shown, doubling in intensity as the Stars and Stripes are hoisted beside the Tri-Color of France.

Triangle Announces Coming Productions

Outlines Program for July and August—"Sudden Jim" Coming on July 22.

THE month of July has been one of the most notable in the history of Triangle, according to an official of the company. He points to "The Flame of the Yukon," produced under the direction of Charles Miller from an original story by Monte M. Katterjohn, as an example.

"Sudden Jim," not only one of the most widely read stories of the day, but also one of the most convincing pictures of American life, will be released on July 22. It illustrates the company policy to maintain a balance of star, story and production. It was produced by Victor L. Schertzinger. Charles Ray, who has appeared in all of the plays directed by Schertzinger, heads the cast.

"The Sawdust Ring," a story of circus life by L. V. Jefferson, has just been passed on by the executive board. Bessie Love in this picture is said to prove a revelation.

"In Slumberland," a kiddie feature starring Thelma Salter, will be released July 29. Director Irvin Willatt staged the play with elaborate scenic effects.

The stars on the Triangle program for August include Olive Thomas, Louise Glaum, Bessie Barriscale, Bessie Love, William Desmond, Enid Bennett, Wilfred Lucas, Elda Millar, Jack Devereaux and Veta Searl.

The features for the week of August 5 are "The Food Gamblers," a drama that drives home some pertinent truths of present day conditions. It was produced under the supervision of Allan Dwan, with Wilfred Lucas and Elda Millar in the leading roles. Olive Thomas, star of "Madcap Madge," is featured in "An Even Break," written and directed by Lambert Hillyer. It is a comedy-drama. Magnificent settings, depicting Broadway roof gardens and cafes, and a company of more than four hundred people were employed in the production.

Louise Glaum in a distinctly new type of part will appear on August 12 in "Golden Rule Kate," produced under the direction of Reginald Barker. William Desmond in "Master of His Home," directed by Walter Edwards, shares honors with Miss Glaum on the week's program. Alma Rueben appears in his support.

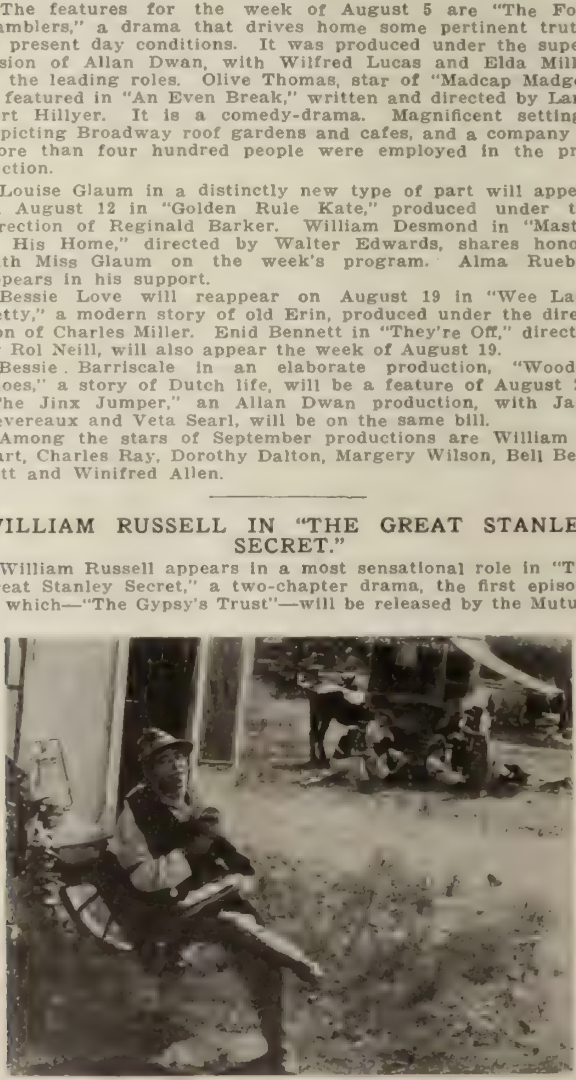
Bessie Love will reappear on August 19 in "Wee Lady Betty," a modern story of old Erin, produced under the direction of Charles Miller. Enid Bennett in "They're Off," directed by Rol Neill, will also appear the week of August 19.

Bessie Barriscale in an elaborate production, "Wooden Shoes," a story of Dutch life, will be a feature of August 26. "The Jinx Jumper," an Allan Dwan production, with Jack Devereaux and Veta Searl, will be on the same bill.

Among the stars of September productions are William S. Hart, Charles Ray, Dorothy Dalton, Margery Wilson, Bell Bennett and Winifred Allen.

WILLIAM RUSSELL IN "THE GREAT STANLEY SECRET."

William Russell appears in a most sensational role in "The Great Stanley Secret," a two-chapter drama, the first episode of which—"The Gypsy's Trust"—will be released by the Mutual Film Corporation July 23. The episodes will be in four reels each.



Scene from "The Great Stanley Secret" (Mutual).

"The Great Stanley Secret" is a highly dramatic production, eight reels of action punctuated with thrills. The first chapter opens with a sensational railroad wreck scene, and there is punch and snap every minute afterward.

The picture was produced by the American Film Company, Inc., under the direction of Edward S. Sloman, who has supervised a series of highly successful pictures in which William Russell has been starred. Russell and Sloman have developed a high degree of teamwork, the evidence of which the screen has seen.

Playing opposite Mr. Russell in "The Great Stanley Secret" is Charlotte Burton, now Mrs. Russell. Their romance has but recently culminated, and their love-making was at its height during the production of "The Great Stanley Secret."

William Tedmarsh plays the role of Quabba, the gypsy chieftain to whom the protection of the little heir to the Stanley fortune and title is entrusted. Tedmarsh's role is difficult and unusual, but he executes it with remarkable ability.

The wreck scene has been pronounced one of the most artistic and realistic bits of photography in the history of motography. It took hours to prepare for the smash and the filming of the burning wreckage was a remarkable bit of night photography.

"SKINNER'S BABY" (ESSANAY)

Following the success of "Skinner's Dress Suit" and "Skinner's Bubble," Essanay is shortly to release a third picture of this series, the title of which will be "Skinner's Baby."

Bryant Washburn, creator of the screen version of Skinner again appears in that role. The original cast, headed by Hazel Daly as Honey, forms his support. By special permission of Henry Irving Dodge, the author of the book, the scenario was written by Harry Beaumont, who has directed the former pictures. Mr. Beaumont is producing the forthcoming one, also. "Skinner's Baby," as the title indicates, introduces a new member of the famous family.

Filming of "Skinner's Baby" will be completed within a few days and trade showings will be run at all branch offices of the Kleine-Edison-Selig-Essanay immediately afterward. The picture will be released August 6.

"A DAUGHTER OF THE SOUTHLAND" (Selig).

"A Daughter of the Southland" is a Selig two-reel drama of the days of 1860-65. The story has to do with the love of a Southern girl for a Northern naval officer and of her loyalty to him despite the fact that he was with those that were fighting her country. The marked battle between the Monitor and Merrimac is reproduced in the action of this drama. The details are not only of absorbing interest carrying a succession of thrills, but the naval battle is reproduced with an eye to perfect historical accuracy. The battle between the Monitor and Merrimac was the first engagament between ironclads and revolutionized naval warfare to mark the doom of wooden vessels and inaugurated the steelclad battleship. Some very good photography and scenic effects are introduced during the course of the action.

MANAGER McGRAW IN K-E-S-E RELEASE.

John J. McGraw, manager of the New York Giants baseball team, is perhaps the best-known man in sports today. His aggressiveness and splendid leadership in connection with the Giants has won for him extended popularity. This popularity will be an asset to exhibitors who book "One Touch of Nature,' released through George Kleine's K-E-S-E organization July 30, because McGraw has a rather important role in the picture and is numbered as one of the cast. Most of the scenes in which McGraw was filmed were taken at the Polo Grounds, New York City. "One Touch of Nature" was written by Peter B. Kyne for the Saturday Evening Post. The picture was made at the Edison studios. John Drew Bennett, a godson of John Drew, the famous actor, is the star, and the woman lead is by Violet Cain.

HERALDS FOR "ALMA, WHERE DO YOU LIVE?"

Something really new in heralds has been provided by the Newfields Producing Corporation for their six-reel super-feature, "Alma, Where Do You Live?" starring Ruth MacTammany. A few years ago the song hit from the original stage presentation had world-wide popularity—everyone was singing "Alma, Sweet Alma, Where Do You Live?" So, as an advertising stunt, Newfields have reproduced words and music of the song on their heralds—so that everybody can "try it on their pianos." This will serve to link up the advertising of the picture with the fame of the musical comedy triumph as nothing else could. The musical phase of the advertising has been carried out in every particular, and the original score adapted to the film.

COHAN FILM OFFERS NEW TYPE OF STORY.

Artcraft promises something entirely new in way of photoplay stories in its George M. Cohan production, "Seven Keys to Baldpate," just completed under the direction of Hugh Ford. On the stage this play, heralded by George M. as a "mystery farce" offered a distinct novelty to the theater and that it should have this same effect on the screen, only to a far greater extent due to the wide scope of the motion picture and the great demand for novel film stories, is readily apparent. Although the new Cohan picture was originally scheduled for later release, as a result of the many requests for another production presenting this popular actor-author-producer, it will be shown publicly commening early in August.

Mary Miles Minter Heads Mutual

Featured for the Week of July 23 in "Melissa of the Hills"—Other Subjects Scheduled.

MARY MILES MINTER leads Mutual's schedule for the week of July 23 in "Melissa of the Hills," a five-reel drama laid in the feud belt of Tennessee. Mary plays the role of the "angel daughter" of the circuit rider.

On the same date Mutual will release the first chapter of "The Great Stanley Secret," a two-chapter drama. William Russell plays the leading role, with Charlotte Burton as his leading woman. The chapter is entitled "The Gypsy's Trust," and is in four reels.

"Melissa of the Hills" contains, besides a thrilling story well told, some moments of high excitement. The feud clans, whose leaders Melissa's father has failed to pacify, stage a most realistic battle among the mountains, a hair-raising scene.

"Melissa of the Hills" follows "Periwinkle," which was laid in a life-saving station on the Pacific coast, a decided contrast from her new release. The production was made by the American Film Company, Inc., under the direction of James Kirkwood.

"The Great Stanley Secret" is in eight reels—two four-reel chapters. It is a thrilling drama of intrigue and love, with the popular "Big Bill" Russell in the leading role. The first episode opens with a railroad wreck scene of great realism and pretentious proportions, and action is fast and snappy. The famous Stanley jewel, a family heirloom, is stolen from the neck of the tiny heir to the earldom, whose father and mother are both killed in the wreck, and the action of the production is based upon the efforts of a selfish cousin and his accomplices to get the gem from the youngster, who has come under the protection of a gypsy chieftain.

Two comedies will be released on the schedule of July 23, "A Match in Quarantine," a one-reel LaSalle, on July 24, and "Red, White and Blew," a one-reel Cub featuring George Ovey, which is scheduled for the screen on July 26.

Mutual Tours Around the World, Gaumont's one-reel travel picture, is released July 24. It takes the audience to Kairawan, sacred city of Tunisia; Prague, the ancient capitol of Bohemia, and to the "Dauphines," a beauty spot of southeastern France. Reel Life, the weekly film magazine, released July 25, carries the following subjects: "Juvenile Craftsmen," "A Dangerous Eagle Hunt," "Pedigreed Eggs," "The National Sylvian Theater," the first government-owned theater in America, and animated cartoons from Life. Mutual Weekly, the news reel, is released July 25. It contains current events up to within a few hours of release date

FARRAR STARTS WORK ON FIRST ARTCRAFT.

Geraldine Farrar has started work on her initial production for Artcraft at the Lasky studio in Hollywood, Calif. For the past three weeks elaborate preparations have been made for the filming of this new photodrama at the West Coast plant under the supervision of Cecil B. De Mille, who also staged Miss Farrar's former Lasky triumphs. Mr. De Mille is giving his personal attention to the direction of the new Farrar-Artcraft offering and all efforts are being made to present in this cinema the greatest achievement of not only the star but the producer as well.

Supporting Miss Farrar is an exceptional cast selected with particular care by Mr. De Mille. Many of these players appeared with the star in "Joan the Woman" including Wallace Reid, who again plays opposite the noted actress in her newest film play. Several of the largest scenes ever staged at the new Lasky plant have already been completed for Miss Farrar, who aftr her vacation in the California mountains following a particularly active winter season in the metropolitan opera, has started on her new film with great enthusiasm

FRANCE COMPLETES "THE NATURAL LAW."

Announcement is made by Charles H. France, director general of the France Film Co., Inc., that their first super-feature, "The Natural Law," has been completed, and will shortly be released, though no method of distribution has yet been decided upon. The film is in eight reels, and is a close duplication of the stage play, "The Natural Law," which ran for eight months at the Republic theater. Its powerful theme has made possible a picture of supreme dramatic strength, much suspense and many thrills.

Miss Marguerite Courtot is featured in the heroine's role, with George Larkin playing opposite her. Others of the all-star cast include Maggie Holloway Fisher, who created the role of Mrs. Franklin in the stage play, and made such a hit in it. The author himself, Howard Hall, who played the strong part of the doctor at the Republic, appears in the same role in the film.

Charles H. France, who directed the film himself, is a well-known producer, and this makes his entry into the independent picture making field.

SWAAB TRADES IN USED MACHINES.

Lewis M. Swaab, Philadelphia, proprietor of the largest motion picture supply house in the East, calls attention to his "Used Machine Department," where numerous good used machines are for sale. He also states that he will gladly accept old apparatus as part payment for the incomparable Simplex machine in which he specializes.

Ince to Build a Studio

Producer Announces the Acquisition of Charles Ray and Enid Bennett for Paramount Program.

THOMAS H. INCE announces that he expects shortly to build a new studio from his own designs, in which will be produced the pictures under Mr. Ince's new affiliation with Paramount. The announcement came in the form of a statement from Ince through Jesse L. Lasky to the New York Paramount offices, and followed on the heels of the news that Charles Ray and Enid Bennett will henceforth appear in pictures to be released regularly through Paramount.

Mr. Ince, who is now occupying the former Biograph studio in Los Angeles says:

"I will present in five-reel photodramas to be released on the Paramount program Charles Ray and Enid Bennett, whom I believe has the greatest possibilities, and one other star whose name will be announced later.

"Having only four producing companies, I can give to each one my personal supervision and attention, and instead of attempting to turn out a quantity of photodramas for a program we will be able to devote our attention entirely to quality.

"The Famous Players-Lasky Corporation has been kind enough to place at my disposal the facilities of their big western organization and I can forsee nothing but a most brilliant future. I will also have an opportunity to devote my own time toward the betterment of the photodramatic art as my colleagues are doing—Mr. De Mille and Mr. Griffith."

Enid Bennett signed a contract with Ince to appear in pictures scarcely a year ago, yet she is already credited with being one of the most popular stars of the cinema. She was born at York, Australia. Her secret aspirations toward footlight fame were enhanced by her meeting with Katherine Grey in "The Third Degree." Miss Grey helped her secure an engagement as "Modesty" in "Everywoman." After that she played prominent parts in Fred Niblo's and Josephine Cohan's repertoire company in Australia.

Ray came under Mr. Ince's direction three years ago. After some time spent in demonstrating his ability to perform hazardous feats for the screen he jumped into fame overnight by his portrayal of "The Coward." Many of his appearances have been in the characterizations of American youths, and in these he has been able to inject an unusually large amount of sympathy while still remaining in character. His portrayals are marked by an appeal that makes itself felt straight through the screen. Ray is six feet tall, has dark brown hair and eyes and is but 26 years old.

"THE LOST EXPRESS" (Signal).

The entire first episode of the new Signal Film Corporation serial—"The Lost Express"—to be released through Mutual exchanges, has been completed. The cast surrounding Helen Holmes in this new and bigger serial undertaking is superior to any that has appeared with her in the past. J. P. McGowan numbers among his players Leo Maloney, Thomas Lingham, William Brunton, Will Chapman, W. A. Behrens and Andrew Waldron, all of whom appeared with Miss Holmes in the past, and in addition has Al. Smith, who is famous for his character delineations, and Edward Hearn, who has played leads in Universal production for the past two years.

Scene from "The Lost Express" (Signal).

The exact date for release of Chapter One of "The Lost Express" has not yet been set, but it will be sometime in September, and announcement will be made in the near future as to the day and date when the initial episode will be available.

Selznick's September List

Completed Schedule Includes a Number of Interesting Subjects Featuring as Many Favorites.

THE scehdule of Selznick-Pictures releases for fall has been completed, and forms the most imposing array of attractions that has yet emanated from this organization. The Selznick-Pictures themselves will be represented by Herbert Brenon's production of "The Lone Wolf," now running at the Broadway theater, Norma Talmadge in "Poppy," and Constance Talmadge in "The Lesson," directed by Charles Giblyn. In addition to these there will be two special productions, one of which will be the vehicle for Eva Tanguay's debut on the screen, and which has been entitled "Firefly," and the other will be a Rita Jolivet feature, centering about the sinking of the Lusitania.

Owing to the fact that Herbert Brenon has been specially engaged for the production of "The Fall of the Romanoffs," this director will have no other Selznick-Picture than "The Lone Wolf" until late in the fall. "The Lone Wolf," however, from the comments that have been made on it during the Broadway run, is equal to several pictures all rolled into one. It is a frank, out and out melodrama, free from any attempt to teach or preach. Mr. Brenon simply took Louis Joseph Vance's rapid fire story and made it into a still more rapid fire picture.

Norma Talmadge has been so industrious in turning out Selznick-Pictures that "The Moth" was finished, with cutting and titles complete, before "Poppy" was released. This production has been deliberately held back because "Poppy" has proved so popular it is in demand on all sides. It is breaking the records made by both "Panthea" and "The Law of Compensation." In "The Moth" Miss Talmadge appears for the first time since she joined the Selznick forces as a conventional society woman, and the gowns which she wears in the production will establish her as one of the best dressed women on the screen or stage.

Miss Constance Talmadge, as a star in her own right, has won the admiration of all who have been in touch with Director Giblyn's work on "The Lesson." With youth, beauty and vivacity all on her side, the Selznick prediction is that she will leap immediately into the highest populartiy.

Eva Tanguay, who has been widely described as "cyclonic," will have ample opportunity to exhibit her breezy talents in "Firefly." The popular vaudeville star will have the role of a young woman who is disguised as a gypsy youth, who finally escapes and discovers a romance.

The Lusitania picture, in which Rita Jolivet will be starred, will be of timely interest because it deals with the incident which was the first of the series of provocations that lead to the present war with Germany.

These five big attractions will be distributed to the Selznick Exchanges in September, the only exception being "The Lone Wolf," which is being specially booked for ten pre-release runs simultaneously in August.

"FROM RANCH TO RICHES" (L-Ko Comedies).

Vin Moore, under the watchful eye of General Director J. G. Blystone, has turned out a novel comedy for early release on the L-Ko program. While it is admittedly difficult to find new ideas in screen merrymaking, it is believed by L-Ko that "From Ranch to Riches" will come as a novelty, in spite of the scores of L-Ko's that have preceded it. Myrtle Sterling, Kathleen Emerson and Al Forbes will lead a large company through many hair-raising stunts while working out the complications that are depended upon to bring the laughs.

Scene from "From Ranch to Riches" (L-Ko).

PATRICIA THEATER HOOKS UP WITH GOLDWYN.

From its offices in Toronto, Goldwyn Pictures, Ltd., of Canada announces the signing of the Patricia theater, London, Ont., for the entire first year's output. Manager W. L. Stewart made the contract with N. L. Nathanson and his representative, Sydney Taube.

"THE INNOCENT SINNER" (Fox).

"The Innocent Sinner," an R. A. Walsh production, featuring Miriam Cooper, is the next release on the Fox program, following the presentation of Gladys Brockwell in "To Honor and Obey?" The new picture is somewhat along the lines of the famous Fox picture, "The Regeneration," and this, together with the fact that it is a Walsh production, is sufficient to arouse wide attention among the exhibitors.

The story of "The Innocent Sinner" tells of the downfall of a young girl through a man's treachery and of her upward climb through the love of a good man. On her way toward regeneration, the girl uplifts another sinner, a young crook, who redeems himself by entering the navy and heads a squad of fellow Jack Tars to the girl's rescue from a dive in one of the greatest free-for-all fights ever screened

Scene from "The Innocent Sinner" (Fox).

Miriam Cooper is featured in this strong and absorbing picture, and she has been surrounded by a cast of players well known to all film goers and perfectly chosen as to type. Among them are: Charles Clary, Jack Standing, Jane Novak, Rosita Marstini, William E. Parsins, Johnny Ruse and Jennie Lee.

LOUISE GLAUM IN NEW TRIANGLE PLAY.

Some of the most weird and fantastic settings ever built at the Triangle Culver City studios are being used this week by Director Walter Edwards for the next starring offering of Miss Louise Glaum. Several important photoplay personages have been cast to support Miss Glaum. George Webb has been assigned the leading male role, and Hugo B. Koch will appear as the villain. Others in the cast include Thomas Guise, Lee Hill and Dorcas Matthews. The story, which is by Monte M. Katterjohn, is said to be the greatest afforded Miss Glaum since "The Wolf Woman," and the Triangle siren has announced that she will introduce some gowns which for bizarre effect will out-vampire any of her previous sartorial creations. Miss Glaum's gowns, which have attracted attention in the most exclusive fashion centers, are originated and designed by Mon. Randall, the artist.

Lee Hill, who for several months has been assistant to Director Walter Edwards at the Triangle Culver City studios, has been cast for an important role in the play. This is not by any means Hill's first attempt as an actor. He has appeared in the productions of various companies before understudying Director Edwards. Hill will appear as Miss Glaum's Hindu servant, and was chosen for the part because he has spent many years' residence in India and is familiar with the customs and mannerisms of the people.

NEW FAIRBANKS FILM NEXT ARTCRAFT OFFERING.

The next production to be released by the Artcraft Pictures Corporation will be a new Douglas Fairbanks comedy entitled, "Down to Earth." The story for this play was written by the versatile Douglas himself and is replete with typical Fairbanks humor, optimism and philosophy. Under the direction of John Emerson the new film is now rapidly nearing completion at the Lasky studio in California and August 12th is the date announced for its release by Artcraft.

Although typically a Douglas Fairbanks picture, his new Artcraft offering is different from any of his previous plays. This is due to the fact that the production does not feature the popular actor's athletic thrillers but rather shows why he is capable of performing these hair-raising tricks. While "Wild and Woolly" was more of a thriller, "Down to Earth" gets most of its laughs from incidents concerning life as Douglas sees it. A capable supporting cast includes Eileen Percy, Gustave Von Seyfertitz, Charles P. McHugh, Charles Gerrard, William H. Keith, Ruth Allen, Fred Goodwine, Florence Mayon, Herbert Starding, David Porter and Bull Montana.

Mutual-Empire Announcement

Charles Frohman Plays—To Appear Early in September—Noted Stars With Strong Support.

John R. Freuler, president of the Mutual and of the Empire, gives out the titles of a number of the Charles Frohman pictures and the stars to be featured, summarized in the following schedule: Ann Murdock in "The Beautiful Adventure," "The Imposter" and the "Outcast"; Julia Sanderson in "The Runaway," and Olive Tell in "Her Sister."

"These stars and plays, chosen from the array of dramatic treasures of Charles Frohman, represent the pick of the Frohman plays in a big list of box office winners which are to be put into Empire-Mutual pictures," said Mr. Freuler.

According to present plans, the first of the Charles Frohman pictures will be presented early in September. While the Mutual is accepting reservation for that period, exact release dates are yet to be decided upon.

The productions at the Empire studios are now in the hands of Albert Campellani, famous director of many famous stars, including Clara Kimball Young and Del Henderson, director of "Outcast," "The Impostor" and others.

Among the famous artists to appear with Miss Murdock in "Outcast" is Miss Kathryn Calvert, wife of the late Paul Armstrong, playwright, who is to appear as "Valentine." Kate Sargentson is another well-known Frohman favorite who will be in Miss Murdock's support, and others named in the cast are Jules Raucourt, a noted French actor who appeared with Miss Murdock in "Please Help Emily"; Herbert Auling, Richard Hatteras, Reginald Carrington, Zola Todman, Gertrude Andrews and Frank Goldsmith.

David Powell, the talented player who played last with Clara Kimball Young in "The Price She Paid," will be Miss Murdock's leading man. There will be thirty-six people altogether in "Outcast."

"SIC 'EM CAT" (BRAY CARTOON)

The cartoon section of the 77th release of the Paramount-Bray Pictographs, is from the pen of Leighton Budd whose work on present day political subjects has been recognized as being of high order. The subject has to do with food control, a thought which is in the minds of householders everywhere, and it is hoped that it may perhaps instil something of an understanding in the minds of theater goers of what President Wilson, through the food commission, is trying to tell Americans.

The main theme has to do with the tremendous waste of good food in our kitchens. The "producer" who, in the cartoon, is represented by the housewife, is in her kitchen baking a cake and her little girl who represents the "consumer" asks for and gets a generous piece. She runs off with it and takes a bite, laying the rest on a chair nearby. Her interest in the cake is for the moment detracted by her doll labelled "carelessness" and with this she plays. In comes a big rat called "waste" which steals the cake and runs off with it. The loss of the cake bothers the little girl not very much since she knows that she can go back to her mother for more as there is plenty to be had. She gets another piece and goes through about the same performance with the rat stealing the remaining piece again. Finally, the mother, "producer" realizing that "carelessness" is responsible for the losses, seeks a means to kill the rat, "waste" and gets a cat which represents "food control." The cat promptly gets busy and put an end to "waste."

Depicted in the imitable manner of the Bray Studios Inc., this cartoon is sure to find strong favor with motion picture audiences everywhere and the story does not fail to carry with it the "punch" so essential to a strong cartoon. The food control commission of which Mr. Hoover is at the head, strongly endorses this sort of propaganda, and the idea has found favor with this important new branch of governmental activtiy.

"BEHIND THE MASK" (APOLLO)

In "Behind the Mask," an Apollo production, for release on the Art Dramas Program, Harry R. Raver, president of Apollo, feels that he has a feature of unusual strength in story and production. It was written by Charles Dazey and adapted by Frederick Rath.

Mr. Dazy is famous for his play, "In Old Kentucky" and is the author of numerous screen successes, among which are "Manhattan Madness," "The Flower of Faith," "Wolf Lowry," and "The Redemption of Dave Darcy." Like all of this author's work, "Behind the Mask" is highly original and its twists are of the surprise order.

ARTCRAFT TO ISSUE HOUSE ORGAN.

At a meeting of the executives of the Artcraft Pictures Corporation last week, it was decided to celebrate the first anniversary of this organization with the initial publication of a house organ to be devoted entirely to the aid of Artcraft exhibitors. The new magazine will be issued twice a month and will contain ideas and suggestions aimed to assist the exhibitor in the exploitation of Artcraft pictures. "Artcraft Advance" is the name of the new publication and Norman S. Rose, well known in motion picture advertising and publicity circles, has been engaged as its editor.

"THE SHOW-DOWN" (Bluebird).

Scenes out of doors, photographed in Palm Canyon, Cal., and on Santa Cruz Island, will embellish with photographic beauty the Bluebird release for Aug. 13. "The Show-Down" was created by Lynn F. Reynolds, who has gained distinction as Bluebird's "nature study" director—he never takes a scene indoor when he can make a vista out in the open serve the same purpose. Myrtle Gonzalez and George Hernandez, stars of the Reynolds Bluebird organization, will have the same prominence in the advertising as they hold in the presenting cast.

Scene from "The Show-Down" (Bluebird).

The scenes incident to the operations of a German submarine in the Pacific ocean will provide sensational features, and the rugged life of the shipwrecked castaways on a verdant island will show how human nature is brought into its true light in the melting pot of experience when all hands get "back to the primitive." Natures variously change and hypocrisy is exposed, while the good traits of the characters are brought to the surface when it comes to "the show-down."

Arthur Hoyt who, with Neva Gerber, will be starred in the next Lynn Reynolds Bluebird; George Chesbro, Edward Cecil and Jean Hersholt will have prominent roles in "The Show-Down," supporting Miss Gonzalez and Mr. Hernandez. Waldemar Young and Mr. Reynolds prepared the scenario.

LESTER CUNEO IN "THE HIDDEN SPRING" (Metro).

Harold Lockwood's villian, Lester Cuneo, who has figured as the heavy man in a great number of Metro-Yorke plays, appears in "The Hidden Spring" as a rather different character than usual. Up to the production of "The Haunted Pajamas," the last Metro-Yorke feature, Cuneo usually appeared as the typical heavy, who fights with the leading man in nearly every play.

In "The Hidden Spring" Lester Cuneo is Bill Wheeler, the strong man of a mining community, who, through nearly all of the picture, is the staunch ally of Donald Keeth, the young lawyer, portrayed by Harold Lockwood. Bill Wheeler is one of the men in the mining town who has been wronged by the unscrupulous boss of the community, Quartus Hembly. When Donald Keeth takes Wheeler's case and fights it in the court against Hembly, whom everyone fears, Keeth wins the everlasting friendship of the rough-and-ready Wheeler, and the latter tells him, "Keeth, I'm with you from death to breakfast."

From that moment an alliance is established between Keeth and Wheeler, so well portrayed by Lockwood and Cuneo, who in real life are as great bosom friends as they become in "The Hidden Spring."

"EYE OF ENVY" FIRST HORSLEY-ART DRAMA.

On account of the unanimous demand from exhibitors using Art dramas program, the releasing of the David Horsley productions, starring Crane Wilbur, will be begun immediately, the first one going on the program after "When You and I Were Young," the Apollo release starring Alma Hanlon.

The title of the first to be released is "Eye of Envy." This is a story somewhat unique, in that while its story is allegorical, it has nevertheless all the intensity of a straight dramatic production. Harrish Ingraham directed it, from a story by J. Francis Dunbar.

The principal characters are Ambition, played by Mr. Wilbur, Avarice, played by Jode Mullally, and Innocence, played by Gene Grosby.

The incidents which make up the interesting plot are all pointed and filled with meaning, so that the story impresses a vivid moral as well as furnishes novel entertainment.

Paralta Finishes Two Plays

Kerrigan's "A Man's Man" and Miss Barriscale's "Rose O'Paradise Ready for Triangle.

THE Paralta studios in Hollywood, at which the Bessie Barriscale corporation and the J. Warren Kerrigan company are at work, has been a busy place in the past two months. The proof of this is that Miss Barriscale has completed a big production of Grace Miller White's popular emotional love story, "Rose O'Paradise," and J. Warren Kerrigan and his company have just finished his production of a screen version of Peter B. Kyne's "A Man's Man."

Scene from "A Man's Man" (Paralta).

The Kerrigan production is described as a very important contribution to the screen, showing Mr. Kerrigan in a character which will greatly add to his popularity as a star. While John Stewart Webster, the role Mr. Kerrigan plays, is a fighting man, he is of a different type than any part this star has ever played. Mr. Kerrigan's leading woman is Lois Wilson, who lays Dolores Ruey. Other important members of his cast are Kenneth Harlan, Ed Coxen, Ida Lewis, Eugene Pallette, Joseph J. Dowling and John Steppling.

In "Rose O'Paradise" Miss Barriscale plays the role of "Jinnie" Singleton, an orphan persecuted by an uncle to secure her fortune. The uncle has her father incarcerated in an insane asylum. He escapes, but to die at her side, warning her of her danger. To escape her uncle she takes four little kittens in a water pail and her old violin and makes her way to another town to Lafe Grandoken, an old cobbler, and his wife, and takes up her abode with them. Here the cruel machinations of her uncle reach her in sensational incidents which make up a thrilling emotional love story.

Scene from "Rose O'Paradise" (Paralta).

Miss Barriscale has never done sensational "stunts" in any play she has ever appeared in, but in "Rose O'Paradise" she does one in an escape down a rope from the second story of a building in which she is confined as "Jinnie."

Miss Barriscale's supporting cast includes Howard Hickman, David M. Hartford, Norman Kaiser, Edythe Chapman and Lucille Young.

Uncle Walt Mason Stories

Will Be Picturized by Filmcraft Corporation—To Release One Rhyme Reel Each Week.

WALT MASON, or Uncle Walt, as he is more popularly known to the readers of nearly two hundred of the biggest newspapers of the country, has finally been backed into a corner by the Filmcraft Corporation of 220 West 42nd street, New York, and, with the assistance of "The George Matthew Adams Newspaper Service," an exclusive contract to produce his short stories and poems has been jimmied out of him and now reposes in the safe of the Filmcraft Corporation.

Walt Mason.

R. V. Rothermel, president of Filmcraft, is an old-timer in the sales end of the film business and from long experience is qualified to speak on the salability of a product to the trade. He admits it himself so it must be true that the signing up of Walt Mason is one of the best jobs he has ever done, not only because there is a strong demand for a new and distinctive type of single-reel picture, but also because there is a tremendous market value attached to Walt Mason's material due to a steady and persistent building up of a following of millions of readers carried out for the last ten years by the George Matthew Adams Newspaper Service in such papers as the New York Globe, Philadelphia Bulletin, Boston Post, Chicago News and scores of others, to say nothing of such publications as the Ladies' Home Journal, Judge, Every Week, and so on.

It is Mr. Rothermel's idea that the steady, persistent, plugging type of publicity is the kind that wins in any field, and it appeared to him that Walt Mason's representation six days a week for nearly ten years in such newspapers and periodicals is strong enough to appeal to the most conservative film buyer.

These pictures are all single reels and specialize in natural, humorous situations amplified in each case by just a flash of animated cartoon comedy to give distinction and variety.

The George Matthew Adams Newspaper Service is working in conjunction with Filmcraft, and through its connections with hundreds of newspapers throughout the country can give these Walt Mason Rhyme-Reels true feature value to any enterprising exhibitor.

"THE FALL OF THE ROMANOFFS" WILL BE HISTORY OF RUSSIA.

Herbert Brenon is rapidly completing his latest and most pretentious production, "The Fall of The Romanoffs," featuring Iliodor, the Russian Mad Monk and confidant of the Czar and Czarina, and it will be ready for showing about the middle of August. An exceedingly interesting feature of this picture is that it will be an authentic and up-to-date history of the recent astounding events in Russia, leading up to and including the revolution and overthrow of the Romanoff Dynasty.

Iliodor, the Mad Monk, who is playing himself in the picture, has told the world in his revelations the conditions in the Russian Court that led up to the revolution, and these revelations will be reproduced accurately by Mr. Brenon in "The Fall of The Romanoffs." The value of this film from the historical standpoint can scarcely be exaggerated. Imagine to-day how priceless a film would be which authentically showed the French revolution, the events leading up to our own Rebellion, or one of the Crusades?

One of the leading characters of the events pictured, playing his own role in it all lends additional interest. Ilodor has proven to be an exceptional screen actor, despite the fact that it is his first appearance before the camera. Mr. Brenon has surrounded the Russian monk with an exceptional cast of sterling players, including such artists as Nance O'Neil, Alfred Hickman, Conway Tearle, Ketty Galanta, William E. Shay, Charles Craig, Mlle. Marcelle and a number of others. Great care has been taken to make the picture historically perfect, and two Russian experts are supervising the production to be sure that all details are correct.

MONTGOMERY K-E-S-E MANAGER AT BUFFALO.

George H. Montgomery, formerly of George Kleine's general offices, Chicago, has been placed in charge of Mr. Kleine's K-E-S-E branch office at Buffalo. K-E-S-E business in Buffalo and surrounding territory has grown so rapidly that it was decided to make Buffalo a regular branch instead of a sub-New York City branch, and large quarters have been engaged in the Palace theater building. The Buffalo branch will carry a full supply of film, advertising matter and everything that has to do with an exchange office.

Notes of the Trade

THE arrangement whereby the Gaumont Company has the exclusive right to animate the illustrations in "Life" is working out admirably. Each issue of "Reel Life" carries a section devoted to these clever animations. Reports from Mutnal Branch managers are unanimous in speaking of the enthusiastic reception these pictures are receiving everywhere.

* * *

Announcement comes from the Erbograph Company that a third picture starring Marian Swayne is in preparation for Art Dramas Program.' Like her two preceding photoplays, this will be a comedy-drama. The title of the coming picture has not yet been decided.

* * *

The Gaumont Company is specializing upon single-reel pictures at the present time. It is devoting its attention to "Reel Life," "Tours Around the World" and the Gaumont-Mutual Weekly. Each of these is issued weekly through Mutual

* * *

"The Overland Film Company, owing to an increase in business have been forced to enlarge their quarters, and have moved from Suite 603 to Suite 511, Godfrey Building, 729 7th avenue.

* * *

Carl Stearns Clancy has been engaged by Lorimer Johnston as his assistant in directing Crane Wilbur productions at the David Horsley studios.

* * *

Willard Van Der Veer, who represented the Gaumont Company on a motion picture expedition to the tropics, has returned to New York. Some of the pictures have already appeared in Gaumont's "Tours Around the World" series, and others will be released in the near future. Mr. Van Der Veer confined his activities to the islands of the West Indies.

* * *

Madge Kennedy has returned from her vacation spent at French Lick, Ind., and will resume work upon her second Goldwyn production, which is a farce comedy. Miss Kennedy's first Goldwyn play, "Baby Mine," by Margaret Mayo, will be released in late September.

* * *

Franklin Ardell has been added to Roscoe ("Fatty") Arbuckle's staff of scenario writers at the Comique studio.

* * *

Catherine Calvert, who starred in two recent U. S. Amusement-Art Dramas, "House of Cards" and "The Peddler," is busy at the Fort Lee studio on her third, which is as yet untitled. Herbert Blache is directing.

* * *

Paul M. Bryan, editor of Gaumont's "Reel Life" and "Tours Around the World," has rented the Flushing, N. Y., home of Dan Beard, head of the Boy Scouts, for the summer months.

* * *

Frederick Vroom, for long identified with moving picture production, has been secured by David Horsley to direct forthcoming five-reel pictures. Mr. Vroom's dramatic career opened in 1885, when he played with Barret and Booth in Shakespearean dramas. In 1890 he left the stage, journeyed to Alaska and entered into mining. He returned to the United States in 1910 and entered upon motion picture production with the Thanhouser Company in their New Rochelle studios.

* * *

Harry King Tootle, publicity manager of the Gaumont Company, has returned from a vacation spent at the Lake Placid Club.

* * *

Under the direction of William Bertram, Baby Marie Osborne is busily engaged at the David Horsley studios in smiling and loving her way through "Baby Pulls the Strings," produced by the Lasalida Films, Inc., for the Pathe Program.

* * *

Alice Mann is Roscoe ("Fatty") Arbucle's new leading lady. She will make her debut in Paramount-Arbuckle comedies when "His Wedding Night" is released. Miss Mann has appeared in Vitagraph productions in the Lawrence Semon comedies and also with Billy Reeves under the Lubin banner.

Gertrude Selby and Neal Burns are now filming a new comedy for the Selburn Comedy Company at the David Horsley studios. The story deals with the complications met with in the attempt of a bride and groom to be quietly and respectably wed.

* * *

Ida May Park is nearing the completion at Universal City of the five-reel photodrama, "The Rescue," featuring Dorothy Phillips, with William Stowell as leading man, and Lon G. Chaney as the heavy.

* * *

Director Jack Conway nearly has completed at Universal City a five-reel comedy-drama entitled "Little Fairy Fix-It." Ella Hall plays the title role, with George Webb, James McCandless and Lincoln Stedman in her supporting cast.

* * *

The Pathe Philadelphia office has just lost three men who have heard the call of Uncle Sam and enlisted in the regular army. They are: Wm. B. Bran, the poster man; J. J. Keating, the shipping clerk, and Albert Spein. The Pathe organization is now represented in the Army, Navy, Naval Reserve and National Guard by a considerable number of its employees.

* * *

The current publication of World-Pictures Brady-Made is Alice Brady in "Maternity." This is the picture in which Miss Brady lost a bunch of hair and gained a number of contusions in the big fire scene. "It was more of a 'roast' than any critic ever gave me," said Miss Alice afterward.

Picture Theaters Projected

HELENA, ARK.—The Elaine Mercantile Company plans to establish a modern moving picture house here.

BERKELEY, CALIF.—A new stell and concrete moving picture theater is being erected here for Beech and Krone. It will have seating capacity for about 1,200 persons. The structure will be completed about the middle of Septemebr.

LEADVILLE, COLO.—The International Amusement Company of Denver, plans to erect a one-story moving picture theater, 36 by 125 feet, to cost $35,000.

WASHINGTON, D. C.—Rialto Theater Company, Ninth and G streets, N. W., plans to erect a one-story theater building, 100 by 141 feet and 70 by 100 feet, fire-proof, slag or composition roof, wood and cement floors, steam heat, electric lights, cement sidewalks; seating capacity about 2,200.

WASHINGTON, D. C.—The Casino theater has reopened under the management of J. W. Jeffries.

ALLERTON, IA.—Fred Mann will erect a moving picture house here.

ATLANTIC, IA.—The opera house formerly conducted by B. C. Harris, has been leased by E. B. Hardenbergh.

BURLINGTON, IA.—Martin Bruhl is the new owner of the Grand Opera House.

CEDAR RAPIDS, IA.—The Ideal theater is now being conducted under the joint management of Joseph Papousek and Rudolph Maresh.

COLUMBUS JUNCTION, IA.—H. M. Gilkey has purchased the Majestic theater from J. A. Knight.

COON RAPIDS, IA.—Challon Smith has disposed of his moving picture theater here.

CORYDON, IA.—Victor Newton will conduct the moving picture theater and opera house hereafter, having leased same from Mrs. Wyatt and sons.

GRANDY CENTER, IA.—The Gem theater has opened under the management of B. W. Shepard.

MARENGO, IA.—The Orient theater has been taken over by E. T. Floren and C. E. Hildebrand of Marathon, Ia.

MERRILL, IA.—The Merrill Opera House has been purchased by Robert Crough.

ONAWA, IA.—Royce Fairchild, owner of the Royal theater, has made extensive improvements to the house.

ROCK VALLEY, IA.—The opera house formerly operated by W. W. Cocroft has been taken over by C. P. Deschler and W. F. Richter.

SABUAL, IA.—P. N. Jorgenson has sold his moving picture theater here.

STRAWBERRY POINT, IA.—A. A. Beguhn has disposed of his interest in the Lyric theater.

WATERLOO, IA.—Frank Mertz, formerly operator at the Family theater, has purchased the Cozy theater on Bridge street, and will conduct it himself in the future.

BEECHER, CITY, ILL.—G. W. Maus is having plans prepared for a $15,000 moving picture theater.

FITHIAN, ILL.—A modern airdome will be erected here by Tom Gritton.

DECATUR, ILL.—The Lincoln Square is the name of a new moving picture theater opened here by Nate Erber.

ROCKPORT, IND.—T. H. Mays, Builders' Exchange, Evansville, Ind., has the contract to erect a one-story theater and store building, 48 by 101 feet, for the Spencer Lodge, I. O. O. F.

LOWELL, MASS.—W. A. Beal & Son, 63 Tremont street, Boston, has the contract to erect a theater, store and office building for the Strand Realty Company, 162 Tremont street, Boston, to cost $100,000.

ANNAPOLIS JUNCTION, MD.—Harry W. Webb, 1318 Fidelity building and associates, plan to erect fireproof moving picture theater, with seating capacity for 2,000 persons.

BALTIMORE, MD.—Northeastern Amusement Company has plans by Meodre Wells Pietsch, 1210 American building, for an addition to moving picture theater at corner of Gay and Hoffman streets, 43 by 52 feet.

DETROIT, MICH.—Kenneth M. De Vos Co., Inc., care R. E. Kenneth, 521 Hook building, have plans by Hill & Farwell, 711 Empire building, for a theater, store, office and apartment building 132 by 125 feet.

LANSING, MICH.—Claude E. Cady, associated with John S. Wilson in the Colonial theater, has purchased Mr. Wilson's interest and will conduct the house as sole owner and manager hereafter.

MUSKEGON, MICH.—A one-story brick fire-proof theater building will be erected at the corner of Jefferson street and McKinney avenue, to cost $30,000.

NILES, MICH..—Miss Mae Codd, formerly manager of the Jefferson theater at Goshen, has taken charge of the Strand theater in this city.

ALBERT LEA, MINN.—The Royal theater is now under the management of Thomas R. Thorn.

ATWATER, MINN.—The Lyric theater which has been closed for some time, has been reopened by Sidney Strong.

CANNON FALLS, MINN.—The Commercial Club has leased the opera house.

CHAMPLIN, MINN.—The Gem theater has been remodelled by Hassen Brothers.

CROSBY, MINN.—An addition will be built to the Grand theater. George Morpe is the owner.

CROSBY, MINN.—The Empress theater has been leased by Mertens and Heff..

HUTCHINSON, MINN.—A. W. Dibble has disposed of his interest in the Rex theater to the United Theaters Company, of Minneapolis. Mr. Dibble will continue as manager.

HUTCHINSON, MINN.—The United theater, formerly the Rex, has been reopened.

LAKEFIELD, MINN.—A new moving picture theater will be opened here shortly by C. and D. Donaldson and T. W. Vaughan.

MAGNOLIA, MINN.—G. O. Trowbridge and F. A. Baker, Jr., have dissolved partnership in the moving picture business. Mr. Baker will continue the business alone.

NASHWAUK, MINN.—The Unique theater will be enlarged. Crockett Brown is the owner.

ROCHESTER, MINN.—Harry and Bert Beyestedt of Winona, have disposed of their interest in the Garden theater to Glenn Mickleson of Swift Current, Saskatchewan, Canada.

KANSAS CITY, MO.—Swenson Construction Company have the contract to erect a fire-proof theater building, 48 by 127 feet, for the Overland Amusement Company.

ST. LOUIS, MO.—Federal Construction Company, 812 Olive street, has the contract to alter theater and office building; fireproof materials, composition roof, reinforced concrete floors, install elevator, for Vaudeville Theater Company, 705 Olive streets, to cost $75,000.

ENDERLIN, N. D.—The Brand theater, formerly owned by R. C. Harper, has been purchased by James Moran and John Bergeson.

EDISON, NEB.—The moving picture theater formerly conducted by Terry Horton, has been taken over by Harvey Billesbach.

HASTINGS, NEB.—The new Wonderland theater has been opened to the public.

HEBRON, NEB.—J. B. Reed of Stratton has purchased the interest of C. C. Boves in the Elite theater.

HOOPER, NEB.—A moving picture theater has been opened here by Reetz & Sanders.

PALMER, NEB.—L. J. Cooper has taken over the Martha Ellen Opera House and will conduct it as a first-class moving picture house.

PIERCE, NEB.—A moving picture theater has been purchased here by Edward Hill and Ralph Green.

FAIRVIEW, N. J.—V. Pompalona, Cliffside, N. J., has plans by P. H. Diemer, 128 Humboldt street, Town of Union, N. J., for a one-story moving picture theater, 25 by 100 feet, to cost $15,000.

NEW YORK, N. Y.—Fleischmann Construction Company, 7 W. 45th street, have the contract to erect a theater building for the Putnam Theatrical Company, to cost about $500,000.

DAYTON, O.—The Dayton Theater Building Company, has plans by Schenck & Williams, 591 Arcade building, for a three-story theater and store building, to cost $225,000.

LORAIN, O.—The Lorain Amusement Company has been incorporated with a capital of $75,000 and plans to erect a modern moving picture theater on Broadway. George Scheuker is interested.

PUT-IN-BAY, O.—A company has been organized here and have commissioned O'Donnell & Wolf to prepare plans for a one-story moving picture theater, 25 by 150 feet, to cost $18,000.

TOLEDOfi O.—A new moving picture theater, to cost about $20,000, is being constructed here for Charles Tafelski.

HOBART, OKLA.—The Palace theater has opened under the management of Ferris M. Thompson. The house has seating capacity for 500 persons. A $2,000 Wurlitzer orchestra is a feature.

GILBERTON, PA.—M. J. Kerrigan contemplates erecting a modern fireproof moving picture theater here.

PHILADELPHIA, PA.—A new moving picture theater will be erected on the site of the Grand theater at the corner of Seventh street and Snyder avenue. About $15,000 will be expended on the new structure. M. Stiefel is the owner.

PHILADELPHIA, PA.—Ketcham & McQuade have the contract at $27,000 to make alterations to the Jumbo theater at the northeast corner of Front street and Girard avenue.

PHILADELPHIA, PA.—Improvements costing $5,000 have been made to the Lafayette theater at the corner of Kensington avenue and Cambria street.

PHILADELPHIA, PA.—The Knickerbocker Ice Company has taken title to the National theater property at the southwest corner of Tenth and Callowhill streets. The new owners will erect a two-story building on the site.

PITTSBURGH, PA.—H. Miller & Sons, May building, have the contract to remodel and erect a three-storey rear addition, 60 by 150 feet, to the Olympic theater, to cost about $100,000.

PITTSBURGH, PA.—The Harry Davis Enterprise Company, Opera House building, have plans by C. Howard Crane, Dime Bank building, Detroit, Mich., for rebuilding moving picture theater destroyed by fire. The structure will cover an area 100 by 130 feet and [illegible] approximately $150,000.

LEMMON, S. D.—The Marcus theater has been purchased by Mrs. Sarah McKinnon.

PIERPONT, S. D.—H. S. Chamberlain has disposed of his interest in the Idle Hour theater to H. A. Harder.

WILDER, TENN.—Albert Amusement Company has been incorporated with a capital of $25,000 by Will S. Elbert, W. V. Turley, O. F. Pennebaker and others will erect a moving picture theater on Main street, 100 by 200 feet. The structure will be of frame and steel construction and cost about $10,000.

SAN ANTONIO, TEX.—Wright & Sanders, 212 Adams Bank building, have the contract to erect a store and theater building of reinforced concrete, 50 by 150 feet, for J. M. Bennett, to cost $25,000.

SHAMROCK, TEXAS.—A new moving picture theater to be known as the Liberty, is nearing completion. There will be seating capacity for 700 persons. A. L. Blosingin will conduct the enterprise.

BREMERTON, WASH.—The Eagle is the name of a new moving picture theater opened here by T. C. Williams.

CENTRALIA, WASH.—Field, Fitzgerald & Smith have plans by W. Vernon, Finch block, Aberdeen, Wash., for a three-story concrete theater, 80 by 130 feet, to cost about $75,000.

ASHLAND, WIS.—Louis and Abel Latta have secured control of the Majestic theater.

BEAVER, DAM, WIS.—The Grand theater has been leased by G. J. Doerr and will be reopened.

DELAVAN, WIS.—E. H. Wood has disposed of his moving picture theater to Henry Rockwell.

EDGAR, WIS.—This town has plans by Swarthout & Speer, Spencer building, Wausau, Wis., for a two-story auditorium, 50 by 90 feet, to cost $15,000.

WAUKESHA, WIS.—The Waukesha Amusement Company, recently organized and incorporated with a capital of $75,000, has purchased the Auditorium, Colonial and Unique theaters in this city. W. E. Ladwig is president of the company.

THE CINEMA NEWS AND PROPERTY GAZETTE
30 Gerrard Street, London W., England
THE OFFICIAL ORGAN of
THE CINEMATOGRAPH EXHIBITORS' ASSOCIATION
of Great Britain and Ireland
Has the quality circulation of the trade in Great Britain and the Dominions. All Official Notices and News from the ASSOCIATION to its members are published exclusively in this journal.
Yearly Rate—Postpaid, Weekly, $7.25
Sample copy and advertising rates on request.

Trade News of the Week
Moving Picture World

GATHERED BY OUR OWN CORRESPONDENTS

Liberty Company Building Big House.

Plaquamina, La.—The Liberty theater company has completed contracts for the erection of a first-class modern motion picture theater here, and it is expected the building will be ready for occupancy in about 90 days. The new theater is to have a seating capacity of 900 and is to be fitted with all of the latest appliances for the proper projection of pictures and for the comfort of the patrons. With the completion of this theater Plaquamine will have two new and up-to-date photoplay houses which would be creditable to a much large city.

Arcade Theater Opens.

Columbia, Miss. The Arcade theater has just been completed in this city and it is one of the coziest places of amusement in this section of the state. The new theater is to be under the management of Edward Blanchard who is en experienced showman. The new theater occupies the same location as the old Pearl theater. It is built of brick and stucco and presents a very attractive appearance, while it is fitted with all the latest appliances.

F. I. L. M. Club Reported Dead.

New Orleans, La.—The local F.I.L.M. club, which started out under such promising aspects a few short weeks ago, is reported dead. Its most ardent friends are hoping that it is only a case of suspended animation..

Boehringer Company Officers to Make Trip.

New Orleans, La.—Ernst Boehringer, manager of the Triangle theater, which ceased to exist as a motion picture house on July 16, having been purchased by New York interests for the purpose of being turned into a vaudeville and motion picture theater in the early autumn, has arranged for an extended trip of the officers of the Boehringer Amusement company to inspect some of the leading theaters of the country with a view to installing improvements in the new Liberty theater which is now building, and which is to be opened as a modern motion picture theater early in November. Upon the return of the officials, Manager Boehringer, in company with his publicity manager, Leon Grandjean, and assistant Manager Blankenship, will visit the principal cities to study at close range the best methods of detailed operation. The new Liberty theater will be as perfect in construction and appointments as it is possible for modern architects to make it, and it is to be one of the show theaters of the entire South. It will have a seating capacity of over 2,000 and every convenience for the patrons will be installed and maintained.

Lincoln, Neb.—The Colonial Amusement Company has been formed here and through E. E. Duncan, 852 North Twenty-fifth street, announces that the Colonial theater, costing $40,000, will be erected at 140-144 O street and will be formally opened on August 27. Plans call for a fire-proof, 50x150 structure with front of pressed brick, stucco and terra cotta. Provision also is made for the installation of a large pipe organ.

Strand's Opening the Picture Event in South

Saenger Company Dedicates Magnificent Photoplay House on Independence Day—S. L. Rothapfel, Managing Director of New York's Rialto, Assists in Staging Initial Performance.

By N. E. Thatcher, 3801 Canal St., New Orleans, La.

NEW ORLEANS, LA.—The formal opening of the Strand theater on July 4 proved to be the motion picture event in the entire South. No other photoplay theater outside of New York can boast of a greater degree of perfection in every detail than this new temple of pleasure that has been provided for the people of New Orleans by the Saenger Amusement Company. The completion of the Strand had come to be a subject of conversation with the citizens who were interested in a perfunctory way with the progress of the building, for it is a fact that numerous obstacles were encountered by the Saenger management through no fault of their own. General Manager E. V. Richards, Jr., never allowed himself to be diverted from his purpose, however, and the result is that when the Strand was thrown open to the public, it proved to be a wonder to the most of the people who visited it for the first time on July 4.

The Strand has been completed at a cost of close to $250,000 and all of its appointments are of the best and most substantial quality. It seats 2,000 persons and every provision has been made for the perfect showing of motion pictures. Don Philippini, the orchestra leader, has a company of thirty-five of the most accomplished musicians to be procured. Nor has the Saenger management stopped at this musical provision. A magnificent Hope-Jones Unit organ supplements the orchestra and lends additional impressiveness to the program. This organ is the finest one of its kind in the South and is presided over by Prof. Fitch. (A complete detailed description of "The Strand" appears in this week's issue of The Moving Picture World.—Ed.)

The details of the opening of this magnificent theater were placed in the hands of S. L. Rothapfel, the noted exhibitor who has made the Rialto theater in New York a national wonder. Managing Director D. L. Cornelius, of the Strand, with his highly trained house staff followed out the directions of Mr. Rothapfel implicitly. Even the orchestra was under the personal direction of the New York exhibitor, Don Philippini having gladly resigned the baton to the motion picture exhibiting genius. Novelties in light effects, in musical accompaniment, in arrangement of program and many other ways were introduced and made a part of the regular daily presentations. All of which contribute to make the Strand distinctive.

Mr. Rothapfel had a great time while aiding in opening this fine new theater. He came from a comparatively cool climate to New Orleans in about its hottest season and any person who watched him mopping the perspiration from his face could realize that it was not all due to hard work. Nevertheless, Mr. Rothapfel was reluctant to leave. He declared that his reception in this city had been a most cordial one and that the people had a way of making one feel at home that is not frequently experienced in other cities. He was enthused over the Strand and profuse in his praise of everybody and everything connected with it.

"The Strand performances are perfect," he declared, "and I leave New Orleans knowing that at last the South has a real photoplay theater."

Beautiful and Spacious Rest Room in Strand Theater, New Orleans, La.

Showing "Nation" Film in Kansas Prohibited

District Court Grants State's Application for Injunction Against Exhibition of "Birth of a Nation"—Order to Become Permanent if Film Company Loses Mandamus Case Pending in Supreme Court.

By Kansas City News Service, 206 Corn Belt Building, Kansas City, Mo.

TOPEKA, KAN.—"The Birth of a Nation" is temporarily barred from showing in Kansas by an injunction issued by the District Court of Shawnee County, Kan. The judges of the two District Courts sat together to hear the case, because of its importance. It was the first test of features of the new censorship law—and several State officials had become involved in it. A temporary injunction was granted against the showing of the picture, the chief ground being that the Board of Review had recalled the permit previously granted for its exhibition. If the case now pending in the Supreme Court, in which the State asks for the return of the permit and its revocation, is decided against the film company in the next thirty days, the injunction will, it is said, automatically become permanent; otherwise a further hearing will be had in the District Court. It is also possible, it is said, that the District Court may take up the matter of permanent injunction before thirty days.

The State's application for injunction against "Birth of a Nation" in the District Court caused several letters to be made public which it had been charged had influenced the Board of Review to change its mind about the picture, and order its recall. As previously reported in the Moving Picture World, Mrs. J. M. Miller, chairman of the board, declared that the letters from the State officials reached her after the board had made up its mind to recall the picture for another review, the board having decided after the permit was granted that it could properly condemn the picture.

The evidence in the case, however, tended to show that the decision of the board was directly influenced by the letters, since it was a fact that the recall order had been sent out after the letters had been written.

The same letters were introduced by the attorneys for the Sherman-Elliott Film Company, handling "Birth of a Nation," in the mandamus suit in the Supreme Court brought by the State.

One of these was from Governor Capper, dated May 9, and addressed to Mrs. B. L. Short, one of the members of the Board of Review. This letter was as follows:

"I am sorry to learn that the board passed favorably upon 'The Birth of a Nation.' I cannot help but feel that it will be a serious mistake to let this picture be shown in Kansas at this time. It is certain to arouse prejudice and create bad feeling in cities like Kansas City, Topeka and Wichita, which have large colored populations. The picture is unfair to the colored people. It has been turned down in a great many cities on that account and Kansas, which has always stood for an equal opportunity regardless of race or creed, ought not to take a backward step.

"Very respectfully,
"ARTHUR CAPPER, Governor."

Charles Sessions, private secretary to Governor Capper, had previously sent the following letter, while the approval of the film was still merely a rumor in Topeka:

"There is a rumor here that the censor board has passed 'The Birth of a Nation.' I cannot believe it. That's why I am writing. That picture is an insult to Kansas and the north. It glorifies the worst gang of cut throats that ever infested America—the Ku Klux Klan. It also pictures our Union officers and soldiers as the rag tag of creation. It also perverts history. That a board of loyal Kansas women would pass such a picture is inconceivable to me and I shall not believe it until I hear from you personally that such is the case."

A third letter offered in evidence, to indicate the pressure brought to bear on the board, was from Mrs. Prentis, a prominent club woman of Topeka, to Mrs. Miller, chairman of the board. It was as follows:

"Just heard that you had passed the 'Birth of a Nation.' RECALL IT. If you value the esteem of the loyal people of Kansas, do this. It is an insult to the old soldiers and to every loyal person in this state. I heard southern women in California bragging that at last they had been able to get their side of the controversy presented to the people . . . . .

"CAROLINE PRENTIS."

In a postscript Mrs. Prentis added: "Aside from any other argument against it, this is not time to be stirring up feelings which that picture will stir up."

Reviewer Joins Defense Council.

Kansas City, Mo.—Mrs. J. M. Miller, chairman of the board of review of moving pictures in Kansas, has been made chairman of the Kansas state branch of the Women's Committee of the Council of National Defense.

Endorses Censor Board's Work.

Topeka, Kan.—The Kansas Equal Suffrage Association has undertaken local work in support of the actions of the state board of review. At a recent convention in Topeka, the work of the board was highly complimented, and resolutions adopted endorsing the board's attitude and purposes, as well as the results so far. Arrangements were made at the convention for the forming of committees in each town to inspect pictures shown there, keep watch as to whether eliminations are made as ordered, and make reports to the board of review.

Three Kansas City Theaters Robbed.

Kansas City, Mo.—Kansas City theaters suffered several burglaries last week. The three touched are located in different parts of the city, and were robbed on different nights. The goods taken varied from the entire receipts of two nights shows to the contents of a candy case. The Mozart theater was the heaviest loser, as the owner of the theater had neglected to deposit his receipts of the two nights previous. The Bancroft theater was broken into and robbed of several wall fans and other equally valuable fixtures. The Linwood theater was the victim of a boy's raid as the only thing touched was the candy case, which was completely wiped out.

Bard Re-Leases Rialto Theater.

Kansas City, Mo.—C. G. Bard has re-leased the Rialto theater here from W. T. Moore, owner of the lease and theater equipment. Mr. Bard is well known in Kansas City as an exhibitor and film salesman. He is running his house at advanced prices and is advertising heavily. This theater was formerly a five-cent house called the Pearl

Standard Takes Over Art Dramas Chicago Office.

Kansas City, Mo.—The Standard Film Corporation has taken over the Art Dramas office in Chicago, Ill. This transaction involves an amount of money to the extent of $100,000 and means much to the exhibitors who will be served out of that office, as all the features of the Kansas City administration will be installed there. The executive offices of the company will be moved to Chicago, and this change will take R. C. Cropper, the president of the company, Phil Ryan, and others from Kansas City. The new office will bear the name of the Standard Film Corporation. The Standard's territory will embrace the states of Illinois, Indiana, and Wisconsin in addition to the present territory now being held through the other offices. Mr. Cropper has been in Chicago since June 21, and will remain there for active supervision of the change.

Completes Plans for Fall Campaign.

Kansas City, Mo.—The Mid-West Film Corporation has completed its plans for the fall campaign. K. J. Hartman will cover a territory in Eastern Iowa. S. Goldflam will work in Western Iowa and W. H. Rosenbloom will work in the state of Nebraska. J. C. Fox will travel in Kansas. Western Missouri will be used as a trying-out place for new salesmen, as the representatives of this company must handle goods along specialized lines, and a month of preparation is necessary.

Bluebird Campaign Productive.

Kansas City, Mo.—The recent newspaper advertising campaign of the Bluebird Photoplay Corporation here has been very fruitful, for this company announces that it has had eight new contracts with Kansas City theaters within the last ten days, besides numerous others outside. The company has not accompanied this expensive advertising campaign with any increases in prices.

Monthly Sales Meetings at Pathe Office.

Kansas City, Mo.—The Kansas City Pathe office is now conducting monthly sales meetings to which all the road men are called in for the purpose of discussing trade conditions and methods of improving the service. These meetings are held toward the end of the month in order that the month's business can be analyzed and comparisons with previous months made.

Force at Pathe's Office Augmented.

Kansas City, Mo.—The Pathe Exchange, Incorporated, has added several new men to the force. Fred Stoner, one of the new men, will have headquarters in Oklahoma City, Oklahoma. Andrew Golitko, formerly booker at the Kansas City office, is now traveling in Kansas with Topeka, Kansas, as his headquarters. F. O. Fredrickson, formerly of the Vitagraph Company in Minneapolis, Minnesota, has been installed as head booker, and is assisted by another new man, Mr. Van Praag, formerly of the Pathe home office in New York.

Business Notes.

C. W. Young, manager of the local office of the Fox Film Corporation, is in New York City attending a convention of the managers of the different exchanges throughout the country.

William Warner, formerly with the Metro Pictures Service at Kansas City, is now with the Fox Film Corporation, and is traveling out of the Kansas City office.

Charles Knickerbocker, formerly with Bluebird Photoplay Corporation, is now working for the Kansas City Fox Film Corporation office.

Lew Nathanson, manager of the Cozy theater, Topeka, Kansas, has taken over the Gem theater there, which was formerly managed by C. A. McGuigan.

Fred Mein, formerly assistant booker of the Pathe office here, has been made head of the poster, inspection, receiving, and shipping departments of that office.

V. A. Klingberg, Northern Missouri representative for the Universal Film and Supply Company, was a visitor at the local office last week. He reported a very successful trip and said that there has been a wonderful improvement in the business within the last year. He was formerly an exhibitor at Kirksville, Missouri, and is well known in the territory.

Minneapolis News Letter.

By John L. Johnston, 704 Film Exchange Building, Minneapolis, Minn.

Nothing Stirring in Minneapolis.

MINNEAPOLIS, Minn.—While awaiting the arrival of the new manager of the Triangle exchange and for developments from Mannie Gottlieb's leaving the Favorite Exchange, film circles here are as quiet as a graveyard. The failure of any other exchangemen to quit, get cut loose or be added to the ranks has so surprised the exhibitors that they, too, are quiet and puzzled. The rain and heat have alternated in helping to cut down theater patronage hereabouts the last few days and several Minneapolis houses have cut down their shows from seven nights a week to four and five, while one has thrown up the sponge for the summer at least. The Emerson and Elite theaters are reported as having cut down their number of show nights and the Oak is contemplating such a move. The Zone has closed. The downtown theaters have enjoyed a fair business, but their managers admit a slight falling off of attendance.

Keough Showing First Run Paramounts.

Minneapolis.—Manager James A. Keough of the Strand theater announced that he would display several first run Paramount features following the run of Mary Pickford in "The Little American," beginning Sunday, July 15. Pauline Frederick in "The Love that Lives" will be the initial Paramount offering at the Strand.

"Idle Wives" to Run a Week.

St. Paul, Minn.—The Blue Mouse theater has begun a week's run of "Idle Wives," the second of three features booked from the Saxe Exchange of Minneapolis. The Blue Mouse's action in booking three features from one state rights exchange for three consecutive weeks' showing is something new.

Recruiting Office Books War Picture.

St. Paul, Minn.—The British recruiting office here has rented "The Battle of the Somme" pictures from the Pathe exchange and will display them at the Metropolitan two days at a dollar a ticket. The Minneapolis Britishers have booked the features for two days also at the same admission prices.

Wells Resigns from K-E-S-E.

Minneapolis, Minn.—Charles E. Wells, for over a year road agent for the local K-E-S-E. exchange, has resigned to become manager of the Isis theater at Cedar Rapids, Ia. Mr. Wells will be succeeded by R. L. White. Mr. Wells is the second K-E-S-E. roadman to become an exhibitor within the last two months, William Cutter having taken over the reins at the Arcade theater, St. Paul, some time ago.

Saxe Exchange Handling "On Trial."

Minneapolis, Minn.—The Saxe exchange is preparing for the release of the first National Exhibitors' Circuit feature, "On Trial," produced by Essanay with James Young directing. Thomas Saxe, one of the owners of the local exchange, occupies one of the lofty positions in the circuit, and has given Manager E. C. Davies instructions to go the limit in boosting "On Trial."

Flickers from Filmland.

Minneapolis, Minn. — William Albert Steffes of the Green & Steffes exchange here returned to his desk (also Mr. Green's) last week after a hurried business trip to New York, Washington and Chicago. Upon his return Mr. Steffes looked after the removing of the exchange from the sixth floor of the Produce Exchange building to the eighth. He will attend the Chicago convention and exposition, and incidentally keep his eye and pocketbook open for good, live feature pictures.

Picture Men to Fight Proposed Fire Measure

Contends Ordinance as Drafted Regulating Storage, Handling and Manufacture of Films Too Stringent—Building Commissioner Hilkene Calls Meeting of Film Men to Hear Their Views.

Indiana Trade News Service, 861 State Life Bldg., Indianapolis, Ind.

INDIANAPOLIS, Ind.—The moving picture men of Indianapolis are busy organizing their forces preparatory to staging a bitter fight against the passage of the new city ordinance regulating the storage, handling and manufacture of motion picture films, which was introduced before the city council for the first time last week. They contend the proposed measure is entirely too stringent and say they intend to fight it to a finish.

Jacob H. Hilkene, commissioner of public buildings, under whose supervision the new ordinance was drafted, has called a meeting of the owners of motion picture theaters and exchanges to be held the latter part of the week in his office at the City Hall, at which the motion picture men will be given an opportunity to protest against the provisions of the ordinance. Following this meeting, Mr. Hilkene said, the welfare committee of the city council will call a meeting at which the motion picture interests may submit their formal protests before the council.

Work on the preparation of the proposed ordinance began soon after the Colfax building fire in Indianapolis, April 9, in which six persons lost their lives and which was said to have resulted from a large quantity of motion picture films that were stored in the basement of the building. Prior to that time Indianapolis had no ordinance governing the storage, handling or manufacture of films. Mr. Hilkene was assisted in drafting the measure by H. H. Friedley, state fire marshal, insurance experts, and one or two representatives of the motion picture industry.

The proposed ordinance as it now stands provides for the appointment of a film inspector, who will receive a salary of $90 a month. The inspector will be required to be on duty from 1 to 5 o'clock each afternoon and from 6:30 to 10 o'clock each evening. His duties include the inspection of all motion picture theaters and places in which films are stored in order to ascertain whether or not the provisions of the ordinance are being enforced.

The ordinance further provides that the handling, storage, keeping or use of motion picture films, including negatives, raw stock, finished products or discarded scrap or used films would be prohibited in a building, any part of which is used for a theater, dance hall, hotel, church, school, department store, public meeting place or any other place of public assembly, apartment tenement or residence building for more than one family.

It also prohibits the storing of films in any building, any part of which is situated within fifty feet of the nearest wall of another building, provided that when an unpierced brick wall not less than twelve inches thick encloses such building, the structure may be used for the storage of films. The ordinance compels the installation of a sprinkler system in all storage places, and prohibits the handling of scrap film in a building within the fire limits. No one would be permitted to handle films in such places without first receiving a license, for which a fee of $10 would be charged.

The ordinance also provides for the construction of fireproof vaults in which films must be stored and handled, and provides that all films must be kept in special fireproof containers. The ordinance, according to Mr. Hilkene, is similar to ordinances now in effect in a number of eastern cities.

Fire Marshal Closes Three Theaters as Fire Traps.

Indianapolis, Ind.—H. H. Friedley, state fire marshal, has within the last two weeks stopped the operation of three motion picture shows in the state—one at Newcastle, one at Hagerstown and one at Frankfort—because of existing conditions which were said to be extremely dangerous to the safety of patrons.

The Theatorium at Newcastle, Ind., was found to be operated in a basement, where, in case of fire, it would be almost impossible for people to get out. Mr. Friedley ordered the showing of the pictures stopped and then sent a report to the State Industrial Board, suggesting that it take some action regarding the vaudeville acts which are shown in connection with the pictures.

The Bagford theater, at Hagerstown, Ind., was reported by one of Mr. Friedley's inspectors as a "veritable fire trap"—low ceiling, wooden booth, insufficient exits, and in general bad condition. At the Star theater at Frankfort it was found that the operator's machine was not enclosed in a booth. Mr. Friedley ordered both places closed until they comply with the necessary requirements.

Mr. Friedley says that inspections of motion picture show houses throughout the state have disclosed some conditions which, if permitted to remain, will sooner or later result seriously. He says a great many of the exhibitors do not seem to appreciate the necessity of keeping their booths in clean and first class condition at all times, as well as seeing to it that all loose films, hot carbons, scraps of films and other combustible materials are kept in metal boxes.

Authorities Try to Stop Establishment of Exchange.

Indianapolis, Ind.—Jacob Hilkene, commissioner of public buildings in Indianapolis, recently ordered Louis Haag, and the Century Realty Company, owners of a three-story brick building at Illinois and Maryland streets, to relinquish their plans for establishing a film exchange on the third floor of the building. Because of the fact that there is no city ordinance giving Mr. Hilkene the power to take such action, he asked H. H. Friedley, state fire marshal, to assist him in placing the order into effect.

The proposed ordinance, which was introduced before the council last week, provides that films may not be stored in any building where any part of the structure is used for public purposes. There is a restaurant on the second floor of the building owned by Mr. Haag and the Realty company, and it was pointed out that if the new ordinance is passed it would compel the men to move the exchange because of the restaurant.

To Build $40,000 Picture House.

Marion, Ind.—This city will soon have another new and modern theater which will be symbolic of the city's onward march to future greatness. It was announced this week that the Royal-Grand Theater Company had secured an option on the colored church and property across from the Marion hotel on West Fifth street, and that a new theater building will soon be erected there. The work of tearing down the church building will begin immediately.

Miss Dolly Spurr, manager of the Royal-Grand theater, said that the new theater building will be capable of seating 1,000 persons and will cost nearly $40,000. It will be so constructed that both vaudeville and motion pictures will be shown. She added that the Royal-Grand will continue to operate at its present location until the new theater is completed.

Adopts Resolution Endorsing Sunday Shows

Chattanooga Chamber of Commerce Sanctions Picture Exhibitions on Sabbath as Aid to U. S. Government in Providing Recreation for Soldiers.

By J. L. Ray, 1014 Stahlman Bldg., Nashville, Tenn.

CHATTANOOGA, TENN.—At a recent meeting of the Board of Directors of the Chattanooga Chamber of Commerce, the question of recreation for the Government soldiers at this point was taken up with a view to assisting the Government to the greatest possible extent. Foremost among the topics under discussion was the question of Sunday moving pictures at the uptown houses, where thousands of men in khaki gather on their trips to the city. Following the discussion a resolution was drafted favoring the Sunday opening movement, as shown below:

"BE IT RESOLVED, That in view of extraordinary local conditions due to the presence of the soldiers, we believe that, if possible, it would be desirable to have the motion picture shows open on Sundays from 1:30 to 10:30 P. M., provided that the films be well censored before exhibition."

The resolution was adopted, it having been previously shown to members of the board that army officials were strongly in favor of running the moving picture houses on Sunday. The theaters opened again Sunday without interference or molestation of any kind from city or county authorities and it is the general belief in this section that those having power to act will offer no resistance to the Sunday opening plan, due to the fact that the United States Government favors the existing policy. Capacity houses were in evidence at all performances during the Sundays when the shows have been open.

Mushroom Town Near Military Camp.

Chattanooga, Tenn.—One of the so-called mushroom towns which spring up near the scene of activity incident to great industrial prospecting or military booms, has been brought into prominence at the southwest corner of the Chickamauga military **reservation, near Wilder Station and Wilder** monument. Investors and realty companies have taken all the land in that vicinity and amusements of every conceivable character have been included in the **"town's" establishment, including a carnival** and midway, together with a new theater costing $10,000, electric light plant, etc. The theater was erected and will be under the direction of the Albert Amusement Company, a recently organized corporation with a capital stock of $25,000. It will have a seating capacity of 3,500. Incorporators of the Albert company are as **follows: Will Albert, O. F. Pennypacker, W. V. Turley, H. H. Miller and F. E. Stoops.** It is proposed to make the town permanent, even after the troops are gone, as it will form an ideal picnic site. Moving pictures, of course, will come in for a full share of honors in the amusement line.

Memphis Sunday Appeals Passed.

Memphis, Tenn.—Appeals of moving picture theater managers who were recently fined in the City Court for running their houses on Sunday have been passed for the term in Circuit Court. A number of **managers were repeatedly arrested several** weeks ago for keeping open their theaters on Sunday and were fined by the City **Judge, but all efforts to indict the proprietors failed. The agitation was the result** of activities on the part of the Protestant Pastors' Union, but since it was agreed to turn the Sunday receipts over to charity, the theaters have been running without interference.

Orpheum May Substitute Female Help.

Memphis, Tenn.—Owing to the shortage of male help on account of army enlistment, and the still greater scarcity which will be in evidence after the conscription plans get to working, theaters on the Orpheum Circuit are being instructed to employ young women wherever possible to fill the places left vacant in clerical, box office and ushers positions. Manager Arthur Lane of the local Orpheum interests has under consideration plans to fill the vacancies by **young women, as over a dozen of the male** employees of military age have already left the Orpheum theater here for war service.

That the Orpheum Circuit contributed its bit to the Red Cross fund is demonstrated in a report recently received by **Manager Arthur Lane from the general of**fices in New York, showing that over $10,000 was contributed from the booking department alone, aside from individual subscriptions from employees. The Orpheum Circuit operates two houses in Memphis, both of which are showing feature films in connection with vaudeville.

"Tank" Pictures Run Strong.

Nashville, Tenn.—Official Government **Pictures, Inc., releasing through Pathe, placed their war feature, "The Tanks at the** Battle of the Ancre," in Nashville for a **two days' run, at the Crescent theater,** where the pictures made a profound impression. The Crescent Amusement Company increased the admission to 20 cents, **and the newspapers carried extensive advertising for several days.**

Manager Lane's Matinee Parties.

Memphis, Tenn.—Manager Lane of the Orpheum has brought an innovation to Memphis in the form of "matinee parties," at which time the patrons to his house are **served with cold drinks in the lobby be**fore seeing the show. On the occasion of **its establishment, more than a dozen gal**lons of ice cold sherbert lemonade were dispensed from the huge cut glass punch **bowl in the lobby which, incidentally, was** beautifully decorated with large vases of cut flowers. It is the purpose of the management to continue this feature throughout the summer season, and its popularity has already been evidenced.

Tennessee News Items.

Chattanooga, Tenn.—Five-reel features are shown at the Officers' Reserve Training Camp, Fort Oglethorpe, on Saturday nights, for the benefit of the men encamped there. The pictures always prove one of the most popular entertainment features of the camp life.

Memphis, Tenn.—The Orpheum theater is furnishing free admission on Saturday afternoons to inmates of the various Memphis charitable institutions. Last week the orphans from the Wesley House were the guests.

Washington News Letter.

By Clarence L. Linz, 622 Riggs Building, Washington, D. C.

K-E-S-E Salesman Joins Army.

WASHINGTON, D. C.—Washington's motion picture film colony has sprouted another hero, according to a telegram received by R. Berger, manager of the **Kleine-Edison-Selig-Essanay exchange,** tendering the resignation of Joseph L. Young, who laconically states that he has gone into the army. A short time ago he **went to Pittsburgh, his home, on a per**sonal business matter, and it was while **there that he decided that he would like** to see service abroad. Mr. Young has been connected with the local K. E. S. E. office as salesman for the past fourteen months. Manager Berger has not as yet **decided upon Mr. Young's successor.**

Robb Stricken With Ptomaine.

Washington, D. C.—Arthur Robb, manager of the Tom Moore enterprises in this city, had a narrow escape from serious illness last week. Mr. Robb was stricken **with ptomaine poisoning after having eaten some sea food. His illness was such** as to keep him confined to his home dur**ing the early part of last week, and** caused him to observe shortened hours at the theater during the rest of the week.

Metro Will Handle Chaplin Films.

Washington, D. C.—It has just been learned on good authority that the distribution of the Charlie Chaplin films, to **be turned out for the First National Ex**hibitors' Circuit, will be handled in Mary**land, Delaware and the District of Co**lumbia through the Metro Film Service **Company, of this city. L. M. Day is the president of the local Metro exchange, and** it is understood that he is going to give considerable personal attention to the distribution of these films. The Washing**ton member of this organization is Tom** Moore, owner of the Garden, Strand and Plaza theaters and the builder of two more houses that will be ready for opening **in the early fall. It is reported that he** has closed the deal with the Metro Film Service Company through President Day, **as it will be Mr. Moore who will have the pictures for this territory. Chaplin films are prime favorites in this locality and it** is expected that bookings will be very **heavy and will start just as soon as** a definite sales plan is announced.

Davis Joins Exhibitors' Film Exchange.

Washington, D. C.—Maurice Davis, in addition to his duties incident to the operation of the M Street theater and **airdome, has joined A. Dresner in the** management of the recently formed Exhibitors' Film Exchange, Inc., at 429 Ninth **street, northwest. Mr. Dresner is man**aging this business in the interest of sev**eral exhibitors who have pooled their interests to secure control of various films under the state rights plan. He is now out on the road with "Beware of** Strangers," Mr. Davis becoming assistant **manager and remaining in charge of the** exchange. The offices on Ninth street are **those formerly occupied by Warner's Features.**

It is announced that this exchange has **just been designated as the distributor** of the Robinson Crusoe films for Maryland and the District of Columbia. Other territory for these may later be acquired, it is said. The exchange intends covering **Maryland, Virginia, northern North Caro**lina and the District of Columbia with **state rights productions of a high grade.**

Cunningham Visits Capital City.

Washington, D. C.—B. C. Cunningham, former manager of the Mutual Film Exchange here, who recently joined the Art**craft forces, was a visitor in Washington last week following his return from the Pacific Coast, where he had been sta**tioned by the Artcraft company. Mr. Cunningham is now connected with the general offices of that concern in New **York City.**

High New K-E-S-E Salesman.

Washington, D. C.—Wallace High is the name of the new salesman who will call **on the exhibitors in this section of the country on behalf of the Washington** branch of the Kleine-Edison-Selig-Es**sanay. Mr. High, who comes from Baltimore, is breaking into the game now and** meeting the different exhibitors and exchange managers. He succeeds to the position made vacant by the resignation of **W. A. Busch, who has joined the sales** force of the Paramount Pictures Corporation. Mr. Busch has been with the K. E. S. E. office here for the past four**teen months.**

Marientette Goes to Chicago Triangle

Atlanta, Ga.—Joseph Marientette, former manager of the Triangle Film Company in Atlanta, has accepted a position with the same company in Chicago and left this week to take charge.

Denver News Letters

By T. A. MacDonald, 729 Eighteenth St., Denver, Colo.

Screen Club Enjoys Big Outing.

DENVER, COLO.—At the weekly luncheon of the Rocky Mountain Screen Club it was planned to have its first semi-monthly outing on the heights of Lookout Mountain. T. Y. Henry, manager of the Paramount-Artcraft exchange, was the originator of the idea of making these trips, which are called "get-together outings." Following is the itinerary for the one held Sunday, July 8: All the members with cars met at a given point and picked up the boys who have no cars and proceeded to the summit of Lookout. A banquet was served at the hotel at Morrison on their arrival at that point. The rest of the afternoon was spent driving through beautiful Bear Creek Canon.

For the club's annual outing a trip to Cheyenne and the vicinity in a private car is planned. They will be gone three days and nights.

Rennie Leaves for Salt Lake City.

Denver, Colo.—A. Rennie, of the local Selznick office, left on the night of July 6 for Salt Lake City, where, in conjunction with Mr. Sullivan, of the same office, he will give trade showings to the exhibitors of Salt Lake and Ogden. Mr. Rennie expects to return to the city shortly.

Paris Theater Under New Management.

Denver, Colo.—The Paris theater, one of Curtis street's popular picture houses, has again reverted to the ownership of Roderick & Brown, who built the theater William Binford, a pioneer picture man, has been made manager and only high-class pictures are being used. Mr. Harry Pyle, the popular organist, still presides at the organ.

Stern Goes on Business Trip.

Denver, Colo.—Mr. Stern, of Pathe, left the city on a business trip in the interests of his office. During his absence Jack Krum, the booker, formerly treasurer at the Empress theater here, is in charge of the office.

Triangle Picture Draws Big Crowds.

Denver, Colo.—At the Isis theater recently they were holding the crowds out for the showing of Triangle's star, Dorothy Dalton, in her picture, "The Flame of the Yukon." Manager Baxter claims that it is one of the best pictures he has ever seen, and from the crowds that stormed the Isis it is a good bet that picture fans were strong for it. Mr. Murtagh has returned from his vacation, and rendered fine music for the production.

NOTES FROM ILLINOIS.

Rockford, Ill.—Reorganization upon a new basis is planned by the Illiscope Motion Picture Corporation, which has moved its offices to 130 North Madison street.

Peoria, Ill.—"After the shows were over" the night of July 7 The Movie Boys, as the house attaches of Peoria theaters are known, set forth for the annual outing. The steamer Columbia set sail at 11:45 P. M., and once aboard the lugger an elaborate program of music, dancing and cabaret entertainment began.

Kewanee, Ill.—Chris Taylor, local photoplay impresario, has started a season of moving pictures on the water at Windmont Park, giving shows each Friday and Sunday evening.

Taylorville, Ill.—Manager Joseph McCarthy of the Empress theater turned his house over to the local Boy Scouts one night for the showing of a Boy Scout film.

Farmington, Ill.—The Princess theater will be operated only on Sunday, Tuesday, Thursday and Saturday nights this summer.

Philadelphia Film Trade Notes of Interest

Mastbaum Will Show Pictures of the Fighting of Our Men in France—Stanley Theater Contracts for Goldwyn Pictures—New Schedule of Express Companies Might Work Hardship With Exchanges—Other Items.

By F. V. Armato, 144 North Salford St., Philadelphia, Pa.

Mastbaum to Do His Bit.

PHILADELPHIA.—Stanley V. Mastbaum, managing director of the Stanley Company, has been selected by President Wilson as one of the men in the motion picture industry who will aid the United States Government in portraying on the film what the soldiers and sailors are doing in this war. "The campaign, in which Mr Mastbaum will have an important part, calls for efficient camera men to accompany the United States forces in France. Many of these shots will be for [illegible] use in the War Department. Others will be distributed throughout the country to show the inspiration of heroic deeds, or the need of help for the boys in the trenches. The food administration is planning to produce a series of films showing the way to save food and the way to waste it."

Victoria's Orchestra Goes on Vacation.

Philadelphia.—[illegible] Orchestra leaves the Victoria theater for the summer vacation of the members on next Saturday and will return to the Victoria for their third season Monday, August 13. The music at the Victoria during the absence of the [illegible] orchestra will be taken care of by two of Philadelphia's best photoplay organists, Herbert [illegible] and William Klaiss.

Mastbaum Signs for Goldwyn Pictures.

Philadelphia.—Stanley V. Mastbaum has signed for the entire year's output of Goldwyn pictures for his Stanley theater. It is reported that the booking of the Goldwyn production by Mr. Mastbaum [illegible] means that Goldwyn pictures will be presented to the one hundred and six theaters under his direct control. Mr. Einsten, personal representative of Mr. Mastbaum, prophesies that the presentation of Goldwyn pictures at the Stanley and other high-class houses under their control will eventually popularize Goldwyn productions to an exceedingly high degree in this territory.

Arcade to Close During Alterations.

Philadelphia.—William B. Butier, proprietor of The Arcade Palace, 2926 Richmond street, after a most successful season, will close temporarily the first of August for alterations and redecorating. Mr. Butler states that he intends to make the Arcade Palace one of the prettiest and finest theaters in the city.

Bennethum to Open Another Theater.

Allentown.—George W. Bennethum, proprietor of a large chain of theaters in this state, has just bought the Item building, 608-10 Hamilton street, for $97,000. The building holds a large photoplay theater, which Mr. Bennethum will thoroughly renovate at a considerable expense to have it conform with the very latest ideas of a modern up-to-date house. After the alterations are completed, it will be renamed the Hippodrome, this being a favorite name as he owns a Hippodrome theater in Pottstown and also in York, Pa. The typhoon fan ventilating system is used in all his theaters, eight fans having recently been installed in the York theater.

Glenn Called to Colors.

Philadelphia.—The present war has already taken its toll in this office. Allen S. Glenn, publicity man who recently enlisted in the Naval Coast Reserves, was called to the colors last Saturday and is now serving as Chief Boastwain's Mate in the United States Navy. Mr. Glenn, although a newcomer to the Paramount organization, very soon made a host of friends. He has the good wishes of this office, as well as that of all exhibitors who knew him, for a safe return.

Fielding Directing "For Liberty."

Valley Forge, Pa.—Several sections of "For Liberty," Captain Edwin Bower Hesse's thrilling story of the American Legion of the Canadian Army, are being filmed near Valley Forge. Sham battles and other sensational developments of the story are being portrayed in the fields trod by the heroes of the Continental Army. The film is being directed by Romaine Fielding for the S-M Films Corporation of Philadelphia.

Chamberlain Building 1,800-Seat House.

Shamokin.—L. J. Chamberlain, who controls a chain of theaters throughout Pennsylvania, has an 1,800-seat photoplay house under construction in this town. When completed the new theater will be of the latest and most improved type and of fire proof construction. A balcony is being included in the plans to seat 600, and the main floor will seat 1,200. A magnificent organ will also be installed.

Takes Pictures of Atlantic City for Publicity.

Atlantic City, N. J.—First steps in a campaign of publicity for Atlantic City which the originators hope to make nation-wide, were taken Wednesday, July 4, when a complete motion picture panorama of the entire island was filmed from the roof of the St. Charles Hotel. W. H. Keates and F. W. Humphreys, local representatives of the Universal Motion Picture News, are in charge of this campaign, and the picture made on the Fourth was filmed under their direction and with the co-operation of J. P. A. Finnegan, of the St. Charles Hotel. It will be shown in the near future at the City Square theater. This unique form of publicity will be kept up throughout the entire season. Everything of note which occurs in Atlantic City will be photographed and the films shipped broadcast all over the country. The next-picture will be a panorama taken from an airship.

Tolmas Reports Excellent Business.

Philadelphia.—B. R. Tolmas, manager of the Mutual exchange, recently returned from a tour which covered the coast along Atlantic City, Ocean City, Wildwood and Cape May. He found that the Mutual Service was in popular demand, especially so at the Regent theater in Wildwood, which was running a Mutual program exclusively. Mr. Tolmas was accompanied on his tour by P. F. Glenn. They both enjoyed the journey immensely. Mr. Tolman's car was used for the purpose, which stood up well on its maiden trip.

New Express Schedule Alarms Exchanges.

Philadelphia, Pa.—The express companies located in this city have notified the exchanges that beginning Monday, July 23, there will be no collections made after 5 P. M. or before 9 A. M. Several of the exchange men are up in arms about this sudden change in the schedule of the express companies, believing that it may bring severe hardships.

Philadelphia.—Jack Delmar of the Stanley Booking Corporation secured the American theater in Pottsville, Pa., for his corporation, after having camped out there for seven weeks.

Majestic Institutes Campaign for Second Runs

Disregards Custom of Downtown Theaters Concerning Re-booking of Exclusive First Run Pictures—Begins by Showing Second Run Selznick Productions for Two Days.

By Dorothy Day, Tribune Register, Des Moines, Ia.

DES MOINES, IA.—The down town houses in this city, with the exception of the Family Theater, have been decidedly averse to exhibiting pictures that had been shown once before in another house. It has been impossible to book a picture second run only in very few cases, and the exhibitors have lost out on several mighty fine propositions as a result.

Manager O'Hare, who recently took hold of the Majestic theater, has at last set aside the hard and fast rule, and beginning the week of the 15th of July will show a second run of the Selznick pictures for two days each week. There is positively no doubt that all high class pictures can be shown again at lower prices to splendid advantage.

The Garden, which holds the first run right for Selznick productions, always charges from fifteen to twenty-five cents admission for the big features, and by charging ten cents the Majestic will catch all the unfortunates who did not see the first run, and many will grasp the opportunity to see their favorites a second time. Des Moines has been decidedly slow in taking up the second run policy, and one or two of the other houses could profit heavily on showing other pictures some time later, taking advantage of the first showing's heavy newspaper advertising and the even better word of mouth praise.

Darche Pays Visit to Des Moines.

Des Moines, Ia.—P. J. Darche, of Chicago, general auditor of the Laemmle Film Service, spent four days with D. B. Lederman, manager of the local Laemmle Exchange. Mr. Darche, accompanied by Mrs. Darche, came from Minneapolis, here. They left Monday, July 9, for Omaha. He reported business as being in fine shape in Des Moines and immediate vicinity.

Many Houses Closing for Summer.

Des Moines, Ia.—Many of the houses in the smaller towns over the state are closing during the hot weather. Others are cutting their service down to two to three days a week. Following is a few of the houses recently closed. The Odd Fellows, at Lytton, who have been operating a picture house in the I. O. O. F. Hall in Lytton; the Newell Amusement Company, of which C. J. Robinson is president, that has been running the Wonderland in Newell; the Commercial Club of Beaman, which has been operating the Opera House as a picture theater; M. J. Coleman, of the Opera House in Melrose, and H. H. Milang, of the Lyric, in Roland, have all closed down, and if war conditions continue to appear so dark it is not likely they will open for some time.

Heavy Bookings on New Pathe Serial.

Des Moines, Ia.—The local Pathe Exchange is jubilant over the success on the advance bookings on Pearl White's newest Pathe serial, "The Fatal Ring." L. A. Sheridan, manager of the Pathe, announces that they expect to duplicate the bookings on "The Iron Claw," which serial was shown in nearly every city in the state—big or little.

Garden Theater Redecorated.

Des Moines, Ia.—D. Damiani has just completed the re-decoration of the Garden theater. The Garden's walls are elaborately decorated in painted carvings and the color scheme has been changed from the old rose pink to a steel blue. Damiani has placed an elegant mural landscape in the back, and added new hangings in the exit doors over the orchestra. The work was done in the early mornings and late into the night, and the house was not closed at any time.

U and I Theater Changes Hands.

Des Moines, Ia.—The U and I Theater on the South Side formerly operated by A. W. Nichols, who also formerly owned the University theater in Drake University, has been sold to Nick Disalvo. Disalvo's two daughters will operate the U and I, having arranged with the A. H. Blank offices for Selznick pictures. The Misses Disalvo are two splendid business women, and great success is predicted for their venture.

Blank to Distribute Selznick and National Circuit.

Des Moines, Ia.—A. B. Blank left for New York City to finish up the final arrangement for the releasing of the Charles Chaplin pictures in Iowa and surrounding territory. He will also arrange for the complete handling of Selznick and productions purchased by the First National Exhibitors Circuit in his Des Moines office in the Garden Theater building. Heretofore the Des Moines office has handled only the bookings of some paper, shipments being made out of Kansas City. John L. Shipley will have the management of the office here, and exhibitors in this territory can secure the Selznick and Circuit pictures from this office.

Des Moines and Iowa News Notes.

B. J. Elbert, of Elbert and Getchell, managers of the Unique theater, a photoplay house, the Empress, pictures and vaudeville, and the Princess and Berchel, legitimate houses, has gone to New York on business pertaining to his houses.

C. C. Mendenhall, one of the most popular film men in the state of Iowa, and salesman for Vitagraph out of the Omaha office through Iowa territory, is ill again in Des Moines.

Windelow and Clemmer, two students at Drake University, are arranging for service for the opening of their new house in University place, Des Moines. August 1 is the date for the opening if all plans can be carried out. Windelow and Clemmer formerly operated the Rex theater at Twentieth and Clark streets.

R. L. White, who was recently transferred to the Toronto offices of the K-E-S-E from Iowa, has been returned to Iowa with headquarters in Minneapolis.

A. Kahn, representative of the A. H. Blank enterprise in Iowa, has just returned from a most successful trip in the Eastern part of the state. He reports business great, a decided change from the earlier spring reports.

Standard to Handle West Comedies.

Des Moines, Ia.—Iowa and Nebraska exhibitors can begin booking Billy West comedies from the local Standard Exchange beginning either the 16th or the 23rd. Marty Williams attended the meeting of several Standard managers in Chicago last Sunday at which meeting the first three West comedies were exhibited.

Fowler Operating Three Successful Theaters

Starts in a Small Way Some Years Ago in St. Helena, Ore.—He Now Has Three Prosperous Houses to His Credit—Is Building a $12,000 Structure in Montesano, Wash.

By S. J. Anderson, East Seattle, Wash.

SEATTLE, WASH.—The most important qualification for the making of a successful exhibitor is persistence, according to Herman Fowler, owner of three motion picture theaters in Grays Harbor County, Washington. Throughout his career as an exhibitor Mr. Fowler has succeeded where others have failed by just sticking to the job. He has always had an assistant and partner in the business, Mrs. Fowler, whose encouragement has had a great deal to do with his success. In 1908 they started a theater in the small town of St. Helena, Ore., but in six weeks the opposition manager saw that he had a dangerous rival and bought them out at a good figure. They went immediately to Castle Rock, Wash., where they found a half burned shack, which had been the picture theater; but a fire which started in the projection room and burned up the two reels of film that composed the show had caused the manager to bolt. Such was the reputation that theater managers had gained in that town that on the first day Mr. and Mrs. Fowler heard their landlady telling some one over the 'phone that they probably would remain only a week or two.

They had the half burned shack fixed up into a decent looking theater and opened their first show with 15 cents in their pockets; but they cleared $45 that first night. Mr. Fowler operated, and Mrs. Fowler sold tickets and sang the songs which were illustrated by colored slides. These slides and two reels of motion pictures composed the show. After two weeks Mrs. Fowler took pleasure in calling their landlady's attention to the fact that they were still there. Ten months later, however, they sold out at a good price and went to Elma, where they now live.

The Gem Theater in Elma was opened on August 13, 1909, and Mr. and Mrs. Fowler insist that 13 has always been their lucky number. As it was first opened the Gem seated 190. It has been remodeled and the capacity enlarged to 275, and the Fowlers now own and operate a Gem in the neighboring town of Montesano, which seats 350, and one in McCleary, which seats 200, and a new Gem is being built in Montesano to seat 600. When this is finished the old house will be closed. This is to be a concrete building and will cost approximately $12,000. Besides the theaters, the Fowlers also own a bill posting plant which does all the posting business in Grays Harbor County. Mrs. Fowler doesn't sell tickets any more, but she does all the clerical work of the business; and she makes it a point to keep in touch with the likes and dislikes of the patrons. She also reads the trade journals from cover to cover, and she motors up to Seattle with Mr. Fowler nearly every week to help him decide on features for booking.

Besides the population of the towns the Fowlers draw on a well settled community of thrifty farmers for their patronage, and they make good use of their bill boards in advertising their shows. Regular newspaper space is also contracted for in the town papers.

Goldwyn Opens Branch in Seattle.

Seattle, Wash.—C. F. Hill has established temporary headquarters for Goldwyn in Seattle at the corner of Fourth Avenue and Seneca Street. The new building at Third and Virginia Streets will be finished by the first of September, and the Goldwyn force will be ready for business by the ninth. The personnel of the force as it now stands consists of E R. Simpson and A. B. Cleland, salesmen. Miss F. E. Broadhead, stenographer; W. T. McCormick, booker; Miss Avis Jackson, inspector. The bookkeeper and several other members of the staff will be added later.

Goldburg Gives Showing of "God's Man."

Seattle, Wash.—Jesse J. Goldburg, special representative of the Frohman Amusement Corporation gave a trade showing of "God's Man" at the Orpheum theater on June 29.

Exchange Personals.

Seattle, Wash.—H. D. Naugle, coast division manager of Vitagraph, arrived in Seattle on July 6 on his regular tour of the territory. J. Harrington, formerly with the Seattle Mutual Office is in this city with "The Eyes of the World." This film is now being shown at the Metropolitan, a legitimate house. J. V. Lynn has turned over his duties on the Spectator, a local trade paper to Mrs. Hinsdale and is back at the Paramount office in his former capacity of publicity man. L. J. Schlaifer, president of L. J. Schlaifer Attractions, is on a tour of Montana. Guy Navarree, Artcraft road representative, has just returned from a trip to Spokane, where he reports a growing demand for Fairbanks pictures.

W. A. Mead, Fox road man, has charge of the Fox office during the absence of A. W. Eden in New York.

◆

Detroit News Letter.

By Jacob Smith, 503 Free Press Bldg., Detroit, Mich.

Two Detroit Exchanges Merge.

DETROIT.—The Harry I. Garson Productions, Inc., has taken over the Broadway Feature Film Company. Both concerns will do business from the address of 318 Woodward avenue. The taking over of the Broadway Feature Exchange includes such pictures as "The Battle Cry of Peace," "The Dumb Girl of Portici," "The Christian" and "The Witching Hour;" also Ditmars Living Book of Nature and the Educational Scenics. J. O. Kent will be manager of the merged exchanges.

Goldberg Managing Selznick Exchange.

Detroit.—Harry D. Goldberg, formerly with the World Film Corporation in Atlanta, and at one time manager of the Casino Feature Film Company in Detroit, has been appointed Detroit agent for Lewis J. Selznick in place of D. Leo Dennison, who will be assigned other territory. Mr. Goldberg is making temporary headquarters at the Hotel Statler. An office will be opened after the legal entanglements between Selznick and Garson are definitely settled.

Butterfield Circuit Augmented.

Detroit.—Col. W. S. Butterfield announces a number of changes in his circuit. Frank J. O'Donnell, manager of the Majestic at Ann Arbor for two years, will go to the Majestic in Kalamazoo next season, while Will Marshall, formerly at the Majestic in Kalamazoo, will go to the Bijou in Battle Creek. It has not been settled as to who will cover Ann Arbor for Mr. Butterfield.

The erection of the new Palace theater in Flint, which will be devoted to vaudeville, means that the Majestic will play the big road attractions and the big film attractions. It will be the first time in two years that Flint will have had legitimate road attractions.

With his new theater in Flint, one in contemplation in Sagnaw, and two more in Battle Creek, the Butterfield circuit will be augmented to nearly twenty playhouses.

Detroit Dots.

Dave Mundstock, of the Strand Features, 94 Griswold street, has purchased the Terry Human Interest reel; also a series of cartoon burlesque pictures made by the same concern.

"Doc" Owens is back managing the Knickerbocker theater, Detroit, succeeding Mr. Martin, who has been sent to Kansas City to manage an amusement park for Frederic Ingersoll, of Detroit.

Elect New Officers for Associated Exchanges

I. W. McMahan, a Pioneer in Business, Is President—All Officers Are Active Members of Organization and Leaders in Film Work.

By Kenneth C. Crain, 307 First National Bank Bldg., Cincinnati, Ohio.

CINCINNATI, O.—The annual meeting of the Associated Film Exchanges of the Chamber of Commerce for the purpose of electing officers was held on Friday, July 6, at the organization's headquarters in the Chamber, and the following officers were elected: President, I. W. McMahan, of McMahan & Jackson; vice president, W. S. Wessling, Pathe Exchange; treasurer, Mr. Penrod, of the Cincinnati Buckeye Film Company; secretary, H. Serkowich, of the Chamber of Commerce. All the new officers are active members of the Associated Film Exchanges, and leaders in film work, and the new president, Mr. McMahan, is widely known as one of the pioneers of the moving picture business in this section. He has the unusual distinction of being not only a leading film man, as a member of the McMahan & Jackson Film Company, but a prominent exhibitor as well as the firm controls several big houses, and he is thus closely in touch with both sides of the business.

Cox Interests Purchased by Theatrical Men.

Cincinnati, O.—Details of one of the most important theatrical transactions closed in the country in a long time was completed in Cincinnati a few days ago in the office of Ben L. Heidingsfeld, an attorney specializing in theatrical matters whereby the interests of the late George B. Cox in large moving picture and theatrical enterprises were transferred by his widow to the Messrs. Lee and J. J. Shubert and Jos L. Rhinock. Properties located in Cincinnati, New York, Baltimore, Boston, Philadelphia, Kansas City, St. Louis, Denver, Indianapolis, Louisville, Chicago and other cities are involved in the transaction as well as the Cox interests in the World Film Corporation and other producing and distributing companies. Mr. Cox was known to be one of the largest owners of theatrical properties in America at the time of his death, and these properties passed intact to the estate. The purchasers were personally present at the closing of the deal, and left at once for Indianapolis and Chicago to inspect some of the houses which passed to them. The sale is said to have involved an amount running well into the millions, but no figures were given out by any of the interested parties.

Universal Managers Entertain Miss Rodrigues.

Cincinnati, O.—"Universal Dora" arrived in Cincinnati a few days ago, on schedule on her walking tour of the country in the interest of recruiting service. A detail of regulars met her at Chester Park and escorted her to Fountain Square, in the heart of the city, and Miss Rodrigues then took up the program of daily talks in front of the Lyric Theater, to stimulate interest in recruiting. Local officers of the Universal entertained Miss Rodrigues during her stay in the city, and were immensely proud of her excellent work, which did much to enable the First Ohio, Cincinnati's home regiment, to secure the additional members necessary to bring it to war strength.

Urge Reappointment of Wilson on Censor Board.

Cincinnati, O.—Indicating a striking change from the feeling which existed when the Ohio Board of Censors was first appointed, when film men and exhibitors felt that the Board's activities would interfere with their business, the Motion Picture Exhibitors' League and the Associated Film Exchanges of the Cincinnati Chamber of Commerce have sent letters to Governor Cox urging the reappointment of W. R. Wilson as a member of the Board. The letters express the high opinion of the two organizations of the ability of Mr. Wilson, and their satisfaction with his work on the Board, and declare that his services have been of great benefit to the public, as well as fair to the moving picture business. Exhibitors all over the State have been asked by the [illegible] members of the trade to take similar action, and indications are that Mr. Wilson will be kept on the Board, as no opposition to his re-appointment is known.

McMahan & Jackson House to Cost $75,000.

Cincinnati, O.—Some confusion arose by reason of the recent report of the starting of work on the new McMahan & Jackson house on Sixth street, to the effect that the work would cost $22,000. This figure represents only the cost of the wrecking of the interior and the reconstruction necessary to put the building in shape for remodeling, and is only a fraction of the total cost of the new theater. The minimum figure set for the house complete is around $75,000, and McMahan & Jackson are beginning to believe that this will be considerably exceeded before the theater is turned over to them complete. However, they are not stinting their requirements in any degree, as they desire to make the house one of the most attractive in the downtown district of Cincinnati, and will let the cost take care of itself.

Pershing Picture Shown at Opera House.

Cincinnati, O.—The first moving pictures showing the landing of General Pershing and the first contingent of American soldiers in France were shown recently at the Grand Opera House as a special added attraction, and were received enthusiastically.

Strand Theater Reopened.

Springfield, O.—The Strand theater, which has been completely remodeled, has been re-opened under the mangement of Philip Chakeres, manager of the Princess, and has made an excellent start under its new management. The house is in a section which has not heretofore had a first-class house, presenting current features, and Manager Chakeres looks for unequivocal success for it.

Cincinnati Notes.

At a meeting of the Cincinnati Screen League held a few days ago plans were discussed for a membership campaign designed to add greatly to the size of the organization. It promises to be a hummer.

Lou Foster, formerly in the film business in Cincinnati, now a member of the Famous Players' Staff in Detroit, was in the Queen City a short time ago on business, and reported flourishing conditions in the automobile town.

The fine work done by Cincinnati exhibitors in helping along the Liberty Loan issue, and especially the enterprise of the Cincinnatians in presenting Secretary McAdoo's message on the subject to the industry, were recognized by him in a letter of thanks received a short time ago by H. Serkowich, secretary of the Exhibitors' League.

The largest staff of experts in all departments makes the MOVING PICTURE WORLD the *one paper in the trade that fully fills the requirements of every reader.*

Pennsylvania Censors Issue Drastic Edict

Prohibit Portrayal of Eliminated Portions of Pictures by Utterance or Other Methods of Communication.

Pittsburgh News Service, 6016 Jenkins Arcade, Pittsburgh, Pa.

PITTSBURGH, PA.—Exhibitors of this state have received notice from the Board of Censors of a new rule that prohibits the portrayal in any manner of eliminated portions of a film. The order is regarded as an extremely drastic one, and film men are of the opinion that it will be declared unconstitutional. This latest edict of the Censor Board is as follows:

"Rule Number 27. When an approval is issued following the agreement of the applicant to make eliminations suggested by the Board, it shall be issued subject to the condition that no exhibitor of the film shall. in exhibiting same, produce any eliminated portion thereof by act, publication, utterance, or other means of communication."

It appears that the order is directed against theaters which have enacted eliminated portions of film productions on the stage with living actors. This move on the part of the Board has aroused much discussion among the trade, and the opinion prevails generally that the ruling will not stand in the courts because it attacks free speech and free press. It is also pointed out that the censors' duties are confined to the elimination of objectionable films or portions of films, and that their jurisdiction ends when this has been carried out.

Free Admission for Soldiers, Sailors and Marines.

Pittsburgh.—True patriotism was evinced last week by H. B. Kester, manager of the East Liberty Cameraphone theater, Pittsburgh, when a sign was placed over the box-office, "United States Soldiers Admitted Free; Also Sailors and Marines." The offer called forth considerable praise, as it is a distinct encouragement to the boys in khaki. This gift to the boys of Uncle Sam began July Fourth, and, according to Manager Kester, will continue indefinitely. "Bully for this theater," said more than one soldier last week as his uniform gained him admittance and he went into the theater for an hour's recreation, which, had he been compelled to pay for, he might have foregone.

Cole Joins Leader Film Service.

Pittsburgh.—Al. Cole, formerly with the Pittsburgh Pathe exchange and the Liberty Film Renting Company, has been appointed manager of the Leader Film Service, 804 Penn avenue. Mr. Cole is a film man of broad experience and has a large acquaintance among exhibitors of this section. The Leader Film Service, which has been in existence only a few months, reports trade extremely active. Among other new contracts, the Victor theater, McKeesport, has arranged to show the Leader subjects.

Hippodrome Reopened by J. Mans.

Grafton, W. Va.—The Hippodrome theater, which has been dark for some time, was taken over recently and reopened by J. Mans. The house is an attractive one, seating 550, and is offering high-class films. Business has started off thrivingly under the able management of Mr. Mans, who is an experienced exhibitor.

Independent Discontinues Wheeling Branch.

Pittsburgh.—The Independent Film Service, Pittsburgh office of the Universal, has discontinued its branch at Wheeling, W. Va., and is handling West Virginia business direct from this city. Manager John McAleer announces that exhibitors of that state will receive the same careful attention as rendered when he was manager of the Wheeling branch.

Goldstein With Independent Exchange.

Pittsburgh.—Leonard Goldstein, formerly manager of the Arcadia theater, and for some time on the road for Universal, has joined the forces of the Independent Exchange. Mr. Goldstein is acting as assistant to manager McAleer and will look after the city exhibitors.

Soissons Theater Showing Pictures.

Cornellsville, Pa.—The Soissons theater, West Main street, has inaugurated a policy of high-class films for the summer months. Mrs. Fred Robbins, proprietor and manager of the Soisson, reports that the new arrangement is meeting with much success. Universal pictures are used, including the serials.

Poster Company in New Quarters.

Pittsburgh.—The Poster Company, formerly at 804 Penn avenue, has removed to new and spacious quarters at the corner of Fourth avenue and Ferry street in old "film row." This concern, headed by H. C. Berger and T. J. Davidson, has enjoyed a rapid growth and found it necessary to expand in order to care for the large demand for its mounted paper on features and serials.

Barney Recovering from Operation.

McKeesport, Pa.—H. R. Barney, partner of P. L. Gorris, owners of the Globe theater, underwent an operation for appendicitis at the McKeesport Hospital recently. His many friends will be glad to know that he is recovering rapidly and expects to be "back on the job" soon.

Anton Theater, Remodeled, to Open Soon.

Monongahela, Pa.—The Anton theater, conducted by Anton Brothers, is preparing to reopen after undergoing an extensive remodeling during the past few months. The house has been newly equipped and presents a handsome appearance both inside and out. Feature pictures will be shown exclusively.

Stahler With Wolfberg Attractions.

Pittsburgh, Pa.—H. E. Stahler, formerly with the V-L-S-E in St. Louis and later representative of Essanay, is now with the Harris P. Wolfberg Attractions, Lyceum building, handling "The Crisis" and "The Deemster." Mr. Stahler has a large acquaintance in this territory, and is meeting many old friends among the exhibitors.

Crandall Transferred to Home Office.

Pittsburgh.—The Supreme Photoplay Productions, in the Seltzer Film building, Pittsburgh, has announced that Milton D. Crandall, formerly special representative of the company in western territory, has been transferred to the home office. Mr. Crandall has taken charge of the publicity department and is aiding exhibitors in putting over in a very effective manner the productions handled by the firm.

Canadian National Features, Ltd., Insolvent

Makes Assignment for Benefit of Creditors and Suspends Operations; Assets, $79,633.96; Liabilities, $61,496.67.

By William Gladish, 1263 Gerard St. East, Toronto, Canada.

TORONTO, ONTARIO. — The Canadian National Features, Limited, organized a few months ago for the purpose of producing moving pictures on a large scale in Canada, has made an assignment for the benefit of creditors to J. P. Langley, of Toronto. A meeting of creditors was held at Toronto on Tuesday, July 3. The conference was attended by Holbrook Blinn, Clifford Bruce, Bigelow Cooper, Mr. Brownridge, general manager of the insolvent company, W. H Cooke, a Toronto broker, and others. A statement of affairs disclosed the fact that the sum of $43,205.88 had been expended in the production of the first two pictures.

Liabilities according to this statement, amount to $61,496.67, of which $13,347 represents preferred claims for wages. Assets are figured at $79,633.96, of which $12,378.29 represents electrical and laboratory equipment. The same sum is put down as the value of the two pictures. The value of the films is subject, however, to a chattel mortgage for $13,285.96, held by Rev. J. J. Connelly and Dr. F. J. Farley, both of Trenton.

The value of the studio buildings is placed at $24,241.73, against which liens are held by W. H. Harvey and Harry Alexander, Inc., amounting to $8,123.75. The banks advanced $17,004.66, but hold as a security the notes of shareholders given on account of share subscription amounting to $41,250.

The capital stock subscribed amounts to $278,365, according to the company's books. The company has suspended operations and, in the meantime, Holbrook Blinn, Clifford Bruce and others are making their headquarters in Toronto, pending developments.

There is now only one company in Eastern Canada which is engaged in the production of dramatic subjects, the Atlas Films of Canada, Limited, Toronto, which has already produced a two-reel comedy.

Paramount and Monarch's Changes.

Toronto.—A number of important changes have been made at the headquarters of the Paramount Pictures Corporation, Toronto. Phil Kaufman, formerly manager of the Famous Players Film Service, has become general manager of the Monarch Film Company, Limited, which distributes the features of special stars in Canada. Sam Glazer, formerly a Monarch salesman, has become Toronto manager of the Monarch Company. Mr. I. Soskin, formerly with the Famous Players in St. John and Vancouver, has succeeded Mr. Kaufman as local manager of the Famous Players.

Pomeroy Now Manages Photodrome.

Toronto.—Harry Pomeroy, formerly manager of the Belmont Theater, Toronto, has become manager of the Photodrome, City Hall Square, one of the best downtown theaters of the city. Mr. Pomeroy has gone in for attractive lobby displays while an electric display sign has also been erected.

Regal Films Company Moves Offices.

Toronto.—The Toronto headquarters of the Regal Film Company, Limited, are being removed from 37 Yonge Street to 21 Adelaide Street West—a few doors East of the Regent Theater. The Regal people are handling World, Goldwyn, Educational, Douglas Fairbanks, Mutt and Jeff and other brands.

Travel Restrictions Help Picture Houses.

Toronto.—Since the placing of restrictions upon travel from Canada to the United States, the exhibitors of Niagara Falls, Ontario, have found an increase in patronage. A. A. Huttlemeyer, proprietor of the Queen's Theater, Niagara Falls, Ontario, reports splendid business there

Hull Theaters Raise Prices.

Toronto.—The five theater managers of Hull have entered into an agreement to raise admission prices from 10c to 15c on account of the growing cost of theater operation. Each of the Hull theaters is living up to the agreement to the letter and there has been no falling off in attendance.

Theater Fined for Sunday Concert.

Toronto.—The management of the Russell Theater, Ottawa, was fined $2, costs $2 for holding a concert in the theater Sunday evening, July 24, under the auspices of the Ste. Jean Baptiste Societies, in contravention of the Lord's Day Act. The sentence was imposed by Magistrate Askwith who asked that other theater men take the nominal sentence as a warning.

Bottomley Now With Canadian Army.

Toronto.—Roland Bottomley, the Pathe star, has enlisted with the University of Toronto Training Company for services overseas with the Canadian Army. Bottomley, who brought several other men with him from New York to enlist, recently appeared in the Pathe serial, "The Neglected Wife."

Other Toronto Items.

Toronto.—R. S. Marvin, Toronto, producer of the Canadian Topical Review, released through Vitagraph, is advertising on the screens of theaters around town for a young lady to appear in a series of scenic pictures which will be taken across Canada.

Carl Saunders, formerly with the Toronto office of the K-E-S-E, has joined Marvin's staff. Mr. Saunders was recently married to Miss Shepherd who was also on the local staff of the K-E-S-E.

Toronto.—D. E. Bissel, formerly Toronto salesman for the Vitagraph, has resigned to return to the Burroughs Adding Machine Company, Toronto.

Toronto.—A. J. Reddy, formerly Toronto manager of the General Film Company, has joined the staff of the K-E-S-E office here.

MICHIGAN NOTES.

By Frank H. Madison, 623 S. Wabash Ave., Chicago.

Flint, Mich.—The city of Flint has gone over from Central time to Eastern time, and the theaters here will operate under the schedule.

Flint, Mich.—The Matt Photoplay Company has been incorporated with capital stock of $115,000.

Saginaw, Mich.—The stockholders of the Franklin Theater Company elected the following board of directors: Egbert H. Patterson, Julius B. Kirby, Ernest A. Snow, Samuel Seitner and David Swinton. The board then elected the following officers: President, Julius B. Kirby; vice-president, Ernest A. Snow, and secretary-treasurer, David Swinton.

Lansing, Mich.—Claude E. Cady is now sole owner and manager of the Colonial theater, having purchased the interest of John S. Wilson, with whom he has been associated for two and one-half years. Wilson retires to devote his time to other business. No change will be made in the policy of the Colonial.

Niles, Mich.—Miss Mae Codd is now in charge of the Strand theater here, having resigned her position as manager of the Jefferson theater at Goshen, Ind.

Saginaw, Mich.—As a wartime offering the Mecca theater had films of the Thirty-third Regiment, Michigan National Guard, supplemented by an exhibition of Red Cross first aid work from the stage.

Bancroft, Mich.—The busy Red Cross Society here found a willing co-operator in Manager Wixsom of the Electric theater, who ran a five-reel feature and gave the receipts to the society.

Boston Houses Decorate for Elk Convention

Lavish Displays of Emblems and Banners Give Theaters Festive Appearance—Many Exhibitors Are Members of the Order.

By Joseph Saxe, c/o Boston Herald, Boston, Mass.

BOSTON.—In honor of the national convention of the Elks, which was held here last week, the managers of motion picture theaters "spread themselves" in decorating their houses and in presenting particularly attractive programs.

Down through the motion picture belt on Washington street, out to the corner of Boylston street and Massachusetts avenue, at Scollay Square, on Tremont street, at every point where motion picture theaters are located in groups there was a gay display of banners, ribbons and emblems. The welcome sign was in [illegible] everywhere. The visiting Elks were cordially received by the motion picture men, and as the delegates entered the theaters they were pleased with the display of Elk heads and other emblems of the order.

More than 35,000 Elks [illegible] for the convention. They were free spenders, and the motion picture men reaped their share of the harvest. Not the least among the out-of-town patrons during [illegible] week were the ladies who accompanied the delegates to town. While their husbands were attending sessions of the convention the women scattered through the city, seeing the many big feature films which were shown here convention week. Active in the organization to entertain the delegates were scores of local exhibitors who are prominent members of the Boston lodge of Elks.

Muriel Ostriche at Park Theater.

Boston, Mass.—[illegible] given to the patrons of the Park [illegible] last Monday when Muriel Ostriche appeared in person on the stage. [illegible] plate bearing her picture was presented to each person who [illegible] performance. Many requests for these plates have been received by the management of the theater since Miss Ostriche's visit.

Campbell Appointed Goldwyn Manager.

Boston.—Harry Campbell, formerly manager of the Fox Film Exchange for New England, this week took up his duties as manager of the Goldwyn Pictures, Incorporated, with headquarters here. He is well known and very popular with all the New England exhibitotrs.

Vine Now Goldwyn's New England Representative.

Boston.—Frank H. Vine, formerly connected with the Pathe, the World exchanges and at one time manager of the International Film Exchange for the New England territory, has accepted a post as New England representative of the Goldwyn Pictures Corporation. Mr. Vine, a veteran in the film exchange business, has made an excellent record as exchange manager, and should prove a valuable asset to the new corporation.

Fendress Leaves Vitagraph.

Boston, Mass.—Of interest to exchange men and exhibitors is the news that W. W. Fendress is no longer connected with the Vitagraph Company of New England.

Business With Eastern Exchange Good.

Boston.—One of the most enterprising and progressive of the State Right exchanges is the Eastern Feature Film Company of 57 Church street, Boston, of which Herman Rifkin is the president and general manager. Ideally located in the very heart of the film colony, the Eastern Film Company has won the support and good will of practically every exhibitor throughout New England by their untiring efforts, courteous treatment and service beyond the film aid to the theater. Numbered among the successes now under the Eastern banner are "One Law for Both," the latest Ivan special, as well as a host of other Ivan releases. The Eastern Feature Film Company is successfully distributing "The Woman and the Beast," "The Marriage Bond," "Are Passions Inherited," "Glory," "The Web of Life," "Tweeledum Comedies," "The Terry" human interest cartoons and scenics, and many other proved box office attractions.

Maritime Province News

By Alice Fairweather, St. John, N. B., Can.

Imperial's Patriotic Display.

ST. JOHN, N. B.—The Imperial theater, always to the fore in patriotic endeavors, [illegible] window display in [illegible] of the Fifty Years' Celebration of Confederation. Across the door was a banner bearing the words: "Canada, God's Country, Fifty Years Old To-day." In the windows were busts and photographs of the Fathers of Confederation (Sir Leonard Tilley being a native of this city). Pictures [illegible] and today were on view, and relics were loaned by Lady Tilley, by citizens and by the Natural History Society. Flags, maple leaves, and copies of a song, "My Own Canadian Home," were placed in the window. All day Sunday, July 1st, Canada's national holiday, and Monday, the day celebrated, streams of passers-by viewed with interest the fine collection, really a pictorical history of one of the greatest events in the life of the Nation.

Manager Golding received much credit both from the citizens and from the public press for his patriotism and energy in getting this exhibition together. The whole building of the theater was decked with flags and it looked very attractive.

Spencer Takes Over Another Theater.

St. John, N. B.—A new theater has been acquired by Fred G. Spencer, who is at the head of a large number of theaters throughout the Provinces. This is the Gem at Fredericton, until recently owned and managed by David Richards. Mr. Spencer has many plans for the improvement of the Gem, which include the enlarging of its seating capacity to several hundred more seats, new chairs to be installed and various other changes. The Empress theater in Amherst, owned by F. G. Spencer, is being rebuilt and will be ready for opening the first of September. Mr. Spencer has recently returned from a visit to New York in the interest of his different theaters.

Richards Retires from Show Business.

Fredericton, N. B.—The retirement from the theatrical business of "Uncle Dave Richards," the genial manager of the Gem theater, Fredericton, will be greatly regretted by his many friends. Ill health is the reason.

O'Loghlin Reports Excellent Business.

St. John, N. B.—J. P. O'Loghlin, the traveling representative of the Metro Corporation, reports splendid business for his firm all along the north shore of New Brunswick. He has booked his features at Newcastle, Campbellton, Chatham and a number of other places. "The Great Secret" will be seen in Campbellton, as it has been booked by W. Dimmock of the Opera House there.

Breadon Working Hard.

St. John, N. B.—J. E. Breadon, the new manager of the General Film Company in St. John, is out looking for business with great energy. He has just returned from a business visit to Montreal, and this week goes to Halifax, where he has the promise of several contracts.

Assails Work of Maryland's Censor Board

Miss Turnbull Favors Pictures as Form of Entertainment but Decries "Indecencies and Immoralities Allowed to Creep In"—Reformers Make Attempt to Prevent Re-appointment of Censor Harper.

By J. M. Shellman, 1902 Mount Royal Terrace, Baltimore, Md.

BALTIMORE, MD.—It seems that whenever the reformers who go about prying into other people's matters with an idea to a great moral uplift find a dull period on their hands, they invariably turn to the motion picture to amuse themselves. Of course, they may be in good faith with the action they are taking, but in view of the fact that a censor law has been passed, and the Governor of Maryland has appointed people of high standing to act on the Censor Board, it does not seem at all necessary that their work should be interfered with.

It has now come time for the re-appointment of Charles F. Harper, of Salisbury, Md., to the Censor Board. Governor Harrington was about to proceed with the formality when a small delegation appeared and requested that he be not re-appointed because the censored pictures have not been as pure as they (the committee) think they should have been. Miss Grace H. Turnbull, an artist of Baltimore, says "I am not opposed to motion pictures as a form of entertainment . . . for I recognize their place in supplying amusement and diversion to the masses of the people . . What is objected to and what ought to be corrected immediately is the indecencies and immoralities that are allowed to creep in." She goes on to state that the board should not savor of politics and that the incumbents should give their entire time to the work and that eliminations should be made by the censors instead of merely recommending the eliminations. Miss Turnbull should read the law carefully; the eliminations are not recommended, they are ordered. Beside Mr. Harper, Mrs. Thomas B. Harrison and William F. Stone are members of the Censor Board and have been doing excellent work.

The petition, which was signed by men and women of prominence, follows, as it was mailed to the Governor: "In view of the fact that you are about to make a fresh appointment on the Board of Motion Picture Censors, and that the office is one dealing solely with moral questions, we, the undersigned, most respectfully and urgently request that the person thus appointed be one who has already in some substantial way shown his interest in the moral welfare of our community and will devote the whole of his time to this work, the importance of which can best be measured by the thousands in our city and State whose lives are so intimately affected by it for good or evil."

Among those who signed the petition are George L. Jones, secretary of the Henry Watson Children's Aid Society; U. P. Bradley, local Boy Scout executive; J. L. Cornell, of the Society for the Suppression of Vice and Eugene and Joshua Levering.

Lewy Conservation Film a Success.

Baltimore, Md.—"Fighting at Home" is the name of the Food Conservation film which has been produced by Harry Lewy, co-proprietor of the Great Wizard theater of Baltimore, and directed by J. A. Barry, formerly with the Triangle Fine Arts. This picture was given a premiere screening at Ford's Opera House on Friday, July 6, throught the courtesy of John T. and Charles E. Ford, the owners, and it is understood that consensus of opinion was very favorable. National Food Director Hoover was invited to attend the initial performance, but could not be present. In this film are seen many of Baltimore's prominent social people. Mayor Preston and his entire family take a prominent part. The plot deals with two lads who go to enlist. One is accepted, while the other is turned down owing to physical unfitness. The soldier is at first considered the hero, but later the other wins laurels by directing food conservation and planting.

Pictures Aid Railroad Inspection.

Baltimore, Md.—Each day that goes by sees further development of the motion picture, not only in the amusement, educational or advertising line, but as an aid to the industrial leaders throughout the country. Recently at a staff meeting of the Baltimore and Ohio railroad officials at Deer Park, Md., a film of part of this system, which was taken from the observation end of a train, was shown and made a great impression. President Daniel Willard was present when the pictures were shown and the idea struck him that as the pictures show so clearly and accurately the condition of the track and the rolling stock, it would save the expense and trouble of inspection trips by having a cameraman take pictures of the road. It is expected that this road will shortly institute a special department to take care of this work.

Universal Film Exchange Burns.

Charlotte, N. C.—About two weeks ago a terrific fire took place in this city which caused the entire loss of one building and extensive damage to two others. In the destroyed building was located the offices and storage room of the Universal Film exchange, under the management of E. F. Dardine. At the time of the fire over 2,000 reels were stored in the vaults and when the destruction ended it was found that not one of them had been damaged at all. The estimated loss of the three buildings is about $150,000.

Exchange Opened By Reddish.

Baltimore, Md.—Harry E. Reddish, who at one time managed the Pathe exchange in Baltimore and later became connected with the Metro company as salesman, has now opened an exchange in Room 33, Franklin building. It will be known as the H. E. Reddish Film Exchange and will handle large features.

New Ventilation at Wilson.

Baltimore, Md.—Guy L. Wonders, the progressive manager of the Wilson theater, 418 East Baltimore street, has just announced the completion of a huge ventilating system which has been installed in this house. A huge ventilator has been built on the roof, which will accommodate a 72-inch fan. This fan, when running full 94,000 cubic feet of cooled air down into power by an eight horsepower motor, drives the theater, which has 72,000 cubic feet of space.

Sterling Company Elects Officers.

Baltimore, Md.—Recently the following officers were elected as directors of the Sterling Film Manufacturing Company: H. C. Kohlerman, president; E. Serbacher, first vice-president; L. Frederick, second vice-president; F. Mitchell, secretary; N. Wyman, treasurer; F. Deadinger and H. Geldt. It is also understood that this company has arranged for the release of its output through the Cosmopolitan Corporation of New York City.

Hagerstown Theater Aids Red Cross.

Hagerstown, Md.—Through the courtesy of Ernest Westfall, manager of the Maryland theater in this city, a union service was held in this playhouse on Sunday night, July 7, in the interest of the Red Cross Fund. Practically all the churches in this city abandoned service on this night to aid this worthy cause.

Charles F. Warner Dies.

Baltimore, Md.—Cnarles F. Warner, former musical director at the Maryland theater in this city, died at his home on Monday, July 9. Mr. Warner was taken sick last September and was forced to retire from active service as leader of the orchestra at this theater. For 30 years he had been connected with theatrical interests.

Crescent to Change Hands.

Baltimore, Me.—It is now announced that the Crescent theater, 1110-12 South Charles street, will shortly change managers. B. F. Seligman, who has piloted the affairs of this house for about a year with success, it is understood, will return to his home city, Philadelphia. It is not definite who will take charge of the house, but rumor has it that J. J. Hartlove, who formerly managed this theater for some time, will again take it over.

New Representative for K-E-S-E.

Baltimore, Md.—Manager Berger, of the Washington K-E-S-E Exchange, visited Baltimore one day last week and introduced to the theater managers Wallace High, who will now represent this company in Baltimore.

A Correction.

Baltimore, Md.—It was inadvertently stated by this writer in the July 14 issue of the Moving Picture World that E. R. Price would become Buffalo manager for Mutual. It should have read Triangle.

◆

News From Spokane

By S. Clark Patchin, E1811 Eleventh Ave., Spokane, Wash.

Theaters Well Patronized on Fourth.

SPOKANE, WASH.—Independence Day drew large crowds to Spokane moving picture shows, and patriotic or war pictures predominated. Pictures of General Pershing and his troops landing in Franca arrived in time to be shown at the Clemmer, pictures of the British tanks in action and the battle of the Ancre attracted large audiences to the Auditorium theater where they are being shown for the week, and representative of submarine warfare were the pictures "Twenty Thousand Leagues Under the Sea," at the Casino. Other pictures which drew well during the week were Mary Pickford at the Liberty in "A Romance of The Redwoods," Charles Chaplin in "The Immigrant," at the Casino and Margaret Illington in "The Inner Shrine."

Clemmer to Build Wenatchee Theater.

Spokane, Wash.—Manager Howard S Clemmer of the Clemmer theater, Spokane, and joint owner of the Clemmer interests in Seattle, has agreed to take charge of the Wenatchee theater, which will bear his name. The organization will be known as the Columbia Theater corporation and construction work on the proposed new theater is to begin at once.

Ruffner Makes Liberty More Attractive.

Spokane, Wash.—Ralph Ruffner, manager of the Liberty theater, has been keeping things moving recently in double time order. He admitted all G. A R. veterans to the presentation of "The Girl Glory," free, and ran a double header from the Ince-Triangle studios June 27 to 30, presenting Miss Olive Thomas in "Madcap Madge" and William Descond in "Paws of The Bear," aside from the weekly pictures and a comedy.

Additional to these Mr. Ruffner has started something new in lobby displays, at least for this section. The glaring one-sheets or three sheets and the frames of still pictures have been discarded for terra cotta pedestals surmounted by huge boxes of flowers in bloom. The pedestals are in cream and blue, giving a pretty effect. The attractions are announced on these pedestals. He has also provided a private projection room fully equipped with screen and machine where pictures may be shown him instead of the feature men having to run them off in the theater after hours or before hours.

News from New Jersey.

By Jacob J. Kalter, Newark, N. J.

Sunday Summer Shows in Newark.

NEWARK, N. J.—The moving picture theaters of Newark will not necessarily have to close on Sundays this summer. This has been decreed by Chief of Police Long. Although it has been an annual custom in the past that the playhouses close for the summer, the Chief of Police has allowed the exhibitors to express their individual opinions regarding the advisability of remaining open during the summer months. Since there happens to be a divided sentiment among the local exhibitors, Chief Long will this year allow those exhibitors who wish to open their houses on Sunday to do so.

Perth Amboy Theater Incorporates.

Perth Amboy, N. J.—The Raritan Theater Corporation filed its papers of incorporation July 3 with the Secretary of State at Trenton. Henry K. Golenbock of 175 Smith street is named as registered agent. The concern, which is authorized to operate moving picture theaters, is capitalized at $125,000. The incorporators are David Snapper, Nathan Margaretten, and Jennie Snapper.

Ty Cobb at City Theater.

Newark, N. J.—The first appearance of Ty Cobb, the famous baseball star, in his picture "Somewhere in Georgia," produced by the Sunshine Film Corporation, took place July 10 at the City theater, Seventh and Orange streets. The play received considerable publicity and advertising. The Baltimore and Newark baseball teams were invited to occupy boxes at the evening performance. Leon O. Mumford, the managing director of the showhouse, is responsible for the affair.

Roseville, Newark, Closed.

Newark, N. J.—The Roseville theater, Orange and Sixth streets, is closed, and will remain so until the early part of September. The showhouse is owned by Henry A. Robrecht, who also owns the Royal theater, Broad street, opposite Bridge street.

Buy "Common-Sense Brackett."

Newark, N. J.—The state right firm of Messer and Summer, with offices at room 55, Proctor theater building, 116 Market street, have bought the rights to the state of New Jersey for "Common-Sense Brackett," a production of the Monarch Photoplay Company. The picture will have its local premiere at the Strand theater July 27, 28 and 29. The concern also control the rights of Frank Hall's production, "Her Fighting Chance." Mr. Summer reports exceptional bookings on this picture. He leaves July 16 for a trip through southern Jersey in the interests of the new acquisition. Mr. Messer has just returned from a pleasant vacation, and is now in tip-top shape to look after business.

L. S. Card Corp. to Operate Exchange.

Hoboken, N. J.—The L. S. Card Booking Corporation has been organized here with an authorized capital of $125,000 to operate a moving picture exchange. The registered agent is Lynn S. Card, with offices at 53 Newark street. Papers of incorporation were filed July 2. The incorporators are Lynn S. Card, Frank G. Hall, and George A. Enright.

"As good as gold." "As white as snew." "As fine as silk." Why do other papers in this field invariably try to compare with the standard of the MOVING PICTURE WORLD? There's a reason.

Louisville Theaters Boost Food Conservation

Prominent Speakers Deliver Four-Minute Talks in Local Picture Houses to Interest Patrons in National Economy Movement.

Ohio Valley News Service, 1404 Starks Bldg., Louisville, Ky.

LOUISVILLE KY.—Through the co-operation of the managers of the local moving picture theaters, arrangements have been made with the result that the "Four Minute Speakers," a body of prominent men, have commenced delivering short talks, averaging about four minutes in length, for the purpose of stimulating patriotism and encouraging interest in food conservation and other things advocated by the national Government at the present time.

It is proposed to deliver these short addresses from the stages of the different picture houses, nightly, between the first and second shows if possible. This manner of enlisting the people in the nation-wide economy movement is in accordance with action of Herbert C. Hoover, working in conjunction with the Council of National Defense. Much interest is being manifested and gratifying results obtained. Those making the opening talks and the theaters to which they were assigned were: J. H. Richmond, Cherokee theater; Tampton Aubuchon, Majestic; Robert N. Miller, Strand; Donald McDonald, Jr., Crown; C C. Smith, Rex; Keith L Bullitt, Alamo, Leon Lewis, Keith's; N. H. Dosker, Orpheum; Charles W. Milner, Casino; Hite N. Huffaker, Walnut; A. C. Dick, Aristo; George Cary Tabb, Mary Anderson; Edward C. Roy, Broadway, and Lewis W. Johnson, Hippodrome.

Pictures for Army Cantonment.

Louisville, Ky.—K. A. Shumaker, of the National War Work Council of the Y. M. C. A., with headquarters in Chicago, was in Louisville last week and completed arrangements with Harlan P. Kelsey, city planner on the staff of Major Littell of the U. S. Regular Army, for seven Y. M. C. A. buildings and an auditorium to seat 3,500 men and to be erected inside the cantonment at Louisville. It is planned to put a picture theater in one of the buildings, and reserve the auditorium for stage attractions and big spectacular films and to have a number of secretaries and business executives in charge of each building at the camp. Admission will be free to soldiers and members of the Y. M. C. A. This is made possible through the patriotism of some of the greatest artists and musicians in the country, who have agreed to visit the circuit of cantonments free of charge. The Fosdick committee has charge of the work.

Chaplin Comedies for Strand and Mary Anderson.

Louisville, Ky.—Colonel Fred Levy, head of the Big Feature Rights Corporation, of Louisville, and a member of the First National Exhibitors' Circuit, announces that the pictures made by the circuit, including Chaplin releases under the new million dollar contract, will be shown in Louisville at the Strand and Mary Anderson theaters, which are connected with the Keith interests. Col. Levy also stated that the first Chaplin picture would probably be released about September.

The Big Features Rights Corporation has been buying state rights in Kentucky and surrounding districts and now has a good assortment of features.

Mengel Box Co. Desires Service.

Louisville, Ky.—W. M. Kerrick, of the Mengel Box Company of Louisville, who places all contracts for film service, supplies, etc., for the company's theater at Mengelwood, Tenn., its big lumber camp, is anxious to hear from exchanges which can promise either regular service or a few good pictures now and then. The company had been getting service out of Memphis, but with the closing of the branch office at that place has been having trouble getting films. The theater is operated principally for the company's employes, and specializes in western pictures, comedies and pictures showing much action.

Mussellman Weds Miss Mildred Austin.

Louisville, Ky.—J. Johnson Mussellman, manager of the Star theater, and also connected with the Princess Amusement Co. and the Majestic Amusement Co., recently joined the ranks of the Benedicts by marrying Miss Mildred Austin, a well-known local singer.

Star Theater Runs Popularity Contest.

Paducah, Ky.—Dave Desberger, of the Star theater, has offered a trip to Niagara Falls to the most popular woman of the city, a balloting contest taking place at the theater to ascertain the most popular candidate. One of the Nashville theaters and other theaters in Kentucky and Tennessee are making the same offer, the trip to be handled by William Kerrick, and known as the Kerrick Tour.

Photoplay Journal Incorporates.

Frankfort, Ky.—With a capital of $10,000, the Photoplay Journal Publishing Company of Ft. Thomas, Ky., has been incorporated to do a publishing business, it being understood that the company will publish house organs for theaters. The incorporators are Otto Zimmerman, J. Robert Thomas and Ray Bernhardt.

Manager of Rex Theater Weds.

Louisville, Ky.—Charles N. Koch, manager of the Rex theater, formerly the Novelty, was recently married to Miss Lida B. West, of 1145 South Eighteenth street. Mr. Koch has been in charge of the Rex for about two years, having become manager about the time the house was taken over by the Broadway Amusement interests. Mr. Koch is also a good cameraman, and has made a number of local pictures for the chain of theaters, special advertising films, etc., handles news weekly film material, and also made pictures for the Jefferson Film Company, a local amateur organization which discontinued business recently.

Hedderich Leases Queens Theater—Will Give Sunday Shows.

Owensboro, Ky.—A. C. Hedderick, formerly in the moving picture business at Evansville and Howell, Ind., has leased the Queen theater, of Owensboro, Ky., from George A. Bleich, who operates two other houses in the city. A short time ago it was announced that Mr. Hedderich had arranged to come to Owensboro to manage the house, but leasing it was a later development.

Manager Hedderich announces that performances will be given every Sunday afternoon, closing at 7 o'clock, so as not to interfere with church services.

Commendable Advertising Scheme.

Louisville, Ky.—For more than a year now a special page in the Sunday Courier Journal has been devoted to the doings of the Mary Anderson and Strand theaters. Each week the photograph of some prominent screen artist is reproduced under the heading, "Our Gallery Stars," and a coupon is inserted in the paper each week, and the picture of whatever star proves most in demand is printed. The four center columns of the paper are given over to news of the players, plays, and answering various inquiries, while two columns to each side of the sheet are devoted to the theaters, the Strand occupying two columns and the Mary Anderson two columns. Here the bill for the week is given, and various comments on films to be shown later, etc.

Moore & Dean Open Big Theater in Berkeley

U. C. Photoplay House Has Many Distinctive Features—Seats 2,000 Persons, and All on One Floor—Equipped with $25,000 Fotoplayer.

By T. A. Church, 1507 North street, Berkeley, Cal.

BERKELEY, Cal.—The U. C. Theater, University Avenue, near Shattuck, was opened on the evening of June 30 and has since been doing a volume of business that has been a pleasant surprise to the management. This new house, the seventh of its kind in the College City, is one of the largest in the east-bay unit of the Greater San Francisco, and in many ways marks a breaking away from the old accepted ideas of moving picture theater construction. Its most distinctive features are the seating arrangements, two thousand persons being accommodated on one floor, without a post to mar the view and the noticeable absence of gaudy decorations.

The auditorium of the new U. C. Theater is one of the largest in the country, being one hundred and forty-five by ninety-one and a half feet in size. This runs parallel to University Avenue, but is separated from that thoroughfare by a two story brick structure built separate from the theater, but corresponding to it in design, thus making it free from traffic disturbances. The foyer is twenty-five by ninety-one feet in size, carpeted in a fine grade of Wilton, as are also the aisles, potted plants and oil paintings of distinctive merit lending it an unusual charm. At the end of the foyer is the rest room for women, furnished with rich carpets, upholstered reed furniture and fine draperies, the color scheme being in blue and gold, the colors of the State University, a scheme, by the way, that is followed throughout the house. The main vestibule of the house is fifteen by thirty-five feet in size and the lobby is twenty by thirty-five feet, both being a study in marble, potted plants and cages of canaries being freely employed to add to their charm.

The marquee is one of the interesting features of the exterior and extends the full width of the house to the outer edge of the sidewalk. It is supported by pillars with a monogram formed of the letters "U. C." cast in them. Above it is a large round house sign that can be seen for a long distance, and the entire front is brilliantly illuminated. The facade is of tapestry brick, relieved by tiling. The manager's office is off the lobby, near the front, and here is also a smoking room for men.

While a ticket office has been provided the pay-as-you-enter system is being used, the equipment having been furnished by the American Coin Register Company. The operating room on the mezzanine floor would be a source of pleasure to any moving picture operator, being exceptionally large and airy, with splendid facilities for ventilation. Two Powers Cameragraphs No. 6B are installed here, with a double stereopticon, and all the latest ideas in regard to controls, film storage and rewinding. In a separate room is located the Westinghouse motor-generator set, while adjoining this is a wash room for the use of the operator. The screen is of local manufacture.

Music is furnished by a $25,000 Fotoplayer, the largest ever built by the American Photo Player Company, the instrument occupying two organ chambers thirty-five by fifty in size. The sound comes through two Grecian grills of attractive design located on each side of the stage. Frank Van Derzee is the head organist and rendered the Schubert Overture, arranged by Suppe, as the opening offering.

The seats in the U. C. Theater are wide and roomy and are of the spring edge variety, these having been furnished by C. F. Weber & Co. The end seat standards carry out the college spirit, being cast with a football and the college monogram. The ventilating system is an especially efficient one, the air being forced in and drawn out without any possibility of a draft. The heating plant is located in a separate building. The lighting system is an indirect one throughout the house, the main auditorium securing its illumination from ten attractive boxes on the upper side walls which cast a warm glow on the attractive ceiling.

The house is furnished with nine exits and there is an eight foot runway on three sides, enabling it to be emptied on short notice. That it can also be filled quickly was demonstrated on the opening evening when every seat was occupied within twenty-three minutes after the doors were opened.

The U. C Theater is being conducted by Moore & Dean, under the direct management of A. H. Moore, who is well known here through his former connection with local houses. Late in July Manager Moore will present "Joan the Woman," with Geraldine Farrar, for three days at a Red Cross benefit.

Paramount Paragraphs.

San Francisco, Cal.—The West Coast offices of the Progressive Motion Picture Company has added Idaho and a portion of Montana to its territory, this field having formerly been served through Salt Lake City.

Herman Wobber, manager of the Progressive Motion Picture Company, is making a trip to Seattle and the Northwest. Plans are being made to open a new office at Portland at an early date.

Louis W. Thompson, who was with the Los Angeles branch for several years, and who enjoys an enviable reputation as a salesman, is now working out of the local office.

J. Van Sant, Jr., of Eureka, Cal., paid the local office a visit recently to arrange his bookings under the new selective star system.

Paramount and Artcraft pictures have been booked over the entire Turner & Dahnken Circuit, with the exception of the Tivoli, in this city.

Turner & Dahnken Sells House.

San Francisco, Cal.—The Reno, Nev. house of the Turner & Dahnken Circuit has been sold to Hurst Bros., who conduct the Grand Theater in that city. The transfer was made by the local concern on account of the price offered, the limited size of the field and the fact that it was so far away. The operations of this firm are now being confined to California, where nine houses are conducted.

Sells Several Houses.

San Francisco, Cal.—Fred Frisk, who conducts the United Theater Exchange, has effected a number of transfers of late, having sold the Unique and the Empire Theaters of Napa, Cal., to Ernest Rosenthal, the Varsity Theater, Berkeley Cal., to Roeder & Lange, and the Empire Theater of San Jose to E. Jones.

Whitaker Sees "The Planter."

San Francisco, Cal.—Herman Whittaker, the novelist, motored to Reno, Nev., recently to witness the premier presentation of "The Planter" at the Grand Theater. This was shown in Nevada first on account of the fact that it was made by the Nevada Motion Picture Company, backed by Reno capital. The production met with a very flattering reception.

Pioneer House Sold.

San Francisco, Cal.—The Grand Theater, one of the oldest in this city, having been built before the fire of 1906, has been sold by C. Floodberg to Taubner Goethe, who was formerly in the real estate business at Sacramento. Mr. Floodberg is shortly to be married to an attractive heiress of this city.

Abolishes Charge Accounts.

San Francisco, Cal.—The Western Poster Company has inaugurated a rule that in future charge accounts will be done away with, owing to the expense and labor entailed in bookkeeping, and that cash must be paid for all slides, posters and supplies.

Goldberg Visits San Francisco.

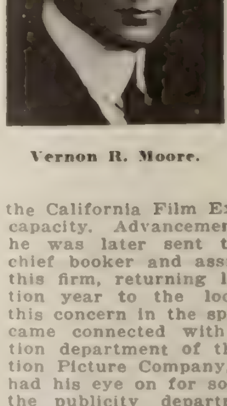
San Francisco, Cal.—Jesse Goldberg, representing the Frohman interests, is here from New York and is looking for some one to handle the Frohman pictures.

M. & R. Exchange Get Motoy Comedies.

San Francisco, Cal.—The M. & R. Feature Film Exchange has completed arrangements to handle Motoy Comedies and already booked there at the Tivoli Opera House. Both Mr. Mayer and Mr. Rosenthal made a hurried business trip to Los Angeles and moved the branch maintained there to 730 South Olive street.

Moore Winning Deserved Success.

San Francisco.—Among the young men in the film world of the Far West whose work during recent years has been such as to attract the attention of the leaders in the business is Vernon R. Moore, director of publicity for the Progressive Motion Picture Company, of San Francisco. Although but little past his majority, Mr. Moore has made the most of his advantages and his association with progressive business men for years, together with a special training along the lines he is following, gives him an experience not enjoyed by many much older.



Vernon R. Moore.

He first became interested in moving picture work while filling a position with the Post-Intelligencer, a leading paper of Seattle, Wash., and resolved to get into the distributing end of the business. He came to San Francisco in 1913 and entered the emlpoy of the California Film Exchange in a minor capacity. Advancement was rapid and he was later sent to Los Angeles as chief booker and assistant manager for this firm, returning late in the Exposition year to the local office. Leaving this concern in the spring of 1916 he became connected with the sales promotion department of the Progressive Motion Picture Company, a position he had had his eye on for some time, and when the publicity department was created last October he was placed in charge.

Since his association with this concern he has assisted in some of the biggest booking campaigns and his, frequent trips on the road have acquainted him with the needs of exhibitors and the local conditions that must be met at different places. The work that he has done in assisting exhibitors to secure desirable publicity has attracted wide attention and many of his suggestions have been adopted as a part of the established policy of a number of houses. He is a member of the One Hundred Per Cent. Club of San Francisco, an organization of live salesman, and is doing his best to deliver the maximum in efficiency.

Cleveland News Letter

By M. A. Malaney, 218 Columbia Bldg.,
Cleveland, Ohio.

Cleveland Exchanges Centralize.

CLEVELAND, O.—With the opening of three exchanges in the Standard theater building, this city will have all of its film exchanges and supply houses centered within one street—Prospect avenue.

The Standard theater building is just across the street from the Belmont building and the little Flatiron building, wherein are housed the Victor and Bluebird film exchanges, the Mutual, World, Fox, Pathe and other companies.

On the third floor of the Standard theater building the Famous Players film service will open an exchange, while on other floors will be located the new Goldwyn company's branch and the General Film company. The latter will move from its present location at 10[illegible] Superior avenue, N. E.

The Oliver Moving Picture Supply company also will move the week of July 16 from its location near the General Film company's present location to the Corona theater building, Fifth floor. This building is next to the Standard theater building, and opposite the Belmont building.

All of the new exchanges or removals will be completed by the latter part of August, according to the present indications.

The other buildings housing film folks are the Sincere, two blocks east of the Belmont and Standard theater buildings, and the Columbia building one block east of the Sincere.

This, therefore, will save exhibitors from both Cleveland and out of town many steps and a huge amount of time. They will be able to start at Ontario or East Ninth streets and make all their stops without leaving Prospect avenue. The film district will thus be brought into a compass of four blocks.

Screen Club's Executive Committee.

Cleveland, O.—The executive committee of the Cleveland Screen Club as announced last week by President Emory N. Downs, is composed of the following: E. A. Eschmann, branch manager for the World Film Corp.; H. A. Bandy, branch manager for Goldwyn; George Cole, Cleveland Leader; M. A. Lebensburger, of the Selznick Enterprises, and M. A. Malaney, correspondent of the Moving Picture World.

Phelos Retires from Publishing Venture.

Elyria, O.—Milton Phelos, formerly a theater manager of Columbus, O., and who recently started a local trade paper, has retired from the publishing venture, and is now managing the Strand theater here, formerly known as the People's.

Great Time at Screen Club Affair.

Cleveland, O.—The Cleveland Screen club held its first picnic of 1917, Wednesday, July 4, at Brett's Lake, near Akron, O. There was a large attendance and everyone had a "big" time.

A long stream of autos assembled at East 55th street and Euclid avenue at 10 a. m. for the trip of 40 miles to the picnic grounds.

On the grounds there was a ball game between the exhibitor members and the exchange members, but it was impossible to keep track of the score, due to a duplication of umpires, of which there were plenty, all of whom made it their business to give the worst decisions possible. The theater men claimed the game 49 to 8 while the exchange men were more modest and said the score was 16 to 14 in their favor.

After an afternoon of games, swimming, fishing and other amusements, there was a fine fish and chicken dinner at Young's Hotel, at the lake, and then the procession started back home, reaching Cleveland just before dark

Bison City Seething With Patriotic Fervor

Theater Men Co-operating With Hoover in Food Conservation Plan—Manager Michaels of Academy Assists in Stimulating Recruiting—E. C. Winegar Arranges Flag Raising Program at His Central Park Theater.

By Joseph A. McGuire, 152 N. Elmwood Ave., Buffalo, N. Y.

BUFFALO, N. Y.—An unmistakable martial note pervades the screen in this city these days. For instance, the Buffalo Theatrical Managers' Association [illegible] operating in the food conservation movement promoted by Herbert C. Hoover, national food administrator. This subject is outlined by prominent speakers [illegible] minute speeches at all the theaters. [illegible] straight-from-the-shoulder [illegible] well received by the audiences. Edward H. Butler, proprietor of the Buffalo Evening News, has rounded up the speakers.

J. H. Michaels, manager of the Academy theater, Buffalo, not only featured the food talks, but he went [illegible] twenty chorus girls, who appeared at La Fayette Square to stimulate recruiting. The Academy press agent got busy and spread the word that "these ravishing, rollicking beauties will conduct a rally." The young women appeared in cowboy costumes and sang "The Star Spangled Banner." Army and navy recruiting officers acted as stage hands and [illegible] furnished the scenery. The Academy orchestra supplied the music. As a result several young men decided to escape the selective draft law by joining the colors.

Patriotic pictures and patriotic music were featured in some of the Buffalo theaters on Sunday, July 15, the day on which the State National Guard [illegible] into the Federal service by direction of President Wilson. The day was solemnly observed, being proclaimed by Governor Whitman a special time of patriotic prayer "for the welfare of our gallant young manhood."

An impressive flag raising recently took place at the Central Park theater, Buffalo. The program, arranged by E. C. Winegar, manager of the house, was [illegible] Ray Baldwin, scoutmaster of Troop 12, this city. Several hundred boys, girls and grownups witnessed the ceremonies. As the flag was given to the breeze, a drum and bugle corps, under the direction of Henry Gaise, [illegible] played "The Star Spangled Banner" and a salute of twenty-one aerial bombs was given. George C. Diehl spoke on the historical significance of the flag and some of the issues of the war.

Eddie Carr Appears at Shea's.

Buffalo, N. Y.—Henry Carr, manager of Shea's theater, Buffalo, where high-class vaudeville and moving pictures are featured, had on his bill this week his brother, Eddie Carr, who appeared in a rattling good sketch. Back in the Pan-American Exposition days Eddie was associated with Michael Shea, proprietor of this house, in moving picture and other theatrical enterprises. Years ago the present vaudevillian used to take tickets at Shea's old Garden theater, one of the first Buffalo houses to show pictures. Eddie showed plenty of latent talent for the stage at that time and has been steadily developing it ever since.

Buffalo, N. Y.—"The Little American," featuring Mary Pickford, was cordially received at the Strand theater, Buffalo, this week. Earl Crabb, manager of the house, was delighted with the reception accorded the film, overflowing audiences being the rule during the entire engagement.

Wedding Bells.

Buffalo, N. Y.—Valentine O'Grady, legal representative and secretary of the Buffalo Theatrical Managers' Association, was recently married to Miss Agnes F. Judge of this city.

Buffalo, N. Y.—The wedding bells have also been ringing for Lous Green, manager of the K-E-S-E-, Buffalo, who married a young woman of Boston, the bridegroom's former home. Mr. and Mrs. Green have returned from their honeymoon.

K-E-S-E Taking More Space.

Buffalo, N. Y.—The K-E-S-E offices, Buffalo, are being enlarged. Louis Green, manager, is taking the entire third floor of the Palace theater building.

"This is now an independent office and our business is steadily improving," said Mr. Green. "The improvement will mean better accommodations and quicker service for our patrons."

Mr. Green was recently visited by Harry Scott of Chicago, Eastern division manager of the K-E-S-E.

Sliter to Manage Albany Mutual Office.

Albany, N. Y.—F. G. Sliter has been appointed manager of the Mutual office in this city to succeed Mr. W. F. Holdermann. Mr. Sliter has been covering the State for the Mutual for the past two years as traveling representative. His promotion is in line with the Mutual's policy of selecting branch managers from the ranks of their representatives who have shown unusual ability.

Mr. Sliter has a host of friends in the territory who wish him success in his new venture.

Aiken Wins First Prize.

Buffalo, N. Y.—Julius Aiken, of the Fillmore theater, Buffalo, had the honor of being the winner of the first prize in the contest being conducted by the World Film, Buffalo. The keeping of the company's films in first-class condition is the purpose of the contest. Mr. Aiken was the winner for June. He had many competitors, the territory covered extending from Buffalo to points north and west of Albany. The contest will be continued.

Buffalo Brief News Items.

W. L. Sherry and D. J. Savage, manager of the William L. Sherry Features, Buffalo, returned to this city from Albany and the Adirondacks this week. Mr. Sherry later motored to New York, visiting the principal cities on the way.

The Arcadia moving picture theater in William street, Buffalo, owned by the Arcadia Theater Company, has been leased by A. B. Coryell of Moncton, N. B.

The Olympic Theater Company is erecting a large electric sign, which, according to plans filed with the bureau of building, Buffalo, will cost $1,000.

E. R. Price has been appointed manager of the Triangle Film, Buffalo. His new staff will be given next week.

Manager Baird has leased the Gowanda, N. Y., opera house to Mr. Schradt of that town. Mr. Baird has gone South on account of ill health.

Miss Leona Miney, secretary of the Unicorn, Buffalo, is receiving the sympathy of her friends on account of the recent death of her brother, Willis A. Miney. The young man drowned while canoeing in Lake Cayuga, near Ithaca.

A. S. Aaronson, representing the Regal Film, Limited, Toronto, Ont., called at the World office, Buffalo.

Frank Leonard has been appointed road representative of the Victor Film, Buffalo.

Homer Howard, formerly with the McClure Pictures, is now road representative of the William L. Sherry Features, Buffalo.

Calendar of Daily Program Releases

Releases for Weeks Ending July 28 and August 4

(For Extended Table of Current Releases See Pages 700, 702, 704, 706.)

Universal Film Mfg. Company

RELEASES WEEK OF JULY 23, 1917.

BUTTERFLY—"The Double Standard" (Five Parts—Drama)	02575
GOLD SEAL—"A Soldier of the Legion" (Three Parts—Drama)	02576
NESTOR—"Seeing Things" (Comedy)	02577
L-KO—"The Sign of the Cucumber" (Two parts—Comedy)	02578
UNIVERSAL ANIMATED WEEKLY—Weekly No. 82 (Topical)	02579
STAR FEATURETTE—"The Beautiful Imposter" (Two Parts—Society Drama)	02580
JOKER—"Canning the Cannibal Kng" (Comedy)	02581
VICTOR—"Caught in the Act" (Two Parts—Comedy-Drama)	02582
UNIVERSAL SCREEN MAGAZINE—Issue No. 29 (Educational)	02583
UNIVERSAL CURRENT EVENTS—Issue No. 11	02584
JOKER—"The Soubrette" (Comedy)	02585
POWERS—"Hammon Egg's Reminiscences" (Comedy Cartoon) and "In the Land of Light and Gloom" (Dorsey Educational) (split reel)	02586
UNIVERSAL SPECIAL—"The Gray Ghost" (Episode No. 5). "Plunder" (Two parts)	02587

RELEASES WEEK OF JULY 30, 1917.

	Serial No.
BUTTERFLY—"A Wife On Trial" (Five Parts—Drama)	02588
GOLD SEAL—"Right Of Way Casey" (Three Parts—Western Comedy)	02589
NESTOR—"Married By Accident" (Comedy)	02590
L-KO—"Blackboard and Blackmail" (Two Parts—Comedy)	02591
UNIVERSAL ANIMATED WEEKLY—Weekly No. 83	02592
STAR FEATURETTE—"The Woman Who Would Not Pay" (Two Parts—Society Drama)	02593
JOKER—"The Battling Bellboy" (Comedy)	02594
VICTOR—"Where Are My Trousers" (Two Parts—Comedy)	02595
UNIVERSAL SCREEN MAGAZINE—Issue No. 30	02596
UNIVERSAL CURRENT EVENTS—Issue No 12	02597
JOKER—"The Stinger Stung" (Comedy)	02598
POWERS—"The Good Liar" (Comedy Cartoon), and "In Monkey Land" (Ditmar's Educational) (Split Reel)	02599
UNIVERSAL SPECIAL—"The Gray Ghost" (Episode No. 6), title not decided (Two Parts)	02600

Mutual Film Corporation

MONDAY, JULY 23, 1917.

NORTH AMERICAN—The Great Stanley Secret (Chapter No. 1, "The Gypsy's Trust"—Four parts—Drama)	05672-73-74-75
MUTUAL STAR PRODUCTION—Melissa of the Hills (American—Five Parts—Drama)	05676-77-78-79-80

TUESDAY, JULY 24, 1917.

LA SALLE—A Match in Quarantine (Comedy)	05681
GAUMONT—Tours Around the World, No. 38 (Subjects on Reel: Prague. Ancient Capital of Bohemia; Kairawan, Sacred City of Tunisia; In "The Dauphinea" Southeastern France (Travel)	05682

WEDNESDAY, JULY 25, 1917.

MUTUAL—Mutual Weekly No. 134 (Topical)	05683

THURSDAY, JULY 26, 1917.

CUB—The Red, White and Blew (Comedy)	05684
GAUMONT—Reel Life No. 65 (Subjects on Reel: Juvenile Craftsmen; A Dangerous Eagle Hunt; Pedigreed Eggs; The National Sylvan Theater (First Government-Owned Theater in America); Animated Drawings from "Life"—The New Collar, Thou Shalt Not Steal. One Reason Why (Mutual Film Magazine)	05685

MONDAY, JULY 30, 1917.

NORTH AMERICAN—The Great Stanley Secret (Chapter No. 2, "Fate and the Child") (Four parts—Drama)	05686-87-88-89
MUTUAL STAR PRODUCTION—Pride and the Man (American—Five parts—Drama)	05690-91-92-93-94

TUESDAY, JULY 31, 1917.

LA SALLE—Man Proposes ——? (Comedy)	05695
GAUMONT—Tours Around the World No. 39. (Subjects on Reel: Marken, an Island in the Zuider Zee, Holland; La Grande Chartreuse, the Monastery and Convent; A Trip to Majorca, an Island in the Mediterranean) (Scenic)	05696

WEDNESDAY, AUGUST 1, 1917.

MUTUAL—Mutual Weekly No. 135 (Topical)	05697

THURSDAY, AUGUST 2, 1917.

CUB—Jerry's Big Stunt (Comedy)	05698
GAUMONT—Reel Life No. 66 (Subjects on Reel: Making Machine Guns; Beads of Rose Petals; Saving a Wrecked Steamship; Keeping the Boys Home; Leaves from "Life" Preparedness; The Baby and the Button Hook) (Mutual Film Magazine)	05699

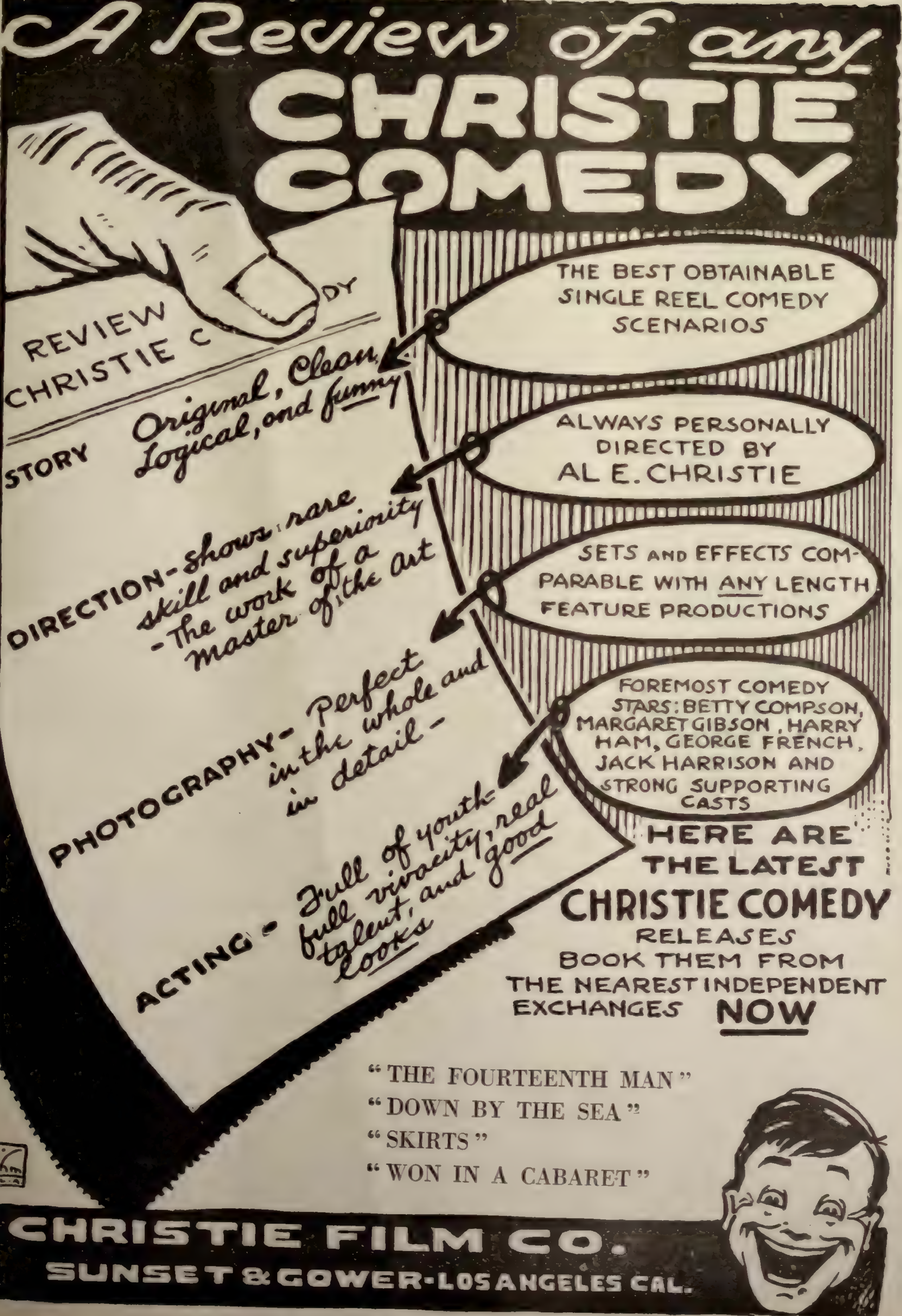
SPECIAL Roll Tickets

PRICES

Five Thousand	$1.25
Ten Thousand	2.50
Fifteen Thousand	3.75
Twenty-five Thousand	5.50
Fifty Thousand	7.50
One Hundred Thousand	10.00

Your own special Ticket, any printing, any colors, accurately numbered; every roll guaranteed. Coupon tickets for Prize Drawings, 5,000 $2.50. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. Stock tickets 5,000 to 25,000 fifteen cents per thousand, 50,000 ten cents, 100,000 nine cents.

National Ticket Co., Shamokin, Pa.


A Review of any
CHRISTIE COMEDY
REVIEW
CHRISTIE C DY
STORY Original, Clean, Logical, and funny
DIRECTION - shows rare skill and superiority - The work of a master of the art
PHOTOGRAPHY - Perfect in the whole and in detail -
ACTING - Full of youth - full vivacity, real talent, and good looks
THE BEST OBTAINABLE SINGLE REEL COMEDY SCENARIOS
ALWAYS PERSONALLY DIRECTED BY AL E. CHRISTIE
SETS AND EFFECTS COMPARABLE WITH ANY LENGTH FEATURE PRODUCTIONS
FOREMOST COMEDY STARS: BETTY COMPSON, MARGARET GIBSON, HARRY HAM, GEORGE FRENCH, JACK HARRISON AND STRONG SUPPORTING CASTS
HERE ARE THE LATEST
CHRISTIE COMEDY
RELEASES
BOOK THEM FROM THE NEAREST INDEPENDENT EXCHANGES NOW

"THE FOURTEENTH MAN"
"DOWN BY THE SEA"
"SKIRTS"
"WON IN A CABARET"

CHRISTIE FILM CO.
SUNSET & GOWER-LOS ANGELES CAL.

Stories of the Films

General Film Company, Inc.

ESSANAY.

SEVENTY AND SEVEN (A Black Cat Feature—Two Parts).—The cast: Buddie (Ellis Paul); Hiram Beatty (Julien Barton); Si Scroggs (Patrick Calhoun); Jane (Helen Ferguson); John (Mark Elliston).

Hiram Beatty, an impoverished civil war veteran, and his grandson, Buddie, are ejected from their little home by Si Scroggs, a tight fisted farmer, for non-payment of rent. Beatty is the holder of some mining stock which he thinks is worthless. The farmer, however, learns it is of great value and seeks to steal it. In this he is frustrated by Buddie, who, armed with a musket, guards the stock and his grandfather. Jane and John, hired by Scroggs, learn the truth about the stock and inform Beatty. The sale of the stock brings happiness to all four, and the downfall of the miserly farmer.

BROADWAY STAR FEATURE.

A LITTLE SPECK IN GARNERED FRUIT (One of the O. Henry Series—Two Parts).—The cast: Kid McGarry (Carlton King); His Bride (Nellie Spencer). Directed by Martin Justice.

The bride breathes a wish. "Precious," she lisps, "I think I would like a peach." The husband, Kid McGarry, champion welterweight of the world, solemnly rises to his lady's bidding. Forth like a knight he fares into the wintry streets, and then realizes the apparent hopelessness of wresting a peach from those chill February streets and shops. Everywhere it is the same—millions of oranges but no peaches. The kid knows of one place where lavishness is the order in the entertainment—that is Denver Dick's gambling place. Willing to go to any extreme, even a violation of the code of the sport, to gain the peach for his bride, the Kid goes to the police station and offers to lead a raid on the gambling joint. He does so, has a hot fight with Denver Dick, gets battered—but gains a peach, having the happy fortune to find one lonely beauty that has escaped the epicurean paws of the followers of chance. He hurries home with it. Into the lap of his bride he places it. "Naughty boy," she says fondly. "Did I say a peach? I think I would much rather have an orange!"

THE GIFTS OF THE MAGI (Two Parts).—The cast: Mr. James Dillingham Young (Mr. William Dunn); Mrs. Dillingham Young (Miss Patsy De Forest); Hair Dresser (Claire McCormick). Story by O. Henry. Directed by Brinsley Shaw.

"Life is made up of sobs, sniffles and smiles." Delia sobbed the day before Christmas when she counted pennies, nickels and dimes she had dropped into the little bank for Jim's gift. A twenty dollar a week salary doesn't leave much surplus. One dollar and eighty cents was all the bank would yield.

The powder followed after the cry and the mirror gave the inspiration. Her hair fell below her waist—fine and heavy. It would bring money. To a hairdresser Delia hurries. The hairdresser offers $20. Shorn of her hair, Delia spends the afternoon looking for a watch chain worthy of Jim's watch, left him by his father. Before Jim gets home Delia curls her short hair into little rings. Supper ready, she sits waiting, the chain in her hand to keep her courage up. When she hears him she whispers a prayer, "Please God, make him think I am still pretty." Jim comes in and looks at her, with a stupified expression of not understanding. She explains, but he looks about the room as if expecting to see her hair somewhere. She gives him the chain with a charming expression of love and Jim wakes up enough to express his thanks and to present his gift—a pair of long-coveted jeweled side combs bought with the price of his only treasure—the watch. The little "singed cat" and an adoring husband put their gifts of the magi away, but the spirit of them made happiness.

KALEM.

AN EYE FOR AN EYE (Episode of "The Further Adventures of Stingaree").—The cast: Stngaree (True Boardman); Howie (Hal Clements); "Gypsy Prince" (Frank M. Clark); Nellie Stearns (Edythe Sterling); Tom Banks (Jack Lott).

When John Stearns refuses to allow his daughter, Nellie, to marry Tom Banks because the latter's mother owes him money on her homestead in Australia, Tom decides to try his luck. Nellie promises to wait for him.

Stingaree and Howie find a stray lamb which has broken its leg, and carry it to the shack of "Gypsy Prince," a gambler, despite the latter's protestations. When "Gypsy" proposes a "game," Stingaree insists upon using his own dice. But "Gypsy" exchanges the dice unnoticed by Stingaree, who is consequently a heavy loser.

Returning to camp, Stingaree finds the dice were loaded. In answer to Howie's proposal of an immediate revenge, Stingaree says: "No. Howie, leave him to me. Some day my chance will come." Later, while holding up a stage, he finds "Gypsy" a passenger, and relieves him of his valuables. Tom Banks is also a passenger. He tells Stingaree he is penniless, and confesses he was on his way home with a thousand pounds when "Gypsy" won his money. He rides away, leaving word for Tom to clear out.

Stingaree sends a telegram to Nellie to come on the next stage. He signs it "Tom." Then he rides to "Gypsy's" shack and holds up the gambler. "Gypsy's" partner comes to his assistance, but Stingaree gets the better of the two and leaves with the thousand pounds.

Tom loses his way. Stingaree, following, fills Tom's canteen with water while Tom is asleep, pins a note indicating the way to the stage. He then holds up the stage, forces the driver to take a package and a note for delivery to "Tom Banks, whom you'll meet down the road."

Following Stingaree's directions, Tom reaches the road and hails the stage. He is astounded to find Nellie. The driver delivers the packages. One contains the thousand pounds, and the other a message: "Good luck. Stingaree." From a nearby hill Stingaree watches Nellie and Tom embrace.

JAXON FILM CORP.

PLOUGHING THE CLOUDS ("Pokes and Jabs Comedy").—Jabs is an aviation instructor Pokes loves fluffy haired Jennie Buchdough. Her parents think Pokes is just about right. She does not return his affection. Life holds no further charms and he seeks the river, but finds the water too cold. He decides to join the army and die on the battlefield. That will melt her heart. But the physical examination is too strenuous. He finally arrives in front of Jabs' aviation field, and Jabs takes him for a flight. While they are in the air Jennie and her parents arrive at the field. When the aeroplane lands Pokes is too wobbly to leave the machine. Jabs hurries to Jennie's side and she gives him a rose and her photograph. He tells her of his new pupil, does not mention Pokes' name, and says, "Watch me loop the loop."

He and Pokes ascend. Jabs loops the loop and does other stunts. Pokes says he'd rather get out and walk. Jabs takes Jennie's photo and kisses it. Pokes sees it and learns Jabs is his rival. He grabs Jabs and they fight. Jabs is thrown out and lands at Jennie's feet unhurt. Pokes has a terrible time alone. They beg Jabs to save him. Jabs agrees, loads the aero-torpedo cannon and shoots. The machine is blown to atoms, but Pokes floats gracefully down with his umbrella, through the skylight into the laboratory. The rest run out, but Jennie remains. Pokes recognizes her and folding her in his arms remarks, "Jabs is a good shot but I win the prize."

RAY COMEDIES.

A PEACEFUL FLAT—Casey, janitor of an apartment house, pestered by the children of Mrs. Little, a tenant, finally administers a spanking to them. Mrs. Little views the occurrence and, after an argument, throws a vase at Casey, hitting him on the head. Mrs. Casey hears the commotion and dashes to the rescue, to find Casey prostrate on the ground. Full of fight, she invades Mrs. Little's flat, but Mrs. Little easily disposes of Mrs. Casey, who retires badly damaged.

Casey meets Mr. Little and, after an argument, is again walloped. He finds a letter for Mr. Little and discovers that it is from a young lady saying she will call him on the phone. Casey sees a chance for revenge, but a cake of ice thrown by the local ice man knocks him off his feet and carries him along the street. When the ice melts Casey returns home and tells his wife of his plan of revenge.

Casey phones Mr. Little and, disguising his voice, tells Little he will meet him in the park

BOUND VOLUMES OF THE MOVING PICTURE WORLD

You Need Them in Your Business!

Each issue of THE MOVING PICTURE WORLD represents the fruit of studied effort on the part of experts to provide just what the average reader of trade publications in the moving picture field can use to best advantage in his business.

Since this is true, the bound volumes of THE MOVING PICTURE WORLD, each comprising the complete issues printed during a period of three months, take immediate standing as

The Reliable Reference Book of the Trade *The Record of Moving Picture History in the Making*

NOW READY—VOL. 31.—JANUARY TO MARCH, 1917

WE HAVE AT YOUR DISPOSAL
Bound Volumes for the years 1912, 1913, 1914, 1915 and 1916. Four volumes each year. Shipped as per your instructions at $1.50 per volume—transportation charges additional.

INVEST $31.50
and have at your hand for ready reference every issue of THE MOVING PICTURE WORLD which has been printed since January 1, 1912. These issues are in bound volume form, and are invaluable to the wide-awake moving picture man.

CHALMERS PUBLISHING CO., 17 Madison Ave., New York City

Little believes it is the girl and tells his wife he has joined the Home Defenders and must go to drill. Meanwhile, Casey, in female attire, departs. Mrs. Casey tells Mrs. Little her husband has gone to keep an engagement with a woman. Mrs. Little takes a whip and, with Mrs. Casey, goes in search of her husband. They discover Mr. Little making love to a girl, and Mrs. Little belabors him. Panic stricken, Little flees, pursued by his wife, while the supposed female removes a wig, revealing the face of Casey the janitor.

SELIG.

SELIG WORLD LIBRARY NO. 8.

Historic New Orleans.—An American city teeming with historical lore and romantic associations. The New Orleans mint was built in 1838 at a cost of $3,000,000.

St. Louis Cathedral.—The St. Louis cathedral was first built in 1795. Under each of the blocks forming the ancient cathedral floor rests a corpse.

St. Roch's Chapel.—The St. Roch's chapel was built in 1871 by Father Thevis to fulfill a vow made during the plague in 1866. The chapel is entirely of the Father's own handiwork.

The King of Beasts.—The lion is one of the largest and strongest of the cat family. At six or seven years of age, Leo is full grown. He is a native of Africa, and parts of central Asia, and prowls chiefly at night for food. The voice of the lion is a mighty roar and the loudest call among animals. By nature, the lion is cowardly and disinclined to attack man, but when angered, or driven by hunger, it becomes ferocious.

The Lumber Industry.—The lumber industry constitutes one of the most important as well as extensive industries of the world. The leading lumber producing countries are the United States, Canada, Sweden, Russia, Germany and France. In most of the United States lumber regions timber cutting is carried on during winter months because of economical transportation.

From Forest to Mill.—Here rafts of logs are floated many miles down river to the mills. Arriving at the mills the bark is stripped and the logs are cut into planks. The planing mill. Railroad ties awaiting shipment. Steamship transportation is largely used for distribution.

SELIG WORLD LIBRARY NO. 9.

Historic Washington, D. C.—St. John's Church built in 1816. One of its pews is set apart for the President of the United States. This church is sometimes called the Church of State. Ford's theater, where Abraham Lincoln was assassinated while attending a performance the evening of Good Friday, April 14, 1865. The house where Lincoln died; now known as the Lincoln Museum. Famous Octagon House, erected in 1798, occupied by President Madison after the burning of the White House in 1814. During his occupancy here, the Treaty of Ghent was signed closing our second war with England. The Old James Creek Lock House, in which George Washington and citizens of this city received their food supplies during the Revolution.

Own a Poultry Farm.—Poultry should have spacious house, with a yard attached. The house must be moderately warm, absolutely sanitary and perfectly dry. Plymouth Rocks are good egg producers and of excellent food value. White-crested Polis most beautiful of all fowl.

The Floating Dwellings of Canton, China.—The estimated population of Canton, China, is about 900,000, of which many thousands dwell in boats in the Canton or Pearl River. The inhabitants are called Tankia, or boat-people. The family boats of the better sort are from 30 to 60 feet long and about 15 feet wide. Large numbers of poultry are reared on these boats.

Goats Milk the Best.—Goats are valued for their hair, milk and the flesh as food. The skin is used for a variety of purposes and yields the leather known as morocco. The comparative food value of a goat's and cow's milk is that goat's milk has less mineral content and a larger percentage of fat. Goats rarely have tuberculosis and their raw milk is safer for children.

THE MAGIC OF MOTIVE POWER (Two Parts).—(The evolution of transportation from the coming of Columbus to the modern submarine.)

Aladdin rubbed his wonderful lamp and by magic transported palaces, but Aladdin's magic is no more amazing than "The Magic of Motive Power" that has been developed along the American continent. Columbus depended upon the trade winds to bring him to the discovery of a new continent. The Indians then invented the drag-pole method of transportation for long journeys. Then in the pioneer days came the stage coach and the prairie schooner which transported the path-finders across the Western plains. Then came the horse car, later the trolley car, then the trolleyless car and the elevated trains to transport the inhabitants of our larger cities and today steam locomotives pull veritable palaces across the continent as if by magic. Then came the hydro-aeroplane and the submarine. Later thes various epochs are presented in the film.

LOVE'S VICTORY [illegible] Wm. Johnson, a [illegible] Adams; his mother [illegible] (Virginia [illegible]. Written [illegible] Burton A. King.

Wm. Johnson, a young and struggling physician, is idolized by his mother. She forgives the woman who wins Johnson's love and becomes his wife. [illegible] that her son should not divide his affection between a mother and wife. As the days went on and the young couple were happy together, the mother permitting baser feelings to predominate [illegible] physician, but she [illegible] in her endeavor, for unhappiness comes, the young [illegible] a series of unhappy and unfortunate circumstances.

In the nick of time the mother finally appreciates [illegible] and with this realization comes happiness to all of them.

Universal Film Mfg. Co.

GOLD SEAL.

A SOLDIER OF THE LEGION (Three Parts—Week of [illegible]).—The cast: [illegible] landlady (Irene Hunt); Celeste's mother (Grace Morgan); [illegible] Moorish woman (Violet Shramm). Story by [illegible]. Produced by Ruth Ann [illegible].

McTavish [illegible] friend, are broke. They get an idea for a story but the [illegible] work, is induced to lend them a quarter for the meter, and in return they make her the heroine of an [illegible] the villain and Spike the hero, while the landlady is Celeste's mother [illegible] orderly of the commandant. [illegible] the tale "A Soldier of the Legion."

Lieutenant Delnay is aide to the commandant a man of bad character. Celeste goes shopping in the bazaar with her mother, and is captured by Shorhail, the native orderly of the commandant. Delnay sees Shorhail [illegible] female figure. She lets [illegible] horrified to recognize Celeste. She makes a gesture of entreaty. He strikes down the orderly, snatches up Celeste and flees to the mountains with her.

They are pursued by native troops. At last he runs out of ammunition. After days of traveling and great privations they reach a travelled road and meet some tourists, who assist them. They take passage for America, and Delnay is glad to take the position of waiter in a restaurant. Celeste has withered, and dies just as he returns home.

Here the story ends but Spike declares that the public will not stand for a sad ending, and they decide to change it to the birth of a son and heir. Then Squash finds two nickels, and the two go out to celebrate. Meanwhile the landlady has discovered the slavey asleep before their door, and sent her in to clean their room. She finds the scattered pages of the masterpiece and crams them into the stove, setting a match to her chance for fame as the picture fades.

VICTOR.

CAUGHT IN THE ACT (Two parts—Week of July 23).—The cast: Tom Worth (Herbert Rawlinson); Billy (Willard Wayne); Banzai, the Jap (Frank Tokonaga); George (Dick Ryan); Jack (Billy Human); Effie Jane Page (Neva Gerber). Written by Eugene B. Lewis. Produced by T. N. Heffron.

Tom Worth is unable to remember anything that happened the night before. Jack informs him that what he did is worse than burglary or murder. Tom imagines the headlines in the newspaper proclaiming him a desperate criminal, guilty of triple murder.

Effie Jane Page, Tom's sweetheart, phones him that she is going home and asks if he will accompany her. He is to meet her at the station. As Tom is hastening in an auto to the station a detective and a policeman chase him. Tom jumps out of the machine and runs into a store, the men after him. He is caught and handcuffed. The detective forces him to get on a train at the railroad station, telling him that they are going to the scenes of the crime. Effie, Jane and Tom and the detective are in the same train. Tom tries in every way not to be seen by her. He covers the handcuffs with a newspaper and introduces the detective as Count de Marmalade, a friend of his. But she sees that his hand is fastened to that of the detective. Tom tells her that it is a bet.

Tom is mistaken for "Curley, the Fox." He is put in a cell. The phone rings and the chief is told that a man positively identified as "Curley, the Fox" has been caught and that they are on their way to the station with him.

The chief sends for Tom. The detectives arrive with "Curley, the Fox," who is an exact duplicate of Tom, and along with him are Tom's friends, Jack, Billy and George. [illegible] that his "crime" was signing the pledge. Tom laughs, but when he suggests that they all have a drink, Effie [illegible]

L-KO.

THE SIGN OF THE CUCUMBER (Two Parts—Week of July [illegible]).—The cast: Red Nose Pete (Tom Delmar); The Sheriff (Bob McKenzie); Red Nose's pal (Bob McKenzie); Lovely Eva (Eva Novak); the Sheriff's Assistant [illegible].

Red Nose Pete arrives in town with his pal, planning to rob the bank. Eva, the daughter of the Justice of the Peace, is in love with Bob [illegible] cucumber birthmark on his arm. He receives a letter saying that Red Nose and his pal are on the way and sees in the enclosed photograph that [illegible] birth mark will protect him.

Red Nose gets into the safe and finds four dollars. The sheriff calls a posse. Red Nose [illegible] on the pal's arm. They hold up the sheriff, tie him to a tree, take his clothes, return to the town and are received with joy. The pal locks Red Nose in jail, intending to return and let him out later, when he has safely captured the ten thousand dollars reward. Eva receives the man who she thinks is her hero.

When the sheriff apears in town he is taken for Red Nose, and is put in jail. Red Nose begins to fear that his pal is not straight with him so he writes a note and sends it to the [illegible] that the [illegible] if he will help him to escape. They escape by butting down the wall with a negro's head.

In the meantime the false sheriff is being married to Eva. The real one comes in. The false one discovers that he has lost his cucumber. There is general shooting. The house blows up and the false sheriff with it. The real lovers are united.

STAR FEATURETTE.

THE BEAUTIFUL IMPOSTOR (Two Parts—Rel. Week. of July 26).—The cast: Isabel Whitlock (Mary Fuller); Countess (Clara Beyers); Mrs. Grayson-Dodge (Nellie Slattery); Bob Hathaway (Johnnie Walker). Written by Catherine Carr. Produced by Lucius Henderson.

Isabel Whitlock finds that the loss of her ancestral home is threatened, unless she has money to continue to fight for it. She takes a position as manikin in a dressmaking establishment.

Mrs. Grayson-Dodge, a climber, has made the acquaintance of the Countess de Mobre, a celebrated French beauty. She invites the noblewoman to her home, but the countess telephones that she cannot accept her invitation. Mrs. Dodge, in despair, goes in person to appeal to her guest. She arrives as Isabel is exhibiting gowns. Both women are struck by the beauty of the model, and the countess suggests that the girl take her place at the house party. Mrs. Dodge catches at the idea, and it is arranged. The countess gives the girl the gowns she has ordered to wear. Isabel sees a chance to earn enough to save her old home.

She arrives at the Dodge home as the countess. Bob Hathaway, a young broker, falls deeply in love with her. She returns his love, but realizes that it is impossible for her to disclose her false position.

The house party over, she returns to her position as manikin. One day Bob's sister persuades him to go with her to the dressmaker, and he is astonished to recognize Isabel. After his sister has gone, he returns to the shop and learns that the "countess" is only a manikin.

Isabel receives a letter from her lawyer, saying that they have won their suit and that the house and property are hers. She explains to Hathaway the part she played, and her motive for doing it. Hathaway declares his love, and she tells him that she returns it.

UNIVERSAL SPECIAL FEATURE.

THE GRAY GHOST (Episode Five—Two Reels—Rel. Week of July 23).—Marco has gone to headquarters to try to trace his employer, Wade Hildreth, who has disappeared. Jerry Tyron, the detective who has lost his job for believing that there is such a person as the Gray Ghost, goes to the hospital to interview the waiter Jacques, who was hurt in the fight at Bishop's. He finds that it will be some time before the man can speak, and does not know where to turn for a clue.

Arabin, the jeweler, returns from his trip and enters his private office, where his secretary, Williams, is waiting for him. The jeweler opens the safe. Williams strikes him down, takes the necklace, and then props Arabin up in a chair. Outside the store, in the meantime, two auto trucks have driven up, and the drivers are examining their engines, apparently for engine trouble.

Inside the store are several of the Ghost's men buying and looking at goods, and strolling about looking at the cases. At exactly ten o'clock, the secretary, Wiliams, sends the stenographer out. The office boy comes in with a card from a Detective agency. Wiliams says that the men are to be taken to the vault, and shown everything. They are the Ghost's men in reality. The boy takes them to the vault. Then Williams tells the boy to bring all the store detectives to Mr. Arabin's office as he wants to see them all. They appear, and Williams holds them up with a gun, and backs them into the private office. They discover the body of Arabin in the chair, and try to telephone, but find that they are trapped.

The Gray Ghost leaves the actual robbery of the store to his lieutenants, while he embarks in a launch for his yacht. On board are Hildreth and Morn Light. She is in a faint. Hildreth is impotent, and the Ghost triumphant. He says, as he looks at his watch, "Well, my boy, I think the two million dollar necklace will very soon belong to me."

THE SOUL HERDER (Three Parts).—The cast: Harry (Harry Carey); John Marks (Jean Hersholtz); Jane (Fritzi Ridgway); Child (Elizabeth Janes). Scenario by George Hively. Produced by Jack Ford.

Harry is in jail and is miserable. When the sheriff lets him out Harry asks what he was put in for. The sheriff tells him about his shooting up the town the night before and orders him out of the town.

Indians on the war path meet John Marks, the minister, with his three-year-old daughter. John hides the baby and tries to parley with them. One shoots him. Harry sees the act and arrives after the Indians have left. The baby begins to cry. Harry is startled. She doesn't like his clothes and asks him to dress like her father, which Harry does. In a pocket he finds a letter to John from Jane, his sister-in-law, urging him to come to Buckhorn.

Harry arrives with the baby. Jane kisses him and he is embarrassed. He finds his new surroundings pleasant. But the next day trouble begins, when he and Jane meet Bill Young, one of his henchmen. Harry fights and Jane informs him he can't be her brother-in-law, for he would never have done such a thing; that he is unfit to touch his child again. Harry tries to explain.

Suffering from the effects of the trip, little Elizabeth falls ill and constantly cries for daddy. The doctor urges Harry to go to the child and Jane is glad to have him quiet the restless baby. He tells Jane though he isn't much on preaching, he will see if he can't make Christians out of some of these coyotes. On the following Sunday the doors of the church are thrown open. The populace only laugh and continue their revelry. On the fourth Sunday Harry goes to the saloon and tells the crowd he has come to coax them to church. Some start to argue, but become silent when Harry fires and forces them to pass out the door, after depositing their guns. At church he informs them that, having missed preaching to them for three Sundays, they will have a four-hour session. When three hours are up and a man has fallen asleep Harry fires near him, and tells him that they are not to take the place for a rooming house, or they will find there is truth in what he is preaching about fire and brimstone. A hat is passed, but only a dime is given, so Harry stands at the door and makes everyone donate. All blame Jane, and the following hight Bill, Vester and several Mexicans break into Jane's cottage and carry her away. The baby, missing Jane, goes to tell Harry Jane has gone. Harry follows the gang. Bill and Vester are shot and Harry rescues Jane.

The next day Harry enters the saloon to tell its habitues Bill is dead and the place is closed. Harry divides the money he has taken from the safe among the girls and tells them to go straight. Later, putting his arms about Jane, he assures her that since Buckhorn "hit" the trail it won't be such an awful place after all

BUTTERFLY PICTURES.

THE PLOW WOMAN (Five Parts—July 2.)—The cast: Mary MacTavish (Mary MacLaren) Andy MacTavish (H. C. de More); Ruth MacTavish (Marie Hazelton); Lieut. Jack Fraser (Kingsley Benedict); Buck Mathews (Hector V. Sarno); Bill Mathews (Eddie Polo); Mary, as a child (Clara Horton); Jack, as a child (George Hupp); Trooper (Tommy Burns). Scenario written by J. Grubb Alexander. Produced by Charles Swickard.

Andy MacTavish, a stern Scotchman, held that women were slaves and needed no education. He was power supreme over his daughter, Mary, and his wife, whose failure to present him with a son damned her in his eyes. When she gave birth to another girl Andy became so violent that the frightened woman passed away.

Womanhood found Mary a willing slave to the sister whom she mothered. Lieutenant Fraser was like a brother to Mary and Ruth. Seeing the look of love in Ruth's eyes, Jack confessed his love. They forgot to tell Mary.

The railroad was planning to build through this country, and the squatters urged to protect their land by filing claims. MacTavish found Buck Mathews and his brother Bill, "badmen," had already jumped his claim. Buck went to the cabin, where he found Mary and Ruth alone. Mary attempted to protect her sister, and aroused the admiration of Buck. Fraser entered in time to force the half-breed to leave. MacTavish returned and accused Jack of stealing his claim, but Mary told her father that he had saved it.

A cyclone arose and Andy read from the Bible. Ruth furtively read from a book given her by Fraser. Her father demanded the book, and the girl refusing, he snatched up his whip. Mary and Ruth backed to the cabin door. A flash of lightning struck MacTavish, paralyzing him.

Buck determined to get Mary. One day he appeared as she was plowing the fields. She raised her whip and struck him.

Mary sent Ruth to school. Some months later she received a letter from the matron that her sister was not a proper associate for the other girls. Mary found Ruth was the mother of a baby boy. When MacTavish saw the child he promptly thought it Mary's, and ordered her from the house.

Fraser later tried to arrest Buck and a battle ensued, during which the building caught fire. Fraser was rescued by a troop of soldiers. Buck escaped and wrought up the Indians, who started to sweep over the prairie. They met Mary fleeing with the baby, and were about to murder her, when Buck saw the child. His white blood aroused, he fought, keeping Mary behind him, until rescued by Fraser and his troop. Buck, fatally wounded, died after being forgiven by Mary.

Fraser went to MacTavish's cabin and was surprised to find Ruth. MacTavish, believing him the betrayer of Mary, grappled with Jack and was about to strike him with a knife, when Ruth told her father she was Jack's wife and it was their baby Mary took away. MacTavish was pacified, and Jack set out to find the girl. Re-united, Mary took up her mission of service to the others.

DIRECT FROM BROADWAY

Please your patrons and increase
your receipts by booking

"THE LIAR"

a 6-Part Human Interest Photoplay

With Jane Gail

Supported by
MAY SIMON

Stanley Walpole
Agnes Nielson
Helen Milholland
Wm. Butler

Written by Violet Stuart
Directed by Wm. Haddock

PURKALL
STATE RIGHTS
FILM CO.

729 SEVENTH AVENUE
SUITE 1706
NEW YORK CITY
Exclusive Booking for New York State

POWERS.

HAMMON EGGS REMINISCENCES (Cartoon Comedy—Rel. Week of July 23).—Hammon Eggs is a retired actor, and he cannot do anything but act. He has a lovely time on the farm acting for the cows and hens. He wanders out and meets a lot of animals, who laugh at his recitations and his dance to Mendelssohn's Spring Song. The cow proves she can do better herself and proceeds to prove it. He sings an ode to the birds of spring, "Oh beautiful fish, oh birds of the sea, why do you always bite bites out of me?" One of the cows asks a hen for an egg, and then throws it at Hammon, whose recitations come to an abrupt end.

IN THE LAND OF LIGHT AND GLOOM (Dorsey Educational—On Same Reel as Foregoing).—India is the land of light and gloom. On the one side we see the luxury of the Rajahs, and on the other the grinding poverty of the people. All classes are very religious, and adhere strictly to caste and never intermarry. We see the Maharajah leaving his palace; he is the descendant of a line which has ruled the same land for twenty-two centuries. The Nizam of Hyderabad owns more elephants than all the circuses in America, and they are always hungry. They are used for processions, parades, tiger hunting, clearing the jungle and building purposes. We see the original "Gunga Dhin" watering the elephants. Kipling has immortalized him, and this is a perfect specimen of the type of watercarrier. The elephants love their bath. In the background we see a tomb. Whenever we see one in India we know that it denotes the grave of a Mohamedan, as the Hindus always cremate their dead.

NESTOR.

SEEING THINGS (Rel. Week of July 23).—The cast: Eddie Edwards (Eddie Lyons); Gabe Lincoln (Lee Moran); Edith Pretty (Edith Roberts); Fred Krook (Fred Gamble); Harry Chin (Harry Nolan). Written by Fred Palmer. Produced by Roy Clements.

Eddie and Edith quarrel and he goes home, gets his valet to pack his things and leaves to sulk at Lonesome Lodge.

Eddie and his valet arrive, and the latter is disturbed by strange happenings that convince him that the place is haunted. These manifestations are caused by the two counterfeiters who have taken possession of the cellar of the lodge for their illegal operations.

After a series of experiences that scare the colored valet nearly white, Edith and a girl friend arrive, Edith having made up her mind to make up the quarrel. The counterfeiters lock her in a room, but she is rescued by Eddie, and he sends for a minister and a policeman, the former for a little ceremony that he and Edith agree upon, and the latter for the crooks, who are now captured and bound.

JOKER.

CANNING THE CANNIBAL KING (Rel. Week of July 23).—The cast: Inbad the Sailor (William Franey); LooptheLoop (Lillian Peacock); Priscilla Potts (Za Su Pitts); Snagtooth (Milburn Moranti). Scenario by C. B. Hoadley. Produced by W. W. Beaudine.

Inbad is shipwrecked on a cannibal island, and meets Priscilla Potts, the missionary, and her native servant, Snagtooth. She falls in love with him at once, but he is scared of her and runs away directly into the presence of LooptheLoop, the cannibal queen. Her bodyguard seize him and he fully expects to be boiled in their great pot. LooptheLoop becomes jealous of Priscilla, and Inbad prefers boiling to life with the missionary. LooptheLoop, however, saves him and takes him to her hut. Snagtooth then enters furtively and forces the sailor to accompany him to Priscilla, for she has promised him a plug hat if he could corral the sailor for her. Inbad escapes and is pursued by everybody. At last he jumps into the ocean and swims out of sight.

THE SOUBRETTE (Rel. Week of July 23).—The cast: Lizzie (Gale Henry); Zeke (Milton Sims); Cafe Owner (Charles Haefil); City Vamp (Grace Marvin). Written by Tom Gibson. Produced by Allen Curtis.

Lizzie has a sweetheart, down on the farm, and one day a city vamp arrives, and she fears that he will be taken from her In her thoughts she sees him elope with the vamp, sees him enter a cafe, and the vamp set a trap for her innocent youth. In her thoughts she follows them and gets a job in the cafe as entertainer. She fares badly at the hands of the audience, but succeeds in getting Zeke away from the woman, who, however, stabs her in the ribs. Lizzie comes to, and finds that she has had a day-dream, as she sees the vamp driving away in a wagon with a large family of kids.

UNIVERSAL CURRENT EVENTS.

Students in Summer Military Camp Are Rounding Into Form Princeton University boys, not yet fully equipped, waste no time in waiting for rifles.—Princeton, N. J. Subtitle: "Assembly!" Three hundred brainy, brawny nephews of Uncle Sam. Physical culture that helps.

Friendship fiesta brings Mexico and America together.—Reception and military display for Governor of Lower California timely and picturesque—San Diego, Cal.. Subtitles: Soldiers and Marines give martial air to celebration. Distinguished visitors review troops. Governor Estaban Cantu, of Lower California, and his wife. "There's more in friendship than in quarrels."

President's daughter urges community centers as war aids.—In speech to thousands of junior police, naval and marine scouts at City Hall, Miss Margaret Wilson tells them to mobilize New York City. Subtitles: Junior policeman presents young America's compliments. Police Commissioner Woods addresses his youthful cops. Miss Margaret Wilson—Democracy's daughter arrives.

Mobs slay and burn in Mid West riot.—Frenzied throngs defy militia and apply torch in Nation's most terrible race clash—East St. Louis, Ill.

Welcome home.—Abram I. Elkus, Ambassador to Turkey returns, fully restored to health, after terrible illness—New York City.

Fifteen meet death in odd lakes crash—Steamer "Christopher Columbus" smashed into pier, demolishing huge water tank which crashes down on vessel—Milwaukee, Wis. Subtitle: Messrs. Barrson and Weber, survivors, aid in search for victims.

France's idol, the divine Sarah, gives 20,000 real thrill.—Brooklyn, N. Y. Hears 20,000 people cheer, when, despite the advice of her doctors, she motored to make an address at a great open air demonstration. Subtitle: "America in Khaki—I greet you!"

Motorcycle races show that we have great war dispatch riders.—Eastern championship meet brings out fleet of rubber tired "Mercurys" from all over America—Sheephead Bay Speedway, N. Y. One hundred miles in 1 hour, 17 minutes 15 2-5 seconds was the speed made by Otto Walker of Denver, in the motorcycle speedway races here.

World's champion aids Red Cross.—Benny Leonard, in City College Stadium, spars for splendid cause New York City. Subtitles: Benny Leonard. Three American champions, Benny, Army and Navy.

90,000 Pennsylvanians in monster parade are ready for foreign service.—Cities within hundred miles radius take part in great demonstration to show readiness for call—Pittsburg, Pa. More than 90,000 men passed in review equipped and ready for foreign service. Seven hours were required to pass a given point. Subtitles: Like the rattlesnake in our famous flag, this column suggests, "Don't tread on me!"

5,000 cheer Teddy as he tells exactly what Americanism is.—In ringing speech he flays moral traitors and half baked Americans—Forest Hills, New York. Subtitles: "There can be no half and half attitude in this war!" "Either a man is American and nothing else, or he is not American at all!" "We can have no 'fifty-fifty' allegiance in this country." "We must fight with steadfast endurance until we win the peace of overwhelming victory for righteousness." Roosevelt reviews the troops.

World's metropolis greets Russian Mission.—Headed by Ambassador Boris Bakhmetieff, group of famous Russians is welcomed by Mayor and troops—New York City. Subtitles: Arriving at the Battery. Ambassador Boris Bakhmetieff. Through skyscraper lane. At City Hall. Our troops impress them. Up Fifth Avenue.

UNIVERSAL SCREEN MAGAZINE.

UNIVERSAL SCREEN MAGAZINE (Issue No. 29—July 27th).—Industries. The only tea farm in the United States. This infant industry near Charleston, S. C., have shown marked progress. Subtitles: A year old garden. Weeding a full grown patch. Pruning the plants. Old methods of picking. The new method. Tea grown under shelter. Weighing the pickings. Culling the dried leaves. Packing for shipment.

Comedy.—Things that happen in the movies. Rube Hayseed of Sludgeville, Indiana, hearing some wonderful stories of New York, decides to visit it. Subtitles: Gee whizz! This burg sure does hum around. What d'ya know about that? By golly! A battleship on dry land! I guess I'm safer in Sludgeville.

New Inventions.—How to make money last. Uncle Sam's laundry makes old bills new. Government's method of washing soiled paper money saves printing new bills. Subtitles: Eating up money. Ready for the bath. Into the washer. The ironer at work. Clean and crisp.

Preparedness.—Submarine chasers. The fate of Democracy may rest upon these. Hundreds are being built by Uncle Sam to scour the ocean and put an end to preying enemy submarines. They are built for speed, durability and seaworthiness. Subtitles: Sawing ribs from great oak timbers. Joining up ribs of the frame. Frames are lined with steamed oak to take up stress. First steps in erecting the skeleton. Placing the ribs on the keel. Putting in the bed for the engines. Planking of the ship is begun. Planing the hull. Caulking the seams with oakum. Erecting the wheel-house or shelter. Bow view. This sharp, graceful cutwater enables the boat to develop tremendous speed. Stern view, showing rudder and two propellers. Launching. Completed wheelhouse or steering shelter—the brains of the boat. Speed test. Small high power wireless outfit with a communication radius of 100 miles. Engine room equipped with two four hundred horse power (heavy duty engines) capable of developing speed of 35 knots.

Screen Oddities.—The latest in shoes. If leather keeps on mounting in price, shoes will soon be a luxury. Snakes are still plentiful in sections of the West and several enterprising manufacturers are making shoes from their hides.

Art.—Study in clay by Willie Hopkins, world's renowned sculptor.

Mutual Film Corp.

CUB.

RED, WHITE AND BLEW (July 26).—The cast: Jerry (George Ovey); father (Louis FitzRoy); professor (George George); girl (Claire Alexander). Written and produced by Milton H. Fahrney.

The old professor, accompanied by his daughter and the young professor, arrive home from a trip, bringing with them a full blooded young Indian, upon whom the old professor intends making certain experiments. Jerry has been informed of their intended home coming and is at the train to meet them, but receives anything but cordial greeting from the old professor who intends marrying his daughter to the young professor.

Jerry and the girl, however, are not discouraged and try to plan a method of meeting. Chance favors Jerry by placing him in possession of the Indian's "other clothes" and the girl, supplying the paint from a box of water colors, he is soon the actual duplicate of the real Indian. They then inveigle the Indian into the wine cellar and taking advantage of his taste for "fire water," soon have him enjoying what he believes is his "happy hunting grounds." The only trouble with the plan is that he does not remain where they put him and "leaves the reservation." Then things happen and keep on happening, every one, including even the girl, taking Jerry for the Indian, or the Indian for Jerry, until the aid of the law is called upon to straighten out the tangle, and then even the law gets tangled.

GAUMONT.

TOURS AROUND THE WORLD, NO. 38 (July 24).—There is so much talk of nations after the war being made up of races rather than mere geographical divisions that pictures

Non-Breakable and Sanitary STEEL
HIGH Quality
LOW Price
and CAST IRON
Opera Chairs
immediate shipment on many styles. Second Hand Chairs; out of door seating. Send measurements for FREE SEATING PLAN. Mention this paper.
STEEL FURNITURE CO.
Grand Rapids, Mich., New York, [illegible] Fifth Ave

[illegible]
DEVELOPING—PRINTING
TITLES—TINTING
ALL WORK GUARANTEED
Standard Motion Picture Co.
1620-21 Mallers Bldg., Chicago

The Original and Leading Moving Picture Journal in Europe
The Kinematograph Weekly
The reliable Trade organ of Great Britain; covering the whole of the British Film market, including the American imported films. Read by everyone in the industry. Specialist writers for Finance, Technical Matters, Legal, Musical, Foreign Trading (correspondents throughout the world)—and every section devoted to the Kinematograph. Specimen copy on application to:—
The Kinematograph Weekly, Ltd.
9-11 Tottenham Street, London, W., Eng.

FILM
DEVELOPING
PRINTING
TITLES
TINTING and TONING
GUNBY BROS., Inc.
145 West 45th St. New York

For Your *LITTLE WANTS* in the Moving Picture Industry
the *LITTLE ADS* in the Classified Department
WILL GET YOU EXCEPTIONAL RESULTS
Send your copy, accompanied by remittance—The Rate is 5c. per Word, 20 Words or less $1.00

of Prague, Bohemia, are extremely timely. These are shown in this issue. Prague is the ancient city of Bohemia, now having 400,000 Bohemian and 100,000 German inhabitants. The Charles Bridge over the Moldau River dates from 1357. Of the thirty statues on the parapets, the most famous is that of the nation's patron saint, John of Nepomuc, who was thrown from the bridge in 1383. Other views include the old Hussite Church, the Altenuschule Synagogue, San Salvator Church, the old Council Hall, and a fountain named after Franz I of Austria. There is a pretty picture of the gorges of Edmundsklamm.

The second section of the reel is devoted to the Tunisian town of Kairawan. It is a sacred city. The Mosque of the Three Gates was erected in the ninth century. It is interesting to note that this is the only Tunisian town in which the mosques are open to Christians. The Great Mosque, which contains many of the tombs of rulers of Tunis, is a beautiful structure. In it are 439 Roman and Byzantine columns, the spoils of the sack of many cities about the Mediterranean. The Mosque of the Companion is especially sacred, as three hairs of Mahomet's beard are buried here in the tomb of one of his companions.

"The Dauphines," a beauty spot of southeastern France, completes the reel. It lies at the foot of the Alps, and is a remarkably entertaining series of views.

REEL LIFE, NO. 65 (July 26).—When Gaumont releases this number of "Reel Life" several important motion pictures will be given to the screen. First, perhaps, comes views of the first government owned theater in America, the Sylvan theater at Washington, D. C. The pictures show the spectacular pageant with which it was recently opened, "The Drama Triumphant." The first dramatic efforts of man are seen in "The Dawn of the Drama." This is interpreted by the Noyes' Dancers. In order follow Serge Ourainsky of the Chicago Grand Opera Company, Mme. Tamaki Miura, Japanese prima donna, and a procession of goddesses and muses. Many prominent artists of the opera and stage who assisted in making the occasion a success are shown on the screen.

Madame Schumann-Heink has a model poultry farm in the El Cajon Valley, Cal. Here she raises chickens for the market, which she also supplies with eggs. It is a beautiful sight to see two or three thousand chickens of the same age, all of them white, let out of their pen for a run in a field. The various operations necessary for the constant vigilance to keep the farm on a successful basis are pictured. It is a most illuminating section for all who have never seen a poultry farm.

"A Dangerous Eagle Hunt" pictures the daring and successful effort to secure specimens of the young Golden Eagle for the Oakland (Cal.) Public Museum. The camera caught the men while making a venturesome hunt among the high cliffs of the coast range. The young birds, 60 days old, had a wing spread of five feet. The reel also has pictures of "Juvenile Craftsmen," rich children working in a Polytechnic Elementary school at Pasadena, Cal. The reel concludes with the customary "Leaves from 'Life.' "

LA SALLE.

A MATCH IN QUARANTINE (July 24).—Otto and Aunt Zasu live side by side and conduct their quarrels over the line hedge. Otto's niece, Matie, and Aunt Zasu's nephew, John, fall in love and are threatened with disinheritance by their kin unless they stay away from each other. John paints "Let's Elope" on Matie's dog and they get away from their watchful relatives.

On the way to the minister they notify the health department that there is smallpox at Otto's house and the inspectors arrive as Aunt Zasu is searching Otto's house for her nephew. The elopers steal the health department flivver and are arrested for speeding. After a night in jail, with Otto and Aunt Zasu spending the night in quarantine, they secure freedom through the efforts of their friend, the judge, who marries them outside the cell door. They bribe the health officers to lift the quarantine, and upon announcing their marriage are ordered from the house. The judge goes back to plead for them and Aunt Zasu orders him to marry her to Otto.

AMERICAN.

THE GREAT STANLEY SECRET (Chapter 1, "The Gypsy's Trust"—Four Parts—July 23).—The cast: Blair Stanley (William Russell); Vivian Stanley (Charlotte Burton); Quabba (William Tedmarsh); Louise Grafton (Rhea Mitchell); DeVaux (Ward McAllister): Watchman (George Ahern). Directed by Edward S. Sloman.

Arthur Stanley and his wife, Esther, are killed in a railroad wreck and their little son, Arthur, around whose neck is tied the Stanley jewel, survives, injured. DeVaux, friend and accomplice of Stanley's renegade cousin, Blair Stanley, who covets the jewel and the Stanley earldom, is on the wrecked train and discovers the boy.

Nearby with his camp of gypsies is Quabba, friend of Arthur Stanley. He discovers that DeVaux has substituted a dead boy beside the Stanleys and has carried Arthur Stanley to the hospital as an unidentified survivor. DeVaux cables Blair Stanley about the wreck and he starts from London for America to gain possession of the jewel, which DeVaux has stolen from the injured boy. DeVaux, fearing identification of the boy, steals him from the hospital. He is shadowed by Quabba. When DeVaux lays down the lad, wrapped in blankets, to douge the watchman, Qubba substitutes a log and takes the child to his camp. DeVaux hurls the log into the ocean.

Quabba takes the boy to Stanley Hall, Va., the Stanley home. DeVaux sees the child. Blair Stanley arrives and the jewel passes into his possession as Quabba watches the transfer. The gypsy steals into the room and there ensues a fight in which Quabba, in temporary possession of the prized gem, hurls it out the window. Quabba, ignorant that DeVaux knows that the boy is alive, turns him over to Louise Grafton, old friend of the Arthur Blairs.

MUTUAL STAR PRODUCTION

MELISSA OF THE HILLS (American—Five Parts—July 23).—The cast: Melissa Stark (Mary Miles Minter); Jethro Stark (Spottiswood Aiken); Tom Williams (Allan Forrest); Cyrus Kimball (George Periolat); Dr. Brand (Perry Banks); Cutler Sanders (Harvey Clark); Sam Allison (Frank Thompson); Larry Watts (John Gough); Mrs. Sanders (Gertrude Lebrandt); Mrs. Watts (Emma Kluge);. Sally Smith (Ann Schaefer). Directed by James Kirkwood.

Jethro Stark lives in Crabtree Valley in the hills of Tennessee with his daughter, "Melissa of the Hills." Stark is a circuit rider, a simple preacher of the gospel with a mission to save souls and minister to the sick.

Stark's self denial is unappreciated by the feudist families of the mountain, chief among these being the Allison and Watts clans perpetually at war. Sam Allison, deputy sheriff and leader of the Allisons, has killed a Watts from ambush. The Watts gang swears to wipe out the Allisons.

Tom Williams, a struggling young lawyer practicing in Crabtree, is in love with Melissa. The latter reciprocates with childish affection. Cyrus Kimball, the village miser, a crabbed octogenarian, is fond of Melissa and unbends only to her.

The Allison faction of feudists becomes convinced that Preacher Stark is favoring the Watts faction because he nurses Watts children through an epidemic. Sheriff Allison dis-

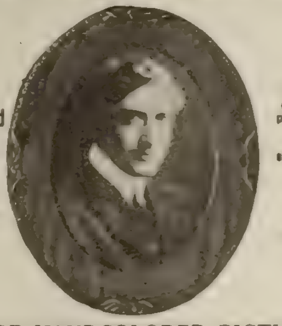
"Everything for the M. P. Theatre except the Film." Machines, Motor Generators, Screens, Carbons, Slides, Accessories and Supplies.

UNITED THEATRE EQUIPMENT CORPORATION
1604 BROADWAY - - - NEW YORK

PHOTO-GRAVURE PROGRAM

4 pages, size, 8½ inches long and 5½ inches in width. Picture covers nearly entire front page. 35 BIG NAMES. Write for specimens, $2.50 per thousand in any quantity desired.

New Colored Catalogue Now Ready



The Photogravure program is a real souvenir and will bring you more patrons

LARGE HANDCOLORED PICTURES

Size 22x28 inches. Every prominent player....................75c. each

FAC-SIMILE OIL PAINTINGS, all sizes, from $2.50 to $35 framed.

THE SEMI-PHOTO POST CARDS, $3.00 per thousand, of over 600 players.

PHOTOGRAPHS, size 8x10, of all the prominent players, 600 different names, 20c. each.

LARGE PICTURES, HAND COLORED, size 11x14, all the prominent players, 20c.

GRAVURE FOLDER, containing pictures of the prominent players, $10 per thousand.

SINGLE COLUMN CUTS of every prominent player, 50c. each.

KRAUS MFG. CO.
220 West 42d Street, New York
12th Floor, Candler Building

Are You Tired

of playing waltzes and popular songs for all your pictures? Try "bringing out" the dramatic scenes with dramatic music. The

Orpheum Collection

contains the best music of this kind published. Issued in Three Series:

No. 1, No. 2 and No. 3

Piano (24 pages each), 58 cts. for each series; $1.15 for any two; $1.70 for all three. Violin, 40 cts. each; 75 cts. for any two; $1.05 for all three. Cornet, 35 cts. each; 65 cts. any two; 95 cts. all three. First and second series have parts for Cello, Flute, Clarinet, Trombone and Drums. Practical for Piano alone, or in combination with any above instruments. Discounts on orders for four or more parts. Send for free sample pages. Note new address.

CLARENCE E. SINN
1163 Grace Street Chicago, Ill.

FOR SALE

Mailing Lists

MOVING PICTURE THEATRES

Every State — Total 24,000
Price, $3.50 per M.
1400 Film Exchanges.................... $4.00
206 Manufacturers and Studios........ $1.50
235 Picture Machine and Supply Dealers $1.50
Particulars.

A. F. WILLIAMS, 166 W. Adams St., Chicago

THE Automatic TICKET SELLING AND CASH REGISTER CO.
MANUFACTURERS OF
AUTOMATICKET MACHINES
and all kinds of Theatre Tickets
USED UNIVERSALLY
1735 BROADWAY N. Y. CITY

HAMPTON DEL RUTH

AUTHOR AND
ASSOCIATE PRODUCER
OF
HALF A THOUSAND
COMEDIES

Editor and
Production Manager

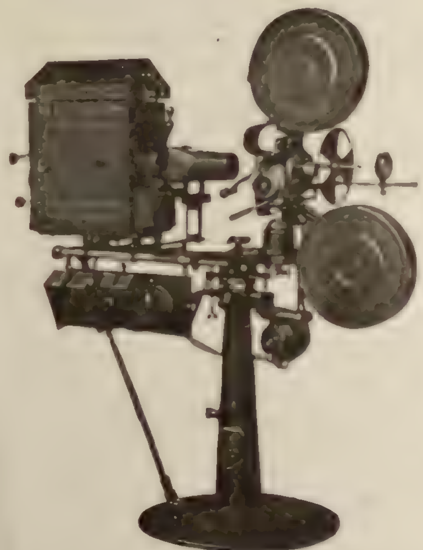
KEYSTONE STUDIOS
THIRD
SUCCESSFUL TERM
WILL
EXPIRE AUGUST

Many Chicago Theatres Endorse The

MOTIOGRAPH

116 Recent Installations Show the Motiograph's Popularity in Chicago

Argo Grand Theatre (2)
Art Theatre (2)
Albany Theatre (2)
Archer Theatre (2)
Avers Theatre (2)
Brookline Theatre (1)
Bugg Theatre (2)
Casimer Theatre (2)
Crown Theatre (2)
Crystal Theatre (2)
Charm Theatre (2)
Dreamland Theatre (2)
Esthena Theatre (2)
Famous Theatre (2)
Garfield Theatre (2)
Gem Theatre (2)
Glenn Theatre (2)
Grand Theatre (2)
Grant Theatre (1)
Hedwig Theatre (1)
Hartley Theatre (1)
Hermosa Theatre (1)
Howard Theatre (2)
Homan Theatre (1)
Hub Theatre (2)
Ideal Theatre (2)
Karlov Theatre (2)
Kedzie Ave. Theatre (1)
Leland Theatre (2)
Lexington Theatre (2)
Lion Theatre (2)
Loomis Theatre (2)
Lucile Theatre (1)



Mable Theatre (1)
Magnolia Theatre (2)
Marshall Theatre (1)
Mayfield Theatre (2)
Melrose Theatre (2)
Monrow Theatre (2)
Maywood Theatre (2)
New Era Theatre (2)
New Illinois Theatre (2)
New Paris Theatre (2)
Orchard Theatre (2)
Oriental Theatre (2)
Palace Theatre (2)
Princess Theatre (1)
Park Theatre (2)
St. Louis Theatre (2)
Schindler's Theatre (2)
Strand Theatre (2)
Star Theatre (2)
Tulane Theatre (2)
Venus Theatre (2)
Villas Theatre (2)
Wallace Theatre (2)
White Eagle Theatre (1)
Winchester Theatre (2)
Yale Theatre (1)
Essanay Film Mfg. Co. (2)
Rothacker Film Mfg. Co. (3)
Laemmle Film Service (2)
Chicago Advertising Ass'n (2)
Chicago Press Club (1)
Coyne Nat'l Trade School (1)

If You Want The Best for Your Money Tell Your Dealer It Must Be a

MOTIOGRAPH

Write for Literature

THE ENTERPRISE OPTICAL MFG. CO.

574 West Randolph Street, CHICAGO, ILL.
Western Office: 833 Market St., San Francisco, Cal.

covers that Stark is an ex-bank cashier and that he was once accused of embezzlement. He plans to arrest Stark, despite evidence that the preacher was innocent and that the guilty man confessed.

The Allison-Watts factions engage in a battle which the circuit rider tries to quell. He is shot and killed by a stray bullet. Kimball, the old miser, dies and leaves Melissa his fortune. She marries lawyer Tom.

MUTUAL.

MUTUAL WEEKLY 133 (July 18).

Somewhere in France.—The first regiment of American troops reach the French front. Subtitles: Hoisting the Star and Stripes side by side with the tri-color of France. Testing their gas masks before going into the trenches.

Somewhere in France.—Carrier pigeons at the front. These swift birds are tireless and reliable messengers.

Venice, Cal.—Tourists swarm to the beach resorts. Former European travelers give coast resorts unprecedented prosperity. Subtitles: Extreme styles are de rigueur at all the beaches with patriotic colors predominating.

New York City.—Fire department stages fire-fighting thrills. Russian War Envoys are city's guests and see Mayor Mitchel pin medals on honor men.

Minneapolis, Minn.—This city now head of river navigation. First steamer through new locks and dam on the headwaters of the Mississippi. Subtitle: At Seattle another great commercial waterway is opened connecting Lake Union with Lake Washington.

Franco-Russian Troops Occupy Mt. Athos.—Rifles and ammunition are found in a Bulgarian convent.

San Jose, Cal.—Yip! Yip! Yip! Let 'er buck. Frontier days revived—cowboys hold annual Rodeo.

New York City.—New armory ready for 8th Coast Defense, N. G., N. Y. Col. Elmer F. Austin leads his command into the biggest armory in the world.

San Francisco, Cal.—Largest American flag. Patriotic citizens carry monster flag to stimulate recruiting.

Pathe Exchange, Inc.

HEARST-PATHE NEWS NO. 55 (July 7).

San Diego, Cal.—Mexican officials cross the boundary to attend a Friendship Fiesta, given to foster good will between the nations. Subtitles: Marines parade in honor of the event. Symbolizing the union of Mexico and the United States in their common cause.

New York City.—Young America comes into its own. Its military organizations are honored by a visit of Miss Margaret Wilson. Subtitle: The junior warriors present a bouquet of flowers to their distinguished guest.

Charlestown, Mass.—The value of undersea power is recognized by Chili, whose sailors commission a fleet of submarines built for the navy. Sub-titles: Six powerful submersibles will soon safeguard the waters of the South American Republic. Admiral Gomez (right), of the Chilean Navy, and Commandant Rush of the local Navy Yard.

New London, Conn.—The one hundred and forty-first year of Independence finds the nation's warriors prepared to battle for its preservation and security. Sub-titles: And the industries of the country are ready to turn out the weapons of modern warfare. Colonel Roosevelt appeals once more for a united nation at Oyster Bay's celebration. Mme. Sarah Bernhardt voices the message of France to thousands of people at a gathering in Brooklyn's Prospect Park.

Washington, D. C.—Republicans and Democrats battle again, with President Wilson a spectator, for this time it is a baseball tussle. Sub-titles: The Democrats win, but the game is close, and except for 46 errors would rival a world series contest. The President and Mrs. Wilson congratulate both winners and losers impartially. Speaker Champ Clark and his soldier son are among the "fans."

New York City. Ambassador Abram Elkus, recalled American envoy to Turkey, is welcomed home on his return from the East.

San Francisco, Cal.—Army officers bring the "war" to Golden Gate Park with a spectacular sham battle to boom voluntary enlistments. Sub-titles: Mines, bombs and barbed wire entanglements cannot halt the armored monster. Brick fortifications meet the same fate.

War Section. With the Stars and Stripes abroad.—Sub-titles: General Pershing is in France. The world is electrified by the sudden and safe arrival of the first contingent of America's expeditionary forces overseas. All France rejoices; a new spirit animates her, for she fights once more side by side with the U. S. for the liberation of humanity. Huge throngs greet General Pershing on his way through Paris. A grateful populace acclaims him when he appears in the Place de la Concorde—the hope of democracy's bold defenders. General Pershing and his staff. And how it was accomplished. Not a man fell victim to lurking U-boats. The American Navy nobly upholds its traditions.

HEARST-PATHE NEWS NO. 56 (July 11).

New York City.—Cosmopolitan New York greets free Russia, and welcomes the members of her War Mission upon their visit here. Subtitles: At the City Hall. Ambassador Bakhmetieff speaks at the Mall, of Free Russia's fervent hopes and grim determination to protect her liberty. The envoys attend the annual exhibition of the city's fire fighters in the Stadium.

Spaulding, Cal.—The needs of war hasten the construction of Emigrant Gap Dam, that will reclaim twenty thousand acres of arid land. Sub-title: An emergency spillway is used in the meantime.

Washington, D. C.—Militant suffragettes who seek to promote their cause by rioting at the White House are suppressed by the police. Sub-title: Six of the suffrage "martyrs."

New York City—Miss Pearl White, Pathe's popular star, helps to attract volunteers by posing for a recruiting poster designed by Howard Chandler Christy. Subtitle: "You enlist now

Liverpool, England.—Their Majesties King George and Queen Mary pay a visit to Britain's silent army in the northern industrial centers. Subtitles: They greet the men who have toiled tirelessly to supply all the needs of the soldiers. At the Royal Naval Hospital to meet the wounded heroes. Queen Mary is especially interested in the country's future.

On the Atlantic.—Jacky's recreation midst his arduous wartime duties is not forgotten, and sailors are given shore leave when possible. Subtitles: Off for the pleasure grounds "somewhere on the coast." The Navy League has provided an athletic field for Uncle Sam's boys.

East St. Louis, Ill.—Thirty-seven negroes and hundreds of homes are sacrificed in one of the worst race riots in the country's history. Subtitles: Refugees flee with their few worldly possessions across the Eads bridge into Missouri. Many escape on auto trucks to the haven offered by the Red Cross depot.

Washington, D. C.—President Wilson, as head of the American Red Cross, accepts a sanitary corps, organized by government workers.

With the Stars and Stripes Abroad.—Pictures taken by the Cinematograph Division of the French army.

Paris, France.—General Pershing and his staff visit the Hotel des Invalides to pay tribute to the memory of the great Napoleon. Subtitles: Viewing the flags captured by Napoleon in his many battles. The American officers are then taken by General Pelletier for a visit to a French aviation camp near the capital. They eagerly watch the manoeuvres of the daring aviators. General Pershing is shown one of the latest types of shells used.

THE FATAL RING (No. 2, "The Crushing Walls," Two Parts, July 15).—The cast: Pearl Standish (Pearl White); Nicholas Knox (Earle Foxe); The Priestess (Ruby Hoffman); Richard Carslake (Warner Oland); Tom Carlton (Henry Gsell).

AMERICAN
Fotoplayer
(Trade Mark Registered)
The Musical Marvel Write for Catalogue
AMERICAN PHOTO PLAYER CO.
62 West 45th St. New York City

Get acquainted with the
ERBOGRAPH WAY
of Developing and Printing
ERBOGRAPH COMPANY
203-11 West 146th St., New York City

TransVerteR
Automatically supplies only such voltage as arc requires. No waste of current in ballast.
HERTNER ELECTRIC & MFG. CO.
W. 114th St., Cleveland, Ohio

PATENTS
Manufacturers want me to send them patents on useful inventions. Send me at once drawing and description of your invention and I will give you an honest report as to securing a patent and whether I can assist you in selling the patent. Highest references. Established 25 years. Personal attention in all cases. WM. N. MOORE, Loan and Trust Building, Washington, D. C.

BE UP TO DATE
Install
CORCORAN TANKS
Get No. 8 Price List
A. J. CORCORAN, Inc. 751 JERSEY AVE., JERSEY CITY, N. J.

New Improvements of
The Motion Picture Camera
Send postal. Know how Universal Motion Picture Camera gives greater Permanence, Speed, Accuracy, Light Weight, Results. A dozen great advantages. Address Burke & James, Inc., 240 E. Ontario St., Chicago. Sole Wholesale Agents.
Write for Announcement

DON'T DELAY
PLACE YOUR ORDERS NOW

for fans while prompt deliveries can be made.
We have a complete line of high grade FANS in stock for immediate delivery, at prices below competition.
Write for special price list.
EXHIBITORS SUPPLY CO., Inc.
408 Mallers Bldg.
Chicago, Ill.

For the fullest and latest news of the moving picture industry in Great Britain and Europe.
For authoritative articles by leading British technical men.
For brilliant and strictly impartial criticisms of all films, read
THE BIOSCOPE
The Leading British Trade Journal with an International Circulation
85 Shaftesbury Avenue, London, W.
Specimen on Application

TYPHOONS COOL & VENTILATE
TYPHOON FAN COMPANY 1544 B'WAY NEW YORK CITY

Pearl received the warning sent by the secret Order of the Violet God. Fifteen days were allotted her to return the diamond. She is deep in thought when Knox is announced. He informs her he has but five days left and now that she has the setting they must work together. Feeling confident Carslake has the diamond, Pearl and Knox visit his home. They see a queer little man entering. Stealing in they conceal themselves behind the curtain. The man tells Carslake he wants the diamond or he will tell what he knows about it. Pretending he is going to give it to him, Carslake opens his safe, turns around, fires and kills him. Knox rushes in and demands the diamond. Carslake presses a button, the safe doors close and he disappears. Pearl discovers a steel shutter has been slammed down on the window. Carslake sets fire to the house.

Tom Carlton is sent to report the fire. Carslake sees the Priestess and two Arabs enter the house. He hears Carslake tell one of his men after this fire he will be rid of all followers. The Priestess enters a room. Carslake locks the doors and pulls a lever; the walls begin to close in. Accidentally Knox touches a small protuberance in the moulding, the floor beneath gives away and Pearl and Knox fall into the room of the closing walls. Carslake throws himself upon Tom and knocks him unconscious. The walls have closed so they are crushing their occupants.

THE FATAL RING (No. 3, "Borrowed Identity"—Two Parts—July 22).—Suddenly Tom regained his senses and, staggering towards the lever, drew it back. The walls receded and all were saved. Knox, eager to escape, grasped Pearl and pulled her back, but Tom knocks him to the floor and carries Pearl out. Knox advises Pearl not to have anything to do with him, as he is after the diamond. Pearl warns Knox he has but three days left, while she has thirteen.

The next evening, Knox calls Pearl's attention to a girl who seems to be in distress. Pearl learns her brother has to have $5,000 by that night or otherwise he will do away with himself. Pearl consents to lend the girl the money, but to save his life they must leave at once as he is on his employer's yacht. Accompanied by Knox, Pearl boards the yacht. She discovers the brother is Carslake. Securing the setting from Knox, he has him locked up, while the girl locks Pearl in her room. Carslake and the girl take a motor boat to shore. Speeding along, Carslake is astonished to see Pearl pointing a revolver at him. She secures the setting and the diamond. Bending to tie her shoe-string, Carslake plunges into the water.

Tom Carlton hears a shot, jumps into a launch and goes in search. Pearl, accompanied by the police, arrive at the yacht and find Knox in a struggle. Pearl is about to be cast into the water when Tom saves her. Pearl gave the diamond to Knox. "Now that everything is cleared, I want to know why our lives were to be forfeit."

THE LAST OF THE CARNABYS (Five Parts—Astra—July 22).—The cast: Lucy Carnaby (Gladys Hulette); Gordon Carnaby (William Parke, Jr.); Lucy's Mother (Eugenie Woodward); Charles Etheredge (Paul Everton); John Rand (Harry Benham). Directed by William Parke.

Lucy's mother intrusts to her care the watching of Gordon, her younger brother. The name of Carnaby was held with great honor and reverence. Through generations it had never received the slightest stain and Lucy and Gordon, now the only survivors, it remains to them to uphold this priceless honor.

After the death of her mother, Lucy learned the home was heavily mortgaged and that they were on the verge of being penniless. Gordon seemed not to realize this and he went on night after night accumulating large bills. Lucy reprimanded him. John Rand, a wealthy broker, asked Lucy to marry him. Thinking of the circumstances she was in, she refused.

Gordon became indebted through gambling to Charles Etheredge, a crook, who had forced his way in society by his large fortune. Etheredge remembered that Gordon had a beautiful dog and, wishing to make some friend a present, agreed to accept the dog in payment. Gordon steals the dog; the dog escapes and returns. In search of the dog Etheredge comes to see Gordon, but meets Lucy. Immediately he becomes infatuated with her and asks her to marry him. Gordon enters and sees Etheredge trying to force his attentions upon Lucy. Drawing a revolver, he kills him. With one thought that Gordon might reform and save the family name, Lucy makes him escape while she takes the blame.

THE NEGLECTED WIFE (No. 11, "A Reck-[illegible] ing rescued Margaret. Mary [illegible] up her husband. "Although [illegible] have saved my life, do not take my only [illegible]" she says, and Margaret prom[illegible]

[illegible] trunk, he questions her. "I [illegible] going out of your life." Kennedy convin[illegible] longs to him and Margaret submits to his embrace.

[illegible] secure a job as hall boy in Margaret's apartment. Wilkins enters Margaret's room and searching for the letters from Kennedy, becomes alarmed by Margaret's entra[illegible]

Kennedy is [illegible] Mary receives a note from the veiled woman saying [illegible] I am going to [illegible]

Discovering she has lost her letters, Margaret [illegible] lost valuable papers. Norwood agrees to aid her. Margaret, noticing Wilkins, follows him to Doyle's hut. Through the window Margaret sees Doyle with the letters. Wilkins disputes the price he is to receive and a fight ensues. Norwood draws a revolver and commands Doyle to return the letters. The gun goes off, striking the [illegible] struck on the head, and left unconscious. Margaret [illegible]

K-E-S-E.

THE LITTLE BOY SCOUT (Five Parts—June 28).—The cast: Justina Howland (Ann Pennington); Thomas Morton (Owen Moore); Miguel Alvarez (Fraunie Fraunholtz); Elizabeth Howland (Marcia Harris); Luis Alvarez (George [illegible]).

Justina Howland lives in Mexico near the U. S. border with her uncle Miguel and his son, Luis Alvarez. The uncle plans to have Justina marry Luis in order to get the money which she will inherit. Matters come to a climax when Miguel sends for a priest and announces the marriage will take place at once. Justina escapes on the mule that brought the padre to marry her and crosses the border, where she is given shelter by the soldiers, under command of Lieutenant Morton. In the morning she tells her plan to get to her Aunt Betty in Lowell, Mass. The soldiers discover she can dance and get her to dance for them, taking up a collection to take her safely to her aunt.

Justina arrives safely and all goes well until Uncle Miguel makes the discovery of Aunt Betty's address on a photograph and comes to Lowell, bringing Luis with him. The two Mexicans arrive at about the same time as Lieutenant Morton's regiment. Betty is delighted to see her rescuer again, and when she learns that he is the 'local' Boy Scout Master, she envies the boy scouts and decides to become one of their number.

Miguel hunts up the local sheriff and brings him to Aunt Betty's home to capture the runaway. Miguel asserts that he is the girl's lawful guardian and will force her to marry Luis. One of the scouts has been hurt and brought to Aunt Betty's home, so Justina decides to put on his uniform and gets away through the window, while Aunt Betty holds off the searching party.

A long chase follows until Justina finds herself unable to go a step farther and breaks down. The pursuers catch up, and at the same time Lieutenant Morton, warned of Justina's fate, appears. The girl is leaning against a large stone (the state boundary mark) and she unconsciously moves to the other side of it, putting herself across the boundary of New Hampshire. For that reason the uncle is unable to take his ward until he secures a New Hampshire sheriff.

While this is being accomplished Morton secures the services of a minister and the little party is turned into a wedding procession, the Boy Scouts forming a lane of honor through which the latest recruit, plucky little Justina, and her new husband, walk.

THE GOLDEN IDIOT (Essanay—Four Parts—July 23).—The cast: Barry Owen (Bryant Washburn); Faith Fanshawe (Virginia Valli); Jeffery Jarvis (Arthur Metcalfe). Directed by Arthur Berthelet.

Uncle Woolwich, an eccentric millionaire, wills that his fortune shall be divided between his nephews, Barry Owen and Walter Woolwich, in proportion to the amount each shall have saved at the time of his death. Barry, a reporter, is penniless; Walter, a broker, is prospering. With his three-legged dog, Pod, Barry starts out as a "knight of the road" to get acquainted with Fortune. She meets him in the person of Faith Fanshawe, whose automobile is broken down. Faith gives Barry a fifty-cent piece for repairing her machine. He keeps the money in remembrance of the beautiful girl.

Next Barry meets Jeffery Jarvis, a writer, who becomes interested in Pod and gives both [illegible] country club. Here Barry again meets Faith and rescues her from drowning. Their friendship grows into mutual love, but Barry is too poor to aspire to her heart and hand. Uncle Woolwich dies at a time when Walter is swamped by the market and half a million dollars in debt. By the will's term, the uncle's fortune goes to Barry, who, thus enriched, marries Faith.

THE UNEVEN ROAD (One of the "Do Chil-[illegible]).—The cast: Agnes Carlson (Mary McAlister); Milton Douglass (Ernest Maupain); Dan Carlson (John Cossar); Mrs. Carlson (Jane [illegible]

[illegible] child, Agnes, is going blind for lack of an operation. Milton Douglass is infatuated with Mrs. Carlson. He discovers Dan's plight and seeks to force his attentions on the latter's wife by offering her money to save her child's eyes. Mrs. Carlson is on the eve of selling herself to Douglass [illegible] suicide. He suddenly meets an old friend, however, who is looking for a factory site and selects a plot of land on which Carlson had an old option. With the money in his hand, Carl-[illegible]

ONE TOUCH OF NATURE (Edison—Five Parts—July 30).—The cast: William Vandervoor Cosgrove (John Drew Bennett); Sam Heegan (Edward Lawrence); Madame de Mon-[illegible] McGraw (John J. McGraw); Shamus O'Brien (Edward O'Connor); Old Man Cosgrove (George Henry); William's Mother (Helen Strickland). By Peter B. Kyne.

William Cosgrove, son of a wealthy pork packer, is the crack player of the Yale team. Heegan, a scout for the Giants, certain that he has discovered a new baseball star, rushes to McGraw.

Meanwhile, a stray ball has hit one of the dogs of "Madame de Montignon," a vaudeville star. "Big Bill" Cosgrove rushes to her with an apology. The lady proves tractable and hands Bill her card.

Bill misses his afternoon class and repairs to the theater. However, there seems to be a cloud on the horizon of his love, for he is confronted by a Frenchman who, from the wings, is sending a kiss to "Madame de Montignon." Bill learns that the beauteous Madame is not married.

Madame accompanies Bill to a restaurant. Bill learns Madame's real name is Leonora O'Brien and she is the daughter of a Chicago plumber. But Bill proposes, and is accepted.

Meanwhile, the act is supposed to go on in a few minutes. No Madame. The manager is nervous. The Frenchman suddenly has an idea and puts it into execution. Madame's maid can go through the act. She appears and makes a greater hit than her mistress.

Suddenly Leonora rushes to the theater in time to see her maid secure the audience's approval. Bill calls on his father and explains that he is in love. Father nearly collapses. Mother proves obdurate. Father calls on Leonora and tries to bribe her. Bill marries Leonora. Father promises to cut his son out of the last cent.

When they reach home a letter signed McGraw is awaiting Bill. He is offered a job with the Giants which he accepts. Father approves the news. Mother is shocked. She forces father to call on McGraw and proffer a sum

PORTER'S SERVICE 4 YEARS AHEAD

PORTER'S SERVICE STATION HAS BEEN WORKING FOR THE EXHIBITOR FOR OVER FOUR YEARS. PLACE YOUR ORDERS FOR MOTION PICTURE EQUIPMENT WITH THE MAN WHO HAS ALWAYS GIVEN YOU SERVICE. PORTER HAS BEEN DOING WHAT OTHERS ARE NOW ONLY PROMISING TO DO.

B. F. PORTER, 1482 Broadway, At Times Square, New York City

to the team manager to break Bill's contract. McGraw refuses.

Later, the world's championship is played. Bill is making good. Father rushes to the field to see the game. Bill waves to him. Father will not recognize him. Bill, discouraged, begins to play very badly, until his father, realizing that he is the cause of his son's poor play, shouts encouragement. Bill wins. That night at the Vandervoor Cosgrove home a happy family is united.

FOX FILM CORP.

TO HONOR AND OBEY (Five Parts—July 14.)—The cast: Lorrie Hollis (Gladys Brockwell); Richard Hallam (Bertram Grassby); Marc Patton (Charles Clary); James Hollis (Joseph Swickard); Alphonse Kronin (Willard Louis); Rose Delvane (Jewel Carmen). Story by Olga Printzlau. Directed by Otis Turner.

Richard Hallam, a flashy, disgruntled individual who curses fate for his own shortcomings, proposes to Lorrie Hollis, and is accepted. Marc Patton, a wealthy broker, also loves the cabaret girl whom Hallam has won. Married life goes well with Lorrie and Richard until the latter loses his money in the stock market.

Part of Hallam's losses has been money which he embezzled. He is desperate, and persuades Lorrie to visit Patton and induce him to manipulate the market so that he, Richard, will be reimbursed. Patton consents and Hallam is made wealthy.

Later, however, Lorrie's husband hates her because of the price he thinks she paid for Patton's action. With riches, too, he loses his love for his bride of humbler days and forms an attachment for Rose Delvane. Domestic affairs become steadily worse. The crisis comes when Patton's former secretary, Barker, cries out in a restaurant where Hallam and Rose are dining that Hallam got his fortune on a tip "his wife bought from Patton."

Hallam drives Lorrie from the house. Patton seethes under Hallam's unjust treatment of Lorrie. At last, affairs in Great Western, the chief stock in which both men are interested, narrow down to a fight for supremacy between Hallam and Patton. The latter outmanoeuvres his rival and crushes him.

Rose promptly says good-night to Hallam when she finds his wealth gone, and Hallam ends his life by suicide.

Finally, Patton and Lorrie, together, find happiness.

CHRISTIE FILM COMPANY.

DOWN BY THE SEA (July 16).—The cast: The Girl (Betty Compson); Her Father (Harry Rattenberry); The Boy (Harry Ham); The Other Girl (Ethel Lynne); The Tough Lover (Eddie Gribbon). Story by Epes Winthrop Sargent. Directed by Al. E. Christie.

Flirtatious Harry, in a soda parlor with his sweetheart Betty, sees Ethel and returns her smiles. Betty indignantly leads him from the place, but his promise not to repeat the offense smoothes her temper, and they become engaged. They take a trip to the beach with Betty's father, and Betty sees Harry in the company of a bevy of mermaids who have been diving and disporting on the sands. Harry explains the girls forcibly took possession of him. "I couldn't beat them off with a club, could I?" he asks with an injured air.

Betty agrees and leaves with the announcement that she has an engagement. While Harry returns to the bathing girls, she hurries to an employment agency and engages three lovers, who appear on the beach attired in bathing suits. While Betty thrums her ukulele the first sits at her feet and attracts the attention of Harry, who fears to object. When the third appears on the scene, however, he can restrain himself no longer. Engaging the swains in regular order, he places two of them *hors de combat*, only to be on the point of being himself exterminated by a tough when Betty saves Harry by planting a well-directed blow with her ukulele on the head of the other man. Harry resolves never to skid again.

WORLD PICTURES.

WHEN TRUE LOVE DAWNS (A Brady-International—Five Parts).—The cast: Susan Breville (Susan Grandaise); Robert Breville (Brenton Marchville); George Destray (Albert Signer); Paul Lancy (Paul Guide); Duchess of Breville (Marie Jalabert). Directed by Louis Mercanton.

Susan lives with her grandmother, the Duchess of Breville. Destray is a frequent visitor. Robert, Susan's brother, leads a gay life, while his chum, Paul, an artist, earns a meager living. Although deeply in love with Susan, Paul dares not aspire to her hand. Robert is warned that he is deeply in debt. When Paul hesitates to speak Susan tells him she has enough money for both. They become engaged. Robert stakes his all on Ajax, the favorite. The horse is beaten and Robert loses everything. He and Susan realize the estate must go to meet Robert's debts. Paul promises to work doubly for the happiness of Susan.

A few weeks later Destray, a disappointed suitor, returning, finds that the estate is for sale. On the day of the sale Destray buys the estate. He shows Robert the deed, explaining he did it because he loves Susan. Robert tells the Duchess. Susan overhears and rejects Destray's offer of marriage, because she does not love him. The Duchess must return Destray's gift. But realizing how her grandmother suffers, Susan tears up the letter of rejection and accepts his offer of marriage. She writes Paul pleading she makes this sacrifice because of her grandmother.

Two years later the Destrays are living in Paris. Susan feels neglected. Destray has little time to devote to his wife. Susan reads of Paul's success, goes to the exhibit and sees the painting of the ruined arch which he had made during his stay at the Breville estate. Paul becomes a frequent visitor at the Destray home. One day she visits Paul's studio. Destray calls on Paul to paint panels for his banquet hall, and finds Susan's glove. Susan writes Paul not to follow her to Breville, where they are going. Destray is surprised to learn that she is eager to leave Paris. Paul takes a cottage near the Breville home. Destray and Robert go to the quarries, and when they return Paul is with Susan and the Duchess. Destray believes he knows why Susan refused to accompany them.

Destray finds it hard to conceal his jealousy. He comes upon Susan locking papers into a drawer. Later Destray reads the letters and finds a picture of Paul and a diary in which Susan had written that, though she makes the sacrifice of her love for her grandmother, not all the kindness of her future husband will make her forget Paul. Destray realizes he is an obstacle to her happiness, and that she has tried to fight down her love for Paul, but it is getting too strong. Touched by her effort to do right, he replaces everything.

Susan tells Paul she cannot live a life of [illegible] she will go away with him. The following day Destray is shown where the blasting at the quarries is to be done. Paul notifies Susan all is ready for their flight. Destray watches Susan meet Paul. He overhears them say that they will be all in all to each other tomorrow. Susan returns and begins to pack.

At the quarries Destray connects the wires with a second charge, to produce a seemingly accidental explosion. Saying good-night, he kisses Susan's hand. His actions strike her as peculiar. During the night, apprehensive, she comes on him arranging the affairs of his estate. When she asks an explanation he reassures her.

Before leaving the next morning Destray hands a packet to the attorney. He tells Susan he is going to the quarries. He does not permit her to accompany him. Susan sets out for the quarry. Rushing she learns that Destray is on a nearby hill. She goes to him, but when he realizes that at any moment they will both be blown to pieces, he pleads with her to leave. She refuses, demanding an explanation. In despair, he is obliged to carry her off. A moment later an avalanche of stone and sand descends where they have left. She realizes her husband had tried to end his life. They return together. She cannot bring herself to ask his forgiveness but she writes "Forgive, I love you." He reassures her. She realizes only the path of duty leads to true happiness.

SELF MADE WIDOW (Five Parts July 23).—The cast: Sylvia Smith (Alice Brady); Fitzhugh Castleton (John Bowers); Bobs (Curtis Cooksey); Semphronia Benson (Justine Cutting); Butts (Richard Clarke); Lydia Van Dusen (Henrietta Simpson); Crosby (Herbert Barrington); Della (Lila Chester). Directed by Travers Vale.

Sylvia Smith, who believes all she reads in novels, has drawn in her imagination an ideal man. Not finding his counterpart in the coun-

SHOULD SHE OBEY
A GRIPPING 7-Reel Drama of Divorce, directed by George Siegmann.
FOR STATE RIGHTS
Address
RENOWNED PICTURES CORPORATION
AKIBA WEINBERG, President
1600 Broadway New York City

CLUNE FILM PRODUCING CO.
Los Angeles, California
Producers of "RAMONA" (8½ reels) and "THE EYES OF THE WORLD" (8½ reels)
Harold Bell Wright's famous love story of adventure, of which nearly 2,000,000 copies have been sold, magnificently reproduced.
Available for state rights.

MENGER & RING, Inc.
MANUFACTURERS OF
Poster and Lobby Display Frames
304-6 W. 42d St., NEW YORK
Phone: Bryant 6621-22

SWAAB
Complete Picture Theatre Equipment
CARBONS AND SUPPLIES
Dept. M., 1327 Vine Street, Philadelphia, Pa.

State Rights for India, Burma and Ceylon, etc., bought.
Two copies of picture required. If you have anything to sell, write fully to
WELLINGTON BROTHERS
Church Gate Street, Bombay (India)

The Conservative
AMERICAN MASTER ORGAN
insures
The lasting approval of the Public
as well as more business
The Conservative
always wins in the long run and it is permanent popularity that counts in your success and accounts for the success of
The American Master Organ
Manufactured
Lakeview, Paterson, N. J.

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.

As Necessary as Office Furniture!
BOUND VOLUMES of the M. P. WORLD
They correctly inform the newcomer in the industry as to what has already happened and serve as the veteran's ready reference books to shape his policy for the future
Vol. 32, April 1 to July 1, Ready for Shipment
Moving Picture World, 17 Madison Ave., N. Y. City

"ARGONAUTS OF CALIFORNIA"
DAYS OF '49
A Thrilling Historical Masterpiece in 10 Reels
Grafton Publishing Film Company
LOS ANGELES, CALIFORNIA

try, she accompanies a city fellow to New York.

Fitzhugh Castleton, wealthy, is tired of his lot. His fiance, Lydia Van Dusen, loves sports more than she does Fitzhugh. The night before their wedding Fitzhugh is insulted by Bobs, a sailor, and, his manhood aroused, proceeds to wipe up the street with him. With new respect Bobs extends his hand and a friendship springs up between the two.

To avoid a loveless marriage, Fitzhugh goes away with Bobs. On the pier he leaves his coat, in which is a letter asking the finder to notify his attorney of his death.

In New York, Sylvia is astonished when a brood of children and a wife come to greet her Romeo. Unwilling to acknowledge defeat, she wanders about and reaches the pier. Finding Castleton's coat she formulates a plan. She asks Crosby, whom she finds on a park bench, to marry her under the name of Fitzhugh Castleton. Showing him the signature of Fitzhugh Castleton, Sylvia has his assurance he can forge that handwriting to perfection. Sylvia presents herself to Castleton's attorney.

Crosby is arrested on an old forgery charge. After verifying her claims, Fitzhugh's attorney advises Sylvia she may draw on him for necessary funds until her late husband's will is to be opened. Later, established in the Castleton home, Sylvia is happy. Returning from Australia, Castleton and Bobs go to the Castleton home and, peering through the window, see a beautiful girl. After convincing the butler he is Fitzhugh Castleton, he asks who the lady is. He is told she is Fitzhugh's wife. Fitzhugh swears the butler to secrecy and becomes the gardener. Fitzhugh has learned to love Sylvia but finds it difficult to reveal his identity without branding her as an impostor.

Sylvia insists on riding a certain spirited horse, though the groom warns her that only the master could ride him. He runs to tell Fitzhugh, who follows. She is stunned by a fall and finds herself in Fitzhugh's arms. Crosby, released from prison, reads of the entertainment given by the widow of Fitzhugh Castleton and recalls his marriage to Sylvia. He calls and she is obliged to give him money. Sylvia realizes the falseness of her position. Though believing Fitzhugh a gardener, she would be willing to marry him, but cannot bring herself to confess her duplicity.

Fitzhugh realizes unless he obtains his will from the safe he will be compelled to reveal his identity to save his estate from his aunts, who are the beneficiaries. Sylvia comes upon him tampering with the safe and, believing him a thief, is heartbroken. But loving him she forgives. Crosby comes for more money. When Fitzhugh interferes, Crosby announces that Sylvia is his wife. Put out of the house, Crosby threatens to return. Hoping to be freed of the complications that have arisen, Sylvia returns to Lone Meadows. The attorney, coming to arrange the settlement of the will, is startled to find Fitzhugh alive. Crosby threatens to start a scandal unless he is paid for his silence. Della, his wife, believing he loves Sylvia, follows him and tells Fitzhugh Sylvia had given Crosby money to marry her under the name of Fitzhugh Castleton. The shadow of doubt concerning Sylvia's marriage cleared away, Fitzhugh resumes his position and goes to Lone Meadows. Despite his changed appearance, Sylvia recognizes him and rushes into his arms.

PARAMOUNT PICTURES CORP.

THE COOK OF CANYON CAMP (Morosco—Five Parts—July 19).—The cast: Jean the cook (George Beban); Silent Jack (Monroe Salisbury); Mrs. Jack (Florence Vidor); Marie (Helen Eddy); Marie's father (John Burton).

Jean, a French Canadian, presides over the kitchen in the lumber camp near Quebec. He is the life of the camp and as soon as his work is done in the morning he runs down to the beach with his mirror to signal Marie, his sweetheart, who lives across the lake with her father, and every night he paddles over to call, always pacifying the father with a plug of tobacco.

A new man comes to the camp to work as a logger and because he dees not have anything to do with the other men he is dubbed "Silent Jack." One night Jean discovers Jack in the woods crying. The sympathy shown by the French cook compels Jack to tell that his sorrow is caused by having caught his wife in the arms of another and hearing her confess her love for the other man and how he had left the house without word. Jean tells Jack that he has suffered a similar misfortune and induces Jack to write a letter for him, supposedly to Jean's wife.

Marie's father hears Jean tell Jack that he has a wife and tells Marie, who is heartbroken. Jean, with the letter, which bears no names, ransacks Jack's baggage the next day and discovers his address in Quebec. He takes the train to the city and gives the letter to Jack's wife, who [illegible] from her husband.

The wife returns with Jean to the camp and, through means of Jack's little boy, a reconciliation is effected and in gratitude Jack gives Jean a check for a thousand dollars. Armed with this he calls on Marie only to be rebuffed until he shows her the letter proving that he has no wife. The two are married and with the money Jean goes to the city and opens the [illegible] of which he has dreamed.

THE LOVE THAT LIVES (Famous Players—[illegible] Molly McGill (Pauline Frederick); Harvey Brooks (John Sainpolis); Jimmy (older fellow) (Pat O'Mally); Jimmy (boy) (Joseph Carroll); Dora Palmer (Violet Palmer); Pete McGill ([illegible]).

Molly, scrubwoman, resolves that her little children shall have all the sweetness and joy [illegible] her mother [illegible].

Her baby daughter is run over and killed and her boy, lonely in his mother's and sister's absence, begins to form bad associations—so Molly, at bay, is driven to remind herself of an offer of one of the brokers at the office where she works—and she accepts his offer for the sake of her child.

Keeping her altered life a secret from the boy, she has him placed in a vocational school where he meets fine boys and begins to learn a trade. During all his schooling days, Molly keeps up her terrible sacrifice for her boy until he graduates, when she returns to the life of scrubbing floors, doubly hard after the luxury to which she has grown accustomed.

One day she reads in the paper of an heroic act of her boy who has become a fireman, and, unable to resist the temptation to see him once more, she goes to the station where he is and sees him, happy, among his comrades and talking to a winsome young girl, quite evidently his sweetheart.

This girl later seeks employment as a stenographer in the broker's office where Molly is again working and the broker seems to be attracted by her much as he had been by Molly. Molly keeps a watchful eye on the girl and when, one night, she is asked to work late, Molly hides in the closet of the broker's private office.

Just as she springs out to rescue the girl and a struggle ensues between the two women and the furious man, a fire breaks out in the building and even, as the man throws the keys out of the window to the street, ten stories below, the smoke penetrates into the private office and they realize their terrible predicament.

Molly kills the broker in self-defense just as her son, the fireman, appears at the window, having risked his life for his sweetheart, whom he knew to be in the building. When he recognizes his mother in the crouching figure of Molly, he is unable to decide which one to save, as he knows that there is time for but one.

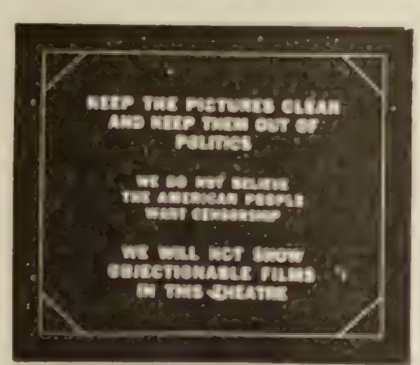
Molly forces him to take the half-fainting girl, and, as he carries her down the ladder to safety and happiness, the mother's face shines, transfigured by a great happiness, that her sacrafice has not been in vain.

We have for sale Twenty Million Dollar Mystery, 22 reels; Zudora, 18 reels; and Million Dollar Mystery, 46 reels. We also have a large stock of new and commercial film in all lengths for all parts of the globe.

Established 1905

THE FILM EXCHANGE
729 7th Avenue, New York City

Censorship
is the
Bogey Man
of the
Moving Picture Industry



KEEP THE PICTURES CLEAN AND KEEP THEM OUT OF POLITICS

WE DO NOT BELIEVE THE AMERICAN PEOPLE WANT CENSORSHIP

WE WILL NOT SHOW OBJECTIONABLE FILMS IN THIS THEATRE

This is one of the set.

We have prepared and are distributing at cost

A Set of Nine Anti-Censorship Slides

(All Different)

As a means of self preservation Exhibitors everywhere should constantly fight the proposed discriminatory control of their business.

Picture theatre patrons can aid materially in the fight and will if the subject is kept constantly before them.

The set of nine slides, carefully packed, will be sent postpaid on receipt of $1.00.

Address
MOVING PICTURE WORLD
17 Madison Avenue
New York City

BARGAINS

Edison and General Electric 220-volt Transformers, Power 220-volt, A. C. Motors, Variable Speed 110-volt, A. C. or D. C. Motors for Power Machines, Preddey Speed Controllers, Enterprise Gas Making Outfits, Edison Mechanisms, Power and Edison Rheostats, Lamp Houses and Magazines. Parts for all models. Power, Edison and Motiograph Machines.

C. R. BAIRD CO.
24 EAST 23d STREET
NEW YORK, N. Y.

Classified Advertisements

NOTE TERMS CAREFULLY

Remittances must accompany all orders for classified advertisements as follows: One dollar per insertion for copy containing twenty words or less. Five cents per word on copy containing over twenty words. Each word to be counted including names and addresses.

NOTICE TO ADVERTISERS:—The Publishers expect that all statements made in every advertisement will bear the strictest investigation.

SITUATIONS WANTED.

CARTOONIST making animated cartoons. H. L. Brown, 21 Amherst St., Rochester, N. Y.

HELP WANTED.

WANTED—Organist for Canadian city. Must have had experience playing pictures. References to accompany reply; good wages to right, reliable party. Karn Morris Organ. Apply W. M., care M. P. World, N. Y. City.

THEATERS WANTED.

CASH for your movie. We are the oldest and most practical brokers in America, established 1896. Catalog No. 90, filled with bargains and testimonials, free to buyers and sellers. Lewis, 580 Ellicott Sq., Buffalo, N. Y.

WILL lease or buy picture theater. State full particulars, capacity, location, size of town, etc. F. N. McCullough, Lake Brady, Kent, Ohio.

THEATER FOR SALE OR RENT.

FOR RENT or sale, new theater, strictly modern, capacity 300. Best location. For details address K. S. Jackson, Findlay, Ohio.

MODERN picture theater. Equipped. Southeastern Pennsylvania, town 3,500 and drawing community. Seats 499 and gallery will hold 250. Large stage and scenery for vaudeville. Two new Power's 6As. Located center town—business section, and is new. W., care M. P. World, N. Y. City.

EQUIPMENT FOR SALE.

MACHINES—All overhauled by factory and guaranteed in perfect working condition. Power's 6A, hand driven, $175.00; Power's 6A, motor driven, $200.00; Power's No. 6, $135.00; Edison "B," $85.00; Edison "D," $125.00; Power's No. 5, $60.00; Edison Exhibition, $60.00; Chicago Spot Lamps, $20.00 and $30.00; Evening Star Spot Lamp, $15.00. Send cash with order. Satisfaction guaranteed or money refunded. Erker Bros. Optical Co., 608 Olive St., St. Louis, Mo.

FOR SALE—Slightly used Simplex, guaranteed perfect. Two second hand Power's 6A machines; motor drive, each $125. Room 206, 1482 Broadway, N. Y. City.

POWER'S NO 6 stand, Power's 6A lamphouse, Hallberg economizer, Standard motor plate. Want Gundlach lens, A. C. motor. W. H. Muller, 147 Ash St., Flushing, L. I., N. Y.

FOR SALE—Slightly used Power's 6B with Fort Wayne compensarc. W. Hendra, 169 David St., New Bedford, Mass.

CAMERAS, ETC., FOR SALE.

PROFESSIONAL CAMERAS, tripods, perforators, printers, developing outfits, rewinders, Tessars, effects, devices, novelties, experimental workshop, repair, expert film work, titles. Eberhard Schneider, 14th St. & Second Ave., N. Y. City.

DAVID STERN COMPANY, INCORPORATED. "EVERYTHING IN CAMERAS," PIONEERS IN THE MOTION PICTURE FIELD———LATEST MODEL, BRAND NEW, RIGHT FROM THE FACTORY DIRECT TO YOU, U-N-I-V-E-R-S-A-L MOTION PICTURE CAMERA COMPLETE with F:3.5 TESSAR LENS, $300———EXCLUSIVE DISTRIBUTORS OF THE 200 ft. capacity "DAVSCO," the lightest and most compact professional camera on the market. Complete with Tessar F:3.5 lens. Our very special price, $110.00———Panoram and Tilting Head Tripod, $15.00. Largest stock of slightly used Motion Picture Cameras in the country at remarkably low prices. Write today for our 66 page, profusely illustrated Camera Catalog—THE BOOK THAT CHASED WASTE OUT OF CAMERA BUYING—worth its weight in gold to you—yours for the asking. Telegraphic orders shipped on our fifteen-minute schedule. Will ship any camera C. O. D. privilege of examination on receipt of small deposit. Mail us $1.10 for a copy of Talbot's "Practical Cinematography." This simple, yet wonderful, book will help you grasp instantly the principles of the art, and to understand the apparatus employed———DAVID STERN COMPANY———"Everything in Cameras." In business since 1885, 1027-1029 R. MADISON ST., CHICAGO, ILLINOIS.

BASS CAMERA COMPANY offers prompt satisfactory service to all interested in Motion Picture Cameras. Headquarters for the famous Universal. Prompt shipment assured by our large stock. Write for special offer on Universal. The famous U. S. Compact, 200 ft. capacity, aluminum magazine camera, equipped with 50 M. M. F:3.5 Tessar. List price, $110.00; our price, $98.00. New, direct from factory. Urban panoram and tilting top tripod. Cost $90.00 new; our price, $37.50. The famous book, "How to Make and Operate Motion Pictures." Best authority on the subject. Postpaid, $1.10. BASS CAMERA COMPANY, 109M N. Dearborn St., Chicago, Ill.

PATHE professional camera, inside magazines, 400 foot capacity, 2" focus lens. Guaranteed. Half price, $175. H. A. DeVry, 117 No. Fifth Ave., Chicago, Ill.

SAVE MONEY—Kinograph, $60. Pittman, $96. Schneider, $100. All F:3.5 lenses. Tripods, $20. Guaranteed. Ray, 326 Fifth Ave., N. Y. City.

MOTION PICTURE CAMERAS for professional and amateur use, with all the latest improvements, foreign and domestic makes. Different styles of tripods, also hundreds of bargains in fine photographic lenses, cameras, kodaks, Reflex, Graflex, imported cameras. Send for the big bargain list. Koehler's Camera Exch., Inc., 7 East 14th St., N. Y. City.

MUSICAL INSTRUMENTS FOR SALE.

SEEBURG $2,800 musical instrument for $1,500. Good condition. B. M. Rothfield, 2216 Adams Place, N. Y. City.

WURLITZER style H, $3,500, used. Good machine, $2,000. I. Berezner, 25 McKibben St., Brooklyn, N. Y.

Does Your Business Need a Tonic?

The summer months are not the happiest in the year for Exhibitors. Business usually falls off. Some Exhibitors accept this condition as inevitable and let it go at that. Others "put on more steam" and work harder to "get them in."

ADVERTISING for the EXHIBITOR

By EPES W. SARGENT

Is a Collection of Tried and Tested Prescriptions to Cure Bad Business
Compounded by
An Expert Exhibitors' Business Doctor

YOU OUGHT TO HAVE A COPY

$2.00 Postpaid

Published and Distributed by

The Chalmers Publishing Co., 17 Madison Av., N.Y. City

Schiller Bldg., Chicago—Wright & Callender Bldg., Los Angeles

INDEX

TO CONTENTS

Advertising for Exhibitors ... 639
Adopts Resolution Endorsing Sunday Shows ... 676
Art Number Echoes ... 615
Assails Work of Maryland's Censor Board. 682
At Leading Picture Theaters ... 621
Australian Notes ... 635

Bates, Wilbur ... 620
Be Honest ... 617
"Betty Be Good" (Mutual) ... 656
Bison City Seething With Patriotic Fervor 685
Blackton to Produce for Paramount ... 630
Boston After Next Year's Convention ... 624
Boston Houses Decorate for Elk Convention. 681
Bunn Some Fire Fighter ... 625

Calendar of Daily Program Releases ... 686
Canadian National Features, Ltd., Insolvent. 680
Catalogue of Educational and Selected Pictures (Released between April 1 and June 30, 1917) ... 631
Chicago News Letter ... 626
Comments on the Films ... 657
"Cook of Canyon Camp, The" (Paramount) 653

Elect New Officers for Associated Exchanges. 679
"Embittered Love" (Pathe) ... 652
Export Items ... 636
Exposition Starts With a Boom ... 615

Facts and Comments ... 613
Fowler Operating Three Successful Theaters 678

"Greater Law, The" (Bluebird) ... 654
Grinding the Crank ... 638

Hart to Make Pictures for Artcraft ... [illegible]
Hartman, Gretchen ... 625
"High Speed" (Butterfly) ... [illegible]

La Mont, [illegible] ... [illegible]
Lewis, Sheldon, in "The Hidden Hand" ... 621
List of Current Film Release Dates, 700, 702, 704, 706
"Little American" Wins, The ... 625
"Little Boy Scout, The" [illegible] ... [illegible]
Louisiana League Meeting ... 624
Louisville Theaters Boost Food Conservation 682
"Love that Lives, The" (Paramount) ... 654

Majestic Inaugurates Campaign for Second Runs ... 678
Manufacturers' Advance Notes ... [illegible]
"Miss Deception" (Art Dramas) ... [illegible]
Moore & Dean Open Big Theater in Berkeley ... 684
Motion Picture Educator ... [illegible]
Motion Picture Exhibitor, The ... 623
Motion Picture Photography ... 646
Music for the Picture ... 637

New Film Fake Uncovered in Kansas ... [illegible]
News of Los Angeles and Vicinity ... 628
Notes of the Trade ... [illegible]

"On the Square Girl, The" (Pathe) ... 652

Pathe Announces Work of Six Months ... 622
Pathe Folk Dine ... [illegible]
"Peddler, The" (Art Dramas) ... 656
Pennsylvania Censors Issue Drastic Edict ... [illegible]
Philadelphia Film Trade Notes of Interest. 677
[illegible] ... 642
Pickford, Mary, Starts Ambulance Unit ... 650
Picture Theaters Projected ... 671
Picture Men to Fight Proposed Fire Measure ... 675
"Poisoned Cup, The" (Kalem) ... 652
Projection Department ... 643

"Range Boss, The" (Essanay) ... 653
"Reed Case, The" (Butterfly) ... 655
Reviews of Current Productions ... 651
Richardson Reaches Old Home Town ... 647

"Sawdust Ring, The" (Triangle) ... 653
Screeners to Put on Minstrel Show ... 630
"Self Made Widow, A" (World) ... 651
Sherman Dines Trade Journalists ... 622
Show Our Spirit ... 616
Showing "Nation" Film in Kansas Pro-[illegible] ... 674
Strand's Opening the Picture Event in [illegible] ... 673
Sovereign Voice of the American People, The ... 614
State Rights Department ... 659
"Stolen Treaty, The" (Vitagraph) ... 651
Stories of the Films ... 688
"Sudden Jim" (Triangle) ... 653

Texas Exhibitors' Convention ... 623
"Trail of the Shadow, The" (Metro) ... 651
"Two Little Imps" (Fox) ... 654

"Warning on the Ring, The" (Pathe) ... 652
Woods Engaged by Famous Players-Lasky. 625
"Wrong Mr. Fox, The" (Klever) ... 655

TO ADVERTISERS

CARBONS & CARBON ACCESSORIES.
Speer Carbon Co. ... 707

CHAIR AND SEATING MANUFACTURERS.
Steel Furniture Co. ... 691

ELECTRICAL & MECH. EQUIPMENT.
Amusement Supply Co. ... 708
Baird, C. R., Co. ... 697
Exhibitors' Supply Co. ... 694
Hertner Electric & Mfg. Co. ... 694
Langstadt-Meyer Co. ... 708
Porter, B. F. ... 695
Swaab, Lewis M. ... 696
Typhoon Fan Co. ... 694
United Theater Equipment Corp. ... 692
Wagner Electric Mfg. Co. ... 701

FILM EXCHANGES.
Bradenburgh, G. W. ... 709
Film Exchange, The. ... 697

MANUFACTURERS OF INDUSTRIAL PICTURES.
American Bioscope Co. ... 707
Duhem M. P. Co. ... 709
Erbograph Co. ... 694
Gunby Bros. ... 691
Rothacker Film Mfg. Co. ... 711
Standard M. P. Co. ... 691

MANUFACTURERS OF MOVING PICTURES.
Arizona Film Co. ... 696
Artcraft Pictures Corp. ... 583-84-85
Bluebird Photoplays, Inc. ... 597
Century Comedies Co. ... 599
Charter Features Corp. ... [illegible]
Christie Film Co. ... 687
Clune Producing Co. ... 696
Essanay Film Mfg. Co. ... 567
Filmcraft Corp. ... [illegible]
First National Exhibitors' Circuit, Inc. ... [illegible]
Fox Film Corp. ... 580-81, 608
Gaumont Co. ... 605
Gersten, Frank, Inc. ... 607
Goldwyn Pictures Corp. .586-87-88-89-90-91-92-93
Grafton Film Publishing Co. ... 696
Horsley, David, Productions ... 604
Iliodor Picture Corp. ... 596
Inter Ocean Film Corp. ... [illegible]
Kalem Co. ... 612
King Bee Comedies Co. ... 602
La Salle Film Co. ... 606
Metro Pictures Corp. ... 582, Colored Insert
Mutual Film Corp. ... Colored Insert
Paralta Plays, Inc. ... Colored Insert
Paramount Pictures Corp. ... 576-77-78-79
Pathe Exchange, Inc., The ... Colored Insert
Piedmont Pictures Corp. of N. Y. ... 705
Selig Polyscope Co. ... 609-10-11
Selznick, Lewis J., Enterprises ... 594-95
Seng, Frank J., Productions ... 574
Standard Pictures ... 575
Superpictures Distributing Corp. ... 600
Triangle Distributing Corp. ... Colored Insert
Universal Film Mfg. Co. ... 568-69-70-71-72-73

MISCELLANEOUS.
Anti-Censorship Slides. ... 697
Automatic T. S. & C. R. Co. ... 692
Bioscope Co., The ... 694
Cine Mundial. ... 705
Corcoran, A. J. ... 694
Del Ruth, Hampton. ... 692
Eastman Kodak Co. ... 707
Information Dept. ... 708
Kinematograph Weekly, The ... 691
Moore, Wm. N. ... 694
M. P. Directory Co. ... 708
M. P. World Publications ... 703
National Ticket Co. ... 686
Purkall State Rights Film Co. ... 690
Renowned Pictures Corp. ... 696
Screencraft. ... 708
Virginia Exhibitors' Convention ... 709
Williams, A. F. ... 692
Wellington Bros. ... 696

MOVING PICTURE CAMERAS.
Burke & James, Inc. ... 694

MUSIC & MUSICAL INSTRUMENTS.
American Master Organ Co. ... 696
American Photoplayer Co. ... 694
Sin, Clarence E. ... 692

LOBBY DISPLAYS.
Kraus Mfg. Co. ... 692
Menger & Ring. ... 696

PROJECTION MACHINE MANUFACTURERS.
Enterprise Optical Mfg. Co. ... 693
Power, Nicholas, Co. ... 712
Precision Machine Co. ... 710

PROJECTION SCREEN MANUFACTURERS.
Gold King Screen Co. ... 708

THEATRICAL ARCHITECTS.
Decorators' Supply Co. ... 709

List of Current Film Release Dates

ON GENERAL FILM, PATHE AND PARAMOUNT PROGRAMS

(For Daily Calendar of Program Releases See Page 686.)

General Film Company, Inc.

(Note—Pictures given below are listed in the order of their release. Additions are made from week to week in the order of release.)

BROADWAY STAR FEATURE.

Vanity and Some Sables (One of the O. Henry Stories—Two parts—Comedy-Drama).
A Service of Love (One of the O. Henry Series—Two parts—Comedy-Drama).
The Gold That Glittered (One of the O. Henry Series—Two parts—Comedy-Drama).
No Story (One of the O. Henry Series—Two parts—Comedy-Drama).
The Love Philtre of Ikey Schoenstein (One of the O. Henry Series—Two parts—Comedy-Drama.
Strickly Business (One of the O. Henry Series—Two parts—Comedy-Drama).
A Departmental Case (One of the O. Henry Series—Two parts—Comedy-Drama).
A Little Speck in Garnered Fruit (One of the O. Henry Series—Two parts—Comedy-Dr.).

ESSANAY.

Pass the Hash, Ann (Black Cat Feature—Two parts—Comedy-Drama).
The Clock Struck One (Black Cat Feature—Two parts—Comedy-Drama).
Sundaying in Fairview (Black Cat Feature—Two parts—Comedy-Drama).
The Quarantined Bridegoom (Black Cat Feature—Two parts—Comedy-Drama).
Mr. Pringle and Success (Black Cat—Two parts—Drama).
The Rainbow Box (Black Cat Feature—Two parts—Drama).
Would You Believe It? (Black Cat Feature—Two parts—Comedy-Drama).
A Corner in Smiths (Black Cat Feature—Two parts—Comedy-Drama).
Two Laughs (Black Cat Feature—Two parts—Comedy-Drama).

KALEM.

The Pot of Gold (an episode of "The American Girl"—Two parts—Drama).
The Jackaroo (an episode of "The Further Adventures of Stingaree"—Two parts—Dr.).
The Fugitive Passenger (an episode of "The Further Adventures of Stingaree"—Two parts—Drama).
Seaside Romeos (Ham and Bud Comedy).
The Tracking of Stingaree (an episode of "The Further Adventures of Stingaree"—Two parts—Drama).
Arrayed With the Enemy (An episode of "The Further Adventures of Stingaree"—Two parts—Drama).
An Eye for an Eye (An episode of "The Further Adventures of Stingaree"—Two parts—Drama).
A Double Deception (An Episode of "The Further Adventures of Stingaree"—Two parts—Drama).
The Poisoned Cup (an episode of "The Further Adventures of Stingaree"—Two parts—Dr.).
A Model Marauder (An episode of "The Further Adventures of Stingaree"—Two parts—Dr.).
The Boot and the Loot (Ham and Bud Comedy).
The Ghost of the Desert (An episode of "The American Girl"—Two parts—Drama).

GEORGE KLEINE.

Love, Luck and Loot (One-Reel George Bickel Comedy).
A Mixed Color Scheme (One-Reel George Bickel Comedy).
A Suit and a Suitor (One-Reel George Bickel Comedy).
Nearly a Husband (One-Reel George Bickel Comedy).
Some Statue (One-Reel George Bickel Comdy).

JAXON COMEDIES.

Are Actors People?
A Ride for Life.
Military Madness.
Pearls of Pauline.
Ploughing the Clouds.

SELIG.

Knights of the Saddle (Two parts—Drama).
The Font of Courage (Drama).
Selig-World Library No. 5 (Educational).
The Friendship of Beaupere (Two parts—Dr.).
The Heart of Jules Carson (Drama).
Selig World Library No. 6 (Educational).
The Right of Might (Two parts—Drama).
In the Talons of an Eagle (Drama).
Selig World Library No. 7 (Educational).
Trials and Tribulations (Two parts—Drama).
Through the Eyes of the World (Drama).
Selig World Library No. 8 (Topical).
In the African Jungle (Two parts—Drama).
Checkmate (Drama).
Selig-World Library No. 9 (Educational).
The Magic of Motive Power (Two parts—Edu.).
Love Victory (One Reel—Drama).

RAY COMEDIES.

Casey, the Bandmaster.
Casey, the Fireman.
Muggsy in Society.
The Candy Jag.
Muggsy in Bad.
A Laundry Mix-Up.
A Peaceful Flat.

SPARKLE COMEDIES.

Where's My Nightie?
Fresh Air.
The Spy.
The Trunk Route.
Bertie's Bath.
A Night of Enchantment.

Pathe Exchange, Inc.

RELEASES FOR WEEK OF JULY 1.

The Woman in White (Thanhouser—Six parts—Drama).
The Neglected Wife (Episode No. 8.—"A Relentless Fate"—Two parts—Drama—Balboa).
Know America No. 14—"Here and There in Texas" (Scenic—Combitone).
Max, the Heart Breaker (Two parts—Comedy—Pathe).
Hearst-Pathe News No. 54 (Topical).
Hearst-Pathe News No. 55 (Topical).
Happy Hooligan—The Great Offensive (Cartoon Comedy) and Training Police Horses (Edu.) (International—Split Reel).

RELEASES FOR WEEK OF JULY 8.

The Cigarette Girl (Five parts—Drama—Astra).
The Neglected Wife (Episode No. 9—"Deepening Degradation"—Two parts—Drama—Balboa).
The Fatal Ring (Episode No. 1—"The Violet Diamond"—Three parts—Drama—Astra).
Know America No. 15—"Through Central Texas" (Scenic—Combitone).
Katzenjammer Kids, "Der Captain Discovers the North Pole (Cartoon Comedy); and Nippon's Natural Glories (Scenic) (International Split Reel).
Hearst-Pathe News No. 56 (Topical).
Hearst-Pathe News No. 57 (Topical).

RELEASES FOR WEEK OF JULY 15.

It Happened to Adele (Five parts—Drama—Thanhouser).
The Neglected Wife (Episode No. 10, "A Veiled Intrigue"—Two parts—Drama—Balboa).
Stop! Luke! Listen! (Two parts—Comedy—Rolin).
The Fatal Ring (Episode No. 2, "The Crushing Walls"—Two parts—Drama—Astra)
Sweden's Waterways (Scenic—Sveafilms), and Placer Gold Mining (Indust.).
Jerry on the Job, "Love and Lunch" (Cartoon), and New York's Giant Barge Canal (Scenic) (International).
Hearst-Pathe News No. 58 (Topical).
Hearst-Pathe News No. 59 (Topical).

RELEASES FOR WEEK OF JULY 22.

The Last of the Carnabys (Five parts—Drama—Astra).
The Neglected Wife (Episode No. 11, "A Reckless Indiscretion"—Two parts—Drama—Balboa).
The Fatal Ring (Episode No. 3, "Borrowed Identity"—Two parts—Drama—Astra).
Know America No. 16 ("Southeastern Texas"—Combitone—Scenic).
Hearst-Pathe News No. 60 (Topical).
Hearst-Pathe News No. 61 (Topical).

Paramount Pictures Corp.

BLACK DIAMOND COMEDY.

May 28—Susie of the Follies (Comedy).
June 11—Her Fractured Voice.
June 25—Auto Intoxication.

FAMOUS PLAYERS.

June 28—The Little Boy Scout (Five parts—Drama).
July 2.—At First Sight (Five parts—Drama).
July 9—The Love That Lives (Five parts—Drama).
July 23—The Long Trail (Five parts—Drama).

KLEVER KOMEDY.

June 4—Bungalowing (Comedy).
June 18—Commuting.
July 2.—Oh Pop!

LASKY.

May 31—Unconquered (Five parts—Drama).
June 11—The Jaguar's Claws (Five parts—Dr.).
June 14—The Inner Shrine (Five parts—Dr.).
June 25—Her Strange Wedding (Five parts—Drama).
July 12—Forbidden Paths (Five parts—Dr.).
July 16—What Money Can't Buy (Five parts—Drama).
July 26—The Squaw Man's Son (Five parts—Drama).
July 30—The Crystal Gazer (Five parts—Dr.).

MOROSCO AND PALLAS.

June 4—The World Apart (Morosco—Five parts—Drama).
June 7—Giving Becky a Chance (Morosco—Five parts—Drama).
June 18—A Roadside Impresario (Five parts—Drama).
June 21—Heir of the Ages (Pallas—Five parts—Drama).
July 5.—Big Timber (Five parts—Drama—Morosco).
July 19—Cook of Canyon Camp (Five parts—Drama).

PARAMOUNT-ARBUCKLE COMEDY.

May 21—A Reckless Romeo (Two parts).
June 25—The Rough House (Two parts).

PARAMOUNT-BURTON HOLMES.

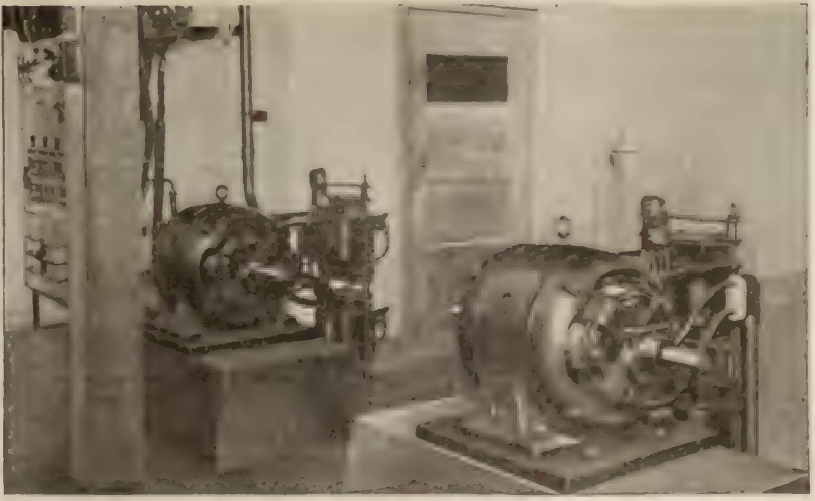
June 18—Fruitful Florida (Scenic).
June 25—Palm Beach and Miami (Scenic).
July 2.—How California Harvests Wheat (Educational).
July 9.—In the High Sierras (Scenic).
July 16—An Oregonian Niagara (Scenic).
July 23—Catching and Canning Oregan Salmon (Industrial).
July 30—To the Summit of Mt. Hood.

PARAMOUNT BRAY PICTOGRAPHS.

June 11—Subjects on Reel—Soldiers of the Soil; Traveling Forts; Repairing a Subsea Cable; Cartoon—Evolution of the Dachshund.
June 18—Subjects on Reel—Unmasking the Medium; On Duty with the Coast Guards; Scientific Stock Breeding; Bobby Bumps' Submarine Chaser

Producers.—Kindly Furnish Titles and D ates of All New Releases Before Saturday.

What Proves a Good Film



Two Wagner 125 Ampere Rotary Converters installed in [illegible] Theatre, [illegible]

Your patrons are the judges and the box office receipts are the verdict.

But when the film is delivered to you it is not a finished picture. It is up to you to deliver it to the **public** right.

What kind of projection have you? Do you buy a good film and reduce its value when you put it on the screen? Are you using alternating current for projection or direct current from apparatus that handicaps the operator? With

Wagner Quality

WAGNER ELECTRIC MANFG COMPANY SAINT LOUIS U.S.A.

The Wagner WHITE LIGHT Converter

you can get maximum value from any film and probably at less current costs than now. It's up to you, Mr. Exhibitor, to investigate.

Send today for Bulletin 10923 and booklet, "Ghosts."

Wagner Electric Manufacturing Company,
Saint Louis, Missouri

481

List of Current Film Release Dates

ON UNIVERSAL, METRO AND TRIANGLE PROGRAMS

(For Daily Calendar of Program Releases See Page 686.)

Universal Film Mfg. Co.

ANIMATED WEEKLY.

June 27—Number 78 (Topical).
July 4—Number 79 (Topical).
July 11.—Number 80 (Topical).
July 18—Number 81 (Topical).
July 25—Number 82 (Topical).
Aug 2—Number 83 (Topical).

BIG U.

June 18—The Two Gun Parson (Drama).
June 25—The Pointed Finger (Two parts—Dr.).
June 25—Love's Turmoil (Drama).
July 2—The Mad Stampede (Drama).
July 9.—The Punishment (Drama).

BISON.

June 18—Lone Larry (Two parts—Drama).
June 25—Money and Mystery (Two parts—Drama).
July 4—The Wrong Man (Two parts—Dr.).
July 9.—Double Suspicion (Two parts—Drama).

GOLD SEAL.

June 18—The Brand of Hate (Three parts—Drama).
June 25—The Golden Bullet (Three parts—Drama).
July 2—The Young Patriot (Three parts—Dr.).
July 9.—A Limb of Satan (Three parts—Drama).
July 16—Six Shooter Justice (Three parts—Drama).
July 23—A Soldier of the Legion (Three parts—Drama).
July 30—Right of Way Casey (Three parts—Drama).

IMP.

June 11—The Thief Maker (Two parts—Dr.).
June 11—Her Strange Experience (Drama).
June 25—The Double Topped Trunk (Drama).
July 4—The Girl in the Limousine (Drama).
July 9.—Hatton of Headquarters (Drama).

JOKER.

June 11—One Damp Day (Comedy).
June 18—A Burglar's Bride (Comedy).
June 25—His Fatal Beauty (Comedy).
July 2—The Twitching Hour (Comedy).
July 9.—Kitchenella (Comedy).
July 16—He Had 'Em Buffaloed (Comedy).
July 23—Canning the Cannibal King (Comedy).
July 23—The Soubrette.
July 30—The Battling Bellboy (Comedy).
July 30—The Stinger Stung (Comedy).

LAEMMLE.

May 21—Money's Mockery (Two parts—Drama).
May 21—The Light of Love (Drama).
June 4—The Missing Wallet (Drama).
June 18—Bartered Youth (Drama).

L-KO.

June 11—Chicken Chased and Henpecked (Two parts—Comedy).
June 18—Where Is My Che-ild? (Two parts—Comedy).
June 25—Her Daring Tearing Ways (Two parts—Comedy).
July 2—Bombs and Bandits (Two parts—Comedy.
July 9.—Hearts and Flour (Two parts—Comedy).
July 16—Surf Scandal (Two parts—Comedy).
July 23—The Sign of the Cucumber (Two parts—Comedy).
July 30—Blackbeard and Blackmail (Two parts—Comedy).

NESTOR.

June 4—Who's Looney Now? (Two parts—Comedy).
June 4—A Burglar by Request (Comedy).
June 11—To Be or Not to Be "Married" (Com.).
June 18—Jilted in Jail (Comedy).
June 25—The War Bridegroom (Comedy).
July 2—Poor Peter Pious (Comedy).
July 2—Five Little Widows (Two parts—Comedy.
July 9.—Minding the Baby (Comedy).
July 16—A Dark Deed (Comedy).
July 23—Seeing Things.
July 30—Married by Accident (Comedy).

POWERS.

June 18—Young Nick Carter, Detectiff (Comedy-Cartoon) and China's Wonderland (Dorsey-Edu.) (Split reel).
June 25—Duke Doolittle's Jungle Frizzle (Cartoon Comedy), and In the Land of Many Temples (Dorsey Edu.).
July 2—China Awakened (A Hy Mayer Travelaugh).
July 9—Monkey Love (Cartoon Comedy) and In the Rocks of India (Dorsey Educational).
July 16—Box Car Bill Falls in Luck (Cartoon Comedy) and in the Heart of India (Educational).
July 23—Hammon Egg's Reminiscences (Cartoon Comedy) and in The Land of Light and Gloom (Dorsey Edu.).
July 30—The Good Liar (Cartoon) and "In Monkey Land" (Ditmar's Edu.).

REX.

June 4—Tacky Sue's Romance (Two parts—Drama).
June 18—Helen Grayson's Strategy (Two parts—Society Drama).
July 2—Seeds of Redemption (Two parts—Drama).
July 9.—Three Women of France (Two parts—Drama).

STAR FEATURETTE.

July 16—The Web (Two parts—Drama).
July 23—The Beautiful Imposter (Two parts—Drama).
July 30—The Woman Who Would Not Pay (Two parts—Society—Drama).

VICTOR.

June 25—Damaged Goodness (Comedy)
June 25—Her City Beau (Comedy-Drama).
June 25—Swede Hearts (Two parts—Comedy-Drama).
July 2—Not Too Thin to Fight (Comedy).
July 2—Daredevil Dan (Comedy).
July 9.—Meet My Wife (Comedy).
July 9.—The Paper Hanger's Revenge (Comedy).
July 9.—Kicked Out (Two parts—Comedy Drama).
July 16—One Bride Too Many (Two parts—Comedy-Drama).
July 30—Where Are My Trousers? (Two parts—Comedy).

UNIVERSAL SCREEN MAGAZINE.

June 18—Issue No. 24.
June 25—Issue No. 25 (Educational).
July 2—Issue No. 26 (Educational).
July 9.—Issue No. 27 (Educational) .
July 16—Issue No. 28 (Educational).
July 23—Issue No. 29 (Educational).
July 30—Issue No. 30 (Educational).

UNIVERSAL SPECIAL FEATURE.

June 24—The Voice on the Wire (Episode No. 15, "The Living Death"—Two parts—Drama).
July 1—The Gray Ghost (Episode No. 1, "The Bank Mystery" (Three parts—Dr.).
July 8—The Gray Ghost (Episode No. 2, "The Mysterious Message"—Two parts—Drama).
July 15.—The Gray Ghost (Episode No. 3—"The Warning"—Two parts—Drama)
July 22—The Gray Ghost (Episode No. 4—"The Fight"—Two parts—Drama).
July 29—The Gray Ghost (Episode No. 5—"Plunder" —Two parts—Drama)

UNIVERSAL CURRENT EVENTS.

June 16—Issue No. 5 (Topical).
June 23—Issue No. 6 (Topical).
June 30—Issue No. 7 (Topical)
July 7—Issue No. 8 (Topical).
July 14.—Issue No. 9 (Topical).
July 21—Issue No. 10 (Topical).
July 28—Issue No. 11 (Topical).
Aug. 4—Issue No. 12 (Topical).

Metro Pictures Corporation.

METRO PICTURES CORP.

June 4—Lady Barnacle (Five parts—Drama).
June 18—The Greatest Power (Five parts—Dr.).
June 25—Aladdin's Other Lamp (Five parts—Drama).
July 2.—The Trail of the Shadow (Five parts—Drama).
July 9—Peggy, the Will o' the Wisp (Five parts—Drama).
July 30—Miss Robinson Crusoe (Five parts—Drama).

YORKE FILM CORP.

June 11—The Haunted Pajamas (Five parts—Drama).
July 16—The Hidden Spring (Five parts—Dr.).

ROLFE.

May 7—Sowers and Reapers (Five parts—Dr.).
May 21—The Beautiful Lie (Five parts—Drama).
May 28—The Duchess of Doubt (Five parts—Drama).

METRO COMEDIES.

June 4—Her Anniversaries (Drew).
June 11—Tootsie (Drew).
June 18—Monomania (Rolma).
June 25—The Hypochrondriac (Drew).
July 2—The Matchmakers (Drew).
July 9—Lest We Forget (Drew)
July 16—Blood Will Tell (Rolina).

Triangle Film Corporation.

TRIANGLE PRODUCTION.

June 10—Love or Justice (Five parts—Drama).
June 10—The Girl, Glory (Five parts—Dr.).
June 17—The Clodhopper (Five parts—Drama)
June 17—Paws of the Bear (Five parts—Dr.).
June 24—Madcap Madge (Five parts—Drama).
July 1.—The Flame of the Yukon (Five parts—Drama).
July 1.—Hater of Men (Five parts—Drama)
July 1—Her Excellency, the Governor (Five parts—Drama).
July 8—A Strange Transgression (Five parts—Drama).
July 8—Time Locks and Diamonds (Five parts—Drama).
July 15—The Sawdust Ring (Five parts—Dr.).
July 15—The Mother Instinct (Five parts—Dr.).
July 22—A Successful Failure (Five parts—Drama).
July 22—Sudden Jim (Five parts—Drama).

TRIANGLE KOMEDY.

June 17—Their Weak Moments.
June 17—His Speedy Finish.
June 24—His Bitter Fate.
June 24—Dad's Downfall.
July 1.—A Janitor's Vengeance.
July 1.—Aired in Court.
July 8—His Thankless Job.
July 8—A Joy of Fate.
July 15—His Sudden Rival.
July 15—The House of Scandal.
July 22—His Fatal Move.
July 22—An Innocent Villain.

KEYSTONE.

May 27—Oriental Love (Two parts).
June 3—Cactus Nell (Two parts).
June 10—The Betrayal of Maggie (Two parts).
June 17—Skidding Hearts (Two parts).
June 24—The Dog Catcher (Two parts).
July 1—Whose Baby (Two parts)
July 8—Dangers of a Bride (Two parts).
July 15—A Clever Dummy (Two parts).
July 22—She Needed a Doctor (Two parts).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

TO THE THEATRE MANAGER

Your attention is directed to the following list of books. They are the most accurate, most instructive and most helpful publications in their class.

MOTION PICTURE HANDBOOK

For Managers and Operators

By F. H. RICHARDSON

The most complete, exhaustive and instructive work ever published on the projection of moving pictures. Contains complete instruction with detail illustrations on all leading makes of American projection machines and practical information on wiring, lenses, carbon setting, screens, theatre equipment, etc., etc. 700 pages and over 300 illustrations. $4.00, Postage paid.

PICTURE THEATRE ADVERTISING

By EPES W. SARGENT

A real help and business builder for exhibitors, theatre managers and owners. It tells all about theatre advertising, type, printing and paper, house programs, lobby displays, newspaper advertising, posters, heralds, etc., etc. 300 pages. $2.00, Postage paid.

P. S.—Mr. Sargent conducts a weekly department in this same style in the *Moving Picture World*, which contains many up-to-date business-getting ideas.

MODERN THEATRE CONSTRUCTION

By EDWARD BERNARD KINSILA

Our newest book is one that will fill a long-felt want to those contemplating the building of a theatre. This is a very complete and exhaustive work by an architect with many years of practical experience in theatre and studio construction. Fully illustrated, with considerable data as to requirements, construction cost, building laws, etc. $3.00, Postage paid.

MOTION PICTURE ELECTRICITY

By J. H. HALLBERG

An up-to-date work on the electrical equipment of picture theatres by a practical electrical expert. Contains chapters on electricity, D. C. and A. C. current, resistance and resistance devices, electric service, wiring, lighting, etc. Also contains practical suggestions and all necessary reference tables on wire sizes and capacity, weights and measures, heat units, etc., etc. 280 pages, illustrated. $2.50, Postage paid.

THE BIGGEST PUBLICATION VALUE IN THE MOVING PICTURE TRADE

is the old established, dependable, independent and progressive weekly, the

MOVING PICTURE WORLD

(*THE EXHIBITOR'S BIBLE*)

SUBSCRIPTION—Domestic $3.00 Canada $3.50 Foreign $4.00

Schiller Building, Chicago, Ill.
Wright & Callender Building, Los Angeles, Cal.

17 MADISON AVENUE, NEW YORK

List of Current Film Release Dates

MUTUAL PROGRAM AND MISCELLANEOUS FEATURES

(For Daily Calendar of Program Releases See Page 686.)

Mutual Film Corp.

CUB.

June 7—There and Back (Comedy).
June 14—Jerry's Getaway (Comedy).
June 21—Jersy's Red Hot Trail (Comedy).
June 28—Jerry's Hopeless Tangle (Comedy).
July 5.—Jerry's Gentle Nursing (Comedy).
July 12—Jerry at the Waldorf (Comedy).
July 19—Jerry's Star Bout (Comedy).
July 26—The Red, White and Blew (Comedy).

GAUMONT.

July 3.—Tours Around the World No. 35.—Subjects: Bizerta, Tunis; Sydney, Australia (Scenic).
July 5.—Reel Life No. 62.—Subjects on Reel: Making Jewelry at Home; Berry Pickers of the South; Toys of War-time; Making Real Men—The Army System; Animated Drawings from "Life"—"A Saving Grace," "Hands Up" (Mutual Film Magazine).
July 10—Tours Around the World No. 36 (Subjects on reel: Havana, Cuba; Cities of the Nile, Egypt; Aigues Mortes, France (Scenic).
July 12—Reel Life No. 63 (Subjects on reel: A Submarine of the Past; A Square Deal for the Baby; Whale Meat; Camp Fire Signal Girls; Animations from "Life"—A Hasty Pudding; Professional Etiquette) (Mutual Film Magazine).
July 17—Tours Around the World No. 37 (Subjects on Reel: Avignon, France; Ruined Palace of Tiberius; Timbuktu, the Mysterious, a City of the Sudan (Scenic).
July 19—Reel Life No 64 (Subjects on Reel: Incandescent Light; A Novel Bicycle Race; The Cocoanut; The Boy Scout Signal Corps: Animated Drawings from "Life").
July 24—Tours Around the World No. 38 (Subjects on Reel: Prague, Ancient Capital of Bohemia; Kairwan, Sacred City of Tunisia; In "The Dauphina," a Beauty Spot of Southeastern France (Scenic).
July 26—Reel Life No. 65 (Subjects on Reel: Juvenile Craftsmen; A Dangerous Eagle Hunt; Pedigreed Eggs; National Sylvan Theater; Animated Drawings from "Life" (Mutual Film Magazine).

LA SALLE.

June 19—Tillie of the Nine Lives (Comedy).
June 26—Discords in "A" Flat (Comedy).
July 3—The Girl in the Frame (Comedy).
July 10—When Lula Danced the Hula (Com.).
July 17—The Kissing Butterfly.
July 24—A Match in Quarantine.

MUTUAL WEEKLY

June 20—Number 129 (Tapical).
June 27—Number 130 (Topical).
July 4.—Number 131 (Topical).
July 11—Number 132 (Topical).
July 18—Number 133 (Topical).
July 25—Number 134 (Topical).

MUTUAL CHAPLIN.

April—The Cure (Two parts—Comedy).
June 22—The Immigrant (Two parts—Com.).

MONMOUTH.

June 15—Jimmie Dale, Alias the Grey Seal (Chapter No. 13, "The Man Higher Up"—Two parts—Drama).
June 22—Jimmie Dale, Alias The Grey Seal (Chapter No. 14, "A Sheep Among Wolves"—Two parts—Drama).
June 29—Jimmie Dale, Alias The Grey Seal (Chapter No. 15—"The Tapped Wires"—Two parts—Drama).
July 6.—Jimmy Dale alias The Grey Seal (Chapter No. 16.—"The Victory"—Two parts—Drama).

MUTUAL STAR PRODUCTIONS.

June 18—A Bit of Kindling (Horkheimer—Five parts—Drama).
June 18—The Dazzling Miss Davison (Powell—Five parts—Drama).
June 25—The Upper Crust (American—Five parts—Drama).
July 2.—The Masked Heart (American—Five Parts—Drama).
July 9—Mary Moreland (Powell—Five parts—Drama).
July 16—Betty Be Good (Horkheimer—Five parts—Drama).
July 23—Melissa of the Hills (Five parts—Dr.).

MUTUAL SPECIAL.

July 23—The Great Stanley Secret (Chapter No. 1, The Gipsy's Trust—Four parts—Drama—North American).

SIGNAL PRODUCING CO.

June 11—The Railroad Raiders (Chapter No. 10, "A Watery Grave"—Two parts—Drama).
June 18—The Railroad Raiders (Chapter No. 11—"A Desperate Deed"—Two parts—Drama).
June 25—The Railroad Raiders (Chapter No. 12—"A Fight for a Franchise"—Two parts—Drama).
July 2.—The Railroad Raiders (Chapter No. 13—"The Road Wrecker"—Two parts—Drama).
July 9—The Railroad Raiders (Chapter No. 14—"The Trap"—Two parts—Dr.).
July 16—The Railroad Raiders (Chapter No. 15, "The Mystery of the Counterfeit Tickets"—Two parts—Drama).

STRAND.

May 17—Miss Trixie of The Follies (Comedy).
May 23—Two of a Kind (Comedy).
May 30—Bluffing Father (Comedy).

Feature Releases

ART DRAMAS, INC.

July 2—The Peddler (U. S. Amusement Co—Five parts—Drama).
July 9—Miss Deception (Van Dyke—Five parts—Drama).
July 16—When you and I Were Young (Apollo—Five parts—Drama)
July 23—The Millstone (Erbograph—Five parts—Drama).

ARTCRAFT PICTURES CORP.

July 2.—The Little American (Five parts—Drama).

BLUEBIRD PHOTOPLAY, INC.

July 2.—Fires of Rebellion (Five parts—Drama).
July 9—The Car of Chance (Five parts—Dr.)
July 16—The Greater Law (Five parts—Dr.)
July 23—The Rescue (Five parts—Drama).
July 30—The Little Terror (Five parts—Dr.)

BUTTERFLY PICTURES.

June 25—Man and Beast (Five parts—Drama)
July 2—The Plow Woman (Five parts—Dr.).
July 9.—The Reed Case (Five parts—Drama).
July 16—High Speed (Five parts—Drama).
July 23.—The Double Standard (Five parts—Drama).
July 30—A Wife on Trial (Five parts—Dr.).

CINEMA WAR NEWS SYNDICATE.

June 24—American War News Weekly No. 8 (Topical).
July 1—American War News Weekly No. 9 (Topical).
July 8—American War News Weekly No. 10 (Topical).

EDUCATIONAL FILM CORP.

June 6—Alaska Wonders in Motion No 1 (Scenic).
June 25—Living Book of Nature Series (Babies of the Farm—Educational)
June 27—Alaska Wonders in Motion No. 2 (Scenic).
July 2—Living Book of Nature Series (The Pigmy Circus—Educational)
July 4—Florida to Louisiana (Scenic).
July 9—Living Book of Nature Series (Biography of a Stag—Educational).
July 11—China and the Chinese No. 3.

FOX FILM CORP.

July 1.—Patsy (Five parts—Drama).
July 8—Two Little Imps (Five parts—Drama)
July 15—To Honor and Obey? (Five parts—Drama).
July 22—The Kid Is Clever (Five parts—Dr.).
Special Release—Jack and the Beanstalk (Ten parts—Drama).
July 29—Wife Number Two (Five Parts—Dr.).

FOXFILM COMEDIES.

June 11—Six Cylinder Love (Two parts).
June 25.—His Final Blow Out (Two parts).
July 9—Bing! Bang! (Two parts).

GREATER VITAGRAPH (V-L-S-E).

June 25—A Son of the Hills (Five parts—Dr.).
July 2.—Caste (Five parts—Drama).
July 9—The Message of the Mouse (Five parts—Drama).
July 16—The Stolen Treaty (Five parts—Dr.).
July 23—Richard the Brazen (Five parts—Dr.).
July 30—By Right of Possession (Five parts—Drama).

KLEINE-EDISON-SELIG-ESSANAY.

June 27—The Yellow Umbrella (A number of the "Do Children Count?" Series—Two parts—Drama).
July 4.—A Place in the Sun (One of the "Do Children Count" Series—Two parts Drama).
July 9—Light in the Darkness (Edison—Five parts—Drama).
July 9—A Rag Baby (Two parts—Comedy).
July 11—Where Is My Mother? (One of the "Do Children Count?" Series—Two parts—Drama).
July 14—Conquest Program No. 1 (Subjects: Chris and the Wonderful Lamp—Four parts; Luck of Roaring Camp and Skylarking on Skiis—Two parts; He Couldn't Get Up in the Morning and Captains of Tomorrow (One part).
July 16—Range Boss (Five parts—Drama).
July 18—When Sorrows Weep (One of the "Do Children Count?" Series (Two parts—Drama).
July 21—Conquest Program No. 2 (Subjects: Knights of the Square Table (Four parts); Farmer Alfalfa and His Wayward Pup and Your Flag and My Flag (split reel); Making of 100-Ton Guns and What Form Means to an Athlete (split reel); The Story of the Willow Plate).
July 23—A Runaway Colt (Two parts—Hoyt Comedy).
July 23—The Golden Idiot (Five parts—Drama—Essanay)
July 25—The Uneven Road (Episode of "Do Children Count? (Two parts—Dr.).

INTER-ALLIED FILMS.

July 14—Cine Topics No. 1 (War Topical).
July 21—Cine Topics No. 2 (War Topical).

SELZNICK PICTURES.

May ——The Lone Wolf (Drama).
June—The Lash of Jealousy (Drama).
June—The Lesson (Drama).
The Moth—(Drama).

WORLD PICTURES.

June 18—The Stolen Paradise (Five parts—Drama).
June 25—The Divorce Game (Five parts—Dr.).
June 25.—The Golden Lotus (Brady-International—Five parts—Drama).
July 2—The Price of Pride (Five parts—Dr.).
July 9—The Brand of Satan (Five parts—Drama).
July 16—The Beloved Adventuress (Five parts—Drama).
July 16—When True Love Dawns (Brady-International Five parts—Drama)
July 23—A Self Made Widow (Five parts—Dr.).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

Mr. Producer

Have you a *regular and profitable outlet* for your productions?

In order to produce *good* pictures *economically* you have to stick to your producing only and entrust the selling end to a reliable, conscientious and expert New York representative.

I have the finest and most efficient organization ***to make money for you*** on your pictures in the United States and all foreign countries—just the ***very thing*** you need and are ***looking for.***

Write or wire for full information to

⟶FELIX MALITZ⟵

General Manager, Piedmont Pictures Corporation of N.Y.

729 7th Ave., Suite 1002 New York City

Formerly Vice-President and General Manager of Pathe Freres and Pathe Exchange

ONLY HIGH-CLASS PRODUCTIONS ACCEPTED

16,000,000 FEET OF FILM
WERE IMPORTED INTO
THE REPUBLIC OF ARGENTINE
In 1916

Sixty Per Cent. of This Amount Was of American Make

One of the Main Reasons for This Increase in Sales Was

CINE MUNDIAL

The Spanish Edition of THE MOVING PICTURE WORLD

IF YOU ARE NOT GETTING YOUR SHARE OUT OF SOUTH AMERICA
COMMUNICATE AT ONCE WITH
CHALMERS PUBLISHING CO., 17 Madison Ave., New York City

List of State Rights Pictures

(For Daily Calendar of Program Releases See Page 686.)

Note—For further information regarding pictures listed on this page, address State Rights Department, Moving Picture World, and same will be gladly furnished.

AMERICAN-JAPAN PICTURES CORP.

MAY—The Land of the Rising Sun (Ten parts—Suitable as a serial or as separate features) Subjects: No. 1, First Impressions; No. 2, A Night in a Japanese Inn. No. 3, Odd Fishing Methods. No. 4, Jap Kiddies; No. 5, Ancient Industries; No. 6, Geisha Girls; No. 7, Japa at Worship; No. 8, Pearl Culture; No. 9, Korea; No. 10, A Fairy Tale of Old Japan.

ARIZONA FILM CO.

May—Should She Obey (Drama).

BERNSTEIN FILM PRODUCTION.

Humility (First of "Seven Cardinal Virtues"—Drama).
June—Who Knows? (Six parts—Drama).

CAMERAGRAPH FILM MFG. CO.

June.—What of Your Boy? (Three parts—Patriotic).
June.—The Automobile Owner Gets Acquainted With His Automobile (Educational).

CARONA CINEMA CO.

May—The Curse of Eve (Seven parts—Dr.).

CENTURY COMEDIES.

May—Balloonatics.
May—Neptune's Naughty Daughter.
May—Automaniacs.
June—Alice of the Sawdust (Two parts).

CHARTER FEATURES CORP.

The Lincoln Cycle (First Release—"My Mother"—Two parts).
The Lincoln Cycle (Second Release—"My Father"—Two parts).
The Lincoln Cycle (Third Release—"Myself"—Two parts).
The Lincoln Cycle (Fourth Release—"The Call to Arms"—Two parts).

CHRISTIE FILM CO.

June 11—A Lucky Slip (Comedy).
June 18—A Bold, Bad Knight (Comedy).
June 25—He Fell on the Beach (Comedy).
July 2—Almost a Scandal (Comedy).
July 9—The Fourteenth Man (Comedy).
July 16—Down By the Sea (Comedy).
July 23—Skirts (Comedy).

CINEMA DISTRIBUTING CORP.

June—The 13th Labor of Hercules (Twelve single parts).

CONTINENTAL PRODUCING CO.

April—Spirit of '76 (Twelve parts--Drama).

CORONET FILM CORP.

Living Studies in Natural History.
Animal World—Issue No. 1.
Animal World—Issue No. 2.
Birdland Studies.
Horticultural Phenomena.

COSMOFOTOFILM, INC.

March—The Manx-Man (Eight parts—Drama).
June—I Believe (Seven parts—Drama).

E. I. S. MOTION PICTURES CORP.

Trooper 44 (Five parts—Drama).

EMERALD MOTION PICTURE CO.

May—The Slacker (Military Drama).

EUGENIC FILM CO.

April—Birth (A Picture for Women Only).

EXPORT AND IMPORT FILM CO.

June—Robespierre.
June—Ivan, the Terrible.

FACTS FILM CO.

April—The Big Question (Drama).
April—How About You (Drama).

FAIRMOUNT FILM CORP.

June—Hate (Seven parts—Drama).

FLORA FINCH FILM CO.

"War Prides" (Two parts—Comedy).

FOX FILM CORP.

April—The Honor System (Ten parts—Dr.).

FRATERNITY FILMS, INC.

May—Devil's Playground (Nine parts—Drama)

FRIEDER FILM CORP.

June—A Bit o' Heaven (Five parts—Drama)

FROHMAN AMUSEMENT CORP.

April—God's Man (Nine parts—Drama).

GRAPHIC FEATURES.

April—The Woman and the Beast (Five parts—Drama).

F. G. HALL PRODUCTIONS, INC.

May—Her Fighting Chauce (Seven parts—Dr.). (Mr. Hall has world rights to this picture.)
May—The Bar Sinister (Drama). (Mr. Hall has world rights to this picture.)

HANOVER FILM CO.

April—How Uncle Sam Prepares (Topical).

HILLER & WILK.

April—The Battle of Gettysburg.
April—A Mormon Maid (Six parts—Drama).
April—The Wrath of the Gods (Drama).

HISTORIC FEATURES.

June—Christus (Eight parts—Drama).

ILIDOR PICTURES CORP.

June.—The Fall of the Romanoffs (Drama).

IVAN FILM PRODUCTIONS.

Apr. ——One Law for Both (8 parts—Drama).

GOLDIN FEATURES.

A Bit of Life (One Reel Comedy-Drama).

KING BEE FILMS CORP.

May 15—Back Stage (Two parts—Comedy).
June 1—The Hero (Two parts—Comedy).
June 15—Dough Nuts (Two parts—Comedy)
July 1—Cupid's Rival (Two parts—Comedy).
July 15—The Villain (Two parts—Comedy).
Aug. 1—The Millionaire (Two parts—Com.).

A KAY CO.

Some Barrier (Terry Cartoon Burlesque).
His Trial (Terry Cartoon Burlesque).
Terry Human Interest Reel No. 1 (Character As Revealed in the Face).
Terry Human Interest Reel No. 2 (Character As Revealed in the Eyes).

KLOTZ & STREIMER.

June.—Whither Thou Goest (Five parts—Drama).
June—The Secret Trap (Five parts—Drama).

MAYFAIR FILM CORP.

Persuasive Peggy (Drama).

M-C FILM CO.

April—America Is Ready (Five parts—Drama).

MILES.

April—The Test of Womanhood (Five parts—Drama).

MOE STREIMER.

June—A Daughter of the Don (Ten parts—Drama).

B. S. MOSS MOTION PICTURE CORP.

January—In the Hands of the Law (Drama)
April—Birth Control (Five parts—Drama).

NEVADA MOTION PICTURE CORP.

June—The Planter (Drama).

LEW FIELDS PRODUCING CORP.

Alma, Where Do You Live? (Six parts—Dr.).

OGDEN PICTURES CORP.

The Lust of the Ages.

PARAGON FILMS, INC.

The Whip (Eight parts—Drama).

PETER PAN FILM CORP.

Mo-Toy Troupe (Release No. 2—"Jimmy Wins the Pennant").
Mo-Toy Troupe (Release No. 3—"Out in the Rain").
Mo-Toy Troupe (Release No. 4—"In the Jungle Land").
Mo-Toy Troupe (Release No. 5—"A Kitchen Romance").
Mo-Toy Troupe (Release No. 6—"Mary and Gretel").
Mo-Toy Troupe (Release No. 7—"Dinkling of the Circus").
Mo-Toy Troupe (Release No. 8—"A Trip to the Moon").
Mo-Toy Troupe (Release No. 9, "Golden Locks and the Three Bears").
Mo-Toy Troupe (Release No 10, "Dolly Doings").
Mo-Toy Troupe (Release No. 11 "School Days").

PUBLIC RIGHTS FILM CORP.

June—The Public Be Damned.

RENOWNED PICTURES CORP.

June—In Treason's Grasp (Five parts—Drama)

REX BEACH PICTURES CO.

March—The Barrier (Nine parts—Drama).

SELECT PHOTOPLAY CO.

May—Humanity (Six parts—Drama).

WILLIAM N. SELIG.

April—The Garden of Allah.
May—Beware of Strangers (Eight parts—Dr.).

FRANK J. SENG.

May—Parentage (Drama).

SHERMAN PICTURE CORP.

July—Corruption (Six parts—Drama).

JULIUS STEGER.

May—Redemption (Six parts—Drama).

SUPREME FEATURE FILMS, INC.

May—Trip Through China (Ten parts).

ULTRA FILMS, INC.

A Day at West Point (Educational).
West Is West.
Rustlers' Frame-Up at Big Horn.

UNIVERSAL (STATE RIGHTS).

May—The Hand that Rocks the Cradle (Six parts—Drama).
June—The Cross-Eyed Submarine (Three parts—Comedy).
June—Come Through (Seven parts—Drama).

E. WARREN PRODUCTION.

April—The Warfare of the Flesh (Drama).

WHARTON, INC.

June—The Great White Trail (Seven parts) (Drama).

WHOLESOME FILMS CORP.

Everybody's Lonesome (Five parts—Drama).
The Penny Philauthropist (Five parts—Drama)

WILLIAMSON BROS.

April—The Submarine Eye (Drama).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

"EASTMAN"

in the film margin means a clear picture on the screen.

EASTMAN KODAK CO.,
ROCHESTER, N. Y.

An Appreciation

in presenting to Xhibitors

THE
SCREENEWS
MAGAZINE

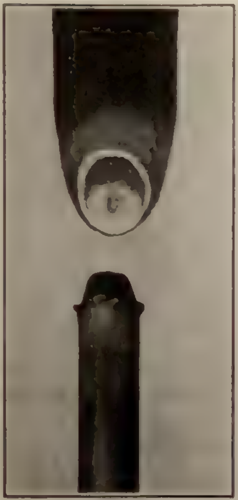
The American Bioscope Corporation and its employees experience that thrill which always follows the doing of one thing well

We are proud of the ScreeNews magazine—proud of the fact that it was just what you ordered—proud that all of you, to a man, have admitted that —YOU'VE GOT TO RUN IT.

ABC FILMS
SPECIALTY FILMS FROM THE HOUSE OF FILM SPECIALTIES
AMERICAN BIOSCOPE COMPANY — INC.
[illegible]
CHICAGO

Watch for our rate holder ad message in this space each week.

J. E. WILLIS
Pres. & General Manager



Front View

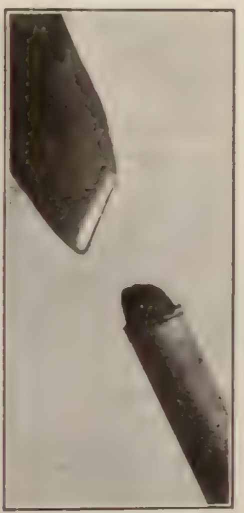
Perfect Craters

Are Formed by

SPEER CARBONS

As Shown by These
Illustrations

Results such as these are obtained only by using a Speer Cored Upper and a Hold-Ark Lower.

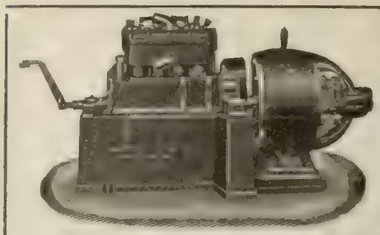


Side View

The hard core of the Hold-Ark turns the trick—It prevents wandering of the arc and assures a bright, flickerless picture.

"The Carbons With a Guarantee"

Speer Carbon Company St. Marys, Pa.



Electric Current
for
THEATRES
PORTABLE UNITS
for
Traveling Circuit Shows
Write for Bulletin M10
orage Batteries not required

Progressive Agents Wanted
LANGSTADT-MEYER CO., Appleton, Wis., U. S. A.

A Dependable Mailing List Service

Saves you from 30% to 50% in postage, etc. Reaches all or selected list of theatres in any territory. Includes name of exhibitor as well as the theatre in address. A list of publicity mediums desiring motion picture news. Unaffiliated exchanges looking for features. Supply houses that are properly characterized as such. Producers with address of studios, laboratories and offices. Information in advance of theatres being or to be built.
W74.

MOTION PICTURE DIRECTORY COMPANY

80 Fifth Avenue, New York Phone—3227 Chelsea
425 Ashland Block, Chicago Phone 2003 Randolph

Addressing Multigraphing Printing Typewriting

REBUILT MACHINES

We have on hand a number of rebuilt machines which we guarantee to be in A-1 adjustment, all worn parts having been replaced by NEW GENUINE PARTS MADE and GUARANTEED BY THE MANUFACTURER of the particular machines. All orders subject to prior sales.

POWER'S NO. 6, complete with Lenses and Rheostat	$100.00
Motio., 1909 Model, complete with Lenses and Rheostat	75.00
Motio., 1908 Model, complete with Lenses and Rheostat	50.00
Power's No. 5, complete with lenses and Rheostat	50.00
Edison Exhibition Model, complete with lenses and Rheostat	50.00
Viascope, complete with Lenses and Rheostat	40.00
Monarch, complete with lenses and Rheostat	25.00

AMUSEMENT SUPPLY COMPANY
LARGEST EXCLUSIVE DEALERS TO THE MOVING PICTURE TRADE

Dealers in Motiograph, Simplex, Power's, Edison, and Standard machines, Transverters, Motor generators, Rectifiers and everything pertaining to the Moving Picture Theatre.

Third Floor, Mallers Bldg.
Corner Madison St. and Wabash Ave., Chicago, Ill.

"PERFECTION IN PROJECTION"

GOLD KING SCREEN

GOLD KING SCREENS ARE BEST
TEN DAYS FREE TRIAL
GOLD KING SCREEN CO., ALTUS, OKLA.

STATE-RIGHT SELLERS

Send us the name and address of each buyer of your feature pictures so that we may refer all inquiries for bookings direct to the proper exchange.

To co-operate address
"Information Dept."
Moving Picture World
17 Madison Ave., N. Y. C.

Screencraft

BY LOUIS REEVES HARRISON

An invaluable help to the writer who is making a serious effort to evolve stories for screen production

Of great interest too to the individual who is watching the development of "the silent drama."

$2.00 PER COPY, POSTPAID

Published and for Sale by
MOVING PICTURE WORLD
17 MADISON AVENUE, NEW YORK CITY
Schiller Building, Chicago, Illinois
Haas Building, Los Angeles, Cal

Let Us Do the Worrying!

If you are commercially interested in the moving picture business we know that you read the MOVING PICTURE WORLD each week. It is possible, however, that you have never taken the trouble to place your name on our Subscription List.

Not only are you losing money on each copy you buy at your newsdealer's but you are always taking the chance of not being able to secure your favorite trade publication when you want it.

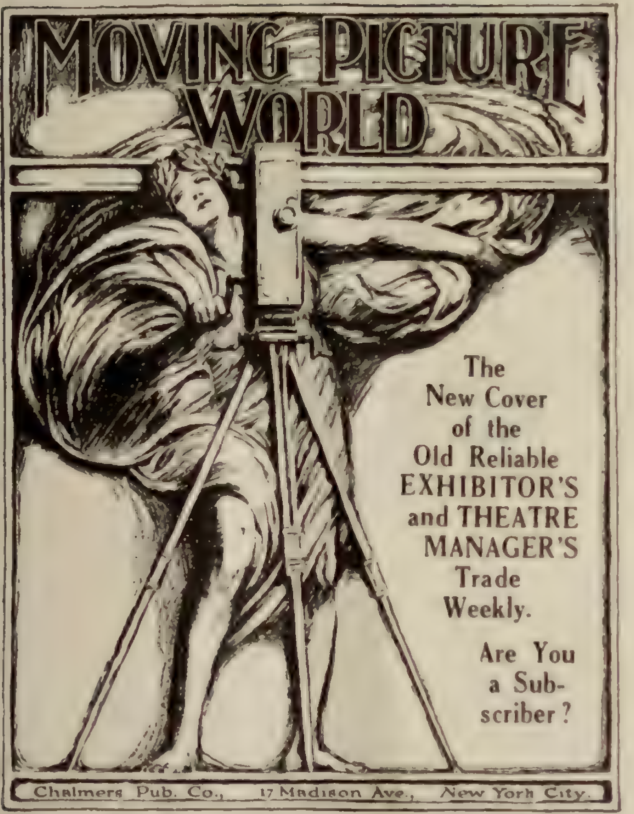
Fill out and mail the attached coupon—it will save you money!

Enclosed please find .... for which kindly send me the Moving Picture World for a period of ....

Name of Theater ....

Address ....

Rates: Domestic, $3.00; Canada, $3.50; Foreign, $4.00. Quarterly and half yearly terms pro rata.


MOVING PICTURE WORLD
Chalmers Pub. Co., 17 Madison Ave., New York City.

The
New Cover
of the
Old Reliable
EXHIBITOR'S
and THEATRE
MANAGER'S
Trade
Weekly.

Are You
a Subscriber?

Send for Our NEW THEATRE CATALOG

Eighty full-page illustrations many in colors of theatres we have ornamented

ASCHER'S OAKLAND SQUARE THEATRE

Our new catalog will give you many valuable ideas of theatre design and arrangement.

SEND PLANS FOR SPECIAL DESIGNS OF

Ornamental Plaster Decorations

THE DECORATORS SUPPLY CO.
Archer Ave. and Leo St., CHICAGO, ILL.

Duhem Motion Picture Mfg. Co.

RAW STOCK SUPPLIED
EXPERT LABORATORY
DEVELOPING—PRINTING
—CAMERAMEN—

985 MARKET ST., S. F.
SAN FRANCISCO, CAL.

Title	No. of Reels	Star.	Price.
Unwritten Law	7	Beatrice Michelena	$275
Littlest Rebel	6	E. K. Lincoln	175
Prisoner of Zenda	5	James K. Hackett	100
Shore Acres	5	Jas. K. Herne	125
Arizona	6	Cyril Scott	90
Rip Van Winkle	5	Thomas Jefferson	125
The Butterfly	5	Barbara Tennant	100
Across the Pacific	5	Blaney Production	100
Guarding Old Glory	5	Actual War	100
Two Sergeants	6	World Feature	150

All films supplied with One, Three and Six-Sheet Posters, Photos and other Advertising at the above prices. C.O.D. privilege of examination upon receipt of $10 in advance.

G. W. BRADENBURGH, 802 Vine Street, Philadelphia, Pa.

VIRGINIA EXHIBITORS CONVENTION

NOTICE: Virginia Exhibitors and All Other Trade Interests — Business and Pleasure Combined.

CONVENTION AND GALA EVENT

3 Days—August 27, 28, 29

OCEAN VIEW, VA.

VIRGINIA'S POPULAR SEASHORE SUMMER RESORT

For Information Write CHESLEY TONEY, Sec'y, M. P. E. L. of Va., Richmond, Va.

Simplex

Back of Every RESULT There is a REASON

For instance,

last week we told you of the loyalty of the Exhibitor and the Distributor to the Simplex.

But figs

don't grow on thistles, and level-headed men can't be kept enthusiastic about a machine that doesn't deserve it.

So you

naturally look back of these results for the cause; for you know that there's a reason for all things.

THE *REASON* IS

that the SIMPLEX is designed and built right in every detail

We wish you could see that well-conducted, well-equipped, well-manned factory of ours. At every machine, at every bench, in every man you'd find the causes that lie back of that loyalty we spoke of last week.

But we are in New York, and "YOU" are everywhere

So you can't see all these things with your own eyes. However, that doesn't matter much, for is not a tree known by its fruit? Take any Simplex anywhere, remove the Intermittent (done in a few seconds); feel the fit of the bearings; see the finish of the surfaces; and, if the Machine is an old one, notice how little the vital parts are worn.

Do that to any part of the Machine and you'll be able to see with your mind's eye the things we would like to show you at the factory.

Have you a copy of Catalog "A"? If not, what is your address?

SIMPLEX in the Projection Room Means Profitable Projection on the Screen

THE PRECISION MACHINE CO. INC.
317 East 34th: St— New York

It is not what you pay, but what you get for what you pay which determines whether a product is cheap or dear.

In the motion picture industry many are attracted by the silly "¼¢ cheaper-than-others" bait, but few benefit by this fancied "saving."

We offer perfect developing and printing, tinting, toning and toning-tinting, at a fair one-price-to-all which allows us legitimate profit, and gives you quality prints, satisfying service and the business security that makes for comfort and success.

Our ability and reliability established for seven years

Rothacker

FILM MFG. CO. CHICAGO U.S.A.

There are reasons—
Come and see them.

NPCo

"SEVENTEEN YEARS OF KNOWING HOW"

Power's Cameragraph

is more than a Projector. It is an Achievement which from its first accomplishment raised Motion Picture Projection to its present pre-eminent position among the fine arts.

NICHOLAS POWER COMPANY

NINETY GOLD STREET, NEW YORK, N. Y.

Vol. 33, No. 5 August 4, 1917 Price 15 Cents

MOVING PICTURE WORLD

Founded By J. P. Chalmers in 1907

Paramount Pictures

CALIFORNIA STATE LIBRARY

Chalmers Pub. Co., 17 Madison Ave., New York City.

From the New York Evening Journal, May 26, 1917.

Benjamin Chapin Is Praised by "Zit"

By "ZIT"

There have been war pictures, sex pictures, melodramatic pictures, love pictures, fight pictures, educational pictures, religious pictures—pictures that have been passed by the Board of Censors, and pictures that have not passed—pictures that have ten or fifteen-thousand-dollar-a-week stars—pictures that cost a million—pictures whose directors get in some cases more than the picture earns—but it has remained for Benjamin Chapin to give to the world a picture that will go down in history as positively the most artistic, most educational and most beautifully acted.

It is a photo-drama series of episodes of Abraham Lincoln's life in four chapters and called the Lincoln Cycle, namely, "My Mother," "My Father," "Myself" and "Call to Arms."

Mr. Chapin as "Tom," the Father of "Abe," Repulses a False Friend

Of course, we only know Lincoln's life by what we have read, or what we have been told; and the way Benjamin Chapin has directed and acted. In this picture one would imagine he had lived with Lincoln. Here is a picture that embodies a few people, and the few people have made their mark in the motion picture world. The boy who takes the part of Lincoln in his boyhood is the finest piece of child acting that has ever been offered to the screen. Chapin is in every move Lincoln. In the first episode, "My Mother," it shows her devotion to her son, and at her death if your Adam's apple doesn't swell up in your throat, you are not human. Even the woman who hasn't an Adam's apple will find one there.

The second episode, "My Father," which character is also portrayed by Chapin, gives in detail the late President's sturdy father, who almost refused to allow him an education. The third, "My Boyhood," will bring tears and laughter, and the fourth, showing Lincoln as the President of the United States, confronted by war, fighting Congressmen and politicians, really reveals President Wilson's state of mind to-day.

A more psychological or a more opportune moment to present the Lincoln Cycle could not have been chosen by those who are setting forth this historic tribute to the motion picture industry. Every mother and father should absolutely compel their children to see this dramatic screen production. Every school teacher and principal of public schools, high schools, seminaries and colleges should impose a fine upon every student who reports that he has not seen the picture within a certain time. This picture is as essential to the educational mind as water is to a thirsty being.

The younger generation are always anxious to know how big men who have succeeded in life started as boys, and here you see Lincoln from the little log cabin where he was born, rise, almost from starvation, to the Presidency of the United States. Every boy has ambitions, and his ambitions will be greater after witnessing the Lincoln Cycle.

Every theater in the United States is going to play this picture. Thank goodness there is a picture being presented that hasn't any love sick, mushy stuff or a villain running around to stab another man in the back, the hero jumping out and saving the girl he loves, or a woman who tries to lead a straight road and is foiled, or vice versa. This is a picture that will go down in history as a tribute to the motion picture camera, and if the managers and Benjamin Chapin do not make a million, they have the honor of presenting to the public an artistically finished piece of work, which in later years, when we are all dead and gone, will stand out when others have been put to sleep and buried.

Be a volunteer and see the Lincoln Cycle. Don't wait until Draft Day, for you may be ordered to see it.

LINCOLN CYCLE ★ BENJAMIN CHAPIN

SUCCESS

The greatest Soul-Stirring Moving Picture Success since "The Birth of a Nation" is the Benjamin Chapin Cycle of Lincoln Photoplays, "My Mother," "My Father," "Myself," and "The Call to Arms."

STATE RIGHTS

After July 15th all sections of territory will be open for State Rights sales. The first to come with the right kind of a proposition in any territory will be the first to receive the opportunity of a lifetime.

The 235th performance of the feature will be given July 22d at the Globe Theatre, New York, when it will close, to open again in New York early in the Fall—the longest run of any picture play in New York this season, the "Survival of the Fittest." Does this interest you?

CHARTER FEATURES CORP.
Benjamin Chapin, Pres.
Ridgefield Park, N. J.

K-E-S-E
KLEINE EDISON SELIG ESSANAY

Have You a Baby in Your Home?

The magic word "Baby" will arouse the interest of every woman, and practically every man.

"SKINNER'S BABY"

featuring

Bryant Washburn

has the added drawing power of being the third and strongest of the Skinner series. Did you run "Skinner's Dress Suit" and "Skinner's Bubble?" Enough said. If not, just ask the exhibitors who did.

Photoplay written and directed by Harry Beaumont. Suggested by the book by Henry Irving Dodge.

Other Washburn Features

"THE GOLDEN IDIOT"
"THE MAN WHO WAS AFRAID"
"FILLING HIS OWN SHOES"

Essanay
GEORGE K SPOOR PRESIDENT
1333 Argyle St., Chicago

Trademark Reg. U. S. Pat. 1907

K-E-S-E

If You Are Not On the Mailing List of the Moving Picture Weekly — Get On!

Universal S

UNIVERSAL FILM MFG. CO., Carl Laemmle, Pres. *"The Largest Film*

The One Best Bet of the Week

Two Reel Harry Carey Feature Released Week of August 13th

ANYONE can own an automobile, but it takes a regular guy to own and love a horse. This isn't an epigram, it's a diagram—of the plot of a very dramatic and entertaining Harry Carey Feature —"Cheyenne's Pal"— two reels, released week of August 13. "Cheyenne" is Harry Carey, and "Pal" is "Pete," the gray horse that has carried his master thru many a movie escapade, carried him to safety when an avenging posse was on his trail, and helped our hero in the rescue of maidens in distress. Pete is the apple of Harry's eye. Your audiences will enjoy the dramatic tale woven about a bad man's love for his horse. Harry has been selling horses to one of our allies, and the officer in charge is keen to buy Pete. Harry has a roll and goes on a bender. He spends all his money, and when he sees his best girl's love for him diminish along with his roll he sells Pete, and then remorse overtakes him. He sees Pete loaded on the ship, and in the night sneaks in and forces Pete overboard. He jumps into the water, makes land after a fight, and having left the purchase money on the ship finds himself down to his last dollar. Before him is a saloon and a livery stable. You have one guess as to where the dollar is spent. You win—especially if you book this humdinger.

Harry Carey and "Pete"

"The Brass Girl"

Matt Moore and Jane Gail in Delightful Comedy Drama Week of August 13th

JUST the right touch of comedy, mingled with the proper proportion of serious and well considered acting, puts over this two-reel Victor Comedy-Drama, released week of August 13, in great shape. At times bordering on the farcical, these two skillful players, Matt Moore and Jane Gail, make the love interest and the dramatic situations stand out in a manner that gives the play a real punch. Jane is a worker in brass. Her studio is directly beneath that of Matt, who writes songs. Each makes more noise than the other can stand and the complications that ensue before they decide to occupy an apartment in common as "Mr. and Mrs." makes a show that will please every fan in your neighborhood.

Matt Moore and Jane Gail

UNIVERSAL ANIMATED WEEKLY

The FIELD GLASSES OF THE WORLD

FROM all parts of the world come the vivid pictures of the notable events of each week presented by the Universal Animated Weekly. The illustration shows the U. S. Navy fliers arriving at a point on Long Island where certain aviators of the Army joined them for a game of baseball. So fascinating are the subjects shown that millions of fans will go to the "movies" when the U. A. W. is being run who would not cross the street to see a big feature. That is why the Animated will pull them in on your proverbial dull day. Just try it one week and you will book it regularly. Book thru your nearest Universal Exchange.

Navy Fliers Arrive for Ball Game With U. S. Army Fliers

UNIVERSAL
CURRENT
EVENTS

THRILLING patriotic subjects—the big events that are making the world's history—are shown each week in Universal Current Events—to the delight of millions of fans all over the country. Activities of the troops at home and abroad; the reception of foreign commissions; with the aviators; the work of the Red Cross, and many other interesting subjects, have brought Current Events a marvelous popularity. A great one-reel feature which you can book thru your Universal Exchange.

U. S. A. Engineers Building a Bridge

For Further Details of the Universal Program see the Moving Picture Weekly.

ervice News

The FILM NEWS Printed Here Will Lead Any Exhibitor to Sure Success.

Manufacturing Concern in the Universe"

1600 Broadway, NEW YORK

JOKER COMEDY

"BILL" FRANEY apparently gets his real pleasure in falling on his ear and doing back flops that would break any other man's neck. He has full opportunity in "Out Again, In Again," one reel Joker released week of August 13. He is number 13 in prison.

Bill at the Bar in a Mummy Case

He escapes and gets a job in a museum. He is pardoned and the officers try to find him to tell him so. Do they ever come up with him? Read the answer in the film. It's a hilarious comedy. Gale Henry, in a one-reel Joker of the same week, "Back to the Kitchen," pulls some of the funniest stuff ever. It's a marital mix-up, and for once Gail gets the worst of it, and it's "Back to the Kitchen" for her. A "regular" comedy. Book it.

POWERS

Don't fail to book "Doing His Bit," Comedy Cartoon, and "Algeria Old and New," Dorsey Educational (Split Reel), released week of August 13. The first half reel is novel, original and funny. The wonders of a little known land are revealed in the latter and will please your audiences, from young to old.

"The Rushin' Dancers"

Speedy Nestor Comedy Has Novel and Original Plot

THE dancing craze furnishes Eddie Lyons, Lee Moran and Edith Roberts a novel plot for the Nestor comedy release of August 13. All the ladies are dance crazy and the men have to do the housework. So they import a female dancer (so they say), but in reality the bunch make Lee the goat, and the women make things lively while the deception is concealed. Then—Zowie! You'll have to book this.

Lee Moran as a "Rushin" Dancer

Betty Schade in "A Wife's Suspicion"

Thrilling Plot, Brilliant Acting and Strong Climax Mark Gold Seal Three Reel Release—Week of August 13

TENSE situations, thrills, brilliant acting by an all star cast including Lee Hill, Val Paul and Clyde Benson in support of beautiful Betty Schade, are followed by a climax that is a huge surprise and which furnishes a dramatic punch right up to the last flicker. A notorious crook plans to rob the residence of the wealthy chief of the detective bureau during a reception, and Betty's husband Val is drawn into the plot. Suspicious of her husband's companions, and of his intentions as well, she returns to her old position as governess in the chief's family, and is present when her husband, with another woman, comes to the reception. The other woman feigns illness and is taken by the hostess to her room. There is a wall safe and the guest asks to have her necklace put there for safe keeping, as the clasp is loose. As the safe is opened she tries to memorize the combination, which later she passes on to a member of the gang. With the plans so laid the plot swiftly develops, and the audiences which see it will be fascinated with the surprise climax and the powerful dramatic story. Book and boost.

A [illegible] Scene from "A Wife's Suspicion"

UNIVERSAL SCREEN MAGAZINE

CRUCIBLE OF KNOWLEDGE

PROFITABLE is the word that best describes the Universal Screen Magazine, the one-reel feature that made good over night. The demand for prints is constantly increasing because the subjects shown each week are such as to appeal to every man, woman and child. What the Animated is to a great newspaper the Screen Magazine is to a popular illustrated periodical. Moving pictures of every conceivable sort of interesting industrial, educational, scientific, household and artistic subjects both entertain and instruct. If you want to add a popular feature to your program get in touch with your nearest Universal Exchange today and ask about the Screen Magazine.

What We Eat

"ROUGH STUFF"

Laughs, Stunts, Thrills and Punches in New L-KO Comedy

YELLS of laughter will greet this L-KO stunt comedy called "Rough Stuff," released week of August 13, and featuring Dan Russell, and that screen beauty Gladys Varden, and Walter Stephens, under the direction of J. G. Blystone. The fun rages fast and furious in a hotel lobby, and at a fashion show, where Dan, to get a closer peep of the beauties on parade, disguises himself as a buyer. Walter, as the bell-boy, introduces a new variety of rough stuff that will send your audiences into paroxysms of hilarity. The stunt illustrated is a fitting wind-up to two reels of clever comedy that sets a swift pace in the comedy race. Grab this for your next comedy night and hang out the S. R. O. Book thru your Universal Exchange.

"Some Stunts." From Latest L-K-O

If you are not on the Mailing List of the Moving Picture Weekly—GET ON!

The First Serial
Ever Filmed From a
SATURDAY EVENING POST Story
(Directed by STUART PATON)

10,000,000 Post Readers Want to See

"The Gray Ghost"

According to the POST'S own estimate of five readers to each copy weekly, over 10,000,000 people read or know of the thrilling story, "LOOT," by Arthur Somers Roche, on which the "Gray Ghost" serial is based. There is a ready-made audience in your town, waiting to see this 16-episode picture. A lavish production, featuring four great serial stars.

Priscilla Dean, Eddie Polo, Emory Johnson, Harry Carter

Directed by STUART PATON, who produced the marvelous "20,000 Leagues Under the Sea." It is the UNIVERSAL'S Great Summer Box-Office Serial—playing to capacity wherever shown. Book thru your nearest Universal Exchange, or

Universal Film Manufacturing Company
CARL LAEMMLE, President
"The Largest Film Manufacturing Concern in the Universe"
1600 Broadway, New York

Jack Mulhall is Butterfly Star
"The Midnight Man"
A THRILLING STORY OF LOVE, SAFE-CRACKING AND BIG BUSINESS:- DIRECTED BY ELMER CLIFTON
PRODUCED BY THE UNIVERSAL FILM M'F'G COMPANY
BOOK THROUGH ANY BUTTERFLY EXCHANGE OR WRITE DIRECT TO UNIVERSAL FILM M'F'G COMPANY
1600 BROADWAY, N.Y.C.

WORLD PICTURES BRADY-MADE

ALICE BRADY

the Star of

"Bought and Paid For"
"A Woman Alone"
"La Vie de Boheme"
"Maternity"
"The Hungry Heart"
"Miss Petticoats"
"The Gilded Cage"
"The Dancer's Peril"
"Darkest Russia"
"The Divorce Game"

NOW APPEARING IN "A SELF-MADE WIDOW"

(Story by Henry Albert Phillips. Directed by Travers Vale)

"Alice Brady at her best."—"A World-Picture of tremendous drawing power."—"Will please the most critical of audiences."—"It's a sure-fire hit, play it strong."

CUB COMEDIES

Featuring

GEORGE OVEY

are released every Thursday through the
MUTUAL FILM CORPORATION

"JERRY'S BIG STUNT"

RELEASED AUGUST 2nd

is another of Jerry's immense escapades wherein he impersonates a Count, fights a fast duel, and of course wins the lovely daughter.

DAVID HORSLEY PRODUCTIONS
LOS ANGELES, CAL.

MUTUAL

You show these unique UNDER-SEA PICTURES when you show GAUMONT'S "REEL LIFE" No. 67

EVERY week you can offer your patrons entertainment out-of-the-ordinary if you show Gaumont Single-Reels. Take "Reel Life" No. 67 as an example. It has the wonderful under-sea pictures of the submarine gardens at Miami, Fla. You could put these pictures on for a week's run, feature them exclusively, and make money. Yet they are just one part of this popular magazine reel. Such pictures as these—the talked-about-after-we-go-home kind—make movie fans of thousands who are not always interested in photodramas. With Gaumont Single-Reels you can get this extra money from people who won't come regularly unless lured by travel, magazine or news pictures.

BOOK THROUGH ANY MUTUAL BRANCH

Gaumont Co.

LONDON FLUSHING PARIS

MUTUAL FILM CORPORATION
Heralds the Coming Appearance
of

EDNA GOODRICH

In an elaborate series of Mutual Star Productions. For full particulars wire, write or call on your nearest Mutual Exchange. ~ ~

MUTUAL FILM CORPORATION
John R. Freuler, President
Exchanges Everywhere

MUTUAL PICTURES
BIG STARS ONLY

AMERICAN FILM COMPANY, INC.
Presents

WILLIAM RUSSELL

IN

"PRIDE AND THE MAN"

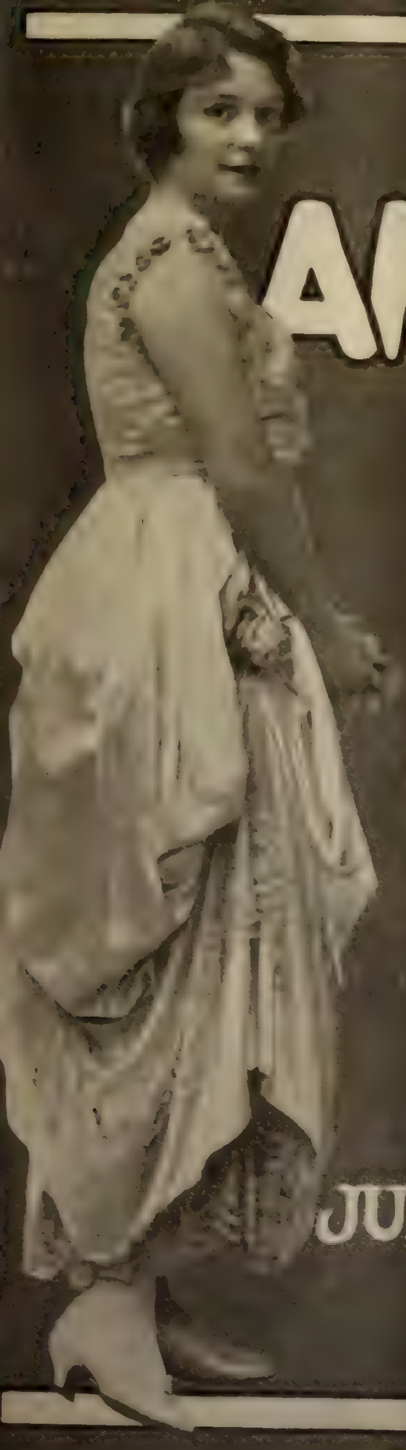
A tensely dramatic story of the prize-ring. Five Acts
Directed by Edward Sloman
Released the week of July 30th

Produced by
AMERICAN FILM CO., INC.
SAMUEL S. HUTCHINSON, *President*

Distributed by
MUTUAL FILM CORPORATION
JOHN R. FREULER, *President*
EXCHANGES EVERYWHERE

MUTUAL PICTURES
BIG STARS ONLY

CHARLES FROHMAN
SUCCESSES IN MOTION PICTURES



Coming:

ANN MURDOCK

Famous Frohman Star of "The Lion and the Mouse," "A Celebrated Case," "Please Help Emily"—soon to be presented in these Charles Frohman Successes in motion pictures.

"OUTCAST"
"The IMPOSTER"
"The BEAUTIFUL ADVENTURE"

Directors: Albert Capellani ana Del Henderson

These super-attractions will be released beginning in September. Make your reservations NOW at Mutual Exchanges everywhere.

Other coming Frohman Successes in motion pictures are

OLIVE TELL *in* **"Her Sister"**

JULIA SANDERSON *in* **"The Runaways"**

Directors: Albert Capellani and Del Henderson

Produced by
EMPIRE ALL STAR CORPORATION

Distributed by
MUTUAL FILM CORPORATION
JOHN R. FREULER, PRES.

MARGUERITE CLARK
in The Amazons
A Paramount Picture
Paramount Pictures

A FAMOUS star, a famous play, a Famous Players production. Can you conceive of better value? Pictures like this—properly advertised—provide a *sure* return.

Sir Arthur Wing Pinero the great dramatist, has contributed a *great comedy* to the screen at a time when comedies are needed. Marguerite Clark has even *outdone* Marguerite Clark

Paramount
Pictures

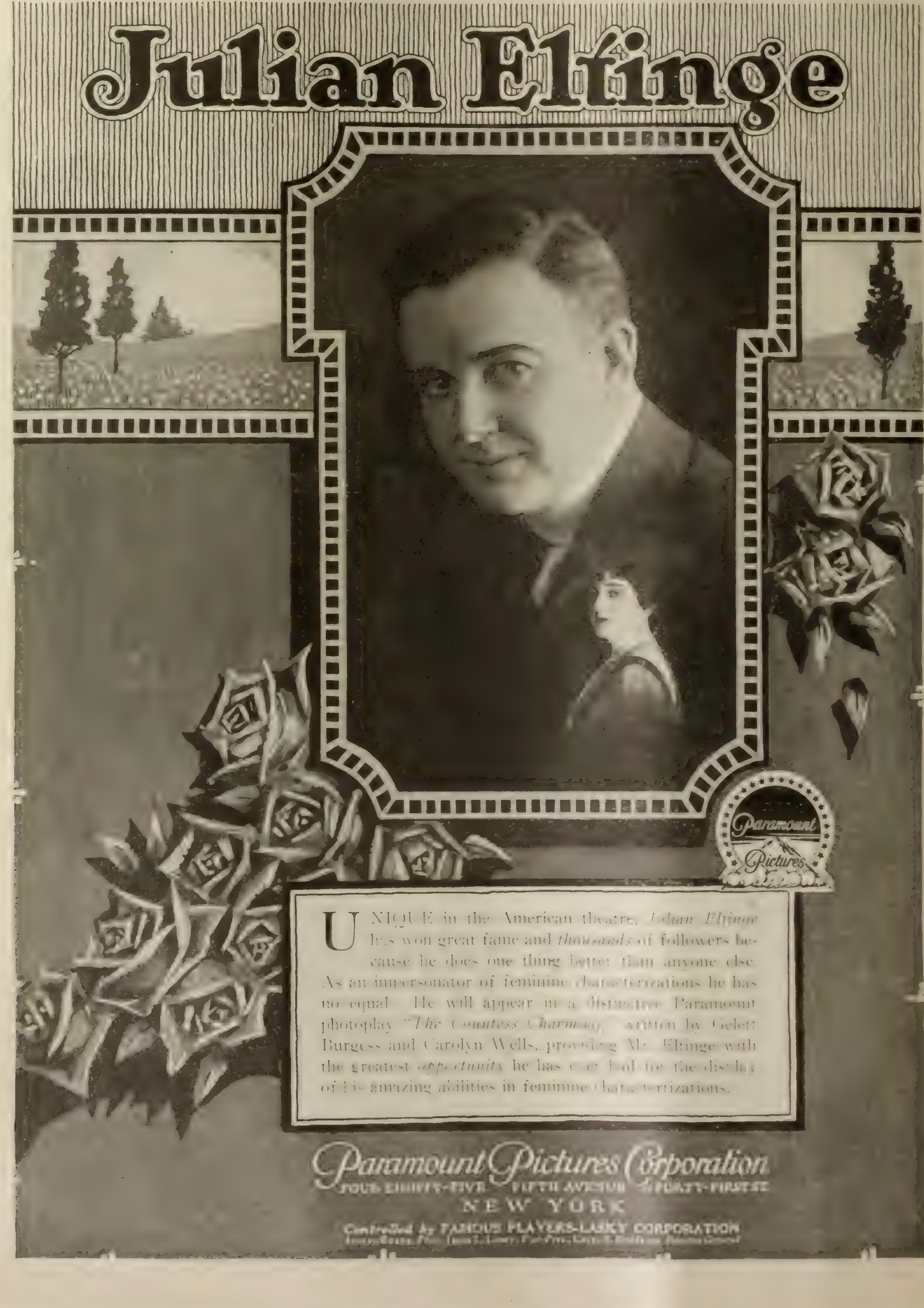
JACK PICKFORD
In THE VARMINT

YOU cannot wish for a bigger, *better* or more pleasing photoplay of love and youth than *Owen Johnson's* famous "Lawrenceville" story. One of the best stories literature affords—directorial genius and *superb* production as exemplified in this picture is *characteristic* of all Paramount Pictures. The strong stellar attraction is *ably* augmented by the work of William H. Taylor, who directed the picture. To be released in August.

A Paramount Picture

Paramount Pictures Corporation
FOUR EIGHTY-FIVE FIFTH AVENUE at FORTY-FIRST ST.
NEW YORK

Controlled by FAMOUS PLAYERS-LASKY CORPORATION
Adolph Zukor, Pres., Jesse L. Lasky, Vice-Pres., Cecil B DeMille, Director-General



Julian Eltinge

UNIQUE in the American theatre, *Julian Eltinge* has won great fame and *thousands* of followers because he does one thing better than anyone else. As an impersonator of feminine characterizations he has no equal. He will appear in a distinctive Paramount photoplay "*The Countess Charming*," written by Gelett Burgess and Carolyn Wells, providing Mr. Eltinge with the greatest *opportunity* he has ever had for the display of his amazing abilities in feminine characterizations.

Paramount Pictures Corporation
FOUR EIGHTY-FIVE FIFTH AVENUE AT FORTY-FIRST ST.
NEW YORK

Controlled by FAMOUS PLAYERS-LASKY CORPORATION
Adolph Zukor, Pres. Jesse L. Lasky, Vice-Pres. Cecil B. DeMille, Director General

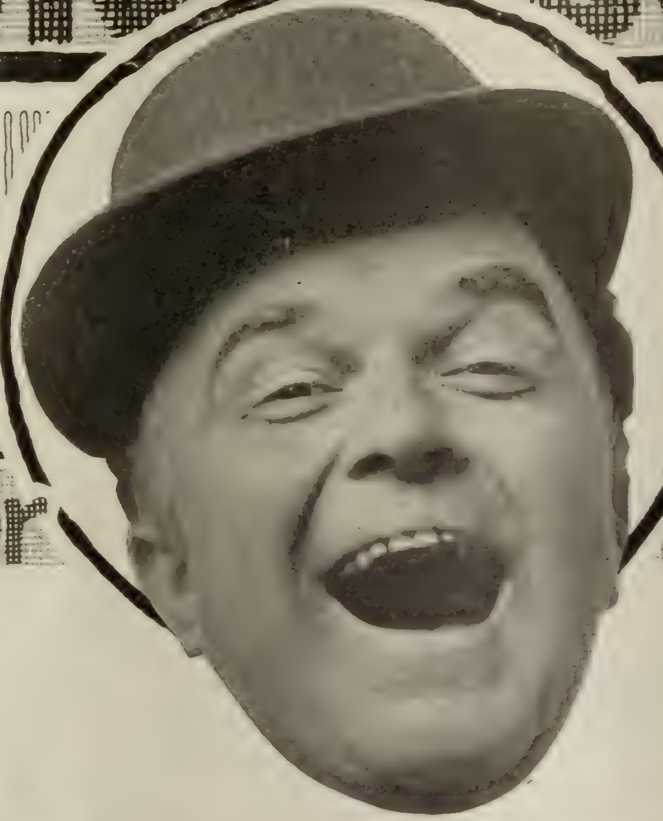
BILLIE BURKE

By arrangement F. Ziegfield, Jr.

MISS BURKE'S piquant beauty, her appealing femininity, and the gentleness of her impersonations have made her name a household word throughout the land. She is undeniably America's *premiere* stage comedienne. Her next Paramount picture, "*The Mysterious Miss Terry*," is a delightful and whimsical comedy, the scenario of which was written by Gelett Burgess, and directed by J. Searle Dawley.

Paramount Pictures Corporation
FOUR EIGHTY-FIVE FIFTH AVENUE at FORTY-FIRST ST.
NEW YORK
Controlled by FAMOUS PLAYERS-LASKY CORPORATION
[illegible]

VICTOR MOORE



in Klever Komedies

Victor Moore tickles the fancy of all morose and mournful mortals. Smiling becomes a habit. His humorous conceits of 20th Century problems leave pleasant memories. There's no war tax on laughter—in fact, it's cheaper to smile **today.**

Returns from exhibitors showing Victor Moore's clean and fast Comedies report that he is winning and leaving a wide streak of golden grins behind him.

Here are a few theatres where the Victor Moore Comedies play regularly—theatres which only play pictures that satisfy their patrons—theatres which wouldn't risk their business by showing even one reel that wasn't satisfactory.

Strand Theatre	New York City
Marcus Loew's Theatres	New York City
B. S. Moss' Theatres	New York City
Wm. Fox Theatres	New York City
Stanley V. Mastbaum Theatres	Philadelphia
Parkway Theatre	Baltimore, Md.
Columbia Theatre	Washington, D. C.
Palace Theatre	Tulsa, Okla.
Warwick Theatre	Kansas City, Mo.
Muse Theatre	Omaha, Neb.
Lyric Theatre	St. Louis, Mo.
Isis Theatre	Topeka, Kan.
Strand Theatre	Pittsburgh, Pa.
Plaza Theatre	Pittsburgh, Pa.
Parkway Theatre	Baltimore, Md.
Bijou Theatre	Richmond, Va.
Columbia Theatre	Washington, D. C.
Leader Theatre	Washington, D. C.
Palace Theatre	Buffalo, N. Y.
Regent Theatre	Rochester, N. Y.
Boston Theatre	Boston, Mass.
Strand Theatre	Lynn, Mass.
Alcazar Theatre	Chattanooga, Tenn.
Trianon Theatre	New Orleans, La.
Pearce Theatre	New Orleans, La.
Arcadia Theatre	Savannah, Ga.
Strand Theatre	Providence, R. I.
Strand Theatre	Portland, Me.
Olympia Theatre	New Haven, Conn.
Jones, Linick & Schaefer Theatres	Chicago
Gordon's Olympia	Boston, Mass.
Bijou Theatre	Boston, Mass.
Fenway Theatre	Boston, Mass.
Strand Theatre	Worcester, Mass.
Tivoli Theatre	Beaumont, Tex.
Bijou Theatre	El Paso, Tex.
Strand Theatre	Ft. Worth, Tex.
Topic Theatre	Sherman, Tex.
Kunsky Theatre	Detroit, Mich.
Elite Theatre	Kalamazoo, Mich.
Mecca Theatre	Saginaw, Mich.
Princess-Paramount	Toledo, Ohio
Knickerbocker Theatre	Cleveland, Ohio
Dome Theatre	Youngstown, Ohio
Majestic Theatre	Columbus, Ohio
Strand Theatre	Cincinnati, Ohio
Strand Theatre	Dayton, Ohio
New Garrick Theatre	Minneapolis, Minn.
Alhambra Theatre	Milwaukee, Wis.
Princess Theatre	St. Paul, Minn.
Orpheum Circuit	
T & D Circuit	California
Imperial Theatre	San Francisco, Cal.
Colonial Theatre	Tacoma, Wash.
Clemmer Theatre	Spokane, Wash.
Broadway Theatre	San Diego, Cal.

The recommendation of one theatre is an indication, but when leading theatres in the United States play them it is best to phone your exchange.

BOOK VICTOR MOORE COMEDIES AT ALL PARAMOUNT EXCHANGES

Paramount Pictures

KLEVER PICTURES, INC.

220 West 42nd St., New York City

Released in Canada by Regal Films, Limited, 37 Yonge St., Toronto, Canada

KK

Paramount Burton Holmes Travel Pictures

"To travel is to possess the World"

IT isn't any trick to fill your theatre now and then with a big star or special release to advertise—but

You must be a shrewd and scientific manager to build up your business and keep your house filled and your expenses low. You can do this by demanding a **star** short reel.

A star short reel is one with advertising possibilities, a nationally known name that draws a few new people to your house—not the kind that come to any picture house, but the kind who haven't been going to pictures, the kind that have read Burton Holmes books or traveled. These pictures bring the limousines to your theatre door.

Paramount Pictures Corporation
FOUR EIGHTY-FIVE FIFTH AVENUE at FORTY-FIRST ST.
NEW YORK
Controlled by FAMOUS PLAYERS-LASKY CORPORATION
Adolph Zukor, Pres. Jesse L. Lasky, Vice-Pres. Cecil B. DeMille, Director-General

As a gentleman of Japan dressed for rainy day promenade

ALMA

WHERE DO YOU LIVE?

Deliciously Daring!
6 part Re-Creation of the famous play ---- Starring

RUTH MAC TAMMANY

A NAME TO CONJURE WITH!
"Alma" Has Been Played Over 7,000
Times in America — Seen by Millions!

Most Advertised Play On Earth
The Film a Sure-Fire Hit on Its Name Alone

Clever—Amusing—Exciting
and It Is Clean!

NEWFIELDS PRODUCING CORP.
WOOLWORTH BUILDING, NEW YORK CITY.

- HESSER PUBLICITY BUREAU -

TRIANGLE

Here's What Exhibitors Say About Triangle

"I am, and have been using your program for over a year, and never had any reason to be dissatisfied either with your service or otherwise, and you can rely on, that regardless of all the rumors I will remain loyal, as long as your service will remain as in the past."

"Permit us to thank you for the good service you have rendered in the past and if an exhibitor's opinion is worth anything to you, take our advice and keep on producing pictures such as you have in the past six months and your support from the exhibitors should be assured."

"I feel that I owe you a letter to let you know my appreciation of what TRIANGLE has meant to me in the past year. I have tried almost all the different programs and TRIANGLE is the only program or any class picture that has given satisfaction in all respects. I have not had one poor picture and I have run almost all of them. Futhermore, I have never received as good treatment and service from any exchange with whom I have done business as I have from your exchange in Philadelphia. I note in your letter that you do not make extravagant promises for the future of TRIANGLE. I like that. Just keep on producing as you have in the past and I feel that the exhibitors will make the 'noise' for you."

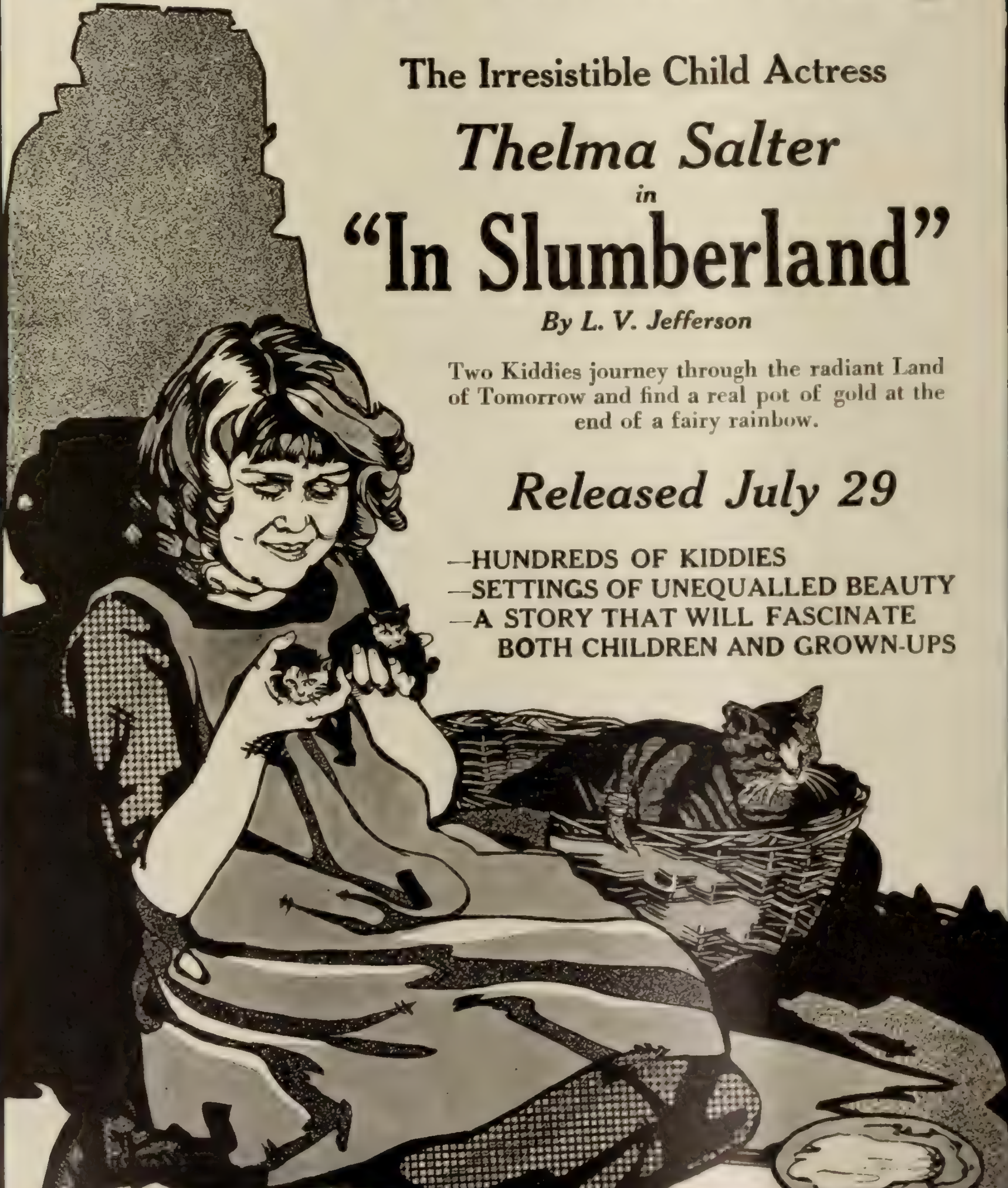
"You bet your life I want them—save me a place. I am going to take on Triangle features and Keystone comedies as I find that they bring home the bacon, and that is what I am looking for."

These are just a few extracts from the many enthusiastic letters that we are constantly receiving.

THE TRIANGLE DISTRIBUTING CORPORATION
1457 BROADWAY, NEW YORK

TRIANGLE

A Kiddie Feature *for* Old and Young



The Irresistible Child Actress

Thelma Salter

in

"In Slumberland"

By L. V. Jefferson

Two Kiddies journey through the radiant Land of Tomorrow and find a real pot of gold at the end of a fairy rainbow.

Released July 29

- —HUNDREDS OF KIDDIES
- —SETTINGS OF UNEQUALLED BEAUTY
- —A STORY THAT WILL FASCINATE BOTH CHILDREN AND GROWN-UPS

THE TRIANGLE DISTRIBUTING CORPORATION
1457 BROADWAY, NEW YORK

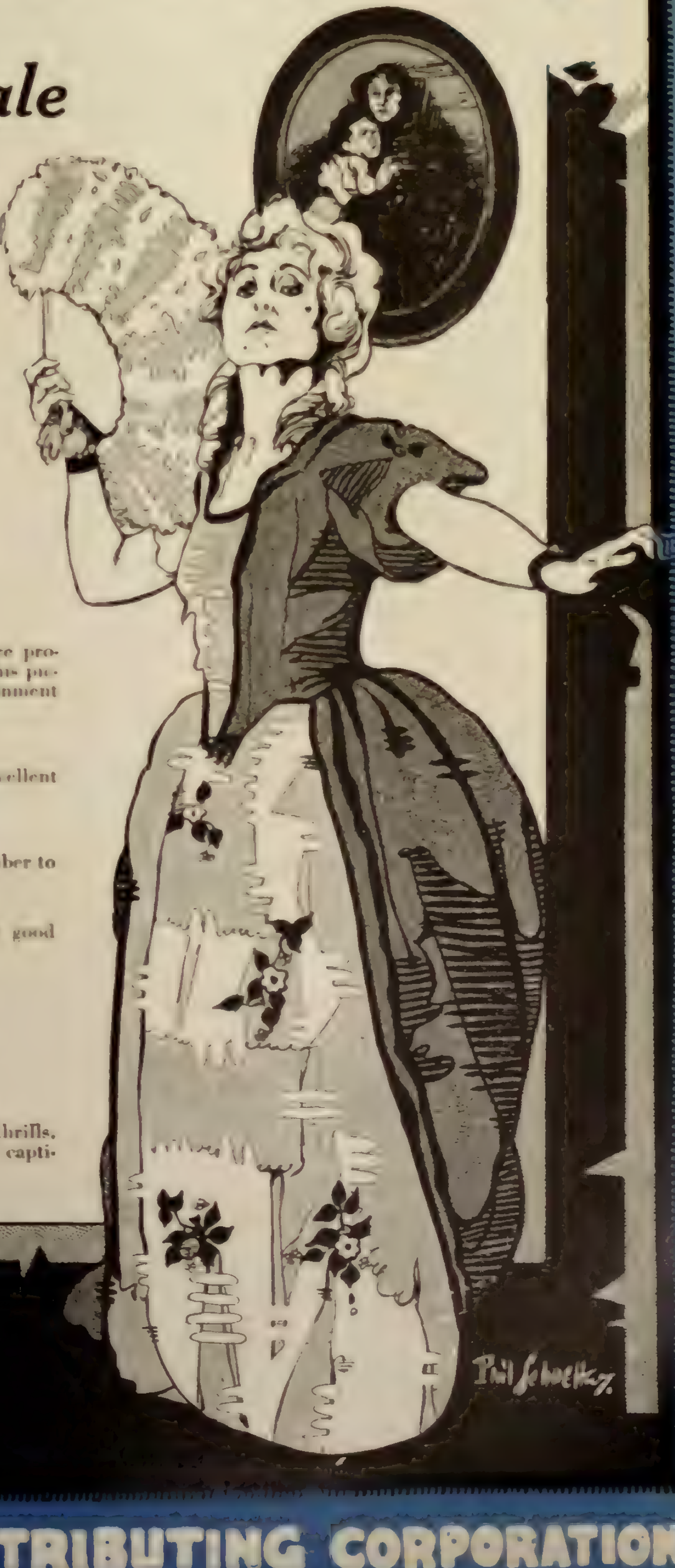
TRIANGLE

Critics Praise It—
So Will the Public

Bessie Barriscale
in
"Borrowed Plumage"

By J. G. Hawks

Released July 29



MOTOGRAPHY:

"Distinctive "classy" production was never more pronounced, at least in a program subject than it is in this picture. Excellent comedy raises the standard of entertainment 100 per cent."

MOTION PICTURE NEWS:

"A lavishly embellished costume production. Excellent to the last department."

MOVING PICTURE WORLD:

"Is bright and pleasing to the eye. A good number to book."

NEW YORK TELEGRAPH:

"Full of fun and merriment. Contains many good laughs."

NEW YORK CLIPPER:

"An interesting story from beginning to end."

EXHIBITOR'S TRADE REVIEW:

"Is distinctly worth seeing."

NEW YORK DRAMATIC MIRROR:

"Excellent costume comedy with just enough thrills. The vivacious personality of Bessie Barriscale in a captivating madcap role."

THE TRIANGLE DISTRIBUTING CORPORATION
1457 BROADWAY, NEW YORK

TRIANGLE

KEYSTONE COMEDIES

The standard by which others are judged

What Exhibitors Think of Keystones

"The Keystones are coming up strong. They are cleverly produced. Some well-known stars, pretty sets and beautiful girls. The stunts the Keystone people do are nothing short of marvelous."

"We have 'phone calls every day asking if we have a Keystone."

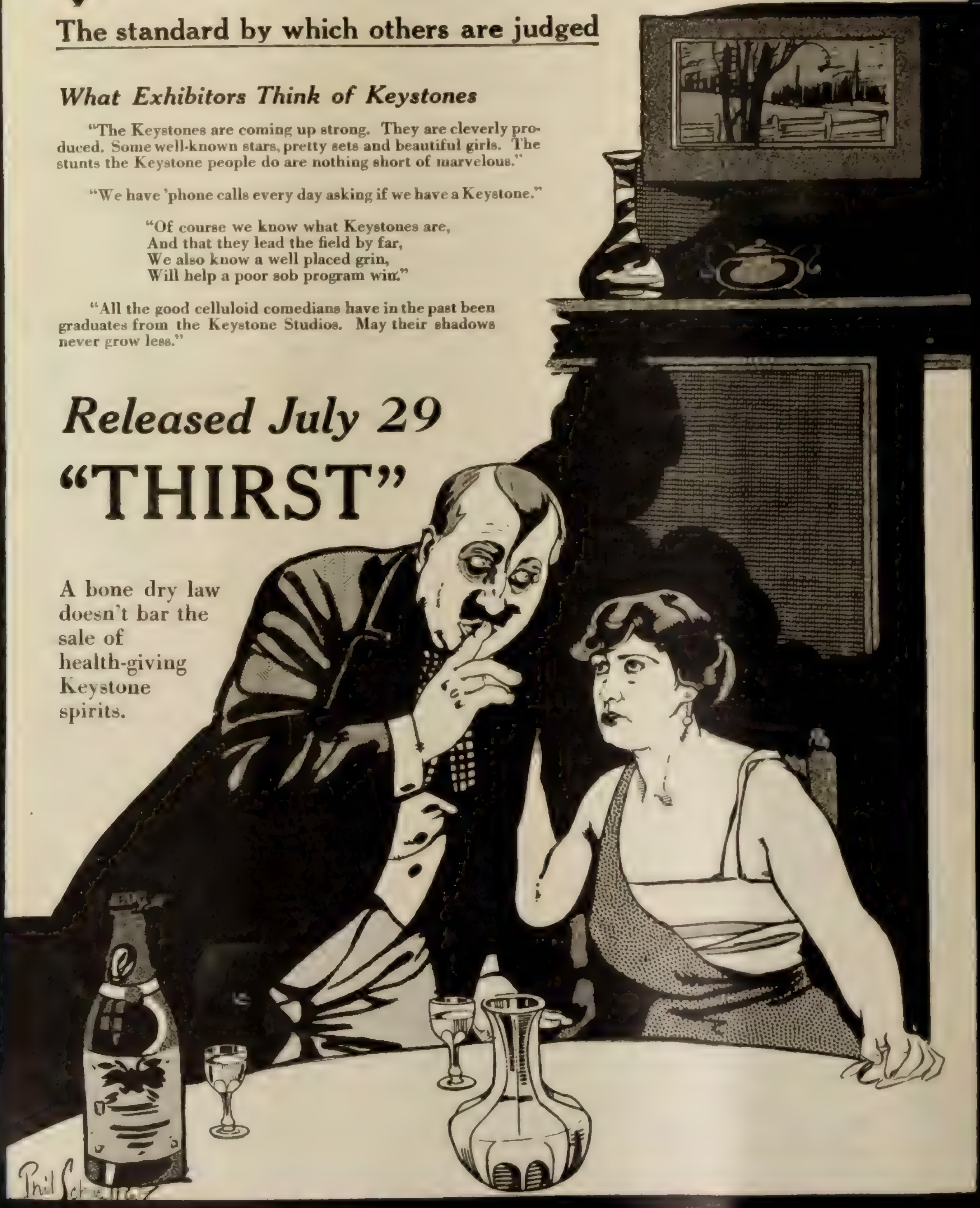
"Of course we know what Keystones are,
And that they lead the field by far,
We also know a well placed grin,
Will help a poor sob program win."

"All the good celluloid comedians have in the past been graduates from the Keystone Studios. May their shadows never grow less."

Released July 29

"THIRST"

A bone dry law doesn't bar the sale of health-giving Keystone spirits.



THE TRIANGLE DISTRIBUTING CORPORATION
1457 BROADWAY, NEW YORK

BESSIE BARRISCALE

in

"ROSE O' PARADISE"

by

GRACE MILLER WHITE

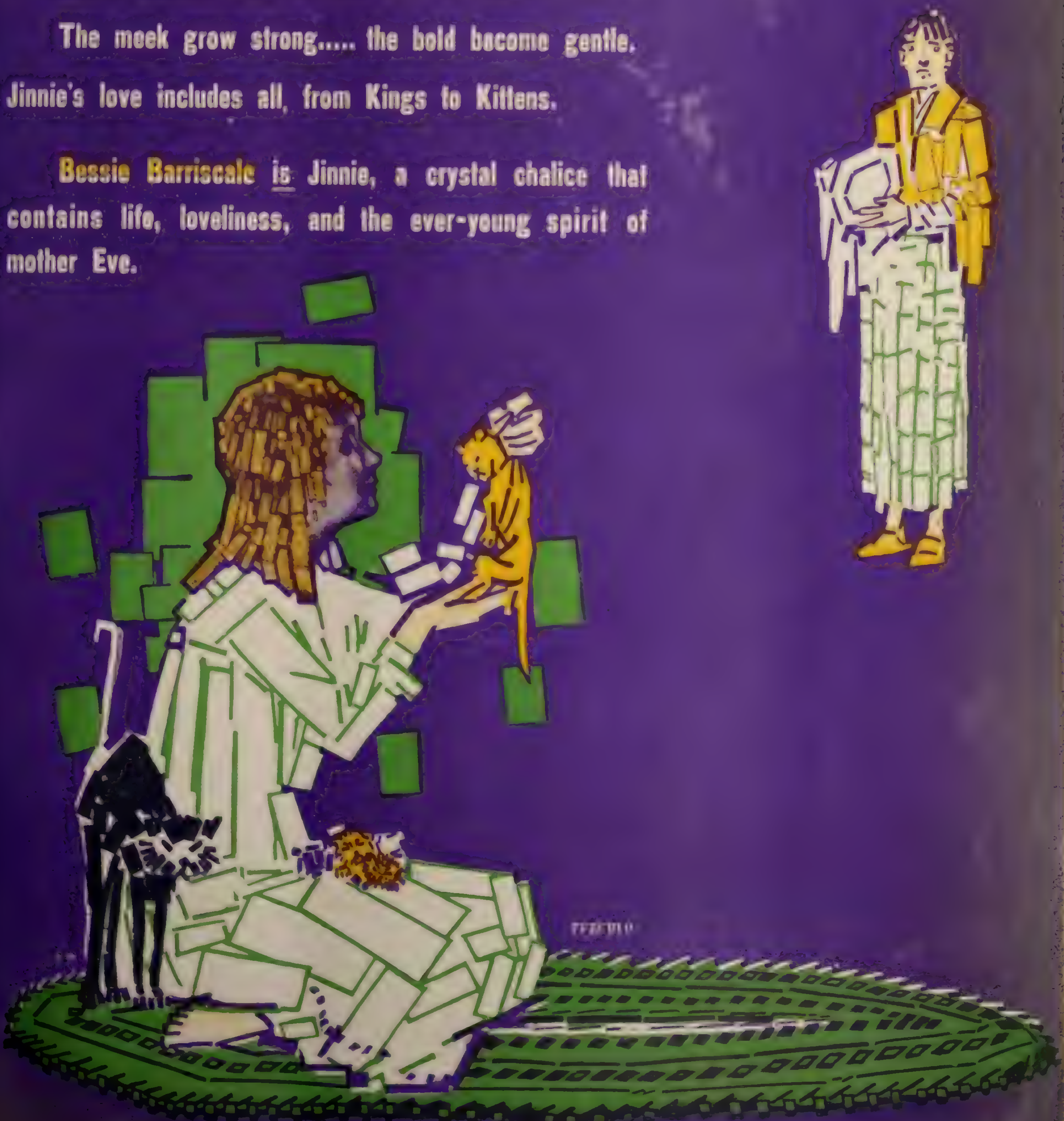
AUTHOR OF "TESS OF THE STORM COUNTRY"

PARALTA PLAYS INC

Jinnie treads the drab places and brings splashes of golden sunshine into the lives of the weary.

The meek grow strong..... the bold become gentle. Jinnie's love includes all, from Kings to Kittens.

Bessie Barriscale is Jinnie, a crystal chalice that contains life, loveliness, and the ever-young spirit of mother Eve.



PARALTA PLAN

PARALTA PLAYS—photo-dramas of exceptional merit—are an important part of the Paralta Plan.

The Paralta Plan of distribution could not be made effective without Great Paralta Plays.

The Paralta Plan is founded on quality and integrity—supreme quality in plays and absolute integrity in dealing with Exhibitors.

Highest quality in goods, real integrity in sales system and intensive development will make any merchandising plan invincible.

The Paralta Plan has come to stay. Watch it grow!

HUNDREDS of Exhibitors are studying the Paralta Plan in all its details. It ultimately means the salvation of their business.

Certainty in quality of plays, certainty in rentals and certainty in exclusive exhibiting rights appeals to them.

What the banker demands the Exhibitor can now positively attain.

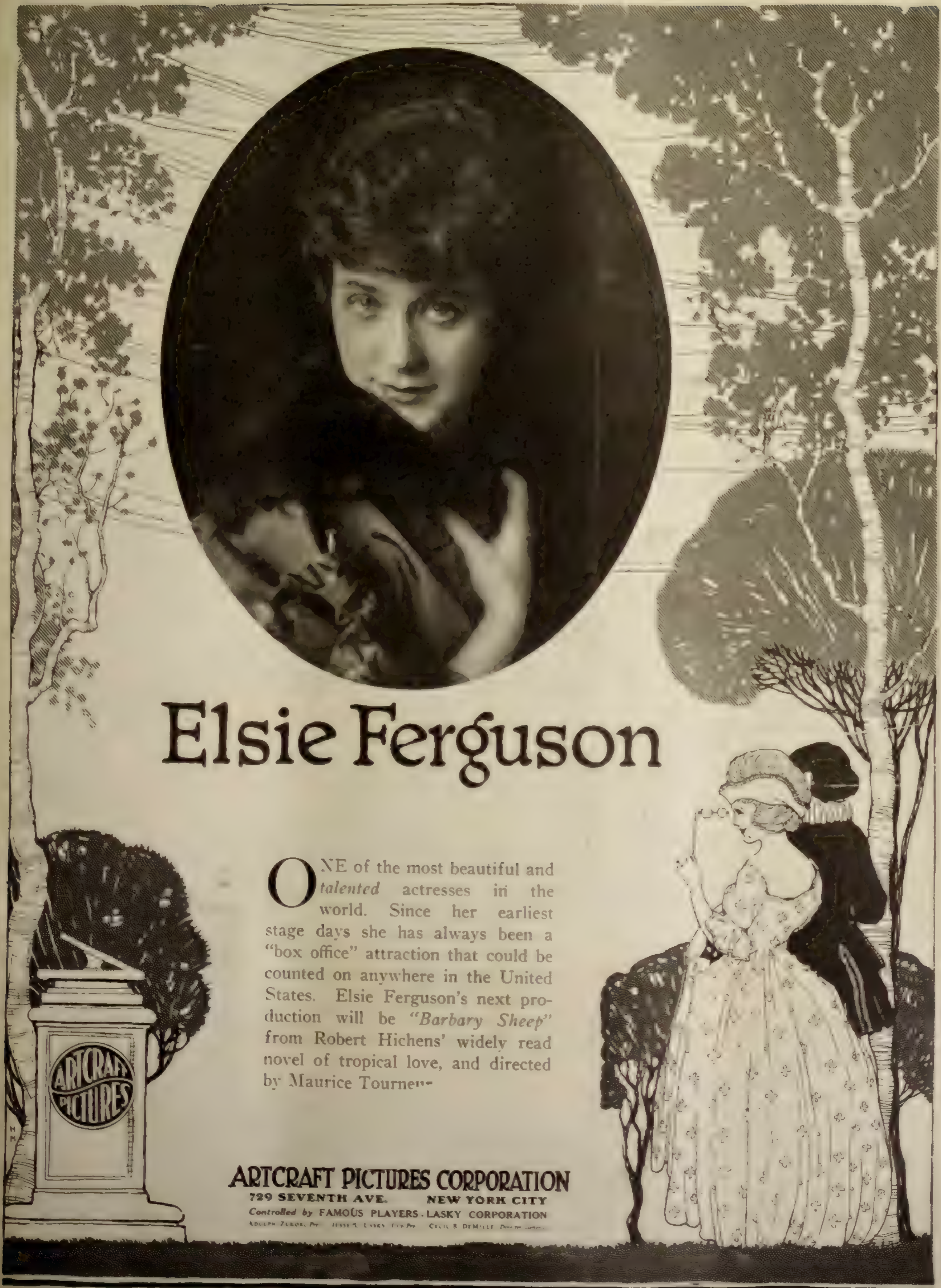
Two of the greatest independent producing stars release on the Paralta Plan. Others are beginning to see its substantial advantages.

A book explaining it will be sent to any Exhibitor on application. It is free. Write for it at once.

PARALTA PLAYS INC.

CARL ANDERSON, President
HERMAN FICHTENBERG, Chairman Directors
ROBERT T. KANE, Vice-Prest.
HERMAN KATZ, Treas.
NAT. I. BROWN; Secretary and Gen'l Manager.

729 SEVENTH AVENUE
NEW YORK CITY -

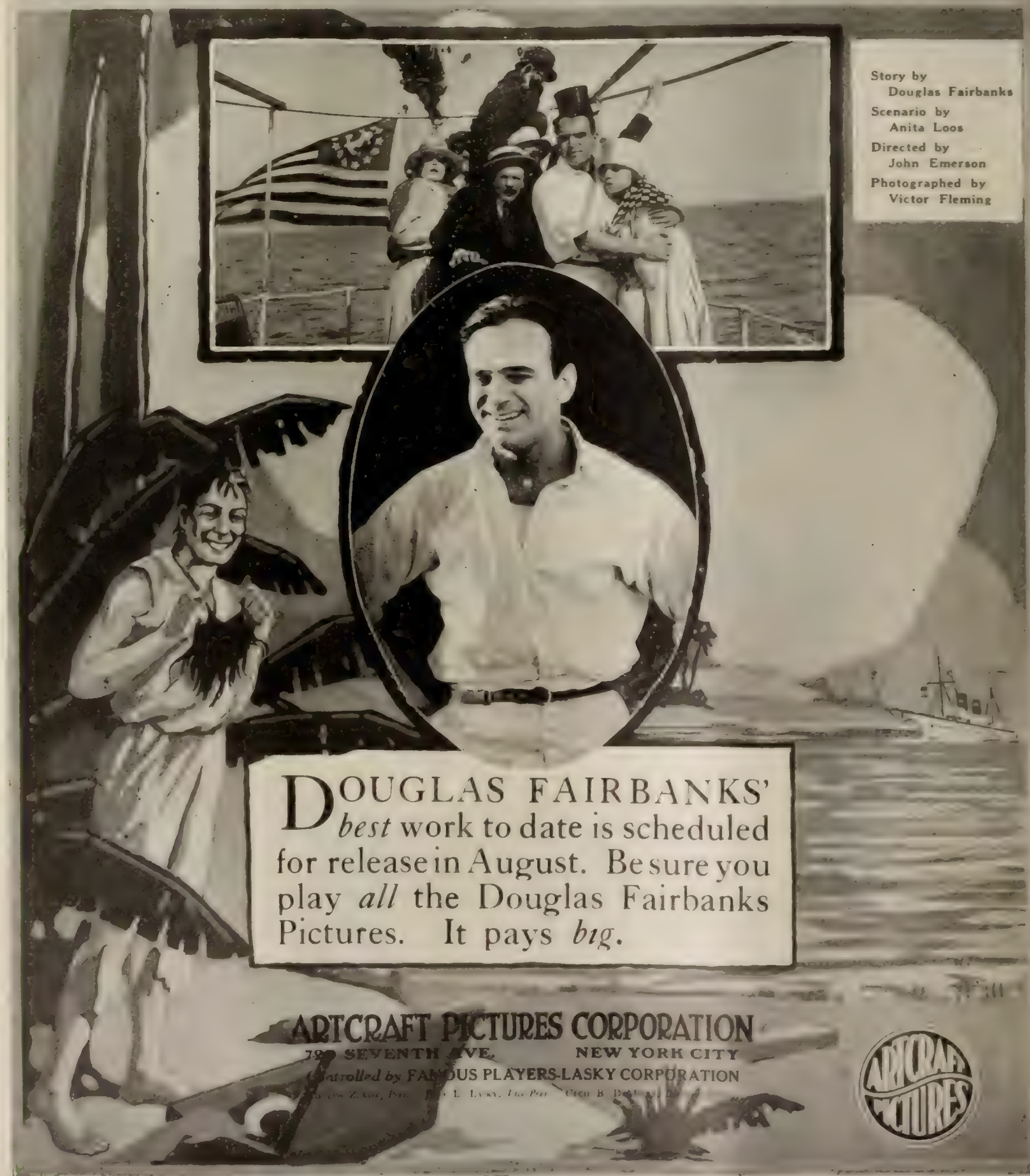


Elsie Ferguson

ONE of the most beautiful and *talented* actresses in the world. Since her earliest stage days she has always been a "box office" attraction that could be counted on anywhere in the United States. Elsie Ferguson's next production will be *"Barbary Sheep"* from Robert Hichens' widely read novel of tropical love, and directed by Maurice Tourneur

ARTCRAFT PICTURES CORPORATION
729 SEVENTH AVE. NEW YORK CITY
Controlled by FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, Pres. JESSE L. LASKY, Vice-Pres. CECIL B. DeMILLE, [illegible]

Douglas Fairbanks
in "Down to Earth"



Story by
Douglas Fairbanks
Scenario by
Anita Loos
Directed by
John Emerson
Photographed by
Victor Fleming

DOUGLAS FAIRBANKS' *best* work to date is scheduled for release in August. Be sure you play *all* the Douglas Fairbanks Pictures. It pays *big*.

ARTCRAFT PICTURES CORPORATION
7[illegible] SEVENTH AVE. NEW YORK CITY
Controlled by FAMOUS PLAYERS-LASKY CORPORATION
[illegible] Zukor, Pres. [illegible] L. Lasky, Vice Pres. Cecil B. D[illegible]

D.W. Griffith

THE name of Griffith is a magical one in the motion picture industry. It means super-production, limitless imagination and directorial *genius*. The man who conceived "The Birth of a Nation" and "Intolerance" will return soon from the *European battle front* where, under the auspices of the British War Office, he is recording for all time the greatest struggle of the ages.

ARTCRAFT PICTURES CORPORATION
729 SEVENTH AVE. NEW YORK CITY
Controlled by FAMOUS PLAYERS-LASKY CORPORATION
[illegible]

Cecil B. DeMille

MASTER mind, genius, artist, the personification of directorship, and founder of the Lasky School of Motion Picture Art. "Joan the Woman" is still in the minds of all—as an example of the heights to which the motion picture can ascend when in the hands of a master of his art. Mr. De Mille will produce a series of four great productions during the coming year for Artcraft release.

ARTCRAFT PICTURES CORPORATION
729 SEVENTH AVE. NEW YORK CITY
Controlled by FAMOUS PLAYERS-LASKY CORPORATION
Adolph Zukor *Pres.* Jesse L. Lasky *Vice-Pres.* Cecil B. DeMille *Director General*

MUTT and JEFF

enthroned in public favor are making a BIG HIT on the Screen

THE World's Biggest Advertising Campaign

is back of the NEW Mutt and Jeff Animated Cartoons (in weekly releases).

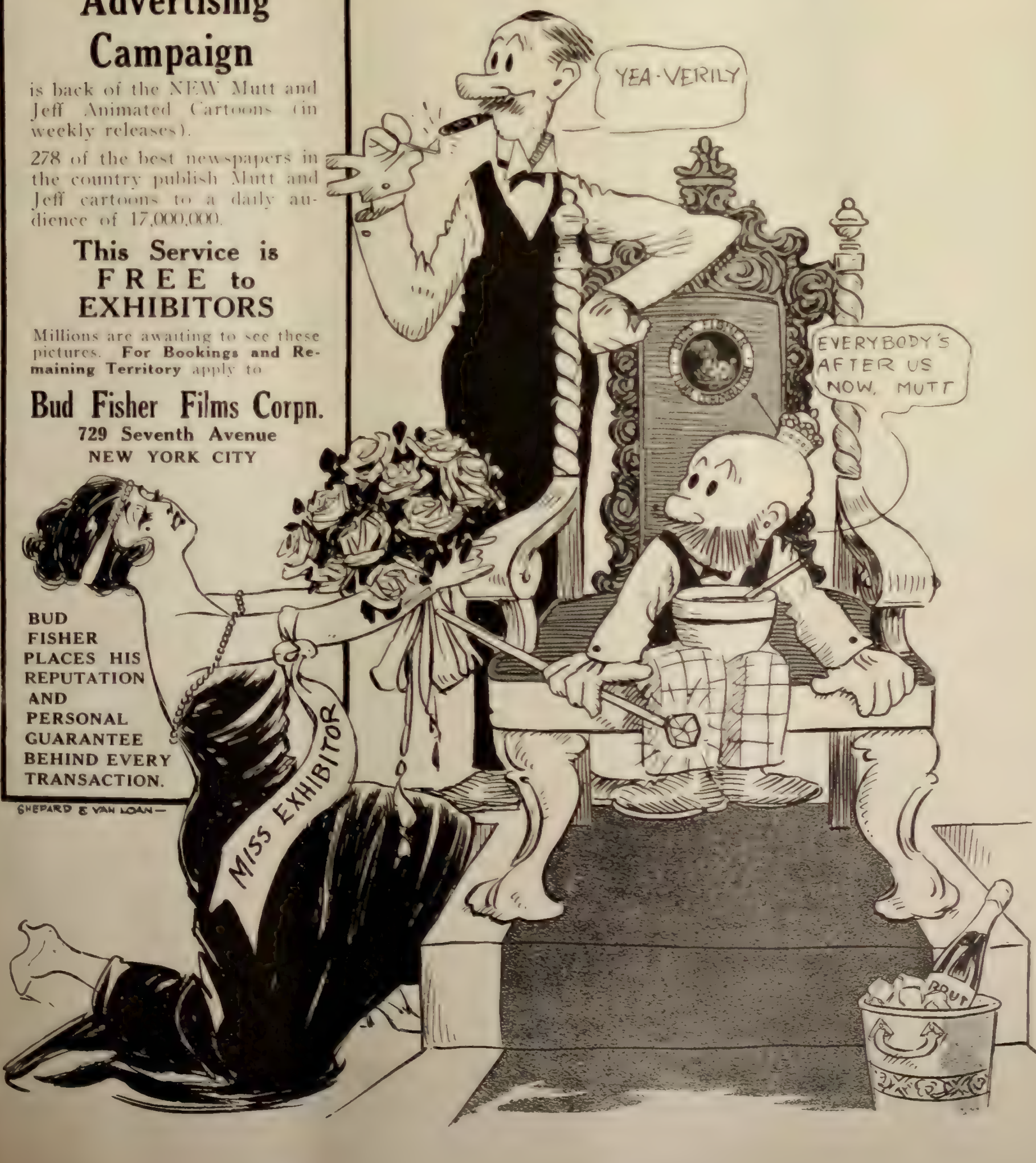
278 of the best newspapers in the country publish Mutt and Jeff cartoons to a daily audience of 17,000,000.

This Service is FREE to EXHIBITORS

Millions are awaiting to see these pictures. **For Bookings and Remaining Territory** apply to

Bud Fisher Films Corpn.
729 Seventh Avenue
NEW YORK CITY

BUD FISHER PLACES HIS REPUTATION AND PERSONAL GUARANTEE BEHIND EVERY TRANSACTION.


YEA-VERILY
EVERYBODY'S AFTER US NOW, MUTT
MISS EXHIBITOR
BRUT
SHEPARD & VAN LOAN—

Announces New Fox Policy

For the guidance and information of Exhibitors of the United States, I present herewith our policy for next season, beginning Sunday, September 2nd.

Standard Pictures

8 THEDA BARA SUPERPICTURES under a separate and independent contract on the open market.

8 WILLIAM FARNUM DE LUXE PICTURES under a separate and independent contract on the open maket.

JACK AND THE BEANSTALK—9 amazing reels of action, children, thrills, novelties. This picture will be booked on the open market.

THE HONOR SYSTEM—The greatest human story ever told on stage or screen. This picture can be booked on the open market.

12 FOX KIDDIE PICTURES. This series can be booked on the open market. Among the stories already produced that will be released in this series are Treasure Island, Babes in the Woods, Aladdin and the Wonderful Lamp, The Brownies, Mikado, Pinafore, Alice's Adventures in Wonderland, Ali Baba and the Forty Thieves.

NOTE: Trade Shows will be held in every important Exchange center of the United States, showing Standard Pictures before release dates. We will not book Standard Pictures unless the Exhibitor has actually seen them on the screen. My confidence is supreme.

52 Fox Special Features

Beginning Sunday, September 2nd, we will release, every week, one Special Feature picture, from 5 to 6 reels. Each production based on a successful stage play or novel, headed by a star of box office drawing power, staged by a great director, and produced with skill and care, regardless of expense. Each a Special of the highest merit.

The stars are George Walsh, Virginia Pearson, Valeska Suratt, Gladys Brockwell, Dustin Farnum, June Caprice, Miriam Cooper and others.

Comedy Pictures

20 to 26 comedies, two reels each, during 1917-1918. We will not talk or advertise them for booking purposes. We will not book our comedies until they have been seen by you. Each comedy release will be produced by the Sunshine Comedy Company, under the supervision of Henry Pathe Lehrman, the master wizard of comedy making.

It is a human impossibility to guarantee more than 26 meritorious comedies during the next twelve months. Therefore we have limited our output to 26. We have ten of the greatest comedy pictures ever made on our shelves. We will show them to you. Our release date will be announced later.

Recapitulation

Fox Film Corporation will offer the Exhibitor during the coming season the following pictures:

36 Standard Pictures on the open market.
52 Fox Special Features on contract.
20 to 26 Comedies on open market.

Call at our nearest Exchange and make your arrangements Now. I can assure you that the Two and One Half Million Dollars that we haxe expended in finished productions are worthy of your earnest and immediate attention, and I advise you to call at our nearest Branch Office and see the pictures screened at Trade Shows. I have personally witnessed the first six months' productions and I believe they will insure the 1917-18 success of any Exhibitor who is fortunate enough to secure our contract.

Very truly yours,

WILLIAM FOX, *President*

FOX FILM CORPORATION.

The Story of

STANDARD PICTURES

is quickly told

WILLIAM FOX IS STANDARD PICTURES

He Has Expended Two and One-Half Millions in the Last Eight Months – Not in "Advertising Promises", Not in Telling You What he Proposes or Hopes To Do.

THE 2½ MILLIONS
WERE SPENT IN MAKING
STANDARD PICTURES,
THE GREATEST PICTURES EVER KNOWN TO BE OFFERED TO AN EXHIBITOR

SEEING IS BELIEVING!

We don't want you to Book these Pictures until you have seen them

In Every Important City of the United States and Canada –

STANDARD PICTURES ARE NOW READY FOR TRADE SHOWING

Through Special Representatives

RELEASES IN SEPTEMBER

READ THE FOLLOWING PAGES FOR FURTHER INFORMATION

WIRE WRITE OR CALL

NOW

AT NEAREST EXCHANGE
OF

FOX FILM CORPORATION

STANDARD PICTURES

JACK AND THE BEANSTALK

Beginning of the Fox Kiddies

Cost
$500,000
to make
1300 CHILDREN,
1 GIANT – *8 Ft. 6 in.*
Castles and Cities Built.
8 Months to Film –
EVERLASTING AS TIME IS THIS PICTURE FOR ALL CHILDREN BETWEEN THE AGES of 5 and 90

FIRST SHOWING ON BROADWAY AT THE GLOBE THEATRE – MONDAY, JULY 30. *Prices 25¢ to $1.00*

STANDARD PICTURES
FOX FILM CORPORATION

STANDARD PICTURES

WILLIAM FARNUM

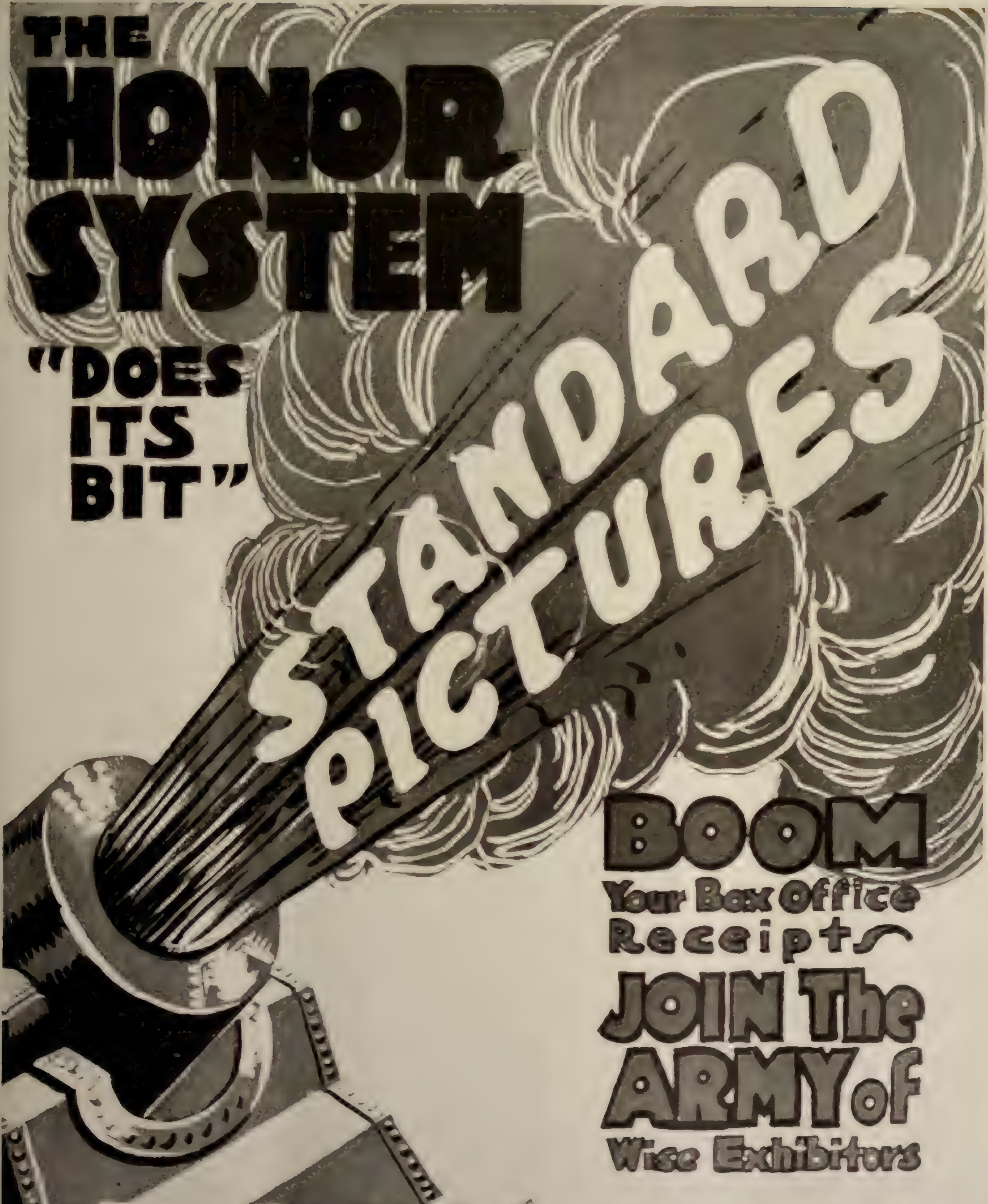
BY ALL ODDS
THE GREATEST
ACTOR
ON THE
SCREEN
TO-DAY

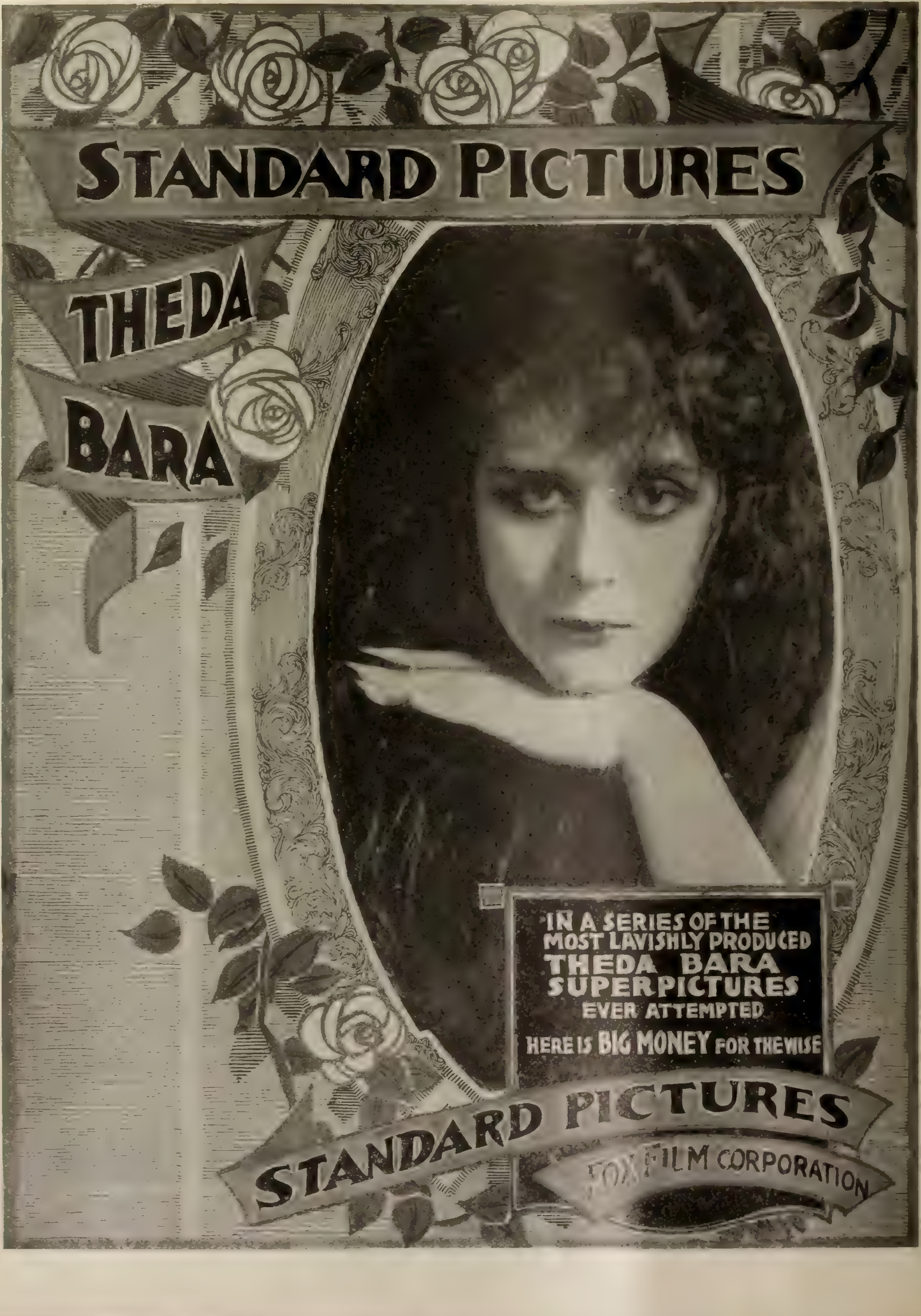
IN **STANDARD PICTURES**
WILLIAM FARNUM
HAS REACHED HEIGHTS
NEVER BEFORE ATTEMPTED
BY ANY LIVING STAR ★

RED BLOOD IN EVERY
STORY.

STANDARD PICTURES

FOX FILM CORPORATION


THE
HONOR
SYSTEM
"DOES
ITS
BIT"
STANDARD
PICTURES
BOOM
Your Box Office
Receipts
JOIN The
ARMY of
Wise Exhibitors
FOX FILM CORPORATION


STANDARD PICTURES
THEDA
BARA
IN A SERIES OF THE MOST LAVISHLY PRODUCED THEDA BARA SUPERPICTURES EVER ATTEMPTED
HERE IS BIG MONEY FOR THE WISE
STANDARD PICTURES
FOX FILM CORPORATION

STANDARD PICTURES

FOX KIDDIES FEATURES

A Series of Twelve Wonderful Films

COMING — "Treasure Island." "Babes in the Woods," "Aladdin and his Wonderlamp," and Others.

THERE ARE THIRTEEN HUNDRED FOX KIDDIES.

EACH PRODUCTION COST OVER $200,000

THE WORLD-OLD STORIES of CHILDHOOD.

OLD PEOPLE !— GET OUT YOUR PRIMERS

STANDARD PICTURES
FOX FILM CORPORATION.

See Next Issue for Fu

Rega

the New

THE FOX FILM

rther Announcement

rding

Policy of

CORPORATION

Pathé

A line four blocks long each side of the theatre – Cincinnati.

Enormous capacity business and the whole city back of show – Omaha.

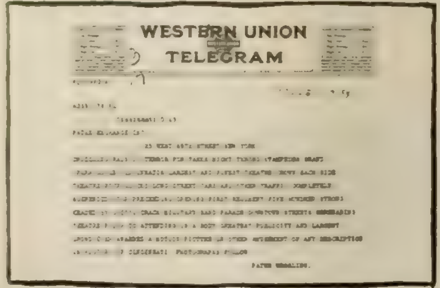
Unbroken line throughout the day – thousands turned away – Cleveland.

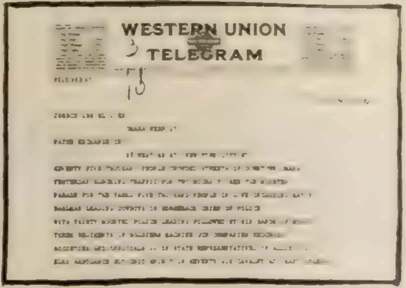
Only one picture could do it – the world beating record breaker

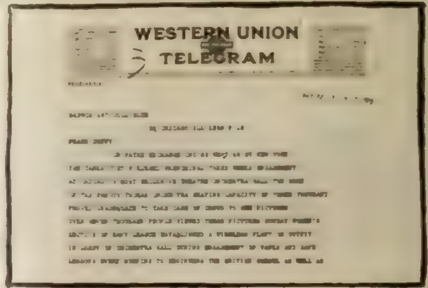
The Tanks at the Battle of the Ancre

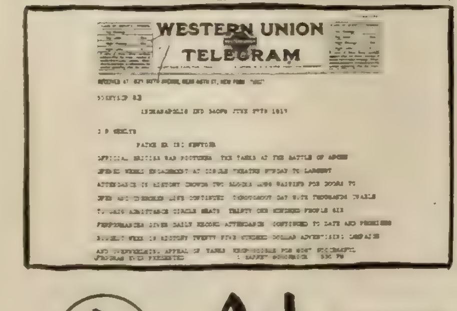
(Official Government Pictures of the War)

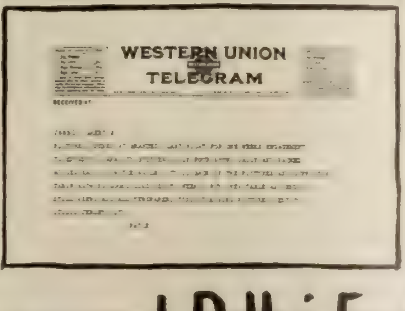
Read these telegrams – they have a message for you – if you are in business to make money!

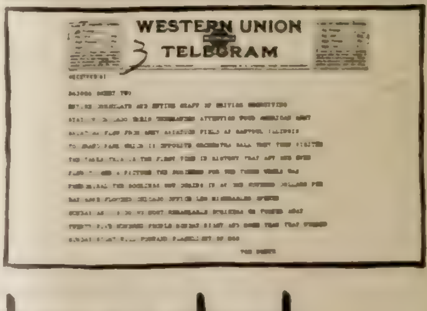

WESTERN UNION
TELEGRAM


WESTERN UNION
TELEGRAM


WESTERN UNION
TELEGRAM


WESTERN UNION
TELEGRAM


WESTERN UNION
TELEGRAM


WESTERN UNION
TELEGRAM

Ask your nearest Pathé Exchange about this five reel wonder – quick!

Pathé

The

Irene Castle

features not only have a great

box office star

but real super feature production!

George Fitzmaurice, director of some of Pathé's greatest hits – "Kick In", "The Hunting of the Hawk", "At Bay", "Via Wireless", etc., and Frank Crane, of Astra, are directing these Castle pictures.

Says his patrons are asking for Mrs. Castle pictures:

"I have had many requests from my patrons for Mrs. Vernon Castle and am delighted to learn that I shall have her in features. I congratulate you on having secured her."—*A. Gordon Francis, mgr. Hyde Park Theatre, Chicago.*

Antonio Moreno

A box office star of proven value has been secured to play opposite Mrs. Castle.

No expense is being spared to make these pictures the very best! Ask the nearest Pathé Exchange about them.

Pathé

PEARL WHITE

in a Pathé serial makes an unequalled attraction for any house!

THE FATAL RING

is a serial that was planned, written, directed, acted and produced in a way that insures to you fifteen weeks of business away above the average. Action? Yes! Thrills? Yes! Suspense? Yes! Feature production? Yes!

Nation wide publicity in the great Hearst and other papers in all the principal cities of the country to bring out the crowds and keep them coming.

Book now for summer profits!

Produced by Astra
Directed by Geo. B. Seitz
Written by Fred Jackson
Scenarios by B. Millhauser

Pathé

PEARL WHITE

THE ESCAPE FROM THE FERRY SLIP—ONE OF THE MOST SENSATIONAL SCENES EVER FILMED.

Pathé

The press of the nation praises the Pathé serial

The Neglected Wife

The chorus of praise has been unanimous; here are a few excerpts, culled at random.

The Los Angeles Examiner says of "The Neglected Wife"—"When a husband is obviously bored—what is the best thing to do? This question a married woman has always regarded with fear and trembling. Since the establishment of property laws and the accompanying matrimonial laws wives have been accustomed to look with terror for the moment when that dreaded 'Other Woman' should appear. In the Pathé serial we see the timid, meek wife and the brisk, capable business woman each destined to play such an important role in the career of the husband. Ruth Roland is altogether charming and likeable as 'The Other Woman'."

The Syracuse Herald says—"There is something doing every minute in the first three chapters of 'The Neglected Wife'."

The Houston Chronicle says—"Mabel Herbert Urner is perhaps one of the most far-reaching of modern American authors, her forte being 'life continuous' and her theory that the life of any man or a woman is a new story every day. Pathe has spent not only money upon the film to secure a careful adherance to atmosphere and environment but has also given to the film that element of sureness which only a good picture can put across."

The Picture Play News of Rochester, N. Y. says—"Critics place 'The Neglected Wife' near the top of Pathé serials in point of genuine interest as well as artistic literary merit. In it there is a problem presented, discussed and solved that is threatening thousands of American homes. It is a live, vital question. Its treatment in the new serial will be closely followed by thousands of wives and husbands, who will feel secretly if not openly, that some phase of their own domestic difficulties may be solved."

Spring, summer, fall and winter Pathé serials outdraw all pictures.

Produced by Balboa
adapted from famous novels
by Mabel Herbert Urner

HIS WIFE AT THE OTHER END OF THE WIRE!

Pathé

Ruth Roland

everybody's favorite,
star of

The Neglected Wife

Pathé

Gladys Hulette
is the star of the five part
Gold Rooster Play

The Streets of Illusion

Produced by Astra
Directed by William Parke

Miss Hulette is rapidly coming to the very front rank of motion picture stars. Exhibitors report that their patrons are asking them when they will have another Hulette picture.

"'The Last of the Carnabys' is a typical Gladys Hulette picture containing the usual large amount and kind of appeal, finely acted. The direction of Wm. Parke is practically faultless."—*Dramatic Mirror.*

"In 'The Last of the Carnabys' Miss Hulette adds to her fast growing laurels."—*Moving Picture World.*

GLADYS HULETTE

BABY MARIE OSBORNE

Baby Marie Osborne
is announced in the five part
Gold Rooster Play

Captain Kiddo

Produced by Lasalida

Baby Osborne ranks with almost any star in the business as a box office attraction. This is what the Manager of one of Omaha's very best theatres says of her;

"Last night we played 'Sunshine and Shadow' with Baby Osborne and it was a record breaking attraction for us. Baby Osborne, Pearl White and Gladys Hulette are all very popular stars with the Dundee patrons."—
C. H. Schofield, Dundee Theatre, Omaha, Neb.

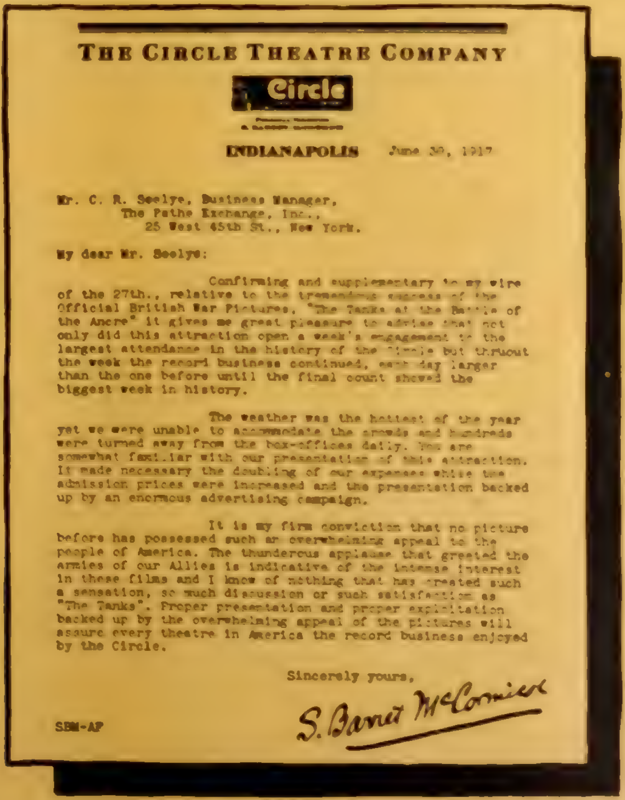
Pathé

It keeps on breaking all box office records wherever it is shown!

Read what S. Barret McCormick, Manager of the Circle Theatre, Indianapolis, one of the country's most successful exhibitors, writes concerning the positively unparalleled five part feature

The Tanks at the Battle of the Ancre

(Official Government Pictures of the War)



THE CIRCLE THEATRE COMPANY

Circle

INDIANAPOLIS June 30, 1917

Mr. C. R. Seelye, Business Manager,
The Pathe Exchange, Inc.,
25 West 45th St., New York.

My dear Mr. Seelye:

Confirming and supplementary to my wire of the 27th., relative to the tremendous success of the Official British War Pictures, "The Tanks at the Battle of the Ancre" it gives me great pleasure to advise that not only did this attraction open a week's engagement to the largest attendance in the history of the Circle but thruout the week the record business continued, each day larger than the one before until the final count showed the biggest week in history.

The weather was the hottest of the year yet we were unable to accommodate the crowds and hundreds were turned away from the box-offices daily. You are somewhat familiar with our presentation of this attraction. It made necessary the doubling of our expenses while the admission prices were increased and the presentation backed up by an enormous advertising campaign.

It is my firm conviction that no picture before has possessed such an overwhelming appeal to the people of America. The thunderous applause that greeted the armies of our Allies is indicative of the intense interest in these films and I know of nothing that has created such a sensation, so much discussion or such satisfaction as "The Tanks". Proper presentation and proper exploitation backed up by the overwhelming appeal of the pictures will assure every theatre in America the record business enjoyed by the Circle.

Sincerely yours,

S. Barret McCormick

SBM-AP

This picture just showed to a paid attendance for one week at Orchestra Hall, Chicago, of over 41,000!

You remember what it did at Carnegie Hall, New York and the Auditorium, Chicago!

It stood them up for a week to capacity at the Ideal Theatre, Dayton, Ohio.

Ask your nearest Pathe Exchange about it - quick!

Pathé

Scenes of
General Pershing
and the
American Army in France
have been and are being shown in the
Hearst-Pathé News

Whatever is most interesting, whatever is most timely you will find in the Hearst-Pathé News, the only one reel feature. These are the days when no exhibitor can afford to be without it. It's the only news reel issued **TWICE A WEEK**

SHERMAN IS RIGHT

I BELIEVE

"I Believe," is my most important production
George Loane Tucker

"One of the MOST FORCEFUL DRAMATIC PRODUCTIONS that has ever been presented on the screen" - - - - WID'S

"A BOX OFFICE MAGNET" - - - - New York Clipper

"Can be booked WITH ABSOLUTE ASSURANCE" - - - - - - - - - - - - - - - - Exhibitors' Herald

"The biggest Box Office attraction" - - - New York Review

"Well produced and splendidly acted" - - Moving Picture World

"A GENUINE BOX OFFICE APPEAL" - Motion Picture News

"A big picture with a big theme and one that will interest all classes. Will build patronage for any theatre." - - Trade Review

"THE PRODUCTION IS A MASTERPIECE" New York Telegraph

"One of the BEST STATE RIGHT PICTURES this season" - - - - - - - - - - - - - - Dramatic Mirror

For U. S. A. and Canadian Rights

Apply **HARRY A. SHERMAN,** President

SHERMAN PICTURES CORPORATION

218 WEST FORTY-SECOND STREET NEW YORK

Goldwyn Pictures

Goldwyn Takes Chicago by Storm

THE biggest and most successful exhibitors in all America attended Goldwyn's first trade showing at the Chicago Exposition and at its close gave the greatest demonstration of approval ever witnessed in the industry. In addition, this is what they said:

MARCUS LOEW, New York: **"Goldwyn Pictures are remarkable productions that establish new standards in the industry."**

ROBERT LIEBER, The Strand, Indianapolis: **"I never saw such wonderful productions. * * * I predict, too, that Madge Kennedy is America's next great screen favorite."**

EDWARD A. ZORN, Temple Theatre, Toledo: **"Here is where I book all twenty-six of Goldwyn's first year's pictures. No producers have ever before set such high standards and achieved them."**

JOHN H. KUNSKY, Detroit: **"No producer has ever made pictures that excel the Goldwyn quality. All of my theatres will play them."**

J. W. & W. T. DUSENBURY, The Grand, Columbus, Ohio: **"Goldwyn has made the finest productions we have ever seen."**

JACK GREENBAUM, Alhambra and Mall Theatres, Cleveland, Ohio: **"'Baby Mine' is the greatest comedy ever made. Goldwyn launches a new era in motion pictures."**

A. H. BLANK, Des Moines: **"I have booked all Goldwyn releases for my theatres in Des Moines, Omaha and Davenport. They are the last word in picture-making."**

WILLIAM FLYNN, 12th Street Theatre, Kansas City: **"My audiences will go wild over Goldwyn's productions and stars. I have signed for them all."**

J. C. SMUCK, Parkersburg, W. Va.: **"My congratulations to Goldwyn. * * * Madge Kennedy will become the greatest star of the screen."**

ADVISORY BOARD:

SAMUEL GOLDFISH
Chairman
EDGAR SELWYN
IRVIN S. COBB
ARTHUR HOPKINS
MARGARET MAYO
ROI COOPER MEGRUE
ARCHIBALD SELWYN
CROSBY GAIGE
PORTER EMERSON BROWNE

Goldwyn Pictures

Why They Have Faith in Goldwyn

EXHIBITORS themselves are largely responsible for the nation-wide feeling of faith and confidence in Goldwyn and in our productions. They tell us, and they have told *other exhibitors*, that they believe in Goldwyn.

Because Samuel Goldfish always has been identified with and produced clean, fine, superior pictures and under this big new alliance he has the facilities to make better and finer pictures than ever before.

Because Edgar and Archibald Selwyn and Margaret Mayo have in quick succession produced some of the greatest and most successful plays in the history of the American theater, and bring to Goldwyn a knowledge of box office values that will benefit every exhibitor in the industry.

Because Goldwyn's authors represent the best names identified with big, money-making plays and novels on two continents and because the very pick of all their works are owned and controlled by Goldwyn.

And also because every artistic facility that a producer can obtain has been enlisted into Goldwyn service for the making of Goldwyn Pictures.

When important exhibitors have said all of these things about us, what more could we wish to say about ourselves?

Goldwyn Pictures Corporation

16 East 42nd Street, New York City
Telephone: Vanderbilt 11

FOREIGN BUYERS

U. S. NAVY

APPROXIMATELY 5,000 FEET

THE FILM OF THE HOUR

A-K CO. BURLESQUES

FILM SUCCESSES—MONTHLY—900 FT.

TERRY HUMAN INTEREST

EVERY OTHER WEEK 900 FT.

RUSSIAN REVOLUTION

APPROXIMATELY 3,000 FEET

LAND OF THE RISING SUN

10,000 FT.—ISSUED COMPLETE OR IN SERIES OF 2,000 FT. OR 5,000 FT.

IF INTERESTED FOR YOUR TERRITORY

COMMUNICATE WITH

J. FRANK BROCKLISS, Inc.

729 SEVENTH AVE. TEL. BRYANT 8296 NEW YORK CITY

SELZNICK LJS PICTURES

HERBERT BRENON

Presents

"THE LONE WOLF"

With Hazel Dawn and Bert Lytell

Still Playing at the Broadway Theatre.

JOSEPH M. SCHENCK PRESENTS

NORMA TALMADGE

in *"THE MOTH"*

Another Hit by This Sure-fire Money-getter

LEWIS J. SELZNICK PRESENTS

CONSTANCE TALMADGE

in *"THE LESSON"*

A New Star—A Great Production, Direction Charles Giblyn.

HARRY WEBER PRESENTS

EVA TANGUAY

in *"POOR FIREFLY"*

The Bombshell of Joy in Her First Screen Appearance.

SELZNICK PICTURES

The Man
Behind The Picture

Verdict of Picture Experts

Charles Condon in "Motography" of July 21st, says:

"'The Lone Wolf' is an event in Herbert Brenon's brilliant career. Likewise it elbows its way into the ranks of pictures extraordinary."

Agnes Smith in "The Morning Telegraph" of July 8th, says:

"It is pictures like 'The Lone Wolf' that furnish the best answer to the question: 'Why moving pictures are popular.'"

Edward Weitzel in the "Moving Picture World" of July 21st:

"A rattling good melodrama is something to be thankful for. 'The Lone Wolf,' the Louis Joseph Vance story, directed and presented by Herbert Brenon is such a picture."

Joseph L. Kelley in "The Motion Picture News" of July 14th:

"'The Lone Wolf' is a most remarkable production bristling with tense moments, strong action, human incidents and powerful drama."

R. W. Baremore in "The Exhibitor's Trade Review" of July 14th:

"From the beginning of the first reel until the last fadeout there is not a dull moment in Herbert Brenon's 'The Lone Wolf.'"

Jolo in "Variety" of July 6th:

"For continuous melodramatic interest the Herbert Brenon film adaptation of Louis Joseph Vance's 'The Lone Wolf' ranks as a very remarkable achievement."

Adam Hull Shirk in the "Dramatic Mirror" of July 7th:

"A fine production and well acted."

Laura Hostetter in "The Billboard" of July 14th:

"The best pictures from an aeroplane on the screen today."

C. J. Giegerich in "The New York Clipper" of July 11th:

"'The Lone Wolf' is a criterion in intense melodrama of the most advanced style."

Herbert Brenon

presents

The FALL of the ROMANOFFS

With

ILIODOR

The Russian Monk
and former confidant
of the Czar and Czarina

In a scene o
tremendou
solemnity
Rasputin
as forced
vear that
e would
ease his
ful
ctices

Mr. Brenon is personally directing this production by Special arrangement with Mr. Lewis J. Selznick and the Herbert Brenon Film Corporation

PHOTOGRAPHED BY J ROY HUNT

Address all
Communication to
ILIODOR PICTURE
CORPORATION
729 7TH AVE. N.Y.

Living *For* the Industry—Not *Off* of It

When any industry is born, there usually is born with it a trade paper.

For trade papers, properly conducted, are invaluable to any industry.

As industries grow big, trade papers dealing with them usually multiply in number.

Invariably some of these trade papers enter the field with the radically wrong idea of "living *off* the industry, not *for* it."

The MOVING PICTURE WORLD was born with the moving picture industry.

It was founded by an aggressive man whose faith in the future of the industry was boundless.

He knew that there was a place for his paper in the natural and logical development of the industry—but, more than that, he knew that his part was to "live *for* the industry."

With this basic knowledge, J. P. Chalmers, Jr., founded the MOVING PICTURE WORLD and established its policy.

In the ten years of the paper's constant growth and increasing success this policy of "living *for* the industry" has never been changed—nor will it ever be.

The MOVING PICTURE WORLD plays fair *with the industry.*

In the judgment of its management, it makes no single move without having first determined that the move is for the greatest and most lasting good of the entire industry—and therefore the greatest and most lasting good of every single individual *seriously* engaged in the industry.

It gives more than value received in each and every one of its departments.

Its advertising space is sold on a strictly commercial basis.

The possibilities of return to the purchaser *are no longer a subject for argument*—careful and intelligently made tests have established the fact that advertising in the MOVING PICTURE WORLD *will produce results.*

—And there are no mere "hit-or-miss" policies in its editorial and news columns.

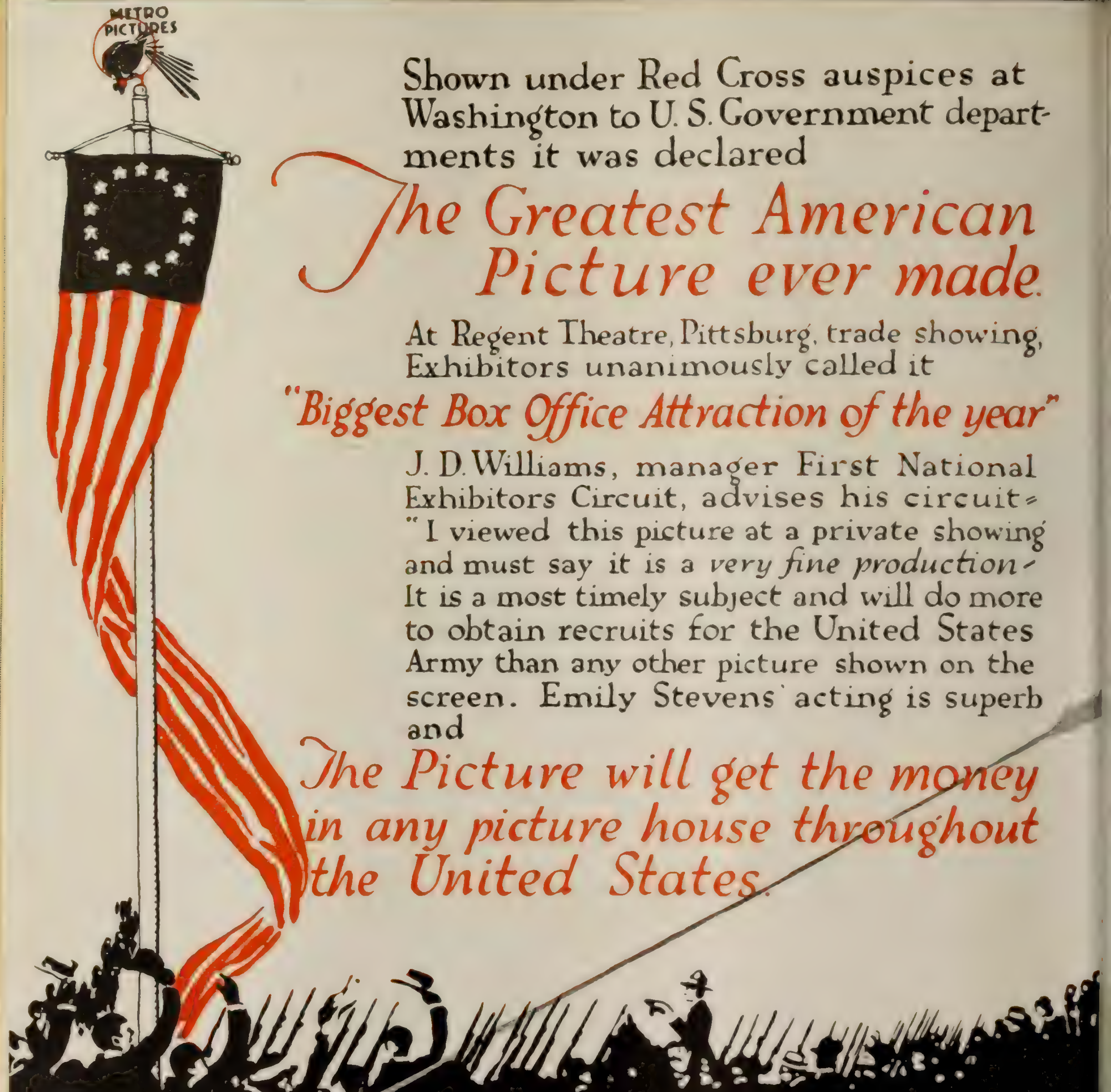
We are here to *help the industry*—and to help each individual in it when that individual's efforts are *helpful to the industry.*

Your support of the MOVING PICTURE WORLD—in its advertising columns and as a constant reader of its pages—will make the MOVING PICTURE WORLD an even greater power to *help the industry* in the future than it has been in the past.

Great Stars at a price the Exhibitor can afford to pay.

Emily Stevens
Nazimova
Edith Storey
Ethel Barrymore
Harold Lockwood
Francis X. Bushman
Beverly Bayne
Viola Dana
Emmy Wehlen
Mabel Taliaferro
Sidney Drew
Mrs. Sidney Drew

METRO



Shown under Red Cross auspices at Washington to U. S. Government departments it was declared

The Greatest American Picture ever made.

At Regent Theatre, Pittsburg, trade showing, Exhibitors unanimously called it

"Biggest Box Office Attraction of the year"

J. D. Williams, manager First National Exhibitors Circuit, advises his circuit= "I viewed this picture at a private showing and must say it is a *very fine production*- It is a most timely subject and will do more to obtain recruits for the United States Army than any other picture shown on the screen. Emily Stevens' acting is superb and

The Picture will get the money in any picture house throughout the United States.

The Slacker

A big patriotic story without battle scenes

with Wonderful Emily Stevens

Wm. Christy Cabanne's wonder of wonders in 7 Acts

METRO

BILLY WEST

KING-BEE FILMS CORPORATION

KING-BEE COMEDIES

LAUGHS

LIST OF BUYERS AND TERRITORY.

All Star Features Distributors, San Francisco, Cal.	California, Nevada, Arizona.
Boehringer Amusement Co., New Orleans, La.	Louisiana, Tennessee.
Central Film Service Co., Indianapolis, Ind.	Indiana and Part of Kentucky.
De Luxe Feature Film Co., Seattle, Wash.	Washington, Oregon, Idaho and Montana.
E. & H. Film Distributing Co., Atlanta, Ga.	South Carolina, Georgia, Florida, Alabama.
Sidney B. Lust, Inc., Washington, D. C.	Maryland, Delaware, District of Columbia and North Carolina
Standard Film Service Co., Cleveland, Ohio	State of Ohio, Part of Kentucky.
Masterpiece Film Attractions, Philadelphia, Pa.	Eastern Pennsylvania and Southern New Jersey.

EXHIBITORS BOOK YOURS NOW !

Quality Film Co., Inc., Pittsburgh, Pa.	Western Pennsylvania, West Virginia.
Pioneer Feature Film Co., New York City	Northern New Jersey.
Lewis J. Selznick Productions	State of New York.

Standard Film Corporation

R. C. Cropper, President

BRANCHES:

Art Dramas Service, Chicago, Ill.	Northern Illinois and Southern Wisconsin.
Minneapolis, Minn., 406 Film Exchange Bldg	Minnesota, So. Wisconsin, North Dakota, South Dakota.
Kansas City, Mo., 1305 Walnut St.	Missouri, Kansas.
Omaha, Neb., 1417 Farnham St.	Iowa and Nebraska.
St. Louis, Mo., Empress Theatre Bldg.	Southern Illinois and Eastern Missouri.

KING-BEE FILM CORPORATION

LOUIS. BURSTEIN
PRESIDENT & GEN'L M'G'R.
L. L. HILLER
TREASURER

NAT. H. SPITZER
SALES MANAGER

SOLE FOREIGN REPRESENTATIVE
J. FRANK BROCKLISS, Inc.
729 SEVENTH AVE, N.Y.C.

LONG ACRE BUILDING, NEW YORK

INDEPENDENT MANUFACTURERS

THE ONE PICTURE OR TWELVE PICTURES YOU MAKE A YEAR ARE JUST AS IMPORTANT AND WELCOME IN FOREIGN TERRITORY AS THE 52 PRODUCTIONS OF ANY PROGRAM CONCERN.

AND WE CAN DO FOR YOU WHAT WE HAVE DONE FOR OTHERS. OUR ORGANIZATION SPECIALIZES EXCLUSIVELY IN DISTRIBUTING ABROAD MERITORIOUS PRODUCTIONS IN ANY QUANTITY.

"WE OPERATE EVERYWHERE"

WE ARE AN ESTABLISHED ENTITY IN EVERY INDUSTRIAL COMMUNITY IN THE WORLD

WE CAN MAKE YOU AN ATTRACTIVE PROPOSITION

INTER-OCEAN FILM CORPORATION

Henry J. Brock, Pres.

Paul H. Cromelin, Vice-Pres.

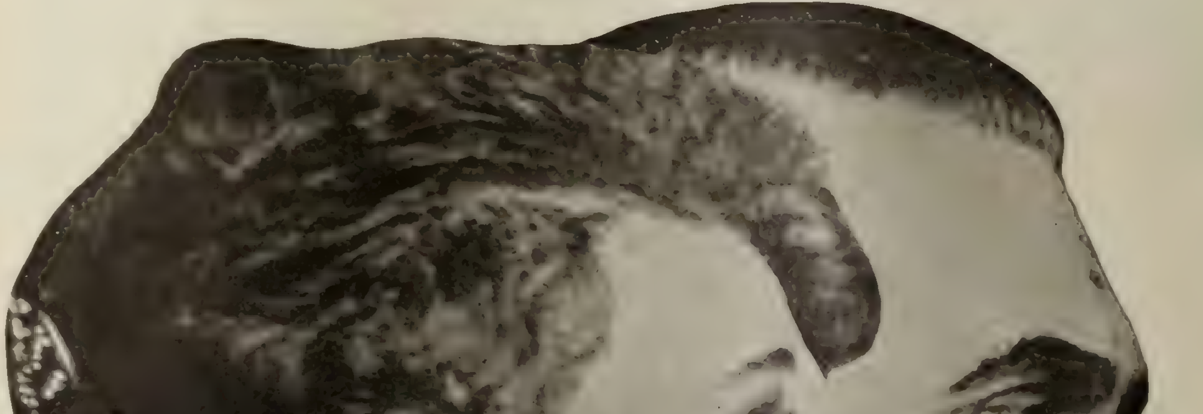
220 W. 42nd St.
NEW YORK CITY

LARGEST DISTRIBUTORS OF FILMS IN FOREIGN FIELDS.

"WE OPERATE EVERYWHERE"

Bluebird Photoplays INC.
PRESENT
ARTHUR HOYT
WITH NEVA GERBER, GEORGE HERNANDEZ AND GEORGE CHESBRO, IN A DRAMATIC PICTURIZATION OF THE FAMOUS NOVEL
"MR. OPP"
by ALICE HEGAN RICE
AUTHOR OF "MRS WIGGS OF THE CABBAGE PATCH" AND OTHER SUCCESSES
DIRECTED BY LYNN REYNOLDS
BOOK THRU YOUR LOCAL BLUEBIRD EXCHANGE
BLUEBIRD PHOTOPLAYS (INC)
1600 B'WAY, N.Y.C.

BLUEBIRD



Ruth Clifford

Rupert Julian

SPECIAL

Rupert JULIAN and Ruth Clifford Bluebird Stars

IN

"Mother O'Mine"

Directed by RUPERT JULIAN

The ***special*** BLUEBIRD photoplay, "MOTHER O'MINE," is without a doubt the most delightful human interest play of the season. A play that will ***establish*** BLUEBIRDS in your house. A BLUEBIRD that surpasses the average high class feature as a classic surpasses a novice. Those showing "MOTHER O' MINE" shouldt riple their receipts. Those about to book BLUEBIRDS WILL FIND THIS FEATURE A MAGNIFICENT OPENING PICTURE. Book thru any BLUEBIRD Exchange or

BLUEBIRD Photoplays (Inc.)

1600 Broadway, New York

P. S.—Arrange to see "Mother o' Mine" at your nearest Bluebird Exchange. You'll see the finest picture of the season.

KLEINE EDISON SELIG ESSANAY

"You ain't gonna let him strike you out, are you, Bill? *Lean* on it!"

And "Bill" *did* lean on it! As Old Man Cosgrove said later, "He knocked it for a loop!" Three men came romping home and the New York Giants had won the World's Championship. "Bill" was the hero of the hour, but, better than that, his "old man" forgave him for marrying the daughter of a Kansas City plumber, but—it's all in

"ONE TOUCH OF NATURE"

A Saturday Evening Post Story by Peter B. Kyne

John J. McGraw himself, several of the Giants, and a typical Polo Grounds crowd furnish the baseball atmosphere in a 5-reel picture that is brimful of rich humor and dramatic interest.

If there are baseball fans among your patrons, you can't afford to miss this one.

Produced by

THE EDISON STUDIOS

Published

MONDAY, JULY 30, 1917

Through

KLEINE EDISON SELIG ESSANAY

63 East Adams St., Chicago, and Other Principal Cities

K-E-S-E K-E-S-E K-E-S-E K-E-S-E

K-E-S-E

KLEINE EDISON SELIG ESSANAY

The Lure of the West

draws every red-blooded man and boy. You will pack you houses with

JACK GARDNER'S

New Western Plays

"THE LAND OF LONG SHADOWS"

"THE RANGE BOSS"

"OPEN PLACES"

HENRY B. WALTHALL'S

Latest Masterpieces

Just the thing for high-class programs. Booking at all K. E. S. E. offices.

"THE SAINT'S ADVENTURE"

"BURNING THE CANDLE"

"LITTLE SHOES"

"THE TRUANT SOUL"

Essanay

GEORGE K SPOOR PRESIDENT

1333 Argyle St., Chicago

K-E-S-E

K-E-S-E

GENERAL FILM COMPANY.

Scene from "Don't Lose Your Coat"

You Won't Lose Your Goat

Despite the dullness of the hot weather season

IF YOU BOOK

"Don't Lose Your Coat"

or any of the

Famous

BLACK CAT

FEATURES

LOOK OVER THIS LIST:

"Don't Lose Your Coat" August 18	**"The Long Green Trail"** August 11
"Vernon, the Bountiful" August 4	**"Pete's Pants"** July 28

Trademark Reg. U. S. Pat. 1907

Essanay

GEORGE K. SPOOR, PRESIDENT

1333 Argyle St., Chicago

Distributed Exclusively by General Film Company

Trademark Reg. U. S. Pat. 1907

GENERAL FILM COMPANY.

WM. N. SELIG

Presents

"UNCLE SAM AFLOAT AND ASHORE"

Your boy may soon become a Soldier or a Sailor Fighting for Home and Country. **"Uncle Sam Afloat and Ashore"** is a Realistic Feature Picturing our Soldier and Sailor Boys at Work and at Play. A Powerful Incentive to Enlistments!

BOOK IT NOW!!

SELIG POLYSCOPE CO.
Chicago, Illinois

Distributed Exclusively by General Film Company

GENERAL FILM COMPANY,

"Sparkle" Comedies Scintillate!!!

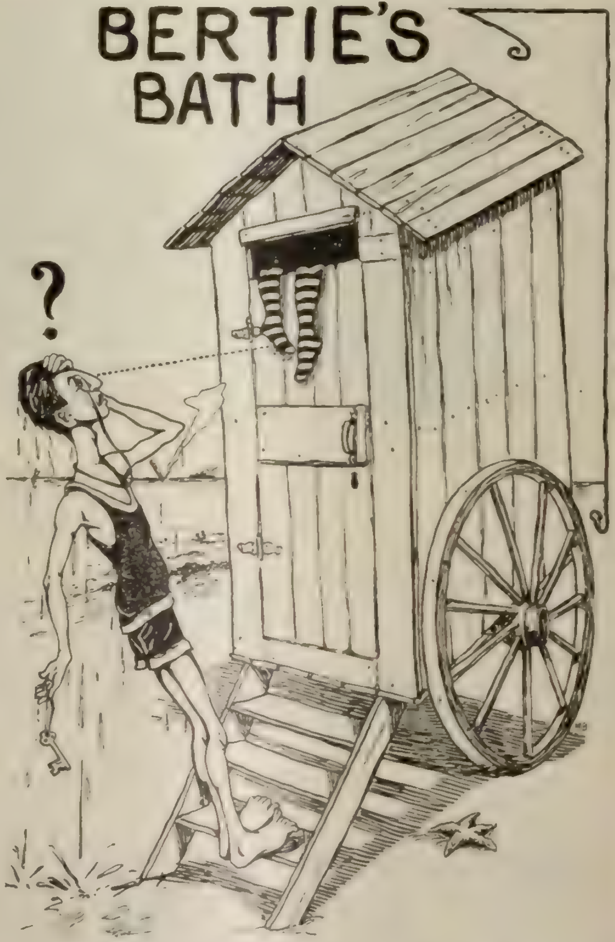
Constructed and Acted Expressly to Amuse Intelligent,
Fun Loving Folks, SPARKLE COMEDIES
Have the Irresistible Mirth Atmosphere with Polish

The Second Series of SIX Is Ready:

"An Attorney's Affair"
"Her Peignor"
"Those Terrible Telegrams"
"Stag Party"
"Bragg's Poker Game"
"Mixed Nuts"

KEEPING UP THE HIGH
STANDARD OF THE
FIRST SIX:

"Where's My Nightie?"
"Fresh Air" **"The Spy"**
"The Trunk Route"
"Bertie's Bath"
and
"A Night of Enchantment"



Produced by The **JAXON FILM CORPORATION** 220 W. 42d St.
New York City

Distributed Exclusively by the General Film Company

GENERAL FILM COMPANY

"The Beloved Characters of "O. Henry"

PATSEY DE FOREST in "THE GUILTY [illegible]

"LIZ"

"Knowing her way, and hungry for her surcease, she darted down the familiar ways until at last her feet struck the dull solidity of the rotting pier. And then it was but a few more panting steps—"

In "The Guilty Party," O. Henry gives his tremendous drama of "LIZ," [illegible] endings. One, a hopeless final catastrophe, is that which society indolently accepts as "the best way out" for the unfortunate. The other is an O. Henry vision.

The more ideal ending shows what might—in another world, of course—have happened, with no need of good Mother East River taking "Liz" to her bosom to settle in five minutes "the problem that keeps lights burning o' nights in thousands of pastorates and colleges."

A great story is "The Guilty Party." Like all others of the first twenty O. HENRY tales that have been reimmortalized by the magic art of the film, it has met the response from a public that craves honestly for worth.

BROADWAY STAR FEATURES

Distributed Exclusively by General Film Company

GENERAL FILM COMPANY.

The Further Adventures of Stingaree

By E. W. HORNUNG
Author of
"Raffles"

Featuring
TRUE
BOARDMAN

A series of thrilling tales of adventure in the Australian bush country that will make your patrons laugh and cry and hold their breath through two reels of gripping plot and whirlwind action.

A Sequel to the Sensationally Successful "Stingaree" Series

Other Kalem Attractions

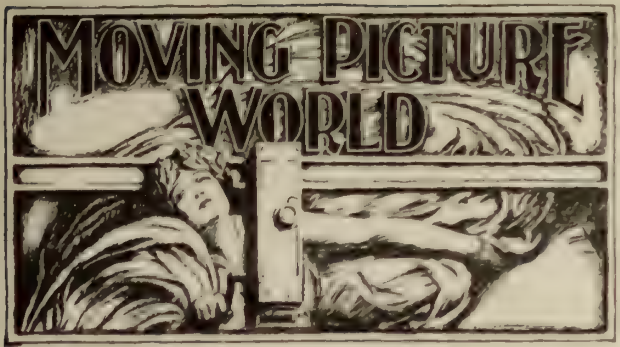
MARIN SAIS in a two-part series of Western dramas **"THE AMERICAN GIRL"**

"HAM" and "BUD" in a series of uproarious one-reelers **"HAM" COMEDIES**

Don't forget our patron-pulling posters! Four-color one, three and six-sheet lithographs on all two-reel pictures, and one and three sheets on the single reelers.

KALEM COMPANY

235 West 23d Street New York City



Entered at the General Post Office, New York City, as Second Class Matter

Founded by J. P. CHALMERS in 1907.

Published Weekly by the

CHALMERS PUBLISHING COMPANY

17 MADISON AVENUE, NEW YORK CITY.

(Telephone, 3510-3511 Madison Square)

J. P. Chalmers, Sr.	President
J. F. Chalmers	Vice-President
E. J. Chalmers	Secretary and Treasurer
John Wylie	General Manager

The office of the company is the address of the officers.

CHICAGO OFFICE—Suite 917-919 Schiller Building, 64 West Randolph St., Chicago, Ill. Telephone, Central 5099.

PACIFIC COAST OFFICE—610-611 Wright and Callender Building, Los Angeles, Cal. Telephone, Broadway 4640.

SUBSCRIPTION RATES.

United States, Cuba, Mexico, Hawaii, Porto Rico and Philippine Islands	$3.30 per year
Canada	3.50 per year
Foreign Countries (Postpaid)	4.00 per year

Changes of address should give both old and new addresses in full and be clearly written. Two weeks' time should be allowed for change.

ADVERTISING RATES.

Classified Advertising—One dollar for twenty words or less; over twenty words, five cents per word.

Display Advertising Rates made known on application.

NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, P. O. Box 226, Madison Square Station, New York, and not to individuals.

"CINE-MUNDIAL," the monthly Spanish edition of the Moving Picture World, is published at 17 Madison Ave. by the Chalmers Publishing Company. It reaches the South American and Spanish-speaking market. Yearly subscription, $1.50. Advertising rates on application.

(The INDEX to this issue is on page 854)

Saturday, August 4, 1917

Facts and Comments

THE Motion Picture Exhibitors' League of America re-elected Lee Ochs of New York as President for another year. Ochs and his friends went to Chicago for this express purpose and permitted nothing to turn them aside from their main object, not even the splitting asunder of the League. In an honest endeavor in the highly laudable object of keeping the League intact many exhibitors did everything possible to hold the convention together but met with no co-operation on the part of the present administration. It was there in force to elect Ochs and every suggestion that might help the cause of harmony was brushed aside if it jeopardized that plan in the slightest degree.

SUMMING up the results of the convention of exhibitors one cannot fail to realize how little was accomplished of any real benefit to either the exhibitors of the country or the industry as a whole. This lack of results is all the more regrettable when we learn that there was a good attendance of bona fide exhibitors present. The sum total accomplished was the re-election of the President and his friends, the boosting of his publishing proposition (the real object in view), and the discrediting as far as possible of all other trade papers in the industry. After all, perhaps, nothing more was to be expected of a convention in which such a large sprinkling of the more active delegates were present primarily to protect their interest in a trade publication.

* * *

WE MAY now look for the greatest possible amount of capital to be made out of the recent events at Chicago on behalf of the publishing activities of President Ochs and his coterie of friends. Many of the other exhibitors stood by the administration because of their loyalty to the cause of organization. All honor to them. The shame of it all is that their loyalty should be used to further the personal business plans of a few. Attempting to show that the opposition to Ochs and to the Exhibitors' League was altogether on the part of other trade papers was only one of the contemptible moves carefully staged beforehand. Speaking for this trade paper, at least, we can say that the only fighting it does or has done is on behalf of the exhibitor.

* * *

THE increase in film exports since the beginning of the war, as revealed by the statistics compiled by the Bureau of Commerce at Washington are most encouraging. Even more so is the reports of our American Consuls from scores of places allover the world, showing that there has been a great increase in the percentage of American films now exhibited and that the American films are most popular and well liked everywhere. This is as it should be when we remember the wider scope of the American producers and their greatest breadth of vision. This ought to and does result in film productions that are less provincial and have a more universal appeal to people of every country.

* * *

EXHIBITORS who are running airdomes this year have had a rather discouraging season until the last few days. We are now having some warm weather that will go far towards making amends to the open air theater. The many improvements in ventilating, summer covering of seats, serving of ice water, etc., however, have greatly improved the attendance in many of our up-to-date city theaters. As a consequence, greatly improved business is now enjoyed by many of these houses right through our hottest spells. Proper attention to ventilation is absolutely necessary. A few nights since in New York City two friends went to see a certain production at a good sized theater, but one of the old type. Everything was comfortable on entering, but a thunder shower compelled the closing of the skylights in the roof and as this was the only means of ventilation, except the doors, the atmosphere soon became unbearable. Naturally this particular house will be avoided in future by the party in question in winter as well as in summer, for pure air is just as necessary all the time as cool air in summer.

The Exhibitor's Backbone

By Louis Reeves Harrison

THE advantages and disadvantages of the producer's program may be summed up in the producer's intelligence plus that of the exhibitor. The one must not only know a thousand things about present-day standards and modern demands, but he must be entirely amenable to change and improvement—the exhibitor must not only know his audience, but he should try to get the measure of those people in his neighborhood who would naturally attend his theater, who stay away from it persistently from choice. There are few American communities today where there exists any prejudice against moving pictures themselves, but there are millions of quiet citizens of the better sort who regard this form of entertainment with the bored tolerance they show toward a circus.

There is an enormous vote in this country which can never be counted on by the politicians of any party, the vote of people who think for themselves. This great thinking mass cannot be forced, or bought, or jollied, or influenced in any way except through appeal to reason, judgment or a fine sense of duty. Without organization, without shouting and display, without even a name, this great thinking mass swings the destinies of our self-governing people. They might be well called the Nation's Backbone. This backbone is a vital equation in our problems.

We have more high-class magazines, periodicals and newspapers in circulation than all other civilized nations combined. This clearly indicates that untold millions of our people are reading and thinking for themselves. We want those millions to come into the moving picture theaters, and not only to come, but to go away so pleased that they will come again and again. We would like to have intelligent people get the habit of reading from the screen as they are now doing in print. Nothing better could happen to us than to have such a backbone to the entire industry.

Late one afternoon, many years ago, when the MOVING PICTURE WORLD was a thin sheet, I stood at the window of an office with a number of other men interested in the moving picture game and looked down on a throng of working people hurrying home. On their way was a movie theater, and some of them dropped in—"dropped" is the word—from sheer weariness to get relief from the day's drudgery for a few cents. Some of that tired crowd were undoubtedly intelligent; some were easily-pleased weaklings; some were clean and orderly; some belonged to the great unwashed; all were at the end of a day's labor and needed recreation.

There was only one opinion among the quick-guessing gentlemen around me, none of whom is now in the business, and that opinion was far from complimentary to the New Art. Movies were for the shockhead, the uncombed and unlaudried unintelligent. I did not differ from them vocally—they were beyond argument—but I did in print. I could not believe such ill-considered opinion to be of any value to exhibitors. *Men who entertain such opinions have no length and breadth of vision—they cannot see one day a head of what is passing before their eyes.*

That happened to be a time when examples of this New Art were low in quality because the demand for them was in excess of the supply. Producers became rich from turning out the poorest stuff ever shown on the screen, and it was easily guessed that poor stuff was what the people wanted. The reason for this guess was that it cost less. A few of us demanded better quality, but we were laughed at, scorned and ridiculed. Producers who were coining money asked what we knew about it anyway. They were in a position to *force the market, but we were in a position to formulate opinion, and we beat them to it.*

First consequence of severe criticism was to enrage producers who were advertising in the MOVING PICTURE WORLD—some of them had an idea that purchase of a publicity page included the brains and principles of the staff as well. They had an idea that the word was passed along to reviewers, "Ease up on So-and-so—he is advertising big." I *know* as far as I am concerned, and *I am sure* so far as other members of the staff are concerned that no such word was ever passed along the line.

Second consequence of clear-visioned criticism was to stir the exhibitor to a sense of what was due him as a caterer to public taste. It was his privilege to size up his own community, and he must have a choice in the character of plays, not be compelled to take what was thrown at him. Intelligent criticism, whether devoted to encouragement of merit, or to elimination of the unfit, thus led a revolt against autocratic production, broadened the field and resulted in an improvement which is still going on, but it must continue to lead the way—it can otherwise accomplish nothing.

There is not an intelligent critic at work today who does not realize how hard it is to make an impression on hardened opinion as to audience capabilities. Nine men out of ten in this business acquire the easy habit of reasoning from analogy. They find a similarity between stage production and that for the screen and decide that what succeeds in one must necessarily make a hit in the other. They apply the same process to the visualization of novels and to the employment of theatrical stars for the silent drama. Because of this form of reasoning tobacconists put the best cigars in the middle, on the top row, of a box.

An enormous number of stage stars have proven rank failures as screen interpreters. An astonishing number of stage plays have failed to provide adequate material for moving pictures. Novels of unqualified success in their legitimate field have proven next to worthless as photodramas, and most of those which have done fairly well have had new material added in the transformation. The backbone of motion picture production will be formed of those whose methods are suited to the medium.

That production should be varied, just as the tastes of a mixed audience are varied. It is all very well for individuals to assert that farce has the call, or that comedy-drama is the thing, or that only melodrama is popular—all that implies limitation of view. One may prefer the "true-to-life" story, another the romance which takes him away from the material into regions of the spiritual. The exhibitor need not worry about the general character of a story—it is better to have a diversity of program—but the hour is here for him to consider people who are not in the habit of attending his theater, who might be drawn there and held as a large additional source of profit.

The enormous circulation of reading matter throughout our country argues convincingly that our people are reading widely and thinking for themselves. There are exhibitors who will go instinctively to the bottom of this matter and perceive that the backbone of theater patronage is no longer the empty-head and easily pleased, those who make the most noise with their hands and their "ha-hah!" The backbone of his prosperity, like that of our country, is a quiet and orderly mass, people who feel deeply and think sensibly. *Let us aim at the best, with the best and successfully rival print with the picture.*

A Few More of the Same Kind

By Sam Spedon

WE SAY what others think. We may not say it as others would, but we say it. If we are going to "clean house" we believe in doing it though we die or perish in the attempt. There is an equal compensation in all things. What is our loss will be somebody's else gain. We mustn't look for bouquets until we are dead. If we don't get them, the flowers omitted will help brighten somebody's else pathway and their fragrance make life sweeter.

Constructive Criticism.

It is the business of every man who makes motion pictures his business to take sufficient interest in the business to see its faults as well as extol its virtues. You have often read that request: "If you are pleased tell others, if you are not tell us." We infer that the request is made to correct faults or objections that may be justly called attention to.

Nine times out of ten when we tell a man his faults he will say we are making destructive criticism. We must first be destructive before we can be constructive. To remedy a defect in a building we must tear down to rebuild. We cannot construct universal democracy until we have destroyed demagogy. We cannot build up the motion picture industry on a firm business basis until we have eliminated the evils in it.

Petty Jealousies.

Most of the petty jealousies in the industry are caused by a vain-glorious desire to be considered as popular, prosperous and prominent as the other fellow. Each one wants to be a *showman* instead of a business man. If he can't be known by his works he immediately rushes into print, shoots off his mouth in public and tries to get in the lime-light. This recalls an old fable: A man had a jackass and a lap dog. He let the dog jump on his lap and fondled him. The jackass said: "I will be a lap dog." He thereupon jumped on the man's lap and received a sound beating for his presumption." Moral—You can't assume what the Lord never intended you to be.

What a Chance.

Sweet spirits of nitre! Read this from the Pennsylvania Board of Censors:

"This is to notify you that on and after the above date the following rule will be enforced in addition to the Rules and Standards already printed:

"Rule No. 27. When an approval seal is issued following the agreement of the applicant, to make eliminations suggested by the Board, it shall be issued subject to the condition that no exhibitor of the film shall, in exhibiting the same, produce any eliminated portion thereof by act, publication, utterance, or other means of communication."

This letter is the result of a picture which was shown at a leading Philadelphia theater during the showing of which the titles which had been eliminated from the film. itself, were read off stage by a professional actor. Which is perfectly permissible providing we do not say or write anything to violate law and decency.

Fear and Respect of the Screen.

Any man or body of men who put themselves before the screen and say "I am the power" remind us of the fellow who put the cart before the horse. The horse is the power, the cart is only a vehicle. The screen and what is shown on it is the power for good or evil, whether it be shown in a theater or anywhere else. When we say we are a power to influence and control we forget that we are only vehicles. People do not fear nor respect us, but they do fear and respect the screen and what it reflects. Let us see that it is respected by standing back of the screen and making it stand out before ourselves and everybody else.

Better Pictures for Smaller Exhibitors.

The better the pictures the better everybody likes them. The faster they come the better the people and the exhibitors like it. The people are impatient to see them and the exhibitors are impatient to get them: those who can afford to see and get them first. That's the reason the smaller exhibitors complain. But our small friends must remember that those who can afford to book and see them first are the ones who pay the first cost of production, and they, the smaller ones, see and get them at a much less price. Better pictures will necessarily raise the minimum price of admission to ten cents. The smaller exhibitors have been running "junk" long enough and they should hail the arrival of better pictures and await with patience their coming to them in their turn, knowing they can promise their patrons a high grade of pictures at a much less price than they have been seen in the first showings in other places.

We Hate to Say It.

One of our readers writes: "Take a shot at the exhibitor who won't give us his help when we need it. I do not mean by this everyone who is not a member of our organization. There are a whole lot of exhibitors outside our club who are "Johnny on the Spot" and lend their support both morally and financially. I mean the slacker who stands back of the firing line and lets "George do it."

Mr. Reader, we have done this little thing two or three times recently but we don't know whether we have hit anyone. We hope so. We will open a broadside this time and see what we can do. The kind of exhibitor referred to is so small we can't draw a bead on him. We find it difficult to strike any vital spot. He has neither brains nor heart. The only way to reach him is to hit his pocket. The "slacker" (We hate to apply this term, even to our worst enemy. It is horrible at best), is the man who stays at home and after the battle is over comes out of hiding to join in the shouting, not because anybody else is benefited by the victory but because it benefits himself. The only way to treat this kind of exhibitor, who won't help fight legislative battles or anything that threatens to destroy or demoralize the industry, is to exile him from the industry and the emoluments of it.

War Time Pictures

By REV. W. H. JACKSON.

AUTHENTIC reports together with positive experience have compelled the conclusion that war-time pictures are to be shown with much more care than two months ago. It is a strange thing how differently a matter seems when it "comes home." Before the United States became committed to positive action it did not matter what kind of war pictures were shown—indeed, it is a question whether the most gruesome were not the most popular; such is the precarious nature of the public taste. Now, however, things have undergone such a change that those pictures written upon imaginary themes, and which show the physically injurious effects as a result of the conflict, have such a depressing effect upon audiences that it is a question if they do not positively hinder recruiting, or at least hinder parents (especially mothers) from encouraging their sons to respond to the nation's call.

There are several good pictures which have been in great demand, in which sons have been brought home "halt, maimed and blind" that a new realization has come to the observers which have inspired thoughts "which would not down" that the heroic in the pictures has become subordinate to the dangerous. The writer has had such a distinct experience along this line while conducting Red Cross picture exhibitions that he was compelled to alter the entire program, when the object sought was to encourage patriotism.

To be both safe and successful in showing war pictures they must all be of a patriotic nature. Patriotic enthusiasm is now running high; and the high and noble principles which underlie the people's duty, hide from them the dangers which they too well know they have to face, and from which they never shrink at duty's call; but to have the dangers flaunted in their faces, without the inspiration of the high patriotism desired only has a deterrent effect.

Patriotism must be the guiding influence of the work of all moving pictures in these days of great expectations; pictures that inspire and arouse people even as an orator his audience, are to be given preference and continued It should be remembered that an audience is affected similarly by hearing as by sight, and the oratory of the picture is as necessary as of the speech. In defining oratory as distinct from eloquence or rhetoric, an eminent authority says it is oratory alone that "moves people"; that which appeals, pleases, and even gains applause, but does not move to action, is not oratory. It is even so with the pictures, they must move people to action to be effective; the writer has seen this done so successfully that after a picture exhibition of the right kind accessions to membership in the Red Cross and kindred organizations, also money contributions, have been large as a result of the inspiration, patriotism and oratory of the pictures.

In the future it will be well for the picture exhibitor, as with the lecturer, to decide beforehand what object he has in view when making up his program, and to act accordingly for the purpose of securing that end. It is further of importance that exhibitions of this kind are those which will bear repeating, for people will come again and again if their highest ideals can be aroused and met. Americans are a nation loving people, they are proud of their history; repeat those days for them, show them kindred ones to come and the glories that have been shall be again in far greater portion, and they will respond and the country will be the gainer.

Supplementing this the following facts have come to our attention: In answer to a letter from Henry L. West, Executive Secretary of the National Security League of the United States to Geoffrey Butler of the British Pictorial Service, stating that certain moving pictures presented under the head of "French Official War Films of the Battle of the Somme" were creating an aversion to war and therefore had an unpatriotic tendency, Mr. Butler wrote as follows:

"Thank you very much for your letter of July 13. I know very well the feeling to which you refer, and have called in all our Battle pictures, (Battle of the Somme, Ancre, etc.), and have submitted them to a vigorous cutting down and taking out of 'horrors.' Those films relating to French scenes which seemed to detract from patriotic responses because of a too much exhibition of the prejudicial have been referred to the French Amdassador for correction."

From this it will be seen that there is a general feeling about exhibiting pictures which have a deterrent effect on the minds of people. These will be carefully pruned of all objections and true patriotism and heroism encouraged as the truth of after effects are well understood by all without excruciating details.

The Intolerance of Certain Criticism of the Screen

By Edward Weitzel.

THE remark attributed to Gordon Craig that "The worst of the Cinema is that one man's work resembles the work of all the others" was true enough, no doubt, during the first years of the moving picture; the indictment will not hold today. A critical observer who has followed the development of the art of the screen for the past two years is aware that a steady improvement is being made in the technique of the photoplay, and that a number of directors in this country, and in France, are placing their individual stamp upon their work. The pictures directed by Louis Mercanton have an atmosphere and an artistic perfection in composition and in the telling of the story that are as distinctive as a painting by one of the French masters. In this country many of the men that devote their energies to directing the production of screen dramas are showing an independence of thought and an advancement in method that are materially improving their output, and there are a number of pictures now in the making that will, when released, furnish substantial support for the foregoing assertion.

It is quite true that, being a photographic art, the exterior scenes of a photoplay must reflect locations as they are actually. The suggestive method of a Craig or a Jones can not be applied when Times Square is the background for one of the situations in a story; but interior settings admit of advanced treatment in design, and are as capable of giving the key to the action about to take place within them as any set devised by David Belasco. As the further possibilities of the motion picture play are revealed, plots will be closer knit, and a way will be found to carry the action on in one scene as long as necessary for its best effect, without stepping aside to show some one listening at a keyhole or to introduce a lovely sunset solely for the sake of its beauty. Crudeness is to be found in the tentative efforts of every human endeavor; but, while noting this crudeness, it is quite as well to observe whatever progress is being made toward better conditions. The vitality shown by this new art must result in its steady improvement.

A writer in "The Theater" has this to say: "If you had been lead blindfolded into the Lyric theater on 42d street and shown one of the palace scenes from 'A Daughter of the Gods,' and then taken across the street and shown one of the palace scenes from 'Intolerance,' could you, in all honesty, have said that one was by Griffith and the other not, or told which was the Griffith film?" Mr. Griffith did not design his palace sets, neither did the director of "A Daughter of the Gods" draw the design for the palace. It was the work of a scenic artist in all probability. The Craigs and the Joneses of the screen are now on their way, if they haven't already arrived.

Another extract from the same article: "When the motion pictures come nearest to authentic art, it will be noticed, is when the actor's face is seen in a so-called 'close-up.' * * * The best, indeed the only, moments in Griffith's 'Intolerance' which kindle a true response are when Miss Mae Marsh's face alone is on the screen." In spite of the opinion thus set down, a majority of the vast number of spectators that have watched the unwinding of the Griffith screen spectacle have found many moments that kindled a true response. The episode of Christ and the fallen woman, the onrush of the army of Cyrus, the dead mountain girl with the two doves nestling against her; these are all incidents in the picture that awaken the deepest sympathy or thrill the spectator to the utmost. As a matter of fact the close-ups of Miss Marsh are used too often, and the pathetic droop to the corner of her mouth becomes a mannerism and loses its power to charm.

It would make interesting reading if David W. Griffith would tell us just what he thinks of his creation. One thing is positive, no screen spectacle will ever again be built along similar lines. The biggest thing about "Intolerance" is its bigness. The number and complexity of its plots defy all attempts to mould them into an artistic whole. The spectator is given more than his mental digestion can possibly assimilate. It is as though four separate banquets had been prepared for him, each perfect of its kind, and placed among surroundings of the greatest luxuriousness, and he is barely permitted to taste of one course at the first table before being hurried to the next and given a mouthful at that, and so on through the quartet of menus.

The writer is looking forward to the time when it will be possible to see the "Fall of Babylon" as a separate picture; also, the episode in the life of Christ. The massive splendor of the one or the spiritual beauty of the other will furnish enough food for reflection to last through that day at least.

DIVISION OF SERVICE IN FOX EXCHANGES.

For the information of exhibitors, William Fox announces that the exchanges of Fox Film Corporation have been divided into two departments. Department No. 1 will handle the 52 one-a-week Fox special features as well as the comedy pictures. Department No. 2 will be known as Standard Pictures Department, and will handle Theda Bara, William Farnum, Jack and the Beanstalk, The Honor System, Fox Kiddies, as well as any other big productions released under the Standard emblem.

The following is the division of Fox managers by exchange, address and department:

Exchange and Address	Fox Features Manager	Standard Pictures Manager
Atlanta, Ga., 111 Walton st.	Sam Dembow	Sam [illegible]
Boston, Mass., 10-12 Piedmont st.	C. G. [illegible]	Wm. [illegible]
Chicago, Ill., Mallers Bldg.	J. E. O'Toole	Harry [illegible]
Cincinnati, O., 412 Vine st.	Rudolph Knoepfle	Jack Connant
Cleveland, O., 750 Prospect av.	George Erdman	C. A. Browne
Dallas, Tex., 1907 Commerce st.	Chas. Suers	Geo. C. Reid
Denver, Col., 1442 Welton st.	A. F. [illegible]	Robt. [illegible]
Detroit, Mich., 407 Smith Bldg.	[illegible]	[illegible]
Indianapolis, Ind., 232 N. Illinois st.	Chas. W. Phillips	[illegible]
Kansas City, Mo., 928 Main st.	C. W. [illegible]	[illegible]
Los Angeles, Cal., 734 S. Olive st.	[illegible] Gunderson	Fred [illegible]
Minneapolis, Minn., 627 1st av. N.	W. H. Lawrence	E. A. Westcott
New Orleans, La., 832 Common st.	Allan S. Moritz	Sam Dembow
Omaha, Neb., 315 S. 16th st.	Lester Sturm	Robt. Churchill
Philadelphia, Pa., 1333 Vine st.	W. J. Madison	Geo. Dembow
Pittsburgh, Pa., 121 4th av.	F. C. Burhans	J. G. Ragland
San Francisco, Cal., 243 Golden Gate av.	W. J. Citron	John J. Mooney
Seattle, Wash., 1214 3d av.	W. A. Mead	Albert W. Eden
St. Louis, Mo., 3632 Olive st.	E. E. Erickson	D. M. Thomas
Salt Lake City, Utah, McIntyre Bldg.	Joseph Roden	Joseph Roden
Syracuse, N. Y., 445 S. Warren st.	Wm. Alexander	G. R. Jermain
New York City, 130 W. 46th st.	Carl F. Senning	Carey Wilson
Washington, D. C., 305 9th st. N. W.	Jack Levy	[illegible]

F. I. L. M. CLUB'S OUTING.

On Saturday, August 18th, the first annual outing of the F. I. L. M. Club will be held at the Ben Hur Hotel, City Island, N. Y. An elaborate program of sports has been arranged. Athletic contests between managers of the different exchanges and prominent exhibitors. Ball game between teams made up of exhibitors vs. branch managers, to be followed by a good old-fashioned shore dinner.

Everyone is invited. Tickets to be had from any of the film exchanges in the F. I. L. M. Club. Arrangements for transportation, etc., have been made, and no detail has been left undone to make the outing a grand success. Take the Bronx subway to 149th street, then City Island car to City Island or "by Ford," Boston road to Ben Hur Hotel, City Island.

McManus Now Serial Manager of Paramount

Originator of "Mary," "Elaine" and "Pauline" Serials to Be Associated with Paramount.

EDWARD A. McMANUS, known in newspaper and film circles throughout the country, has been engaged by Paramount as manager of that organizations serial department, according to announcement from the Paramount Film Corporation yesterday.

For the first time in its history, Paramount is to distribute a big serial in sixteen episodes and thirty-two parts, two a week. The title and players in it have not yet been made public. Mr. McManus' first work will be in connection with this serial.

Edward A. McManus.

Edward A. McManus is the originator of the moving picture serial running in novelized form in newspapers. His first was a picture produced simultaneously in hundreds of moving picture houses on the day the counterpart of those particular episodes of the picture appeared in the daily newspapers throughout the country.

His first big success in this line was "What Happened to Mary?" This was followed by "Who Will Marry Mary?" Both these stories appeared in serial form in leading newspapers and magazines throughout the country while the picturized versions were running in the theaters.

"The Exploits of Elaine" and "The Perils of Pauline," tales of the doings of two young women who came to be known from coast to coast, were other successes of McManus' managership.

When the International Film Service was inaugurated last year Mr. McManus was placed at its head. For a long time he has held responsible executive positions as one of the heads of the William R. Hearst organization.

The negotiations which led to the engagement of Mr. McManus as manager of the Paramount serial department were finished this week, following shortly on the announcement of that organization's purpose to distribute its first serial. Mr. McManus will begin work soon with the Paramount organization and the first Paramount serial will be released early in September.

INCE TO PRODUCE OTHER ARTCRAFT PICTURES.

Thomas H. Ince, through the Artcraft Pictures Corporation, last week announced that he would personally produce from two to four special productions during the coming year for Artcraft. These films will be released through Artcraft in addition to the Hart-Artcraft pictures and the photoplays he will release through Paramount. A telegram from Mr. Ince received by Walter E. Greene of Artcraft, states that these specials will be similar to Billie Burke in "Peggy" and "Civilization" and will offer pretentious films with unusual themes.

PRISCILLA DEAN WINS LOVING CUP.

Priscilla Dean, heroine of "The Gray Ghost," Universal's mystery serial, won two much-coveted prizes on the day of the annual bathing girl parade held recently in Venice, California. She was awarded second prize in the parade itself, out of a list of over three thousand entrants, while later in the day she won first prize in a dancing contest participated in by those who had taken part in the parade. On both occasions Miss Dean was presented with a silver loving cup.

Ochs Is Re-elected President of Exhibitors' League

Stormy Sessions Mark the Seventh Annual Convention in Chicago—Dissenting Faction Forms New Association—Biggest Gathering in History of Organization—Many Stirring Incidents and Able Speeches Give Occasion Atmosphere of Old-Time Political Assembly—New Men Come to the Front

By George Blaisdell

LEE A. OCHS was on July 18, at Chicago, elected president of the Motion Picture Exhibitors' League of America. The date named is a legislative fiction. Really it was July 19, the clock having been set back so that the election migh take place on the third day of the convention, according to constitutional provision. It had been a strenuous day. For fifteen hours the delegates had battled for those things dearest to the delegatorial mind—political power. While the good of the industry had not been lost sight of, it seemed to be recognized that the third day was set apart for politics. The morning session opened with a respectable bolt, respectable in so far that it commanded respect not alone from the personality of the men taking part in it but also on account of their number. There was disinclination to classify the rump gathering at the Hotel Morrison as a bolt. Its nature was more of the provisional sort. There seemed to be a mutual disposition to make use of such words as dissenters, protestants. But bolt it was while it lasted, nevertheless, and there was no mistaking the fact that the administration forces were much concerned about bringing back into the fold the men who had declared there must be a new deal, and a square one at that, before they would play in the administration yard. The efforts at conciliation failed. The protestants made effective their final withdrawal by forming the American Exhibitors' Association, with Jake Wells, of Virginia, as president, and Charles Pettijohn, of Indiana, as general manager.

Lee A. Ochs.

At the head of the insurgents was Charles Pettijohn of Indiana. Assisting him were such men as Jake and Percy Wells, Rembusch, Varner, Herrington, Bullock, Slimm and Trigger. William A. Brady, president of the National Association of the Motion Picture Industry, threw himself into the muss with all of his characteristic love of a fight. He talked to both factions. His address to the administration adherents at the Coliseum was worth the trip from New York to sit in on. He did not mince words. He demanded respect for the decision of the majority, he demanded recognition of the fact that the country faced a great emergency, he insisted it was the duty of the industry as a whole to get behind the President of the United States and yield him that undivided support which he was entitled to claim. He pointed out the great opportunity that had come to the motion picture business by reason of the unusual recognition that had been accorded it by the head of the nation. The president of the National Association also explained how it happened that President Wilson had called on him to mobilize the motion picture men—told how, as a resident of New Jersey, he had intimately known the Chief Executive for many years and how, so far as he knew, the President believed in him.

Mr. Brady was cheered and cheered again when he finished. A committee of five was appointed to meet a similar committee of the dissenters in an effort to find a common ground for proceeding together. An incident that had an important bearing on the administration group going the limit in a conciliatory way occurred during the morning session. Jake Wells had dropped into the Coliseum and had addressed the convention. Dr. Hespe, president of the New Jersey League, at the end of a speech in which he displayed much feeling, declared that he would not harmonize with "that kind of cattle."

Instantly Jake Wells was on his feet. All the way from the place in the back of the hall where he had been sitting, to the front of the desk of the presiding officer he was demanding that Hespe explain what he meant. Hespe from his seat at the left of the desk confronted Wells, but his explanation contained no matter that had satisfaction for Wells. Both men were exercising great personal restraint and there could be no doubt it was only the fact that they were in meeting that prevented open hostilities. Delegates jumped between them and Wells left the hall.

The occurrence made a decidedly unpleasant impression. Louis Levine of Brooklyn had the attention of the chair before Wells was out of the door and moved that the president, on behalf of the body, extend to Mr. Wells the apologies of the convention.

"I don't need any motion for that," declared President Ochs. "I apologize to you now, Mr. Wells, for the remark of Dr. Hespe." The irate southerner never turned his head. It was said that when, a few minutes later, he appeared at the Morrison gathering he was in high good humor. The incident, nevertheless, had by common consent put the burden of conciliatory measures on the Coliseum gathering, and the only question seemed to be how best to work it out. Dr. Hespe did not again take the Coliseum floor until twelve hours later. Shortly after the incident, however, at the close of the morning session, the New Jersey delegate visited the Morrison and made amends.

The convention was notable from several distinct points. In the first place, by common consent, it was agreed that never before had there been such a representative group of exhibitors gathered under one roof. Twenty-six states were represented by more than two hundred delegates. The delegates attended the sessions, too. For one thing there were no distracting entertainments to denude the convention hall.

The larger attendance brought to the fore a new group of leaders. Of finished speakers there was an abundance. With one single exception—and of course that proved the rule—every man who took the floor knew what he wanted to say, and there was plenty of evidence that he had been through a school that teaches men to think on their feet. There were present men who had fought in political conventions, who knew the psychology of the crowd, who had the art of attracting close attention and holding it, of moving men and swaying them. Any man who forgets the drama, the suspense, the fighting spirit, the gouges and the quips of the league convention of 1917 is possessed of a short memory.

At the head of the new men—and of the old, too, for that matter—this writer has no hesitation in placing F. E. Eager, owner of four theaters in Lincoln, Nebraska. Mr. Eager entered the convention on Tuesday morning a stranger practically to every delegate. At the end of Wednesday night's session he was unknown to none. Eager has a keen, analytical mind, a voice that carries: he possesses the arts of the orator, all the more effective because he seems to use none. Levity is not in him. Of humor he has a trace, and it was displayed at the big moment of the convention. The business of the delegates was a cold and serious one, and he was there to help put it through. He did. His dominating characteristic was his effort to get at the right of a problem, his readiness to recant, to change his position when a new angle was presented, to make the truth prevail. In Eager the exhibitors of the United States have got a man and a leader.

And Pettijohn, Pettijohn of Indiana? We had seen Pettijohn in New York last spring and thought him a good fellow. We may have thought we had a line on the man, on his ability to do things. But we saw only a small part of him. Pettijohn does not emerge from his shell until he gets into a convention. Then he brings into the scene, into any scene, the rare atmosphere of real politics. When the novice is tearing his hair and shattering his neighbor's eardrums with his yells of protest, Pettijohn smiles. "Just a moment," he is likely to say. "Don't let's get excited. Let's find out what the trouble is all about." His rebuke to President Ochs following the outburst of the newly elected official as to what he would do to the "babies" who had walked out likely will be remembered by the New Yorker.

Monday's Session.

The seventh convention of the Motion Picture Exhibitors' League of America opened on Monday, July 16, in the middle of the afternoon. There were close to 150 delegates and alternates in the assembly room of the Coliseum, the big structure on Michigan avenue, where was being held the motion picture exposition. Following an announcement by President Ochs as to those who would be permitted to remain in the hall during the sessions a committee was appointed to investigate the status of those in attendance.

"In opening this convention of 1917 I want to extend you a welcome and a hearty one," said President Ochs. "As your president during the past year I have felt the necessity of a great, big organization, just as you have. I ask you to look about the hall, with a few states yet to come in, and see if you do not agree with me that this is the largest attended convention, as to states and delegates, ever held by the league. I believe you feel with me that for the next twelve months we are going to need organization more than we ever have before. I also want to call attention to the fact that we are here for business far more important than the election of a president, whoever he may be.

"I charge you to forget personalities. Let us have harmonious meetings, and let us stand by the man who is elected regardless of who he may be. I want to say to the gentleman who is elected that I will support him as I would myself."

A tangle developed over the interpretation of the by-laws in regard to the eligibility of delegates. The president ruled that states which had not thirty days previously paid their per capita tax could not sit. Maryland appealed from the decision and Judge Tugwell of California, vice president, took the chair pending the determination of the question.

On the roll call Samuel Trigger voted thirty for New York. This brought a protest from Mr. Ochs, who insisted the New Yorker was not a delegate. "Mr. Trigger has no right to cast a vote for New York," he declared. Mr. Horstmann of Massachusetts moved that the vote of New York be stricken out.

"I voted New York as the national vice-president for New York and also as one of the national committee," said Mr. Trigger, speaking to a question of personal privilege. "The president told me at our state meeting it was not necessary for me to be elected a delegate." A sharp colloquy ensued. Joe Hopp of Illinois, raised a point of order, and chose to make it in the form of an interrogatory. He got away with it in that shape the first time, but when he attempted to repeat it Judge Tugwell said he did not recognize any interrogatory. "If you want to make a point of order make it," said the Judge.

"Don't you tell me what I want," roared Hopp. "I'll tell you what you want."

"No," said the judge, and his vôice was very low and his words were widely spaced; "while I am in the chair you will do just as I let you do. I will tell you what you will do."

The retort of the Judge, delivered in the most approved western form, was loudly cheered.

An agreement was reached whereby all states should go before the credentials committee and an adjournment was taken until 8:30 o'clock.

A sharp set-to resulted at the evening session over the appointment of the committee on credentials, and there were protests against what was described as gag rule. Personalities crept in.

"I promise you will not hear any personalities from me at any time during this convention," said Mr. Pettijohn to President Ochs in the course of the debate. "If you are elected as president of this association, on the level, we will support you. I want to make you one more promise. If gag rule becomes prevalent here we will not support you. Mr. President, the most important thing before this convention is the question of our co-operation in this great national crisis. There are personal representatives of three cabinet members watching this convention. We are going to do things right or we are going to meet conscription. We can't stand to have this convention spoiled. Let us be Americans, citizens, patriots."

"I am not in favor of gag rule," said Mr. Clarke, of Mississippi. "We didn't come here with the purpose of gagging anybody and we won't gag anybody. The only purpose of my motion was to help things."

"When Lee Ochs was a candidate last year the chair appointed the credentials committee," said Mr. Ochs. "As to good Americans, you know, Mr. Pettijohn, New York has just as good as men from any state. There will be no gag rule, so don't bring that on the floor of the convention that you just heard it now. We have heard of it for

Convention of M. P. E. L. of America Entertaining Members of the N. A. M. P. I. in Coliseum, Chicago.

a week, so that it is nothing new, now if this convention goes on record to do the same thing it has done every year the president has appointed the credentials committee."

"You have either mistaken what I said or else you lack the comprehension to understand what I did say," retorted Pettijohn.

As a result of a nearly unanimous vote the president appointed on the credentials committee Messrs. Furniss, of Minnesota; Horstmann, of Massachusetts; Freund, of Illinois; Fisher, of Washington; Hespe, of New Jersey; Chamberlain, of North Dakota, and O'Donnell, of Indiana.

At 10:55 o'clock the credentials committee reported. It increased the number of Washington delegates from seven to eight and Maryland likewise. The committee decided that aside from sending the California and Illinois protests to the grievance committee the temporary roll should be the permanent one.

Mr. Trigger was refused the floor, President Ochs first inquiring of the chairman of the credentials committee if Mr. Trigger was a delegate. Mr. Trigger started for the door, but when a delegate said to him, "Go on out," the New York local's president changed his mind and sat down. It was voted to hold no night sessions. None was held as a matter of fact on Tuesday, but Wednesday was different.

Tuesday's Session.

The delegates were slow in getting together on Tuesday morning. The Boston boosters kept things livened up, nevertheless, with their songs about Boston, composed the night before by Delegate Moscow of the Beantown outfit. It was 11:15 o'clock when the session was called to order.

Chairman Rogers of the resolutions committee invited documents from the delegates. Wisconsin brought up the question of an audit committee. The president announced he had considered that phase covered by the appointment of the finance committee, but a motion was carried instructing him to appoint one.

The president reported on the proposed screen trailer, sponsored by Mr. Levine and Mr. Blumenthal of New York in connection with the National Association of the Motion Picture Industry. He said large expectations were based on the work of the committee, of which R. H. Cochrane of the National Association was chairman.

Unanimous indorsement was given to a resolution introduced by Mr. Isenberg of Mississippi pledging the support of the exhibitors to the government.

The convention took strong ground against the pending daylight saving bills at Washington. Treasurer Jeup told of one house in Detroit that had suffered a loss of $300 weekly on the "saving" scheme.

The advance deposits committee reported five recommendations, which were unanimously adopted. The convention pledged itself to do everything possible to eliminate the deposit system. The national secretary was instructed to request all manufacturers and exchanges to demand no deposits and that all moneys be returned to exhibitors not later than September 1 next. An answer was requested to the communication within ten days of receipt, and that a report of any refusals to answer be made to the trade press. It was declared that all lawful means should be used to destroy the system.

"Be it further resolved," the resolutions declare, "that we see a great need of a more standard form of contract and method of trade between exhibitor and exchange, and we therefore advocate the need of such a contract and believe it will be the best means of eliminating the advance deposit system. We therefore advocate the adoption of a uniform film contract which will be equitable and fair to exchanges, producers and exhibitors, and that this resolution be further referred to a committee on contracts who will submit a form of contract to this convention for adoption. We advise that this plan be based on the following plan: (1) No advance deposits whatsoever. (2) All contracts subject to two weeks' cancellation at any time by either party. (3) All film rentals to be paid before leaving the exchange, unless a special arrangement is made between the exhibitor and exchange, whereby the exhibitor is allowed to receive his film on open account. (4) That a committee be appointed consisting of the national officers to meet a committee of the principal producers and exchangemen for the purpose of carrying out the foregoing resolution."

"The only way you can cut deposits down is to get together and stick together," said a delegate; "that is what was done in Oregon and Washington. It is up to each of you gentlemen in your own localities. If one is assailed it is up to his associates to back him up. The whole thing in a nutshell is to get together and stick together."

Mr. Pazemozoglu, of St. Louis, was skeptical as to the success that would follow the attempt of the league to eliminate deposits. He suggested a way that seemed to him the only one available. Mr. Sucknow, of Albany, told how exhibitors in his neighborhood had been able to do away with deposits on shorter subjects, but had been unable to eliminate them on features.

A long discussion followed the introduction of a resolution by Grant W. Anson, chairman of the legislative committee of New York. The measure provided for the creation of a committee to be known as the national legislative and judiciary committee of the league and composed of a chairman and vice chairmen elected by the delegates, the remaining members to be appointed one by each state president for his respective state. The resolutions further called for the location of the office in New York and declared the league should take measures to raise funds to maintain the bureau.

Missouri moved the adoption, and after it had been decided to make the office either New York or Washington as the exigencies of the season indicated the resolution was adopted.

Objection was made to a resolution introduced by Mr. Anson in which the writer called for greater consideration to exhibitors when the screen was to be pledged for national purposes. It was decided that no good end could be served by the resolution in its then form, and it was ordered recommitted. In the course of the discussion Mr. Blumenthal of New York described the visit recently of a committee of motion picture men to Washington.

The convention indorsed a resolution introduced by Alfred S. Black, president of the Maine League, deploring the high salaries paid to stars and asking for a conference with the national association looking to a remedy.

A. E. Morelock of St. Louis presented a resolution describing the contract sought to be enforced in St. Louis by the American Federated Musicians' Union and demanding that local officials take legal steps to rectify the conditions complained of. The convention indorsed the resolution.

W. W. Watts of Springfield, Ill., presented a resolution providing for the adoption of a stereopticon slide containing these words: "This theater is a member of the Motion Picture Exhibitors' League of America." Also that the league adopt a sign upon which shall be inscribed "This theater is a member of the Motion Picture Exhibitors' League of America," and that it be mounted on the ticket window. The measure provided for the making of a sufficient number of them from a uniform design and that they be distributed to the state secretaries by the national secretaries at the cost of manufacture.

The convention indorsed the report of the committee on screen advertising, which declared it was opposed to any form of screen advertising except matters of purely local character and that the question should be left to local exhibitors.

A bill for $5,000 for legal compensation in connection with recent appearances before the Senate Finance Committee was referred to the executive board with power.

The request of the National Association of the Motion Picture Industry that the number of league directorships be increased from ten to fourteen was granted.

The committee on Exhibitors' Trade Review presented its report. A motion was made that the convention go into executive session and it was adopted. The reporters accordingly were requested to leave the hall—"all the other reporters," said President Ochs. "Why 'other' reporters, Mr. President?" inquired Mr. Pettijohn. "Well, all of them, then," retorted the president, smiling.

The report, which contained but a hundred words, recommended that the delegates give indorsement to the publication as the official organ, and the convention adopted the report. A. B. Momand dissented from the committee report and A. B. Clarke, William Hilkemeier, Alfred Hamburger, Thomas Furniss, Thomas D. Goldberg and Dr. Charles Hespe signed it.

Wednesday's Session.

There was a noticeable falling off in the attendance at the Wednesday morning session. It just happened to be another story as to why the crowd was not there, but the reason did not develop for some little time. There had been two caucuses the night before, and a large body of recalcitrants, eighty-seven of them, to be exact, had remained at the Morrison instead of going to the Coliseum.

The meeting had been called for 10 o'clock, but it was 11:35 before the delegates got down to work. Dr. Mary F. Waring, special representative of the National Association Council of Women's legislative committee, addressed the members and asked co-operation in keeping clean the screens of the nation. The doctor got that little thing on a motion by William Brandt, president of the Brooklyn exhibitors, who told of the aid that had been extended to his associates by a woman's organization in Brooklyn.

Ernest H. Horstmann, president of the Massachusetts league, drew rounds of applause when he said that in his state at present there is in session a Constitutional Convention and that a friend of the exhibitors had introduced an amendment providing for the same status of the screen as is now accorded the press.

"We have gone a lot better in this way than the Legislature has been able to do," declared Mr. Horstmann. "If we succeed in passing this amendment it will absolutely prohibit any censorship of pictures in our state."

William McCormick Blair of Washington, representing the four-minute men, talked to the delegates, describing the work of the bureau which sends out all the speakers to the theaters. On motion of Mr. Brown of Idaho it was voted to aid the four-minute men in every way and the executive board was instructed to co-operate with the Government.

At this point Jake Wells of Virginia took the floor. He attracted instant attention. There was a feeling that something was going to crack.

"I am appearing here on behalf of a delegation that is not present," said Mr. Wells, "and what I say will be said for the benefit of the industry. When North Carolina came to the convention we had a candidate to present to the convention (Mr. Varner). Since arriving here and following the proceedings of the meetings we feel that the bylaws should be lived up to. We feel that you should not select or appoint those who are going to serve for the coming year. We feel that these committees should be selected on the floor by the incoming president, whoever he may be. We feel that otherwise these men could not fulfill their duties as officers. If all do not co-operate it would mean the downfall of the organization.

"It is a fact that at this present moment there are eighty-five delegates waiting for the result of this meeting. North Carolina, which came here to do what it could for the industry, will not present the name of H. B. Varner."

"What is the matter with us?" said Mr. Clarke of Mississippi, in the course of a long and conciliatory speech. "I am sure none will accuse me of being a highbinder or supporter of gag rule. If I am wrong I am open to conviction. We will take these men by the hand and give them a square deal. Won't we do it?"

"Yes! Yes!" came from all over the hall.

"The state of Illinois to this minute has not been told how we shall vote for president," said Joseph Hopp of Illinois, following another speech by Mr Wells. "Let the majority rule. We are big enough to rise above the stature of children. When the committee on by-laws is ready to report they will make more clear and define things. You heard a quotation the other day when Tugwell read a paragraph and didn't read the one following it when the second one contradicted. I am wondering if these thirty votes (New York) are a part of the eighty-five back in the hotel. I am wondering if three or four men we expelled from Illinois are a part of that eighty-five votes."

"Let me say to you gentlemen I respect the president of this organization," said Mr. Pettijohn in the course of a stirring speech, "I believe in him, believe he has given his best, but he has lacked the suport of a lot of slackers, or whatever it is you call them." The convention was on its feet and cheering.

"Now that we understand each other we can come down and talk in a more peaceful tone of voice," resumed Mr. Pettijohn. "I don't want to attend a convention where I can't play politics. Rembusch has not been on the floor of this convention, and that is something never before heard of. That proves we have properly managed Frank Rembusch. (Laughter.) I am with you men to bring these other men in, but don't get me wrong. I am not opposed to choosing any man out of this organization if he owns a show and exhibits pictures and is a gentleman of halfway good moral character.

"Let me recount the states of some of the gentlemen over at the Morrison: North Carolina, Indiana, Michigan, New York, Wisconsin, Oklahoma, Ohio, Pennsylvania, Virginia and a few more scattered, men who have been sitting in this convention as delegates. We are not worried about resolutions.

"I am here to say this for Indiana. We came into this convention with our candidate for president. We tried to keep our acts clean and play politics. We tried to play fair. We tried to co-operate in the business of this convention. Mr. Rembusch imposes on me the unpleasant duty of withdrawing his name. Let the gentleman here for Mr. Herrington report his duty also."

Mr. Pettijohn said there had been no orderly reports at the convention. "Some of the politics that has been played here is not good politics in any organization," continued the speaker. "I want to say here there is no man in this hall connected with this organization that is one-tenth as big as the organization itself. I don't care anything about your Trade Review or other papers. We ought to sink the whole bunch. I will take my chances with the exhibitor. We are not interested in this newspaper fight. I don't see why we should take sides. If Lee Ochs is president I will support him, but if you can bring about a united front you will have something you have not had before. You won't have it if you go about things as you have gone about them for the first two days. If you can bring about anything that is right I will go back and report that plan."

Mr. Pettijohn suggested Louis Levine as a man who would be listened to by the Morrison Hotel faction. "Don't get Percy Wells wrong," continued the Indianian. "He delivered his message as he got it," Mr. Pettijohn concluded with a complaint about the size of the president's gavel.

After a conciliatory speech by Mr. Sawyer, of Ohio, the president stated he would like to appoint a committee of three to invite members of the National Association to address the League. The suggestion was incorporated in a motion and carried, and Messrs. Isenberg of Mississippi, Blumenthal of New York and Horstmann of Massachusetts were appointed as the committee.

"For the sake of harmony," said Mr. Slimm, of Ohio, "I am authorized to withdraw the name of Fred Herrington as a candidate for president of this organization." (Applause.)

Mr. Goldberg, of Maryland, denied that his state participated in any bolting caucus. "We are not bolters, we are fighters," he declared. "Neither are we interested in newspapers."

"New York resents what Mr. Pettijohn said," declared Mr. Brandt. "New York is sitting right here with its entire delegation. (Applause.) In spite of the fact that Ochs is her favorite son, she is willing to vote for a better man, but that better man must be produced."

"I have known Mr. Jake Wells many years," said Mr. Ochs in reply to remarks by that delegate. "He is a man that I would welcome into any organization. I like Mr. Wells as I like his brother because he has always been strictly on the level. I ask you, Mr. Wells, this question: If you were sitting in this chair in place of me and you decided in favor of the minority, what do you think this convention would think of you? It is only fair that the majority rule when the majority vote on a measure, and I really believe had you been sitting in this chair you would have done the same things I did. I assure you, Mr. Wells, I have no personal grievance against any state. I have endeavored to work for all and show no partiality. I am just as disappointed to hear of this bolt as any one, and probably more so. We were threatened with it three months ago. It's got to stop. I assure you I would not want to be a candidate if I had to knuckle down to anybody, minority or majority."

Following a lengthy colloquy between Mr. Wells and the president the latter asked the question: "What do you think would be the proper method to bring these men back?"

Massachusetts moved a committee of three be sent to the Morrison to appeal to the dissenters' sense of fair play and to come back to the convention.

Mr. Momand said the dissenters were ready to come back on assurance they could get their rights. "They have not had a chance to submit a minority report," he said, "and say the one dissenter on the committee was not permitted to put in a minority report. The thing can be settled in a few minutes' time."

Then followed the incident referred to between Mr. Wells and Dr. Hespe.

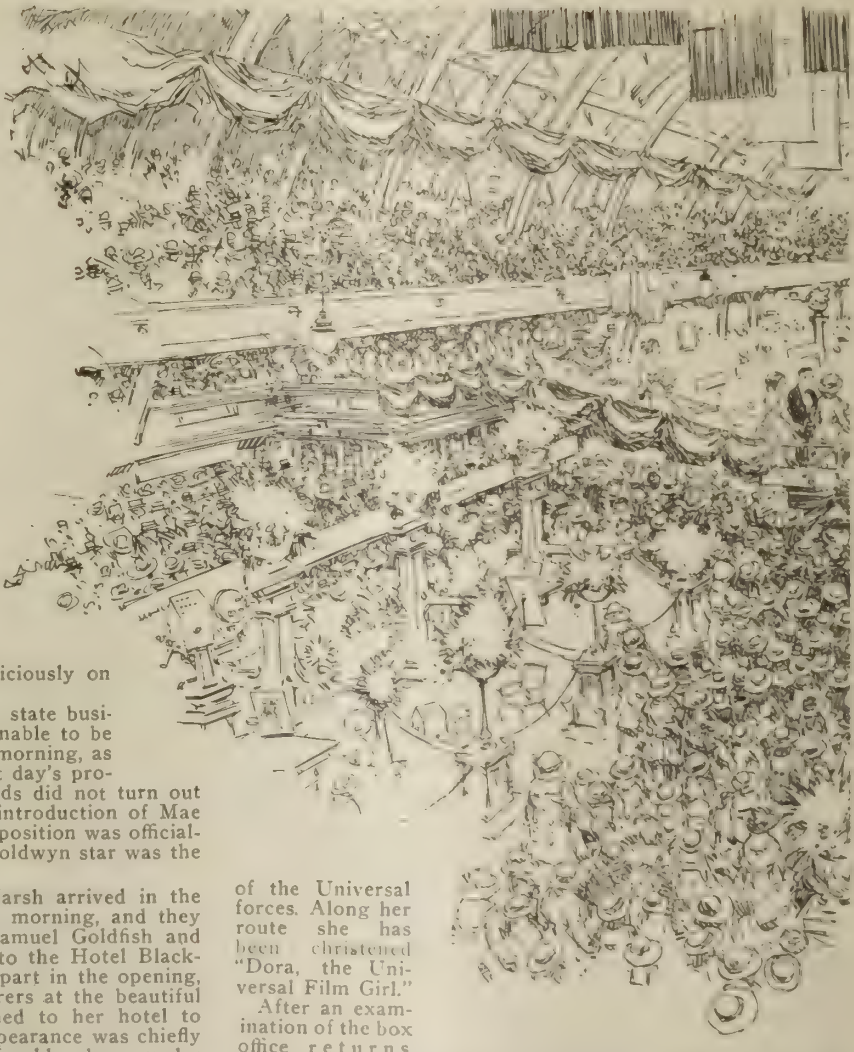
Treasurer Jeup called attention to the fact that the situation was just the same as it was four years ago when the bolt came. "I had enough of bolts then," he said. "I swore never again would I join an organization that would do this. Gentlemen, please don't let it happen. We have got to find some means—we can't have two organizations. We can't have a split in the industry. You need a strong organization for the problem confronting you. I don't like bolting. We have had one example of it. I brought about single-handed one reconciliation. I am done trying to bring about any more."

"I have changed my mind a bit?" said Mr. Levine. "Dr. Hespe, of New Jersey, has changed it. The minority has a just grievance over the statement of Dr. Hespe. This organization to my mind is a welfare organization. It is not political. I believe the committee should be appointed and we

(Continued on Page 795.)

Seventh National Motion Picture Exposition

Big Trade Show at Chicago Coliseum Opens Auspiciously and Attracts Enormous Crowds—Many Picture Stars Get Enthusiastic Reception



NOTWITHSTANDING the many difficulties encountered by Exposition Manager Schindler for many weeks past in selling floor space at the Coliseum and in other preparations, the Seventh National Exposition of the Motion Picture Exhibitors' League of America was opened most auspiciously on Saturday, July 14.

Owing to the transaction of important state business, Governor Frank O. Lowden was unable to be present to preside at the opening in the morning, as announced, but this omission on the first day's program almost escaped notice as the crowds did not turn out until the afternoon. It was during the introduction of Mae Marsh by Manager Schindler that the Exposition was officially declared opened, and so the popular Goldwyn star was the recipient of an unusual honor.

Accompanied by her mother, Miss Marsh arrived in the city by the Twentieth Century Saturday morning, and they were met at the La Salle station by Samuel Goldfish and Aaron J. Jones, with whom they drove to the Hotel Blackstone. After playing such an important part in the opening, Miss Marsh received thousands of admirers at the beautiful Goldwyn booth, after which she returned to her hotel to rest up for the evening. Her evening appearance was chiefly confined to the booth of the Chicago Herald, where, under the chaperonage of Louella O. Parsons, she received, or was seen by, fully ten thousand people. It was a great ovation all the time she was present and the aisles near her were jammed.

But Miss Marsh was not the only attraction the opening day. Quite a number of K. E. S. E. stars were introduced, including Bryant Washburn, Hazel Daly, Marguerite Clayton and Little Mary McAllister. Bryant Washburn was also seen in the booth of the Chicago News, where he attracted an immense throng of young lady aspirants who are anxious to become moving picture actresses. It is the intention to select from one of the many young ladies who appear at this booth one girl who will possess the required talent and personal attractiveness to appear in an Essanay photoplay, in which Mr. Washburn will star. It is believed that out of the many thousand of aspirants one will be found that will meet the test. Mr. Washburn will make the selection himself, and every girl who appears eligible to him, after a brief conversation with her, will be asked for her name and photograph, as appearance must enter into the competition.

There also arrived Saturday Violet Mersereau, Eddie Lyons and Lee Moran, of the Universal photoplayers, and responding to the call of the management, the two last-named comedians were introduced to the pleased throng.

Carl Laemmle had provided another surprise for opening night, when the Universal musicians' band of 15 pieces, accompanied by 150 boy scouts, escorted Miss Dora Rodrigues to the Coliseum for Mae Marsh night. This natty little lady appeared in a Plattsburg uniform and excited much attention. It was given out that she is walking all the way from New York to San Francisco, establishing in all the places in which she stops recruiting stations, and enlisting young men for Uncle Sam. The Universal Film Co. is assisting in making her tour the greatest possible success, and this for the reason that she was formerly a talented member of the Universal forces. Along her route she has been christened "Dora, the Universal Film Girl."

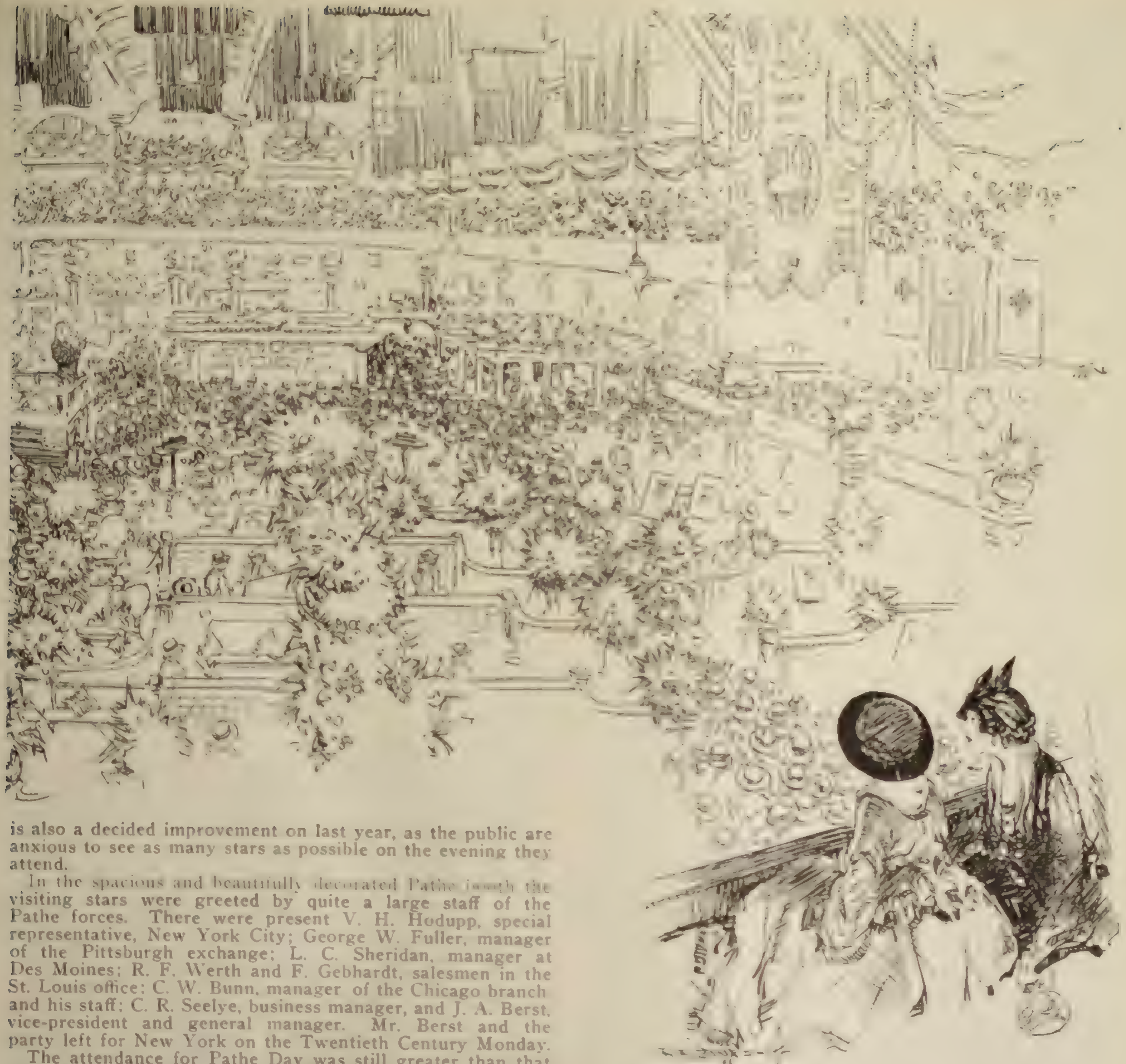
After an examination of the box office returns, Manager Schindler gave out that over 20,000 people had passed through the gates on opening day. He also stated that the receipts at the box-office for the afternoon had exceeded the total receipts for the opening day of last year's exposition.

Pathe Day, Sunday, July 15.

J. A. Berst, vice-president of Pathe Exchange, Inc., accompanied by Pearl White, Doris Kenyon and Sheldon Lewis, came in on the Twentieth Century Sunday morning to celebrate Pathe Day at the Exposition, and they were greeted with a right royal welcome at the Coliseum booth in the afternoon and evening. Miss White, by sitting in a draft, or some way or other, had contracted a severe pain on one side of her neck, which required all her courage to brave the ordeal of introduction to the assembled thousands. The Pathe booth was so densely surrounded by the crowds that the officers had great difficulty in clearing a way for newcomers to see the Pathe stars. Mrs. Vernon Castle at the last moment found that she could not make the trip, owing to indisposition.

Manager Schindler devised this year a plan for the introduction of visiting stars, which is much superior to that adopted last year, as it permits a view of the star who is being introduced from all parts of the floor and the galleries. A raised enclosed platform, gayly decorated, has been built on the floor immediately in front of the entrance and it is connected with the gallery adjoining by a passage-way. Thus the visiting photoplayers are spared the ordeal of forcing their way through the crowded aisles before being introduced.

Violet Mersereau, of Universal, was also introduced Sunday evening, although her appointed debut was fixed for Butterfly Day, Tuesday, July 17. So also were Lillian Walker and little Baby McAllister, who were given an ovation. Amy Dennis, the clever comedienne in the Selig-Hoyt comedies, was also introduced and received with popular acclaim. This



is also a decided improvement on last year, as the public are anxious to see as many stars as possible on the evening they attend.

In the spacious and beautifully decorated Pathe booth the visiting stars were greeted by quite a large staff of the Pathe forces. There were present V. H. Hodupp, special representative, New York City; George W. Fuller, manager of the Pittsburgh exchange; L. C. Sheridan, manager at Des Moines; R. F. Werth and F. Gebhardt, salesmen in the St. Louis office; C. W. Bunn, manager of the Chicago branch and his staff; C. R. Seelye, business manager, and J. A. Berst, vice-president and general manager. Mr. Berst and the party left for New York on the Twentieth Century Monday.

The attendance for Pathe Day was still greater than that of opening day, and it seemed as if every succeeding day would be marked by greater crowds.

Lillian Walker's Day, Monday, July 16.

Lillian Walker was the bright particular star on the day set for Selznick and Exhibitors' Day, and close seconds in popular favor were Anita King and Rose Tapley. Clara Kimball Young and Constance and Norma Talmadge, who were advertised to attend, did not put in an appearance.

The dimpled Lillian proved to be a great popular favorite wherever she appeared, and like a butterfly she passed from booth to booth, making a brief stay in each. She favored the Herald booth with a long session and was ably assisted by Louella O. Parsons, photoplay editor of that paper.

Miss Walker is at present the star of the Ogden Film Corporation, and her first picture made by that company will be released shortly. She will proceed to New York after the Exposition closes.

Strange to say, the opening day of the week brought the largest crowd, up to that date, to the Coliseum. As one entered and took a glance at the galleries it was seen that they were filled on every side, something which has not happened since Mary Pickford Day at the Exposition last year. It was learned at the box-office that over 23,000 had passed through the doors on Lillian Walker's Day.

Another big Chicago favorite was introduced on this occasion. That was Nell Craig, formerly a popular leading woman on the Essanay forces. She was introduced after Miss Walker and was given a rousing reception. Miss Craig stated to the writer, personally, that she expects to go to New York shortly to engage in work with a prominent producing company; but she did not deem it expedient to give particulars just then.

Butterfly Day, Tuesday, July 17.

One was impressed, as the Exposition advanced, that each succeeding day had larger crowds than the preceding. This was especially pronounced on Butterfly Day, when the police were called in to keep the dense crowds moving so that everyone would have a chance to see the prominent photoplayers in their respective booths.

On this occasion the following Universal stars were introduced: Violet Mersereau, Rosemary Theby, Mae Murray and Robert Leonard, all of Bluebird, the last two mentioned having just been put under contract; also the well known Universal comedians, Lee Moran and Eddie Lyons, who were brought all the way from Los Angeles by Carl Laemmle.

The tiniest adult star yet introduced at the Exposition—Fannie Ward, arrived in the morning from Los Angeles, accompanied by her husband, Jack Dean, in order to delight her multitude of admirers. She was in great demand at the various booths on the Exposition floor.

Other photoplayers introduced on this occasion were Virginia Bartha, of the Rothacker Film Manufacturing Co., and

Floyd Williams and Virginia Lee, of the Sunshine Film Corporation.

All the prominent members of the Chicago staff of Universal, headed by Carl Laemmle and Joe Brandt, were present, busily engaged in presenting their photoplayers to the best advantage.

The Examiner booth was visited by nearly all the stars present on Universal Day, and Miss Kitty Kelly, photoplay editor of that paper, was kept busy introducing them to the crowds.

The Red Cross booth did a landoffice business Butterfly Day, although the ladies on the committee gathered there in aid of the fund transacted quite encouraging business every evening of the Exposition up to that time.

Mae Murray purchased the evening gown which Lillian Walker had donated for $50, and then returned it to the Red Cross booth to be used further to increase the funds. Miss Murray's autographed photos which she had donated brought $70 the same evening. The sewing basket bag presented by Nell Craig brought $11 at auction and then was returned to the booth to be resold. The table-cloth made and presented by Rosemary Theby was purchased by Carl Laemmle for $17.

Further donations to the booth on this day included a luncheon set of six napkins, hand-embroidered by Miss Clayton herself, and a table-cloth—all of fine linen. Edna Purviance, Charlie Chaplin's leading lady, sent on from Los Angeles a pen-and-ink sketch of herself on a large leather wallpiece, the sketch being done by Bob Hopkins, in his own artistic manner.

Numerous other articles presented on the spur of the moment by enthusiastic visitors and auctioned off by some equally enthusiastic supporters of the cause, netted quite a handsome sum.

Other beautiful articles held and reserved by the ladies' committee at the Red Cross booth, to be auctioned off later, include the following:

A dainty white muslin dress and a sewing bag, the latter in colored silk and trimmed with gold lace and French rosebuds, made by herself, presented by little Mary Miles Minter; a facsimile of her own breakfast set, valued at $101, also an evening gown which she wore in "Miss George Washington," presented by Marguerite Clark; an ivory fan decorated with gold and silver beads and brilliants, presented by Mrs. Sidney Drew; an evening gown and a handsome cameo brooch, the latter valued at $50, presented by Lillian Walker; a handsome cerise ostrich fan with amber handle, valued at $50, presented by Hazel Daly; an entire set of dainty French toilette boxes and trays, also four sewing baskets, beautifully lined, and two knitting sets, all valued at $50, presented by Peggy Hyland; an attractive sewing basket bag, beautifully decorated, presented by Nell Craig; two sets of photographs of himself, autographed, presented by George Behan, and a number of copies of unusual recipes in pamphlet form, written by herself, presented by Beverly Bayne.

World Day, Wednesday, July 18.

Alice Brady Day followed the rule established by the attendance at the Exposition since it opened. The crowds were largely in excess of any that had been seen previously, and it is questionable if any larger can be seen while the Exposition lasts, for firemen and an extra squad of policemen were called in to rescue several women who had been caught in a jam, some of them being bruised, while others fainted. Then the firemen stopped admittance until the crowds had thinned down.

Even the galleries were packed, not a single vacant seat being visible anywhere. The scene as viewed from above was a seething sea of color and action, and one almost gasped as it was realized that it was all due to the magic spell of the moving picture.

Alice Brady, of course, was the leading favorite of the newcomers, and with her were also introduced June Elvidge, Madge Evans and Carlyle Blackwell, the latter, next to the star, being in high favor.

Miss Brady has a taking way while holding court. She has always a ready smile and word for the hand-shaker and never seems to tire while doing it, and all the time she impresses one that she is sincere in her attentions. She was accompanied by her father, Wm. A. Brady, president of the N. A. M. P. I., which held a meeting in the Princess theater the same day. Both left for New York by the Twentieth Century train Thursday.

On reflection it may be stated that Lieut. Sousa's Naval Band of the Great Lakes Training Station was present during the evening, and to this doubtless was due the extraordinary attendance. This fine band of 130 pieces has been under the training of Lieut. Sousa for several weeks past, and the spirited Sousa numbers so ably played by the members under his direction are well worth going a long way to hear.

The Bluebird Photoplays Company, at Carl Laemmle's suggestion, paid the expenses of transportation both ways from the naval station, and Lieut. Sousa donated his own services and that of the band gratis to the Exposition. This was in recognition of the services rendered by the Exposition management to the army and navy and the Red Cross during its run at the Coliseum.

K-E-S-E Day, Thursday, July 19.

K-E-S-E night was blisteringly hot—the first hot day during the Convention—and although the crowds early in the evening were almost equal to those of the preceding night, the hosts in the galleries soon thinned out either to seek the outer air or to take their chances on the floor of the Coliseum.

The management of the Exposition was especially jubilant over the success of K-E-S-E night, as it was expected—owing to the reports in the daily papers that morning referring to injuries sustained by women the night before, that the attendance would be slim.

But K-E-S-E day and night were both up to the mark, as the organization had on hand a fine body of stars, many of whom had worked hard all through the week to make the Exposition a success. George Kleine and George K. Spoor were also seen frequently on the floor during the week, and their interest in the success of the Exposition seemed equal to that of the management.

Pretty Shirley Mason, accompanied by her mother and Raymond McKee, both of the Edison Co., arrived in the city in the morning. Miss Mason paid the World booth a visit, where she was presented to an admiring crowd. Helen Ferguson, Taylor Holmes' leading lady, of Essanay, and Violet De Biccari, of Selig's forces, who played the leading role in "The Princess of Patches," were some of the other new faces in the K-E-S-E booth. Of course, Bryant Washburn, Taylor Holmes, Hazel Daly, Virginia Valli, Marguerite Clayton, little Mary McAlister and John Cossar were also present, as they had been many times before during the Exposition.

The following members of the Kleine, Essanay and Selig staffs were present in the booth: Wm. H. Jenner, manager of George Kleine's Chicago office, who had charge of the booth; Messrs. Smith, Scott and Pierson, division managers of George Kleine's executive office; Wm. Lord Wright, publicity manager of the Selig Polyscope Co.; Fay Lynch, manager of sales for Essanay, and C. C. Whelan, Joe Duffy and Ben B. Bedell, of the George Kleine forces.

During the day George K. Spoor, president of Essanay, provided a water carnival and bathing costume contest at the Edgewater Beach Hotel, on the northern lake shore. An invitation was extended by Mr. Spoor to the members of the convention, at the meeting Wednesday night, to visit his plant and afterwards proceed to the water carnival contest, on Thursday.

About 100 girls belonging to the extra forces at the Essanay plant and some of the Essanay stars participated in the contests. These contests included a prize for the prettiest bathing suit, also for the winners in the diving contest, tub race, and a swimming contest. Virginia Valli won the prize for the nattiest bathing suit, Helen Jackson won the swimming prize, and Evelyn Napier the prize for diving. Lulu Long carried away the prize for the most original costume.

The judges were Ralph Proctor, Lew Fields, Merrill Smith, Harry Scott, E. R. Pierson, M. S. Thomas, of Omaha; Fred Savage, of Hutchinson, Kan., and Dick Hennessy, of Detroit.

Music was played by the Marine band throughout the afternoon, and dancing was also indulged in by the visitors, the admissions being donated to the benefit of the Navy League.

FAIRBANKS ADDS MILLARD WEBB TO PRODUCING STAFF.

Millard Webb has been engaged by Douglas Fairbanks to assist John Emerson in the staging of his Artcraft productions. Mr. Webb closed a successful three years' engagement with co-directors C. M. and S. A. Franklin, starting at the Triangle and terminating at the Fox Western Studio, to accept the offer from Douglas Fairbanks. Some of his best work with the Franklins was assisting in the preparation of the scenarios for "Jack and the Bean Stalk" and "Treasure Island," in addition to taking an active part in their picturizations.

Richardson On the Last Lap

What He Saw in Burlington, the Tri-Cities, Dubuque and La Crosse, also His Comments Thereon

Burlington, Iowa.

AFTER a week's rest I have felt more like a man and a little less like a badly mussed up mess of scrapiron. Entering that distinguished village, my brain was very much in the condition of a badly scrambled egg; leaving it I could at least tell an inquiring stranger my own name with reasonable degree of certainty of getting it right.

No arrangements had been made for me to address the Burlington managers and operators. I had written the operators' organization and they had replied that "they had decided to go to Rock Island." This, I was pretty thoroughly convinced, was merely sidestepping the issue, but that was, of course, up to Burlington.

I had only been in the city a matter of half an hour, and had started out with intent to enrich some dealer in shoes by depositing with him half my wealth, taking in return therefor one pair of foot coverings. At the corner of Jefferson and Third a gentleman approached and asked: "Is this Mr. Richardson?" Pleading guilty I was informed that the questioner was L. P. Blank, manager of the Palace theater, the largest and, I am told, the best playhouse in the city. Mr. Blank is by no manner of means what his name would imply. Far from it. He impresses one as a very live wire—a theater manager who is seeking for the best, looking for suggestions, and not only willing but anxious to receive and act upon those which seem to be good. The Palace theater is a pretty little house, seating, if I rightly remember, 600 Its screen is correctly bordered in black, its picture is of proper size for the house, and its auditorium lighting, while susceptible of improvement, is not bad. I pointed out to Manager Blank several items of possible improvement in the lighting of his auditorium, which he agreed would "help some." He is using Power's machines and a Martin rotary converter. The picture light was brilliant, but was very far from being handled correctly. On the following day, Sunday, Mrs. Richardson and myself, at the invitation of Manager Blank, visited the Palace and watched the show for over an hour. During this time, I don't believe I am exaggerating when I say there was a discoloration of the light, due entirely to carelessness on the part of the operator, at least 25 times, and that is very bad indeed.

I am told, upon excellent authority, that Burlington operators are sadly lacking in technical knowledge of projection, and that the work on the screens is very decidedly less than high class. When I found that Burlington operators did not take much interest in the matter of an address on practical projection, I immediately concluded that this was the condition, and it was, if I may trust the statement of several parties who were in position to know, plus the decidedly mediocre results on the screen of the Palace, the aforesaid mediocre results being entirely due to the operator himself, and no one else under the blue canopy of the heavens.

Galesburg, Illinois.

Just to demonstrate the fact that things cannot always run smoothly, a peculiar mix-up occurred in Galesburg. When I was arranging the itinerary of the trip I received from Galesburg a letter from Arthur Francis Stillson, insisting that I include Galesburg, and offering to pay all expenses if I would do so. Friend Stillson said he would take the matter up with the local union and would insure a hearty welcome and big turnout. Upon this representation, at considerable trouble, I made the changes in the itinerary necessary to include that city. Some three weeks before the date of arrival I received a letter from Stillson, who, after making plausible excuses, said it would be impossible to carry out the original arrangement. But the itinerary of a 19,000-mile trip is not a thing which can be easily monkeyed with, and I discovered that in order to get any kind of decent train service I would be compelled to go to Rock Island by way of Galesburg, laying over in that city one night. I therefore wired the Galesburg local, but it seems that Stillson had not said a word to the union about my coming, and they, not knowing what financial burden they might be assuming, also having their dignity somewhat ruffled through the supposition that I had ignored them, did nothing, and I entered the city of Galesburg lonely and alone. This was unfortunate for at least one man, C. A. Schultz, manager of the Opera House, Dallas City, Ill., who had traveled fifty miles to hear the lecture which he supposed would be given in Galesburg.

This was peculiarly unfortunate, because from all I can learn in conversation with some of the Galesburg operators, while Galesburg has some pretty theaters, there was a great need for an address on practical projection in that city. Here, for instance, is the record of one house in the matter of machine repairs. This theater has been running a single Power's Six A, practically eight hours a day for close to four years, and during that time here is the repair bill: One toggle gear, one flywheel pinion, one aperture plate, one pair of tension shoes, one intermittent sprocket and one main driving gear. Imagine the condition of that machine! And yet this same manager last fall thought nothing, I am told, of expending $60 for repairs on his automobile. Such a case as this would make one laugh if it were not for the fact that it is so tremendously unjust to the moving picture industry and everyone concerned therein.

The Tri-Cities.

From Galesburg to Rock Island, which is one of the tri-cities, Davenport and Moline constituting the two other points of the triangle, Honorable Burlington Route runs a distinctly tank line train, and your humble servant was the goat. But all things, no matter how unpleasant, have an ending, and so did that hot, dusty, day-coach ride. At the station I found a whole bevy of hands outstretched, the same belonging to Brother C. C. Derr, of Rock Island, president Local Union 433; A. C. Mason, Rock Island, vice president; T. J. Garretson, of Davenport, secretary; O. E. Moody, Moline, business agent, and Lloyd Burr, Moline, and Fred O. Slenker, Moline, all of Local Union 433.

A choo-choo wagon conveyed us to the New Harper Hotel, which is owned and managed by W. J. Mueller, who is also owner and manager of the Spencer Square theater.

In the afternoon, accompanied by the business agent, president and secretary of Local 433, together with Brother Slinker, we motored around the three cities, visiting several theaters.

Viewed as a whole, auditorium lighting in the tri-cities, particularly in Davenport, is, from the projection point of view decidedly bad, and in individual instances is very bad indeed. In a few of the houses the managers seem to have made absolutely no study at all of the effect of auditorium lighting upon the screen result. In several instances I pointed out to managers how the condition could be improved, and to their credit the suggestions were in every instance well received, and will, I believe, be acted upon.

Operating room conditions from the ventilation point of view are very bad indeed, there being no proper ventilation in any theater I visited in the tri-cities. True, in some instances, there was a good circulation of air, but in all but one instance the air was pulled in through the ports, out of the auditorium. The one instance in which this was not true was the American theater in Davenport. This theater, a large, excellent house, has consumed a perfectly shameful amount of space in the construction of its operating room, which same is built outside the theater, over the roof of another building. On one side there is at least 175 feet of open space; on the other side there is fully 300 feet of open space; at the rear it is fully two miles to any obstruction, and then the obstruction is in the form of a hill. Up above there is nothing but the heavens. The size of this "operating room" is approximately 7½ by 7½ feet. Its ceiling is about 6½ or may be 7 feet from the floor at the back end, and somewhat higher at the front end. In this "coop" are two Motiograph machines, late model, set on wooden blocks about 10 inches high. You can imagine the amount of space there is left. The pitch in projection is very bad. It does seem that if friend manager insists upon putting the operating room in a place of that kind, he might, at the very least, have made it of half way decent size. In this room there is plenty of ventilation, because about half of one end of the operating room consists of a window, which is kept wide open, and as there is an open window and door at the other end there is certainly plenty of fresh air; also there is a literal flood of light, which has the effect of preventing the operator from having that clear, sharp view of his picture he ought to have, and must have in order to keep it in sharp focus, and in order to detect faint shadows on the screen of which latter there were several during my presence in the house.

In Rock Island I visited the Majestic and the Spencer Square theaters. The Majestic is a nice house, with a good front. It has a good operating room in so far as size is concerned. Power's machines are used, and the picture illumination is good; also the auditorium lighting is not bad.

The Spencer Square has a picture of correct size, but it lacks a sufficiently wide black border, also immediately under the picture is a clock with not only its face but also its entire case brilliantly illuminated. It is about the worst example of friend Clock I have yet encountered, and I have encountered some pretty bad ones. What that clock is doing to the audience in the way of eyestrain it is a shame to tell. Not satisfied with this, the manager has, at both right and left of the screen a very bright exit light. These lights are so bright that I think they could be readily seen and read from the opposite end of the public square in front of the theater, if there were any way of doing it. What, friend manager, is the idea of thus needlessly injuring the eyes of your audience, and by reflex action, injuring your projection by having exit lights so bright that they could be seen all over a house twenty times as big as the one they are in? And this is not all, for there are two bright white lights, one on either side of the auditorium, and six bright sidelights, three on each side if I correctly remember.

The Spencer Square has a good operating room, but it is poorly located, and its ports are too narrow. The Spencer operating room has the lamphouse piped to the vent, and there is a strong suction of air out of the room, but no fresh air intake from the outer air.

In Moline I visited the Mirror and Bio theaters. The Mirror has a picture of correct size, projected by one Power's 6B and one Power's 6A. The operating room is rather small. There are no lights near the screen and no sidelights.

The Bio theater has fair auditorium lighting,, but I suggested to both the Mirror and the Bio certain changes in their plan of auditorium lighting, which I think will work to the very decided benefit of those houses.

Moline is the workshop of the tri-cities. There are some literally tremendous manufactories, devoted principally to farm machinery.

Over in Davenport I dropped in at the Garden, the Family, the American and the Casino. The Garden has a very pretty scheme of auditorium lighting, but it is decidedly trying for the eyes, and by reflex action on the eyes is very injurious to the screen result. The piano and clock lights are confined to their proper space (this is so rare that I must shake hands with Manager Greenbaum, on this particular point), but the clock face should be black and white, with white figures and white hands, also a moderately light green globe at the piano would "help some." The picture is of correct size, but at the time of my visit was quite dim. The operating room ports are ample in dimension, but there is no glass in them. Simplex machines are used. Theo Garretson, secretary Local Union 433, is operating, and his equipment gives evidence of the fact that he studies his business. The light ray from condenser to aperture is entirely inclosed by a metal cone, the operator regulating his light by the screen result, which is as it should be. The optical system apparently is lined up according to the latest practice. The condensers are connected, and there is an aperture dowser at each machine, the two being connected, which latter will be described in the projection department in due time. The room is 10 by 12 feet in size; the lights were out, the room dark, and the walls were of dark color.

At the Family theater I found two Power 6A's, projecting a small, brilliant picture. Current was supplied by a Fort Wayne motor generator set. In the auditorium the sidelights were bad, but the rest was good.

The American operating room I have already spoken of. The Casino uses two Power's. Its auditorium lighting is very bad. There is a clock jammed right up against the screen and literally plastered all over with light. To the right of the screen is one brilliant red light, and on the left wall are two more. There are twelve translucent-bottom, inverted bottom ceiling fixtures, and fourteen white, indirect sidelights. The picture is of correct size and bordered in black, put poor, due to the auditorium lighting.

Oh, yes, by the way, I also visited the Orpheum, of Moline, of which Business Agent Moody is operator. Friend Moody has two Power's 6A's and a good sized operating room with black walls. His dowsers are electrically connected. He dissolves one picture into the next by means of a dowser blade attached to either end of a long swinging bar, which rests on a pin at its center. In the center of each of these dowser blades is a framing light—a very clever arrangement.

I am sorry to be compelled to speak thus of conditions in the tri-cities, but how are we ever going to get them improved if we don't bring them out into the light of day and look them over?

The men of Local 433 have demonstrated the fact that they are progressive—that they are not asleep at the switch. I am informed by Business Agent Moody that the union proposes establishing and as a matter of fact is now arranging to establish a school for its members. This is good. It is a plan which should be followed out, and means should be taken to, if necessary, compel all members to attend school sessions.

Midnight saw the large lobby of the New Harper Hotel well filled with a gathering of tri-city operators and managers, plus some out-of-town men who had journeyed in for the "big doings." George R. Stephenson, proprietor and manager of Watch Tower (Rock Island) Amusement Park, was requested to act as toastmaster, and a most happy selection he proved to be. His anecdotes, interspersed with more serious things, kept the assemblage in the best of humor. Two ladies were present: Mrs. A. J. Drumm, managress American and Princess theaters, Moline, and friend. Mrs. Drumm's husband is an operator and a member of Local Union 433. Aside from the lecture, the principal address of the evening was delivered by Judge Butler, who spoke entertainingly and at some length, covering the good the

Banquet Tendered F. H. Richardson by Operators and Managers of Rock Island, Davenport and Moline.

movies can and do accomplish, and the tremendous power of the screen. The lecture lasted until 3:15, and as the editor climbed on the roost dawn was beginning to color the sky old rose.

The audience had proved to be highly appreciative. After the lecture a unanimous vote of thanks was extended the writer, which also was ordered printed in the local papers and a copy sent to the Moving Picture World. I felt the effects of the rest I had had, for I was able to put the "punch" into things as in days of old, and that, after all, is the secret of success in an address, or in anything else in this wicked old world.

Dubuque, Iowa.

Dubuque is a city of about 40,000 people, picturesquely situated on the west bank of the Mississippi River, a hundred or so miles above Rock Island. It was due to the enterprise of John H. Maclay, manager of the Grand Opera House, that the city was included in my itinerary. Not knowing that the operators were organized (combination, local) I wrote several Dubuque managers and received a reply from Brother Maclay saying that he would undertake to make arrangements for me to address the Dubuque managers.

Dubuque has eight theaters, namely, the Majestic, Dreamland, Grand Opera House, Liberty, Princess, Family theater, Strand, and Star, but the two last mentioned are closed for the summer.

During the afternoon Manager Maclay, his better half and his daughter joy-rided yours truly around over Dubuque and out through the beautiful Natural Park, which is remarkable for the splendid view presented from its headland.

I called on the various managers, and when the lecture was given at the Grand Opera House, 11:15 p. m., all except the manager of the Majestic, a vaudeville, which only runs pictures as a side issue, and the manager, of the Princess, whom I did not see, were absent. The operators themselves had not shown any large amount of enterprise in helping arrange for the matter, but, to their credit, they were all there, and after the affair was over, several operators and managers expressed themselves as having received large benefit

La Crosse, Wisconsin.

Leaving Dubuque I made a mistake. I took the C., M. & St. P. instead of the Burlington, only to discover that, whereas the Burlington Route runs high class, thoroughly equipped trains between Dubuque and La Crosse, the Milwaukee runs nothing but a day coach of somewhat ancient vintage. Inasmuch as the journey required six hours, this was no laughing matter to yours truly.

At the La Crosse station I was met by Brother Kampschorer, the other men all being busily employed (it was the Fourth of July) shooting pictures at La Crosse screens, presumably at holiday speed. Later, however, other brothers appeared and informed us that arrangements had been made for a midnight luncheon at the La Crosse Hotel. The correspondence had been done through the Badger Stereopticon and Moving Picture Machine Company, which institution was largely responsible for La Crosse being included in the itinerary. The arrangements, however, were made by the operators themselves, who did not feel in the least affronted because I had not taken the matter up with them personally, thus demonstrating their broad-mindedness.

The gathering at the La Crosse Hotel was not 100 per cent., but every theater was represented, with the exception of the Star, a small house in which the manager is his own operator. This I consider as being rather remarkable, in view of the fact that it was at the end of a long holiday, the Fourth of July. The men enjoyed their luncheon, which was very nice indeed, and well served; also they remained until the end of the address at 2 a. m. When I had finished, one of the managers shook hands and remarked, "Well, Friend Richardson, that was at least $100 to me." Also an operator made practically the same statement, and the other boys all expressed themselves as having been benefited.

At the end of the lecture, William Freisie, manager of the Majestic theater, on behalf of the assembly, presented the writer with a Sterling silver desk set in the form of a paper cutter and scissors, the same being engraved: "To F. H. Richardson from the Boys of La Crosse." Needless to say, the set, which is indeed a very nice one, will have a place on the desk of the projection editor, even as the La Crosse men will have a corner of the editor's brain set apart to the memory of the pleasant hours spent in their company.

Next day I visited the plant of the Badger Stereopticon and Moving Picture Machine Company, whose apparatus will be described in the Projection Department very soon; also, through the kindness of the men, I was gasolined around and shown the very beautiful scenery which La Crosse habitually displays to admiring visitors, with the remark, "Look at it! By golly, it's all ours." And after you have looked, you don't blame La Crosse for being proud of the beauty of its surroundings.

H. H. Burford, manager of the Bijou theater, accompanied us on the sightseeing expedition, as also did his operator, Joseph Kampschorer, both thoroughly good fellows, whose friendship it is good to have.

Harris P. Wolfberg

A MAN whose brains have developed with the industry is Harris P. Wolfberg, the young film magnate of Pittsburgh, who like Lochinvar, "came out of the West." Mr. Wolfberg has been a film man for several years; he was one of P. L. Waters' right-hand men in the hey day of the General Film and since then has enjoyed identification with several other giants of the distributing end of the [illegible]

Last fall he graduated, so to speak, from the ranks of a hireling and invested his savings along with the backing of several Mid-West financiers in the state rights to "The Crisis" for Ohio and a number of other states. Mr. Wolfberg learned through his managerial connections with the big and successful distributors that co-operation with exhibitors was the vital thing to insure success in the film business, and that the man who had something better to offer was the man the exhibitors wanted to do business with.

Harris P. Wolfberg.

In the beginning Wolfberg's aggressiveness was looked upon askance, but as he continued and made good the old guard began to take notice and he was recognized as a man with ideas and ability and determination to carry them out. He is now enjoying the benefits which so justly belong to him as a progressive distributor of big features. So successful has he been with "The Crisis" that he has now purchased from W. E. Shallenberger the rights to Hall Caine's "The Deemster" for Ohio, western Pennsylvania and West Virginia.

Co-operation with exhibitors was the key-note of Mr. Wolfberg's success. He explained this clearly in an interview.

He said: "I do not believe that everything is done and the incident closed upon signing of contracts or delivery of films. I employ only first-class men to represent me on the road and they are instructed to co-operate in every way possible with exhibitors. Not only do they sell my feature to the exhibitor, but they help him sell it to the public. Through them the exhibitor is supplied with up-to-date advertising material and ideas; electros, copy for newspaper advertisements, etc. My representatives not only go around to the newspaper offices as press agents, but they call upon well known citizens and interest patriotic societies. I know that many good pictures have failed to bring returns to exhibitors because they were not 'put over' right and I made up my mind that this would not happen with my pictures.

"My men always work with exhibitors and the result is that we have earned their confidence and good will, which I prize more than anything else, as I pride myself on employing nothing but honest methods."

J. J. DOWLING WITH PARALTA.

Joseph J. Dowling who won a very conspicuous place with Triangle, by his remarkable character impersonations, has been engaged jointly by the Bessie Barriscale and the J. Warren Kerrigan Companies to appear with these stars in Paralta Plays. He will be seen with either star when his services may be required in striking character delineation.

Motion Picture Educator

Conducted by **REV. W. H. JACKSON** and **MARGARET I. MACDONALD**

"Parentage"

A Picture True to Nature and One for Which a Wide Showing Should Be Obtained.

By the Rev. W. H. Jackson.

THIS picture now making its first appearance at the Rialto in New York is without doubt a notable picture. In dealing with one of life's problems any author sets himself a great task in that he must show present abuses in actual effect and point the way to deliver us from them. In "Parentage" we are shown the difference between the hard, relentless business man who carries his harsh nature into his home, thereby reducing his wife to the level of the common employee under a tyrannical boss; and providing an environment for his son who came as an unwelcome child into his home which could have no other results than to produce a young man in whom all the finer principles of manhood were eliminated: this young man is a very true type of thousands we see every day victims of a harsh surrounding blended with the spoiling influences of a mistaken mother's kindness—a kindness prompted chiefly by a desire to soften the harshness prevailing, and which produces in a boy a strange mixture of pampered maliciousness; here the author has been very successful in producing a type the very presentation of which fully conveys the lesson intended. On the other hand we are shown the considerate man, a man fair in all his business associations, and whose home relations are such that the new-born son is enthusiastically welcomed—indeed extravagantly so; a man whose house is a home—a home where kindly considerations prevail, where the environment is such that the son grows up true to the proper standard of what ought to be normal conditions; the result is a young man successful in life, prosperous and happy, with a bright future before him. These stories are well told, the picture work is perfect, and the portrayal of the characters most acceptable.

It is a question whether as a whole this picture should be shown indiscriminately to an audience with young children included, there are many things too adult for a juvenile mind, besides the fact that there is a possibility of young children seeing in this picture a resemblance to many of their own home experiences to the prejudice of the best interests of that home; an exposure of the delinquencies of the parents before the children is not wise, and this picture is so true to nature that many instances of like character here illustrated will be exposed; for these reasons many occasions here should be shielded from eyes that are too young. On the other hand all grown up young people, and all adults, can see and profit by the picture, and for this reason a wide showing should be secured for it; the good it can do is unlimited. A very good separate picture for children to show two types of boys at school can be made from the school and other scenes of that portion of this picture; as one who is interested in pictures for the young, I do not hesitate to ask that the makers of this picture do so arrange a profitable little one-reel picture from this part of the larger subject.

In commending this picture the writer also feels that there is need to supplement it with one of a companion nature dealing with the girl question from the mother side, the home and environment of the girls is truly as great and important. The title "Parentage" is most appropriately chosen in that it includes the responsibility not only of the birth of the child, but the entire future of a life. The men and women of the future can be affected by such pictures, and those of us who are claiming the full value of the moving picture as an educator, do not mean to confine its powers to the school and institution, but are glad to see them extended to the home in the way this picture extends them and we wish a further larger adaptation of this plan. "Parentage" shows there is a plan and scope in a new and large field, the author of this subject is to be congratulated and encouraged, to so encourage is the object the writer, with the hope that this film may be the beginning of another educational movement to which the wide powers of the moving pictures are dedicated; let every exhibitor show "Parentage.""

Interesting Educationals

One Topical Subject, Three Scientific, Four Travel, One Culinary, One Sociological, One Art, One Sport, One Industrial, and One Zoological.

Reviewed by Margaret I. MacDonald.

"Testing Men for Air Fighting" (Paramount-Bray).

IN THE 76th release of the Paramount-Bray pictograph will be found a comprehensive illustration of the test through which prospective army aviators must pass before being accepted for the service. The first requisite if a man would enter this service is that he have perfectly normal eyes, ears, nose and throat; for his success depends almost entirely on his ability to see and hear perfectly, while his nose and throat must be able to withstand the terrific pressure of the air through which he passes at a speed of 100 miles or more per hour. In examining the eyes the recruit is seated on a stool which is revolved rapidly in order to determine how quickly his sight reverts to normal. He is also tested for color blindness, which is an important matter; and in so doing is given a bundle of different colored yarns which he must match with a chart within a given time. Normal blood pressure is also essential; and to determine whether or not the heart is working properly he is put through vigorous "setting-up" exercises, after which the pressure of his blood is taken. If the instrument reaches more than 150 he is disqualified. His sense of balance is then tested and he is made to walk a straight line, with eyes open and closed. The same idea is followed in describing a circle to the right and then to the left, arriving back at exactly the point of starting. Finally he is taken in a motor through a section of the country wholly unfamiliar to him, after which he is asked to note each important point throughout the tour, and if he has succeeded in remembering most of the things he has seen he has passed this test. This illustration will be found interesting and instructive.

"The Magic of Motive Power" (Selig).

In this two-reel educational the producer has traced the evolution of motive power from the time of Columbus to the present day. The picture opens with the caravels of Columbus showing replicas made for the Columbian exposition at Chicago, one of which is shown under sail. Next comes the canoe, the ocean schooner, the Mississippi side-wheeler, the modern steamship, the hydroaeroplane, the submarine, the ice-boat, the motor sled, the dog sled, the outrigger boats used in the South Sea Islands, and the Buva canal boats of Japan. The part ends with a scene showing the shooting of rapids in small boats. The second part of the picture shows the evolution of street transportation, wherein the hansom cab of London is compared with the modern New York conveniences such as the trolleyless car, which runs by storage battery, the horse car, which can still be seen running across Bleecker street, the stepless car, the "L" train making the 110th street curve, and the Fifth avenue bus. Next attention is drawn to country-wide transportation showing the Indian drag-pole, the ox-cart, the prairie schooner, the stage-coach, the steam locomotive and the electric locomotive, the army water-wagon and the caterpillar tractor. Scenes of the various modes of transportation in India close this reel. An interesting feature of the picture is that some of the scenes have been cut from dramatic pictures. The prairie schooners are shown making camp.

"Artificial Incubation of Eggs" (Universal).

The modern way of adding to our chicken population is illustrated in the "Screen Magazine" No. 26, following some scenes on the old-fashioned method we are shown how the present day incubation system is managed. We learn that an oil lamp supplies the necessary heat, and that an automatic thermometer is adjusted so as to maintain an even temperature of 103 degrees, and we see how the heat is conserved and distributed by means of water trays. After 36 hours the eggs become thoroughly warmed and are then turned for the first time, an operation which is repeated twice daily until the end of the 19th day. Closeups of the germinal disc of the egg are shown at different stages of incubation, and on the 19th day the chickens begin to "pip" their shells. An interesting subject, well illustrated.

"A Submarine of the Past" (Mutual-Gaumont).

The evolution of the submarine is touched upon in this subject, which will be found in "Reel Life No. 63." It opens with views of the oldest submarine extant, which is now mounted on Bayou street, St. John, Louisiana. It was driven by a four-blade propeller, and was 19 feet long with a beam of 4 feet. The picture explains carefully the various points of interest about this submarine, and tells us that the first attempt at submarine building was made by David Bushnell in 1775.

"Havana, Cuba" (Mutual-Gaumont).

A panoramic view of the city of Havana, capital of the republic of Cuba, opens this subject, leading up to individual views of points of interest and importance such as El Morro castle, the land-locked harbor capable of sheltering all kinds of vessels, even a man-o'-war, the Prado Promenade, and the India Park with its beautiful fountain topped by a statue of an Indian maiden. Then there are the statues of Luz Caballero and General Maceo the famous Cuban patriot, and there is the Columbus Memorial Chapel, where the bones of Columbus rested for years before they were removed to the Cathedral at Seville, Spain. San Rafael street, which is one of the principal shopping streets in Havana is also shown, as well as Pimargall street, which is so narrow that vehicles cannot pass each other. The house of the president, the City Hall, and the Senate Chamber are also seen in the picture, which gives a very comprehensive idea of this interesting Cuban city. This subject will be found in "Tours Around the World" No. 36.

"China and the Chinese, No. 3" (Educational-Kri).

The third number of "China and the Chinese" shows us something of how the lower classes of China live, and reminds us that of her 450,000,000 inhabitants [illegible] per cent live on the water. Many of these people live in house boats sometimes ten in a family, and still find room for boarders Attention is also drawn to the opium curse when we are shown some of the results of continued usage of this terrible drug. Criminals of various sorts are said to be direct results of addiction to opium, and we are shown an almost unbelievable number of criminals in chains being escorted to prison. We learn also of some of their methods of punishment and torture, and are shown a murderer in a cage in which he is to be strangled to death. This is accomplished by taking one block at a time from beneath his feet until all are removed and he is left to this awful death. The film is intensely interesting and shows besides what has been mentioned many sights of interest in the poor quarters and also scenes in the business section of Hong Kong.

"Southeastern Texas" (Pathe-Combitone).

One of the most entertaining and instructive numbers of the Pathe-Combitone series "Know America the Land We Love" contains views of Southeastern Texas, covering some of the important industries of the state, including lumbering, oil, ship building and the raising of fox terriers. Scenes at the Sabine kennels are shown, also the oil fields and residences of Beaumont. The city of Orange—a Gulf port—with its lumber mills and ship yards, complete the picture.

"Some Egyptian Towns" (Mutual-Gaumont).

Alexandria, which for centuries has been the capital of Egypt, is given first attention in this number. Views of this ancient city are followed by a glimpse of Heliopolis, the chief seat of the worship of the sun in Egypt's early days. El Badrashein, near Memphis, is seen in the picture, and also Mansura, where a famous battle between the crusaders and the Egyptians was fought. Damietta, with its many mosques and minarets, Tanta, noted for its fairs and Moslem festivals, and glimpses of villages along the Nile close the picture, which will be found in "Mutual Tours Around the World" No. 36.

"Why Worry About Fish Bones?" (Universal).

In the "Screen Magazine" No. 26 Mrs. A. Louise Andreas tells us how to prepare shad in the most delicious way. We learn that we must first remove the head and tail, split the under side and lift out the back bone, and locate and remove with a pincers the small bones, after which the fish rolls up easily. The next operation is to butter the plank thoroughly and lay the shad, skin side down, on it, not forgetting to apply the proper amount of pepper and salt. Melted butter is also added before placing the fish under the flame; and when cooked it is served with a border of mashed potatoes. Cucumber cups hold the tartar sauce, and sliced lemon and radish complete the work. This excellent lesson in cooking is fully illustrated by Mrs. Andreas.

"A Square Deal for Baby" (Mutual-Gaumont).

A well illustrated and timely subject to be found in "Reel Life No. 63" is "A Square Deal for the Baby." Here we are taught a number of things important to know in connection with baby's health and well-being including how and what is best for the baby to eat. We learn that in many towns and cities there are community houses where mothers are invited to come with their babies for advice; and that when they are unable to do this a competent nurse is appointed to visit the house. This subject is prepared in such a manner that it will be acceptable in any theater.

"The Land of Make Believe" (Paramount-Bray).

In the 76th release of the Paramount-Bray Pictograph will be found some interesting information with regard to how the scenery and props for the elaborate stage productions of New York are thought out and made. The scenes of the picture were photographed in one of the large studios where competent artists are now employed to do their best for the sake of effective display. We see also the costumes for a musical comedy being designed, and learn that inspiration for the costumes of a musical comedy frequently comes from the surroundings in which they will be placed.

"A Study in Fox Hounds" (Paramount-Bray).

Some of the finest kennels in the country were opened to the Paramount-Bray photographers in the making of this study of Fox hounds, which will be found in No. 76 of the Pictographs. The picture shows how these dogs are cared for, and closes with a series of scenes taken during a hunt.

"Whale Meat" (Mutual-Gaumont).

A brief illustration of how the carcass of a whale is handled when the flesh is to be used for food, will be found in "Reel Life No. 63." Here we see the dead whale hauled onto the dock where it is cut into pieces. We learn also that whale steak sells in some of the Pacific coast cities for 12 or 12½ cents a pound.

"The Life of a Moth" (Educational-Ditmars).

Raymond L. Ditmars with his remarkable ability to demonstrate interesting points in animal life has this time told us a great deal about the life of a moth. He has illustrated in this film the difference between the moth and the butterfly, especially with respect to its mode of coming into existence. We also learn that the moth has feathered antennae while the butterfly has feelers of a different type. Wonderful closeup studies of moths of different kinds taken from fifteen minutes to an hour apart are also included. The studies of the tropical moth showing its cocoon hung to a branch of a tree in such a manner that the typhoons cannot harm it is a remarkable sight. We learn that nature has further provided for the safety of the little caterpillar within the cocoon by leaving an aperture at the top from which it may emerge when ready, and a smaller aperture in the bottom of the cocoon so that any water which may have gotten into it may escape again. The scenes showing the cocoons of moths hanging to snow-laden trees in the dead of winter serve as an illustration of their ability to withstand the cold. Here the caterpillar develops within a double jacket from which he emerges in the early spring. Some of the beautiful full-fledged specimens shown are the Atlas moth of India, which measures 11 inches, the Cynthia moth of the United States, and the American Luna moth.

The Educational Films Corporation of America is fortunate in having in its possession a film of this quality on a subject so difficult of presentation, and the clarity of illustration and interesting manner in which it has been pictured are a tribute to Mr. Ditmars' clever handling of such matters.

"A Trip to the Moon"

Peter Pan Film Corporation Releases Amusing Number for the Children in Which Two Monkeys Take a Trip to the Moon.

ONE OF the most interesting of the Mo-Toy Comedies which are being released by the Peter Pan Film Corporation is that entitled "A Trip to the Moon." Children especially will be pleased with it and will no doubt have perfect faith in its authenticity.

Jacko, a toy monkey, and his friend likewise a "toy" person, take unwarranted liberties with an aeroplane which in a resentful mood carries them far beyond the pale of earth, into the region of the moon and stars, finally leaving them with a jolt in the heart of moonland. Here they still retain their wonted boldness, and in so doing find many interesting things. Finally what looks like a volcano explodes and they suddenly find themselves on their own back-door step again.

This is a delightful one-reel offering for the children's program.

Items of Interest.

At the last meeting of the Executive Board of the National Council of Women, on motion of Janet Simons Harris, president of the Council of Jewish Women, who is a representative in the Members' Council of the Clean Picture and Play League of America, the Executive Board adopted a resolution endorsing the movement for clean pictures and appointed a committee of three to investigate the subject and to report their findings at the annual convention at Washington on December 6th. Mrs. Harris declined the chairmanship but consented to serve on the committee, which consists of Mrs. Frances E. Burns, Grand Commander of the Ladies of the Maccabees, chairman; Mrs. Janet Simons Harris, President Council of Jewish Women, and Mrs. Alonzo Miller, President of the College Women's Association. This committee represents the 7,000,000 members embraced in the Council of Women of the United States.

* * *

Vermont, which was reported in the last issue of the Bulletin of the Affiliated Committee for Better Films as seeking a star on the map of the affiliated committees, now has one. It is located at Montpelier. This city is one of seven communities having Better Film committees which sought affiliation in the month of June. The others were York, Neb.; Lafayette, Ind.; Savannah, Ga.; La Grande, Ore.; Owensboro, Ky.; West Haven, Conn.

* * *

In order to create a greater interest in the community spirit a number of citizens of West Hoboken headed by Father Conrad of St. Joseph's church, and with the co-operation of Mayor Eckert, arranged for a civic and patriotic week, which began Monday, July 16, in the Passion Play theater at Central avenue.

During the week the Lincoln Cycle was exhibited, and was in fact the chief feature of the festival. Each day was dedicated to a different activity in connection with the present international situation, and prominent public men and women addressed the audience. Each evening a float symbolic of the situation which confronts the country, and embodying "The Spirit of '76," ws drawn through the city preceded by a trumpeter sounding "The Call to Arms."

* * *

A few more films which have been used successfully in selected programs and are recommended in the July Bulletin of the Affiliated Committees for Better Films are: "Southern Justice," Bluebird; "A Small Town Girl," Fox; "The Duchess of Doubt," Metro; "Annie-For-Spite," Mutual; "Freckles," Paramount; "An Amateur Orphan," Pathe, and "Bawbs of the Blue Ridge," Triangle.

CHANGES IN MUTUAL BRANCH OFFICES.

Fred G. Sliter, formerly salesman at the Mutual Albany branch, has been appointed manager of that office to succeed W. F. Golderman, who resigned, effective July 7.

G. W. Whitney, salesman at the Denver branch, has been appointed to succeed Manager Coughlin at the Butte subbranch. Wilbur G. Seib, booker at Salt Lake branch, has been appointed a traveling salesman out of that office.

The 46th street, New York, office of the Mutual has been moved temporarily to the 23d street office. The quarters occupied by the 46th street branch are undergoing alterations, upon the completion of which they will be occupied by a consolidation of the 23d and 46th street branches.

Amy Leah Dennis

AMY LEAH DENNIS, aged 16 years, has been chosen leading lady for Lew Fields in a Selig feature play, production of which is to be started immediately under direction of J. A. Richmond. Amy Leah Dennis made an immediate hit in the Selig comedies now being released in K-E-S-E service. Mr. Fields saw her work, admired her wonderful enthusiasm, and requested that she be chosen to support him in the Selig play. It is predicted that Miss Dennis will win added laurels for herself in the forthcoming production.

Amy Leah Dennis.

Miss Dennis was known to the home folks in eastern Pennslyvania as "a gosh-darned entertainin' gal." At the meeting of the Ladies' Art Embroidery Club she would recite "Sheridan's Ride," and "It was the Schooner Nesperus." Later on the church socials starred her, and the eighth grade school programs on Friday afternoons were never complete without Amy Leah's recitations. Her "Little Orphan Annie" has been termed the best thing ever heard in our school. It was natural that Amy Leah take a course in a school of expression. What more natural than the fact that she graduated to the stage, and appeared in stock companies and in New York productions? What more natural than that Amy Leah with her "pep" and her wonderful expression, and with the added incentive that the camera took to her like a duck takes to water—what more logical than that she enter the movies via the Selig Polyscope Company?

And now, at the age of sixteen, Amy Leah Dennis becomes leading lady for Lew Fields in an elaborate and costly film play. And Amy Leah Dennis deserves the honor at that. She works had, and applies her talents. And the home folks are not surprised. A picture post card from Ezra Allmonz, village postmaster, has so stated.

EUGENE O'BRIEN MARY PICKFORD'S NEW LEADING MAN.

Mary Pickford's leading man in her newest Artcraft picture, "Rebecca of Sunnybrook Farm," is Eugene O'Brien, the popular young actor whose wide stage and screen experiences and handsome appearance makes him an ideal selection for this honor. On the speaking stage Mr. O'Brien appeared with such well known favorites as Elsie Janis, Ethel Barrymore, Margaret Illington, Fritzi Scheff and others of equal standing in the theatrical profession. In motion pictures his most notable portrayals were those evidenced in Famous Players productions in which he created countrywide attention for his exceptional work. The new Pickford-Artcraft picture discloses him in the well known character of Adam Ladd, Rebecca's benefactor.

ONLY CLEAR PLAYS FOR PARALTA.

Robert T. Kane, vice president of Paralta Plays, Inc., has outlined the literary material that will be accorded careful consideration by Bessie Barriscale and J. Warren Kerrigan for the productions of their respective companies. He pointed out that while a staff of writers is jointly employed by both organizations, each is ready to encourage every author in the hope of receiving available stories.

"One thing we will not tolerate," declared Mr. Kane, "is the unclean story. We want nothing that borders on the risque, regardless of how prolific its advertising possibilities may be. It is the intention of both Miss Barriscale and Mr. Kerrigan to be presented only in narratives that any one may sit through and enjoy.

Spokes from the Hub

By Marion Howard

IN my opinion (shared with many others) "A Tale of Two Cities" is a screen classic and good for reissue generations hence. It is beyond criticism and reflects credit on William Fox for producing it; on Director Frank Lloyd, who wrote the scenario, and on the entire cast. One feels quite sure that in a Fox production we will see mobs well handled. Here, too, we get a splendid adaptation of a famous book which my literary friends declare to be Dickens' masterpiece. William Farnum, while too old for the part, nevertheless made us forget all that through sheer personality and naturalness. I do not think, as critics do, that there is too much footage. All depends on how a picture clutches you and holds attention. To my mind Josef Swickard stood out strong—next to the star, and Farnum gives us his best screen work thus far. No dramatization of any of the Dickens books is so strong as this, with the added advantage of having a big outdoors to visualize. A woman near at hand said she felt that the baby who was run over must have been a dead one sure, and I wonder how that was done! A man had the audacity to say "guess they doped the kid."

* * *

Through a slip of the types I was made to say that "The Jaguar's Claws" featured "immortality." Nay, nay, reader—quite the reverse—"immorality," a "bird of another color."

* * *

Good for William Brady to give June Elvidge more prominence, for in "The Price of Pride" she more than makes good, fulfilling her promise in "The Crimson Dove." Here we get Carlyle Blackwell earning his salary all right, playing double and well, too. The plot was full of meat of the right sort concerning two generations, the principals lining up well at the close. Frank Mills is some actor with his poise and handsome features. Some of the young things around me got a little impatient waiting for the kids to grow up, depriving them of a look at Blackwell until the play was well on toward the third reel. The house laughed long over the working out of the school pranks and fudge episode. The melodramatic incidents were not far-fetched. The title editor must have had a day off, for we read about "development," a too common error. On the same program at the Park we had "The Greatest Power" with quite the best work of Ethel Barrymore and in an up to date picture as to theme. One man in the cast whose name has escaped me is the counterpart of President Wilson, especially about the eyes. I have not yet seen P. H. Westphal, whom Essanay has secured for "The Man Who Was Afraid," but I venture to say he has nothing on the Metro man. Edwin Carewe deserves much for the patriotic touches he is giving us here when the G. A. R. veteran points to his badge and says to the pacifist: "You cannot arbitrate Liberty and Democracy." Then when Miss Barrymore calls attention to Betsy Ross and Julia Ward Howe we get the two in scenes which stir the house to applause. Some of the titles were rocky. Frank Currier was listed "Courier."

* * *

It was good again to see Myrtle Stedman and playing with "Wally" Reid under the Morosco banner. Somehow we felt that they might have been given a better play to work out with and less wild and woolly stuff and dance hall orgies. There was suggestiveness, too, in the first reel following the marriage and this jarred considerably. We were glad, as the play turned out, that the bride was able to stave off hubby. "The World Apart" as a title did not "fit the crime" either physically or as a figure of speech.

* * *

Over here we regret deeply the death of Walter Hitchcock, who made himself a favorite when with the Metro company with Ethel Barrymore or Emily Stevens; also with Betty Nansen, Kitty Gordon, and elsewhere in other companies. His was a compelling personality carrying much dignity and ease of manner. Many of us recall his work on the speaking stage in support of Margaret Anglin, especially his work with Anna Nilsson in "The Moral Code" will not soon be forgotten. He was a native of Maine and came to this state fifteen years or so ago and began his stage experience with the old Criterion Club of the Hub.

* * *

I expect we will enjoy Gail Kane in "The Unafraid," which Mutual has purchased from Mrs. L. Case Russell, who did a few stories for Mme. Petrova, though Mrs. Russell writes me from her summer home at Green Lake, New York, that they were so changed as to be hardly recognizable. Gail Kane is quite a favorite in the Hub, and many here wish she had been secured for her original part in "Seven Keys to Baldpate," soon to be released by Artcraft with the incomparable Georgie Cohan doing the hero, with dainty Anna Nilsson playing opposite.

* * *

Commend me to the series (not "serial"—Heaven forbid) of pictures called "Do Children Count?" Well, I should say they did, as put before us so enticingly by Mary McAlister, that dear child in "On Trial" and by the Essanay company, which never fails us in point of merit. I missed the first one, but yesterday saw "The Wonderful Event," with John Cossar as the father. We are told that he is the oldest actor in point of service in that company. The play has new situations, seemingly impossible for so young a child, like carrying a plump baby from a bench in the park to the street, then to a trolley car, and more walk to her home. She is absolutely natural and unconscious of the proximity of the camera, and we all like this sort of a play. I wouldn't miss the others and hope you readers will pass the word along.

* * *

[illegible] Burton Holmes when he works his speedo camera as the other night in a picture of the Orient and Occident. On returning to God's country one quiet Sunday morning he whisks us up Broadway in rapid transit fashion to the edification of the fans, who have often heard of rapid Broadway at midnight, but here we get it "the morning after." We owe a debt to Holmes for showing us the many foreign countries for such a small sum and his titles reflect his sense of humor.

* * *

"Unconquered," with Fannie Ward and super-support, was convincing, disclosing, too, her versatility. What a cast with Jack Dean ("Mrs. Fannie Ward," as they speak of him in California), Hobart Bosworth, Tully Marshall playing a hideous role; Mabel Van Buren and Jane Wolfe—some cast! Bosworth did an equally good piece of work in "Freckles," but I cannot think of that play, well done as it was, without a picture of the awful snakes. Wonder what Fannie Ward has up her sleeve.

* * *

Score one for the Metros to sign Edith Storey, one of the most intelligent of screen actresses; "nice to get along with," I heard one day at the Vitagraph studio. I congratulate Richard A. Rowland on his sagacity.

* * *

"Wolf Lowry" held the house in absolute silence at the Exeter, for we all love to watch "Will" Hart. I saw "The Barrier" recently and find it perfect in detail, and while similar in denouement to "The Bar Sinister" is nevertheless different in the working out. There is nothing new to be said about Edgar and Mitchell Lewis except that their names spell finish in detail. "Wild Winship's Widow" had a hand when seen here the other day and no wonder. Dorothy Dalton won us all in "The Weaker Sex," another Triangle success which took well everywhere.

* * *

It is good to know that Charlie Hoyt's comedies are filmed for posterity, as they are clean, full of ginger and usually point a good moral, though unconsciously. The Seligs deserve our thanks. How we of the last generation of playgoers used to laugh over "Temperance Town," "A Brass Monkey" and all the others. When Hoyt was a member of the New Hampshire legislature he hired a special train, took his company, scenery and friends to Concord for a performance, and it was a red letter day for the Solons there and fun to watch them. Hoyt was a journalist with a keen sense of humor and never wrote a dull line.

* * *

Anything Bryant Washburn does is worth while in the opinion of many fans, and so it was expected that we would like "Skinner's Double" as well as others do all over the country. His name alone will stand. What a treat we will get with "Caste," featuring Peggy Hyland and Sir John Hare. Some liked "The Undying Flame," which certainly had scenery to burn and a reincarnation idea well worked out. Mme. Petrova seemed to have more action in this her first picture under the Paramounts. Some of the scenes were notable and the atmosphere well preserved. It is a play to set one thinking seriously and is more or less distinctive all through. Mahlon Hamilton, when put into his living tomb, caused one person to exclaim: "Horrors! what a fate." I find that the pulse of the public is for lighter themes and shorter stories, which retain the punch and red blood.

Popular Picture Personalities

WHO'S WHO IN THE MOVING PICTURE WORLD

Compiled by the Statistical Department.

WHITNEY, Claire. Born in New York City. American parentage. Five feet four inches tall and weighs 130 pounds. Light complexion, blonde hair and blue eyes. Specializes in ingenue leads. Miss Whitney made her stage debut in 1910, playing in stock in Holyoke, Mass., Wilmington, Del., and with other companies, and was for nine months in vaudeville in a dramatic sketch by Edgar Allen Wolff. She made her picture debut in August, 1913, in Ben Bolt. She was with the Solax for a year or more. She was the first player engaged and also the first player to be put under contract by the William Fox company, and in spite of her few years is the dean of that acting corps. She has played opposite William Farnum in The Nigger, opposite William Breese in The Walls of Jericho and opposite Robert Edeson in The Girl I Left Behind Me. Does she like "all outdoor sports?" Apparently not. She collects Oriental antiques.

Claire Whitney.

PHILLIPS, Dorothy. Born in Baltimore, Md. American parentage. Is five feet three and one-half inches tall and weighs 126 pounds. Medium complexion, golden brown hair and dark grey eyes Miss Phillips made her stage debut in 1909 and has played in Mary Jane's Pa, Everywoman, Pilate's Daughter and other productions; has played stock engagements and in vaudeville. In June, 1911, she made her debut in The Rosary, a one-reel Essanay subject. This was about the time that Francis X. Bushman, made his vaudeville plunge and Miss Phillips played opposites to him in a number of roles about that time. Later she changed over to Universal, The Man Who Lost and Won being her first picture She is now a Bluebird star and gets her mail at Universal City. Some of her best leads have been in Hell Morgan's Girl, The Price of Silence, The Girl in the Checkered Coat, and A Doll's House.

Dorothy Phillips.

RAE, ZOE (Zoe Rae Palmiter Bech). Born in Edgewater, Chicago, Ill., July 13, 1910. French parentage. Three feet, 10 inches tall and weighs 60 pounds. Light complexion, blonde hair, blue eyes. Little Miss Rae is not a stage kiddie but started directly in pictures. She has had considerable experience in the past three years, for she made her debut in March, 1914, and since then has played in something more than one hundred plays; in many of which she was either starred or featured. She was with the Biograph stock for a year, has played with Selig, and for the past year and a half has been one of the Universal luminaries. It's not easy to pick the notable parts she has played, but she has been starred in many Red Feather and Bluebird five-reelers including Glorianna, Naked Hearts and others, and numerous two and three-reel features, among them Thru Baby's Voice, The Human Cactus, and The Desperado.

Zoe Rae.

GRIFFIN, Gerald. Born in Hanley, England. Irish parentage. Is five feet, seven inches tall and weighs 180 pounds. Fair complexion, white hair, blue eyes. Mr. Griffin made his stage debut in 1877 and it was not until February, 1916, that he essayed pictures, making his debut in the Gaumont production Feathertop. He has also played in the Metro productions. On the stage he played for forty years in legitimate and vaudeville productions, supporting many famous stars and himself starring for three years in Other People's Money. His fad in chief is travel and he has crossed the ocean some fifty times, visiting every European capital. He was playing in Hartelpool, England, when that place was bombarded by the German fleet December 12, 1914. He has several cottages at Lake Maranacock, Winthrop, Maine, and is a famous fisherman. He dislikes ingenues.

Gerald Griffin

RAUCOURT, Jules. Born in Brussels, Belgium. His father was French and his mother Spanish. Is just six feet tall and weighs 158 pounds. Dark complexion, brown eyes and dark hair. He made his stage debut in March, 1908, and has played in France, Belgium, England and America, his most recent stage appearance being in Please Help Emily, at the Lyceum, New York. He is at present with Rolfe-Metro, but previous connections have been with the Empire-Mutual, Famous Players and the Film d'Art, of Paris, the pioneer of all artistic productions. He made his picture debut in America in January of this year in Outcast, an Empire-Mutual. Other good parts have been Artanezzo in Le Scandale, Ralph Gaylor, with Mae Murray in At First Sight and Karl Berger in The Rose of the Alley. He has done his bit, being honorably discharged from King Albert's army following injuries in the Battle of Maliaes in 1914. Likes athletics.

Jules Raucourt.

NOTICE.

Players are invited to send in material for this department. There is no charge of any sort made for insertion, cuts, etc. This is a department run for the information of the exhibitors, and is absolutely free to all players with standing in any recognized company. No photograph can be used unless it is accompanied by full biographical data and an autograph in black ink on white paper. If you have not received any, ask for a questionaire and autograph card. Send all three.

STATISTICAL BUREAU,
Moving Picture World.
17 Madison Avenue, New York City.
Haas Building, Los Angeles.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

The Reason Why.

RECENTLY a Maine exhibitor stated in this paper that the Exhibitors of his state were not making money, but were in the position of men working for the film makers for a salary not always large and of no assured permanence. It listened well, but as we read it we could raise our head and look across the street at one of these slaves of the domineering manufacturers, and we could have put on our hat to walk a block to look at the other two the town boasts of. If we were a film manufacturer and had such a bunch of employees, we think we would fire the lot. There are some live wires in the State of Maine, but there are not many, and most of the exhibitors, even in the cities, make not the slightest effort to get any advantage from advertising or any other form of hustle. Right here in a town of 12,000, with an amusement population of more than that, there is less enterprise shown than you can find in some far western towns of one fifth the number of possible patrons. It is just about three years ago that we first started coming to Waterville, Maine. In those three years vital changes have occurred in the business. The self-sustaining element of picture has been lost. There is need for intensive advertising, and yet, with slight exceptions, there has been no change made in methods of management, or rather lack of management. Last winter we hailed with joy the advent of a blanket program covering the houses, but we shouted too soon. The enterprise died aborning. One change we did make some time ago while we were writing Advertising for Exhibitors up here, we persuaded C. B. Kelleher that he should say something more than "City Opera House. Moving Pictures Today" in a two-threes. We coaxed him to announce his film titles, and he has been doing it ever since, but in a placid and wholly unemotional way. Instead of the staring "Moving Pictures" he now uses this rather better advertisement. This is better, but not at all good. There is but one daily in the town. There are three houses, the City Opera House, the Silver and the Royal. The Royal seems to have closed. A week's file of the Waterville Sentinel shows that the Silver advertised twice and the Opera House every day. The Silver does make some slight effort to get a little variety in its advertising. It will drop in a cut now and then, and break the monotony of the across-space make up that the Opera House has been using ever since we have been coming up here. But it does not date its days as Mr. Kelleher does, and the two advertisements shown on the right constitute the newspaper advertising for a week, just as the three examples shown for the Opera House give all the changes for that week.

CITY OPERA HOUSE

Friday and Saturday June 6 and 7

FRANCES NELSON in

"ONE OF MANY"

Francis X. Bushman and Beverly Bayne in "THE GREAT SECRET."

PRICES—MATINEES, 5c AND 10c; NIGHTS, 5c AND 10c. A FEW RESERVE SEATS, 20c.

No wonder that Maine Exhibitors do not make money! How can they expect to? The time is past when people almost tried to break into the picture shows. Some little advertising effort is required to draw people to a house, and the sum total of eight advertisements in one week is the single catchline, "Is Marriage Woman's Highest Aim?" It is disgraceful. And it is no excuse to plead, as Mr. Kelleher once did, that he only advertises for the sake of the reading notice. That is no excuse for throwing away six inches of space.

Waterville has a population of 12,000. It would have more, but for the reason that the small towns like to keep their own identity. Just across the river is a huge paper mill, now making cartridge paper for the DuPont Company. It has a large pay roll, and is working full time. But, because most of the taxes are assessed against the paper mill, the place is Winslow and not Waterville. To the north is a smaller town of Fairfield, which sometimes has a picture show. Most of the trade could be coaxed down to Waterville since the larger town is the shopping point. A trolley runs to Fairfield, and another, to the west, to Oakland, which depends upon Waterville for its entertainment. To the south another trolley runs through Winslow down to Augusta, tapping one town with a large mill. Those within the twenty cent fare limit shop in Waterville in preference to the Capital. Waterville itself has a college, an academy, large car shops and a big cotton mill busy with war contracts. The situation is ideal for a live management. It would yield a fair return to indifferent management.

The Opera House is in the town hall, just off the main street. It is a second floor theater, but people are used to going there, for the place is also used for many town activities. In front of the little park on which the city hall fronts is an illuminated sign merely giving the name of the house. Between the hall and the corner is a bill board stand on which is pasted the paper for the coming attractions. Most people probably see this if they happen to come downtown. Most of them do come down. Three blocks away is a hotel better than the average, so much better that the traveling men plan to stay over two nights and work the other towns from the morning train. Probably if they asked the clerk where there was a show they would be told, but there is no advertising in the hotel itself, nor have we seen any Opera House bill [illegible]

The Silver is at the lower end of the shopping district. It is a remade carriage factory, but it has been nicely remade. They have a stand of paper on the main street between the Opera House and "uptown" to catch the people coming down, as not many are apt to come as far down as the Silver. Apparently they work a sliding scale for night shows, for they have a sign that reads "Two shows this evening," which is sometimes posted after the matinee.

The Royal, when we arrived, was running the oldest sort of stuff. This is the house we spoke of some time since as having a poor entrance further complicated by a candy butcher. They also hide behind a popcorn machine that takes up most of the rest of the space. They do not advertise in the papers and apparently used only two bill boards in addition in front of the house. Last week's menu included a duped Chaplin and some Great Northerns of very ancient vintage. Evidently they gave up the ghost this week, as the house has been closed. It could not possibly live in competition with the Paramount program of the Opera House and the Fox and Selznick offerings at the Silver. The Silver will have "A Daughter of the Gods" soon. The Royal lacks capacity, cleanliness and order.

It is reported that a new house will be built this summer on a most advantageous site, but there are no signs of building activity yet.

Now Waterville is not a bit worse than most of the Maine towns. It is no worse than a majority of the New England towns. It is no worse than a majortiy of the houses in the ten-thousand population towns of the Middle Atlantic group. It is precisely because it is such an average place that it supplies so excellent a text. What is true of Waterville is true of a large portion of the country east of the Mississippi River. Men got into the business when it was good. They do not know how to get out of it now that it is poor, and they have not the slightest idea of how to make it good. They have no knowledge of advertising; no real managerial sense. When they first took hold the mere fact that you showed pictures was sufficient. People wanted to see pictures. If you had a theater then, you had a bank account. If you have a theater now, you are lucky if you have some of the bank account left. If you have a bank account, you have to work for it just as the farmer or the merchant has to work for his money. The farmer plants seed, nourishes it with fertilizer, and gets a big crop. The exhibitor doesn't. Just a little further along is the Aroostook Valley, one of the great potato growing spots in the United States. They raise bumper crops with hard work, plenty of fertilizer and good seed. It pays them. Were it not for

CITY OPERA HOUSE

Monday and Tuesday, June 11 and 12

MAE MURRAY in

'The Primrose Ring'

MOLLIE KING in "THE MYSTERY OF THE DOUBLE CROSS"

PRICES—MATINEES, 5c AND 10c; NIGHTS, 5c AND 10c. A FEW RESERVE SEATS, 20c.

CITY OPERA HOUSE

Wednesday and Thursday, June 13 and 14

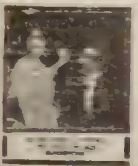
Blanche Sweet & Thos. Meighen

—IN—

'The Silent Partner'

PRICES—MATINEES, 5c AND 10c; NIGHTS, 5c AND 10c. A FEW RESERVE SEATS, 20c.

Is Marriage Woman's Highest Aim?



SILVER THEATRE

CLARA KIMBALL YOUNG

in

The Price She Paid

7 Parts

By David G. [illegible]

Matinee 10c

Evening 15c-20c

SILVER THEATRE

Joan Sawer and Stuart Holmes

HAVE THE LEADING ROLES in the WILLIAM FOX PHOTOPLAY

LOVE'S LAW

[illegible]

MATINEE—10c EVENING—[illegible]

the Maine seed there would be fewer big potato farms in Florida, for potatoes degenerate in the south, and at least each third crop must come from more sturdy seed. But the Maine exhibitors do not apply to their own business what is common knowledge in other lines of work. They do not cultivate their property. They need good seed, or in other words good film. They need good soil, which means comfortable theaters, and they need to fertilize with advertising to force the growth.

For a time the Silver used a house program, but apparently not for long, but they seem to do little or no special advertising, and it does run advertising films. If you'll look at the bottom of the smaller of the two Silver advertisements shown, you will see that they have the Larkin Reels, "showing Niagara Falls and the manufacturing of products" of the Larkin Company, and the defenseless patron has to look at them, but gets no look at the check, which should be paid. And while you are looking at the advertisement again please note that the Opera House has a few "reserve" seats. At twenty cents per they should be able to put a "d" on the end of that reserve, but it would take a search of the files to find out for how long this typographic error has continued.

The Sentinel's prices are far from large. They seem to be able to give good displays if they are provided with copy and told they must make good. But they are not going to sit up nights planning advertising for the theaters when all they get is straight across lines. They give a reader with each advertisement, but the readers are as dead as the advertising. This Silver reader is typical:

> Joan Sawyer makes her debut as a dramatic artist in the latest William Fox release, "Love's Law." The noted dancer plays the part of a girl who forsakes a career which is certain to bring fame and fortune to rejoin her Gypsy lover in the wilderness. Stuart Holmes, noted Fox villain, plays his first sympathetic role, that of Andre, the Gypsy.
>
> Miss Sawyer has won fame as a dancer and an actress. The Larkin Reels will also form a part of the program, showing the manufacture of Larkin products, and a reel showing the famous Niagara Falls. This is considered to be the best "movie" ever taken of Niagara Falls. Coming—"A Daughter of the Gods," the $1,000,000 Fox production, featuring Annette Kellerman. De Rue Bros. Ideal Minstrels, June 25—one day only.
>
> Friday and Saturday, Dickens' "Tale of Two Cities," with Wm. Farnum.—Advertisement.

This is about the average stuff. You have to be a hardened fan to feel the appeal of that sort of stuff. You cannot thrill at the thought of the play so baldly described, and "Miss Sawyer has won fame as a dancer and an actress" does not remotely begin to tell of her picturesque career. There is no ginger to the announcement, no snap, vim, pep, or whatever you want to call it. The house has a certain space given it. It fills that space, and then Kell has the nerve to explain that he doesn't do much in the advertising space because he puts in the ad to get the reader, and does nothing more in the reader.

We do not believe that either house ever tried the Farmer's Matinee. Probably they never heard of Mr. Chaney's idea of tagging the farm vehicles on a Saturday. They seem to be ignorant of the value of post cards, and the house organ started by the Silver was not kept up. There is not a shred of paper up for the Kellermann film two weeks ahead of showing, though to put up the paper now would catch some of the farmers who would come back and leave the women folk home on the day of showing.

Any farmer knows that fertilizer will bring better crops, but that he must have the right sort of fertilizer and put it on intelligently. The Exhibitors do not realize that they, too, must have the proper fertilizer and use it as intelligently. To say that business is so bad that they are virtually working for small and uncertain salaries is to admit that the Maine Exhibitors do not know the business in which they are engaged. And in saying this the Maine exhibitors are merely more frank than exhibitors in other parts of the country. If they knew how to advertise, and if they got the proper films to advertise, they could *make* business, but they must plow and harrow and sow and cultivate precisely as their farmer patrons do.

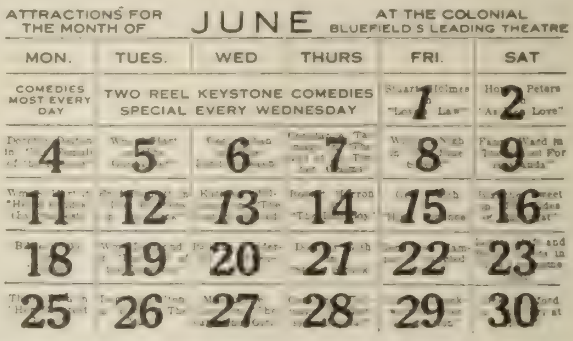
Advertising is not merely the printing of certain words in the paper and the posting of certain lithographs. The advertising words *must* be words best calculated to make the greatest number of patrons desire to see the film to which the publicity is given. The posters must be put where the greatest number of possible patrons can see them.

All possible forms of advertising must be employed. Mailing cards for the country patrons are valuable, and the telephone book gives a positive mailing list on which to build. Hotel frames cost little and bring much in the larger hotels. It should be possible to arrange to have the current program put in the mail box of every arriving guest. Store frames, of the sort frequently reproduced here, will bring good results at the cost of a few tickets, a float costs less than a bill board, and in an average town can cover the ground more thoroughly. When these devices and others are tried, then if business is still bad it can be said that business really is bad, but until then it is more apt to be bad management than bad business, for it takes management to build business these days, and it will take more and more good management as the times progress and we feel more severely the stress of war. Prices should be kept down, films should be chosen for their lightness and hopefulness, and they should be of a sort that the better classes of intelligent patrons can approve, since these will be driven to the cheaper forms of amusement if they find them good.

And, mind you, Waterville is not a bit different from other towns in Maine, and Maine and Maryland are in much the same box. We mention Maine particularly, merely because we happen to be on the ground at the time one of the league officials says business is bad, and we are explaining why the business is bad. There is no excuse for an intelligent man to say business is bad. Business is what he makes it, and the worse conditions in general are, the better is the film business apt to become, because these are the times when men demand cheap amusement, but it must be amusement and not how Larkin's soaps are made.

Postcard Calendar.

The Colonial, Bluefields, is using a postcard calendar with red dates overprinting the black announcement as shown in the cut. Of course the reproduction shows the dates too black, as red photographs black, but with a transparent ink the red stands out and still permits the type to show through. Where this or any other calendar form is used, it is well to keep the form standing if you use it regularly. Then the rules stand ready cut and there is not so large a composition cost next time. If you can find a set of calendar logotypes that will fit your space, or if you can make your space fit the logotypes, you can dispense with the rule work entirely. The logotypes are cast squares with the numbers from one to 31 and the rule. Put into the form they give the rule effect without rutting and matching, and are self justifying, being all the same square. The months, days of the week and enough numerals to run for several years are included in the font, which should pay for its cost in reduced bills inside of a month.



ATTRACTIONS FOR THE MONTH OF JUNE AT THE COLONIAL BLUEFIELD S LEADING THEATRE

MON.	TUES.	WED	THURS	FRI.	SAT
COMEDIES MOST EVERY DAY	TWO REEL KEYSTONE COMEDIES SPECIAL EVERY WEDNESDAY			1	2
4	5	6	7	8	9
11	12	13	14	15	16
18	19	20	21	22	23
25	26	27	28	29	30

One of the Rules.

In one of the circular letters sent out by the Famous Players Star Feature Film Service (why is it that most of the Paramount exchanges have such horribly long titles?), E. E. Flynn puts a great picture advertising truth into a few words when he says:

> The CHILDREN are the biggest advertisers to the GROWNUPS. Isn't it the CHILD who practically made MARY PICKFORD and MARGUERITE CLARK in the dramas; they appealed—the CHILD talked its parents to death about the stars, and the outcome is; that on the nights these stars are exhibited both CHILDREN and GROWNUPS fill the theater to capacity; because the line of entertainment is strong and appealing to both classes.

There is not an exhibitor in the business who can honestly say that this is not true. He knows that it is, if he has sense enough to know his business. The kiddies made Marguerite Clark, and they made their parents see and like her. The child does not go by the name of a star. The child does not care what dramatic critics think. They like whom they like, and when they like a player it is time to book that player. And the kiddies do not go home and rave at the dinner table about sex plays and nasty problems. They like the clean and the wholesome, and for a steady diet so does the average adult, and the man or woman who does not is not worth worrying about. Mr. Flynn is booming Arbuckle, but he is doing more than that. He is booming clean films, and his argument is good for every theater in every town in the United States. We do not mean by this that all plays should be cut down to the level of the child. We do mean that if you have decent, wholesome plays the kiddies will be your best press agents.

Brushing Up Business.

The Lucas Theater Supply Co., of Atlanta, Ga., is sending out hat brushes to its patrons; six inch brushes with five rows of black bristle and mahogany finish handle lettered in gold. It is good enough for any man's desk, and each time it is used it will remind him of the place to get his supplies, we use "remind," because if there is any man in the Lucas territory who has not seen more than one Lucas novelty he is hopelessly blind. There are thousands of novelty advertisements offered by the trade, but the great idea is to get something that the recipient will value and retain. The hat brush comes under this head. A cheaper looking brush would have gone to the waste basket or the usher, but Harry Lucas does not have to be ashamed of the brush he picked out for his gift, and most of them will stay on the main desk. It is good advertising.

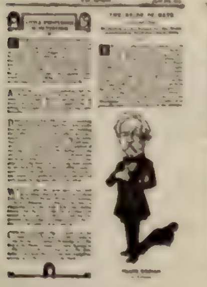
Cut Out.

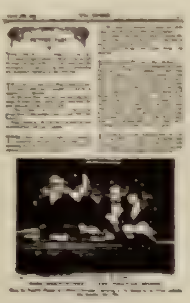
Lately we commented upon a sting advertisement in a New York stock program. A rival company undertook to reprint the paragraph to send broadcast. Fortunately it hurt no business, and the advertisement has been dropped. The program company did not know that the advertisement worked harm or we do not imagine they would have run it, for they believe in the square deal. The offending advertiser withdrew the announcement because the crop of come-ons was dying out, so that the Star programs have a clean bill of health. But watch your own program no matter where you may be. For a long time one house program, soliciting its own advertisements, used a "manhood restored" advertisement in its pages and probably lost business. These things are bad enough in the daily papers. The original caution was not particularly directed at any one concern. That program merely suggested the general need of caution.

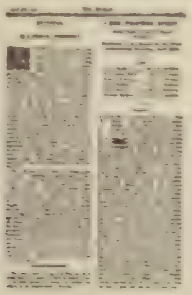
From N. Z.

Writing from the Strand, Auckland, New Zealand, Phil Hayward the manager, sends some interesting examples of his recent work. A couple of years ago he sent in some specimens from the Lyric, but now he is running a house costing £21,000, and adds: "We run one program each week, changing Saturday. As you will see by the printing, we are running Triangle features and doing an excellent business with them. In addition to the enclosed house organ and circulars we do the usual newspaper advertising and front-of-the-house display. I might mention that we find your journal of great value in preparing dope." The house organ is a six page railroad, pages slightly under 6 by 9 inches, printed in different colors, though blue seems to be a favorite. The back is largely cuts, the sample reproduced here being practically all cuts.

Some of the issues have smaller cuts and more text but all of the back pages have cuts every issue. One front page for "The Microscope Mystery" shares the space between Constance Talmadge and "the microbe actors," a novel phase that will do much to divert attention to the oddity of the subject. The inside layout also carries cuts, but runs more to type. Here the choice of type and column width permits much to be said about the coming subject, while leaving plenty of space for the miscellaneous material that makes the issue worth while. The body type is a small eight that looks almost like a six, and yet is fully legible. Not a little of the reading matter is taken from this paper, but it all applies to the house. There is no foolish padding matter. For the Billie Burke run a set of postcards was issued, apparently locally printed. There is also the Billie Burke Fox Trot, composed by the Strand's organist, J. W. Carleton. This is printed from a cut made from the manuscript but the latter is legibly written and may be read as easily as though it were stamped in. A line across the bottom announces that a new chapter of "Gloria's Romance" is shown each week at the Strand, and on the back is a "Compliments of the Strand Picture House," but the issue is not so heavily loaded with advertising that people will refuse to keep it on their music racks. Too much advertising would have spoiled the advertisement, but Mr. Hayward knows that too so he held it down to a minimum. It's a fine gift, this knowing when not to advertise too heavily. Special printing is gotten out for special features as for example, Douglas Fairbanks. In addition there is a pretentious house program. Of course only the real live wires take the trouble to send in their stuff from half way round the world but these live wires are surprisingly live wire. From all we hear Australia seems to be about the paradise of the picture. They work with really good taste to present the pictures with the best setting.







Got in on the Loan.

C. W. Martin, of the Temple, McCook, Neb., sends in a Triangle program with the back page devoted to the announcement that he will devote the entire proceeds of a certain week to the purchase of Liberty Bonds. His prelude runs:

> In order that everyone in McCook may have a chance to show their patriotism and "do their bit" (no matter how small) toward subscribing to the "Liberty Loan" the Temple theater management will use the entire gross receipts received during the week of June 11 to 16, inclusive, in the purchase of "Liberty Loan" bonds.

It is too late to get in on the Liberty issue, but there will very probably be later issues when the same scheme may be worked, so make a note of the idea.

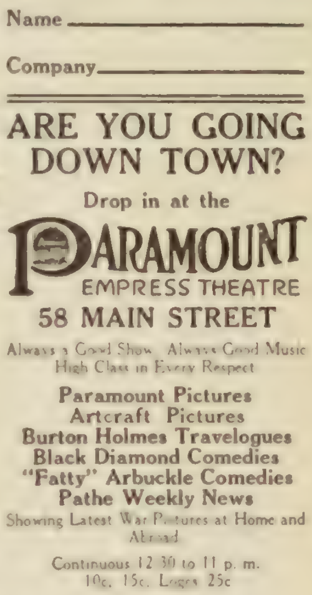
Going Off.

We are just a little disappointed in the Elmwood, Buffalo. The best they could say for "20,000 Leagues Under the Sea" was, "A clossal photoplay spectacle filmed at the bottom of the sea." They do too well ordinarily to drop on a big thing like this.

Now It's Eugene.

We all know George Editor Carpenter, but it is G. Editor no more. His middle initial stands for Eugene, and Eugene it will be henceforth, for he has given up the editing of Real Reels, the house organ of the Notable Features Co., of Salt Lake City, to [illegible] of the Paramount-Empress. Mr. Carpenter has been doing double duty for a couple of years now, but the theatrical venture demands more and more of his time, and so he has passed the old blue pencil and the [illegible] over to [illegible] Place, of the Salt Lake Tribune, and he will devote his entire time to management. [illegible]

> [illegible] also a war prison camp for Germans and other undesirable aliens. There are 8,000 men to be there by the end of [illegible] spend their money around the rum shops, they do not need to buy clothes or meals; the only thing I can see for them to do is to visit the motion picture theaters [illegible]. I happened to catch the paymaster growling, and suggested to him that I supply the pay envelopes for him free of charge. I sent him 10,000 this morning— sample enclosed.



Name ________________

Company________________

ARE YOU GOING
DOWN TOWN?

Drop in at the

PARAMOUNT
EMPRESS THEATRE
58 MAIN STREET

Always a Good Show Always Good Music
High Class in Every Respect

Paramount Pictures
Artcraft Pictures
Burton Holmes Travelogues
Black Diamond Comedies
"Fatty" Arbuckle Comedies
Pathe Weekly News
Showing Latest War Pictures at Home and Abroad

Continuous 12 30 to 11 p. m.
10c, 15c, Loges 25c

The envelopes are manila stock, 3½ by 6 inches, printed in red. They are large enough to hold an entire month's salary and then some, but they give plenty of space for the house advertisement, and they are large enough to handle. The small pay envelopes are all right for a limited salary roll, but they will not "stack" nicely for large pays, and the size will be appreciated by the official, who will be more apt to use them if they are handy. There are lots of little things that will work along the same lines in the next few months. Look out for your own chances. Even if you have only a single local company, you can have a group picture made and a slide from this, and then sell prints to such as may desire them at cost, but with the house imprint on the front. You can work this nicely by lettering an old piece of kodak film and sticking that to the glass negative. That's just one idea. There are many others.

Noisy.

The Standard Film Corporation, St. Louis, says, "Show us a man who will properly advertise, and we're both looking at a successful showman." We presume they have a looking glass in the office and can line up in front of it. A recent advertisement is a modest little thing in red and orange and black that is as quiet as the Western Front on a busy day. But if the color scheme is noisy the argument is there, and well propounded, but they make one mistake. They say that the only difference between a program picture and a State Rights is the title. Some State Rights pictures act as though they knew they were not coming back again and didn't care what happened to the house, while the program wants to use the house for further business.

The Elmwood, Too.

The Elmwood, Buffalo, enclosed a Red Cross throwaway with each program sent out Red Cross week.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells all about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical *because it has helped others*. It will help you. *By mail, postpaid*, $2.00. Order from nearest office.

Moving Picture World, 17 Madison Ave., New York

Schiller Building
Chicago, Ill.

Haas Building
Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticised, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is inclosed.

Our Place.

LOOKING at the matter from a new point of view a correspondent offers these opinions:

> It seems to me that the day of the general writer is over. We have apparently come to a position not unlike that in the theater, where the bulk of the plays are written by a mere handful of writers, while the others vainly spend their time and efforts trying to break in on this intangible yet none the less existent "trust." There does not seem to be much hope for the free lance.

This is interesting, but we do not believe that the facts will bear our correspondent out. To begin with, the photoplay is not drama. It is more story than drama, and it is handled more as stories than as dramas. But unfortunately it is too often confounded with drama in the minds of the makers as well as the public, and until it is realized that photoplay is not drama we shall have poor photoplays and wrong methods.

Comparatively few persons can write good dramas. For one thing the medium is limited. The story must be capable of being told and told interestingly in a limited number of scenes. The idea must be sufficient to hold the interest for an entire evening, and if a drama fails to score the entire investment is a loss. For this reason, among others, but principally for this reason, dramatic producers prefer to deal with those authors of known merit whose past performances argue at least the probability of success. Even then there are numerous instances of dramas by the best known authors either falling flat or obtaining a run solely through the drawing powers of the star or because the management prefers to stand the loss to avoid confessing failure.

On the other hand, the magazine publisher does not stand or fall upon the merits or demerits of a certain single issue of his publication. He establishes his reputation upon the continued production of fiction or special articles of a certain average grade. If the average is kept up the occasional lapse passes unnoticed; indeed, it is seldom that an entire magazine pleases all patrons, but there is enough found of interest to cause the purchaser to feel himself repaid for his investment.

It is the same way with photoplays. Some productions may be less successful than others, but a manufacturer is judged by the average of his product and not by the individual offerings, save in the case of such pictures as Joan the Woman and The Honor System, which are handled and offered as drama productions, and which must stand or fall on their own merits in the production houses.

To put it in another way, the man who spends two dollars to be entertained feels that he has the right to demand that he shall receive this entertainment, where the same man, paying twenty cents for a magazine, feels that he has been repaid if two-thirds or even half the contents pleases him.

It is by no means unusual to find the dramatist of the moment writing himself out. If he writes in excess of his creative ability he, too, soon exhausts his mental vitality and either stops writing or no longer finds producers willing to accept his work. In precisely the same way the staff writer, grinding out material, makes an uninteresting magazine, and while most magazines have a few favored authors who almost amount to staff men, those magazines are best and sell in greater numbers which offer a wide variety of material and so suit the most widely varying tastes. There never yet was a magazine that successfully endured the burden of the staff writer. Only a constant change of writers will give variety and lift to a magazine's pages. Only variety in stories will give good photoplays, and it was for this reason that there was less fault-finding back in the one-reel days, when from three to five stories formed the program, and some of them were bound to appeal to any patron. If a five-reeler is bad it is bad with the same badness through five dreary reels. If five one-reelers are poor they at least offer varying styles of mediocrity, and you have four periods of hope when the new reels start.

Don't worry about the dramatic authors being a close corporation. Some day producers will realize that photoplay is not drama but pictured story and things will grow better.

Plots Galore.

Gustav Schraplau, a westerner, sends a clipping from an Arizona paper and says he would be interested in comment on the same. We take it that he wants to get a hint for his own practice. This is the first column of a story of a lynching. He has marked one passage; that in which the murderer-ravisher attempts to pray and breaks down. The ringleader of the masked mob remarks: "Gentlemen, we will all bare our heads and say the Lord's Prayer in unison. He is entitled to that."

Here alone is a wealth of plot material. For instance there is the mob about to launch a soul into eternity praying for its victim. There is the victim unable to lift his own petition to the Throne of Grace, either through an inability to pray or because of his realization of his shortcomings. Here are two striking themes, either of which is material for story. There is material in the opening paragraph which runs "Kneeling upon the hard ground of the desert, with the light of an electric torch playing a gleaming circle upon him, Starr Daley attempted yesterday morning at four o'clock to say his last prayers. He was within a few feet of where he had murdered James Gibson and within eyesight was the locality in which he had criminally assaulted the murdered man's wife."

Here lie the dramatic features of the story, and these are the parts Mr. Schraplau has marked, but other and possibly better openings are found in the remainder of the story. An intense five-reeler could be made from the victim's statement. "I am not to blame," he declares, "it is the result of having a mother who worked in a brothel." Here is something far more real than a lynching. It could not be handled as badly as the paragraph reads, but it opens the way to a score of stories in which the sins of the father are paid by the succeeding generations.

On another angle, there is suggestion in this section. "After a few minutes someone asked if there was a doctor in the crowd. A white masked figure stepped forward and stated that he was a doctor. He felt the pulse of the unconscious man and stated that he would be dead in a few moments."

Here is an even greater, because less offensive, opening. Suppose that this doctor were, in reality, the father of the man lynched. Suppose that he made the statement he did to hurry the dispersal of the crowd, that he might revive the victim. Here would be the start, and not the finish of the story. Suppose, instead, that he was the father of the victim, but that the mother was the wife of another man, whom the physician had seduced, the child suffering a pre-natal accession of the usual passions. Suppose that in that moment the physician realized that he, and none other, was the real murderer of his own son. Would not that be a far greater story than the mere recording of a lynching for the crime of lust?

Take a new angle. The physician is not the father of the man, but he loved the man's mother (it being understood that the mother was a woman worthy of that love). To confess himself a physician is to reveal himself as a member of the mob to the sheriff who vainly seeks to learn the identity of the others. To minister to the victim he reveals himself, knowing that punishment will follow.

Nothing in the story mentions the mother, other than the casual reference to her occupation, but the imaginative minds can, from that mere mention evolve a number of gripping dramas of the seamy side, and by inversion, making the mother a woman without sin get infinitely better stories and in greater profusion.

And note that throughout the stronger stories are the ones that have the least to do with the lynching and its reasons, but they take more skill to write, which is why we suffer from so many unclean tales—they are easier to write.

Scene Plots.

You don't need scene plots with synopses, but some day you'll have to write continuities again. The common practice has been to jot down the scene numbers as each scene was written, but the other day we found a better wrinkle than that. As we wrote we jotted down each set and location the first time it was used. When the script was done we set an automatic numbering machine at number one and looked at scene one of the script. It was a garden, so we stamped that figure on the garden on the scene plot and went on to the next. When we were done we had an absolutely correct list of scene numbers with no trouble and no delay. All we had to do was clean copy and add it to the rest of the script. A numbering machine is a mighty handy thing, and the best is about the cheapest, costing around four dollars.

New Version.

Try and if you don't succeed, fix it up and try again.

Technique of the Photoplay
By
EPES WINTHROP SARGENT

A book replete with practical pointers on the preparation of stories for the screen, answering the hundred and one questions which immediately present themselves when the first script is attempted. A tested handbook for the constant writer of picture plots.
'Straight-from-the-shoulder" information from an author with a wealth of real "dollars-and-cents" experience.

Published and For Sale by
THE MOVING PICTURE WORLD, 17 Madison Ave., N. Y.
Schiller Bldg., Chicago Haas Bldg., Los Angeles

Projection Department

Conducted by F. H. RICHARDSON.

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editer.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat booklet form, the second half [illegible]. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use [illegible]. Every live, progressive operator should get a copy of [illegible]. You may be surprised at the number you cannot answer without a lot of study.

I Should Hope So.

Evanston, Ill., propounds the following:

> Would a correct lighting intensity be obtained on the screen by the following: 36 foot throw, 6x8 picture and an arc drawing 35 amperes? Any suggestions will be appreciated.

Well Brother Grinelle, there are quite a number of things you haven't mentioned. For instance are you going to use A. C. or D. C.? Is your lens system to be lined up by the Kansas City method (may be it is right and may be it [illegible] scientific principles [illegible] to 15% of your light which [illegible] to 50% of your [illegible] efficient lens system you would get plenty of illumination on a 6x8 foot picture with 35 amperes D. C., even with an ordinary canvas screen. With a modern properly [illegible] reflective screen you ought to [illegible] to get a very good picture with 35 amperes D. C. On a non-reflective screen and a fair picture with 35 amperes A. C.

You see Friend Grinelle [illegible] a thing of this kind that I can [illegible] ordinary conditions of efficiency in operation you would get a good result either with A. C. or D. C. The carbon setting and the kind of carbons used has much to do with it. The proper spacing of the condensing lenses with [illegible] lamphouse from the aperture, the diameter of the projection lens, the distance of the revolving shutter from the objective lens and the intelligence with which it is [illegible] important factors in a matter of [illegible] be understood by the [illegible] with a given amperage.

Proof of Value.

Claude E. Linstruth, Carthage, New York.—If your honorable self and Brother H. W. Sanders will permit me to get in a word edgewise, I will say that in my answer to question 166, I am quoted as saying: "To test the test lamp, touch the lamp wires to 110 volt side of the rheostat." This should read, the 110 volt side of the economizer, and the [illegible] makes my statement correct. When [illegible] to know whether I said rheostat or economizer, as I have been using Hallburg economizers here for [illegible] peculiar that you would ask for a test to be made with a rheostat. I assumed you knew I had an economizer, as I had mentioned that fact in several preceding answers. Brother Sanders' reply to this question in issue of June 23 is [illegible] I [illegible] mine. Regardless of the C. P. of the test lamp, Brother Sanders has set forth the fact as we want [illegible] proof of the great value of our department in correcting our own errors.

Brother Linstruth, if you could but see the correspondence that reaches the department in normal times, you would understand how utterly impossible it is or would be for me to remember details of the apparatus used by individual correspondents. It just simply can't be did. If you will write me after a while, say a month after I get back from New York, I will try to look the matter up for you, but it will be quite a job, because my secretary has discharged herself, having accumulated to herself sufficient wealth to provide for the necessities of life for the balance of what she believes will be her days, and that's going to make it mighty inconvenient for your humble servant for some time to come, as she, and she only, knew the details of the filing of correspondence. For the next few months I will probably have to call in the Burns Detective Agency when I want to dig up any particular matter out of the files.

Error on My Part.

John Griffith, Ansonia, Connecticut, lands on Brother Sabo, as follows:

> I suppose, Brother Richardson, that you are looking forward to the end of your trip, and will be glad to see 1733 W 9th Street once more. Outside of the strenuosity of the work, however, it must be a really splendid trip, and one that you will long remember.
>
> But to get down to business, the purpose of this letter is to call your attention to the recent article by Nicholas Sabo. How in the name of Gehenna did that article ever get by the censor—particularly the paragraph in which he says "The purpose of the condensor is to collect as many rays as possible from the light source, and to bring those rays to a point in the center of the projection lens, ie., to bring the image of the crater to [illegible]
>
> [illegible] And a[illegible] three years of hard work [illegible] particular piece of false teaching! F[illegible] overlooked that simple law [illegible] size of image and object [illegible] the center of the lens, [illegible] of the condenser and [illegible] 24 inches from the con[illegible] a diameter equal to 24 divided by 4 [illegible] And this wo[illegible] the most perfectly cor[illegible] are correct for pro[illegible] distinctly out of date when [illegible] pictures. Their uncor[illegible] affect in undoing some of the work which we have already accomplished.

[illegible] Los Angeles, California, [illegible]

> I had fully intended laying off on this optical dope, and thus not give you any further matters to bother with while you were on the road. But our good friend Nicholas Sabo's article, June 16 issue, got my goat beyond all further en[illegible]
>
> Brother Sabo writes an article on optics which is well arranged and illustrated, but does he merely propose to claim that the source of illumination, the crater, can be properly regarded as a pin point. If so, and he evidently does, all his deductions as to the condenser action, as applied to moving picture projector, are and can be of no value. You certainly said in your letter that it was the evident fallacy of such an assumption which induced you to start the first light ray experiment. I can understand how, naturally, friend Sabo's reasoning has led him to the conclusion he has arrived at, if he starts with a pin point source of light. More than four years ago I constructed a small experimental projector (illustrated in April 22, 1916) which used only from five to eight amperes A. C., which gave a crater or light source hardly more than 1/20 of an inch in diameter when the carbons were properly trimmed. With this condition of almost a point light source to start with, very naturally I hit upon the same scheme of causing the actual image of the crater to come to a focus a short distance before the objective. This, in several respects, gave results very much to be desired; but when it comes to dealing with craters [illegible] it is something else again. Accrediting to friend Sabo all the good intentions in the world, he should, I believe, consider the effect of the extension of the light source seriously before proceeding further along his present line of reasoning. In figure 7, July 16 issue, he places the aperture between points F and F, but all the latest tables of Griffiths (agreed to in this respect by many, issue December 16, 1916), decided in favor of an aperture position varying from F to F. There must be reason. Furthermore, Sabo's aperture position is practically the same as infamous "White Spot," discussed in August 19, 1916, issue, which was O. K. for white light, but dangerously near to the blue ghost; also it was no good for X and Y values.

I don't feel like apologizing for having allowed Brother Sabo to make this slip. It was simply a proposition that I have only got one brain and that none too good. I can't do half a dozen things

[illegible] and do them all in the best possible way. This particular affair came in just before I left New York and, coming from a man who designed a really splendid projection lens—a lens which I found by experiment, gave largely increased results on the screen, I didn't give it the careful reading it should have had. I was literally submerged in work trying to get ready to leave New York, and that got past me by my error.

I however questioned Brother Martin's statement that even with a pin point source of light the point of focus should theoretically be any place else than at the film, though of course under that condition only a small point of the film could be illuminated, which amounts to saying that you couldn't project an aperture having area with a pin point source. This however is only a guess. Maybe I am wrong. Anyhow I doubt any considerable amount of good coming from a discussion of a purely theoretical question of that kind.

Incidentally I have been testing out Brother Griffiths's chart, March 17 issue, and I find that almost invariably, with modern amperage, it works out fine. I find, however, that with very low amperage it doesn't seem to fill the bill, and I believe that he is in error, to some extent at least, when the current value falls below 25. Possibly I am wrong, as the experiments were of necessity made somewhat hurriedly, but that is the way it looked to me. I don't like to discuss the optical question when I am on the road, because I haven't the necessary data with me; moreover I haven't any copies of the Moving Picture World, hence cannot check up references made by correspondents to things which have been published.

New Arc Controller.

While in San Francisco I carefully examined into the merits of the new arc controller now ready to be placed on the market, and in fact already being marketed by Messrs. Elbert & Hugel, San Francisco. The new controller is remarkable for its simplicity. Practically all the working parts are shown clearly in figures 1, 2 and 3. Fig. 4 merely showing the coil which energizes an armature attached to lever A, Fig. 2. Fig. 1 is the interior of the controller. These parts run in a bath of oil. Grooved pulley A, Fig. 1, is revolved by a belt, which may be attached to any revolving part of the projector mechanism. It does not in the least matter how fast or how slow pulley A revolves. This wheel revolves a friction disc B, the shaft of which impinges upon lever A, Fig. 2. Friction disc C, Fig. 1, drives worm gear D, Fig. 1, which, in turn, drives gear wheel and shaft E, Fig. 1. The same being attached, as shown, to flexible shaft A, Fig. 3. The action is as follows: The belt shown in Fig. 3 drives the controller wheel A, Fig. 1, as shown. The magnet shown in Fig. 4, located in the lower portion of the machine, works against the spring in Fig. 2, the latter being set at such tension as will crowd disc wheel B against disc wheel C, Fig. 1, when the magnetic flux in the aforesaid coil is at the strength it exerts when the arc is at the desired working length. Now when the arc gets slightly longer, thus increasing the arc resistance and thus slightly decreasing the amperage, the coil spring overcomes the action of the magnet and brings disc wheels B and C together, which has the effect of revolving shaft E, and since shaft E is directly connected to the lamp control through flexible shaft A, Fig. 3, the lamp control is slightly revolved, thus feeding the carbons together, reducing the arc voltage, increasing the amperage of the arc, which in turn increases the power of the magnet so that it overcomes the strength of the coil spring, and separates the disc wheels. While all this sounds a little complicated, it really is decidedly simple, and according to the testimony of operators using them on the Pacific coast, the thing works perfectly. The mechanism has the advantage, moreover, of being to all intents and purposes fool proof. After a careful examination of the machine, and watching its operation, I am prepared to give it the endorsement of this department, and to recommend it to the serious consideration of theater managers. The price is $40.

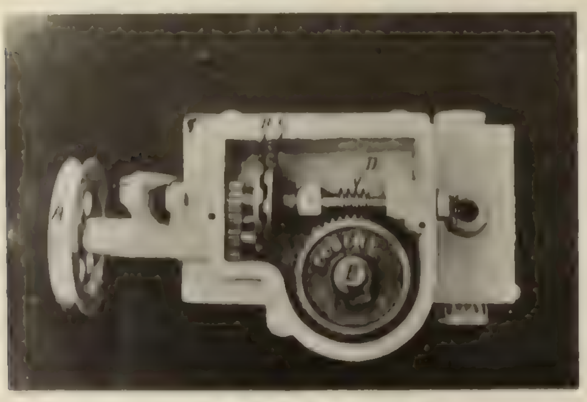


Illustration 1.

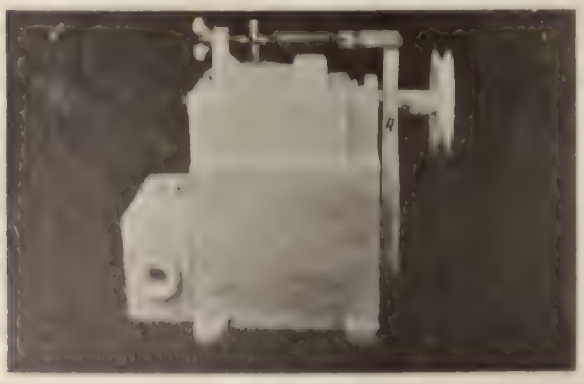


Illustration 2.

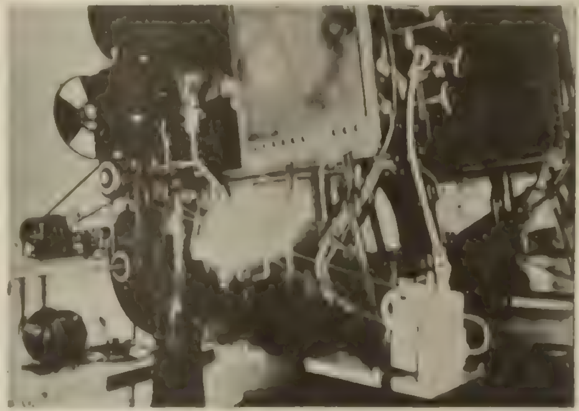


Illustration 3.

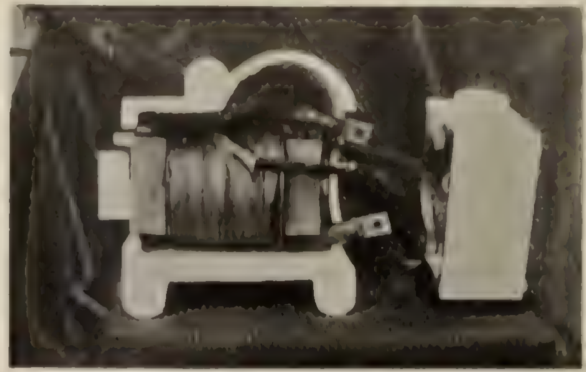


Illustration 4.

Thinking Deeply.

O. C. Hurt, President, Local Union No. 62, I. A. T. S. E., Colorado Springs, Colorado, in the course of a letter pertaining to other matters says:

> We are still thinking pretty hard and deeply over your lecture and believe me we have had some heated arguments, too. The only thing we regret in connection with your visit is that we could not have you with us longer. Now Brother Richardson, if there is anything the boys of 62 can do for you, or if we can ever be of service in any way, don't hesitate to let us know.

This is a sample of many letters from local union officials and members which will be placed in my files and treasured because of the fact that they show that my efforts have been of benefit—that all the expenditure of energy, and of money, has not been in vain. This trip has been a tremendous trying one, and when I finally reached my own home town, where I was to have had the first real rest I have had in three months and a half, after more than 16,000 miles of looping the loop, I was very nearly to the end of my mental and physical endurance. I don't believe I could have stood up for another week under the strain. But I have been cheered on by many such letters as this, and their reading has helped wonderfully. The friendships I have formed and the acquaintances I have made during the past three months and a half, will constitute one of my pleasant memories when the twilight of life shall come. I have taken more than 400 photographs, and have in my possession about 550 feet of film which has been taken at various points, so that in the coming years I can sit by my fireside and with the aid of memory and pictures can repeat my visit to the more than ninety cities I will have covered when the skyline of Manhattan again comes into view.

Passed Up Phoenix.

Edward J. Cooper, Phoenix, Arizona sends in the following:

> I notice quite a lengthy article regarding your trip to California, particularly at Santa Ana. Having just come from there to take up my position here, I was something more than interested concerning your comments regarding the different theaters in Santa Ana; also, very much interested in the photographs shown. It is a matter of deep regret that I could not be there to help entertain you. Who am I? Well, I am the some old Cooper, who owned and operated theaters in Western Colorado (Montrose and Telluride) where your children once lived, and I guess that is introduction enough. I mention this because it is a long time, in fact years, since you have received a letter from me. I am sorry that you had to pass up Phoenix, Arizona, for we certainly would have shown you a good time had you stopped off in this city. By the way, I had charge of the construction of the Temple theater in Santa Ana, the one you spoke so highly of in your article. The operating room was my own design, constructed after what I thought was the best ideas. Of course, it has been changed considerably since I left. When I was there, there was but one switchboard, on the wall at the back of the machine, which handled everything in the house that it was necessary for the operator to control. I had the fire shutters so arranged that no matter what happened, or where it happened, the shutters would instantly fall, and close the room like a jug. I also had an indicator which warned me when my film was about run out both by a light and bell, but have learned that most of these things have since been removed. I came to Phoenix in February, and took charge of the Columbia theater for the Phoenix Amusement Company, which house is doing a tremendous business. We play only big productions, and are now showing "The Barrier," to standing room only. I am also assistant manager for their chain of theaters. George A. Mauk, proprietor of the Phoenix Amusement Company, is certainly a live wire, and one of the best fellows in the world to work for. He is in Los Angeles, (went June 6) and I have just received a wire saying that he has booked all the Selznick pictures.

I don't know that Cooper intended this letter to be published, but it is interesting reading, therefore I am taking a chance. The Phoenix Amusement Company owns the Amuzu, a 450 seat theater, in Phoenix, the Columbia, a 1,000 seat Phoenix theater, the Iris (400 seats), and the Juarez (550 seats), both at Ray, Arizona, the Isis (350 seats) at Florence, Arizona, and the National (550 seats) and the Rex (550 seats), both at Hayden, Arizona. I well remember meeting Brother Cooper in Montrose, Colorado, four years ago, and am glad to know he has succeeded. Sorry your city was not included, but that was the fault of Phoenix. In order to make that city I would have been obliged to make a side trip, at considerable personal inconvenience and expenditure of time. My view of the matter was, that if neither the Phoenix union or Phoenix exhibitors cared enough about to ask me to stop, it wasn't up to me to do all of that. Had they made the request, I would probably have given Phoenix a day. You see, boys, I was willing to do my part, but it wasn't exactly up to me to ask you for the privilege of taking a whole lot of trouble and incurring a whole lot of extra expense, and—there you are.

Luminous Paint.

Frank B. Howe, Los Angeles, California, sends sample of a luminous paint he has prepared, together with the following letter:

> I have delayed expressing my appreciation of the address you delivered in Los Angeles, because I was particularly interested in what you had to say regarding clocks. We were, at that time, experimenting with a substance which we thought might be used in that connection. I am now able to, and am submitting a sample of the paint we have prepared. Permit me, however, first to thank you, for the lecture you gave us here in Los Angeles. I take note that results are already distinctly visible to the naked eye.
>
> Under separate cover I am sending you a card painted with a new luminous paint. It has occurred to me that if theater clock dials could have their numbers painted with this substance, and if the hands of the clocks were also painted with it, it would entirely do away with the necessity for any light in connection with the clock. This paint has the quality of absorbing light. If you will leave the card I am sending in the daylight for a day, and then take it into an absolutely dark room, after a moment of accustoming the eye to the darkness you will see the way the thing works. If the clock hands and figures are painted with this substance, on account of the lack of daylight in the theater, it would be necessary to leave the artificial light over the clock, but it would only be necessary to leave it on for an hour before the show, during which time the paint will have absorbed sufficient light to last throughout the rest of the day. The only objection I have ever heard advanced as against the practical value of this paint is that from a great distance the letters are not distinctly readable. As to that, I can only say that they are readable from a greater distance than are the ordinary numbers used on theater clocks, and that it is only the relative position of the hands with relation to the numerals that is seen, except by those in the front row. We are putting this paint on the market at 35 cents for enough for one clock.

Merely looking at the single sample you have sent is not sufficient, Brother Howe. It would be necessary for you to send half a dozen sample bottles to names I will supply you. You are perfectly correct in assuming that the audience doesn't need to read the figures. As a matter of fact the figures might almost as well be absent from a clock, though the average person doesn't realize that fact. We judge time by the relative position of the hands only except where we want to know the time to the exact minute. I will be very glad to recommend this proposition to theater managers, provided actual experiment proves that the paint fills the bill. I imagine the worst features would be that the operator, manager or janitor would be careless, and forget to turn on the light before the show, or forget to turn it off afterwards, but that of course would be no fault of the paint.

Getting Results.

Brother McBride, of Santa Ana, writes:

> I take the liberty of correcting you in your remarks, June 2 issue, regarding your visit here in Santa Ana. You say the Princess operator was not at the banquet. You are in error. He was there. It was Claud Fowler of the West End theater, who was absent, and his manager was hunting a new operator the morning after your address. He didn't care what it was going to cost. He wanted a real operator, and now has one in the person of C. Nelson, who belongs to the Houston local and was working in Anaheim when you were here. He has made a general clean-up in the operating room, and is getting results. In my opinion the rubbing you handed everyone that night did us a world of good.
>
> P. S. I cleaned out my lamphouses.

Well, Brother McBride, that is exactly what I came to Santa Ana for—to try and do you some good. I am more than glad to know that the purpose of my visit was accomplished. I am awfully sorry to learn of the accident which happened to the moving picture films you took, but it isn't any use to squawk over spilt milk. I am sorry for friend Fowler, but he has no one to blame but himself. The operator who had not enterprise enough to be present at an affair of that kind deserves all he got, and deserves it richly. Even if friend Fowler thought I couldn't tell him anything worth while, it nevertheless was up to him to be there, because he could not know positively that he would reap no benefit, and the man who couldn't spend a couple of hours in listening to something which might be of benefit to him in his business, especially when that particular thing had never occurred before and might never occur again, automatically proclaims himself to be lacking in enterprise, and the man who is lacking in enterprise most emphatically is not a top-notcher in his business. I have pleasant memories of my visit to Santa Ana, and shall long treasure the mental photograph of those wonderful orange and lemon-laden trees, which seemed to fill the whole landscape. I know I shall have the co-operation of the Santa Ana men in the future—that we will be able to work together, through the projection department, for the advancement of the profession of projection.

Film Cements.

L. E. Sweet, Fort Wayne, Ind., sends in film cement formulas which are presented herewith without comment, as the editor has had no chance to test them out and asks the following information:

> Would you kindly give me formula for making a film cement you can use without having to scrape off the emulsion? I have several formulas but none of that kind.

No Brother, I can't give you that kind of a formula and what is more I wouldn't do it if I could except with the warning that this department does not approve of splices made that way. There is ample and competent evidence that whereas a splice which appears to be very strong and efficient can be made with that kind of cement, still after a short time it loosens and gives way.

The formulas presented by Neighbor Sweet are as follows:

No. 1.

Acetone Cement—Four ounces Acetone, one-half oz. Ether, 6 inches plain (emulsion removed) film cut into strips.

No. 2.

Equal parts Amyl Acetate and Acetone.

No. 3.

1 oz. Colodin, 1 oz. Banana Oil, one-half oz. Ether.

No. 4.

Non-inflammable—1 part Glacial Acid to 4 parts Flexible Collodion.

When You're in Trouble
RICHARDSON'S
MOTION PICTURE HANDBOOK
FOR MANAGERS AND OPERATORS
Is the Doctor That Can Unfailingly Prescribe for Your Ailments.
There isn't an operator's booth in the universe in which this carefully compiled book will not save ten times its purchase price each month.
BUY IT TODAY! $4.00 THE COPY, POSTPAID
Your bookseller can supply you or the nearest Moving Picture World office will promptly fill your orders.
MOVING PICTURE WORLD
Schiller Bldg. Chicago, Ill. | 17 Madison Ave., New York City. | Haas Bldg. Los Angeles, Cal.

This paper has never been published except in a Union shop, so it makes no difference whether we print the Union Label or not, but at the request of a few of our readers to the editor of this department, it is printed herewith.

at once, and do them all in the best possible way. This particular article came in just before I left New York, and, coming from a man who designed a really splendid projection lens—a lens which I found by experiment, gave largely increased results on the screen, I didn't give it the careful reading it should have had. I was literally submerged in work, trying to get ready to leave New York, and that will have to be my excuse.

I, however, questioned Brother Martin's statement that even with a pin point source of light the point of focus should theoretically be any place else than at the film, though of course under that condition, only a small point of the film could be illuminated, which amounts to saying that you couldn't project an aperture having area with a pin point source. This, however, is only a guess. Maybe I am wrong. Anyhow I doubt any considerable amount of good coming from a discussion of a purely theoretical question of that kind.

Incidentally I have been testing out Brother Griffiths's chart, March 17 issue, and I find that almost invariably, with modern amperage it works out fine. I find, however, that with very low amperage it doesn't seem to fill the bill, and I believe that he is in error, to some extent at least, when the current value falls below 25. Possibly I am wrong, as the experiments were of necessity made somewhat hurriedly, but that is the way it looked to me. I don't like to discuss the optical question when I am on the road, because I haven't the necessary data with me, moreover I haven't any copies of the Moving Picture World, hence cannot check up references made by correspondents to things which have been published.

New Arc Controller.

While in San Francisco I carefully examined into the merits of the new arc controller now ready to be placed on the market, and, in fact, already being marketed by Messrs. Elbert & Hugel, San Francisco. The new controller is remarkable for its simplicity. Practically all the working parts are shown clearly in figures 1, 2 and 3. Fig. 4 merely showing the coil which energizes an armature attached to lever A, Fig. 2. Fig. 1 is the interior of the controller. These parts run in a bath of oil. Grooved pulley A, Fig. 1, is revolved by a belt, which may be attached to any revolving part of the projector mechanism. It does not in the least matter how fast or how slow pulley A revolves. This wheel revolves a friction disc B, the shaft of which impinges upon lever A, Fig. 2. Friction disc C, Fig. 1, drives worm gear D, Fig. 1, which, in turn, drives gear wheel and shaft E, Fig. 1. The same being attached, as shown, to flexible shaft A, Fig. 3. The action is as follows: The belt shown in Fig. 3 drives the controller wheel A, Fig. 1, as shown. The magnet shown in Fig. 4, located in the lower portion of the machine, works against the spring in Fig. 2, the latter being set at such tension as will crowd disc wheel B against disc wheel C, Fig. 1, when the magnetic flux in the aforesaid coil is at the strength it exerts when the arc is at the desired working length. Now when the arc gets slightly longer, thus increasing the arc resistance, and thus slightly decreasing the amperage, the coil spring overcomes the action of the magnet, and brings disc wheels D and C together, which has the effect of revolving shaft E, and since shaft E is directly connected to the lamp control through flexible shaft A, Fig. 3, the lamp control is slightly revolved, thus feeding the carbons together, reducing the arc voltage, increasing the amperage of the arc, which in turn increases the power of the magnet so that it overcomes the strength of the coil spring, and separates the disc wheels. While all this sounds a little complicated, it really is childishly simple, and, according to the testimony of operators using them on the Pacific coast, the thing works perfectly. The mechanism has the advantage, moreover, of being to all intents and purposes fool proof. After a careful examination of the machine, and watching its operation, I am prepared to give it the endorsement of this department, and to recommend it to the serious consideration of theater managers. The price is $40.

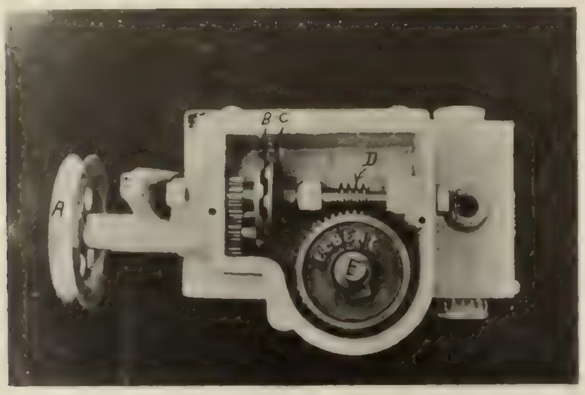


Illustration 1.

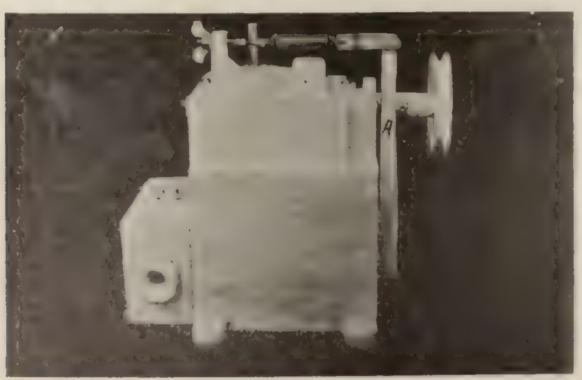


Illustration 2.

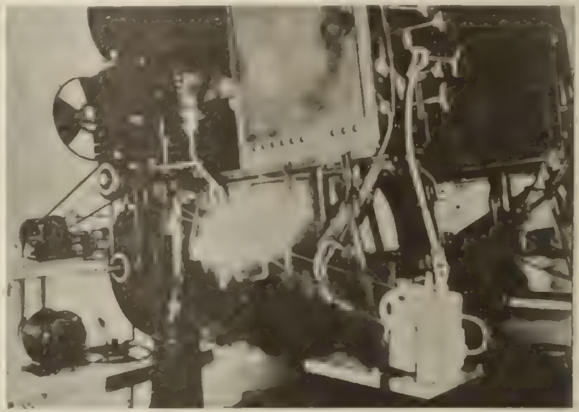


Illustration 3.

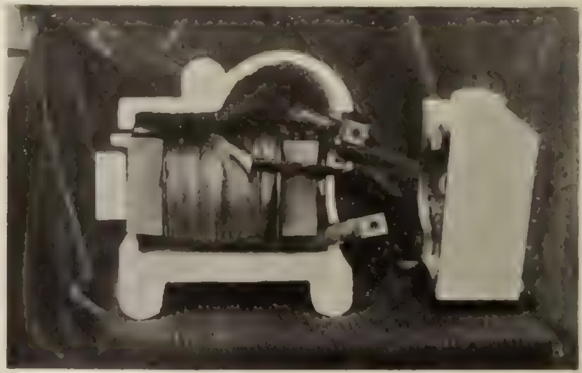


Illustration 4.

Thinking Deeply.

O. C. Hurt, President, Local Union No. 62, I. A. T. S. E., Colorado Springs, Colorado, in the course of a letter pertaining to other matters says:

> We are still thinking pretty hard and deeply over your lecture, and believe me we have had some heated arguments, too. The only thing we regret in connection with your visit is that we could not have you with us longer. Now, Brother Richardson, if there is anything the boys of 62 can do for you, or if we can ever be of service in any way, don't hesitate to let us know.

This is a sample of many letters from local union officials and members, which will be placed in my files and treasured because of the fact that they show that my efforts have been of benefit—that all the expenditure of energy, and of money, has not been in vain. This trip has been a tremendous trying one, and when I finally reached my own home town, where I was to have had the first real rest I have had in three months and a half, after more than 16,000 miles of looping the loop, I was very nearly to the end of my mental and physical endurance. I don't believe I could have stood up for another week under the strain. But I have been cheered on by many such letters as this, and their reading has helped wonderfully. The friendships I have formed and the acquaintances I have made during the past three months and a half, will constitute one of my pleasant memories when the twilight of life shall come. I have taken more than 400 photographs, and have in my possession about 550 feet of film which has been taken at various points, so that in the coming years I can sit by my fireside, and, with the aid of memory and pictures, can repeat my visit to the more than ninety cities I will have covered when the skyline of Manhattan again comes into view.

Passed Up Phoenix.

Edward J. Cooper, Phoenix, Arizona sends in the following:

> I notice quite a lengthy article regarding your trip to California, particularly at Santa Ana. Having just come from there to take up my position here, I was something more than interested concerning your comments regarding the different theaters in Santa Ana; also, very much interested in the photographs shown. It is a matter of deep regret that I could not be there to help entertain you. Who am I? Well, I am the some old Cooper, who owned and operated theaters in Western Colorado (Montrose and Telluride) where your children once lived, and I guess that is introduction enough. I mention this because it is a long time, in fact years, since you have received a letter from me. I am sorry that you had to pass up Phoenix, Arixona, for we certainly would have shown you a good time had you stopped off in this city. By the way, I had charge of the construction of the Temple theater in Santa Ana, the one you spoke so highly of in your article. The operating room was my own design, constructed after what I thought was the best ideas. Of course, it has been changed considerably since I left. When I was there, there was but one switchboard, on the wall at the back of the machine, which handled everything in the house that it was necessary for the operator to control. I had the fire shutters so arranged that no matter what happened, or where it happened, the shutters would instantly fall, and close the room like a jug. I also had an indicator which warned me when my film was about run out both by a light and bell, but have learned that most of these things have since been removed. I came to Phoenix in February, and took charge of the Columbia theater for the Phoenix Amusement Company, which house is doing a tremendous business. We play only big productions, and are now showing "The Barrier," to standing room only. I am also assistant manager for their chain of theaters. George A. Mauk, proprietor of the Phoenix Amusement Company, is certainly a live wire, and one of the best fellows in the world to work for. He is in Los Angeles, (went June 6) and I have just received a wire saying that he has booked all the Selznick pictures.

I don't know that Cooper intended this letter to be published, but it is interesting reading, therefore I am taking a chance. The Phoenix Amusement Company owns the Amuzu a 450 seat theater, in Phoenix, the Columbia, a 1,000 seat Phoenix theater, the Iris (400 seats), and the Juarez (550 seats), both at Ray, Arizona, the Isis (350 seats) at Florence, Arizona, and the National (550 seats) and the Rex (550 seats), both at Hayden, Arizona. I well remember meeting Brother Cooper in Montrose, Colorado, four years ago, and am glad to know he has succeeded. Sorry your city was not included, but that was the fault of Phoenix. In order to make that city I would have been obliged to make a side trip, at considerable personal inconvenience and expenditure of time. My view of the matter was, that if neither the Phoenix union or Phoenix exhibitors cared enough about to ask me to stop, it wasn't up to me to do all of that. Had they made the request, I would probably have given Phoenix a day. You see, boys, I was willing to do my part, but it wasn't exactly up to me to ask you for the privilege of taking a whole lot of trouble and incurring a whole lot of extra expense, and there you are.

Luminous Paint.

Frank B. Howe, Los Angeles, California, sends sample of a luminous paint he has prepared, together with the following letter:

> I have delayed expressing my appreciation of the address you delivered in Los Angeles, because I was particularly interested in what you had to say regarding clocks. We were, at that time, experimenting with a substance which we thought might be used in that connection. I am now able to, and am submitting a sample of the paint we have prepared. Permit me, however, first to thank you, for the lecture you gave us here in Los Angeles. I take note that results are already distinctly visible to the naked eye.
>
> Under separate cover I am sending you a card painted with a new luminous paint. It has occurred to me that if theater clock dials could have their numbers painted with this substance, and if the hands of the clocks were also painted with it, it would entirely do away with the necessity for any light in connection with the clock. This paint has the quality of absorbing light. If you will leave the card I am sending in the daylight for a day, and then take it into an absolutely dark room, after a moment of accustoming the eye to the darkness you will see the way the thing works. If the clock hands and figures are painted with this substance, on account of the lack of daylight in the theater, it would be necessary to leave the artificial light over the clock, but it would only be necessary to leave it on for an hour before the show, during which time the paint will have absorbed sufficient light to last throughout the rest of the day. The only objection I have ever heard advanced as against the practical value of this paint is that from a great distance the letters are not distinctly readable. As to that, I can only say that they are readable from a greater distance than are the ordinary numbers used on theater clocks, and that it is only the relative position of the hands with relation to the numerals that is seen, except by those in the front row. We are putting this paint on the market at 35 cents for enough for one clock.

Merely looking at the single sample you have sent is not sufficient, Brother Howe. It would be necessary for you to send half a dozen sample bottles to names I will supply you. You are perfectly correct in assuming that the audience doesn't need to read the figures. As a matter of fact the figures might almost as well be absent from a clock, though the average person doesn't realize that fact. We judge time by the relative position of the hands only, except where we want to know the time to the exact minute. I will be very glad to recommend this proposition to theater managers, provided actual experiment proves that the paint fills the bill. I imagine the worst features would be that the operator, manager or janitor would be careless, and forget to turn on the light before the show, or forget to turn it off afterwards, but that of course would be no fault of the paint.

Getting Results.

Brother McBride of Santa Ana writes:

> I take the liberty of correcting you in your remarks, June 2, issue, regarding your visit here in Santa Ana. You say the Princess operator was not at the banquet. You are in error. He was there. It was Claud Fowler of the West End theater, who was absent, and his manager was hunting a new operator the morning after your address. He didn't care what it was going to cost. He wanted a real operator, and now has one in the person of C. Nelson, who belongs to the Houston local and was working in Anaheim when you were here. He has made a general clean-up in the operating room, and is getting results. In my opinion the rubbing you handed everyone that night did us a world of good.
>
> P. S. I cleaned out my lamphouses.

Well, Brother McBride, that is exactly what I came to Santa Ana for—to try and do you some good. I am more than glad to know that the purpose of my visit was accomplished. I am awfully sorry to learn of the accident which happened to the moving picture films you took, but it isn't any use to squawk over split milk. I am sorry for friend Fowler, but he has no one to blame but himself. The operator who had not enterprise enough to be present at an affair of that kind deserves all he got, and deserves it richly. Even if friend Fowler thought I couldn't tell him anything worth while, it nevertheless was up to him to be there, because he could not know positively that he would reap no benefit, and the man who couldn't spend a couple of hours in listening to something which might be of benefit to him in his business, especially when that particular thing had never occurred before and might never occur again, automatically proclaims himself to be lacking in enterprise, and the man who is lacking in enterprise [illegible] in his business. I have pleasant memories of my visit to Santa Ana, and shall long treasure the mental photograph of those wonderful orange and lemon-laden trees, which seemed to fill the whole landscape. I know I shall have the co-operation of the Santa Ana men in the future—that we will be able to work together, through the projection department, for the advancement of the profession of projection.

Film Cements.

L. E. Sweet, Fort Wayne, Ind., sends in film cement formulas which are presented herewith without comment, as the editor has had no chance to test them out and asks the following information:

> Would you kindly give me formula for making a film cement you can use without having to scrape off the emulsion? I have several formulas but none of that kind.

No Brother, I can't give you that kind of a formula and what is more I wouldn't do it if I could except with the warning that this department does not approve of splices made that way. There is ample and competent evidence that whereas a splice which appears to be very strong and efficient can be made with that kind of cement, still after a short time it loosens and gives way.

The formulas presented by Neighbor Sweet are as follows:

No. 1.

Acetone Cement—Four ounces Acetone, one-half oz. Ether, 6 inches plain (emulsion removed) film cut into strips.

No. 2.

Equal parts Amyl Acetate and Acetone.

No. 3.

1 oz. Colodin, 1 oz. Banana Oil, one-half oz. Ether.

No. 4.

Non-inflammable—1 part Glacial Acid to 4 parts Flexible Collodion.

When You're in Trouble
RICHARDSON'S
MOTION PICTURE HANDBOOK
FOR MANAGERS AND OPERATORS
Is the Doctor That Can Unfailingly Prescribe for Your Ailments.
There isn't an operator's booth in the universe in which this carefully compiled book will not save ten times its purchase price each month.
BUY IT TODAY! $4.00 THE COPY, POSTPAID
Your bookseller can supply you or the nearest Moving Picture World office will promptly fill your orders.
MOVING PICTURE WORLD
Schiller Bldg. Chicago, Ill. 17 Madison Ave., New York City. Haas Bldg. Los Angeles, Cal.

This paper has never been published except in a Union shop, so it makes no difference whether we print the Union Label or not, but at the request of a few of our readers to the editor of this department, it is printed herewith.

Motion Picture Photography*

Conducted by CARL LOUIS GREGORY, F. R. P. S.

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Society of Motion Picture Engineers.

Up to the time of the formation of the Society of Motion Picture Engineers the vast amount of technical work which has been done independently by firms and by individuals had no nucleus about which it might crystallize and emerge as a recognizable entity from the chaos of its conflicting elements.

Recognizing the urgent need for a body composed of members whose standing in the world of motion pictures would have prestige and weight with the rank and file in the settlement of many perplexing problems in the industry, C. Francis Jenkins, whose work as an inventor of motion picture apparatus in the pioneer days preeminently fitted him for leadership in bringing together the different specialists from the various branches of the industry, called a meeting early in 1916 at Washington, D. C., to which most of the prominent workers in the technical field of cinematography were invited. As a result of this meeting the Society of Motion Picture Engineers was formed.

Membership in the Society of Motion Picture Engineers is a marked distinction.

The objects of the Society are: The advancement in the theory and practice of motion picture engineering and the allied arts and sciences, the standardization of the mechanisms and practices employed therein, and the maintenance of a high professional standing among its members.

An Active Member is one who is actually engaged in designing, developing or manufacturing materials, mechanisms or processes used in this or allied arts; and an Associate Member is one who, though not eligible to membership in the active class, is interested directly in the art.

Any person of good character may be a member in any or all classes to which he is eligible.

Prospective members shall be proposed in writing by at least two members in good standing, and may be elected only by the unanimous vote of the Board of Governors.

The entrance fee (for both Active and Associate Members) is twenty-five dollars ($25.00). The annual dues for Active Members is ten dollars ($10.00), payable in advance on July 1 of each year. The annual dues for Associate Members is five dollars ($5.00), payable in advance on July 1 of each year.

All receipts are expended directly to promote the objects of the Society and the interests of its members. There are no salaries or emoluments of any kind.

All applications for membership or transfers in class shall be made on blank forms provided for the purpose, and shall be accompanied by the required fee.

By the time this article appears in print the Society will have held its meeting at Chicago, July 16, 17, 18, during the Seventh Annual Convention of the Motion Picture Exhibitors' League of America.

Among the members are such men as Henry W. Hubbard, Secretary of the U. S. National Bureau of Standards, Donald J. Bell of the Bell & Howell Camera Co., E. M. Porter and Francis B. Cannock of the Precision Machine Co., Carl E. Akeley of the American Museum of Natural History, F. H. Richardson of the Moving Picture World, W. B. Westcott of the Technicolor Film Corp'n, Prof. H. Kellner of Bausch & Lomb Optical Co., Barton A. Proctor of Mass. Institute of Technology, Max Mayer of the Wohl Studio Light Co., C. A. Willat, founder of the Willat Studios, and many others of equal prominence.

The papers and proceedings of the society are of immense value to all technical workers in the industry. They are published and distributed free of charge to the members.

In accord with its beneficient policy the society desires upon its membership rolls the names of those in the industry who will be of benefit and be benefited by such an organization.

Believing that most of the readers of this article are eligible for membership the editor of this department as an active member of the society will willingly send a membership application blank and booklet describing the aims and object of the society to anyone eligible for membership; or applications may be made direct to the president, C. Francis Jenkins, 712 Eleventh St., N. W., Washington, D. C.

Even though you may be but a humble, ambitious worker in the field is all the more reason that you should join the society and do your bit to help in the work that the society is doing.

Photographers for U. S. Army.

The following letter has been received by the department in regard to photgraphers for the U. S. Army. While this circular relates particularly to still photographers, the Army and Navy both are in need of competent motion picture photographers:

> Address reply to Signal Officer, Eastern Department, 39 Whitehall St., New York City.
>
> HEADQUARTERS EASTERN DEPARTMENT,
> Office of the Signal Officer,
> Army Building, 39 Whitehall St.,
> New York City. 1917.
>
> FROM: Signal Officer, Eastern Department.
> TO:
> SUBJECT: Photographers.
>
> 1. The Signal Enlisted Reserve Corps of the United States Army is desirous of obtaining a number of experienced field photographers for the photography of military operations.
>
> 2. Those who have used view and film cameras are particularly desired as well as developers and assistants.
>
> 3. The opportunities for active field service are excellent and the photographic detachments will be with the headquarters of the various divisions and field armies. The work is most interesting and those enlisted for photgraphic work are rated Sergeants 1st Class, Sergeants, Corporals and Privates 1st Class, according to proficiency. Pay and rank correspond to the Regular Army, and clothing, subsistence, medical attention and quarters are furnished gratis.
>
> 4. Communicate with this office if you are interested in this work of vital importance and arrangements will be made for your examination and enlistment.
>
> CARL F. HARTMANN, Lieut. Col., Signal Corps.
> By D. C. Mason, Capt., Signal Corps, U. S. R.

Although the status of motion picture photographers is not at this writing definitely decided, it is likely that those of satisfactory ability will have a rank and pay equal to that of a lieutenant in the Regular Army. Physical examinations for applicants of proven ability will probably not be quite as severe as for other branches of the service. Further information concerning the enlistment of cinematographers may be obtained from Kendall Banning, Committee on Public Information, Washington, D. C.

Free Lance Market.

In addition to the topical news people there are smaller markets for negative that come up from time to time.

The Lyman H. Howe Films Co., Inc., 1202 Godfrey Bldg., 729 Seventh avenue, New York City, will buy films of exceptional quality in photography and human interest. They want only subjects that are educational, travel, natural history, aeronautics, scenic, naval and military, trick and cartoon, artistic and scientific film novelties, etc., but no dramatic films. Unlike the news weeklies the Howe Company does not necesarily insist that negatives be exclusive and some times pay for the privilege of a certain number of prints, after which the negative is returned to the owner.

Katherine F. Carter, Inc., Chandler Bldg., New York, will purchase educational and scenic negatives of unusual interest.

Correspondence Club.

Leon M. Goetzman, 2315 Quincy St., N. E., Minneapolis, Minn.—News pictures.

J. Roy Hunt, 430 W. 212th St., N. Y.—Camera construction.

A. F. Harlow, 622 Market St., Chattanooga, Tenn.—Advertising pictures.

Motion Picture Photographer, 627 N. Broad St., Galesburg, Ill.—Topical pictures.

John MacDonald, 1514 Arch St., Philadelphia, Pa.—Educational pictures.

S. A. Marquard, 328 W. Washington Ave., Madison, Wis.—Camera construction.

Henry G. Merry, 205 Flatbush Ave., Brooklyn, N. Y.—Laboratory and experimental work.

J. Otau 122 Ave. 66, N., Los Angeles, Cal.—Amateur.

---

*Copyright, 1917, by the Chalmers Publishing Co.

Ochs Re-elected President

(Continued from page 775.)

should adjourn while the committee goes before the other members to bring before them the welfare of this organization."

"I would suggest that the committee talk more about welfare than about candidates?" said Mr. Eager. "I am in favor of arbitration. I would like to have such a committee go to meet a similar committee appointed by the dissenters, that these two committees shall reach some sort of understanding by which this organization can meet again as one body for the common welfare of the whole."

Mr. Momand called attention to the retirement of the three candidates opposing Mr. Ochs, and inquired if the present incumbent would do the same. There were cries of "No, No!"

"I am in favor of the committee," said the president. "I think it is the right thing to do. What can we lose by it?"

The motion prevailed. On the committee were appointed Messrs. Eager of Nebraska, Fisher of Washington, Brown of Idaho, Clarke of Mississippi and Levy of Illinois. The session was then adjourned until 3 o'clock.

Wednesday Afternoon's Session.

The League convened Wednesday afternoon at 4 o'clock. Present as guests were many members of the National Association of the Motion Picture Industry, headed by President William A. Brady. Among those noted were Samuel Goldfish, Jules Brulatour, Watterson R. Rothacker, H. H. Bruenner, Richard A. Rowland, J. Robert Rubin, Walter W. Irwin, Adolph Zukor, Arthur James, Will Smith, Marcus Loew, Joe Brandt, William Sherrill, C. R. Seelye, J. A. Berst, J. H. Hallberg, J. D. Williams and Tom North.

President Brady was the first speaker. He was in his best vein, which by those who know him will be translated to mean he brought along his most pugnacious face and lightest and hardest hitting gloves.

"I had rather expected that after what happened an hour or so ago that I would have met here assembled all of the factions of the Exhibitors' League," began Mr. Brady slowly. "I see that one of the factions is not here and I am sorry, because I feel that a failure to readjust your differences will prevent your reaching a position where you will have a chance to become something more than a lot of men who have been chased from pillar to post about the country by a bunch of long-haired notoriety seekers who are trying to prove that the motion picture men of the United States are not good citizens and are not to be depended upon. It is being a unit, being one for all and all for one, it is standing together that will alter this condition.

"I see a lot of men in this room, all young, and smart, and clever, much younger than I am. I am one of the first of the deans of the show business in America. I have been in the show business for thirty-five years, a man who, even if he says it himself, can be classed as one of the showmen of the United States. I say to you young people, 'Just forget it.' I understand from the men who elected me that I am the representative of the motion picture industry, and I am proud to be that representative, but I am not proud to feel that for some reason or another we haven't got 100 per cent behind me.

"I am not here to preach politics, not for or against Lee Ochs. I have come in contact with him in twelve months many times, and I never knew one time when he was not 100 per cent. I haven't got any goods on Lee Ochs and I don't know any time in twelve months that he didn't play with his cards on the table as a four-square, honest, upright man.

"So with these words I want you to understand whether you are with me or against me. I hold for one thing.

"I am not a candidate for re-election. I am too tired. I don't want to blow my own trumpet, but I am here to be heckled, to answer any questions of any man in this room who has got any criticism to make about the conduct of the National Association of the Motion Picture Industry, which I represent. I have heard it said I am here to ruin the Exhibitors' League. Don't you believe it! I am here to help the Exhibitors' League.

"I don't claim to represent the screen of America. I was told yesterday some man here had said I represented the screen of America. I ask that man to rise. (No response.) I'll tell you. I happen to be one of the original Woodrow Wilson men. I happened to be a citizen of the State of New Jersey when Mr. Wilson was president of Princeton, before he became so much in public notice. It was because he knew me, knew me to be at the head of the association, and perhaps believed me to be an honest man, that he named me to mobilize the industry.

"I am only asked to mobilize it. I don't want any offices; I don't want to go to Washington. I want to name the representative men of the industry to co-operate in the greatest case of national emergency we have known in a hundred years. I want to give this struggling infant a great national proposition."

Mr. Brady read the President's letter asking him to organize the trade for the war. "This was written to your business," he went on, "by the present representative of the United States. I am only your representative. I am not trying to represent the screen of America.

"God Almighty, I wish you people had been with us people in Washington last Wednesday and seen the reception we got from one department after another. The Secretary of the Interior told us that the one industry in the whole United States whose co-operation was most wanted was the industry of the men now seated in this room. Doing what? Trying to pull down the structure that has been built up. You men get together. I demand that you get together. I have got the job as the president of the industry and I stand as the representative of your President and demand that you get together, make the motion picture industry of the next twelve months represent 100 per cent., and you will never be dragged into the legislatures and driven from pillar to post. That is all. Every man must make good in this national emergency and the motion picture business will be established as a responsible business in the United States for the rest of our existence.

Boston Delegates on Way to Chicago.

"Suppose six months ago some one had told you this would happen—that the Government was going to call upon you in preference to the newspapers? I am delegated to try to form a great national organization of exhibitors, technical men, actors, producers, directors, of every man, woman and child connected with the business, so that you will stand for what you want to stand and grasp the opportunity that has been put up to you."

Mr. Brady again appealed to the delegates to compose their differences. "I am not playing politics," he insisted. "The man who says I am is a liar. I am not a candidate for reelection, and I don't want it.

"You exhibitors think that the producers are your enemies. They are not. They are your friends. I was told some one said the reason I could not speak here was because I was in favor of the deposit system. I don't know what the hell the deposit system is! (Laughter.)

"Try to get together. Don't let the National Association eat you up. You would be boobs. It is not impossible that two great organizations should hold general conventions, should develop, should contribute their money to one general fund; no reason why the National Association should be run for the last twelve months without exhibitors, with one exception, putting up a cent.

"We have spent three or four thousand dollars for the exhibitors to attend the meetings of the association. Screen of America? For God's sake, pay something for the support of the screen. That all this fighting in these forty-eight states in the Union we have done, and I go on record and dare anyone to deny it. The National Association of the Motion Picture Industry has saved this industry over three million dollars in the last twelve months, and none of the money that I could find except in one instance came from men who really profited by the legislation.

"All I say is this: If you respect yourselves, if you take yourselves seriously, get together. If you will you have a big, fine opportunity. Let us have a great big real association in the United States. Your worthy president thought when I sent a big bunch of telegrams I was trying to put something over. I was not. I was doing what the President of the United States wanted me to do. I was just trying to make the Exhibitors' League 100 per cent."

Other speakers were Walter W. Irwin, Adolph Zukor, C. R. Seelye, J. Robert Rubin, who brought word of conciliatory negotiations being under way; William L. Sherrill, Marcus Loew, who intimated that soon he might be called upon to let his business run itself and go to Washington for the Government; Samuel Goldfish, Joe Brandt, J. H. Hallberg and William M. Blair of the Four-Minute Bureau.

There was a long discussion on the music tax. Mr. Goldsmith, of New York, who has examined the question from the legal side, reported that if the tax suggested by the composers' association should be put into effect it would cost picture theater owners between one and two million dollars a year. The rate was $30 for a 300-seat house, $45 for $600 seats, $60 for 800 seats, and $300 for 2,100 seats. The recommendation of the committee was that the payment of the tax be opposed and that Congress be appealed to for relief. The entire matter was left to the incoming executive committee.

Mr. Eager announced the committee on arbitration was ready to report. He had just come from the Morrison Hotel, where the dissatisfied delegates were in session. He said there were more of them than there were in the hall at that time. Upon hearing which remark a delegate from the Northwest, Mr. Chamberlain, lost no time in moving that the reporters be excluded.

Wednesday Evening's Session.

Prior to the opening of the Wednesday evening session the arriving delegates were entertained by a variation of the Boston Boosters' slogans. The New Yorkers began singing "We want to go to Boston to the Movie Exposish."

When the meeting opened Mr. Jeup moved that in the event of any controversy arising between the two factions it be referred to the aribtration committee and not fought out on the floor. It was carried.

The president announced the arrival of President Brady, of the National Association, and a party of guests. The association's chief was introduced as presiding officer and was welcomed by the delegates with cheers and the singing of "For he's a jolly good fellow" and the Bostonians' "harmony" song.

Mr. Brady introduced the Rev. Dr. Christian F. Reisner, of Grace Church, New York City, a neighbor of the National's president and a stanch friend of many years standing of the motion picture. Dr. Reisner spoke entertainingly—for everybody but the stenographer—for a quarter of an hour. Like rain he sprinkled statistics at the rate of three hundred words a minute. Other speakers were Mr. Blair, Mr. Woods and Evan Evans, of the Government's public speaking bureaus, and J. J. O'Connor, of the central division of the Red Cross.

"I hope what you have heard in the last few minutes arouses you to the importance of the motion picture," said Mr. Brady. "I say now, boys, get together. You haven't scratched the dirt in your business; you don't know how far you are going. I say to you American men and women I am ashamed of you if you don't get together. Drop your petty jealousies and be real men." (Cheers.)

On formal motion Mr. Brady was invited to remain for the evening's deliberations.

"I am going to say this convention will not be complete unless I make a speech," said Mr. Rembusch. "I have always made one speech at every convention. I am one of the founders of this League, and it is one of the things you have to suffer. I will make it four minutes." Mr. Rembusch reviewed the early days of the League, talked of the democratic nature of the meetings, how all exhibitors were welcome and then complained of the five policemen he found on the door on the opening day.

"Gentlemen, I am going to move right now," said Mr. Rembusch, "that this convention give a place to any exhibitor without voice, a place to any bona fide exhibitor, that he may listen to the deliberations of the Motion Picture Exhibitors' League of America." (Cheers.)

Report of the Committee of Ten.

This is probably as good a place as any to insert the agreement of the joint committee of ten, under which the two factions resumed work. It was introduced in executive session and adopted unanimously. It is as follows:

"Chicago, July 18, 1917.

"We, your joint committee on arbitration, beg leave to submit the following report and recommendations:

"First—That the best interests of the motion picture industry will be served by one national organization composed of exhibitors of the United States.

"Second—We are of the opinion that the differences between the delegates can be adjusted fairly and amicably to the satisfaction of all factions by proper discussion in a generally convened assembly.

"Third—That in the deliberations of the convention the fullest privileges shall be granted to all persons in the discussion of all matters under consideration, and that the same rights be accorded to the consideration of a minority report of a committee as is accorded to the report of the majority.

"Fourth—We recommend that all of the present known candidates for election to any office in this organization retire as candidates for the respective offices, and that the convention proceed to the election of officers with a view of securing the greatest amount of harmony and efficiency possible.

"Fifth—We recommend that all delegates attend the meeting at the Coliseum at 7:30 p. m. this evening, and at this time and place the delegates by regular parliamentary proceedings adjust all differences.

"Any grievances coming on the floor should be referred to a joint committee of two to act as an arbitration committee."

Mr. Eager, for the arbitration committee, said it had been agreed that exhibitors who are members of the League and exhibitors who have left with the secretary applications for membership could attend the sessions, but would not be permitted to participate in the proceedings. They also would be required to sit apart from the delegates.

Mr. Brandt, speaking for the finance committee, said the books of the secretary and treasurer were in the hands of an expert and that the report of his committee could not be ready until the day following.

Mr. Heaney, of Illinois, objected to the presence of some Illinois exhibitors at the back of the hall. M. A. Choynski was said to be the object of his disapproval. The incident was the first rumble of a storm to break later.

While Mr. Hopp was reading the report of the committee on by-laws, which amounted practically to a rewriting of the book, the presence of the Illinois visitors was again complained of. It was contended that the secretary had a check for $10 to cover the initiation of four men. Mr. Pettijohn claimed the men had a right under that to remain and Mr. Eager agreed with him. Mr. Levy protested that the four men were expelled by the Illinois state organization, and must be formally reinstated before they would be entitled to remain.

There was marked excitement when the tall form of Choyinski appeared in the center aisle. Choyinski walked rapidly toward the front of the hall, demanding to be heard.

"Throw him out!" came from all over the house. The aisle was filled immediately and members pushed the intruder toward the door. There was every indication of a red-hot scrap. Even the policemen at the door looked more cheerful.

Mr. Eager obtained the floor, and there were many who wanted it. "There is a right way to correct every wrong," he said. "In my early days I was taught this maxim: 'There is a remedy for every wrong.' Our committee, the conference committee, was not informed of the fact that men who would make application would try to slip into this convention. As a man who voted in the affirmative for this report I am going to move a reconsideration of the action of this body on that report and then I am going to move that we make an exception in the case of men who have been expelled by any organization and that they shall not be permitted on this floor."

The delegates were on their feet and cheering.

Eager was on his way to the top.

Mr. Pettijohn announced that the men had left the floor and the motion was not put. The cause of the trouble were Choynski, Louis Frank, Henry Schoenstadt and Adolph Powell.

"Mr. President, ask the Boston delegates to give us their 'harmony' song," said Mr. Rembusch.

The Boston delegates, never overlooking a bet in the way of boosting Beantown, complied.

Everybody laughed and peace once more reigned.

The majority report of the committee on by-laws was accepted and the minority report, which applied to but two sections, was laid on the table.

The president's report was then read. It was a document of nearly 3,000 words, about a third of which was devoted to his official activities and the remainder to talking about the Trade Review and incidentally to paying his respects to the Moving Picture World and the Motion Picture News. In his financial report he said he began his year with an actual deficit of $51.07. The receipts for the year, including $5,000 from the 1916 exposition, were $6,733.55. The expenses of the executive committee and organizer were $2,715.73. Salaries and railroad fares totaled $4,812.75. The president announced his expenses as railroad fares, $150; printing, $176.50; stenographer, $136.50; telegrams, $26.25; a total of $552.25.

The nomination of officers was declared to be in order. To comply with the constitutional requirement that the election take place on the third day, and as it was certain the election could not be completed before midnight, it was decided to set the clock back for three hours. B. S. Aronson, of North Carolina; J. T. Collins, of New Jersey, and Ray Andrews, of Indiana, were named as tellers.

When Illinois was reached in the roll-call Joe Hopp announced that Illinois yielded to New York. Louis Levine, of Brooklyn, placed Lee A. Ochs, of New York, in nomination for president. Mr. Levine did not confine himself to the usual diplomatic phraseology of nominators. Even his friends were getting uneasy. When he said that if we must have rivalry let us have clean rivalry Mr. Eager interrupted.

"I object, Mr. President, to any nominating speeches casting aspersions on any delegates on this floor." (Applause.)

Dr. Hespe, of New Jersey, seconded the nomination. It was his first appearance on the floor since his attack on the protestants in the morning session which precipitated the incident with Jake Wells

There was deep silence in the hall when as the last slate was called it was disclosed there was to be no other nomination.

Percy Wells and Mr. Pettijohn both appealed to the president to withdraw his name from nomination, calling attention to the clause in the arbitration agreement.

All eyes were turned on Mr. Eager as he was recognized by the chair. He began by reciprocating on behalf of himself the kindly sentiments expressed by Mr. Wells for the administration members of the arbitration committee. He pointed out that Mr. Wells had made the same suggestions before the committee that he had just outlined—i. e., that all candidates retire absolutely from the field.

"This government was founded as a democracy," said Mr. Eager. "I believe in the rule of the people. I long ago took the stand that has been taken by my fellow-townsman, Mr. Bryan. Power comes from the people up rather than from the government down. This rule should come from the delegates themselves and not be handed down by any committee, no matter how much power has been given to its members at the time of their appointment

"The resolution was originally written that the present candidate should not be considered a candidate. That was stricken out and the resolution was made to read that the president should retire as a candidate. In other words, that the president of this association should not use the power of his office or be an active candidate.

"Not once since I have been in the city of Chicago has Mr. Ochs said 'office' to me; so if he has used his office or his prerogative or any other effort to regain his nomination it has not been with me. It has been with others. Each of you know whether he has violated any right or proprieties of his office. If he has solicited you he has not solicited me.

"I am a firm believer in majority rule. If I had any idea in my mind that there was not a large majority of delegates actually, actively, earnestly in favor of Mr. Ochs I would stand here and oppose his re-election as I am now contending for the principle of majority rule.

"Mr. Ochs means nothing to me. I tell you I never met him before I came to Chicago. I am not even a reader of his paper, but I have learned since I came to this convention to respect his abilities as an organizer. He has handed you back your organization a much better organization than he received it.

"I believe that this organization is to be congratulated on having Mr. Ochs at its head. I want to say this much more. I believe there are among the opposition to Mr. Ochs as good men as there are here in his support.

"For many years it was my privilege to fight with the minority. We never had votes enough to elect any one to office, but we were always right. Time has proved we were right. They have gone to work and given us federal reserve banks. They don't call it farm legislation. They call it democracy. So I say here today I don't mind criticism if it be in the interests of all."

Cheers followed cheers for Eager. He had arrived at the top, easily the first man in the convention. The situation was not unlike that twenty-one years before in the same city following the "Cross of Gold" speech of Eager's fellow-townsman. The tinder was placed and a spark in the shape of an audible suggestion that he be named for president probably would have elected the Nebraskan. The fact that it was not forthcoming was proof of the spontaneity and the sincerity of his remarks. It developed afterward he had previously declined to be considered as a candidate.

"Mr. President, are you going to accept this nomination?" asked Jake Wells.

"I am not on trial," responded the chair.

Mr. Wells repeated his interrogation.

"If it is the will of the convention," was the answer.

Without any further remarks a goodly number of delegates passed out of the hall, and the split was on.

The tellers proceeded with the calling of the roll, which showed 178 votes out of a total of 237 recorded for Mr. Ochs.

Mr. Ochs' Speech of Acceptance.

"Delegates, this is nothing new. This is a joke—these bolting fellows," said Mr. Ochs in reply to a question as to whether he would accept. "They mean nothing to our young lives at all. It is a cinch.

"I will tell you what I am going to do. Am I going to accept it? I would like to see anybody stop me. (Cries and cheers.) You have seen Leo Ochs work hard. I have worked so hard that I am tired—my wife has fought with me to stop it, said that all I talked about when I get home is the League. I admit, not for any personal reasons of my own, that I have worked hard, but I am going to work harder, a whole lot harder. (Cheers and applause.)

"Do you know why?

"I will tell you. I will give these States that bolted sixty days to come back into this League. If they don't I will bet thousands of dollars that I will have more exhibitors in those States in my League than they ever had. (Cheers and applause.)

"They are not playing with a baby. I can trim any one of them.

"When I set out to do something I do it. This is nothing but a fight of exhibitors. This has been the dirtiest and rottenest fight of the Exhibitors and the Motion Picture News which paid their candidates. Please, I did not tell any member of this convention that Varner collected his traveling expenses from three firms in New York—one a producer concern, one a distributing concern, and a trade paper concern.

"What would happen if the president of your League collected money from film corporations? What would you think of that? Listen! Just give me a little time. If I don't trim that bunch, I am through. (Laughter and applause.)

"I want to say that two States have stuck in with just a couple of members, Indiana with two, Oklahoma with three and Michigan with one. As far as Oklahoma is concerned, that State is the last State I thought would go against me. I won't bring up the past, but if anybody has been with Oklahoma the President and Secretary know that I am and always have been with Oklahoma and I always will be, as long as you are good boys.

"Listen! I just wish I was in action already. When it comes to exhibitors' propositions I think I know those babies well. I want to say to you that the exhibitors who have been loyal to me have certainly been loyal, but as loyal as they have been I will show my appreciation by doubling it to them, and I want to say to you States that are new in this League that I myself personally will do anything in the world for you to help build your organization and make it what it should be, and if I can't do it alone you have got the Exhibitors' Trade Review to do it for you. (Applause.)

"When I think of these trade papers—a baby eight months old, we started on a shoe string—we got promises from the League for support financially and nothing doing. In eight months we got a full grown man and the biggest one in the industry.

"And don't forget, I predict this: Before the year is over I am going to pull something else for you, and believe me it is something good, and when I pull it those babies of bolters will get theirs. Take it from me, all I want you to do is to give me a bunch of good officers and if I don't start things going soon I am all in.

"I don't know how to begin to thank you, but rest assured I will do the right thing for you. I want to make a statement. Next year I will not be a candidate for the presidency. I will not be, because I don't think it is necessary. I am going to come to the next convention wherever it is going to be, and if I don't give you the biggest convention you ever had you can take me and dump me in the Charles River and say 'fare thee well.'"

As Mr. Ochs resumed his seat Mr. Pettijohn rose. There was deep silence as he began speaking. The stillness was oppressive as he finished. Somehow his conclusion had not been so laudatory of Mr. Ochs as his opening had promised to be. He had indulged in a brand of irony somewhat new to film conventions.

"My brother delegate from Indiana, Mr. Rae Andrews, and myself are very tired, and we desire to go to our hotel for a much needed rest," said Mr. Pettijohn. "When we retire we ask that our leaving be not misunderstood. (Applause.)

"Indiana has tried to be fair in this convention and we have striven hard to avoid a split.

"Before leaving it is my personal desire to pay my respects to our new president. (Great applause.) I want to congratulate our newly elected president for the dignified manner in which he has presided over this convention (applause), and I want especially to compliment him upon the dignified speech he has just delivered. I want more especially to compliment him upon his dignified choice of language and especially his epigram in which he referred to my fellow-delegates from Indiana as 'those babies.' I am certain that most of his remarks about us are justified, else he would not have made them.

"I am still here as a delegate to this convention and I believe that it is as much my privilege to fly around the electric chandeliers of this hall and kiss myself on the back of my neck as it was the privilege of the preceding speaker.

"And so in retiring let it be understood that I have taken this opportunity to pay my sincere respects to our President for the ensuing year.

"Mr. President and gentlemen, Indiana bids you good-night."

Officers Elected and Committees Appointed.

The delegates then proceeded to the election of the remainder of the officers. Here is the complete result:

President, Lee A. Ochs, New York; first vice-president, Joe Hopp, Illinois; second vice-president, William Isenberg, Mississippi; third vice-president, H. M. Thomas, Nebraska; fourth vice-president, F. J. Fisher, Washington; executive secretary, William Brandt, New York; financial secretary, William J. Sweeney, Illinois; treasurer, Ernest H. Horstmann, Massachusetts.

The national executive committee is composed of the president and Alfred Hamburger, Illinois; C. E. Glamann, Kansas; N. C. Rice, Iowa; F. E. Eager, Nebraska; Eugene M. Clarke, Mississippi; Louis F. Blumenthal, New Jersey; Louis L. Levine, Brooklyn; A. S. Black, Maine; Dan Chamberlain, North Dakota, and Thomas Furniss, Minnesota.

Boston Next Year's Convention City.

Detroit had in the earlier days of the convention been a contender for the honor of being the next convention and exposition city, but the thorough organization of the Massachusetts boys under the chairmanship of Sam Grant soon took the wind out of the sails of the Wolverines. When the matter came to an issue it was Boston all the way.

President Brady, of the National Association, dropped into the convention hall at 2 o'clock and declared his dissatisfaction with the failure of the delegates to hold together. The situation was explained to him and his indignation was partly lowered.

Taken by and large, the 1917 convention of the Motion Picture Exhibitors' League of America was some show. It was a man's size party.

MARGERY WILSON'S FIRST STARRING VEHICLE.

Triangle Director Tom Heffron and company, headed by Margery Wilson and Charles Gunn, have departed for Felten, California, where they will film the exterior scenes for the first Triangle play starring Miss Wilson. The piece hinges about a story of Kentucky feuds and moonshine plots and was written expressly for Miss Wilson by Monte Katterjohn immediately after she had signed a three-year contract with Triangle to play star roles exclusively. Charles Gunn will be seen in the leading male part, that of a quaint old Kentucky schoolmaster.

THIRD OLIVE THOMAS PLAY.

Lynn Reynolds, a recent addition to the Triangle Culver City studio directorial force, this week is preparing the script for his first Triangle play, from his own story, which will star Olive Thomas. It will be Miss Thomas' third starring vehicle. Miss Thomas will be supported by George Chesbro, while George Hernandez has an important character part. The locale of the story is in Arizona and New York City, and Director Reynolds is planning to take his company to the desert to get the true Arizona atmosphere.

Exhibitors Form New Association

The American, With Jake Wells as President and Charles Pettijohn as General Manager, Organized at Chicago.

THE American Exhibitors' Association has been incorporated under the laws of Indiana. The new organization is the outgrowth of the meetings held at the Morrison Hotel, Chicago, by the eighty-five delegates who claimed they were not getting a square deal at the hands of the president of the Motion Picture Exhibitors' League of America during the first two days of the convention in the Coliseum, Chicago, last week. While on Wednesday evening it had been believed the differences between the two factions had been composed, the refusal of President Ochs to decline the nomination after it had been formally tendered him by the convention was followed by the abrupt departure from the hall of the leaders of the dissatisfied faction.

Those who left the Coliseum proceeded to the Morrison, where was organized the American Exhibitors' Association. The following day these officers were elected: President, Jake Wells, of Virginia; vice-president, Guy Wonders, of Maryland; treasurer, William Fait, Jr., New York; general manager, Charles Pettijohn, Indiana. It is definitely announced that offices will be opened in New York in a couple of weeks. Detroit was decided on as the next convention city, the date to be determined later.

Mr. Pettijohn had not walked out with his associates, but had remained until after his rejoinder to the acceptance speech of President Ochs. There was a belief on the part of the friends of the League president that Mr. Pettijohn was to remain with the League, but the idea was pretty thoroughly smashed after he had finished his short address. His cryptic and good humored if ironic phrases left little hope.

The dissatisfied delegates met at the Morrison on Tuesday evening and decided to remain away from the convention hall the following morning pending a report from a committee of five which they named to present their case to the convention. The committee was composed of Jake Wells, W. J. Slimm, of Ohio; A. B. Momand, of Oklahoma; Mr. Pettijohn and Percy W. Wells, of North Carolina. The work of that committee before the convention is described in the story of the League's doings on other pages of this issue.

At the Morrison the delegates were holding continuous sessions throughout the day, awaiting the result of the conference which had begun shortly after noon, when the League had named Messrs. Eager, Fisher, Brown, Levy and Clarke to meet the Morrison committee. Frank J. Rembusch of Indiana was in the chair and Sam Bullock acted as secretary.

Fred Herrington, national organizer of the League during the past year, presented his report at the morning meeting. Mr. Mosher, of Buffalo, described conditions in his city. Other speakers were Mr. Varner, of North Carolina, who had been an active candidate for the presidency of the League, but who in the attempt to reach a conciliation had withdrawn from the contest; Mr. Willey, of Kansas; M. A. Choynski, of Illinois, one of those who had been expelled by the Illinois League, and who later attempted to speak at the League meeting, but was compelled to retire; Harry M. Crandall, of Washington, D. C., and Guy Wonders, of Maryland.

At 2 o'clock appeared the committee of the League and asked for a conference, which was granted. J. E. Sherwood, of Wisconsin, was in the chair during the afternoon session. The grievance of the expelled Chicago members was heard, the matter being presented by Mssrs. Schoenstadt and Powell. A delegation was received from the National Association of the Motion Picture Industry offering its services in harmonizing the difficulty. This was composed of President William A. Brady, Adolph Zukor and Samuel Goldfish.

Later the joint committee presented the report of their conclusions, which will be found in the proceedings of the convention elsewhere in this journal and it was decided to attend the evening session of the League.

The writer on Friday looked up Mr. Rembusch, who has been active in the formation of the new association. Mr. Rembusch represented one of the four states in the first convention of the League and has attended each subsequent one. His interest in the organization has always been of the keenest; he has been one of its most active members. He was one of the three whose candidacies were discontinued as a result of the joint conferences between the Morrison group and the League.

"Briefly, the new organization is being built upon these principles," said Mr. Rembusch in answer to an inquiry. "It shall be an organization of motion picture owners, and unless you can show you are a bona fide exhibitor you will not be allowed to remain a member. Some of the delegates at this convention were not exhibitors. There will be fewer delegates at conventions, and each assembly will be more representative.

"A charter will be issued to every state in the Union, as a state, and furthermore, a charter will be issued to cities that have a very large population, which charter will give it equal voting power with any state. For example, New York City will have a charter of its own, while the remainder of New York State, which, of course, has a lesser population, also will have a charter of its own. The principal reason for this is that in the past the largest cities have been able to control the delegation of their entire state through the fact that they could get together much more easily against the small exhibitor.

"As an illustration, a down-state New York exhibitor said to me that the exhibitors in his community wanted to so run their organization that on matters in which New York City was concerned they could affiliate and that on matters that concerned them solely they would have absolute autonomy.

"In charge of our office in New York will be a permanent general manager. Every exhibitor in the United States is requested to join our organization, and will be welcomed, whether he belongs to the League or not. Mr. Brady of the National Association of the Motion Picture Industry has kindly invited the new organization to join his association. We intend to establish in the minds of all men in the industry, including those on trade journals, the fact that we are a national exhibitors' organization.

"In the beginning the idea of the founders was to base conventions more on the order of a Chautauqua of the motion picture industry. We were going to have prominent speakers and the larger men in the industry were to address exhibitors on topics pertaining to the business. The movement was entirely one of uplift, for clean pictures, in spite of adverse legislation. It was said furthermore, and we established a precedent we have always followed out, that an exhibitor could come to that convention and hear every word of the deliberations, but if a man was interested in the exchange or manufacturing business he could have no voice or part in the deliberations.

"This year we came to Chicago, and instead of finding our regular doorkeepers appointed by the credentials committee, we were greeted by policemen, and if you had not a delegate's or alternate's badge you could not get into the room.

"When I protested I was told that it was to be an executive meeting, and therefore at this particular session no one unless a delegate or alternate could get into the room. Prior to the convention all the trade journals invited the exhibitors of the country to come to Chicago, assuring them they would be welcome to hear the deliberations. There were to be special places for them, as there always had been where they could find out what was going on. I know that there were many exhibitors from Indiana who were refused admittance, and they censured me personally.

"Mr. Ochs presided over the convention in such a manner that he was able to control things as he desired. There were some states that had enormous delegations. For example, one state had twenty-seven delegates, twenty-seven votes, that had never done anything prominent in the organization. A state to have large voting power would necessarily under the bylaws have a bona fide membership of nearly seven hundred. We wired that state and found they had only seventy-five members in good standing in the Motion Picture Exhibitors' League of America, and therefore would be entitled to only eight votes.

"In other words, we found we were in a packed convention, packed by Ochs delegates, who were determined to insist upon the re-election of Ochs. We found furthermore that many of these delegates pledged to Ochs were stockholders in the Trade Review, a publication that Mr. Ochs founded with the sanction of the League and is promoting it by calling it their official organ. Our contention is that no man should be allowed to control an organization when by so doing he is given the opportunity to further a business scheme in which he is personally interested. One man who was at that convention had $10,000 stock in the Trade Review. We have absolutely nothing against the Trade Review as a trade journal. We believe all the trade papers should be free and unhampered and in the field on their own merits, that if the League should have a trade paper then the League ought to own the entire paper.

"We further feel that Ochs delegates were composed of men who were stockholders in a trade paper or else were new men who had come to the convention without knowing or realizing fully the importance of the convention, with the view that it was entirely a proposition to promote the trade journals and not a League for the best interests of the exhibitors.

"After two days assembling, the men who appreciated the situation, the men who have long been in organization work, began to express their dissatisfaction and held a meeting of protest on Tuesday night at the Morrison Hotel. We decided we would not bolt, but that we would remain away from the convention and appoint a committee of five to wait on the convention with a proposal coming from delegates from twenty-three states as a protest against the tactics employed up to that time and were scheduled to be employed until the convention should be three days old and it could proceed to elect Mr. Ochs on the regular third day.

"You have probably told your readers how the two committees were appointed by the two factions. They were to go into conference and arbitrate, to make specific suggestions of procedure. It was agreed upon, and the protesting faction insisted that whatever that committee of ten decided on would be final.

"The committee reported that it had been the unanimous verdict that all candidates for president who had been announced so far would retire and a new national president from the floor other than those men would be nominated and elected.

"When Mr. Ochs insisted on remaining a candidate the protesting delegates quietly retired and went to the Morrison. You know the rest." G. B.

Illinois League Entertains at Banquet

Five Hundred Exhibitors and Film Men and Their Friends Are Guests of the Exposition Managers.

THE Illinois League was host to visiting exhibitors and film men at a large banquet held in the ballroom of the Hotel Morrison, Chicago, on the evening of Thursday, July 20. Fully 500 were present. It was late when the diners sat down, nearly midnight as a matter of fact. In the gathering were many film men from New York. It was after 1 o'clock when Joe Hopp, the toastmaster, called upon the first speaker, President Ochs.

There was applause when the president announced that the exposition then being held by the exhibitors at the Coliseum would be the most successful one ever held by any state. For the achievement he praised Ludwig Schindler, the exposition manager.

The speaker thanked those who had stood with him during his administration. "It was entirely unnecessary," he went on, referring to those who had left the League, "that these gentlemen should have taken the attitude that they did. It was only fair to all of us that they abide by the decision of the majority. I ask them, if they be in the room (there were many of the opposing faction present), to think and think well before they decide entirely to bolt." There was applause when the speaker said the receipts of the exposition would be double those of last year.

As Mr. Ochs concluded he was presented—and it was declared the gift was for Mrs. Ochs as well as for himself—with a large silver tea service. In thanking the givers the president said the gift would go far to square him with his partner in the ownership when he came in late from League meetings.

Maclay Hoyne, state's attorney, declared he was not the man who put censorship in the "movies." "Neither am I going to defend any one who has that very unpleasant task," he added. "I have troubles of my own."

State Senator Manning was introduced by Mr. Hopp as a particular friend of the motion picture men and industry and one who recently had been a friend indeed in Springfield when censorship was threatened.

Mr. Manning deprecated the efforts he had made in Springfield. "I don't think I had a big job in convincing the men there that we needed no censorship in this state," he said, "and I don't think it would be difficult to prove it to you. I think censorship is not only un-American, but that it is absolutely against the liberty of the individual. An industry which is so well patronized throughout the whole United States certainly needs encouragement rather than repression, which censorship would bring it."

Other speakers were Ludwig Schindler, W. Stephen Bush —whose topic was "Loyalty"—and F. E. Eager, of Lincoln, Neb., the latter of whom, though by common consent he had been the leading man in the convention, had been seated during the banquet in a remote corner of the room.

"Mr. Toastmaster, ladies and gentlemen," said Mr. Eager, "I came a long way here to bring you greetings and to tell you that we in Nebraska are beginning to realize that the moving picture business is a great industry." Mr. Eager spoke of the growth of the motion picture from small beginnings, and in comparison referred to the hard days of the steamboat in its inception, of the telephone, and cited how the submarine had in its essentials realized the dream of the wildest imagination as indicated by "Twenty Thousand Leagues Under the Sea."

The toastmaster then presented to the diners the various players who had been present at the exposition.

National Association Meeting

Holds Short Session in Chicago and Adjourns to New York.

THE National Association of the M. P. I. met in annual convention at Princess theater in Chicago at 11 a. m. Wednesday, July 18; President W. A. Brady in the chair. There were about thirty representatives of the industry in attendance. Reports of the several committees were made by the chairmen of each and the nominations of the members chosen for the board of directors from the different branches were elected unanimously by vote of the convention, as follows: William A. Brady, World Film Corporation; D. W. Griffith, D. W. Griffith Enterprises; William L. Sherrill, Frohman Amusement Corporation; Carl Laemmle, Universal Manufacturing Company; Adolph Zukor, Famous Players-Lasky Corporation; J. A. Berst, Pathe Exchange; Arthur S. Friend, Paramount Pictures Corporation; Walter W. Irwin, Vitagraph-V-L-S-E; P. A. Powers, Universal Manufacturing Company; Richard A. Rowland, Metro Pictures Corporation; Donald J. Bell, Bell & Howell Company; J. E. Brulatour, Eastman Films; J. H. Hallberg, United Theater Equipment Corporation; Walter J. Moore, H. C. Miner Company; J. F. Skerrett, Nicholas Power Company; Paul Gulick, Universal; Arthur James, Metro; William A. Johnston, Moving Picture News; Joseph F. Lee, States rights buyer; Thomas G. Wiley. An increase in the board of directors was not voted on, this matter being deferred for further discussion.

At this point a committee from the "bolters" from the National Exhibitors' League appeared before the National Association of the M. P. I. and asked for a hearing, which was granted by the chairman. After Mr. Rembusch, of Indiana, and Jake Wells, of Virginia, had stated their reasons for withdrawing from the National Exhibitors' League, it was moved that a committee of arbitration from N. A. M. P. I. be appointed to appear before the convention of the exhibitors at the Coliseum to aid in the restoration of harmony. This motion was unaimously carried and the first session of the N. A. M. P. I. adjourned to meet on Thursday morning at 10 o'clock. A quorum not being present at Thursday's session the president adjourned it, sine die, to reconvene in New York City.

Convention Sidelights.

There is something significant about the mixture of harmony, Tammany and beans—furnished by the delegates from Boston and other places bordering on the Sound. We knew something was going to happen. They made a big noise, a lot of fun, these self-same "Booming boosters for Boston," and they carried home the bacon.

* * *

The National Association of the M. P. I. was to convene at the Princess theater in Chicago on Thursday morning, the 19th. We found the place, but no meeting. It repaired to New York, where it will deliberate more deliberately at some future date.

* * *

At the banquet Thursday night we counted between three and four hundred noses and then some.

* * *

During the banquet the president-elect was presented with a tea service in acknowledgment of services rendered. Sombody said: "I hope it is suggestive of a tempest in a tea-pot and everybody will get together again."

* * *

The Chicago exposition was a pronounced success, more largely attended and more profitable than last year. Those in charge deserve great credit for the way in which they handled it. Boston will have to go some to beat the "Windy City." We understand Fred Hartman will design the Boston affair and aid the "Hub" put it over. Experience is a great teacher and Boston never fails to make good.

AMERICAN PHOTOPLAYER WANTS TO KNOW.

An effort is being made by the Robert Morton Company (branch of the American Photo Player Company) to learn what the exhibitor wants to know about the Robert Morton Symphonic Orchestra. To this end the Robert Morton Company has sent to exhibitors generally an invitation requesting them to apply for more data on the subject of the instrument in question and offering to send an expert without cost to the applicant, from whom the exhibitor may obtain all the information he desires.

"Jack and the Beanstalk" Opening

Initial Fox Kiddie Feature to Appear at Globe Theater Beginning July 30.

WILLIAM FOX'S much-heralded "Jack and the Beanstalk," directed by C. M. and S. A. Franklin, will make its appearance on Broadway, at the Globe Theater, beginning Monday evening, July 30th. There will be two showings a day, matinee and evening, excepting on holidays and Sundays, when it will be continuous from 1 to 11 o'clock. All seats will be reserved—matinees, 25 cents to 50 cents; evenings, 25 cents to $1.

"Jack and the Beanstalk" is a ten-reel special, the first of the famous "Fox Kiddie Features," and will be released on the "Standard Pictures" programme on August 26th. The other releases of the Kiddie series, now announced, are "Babes in the Woods," "Treasure Island" and "Aladdin and the Wonderful Lamp," with others to follow.

Virginia Lee Corbin and Francis Carpenter in "Jack and the Beanstalk."

In this connection it is interesting to note that the Lee Kids—Jane and Katherine—have made such a wonderful showing and have proved so popular on the Fox programme in "Two Little Imps," that they will be booked hereafter as "Standard Pictures" and listed with the "Fox Kiddie Features."

In "Jack and the Beanstalk" are wonderful child performers that will be a revelation to the picture-going public. The juvenile "Jack" of giant-killing fame is really marvelous in his acting, and the little five-year-old tot who plays the Princess Regina is already acclaimed as the junior Marlowe of the films. Then there is a villain—a fierce, mustachio-twirling kiddie—that will take the people by storm. To this talented aggregation, with the assistance of several hundred other tots, it is announced, the Lee Kids will be added.

William Fox carries the people back to the "Once Upon a Time Period" in "Jack and the Beanstalk." Everybody knows the story. Mr. Fox has modernized it somewhat, giving it an even more delightful tinge. The other "Fox Kiddie Features" to follow will come in regular order, not too close to satiate the public. Beautiful tales by writers, whose works have filled the hearts of children with joy, will be presented by Mr. Fox. Children's pictures for children by children, and for their grown-up cousins and their aunts, is the newest Fox slogan.

CONSTANCE TALMADGE IN "THE LESSON."

Constance Talmadge will make her formal bow as a moving picture star in her own right at the Broadway theater, following the run of "The Lone Wolf." Her first picture since she joined the Lewis J. Selznick forces, "The Lesson," has been completed and is now waiting for "The Lone Wolf" run to end.

Motion Picture Engineers Meet

The Society Held Two-Day Convention in Hotel Sherman and Established Valuable Rules and Recommendations on Standardization

THE convention of the Society of Motion Picture Engineers was held in the West Room of the Sherman Hotel, Chicago, Monday and Tuesday, July 16 and 17. C. Francis Jenkins, president of the organization, occupied the chair during the sessions.

The first day was devoted to the reading of papers and to discussions on the subject of standardization, and at the Tuesday sessions the following recommendations for the establishment of such standards were formulated and approved:

Film Speed: A film movement of sixty feet per minute through motion picture machines shall be considered a standard speed.

Frame Line: The dividing line between pictures on a motion picture film shall be exactly midway between the marginal perforations.

Projection Angle: The maximum permissible angle in motion picture projection shall not exceed twelve degrees (12°) from a perpendicular to the screen surface.

Projection Lenses: The outside diameter of projection lens tubes shall be of the following diameter: 38 mm., 46 mm. and 65 mm.

Projection Lens Foci: The focus of motion picture projection lenses shall increase in ¼-inch steps to 8 inches, and from 8 to 9 inches in ½-inch steps.

Projection Lens Mounting: Picture projection lenses shall be so mounted that the light from the picture aperture shall have an uninterrupted full path to the rear component of the lens.

Picture Aperture: The film picture aperture in a projection machine shall be 0.906 inch wide and 0.6795 inch high.

Projection Lens Light: The standard height above the floor to the center of the projection lens of a motion picture machine shall be 48 inches.

Film Perforations: The dimensions and location of film perforation shall be in accord with the illustrating diagram herewith. (The diagram is not given here.)

Standard Picture Film shall be 1⅜ inches in width and carry a picture for each four perforations, the vertical position of the picture being longitudinal of the film.

Lantern Slide Mat Opening: A standard opening for a lantern slide mat for use in conjunction with motion pictures shall be 3 inches wide by 2¼ inches high.

Thumbmark: The thumbmark spot on a lantern slide shall be located in the lower left-hand corner next the reader when the slide is held so as to be read against a light.

Lantern Strip: A red binding strip shall be used on the lower edge of the lantern slide.

During the Monday afternoon session the letter from Secretary Elliott, of the N. A. M. P. I., requesting the Society to affiliate with that organization, was courteously declined, with the explanation that it was the belief of the Society that its aims as a technical body could be better and more ably served as an independent body, free from affiliation of any kind.

President Jenkins announced that he had received an invitation from the U. S. Government to formulate specifications for a Government camera to be employed in the trenches. In the brief time given him the president stated that he had called upon Member Donald J. Bell for assistance, and that he had prepared specifications and presented them to the Government in the name of the Society of Motion Picture Engineers.

The Society unanimously approved and thanked President Jenkins and Mr. Bell for their generous action.

The convention was concluded late Tuesday afternoon by the reading of a paper on photoplay-house construction prepared by Edward Bernard Kinsila, theater specialist and author of Modern Theater Construction, recently published by the Moving Picture World. The text of this address will be found in next week's issue.

The members of the Society received an invitation from Donald J. Bell to visit the works of Bell and Howell on Wednesday morning, and also one from W. R. Rothacker to visit his plant and studio.

The next regular meeting of the Society will be held Monday, Tuesday and Wednesday, October 8, 9 and 10, in New York.

The following were present at the Chicago meeting: Max Mayer, M. J. Wohl Co., Brooklyn, N. Y.; A. F. Victor, Victor Anamatograph Co., Davenport, Ia.; Herman Kellner, Bausch & Lomb Optical Co., Rochester, N. Y.; Watterson R. Rothacker, president Rothacker Film Manufacturing Co., Chicago; Will C. Smith, Nicholas Power Co., New York; E. B. Kinsila, theater and studio architect and specialist, New York; Robert P. Burrows, National Lamp Works, Cleveland; A. C. Roebuck, Enterprise Optical Co., Chicago; W. M. States, Edison Lamp Co., Harrison, N. J.; M. H. Linvingston, Livingston Flm Co., Peoria, Ill.; C. Francis Jenkins, Graphoscope Co., Washington, D. C.; E. Kendall Gillett, Motion Picture News, New York; Don. J. Bell, Bell & Howell, Chicago; Francis B. Cannock, Precision Machine Co., New York; Wm. C. Kunzmann, National Carbon Co., Cleveland; Harvey N. Wible, Westinghouse Electric Co., East Pittsburgh, and H. A. Campe, of the same concern.

"LES MISERABLES" AT ORCHESTRA HALL.

Second Wonderful Success in Chicago After an Interval of Four Years.

THE presentation of Pathe's "Les Miserables" at Orchestra Hall, which opened Sunday, July 15, is proving a remarkable success. Passing down Michigan avenue, one is attracted by the long line stretching far south on the sidewalk every evening. Tom North is certainly showing his ability in the line of handling big film attractions.

Many prominent French residents were present on opening night, among them being M. A. Barthelemy, French Consul; H. Job, Vice-Consul; V. Llona, Dr. Vermereu, Dr. C. A. Heinech and L. Bastien.

Every daily in the city has given memorable mention to the cast of "Les Miserables," and to the excellence of the acting, direction and photography. It is evidently destined for a long run.

KLEINE SALESMAN CALLED TO THE ARMY.

Ben W. Kanter, New Jersey representative for George Kleine's organization, K-E-S-E, traveling out of the Greater New York City branch, was among the first to be called to the army as the result of the drawing of lots. Mr. Kanter will be no stranger to military life as he has three creditable years to his record as a member of the Coast Artillery and has been noted as a close student of military life. There is little doubt that Mr. Kanter will quickly rise in ranks and win a commission.

Mr. Kanter was with George Kleine's organization about eight months but in that time built up a big clientele for his firm. He is known amongst New Jersey exhibitors as a progressive, wide-awake man whose place Mr. Kleine will be pushed hard to fill. Mr. Kleine has pledged himself to take back after the war all his employes who are called to the service, so New Jersey representatives can see Mr. Kanter immediately after the Kaiser is convinced that he undertook a bigger job than he could finish.

PATRICK O'MALLEY RIDES TO FAME.

Like his famous namesake, Charles O'Malley, the famous dragoon and rider of fiction, Patrick O'Malley has practically ridden himself into the Selig Polyscope Company through his wonderful bareback riding. He will be prominent in the support of Lew Fields in "The Barber," a drama of circus life, to be a forthcoming Selig feature film. O'Malley's riding skill was gained in the mountains of Pennsylvania, where he was born at Forrest City, September 3, 1890. The daredevil spirit of the lad finds him at eight years of age doing a slack-wire act on the stage. O'Malley is not new to pictures as his experience covers this country, England and Ireland.

BUSHMAN ENLARGES HIS ESTATE.

Francis X. Bushman, Metro star, has purchased forty acres of land, adjoining his estate of one hundred and twenty-five acres at Bushmanor, Maryland. This new land is devoted to the raising of potatoes. To this part of farming Mr. Bushman has paid especial attention. He estimates that the crop for this season, which will be a late one, will bring him close to $10,000.

Film Building for Washington

Amended Police Regulations Call for Fireproof Structure—In Effect January 1, 1918

THERE isn't going to be any getting away from the requirement of a really, truly, sure-enough fireproof film exchange building at Washington, D. C. The Commissioners of the District of Columbia have ordered the amending of the Police Regulations so that no person shall keep, store, handle or manufacture in any building of the District of Columbia any inflammable motion picture film without first obtaining a permit from the fire marshal, and the storage and manufacture of films must be in a building conforming to the various provisions contained in these new regulations.

The new regulations are to be in full force and effect on and after January 1, 1918, and licenses must then be had, the applications therefor to contain the following information: Name and address of applicant; location of premises on which the inflammable motion picture films are to be manufactured, stored, kept, or handled; other purposes for which the building or premises is to be used; the nature of the business in which the applicant is engaged in such building or premises; kind of construction of building; any other information regarding the manufacture, storage, keeping, or handling of inflammable motion picture films, for which application is made.

No permit is to be issued for any building which is occupied as a tenement or apartment house, flat, hotel, dwelling, nor in any building partly used for dwelling purposes; any building which is artificially lighted by any means other than electricity; any building of wooden construction, or one which does not contain one or more separate rooms used exclusively for the storage and handling of such films.

There is no building now in Washington which, as constructed, will conform to the requirements of the new regulations. Whatever is the outcome, there must either be provided by new construction or by extensive remodeling a structure of a type not at any time considered before it became known that the regulations were being promulgated by the Fire Marshal. It is provided that the storage of inflammable motion picture films shall be in vaults or rooms of fireproof construction in buildings defined as of the second class. These vaults or rooms must have self-supporting brick or concrete walls; if of the former, to be thirteen inches thick, laid in cement and extending from the ground, while concrete walls are to be not less than ten inches thick extending from the ground. Tops and bottoms must be waterproof, of brick or concrete arches not less than six inches thick, and no wood top flooring will be permitted. The size of the vaults may not exceed 1,500 cubic feet. Openings into the vaults or rooms must be protected on the outer side of the wall with approved iron doors at least 3/16 of an inch thick, and made fireproof by closing against a rabbet at the top, bottom and side, the hinge side of the door closing into a groove, and the door and wall frames must be of equivalent construction to the 3/16 inch fire door and on the inner side of the wall there must be an iron door of at least No. 14 U. S. gauge steel. The doors are to be of the self-closing type.

In fireproof buildings having standard protection and steel framework, the vaults or rooms are to be carried on the structure from floor to floor, and have brick or concrete walls not less than nine inches thick, brick walls to be laid in cement. The top and bottom are to be as above.

A great deal of expense will be necessitated by the observance of the requirement that all fixtures, shelving and furniture in the vaults or rooms used for the storage of films, and in rooms used for repairing or rewinding shall be of metal or other non-combustible material—everyone knows that metal prices have soared sky high since the beginning of the war.

No heat of any kind will be permitted in the vaults, and each vault must be ventilated through the roof to the outside air by a metal vent pipe, or pipe or other non-combustible material, both ends covered with a wire screen.

The regulations further provide:

The examining and repairing of inflammable motion picture films shall be in a room having outside ventilation and separated from the rest of the building by fireproof partitions with self closing doors and used for no other purpose. Partitions and doors shall contain no glass other than wire glass.

Not more than ten reels nor more than ten thousand feet in the aggregate of motion picture films shall be under examination or repair at one time; and each reel of film shall be kept in a tightly closed metal box when not being repaired or examined. (Not more than one exposed reel of films shall be in the hands of any one person at any one time.) Reels containing films to be examined or to be rewound or shipped shall be enclosed in approved metal boxes.

Not more than ten reels nor more than ten thousand feet in the aggregate of motion picture films shall be kept in the booth of any motion picture theater or any theater using motion pictures. When not being used for exhibition on a screen, shall be kept in approved metal boxes with self closing top or cover.

Each room used for the repairing or piecing together of inflammable motion picture films shall contain a metal can wherein all waste parts and scraps of such films shall be placed and kept covered with water; the waste parts and scraps shall be removed daily and safely disposed of In no case shall inflammable motion picture films, or portions thereof, be deposited with waste paper, refuse or rubbish, separate metal covered cans shall be provided for all waste paper, refuse or rubbish.

All storage, manufacturing, repairing and examination of inflammable motion picture films shall be under the direct supervision of one or more persons who shall demonstrate their fitness for the position to the satisfaction of the Chief Engineer and Fire Marshal.

No collodion, amyl-acestate or other similar inflammable cement or liquid in quantities greater than one-fourth pound shall be kept in a room where inflammable motion picture films are stored or repaired. Premises wherein inflammable motion picture films are stored, manufactured, repaired or examined shall be equipped with the number of buckets of water, sand, and fire extinguishers as approved by the Chief Engineer and Fire Marshal.

Each room used for the repairing, rewinding and examination of inflammable motion picture film shall be heated, if at all, only by hot air, hot water, or steam, and a metal shield or screen shall be provided to prevent the films coming in contact with radiators or heated pipes. No hot air floor registers shall be used.

In all rooms used for the storage of posters, an aisle space not less than three feet wide and one or more openings to the outside air shall be provided easily accessible in the event of a fire therein.

Smoking or the use of matches shall be prohibited in every room where motion picture films are handled, stored or kept, including the rooms used for the storage of posters.

Signs shall be displayed in two or more places to read, "NO SMOKING," By orders of the Commissioners, D. C., the words no smoking in black letters on a white ground not less than three inches in height, the words By orders of the Commissioners, D. C., in black letters on a white ground not less than 1½ inches in height.

Means of egress sufficient to allow the maximum number of people present to escape in case of emergency, shall be available at all times at each end of buildings used for storage, keeping or handling of inflammable motion picture films. Doors leading to the fire escapes and stairways shall be automatic closing fire doors and kept unlocked when people are occupying the building. Over each door shall be provided signs marked "To EXIT," letters in black on a white ground not less than three inches in height.

No torch, forge, fire or open flame or sparking device shall be kept, used or manufactured in any room wherein inflammable motion picture films are stored, kept or handled and no volatile or inflammable fluids shall be permitted to be kept or used in any building used for the storage, keeping or handling of inflammable motion picture films except as herein provided.

No person shall transport or carry inflammable motion picture films on any street, avenue, alley, parking or public space, nor on any street car, or other public conveyance of any kind in the District of Columbia unless each reel or film shall be separately enclosed in a tightly closed metal box lined with fibre, leather or other suitable non-combustible material, properly reinforced at the joints and corners fastened with metal, subject to the approval of the Chief Engineer and the Fire Marshal, provided, however, that the provisions of this paragraph shall not apply to the delivery of films by express companies or railroads under the regulations of the Interstate Commerce Commission

All motion picture films shall be deemed to be in transit when they are not in a room used for the storage, handling, manufacturing or the exhibition of such films. Not more than twelve reels of films so enclosed shall be carried or transported by any one person at any one time. Metal reels shall be used for the handling of such films.

Exhibition rooms, accommodating not more than twenty-five people, may be fitted up and used for the purpose of sale, exchange or renting of inflammable motion picture films, in a building where motion picture films are stored, kept, handled or manufactured, provided the room is of fire resistent construction and provided with a fireproof booth, but not for public exhibition, provided further, that the necessary fire prevention appliances are installed as required in article 16 of the Police Regulations applying to the motion picture theaters.

Any person, film or corporation violating any of the provisions of this article, or refusing, failing or neglecting to comply with any of the provisions hereof shall be fined not less than five nor more than one hundred dollars, for each offense, and a separate offense shall be regarded as having been committed for each day during which such violation shall continue and upon second conviction for violation of any of the provisions of this article, will subject the person, firm or corporation to a revocation of their permit, subject to the approval of the Commissioners, D. C.

Exchange Men Protest.

Everything is upside down in Washington at present following the adoption of the amendments to the police regulations, authorized by the District Commissioners, which will cause the eviction of all film exchanges from present quarters on January 1 next.

When word reached the managers late last week that the

Commissioners had placed their O. K. on these very drastic rules, they got together for an indigation meeting and it was voted that if the Commissioners insist upon the new regulations the exchanges be moved to Baltimore. In the meantime each manager is to take the proposition up with his company and secure the consent of the proper officials to the move.

Needless to say the managers are very much disturbed over the prospects. The regulations are very strong and are somewhat out of place under the peculiar conditions existing in Washington, where no film exchange building has been provided and there are practically no places available for the purpose except with the expenditure of large sums of money on improvements to put them in condition to meet the requirements of Fire Marshal Nicholson and Commissioner Brownlow.

After going over the regulations and following extensive debate, it was decided to put the problem up to the heads of the companies for determination as to what the managers shall do. The latter of themselves are not authorized to make any such move, but the necessary permission, they expect, will speedily be forthcoming. The managers are getting tired of the conditions that surround the film business in Washington with new laws and regulations and other things being constantly dealt out to them, without their being able to do anything, and the help question, and it is believed they would welcome the word to move.

During the discussion it was pointed out that the only thing that has operated against Baltimore in the past in its selection as the distributing point instead of Washington has been that shipments Southward are better facilitated from the latter, this being a shipping center, yet it is felt that shipments could be expedited; the delays could be overcome by earlier shipping. Washington is but an hour's ride from Baltimore and it would be a simple matter for the managers to accommodate the distribution of film to the running of the trains.

It was pointed out that several of the companies have contended all along that Baltimore is the more logical distributing point because of its being the larger city of the two and there is a large amount of city business to handle, and they have held that they can get better results from Baltimore than from Washington. These companies, of course, will feel predisposed in favor of Baltimore.

During the discussion of the matter it was intimated that a proposition would be made for a film building in Baltimore that would accommodate all of the exchanges under one roof, yet leaving individual exchanges to locate in other places if they so desire. Baltimore's business men are anxious to coax all possible industries to their city and the city is very likely to be far more liberal in the matter of ordinances than Washington, the political complexion of which is so different from any other city in the United States—Baltimore's voters would hardly stand for any absurd regulations and, as it was stated at the meeting, if in Baltimore they would hardly get the "raw deal" that is to be tagged on to the managers in Washington.

Baltimore offers many additional facilities. In Washington, the managers told one another, there is the question of labor. The exchanges are all operating short-handed because the Government has taken over on its payrolls many thousands of clerks, stenographers and typewriters, porters, telephone and telegraph operators, chauffeurs, and all other classes of men and women, young boys and girls, able to put forth any special claim to any special ability. In Baltimore conditions are different; the managers could obtain a better class of people and at less money, two things in themselves constituting advantages, and if they wanted to dispense with the services of any particular individual they would not have to think twice because of an inability to get another person to fill the vacancy.

The enforcement of the regulations will throw upon the burdened local real estate market the twelve or fifteen locations now occupied by exchanges. Local banks would lose large deposits. Washington's merchants would be cut out of the sale of large quantities of merchandise. And capping all, there would be about 250 people thrown out of employment just as soon as the exchanges move.

The managers feel, and so expressed themselves, that if the District authorities are going to make them move into a building that complies with the very "onerous" regulations, they should provide such a building for the film folks. The managers would be delighted at an opportunity to move into a nice new building erected specially to fit their needs, instead of having to do business in places perhaps not large enough, improperly laid out so as to prevent the most economic use of floor space, etc., and they are willing to tell the Commissioners so. But to be thrown out on the streets, as they put it, is an injustice against which too much cannot be said.

All concerned seem very pessimistic over the whole proposition. The District officials know the conditions existing—that half dozen or more propositions looking to the building of a proper structure by local capital have been broached but none carried to completion, yet the amendment to the police regulations are agreed upon.

GOVERNMENT WANTS FILM INSPECTORS.

The United States Civil Service Commission announces an open competitive examination for laboratory aid, motion-picture laboratory, for women only, on August 8, at various cities and towns throughout the country. A vacancy in the Division of Publications, Department of Agriculture, for duty in Washington, D. C., at $720 a year, and future vacancies requiring similar qualifications, at this or higher or lower salaries, will be filled from this examination, unless it is found in the interest of the service to fill any vacancy by reinstatement, transfer or promotion.

The duties of the appointee will consist in the assembling, splicing, and repairing of motion picture films, the staining of positives, and the photographing of positive legends from printed copy.

Competitors will be rated on practical questions, 60; experience, 40.

At least six months actual experience in a producing motion picture laboratory in the assembling, splicing, and repairing of motion picture films and in making of positive legends is a prerequisite for consideration for this position.

Applicants must have reached their twentieth, but not their forty-fifth birthday on the date of the examination.

At Leading Picture Theaters

Programs for the Week of July 22 at New York's Best Motion Picture Houses—"An Even Break" at The Rialto.

OLIVE THOMAS was seen on the screen at The Rialto the week of July 22 in a new Triangle production, "An Even Break." Lambert Hillyer wrote and directed the play. One of the settings used, showing the interior of a Broadway cafe, is said to be the largest and most costly ever erected in the Triangle studios. Miss Thomas is given a variety of typical "Follie Girl" costumes to wear and has ample opportunity to display her whimsical personality. Charles Gunn, Margaret Thompson, Darrell Foss, Charles K. French and J. Frank Burke appear as principal support for Miss Thomas.

Mr. and Mrs. Sidney Drew in a new domestic comedy, "Mr. Parker"; The Rialto Animated Magazine, and a scenic balanced the bill.

The soloists were Adrienne Gibson and Willard Andelin.

"The Mad Lover" at the Strand.

The Strand Theater presented Robert Warwick in a novel photoplay, "The Mad Lover," Elaine Hammerstein appearing in the cast. All of the exteriors of this production were filmed on the C. K. Billings estate, located on the St. James River, near Richmond, Va. Leonce Parret, the French director, directed the picture. "The Mad Lover" is Mr. Parret's second American production since his arrival from Paris. An educational feature showing "The Manufacture of Print Paper," Victor Moore in his latest comedy, and the Topical Review were also on the program.

Harry Gibble, Nadine Legot and Eleanore Hindogradoff were the soloists.

"The Lone Wolf" at the Broadway.

The Selznick production of Louis Joseph Vance's novel, "The Lone Wolf," continues its successful run at the Broadway Theater.

Bill at the Eighty-first Street Theater.

At the Eighty-first Street Theater on Monday, Tuesday and Wednesday Enid Bennett, in "The Mother Instinct," and George Binns in a Triangle komedy, "An Innocent Villain," were the picture features.

Thursday, Friday, Saturday and Sunday Bessie Love, in "The Sawdust Ring," and the Keystone girls in "Whose Baby?" produced by Mack Sennett, were on the program.

DUNBAR ASSOCIATED WITH GOLDWYN.

W. H. Dunbar, of Montreal, Canada, one of the best known film executives in the Dominion, has resigned as sales manager of Art Dramas to become associated with Goldwyn's Canadian interests. His headquarters are at Winnipeg, Manitoba.

The New Fox Pictures

William Fox Tells How They Were Produced and Who Made Them

"I DO not believe that there is anything to be added to my statement of the policy of the Fox Film Corporation printed today in your advertising pages," William Fox responded, when asked to amplify the statement, "except that I might tell you how it all came about

"I can assure you that my greatest ambition has always been to make better pictures than anyone else, and that I have experimented patiently for several years. I knew that the pictures that we and other producers made at first could be improved. I began to take a deeper personal interest in the scenarios and to re-write some of them. I looked around for the best directors and as I found them, I encouraged them—gave them carte blanche in their production—when I saw that they were on the right track.

"Being an exhibitor myself, I had great opportunities for watching the public and its desires, and, little by little, I saw our films growing into better stories, better photography and more perfect production.

"When we started on the production of 'Jack and the Beanstalk,' I searched for the best child directors I could find in the world. It took some time, but when I finally got in touch with C. M. and S. A. Franklin, and got them started to work, I knew I had succeeded.

"'Jack and the Beanstalk' started out to be a 3-reel film, just for children, to fill the need then apparent for something to entertain the little folks—something that would not worry their little brains to follow—something they were familiar with. When we got started on the picture with those thirteen hundred wonderful children, and saw them enter into the spirit of it earnestly, we realized that we had struck a big idea, and I gave the Franklin brothers full authority to go as far as they liked. When you have seen this picture at the Globe Theater next week, you will realize how wonderful has been the result and how astoundingly the children have shown their innate talent.

"This was nearly a year ago, we started, and we spent more than $500,000 on the first experiment. The original filming ran into about 17 reels—we will show it in 10 reels. We put this picture away and looked at it ourselves hundreds of times—with more enjoyment at each sitting, and we came to realize that these pictures were not only for children, but for grown-ups even more.

"Immediately we started 'Babes in the Woods' and then 'Treasure Island' and then 'Aladdin and the Wonderful Lamp.' With these in our pocket we knew there was no end to what we could do.

"Theda Bara, in the meantime, had advanced to the very top of artistic achievement and of trade popularity, and I decided that we would give her the very best we had in us. She posed in a version of Cleopatra which looked so very good that we decided to lay this picture on our shelf also, to save, temporarily, for our own private enjoyment.

"Then I began to think hard. We had three more big subjects for Theda Bara, so we cast everything to the winds and turned her loose, with the result that we have piled up in our private storeroom a group of pictures better than I had ever seen anybody make before.

"William Farnum, to whom I have frequently expressed my profound admiration for his art and his manliness, so that it is no secret that I consider him the greatest living motion picture actor—was in the meantime recovering from an illness, and he looked so fit and wonderful that he was permitted to outdo himself in four of the biggest, red-blooded, thrilling and wonderful pictures that any man has ever made. We made some innovations in these pictures, too —one in particular.

"It used to be the idea in motion pictures that when a man was made, he merely mugged it, as they say, and it registered. Not so, in the Farnum pictures. When they get wrought up in these pictures, the men are allowed to fight as men fight—and I am pleased to let you know that when the National Board of Review passed on this particular picture they gave it their warmest recommendation in a special additional note.

"With the Theda Bara superpictures and 'Jack and the Beanstalk' and the William Farnum pictures, the kiddie series and 'The Honor System' ready to be offered to the exhibitors, I came to the conclusion that our two and a half millions had been better expended than I ever used the same amount of money before for, and I have now announced Standard Pictures for open booking, to include the pictures already mentioned, and the Fox Kiddie stories, which will in the year amount to twelve of the children's pictures that cannot be resisted by the grown-ups.

"Then, when I thought we were ready for a rest, we gave a sudden thought to our little kiddies, Jane and Katherine Lee. We starred them in a picture called 'Two Little Imps' last week, and overnight they were the sensation, not only in New York, but all over the country. Never, in any case that I can recall, did the word of a success travel so rapidly; and these little folk have found themselves surrounded by crowds ever since the opening at the Acamedy of Music in New York, at which they appeared in person.

"So now Jane and Katherine Lee are Fox Kiddies, indeed, and are named among the Standard Pictures. Bless their little hearts.

"We have seen these pictures ourselves so often, and we are so sure that they are better pictures than anyone else has yet made, that we have decided not to sell them to any manager who has not already seen them; and this will be our policy. We have employed special representatives to give trade showings in all the important cities of the United States and Canada. The releases will begin in September so that there is plenty of time for the men from Missouri and elsewhere 'to be shown.'

"While Standard Pictures occupied a great deal of our attention in the last eight months, we were not neglectful of our fifty-two feature releases for the next year. Dustin Farnum, who has not been heard of in the past ten months, has made for us four pictures that vary in style from the wild Southwest, to the thrilling Northwest, and in between—and these will be seen among our fifty-two features. There are some new ones for George Walsh, Gladys Brockwell, Miriam Cooper, Virginia Pearson, June Caprice, Valeska Suratt and others.

"And the new Henry Lehrman comedies. While we were experimenting on Standard Pictures in California, I discovered that Lehrman had been experimenting also. He showed me a comedy on a new idea that took me off my feet. So I put that away and told him to go ahead on some more. This one was too good to be true. When I got back to New York another one followed, and then another, until we have ten of them on hand that have never been seen, except by our branch managers at the Convention. At the same time, some remarkable accounts followed the films from the coast, one of them for $32,000, another for $28,000 and so on. I wired Lehrman to keep on going and not to stop at anything. I wanted fifty more of them. He took it seriously and answered that it would be beyond human possibility to make more than sixteen more this year. So I am only announcing 26 for 1917-18—and I won't sell one of them until the exhibitor has seen it.

"Did I tell you that the Fox films have been furnished for several months to the English, French, Italian, Belgian and Russian troops in the trenches? We have made the same offer to the American Government for our troops."

MISS YOUNG LEASES THANHOUSER STUDIO.

Clara Kimball Young has taken over the Thanhouser studio at New Rochelle and has started work on her first picture, "The Marionettes," which will be produced by her own organization under her personal direction. "The Marionettes," was first produced in Paris and enjoyed a long run there, being later produced in this country under the name of "The Puppets," with Mme. Nazimova as the star.

The story concerns a young, convent-bred girl, a part admirably suited to Miss Young's well known talents. Work is now being rushed at the studio under the direction of W. G. Belew, who has been engaged as studio manager, having been with Miss Young in former years. Mr. Emile Chautard will direct the picture which will be ready by September 1.

Miss Young has opened executive and publicity offices in Aeolian Hall, New York City.

News of Los Angeles and Vicinity

By G. P. HARLEMAN

Lyons and Moran Represent Universal at Convention

Nestor Starts the Stage Story Especially Written Around the Convention While on the Trip.

EDDIE LYONS and Lee Moran, co-stars in Universal Nestor comedies, left Universal City on July 11 to attend the National Motion Picture Convention at Chicago.

They represented the Universal's acting forces at the convention and in addition to this distinction they staged a two-reel feature comedy which included scenes made at Unversal City, en route to and from Chicago and in the Windy City itself during their stay there. The two popular stars were accompanied by a director, camera man and a number of actors who will appear in the picture

Eddie Lyons and Lee Moran Leaving Universal City for Chicago Convention.

The scenario is the work of Frederick A. Palmer, who is writing exclusively for Lyons and Moran, and it is the thirty-fifth story he has prepared for these comedians. The theme of the comedy lies in the trip to the convention and among those who will appear in the film are President Carl Laemmle, Vice President R. H. Cochrane, Treasurer P. A. Powers of the Universal Film Manufacturing Company, Henry McRae, manager of production at Universal City, several well-known stars of Universal pictures and a number of prominent exhibitors who visited the convention.

A throng of three hundred Universalites turned out to witness the comedians from Universal City and cheered their best wishes as the motor car carrying the Nestor Players sped away to the railroad station.

Additional Studio Space for Lockwood Production

Work Starred on Metro-Yorke Master-Feature, "Paradise Garden," Under Direction of Fred J. Balshofer.

FRED J. BALSHOFER has acquired additional studio space comprising three acres adjoining the present studios, and is erecting stages and equipping them in readiness for work on the seven-reel Lockwood Master-Feature, "Paradise Garden," which is to be produced under the personal direction of Mr. Balshofer from the novel by George Gibbs. the production to be made at a probable cost of $75,000.

The enlargement of the Metro-Yorke studios in California took place immediately following the completion of plans for staging "Paradise Garden," which is a society drama. In completing the script for this picture, Mr. Balshofer discovered that the necessary settings would require facilities which the present studios did not include. It was therefore decided to build new and larger stages and fit them up for the proper production of the feature.

When Harold Lockwood signed his new two-year contract with the Metro-Yorke company, the announcement was made that he would soon be presented in a number of Metro Master-Features, some of which would be seven-reel productions. The new picture, "Paradise Garden," is the first of these special productions in seven reels featuring the Metro star.

Since a longer time than usual will be required to produce this feature. the picturization of "Paradise Garden" will probably not be ready for release on the Metro program before September. The production of this picture is in line with the Metro-Yorke general policy of presenting Harold Lockwood in a variety of roles, his latest releases ranging from fantastic comedy in "The Haunted Pajamas" to western drama in "Under Handicap." "The Paradise Garden" is different from either of these in that it is a society drama with a strong psychological interest, at the same time giving the star a pleasing and appropriately fitting role.

Los Angeles Film Brevities.

An immense theater interior set has been built for the next starring vehicle of Louise Glaum, being directed at the Triangle Culver City studio by Walter Edwards. So many scenes were to be taken and so many lighting effects produced that the Triangle deemed it necessary to build the set on one of the immense glass stages. The interior is complete and the lower floor will seat 400 persons. The usual incandescent globes used for footlights in theaters have been supplanted by Kleig lights, which are necessary for photographic purposes, but which shine so brightly that players would be blinded by their radiance if compelled to look across them for any length of time.

* * *

Frank Borzage. Triangle director and actor, is the busiest man at the Culver City studio this week where he is simultaneously playing the leading male role opposite Bessie Love in one of her new productions directed by Charles Miller and directing a play starring William Desmond. It was thought that Borzage was finished with the Love picture when given the Desmond piece to direct but some added scenes made it necessary for him to divide his time between the two companies.

* * *

Charles H. Christie. business manager of the Christie Film Company. has recently been confined in a local hospital while undergoing an operation for tonsilitis. The ordeal was gotten through without any trouble and his well-known smile is again in evidence at the studio.

* * *

David Horsely is enjoying a week's motor trip through Yosemite. During his absence Norman Manning, studio manager, is the dynamo behind six companies, whose productions range from one-reel comedies to seven-reel dramatic features.

* * *

"Beach Nuts" is the title selected for George Ovey's next Cub comedy, which will be released on the Mutual program We suspect that there is some relation between the present warm weather and the fact that Ovey is starting a comedy in which bathing suits will play a prominent part.

* * *

Mary MacLaren's first feature photodrama, produced under the contract with David Horsely, has been titled and cut. It will be released shortly, under the name of "The Counterfeit Soul." Miss MacLaren will start a new state rights feature this week, under the directorship of Thomas Ricketts.

* * *

Triangle Director Thomas Heffron and company, headed by Margery Wilson and Charles Gunn, have departed for

Felton, California, where they will film the exterior scenes for the first Triangle play starring Miss Wilson. The piece hinges about a story of Kentucky feuds and moonshine plots. Charles Gunn will be seen in the leading male part.

* * *

Director Lynn Reynolds, a recent addition to the Triangle Culver City studio directorial force, is preparing the script for his first Triangle play, from his own story, which will star Olive Thomas, who will be supported by George Chesbro and George Hernandez. The locale of the story is in Arizona and New York City. Director Reynolds is planning to take his company to the desert to get the true Arizona atmosphere.

* * *

Al. E. Christie last week started another Christie comedy at the company's studio in Hollywood, under the title "Local Color." Margaret Gibson has the leading part as an actress, and James Harrison plays a writer, while other parts are in the hands of Ethel Lynne, Eddie Griggon, Eugene Corey and Lucille Pietz.

* * *

Director Oscar Apfel is putting the finishing touches, this week, on the picturization, at the Paralta studios in Hollywood, of Peter B. Kyne's sensational novel, "A Man's Man," in which J. Warren Kerrigan will make his debut as the star of his own producing company, under the auspices of Paralta Plays, Inc. Virtually all the big spectacular scenes have been filmed and there remain to be made only a few minor scenes.

Oscar Apfel Directing "A Man's Man."

* * *

Balboa has sent Cameraman E. L. Chinlund on a three months' trip through the Canadian Northwest to shoot scenic stuff.

* * *

Director Robert Ensminger has begun on a series of industrial pictures for Balboa. His picture stories of the fishing industry promise to be especially interesting.

* * *

Sherwood Macdonald, who has directed Jackie Saunders in all her pictures during the past year, returned to Balboa July 1st and began directing Balboa Gloria Joy in a new play by Will R. Ritchey, former head of the Balboa scenario department. This is Director Macdonald's first experience at directing children in star parts.

* * *

The action of Winfield Hogaboom against the Grafton Film Publishing Company, for alleged breach of agreement, was non-suited by Judge York yesterday. Mr. Hogaboom is a scenario writer, who wrote the story of the Argonauts. He alleged he was to receive 5 per cent. of the stock of the $100,000 corporation. The corporation was formed and the scenario accepted, but the stock not transferred to him, he stated. He was unable to show any written agreement and the defendants asked for a non-suit.

* * *

After three months had been spent in working over the pictorial prologue to "The Curse of Eve," the first production of the Corona Cinema Company, directed by Frank Beal, and fitting the musical score by Louis Gottschalk to the picture, Dr. Bruce Gordon Kingsley, who has been for the past three years one of the leading organists of the Los Angeles theaters, played the score by Gottschalk, and declared it to be the most appropriate thing which he had played in motion picture accompaniment. The Biblical prologue to "The Curse of Eve," which depicts with remarkable photographic effects the creation of the world, gave to composer Gottschalk a theme upon which to work.

* * *

Paralta studios have commenced the construction of a spacious indoor stage on its premises in Hollywood. The structure is being erected immediately adjacent to the present stage, and will measure 50x200 feet. It will be thoroughly equipped with the latest and most efficient electrical system, and will claim a distinctive feature in that its height will measure twenty-four feet in the clear, thus permitting of the photographing of majestic interiors. Building expansion is further evidenced by the beginning of work on the erection of a restaurant within the Paralta enclosure. This is designed to eliminate the necessity of players working in the Barriscale and Kerrigan productions leaving the studio grounds at the noon hour.

* * *

Gertrude Selby and Neal Burns, co-stars in Selburn comedies, have started this week under the directorship of Horace Davey, a rollicking story particularly adapted to their light comedy talents.

* * *

Ben Cohn, for a long time connected with the Universal and Fox manuscript departments, is now the head of the David Horsely scenario force.

* * *

William Garwood is now producing spectacular scenes in the David Horsley studios, to be used in a vaudeville act revolving around the Russian Revolution.

* * *

Returning from a downtown cafe, where she had dined with her husband, Mrs. Gertrude Campbell, wife of Eric Campbell, a motion picture actor associated with Charlie Chaplin, died suddenly of a heart attack. Mrs. Campbell had been in unusually fine spirits and apparently was in the best of health until a few minutes before the fatal attack. Another tragedy was nearly superimposed upon the first when Miss Campbell started down town with several friends in the automobile of William E. Mong. The machine collided with a street car very nearly causing instant death to the occupants of the automobile, who were rushed immediately to the Receiving Hospital and treated for lacerations and bruises. Fortunately no one was seriously injured.

* * *

When the Toreadors take next Sunday off for a holiday at Bundy's bath house, Santa Monica beach, they will have a few reels of motion pictures made—just to keep their hands in. They are also promising a daily newspaper, "The Film and Fish" or the "Film and Flash," or whatever name it may be given, and there is to be swimming for those who care to get their bathing suits wet. Bennie Ziedman, Pat Dowling and Tom J. Geraghty are impresarios extraordinary for this occasion.

* * *

Following close upon the announcement of the engagement of Miss Helen Marie Jonas and Dr. James Steinberg, which was made by her parents, Mr. and Mrs. M. G. Jonas of Hollywood, Wednesday, comes the news that their wedding will take place within a very short time. This decision has been made because Dr. Steinberg will soon be called away to do his "bit" for Uncle Sam. Dr. Steinberg has received his commission as First Lieutenant Surgeon in the Reserve Corps, U. S. A. Miss Jonas is the daughter of the director of publicity for Universal Film Company, and is herself well known for the writing of many scenarios for various local companies.

* * *

Bessie Love was the Fourth of July guest of the exhibitors of Fresno, going there upon their special invitation, making personal appearances at several of the theaters and was the guest of honor at a banquet.

* * *

Frank A. Garbutt, the western general manager of the Famous Players-Lasky Corporation, has been appointed state representative on the Government committee planning to use motion pictures to educate the world as to the aims and purposes of the United States in this war.

* * *

One of the most sincere tributes of appreciation ever paid to anyone connected with the motion picture industry was recently paid to Cecil B. deMille, director-general of the Lasky company, by the citizens of Hollywood, California, where the Lasky studio is situated. At a public ceremony on the evening of July 3d, Mr. deMille was presented with a beautiful loving cup, by a committee of citizens, in appreciation for his own and the studio's efforts in behalf of civic improvements, the Liberty Loan bonds and the Red Cross fund.

* * *

Willard Louis, under the direction of Charles Parrott, has hit his third week of comedy. Playing opposite him is Doris Pawn, who makes her first appearance in Foxfilm comedies, having played opposite George Walsh in various photoplays.

* * *

William Fox announces the acquisition of Seena Owen to play opposite "Smiling George" Walsh in his latest comedy-drama. Miss Owen will be remembered as having made her last appearance in "Intolerance." Her appearance with Mr. Walsh under the direction of Paul Powell is her first appearance before the camera in a long time

* * *

An event of importance to Culver City occurred on Monday, when the Sanborn Laboratories were opened. This building is one of the largest and best equipped in the country, having a capacity of developing and turning out half a million feet of finished release prints a week. This concern will do the developing work for fourteen of the largest producing companies in Southern California. Formerly it was necessary to send this work to New York for production.

* * *

T. L. Tally has returned from New York, where he played a prominent part in the big Chaplin deal recently completed by the First National Exhibitors' Circuit, of which he is vice-president. "The first Chaplin release is to be ready for us November first," said Mr. Tally, "but we are leaving the theme of this picture and its treatment entirely to him. Every member of our exhibitors' circuit is greatly enthused over our success in getting this big contract."

* * *

Manager Irving Lesser of the All Star Feature Distributors, has left Los Angeles for a well-earned two weeks' vacation, to be sent on a motor trip through the northern part of the state. In the last six months Mr. Lesser has put over some of the largest deals consummated by the men of the local exchange colony.

* * *

Harry Clement has resigned as manager of the Omar theater. He has another theatrical proposition under consideration, and while he regretted leaving the Main street house, his interests forced him to a decision.

Wm. L. Sherry Signs Big Contracts

Makes Extended Trip Through New York State to Sign Paramount and Artcraft Contracts.

WM. L. SHERRY, District Manager of New York State and Northern New Jersey for the Paramount and the Artcraft Companies, has just finished a ten-day trip through New York State and has succeeded in closing practically all the cities and towns he visited for Paramount and Artcraft Pictures.

Mr. Sherry, early in the campaign of coordinated bookings for Paramount and Artcraft, decided to cover the principal cities himself. When things were ready for the taking on of houses under the Star Series Selective Booking Plan, Mr. Sherry started out by machine. He has closed the greater part of the business in the state, has already returned to the New York office for a brief stay to approve contracts secured in the city and has returned to the road to finish up.

Besides the principal cities, Syracuse, Rochester, etc., Mr. Sherry has signed up a chain of theatres in Buffalo, Shea's Hippodrome, the Strand, Regent, Academy, Victoria and others. Many of the houses contracting for the new star stories have planned increased prices and have entered into an entirely new policy.

Mr. Sherry returned to New York on Thursday, July 12, for a two-day stay at the head offices, 729 Seventh avenue, to approve, as district manager, the contracts signed by exhibitors in New York City, New Jersey and other parts of the territory under his jurisdiction.

Following this brief recess, he immediately started out again and within another week will have closed the principal theaters of New York State for the Paramount and Artcraft productions. Besides the contracts actually closed on the first trip, some thirty contracts were held in abeyance, which have almost all since been closed.

JANE NOVAK IN FIRST FOX PICTURE.

Jane Novak will make her debut in William Fox productions in a prominent part in "The Innocent Sinner," the new R. A. Walsh production featuring Miriam Cooper. Jane has a plain name but you ought to see her on the screen!

Important Plays for Billie Burke

"Arms and the Girl" and "The Runaway" to Be Released by Paramount.

TWO important stage successes have been purchased by Famous Players-Lasky Corporation as vehicles for Billie Burke and will be released by Paramount under the selective star-series booking plan. The first of these is "The Runaway," in which Miss Burke starred on the stage under the management of Charles Frohman a few years ago. The play was presented in Paris by Pierre Vebere under the title, "La Gamine," where it scored a complete triumph.

This will be the second instance where Miss Burke will appear upon the screen in a Paramount adaptation of one of her former stage successes, the first being "The Land of Promise," by W. Somerset Maugham, which has already been completed under the direction of Joseph Kaufman.

"Arms and the Girl," the other play which has been purchased for Miss Burke, proved one of the greatest sensations of two seasons ago when it was presented at the Fulton theater in New York, with Fay Bainter in the leading role. It was in this delightful characterization that Miss Bainter made her first Broadway success. The play, by Grant Stewart and Robert Baker, has been declared by critics to be the finest melodramatic comedy written with the war as a background. The story concerns the adventures of several young Americans caught in Belgium during the German invasion.

The Roll of Honor

THE day after President Wilson declared a state of war existing between the United States and Germany, Robert E. Wilson, an actor, who had become well known on the screen through his long association with Mr. and Mrs. Sidney Drew in the making of Metro-Drew comedies, offered his services to Uncle Sam. He was sent to Fort Slocum, where, under the watchful eye of Lieutenant Colonel Maudlin, he started a campaign of intensive drilling. Recently he obtained a three-day leave of absence to visit his mother in Warren, Pa., and say good-bye.

Robert E. Wilson.

"I joined the regulars because I felt that I would see active service quicker," said Mr. Wilson. "At first I found it hard to answer the first call at 5:20 in the morning, and if it happened to be sounded at 4:20 I felt that I was getting up in the middle of the night, but that is all over now. When the call comes to turn in I am always to be found ready for sleep, and I can turn out just as readily as I can turn in. It took some weeks to get used to it."

* * *

W. S. Tyson, of Tyson Brothers, owners of the Strand, Valdosta, Ga., enlisted last month in the field artillery of the United States, and is now stationed at Fort Oglethorpe, Ga. Tyson Brothers have been active in all war doings—they subscribed to the Red Cross funds and Liberty bonds, and placed house and screen at the disposal of the general cause. They expect to open their fine new house, the Valway, in September.

* * *

David "Slim" Voorhees, the tallest member of the Rolin Company, recently called to the colors, reported for duty July 15, at Fort McArthur, San Pedro, Cal. Voorhees is drum major of C. A. C. band. He was born in Kansas in 1890, weighs 200 pounds, and stands 6 feet 7¾ inches. He prides himself upon being the tallest man now enlisted in the United State Army. He is a nephew of the late Senator Voorhees, of Indiana.

New G. F. Manager in Albany

In Ray E. Gallagher General Film Appoints Aggressive Man to Serve Neglected Territory.

IN order to improve facilities for distribution in the Albany territory, which has been without a branch of General Film, that company has just made an appoinment of a manager with headquarters in the capital city who begins his duties at once. The appointee is Raymond E. Gallagher, who has been connected with the sales department of the New York exchange.

Ray E. Gallagher.

The important Albany territory has not been served by General Film from an office in that city, the distribution having been from New York. There was, however, such a demand for General Film product developing there that it was considered due the exhibitors to have better facilities. General Manager Harold Bolster of General Film determined that the office at 48 Howard street should be opened and a live, aggressive agent placed in charge. The service given by the company will, therefore, be directly available.

Raymond E. Gallagher, who now joins Sales Manager Kent's aides, has made an unusually good record as a film salesman in the New York district. Before joining Branch Manager Buxbaum's force he was for years at the Vitagraph plant in Brooklyn, which city is his birthplace. Mr. Gallagher was formerly private secretary to Commodore J. Stuart Blackton. Before that he was in the publicity department of Vitagraph, being one of the two original members of the first publicity staff engaged by that company. He knows the film business from every angle and has had, in fact, seven or eight years of experience in it under conditions that were exceptionally valuable. Still he is quite a young man and is probably the youngest branch manager on the rolls of General Film. He is being congratulated on his new appointment by a wide circle of friends in every branch of the film industry. It is expected that he will be welcomed to an equal extent at Albany, where there has been such a desire manifested for some one of his abilities to be on the ground with General Film's interests in charge.

Mutual Film Catalog

Contains List of All Pictures Obtainable at Mutual Exchanges—Will Be Issued Quarterly.

FEATURE film productions representing a total investment of slightly more than fifteen millions of dollars, including hundreds of big pictures, are presented in the first quarterly catalog of the Mutual Film Corporation, just off the press.

The Mutual's catalog is a compact twenty-four-page volume illustrated with pictures of all the Mutual's stars, beginning with the earliest releases and running from the early W. S. Hart and Mae Marsh pictures down to the Mary Miles Minter pictures to be released two months hence, and the coming releases of Charles Frohman successes in motion pictures.

A survey of the Mutual catalog brings before the reader a surprising array of stars whose pictures are available at the Mutual's exchanges. One finds the familiar faces of many favorites now scattered through the field of picture production. There is Robert Harron, Bessie Barriscale, Louise Glaum, "Fatty Arbuckle" and many others of the early Mutual luminaries. Coming down to date we find Marjorie Rambeau, Nance O'Neil, Ann Murdock, Julia Sanderson, William Russell, Margarita Fischer, Gail Kane and others of the current Mutual releases.

The catalog issued by Mutual contains condensed information on each of the stars and each of the pictures, with complete numerical designation, so that the reels can be located promptly in the exchanges and clearing house, regardless of date, and is a part of the elaborate system of special service to the exhibitor instituted in the Mutual Film Corporation by President John R. Freuler.

"We will issue a new edition of the catalog every quarter," said Denis J. Sullivan, of the Mutual's executive staff. "We will constantly have available every picture listed and the list will grow to take in everything among the added productions. Conditions in the motion picture business point to the growing importance of just the sort of service that this catalog presents."

The Mutual's catalog will be sent free to any motion picture exhibitor on application to his closest Mutual exchange.

Mae Murray, Star of Bluebirds

EXHIBITORS of Bluebird photoplays and the theatergoing public will be interested in the announcement that Mae Murray, more recently star in Lasky features, has signed contracts to become a star in Bluebirds, with Robert Leonard her producing director. The deal was closed at the New York headquarters of Bluebird late on Saturday afternoon, July 14, and, after having spent a few days at the Chicago convention, Miss Murray and Mr. Leonard departed for the West Coast.

Mae Murray.

Immediately upon arriving in Los Angeles a decision will be reached concerning the first feature Miss Murray will present and Mr. Leonard will at once begin the work of production. This engagement marks Mr. Leonard's return to Bluebird's directing staff. When the program was in its early stages he directed Ella Hall in several features, leaving Bluebird a few months ago to join the Lasky forces as Miss Murray's director.

Miss Murray's presentations of "A Mormon Maid," "Sweet Kitty Bellairs" and "At First Sight" were directed by Mr. Leonard. Among other features in which Miss Murray has starred are "The Primrose Ring" and "To Have and to Hold." In these presentations Miss Murray has become established as a screen favorite and Bluebird will make every possible effort to capitalize her popularity, not alone in giving publicity to her features, but in selecting subjects that will best develop her natural equipments for entertaining.

While the individual artists are not specifically mentioned, it is known that Bluebird is in negotiation with other stars to add to their flock of public favorites. Further announcements may, therefore, be expected at any time, for Bluebird is planning some conspicuous advances for the forthcoming season. With Dorothy Phillips, Ruth Clifford, Ella Hall, Violet Mersereau and Brownie Vernon already established favorites, the Bluebird program will be well equipped with pretty and talented women stars.

THREE MEN HELD FOR ALLEGED THEFT.

The biggest achievement made so far in the efforts of film producers to put a stop to the theft of positive moving picture films was accomplished by the Famous Players-Lasky Corporation last week in connection with the arrest of three men charged with stealing a positive print of "Joan, the Woman" from which a duplicate negative was made. Both the print and negative have been recovered.

Fred Beck, Leo Singer and Louis Weiss, the three men arrested, were brought before United States Commissioner Hitchcock and, after a hearing, were held for the Grand Jury in $2,000 bail each. Beck, Singer and Weiss are charged with the theft of a film positive of "Joan the Woman," produced by the Cardinal Film Corporation.

Reviews of Current Productions

EXCLUSIVELY BY OUR OWN STAFF

"What Money Can't Buy"

Theodore Roberts, Louise Huff and Jack Pickford in a Beautiful Five-Part Lasky Subject.

Reviewed by Arthur W. Courtney.

TO WATCH Theodore Roberts, Louise Huff, Jack Pickford and Hobart Bosworth through five reels is delightful. These four appear together in "What Money Can't Buy," a Lasky picture released July 16. The action takes place in a romantic but mythical little principality in southern Europe where the king is in debt. It is the kingdom of Maritzia. Theodore Roberts is an American financier bidding for the concession to construct a railroad through the crown lands. Jack Pickford is his son, Dick Hale. Louise Huff is the Princess Irenia. Hobart Bosworth is a European villain.

Scene from "What Money Can't Buy" (Lasky).

The two little brothers of the princess are interesting children. Theodore Roberts puts them on his yatch and sends them to sea. The press book says the scenes in the yacht interior, set on rockers to give a realistic roll, made Miss Huff green. When it is time to land the little boy says, "I want to live on a yacht forever." Everyone wishes he could.

James Neill looks well as the cardinal. Raymond Hatton does a good bit of character acting as the king. Acting honors go to Theodore Roberts.. He is the active member of the cast. He saves his part from being that of an ill-mannered American millionaire financier. He can interpret emotion by rolling a cigar in his mouth as no other can. The scene where he goes to his office to raise eighty millions by morning and stays on the job all night is good.

This picture is made from a play by George Broadhurst produced at the Forty-eighth street theater in October, 1915, of which the less said the better. The story is worthless except as it serves to connect a series of beautiful scenes. This is the first picture Lou Tellegen has directed since Bernhardt's "Queen Elizabeth." He has injected some anti-Teutonic sentiment into it. The villain and his first assistant both wear fierce, upturned moustaches.

The American eagle screams in some leaders. Dick Hale accepts a lieutenancy in the Maritzian army with: "If there's war, I'll be scrapping for my Uncle Sammy." He resigns with sure-fire profanity. He is profane also in the letter he writes his father.

The close of the picture following the subtitle: "To Each His Own Happiness," is beautiful. The king has cigars and a chess board; the royal children have ponies; Theodore Roberts has his work of making millions, and the princess and her lover have——. Well, at the betrothal in reel two they kiss frankly, but in the last love grapple they sit cheek by jowl. They are best in scenes where they are together.

The spiritual uplift which comes from the contemplation of the beautiful is ample compensation for the hour spent in viewing this picture. It is a beautiful picture

"The Haunted Pajamas"

Harold Lockwood in Five-Part Yorke Photoplay of Fanciful but Pleasing Plot—Released by Metro.

Reviewed by Edward Weitzel.

THE hero in "The Haunted Pajamas" has many strange adventures. Francis Perry Elliott, who wrote the story which is now a five-part Yorke photoplay, hit upon a novel idea and used it with skill. A pair of magic pajamas that transform the wearer into the likeness of the previous occupant of the sleeping garments without his being aware of the change, leads to many comic complications. One of the most surprising situations is where the hero returns home late at night and finds a young lady, pajama clad, in possession of his spare bedroom. In reality, the young woman is the younger brother of the hero's chum, and has actions seem a trifle unconventional for a beautiful young lady. The construction of the story is handled with much cleverness, and there is a pleasing underplot of romance to hold the interest of the gentler sex

The production is worthy the subject. Harold Lockwood is just the sort of a chap for the handsome hero and acts with a proper regard for the comedy values of his role. Carmel Meyers gives the heroine the right flavor, and Harry DeRoy, Edward Sedgwick, Helen Ware, Lester Cueno and Paul Willis handle the other important roles to good advantage.

"The Rescue"

Five-Part Bluebird Release Has Actress Heroine Played by Dorothy Phillips—Story and Star Smack of the Artificial.

Reviewed by Edward Weitzel.

IT IS doubtful whether the author of the five-part Bluebird release, "The Rescue," troubled himself very much about the moral of his story. It has a moral, nevertheless, and a strong one: The folly of a man and a woman marrying and expecting to be happy while each deceives the other—with the best of intentions. Hugh Kahler, who wrote "The Rescue," has not made it very convincing. His characters are not overly attractive and their actions seldom seem dictated by common sense. The atmosphere of artificiality that hangs over the story has also enveloped the acting of Dorothy Phillips, a fault seldom noticed in her work. It is true, she is playing a lady of the stage, an emotional star, but many of her scenes do not ring right even then. The misunderstanding upon which all the trouble is strung is an unnatural one. A newly-married man might elect to take the cure for dipsomania without his wife's knowledge, but he would hardly patronize an institution on a houseboat anchored at the foot of his private grounds. The manner in which the cure doctor's wife is made to contribute to the mistake that sends the couple into a divorce court, and her explanation at the end of the picture, are points of construction that are anything but skilful.

Scene from "The Rescue" (Bluebird).

The story starts after the divorce and shows how the wife's scheme to save a young girl from marrying her ex-husband brings about a reconciliation between the estranged pair.

Ida May Park made the scenario and directed the production and must take her share of the blame for the lack of conviction in plot and acting. The material side of the production has been well handled William Stowell, Lon Chaney, Gretchen Lederer and Molly Malone are competent members of the cast, the latter lady being especially good as Betty Jerrold.

"Richard the Brazen"

Harry Morey and Alice Joyce Featured in Five-Part Vitagraph Blue Ribbon Release That Starts Off Promisingly But Is Poorly Directed and Contains Too Much Story.

Reviewed by Edward Weitzel.

AN IMPOSING pair of names, Dr. Cyrus T. Brady and Edward Peple, are credited with the authorship of "Richard the Brazen," a five-part Vitagraph Blue Ribbon feature starring Harry Morey and Alice Joyce. This, however. has not resulted in a well constructed photoplay. The story starts off promisingly enough, but sags in the middle and then introduces a stolen jewels finish, one of the thieves being a gardener's son to whom a cousin of the heroine had written several love letters. The complications involve the hero in the robbery, but the heroine knows the truth and, although she has quarrelled with the gentleman, she clears his good name. During most of the action Richard, who was raised in Texas on a ranch, impersonates an English nobleman, but is soon found out, although he has borrowed the real lord's monocle and genuine English valet.

"Richard the Brazen" has too much story, most of it is badly made and very little of it is well directed. Perry N. Verkoff, who had the latter matter in charge, has peculiar notions about handling a society "mob" and the proper method for sustaining the interest in a plot.

The members of the cast worked faithfully to make the picture a success. Harry Morey and Alice Joyce did everything possible with their roles. William Frederic, Franklyn Hanna, Robert Kelly, Agnes Eyre, Charles Wellesley and William Bailey constitute the support.

"A Model Marauder"

Seventh Number of Kalem's "The Further Adventures of Stingaree" Series Worth Short Subject.

Reviewed by Ben H. Grimm.

AN entertaining number of Kalem's "The Further Adventures of Stingaree" Series is "A Model Marauder," the seventh two-reel episode. The story by E. W. Hornung presents some surprisingly entertaining twists. The story as a whole is interesting, and the interest is added to by the manner in which the piece has been produced. In this number Stingaree starts out to see himself in a wax exhibit. Once more he comes to the rescue of a woman, and the woman in turn proves his much-needed friend. Stingaree escapes from his pursuers by becoming for the time being the wax figure that was made to represent him. Both he and Howie outwit and elude the Mounted Police.

Scene from "A Model Marauder" (Kalem).

True Boardman is again the lovable bushranger. Hal Clements plays Howie. Others in the cast are Edythe Sterling, L. T. Terry, H. M. Mitchel and Barney Murray.

The number is, as usual, good in atmosphere and fairly rich in action. More good western locations are seen in this number, which fully lives up to the mark set by pervious releases.

"Alma, Where Do You Live?

Ruth MacTammany Featured in Six-Reel Adaptation of Well-Remembered Musical Comedy, by Adolf Phillip.

Reviewed by Robert C. McElravy.

NOT many musical comedies, or operettas, have thus far tempted screen producers, owing no doubt to the usual scantiness of plot. "Alma, Where Do You Live?" does not suffer from this drawback, but yields up sufficient story interest to keep the observer well content. It does, however, call for some sort of rendition of the famous "Alma" song and other tinkling airs for which the piece is noted, so managers desiring to bring out the full entertainment value of the offering should by all means arrange for proper musical accompaniment.

Scene from "Alma, Where Do You Live?" (Newfields).

Ruth MacTammany, who appears as Alma, makes a splendid showing. She has very expressive features and knows how to use them, and more than a little personal charm. Her scenes with Gaston are particularly good. George Larkin makes an agreeable impression as the young artist.

The original comedy has been built out considerably and filled in with certain incidents that round the story up in a pleasing way. In fact, by the addition of outdoor scenes and the multitude of off-stage features that the screen permits, it is better on the whole than the original production. With the familiar airs accompanying it, the screen production should prove most enjoyable.

There is an unevenness in certain scenes, during which the story interest is considerably broken up. Neither does the comedy business register with any great strength at times. But it is all light and enjoyable, and if it suffers at times from the aberrations of the musical comedy stage, the public will no doubt make certain allowances. Frank McNish as Theobold Martin and Walter Mack as Anatole Peach have the principal comedy roles. The part of Anatole has been considerably minimized in the screen production.

Others in the cast are Jack Newton, John Webb Dillon, Mattie Keene, Marian Kinmaird and George Gaston.

"Melissa of the Hills"

Mary Miles Minter Featured in Five-Part Drama for Mutual Program in Story of the Tennessee Mountains.

Reviewed by Margaret I. MacDonald.

THE story of "Melissa of the Hills" treats of life in the Tennessee mountains. The picture cannot be classed as one of the best of the Minter pictures, and again substitutes are guilty of meaningless phrases which detract from rather than add to the interest of the story. That the star does not seem to make the most of her opportunities may be due to faulty direction. The construction of the story is also at fault, and has failed to develop the dramatic situations which might have evolved. There is also a lack of convincing action in the picture which is undoubtedly due to a careless direction.

As the story runs Melissa Stark and her father, who was a pious man, lived in the mountains in a neighborhood where a long-standing feud existed between two of the mountain families. Jethro Stark worked steadily among the mountaineers looking principally to the good of their souls, and finally in his devotion met his death by a shot from one of their guns The shooting incident arose through an attempt to arrest Stark on a false accusation brought by a stranger in the community who had known Stark in the past, and believed him to have been the thief of some money which had been stolen from his bank. Melissa has little to do in the main plot of the story, past perpetrating some girlish actions.

"The Neglected Wife" and "The Fatal Ring"

Interesting Episodes Develop in Two Pathe Serials—One Tells Story of Unrequited Love, the Other Flashes With Adventurous Happenings.

Reviewed by Robert C. McElravy.

A HIGH point of interest is reached in "Revolting Pride," episode No. 13 of "The Neglected Wife." Margaret, the other woman in the case, has resolved to save Kennedy's name and goes to a new address to live. But she is shadowed by members of the political gang and urged to return to him.

Scene from "The Neglected Wife" (Pathe).

Kennedy, meanwhile, has begun drinking heavily and his wife continues her efforts to hold his love. In the final reel of this number he is fired upon by a veiled woman while making a campaign speech.

The serial is carefully constructed and the exciting moments are staged with strong dramatic appeal.

"The Fatal Ring" is also developing into a typical Pearl White serial, which means a continuous succession of hair-breadth escapes of the sort which causes the observer to hold his breath. In the fifth episode, entitled "Danger Underground," Pearl is rescued from the underground stream in which she has been cast. She and her rescuer barely escape being crushed by an incoming ferry boat, as they climb up to the dock. The scenes then revert to Washington Mews, a New York art center, where there are some violent struggles with Carslake for possession of the violet diamond. The last reel closes with Pearl suspended over a boiling cauldron, head downward, condemned to death for her attempt to obtain the diamond.

"The Warrior"

Seven-Part Itala Film with Maciste, the Giant Slave in "Cabiria," Is Always Capital Entertainment and Contains Much Good Fun—American Rights Controlled by Harry Raver.

Reviewed by Edward Weitzel

ONE of the first impressions made by "The Warrior," the seven-part screen drama produced by the Itala Film Company of Torino, Italy, is that Douglas Fairbanks has a rival and his name is Ernesto Pagani, better known as Macista, the giant slave of "Cabiria." The Italian actor is nearly three times the size of the American exponent of strenuosity and smiles but he goes up the side of a house with the same ease and speed and seems to extract the same amount of enjoyment out of his playing—no one would ever think of calling it work. Signor Pagani is, by no means, a finished actor, however, but when engaged in uprooting trees, upsetting both horse and rider with one gentle shove and bowling over Austrian soldiers by using one of their comrades as a battering-ram technique and mental grasp of the subject is forced to step out of the way for physical prowess of a startling and amusing nature. To see a man toss his enemies about as if they were infants and hurl half a dozen of them through an open window without the slightest effort is to experience an envious glow that ends in a howl of delight.

"The Warrior" is good fun and it also has its share of real thrills. The scenes are laid, for the most part, among the Italian Alps, and the difficulties encountered while carrying on the present warfare in that region are vividly shown. The American public is fairly familiar with the methods adopted by the Alpine soldiers to reach the almost inaccessible mountain peaks, but to behold a body of men working their way across a wide and deep canyon by clinging to a wire cable or see them go up hundreds of feet to the top of a straight wall of rock by means of a rope while fully equipped, is to experience something new in thrills.

There is a story to connect these exciting incidents with the usual romantic love interest demanded by screen melodrama, and "Maciste" exploits are generally performed when he is a soldier, but the Italian strong man towers over everyone in the cast in more ways than one.

"Youth"

Carlyle Blackwell and June Elvidge Starred in Five-Part Peerless Photoplay of Familiar Material Directed by Romaine Fielding—Released by World Film Corporation.

Reviewed by Edward Weitzel.

THE story of "Youth," a five-part photoplay written by Roy S. Sensabaugh, is a familiar one. Bryan Goodwin, the son of a wealthy and indulgent father, gaes to honfor several years, meets the right woman, gets down to honest work and accomplishes wonders in a remarkably short space of time. This subject is always a popular one, the prodigal son standing in the front rank of characters that never fail to please in whatever guise they appear. Many of the incidents of "Youth" are entertaining in themselves but too much has been made of the hero's last spree, which ends in his being shipped to Tennessee, where his father is constructing a dam. Drunken men are frequently funny but excellent judgment is required to prevent them from overdoing the thing. Young Goodwin imagines he has proposed to a society bud, while not more than half sober. When he finds that he has lost his heart to the sister of Henry Elliott, the head engineer at the dam, he begins to appreciate the folly of getting drunk. He succumbs to his old habit, however, and while in this state offends Miss Elliott. Bryan is at a loss to know how to regain her good opinion, until he discovers that the brother is also a victim of the liquor habit. Elliott gets to the verge of a mental and physical breakdown but Bryan takes him in charge, straightens him out, holds down his job for him until the dam is completed, and is rewarded with the hand of Miss Jean.

A want of skill on the part of the photo playwright in the choice and handling of his material, and the theatric method of Romaine Fielding in directing the production, prevent the picture from receiving unqualified praise. Nevertheless, it will please many of the less critical screen patrons. The locations have been well chosen and the various details of production treated with liberality. The acting is generally capable. June Elvidge plays Jean Elliott with sincerity and pleasing effect. Bryan Goodwin is not one of Carlyle Blackwell's best parts, but he works earnestly and is most successful in the serious scenes. Johnny Hines, George Cowl, Muriel Otriche, Robert Broderick, Victor Kennard, Henrietta Simpson and Henry West complete the cast.

"The Golden Idiot"

Bryant Washburn Heads Cast of Five-Part Essanay Picture That Has Whimsical Story Set in a Number of Charming Locations.

Reviewed by Edward Weitzel.

A "knight of the road" who is young, handsome, looks like a gentleman and is accompanied by a three-legged dog, is the part played by Bryant Washburn in "The Golden Idiot," a five-part Essanay picture founded on a story by Robert Rudd Whiting, the scenario by H. Tiption Steck. The plot ambles along in a care-free sort of way as Barry Owen, the tramp-hero, goes where his fancy leads him. The director has been to some trouble in finding romantic locations for the story; and as long as the writer sticks to the lighter vein his

Scene from "The Golden Idiot" (Essanay).

work is amusing. The serious incidents appear to be lugged in and their effect falls short of the author's intent.

Barry Owen has a millionaire uncle who makes an eccentric will and, quite to the young man's surprise, at his uncle's death, he finds that he has qualified as the fortunate heir. His adventures on the road bring him in contact with a number of pretty girls and he marries the prettiest one after he comes into his uncle's millions. The action could be improved by closer construction.

The wholesome personality and honest workmanship of Bryant Washburn in the character of Barry Owen is the best feature of "The Golden Idiot." Virginia Valli is also an important and valuable member of the cast. She is a fine type of young womanhood, natural, good to look at and shows character in all she attempts. The rest of the acting is uniformly excellent.

Triangle Program

"The Mother Instinct," with Enid Bennett and Margery Wilson—An Adaptation from the French.

Reviewed by Louis Reeves Harrison.

"THE Mother Instinct" is a beautifully adapted story from the French, supposedly, as it is located on the tumultous Bay of Biscay, and there is a sincere effort throughout to give it French atmosphere. It is a consistent story af sacrifice, because the sacrifice is made by a woman—the other sex has no passion for it. Opening with a vivid scene of storm, the story strongly enforces a difference in the character of a fisherman's children. The father is lost at sea. Two of the children delight in the storm, the brown ones, and they are but little affected by the loss of their father. The white one is terrified throughout, and this leads the mother to place her in Paris with an aunt, where she may be raised in a different environment. After one reel of this finely-pictured characterization the results are shown in the grown-up children, Enid Bennett playing the white one, Margery Wilson and Jack Gilbert the sunburnt brownies.

The city-bred girl falls under the spell of Bohemian life among the artists and has a child by one of them. Enid Bennett in this role plays with high intelligence, but she is not entirely effective because of her type. She makes it interesting, however, through force of personality. All other main characters and most of the subordinate ones are most carefully typed, adding powerfully to the illusion. Margery Wilson as the country girl who goes to visit her sister in Paris and is so shamed that she refuses to marry the man of her choice on her return, exceeds herself in the role, rising higher than she has ever done before in the critical moments, displaying an emotional intensity thoroughly French and very effective.

Her brother is unjustly accused of murder, with circumstantial evidence so strong that his conviction seems certain. The mother and the erring sister were in court, the latter with her illegitimate child. At a high point the country girl risks all to save her brother. In a passionate confession she snatches the child from her sister and declares it to be her own by the murdered man. She saves her brother by this noble lie and is not arrested for the crime, supposedly because it was justifiable homicide. There is a reconciliation between her and her lover, but the conclusion of the story is very much up in the air. Fine acting and true artistry of directing compensate to such an extent that the release is deeply interesting.

To Honor and Obey

Gladys Brockwell Makes a Human Character Stand Forth in Latest Fox Picture and Gives It Tense Dramatic Distinctness.

Reviewed by Hanford C. Judson.

THE best Fox picture that this reviewer has seen in some weeks is "To Honor and Obey," a five-reel offering released on July 15. Gladys Brockwell, amply endowed with ability to imagine and picture for us those more than superficial emotions of the human heart that appeal to us as eternally true, has made the picture like a swift stream that bears us along past the trees and rocks of life's background. We see these things, but the big thing in our experience watching the picture is the story's motion, its movement. One may ride down the same swirling river times without number, yet the speed of his flight is always new to him.

Miss Brockwell's supporting cast fills the bill, but no great thing is demanded of it. The writer was asked recently by what token he knew good directing from the poor article. Good directing is noticed negatively and by the consciousness after it is all over that the mind has not been distracted from what is deeply relevant by any consciousness of what is awkward because untrue. Director Otis Turner, who made this picture, has used two vision scenes. In the first the hero (Charles Clary), alone at table, keeps looking at his plate, while the longed-for girl he loves takes a seat at table with him for a vision's moment. At another point that same girl sees her husband, the villain (Bertram Grassby), who has confessed to embezzlement. She turns away in pain. In a vision he is seen in convict stripes. She turns and sees him thus clad and over her face comes a look of horror. Now this showed imaginative direction, but how much more imaginative would it have been if she had turned her back to him just before the change and if the look and the change had then come simultaneously, or at least the horror had come just before she turned to look. The director probably saw this as soon as he saw the film. This is a well directed picture on the whole and there is little in the important scenes that distracts attention from the story's motion and our emotion watching it.

Scene from "To Honor and Obey" (Fox).

Peggy the Will o' the Wisp

Mabel Taliaferro Appears As An Irish Girl, and As a Gentlemanly Highwayman of the Robin Hood Type.

Reviewed by C. S. Sewell.

BASED on the Irish folk-lore story of "The Will o' the Wisp," Rory O'Moore, who robbed from the rich and gave to the poor; the Metro five-reel production of Peggy, The Will O' the Wisp, affords Mabel Taliaferro the opportunity for some pleasing bits of characterization in the part of an Irish lass who adopts the disguise of a gentlemanly highwayman and obtains money to assist the sick wife of a poor peasant.

Miss Taliaferro is excellent as Peggy, and makes a charming highwayman. The part also shows her to be a good rider. The story, which is by Katherine Kavenaugh, and directed by Tod Browning, follows fairly obvious and conventional lines and the action is inclined to drag, too much footage being given to incidents not necessary to the plot.

T. J. Carrigan, as Neil Lacey, the lover, and W. J. Gross, as Peggy's father, do good work. The rest of the supporting cast is satisfactory. Sam Ryan, as the Squire, and Nathaniel Saxe, as Terence, his scapegoat nephew, are inclined to overact.

"Little Specks in Garnered Fruit"

A Two-reel O. Henry Story on the General Film Program—Carlton King and Nellie Spencer in the Cast.

Reviewed by Arthur W. Courtney.

THE art of production of the two-reel picturizations of O. Henry stories is high. In "Little Specks of Garnered Fruit" the hero is a bridegroom on his honeymoon. He is also welterweight champion of the world. When the bride picks up a picture of her husband in a fighting pose, a transition is made to a knockout scene in the prize ring. The fading is done in a perfectly natural fashion. One who had never seen a moving picture could understand this without knowing anything of the conventions of the screen.

The scenes in the bridal apartment also deserve mention for their naturalness. The bride is alone for the greater part of two reels. Nellie Spencer, who acts the part of the bride, has a difficult part in that she has to act so many scenes by herself. Yet these scenes are cut into the adventures of the bridegroom, who is wandering about the city streets in February trying to capture a peach to satisfy his bride's whim, so that the interest is well maintained.

Carlton King plays the part of the bridegroom. He finds that there are peaches in the gambling den of his enemy, Denver Dick, so he informs the police and takes a raiding party to the place. He gets a peach. But when he gets home and wakes up his bride to show her the peach, she has forgotten that she said she wanted a peach. She thinks she would much rather have an orange.

As usual the titles are better than any other titles could possibly be. They are modeled on O. Henry's language in the story.

Comments on the Films

EXCLUSIVELY BY OUR OWN STAFF

General Film Company.

A MODEL MARAUDER (Kalem).—Seventh two-reel episode of "The Further Adventures of Stingaree" series. The number is a thoroughly entertaining one. The story tells of the adventures that befall Stingaree when he insists on visiting a wax works, where his likeness in wax is on view. True Boardman and the usual cast of Kalem players appear. E. W. Hornung's story is made doubly interesting by some surprising twists to the plot.

LITTLE SPECKS IN GARNERED FRUIT (Broadway Star).—An O. Henry story in two reels. Carlton King, welterweight champion of the world, is the bridegroom. Nellie Spencer plays the part of the bride. The story tells of an incident of the honeymoon. The husband tries to satisfy a whim of his wife's. This picture contains excellent entertainment material.

THE L X CLEW (Selig).—This is an utterly pointless one-reel detective story. The butler steals the diamond necklace. The detective finds a chalk mark, an L X, on the window sill. This mark is on the sole of one of the butler's shoes. He has just got them back from the cobbler. The detective finds that the butler's watch has stopped. Inside the case he finds the necklace. The settings are grossly out of keeping with the level of social life represented.

A DAUGHTER OF THE SOUTHLAND (Selig).—A two-part drama of 1860. Betty, the heroine, dressed as a sailor, is on the Merrimac at the time of its fight with the Monitor. The hero is on the Monitor. She is pitched into the sea and he saves her life. There is much more to the story. It is old-fashioned, futile and poorly done.

A PEACEFUL FLAT (Ray).—In some respects this is better than other Ray one-part comedies. The Rays clash with Mrs. Little to their sorrow. They get even through Mr. Little. The only laugh is when Johnny Ray puts on a woman's dress to meet Mr. Little as Alice, with whom he has an appointment in the garden.

SEVENTY AND SEVEN (Black Cat).—This is a two-part story of a seventy-year-old civil war veteran and his seven-year-old grandson. Julien Barton is excellent as the veteran. Ellis Paul gives an appealing impersonation of the grandson. These two characters figure in several good situations. The scenes in Farmer Scroggs' home are not convincing. He is tyrannical in a way that is amusing in spite of himself.

Art Dramas, Inc.

MISS DECEPTION (Van Dyke), July 9.—Jean Sothern is the featured player in this five-reel comedy-drama. It is a picture typical of the cute-country-girl-who-comes-to-the-city type. The picture relies upon the appealing incidents rather than its story for its appeal. A review is printed in the review columns of last week's issue.

WHEN YOU AND I WERE YOUNG (Art Dramas), July 16.—A five-reel picture with Alma Hanlon as leading player. It is the kind of film that makes a reviewer feel a bit wearied but can not be dismissed as an offering in so off-hand a way. There is only one real character in it, viz., the Spanish artist, played by Florence Short. The story is too long, the characters too unreal and the love interest too unconvincing; but I have seen just such a film go well in a country show. This is understandable. Madame Blache, its director, has fallen far below her high standard in it. One wouldn't believe a careful director had done it.

Bluebird Photoplays Corporation

THE RESCUE, July 23.—This five-part photoplay has an actress for a heroine, played by Dorothy Phillips. The story is artificial. The production is excellent. A longer review is printed on another page of this issue.

Butterfly Pictures.

THE REED CASE (Butterfly), July 9.—A five-reel number, written and directed by Allen Holubar, who also plays the leading role of Jerry Brennon, detective. The opening scenes devote too much footage to Jerry's early career, and the mail story is not reached quickly enough. When it does come, it proves entertaining, though it is not in any sense powerful. The strong feature of the production is the mountain cabin and the weird developments which occur there. The story as a whole is interesting, but has numerous faults in production. Others in the cast are Ernest Shields, Edward Brady, Louise Lovely, Alfred Allen, Fred Montague, George Pearce, Sydney Dean and Nanine Wright.

Greater Vitagraph.

RICHARD THE BRAZEN (Vitagraph), July 25.—Harry Morey and Alice Joyce are the leading players in this five-part picture. The hero is a young American who passes himself off as an English lord and wins an American wife. A longer review is printed on another page of this issue.

SHELLS AND SHIVERS (Vitagraph).—A war-time burlesque of [illegible] in which a [illegible] gets mixed up [illegible]. The manner in which shells dart back and forth through the air and pursue frantic victims is really very amusing. Rather a clever idea with Lawrence Semon directing.

CHUMPS AND CHANCES (Vitagraph).—Lawrence Semon is the director and leading comedian. This is as funny a picture as one could wish to see. It is full of laughs. Semon gets into the house of the girl he is courting by climbing a telegraph pole and walking in on the wires. He comes out in such a hurry that he crosses the wires. This makes the [illegible]. The comedy is [illegible] funny.

BOBBY, MOVIE DIRECTOR (Vitagraph), Aug. 6.—This is the first of a series of one reel pictures with Bobby Connelly in the leading part. Aida Horton is the little girl who plays opposite him. Mabel Ballin plays Bobby's mother. William Shea is an old sea captain, Bobby's mentor. In this picture Bobby runs away from the studio, leads a company of children to an island, where they act "Pokey-hantus" with Bobby as director. The boat floats away, but they are rescued by the sea captain.

Kleine-Edison-Selig-Essanay

THE GOLDEN IDIOT (Essanay), July 23.—The acting of Bryant Washburn is a great help to this five-part comedy, which is also strong on [illegible]. It is reviewed at length on another page of this issue.

Metro Pictures Corporation.

THE HAUNTED PAJAMAS (Yorke), June 11.—A fantastic tale in five parts, this picture, featuring Harold Lockwood, makes capital entertainment. It is reviewed at length on another page of this issue.

Mutual Film Corporation.

MUTUAL WEEKLY NO. 133 (Gaumont), July 18.—This number of the weekly shows the first regiment of American soldiers "somewhere-in-France," the Fire Department of New York City staging some fire-fighting thrills, the first steamer passing through the new locks at the head waters of the Mississippi, the new armory ready for the 8th Coast Defense, N. G., New York, and the carrying of the largest American flag in a parade by patriotic San Francisco.

TOURS AROUND THE WORLD NO. 37 (Gaumont), July 17.—The places visited in this number are Avignon, France, the Ruined Palace of Tiberius, and Timbuktu the Mysterious, a city of Soudan. These subjects are well illustrated.

REEL LIFE NO. 64 (Gaumont), July 19.—This number contains some interesting subjects, including the manufacture of incandescent mantles, the growth of the cocoanut, scenes with the Boy Scouts' Signal Corps, a novel bicycle race, and cartoon studies from "Life."

MELISSA OF THE HILLS (American), July 23.—A five-part production featuring Mary Miles Minter. The picture is not one of Miss Minter's best and is lacking in convincing action. It is a drama of the hills and has been reviewed at length elsewhere.

MAN PROPOSES—? (La Salle), July 31.—A farce comedy in which a man receives a latter stating that a position with a large salary attached is awaiting him in Alaska, where he is expected with his wife. He sets about to seek a wife and in so doing finds that he has been robbed of the paper of proof that the job is his when he marries and arrives in the North. The most objectionable thing in this picture is a half-dressed model.

Paramount Pictures Corporation.

WHAT MONEY CAN'T BUY (Lasky), July 16.—This is a beautiful picture in five parts with Theodore Roberts, Louise Huff, Jack Pickford and Theodore Roberts in the cast. Directed by Lou Tellegen. A review is printed elsewhere.

THE WRONG MR. FOX (Klever Comedy), July 16.—Victor is an actor who is mistaken for a minister. To save the day he introduces his bicycle act in the church service. A long review was printed in last week's issue.

Fox Film Corporation.

TO HONOR AND OBEY, July 1.—A five-reel picture with Gladys Brockwell, in which her acting carries the spectator along as though his soul were watching another human heart in the toils of undeserved misfortune. It is a good offering and can be commended for human beings who like to see real life on the screen. A longer notice is printed elsewhere in this issue.

Pathe Exchange, Inc.

HEARST-PATHE NEWS NO. 58, July 18.—Visit of the "kiltie" band of bagpipers from Canada, tennis championship games, French war scenes, departure of University of Pennsylvania Ambulance Unit, an automobile truck with wheels so constructed that it runs equally well on an ordinary road or on a railroad track, together with other interesting items, comprise this reel.

DANGER UNDERGROUND (Pathe), Aug. 5.—Episode No. 5 of "The Fatal Ring." In this number several exciting situations arise. Pearl is first rescued from the underground stream, she and her rescuer barely escaping death from an incoming ferryboat. She then seeks out Carslake, in an artist's studio, and several struggles occur for possession of the violet diamond. The installment reaches its close with Pearl hanging headfirst over a boiling cauldron.

A CRAZY CATASTROPHE (Pathe), Aug. 5.—One of George Herriman's animated cartoons. In this adventure the Krazy Kat visits No-Kats land, accompanied by the mouse. They meet with many eccentric and amusing experiences.

MAKING A NEWS PICTURE (Pathe), Aug. 5.—An interesting educational subject, showing the complicated process by which newspaper illustrations, from photographs, are made. This will satisfy the curiosity of many people who have often wondered how the picture is transferred from the photograph to the news columns.

REVOLTING PRIDE (Pathe), Aug. 5.—Episode No. 13 of "The Neglected Wife." This number reaches an interesting point in the triangle love story. Margaret, "the other woman," after trying to keep away from Kennedy to save his name, is urged to return to him by a political gang. Kennedy himself is shot at by a veiled woman while making a campaign speech, the bullet hitting his chauffeur. The number is well constructed and holds the interest firmly.

LONESOME LUKE, MESSENGER (Pathe), Aug. 5.—A two-reel knockabout comedy, featuring Harold Lloyd as a messenger boy, designated as "a greyhound for speed." He invades a girl's seminary while out with a message and has a lot of laughable adventures. There are a number of very funny stunts in this, which is full of action from first to last.

Triangle Film Corporation.

THE MOTHER INSTINCT, July 15.—A dramatic story of a French fishing village, with Enid Bennett and Margery Wilson in strong roles. Especially effective scenic effects and elaborately beautiful settings enhance this interesting story.

IN SLUMBERLAND (Triangle), July 29.—A dragging story, relieved in spots by the director's efforts to make it interesting, but merely an attempt to stretch an old one-reeler into five reels. Too poor to bear comparison with modern work.

Universal Film Manufacturing Company.

ANIMATED WEEKLY NO. 80 (Universal), July 11.—New government dam on Mississippi, elevated wreck in Brooklyn, New York fire drill and numerous war features of international interest are included in this number.

THE GRAY GHOST (Universal), July 23.—No. 5 of the series, under the special title of "Plunder." This instalment leads up to the big feature of the serial, in which the chief criminal and his band begin the wholesale robbery of a big jewelry store. The number closes with the criminals still at work, having chloroformed the proprietor and made the store detectives prisoners. This constitutes a big undertaking of a dramatic sort and holds the attention firmly.

THE GRAY GHOST (Universal Special), July 30.—Instalment No. 6. This brings to an exciting close the robbery of the jewelry store, in which a band of twenty criminals hold up all the customers in the place and fill an auto-truck with rich loot. They make their escape with the goods and exciting scenes follow. Wade and Morn Light are held as prisoners by the "Gray Ghost" and find themselves in company with young Olmstead, who has been mysteriously missing. This number, with the previous instalment, raise the interest in the serial to a high pitch.

THE WOMAN WHO WOULD NOT PAY (Star Featurette), Week of July 30.—A two-reel number, by E. M. Ingleton, featuring Cleo Madison, Frank Whitson, Daniel Leighton and Bertram Grassby. The former plays the part of a married woman whose love for admiration induces her to ensnare every man she meets. One lover, jealous of her attentions to another, tells the husband. The latter comes home unexpectedly and discovers a man hiding in the vault. He allows the latter to die there, in order to torture the wife's soul. This is strongly presented and contains excellent suspense. It is much better than the average picture of the type.

MARRIED BY ACCIDENT (Nestor), Week of July 30.—A pleasing light comedy, featuring Eddie Lyons, Lee Moran, Edith Roberts and Helen Wright. The plot, in which Eddie induces his rival to assist in his elopement with the girl, is slight, but humorous and entirely successful. A good comedy number.

BLACKBOARD AND BLACKMAIL (L-KO), Week of July 30.—A comic number, most of the scenes in which take place in a country school. The boys and girls are up to all sorts of juvenile tricks. Just a string of entertaining incidents of the knockabout sort, some of which are quite funny. The explosion at the close will get a laugh. Phil Dunham, Merta Sterling, Lucille Hutton and Charles Inslee are in the cast.

THE STINGER STUNG (Joker), Week of July 30.—A rural comedy in one reel with Gale Henry and Milt Sims. The latter drives the judge away from his sweetheart by stinging him with bees. The evidence is brought into court; the prisoner is sentenced to the chair. The judge goes fishing. Gale Henry makes a wild dash for the pardon. This is fairly amusing.

THE BATTLING BELL BOY (Joker), Week of July 30.—A knockabout number, by Jack Cunningham. This features William Franey as a bell hop with a "wallop." He challenges the "Masked Marvel" in the prize ring and winds up by putting everyone in sight out of business temporarily. This has a little too much action in it to be really funny, though it will get a laugh from sport lovers generally. Others in the cast are Zasu Pitts, Lillian Peacock, Milburne Moranti and Bobbie Mack.

RIGHT-OF-WAY CASEY (Gold Seal),—Week of July 30.—George Marshall must be given credit for an amusing and original conceit in this three-reel number, in which Neal Hart is featured as a New York traffic cop who finds himself transplanted to a wild Western town, suffering from loss of memory. A lot of good humor is developed when Casey begins regulating the traffic there. A love story is worked into the number, which is different and amusing throughout. Others in the cast are Janet Eastman and Joe Rickson.

WHERE ARE MY TROUSERS (Victor), Week of July 30.—A two-reel comedy subject, by Daisy O'Connor, featuring Carter and Flora De Haven. The husband quarrels with his wife. She removes herself and his wardrobe out to the beach. During the day he slips and soils his trousers. He sends them to the tailor and they fail to return. The husband then starts out attired in brief underwear and a rain coat. There is hardly enough incident to get the full value of this rather humorous idea. It seemed to get over in a tame sort of way, considering the opportunities offered by the main situation.

World Pictures.

YOUTH (Peerless), July 25.—Carlyle Blackwell and June Elvidge are the stars of this five-part photoplay with scenes laid in New York and Tennessee. It is the story of a young man's redemption. A longer review is printed on another page of this issue.

Miscellaneous.

ALMA, WHERE DO YOU LIVE? (Newfields Producing Co.).—A six-reel adaptation of the well known musical comedy, by Adolph Phillip, featuring Ruth MacTammany in the name part. This, accompanied by the well-known "Alma" song and other original music, should prove a pleasing light subject. Reviewed at length elsewhere in this number.

THE WARRIOR (Itala Film), July.—"Maciste," the giant Italian actor, is the star of this seven-part photoplay. It is full of fun and excitement, the scenes being laid in the Alps among the Italian troops. A longer review is printed on another page of this issue.

"The Fall of the Romanoffs" Real Russian Picture.

Herbert Brenon is leaving no stone unturned to make his forthcoming production, "The Fall of the Romanoffs," true to the spirit and atmosphere of Russia. He is making every effort to make the picture correct in every detail. Not only is he anxious to make it a success from the point of view of an entertainment, but he wishes to make it a strong and an important factor in spreading the facts and conditions which led up to and caused the Russian revolution. That the story is true he knows from Iliodor, who was Rasputin's great opponent. History has confirmed his revelations.

Mr. Brenon wants "The Fall of the Romanoffs" not only to be of historical value in this country, and throughout the world, but especially in Russia. The Russian people have been kept in comparative ignorance of the intrigues and plots of the Russian court and they are just beginning to realize how they have been hoodwinked and misgoverned.

Realizing that inattention to detail and failure to observe the habits of Russian daily life with which every Russian is familiar would practically kill the picture from a historical angle in Russia and would therefore be practically useless to the Russian people, Mr. Brenon is taking great pains to follow every detail closely. Russian experts have been called in to supervise all scenes in which a slight deviation from the correct would mean ruination, such as religious ceremonies and gatherings of state, or in any scenes in which customs distinctly Russian are brought into use. Costumes and uniforms are being copied minutely by those well versed in the wearing apparel of the Russians. The Czar's robe of state, trimmed with yards of ermine and silk, has been copied minutely from the original, so have his orb, his sceptre and his crown.

New William Farnum Photoplay Is Finished.

William Farnum's first screen play in the Eastern studios since 1915 was finished last week. The story for the production is an adaptation of "The Doctor," the famous novel by Ralph Connor. Frank Lloyd, who has screened Mr. Farnum's recent de luxe subjects, was in charge of the direction.

State Rights Department

Conducted by BEN H. GRIMM

Exhibitor First, Says Seng

Sponsor of "Parentage" Gives Reasons for His "Follow Through" Campaign—Many Ad Helps Ready.

"I SINCERELY believe it is my duty to assure my fellow exhibitors that I intend to consider their interest first, last and always in connection with the marketing of 'Parentage,'" says Frank J. Seng, who controls the world rights to Hobart Henley's production. "I also want to make it perfectly clear that I heartily endorse the idea advanced by so many of the territorial rights buyers, namely, that the publicity and advertising for any special feature production be continued long after the picture has been allotted and the distributor's interest in it has supposedly ceased.

"And it is with considerable pride that I call your attention to the fortnightly house organ that will be devoted exclusively to the interests of all those exhibitors who will want to book 'Parentage.' Not to my knowledge has any state rights distributor heretofore deemed it necessary to 'follow through' after disposing of his product with any form of advertising whatsoever. The 'Parentage Messenger,' searching out every nook and corner of the country twice each month, will speak for itself. Its usefulness as a beater from the firing line ought to convince the industry that I realize my obligations do not cease when there is no more territory to be sold.

"I also intend to back up my belief in the need for closer cooperation between distributor, buyer and exhibitor by a continued use of the advertising pages of the trade magazines. These trade ads, like our house organ, will be of great sales value to purchasers of prints because they will smooth the pathway to additional bookings and keep exhibitors advised of what the other fellows are doing to make money with 'Parentage.'

"In the Greater New York territory the twenty-four-sheet stands that were so resultful during out record-breaking week at the Rialto theater will carry for another month a direct appeal to the public. A special four-sheet reading 'Ask Your Local Theater to Book It!' takes the place of the Rialto dating and will be on the job night and day, creating new business for later runs. Wherever it is practicable, I have directed my organization to secure extensions of contracts for billboards and continue Mr. Henley's message of home life until another local exhibitor is ready to snipe his dates. If the paper is weatherbeaten I will urge the posting of fresh stands in every instance.

"I do not wish to go on record as favoring the billboard above the newspaper as an advertising medium. If it were possible to obtain sufficient revenue from the sale of a single state rights production I would most certainly back up every booking with a newspaper campaign of my own. But, having determined to ask only reasonable prices for all territories, I will not stand by and see the buyers held up for more money than they can afford to pay, not even to divert such money to the purchase of newspaper space.

"Just one more thought. I fully expect the coming of an era of prosperity in the sale of state rights so far-reaching that it will demand of distributors national advertising, and they will then willingly spend their appropriations to reach the ultimate consumers—the motion picture audiences, and it will be good business for them to do it, too."

BLANK BUYS "SUBMARINE EYE."

The Mid-West Photoplay Corporation, through A. H. Blank, its president, has purchased from the Williamson Brothers "The Submarine Eye" for Iowa, Nebraska, Missouri and Kansas.

MILWAUKEE FIRM GETS "A SLACKER'S HEART."

The Walter A. Baier Film Company, Toy building, Milwaukee, has just closed a deal whereby it obtains the rights for Wisconsin to the seven-reel Emerald Motion Picture Company's production, "A Slacker's Heart." This production was made under the auspices of the Wisconsin Defense League, and has closed a two-weeks' run at the Crystal theater, Milwaukee.

UP-STATE MAN BUYS "RACE SUICIDE."

Joseph Hopper, of Corning, New York, has purchased the northern New York rights to "Race Suicide." The deal was closed for the Phax Pictures Corporation by Samuel Cummins, film broker, of 1476 Broadway, New York.

SUPERPICTURES' PLAN MEETS APPROVAL.

The offices of Superpictures, Inc., are crowded with men with all sorts of pictures to sell, as a result of the announcement that Superpictures had decided upon a policy of buying big pictures and selling them direct to big exhibitors and state rights buyers. The clearing house plan, devised by Frederick L. Collins, president of Superpictures, has met with immediate commendation from exhibitors and from independent producers.

At least three pictures of magnitude are being considered by Superpictures for its first release. So high a standard has been set by Superpictures that all ordinary features are being promptly rejected. Men who have on their hands pictures that are not decidedly better than the average program release will find no market with Superpictures.

Superpictures has announced that no picture is too big or too expensive for it to handle and the biggest men in the industry are taking keen interest in the plan. The same enormous publicity that was put behind "Seven Deadly Sins" will back every Superpicture.

MASTBAUM BUYS "13TH LABOR OF HERCULES."

Leon Schlesinger, manager of the Cinema Distributing Corporation, 220 West Forty-second street, New York, announces that "The 13th Labor of Hercules" has been sold to Stanley Mastbaum, president of the Stanley Theater Company, for eastern Pennsylvania and southern New Jersey. Harvey Day, manager for the Peerless Film Exchange in Philadelphia, which handles the Stanley features, reviewed the entire series of "The 13th Labor of Hercules" and remarked "that he had never before witnessed a series of pictures of this nature which contained so many interesting subjects and so much action, combined with timely interest."

The Stanley company announces the series to be released in the early fall in their houses in series form, one a week.

BEADELL JOINS ALLEN CORPORATION.

Ben W. Beadell has become affiliated with the Allen Film Corporation of Chicago. Mr. Beadell is one of the oldest salesmen in point of service and one of the best known film representatives in Chicago. For a number of years he was the special representative of the Essanay Company. Later he became connected with the General Film Company and K-E-S-E, holding important positions. It was in these various capacities that he was enabled to meet and make friends with practically every exhibitor in Chicago and the surrounding territory.

Immediately upon the organization of the Allen Film Corporation F. C. Aiken, general manager, made Mr. Beadell an offer, which he felt offered him a better opportunity than he has yet had for becoming acquainted with conditions throughout the entire Middle West. As special representative for this company Mr. Beadell will have supervision of the salesmen handling "The Garden of Allah" in the seven states for which it controls the rights.

SPITZER RETURNS FROM COAST.

N. H. Spitzer, vice-president and sales manager of the King-Bee Films Corporation, has returned to New York from his transcontinental trip in the interests of the Billy West Comedies. Mr. Spitzer was absent from New York in all about five weeks and visited the important film centers in the country, covering between 15,000 and 20,000 miles on the trip.

Mr. Spitzer succeeded in disposing of the whole available territory for the King Bee Billy West Comedies. This is something of a record, as the first Billy West comedy was only released on May 15, and the entire United States territory was disposed of in about sixty days thereafter. Mr. Spitzer reports that conditions generally in the motion picture field of the United States are booming along at a hurricane clip. In fact, business could not be better. The demand for comedies is overwhelmingly great and the popularity of the young star, Billy West, has been firmly established among state rights buyers and exhibitors.

"POSTAL TIPS" AID SHORT FEATURES.

"Postal Tips," a series of publicity helps which was created by the Short Features Exchange about five weeks ago, seems to be bringing in the desired results, according to reports. The "Postal Tips" series are sent out to the exhibitors in Greater New York every week, and they contain helpful "tips" about short features of merit.

Distribution of the Lincoln Cycle

Benjamin Chapin Explains Preliminaries—Mailing Campaign to Give Direct Contact.

BENJAMIN CHAPIN, president of the Charter Features Corporation, distributors, as well as star of their "The Call to Arms" and other Lincoln Cycle pictures, is a believer in most painstaking care and absolute thoroughness in every branch of the process of making and marketing a motion picture. As a result he spent years in the production of the Lincoln Cycle. For this reason, also, he has conducted an extensive advertising campaign for many months, in this way familiarizing exhibitors, exchanges and public as well as state rights buyers with every detail of the vast proposition he had to offer them. Then came the trade showing, the successful run at the New York Strand theater, followed by more than two hundred performances at the Globe theater. The criticisms of the trade journals and those of the daily newspapers injected the adjectives into descriptions of the photodramas in a much more valuable way than would have been possible to the company's publicity exploiters and, coming on top of the lack of a fanfare of laudatory trumpets from Mr. Chapin, their value was all the greater.

"Now came the most important part of our work," said Mr. Chapin. "We had to get a response from the trade. Personal contact is, of course, the best way of doing that, but we cannot go personally to twenty-five thousand motion picture people in the United States and Canada, so we did the next best thing; we wrote to each and every man whom we considered big enough to appreciate the value of what we had to offer and whom we might reasonably expect to be interested in our pictures. We wrote to each exhibitor of importance to know if he wanted our pictures, and how much he would pay for them. Not that it was our intention to express the pictures to him. No. But you can easily see that when we turned over a batch of requests for rental of the "Lincoln Cycle" in a certain state to a state rights buyer, assuring him of certain bookings, without the cost of one cent for salesmen or otherwise that buyer would see the practical commercial value of our pictures and would be the more anxious to obtain the territory.

We sent out two hundred thousand pieces of mailing matter last week—sent this material to particular persons in particular places—and fifty thousand in the week previous—and I don't know how many next week. But if ever the picture market was combed, we did it. And that is why I can make such favorable contracts with exchanges and state rights buyers. I have a market to offer them, in addition to that part of the market which their own initiative and selling ability will open to them. When much time, money and care is taken in making good pictures it would be unjust to the director, star and author not to give the exhibitor some help in advertising the features."

BEYNON TO WRITE MISIC FOR "BABBLING TONGUES."

George W. Beynon, an orchestration writer of wide repute, has been engaged to prepare the musical synchronization for Ivan Films Productions' photoplay, "Babbling Tongues." His work in Morosco's "Peer Gynt," in Famous Players Company, Lasky Company and Paramount is unquestionably of great value as a musical contribution to moving picturedom. Mr. Beynon excellently acquitted himself in his presentation of the orchestration on "One Law for Both."

NEW OUTPUT PLAN FOR MOTOY COMEDIES.

After a year of careful study of the production of short subjects, H. C. Allen, president of the Peter Pan Film Corporation, is preparing to begin in September to give the exchanges a most unusual output of short films. The Motoy Comedies, which are being released by the Peter Pan organization, are enacted by doll actors and present an entirely new feature in the field of production. They are novel, clever and amusing, and deserve a place by themselves in the production of screen artistry. It is an unexplored field of infinite possibilities, and from present indications is proving a gold mine to exchanges and exhibitors.

Mr. Allen formerly headed the Educational Films Corporation, and in that capacity had a rare opportunity to study the production of short subjects. The success of this corporation convinced him of the possibilities of releasing worth-while short novelties providing that proper material and proper sales plan, organization and publicity were co-ordinated. With this thought in mind, he has formed an organization including some of the strongest men in the business, the details of which will be made public during the next month.

"Motoy pictures," says Mr. Allen, "came into the market during the height of the summer heat, and that would appear to some extent a handicap. The bookings, however, have been most successful and the pictures are being played all over the country. Proctor and Loew are booking them solid for their theaters in New York. We know that they cannot help but be successful, for they cannot fail to please a discriminating audience. At present a great advertising campaign is under way, which will be a material aid to both distributors and exhibitors. Additional plans are completed, but the details will be released later."

MUCH INTEREST IN "PERSUASIVE PEGGY."

In spite of the numerous letters and telegrams which have come to the executive offices of the Mayfair Film Corporation regarding the first production, "Persuasive Peggy," starring Peggy Hyland, M. A. Schlesinger, who has just returned from Chicago, is amazed at the interest displayed by state rights buyers and exhibitors. The executives had the greatest faith in Miss Hyland's popularity and realized the enormous strides it has taken, but they did not really know what a great asset she has proven herself to be to the box office. This fact has been clearly displayed by those at the convention.

The story of "Persuasive Peggy" has also attained much favor in both magazines and book form, for many are well conversant with the charming story of Maravene Thompson, and one and all declare it well adapted to the screen.

In the face of these facts, Mr. Schlesinger feels sure that the value of the first Mayfair production has not been exaggerated in any way. Mr. Schlesinger also writes his office that there is much satisfaction shown over the fact that the authoress is writing the subtitles as well.

Although Miss Hyland herself was unable to attend the convention, owing to important business engagements in town, she did not foroget her many friends, and thousands of original souvenirs were distributed by a number of young girls, who at the same time found it necessary to answer the hundreds of questions concerning the dainty star which were asked them by her ardent admirers.

LESSER OFFICES FLOODED WITH OFFERS.

The offices of Sol L. Lesser, at 523 Longacre Building, New York, which will be the temporary headquarters of the new national organization of state rights buyers, is busy arranging appointments for interviews with Mr. Lesser upon his arrival in August, for the consideration of the deluge of propositions and offers pouring in since the announcement of the establishment of the organization. Some of the most prominent film concerns have submitted offers and have requested interviews.

BLUEBIRD TO STATE-RIGHT "MOTHER O' MINE."

Following the success of "The Eagle's Wings" and "Hell Morgan's Girl" as specially released features, apart from the Bluebird program, the decision has been reached to make "Mother o' Mine," the latest Rupert Julian production, a Bluebird extraordinary. This means that the feature will be distributed by Bluebird branches along state rights lines, independent of the programed features in the Bluebird series.

"Mother o' Mine" will be released Sept. 2, the week starting Labor Day, with Rupert Julian and Ruth Clifford the stars of a photoplay so exceptionally meritorious that Bluebird has decided to match it against features that are made by independent concerns and promoted through state rights. Mr. Julian directed the production from Elliott J. Clawson's story.

Bluebird asserts that the work of Ruby La Fayette, in the mother role, would alone make "Mother o' Mine" a work of extreme merit. Instead of "making up" a younger woman to play the part, Mr. Julian held back the production until he could find the exact type of old lady who could back her mature appearance with suitable dramatic art. In Miss La Fayette he discovered just the combination he desired.

Scene from "Mother o' Mine" (Bluebird).

This veteran actress at the age of seventy-two gets her initiation to the screen in "Mother o' Mine," although her stage career began in the early sixties. She played in various stock companies in the early years of her stage experience, supported Booth, Barrett and John McCullough and later headed her own travelling company. Fifteen years ago she retired, and Mr. Julian's extreme persuasion was required to lure her before the camera.

SHOWING OF CENTURY COMEDIES JULY 27.

Invitations have been issued to state rights buyers and the trade in general by the Longacre Distributing Company to attend a showing of Century Comedies at the Broadway theater, New York, on Friday, July 27, at 10:30 A. M. Three of the Century's productions will be screened at that time: "Balloonatics," "Automaniacs" and "Neptune's Naughty Daughter."

Century Comedies have Alice Howell as their star and last week Julius Stern disposed of the distributing rights to the Longacre Distributing Company, with headquarters in the Mecca building. There is a fourth Alice Howell feature completed, but it will not be shown at the Broadway for the reason that factory work on the subject is not complete.

The Strand, New York, is the only theater where Centuries have been shown, Managing Director Harold Edel having arranged for pre-showings at that house. The Longacre Distributing Company will begin active circulation for the Alice Howell comedies early in September, the interim being taken advantage of to establish distributing branches throughout the country.

PATRIOTIC FILM CONTROLLED BY PIEDMONT.

Piedmont Pictures Corporation, of 727 Seventh avenue, New York, announces that it controls the rights for the entire world, with the exception of the United States, on the Hanover Film Company's production, "How Uncle Sam Prepares to Help the Allies." The subject was photographed under the direction of government officers and is said to teem with patriotism. It shows the training of the soldier from the time he enlists until he reaches the battlefield. The picture is in five reels, about 4,200 feet.

WILD TO SHOW ITALIAN WAR FILMS.

John Wild, of 347 Fifth avenue, New York, who is the American representative of Anglo Film Agencies, Limited, of London, is arranging for a private showing of two Italian war films which have just arrived in this country. The pictures are "The Battle Cry of the Alps," which is 3,700 feet in length, and "The Battle of the Isonzo." The first named film was shown by royal command at Buckingham palace and later was viewed by Queen Alexandra, the Italian Ambassador and other officials. The film is said to be the most interesting war subject to reach this country in recent months. The second production is reported to bring home to the viewer the tremendous fighting activity of the Italian army. It was photographed on the firing line.

Mr. Wild is arranging for the disposition of territorial rights to the two films.

MUTT AND JEFF IN DEMAND.

After allowing three months for a sufficient supply of Mutt and Jeff cartoons to accumulate, Bud Fisher has taken hold of the producing company himself, and is attending not only to the production, but also personally to the distribution. So great is the demand for these comedies reported to be that Mr. Fisher has been receiving requests from exhibitors from all parts of the country to release two a week. However, the amount of work involved in the producing, coupled with the strain of the advertising program which he is carrying out, has rendered it impossible for him to comply with these requests, at least for the present.

While there are several territories still open, from the present outlook the entire country soon will be sold out. This has been accomplished solely on his reputation and without showing a single print. He meets the exhibitors halfway and they like to deal with him, for he makes their interests his own. Hence the wide and rapidly increasing circulation of Mutt and Jeff.

A. KAY COMPANY GETS PATRIOTIC PICTURE.

The A. Kay Company has secured from the Premier Motion Picture Company, of San Antonio, Texas, the negative of a picture entitled "Doing Their Bit." The negative is now bieng assembled and developed, and a large number of prints are being made for general exploitation throughout the entire world.

The negative of "Doing Their Bit" contained about five thousand feet of negative, but it has been made into a three-reeler, so that the interest does not lag for a moment throughou the screenig of the picture. The picture is a patriotic one, and shows our boys in the various training camps of the South going through the training they must have preliminary to going onto the field of battle. The scenes in the picture show our boys performing the duties of the soldier as they would on the battlefield. "Doing Their Bit" depicts in a most forceful manner the necessity of universal military training.

The A Kay Company have received many inquiries regarding the picture, but have not as yet made known their plans as to the [illegible] of distribution.

BACKER BUYS MASTER DRAMA FEATURE.

Franklyn E. Backer, president of the Mammoth Film Corporation, has purchased the first offering of Master Drama Features, Inc., for Washington, Oregon, California, Montana, Nevada, Arizona, Utah, Idaho, Colorado, Wyoming, Ela Paso, Texas; New Mexico and New Jersey. The deal was negotiated through the Overland Film Company and its managing director, Samuel Krelberg. Mr. Backer has arranged with H. O. Martin, formerly general manager for Clune, of the coast, to supervise the bookings for the picture, which will be routed after the manner of a road show.

PURKALL TO MARKET "THE LIAR."

C. Purkall, président of the Purkall State Rights Film Company, 729 Seventh avenue, has purchased the New York territory for "The Liar," a six-reel picture featuring Jane Gail. The supporting cast includes May Simon, Helen Milholland, Stanley Walpole, Agnes Nielson and William Butler. Bookings are now being placed for the 1917-1918 season.

MOSS TO PRODUCE "SINS OF THE CHILDREN."

B. S. Moss announces that production of the screen version of Cosmo Hamilton's "The Sins of the Children" will begin soon, following the completion of the scenario this week by Anthony P. Kelly. A large sum will be spent in the making of the picture, which will be seven reels in length, it is reported.

"The story by Mr. Hamilton," said Mr. Moss, "makes an admirable vehicle for screen production, and the elements of the story have been worked up to a pitch that only the expert hand of Kelly knows how to achieve. Production will be rushed post haste."

HIRSH REPORTS BIG BUSINESS WITH "HATE."

Nathan Hirsh, president of the Civilization-Pioneer Film Corporation, who has recently acquired the exclusive distributing rights for "Hate," produced by the Fairmount Film Corporation, reports that this picture has established a new record for summer business.

Among the big circuits which have already contracted for this picture is the Loew chain, which has booked it solid for sixty-five days for the whole circuit. Several other circuits are at the present time negotiating for a run on this pitcure, it is reported.

Scene from "The Highway of Hope" (Paramount).

Scene from "The Neglected Wife," "In the Crucible" (Pathe)

Manufacturers' Advance Notes

WALLY VAN'S FIRST PICTURE.

Wally Van has completed the first picture to be made by his own company. It is called "Love, Pep and Petrol," and may be classed as a two-reel successor to his other two comedy classics, "Love, Luck and Gasolene" and "Love, Snow and Ice." In his two former "Love" pictures he was known as Cutey, a name which has caused both ridicule and wrong impressions, so the name Cutey is to be abandoned and the same character is henceforth to be known as Mr. Pep.

Mr. Van has gathered together a hand-picked cast of comedy players for his first pictorial offering. Nita Frazer, who played opposite Mr. Van in many of his comedies and who later on was the featured leading lady in the comedies directed by Mr. Van, but in which he did not personally appear, portrays the leading feminine role in "Love, Pep and Petrol." Others in the cast are Hattie Delaro, Nora Cecil, Charles Eldridge, William A. Bechtel, Margaret Cusack, Helen Gauntier, Marie Bryar, Florence Flynn, Marjorie Metzke, Marcella Shields and a host of aviators, seamen, chauffeurs and other forms of gasolene artists. Mr. Van also playfully made use of quite the most interesting lot of extra people imaginable, for he persuaded several very swagger affairs to take part in his premier picture.

"THE LONE WOLF" TO OPEN IN TEN CITIES.

The instantaneous success achieved by Herbert Brenon's latest production for Selznick Pictures, "The Lone Wolf," which is now playing to tremendous business despite the hot weather at both the Broadway theater, New York, and the Studebaker theater, Chicago, has resulted in the formation of plans to open this feature in ten cities early in August as a pre-release showing before the stated date of September 10. The picture will open on the same day in Philadelphia, Cleveland, Pittsburgh, Boston, St. Louis, Denver, San Francisco, Los Angeles, New Orleans and Detroit.

A feature of the Broadway opening was the showing of important scenes in "The Fall of the Romanoffs," the Russian picture Mr. Brenon is directing now, with Iliodor, the "Mad Monk" of Russia, himself playing the leading role.

"THE AMAZONS" (Paramount).

Farce-comedy and intensely dramatic situations are freely interspersed in Marguerite Clark's first Paramount picture under the new "selective star series" booking plan, with the comedy note predominating throughout the production. "The Amazons" is an adaptation of Sir Arthur Wing Pinero's successful play of the same name which was directed by Joseph Kaufman. In it Miss Clark is Lady Thomason, one of the three daughters of Lady Castlejordon, who suffers from the obsession that her daughters should have been sons. She brings them up as boys, dressing them in male attire and in every way endeavors to inculcate the masculine spirit in her offspring.

Scene from "The Amazons" (Paramount).

SECOND CHAPTER OF "THE GREAT STANLEY SECRET."

"The Great Stanley Secret," a photo-novel in two chapters, product of the Mutual-American studios, is one of the most thrilling adventure stories ever told on the screen. The second installment, "Fate and the Child," will be released by Mutual July 30. The plot involves a conspiracy on the part of a gang of English and American crooks, men and women, to obtain possession of the estate and jewels left by the Earl of Stanley, a famous and wealthy Englishman, to young Arthur Stanley, his grandchild, born in Virginia of an American mother.

Scene from "The Great Stanley Secret" (Mutual).

The cast is headed by William Russell and Charlotte Burton, who is now Mrs. William Russell. The production was directed by Edward S. Sloman, whose Russell productions have been distinct successes.

BESSIE BARRISCALE NEXT IN "MADAME WHO."

Bessie Barriscale's next production will be a screen version of Harold McGrath's sensation mystery story, "Madame Who," on which Monte M. Kerrijohn has been engaged for some time in making the scenario.

Mr. McGrath's story created a nation-wide sensation among readers of fiction last fall when it was first published in a popular magazine. The scenes are laid in the South during the Civil War. The tale centers around the thrilling adventures of a young Southern girl who is taken as a spy and forced into marriage with one of a band of eleven mysterious men. Throughout the narrative the identity of the unknown husband remains enshrouded in mystery and is not solved until the climax.

The scenes are laid in various cities and towns below Mason-Dixon's line and much of the action takes place on disputed ground, so many flashes of actual warfare as it was waged in the '60's will find reflection in this picture.

The production of "Madame Who" will be undertaken almost immediately and David M. Hartford, the casting director for the Kerrigan and Barriscale organizations, is engaging Miss Barriscale's support.

"MISS NOBODY" (Pathe Feature).

In "Miss Nobody," the Pathe Gold Rooster play to be released on August 19, is much human interest of the kind that is sure to "go" in any house. This human interest is given by the really remarkable impersonation given her part by Gladys Hulette and equally fine work done by A. G. Andrews and Cesare Gravina as the elderly pawnbrokers "Crespi and Malone." It is a striking fact that the plays that are the most popular and live the longest are those which show the inherent goodness of human nature and are built around characters who exemplify, among other things, the truth of the statement that the Golden Rule of "Do unto others as you would have them do unto you" is the basis of all true religion.

August Art Dramas

Schedule Changed to Admit of Immediate Release of Crane Wilbur Features.

THE revision of program schedules necessary to allow of the immediate release of the Horsley Crane Wilbur Features on Art Dramas program has been completed, and the new order of releases is here given. Several changes in releases for the next two months are indicated. Contrary to first plans, "Eye to Envy," first of the Wilbur Art Dramas, is to be placed among the July releases, and the second, tentatively titled "Blood of His Fathers," will follow in August.

The release schedule, which will be adhered to, as far as is known, presents the Apollo picture, "When You and I Were Young," starring Alma Hanlon, directly following "The Peddler," the Joe Welch feature from the U. S. Amusement Corporation studio.

"When You and I Were Young" is to be followed by "Eye of Envy," a description and synopsis of which is given in another column of this issue. This presents Crane Wilbur in a role of a novel sort, in which full opportunity is given the star to display his versatility.

After "Eye of Envy" comes the U. S. Amusement-Art Drama, "Think It Over," in which Catherine Calvert and Richard Tucker are starred. The story of this play was written by Herbert Blache, who also directed the production. A cast of unusual excellence enacts "Think It Over," which is said to be as startling and surprising a drama as its title would indicate.

The first release for the month of August comes from the Van Dyke studios, and is entitled "Peg O' The Sea." Jean Sothern is starred in this, which is a delightful comedy with some unexpected situations. It was written by Winifred Dunn, a playwright of distinction and ability. "Peg O' The Sea" has for a setting a New England fishing village.

Another Alma Hanlon vehicle, "Behind the Mask," from the Apollo company, is next in order. This was written by Charles Dazey and adapted by Frederick Rath. Miss Hanlon is supported in this by a cast of well known players, including Florence Short, whose work in former Apollo-Art Dramas has given her a high place in the ranks of screen actresses.

An Erbograph production, starring Marian Swayne and directed by Joseph Levering, will be the next feature on the program. No title has yet been selected for this. The picture is said to be, in tone and theme, similar to Miss Swayne's two previous Erbographs, "Little Miss Fortune" and "The Road Between," both of which were extraordinary successes.

The last production for August will be the second of the Horsley productions starring Crane Wilbur. The working title of this is "Blood of His Fathers." It was directed by Harrish Ingraham and written by J. Francis Dunbar. Mr. Wilbur plays three distinct roles in this—a father, his son and his grandson. The play is said to be stirringly dramatic.

TRIANGLE RELEASES FOR WEEK OF JULY 29.

A unique feature of the Triangle program for the week of July 29 will be "In Slumberland," starring Thelma Salter, a fairy-tale production with considerable interest for grown-ups, too, which is designed to meet the growing demands for photoplays of juvenile interest.

Little Miss Salter, who was co-starred with Frank Keenan in "The Crab" several months ago, has the part of an Irish child whose poetic fancy has been stimulated by the fairy tales told her by an old fortune teller and a genial old man. The action, which is laid at the time of the Boer War, involves an old reprobate of a landlord, who persuades a young husband and father to go to the front that he may carry on his suit with the charming wife whom he has long coveted. How his plans are frustrated by the little girl, with the aid of "little people," is said to constitute an action full of surprise and with rare charm.

Another interesting fact about the production is that it is the first directing effort of Irvin Willat, who was long head of the photographic and titling departments at Triangle's Culver City studio.

Triangle's other release for the same week is "Borrowed Plumage," a five-reel production starring Bessie Barriscale, and notable for its picturesqueness and beauty of mounting. It is a story of Georgian England, involving John Paul Jones and a little kitchen slavey who was the only one who did not run when he arrived at the castle with his pirate band.

GEORGE M. COHAN-ARTCRAFT PICTURE TO BE RELEASED AUGUST 26.

The Artcraft Pictures Corporation announces that the second George M. Cohan picture, "Seven Keys to Baldpate," has been completed and will be released August 26, following the Douglas Fairbanks film, "Down to Earth," which will be released August 12. George M. Cohan portrays the leading part in the photoplay, also gives the film a great advantage over the original play. In the part of George Washington Magee, the novelist who makes a wager that he can write a story in twenty-four hours, on which item the play is built, George M. Cohan is given great opportunity to present his famous characteristics and mannerisms. Supporting him is an exceptional cast, including Anna Q. Nilsson, Elda Furry, Corene Uzzell, Joseph Smiley, Armand Cortes, C. Warren Cook, Purnell Pratt, Frank Losee, Eric Hudson, Carlton Macy, Paul Everton and Russell Bassett.

"A RUNAWAY COLT" (Selig).

William N. Selig announces the release of "A Runaway Colt," one of the best comedies ever written by Charles Hoyt. The release date is Monday, July 23, in K-E-S-E service. Briefly, the story concerns Elias Simpkins, an energetic farmer, who would marry his daughter Letty to Notso Short, son of Banker Short. However, Letty and Hank Higgins, the industrious farm hand, have resolved to get hitched up at the earliest opportunity. When Judge Short brings his son, Notso, to see Letty, Hank Higgins is instrumental in causing a riot, which results in Judge Short leaving the old farm in anger. After a series of unfortunate circumstances, Elias Simpkins resolves to have revenge on his farm hand and orders Letty to remain indoors, while Papa sees the birdmen fly. Hank and Letty seize this opportunity to elope. Simpkins follows the trail in an airship. He overtakes the fugitives but does not foil their purpose for the reason he is thrown off the train by irate commercial travelers.

Scene from "A Runaway Colt" (Selig).

J. A. Richards, who is responsible for the previous laugh makers released by Selig in K-E-S-E and including "A Day And A Night," "A Rag Baby," "A Brass Monkey," "A Hole in The Ground," etc., has put some of his best work into the production of "A Runaway Colt." A capable cast led by Wm. Fables, James Harris and dainty Amy Leah Dennis enact the play. The Hoyt comedies are noteworthy for the reason that they carry out the spirit of the famous American playwright and also present realistic plots.

There is promised a series of comical situations, good photography and unusual effects. Exhibitors who have seen "A Runaway Colt" have booked the comedy and many pronounce it the funniest of the entire series of comedies.

UNIVERSAL ANIMATED WEEKLY TO THE FORE.

Clear-cut photography and timely subjects give distinction to the 81st issue of the Universal Animated Weekly, just released.

Scenes showing the transportation of a giant lens to the Lick observatory on the summit of Mount Wilson, California, under armed guard, will be sure to arouse interest. The lens, which was made in Europe and cannot be duplicated, weighs four and one-half tons and required twelve years' work in casting, grinding and polishing. When it was announced that the gigantic telescopes on Mount Wilson were to be improved by the addition of this masterpiece of the lens-maker's art, anonymous letters threatening its destruction reached the authorities. Hence, the employment of armed men to insure its safe delivery at the observatory.

Other scenes show the welcome accorded the visiting Belgian Commission at St. Paul, Minnesota; an exhibition of rough riding by a detachment of U. S. cavalry at Portland, Oregon, before leaving for war service; demonstrations in military bridge construction by a company of U. S. Engineers in Lincoln Park, Los Angeles, and the annual Rodeo, or cowboy frolic, at San Jose.

European camera-reporters of the Animated Weekly contribute many striking scenes, including a series of intimate pictures of General Petain, the hero of Verdun; pictures of Sir Thomas Lipton and Harry Lauder, acting as hosts to American forces recently landed in England; scenes showing the landing of food supplies for General Pershing's army in France.

An improvement has been made in the "layout" of the Animated Weekly. All subtitles are now printed white on a black background, and the change is found to obviate eyestrain.

CHANGE IN WILLIAM FOX RELEASES.

A change in the schedule of William Fox releases brings "The Innocent Sinner," an R. A. Walsh production, with Miriam Cooper in the leading role, as the photoplay for the week of July 22.

Universal's Schedule

Cleo Madison Stars in Vivid Tabloid Drama, Comedy and Current Events.

FOLLOWING "A Wife On Trial," a five-reel Butterfly picture released July 30, Universal offers a strong list of diversified subjects, including two dramas, five comedies, and four news and educational features, besides the latest episode of "The Gray Ghost," the mystery serial founded upon Arthur Somers Roche's novel, "Loot."

"Right-of-Way Casey," a Gold Seal drama featuring Neal Hart and Janet Eastman will be released Tuesday, July 31. The story was written by George Marshall and C. J. Wilson, and was produced under George Marshall's direction. Considerable comedy is introduced into the tale, which recounts the adventures that befall one Officer Casey, a traffic cop, who wins the enmity of a crooked sergeant by capturing two thieves who have been working under the superior officer's protection.

"Married By Accident," a Nestor comedy featuring Lee Moran, Eddie Lyons and Edith Roberts, will be released on the same date. This rapidly-growing compound of absurdities was produced by Roy Clements.

"Blackboard and Blackmail," a two-reel L-Ko comedy, in which Merta Sterling, Phil Dunham and Lucille Hutton are the principal funmakers, is the offering for Wednesday, August 1. Directed by Vin Moore and supervised by J. G. Blystone, this unusual combination of thrills and laughs deals with the adventures of a group of school children, their new teacher and a group of light-fingered gentry from the city who take refuge in the school when pursued by the law. The 83rd issue of the Animated Weekly will also be released at the same time.

Cleo Madison in "The Woman Who Would Not Pay" is the star of the feature release for Thursday, August 2. This story, written by E. M. Ingleton, and directed by Ruth Ann Baldwin, is strongly emotional with an unusually effective climax. Cleo Madison is shown in a role demanding her best at all times. Miss Baldwin, with her usual skill in bringing out the high lights of a story with telling art, has used the silhouette method with great success. A jealous lover of a beautiful woman has arranged for her downfall and watches for his revenge from a house on the opposite side of the street. He sees the consummation of his desire on the window shade, where the whole tragedy is played out for him in flashes which tell of the progress of events for which he has set the stage.

"The Battling Bellboy," a Joker comedy featuring William Franey, will also be shown on August 2. This hilarious tale of a bellboy with aspirations to become a fistic champion was written by Jack Cunningham and directed by W. W. Beaudine. Franey is capably supported by Za Su Pitts, Milburn Moranti, Lillian Peacock and Johnnie Cook.

On Friday, August 3, Carter de Haven and Flora Parker de Haven will be featured in a Victor two-reel comedy entitled "Where Are My Trousers?" written by Daisy O'Connor and Ryder Cunningham and produced by Carter de Haven. The de Havens take the part of a newly-married couple who are the victims of an officious mother-in-law.

The 30th issue of the Universal Screen Magazine, released on the same date, contains a series of interesting subjects, including scenes showing improved methods of educating the blind; a demonstration of the Hyde ship-brake, an invention that enables craft to stop in little more than their own length, and thus avoid collisions; demonstrations in domestic science; and scenes incidental to the making of an aeroplane.

A Joker comedy, "The Stinger Stung," featuring Gale Henry, will be released on Saturday, August 4. This new version of the wooing of Maud Muller by the Judge was written by C. B. Hoadley and produced by Allen Curtis. The 12th issue of Universal Current Events will appear the same day, together with a Powers comedy cartoon and a Ditmar's Educational subject, "In Monkeyland," showing the champanzee, gorilla, orang outang and their brethren in various scenes from life.

The sixth episode of "The Gray Ghost"—for release outside of Greater New York—will be entitled "The House of Mystery," and will feature Priscilla Dean, Emory Johnson, Eddie Polo and Harry Carter.

"THE NEGLECTED WIFE" REBOOKING.

Additional bookings from all the Pathe exchanges throughout the country show that "The Neglected Wife," the Pathe serial, adopted from the famous novels by Mabel Herbert Urner, is proving popular with motion picture fans of the nation. The universal appeal of the serial, together with the prestige of the name and the fame of its author, has been responsible for its exhibition in motion picture houses whose managers had never before booked a serial. "The Neglected Wife" is a serial presenting a problem of every-day life that enters or touches every home at some of its angles. Every wife, every girl and every husband can learn a lesson from it.

RUSSELL IN "PRIDE AND THE MAN."

William Russell, screen actor of the athletic type, whose work in motion picture drama has made him the idol of young America, is starred in a new play, "Pride and the Man," produced by the Mutual-American studios, which is certain to be one of Mr. Russell's most sensational successes. "Pride and the Man" will be released by Mutual July 30.

Stingaree in Battle of Wits

"An Eye for an Eye," Fifth Episode of "The Further Adventures of Stingaree," Depicts Extraordinary Resource of Gentleman Bushranger.

IN "An Eye for An Eye," the fifth episode of "The Further Adventures of Stingaree," author E. W. Hornung has told a story which is said to be a photoplay classic. The Kalem Company in presenting this series, which features True Boardman, supported by an unusually capable cast, calls particular attention to the stories—the work of a master plot builder, and "An Eye for An Eye," Kalem announces, combines many of the features which brought Hornung international fame, heart interest and novel stratagems being interwoven in an adventure of tense action.

Stingaree, coming upon a lamb which has strayed from the flock and broken its leg, makes a rough splint, sets the limb and carries the little animal to the cabin of Gypsy Prince, a notoriously unscrupulous gambler of the Australian bush country. When Gypsy protests against the lamb being placed in his bunk, Stingaree remarks, "The lamb is clean enough, Gypsy. It's a pity you aren't half as clean in mind and body!" The gentleman bushranger then permits himself to be enticed into a game of dice with Gypsy, that he may study the methods which the latter uses in fleecing his victims. But despite his vigilance, Stingaree loses heavily. Later he learns that the dice were loaded and he swears to "get" Gypsy.

A year passes, however, before Stingaree's opportunity arrives. One day he stops the stage coach, to inspect the valuables of the passengers, among whom are Gypsy and a youth named Tom Banks. Stingaree finds nothing of value on either of these men. When the coach proceeds, Banks remains and begs Stingaree to take him as a partner. Stingaree, with curiosity aroused, leads the young man to his camp, where the youth tells a pitiful story. Returning from the gold fields he had been robbed and now is ashamed to face his sweetheart and needy mother. Surmising that Gypsy committed the robbery, Stingaree seeks out the gambler and engaging in a thrilling encounter with Gypsy and his partner, Black Hill, he recovers Banks' fortune.

How, in the face of hot pursuit from the police, Stingaree returns the gold to Banks and pilots him through the bush country until he reaches home, builds up the story to a rousing climax.

WEEK'S WORK WITH FOX.

A change in the schedule of releases in William Fox productions will result in issuing another big R. A. Walsh picture. "The Innocent Sinner," for the week of July 22. Miriam Cooper is the featured player in the new photodrama. In the supporting company are Charles Clary, Jane Novak, Jack Standing, William E. Parsons, Rosita Marstini, Johnny Reese and Jennie Lee.

The next Foxfilm comedy will be "Love and Logs." This two reeler has wonderful landscape beauty in addition to humor and stunts, because it was filmed in one of the most picturesque parts of the high Sierras.

Following "The Innocent Sinner," on July 29, Mr. Fox will release Valeska Suratt's ninth subject for the cinemas. "Wife Number Two" has been chosen as the title for this feature. William Nigh was the director. The cast includes Eric Mayne, John Goldsworthy, Peter Lang, William Burten, Martin Faust, Dan Mason, Dan Sullivan, L. F. Kennedy and Mathilde Brundage.

Another screen play which has just been finished is William Farnum's first in the Eastern Fox studios since 1915. The story for the production is an adaptation of "The Doctor," the famous novel by Ralph Connor. Frank Lloyd, who has filmed Mr. Farnum's recent de luxe subjects, was in charge of the direction. Titles are now being considered for the new film product.

Harry Millards, June Caprice's new director, has practically completed the cast for his initial pictureplay starring the Sunshine Maid on the William Fox program. The company now includes Harry Hilliard, who will appear opposite the dainty star; Dan Mason, the splendid character actor; Kittens Reichert, the talented diminutive; Margaret Laird, who was seen in a recent Fox film, and Lucy Beaumont, a newcomer to Fox productions.

On the West Coast, Robert Lawler, who has been in support of a dozen favorites in the legitimate, has been signed for a forthcoming screen play.

HITS AT BIRTH CONTROL.

"Master of His Home," the immediately forthcoming Triangle play starring William Desmond, hits a decisive blow against the birth control propagandists who have been the subject of much newspaper discussion recently. Alma Rueben, who plays opposite Desmond, appears in the role of a society butterfly of aristocratic parents who marries for money, turning down her husband's proffer of domestic happiness and refusing to be a real wife and a mother. Later on, how the presence of the gardener's children next door exert their influence over her and bring about a change for the better, makes one of the best and most human stories that has been filmed in a year. A very capable supporting cast includes Robert McKim, J. J. Dowling and Eleanor Hancock. The piece was directed by Walter Edwards from the story by R. Cecil Smith.

Concentrating Upon Plays

General Film's New Product Being Chosen for Dramatic Excellence First of All.

GENERAL FILM in the process of augmenting its product has determined to concentrate upon dramatic value as the prime consideration, and an announcement of its new product when given in detail will reflect this policy. By the middle of August the total of releases will be doubled.

"The success of General Film in marketing motion pictures that have their outstanding value in the story and in artistic production, devoid of the conventional 'star,'" says an official of the company, "has uncovered a gratifying and wholesome condition in the film field. In has become commercially significant that the public appreciates splendid plays, that it goes to see plays as plays, that it has seen about as much as it wants of stars without plays, and that it enjoys plays from one reel up to five that have a good story and good actors and have been staged adequately. All of our most conspicuous successes have been 'starless'.

"The O. Henry subjects, which have made such a prof und impression and which have proved so profitable, are 'starless'. But they do have story. They do have the human appeal. They are in every sense of the word 'plays'. The same can be said of the Black Cat stories, comedy dramas produced fundamentally for 'story', chosen for story and the players adapted rigorously to story. True, the producer, Essanay, has put into them some of its best people, people who in five-reel dramas represent the star element that seems so indispensable to part of the public in 'features' even yet. But these people, true artists, play heart and soul in the short length Black Cats are establishing a new and enduring school of photoplay that has quality for its first consideration, where a role is a role and not an overworked 'vehicle'. The consistent excellence of the Kalem productions may also be remarked There every member of the cast plays a vital part, plays right up to the leading man or woman and the latter right along with them, in the sort of story that does not twist the lead, famous as he or she may be, into forced prominence. It is another example of the kind of releases which are winning General Film products such pleasing response and such encouraging loyalty among picture players. As much can be said of the General Film comedies—all chosen for their humor their evenly balanced casts and their story—whether with or without featured leads."

"REBECCA OF SUNNYBROOK FARM" NEARING COMPLETION.

Mary Pickford's presentation of "The Poor Little Rich Girl" will live long in the hearts of the many thousands who have seen it, but her newest picture, "Rebecca of Sunnybrook Farm," according to an Artcraft executive, will out-Pickford even that famous success. The child type presented by "Little Mary" in "The Poor Little Rich Girl" was conceded to be the most remarkable characterization of this kind ever screened, which prompted the producers to obtain the screen rights to "Rebecca," the famous story and play by Kate Douglas Wiggin and Charlotte Thompson

Under the direction of Marshall Neilan the new Mary Pickford vehicle is now rapidly nearing completion at the West coast studios. The subject was adapted to the screen by Frances Marion, which fact adds considerably to the merit of the production. Supporting Mary Pickford in her latest photoplay is a splendid collection of talent presenting many well known players, including Eugene O'Brien, Helen Jerome Eddy, Charles Ogle, Marjorie Daw Mayme Kelso Jane Wolff Josephine Crowell, Jack MacDonald, Violet Wilkey, Frank Turner, Kate Toncray and Emma Gerdes.

PATHE ANNOUNCES "THE STREETS OF ILLUSION."

A boarding house is not commonly supposed to be a fertile ground for the finer qualities of mankind or for romance, yet in the Pathe Gold Rooster play, "The Streets of Illusion," to be released on August 12, there is romance and human interest a-plenty. Gladys Hulette is the star, and Director William Parke has surrounded her with a cast of unusual merit. J. H. Gilmour, William Parke, Jr., Ribharrd Barthelmess, Warren Cooke, Doris Grey, Katherine Adams, little Gerald Bodgley, William P. Burt, Logan Caul, William Yearance, William Marion and William Dudley are some of the names that not only make a cast of unusual size, but one of noteworthy merit as well. Some of these players have been starred in feature pictures. Not one of them but is well cast. The picture was produced by Astra.

BI-MONTHLY HOUSE ORGAN.

"Parentage Messenger" is the title of the house organ that will be issued bi-monthly. It is an eight-page booklet crammed full of advertising hints, money-making ideas and other good common sense. On the cover of the first issue appears the line "A Service of Ideas." The house organ will be kept up to date by the introduction of stories telling how the other fellow "put it over," together with reproductions of his advertising stunts.

Victor M. Shapiro is editing the "Parentage Messenger."

"THE LAW OF THE LAND" COMPLETED.

The screen adaptation of George Broadhurst's great dramatic success, "The Law of the Land," starring Mme. Petrova, has been completed under the direction of Maurice Tourneur and is scheduled for release by Paramount under its new selective star-series booking plan in the middle of August.

Great as was the dramatic value of the original play which proved a success on Broadway, it is asserted by the producers that the adaptation of the play for the screen will prove even more intensely dramatic and thrilling than the original play itself

Scene from "The Law of the Land" (Paramount).

An exceptional cast appears in support of Mme. Petrova, headed by Wyndham Standing, well-known English actor, in the role of Richard Harding; Mahlon Hamilton, who also appeared in "The Undying Flame," in the role of Geoffrey Norton. Riley Hatch, one of the best-known character actors on the stage, is superb in the role of Inspector Cochrane. Two other important roles in the cast are played by J. D. Haragan and T. Vivian in the persons of the private secretary and the butler.

L-KO'S FOR AUGUST AND SEPTEMBER RELEASE.

General Director J. G. Blystone of L-Ko comedies has shipped to Julius Stern, in New York, a number of comedies to be made ready in the factory for August and September circulation. In one of them Phil Dunham, who has heretofore been an L-Ko comedian, presents his first work as a director of lively comedies. The other features have been produced by Dick Smith, Vin Moore and Noel Smith, old stand-bys on the L-Ko directorial staff.

"Street Cars and Carbuncles" will be the release for August 22, introducing as principal merrymakers Bob McKenzie, Eva Novak, Eddie Barry and Chester Ryckman, directed by Dick Smith. August 29 "A Rural Caesar" will be circulated, with Lucille Hutton and Billy Bevan featured, under Phil Dunham's direction.

September 5 will have "From Ranch to Riches" as the release, directed by Vin Moore. Myrtle Sterling, Al Forbes and Kathleen Emerson will be the principals. "The Prop's Revenge," September 12, will be a theatrical subject in which the house property man gets into the limelight. Noel Smith directed Walter Stevens, Gladys Varden and Bert Roach in this L-Ko.

KERRIGAN IN "TURN OF A CARD."

The second Paralta production of the J. Warren Kerrigan Feature Corporation will be begun in their Hollywood studios in a few days. The story selected for this photoplay is Frederick Chapin's tale of romance and adventure in the West—"Turn of a Card." The screen version was made by Thomas J. Geraghty and the story is said to fit Mr. Kerrigan's personality as snugly as did the part of John Stewart Webster in "A Man's Man," which has just been completed. In "Turn of a Card" Mr. Kerrigan has the character of an athletic young college graduate.

UNITED BULLETIN CONVENTION NUMBER.

The Convention number of the United Bulletin is an unusual issue. The cover is in three colors and the entire edition is printed on good paper. The information contained therein is of particular interest to all exhibitors and will prove to be profitable reading. The United Bulletin is the official organ of the United Theater Equipment Corporation, of 1604 Broadway, New York, and is to be mailed gratis to any address.

Shubert-Hammerstein-Ince First Picture Ready

New Producing Combination Will Offer New Munsey Serial Among Big Pictures Listed in Twelve a Year Schedule.

DIFFERENT from some film producing companies in that it has allowed but meagure information of its plans to get into print before the actual consummation of its picture production is the Advanced Motion Picture Corporation, which announces the practical completion of its first feature, a five-reel subject, "The Co-respondent," with Elaine Hammerstein in the title role that Irene Fenwick created in the original stage version of the piece at the Booth theater, New York, last season.

Lee Shubert, Arthur Hammerstein and Ralph Ince are the executive heads of the new concern, the first bringing influence in the acquisition of big stars and plays to the corporation, the second a long and successful show experience, and the last the technical and film directing knowledge.

The Advanced believes it is taking advantage of a psychological moment in the film industry in starting at this time to make what its announced aims designate as "big pictures." Its trio of executives believes all the good pictures that can be made by any intelligent producing firm at this time can be sold to distributing corporations at satisfactory profits.

"Fate's Honeymoon," a serial now current in Munsey's Magazine; "The Girl in the Forest," and "The Battle Cry," the last named a Shubert stage production of several seasons ago, are included in new productions to be produced before next Thanksgiving. Other plays and serials of assumed advertising value, the names and characters of which the new firm prefers not to disclose at this time, are owned outright for picturization by the Advanced and will be among the firm's first twelve.

Edward Davidow, for many seasons the moving picture head of the Shubert theaters combination, is the business manager of the new organization.

"A WIFE ON TRIAL" LATEST BUTTERFLY.

Mignon Anderson is the star of the Butterfly feature release for July 30. Miss Anderson will have the leading role in "A Wife On Trial," a five-part drama taken from Margaret Widdemer's novel, "The Rose Garden Husband," which ranked as one of the best-sellers a season or two ago. She will be supported by Leo Pierson and a capable cast.: Ruth Ann Baldwin directed the production.

"MR. OPP" (Bluebird).

Alice Heagan Rice's popular novel "Mr. Opp," has been translated to the screen by Lynn F. Reynolds, Bluebird's "nature study" director, and has been set for distribution on that program Aug. 20. This is the second novel by Alice Heagan Rice that Mr. Reynolds has given to pictures, "A Romance of Billy Goat Hill" having been previously released under another program, by the Universal people.

"Mr. Opp" gives opportunity for the Reynolds specialty of taking scenes out-of-doors as backings for his photo-dramatic episodes. Locations in Southern California were found to faithfully reflect the atmosphere and topography of a small Kentucky village—for a land boom in Cove Junction is the basis of the narrative.

Scene from "Mr. Opp" (Bluebird).

Arthur Hoyt will be featured as the principal player, in his interpretation of the title role. Neva Gerber was cast for the heroine, just as she finished her work in the Universal serial, "A Voice on the Wire." George Hernandez, who has always appeared in the Reynolds Bluebirds, was cast for a conspicuous part, and George Chesbro, Elise Maison and Jack Curtis will be seen in the supporting organization.

"STREET CARS AND CARBUNCLES" (L-Ko.).

Dick Smith directed "Street Cars and Carbuncles" as the L-Ko. comedy to be distributed through Universal channels for Aug. 22. The principal merrymakers are Bob McKenzie, Eva Novak, Eddie Barry and Chester Ryckman. Fun is extracted from a contest for patronage between a jitney bus and a horse car line, and many unusual methods of defying fate are employed by the venturesome comedians. General Director J. G. Blystone supervised the production. As usual with L-Ko. comedies, there are daring deeds and sensational effects to surprise laughter from the audience, Eva Novak competing with the male comedians in doing unusual things for laughing purposes. "Street Cars and Carbuncles" gives promise of being an exceptionally good comedy.

GASOLI
GASOL
12c G

Scene from "Street Cars and Carbuncles" (L-Ko).

ELLIS PAUL IN "OUR BOYS" (ESSANAY).

Following his appearance in "Seventy and Seven," the gifted juvenile player, Ellis Paul, is seen in the current Black Cat release, "Our Boys," for General Film distribution. Whereas in the former production the lad was the only child in the story and played opposite a grandfather role, in the present case he is entirely surrounded by young people. In addition to the Paul boy, Essanay has gathered together an unusually competent group of children, some of whom give splendid characterizations. The story throughout has juvenile appeal, the situations being such as develop in a middle class neighborhood between children who attend the same school. Of course there is the light hearted and pleasing touch that belongs to such an atmosphere, but there is an element of drama as well to make the story absorbing. It is expected that this picture will meet with great favor from any audience.

NEW JAXON PRODUCT ANNOUNCED.

Following the first successful series of six each, new sets of half a dozen Jaxon comedies and Sparkle comedies have been finished by the Jaxon Film Corporation for release through General Film. The number two series of Jaxon comedies, featuring Pokes and Jabs, contains these six one-reel subjects: "Counting 'Em Up," "The Baggage Man," "Getting the Coin," "Tough Luck," "Jolly Tars" and "Play Ball."

The second series of sparkle comedies, single-reelers of the polite type, contains "An Attorney's Affair," "Her Peignoir," "Those Terrible Telegrams," "Stag Party," "Bragg's Poker Game" and "Mixed Nuts."

"THINK IT OVER" FROM ART DRAMAS.

Herbert Blache, president of the U. S. Amusement Corporation, releasing on Art Dramas program, announced this week that the next picture from his company's studio would be entitled "Think It Over."

"Think It Over" will be a two-star combination, the principal roles being portrayed by Catharine Calvert and Richard Tucker. Miss Calvert, who is in private life Mrs. Paul Armstrong, has appeared in two previous U. S. Amusement-Art Dramas, but this will mark Mr. Tucker's debut on the program.

"HIS WEDDING NIGHT," FATTY'S LATEST COMEDY.

Roscoe ("Fatty") Arbuckle's newest comedy, "His Wedding Night," is nearing completion. Within the next few weeks it will be ready for release by Paramount to all exhibitors if the supply of watermelons holds out. Watermelons, incidentally, have been substituted for pies in the Arbuckle productions. This picture will be released August 20.

SANGER OPENS PLAYERS' AGENCY.

Harry R. Sanger has opened an agency as personal representative for players, directors, cameramen, technical men, scenario writers and all other persons engaged in moving picture activities. He has opened his offices in the Commerical Trust building, 1451 Broadway.

BEAUTIFUL UNDER-SEA PICTURES IN "REEL LIFE" NO. 67.

Novelty is a most desirable characteristic for any motion picture program to have, and exhibitors are always keen to get pictures out of the ordinary. An appreciation of this fact is what makes Gaumont single-reels so satisfactory in brightening a program. As a regular release and without extra charge Gaumont always provides some picture that stands out and is worth talking about afterward. An example in point is that of the wonderful series of under-sea pictures which are included as part of "Reel Life" No. 67, the current issue. Despite the expense incident to their filming at Miami, Fla., they are offered without any thought of securing extra compensation for them, just part of the Gaumont insistence upon keeping the quality up.

Scene from "Reel Life No. 67."

These submarine pictures were made by E. B. Gray, one of the leading inventive photographers of America. Several processes of a mechanical nature had to be invented by Mr. Gray before he could secure the wonderful effects of natural lighting. The sunlight furnishes the illumination for these pictures, the shifting lights and shadows adding materially to the beauty of the garden beneath the waves.

Life is added to the picture by the work of a diver who wears a "divinhood." This is a marvelous piece of headgear which the wearer can remove at will and replace beneath the water. All in all, these pictures will be a source of strength to any program, well worthy of holding for a week.

VICTOR MOORE IN "MOTORBOATING."

Victor Moore, for his next release, on July 30, returns to the "family series" in a comedy called "Motorboating." It was written by Thomas J. Gray and is the same type of laugh getting comedy as "Bungalowing," "Commuting," etc. Vic is discovered tinkering with his old Ford car that his wife has been trying to exchange off for some time. She happens to fall upon an exchange ad which offers a "motor boat" in exchange for a car, anything but a Ford. She tells Vic it would be a good idea to disguise the car. Vic tells her "there are two things you cannot disguise—a married man and a Ford." He tells her to help him get some things together and he will try and disguise it. He does, and they start off to get the boat. Vic and the family arrive at the dock and the deal is arranged and he takes the boat and gives up the car. From this time on the ridiculously funny things that happen to Vic and his family and the other fellow with Vic's Ford keep up to the finish of the picture, and it is a "safe bet" that Moore has another big hit on his hands.

Scene from "Motorboating" (Klever).

Most of the scenes are taken down at the seashore and they make the comedy a splendid release, particularly for the summer time.

Picture Theaters Projected

BRIDGEPORT, CONN.—The Lyric, Inc., has been organized with the following officers: S. Z. Poli, president; L. M. Sagal, secretary; E. J. Poli, treasurer; W. H. Isham, Thomas M. Cullinan and Leroy D. Ball of New York.

NEW HAVEN, CONN.—Landow Company have plans by J. Weinstein, 6 Church street, for a modern moving picture theater, 20 by 60 feet.

WASHINGTON, D. C.—Knights of Columbus, care Rev. Louis O'Horn, Woodward building, are having plans prepared for a one-story recreation hall, 60 by 100 feet, to cost about $200,000.

SPRINGFIELD, ILL.—A moving picture machine has been purchased by Charles Masters. He will show pictures in the Carlson hall building.

MARION, IND.—Royal Grand Realty Company have plans by H. G. Bowstead, 512 Glass building, for a one-story theater with balcony, 66 by 99 feet, to cost $40,000.

JUNCTION CITY, KAN.—Columbus Theater & Amusement Company, M. B. Strauberg, general manager, Savoy Hotel, Kansas City, Mo., have plans by Carl Boller & Brothers, 8 Gayety theater building, Kansas City, Mo., for a one-story moving picture theater, 92 by 138 feet.

ANN ARBOR, MICH.—S. A. Moran has plans by L. F. Zells, 113 S. Main street, for the remodeling of his theater building. The improvements will cost about $8,000.

FLINT, MICH.—The Matt Photoplay Company has been incorporated with a capital of $115,000. Lester Matter, owner of the Strand theater, is interested in the project. The company plans to erect a new moving picture theater here.

SPRINGWELLS, MICH.—Jerome Selling, 217 Jefferson avenue, plans to erect a modern moving picture theater here. It will have seating capacity for 1,100 persons.

CHASKA, MINN.—The interior of the Rex theater has been repapered and decorated.

ST. LOUIS, MO.—Woodland Amusement Company, H. Treunel, president, Iowa and Cherokee streets, have awarded the contract for the erection of a one-story moving picture theater, 36 by 125 feet, to cost $15,000.

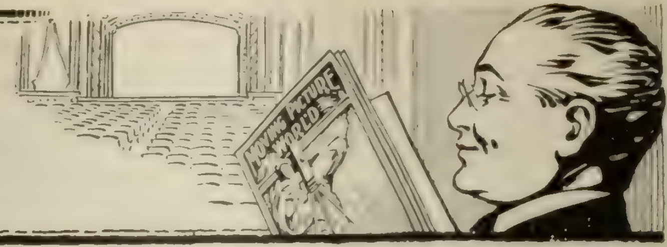
WOLF POINT, MONT.—C. Jense of Poplar, Mont., has disposed of his Glacier theater to George L. Onstad of Westby.

CAMDEN, N. J.—William Wifford, West and Clinton streets, has the contract to make alterations to a moving picture theater for Mrs. A. R. Woodruff. The improvements will cost $3,[illegible]

THE CINEMA NEWS AND PROPERTY GAZETTE
30 Gerrard Street, London W., England
THE OFFICIAL ORGAN of
THE CINEMATOGRAPH EXHIBITORS' ASSOCIATION
of Great Britain and Ireland
Has the quality circulation of the trade in Great Britain and the Dominions. All Official Notices and News from the ASSOCIATION to its members are published exclusively in this journal.
Yearly Rate—Postpaid, Weekly, $7.25
Sample copy and advertising rates on request.

A Dependable Mailing List Service
Saves you from 30% to 50% in postage, etc. Reaches all or selected list of theatres in any territory. Includes name of exhibitor as well as the theatre in address. A list of publicity mediums desiring motion picture news. Unaffiliated exchanges looking for features. Supply houses that are properly characterized as such. Producers with address of studios, laboratories and offices. Information in advance of theatres being or to be built.
W74.
MOTION PICTURE DIRECTORY COMPANY
80 Fifth Avenue, New York Phone—3227 Chelsea
425 Ashland Block, Chicago Phone 2003 Randolph
Addressing Multigraphing Printing Typewriting

Trade News of the Week



GATHERED BY OUR OWN CORRESPONDENTS

News of the Week in New England Territory

Dorchester Is to Have a Fine Picture Theater—Changes Among the Exchange Offices—Notes of Interest to the Trade in Boston.

By the Boston Correspondent.

DORCHESTER, MASS.—Work has been begun on the construction of an immense motion picture theater at Upham's corner, Dorchester, an ideal location that has long been coveted by theatrical interests. For many years the city authorities have been opposed to the establishment of a theater at this point, but they have finally yielded and soon the electric signs will flashingly announce the new film attractions to Dorchesterites.

Frank Ferguson Joins Sherman Forces.

Boston, Mass.—The friends of Frank Ferguson, formerly manager of the Boston theater and connected with the Metro exchange, will be pleased to learn that he has joined the Sherman Film exchange organization.

Sam Steinfelt Traveling for Fox.

Boston, Mass.—After conducting a private film office, the Supreme exchange, for a number of months, Sam Steinfelt has joined the Fox organization and is now traveling through New England, representing Fox pictures.

Marblehead Pleased with Picture Makers.

Marblehead, Mass.—Residents of this town who just recently learned what it is like to live in a motion picture city, are anxiously awaiting the return of another motion picture company to film a play on the rugged shores of this picturesque town. While Viola Dana and her company were in the town recently filming "Aladdin's Other Lamp" the townspeople and tradesmen benefited financially and Marblehead was a mecca for yachtsmen and vacationists who were interested in seeing the motion picture actors and actresses at work.

Boston Theaters Aid Red Cross and Recruiting.

Boston, Mass.—Among those who are contributing immensely to the success of the recruiting drive in New England by army and navy officers are the Boston motion picture men. Each week many theater managers volunteer the services of members of their organizations, singers and performers at their houses. In addition to assisting the recruiting officers the motion picture men have contributed largely to the success of the Red Cross and Liberty Loan campaigns. While the Liberty bonds were being sold each theater gave its stage to Liberty bond salesmen, who conducted whirlwind tours of Boston, speaking for four minutes from the stage of each theater.

Among Boston Men Who Were in Chicago.

Boston, Mass.—Many New England exhibitors and exchange men are in Chicago attending the national convention of the motion picture industry. Among those who left here for the "Windy City" were Louis B. Mayer of the Metro exchange, William E. Spragg of the Gordon Amusement company, S. Grant, who is handling the "Battle Cry of Peace" film.

◆

Maine News Letter.

By John P. Flanagan, 147 Park View Ave., Bangor, Me.

Ferguson Joins Canadian Kilties.

PRESQUE ISLE, ME.—Lee Ferguson, proprietor of the Perry theater in this town, was recently mentioned in the World as a patriotic young man who had responded to President Wilson's call by registering for the draft. Now he has gone one better, and yielding to the lure of the clan, for as his name indicates, his ancestors hailed from the land of the heather, he has enlisted in the 236th Canadian Kilties battalion. If his fellow exhibitors could only see him now in his skirts, with nothing on his knees at all, they'd hardly know their enterprising friend. Lee looks good in plaid and some day when you're looking at a Pathe or Universal weekly scene, you may see him charging the Germans or proudly appearing in reviews before the King of England. A. P. Stevens has bought the Perry theatre from Mr. Ferguson and will run it.

Work Begun on New Waterville Theater.

Waterville, Me.—Work has just started on Waterville's new theater, to be located on the Haines lot on Main street, opposite the postoffice. The building, which is to be erected by Cyr Brothers for Hon. William T. Haines, former governor of Maine, will be two stories in height and approximately 80 by 100 feet. The entrance is flanked by a store on both sides. Brick and concrete will be the materials. There will be a large stage, lofty flies, and fine dressing room facilities for accommodation of road companies. Thirteen hundred people will be able to purchase seats for any one performance. The ventilating, lighting and heating systems will be up to date. It is planned to construct a theater that in every way will be a credit to the Elm City. The house will be operated under lease from Mr. Haines by the Waterville Theaters Incorporated, of which Alfred S. Black of Rockland, president of the Maine Exhibitors' League, is president and manager. The estimated cost is $40,000.

Business Notes.

Patten, Me.—Dr. Raymond of Patten has bought out the Star theater of Millinocket from George Ferland.

William Green of Portland has been showing "The Daughter of the Gods," and "The Unborn," in the Morse building, Postoffice plaza, Bangor, and intends to open this house permanently in the fall. Mr. Green is recovering from the effects of a fall sustained while making alterations in the Morse Winter Garden.

Maritime Film Trade News

From Alice Fairweather, St. John, N. B.

Red Cross Benefits in St. John, N. B.

ST. JOHN, N. B.—The outstanding events of this week in St. John have been the generous response made by the St. John theaters to the Red Cross appeal for French wounded. The appeal was made to the Red Cross headquarters, who sent it out throughout Canada. The local Red Cross Society planned several entertainments and the local managers and exchange men most willingly assisted in every way.

The Imperial Theater's Benefit.

The Keith interests, following their plan of donating their houses for one day to this cause, gave the Imperial theater for July 12 to the cause. Three performances were held there and were splendidly attended. It is expected that upwards of six hundred dollars will be the result. The services of the orchestra were given, as well as those of the ushers (who are members of the Young Women's Patriotic Association.) The pictures shown were "The Bugler of Algiers" or "We Are French," donated by the Universal Film company through G. A. Margetts, and which was highly praised on all sides. Scenes of the French navy were loaned by the Specialty Film Import company, R. G. March, manager, and a beautiful colored film of French scenery was sent down especially from the Montreal office as an extra donation. Another film man, J. E. Breadon of the General Film Co., gave a French soldiers' picture. All this has been acknowledged by the society and in its publication has been highly appreciated.

At the Empress Theater.

At the Empress theater on July 12 a Red Cross benefit was given in the evening by the Lancaster Red Cross Circle. William B. Smith, with the consent of his partners, gave the theater outright to the society, made all arrangements for the program and decorated the house. Mr. Smith was thanked in a speech made during the program. The pictures shown here were also loaned to the cause by the Specialty Film Import, the Universal Film and the General Film companies.

Star Gives Two Performances.

T. J. O'Rourke of the Star theater has also given his house outright for two performances on July 19 to the Lancaster Red Cross Circle. He puts on his Butterfly feature, "Like Wildfire."

At all the theaters slides were shown advertising the various benefits to be given for Red Cross purposes.

Veterans Benefit at the Lyric.

St. John, N. B.—At the Lyric on July 18 the theater is donated for the benefit of the Great War Veterans' Association after the first evening performance. A chapter of the Daughters of the Empire will put on a one-act play. The proceeds are for a permanent club house for the veterans.

News from St. Louis.

By A. H. Giebler, 4123 Westminster Pl., St. Louis, Mo.

Roger Thompson Goes to War.

ST. LOUIS.—Roger D. Thompson, who has been connected with the Bluebird exchange as traveling representative for the last fourteen months, will leave St. Louis on July 25 to become a member of the South Carolina National Guards in the capacity of Quartermaster Sergeant, attached to the headquarters staff at Columbia, S. C. Before his connection with the Bluebird offices Mr. Thompson was prominent in the States Rights field.

Ben Abrams Goes Back to Broadway.

St. Louis.—"Big Ben" Abrams, who has been connected with the Universal exchange as a special feature salesman, returned from a trip through Missouri and Kansas, where he put "Hell Morgan's Girl" and "Is Any Girl Safe?" over in great shape, and decided to put himself over the thousand miles intervening between St. Louis and New York, and has gone back to Broadway, where he will enter the State Rights field and operate in the east.

New Grand Central Issues House Organ.

Detroit. William Sievers, manager of the New Grand Central theater, is issuing a house organ that is creating considerable comment among the patrons of the house because of an interesting history of theatricals in St. Louis, which is made a feature of the publication. The history starts one hundred years ago, and gives the record of the very first theatrical performance given west of the Mississippi River. Mr. Sievers intends printing an installment of the history each week until the advent of moving pictures, when a history of that industry will be taken up.

Democrat Exchanges Picture Section.

St. Louis - The St. Louis Globe Democrat has added a department to the moving picture page which has been a feature of their Sunday Magazine section, that is very popular with exhibitors and exchangemen throughout this territory. Under the title of "New Films to be Released This Week" every feature released in the territory is given announcement with a brief synopsis and names of the principal players. The matter is arranged so that it appears in the paper as near the release date of the picture as possible. That the department is of value to the exchanges is shown by the fact that several out-of-town exhibitors have written the paper asking where features described in the column could be rented.

Rosenthal Returns from New York.

St. Louis.—Barney Rosenthal, manager of the Universal Exchange, has just returned from a week's visit to New York, where he was in conference with officials of the Universal.

◆

Star Theater Resumes Business.

Salyers, Ky.—The Star theater, after being closed for some time, reopened recently, and will show moving pictures every night hereafter.

Hedderich Leases Queen Theater.

Owensboro, Ky.—A. C. Hedderich, formerly in the moving picture business at Evansville and Howell, Ind., has leased the Queen theater, of Owensboro, Ky., from George A. Bleich, who operates two other houses in the city. A short time ago it was announced that Mr. Hedderich had arranged to come to Owensboro to manage the house, but leasing it was a later development.

Terre Haute, Model Fire Prevention City

Local Fire Inspector R. H. Ring Reports All Theaters in City Are Equipped with Standard Safety Storing Cans for Waiting Films.

By Indiana Trade News Service, 861 State Life Bldg., Indianapolis.

TERRE HAUTE, IND.—While the exhibitors of Indianapolis are stewing and fretting about the passage of the new ordinance governing the storage, handling and manufacture of motion picture films, the motion picture men of this city are saying "I should worry." And all because Terre Haute is probably the best protected of any city in the state as far as fires resulting from film or gasoline are concerned.

R. H. Ring, local fire inspector, reports that every motion picture house in the city is equipped with a standard containing can for the storage of films about to be shown on the screen. These cans are made of metal, and are safe from fire. All films are shipped from exchanges in sealed metal boxes, and these are placed in storage boxes immediately on their arrival, and are kept there until wanted for use.

"About the only chance for a fire in theaters here is the ignition of the film being shown in the picture machine," said Inspector Rihg. "And even at that such a fire would not be hazardous, as all of the operating machines are built in a fireproof booth."

Mr. Ring is now acting as a deputy state fire marshal, working directly under H. H. Friedley, state fire marshal. He says he is seeing to it that the state orders regarding fire prevention are being carried out to the letter. He has appointed a fireman in each fire company of the city to inspect theaters and other buildings in its territory each month, and in turn make a report to him.

There is only one film exchange in the city, that being the Lyric Film Supply Company, which recently moved from the American theater building to a new building near Fifth street and the Vandalia railroad

A standard containing booth for the storage of films is being built in the new building on order of Inspector Ring. The booth is being constructed on plans designed by the National Board of Fire Insurance Underwriters, is properly ventilated and absolutely fireproof. The storage booth in the American theater building is being used by the film company pending the completion of the new booth.

Four Minute Men's Organization Praises Exhibitors.

Indianapolis, Ind. — The Indianapolis branch of the national organization of Four Minute Men, which was perfected to aid the Government, has announced that it is indebted to several local exhibitors for the cordial co-operation extended to its members.

The exhibitors who are mentioned as the ones who showed particular interest in the movement are Robert Lieber and F. B. McCormack, of the Circle; Benjamin Crose, of the firm Bingham and Crose, which controls the Colonial and Regent theaters; E. G. Sourbrier, owner of the Keystone and the Palms; Ben V. Barton and Charles Olson, owners of the Isis, Alhambra and the Lyric; Fred B. Leonard, of the Rialto, and the managers of the Garrick theater.

The Fourt Minute Men point out that without the co-operation of the foregoing men their movement no doubt would have failed. They will soon utilize the local photoplay houses for discussing the food conservation movement.

New Picture Show in Guy Building.

Cayuga, Ind.—This little town will soon have another motion picture theater. William Cuppy, local business man, has leased the Guy building on Curtis street, and has had it remodeled and redecorated preparatory to opening up a motion picture theater. The new house will be known as the Star.

Gives 25 Per Cent. of Week to Red Cross.

Boonville, Ind.—Frank Forrest, proprietor of the Forrest theater, was one of the loyal supporters of the Red Cross campaign in this vicinity. Mr. Forrest turned over twenty-five per cent. of his receipts for one week to the Red Cross. He has one of the most popular motion picture houses in Boonville.

Earl Park, Ind.—K. Hackley, manager of the Banzial theater, has closed the theater for a few days pending redecorations and the installation of a new motion picture machine. Mr. Hackley reports that business in that vicinity has been very good lately.

Brazil, Ind.—By announcing a special admission price of 10 cents the Brazil Theaters Company had packed houses at the Sourwine theater last week, when "Snow White" was shown. The photoplay was of especial interest to the pupils of the Brazil schools, as the play itself was produced by the senior class at the high school a few weeks ago.

Boes Buys Pioneer Picture Theater.

Lafayette, Ind.—Lafayette's pioneer motion picture house, the Lyric, was sold last week by William H. Johnson to J. W. Boes, who will take up the management of the place at once. Mr. Johnson intends to engage in the manufacture of metal paint and will start in business in Lafayette with his brother-in-law, Charles [illegible]

The Lyric theater was originally the Happy Half Hour theater and was established by Schuyler C. Lank about ten years ago. Edward W. Frank succeeded Mr. Lank as owner of the theater, and changed its name to the Lyric. Four years ago Mr. Johnson remodeled the house and made it one of the finest in this section of the state. It is now one of the most popular amusement places in the city.

Bedford Company Files Incorporation Papers.

Bedford, Ind.—The Bedford Theater Company, a newly organized concern at Bedford, Ind., filed incorporation papers with the secretary of state last week to engage in the erection of a new opera house and motion picture theater. The capital stock was named at $10,000. The directors of the new concern are William L. Walls and H. Emmett McCarrell.

Pracht Joins Regimental Band.

Columbia City, Ind.—W. L. Pracht, former partner of R. J. Vought, now sole owner of the Lyceum theater here, has joined the sixth Ohio regimental band at Defiance, O., as a clarinet player.

◆

Dakota Theaters and Changes.

Enderlin, N. D.—James Moran and John Bergeson have purchased the Grand theater from R. C. Harper.

Pierpont, S. D.—H. S. Chamberlain has sold the Idle Hour theater to H. A. Harder, a mail carrier.

Canova, S. D.—Dean C. Trippler has sold his half interest in the Idle Hour theater to S. E. Lawyer.

Minot, N. D.—The Orpheum theater was closed for two weeks beginning July 7, for enlarging, remodeling and redecorating.

Sioux Falls, S. D.—The Jewel theater has installed a new ventilating system.

Exchange Managers on Lookout for Roadmen

Scarcity Due to War Is Felt and There Are Good Chances Offered to Capable Men Who Want to Get Into the Film Business.

By Clarence L. Linz, 622 Riggs Building, Washington, D. C.

WASHINGTON, D. C.—Motion picture film exchanges of the District of Columbia are up against a very tough proposition in the way of securing suitable help to handle the heavy business which has been coming to them during the present year. Taking the top notchers, the roadmen—all of the managers are on the lookout for men capable of handling that work.

The shortage of roadmen in this territory is necessitating the taking of men who are absolutely inexperienced in so far as film selling is concerned. Further trouble is found in that there is a shortage of salesmen in other lines, due to the fact that all experienced men are being retained by their employers and the surplus secured to make up for those who have either entered the army or navy or have become affiliated with some business incident to the war.

There has been quite a rush to secure the services of men not eligible for the draft or army service. It is the desire of not only the exchange managers but others in the commercial field to get these men and train them as quickly as possible so that when the draft does come, it will not deplete the sales force to such an extent that the exchanges cannot do business. All the managers look for greater trouble when the draft does come.

Several of the exchange managers in this city are now on the lookout for roadmen who are capable of handling high class propositions. These positions carry with them salaries of from $25 to $40 per week. As in all other lines, this is an agent's specialty in so far as film sales are concerned, the great demand being for men capable of handling features and specialty productions.

"We want men of good approach and appearance, capable of writing a good letter," said one of the local managers to the Washington correspondent of the MOVING PICTURE WORLD. "An extensive knowledge of the film industry is not necessary. Selling ability is the main requirement. Due to the constant change in the industry, promotion is almost guaranteed to the right man."

Labor trouble does not affect the roadmen, while it hits every nook and cranny in the exchange. The government has taken the best people in all of the places. The girls have gone into the government offices and to the Bureau of Engraving and Printing and the Government Printing Office, where they have become printers' assistants; the young girls, experienced in telephone service, have gone to the government as operators, while the inexperienced go to the telephone company as student operators; even the porters find plenty of opportunities for more remunerative wor

If any of the readers of this column who can qualify, desire employment in Washington the MOVING PICTURE WORLD correspondent will be pleased to convey that information to any of the exchange managers who may signify their desire of securing such help.

Carl H. Pierce Takes New Paramount Department.

Washington, D. C.—The Famous Players' exchange announces that Carl H. Pierce is now in charge of Paramount's new exhibitors' service department. This announcement states that Mr. Pierce is anxious to get in touch with every Paramount exhibitor in the country. He has become a familiar personage to the exhibitors in this locality through his letters printed in "Paramount Progress." The sole purpose of his department is to help the exhibitor wherever possible and it is urged upon them that they do not hesitate to avail themselves of his assistance. "No matter what kind of a problem, complaint, or query you have, pass it along; the service department thrives on such," the exchange states, and continuing, it says that it has every confidence in the ability of Mr. Pierce and his associates to render exhibitors valuable assistance.

Fire Insurance Rates Go Up in Virginia.

Washington, D. C.—The motion picture exhibitors across the river in Alexandria, Va., will be very much interested in the news coming from Richmond of increased fire insurance rates. The Alexandria fire insurance agents have just been notified by the Virginia Inspection and Rating Bureau in Richmond of increases in rates on certain classes of property, effective July 1. There is an increase of ten per cent made on all mercantile buildings, a ten per cent. increase on the mercantile stock contained in such structures, and another of the increases is one of fifteen cents per one hundred dollars on brick and frame dwellings with shingle roofs, with the promise, however, of a ten per cent. reduction upon the passage of an anti-shingle roof ordinance, its application and enforcement, the idea being to do away with shingle roofs as far as possible to lessen fire hazards.

◆

Philadelphia News Letter

By F. V. Armato, 144 North Salford Street, Philadelphia, Pa.

New Offering of Week at Local Theaters

PHILADELPHIA, PA. — The Stanley opened to good crowds for the first three days of the week of July 16 with Pauline Frederick in "The Love That Lives," while Vivian Martin and Sessue Hayakawa in "Forbidden Paths" was presented during the remainder of the week. In addition the latest O. Henry story, "Strictly Business," made an excellent impression on the audience, as did the popular Pathe and Gaumont weeklies.

At the Arcadia William Desmond in "Time Locks and Diamonds" divided honors during the week with Wilfred Lucas in "Her Excellency the Governor."

At the Palace and the Strand the first three days introduced Anita Stewart in "The Message of the Mouse."

The Victoria presented Gladys Brockwell in "To Honor and Obey" and Mabel Taliaferro in "Peggy the Will-o'-the Wisp." The added attractions for the week included "The Dog Catcher's Love," and a return engagement of Charles Chaplin in "The Floorwalker."

The Regent and Apollo presented Jules Verne's "20,000 Leagues Under the Sea" with great success during the first two days of the week.

The Strand also had the first showing of Alice Brady in "Maternity," her most recent photoplay. Emmy Wehlen in "Trail of the Shadow," also made a hit at the Regent.

Pathe's latest serial, "The Fatal Ring,' starring Pearl White, was enthusiastically received when presented for the first time at the Fairmount, New Coliseum, Frankford, Great Northern, Liberty, Market St. theater, 333 Market street, Olympia and several other houses too numerous to mention.

Local Pathe Has New Exchange Office.

Philadelphia, Pa.—A. Osborne, manager of Pathe exchange, announces that the first month's rent has been paid on their new lease beginning September 1, for the second floor of the Belmont building, 211-13-15-17-19 North 13th street. The new exchange will occupy 10,000 feet of floor space, being the largest footage on one floor of any exchange. Both freight and passenger elevators are available for the use of exhibitors and express companies and some new features are to be installed.

For instance, the vault will be supplied with the sprinkling system on the inside and will have a vent leading to the roof. This will be done in compliance with the new regulations governing the exchanges and it is expected to be presently taken up by all the rest of the exchanges in this city.

Goldwyn Films for Savoy, Ruby and Victoria.

Philadelphia, Pa.—General Manager Frank Buhler of the Central Market Street Amusement has contracted for an early run of the Goldwyn productions for the Victoria, Ruby and Savoy.

A new and handsome Austin organ has recently been installed at the Savoy, which up to the present time has more than fulfilled all expectations. At the Auditorium, on 8th and Race streets, extensive improvements are being made and a new organ is to be installed.

When these above alterations are completed the chain of theaters controlled by the Central Market Street Amusement Co. will be in the top notch of condition from every possible angle.

Mastbaum Back at His Desk.

Philadelphia, Pa.—Stanley V. Mastbaum is back at his desk, ready for business after his two weeks' vacation in Canada. Although Mr. Mastbaum was to remain away until August, his too active a mind compelled him to return before the schedule time in order to get in the whirl of big business again.

Mutual's New Catalog—Summer Prices for Film.

Philadelphia, Pa.—B. L. Tolmas, manager of the Mutual exchange, has prepared another and more complete catalogue of the entire Mutual releases, with synopsis of the stories. During the summer season special rental concessions have been offered by their exchange, so that the exhibitors can cope with the bugaboo of the hot weather.

Negotiations for exclusive first run of Mutual pictures are about to be closed for a prominent theater on the boardwalk of Atlantic City in conjunction with Paramount and Artcraft pictures.

Mr. Tolmas ranks first in the list of Mutual exchange men for increased business during the past three months.

Lewis Ward and D. L. Segal Join Paramount.

Philadelphia, Pa.—A few changes have occurred in the personnel of the Paramount forces whereby A. M. Van Dyke, booker, and D. E. Allen, salesman, have left to go with the Goldwyn corporation Lewis E. Ward, formerly of the General and D. L. Segal of the Artcraft have arrived to fill the acancies.

Herbert Given's Family Visited by Stork

Philadelphia, Pa.—Herbert Given, manager of the Triangle Distributing Corporation, is receiving congratulations on his latest heir, a lovely baby boy.

Local Film Jottings in Philadelphia.

Harrisburg, Pa.—Pete Margaro of the Regent theater, Harrisburg, paid a visit to the local Paramount offices, where he spent the best part of three hours signing contracts for Paramount and Artcraft pictures.

Philadelphia, Pa.—A. G. Buck of the K-E-S-E exchange is getting ready to launch his new Conquest programs, for which he is being besieged daily with many inquiries. John McGraw, manager of the Giants, who appears in his first picture, called "One Touch of Nature," has just been received by this exchange, and is now ready for bookings.

Philadelphia, Pa.—Dr. Walter Stuempfig of the Germantown theater followed the Stanley theater last week on "The Little American."

Philadelphia, Pa.—Allen May, manager of the Bluebird exchange, motored to Atlantic City last week to spend the week-end with the cooling breezes of the sea

◆

Baltimore News Letter

By J. M. Shellman, 1902 Mt. Royal Ter., Baltimore, Md.

Charles E. Harper Reappointed to Censor Board.

BALTIMORE, MO.—On Friday, July 13, the worthy Governor of Maryland, Emerson C. Harrington, announced that Charles E. Harper had again been appointed by him as chairman of the State Moving Picture Censor Board.

On Tuesday, July 17, Governor Harrington visited the offices of the censor board, 204 East Lexington street, and discussed the complaints which had come to him regarding its work, but it is understood that there was nothing in the Governor's talk in the nature of a reprimand. It is thought generally that the board will arrange to have the films inspected at the theaters after the eliminations have been ordered to see whether the cuts have been made. The whole board, including Wm. F. Stone, Mrs. Marguerite E. Harrison and Charles E. Harper, were present when the Governor called.

Maryland Delegates to National Convention.

Baltimore, Md.—On Saturday, July 14, a delegation representing the Maryland Exhibitors' League, composed of three well-known film men of Baltimore, left for Chicago to attend the National League convention held last week in that city. Messrs. J. Louis Rome, manager of the Broadway theater; Guy L. Wonders, manager of the Wilson theater, and Thomas D. Goldberg, proprietor of the Walbrook theater, made up the delegation, with the last named acting as chairman. The Baltimore delegation met the Washington members at Union Station and they all continued the trip together. It was thought probable by the Baltimore League that if a strong enough argument is put up for it, the 1918 annual convention may be held in Baltimore. After attending the convention, it is the intention of the Baltimore delegates to visit the cities of Detroit, Buffalo and New York, in order to inspect the theaters located there

Julius Goodman Stirs Up Recruits.

Baltimore, Md.—Julius Goodman, owner of the Ideal theater in Hampden and the Airdome located at Thirty-sixth street and Roland avenue, did a mighty clever piece of recruiting work on Saturday night, July 14. When two soldiers who were making recruiting speeches had finished their pleas at the Airdome, Mr. Goodman got up and announced that he would "give $5 and a suit of clothes each to the first two men who enlist now.' Immediately up jumped four men and just which two reached the platform first was hard to be ascertained. However, one of the winners stated that he wished the money and clothes sent to the Red Cross.

Charles E. Thropp on Vacation.

Baltimore, Md.—Charles E. Thropp, the affable and courteous manager of Nixon's Victoria theater, 415 East Baltimore street, is now on his vacation. A. M' Seligman, the treasurer of the theater company, and G. C. Brown, his able assistant, are getting along with the work during his absence.

Arthur C. Melvin Had Jinx.

Baltimore, Md.—Several months ago Arthur C. Melvin got sick leave owing to general ill-health and in a cautious manner started out to build himself up. He became robust and strong, a fine specimen of humanity, but there was a little jinx waiting around plotting for his downfall. So he took a ride in an auto with a party of friends and, feeling very strong, he cranked it, but the crank got cranky and with a kick back snapped Mr. Melvin's arm. Consequently it was two more months before the arm mended. He is all right now, however, at his old quarters in the Hotel Joyce, and his friends were glad to welcome him back.

Thieves Loot Hagerstown Theater.

Hagerstown, Md.—On Tuesday night, July 10, the Maryland theater in this city, which is under the management of Earnest Westfall, was broken into by burglars. No actual cash was obtained by the bandits, but two violins were taken, one valued at $400.

Harry A. Henkel at Atlantic City.

Baltimore, Md.—Harry A. Henkel, manager of the Academy of Music, with his wife and two daughters, are now the guests of Samuel F. Nixon, proprietor of the Academy and theatrical magnate, at the latter's home in Atlantic City.

Baltimore Business Notes.

W. A. Busch, the affable representative of the Paramount Film Corporation, handling the Western Maryland and West Virginia territory, visited Baltimore on Saturday, July 14.

Mary Pickford in "The Little American" played to wonderful houses all during the week of July 9 at the Parkway theater, Baltimore.

The last two sets of the "British War Pictures" were shown on the roof garden of the Y. M. C. A. on Tuesday evening, July 17. The release of these pictures was secured through Gerald M. Loly, vice-consul, a member of the association.

Highlandtown, Md.—It is now announced by Charles S. Anderson, manager and large stockholder in the Grand theater in Highlandtown, a suburb of Baltimore, that this large theater, which has a seating capacity of 1,600, is to be entirely renovated before opening in September.

Shepardstown, W. Va.—C. S. Musser, manager and owner of the opera house in this city, is alive. Recently he screened the huge Vitagraph production, "Womanhood" for two days at 20 and 25 cents admission and came out successful. It is understood that nearly the whole population of 1,070 flocked to the theater. He also edits and publishes The Independent, and last but not least, he is a steady reader of the Moving Picture World. When Mr. Musser opened his theater in this city the whole church-going community, it is understood, were against the action. But by showing the cleanest, best and most entertaining pictures obtainable, the very people who fought hardest against him in the beginning seem now to be his best patrons.

New Theater on Site of Pittsburgh's Grand

Opera House Recently Burned Will Give Place to Fine New Picture Theater—Harry Davis Announces a 2,000 Seat Structure.

From Pittsburgh News Service, 6104 Jenkins Arcade, Pittsburgh, Pa.

PITTSBURGH, PA.—Announcement has been made by the Harry Davis interests that one of the largest and most modern moving picture theaters in the country will be erected soon on the site of the Grand opera house, Fifth avenue, part of which was destroyed by fire last winter. The contract for the building is to be let in the near future, bids having already been closed. Conjecture for some time as to whether or not the Harry Davis enterprises would rebuild on the historic location of the Grand are set at rest by the announcement last week and the trade is particularly interested in the fact that the new house will be devoted to moving pictures. This concern now operates two leading houses in the downtown district, the Lyric, Fifth avenue, and the Temple, Sixth street. The Grand was [illegible] It is announced that the new theater will be distinctive in its architecture and arrangement and will embody the latest ideas in theater construction and equipment. The seating capacity will be 2,000. The cost will be about $300,000, it is reported.

C. K. Campbell Now Heads Local K-E-S-E

Pittsburgh, Pa.—Miles E. Gibbon, head of the Pittsburgh office of the K-E-S-E and one of the oldest managers in point of service in this city, has been transferred to the Cleveland branch of the K-E-S-E service. Mr. Gibbon was president of the local K-E-S-E club, having been quite active in its organization less than a year ago, and has led in the effective work of establishing higher standards in the film business here. With his departure from this city the [illegible] film trade loses a "live wire" member.

Charles K. Campbell, formerly special representative for the Essanay Company at Philadelphia, handling the Max Linder comedies, is Mr. Gibbon's successor. Mr. Campbell is an experienced and able film man, and his appointment to guide the affairs of the local K-E-S-E meets with much approval among the exhibitors and the trade generally.

Pitt Theater Showing Italian War Films.

Pittsburgh, Pa.—The Pitt theater, Penn avenue and Sixth street, on July 16 opened an indefinite run of the first official war pictures sent to this country by the Italian government and which are being shown for the first time in America. The films were brought to this country by Lieutenants Mario Prochet and Enrico Palvis of the Italian army, who will remain here throughout the engagement to assist Manager Patch in the exhibition of the pictures.

There are about seventeen reels of the Italian war films, but only eleven are being shown at the Pitt. The A. G. Fontanna Productions have closed a contract to handle same in this territory and bookings are now being taken for dates following the Pitt engagement.

"Doc" Aronson Looking Happy

Pittsburgh, Pa.—The congratulations of the trade are being showered upon Ira (Doc) Aronson, the popular manager of the Downtown Cameraphone theater, Fifth avenue, Pittsburgh, following the announcement last week of his engagement to Miss Mabel S. Mintz, of Newark, N. J. The wedding is to take place in September.

[illegible], special representative of the Fox Film Corporation, is now making his headquarters in Pittsburgh handling "A Daughter of the Gods" in the western Pennsylvania territory. Among the first houses to close a contract was the Strand theater, Erie, which will run the Kellerman spectacle a week in September.

The Bijou theater, Piqua, O., has been taken over by H. W. Kress, owner of May's opera house. Extensive alterations are to be made and the seating capacity of the Bijou increased. George Ziegenfelder, formerly manager of the Princess theater, will be assistant manager at the Bijou.

Wrong Economy Will Spoil Exhibitor's Bit

Dingy, Depressing Theaters Won't Help Win the War—Manager's Chances for Success Won't Be Brightened by Lack of Cheer Either.

By Joseph A. McGuire, 152 N. Elmwood Street, Buffalo, N. Y.

BUFFALO, N. Y.—"Don't let your theater 'run down at the heels.' That won't help Uncle Sam win the war."

This is the substance of the advice offered to exhibitors of the Buffalo territory by a film expert, who has noted the tendency of many theatrical men in this vicinity, who have got the "economy fever" so bad that they have relegated the paint brush and, in some cases, the vacuum cleaner to the scrap heap on the ground of conservation.

"The boys of Buffalo and Western New York by the thousands will shortly cross the sea but that is no reason for the exhibitors to have shabby lobbies, grimy, faded walls and unattractive stage settings," said Mr. Keen Observer to the representative of THE MOVING PICTURE WORLD. "The exhibitors who have fallen victims to false economy should realize that they are on the wrong track. Nations at war have learned that cheerfulness is the proper spirit. Surroundings influence the moods of film fans, and there never was a better time than the present to 'brighten the corners,' as Billy Sunday would say. War breeds gloom and the exhibitor who fails to dispel this feeling from the minds of his patrons, by sunshiny and inviting surroundings, will wonder eventually what has caused the slump in his box office receipts."

When it comes to cheerfulness, a lively pace has been set, to snatch at only one example, at Shea's Hippodrome, Buffalo, where the summer spirit pervades the air throughout the entire house. A summertime cretonne curtain has replaced the heavy velvet of the colder days, and as it parts, a Chinese garden scene appears, with its high walls and long approach of steps. In the center is a fountain, the vari-colored lights turning the water from crystal to opal. Baskets of Boston ferns hang from the ceiling of the theater. There are ferns and flowers over the foyer doors. The men ushers on the orchestra floor have been replaced by gray-clad girls, whose white shoes, white cuffs and other requisites give a summery touch to the big auditorium. Just inside the foyer beside a silken flag is a great basket of American beauty roses. A large temple lamp throws its glow over the orchestra, now elevated to view from the audience. The whole air of the house is restful and those who are gloomy when they enter usually depart in a cheerful mood.

Proposes New Billboard Ordinance.

Buffalo, N. Y.—Local theatrical managers have been informed that if an amended ordinance which Councilman Hill has requested Corporation Counsel Rann to prepare is adopted by the council, billboards can no longer be erected in this city without consent of a certain percentage of owners of property to a proposed billboard site. Existing billboards would not be affected by the new ordinance.

W. A. V. Mack Honored—Other Mutual Film Notes.

Buffalo, N. Y.—W. A. V. Mack, exchange manager of the Mutual, has been appointeda representative of the moving picture interests on the publicity committee of the Home Defense League of Buffalo. The committee will aid the league in recruiting the local regiments to full war strength. Speakers and slides will be used at the local theaters for this purpose, as well as for food conservation.

The local branch of the Mutual has prepared a beautiful catalogue of all Mutual releases up-to-date, for the past two years. Copies will be sent to each exhibitor in this territory, regardless of whether or not he is using the Mutual service.

C. J. Rose, formerly Twin City salesman for the Pathe, has been appointed Star production salesman for the Mutual. Philip Gentilly has been appointed chief shipper at this exchange. He formerly occupied a similar position with the Fox Film, Syracuse.

H. Lorence, traveling representative of the Mutual, has returned from his vacation at his home in New York.

Theater Notes in Western New York.

Olean, N. Y.—The Gem theater, Olean, N. Y., has closed permanently. G. T. Nickum, proprietor, has taken over the Havens theater, that city.

Olean, N. Y.—Charles Denzinger, formerly manager of the Olympic theater, Buffalo, is now manager of the Grand moving picture theater, Olean.

Olean, N. Y.—Bruce Fowler, manager of the Olympic, reports the cool weather is helping to give him capacity business. He is assisted by Charles Bowe, manager of the Lyric, Buffalo, who will return to that house for the fall opening.

Buffalo was recently visited by the following Binghamton exhibitors: Dave Cohen, Symphony; Ned Kornbleit, Star; Antonio Lally, Regus; Charles Savery, Happy Hour. All motored to this city. They were accompanied by Howard Bronson of the O. K. theater, Endicott, N. Y.

Salamanaca, N. Y.—Mr. Roberts will manage the Palm theater, Salamanaca, N. Y.

Operators Scarce in Rural New York.

A scarcity of moving picture operators exists in the small towns on account of many heeding the call to join the colors. A good proof of this is contained in the following telegram received recently at a Buffalo exchange from an exhibitor of a nearby village: "Please cancel our film service. Operator enlisted. Letter to follow."

Photodrome's Lobby Displays Attract Trade

Making All Possible Use of Theater Building Brings Good Business to Manager Harry Pomeroy—Live Ideas in His Advertising.

W. M. Gladish, 1263 Gerrard Street East, Toronto, Ontario.

TORONTO, ONTARIO.—Great changes are being made at the Photodrome, 37-39 Queen street West, Toronto by Manager Harry Pomeroy. After taking over this houe a few weeks ago, he started out by making a series of startling lobby displays to feature the various attractions. These got both the people and the trade talking and, in spite of summery weather, the theater immediately began to show to capacity both afternoons and evenings.

Pomeroy now feels so assured of success with this theater that he has decided to launch upon a much broader field. He has made arrangements for the opening of a dancing establishment and cabaret on the two upper floors of the Photodrome building and the opening of a seven-chair barber shop in the large and airy basement. Hitherto these floors have been going absolutely to waste, although there are separate entrances on the street to both the upstairs portion of the building and to the basement. Pomeroy will be the general manager of the four features in the building and he will continue to have direct charge over the theater. One of the new fixtures in the building will be a large soda fountain. Considerable money is to be spent in improving the facilities for the new purposes.

During the week of July 16 Manager Pomeroy had two particularly fine lobby displays. One advertised the Fox feature, "Daredevil Kate," and the second attracted the crowds to "The Bottle," an English production starring Albert Chevalier. The lobby was done up in Western style for the Fox picture, the main set in the mezzanine window showing a ranch with various cutouts. There was tan bark on the lobby floor and the ticket booth became a log cabin. The ticket taker wore a cowboy outfit for the occasion. Broncho harness was hung around the walls. For "The Bottle," live models portrayed the misery in a drunkard's home in the window set while live snakes and bottles graced the lobby proper.

Mr. Pomeroy was formerly associated with the Belmont and Wychwood theatres, Toronto, and the Keith and Elmwood theaters in Buffalo. His personal aggressiveness is doing quite a bit to advertise the Photodrome here. He has gone into all quarters in search of proper properties for his lobby effects. Most everybody in town knew, for instance, that he wanted live snakes as he made inquiries for them in every place where one might expect to find them. Naturally, everybody wanted to know what he would do with them. Even the small boy was out looking in the tall grass for a couple of serpents for Pomeroy.

Asks Bids on Bankrupt Producer's Effects.

Toronto, Ont.—Announcement has been made by J. P. Langley, assignee for the Canadian National Features, Limited, that tenders would be received for the tangible assets of the insolvent company. The assets have been divided into parcels and include the studio at Trenton, Ont., a large quantity of comparatively new electrical equipment, two films of 5,000 feet each upon which $43,000 had been spent in preparation, furniture, developing and washing tanks, etc. The two films have yet to be developed.

R. S. Bell to Manage Globe Exchange.

Montreal, Que.—R. S. (Chick) Bell has resigned from Super Features, Limited, Toronto, to take charge of the Montreal office of the Globe Films, Limited.

Maurice Kauffman Is Now Globe Film's Assist. Gen. Manager.

Montreal, Que.—Announcement is made that Maurice Kauffman, formerly manager of the Montreal office of the Famous Players Film Service, has become assistant general manager of Globe Films, Limited.

Les McIntosh With General Film.

Toronto, Ont.—Les McIntosh, for a number of years assistant manager of All Features, Limited, Toronto, is now in the Toronto office of the General Film Company.

J. Droy Becomes Assistant Manager.

Toronto, Ont.—You can now call Jack Droy the assistant manager of the Greater Vitagraph Toronto office. He will stand for it and, not only that, he has been formally appointed to the post.

Sudden Death of R. C. Newman.

Toronto, Ont.—At Piqua, Ohio, after he had addressed the annual meeting of the Theatrical Mechanics' Association, of which body he had been secretary for many years, Robert C. Newman of Toronto, Provincial Inspector of Moving Picture Theaters, was stricken with apoplexy. He passed away on July 9.

The Exchange Managers' Association of Toronto immediately sent a large wreath of flowers and prominent men in theater circles sent many floral remembrances. The moving picture industry was also well represented at the funeral.

Though big in appearance and brusque in his manner, the late Mr. Newman was really kind-hearted and considerate. He was popularly known as "The Lion," but he was anything but that when anyone really deserved attention. He had been the Provincial Inspector for three years, during which time he brought the new department of the government to a perfected state. For seventeen years before his appointment he had been stage manager of Shea's theater, Toronto.

Two sons are serving with the Canadian Expeditionary Force in France and a third lives in Michigan. The widow and two daughters live at 230 Pearson avenue, Toronto.

Allen Theater to Be in Charge of Ben Cronk.

Toronto, Ont.—Ben Cronk, formerly manager of the Allen theater in Calgary, will be the manager of the new Allen theater in Toronto. The latter house is rapidly nearing completion and will probably be opened about September 1. Mr. Cronk has been with the Allen brothers for many years, having been associated with them when they started primitive store shows in Brantford a decade ago.

The information has also been secured that Mr. Romanelli, the eminent leader of the Strand theater orchestra, has been secured to organize the large orchestra for the Allen theater.

Reopening of the Moss Park Promised.

Toronto, Ont.—The Moss Park theater, Queen and Sherbourne streets, Toronto, is to be reopened, according to a large sign which has been decorating the house for several weeks. This theater, which has a seating capacity of 600 and is a model for its size, has been dark for several years.

Toronto Regal Films Moves Office.

Toronto, Ont.—Regal Films, Limited, distributors in Canada for Goldwyn, World and other pictures, will shortly remove its Toronto headquarters from 37 Yonge street to 21 Adelaide street West, which is a few doors from the Regent theater.

Announcement has been made by this company that W. H. Dunbar has been appointed special representative in Winnipeg for the Goldwyn releases. Mr. Dunbar was recently associated with the Independent Film and Theater Supply Company as sales manager for Art Drama releases.

Worth a Passing Glance.

Toronto, Ont.—Wally Davidson, local Pathe manager, has secured the exclusive right to take moving pictures in Camp Borden, Ontario. This privilege is worth while, as this camp is now the center of aviation in Canada and many celebrated flymen are located there.

Toronto, Ont.—The only airdome in Toronto this summer is at Scarboro Beach, the east end amusement park. Comedies are offered as one of the special free attractions. The Canadian Universal has secured the contract for this service for the season and Alice Howell is being featured in various ways by both the Universal interests and the Toronto Railway Company, which controls the park.

Toronto, Ont.—"The Whip" returned to the Grand opera house, Toronto, on July 12 for an indefinite engagement. This attraction, which is controlled by Super Features, Limited, Toronto, made good on its first showing at this house six weeks ago, and has been brought back for a probable long stay.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compare with the standard of the MOVING PICTURE WORLD? There's a reason.

Toronto Operators Win Wages Demand

Local 173 Asks Minimum Wages of $18 a Week for Night Shows Only and $25 for Eight-Hour Day—Some Exhibitors Favor Paying More Money.

By W. M. Gladish, 1263 Gerrard Street East, Toronto.

TORONTO, ONT.—The people of Toronto have been concerned greatly with strikes. A street railway strike, the second in fifteen years, was declared on Wednesday, July 11, and the patronage at various theaters was more or less affected. Coupled with this move was an ultimatum from the Moving Picture Operators' Union, Local 173, to the exhibitors of Toronto demanding a substantial increase in wages. A time limit was given in the notification before which the exhibitors, individually and collectively, would have to come to a decision in the matter.

The projection machine operators have been drawing from $15 to $27.50 per week, but they have asked for a minimum of $18 per week for night shows only and a minimum of $25 per week for an eight-hour day. Many of those who work an eight-hour day have been receiving far less than $25 per week, while the majority of the suburban houses have been paying only $15 per week for night shows and Saturday matinee.

Some of the downtown exhibitors are inclined to favor the payment of more money to the operators, as a great deal depends upon the operator in the matter of projection. They say that a good picture can be spoiled by carelessness in the "box."

Operators Get New Wage Scale.

Toronto.—It is reported from official sources that the wages discussion between the exhibitors and the projection machine operators of Local 173 was quickly smoothed over, various managers conceding the right of the booth men to a raise in salary. Announcement has been made that the scale for night men only will be $15 to $18 per week and $20 to $25 per week for those who work an eight-hour day. Some of the operators were already making the new maximum—several in fact draw more than $25 per week. The new scale probably makes the greatest difference with the operators in small theaters.

Two New Theaters Coming.

Toronto.—The building of new moving picture theaters goes on apace in Ontario. This week the details of two more new houses have been received by your correspondent. One new theater on Wellington street, Stratford, will cost $60,000 when completed. This is being built by W. I. Kemp, now of the Classic theater, Stratford. The size of this house will be 110 foot frontage by a depth of 132 feet.

Michael Maker of Napanee, Ontario, is also converting a store building into a moving picture theater. The architect and contractor in this case is G. W. A. Cliff.

Swindler Claiming to Be Mutual Official.

Toronto.—Reports have reached the Toronto office of the Mutual that a young man representing himself as a Mutual manager has been signing up young women for picture work. He has made his bid in the smaller towns of Ontario and one of his "gags" is that he has been sent to find a suitable location for a Mutual studio in Ontario. He has been charging his young female victims $25 per chance.

The Mutual people say that they have no intention of opening a Canadian studio. Exhibitors are asked to keep an eye open for the suave stranger. The police everywhere have also been notified.

Heard Here and There in Toronto.

Toronto.—The Holman theater, Montreal, was turned over to the Khaki League of Montreal one morning recently for a special show for returned soldiers and sailors, the feature of which was the Universal special, "With Pershing in France." The Montreal office of the Universal provided the whole program free.

Toronto.—The week of July 16 was celebrated as a "Chaplin Review Week" by the Strand theater, Toronto. In addition to the three regular features during the week, Manager Clarence Robson used three of the recent Chaplins, "The Immigrant," "The Cure" and "Easy Street." Manager Robson is adhering to his polisy of changing his program three times each week during the summer months.

Toronto.—By July 14, James Sullivan of the King George theater, St. Catharines, Ontario, had shown his sixteenth straight Fox comedy. Then came a break and only because the supply ran out. Sullivan has been making a specialty of Fox features and comedies at his new theater.

In the Dominion Day parade in St. Catharines, Sullivan had an elaborate float bearing live models to advertise the current Fox release at the King George.

Toronto.—Manager C. A. Garner of the Mutual Toronto branch has made plans for a transcontinental inspection trip in the Dominion, starting in August. He will be on the road for six weeks, during which time he will investigate conditions in all the larger centers of Canada.

Toronto.—Superfeatures, Limited, Toronto, over which Charles Stevens holds a directing hand, has secured the Canadian rights to the special attraction, "Within the Law." This feature will be placed on the road in the fall.

Greater Vitagraph may also make a road show out of its latest big picture, "On Trial." Present indications are that it will be sent over the Ontario circuits early next fall.

Toronto.—Clara Kimball Young in "The Rise of Susan" and the Universal special, "With Pershing in France," brought near-record business to the Regent theater during the week ending July 14. Manager Roberts announced that, despite rain, heat and a street car strike, the week's returns were among the heaviest since the opening of the house last September.

Three Ontario Theaters to Be Improved.

Toronto, Ont.—Manager Fagan of the Eclipse theater, 387 Parliament street, Toronto, has taken out a permit for the reconstruction of his house. The construction of a gallery has been started and various other improvements will be made. The new gallery will provide 550 more seats, making the capacity of the theater well over the 1,200 mark.

Ottawa, Ont.—The Dominion theater, Ottawa, one of the largest houses in the city, has also been closed to permit general interior alterations. It will be several weeks before the renovated theater is reopened.

Hamilton, Ont.—Guest and Farewell, Hamilton, have called for tenders for the reconstruction of the Strand theater, 755 King street East, Hamilton. This has been one of the brightest little theaters in Ontario, but $15,000 is to be spent in improving both the interior and exterior this summer.

Toronto, Ont.—The new company operating the Strand theater, Toronto, has been named the Strand Theater, Limited, and it has been incorporated with a capital of $75,000.

What Is Proper Price for Special Films?

Albert Kinzeler, Back from Tour of Principal Cities of Ohio, says Pictures at $1 and Over Are Not a Success—Thinks 25 Cents the Best Price.

By M. A. Malaney, 218 Columbia Bldg., Cleveland, O.

DAYTON, OHIO.—Albert F. Kinzeler, secretary of the Miami Valley Exhibitors' League of Dayton, has just completed another tour of the principal cities of Ohio and has gained much information about the theater conditions.

A. F. Kinzeler.

"I am of the opinion that pictures which play to top prices of $1 and $1.50 are not a success in Ohio," he said. "I have found that the popular price for real good pictures is 25 cents. But one big picture went over successfully in most Ohio cities, and that was 'The Birth of a Nation.'

"I also say it is bad business for big producers to discriminate as to where their pictures shall play. Many of the so-called super-pictures were played in opera houses or their equivalent only, and thus the first-class photoplay houses did not get a chance to play them."

Exhibitor Hopes to Get Aid From a Lemon.

Cleveland, O.—Sam Barck, owner of the Market Square theater, has bought the Colonial Garden. Sam is not afraid to say he bought a lemon. He claims that his eyes were open when he made the purchase and that he expects to squeeze juice out of it soon.

M. E. Gibbons Goes to Cleveland K-E-S-E Office.

Cleveland, O.—Miles E. Gibbons, formerly manager for K-E-S-E in Pittsburgh, has been transferred to the Cleveland office. This does not otherwise affect the roster of the Cleveland office.

Yes, It's a Gift Truly.

Cleveland, O.—Frank Greenwald of the Exclusive Features company, Cleveland, recently made a record of calling on the exhibitors of nine towns in a day.

Last week at the Cleveland Screen club's outing he made another record. Frank played centerfield, leftfield and rightfield for the exchange men's club in the annual baseball game the last two innings, and while playing in the right garden he caught a long fly hit to leftfield on the run.

"It's a gift, boys," says Frank.

Joseph Williams Edits Film Department.

Cleveland, O.—The Cleveland News has established a live photoplay department under the supervision of Joseph Williams, formerly Cleveland manager for Fox and a well-known newspaper man.

This paper now reviews the new pictures on Mondays and Thursdays, devoting about a half page each day.

Standard Film Buying 27 Reels a Week.

Cleveland, O.—The Standard Film Service Company of Cleveland and Cincinnati lays claim to being the largest independent exchange in the state. This is verified by the weekly purchase of films, which totals 27 reels. The Standard releases the Mutt and Jeff, American War Weekly, Ditmar's and Palmer's cartoon reels, Billy West two-reel comedies, Cleveland Plain Dealer Weekly and others, including single-reel novelties like the Motoy Doll releases.

◆

Illinois News Letter

By Frank H. Madison, 623 S. Wabash Ave., Chicago, Ill.

"Little American" Goes Big in Springfield.

SPRINGFIELD, ILL.—Not all of the Middle West local censorship boards that picked the Chicago board as a model have followed the ruling of Major Funkhouser upon "The Little American," at the outset of its career. The Springfield board took a few pointers from the Chicago board. However, the local regulators could find nothing unpatriotic about Mary Pickford's latest film and it was shown to big business at the Lyric theater.

New Incorporations in Illinois.

Springfield, Ill.—Secretary of State Emmerson has issued certificates of incorporation to the following:

Chicago Cinema Circuit, Chicago; capital, $600; incorporators, E. D. Hopsen, S. H. Hammel, A. T. Shotwell.

Pine Theater Company, Chicago; capital, $1,000; incorporators, E. D. Hopsen, Ida Jacobson, A. T. Shotwell.

New Theaters in Illinois—Interesting Notes.

Highland Park, Ill.—William Pearl has opened the Pearl theater here.

Carlinville, Ill.—The new Daley theater, owned by Harry Daley and Bert Lancaster, is ready to open.

Springfield, Ill.—George Fordyce has opened a moving picture theater at Eleventh and Cook streets in one of the outlying business districts.

Rockford, Ill.—The Orpheum theater was closed for about three weeks, during which time it was done over in order to be ready for the fall business expected to come with the opening of the soldiers' training camp here.

Lincoln, Ill.—The Lyric theater has reduced its admission to five cents, except on Saturdays, for the summer.

Kewanee, Ill.—The American Commercial Film Company of Chicago had an exhibit of colored advertising films at the Willard theater.

Rockford, Ill.—The Dreamland theater showed the "Star Spangled Banner" for the benefit of the Companies H and K of the Illinois National Guard and the Red Cross.

Sesser, Ill.—Fire in the moving picture theater here owned by Robert Cluster of Christopher destroyed several reels of pictures.

◆

MICHIGAN FILM NOTES.

By Frank H. Madison.

Standard Discontinues Escanaba Exchange.

Escanaba, Mich.—The Standard Film Company has discontinued its exchange here and hereafter Upper Peninsula service will be handled by the Detroit office. A. C. Lebensburger, who has been in charge of the exchange here, has returned to his home at Cleveland.

Exhibitor Goes Into Bankruptcy.

Grand Rapids, Mich.—John M. Brown of Baroda, a dealer in fruit package, cooperage and spraying material and proprietor of a motion picture theater, has filed a voluntary petition in bankruptcy in District Court. His liabilities are listed at $9,300 and his assets at $8,444.39.

Theaters and Trade News in Michigan.

Hastings, Mich.—Charles J. Hanold, who has been managing the Stambaugh opera house, has taken over the lease on the Empire theater, formerly conducted by John Anegon, and has had it remodeled.

Jackson, Mich.—Announcement of a lease on the Bijou theater at Francis and Cortland streets by Col. W. S. Butterfield, who intended to convert it into a moving picture theater, are declared to have been premature. A short term lease has been taken on it by George Black, manager of the Post theater at Battle Creek. It is announced that Black, who will use a stock company, may take the house for a longer time.

Battle Creek, Mich.—James Woodward and R. F. Hoffmaster have purchased the interest of Charles Broceus in the Majestic theater. William Bogett remains a member of the firm and will act as manager. Under the new proprietorship it is possible that a new theater may be erected.

Montague, Mich.—Fire, believed to have been caused by crossed wires, did $500 damage at Gashel's moving picture theater.

Adrian, Mich.—Rose Tapley of the Vitagraph company appeared in person at the new Family theater.

Ishpeming, Mich.—Three thousand Ishpeming children who took part in a parade on July 4 were given a special show of "A Poor Little Rich Girl" at the Ishpeming theater.

Lansing, Mich.—The Bijou theater, catering to the demand of patrons for a close-up view of studio life, had Miss Rose Tapley, the Vitagraph star, appear in person.

Grand Rapids, Mich.—T. Dinsmore Upton, supervisor of public recreation, has commenced a six weeks' schedule of free moving pictures in parts throughout the city. The program will include comedies and dramas as well as educational, travel and current events films.

◆

Cincinnati News Letter

(From Kenneth C. Crain, 307 First National Bank, Cincinati.)

I. W. McMahan Loses Little Son.

CINCINNATI, O.—The tragic death at Toronto of little Rupert McMahan, the baby son of I. W. McMahan, of McMahan & Jackson, not only prostrated the family, but cast gloom over scores of film men and exhibitors who are numbered among the friends of Mr. McMahan and feel something of his grief. The family had gone to Toronto to visit relatives, and it was while there that the baby suffered the accident which caused his death by scalding. The family returned to Cincinanti with the body, and the funeral was conducted at the home on July 17. The sad occurrence brought healt-felt condolences from many sources to Mr. McMahan and his family, especially from those who had seen the bright and promising youngster thus cut off.

Cool Weather Gives Patrons to Downtown House.

Cincinnati, O.—The Vitagraph-Blue Ribbon series at the Lyric theater interposed with productions of other companies, is proving the hit of the summer season, according to the management. "Her Secret" is the latest of the series to be offered, followed by a Pathe picture featuring Gladys Hulette, entitled "The Cigarette Girl." The prolonged cool weather has helped the downtown houses, including the Lyric, very materially, as it has hampered the operations of the suburban airdomes and has also rendered other outdoor counter-attractions impossible, thus proving that it is an ill wind that blows nobody good.

Wallace Draggett Buys Orpheum at Youngstown.

Youngstown, O.—The ownership of the Orpheum theater has changed hands, P. G. Atsalas, its proprietor for seven years, has disposed of his interest to Wallace Draggett, of New Castle, Pa. Mr. Atsalas is taking a well-earned vacation in Chicago and New York, pending which announcement of his definite plans is held up. He has stated, however, that he intends to remain in the moving-picture business, probably in Youngstown, which may mean the construction of a new theater.

Adding 200 Seats to Springfield's Majestic.

Springfield, O.—The Chakeres Amusement Co., by recent acquisition taking rank as one of the most ambitious concerns in this section, is preparing to spend a considerable sum in remodeling the Majestic theater, and in the addition of 200 more seats. The house will also be completely redecorated, while the entrance will be enlarged and remodeled to accord with the rest of the house. As soon as the directors of the company have formally approved the plans bids will be called for and the work will proceed. The company has operated the house for four years.

E. L. Crary Now Manager at Famous Players.

Cincinnati, O.—E. L. Crary is now running things at the Famous Players' exchange, being promoted from a staff position to succeed W. C. Bachmeyer. Mr. Bachmeyer, it is understood, will take charge of the Metro office about August 1, when arrangements will have been completed for its opening.

Cincinnati Notes of Interest.

Youngstown, O.—The Hippodrome management has had a fine week with "The Vivar of Wakefield," which was booked as the result of many requests from patrons, as well as recommendations from civic organizations, and its success proved all that could be desired.

Youngstown, O.—The personal appearance of Rose Tapley at the Strand theater marked a new policy at that house, following the closing of a contract whereby the Strand will have the first run in Youngstown of Fox and Vitagraph films. The first Fox feature shown at the Strand under the new management was "Broadway Sports." featuring Stuart Holmes.

Van Wert, O.—The latest in moving pictures in Van Wert is a traveling show in charge of a gentleman who admits that he is a Roumanian nobleman, Baron de Orgler, by name, and that he is a former officer in the Austrian army. He is showing war pictures taken, he says, at first hand, with a moving lecture to go with them. The Baron declares that he wants to arouse interest in the war so as to help recruiting and thus aid in bringing the conflict to an end that much sooner.

Cincinnati, O.—Some of the most striking and interesting war pictures yet shown in Cincinnati were seen at the Grand for a week's engagement beginning July 15, being the official British war pictures showing the operations of the famous "tanks" at the battle of the Ancre.

The Colonial is taking no dust from any house in town on account of the drawing power of its attractions. A pair of recent instances were the ever popular Clara Kimball Young in "The Easiest Way," one of her biggest hits, and Marjorie Rambeau in "The Dazzling Miss Davidson."

Sunday Closing Again Stirs Kentucky

Owensboro Exhibitor Fined $40 for Open Show—Another Fight Started to Determine Whether State Blue Laws Still Stand.

By Ohio Valley News Service, 1404 Starks Bldg., Louisville, Ky.

LOUISVILLE, KY. — Sunday closing trouble has broken out again, this time at Owensboro, Ky., where Arthur C. Hedderich, manager of the Queen theater, was arrested last week as a result of operating on Sunday, and haled before Police Judge Haskins. The latter fined Mr. Hedderich $40 for breaking the Sunday law, which is merely one of the old blue laws upheld in a few of the small towns of the state. Mr. Hedderich's attorneys contended that the theater was a "necessity," and that there had been no violation of the law, which permits street and steam railroads, steamboats, ferries and household work to go on during Sunday.

Mr. Hedderich has announced that he will appeal the case to the circuit court, and if the lower court is affirmed he will carry it to the Court of Appeals. He stated that he would open his theater every Sunday regardless of fines, and was notified that he would be arrested and summoned to appear each Monday following.

In opening the theater for Sunday shows Mr. Hedderich endeavored to operate so as not to conflict with the churches, and only opened from 1 o'clock until 7 o'clock in the evening. As soon as he announced his intention of operating a [illegible] of the [illegible] on Mayor Hickman and protested. The latter stated that personally he would see no objection to the movement, especially as it did not conflict with the church, and pointed out that such cities as Louisville, Lexington, Henderson, Paris, Winchester and Mt. Sterling were operating, but that if the people of Owensboro objected to the theater operating on Sunday he would endeavor to carry out their wishes. A large audience was present at the afternoon shows, and it appeared as though a fair percentage of the public was in favor of the diversion. However, Mayor Hickman and [illegible] Chief Bell, desiring to have the [illegible] pass on the matter, had a warrent taken out.

Several other cities in Kentucky are closed on Sunday, most of them being smaller towns. At Paducah, Ky., several theaters remain dark, while at Frankfort an argument has been going on for some time. At Lexington, Ky., Mayor Rogers was so strongly in favor of open Sunday at the picture theaters that the movement to close them on Sunday was dropped by the ministers' organization.

However, it is a question as to whether the blue law will or will not stand. At Louisville the tire and auto supply houses have all been closed within the past month under the blue laws, although none of the cases have been taken to the higher courts as the suits are of a friendly nature and the supply houses are really anxious to remain closed on the Sabbath.

Cost of Heating Theaters Goes Up.

Louisville, Ky.—The advance shot in the high cost of coal problem was fired last week when the Louisville Gas & Electric Co. announced that all of its steam customers in the downtown district would pay an increase of 33 1-3 per cent. for steam heat during the 1917-18 season. During the past three years the company has sold service during the heating season of seven or eight months at the rate of 33 1-3 cents per square foot of floor space to be heated, this rate being subject to a ten per cent. cash discount. The rate for the coming season will be 44.44 cents a square foot, subject to the same discount. Several of the local heaters have been buying their steam from this company, and will have to absorb the increased cost of heating. As three or four feet of floor space are required to each seat, and there is a good deal of open space for aisles, etc., the increase per seat for heating amounts to something.

Adds Musical Comedy to Film Shows.

Louisville, Ky.—The Casino and Orpheum theaters, operated by Judge Allen Kinney, are now running musical comedy shows along with pictures, changing the program twice each week, and charging ten cents for admission. Fox, Vitagraph, Metro, Paramount and other leading second run features are shown. The Star theater, which is controlled by Judge Kinney and L. J. Dittmar, is back to five cents for the summer, and is running pictures and vaudeville.

Patriotic and Civic Work of Local Film Men.

Louisville, Ky.—Local exhibitors are interesting themselves at present in securing free shows for local institutions. L. J. Dittmar is at the head of a movement whereby a Friday night show is being given once a week at the Neighborhood House, for the benefit of the poor children. The Owl and S. & P. Film supply houses have donated the machines while the Central Film Co. donated the reels and Johnson Musselman put on the show.

For the benefit of the First Kentucky Regiment several of the picture men have gotten together and donated shows. Last week Joe Steurle of the Walnut Street theater arranged a special show at the State Fair grounds, where the soldiers are camped; and later Col. Fred Levy, of the Big Features Rights Corporation, assisted by Lee Goldberg of the Strand and Mr. Carroll of the S. & P. supply house, put on a show for the soldiers.

Here and There Across Kentucky.

Louisville, Ky.—The Crescent airdome, operated by the Hilltop theater, is open for the summer and has been doing a nice business in spite of chautauquas in the neighborhood.

Louisville, Ky.—Dr. C. W. Barnes, manager of the Knickerbocker theater, has returned from a month's vacation spent on his farm in Missouri.

Louisville, Ky.—Since the opening of the Fox office of Indianapolis, Louisville is now supplied with Fox films from that city insead of Cincinnati. Charles H. Phillips, manager of the new Indianapolis office, was recently in Louisville.

Louisville, Ky.—It is rumored that Macauley's theater will arrange to run pictures on all open dates during the next theatrical season, and will have no dark night at the popular old playhouse.

Louisville, Ky.—The Gayety will open this fall in the International Circuit with William Woolfolk in charge of the house. Last year the theater had a rough and stormy passage, but managed to stay open most of the season, although in the hands of a receiver for a time.

Louisville, Ky.—The Majestic Amusement Co. has been running the series of "Official British War Pictures" during the early part of each week, and has made special arrangements for the boys of the First Kentucky Regiment to see these pictures by companies.

Louisville, Ky.—N. A. Wilkerson, a pioneer exhibitor, and J. R. Miller have taken over the Paramount theater, which will be named "The Liberty," and reopened after being repapered, painted and other changes made. New electrical equipment, fans and machines will be installed.

Maysville, Ky.—The managers of the Washington, Gem and Pastime theaters recently closed their theaters for one week in order to give the Red Cross-Elks' Carnival a clear field. The theaters took advantage of the opportunity to inaugurate a general clean up.

Films Chosen for Free Shows in Des Moines

Programs Given at Public Picture Shows in Interest of Social and Educational Life Cover Wide Scope—Notice the List.

By Dorothy Day, Register-Tribune, Des Moines, Ia.

DES MOINES, IA.—The idea of free motion pictures in the parks of Des Moines seemed never to be thought of until this summer, when a series of community entertainments were arranged by the citizens of North Des Moines, promoted by the Des Moines College North High School Club. The entertainments are given every Thursday evening on the Des Moines college campus and are free to everyone. They are wholly in the interests of the social and educational life of Des Moines citizens and friends.

The ten programs were selected to show in the very best films obtainable the many different types of productions. Juvenile was represented by "Twin Kiddies," the Balboa-Pathe picture; Western drama, represented by the Vitagraph's "The Captain of the Grey Horse Troop"; comedy, represented by "Seventeen," from the Famous Players; Marguerite Clark's "Miss George Washington," Douglas Fairbanks' "American Aristocracy," Charles Ray's "The Finch Hitter" and Mary Pickford in "Hulda From Holland." Then for the educational film Professor Stone's "How Life Begins" and a three-reel agricultural drama, made at Ames, Ia., by the Crop-Improvement Committee of the United Grain Exchanges, were chosen. And finally, as an example of the use of motion pictures in news and historical events, "The Inauguration of President Jessup at Iowa City" was shown. In the classic drama, the Metro version of "Romeo and Juliet" was shown.

G. J. Dethlefs Runs Four Art Dramas Each Week.

Alton, Ia.—G. J. Dethlefs, manager of the Crystal theater in Alton, is running four days of Art Dramas every week. He shows one picture two days and two pictures one day. Alton is a town of but 1,000 people. Mr. Dethlefs formerly operated a theater in Manning, Ia.

John Beasley Improves His Theater.

Shenandoah, Ia.—John Beasley of the Beasely theater in Shenandoah has remodeled his theater, putting in a balcony and totally rearranging his front. The theater now seats 400 and is a thoroughly up-to-the-minute little house.

Blank Sells His Triangle Interests.

Des Moines, Ia.—A. H. Blank has sold his Triangle interests to the S. A. Lvnch Enterprises. Mr. Blank controlled the Triangle program in Iowa, Nebraska, Missouri and Kansas. The change becomes effective at once, the territory coming under the direct management of the Triangle headquarters in New York, of which S. A. Lynch is president.

A. W. Nichols Now Laemmle Salesman.

Des Moines, Ia.—A. W. Nichols, formerly owner of the University and U and I suburban houses in Des Moines, and more recently connected with the late Premier Photoplay Company of this city, is now acting as salesman for the Laemmle Film service in District No. 2, or central Iowa.

Harry Heirsteiner Becomes Proud Daddy.

Des Moines, Ia.—Harry Heirsteiner, manager of the serial service department of the local Laemmle Film Company, is the proud daddy of an eight and one-half pound baby boy. That the first episode in the Heirsteiner family's serial is meeting with Universal satisfaction throughout the World is the Mutual agreement of the general public.

Leo Muelhaupt Reopens Casino.

Marshalltown, Ia.—The Casino theater of Marshalltown, which has been dark since July 1 to redecorate, will be ready to reopen very shortly, the date of which has not yet been announced.

Manager Muelhaupt looks forward to a large fall business, and feels confident that he has one of the classiest show houses in the state.

The color scheme predominating is old ivory gray and old rose.

Max Tschauder, formerly orchestra leader of the Casino, will take half interest in the house on the opening.

DES MOINES BUSINESS NOTES.

Des Moines, Ia.—Jake Schlank, unquestionably one of the most successful exhibitors in the state, spent several days in Des Moines last week. Besides operating a big house in Sioux City, Mr. Schlank is interested in the Interstate Film Company of Des Moines, handling state rights pictures in Iowa and Nebraska. Mr. Schlank spent most of his time here with the manager of the local Metro office.

Frank Porter of the Opera House in Monroe and E. M. McCray of the Lyric in Oskaloosa were Metro callers last week. E. J. Hamlin of the American theater in Corydon was also in town and contracted for Metro service.

Bruce Burgess, Universal salesman for Iowa, was in town over Sunday.

G. W. Price of Indianola was a caller at the Standard office last week.

C. W. Taylor, formerly the manager of the General Film Exchange in Omaha and who will have the managership of the new Art Drama office in Omaha, after the removal of the Des Moines office to that city, will be in Des Moines until the 23rd or later, finishing up the Des Moines business and arranging with Marty Williams for the removal.

P. E. Wolf of the Colonial in Olin, Mr. Andreon of Brown and Anderson of the Princess in Boone, C. E. Budd of the Lyric in Grinnell, and Joe Gerbract of the Star in Ames were all callers at the Universal exchange last week, while visiting in Des Moines.

Chas. Stevenson, former publicity man for the local Universal office, and more recently acting as salesman for the Monarch Film in Kansas City, stopped off a few days in Des Moines last week to look up old acquaintances. He was on his way to Devil's Lake, North Dakota, for an extended vacation. It was understood that he had severed his connections with the Monarch company.

Manager Jacobs of the Opera House in Menlo was in Des Moines last week. He purchased a picture machine from Marty Williams of the Standard Film Company.

D. B. Lederman spent a couple of days in Minneapolis last week and left Saturday for Chicago to attend the big convention. His stay in Chicago is indefinite, depending upon what kind of a good time he has at the big gathering.

Robertson Heads Goldwyn Kansas City Office

Richard Robertson Has Secured Ample and Convenient Office Space at 20 Walnut Street—Frank Gehring Is Appointed Traveler.

By Kansas City News Service, 205 Corn Belt Bldg., Kansas City, Mo.

KANSAS CITY, MO.—The Goldwyn Pictures Corporation has established an exchange at Kansas City, Mo., in charge of Richard Robertson, which starts off under especially favorable auspices, for as the saying is, Mr. Robertson has secured a location that is itself fortunate, at 20 Walnut street, in the heart of the retail district, among high class business houses. The exchange has the entire third floor of the building.

The elevator discharges into the office; back of this is a projection room 20 by chairs for the accommodation of visitors —and many exhibitors are expected. They will be especially welcomed. There will be special telephone facilities for the visiting exhibitors' use exclusively. There is a 25-foot throw for the pictures, the full length of the room, the machine being in another room.

A 2,000-reel film vault has been built. The shipping clerk has a long-distance telephone at his desk. Pictures, posters, and all material on each subject are stored in one place, the unit system. An electric freight elevator discharges into the alley behind. The shipping office has the light from the rear windows; the office is on the front, with windows onto Walnut street.

Frank Gehring is already installed as traveler, and bookings are being received. "Dick" Robertson, the manager, is widely known in Kansas City and the territory.

New Theaters and Changes in Kansas.

Ford, Kan.—The Palace airdome is now under construction and will be ready for opening very shortly.

Altoona, Kan.—George Pugh has bought his brother's interest in the moving picture house here. C. A. Pugh was the former manager.

Hiawatha, Kan.—E. A. Vandon has bought the New Victoria theater here from W. S. Wegenfeldt.

Holton, Kan.—The Opera House has been converted into a motion picture theater.

Agenda, Kan.—Charles Wurtz and I. M. Lindawood have purchased the picture business here from Mr. Lee.

El Dorado, Kan.—The new Belmont theater has been opened under the management of E. B. Munson.

Green Leaf, Kan.—Dr. Maintz has recently erected an airdome here.

Spearville, Kan.—The new De Luxe theater was opened July 10. It is a very attractive and modern building.

Eureka, Kan.—W. L. Shively has sold the local Princess theater to Charles Barron of Augusta. Mr. Barron has closed the show temporarily in order to remodel the building.

Ogden, Kan.—Steve Clark is building a fine new motion picture theater, facing on Main street.

Kansas City, Kan.—The Electric theater, Kansas City, Kansas, is closed during the warm weather. It is now being remodeled and will open early in August.

Elkhart, Kan.—Jim Campbell has opened an airdome here.

Luray Kan.—George Belveal is now showing in an airdome and will continue to do so during the warm weather.

With Exhibitors Across Missouri.

Monett, Mo.—W. H. Smith has resumed charge of the Gem theater, taking the place of Mr. Gaskins, former manager.

Jefferson City, Mo.—Mr. Billy Mueller will open the Jefferson theater here September 1.

Sedalia, Mo.—W. J. Brill, owner of the Electric and Lona theaters at Sedalia, has opened an airdome at Sedalia called the Sky-dome. He opened with "Wars' Women".

St. Charles, Mo.—R. S. Boss has opened the Grand airdome here. He is also the owner of the Opera House. He will open with "Wars' Women".

Springfield, Mo.—F. O. Williams has opened the Alladin theater that has been closed all summer. He recently made a trip to Kansas City.

Kansas City, Mo.—The New Center theater is now closed for the summer. It will be reopened early in August.

Kansas City, Mo.—The Brooklyn theater at Twenty-ninth and Brooklyn, Kansas City, Mo., is now closed, while it is being repainted and redecorated throughout.

Crane, Mo.—The Barris theater has been closed for repairs.

St. Louis, Mo.—The Woodland Amusement Company, 15-17 Gravois, will build a one-story motion picture theater, at a cost of $15,000.

Marceline, Mo.—Bob Minnis has sold his motion picture house.

Bethany, Mo.—France & France of the Elite theater have leased the airdome during the summer months.

Here and There in Nebraska and Iowa.

Bloomington, Neb.—C. G. Enderup has leased the opera house and after remodeling, it will open as a motion picture house.

Milo, Ia.—V. J. Newton has taken over the management of the Star theater.

Oelwein, Ia.—E. N. New of Bemidji, Minn., has purchased the Plaza theater and will soon reopen in the Orpheum.

Sabula, Ia.—P. N. Jorgenson has sold his moving picture theater.

Edison, Neb.—Terry Horton has disposed of his motion picture house to Harvey Billebach.

Trenton, Neb.—Leon Heinz has purchased the motion picture theater of which H. Sundall was formerly the proprietor. Mr. Heinz also owns the Lyric theater.

Cedar Rapids, Ia.—The Ideal theater will be operated under the management of Joseph Papousek and [illegible].

Ulysses, Neb.—Earl [illegible] has leased the Crystal theater and will take charge immediately.

W. S. Merrill Added to General's Sales Force.

Kansas City, Mo.—W. S. Merrill has been added to the sales force of the General Film Co. He was formerly owner of the Lyric theater at Booneville, Missouri. He also worked at Vitagraph office at St. Louis for a year. Previous to this he worked for George Kleine company. He has owned and operated a theater at Miami, Fla. He will travel in Missouri, Kansas and Oklahoma.

W. C. Rider Handling Arbuckle Pictures

W. C. Rider is now working for the Kansas City Feature Film Company. He is handling the Arbuckle pictures and single reel service. Mr. Rider is taking the place of G. E. Akers, who will spend several weeks in Oklahoma City on business.

H. B. Gray Moves to Carroll, Ia.

H. B. Gray has severed his connection with the Kansas City Feature Film Company. He is now in Carrol, Iowa. It is thought that he will manage a picture theater there. He was a salesman for the Kansas City Feature Film Co.

Calvin Bard Will Travel for Standard Film.

Kansas City, Mo.—Calvin Bard, formerly owner of the Rialto theater here, will represent the Billy West Comedies for the Standard Film. He will travel in territory adjacent to Kansas City. He is very well known in and about Kansas City, and should undoubtedly prove a very good man.

Marty Williams Will Assist Manager Balsley.

Marty Williams, formerly manager of the Standard Film Corporation at Des Moines, Iowa, has been made assistant manager to L. D. Balsley, manager of the Standard Film at Kansas City.

"Little American" Protest in Minneapolis

Sympathy with German Feelings Outraged by Recent De Mille Picture Stirs Patriotic Hearts in Mill City—Mayor Will Look Into Matter.

By John L. Johnston, 704 Film Exchange Bldg., Minneapolis, Minn.

MINNEAPOLIS, MINN.—After Manager James A. Keough, of the Strand, had begun a [illegible] advertising campaign on Mary Pickford's "The Little American," several pro-Germans of the city wrote to the socialist mayor, Thomas Van Lear, urging the executive to give the feature his attention because it "might offend Germans of the city." The mayor, who some time ago openly opposed movements in the direction of war and incidentally got "in bad," replied that he would look the film over, and suppress it if he thought it objectionable. The [illegible] of the feature will not be known until after press time.

Slump Feared in South Dakota Business

Minneapolis, Minn.—Stanley J. Smith, of the [illegible], Sioux Falls, S. D., spent two days in Minneapolis this week previous to going to Chicago for the convention. Mr. Smith states that business in South Dakota, after looking much as though it would pass through a prosperous summer, has taken a decided slump, which may mean the closing of many small town theaters.

Local Film Men Travel to Chicago.

Minneapolis, Minn.—Minneapolis film row is practically deserted this week since a majority of the local exhibitors and exchange men are in Chicago attending the national convention of the Exhibitors' League. Several of the exhibitors and a few exchange men went down to Chicago [illegible] day, July 14, but a special car carried about twenty-five exhibitors and exchange men to the Windy City on Sunday night for the opening at the Coliseum on Monday morning.

Among the early birds at the Chicago festivities were Manie Gottlieb, representing the Consolidated exchange; Jake Schloss, his successor as manager of the Favorite exchange; Ralph E. Bradford, manager of the Goldwyn exchange; J. George Feinberg, of the Theatre Equipment Co.; David G. Rodgers, of the Nicollet theater, Minneapolis; [illegible] theatre, Duluth, Minn.; President James G. [illegible] theater, St. Paul. Although there was considerable talk about backing D. G. Rodgers for the national presidency, it was at this writing believed that the Minnesota delegation will throw its support to Ochs or Varner in event that Mr. Rodgers is out of the running.

Frank A. McInerney Goes to New York.

Minneapolis, Minn.—Frank A. McInerney, for some time publicity manager for the Elliott & Sherman Film Corp. here, and previously manager of the Lyric theater, Minneapolis, moving picture editor of the Chicago Post, and sport writer on the same paper, St. Paul News, St. Paul Dispatch and Minneapolis Journal, has gone to New York, where he becomes head of the publicity department of the Harry A. Sherman interests. Mr. McInerney leaves many good, warm friends in this territory.

Tryst Theater Cuts Down Shows.

St. Paul, Minn.—The Tryst theater, at Cromwell and University avenues, has cut down its number of shows from two a night for every night in the week to two a night for four evenings a week.

T. J. Hamlin Leaves "Amusements."

Minneapolis, Minn.—Thomas J. Hamlin has resigned from the business managership of the territorial trade weekly "Amusements," and will devote his future time to furthering the work of organizing the Amusements Organization of the Northwest, which, despite many reports, is apparently progressing nicely. It is said that Mr. Hamlin will retain a small financial interest in "Amusements," but that Thorwald E. Mortensen will hereafter be "the [illegible]."

J. A. Bradley Coming to Local U. Exchange.

Minneapolis, Minn.—John A. Bradley, formerly of the Colonial exchange, at Sioux Falls, S. D., has been appointed assistant manager of the Laemmle-Universal exchange here. Mr. Bradley comes to Minneapolis with a record for "pep" and square dealing. He is succeeded at the Colonial exchange by J. W. Jackson.

Bert Barnett, Sr., May Return Here.

Minneapolis, Minn.—It has been reported around local film circles that Bert Barnett, Sr., former owner and manager of the Famous Players-All Star Feature Film exchange here, will shortly return to this territory, bringing with him Geraldine Farrar's "Joan the Woman." This report was also going the rounds around Paramount headquarters at Chicago.

Items from the Exchanges.

C. E. Stedman, of the American Maid Film Co. exchange, has recovered from a week's illness at his home.

R. C. Cropper, of the Standard (Art Drama) headquarters, at Kansas City, visited manager Charles Stombaugh at the local exchange last week. He visited the Chicago convention before returning to Kansas City.

According to C. R. Seelye, business manager for the Pathe Exchange, Inc., H. E. Friedman, former manager of the Minneapolis Pathe office, is taking two weeks vacation from his duties at the New York office to enjoy a honeymoon.

Ralph E. Bradford, manager of the Goldwyn exchange, has had work started to get a projecting room ready for the showing of Goldwyn films to exhibitors at the exchange. Mr. Bradford states that "Polly of the Circus," featuring Mae Marsh, will be the first release from the exchange, and will be ready for showing about August 1.

William A. Lochren, of the Lochren exchange, is in Chicago attending the festivities. M. J. Duggan, of the same office, is in Milwaukee on a business matter.

Lew Francis and J. George Feinberg, of the Theatre Equipment Co., were at the Simplex booth at Chicago early.

Manager C. L. Peavey, of the Paramount exchange, left for Chicago Sunday night, arriving at the exposition in time to greet Mae Murray and Anita King.

◆

NEWS FROM NEBRASKA.

By F. H. Madison.

Picture People Form Club.

Omaha, Neb.—"The Movie Ramblers" is the name of a club formed by the people identified with the motion picture industries of the city. The activities will tend towards motoring parties and chicken dinners. Among those in the organization are: Mr. and Mrs. C. E. Holah of the Pathe Exchange, Mr. and Mrs. Getzler of the Vitagraph Company, Mr. and Mrs. Thomas of the Strand, Mr. and Mrs. C. H. Taylor of the General Film Company, Jule Rachman of the Grand theater, George H. Dodds of the World-Herald, Mr. and Mrs. McCaffery, formerly of the Boulevard; Wilfred Ledoux of the Empress and H. B. Watts of The Bee.

Edison, Neb.—Terry Horton has sold his moving picture show to Harvey Billesbach.

Fight in Arkansas for Sunday Show Freedom

Old Blue Law Holds Tight—Demand of Many Soldiers in Training Here for Sunday Afternoon Shows—Get Sermons Now, Will Get Films Soon.

By Kent Watson, Times-Herald, Dallas, Texas.

LITTLE ROCK, ARK.—Arkansas is about to rise up and cast off the yoke. The entire state seems now in the throes of a rebellion against "blue laws," and Arkansas citizens are pining for Sunday picture shows. From one end of the state to the other the leading newspapers are growing belligerent toward closed places of amusement on Sunday, and from present indications the war of editorial comment is to carry more weight than did General Chang Hsun's rebellion toward the restoration of the Manchu dynasty in China. Arkansas democrats probably will win out in their farsighted contentions, as did Tuan Chi Jui's Chinese republican troops.

In holding that the operating of moving picture shows on Sunday is necessary from a moral viewpoint while the soldiers are encamped near Little Rock and Argenta, Judge James Gerlach of Argenta took a stand recently for the best interests of the community.

Soldiers Need Sunday Pictures.

The soldiers who are here now and those who will be training at the cantonment are subject to strenuous schedules, much harder than those which most business men experience through the day's work. The only time they have for recreation, the soldiers contend, is on Saturday and Sunday, the latter day being allowed them in which to spend away from the camp.

The soldiers further contend that while they always go to church on Sunday morning, they should have some kind of recreation and amusement of a wholesome nature during Sunday afternoons. Otherwise they might be tempted to provide their own amusement of a sort that may not be for the best interest of the soldiers and the community.

Another consideration is that it is necessary for them to have some kind of Sunday recreation as a matter of efficiency. Anyone who has ever seen a human being knows the degrading effects of idleness even on the highest type of men. High army officials, among them General Leonard Wood, have stressed the need for Sunday amusement for the soldiers.

Commenting on Sunday picture shows in Arkansas, the Arkansas Democrat of Little Rock says:

"The right kind of amusement and recreation on Sunday is not opposed to proper Sabbath observance, because it serves to re-create the mind and spirit to the place which they had reached before the previous week's hard grind of work had worn them down.

"Granted that recreation and amusement of some kind must be provided for the soldiers on Sunday, the next question is, what kind of recreation and amusement shall it be?

"The Arkansas Democrat believes that properly regulated moving pictures furnish the right kind of amusement. There is practically no noise connected with their operation, not nearly so much as there is at vocal concerts, which have often been given on Sunday in Little Rock and Argenta without opposition from the very persons who are now opposing Sunday movies.

"Those who are opposing Sunday movies have not suggested any form of Sunday amusement or recreation for the soldiers to take the place of the movies. The only thing they thus far have suggested for soldiers on Sunday is sermons.

"Sermons Are Needed, but Sermons Do Not Furnish Amusement!"

"Some of the men who are opposing Sunday movies for the soldiers are old and bald-headed. Their years of service in the church entitle them to all the more respect, but in considering the situation which the community now faces, they should hie themselves back to the day when they, too, were young and active.

"It is not a fossilized crowd of men in the army. The men in the various camps represent nature in its strongest development. The unusual emergency must be met, both from a patriotic and a community viewpoint, as a human situation that pulsates with a vitality that must be reckoned with."

The activity of the soldiers and the broad-minded editors and officers of the law presages the early opening of picture theaters in Arkansas on Sunday. It seems that the barrier of freedom is to be beaten down and here's hoping that the newspaper men and judges, like Judge Gerlach and the Arkansas Democrat, will unceasingly wage their war unto a successful end.

DALLAS NEWS ITEMS.

By Kent Watson, Times-Herald, Dallas, Texas.

Southern Triangle Makes Changes in Dallas Office.

DALLAS, TEXAS.—Manager C. D. Touchon of the Southern Triangle Pictures Co. of Dallas, has announced a few changes in the personnel of his staff. Manager Touchon is a real motion picture pioneer, for he started twelve years ago with J. D. Wheelan, and bought the first issue of The Moving Picture World. He has been conected with the J. D. Wheelan Film Co., the Wheeler-Loper Film, the Texas Film Exchange, the Dallas General Film, the Oklahoma office of the same, the Mutual Film of Texas, Southern Paramount, the Consolidated Film & Supply, and with the Triangle since June 9, 1916.

He has now appointed as booker J. L. Lyne, who has been connected with the above companies for the last ten years. Earle St. John is now chief clerk. The book-keeping deparatment is in charge of H. R. Binford and G. H. Tipton. W. H. Britton is in charge of the publicity department with the special purpose of aiding small town exhibitors.

Mr. Touchon's assistant manager is Charles M. Tetrick, a newcomer in the business from Asheville, N. C. He has begun a record-breaking drive through Texas, Oklahoma and Arkansas.

Triangle's New Amarillo Branch.

Amarillo, Texas.—Manager Touchon of the Dallas Southern Triangle company has opened a branch office at Amarillo with L. M. Cobb in charge. Mr. Cobb has been in this territory for the last six years. He has had charge of the Mutual branch, and Mr. Touchon says that he is not only capable, but is a man that the Panhandle exhibitors will swear by.

THE FILM TRADE IN ARIZONA.

By the Phoenix Correspondent of Moving Picture World.

PHOENIX, ARIZ.—The motion picture business throughout Arizona is on the wane, due to the excessive heat and so much war talk.

The Majestic theater on Washington street, Phoenix, closed its doors, has been remodeled and is now serving drinks instead of showing moving pictures. The Lamara theater, the best on Washington street, is doing a fine business with Fox, Paramount and Artcraft pictures, and Harry Nace, the manager, is wearing a smile every day, for he claims the hot weather is not hurting his business in the least.

The Columbia theater, owned by George Mauk and managed by Edw. J. Cooper, is enjoying a phenomenal business, on account of the place being so cool. This is the largest and most comfortable theater in Phoenix. It is located a little out of the way, but nevertheless, through good management, business constantly improves. Mr. Mauk has been ill in the hospital, but is out again and has resumed his business duties.

On Mr. Mauk's circuit of houses business has dropped off a little, due to the heat and strike situation. Mr. Mauk owns the exclusive right for all amusements in Florence, Ray, Hayden, Sonora, San Pedro and Winkleman, Arizona, and in each of these towns his theater is one to be proud of.

The Hip theater, the Plaza and the Amuzu theater of Phoenix cater mostly to the Mexican trade and are enjoying a fair business, especially when they get hold of a Chaplin picture.

This week the Columbia theater is showing "The Star Spangled Banner" and Pershing arriving in France, which has created no end of excitement, as everybody in Phoenix is more or less patriotic

New Manager at Phoenix Exchange.

Phoenix, Ariz.—The California Film exchange has changed management, Mr. Moore relieving Murray Hawkins, who is now on the road with the state rights pictures, traveling toward Denver. We welcome Mr. Moore with open arms, and from all appearances he will make a success at his new place.

PACIFIC COAST NEWS.

Markowitz Back from New York.

San Francisco, Cal.—Dan Markowitz, head of the Western Feature Film Exchange, has returned from a four months' trip to New York made primarily in the interests of the film "A Trip Thru China."

A Mutual Week

San Francisco, Cal.—The Mutual Film Corporation made a ten strike recently by booking productions to four out of the seven large Market street houses in one week, having features at both the Strand and the Market Street Theaters, with a weekly at the Portola and a comedy at the Rialto.

Stebbins With California Exchange.

San Francisco, Cal.—R. E. Stebbins, for several years with the Mutual and also with the American Film Manufacturing Company for some time, is now filling a position as roadman for the California Film Exchange, covering the San Joaquin Valley. He has succeeded Fred S. Peachy.

Musician to Become Exhibitor.

Oakland, Cal.—D. C. Rosebrook, leader of the orchestra at the Macdonough Theater and first trumpeter in the San Francisco Symphony Orchestra, a musical organization of much merit, is to conduct the Piedmont Theater to be opened in August. His son will assist him in the work.

Rutherford Makes a Change.

San Francisco, Cal.—E. B. Rutherford, formerly treasurer of the Breck Photoplay Supply Company, has severed his connection with this concern and is now engaged in the carbon business on his own account.

All Star Features Distributors' News.

San Francisco, Cal.—Sol Lesser is arranging for another of his frequent transcontinental trips, and expects to leave for New York late in July.

Irving Lesser, manager of the Los Angeles branch, came up from that city recently to celebrate his birthday with members of the family.

The rights for the Billy West comedies for California, Arizona and Nevada have been secured and the first releases will be made at once.

Leon Netter and M. Rosenberg, who have been here of late conferring with Sol Lesser on matters pertaining to the new organization of State right buyers, have completed financial arrangements to handle films in their respective territories and will attend the convention of buyers to be held in New York on August 7.

Jack Partington Enjoys a Vacation.

San Francisco, Cal.—J. L. Partington, whose efficient management has made the Imperial theater such a popular house, has hied himself to the Oregon woods for a vacation. He has heard the story about all work and no play, and is aiming to side-step the consequences.

Supply Man Now with Uncle Sam.

San Francisco, Cal.—Walter L. Stern, for some time with G. A. Metcalfe, has resigned his position to enter the service of the Quartermaster's Department. He is located here at present, but does not know how long he will remain here.

Screen Star to Appear on the Stage.

Berkeley, Cal.—Beatriz Michelena, well known operatic star and screen star, will appear on the stage of the Greek theater late in July, when the Players' Club of San Francisco will put on several productions. She has been motoring three times a week from Boulder Creek, where she is working on several pictures, to attend rehearsals at San Francisco.

G. E. Thornton Becomes Franklin Manager.

Oakland, Cal.—G. E. Thornton, until recently manager of the big T. & D. theater, and for seven years with the Turner & Dahnken circuit, has become manager of the Franklin theater. He is recognized as being one of the leading moving picture men in this territory and plans to make a model house of the Franklin.

Bessie Love Enthuses Fresno.

Fresno, Cal.—Bessie Love was one of the chief attractions at the Fourth of July entertainment given at Fresno, being the guest of the Commercial Club, which had the celebration in charge. In the evening she led the grand ball with Sig. Levy and drew such a crowd to the Auditorium that all who wished to could not gain admittance.

San Francisco News Pointers.

E. V. Cook, of the Una theater, Exeter, Cal., was in town recently to get a breath of cool air and to buy a Power's Cameragraph No. 6A.

Henry Slater has disposed of his interests in the Majestic theater on Third street to his partner, Miss Overman.

The St. Francis theater has been closed, but will be reopened about the first of August under new management.

Walters & Murray, who conduct a road show, were here recently and purchased projection equipment from Walter Preddy.

A. M. Bowles was here recently and announced that he had purchased the Rex theater at Vallejo, Cal., a 400-seat house. He recently sold the house at Livermore, Cal., that he has conducted for the past ten years, and will assume the personal management of the new theater as soon as he has a vacation. The big magazine explosion at Mare Island occurred the day following the purchase of the Vallejo house and the shock was strong enough to break the door fastenings and do other minor damage.

War Camps Boost San Francisco Business

Exhibitors are Reaping Harvest from Soldier Patrons and Their Friends—Many Men in Training Here—Interior Exhibitors Feel Slump.

By T. A. Church, 1507 North Street, Berkeley, Cal.

SAN FRANCISCO, CAL.—The presence of a large number of troops at the Presidio and the expenditure of huge sums of money in the erection of cantonments and the purchase of military supplies is commencing to have a marked effect upon local theater attendance, and some houses are reporting the best business ever enjoyed at this season of the year. Thousands of troops are in training in this city and the Presidio is being placed in shape for the reception of thousands of others, insuring much activity from this source for a long time to come. Palo Alto, a suburb of this city, has been selected as a site for a National Guard camp and preparations are being made to rush work on a camp to house more than thirty thousand men. The military activities of the Pacific coast are being centered here and purveyors of amusement are already benefiting to a marked degree by the expenditures being made.

While much patronage is being enjoyed by exhibitors from the troops themselves, even greater benefits are being derived in an indirect way. Most of the soldiers are from outside points and friends and relatives are commencing to pour in to visit them and see their mode of life. The extremely hot weather experienced in other parts of the state is also causing thousands of visitors to come to this city and where business was rather quiet a month ago it is now very active. Exhibitors in the interior are not faring so well, however, and many of those coming to town to arrange for service state that their receipts are smaller than usual, in spite of the general prosperity.

Return from Long Trip.

San Francisco, Cal.—Irving C. Ackerman and Sam Harris of the team of Ackerman and Harris returned from a lengthy trip through the Northwest. This was made primarily for the purpose of being present at the opening of the latest addition to their circuit, the People's Hippodrome at Butte, Mont. which was formally opened on July 4. This house, which is the fourteenth in the circuit, will be conducted along the same lines as the other Hippodrome theaters controlled by the firm, with vaudeville and feature pictures. Mr. Harris states that the local theater is now doing the biggest business in its history and is attracting much transient trade. Many of the soldiers stationed here are from the Northwest, and, being familiar with the Hippodrome service there, are attracted to the local house. While away Messrs. Ackerman and Harris visited a number of the houses on their circuit, but could not devote time to inspect them all.

Louis Reichert in Readiness for Trip.

San Francisco, Cal.—Louis Reichert manager of the local Metro branch, was at this writing ready to depart on short notice for New York to attend the meeting of branch managers to be held late in July. Friends in the trade are evidently endeavoring to induce him to become a devotee of Lady Nicotine, for while he does not smoke, he has been made the recipient of no less than seven boxes of cigars since the trip was announced. An Emily Stevens perfecto might cause him to sit up and take notice.

Goldwyn Representative Expected Soon.

San Francisco, Cal.—The offices of the Goldwyn Pictures in the Easton building are rapidly assuming shape and will be in readiness for exhibitors by the time the first pictures are received. Local Manager C. M. Simmons is expecting a visit at an early date from Harry Leonhardt, who was recently appointed Western district manager for this concern, and who is well known here through his long association with the Fox Film.

C. A. Meade Likes the Climate.

San Francisco, Cal.—Charles A. Meade, special representative of the Pathe Exchange, Inc., arrived here a short time ago to look over the local branch and confer with Manager H. E. Lotz. When asked how long he would stay, he replied that he did not know, only it would not be as long as he wished. He found the cool weather of this city a pleasant relief to the heat of the South, where he has been for the past six weeks.

Strand Gets New Organist.

San Francisco, Cal.—Edwin M. Bent, for eight months organist at the Cline theater, Santa Rosa, Cal., has harkened to the call of the city and is now presiding at the fine new organ of the Strand theater. Manager Sid Grauman of this house states that business is steadily improving. Mary Miles Minter, in "Periwinkle," a production made along the beach near this city, was a successful drawing card recently.

World Correspondent Takes a Vacation.

San Francisco, Cal.—Abraham Nelson, whose breezy notes from Portland keep Oregon on the map in the Moving Picture World, spent a few days in this city in July and visited the work den of yours truly. While here he did a few little odd jobs, such as placing an order for a big musical instrument for a Portland exhibitor and investigating local methods of house management and advertising.

Paramount Service Booked.

San Francisco, Cal.—The Progressive Motion Picture Company has booked Paramount service at the Imperial theater and the new California theater to be opened in the fall. The Turner & Dahnken circuit has secured the services for all of its houses, with the exception of the Tivoli.

Company Here from Fox Studio.

San Francisco, Cal.—A company of actors and actresses from the Fox studio at Hollywood were here recently and later left for Portland and the Northwest for a brief stay. The party included George Walsh, the "sunshine boy"; Seena Owen, who won fame under D. W. Griffith; director Paul Powell, who also served at one time under Griffith; Fred Burns, cowboy and actor; Fred Graham, assistant director; K. D. Armstrong, business manager; Jack Sealock, property man, and Ray Lincoln, assistant property man and Walsh's physical trainer. Pictures were made on board the steamer coming up the coast for "The Yankee Way," in which Miss Owen and Mr. Walsh will appear together for the first time.

Producing Plant Destroyed by Fire.

Berkeley, Cal.—The plant of the Fior de Italia Motion Picture Producing Company at San Pablo avenue and Jones street was destroyed by fire on July 6. The studio had not been used for several weeks and before being taken over by this concern was occupied at various times by the Artcraft, the Superba and the Italia Film companies.

Paramount-Art Craft Enters Portland, Ore.

Big Feature Concern Closes Deal for Largest Exchange Space in Rose City—C. M. Mill of San Francisco to Have Charge—First Runs Divided.

By Abraham Nelson, Majestic Theater Bldg., Portland, Ore.

PORTLAND, ORE.—On July 23, the Progressive Motion Picture Company closed a deal with A. King Wilson, whereby a large portion of the exchange building erected several years ago by Mr. Wilson will be occupied by the Progressive company, distributing Paramount and Artcraft releases in this territory.

The space leased is approximately 7,000 square feet in size, with a hundred foot or more frontage on Ninth street, and including the corner of Ninth and Burnside, formerly occupied by the Reliable Film Service and the Empire Film Service. The lease on the corner store was heretofore held by Metro, which sublet to the Reliable and Empire people upon moving to Seattle some time ago. The store was recently vacated when the Reliable and Empire services moved three doors south into part of the room formerly occupied by the General Film. The space leased by Progressive includes the present Reliable and Empire store, the store occupied by the Standard Feature Film, and the old Metro corner.

The new office will be in charge of C. M. Hill, who has been assistant to Herman Wobber in San Francisco. Mr. Wobber, district manager, came from San Francisco, and H. G. Rosenbaum came from Seattle to negotiate the deal. C. J. Kerr, branch manager for Metro in Seattle, looked after Metro's end of the transaction.

Inasmuch as there are considerable alterations to be made the opening date for the new exchange has not been announced. The tenants now occupying the space leased have not had time to announce their plans, but it is anticipated that they will remain in some part of the same building, as there is some vacant space there to be had.

First Runs Are Divided.

Since the affiliation of Artcraft with Paramount, it might be of interest to know the way their pictures have been distributed between the two large Portland first run exhibitors who formerly had separate contracts with each company. Among those the People's Amusement Company gets are the Fairbanks, Pickford, Eltinge, Petrova, Vivian Martin, Anne Pennington, and Lina Cavalira, and Cecil B. DeMille, and D. W. Griffith productions; among the big ones allotted to Jensen and Von Herberg, operating the Columbia and Liberty theaters, are William S. Hart, Margarite Clark, Fatty Arbuckle, George M. Cohan, Wallace Reid and others.

Portland Censor Board Resigns.

Portland, Ore.—The censor board that has for the past two years been the boil on the neck of the Portland moving picture industry has resigned. With the accession to office of Mayor George L. Baker the censor board stepped out. Portland's famous no-appeal censorship ordinance is still on the statute books, however, but it is anticipated that a more reasonable law will take its place as soon as the new city administration gets the city matters well in hand.

At the time of this writing viewers are still inspecting pictures before exhibition, but there is no board to pass finally on their propriety. Owing to the co-operation of the film men with the administration, the decisions of the viewers are being accepted, there have been no condemnations, and everything is running along smoothly, says Mrs. Colwell, the censor secretary.

Liberty Theater Opens July 17.

Portland, Ore.—Upon the completion of extensive alterations, which will be described in detail with the report of the opening of the theater, Jensen and Von Herberg's new Liberty will open July 17 with "The Flame of the Yukon."

J. G. Von Herberg and C. S. Jensen were here a few days prior to the opening. Mr. Jensen later going to Butte, Mont. While in Portland Mr. Jensen served as a bathing suit censor at the instance of the delegation of newspaper men who are officially in that capacity. The bathing suits were duly approved by the "censor board."

Strike Hurts Picture Business.

Butte, Mont.—A strike in the copper mines in this vicinity, now over six weeks duration and effecting over 12,000 men, has demoralized the picture business here.

Henry Harcke Manages the Ideal.

Portland, Ore.—The Ideal theater, operated by the Ideal Amusement Company, is now in charge of Henry Harcke, George Maple, who conducted the house for the past year, has resigned. He has not disclosed his future plans, although it is intimated that he has had a more lucrative offer from the people controlling the Ideal Amusement Company to work for them in a different capacity.

Mr. Harcke was formerly manager of the Crystal for the People's Amusement Company. He is an accomplished musician, and makes the musical program a feature of his shows.

Rialto Opening Delayed.

Medford, Ore.—The Rialto, Percy-Moran Company's new theater, which was scheduled to open July 25, will not be completed until August 5, when the grand opening will be held. The new seats for the big show house were unloaded at Chico, Cal., by mistake, causing the delay.

Strand Goes to 15 Cents.

Portland, Ore.—It meant joy in the hearts of Portland's suburban exhibitors when the Strand theater increased its evening admission price to 15 cents. It had been a dime, the same as charged in Portland's suburbs. The Strand's enormous seating capacity and combined shows of photoplays and vaudeville at this cheap price has been a mighty competing factor in Portland's amusement realm. The Strand, with "photoville" at a dime, was one of the successful ideas of S. Morton Cohen.

The expense involved in opening the new Washington street entrance, and the closing of the side street entrances, together with the general increased cost of operation, is the reason for the raise.

New Organ for the People's.

Portland, Ore.—The People's Amusement Company has purchased a new Model 50 De Luxe photoplayer from the American Photoplayer Company, of San Francisco, to add to the musical equipment of the People's theater. The organ is being constructed at the company's Berkeley factory under special specifications in order that the instrument may be particularly adapted to the house. All the attachments and latest innovations in the De Luxe type of Model 50 are included in the new People's organ. The installation will commence about August 1.

Theaters Opening and Closing.

Astoria, Ore.—D. H. Welch opened the Columbia theater July 19.

Mill City, Ore.—Too much prosperity is the cause of the showhouse here shutting down several nights a week. To fill orders the saw mills are working a twelve hour shift, keeping the men on until 8 o'clock at night, which puts a crimp in the show business.

Gresham, Ore.—After Claude Smith had sold his theater here on a payment down, the new owner tore the equipment out of the building and abandoned the show.

Battleground, Wash.—The Wonder theater, S. Lerouge, owner, reports increased business, and is now open regularly.

McMinnville, Ore.—E. B. Schultz has sold the Rainbow theater to Maude Munson.

Seaview, Wash.—Hackeney & Hackeney have opened the Seaview theater.

Long Beach, Wash.—C. B. Strauhal has opened the Row theater.

Portland, Ore.—The Peninsula and Elite theaters have closed for the summer.

Newport, Ore.—L. Pefferle has opened the Natatorium theater here. He formerly conducted the Baker theater at Baker, Ore.

Supply Business Good.

Portland, Ore.—Pete Sabo, of the Portland Moving Picture Machine and Supply Company, reports several new installations of equipment. Two new machines at the Sunset, Portland; also one each to L. S. McConnell, Star theater, Sherwood, Ore., and Kiggins & McGill, U. S. A. Amusement Company, Vancouver, Wash., were part of a week's business.

The Vancouver people are reopening the Palace theater, formerly owned by Chris Engleman, but which Kiggins & McGill purchased some time ago. This makes three houses operated by the firm in Vancouver.

City Theaters Helped by the Farmer's Auto

Manager Clemmer of Spokane in a Pleased Mood Remarks That "the Automobile Taketh Away and the Automobile Giveth"—Good Business Generally.

By S. Clark Patchin, E 1811 11th Avenue, Spokane, Wash.

SPOKANE, WASH.—Dr. Howard S. Clemmer, manager of the Clemmer theater, announces that the automobile is an equalizing factor in the question of summer Sunday business in this city. He outlined his reasons practically as follows:

The automobile taketh away and the automobile giveth; or, in other words, the charm of the open calls the city man from the town and city shows on Sunday, and the charm of the city and the picture show calls the country people to the city. The farmers and their families flock to the moving picture shows on that day, which sort of balances up affairs and of which the moving picture managers fully approve. The country exhibitor gets the week-day business of the farmers, but the high prices of wheat and the buying of automobiles, as a result, have brought the city closer to the country again. Mr. and Mrs. Farmer and all of the little farmers and farmerettes come to town to enjoy everything from restaurant meals to the latest thrills of the moving picture theaters.

After all, what people need most in life is variety. In modern times they are getting it, and the horrors of farm housekeeping are lightened to the woman who knows that after working in dishwater during the week, milking the cows and goats, and feeding the pigs, she will be enjoying a comfortable box seat in the city's leading moving picture house. She will be listening to the soothing sound of the echo organ with an electric fan cooling her forehead, and will be seeing films of the American heiresses and foreign villains.

Spokane Film Brevities.

The O. Henry stories which are running at the Clemmer in Spokane in film form are proving a popular attraction and sometimes lead the advertised headliners as box office attractions, some persons going only to see them and leaving when their time is taxed.

Mrs. R. L. Burr, of Los Angeles, and a sister of Mrs. J. L. Campbell, of Spokane, was a visitor in the city during the week

"The Flame of the Yukon" was being shown at the Liberty. She appeared in the picture with Miss Dorothy Dalton, and this was her last picture to appear in previous to taking her vacation.

J. H. Baum of Portland, Oregon, special representative of the Universal Film & Supply Company, spent the week in Spokane and is covering this territory with "20,000 Leagues Under the Sea," which was shown at the Casino theater.

◆

Prairie State News Letter

By Frank H. Madison.

A. H. Blank Leases Site for Theater in Omaha.

OMAHA, NEB.—The Mid-West Photoplay Corporation has filed a 99-year lease on a site at Fifteenth and Douglas streets from the Byers Building and Farm Corporation. A rental basis of $15,000 a year is given. This lease has been assigned to the Blank Realty Company. A. H. Blank, well known in moving picture trade circles, is president of both companies. The lease provides that within three years after May 1, 1917, a three-story and basement fireproof motion picture theater costing $200,000 is to be completed.

With Exhibitors in Nebraska.

Bloomington, Neb.—A one-year lease on the opera house has been taken by C. G. Binderup of Minden, who will remodel the place and operate a moving picture show. Emil Nelson will be local manager.

Ulysses, Neb.—The Crystal theater has been leased to Earl Blacketer.

Alliance, Neb.—G. J. Burke has been making arrangements to open a moving picture theater in the Phelan opera house.

Seattle Theaters Fight Hot Weather Slump

Exhibitors Use Brains and Win Out in Effort to Attract Patrons in From Sultry Streets—Patriotic Pictures to the Fore.

By S. J. Anderson, East Seattle, Wash.

SEATTLE, WASH.—Many different ways of winning people to the photoplay houses are being tried out these first days of real summer weather in Seattle.

The Coliseum is making a specialty of advertising the fact that its air is cooled by a $25,000 filtering process, and the advertising manager, J. O. Hovick, has invented a combination of three words which he places in the corner of every Coliseum advertisement. They are: "Coliseum for Coolness." In addition to this advertisement Manager E. D. Tate is selecting the best drawing cards he can get, and the big business done with the latest Norma Talmadge release, "Poppy," and the record breaking engagement of Douglas Fairbanks in "Wild and Woolly" fully justifies him.

At the Liberty, where a special effort is made to lighten the atmosphere with comedy, there are sometimes two comedies introduced on the same bill besides the feature. The Liberty also has a very satisfactory air cooling arrangement, and the business is not suffering noticeably from the warm weather.

James Q. Clemmer, of the Clemmer theater, is sticking pretty well to his usual plan of [illegible] features and comedies, scenics and educationals; and the Clemmer's air cooling process, together with its [illegible], is keeping the summer business up to normal.

W. H. Smythe, manager of the Strand, is relying on big features and big advertising to entice the people from tennis and golf and Seattle's beautiful parks. Last week's showing of the "Official British War Pictures" was the most successful of this season's shows at the Strand. The recruiting wagon with members of different Washington regiments made the Strand their headquarters. In the lobby a number of relics of the war were on display, and an invalided soldier was in attendance to explain about them to the always curious crowd. Mr. Smythe also did a fine business this week with the second run of "The Barrier" by heavy advertising in the papers both before and during the showing.

John Hamrick, of the Rex, is trying the [illegible] of electric fans and variety in his program, to bring in the people who must seek their summer diversions in the city. He has just installed a new system of fans and is advertising the fact both in the papers and on a card in his box office. By showing three features on this week's program Mr. Hamrick hoped to make an appeal to every class of picture lover and results show that he is succeeding. There is a light problem play featuring little Mary [illegible] Children Count," and Fatty Arbuckle furnishes the laughs in "Rough House," while the ever popular story of the north country is shown in "The Law of the North," featuring Shirley Mason.

Traveling Picture Show for Small Towns.

Seattle, Wash.—I. C. Galley has started on a tour of the ports and small towns of the state that have no motion picture theater, with a motion picture road show.

New Houses and Changes in Theaters of State.

Seattle, Wash.—Norvin Haas resigned the management of the Colonial theater to accept that of the Tivoli, W. H. Smythe's musical comedy house on Madison street.

John Danz, who heads the company that owns the Colonial, is now manager of this picture theater.

J. Haas, brother of Norvin, left the Orpheum theater, Butte, to accept the position of manager of the Mission, Seattle.

Uniontown, Wash.—J. A. Greif of Butte has bought the Button theater and will personally manage it.

Colville, Wash.—Ivan Fungstead has just opened a new brick motion picture theater seating 400.

Ellensburg, Wash.—Miss Millie Sayles has taken over the Isis theater, recently deserted by W. G. Spath.

Fort Lapwai, Wash.—This town, although having only 500 population, now has two motion picture theaters. The latest addition is the Liberty, recently opened by H. L. Wright.

Moscow, Idaho.—M. W. Ebel has just opened the new Class A theater.

Visitors on Film Row at Seattle.

Seattle, Wash.—Among the out-of-town exhibitors who visited Film Row this week were: A. C. Barclay, Scenic and Grand theaters, Leavenworth; W. S. Quinby, Liberty and Bell theaters, Bellingham; W. G. Ripley, Western Amusement Co., Aberdeen; Mrs. James Webb, Cozy theater, Union, Oregon; Fred Mercy, theater magnate of North Yakima; A. H. Hilton, Paramount theater, Lewiston, Idaho; R. V. Griner, Ideal, Centralia; C. A. Swanson, Princess, Everett; C. E. McKee, Orpheum, Everett; Ed. Dolan, Weir, Aberdeen; H. T. Moore, Colonial, Tacoma; A. C. Anderson, Apollo, Tacoma; W. N. Allen, Jr., Vaudette, Tacoma; Louis Perunko, Sunset, Tacoma.

Dominion Film Launched—Will Begin Work

Vancouver Business Men Take Up New Producing Venture—It Is Now Up to the Studio to Make Worthwhile Film—Canada Wants Homemade Pictures.

By Chas. S. Thomson, 645 Burrard Street, Vancouver, B. C.

VANCOUVER, B. C.—Various initial difficulties in the path of the Dominion Film Corporation having been overcome, the new concern will now progress with all possible speed. To control the business and financial arrangements of the corporation, a board of directors, including the following prominent business men of British Columbia, has been formed: President, J. A. Cunningham, president of the B. C. Manufacturers' Association, also managing director of the B. C. Refining Company and a director of the Vulcan Iron Works; vice-president, Alderman R. H. Gale of the city of Vancouver; treasurer, J. A. Rennie of the Westminster Trust Company; secretary, H. C. Laughlin, formerly secretary-treasurer of the Alaska Bedding Company; general manager, J. A. Nelson.

In addition to the foregoing officials, the other directors are Messrs. A. A. Richardson, R. W. Holland and J. E. Dougherty, all well known men in British Columbia. The final plans for the new studios at Burnaby were passed by the directorate last week. The present offices of the corporation are in the Orpheum block, where they occupy almost the entire fourth floor.

On the 18th of July, Mr. Nelson left for California to collect a company to form his first producing unit. During the past month or so so many difficulties have arisen that it has seemed several times as if the whole concern were going to die a natural death. However, now that the Dominion Film Corporation apparently has a clear path before it, all that remains for it to do is to go ahead and fulfill its promises. Its success or failure can only depend upon one thing, and that is whether it can turn out "pictures" or merely "junk."

Lady Member Appointed to Censor Board.

Olympia, B. C.—The authorities of British Columbia have decided to increase the personnel of the Moving Picture Censorship Board by the addition of a lady censor. The new member of the board is Mrs. Fred Patterson, who is well known throughout the province as a social worker and leader in philanthropic movements. Hitherto the board has simply consisted of chief censor C. L. Gordon and two assistant censors, of the male sex. In spite of the smallness of its numbers, the decisions of the board have seldom been quarrelled with in the past. In the several years of its existence, on only two occasions have appeals been made against its rulings. On one occasion the censor's decision was vetoed by the attorney general, and on the other it was upheld. That was a long time ago, however, and of late things have been running so smoothly that it seems somewhat curious that the government should suddenly decide to add a woman to the censorship board. Perhaps it would be better, though, to say that it was curious that a woman was not included in the first instance, for of course nobody will quarrel with the new arrangement. Possibly the government thinks that the present board has been somewhat too lenient in some of its decisions.

W. P. DeWees Handling Chaplin Films.

Vancouver, B. C.—W. P. DeWees, of the National Film Service, will handle the new productions of Charlie Chaplin, which will be made under the latter's new million dollar contract. Mr. DeWees, who is also manager of the big Rex theater, will run these productions for a week each at that house, after which he will send them over the dominion.

Tennessee Plans for National Theatrical Day

Nashville, Knoxville, Memphis, Chattanooga and Other Cities of State Will Do Their Bit in Big Red Cross Benefit—Local Chairmen.

By J. L. Ray, 1014 Stahlman Building, Nashville, Tenn.

NASHVILLE, TENN.—With the announcement that a date will be set in the early fall to be designated as National Theatrical Day, at which time all box office receipts, actors' salaries and special donations will be turned over to the War Council of the American Red Cross, Tennesseans immediately began making arrangements to take care of their part of the gigantic movement.

W. A. Sheetz, manager of the Vendome theater, has been appointed by Henry P. Davidson, national chairman, to look after Nashville's interest, and he will be assisted in the local work by Harry Sudekum, manager of the Princess theater. Other Nashville managers will join in later, to insure full co-operation in this territory. Albert Weis of Memphis will have charge of arrangements in that city, as well as a number of cities in Texas. Full arrangements have not been completed in the other Tennessee towns, but the National Council may rest assured that the old Volunteer State will live up to its name as usual in making this worthy movement a huge success.

Theater Runs for Benefit of Strikers.

East Chattanooga, Tenn.—The Princess theater recently opened its doors on Sunday for the benefit of the striking textile workers of Chattanooga. The mill strike has been in effect a number of weeks and many of the men, especially those having dependent families, are feeling the effect of being out of work. No admission was charged to the performance, voluntary contributions being accepted at the door by Constable Charles Taylor, the entire fund being turned over to Squire Wm. M. Parks for handling. A seven-reel picture, "The Life of Christ," was shown, and a neat sum was realized to relieve the suffering in Chattanooga.

Johnson City's Photoplay Houses Thrive.

Johnson City, Tenn.—The moving picture theaters of Johnson City, one of the most important of the extreme East Tennessee towns, are in a prosperous condition and showing good pictures. The Edisonia is a five and ten-cent house at night, with five cents for all seats daytime, and Universal service predominates. At the Majestic ten cents is the admission, where the general program consists of a five-reel feature and a two-reel comedy or serial. "Patria" has just started at the last named house and is running strong.

Pictures at Chattanooga School.

Chattanooga, Tenn.—Moving pictures are proving popular at the Chattanooga summer school. In accordance with the plans of the summer school management to render moving picture programs at the Jefferson hall, a number of films have been secured on the type of "The Lady of the Lake," by Sir Walter Scott, Shakespeare's "Winter's Tale," Dickens' "David Copperfield," "The Vicar of Wakefield," etc. In addition to these, children's educational pictures are shown.

Crescent Books Pearl White Serial.

Nashville, Tenn.—"The Fatal Ring," starring Pearl White, has been started at the Elite theater, operated by the Crescent Amusement Company. This is the house where Miss White made her Nashville debut in serial work, the initial series being "The Perils of Pauline," followed by the "Exploits of Elaine," "The Iron Claw," etc., and the steady weekly following evident on former occasions is fast returning for the newest serial.

Worth a Passing Glance.

Wilder, Tenn.—The Albert Amusement Company of Chattanooga, recently incorporated to operate amusement enterprises at Wilder station for the benefit of the soldiers, has drawn plans for the erection of a power plant at this point to furnish electric current. A small amusement city has sprung up here, which includes a $10,000 theater.

Memphis, Tenn.—Kaufman Specials of Memphis is now turning out a number of new specialties from the Memphis office, including the Sidney Drew comedies. In addition Mr. Kaufman features one, two and three-reel Westerns and comedies, as well as serials and cartoons.

Birmingham, Ala.—Fire broke out in the Champion theater, 212 North Eighteenth street, a few days ago and damaged the building to a small extent.

Birmingham, Ala.—Among the recent films at the Alcazar of special interest to the children was "The Modern Mother Goose."

Florida Building Notes.

Fort Pierce, Fla.—Messrs. Karl and M. L. Kettler, West Palm Beach, have leased the Crystal theater and will expend $3,000 in improvements, including the erection of a concrete front, lobby, foyer, rest room and office. The electrical fixtures will be augmented with new additions, the ventilating system improved, etc.

Oldsmar, Fla.—J. Bornstein of Louisville, Ky., will erect a moving picture theater here.

News from Wisconsin.

By Frank H. Madison, 623 S. Wabash Ave., Chicago.

Pays Tribute to Richardson.

LA CROSSE, WIS.—Local newspapers were generous in their accounts of the visit to this city of F. H. Richardson, editor of the projection department of the Moving Picture World. The Tribune refers to him as "America's foremost authority on matters pertaining to the photoplay projection man's art," and declares he gave local operators and managers "a revelation." "He knows his subject backward and forward," adds this paper.

New Picture Company Formed.

Milwaukee, Wis.—The Peerless Photo Players is the name of an organization that has taken up the production of pictures at Pabst Park, a local amusement resort. In addition to allowing the patrons of the place to get a glimpse at the making of a five-reel film, the park management is capitalizing the interest and selecting some of the actors, by contest methods, from among the visitors.

"A Slacker's Heart" Has Premiere.

Milwaukee, Wis.—The Crystal theater had the first showing of "A Slacker's Heart," a film made under the auspices of the Wisconsin Defense League by the Emerald Motion Picture Company. Added interest to the premier at the Crystal was given by the appearance in person of Tony West, who portrayed the part of Abraham Lincoln, and P. H. Westphal, bearing a striking resemblance to President Woodrow Wilson. The production was directed by Frederick Ireland, who also is the author.

Gives Theater for Patriotic Meetings.

La Crosse, Wis.—The La Crosse and Majestic theaters were dark for a night, the houses being turned over to the Council of Defense for the holding of patriotic meetings.

Latts Brothers Lease Majestic Theater.

Ashland, Wis.—A five-year lease on the Majestic theater has been taken by Latts brothers, owners of the Royal theater It is likely that the Royal will be used principally for theatrical and vaudeville attractions and that the Majestic will be devoted to photoplays.

Sturgeon Bay, Wis.—Manager Weiting of the Opera House has booked a return date of "Civilization," which he played in May.

Lucas, Head of Atlanta-New Orleans Office

Goldwyn Distributing Corporation Announces Opening New Office in Atlanta and Appointment of Arthur Lucas as Manager.

By Alfred M. Beatty, 43 Copenhill Ave., Atlanta, Ga.

ATLANTA, GA. — Announcement was made Saturday, July 14, of the selection of Arthur Lucas as manager of the Atlanta-New Orleans division of Goldwyn pictures, and of the establishment at 75 Walton street of the Atlanta office of the Goldwyn Distributing Corporation.

The significance of the announcement is that, under the direction of Mr. Lucas, the south in general, and Atlanta in particular, is to get more than ever of the greatest stars and plays produced.

Mr. Lucas is a dominant figure in the southern amusement field. A pioneer both as an exhibitor and distributor of film, he is fully abreast with the progress of the industry, and is a recognized authority. His affiliation with the Goldwyn company promptly identified that concern as one of the foremost.

Goldwyn Picture Corporation, starting fresh and with a clean slate, was not hampered by any of the problems that have bothered other motion picture companies. It did not have on its hands any unpopular screen stars tied up with contracts, who had to be made popular with the great American public that goes by the millions to the movies.

William Oldknow Will Help Uncle Sam.

Atlanta, Ga.—William Oldknow, of Consolidated Film and Supply Co., Atlanta, who is not only the dean, but the best known and popular motion picture man today in the South, will represent Georgia in co-operation with the Council of National Defense and other governmental agencies in selecting and producing motion pictures for Uncle Sam's men. He was chosen Wednesday night at a conference of motion picture men in Washington, D. C.

Bromberg Back in Atlanta.

Atlanta, Ga.—A. C. Bromberg, who was the Atlanta manager of the Triangle Film corporation and who left his office about December 1, 1916, will again supervise the Triagle pictures for Atlanta and the South. Mr. Bromberg has been identified with the motion picture business for many years, and is well known among exhibitors over the entire south.

Miss Fielder Poses for Universal.

Atlanta, Ga.—Miss Aileen Fielder recently posed for a picture for the Universal Film Company. The invitations came to her following the story in "The Constitution" which described the compliment paid Miss Fielder by Harry Chisam, of the British aviation corps, who named after her his aeroplane, which has done perilous duty on the war front. The machine is called the "Aileen."

TO THE THEATRE MANAGER

Your attention is directed to the following list of books. They are the most accurate, most instructive and most helpful publications in their class.

MOTION PICTURE HANDBOOK

For Managers and Operators

By F. H. RICHARDSON

The most complete, exhaustive and instructive work ever published on the projection of moving pictures. Contains complete instruction with detail illustrations on all leading makes of American projection machines and practical information on wiring, lenses, carbon setting, screens, theatre equipment, etc., etc. 700 pages and over 300 illustrations. $4.00, Postage paid.

PICTURE THEATRE ADVERTISING

By EPES W. SARGENT

A real help and business builder for exhibitors, theatre managers and owners. It tells all about theatre advertising, type, printing and paper, house programs, lobby displays, newspaper advertising, posters, heralds, etc., etc. 300 pages. $2.00, Postage paid.

P. S.—Mr. Sargent conducts a weekly department in this same style in the *Moving Picture World*, which contains many up-to-date business-getting ideas.

MODERN THEATRE CONSTRUCTION

By EDWARD BERNARD KINSILA

Our newest book is one that will fill a long-felt want to those contemplating the building of a theatre. This is a very complete and exhaustive work by an architect with many years of practical experience in theatre and studio construction. Fully illustrated, with considerable data as to requirements, construction cost, building laws, etc. $3.00, Postage paid.

MOTION PICTURE ELECTRICITY

By J. H. HALLBERG

An up-to-date work on the electrical equipment of picture theatres by a practical electrical expert. Contains chapters on electricity, D. C. and A. C. current, resistance and resistance devices, electric service, wiring, lighting, etc. Also contains practical suggestions and all necessary reference tables on wire sizes and capacity, weights and measures, heat units, etc., etc. 280 pages, illustrated. $2.50, Postage paid.

THE BIGGEST PUBLICATION VALUE IN THE MOVING PICTURE TRADE

is the old established, dependable, independent and progressive weekly, the

MOVING PICTURE WORLD

(THE EXHIBITOR'S BIBLE)

SUBSCRIPTION—Domestic $3.00 Canada $3.50 Foreign $4.00

Schiller Building, Chicago, Ill. Wright & Callender Building, Los Angeles, Cal.

17 MADISON AVENUE, NEW YORK

Calendar of Daily Program Releases

Releases for Weeks Ending August 4 and August 11

(For Extended Table of Current Releases See Pages 856, 858, 860, 862.)

Universal Film Mfg. Company

RELEASES WEEK OF JULY 30, 1917.

	Serial No.
BUTTERFLY—"A Wife On Trial" (Five Parts—Drama)	02588
GOLD SEAL—"Right Of Way Casey" (Three Parts—Western Comedy)	02589
NESTOR—"Married By Accident" (Comedy)	02590
L-KO—"Blackboard and Blackmail" (Two Parts—Comedy)	02591
UNIVERSAL ANIMATED WEEKLY—Weekly No. 83	02592
STAR FEATURETTE—"The Woman Who Would Not Pay" (Two Parts—Society Drama)	02593
JOKER—"The Battling Bellboy" (Comedy)	02594
VICTOR—"Where Are My Trousers" (Two Parts—Comedy)	02595
UNIVERSAL SCREEN MAGAZINE—Issue No. 30..	02596
UNIVERSAL CURRENT EVENTS—Issue No 12..	02597
JOKER—"The Stinger Stung" (Comedy)	02598
POWERS—"The Good Liar" (Comedy Cartoon), and "In Monkey Land" (Ditmar's Educational) (Split Reel)	02599
UNIVERSAL SPECIAL—"The Gray Ghost" (Episode No. 6), title not decided (Two Parts)	02600

RELEASES FOR WEEK OF AUGUST 6.

BISON—The Soul Herder (Three Parts—Drama)...	02602
NESTOR—The Love Slacker (Comedy)	02603
L-KO—The Little Fat Rascal (Two Parts—Comedy)	02604
UNIVERSAL ANIMATED WEEKLY—No. 84 (Topical)	02605
STAR FEATURETTE—The Untamed (Two Parts—Drama)	02606
JOKER—O-My the Tent Mover (Comedy)	02607
VICTOR—Like Babes in the Woods (Two Parts—Juvenile Comedy)	02608
UNIVERSAL SCREEN MAGAZINE—Issue No. 31...	02609
UNIVERSAL CURRENT EVENTS—Issue No. 13....	02610
JOKER—The Vamp of the Camp (Comedy)	02611
POWERS—Seeing Ceylon With Hy. Mayer (Travelaugh)	02612
UNIVERSAL SPECIAL—The Gray Ghost (Episode No. 7, "Caught in the Web"—Two Parts)	02613

Mutual Film Corporation

MONDAY, JULY 30, 1917.

NORTH AMERICAN—The Great Stanley Secret (Chapter No. 2, "Fate and the Child") (Four parts—Drama)	05686-87-88-89
MUTUAL STAR PRODUCTION—Pride and the Man (American—Five parts—Drama)	05690-91-92-93-94

TUESDAY, JULY 31, 1917.

LA SALLE—Man Proposes ——? (Comedy)	05695
GAUMONT—Tours Around the World No. 39. (Subjects on Reel: Marken, an Island in the Zuider Zee, Holland; La Grande Chartreuse, the Monastery and Convent; A Trip to Majorca, an Island in the Mediterranean) (Scenic)	05696

WEDNESDAY, AUGUST 1, 1917.

MUTUAL—Mutual Weekly No. 135 (Topical)	05697

THURSDAY, AUGUST 2, 1917.

CUB—Jerry's Big Stunt (Comedy)	05698
GAUMONT—Reel Life No. 66 (Subjects on Reel: Making Machine Guns; Beads of Rose Petals; Saving a Wrecked Steamship; Keeping the Boys Home; Leaves from "Life" Preparedness; The Baby and the Button Hook) (Mutual Film Magazine)	05699

MONDAY, AUGUST 6, 1917.

MUTUAL STAR PRODUCTION—Souls in Pawn (American—Five Parts—Drama)	05700-01-02-03-04

TUESDAY, AUGUST 7, 1917.

LA SALLE—Pigs and Pearls (Comedy)	05705
GAUMONT—Tours Around the World No. 40 (Subjects on Reel: Down the Senegal River in French West Africa; Bruges, Belgium; Fishing Villages of France (Travel)	05706

WEDNESDAY, AUGUST 8, 1917.

MUTUAL—Mutual Weekly No. 136 (Topical)	05707

THURSDAY, AUGUST 9, 1917.

CUB—Jerry on the Railroad (Comedy)	05708
GAUMONT—Reel Life No. 67 (Subjects on Reel: An Under Sea Garden; A Colored Baptizing; Electricity from the Heart; The Tallest Boy on Earth; Making Schools Safe; Animated Drawing from "Life"—"Not a Shadow of a Doubt," "A Bomb—and a Boomerang" (A War Cartoon) (Mutual Film Magazine)	05709

SPECIAL Roll Tickets

PRICES

Five Thousand	$1.25
Ten Thousand	2.50
Fifteen Thousand	3.75
Twenty-five Thousand	5.50
Fifty Thousand	7.50
One Hundred Thousand	10.00

Your own special Ticket, any printing, any colors, accurately numbered; every roll guaranteed. Coupon tickets for Prize Drawings, 5,000 $2.50. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. Stock tickets 5,000 to 25,000 fifteen cents per thousand, 50,000 ten cents, 100,000 nine cents.

National Ticket Co., Shamokin, Pa.

Old methods were wrong—so they had to make way for *new*

Man can no longer afford to set type by hand, nor pay the salaries of many musicians.

Those inventions have best served man which enable man to secure more efficiency and better results with less expenditure of time, energy and money.

Because the Robert Morton Symphonic Orchestra presents all the instruments of an orchestra under the control of a single player, combining the grandeur of the Cathedral Organ, the artistic refinement of an orchestral organ, and the accompaniment, obligato and full symphony of an orchestra of skilled musicians—it has taken its place in the ranks of inventions which set new standards for human advancement.

A single player at the key desk controls the strings, the woods and the brass just as the leader controls his orchestra.

In the Robert Morton all the beauties of a full orchestra are grouped in the glorious range of tone of a single instrument; all the resources of the instrument are also placed at the disposal of a player without technical skill, by using hand played rolls of small cost.

Different styles for different theatres built to order at prices ranging from $7,500 up.

Ask Our Experts For Their Advice

ROBERT MORTON SYMPHONY ORCHESTRAS
DIVISION OF
THE AMERICAN PHOTO PLAYER COMPANY

62 West Forty Fifth Street
New York City

109 Golden Gate Avenue
San Francisco, Calif.

14 East Jackson Boulevard
Chicago, Ill.

Stories of the Films

General Film Company, Inc.

BROADWAY STAR FEATURE.

THE VENTURERS (One of the O. Henry Series—Two Parts).—The cast: John Ives (Jack Ellis); John Forster (J. Frank Glendon); Mary Marsden (Agnes Eyre). Directed by Thomas R. Mills.

The one was a venturer—the other an adventurer—the one a man who wanted to see adventure, but who had never been beyond the city limits—the other a man who had seen adventure in all parts of the world, and who assured the venturer that things were just as monotonous every place in the world as in the city.

So they met, each seeking for the unconventional, on a New York street, and dined together as men out of luck, with two cents between them—and still nothing happened. They both had credit at the hotel!

Then into their lives came the feminine influence—a sweet girl who lived in a house which was irrevocably a household. The adventurer hesitated—he had yet to satisfy his longing for the incalculable.

Suddenly love changed the venturer into an adventurer, and settled the adventurer into a venturer.

KALEM.

A MODERN MARAUDER (An Episode of the Further Adventures of Stingaree—Two Parts).—The cast: Stingaree (True Boardman); Howie (Hal Clements); Bruce Murray (L. T. Terry); Helen Murray (Edythe Sterling).

Near a village in the bush country of Australia, Bruce Murray resides with his daughter, Helen. The girl, for a lark, dons her brother's riding clothes, when Hawkins, the proprietor of Hawkins' Waxworks Exhibit, stops at the house to ask permission to water his horse. He is attracted by the girl, and is forcing unwelcome attentions upon her when Stingaree, who is fleeing from the police, arrives and saves her. Hawkins recognizes Stingaree and sets the troopers upon his track. When Helen sees the troopers riding up to her house to take the bushranger, she plans to save him. She dons his hat and white coat, jumps on his horse and rides off. The troopers think she is Stingaree and give pursuit.

Stingaree's partner, Howie, sees the pursuit and opens fire on the troopers. But, while the girl escapes, the troopers capture Howie and find in his possession a note from Stingaree, in which the bushranger says that he is going to Hawkins' Waxwork Exhibit to see a figure of himself which they have on view. The troopers take Howie to Murray's house nearby. Stingaree, having borrowed a disguise from Murray, leaves for the waxworks show. Leaving Howie in the charge of two troopers, the other troopers ride after Stingaree.

Arriving at the waxworks show in disguise, Stingaree meets Daubeney, the creator of the "gentleman bushranger." They become confidential, and Daubeney complains that Hawkins will not pay him for the figure. He needs the money because he is going to be married to Helen Murray.

When the troopers arrive at the show, Hawkins persuades them to give him a chance "to get the fellow." The troopers allow him two minutes to bring Stingaree out of the tent. Entering the tent, Hawkins is astounded when the figure of King Lear raises a gun and remarks "Hands up!" It is Stingaree. He ties up Hawkins and buries him under a pile of wax figures. Then he himself takes the place of the wax figure of Stingaree, and when the troopers rush into the tent they see nothing but a pile of figures thrown on the ground. They think that Stingaree has escaped. So they leave. Daubeney and Helen, who has arrived with Stingaree's clothes, enter the tent and join Stingaree. The bushranger gets into the box which contained the wax figure of himself, and instructs Daubeney to carry him out of the tent. Daubeney explains to Hawkins that he is taking the figure home, "Since you wouldn't pay me for it." In a bundle with Stingaree's clothes, Helen carries the head of the wax figure away with her. Stingaree emerges from the box and exchanges places with the wax figure. Thanking Helen and Daubeney, he leaves them, and when the troopers ride up and demand that Daubeney open the box, they are chagrined to see that it contains the real wax figure. Stingaree joins Howie, who, with the assistance of Bruce Murray, has meanwhile escaped from the troopers left to guard him, and the two bushrangers ride away.

SELIG.

SELIG WORLD LIBRARY NO. 10.

Historic New Orleans.—An American city teeming with historic lore and romantic associations. St. Louis Cathedral first built in 1795. St. Roch's Chapel built in 1871 by Father Thevis to fulfill a vow made during the plague of 1866. The chapel is entirely of the Father's own handiwork. The New Orleans mint was built in 1838 at a cost of $3,000,000.

Mother and Baby Summer in Park.—On invitation of park commissioners three months old youngster, with her mother, will spend summer months under open sky.

A Masterpiece in East-Indian Architecture.—Itaj Mahal, famous mausoleum, erected in the 16th century by Emperor Shah Jehan in commemoration of his favorite queen. Built of white marble, and cost ten million dollars, and taking 22 years to build. The exquisite white marble dome is 58 feet in diameter and 90 feet high. It is surrounded by a garden adorned with fountains, and containing a profusion of fine trees and flowering shrubs. The corners are adorned with four elegant minarets, from which the muezzin summons the populace to prayer. The decorations consist of inlay work of precious stone in arabesque patterns and mosaic of unsurpassed beauty.

Eat More Sea Food.—The high price of meat has increased the demand for sea food. Boston is one of the largest, best equipped, and most extensive fishing ports in the world. The fishing fleet returns with thousands of dollars worth of cod, haddock and mackerel. The cod is the most important food fish taken from the eastern coast of North America. Cod liver oil is extremely valuable.

A DAUGHTER OF THE SOUTHLAND (Two Parts).—The cast: Cal Buchanan (Harold Vosburg); Betty Vance (Miss Alma Russell). Written by Charles Nixon. Directed by Oscar Eagle.

Cal Buchanan, of the frigate Virginia, and Betty Vance have plight their troth and plan soon to wed. Cal's only brother is captain of the Virginia. Before Cal and his sweetheart can be married the war breaks out between the north and the south. Cal has commission to secure plans of the Yankee fortification. Cal arrives at his destination in a load of hay, and is discovered and made prisoner. Later he makes his escape and boards the Congress.

Betty Vance's brother gets seriously wounded. Because the crew of the Merrimac is not large, Betty steals her brother's clothing, disguises herself as a boy, and joins the Merrimac crew. During the engagement between the Monitor and the Merrimac, Cal Buchanan again meets his sweetheart, a supposed sailor boy. After the battle, the old saying that "only the brave deserve the fair" is proven true, for Carl and Betty again plan for their wedding.

THE L. X CLEW.—The cast: Smith, a butler (Robyn Adair); King, a detective (Edw. J. Brady); Roberts his assistant (Leo Pierson); Mrs. Nelson (Virginia Kirtley); Mr. Nelson (C. Wm. Bachmann). Written by Clifford Liston. Directed by Burton King.

Smith, a butler in the home of Nelson, has his shoes mended, and the cobbler marked "L X." in Roman numerals on the soles of the shoes. The butler is a smooth crook, and plans to steal Mrs. Nelson's diamond necklace, does so, makes it appear as if some one on the outside had performed the robbery. Detectives summoned discover a faint chalk mark on the window "L. X." Later they discover the marking "L. X." on the butler's shoe. This leads to a search of the butler's room, where evidences of guilt are discovered. Detective King remarks that the butler's watch has stopped. He opened the timepiece to find the works removed and the necklace hidden in the case.

Universal Film Mfg. Co.

L-KO.

BLACKBOARDS AND BLACKMAIL (Two Parts—Rel. Week of July 30).—The cast: Baby Mert (Merta Sterling); President of the School Board (Charles Inslee); Angelface, his son (Al Forbes); Mishap, the cook (Phil Dunham); The Brand-New Teacher (Lucille Hutton). Directed by Vin Moore.

On a quiet day at the district school the children were peacefully engaged in killing the teacher. Angelface, the son of the president of the board, ran to tell his father, who went to the rescue, and found the children, led by Baby Mert, just about to put the teacher out of his misery. He rescued the man and sent him away. Two light-fingered persons from the city arrive—Lucille and her mother. The old man falls for Lucille at once, and asks her to be the new teacher. She accepts the job.

Mishap is the cook in the boarding house kept by the president of the board. His daughter, little Mert, makes all the trouble. She helps in serving the guests, and always champions her father. Two old maids, man crazy, live in the boarding house, and when the children toss Angelface in a blanket and he comes through their ceiling, they try to hold him. He escapes. Lucille has accepted the job of teacher, because the board has offered a reward of $1,000 to any one taming the school. The president escorts her to the school. Mishap thoroughly approves of her. The old maids watch her with suspicion. Lucille and Mishap go out walking. Mert and Al climb a tree and watch them. Mishap swings Lucille in the swing, and the children untie the ropes from above, and the two fall into the stream. Mert steals their clothes, and Phil has to make a hula-hula skirt out of weeds. The president gives Lucille his coat, which she wears as trousers.

Mishap writes a note to her, and puts it in a pancake. By mistake the president gets the pancake and whips Mishap. The president escorts Lucille to school. Mishap steals his son's clothes, leaving the boy in the bushes, and goes to school. Angelface arrives in a barrel, and exposes him. Mishap breaks the barrel, and Angelface takes refuge in a huge map. Lucille's pal breaks into the president's safe, and when the president appears, hangs him by his coat to a nail in the wall. They tie Mishap up in a hammock and throw him into the river. Mert and Angelface fish him out. The president and Mishap then go after the crooks. The pal escapes and runs into the old maids' room. He gets away and climbs to the roof. Mishap follows, and they fight. Mishap jumps into an auto, gets Lucille, and elopes with her. The crowd ropes the auto, and Mishap and Lucille take refuge in the school house. The crowd then blow it up, and Phil and Lucille shower the crowd with the stolen money.

UNIVERSAL SPECIAL FEATURE.

THE GRAY GHOST (Episode No. 6, "The House of Mystery"—Two Parts—Rel. week of July 30).—The cast: Wade Hildreth (Emory Johnson); The Gray Ghost (Harry Carter); Morn Light (Priscilla Dean); The Secretary, Marco (Eddie Polo); Williams (Francis MacDonald); Jerry Tyron (Lou Short); Arabin (Howard Crampton); Jimmie (Charles Dorian); Young Olmstead (J. Morris Foster); Ashby (Wilton Taylor).

Williams has decoyed the store detectives into the private office of Arabin, the jeweler. They find the telephone wires cut, and are forced to remain with the senseless body of their employer in a chair.

In the meantime the two crooks, who gained entrance into the vault as inspectors, are packing the valuables. In the store others of the Gray Ghost's men are awaiting William's signal to fall upon the loot. In the back alley a huge empty motor truck stands ready. An auto draws up in front of the store, and several men enter and go to different counters, holding the clerks in conversation. There are many customers in the store. At a signal from Williams, the Ghost's men draw guns, and order the customers to line up at the right, the clerks to the left. They fill their bags. Women shriek and faint. One clerk tries to break away and is shot. The colored porter is shot trying to escape. The crooks in the vault come out of a side door. A crook stalls his motorlorry in the street and provokes a fight with a man to keep the attention of the cops away from the store.

At an order from Williams, the crooks back out with the loot, keeping their guns pointed at the crowd. Williams is the last to leave. The detectives in the private office break the glass door and climb through, rushing to the store, where they find that they are too late. The crooks have driven off in the empty truck.

The commissioner at headquarters is told of the robbery. He thinks of Jerry Tyron, who predicted that the Ghost would soon be active. He calls Jerry, and learns that though he has left the force, he has gone to the hospital to interview the waiter Jacques who is still unconscious, and may not be able to speak again. The commissioner tells Jerry that he wants him back on the force.

Out on a country road the auto truck is met by a hay wagon. The crooks hide their loot in the hay, and the wagon drives off, while they, after setting fire to the truck, take to an automobile.

Meantime, the Gray Ghost, with some of his men and his two captives, Morn Light and Wade Hildreth, are in a launch nearing a mysterious island. Wade attacks one of the men in the boat, throwing him overboard, but the man swims to the landing. They disbark, enter an auto waiting, with a chauffeur armed with a gun, and are driven to a lonely looking house. Wade is overpowered. Morn Light asks what will be done with him. The Ghost says that Hildreth will never leave the place alive. He locks her in a room. Wade has been put into another room, where he finds a young man Young Olmstead, who is told by the Ghost that the police are still anxious to know of his whereabouts for the murder of his own father, the banker. He says he hopes that the two men will become friends, as they are destined to see a great deal of each other.

ANIMATED WEEKLY.

ISSUE NO. 78 (June 27).

Our Aerial Supremacy to Decide World War.—Howard E. Coffin, Government Industrial Expert, says we can—and will build tens of thousands of aeros in a year.—Washington, D. C. Subtitles: Howard E. Coffin at left. Unit No. 3 Aerial Coast Patrol ready for France—Mastic, L. I. E. K. Jaquith, natural birdman, never uses goggles nor headgear. Society's sons to serve as aviators. Harvard boys, class of 1915 from famous American families, prove that they are made of the proper stuff. Aviation Camp, Mineola, L. I. Back row, left to right.—Charlemagne Tower's son, Roderick; J. R. Richards and J. H. Baker. Front row, left to right.—Teddy's son, Quentin; H. B. Turner and T. J. D. Fuller, Jr. "A chip off the old block"—Quentin Roosevelt.

Novel Effects at Auto Fashion Show.—Screen and stage stars view with social lights for dress honors.—Sheepshead Bay, N. Y. Subtitles: Beauty's cars ready for inspection. Left to right. Beatrice Allen, Ann Pennington, Hazel Dawn, Gertrude McCoy, Consuela Bailey, Vera Maxwell and Eleanor Dawn. Miss Nephele Bunnell as Miss Liberty up to date.

"Scrappers," With or Without Guns.—Great Lakes Naval Training Station boys enjoy weekly matches of skill and brawn.—Chicago, Ill. Subtitle: Health-giving exercises are fostered by Uncle Sam.

Italian Mission Honors Garibaldi.—At shrine of famous patriot who found refuge in America they are cheered by a hundred thousand people.—Rosebank, Staten Island. Subtitles: New York City.—In stadium of City College throngs honor famous Italian visitors. H. R. H., the Prince of Udine, was a very busy man. Mme. Alda, famous opera star, thrills vast audience when she sings our National Anthem. "Over the land of the free, and the home of the brave"!

Well, It Looks Like the Old Mule is "Done for."—Line drive tractor obeys more quickly than trained farm stock.—Milwaukee, Wis. Subtitles: "Giddap"! "Whoa"! "Back up"!

A "Close-Up" of a Great Man.—Portrait study of Lord Northcliffe, famous English journalist, head of British War Mission in America.—New York City. Subtitle: Lord Northcliffe, who succeeded Balfour, and Miss Laura Peck, of New Rochelle, N. Y.

150 Miles in 127 Minutes!—Eighteen year old Catherine Stinson, flying for Red Cross from Albany to Washington, "drops in" for luncheon at Governor's Island.—New York City. Subtitles: There she comes! Here she is! Jealous! Jealous! This is her Brother John. May Howard greets her. Studying her route. There she goes! Next stop Washington, D. C.—and she made it!

Cartoons by Hy. Mayer.

ISSUE NO. 79 (July 4).

"Naval Day" at Great Lakes Training Station.—Boys preparing for sea enjoy races and sports at famous naval preparatory.—Chicago, Ill. Subtitles: The three-legged race. The gallery. The shoe race. First man getting both his shoes on wins. John Phillip Sousa, famous march king, now in Uncle Sam's service, leads band of 150 pieces.

All Real Cops Are Not Six Feet Tall.—Boy's Organization of Junior Police, who looked after the city's juvenile offenders and trash scatterers, now only two years old, turns out 2,000 strong.—New York City. Subtitle: Police Commissioner and Mrs. Woods review the boys.

Vast Municipal Piers Opened at Woodmen's Convention.—Great structure for multiple uses scene of triennial gathering of modern Woodmen.—Chicago, Ill. Subtitles: From the land side—the east entrance. As this modern "Town Hall of the Nation" appears from the lake side. In the presence of many thousand modern woodmen delegates Mayor Thompson officially opens the pier.

President Sees Politicians Forget Politics.—Republicans and Democrats play base ball for Red Cross benefit.—Washington, D. C. Subtitles: Arrival of the President. President and Mrs. Wilson greet members of both teams.

Servia's Sons Go Back to Fight for Allies.—First regiment, more than a thousand strong—all Austrian born—return ready for instant service.—Pittsburgh, Pa. Subtitles: These men, volunteers and fighters, set an example aliens of other flags might well follow. Marker Viho only American born American citizen in the regiment.

Dutch Cruiser to Convoy Holland's Merchant Ships.—H. M. S. "Zeeland" first neutral man-of-war to safeguard her Nation's commerce.—New York Harbor. Subtitles: Commander C. Fook aboard the "Zeeland." Dutch Marines—Holland's soldiers of the sea. Middies rehearsing a U-boat greeting.

Ready One Year Ahead of Time.—Naval Academy class of 1918 graduates early in order to take part in great war.—Annapolis, Md. Subtitles: Secretary of the Navy Daniels and party arrive. Secretary Daniels presents diplomas. [illegible] shake hands—Off for War!

Here Is Part of the War; Pershing Is Packing With Him.—First contingent of United States Marines, whose slogan "First to Fight" will be lived up to in France, where they are now. Subtitles: Veterans of many tropical campaigns. If these are not real soldiers—"There Ain't None!" Maj. General George Barnett, commandant of Marine Corps (left), bids Col. Doyen, commander of departing troops (right), "Good bye and good luck!" They took one goat with them—they will bring back two! Making ready for "the getaway." Final loading of transports bound for France. A mark of honor—whether on mansion or cottage. "Don't sit around in civilian clothes and wonder when this war will end. Get into uniform and help end it!"

Cartoons by Hy. Mayer.

ISSUE NO. 80 (July 11).

Our Real American Speed Eagles.—With a hundred thousand of these birds—the new small scout aero—we will peck the enemy's vultures to pieces.—An American aviator training [illegible]. Subtitles: Fledglings spreading [illegible]. Out of the nest. The air his kingdom—the earth hides nothing from him. Like a huge map, cities beneath are open for study and attack. With the "enemy" at a disadvantage. He hides above the clouds.

Canada Celebrates Confederation Day.—Famous men of British Government [illegible] of Canadians in great war.—Ottawa, Canada. Subtitles: Canada's Governor General, the Duke of Devonshire. Sir Wilfred Laurier. Sir Robert Borden reviews the troops.

France Will Teach These Boys Little That is New.—Trench digging, bomb throwing and strategy mastered by Uncle Sam's soldiers.—Ft. Sheridan, Ill. Subtitles: Eight hours of this and no sleep powders are needed. Trench covering resurfaced for concealment.

New Government Dam Makes Minneapolis a Mississippi Steamship Terminal.—Official trip of U. S. S. "Dandelion" inaugurates new industrial era for Minnesota city.—Minneapolis, Minn. Subtitles: In the locks. Thousands await the "Dandelion's" arrival. At the Minneapolis municipal dock.

"Tank Day" Gets Many British Recruits.—Service appeals to eligibles who rally to Union Jack.—London, England.

Cyclists Maintain Thirty-Mile Clip in Long Race.—Fifteen mile course through [illegible] Humboldt Park covered in 30 minutes [illegible] seconds.—Chicago, Ill.

Extra! Elevated Train Crashes to Street and Burns.—Twenty-eight injured in city's most spectacular wreck, while forty others miraculously escape death.—Brooklyn, N. Y. Subtitles: And still they use wooden death traps! This is a steel car. This was a wooden car.

Cartoons by Hy. Mayer.

POWERS.

IN MONKEYLAND (Ditmars Educational—Rel. Week of July 30).—We see the gorilla and the orang outang. Then the chimpanzee of Africa, who seems to speak to us. He has a cage chum, a Malayan orang outang. The orang has small ears, because he lives in trees and has few enemies. The saki of Brazil is an extremely rare monkey, clad like an Eskimo. The tiny Brazilian marmoset has a savage countenance. Some of the monkeys register expression as well as any screen favorite. We see a baby Peruvian crying for its mother. Then a [illegible] chewing tobacco, and an African baboon, a large and savage type. Only the Old World monkeys have cheek-pouches for storing food. A little pig-tailed monkey is seen packing them full.

A GOOD LIAR (Cartoon Comedy by Pat Sullivan—On Same Reel as Foregoing).—Two pickaninnies follow an old veteran, and ask him how he won his medal. He tells them that back in '61, when he was a young private on sentry duty, the enemy attacked them in an aeroplane. He managed to overcome them, and then discovered a huge bologna sausage, which was the enemy's entire food supply. He reported his find to headquarters, saying that he was sending the food supply by wireless. It duly arrived at the tent of Gen. Delivery, from Private House. He was presented with the medal for this achievement. The boys say that he deserves ten, and give him one with "Liar" on it. He is disgusted, and tells them they don't know a real liar when they see one.

JOKER.

THE BATTLING BELLBOY (Rel. Week of July 30).—The cast: The Battling Bellboy (Wm. Franey); The Chambermaid (Za Su Pitts); The Hotel Clerk (Milburn Morante); Mrs. Pugilist (Lillian Peacock); Bellboy (Johnnie Cook); Second Bellboy (Bobbie Mack). Written by Jack Cunningham. Produced by W. W. Beaudine.

Bill is a bellboy with ring aspirations. Za Su is a chambermaid with a love for Bill. Milt is the dapper clerk of the hotel. Lillian and Mr. Pugilist have a quarrel, and Lillian comes to the hotel to live. Milt and Bill become interested with her. Mr. Pugilist comes to the hotel. [illegible] tells Mr. Pugilist about the beautiful girl. Za Su vows vengeance.

[illegible] Milt as Bill's manager, [illegible] a match between Bill and Mr. Pugilist. Mr. Pugilist agrees when he sees Bill with Lillian. Bill is knocked out. Milt [illegible]. Bill learns that Lillian is Mrs. Pugilist. [illegible]

At the hotel, Bill staggers to his feet and [illegible]. The manager knocks Bill down, and Za Su, who is passing, runs in and lays out the manager and Milt.

THE STINGER STUNG (Rel. Week of July 30).—The cast: Maud Muller (Gale Henry); Jeremiah (Milton Sims); Judge (Charles Haefeli). Written by C. B. Hoadley. Produced by Allen Curtis.

Maud Muller is raking hay with her sweetheart, Jeremiah, when the judge rides that way. He is not averse to a little flirtation. Maud and the judge are spooning near a beehive. Jeremiah [illegible] the hive, and the [illegible].

Jeremiah is arrested, brought into court, and tried. The judge tells Maud that if she will marry him the offense of Jeremiah's will be condoned. Maud spurns him, and flirts with the jurors. The beehive is brought into court as evidence. Maud removes the covering, and the bees attack. The jury returns a verdict of guilty and Jeremiah is sentenced to be electrocuted.

The day of the execution arrives. The judge has gone fishing. Jeremiah is waiting in his cell. Maud discovers that bees cannot be held accountable for their criminal actions. She [illegible] to the wharf, mans a boat, and rows out to the judge. She shows him her authority, and he writes her a pardon for Jeremiah. She hastens to the execution chamber, and saves him just in time.

VICTOR.

WHERE ARE MY TROUSERS? (Two Parts—Rel. Week of July 30).—The cast: Van Kirby (Carter De Haven); Vera (Flora Parker De Haven); Mrs. Leadbeater (Eva Lewis); Vance (Dana Ong). Scenario by Ryder Cunningham. Produced by Carter De Haven.

Van Kirby and his wife Vera are happily married until mother-in-law appears, then trouble commences. She objects to the tardiness of Van. After a short quarrel with wifie and mother-in-law, Van leaves for the office. Vera and her mother leave for the country, but before going, the former orders Vance to take all her husband's clothes to Cohan, the tailer, to be pressed and sent on to the country by evening. Vera sends a wire to Van telling him that she has all his clothes in the country, that she is sorry, and that he is to come to her that evening. Van wires that he will arrive on the six o'clock train.

He arrives at the depot, slips on a banana peel, and as he is getting up he sees the train moving away with his suitcase on the step. Not wishing to appear at the hotel in such a condition, he takes the negro who threw the banana peel on the ground, back to his office, disrobes, and sends his pants to Cohan's to be cleaned and pressed at once. The boy, knowing the rest of the clothes have been sent to the country, sends them also. Van waits in the office, expecting the pants to appear any minute. He calls on the phone, but can get no one. He finds a raincoat, and late that night starts for his city home.

Vera meets the train, and is disappointed. She decides to go to the city, thinking Van has gone home. She arrives at the house, and is disappointed at not finding Van there, she goes to bed.

Van starts for home. He arrives at the house and attempts to enter. He is arrested by Collins as a burglar, and placed in the cell with an Irishman. The following morning almost delirious from cold, he is sent to the hospital, and found raving about his trousers. The doctor phones for his wife.

In the meantime, Mrs. Leadbeater, finding that her daughter has disappeared, hurries back to the city. She arrives at the home just as Vera is about to rush to Van, and accompanies her daughter. Van is all spruced up in new clothes, but looks rather ill. Vera places her arms around his neck, promising never to leave him again.

GOLD SEAL.

RIGHT-OF-WAY CASEY (Three Parts—Rel. Week of July 30).—The cast: Casey (Neal Hart); Sergeant (Joe Rickson); The Girl (Janet Eastman). Scenario by C. J. Wilson, Jr. Produced by George Marshall.

Casey, a traffic cop, favors girls. Traffic halts for them until they are ready to cross, but the old spinsters have to wait. He is in love with the same girl as the Sergeant. The Sergeant catches Casey spooning while on the job, and sends him to report to the Captain.

Casey is then sent to the suburbs, where he captures two crooks, who are under the protection of the Sergeant. On marching them to the station, Casey finds the Sergeant is present, and the Captain reinstates Casey to his former post. The Sergeant allows the crooks to escape on their promise to get Casey. The next day the crooks knock Casey unconscious, place him in a sack, and start him on a journey in a freight car.

The car arrives at a western town, where a gang, having chased the sheriff away, are plotting to hold up the bank. The sack which contains Casey is loaded on a wagon, and drops off on the main street of the town. Casey crawls out, but his mind has been affected by the blow, and he starts to direct the traffic. He bawls out the cowboys for not obeying his orders. They think he is crazy, but that night Casey catches the gang robbing the bank, and becomes the idol of the town.

Meanwhile, the Sergeant has told the girl that Casey is dead, and persuades her to marry him. The two crooks make a big haul, and after dividing this with the Sergeant they decide to "blow" the town for a time.

They arrive, by chance, at the same western town, and are recognized by Casey. The recognition restores his memory. He throws up his job as sheriff and starts back to the city with them. On their arrival the crooks squeal on the Sergeant, and Casey is offered the position of Sergeant if he captures him.

Casey hears that the Sergeant is that minute being married to his girl. He rushes to her house, and breaks in in time to act as substitute bridegroom.

NESTOR.

MARRIED BY ACCIDENT (Rel. Week of July 30).— The cast: Bob (Eddie Lyons); Chauncy (Lee Moran); Edna (Edith Roberts); Her Maid (Vera Lewis); Mother (Helen Wright); Minister (Harry Nolan); Traffic Cop (Fred Gamble). Scenario by Tom Gibson, Produced by Roy Clements.

Bob loves Edna, but mother objects because he has no money. Chauncey, his roommate, has more money than brains, and thinks he adores Edna's maid. Bob is denied the house, but sees his pal being ushered in with ceremony, and thinks that he has betrayed him. In reality, mother is to blame, for she thinks that Chauncy is after Edna, and wants his millions in the family. Bob persuades Chauncy to act as a shield for his own courtship.

Chauncy gets Edna from the house under the pretense of taking her to a matinee. Edna leaves a note for her mother, but the maid opens it, and learns that Edna has eloped with the man she loves. The maid thinks that the man is Chauncy, and is furious. Mother comes running up, and the two start after the couple. The elopers arrive first at the minister's, and the knot between Bob and Edna is tied. Then Bob runs to avoid mother's wrath. Chauncy is the only male in evidence, and mother is happy, for she thinks that the family has secured his millions. Edna then explains that she has married Bob, and the maid lights into Chauncy. Mother faints. While she is unconscious, Chauncy is united to the maid.

STAR FEATURETTE.

THE WOMAN WHO WOULD NOT PAY (Two Parts—Rel. Week of July 30).—The cast: Duane Lovett (Cleo Madison); Graham Lovett (Frank Whitson); Malcolm Leroy (Daniel Leighton); Dan Hargreaves (Bertram Grassby). Story by E. M. Ingleton. Scenario and production by Ruth Ann Baldwin.

Duane Lovett's husband adored and trusted her, although she squandered his money madly. Her husband, Graham Lovett, was one of those simple men who work, play, love and hate with quiet intensity, presenting to the world an unruffled calm.

One evening Lovett presented her to Daredevil Dan Hargreaves, the millionaire explorer. One of her old lovers, Malcolm Leroy, watched the introduction, and became desperately jealous. He took rooms across the street, whence he saw Lovett leave and Dan arrive every day. One night Leroy, making certain that Dan was with Duane, hastened to the club to warn Lovett.

And as Leroy talked, suspicion grew in Lovett's thoughts, and he determined upon desperate measures.

When he entered his home that night, he was seen by the maid, who rushed to Duane to warn her. She hid Dan in the wall-safe in time to open the door for Lovett. He saw that she had been packing to go away. He also saw the corner of a coat sticking through a crack of the safe door. With tranquil cruelty, he slowly smoked four cigars, all the while talking carelessly, while he watched her agitation. He finished his last cigar, and bade her a cold good-night.

Duane rushed to the safe, and opened the door. Dan's body fell out before her—dead. She looked about and saw Lovett standing at the door. She backed away from him to the window, and Leroy, watching from across the street, saw Lovett's shadow approach Duane's, grab her by the throat, then suddenly flinging her from him leaves the room. Leroy dropped the curtain, hate left his face; love, pity and horror at himself overwhelmed him. Duane stood staring at the body of Dan. At last, she had paid.

UNIVERSAL CURRENT EVENTS.

UNIVERSAL CURRENT EVENTS (Issue No. 10—July 21).

Giant Lens Now Safe in Mt. Wilson Observatory.—Accompanied by armed guards—on account of threats of destruction—priceless lens is carried nine miles to mountain top.—Mt. Wilson. Subtitles: Dr. George W. Ritchie, who spent seven years grinding the huge lens. The encased lens weighs 4½ tons, is 100 inches in diameter, 13 inches thick and took 12 years to make. Old Glory breaks out a patriotic welcome.

Northwest Welcomes Belgian Commission.—Great demonstration, in honor of visitors from brave little kingdom, takes on military air—St. Paul, Minn. Subtitles: Met by mayor and city officials on arrival at St. Paul. Honor guard escorts them to Capitol. Officially received by Governor Burnquist. Archbishop Ireland welcomes them.

Before Leaving for "Somewhere in France" Soldiers Thrill Crowds.—Northwestern troops hold tourney and show their fitness and training for the great struggle ahead of them—Portland, Ore.: Subtitles: Skilled riders and trained fighters. Man and horse—as one—show speed available for advances. Los Angeles, Cal.—Lincoln Park Lake speedily bridged by Co. B Engineers Corps. No retreat entertained, so bridges behind are destroyed.

Joy Riders Aboard Four-footed Terrors Flirt With Death.—California roundup gives Western cowboys and girls chance to show nerve and skill—San Jose, Cal. Subtitles: Leaving the "garage" with his latest model "Bull-Roadster." No "Tin Lizzie" ever behaved like this! Beef is coming down! Gee, what a rotten disposition that "critter" has! Here's where they have it out.

Mercy's Vanguard on Way to France Are Entertained in London.—American Medical units' visits in British capital marked by signal tributes—London, Eng. Subtitles: American surgeons, safe in Europe, on way to royal reception at Buckingham Palace. A gallant British gentleman and a real sportsman, Sir Thomas Lipton, adds to the joy of their visit. Harry Lauder, whose only son was killed in action, wishes the unit all good luck. To America—its daughters, its sons, its mothers, its victory.

When Pershing's Troops Arrived in France Food Awaited Them.—Modern grain carriers, marvels of efficiency, carried thousands of tons of supplies before troops left—Somewhere In France. Subtitle: Characteristic Yankee speed.

Democratic French General Petain is Idolized by His Men.—Mixes with his fighters and makes sure of their comfort, health and food. Official French War Pictures—Somewhere In France. Subtitles: Inspects defense devices. Let's taste what you are drinking. He knows his boys like tobacco. Everything must be good enough for him, or it is not good enough for his men. Dignified, red-blooded, democratic commander—General Petain.

UNIVERSAL SCREEN MAGAZINE.

ISSUE NO. 30 (August 3).

The Screen Magazine No. 30 begins with a demonstration of the methods in use in an Ohio institution in teaching the blind to "see." Girls are shown sewing and cutting out dresses. They crochet and weave baskets, and design intricate patterns. A fire drill is put through with as great dispatch as if the children could see. A chute is used instead of stairs. The boys are acrobats, and their favorite sport is "wrastlin'."

A new invention is the Hyde ship brake, which enables craft to stop in little more than their own length. The new brake, which is a series of vertical and horizontal fins on the sides of the vessel, is demonstrated on a model, and then on a small boat in action.

Domestic Science is represented by a demonstration of how to make a fireless cooker A large wooden tub is the basis of the cooker. There is a cushion of cotton stuffed with excelsior, sawdust or shredded newspaper to fit in the top. Soapstone or metal discs heated supply the heat, and are set inside a galvanized iron pail, which fits in the tub. Three inches of insulating material, tightly packed excelsior, sawdust, powdered asbestos, or shredded paper to conserve the heat is required around and below the pail. We then see the beef stew as it looks when parboiled and put into the cooker. Five hours later it is taken out perfectly done.

Making an airplane is perhaps the most interesting subject in this number. Air supremacy, we are told, means victory, and it behooves us to attain it as rapidly as possible. We see every step in the making of a machine, all illustrated with comprehensive clearness.

The reel closes with a clay cartoon, "Faces U Face," by the sculptor, Willie Hopkins.

Mutual Film Corp.

GAUMONT.

TOURS AROUND THE WORLD NO. 39 (July 31).—The first number in this release tells about Marken, the quaint Dutch island in the Zuider Zee. The inhabitants live by fishing, and the customs and costumes of the Scandinavian bargemen are still in evidence. The harbor, the canals and the children in quaint native costumes are among the picturesque views. Viewed from a distance the island resembles a miniature playground such as might be laid out for children.

Perhaps no monastery and convent is as widely known as that of La Grande Chartreuse, where the celebrated liqueur of this name has been made for generations by the monks. The Gaumont cameraman visited the site of the monastery especially for these pictures. His journey was through a group of limestone mountains in the Alps of southeastern France over a splendid carriage road begun in 1854. Crossing the bridge of St. Bruno, named after the founder of the monastery, the visitor is admitted to the monastery, founded in 1084. The Carthusian monks were expelled in 1793, allowed to return in 1816, and again expelled in 1904. The Chartreuse liqueurs are now made in Spain.

Majorca, a Spanish island in the Mediterranean, is a little known place which will be fully appreciated by all who see pictures of it in this issue of "Tours Around the World." Palma, a city of 65,000 inhabitants, is situated upon hills which rise toward the mountains. After seeing the narrow, gloomy streets, the visitor is taken to the river Pareys, Manacor, the second city, and the Caves of Arta nearby, one of the finest groups of stalactite caverns in western Europe. The Majorcan women in their picturesque costumes are interesting to see.

REEL LIFE NUMBER 66—(Aug. 2).—When Gaumont releases "Reel Life" No. 66 the public will see on the screen how machine guns are made. A Gaumont cameraman made a trip through one of the largest American factories, securing some highly entertaining pictures. Necessarily there are some processes which cannot be shown, but enough is pictured to give a good general idea of the work required.

A second section of the reel shows the manufacture of beads from rose petals. It requires a wheelbarrow load of petals for the making of a single necklace. This is a queer California industry which is now for the first time receiving wide publicity.

When the "Bear" went ashore on the Pacific coast, the vessel was regarded as a million dollar loss. But a wrecking firm saw that by cutting the ship in half, the forward part could be saved. While engaged in this work motion pictures were taken, and these are now shown in this issue of "Reel Life." It shows the ingenuity of marine engineers. The boat is to be floated, towed to San Francisco, and a new stern added.

"Keeping the Boys at Home" shows how the young, active members of the family are entertained by means of a billiard table, saving them from the street and the saloon. The reel concludes with two animated drawings based upon humorous illustrations in "Life".

CUB.

"JERRY'S BIG STUNT"—(Aug. 8).—The cast: Jerry (George Ovey); Count de Cuckoo (George George); Father (Harry DeRoy); Daughter (Claire Alexander). Produced by Milton H. Fahrney.

Jerry seeks a "hand-out" at the back door of a hotel. The daughter of the proprietor "falls" for Jerry's pitiful plea and is just handing him a "snack" when Father breaks in on the longed-for repast and refuses him one bite until he has earned it by chopping a man's size pile of wood.

Father has been advertising the arrival of Count de Cuckoo with the result that his hotel has been deluged with requests for reservations. While Jerry is chopping wood the baggageman arrives with a load of the Count's trunks. Asking for help the baggageman is reinforced with Jerry's assistance. Jerry's help is so well appreciated that the baggageman permits him to carry all the trunks while his own particular efforts are applied to rolling a cigarette. A letter arrives from the Count protesting his great sadness that he cannot be a guest at the hotel.

Father wilts into dejection at the upset plans but revives with the idea that he might secure Jerry's services in filling the role of a count. He promises Jerry liberal remuneration and seals his acceptance by handing him a quarter. Jerry enters into the spirit of the situation by donning the Count's clothes, and upon presentation to the guests "starts something" when he selects the hotel man's daughter for a dancing partner. In the midst of the festivities the real Count de Cuckoo arrives with his valet. He learns of the hoax, sends for swords and the duel is on. Jerry forsakes technique for practical results. He graduates into a sword hurler, punctures the Count with a carefully aimed throw, wins the daughter and together they leap into an automobile. Speeding away from the grounds Jerry and his winsome winnings chuckle at the hysterics of Father and the Count.

LA SALLE.

MAN PROPOSES (July 31).—Otto, a young newspaper man, receives a letter offering him $10,000 a year as editor of an Alaskan newspaper and advising him to bring his wife. Otto lives in a Bohemian boarding house where there are several pretty girls, but after he has phoned for the minister and begun proposing, they all turn him down because he has left the precious letter at the office and can offer no proof of his good fortune.

Meantime Eddie, a fellow boarder and in the same office, finds the letter and takes opportunity to offer himself to Matie, the handsome young artist who occupies the roof studio in Bohemia. Matie snaps at the bait offered and Eddie, to celebrate the event, starts drinking and loses the letter. One of the girls finds it, shows it to the other girls and all, including Matie, start in pursuit of Otto, while Eddie also starts after him with a gun. The chamber maid, always a secret admirer of Otto, saves his life and the minister marries them, to the sorrow of all the girls who have turned him down.

MUTUAL SPECIAL.

THE GREAT STANLEY SECRET (Chapter 2. "Fate and the Child"—Four Parts—July 30).—The cast: Blair Stanley (William Russell); Vivian Stanley (Charlotte Burton); Louise Grafton (Rhea Mitchell); Quabba, the gypsy (William Tedmarsh); Marmaduke Smyth (Orral Humphrey).

Blair Stanley has come to America intent upon removing "little Arthur" Stanley, who stands in his way to succession of the Stanley earldom. Little Arthur is under the protection of Quabba, the gypsy chief, and Louise Grafton, a close friend of Arthur and Esther Stanley, who were killed in a railroad wreck. The prized jewel has been stolen from the child by an accomplice of Blair Stanley and turned over to him, but is stolen back by Quabba. Vivian Stanley, deserted wife of Blair, follows him to America and helps thwart his efforts to kill the child. Louise Grafton and Quabba save the child from his murderous uncle and help him come into possession of his estate and his title. Blair Stanley and his wife, Vivian, are both killed by a stroke of lightning.

MUTUAL STAR PRODUCTION.

PRIDE AND THE MAN (American—Five Parts—July 30).—The cast: Jack Hastings (William Russell), Thelma Everett (Francelia Billington), Jim Gibson (Clarence Fisher), Warren Leonard (Paul Weigil); Shorty (Antrim Short); Hogan (Al. Kaufman); Jim Burke (Tom Moran).

Jack Hastings, a well-bred young fellow who has entered pugilism because of a love for boxing, is known in professional circles as "Handsome Jack" Bronson. In his private character he meets a wealthy young woman, Thelma Everett, who falls in love with him. Hastings for a time determines to avoid meeting the girl, for whom he has conceived a deep affection, but after pondering the matter he abandons his ring career as champion heavyweight of the world and marries Thelma.

Hastings' efforts to make money, as a contractor prove futile because he has not sufficient capital. His wife secretly puts money into his business in order that he may not be discouraged. Despite this the firm goes to smash and Hastings discovers that he owes his wife $50,000. In order to meet this debt he decides to fight for the world's championship. The young wife, believing that her husband's broken promise is proof that he no longer loves her, falls under the sway of plotters against Hastings. He wins the fight and pays Thelma the $50,000. They are reconciled.

MUTUAL.

MUTUAL WEEKLY [illegible], July [illegible].

Washington, D. C.—Senate employees present an ambulance to the Red Cross for service in France.

Marseilles, France.—English Colonial troops arrive here.

Oltsville, Cal.—Combination highway and railroad truck. The U. S. Army is adopting advanced transportation methods.

Cambridge, Mass.—Genl. Vignal inspects trenches dug by Harvard's embyronic officers.

[illegible] S. fleet. Thousands see the "Caldwell" launched.

[illegible]

[illegible] San Francisco. Expect to complete the [illegible]

[illegible] give send-off to 100 navy recruits.

[illegible] White buckskin sport Oxford. Tan pigskin sport [illegible] leather, grey buckskin top. Patent leather walking ties.

[illegible] care for his wounded. First hospital train goes into service.

Fort Slocum, N. Y.—Our boys in the trenches need tobacco and cigarettes. Raymond Hitchcock and his beauty chorus from "Hitchy Koo" distribute 50,000 cigarettes to boys encamped here. Subtitle: Inimitable "Hitchy" and some of the beauties from his famous Revue.

Paris, France.—General Pershing and U. S. Regulars are given a great public reception here [illegible] fighting men.

Atlanta, Ga.—Miss Julia Quinn's unique pets.

Fort Ethan Allen, Vt.—First mounted inspection of cavalry recruits. Mounted men will do [illegible]

[illegible] phans. Children of all nationalities contribute [illegible]

Pathe Exchange, Inc.

HEARST-PATHE NEWS NO. 5[illegible] (July [illegible]).

Peking, China.—President Li Yuan Hung, who [illegible] thrown by a revolt of monarchial forces. Subtitles: Types of Chinese soldiers that form the bulk of these forces. Former Premier, [illegible] ing to restore the Republic.

San Jose, Cal.—California's boldest cowboys enter the lists of the annual rodeo to contest their skill in riding the untamed bull. [illegible] The donkey, as usual, is not to be domesticated [illegible]

[illegible] Tonopah, mothership of a flotilla of submarines, arrives at a Navy Yard drydock for repairs. Subtitles: The five-ton smokestack is removed in three minutes.

[illegible] out bloodshed midst a world war, and Petrograd hails with fervid joy the dawn of a new era. First pictures of the Russian Revolution. [illegible] The army takes the oath of allegiance to the new democracy. General Tchernavine praises the troops for their loyalty. The great square of Moscow is filled with soldiers, who are about to leave for the front.

[illegible] and H. W. Gossard is breeding Berkshire pigs. Subtitles: Epochal, sire of the herd, is valued at [illegible]

Fort Meyer, Va.—Student officers, preparing for service in the National Army, continue their rigorous course in trench warfare. Subtitles: Mastering the art of throwing bombs. Athletic games are encouraged, for all work and no play makes "Sammie" a dull fighter. "Pack up your troubles in the old kit bag and just sing, sing, sing," is the motto of the Fort Oglethorpe camp.

El Centro, Cal.—The increased activity in shipbuilding has created a great demand for hemp, and a big crop is being harvested. Subtitles: Dumping the stalks into the shredding machines. The hemp fibres are then combed and made ready for manufacture into rope.

With the Stars and Stripes Abroad.—Pictures taken by the Cinematograph Division of the French Government. Subtitles: The first American steamer carrying a cargo of food supplies for Uncle Sam's troops, arrives safely at a French port. The work of unloading the big shipment progresses rapidly. At the American camp, the first contingent of expeditionary forces prepares for the firing line. They learn the use of gas masks. Old Glory now flies at the front—France and America are united once more.

The Awakening.—A cartoon by Hal Coffman, Magazine Section.

HEARST-PATHE NEWS NO. 58 (July 18).

New York City.—The metropolis gets its first glimpse of the famous Scotch Highlanders when the 48th Canadian Regiment arrives to aid British recruiting. Subtitles: Mayor Mitchel extends a hearty welcome to Britain's picturesque fighters. The kilted pipers entertain with real Scotch airs as they march about the city to attract recruits.

Chicago, Ill.—Francis Ouimet, the former national amateur champion, defeats Kenneth Edwards for the Western golf honors. Subtitle: Ouimet succeeds in getting the winning margin at the 35th hole.

Holtville, Cal.—A new highway locomotive is designed by a local inventor to solve Army transportation problems over difficult roads. Subtitle: The flanged wheels enable the truck to pass from the tracks to the road whenever [illegible]

In France.—Behind the lines where batteries seek a quiet spot for repose between the intervals of the violent artillery duel. (Pictures taken by the Cinematograph Division of the French Army.) Subtitles: Away from the din and smoke of battle, life regains its normal aspect. General Petain, commander-in-chief of [illegible] rest. All France idolizes him—the valiant defender of Verdun and worthy successor to Gen[illegible]

London, England.—Every German air raid over the city brings with it a mournful tale of the death of little, defenseless children. Subtitle: Innocent victims of Germany's ruth[illegible]

[illegible] Peary's famous Polar ship, Roosevelt, leads the way through the locks of the city's new ship canal. Subtitle: A section of Seattle's fresh water harbor [illegible]

San Diego, Cal.—Impressive ceremonies mark [illegible] in the old International Exposition grounds. Subtitles: Soldiers and sailors join in the tribute to the memory of their departed comrades. Prayer for the heroes dead who gave their lives [illegible]

Powell, Wyo.—Shoshone Dam, one of the largest in the world and costing $7,000,000, has reclaimed a vast region of desert land. Subtitle: Many beautiful falls in the canyon sup[illegible]

[illegible] France in celebrating the 128th anniversary of the fall of the Bastile, the historic symbol of monarchical despotism. Subtitles: The second ambulance unit of the University of Pennsylvania [illegible] sing the Marseillaise. The college snake dance.

Cartoon (Magazine Section).—America Does [illegible]

[illegible] THE SQUARE GIRL (Astra—Five Parts—July 29).—The cast: Anne Blair (Mollie King); Thomas Brockton (L. Rogers Lytton); Inez Brockton (Aimee Dalmores); Richard Steel (Donald Hall); Renee (Ernest Lawford). Directed by George Fitzmaurice.

Anne Blair, a Fifth avenue modiste model, drew the attention of Thomas Brockton, a wealthy business man. Against her will, Anne accepted favors from Brockton in order that she might make things easier for her invalid mother. One evening she found herself alone with Brockton in a secret room, where her employer had tricked her. Unaware at first of his attentions, Anne soon found herself resisting Brockton. In a struggle her hand falls upon a dagger. Realizing that she has no chance to escape she drew the knife and seriously wounded Brockton. Anne escapes.

Arriving home, she is notified that her mother is dying at a mountain sanatorium. Rushing to her bedside, she finds her dead. Grief-stricken, Anne wanders out. Richard Steel, an artist, is engaged to Brockton's daughter, who is a society leader. Continually seeing her drinking, he pleads with her to give up this sort of life, but she will not listen. [illegible] He comes across the exhausted body of Anne. He carries her to a cabin, where she recovers. Realizing that she is under some mental strain, Richard convinces Anne that she must come to his home, as he will be able to place her under the care of his aunt. Shortly afterwards her health is restored, so she tells Richard that she is going to leave. He pleads with her to remain, as he wishes to make her his wife. She refuses. Steel demands to know the reason why. She relates the past incident with Brockton. Knowing the character of Brockton, Richard implores Anne to marry him, as she needs someone to protect her honor.

Brockton enters to demand an explanation of Steel regarding his daughter. Anne, seeing him, becomes alarmed. Unknown to Anne a picture falls from her bosom. Brockton sees the upturned face. The picture brought back bitter memories, as the photograph was no one else save himself.

THE FATAL RING (Episode No. 4, "The Warning on the Ring"—Two Parts—Astra—July 29).—The cast: Pearl Standish (Pearl White); Nicholas Knox (Earle Fox); The Priestess (Ruby Hoffman); Richard Carslake (Warner Oland); Tom Carlton (Henry Gsell).

One day before the date set for his death should the Violet Diamond not be returned, Nicholas Knox, accompanied by Pearl Standish, visits the temple. Knox gives the Priestess the Diamond and she immediately has it examined. They discover that it is nothing but a mere piece of glass and that Carslake had tricked Pearl. By the laws of the order, Knox is to be punished. Tied to a pillar he receives fifteen lashes across his back. After recovering a slight bit, Pearl and Knox leave the temple. Thinking that perhaps the queer inscription on the ring might have some power to stop the sentence of death, Pearl and Knox decide to visit a Chinese dealer to have it translated. Reading the inscription, the dealer becomes alarmed, casts the ring away and flees.

Pearl, turning around, spies Carslake talking to the frightened man. Pondering a moment, she calls her dog and, attaching the ring to his collar, sends him home. Disappointed at not being able to secure the setting, Carslake commands Pearl to go for it, and if she fails to return in an hour, Knox will never leave the room alive. Leaving, Pearl accidentally meets the Priestess and relates the incident. The Priestess enters the shop and at the sight of her all the employers fall to their knees and bow their heads. She orders Carslake to be seized and searched. Breaking away, Carslake grabs Pearl and uses her as a shield. Holding her by the arms, he backs into a trap door and pulls her with him.

Tom Carlton, who had saved Pearl's life before, calls to see her. Learning that she went to a Chinese shop and fearing for her, he leaves for the shop. By a clever trick he gains admittance into the back of the shop. Finally he discovers himself in a secret passage and, looking ahead, he sees Pearl and Carslake. Carslake is demanding a written order from Pearl, when suddenly Tom jumps upon him and knocks his revolver from his hand. A fight ensues. On the ground they fight to gain possession of the revolver, while Pearl rushes off for help. Running, Pearl falls into a deep cavern-like hole filled with water.

THE NEGLECTED WIFE (Episode No. 12—Two Parts—Balboa—July 29).—The cast: Margaret Warner (Ruth Roland); Horace Kennedy (Roland Bottomley); Mary Kennedy (Corenne Grant); Edgar Doyle (Neil Hardin); Frank Norwood (Philo McCullough).

In the last episode Mary, the wife of Kennedy, warned Margaret Warner that she must give up her husband. Margaret made an honest effort to do so, but Kennedy overcame the girl's resolve. Norwood, who has a true and unselfish love for Margaret, aided her in recovering valuable papers from Doyle.

Struck on the head, he was left in the burning house in which they had surprised Doyle and his henchmen. Margaret returns with a patrolman who, after a desperate fight with the flames, finally carries out the unconscious body of Norwood. Doyle, thinking that Norwood is safe and out of the way, begins a new plot to avenge himself upon Kennedy.

Mary receives another note from the veiled woman while eating breakfast. Kennedy demands to see it. She refuses. Forcing it from her hands, he reads: "Your husband visited the other woman's apartments this afternoon. Remember, he ruined my life, and I am going to punish him." "Who is this veiled woman? Someone you have ruined;" Mary asks him. Kennedy tells Mary that he does not know anything about this mysterious woman.

Margaret accompanies Norwood home, and after she has bathed his head he gradually gains strength. He learns that the "papers" he had helped her recover were in reality letters from Kennedy. "Do you mean to say I was aiding Kennedy by recovering those papers?" he asks. Margaret, fearful, slowly nods her head. Norwood tells Margaret that he will not forget that she has tricked him.

Mary visits Margaret and tells her that she will have to give up her husband or she will be ejected as an immoral person. Mary gives Margaret four hours in which to leave town. Margaret, really a good girl, writes Kennedy that she is going out of his life and that she does not wish to see him again. He phones Margaret, but discovers that she has gone, leaving no address.

Kennedy is followed by the veiled woman to his office and, with knife drawn, she attempts to end his life. Struggling, Kennedy overpowers her. Seeing that she will be caught, she escapes.

Who is this mysterious woman?

Miscellaneous Subjects

BUTTERFLY PICTURES.

THE DOUBLE STANDARD (Five Parts—Week of July 23).—The cast: John Fairbrother (Roy Stewart); Grace, his wife (Clarissa Selwyn); Editor George Ferguson (Frank Brownlee); Bishop Ferguson (Frank Elliott); Mace (Hazel Page); Lily (Irene Aldwyn); Albert (Max Stanley). Written by Brand Whitlock. Produced by Phillips Smalley.

John Fairbrother's wife and her two brothers have worked unceasingly for his election as city judge. One brother is an editor, supporting the reform platform. The other brother is Bishop Ferguson. John Fairbrother's long-lost sister, living in shame, an inmate of Johnson's Cafe, the worst plague spot in the city, died a victim of the distorted social system.

The scene switches to the courtroom.

Judge Fairbrother undertook his duties with a thorough belief in the single standard of judging men and women.

The two girls before him were admittedly of the underworld. One was brazen and defiant, the other frightened and piteously appealing. They had been caught with male companions in a police round-up of Johnson's Cafe, the very one in which the judge's sister had expended her life.

The detective who had arrested them knew who the men were. One was Charlie Ferguson, the editor's son, and the nephew of the judge. The judge thought of his wife, of the bishop, Charlie's uncle, and of the editor, Charlie's father, and for an instant before he pronounced the word "guilty." He suspended sentence, pending good behavior. Then, thinking that one of the girls was not hopelessly bad, he went with them to their apartment and wrote a check for the amount the landlady said the girls owed. His visit was not in vain. He persuaded the little country mouse to return to her home, and for the more experienced girl he secured an office job. Then he looked up the agent of the apartment house, and to his amazement found that it was owned by the estate in which his wife and brother-in-law were the heirs. Even Fairbrother had never realized that the root of evil had grown so close to his own home.

A WIFE ON TRIAL (Five Parts—Rel. Week of July 30).—The cast: Phyllis (Mignon Anderson); Allan Harrington (Leo Pierson); Horace de Guenther (L. M. Wells); Mrs. de Guenther (Julia Jackson); Mrs. Harrington (Marie van Tassel); Wallis (George Pearce). Story from the novel, "The Rosegarden Husband," by Margaret Widdemer. Scenario by Lèo Pierson. Produced by Ruth Ann Baldwin.

Phyllis is in the Children's Department at the library, where some of the youngsters call her the "library teacher," and others "The pretty one that smiles." She is happy, but despairs over her slow progress. One day she receives an urgent message from Mrs. de Guenther, suggesting a new line of work. That night she learns the sad story of Allan Harrington.

One day he and Louise, his fiancee, started off in his racer. Through reckless driving the auto dropped into a gully. Louise was killed. Now Allan is a helpless cripple. His broken-hearted mother, who realizes that her death is near, wishes her son to have some one to care for him who will have more interest than a hired stranger. Phyllis must marry Allan. She is shocked at first, but thinking over her sordid circumstances and little money, she consents.

In the middle of the night Phyllis is summoned to be married. Mrs. Harrington is dying, and insists that she must witness the ceremony. It is all like a funeral rather than a marriage. Mrs. Harrington passes away that night. Phyllis sobs herself to sleep, but is later awakened by the valet of Allan, urging her to go to the boy, who is restless and despondent. She tells Allan a child's story, which soothes him to sleep. Her struggle is strenuous—trying to keep cheerful in the dark, gloomy house, with nothing but suffering about

TransVerteR

You Need a Transverter

The Motor-Generator that produces perfect arcs for Picture Projection

You can make a perfect dissolve with two-arc Transverter

The Hertner Electric & Mfg. Co.
1910 West 114th St., Cleveland, O.

Exclusive Canadian Distributors
PERKINS ELECTRIC CO.
Head Office: Montreal, Can.

FILM
DEVELOPING
PRINTING
TITLES
TINTING and TONING
GUNBY BROS., Inc.
145 West 45th St. New York

We have for sale Twenty Million Dollar Mystery, 22 reels; Zudora, 18 reels; and Million Dollar Mystery, 46 reels. We also have a large stock of new and commercial film in all lengths for all parts of the globe.

Established 1908

THE FILM EXCHANGE
729 7th Avenue, New York City

Put it down

We exercise as much care and concern in DEVELOPING and PRINTING as you do in producing a film.

Protect your work with our experience and high standards of quality workmanship.

EVANS FILM MFG. CO., 416-24 West 216th St., New York City Telephone St. Nicholas 3443-3444

her. It is one of Allan's black days, and Phyllis tries to cheer him. When he sees Phyllis playing with and fondling a dirty child, who has hurt himself, he tells her that she has been cheated of her birthright. Phyllis sees much of Allan's friend, a young doctor, who tells her that paralysis may become merely a bad habit. Allan can hardly bear to see them playing tennis together. At last he makes up his mind to the supreme sacrifice, and tells Phyllis that their marriage must be annulled.

That night a sneak thief comes into the house. Phyllis is sitting up late, mourning her unhappiness, and Allan also is dreaming in the dark. The man enters the room where Allan is sitting, and Phyllis, hearing her husband's cry, enters. She attacks the man to keep him from Allan. The thief nearly overpowers her, and she cries to her husband to save her. With a great effort he reaches her side just as his valet rushes in and tackles the man. With the reaction, they realize what has happened, and their love for each other.

EDUCATIONAL FILMS CORP.

THE LIVING BOOK OF NATURE (By Raymond L. Ditmars).—The Life of a Moth.—With the beginning of warm weather the scientific apparatus at the Ditmars Studios has been turned upon the insect world. It is among the smaller creatures of Nature that the magic eye of the scientist's camera discovers the greatest wonders. Here is a picture of fragile and beautiful creatures from various parts of the world that undergo marvellous transformations and perform almost unbelievable feats. The caterpillar of a large moth of Malaysia—the typhoon country—constructs a cocoon protected from dislodgement by terrific winds, causes the cocoon to imitate a leaf to protect it from enemies, and ingenuously renders it waterproof from the torrential rain of the tropics. The emergence from the cocoon and unfolding of the wings from compact, tiny bundles, to a sweep of glorious colors is also seen. Portrayed in rapid succession are the gorgeous night-flying species of large size, and finally there is an intimate view of the most gigantic moth in the world—the Atlas Moth of India—that attains a breadth of wings of eleven inches. This spectacular creature is seldom seen alive, except in its native haunts.

KING BEE FILM CORP.

THE MILLIONAIRE (Two Parts—Aug. 1—Billy West Comedy).—Billy, an eccentric millionaire, is seen walking in the park by Ethel and the Count. Getting possession of Billy's handkerchief, they decide to blackmail him. Billy has just received a telegram from his ward, Daisy' notifying him that she is coming to visit him. When Billy's mother-in-law catches him talking to Ethel in the West home, Billy is panic-stricken, but remembering the telegram, he introduces Ethel as his ward. The mother-in-law is charmed with Ethel and decides to make a match between Ethel and her son Buddy.

Daisy, in the meanwhile, arrives at the West home and Billy brings her to a neighbor's house intending to hide her there until after Ethel has gone. The mother-in-law sees Billy in front of the neighbor's house, and rushing out after Billy, gives chase. Daisy is a witness to the chase and disguises herself as a boy in order tha she may clear up the mystery that seems to enshroud West. She gets inside the West home, where she is seen and recognised by Bad Bill, a former pal of Billy's in his younger days out West. Buddy sees Daisy and Bad Bill in an embrace and begins to act like a nance in derision of Bad Bill.

West has eluded his mother-in-law and met Daisy and Bad Bill, so when the mother-in-law returns home she finds Daisy in her boys' attire sitting on West's knees. Horrified at such a sight, she phones to the insane asylum and to West's wife that Billy has gone insane. The asylum guards and Mrs. West hurry to the house where a fight occurs until explanations are in order. Just as West is explaining the situation, Buddy and Ethel enter with the announcement that they have been married. So when Daisy has proven her identity to the mother-in-law's satisfaction, Billy is received once more into the good graces of his family.

BLUEBIRD PHOTOPLAYS, INC.

THE GREATER LAW (Five Parts—July 16).—The cast: Barbara Henderson (Myrtle Gonzalez); "Seattle" Lou (Gretchen Lederer); Anne Malone (Maud Emory); Jimmy Henderson (G. M. Rickerts); Cort Dorian (Lawrence Peyton); Tully Winkle (George Hernandez); Laberge (Jack Curtis); Basil Pelly (Jean Hersholt). Directed by Lynn F. Reynolds.

When the Widow Henderson died her son, Jimmie, was left to the care of her daughter, Barbara. He was wild and lazy, so when he decided to try his luck in the Klondyke, the girl was better satisfied than to have him at home. But when her letters to him were returned with notice that the boy could not be found, Barbara determined to go to the Klondyke and seek her brother.

In Seattle she heard that Jimmie had been murdered in Chilkoot. Barbara set out for the Klondyke to become her brother's avenger. She applied for lodgings at Basil Pelly's at a time when Chilkoot was flooded with transients and the only hotel in the camp was crowded to capacity.

Jolly old Tully Winkle offered her shelter in the shack he was using, together with his prospecting partner, Cort Dorian, and the girl accepted the invitation to enter upon a housekeeping arrangement with the two men. Cort Dorian found Barbara congenial, and the girl realized that the prospector had won her heart.

From various sources of information among [illegible]—principally from Anne Malone, a denizen of the "honkey tonk"—Barbara learned much of her brother's disappearance. "Seattle" Lou, whose "best man" was Laberge, formed an attachment for Jimmie Henderson. Laberge was away most of the time prospecting on Nenana River, and his absence gave Lou opportunity to be in Jimmie's [illegible]

On the day that Laberge returned to Chilkoot the boy was ill and Lou was nursing him in his room at Basil Pelly's hotel. Laberge surprised Lou in Jimmie's room, holding the lad's head in her lap. Tully Winkle and Cort Dorian were stopping at Pelly's hotel and heard the shooting that followed Laberge's entrance to Jimmie's room. They rushed to the [illegible] in darkness. There were many shots fired, and when the smoke cleared away Laberge had fled and Jimmie Henderson was prostrate and bleeding from bullet wounds, with "Seattle" Lou bending over him.

As the key to the story seemed to be in possession of Laberge, Barbara determined that she should learn the details from his own lips. When Laberge came to Chilkoot, Barbara feigned interest in him, and when he was intoxicated, led him to tell the story of Jimmie Henderson's [illegible]

When, in finishing the story, Laberge declared that Cort Dorian, in love with "Seattle" Lou, vented his spite against Jimmie by shooting him, Barbara fled the dance hall and ran [illegible] keeping house for Cort and Tully Winkle. She challenged Dorian to step forth and defend himself. Her accusations roused Cort's pride to resentment and he was not long in "pacing off the distance."

Cort shot straight in the air, while Barbara's bullet gave her antagonist a wound in the shoulder. Just as the shots were fired, Tully Winkle came up and told that "Seattle" Lou had just come to town, and with her was her [illegible] Henderson.

THE RESCUE (Five Parts—July 23).—The cast: Anne Wetherall (Dorothy Phillips); Nell Jerrold (Gretchen Lederer); Getty Jerrold (Molly Malone); Henriette (Claire Du Bray); Mrs. Hendricks (Gertrude Aster); Kent Wetherall (William Stowell); Thomas Holland (Lon Chaney). Directed by Ida May Park.

Having divorced her husband, Kent Wetherall, Anne Wetherall returned to the stage. The last night of the season arrived and Thomas Holland, mutual friend of the Wetheralls, came to take Anne to an after-theater lunch. She confided in Holland that she had received from Nell Jerrold a request to save her daughter, Betty, from marrying Kent Wetherall.

Nell Jerrold was Anne's girlhood chum, and Tom Holland was an intimate friend of all concerned. Holland advised Anne to go to Wheaton, the town where the Jerrolds lived and depend on circumstances that might arise to give her an opportunity to intervene between Kent and Betty.

Anne interviewed Betty and found her defiant in her determination to marry the man she loved. Anne then resolved to enslave her ex-husband by her charms, and thereby win him back. Betty essayed to match her freshness and beauty against Anne's mature accomplishments of grace and artfulness.

Kent fell under the spell of the woman he once called his wife. He declared his renewed love, expressed repentance for previous shortcomings and asked Anne to marry him again. With victory in her grasp Anne resorted to a scheme of vengeance. She married Kent (intending to forthwith leave him) that he might be stopped, by legal means, from making any other woman his wife.

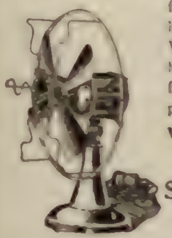
SWAAB
Complete
Picture Theatre Equipment
CARBONS AND SUPPLIES
Dept. M., 1327 Vine Street, Philadelphia, Pa.

MENGER & RING, Inc.
MANUFACTURERS OF
Poster and Lobby
Display Frames
304-6 W. 42d St., NEW YORK
Phone: Bryant 6621-27

For the fullest and latest news of the moving picture industry in Great Britain and Europe.
For authoritative articles by leading British technical men.
For brilliant and strictly impartial criticisms of all films, read
THE BIOSCOPE
The Leading British Trade Journal with an International Circulation
85 Shaftesbury Avenue, London, W.
Specimen on Application

New Improvements of
The Motion Picture Camera
Send postal. [illegible] Motion Picture Camera [illegible] Wholesale Agents
Write for Announcement

DON'T DELAY
PLACE YOUR ORDERS NOW



for fans while prompt deliveries can be made.
We have a complete line of high grade FANS in stock for immediate delivery, at prices below competition
Write for special price list.
EXHIBITORS
SUPPLY CO., Inc.
408 Mallers Bldg.
Chicago, Ill.

The Conservative
AMERICAN MASTER ORGAN
insures
The lasting approval
of the Public
as well as more business
The Conservative
always wins in the long run and it is permanent popularity that counts in your success and accounts for the success of
The American Master Organ
Manufactured
Lakeview, Paterson, N. J.

"Everything for the M. P. Theatre except the Film." Machines, Motor Generators, Screens, Carbons, Slides, Accessories and Supplies.
UNITED THEATRE EQUIPMENT CORPORATION
1604 BROADWAY - - - NEW YORK

Tom Holland had, meanwhile, pressed his own suit, begging Anne to marry him; but Anne, still abjectly enslaved by her love for Kent, begged Holland to abandon any hope of their marriage. In the brief time she had lived as Kent's wife, her husband's strange actions had aroused suspicions that finally led to the divorce. In the river that ran past their estate a houseboat occasionally appeared and Anne observed that when this craft disappeared Kent Wetherall always absented himself from home. She investigated and saw a woman bending over Kent as he lay in what was obviously a drunken stupor. Anne appealed to the courts and was divorced.

This incident was explained within an hour after Anne had married a second time and while she was in the act of fleeing from Wheaton. The "woman in the case" proved to be the wife of a doctor who was conducting on a houseboat a sanitarium for the cure of alcoholic addicts—and Kent had been born with a craving for drink. When the woman of the houseboat explained, Anne hurried to her husband. Betty was a witness to the reunion and when Anne smiled in triumph at her rival, Betty declared, laughingly, "Kent and I fixed up a plot to win you back and you fell helpless into the trap."

WORLD PICTURES.

YOUTH (Peerless—Five Parts—Aug. 6).—The cast: Bryan Goodwin (Carlyle Blackwell); Jean Elliott (June Elvidge); Kamura (Johnny Hines); Henry Elliott (George Cowl); Grace Van Seer (Muriel Ostriche); James Goodwin (Robert Broderick); Murray Bronson (Victor Kennard); Mrs. Van Seer (Henrietta Simpson); Dougherty (Henry West). Directed by Romaine Fielding.

Bryan Goodwin, as Don Quixote, and Murray Bronson, as Captain Kidd, go to a masquerade ball, where Grace Van Seer is the center of attraction. Bryan finds Grace in the conservatory nearly asleep. He slips an engagement ring on her finger and leaves her.

At the club Bryan discovers that the intended bride of Murray is Grace. The ensuing discussion lands Bryan in jail. His father bails him out, and decides to put his son to work on the Tennessee River Dam. Bryan pays Grace a hurried visit, and leaves town.

The construction of the dam is in charge of Henry Elliott, who lives with his sister, known as Dr. Jean because of her frequent ministrations to the sick. She is trying to get her brother to give up drinking. When Bryan arrives his face is cut from a combat on the way. Jean dresses his wounds, and they become fast friends. They find an old houseboat, which they fit up. One day Bryan is sitting on the deck of the houseboat drinking. He picks up his field glasses and watches Jean bathing. That evening he is drunk. He sends for Dr. Jean, claiming that he is ill. He attempts to embrace her, but she prevents him, and banishes him forever. Sobered, he goes to work on the dam. Grace visits Bryan at the dam. She cannot get him to go back with her. She returns his engagement ring.

Bryan, on an errand to see Elliott, finds Jean kneeling over the prostrate form of her brother. She agrees to allow Bryan to take her brother on the houseboat to keep him away from liquor. Bryan assumes Elliott's work.

Goodwin, senior, telegraphs Elliott that he will arrive to inspect the dam. Bryan notifies Elliott to come ashore and prepare for the visit. The isolation from whiskey has made a new man of him. Jean expresses her gratitude to Bryan. Goodwin arrives at the dam. He asks Jean to marry his son. She thinks he is engaged. "Not any more," said James Goodwin. "Come, be generous and give him another chance."

The most surprised man in the world that evening was Bryan, when he heard a footfall on the floor of his boathouse, and upon opening found Jean standing there. A happy reconciliation followed.

FOX FILM CORP.

THE INNOCENT SINNER (Five Parts—July 22).—The cast: Mary Ellen Ellis (Miriam Cooper); David Graham (Charles Clary); Walter Benton (Jack Standing); Jane Murray (Jane Novak); Madame De Coeur (Rosita Marstini); "Bull" Clark (William E. Parsons); "The Weasel" (Johnny Reese); Mother Ellis (Jennie Lee). Directed by R. A. Walsh.

The picture tells of Mary Ellen Ellis, as irresponsible as a kitten, who meets Walter Benton, "the young man from the city." The life he opens for her is so fascinating that, when he asks her to elope with him, she is trustful and leaves with him.

Benton takes the girl to a resort run by Madame De Coeur and promises to marry her within a few days. While there, Mary Ellen effects the reformation of "Bull" Clark, burglar. Later, it is Clark who rescues her from "The Weasel," one of the worst characters in the underworld.

"The Weasel," having sworn revenge, comes upon Clark and Benton as the two fight, and kills the latter. Clark is jailed for the crime. Meantime, Mary Ellen drifts with the flotsam and jetsam of the world. She is saved from the wreckage by Jane Murray, a settlement worker. Jane introduces the girl to her friend, Dr. David Graham, who gives his services to a dispensary. Graham promptly falls in love with Mary.

One day "The Weasel" comes to the dispensary, sees Mary, and discloses her past history. Graham, who has idolized the girl, asks her if the story is true. When she answers in the affirmative, he thrusts her from him. Then the bigness of the man's heart overcomes his prejudice, and he seeks Mary Ellen and finds her, just as "The Weasel" begins his vulturous pursuit once more.

LOVE AND LOGS (Foxfilm Comedy—Two Parts—July 23).—The cast: Daisy Woods (Anna Luther); Her Father (Frank Armstrong); LaRue, Villain (Harry O'Connor); The City Chap (Hardy Gibson); Villain's Wife (Billie Bennett; Her Daughter (Doris Baker). Directed by Walter Reed.

The story is that of a lumber camp girl who must marry quickly to gain an inheritance. Daisy Woods is the miss. The villain tries to win her and goes so far as to kidnap a minister to do the job. But the villain's wife and baby from the East appear on the scene.

In the desperate hope that he will still be able to execute his designs, the villain LaRue wrecks their carriage, ties wife and the man who rescued her to a huge log saw platform and then starts the blade. As an added inducement toward their destruction, he sets the mill on fire.

The little girl escapes and rides to the home of Daisy Woods, and halts the wedding in her own quaint way. She casually informs Daisy that her mother is now on the saw platform. Daisy rushes post-haste to the mill, saves the mother and marries the chap who first attempted the rescue.

In the scene where Daisy and the daughter hurry to the mill, the two riding madly on one horse, they cross an old wooden bridge to the accompaniment of a bit of dynamite which the villainous husband jestingly places beneath it. Needless to say, the explosive accelerates their pace—first upward, then downward. The riders drop fifty feet into the water.

TRIANGLE FILM CORPORATION.

A STRANGE TRANSGRESSOR (Five Parts—July 8).—The cast: Lola Montrose (Louise Glaum); John Hampton (J. Barney Sherry); Irwin Hampton (Colin Chase); Paula Chester (Dorcas Matthews); David (May Giraci); Brother Eulofian (J. Frank Burke); Hart Chester (Wm. H. Bray). Directed by Reginald Barker.

Lola Montrose is a notorious woman whose love for a man causes her to scorn the criticism of the world at large. The time comes when he tires of her and tells her of his desire to marry a good woman, who will exert a proper influence over his son. Lola begs him to marry her, but he insists that he must not darken his son's future.

Lola then confesses that she, too, has a son, a little boy who is being protected in a religious institution for homeless children. But even this has no effect on the man. So she plans to revenge herself on him by striking him through his son. The intrigue to which the woman resorts and the element of mother love, which is her dominating impulse, bring about the tremendous climax.

TIME LOCKS AND DIAMONDS (Five Parts—July 8).—The cast: "Silver Jim" Farrel (William Desmond); Marjory Farrel (Gloria Hope); Grabbe (Robert McKim); Edgar Seymour (Roland Lee); Lolita Mendoza (Mildred Harris); Ramon Mendoza (George Beranger); Howe Seymour (Thomas Guise); Blaisdell (Milton Ross). Directed by Walter Edwards.

"Silver Jim" Farrel is a crook whose daring robberies extend from New York to Rome. With the arrival of his sister from a convent he determines to forget the old life.

Her arrival is followed closely by the news that an old associate of his has been caught, and consequently the opportunity presents itself for "Silver Jim" to turn his last trick. Then a series of adventures begin which cause him to use all his old cunning as a master mind.

He not only saves the happiness of his sister, who is dearer to him than life, but manages to keep out of the clutches of the international police.

K-E-S-E.

A RUNAWAY COLT (Selig-Charles Hoyt Comedy—Two Parts—July 23).—The cast: Elias Simpkins (James Harris); Hank Higgins (William Fables); Letty Simpkins (Amy Dennis);

SHOULD SHE OBEY
A GRIPPING 7-Reel Drama of Divorce, directed by George Siegmann.
FOR STATE RIGHTS
Address
RENOWNED PICTURES CORPORATION
AKIBA WEINBERG, President
1600 Broadway New York City

"ARGONAUTS OF CALIFORNIA"
DAYS OF '49
A Thrilling Historical Masterpiece in 10 Reels
Grafton Publishing Film Company
LOS ANGELES, CALIFORNIA

CLUNE FILM PRODUCING CO.
Los Angeles, California
Producers of "RAMONA" (8½ reels) and "THE EYES OF THE WORLD" (8½ reels)
Harold Bell Wright's famous love story of adventure, of which nearly 2,000,000 copies have been sold, magnificently reproduced.
Available for state rights.

BE UP TO DATE
Install
CORCORAN TANKS
Get No. 8 Price List
A. J. CORCORAN, Inc. 751 JERSEY AVE., JERSEY CITY, N. J.

We do not CUT prices but quote SENSIBLE prices for
DEVELOPING—PRINTING
TITLES—TINTING
CAMERAMEN FURNISHED
ALL WORK GUARANTEED
Standard Motion Picture Co.
1620-21 Mallers Bldg., Chicago

THE Automatic TICKET SELLING AND CASH REGISTER CO.
MANUFACTURERS OF
AUTOMATICKET MACHINES
and all kinds of Theatre Tickets
USED UNIVERSALLY
1735 BROADWAY N.Y. CITY

ABC FILMS
SPECIALTY FILMS FROM "THE HOUSE OF FILM SPECIALTIES"
AMERICAN BIOSCOPE COMPANY — INC.
BROADWAY AND [illegible] AVE.
CHICAGO
35 new contracts received from exhibitors this week for the ScreeNews magazine—nuf sed.
J. E. WILLIS.
Pres. & General Manager

BARGAINS
Edison and General Electric 220-volt Transformers, Power 220-volt, A. C. Motors, Variable Speed 110-volt, A. C. or D. C. Motors for Power Machines, Preddey Speed Controllers, Enterprise Gas Making Outfits, Edison Mechanisms, Power and Edison Rheostats, Lamp Houses and Magazines. Parts for all models, Power, Edison and Motiograph Machines.
C. R. BAIRD CO. 24 EAST 23d STREET NEW YORK, N. Y.

Judge Short (Frank Casey); Notso Short (Floyd Williams). Directed by J. A. Richmond.

Elias Simpkins, an energetic farmer, wishes to marry his daughter, Letty, to Notso Short, son of Judge Short, a banker. However, Letty and Hank Higgins, the industrious farm hand, have resolved to marry at the first opportunity, when Judge Short brings his son, Notso, to see Letty.

Hank Higgins is instrumental in causing a riot which results in Judge Short leaving the old farm in anger. After a series of unfortunate circumstances, Elias Simpkins resolves to have revenge on his farm hand and orders Letty to remain indoors, while papa sees the bird men fly. Hank and Letty seize the opportunity to elope.

Simpkins follows the train in an airship. He overtakes the fugitives but does not foil their purpose because he is thrown off the train by the irate commercial travelers.

THE SEASON OF CHILDHOOD ("Do Children Count?"—Two Parts—Aug. 1—Essanay).—The cast: Tessie Holden (Mary McAlister); John Holden (John Cossar); Florence Holden (Mabel Bardine); Charlie Holden (Ellis Paul).

John Holden believes that if you "spare the rod you spoil the child." His wife, Florence, believes just the opposite. The couple quarrel over their differences, and separate. John takes his young son, Charlie, and Florence takes little Tessie. Happiness prevails for the latter two, but trouble reigns in John's new home. His almost brutal treatment of Charlie causes neighbors to complain. They form a mob and threaten to lynch John. He flees with Charlie from a rear door. The infuriated populace gives chase. John is almost overtaken when he comes to Florence's new home. He is forced to seek shelter there in the home of happiness. As a thanksgiving offering for his narrow escape he avows "never again." A reconciliation follows.

SKINNER'S BABY (Essanay Four Parts—Aug. 6).—The cast: Skinner (Bryant Washburn); Honey (Hazel Daly); McLaughlin (James Carroll); Perkins (U. K. Houpt) Written and directed by Harry Beaumont.

After Skinner sees the utter joy of the head bookkeeper in the office, who has just become a father, he realizes that he is missing life's greatest pleasure. This realization deepens on his way home that evening as he sees other people fondling their babies, and even an old hen happily clucking to her young. He talks the matter over with Honey. Some time later the adoring little Honey confides her great secret to her husband, who goes into an esctacy of delight.

Immediately they begin elaborate plans for him, for, of course, it will be a boy. The day of the great event. Skinner gets news of the little stranger's arrival via telephone, and announces the arrival of William Manning Skinner, Jr., to the office. Everybody rushes out to buy presents, and gets to the house as quickly as the father, himself, with toy guns, hobby horses and everything else a baby boy could wish. Alas, though, it is a baby girl. But Honey and Skinner decide that a girl should be the first born anyway.

CONQUEST PICTURES.

(On K-E-S-E Program)

KNIGHTS OF THE SQUARE TABLE.—Program No. 2, Edison, July 21. Four Parts).—The cast: Pug Haddon (Paul Kelly); Scudder (Yale Boss); "Chick" (Andy Clark); Billy (Donald McClollan); Detective Boyle (Thomas Blake); Scoutmaster (James Wilder, of Boy Scouts of America).

Pug Haddon, son of a thief, holds as his dearest possession "The High History of King Arthur and His Knights," a book left him by his mother when she died. Inspired by the great deeds of the fearless warriors in the story, Pug organizes a gang. They include the following in their by-laws: "Every guy that belongs to the W. M. K. E. S. T. (Wharf-rats, Motherless Knights Erring of the Square Table), must be brave—an' he's gotter do bloody and desprit deeds, an' he gotter stick to the rest of the gang 'till death." Pug's mother's last admonition was that he be honest, and Pug incorporated his mother's wish into the by-laws.

Not far away, the Pinetree patrol of the Boy Scouts went into camp under the direction of its Scoutmaster, and David Scudder, the senior scout leader, known as "Scud", who was allotted the task of supervision of the junior scouts in conjunction with the Scoutmaster.

Headed by Pug, the W. M. K. E. S. T. set out in quest of adventure. The Knights meet the Scouts and hurls belittling remarks at them. "Scud" orders the Scouts to keep on marching and ignore the Knights, but the Knights are in quest of trouble and continue to harass the Scouts until it is necessary for "Scud" to order his army to "scrum". A struggle ensues and Pug is slightly injured. The Scouts make use of their "first aid" knowledge and aid him. The Knights then flee to their quarters in fear of the police.

In the evening as Pug is returning home from a meeting of the W. M. K. E. S. T., he sees Billy (a young chap denied membership in the Knights' organization because he had a mother) at the point of a gun about to be forced through an opening in a window made by burglars. Pug sees a vision of Billy's mother waiting for him and offers to take Billy's place if they let his pal go, but the thieves are suspicious of Pug and hold the two until they get their loot.

When in the jewelry store Pug touched a silver cup which he imagined to be the Holy Grail. The detective assigned to investigate the case goes in search of the person whose finger-prints he found on the silver cup. While hiding in the barn where the W. M. K. E. S. T. meet, the detective overhears a conversation which reveals the identity of the real burglars and the innocence of Pug.

Meanwhile one of the Knights had been dispatched to seek "Scud", the boy scout, to lend assistance to Pug, who was suffering from a wound as a result of the jewelry store raid. The captain of the Boyscouts and "Scud" arrive, and succeed in making Pug realize the contrasting qualities of his organization and that of the Scouts. Pug's better self asserts itself and he, together with the organization he formed, join a Division of the Boyscouts, headed by Boyle, the detective, whom they select as their captain.

FARMER ALFALFA AND HIS WAYWARD PUP (Animated Comedy Cartoon).—Farmer Alfalfa has a pup that causes life on the farm to be far from dull. Enjoying a quiet smoke one day the farmer lays down his pipe. The pup steals it and, taking it under the stoop, smokes to his heart's content, then retreats to the barn. The farmer takes a mallet and runs to the barn in search of his pipe. There he finds the pup chasing the ducks. In turn he chases the pup. He cannot catch him and returns to the barn. There he buys a wonderful game rooster from a neighbor. The rooster gets into a fight with the pup, which escapes the rooster's attacks for the moment. The rooster springs into the pail where the pup is hiding the moment the pup springs out. Thinking that the pup is in the pail the farmer makes a drive and kills the rooster.

YOUR FLAG AND MY FLAG.—(On same reel as foregoing).—A patriotic poem embellished with animated illustrations. As the stirring verses of this poem are shown on the screen they are followed by the pictures of the waving flag—now the stars, now the stripes, each illustrating the intent of the text; the ending verses heading views of marching troops with the flag in the foreground. In closing, the scene depicts the soldiers raising the flag to the top of its staff, where it is shown unfurling its folds to the breeze in the final close-up.

THE MAKING OF HUNDRED-TON GUNS.—This educational and patriotic 513-foot picture was taken by special permission at the United States Arsenal, Watervliet, New York. It depicts the work of the men who forge the guns that can smash an enemy's fleet at twenty miles. From the first rough-turning of the plain tube of steel to the final completion of the finished fourteen-inch gun, the various processes which are included in its manufacture are shown step by step in an interesting and comprehensive manner. As a finale this modern 130-ton Hammer of Thor is shown in action.

WHAT FORM MEANS TO AN ATHLETE.—(On same reel as foregoing).—Athletes work unceasingly to improve their form. This instructive 434-foot picture is in nature of an

State Rights for India, Burma and Ceylon, etc., bought.
Two copies of picture required. If you have anything to sell, write fully to
WELLINGTON BROTHERS
Church Gate Street, Bombay (India)

PATENTS
Manufacturers want me to send them patents on useful inventions. Send me at once drawing and description of your invention and I will give you an honest report as to securing a patent and whether I can assist you in selling the patent. Highest references. Established 25 years. Personal attention in all cases. **WM. N. MOORE, Loan and Trust Building, Washington, D. C.**

Get acquainted with the
ERBOGRAPH WAY
of Developing and Printing
ERBOGRAPH COMPANY
203-11 West 146th St., New York City

Non-Breakable and Sanitary STEEL and **CAST IRON**
HIGH Quality
LOW Price
Opera Chairs
Immediate shipment on many styles; Second Hand Chairs; out-of-door seating. Send measurements for FREE SEATING PLAN. Mention this paper.
STEEL FURNITURE CO.
Grand Rapids, Mich., New York, 150 Fifth Ave.

The Original and Leading Moving Picture Journal in Europe
The Kinematograph Weekly
The reliable Trade organ of Great Britain; covering the whole of the British Film market, including the American imported films. Read by everyone in the industry. Specialist writers for Finance, Technical Matters, Legal, Musical, Foreign Trading (correspondents throughout the world)—and every section devoted to the Kinematograph. Specimen copy on application to:—
The Kinematograph Weekly, Ltd.
9-11 Tottenham Street, London, W., Eng.

THAT SILENT EASY RUNNING PROJECTOR
Which has replaced a "STARTLING NUMBER" of the so-called popular machines of the "NOISY" variety, has INCREASED the BUSINESS of many theatres for the reason that the patrons are not annoyed by that constant "NERVE-RACKING SOUND." For the machine with a "CONSCIENCE" and "RESPECT" for the people's Nervous System, consult
B. F. PORTER, On the Square at Times Square, 1482 Broadway, New York

analytical exposition of how the track athlete is trained to get the most speed and power from his physique. By a series of animated illustrations, with the camera timed to retard the action, the complete movements of the athlete's body are shown from the start to the finish of the action used in the different events of a track meet.

THE LEGEND OF THE WILLOW PLATE.—(One reel).—Almond-eyed Li Chi lived in China, the daughter of the wise Mandarin Ching Ho. Ching Ho wishes his daughter to marry Chung Wang, but the maiden is true to her lover, Chang, and vows that she will marry no other. Whereat the father locks the maiden in her room over the stream.

An idea comes to her. She writes a note telling her lover to come to her when the leaves begin to fall from the cherry tree, and, placing it in a cocoanut shell, launches it upon the stream flowing beneath her window. it drifts to the feet of Chang, who, being a man of action, shakes the leaves from the cherry tree. Then he hurries to the prison of his sweetheart, rescues her and flees with her to the gardener's house.

The angry father pursues them, but the gardener shelters them and aids them to escape to an island, where they live happily until the father burns the house over their heads. But the gods love the two lovers, and, saving them from the fire, transform them into a pair of snowy doves.

BILLY AND THE BIG STICK.—(On program No. 3, 4 Parts, Edison, July 28).—The cast: Billy Barlow (Raymond McKee); Claire Ducrot (Yona Landowska); President Poussevain (William Wadsworth); Widow Ducrot (Jessie Stevens); Harry St. Clair (Bradley Barker); Monsieur Paillard (Joseph Burke).

Billy Barlow, American, superintendent of the electric lighting plant in the capital of Hayti, loves Claire Ducrot, daughter of Widow Ducrot in the little French-speaking city. The president of Hayti refuses to pay Billy's salary and the widow plans to give Claire to Paillard, a widower.

Billy, desperate, shuts off the city's light supply by going to bed and refusing to get up until paid. As the day for Claire's wedding draws near, Billy plots how to outwit her mother and elope. On the day they are to elope, Billy finds himself unable to do so because the president once more failed to "come across" with his salary.

About this time, an American warship with a moving picture company enters the harbor of Hayti. Billy arranged for the film star to visit the king s palace, wearing a naval uniform, and the monarch thought the day of settlement had come and forked over Billy's salary.

The same night on which Claire is to marry the widower the electric light system of the city suddenly fails again and the next day it is found that Billy and his sweetheart had sailed away on the American warship.

TWO KENTUCKY BOYS (Two Parts—July 28).—The cast: "Gum" Jenkins (Albert Macklin); "Skinny" Brown (James Turbell); "Susie" Witherall (Peggy Adams); "Bull" Thornton (Frank Kingsley).

In the spring of '61 the State of Kentucky is torn with party strife. Mr. Jenkins and Mr. Brown, fiery old Southerners, and sworn friends, are estranged. Mr. Jenkins favors the North, Mr. Brown the South.

Young Gum Jenkins and young Skinny Brown, seventeen-year-old boys, refuse to let the quarrel of their fathers separate them. Both have a mutual regard for Susie Witherall, a pretty young Southern girl.

Finally, the boys join opposing armies. Months later a battle is fought near the home town. The North wins. Gum finds Skinny wounded and assists him to a hospital. Gum, now a petty officer, is sent to make Skinny a prisoner, but the latter escapes and reaches Susie's house, where she has a disguise awaiting him. Gum suspects where Skinny is and finds him at Susie's house. A dramatic scene follows, but Gum gets his prisoner. After the war the trio meet again and this time Susie makes her final choice for a life partner.

CLIMBING MT. WASHINGTON.—This picture shows a party of ten, tied together with a rope, with their spiked shoes biting into the treacherous icy path, mounting slowly upward during a terrific storm to the summit of Mt. Washington. A single mis-step would have meant death to these adventurers and the daring cameraman, but they all returned alive.

GATHERING BANANAS AND COCOANUTS (On Same Reel as Foregoing).—A scenic-industrial picture depicting the banana and cocoanut industry as it is conducted at Jamaicia. It is wonderfully interesting and decidely illuminating.

ART DRAMAS, INC.

THE ROAD BETWEEN (Erbograph—Five Parts—June 25).—The cast: Polly Abbott (Marian Swayne); Martin Abbott (Frank Andrews); Sarah Abbott (Gladys Fairbanks); J. Foster Dobbs (Kirke Brown); Al Dayton (Armand Cortes); Flo (Sallie Tyscher); Davey (Bradley Barker). Directed by Joseph Levering.

The story treats of Polly, the daughter of a scientist who succeeds in becoming rich over night through the means of a valuable discovery. Polly's mother, Sarah, becomes obsessed with social ambitions, and persuades her husband to go to the city, which he loathes.

Once there, she falls a prey to a group of social gangsters, who pass themselves off as important persons, and she tries to persuade Polly to marry one of them who pretends to be titled.

Polly is in love with Dave, a boy back home, and she is not deceived by the smoothness and sophistication of the crooks. They contrive, however, to cheat the father of the profits of his invention, and they succeed in persuading him to sell his farm which, although the owner does not know it, is a valuable coal-bed.

This scheme is prevented by Dave, who at the last moment discovers the coal and wires to the family. When the crooks see that they are beaten they tell the family the truth about themselves, and Sarah, chastened and ashamed. goes back to the country again, Dave is properly rewarded, and the story comes to a happy ending in a natural way.

THE PEDDLER (U. S. Amusement Co.—Five Parts—July 2).—The cast: Abraham Jacobs (Joe Welch); Sammy (Sidney Mason); Sarah (Catherine Calvert); Mary (Kittens Reichert); Mrs. Morgan (Sally Crute).

Abraham Jacobs has saved up enough money to open a little clothing store, and as this is prosperous, he gives his son, Sammy, an education which makes a snob and a loafer out of him. Sammy falls in with bad companions, and is mixed up with a Mrs. Morgan. The woman's husband discovers them together and orders the wife from his house. She goes to Sammy, who has no money.

The necessity for supporting her drives Sammy to desperation, and he decides to rob his father's safe. Later on he inherits a fortune, and this enables him to live in comfort and give to his adopted daughter, Mary, all the things she desires. But he is miserable because of the disappearance of his son, whom he has never seen since the night of the robbery.

At the climax of the play the son returns repentant, and the story comes to a happy ending, leaving the old peddler with his family around him again and his struggles over.

MISS DECEPTION (Van Dyke Film Corp.—Five Parts—July 9).—The cast: Joyce Kingston (Jean Sothern); John Kingston (Jack Newton); Edward Singleton (Robert Kegereis); Genevieve Hasbrook (Mary More); Tom Norton (eJan Sothern); John Kingston (Jack Ellis); Reginald Lennon (Hal Peel). Directed by Eugene Nowland.

Joyce Kingston is the daughter of a millionaire, but she has never seen her father, having been reared by an uncle in the West. When she comes of age her father, who has neglected her all these years, decides to make reparation by inviting her to live with him. Joyce knows that he thinks her a wild and untutored Western girl, although she has really been to an eastern finishing school, so when she goes to the city she wears impossible clothes and makes absurd social blunders, keeping the household in a state of constant perturbation. Her deceitfulness proves to be rather good than bad, however, for it is instrumental in saving her father's fortune and unmasking an adventuress who desires to marry his gold. In the end the girl reveals herself in her true colors as a polished society maid, and gives increased happiness to her young lover, who was fond of her in spite of her supposed lack of culture.

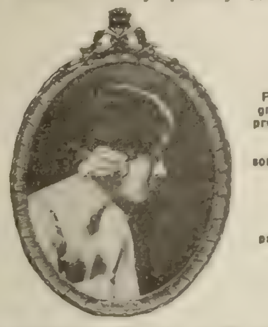


PHOTO - GRAVURE PROGRAM
4 pages, size, 8½ inches long and 5½ inches in width. Picture covers nearly entire front page. 35 BIG NAMES. Write for specimens, $2.50 per thousand in any quantity desired.

New Colored Catalogue Now Ready

The Photo-gravure program is a real souvenir and will bring you more patrons

LARGE HANDCOLORED PICTURES
Size 22x28 inches. Every prominent player......75c. each
FAC-SIMILE OIL PAINTINGS, all sizes, from $2.50 to $35 framed.
THE SEMI-PHOTO POST CARDS, $3.00 per thousand, of over 600 players.
PHOTOGRAPHS, size 8x10, of all the prominent players, 600 different names, 20c. each.
LARGE PICTURES, HAND COLORED, size 11x14, all the prominent players, 20c.
GRAVURE FOLDER, containing pictures of the prominent players, $10 per thousand.
SINGLE COLUMN CUTS of every prominent player, 60c. each.
KRAUS MFG. CO.
220 West 42d Street, New York
12th Floor, Candler Building

FOR SALE
Mailing Lists
MOVING PICTURE THEATRES
Every State — Total 24,000
Price, $3.50 per M.
1400 Film Exchanges...... $4.00
206 Manufacturers and Studios...... $1.50
285 Picture Machine and Supply Dealers...... $1.50
Particulars.
A. F. WILLIAMS, 166 W. Adams St., Chicago

Are You Tired
of playing waltzes and popular songs for all your pictures? Try "bringing out" the dramatic scenes with dramatic music. The
Orpheum Collection
contains the best music of this kind published. Issued in Three Series:
No. 1, No. 2 and No. 3
Piano (24 pages each), 58 cts. for each series; $1.15 for any two; $1.70 for all three. Violin, 40 cts. each; 75 cts. for any two; $1.05 for all three. Cornet, 35 cts. each; 65 cts. any two; 96 cts. all three. First and second series have parts for Cello, Flute, Clarinet, Trombone and Drums. Practical for Piano alone, or in combination with any above instruments. Discounts on orders for four or more parts. Send for free sample pages. Note new address.
CLARENCE E. SINN
1163 Grace Street Chicago, Ill.

HAMPTON DEL RUTH
AUTHOR AND ASSOCIATE PRODUCER OF HALF A THOUSAND COMEDIES
Editor and Production Manager
KEYSTONE STUDIOS THIRD SUCCESSFUL TERM WILL EXPIRE AUGUST

Expectation

DRAWS PATRONS TO YOUR THEATER

◆

Realization

GOOD FILMS, A COMFORTABLE HOUSE AND, ABOVE ALL, GOOD PROJECTION MEAN STEADY CUSTOMERS

◆

Good Projection

CAN ONLY BE ACCOMPLISHED WITH PURE, WHITE LIGHT, A STEADY ARC, SIMPLE, NOISELESS EQUIPMENT

◆

Direct Current

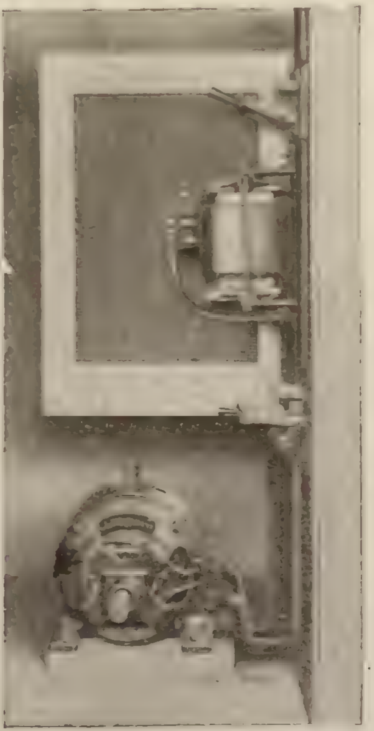
FROM A WAGNER WHITE LIGHT CONVERTER IS THE ONLY MEANS OF OBTAINING THIS

◆

LESS CURRENT
MORE LIGHT
MORE PATRONS
MORE PROFITS

ASK FOR "GHOSTS" BOOKLET

EVERY PATRON A REPEATER



WAGNER WHITE LIGHT CONVERTER USED IN MOTION PICTURE PROJECTION

WAGNER ELECTRIC MANFG. COMPANY

Wagner Quality

SAINT LOUIS, U.S.A.

GREATER VITAGRAPH.

THE STOLEN TREATY (Five Parts—July 16).—The cast: Geoffrey Wynne (Earle Williams); Irene Mitchell (Corinne Griffith); Zarl (Denton Vane); The Secretary of State (Robert Gaillard); Mrs. Leonori (Billie Billings); Riddle (Bernard Siegel); McMahon (John Ellis). Directed by Paul Scardon.

The story opens with a reception in a Fifth Avenue home at which the guest of honor is Prince Zarl, of Zorania, aparently in America for pleasure, but really the emissary of Zorania in the making of a secret treaty with the United States. Another guest is Geoffrey Wynne, apparently a society fop, but in reality a Secret Service man. Also present is Irene Mitchell, a society girl and the betrothed of Wynne.

During the reception, Wynne gets a summons to Washington. There he meets McMahon, Chief of the Secret Service, and the Secretary of State. He is told that the treaty negotiated by Prince Zarl and the Secretary has been stolen, and that a demand for $15,000,000 has been made by the thieves.

Wynne is assigned to recover the treaty, and the blackmailers are notified that he has been appointed agent to transact negotiations. Next day he is taken to a house outside the city. There he is met by three masked men, one of whom wears an unusual ring on his finger. They state their terms to Wynne, and he asks that they be transmitted to his superiors.

Arrived at the apartment, he learns from his valet, Riddle, whom he had instructed to follow the other car, that the house is rented by an Italian named Farnelli. He communicates with Miss Mitchell, who had expressed a desire for adventure, and offers her a chance to get some excitement. She accepts, and Wynne tells her to go in her car to a point outside the house of Franelli. There she is to pretend her car has broken down and seek Farnelli's assistance.

She accepts the commission, and carries out his orders. While Farnelli's chauffeur is working on the machine, Farnelli entertains her in the house. He asks permission to accompany her to New York, and she, after calling up her "father" (Wynne), grants it. On the way in, Wynne overtakes them, gets into the car and chloroforms Farnelli. He takes him to his own lodgings, rips off his disguises, and discloses Prince Zarl. He tells Zarl that he identified him by his ring, and then forces him to restore the stolen treaty which he had obtained by giving the Secretary of State a dummy package after they had concluded their deal. He sought to obtain the $15,000,000 blackmail to cover his gambling debts.

RICHARD THE BRAZEN (Five Parts—July 12).—The cast: Richard Williams (Harry Morey); Harriet Renwyk (Alice Joyce); Bill Williams (William Frederic); Jacob Renwyk (Franklyn Harna), Corrigan (Robert Kelly); Imogene (Agnes Eyre); Lord Croyland (Charles Wellesley); FitzGeorge (William Bailey). Authors, Dr. Cyrus T. Brady and Edward Peple. Director, Perry N. Vekroff.

Richard Williams, an American, and guest of Lord Croyland, an important agent of the British War Department, sees Harriet Renwyk and her cousin Imogene, American girls, in a London chop house. He becomes infatuated with Harriet.

Croyland receives orders to go to New York to buy munitions, and Richard receives a summons from his father, Bill Williams, a Texas cattleman and financier. The elder Williams, although the son is unaware of it, has been involved in business with Jacob Renwyk, father of Harriet. The two partners fall out over the contract that Croyland is to place in America, and each determines to get it for himself.

In New York, Croyland and Richard are in an automobile accident, his lordship being injured, while Richard escapes. Croyland gives the police Richard's name as his own. He asks Richard to go to Renwyk, to whom he has sent letters of introduction, and explain his inability to call. Renwyk mistakes Richard for the real Lord, and he, meeting Harriet, brazenly accepts the role. He woos Harriet, and her father woos the contract.

Richard learns that Renwyk's plan is to beat the elder Williams, and he contrives to evade the issue. He has borrowed Lord Croyland's English valet. Two others penetrate Richard's disguise: Harriet and Corrigan, a canny relative of her father. Neither, however reveals the secret.

A former admirer of Imogene threatens her if she does not buy back letters she had written him. She confides in Harriet, and at an appointed time the blackmailer, FitzGeorge, comes to collect his toll. While he is holding up Imogene, his confederate takes the diamonds from the Renwyk safe. The burglar gets out of the house, but Corrigan, who had seen him climbing out of the window, overpowers him.

Meantime, Richard has come downstairs and hears a heated argument between the two women and FitzGeorge. Harriet has grabbed the letters from him and defied him. A struggle ensues, and Imogene, in terror hides in a corner. Richard does not see her as he grapples with FitzGeorge. He imagines that Harriet is guilty of a clandestine affair, which impression is increased when Harriet begs him to let FitzGeorge escape. This he does, and leaves the room. Aroused by the noise down stairs, Renwyk comes down, meets Richard, and sees that his safe has been robbed. He suspects him of the crime, and has the police summoned.

The elder Williams arrives from Texas, and resents Renwyk's branding Richard a thief. The two elder men are joined by Corrigan, fresh from his encounter with the burglar. Richard explains to his father why he was in the Renwyk house.

Corrigan hands Renwyk the jewels he recovered from the burglar, and when the police arrive they find the prisoner, and also capture FitzGeorge.

Corrigan then informs Renwyk and Williams that he has been to the hospital and obtained the munitions contract from Croyland, and that he intends to give it to Richard and Harriet as a wedding present.

A CORRECTION.

On page 695 of last week's issue a description of "The Little Boy Scout" was published under the head of K-E-S-E. This picture is a Paramount release, and should have been published under that head. Exhibitors will please note this in making use of this synopsis.

PARAMOUNT PICTURE CORP.

PARAMOUNT BRAY PICTOGRAPHS.—(Issue No. 76, July 16).—In this release of the Paramount-Bray Pictographs, subjects of timely and topical interest are shown, that are sure to have a strong appeal for every type of motion picture audience.

THE KEY TO BEAUTY.—Is an expose of the methods employed by some of our famous stage beauties in preserving and developing their charms and is sure to find favor among the gentler sex.

OTTO LUCK AND THE RUBY RAZMATAZ.—This part of Pictographs concerns the further adventures of Otto Luck, who is firmly establishing himself in the hearts of all who see him.

THE LATEST KINKS IN CANNING.—This subject deals with the various methods of canning and preserving foodstuffs, and in view of the fact that the food question of today is occupying a prominent place in the minds of the American public, it is sure to be a highly interesting subject.

WHAT MONEY CAN'T BUY (Lasky—Five Parts—July 16).—The cast: Dick Hale (Jack Pickford); Princess Irenia (Louise Huff); Madison Hale (Theodore Roberts); Govrian Texler (Hobart Bosworth); King Stephen III. (Raymond Hatton); Ferdinand Vaslof (James Cruze); The Cardinal (James Neill); Countess Bonaco (Bliss Chevalier).

Madison Hale, wealthy American financier, and Govrian Texler, financial advisor of the King of Maritzia, are bidding against each other for the concession to run a transcontinental railroad through the country.

The American in New York is operating through agents in the kingdom. Young Dick Hale, having just completed school, desires to make a trip and visit Maritzia, the birthplace of his mother's grandfather. Arriving there, Dick meets the Princess, who is under an assumed name, and the two young people fall in love much to the chagrin of Ferdinand Vaslof, a young military officer and nephew of Texler.

The Princess induces Dick to accept a lieutenancy in the Maritzian army. Hale, Sr., hearing that he is not apt to get the railroad concession, boards his yacht and personally goes to the principality. He does not approve of the marriage until he meets the young Princess.

Although Dick is an officer he refuses to deny allegiance to Uncle Sam, and when he is insulted by Ferdinand he promptly resigns from the army. Texler has his resignation ignored, and the young American is sent to prison in Ferdinand's custody. The Princess hears this, but is unable to obtain his release with her father. She goes to Madison Hale, with her two brothers, and induces him to take them captive on board his yacht.

The senior Hale then enters the Council Chamber, takes up the loan with which Texler has held the King in his power, and forces him to sign an order for his son's release. He reaches Ferdinand's castle just as Dick is about to be brutally treated by Ferdinand, makes him captive, and then, with his son, returns and sends a message to the Princess to return from her yachting trip. The nobility of Dick's great grandfather is established, and he and the Princess receive the blessings of their two fathers.

Censorship
is the
Bogey Man
of the
Moving Picture Industry

KEEP THE PICTURES CLEAN AND KEEP THEM OUT OF POLITICS

WE DO NOT BELIEVE THE AMERICAN PEOPLE WANT CENSORSHIP

WE WILL NOT SHOW OBJECTIONABLE FILMS IN THIS THEATRE

This is one of the set.

We have prepared and are distributing at cost

A Set of
Nine
Anti-
Censorship
Slides

(All Different)

As a means of self preservation Exhibitors everywhere should constantly fight the proposed discriminatory control of their business.

Picture theatre patrons can aid materially in the fight and will if the subject is kept constantly before them.

The set of nine slides, carefully packed, will be sent postpaid on receipt of $1.00.

Address
MOVING
PICTURE
WORLD
17 Madison Avenue
New York City

Classified Advertisements

NOTE TERMS CAREFULLY

Remittances must accompany all orders for classified advertisements as follows: One dollar per insertion for copy containing twenty words or less. Five cents per word on copy containing over twenty words. Each word to be counted including names and addresses.

NOTICE TO ADVERTISERS:—The Publishers expect that all statements made in every advertisement will bear the strictest investigation.

SITUATIONS WANTED.

ORGANIST—Successful Broadway organist desires other position. Extensive repertoire, bright player. Specialized on Unit-orchestral organ. Pictures properly matched. No Sundays preferred. Married. Address Professor, care M. P. World, N. Y. City.

OPERATOR, strictly experienced, desires position first class theater only. Handle only best equipment, perfect projection guaranteed. Henry [illegible], Dyersburg, Tenn.

SPANISH scenario writer, 28 years old. Spanish-English and English-Spanish translator, wishes connection with motion picture company. L. Marquez, 31 West 64th St., N. Y. City.

YOUNG MAN theatrical experience desires position as traveling representative for Film Exchange or Manufacturing Company. Good references. Albert Estes, Orangeburg, S. C.

HELP WANTED.

WANTED—Organist for Canadian city. Must have had experience playing pictures. References to accompany reply; good wages to right, reliable party. Karn Morris Organ. Apply W. M., care M. P. World, N. Y. City.

LEADER wanted for an orchestra in an exclusive high class motion picture theater in a large city in Ohio. Must be thoroughly experienced and ready to start August 26. Give full particulars in first letter, stating salary, references, etc., which will be treated absolutely confidential. Address Ohio, care M. P. World N. Y. City.

THEATERS WANTED.

WILL LEASE theater or picture house in Middle West. Price right, doing good business. Must bear strict investigation. Don't answer unless you have A-1 proposition. J. W. Foote, Billings, Mont.

THEATER FOR SALE OR RENT.

FOR RENT or sale, new theater, strictly modern, capacity 300. Best location. For details address K. S. Jackson, Findlay, Ohio.

THEATER for lease, new house in a city of 65,000 population, not a made over store but a building built for a theater. Capacity 450, fireproof fully equipped, doing a fair business, good location. Owner is connected with other business and cannot give it proper attention. [illegible] reasonable. Colonial Theater, Altoona, Pa.

THEATER FOR SALE OR RENT—Special theater bargain. Five thousand dollars cash and fifteen hundred dollars per year for ten years takes the deed of the Grand Opera House, St. Thomas, Ontario, one of the nicest theatrical propositions in the entire country. Fine brick and stone structure including two plate [illegible] stores. Completely equipped. Centrally located. No better opening anywhere for live manager. Private business reason for selling. Complete particulars mailed on application to A. J. Small, Grand Opera House, Toronto, Canada.

EQUIPMENT WANTED.

WANTED [illegible] Address Perforator, care M. P. World, N. Y. City.

CASH for your chairs. What have you in [illegible] Supply Co., 160 East 175th St., N. Y. City.

EQUIPMENT FOR SALE.

OPERA CHAIRS, large [illegible] used, 60c up. Upholstered [illegible] ing Co., 10 East 43d St., N. Y. City.

FOR SALE—[illegible] inch. [illegible] N. Y. City.

FOR SALE—One Power's Six with loop [illegible] Twenty shipping cases. All to be sold to settle an estate. [illegible] Address [illegible] St., Harrisburg, Pa.

[illegible] 206, 1482 Broadway, N. Y. City.

CAMERAS, ETC., FOR SALE

PROFESSIONAL CAMERA [illegible] City.

BASS CAMERA COMPANY offers prompt [illegible] large stock. Write for special offer on Universal. [illegible] BASS CAMERA COMPANY [illegible] St., Chicago, Ill.

DAVID STERN COMPANY [illegible] EVERYTHING IN CAMERAS [illegible] IN THE MOTION PICTURE FIELD —— SPECIAL—[illegible] MOTION PICTURE CAMERA [illegible] REVERSE TAKE-UP, REGULAR AND TRICK CRANK, F:3.5 ZEISS TESSAR LENS, $110.00. AGENTS FOR THE UNIVERSAL. EXCLUSIVE DISTRIBUTORS OF THE DAVSCO. WRITE OR WIRE FOR OUR SPECIAL PROPOSITION. Write today for our 66 page, profusely illustrated Camera Catalog——THE BOOK THAT CHASED WASTE OUT OF CAMERA BUYING ————worth its weight in gold to you———— yours for the asking. Telegraphic orders shipped on our fifteen-minute schedule. Will ship any camera C. O. D. privilege of examination on receipt of small deposit. DAVID STERN [illegible] In business since 1885, 1027-1029 R Madison St., CHICAGO, ILLINOIS.

[illegible]ann camera, two lenses, two [illegible]es, carrying case, Tripod. 100 [illegible]tfit, printer, title outfit. All at a [illegible] but little. Address Slocum, [illegible]ia, Ill.

[illegible]AS, lowest priced. Jure, $60. [illegible] $11[illegible] F:3.5 lenses. Ray, 326 Fifth [illegible] N. Y. City.

FILMS, ETC., FOR SALE.

FOR SALE—New York State Rights excluding greater New York on "Defense or Tribute." Defense or Tribute Films, Malone, N. Y.

WEEKLY SHIPMENTS OF FILMS FOR SALE—We will sell outright each week twenty-five reels consisting of single-reel comedies, two and three-reel dramas and one five-reel feature, thirty reels in all with nice assortment of clean [illegible] a week. Will give program week in advance, all films in good condition shipped subject to examination. Send $10.00 to guarantee express charges, will ship C. O. D. each week. Wire or write at once. Will only sell one person in each territory. Chicago Film Trading Co., 4th Floor, Shops Bldg., Chicago, Illinois.

ETHEL GRANDIN NEGATIVES for sale. Will sacrifice for cash, 18,000 feet of Ethel Grandin Negatives, all in perfect condition, same always having been considered excellent subjects. Adopted Daughter, three reels. His Doll Wife, one reel. The Burglar & Mouse, one reel. The Stolen Will, two reels. Cupid Kicks a Goal, one reel. The Verdict, two reels. Affinities, two reels. Tainted Blood, two reels. Her Secret, two reels. The Mysterious Visitor, two reels. The above subjects have never, to our knowledge, been sold outside of the U. S. and Canada and should be a splendid proposition for export purposes. Write to United Film Service of Chicago, 17 No. Wabash Ave., Chicago, Ill.

MUSICAL INSTRUMENTS FOR SALE.

FOR SALE—One style "K" Wurlitzer orchestrian in good condition and installed for demonstration. Address Auditorium Co., 812 Gay St., [illegible]

In answering advertisements please mention The Moving Picture World

---

A Welcome Visitor Each Week in Every Business Home Where Moving Pictures Are of Interest

The Moving Picture World

Is Admirably Adapted to Carry Any Little Message Which You May Wish to Send

Our Classified Advertisements at Five Cents Per Word Will Produce Remarkable Results — One Dollar for Twenty Words or Less

Send Copy, with remittance, to CHALMERS PUBLISHING CO., 17 Madison Avenue, New York City

INDEX

TO CONTENTS

Advertising for Exhibitors 787
"Alma, Where Do You Live?" (Newfields) 810
At Leading Picture Theaters 803

Calendar of Daily Program Releases 840
City Theaters Helped by Farmer's Auto 836
Comments on the Films 813

Dennis, Amy Leah 784
Dominion Film Launched 837

Exchange Managers Call for Good Salesmen 826
Exhibitor's Backbone, The 768
Exhibitors Form New National Association 798

Facts and Comments 767
"Fatal Ring, The" (Pathe) 811
Few More of the Same Kind, The 769
Film Building for Washington 802
Films Chosen for Free Shows in Des Moines 832
Fox Pictures, The New 804

"Golden Idiot, The" (Essanay) 811

"Haunted Pajamas, The" (Metro) 809

Illinois League Entertains at Large Banquet 799
Important Plays for Billie Burke 807
Intolerance of Certain Criticism of the Screen, The 770

"Jack and the Beanstalk" Opening 800

List of Current Film Release Dates, 856, 858, 860, 862
"Little 'American" Protest in Minneapolis 833
"Little Specks in Garnered Fruit" (General Film) 812
Lucas Head of Atlanta-New Orleans Office 838

McManus Now Serial Manager of Paramount 771
Manufacturers' Advance Notes 818
"Melissa of the Hills" (Mutual) 810
"Model Marauder, A" (Kalem) 810
"Mother Instinct, The" (Triangle) 812
Motion Picture Educator 782
Motion Picture Engineers Meet 801
Motion Picture Photography 794
Murray, Mae, Star of Bluebirds 808
Mutual Film Catalog 808

National Association Meeting 800
"Neglected Wife, The" (Pathe) 811
New England, News of Week in 824
New G. F. Manager in Albany 808
News of Los Angeles and Vicinity 805

Ochs Is Re-elected President of Exhibitors' League 772

Paramount-Artcraft Enters Portland, Ore. 836
"Peggy, the Will-o'-the-Whisp" (Metro) 812
Photodrome's Lobby Displays Attract Trade 828
Photoplaywright, The 790
Picture Theaters Projected —
Pittsburgh's Grand, New House on Site of 827

Popular Picture Personalities 786
Price for Special Film, What Is Best 830
Projection Department 791

"Rescue, The" (Bluebird) 809
Reviews of Current Productions 809
Richardson on the Last Lap 779
"Richard the Brazen" (Vitagraph) 810
Roll of Honor, The 807

San Francisco, War Camps Boost Business in 835
Seattle Theaters Fight Hot Weather Slump 837
Seventh National Motion Picture Exposition 776
Sherry, William M., Signs Big Contract 807
Spokes from the Hub 785
State Rights Department 815
Stories of the Films 842
Sunday Closing Again Stirs Kentucky 831
Sunday Show Freedom, Fight for, in Arkansas 834

Tennessee Plans for National Theater Day 838
Terre Haute, Model Fire Prevention City 825
"To Honor and Obey" (Fox) 812
Toronto Operators Win Wage Demand 829

"Warrior, The" (Itala) 811
War Time Pictures 769
"What Money Can't Buy" (Lasky) 809
Wolfberg, Harris P. 781
Wrong Economy Will Spoil Exhibitors' Bit 828

"Youth" (World) 811

TO ADVERTISERS

CARBONS & CARBON ACCESSORIES.
Speer Carbon Co. 857

CHAIR AND SEATING MANUFACTURERS.
Du Pont Fabrikoid Co. 859
Steel Furniture Co. 849

ELECTRICAL & MECH. EQUIPMENT.
Argus Lamp & Appliance Co., The 867
Amusement Supply Co. 863
Baird, C. R., Co. 848
Exhibitors' Supply Co. 847
Hertner Elec. & Mfg. Co. 846
Langstadt-Meyer Co. 848
Northwestern Electric Co. 864
Porter, B. F. 849
Swaab, Lewis M. 847
Typhoon Fan Co. 861
United Theater Equipment Corp 847
Universal Motor Co. 863
Wagner Electric Mfg. Co. 851

FILM EXCHANGES.
Bradenburgh, G. W. 864
Film Exchange, The 846

LENS MANUFACTURERS.
Crown Optical Co. 861
Gundlach-Manhattan Optical 859

MANUFACTURERS OF INDUSTRIAL PICTURES.
American Bioscope Co. 848
Duhem M. P. Co. 864
Erbograph Co. 849
Evans Film Mfg. Co. 846
Gunby Bros. 846
Rothacker Film Mfg. Co. 865
Standard M. P. Co. 848

MANUFACTURERS OF MOVING PICTURES.
Arizona Film Co. 848
Artcraft Pictures Corp. 731-34
Brenon, Herbert, Productions 752
Brockles, J. Frank, Inc. 750
Bluebird Photoplays, Inc. 757-59
Bud Fisher 735
Charter Features Corp. 714
Clune Producing Co. 848
Edison Studios. 760
Empire All-Star Corp. 723
Essanay Filming Mfg. Co. 715, 761
Fox Film Corp. 736-745
Gaumont Co. 722
General Film Co. 765
Goldwyn Picture Corp. 748-9
Grafton Film Publishing Co. 848
Horsley David Productions 721
Ilidor Film Corp. 753
Inter Ocean Film Corp. 756
Jaxon Film Co. 764
Kalem Co. 766
King Bee Comedies Co. 755
Metro Pictures Corp. Colored Insert
Mutual Film Corp. ???
Newfields Producing Corp. 730
Paramount Picture Corp. 724-729
Pathe Exchange, Inc., The 746, Colored Insert
Selig Polyscope Co. 763
Selznick, Lewis J., Enterprises 751
Sherman Pictures Corp. 747
Universal Film Mfg. Co. 716-719
World Film Corp. 720

MISCELLANEOUS.
Anti-Censorship Slides 852
Automatic Ticket Selling & Cash Register Co. 848
Bioscope, The 847
Cinema, The 823
Cine Mundial 857
Corcoran, A. J. 848
De Ruth, Hampton 850
Eastman Kodak Co. 861
Holcomb & Hoke Mfg. Co. 865
Information Dept. 863
Kinematograph Weekly, The 849
Moore, Will N. 849
M. P. Directory Co. 823
M. P. World —
M. P. World Publications 839
National Ticket Co. 840
Phillips, Lionel 855
Screencraft 865
Virginia Exhibitors' Convention 864
Williams, A. F. 850
Wellington Bros 849

MOVING PICTURE CAMERAS.
Burke & James Inc. 847

MUSIC & MUSICAL INSTRUMENTS.
American Master Organ Co. 847
American Photoplayer Co. 841
Sinn, Clarence E. 850

LOBBY DISPLAYS.
Kraus Mfg. Co. 850
Menger & Riug 847
Newman Mfg. Co. 864

PROJECTION MACHINE MANUFACTURERS.
Enterprise Optical Mfg. Co. 859
Precision Mch. Co. 866
Power, Nicholas Co. 868

PROJECTION SCREEN MANUFACTURERS.
Gold King Screen Co. 863

THEATRICAL ARCHITECTS.
Decorators' Supply Co. 863

LIONEL PHILLIPS
The Expert Exporter

Distributing Agent for

BROADWEST FILMS
CLARENDON FILMS
INTERNATIONAL EXCLUSIVES
BRITISH ACTORS' FILM CO.
B. & C. FEATURES
BRITISH & COLONIAL FILM COMPANY

in the

Markets of the World

I am a "live-wire" Film Exporter with a big reputation backed by a heap of successes. The fact that I handle the World's Rights for most of the big British Producers is a confirmation of my business connection.

I am open to purchase World's Rights (other than America) for high class Productions, or to act as Agent in Great Britain for one or two American Makers.

Lionel Phillips

LIONEL PHILLIPS

:: :: :: MANUFACTURERS' AGENT AND EXPERT EXPORTER :: :: ::

29A Charing Cross Rd., London (W. C. 2), England

List of Current Film Release Dates

ON GENERAL FILM, PATHE AND PARAMOUNT PROGRAMS

(For Daily Calendar of Program Releases See Page 840.)

General Film Company, Inc.

(Note—Pictures given below are listed in the order of their release. Additions are made from week to week in the order of release.)

BROADWAY STAR FEATURE.

A Service of Love (One of the O. Henry Series—Two parts—Comedy-Drama).
The Gold That Glittered (One of the O. Henry Series—Two parts—Comedy-Drama).
No Story (One of the O. Henry Series—Two parts—Comedy-Drama).
The Love Philtre of Ikey Schoenstein (One of the O. Henry Series—Two parts—Comedy-Drama.
Strickly Business (One of the O. Henry Series—Two parts—Comedy-Drama).
A Departmental Case (One of the O. Henry Series—Two parts—Comedy-Drama).
A Little Speck in Garnered Fruit (One of the O. Henry Series—Two parts—Comedy-Dr.).
The Gift of the Magi (One of the O. Henry Stories—Two parts—Comedy-Drama).
The Coming Out of Maggie (One of the O. Henry Stories—Two parts—Comedy-Dr.).

ESSANAY.

Sundaying in Fairview (Black Cat Feature—Two parts—Comedy-Drama).
The Quarantined Bridegoom (Black Cat Feature—Two parts—Comedy-Drama).
Mr. Pringle and Success (Black Cat—Two parts—Drama).
The Rainbow Box (Black Cat Feature—Two parts—Drama).
Would You Believe It? (Black Cat Feature—Two parts—Comedy-Drama).
A Corner in Smiths (Black Cat Feature—Two parts—Comedy-Drama).
Two Laughs (Black Cat Feature—Two parts—Comedy-Drama).
Our Boys (Black Cat Feature—Two parts—Comedy).
Seventy and Seven (Black Cat Feature—Two parts—Comedy-Drama).
Pete's Pants (Black Cat Feature—Two parts—Comedy).

KALEM.

Seaside Romeos (Ham and Bud Comedy).
The Tracking of Stingaree (an episode of "The Further Adventures of Stingaree"—Two parts—Drama).
Arrayed With the Enemy (An episode of "The Further Adventures of Stingaree"—Two parts—Drama).
An Eye for an Eye (An episode of "The Further Adventures of Stingaree"—Two parts—Drama).
A Double Deception (An Episode of "The Further Adventures of Stingaree"—Two parts—Drama).
The Poisoned Cup (an episode of "The Further Adventures of Stingaree"—Two parts—Dr.).
A Model Marauder (An episode of "The Further Adventures of Stingaree"—Two parts—Dr.).
The Boot and the Loot (Ham and Bud Comedy).
The Ghost of the Desert (An episode of "The American Girl"—Two parts—Drama).
The Mark of Stingaree (Episode of "The Further Adventures of Stingaree"—Two parts—Dr.).
An Order of the Court (Episode of "The Further Adventures of Stingaree"—Two parts—Dr.).

GEORGE KLEINE.

A Mixed Color Scheme (One-Reel George Bickel Comedy).
A Suit and a Suitor (One-Reel George Bickel Comedy).
Nearly a Husband (One-Reel George Bickel Comedy).
Some Statue (One-Reel George Bickel Comdy).

JAXON COMEDIES.

A Ride for Life.
Military Madness.
Pearls of Pauline.
Ploughing the Clouds.

SELIG.

The Friendship of Beaupere (Two parts—Dr.).
The Heart of Jules Carson (Drama).
Selig World Library No. 6 (Educational).
The Right of Might (Two parts—Drama).
In the Talons of an Eagle (Drama).
Selig World Library No. 7 (Educational).
Trials and Tribulations (Two parts—Drama).
Through the Eyes of the World (Drama).
Selig World Library No. 8 (Topical).
In the African Jungle (Two parts—Drama).
Checkmate (Drama).
Selig-World Library No. 9 (Educational).
The Magic of Motive Power (Two parts—Edu.).
Love Victory (One Reel—Drama).
Selig World Library No. 8 (Educational).
In the African Jungle (Two parts—Drama).
Checkmate (Drama).
Selig World Library No 10 (Educational).
A Daughter of the Southland (Two parts—Dr.).
The L.-X. Clew (Drama).

RAY COMEDIES.

Muggsy in Society.
The Candy Jag.
Muggsy in Bad.
A Laundry Mix-Up.
A Peaceful Flat.
Cheating His Wife.

SPARKLE COMEDIES.

Fresh Air.
The Spy.
The Trunk Route.
Bertie's Bath.
A Night of Enchantment.

Pathe Exchange, Inc.

RELEASES FOR WEEK OF JULY 8.

The Cigarette Girl (Five parts—Drama—Astra).
The Neglected Wife (Episode No. 9—"Deepening Degradation"—Two parts—Drama—Balboa).
The Fatal Ring (Episode No. 1—"The Violet Diamond"—Three parts—Drama—Astra).
Know America No. 15—"Through Central Texas" (Scenic—Combitone).
Katzenjammer Kids, "Der Captain Discovers the North Pole (Cartoon Comedy); and Nippon's Natural Glories (Scenic) (International Split Reel).
Hearst-Pathe News No. 56 (Topical).
Hearst-Pathe News No. 57 (Topical).

RELEASES FOR WEEK OF JULY 15.

It Happened to Adele (Five parts—Drama—Thanhouser).
The Neglected Wife (Episode No. 10, "A Veiled Intrigue"—Two parts—Drama—Balboa).
Stop! Luke! Listen! (Two parts—Comedy—Rolin).
The Fatal Ring (Episode No. 2, "The Crushing Walls"—Two parts—Drama—Astra).
Sweden's Waterways (Scenic—Sveafilms), and Placer Gold Mining (Indust.).
Jerry on the Job, "Love and Lunch" (Cartoon), and New York's Giant Barge Canal (Scenic) (International).
Hearst-Pathe News No. 58 (Topical).
Hearst-Pathe News No. 59 (Topical).

RELEASES FOR WEEK OF JULY 22.

The Last of the Carnabys (Five parts—Drama—Astra).
The Neglected Wife (Episode No. 11, "A Reckless Indiscretion"—Two parts—Drama—Balboa).
The Fatal Ring (Episode No. 3, "Borrowed Identity"—Two parts—Drama—Astra).
Know America No. 16 ("Southeastern Texas"—Combitone—Scenic).
Hearst-Pathe News No. 60 (Topical).
Hearst-Pathe News No. 61 (Topical).

RELEASES FOR WEEK OF JULY 29.

The On-the-Square Girl (Five parts—Drama—Astra).
The Neglected Wife (Episode No. 12, "Embittered Love"—Two parts—Drama—Balboa).
The Fatal Ring (No. 4, "The Warning of the Ring"—Two parts—Drama—Astra).
Know America No. 17 ("Eastern Texas"—Scenic Combitone).
Hearst-Pathe News No. 62.
Hearst-Pathe News No. 63.

Paramount Pictures Corp.

BLACK DIAMOND COMEDY.

May 28—Susie of the Follies (Comedy).
June 11—Her Fractured Voice.
June 25—Auto Intoxication.

FAMOUS PLAYERS.

June 28—The Little Boy Scout (Five parts—Drama).
July 2.—At First Sight (Five parts—Drama).
July 9—The Love That Lives (Five parts—Drama).
July 23—The Long Trail (Five parts—Drama).

KLEVER KOMEDY.

June 4—Bungalowing (Comedy).
June 18—Commuting.
July 2.—Oh Pop!

LASKY.

June 11—The Jaguar's Claws (Five parts—Dr.).
June 14—The Inner Shrine (Five parts—Dr.).
June 25—Her Strange Wedding (Five parts—Drama).
July 12—Forbidden Paths (Five parts—Dr.).
July 16—What Money Can't Buy (Five parts—Drama).
July 26—The Squaw Man's Son (Five parts—Drama).
July 30—The Crystal Gazer (Five parts—Dr.).

MOROSCO AND PALLAS.

June 7—Giving Becky a Chance (Morosco—Five parts—Drama).
June 18—A Roadside Impresario (Five parts—Drama).
June 21—Heir of the Ages (Pallas—Five parts—Drama).
July 5.—Big Timber (Five parts—Drama—Morosco).
July 19—Cook of Canyon Camp (Five parts—Drama).
Aug. 2—A Kiss for Susie (Five parts—Drama).

PARAMOUNT-ARBUCKLE COMEDY.

May 21—A Reckless Romeo (Two parts).
June 25—The Rough House (Two parts).

PARAMOUNT-ARTCRAFT.

Aug. 5—The Amazons (Five parts—Drama).
Aug. 5—The Varmint (Five parts—Drama).

PARAMOUNT-BURTON HOLMES.

June 25—Palm Beach and Miami (Scenic).
July 2.—How California Harvests Wheat (Educational).
July 9.—In the High Sierras (Scenic).
July 16—An Oregonian Niagara (Scenic).
July 23—Catching and Canning Oregan Salmon (Industrial).
July 30—To the Summit of Mt. Hood.
Aug. 6—Geysers of Yellowstone (Scenic).

PARAMOUNT BRAY PICTOGRAPHS.

June 11—Subjects on Reel—Soldiers of the Soil; Traveling Forts; Repairing a Sub-sea Cable; Cartoon—Evolution of the Dachshund.
June 18—Subjects on Reel—Unmasking the Medium; On Duty with the Coast Guards; Scientific Stock Breeding; Bobby Bumps' Submarine Chaser.

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

Front View

Perfect Craters

Are Formed by

SPEER CARBONS

As Shown by These

Illustrations

Results such as these are obtained only by using a Speer Cored Upper and a Hold-Ark Lower.

Side View

The hard core of the Hold-Ark turns the trick—It prevents wandering of the arc and assures a bright, flickerless picture.

"The Carbons With a Guarantee"

Speer Carbon Company **St. Marys, Pa.**

16,000,000 FEET OF FILM
WERE IMPORTED INTO
THE REPUBLIC OF ARGENTINE
In 1916

Sixty Per Cent. of This Amount Was of

American Make

One of the Main Reasons for This Increase in Sales Was

CINE MUNDIAL

The Spanish Edition of THE MOVING PICTURE WORLD

IF YOU ARE NOT GETTING YOUR SHARE OUT OF SOUTH AMERICA
COMMUNICATE AT ONCE WITH
CHALMERS PUBLISHING CO., 17 Madison Ave., New York City

List of Current Film Release Dates

ON UNIVERSAL, METRO AND TRIANGLE PROGRAMS

(For Daily Calendar of Program Releases See Page 840.)

Universal Film Mfg. Co.

ANIMATED WEEKLY.

June 27—Number 78 (Topical).
July 4—Number 79 (Topical).
July 11.—Number 80 (Topical).
July 18—Number 81 (Topical).
July 25—Number 82 (Topical).
Aug. 2—Number 83 (Topical).
Aug. 9—Number 84 (Topical).

BIG U.

June 18—The Two Gun Parson (Drama).
June 25—The Pointed Finger (Two parts—Dr.).
June 25—Love's Turmoil (Drama).
July 2—The Mad Stampede (Drama).
July 9.—The Punishment (Drama).

BISON.

June 18—Lone Larry (Two parts—Drama).
June 25—Money and Mystery (Two parts—Drama).
July 4—The Wrong Man (Two parts—Dr.).
July 9.—Double Suspicion (Two parts—Drama).
Aug. 6—The Soul Herder (Three parts—Dr.).

GOLD SEAL.

June 18—The Brand of Hate (Three parts—Drama).
June 25—The Golden Bullet (Three parts—Drama).
July 2—The Young Patriot (Three parts—Dr.).
July 9.—A Limb of Satan (Three parts—Drama).
July 16—Six Shooter Justice (Three parts—Drama).
July 23—A Soldier of the Legion (Three parts—Drama).
July 30—Right of Way Casey (Three parts—Drama).

IMP.

June 25—The Double Topped Trunk (Drama).
July 4—The Girl in the Limousine (Drama).
July 9.—Hatton of Headquarters (Drama).

JOKER.

June 25—His Fatal Beauty (Comedy).
July 2—The Twitching Hour (Comedy).
July 9.—Kitchenella (Comedy).
July 16—He Had 'Em Buffaloed (Comedy).
July 23—Canning the Cannibal King (Comedy).
July 23—The Soubrette.
July 30—The Battling Bellboy (Comedy).
July 30—The Stinger Stung (Comedy).
Aug. 6—O-My the Tent Mover (Comedy).
Aug. 6—The Vamp of the Camp (Comedy).

L-KO.

June 18—Where Is My Che-ild? (Two parts—Comedy).
June 25—Her Daring Tearing Ways (Two parts—Comedy).
July 2—Bombs and Bandits (Two parts—Comedy.
July 9.—Hearts and Flour (Two parts—Comedy).
July 16—Surf Scandal (Two parts—Comedy).
July 23—The Sign of the Cucumber (Two parts—Comedy).
July 30—Blackboard and Blackmail (Two parts—Comedy).
Aug. 6—The Little Fat Rascal (Two parts—Comedy).

NESTOR.

June 18—Jilted in Jail (Comedy).
June 25—The War Bridegroom (Comedy).
July 2—Poor Peter Pious (Comedy).
July 2—Five Little Widows (Two parts—Comedy.
July 9.—Minding the Baby (Comedy).
July 16—A Dark Deed (Comedy).
July 23—Seeing Things.
July 30—Married by Accident (Comedy).
Aug. 6—The Love Slacker (Comedy).

POWERS.

June 25—Duke Doolittle's Jungle Frizzle (Cartoon Comedy), and In the Land of Many Temples (Dorsey Edu.).
July 2—China Awakened (A Hy Mayer Travelaugh).
July 9—Monkey Love (Cartoon Comedy) and In the Rocks of India (Dorsey Educational).
July 16—Box Car Bill Falls in Luck (Cartoon Comedy) and in the Heart of India (Educational).
July 23—Hammon Egg's Reminiscences (Cartoon Comedy) and in The Land of Light and Gloom (Dorsey Edu.).
July 30—The Good Liar (Cartoon) and "In Monkey Land" (Ditmar's Edu.).
Aug. 6—Seeing Ceylou with Hy Mayer (Travelaugh).

REX.

June 18—Helen Grayson's Strategy (Two parts—Society Drama).
July 2—Seeds of Redemption (Two parts—Drama).
July 9.—Three Women of France (Two parts—Drama).

STAR FEATURETTE.

July 16—The Web (Two parts—Drama).
July 23—The Beautiful Imposter (Two parts—Drama).
July 30—The Woman Who Would Not Pay (Two parts—Society—Drama).
Aug. 6—The Untamed (Two parts—Drama).

VICTOR.

June 25—Damaged Goodness (Comedy)
June 25—Her City Beau (Comedy-Drama).
June 25—Swede Hearts (Two parts—Comedy-Drama).
July 2—Not Too Thin to Fight (Comedy).
July 2—Daredevil Dan (Comedy).
July 9.—Meet My Wife (Comedy).
July 9.—The Paper Hanger's Revenge (Comedy).
July 9.—Kicked Out (Two parts—Comedy Drama).
July 16—One Bride Too Many (Two parts—Comedy-Drama).
July 30—Where Are My Trousers? (Two parts—Comedy).
Aug. 6—Like Babes in the Wood (Two parts—Juvenile Comedy).

UNIVERSAL SCREEN MAGAZINE.

June 18—Issue No. 24.
June 25—Issue No. 25 (Educational).
July 2—Issue No. 26 (Educational).
July 9.—Issue No. 27 (Educational) .
July 16—Issue No. 28 (Educational).
July 23—Issue No. 29 (Educational).
July 30—Issue No. 30 (Educational).
Aug. 6—Issue No. 31 (Topical).

UNIVERSAL SPECIAL FEATURE.

June 24—The Voice on the Wire (Episode No. 15, "The Living Death"—Two parts—Drama)
July 1—The Gray Ghost (Episode No. 1, "The Bank Mystery" (Three parts—Dr.).
July 8—The Gray Ghost (Episode No. 2, "The Mysterious Message"—Two parts—Drama).
July 15.—The Gray Ghost (Episode No. 3—"The Warning"—Two parts—Drama)
July 22—The Gray Ghost (Episode No 4—"The Fight"—Two parts—Drama)
July 29—The Gray Ghost (Episode No. 5—"Plunder"—Two parts—Drama).
Aug. 6—The Gray Ghost (Episode No. 6, "The House of Mystery"—Two parts—Drama).

UNIVERSAL CURRENT EVENTS.

June 16—Issue No. 5 (Topical).
June 23—Issue No. 6 (Topical).
June 30—Issue No. 7 (Topical)
July 7—Issue No. 8 (Topical).
July 14.—Issue No. 9 (Topical).
July 21—Issue No. 10 (Topical).
July 28—Issue No. 11 (Topical).
Aug. 4—Issue No. 12 (Topical).
Aug. 10—Issue No. 13 (Topical).

Metro Pictures Corporation.

METRO PICTURES CORP.

June 4—Lady Barnacle (Five parts—Drama).
June 18—The Greatest Power (Five parts—Dr.).
June 25—Aladdin's Other Lamp (Five parts—Drama).
July 2.—The Trail of the Shadow (Five parts—Drama).
July 9—Peggy, the Will o' the Wisp (Five parts—Drama).
July 30—Miss Robinson Crusoe (Five parts—Drama).
Special—The Slacker (Seven parts—Drama).

YORKE FILM CORP.

June 11—The Haunted Pajamas (Five parts—Drama).
July 16—The Hidden Spring (Five parts—Dr).

METRO COMEDIES.

June 4—Her Anniversaries (Drew).
June 11—Tootsie (Drew).
June 18—Monomania (Rolma).
June 25—The Hypochrondriac (Drew).
July 2—The Matchmakers (Drew).
July 9—Lest We Forget (Drew).
July 16—Blood Will Tell (Rolina).
July 23—Mr. Parker—Hero (Drew).
July 30—Henry's Ancestors (Drew).

Triangle Film Corporation.

TRIANGLE PRODUCTION.

June 10—Love or Justice (Five parts—Drama).
June 10—The Girl, Glory (Five parts—Dr.).
June 17—The Clodhopper (Five parts—Drama).
June 17—Paws of the Bear (Five parts—Dr.).
June 24—Madcap Madge (Five parts—Drama).
July 1.—The Flame of the Yukon (Five parts—Drama).
July 1.—Hater of Men (Five parts—Drama) .
July 1—Her Excellency, the Governor (Five parts—Drama).
July 8—A Strange Transgression (Five parts—Drama).
July 8—Time Locks and Diamonds (Five parts—Drama).
July 15—The Sawdust Ring (Five parts—Dr.).
July 15—The Mother Instinct (Five parts—Dr.).
July 22—A Successful Failure (Five parts—Drama).
July 22—Sudden Jim (Five parts—Drama).
July 29—In Slumberland (Five parts—Drama).
July 29—Borrowed Plumage (Five parts—Dr.).

TRIANGLE KOMEDY.

June 17—Their Weak Moments.
June 17—His Speedy Finish.
June 24—His Bitter Fate.
June 24—Dad's Downfall.
July 1.—A Janitor's Vengeance.
July 1.—Aired in Court.
July 8—His Thankless Job.
July 8—A Joy of Fate.
July 15—His Sudden Rival.
July 15—The House of Scandal.
July 22—His Fatal Move.
July 22—An Innocent Villain.
July 29—Sole Mates.
July 29—His Widow's Might.

KEYSTONE.

June 10—The Betrayal of Maggie (Two parts).
June 17—Skidding Hearts (Two parts).
June 24—The Dog Catcher (Two parts).
July 1—Whose Baby (Two parts).
July 8—Dangers of a Bride (Two parts).
July 15—A Clever Dummy (Two parts).
July 22—She Needed a Doctor (Two parts).

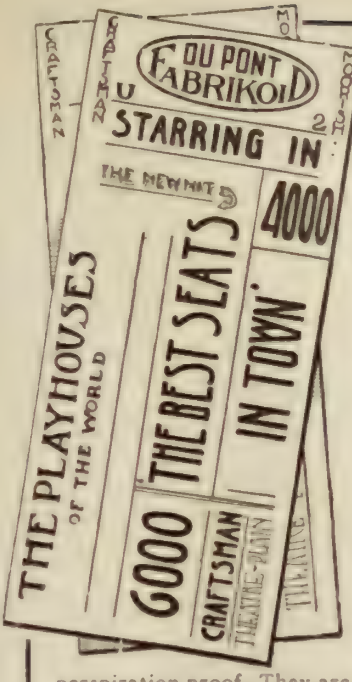
Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

Gundlach
Projection Lenses

give clean cut definition with the utmost illumination. This is all that you can expect from perfect lenses. The universal use of these lenses is the best evidence of their superior quality. They are sold on approval by all dealers and furnished as the regular equipment with the best machines.

IT'S ALL IN THE LENS

Gundlach-Manhattan Optical Co.
808 So. Clinton Ave., Rochester, N.Y.



GOOD SEATS

The best seats for Theatres, Picture Houses and Auditoriums are seats upholstered in

DU PONT FABRIKOID

Craftsman Quality

Especially popular in Moorish Finish, U 2 Grain.

Our 6000 and 4000 qualities are lighter and less expensive.

Fabrikoid seats are water, dirt, grease, germ and perspiration proof. They are washable and sanitary, **will not rot like leather.**

WRITE FOR SAMPLES AND PRICES

Du Pont Fabrikoid Co., Inc.
Wilmington, Delaware

THE MOTIOGRAPH

Does Any Projector at Any Price Give More?

—Be sure to satisfy yourself by thorough investigation;
—Study the units that enter into the MOTIOGRAPH;
—Contrast them with similar parts in other projectors;
—Find how the machine is put together;
—Get right down to the fundamentals.

FRAME—High grade gray iron castings, not a composition of lead and zinc.

GEARS—All steel, known as the "No-wear" gears.

LAMPHOUSE—Large, well made and well ventilated.

ARC LAMP—To take 8" lower and 12" upper carbons. Has 8 different adjustments.

STAR and CAM—Actuating [illegible] high grade [illegible] and run in oil bath.

SLIDING DISC CONNECTION—Made of high grade steel, hardened and ground, it takes the place of the [illegible] used in former models and insures a steady picture at a high rate of speed.

CONDENSER MOUNT—So arranged that either condenser can be [illegible] when desired; one of the latest MOTIOGRAPH improvements.

Write for Literature.

THE ENTERPRISE OPTICAL MFG. CO.

Western Office:
833 Market St., San Francisco, Cal.

574 W. Randolph St.,
CHICAGO, ILL.

List of Current Film Release Dates

MUTUAL PROGRAM AND MISCELLANEOUS FEATURES

(For Daily Calendar of Program Releases See Page 840.)

Mutual Film Corp.

CUB.

June 14—Jerry's Getaway (Comedy).
June 21—Jerry's Red Hot Trail (Comedy).
June 28—Jerry's Hopeless Tangle (Comedy).
July 5.—Jerry's Gentle Nursing (Comedy).
July 12—Jerry at the Waldorf (Comedy).
July 19—Jerry's Star Bout (Comedy).
July 26—The Red, White and Blew (Comedy).
Aug. 2—Jerry's Big Stunt.

GAUMONT.

July 10—Tours Around the World No. 36 (Subjects on reel: Havana, Cuba; Cities of the Nile, Egypt; Aigués Mortes, France (Scenic).
July 12—Reel Life No. 63 (Subjects on reel: A Submarine of the Past; A Square Deal for the Baby; Whale Meat; Camp Fire Signal Girls; Animations from "Life"—A Hasty Pudding; Professional Etiquette) (Mutual Film Magazine).
July 17—Tours Around the World No. 37 (Subjects on Reel: Avignon, France; Ruined Palace of Tiberius; Timbuktu, the Mysterious, a City of the Sudan (Scenic).
July 19—Reel Life No. 64 (Subjects on Reel: Incandescent Light; A Novel Bicycle Race; The Cocoanut; The Boy Scout Signal Corps; Animated Drawings from "Life").
July 24—Tours Around the World No. 38 (Subjects on Reel: Prague, Ancient Capital of Bohemia; Kairwan, Sacred City of Tunisia; In "The Dauphina," a Beauty Spot of Southeastern France (Scenic).
July 26—Reel Life No. 65 (Subjects on Reel: Juvenile Craftsmen; A Dangerous Eagle Hunt; Pedigreed Eggs; National Sylvan Theater; Animated Drawings from "Life" (Mutual Film Magazine).
July 31—Tours Around the World No. 39 (Subjects on Reel: Marken, Holland; La Grande Chartreuse, France; A Trip to Majorca) (Scenic).
Aug. 2—Reel Life No. 66 (Subjects on Reel: Making Machine Guns; Beads of Rose Petals; Saving a Wrecked Steamship; Keeping the Boys Home; Leaves from "Life") (Mutual Film Magazine).

LA SALLE.

June 19—Tillie of the Nine Lives (Comedy).
June 26—Discords in "A" Flat (Comedy).
July 3—The Girl in the Frame (Comedy).
July 10—When Lula Danced the Hula (Com.).
July 17—The Kissing Butterfly.
July 24—A Match in Quarantine.
July 31—Man Proposes (Comedy).

MUTUAL WEEKLY.

June 20—Number 129 (Tapical).
June 27—Number 130 (Topical).
July 4.—Number 131 (Topical).
July 11—Number 132 (Topical).
July 18—Number 133 (Topical).
July 25—Number 134 (Topical).
Aug. 1—Number 135 (Topical).

MUTUAL CHAPLIN.

April—The Cure (Two parts—Comedy).
June 22—The Immigrant (Two parts—Com.).

MONMOUTH.

June 29—Jimmie Dale, Alias The Grey Seal (Chapter No. 15—"The Tapped Wires"—Two parts—Drama).
July 6.—Jimmy Dale alias The Grey Seal (Chapter No. 16.—"The Victory"—Two parts—Drama).

MUTUAL STAR PRODUCTIONS.

June 18—The Dazzling Miss Davison (Powell—Five parts—Drama).
June 25—The Upper Crust (American—Five parts—Drama).
July 2.—The Masked Heart (American—Five Parts—Drama).
July 9—Mary Moreland (Powell—Five parts—Drama).
July 16—Betty Be Good (Horkheimer—Five parts—Drama).
July 23—Melissa of the Hills (Five parts—Dr.).
July 30—Pride and the Man (Five parts—Dr.).

MUTUAL SPECIAL.

July 23—The Great Stanley Secret (Chapter No. 1, The Gipsy's Trust—Four parts—Drama—North American)
July 30—The Great Stanley Secret (Chapter No. 2, "Fate and the Child"—Four parts—Drama—North American).

SIGNAL PRODUCING CO.

June 25—The Railroad Raiders (Chapter No. 12—"A Fight for a Franchise"—Two parts—Drama).
July 2.—The Railroad Raiders (Chapter No. 13—"The Road Wrecker"—Two parts—Drama).
July 9—The Railroad Raiders (Chapter No 14—"The Trap"—Two parts—Dr.)
July 16—The Railroad Raiders (Chapter No. 15, "The Mystery of the Counterfeit Tickets"—Two parts—Drama).

Feature Releases

ART DRAMAS, INC.

July 2—The Peddler (U. S. Amusement Co—Five parts—Drama).
July 9—Miss Deception (Van Dyke—Five parts—Drama).
July 16—When you and I Were Young (Apollo—Five parts—Drama).
July 23—The Millstone (Erbograph—Five part—Drama).

ARTCRAFT PICTURES CORP.

July 2.—The Little American (Five parts—Drama).

BLUEBIRD PHOTOPLAY, INC.

July 2.—Fires of Rebellion (Five parts—Drama).
July 9—The Car of Chance (Five parts—Dr.)
July 16—The Greater Law (Five parts—Dr.)
July 23—The Rescue (Five parts—Drama).
July 30—The Little Terror (Five parts—Dr.)
Aug 6—The Clean-Up (Five parts—Drama).

BUTTERFLY PICTURES.

July 2—The Plow Woman (Five parts—Dr.).
July 9.—The Reed Case (Five parts—Drama).
July 16—High Speed (Five parts—Drama).
July 23.—The Double Standard (Five parts—Drama).
July 30—A Wife on Trial (Five parts—Dr.).
Aug. 6—Follow the Girl (Five parts—Dr.).

CINEMA WAR NEWS SYNDICATE.

June 24—American War News Weekly No. 8 (Topical).
July 1—American War News Weekly No. 9 (Topical).
July 8—American War News Weekly No. 10 (Topical).

EDUCATIONAL FILM CORP.

June 25—Living Book of Nature Series (Babies of the Farm—Educational).
June 27—Alaska Wonders in Motion No. 2 (Scenic).
July 2—Living Book of Nature Series (The Pigmy Circus—Educational).
July 4—Florida to Louisiana (Scenic).
July 9—Living Book of Nature Series (Biography of a Stag—Educational).
July 11—China and the Chinese No. 3.
July 16—Living Book of Native Series (The Life of a Moth).
July 18—Alaska Wonders in Motion No. 3.

FOX FILM CORP.

July 1.—Patsy (Five parts—Drama).
July 8—Two Little Imps (Five parts—Drama)
July 15—To Honor and Obey? (Five parts—Drama).
July 22—The Kid Is Clever (Five parts—Dr.).
Special Release—Jack and the Beanstalk (Ten parts—Drama).
July 22—The Innocent Sinner (Five parts—Dr.).
July 29—Wife Number Two (Five Parts—Dr.).

FOXFILM COMEDIES.

June 25.—His Final Blow Out (Two parts).
July 9—Bing! Bang! (Two parts).

GREATER VITAGRAPH (V-L-S-E).

June 25—A Son of the Hills (Five parts—Dr.).
July 2.—Caste (Five parts—Drama).
July 9—The Message of the Mouse (Five parts—Drama).
July 16—The Stolen Treaty (Five parts—Dr.).
July 23—Richard, the Brazen (Five parts—Dr.).
July 30—By Right of Possession (Five parts—Drama)
Aug. 6—The Second Mrs. Tanqueray (Five parts—Drama).

KLEINE-EDISON-SELIG-ESSANAY.

July 4.—A Place in the Sun (One of the "Do Children Count" Series—Two parts Drama).
July 9—Light in the Darkness (Edison—Five parts—Drama).
July 9—A Rag Baby (Two parts—Comedy).
July 11—Where Is My Mother? (One of the "Do Children Count?" Series—Two parts—Drama).
July 14—Conquest Program No. 1 (Subjects: Chris and the Wonderful Lamp—Four parts; Luck of Roaring Camp and Skylarking on Skiis—Two parts; He Couldn't Get Up in the Morning and Captains of Tomorrow—One part).
July 16—Range Boss (Five parts—Drama).
July 18—When Sorrows Weep (One of the "Do Children Count?" Series (Two parts—Drama).
July 21—Conquest Program No. 2 (Subjects: Knights of the Square Table (Four parts); Farmer Alfalfa and His Wayward Pup and Your Flag and My Flag (split reel); Making of 100-Ton Guns and What Form Means to an Athlete (split reel); The Story of the Willow Plate).
July 23—A Runaway Colt (Two parts—Hoyt Comedy).
July 23—The Golden Idiot (Five parts—Drama—Essanay).
July 25—The Uneven Road (Episode of "Do Children Count?" (Two parts—Dr.)
July 28—Conquest Program No. 3 (Subjects: Billy and the Big Stick (4 parts); Two Kentucky Boys (2 parts); Climbing Mt. Washington and Gathering Bananas and Cocoanuts).
July 30—One Touch of Nature (Edison—Five part—Drama)
Aug. 1—The Season of Childhood (Episode of "Do Children Count?"—Two parts—Drama—Essanay).

INTER-ALLIED FILMS.

July 14—Cine Topics No. 1 (War Topical).
July 21—Cine Topics No. 2 (War Topical).

SELZNICK PICTURES.

June—The Lash of Jealousy (Drama).
June—The Lesson (Drama).
The Moth—(Drama).

WORLD PICTURES.

June 25—The Divorce Game (Five parts—Dr.).
June 25.—The Golden Lotus (Brady-International—Five parts—Drama).
July 2—The Price of Pride (Five parts—Dr.).
July 9—The Brand of Satan (Five parts—Drama).
July 16—The Beloved Adventuress (Five parts—Drama).
July 16—When True Love Dawns (Brady-International—Five parts—Drama).
July 23—A Self-Made Widow (Five parts—Dr.).
July 30—The Iron Ring (Five parts—Drama).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

You can afford

to use, and we can afford to manufacture, *only* the *best* film.

With the product *right*, chemically and physically, "clearest pictures" follow as a matter of course.

It is easily identifiable by the stencil

"EASTMAN"

in the margin.

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

Marlux

projection lenses represent the highest development in the art of picture projection.

Their optical corrections are so perfect that every detail in every part of the screen stands out brilliantly defined.

The simplicity of the focusing construction, by which the lens focuses without rotating, will appeal to your operator.

By equipping your projector with a Marlux lens you will get the full value of every film you show.

See your Dealer or write direct to

CROWN OPTICAL COMPANY
Rochester, N. Y.

Were You at the Chicago Exposition?

Then you know how hot and stuffy the last few days were—outside of the Coliseum. But inside was cool and comfortable, thanks to the **Typhoon Cooling System.** How the sweltering crowds thronged in from the streets to enjoy the cool, refreshing **Typhoon** Breezes.

The **Typhoon** apparatus was only a temporary one—installed in two days, which was all the time that could be allowed by the Exposition management.

In your theatre a **Typhoon Cooling System** can be installed just as easily and quickly. It will pay you to let your patrons enjoy the fresh - as - sea - air **Typhoon** Breezes, while **you** enjoy the extra profits.

Our summer this year has been a record-breaker for cool weather. But if you will look up Government weather reports you will find that the average of warm weather, year in and year out, is the same every summer. This is the way Nature balances her books.

This means that we are due for a long-drawn-out spell of real hot weather. It means, too, that a **Typhoon Cooling System** placed in your theatre now will pay for itself long before the end of summer—easily. And then you will have a perfect system of ventilation for your cold weather months.

Give us full information about your house and we will tell you how easily and for how little **Typhoons** will cool your house and make money for you.

Every warm summer's day means money in your pocket—so write us NOW.

TYPHOON FAN COMPANY

Box 202 **1544 Broadway, New York**

List of State Rights Pictures

(For Daily Calendar of Program Releases See Page 840.)

Note—For further information regarding pictures listed on this page, address State Rights Department, Moving Picture World, and same will be gladly furnished.

AMERICAN-JAPAN PICTURES CORP.

MAY—The Land of the Rising Sun (Ten parts—Suitable as a serial or as separate features) Subjects: No. 1, First Impressions; No. 2, A Night in a Japanese Inn. No. 3, Odd Fishing Methods. No. 4, Jap Kiddies; No. 5, Ancient Industries; No. 6, Geisha Girls; No. 7, Japs at Worship; No. 8, Pearl Culture; No. 9, Korea; No. 10, A Fairy Tale of Old Japan.

ARIZONA FILM CO.

May—Should She Obey (Drama).

BERNSTEIN FILM PRODUCTION.

Humility (First of "Seven Cardinal Virtues"—Drama).
June—Who Knows? (Six parts—Drama).

CAMERAGRAPH FILM MFG. CO.

June.—What of Your Boy? (Three parts—Patriotic).
June.—The Automobile Owner Gets Acquainted With His Automobile (Educational).

CARONA CINEMA CO.

May—The Curse of Eve (Seven parts—Dr.).

CENTURY COMEDIES.

May—Balloonatics.
May—Neptune's Naughty Daughter.
May—Automaniacs.
June—Alice of the Sawdust (Two parts).

CHARTER FEATURES CORP.

The Lincoln Cycle (First Release—"My Mother"—Two parts).
The Lincoln Cycle (Second Release—"My Father"—Two parts).
The Lincoln Cycle (Third Release—"Myself"—Two parts).
The Lincoln Cycle (Fourth Release—"The Call to Arms"—Two parts).

CHRISTIE FILM CO.

June 18—A Bold, Bad Knight (Comedy).
June 25—He Fell on the Beach (Comedy).
July 2—Almost a Scandal (Comedy).
July 9—The Fourteenth Man (Comedy).
July 16—Down By the Sea (Comedy).
July 23—Skirts (Comedy).
July 30—Won in a Cabaret (Comedy).

CINEMA DISTRIBUTING CORP.

June—The 13th Labor of Hercules (Twelve single parts).

CORONET FILM CORP.

Living Studies in Natural History.
Animal World—Issue No. 1.
Animal World—Issue No. 2.
Birdland Studies.
Horticultural Phenomena.

COSMOFOTOFILM, INC.

March—The Manx-Man (Eight parts—Drama).
June—I Believe (Seven parts—Drama).

E. I. S. MOTION PICTURES CORP.

Trooper 44 (Five parts—Drama).

EMERALD MOTION PICTURE CO.

May—The Slacker (Military Drama).

EUGENIC FILM CO.

April—Birth (A Picture for Women Only).

EXPORT AND IMPORT FILM CO.

June—Robespierre
June—Ivan, the Terrible.

FACTS FILM CO.

April—The Big Question (Drama).
April—How About You (Drama).

FAIRMOUNT FILM CORP.

June—Hate (Seven parts—Drama).

FLORA FINCH FILM CO.

"War Prides" (Two parts—Comedy).

FOX FILM CORP.

April—The Honor System (Ten parts—Dr.).

FRATERNITY FILMS, INC.

May—Devil's Playground (Nine parts—Drama).

FRIEDER FILM CORP.

June—A Bit o' Heaven (Five parts—Drama).

FROHMAN AMUSEMENT CORP.

April—God's Man (Nine parts—Drama).

GRAPHIC FEATURES.

April—The Woman and the Beast (Five parts—Drama).

F. G. HALL PRODUCTIONS, INC.

May—Her Fighting Chance (Seven parts—Dr.). (Mr. Hall has world rights to this picture.)
May—The Bar Sinister (Drama). (Mr. Hall has world rights to this picture.)

HANOVER FILM CO.

April—How Uncle Sam Prepares (Topical).

HILLER & WILK.

April—The Battle of Gettysburg.
April—A Mormon Maid (Six parts—Drama).
April—The Wrath of the Gods (Drama).

HISTORIC FEATURES.

June—Christus (Eight parts—Drama).

ILIDOR PICTURES CORP.

June.—The Fall of the Romanoffs (Drama).

IVAN FILM PRODUCTIONS.

Apr. ——One Law for Both (8 parts—Drama).

GOLDIN FEATURES.

A Bit of Life (One Reel Comedy-Drama).

KING BEE FILMS CORP.

May 15—Back Stage (Two parts—Comedy).
June 1—The Hero (Two parts—Comedy).
June 15—Dough Nuts (Two parts—Comedy).
July 1—Cupid's Rival (Two parts—Comedy).
July 15—The Villain (Two parts—Comedy).
Aug. 1—The Millionaire (Two parts—Com.).

A KAY CO.

Some Barrier (Terry Cartoon Burlesque).
His Trial (Terry Cartoon Burlesque).
Terry Human Interest Reel No. 1 (Character As Revealed in the Face).
Terry Human Interest Reel No. 2 (Character As Revealed in the Eyes).

KLOTZ & STREIMER.

June.—Whither Thou Goest (Five parts—Drama).
June—The Secret Trap (Five parts—Drama).

MAYFAIR FILM CORP.

Persuasive Peggy (Drama).

M-C FILM CO.

April—America Is Ready (Five parts—Drama).

MILES.

April—The Test of Womanhood (Five parts—Drama).

MOE STREIMER.

June—A Daughter of the Don (Ten parts—Drama).

B. S. MOSS MOTION PICTURE CORP.

January—In the Hands of the Law (Drama).
April—Birth Control (Five parts—Drama).

NEVADA MOTION PICTURE CORP.

June—The Planter (Drama).

LEW FIELDS PRODUCING CORP.

Alma, Where Do You Live? (Six parts—Dr.).

OGDEN PICTURES CORP.

The Lust of the Ages.

PARAGON FILMS, INC.

The Whip (Eight parts—Drama).

PETER PAN FILM CORP.

Mo-Toy Troupe (Release No. 2—"Jimmy Wins the Pennant").
Mo-Toy Troupe (Release No. 3—"Out in the Rain").
Mo-Toy Troupe (Release No. 4—"In the Jungle Land").
Mo-Toy Troupe (Release No. 5—"A Kitchen Romance").
Mo-Toy Troupe (Release No. 6—"Mary and Gretel").
Mo-Toy Troupe (Release No. 7—"Dinkling of the Circus").
Mo-Toy Troupe (Release No. 8—"A Trip to the Moon").
Mo-Toy Troupe (Release No. 9, "Golden Locks and the Three Bears").
Mo-Toy Troupe (Release No 10, "Dolly Doings").
Mo-Toy Troupe (Release No. 11 "School Days").

PUBLIC RIGHTS FILM CORP.

June—The Public Be Damned.

PURKALL FILM CO.

July—The Liar (Six parts—Drama).

RENOWNED PICTURES CORP.

June—In Treason's Grasp (Five parts—Drama).

REX BEACH PICTURES CO.

March—The Barrier (Nine parts—Drama).

SELECT PHOTOPLAY CO.

May—Humanity (Six parts—Drama).

WILLIAM N. SELIG.

April—The Garden of Allah.
May—Beware of Strangers (Eight parts—Dr.).

FRANK J. SENG.

May—Parentage (Drama).

SHERMAN PICTURE CORP.

July—Corruption (Six parts—Drama).

JULIUS STEGER.

May—Redemption (Six parts—Drama).

SUPREME FEATURE FILMS, INC.

May—Trip Through China (Ten parts).

ULTRA FILMS, INC.

A Day at West Point (Educational).
West Is West.
Rustlers' Frame-Up at Big Horn.

UNIVERSAL (STATE RIGHTS).

May—The Hand that Rocks the Cradle (Six parts—Drama).
June—The Cross-Eyed Submarine (Three parts—Comedy).
June—Come Through (Seven parts—Drama).

E. WARREN PRODUCTION.

April—The Warfare of the Flesh (Drama).

WHARTON, INC.

June—The Great White Trail (Seven parts) (Drama).

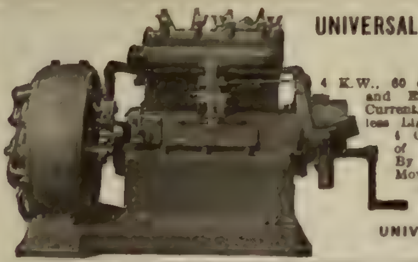
WHOLESOME FILMS CORP.

Everybody's Lonesome (Five parts—Drama).
The Penny Philanthropist (Five parts—Drama).

WILLIAMSON BROS.

April—The Submarine Eye (Drama).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.



UNIVERSAL ELECTRIC GENERATOR SET

4 K.W., 60 or 110 Volt. Dependable and Efficient. Smooth. Direct Current, and consequent Flickerless Light. Direct connected to 4 Cylinder, 4 Cycle Engine of unquestioned reliability. By all odds the best for Moving or Permanent Picture work.

Write for Bulletin 18.

UNIVERSAL MOTOR CO.
Oshkosh, Wis.

ADVANCED PROJECTION

When you place your order for a machine, do you realize the importance of GETTING the PROPER LENSES?

Our engineers are in a position to advise you as to the proper lenses for your requirements.

Write us today in regard to your PROJECTION PROBLEMS and we will help you out; no charge is made for this service.

AMUSEMENT SUPPLY COMPANY

Largest Exclusive Dealers to the Moving Picture Trade
Dealers in Motiograph, Simplex, Power's, Edison and Standard Machines, Transverters, Motor Generators, Rectifiers and Everything pertaining to the Moving Picture Theatres.

Third Floor, Mallers Bldg.,
Cor. Madison St. & Wabash Ave., Chicago, Ill.
WE SELL ON THE INSTALLMENT PLAN

STATE-RIGHT SELLERS

Send us the name and address of each buyer of your feature pictures so that we may refer all inquiries for bookings direct to the proper exchange.

To co-operate address
"Information Dept."
Moving Picture World
17 Madison Ave., N. Y. C.

PERFECTION IN PROJECTION

GOLD KING SCREEN

GOLD KING SCREENS ARE BEST

TEN DAYS FREE TRIAL

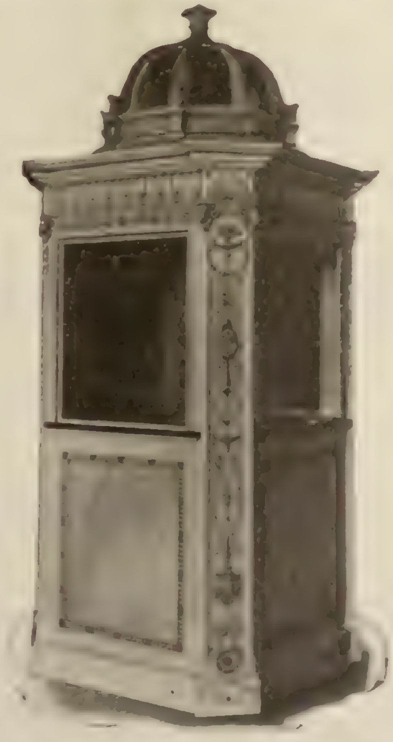
GOLD KING SCREEN CO., ALTUS, OKLA.

Send for Our NEW THEATRE CATALOG

Eighty full-page illustrations—many in colors—of theatres we have ornamented.

UNUSUAL DESIGNS OF

TICKET BOOTHS
LIGHTING FIXTURES
ELECTRIC FOUNTAINS

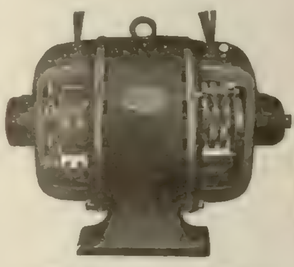


Our new catolog will give you many valuable ideas of theatre design and arrangement.

SEND PLANS FOR SPECIAL DESIGNS OF

Ornamental Plaster Decorations

The Decorators Supply Co.
Archer Ave. and Leo St.
CHICAGO, ILL.



"MARTIN" ROTARY CONVERTER

FOR REAL SUN-LIT PICTURES

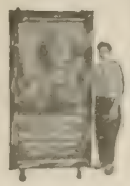
PERFECT REEL DISSOLVING

The voltage of the "MARTIN" polyphase converter is maintained constant, so that the starting of the second arc does not disturb the light given by the first, making the dissolving of the reels as simple as if the arcs were operated in a Direct Current district. Our emergency panel does away with expensive compensarcs and cuts the wiring and installation cost in half.

Write for further information.

NORTHWESTERN ELECTRIC CO.

412 S. Hoyne Ave., Chicago. 1010 Brokaw Bldg., New York



"NEWMAN" BRASS FRAMES AND RAILS

Read what C. A. Morrison of The Princess Theatre, Hartford, Conn., says about Newman Quality:

Gentlemen:

We have purchased quite a number of Brass Frames and Easels, together with Brass Ticket Rail and Three Sheet Brass Poster Frames of your Company.

All of these goods reached us in perfect condition and the quality was the best. I have told several other managers in the city of your goods and in several instances they have been [illegible] to show that your best advertiser is a satisfied customer.

PRINCESS THEATRE CO., Inc.,
C. A. Morrison, Mgr. Hartford, Conn.

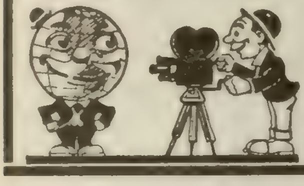
INSIST ON THE NAME "NEWMAN" WHEN BUYING FRAMES
Write for New 1917 Catalog.

The Newman Mfg. Company

Established 1882

Frames, Easels,
Rails, Grilles,
Signs, Choppers,
Kick Plates, Door Bars

717-19 Sycamore Street, Cincinnati, O.
68 W. Washington Street, Chicago, Ill.
Canadian Representative—J. T. Malone, Rialto Theatre Bldg., Montreal, Canada.
Pacific Coast—G. A. Metcalfe, San Francisco, Cal.



Duhem Motion Picture Mfg. Co.

RAW STOCK SUPPLIED
EXPERT LABORATORY
DEVELOPING—PRINTING
—CAMERAMEN—

985 MARKET ST., S. F.
SAN FRANCISCO, CAL.

Title.	No. of Reels.	Star.	Price
Unwritten Law	7	Beatrice Michelena	$275
Littlest Rebel	6	E. K. Lincoln	175
Prisoner of Zenda	5	James K. Hackett	100
Shore Acres	5	Jas. K. Herne	125
Arizona	6	Cyril Scott	90
Rip Van Winkle	5	Thomas Jefferson	125
The Butterfly	5	Barbara Tennant	100
Across the Pacific	5	Blaney Production	100
Guarding Old Glory	5	Actual War	100
Two Sergeants	6	World Feature	150

All films supplied with One, Three and Six-Sheet Posters, Photos and other Advertising at the above prices. C.O.D. privilege of examination upon receipt of $10 in advance.

G. W. BRADENBURGH, 802 Vine Street, Philadelphia, Pa.

VIRGINIA EXHIBITORS CONVENTION

NOTICE: Virginia Exhibitors and All Other Trade Interests — Business and Pleasure Combined.

CONVENTION AND GALA EVENT

3 Days—August 27, 28, 29

OCEAN VIEW, VA. VIRGINIA'S POPULAR SEA-ORE SUMMER RESORT

For Information Write CHESLEY TONEY, Sec'y, M. P. E. L. of Va., Richmond, Va.

Let Us Do the Worrying!

If you are commercially interested in the moving picture business we know that you read the MOVING PICTURE WORLD each week. It is possible, however, that you have never taken the trouble to place your name on our Subscription List.

Not only are you losing money on each copy you buy at your newsdealer's but you are always taking the chance of not being able to secure your favorite trade publication when you want it.

Fill out and mail the attached coupon—it will save you money!

Enclosed please find .... for which kindly send me the Moving Picture World for a period of ....

Name of Theater ....

Address ....

Rates: Domestic, $3.00; Canada, $3.50; Foreign, $4.00. Quarterly and half yearly terms pro rata.

Suite No. 610, Times Building,
New York City, June 15, 1917.

ROTHACKER FILM MFG. COMPANY
1339-51 Diversey Parkway, Chicago, Ill.

Gentlemen:—

To say that I am highly gratified with the prints of "PARENTAGE," would be putting it mildly.

You have carried out my ideas to the letter, and the work is superb.

The light effects turned out beautifully and far exceeded my fondest expectations.

"PARENTAGE" opens at the Rialto in New York the week of July 8th. The Chicago opening will be at the Colonial Theatre, commencing convention week, July 15th.

Again thanking you for your most delicate handling of my picture, I am,

Very truly yours,
(SIGNED) *Hobart Henley*

Screencraft

BY LOUIS REEVES HARRISON

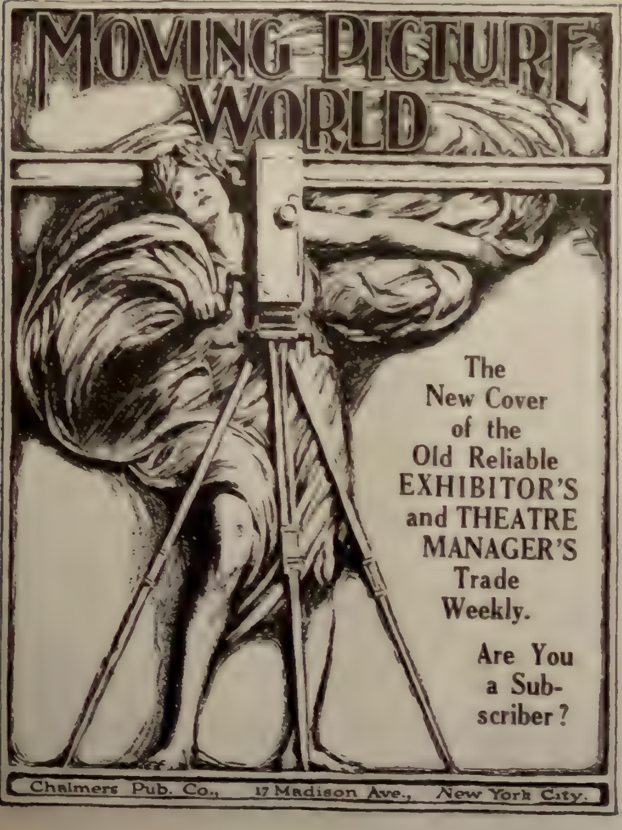
An invaluable help to the writer who is making a serious effort to evolve stories for screen production

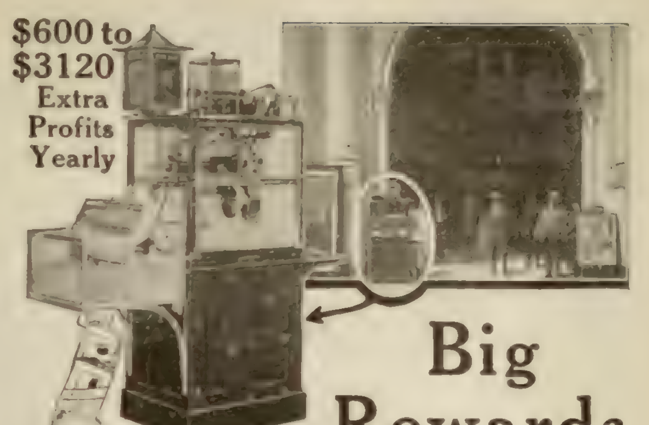
Of great interest too to the individual who is watching the development of "the silent drama"

$2.00 PER COPY, POSTPAID

Published and for Sale by

MOVING PICTURE WORLD
17 MADISON AVENUE, NEW YORK CITY
Schiller Building Chicago Illinois
Haas Building Los Angeles Cal


MOVING PICTURE WORLD
The New Cover of the Old Reliable EXHIBITOR'S and THEATRE MANAGER'S Trade Weekly.
Are You a Subscriber?
Chalmers Pub. Co., 17 Madison Ave., New York City.



Big Rewards For Theatre Managers

Yes! $600.00 to $3120.00 per year is the record of the famous Butter-Kist Pop Corn Machine in *extra* profits for hundreds of theatres, stores, stands and concessions.

Crowds come from all directions to buy delicious Butter-Kist Pop Corn, crackling, white and toasty-flavored. Made only by the famous Butter-Kist Machine.

BUTTER-KIST
POP CORN—TOASTY FLAVOR

Automatic, runs itself — stands anywhere, occupies only 26 x 32 inches of floor space. Beautifully built — lifetime construction — visible action. Increases theatre attendance.

Picture play house in Staunton, Va., sold $4.00 to $12.00 per day.

Scores of signed sales records like this from theatre managers and store owners, even in the smallest towns. Let us send them.

Pay From Your Profits

A small cash payment starts the Butter-Kist Pop Corn Machine bringing in a tide of nickels, dimes and quarters. Balance soon paid out of Butter-Kist sales.

"America's New Industry"—FREE

Our valuable book gives full details, photos, and proof of profits. Sent free to any theatre manager or store-keeper. Mail your address on the coupon, or write today, without fail.

HOLCOMB & HOKE MFG. CO.
583-597 Van Buren St., Indianapolis, Indiana

BUTTER-KIST POP CORN

This Brings Profit Book FREE

HOLCOMB & HOKE MFG. COMPANY
583-597 Van Buren Street, Indianapolis, Ind.

Without obligation, send your profit-making book, free, postpaid—"AMERICA'S NEW INDUSTRY."

Name. ....

Business ....

Address .... (242)

Simplex

Clatter *vs.* Music

(A short story of two Projectors)

The Machine was installed.

The picture was satisfactory.

But the Operator said:
"I don't like that clatter. Where there's so much noise there must be rapid wear."

Time told.

It wasn't long before the picture began to show the results of wear, especially at high speeds—

—and the clatter was worse than ever. That constant pounding made perfect projection impossible.

The Simplex was installed.

The picture was excellent.

And the Operator said:
"That's what I call a smooth-running machine. It's bound to last a long, long time."

Time told.

The picture remained rock-steady, no matter whether a reel was run off in sixteen or in eight minutes—

—and the sound of the Simplex continued as pleasant to the ear as the picture was kind to the eye.

The Fourth of July has again reminded us that some things are intended for making noise—and the more noise the better.

But a Projector is bought for another purpose. And time has proven that the quiet-running Simplex accomplishes this purpose as no other Machine can, and continues to do so for a very long time.

Any of our Distributors will be glad to tell you about the quiet-running Simplex.

And we'd be glad to mail you a copy of Catalog "A."

The Simplex Satisfies from Booth to Screen; also the Audience Between

The Precision Machine Co. Inc.
317 East 34th St. New York

THIS ANNOUNCEMENT WILL INTEREST YOU

AFTER years of exhaustive research and experimental work by some of the biggest men in the industry, we announce the perfection of some inventions that will revolutionize the method of projecting motion pictures.

℄ Mr. Oscar Sheck, one of the General Organizers in the United States for the International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators, and one of the most practical men on motion picture projection, is the inventor.

℄ With his many years in the industry, and closely co-operating with the engineers in the MAZDA Lamp research and development laboratories, he has perfected the Oscar Sheck Universal Projector Lamp Appliances, with which MAZDA Lamps are used to project motion pictures on the screen in place of the carbon arc-lamps now used. Present arc-lamp equipment may be changed quickly and economically to use the MAZDA lamp. We are the manufacturers and general distributers.

℄ These inventions have many advantages—the elimination of "flicker" on the screen, better illumination, the elimination of eye strain, make the operator's work easier, and the cost to operate with MAZDA Lamps is very much less than with arc-lamps.

℄ These inventions will revolutionize the method of motion picture projection, and save exhibitors many thousands of dollars annually in operating cost.

℄ Mr. H. H. Cudmore, for many years identified with the MAZDA Lamp Industries, is General Manager of the company. We are well organized, with thoroughly experienced and capable men, and we will soon be ready to make deliveries of the new equipment.

℄ We suggest that you write now for descriptive literature, prices, etc., so you may be one of the first exhibitors to install this modern improvement.

THE ARGUS LAMP AND APPLIANCE CO.

322 EUCLID AVENUE, CLEVELAND, O.

The
OSCAR SHECK
UNIVERSAL PROJECTOR LAMP
APPLIANCES

NPCo

"SEVENTEEN YEARS OF KNOWING HOW"

FACTS

ARE INDISPUTABLE

IT IS A **FACT** THAT POWER'S INTERMITTENT MOVEMENT GIVES GREATER DEFINITION OF MOTION PICTURES THAN ANY OTHER PRACTICAL MOVEMENT.

IT IS A **FACT** THAT THIS MOVEMENT WEARS THE FILM LESS THAN ANY OTHER NOW IN USE.

IT IS A **FACT** THAT THIS MOVEMENT IS AN

EXCLUSIVE POWER'S DEVICE

FEATURES

IN PART RESPONSIBLE FOR THE **FACT** THAT

POWER'S CAMERAGRAPH

IS USED WITH UNIVERSAL SATISFACTION BY THE GREAT MAJORITY OF EXHIBITORS THROUGHOUT AMERICA

NICHOLAS POWER COMPANY

NINETY, GOLD STREET, NEW YORK, N. Y.

Vol. 33, No. 6 August 11, 1917 Price 15 Cents

MOVING PICTURE WORLD

Founded By J. P. Chalmers in 1907

ARTCRAFT PICTURES

Chalmers Pub. Co., 17 Madison Ave., New York City.

FOUR IMPORTANT POINTS

in Benjamin Chapin's Great Work as
Director and Producer of "The Cycle"

1 "MY MOTHER" - SUCCESS

2 "MY FATHER" - SUCCESS

3 "MYSELF" - SUCCESS

4 "The CALL to ARMS" - SUCCESS

Charter Feature Corporation
Benjamin Chapin Studios
Ridgefield Park, N. J.
Phone: 583 Hackensack

K-E-S-E
KLEINE EDISON SELIG ESSANAY

Ask the Mothers

DO CHILDREN COUNT?

Book this famous series of
12 charming photoplays and

THE MOTHERS WILL TELL YOU

featuring

**LITTLE
MARY
McALISTER**

**DON'T OVERLOOK
MAX LINDER'S**

three side-splitting American made comedies
MAX COMES ACROSS
MAX WANTS A DIVORCE — MAX IN A TAXI

K-E-S-E

Essanay
GEORGE K SPOOR PRESIDENT
1333 Argyle St., Chicago

K-E-S-E

If You Are Not On the Mailing List of the Moving Picture Weekly — Get On!

Universal S

UNIVERSAL FILM MFG. CO., Carl Laemmle, Pres. *"The Largest Film*

The One Best Bet of the Week

Neal Hart in a Powerful Western Drama—"Squaring It"—Thrilling 101-Bison—Released Week of August 20

NEAL HART won the admiration of the fans by his splendid work in that glorious serial, "Liberty," and he has been adding to his reputation ever since. That means that in the current 101-Bison, "Squaring It," you can give your patrons a real treat—splendid entertainment in one of the most fascinating three-reel Westerns ever filmed. Neal is a bad man, badly wanted. He is wounded by a posse and takes refuge in a settler's cabin. These people are kind to him and he remains in hiding in their cabin. Joe Ramon, a gambler, befriends the settlers, thinking to win the pretty little wife. He learns that Neal is hiding there, and as Neal leaves, holds him up and proposes that if he will rob the stage that night he will let him go free instead of informing the sheriff of his whereabouts. He tells him another man will meet him to divide the spoils. Joe tells the settler he has a job for him and tells him to go to the meeting place. When Neal and the settler meet they realize they have been double-crossed. Telling the settler to hide out, Neal rides to town, learns that Joe is at the cabin and arrives to find him struggling with the wife. He shoots Joe, the shot calls the sheriff and his men—and then comes the surprise climax and the punch that will fascinate your fans. Book this quick and boost it hard.

Two One-Reel Joker Comedies

Wm. Franey in "Behind the Map" and Gale Henry in "Madam Manager" —Released Week of August 20

Wm. Franey

DJA ever see Bill Franey teach school? Some teacher, believe me! He makes two mistakes. He makes love to the town bully's best girl, and the reason for his disappearance "Behind the Map," as the play is titled, has to do with a little black bottle Bill makes too frequent use of. When the map falls down Bill is sure in bad. This is a scream, with laughs every foot.

Gale Henry

EVERY one who has ever seen Gale Henry on the screen knows how fast she works, but she beats her record in this one-reel Joker—"Mrs. Madam Manager." She runs a theatre; bosses her hubby who leads the orchestra, sells tickets and collects them at the door; is stage hand and bill poster and usher and scrubwoman. What she does when hubby falls for a chorus girl makes good fun.

"A Five Foot Ruler"

Good Entertainment in this Two-Reel Victor—Week of August 20

CARTER DE HAVEN is a master of clever comedy drama. He is the "Five-Foot Ruler" in the Victor of that name and he rules a South American country as prime minister, having been given the post by his prospective father-in-law in gratitude for services. His father has disowned him. The old man owns mines in the little republic, and gets in bad with the natives. He comes for protection to the president who refers him to the prime minister—his own disinherited son. There is all kinds of comedy punch stuff thruout and the ending is a scream. Everyone will enjoy this hugely.

"Held by the Enemy"

UNIVERSAL CURRENT EVENTS

OVER seas news is specially interesting just now and thousands of Exhibitors are taking advantage of the fact by booking Universal Current Events, the news weekly release that is featuring subjects which "are making the world's history" at the present day. American soldiers in France; the 4th of July celebration in Paris, with intimate views of Pershing, President Poincaire, Generals Pellatier and Petain; Marshal Joffre—such views as these, together with pictures of the activities of the Government in preparing for war are the sort of subjects that will pull the crowds into your theatre whenever shown. Book Current Events and popularize your house.

Testing Aeroplane Fireproofing

For Further Details of the Universal Program see the Moving Picture Weekly.

ervice News

The FILM NEWS Printed Here Will Lead Any Exhibitor to Sure Success.

Manufacturing Concern in the Universe" **1600 Broadway, NEW YORK**

UNIVERSAL ANIMATED WEEKLY

The FIELD GLASSES OF THE WORLD

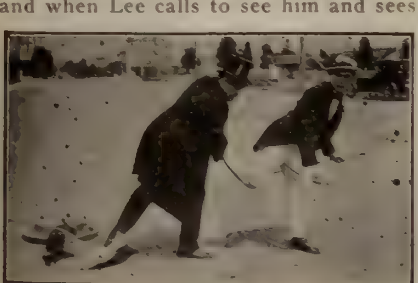
UNCLE SAM is a busy man these days, and if your patrons are misled by newspaper reports of delays and dilly-dallying at Washington, you should give them the real dope by showing them the many activities of all branches of the Government, as shown in the Universal Animated Weekly from week to week. It is never possible to more than hint at the many fascinating subjects in this weekly review, because the Animated is live news that comes to you hot from the scenes of action, the same fresh news you get or expect in your morning paper. That is why the Animated will pack your house on your dull day. The fans demand it. Book it.

Cantonment Building for the New United States Army

"Move Over"

Nestor Comedy Released Week of Aug. 20 Reel of Good Fun

YOU have to hand it to the Nestor company for an unbroken line of successful one-reel comedies. They are sure fire—Eddie Lyons, Lee Moran and Edith Roberts—and contribute more than their share to the world's gaiety. In "Move Over," Eddie is in a hospital and when Lee calls to see him and sees how Edith and the other nurses make life delightful for Eddie, he changes places with that young man, who is convalescent and wants to go to the bal' game. They start to operate on Lee, and then the deception is discovered. It's a merry story, full of laughs. Grab it.



Eddie Is Caught on the Fly

Zoe Rae Feature Week of Aug. 20 — a Brilliant Smiles and Tears Drama

"The Golden Heart"

LITTLE ZOE RAE is one of those rare specimens—a child actress who can act. Real dramatic ability marks the work of this beautiful and popular little girl, who for more than a year has been a star in her own right. There is the real heart touch in the dramatic two-reel picture, "The Golden Heart," in which Little Zoe plays the lead. She is left an orphan and adopted by wealthy people, but her heart is with the friendly old pawnbroker down among the tenements and there is ample chance for her brilliant work. This will play to capacity. Book it.

UNIVERSAL SCREEN MAGAZINE

CRUCIBLE OF KNOWLEDGE

ALLIGATOR catching is some sport according to the Screen Magazine which shows the chase, the capture and the skinning and mounting of these queer reptiles for the market. Other interesting subjects include a cooking lesson that will make the fans' mouths water; glass blowing (marvelously entertaining); the famous sculptor, Willie Hopkins, and his popular "miracles in mud," and many others. The fans have a very nice habit of demanding the Screen Magazine every week after they have once seen it, and it is good for capacity any day you book it. It has proven the most popular one-reel feature of the season.

An Alligator Farm

Fun on a Street Car

L-KO Release—Week of August 20 Has Prize Car Crew

THOSE L-KO comedians must get a lot of fun out of life, judging from the quantity of laughs they pass on to the public thru the medium of the screen. If you want a roaring two-reel comedy book "Street Cars and Carbuncles," featuring Eva Novak, Chas. Ryckman and Eddie Barry, directed by Dick Smith, under the supervision of J. G. Blystone. The rivalry between a horse car line and a jitney bus driver furnishes some of the funniest stuff you ever saw and some typical L-KO stunts add punches that are bully entertainment.

L-Ko's Daring Stunt.

POWERS

Give your fans the time of their lives by showing them the Powers Split Reel of the week of Aug. 20. The comic cartoon is "Col. Pepper's Mobilized Farm," and it's a real novelty. "The Home Life of the Spider" (Ditmar Educ.), is a marvelous study of insect life, a wonder that only moving pictures could show.

If you are not on the Mailing List of the Moving Picture Weekly—GET ON!

IT'S A

BUTTERFLY SPECIAL

Harry

Dashing,
Fearless,
Straight Shooting,
Square Dealing,

Harry Carey

THE IDOL OF MILLIONS

RIOT

BUTTERFLY SPECIAL

Carey

WITH
MOLLY
MALONE
IN

"STRAIGHT SHOOTING"

The Most Wonderful Western Picture Ever Made

"STRAIGHT SHOOTING," featuring dashing HARRY CAREY and sweet little Molly Malone, is beyond the question of a doubt the greatest Western picture ever filmed, with thrills and action you've never seen in your life. It will take your patrons by storm. We advise you to book it and play it repeat. It will give your fans something they have never seen before. Book thru any of our 73 Universal Exchanges, or

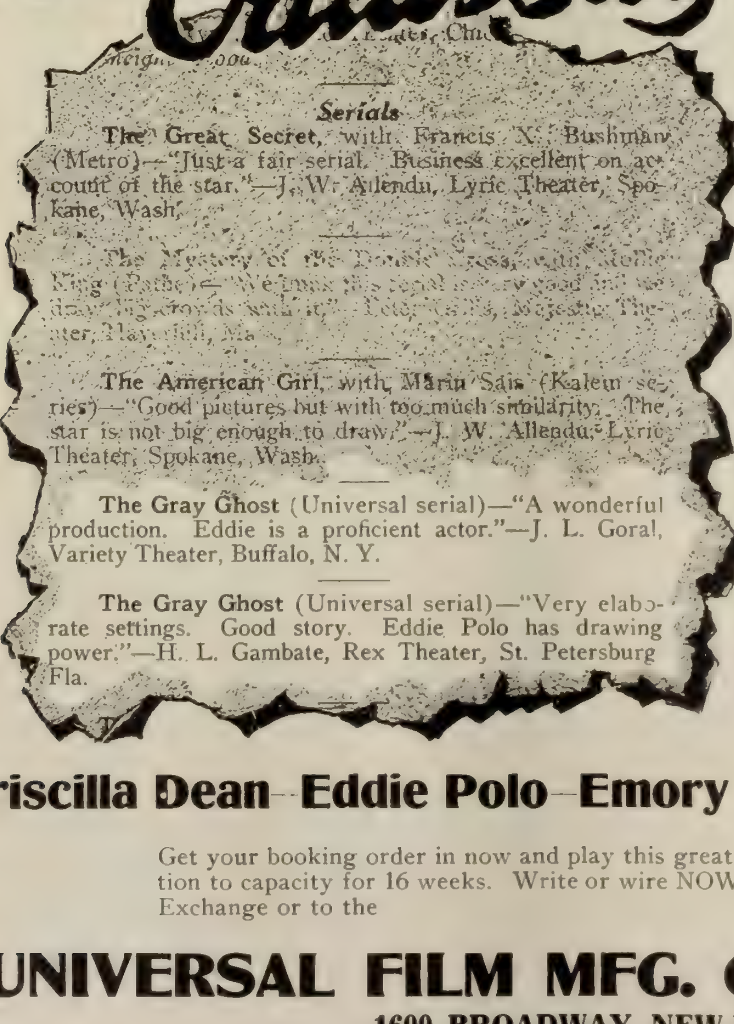
UNIVERSAL FILM MANUFACTURING CO.
CARL LAEMMLE, President
"The Largest Film Manufacturing Concern in the Universe"
1600 BROADWAY - - NEW YORK

The GRAY GHOST

UNIVERSAL SERIAL EXTRAORDINARY

Directed by STUART PATON

Read what the Critics Say



Eagles, Chic
neigh ood

Serials

The Great Secret, with Francis X. Bushman (Metro)—"Just a fair serial. Business excellent on account of the star."—J. W. Allendu, Lyric Theater, Spokane, Wash.

The Mystery of the Double Cross, with Mollie King (Pathe)—"We think this serial is very good and we draw big crowds with it."—Peter [illegible], Majestic Theater, Haverhill, Ma

The American Girl, with Marin Sais (Kalem series)—"Good pictures but with too much similarity. The star is not big enough to draw."—J. W. Allendu, Lyric Theater, Spokane, Wash.

The Gray Ghost (Universal serial)—"A wonderful production. Eddie is a proficient actor."—J. L. Goral, Variety Theater, Buffalo, N. Y.

The Gray Ghost (Universal serial)—"Very elaborate settings. Good story. Eddie Polo has drawing power."—H. L. Gambate, Rex Theater, St. Petersburg Fla.

Special Notice!

This is the First and Only Serial Ever Filmed from a *SATURDAY EVENING POST* Story

That means a tremendous ready-made audience, covering the entire country—of people who have read "Loot" by Arthur Somers Roche, from which "The Gray Ghost" was filmed. According to the Post's own estimate of five readers to every copy, that means that there are

10,000,000 PEOPLE WAITING TO SEE IT

You know how popular the POST is right in your own section. Advertising props feature the fact that this is a POST serial. It will help you get these people in. It is a thrilling drama with a punch at the end of each episode, with four great serial stars—

Priscilla Dean—Eddie Polo—Emory Johnson—Harry Carter

Get your booking order in now and play this great summer box-office attraction to capacity for 16 weeks. Write or wire NOW to your nearest Universal Exchange or to the

UNIVERSAL FILM MFG. CO.
1600 BROADWAY, NEW YORK

CARL LAEMMLE, President
"The Largest Film Manufacturing Concern in the Universe"

Donna Drew

Butterfly Star

in "The Lair of the Wolf"

With an All-Star Cast including Val Paul, Gretchen Lederer, Joseph Girard, Peggy Custer, Charles Mailes and George Berrell. A Powerful Drama of Passion and Retribution. Directed by Charles Swickard.

Produced by the Universal Film Mfg. Co., Carl Laemmle, Pres. Book thru any Butterfly Exchange or from the Universal Film Mfg. Co., 1600 Broadway, New York.

FOR THE FIRST TIME

The demands of State Right Distributors and Exhibitors for genuine co-operation and service

Have Been Met

To insure your success with

PARENTAGE
A MESSAGE

I have introduced *"The Parentage Messenger,"* a bi-monthly Service of Ideas, constructive, sincere and ready for your use.

This is merely the first of a series of sales aids to help State Right buyers and exhibitors realize the fullest possibilities of this remarkable production.

FRANK J. SENG
Times Bldg.
New York

P. S.—You needn't ring for the *Messenger*—Just send us your name, the name of your theatre and address.

Pathé

The two plays below are good, good for any house and any class of audience. They feature a really great star.

Gladys Hulette

the dainty, the sweet, the irresistible
and talented, is the star of

the Streets of Illusion *and* Miss Nobody

Two five part Gold Rooster Plays coming soon

Produced by **Astra** - Directed by Wm. Parke

Pathé

You have read that Pathé has purchased the world rights to

TODAY

WITH

FLORENCE REED

and it means much to you!

It means that the superb picturization of the sensationally successful Broadway play by George Broadhurst and Abraham Schomer, with the famous star who is the criterion by whom every emotional actress must be judged, with the cast which a famous critic declared to be "inspired," with direction which is Ralph Ince's best, can now be obtained through the world's most powerful motion picture house – the one that experience has taught you gives you the best service and a square deal!

Produced by Harry Rapf
Directed by Ralph Ince
Play by Geo. Broadhurst and Abraham Schomer

Seven big parts!

Pathé

Miss Reed says

TODAY

is the best picture she ever starred in.

Mr. Rapf, the producer, says

TODAY

is one of the two best pictures he ever made.

Pathé says

TODAY

is a very great picture - that's why we bought it at a record price.

Expert critics and noted film men say

TODAY

is one of the very greatest pictures ever made:

"Of all her varied triumphs on screen and stage, Florence Reed has never surpassed that in 'Today'. It is an attraction which no exhibitor can afford to overlook."—*Exhibitors Trade Review.*

" 'Today' is one of the biggest things that has been done on the screen."—*New York Tribune.*

"I regard 'Today' as the vindication of the motion picture."—*Ada Patterson in the New York American.*

" 'Today' makes an exceedingly dramatic picture—one of the strongest of the year."—*New York Morning Telegraph.*

"The story of 'Today' is told by an artist, visualized on the screen by an artist, presented by artists and photographed by artists."—*Motion Picture News.*

"The exhibitor can certainly bank on 'Today' for big results and make the most glowing promises through the medium of his advertising."—*Motography.*

You can't go wrong on a picture that everybody who has seen it is enthusiastic about!

Ask your nearest Pathé Exchange about "Today"

TODAY !

Florence Reed

Pathé

A serial that is very much alive, with a great box office star, a fine cast, perfect direction and attention compelling story, say expert trade paper reviewers of

THE FATAL RING—

with

PEARL WHITE

THOSE WHO SEE THE FIRST EPISODE WILL SEE THE REST, SAYS THE "MIRROR": "A serial to develop continuous patronage must contain a number of things: first, a story that holds the interest; second, a star that is popular, and lastly, action. 'The Fatal Ring' fulfills all these rules. It contains a strong amount of mystery and certainly a large amount of action. If an exhibitor can get a house full of patrons to see the start of this serial the ones who will not follow the serial thereafter will not be in a minute minority if there are any at all."

A TREAT IS IN STORE FOR LOVERS OF SERIALS, SAYS THE "TRADE REVIEW": "'The Fatal Ring' gives promise of being one of Pathes best serials. A treat is in store for lovers of the continued story. The most noticeable point in the opening chapters is action and this is continued with a vengence until the very last. There is not a moment's drag. The staging and direction are well nigh perfect in every detail. The acting is exceptional. Pearl White is seen in one of her best roles and that her name is a drawing card is unquestioned. 'The Fatal Ring' can be placed in the class of box office attractions."

IT IS VERY MUCH ALIVE AND THE ATTENTION IS FIRMLY CAUGHT, SAYS THE "WORLD": "'The Fatal Ring' starts off with every indication of possessing the qualities beloved by the followers of the continued-next-week picture. It is very much alive at the beginning and before the first installment is over the attention is firmly caught. The cast is a fine one. Aside from the one and only Pearl White, Earle Foxe, Ruby Hoffman, Warner Oland, and Henry Gsell have important parts."

PEARL WHITE RETURNS TO HER OWN AGAIN WITH STUNTS, THRILLS AND MYSTERY, SAYS THE "MOTION PICTURE NEWS:" "Pearl White returns to her own again —her own being, of course, a serial via 'The Fatal Ring'. There are stunts in it, thrills in it, and there is mystery in it. The fearless Pearl, swinging around on chandeliers and bowling over swarthy men as if they were so many ten pins, behaves very much like a female Fairbanks. A fine cast."

Produced by Astra
Directed by Geo. B. Seitz
Written by Fred Jackson
Scenarios by B. Millhauser

Pathé

PEARL WHITE

Pathe's great serial star— how many players can draw the crowds she does, day in and out, rain or shine, hot or cold? The majority of exhibitors who have played her say she is in a class by herself!

Book her in

THE FATAL RING

Pathé

Beyond expectations!

That's what a prominent Milwaukee exhibitor says of the Pathé serial

The Neglected Wife

When busy, successful exhibitors take the time and trouble to write a letter like this, and a lot of them do, you may believe that

Spring, summer, autumn and winter Pathé serials outdraw all other pictures!

"Your serial 'The Neglected Wife', starring Ruth Roland, opened up with an enormous business. I am writing this after the fourth episode and am in a position to say that *it is holding up beyond expectations.* I am pleased to say *it is the best serial I have ever seen.*"—*Philip O. Gross, Jr., Manager Photo Play Co., Lessees of the Strand Theatre, Milwaukee, Wis.*

Produced by Balboa
adapted from famous novels
by Mabel Herbert Urner

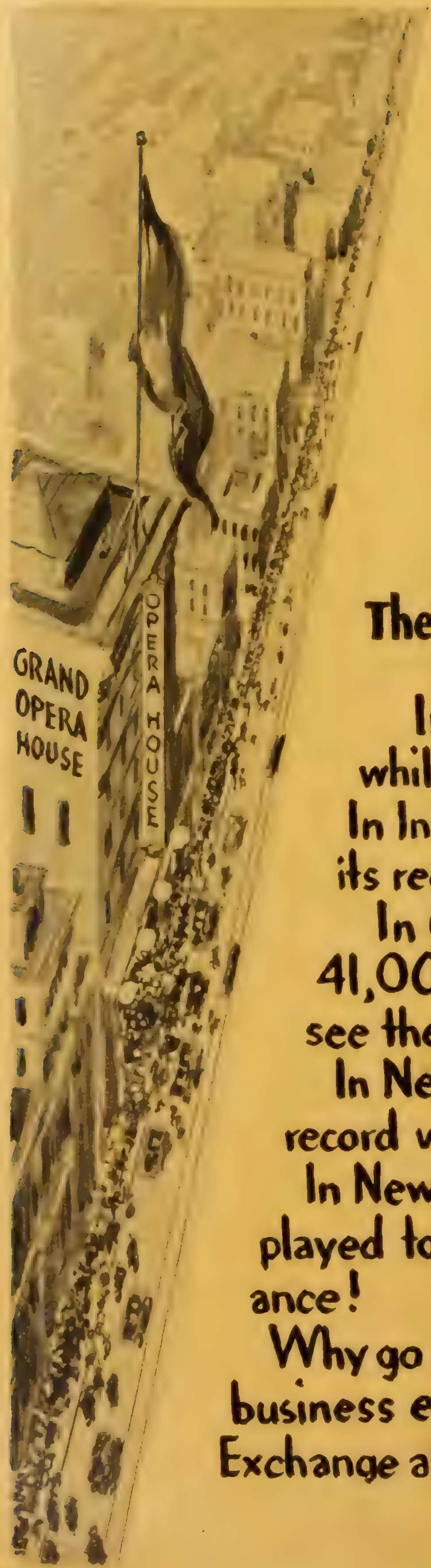
Pathé

Ruth Roland

Star of

The Neglected Wife

Pathé



A line four blocks long on each side of the theatre -

The Grand Opera House of Cincinnati had it, you too can have it if you play

The Tanks at the Battle of the Ancre

(Official Government Pictures of the War)

In Omaha the crowds blocked traffic while standing in line at the Brandeis:

In Indianapolis the Circle Theatre broke its record and turned thousands away:

In Chicago at Orchestra Hall over 41,000 persons in one week paid to see the picture:

In New York The Strand broke its house record with the largest receipts in its history.

In New York at Carnegie Hall the picture played to $50,000.00 in one performance!

Why go on - it's the biggest attraction the business ever saw - Ask your nearest Pathé Exchange about it - quick!

Goldwyn Pictures

Measuring Goldwyn Pictures in *Dollars*

EVERY exhibitor in America knows the tremendous box-office value of Goldwyn's first four releases, besides having this organization's pledge of still greater productions for the future.

"POLLY OF THE CIRCUS," starring Mae Marsh, is Margaret Mayo's greatest play—a play that made a fortune in the theatre for its author and producers. Here you have the combination of a world-known author and star in a production that proved its value across a continent.

"BABY MINE," starring Madge Kennedy, is the greatest farce comedy success in the history of the American theatre. Again you obtain the value of Margaret Mayo's popularity and see for the first time on the screen the most brilliant comedienne of our generation.

"FIGHTING ODDS" brings to the screen for the first time Maxine Elliott, America's most famous beauty and a stage favorite on two continents. Goldwyn has added to her attraction value by providing her with a powerful play by Roi Cooper Megrue and Irvin S. Cobb, two of the world's most popular authors.

"THE SPREADING DAWN," a famous Saturday Evening Post story, introduces Jane Cowl as a Goldwyn star, thus combining the assets of the greatest emotional actress in the American theatre with a tremendously advertised literary success.

These and all other Goldwyn productions will be advertised and promoted on a larger scale than has ever before been attempted by any producing organization. Every exhibitor knows what this means to his box-office

Advisory Board:

SAMUEL GOLDFISH
Chairman
EDGAR SELWYN
IRVIN S. COBB
ARTHUR HOPKINS
MARGARET MAYO
ROI COOPER MEGRUE
ARCHIBALD SELWYN
CROSBY GAIGE
PORTER EMERSON BROWNE

Goldwyn Pictures
Corporation
16 East 42nd Street, New York City
Telephone: Vanderbilt 11

Goldwyn Pictures

Two Goldwyn Pictures Win $728,000 in Contracts

GOLDWYN'S only trade showing in all America to date is the one held last week in Chicago when an invited group of exhibitors saw Madge Kennedy in "Baby Mine" and Mae Marsh in another production not yet announced by name to the public. As a result of *this one Chicago showing* Goldwyn booked contracts in a single afternoon aggregating $728,000.

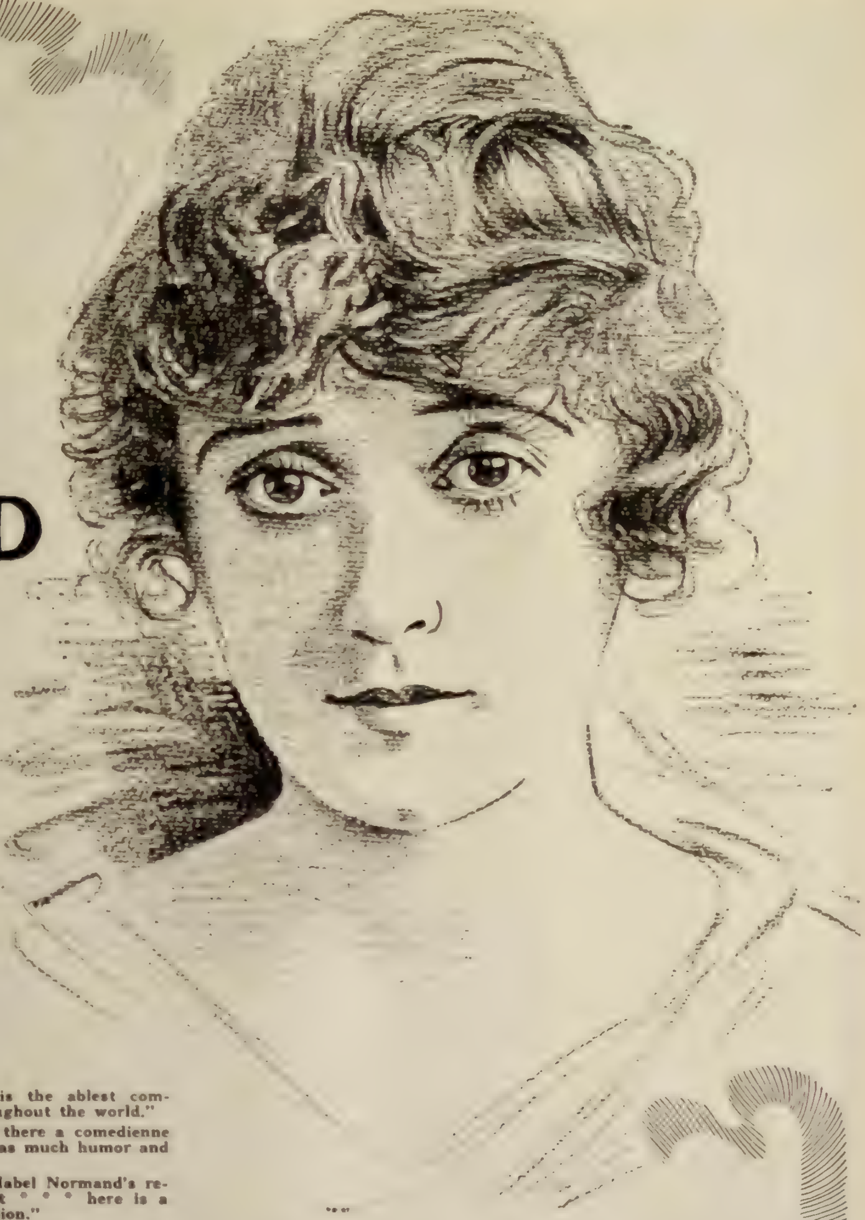
In other words: Goldwyn Pictures *sell themselves on sight* to the biggest and ablest exhibitors of the nation; sell themselves through *sheer merit,* through *their strength and beauty,* and because they reveal in every foot of their length the fact that skilled producers *have put their hearts and brains into the making of them.*

When, within the next few days, Goldwyn Pictures are revealed at trade showings in our twenty-five offices in North America even *you* cannot conceive of the sensation they will create, or estimate the volume of bookings these showings will induce.

We have been truthful and accurate about Goldwyn Pictures. We have awaited their completion before announcing their virtues. . . . And Robert Lieber, the great Indianapolis exhibitor, voices the opinion of hundreds of exhibitors when he says: "Goldwyn Pictures are better than you ever said they would be."

ADVISORY BOARD:

SAMUEL GOLDFISH,
Chairman
EDGAR SELWYN
IRVIN S. COBB
ARTHUR HOPKINS
MARGARET MAYO
ROI COOPER MEGRUE
ARCHIBALD SELWYN
CROSBY GAIGE
PORTER EMERSON BROWNE



MABEL NORMAND

A screen celebrity without an equal; a personality unduplicated in the great, wide world of the screen and now an exclusive star in Goldwyn Pictures. She is an artist of international reputation and drawing power and destined, in Goldwyn Pictures, to be an even greater favorite than at any previous time in her career.

The greatest newspapers throughout the world pay tribute to her charm and personality in the following manner:

BOSTON POST: "Mabel Normand is the ablest comedienne known to screen devotees throughout the world."

KANSAS CITY STAR: "Nowhere is there a comedienne who, on the screen, possesses one-half as much humor and appeal as Mabel Normand."

ST. LOUIS GLOBE-DEMOCRAT: "Mabel Normand's return to the screen will be a big event * * * here is a star who counts her friends by the million."

LOS ANGELES TIMES: "It will be interesting to see how much greater popularity Mabel Normand can achieve, for already her popularity has passed beyond the limits of measurement."

MANITOBA FREE PRESS: "In all Canada there is no bigger favorite than Mabel Normand. Where can one look to discover her equal?"

HEARST'S ATLANTA AMERICAN: "Good news for the picture fans. Mabel Normand returns to the screen as a Goldwyn star."

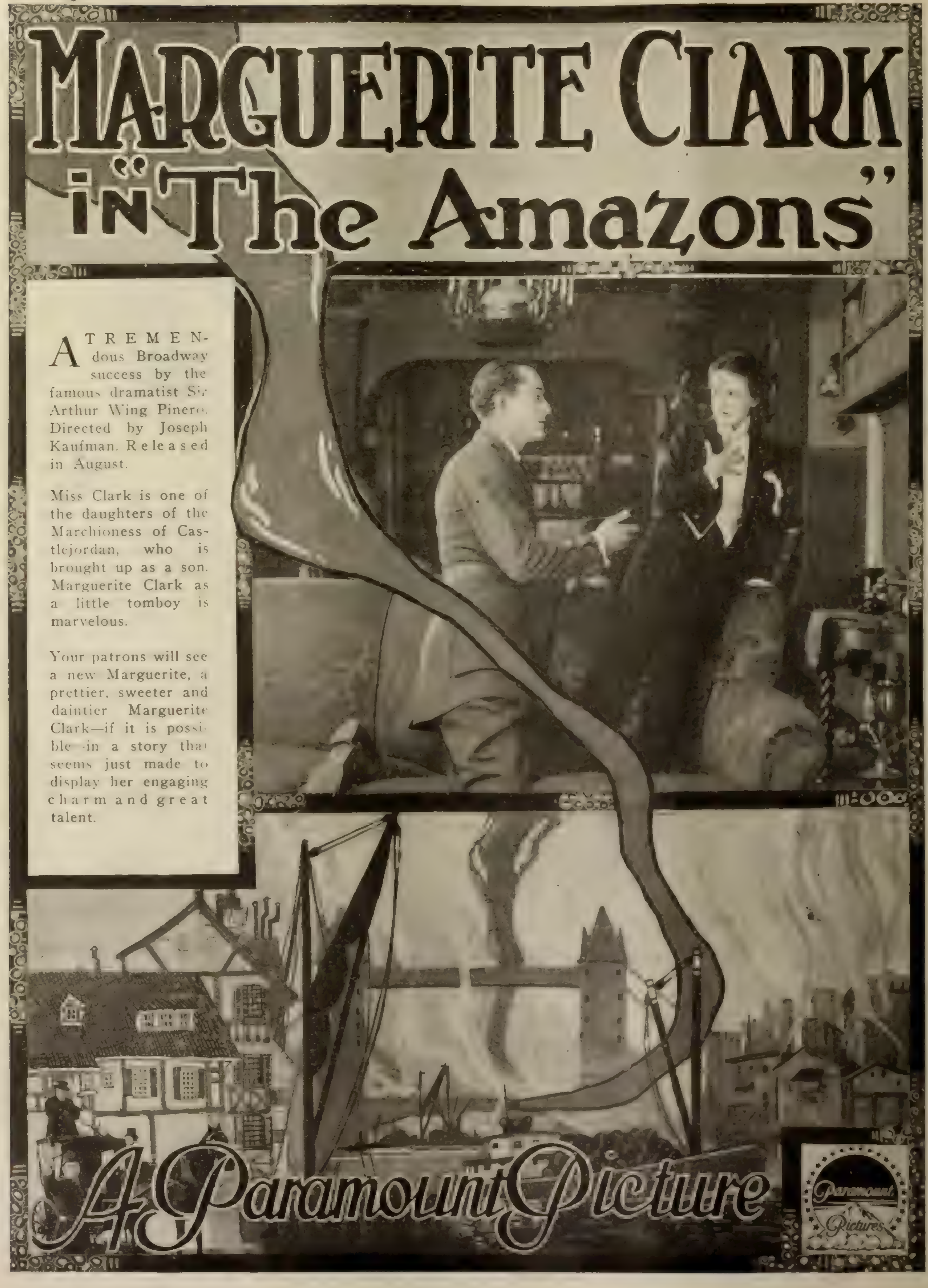
CHICAGO EVENING POST: "Mabel Normand joins Goldwyn's imposing array of stars. * * * Each new Goldwyn artist brings new delights for the screen audiences of the country."

PITTSBURG LEADER: "Goldwyn, like most mortals, worships at the shrine of the great god, Personality—Mabel Normand is its latest star and its others, of great fame, are Mae Marsh, Jane Cowl, Madge Kennedy, Mary Garden and Maxine Elliott."

These comments, taken from hundreds, represent the opinions of 10,000,000 of America's vast motion picture audience.

Goldwyn Pictures Corporation

16 East 42d St. **New York City**
Telephone: Vanderbilt 11



MARGUERITE CLARK

in "The Amazons"

A TREMENdous Broadway success by the famous dramatist Sir Arthur Wing Pinero. Directed by Joseph Kaufman. Released in August.

Miss Clark is one of the daughters of the Marchioness of Castlejordan, who is brought up as a son. Marguerite Clark as a little tomboy is marvelous.

Your patrons will see a new Marguerite, a prettier, sweeter and daintier Marguerite Clark—if it is possible—in a story that seems just made to display her engaging charm and great talent.

A Paramount Picture

"FATTY" ARBUCKLE

Presented by Jos. M. Schenck, in

The *fourth* and best of the Paramount-Arbuckle Comedies

"His Wedding Night"

Comedies—especially two reelers of the Arbuckle "sure-fire" variety, are more than good showmanship *now* they are a *necessity.*

Help your people to "pack all their troubles in the old kit bag and smile—smile—smile."

Released August 20th

Paramount Pictures Corporation
FOUR EIGHTY-FIVE FIFTH AVENUE at FORTY-FIRST ST.
NEW YORK

Controlled by FAMOUS PLAYERS-LASKY CORPORATION
Adolph Zukor, Pres., Jesse L. Lasky, Vice-Pres., Cecil B. DeMille, Director General

JACK PICKFORD *and* LOUISE HUFF *in* "THE VARMINT"

DID you ever go to college? Then you know what it is like to raise h—— and have a sweetheart and all. But if you didn't go down to the famous "Jigger Shop" and put one over on Al with "The Varmint," "Doc McNooder" or "The Tennessee Shad"—remember there are a lot of fellows in your town who have and a lot more who have read the *greatest* "boarding school" story ever written.

Owen Johnson's famous story is directed by W. D. Taylor and features Jack Pickford and Louise Huff, a youthful stellar combination, unequalled as an *attraction* on the screen today and will be released in August.

A Paramount Picture

YOUR PICTURE MIGHT JUST AS WELL BE PLAYING AT

SINGAPORE OR TIMBUKTOO

AS WELL AS THE

RIALTO
OR
STRAND
THEATRES

AND WE CAN MAKE IT POSSIBLE

WE DISTRIBUTE YOUR ONE PRODUCTION AS EFFICIENTLY AS WE DID THE 52 PRODUCTIONS OF THE WORLD FILM CORPORATION WHICH ARE NOW PLAYING IN

ENGLAND
WALES
PORTUGAL
DENMARK
NEW ZEALAND
BURMAH
CHILE
MEXICO
IRELAND
FRANCE
NORWAY
RUSSIA
INDIA
BRAZIL
URUGUAY
VENEZUELA
SCOTLAND
SPAIN
SWEDEN
AUSTRALIA
CEYLON
ARGENTINE
PARAGUAY
WEST INDIES

ARE YOU REALIZING THE BENEFITS OF THE WHOLE WORLDS SCREENS

IF NOT

COMMUNICATE WITH THE

INTER-OCEAN FILM CORPORATION

HENRY J. BROCK, Pres. PAUL H. CROMELIN, Vice Pres.

220 W. 42nd St. NEW YORK CITY

LARGEST DISTRIBUTORS OF FILMS IN FOREIGN FIELDS.

"WE OPERATE EVERYWHERE"

MLR

DOUGLAS FAIRBANKS
in "DOWN TO EARTH"

Scenario by Anita Loos and John Emerson; from the story by Douglas Fairbanks; directed by John Emerson. Photographs by VICTOR FLEMING.

Never the same for a minute, yet the stunts and laughs and "pep" that make Douglas Fairbanks' pictures such marvelous attractions, are all there. The story is gripping, the action thrilling, and the situations screamingly funny.

"*Down on Earth*" promises to be one of Fairbanks' greatest pictures.

Be sure you book *all* the Douglas Fairbanks' pictures.

ARTCRAFT PICTURES CORPORATION
729 SEVENTH AVE. NEW YORK CITY
Controlled by **FAMOUS PLAYERS-LASKY CORPORATION**
Adolph Zukor, *Pres.* Jesse [illegible] *Vice-Pres.* Cecil B. [illegible] General

TRIANGLE

Our Reasons for Reissuing Fairbanks and Hart Pictures

These pictures were originally sold on the TRIANGLE program at equitable prices. Our exhibitors appreciated this and have requested us to reissue them. They ***know*** TRIANGLE and ***believe*** in its policy.

How many film corporations bear this same reputation today? How many have given you ***consistently*** good pictures at equitable prices? How many stars whose reputations you have established have continued to be offered to you at the ***same prices*** that you were paying while helping to make these stars?

Some producers claim that exhibitors are a "BUNCH OF SHEEP". To them the picture business is not a ***real*** business, but a game.

Do you know that arbitrary prices have already been placed on your house? How long will you stand this treatment? Have you figured how much will be left FOR YOU after paying your film bills for the privilege of showing certain stars?

Now here's the question for you to answer—ARE YOU GOING TO BECOME A PARTY TO IMPOSSIBLE PRICES?

Some producers say that TRIANGLE is the stumbling block in their path. They may be guessing today but they will know tomorrow that TRIANGLE went into this business to make it a ***real business*** and not an old-time Western stage-coach fiasco. TRIANGLE has nothing to conceal—our cards are all on the table and ***our hats in the ring.***

You can buy TRIANGLE service at ***equitable*** prices. It will consist of the best productions that we are able to make. Yes, and you can buy Hart and Fairbanks pictures, but ***you can't buy them on the open booking plan.*** You must take the entire series. There is no "joker" in this.

THE TRIANGLE DISTRIBUTING CORPORATION
1457 BROADWAY, NEW YORK

TRIANGLE

The Famous Broadway Beauty

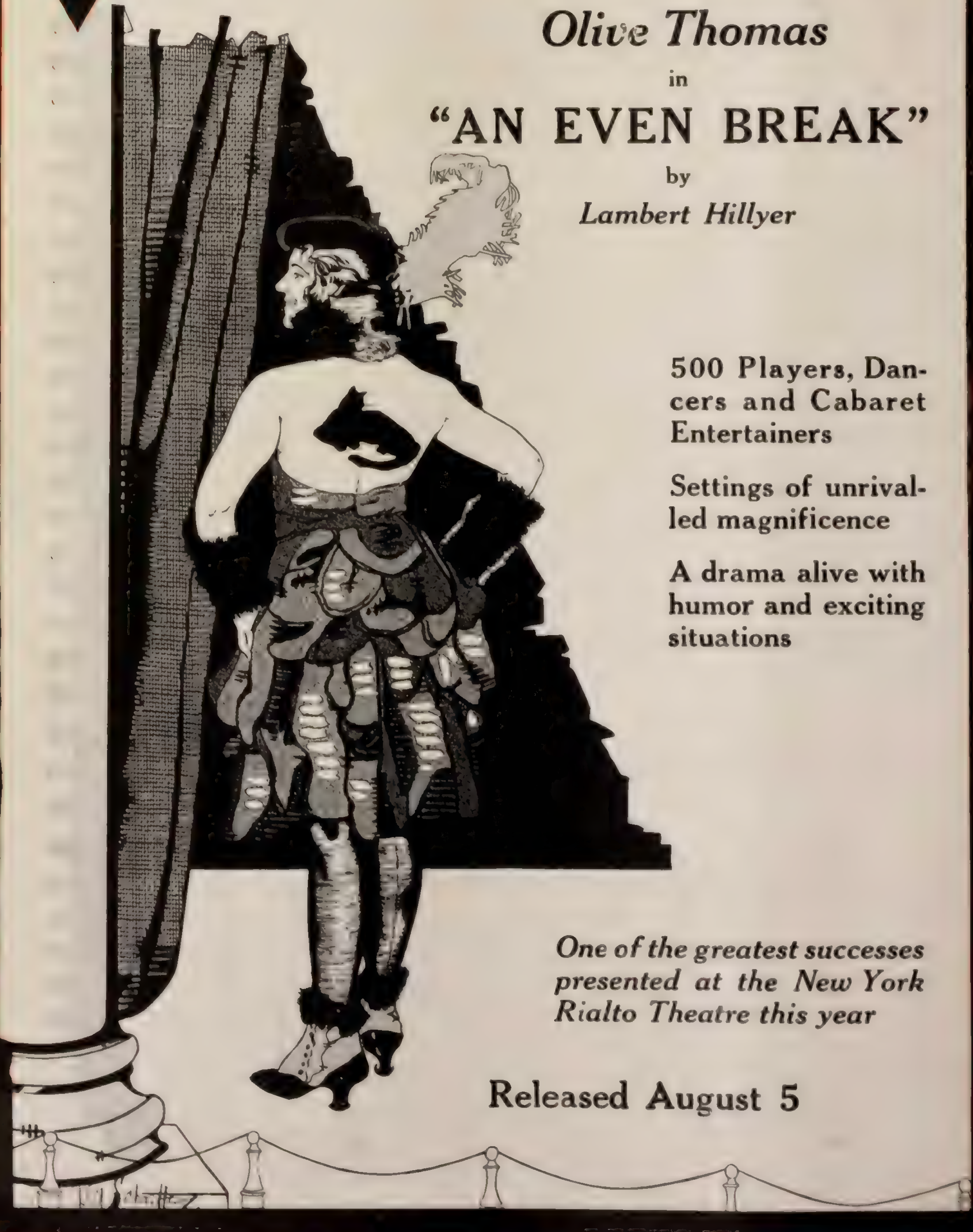
Olive Thomas

in

"AN EVEN BREAK"

by

Lambert Hillyer



500 Players, Dancers and Cabaret Entertainers

Settings of unrivalled magnificence

A drama alive with humor and exciting situations

One of the greatest successes presented at the New York Rialto Theatre this year

Released August 5

THE TRIANGLE DISTRIBUTING CORPORATION
1457 BROADWAY, NEW YORK

TRIANGLE

A Subject of Vital Interest to the American Public Just Now

"THE FOOD GAMBLERS"

featuring

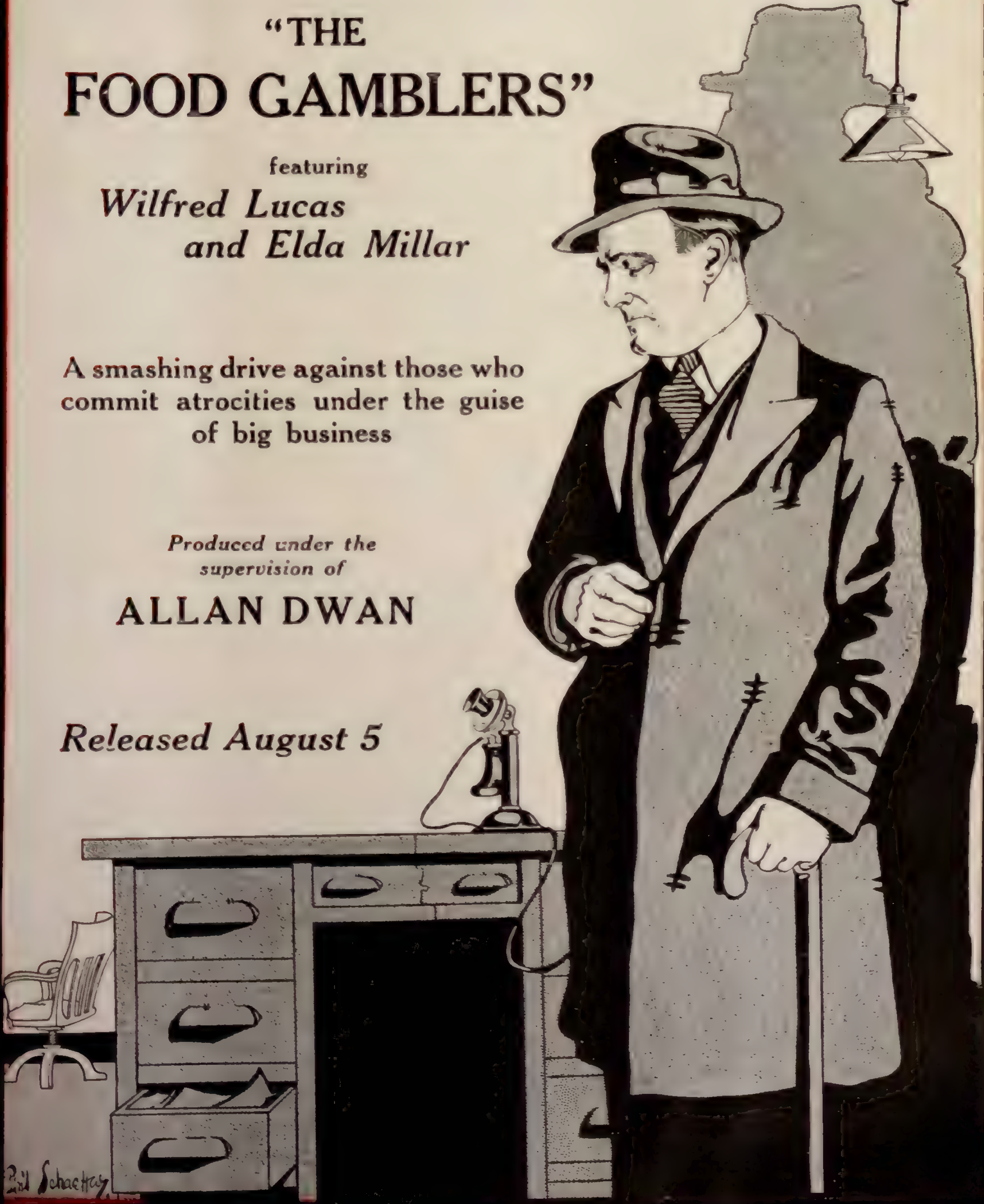
Wilfred Lucas
and Elda Millar

A smashing drive against those who commit atrocities under the guise of big business

Produced under the supervision of

ALLAN DWAN

Released August 5

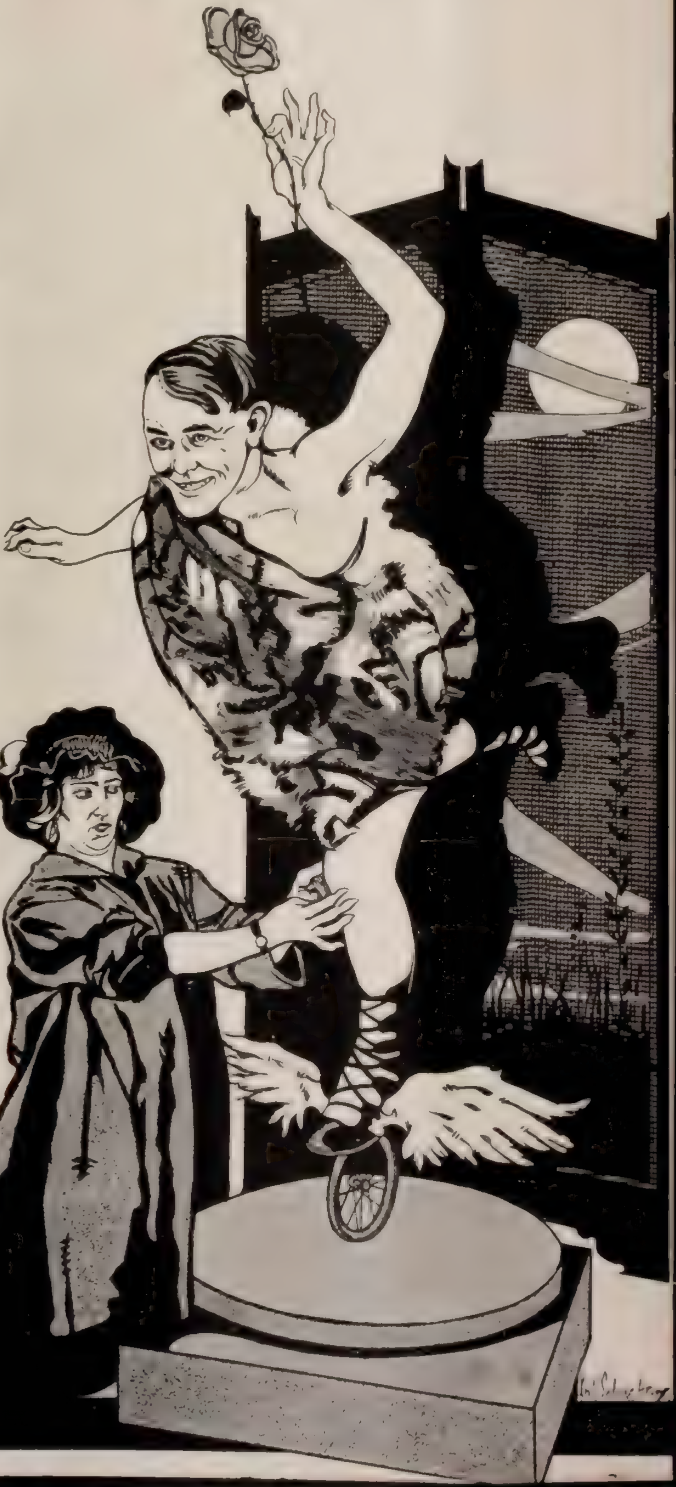


THE TRIANGLE DISTRIBUTING CORPORATION
1457 BROADWAY, NEW YORK

TRIANGLE

Are You Wearing the Keystone Smile?

Keystone Comedies—
the standard by which
others are judged



"HIS UNCLE DUDLEY"

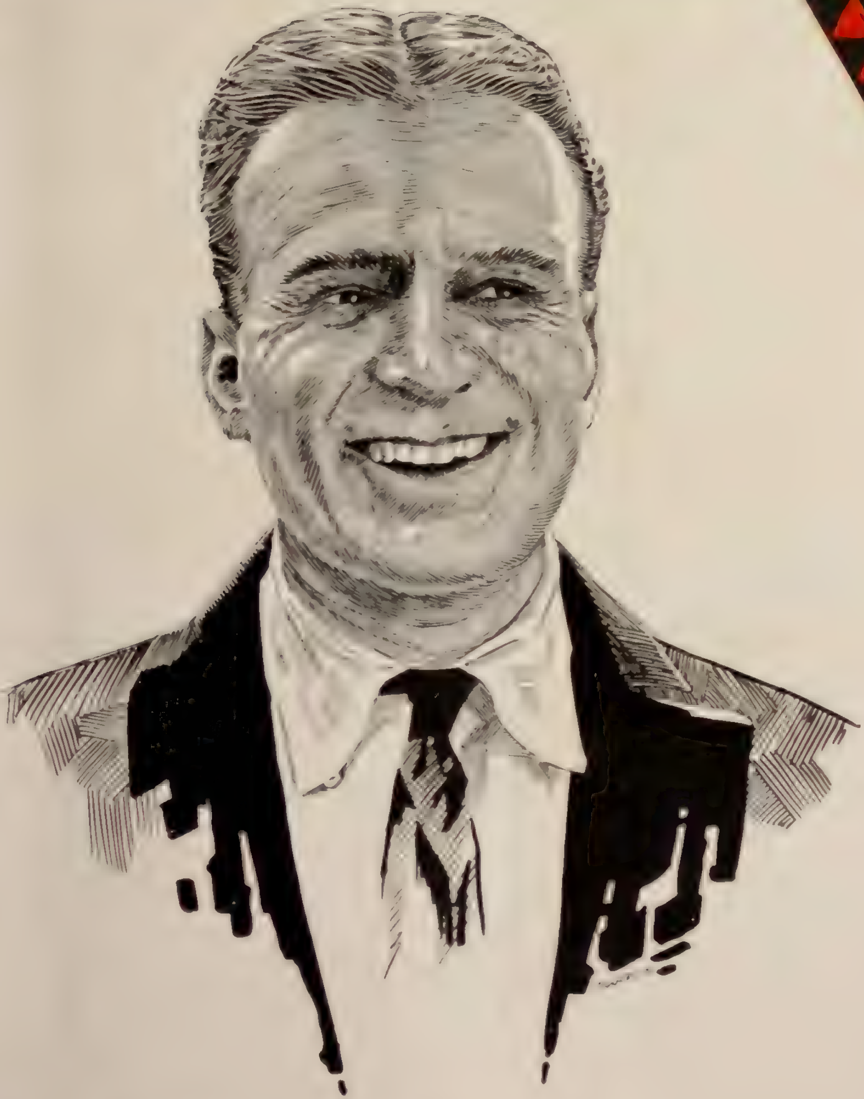
with

Polly Moran
and Harry Booker

Released
August 5

THE TRIANGLE DISTRIBUTING CORPORATION
1457 BROADWAY, NEW YORK

TRIANGLE



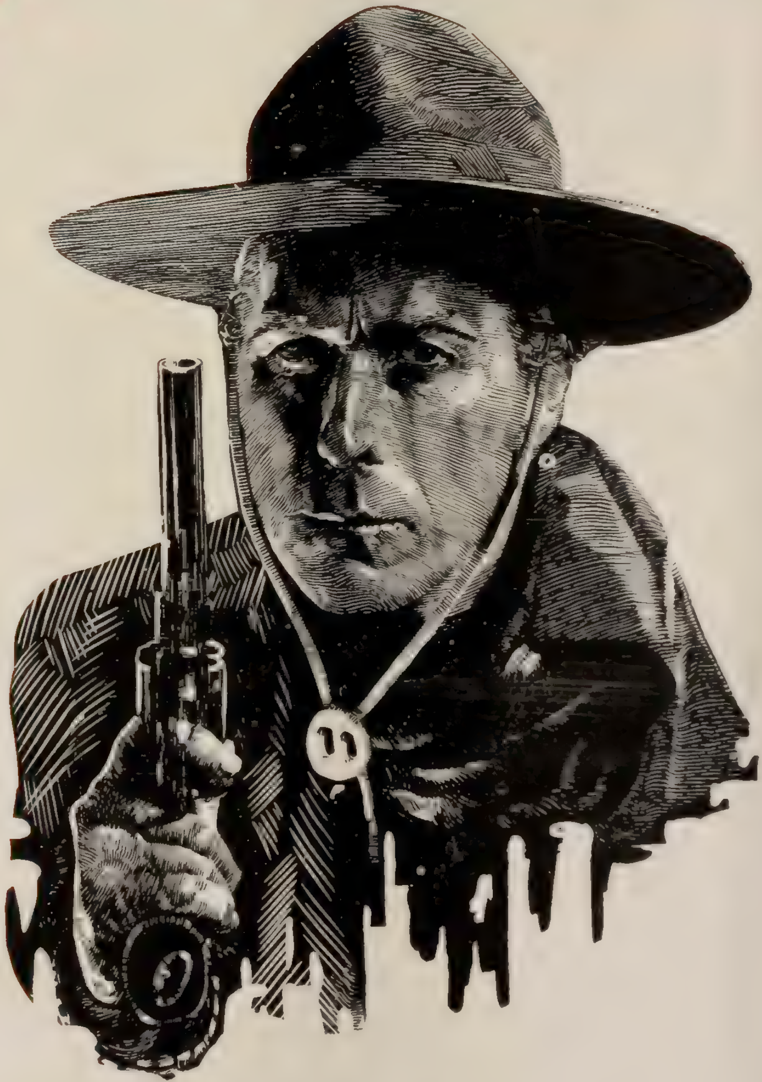
Cash In on this Series of Fairbanks Pictures

Here's your opportunity. Beginning the first week in September, we will release a series of Fairbanks reissues, one a month. These are pictures that have made good—pictures that guarantee big returns to the exhibitors that book them. New prints with new paper and accessories.

Book them now. Write the nearest Triangle Exchange

THE TRIANGLE DISTRIBUTING CORPORATION
1457 BROADWAY, NEW YORK

TRIANGLE

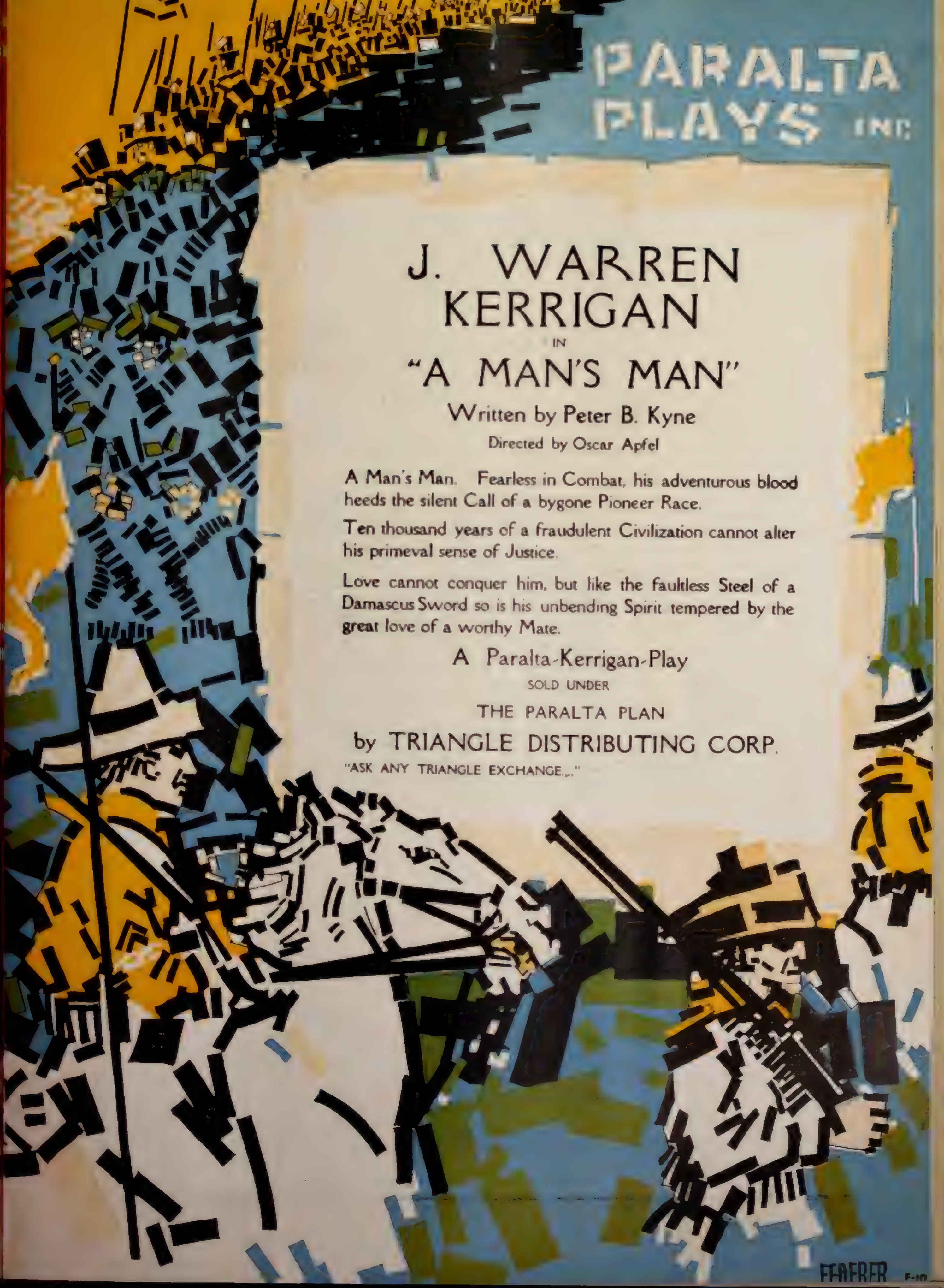


You Can Pack Them in with this Series of Hart's

You take no chances in booking this series of Hart reissued pictures which will be released, one a month, beginning about the middle of September. Like the Fairbanks series, they will be open to all exhibitors. Prints will all be new, with new paper, lobby displays and slides.

Ask your Triangle Exchange for your price

THE TRIANGLE DISTRIBUTING CORPORATION
1457 BROADWAY, NEW YORK



J. WARREN KERRIGAN

IN

"A MAN'S MAN"

Written by Peter B. Kyne

Directed by Oscar Apfel

A Man's Man. Fearless in Combat, his adventurous blood heeds the silent Call of a bygone Pioneer Race.

Ten thousand years of a fraudulent Civilization cannot alter his primeval sense of Justice.

Love cannot conquer him, but like the faultless Steel of a Damascus Sword so is his unbending Spirit tempered by the great love of a worthy Mate.

A Paralta-Kerrigan-Play

SOLD UNDER

THE PARALTA PLAN

by TRIANGLE DISTRIBUTING CORP.

"ASK ANY TRIANGLE EXCHANGE..."

PARALTA PLAN

WHEN a new proposition is put up to a man his first thought is: Why? What's the reason?

But he does not always take the trouble to make a practical inquiry to find out the reason, even though he may be vitally interested.

You have heard about the Paralta Plan and what good it will do you in your business—how it will help you save money and make money the same day.

Have you taken the trouble to study for yourself how the Paralta Plan will work out for you at your house? Have you sent for the Paralta Plan book?

BUSINESS mistakes are usually made as the result of lack of information and foresight—dangerous lacks, and particularly so in this industry.

Don't you make the common mistake of not grabbing with eager hands every opportunity to secure valuable business information—say, such as the Paralta Plan.

Before you book your house for the coming season, or bind your future in any way, send for the Paralta Plan book. You need it.

It will be sent only on request. Mail your address today. Read it carefully. Then ask any Triangle Exchange.

PARALTA PLAYS INC.

CARL ANDERSON, President
HERMAN FICHTENBERG, Chairman Directors

ROBERT T. KANE, Vice-Prest.
HERMAN KATZ, Treas.

NAT. I. BROWN; Secretary and Gen'l Manager.

729 SEVENTH AVENUE
NEW YORK CITY

SOLD

Exclusive
Rights
for
the
United
States
and
Canada on
Century Comedies, featuring

ALICE HOWELL

Directed by J. G. BLYSTONE

In the issue of the Moving Picture World two weeks ago and in last week's issue of the Moving Picture News, we published the announcement of the sale of the exclusive distributing rights on CENTURY COMEDIES (featuring Alice Howell) for the United States and Canada, to the LONGACRE DISTRIBUTING CO. Since both those announcements appeared a flood of inquiries have come direct to the N. Y. offices of the Century Comedies.

All inquiries for bookings and arrangements should be sent direct to the LONGACRE DISTRIBUTING CO., who will give inquiries immediate attention. The LONGACRE DISTRIBUTING CO. are opening Branches throughout the territory and will be prepared to arrange bookings effective about September 1st, 1917. Direct all mail to the LONGACRE DISTRIBUTING CO., Mecca Building, New York City.

Century Comedies

1600 Broadway
New York

BILLY WEST

The funniest man on the Continent. The scream of the Screen. Forthcoming release

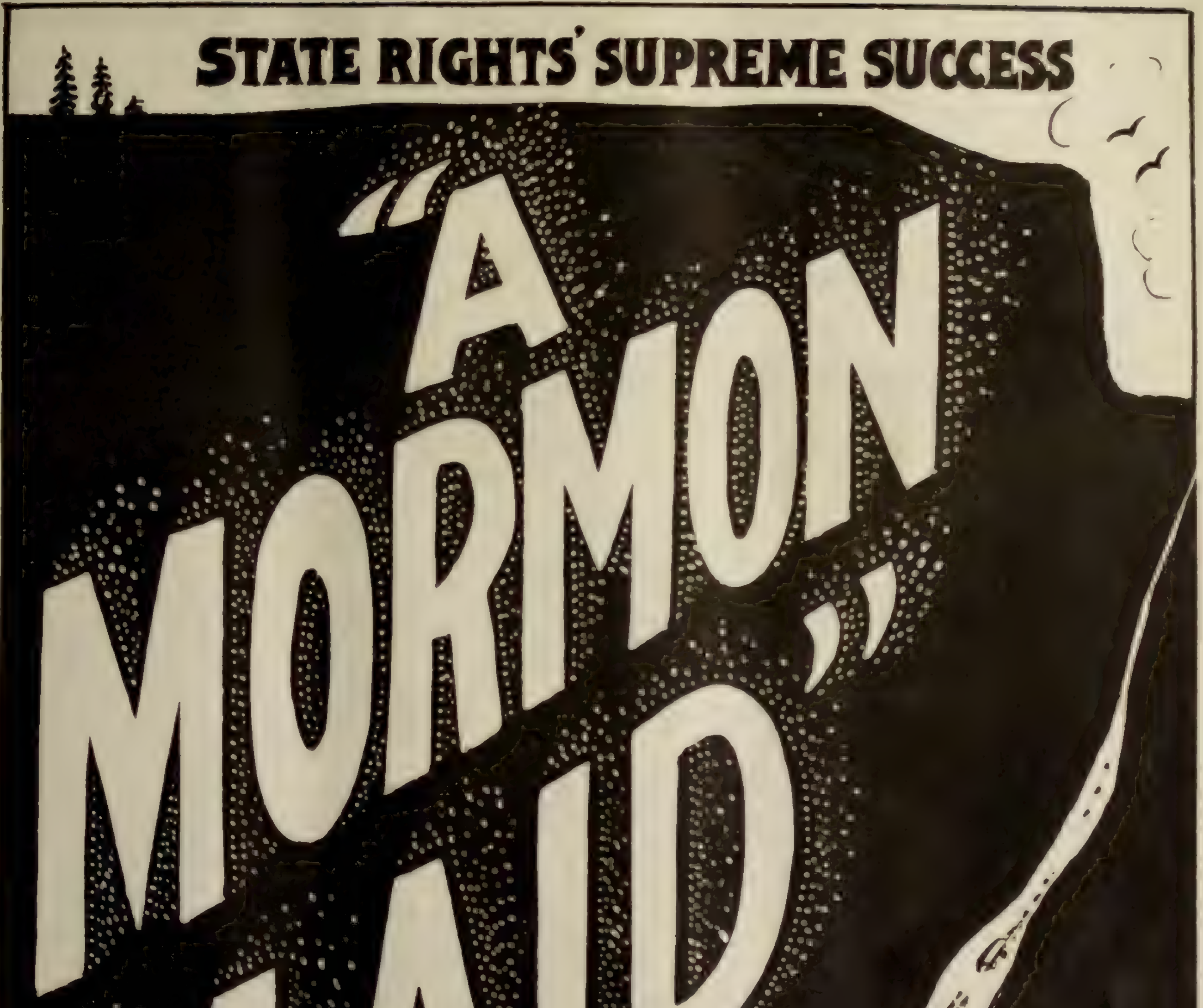
THE GENIUS

KING-BEE FILMS CORPORATION

LOUIS BURSTEIN
PRESIDENT & GEN'L. M'N'G'R
L. L. HILLER
TREASURER

NAT H. SPITZER
SALES MANAGER
LONGACRE BUILDING NEW YORK

FOREIGN REPRESENTATIVE
J. FRANK BROCKLISS INC.
729 SEVENTH AVE. N.Y.C.



STATE RIGHTS' SUPREME SUCCESS

"A MORMON MAID"

PRESENTING
MAE
MURRAY

CONTROLLED BY
FRIEDMAN ENTERPRISES
BENJAMIN FRIEDMAN, President.
HILLER and WILK
SELLING AGENTS
924 Longacre Bl'dg., N.Y.

Herbert Brenon

presents

the FALL of the ROMANOFFS with ILIODOR

former confidant of Rasputin, the Czar and Czarina

The Royal pair beseech Rasputin to save their secretly poisoned child

PHOTOGRAPHED BY J. ROY HUNT

Gregory Rasputin, the uncouth peasant and sham saint wormed his way into the Czar's court by playing on the superstitious credulity of the Imperial pair. He won their confidence by predicting the long-desired birth of a son, and then cruelly victimized the Czarina by pretending that the life of her child depended on him, and fostered this delusion with greater cruelty by alternately poisoning the Czarevitch and letting him get better.

Produced by special arrangement
with Mr. Lewis J. Selznick and the
Herbert Brenon Film Corporation

Address All Communications
ILIODOR PICTURE CORPORATION
729 Seventh Avenue

SELZNICK PICTURES

WHY? BOOK THESE!	HERE'S WHY!
HERBERT BRENON'S "THE LONE WOLF"	It's a smashing melodrama, a Brenon masterpiece, bigger success than "War Brides," at the Broadway, all the thrills of a serial in seven zippy reels.
NORMA TALMADGE in "THE MOTH"	Norma Talmadge is all the rage, every picture is a clean-up. "The Moth" is her most gorgeous role, a de luxe play with a knock-out punch.
CONSTANCE TALMADGE in "THE LESSON"	This young girl is already famous from her work as leading woman in Griffith productions; the public wants novelty—here's a new, brilliant star.
EVA TANGUAY in "THE WILD GIRL"	Millions have awarded Eva Tanguay the place of the most popular star in vaudeville; this is her picture debut; it will be a mint.

BLUEBIRD SPECIAL

"Mother O'Mine"

featuring

Rupert JULIAN and Ruth CLIFFORD

BOOKED SOLID

FOR 70 DAYS BY MARCUS LOEW

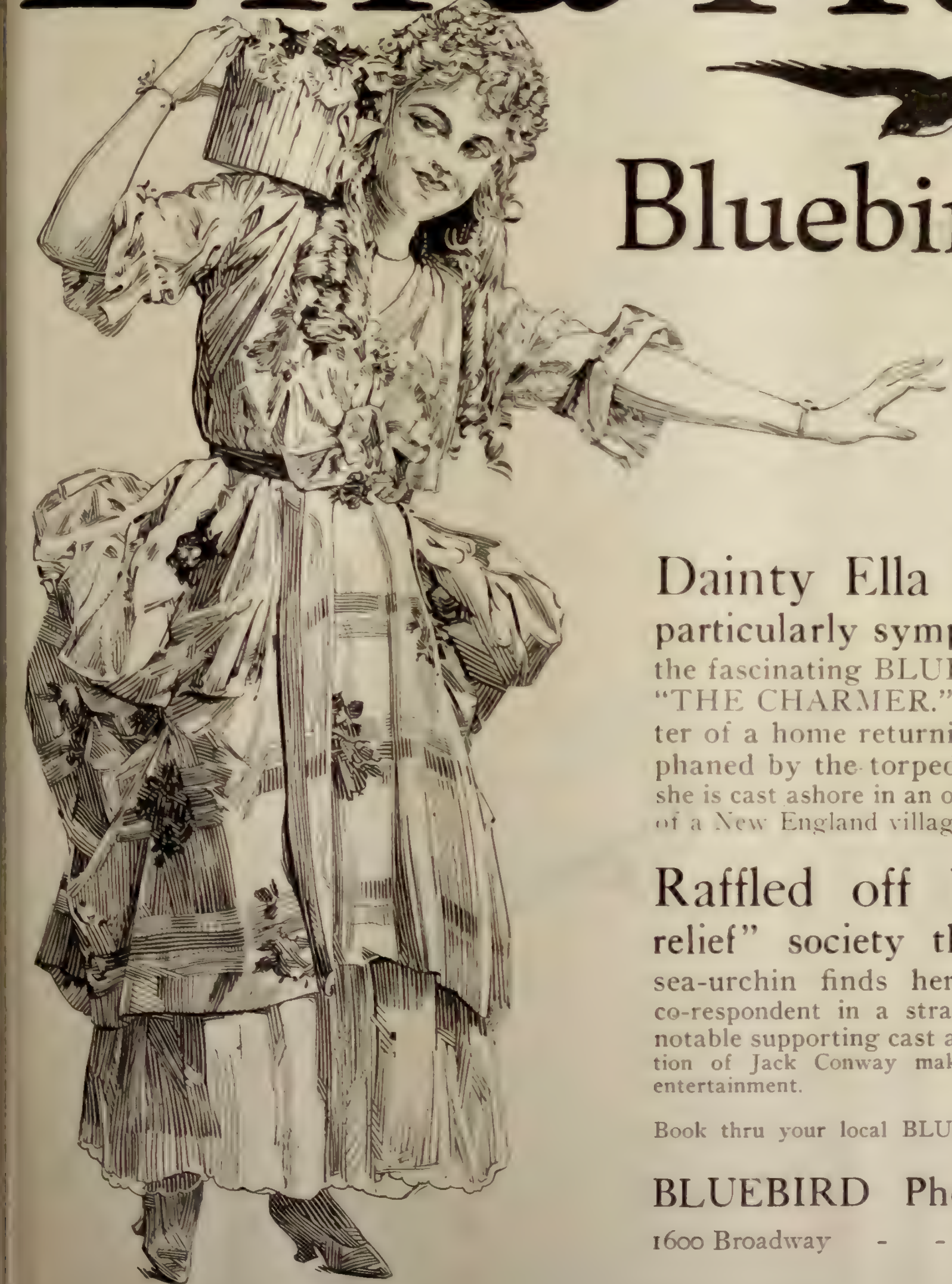
LAST WEEK we announced the BLUEBIRD SPECIAL—"Mother O' Mine"—as the finest screen production of the season—bar none. We requested Exhibitors to review it. Many did so. Among them was Marcus Loew. He booked it instantly, over his ENTIRE circuit FOR 70 DAYS SOLID. If it were possible for every Exhibitor to review "Mother O' Mine" in person, we would be assured of its booking in every theatre in America.

WE URGE you to review it in person at your nearest Bluebird Exchange; then book or leave it on your own personal review. It will play repeat with tremendous success. It is a magnificent production for the formal opening of ANY House. If you can't arrange to review it in person, BOOK IT on our recommendation. Book thru your local Bluebird Exchange or BLUEBIRD PHOTO PLAYS (Inc.), 1600 Broadway, New York City.

Ruth Clifford

Rupert Julian

Ella Hall



Bluebird Star

Dainty Ella Hall has a particularly sympathetic role in the fascinating BLUEBIRD Photoplay, "THE CHARMER." The little daughter of a home returning missionary, orphaned by the torpedoing of their ship, she is cast ashore in an open boat on the beach of a New England village.

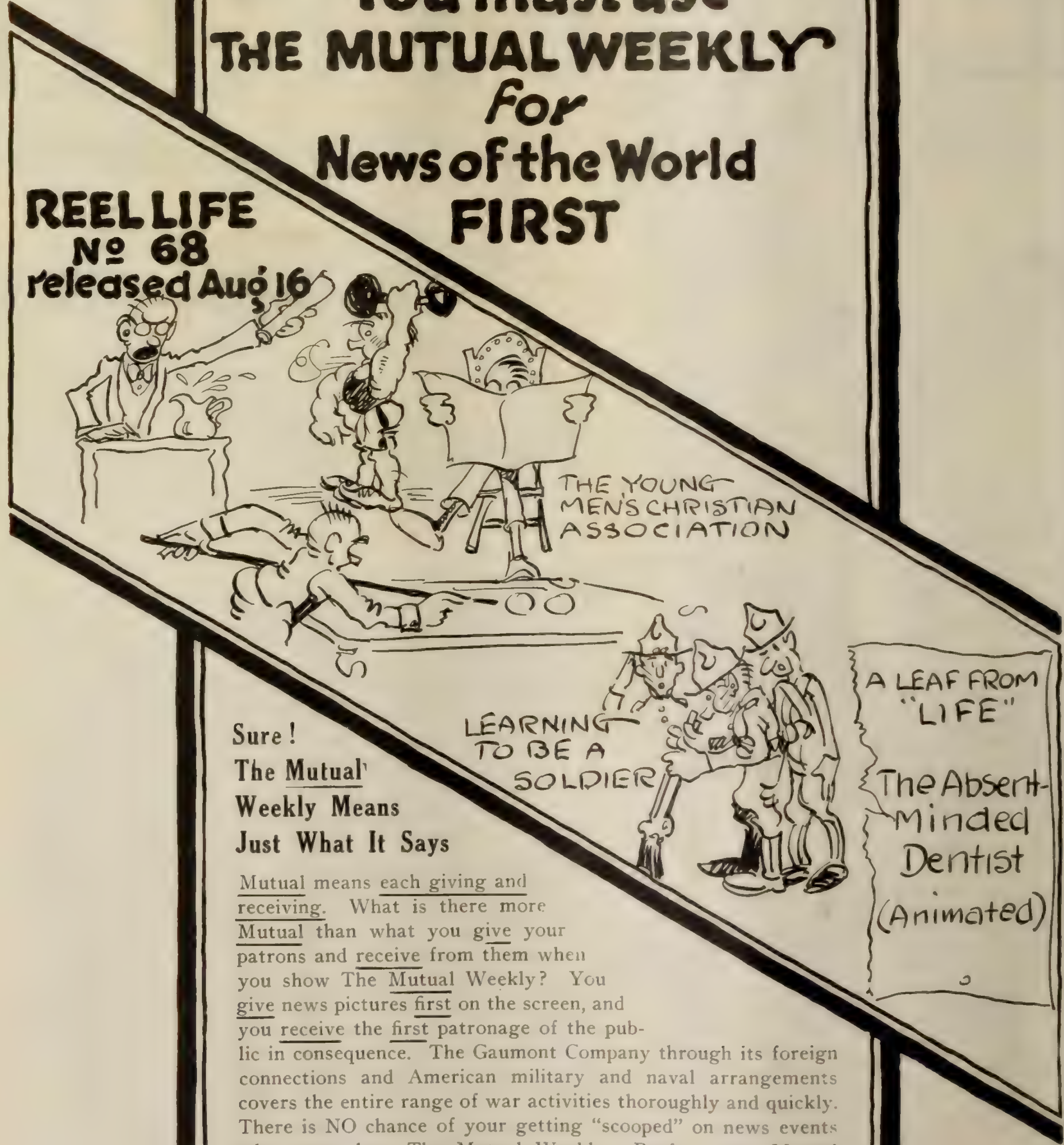
Raffled off by a "war relief" society this bewitching sea-urchin finds herself the innocent co-respondent in a strange divorce suit. A notable supporting cast and the brilliant direction of Jack Conway make this a splendid film entertainment.

Book thru your local BLUEBIRD Exchange, or

BLUEBIRD Photoplays (Inc.)
1600 Broadway - - - - NEW YORK

MUTUAL

You must use THE MUTUAL WEEKLY *for* News of the World FIRST


REEL LIFE
Nº 68
released Aug 16
THE YOUNG MEN'S CHRISTIAN ASSOCIATION
LEARNING TO BE A SOLDIER
A LEAF FROM "LIFE"
The Absent-Minded Dentist
(Animated)

Sure! The Mutual Weekly Means Just What It Says

Mutual means each giving and receiving. What is there more Mutual than what you give your patrons and receive from them when you show The Mutual Weekly? You give news pictures first on the screen, and you receive the first patronage of the public in consequence. The Gaumont Company through its foreign connections and American military and naval arrangements covers the entire range of war activities thoroughly and quickly. There is NO chance of your getting "scooped" on news events when you show The Mutual Weekly. Book at any Mutual Branch.

Gaumont Co.

LONDON FLUSHING PARIS

B. A. ROLFE presents

MABEL TALIAFERRO

THE star whose dramatic triumphs of the stage have been surpassed by her successes on the screen in

THE JURY OF FATE

A METRO wonderplay in 5 amazing acts - *Directed by Tod Browning*

Released on the
**METRO
PROGRAM
AUGUST 6.**

A RIOT wherever shown

EDEL of the Strand Theatre, New York, says:

"I cannot personally too strongly endorse the merits and earning power of this timely subject.

HULSEY of Dallas, Tex., says:

"Unquestionably the greatest picture since Birth of a Nation"

CAPER of the Liberty Theatre. Pittsburg=

"Liberty Theatre jammed to doors, — record business."

HAMBURGER of Chicago=

"The greatest money maker I ever saw in pictures"

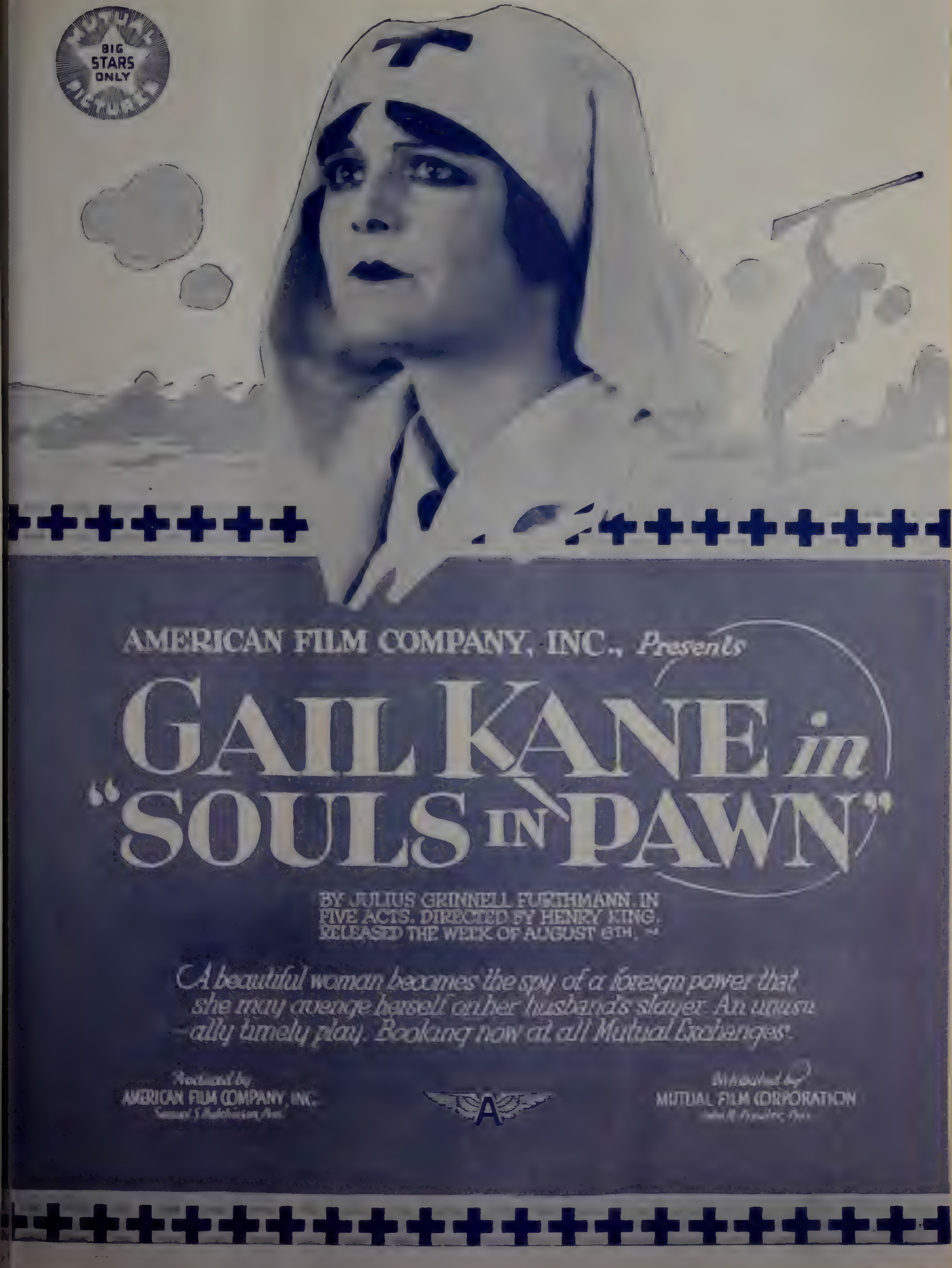
The Slacker

with Wonderful **Emily Stevens**

Written and directed by Wm. Christy Cabanne

Opening Strand Theatre, New York, August 5.

SEE YOUR NEAREST **METRO** EXCHANGE FOR BOOKING



AMERICAN FILM COMPANY, INC., *Presents*

GAIL KANE *in* "SOULS IN PAWN"

BY JULIUS GRINNELL FURTHMANN. IN
FIVE ACTS. DIRECTED BY HENRY KING.
RELEASED THE WEEK OF AUGUST 6TH.

A beautiful woman becomes the spy of a foreign power that she may avenge herself on her husband's slayer. An unusually timely play. Booking now at all Mutual Exchanges.

Produced by
AMERICAN FILM COMPANY, INC.
Samuel S. Hutchinson, Pres.

Distributed by
MUTUAL FILM CORPORATION
John R. Freuler, Pres.

MUTUAL PICTURES
BIG STARS ONLY

Frisco's Biggest Theatres Run Mutual Features A Solid Week!

TIVOLI
2200 SEATS

STRAND
1800 SEATS

PORTOLA
1400 SEATS

RIALTO
1600 SEATS

MARKET STREET
1100 SEATS

San Francisco's five biggest theatres have solved the problem of big box-office receipts with Mutual Pictures—"Big Stars Only." These dominant and successful theatres run Mutual Features a solid week.

Such big stars as Mary Miles Minter, Gail Kane, Marjorie Rambeau, William Russell, Charlie Chaplin and a host of others are booked for full week runs by these enterprising exhibitors.

What's good for San Francisco is good for you. Whether you have a 4000 seat house in a big city, or a 200 seat house in a small town. MUTUAL PICTURES—"BIG STARS ONLY"—will help you make money. You can book MUTUAL PICTURES—either in series, on open booking, or you can arrange for two Mutual Features each week—regularly.

Ask your Mutual Exchange for a screen examination. There are big things coming. Write or visit your nearest Mutual Exchange at once for full particulars.

MUTUAL'S
"BIG STARS ONLY"

★ Ann Murdock
★ Mary Miles Minter
★ Otis Skinner
★ Gail Kane
★ William Gillette
★ Julia Sanderson
★ Edna Goodrich
★ Olive Tell
★ William Russell
★ Marjorie Rambeau
★ Charlie Chaplin
★ Juliette Day
★ Margarita Fischer
★ Jackie Saunders
★ Helen Holmes
★ Nance O'Neil

CATALOG FREE! An illustrated catalog of 1924 Mutual Pictures, showing just what Mutual offers you, will be sent free to any exhibitor. Write your nearest Exchange.

MUTUAL FILM CORPORATION
JOHN R. FREULER, President
Executive Offices: 220 S. State St., Chicago
Exchanges Everywhere

BIG
STARS
ONLY

Mutual Film Corporation

Will Soon Present The
Most Beautiful Star in America

Edna Goodrich

IN A SERIES OF SUPER-DE LUXE MUTUAL PICTURES. AMONG THE FIRST TO BE PRESENTED WILL BE

"QUEEN X"
"A DAUGHTER OF MARYLAND"
"REPUTATION"
Director JOHN B. O'BRIEN

Don't miss this opportunity. Send in your application at once! Call, wire or write your nearest Mutual Film Exchange.

MUTUAL FILM CORPORATION
John R. Freuler, President
EXECUTIVE OFFICES: 220 S. STATE ST., CHICAGO
Exchanges Everywhere

CUB **CUB**

CUB COMEDIES

FEATURING

GEORGE OVEY

Maintain a standard of rapid
fire mirthful situations

"Jerry on the Railroad"

RELEASED AUGUST 9TH

through the

MUTUAL FILM CORPORATION

Routes "Jerry" through miles of near accidents but
demonstrates his ability "not to go too far."

COMEDIES **DAVID HORSLEY PRODUCTIONS** **COMEDIES**

Christie Comedies

Beautiful talented vivacious

Margaret Gibson

A COMEDY ACTRESS possessing all the charm and ability of a big-feature star is indeed a rarity. But it is the rare cleverness of the Christie scenarios, the rare youth and capability of the Christie casts and the rare directing skill of *Al. E. Christie* that induced Margaret Gibson to forsake the big-feature field to help produce CHRISTIE COMEDIES. Her individual superiority combines happily with the superior stories, casts and direction that make the very name CHRISTIE COMEDIES identical with the word *superior*.

The most recent of Margaret Gibson's CHRISTIE COMEDIES are

SKIRTS	HER MERRY MIXUP	HONEYMOONERS
July 21st	Aug. 7th	Aug. 21st

Christie Film Co.

Sunset Blvd at Gower - Los Angeles, Cal.

Service to Exhibitors

GENERAL news of the motion picture industry, embodying the activities of the many producing units, distributing organizations and exhibitors is read in the MOVING PICTURE WORLD first.

Not only does this publication report *news* first, but when you get it from the "*World*" you get it right. No attention is paid to rumors. Every bit of news is investigated and only authentic items published. Working on this policy, we have established an unshaken reader confidence in the MOVING PICTURE WORLD.

The various departments of this publication, in the hands of the most capable staff to be had, have advanced to the highest point of service efficiency.

The MOVING PICTURE WORLD, fearless and truthful and enjoying, now and for years, the largest net paid circulation of any Exhibitor paper in the industry, is the best weekly guide to success to those who follow it.

Subscription price

Domestic—$3.00 per year; Canada—$3.50 per year; Foreign—$4.00

Advertising Rates Given on Request.

WILLIAM FOX POLICY

Standard Pictures

Open market releases.

Independent contract for each picture.

One or all can be booked.

Length from 7 to 10 reels.

First come, first served.

Dates can be fixed now.

Subject	Release Date
THE HONOR SYSTEM	August 26th
JACK AND BEANSTALK	Sept. 2nd
WILLIAM FARNUM in THE CONQUEROR	Sept. 16th

FOX SPECIAL FEATURES

One release each week may be contracted NOW.

Stars: GEORGE WALSH, VIRGINIA PEARSON, VALESKA SURRATT, DUSTIN FARNUM, GLADYS BROCKWELL, MIRIAM COOPER and others.

Length—5 and 6 Reels.

Each picture based on a successful novel or stage play.

* * *

EXHIBITORS TAKE NOTE

Fox Kiddie Series may be contracted to begin in September.

Theda Bara Superpicture Series may be contracted to begin in October.

William Farnum Superpicture Series may be contracted to begin November.

Henry Lehrman's Sunshine Comedies Series may be contracted to begin in October.

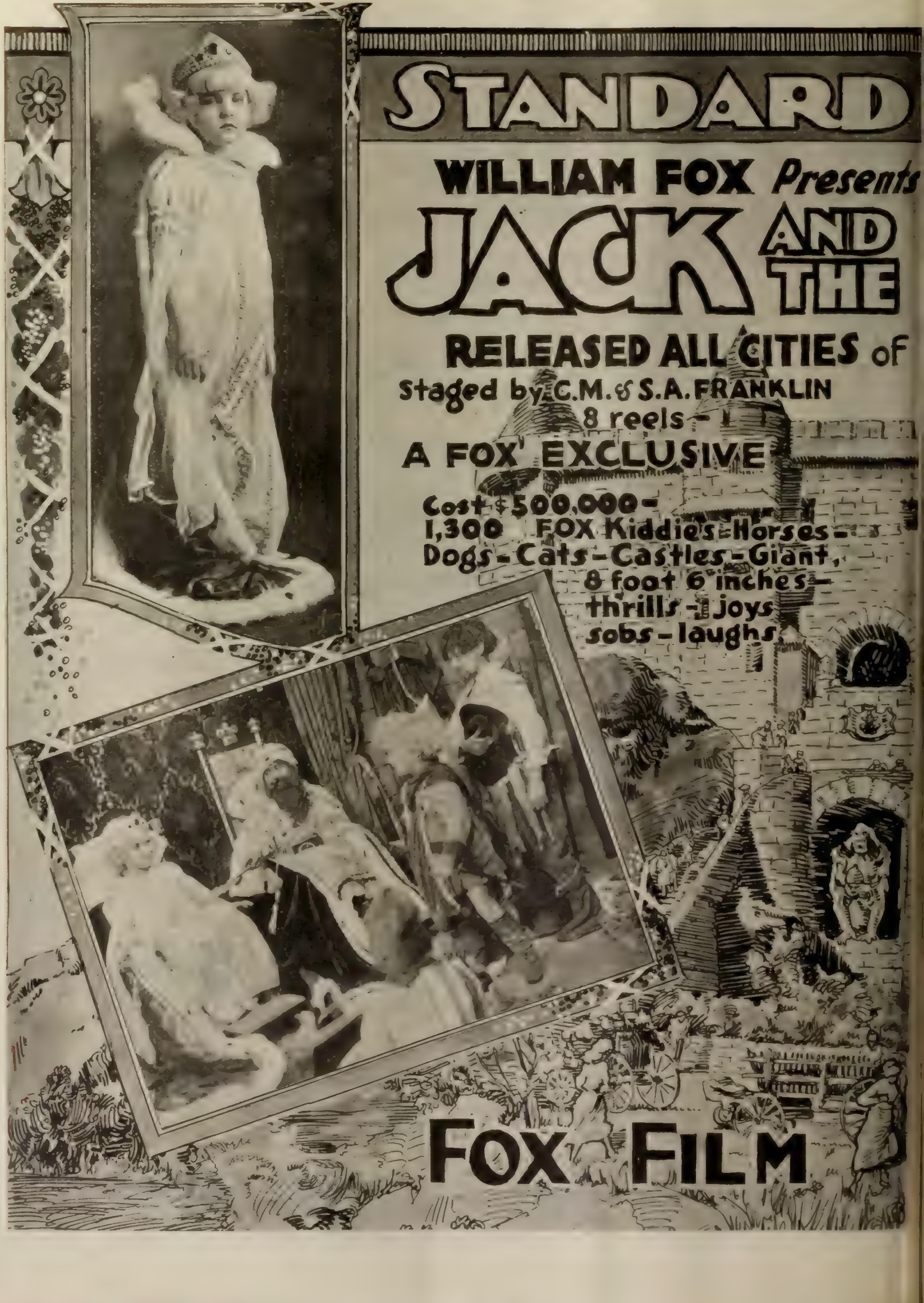
* * *

OTHER FOX ANNOUNCEMENTS TO FOLLOW SHORTLY

Keep your booking sheets open and join the band wagon of prosperous showmen.

Call at our nearest exchange now—Don't delay.

Fox Film Corporation



STANDARD

WILLIAM FOX *Presents*

JACK AND THE

RELEASED ALL CITIES of

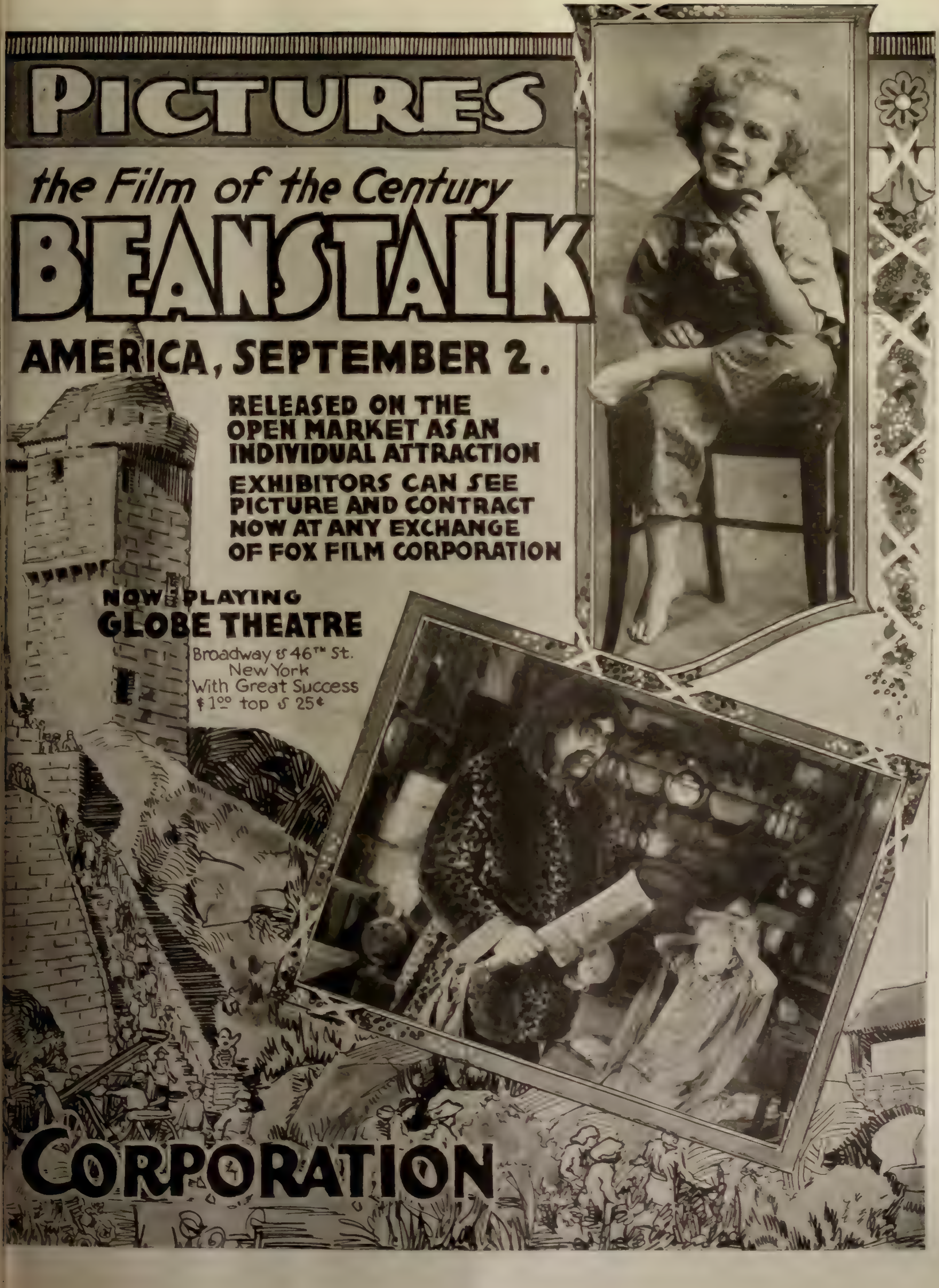
Staged by C.M. & S.A. FRANKLIN

8 reels –

A FOX EXCLUSIVE

Cost $500,000 –
1,300 FOX Kiddies – Horses –
Dogs – Cats – Castles – Giant,
8 foot 6 inches –
thrills – joys
sobs – laughs,

FOX FILM



PICTURES

the Film of the Century

BEANSTALK

AMERICA, SEPTEMBER 2.

RELEASED ON THE OPEN MARKET AS AN INDIVIDUAL ATTRACTION

EXHIBITORS CAN SEE PICTURE AND CONTRACT NOW AT ANY EXCHANGE OF FOX FILM CORPORATION

NOW PLAYING
GLOBE THEATRE
Broadway & 46th St.
New York
With Great Success
$1.00 top & 25¢

CORPORATION

STANDARD PICTURES

WILLAM FOX *Presents*

R.A.WALSH'S Masterdrama
with an ALL STAR FOX CAST

"The Honor System"—

10 Reels—A Fox Exclusive

GLADYS BROCKWELL

FOR RELEASE THROUGHOUT AMERICA ON AUGUST 26TH

THE GREATEST HUMAN STORY EVER TOLD ON SCREEN or STAGE

APPLY FOR BOOKINGS
ANY FOX EXCHANGE

GEORGE WALSH

NEW YORK NEWSPAPERS VERDICT:

A TRIUMPH — N.Y. Sun

"THE HONOR SYSTEM" THE GREATEST PICTURE EVER MADE — N.Y. American

WILLIAM FOX DESERVES PRAISE AS PRODUCER — N.Y. Times

WILL ENTERTAIN AND MAKE YOUNG AND OLD THINK — N.Y. HERALD

LYRIC THEATRE CROWDED AFTER PLAYING "THE HONOR SYSTEM" IN ITS 3d MONTH — N.Y. Morning Telegraph

MIRIAM COOPER

RELEASED ON OPEN MARKET AS AN INDIVIDUAL ATTRACTION

EXHIBITORS CAN SEE PICTURE and CONTRACT NOW at ANY EXCHANGE OF

FOX FILM CORPORATION

STANDARD PICTURES

WILLIAM FOX *Presents*
THEDA BARA *in*

CLEOPATRA

A Superpicture — Release date later

WILL BE RELEASED ON THE OPEN MARKET AS AN INDIVIDUAL ATTRACTION TO EXHIBITORS AFTER IT'S NEW YORK RUN IN SEPTEMBER

The most extravagant Film of amazing scenes and situations ever attempted on stage or screen.

FOX FILM CORPORATION

STANDARD

WILLIAM FOX *Present*

The CON

Released through
A FOX
Staged by R.A

Cost $300,000
–8,000 people
–1,000 horses

RELEASED
MARKET
INDIVIDUA

Exhibitors can se
now at any
Fox Film

WILL PLAY

Broadway & 46
beginning Sep
from $1.00 to
indefinit

FOX FILM

PICTURES

WILLIAM FARNUM *in*

QUEROR

nerica Sept. 16th

XCLUSIVE

ALSH—8 reels

Photographed
in California,
Texas, Mexico

N THE OPEN
AS AN
TTRACTION

cture & contract
change of
rpoiation

LOBE THEATRE

reet, New York
at prices
5¢, for an
ngagement.

CORPORATION

FOX SPECIAL
BIG NEWS
WILLIA
EACH WEE
NOVE
GEORGE WALSH
MIRIAM COOPER
JUNE CAPRICE
VALESKA SURATT
FOX FILM

FEATURES

GOOD NEWS

FOX WILL RELEASE ONE SPECIAL PICTURE BASED ON A SUCCESSFUL STAGE PLAY OR DURING THE COMING SEASON *with*

GEORGE WALSH
VIRGINIA PEARSON
VALESKA SURATT
GLADYS BROCKWELL
DUSTIN FARNUM
MIRIAM COOPER
JUNE CAPRICE
AND OTHERS

VIRGINIA PEARSON

First Release September 2nd

Contract basis–Applications accepted now.

WIRE, WRITE OR CALL AT NEAREST FOX EXCHANGE

GLADYS BROCKWELL

DUSTIN FARNUM

CORPORATION

LAUGH with LEHRMAN
The WIZARD of WIT

Join the rollicking, frolicking exhibitors who are going to laugh their way to success WITH

HENRY LEHRMAN'S Master Comedies

FOR

WILLIAM FOX

PRODUCED BY SUNSHINE COMEDY CO.

HENRY LEHRMAN COMEDY GENIUS

HENRY LEHRMAN'S TWO-REELERS READY NOW

HIS SMASHING CAREER
MILK FED VAMP
DAMAGED-NO GOODS
SHADOWS of her PEST

All Star Casts Elaborate Productions Clean Humor

Released every second week beginning October 1st 1917
Trade Showings in every important center

TWENTY-SIX SIDE-SPLITTING SCREAMS A YEAR

FOX FILM CORPORATION
130 WEST 46TH STREET, N.Y.C.

KLEINE EDISON SELIG ESSANAY

BOOK IT *NOW*

H. B. WARNER

Supported by

Miss Violet Heming and W. Lawson Butt

in

"THE DANGER TRAIL"

Just the thing to pack 'em into ***your*** theatre during the red-hot days. James Oliver Curwood's gripping drama of the snow country. Wonderful snow stuff and posters in four colors playing up the deep snows. A wonderful production for the sizzling months. Take advantage of a wonderful star, an exciting plot and cold weather scenes.

Ask Your K-E-S-E Exchanges About These Comedies

"A HOLE IN THE GROUND"
"A DAY AND A NIGHT"
"A RUNAWAY COLT"
"A BRASS MONKEY"
"A RAG BABY"
"A DOG IN THE MANGER"

Gales of Laughter!

RED SEAL SELIG PLAYS

SELIG POLYSCOPE CO.

Chicago, Illinois

K-E-S-E K-E-S-E K-E-S-E K-E-S-E

GENERAL FILM COMPANY.

In a thrilling exploit of daring, the gentleman bushranger comes to the rescue of a defenceless woman.

The Further Adventures of Stingaree

E. W. HORNUNG

Author of

"RAFFLES"

and

Kalem's Original
"Stingaree" Series

Featuring

TRUE BOARDMAN

the original

"Stingaree"

Two Reels Weekly of Laughs and Thrills and Human Interest

Marin Sais	**"Ham" and "Bud"**
in	in
A Whirlwind Western Series	Rollicking One-Reel Comedies
"THE AMERICAN GIRL"	"HAM" COMEDIES

Four-color one, three and six-sheet lithographs for all two-reel pictures and one and three-sheets for the one-reelers.

KALEM COMPANY

235 West 23d Street New York City

Distributed Exclusively by the General Film Company.

MOVING PICTURE
WORLD

Entered at the General Post Office, New York City, as Second Class Matter

Founded by J. P. CHALMERS in 1907.

Published Weekly by the

CHALMERS PUBLISHING COMPANY

17 MADISON AVENUE, NEW YORK CITY.

(Telephone, 3510-3511 Madison Square)

J. P. Chalmers, Sr	President
J. F. Chalmers	Vice-President
E. J. Chalmers	Secretary and Treasurer
John Wylie	General Manager

The office of the company is the address of the offi.ers.

CHICAGO OFFICE—Suite 917-919 Schiller Building, 64 West Randolph St., Chicago, Ill. Telephone, Central 5099.

PACIFIC COAST OFFICE—610-611 Wright and Callender Building, Los Angeles, Cal. Telephone, Broadway 4640.

SUBSCRIPTION RATES.

United States, Cuba, Mexico, Hawaii, Porto Rico and Philippine Islands	$3.00 per year
Canada	3.50 per year
Foreign Countries (Postpaid)	4.00 per year

Changes of address should give both old and new addresses in full and be clearly written. Two weeks' time should be allowed for change.

ADVERTISING RATES.

CLASSIFIED ADVERTISING—One dollar for twenty words or less; over twenty words, five cents per word.

DISPLAY ADVERTISING RATES made known on application.

NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, P. O. Box 226, Madison Square Station, New York, and not to individuals.

"CINE-MUNDIAL," the monthly Spanish edition of the Moving Picture World, is published at 17 Madison Ave. by the Chalmers Publishing Company. It reaches the South American and Spanish-speaking market. Yearly subscription, $1.50. Advertising rates on application.

(The INDEX to this issue is on page 996.)

Saturday, August 11, 1917

Facts and Comments

THE insinuations and intimations of President Ochs and some of his friends regarding the split at Chicago, through which they are trying to spread the idea that it was engineered by and carried out in the interest of the trade papers, are most laughable and absurd. To say that men like Messrs. Wells, Varner, Rembusch, Momand, Wonders, Fait, Crandall and others were the tools of trade papers or of any other outside interest is so ridiculous and nonsensical that it seems foolish to even refer to it. It does serve, however, as another shining example of those tactics and methods of the league president to which we already have called attention in several previous issues.

IF FILM manufacturers and producers would only do a little direct and personal interviewing among intelligent theater patrons they would be convinced for all time to come as to the necessity for clean and wholesome pictures. A prominent business man put the matter very clearly the other day when he said that a couple of years ago he used to go to see pictures as often as twice or thrice weekly, but now he does not go that often in a month. He and his family have become disgusted with the present day run of films depicting almost exclusively marital infidelity and conditions that undermine the home life. A few weeks ago the writer heard practically the same criticism from another gentleman when he said that he had reached that point where he was afraid to take his wife and daughters to their neighborhood picture theater until he had first seen the program himself. And the theater referred to was in a first-class suburb and ran the highest class of present day realeases.

* * *

THE advisability of organization on a sound basis among exhibitors is becoming more and more evident. That the Exhibitors' League has been cursed by so much inside politics for practically all the years of its existence, and never more so than at present, is to be regretted. This condition is the one thing more than all others that has handicapped the exhibiting end of the industry and prevented it from assuming its rightful place in trade representation. Not only this, but organizations representing other branches of the industry have been so far unable to consult with any really representative organization of exhibitors. This is a condition that should be remedied without further delay, and we hope it will.

* * *

JUDGING from our correspondence and from actual conditions in the east here it is quite evident that the hot weather slump in the exhibiting end of the business has not been so severe as last season. The epidemic of last year had much to do with the drop in theater attendance and fortunately we are, as far as can be seen at present, to be free from this pitiful scourge of the children this year. All of which would seem to indicate that the resumption of business this fall will be more rapid and undoubtedly in larger volume. Exhibitors everywhere should, in our opinion, anticipate a season of good business.

* * *

ELSEWHERE in this issue the plans of the new American Exhibitors' Association are outlined. We recommend these to the careful consideration of all exhibitors throughout the country.

* * *

THERE is another angle on the question of exhibitors' organization that we would like to call attention to at this time. There is a good deal of truth in the claim that heretofore a large proportion of the bigger men representing the larger interests in the exhibiting end of the business have not taken any interest in the cause of exhibitors' organization. It is probably true that only a few of the more prominent exhibitors have so far identified themselves with the cause of the exhibitor. We believe this is a condition that should be remedied, as the smaller exhibitor and the large number of smaller houses throughout the country are a most necessary and integral part of the business. For this reason we hope to see exhibiting interests, such as represented in the First National Circuit, more actively interested in the cause of exhibitor organization in the immediate future.

High Class Exhibition

By Louis Reeves Harrison

GIVE the ordinary man a choice as to where he may live and he will instinctively select surroundings of beauty in preference to those of ugliness, but utility counts heavily with him. It is not from choice, but from necessity, that he often plants his home where environment affords him little pleasure. The positive character of daily occupation thus harshly limits his enjoyment of life. He gets so sick of hideous monotony on all sides of his dwelling place that he goes to the picture show for a refreshing glimpse of existence in its more attractive aspects. Still more do decent women, with their inborn desire for cleanliness, love what delights the eye.

Back in the days of the one-reel photoplay, with a few exceptions, the indoor settings were disgusting when not ridiculous, and the outdoor backgrounds so revolting and out of the mood of the story that only the new art's novelty saved it, but there has been a gradual change for the better—it is no longer a question of photographing something, but of having something worth photographing before beginning to turn the crank of a moving picture camera. There are today some veritable pictures presented on the screen, thrilling the spectator with their beauty instead of dulling his senses with mechanical repetition.

First-class producers have come to recognize the necessity of true artistry in an entertainment, and many struggling little exhibition enterprises would gain a solid underpinning if more thought was devoted to artistry of presentation. Conceding that interest in the pictured story is of first importance, people attending the place where it is shown are affected by their surroundings from the moment they enter the theater.

Most of the theaters first provided for the exhibition of moving pictures were makeshifts, mere alterations from store buildings or other business structures, from which the audience was glad to get away as soon as its members had seen all they wanted on the screen. This might seem desirable at first thought, but it is bound to leave an unfavorable effect in the end and lead people to go where they get the most comfort, the most courtesy and the most satisfactory accommodations. Audiences leave the sordid and ugly vulgarities of life for mental refreshment, and they are insensibly affected by their immediate surroundings when they go out for a pleasant evening at the show place.

Some of the theaters which have been especially constructed for the exhibition of pictures have had dumped into them whatever the contractor could purchase at the lowest possible cost to himself, with a lot of ginger-bread decorative schemes vulgarizing, rather than beautifying the edifice. No matter what the structure for public entertainment, its artistic fitness, quite as well as its general utility, should be reflected in its design—it should suit the ideals for which it is built.

Going into a "dump" of any kind, whether a gloomy hall of Puritanical severity, or a receptacle for discarded theatrical rubbish, the people get an effect which is bound to influence them and their judgment of what is shown on the screen. Many a fine painting has been unappreciated from the lack of a suitable frame or from the absence of any at all. If our products are to be greatly improved, reflecting a progressive public taste, the places of exhibition might as well keep pace with that spirit of progress. Nothing would be lost if they led the way with houses of dignity, refinement and good taste.

It goes without saying that locations count, especially in large cities. I happen to know of an interesting case. A large theater in a populous center, accessible because of converging lines of travel, on a street filled with passers-by flourished in spite of poor shows, bad ventilation and a brutal indifference to the comfort of patrons. The old trick of keeping the people in line at the box office was worked every evening and a complaint of discourtesy on the part of an attendant was laughed to scorn. Neighborhood people became disgusted and wondered in mild good nature how the management of such a place got away with it.

A lot of mysterious work went on a block away and one night a new and rival theater opened with high prices, but with fine ventilation, courteous attendants, comfort rooms for both sexes, and an auditorium built and decorated on lines sincere, pleasing and based on true artistic principles. It drew tremendous patronage from the outset and closed the old house in little less than one year. There was nothing about the place to give a man of intelligence mental indigestion, and its good cheer appealed to the less discriminating mass of motion-picture fans.

Neighborhood people, especially those of good taste, gave the new place their solid support, and the others followed like sheep—the easily pleased goes where the crowd goes. They gradually abandoned the hideous old theater—they followed where quality led the way. An exhibitor in a favorable location thus increases his support, and one less fortunately placed may overcome the peril of limited patronage by drawing from other neighborhoods through the steady fame he is bound to gather when he proves his superiority of presentation, his finer selective taste in subjects and his sincere desire to please the public.

There are many such cases, really beautiful houses, superior to the average theaters, affording a sense of charm by themselves and conferring dignity on the pictures shown. To generally realize the ideal presentation of our best releases, thus winning the lasting respect of a patronage very much to be desired, these best examples should be studied. They are designed to put almost any audience in a state of pleased receptivity. They foster good feeling toward the splendid young art in whose evolution we are privileged to participate; they are educational in the matter of public taste, and they evoke a response from the public wherever they exist which is a source of pronounced financial satisfaction to their owners and managers.

MARK THE PROPHECY—It is only a question of time when the best of such houses, especially those avoiding meaningless and rank sensational releases, will reach out so strongly to the real spirit of our people that they will become social centers in their way, entertaining while enlightening, a source of such fine happiness to those who attend, that intermissions and ample lobbies will come into vogue, with a neighborhood commingling which will make each such place a social factor in our daily lives.

To this end delightful music and sincere courtesy on the part of attendants will materially contribute, as they are already doing in first-class exhibitions. The keynote of exhibition is almost exactly that of successful production—SINCERITY. Even when a man does not know exactly how to suit his patrons, he becomes a winning personality himself when he shows he is really trying his best. The average American has, what the European rarely has, an amusing sense of his own imperfections, hence his generosity to the man of honest effort.

Through the Periscope

By Sam Spedon

NOW that we have returned from the "firing line" to the quietude of our sanctum-sanctorum, we are pondering over the many things we heard and saw in Chicago. We heard and saw so much it is impossible to say all we would like to at one sitting. We offer for your consideration just a few optimistic and philosophical thoughts that may be worth your while.

Who Knows?

Any man or body of men has a perfect right to start a trade paper, a new exhibitors' organization or anything else if it is done on a business basis, fairly, squarely and above board. If an enterprise or organization succeeds on its merits and proves itself superior to others it will and must gain the respect, approval and support to which it is justly entitled. Any organization formed for the betterment of the industry, founded and grounded on right policies, has every chance in the world to establish itself, all things being equal.

There is a division in the National Exhibitors' League of America, and now we have with us the American Exhibitors' Association, which promises to show us what a national exhibitors' organization should be. We hope it will, and we shall watch its progress with much interest, not because we love the old league less, but because we love the exhibitors more; if it benefits them more it will be for the good of all.

All advancement in the progress of the world has been punctuated by wars or upheavals of some kind, and who knows what this recent disturbance in the National League may presage for the good of all concerned. Surely those who have the interests of the exhibitors at heart cannot be jealous or disgruntled if the new exhibitors' association helps the exhibitors and accomplishes things for their betterment, any more than a parent can be jealous of his own offspring if it surpassed him in its usefulness and success. We gave the old man a chance; why not give the "Kid" a show?

We Must Admit It.

At all conventions and assemblies there are a certain few who are prone to antagonize, right or wrong. These few are a disturbing element for some reason or other. The very sound of their voices is discordant, and they always try to impress others with a sense of their self-importance.

If they were sincere in their purposes and displayed judgment and logic in voicing their opinions instead of airing their sentiments and grievances like a lot of spellbinders or ward politicians we might regret their silence. Men of this type should be quieted in all conventions and assemblages, or persuaded to make their sentiments and grievances known to some other member who might speak for them, for the sake of harmony, even though it be at the great self-sacrifice in not hearing themselves talk.

Not a Plaything.

Let us put away childish things and act after the manner of men, full grown and of lawful age. We are no longer in our infancy. We have ceased to crawl; we are at last able to stand on our hind feet, upright and man fashion. Put away petty jealousies, criminations and recriminations. We have among us a lot of big men who are trying and doing things for the industry. We also have in our midst a lot of "boobies" who are envious of those who succeed, where others have failed, accusing the successful ones of depriving them of the credit of accomplishing what they found impossible to do. The motion picture is no longer a plaything in the hands of "children." It is time we sustain the dignity of the industry and conduct ourselves as men of business and business affairs.

An Acknowledged Compliment.

We attended a luncheon at the Hamilton Club given to a party of representative stars and press people, on Friday, July 20. It wasn't the first time the motion picture players have been received by this great organization of Chicago's leading business men and one of the strongest republican units of the United States. The representative of the MOVING PICTURE WORLD was invited to a seat at a table with members of the club, which was accepted with much appreciation as a compliment to the motion picture industry, as an evidence that it was recognized as a business by business men, and your humble scribe so acknowledged it when called upon to speak.

Come Again.

The recent convention at Chicago revealed among the delegates a whole lot of good material and ability that ought to be cultivated. Never before has there been seen at a convention such a personnel of keen and smart looking business men; many of them from the West and South had never before attended a national convention of exhibitors.

Veni, Vidi, Vici.

No one attended the national convention in a fairer and more neutral state of mind, entirely impersonal and impartial in our views and devoid of all prejudice. We must admit, however, that we recognized from the beginning a suppressed determination on the part of both factors to carry out their intentions at any cost. We learned afterward that the supporters of the president were determined to re-elect him to vindicate his last year's administration and secure the convention's indorsement of The Trade Review as the piece de resistance of his administration. On the other hand the opposition was diametrically opposed to Mr. Ochs' re-election, and did not recognize the Trade Review as a factor in the affairs of the exhibitors' league, in fact did not think that any trade paper should enter into its business affairs. Mr. Ochs' supporters accomplished their objects; elected their candidate, and indorsed his trade paper, and these were the only tangible things done at the convention during the three days it was in session; everything else went by the board.

Ponderings.

"No man is bigger than the organization." The fellow who said this said a mouthful.

No man is sufficient in himself. Without organization and co-operation he is helpless.

"A house divided against itself cannot stand." Truer words were never spoken.

"Back!" said the king to the incoming tide, and then he was submerged by the onrushing waves. He was over his head, and they didn't have a pulmotor to revive him.

In the Interest of the "Square Deal"

WHEN the official document known as the president's annual address is presented before an exhibitors' convention and made a part of the proceedings of that meeting it has been the custom of the Moving Picture World to print said document in full, provided it presented a record of genuine achievement or contained information of real value to the trade. Unfortunately the paper alleged to be the "president's address," which was read at the recent Chicago convention of the Exhibitors' League, did not measure up to the requirement, so it was given only passing mention in what is generally conceded to be the best story printed of the Chicago fiasco.

We refer to the aforesaid document as the "alleged president's address" for the reason that we do not believe it was written by the president, Mr. Ochs. Whatever objections we may have to Mr. Ochs in his capacity as president of the Exhibitors' League we have never included in that category such manifestations of moral obliquity as lying or unfairness. Whatever else Lee Ochs may have done that has not appealed to us as the proper thing to do under certain circumstances, we have never believed that he would tell an untruth. He has been hailed as the apostle of "The Square Deal" by his friends; he admits it himself and we do not deny that he is such—from his point of view. Hence we say he could not have written the said "address."

We wish to record the belief in all sincerity that if Lee Ochs had written the "address," credited to him and read at the convention by another person, he would have written a true story of his year of effort and it would have been the more forceful by reason of being truthful—and of no discredit to him.

A further and last reason why we believe Lee Ochs did not write the said "president's address" is because it is, in certain particulars, untrue. That portion of it which is not pointed falsehood is the mere vaporing of an optimistic brain to which the wish is the father of the thought expressed—written of things as one would like them to be, not as they are. So we say again: Lee Ochs did not write the "president's address" attributed to him because he is an honest man and always for "The Square Deal."

Now, we have said that the aforesaid "president's address" is, in certain particulars, untrue. Our reason for mentioning these particulars is that they concern the Moving Picture World, so let us see: In the fourth paragraph of the written report a statement begins as follows:

> The outstanding achievements of the administration was the founding of a publication devoted to the interests of the motion picture exhibitor. As the exhibitor grew to be a more important figure in the industry he found it was necessary to voice his needs and grievances in the motion press. This meant more than the mere writing of letters to the editor. It was felt there should be a publication avowedly in the interest of the exhibitor, protecting his rights and aiding him in the successful prosecution of his business. How weak the position of the exhibitor really was through the lack of a journal courageous enough to represent him and his interests was plainly shown when the Motion Picture Board of Trade, an organization of manufacturers, decided to fight the annual exposition which had been held by the exhibitors' organization in the city of New York for a period of seven years.
>
> In order to ruin the prospects of the exhibitors' exposition the Executive Secretary of the Board of Trade bought a good deal of space in the Moving Picture World and the Moving Picture News, and both these journals permitted the unrestricted use of their advertising columns by the agent of the Board of Trade in furtherance of his plans. The advertisements published by the Board of Trade in these papers were controversial in character, directly aimed at the exhibitors' exposition, partisan and biased. When the exhibitors, acting through their committees, sought space in the same publications they were met with ridicule and opposition and the chairman of the Press Committee, Mr. Jack Koerpel, was ordered out of the office of the Moving Picture World.

The statement that the Moving Picture World granted unrestricted use of its advertising columns to the Board of Trade is untrue; the statement that the advertisements of the Board of Trade printed in the Moving Picture World were "controversial in character, directly aimed at the exhibitors' exposition, partisan and biased" is untrue.

The statement that "When the exhibitors, acting through their committee, sought space in the same publications they were met with ridicule and opposition and the chairman of the press committee, Mr. Jack Koerpel, was ordered out of the Moving Picture World office" is untrue.

The facts concerning the above untruthful statements are: The Board of Trade contracted for a certain amount of advertising space in The Moving Picture World at the regular rates and paid for it; its advertising copy was straight advertising for the Board of Trade show, as the files of The Moving Picture World will prove.

The Exhibitors' committee contracted for a certain amount of advertising space in The Moving Picture World, and a substantial balance of the account remains unpaid to this day. Mr. Koeppel entered The Moving Picture World office and attempted to bluff the advertising manager into accepting an objectionable advertisement. He was informed that his boisterous manner was resented and that the copy he submitted would not be printed in the form it was written. He departed, but returned the next day in a calmer frame of mind and with suitable copy which was accepted and printed.

In the next paragraph of the "address" will be found this sentence:

> The Moving Picture World, in its news columns, resorted to actual misrepresentation. The Moving Picture World stated that Richard G. Hollaman, manager of the Grand Central Palace, had declared that the exposition of the exhibitors had been abandoned because "Binder was too strong for the exhibitors." Richard G. Hollaman, manager of the Grand Central Palace, immediately repudiated the words that had been put in his mouth.

The facts are that a reporter of The Moving Picture World was sent to ask Mr. Hollaman if a report that the exhibitors, as a result of negotiations then pending with the Board of Trade, had decided to abandon their exposition. Mr. Hollaman confirmed the report in the presence of a mutual friend who had previously introduced the World reporter to him. Subsequently, following the publication of the conversation of Mr. Hollaman, the World was requested by him in a telephone conversation to deny what he had told our reporter Replying to this request Mr. Hollaman was told that if he would write The Moving Picture World a letter signed by him to the effect that the story was untrue the World would print his letter.

Mr. Hollaman never wrote that letter of denial.

We pass over the remainder of the "address" as the mere expression of a hope, until we reach the final paragraph, which reads:

> The president begs to point out that through the creation of the Exhibitors' Trade Review every other publication

> in the field has been compelled to devote more space and more thought to the welfare of the exhibitor, and the Motion Picture Exhibitors' League in consequence has within the last six months received more publicity than in all the years before.

To all of which we may say: Bushwah.

Knowing Mr. Ochs to be honest, upright and square in all his business dealings our wonder is that he permitted such a document to be issued in his name.

Reviews Both Grave and Humorous

By EDWARD WEITZEL.

MUCH water has flowed under the bridges of the world since it was first set down that unconscious humor is of the superior grade. Many examples of this fact are to be found upon the headstones scattered among the cemeteries of the earth, and a surprisingly large number of gravediggers have been known to deliver themselves of solemn remarks that afforded the hearers an inward chuckle of deep and abiding mirth. In his admirable book, "Shadows of the Stage," the late William Winter tells of a visit to the graveyard where the celebrated American tragedienne Charlotte Cushman was buried. The aged gravedigger that accompanied Mr. Winter to where the finest Lady Macbeth of her day was sleeping her last sleep stood quietly by as the poet-critic read the inscription on the headstone. The follower of Adam's profession then delivered himself of this brief eulogy of America's greatest tragic queen: "She was considerable of a woman for a play-actress." Mr. Winter's comment on the eulogy was quite as brief and equally comprehensive: "Well, she was."

The writer had an experience with an ancient maker of graves of much the same type in Trinity Cemetery, New York. Entering the gate at Amsterdam Avenue he strolled along the well-kept paths and let the quiet and the beauty of the place refresh both mind and body. All the noise and unrest of the city seemed miles away, and his most remote thought was of an adventure that would be fraught with humor of any description. But such was the case. After half an hour's stay something of the peace of the place was communicated to the stroller under the trees, and he looked about for a gate that would save the retracing of his steps. None was in sight, so he applied to an ancient gentleman who was slowly and painstakingly clipping the grass on a nearby mound. When asked if there was a gate in the vicinity the bent old man spoke no word but laid down his shears, rose painfully to his feet and shuffled off down a winding path, his questioner following doubtfully behind. Finally the guide stopped, pointed solemnly to an exit near the lower end of the cemetery, and gave this interesting information: "There's a gate, sir, but it's *locked!*" He then turned away without a smile and shuffled back to his task. The writer also returned the way he had come—but no longer in a serious mood. That evasive but ever recurring thing, unconscious humor, had pursued and overtaken him even in this hallowed spot.

And it is just so in the big outside world. We take ourselves and our work seriously, all of us, and expect other people to receive it in the same spirit. But a touch of unconscious humor creeps into our efforts and a smile is born when we intended to engender nothing but grave thoughts. Reviewers are not exempt from this, try they ever so hard. And it surely is to laugh when one reads a laudatory review in a certain trade publication of a picture that was hurried back to the studio after the first public showing and many radical and needful changes made in it after the trade paper's reviewer had accorded it high praise. There is unconscious humor in such a bit of writing, be the scribe ever so grave and his editor the firm foe of any touch of levity in the reviews of the entire staff.

Hitchcock Presides at Screeners' First Reel

Comedian Makes Fun in Introducing Acts at Enjoyable Initial Annual Affair of the Club.

RAYMOND HITCHCOCK was a large part of the show at the First Reel of the Screen Club at the Casino theater on the evening of Sunday, July 29. It had been arranged that the comedian should alternate with James J. Morton as announcer of the acts. Mr. Morton's failure to appear provided Mr. Hitchcock an opportunity to tell the audience what he would say when Mr. Morton should arrive. It was the opening remark of a steady flow of banter and Hitchcockian chatter and story which kept the house in an uproar between acts. And it was a good show, too.

Among the entertainers was John Thomas, who sang two songs in fine voice and found the audience most loath to permit him to retire from the stage. Mr. Thomas was not on the printed program, but the keen eye of Hitchcock lighted on him out front and demanded his appearance on the stage. It was one of the enjoyable events of the night. Hal Crane and company, in "An Episode of the War," written and staged by Mr. Crane, made a distinct hit with their dramatic and moving sketch.

Gus Edwards' springtime review, "Around the Circle" was a dainty bit and loudly applauded. Alice Brady was introduced as the daughter of a famous father with whom the announcer was under the impression he had longer been acquainted than had Miss Alice. Miss Brady spiritedly sang two songs, the latter of which, the "Marseillaise," brought the house up standing. Harry Benham, accompanied by Sydney Bracy, finely sang two songs. Edna Whistler was given a hearty reception when she returned to the side of the stage after finely executing two songs.

Jean Sothern sang and danced and made a hit. The five Mazettis, in acrobatics, put over stunts that thrilled as well as entertained. Frank Bushman made a short talk, which afforded Mr. Hitchcock an opportunity to free his mind on what had been accomplished by legislators and women's organizations in the way of temperance. "The W. C. T. U. is always wrong," said the comedian. "The movies have done more to kill liquor than they have. The most potent factor in this temperance movement has been the movies. They have 'busted' more saloons than has the W. C. T. U. or whatever you call it. Legislative efforts to reform things are not worth a tinker's dam. They are only another form of political highway robbery."

Other entertainers were Josephine Earl, Mr. Miner, Frank Holland and John Davidson. The First Reel was declared to be a success. In charge of the arrangements were Edward C. White, as general manager; Frank Beresford, stage manager, and Albert Roccardi, assistant stage manager.

J. B. MAXWELL, EXECUTIVE DIRECTOR OF PARALTA.

Carl Anderson, president of Paralta Plays, announces that Joseph B. Maxwell has been appointed to the recently created office of executive director of that company. Mr. Maxwell is widely known in the theatrical profession as a producer of vaudeville acts.

FIVE MEN FROM STUDIO NOW WEAR KHAKI.

Mobilization of the National Guard and Enlistments Find Five Paramount Men Answering Call at Once.

MOBILIZATION of the New York National Guard and the activities of the various recruiting agents have accounted for the donning of khaki by five men at the Famous Players studio. One of the five is an actor and the four others are engaged in technical or manual work.

Adolphe Menjou, who appeared most recently in support of Marguerite Clark in the screen adaptation of "The Amazons," has joined the American Ambulance Corps, Cornell Unit No. 90, and expects to sail for France in a short time. From the ranks of the cameramen two recruits have been drawn, Paul Vogel, assistant cameraman to Joseph Kaufman, having joined the Eighth Coast Artillery, and Joseph Goodrich, assistant cameraman to Robert G. Vignola, having joined the United States Signal Corps, with the rank of sergeant. George Vandermunder, chief of the property corps, joined the Eighth Coast Artillery, and George Jason is a member of the First Field Artillery.

The Motion Picture Exhibitor

WRITE US EARLY AND OFTEN

THE MOVING PICTURE WORLD carries the most complete record of Exhibitors' News. This department aims at being the fullest and fairest chronicle of all the important doings in the ranks of organized exhibitors. To keep the department as complete and as useful as it is now we request the secretaries of all organizations to favor us with reports of all the news. Coming events in the ranks of the organized exhibitors are best advertised in this department of the Moving Picture World.

Principles of American Association Stated

Frank J. Rembusch, as Chairman of the Committee on Organization Gives General Ideas and Purposes of New Exhibitors' Organization.

THE Moving Picture World is in receipt of a statement from Frank J. Rembusch, president of the Indiana Exhibitors' League and recently appointed chairman of the committee on organization of the new American Exhibitors' Association, which states tersely the general ideas and principles upon which the new organization is based and something of the plan of organization to be followed. The statement reads as follows:

"The purpose of the organization is to improve and protect the business interests of its members, and to care for the interests of the exhibitor first but work in harmony with all branches of the industry.

"Only bona fide motion picture exhibitors can obtain membership, which means theater owners or accredited managers. A member discontinuing in the motion picture theater business will immediatly forfeit his membership.

"This National body shall work to assist the United States Government in times of war or great crisis; to demand and encourage the production and showing of pictures of a high moral character; to adjust and arbitrate differences between different branches of the industry; to work against adverse legislation and legalized censorship and in every way to be a medium that will uplift and promote the prosperity and best interests of the motion picture industry.

"This organization shall be incorporated in regular business form and shall not be used for any money making schemes or profit. It shall depend for its support upon its members through subscriptions and donations.

"The plan of organization is such that the National body can never be controlled by a few and a packed convention will be impossible.

"The plan will be such that the organization will be more representative and large cities will not be able to control delegations as they have in the past because the very large cities will be given a charter and must operate under separate charter from the balance of the State.

"For example, the city of New York will have a separate charter and the State of New York will have a separate charter. Past experience has proven that the conditions under which an exhibitor in smaller cities and large cities work are different, therefore both work better and more efficient as separate bodies, and the larger cities have been able to bring an immense delegation to conventions and in that way control the organization. At the same time we are giving the larger cities the proper power and consideration by giving them a separate charter equal to the State.

"Delegates to the National convention will be more evenly distributed because representation will be based on the following plan:

"Each charter shall be entitled to two delegates, one the State president and the other a delegate elected by the charter, and then each charter shall be allowed one delegate for each one hundred members.

"On this plan it will be impossible for one charter to have the power of selecting all of the committees doing the work of the convention with enough delegates to control the convention such as a few states did at the last convention of the old organization.

"The executive committee shall be composed of the presidents of the chartered branches and a plan will be inaugurated by which a referendum of votes by mail may be taken on urgent questions."

Wisconsin Goes to American

President Grauman of Milwaukee Association Says State Will Espouse New Organization at Once.

SEVERANCE of the Wisconsin and Milwaukee exhibitors from the national association was announced by Pres. Jack Grauman, Milwaukee Exhibitors' Association, who returned from the Chicago convention.

"All Wisconsin exhibitors will be organized along with plans suggested by the American Exhibitors' Association and will in a few weeks have formed the strongest exhibitors' organization in the entire country," said Mr. Grauman. "We have found that we cannot depend upon the National Association for help or protection which is now being governed by a small clique which runs the association for its own selfish interests. We are going to organize Wisconsin so that it will be absolutely independent of outside assistance. We will affiliate with the American Exhibitors for the handling of national questions. When these plans materialize, I am sure Wisconsin exhibitors will find that they do not need the national crowd. However, the Wisconsin members intend to hang on to their charter in the old association unless they are expelled.

J. E. Sherwood, Madison, Wis., was appointed as national director to the American Exhibitors' Association. This appointment will hold until the Wisconsin organization has been effected.

"It has been said that Wisconsin exhibitors are divided," continued Mr. Grauman, "but that rumor was put to naught in the Chicago convention by the solidity of the Wisconsin delegates. It makes little difference to us whether we retain our national charter or not. We never had a voice in the management of the old association and it is for this reason that we are forming the new and representative organization."

Coming League and Other Exhibitors' Conventions

(Secretaries Are Requested to Send Dates and Particulars Promptly)

Virginia Exhibitors at Ocean View...August 30, 31 and Sept. 1
Chesley Toney, secretary, Richmond.

Brandt Talks on League Plans

Executive Secretary Says Organization Will Strive to Form Branch in Every State.

THERE were no important developments in New York last week in the breach between the factions of the Motion Picture Exhibitors' League of America which resulted in the formation of the American Exhibitors' Association. David G. Rodgers of Minnesota has been appointed organizer of the former body and will develop the plans of the executive officers. William Brandt, the executive secretary of the League, already is at work on his new job. During the week Mr. Brandt has sent out to all state presidents the names of ten music publishers not affiliated with the American Society of Authors, Composers and Publishers. These ten firms will permit the use of their copyrighted music without license fee by any member of the League upon request. Each state president has been asked to notify all members of his state.

"I think by this time the wise men in both elements have come to realize that nothing can be gained through division of strength," said Mr. Brandt at his theater Friday night. "Whatever benefits accrue to exhibitors through the efforts of the League also will accrue to the men who walked out of the convention. Officially I have no knowledge such a thing as a split has occurred. To be sure, there has not yet been time for the holding of any state gatherings.

"Some of my best friends are on the opposite side of our house, and I cannot believe that when calmness prevails these men will continue to remain out of the League. My belief is that if you have a complaint against conditions the right thing and the most effective thing to do is to stay along and fight from the inside.

"We have some great plans maturing to bring into the League every state not now represented. I have even written a letter to the Philippines in an effort to bring in the picture theaters there. To Alaska has gone a letter to every exhibitor.

"Several very important questions affecting every exhibitor in the country will come up for consideration in the near future. These questions should be decided by a united exhibitors' body, not by a divided one. Already I have started to provide a business system for the League, and in the furtherance of this idea I have written to officials and to every prominent member asking suggestions. We are going to have a business administration. We have got big men among our officers. With the active cooperation of a board of directors such as we have if the organization does not become bigger and better during the year it will not be the fault of the officers."

Predicts Downfall of League

Percy W. Wells, President of North Carolina League, Gives It Twelve Months.

(From our regular N. C. correspondent.)

"I BELIEVE that the old National League will cease to exist within the next twelve months," declared Percy W. Wells, state president for North Carolina in the recently formed American Exhibitors' Association, to a representative of the Moving Picture World upon his return from Chicago this week.

"The kind of men we want in the American Exhibitors' Association—bona fide theater owners who have substantial investments in the industry and are therefore vitally and personally interested in the growth of the industry in a degree that would overshadow any selfish motives—cannot but see the necessity sooner or later of aligning themselves and their business with an organization that actually accomplishes things, and just as soon as we effect permanent organization, get National headquarters opened in New York and put an expert organizer in the field, I predict that they will all come a-running. They are bound to do this.

"We returned home well satisfied with the Chicago trip," continued Mr. Wells. "Although we spent much time and money on Mr. Varner's campaign for the presidency, this became of secondary importance when we arrived in Chicago and witnessed the opening sessions of the farce which was pulled off at the Coliseum under the respectable title of a 'convention.'

,"We were glad indeed to voluntarily sacrifice Mr. Varner's prospects as a presidential possibility in order that every possible obstacle to the forming of a new and effective organization might be swept away. Our fight, to begin with, was not for political or personal aggrandizement or domination of the exhibitors of the nation, and Mr. Varner's candidacy was launched with the sole purpose of trying to obtain relief from the dominating selfish interests back of the league as formerly constituted.

"The American Exhibitors' Association, I believe, has been launched along lines that are psychologically right and which will insure its becoming a power in the interest of the exhibitors of America. That bunch of earnest, conscientious business men who helped form its nucleus in Chicago last week augurs much for the ultimate success of the organization, and the more I think about its future prospects the more enthusiastic I become. The directors will meet within the next thirty days at a point yet to be determined and will then perfect all arrangements for permanent organization." D. M. BAINE.

Indiana Getting in Line

President Rembusch of the State League Advises Indiana Exhibitors of Plan to Aid Government and Urges Action.

AMONG the various activities of the United States Government in prosecuting the present conflict is that of food conservation. Various state committees have been formed to prosecute the work of conserving the country's market basket, but those committees are of a voluntary make-up and have no source of revenue beyond local contributions. In Indiana the committee on conservation has appealed to the motion picture exhibitors for aid in disseminating information and instructions. In response to this appeal President Rembusch of the Indiana League has issued the following letter to Indiana exhibitors:

Shelbyville, Int., July 24, 1917.

Dear Brother Exhibitors: The President of the United States has honored and recognized the motion picture industry as a great force in assisting the United States Governmemnt in the present world crisis. The exhibitors of the United States have been asked to work especially with the Committee on Public Information, Wm. A. Brady, chairman, and there will be two methods of distributing information. First, our screens (showing slides and short films). Second, four-minute talks in our theaters.

On Monday, July 28, your state president was called to Indianapolis by Dr. Barnard and other members of the Food Conservation Committee. Our first work is to assist this committee in enrolling the housewives of America. (Enrollment date is August 15.) Slides will be sent you this week. You are to begin showing them at once continuously until August 15, and then return the slides to Box 176, Shelbyville, Indiana.

The Conservation Committee has no funds to carry on this work and our organization is asked to finance same. These slides will cost about $250 for Indiana. Therefore, each and every exhibitor in the state is earnestly requested to immediately forward his dues of $12 a year, so that we will have available funds. (These dues may be paid $1 per month.)

In view of the fact that the United States Government has been lenient with the motion picture exhibitors on the recent proposed tax of 10 per cent. of gross receipts, which will probably not be passed because Congress appreciates the fact that this tax would undoubtedly ruin and bankrupt many theaters and put many theaters out of business, the same as it has in Canada, every exhibitor in Indiana and in the nation should show his appreciation and patriotism on this occasion by doing his bit in financing the work now required by the Government.

Your president will advance money to pay for these slides and trusts that a generous response will be forthcoming from all Indiana exhibitors, in the way of dues and donations.

A prominent member of the Food Conservation Board stated: "The motion picture industry has been under severe criticism in the past—perhaps oftimes rightly. The industry is asking for special consideration by the people in the way of liberal legislation. I believe everything asked for in reason will be granted if the motion picture industry shows itself worthy."

Therefore, please, 1st, run the slides; 2nd, on August 16 return the slides; 3rd (of greatest importance), "Do Your Bit Big" and help finance this splendid work. Fraternally yours,

INDIANA EXHIBITORS' ASSOCIATION,
F. J. Rembusch, President.
(Member American Exhibitors Association
—A New National Exhibitors' Organization)

OREGON LEAGUE IS INCORPORATED.

Abraham Nelson, of Portland Oregon, attorney for the Motion Picture Exhibitors' League of Oregon, has completed the incorporation of the organization and a plan has been worked out whereby each member will hold but one share of non-assessable stock, thus giving every theater equal voting power with the others in the League.

The officers of the new incorporation are the same as the officers of the association elected when it was first organized and the Portland members of the board of directors so far selected are C. W. Meighan, J. P. Parker, E. J. Myrick, J. B. Washtock and W. A. Ayres.

VIRGINIA CONVENTION DATES CHANGED.

Chesley Toney, secretary of the Virginia Exhibitors' League, announces that on account of conditions that have arisen since the Chicago convention the dates of the Virginia convention have been changed from August 27, 28 and 29 to August 30, 31 and September 1. The meeting will be held at Ocean View, Richmond, Va.

Motion Pictures Mobilized for War

William A. Brady, President of National Association, Submits to Government Personnel of Committees to Represent Motion Picture Industry in War Co-operation.

FOLLOWING up the wishes of President Wilson, previously expressed in these columns through letters addressed to William A. Brady, president of the National Association of the Motion Picture Industry, Mr. Brady has submitted to the proper Government officials at Washington, D. C., the personnel of his appointments of members of the industry to act in conjunction with the several departments in the work of prosecuting the war. The committees and their assignments are:

To the War Department—P. A. Powers, Universal Film Company, 1600 Broadway, New York City; Eugene M. Clark, Jefferson theater, Natchez, Miss.; William A. Johnston, New York City; Cecil B. De Mille, Lasky studios, Los Angeles, Cal.

To Navy Department—John R. Freuler, Mutual Film Corporation, 220 South State street, Chicago, Ill.; Joseph F. Coufal, Novelty Slide Company, 115 East Twenty-third street, New York City; Stanley Mastbaum, Stanley Company, Philadelphia, Pa.; Arthur James, Associated Motion Pictures Advertisers, 1476 Broadway, New York City.

To the Food Commission—Arthur S. Friend, Famous Players-Lasky Corporation, 475 Fifth avenue, New York City; Alec Pantages, Pantages Circuit of Theaters, San Francisco, Cal.; Thomas H. Ince, Ince Productions, Los Angeles, Cal.; Donald J. Bell, care of Bell & Howell Company, 1801 Larchmont street, Chicago, Ill.; John Wylie, editor Moving Picture World, 17 Madison avenue, New York City.

The following committee of women will also act in conjunction with the Food Commission: Ouida Bergere, care of American Play Company, Inc., 33 West Forty-second street, New York City; Gail Kane, care of Mutual Film Corporation, Santa Barbara, Cal.; Marguerite Clark, care Famous Players Studio, West Fifty-seventh street, New York City; Kitty Gordon, care of Peerless Producing Company, West Fort Lee, N. J.; Norma Talmadge, care of Selznick Pictures, 729 Seventh avenue, New York City.

To the Women's Defense Committee—Mary Pickford, Lasky Studios, Los Angeles, Cal.; Anita Stewart, care of Vitagraph Company of America, Brooklyn, N. Y.; Ethel Barrymore, care of Metro Pictures, 1476 Broadway, New York City; Margaret Mayo, care of Goldwyn Company, 16 East Forty-sixth street, New York City; June Elvidge, care Peerless Producing Company, West Fort Lee, N. J.

To the Council of National Defense—William A. Brady, World Film Corporation, 130 West Forty-sixth street, New York City.

To the Treasury Department—Adolph Zukor, Famous Players-Lasky Corporation, 485 Fifth avenue, New York City; Marcus Loew, Loew's Enterprises, 1493 Broadway, New York City; Walter W. Irwin, Vitagraph-V-L-S-E, 1600 Broadway, New York City; George K. Spoor, care of Essanay Film Manufacturing Company, 1331 Argyle street, Chicago, Ill.; J. E. Brulatour, Eastman Company, 5 West Thirty-second street, New York City.

To the Department of Agriculture—Stephen A. Lynch, Triangle Distributing Corporation, 1493 Broadway, New York City; Lewis L. Levine, Regent Theater, Brooklyn, N. Y.; W. R. Rothacker, Rothacker Film Manufacturing Company, 1331 Diversey Parkway, Chicago, Ill.

To the Department of the Interior—Richard A. Rowland, Metro Pictures Corporation, 1476 Broadway, New York City; Samuel A. Rothapfel, Rialto theater, New York; Walter J. Moore, care of Miner Lithograph Company, 518 West Forty-sixth street, New York City.

To the Aircraft Division.—J. A. Berst, Pathe Exchange, Incorporated, 25 West Forty-fifth street, New York City; Louis F. Blumenthal, National theater, Jersey City, N. J.; Edward Earl, president Nicholas Power Company, 90 Gold street, New York City; Theodore Mitchell, care D. W. Griffith Enterprise, 807 Longacre Building, New York City; J. H. Hallberg, United Theater Equipment Corporation, 1604 Broadway, New York City.

To the Committee on Camp Training Activities—Samuel Goldfish, Goldwyn Pictures, 16 East Forty-sixth street; Lee O. Ochs, president Moving Picture Exhibitors' League of America, 1587 Broadway, New York City; Dr. Cranston Brenton, care National Board of Review, 80 Fifth avenue, New York City; Mrs. J. Stuart Blackton, care Vitagraph Company of America, Brooklyn, N. Y.; William Farnum, care Fox Film Corporation, 130 West Forty-sixth street, New York City.

To the Commercial Economy Board—Lewis J. Selznick, 729 Seventh avenue, New York City; Thomas Eager, motion picture exhibitor, Lincoln, Neb.; William H. Donaldson, Billboard Publishing Company, Cincinnati, Ohio.

To the United States Shipping Board—William L. Sherrill, Frohman Amusement Corporation, 310 Times Building, New York City; Lewis B. Mayer, American Feature Film Company, 60 Church street, Boston, Mass.; Edward J. Fisher, Motion Picture Exhibitors, Seattle, Wash.; William E. Lewis, Morning Telegraph, New York City.

To the American Red Cross, for the East—William Fox, Fox Film Corporation, 130 West Forty-sixth street, New York City; Mitchell H. Mark, manager Strand theater, New York City; E. S. Porter, Precision Machine Company, 317 East Thirty-fourth stret, New York City.

For the West—Jesse L. Lasky, Lasky Studios, Los Angeles, Cal.; Peter J. Schaeffer, care of Jones, Linick & Schaeffer, Madison and State streets, Chicago, Ill.; Douglas Fairbanks, Lasky Studios, Los Angeles, Cal.

C. K. Y. Film Corporation Formed

Adolph Zukor Prime Factor in Company Which Will Purchase Clara Kimball Young's Productions.

A NEW distributing company, of which Adolph Zukor is the prime factor, has been organized under the laws of New York to market and distribute all Clara Kimball Young productions. It will be known as the "C. K. Y. Film Corporation," and has contracted to purchase outright eight or more pictures a year from Miss Young for four years.

Miss Young heads her own organization and dominates it completely, selecting her own stories and plays, her own directors and her own supporting company.

The first picture "The Marionettes," is being made in the Thanhouser studios at New Rochelle, and will be finished by September 1. In this connection an erroneous statement was made last week, to the effect that the Thanhouser studios had been leased outright. This is a mistake. It has been decided to make only the first one or two pictures in the east, and Miss Young contemplates making one picture in Porto Rico, some in California and two or three in other locations not yet decided upon.

"The Marionettes" is a play first produced in Paris, had a long run there and was later produced in this country under the name of "The Puppets," with Mme. Nazimova as the star.

Executive and publicity offices have been opened in Aeolian Hall, where Miss Young will transact all her business interests outside of the engaging and casting, which will be done at the studios.

Hart Controversy Reaches Court

Triangle Seeks to Prevent Artcraft from Employing Player and Thomas H. Ince from Making and Distributing Hart Pictures.

THE controversy over the services of William S. Hart reached the Federal District Court on Thursday, July 27, when the Triangle Film Corporation sought an injunction restraining Artcraft from employing Hart and also to prevent Thomas H. Ince making or distributing any pictures in which Hart appears.

The vital clause in the Hart contract with Triangle reads as follows: "This contract is made upon the condition and with the understanding that the employe will be supervised in his acting and work hereunder by Thomas H. Ince, the present managing producer of the Triangle studios at Culver City, Cal."

Triangle counsel claimed the Hart case was entirely different from the recent Fairbanks controversy, that the present case was a matter of malicious interference of Ince and Artcraft in the performance of the contract, and charged the two parties named with conspiracy to take away a property right. "Hart's services cannot be supplied by any one else." counsel declared.

Counsel for Artcraft insisted Hart's contract with Triangle was made upon the condition and understanding the player was to be directed by Ince. It was declared that Hart had declined an offer of $100,000 by Triangle to abrogate the clause, the player contending it was not a question of money, but of his artistic standing and his reputation

Counsel for Artcraft submitted affidavits and Triangle was given permission to answer these. Judge Manton reserved decision on the application for injunction.

Richardson Still on that Last Lap

He Makes Duluth, Minneapolis, St. Paul and Winona and Is Getting Nearer Home Every Day

Duluth, Minnesota.

FROM La Crosse, Wis., I went right through to Duluth, Minn., and at the depot found W. E. Hammond, business agent, Local Union 32, I. A. T. S. E., waiting with a buzz wagon, and very soon we had located our individual hay pile in the Spalding Hotel. One of the first items of information vouchsafed the editor by Brother Hammond was to the effect that what rest we would get in Duluth could be placed in our editorial eye and looked through without any trouble at all. And immediately he started out to put the threat into execution by buzz-wagoning us up around the boulevard which mounts the hills back of the city and circles around, disclosing a truly wonderful view.

When this was finished, we gathered Brother J. P. Shanahan, business agent for the stage-hand end of Local 32 into the midst of our gasoline cart and proceeded to inspect sundry theaters. Broadly speaking, auditorium lighting conditions in Duluth are "not so bad"; also in most instances they could be materially improved. Screens are almost invariably bordered with wide bands of black, and the pictures do not run to excess in size, all of which is good, and to the credit of the fair city of Duluth. Operating rooms vary from good to very poor, and equipment from good to just about the limit in the other direction.

At the Star Theater I found my old friend, Brother Clock, in a new guise. It sat on the right hand front corner of the stage. Its face was covered with black paper, upon which manager Nelson had pasted numerals cut from white oilcloth; also he had covered the hands with white oilcloth. About four feet in front of friend clock sat a baby spot, which projected red light to the clock face. It was an ideal arrangement. The effect was that of illuminated hands and numerals, with nothing else visible. My hat is off to Manager Nelson. It was a clever stunt. It was in this theater, too, that I found a portion of the house lighting to be designed on what was very nearly correct principles. Brother Nelson had the right idea, but had not carried it far enough. At the rear end of the auditorium, however, the thing was not so good, and I suggested that changes be made, which, if carried out intelligently, will give the Star excellent lighting, and lighting which will be along correct principles from the projection point of view.

In the operating room I found a unique stunt in the form of a regulator for machine speed where the machine is driven by a variable speed motor. In addition to the variable speed regulation, or rather as a refinement of or for it, Nelson has rigged a brake, as follows: To the base of his Powers Six mechanism, about one-quarter of an inch in front of the front edge of the fly wheel, he has attached an upright standard, of steel, about three-quarters of an inch wide, by one-sixteenth thick, reaching almost as high as the top of the fly wheel. To the upper end of this piece he has attached a brake shoe, which acts on the fly wheel. About one inch from the bottom he has passed a long threaded bolt through the metal of the brake staff, with a collar on either side of the brake staff. Back about two inches toward the lamphouse is another short standard, attached to the mechanism head base, near the top end of which is a hole, threaded, to receive the threads of the bolt. At the back end of the threaded bolt is a thumb wheel. The net result is that by giving this bolt a turn, the brake is made to exert more or less pressure, according to which way the bolt is turned, upon the fly wheel. This supplies a very minute regulation of machine speed, especially when taken in conjunction with the variable speed motor control.

At the Alhambra, in West Duluth, the operator, so the manager said, complained that, due to the glare of the rear inverted auditorium lighting fixtures he could not see his picture properly. I showed friend manager how this could very easily be overcome, and at the same time the lighting of the aduditorium be decidedly improved. Crossing over into Wisconsin we visited the Palace Theater in Superior. This is a nice house, and has an operating room which is in some respects "different." The room is large, and the machine is set about 3½ feet from the front wall. The projection ports are cut down to eliminate stray light, and most of the other things are as they should be, with the exception of too much light. R. J. Ellenson is operator.

Back over to Duluth we plowed, through nice soft, squashy Wisconsin mud, and made a call at the Strand, which has a good operating room, though badly located—too high. The observation ports are large, and the walls of the room are black. But the equipment—well, let us draw the curtain quickly after peeping at one Simplex, serial No. 918, and one Powers Six head, with a home made table supported by Powers Six legs, and a Motiograph lamp house and lamp. The lamp was so loose that it moved ⅜ of an inch sidewise. Fred Danciko was operator, and to his credit he was coaxing fairly good results out of this antiquated outfit.

The Lyric Theater has a good operating room, located opposite the screen. Its equipment is O. K., the ports are all right, and the screen result very good, though I have noticed a tendency on the part of most Duluth operators to be a little careless in the handling of their light, mainly, I think, due to an inclination to carry too small a spot, helped out by being obliged to give attention to other duties, such as rewinding, trimming lamps and threading machines, while the picture is running. B. Halloway is chief operator at the Lyric; J. D. Trembeth, assistant.

The Rex theater has splendid auditorium lighting. My compliments to its manager. One can see plainly the whole length of the house. The lighting is by means of amber colored bowls of leaded glass set into the high ceiling. It is about as satisfactory auditorium illumination as I have seen in a long time, and doesn't seem to affect the picture in the slightest degree. The glass is, of course, of a kind which gives diffused light. The piano sets at the left, and sidewise to the screen, thus minimizing the effect of its light upon the audience. I would like also to compliment the piano player, who was rendering real music, not merely pounding out a noise. There was no clock, and the exit lights were O. K. The operating room ventilation in this house was very, very bad indeed. This item should receive immediate attention. It is not exactly the correct thing to ask or expect an operator to work in an oven, particularly when that oven contains poisonous gases generated in the volatilization of carbons, plus foul air pulled in from the very hottest part of the auditorium.

I would like to compliment the Sunbeam Theater. Its operating room and equipment is in the nature of a classic. It ought to be presented, in its entirety, to some museum of antiquity. Its ceiling is approximately five feet eight inches from the floor. One machine consists of a Power's Six 114 head, upon which is a Motiograph 2,000-foot upper magazine, the lower one-fourth of which has been sawed off, presumably because the operating room was not high enough to accommodate the magazine in its entirety. The hole thus made had of course been stopped up with a piece of metal. This aggregation was helped out by Powers Five lamphouse, inside of which was a home-made lamp. The other machine was a Powers Six. Operator Walter Quick was actually getting reasonably fair results on the screen with this antediluvian equipment, which was supplied current by a new Wotton Twin Rexolux. Charles Harding is the other operator. The auditorium lighting of the Sunbeam is very bad, from the projection point of view. At the left of the screen, and very close to it, is an illuminated announcement board, and at the right is a bright exit light.

At the Zelda, Henry Gunther operator, there are a lot of red side lights, which are very bad, indeed. Red lights should never be allowed in an auditorium, except as exit signs. The Zelda has a good operating room. It is roomy as to size, its walls are black and its observation ports eighteen inches in width. Equipment O. K.

At the Grand I found something new, in the form of a child's playroom. This room is in charge of a nurse, and has a merry-go-round and a slide for the children to play upon. The operating room is excellent, and its equipment is up to date. Current is supplied by a Wotton Twin Rexolux. This room has really genuine, honest-to-gosh ventilation, fresh air being forced in by the intake fan and pumped out by the exhaust. The port shutters are hung by means of film links, located at the top of the inside of the upper magazines of the machines. Projection is in charge of Roy Brainerd, chief operator, and E. Poling, assistant. Brother Brainerd is the inventor of a most remarkable spotlamp, which same will be described in the projection department a little later on.

The Duluth boys had planned to have the banquet and address at the Duluth Auto Country Club, 12 miles north of the city, and about ¾ mile straight up. When the multitude had assembled in front of the Spalding Hotel at the grave-yawning hour of midnight, and the cars were loaded to the gunwales, preparatory to mounting the giant stair by means of which one crosses the hills back of Duluth, it was found that a fog, considerably more dense than the smell of limburger cheese, had fallen.

The trip was, however, accomplished in safety, and practically every operator in Duluth, several of those from Superior, and most of the Duluth managers pushed their feet under the banquet table at 1:30 A. M. and proceeded to work devastation and utter ruin upon the goodies provided by Mine Host, after which your humble servant promenaded around over the cornfield of both operators and managers until broad open light of the day.

After the lecture there were many expressions of appreciation, and the boys agreed that it was more than worth all the trouble of preparation. Business Agent Hammond expressed the sentiment of Duluth operators when he said: "Well, Richardson, you put me up against a fine, large mess. I have got to, and by the eternal Green-toed Lizard of Oz, I am going to, pull certain books out of my library which haven't been looked at in quite some several moons; also I am going to stick my nose into them and do the tallest grubbing I have ever done in all my young and more or less innocent existence."

The editor crawled into his straw pile at 5:30 A. M., tired but happy in the knowledge of another day's work well done.

The Twin Cities.

At the Minneapolis depot L. G. Cowan, W. H. Smith, O. H. Dotton and Paul Quint, Business Agent, Past President, Vice-President and Chairman of the Examining Board of Minneapolis Moving Picture Operators' Union 219, I. A. T. S. E., held aloft the flag of welcome and spoke words of kindly greeting, also informing the editor that the proudly displayed gas wagon standing at the curb was at his disposal during his entire stay in the city.

The Minneapolis operators had written that they intended joining with the St. Paul local, and making our visit to the city a gala occasion which would be long remembered by the industry in Northern Minnesota. At Salt Lake City, however, I received a letter saying that, due to the legal battle the union had been waging for more than a year, which now had to be renewed and carried to the Supreme Court, it would be compelled to dispense with entertainment, as every available dollar would necessarily have to be devoted to the winning of the legal battle.

I promptly replied to this communication to the effect that, so long as they secured a full attendance of operators and exhibitors, I would far rather be spared the entertainment, my life having been almost one continued round of entertainment during the past four and one-half months. However, in this particular matter I re-learned a lesson which has already been taught me upon two or three other occasions, namely, viz.: Cut out the smoker, luncheon or banquet and friend manager's wife or child immediately becomes dangerously ill or his grandmother suddently lies at the point of death, so that usually, to his deep regret, he finds he cannot possibly be present, and, what is more, individually and collectively he for the most part is **not** present.

The Minneapolis boys assured me that there would be a full attendance of operators and nearly full attendance of exhibitors, but when I heard that operating room conditions were, as a general proposition, extremely bad (prima facie evidence that Minneapolis and St. Paul exhibitors attach but little importance to the presentation of photoplay upon the screen), I winked the other eye, because all that had been done was the sending out of invitations, backed up by a number of personal invitations. Under this condition my experience has been that in cities where friend manager does not understand the importance of excellence in projection (the fact that operating room conditions are none the best in the Twin Cities is proof that the managers in that city do not attach importance to projection), he is not likely to take the trouble to come out at midnight to hear an address on the subject, particularly when that address falls on Saturday evening, one of the heavy days of the week. And friend manager most emphatically was not there. There was, however, a large attendance of Minneapolis and St. Paul operators.

After the address the officers of Local 219 were loud in the expression of regret that more energetic action had not been taken to get out the managers and exhibitors. The statement was made, and made very emphatically, that next time I came to Minneapolis there would be a full attendance, or they would know the reason why. Too bad, gentlemen, too bad! But it can't be helped now.

The morning after the lecture I took a little walk for myself, and dropped in at two of the Minneapolis moving picture theaters, viz.: The Crystal and The Gateway. I entered the Crystal at 10:25 A. M., paying an admission of 15 cents. The front of the Crystal was very pretty, but the interior was, in view of the ornate front, rather disappointing, a condition which, I am told, upon what seems to be thoroughly competent authority, prevails in a considerable number of Minneapolis and St. Paul theaters. The Crystal had a distinctly poor result on the screen. It would have been poor even for a 5-cent house, and I had paid 15 cents. The illumination was dim, and the light was very poorly handled; also the screen result apparently gave evidence of poor equipment in the operating room, though that I did not myself see. There was discoloration of the light on the screen during the entire time I remained. There were bright side lights, both on the right and left, which makes for heavy and entirely and unnecessary eye strain for that portion of the audience seated near the sides of the auditorium. To the right and the left of the screen were partly-open doors, admitting bright daylight. Nor was this the sum of the sins of the Crystal manager, for both to the right and left of the screen were unnecessarily brilliant exit lights. The picture was very unsteady, which might and might not have been due to film fault. There was no evidence of any attempt to control the speed of projection.

At the Gateway Theater, a 5-cent theater, the show was being "dragged out," with resultant literally frightful flicker —an outrage upon the eyes of the audience. There were objectionable side lights on both sides, and a ventilating fan let in bright daylight near the upper left hand corner of the screen. At the rear of the auditorium was one of those enjoyment-murdering automatic pianos, pounding away for dear life, creating enough din to supply a first-class Fourth of July celebration to a medium-sized town. The way I put that particular down in my note book was: "Automatic piano raising hell just inside the entrance," which is both descriptive and expressive. Also it shows how it impressed me. Conclusive evidence of the value this "manager" puts on his screen result is found in the fact that at the reel a slide was run reading as follows: "Change of picture every day: 5 to 7 reels 5 cents." Far be it from me to suggest that a lecture on projection would be of any possible benefit to the managers of these two theaters. If these are not fair samples of the Minneapolis theaters, they are the ones I saw, and the Minneapolis Exhibitors' League didn't trouble itself to show me anything better. In fact that distinguished body didn't even bother to say "hello," either through its officers or otherwise, though I had come to their city mostly with view of benefiting them and their business.

In the afternoon of the second day, Brother L. G. Cowan, Business Agent, and W. H. Smith, Past President of Local 219, bubbled me around the city, out to Fort Snelling and over to St. Paul, where we visited several theaters and met a number of the St. Paul operators and managers.

At the Strand, St. Paul, I found Blaine Day, formerly of Sherman, Texas, an old-time projection department correspondent, in charge of some excellent equipment, in a very good, but poorly located operating room. The Strand is a beautiful theater, but the operating room is at the extreme summit of the second balcony. I met the Strand manager, G. W. Grandstrom, a very pleasant gentleman, who accounted for his absence from the lecture by saying, if I rightly remember, that his wife was sick.

And now here is a puzzle for you to solve. Answers with sketches may be sent the Projection Department. At the Alhambra Theater, James Jillowski and William Sobleman, managers (also kept away from the meeting by sickness in family), Frank Ehler, operator, I found an operating room of the following dimensions: 3 feet 11 inches wide, 8 feet long and 7 feet high. In this "operating room" were two Power's 6A Machines, a separate Stereopticon, a rewinder and a film tank. The room was light-flooded, and was considerably off center, sidewise, with the screen. Mr. Jilosky, one of the owners of this aggregation, is president of the St. Paul Exhibitors' League, so I am told. The puzzle is to get the equipment I have named into this operating room and still have room left for the operator to handle his machine. See if you can do it? The operating room was not the sum of the evil of this house, for there were 16 brilliant side lights, located 5 feet 6 inches from the floor. Also there was a bright exit light to the right of the screen, and the white light on the sheet music on the piano was unprotected. That is to say, the reflected light from the music shot right back into the eyes of the audience, there being no screen to prevent. The light was, however, confined to the sheet music, and that much was good.

At the Gem, managed by the same people who run the Alhambra, I entered the "operating room" by means of an iron ladder seven whole, great big inches wide, which led to a trap door of diminutive size, located under the slope of a stairway, which same formed the ceiling of the back part of the operating room. This room was about 3 and one-half feet wide, by 6 feet high for 3½ feet at its front end. The rest of its about-8-feet-of-length sloped down almost to the floor. There was one Powers Machine. The walls were black. I had to back out of this room, and down through the trap door knot-hole, using due care in negotiating the seven-inch-wide grand stircase.

At the Blue Mouse Theater the auditorium lighting was fairly good; also there was a fairly good operating room. To show how lax operators in all too many cases are, the man in charge of projection in this theater has had permission to have a fresh air intake opening cut through the outer wall at the floor line for a considerable time, but, through his own neglect, has failed to have it done.

In the Princess the auditorium lighting was from a projection point of view, distinctly bad. Red lights are used for decorative purposes, which, from the point of view of safety, is absolutely wrong, and there are bright side lights, with a great blare of light at the music stand of each one of the three musicians. I spoke to Manager Goldman about this, and he informed me that the musicians object to confining the light to smaller space, or to the use of smaller candle power or light green globes, claiming that it is hard on their eyes.

Well, friend musician, you may convince Brother Goldman of that, but you would have had a hard job convincing me that there is any less strain on your eyes because you have the whole front wall of the auditorium or stage, plus the woodwork of the piano, illuminated, or because you use a light twice as bright as you have any real need for. But even supposing a light green globe or less candle power were hard on your eyes, **what about the eyes of the audience?** Don't you really think the audience have some right in this matter? If you haven't a pair of optics of ordinary strength (if you have .there would be no need for you to object on the ground of inability to read your music) then you had better go back to the manicuring of soiled dishes.

Manager Goldman tells me that the musicians carry this outrage to the point of threatening to quit if there is any diminution of illumination at their music stands. However, Brother Goldman, you can squelch friend musician by making a curved screen which will come right up between them and the audience, and thus eliminate **all** the light, without interfering in the least with the audience's view of the screen, even from the front row of seats. But, suffering toes of the prophet, what a howl there would be from the music if this were done. What friend musician wants, when we squeeze the bull out of it and get down to brass tacks, is the privilege of posing before and being admired by the audience. Harsh words, yes, but I have no patience with men and women who absolutely disregard the rights of everyone else, rather than in the least degree discommode themselves.

Manager Goldman impressed me as a very pleasant gentleman, and a capable theater manager, but one who needs to delve a little deeper into some of the phases of his business.

At the Starland I found operator E. R. Hoffman in an operating room 15 by 20 in size, having an eleven-foot ceiling. The lamp houses were piped to the vent flue, but the ventilation of this room was, viewed from the standpoint of healthy conditions, rather poor, there being no glass in the ports and, if I have my notes correct, no fresh air intake.

I am informed that the Minneapolis fire marshal has secured the passage of a law prohibiting the operator from keeping his clothes (presumably his spare garments) in the operating room. The excuse for this is, I am informed, that in case of fire the clothing would be destroyed. Dear me, Mary, how our chewing gum does squeak. I would suggest to this dear soul, the Honorable Fire Marshal, that he might be still more considerate of the operator and compel him to disrobe entirely before entering the operating room, donning, in lieu of his ordinary raiment, garments made from thread asbestos. It is to be noted that this perfectly charming law makes absolutely no provision for a lockable closet, or for that matter, a closet of any kind whatsoever, outside the operating room, in which the operator may keep his clothing. For the benefit of the Minneapolis Fire Marshal I might say that in the heat of the summer, with the utterly outrageous lack of proper ventilation in many operating rooms, friend operator is obliged either to work in almost a state of nature, or else almost roast alive. If he stripped down to his ordinary working uniform downstairs, and passed up through the audience to the operating room, I am afraid there would be a riot. Where, then, do you, Mr. Fire Marshal, in your **almost** human intelligence, expect the operator to leave his clothing? Some day I believe I will make a collection of examples of solid ivory top, boneheado legislation, pertaining to operating rooms, and keep it to look at when I am troubled with indigestion, because it is said that the best remedy for that ailment is a good laugh.

I enjoyed my stay in the Twin Cities and value highly the friendships formed, which will, I am sure, last through the coming years. I also hope that while, due to the absence of the managers and the unfavorable conditions under which I addressed the men the thing was not as satisfactory as it might have been, still some good was accomplished.

Winona, Minnesota.

It was due to the enterprise of L. G. Roesner, manager Colonial Amusement Company, that a stop was made in Winona, a comparatively small city, population less than 20,000. Mr. Roesner had not only invited us to include Winona in the itinerary, but had proceeded to make quite some considerable arrangements for the address, inviting many out of town exhibitors and operators to attend. During our stay Mr. Roesner took us for a ride down the most charmingly beautiful Riverside drive. I really did not know there was such thoroughly charming scenery along the Father of Waters. I also viewed a genuine curiosity (if the city of Winona will forgive the application of that term), in the shape of one of the most magnificent bank buildings I have ever seen. There is nothing in New York, in the shape of a bank building, that can surpass it. The granite (I think it is granite) pillars at the main entrance are among the largest in the entire world.

In Winona I met Ben Huntley, one of the old-timers, now engaged in dealing in supplies in the City of Winona. Also at the time of my visit Mr. Joseph H. Gilday, no stranger to the great White Way of New York, now a salesman for the Art Dramas, traveling out of the Minneapolis office, was in the city and attended the lecture.

The Colonial Amusement Company, L. G. Roesner, manager; John Mott, assistant manager, has a very pretty house, with possibilities for absolutely ideal auditorium lighting. As it is, the lighting is not bad, but could, nevertheless, be materially improved. The Strand Theater, managed by Leon Rolcatcki, has very poor auditorium lighting.

At midnight I addressed the operators and managers of Winona, plus several out of town men, on the stage of the Colonial Theater, the lecture being preceded by a very nice table luncheon, supplied by the Colonial Amusement Company. The men were much interested and seemed well pleased with what they heard.

JOSE HAS MINIATURE STUDIO.

Edward José, the director, has almost completed a new residence on Weehawken Heights, overlooking the Palisades and the Hudson, that bids fair to be the most novel structure of its kind in the country. It may not be generally known that José does all of his own continuity work on the pictures he directs, writes nearly all his own scenarios and plans his productions down to the minutest details before he is ready to film them. In order to have all this work at hand, Mr. José has added to his new residence a complete miniature studio which will be equipped with every modern appliance for the making of pictures, but all in dwarfed form. There will be working models of scenes, lighting effects and all the rest of it, so that after he has planned a production he can build it in miniature and work out its many details before finally putting it into actual practice. In this way, he says, when he begins work on his productions he will have before him all worked out just exactly what he will put on the screen.

BUSTER COLLIER IN "TOM SAWYER."

Buster Collier, illustrious son of the celebrated William Collier, noted tragedian, has been specially engaged by the Famous Players-Lasky Corporation to appear with Jack Pickford in its adaptation of Mark Twain's great comedy, "Tom Sawyer." The production is already under way at the Lasky studio, and will be announced for release by Paramount within a few weeks.

Photoplayhouse Construction

A Discussion of the Scientific and Artistic Aspects of the Subject.

AT the convention of the Society of Motion Picture Engineers, held in Chicago July 16-17, the following paper was read by Edward Bernard Kinsila, author of "Modern Theater Construction."

I have been invited to make a few remarks on motion picture theater construction. The motion picture theater is the popular bible of the fine arts for the masses and middle classes, where the screen serves as a sort of grammar school for the young, the partially educated, and those who still possess the primitive instinct of allowing themselves to be deluded by illusions that enlighten and amuse. Perhaps the most pertinent thing I could refer to in motion picture theater construction would be the tendency of exhibitors to build more commodious and elegant theaters with every convenience for the accommodation of its patrons. But this would be wasting valuable time. It is always the aim of the exhibitor to present motion pictures in an attractive manner to a discriminating public. If the wish be to cater for the patronage of the masses, he builds a large, centrally-located theater in the main thoroughfare. If it be intended for a special or select few, he erects a smaller neighborhood playhouse in the principal shopping street of the section selected for exploitation. Sometimes both these demands are met by the establishment of a chain of mangnificent theaters.

But in the erection of photoplayhouses to satisfy the ever increasing demand for improvement and better accommodation, there is too great a tendency toward repetition, too evident a desire to blindly copy, without giving the question sufficient or serious thought. It is my desire to correct these faults.

Therefore I prefer to discuss the scientific and artistic aspects that govern the whole subject. The phenomena of motion pictures has reference to motion, that interesting phase of existence that is responsible for all progress in every sphere of life. Until recently it has not been appreciated at all, and is still indifferently understood throughout the world.

Almost every phase of existence is dependent on motion. Heat, sound, light and other forms that it would be a transgression to mention, are dependent upon it. When movement ceases, all interest is lost. When we cease to move we are dead, and soon are forgotten. A higher appreciation of these forces will bring a better knowledge and a clearer understanding to the entire subject of motion picture playhouse construction. Avoiding the question of size and relation, such as whether to build large or small to accommodate one's patrons—really matters of detail that are thoroughly discussed in my book, entitled "Modern Theater Construction," recently published by the Moving Picture World—I shall pass on to more important matters.

Few people realize that the motion picture industry is an art wholly dependent on phychology, and by "psychology" I do not mean the name of a racehorse that will win the third race today. I am merely suggesting a business trip which, if followed, will bring handsome profits. The very basis of this industry rests on psychic conditions, and its early development was the result of scientific research begun nearly a century ago.

Another error that producers and exhibitors often make is the assumption that motion pictures are a cheap substitute for the spoken drama of the stage. This is not true at all. The motion picture is an entirely independent art, capable of telling its story in a far better manner than the spoken drama. On the real stage the period and duration of the play is limited, and events, to be logical, must occur in sequence. Attention to the story is directed by the spoken word of the actor. In the screen play there are no such restrictions. By the aid of flash-backs and visions the spectators may be carried back to any period of time or even conveyed into the very inner minds of the players on the screen. The brutal and revolting scenes of crime are not essential upon the screen. The visualization of an action properly associated with connecting events will sufficiently stimulate the mind of the spectator to a true appreciation of the act itself. A close-up of a nervous hand fingering the trigger of a revolver will picture murder most vividly, if correctly introduced with the associated actions shown on the screen. The absence of disconcerting words, and the introduction of a wealth of ideas that enrich our imaginations by awakening remnants of earlier experience, are all that are necessary. At the so-called real theater the actions and suggestions of the players are external. They come from without ourselves, while in the screen play everything comes from within, and in consequence is far more realistic. Visual simulation for the purpose of mental stimulation should be the endeavor.

The sooner the problem is viewed from this standpoint the better it will be for the entire industry.

If the motion picture art is a psychic problem and its success depends upon the effect produced on the mind of the spectator, why not adopt every rational means that will cause the spectator's mind to become perfectly receptive to these illusions? It should, therefore, be the first duty of the exhibitor to provide a pleasing playhouse, one that by its exterior design will suggest the form of entertainment housed therein, and with an interior plan adaptable to its class of patronage, the presentations given and the comfort of its patrons. I might say right here that the price of admission very materially affects one's appreciation of a presentation. No one ever heard complaint at the performance of a twenty-five cent circus, although the same show at the regular circus admission prices might have provoked universal complaint.

There are many incidental methods of contributing toward the comfort of theater patrons and thereby influencing their mental attitude, trifling perhaps in themselves, but amounting to a great deal in the aggregate. Uniforming the attendant, no matter what his position, will insure courtesy and thereby add toward the patrons satisfaction. Proper heating and ventilation also help. The manner in which fresh air is supplied to an auditorium is more important than the amount of supply, as air that traverses a room without reaching the breathing zone is of no practical value. One thousand cubic feet of air well distributed is worth ten times that amount introduced without mixing with the air in the breathing zone.

Few patrons realize that in most picture houses they inhale for about two hours the vitiated exhalations of those seated about them. And many of them are fastidious persons who insist upon drinking filtered water from sanitary cups, and yet do not object to paying for seats in a germ-laden atmosphere often so foul that it gives off an offensive odor.

The provision of adequate accessible toilets is also too often neglected. Toilets placed at the foot or top of narrow flights of stairs in inconvenient positions are not calculated to please or better one's receptive mood.

Insufficient coat hanging space is another inconvenience too generally imposed on a patient public with a false notion of conserving seating space. A very small display of ingenuity would provide ample coat hanging facilities in most theaters without the sacrifice of valuable seating space. To encumber patrons with their wraps for the period of an entire entertainment will surely not improve their mental attitude.

The chief objection in the provision of comfort that insures tranquility of mind is furnished in the totally deficient seating arrangement generally provided in nearly every motion picture house throughout the United States.

The seating arrangement presents a far more serious problem in a motion picture playhouse than in a regulation theater. In the latter, persons arising to permit the passage of others only obstruct the view of the stage for a moment, which is not always important, as one can usually hear the dialogue and continue to follow the thread of the story; but with a photoplay the same obstruction masks the view and breaks the continuity of thought and, if often repeated, is likely to entirely ruin's one appreciation of the entire photoplay.

This is so much so that it has led to the agitation for a law limiting the number of continuous chairs in a motion picture theater to eight seats, instead of twelve, thirteen or fourteen as now exist. If the distance between seats were increased four inches from back to back it would permit the free passage of persons without the necessity of anyone arising, only diminishing the total number of seats in an auditorium one row in every ten. In England, where no one is expected to arise or be disturbed to admit another, the distance from chair back to chair back is thirty-six inches instead of the thirty-two inches allowed in this country, and the rows of chairs there extend the full width of the auditorium without center aisles of any description.

Such an omission of aisles would not be tolerated legally in this country, and the law against it has no doubt been found necessary because the passage space between seat rows has been so restricted as not to provide both passage and seating space for each individual. But now good business policy demands a correction of this evil. A correspondent writing to the Moving Picture World stated that he had removed a number of rows of seats from his auditorium to provide better passage for his patrons, and found to his surprise that his daily receipts were enormously increased. Every seat was now continuously sold, while before its inauguration many seats were often unsold.

Great care should be taken in the establishment of correct sight lines. Greediness for more balcony seats should never tempt the addition of a balcony row that will hang so low as to interfere with a full view of the stage, as is the case in a mammoth theater recently built in New York City, widely heralded as a wonderful theater.

Lighting the balcony steps with electric lights placed behind translucent colored glass prevents stumbling in the dark, and entrance tunnels piercing a balcony from a mezzanine floor facilitate access to the upper tiers of a balcony and prevent patrons from emulating the example set by a supposititious Irish general, "who marched ten thousand soldiers up a hill, and then marched them down again."

An orchestra well that conceals the musicians is preferable to one that exposes them. The charm of music apparently coming from a distance is more likely to produce a contemplative and receptive state of mind than the blaring blasts of a brass band, exposed in full view.

The elimination of useless stage boxes that serve to attract attention at the expense of the picture on the stage, and a proper proportioning of the auditorium and stage, together with the possibility of brilliantly illuminating the audience hall during the showing of a comedy picture, are all influences that contribute to a patron's receptive state of mind. Spectators are impelled to laugh when they see others laughing by the aid of brilliant illumination.

Complete darkness, so common in old-fashioned moving picture playhouses, rarely enhances the effect of a picture. Unnecessary gloom never pleases an audience and seriously interferes with the prompt seating of patrons. Subdued light has a much less irritating effect on the eyes than complete darkness relieved only by reflected light from the screen.

There are no definite rules for the design or plan of a theater. After the site has been chosen, due regard must be given to the size and scale of the building. Different neighborhoods, the class of patrons sought, and the nature of the entertainment must be carefully considered. The exterior of a theater should be designed with sobriety and offer an inviting appearance to the eye reflecting the ideals housed therein, and the interior should be formed as a setting or frame for the same presented on the stage. There should be no attempt on the part of the architect to perpetuate his fame at the expense of the enterprise.

There should be no "fussiness" in design, especially of the interior. All unnecessary ornament should be avoided as tending to distract attention from the dominating architectural motive. Every feature should be subordinated to this central motive. When a single architectural ideal is well expressed, the result is always simple and good.

It is often possible to finish the interior in blocked store or a clever plaster imitation of grey Caen stone, which will give an added sense of security to the patrons. A fan shaped audience hall is ideal and offers the greatest opportunities for a motion picture playhouse. Its very formation also tends toward centering attention on the proscenium opening, the main constructive feature of auditorium and the one closest to the action shown on the stage. Incompetent architects, instead of designing this opening in lines that are simple, harmonious and unobtrusive, often overload it with old-fashioned and meaningless bands of ribbon and inartistic wreaths.

While art really admits of the standardization advocated by the Society of Motion Picture Engineers, of which I am a member, it clearly calls for specialization, which may be considered by some as standardization in another form.

As I have pointed out in my work on "Modern Theater Construction," specialization is as needful in theater architecture as in other lines of commercial endeavor. Most of the theater deficiencies in this country today are the result of a woeful lack of qualified specialists in this line of work, and a consequent inclination to copy blind the work of others, mistakes included.

Ordinary humanity, however, demands that the general arrangement of a theater conform to the safety of the inmates, whether patrons or employes. As nearly all fires in motion picture playhouses originate in the projection room, this department should be made absolutely fire safe, which is not always the case today.

Whether the projection room be placed aloft in the balcony, or above it like a turret on a battleship, or whether it be placed on a par [illegible] to insure level projection, as is now being ably advocated by the Society of Motion Picture Engineers, there should be some method of standardization that would demand the construction of this source of danger absolutely fire-resisting, not built of flimsy asbestos cardboard, as is now the case in many motion picture houses. The projection room and its devices are mechanical and, therefore, will permit of standardization.

Its entrance and exit should never be direct from the audience hall, but should be from without the auditorium, as required by law in every European country. Then, if the walls are formed of hollow [illegible] building tile, to my mind the best and cheapest fire resisting and sound proof material known, all danger from an explosion or blaze within its walls being heard by the audience and creating panic will be eliminated.

If the lens and observation ports are closed instantly by an automatic safety shutter, no one in the audience need ever be aware of the occurrence of an accident in the projection room. There would be no door opening into the presence of the audience where flames could follow an escaping operator, and cause an alarm of fire that would precipitate a panic. Theater casualties result from fright, not actual injury by fire.

An added precaution would be to provide an anteroom or workshop between the projection room and auditorium with exit and entrance from it into the open, but not into the audience hall. Exit doors from the projection room could be provided at both ends leading into the anteroom, with self-closing fire doors. Attached to the workshop side of each of these doors could be a large tank of chemical fire extinguishing fluid, with a movable nozzle piercing the door into the projection room. Through a small port provided in the dividing door, the departing operator could peer back into the burning room, direct the nozzle to the proper spot and turn on the extinguishing fluid.

If he were able quickly to extinguish the blaze, all right, if not, and he had done everything in his power, he could retire at his leisure, leaving the fire to burn itself out.

A word more about the automatic safety shutter designed to close the lens and observation ports of the projection room in time of accident would not be amiss. The only so-called automatic safety shutters I have seen in this country are those operated by fusible links. Personally, I have a deep-seated prejudice against reliance upon a fusible link that might or might not burn at the critical moment. We have had terrible evidence of the want of dependability of fusible links in Chicago in the Iroquois theater disaster, where the fire curtain that worked by fusible links became stuck and permitted hundreds of people to be asphyxiated by gas escaping from the burning stage, without even scorching the plush seats.

The best device of this kind that I have ever seen in my travels is one generally employed in Germany, which I would be glad to design for anyone willing to adopt the form of projection room that I am advocating. This safety shutter was simplicity itself. It was a close-fitting shutter fastened to a lever that was attached to a standing plate inserted in the floor beside the machine. The operator standing on this plate to operate his machine, depressed it and pulled the lever down at one end and raised the shutter at the other end. When, for any reason, he stepped from this plate the lever was released and the shutter dropped from its own weight.

The lens and observation ports were both attached to this standing plate in the floor, and compelled the constant attendance of the operator at his post. His absence closed both ports and immediately stopped the picture. Where two projectors were used and the operator desired to dissolve one picture into another, his assistant, always present by legal requirement, temporarily stood on one platform while the change was made. A person standing on one platform depressed both by a simple connection.

In case of an accident to the projector, sudden fright would cause the operator to jump back from the machine and off the platform, thus instantly closing both ports before the audience could have any intimation of danger. I am satisfied these recommendations will win me the everlasting enmity of the cigarette-smoking type of operator, but so long as the lives and safety of hundreds of innocents are at stake, I do not care.

The corner of the projection room adjoining the outer air is a natural provision, where possible, as it facilitates ventilation in a superheated enclosure and permits the establishment of proper vent flues. The installation of a workshop next the projection room adds convenience to safety. Space permitting, the adoption of rear projection removes the projection room, with all its heat, noise and danger, completely away from the audience, but that is another story. We must treat with conditions as they exist, and there is very little rear projection in this country.

In any event a careful operator should never have a film fire with a modern projector, provided he lubricates his machine and keeps it clean and in good working order. However, wet blankets readily at hand, to beat out the flames, and buckets filled with clean sand are additional precautions that cost little and might save much in an emergency.

I trust that my remarks have instilled in your minds the important fact that the motion picture is an art founded on science; that its original development was through scientific research; that the problem of its presentation is a psychic one, and should be always treated as such to secure the best results.

What I have said about safety is merely in the nature of good advice that should not be disregarded by anyone, and when properly observed is certain to insure respect and success to those who practice its teachings.

Rita Jolivet in Lusitania Story

UNDER the Selznick-Picture banner, Rita Jolivet has begun work upon a unique production. Miss Jolivet, it will be recalled, was the young woman to whom Charles Frohman spoke his last words—"Why fear death? It is life's greatest adventure." For a long time after the disaster Miss Jolivet was unable even to talk about it, but now she has come to the conclusion that the events immediately concerned with the sinking of the great ship are of such vast moment that they should be recorded in permanent form.

Obviously the limitations of the spoken drama are too narrow to make it possible to stage such a story as this, and so Miss Jolivet has made a contract with Lewis J. Selznick to produce the ideas in a picture. It will not be mere history—there will be a story in it as well. As Miss Jolivet is one of the few persons available who can describe in a practical manner the scenes on the Lusitania the scenario will be worked out largely from her instructions.

Rita Jolivet.

Miss Jolivet is much better known for her stage work than for her motion picture appearances. In New York, London and Paris, she has had the leading feminine roles in "Kismet," "What It Means to a Woman," "The Wedding of Mrs. Bliss," "A Thousand Years Ago," "Mrs. Boltay's Daughters," and other plays. Her debut was in London as Beatrice in "Much Ado About Nothing." She has played a number of other Shakespearian roles as well. In Paris, she has appeared at the Comedie Francaise, in comedies with Galipaux and in other notable productions. Her most important moving picture experience has been in Italy, with the famous Ambroisio.

ALICE MOORE WITH TRIANGLE.

Mrs. Alice Moore, who has just been appointed assistant art director at the Triangle Culver City studios, enjoys the distinction of being the first woman ever employed in such a capacity at the big Triangle plant. Mrs. Moore began her dramatic career as an actress and later, when the ranks of stage players were being depleted by the rapid rise of the motion pictures, transferred her talents to the screen. While thus employed, her brilliant ideas and suggestions for dressing sets came to the attention of the men in charge of this department and she was induced to work in her present place.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

War Time Picture Activities

By the Rev. W. H. Jackson.

Praise Coming from All Directions as to the Value of the Moving Picture.

THE moving pictures are not only "doing their bit" nor their part, but rather their whole. To the uninitiated the power and scope of the work of the pictures would if known be astonishing; they are educating and interesting soldiers in preparation camps and on the battle fields, in the latter place filling a void always felt by fighting troops who now are made happy by that which the wide scope of the pictures bring. In hospitals and places wherever the Red Cross is at work their uses are beyond computation in the help and service they render. In Red Cross work at home Chapters are organized and maintained by the pictures.

The National Security League of America is now planning a campaign of patriotism through education with the aid of the pictures, their work is to reach in all parts of the States with the main objects of teaching the individualism of the American citizen in these critical times.

The National War Work Council of the Y. M. C. A. is perhaps doing the largest work on account of the great scope of the far reaching organizations of the Y. M. C. A. in all parts of the world. Travelling upon the plans of this organization the moving pictures are able to do most effective work to the great profit and delight of the young manhood of America now scattered all over the world.

One Hundred and Fifteen Exhibitions.

Motion picture service for all army camps has been thoroughly organized for the period of the war. For over two months, quietly but efficiently, the motion picture has been busy. To the War Work Council of the Young Men's Christian Association the President and the Department of War through the Commission on Training Camp Activities entrusted this task. It turned to the Community Motion Picture Bureau, which has full charge of all motion pictures within all camps.

The third week in July found this service in operation in about ninety camps, big and little, all the way from Rockland, Maine, to San Diego, wherever young men are training for the Army and Navy, for aviation work and for ambulance service. for engineering duties and for coast defense. It is maintained at navy yards and at marine barracks, at convalescent camps, at regular posts and emergency stations. But at many camps there is more than one auditorium for showing films. The arrangement commonly calls for one such place for each 5,000 men, or in some instances one for each 3,000 men, so that the larger camps calls for several exhibition places. As a matter of fact, there are now 115 such places at the ninety camps, and this number will increase rapidly. By early fall, when the National Guard and the National Army are in camp, the number of camps, large and small will doubtless be double the July number and the number of exhibition places is expected to be nearly three hundred. In most cases there are an average of four exhibitions a week. That will mean almost two thousand showings a week—something that will undeniably be a record in the motion picture business.

Y. M. C. A. War Council in Conjunction With Community Motion Picture Bureau.

All of this activity is under the direction of the War Work Council of the Young Men's Christian Association working in conjunction with Secretary Baker's Commission on Training Camp Activities. And these two bodies have put the whole burden of the service, both the enormous task of supplying the right films at the right camps at the right time, and also the responsibility for maintaining the requisite high standards, on the Community Motion Picture Bureau of Boston of which Warren Dunham Foster is the president. The Department of War's Commission on Training Camp Activities and the Council of the Y. M. C. A. found this Bureau equipped to handle such a vast undertaking successfully. It is a national concern, four years old, and it is giving its whole energy to this work as a patriotic service without any financial profit whatever.

Film Companies Co-Operate.

In speaking of the scope of the work and the plans for its rapid enlargement as the camps multiply, President Foster says, "For the most part I have found the leading film companies ready to cooperate promptly and loyally with the work that our Bureau has undertaken. They have responded in a very generous manner to the patriotic appeal that we have made and have made liberal changes in their policy to meet the needs of the emergency that has arisen. Without their cooperation our task would have been doubly difficult. It will be our duty as well as our pleasure to give full recognition and publicity to all producers and distributors who cooperate with us on a genuinely patriotic and generous basis."

One of the producers for instance—The Goldwyn Pictures Corporation—has generously offered one free print of every picture which it will produce. Cooperation from the exchanges has been specially valuable. Everywhere branch managers have waived fixed policies of all sorts to adjust their service to the demands of the situation. They have accepted bookings which were flatly contrary to custom, and they have made rush shipments to distant and inaccessible points by messenger and special conveyance.

Results Physical, Mental and Educational.

Mr. Foster and those associated with him—all professional educators and editors who, in seven years of study and four years of service, have developed to the full the possibilities for education and recreation that lie in the motion picture—realize the heavy responsibility that the Y. M. C. A. and Secretary Baker have placed on them. The service that they have furnished and will furnish in all these camps during the months to come will be the most important single recreation for the millions of fighting men under our flag. More than that, it means holding constantly before them in the most impressive way the highest ideals of service under the flag. And it is likely to mean, as the plans develop, one of the most practical touches in making them thoroughly efficient soldiers.

Whether the man is at Plattsburg or the Presidio or Fort Meyer or in France, or even in a southwestern station where a motor truck carries one projecting outfit a hundred miles across the desert sands and gives the pictures in the open air—he is getting in these days of stress and strain the most helpful and most wholesome things that the miracle of the motion picture can give.

The recreation possibilities of the motion picture were never so in evidence or in demand as they are in this world war. The nervous and physical strain on the men engaged in the war is greater than has ever been imposed by any previous conflict. The motion picture is the greatest passive recreational part of the program of training camp activities.

"The Love That Lives," Mother-Hood or Mother-Love

A Picture That Requires Careful Handling and That Should Be Shown With Discrimination.

By the Rev. W. H. Jackson.

OF a singular coincidence while "Parentage" is making its first appearance in one New York theater, "The Love that Lives," which is without doubt intended to portray Mother-Love, is appearing in another theater. In this latter in which Pauline Frederick displays her usual ability there is much that will without doubt receive just and proper commendation in review. Nevertheless this is a picture which requires careful handling and should not be shown in a careless or indiscriminate manner; it would be better that young children do not see it. It leaves a decidedly unpleasant taste, so different in this respect from the first mentioned picture. It is well known that parental love is alone and always "the love that lives," from time immemorial it has been called the "undying love," so that to exemplify it in any way is always a most worthy object.

In this picture a mother left a widow with two children after their shiftless father has been killed in a gambling fight, becomes a scrub-woman to earn a livelihood; soon her little girl is killed by an automobile leaving her alone with her boy for whom she has the highest and fondest hopes. It now becomes a serious question whether a mother with but one child, and not a large family, should depart from the path of virtue and sacrifice her honor with the attendant shame and disgrace, for the purpose of securing the boy's future. This part of the picture is a hard one for young people to see; the high motive of mother love is used as an excuse to illustrate a life of shame, a fall without sufficient cause (and the future of one son is not sufficient cause) makes it seem that the "price paid" is too easily rendered. Further to this the adding of a continued abandoned life after the first mistake cannot find any justification that it was done for "the love that lives," doubtless for the time being the mother love is dead, for afterwards their appears "the resurrection" when the mother finds that her boy evidently without her help, but rather in the absence of it, becomes a worthy young man, and as a fireman becomes a hero in the rescue of those in danger at a fire and of which his mother knew nothing until she sees it in the newspaper.

Becoming a scrub-woman again after her rise and fall in the ways of the demi-monde, she finds herself working in the office of her former lover who is employing as his stenographer the very girl to whom her son is engaged to be married. Here there is a group of very exciting incidents which cannot but thrill, a fire has broken out in the building at the same time that the employer is trying to force his sensual attentions upon the girl, and the scrub-woman mother appears to rescue the girl from the fiend while her son appears to rescue her from the fire. The mother perishes in the flames unknown to the young people who only know that they owe their deliverance to the scrub-woman, thus the noble and heroic deed of life-sacrifice by the mother is the final effort of the "love that lives" and is a tribute to the undying power of a dying woman's love for her son, a love that dies that its object may live is true mother-love, but we would rather for the sake of many young people who will see this picture that honor should not die first; the death of honor is sadder than the death of the body, and when honor is shown so dead, that shame and disgrace are wilfully indulged in until the "resurrection" or, "the rude awakening" comes it is a pity; would that mother love could be shown as the "love that lives" without such gruesomeness. When sitting through this part of the picture with so many bright young people about him the writer felt sad.

BOARD OF EDUCATION TO RENT FILM.

The Moving Picture World has received the following communication.

The issue of the New York City Record, to which it refers, is that of July 20.

DEPARTMENT OF EDUCATION, THE CITY OF NEW YORK
BUREAU OF SUPPLIES
PARK AVENUE AND 59TH STREET

July 20, 1917.

Dear Sir (s):

An advertisement appears in todays City Record for RENTAL OF NON-INFLAMMABLE OR SLOW-BURNING MOTION PICTURE FILM Bids will close WEDNESDAY, AUGUST 1, 1917, at 11 a. m.

If your representative will call at the Department of Education, Park avenue and 59th street, Borough of Manhattan, copies of bidbooks and other information as you may need will be given by

Very truly yours,
PATRICK JONES,
Superintendent of School Supplies.

ANTONIO MORENO TO SUPPORT MRS. CASTLE.

According to an announcement issued this week by Pathe, Mrs. Vernon Castle, will have, as her leading man in her third Pathe feature, Antonio Moreno, one of the most popular male stars of the screen. This picture will be filmed at the special studio in Fort Lee engaged for the exclusive use of the organization built for the production of the Castle-Pathe Pictures under the direction of George Fitzmaurice, producer of many hits.

The scenario is by Philip Bartholomae, the well-known playwright and it is made from one of Carolyn Well's most successful books. Mr. Bartholomae is the author of a number of very successful stage plays and his first Astra-Pathe feature, "The Cigarette Girl," with Gladys Hulette has just been enthusiastically greeted by the critics.

Antonio Moreno has become very popular. "The Island of Regeneration," "Kennedy Square" and others of the best Vitagraph pictures, owe a large measure of their success to his work. He has played on the stage with many of the best known stars, including Mrs. Leslie Carter, Constance Collier, Tyronne Power, William Hautrey, and Wilton Lackaye. Some of the plays in which he appeared were "C. O. D.," "The Man From Cook's," and "Thais." His appearance with Mrs. Vernon Castle lends great promise of splendid pictures.

Virginia Lee Corbin

THOUGH she will not attain her fifth birthday until December of this year, Virginia Lee Corbin, one of the leading players in William Fox's Kiddie Feature, "Jack and the Beanstalk," has mastered dramatic technique in a manner that would do credit to many film stars four and five times her age. Virginia is different from most other child players. Her fame doesn't rest complete on doing "cute" things. She can portray an emotion or a thought with all the accuracy and confidence of a seasoned veteran

Virginia Lee Corbin.

Virginia has been acting for almost two years. Since October, 1916, she has been working before the William Fox camera, and her range of vehicles includes, besides "Jack and the Beanstalk," "Babes in the Woods," "Treasure Island," and "Aladdin and the Wonderful Lamp." She is now as much a part of the Fox repertory as Gladys Brockwell or George Walsh.

With all her "grown-up" ways, Virginia is still wholly and completely a child. She loves her camera work, but she loves her dolls better. She takes the profoundest pleasure in making up, but she's much happier when she can wear one of her mother's long skirts, and strut about the yard.

Virginia has deep and sacred secrets which she tells one in confidence. Her dressing-room at the Fox studio is in reality a nursery. She has no end of toys there, and she always retires from the stage, not for a nap, but for a few minutes of play with Teddy bears and dolls.

Whenever the more experienced actors at the Fox studio have spare time, they gather about the "set" on which the kiddies are working, and watch Virginia and her leading "man," Francis Carpenter. To see Virginia weeping over her lover's absence, or Francis advancing, sword in hand, to rescue his lady, is worth a week's salary, even to a high-priced picture star.

GOLDWYN AND MABEL NORMAND GOOD FRIENDS AGAIN.

Mabel Normand, world-famed comedienne, and Goldwyn Pictures Corporation have resumed their briefly interrupted friendship and found that the things that kept them apart were, after all, not of sufficient gravity to interrupt their future associations.

This resumption of friendly business relations between one of the biggest stars of the screen and her new employers means that Miss Normand will be at work in Goldwyn's Fort Lee studios within a fortnight and that everything in Goldwyn's power will be done to add to Miss Normand's fame.

NICK KESSEL PREPARES.

Although the Army draft takes away ten of his young men, Nick Kessel, general manager of the Triangle Laboratories at Fort Lee, is not letting it worry him, as his plant is so organized that their places will be taken by girls, and men above the age limit, who are at the present time being trained in the positions they will fulfill later on. Mr. Kessel has also assured his boys that upon their return from war their old positions will be awaiting them.

Spokes from the Hub

By Marion Howard

I HAVE just seen a picture put on for trade showing at the Park by the Metro which I hope will be viewed by millions all over the land. It is "The Slacker" and, in my opinion, is the very best plea for loyalty to Old Glory yet shown here and it is not a spread eagle offering, but a sane presentation of situations likely to be met in any community where the idle rich dwell. Director Cabanne deserves a crown and I'll bet he is an out and out patriot to think up all those touches to stir the most blase. What a joy it must have been for Emily Stevens and the others to rehearse such scenes! My space is too limited to go on, but I have had a great treat shared by a large audience, including the Russian sailors (here with their warship) and officers in the service. To work in Lee's surrender to Grant, Nathan Hale, Francis Scott Key, Paul Revere and others of historic renown and in action, was some idea worth while. As an incentive to enlistment nothing finer has been put upon the screen, and as an inspiration for the young it will live in memory.

* * *

Quite in contrast is "The Brand of Satan," the play built around an unspeakable crime causing the birth of a son to a good woman, said son cursed with a dual nature. It is more than a Jekyl and Hyde case and is repulsive, for we know from the start what happened. Then they did a fool thing in performing an operation on the man as if that would remove an inherited taint. It was splendidly acted by Montague Love and a good supporting company, and the plot was well carried along to an excellent finale. Personally I see no merit in plays founded on immorality of that sort and it is up to the producers to give us cleaner pictures if they want to avoid censorship. Women constitute nine-tenths of the patrons and the best of them are not asking for high brow or Sunday school pictures, but they do want good themes worked out dramatically, forcefully, entertainingly and which they can take their young people to see. Believe me there is some "writing on the wall."

* * *

What is the reason "The Star Spangled Banner" is not shown for a run at all theaters? I saw it recently on Sunday night when a small audience shared the pleasure. Here we get a short reeler full of patriotism splendidly cast, well photographed and featuring an important branch of Uncle Sam's service—the Marine Corps. It is by all odds the best picture of its brand seen here in months and one readily overlooks lapses in grammar in titles such as "sent to bring you up," "Are you coming to America with me?" as spoken by Herbert Evans in England, from which place he had to "go" to America, not "come." But "the play's the thing." Here we get a young prig capitally played by Paul Kelly (keep your eye on that chap, for he is another Charlie Ray). One incident touched us deeply and which none of the reviewers have alluded to. When the Colonel calls for volunteers to go in search for the lad whom they hated, every Marine offered, putting entirely aside all personal feeling toward the young cad, to please their commander. It was a big spot and I take off my hat to Director E. H. Griffith for this and the scenes at the Barracks done by U. S. marines. Nellie Grant (makes you think of U. S. Grant's Nellie) had a fine chance here and the kid Cyril Hughes caught the house, which gave more applause at frequent intervals over this Edison picture than I've heard in a long time.

* * *

On same bill was "A Welsh Singer" put out a year ago by Mutual, with handsome and dependable Florence Turner and Henry Edwards. Done in Wales, naturally the scenery was superfine and the sheep added much to the action. There were some inconsistencies like the failure of the hero to recognize his early love under different surroundings, while her old father with failing eyesight did so at once in spite of her change in attire and the wig. This picture leaves a good taste in the mouth and safe for re-issue in any community.

* * *

"American Methods" was another vehicle for William Farnum to display his versatility. It went well here and what a distinctly fine piece of acting Jewell Carmen gave us! At times she suggested that other Fox star—Claire Whitney, in her delicacy. I will watch her career with added interest after this triumph. Mrs. Ayer gave us "that evening," "The Clodhopper" most enjoyable, and a fine vehicle for Charlie Ray. It was full of human touches and humor especially when he was suddenly thrust into fame and inaugurated the "Clodhopper's glide" to the edification of Broadway. The mail order clothes were some scream and the reception of them caught the house. I wonder on studying his upper face if way back in Ray's ancestry there is not some Indian or Oriental blood. Anyhow we all love him and are sure he will ever make good.

* * *

Commend me to "The Girl Glory" for what it unconsciously teaches. There is a big lesson here and a new angle on the whisky habit made so by the little heroine, Enid Bennett, named in the play for "Old Glory," who samples the stuff to see if grandpa took it to make him "feel good inside" as there seemed no other reason to her why he got drunk. Here we get something new for she lost her head temporarily and declared that her insides felt horrid. Later in the play we get a Memorial day celebration with grandpa putting on his old uniform to take his place in line with the boys in blue. But alas the saloon tempted him when the owner invited him to have a drink to General Grant. Will not tell more but want you to pass the word along about this play so timely, so full of incident worth while and so well done by Miss Bennett, one of the loveliest girls I know in the pictures, and Walt Whitman (there's a name) playing the old soldier who becomes cured in a very unusual way by his little charge—the child being an orphan. Yes, there is a nice little romance at the end. Play is a small town one but good for the biggest city to show, as most of the Triangles are.

* * *

What a valuable man Rupert Julian is and how versatile. I saw him in successive pictures, "A Kentucky Cinderella" and a revival of "The Right to Be Happy," taken from Dickens' Christmas Carol, a delightful picture at any season and a credit to Bluebirds. In both these, kiddies are in evidence and what dears they are in the former picture especially. As to Tiny Tim, I wonder where they got a child to so look the part. There were many moistened eyes around me at the Exeter, where both were shown to delighted attendants. Great work for Julian all through.

* * *

Mrs. Ayer gave her patrons "The Little Orphan" a splendid Bluebird picture thoroughly enjoyed, because so timely and so well done. It was a cross between "The Prince Chap" and "The Heir to the Hoorah" in its theme. As in the latter play and picture, three men are the heroes but here each adopts a Belgian child (boys preferred). One turns out to be a girl, none other than Ella Hall, and so quite a story is worked out with human touches and a romance dear to the fans in front. This picture seems flawless in all ways and good for repeats and re-issue for years to come. They ring true.

* * *

When "Mme. Sherry" is screened we will have some picture, but I do wish the Authors Film Company had secured Elizabeth Murray for Mme. Sherry—the part she created. We have wondered where Donald Hall was hiding and now I see that he is with Norma Talmadge in "The Moth." Am reminded that he appeared in "Poppy," which I failed to see, but anyhow am sure Donald made good. He is one of the favorites for his clean-cut work with the Vitagraph company several years. Oh, for re-issues of some of the old Biograph, Vitagraph and Essanay pictures, especially those in which Henry Walthall figured, pictures directed by Griffith. A new generation has sprung up and millions of fresh converts to the pictures so why not give them the treat we have enjoyed?

* * *

O. Henry and "Do Children Count" have caught the town—that part of it in the Back Bay to patronize the Fenway. The first named have unusual twists and are splendid screen dramatizations of the late author's creations. The latter are intensely human, domestic, sane, and interest young and old alike. Little McAllister is one of kiddies who grip us and then, too, she is so natural and devoid of self-consciousness. We in the Hub are devoutly thankful that our absurd state law concerning children on the stage under the age of 14 does not apply to the screen. When "Mme. Butterfly" is put on here a rag doll has to be used. Fancy any other state in the Union standing for that sort of thing. The law was made primarily to cover factory children and not the dear little children who are usually pampered by stage folks generally.

Advertising for Exhibitors

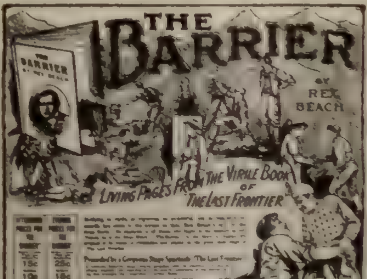
Conducted by EPES WINTHROP SARGENT

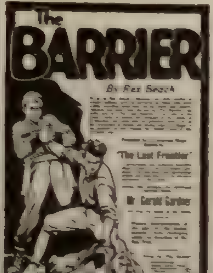
Let Your Light Shine.

LATELY we "did a leopard" and changed our spots, moving from Waterville to East Winthrop, Maine, where we located a camp. The day we came in we noticed in Winthrop a sign on a building that announced the possession of regulation bowling alleys. A few days later, going in for groceries, we learned from the storekeeper that the place was the picture show. It was a full week later that we happened to be going past in the afternoon and saw the bill boards in front of the house. Of course "everyone knows" where the picture theater is. Perhaps they do, but not everyone is going to nose out the house in a section of the country where they are just getting around to Hulda from Holland, and it would seem that a sign on the front of the house would help quite a little. A trolley line serving two good camping lakes runs past the door. At least half the territory could be used to feed this house, the rest possibly going to Augusta. We are situated so that it costs a fifteen-cent car fare to go to either place and we play them 50-50, but it is a little easier to find out what Augusta has to offer. Neither end of the road seems to make the slightest effort to pull business from the feeder towns. If we were not interested in pictures we would know nothing of the house at Winthrop and little about the Augusa pictures; indeed, we know the location of only one house in the latter place so far, yet the New York and Boston campers are coming in, and an effort made to capture the business should at least be made along the trolley lines. Certainly the Winthrop management should not depend upon what the lawyers call common knowledge to exist. The signs on the house front might at least give equal display to bowls and pictures. We are not in favor of noisy lobbies and ballyhoos, but the man who cries bad business is not entitled to sympathy unless he makes some effort to improve business at least to the extent of advising people that he is open for business. It is the same way in too many eastern rural communities. The old days when everyone went to the pictures are passing. You must coax them in. You must not only let them know where you are, but must tell them what you have to offer, and tell them invitingly. If you can reach the summer boarders go after them. For a month get out weekly programs and put them in the boarding houses and camps. Slip cigars to the trolley conductors to tell new people about your place and to tell you about new arrivals. Get busy and keep busy before you get more leisure than you need

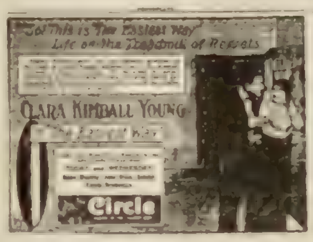
Beating the Presswork.

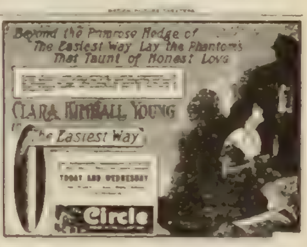
Sending in batches of stuff for The Barrier and the Easiest Way, S. Barret McCormick, of the Circle, Indianapolis, writes: "Rotten presswork as usual, but it doesn't seem possible to make them buy new ones, so all I can do is to show the artist how to draw and trust to fate." Of the larger cities Indianapolis seems to have more uniformly bad presswork than the others. In some towns the average is poor, but there is one paper that stands out for note in its typographical appearance, but no Indianapolis publisher seems to care a whoop how his sheet looks. It is plain disgraceful to a community, but it is what Mr. McCormick is up against, and they will not reform their ways just to oblige a theater. But we think he could fool them by making his copy as nearly fool-proof as possible. Cuts that ordinarily should print nicely in a sixty-screen look like masses, and the only thing to do is to resort to line and benday, or line and mass. Even bad presswork cannot wholly kill the effect of these advertisements for The Barrier:

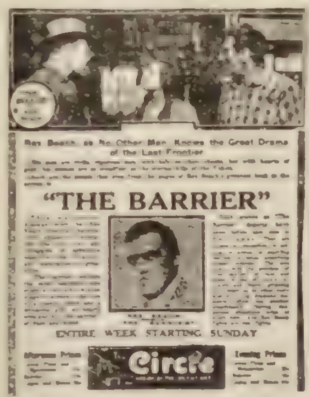

THE BARRIER
BY REX BEACH
LIVING PAGES FROM THE VIRILE BOOK OF THE LAST FRONTIER
15c
10c
25c
25c
15c
50c
Mr. GERALD GARDNER
ONE SOLID WEEK, STARTING TODAY
Circle

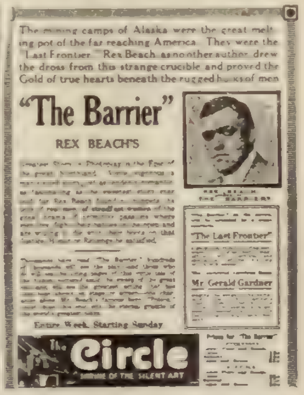


It should be noted that the right hand cut has an additional box for the house name, the whole running about three twelves. The left hand display is shown complete, running five tens. This last is line and benday with a very little black mass. The other is black and line. The reason for this is plain. So large a mass of black on the wider cut would have looked unlovely. It would be an offense. Here the benday stipple is better. Both advertisements are effctive. But in the Clara Kimball Young subject Mr. Barrett tried, perhaps against his better judgment, to make use of the effective stills supplied. Here is a more intimate subject than the rugged Barrier. A closer touch is suggested by the greater detail of half tone. Mr. Barrett tried for his half tones and obtained fair results. This reproduction does not show as well as the original newspaper work, but it does not libel the paper work. It is impossible to libel what is already libelous. The reproductions are interesting as showing how Mr. McCormick makes his small type matter stand out. Coming in a mortise, the white back throws up the eight-point lines and they are more apt to be read than if they were in the same color as the body of the advertisement. The advertisements are not unlike, but the slight differences in layout make an interesting study, and both cuts are well worth studying if you ever try original sketches. Other advertisements for "The Barrier" included two three eights and a two fourteens, mostly type. The example on the left is not as attractive as that on the right because it is more formal. Putting the cut off to the right gives a better-balanced advertisement. Both of these advertisements carry too little display for the usual subject, but "The Barrier" is already half advertised through the book. It is necessary to mention only the title and the author in display to interest practically all who can be interested. The small type drives home that interest. It is a pity that Mr. McCormick is so handicapped. He must miss the Denver papers.


So! This is The Easiest Way
Life on the Tradmill of Regrets
CLARA KIMBALL YOUNG
Circle


Beyond the Primrose Hedge of The Easiest Way Lay the Phantoms That Taunt of Honest Love
CLARA KIMBALL YOUNG
The Easiest Way
TODAY AND WEDNESDAY
Circle


Rex Beach as No Other Man Knows the Great Drama of the Last Frontier
"THE BARRIER"
ENTIRE WEEK STARTING SUNDAY
The Circle


The mining camps of Alaska were the great melting pot of the far reaching America. They were the "Last Frontier." Rex Beach as no other author drew the dross from this strange crucible and proved the Gold of true hearts beneath the rugged h[illegible]s of men

The Ghost Moving.

The Canadian Universal Company is sending to picture fans a personal letter for The Gray Ghost, enclosing a button badge. We are reproducing the letter, partly because it can be used by exhibitors this side of the line but chiefly because it is a model of brevity.

> Dear Movie Friends,
>
> It's Gray.
>
> Gray always appealed to me as being a mysterious, uncanny sort of a color that one associates with moonlight and spooks. Therefore, when you hear that our new serial is called "The Gray Ghost" you may be sure that something unusually interesting and absorbing is coming.
>
> On top of that, an old and popular friend of yours is coming back once more to delight you with his feats of strength and thrilling acting—Eddie Polo.
>
> I do not think I can say anything more that will convey to your mind the great enjoyment you are going to get out of this new fifteen-reel serial, except the information I have given you above.
>
> Just note the name "The Gray Ghost" and think of Eddie Polo. Your theater manager is arranging to run it; ask him the dates he is starting.

The trouble with a great majority of the form letters is that the letter either reads past the point of interest or else is so long that the very sight of so much typewriting causes the recipient to throw it away unread. Here are fourteen lines of matter and you read it because it is short and remember it because it reads to excite your interest. It does not aim to tell you all about the serial. It is content to rouse your curiosity, and that is all any form letter should do unless it is one intended to be sent out in response to a request for full information.

Ruffisms.

Ralph Ruffner, of the Liberty, Spokane, has thought of something else he wants to talk about, so he takes his trusty typewriter, plugs the shift key so it writes all caps and deposes:

> Never have I wished for color photography so much as now, for in sending you a small batch of photos of different styles of threes and ones, cut-outs, etc. I realize how flat they look to one who has not seen the originals, but perhaps a short description of the color schemes would not be a miss. The two three sheets on Nazimova in "War Brides" are a Tiffany blue with the star and the title in cut out letters in silver. The shields bearing the shop talk are a French gray, outlined in white with lettering in black. All this surrounded by a nicely polished brass frame makes a beautiful and very attractive presentation. The one sheets (there were two), were also done in blue Tiffany with a cut-out letters of silver. The entire lobby, lights and all announcements bearing on the show were in blue of various shades. The lights in the foyer and auditorium were all in blue. During the running of the picture entire house was dark and at the close no exit march was played and the lights were raised just enough to enable one to find their way out in comfort. You know, the old Madame X Stunt, wet eyes and no bands to advertise the fact. It looked for the first few days as though we'd have to provide mops and down-spouts on all seats. Kellermann in "A Daughter of the Gods" we used *red* Tiffany boards for the threes and ones. The cut-outs bearing the title, star and talk-talk were done in yellow; lettering all in gold. This combination surrounded by a brilliantly polished brass frame darned near disturbed the peace in our town. Take the cut-out of Kellermann with the ostrich: this was taken from the three sheets, cut out and mounted on compo board and fastened to a red Tiffany background, and enclosed with a brass frame. No lettering. All lights and all cards bearing on the show were in red with but two exceptions, and these are the two 11x21 cards hanging on the bottom of the one sheet standards. All this plus the exceptionally fine display of large framed pictures with the show made up one of the very "attractivest" lobbies our janitor had ever saw. Then to get into deep water; allow me to introduce to you Douglas Kellermann. I had a slide made of this photo and it is now serving as advance on "Doug's" first home-made release, "In Again—Out Again," "Try to Get in Again." Then the tall fuzzy standard with the tiger on top: this was used to advertise "A Jungle Child." Found a large mechanical tiger in a local toy store and arranged to have him lash his tail, turn his head back and forth and growl at passersby. He stood about 6 feet 6 inches from the sidewalk and the growl was made to shoot at about the height of the average ear, which placed it nicely and startingly into the taxpayers ears as they rushed by. A sign on the front, "Stick Around, We're Going to Feed Him," got a lot of laughs. The three sheet on Fairbanks in "Manhattan Madness' is pretty old, but I will say the copy was made from one of the rotograveurs by a local artist, and it attracted a *lot* of attention and business. With but one or two exceptions any of these ideas can be carried out in almost any town. The blue and red *Tiffany* boards I speak of were painted to our order, and with care will last quite awhile, which means that their cost can be divided among several shows.

The samples will be found at the bottom of the page. It was someone over in George Editor Carpenter's territory who started that color scheme idea, we think, but Ruff surely does build it up. When he says the tiger stands six and a half feet from the sidewalk, you must count in the stand. In the Kellermann cut-out, he first mounted the cut-out on compo board and *then* on the background, getting a high relief and putting the scheme in a wholly different class from the cut-out lithograph mounted flat on cardboard. Ruff surely does keep on going.

In Agreement.

Paramount Pointers, Philadelphia, is in agreement with this department in the matter of pseudo patriotism, and suggests that the patrons come to see a performance and not become part of it. We think our small son had the whole thing in a nutshell when he was with his mother in a street car the other afternoon and remarked, "Let's sing the Star Spangled Banner and see them all stand up." It's just about the same with the average orchestra. They play the anthem not to display patriotism, but to see the people stand up—and the people know that's the only reason.

Mr. Chenoweth Calls.

H. A. Chenoweth, who first came in from Boston, sends in a batch of stuff from the Majestic, a Goldstein Brother's house, Thompsonville, Mass. Probably the town does not boast of a newspaper, for the samples are all throwaways. Most of them, we think, are too full of type. He is trying to say too much on one bill. This is particularly the case in a town that seems to have so mixed a population, for John de Angelus and Cologero Misuraca keeps shoe stores, Avidis Tatoain has the candy store, Sisitzky runs a fish market and Mirabile keeps a furnishing store. This argues a mixed foreign population, and they are not keen on reading English. Mr. Chenoweth advertises three benefit performances, which are always good cards, but he seems rather uncertain about an Arbuckle night, for he says:

We Hope we Can? *We are Trying to!*
We May and we May Not——GET
FATTY ARBUCKLE HIMSELF
The Celebrated Comedian—Here at the Majestic
MONDAY NIGHT, APRIL 30th

He wants to come so he can see himself as others see him. He is going to try to be here in person. If he is, believe me Thompsonville will surely see the cleverest comedian now being shown on the screen. I am not positive, but I am doing my best to get this celebrated screen star. Anyway, if he does not come, and I cannot say he positively will be on hand, you will positively be assured of seeing one grand corking 2,000 feet of Keystone comedy
when you see
FATTY ARBUCKLE AND MABLE NORMAN
in "THE BRIGHT LIGHTS"

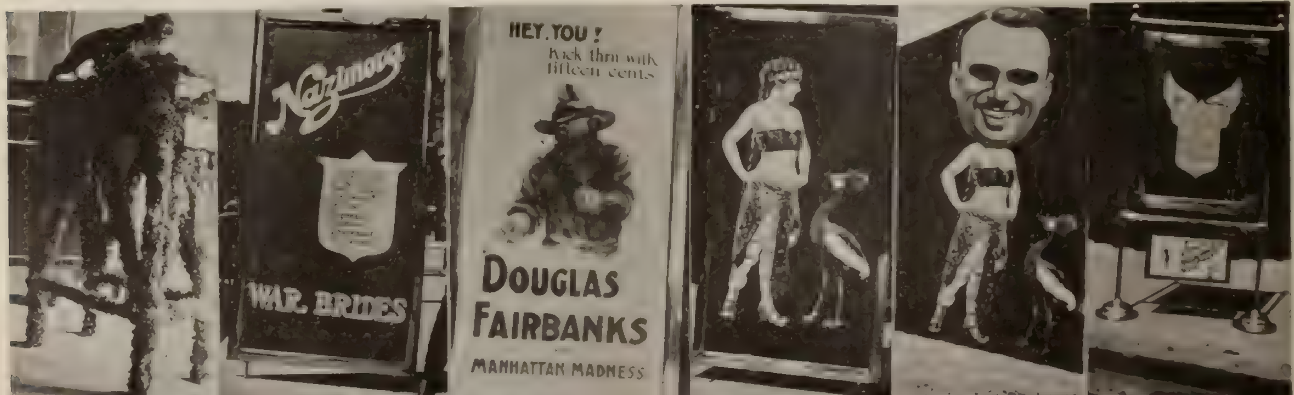
It looks as though Mr. Chenoweth was a little less than certain about seeing Fatty in all his flesh. It may get a laugh from some, but many will not see a pleasantry in the phrasing of the announcement, and will be puzzled, and as a rule it is a bad plan to suggest that a management wishes to do a thing and cannot. Mr. Chenoweth is handicapped by poor composition, but it's the best he can get, probably, and if in a small town it is usually a good scheme to stick to the local printer.

Hybridized.

Down in Macon, Ga., there are three houses, the Princess, Capitol and Palace. For a name for their joint program they selected PrinCaPalace Films. It's a nifty looking sheet, 9 by 12 inches, eight pages and enamel cover, nicely printed, well made up and well edited. It looks like a society weekly rather than a house organ, and will please the fastidious as well as appeal to the less exacting. It sticks pretty closely to the current films, but the items are so displayed as to suggest general reading, and there is enough film miscellany to enable it to qualify as a magazine in the general reading sense. The issue to hand is the second number, but it has the looks of an old-timer because it was started properly. It should make business.

Luncheon Matinees.

The Stillman, Cleveland, Ohio, has a new name for morning matinee performances. From eleven to one the house sells for a fifteen-cent admission. The Stillman makes elaborate provisions for the comfort of shoppers, and the reception room is open to the public, so that the place can be used as a meeting point, so of course the "luncheon matinee" is an additional attraction. They have replaced their folding mailing card with straight government post cards, done in black, neat looking, but lacking the distinction of the Madden style. In a recent one we fail to see that the fact that Earle Williams won a popularity contest in Minneapolis will greatly move the Cleveland public, but this is used for the talking point.



Doing Your Bit.

We are indebted to the Thanhouser company for a copy of the letter sent by the Bedford Park branch of the Red Cross. Bedford Park is a part of New York City and it was comparatively easy to arrange for Mr. Warde's appearance, but it does not have to be Mr. Warde, nor even a picture player, for the chief figure. Every community has its official goat whose very presence lends distinction to an affair. The letter runs:

> Regarding your request for more information on our very successful "Red Cross Day" at the U. S. theater here in the Bronx, beg to say it was handled by a committee of the Bedford Park Branch, Bronx Chapter, American Red Cross, consisting of Mrs. W. W. Niles, Mrs. John Philips, Mrs. Charles Barton and the writer, and Manager M. Z. Fleischman of the U. S. theater, which is the newest and largest motion picture house in our neighborhood. A number of films were viewed and the committee chose "The Vicar of Wakefield" with Frederick Warde in the title role, as being a classic, a clean, beautiful story, and suitable for young and old. Mr. North, of Pathe, was consulted, and promised that Mr. Warde would appear personally at the performance and speak during the evening. The benefit was advertised through the territory served by this theater in various ways. Placards were placed in shop windows, notices were read by the principals of the various schools, and from the pulpits of our churches, and on the Saturday before the benefit we collected all the available automobiles and had an automobile parade. This was headed by a young lady on horseback wearing the uniform of the Woman's Military Reserve, carrying a large Red Cross Flag. The first car carried a young man in Scotch costume, playing the bagpipes; next came a number of cars, decorated with banners and flags, filled with young ladies, wearing the official uniform of Red Cross Workers, who distributed literature advertising the performance. The parade traversed all the principal streets, and attracted much attention. Tickets to half the seating capacity of the theater were sold beforehand at an advance of ten cents over the price of the house, and these seats were reserved until 7:30, regular prices prevailing at the box office. Mr. Warde occupied a box with the clergy, officials of the Red Cross, and others. He made a brilliant speech, giving an account of the way "The Vicar of Wakefield" was written, and also of the way it came to be filmed. He was heartily applauded at the conclusion of his speech, and was then presented with a sheaf of American Beauty roses, tied with the tri-color and the colors of the Red Cross. The presentation was made by little Constance Nash, daughter of an old friend and admirer of Mr. Warde, dressed as a Red Cross nurse. In accepting the flowers, Mr. Warde made a short but extremely appropriate reply, eliciting more applause. Flowers were sold in the lobby of the theater by young ladies dressed in the Red Cross uniforms, who also acted as ushers. A good sum was thus realized with comparatively little effort. The film was presented twice during the evening, the house being filled to capacity each time. The audiences were highly pleased and very demonstrative, and the following day on all sides was heard the highest praise of the acting of Mr. Warde as the fatherly old vicar, and of the masterly way in which the production was staged and filmed.

From now until the end of the war there are going to be all sorts of demands upon the public, and that house will gain the greater credit that lends itself most readily and most effectively to the movement of the moment. For this reason we are giving the various schemes used throughout the country. File them all away in a special envelope against the time you need some scheme. But don't make the mistake of using some "patriotic" film feature. Offer good entertainment and it will be easier for the patrons to be patriotic and buy tickets.

Marking the Birthday.

Somehow it would seem that not so many houses as usual are having birthdays. We know of some that used to have two and three a year, but lately only the New York Rialto and the Third Street, Easton, Pa., have been celebrating. Now comes the Strand, of Altoona, Pa., to end its first year with an extra good bill and a souvenir program. The program is a four-page cover of heavy cream-laid paper with a four-page insert on plate paper, to permit the proper use of cuts. The cover is embellished by a reproduction of the interior of the house on a busy night, and the back page of the insert gives five views of the interior, but none of the exterior, though it is well, even when patrons know the house, to show the front. Be proud of your interior, but lose no chance to visualize your lobby to the public. Make them so familiar with it that the sight of it suggests theatergoing. The artist, in his drawn greeting, brings out a nice point. Between the pictures of the managers are the words "Strand Theater." Below the cuts are lettered the names and the full text reads:

Strand Theater
Jacob Silverman and Isaac Silverman
Extends on this the first anniversary, etc.

The house "extends" the Silvermans would "extend," but the planning of the design leaves it a question whether the house or the management greet. By taking the names inside the circles the house could have come down when "extends" would be right. In having work drawn it is well to remember that few artists are good grammarians, and stand a lot of watching.

Thoughtful.

The Garfield theater, Chicago, thoughtfully rubberstamps its program envelopes "Do not forward." This is to guard against the possible forwarding of its programs to vacationists under a one-cent due stamp. It is a small thing in itself, but to get a succession of due stamps on the programs of a theater is not inclined to fill you with admiration for that house, and you will be apt to be still sore when you return to town. By stamping in the caution the Garfield saves its patrons annoyance and so saves its patrons for next winter's use. Lately the Garfield announced an "All Girl Week," giving a program of seven feminine stars in as many days; no difficult matter and by no means a novelty, and yet capable of being exploited as a novelty and drawing as such. For this special week they got out an extra program card, punched for hanging and with a calendar for the month on the back, a straight calendar with a picture of the interior and an "Open All Summer" on the screen, with the calendar below and in between

New Patronge
    Invited and Encouraged;
Old Patronage
    Fostered and Maintained.

This is a happy line, for it appeals to the newcomer and regular patron alike. One of the regular programs carries the "Orpheum Bill" verses. Mr. Blanchard surely did make a contribution to the country in that happy set of verses. That Garfield program is getting to be a veteran. The house has held to the same form of four-page card folder for a long time now, evidently finding it good enough to retain. There is always a snappy front page talk and inside the bill for the week is attractively set forth, not with an array of adjectives, but much as the management would tell its friends about the show. Evidently they realize that good presswork is no more than interesting talk. When it gets more ambitious it ceases to be good presswork. It's a simple rule, yet one few seem able to grasp. You don't have to do "picture writing" to get the crowd. That's the best way to keep the crowd away. Be unaffected and natural and you'll be far more convincing. Prove it by yourself. Do *you* believe some of the advertisements and press stuff you read? Then why credit the patrons with less sense? You never see "Stupendous," "Greatest Ever" and the like in the Garfield programs, and yet somehow the house seems to keep on doing good business.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical *because it has helped others.* It will help you. *By mail, postpaid,* $2.00. Order from nearest office.

Moving Picture World, 17 Madison Ave., New York

Schiller Building
Chicago, Ill.

Haas Building
Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticised, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is inclosed.

Mrs. Bertsch's Book.

VERY accurately the newest book on photoplay is titled How to Write for Moving Pictures, rather than How to Write Moving Pictures. This eptomizes the difference between the text book and the essay, and Mrs. Bertsch, its author, has written an essay upon what should be done rather than on how to do it.

Mrs. Bertsch was for some time the editor for the Vitagraph company, and later went to Famous Players. Considering her long experience and her previous connection with the public schools, her book is a trifle disappointing, but none the less it is one that should form part of every photoplay writer's library, for much that she writes is vital and most of it is interesting. It should, and will, become one of the standard works, but it is to be hoped that if the book runs into a second edition, Mrs. Bertsch will drop her complacency and give us the best that is in her. In the present volume she barely scratches great truths without baring the surface. She should at least uncover sufficient of the subject to enable the novice to dig beneath the surface.

Mrs. Bertsch has her little likes and dislikes, and she airs them, as we all do, but we think she does not comprehend what Phil Lang and others speak of as the "picture eye." She devotes an entire chapter to the effort to traverse the statement that without the picture eye it is not possible to write pictures. Evidently unable to understand what is meant by the phrase, she denies the need. To her the picture eye is no more than "the persistent tendency of the human mind to visualize, to people space with mental images." This, as she says, is the common trait. She even credits some animals with the possession of the "picture eye," and so believes the phrase no more than a bugaboo raised to scare the beginners.

This is not so. The picture eye is the ability to visualize a subject so vitally that the relative value of scenes may be adjudged. Mrs. Bertsch has the faculty herself, but apparently does not realize the fact.

In some minor points, as well, she airs prejudice. She affects fine scorn of those who tell the size of paper to be used, the color of the typewriter ribbon, and even refuses to advise against the rolled manuscript, "as the matter is not of sufficient importance to influence the acceptance of your manuscript." Here Mrs. Bertsch deliberately misleads those she assumes to instruct. Editors do not read rolled manuscript because they know that the rolled manuscript is the hall-mark of incompetence. The matter is not of vital importance, of course, for the beginner will soon learn better, but it is a surprising statement to find in a book purporting to teach the writing of photoplay.

But to outweigh these little faults of feminine prejudice there is much that is good. Indeed, the latter chapters of the book might, with entire propriety, be issued as a treatise on plots and plotting, and plotting, after all, is the great essential, far outweighing the trifling details of form. There is a sound chapter on the synopsis only, but a rather trivial treatment of the factors of photoplay. The cut-back is dismissed in four pages and but four and a quarter pages are given to the dissolve and double exposure in which the daydream and straight dissolve are regarded as a single factor instead of two distinct forms of camera work. It is not until she comes to plots and plotting that she seems to take a real interest in her work. The camera factors which are important in that they and they alone constitute the individual technique of photoplay are slighted. The dissolve, the close-up, the cut-back and similar devices are peculiar to photoplay. These are the technical resources; the devices by which the plot is most advantageously disposed, and they should not be dismissed casually. The means by which a result is obtained are, primarily, more important than the result, since this result is wholly dependent upon the means. Here Mrs. Bertsch seems to have almost a contempt for the mechanics of play building. Her interest seems to lie almost wholly in the plot, though plot is useless without adequate exposition.

As a sub-title the legend reads, "A Book of Instruction and Information." It is in no sense an instruction book—a text, but it conveys much real and important information, and as such it is entitled to a place on the author's book shelf.

How to Write for Moving Pictures, a Manual of Instruction and Information, by Marguerite Bertsch. Octavo, 275 pages. New York, George H. Doran Company. Price $1.50.

Advice.

Someone has said that advice is something given, but not taken. That is just about how it stands. Sometimes we are tempted to pull down the full face notice from the top of this department and get mean and horrid and refuse to reply to questions. The other day we told someone not to send to a certain company, assuring him that we had good reasons for the advice. Back he comes with a hot protest that the company has treated him the best of all—though they have never bought anything. That was just what we knew when we advised him to stop sending in. They buy nothing, but they write beautiful letters asking to see more work. Trying to warn him off without getting into a libel suit merely gets us another letter and no thanks. Another—a woman—asked about selling stuff. Reading through her letter we could see she was not ready to write stuff that sold. We advised her to wait. Back comes reply that she must do something, as she is living on the charity of friends. All she will do will be to further burden that charity to the extent of wasted stamps. She doesn't want to write because she has a message. She merely needs the money and thinks writing is the easiest and most genteel way of getting it. We don't ask you to take the advice we give, but don't argue if the advice does not agree with you. Ignore it, but do not seek an appeal.

Teacher Dear.

If Congress had time just now for minor matters, we would seek the enactment of a law making it a crime for any school teacher or professor, orally or in writing, directly or by inference to convey the idea that any individual, man, woman, child or trained monkey can write photoplays. It would help a lot to keep people from spoiling white paper. What if your high school teacher does tell you that you should write great photoplays because you have such a vivid imagination. What does *he* know about it? He isn't going to buy your plays. It doesn't cost him anything to kick you onto the chute. It listens well to him and you and you thank him for his good opinion, and ever after use his opinion as justification for your evil deeds. June released another batch of graduates, and they all have been told how great they are. If your teacher tells you such fairy stories thank him with a smile, but mentally set him down as a liar. He may not intend to deceive you. He may be deceiving himself, but he is working harm and not good. Try stories, but find out for yourself. When you *can* write, you'll know it without being told.

Little Faith.

Begins a correspondent: "I have an idea I can write photoplays. Now I may not have any ability along this line at all, so I would like to be checked at the beginning. I would prefer knowing the truth now than to waste perhaps years in finding it out and perhaps flooding the scenario departments with useless plays." He goes on to ask the name of a company that makes a business of advising beginners as to their merits. No doubt the writer thinks he is doing the proper thing in going at it in this way. He doesn't want to waste his time. He doesn't want to annoy the script readers. He wants to know *now*. We told him. No man who goes at the work in that spirit can possibly hope to succeed. He is looking for a job rather than a profession. He does not want to write because he cannot possibly help giving expression to his thoughts. He wants to write to get checks and glory, and neither checks nor glory comes to the faint-heart who lacks the perseverance to gain success through work and who can regard that work as part of the fun. No one can tell you if you will make a success of a certain line of work. You must find out through experiment and experience.

Mailing Scripts.

Nowadays the demand is mostly for synopsis only, but if you do have occasion to ship a multiple-reel story, the best way is to use carbon paper boxes. Sometimes you can beg them from stationers and office friends, but in the large cities it is easier to buy them from some large wholesale stationer. They cost about the same as a photomailer, but carry better because the box is the exact size of the sheets.

Technique of the Photoplay
By
EPES WINTHROP SARGENT

A book replete with practical pointers on the preparation of stories for the screen, answering the hundred and one questions which immediately present themselves when the first script is attempted. A tested handbook for the constant writer of picture plots.

"Straight-from-the-shoulder" information from an author with a wealth of real "dollars-and-cents" experience.

Published and For Sale by
THE MOVING PICTURE WORLD, 17 Madison Ave., N.Y.
Schiller Bldg., Chicago Haas Bldg., Los Angeles

Projection Department

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Trouble With Lighting System.

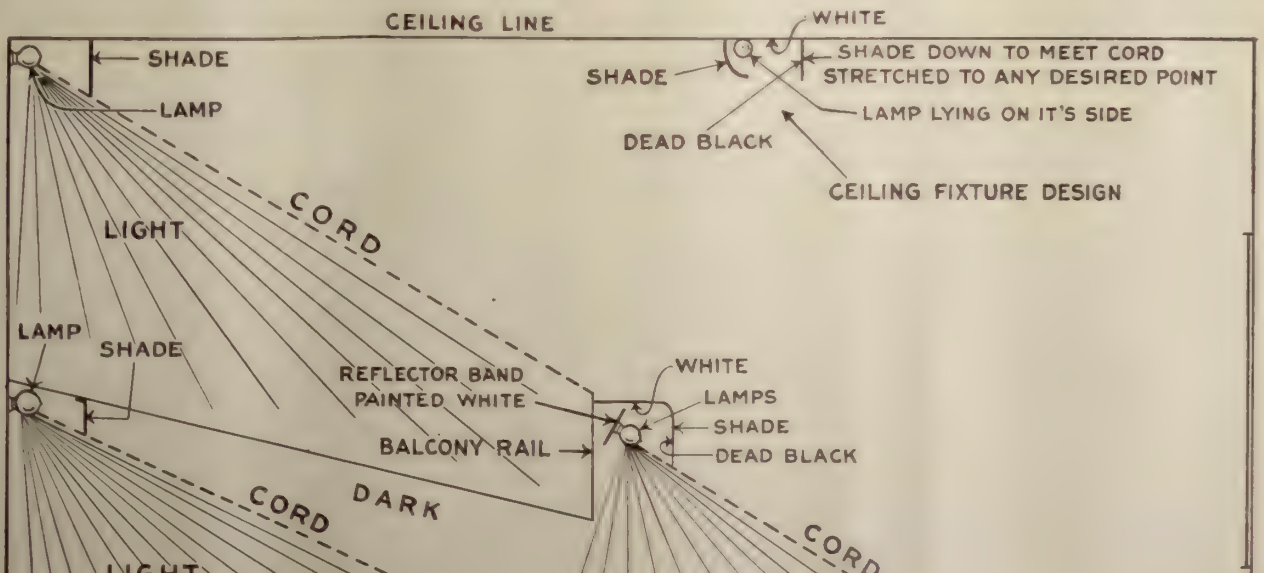
George R. Murphy, Pleasantville, N. Y., writes as follows:

> I trust you will pardon me for again troubling you, but I am having difficulty with my lighting system. Notice on page 638 of the Handbook, diagram of a lighting system which you recommended some years ago. I would very much like to know how it was arranged; also the C. P. of the lamps, and whether or not they were tinted, also what kind of shade is used, and were they opaque.

Well, Brother Murphy, I could give you the desired information, but during the past two months—since leaving New York, in fact, I have evolved a system of auditorium lighting which is so far ahead of anything now in use for moving picture purposes that I wouldn't care to mislead you by giving information on the old system. Briefly it is as follows:

First—What is it we wish to do in the lighting of a moving picture auditorium during the time the picture is on the screen? Answer: Three things, and three things only, viz.: Keep all rays of light from the screen and from the side wall off the theater. Second—Keep all rays of light, or direct light at least, from the eyes of the audience. Third—so direct the rays of light that they will flood or cover the seating space, AND THE SEATING SPACE ONLY, from the rear.

All right; let us place on the front of the balcony, if there be one, near its upper railing, as many incandescent lamps as we may wish to use for illuminating the front end of the auditorium. The audience cannot see these lights, because that portion of the audience in front of the balcony will be either directly under, or ahead of them, and that portion sitting behind the front end of the balcony will of course be entirely out of sight of the lamps. If the balcony be a curved one, then the lights should be massed either at or near the center of the curve. Having placed the lights in position, stretch a cord, or string, from the lower side of the lamp to the front row of seats. Now, bring out over the lamps a shade, which will extend straight out from the balcony front not less than 12, and preferably 18, inches, and then drop down in a sharp curve until it touches the aforesaid cord or string. The side of this screen which is next the light should be painted dead black on its curved and perpendicular portion, and white on its upper or flat portion; also it will be much better and more effective if a band of white, angled as shown in the sketch, be placed on the front of the balcony immediately back of the lamps. Now, Brother Murphy, you stop and think of that proposition for a moment. Don't you see that the screen cuts the light off sharply at the front row of seats, or, for that matter, anywhere else you may desire it to. You must, however, shade the lights sidewise so that the light will not reach the side walls of the theater. If you have no balcony, then the lights may be placed directly on the ceiling, but in this event you must bring a curved metal shade from the ceiling down back of the lamps, curved in so that it stops at a point just a trifle ahead of the center of the lamp, as here B in the sketch. This shield is to prevent the rays of the lamp reaching the eyes of the audience. You then bring a shield directly down from the ceiling 18 *inches in front of the lamp* to meet a cord stretched from the lamp to the front row of seats, or wherever you wish to cut off the light, painting the back or light side of the shield dead black. The reason for having the shield out 12 or 18 inches from the lamp is that if you place it closer you will, due to the area of the lamp filament, not be



able to cut your light off on a sharp line. I believe you can understand the foregoing, but if you cannot then send me ground floor plan and elevation of your theater, together with your check in the sum of $25, and I will draw you working plans for installing such a system for your house.

Arc Misbehaves.

J. O. Sneva, Underwood, Minn., has concluded that he needs help and makes application for same in the following form:

> Sometimes since I was obliged to change from D. C. to A. C. and it seems as though I will never get used to the new juice. The supply is 60 cycle, 110 Volt, A. C. through a Ft. Wayne Compensarc marked 30-40-60 Amperes; all wires from the line are No. 6. Wires run through a watt meter marked 15 amperes. Has this meter sufficient capacity?
>
> My lens system is lined up according to the handbook, as nearly as is possible within the limitations of my projection tables. On one machine I am going to build a four-inch extension, in order to get the condenser back where it belongs. I have a ten-foot picture on a calcimined cloth screen, with a seventy-foot throw angling down about two and one-half feet. I for the most part use ⅝th cored carbon, with the compensarc on the 30 ampere notch. Arc burns steadily and I get fairly good results but after running for 10 or 15 minutes my arc becomes unruly, and while it is in this condition it makes a noise like a blow torch, with the light apparently all over the lamp house. During this performance there is much flaming and sputtering. This condition may last for 10 seconds or it may last three times that long, after which it will settle back to its natural hum. Sometimes there will be half dozen of these spells during a five-reel show then again there won't be so many. They come often with the compensarc at 40, and still more frequently when it is on the 60 ampere notch. It is for this reason I am obliged to use the lowest notch. It is the same in both lamps, although the angle of the lamps is not the same. When using ¾ carbons the result is the same. Am now going to get ½-inch carbons and try them. Lamps are clean and all connections tight. Use the D. C. set as you recommend in the handbook. Have tried both Speer and National carbons. Maybe it is just natural for A. C. to work that way though others claim that they have no trouble. One peculiarity is however, that with new carbons the arc burns good for a long time, say half an hour then the trouble starts. When I burn both lamps, one on 30 ampere notch of compensarc and the other on 25 ampere rheostat the light is poor until I turn out one of them. Is this the fault of the watt meter? I believe something is wrong—in fact I believe everything is wrong with A. C. I have been told that my picture is better than the average, but I am not swelled up over that, because some people couldn't tell the difference between a charcoal drawing and a photograph made with the finest anastigmat lens. Will wait your advice believing you can give me valuable information.

In the first place Brother Sneva, most emphatically your watt meter has not sufficient capacity. In order to pull 60 amperes through a compensarc, not counting the loss through inefficiency in the compensarc itself you would take from the line about 60x35=2100 watts, which divided by 110 equals about 19 amperes. But when you figure out the loss in the instrument itself you will be taking considerably over 20 amperes from the line, therefore, at 60 amperes you would be overloading the watt meter and overloading it rather seriously. With the compensarc on the 30 ampere notch you are not overloading the watt meter. Everything considered it would not be quite working up to capacity, I think, providing there is no other load on it. If you run both arcs for any length of time you would, in all probability, either burn out the watt meter or seriously injure it. No, you don't want ¾-inch carbons, ⅝s are big enough for anything up to 60 amperes A. C.

As to matching up your lens system, I would recommend that instead of the table in the handbook you use the chart published on page 1768, March 17 issue, of the Department. In fact all owners of handbooks should cut that chart out and paste it in the handbook opposite the table, substituting it therefore. The handbook table is still of value in giving you an understanding of the optical system of the projector, but the chart is the latest advancement in knowledge of lining up the optical system.

Now with regard to the perfectly scandalous misbehavior of your arc: I am afraid you chased my angora pretty close to the edge of the tall timber. If what you say is true I cannot see anything in your conditions which would account for the trouble, except (a) defective carbon cores or hard spots in carbons, which are now comparatively rare, but which would cause just that kind of difficulty, or (b) feeding of the carbons too close together, which also will sometimes account for a trouble of that kind, though usually not. I will pass this little matter up to operators who have had the same trouble asking them to kindly correspond directly with Brother Sneva because I am far from New York just at this time and cannot give the prompt help required if the matter is conducted to the meeting of the projection department.

It Is to Laugh.

One of the machine agents recently handed me a "horrible example" which, in the perfectly awful ignorance displayed, would be sufficient to make a Jersey cow break into a broad grin. It seems that this particularly bright specimen of an "Operator" had an aperture plate, the track of which was very badly worn on the left side, in fact so badly that there was a hole in the center of the track; also it was pretty badly worn on the right side, though not nearly so much as on the left; evidence of a fine brand of stupidity displayed by Friend "Operator" in adjusting his tension and his machine gate. Now this particularly bright specimen, after the aperture plate had gotten into such a perfectly awful condition, conceived the idea that a new set of tension shoes might "help some." He ordered the shoes only to discover that, strange as it seemed they didn't fit the worn aperture, whereupon he conceived brilliant idea number two, and proceeded to bend the aforesaid shoes in an endeavor to make them fit the worn aperture. Brilliant idea number two did not prove to be a howling success, whereupon he evolved brilliant idea No. 3, and put three thicknesses of cardboard, amounting, in total, to about 1/16th inch thickness, behind the aperture plate, in an endeavor to bow it out so that the worn place would be straightened.

And the pitiful part is that the art of the high-priced artist, the huge expenditure of money, mental effort and work on the part of the producer, plus $600 to $1,000 worth of film and from $500 to $2,000 worth of projection machinery is all placed at the mercy of this ingrowing ignoramus, who didn't even have sufficient mechanical ability to know that he needed a new aperture plate when the track was worn clear through on one side. Very likely he was a cheap operator, who secured and held his job on that basis. We might, however, inquire of the "manager" whether or not this kind of imitation is really cheap. You know imitations usually secure their market by reason of the fact that they are cheaper than the real article, but they are seldom equal in quality. Query: Is the inferior article really cheap? Answer: NO.

Solar Explains.

John Solar, Watertown, N. Y., says

> Referring to your comments on Mr. Linstruth's letter in the June 9th issue of the World: A 110 volt lamp connected in series with a 25 ampere 110 volt rheostat will burn to nearly full candle power. With two or more resistances connected in series the drop in voltage across each fixture will be in direct proportion to their resistance. For instance in this case the resistance of the rheostat is 2.5 ohms, and that of the lamp 220 ohms, so that the total resistance of the circuit is 222.5 ohms.
>
> $$\frac{\text{Volts}}{\text{Ohms}}=\text{Amperes, hours }\frac{110}{222.5}=.494\text{ Amperes.}$$
>
> flowing through the circuit. The drop in voltage across the lamp being in direct proportion to its resistance, we have the formula: As lamp resistance is to the total resistance, so the lamp voltage is to the line voltage. We therefore have 220 : 222.5 : : x : 110 or
>
> $$\frac{220\text{x}110}{222.5}=108.76\text{ voltage drop across the lamp.}$$
>
> For the drop across the rheostat we have, by the same process of calculation,
>
> $$\frac{2.5\text{x}110}{222.5}=1.23\text{ volts.}$$
>
> The above applies only to rheostat resistance. With an economizer, or any type of transformer used to reduce the line voltage, the test lamp, connected across the carbon holders would burn to approximately one half its candle power.

Wants the Formula.

W. J. Herbes, Lindsay, Nebraska, desires the following bundle of information. He writes as follows:

> We are using a power 6-A motive driven machine, taking 220 volt D. C. through a coil rheostat. Would like a suggestion as to the right size of carbons to use. At present we are using National twelve inch ¾ cored carbons above, with ⅝ solid below. Our light is satisfactory, but if it can be improved we would like to have the formula. We also have an indirect lighting system, which has proven to be quite satisfactory, and while we do not vouch for its originality we find it has solved the lighting problem for the small town exhibitor, and has solved it at a minimum of expense. We secured five ordinary wooden chopping bowls, such as friend wife uses in the kitchen. These cost 65 cents each. We suspended them from the ceiling by means of ordinary brass chains costing 5 cents per foot. We have two on each side of the house, and one in the center. The center bowl burns continuously, while the other four are connected with a switch located in the operating room. The bowls, of course, have to be lined with asbestos, and we have a blue colored light in the center bowl.

Don't know why you should line the bowl with asbestos, Brother Herbes. Do you think an ordinary incandescent light would set wood on fire? Come to think of it, though, I guess your asbestos stunt is along the lines of "safety first," because a nitrogen filled bulb certainly does get pretty hot. Yes, this particular stunt has been described in the projection department two or three times, but it was a long time ago. When I get back to New York I intend to make a series of drawings illustrating my idea of the proper method of moving picture theater auditorium illumination during the time the picture is running. On this trip I have had it very thoroughly drilled into my understanding that there is tremendous amount of inefficient auditorium illumination, which is operating to set up heavy and unnecessary eye strain, and by reflex action injure the results on the screen. It is not, however, the injury to the result on the screen which is most serious. Friend patron, after trying to look at the picture for something like an hour and a half, with a smear of white light distracting and annoying his eye, leaves the theater declaring that the "pictures hurt his eyes." By reason of this fact, instead of coming frequently, he confines his visits to perhaps once a week. The fact of the matter is that it is not the picture which does the damage, but the inefficiency of the auditorium lighting.

Exhibitors, both small town and city, would be immensely the gainer if they would study auditorium lighting and apply scientific methods thereto, remembering that a "pretty effect" in auditorium lighting may be had at tremendous expense to the box office, by setting up eye strain which acts to limit the number of times the patron will visit the theater during a given period. As to carbon sizes see pages 285 and 287 of handbook; also try Speer Holdark and National silvertip negatives; also see article in department not long ago.

Unique Machine.

Up in LaCrosse, Wisconsin, the Badger Stereopticon and Picture Machine Company is engaged in marketing what is in my opinion a really remarkable projector. The machine is remarkable in that by a very simple, but apparently effective arrangement, it combines a thoroughly practical moving picture machine designed chiefly for educational and home purposes, with a thoroughly practical stereopticon and reflectoscope. This makes the machine peculiarly adapted to home work and to educational work by reason of the fact that it will show moving picture and standard stereopticon slides, and will also show post cards, drawings, pieces of machinery, the pages of a book or any thing else less than three inches in thickness and not larger in area than an ordinary postcard.

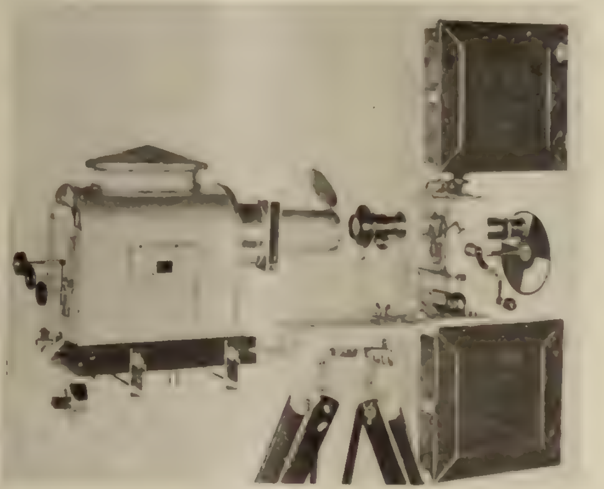


Illustration 1.

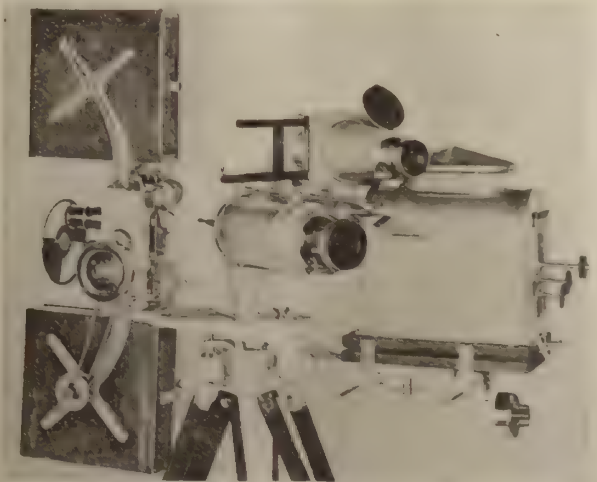


Illustration 2.

The machine is substantially built, and is mounted on a rigid tripod, very similar in some ways to the tripod used for moving picture cameras. The stereopticon and picture machine is combined in the usual way. By slipping off the lamp house cone and in its place substituting a rather weird looking affair made of aluminum casting we have the reflectoscope.

The machine may be used with incandescent, acetylene, or with an arc lamp, which has a maximum capacity of 35 amperes. This lamp may either be of the old right angle type or regular standard, such as is ordinarily used in projection work. The intermittent is the old familiar claw type once used to a considerable extent in moving picture machines and still used in many cameras. The frame of the machine is of aluminium. The magazines are of pressed steel, have the usual fire trap, and will accommodate a standard 10-inch reel.

At a guess, without measuring, the shutter cuts between 40 and 45 degrees of the light.

The whole thing is a thoroughly practical little machine for the purpose for which it is intended, namely, for use in schools, colleges, churches, lodges and for use in the home. It may, of course, also be used by traveling salesmen, and as a matter of fact some of the machines have been sold for this purpose.

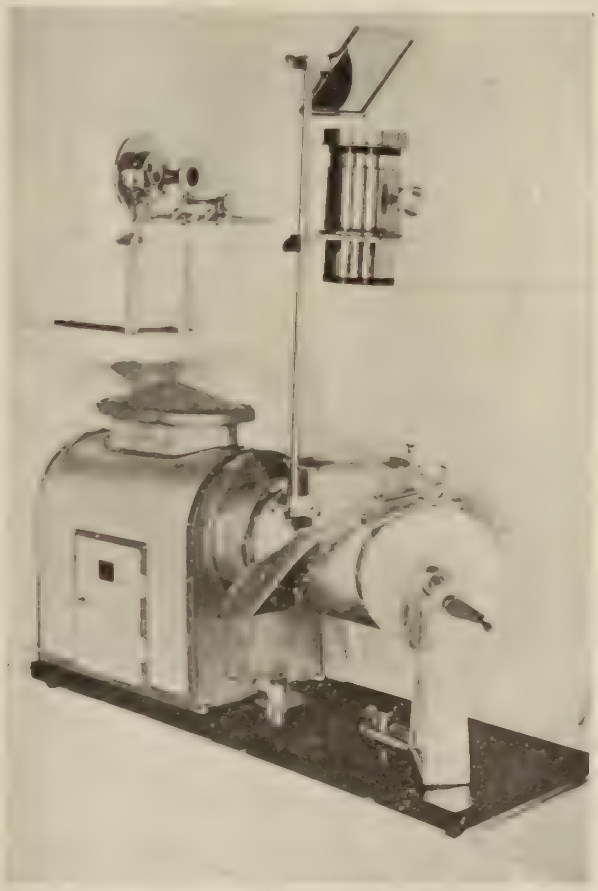


Illustration 3.

When You're in Trouble
RICHARDSON'S
MOTION PICTURE HANDBOOK
FOR MANAGERS AND OPERATORS
Is the Doctor That Can Unfailingly Prescribe for Your Ailments.
There isn't an operator's booth in the universe in which this carefully compiled book will not save ten times its purchase price each month.
BUY IT TODAY! $4.00 THE COPY, POSTPAID
Your bookseller can supply you or the nearest Moving Picture World office will promptly fill your orders.
MOVING PICTURE WORLD
Schiller Bldg. Chicago, Ill. 17 Madison Ave., New York City. Haas Bldg. Los Angeles, Cal.

This paper has never been published except in a Union shop, so it makes no difference whether we print the Union Label or not, but at the request of a few of our readers to the editor of this department, it is printed herewith.

Motion Picture Photography*

Conducted by **CARL LOUIS GREGORY, F. R. P. S.**

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Optical Terms.

(Adopted for cinematographers from material furnished by the Bausch & Lomb Optical Company.)

TECHNICAL terms used in photography are often puzzling to the amateur, particularly, perhaps, those terms which relate to the science of optics. The following glossary of optical terms has been prepared with a view to giving general information as to the descriptive words and phrases in ordinary use.

Equivalent focal length. Focal Plane is the plane in which a far distant object is imaged by the lens. The line drawn perpendicularly through the center of the lens is its Optical Axis; the point at which the Focal Plane intersects the Optical Axis, the Focal Point of the lens.

The Focal Length of a lens is the value upon which depends the size of the images produced by that lens. Its magnitude can be determined only by comparing the size of a given object with its image as formed by the lens. The distance of the object, unless very great, must also be considered.

For far distant objects the size of the image is in direct proportion to the focal length. A lens of 12-inch focal length will produce an image of a distant steeple twice as large as the image formed by a lens of 6-inch focal length.

Back Focus is the distance from the focal point to the rear surface of the lens. In the case of very thin lenses, this back focus is equal to the focal length, while in the case of lenses of considerable thickness and in combinations of lenses, the back focus cannot be relied upon as any indication of the value of the focal length. The focal length of such a lens is equal to the focal length of a thin lens, which gives an image equivalent in size to the one formed by the combination lens, hence the term "Equivalent Focal Length."

In using short focus cinematographic lenses it is important to know both the back and the equivalent focus, since the construction of some makes of motion picture cameras is such that the revolving shutter has not been placed close enough to the aperture to admit a lens of very short back focus without interfering with the shutter blades.

The installation of a 35 mm. lens often demands considerable alteration in a cine camera, not only of the shutter, but of the front board as well, since the lens flange ordinarily used with lenses of longer focal length is apt to cut off the corners of the picture.

On account of the exaggerated perspective, lenses of extremely short focus are not recommended for use except where limited space does not permit the use of a lens of sufficient focal length to give a normal perspective.

In the majority of photographic lenses the equivalent focal length is greater than the back focus, an exception being found in single meniscus or single concavo-convex combinations, which are practially never used as cine lenses, where the back focus is the longer.

By measuring back from the focal point a distance equal to the equivalent focal length, we find the position of the so-called optical center of the lens, which is nearly always near the diaphragm.

Angle of view is the angle under which the diameter of the circular area covered sharply by the lens appears from the center of the lens. If the largest plate, which the lens covers sharply, is used, the angle of view is equal to the angle under which the diagonal of the plate appears from the center of the lens. The angle of view increases with the decrease of the focus of the lens for the same size plate. Lenses for general purposes are calculated for an angle of about 60°. Lenses covering 75° to 100° are termed Wide Angle Lenses. Wide angle lenses have necessarily shorter foci than other lenses rated for the same plate.

As a motion picture is customarily viewed at a distance relatively greater than a still photo the angle of view averaging nearest normal is about 28°, using the base and not the diagonal of the picture as a basis for calculation. This is the angle subtended by a two-inch lens on the standard ¾' x 1' aperture or picture frame. Lenses of shorter focus than this are termed wide angle, although the angle of view is still not so great as that found in many still pictures which are taken with lenses which would still be far from being considered as wide angle for an ordinary photograph.

The circular area which is covered by the lens on the ground glass is called its Image Circle, and its diameter is expressed in linear measure (inches or centimeters).

Effective aperture is measured by the diameter of the beam of light admitted by the lens. The effective aperture is not, as often thought, equal to the diameter of the front lens, nor is it equal to the linear diameter of the diaphragm opening used. It equals the diameter of the diaphragm as it appears when observed through the front lens; therefore, the effective aperture cannot be found by unscrewing the front lens and measuring the actual diameter of the diaphragm. Only in the case of a landscape lens, or meniscus, where the diaphragm is placed in front of the lens, is the effective aperture expressed by the linear diameter of the diaphragm.

The actual diameter of the effective aperture may be obtained by placing a piece of developing paper against the glass of the front combination and exposing it through the lens. The diameter of the round black spot obtained by developing the paper is that of the effective aperture of the lens.

The effective aperture varies, of course, with the size of the diaphragm opening.

Relative aperture is a fraction which expresses the ratio of effective aperture to focal length; for instance, relative aperture of 1:6.3 means that the focal length is 6.3 times greater than the effective aperture. The denominator of the fraction, in this instance the ngure 6.3, is called the F value. If the relative aperture is known, the effective aperture can be found by multiplying the relative by the focus. For example: F:160; relative aperture = 1:8; effective aperture = 160 x 1:8 = 20. The relative aperture is a term of greatest value and convenience in judging the time of exposure. All lenses of the same relative aperture, no matter what their focus may be, require the same exposure under the same conditions. An exception will be mentioned under the heading, "Depth of Focus."

The exposure necessary for different relative apertures can easily be found because they are proportionate to the square of the F values. For instance, if two lenses are compared with the relative apertures 1:4 and 1:8 respectively, the squares of F values are 16 and 64 respectively, which means that the 1:8 requires four times as long exposure as the 1:4 lens, since 64/16 = 4. This, of course, also holds true in comparing the different stops.

Speed. The relative aperture is very commonly called the speed of the lens, although the speed of two lenses is not proportionate to their relative apertures, but to their squares. In other words, a lens with the speed of 1:4 is not twice as fast as a lens with the speed of 1:8, but four times so, as the comparison of the squares for their relative apertures 1/16 and 1/64 shows.

There are two methods of designating lens stops, viz.: the so-called F System of the Royal Photographic Society, wherein the stop is expressed by fractions of the focal length, and the U. S. (Uniform System), in which every following stop requires a doubling of the exposure or represents half the speed of the foregoing, the exposure required with F:4 being taken as the unit.

Comparison between the F System and the U. S. (Uniform System) of Stops:

F. System..........	F:4	F:4.5	F:5.6	F:6.3	F:8	F:11.3	F:16	F:22.6	F:32
U. S. System......	1	1.2	2	2.5	4	8	16	32	64

The above table gives the comparative stops in the two systems and shows at the same time the exposure values of the different stops in the F system. For instance, F:11.3 requires four times as long an exposure as F.5.6; and F:32, an exposure sixteen times longer than F:8, since 8/2 = 4 and 64/4 = 16.

At first glance it would seem that the U. S. system would be the more convenient one to use since it gives the relative exposure direct, but in practice it is really just as simple to use the F system if it is well fixed in the mind that each succeeding F number as customarily marked on a lens barrel is half the speed of the preceding one. Wherever any calculation is involved the F number is the one used and a U. S. system number must first be resolved to its F equivalent to obtain a result so that the U. S. system is becoming obsolete except on some of the simpler hand cameras with low grade lenses.

Depth of Focus. Very closely connected with the speed of a lens is its depth of focus. All well-corrected lenses image only one plane of the object space sharply. The reason why a lens focused at a house images also with sufficient sharpness, say a horse in front and a tree back of it, lies in the fact that a slight racking out of focus will not cause an indistinctness great enough to be noticeable to the eye. The range of sharpness forward and back of the object is called "depth of focus" or "depth of field." It depends on several factors, viz., the focal length of the lens, the aperture used (consequently its speed), the distance of the object, and the amount of lack of sharpness which seems permissible to the operator. Of these factors, focal length, aperture and distance are definite numerical values.

(To be Continued)

---

*Copyright, 1917, by the Chalmers Publishing Co.

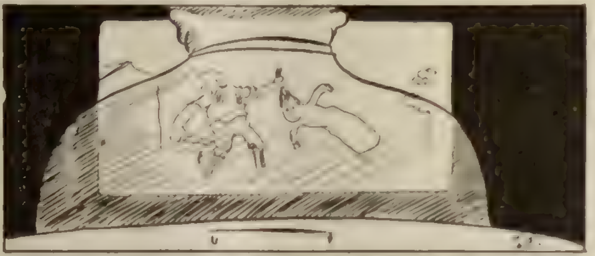
Grinding the Crank

With Thornton Fisher

MEMBERS of the Swampsburg board of censorship refused recently to pass "A Skyscraper." It seems that several truckmen were hoisting a one-ton safe at the time.

* * *

One of the state censors passed "A Counterfeit Coin." After biting same the conductor of the trolley returned it. In commenting concerning it the censor said, "Certainly I passed 'A Counterfeit Coin.' I believe it is perfectly good and wish to see more like it."



BY THE USE OF A SIMPLE X-RAY DEVICE ONE IS ENABLED TO SEE THROUGH A FAT PATRON.

A spectator while watching the pictures at a Newark, N.J., Airdome one night last week, was severely bitten in the second row by a Jersey mosquito that was suffering from the heat.

* * *

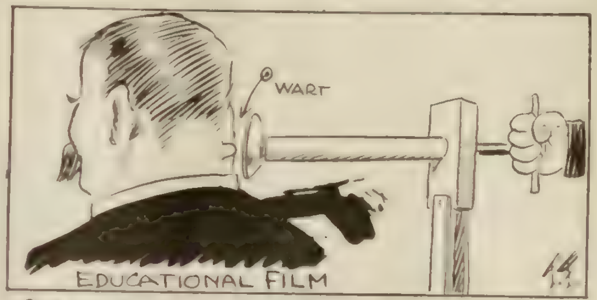
Now for the axe. We may be all wrong, but we have yet to discover a moving picture crowd that is keen for seeing four or five unrelated scenes of a coming release flashed on the screen apparently as a picture of the day's program, only to be abruptly discontinued with the information that it will be shown complete at a specified later date.

Strange as it may appear, there are one or two spectators who are disappointed. That's all!

* * *

(Blue Bird Release) "Bringing Home Father" in five parts. Which only proves that a pedestrian hasn't a chance today with all those reckless chauffeurs.

The educational film is a wonderful thing. You can learn in five hundred feet how to repair your car. It costs two jits to see what the garage man charges you $16.74 to do. You may learn how macaroni is caught, killed and made ready for table. "A day in a delicatessen shop" reveals to us how our Sunday evening light repast is manufactured. We learn the secret of the baked bean and how the tights for sausages are constructed. They are teaching the spectator how to remove warts and freckles, what to do when baby swallows papa's bottle opener, and kindred subjects of interest. The pictures by means of drawings are telling us how to read character by facial indications, and how the mint and the oil company make money. We're becoming educated by the picture route.



SHOWING NEW. METHOD FOR PUSHING WARTS IN.

* * *

Mother Goose Today.

Old Mother Hubbard went to the cupboard
To get her poor dog a bone,
But when she got there the cupboard was bare,
Because the property man forgot the bone and spoiled the whole scene.

* * *

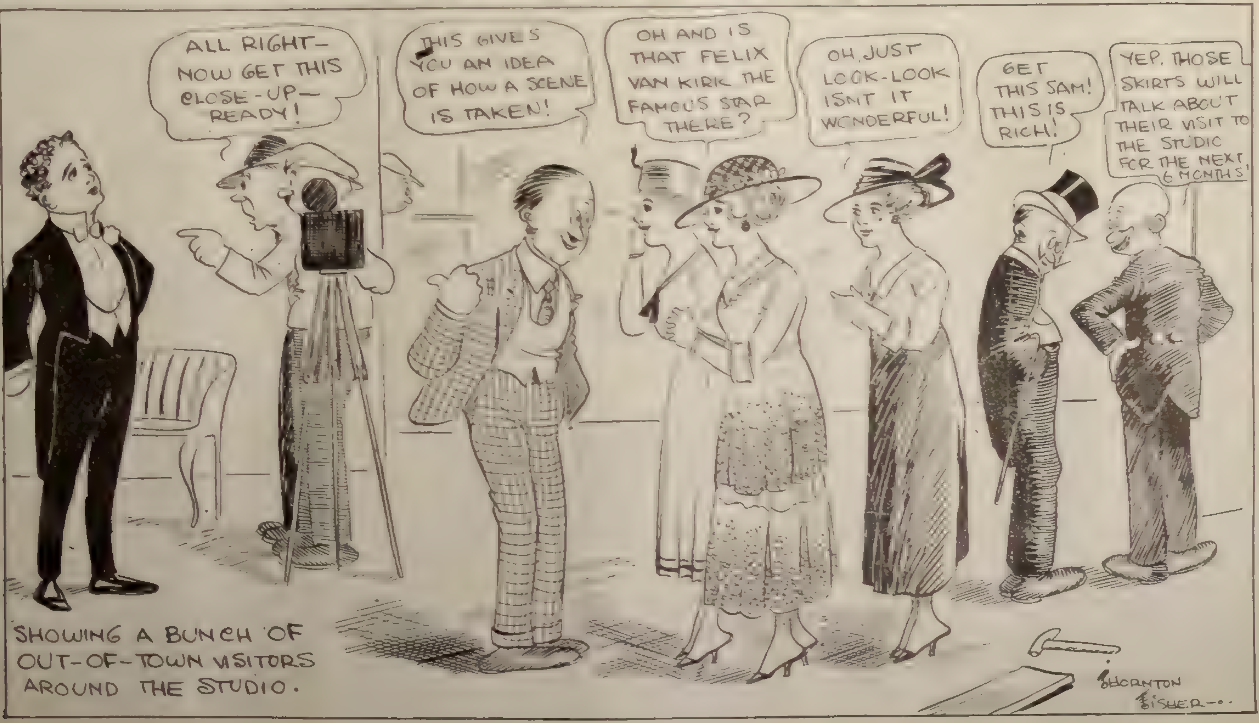
Our sole ambition one time to become a moving picture star was to show that freckled faced, calico encased, pigtailed girl in the little old schoolhouse in Cincinnati what she passed up when she gave us the "go-by" for the lad who drove the butcher wagon on Saturdays.

* * *

Joe Benning of the developing room, when asked concerning his side of the controversy, says, "I must, as I have heretofore done, stick to the negative."

* * *

All right! See you next week again!


ALL RIGHT— NOW GET THIS CLOSE-UP— READY!
THIS GIVES YOU AN IDEA OF HOW A SCENE IS TAKEN!
OH AND IS THAT FELIX VAN KIRK THE FAMOUS STAR THERE?
OH, JUST LOOK-LOOK ISNT IT WONDERFUL!
GET THIS SAM! THIS IS RICH!
YEP. THOSE SKIRTS WILL TALK ABOUT THEIR VISIT TO THE STUDIO FOR THE NEXT 6 MONTHS'
THORNTON FISHER

SHOWING A BUNCH OF OUT-OF-TOWN VISITORS AROUND THE STUDIO.

Will Exchanges Leave Washington?

Film Men Still Worry Over New Regulations—Baltimore Has Facilities.

WASHINGTON'S exhibitors are considerably upset following the announcement that the film exchange managers stationed here had agreed to submit a request to their home offices for permission to move the various exchanges to the city of Baltimore that they might escape the very onerous restrictions placed upon their activities by officials of the District of Columbia. As previously noted in the Washington letter, new regulations have been promulgated under the provisions of which the exchanges would have to be re-located in some sort of a fireproof structure containing a film vault. There is no such building at present available in Washington, unless the builder or film company interested would be willing to go to a great deal of expense in making the building conform to these regulations. They do not stop with the building itself and the vaults, but go further and cover the number of films that may be exposed at the one time, the number of films that may be carried through the streets, and the number of reels that may be retained in a theater, and many other features that would have a tendency to make the conducting of a film business in this city more difficult..

Both the District building inspector and Fire Marshal Nicholson claim that there has been misrepresentation as to the rigor of the police regulations governing the subject which were adopted July 16, after extended conferences with the film men and others. Mr. Nicholson declares that the regulations are practically the same as those that are in force in Boston, New York, Chicago, Philadelphia and Cincinnati, and he holds that they are not designed to impose hardships, but to afford that protection to life and property which is demanded by the policy in force in the District of Columbia.

He is very much pleased with the regulations as now concocted, but in the elation over their fineness he stands alone. The film men take a very different view of the situation as may be seen by the following statement, given out by James H. Butner, on behalf of the exchange managers of the District of Columbia:

> The vote of the Exchange Managers' Association at a recent meeting to recommend to their home offices the removal of the Washington branches of the various companies to Baltimore was unanimous. The managers felt that the requirements imposed by the regulations adopted by the District Commissioners were too rigid, particularly in view of the fact that the quarters we now occupy could, in only a few cases, be adapted to meet the requirements. In cases where present quarters could be adapted to the regulations the expense involved would be great, and the film industry is at this time in no condition to withstand unnecessary outlay.
>
> The Washington exchanges selected the best available quarters when they were seeking locations. Some that would have been chosen, perhaps, rather than the quarters we occupy, were not available because, while the landlords were anxious to rent to us, the fire authorities would not approve. The consequence is that no available places other than those we now occupy await us if we are ordered from our present quarters. We cannot do business on an open lot or on the street, and but one alternative remains, namely, removal to some other city.
>
> We have had conferences with any number of Washington real estate people, many of whom expressed their willingness and readiness to erect a modern fireproof film building at a reasonable rental to each exchange. Such a building would house all of the branches. In each case it developed that for one reason or another these proposed enterprises could not be carried out.
>
> From Baltimore within the last two days have come many tenders of fireproof buildings already constructed, and many offers to erect buildings designed to meet our peculiar needs. We are also promised liberal treatment by the authorities, and are assured that rigid regulations would not be adopted to embarrass or hamper the conduct of our business.
>
> While moving picture films are highly combustible it should be borne in mind that the measures taken to minimize fire risks are such as to prevent outbreak of fires. All connected with film exchanges recognize the risks, and do their utmost to minimize them. No smoking and no matches are allowed, and in other ways constant guard is kept against possibility of fire.
>
> The landlords from whom the Washington exchanges rent would be pleased to have us remain in our present quarters. This would suit us. If we are not allowed this, all we ask is that suitable places to which we may remove be provided. Failing in this our only alternative is to go to Baltimore.

Immediately following the announcement of the intentions of the film men came a newspaper report to the effect that Tom Moore, one of the motion picture leaders of this section, would go ahead with the erection of a building that will meet with the requirements of the new regulations. It is stated that work is to be started immediately on the erection of a seven-story office building on the west side of Eighth street, between D and E, northwest, at an estimated cost of $100,000, which Mr. Moore says will be constructed to meet the peculiar needs of the moving picture exchanges. The building is to be of reinforced concrete and steel and will be fireproof in every way. It is further stated that each floor will be divided into large rooms and that it is expected that this structure will be large enough to take care of most of the film exchanges here. The site is located in the heart of the moving picture theater district, which in itself is an asset. It is announced that the building will be completed by January 1, at which time the new regulations of the District will go into effect.

If Mr. Moore or anybody else shows that work is actually to be commenced upon a building of the sort, all further efforts on the part of the managers to gain the consent of their home offices to remove their respective offices to Baltimore would cease, but the managers are loath to accept any reports as final. On several occasions prospective builders of model exchange structures have even gone so far as to have plans and specifications prepared, but in each case the scheme fell through. Unless some real change comes very soon January 1 will see the District of Columbia minus its exchanges and the city of Washington will lose the benefits that are derived from keeping an industry such as this going.

At Leading Picture Theaters

Programs for the Week of July 29 at New York's Best Motion Picture Houses.

"Today" at the Strand.

THE Strand theater presented Florence Reed in a photodramatic version of "Today," George Broadhurst and Abraham Schomer's stage success, for the week of July 29. Alice Gale and Gus Weinburg, both of whom were in the cast of the stage production, are supporting Miss Reed. Lenore Harris, with her Parisian gowns, and Kate Lester are also prominent in the cast. The photo-dramatic version was produced by Harry Rapf under the direction of Ralph Ince.

Another interesting picture was Raymond L. Ditmar's zoological biography of the stage. There were also some beautiful and instructive scenic and travel pictures and a new comedy.

Henry De Kalb, Merv Zentay, Arthur Depew, and Ralph H. Brigham were the soloists.

"Skinner's Baby" at the Rialto.

Bryant Washburn and Hazel Daly headed the program at the Rialto in "Skinner's Baby," a sequel to the widely popular "Skinner's Dress Suit." Many of the same Essanay players who appeared in the first "Skinner" picture were seen in this one. The story was suggested by Henry Irving Dodge, who created "Skinner" in The Saturday Evening Post. It was written and directed by Harry Beaumont. All the humorous incidents preceding the first arrival of the stork at the Skinner home have been elaborated into a most refreshing comedy.

As a special attraction pictures of our troops landing in France were shown, together with the transports and convoys which fought the historic battle against the attacking fleet of U-boats. Some of Lyman H. Howe's remarkable pictures of the U. S. Navy, showing smoke screens and torpedo work were also on the program. Mr. and Mrs. Sidney Drew supplied additional comedy with a new domestic adventure called "Their Burglar." M. Desere De Ferere and Helena Maschmedt were the soloists.

"The Lone Wolf" at the Broadway.

The Selznick production of the eight-part photo melodrama by Louis Joseph Vance, "The Lone Wolf," continues its run at the Broadway theater.

Eighty-First Street Theater Bill.

At the Eighty-first Street theater on Monday, Tuesday and Wednesday, Thelma Salter and Georgie Stone were seen in "In Slumberland." Thursday, Friday, Saturday and Sunday Charles Ray, in "Sudden Jim," and Juanita Hansen, in "Dangers of a Bride," were the picture features

THANHOUSER STUDIO NOT "TAKEN OVER."

"The story that the Thanhouser studios has been taken over by the Clara Kimball Young Company is a total mistake and I would like you to give that fact publicity. The accurate news in the matter is that Miss Young's company is producing its first picture at our studio, picking our plant for this after an inspection of every large studio in and around New York City," said Mr. Thanhouser last week.

"I appreciate that no harm was meant by the erroneous item, which clearly came from the pen of some one uninformed as to the size and facilities of our place at New Rochelle. Not only is it housing Miss Young's company, but our own, under Director Ernest Warde, and we are considering letting some independent producers of large features partake of our facilities, too."

Goldwyn Gets Beach Pictures

Signs Contract for All Future Productions—"The Auction Block" First Release.

ALL future Rex Beach pictures, made from the stories and novels of this world-famed author, are to be distributed and controlled by the Goldwyn Distributing Corporation under a contract signed by Samuel Goldfish, president of Goldwyn; Benjamin B. Hampton, president of the Rex Beach Film Corporation, and Mr. Beach himself.

Rex Beach.

This contract places the Goldwyn distribution in immediate possession of Mr. Beach's recently completed production of "The Auction Block," made from one of his greatest novels. "The Auction Block" was six months in the making and the prediction is made by those who have seen it that it will be one of the greatest money-earners the film industry has ever known

"The Auction Block" was directed by Larry Trimble, a director of imagination and force, who, since its completion, has joined Goldwyn and is now directing Jane Cowl in "The Spreading Dawn." As in the case of his earlier pictures, Mr. Beach has maintained a constant watch over the newest of his productions and given Mr. Trimble invaluable assistance.

By obtaining a series of Rex Beach productions Goldwyn comes into possesion of stories that will rank among the biggest box office attractions in the film world and is thereby enabled to offer these pictures to exhibitors throughout the world in addition to the twenty-six pictures previously announced as constituting Goldwyn's scheduled annual output.

Since the formation of Goldwyn last December Samuel Goldfish and his associates have been in negotiations with Messrs. Beach and Hampton. Both Mr. Beach and Mr Hampton were quick to realize the advantages that would accrue to them in having at their disposal the technical and artistic facilities which Goldwyn could offer and these advantages did much to bring the contract to a successful climax.

EIGHT REELS THE LIMIT, SAYS BRENON.

Herbert Brenon, who is just completing his production "The Fall of the Romanoffs," has announced that his new feature picture will not exceed eight reels. He has made all his pictures within the past year eight reels and has now decided that his future productions will never exceed that limit.

"Eight reels," says Mr. Brenon, "is the ideal length for a feature picture for special productions. An eight reel picture runs about two hours. The theater, which is a much older art than ours, discovered through years of experience exactly how much entertainment the public can stand, and profiting by this knowledge have sifted their performances down to two hours and a half. Theatrical managers have learned by experience, too, that there is such a thing as overdosing the public. They know that theatergoers want to be entertained, but they don't want to be entertained for so long that they become conscious that they are sitting in chairs.

"In the theater the very longest of plays begins at eight fifteen and continues till eleven o'clock. There are usually two intermissions of eight minutes each, and with fifteen minutes for intermission and overture that leaves two and a quarter hours of actual theatrical entertainment. To keep an audience too long in their seat, they have learned, means that they begin to get restless, and no matter how good the play may be, they begin to get bored."

NEW MANAGER AT MUTUAL BRANCH.

H. J. Smith of the sales force of the Minneapolis branch of the Mutual Film Corporation has been appointed manager of the sub branch at Fargo, N. D., vice F. B. Thompson, who tendered his resignation, effective Saturday, July 14

"Jim" Maher

A Real Picture Pioneer.

IN THE rapidly diminishing list of authenticated pioneers of the great motion picture business, a place rightfully belongs to James Maher, who, though comparatively young in years, for he is still in the early forties, places a long period of effort and achievement in the film game to his credit.

To him belongs the distinction of being a pioneer exhibitor of Chicago, as fifteen years ago he started the first "store show" on lower State street in that city. Afterward, in 1905, he and William H. Swanson embarked in the exchange business at 79 South Clark street, Chicago, Illinois. This exchange speedily became the largest concern of its kind in the world.

"Jim" Maher.

After selling out his Chicago theaters and film exchanges, he, with Bill Steiner and Herbert Miles, started the International Producing Company, in New York, which was the first to establish its own offices throughout the United States and Canada.

For the past few years, "Jim," as he is familiarly known throughout the trade, has been associated with Bill Steiner in the Photo Drama Company in producing, selling and booking their own productions. Recently, he disposed of his stock in the Photo Drama Company. Mr. Maher has under consideration several large propositions and he is open to consider others.

"After the Ball," "The House of Bondage," "How Molly Made Good" are the names of some of the recent film successes with which Mr. Maher was identified. There is probably no better judge than he of the marketable value of films. Mail will reach him at the offices of the Photo Drama Company, Candler building, New York City.

FILM COMEDY IMPROVING.

"Close followers of screen comedy," says Al. E. Christie, himself a successful producer of many years' standing, "have noted within recent months a decided change in the character of pictures released—a relegation to the background of the rough action which has characterized much of the former product, and the substitution of deliciously humorous situations, consistently developed in the plot.

"These bits of action, and the subtle touches which the players give to the development of a situation, are the things which bring joy to the heart of the theater patron, and cause many a chuckle after he has returned home. The unexpected propulsion of a custard pie may provoke a shout of laughter, but the tribulations of sane, human characters, and the humorous exposition of their frailties are the basis of true comedy."

CLIFF SMITH STARTS WORK.

Cliff Smith, who, as William Hart's co-director during the past two years has been responsible for much of Hart's success, has just signed a new contract with Triangle for a term of two years and will start immediately on a new series of Western productions starring Roy Stewart.

These will be produced at Hartville, the scene of Smith's former activities, where the topography of the land and character of the buildings and exterior sets are particularly adapted for the type of productions that he will direct. Smith keeps with him his former assistant, Charles Rush, as well as his technical staff, and Triangle followers may look forward to some gripping new plays of the early West. Roy Stewart's first production under Triangle banner, in which he supports Belle Bennett, has been completed under the direction of Jack Conway and will be scheduled for early release.

Closing Days of the Seventh National Exposition

Great Crowds Continue Till Close—Beautiful Booths in Coliseum—Manufacturers of Supplies Pleased—Art Dramas Day Friday, July 20

FRIDAY, July 20, might have been called Jean Sothern day more appropriately, for she was the only star of the forces present, and a right popular star she proved to be, with her winsome manner and grace. Many remembered her by her work in "The Mysteries of Myra" for the International, as well as for her able leads in "Whoso Findeth a Wife," "Her Good Name" and "A Mute Appeal," all of the Art Dramas brand.

Ralph O. Proctor, manager of Art Dramas' Chicago office, assisted by R. Cropper, Kansas City manager, Paul DeOuto and other Chicago salesmen, was kept busy presenting Miss Sothern to the crowds that surged around the Art Dramas booth.

Captivating little Fannie Ward, of Paramount fame, shared honors with Miss Sothern on Art Dramas day, while Alice McChesney, of Metro; Hazel Daly, Bryant Washburn, Marguerite Clayton and little Mary McAlister, of Essanay; Nell Craig, and other popular players held the throngs.

George Kleine Entertains K-E-S-E Stars.

Friday evening, after work in the Coliseum was over, George Kleine invited the stars of K-E-S-E in the city and principals of his city and general executive offices to a party at his residence, on Hampden Court. The press was also well represented, and a most enjoyable time was passed until the small hours of the morning.

There were present Miss Shirley Mason and her mother and Raymond McKee, of Edison; Mr. and Mrs. Bryant Washburn, Virginia Valli, Helen Ferguson, Mr. and Mrs. McAlister and Baby McAlister, of Essanay; Fannie Ward and Jack Dean; Mr. and Mrs. M. E. Smith, Mr. and Mrs. E. R. Pierson, Mr. and Mrs. Harry Scott, Mr. and Mrs. E. H. Jenner and Jack Hunter, of George Kleine's Chicago forces; Amy Leslie and Mr. and Mrs. W. K. Hollander, of the Chicago News; Louella O. Parsons, Chicago Herald, and Oma Moody Lawrence, of the Chicago Post

Bushman-Bayne Day, Saturday, July 21.

Saturday, July 21, which had been originally announced as Mutual day, was changed to Bushman-Bayne day at the Exposition. Francis X. Bushman and Beverly Bayne arrived in the morning, and Norma Talmadge (Selznick) also came in, all three being introduced in the afternoon and evening to the big crowds in attendance. A lunch was given in honor of Miss Talmadge at the Blackstone Hotel by Jones, Linick & Schaefer, on Saturday, at which a number of invited guests were present.

The three popular stars of the day were received with vociferous acclamation, both afternoon and evening. The ovation rendered Mr. Bushman showed that his many friends in Chicago had not forgotten him. Miss Beverly Bayne is just as pretty as ever, and had her old smile for her numerous friends here. Miss Talmadge could find no place for envy in the welcome given her.

Besides the stars mentioned, Shirley Mason, Raymond McKee, Bryant Washburn, Fannie Ward, James Young, Hazel Daly, Josephine Huddleston and Baby McAlister entertained the crowds.

The representatives of the Army and Navy who had booths on the Exposition floor and also the representatives of the Red Cross were introduced and loudly cheered.

At the Red Cross Booth.

The women among the latter were much encouraged during the evening by the money brought in from the auctioning-off of the various articles so kindly donated by moving picture stars throughout the country. Stan. Twist kindly offered his services, and succeeded in adding a respectable sum by his efforts. The women on the Red Cross committee informed me their receipts during the Exposition were raised by these efforts to $425, but a much larger sum might have been secured had they engaged the services of professional auctioneers in the city, who would have been glad to have offered their services in such a cause. Every official on the Exposition committee was kept so busy it was impossible for them to assist in this work. Quite a number of beautiful articles had been sold and returned to the booth for re-selling during the run of the Exposition, and quite a number were left over on Sunday, when the law forbad the sale of anything.

Quite an interesting event occurred during the evening auction at the Red Cross booth. The beautiful gown donated by Marguerite Clark was auctioned off at Alfred Hamburger's stand to a young married woman among the spectators, to whom it was knocked down at a bargain price. She was so happy over her treasure that Mr. Hamburger added still further to it by giving her an admission ticket to the Reel Fellows' ball at the Hotel Morrison that night. She accepted the ticket and introduced her husband to Mr. Hamburger and his sister, Mrs. A. Sachs, of San Antonio, Texas, formerly Miss Nellie Hamburger, of this city. The official hostess of the Exposition, Rose Tapley, who chanced to be present, also took a hand in the affair and offered her dressing room at the Morrison Hotel to the young woman to don her new gown.

The husband, however, had been overlooked in the arrangements, much to his wife's consternation, but he turned up later at the ball, where he had the pleasure of seeing her dancing with some of the leading people who attended.

Metro Day, Sunday, July 22.

The closing day of the Exposition was marked by the arrival of Viola Dana, Edith Storey, Mr. and Mrs. Sidney Drew. Miss Alice McChesney arrived several days before. R. A. Rowland, president of Metro, and Mrs. Rowland, accompanied them. Eva Tanguay had also been announced as one of the big attractions for the occasion, but Manager Schindler received a wire that it was impossible for her to attend, owing to indisposition. The wide publicity given this actress' appearance made it necessary for Manager Schindler to make many explanations and apologies in order to put himself right with the great crowd of moving picture fans who filled the Exposition building.

Francis X. Bushman and Beverly Bayne had left for New York on the Twentieth Century Sunday morning, so that many of their large following in the city among moving picture fans were greatly disappointed at not finding them in the Metro booth. However, there was such a long list of stars present that the crowds went away happy, voting the Seventh National Exposition of the Motion Picture Exhibitors' League of America the greatest event of its kind in the history of filmdom.

At this point it is most fitting to extend to Ludwig Schindler, Exposition manager, and his able assistants, George Laing and Fred Hartman, the heartiest congratulations. It was, without doubt, the best managed Exposition that has ever been held, as well as the most successful, by far, in a financial way.

Description of Booths at Exposition

Many Elaborate Displays by Manufacturers and Film Men—Abundance of Attractions to Entertain the Throngs.

Descriptions of Booths at Exposition.

Precision Machine Company, New York City. It might easily be said that the exhibit of the Precision Machine Company was in a class by itself. With everything on display built and finished for the occasion, this booth made a distinct impression, and no exhibit received more favorable comment. Four Simplex projectors finished in ivory cream color were displayed on the floor, while one finished completely in nickel was seen revolving on the top of an elaborate pedestal in the center of the booth. Streams of light coming from the base of the pedestal were directed on the machine, which glittered beautifully and attracted considerable attention. At each corner of the booth was placed an electric air fountain, out of which streamed strips of colored tissue paper, resembling fire, and the whole effect was one of action all the way through. The general color scheme was blue and French ivory. The fixtures were designed by the Decorators Supply Company. The new Simplex nitrogen lamp equipment was also on display. Representing the company were Edwin S. Porter, vice-president; E. M. Porter, general manager; L. W. Atwater, sales manager, and A. P. Lombard.

In speaking to a representative of the World, O. F. Spahr, general manager of the Enterprise Optical Company, said: "It would probably interest your readers to know that since the first of the year 1917 we have sold and installed 115 Motiographs in the city of Chicago. With the exception of two, all of these were purchased by exhibitors." To substantiate this statement, a sign was hung in the company's booth where were enumerated the names of the various theaters and the number of machines purchased by each one. The Motiograph exhibit occupied the same space as it did last year, and the booth made a very inviting appearance. On display were several projectors, two of which were finished in battleship gray and nickel. These were bought by R. D. Craver, of Charlotte, N. C. The other machines were part of a large consignment that had recently been sold by the company to the Y. M. C. A. for use in the United States Army. Assisting Mr. Spahr at the booth were John A. McAuley, S. B. Blakely, E. J. Ferney and C. A. Hahn, of the sales department. There were also several Motiograph dealers in the booth each day, who were later the guests of the company at a banquet in the Morrison hotel.

It was the consensus of opinion that the K-E-S-E exhibit stood among the foremost in the way of decorative beauty and charm. An excellent choice of furniture and fixtures was in evidence here, and the smiling countenances of the hosts spoke welcome to the many callers. Baskets and vases of living flowers served to set off the finely upholstered wicker furniture, and in the background were enlarged oil portraits of the stars. George Kleine and George K. Spoor were present on several evenings during the week, as were Harry Scott, M. E. Smith, E. R. Pierson and E. H. Jenner. Several of the company's players were in attendance each night, and thousands of their photographs were given out to the besieging public. Ben Beadell is responsible for the arrangement of the booth.

Tom Phillips, Chicago, showing an assortment of announcement slides, represented by Mr. Phillips.

The Metro Pictures Corporation booth was another built especially for the occasion, and one that ranked among the prettiest and most elaborate. The architectural effect was that of a pergola, suspended from the roof of which were a number of beautifully colored Japanese lanterns. The interior represented a veritable garden, and at one end was hung a porch swing. The feature at this exhibit was a five-piece jazz band which attracted considerable attention, making the Metro booth one of the most popular in the Exposition building. Concerts were given both afternoon and evening each day. Francis X. Bushman, Beverly Bayne, Viola Dana, Edith Storey, Mr. and Mrs. Sidney Drew and Alice McChesney were present at this booth on Bushman-Bayne day, Saturday, July 21. Representing the company were Richard A. Rowland, Arthur James, Cresson E. Smith, Max Levy, Harry Skirboll and C. W. George.

The Goldwyn exhibit came in for its share of admiration, and justly so, for it was undoubtedly one of the most artistic and impressive. Mr. Messmore, technical director of the Goldwyn studios, is responsible for the work of designing and building the booth which was executed in the company's studios in New York. The portable parts were shipped to Chicago and assembled later according to Mr. Messmore's plans. It was easily seen that utmost care was given to the details in the building of this structure. The scrollwork in pillar tops and the general effect was distinctly symbolic of the moving picture. The interior decorations consisted of an abundance of flowers and oil paintings of the Goldwyn stars. Several marble pedestals distributed about the floor supported the Goldwyn trade-mark, and a unique lighting system gave prominence to the legend, "Ars Gratia Artis." The general color scheme was dull gold and gray, and the excellent selection of wicker furniture added to the appearance. Mae Marsh was present on Saturday, July 14, to greet her admirers. Samuel Goldfish, president; Fred Warren, general manager; L. Weiss, general district manager, and Fred Arms, publicity manager, were in attendance, as well as F. M. Brockell and M. S. Kusell, of the company's Chicago offices.

The Pathe Booth. A simple exhibit, but one showing nice taste and a consideration for "breathing space" was that of Pathe. It was by far the most generous in size and there was just enough furniture and decorations to make it look comfortable. A large electric self-contained water fountain covered the center of the booth, while oil paintings of Pathe's stars supported on easels were seen about the floor. Four automatic electric signs announcing the names of Pathe productions and stars were in operation. Sunday, July 15, was Pathe day, and Pearl White, Sheldon Lewis, and Doris Kenyon were present to greet the throngs. J. A. Berst, C. R. Seelye, B. H. Hodupp, C. W. Bunn and Tom North were also there to represent the company.

Although neither the Paramount Pictures Corporation nor the Artcraft Pictures Corporation had floor space in the Exposition building, they had a very striking exhibit in the form of a huge electric sign which was hung in the center of the Coliseum, in the most strategic position possible. The writer will venture to say that not one who entered the doors of the Coliseum failed to look at this sign, which was composed of hundreds of bulbs in an assortment of bright colors. The familiar Paramount and Artcraft trade-marks, together with several large oil paintings of the stars, around which revolved streams of lighted bulbs, is a brief description of the display. Representing the companies were Adolph Zukor, Al. Lichtman, Bennie Schulberg, Carl H. Pierce, Max Goldstine, F. J. Stoughton and Mr. Freund.

The Alfred Hamburger Theatrical Enterprises occupied space directly underneath the Paramount sign. Mr. Hamburger and several of his theater managers were seen at this booth.

Typhoon Fan Company, New York City. Here we found the "Breeze Makers' Cottage," a pleasing recollection to the writer. The "cottage," practically built of fans and various kinds of blowers, helped considerably to ventilate the entire Exposition, and, perhaps, no other exhibition contributed more to the comfort of the visitors. A Typhoon fan was also used to ventilate the convention theater. Representing the Typhoon Company were Ernst Glantzberg, president; John P. Gleason, Chicago manager; Paul Elder, of the New Orleans office, and C. S. Pabst, advertising manager.

Marquette Piano Company, Chicago, represented by J. C. Cox, general sales manager, whom we found to be one of the most enthusiastic space-holders in the entire Exposition. Mr. Cox is a firm believer in advertising, and made the statement that he never before had such an excellent opportunity to "drive home" the advantages of the musical instruments manufactured by his company. Style M-2 Cremona theater orchestra was on display in this exhibit, and daily recitals were given by Clyde Martin. In the convention theater a Style O Duplex special was used to furnish the musical accompaniment to the pictures. Mr. Cox reported two sales during the show.

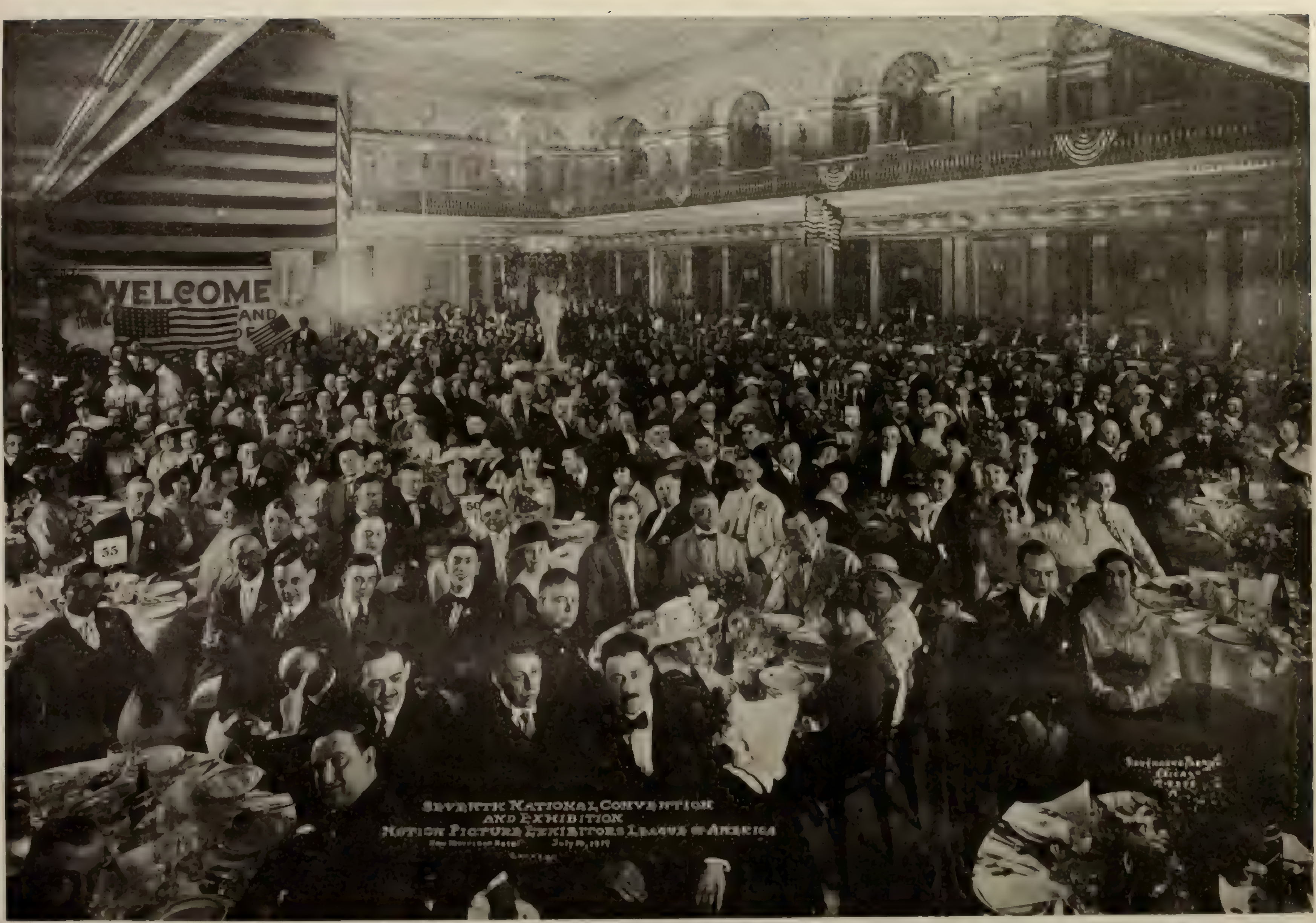
Universal-Bluebird Booth. The sign, "Universal Pictures Present the Art of Make-Up," blazed forth in electric lights at this booth. Several young women, proficient in the use of cosmetics, gave demonstrations in the art of make-up at the booth daily, and several rows of "fans" were seen surrounding the exhibit at all hours. Adjoining the Universal booth was that of the Bluebird Photoplays, Inc., which was used for a recruiting station and in charge of the Navy League. Representing the companies were Carl Laemmle, C. R. Plough, I. Van Ronkel, F. J. Flaherty, I. Lesserman, Joe Brandt, Jack Cohen, and a number of city salesmen.

World Film Corporation was represented by William A. Brady, Felix Feist, L. A. Rozell and the staff of the company's Chicago offices. Alice Brady, Carlyle Blackwell and June Elvidge received at this booth on World day, Wednesday, July 18. The writer was unable to get near this booth on that evening, but from a distance he could see Mr. Blackwell standing on the top of a table making a frantic effort to satisfy his many admirers who were eager to shake his hand. The World exhibit was conservative and nicely arranged.

Standard Film Corporation, Art Dramas, was small but tastefully arranged. R. O. Proctor, Chicago manager, acted as host for the company, and assisting him were his office force and several young women. George H. Wiley, R. C. Cropper and Jean Sothern came on from New York.

The Power Cameragraph Company had a very substantial looking exhibit, and no booth received more actual trade callers. The display consisted of the latest models of Power's 6 "A" and 6 "B" projectors, and a new incandescent lamp equipment which can be attached to any model of a Power's machine. It was rumored around the Exposition that the Power company was about to place on the market a new model projector. This, however, has been emphatically denied in a letter addressed to F. H. Richardson from the company's offices in New York. Representing the company during the Exposition were W. C. Smith, general manager; William W. Lewis, traveling representative, and Joseph Abrams, inspector.

The Mutual booth was the center of attraction every night about 10:30, when the person holding the winning number was presented with a framed photograph of a Mutual star. Coupon tickets were passed out to the public each day, and great interest was evidenced in the lottery. "Mutual Big Stars Only" flashed from electric lights at the top of this exhibit. B. Judell, Eugene Duffy and L. M. Noto were in attendance here. Terry Ramsaye and R. R. Nehls were also seen at this booth during the week.


WELCOME
AND
35
50
SEVENTH NATIONAL CONVENTION
AND EXHIBITION
MOTION PICTURE EXHIBITORS LEAGUE OF AMERICA
New Morrison Hotel July 19, 1917

Banquet of the Seventh National Convention and Exhibition, Motion Picture Exhibitors' League of America, New Morrison Hotel, Chicago, July 19, 1917.

United Theater Equipment Company, represented by H. E. Edwards, president; J. H. Hallberg, vice-president, and R. H. Fulton, Chicago branch manager, displaying latest models of Power's projectors and Hallberg generators, with a line of electric fans and fountains. A meeting of the company's branch managers and dealers was held at the Congress hotel, Chicago, on Tuesday, July 17.

Frohman Amusement Corporation, represented by William Sherrill, president, and Jack Sherrill, of New York City. Sam Van Ronkel, owner of the Frohman production, "God's Man," in the states of Illinois, Indiana and Wisconsin, was also present at this booth. Mr. Van Ronkel reported that his picture had been held over at the Studebaker theater, Chicago, for an additional week, because of its popularity.

Mid-West Theater Supply Company, of which Jack Williams is the manager, had an exhibit immediately adjoining that of the Precision Machine Company. A Simplex projector equipped with a type "S" lamphouse (Chicago approved) and a type K. W. Martin rotary converter were on display at this booth. Being one of the oldest supply men of Chicago, Mr. Williams has a wide acquaintance among exhibitors and operators, many of whom were callers at his booth.

"Cico Toddles," business rejuvenator—you all know him—made friends wherever he went. Cico and his twin brother, all dressed up for the occasion, circulated among exhibitors and "fans," which resulted in a great demand for their services. The Cahill-Igoe Company, Cico's sponsor, represented by Paul G. Smith and Patrick Garvey, explained his advertising possibilities. On display at the company's booth was a complete line of de lux programs and an assortment of advertising novelties.

The Red Cross booth was one of the busiest and most important on the floor. An auction took place at this space each evening and not a small amount was realized on the articles donated by the stars, the proceeds of which went to the Red Cross fund. Mrs. George O. McKinlock was in charge, assisted by Mesdames King, Elson, Dolyns, Cudahy, Martin, Babcock, McLaughlin and Ryerson.

The Westinghouse Electric Manufacturing Company's exhibit consisted of motor generator sets, type "A" L mercury arc rectifiers, and electric fans and blowers for theater ventilation. Exhibitors and operators congregated at this spot each day to witness demonstrations of the instruments on display. K. H. Rohrbaugh, of Pittsburgh, was in charge of the booth, and assisting him were H. M. Wible, H. A. Campe, A. J. Brown and H. W. Clarke.

Flexlume Sign Company, Chicago. In this booth several styles of interchangeable day and night theater signs were on display. The company was represented by Robert L. Perry and Henry E. Riege, both of the Chicago office. The Flexlume signs are in use today by a number of the best theaters. Their serviceability and beauty lies in the fact that they are easily changeable and meet the requirements of exhibitors having daily changes of programs.

Bartola Musical Instrument Co., Chicago, represented by Charles C. Pyle, Chicago manager, Daniel W. Barton and W. G. Maxcy. The Bartola instruments were not on display this year, but an automobile was always waiting for those who wished to visit the company's showrooms. During the exposition Mr. Pyle did his bit for the Red Cross, acting as auctioneer, and he made several successful sales of various articles donated by the stars. The proceeds were turned over to the Red Cross fund.

Army Booth, U. S. A. This space was donated to the U. S. Army by the Moving Picture World and was used as a place to secure enlistments. Corporal Smith, who was in charge during the absence of Captain Sliger, reported that all of twenty men had "signed up" during the week. Various kinds of fighting material were in evidence at this booth.

National Automatic Door Company, demonstrating the "panik prufe" steel door for emergency access. This company was represented by F. LeDeau and Eugene Peterson.

The Selig Polyscope Company used a space for the display of a number of enlarged photographs of stars and scenes from "Who Shall Take My Life?" and "The Garden of Allah." The latter production has recently been purchased for eight states by the Edmund M. Allen Film Corporation and is now running at the Colonial, Chicago.

Decorators' Supply Company, Chicago, was represented by A. F. Powers and occupied space jointly with the Automatic Ticket Selling and Cash Register Company. A Style U ticket booth, specially designed for moving picture theaters, and a triplet ticket automatic register were displayed. A. M. Braum represented the Automatic Register Co.

Seeburg Piano Company, Chicago, represented by J. E. Gerlich, sales manager, and George B. Schulton. Mr. Schulton at the present time is exploiting the Seeburg-Smith Unified Organ, a description of which will appear in the "Music for the Picture" department of the Moving Picture World at a later date.

National Carbon Company, Cleveland, showing a complete line of projector carbons, all sizes; represented by W. R. Kunzman and L. W. Fisher.

Kimball Organ Company, Chicago, represented by Jacob Handlesman, F. T. Milner, West Milner and Miss Ruth Strickland, displaying two types of Kimball pipe organs. These will be described in the "Music for the Picture" department at a later date.

A. L. Randall & Co., Chicago, represented by R. J. Mohr, city salesman, showing a line of electric fountains and floral decorations. The Randall Co. was the official decorator of the Exposition.

Arcus Ticket Company, Chicago, showing a complete line of tickets, represented by J. S. Arcus, president, and Messrs. Hessell, Kissick and Mayer.

Central Film Corporation, exploiters of Selznick Pictures, represented by Sidney J. Goldman and Harry Weiss. Norma Talmadge was present on Saturday, July 21.

Fox Film Corporation, represented by J. E. O'Toole, Chicago manager, Clyde Ekhardt and Louis S. Lebin, of New York City. It was given out at this booth that the Fox production, "Jack and the Bean Stalk," will have its premiere in Chicago at an early date, and that an unusual line of advertising matter will be available for exhibitors.

Eugene Hamburg Company, Chicago. "Billy" Hamburg's booth was situated so that it could not be overlooked by any exhibitor who attended the Convention, showing a complete line of lobby frames and fixtures, and a sample of everything used in the lobby of a moving picture theater. This display was given at the foot of the steps leading to the convention hall. We have been informed that the first sale made at the exposition was that made by the Hamburg Company to Hopp & Co., a Chicago firm of exhibitors. B. B. Bonheim, secretary of the company, was also in attendance.

Reel Fellows' Club, Chicago, represented by members and its officers.

The trade papers and newspapers having space in the show were: Moving Picture World, Motion Picture News, Exhibitors' Trade Review, Motography, Weekly Movie Herald, Wid's, Chicago Examiner, Chicago Herald, Chicago Daily Journal, Chicago Daily News and Staats-Zeitung.

Musical Exhibits at the Exposition

By Clarence E. Sinn.

A NUMBER of musical instrument makers had booths at the exposition of the Motion Picture Exhibitors League of America, held in Chicago July 14th to 21st. The only one I found with an "audible" exhibit was the Marquette Piano Company of Chicago. None other, so far as I could learn, had an instrument on exhibition, but all had plenty of descriptive literature and busy business representatives explaining and extolling the individual merits of their several wares.

The Marquette.

This company is a new one in the field of combination instruments. It had two instruments on exhibit; one was demonstrated in its booth at the south end of the building (where you saw the sign reading "Cremona"), and the other in the theater beyond where moving pictures were both made and shown. It was their Style O Duplex Special which was chosen to furnish music for the pictures shown there. The Marquette is making several styles of instrument of which this particular one is among the larger.

This (the Style O Duplex Special) is one of the large types of theater instruments manufactured by this company, and the duplex roll system consists of two spool boxes, one designed to play any ordinary 88 note player-piano roll, whereby the operator has perfect control of tempo and different organ combinations as well as the various traps and effects. The other spool box is designed to play the improved 134-note reproducing solo roll, which is a great advancement in automatic interpretation of organ and orchestra music, and gives absolute control of the tempo, organ combinations and orchestrations without the use of the operator.

The Marquette people make a strong point of the mechanical feature of their instruments. While admitting that this item has a pronounced value in certain quarters, the automatic part of it doesn't interest me personally. I like the man power behind the organ: the operator. Their instrument has a very musical quality, full and without harshness. I was particularly impressed with the vox humana stop which was beautiful and full of expression. A number of visitors were escorted to their factory and "shown around" by Mr. Cox—a man who believes in his goods and tells you so. I think I'll take a trip out there myself some day.

The J. P. Seeburg Piano Co.

The Seeburg Piano Co. had something new and interesting, although it was not on exhibition at the Coliseum. Their latest addition to the musical world is called the "Seeburg-Smith unified Organ and Orchestra." Geo. B. Schulten who is manager for the Seeburg-Smith department is as proud of their new instrument as if he had made it himself, and I guess he is helping to make it at that. I tried to make an appointment with him to get a line on the Seeburg-Smith, but the only hour he had at leisure seemed to be around six o'clock in the morning, so I shall wait until the convention packs its grips and goes home and then get friend Schulten to tell me about it.

The Bartola Musical Instrument Co.

This company also had a booth with the original Bartola himself in charge introducing a Bartola novelty—The Bartola orchestral stops for pipe organ. The idea consists of a method for attaching a set of Bartola stops to an ordinary pipe organ, thus combining the possibilities of both instruments. The Bartola orchestral attachment includes harp, xylophone, orchestral bells, cathedral chimes, drums, traps and effects; also vox humana and tremelo stops. It is equipped with a Holtzer-Cabot motor generator set which is installed separately from the pipe organ blower. Further explanation is almost superfluous, as the Bartola goods have been described in the Moving Picture World some time ago and have made themselves pretty well known; and you all know what pipe organ is. Just think of the two together and you've got the idea.

The Kimball Pipe Organ.

The Kimball booth was in charge of Mr. Milner, who exhibited consuls for two organs—one of a two manual organ, the other of a three manual. This latter included an attachment for automatic playing by means of a perforated roll. The Kimball pipe organs are so widely and favorably known that I can't say anything which would add to their lustre. I can only remark that they make good organs, and let it go at that.

And who did I see there demonstrating for the Marquette folks but our old friend Clyde Martin. Mr. Martin was a pioneer in playing for the pictures and an early writer on the subject. He is considering a proposition to locate in the east in the interests of the Marquette Company.

Reel Fellows' Ball at Hotel Morrison

Grand March Led by Nell Craig and Bryant Washburn, and a Spirited Dancing Contest Were the Features.

THE third annual ball given by the Reel Fellows' Club of Chicago at the Hotel Morrison, Saturday night, July 21, did not come up to expectations, so far as the number of people present was concerned; but it was an enjoyable affair and lasted until 4 o'clock in the morning. The officers of the club, headed by R. O. Proctor, president, and assisted by the members of the floor and reception committees of the organization, had left nothing undone to make the occasion pleasant and memorable; but, doubtless, due to the encroachment of the festivities on Sunday, they were not fully rewarded for their labors.

The grand march was led by Nell Craig and Bryant Washburn, and the floor presented a gay and attractive scene while it lasted. Another prominent event was the dancing contest for a handsome silver cup, presented by O'Connor & Goldberg, prominent merchants of Chicago. Twenty pairs of dancers entered the contest, which was exceedingly spirited, the cup being finally awarded Mrs. Bryant Washburn and Mr. Goldberg by the following judges: Fannie Ward, Norma Talmadge, Louella O. Parsons, Fred Hartman, Peter Schaefer, George Laing and others.

Among the guests present were Mr. and Mrs. Bryant Washburn, Hazel Daly, Fannie Ward, Norma Talmadge, Nell Craig, Rose Tapley, Mildred Considine, Jack Dean, Fred E. Wright, Essanay director; Mr. and Mrs. Joseph Hopp, Miss Hopp and Edgar Hopp, Mr. and Mrs. Ludwig Schindler, Mr. and Mrs. Fred Hartman, Mr. and Mrs. W. K. Hollander, Louella O. Parsons, Alfred Hamburger and his sister Mrs. A. Sachs, of San Antonio; Mr. and Mrs. R. O. Proctor, Mr. and Mrs. Max Goldstine, Mr. and Mrs. William J. Sweeney, George Laing, Harry Moir, Peter Schaefer, Charles Schaefer, Miss Schaefer and Walter Schaefer, Joseph Schenck, Howard C. Hola, R. C. Seery, Mr. Goldberg, of O'Connor & Goldberg, and Sidney Abel.

A Red Cross Picture

Propaganda Subject to be Written by Maibelle Heikes Justice and Produced by Selig.

MISS Maibelle Heikes Justice has been selected by the National American Red Cross to write the first moving picture drama which in its romance and action will show exactly what the Red Cross is doing at the front. Realizing the tremendous part the motion picture industry plays, not only in the amusement of the American people but also in their education, the Red Cross has established a Bureau of Motion Pictures, National headquarters at Washington, D. C., with Evan Evans as director. A national campaign in which every man engaged in the motion picture industry will be given an opportunity to do his bit and express his patriotism is being arranged by a committee of men. A complete program will be announced later which will give perfect plans for developing a motion picture campaign of education covering all the work of the Red Cross. All cooperation is to be done in charity to the great work.

The idea of first having a scenario in story form and which could be staged during the recent Motion Picture Exhibitors' League held in Chicago wherein the different stars visiting could enact a role, originated with James Keeley, owner of the Chicago Herald. Miss Justice who had started to her home in New York City returned for the convention at the request of Mr. Keeley who selected her to do the scenario. She gladly and promptly complied, submitted an idea for the play which was highly commended by those concerned, and also wrote the scenario.

For the local producton William N. Selig offered his studios and any courtesy required for the Red Cross work. Every star approached by Miss Justice was only too glad to do his or her bit for this great and necessary charity. The difficulty in putting on the Chicago production lay in the fact that each galaxy of stars having their day during covention week and being called immediately home by studio duties, not enough at one time could be collected to give a full cast.

Evan Evans, the director of the Red Cross Motion Picture Bureau who was in Chicago at the time, then stepped in and made the original idea a National affair. He called personally upon Miss Justice who was a guest all week of the Herald booth, and she outlined her story for the scenario which was immediately approved by Mr. Evans, as the idea was most original and will give the contributing public an exact idea of what is going on "somewhere in France," every day and night of the terrible conflict. After the convention, Mr. Evans and Miss Justice left for New York where the plans for the production will be completed. James Keeley, of the Herald, and William N. Selig have expressed their approval of the idea.

Henceforth, it is stated that all motion pictures for the extension of Red Cross work must first be approved by the National Board, which is now backed by the United States Government at Washington, with Evan Evans as the official head. Mr. Evans and Miss Justice will confer in New York over the present photodrama which now as a National project will go into production within the next few weeks. There are two million members of the Red Cross in America.

FOX SIGNS SEENA OWEN.

In keeping with his promise of pictures bigger and better than ever, with stories by authors of note interpreted by players of repute, William Fox has just concluded negotiations which bring Seena Owen to his dramatic forces.

Miss Owen, who is as brilliant as she is beautiful, goes before the camera this week in the big Fox studios at Hollywood, Cal. She will be seen opposite "Smiling George" Walsh in a new film of the speedy light dramatic type which he is about to begin. Miss Owen's vim makes her ideally suited for the part in which she is cast.

Although Miss Owen has not appeared on the screen in some time, she is still remembered for her fine performances in programme features for various film companies, and especially for her wonderful characterization of Belshazzar's consort in "Intolerance." Her work in this production was widely commented upon, and Miss Owen declares enthusiastically that now that she has returned to motion pictures, she is determined to surpass her long record of success.

Richard Stanton, who recently completed his first screen play for the Fox productions, will be in charge of the direction.

Enterprise Optical Company's New Model

A Radical Departure from the 1917 Make, with Many Advantages—Creates Enthusiasm Among Dealers.

As guests of the Enterprise Optical Co. a number of Motiograph machine dealers were entertained at a banquet in the Hotel Morrison Friday evening, July 20. Seventeen dealers, with offices as far north as Winnipeg, Canada, south to Atlanta and west to San Francisco, were represented, and each had a voice in the general discussion of the methods of meeting competition and of future plans for the Motiograph.

After a well served and tasty meal, O. F. Spahr, general manager of the company, acting as master of ceremonies, rose to pay his compliments to the guests, continuing with a short talk on war-time business conditions and the effort of turning out machines to meet delivery dates. He also made reference to the work of changing models which he exemplified by the use of a Ford story—a new one, funny and originally from New York.

Mr. Spahr was followed by A. C. Roebuck, president of the company, who related some experiences with his various enterprises. Although it would probably be against his wishes, it is not out of place to state that Mr. Roebuck was the founder of the well known mail order house of Sears, Roebuck & Co. Since leaving that concern he has given much of his time to the Woodstock Typewriter Co., of which he is president. Recently, however, he has taken an active interest in the Enterprise Optical Co., which is evidenced in the progress of the Motiograph along technical lines. In concluding his remarks, Mr. Roebuck paid tribute to the work of Mr. Spahr, who has managed the company successfully for the past four years.

At this juncture, to the surprise of everyone, a new and improved model Motiograph projector was revealed behind curtains which had hidden it. This new machine won the instant and enthusiastic admiration of all present. It is a radical departure from the 1917 model and has many distinctive advantages over its predecessors. It was observed that the base has been changed to a rectangular shape and that the lamphouse has a number of important improvements. The latter is larger and has better ventilating facilities than the lamphouse formerly used. The new magazines have 3,000 feet capacity and the speed control is mechanical instead of electrical.

A description of the machine will be written by F. H. Richardson some time in the near future. It is stated that deliveries of the new model cannot be made earlier than four weeks from date, and that the price will be $350.

At the close of the banquet congratulations were given the hosts on their new machine, and it was the unanimous opinion that it would be a strong seller in the field with its competitors.

The guests present were: S. A. Louis and Dave Rogers, Rialto Theater Supply Co., Minneapolis; A. C. Hartman, Omaha Film Exchange, Omaha; Edward H. Kemp, Western representative of the Motiograph Co., San Francisco; T. P. Hollis, Hollis-Smith Co., Pittsburgh; L. Gardner and H. Griffiin, the Gardner Theater Equipment Co., Detroit; E. E. Oliver, Oliver Moving Picture Supply Co., Cleveland; Wm. Oldknow, Southern Theater Equipment Co., Atlanta; R. D. Thrash, Southern Theater Equipment Co., Dallas; H. T. Nolan and J. J. Morgan, Swanson & Nolan Supply Co., Denver; H. A. Dutton, Exhibitors' Supply Co., Chicago, Loe E. Dwyer and Fred P. Dwyer, Columbus Theater Equipment Co., Columbus; Harold W. Corse and Sherman Corse, Dayton; L. P. Langford and Edward H. Spranger, Wisconsin Theater Supply Co., Milwaukee, Wis.; Sam Lears, Lears Theater Supply Co., St. Louis; H. D. Sutherland, Standard Electric Co., Winnipeg, Canada; J. Miloslowski, Palace Theater Equipment Co., Des Moines; P. Plummer, Amusement Supply Co., Chicago; Paul C. Hinz, Moving Picture World, and W. C. Esty, Motion Picture News.

In addition to Mr. Roebuck and Mr. Spahr, H. A. Larsen, John E. McAuley, S. B. Blakely and Chas. A. Hahn, of the Enterprise Optical Co., were there.

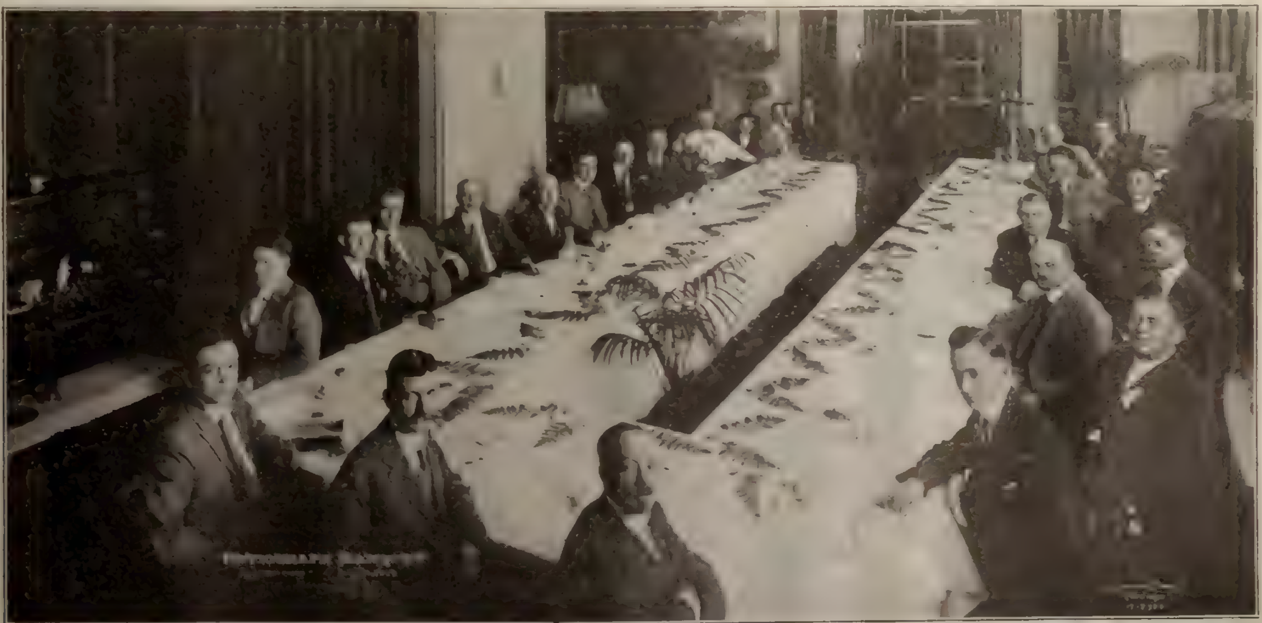
ELBURTUS—AN APPRECIATION.

Reviewed by Edward Weitzel.

Wid Gunning of Hoboken
  By the Nine Gods he swore,
The flowing tie of Elburtus
  He'd wear for ever more.
By the Nine Gods he swore it,
  And gave his reason why:
'Twixt love and awe he held the Fra
  That wore the flowing tie.

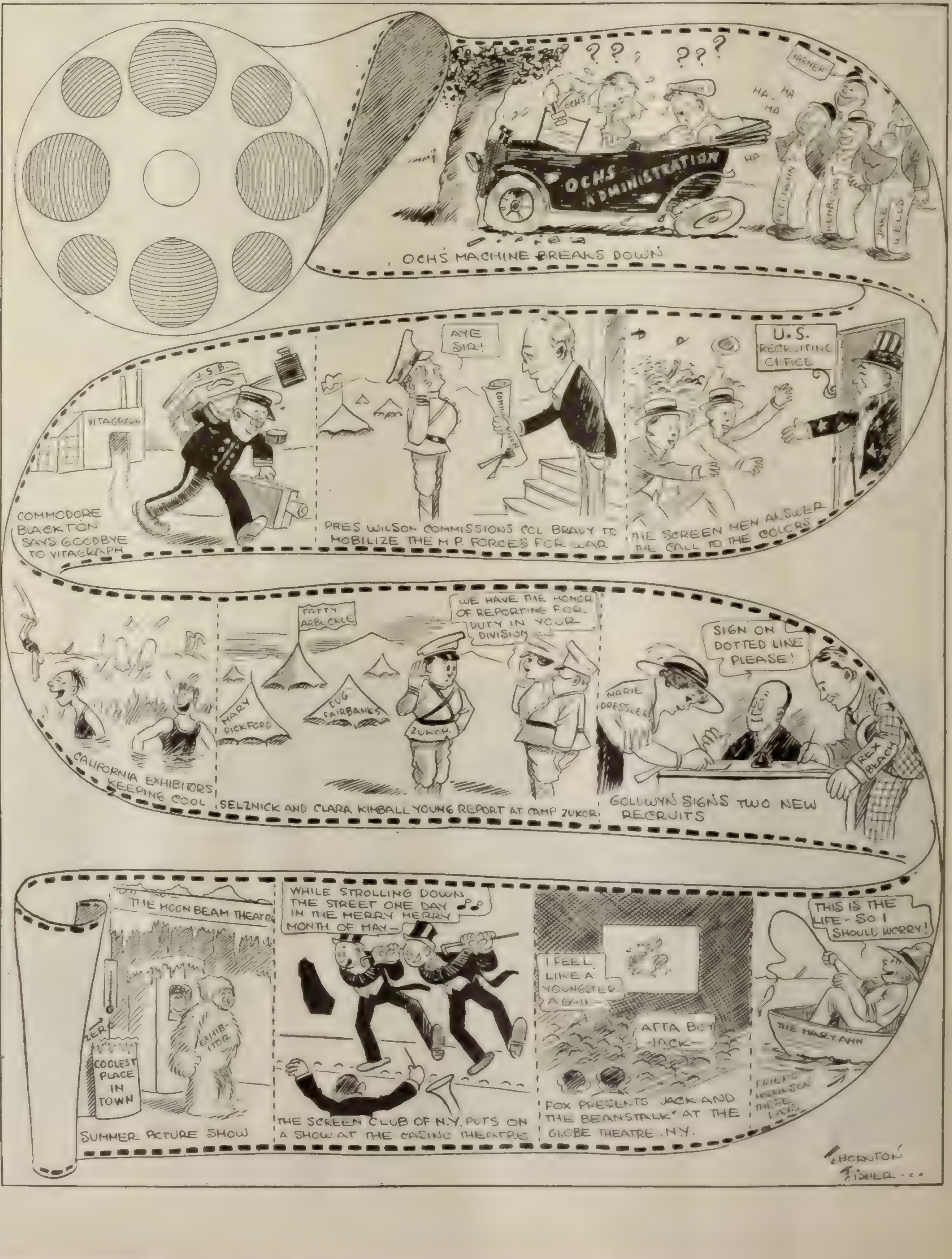
Wid Gunning of Hoboken
  Was filled with pride and glee.
"I appreciate an appreciation
  "That appreciates me," said he.
"The journal of Elburtus,
  "That never spoofs nor kids,
"Of other prints reads only three,
  "And one of 'em is 'Wid's."

Then out spake Petorous Milenous,
  He of rival sheet.
A witty wight who'd rather fight
  'Most any night than eat.
"I read the appreciation
  "That swelled young Gunning's chest.
"If the editorman loves 'Wid's to scan,
  "Why waste time on the rest?"



Motiograph Officials Entertain Dealers at Banquet in Hotel Morrison, Friday, July 20.

MOVING PICTURE WORLD NEWS REEL for JULY


??, ???
OCHS
OCHS ADMINISTRATION
HA HA HA HA
PETTIJOHN
JAKE WELLS
OCHS MACHINE BREAKS DOWN
J.S.B.
VITAGRAPH
COMMODORE BLACKTON SAYS GOODBYE TO VITAGRAPH
AYE SIR!
COMMISSION
PRES WILSON COMMISSIONS COL BRADY TO MOBILIZE THE M.P. FORCES FOR WAR
U.S. RECRUITING OFFICE
THE SCREEN MEN ANSWER THE CALL TO THE COLORS
CALIFORNIA EXHIBITORS KEEPING COOL
FATTY ARBUCKLE
MARY PICKFORD
DUG FAIRBANKS
WE HAVE THE HONOR OF REPORTING FOR DUTY IN YOUR DIVISION
ZUKOR
SELZNICK AND CLARA KIMBALL YOUNG REPORT AT CAMP ZUKOR
SIGN ON DOTTED LINE PLEASE!
MARIE DRESSLER
REX BEACH
GOLDWYN SIGNS TWO NEW RECRUITS
THE MOONBEAM THEATRE
ZERO
COOLEST PLACE IN TOWN
EXHIBITOR
SUMMER PICTURE SHOW
WHILE STROLLING DOWN THE STREET ONE DAY IN THE MERRY MERRY MONTH OF MAY—
THE SCREEN CLUB OF N.Y. PUTS ON A SHOW AT THE CASINO THEATRE
I FEEL LIKE A YOUNGSTER AGAIN—
ATTA BOY JACK—
FOX PRESENTS 'JACK AND THE BEANSTALK' AT THE GLOBE THEATRE. N.Y.
THIS IS THE LIFE - SO I SHOULD WORRY!
THE MARY ANN
FRIEND HODKINSON THESE DAYS
THORNTON FISHER - co

Chicago News Letter

By JAS. S. McQUADE

Comparison of Figures of Late Exposition With Those of Last Year

LUDWIG SCHINDLER, manager of the recent National Exposition of the M. P. E. L. of America, announced at the beginning of his arduous labors that he would give out a statement in full of all the moneys received and disbursed after the auditing of his books by an expert, at the close of the exposition. As early as Thursday morning, July 19, he had on hand an expert's statement which showed a profit, up to that time, of $6,158.

The complete statement shows that the total receipts at the Coliseum from July 14 to July 22 were $13,954, as against $7,301 last year.

The entire floor space sold at the Coliseum this year brought $21,000, as against $37,000 last year.

The Exposition Committee's expenses this year were about $7,500 as against $17,000 last year.

The net profits of the exposition were about $10,000 this year, as against $9,200 last year.

This is a magnificent showing in the face of heavy odds. Manager Schindler had great difficulty in selling space to producers this year, which was most discouraging from the very start. But he stuck to his work manfully and has been rewarded with a success that would make any man proud

His two able lieutenants, George Laing and Fred Hartman, as also worthy of hearty praise and commendation. They worked early and late, with hearts and minds fully devoted to their tasks, so that they can stant in line with their chief and receive the plaudits and hearty thanks of every Chicago exhibitor.

Frank S. Phelps Returns From Europe

He Was Successful in Selling the Rights to "Gloria's Romance," at Good Figures, in Several Countries.

Frank S. Phelps, formerly general manager for George Kleine, caller at the World office Wednesday, July 25.

Mr. Phelps left New York for Europe January 27, this year, to dispose of the foreign rights of "Gloria's Romance," and returned to New York July 2. Most of his time was spent in London and Paris, and during that time he disposed of the rights of the serial to the United Kingdom and Ireland, France, Spain, Sweden, Norway, Denmark, Russia and India. The rights to Japan, China, Africa and Australasia are being handled from New York City.

Mr. Phelps, after a careful investigation, arrived at the conclusion that the moving picture business has not suffered so severely in England, Scotland, Ireland and Wales, so far as the big houses are concerned. Many of the smaller houses have been closed and just about three weeks before his departure for New York, about 700 of these houses were closed throughout the United Kingdom and Ireland.

Paris is much worse off than London. Very few picture theaters remain open, and at that they are restricted to three nights a week. The admissions charged at the Gaumont Hippodrome amounts to about 50 and 75 cents. At the Scala about the same conditions prevail. Very few small houses are open in Paris, and the same conditions obtain throughout France.

It is extremely difficult to get any prints from London into Norway and Sweden just now, owing to the fact that a large volume of junk films have been diverted to Scandinavia for some time past; but they are really destined for Germany, where the films are used for making high explosives. The film business with Russia is at a stand-still, as the exporting of films at the present time is attended with such chances of loss that scarcely any attempt is made to pass the blockade.

Film shipments to India from London are quite large in volume. The films exported to that country are chiefly of American make, and the demand appears to be good for dramas and serials. The latter especially are popular and in high demand. A good price was paid for the rights to "Gloria's Romance" for India.

The officials of the Randolph Film Corporation, formed for the production and exploitation of "Gloria's Romance," are highly pleased with the results obtained by Mr. Phelps during his European tour. They are especially gratified and somewhat surprised over the fine contract made for the rights in the United Kingdom and Ireland. Of course, the rights for France brought only a nominal sum, as did also the rights for the Scandinavian peninsula and Russia. Spain and India came next to Great Britain in the value of contracts.

Mr. Phelps has not yet determined what his future plans will be, as he is intent at the present time on taking a much needed rest. He will make his headquarters in New York City, for which he departd Thursday, July 26.

Convention of Executive Committee of the Advertising Film Producers' Association.

The Executive Committee of the Advertising Film Producers' Association of the World met in convention at the Rothacker studios Tuesday, July 17.

Ways and means were devised and arranged for the further extension of this organization, and a special meeting was called for Aug. 27, this year, which will also be held at the Rothacker studios. At that meeting all the members of the Advertising Film Producers' Association are expected to be present. The association is the official moving picture department of the Associated Advertising Clubs of the World.

While the Executive Committee was in session, moving pictures of the members in action were taken, and these will be combined with the official moving pictures taken at the recent Advertising convention at St. Louis, the combined pictures to be shown throughout the country under the auspices of the Advertising Film Producers' Association at Ad. clubs, etc.

The members of the committee present at the meeting were: President, W. A. Harris, Cincinnati; vice president, W. R. Rothacker, Chicago; secretary, R. V. Stanbaugh, Cleveland; treasurer, Fred C. Laflin, Chicago; committeemen, Joseph Brandt, New York, and Herbert Andrews, Washington.

"The Garden of Allah"

Opened at the Colonial Sunday Evening, July 22, for a Run of Two Weeks—Has Aroused Intense Interest.

The Selig visualization of Robert Hichens' famous story, "The Garden of Allah," is being offered this week and next at the Colonial by the Edmund M. Allen Film Corporation, which owns the rights for eight states. It is regrettable that only two weeks can be given this really remarkable production in Chicago, but the programs arranged at this theater by Aaron A. Jones so rule, and make it unavoidable.

I had several private viewings of "The Garden of Allah" some time ago and was highly impressed by its fine values from every point of view. The Hichens story is descriptive, with little or no action, yet Gibson Willets has arranged a film story that holds us with tremendous power. There are only two or three dominating characters, yet interest never lags—at least mine did not. The wonderful realism of the settings, including the sand storm that breaks on Beni-Mora and the surrounding desert, the thrilling fight between a band of Arabs and a caravan, a view of Amara, the great city in the northern Sahara; the French military watch tower at Mogar, etc., all bear testimony to the master touches of Director Colin Campbell.

The acting is inspiring. Thomas Santschi's Boris Androvsky is, in my opinion, the most finished characterization of his photoplay career. Helen Ware, though a little old looking for the part at times, does most talented work in the part of Domini Enfilden. And who can fail to admire the Count Anteoni of Matt Snyder, completed shortly before his death?

The critics of the Chicago dailies have been appreciative of the big Selig photodrama, as the following excerpts show:

Considered from the standpoint of picture production, "The Garden of Allah" is extremely well done. It follows closely the lines laid by the book, as is Colin Campbell's way of producing, and has been carefully environed scenically in such wise as to be infinitely more picturesque than either novel or play.

Helen Ware and Thomas Santschi carry the lead roles, and it must be conceded that the thing is really Mr. Santschi's picture. His impersonation of Boris, the unhappy, endeavoring to escape a guilty memory, is one of life itself. Miss Ware is rather more playing a role, and at times her countenance reveals her as somewhat beyond the heroine playing age. Other times she is so gracious a presence that one regrets the awkward moments before chronicled by the camera.—Kitty Kelly in the Examiner.

The picture is remarkably faithful to detail; the brave, ugly little church at Beni-Mora; Monsieur le Cure and his dog; the Mosque, and the Arabs in the street of the bazaars; the Sand Diviner, and not the least of these, the incomparable garden. You'll be saying to yourself, remembering the book, "Why, they haven't forgotten anything!"—Mabel McElliott in the Tribune.

"The Garden of Allah" has lost none of its picturesque interest. The caravans of camels, the native Bedouins and the thousands of horsemen, give a vivid impression which is missing on the stage and in the book.

The play had a tremendous run at the Auditorium. I believe the picture at the Colonial will rival the play's popularity. It is spectacular, and still has human interest; it is magnificent and still has heart appeal.—Louelle O. Parsons in the Herald.

Personally, I have found "The Garden of Allah" a most satisfactory shadow drama. I have slipped by a mention of the very beautiful and adequate Moorish settings because I feel, as I hope all who see the picture will feel, that its reel worth is above the need of spectacle. If you are particularly interested in the staging of productions, however, you will find no lack in the interior backgrounds nor in the desert wastes that are so essential a part of the picture. The sandstorm is a marvel of realism.—Oma Moody Lawrence in the Post.

Colin Campbell's film is more colorful than was the stage attraction. Surely it is more agreeable to follow than the stage play. There are no interruptions to tolerate, occasioned by frequent shifting of scenes. The picture's continuity is one of its splendid features.

Every actor who participated in the piece contributed to its dramatic success. Miss Ware and Mr. Santschi portrayed their respective roles alluringly, while Matt Snyder as Count Anteoni, Will Machine as Capt. Crevignac, Harry Lonsdale as Father Roubier, and James Bradbury as the Sand Diviner, shone equally well in their roles. Mainly, the picture is a tribute to the camera and to Colin Campbell, who staged it.—W. K. Hollander in the News.

Chicago Film Brevities.

Wm. N. Selig, president of the Selig Polyscope Co., has turned over the use of one of his big studios at Western avenue and Irving Park boulevard, this city, to the Red Cross. The Red Cross Society some time ago selected Miss Maibelle Heikes Justice to write the story of a Red Cross photoplay, in which the stars of many film companies will appear. Work will soon begin on the production, which will be owned by the Red Cross Society and used in propaganda work throughout the country.

* * *

Mrs. M. M. McFadden, owner of the Lincoln theater, Madison street near Lincoln, this city, was the only woman present at the recent convention. She is an agle and thorough business woman and believes that the women owners of picture theaters should take an active interest in the established organization for exhibitors. The Lincoln is a well managed house which seats 500 people. A carefully selected program from the makes of K-E-S-E, Artcraft, Metro specials, Selznick, Bluebird, etc., are offered at an admission of five, ten and fifteen cents.

* * *

C. B. Cooley, president and general manager of the Strand Amusement Co., Tampa, Fla., was a delegate to the convention whom I chanced to meet. Mr. Cooley stated that the Strand in his belief is the finest moving picture theater south of Chicago. It cost $155,000 and seats 800 people on one floor. Programs of six and seven reels, of Metro, Triangle, Fox, Artcraft and Vitagraph makes, are used. The admission is ten cents for adults and five cents for children. Mr. Cooley reported splendid business. He informed me that many of the house organs mailed him are of very little value from a publicity standpoint, according to his experience. He wants short stories of the plot and newsy reference to the stars that will appeal to his patrons when he uses them in the daily papers of his city.

* * *

Tom North reports that Pathe's "Les Miserables" has been held over for a third week at Orchestra Hall to meet the demand. It was originally intended to have a run of two weeks only, but will not be withdrawn until the close of the presentation on Saturday evening, Aug. 4.

* * *

Harry A. Sherman, president of the Sherman Pictures Corporation, New York, was a busy man all through the week of the Seventh Annual Exposition and Convention in this city. He was accompanied by E. O'Donnell, his publicity manager. Mr. Sherman gave a private viewing of "The Land of the Rising Sun" and "I Believe" to state rights purchasers during his stay.

Richard R. Nehls, manager of the American Film Co., Inc., left for New York Tuesday, July 24, to close an important contract for the showing of American features in foreign countries. The contract is said to cover the entire European market of the entente allies, with an approximate weekly distribution of 30,000 feet of films.

* * *

The general offices and factory of the American, this city, have twelve drafted men in readiness for the fighting forces of America in France. Elmer Swart, E. A. Donahue and Ralph Moreno will probably be called to the first contingent of the new national army, having been drawn among the first thousand. Seven others await later calls. George Robert, artist, and Bob McKnight, press agent, have enlisted as student aviators in the Signal Corps Officers' Reserve and await notification from Washington to join their squadron in training camp.

* * *

A Red Cross theatrical benefit is being planned by the principals and the supporting players of the American Film Co. in Santa Barbara, for the first week in August. The headliners will be Mary Miles Minter, Gale Kane, Juliette Day and William Russell, each of whom is rehearsing a specialty for the occasion. Harvey Clarke, one of the character actors, has written a comedy sketch especially for the event. The show will be staged in the Potter theater.

* * *

"The Little American" has made one of the most successful hits yet recorded at the Studebaker theater, under the direction of Jones, Linick & Schaefer. It has created a sensation in Chicago film circles and a long run is expected.

* * *

Aaron A. Jones has secured the rights to the "Mutt and Jeff" comedies from the Bud Fisher Corporation, New York, for the state of Illinois. These comedies will be released through the Central Film Co., and will be given first runs at the Colonial theater, in conjunction with the vaudeville programs which will be in effect at that house beginning Aug. 20.

* * *

Chester E. Cleveland, assistant corporation counsel of Chicago, will go to the Supreme Court of the state with a petition for a writ of mandamus against Judge Joseph Sabath of the Superior Court, to compel the latter to enter an order granting the city the right to appeal in the case of "The Little American," this order to antedate the judgment entered by Judge Sabath. The whole aim of the city is in support of Major Funkhouser's refusal to permit the showing of the film in Chicago.

* * *

On Wednesday, July 18, the members of the Society of Motion Picture Engineers, who met in convention Monday and Tuesday at the Hotel Sherman, visited the Rothacker plant in a body. They went over every detail of manufacturing in their inspection, and were given a special showing of the film "From Studio to Screen," produced by the Rothacker Film Manufacturing Co., which shows how moving pictures are manufactured. Before leaving the plant a moving picture was made of the members and it will be sent to C. Francis Jenkins, president of the Society, who will preserve it as a matter of record.

The moving picture studio operated in the Coliseum Annex during the recent Exhibition by the Rothacker Film Co., was an interesting feature for moving picture "fans" during the big show.

* * *

J. J. Pasztor, of the Amazon Film Co., has just returned from a lengthy trip through Canada, where he took several thousand feet of scenic pictures for the Canadian Northern and the Canadian Pacific Railroads. Arriving at Winnipeg, Mr. Pasztor proceeded to Jasper, Alberta, Lucerne, Mt. Robson and Dover, and thence to Calgary. The trip lasted five weeks and some fine negatives were made.

BLUEBIRD WAR LUNCHEON.

Joe Brandt, general manager of the Universal Film Company, who originated a scheme to present a "Letter of Cheer" to General Pershing, has arranged for a luncheon at the Hotel Astor, New York, on August 2, tendered to Senators, Governors, Mayors and members of the press, at which time an album containing the signatures will be offered for inspection. The album is said to be a particularly ornate affair done by Tiffany in the highest form of art. The plan is being carried out under the auspices of the Bluebird Photo Plays, Inc.

the promptness with which the local fire department arrived on the scene.

* * *

Severing his affiliation Sunday night with W. H. Clune after four years, during which time he has been manager of Clune's Broadway and the Comedy theater, James W. Anderson is already packing his traveling kit preparatory to enjoying his first vacation in that period. Mr. Anderson, or "Jim" Anderson, as he is genially haled by a host of friends, will first take a rest at San Jacinto Hot Springs, and then will put in the remainder of his three weeks in recreation. Upon his return Mr. Anderson will probably accept one of the offers in the pictorial field which he is now entertaining. Mr. Anderson's resignation as manager of Clune's Broadway will be the occasion of sincere regret to patrons and friends alike. In the four years he has been connected with the popular Broadway picture house he has gained recognition as one of the most efficient managers in the city, and the good wishes of his host of friends will attend him in his new undertakings.

* * *

Lee Arthur, the playwright, author of "The Auctioneer" and other stage productions, who has been writing screen vehicles for Jackie Saunders this summer, gave a dinner at the Balboa cafe last Saturday on the occasion of his birthday. His guests numbered about sixty employees of the Balboa company, comprising the official and acting staff. Mr. Arthur was presented with a birthday cake and a handsome amber cigarette case, the presentation speech being made by Secretary Elwood D. Horkheimer.

* * *

Fire did about $1,000 damage to the Dutch village of the Triangle Film corporation's plant at Culver City recently. Dropping of a lighted cigarette is supposed to have started the blaze.

* * *

Tom Mix, Foxfilm comedy star and daredevil, was injured the other day during the making of scenes in his current comedy. No Mix picture is complete without the use of real bullets in the shooting scenes; in the comedy mentioned Mix was supposed to have a glass shot from his hand as he was drinking. One of his trusty cowbodys did the deed, and the glass was properly shattered. But the splintered glass flew into Tom's face, cutting him badly

* * *

A meeting of the League for Good Films was held Monday morning in Hollywood with Mrs. H. T. Wright presiding. Beulah Marie Dix gave a most interesting talk on the difference between the spoken drama and the film, and explained much of interest regarding the constructive work of the film play.

* * *

Crane Wilbur, for the character of "Devil McCare," the title of his newest Art Drama feature, got out his old hat of several years ago. The new Wilbur picture is one of Western atmosphere. It will mark the introduction of Mr. Wilbur and Juanita Hansen as a co-featured team. Lorimer Johnstone is directing.

* * *

Douglas Fairbanks left Los Angeles bound for Calexico in the role of manager of Bull Montana, who is scheduled to meet a local wrestler in a match at that city.

* * *

Edward H. O'Neill, one of the best known theater managers of the Northwest, has been especially engaged by W. H. Clune, to be the manager of Clune's Broadway theater. Mr. O'Neill has been manager of the Alaska theater, Seattle; the old National theater, Portland, and was also with the People's Amusement Company of Portland.

* * *

Hal Roche, general director of the Rolin Film Company, and Mrs. Roche, have gone to Big Bear Lake for a fishing trip. Mr. Roche is an expert angler.

* * *

Mary McDonald MacLaren has started filming the opening scenes of her next state right feature, under the direction of Thomas Ricketts. The story is entitled "Forbidden" and treats of the consequence of too rigd restriction against the innocent amusement of children.

* * *

Bessie Barriscale, accompanied by her director, Raymond B. West, made her appearance on the stage at Clune's Auditorium theater last week during the run of one of her last Triangle pictures, entitled "The Snarl."

* * *

Miss Molly Malone, Universal, eloped with a pastor's son to Santa Ana a few days ago and was married. The young man in the case is Forrest Cornett, son of the Rev. W. H. Cornett, pastor of the First Presbyterian Church of Santa Monica. Miss Malone became acquainted with him about three years ago when they were attending high school.

* * *

Violet MacMillan is the featured player in a three-reel war drama under production at Universal City by Director Roy Clements. It is entitled "The Potato Patriot" and was written by Mary Austin. Kingsley Benedict plays opposite the little star.

* * *

"There and Back" is the title of a two-reel comedy in which Eddie Lyons and Lee Moran play the principal roles under the direction of Harry Edwards. Many of the scenes of the photoplay were taken at the Chicago Convention, where the two comedians represented the Universal players.

* * *

Howard S. Wells has been appointed purchasing agent at Universal City. Wells has had half a dozen years' experience in motion picture studio work and has served as assistant director with several of the companies. For the past two years he has been the assistant purchasing agent at the film capital.

* * *

The tenth episode of "The Gray Ghost" is being filmed at Universal City under the direction of Stuart Paton, who also prepared the screen version from the story written by Arthur Somers Roche. The principal roles are being enacted by Priscilla Dean, Emory Johnson, Harry Carter and Eddie Polo.

* * *

"Sirens of the Sea," the spectacular five-reel Bluebird production upon which Director Allen J. Holubar has been working for the past seven weeks, is nearing completion. The scenic grandeur of Santa Cruz Island, off the coast, forms the background for many picturesque scenes. The photoplay features Louise Lovely and Jack Mulhall, with Carmel Myers as [illegible] support

* * *

Caught in a strong undertow and carried out into the ocean beyond their depth, Marcia Moore and Molly Malone, who play ingenue leads in Universal Photoplays, narrowly escaped drowning last Sunday at Long Beach, California.

* * *

Miss Doris Schroeder, well-known and popular among scenario scribes, has assumed charge of the reading staff of the scenario department at the Universal studios. Miss Schroeder is well qualified to pass final judgment on the photoplay material submitted. For six years she was associated with the Vitagraph scenario department, the last three of which she was editor of the Pacific Coast studios. Prior to joining Universal, Miss Schroeder had been engaged for almost a year as a feature play writer for the American.

CONNECTICUT TO HAVE HISTORICAL FILM.

Backed by many prominent newspapers in Connecticut and under the patronage of well-known citizens of that state, including President Hadley of Yale, former President William H. Taft, Mrs. Richard Mansfield and the governor, Guy Hedlund is preparing to produce a historical picture in which the Red Cross will have an interest. Mr. Hedlund is working without compensation, both on account of the patriotic nature of the subject and because he is a native of the Nutmeg state.

In the film Mrs. Mansfield will portray Moll Pitcher, young Mr. Mansfield will be seen as Paul Revere, and James O'Neill the elder will delineate old Israel Putnam, Connecticut's revolutionary hero. President Hadley also will take part. Just how the subject will be exploited has not been determined.

GOLDWYN INCREASES SCENARIO STAFF.

Two important additions have been made to the Goldwyn Scenario Staff in the persons of Franklin B. Coates and Miss Catherine Sminck, both of New York City. Mr. Coates is well known to the photoplay writing world for his adaptation of "Poppy," "Pawns of Destiny" and more than a score of other multi-reel stories that have had an international showing. He comes to Goldwyn Pictures as an assistant to Adrian Gil-Spear, nationally famous as an illustrator and scenario writer.

Miss Catherine Sminck has the distinction of being the first member of the Columbia University class in photoplay writing to become assocated with a producing company.

British Notes

THE increased entertainment duty which should have come into operation on July 1 has been suspended until October 1.

* * *

The Film Company of Ireland, the only Irish producing enterprise, has temporarily abandoned dramatic work for an undertaking of greater national importance. The company has been commissioned by the Government to prepare a series of agricultural films for the instruction of the Irish peasantry.

* * *

The remains of the old Kinematograph Exhibitors' Association of Great Britain and Ireland were interred at Birmingham last week, where simultaneously its successor—the trade union of exhibitors—was inaugurated and honored under the name of the National Kinematograph Association. Following the annual meeting and winding up of the old association, the members entertained at dinner the Lord Mayor of Birmingham who, considering his disinterestedness in the trade, gave some valuable hints to the assembly in connection with their relations and dealings with licensing authorities. At the subsequent conference of members the matters discussed included the subscription fees to the new association; the impending increase in tax; attitudes of local lauthorities, and the super-film. Censorship, by way of a pleasant change, was conspicuous by its absence. The amount of subscription each exhibitor should pay to the Association exhausted much time and discussion before a settlement was reached. The basis is to be three guineas, two guineas, and one guinea per annum according to the rated value and seating capacity of the exhibitor's theater. Upon the question of the increased entertainment tax the following resolution was carried unanimously: "That the effects of the entertainment duty has both directly and indirectly been responsible for closing already over 700 kinemas; that this disastrous result continues and further theaters are being closed; that while the duty is maintained the opportunities for the amusements of the people will be steadily reduced and any increase of duty particularly on the lower prices will not only be a harsh injustice to the exhibitor, but cannot fail to defeat the object of the Treasury by reducing the revenue to be obtained from this class of entertainment. This conference, therefore, not only in the interests of the trade, but in the interests of a great public driven by present circumstances to demand this innocent source of relief from strain, urges the House of Commons not to agree to increased taxation of kinema admissions." Another matter which found favor at the conference was co-operation of local branches of the Association with the local licensing authorities. Instancing its practical value the secretary of the Birmingham branch referred to their joint committee of three exhibitors and four local justices which was appointed to deal with matters that came up in Birmingham between kinema theaters and licensing authorities. After hearing convincing testimony of the way in which the Birmingham parties had helped local exhibitors out of legislative difficulties a resolution to the following effect was moved: "That it is desirable to adopt as a policy co-operation with local authorities in conducting the kinema business."

* * *

The most controversial subject discussed at the conference was, however, the question of the showing of super-films at regular dramatic theaters. Ever since D. W. Griffith exploited his two famous films in this way to the exclusion of the ordinary exhibitor, the question has been a sore and insoluble one. But A. E. Newbound made a suggestion that offers possibilities. He pointed out that the development of the film along these lines was essential to prosperity, but at the same time thought that exhibitors might combine together to secure the rights for their respective localities of such super-films that they considered successful business propositions. They should elect the most suitable hall for the exhibition of the film and share out the profits in proportion to the capital invested in the purchase of the rights by each exhibitor. Mr. Newbould finally moved "that the super-film adds to the prestige of the kinema and it is desirable in the interests of the trade to devise means whereby it can be exhibited without detriment to the financial interests of the exhibitor," and this resolution was carried with unanimous approval.

The Western Import Co., Ltd., have removed from Gerrard street to 86 and 88 Wardrow street, the former premises of the M. P. Sales Agency.

* * *

A number of the shareholders of Provincial Kinematograph Theaters, Ltd., the largest and most pretentious circuit of moving picture theaters in the kingdom, recently met and demanded immediate amendment of its methods of management which came in for severe and stormy criticism. To satisfy them the company has appointed Sir J. Harwood Banner and Sir Frank Crisp to investigate a report upon the complaints raised.

* * *

Selig's "The Crisis" opened last week for a season at the Scala theater, London. Included in the same program are the official war films.

* * *

Mr. Paul Kimberley, or rather Capt. Paul Kimberley, agent in Europe for Thanhouser and (during the absence in the States of Mr. Brockliss) Lubin, has been appointed technical adviser to the Ministry of Labor on the employment of maimed and wounded soldiers. Captain Kimberley has already trained and placed a large number of men who have "done their bit" in situations as operators.

* * *

Filmed comic opera is the latest experiment of International Exclusives, Ltd. The subject selected for the initial venture is "Les bloches de Couerville," which is promised a star cast and the best work of the British Actors' Film Co., the company which produced "The Lifeguardsman." The "International" has been identified with some of the foremost features of the home and American market and promises increased activity in this direction in the immediate future. Low Warren has relinquished the editorial chair of the "Kinematograph Weekly" to take up a directorship with the International Company. J. B. SUTCLIFFE.

Export Items

By E. T. McGovern.

THE picture situation in Haiti seems to be quite unique, according to Mr. Rosseau, owner of two theaters on the island. The population of the island is over 2,000,000 and 90 per cent. of the people are black. There are ten theaters in this country and nine of these are equipped with Power machines. There is no method of exchange, except that each exhibitor buys his own film and afterward interchanges with his fellow showmen. Mr. Rosseau states that French film is the most popular, but there is a strong liking for serials of American make. Great care must be taken in purchasing pictures that will not offend the black people. Titles are shown in both English and French on American pictures, i. e., there are two strips of title shown. Mr. Rosseau has just purchased a copy of "The Million Dollar Mystery" from the Film Exchange, 729 Seventh avenue, for exploitation in his country.

* * *

The Sud Americana, one of the large exchanges in Buenos Aires, has purchased two prints of "Gloria's Romance" for exploitation in Argentine. This makes nine prints of this picture that have gone to Latin-America. Brazil and Chile are still open.

* * *

Frederick H. Knocke and Jacobo Glucksmann, buyers in New York for Max Glucksmann, of Buenos Aires, are watching closely for state right features suitable to their territory.

* * *

James L. Sheldon, president of the Randolph Film Corp., producers of "Gloria's Romance," is the newly elected president of the Empire All Star Corporation, which will produce the big Frohman stage successes, to be released by Mutual. Mr. Sheldon's thorough familiarity with the foreign markets means world-wide distribution for these pictures.

* * *

J. M. Aragon, of the Crest Pictures, Times Bldg., is the man who is trying to push open booking in Argentine.

* * *

"The Fall of the Romanoffs" is a picture that should be one of the best foreign rights propositions in a decade.

* * *

J. Frank Brockliss has control of the foreign rights of the Japanese picture, "The Land of the Rising Sun."

Dressler Pictures for Goldwyn

Famous Comedienne Arranges Market for New Productions —Now Working at Fort Lee.

GOLDWYN Distributing Corporation annouces that it has closed a contract to release and distribute eight two-reel Marie Dressler comedies to be made by Miss Dressler's own company under an exclusive agreement with Goldwyn.

Miss Dressler's comedies are not a matter for future development, for the famous comedienne has been working for more than a month in Fort Lee, and will follow the same principle as the Goldwyn Pictures Corporation by always keeping months ahead of releases with finished production.

Marie Dressler.

Miss Dressler and James Dalton, her husband and manager, have gathered together a trained and splendidly equipped organization for the making of comedies, and this organization promptly took advantage of the Goldwyn studio facilities in Fort Lee and began work in late June on the first of the comedies.

Exhibitors throughout the world who have reaped large returns from Miss Dressler's longer comedy productions "Tillie's Punctured Romance," and "Tillie's Nightmare," especially, will be delighted to know that this box office star has not only obtained her own producing mechanism, but made a close business alliance with the Goldwyn distributing facilities.

First announcement of this deal was made in Chicago by Samuel Goldfish, president of Goldwyn, to a group of the Goldwyn branch managers in attendance at the exhibitors' exposition, and to various exhibitors who are following closely the development and expansion of the Goldwyn interests.

Further announcement of a new and pleasant relationship in another direction is to be made by Mr. Goldfish within the next few days. This also has to do with Goldwyn's production of farce comedies of greater lengths by another important star.

NEW YORK CITY F. I. L. M. CLUB NOTES.

S. Rubenstein, the popular first assistant to S. Zierler at Universal's 23d street office, has taken unto himself a wife. The members are congratulating him.

Happy and smiling Harry A. Samwick rejoined the club—this time for his own company, the Producers Feature Service.

Nathan Hirsch, of the Civilization-Pioneer Film Co., was voted to membership at the last meeting. It is almost unanimous now.

E. M. Saunders, president, was absent, not having returned from Chicago convention. Vice-president Buxbaum presided and kept all busy.

Mr. Hov was instructed to communicate with exhibitors at several different points, where they were rumored to be organizing for price dictation and ask them to appoint conference committees to meet F. I. L. M. Club committees, so that no injustice would be done anyone concerned.

STEGER TO PRODUCE WALTER'S "JUST A WOMAN."

Eugene Walter's well-known play, "Just a Woman," will be produced as a photodrama by Julius Steger in association with Messrs. Lee Shubert and Joseph M. Schenck. Miss Charlotte Walker will be the star, playing the title role which she created in the original stage version. She will be supported by an excellent cast headed by Lee Baker. The production will be under the personal direction of Julius Steger and Joseph A. Golden.

Lena Baskette in Dancing Role

MORE than a year ago the announcement was made that the longest Universal contract ever drawn had been signed between the film company and a little girl called Lena Baskette. Lena is not very old, but she can already lay claim to the two titles "Actress" and "Dancer." It was her dancing which attracted the attention of the Universal officials. She was forthwith given the appropriate pseudonym, "Pavlowa Junior."

Lena Baskette.

Lena has appeared in a great number of Universal pictures. She played what was practically a stellar role in "The Caravan," that remarkagle study of Old Egypt, in which Clair McDowell was the leading adult role. Lena made up very effectively as an Egyptian, for there is something exotic in her appearance, which allows her to impersonate such roles remarkably well. A late release in which she appeared was the Gold Seal, "The Black Mantilla," a story of Mexico, staged by Ruth Ann Baldwin, in which a dancing contest played a part in the action. Lena was to take her turn with the adult dancers, and it was pretty to watch the impatience with which she waited for it.

At the present time she is appearing in a series of two-reel pictures, which are made by Marshall Stedman. These stories have all been chosen with a special view to using her talents as a dancer. In one of them, called "Amelita's Friend," the title role is played by Joe Martin, the almost human orang-outang, who is Lena's favorite playmate.

JUVENILE VAMPIRE WANTED.

Producing Director F. J. Balshofer and Harold Lockwood, together with Studio Manager Gibson and the assistant directors, have spent three weeks in what has been, up to this time, an unsuccessful search for a particular type of youthful feminine heavy woman for one of the leading roles in the next Lockwood production, which is to be a picturization of the George Gibbs novel, Paradise Garden. The role of Marcia Van Wyck in the Paradise Garden novel, which is the part to be filled, is one of great importance in the story. Marcia Van Wyck is a beautiful young woman of the ultra-wealthy class of New York City, who is the first worldly-wise young woman with whom the hero comes in contact after having been reared to the age of twenty-one in the seclusion of a vast country estate, entirely out of sight and knowledge of the opposite sex. The events of the story between the girl and the leading character, played by Harold Lockwood, are among the most intense in this dramatic producton.

DUSTIN FARNUM FINISHES PLAY.

Dustin Farnum has finished "The Spy," a dramatic photoplay with the present war as a background, under the direction of Richard Stanton, and "Dusty" intends taking the vacation he has earned by his consistent hard work. The idol of stage and screen has not been seen by the public for the last ten months, as he has been busy starring in four subjects, of which "The Spy" is the most recent, for Fox Film Corporation. Winifred Kingston is the "opposite."

CAPRICE CAST COMPLETED.

Harry Millarde, June Caprice's new director, has practically completed the cast for his initial pictureplay with the William Fox Sunshine Maid. The company now includes Harry Hilliard; the splendid character actor, Dan Mason; the talented diminutive, Kittens Reichert, Margaret Laird, who appeared in a recent Fox Film, and Lucy Beaumont, a newcomer to the Fox production.

Reviews of Current Productions

EXCLUSIVELY BY OUR OWN STAFF

"The Mad Lover"

Robert Warwick Featured in Harry Rapf Production for Pathe Program Appears to Advantage.

Reviewed by Margaret I. MacDonald.

THE Mad Lover," a five-reel production in which Harry Rapf presents Robert Warwick, assisted by Elaine Hammerstein, makes its play on a domestic situation and declares itself in favor of productive matrimony. The picture appears on the program of the Pathe Exchange, Inc., and is artistically staged, while from a constructive standpoint the story is not beyond criticism; it follows in many respects the older-fashioned moving picture style, and is not a drama in the true sense of the word. The feminine lead is charmingly played by Elaine Hammerstein, and the eye is catered to in rather a spectacular fashion by the use of elaborate and beautiful sets.

Scene from "The Mad Lover" (Pathe).

The story opens in the home of a wealthy bachelor whose friends have despaired of his ever marrying. One evening, however, an accident occurs near his home in which a couple of women in an automobile party are injured. After sheltering them in his house for several days while they convalesce he falls in love with the younger of the two, and finally invites her to become his wife.

The honeymoon over, he reverts to his old hobby of hunting and leaves his bride alone, causing her considerable unhappiness. A clergyman and friend of her husband's, in whom she confides, tells her that only in maternity can a married woman find happiness. At this point of the story the wife's aunt, alive to the growing coldness between the wedded pair, arrives on the scene with a large party of friends and brings about the incident from which the picture gets its name when the guests and their hosts arrange for a performance of "Othello" for a charity fund. One of the guests, falling in love with Desdemona (his hostess) arouses the jealousy of the husband, who dreams a terrible dream concerning his wife's estrangement and her death by his hand while realistically playing the role of Othello. The outcome of the story is that the coolness between the pair is bridged successfully, resulting in the birth of a child to gladden the home.

Robert Warwick plays excellently as Robert Hyde, the husband, and Elaine Hammerstein as Clarice, the wife, as before said, is graceful and charming. Others of the cast whose work is to be commended are: Valentine Petit, Edward Kimball, George Flateau and Frank McGlynn.

"Walt Mason 'Rhyme Reels'"

Filmcraft Corporation Produces Four One-Reel Subjects, Embodying Story-Poems by the Famous Philosopher.

Reviewed by Robert C. McElravy.

A NEW and enjoyable variation of the screen comedy is found in these "Rhyme Reels" offered by Filmcraft Corporation. Each of them illustrates and includes a poem by Walt Mason, whose fame as a humorous bard is heralded daily wherever newspapers are read. The film product has the advantage of great advance advertising and there will be plenty of readers of the daily poems anxious to see "how Walt Mason makes out in the movies."

One of the "Rhyme Reel" comedies has already been tried out, the one entitled "The Dipper," which was shown at the Rialto theater. It received a very favorable reception there. This particular comedy is perhaps the strongest of the four thus far made. It tells a human story of a boy and girl on a farm who carve their initials on the old dipper at the well. The board of health sends a representative to collect all such drinking utensils and throws them in the dump heap. The search for microbes, shown by animated drawings, makes a good humorous feature. Later, the youth and girl recover the dipper, which had come into possession of a tramp.

The humor in each of these comedy numbers is found in the thought and in the gently satirical verse, rather than in the action. It calls for smiles rather than laughs, but is a long step ahead of the ordinary slapstick humor. The presentation of each comedy is simple but effective. Homely types predominate, and the story-poems are all human and close to the soil.

"The Iron Ring"

Five-Part Peerless Photoplay Written by Horace Hazelton Has Complicated Plot But Is Well Acted—Released by World.

Reviewed by Edward Weitzel.

THE opening scenes of "The Iron Ring," a five-part Peerless photoplay written by Horace Hazelton, give promise of an interesting story, but the author has made the mistake of putting too many separate interests in his plot and jumping the action from one to the other. The central figures are Aleck Hulette and his wife Bess. Aleck is anxious to become rich, and his wife thinks that his devotion to business justifies her in seeking amusement in the society of other men. A married woman, next door, who is in the habit of going out with her husband, introduces Bess to a wealthy young chap of good appearance but elastic morals. The usual thing happens. Bess consents to attend a birthday party at his home and finds herself the only guest. The timely arrival of her husband prevents the affair from having a most unpleasant ending, and Aleck and Bess come to the right kind of an understanding.

The other interests in the picture comprise the infatuation of Dorothy Delmore, a sister of the tempter of Bess, for a physician who is already provided with a wife and two children; the unhappy experiences and suicide of the husband of the unprincipled woman next door; and the love affair between Aleck's partner and the secretary of the firm. Delmore is able to stop his sister just as she is eloping with the doctor, and the disappointed man makes the best of the matter by going back to his family. Splitting the interest in a play of any description is against the canons of dramatic art. The

Scene from "The Iron Ring" (World).

author of "The Iron Ring" needs to learn the rules of his profession.

The cast of characters calls for well-schooled actors and they have been supplied. Edward Langford, Gerda Holmes and Arthur Ashley have the three leading parts. Herbert Frank, George MacQuarrie, George Cowl, Alexandria Carewe, Gladys Thompson, Victor Kennard and Richard Clarke have been intrusted with the remaining roles.

George Archainbaud has directed the production in a thorough manner.

"The Innocent Sinner"

Pretty Miriam Cooper Leads in Latest Fox Melodrama—Old Story Leads Up to Stirring Fight Between U. S. Sailors as Rescuers and Toughs in Bowery Joint.

Reviewed by Hanford C. Judson.

Scene from "The Innocent Sinner" (Fox).

THE seeming "oldness" of any picture generally comes from the lack of fresh characterization in the heroine and hero. Miriam Cooper, who in "The Innocent Sinner," latest Fox five-reel melodrama, plays the leading woman's part, and Charles Clary, who has the role of the final hero, fail to strike fire and this leaves us only partly interested in their fate. The real hero of the tale is "Bull," a city tough, played by W. E. Parsons. He and John Reese, in another tough character, seem like real and therefore interesting persons. Few scenes, except those in which they are the centers of interest, really interest us. They do not make the picture noteworthy but they make it passable. Many of the lesser characters do not convince strongly and are uninteresting. The story spreads itself over too much ground and grows thin in long stretches.

The early scenes, showing a poor family in the country, are spoilt by many inconsistencies. I don't believe there ever was such a family. Miss Cooper plays the girl of that family. A young man, played by Jack Standing, is at the hotel and gets her to leave home by the "same old bunk." A thief ducks into her room in the house of Madam Coco to escape the cops and she converts him by her sympathy. He becomes a bouncer at a booze joint. Jack takes Miriam there and neglects her. She leaves, followed by "The Weasel" (Reese). The bouncer sees and also follows. The three are together in her room and the Weasel gets bounced. Jack comes and sees the bouncer in the room. While he is explaining, the Weasel shoots to kill the bouncer and kills Jack. The bouncer is arrested and gets twenty years, but escapes and joins the navy. Miriam has a chance to marry Jack's cousin; is stolen by the Weasel and taken to a joint. The sailor lad is warned and brings his comrades. There is an exciting fight. The cops come. The sailor boy is killed. The police get the Weasel and Jack's cousin gets the girl. The whole would have been better with half the characters and two reels of film.

"The Coming Out of Maggie"

A Two-Part O. Henry Story Distinguished by Imaginative Acting and Directing.

Reviewed by Arthur W. Courtney.

YOU do not have to be a reader of O. Henry to enjoy the screen version of "The Coming Out of Maggie." The adaptation has been made with touches of imagination that make it an excellent photoplay regardless of its antecedents.

Maggie's furnished room is individual. The bed is across a window, so that Maggie must cross the bed on her knees to call down to Anna and Jimmy that she will be ready to go to the dance with them as soon as she gets her shoes on.

The delineation of Maggie's character is rich in detail. For one thing, her stockings are always falling down. As she crosses her room she plucks at the top of a stocking through her skirt. Later, when she is leaving the cloak room to go to the dance floor, she reaches under her skirt to adjust the top of her stocking again.

The gun fight in a lumber yard between the leaders of two rival gangs shows some startling transpositions of prairie strategy to city alleys.

The scene where Maggie appears on the dance floor with an escort of her own, both dressed in such finery as to be completely out of place in the company upon which Maggie is trying to make an impression, has a high comedy value that is seldom achieved on the screen.

The close of the picture is another stroke of art. The close-up of Maggie and Dempsey irises down to Maggie's face below which appears the subtitle: "Will a Duck Swim?" This is Maggie's reply to an invitation to the next dance by the leader of the gang.

This is an artistic photoplay, representing with singular fidelity a level of social life that is all too seldom shown on the screen.

Pathe Releases

"Captain Kiddo," Five-Part Lasalida Production Featuring Little Marie Osborne; Number Six of "The Fatal Ring" Serial, and Fourteenth Installment of "The Neglected Wife."

Reviewed by Edward Weitzel.

"Captain Kiddo."

NO ONE sings "Fifteen men on the dead man's chest" in "Captain Kiddo," a five-part Lasalida production starring little Marie Osborne, but there are plenty of pirates in the picture, for all that. And Marie is the captain of the crew. Part of the plot is made up of the usual pranks of a bright child and her companions, the rest of the story becoming quite serious, with a secret service officer on the trail of a band of smugglers and Marie afloat on the ocean in a tank that contains the evidence of guilt. Her rescue by the secret service gentleman gives him the inside track with Marie's mother, a wealthy young widow, and puts his rival, who is also the villain of the plot, out of the running.

While not the best of the stories that have been written for the youthful star, it is entertaining and well suited to its purpose, and Marie enters into the spirit of it with her old zeal and a firm belief in its reality. The mistake was occasionally made, in the past, of having the little girl attempt to impersonate some one aside from herself, and all the charm and naturalness of her acting was missing. It is all present in "Captain Kiddo."

Scene from "Captain Kiddo" (Pathe).

"Rays of Death."

Pearl White, Earle Fox, Ruby Hoffman and Warner Oland, the leading members of "The Fatal Ring" cast, the latest Pathe serial, are kept busy in the "Rays of Death," the sixth episode. After throwing the violet diamond from a window of the temple of the Sacred Order of the Violet God, Pearl is seized and suspended head downward over a caldron of boiling oil. The rope that holds her is fastened so that a pair of ferrets can gnaw it in two. Just as they have nearly completed their task, Tom Carleton climbs into the room through a window and rescues the heiress. In this number the secret of the violet diamond is revealed. The story is cleverly worked out, and equal skill is shown in its production.

"Desperation."

Number fourteen of "The Neglected Wife" opens with Mary Kennedy leaving her husband, fully determined to apply for a divorce. Horace is nearly ruined by Bull Brady and Doyle, who trap him with a doctored tip, when he starts to speculate. Mary learns of this and influences Norwood to use her money to save her husband. Margaret Warner, who has broken with Kennedy, cannot forget him entirely, and refuses to marry Frank Norwood, when he suggests this as a means of protecting her from the man she both fears and loves.

"Pride and the Man"

William Russell Featured in Pugilistic Role in American Five-Reel Production.

Reviewed by Margaret I. MacDonald.

PLENTY of action and suspense well maintained are the chief attributes of "Pride and the Man," a five-reel drama made at the American studios for the Mutual program. William Russell plays the principal male character, with Francelia Billington opposite him. The supporting cast is a good one and the picture is one that will appeal strongly to sporting blood of most of us.

The story centers about the love story of a pugilist (William Russell) who, happening to be on the beach at the moment when the daughter of a rich old family is in danger of drowning, rescues her. The romance of the story is from this hour in progress, with the girl's father in the role of the persecutor. The pair marry in spite of obstacles and the pugilist, giving up his profession, enters business life. During the strain of many reverses, believing that his wife would be happier at home with her father, he plots successfully to disgust her, and she returns to her old home. In order to pay her back money that she loaned him he returns again to the ring and, because of his broken-hearted condition, loses out. The wife eventually learns the truth and goes back to her husband, and "life goes on like a song."

While the fight scenes are not always conducted in professional style, still they are capable of creating intense excitement and suspense. The picture is one that the masses will like; and with the exception of a few suggestive scenes where the pugilist pretends that he is drunk to disgust his wife, and a too realistic close-up of the beaten pugilist, there is nothing objectionable in the picture.

"The Mark of Stingaree"

Two-Part Episode in Kalem's Current Series Provides Interesting Roles for Two Minor Characters.

Reviewed by Arthur W. Courtney.

THE latest episode in "The Further Adventures of Stingaree' is "The Mark of Stingaree," in two reels. No one will understand what the mark of Stingaree is the first time he sees the picture unless he reads the story. It is better that he should not know. It is not relevant and it is such an unpleasant act, the branding of a man on the forehead with the red-hot tip of the barrel of Stingaree's gun, that it can be only partially shown.

Scene from "The Mark of Stingaree" (Kalem).

What you will enjoy in this episode is the capture of Stingaree single-handed by Edythe Sterling with a gun she has stolen from a trooper. This happens in the second reel. She has an appointment to elope with a young man. She does not know that he has stolen money from a bank; also the loot which Howie has taken from the overland stage. All she knows when she finds him a prisoner of Stingaree's is that she loves him. She steals a gun from a trooper, leaves her horse, lays aside her jacket and traces the hoof prints of the horses of Stingaree and her lover until she comes upon them in camp, and holds Stingaree up at the point of the gun. Then Stingaree tells her the truth about her lover and Howie takes her home and her father forgives her. The close-ups of Edythe Sterling as she stands there, dishevelled, her waist torn, and her corduroy skirt discolored with earth stains, are thrilling poses full of action and alive with interest.

Barney Furey plays the part of the young bank clerk who receives the mark of Stingaree. His acting is well done. The leader which quotes him, when he is explaining to Stingaree how he came by the thirteen hundred pounds sterling in his boot, as saying: "I stole it in small amounts from the bank," is followed by a flash-back showing him in his cage at the bank, gazing furtively about, then taking bank-notes out of a drawer and putting them in his pocket. The illustration of his statement was hardly necessary and could have been spared, especially as it shows a theft. Or else the leader is unnecessary. To have both the leader and the scene is like having a picture of a horse entitled "This is a horse."

In this episode Howie is played by Hal Clements, who has appeared in this character before. He is not the originator of it. True Boardman is Stingaree, chivalrous as ever. The riding of the troopers is somewhat lacking in action. This is an interesting episode.

"The Long Trail"

Lou-Tellegen Plays Role of Canadian Trapper in Dramatic Story Among Snowy Scenes—Ably Helped by Mary Fuller—Paramount-Famous Players Picture.

Reviewed by Hanford C. Judson.

FROM the moment when in the Famous Players picture, "The Long Trail," Louise (Mary Fuller) comes back to the cabin of Andre (Lou-Tellegen) as his bride, the picture with its story, its dramatic moments, its pretty scenes, its backgrounds and all, holds as a well-organized unit and interests deeply. We didn't care whether Louise was considered an heiress by society or not. We needed to know that she was poor, that her selfish aunt wanted her to marry wealth, that her fiance was heartless, and that her only brother, whom she deeply loves, is a worthless profligate; but all these could have been—indeed they were—shown after her uncle and aunt have brought her and her fiance to the camp near which Andre and his sister (Winifred Allen) live. But these early scenes are filled with artistic sets and backgrounds, and if they fail to capture our interest, they are often pretty, and when the story gets going, we find that it is good, there's no doubt about that at all.

Scene from "The Long Trail" (Paramount).

The other characters drop out of the way and leave, roughly speaking, four persons—the girl and her bad brother, and the trapper and his sister. It is a picture of love triumphant over revenge. Louise's brother has ruined the trapper's sister—she leaves a Montreal convent school for him—yet, for love, he lets the villain go. It is my idea that, when the brother comes to the cabin, if the girl had upbraided him for what he had done and, while she worked to save him, had refused to kiss him, it would have given a higher ending. As it is, Andre almost seems to have reason for thinking that he has bought her love, whereas the full recognition of mutual feeling might have waited till the last when he might have tried to comfort her in her sorrow for what her brother had done. The close lacks tone.

The photographer's problem of snow pictures in dark, stormy weather was not easy; but as a whole he has done very fair work. Howard Hansel is the director and the script is by Eve Unsell.

It is a worthy, well-acted picture and can be recommended.

"The City of Purple Dreams" (Selig).

The completion of the filming of scenes for "The City of Purple Dreams" has been announced by Director Colin Campbell, of the Selig Polyscope Co. The drama presents Thomas Santschi in the star role, with Bessie Eyton and Fritzi Brunette as featured actresses. The supporting cast includes Eugenie Besserer, Harry Lonsdale, Frank Clark and other Selig favorites. "The City of Purple Dreams" is taken from the famous novel of the same title, and was scenarioized by Gilson Willets.

"One Touch of Nature"

Well Staged Baseball Story on K-E-S-E Program Features John J. McGraw with Good Supporting Cast.

Reviewed by Margaret I. MacDonald.

WHILE John J. McGraw has the name of being the featured member of the cast of the Edison five-reel production, "One Touch of Nature," by right of baseball fame, John Drew Bennett plays the leading role of the story, and in fine style, with a supporting cast consisting of Edward Lawrence, Viola Cain, Edward O'Connor, George Henry and Helen Strickland.

Scene from "One Touch of Nature" (Edison).

The story by Peter B. Kyne is a rattling good baseball tale, and opens with the son of a rich pork packer meeting a pretty vaudeville actress by accident while he is still at Yale. In the course of his attentions to the young woman, she loses her position one evening because of being late, and he marries her and for his pains is made an outcast of his father's house. An offer from McGraw to young Vandervoor, whose fame as crack player of the Yale team has reached the ears of the manager of the Giants, makes the young people independent, while in the home of the pork packer consternation and mortification go hand in hand.

Considerable comedy has been rung into the story from the fact that the young lady's father is a Chicago plumber. On the day of the big game both fathers are there, and Vandervoor, always a baseball fan, unable in the face of the possible glorification of his son to be mindful of scruples with regard to the son's marriage to the daughter of a plumber, finally gets in the front row on the bleachers and takes a big hand in keeping up the spirits of the Giants. The affair ends in a victory for the Giants and the taking of the young couple into the Vandervoor home, plus the Irish plumber.

Viola Cain is charming as Madame de Montignon, the vaudeville star, and afterward the wife of young Vandervoor, and Edward O'Connor in the role of the Irish plumber is inimitable. The picture was released on the program of K-E-S-E on July 30.

"By Right of Possession"

Five-Part Blue Ribbon Feature Produced by the Vitagraph Has Mary Anderson and Antonio Moreno at Head of the Cast.

Reviewed by Edward Weitzel.

THE opening incidents of "By Right of Possession," a five-part Vitagraph Blue Ribbon feature written by Alvah Milton Kerr, give promise of a rattling good photoplay, and there is a situation in about the middle of the story where the hero and the heroine get trapped in a mine and work their way to freedom that for realism of treatment and sustained interest has seldom been surpassed. Mary Anderson and Antonio Moreno, who head the cast, played this portion of the drama with fine appreciation of its possibilities. Unfortunately, matters take a decided slump in the last two reels, the author having run out of incident for his original line of thought. As a consequence, he has introduced the female suffrage cause and has his heroine elected sheriff. This material is not bad in itself, but, following the strong situations in the first part of the story, it loses much of its real worth. Used as the opening scenes and then followed by the incidents leading up to the fight for life in the mine, the result would have given "By Right of Possession" the proportions of a well made drama.

Aside from the excellent acting of Mary Anderson and Antonio Moreno, a high credit mark goes to Otto Lederer for his character work as "Bells." William Wolbert is to be commended for his directing of the picture.

"The Planter"

Ten-Part Dramatization of Novel by Herman Whitaker Starring Tyrone Power Has Little Merit and Abounds in Highly Objectionable Situations Throughout.

Reviewed by Edward Weitzel.

THE most important fact concerning "The Planter," the ten-part dramatization of the novel by Herman Whitaker, presented by F. M. Manson, is that in its present form it is not a proper attraction for a family moving picture theater. The big situation of the story is a realistic attempt of a father to rape his own daughter, and lust, murder and unnecessary revelation of the grosser passions of humanity abound throughout the entire work. The adaptation, by Harry C. Drum, is bungling, filled with superfluous characters and incidents, and shows an utter lack of good taste or knowledge of dramatic construction. A nude woman, who disports herself in a stream of water and extends an invitation to the hero to join her, is one of the objectionable incidents. The producers have gone to considerable expense to secure the proper locations and atmosphere for the story, and have given it a strong cast headed by Tyrone Powrr. The efforts of the star and his companions only emphasize both the moral and the artistic errors of the work.

"Where Is My Mother"

An Interesting Number of the Series "Do Children Count," Produced by the Essanay Company for the K-E-S-E Program.

Reviewed by Margaret I. MacDonald.

LITTLE Mary McAlister, featured in the Essanay series "Do Children Count?" is attractive as Nina Burdock in the number entitled "Where Is My Mother?" The picture consists of two reels and treats of a simple theme in which Robert Wilkins, in love with the wife of his friend, is the cause of a separation between husband and wife. The child remaining with her father asks constantly "where is my mother?" and finally finds her way to the office of her father's lawyer, who, against his will, is engaged in making out papers for a divorce suit which is to be pressed by the husband.

In the meantime Wilkins, on the eve of his departure for another land, sends a letter to the lawyer explaining everything. The lawyer makes use of the child in bringing the husband and wife together, and the story ends in complete reconciliation.

Scene from "Do Children Count?" (Essanay).

"Knights of the Square Table"

Four-Part Feature of the Second Conquest Program Tells An Interesting Boy Scout Story—Three Other Reels on the Program.

Reviewed by Arthur W. Courtney.

THE second Conquest program begins with a four-reel feature, "Knights of the Square Table." This picture is a weaving together of the dreams of a crook's son about the search for the Holy Grail, his organization of the "Wharf-Rats Motherless Knights Erring of the Square Table," and the activities of a boy scout unit that befriends his gang. Paul Kelly plays the part of the crook's son. Yale Boss is at the head of the boy scouts. They have a bully fight with the wharf rats. One of the latter is thrown into the water, rescued by scouts and resuscitated by them. The scene where the gang suggests rolling him "on a barrel or something," but the scouts use artificial respiration and bring him to, is so thrilling that one feels the thrill even as he writes about it.

There is one other very effective scene. James Wilder, of the Boy Scouts of America, is seen telling the story of Sir Launfal to the boys gathered about the camp fire.

The story is pictured in two scenes, the setting forth on the quest, and the return, meeting with the beggar and the transformation. Later, the gang leader, to save a younger boy who is in the power of two thieves, takes his place, breaks into a jewelry store and gets a piece of glass in his arm. He does not know how to clean the wound and so languishes in pain on a cot in the wharf rats' retreat. The detective who killed his father tracks them down and, after overhearing the names of the two thieves, shows pity for the boy and offers him a drink from an old tin can. As he does so he is transformed into a knight like those the boy is always dreaming of. This transformation is a beautiful one. The only unpleasant part of the picture is the initiation ceremony of the wharf rats. To prove the novice's courage, his arm is burned with a lighted cigarette. This is shown twice in the picture. The scenic titles are especially attractive.

The one-reel subject on this program: "The Story of the Willow Plate," was reviewed in the issue of May 26, page 1301. The half-reel, "Your Flag and My Flag," is little more than a series of different American flags flying in the wind. The leaders are four-line portions of a mediocre poem of the same title as the picture. The half-reel "What Form Means to an Athlete" shows the movements of athletes in running, jumping, throwing the hammer and other events, analyzed by a high-speed camera. This is a very instructive picture. The two other half-reel subjects on this program are: "Farmer Alfalfa and His Wayward Pup," an animated cartoon, and "The Making of Hundred-Ton Guns." This is a good children's program.

"The Squaw Man's Son"

Wallace Reid Is Featured in Sequel to "The Squaw Man," Also by Edwin Milton Royle.

Reviewed by George Blaisdell.

WHEN the Lasky company over three years ago gave us its initial production, "The Squaw Man," it was agreed that the new concern had made its bow to photoplayers with a great picture. Lasky released on July 26 "The Squaw Man's Son," a sequel to the first named subject, from the pen of the same author, Edwin Milton Royle. If the newcomer fails to match its predecessor in interest, in heart interest, nevertheless it makes a good story, one that easily will hold its own.

Wallace Reid is Lord Effington, the man grown from Hal, the son of Nat-u-rich, the squaw. As in all of his work, Mr. Reid thoroughly plays the part of the half-Englishman, half-red man reared in affluence in England, but with the blood of the Indian impelling him to seek the outdoors of his native west. Anita King is Wah-na-gi, the Carlisle graduate with whom Hal, in spite of the fact he has a wife in England, falls in love. Miss King has one of the big roles of the story and does excellent work. Dorothy Davenport is Lady Effington the morphine-consuming wife of the leading character. It is an overdose of the drug that brings about her death at a convenient point in the play, leaving her former partner free to marry Wah-na-gi.

Scene from "The Squaw Man's Son" (Paramount).

There are other good character portrayals, such for instance as Frank Lanning as the medicine man, Donald Bowles as McCloud, the Indian missionary, and C. H. Geldert as Ladd, the Indian agent. There are stiff personal encounters, in which the athlete Reid figures to advantage. Of tense situations there a goodly number, and the same may be said of the picturesque backgrounds.

"The Slacker"

Metro Special Production of Seven-Part Photoplay Features Emily Stevens—Written and Directed by William Christy Cabanne.

Reviewed by Edward Weitzel.

THE Metro Pictures Corporation evidently gave William Christy Cabanne a free hand in the production of his seven-part patriotic photoplay, "The Slacker." The cast, headed by Emily Stevens, is an excellent one, and the scenes reflect the surroundings of people of wealth and refinement. As the title indicates, the entire picture is intended to arouse the loyalty of every spectator. It contains ample material for its purpose. Whatever shortcomings in the way of a strong and skilfully constructed plot it may have is offset by the timeliness of the story and sincerity of the author and director. Paul Revere's Ride, the Death of Nathan Hale and Lee's Surrender are introduced as brief incidents to emphasize the spirit of patriotism that has always animated this country and are contrasted with the preparations for war that are being carried forward to-day. With such a subject most people will not be inclined to look too closely at the purely artistic side of Mr. Cabanne's play-writing and will forgive him for revealing the true character of his slacker-hero before the end of the first reel.

Scene from "The Slacker" (Metro).

Robert Wallace, the elder son of a rich and indulgent father, marries Margaret Christy, a spirited and finely reared American girl, so that he may escape the call to war. His wife discovers the fact after they have been married for some time and does her best to arouse his manhood. This is accomplished by a combination of circumstances, and when the first American troops sail for France Robert is among them, as his life-saving exploit in the opening reel foretold.

Emily Stevens found little difficulty in making Margaret Christy a warm-blooded, true-hearted woman whose grief at parting with her husband is no more intense than is her pride in his being one of the men to answer to the call of his country. Walter Miller fitted admirably the role of Robert Wallace, and Leo Delaney, Daniel Jarrett, Eugene Borden and Charles Fang were prominent members of the supporting company.

"The Hidden Spring"

Exciting Western Story of a Fight Between a Young Lawyer and an Unscrupulous Mine Owner.

Reviewed by C. S. Sewell.

IN "The Hidden Spring," a five part Metro-Yorke picture founded on Clarence Budington Kelland's novel of the same name, Harold Lockwood is provided with a role well suited to his talents, and he gives an excellent performance. The story is laid in a western mining town and deals with the successful fight of a young lawyer against an unscrupulous mine owner who rules with an iron hand.

According to the author, in each of us there is a hidden spring; some find it; in others it remains undiscovered, and in still others it is touched by chance, love or other outside influences; but whatever the means, it releases a source of driving, urging power of will which carries us forward to accomplishment.

Donald Keeth, an easy going young lawyer, arrives in Copper City with his dog Mirabeau. He soon learns that Quartus Hembly, through his control of the mines and smelters, has the entire town, including the court, completely in his power, and that he must do Hembly's bidding if he desires to remain. He is still inclined to take things easy until, during a story interview, Hembly brutally kicks the dog. The appeal of the helpless dumb animal touches "the hidden spring"—it is then a fight to the finish. In befriending an outcast, Kerston, to whom no one dares give shelter, he learns that Kerston is the real owner of the properties, and succeeds in arousing the inhabitants. A mob seizes Hembly and he is about to be beaten to death when saved by Keeth.

While there is a pretty love story introduced, between Harold Lockwood, as Donald Keeth, and Vera Sisson, as Thora Erickson, daughter of one of Hembly's tools, it is subordinated to the main theme. Miss Sisson's work is charming, and the rest of the supporting cast is good, particularly Arthur Millet as Olaf Erickson, Lester Cuneo as Bill Wheeler, an "honest roughneck" who aids Keeth, and William Clifford as an unscrupulous lawyer.

"The Double Standard"

Five-Reel Butterfly Release, Based on Story by Brand Whitlock, Presents Interesting Sociological Theme.

Reviewed by Robert C. McElravy.

THIS offering presents an absorbing sociological problem, pictured in story form. It tells of a young magistrate, named John Fairbrother, who believed in equal punishment for men and women when the social laws are broken His attempts to deal out exact justice for all concerned brings the trail of scandal into his own home His wife's brother and the latter's son are caught in the legal meshes set by the judge. This brings up a grimly humorous situation at the close.

This production has none of the usual offensive situations common to this sort of story. It is given a light touch in certain moments where theatricalism is usually allowed to hold full sway. The producer, Phillips Smalley, has followed the simple plot thread of the story in a direct, concise way. The theme is an old one, but of perennial significance, and the interest is not allowed to flag at any point. This in spite of the fact that there is hardly one highly dramatic moment in the story.

Roy Stewart appears as the young magistrate, a part demanding no great effort, and yet presented with the essential dignity required. Hazel Page plays the young country girl who falls in with a fast woman of the city and is arrested with the latter. Clarissa Selwyn appears as the wife, and others in the cast are Joseph Gerard, Frank Brownlee, Frank Elliott, Irene Aldwyn and Max Stanley.

Scene from "The Double Standard" (Butterfly).

This is successful as a thoughtful study of social life in the larger cities and will interest the average adult audience.

"The Little Terror"

Violet Mersereau in Five-Part Bluebird Photoplay of the Regulation Type for Ingenue Heroines—Written and Directed by Rex Ingram.

Reviewed by Edward Weitzel.

THE father and mother of the heroine of "The Little Terror" were circus performers and the five parts of this Bluebird photoplay are taken up principally by the pranks of their offspring after she has quit the sawdust ring and gone to live with her wealthy grandfather, carrying Rudolph, her pet pig, as a companion. The story is the regulation one for pictures of this class, and admirers of Violet Mersereau are given the opportunity to see her slide down stairs on trays, vault over the back of a couch and use Rudolph to frighten her Willieboy cousin and a determined female who has decided to accept the position of governess to the exbareback rider and refuses to leave the house. There is a lover who belonged to the circus, but who becomes a cartoonist at a thousand dollars a week and marries the little terror at the finish.

The photoplay is just what its name implies, a well meaning picture of slight value in a dramatic way, but full of the kind of romping and fun to be expected from an ingenue heroine. Violet Mersereau acts with easy confidence and wears her short skirts with the unconcern of youth. Ed Porter gives a lifelike portrayal of an oldtime circus proprietor, and Sidney Mason, Ned Finley and Jack Raymond are cleverly cast.

"Master of His Home"

Five-Reel Triangle, With William Desmond.

Reviewed by Louis Reeves Harrison.

MASTER of His Home is a story of motherhood, with a definite purpose and a straight continuity, not diverging into side issues. A young girl, Millicent Drake, of ambitious mother, is thrown into the society of a young man of wealth by the name of Van Tyle with a view to a marriage of convenience. While returning from his mountain lodge their train is stalled and the party explores a rich gold mine owned in part by Carson Stewart, a role interpreted in his usually manly fashion by William Desmond. The girl descends with the young mine owner to a great depth—here are some realistic scenes—and they barely escape when a sudden explosion floods the mine with water. This episode arouses a romantic interest in the rude young miner which results in marriage when he visits the Drakes in New York. After marriage, Van Tyle, who has had no serious intentions from the outset, persecutes the young wife with his attentions, and she is in process of yielding to his blandishments when she discovers through the family physician she is with child.

Scene from "The Master of His Home" (Triangle).

There is a genuine dramatic element in the conflict between the unnatural Mrs. Drake, who does not wish to be a grandmother, and the husband, who is intensely fond of children and rejoices at the prospect of having one of his own. He leaves his home in horror and disgust over the situation and returns to his work at the mine, his ideals of marriage badly shattered. But the wife passes through a conversion to his same view, and there is a very happy ending to the story when she goes to her husband with her priceless little treasure. The final scenes are very effective and leave a fine impression on the spectator. Aside from Desmond in the lead, the work of Joseph Dowling deserves highest commendation. The highly satisfactory handling makes strongly for success.

Pathe News Shows Draft Scenes.

The Hearst-Pathe News No. 59 contained the first pictures of the army draft held in Washington, and an interesting story hangs on this statement. The event, which occurred on Friday, July 20, took place after the issue was due to close, but owing to the importance of the views and the tremendous interest of the whole country, the issue was held open until pictures of the draft could be inserted.

The negative was rushed to Jersey City from Washington by special messenger and arrived after midnight. It was quickly developed, edited and titled, and by 3.30 a. m. on Saturday was delivered to the factory ready for printing. All necessary prints were made and inserted in the issue, which left that same day for all exchanges. In this manner the opportunity was given to the audiences of those theaters in the Metropolitan territory to see the pictures of the draft less than twenty-four hours after it actually took place.

Peggy Hyland Ready for Second Mayfair Production.

Now that "Persuasive Peggy," the production in which dainty Peggy Hyland makes her Mayfair debut, is ready for its trade showing, preparations are under way for the filming of the second picture which, it is promised, will not fall below its predecessor in any way. M. A. Schlesinger, president of the company, is not yet ready to announce the title of this offering, but it will suffice to say that beauty and artistry again hold sway and Miss Hyland once more finds a role ideally suited to her capabilities.

Comments on the Films

EXCLUSIVELY BY OUR OWN STAFF

General Film Company.

THE MARK OF STINGAREE (Kalem).—An episode in "The Further Adventures of Stingaree." This is an interesting picture, and shows the best work that Edythe Sterling has done so far in the series. Howie is played by Hall Clements; Stingaree by True Boardman. Barney Furey does excellent work in a minor role. A review is printed elsewhere in this issue.

THE COMING OUT OF MAGGIE (Broadway Star).—A two-reel O. Henry story. It deals with gang life in the city. The direction is of a very high order indeed. Here is presented life on a social level seldom represented and done in a thoroughly natural manner. Reviewed in this issue.

CHEATING HIS WIFE (Ray).—In this one-reel comedy Johnny Ray is a porter in a hotel. His wife never gives him more than a nickel at a time. He steals her savings from the home safe and invests in stocks. He wins $30,000, gets drunk, and makes his peace at home. The story is slight, the humor is obvious, the ending is abrupt. This is not as funny as some other Ray comedies.

THE BUSH LEAGUER (Selig).—A baseball story about a pitcher who succeeds in mystifying everyone after a single lesson in hypnotism. This is a half reel. The reel is completed by "Marrying Gretchen," a western, which is so short that it is difficult to estimate it. This reel looks like old stuff. It is poorly done.

Butterfly Pictures.

THE DOUBLE STANDARD, July 23.—A five-reel adaptation of a story by Brand Whitlock. This is simple and direct in construction, and free from theatricalism. It holds the attention closely throughout, and will appeal chiefly to adults. Reviewed at length elsewhere in this issue.

Fox Film Corporation.

THE INNOCENT SINNER, July 22.—Five-reel melodrama, with Miriam Cooper in the leading role. The story is too drawn out, and has many inconsistencies. It is not a sure fire offering, but may serve well with uncritical spectators. For a longer review see elsewhere in this issue.

Greater Vitagraph.

BY RIGHT OF POSSESSION (Vitagraph), July 30.—There are some very dramatic moments in this five-reel photoplay, and it is admirably acted by Mary Anderson, Antonio Moreno and the other members of the cast. It is given a longer review on another page of this issue.

BOBBY, BOY SCOUT (Vitagraph, August 6.—A one-reel Bobby Connelly picture. Bobby is a boy scout. He goes to Gull Island with the sea captain to shoot rabbits. While gathering sticks for a fire, he sees what he thinks are pirates. They are trying to ship guns secretly. They catch Bobby and bind him. He recalls his scout oath, wriggles out of his bonds, secures the arrest of the smugglers by the coast defense guard, and receives from the Government enough money in a cash reward to pay the rent overdue on his mother's house. This is an excellent children's picture. The second of this series, "Bobby the Movie Director," was commented on in last week's issue.

Kleine-Edison-Selig-Essanay

WHERE IS MY MOTHER? (Essanay), July 11.—A number of the "Do Children Count?" series in which a very simple story is used. Little Mary McAlister plays the role of the child whose parents are separated through the machinations of an unscrupulous man in love with the child's mother. The picture is only fairly entertaining. A full review will be found elsewhere.

WHEN SORROW WEEPS (Essanay), July 18.—A Little Mary McAlister two-reel episode in the "Do Children Count?" series. Little Mary is a ragged half orphan, with a drunken father who dies. She is taken by a crook's wife, and later when the crook and his wife are taken to court Little Mary is sent to an asylum. The picture looks like a brief against organized charity. The suicide of the crook's wife when the child is taken from her is shown as fully as possible.

THE UNEVEN ROAD (Essanay), July 25.—A two-part episode of the "Do Children Count?" series, featuring Little Mary McAlister. In this picture she is an inquisitive child who sets fire to a dish of gunpowder in the parlor and blinds herself. She is a pathetic figure in that part of the picture where she is blind. An operation restores her sight. As usual, Little Mary is the whole picture. A review of this picture is printed elsewhere.

KNIGHTS OF THE SQUARE TABLE (Conquest), July 21.—This is the four-reel feature of the second Conquest program. It is a boy scout picture. Other pictures on this program are: "Farmer Alfalfa and His Wayward Pup" with "Your Flag and My Flag," one reel; "The Making of Hundred-Ton Guns" and "What Form Means to an Athlete," one reel; and "The Story of the Willow Plate," one reel. This program is reviewed in this issue.

ONE TOUCH OF NATURE (Edison), July 30.—An excellent five-part production based on a story by Peter B. Kyne. The story treats of the love story of a crack Yale baseball player who is recognized and placed under salary by John J. McGraw, and wins a decisive game for the Giants. John J. McGraw is featured in the production, and a capable cast handle the principal roles. A full review appears elsewhere.

Metro Pictures Corporation.

PEGGY THE WILL O' THE WISP, July 9.—A five reel picture, produced by Rolfe, in which Mabel Taliafarro appears as an Irish girl and a gentleman highwayman. Her work is excellent, and the supporting cast is good. Reviewed in issue of Aug. 4th on page 812.

MR. PARKER—HERO (Drew), July 23.—One of the Drew comedies in which the servant problem almost proves too much for the hero. Sydney Drew in the role of Mr. Parker, whose wife places on him the task of discharging a lusty Irish servant, makes several attempts to deal with the servant plus two even more robust cousins, and only succeeds in being extremely polite. Finally he masters the situation by telling her that he and his wife are going to close the house for a time, and by giving her two months pay in advance. Quite funny and refined as are all Drew comedies.

Mutual Film Corporation.

TOURS AROUND THE WORLD NO. 38 (Gaumont), July 24.—The subjects contained in this number of "Tours Around the World' are Prague, Bohemia, Kairawan, Tunisia, and the Dauphines, France. These subjects are well illustrated and very interesting.

REEL LIFE NO. 65 (Gaumont), July 26.—The subjects contained in this number are "Juvenile Craftsmen," showing children in the millionaire section of Pasadena making toys; "A Dangerous Eagle Hunt"; "Pedigreed Eggs," showing scenes on Madame Schumann-Heink's poultry farm in California; "National Sylvan Theater," showing the opening of this theater at Washington, D. C. Cartoons from "Life" finish the reel.

PRIDE AND THE MAN (American), July 30.—A five-reel production featuring William Russell. In this picture he plays the role of a pugilist, with Francelia Billington playing opposite him. The production is full of interesting action, and is pleasing in outline. It appeals to the sporting blood in most of us. A full review will be found elsewhere.

PIGS AND PEARLS (LaSalle), August 7.—A fairly amusing farce comedy in which a man whose daughter owns a pig as a pet becomes the ideal of a handsome young woman who has seen him push over a tree by sheer physical force. She invites him to her home to a dinner. The daughter and her pig accompanying him, some queer complications occur through which the strong man's hopes of winning the beauty are dashed to earth.

Paramount Pictures Corporation.

THE LONG TRAIL (Famous Players), July 23.—A dramatic picture in five reels, with Lou-Tellegen in the leading role, supported by Mary Fuller and a good cast. It is tense, has many beautiful snow pictures with dogs and mountain scenes, and can be recommended to exhibitors. For a longer review see elsewhere in this issue.

MOTOR BOATING (Klever), July 30.—A Victor Moore comedy in which the comedian negotiates for a motor boat to be delivered to him in exchange for his automobile. The automobile happens to be a Ford out of running condition, which he pushes up hill so that it will run down hill to the pier where the "Nifty" is at anchor awaiting his arrival to take possession of it. The game works, and he gets away with the motor boat before the deception is discovered. The disguising of the Ford is a funny bit of business that gets a laugh.

Pathe Exchange, Inc.

HEARST-PATHE NEWS NO. 60, July 25.—The news reel shows Horse Racing in New York; I. W. W.'s in New Mexico deported from Bisbee; Zeppelin L-48 destroyed in England; camp of New York State Cadets at Peekskill gathering and threshing seed in world's largest flower garden, and other interesting views.

PHOTOGRAPHING THE MOON (International).—A comprehensive photographic account of the work at the Lick Observatory in California divides the reel with an amusing cartoon by Opper, "The White Hope." Happy Hooligan is the hero.

CAPTAIN KIDDO (Lasalida), August 5.—Little Marie Osborne is the star of this five-part picture, which is admirably adapted to the personality and talents of the youthful actress. It is reviewed at length on another page of this issue.

SOUTHERN COLORADO (Pathe), August 12.—Scenic beauty and industrial features divide the interest in this number of the Combitone series. Fisher Peak, Kit Carson's Monument, Spanish Peaks, the Stonewall country and Savgre de Cristo Mountains are among the beauty spots. The coal and coke industry at Trinidad and the smelters at Pueblo are shown.

THE MAD LOVER (Rapf).—A five-reel production featuring Robert Warwick, assisted by Elaine Hammerstein. In many respects the picture would be termed a good one, although the construction of the story is somewhat at fault. The picture is beautifully set, and is therefore pleasing to the eye. Elaine Hammerstein does admirable work in the feminine lead, and Robert Warwick is finished in style as usual. A full review of the production will be found elsewhere.

Triangle Film Corporation.

AIRED IN COURT, July 1.—A typical Triangle Komedy in which a general mix-up involving a flirtatious husband, his pretty wife, the judge's daughter, and her lover, after a plate throwing episode in a restaurant finally land in the night court over which the girl's father presides. Fairly amusing.

MASTER OF HIS HOME (Triangle), August 12.—A drama of motherhood, with some sensational scenes at the outset and a very happy termination. Well handled, with William Desmond in the title role.

Universal Film Manufacturing Company.

ANIMATED WEEKLY NO. 81 (Universal), July 18.—New York recruits leave for the navy, recruiting work in Chicago, rescuing an injured horse, Elks' convention scenes in Boston, and numerous other features of interest are included in this number.

ANIMATED WEEKLY NO. 82 (Universal), July 25.—Demonstrations of a new machine gun designed by Robert Charles Merris lead this. Other subjects touched upon are the Elks' convention at Boston, and recruiting by fireworks celebration in Chicago.

UNIVERSAL CURRENT EVENTS NO. 11, July 28.—Demonstration of a Ford car on forty acres of land, U. S. Torpedo boat building, Fourth of July celebration in Paris, and other interesting and instructive features are included in this.

LIKE BABES IN THE WOOD (Victor), Week of August 6.—A two-reel subject by Karl R. Coolige, featuring Violet MacMillan, Gordon Griffith and Fred Woodward. The latter appears in some of his amusing animal impersonations. The burro is very funny, and the number as a whole will please children immensely. The two children become lost in the woods with the faithful burro. They meet a lion, a bear and a tiger. A good juvenile subject.

O-MY THE TENT MOVER (Joker), Week of August 6.—A comedy subject by Tom Gibson, featuring William Franey, Zasu Pitts and others. Franey appears as a second hand clothing merchant who finds himself in a desert entirely surrounded by camels and Arabs. The situation is amusing, but the plot a little thin. The setting was worth a stronger story, though it is fairly entertaining as it is.

THE LONE SLACKER (Nestor), Week of August 6.—A rural one-reel comedy, with Eddie Lyons as a woman-hater, and Lee Moran as the village heart-breaker and a soda clerk. The story does not hold together well. There are some very funny scenes with an antiquated automobile.

THE VAMP OF THE CAMP (Joker), Week of August 6.—Gale Henry is the vampire. Milt Sims comes to the camp as a tenderfoot. Gale Henry as Little Butterfly boasts that she can vamp him in three days. On the last day she succeeds by stealing for him enough money to save his bungalow from a sheriff's sale, only to find after she has handed over the money that he is Slick Stevens, a confidence man, whose specialty is working women. This is a very funny one-reeler.

THE UNTAMED (Victor), Week of August 6.—A two-reel number by Capt. Leslie T. Peacock, featuring Mary Fuller, William J. Welsh and Johnnie Walker. The plot is conventional in character. It concerns a girl of the words whose father dies leaving her the owner of an illicit still. The appearance of a revenue officer complicates matters, but she saves his life after he is bitten by a rattlesnake and all ends happily. The snakebite feature is well handled.

THE LITTLE FAT RASCAL (L-Ko), Week of August 6.—A two-reel knockabout comedy, featuring Mert Sterling, Phil Dunham and Lucille Hutton. The story concerns a fat girl whose father sends her to a girls' school. Her country lover follows, and enters the school attired in girl's clothng. There is no particular novelty in this number, and the humor is of the rough type. It is all acceptable in its way, but not at all strong. A fair subject.

CAUGHT IN THE WEB (Universal Special), August 6.—No. 7 of "The Gray Ghost" series. The gang is seen bringing its rich haul of loot to the house of mystery in this number, where Hildreth, Morn Light and Young Olmstead are prisoners. Jean, searching for his master, is attacked by gang members. He then enters Morn Light's apartments, where he encounters the Gray Ghost himself. The number does not advance the plot greatly, but is full of interest.

World Pictures.

THE IRON RING (Peerless), August 6.—An excellent cast brings out all the good points in this five-part photoplay. The story is complicated, but much of the material is interesting. A longer review is printed on another page of this issue.

Miscellaneous.

MAZAMAS AND THE THREE SISTERS (Educational Film Corporation).—A beautiful scenic, the work of Robert C. Bruce. Shows a jaunt of the Mazamas, a mountain climbing club, on one of the three peaks of the Cascades known as the Three Sisters; each being over 10,000 feet in height.

THE PLANTER (Manson).—Tyrone Power heads the cast of this ten-part dramatization of the novel by Herman Whitaker. It is reviewed at length on another page of this issue.

PATHE SCHEDULE.

Week of August 12 Offers a Good Number of Strong Features.

GLADYS HULETTE, Pearl White and Ruth Roland are the three stars featured on Pathe's program for the week of August 12. Miss Hulette is starred in "The Streets of Illusion," a five-reel Gold Rooster play produced by Astra under the direction of William Parke, and written by Philip Bartholomae. This is one of the very best Hulette plays, if not the best. The star is supported by a cast not only of unusual size, but also of noteworthy merit. It includes J. H. Gilmour, William Parke, Jr., Richard Warren Cook, Doris Grey, Kathryn Adams, Gerald Badgley, William P. Burt, Logan Caul, William Yearance, William Marion and W. Dudley.

The story tells of the influence of a little girl upon all the kinds and conditions of people who constitute her boarders. Interwoven in the story is a fine love interest which brings to her the happiness that she rightfully deserves.

Pearl White is seen in the sixth episode of "The Fatal Ring" entitled "The Rays of Death," produced by Astra under the direction of George B. Seitz, and written by Fred Jackson and Bertram Milhauser. One of the most diabolical tortures ever recorded in criminal history is vividly shown in this chapter, in which is revealed the secret of the key to world power to use which the violet diamond is necessary.

Ruth Roland is starred in the 14th episode of "The Neglected Wife." The title of this chapter, written by Will M. Ritchey, is entitled "Desperation." This is probably the best episode yet of the serial. In it Kennedy loses money through stock speculation, but Mary throws her own fortune into the balance and saves him. She still loves her husband. Will she go back to him or not?

The nineteenth release of the "Know America" combitone scenics is "Southern Colorado." This release Colorado, noted for the striking magnificence of its scenery, is shown in all its beauty.

International cartoon and scenic, split reel and Hearst-Pathe News No. 66 and No. 67 complete the program.

"HELL'S BELLES" (Mutual).

"Hell's Belles," new Mutual special for immediate release—a twenty-minute review of the dress parade and evolutions of the Forty-eighth Highlanders, crack Canadian regiment that fought at Vimy Ridge—constitutes one of the principal picture news features of recent issue.

The famous regiment appeared in Grant Park, Chicago, Monday morning and the Mutual's five hundred-foot picture was screened the same evening.

"Hell's Belles" was the name given the Forty-eighth by Prince Rupprecht of Bavaria, after the Scots had cut up his troops in disgraceful fashion during the fighting along the Somme and in a finish battle with the bayonet at Laangemarck, during which the Forty-eighth lost half its strength, but wiped out three times their number of the enemy. The regiment has been again recruited in Canada to nearly its full strength and is shortly to return to France.

The picture shows Colonel J. S. Dennis and his staff receiving American army and navy officials and prominent Chicagoans, the salute to the United States Naval Reserves, arriving to act as escort; the flag of the Seventy-first New York Regiment being carried across the continent by the visitors; the march of the Forty-eighth down Michigan boulevard escorted by mounted police and naval reserves, and close-ups of the principal officers, Lt. Col. Denis, Lt. Col. C. V. Darling, Lieut. Aleck Sinclair, who was badly wounded at St. Julien, and other interesting personage.

"THE HOSTAGE" A NEW REID PICTURE.

"The Hostage," a story of modern Europe, written by the well-known authoress, Beulah Marie Dix, is to be the first production in which Wallace Reid will star under the new Paramount selective "star series" booking plan. His leading woman is Dorothy Abril.

ENTERTAINING FLYING PICTURES COMING.

Pell Mitchell, editor of the Gaumont-Mutual Weekly, has taken some entertaining pictures of the Government's aviators at work at their training school at Mineola, L. I. These have been submitted to the Government for censoring, and immediately upon passing the censor will be included as an important section of the Gaumont news reel.

State Rights Department

Conducted by BEN H. GRIMM

Sherman's Activities

Many State Right Deals Negotiated at the Chicago Convention.

WITH the trade showing staged at Chicago serving as an impetus in the stimulation of the state rights and territorial sale of George Loane Tucker's film masterpiece "I Believe," members of the Sherman Pictures Corporation force are busily engaged negotiating for the sale of many sections of the United States and Canada.

Frank Gerston has purchased outright the entire territory of northern New Jersey and he has arranged a special trade showing for Newark next week. A showing before the members of the board of review of New Jersey also has been planned by Mr. Gerston, and it is his intention to book the Tucker masterpiece for dates during late August.

Harry A. Sherman, president of the Sherman Pictures Corporation, has returned from a trip which followed the closing of the Chicago convention and which included Minneapolis, St. Paul, Duluth, Des Moines, Indianapolis and Detroit. Immediately upon his arrival in New York, Mr. Sherman started operations for the sale of the Western Canada rights to a Vancouver, B. C., corporation, and he also has opened negotiations for the sale of territorial rights comprising the states of Minnesota, Iowa, North Dakota, South Dakota, Montana and Wisconsin.

"The Land of the Rising Sun," another feature being handled through the medium of the Sherman Pictures Corporation sales department, also is being disposed of to state rights purchasers, and this serial, which deals directly with the daily life and wonderful scenery in Japan, will be available after August 1. "The Land of the Rising Sun" is a serial of ten reels, which may be run in five showings, two reels to the week, or extended over a period of ten weeks with the exhibition of a reel each week.

A. J. Bimberg, treasurer of the Popular Pictures Corporation of 218 West Forty-second street, has announced the sale of territorial rights to the Jack Gorman cinema feature, "Corruption."

Mr. Bimberg is personally handling the sale of territorial rights to "Corruption," and during the past week he disposed of the entire European rights as well as Greater New York and the New Jersey territories. A. E. Ward is the purchaser of the European rights, and it is the intention of the buyer to exploit the sensational masterpiece abroad early in September.

J. Massel has purchased the New Jersey rights to the picture, while the Rosetwig Film Corporation of New York has taken over the Greater New York rights. Both the Rosetwig company and the New Jersey buyer are planning an early fall campaign of "Corruption." State rights buyers from Middle-West and Far Western districts are negotiating with Mr. Bimberg for other territories, and in the opinion of the New York man the entire rights will have been disposed of before October 1 of the current year.

NEW TERRY BURLESQUE ENTITLED "HIS TRAIL."

Paul Terry, the famous cartoonist and creator of the Terry Feature Burlesques, which are a series of animated cartoon pictures, burlesquing the big features of the day, has just completed his fourth burlesque of the series, namely, "His Trial." "His Trial" is supposed to be a burlesque of "On Trial," the famous play of which a film adaptation has been made. The picture had its first showing last Thursday in the offices of the A. Kay Company, and those who saw the cartoon picture express themselves as highly pleased with it. No doubt it will be just as successful as the former Terry Feature Burlesques, which have already established themselves as a most important factor on the exhibitor's program.

The story of "His Trial" is a rather novel one, and although it does not hold very closely to the film version or play, the interest is carried throughout. Paul Terry's character creation, Farmer Alfalfa, is the star of "His Trial," and he certainly does cause merriment and delight as he romps across the screen.

LOUIS MAYER TAKES "HER CONDONED SIN."

H. H. Bruenner, treasurer of the Biograph Company, while in Chicago during the film men's big week, disposed of the New England rights to "Her Condoned Sin," the six-part Griffith subject, to Louis Mayer of Boston.

"MOTHER O' MINE" BLUEBIRD EXTRAORDINARY.

Following the special release of "The Eagle's Wings" and "Hell Morgan's Girl," distributed on state rights lines, Bluebird branch managers will start circulating "Mother o' Mine" as a Bluebird Extraordinary on Labor Day, Sept. 2. This feature was produced by Rupert Julian from Elliott J. Clawson's story, and Mr. Julian will co-star with Ruth Clifford, a featured player being Ruby La Fayette, who will have the mother role.

Scene from "Mother o' Mine" (Bluebird).

The same branches that serve exhibitors with the regular Bluebird program features will distribute "Mother o' Mine," following the same general ideas adopted by state rights buyers in disposing of their purchases. Exhibitors who use the regular Bluebird service will have first call on the special feature, as they did in the case of "The Eagle's Wings" and "Hell Morgan's Girl."

Bluebird was prompted to make the Rupert Julian production an "Extraordinary" because of the high artistic merits of the feature. Mr. Julian and Miss Clifford will be recalled as co-stars in "A Kentucky Cinderella," and to the merits shown in that feature have been added the work of Ruby La Fayette, a veteran actress, who gets her first screen introduction as a mother.

Elsie Jane Wilson ad E. A. Warren will carry roles in character comedy that promise to further enhance the effectiveness of the result. The artistic merits of "Mother o' Mine" will make up for the lack of sensations and excitement that attend so many photoplays, for the feature will tell a simple and human story made effective by the work of the principals.

"GARDEN OF ALLAH" AT CHICAGO.

Selig's "The Garden of Allah" opened on Sunday, July 22, in the Colonial theater, Chicago, to record-breaking crowds. The Chicago premiere was given by the Edmund M. Allen Film Corp., owners of the rights to Illinois and other states. The "Loop" theater was crowded to the doors all day. Despite the hot wave, it is asserted that all recent attendance records for productions at this theater were broken.

CANADIAN RIGHTS FOR "THE BARRIER" SOLD.

The Barrier (Canada) Syndicate, of which H. B. Wright, of Calgary, a well-known film and theater man of Western Canada, is president and general manager, have purchased the Canadian rights for the Rex Beach film, "The Barrier," from Lewis J. Selznick, who controls the world rights.

"The Barrier" will be released to Canadian exhibitors early in September. Mr. Wright was in New York last week conferring with the publicity department of the Selznick Enterprises regarding the immense publicity campaign that will be launched in Canada. He predicts that "The Barrier" will be the season's biggest success in Canada. The Superfeatures, Limited, with head office in Toronto, will handle the distribution for Eastern Canada, while the National Film Service, Limited, will handle the Western end.

Beatriz Michelena Heads Own Company

"The Dead Line," a Story of the Early West to be Her First State Rights Feature.

Beatriz Michelena, celebrated prima donna-motion picture actress, has just announced that she, accompanied by a notable cast, has invaded Boulder Creek, in the Santa Cruz mountains, and is now producing for state rights distribution an elaborate Western film drama to be entitled "The Dead Line."

Miss Michelena describes this story as a stirring drama of the primitive West, which is in many respects reminiscent of her "Salomy Jane." The story was written especially for her by Earle Snell, who has won considerable recognition through his short story and magazine work, and has been closely associated with Miss Michelena during her entire motion picture career, having studied her work in various roles and types. As a result, so she declares, he has evolved in "The Dead Line" a character that is exactly suited to her individual temperament and sympathies as well as a story of unusual originality and magnitude.

Scene from "The Dead Line."

A promised feature of the production will be its wealth of out of doors settings and early Western atmosphere. In this particular it is expected to rival "Salomy Jane," which like the present production, was photographed largely in the Santa Cruz mountains, which constitute the very heart of California's scenic wonderland.

The picture is being produced under the direction of George E. Middleton. William Pike, who for the past two years has been Miss Michelena's leading man, is playing opposite her in "The Dead Line," while Albert Morrison and Clarence Arper, who have been with Miss Michelena in most of her past productions, are playing roles of first importance in the present cast. In fact, the entire organization formerly associated with Miss Michelena, while with the California Motion Picture Corporation, has followed her to Boulder Creek. She plans on giving from three to four months to the making of the production.

As an adjunct to the natural scenery of the Santa Cruz section, Miss Michelena has had built specially for the picture a log cabin village of a score or more buildings. Beside an abundance of dwellings for the townfolk that the scenario calls for, there is an adequacy of saloons, grocery stores, hotels, post and express offices and other business houses for the "make believe" community. The squat, haphazard village, with its one long street flanked by hitching posts, watering troughs and rickety board sidewalks, is reported rich in the atmosphere of early California.

Another touch of the unregenerated West is added by Jack Millerick and his crew of champion cowboys and horses.

STANDARD FILM TO ISSUE HOUSE ORGAN.

R. C. Cropper, president of the Standard Film Corporation, distributors of Art Dramas and the Billy West comedies in the Middle West, announced this week that, in response to numerous requests received from exhibitors, the organization would issue a monthly house organ. The name of this publication will be "Fax," and its object will be to help the exhibitor to do a bigger business with Art Dramas and with the Billy West comedies.

Departments of special interest have been provided, such as "The Operator's Arc," "Ideas and Advertising" and a department for the exchange of ideas between exhibitors, which will also be a department of questions and answers. No effort will be spared by the editor, Phil L. Ryan, the sales and advertising manager of the Standard, to make the house organ really helpful and interesting to the exhibitor right from the start. He has sent out a request that exhibitors co-operate with him in getting out each issue of the publication by contributing their opinions as to what they find of interest.

SUCCESS OF "A MORMON MAID" IN AUSTRALIA.

The reception that Australia has given "A Mormon Maid" has been a surprise to everyone concerned in the exploitation of this feature. To date five prints have been working continuously in the Antipodes, and it is very likely that a sixth print will be necessary to take care of the overwhelming demand for bookings. It is quite likely that the news of the popularity of "The Mormon Maid" in Australia has reached London, as three separate cable offers nave just been received from prominent London buyers, one of whom made an offer of $15,000 for the English rights. Instead of accepting any of these offers now, it is proposed to send a special representative to London at the earliest possible moment and screen the picture for a number of buyers who have written and cabled that they were interested in the picture.

NEW MASTER DRAMA OFFICE FOR COAST.

H. O. Martin will leave for the West Saturday, going directly through to San Francisco, where he will establish offices for the handling of the Master Drama Features' sensational picture, "Who's Your Neighbor?" Mr. Martin, in conjunction with Franklin E. Backer, bought the state rights for Colorado, California, Nevada, Utah, Arizona, New Mexico, Oregon, Washington, Montana, Idaho and Wyoming. He is well informed regarding the territory, as he was the Western representative of Clune's "Ramona" and "The Eyes of the World."

GOLDBURG RETURNS FROM TRANSCONTINENTAL TOUR.

Jesse J. Goldburg, who has completed his special engagement as exploitation and service manager of the Frohman Amusement Corporation, returned to New York last Friday with a wealth of data and information concerning the state rights market in the United States, as well as data concerning the wants of exhibitors and exchangemen with respect to the character of productions and advertising and exploitation necessities.

MUTT AND JEFF AT THE RIALTO.

Arrangements have been completed for the new Mutt and Jeff animated cartoons to be shown daily at the Rialto, commencing this week. Mutt and Jeff are sure some devils in their own home town. Not content with the handsome reception accorded them daily at the Strand theater, they have now, with their amusing whimsicalities, laid siege to the Rialto and captured it by storm. And news comes that they are capturing strongholds all over the country with gas attacks—laughing gas.

A CORRECTION.

"The Garden of Allah" territorial rights for the states of Minnesota, Wisconsin, North and South Dakota are controlled by John Elliott, 507 Produce Exchange, Minneapolis, Minn. Through an error in a recent advertisement this territory was announced as being controlled by others.

"THE GENIUS" (King Bee).

In "The Genius," King-Bee's seventh comedy, which is on the point of being released, Billy West, the star, has a part which perhaps offers him greater scope for the display of his wonderfully versatile powers as a comedian than any that he has so far presented. His abilities as an inventor are supplemented by an unfortunate tenderheartedness which leads him into many matrimonial misadventures. He finds himself obliged for the time being to assume the paternity of a child which is not his, and the equivocal situations in which this circumstance betrays him are full of humor and bustling mirth.

Scene from "The Genius" (King Bee).

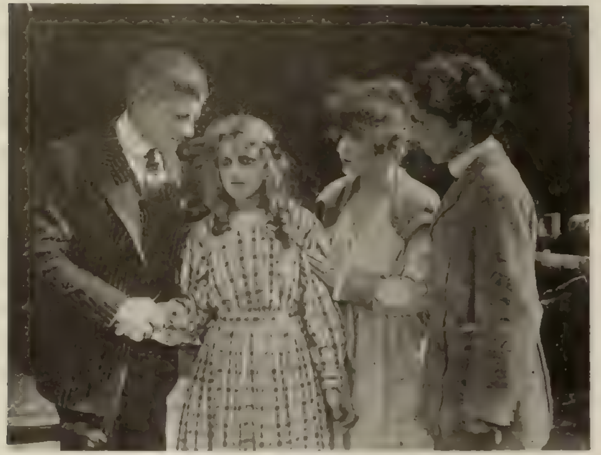
As usual in King-Bee comedies the supporting cast is of the strongest, and the direction in the hands of Arvid E. Gillstrom is of the cleverest.

Manufacturers' Advance Notes

Attractive Bluebirds Coming

Will Give Exhibitors Good Material to Keep Opposition Hustling.

PROVISION has been made by Bluebird for a series of releases that will give exhibitors good material with which to keep the "opposition" hustling on "Bluebird Day" throughout the country. With the addition of Mae Murray to the list of Bluebird stars, and the promise of other names to be added in the near future, there will still be the other popular stars remaining in the flock to be "cashed in" on their popularity.



Scene from "The Charmer" (Bluebird).

Miss Murray and her director, Robert Leonard, reached Bluebird's West coast studios during the past week and the supporting company is now being assembled. The first subject Mr. Leonard will direct with Miss Murray as the star has not been definitely selected, but will shortly be announced. Meanwhile exhibitors may prepare for the arrival of the following features:

Dorothy Phillips, in "Triumph," produced by Joseph De Grasse from Samuel Hopkins Adams' magazine story, and "Bondage," directed by Ida May Park, will be among the September and October attractions. Ella Hall, announced for August 27 in "The Charmer," will be seen a little later in "Bitter Sweet," a feature produced by Harry Solter, who has succeeded Jack Conway as Miss Hall's director.

Following "Mother o' Mine," to be released as a "Bluebird Extraordinary," on state rights lines, September 3, Rupert Julian and Ruth Clifford will next be jointly starred in "The Face of Prentice Teller"—both features directed by Mr. Julian from stories by Elliott J. Clawson, of Bluebird's writing staff.

Lynn F. Reynolds' production of Alice Heagan Rice's novel, "Mr. Opp," is scheduled for release August 20, with Arthur Hoyt and Neva Gerber starring and George Hernandez featured in the support. Early in September there will be a Franklyn Farnum-Brownie Vernon mystery comedy, created by Elmer Clifton, their new director.

"MAKE 'EM ROAR" PHRASE MAY REFER TO COMEDIES.

The rumor is afloat in film circles that the "Make 'Em Roar" phrase may, after all, only turn out to be the slogan of a certain comedy producing concern which is keeping its identity in the dark so as to hold those who have become interested in the phrase at bay—at least for the present until further announcements are made. While this rumor remains unconfirmed, there is no doubt but that it may be true. Only the other day a man prominent in the production of comedies was heard to make the remark that "Make 'Em Roar" undoubtedly meant what a certain brand of comedies to be released shortly would do. There is enough sense in this statement to warrant its being true, and yet there is the possibility that it may be wrong, since no word has been received at these offices from any company making or distributing comedies that gave any hint about the "Make 'Em Roar" phrase as a slogan.

"MAN WITHOUT A COUNTRY" (Thanhouser).

"The Man Without a Country" will appear upon the screen shortly, the Thanhouser Film Corporation having just completed a present-day multiple-reel feature, based upon Edward Everett Hale's immortal story. Florence La Badie is featured in the production, in the role of a patriotic American girl, while H. E. Herbert, a well-known Broadway actor, plays Lieut. Nolan, the unfortunate army officer, whose later years are spent as a prisoner on a naval ship. Ernest Warde directed "The Man Without a Country," which will have its initial showing within the next few weeks.

TWO SELIG G. F. RELEASES.

"The Smoldering Spark" is the title of the Selig two-reel drama released in General Film service on Monday, July 30. Colin Campbell directed the drama from the story by Emmet Campbell Hall. Not only is the production noteworthy for direction and authorship, but the play also features Thomas Santschi and Bessie Eyton.

On Saturday, August 4, the Selig company announces the release of "The Love of Madge O'Mara" in General Film service. This drama in one reel was written by Lanier Bartlett and directed by Colin Campbell. Bessie Eyton stars in this most unusual story of a woman's love and hate.

"FOLLOW THE GIRL" (Butterfly).

Ruth Stonehouse and Roy Stewart are the featured players of "Follow the Girl," the Butterfly picture scheduled for release August 5. Written by Fred Myton and directed by L. W. Chaudet, the story deals with the adventures that befall an orphaned Swedish girl, Hilda Swanson, whose dreams of the wonderful attractions of America are suddenly answered one day when the agent of a Swedish-American colonization company agrees to furnish her transportation to this country for a nominal sum.

On the steamer Hilda becomes acquainted with Olaf, a youthful fellow countryman, as well as a beautiful lady, who is in reality the secret agent of one of the foreign governments. In danger of being searched herself, the secret agent "plants" the more important of her documents in the hem of Hilda's skirt one night, planning to have a confederate meet the girl in America and recover the notes. Hilda and Olaf unconsciously evade the person detailed to shadow them, however, and are sent West by the representatives of the colonization company. Missing their train at a stop-over in the Southwestern cattle country, they are taken in by Larry O'Keefe, a big-hearted ranch owner. Hilda thinks that she has found an ideal haven, working amid pleasant surroundings for a generous employer, but the confederates of the secret agent trace her to the ranch. Before she realizes it she becomes entangled in a web of events that threaten the peace of the entire country. Claire DuBrey and Jack Dill are prominent in the support of Ruth Stonehouse and Roy Stewart. Many striking scenes of the big cattle ranches are shown.

Scene from "Follow the Girl" (Butterfly).

Coming Art Dramas Rich in Variety

Exhibitors Can Be Sure of Having Differentiated Types of Pictures in Summer and Fall.

ADVANCE notices on Art Dramas for the months of August and September promise much in the way of variety of releases. No two productions are of the same type, and exhibitors using the program regularly can be sure of showing their patrons something totally unique each week.

In "Eye of Envy," for instance, which is scheduled for release in the near future, patrons will see a dramatic allegory, something which has never before been done on the screen, although on the spoken stage the type has attracted considerable popularity. Possessing all the pictorial and symbolic beauty of an allegory, with the intensity and realism of a drama, this Horsley-Art Drama marks a step in the development of the motion picture.

In this production audiences will have an opportunity to see Crane Wilbur, the world-renowned star, in a role especially written for him, and in which his versatility is displayed to an unusual extent. Harrish Ingraham, who directed "Eye of Envy," is said to have made of it a masterpiece, both as to pictorial beauty and dramatic effect. It is taken from the story by J. Francis Dunbar.

Immediately following "Eye of Envy" will be the U. S. Amusement-Art Drama, "Think It Over," which is best described as an amazing drama. Details of this production given in another column of this issue, prove it to be exceptional in conception, and built up out of a story which is filled with unconventional situations and sprightly humor. Catherine Calvert and Richard Tucker are starred in this, which was written by Herbert Blache, who also directed it.

A comedy-drama of unusual appeal follows this. "The Little Samaritan" is its title, and it proceeds from the Erbograph studios. Marian Swayne, who has won thousands of admirers for her work in her previous Art Dramas, "Little Miss Fortune" and "The Road Between," is starred. The story of "The Little Samaritan" was written by the Reverend Clarence J. Harris, and like all of his scripts abounds in heart interest and wholesome comedy. Joseph Levering is the director of this, which is as different in theme and treatment from the two previously-mentioned as is possible to conceive.

"Behind the Mask," the Apollo picture in which Alma Hanlon makes her next Art Dramas appearance, is, as its title would indicate, a strong drama of a serious nature, affording a vivid contrast to its predecessors. This is from the story by Charles Dazey, adapted by Frederick Rath. In it Miss Hanlon has the role of a girl whose father's life has been ruined by an enemy, and who takes it upon herself to gain revenge. The novelty of the plot comes in the form which her revenge takes, and the consequences which follow upon her daring act.

As far as is known, the next Art Drama after this will be the Van Dyke "Peg o' the Sea," in which Jean Sothern is starred. This, from the story by Winifred Dunn, a young woman who has in a short time advanced to the rank of screen writers, is a play in which the star is given the fullest opportunity to be both charming and expressive. She plays the role of a girl in a seacoast town, daughter of a fisherman. When her father is ill, she takes charge of his men and boats, which she handles with the skill of an old salt. It is from this aptitude that she is given the nickname which forms the title of the picture.

Eugene Nowland directed this, and a competent cast was selected for the supporting roles. Its originality of theme and setting make it a photodrama of distinction, and the producers are confident that it will be a worthy addition to the imposing list of productions now completed for future release.

TIMELY MILITARY SCENES IN UNIVERSAL ANIMATED WEEKLY.

Scenes incident to the war predominate in the 82d issue of the Universal Animated Weekly just released.

Naval recruits are shown at their training station near San Francisco going through the various tactics that will fit them to be regular war dogs within a few months. A sham battle on Goat Island in which the boys take part adds dramatic punch to the scenes.

Canadian veterans, home from the trenches, are pictured on a visit to a moving picture theater in Montreal, where the feature of the day is the recent Animated Weekly special devoted to General Pershing's reception in France.

An interesting series of views taken in Cuglieri, Italy, shows a huge gathering of Austro-German civil prisoners enjoying a picnic by special permission of the Italian Government after several months' internment.

Other scenes are devoted to the construction of U. S. cantonments at Yaphank, Long Island, where 40,000 men will be prepared at a time for field service; the recent big recruiting rally in Brooklyn led by Sergt. Richard Fitzgerald of the Canadian Highlanders and an unusually effective series of pictures showing a group of young cadets from St. Agnes Convent going through a maze of military convolutions with the precision and sang froid of grizzled veterans. Hy Mayer contributes his usual timely cartoon features.

"SOULS IN PAWN" (Mutual).

Gail Kane as Liane Dore, the beautiful young Frenchwoman who has sworn to avenge the murder of her husband, mysteriously slain at the door of his palatial home, who becomes a spy in behalf of the German von Kondemarck on his assertion that he will reveal to her the murderer of her child's father, is wonderfully effective in her new Mutual-American production, "Souls in Pawn," released by Mutual August 6.

"Souls in Pawn" is one of the strongest photodramas produced in the United States since the beginning of the war. It has a most brilliantly constructed war plot based on a story by Julius Grinnell Furthmann. The play is superbly directed by Henry King.

Scene from "Souls in Pawn" (Mutual).

The story involves a thrilling series of adventures which display the activity of the German spy system in Paris and France generally, in the period immediately preceding and following the outbreak of war.

Included in the cast are Robert Klein, a well-known character actor with experience on the French stage; Douglas MacLean, who was with Maude Adams in "Peter Pan"; Edward Peil, who was formerly with Modjeska, and Ashton Dearholt. The new play is a love story first and war story second, but in both its aspects it is fascinating.

"BABBLING TONGUES" (Ivan).

"Set society to glancing slyly at a man and a woman whose relationship to each other is really innocent. There is started the impalpable power of suggestive force of whispered opinion, rising into a whirlwind of babbling tongues which will blow its victims giddily into the arms of an awful tragedy."

The above paragraph is the basic argument of the scenario prepared by the combined efforts of William Humphrey and George Edwards Hall. It is very comprehensive, and unquestionably has dramatic possibilities that reach climactic heights—and if a consecutive continuity of accumulating force with culminating power is pictorially presented (and such is the claim of the producers), "Babbling Tongues" should prove one of the foremost pictures presented to the public.

The all star cast—composed of James Morrison, Grace Valentine, Arthur Donaldson, in the leading parts, and such well-known artists as Paul Capellani, Louise Beaudet, Carolyn Birch and Gladden James in support—needs no introduction. They are all prominently fixed in the constellation of the theatrical sky. Their gathering in one production under the masterful direction of William Humphrey promises the finished artistry necessary for so pretentious a theme.

MERIT FILM EXPANDS.

The scope of the operations of the Merit Film Corporation for the coming year will be greatly enlarged. By special arrangement I. E. Chadwick, general manager of the Ivan Film Productions, will supervise the management of the exchange, which will be conducted by Mr. Willis, who for some time has been the manager of the Boston branch of the Merit Film Company.

All Ivan releases, both regular and special, will be exploited by the Merit Film Corporation. Moreover, there are some special deals pending for exceptional productions of other companies which will be concluded in time for the fall season.

The fact that Mr. Chadwick is stepping to closer relations with the exchange is in itself a guarantee that the exhibitors in the territory controlled by the Merit Film Corporation will get the progressive and square deal that Mr. Chadwick is known for in the business and that up to date business necessitates.

New Universal Releases

Twenty-three Reels of Laughter, Drama and News Offer Fans Wide Choice.

VARIETY is the distinguishing feature of the Universal releases for the week of August 6. Monday will be Butterfly day, as usual, signalized by the release of "Follow the Girl," a strong Western play, featuring Ruth Stonehouse and Roy Stewart. In addition, several comedies, a Western thriller with Harry Carey in the star role, three big news reels and the latest installment of "The Gray Ghost," the mystery serial that is arousing so much interest, will be released.

"The Soul Herder," a Bison drama of the old frontier, is the offering for Tuesday, August 7. Harry Carey, a player who has won a loyal following by his excellent interpretation of Western characters, will have the leading role. The story was written by George Hively and has been produced by Jack Ford with much realistic effect. It concerns the regeneration of a reckless knight of the plains, who, through force of circumstances, is forced to protect and later provide for two homeless children. At the same time he is obliged to impersonate a parson, and in this guise puts over one of the most effective "sermons" ever heard in the lawless hamlet of Buckhorn.

"The Love Slacker," a Nestor comedy featuring Eddie Lyons and Lee Moran, will be shown on the same date. This three hundred and thirty-three-yard dash of fun was written by F. A. Palmer and produced by Roy Clements. It depicts the misadventures of a would-be woman-hater, who finds it impossible to evade the blandishments of the fair ones, despite his most heroic efforts.

J. G. Blystone and Vin Moore, who are jointly responsible for the creation of the two-reel L-Ko comedy, "The Little Fat Rascal," which heads the releases for Wednesday, August 8, have succeeded in bringing the laughter out of a series of incidents that might have seemed unpromising in less skillful hands. Merta Sterling, Phil Dunham, Al Gerard, Lucille Hutton and Charles Inslee take part in this hilarious tale of the struggle of the corn-fed country hero and the darkly-disguised villain for the hand and fortune of Saucy Mert. Number 84 of the Animated Weekly will be issued on the same date, containing all the late news incidents suitable for screen representation.

Mary Fuller will be the star of the dramatic feature for Thursday, August 9. This story, which is entitled "The Untamed," was written by Capt. Leslie Peacocke and directed by Lucius Henderson. It tells of the romance that comes into the life of a daughter of a Southern moonshiner who finds herself thrown into contact with a young revenue officer. Events cause the course of the girl's love to run far from smoothly. Her father is killed in a raid, but the undaunted daughter of the Blue Ridge continues to run the still alone. Striking scenery and the acting of Miss Fuller give this feature unusual charm.

"O-My the Tent Mover," a Joker comedy featuring William Franey, is scheduled for release with "The Untamed." A brief and pungent burlesque of "Omar the Tentmaker," this story of the misadventures that befall one Launcelot Briggs, an old-clothes dealer who is lost on the desert and rescued by a Sheik. At first the members of the caravan demand that Briggs be killed for their amusement, but the Sheik agrees to spare the clothes dealer's life if he will cause the big chief's frame to shake with laughter. As an additional reward for performing this miracle, Briggs is to receive Saharah Sarah, the Sheik's daughter. In going through a series of wild antics, the clothes dealer finally causes the leader of the Bedouins to roar with a heartiness that threatens the loss of his false teeth. E. M. McCall wrote the story, which has been produced by W. W. Beaudine. William Franey is supported by Lillian Peacock, Za Su Pitts and Milburn Moranti

"Like Babes in the Wood," a Victor two-reel comedy of exceptional novelty, featuring Violet MacMillan and Fred Woodward, will be released on Friday, August 10. This is a drama story in which the imaginative adventures of two children are depicted with appealing realism. Violet and her brother Billie, played by Gordon Griffin, are seated on a bear-skin rug before the fire, worn out with a day's play, when a knock comes at the door. A gypsy is outside, and in return for the pennies in Violet's bank, Violet tests out the ring, and she gives the children a wishing-ring. Immediately things begin to happen. The bear skin rug becomes alive and in terror the children flee out into the woods, where other startling events take place before they finally wake up and find it was all a dream. On the same day the 31st issue of the Universal Screen Magazine will make its appearance, filled with news and special features.

Besides a Joker comedy featuring Gale Henry, and entitled "The Vamp of the Camp," there will be a Powers humorous travelogue entitled "Seeing Ceylon with Hy. Mayer," released Saturday, August 11, together with the 13th number of Universal Current Events.

The seventh episode of "The Gray Ghost," the mystery serial featuring Priscilla Dean, Eddie Polo and Harry Carter, released during the week, will be entitled "Caught in the Web."

MISS PICKFORD COMPLETES "REBECCA."

The last foot of film rolled through the camera a few days ago in the making of the new Mary Pickford-Artcraft release "Rebecca of Sunnybrook Farm." Taking into account the star herself, the story, its adaptation and its direction, there seems no reason to doubt the expectation of all connected with the production that it will take rank as one of Mary Pickford's greatest artistic successes.

Mrs. Wiggin's story, published in October, 1903, attained a sale of 337,000 copies in seven years. The play, "Rebecca of Sunnybrook Farm," in which Mrs. Wiggin and Charlotte Thompson collaborated, was one of the big successes of its season.

In the supporting cast of "Rebecca of Sunnybrook Farm", are such well-known players as Eugene O'Brien, Helen Jerome Eddy, Charles Ogle, Marjorie Daw, Mayme Kelso, Jane Wolff, Josephine Crowell, Jack MacDonald, Violet Wilkey, Frank Turner, Kate Toncray and Emma Gerdes.

GENERAL PERSHING AT FRENCH AVIATION FIELD.

Pictures from France form an important section of the Gaumont company's Mutual Weekly No. 135. First in interest, perhaps, is the visit of General Pershing to a French aviation field. As the American commander will have his own aviation service as soon as he takes over a section of the French front, Americans will be interested in seeing the home of the fliers after which the American flying squadron will model its own quarters. The Mutual Weekly is still showing pictures of the enthusiasm with which Paris received the American troops on Independence Day. Those in this issue are supplemntd by pictures of the rise of an observation balloon just back of the trenches. A motion picture camera in one car was trained upon the observer in the other car under the balloon, and spectators sitting in the theater can see just how the observer works in spotting machinery and movements of enemy troops.

Two cabinet members are pictures in this issue of the Mutual Weekly. Secretary Baker is seen reviewing troops bound for France, and Secretary McAdoo is seen signing the war loan which places three million dollars at the disposal of the Serbian Government. Another development growing out of the war is the employment of women at the Bush Terminal, Brooklyn, N. Y., to do work which formerly was performed by men. There are pictures of women engaged in trucking and working about freight trains.

The suffragists who were released from association with vulgar criminals by Presidential clemency are shown in this issue of the Mutual Weekly. Other pictures include a yacht race on San Francisco bay and the dynamited pipe line at Los Angeles.

"A DOG IN THE MANGER" (Selig).

One of Charles Hoyt's very best comedies, "A Dog in the Manger," will be the Selig release in K-E-S-E service Monday, August 6. It is a two-reel farce and, according to the reviewers, is one of the best of the Selig-Hoyt comedies yet released.

The comedy company which has contributed so much to the success of the Selig-Hoyt comedies enact "A Dog in the Manger." The cast includes Wm. Fables as A. Jackson Bright; James Harris is Colin Early, his partner; Amy Dennis as Gay Somers, the landlord's daughter; Edgar Murray, Sr., as Boniface Somers, the landlord, and Fred Eckhart as Mr. Crump, a star boarder. J. A. Richmond directed the comedy.

The plot concerns two inventors who come to grief when their bogus sausage machine goes to pieces, and they only escape from pursuing policemen by a very close margin. The two arrive at a hotel where all employees have gone on strike. Both fall in love with the landlord's daughter. Mr. Grump, the star boarded, has the gout and his ailment is not relieved any when the hotel strike-breakers wait upon him. He rides in his invalid chair out of the hotel and down the walk. Fearing the loss of his star boarder, the landlord orders a pursuit. The star boarder's chair never stops till it plunges into the lake. Bright and Early, strike-breakers, dive in after the star boarder, who failed to hold his breath as instructed.

There is a series of side-splitting episodes, good photography, and the Selig company promises a laugh in almost every inch of film.

HART'S FIRST ARTCRAFT OF NEW TYPE.

The past week has been a very busy one for Thomas H. Ince and William S. Hart, who accompanied Ince into the Artcraft fold. The name of the first picture is not yet announced, but it is said to be a story of an entirely different type from anything in which Hart has recently appeared. C. Gardner Sullivan, who has provided the gun-fighting star with so many of his best-known vehicles, is the author of the piece. Production is expected to begin in the near future.

ANOTHER HARRIS STORY FOR MARIAN SWAYNE.

Announcement came from the Erbograph Company this week that a story by the Rev. Clarence J. Harris had been selected as the next vehicle in which Marian Swayne will be starred on Art Dramas Program.

The title of this is "The Little Samaritan." It was directed by Joseph Levering, who won so much praise through his previous production with Miss Swayne, notably "Little Miss Fortune" and "The Road Between." A notable cast of popular picture players enacts the supplementary roles.

Mutual Fall Releases

Many Productions Now Under Way for the Early Autumn Schedule.

MUTUAL stars are at work at the studios on nearly a score of five-reel feature productions for release early in the fall on the Mutual schedule. The list includes productions in which the following stars of stellar importance will appear: Mary Miles Minter, William Russell, Gail Kane, Juliette Day, Margarita Fischer, Edna Goodrich, Ann Murdock, Julia Sanderson, Olive Tell, Charles Chaplin.

Miss Minter, whose "Melissa of the Hills" has just been released, has virtually completed "Charity Castle," the first of her productions under the direction of Lloyd Ingraham. Her next will be "Call to Arms."

William Russell has completed "Sands of Sacrifice," and has started work on "The Sea Master," in which his nautical role gives him a chance to be an entirely different kind of hero. Both productions are under the direction of Edward S. Sloman, who has supervised the recent Russell successes, the last of which to be released was "Pride and the Man."

Miss Juliette Day, the new addition to the Mutual-American studio forces, has almost completed "Betty and the Buccaneers" and "The Rainbow Girl" has been selected for her second picture. Miss Day is under the direction of Rollin S. Sturgeon, who formerly directed Miss Gail Kane.

"The Unafraid" will be Miss Gail Kane's next production following "Souls in Pawn," scheduled for release August 6. "The Unafraid" was originally known under the working title of "For the Family Name." Henry King, who directed Miss Kane in "The Upper Crust," has had charge of the production of both "Souls in Pawn" and "The Unafraid." "Southern Pride" will follow.

At the Empire studios in Glendale, L. I., Miss Ann Murdock is at work on "The Imposter." "The Adventure" and "Outcast" have been completed.

Edna Goodrich is producing "A Daughter of Maryland," upon the completion of which it will be released with "Reputation" and "Queen X," productions already finished by the celebrated stage star for release through the Mutual Film Corporation.

Julia Sanderson is at work on "The Runaways," which is nearly completed, and a second production has virtually been decided upon for her. Olive Tell has started her first production at the Empire studios, but thus far the title has not been announced. Miss Tell is the latest of the Frohman stars to come under the Mutual banner.

It was agreed when the project of presenting Frohman's stars in pictures was launched, by John R. Freuler, president of the Mutual Film Corporation, and Alf Hayman representing the Frohman interests, that there would be no releases until three subjects had been completed by the stars.

Jackie Saunders has completed "Bab, the Fixer," the sixth of her star productions for Mutual, and has left the Horkheimer studios for Honolulu, where she is spending an extended vacation. "Bab, the Fixer" is set for release August 13.

Miss Margarita Fisher has been recuperating at San Diego from a serious illness and has been working slowly on her forthcoming production, "The Girl Who Couldn't Grow Up," under the direction of her husband, Harry Pollard. Care has been taken not to overtax her strength and for that reason the production of the forthcoming release has been delayed. It will likely be on the Mutual schedule for early fall release.

Charles Chaplin is producing the twelfth of his Mutual specials at the Lone Star studio near Los Angeles. It will follow "The Immigrant," which was released June 18. Chaplin has taken nearly four months to complete his recent comedies so that the date of release of the twelfth is speculative. The title of the production has not been selected by Mr. Chaplin, and probably will not be until it is completed.

METRO STUDIO IN HOLLYWOOD ENLARGED.

Three acres of ground have been added to the Metro studio at Hollywood, California. The additional space was acquired when Director Fred B. Balshofer discovered that to properly stage the forthcoming Metro wonderplay de luxe "Paradise Garden," he would have to have more stage and studio room. "Paradise Garden" is to be a seven-reel Metro special production. It is an adaptation of the popular novel from the pen of George Gibbs and will have as its star the capable and versatile Harold Lockwood.

Close estimates place the cost of this production at not less than $100,000, and it will require months to complete it. Recently Harold Lockwood has been seen in all sorts of roles, from the fantastic light comedy, "The Haunted Pajamas," to the athletic and virile role he portrayed in "Under Handicap." In the new and bigger production Mr. Lockwood will be seen in the role of a society man.

TRIANGLE TO REISSUE HART AND FAIRBANKS PLAYS SEPT. 1ST.

On September 1st the Triangle Distributing Corporation will commence re-issuing its series of Triangle pictures starring Douglas Fairbanks and William S. Hart. The first will be a Fairbanks story, the title of which will be announced within the near future. This will be followed by a Hart subject, to be released about September 15.

Week's Work in Fox Studios

Doings of Players and Directors Both East and West.

"SMILING GEORGE" WALSH, the versatile and athletic William Fox star, is to work under the direction of Richard Stanton, who came to the Fox forces more than a year ago to make "The Beast," Walsh's first starring vehicle in the West.

Mr. Stanton has been supervising four Dustin Farnum pictures since he screened "The Beast." The new George Walsh production on which he has begun will give the effervescent player more chances to risk his life than any of his previous films.

In the supporting cast are Seena Owen, who has just been signed by Mr. Fox, Pomeroy Cannon, Edward Burns, "Big Ed" Sedgwick, A. Burt Wesner, Ralph Lewis and Clyde Hopkins. The company is now in Portland, Ore., where many scenes are to be taken.

Mr. Stanton himself completed last week "The Spy," a dramatic photoplay with the present war as a background, in which Dustin Farnum has the stellar role. Winifred Kingston is the "opposite," and the story is by George Bronson-Howard.

Out on the coast also, Gladys Brockwell, the emotional star, has commenced on another new feature under the direction of Otis Turner, who staged "To Honor and Obey?" just released. Randolph Lewis is the author of the 'script. An unusually fine cast of supporting players has been assembled, the more prominent members of which are William Burress, Charles Clary, Bertram Grassby, Norbet Myles, Joseph Swickard, Frankie Lee and Marie Kierman.

Wheeler Oakman, one of the best-known of screen "heavies," has joined the William Fox players in Hollywood and will be seen in an important part in a forthcoming subject by R. A. Walsh. Miriam Cooper will have the leading role. Mr. Oakman has been in films for six years. His last William Fox feature was "Battle of Hearts," starring William Farnum.

"Every Girl's Dream" has been chosen for the title of June Caprice's ninth film production which Director Harry Millarde has in work at the Fort Lee N. J., studios. This is Mr. Millarde's premier screen product for the Fox program. Margaret Fielding, who was in "The Mischief Maker," one of Miss Caprice's earlier pictures, has been cast for a role in the new play.

Virginia Pearson finished her work before the camera on a subject yet unnamed, which was directed by Carl Harbaugh.

"HASHIMURA TOGO" RELEASED AUGUST 19.

"Hashimura Togo," Wallace Irwin's famous and funny Jap hero, will make his bow in pictures August 19, when the film version of the Togo stories will be released by Paramount. Sessue Hayakawa, Paramount's equally famous and funny Jap star, will make his bow on that day as a light comedian. Togo and Hayakawa are, to all intents and purposes, synonymous. The part is admirably suited to Hayakawa.

In much of the dramatic side to the plot Togo's life and Hayakawa's run along similar lines. Marion Fairfax has adapted the stories by Wallace Irwin, and William C. DeMille, who recently has been devoting himself to scenario work in the Lasky studios, has come forth again as director in a production of importance to the literary and picture play world.

"THE OLD WEST PER CONTRACT" FOR UNIVERSAL.

Director Ruth Ann Baldwin of the Universal forces has begun work on a new five-reel Western feature, which is being produced upon a more elaborate scale than any play she has yet handled. This is a dramatization of William Wallace Cook's novel, "The Old West per Contract," which appeared recently in the Argosy magazine. Miss Baldwin is the author of the scenario.

Donna Drew, who aroused such comment recently by her pleasing work in "The Flame of Youth," will have the leading part, opposite Leo Pierson; Jean Hersholt will appear in the heavy role. Other important characters in the production will be played by Joseph Girard and George Pearce.

OUICK BOOKINGS FOR A FEATURE.

As evidence that the Essanay "Skinner" features, presenting Bryant Washburn supported by Hazel Daly, released through Kleine-Edison-Selig-Essanay, are sought by exhibitors, it is interesting to cite that "Skinner's Baby," successor to "Skinner's Dress Suit" and "Skinner's Bubble," was contracted for by the Rialto theater, New York's greatest picture house, the B. S. Moss circuit, and the Marcus Loew circuit, within five hours after the first print had been received by Manager Raynor of the Kleine-Edison-Selig-Essanay New York branch office. This is a record that K-E-S-E may refer to with pardonable pride.

DOROTHY DALTON BECOMES PARAMOUNT STAR.

Another Ince star has been added to those already announced by the producer as followin, along with him in his new affiliation with Paramount. Mr. Ince announces that Dorothy Dalton's name is to be added to those of Charles Ray and Enid Bennett as Ince stars to appear in pictures hereafter to be released exclusively through Paramount. There will be eight Dorothy Dalton pictures scheduled by Paramount.

General Adds Four-Reel Films

New Weekly Release of "Falcon Features," Dramatic Subjects, Begins August 17.

EXPECTED for some time, General Film's new series of four-reel dramatic features are now definitely announced. The forthcoming productions are the Falcon Features, all big subjects chosen for strength of story under General Film's policy of prime attention to play value.

Every Falcon feature will have a story of first importance. Already a great many productions that have stood the General Film management's searching review for completeness of story interest have been passed and selected. The announcement is now made that the first release will be available about August 17, with a new and powerful release to follow each week. From the date named onward, consequently, General Film exhibitors will be able to book their whole show from this company, making up a bill from the four-reel features and its many two-reel features and one-reel comedies.

"The Mainspring" will be the first of the Falcon Features to be released. This is an impressive adventure story by that master of adventure plot, Louis Joseph Vance, and in fact is a picturization of a great magazine story of that name by this author. "The Mainspring" abounds in thrills. It has been given an admirable production under the direct supervision of H. M. and E. D. Horkheimer. The featured lead is Henry King, whose work is always virile and artistic.

Well-known authors and well-known stars will be featured in all the following Falcon Features, with value in story, however, as the fundamental attraction. Most of the stories would ordinarily be presented in five-reel form, it is stated, but to insure dramatic value they have been restricted by General Film to four-reel length. General Film is also seeing to it that paper and all sorts of advertising matter is prepared in the most artistic form, plentifully and promptly. Every logical merchandising aid will be given exhibitors in connection with Falcon Features.

UNIVERSAL BISON WESTERN FEATURES.

The widespread revival of interest in good Western subjects has brought about a rearrangement of the Universal schedule so that hereafter a Bison feature will be released every other Tuesday, alternating with a Gold Seal drama.

So many requests for full-length Bison pictures have been forwarded from the various Universal exchanges during the past two months that it was deemed advisable to devote more attention to the manufacture of this brand.

"The Soul Herder," a transcript from life on the frontier, featuring Harry Carey, will be the first release under the new arrangement, bearing the date of August 7. Written by George Hively and produced by Jack Ford, this stirring tale of the mixed destinies of a desert ne'er-do-well with a penchant for strong waters and hip artillery and the orphaned family of a sagebrush parson will undoubtedly receive wide favor. Fritzi Ridgeway, Jean Hersholt and Elizabeth Janes offer Carey capable support.

"A DOUBLE DECEPTION" (Kalem).

In "A Double Deception," the sixth episode of "The Further Adventures of Stingaree," now being released by the Kalem Company, author E. W. Hornung again displays his skill in

Scene from "A Double Deception" (Kalem).

in a predicament from which there appears
escape, and then proceeds to extricate him.
ure of Hornung's art in story telling which
ures of his celebrated "Raffles" so thrilling.
the present episode implies, Stingaree under-
n which acts as a boomerang.

True Boardman appears in his familiar role of Stingaree, supported by Hal Clements, Frederick Vroom, Tom Walsh, Richard Carlyle and Edythe Sterling.

Triangle Bill For August

Olive Thomas Appears in Her Second Picture, "An Even Break."

OLIVE THOMAS, in her second picture, "An Even Break," will be presented on the Triangle program of August 5, together with Wilfred Lucas and Elda Millar in "The Food Gamblers," produced under the supervision of Allan Dean. "An Even Break" is the second play in which Miss Thomas has appeared since signing her contract with Triangle, and it is said to be one of the most pretentious offerings released as a program feature.

The story, which is by Lambert Hillyer, parallels the star's own career from nonentity to Broadway fame. What is said to be the largest and most elaborate settings ever constructed on the Triangle Culver City stages was used for a scene depicting the nocturnal gayeties of a Broadway cafe. More than five hundred people, including dancers, a Jazz band, professional entertainers and a large company of guests assembled about the candle-illumined tables, were employed for this episode. In the large company supporting her appear such Triangle favorites as Charles Gunn, Darrel Foss, Charles K. French, J. Frank Burke, Margaret Thompson and Louis Durham. The production was directed by Lambert Hillyer, the author.

A play that will undoubtedly evoke considerable discussion because of its timely subject is "The Food Gamblers," in which Wilfred Lucas and Elda Millar are featured. Miss Millar has the role of a young newspaper woman who makes a sensational expose of food speculation as practiced by certain prominent financiers. Lucas has the role of Henry Havens, food commissioner, who assists Miss Millar in her struggle to indict the enemies of national welfare.

Among the supporting players are Mac Barnes, Russell Simpson, Jack Snyder and Ednardo Cianelli. The production was directed by Albert Parker under the supervision of Allan Dwan.

"THE WOMAN GOD FORGOT" NEXT FARRAR PRODUCTION.

The first picture made by Geraldine Farrar as an Artcraft star will be out of the beaten track and on an unusual scale of production. The title of the picture will be "The Woman God Forgot." It is a colorful and powerfully dramatic story of Aztec life, introducing the historic character of Montezuma and revealing the splendors of his court. Jeanie Macpherson is the author and Cecil B. De Mille is the director.

Scene from "The Woman God Forgot" (Artcraft).

Among the special sets is a tropical jungle, containing a lake for water fowl, the whole fenced and covered with over 10,000 feet of wire netting, to prevent the escape of the animals and birds.

BLANK GETS NEW STATE RIGHT FEATURES.

A. H. Blank of Dubuque, Ia., has purchased the state rights for "The Submarine Eye" for Iowa, Nebraska, Kansas and Missouri, and has secured the rights for "Her Condoned Sin" in Kansas and Missouri. Mr. Blank also signed for the Goldwyn Pictures in Des Moines. With the Goldwyn, Mr. Blank will have the rights to the Artcraft, Paramount and Selznick productions for his theater, the Garden. He informs us that he is planning to erect a new and up-to-date house in Des Moines in the very near future.

FAIRBANKS FINISHES AUGUST 12 RELEASE.

Douglas Fairbanks has left California for a vacation trip to Wyoming, where he will pursue mountain lions. The vacation trip follows the completion of "Down to Earth," the Fairbanks-Artcraft release of August 12. With Fairbanks were his cameraman, Victor Fleming; Bull Montana, the actor-wrestler-trainer, and a wealthy Easterner named Henry Mosier who is taking a pleasure trip through the West, and was glad to include lions in his itinerary. Three hunting dogs also went along.

Scene from "Down to Earth" (Fairbanks).

While the star is absent from the studio, Anita Loos and Joseph Henaberry, under the supervision of John Emerson, are busy on the next Fairbanks story.

STAHL TO EXPLOIT NEW COMEDIAN.

Walter Richard Stahl, who until a year ago was one of the best known of the younger comedy directors and who of late gained considerable prominence through his production of "Hate" and "Helen of Troy," has formed the Hi-Ro Comedy Company to feature an entirely new style comedian. On a recent trip through the South Mr. Stahl discovered this droll comedian in the person of "Smiling" Roland Hill. So impressed was he with this comedian's work that he immediately placed him under a contract to appear in a series of two-reel subjects which he will himself produce.

The Hi-Ro Comedy Company has been formed by Stahl to exploit Hill in twelve two-reel subjects a year. A large outdoor studio is at present under construction in Greensboro, N. C., at which studio the majority of the comedies will be made.

CANADA AND ALASKAN RIGHTS FOR "GREAT WHITE TRAIL."

With many plans for the benefit of the exhibitor, John C. Green, the veteran pictureman and showman of Galt, Canada, has purchased the entire Canadian and Alaskan rights for "The Great White Trail," the new superfeature of the North by the Whartons of Ithaca. Mr. Green is to begin his campaign within a few weeks.

SPITZER SELLS COAST RIGHTS.

When Nat H. Spitzer, sales manager of the King-Bee Film Corporation, was in San Francisco recently he not only disposed of the California, Arizona and Nevada rights to the Billy West comedies to the All Star Feature Distributors, but also sold the rights in the Northwest, these being purchased by Mike Rosenberg, of Seattle.

BINFORD DISTRIBUTING FOR MOTOY.

William T. Binford, of Denver, Col., has taken over the distributing rights of the Motoy Comedies, produced by the Peter Pan Film Corporation of New York, for the territory of Wyoming, Utah, Colorado and New Mexico. He says that the Motoy Comedies are already in great favor throughout this territory.

"HIS WEDDING NIGHT" (Paramount).

Getting down to figures, Paramount's mirth mountain, Roscoe "Fatty" Arbuckle, estimates that his recent completed two-reeler, "His Wedding Night," has more laughs to the film than anything he has ever done. The comedy will be released at an early date.

Picture Theaters Projected

GREENWICH, CONN.—The three-story building at the corner of Putnam street and Greenwich avenue has been purchased by Russell A. Cowles as a site for a proposed moving picture theater.

DANVILLE, ILL.—Extensive improvements will be made to the Palace theater.

ROBINSON, ILL.—The Orpheum theater has been opened to the public.

BEDFORD, IND.—The Bedford Theater Company has been incorporated with a capital of $10,000. The company has acquired the Stone City and Grand theaters, and plans improvements to the properties.

CAYUGA, IND.—The Star is the name of a new moving picture theater opened up in the Guy building on Curtis street by William P. Cuppy.

BRADGATE, IA.—E. P. Giacomazzi will open a moving picture theater here. It will be known as the Star.

FREDERICKSBURG, IA.—The opera house owned by Upham Brothers, which was destroyed by fire, will probably be rebuilt.

GREELEY, IA.—A. J. and G. T. Thorpe, proprietors of the Plaza theater at Manchester, Ia., have leased the Farwell theater here. It was opened on July 18 as a first-class photoplay house.

GRISWOLD, IA.—The Lewis opera house is now being conducted under the sole management of E. B. Hardenbrug.

MILO, IA.—The Star theater is now being conducted under the management of V. J. Newton.

NEWTON, IA.—W. Heki has purchased an interest in the new moving picture theater which will be opened here by John and Ella Clarkson. It will be located on First avenue E.

OELWEIN, IA.—The Plaza theater has been purchased by E. [illegible]

SIOUX CITY, IA.—The Grand Opera House has been leased by Morgan Wallace.

WELLMAN, IA.—Eardley Bell, Jr., and Hewitt Karr have purchased the Majestic theater from C. C. Hah.

BATTLE CREEK, MICH.—James Woodward and R. F. Hoffmaster have purchased the interest of Charles Broceus in the Majestic theater.

HASTINGS, MICH.—The Empire theater, formerly conducted by John Auegon, has been leased by Charles J. Hanold.

JACKSON, MICH.—George Black, manager of the Post theater at Battle Creek, has leased the Bijou theater at the corner of Francis and Courtland streets.

GRACEVILLE, MINN.—J. L. Hasbrouck has been appointed manager of the Grand theater.

OSAKIS, MINN.—J. A. Hedberg has purchased the Empress theater from E. H. Voss.

NATCHEZ, MISS.—The new Airdome theater has been opened to the public.

ST. LOUIS, MO.—The Consolidated Theater Company will erect a moving picture and vaudeville theater at the corner of Moffitt and Vanderventer avenues, 140 by 132 feet, with seating capacity of 2,000, costing $40,000.

MOCCASIN, MONT.—T. F. Pierce and H. U. Brownlee have leased the Moccasin Opera House from James Glickand and will conduct it as a moving picture theater.

ALLIANCE, NEB.—G. J. Burke will conduct the Phelan Opera House as a moving picture theater.

BLOOMINGTON, NEB.—C. G. Binderup has leased the opera house and will make a number of improvements. Pictures will be shown under the management of Emil Nelson.

GILTNER, NEB.—Fred Hayder, owner of the Plaza theater at Hastings, will open the Giltner Opera House and conduct it as a moving picture theater.

GLENVILLE, NEB.—C. J. Harns, manager of the Orpheum theater at Fairfield, has opened a moving picture theater here.

ORCHARD, NEB.—The management of the Rex theater has been taken over by Drayton & King.

ULYSSES, NEB.—The Crystal theater has been leased by Earl Blacketer.

WAHOO, NEB.—The Rex is the name of a new moving picture and vaudeville theater opened here.

BROOKLYN, N. Y.—Adolph A. Kloster, 2711 Caton avenue, has plans by Charles Infanger & Son, 2634 Atlantic avenue, for an extension to his moving picture theater, to cost $5,000.

NEW YORK, N. Y.—Henry J. Cobb, 527 Fifth avenue, is preparing plans for alterations to a theater and office building, to cost $6,000.

NEW YORK, N. Y.—Rutgers Amusement Company, Inc., Wolf and Rose Frank, directors, 39 Rutgers street, have plans by Shampan & Shampan, 772 Broadway, Brooklyn, for alterations to their moving picture theater, to cost in the neighborhood of $8,500.

POUGHKEEPSIE, N. Y.—Elgar Company has plans by W. H. McElfatrick, 701 Seventh avenue, New York, for a one-story theater building with gallery, 55 by 134 feet.

DAYTON, O.—Extensive improvements are being made to the Auditorium theater.

OKLAHOMA CITY, OKLA.—The Stock Amusement Company has plans by S. H. Weis, Schofield building, for a $50,000 moving picture theater to be erected at the corner of Lorain avenue and West Eighty-fifth street.

ALTOONA, PA.—Charles M. Singister, 136 Washington avenue, has the contract to erect an addition, 40 by 60 feet, to a theater building for Isaac and Jacob Silverman, Strand theater, to cost $9,000.

BRADDOCK, PA.—Crystal Amusement Company, Benjamin Burks, president, 858 Braddock avenue, is having plans prepared for making alterations and remodeling interior of moving picture theater, to cost $10,000.

CLEARFIELD, PA.—S. L. Griggs, manager of the Globe theater here, has begun work on another motion picture theater. It will have a seating capacity of 1,000.

COATESVILLE, PA.—L. Zenas Slawter, 235 E. Main street, is preparing plans for a one-story moving picture theater, 60 by 165 feet, to cost $35,000.

ERIE, PA.—Ashby Printing Company, 423 State street, is having plans prepared for a three-story moving picture theater, store and office building, 120 by 150 feet.

WEST CHESTER, PA.—Assembly Association, care C. W. Talbot, 16 E. Market street, has plans by Charles H. Vance, 303 S. New street, for interior alterations to the Grand Opera House, to cost $4,000.

CANOVA, S. D.—Dean C. Trippler has disposed of his half interest in the Idle Hour theater to S. E. Lawyer.

CHIPPEWA, WIS.—The Chippewa Theater Company has been incorporated with a capital of $15,000 by Dayton E. Cook, Holmes Ives and C. M. Waterbury.

JEFFERSON, WIS.—The Jefferson Amusement Company has taken over the management of the Idle Hour theater.

MAKE 'EM ROAR

A Dependable Mailing List Service

Saves you from 30% to 50% in postage, etc. Reaches all or selected list of theatres in any territory. Includes name of exhibitor as well as the theatre in address. A list of publicity mediums desiring motion picture news. Unaffiliated exchanges looking for features. Supply houses that are properly characterized as such. Producers with address of studios, laboratories and offices. Information in advance of theatres being or to be built.
W74.

MOTION PICTURE DIRECTORY COMPANY

80 Fifth Avenue, New York Phone—3227 Chelsea
425 Ashland Block, Chicago Phone 2003 Randolph

Addressing Multigraphing Printing Typewriting

PERFECTION IN PROJECTION
GOLD KING SCREEN

GOLD KING ARE BEST SCREENS
TEN DAYS FREE TRIAL
GOLD KING SCREEN CO., ALTUS, OKLA.

F. H. RICHARDSON'S
MOVING PICTURE HANDBOOK
Published by
The Moving Picture World

THE latest edition of a volume on the technical side of the moving picture industry which has achieved the distinction of being one of the most widely read technical books ever published.

Technical because its subject matter is technical but written in a fluent, easy, everyday style which makes it easily understood by all classes of readers.

Of Inestimable Value to Moving Picture Operators and Managers.

On Sale at Offices of the
MOVING PICTURE WORLD
17 Madison Avenue, New York
Schiller Building, Chicago
Haas Building, Los Angeles

$4.00 the Copy
Postage Paid

Six New Features For Sure Results!

Faster, finer and certain results now are gained with the new improved Universal Motion Picture Camera—the camera that keeps abreast of the science of motion picture photography.

The New Advantages of
UNIVERSAL
MOTION PICTURE CAMERA

New framing adjustment—Better film transmission—Advanced film channel—New focusing tube—New footage indicator—New "static" prevention—New automatic dissolve now ready.
200-foot magazine capacity—More Speed—Better Results.

At Less Than Half the Price of other similar cameras.
Send Postal To-day!

for complete description of the world's greatest value in motion picture cameras.

BURKE & JAMES, Inc.
Sole Wholesale Agents
240 East Ontario St., Chicago
Eastern Branch: 225 Fifth Ave., New York City

Trade News of the Week

MOVING PICTURE WORLD

GATHERED BY OUR OWN CORRESPONDENTS

Film News in New England Territory

Draft Call Will Make Many Vacancies Hard to Fill, as the Territory Is Difficult—A Comedy in Park Square—Local Business Notes.

By the Boston Correspondent.

BOSTON, MASS.—One of the industries most vitally affected by the draft is the motion picture industry. About 65 per cent. of the motion picture machine operators and film exchange employes in New England are eligible to draft. The lottery has called practically all these men, and film exchange managers are wondering how they will fill their places when the call to the colors comes.

New England is a difficult territory for a new man to become acquainted with, and breaking in bookers and shippers threatens to be a hard task. Competent operators are scarce, and when the men now turning the cranks in the thousands of New England theaters are mustered into the new army it will be hard to obtain new men to fill their places. Many exhibitors are holding informal conferences, planning against the contingency which faces them. It is possible that women will be called upon to fill the places made vacant by the men.

"Jack" Watts Takes a Ride with Thomas Spry.

Boston, Mass.—"Around and around the merry-go-round—and then walk!" is the refrain sung by "Jack" Watts, manager of the Woburn theater every time he thinks of the ride and luncheon given him by Thomas B. Spry, manager of the New England Metro Exchange recently.

Watts was transacting some business in the Metro office when his friend Spry invited him to take a little ride in his new automobile and then go to lunch. The pair started out, traveling about two miles per hour, which is the fastest that Spry will go, as Spry has not yet become thoroughly acquainted with his machine. Spry and Watts drove to Park Square, where they were to dine at a popular restaurant. Seeing no place at the curbstone where he might park his car, as several machines were lined up before the restaurant, Spry decided to drive around the block, hoping that a machine would leave and give him room. When he came back to the restaurant, room was still lacking, so again he steered his machine around the block. Several times Spry and Watts rode around the block until Watts tired of the scenery. Then Spry decided to drive back to the office and leave his machine there. This was done, and together Spry and Watts walked to the restaurant. The party cost Spry more than he expected, as much gasoline was consumed in the merry-go-round ride, and Watts' appetite was sharpened by the long ride and the longer walk.

Startling Advertising Stand for "The Slacker."

Boston, Mass.—One of the most effective advertising stunts ever shown in Boston is that of the new film sensation, "The Slacker."

On a rope which is stretched from the roof of one tall building to another skyscraper travels an aeroplane in which is seated a dummy. The aeroplane is brilliantly illuminated and is kept the center of all eyes by a powerful searchlight, the rays of which follow it as it speeds through the air, over the streets of the business section. Each night thousands of people gasp with surprise and fear when they see the realistic-looking dummy fall from the machine and drop like a stone toward the earth. After falling about 150 feet the dummy comes to the end of the thin cord, and he is then mechanically hoisted back to the seat of the airship.

With this startling advertising device in operation each night few Bostonians can be in ignorance of the fact that "The Slacker" is being shown in the city.

J. K. Robinson Promoted to General Sales Manager.

Boston, Mass.—A promotion which was well deserved is that given George K. Robinson, formerly publicity manager of the Paramount and Artcraft pictures in New England who was recently appointed general sales manager in New England. Robinson has a host of acquaintances and friends in this field. Congratulations are pouring in on him.

John McConville Is Paramount Publicity Man.

Boston, Mass.—Of interest to New England exhibitors, newspapermen and publicity men is the appointment of John McConville as New England publicity manager for Paramount and Artcraft pictures.

McConville has a long record as an active publicity man. For many years he has been connected with various newspapers in Portland, Me., and also has served as special correspondent for some of the largest newspapers in the country. He also was secretary to Governor Curtis of Maine. Among the entertainers for whom McConville has done publicity work are the promotors of the Maine Musical Festival.

The Maine man is known as an enterprising, progressive publicity man and a successful career is predicted for him in the new field. His offices will be at 8 Shawmut avenue, Boston.

H. G. Seigel to Become a Benedict.

Boston, Mass.—Because the lottery of the draft has not called him to the colors immediately, Harry G. Siegel, manager of the Globe Film Company, has announced that he will be married in November. Mr. Seigel deferred setting a definite date for his wedding pending the result of the draft. His many friends among the New England exhibitors are congratulating him on his enlistment in the army of benedicts.

Goldwyn's Pictures Shown Here.

Boston, Mass.—The New Goldwyn pictures were shown for the first time in New England Friday, July 20, at the Fenway theater to a large gathering of exhibitors. The exhibition was under the auspices of Mr. Goldfish, president of the Goldwyn Pictures, Inc. The pictures have created such a good impression that a big demand is expected from New England exhibitors by Harry Campbell, manager of the New England exchange.

Boston, Mass.—A large gathering of army and navy officials, exhibitors and invited guests, witnessed a special run-off of the Metro film sensation, "The Slacker," at a special performance at the Park theater preliminary to its release in New England. Those present were intensely interested in the film and when it has been shown were enthusiastic in their praise. "The Slacker" is being booked in New England through the Metro exchange. A phenomenal run is expected for it.

Boston, Mass.—"Civilization," which had a long run at the Tremont theater last season, is now being shown at the Modern theater at popular prices. Attendance has been most gratifying for the past week and a heavy record of attendance is expected while this film is shown. Summer visitors in particular are noticeable at the popular price showing of this spectacular film.

NEW BRUNSWICK NOTES.

R. D. McKay in Charge at Famous Players Exchange.

St. John, N. B.—The rumored shifts did take place in the Famous Players St. John office. I. Soskins of the head office, Toronto, visited the city and appointed R. D. McKay, formerly assistant manager, to be manager at St. John. M. Bernstein is made sales manager for the Maritime Provinces.

Moncton Theater to Have 700 More Seats.

Moncton, N. B.—F. W. Winter of the Eastern Amusement Company in Moncton tells me that they are starting work on enlarging the Empress theater by adding seventy feet to the length of the building. This will give an addition of about seven hundred seats, making the entire capacity about fourteen hundred seats. The present building will have as big a capacity as almost any other theater in the provinces except the Imperial at St. John. It is expected that the work will be completed by December 1. Messrs. Torrile and Winter, who comprise the firm, use Fox, Brady, Bluebird and Pathe Gold Rooster features, and are running "The Crimson Stain Mystery." Mr. Winter states that business is very quiet in Moncton just at present.

Truro, N. B.—F. G. Spencer has engaged Louis Cheney as pianist at the Princess theater, Truro. Mr. Cheney has been for the last ten years with the orchestra at the Auditorium in Malden, Mass. He played for one day at the Unique theater in St. John and made a splendid impression.

Among the St. John Film Exchanges.

St. Johns, N. F.—G. A. Margetts of the Universal exchange is just back from a Montreal visit where he was in conference with C. Hague, general manager, and Edward Groneau. It is expected that the coming serial "The Red Ace" to be released September 3rd, will be popular in Canada as its plot deals with the North West Mounted Police and the Union Jack will wave through the reels.

Sussex, N. B.—C. F. Givan of the Lyric theater, Sussex, N. B., is starting the Artcraft productions in that house beginning with "Broadway Jones."

St. John, N. B.—To advertise his two features for the week of July 23rd, Fred Trifts of the Gem theater dressed his automobile in canvas sides stating in bold red and blue letters the attractions of "The Deemster" (Regal) and "A Tale of Two Cities" (Fox). A musical arrangement of bells tinkled as the car drove through the streets of St. John.

Halifax, N. S.—R. G. March, of the Specialty Film Import, reports booking the Pathe "The Fatal Ring" with G. J. B. Metzler at the Empire, Halifax.

Trenton, N. S.—The new theater at Trenton, N. S., under the control of the chain of theaters operated by N. W. Mason, is to open in September. It is called The Academy of Music.

Maryland Censors Arrest Two Exhibitors

Bernard Depkin Supposed Film He Showed Had Been Censored, Is Fined $25 and Costs—V. P. Whitaker Also Pays a Fine.

By J. M. Shellman, 1902 Mt. Royal Ter., Baltimore, Md.—

BALTIMORE, Md.—Following the onslaught of the moral uplifters and reformers it seems that the whip end of the lash must have touched a raw place for unwonted activities have been observed in censorial endeavors. For instance "The Little Soldier Girl," a Paramount release, was shown at the Parkway theater on Monday, July 16. Bernard Depkin, Jr., the manager, did not know that the film was uncensored. Nevertheless, he was arrested, through the action taken by Charles E. Harper, Chairman of the Board and fined $25 and costs before Justice Packard at the Central. And what could there be in Paramount's "Little Soldier Girl" to cause complaint? Vivian P. Whitaker of Washington, also was fined $5 and costs when omitting the seal of the Maryland Board from pictures shown at the West End theater, Baltimore and Gilmore streets.

Patriotic Meeting at Easton.

Easton, Md.—Through the courtesy of the management of the Music Hall in this city, a patriotic meeting was held under the auspices of the varous churches in this town on Sunday, July 22. At this meeting the soldier present was presented with a copy of the new testament, bound in khaki cloth.

L. A. DeHoff Has Option on Peabody.

Baltimore, Md.—It is now announced by L. A. DeHoff, the live wire manager of the New theater, 210 West Lexington street, that he has obtained first option of the Peabody theater, 11 East North avenue, for the period of six months.

Health Department Warning.

Baltimore, Md.—Very recently the Health Department of this city issued a bulletin regarding seriousness of whooping cough as a disease. In its statement the popular idea that this children's ailment is trivial was routed and it was shown that it should be most dread in early childhood. The department does not allow children with whooping cough to go into places of public assembly, such as moving picture parlors, theaters, etc.

Baltimore Business Notes.

Baltimore, Md.—Through the courtesy of Bernard Depkin, Jr., manager of the Parkway theater, benefit performances were arranged at this playhouse on Wednesday and Thursday, July 25 and 26, during the afternoon, for the Young People's Branch of the W. C. T. U. The proceeds to be used to put an ambulance of this organization in France.

Through the keen efforts of C. Eiseman, Mutual manager in Baltimore, first run pictures have been placed in the New and Garden theaters, "The Masked Heart," played at the former, and "The Dazzling Miss Davison" at the latter, last week.

Miss M. E. Heath, the assistant treasurer for the New Theater Company, Baltimore, was obliged to go to the hospital last week and submit to a serious operation. All her friends wish her a speedy recovery.

V. M. Turner, who is at present on the Essanay roster of actors, is now in Baltimore on sick leave, visiting relatives. Mr. Turner is undergoing treatment for his eyes at Johns Hopkins Hospital. He has appeared in "The Sting of Victory," "Lit-Shoes," "The Breakers" and other plays.

Large Theaters and Patriotic Work.

Baltimore, Md.—On Sunday, July 22, three of the largest moving picture theaters in Baltimore gave entertainments and held meetings in the interest of patriotism. In the afternoon and evening of this day, The Citizens Recruiting Committee of the Fifth Regiment held meetings at the Parkway theater 3-9 West North avenue. At the afternoon performance $600 were donated by those present for the good cause. The Parkway was donated for the occasion by Harry W. Webb, president of the Theater Company, and Bernard Depkin, Jr., the manager. All the attendants volunteered their services for the occasion and beautiful music was rendered by the Parkway orchestra under the direction of Prof. Herman Federoff.

On the evening of the same day at the New theater, 210 West Lexington street, a patriotic send-off was given the First Company of Coast Artillery. The theater was donated for the occasion by Manager L. A. DeHoff, who, with his usual care, arranged a pleasing evening for the throngs which assembled

At the Grand theater in Highlandtown, through the courtesy of Manager Charles S. Anderson, a recruiting meeting was held in this house on the same evening by the Citizens' Naval Reserve Committee

Province Gets Tax That Once Was Halifax's

City Feels Loss of License Fees for Theaters—Fire Regulations Are Now Being Strictly Enforced—No Friction Between Inspectors and Theaters.

Alice Fairweather, St. John Standard—

HALIFAX, N. S.—The theater tax is being paid in Halifax by the theaters, but in the Province the people pay the extra money and find it no inconvenience. A queer situation has arisen out of the tax in this city. The city of Halifax is actually losing money. The Government imposed the theater tax and the city of Halifax lost as a result of the legislation passed by the Government $1,100 which they formerly received in licences. There is naturally nothing the city can do about it, but the Board of Control are mourning the loss to the City's revenues.

Very strict measures have been ordered regarding the fire regulations in the Halifax theaters and several of the houses have been ordered to comply with the laws. The chief engineer reported that all his recommendations are being carried out.

A. E. Wall, who in addition to being the whole board of censors of the Province of Nova Scotia, is also Inspector for theaters for that Province, says that all his relations with film men and theater managers are of the most pleasant kind, and he finds them willing to abide by his decision and respect the regulations. He finds that comedies are the worst films which he has to censor and that many more comedies have to be cut or condemned than any other style of picture. The rule in N. S. for the censoring of a film is that it must have been passed by at least two boards elsewhere and not condemned by any board in Canada. Then, having received a certificate to this effect from the Film Exchange, Mr. Wall allows the picture to go through. Usually these films have been censored elsewhere before they reach Halifax, but lately pictures have been coming straight from Montreal into the Province. It would be difficult to quarrel with A. E. Wall as the general description of him by theater men is "He's a good fellow." To be a popular censor is surely a test of fairmindness and straight dealing.

Give Service Girl Ushers at Wolfville Opera House.

Wolfville, N. B.—The Wolfville opera house, A. J. Mason manager, sends out the following announcement:

Commencing Monday, July 16th, the young ladies of Wolfville will take over the ticket selling, taking and ushering at the Opera House. The salaries received for their work to be used for Patriotic Purposes as the organization sees fit. The society to be known as "The Give Service Girls Club."

There are eighty girls members of this club which includes many of the first families in the town.

Monday, July 23rd, the theater was used for a performance in aid of The Soldiers' Field Comfort Association.

F. G. Spencer Has His Hands Full.

St. John, N. B.—F. G. Spencer of the Lyric and Unique, St. John, is a busy man these days. He has been recently at Fredericton overseeing the improvements to be made at the Gem theater in that city leased by him. Then his theater, the Empress at Amherst is being rebuilt to be opened on September 5 and he has plans on hand for the Strand, St. John.

The Lyric theater (S. C. Hurley, manager) is to run Paramount pictures starting this week.

Manager Soskins Caught the Fastest Train.

I. Soskins, manager of the Famous Players head office Toronto, while in Halifax received news of the arrival at his home in Toronto of a daughter. Mr. Soskins took the first and fastest train home.

W. H. Golding Visits New York.

St. John, N. B.—Walter H. Golding of the Imperial theater was in New York this week. Mr. Golding was well entertained by the heads of the Keith interests and saw much of interest in the big city.

Joseph Lieberman Now Local Fox Manager.

St. John, N. B.—A change has taken place in the exchange of the Fox Film Corporation in St. John. Joseph Lieberman, formerly manager of the Monarch Film Company, has been appointed manager of the Fox office. J. J. Mooney, former manager, left for New York on Thursday of this week.

St. John, N. B.—J. M. Franklin of the Strand, Halifax, and the Opera House, St. John, was in St. John this week on his way to Boston and New York.

St. John, N. B.—"The Gray Ghost" has been booked quite extensively through the Province. Butterfly pictures are running in Sydney, Wolfville, Glace Bay and Liverpool. The usual summer slump is being felt though Nova Scotia and Cape Breton, though not so severely as usual. J. M. Franklin of the Strand, Halifax, booked the "Gray Ghost."

◆

MORE BALTIMORE NOTES.

Washington Exchanges May Move to Baltimore.

A great undercurernt seems to be gradually gaining force regarding the proposed change of the Washington exchange managers to move their offices to Baltimore. Just whether the proposed changes will eventually take place is a matter for conjecture, for many people, when asked about the matter seem to be doubtful of the event taking place

The Maryland Exhibitors' League, however, has been doing a great deal of hard work on the matter and a committee composed of Frank A. Hornig, president of the League; Louis Schlichter, first vice-president; L. A. DeHoff, secretary; A. S. Gillaspey, Baltimore News, and A. S. Goldsborough, director of the Civic and Industrial Bureau of the Merchants' and Manufacturers' Association. The last named has now been in communication with J. H. Butner, president of the Managers' Association in Washington. The Merchants' and Manufacturers' Association, one of the strongest in the country, is interested in the movement, as it will mean the increase in business in Baltimore to the amount of $1,500,000 a year.

On the other hand, when Sam Flax, of the Washington Metro; O. D. Weems of the Baltimore Paramount; C. Eiseman, of the Baltimore Mutual, and M. Siegel, of the Bluebird, were interviewed on the matter they seemed to know very little and did not seem to think the move would be made. P. Oletzky, of the Baltimore Film exchange, seemed to think that it would be impossible for all the exchanges to handle the Virginia, West Virginia and Southern territory from Baltimore owing to the changing of trains at Washington. It seems to be a very difficult matter now to get the films down to express office by eleven o'clock, for, if they are ten minutes late, they can't be sent from Baltimore to a point like Grafton

◆

IN PHILADELPHIA.

Short Items of Interest.

Philadelphia.—Robert Lynch, the live wire manager of the Metro Exchange, will depart for the Chicago Convention on Tuesday, July 21. He will be accompanied by his secretary, William Bethel. Mr. Lynch expects to make an interesting announcement when he arrives.

Philadelphia.—Louis H. Bell has been appointed in charge of the Paramount's publicity bureau.

Philadelphia.—A few changes have occurred in the personnel of the Paramount forces whereby A. M. Van Dyke, booker, and D. E. Allen, salesman, have left to go with the Goldwyn Pictures Corporation and Lewis E. Ward, formerly of the General, and D. L. Segal of the Artcraft, have arrived to fill the vacancies.

Philadelphia.—Herbert Given, manager of the Triangle Distributing Corporation, is receiving congratulations on his latest heir, a lovely baby boy.

Philadelphia.—Lewis M. Swaab holds the exclusive agency here on Simplex Machines.

Philadelphia, Pa.—Louis H. Bell has been appointed in charge of the Paramount's publicity bureau.

Philadelphia, Pa.—Lewis M. Swaab holds the exclusive agency here on Simplex machines.

Pennsylvania's 1917 Record on Film Bills

Legislature Adjoins and No Noteworthy Measure Affecting the Film Business Was Passed—Exhibitors Stopped Some Bad Bills in Committee.

By F. V. Armato, 144 North Salford St., Philadelphia, Pa.

HARRISBURG, PA.—Efforts on the part of "reform" or meddling members of the Pennsylvania State Legislature of 1917, which only recently adjourned sine die at Harrisburg, to abridge or juggle with existing moving picture laws, proved unavailing.

Every moving picture bill, with but one exception introduced, was "lost in committee" as a result of the strong and united opposition on the part of moving picture men to what threatened to be but did not materialize as '[illegible] legislation."

One bill, sponsored by Representative Eeyer, the Penrose floor leader of the House, proposed a tax of one cent a foot on moving picture films, the proceeds thereof to be diverted to an "Insurance Fund." It passed first reading on May 10, but was sent back to the House committee on appropriations, from which it never again emerged

Another bill, and a most meritorius one, which provided for moving [illegible] on Sunday in Pennsylvania, was fathered by Representative Jefferson W. [illegible] of Philadelphia but was permitted "to die a-bornin'" in the House Law and Order committee.

There was one measure, providing for the regulation of moving picture machine booths and subjecting the same to the Industrial Board of Industry, which the Legislature passed and the Governor signed.

Senator Snyder, now the state auditor general, sponsored a bill, that if it had been enacted, would have provided for a commissioner of amusements to approve and regulate moving pictures instead of the present State Board of Censors. It was defeated on final passage on April 23

Preparing for "The Crisis" at the Garrick.

Philadelphia, Pa.—"The Crisis" will open a three weeks' engagement at the Garrick, beginning on August 13. In addition to the film version itself, which runs for two hours and forty minutes, there will be an orchestra of twenty-four and twenty-two actors, not to mention six men who work effects. There will be nine young women garbed in period costume to act as ushers. The foyer of the theater will be transformed to resemble a living rom in a Southern mansion. A Nigger Mammy will greet the patrons and dispense programs A string orchestra will play Southern melodies—in fact, there will be a general atmosphere of the Southland.

Beautiful Colors at Atlantic City's Bijou.

Philadelphia, Pa.—Louis Bell, the publicity man of the Paramount office, visited Herbert Elliott of the Bijou theater in Atlantic City, last week. He reported that the interior decorations of the auditorium struck him as being out of the ordinary. Instead of the usual ivory and red, he found a combination of light blue and white, which showed up in a most artistic manner. The organist also caught his attention, having a position in a special balcony in the rear of the house where the console has been placed and where he can plainly see the pictures without any distortion.

Two Exhibitors Honored in the Draft.

Philadelphia, Pa.—H. R. Lewis, the popular young proprietor of the Tivoli theater, and Charles A. Burghart, the smiling young proprietor of the Star theater, 31st and Wharton streets, have both been placed on the honor call to join Uncle Sam's big army. Mr. Lewis, if accepted, will go with an excellent record behind him as an up-to-date exhibitor. His theater is in a most presperous condition and contains a $1,500 organ. He has built up a steady clientele and has also taken an active interest in every movement for the advancement of the business. Likewise, Mr. Burghart has a splendid record as an all-round and progressive exhibitor, who is considered one of the most popular men in the South Philadelphia Business Boosters' Association.

First Run Films Here Last Week.

Philadelphia, Pa.—First run photoplays to be introduced at the prominent theaters during the week of July 24 will be Jack Pickford and Louise Huff in "What Money Cannot Buy" and Wallace Reid and Anita King in "The Squaw Man's Son," which will divide honors at the Stanley.

Dorothy Dalton's new starring vehicle, The Flame of the Yukon," which has been hold up by the censors during the past two weeks, will be the chief attraction at the Arcadia during the first three days to be followed by Bessie Love in "The Sawdust Ring" during the remainder of the week.

At the Victoria, Marian Cooper in "The Innocent Sinner" will share honors with Harold Lockwood in "The Hidden Spring.

The Strand will show Kitty Gordon in "The Beloved Adventuress" and Alice Joyce and Harry Morey in "Richard the Brazen."

Business Notes of the Trade.

Philadelphia, Pa.—Allen May, manager of the Bluebird exchange, has purchased an automobile to facilitate his travels around the city and also for his personal enjoyment. He states that a car has become more of a necessity to a live business man to-day than a luxury.

Philadelphia, Pa.—Louis Morris, general manager of M. E. Comerford theaters, which are located in Scranton and its immediate vicinity, paid the Paramount offices a visit last week in company with Mr. Farrell of the Majestic, Carbondale

Philadelphia, Pa.—Smiling "Peggy" Finn, the pretty "hello girl" of the Paramount offices, is always on the job with a radiant smile for the visiting exhibitors, which helps to drive dull care away even in summer time.

Philadelphia, Pa.—The title of "The Little Boy Scout," starring Ann Pennington, released June 28, on the Paramount program, has been changed to "The Little Soldier Girl."

Philadelphia, Pa.—Albert E. Brown, of the Overbrook theater, is holding special children's matinees every Friday and is meeting with considerable success. The occasion is being known as the special Bluebird day by reason of these photoplays being shown on this day.

Philadelphia, Pa.—"Do Children Count?" released by the K-E-S-E, has become a popular novelty on the programs of a large number of houses here. The Conquest program is also attracting considerable attention among the exhibitors.

Philadelphia, Pa.—Dr. S. Steinberg of the Strand theater, 12th and Girard avenue, enjoyed a short vacation in Wildwood last week.

Philadelphia, Pa.—Mr. and Mrs. Herbert Effinger enjoyed an exciting fishing trip last Saturday and Sunday at Fortescue, N. J. Mrs. Effinger caught an inquisitive sea bass and Mr. Effinger hooked in twice as many.

Varner on the Job for Good of Exhibitors

Heart and Soul Still in the Fight for Exhibitors, Says Henry B. Varner, of North Carolina—Is Keeping in Touch with the War Tax Bill.

By D. M. Bain, Wilmington, N. C.

LEXINGTON. N. C.—Events in Chicago during the recent convention will cut no figure at all with Henry B. Varner's future activities in behalf of the exhibitors of the United States, and he is even now, immediately upon his return from Chicago, lining up matters so as to stay in close touch with the pending joint conference committee of the House and Senate in Washington relative to the War Revenue bill, before which it has been hinted that Chairman Claude Kitchin will fight the exemption clause for theaters, as inserted by the Finance Committee.

In correspondence which Mr. Kitchin has had with friends in this state recently he has intimated very strongly that he will have to stand by the almost unanimous action of the House in passing the bill containing the theater tax without exemptions, stating that, in face of its almost unanimous adoption, the Ways and Means Committee are pledged to support the original draft of the bill.

"My heart and soul is still in this fight for the exhibitors," states Mr. Varner, "and I intend to continue the fight to a finish. However, my future work in this connection will be through the proper channels of our National organization, the American Exhibitors' Association, and I will work in co-operation with Mr. Pettijohn, whom I am sure will take an active interest in the work, and I still hope that we can put through the exemption clause as recommended by the Senate Finance Committee."

Gastonia Theaters Exempted from County Tax.

Gastonia, N. C.—Messrs. J. White Ware, J. E. Simpson and Mr. Beard, representing the motion picture interests of this town, recently appeared before their county commissioners and succeeded in having the theaters exempted from county taxation in line with the recommendation of the Governor, since the error of transcribing the bill exempting all theaters in the state from this tax left the bill as it formerly was, without relief to the shows of the state. The exemption in their case was obtained through a counter proposition by which all the theaters of Gastonia will have a monthly Red Cross benefit day, on which days 30 per cent. of the gross receipts will be given to the Red Cross Society for military relief work.

Big Film Productions at the Royal.

Wilmington, N. C.—The Royal theater, on North Front street, owned by Messrs. Howard and Wells, formerly used as a tab and vaudeville theater, will reopen Monday, July 30, presenting two and three-day runs of the bigger film productions at popular prices. The Royal orchestra will be retained through the summer to furnish music for the pictures.

Victoria Theater Improvements Begun.

Wilmington, N. C.—Work of razing the old buildings on the lot corner Second and and Market streets, next to the Victoria theater, recently purchased by Messrs. Howard and Wells for the building of an addition to that theater, was begun this week, and will be completed within the next ten days. As soon thereafter as plans can be completed work will begin on the alterations and addition, the work to be completed by November 1. The Victoria, with a seating capacity of eleven hundred, has been the home of the big super-productions for the past twelve months, and upon the alterations being finished will be converted into a legitimate house, playing the road attractions after November 1. With the cost of the lot, the improvements to this property will represent an outlay of $35,000, and with the initial cost of the Victoria will bring the total investment up to a little more than one hundred thousand dollars. Supervising architect is Mr. B. H. Stephens, expert specializer on theater building.

◆

New Jersey News Letter.

By Jacob J. Kalter, Newark, N. J.

Big Drive with Films to Get Recruits.

TRENTON, N. J.—Motion pictures depicting scenes from the life of the commissioned and non-commissioned officers in the camp of instruction at Sea Girt were shown during the week of July 16 in about twenty-five of the leading theaters of the state. The purpose is to stimulate recruiting in general and to bring the National Guard to war strength. The exhibitors are acting together with the military authorities. The state needs about 3,000 more men to bring its National Guard organizations to war strength. The bookings for the film were as follows:

July 16, Fox's Terminal theater, Newark; Keith's theater, Jersey City; Regent theater and Garden theater, Paterson; Taylor Opera House and State Street theater, Trenton; Grand and Lyric theaters, Camden.

July 17, United States theater, Hoboken; City Square theater and Colonial theater, Atlantic City; Rahway and Elizabeth.

July 18, Strand, Empire and Bijou theaters, New Brunswick; Lyric theater, Rutherford; Perth Amboy, Hackensack, Englewood.

July 19, Palace theater, Bound Brook; Regent theater, Somerville; Orange, East Orange, Morristown, Gloucester.

July 20, Proctor's theater, Plainfield; Dover, Boonton, Salem.

July 21, Strand theater, Proctor's Palace, Newark; Star, Garden and Bijou theaters, Trenton; Bayonne and Bridgeton.

New Apollo Taken as Trade Name.

Jersey City, N. J.—The newly-opened moving picture theater located at 246-248 Jackson avenue will be known as the New Apollo theater. O'Hillie Wetter and Eugenie Meyer, of 224 Bergen avenue, have filed this as the trade name of their showhouse.

In Boonton Cough Victims Barred.

Boonton, N. J.—President George Richter, of the Board of Health, has notified the proprietors of the moving picture theaters here to forbid admission to children having the whooping cough. This precaution has been deemed necessary to prevent the further spread of the disease. Notices to this effect were thrown on the screen.

The Newark Theater to Open Labor Day.

Newark, N. J.—The Newark Sunday Call is authority for the statement that the Newark theater, now in the course of construction at 195 Market street, will be formally opened Labor Day. This new playhouse, now owned by Max and Edward Spiegel, of New York, was formerly a legitimate house, but will open as an exclusive big feature theater.

S. H. Gillespie Buys Park Theater.

Morristown, N. J.—Samuel H. Gillespie purchased the entire house of the Park theater recently and entertained the members of the Morristown Battalion, artillery company and others at an exhibition of war pictures.

Benefit at Alpha, Belleville.

Belleville, N. J.—The Washington Camp, Patriotic Sons of America, held a benefit performance last week at the Alpha theater, Washington avenue.

Lincoln Cycle at Broad Street Theater.

Newark, N. J.—The Lincoln Cycle of motion pictures prepared by Benjamin Chapin at his studios at Ridgefield Park, were presented the week of July 23 at the Broad Street theater for the benefit of Armenian and Syrian war sufferers. The use of the theater was donated by Manager Schlesinger.

Sussex's New Theater Opened.

Sussex, N. J.—The new Crescent theater was opened July 24 under circumstances of the most auspicious nature. A large crowd turned out to see the initial performance. The theater, which is situated in Fountain square, is constructed of brick, concrete and steel, and has a seating capacity of 600. Goble & Smith, the managers, selected Marguerite Clark in "Miss George Washington" as the opening attraction. Three local vocalists sang several solos, and the Sussex orchestra of fourteen pieces furnished the music.

St. James, Asbury Park, To Open.

Asbury Park, N. J.—The new St. James theater is almost completed, and it is authoritatively announced that the house will be ready for operation August 1. The new playhouse will be devoted to the showing of moving pictures exclusively.

◆

Buffalo News Letter

By Joseph McGuire, 152 North Elmwood St., Buffalo, N. Y.

George A. Hickey Heads Goldwyn Office

BUFFALO, N. Y.—George A. Hivkey has been appointed manager of the Buffalo branch of the Goldwyn Distributing Corporation at 200 Pearl street. He opened the Triangle exchange in this city nearly two years ago and was its manager up to the time of assuming his present position.

George A. Hickey.

Mr. Rickey is now touring his territory. He is paying the exhibitors a personal visit to introduce the Goldwyn productions. His staff includes G. A. Woodard, formerly with the Triangle, road representative; Miss Grace Redan, bookkeeper, Andrew Biersbach, formerly with the Triangle booker.

As a feature of his introductory work, Mr. Hickey has arranged for a public screening of the Goldwyn pictures in Buffalo, Rochester, Syracuse and Utica.

"We want to show our goods before the exhibitors sign the contracts," he said "After the first showing all future screenings will be at our Buffalo headquarters."

The Goldwyn exchange is centrally located in the heart of the downtown district. Mr. Hickey says the first release date of the Goldwyn pictures is September 9. He is now taking contracts.

The first four are Mae Marsh in "Polly of the Circus," Madge Kennedy in "Baby Mine," Maxine Elliott in "Fighting Odds and Jane Cowl in "Spreading Dawn." Mr. Hickey was recently visited by Alfred E

Weiss, vice president of the Goldwyn Corporation. Future plans for the Buffalo exchange were discussed.

Hustles in View of Higher Postage.

Buffalo, N. Y.—Receiving a tip that three-cent postage is nearly here, several moving picture men in the Buffalo territory are sending out many bills and otherwise cleaning up their correspondence in order to take advantage of the present rate. The advance would mean a lot financially, especially to the exchanges which send out thousands of letters in the course of a year.

Mitchel Mark's Mother Dies.

Buffalo, N. Y.—Mrs. Rachel Mark, whose son, Mitchel H. Mark, is one of the owners of the Strand theater, New York, died recently at the home of her daughter in this city. Burial was at Columbia, S. C. Mrs. Mark was 77 years old and was born in Warsaw, coming to Richmond, Va., with her parents when five years old. She is survived by two sons, Mitchel H. Mark of Buffalo, Moe Mark of Lynn, Mass., and Mrs. Rosenthal, a daughter.

Chaplain of 74th Takes Film Equipment.

Buffalo, N. Y.—A moving picture machine and a screen will be among the equipment of Rev. John C. Ward, chaplain of the 74th Regiment, this city. He will use the outfit in his work when the 74th goes to France. An automobile truck, a tent, a portable organ and prayer and song books will also be included in the equipment.

Mr. Exhibitor:—You will get more helpful information by carefully *reading one trade paper weekly* than by *skimming over three or four.* The MOVING PICTURE WORLD is the paper you need.

W. G. Pond Goes to Salisbury, Md.

Washington, D. C.—William G. Pond, who for the past five years has been in the employ of the Brylawski interests, has gone to Salisbury, Md., to assume charge of the Arcade theater, operated by the Peninsula Amusement Company.

Washington's Metropolitan Theater Begun

Harry M. Crandall Says House Will Not Be Delayed—Will Have Seats for 2,300 —Expected to Open by December of This Year.

By Clarence L. Linz, 622 Riggs Building, Washington, D. C.

WASHINGTON, D. C.—A statement from Harry M. Crandall will set at rest the many rumors that have been going the rounds to the effect that his Metropolitan theater will be materially delayed because of the inability on the part of the company that is backing the house to utilize alley space at the rear of the F street property.

"There is nothing to any rumor such as this," said Mr. Crandall to the MOVING PICTURE WORLD correspondent, "for we are going right ahead with our F street proposition. The buildings on the site had to be torn down and bids obtained for the construction work as well as for the materials. There was absolutely no delay anywhere. At the rear of the property is an alley that is of no use to anybody but us. We tried to utilize it so that we could get a couple of hundred additional seats. We found, however, that we woud have to secure the enactment of a law by Congress before we could take the alley in. This would represent a great deal of work and trouble, so we concluded that it would not be worth our while to try to go ahead with the plan. All we lose is perhaps [illegible] sufficient to accommodate two hundred seats.

"The new Metropolitan will have a seating capacity of 2,300. The contract for its construction has been awarded to H. L. Wagner of this city, who is also building the Knickerbocker. The contract calls for a period of five months in which to complete the building and it will be ready for use in December. The cost of construction will total $248,000. This does not include electric installation, plumbing, heating and lighting, so that the cost will reach something more than $300,000.

"In line with the campaign all over the United States for the conservation of metal, we have cut down the amount of steel to be used in the building and are substituting concrete for it. At the same time this has resulted in the saving of more than $50,000 in construction costs.

"Jerry" Payne Succeeds J. H. Butner.

Washington, D. C.—The trade in this territory received quite a jolt last week when it was learned that James H. Butner had been superseded as manager of the local Triangle exchange, following the various changes that have occurred in the home office. "Jim" Butner, as he is more familiarly known to a great many of the people here, is one of the best liked and most respected exchange managers doing business in the Washington section. Mr. Butner was out of the city when the Moving Picture World correspondent called upon him, but it is understood that he has "hooked" up with another organization for early service. This, however, will take him out of the Washington territory, a fact greatly regretted by the city and nearby exhibitors.

Mr. Butner came to Washington about a year ago from Philadelphia for the purpose of establishing this branch. He was no stranger here, having previously been engaged in newspaper work for many years and he had retained his acquaintance among the theatrical and news interests. He had been manager of the Philadelphia office of the Triangle for a year or so, previous to which time he was in charge of the Mutual exchange in that city.

The new manager of the Triangle is not by any means a stranger. "Jerry" Payne was schooled first under George M. Mann, when manager of the Paramount exchange, and then with Vernon Whitaker when the latter was in charge of the Artcraft. When Mr. Mann left Paramount he kept Mr. Payne in mind and soon put him in the local Triangle office. Another of his students, E. R. Carr, also joined the Washington Triangle office from Paramount and he since has been put in charge of the St. Louis Triangle exchange. Mr. Carr has the distinction of being perhaps the youngest manager in the exchange business to-day, in charge of a first class office, for it is said he is but [illegible] years of age.

Arthur Price, manager of the Rialto theater of Baltimore, Md., has been appointed a salesman under the local Triangle office to handle the business of his home city.

Airdomes in Capital City Feel Unlucky

Season's Bad Weather Has Given Them a Hard Blow—Only Five Good Show Nights This Summer—Expenses Are a Bigger Factor Than Formerly.

WASHINGTON, D. C.—The motion picture exhibitors in the District of Columbia who are operating airdomes are considering themselves very unlucky, especially in cases where they have had to go to more or less expense to put their open-air parks into commission. The cause of the trouble has been the very inclement weather, starting out with unprecedented cold days and nights and winding up with continued rains, so that all the exhibitors get out of their parks are bills for rent, for service, and for repairs, to say nothing of having a weekly payroll to take care of.

"We have had more rain this year than in any other season in the history of the business," said Joseph P. Morgan, manager of the Savoy theater, and associated with Harry M. Crandall. "We have had only about five clear nights since the opening of the season on May 15, and now it is the first of August. The weather conditions have made airdomes very risky propositions to handle. The amount of risk is greater now than in previous years, for in the old days we used the ordinary single reel films in the parks and when a bad night came it was a simple matter to shelve these. The rental price was very low. Because of the low rental price if a man had only one good night in the week he could easily clear up enough to break even and perhaps make a slight profit.

"Then again, the exhibitor formerly could get a credit for the nights on which he did not use the shows in his park. The people, too, were also willing to take a chance and pay 5 cents even though it looked like rain, and would be willing to forego the balance of the entertainment if the drops should fall before the show was over. But things are different now. The people want feature films and these cost a great deal more than the old single reels; we pay for them whether we show them or not, and people do not feel like taking a chance on beating out a rainstorm when they have to pay two and three times the 5 cents they paid in the old days.

"Each year finds a decreasing number of airdomes in this locality and it looks to me as though this season would just about see their finish. At the best, the airdome that is not attached to a closed house is an almost impossible proposition and to keep both running is a great deal of trouble. I have spoken with a number of exhibitors and those who have airdomes shake their heads, while some say 'never again' and others who have given them up declare they are glad to be free of the worry."

Exhibitor Coleman's Son Doing Brilliant Work in Aviation Corps.

Washington, D. C.—"Mose" Coleman, a well known exhibitor of southwest Washington, is another of the proud fathers whose sons are doing service for Uncle Sam. In this case it is Second Lieutenant Henry L. Coleman, of the Signal Corps, who is the assistant instructor in aviation at Atlanta, Ga. The young lieutenant is said to be an expert airman and will probably attain an early promotion.

Coleman Sr. has been operating the Grand, Welcome and Star theaters and the Grand and Island Parks.

Peninsula Amusement Company Formed.

Dover, Del.—The Peninsula Amusement Company is a new organization, of which L. M. Day, of the Metro Film Service, is the president. Associated with him are S. Richard, as secretary-treasurer, and George Schwartz, as general-manager. The corporation contemplates the operation of a number of theaters and expects to open some time next month in Dover, Del., where it has taken a lease to the new theater on the ground floor of the building being erected by the Odd Fellows of that city.

Changes in Louisville --- Expiring Leases

Several Local Picture Houses May See Marked Changes in Early Fall—Leases Expire on Casino, Walnut and Several Smaller Theaters.

Ohio Valley News Service, 1404 Starks Building, Louisville, Ky.

LOUISVILLE, Ky.—It is probable that several changes will be made in local moving picture circles about September 1. At that time the lease on the Casino theater, the Princess Amusement Co., will expire. Judge W. Allen Kinney has not decided definitely whether he will renew the lease or not.

The Walnut theater, leased to the Spencer Amusement Co., and operated by the Broadway Amusement Interests, may also make a change at that time as the present lease will expire. It is rumored that Sullivan & Constadine will lease the building and put in vaudeville. Nothing definite has been decided in either case, however.

In addition there are several small houses vacant at this time, and it is probable that in September they will be re-opened as fall business is generally active, summer business this far South being dull with the small cramped houses. However, business as a whole has been extremely good all summer, and the outlook is for the biggest fall ever known. This is due to high wages for all classes of labor, good agricultural, manufacturing and jobbing conditions, and the fact that the big local cantonment will open in the fall.

Joe Steurle May Run for City Office.

Louisville, Ky.—Joe Steurle, of the Broadway Amusement Enterprises, is making an excellent campaign to receive the nomination as city auditor on the Democratic ticket. Incidentally all the screen houses in Louisville with the exception of two, are running campaign slides for Mr. Steurle has interests in a number of picture theaters in Louisville, and is unusually well known, with the result that many of his friends predict a walk away in the fall elections.

Will Build Theater at Oldsmar, Fla.

Louisville, Ky.—Jacob Bornstein, of Louisville, manager of the Republic Realty Co., and a well known contractor, is planning to erect a moving picture theater at the new boom town of Oldsmar, Fla., where Mr. Bornstein has considerable realty interests. He is at Oldsmar at the present time, and his exact plans could not be secured. His son, Jacob Bornstein, Jr., stated that the theater would be erected this summer or fall.

Amusement Clean Up Before Camp Opens.

Louisville, Ky.—Due to the fact that the Government cantonment will open at Louisville in the fall an investigation of the amusement enterprises of Louisville has been under way, and it is possible that in the fall certain amusement restrictions will be placed in effect. A general clean up is promised throughout the city. Whether this will have any effect on censored or uncensored films is a question, but it is hardly thought that any films shown would be barred.

New Theaters and Changes in Kentucky.

Louisville, Ky.—In connection with the recent announcement that the International Circuit had taken over the Gayety theater, and that W. Woolfolk had been named as manager, the deal has been actually consummated, and work on remodeling the interior of the house has been started and will be completed in time for opening about September 2.

Louisville, Ky.—At the Hippodrome theater, Second and Market streets, feature pictures are now being shown two days a week at advanced prices. During the balance of the week admission is held at five cents, but on feature days the price is ten, and the crowds have been good for summer.

Helier, Ky.—The New Star theater, capital $3,000, has been incorporated by R. G. Wells, R. R. Armstrong, and R. F. McClure. This company is now erecting a building and recently purchased the equipment of another theater which quit business.

Winchester, Ky.—McMahan & ackson, of Cincinnati, O., recently leased the Family theater, of Winchester, from Bloomfield & Minor, for a two-day run of the film "Purity," which was shown at well attended screenings.

Monticello, Ky.—A lease has been closed whereby C. W. Simmons has taken over the Gem theater from Grover Burton, and will operate it for the next two years. Mr. Simmons is also in the photo business.

Harlan, Ky.—George G. Whitcomb is now the sole owner of the Cumberland theater, having purchased the interest of J. N. Landrum. The latter expects to take a long vacation and rest easy for a while.

Somerset, Ky.—Glenn Lovelass and Forest Shinnemen have closed a deal with Garvel Burton, and have taken over the management of the Dixie theater.

Louisville, Ky.—August Ansbeck, electrician and well known local relief moving picture operator, is the proud father of a fine boy.

Murray, Ky.—Ernest Smith has taken over the active management of the Dixie theater, and is putting up some good feature shows.

Nicholasville, Ky.—Sparks & Nave, owners of the Savoy theater, have sold the property to W. C. Jackson of Franklin, O., possession to be given August 1.

Pembroke, Ky.—The Lyric theater has been sold by Mrs. J. R. Paine to the Board of Education, which will use the theater as an auditorium for school entertaniments, etc., and probably arrange to run shows when the building is not in use otherwise.

Hellier, Ky.—Cockill & Bartley, operating the Princess theater, one of the largest in the Big Sandy valley ,have cancelled their lease and closed the place. The equipment has been purchased by the management of the Star theater, which will be completed shortly. This house will have the stage and screen at the entrance, with passageways at both sides.

Cleveland News Letter

By M. A. Malaney, Columbia Bldg., Cleveland, Ohio.

Fewer New Theaters in Cleveland.

CLEVELAND, O.—According to revised figures, there are 153 theaters in active operation in the city of Cleveland.

About ten theaters are closed, but half of these will open up again in the fall, being closed only temporarily.

Several new theaters are now being built. The following will open in September:

The Gaiety, on East Ninth street, near Superior avenue, seating about 500.

The Yale, East Eighty-second street and St. Clair avenue, seating about 800.

The Union, East 105th street and Union, to seat about 700.

Another theater is to be built at Lorain avenue and West Eighty-fifth street.

The percentage of new theaters has not been equal to that of former years during 1917. Usually 10 or 12 large theaters are built each year. The reason for this is that most every neighborhood in Cleveland has its full quota of theaters—as many as they can support.

E. E. Oliver Gets Larger Territory.

Cleveland, O.—E. E. Oliver has returned from the Chicago exposition and reports having secured the northeastern Ohio territory for exclusive distribution of the Simplex projection machine.

The Oliver Moving Picture Supply Company has moved to its new location in the Corona theater building, Cleveland, and has the Simplex on the floor at all times for inspection of possible purchasers.

Nelson Morris at Manager's Desk for Time.

Cleveland, O.—C. R. Nelson Morris, the Bluebird road representative in Northern Ohio, has just returned from an extensive trip and is holding down the job as manager while Manager Joe Diener is on a vacation.

Mr. Morris reports conditions to be fair this summer because of the cool weather, which kept up until the 20th of July. Very few theaters were closed, he said.

R. Nelson Morris.

When writing to advertisers kindly mention The Moving Picture World.

Loew Promises Beautiful Atlanta Theater

E. A. Schiller Announces Big Extension of Loew Circuit in the South—Will Cover a Dozen or More Cities—Conference in Chicago.

By Alfred M. Beatty, 43 Copenhill Ave., Atlanta, Ga.

ATLANTA, Ga.—E. A. Schiller, local manager for Atlanta and the Loew theaters in Birmingham and Memphis, upon receipt of a telegram from Marcus Loew Saturday, made the announcement that Mr. Loew has definitely decided to establish in the South an extensive cicuit covering a dozen or more cities.

Mr. Schiller also announced that Mr. Loew has decided definitely to build in Atlanta one of the most beautiful vaudevill and motion picture theaters in the South.

Mr. Schiller left Saturday night for Chicago, where he will hold a conference with Mr. Loew as to his plans for Loew's southern circuit and for the new Loew theater for Atlanta. It is likely that Mr. Schiller will be in position to make an announcement in some detail upon his return from Chicago.

W. L. Schmidt Goes to Paramount.

Atlanta, Ga.—W. L. Schmidt, former manager of Savoy theater, has taken service with the Southern Paramount Picture Corporation and is now in Mississippi, for that company.

Worth a Passing Glance.

Atlanta, Ga.—The Georgia Legislature has finished over half of its session and has been kind enough not to have introduce a bill of any nature detrimental to the motion picture industry.

Camp Harris, at Macon, Ga., has added to its amusement features moving pictures, much to the delight of the soldiers of the brigade.

U. T. Koch, one of the Southern Paramount Picture Company's representatives, left this week for a tour through Florida.

Several Atlanta exchangemen spent a day at the Convention of the Louisiana Motion Picture Exhibitor's League held in New Orleans, last week.

At the Criterian theater this week is being shown to crowded houses, the picture which was refused the stamp of approved censorship of Chicago, "The Little American." Atlantians are receiving it with applause at every showing. The Criterian is appropriately decorated in the National colors.

◆

Pine Tree State Film News.

From John P. Flanagan, 147 Park View Ave., Bangor, Me.

Bangor General Film Branch Notes.

Bangor, Me.—The Bangor branch of the General Film is teeming with activity after a comparatively quiet early summer period. Branch Manager Harry P. Smith is most enthusiastic over the program lined up for the fall season and is contracting with some of the leading Maine theaters for the same grade of service that the larger branches of the company are handling. Among the new subjects just being placed on the Maine market are "The American Girl," a Kalem series of 17 weeks' duration, 22 reels of O. Henry stories, the new four-reel Fortune features and the American War News Weekly. These, supplemented with the regular releases of the General, combine in making one of the most attractive programs offered the Pine Tree state exhibitors.

Earle B. Tinker, well known to Maine exhibitors, and one time connected with the Bangor General office, now personal representative of J. D. Levine, Boston branch manager of the company, is spending several days in Bangor in conference with Manager Smith in regard to the future policies of the branch.

Manager Smith, during his year's stay in Bangor, has made many friends among the local exhibitors, and they, like the Moving Picture World correspondent, will no doubt be pleased to learn that his efforts are getting results even in the face of severe competition and the hot weather.

Harry P. Smith Weds.

Bangor, Me.—Announcements have been received in Bangor of the marriage of Harry P. Smith, manager of the Bangor branch of the General Film Co., to Miss Frances Irene Bond, daughter of Mr. and Mrs. James Bond, of Revere, Mass., in Revere. The ceremony took place at the parochial residence of the Immaculate Conception church and was performed by the Rev. William Tierney. The bridesmaid was Miss Helen Bond, sister of the bride. Herbert Thurston was best man. A reception was held at the home of the bride's parents, where a dainty wedding supper was served. A squad of men from the Fifth company, C. A. N. G., of Chelsea, under command of Sergeant John H. Snow, furnished much entertainment. Mr. and Mrs. Smith spent their wedding trip in Montreal and are now residing in Bangor.

◆

Toronto, Ont.—L. N. Nathanson, managing director of Regal Films, Toronto, and A. Aranson, secretary of the same company, were among the film folk of Toronto who attended the great convention at Chicago. William McLaughlin, moving picture editor of The Journal Newspapers, Ottawa, was another Eastern Canadian who took in the Chicago exposition.

Canadian Picture Business and the War

W. A. Bach of the Toronto Universal Company Says That Film Men in the Dominion Have Not Risen to the Occasion as a Whole.

By W. M. Gladish, 1263 Gerrard Street, East Toronto, Ont.

TORONTO, ONTARIO.—After spending several weeks in New York City, during which time he had his experiences and views somewhat broadened through contact with big men of the American film industry, W. A. Bach, of Toronto, publicity and service supervisor of the Universal company, has rebuked the Canadian moving picture interests for their lack of attention to war matters. Bach says:

"By their business-like attitude, their reasonable demands and oft-expressed desire to cooperate with the Government, the moving picture men of the United States have made the legislative powers respect and admire the moving picture industry.

"In Canada, no concerted action has been taken by moving picture men to co-operate with the Government in the furtherance of the war. True we have paid our share of taxes, perhaps more than our share, but as for the industry as a whole offering its services and working with the Government, such has not been the case to date.

"The result is that the Government in Canada does not respect and admire the industry as [illegible] is held in the United States. Proof of this is found in the statements of men like the Hon. George P. Graham and the Hon Mr. Murphy, both of whom classed moving pictures with the saloons, billiard rooms, and other diversions of like nature in their remarks recently before the Canadian House.

"Moving pictures, it is contended by Mr. Bach, should not be classed with unnecessary luxuries and recreations. Clean, wholesome and educational recreations are essential to the welfare of the community and even more so in the present days of war and its attendant horrors. The industry has been urged to present a solid front, not against the Government, but with the Government, and to prove by its actions and cooperative efforts that it is an industry of such dimensions that the Government cannot afford to despise or neglect it or impose upon it."

Picture Show House for Wounded Soldiers.

Toronto, Ont.—Word has been given by the Dominion Hospitals Commission, Ottawa, that a large theater is being established for the Whitby Convalescent Hospital at Whitby, Ontario. The house will seat 1,000 people it is declared and the latest appliances for the projection of pictures are being installed. Moving pictures will be the main amusement dish served up to these somewhat isolated soldiers. The complaint was made some time ago that time was hanging rather heavily on the many wounded warriors at Whitby, but now the Government has come to the rescue.

Local 173 Elects Officers.

Toronto, Ont.—At the annual meeting of the Moving Picture Operators' Union, Local 173, Charles Dentelbeck, of the York theater, formerly vice-president of the Toronto local, was made president in succession to William Covert of the U-Cum theater, who becomes business agent and organizer. William Dineen, of the Strand theater, was elected vice-president and C. A. McMahon, of the Hippodrome, was re-elected to the post of secretary. Mr. Covert is also representative of the Toronto local to the District Trades' and Labor Council.

Secretary McMahon has just arranged a special question competition for all projection machine operators in Canada, with the conjunction of the Canadian Universal Film company. Two valuable prizes have been offered for the contest, the first of which is a solid gold watch and the second is a pair of field glasses, both of which will be suitably engraved. A series of some twenty questions will be asked. These will bear upon the practical requirements of the operating booth, equipment and allied subjects. The competition will not become a highly technical one, it is announced, nor will the contestants be confronted with difficult mathematical problems. Every contestant must be the holder of a moving picture operators' license and the competition is restricted to Canada. Replies must be mailed to Mr. McMahon within eight days after a question has been issued. The first question will be issued shortly.

Secretary McMahon will be the referee of the test.

Globe and Peerless Exchanges Merge.

Toronto, Ont.—The amalgamation of two exchanges of Canada has just occurred in the joining of the Globe Film Company, Ltd., with the Peerless Film Company. Harry Kauffman, formerly president of the Peerless company, and previously Montreal branch manager of the Famous Players, has become vice-president of the Globe. The president is Arthur Cohen, formerly manager of the Globe and Rialto theaters, Toronto. The Globe exchange will handle Ivan productions, "Mothers of France," Evelyn Nesbit Thaw's "Redemption," and other specials for the whole of Canada.

S. Taube Will Represent Goldwyn in Toronto.

Toronto, Ont.—S. Taube, for some time the Montreal branch manager of the Canadian Universal, has been appointed the special Toronto representative for Goldwyn productions by Regal Films, Ltd., Canadian distributors for the new brand. The Regent theater, Toronto, and the Patricia theater, London, Ont., have already closed for the whole Goldwyn series.

Arthur J. Reddv to Manage Montreal K-E-S-E.

Montral, Que.—Announcement has been made that Arthur J. Reddy, formerly with the General Film Company, Toronto, has been appointed Montreal manager for the K-E-S-E in succession to Arthur Larente, who was with Pathe and Mutual for several years.

Toronto, Ont.—Moving picture projection operators of Toronto are "pulling" for the appointment of Mr. Elliott of the Moving Picture Theater Department of the Ontario Government as chief inspector of theaters in succession to the late Robert C. Newman. Elliott is a former operator and is well versed in the electrical science. His practical knowledge of projection has made him a general favorite in Ontario film circles and he is looked upon as the logical successor to the important position now open.

Toronto, Ont.—Because there are now very few troops in training in Camp Borden, Ontario, the Strand theater, which constitutes the chief amusement center of the encampment, has been cut in half. The screen has been brought half way up the house, thus cutting the throw from 300 feet to 150 feet. The whole building seats 2,300 people, but under the present arrangement the seating capacity is now only about 1,000. If conscriptive measures are adopted by Canada, the camp will again have probably 32,000 troops. R. S. Marvin, manager of the Strand theater at Camp Borden, and of the summer picture theater at Angus, Ont., has been seriously ill in New York City.

Agreement on Indianapolis New Fire Code

City Council and Men in the Film Business Meet in Conference and Reach an Understanding on the Proposed Fire Prevention Ordinance.

From Indiana Trade News Service, 861 State Life Bldg., Indianapolis, Ind.

INDIANAPOLIS, IND.—Owners of motion picture theaters and film exchanges of this city have reached an agreement with members of the City Welfare Committee of the city council relative to changes in the proposed new ordinance governing the storage, handling and manufacture of motion picture films. The agreement was reached at a conference last week between representatives of the motion picture industry and the committee.

Following the hearing the motion picture men were advised to seek another conference with Jacob H. Hilkene, city building commissioner, to draw up changes in the proposed measure. It is expected that the revised ordinance will be introduced at the first meeting of the council in August.

Contrary to expectations and despite the stringent provisions of the measure, the motion picture men made only a few objections to it. They let it be known that they wished to assist the authorities in safeguarding life and property, and that they would be willing to conform with any reasonable objections.

On hearing the objections of the motion picture film exchange owners relative to the placing of sprinkler systems in buildings where large quantities of films are handled, the council committee decided to remove the provision, regarding the installation of a sprinkler system, from the ordinance. The proposed measure also provided that a wall of some fireproof material should be built between the vaults where films are stored and where the films are inspected. It was decided to also eliminate this provision, and to substitute a provision that the doors of all valuts should be equipped with self-closing fireproof doors.

The ordinance in its original form provided that it would be unlawful to store films in buildings housing theaters. It was pointed ouf that many of the motion picture theaters have been so constructed as to provide for film exchanges on the second floors of the buildings, and that the enforcement of such a provision would work a hardship on the owners of such properties. The council committee decided to permit the storage of films in buildings of this type, provided that great precautions would be taken in preventing fires.

The provision regarding the employment of a motion picture inspector at a salary of $90 a month was decided, and the motion picture men declared that a competent man should be employed for this position. They suggested that the inspector be paid $100 a month instead of $90 a month, and the members of the committee decided to recommend that change.

E. M. Sellers, manager of the Indiana Inspection bureau, and H. H. Friedley, Indiana state fire marshal, attended the meeting and explained the reasons for inserting some of the provisions in the proposed law. Mr. Friedley also explained to the motion picture men the nature of the fire prevention campaign that he has started throughout the state, and pointed out the importance of such a movement.

New Theater for Crawfordsville.

Crawfordsville, Ind.—The contract has been let for the construction of a modern motion picture theater here, the plans for which indicate that Crawfordsville is going to have one of the most up-to-date photoplay houses in the state. In all likelihood the name of the new house will be "The New Strand."

Realizing the growing need for such a theater in Crawfordsville, R. E. Grimes, manager of the Arc theater, has made arrangements to convert his present theater and the adjoining room, formerly occupied by the French tea room, into a large motion picture theater, with a seating capacity of at least 1,000. The contract for the work was let to Carr & Son, and work will be started immediately.

The new theater will be equipped with a balcony and a wide auditorium down stairs. The front of the place will be built in a manner similar to the Circle theater in Indianapolis and will have a canopy extended over the sidewalk at the entrance. The stage will be large enough so that vaudeville and stock company productions can be given if desired. The stage will be equipped with a full line of scenery, which will be used surrounding the screen.

The operating room for the motion picture machines will be constructed of hollow tile, making it an absolutely fireproof affair. Exits will be built on all sides of the theater, in the auditorium there will be two four-foot aisles, with a section of seats in the center and on each side. A novel system will be installed in the lobby and inside the house.

Manager Grimes has become affiliated with the National Exhibitors' circuit, which assures the patrons of the new theater of some of the best films made. Mr. Grimes has employed Lawrence Jenkins, of Louisville, Ky., as the leader of the new orchestra at the theater. In all probability the place will be ready to open about September 1.

Charles Spray Buys Princess Theater.

Frankfort, Ind.—The Princess theater, the motion picture house on the west side of the public square, has been sold by Joseph Lockwood to Charles Spray. Mr. Spray, who formerly operated motion picture theaters at Sheridan and Covington, took possession Monday. It is also reported here that deals are now pending for the purchase of the Blinn theater, owned by Sam Carlton, and the Royal theater, by a syndicate which Mr. Spray represents.

Operators of Evansville Win Better Scale.

Evansville, Ind.—By all of the big motion picture theater owners here signing the proposed new wage scale of the moving picture machine operators, the new scale will go into effect August 1. Nine hours will constitute a day for the operators, with an increase from $18 to $22 a week. The night men will get an increase from $12 to $13.50 and overtime at 50 cents an hour.

◆

Cincinnati News Letter

From Kenneth C. Crain, 307 First National Bank, Cincinnati.

Airdome on Great Baseball Field.

CINCINNATI, O.—The warm weather which finally struck Cincinnati a short time ago, after the most abnormally cool summer the city has ever experienced, has illustrated again that it's an ill wind that blows nobody good. The regular houses have been helped to some extent by the continued cool weather, although bad weather tends on the whole to keep people at home, and therefore hurts business, but up to the recent belated start of summer the airdomes have been badly handicapped, as they have been the reverse of alluring with cold and rainy evenings the rule.

Now, however, they are all doing a rushing business, from the breezy roof of the Orpheum, where Manager Hettesheimer's "sky theater" is as popular as ever, to what is probably the largest airdome in the country, conducted at Redland Field by John J. Huebner, Jr. Mr. Huebner can claim a seating capacity of about 25,000, although a good many of these seats afford a slightly less desirable view of the screen, which is placed on the diamond, than of the ball games. Indications are that Cincinnati is now to have some summer weather, and with the airdome doing a big business and the downtown houses, with the fans and ventilating systems, offering cool comfort indoors, business should be fine for the exhibitors in spite of the heat.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compare with the standard of the MOVING PICTURE WORLD? There's a reason.

"Country Store" Night Again Causes Trouble.

Cincinnati, O.—The "country store" question has bobbed up again, the exhibitor now involved being John J. Huebner, Jr., who shows pictures at night at the Cincinnati ball park. He was recently arrested on a charge of violating the city's anti-gambling act by running a "country store" gift stunt in connection with his pictures, and it is to be decided whether this method of getting business and exciting interest is in fact to be classed as gambling, by reason of the drawing for prizes which is involved. The Juvenile Court has frowned on the stunt for some time, holding it tends to impart a gambling interest which is undesirable for children, but none of the other courts have so far indicated that they consider the rather innocuous idea of giving prizes to members of an audience to be in the same category as illegal gambling.

C. C. Hite Organizing Goldwyn Exchange.

Cincinnati, O.—C. C. Hite, who recently gave up the Triangle office in Cincinnati to become manager of the new Goldwyn office, is getting together an organization which promises to be a winner. One of the newest members of his staff is Nate Le Vene, Jr., who was formerly with the Mutual, working there for a time under Mr Hite. He will cover the entire Cincinnati territory with and for Manager Hite, including Ohio and West Virginia, and as he is well known to exhibitors in this section on account of his four years' service hereabouts, Mr. Hite looks for excellent results from him.

Lorain, Ohio, to Have New Theater.

Lorain, O.—A large and modern new theater is planned for the city by the Penfield Theater Co., recently organized by local men with a capital stock of $75,000. Among those interested in the enterprise are George and John Schenker, Wesley L. Grills, F. A. Newhall and C. J. Love.

Cincinnati, O.—One of the most successful of the Strand's recent offerings was the all-star Famous Players production of "What Money Can't Buy," a film version of the Broadhurst play, with Jack Pickford and Louise Huff in the leading parts, while such actors as Theodore Roberts, Hobart Bosworth and James Neill were in the supporting cast. Manager Libson has been handling capacity business pretty regularly at the Strand, which has decided advantages of location, and has been ever since its start one of the most popular houses in the downtown section.

Piqua, O.—The Princess reports excellent results with a showing of the film portraying the life of "Buffalo Bill" on its engagement a short time ago. The publication of the famous scout's autobiography in a popular periodical recently afforded a bit of special advertising for the film which helped materially, according to the management.

IN THE AUTOMOBILE CITY.

Charles Carlisle Dangerously Sick.

Saginaw, Mich.—Charles Carlisle, of the Mecca theater, Saginaw, is dangerously ill with heart trouble. We hope for his speedy recovery.

Among the Names on First Draft.

Detroit, Mich.—Among those hit by the selective draft in Detroit were A. I. Shapiro and Harry Zapp, Goldwyn; Lew Cohen, exhibitor, while W. C. Rowell, traveling for the Casino Feature Film Co., joined the Michigan National Guard.

Metro Service to Release Chaplin Comedies.

Messrs. Kunsky and Trendle, of the Kunsky Enterprises, have decided to release the new Charlie Chaplin comedies (which they secure by virtue of their affiliation with the First National Exhibitors' Circuit) through the Metro Film Service of Michigan, which they own.

Michigan Sabbatarians Would Close Shows.

Detroit, Mich.—Michigan need well be prepared during the ensuing two years for the proposed fight of the Michigan Baptists, who declare that when the legislature convenes in 1919 they are going to propose that theaters be closed on Sundays, are now getting ready for the fight. The officers of the Michigan Association of Exhibitors should get busy with a membership campaign and line up every theater owner in order that there can be the proper opposition to such drastic and unreasonable legislation.

Lew Foster Transferred to Cincinnati.

Detroit, Mich.—Lew Foster, for the past few months with Paramount in Detroit, and who did splendid work, has been transferred to Cincinnati as manager of sales of the Paramount-Artcraft exchange in that city. While Lew hated to leave Detroit he could hardly pass up such a big promotion.

J. V. Pearson New Triangle Manager.

J. V. Pearson has been appointed Triangle manager in Detroit to succeed W. C. Preller. Mr. Pearson has had considerable training in the film industry.

Sandusky Likes Bill Hart.

Sandusky, Ohio.—Over at Sandusky, Ohio, where the World correspondent spent one day last week, he learned that the whole town—comprising three houses—is booked by George J. Schade, proprietor of Schade's theater. In talking with Mr. Schade the World correspondent learned that the town is "Hart crazy." He is the only star for whom Mr. Schade raises his prices to 25 cents. "Well, how about Fairbanks and Pickford," the writer asked. "Oh, they go well, too, but not as well as Hart," came the response.

The Schade theater seats 700, and is one of the prettiest theaters in the state. The other two theaters in Sandusky are the Star and Plaza.

The Broadway-Strand theater, of which Mr. Garson is the managing director, has signed for first-run in Detroit on 52 Artcraft-Paramount pictures, including those featuring Douglas Fairbanks, Marguerite Clark, Pauline Frederick, the Griffith and DeMille productions and others. Each will play at least one full week. At present the Broadway-Strand is showing Fox pictures.

The largest staff of experts in all departments makes the MOVING PICTURE WORLD the *one paper in the trade that fully fills the requirements of every reader.*

What Michigan Thinks of the Convention

Dissatisfaction with Manner in Which It Was Conducted—Ochs Not Thought to Be Man to Promote Harmony—Strong for the Association.

By Jacob Smith, 718 Free Press Building, Detroit, Mich.

DETROIT, MICH.—The Michigan visitors to the Chicago convention are now back home recalling the panorama of events that took place in the Windy City. There seems to be general dissatisfaction among the delegates from Michigan as to the method of carrying on the convention, inasmuch as the procedure methods were entirely contrary to parliamentary rules. This probably explains the reason why the Michigan delegation was solidly opposed to the re-election of Ochs, and why they refused to be affiliated with any organization that had such a man at the head

Few of the Michigan exhibitors know Lee Ochs personally, but they do not approve of the tactics he uses and they are very outspoken in the matter. They don't believe that an antagonist is the right man to be at the head of a national organization but rather the president should be a man who can keep the members together in harmony. This Ochs has not and does not seem able to do. Was it any wonder then that the Michigan delegation bolted along with many other states and decided to have their separate organization?

Michigan has two members on the board of directors of the National Exhibitors' Association, namely—S. A. Moran, of Ann Arbor (who is also president of the Michigan association) and Peter Jeup, of Detroit, formerly treasurer of the national organization.

The Michigan delegation to Chicago represented the following: King Perry, Luna theater; F. A. Schneider and E. V. McGrath, Stratford; Peter Jeup, Luna; Wallace Baker, Our; Mr. White, Beechwood; John Brennan, Cozy; Ben Cohen, Coliseum; John E. Niebes, Dawn; John H. Kunsky and George Trendle, Arthur D. Bacht, Crystal and William F. Klatt, Earl Hennessy and Will Richards, all of Detroit; George Wilbur, Wyandotte; Don Miller, Muskegon; Steve Springnett, Jackson; W. S. McLaren, Jackson; H. S. Gallup, Marquette; L. J. Jacobs, Escanaba; Mrs. Florence Signor, Ypsilanti; Col. W. S. Butterfield and Lipp & Cross, Battle Creek; Lew Barnes, Kalamazoo, and A. J. Moeller, Saginaw. Among the allied trades were J. O. Brooks, Madison Film exchange; ;George N. Montgomery, Metro; A. J. Reed, K-E-S-E; A. I. Shapiro, Harry Zapp and Richard Wernicke, Goldwyn; Leo Dennison; Henry Field and Julius Singer, Universal; L. J. Gardiner and A. P. Lombard, Gardiner Theater Equipment Co.; Ray Branch, United Theater Equipment Corp.; Harry S. Lorch, State Film Co.; A. W. Blankmeyer, Tri-State, and Jacob Smith, Moving Picture World.

Prominent Visitors in Detroit.

Detroit, Mich.—This city had a number of very distinguished visitors the week ending July 21. Among them were Adolph Zukor, president of Paramount; Marcus Loew, New York exhibitor; Aaron Jones, Chicago exhibitor; James Steele, district manager for Paramount; Louis J. Selznick and M. H. Hoffman, of New York City.

Selznick-Garsen Suit Again Postponed.

Detroit, Mich.—The Selznick-Garson suit has again been postponed—this time until Saturday, August 4. It is understood that Selznick offered to buy out the Harry I. Garson productions and then to establish his own exchange in Detroit, but nothing of the kind has been consummated.

Geo. W. Weeks a Four-Square Official.

Detroit, Mich.—Another big change in Detroit film circles—George W. Weeks, formerly division manager for Universal, and recently manager for Bluebird in Michigan and Northern Ohio, has resigned to become division manager for M. H. Hoffman, who has Four-Square pictures. Mr. Weeks is succeeded as Bluebird manager by W. W. Drum, who, for the past two years, has been associated with the World Film on the Pacific Coast.

Joseph Kaliska Gets Special Department

Detroit, Mich.—There has been a change and a promotion at the Detroit branch of the Fox Film Corp. Jos. Kaliska, who recently came as manager, succeeding Neil Kingsley, has been promoted to manager of the Special Department handling the Fox-Standard pictures, while J. M. Erickson, recently of New York, has been appointed manager of the program department.

No Smoking in Michigan Projection Booths.

Detroit, Mich.—A representative of the state fire marshal's office visited the World office the other day and requested that attention be called to the Michigan law which prevents absolutely any smoking in projection booths. A number of complaints have reached the fire marshal's office that operators were smoking. Exhibitors are cautioned to keep their eye on the operator's booths and to prevent smoking. An ounce of prevention is surely worth a pound of cure. The law is there and should be obeyed. Its purpose is to protect the property of the exhibitor and that of his neighbors. There is nothing to be gained by permitting operators to smoke. The projection room is no place for such habits.

Harry Zapp and Richard Wernick to Travel for Goldwyn.

Detroit, Mich.—A. I. Shapiro, Goldwyn manager in Michigan, announces the appointment of Harry Zapp and Richard Wernick as traveling representatives. Mr. Zapp was formerly with Paramount, Fox and Casino Feature Film Co., while Mr. Wernick comes direct from the Selznick organization, having been with them a year. Previously he was for 18 months with Fox through the east, and at one time had his own feature film company. His experience in the film business has been both in the United States and England.

Harry Zapp and Richard Wernick.

Palace at Saginaw Changes Hands.

Saginaw, Mich.—The Palace theater in Saginaw, one of the prettiest houses in the state, which has had more or less of a checkered career since it was built, has been taken over by Messrs. Forrest and Oppenheimer, who now operate the Mecca in that city. They have signed for first-run Artcraft and Paramount in town, and will show them at the Palace.

Film News of Week in Kansas City Territory

A Number of Local Exchange Men Honored by First Call to Serve in Army—Notes About Distributors and Exhibitors—Business Jottings.

By Kansas City News Service, 205 Corn Belt Bldg., Kansas City, Mo.

KANSAS CITY, Mo.—Kansas City film men to be called by the draft included George Bowles, manager of the Bluebird office, R. A. Allison, of the bookkeeping department of the Kansas City Feature Film Company, and R. H. Fairchild, booker of the General Film. Mr. Bowles was one of the first to be drawn, while Mr. Fairchild was one of the very last. The Universal Film and Supply Company was the exchange hit hardest, as they had five men called.

Kansas City Feature Opens Omaha Office.

Kansas City, Mo.—The Kansas City Feature Film Company has opened a branch office at Omaha, Nebraska, which will be located in the Crenshaw Hotel building. John W. Hicks will be in charge of the new office.

C. L. Matson Joins Publicity Dept.

Kansas City, Mo.—C. L. Matson has been added to the publicity department of the Kansas City Feature Film Company. He has had considerable experience as an exhibitor in Fort Madison, Iowa.

Norman Moreny Goes to New York.

Kansas City, Mo.—Norman H. Moreny has been transferred from the Kansas City office of the World Film Corporation to the home office of the company. He was a salesman here and will continue in that capacity.

Standard Film in New Offices.

Kansas City, Mo.—The Standard Film Corporations announces that W. C. Taylor, the Standard manager at Omaha, Nebraska, has completed moving arrangements and now has his office in fine new rooms at 1417 Farnum street.

New Theaters in Kansas City Territory.

Little Rock, Ark.—The Palace theater has been leased and the new manager, who is from San Antonio, Tex., will make some extensive improvements in the building.

Ozark, Ark.—Charles Chancey has sold his interest in the motion picture house here to Sam Mullen.

Newton, Ia.—Walter Heki has purchased half interest in the Lyric theater and in the new theater to be opened by John and Ella Jackson on First avenue east.

Fredericksburg, Ia.—The Burg theater, owned by Upham Bros., has been badly damaged by fire.

Wellman, Ia.—Eardley Bell, Jr., is now the proprietor of the Majestic theater.

Hiawatha, Kan.—Cornelius Wagonsvelt has sold his interest in the Victoria theater to E. A. Van Doran.

Junction City, Kan.—The Columbia Realty and Amusement Company will erect a theater at Tenth and Washington streets to be known as the Columbia. The building will be 93x139 feet and will have a seating capacity of 2,200. A theater is also being built on East Seventh street.

Kinsley, Kan.—The new Palace theater has been opened recently.

Luray, Kan.—Work has commenced on the new Hickman theater.

Olpe, Kan.—The Princess theater was sold recently. The purchaser was from Augusta.

Pleasanton, Kan.—W. H. Cummins has purchased the Regent theater from J. W. Ashley. Mr. Cummins has put W. W. Kincaid in charge of the theater.

Wichita, Kan.—Contracts have been let for another Wichita theater adjoining the Innes store on the east, to cost $75,000. The third floor of the building will be used by the Innes company as offices, but the two lower floors will be devoted to the amusement company C. C. McCollister, secretary and treasurer, and W. D. Jochems, president of the company, are planning on a fall opening.

Joplin, Mo.—The Gem theater has been purchased by Mrs. Fannie Jacobs.

New Florence, Mo.—The Herrig Bros. have sold the motion picture theater to Dr. E. E. Evans.

Lincoln, Neb.—Fred Maryland will open a motion picture house here shortly.

Glenville, Neb.—C. J. Harris, manager of the Orpheum theater at Fairfield, has opened a motion picture theater here.

Orchard, Neb.—Brayton & King have again taken charge of the Rex theater.

Grand Island, Neb.—The Empress theater has installed a 1917 model Motiograph machine.

Enid, Okla.—Mrs. H. C. Henry will build an addition to her motion picture house 25x50 feet and costing $5,000.

Lawton, Okla.—M. S. Simpson is remodeling the lower floor of the Masonic building preparatory to installing a moving picture house.

Sapula, Okla.—The Hippodrome has been moved to Dewey street, opposite the court house.

Medford, Okla.—Fisk & Tharp have purchased the Alvo theater.

Wirt, Okla.—The motion picture house was destroyed by fire July 15.

St. Louis, Mo.—Work on the $40,000 Maffitt theater Vandeventer and Maffitt avenues, has been commenced. The building will be two stories, 140x132, of brick and stone.

Dallas, Tex.—The Standard Film Service, Inc., has been chartered with a capital stock of $20,000 by R. L. Coffee, N. F. Wertheimer, J. H. Hester and Ray Nesbit.

Vernon, Tex.—Moore's theater has been incorporated with $30,000 capital stock by R. L. Moore, L. K. Johnson, L. G. Hawkins and F. L. Massie.

Waco, Tex.—Fire originating in the Queen theater July 16 caused damage of between $50,000 and $100,000. $15,000 insurance was carried on the theater.

Stray Notes from Southwest.

Beaumont, Tex.—John I. Pittman has sold his four-year lease on the Kyle theater to E. H. Hulsey of Dallas. Mr. Sasser of Galveston is the new manager.

Okarche, Okla.—E. E. Waters has left for Purcell, Okla., where he will engage in the moving picture business.

Corsicana, Tex.—M. L. Levine has let the contract for the building of an extensive addition to his motion picture building, to cost $35,000. This will provide an opera house for Corsicana with a seating capacity of 900.

Lubbock, Tex.—The Lyric theater is closed while being remodeled.

Hamburg, Ark.—L. J. Serrett has leased the Grand theater from W. R. Goyne and will operate under the name of the Pastime.

Marietta, Okla.—Clem Renfro of Ardmore has associated himself with his brother, J. C. Renfro, and will assist in conducting the picture show.

Raton, N. Mex.—Mr. Yeager, manager of the Rex theater, will install a new $1,000 screen in his motion picture house.

Beaver, Okla.—Spangler Brothers are moving into the new Globe theater.

Waco, Tex.—J. P. Everett, manager of the Hippodrome theater, has been at work for several weeks remodeling his house.

Marietta, Okla.—Renfro & Burnett, proprietors of the Majestic theater, have closed the building on West Main street and will operate only two houses from this time on.

Kerrville, Tex.—J. F. Edwards has purchased the airdome and also the Pampell moving picture business and will operate both places.

Bartlesville, Okla.—The Lyric theater has opened under the management of Carl Gregg. The Lyric was formerly the Grand and has been remodeled.

Kansas City Business Notes.

Kansas City, Mo.—The Alamo Open Air theater broke all records last week on the showing of "The Eagle's Wings." The picture was shown under the auspices of the D. A. R. The airdome was filled completely. It has a seating capacity of 1,600. The show was given as a benefit to the D. A. R. The Kansas City Star devoted a half column to the picture the day of its showing.

P. H. Goldstone, manager of the Fine Arts Film Company arranged for several new pictures while attending the convention. Included in these were "Marvelous Maciste," "The Avenging Conscience," "The Great White Trail," "I Believe" and "Birth". These pictures will be released soon.

The Kansas City Feature Film Company held a private showing of the "Amazons," featuring Marguerite Clark, in the exhibition room at the plant last week. This meeting was attended by A. D. Flinton, district manager for Paramount, and the salesmen of the Kansas City Feature Film Company. This is the first picture to be released under the new booking plan.

The Standard Film Corporation held a meeting of the special representatives of the Billy West Comedies at the Kansas City office July 22. The meeting was attended by F. J. Warren, treasurer of the company, Lee D. Balsley, manager of the Kansas City office, Calvin Baird, representative of the Kansas City office, W. C. Howard, reprsentative of the Omaha office, and Barney Fagan, of the St. Louis office. The meeting was called by Phil Ryan, sales manager of the company. The purpose of the meeting was to explain and criticise the campaign that has been outlined on the pictures.

The Mid-west Photoplay Corporation has received "The Submarine Eye" for release.

Personal Jottings Hereabout.

Kansas City, Mo.—F. A. Wisely, an exhibitor of Holywood and Claflin, Kansas, was a visitor in Kansas City attending the national convention of photographers here. Mr. Wisely also conducts photography establishments in the towns mentioned.

Sam Benjamin, manager of the Bluebird office at Oklahoma City, Oklahoma, was a visitor in Kansas City last week. He spent several days here on his return from the convention at Chicago. He was accompanied by his wife.

Joseph Howe, formerly shipping clerk at the General Film company, is now with the Vitagraph Company.

A. W. Friemel, representative of the General Film Company, returned to Kansas City last week after a month's trip to Oklahoma.

Marty Williams of the Standard Film Corporation has moved his family back to Kansas City from Des Moines, Iowa, where he worked for the Standard. He is now associated with the home office at Kansas City.

Miss Francis Albright has been added to the billing department of the General Film Company.

Visitors in Kansas City last week were: Charles Blaine, Morgan theater, Henryetta, Okla.; C. H. Lathrop, Novelty theater, Winfield, Kan.; Fred Savage, De Luxe theater, Hutchison, Kan.; Stanley N. Chambers, Palace theater, Wichita, Kan.; R. H. Holmes, Royal theater, Emporia, Kan.; O. C. Canary, Wareham theater, Manhattan, Kan.; F. E. DeVore, Star theater, Gates Center, Kan.; F. C. Thompson, Plattesburg, Mo.; Henry Crife, Victoria theater, Windsor, Mo.; Mr. and Mrs. Cravens, Buckner, Mo.; Leucht and Engall, St. Joseph, Mo.; A. Kuchs, Marysville, Mo.; J. D. Wineland, Joplin, Mo.; F. G. Humphreys, Miami, Mo.; Mr. Nelson, Cowgill, Mo.; W. A. Talbert, Kingman, Kan.; E. H. Pearson, Star theater, Ottawa, Kan.

Illinois Film News.

By Frank H. Madison, 623 S. Wabash Ave., Chicago, Ill.

Joliet Theaters Honor D. E. Powell's Memory.

JOLIET, Ill.—As a tribute to the memory of David E. Powell, hero of the Cherry mine disaster in 1909, four Joliet theaters, the Princess, Lincoln, Chystal and Colonial halted their performances for one afternoon. Mr. Powell was a stockholder in the Princess Theater company.

New Chicago Amusement Company.

Springfield, Ill.—Secretary of State Emmerson has issued a certificate of incorporation to the Flower & Meyer Amusement company, Chicago; capital, $10,000; incorporators, Alexander Flower, Max Meyer Hary J. Meyerson.

Theater Changes in Illinois.

Rockford, Ill.—Chicago men have been making an effort to obtain a lease on one of the local theaters to secure a location for the erection of a new house. Negotiations were opened with the management of the Ohpheum and Colonial theaters.

Davis, Ill.—The U-No movies has been opened and will give Saturday night performances.

Springfield, Ill.—The Vaudette theater suffered a serious film fire but there was no danger to the spectators.

DeKalb, Ill.—Mr. and Mrs. Glen Reynolds were visitors to the exposition in Chicago, Mrs. Reynolds devoting most of her time to securing pointers for the musical programs at the Princess theater.

Morris, Ill.—The Royal theater showed Mary Pickford in "Hulda From Holland," for the benefit of the Red Cross.

Peoria, Ill.—The Manual Training High School has purchased a new moving picture machine.

Pekin, Ill.—Manager O. W. Frederick of the Capitol theater donated his house as a benefit to the local chapter of the "Red Cross." Sarah Bernhardt was shown in "Mothers of France."

Michigan Theater Items.

Saginaw, Mich.—The Mecca Theater company of Saginaw has filed articles of incorporation at the state capital at Lansing, with capital stock of $30,000.

Iron River, Mich.—Charles J. Hanold has taken a lease on the Empire theater which formerly was conducted by John Anegon.

IN THE TWIN CITIES.

C. E. Davis, former assistant manager of the Minneapolis Mutual exchange, is now manager of the employment bureau for the Mutual general offices at Chicago we have been informed by Ben. Judell, also a former Minneapolis Mutual exchange manager.

Manager Joseph E. Schwartzbine of the Pathe exchange tried his best to break away from business in time to get to Chicago to meet Pearl White, Doris Kenyon and Sheldon Lewis, but the best he could do was to get there a day too late. However, he met his predecessor, H. E. Friedman and bride, much to his surprise, and Mr. Schwartzbine states this was a real treat.

In Minneapolis After the Convention

Local Delegates to League Convention Bring Back Honors—David G. Rogers Is National Organizer—Will Make Excursion Tour in East.

By John L. Johnston, 704 Film Exchange Building, Minneapolis, Minn.

MINNEAPOLIS, Minn.—The return of exhibitors and exchangemen from the Chicago festivities and the draft have caused some slight flutter in the local sea of film news and it may be that some of the future changes hereabouts will not be entirely because of desires of film men but more likely because of Uncle Sam's direction.

The draft has not hit local exchanges and exhibitors as hard as in many other cities, but nevertheless the iron hand of war has grasped a sufficent number of film men. William K. Howard, youthful manager of the Minnesota Metro service and Mannie Gottlieb, former manager of the Favorite exchange and now engaged in the launching of the exchange branch of the United Theaters Co., were among the prominent local film men to be called in the first draft. Arthur Lund, Earl C. Sly, Lew Francis and more than a score of other film men have also been honored with selection.

The Minnesota delegation to the Chicago convention returned to the Twin Cities apparently none the worse for exposure to Chicago's extreme heat or the heat of the convention. Nearly all of the Minnesota delegates returned home as members of some national committee and David G. Rodgers returned as national organizer, succeeding Fred Herrington of Pittsbugh. Mr. Rodgers plans an extensive tour of the East beginning next week.

Among the late arrivals at Chicago from the Twin Cities were: Joseph E. Schwartzbine, Pathe; Neton Davis, Universal; Al Steffes, Northern theater; R. E. Bishop, Vitagraph; Harry Graham, K-E-S-E; George W. Malone, Metro; W. K. Howard, Metro; William A. Lochren, Lochren service, of Minneapolis, and Mr. and Mrs. Henry J. Breilein of the Breilein theaters, St. Paul.

E. A. Westcott to Manage Local Fox Office.

Minneapolis, Minn.—E. A. Westcott, organizer of the Westcott Film Corporation who resigned from that firm several weeks ago, has returned to the local Fox exchange as manager. A year and a half ago Mr. Westcott was manager of the Fox exchange, but he resigned to enter business for himself. He enjoys the distinction of being manager of one exchange while another exchange bears his name.

Westcott Exchange Buys Rex Beach Travel Features.

Minneapolis, Minn.—J. Earle Kemp of the Westcott Film Corporation has secured territorial rights on the three Rex Beach travel features and has begun the exploitation of them in Minnesota, the Dakotas and Northern Wisconsin.

M. H. Lawrence with American Maid Film.

Minneapolis, Minn.—M. H. Lawrence has resigned from the Fox exchange forces and joined the sales department of the American Maid Film Co. exchange.

Manager Bill Howard of the Metro exchange has purchased an "Overland" and he gets down to the offices ten minutes earlier. Previously, Howard was unfortunate to have to take one of the slow, cross-town street car lines. One could never expect such a "peppy" manager as Mr. Howard to stand for the street car stuff very long.

Dan Michalove at Triangle Helm.

Minneapolis, Minn.—At last the new manager of the local Triangle exchange has been selected and, to be sure, he's the same gentleman that has been doing the manager's work for three weeks bearing the title of special representative. Dan Michalove is the successor to R. E. Bishop as the Triangle executive. Mr. Michalove comes here from the South where he has had experience at the Lynch and Paramount exchanges of Atlanta and Dallas.

That's the Kind of Fisherman He Is.

George "Governor" Malone, salesman for the Metro exchange has been spending his vacation and some loose change in what he calls "Southern Michigan, fishing." We saw "the Governor" in Chi. Saturday last and expect that he will return home with some Chicago trout or in other words "Southern Lake Michigan fishing." As a fisherman Malone is a darn good film salesman.

At the Twin City Exchanges.

Minneapolis, Minn.—R. E. Bishop, former manager of the Triangle exchange and more recently salesman for the local Greater Vitagraph exchange has resigned his position and is now in Chicago "looking around."

James V. Bryson who controls the Northwest rights for "20,000 Leagues Under the Sea" has returned from a nine weeks' trip through Wisconsin and reports that the under sea feature is enjoying good business all through the Badger territory.

D. M. Karalis has resigned as auditor of the Pathe exchange here and has been succeeded by M. Mainen, formerly of the Omaha Pathe branch.

C. A. Novotony of the Palace Theater Co., of Waterloo, Iowa, while spending his vacation in the Twin Cities last week secured the Iowa agency for Teco products from the Theater Equipment Co., here and also bought the entire stock of the American Theater Equipment Co. from O. H. Dutton, of Minneapolis.

R. C. Harper has sold the Grand theater at Enderlin, N. D., to James Moran and has joined the United States Hospital Corps in Minneapolis.

Dan C. McClellan of the Supreme exchange has returned from a long tour of Iowa with "Civilization" and reports film conditions generally good despite the heat.

Walter H. Stafford, former manager of the Minneapolis Mutual exchange, is now in Chicago and expects to line up shortly with the Jones, Linick & Schaefer interests.

Bright Spots from Film Land Hereabouts.

Sprague Greene, former manager of the New Garden theater, Minneapolis, and Rex theater, St. Paul, Minn., is now looking after one of Alfred Hamburger's theaters in Chicago he informed the writer at the convention last week.

Charles G. Branham, assistant manager of The Strand, Minneapolis, is enjoying his vacation near his former home at Litchfield, Minn.

Manager Arthur Gossell of the New Unique has begun a four-day run of Triangle's "Flame of the Yukon" with Dorothy Dalton and the film has created more favorable comment amongst film fans than any the New Unique has run in some time.

Billy Moran and George Wilson, two clever local lobby artists have purchased the Strand studios from James A. Keough and are continuing their work in the same quarters in the Jewelers' Exchange building. Mr. Moran came to Minneapolis recently from Chicago and together with Mr. Wilson he has brought before the local theater-going public undoubtedly the most artistic lobby displays it has ever seen.

Stars Will Grace Iowa's Fall Convention

National Association of the Industry Promises Its Support to Local Trade Body and Will Send Stars to Next Convention.

By Dorothy Day, Register-Tribune, Des Moines, Ia.

DES MOINES, IA.—It was officially announced that the officers of the National Association of the Motion Picture Industry had promised Iowa a splendid showing of stars and their earnest support at the meeting to be held in Des Moines the first week in October, or about that time.

The first number of the official organ of the Iowa Industry was published the first of July under the title of the Industrial Magazine. The little magazine is edited and published by John J. Clark, of the Clark theater in Bedford, Ia. Hugh Bennet is acting as publicity manager. The slogan is "Real Action by Reel Fellows" and it is sold at the rate of 50 cents a year if paid in advance. The magazine is of value to the exhibitor.

Fire in Unique Theater.

Des Moines, Ia.—On Sunday, the fifteenth, a bad fire was discovered in one of the dressing rooms, back stage, in the Unique theater here. Before Manager Wagner and assistants could get the fire department there, the screen, shadow box and ornamental decoration on the front of the room were badly damaged. It was ten o'clock when the fire was discovered, but by calling in a number of electricians, all lights in the house having been cut off, the Unique was enabled to open its doors at twelve o'clock to the Sunday crowd.

New Manager at Majestic Makes Improvements.

Des Moines, Ia.—Manager O'Hare of the Majestic has put in a new Gold Fibre screen and correcting his projection in very marked degree. Now a perfect picture is obtained. Mr. O'Hare has redecorated the stage with white side trellis work, covered with vines. At the footlights he has installed a beautiful flower box, softly illuminated by dim lights. The whole effect is most pleasing. Mr. O'Hare is making the Majestic into a most desirable photoplay house.

Marty Williams Leaves for Kansas City.

Des Moines, Ia.—Marty Williams, formerly manager of the Standard Film office in this city, left Friday, the 19th, for Kansas City, where at the home office of the Standard he will supervise the distribution of the Billy West comedies. Marty was always a consistent booster for anything and everything that would benefit the industry and always had a helpful and pleasant line of talk for everyone. Kansas City film people lamented his departue to Des Moines and now it is Des Moines people's turn.

Two Successful Iowa Exhibitors in City.

Des Moines, Ia.—W. A. Middleton of the Rex in Iowa Falls was a Des Moines visitor recently. Mr. Middleton has operated the Rex in Iowa Falls for three years this August. While there are but two houses in that little city, there were formerly three. The Rex is an attractive little house, seating 350 people comfortably. He changes his program every day, making it a practice to bring back the good ones in from two to three weeks. He runs the Triangle, Pathe and Mutual. Hart and Fairbanks are the big favorites in Iowa Falls, he says, while Pearl White has a wide following. He opened the Rex with "The Perils of Pauline" and has run a Pearl White serial as often as he could get them, to capacity houses. He witnessed the opening of "The Fatal Ring" in the Pathe projection room Saturday, having already booked the serial, sight unseen. Mr. Middleton is a good-natured fellow who knows his business from A to Z, and has made a success.

The other successful exhibitor is Mrs. C. F. Erickson, of the Empress in Cedar Falls, who was a caller at the Blank office. Mrs. Erickson, with her husband, son and daughter, operates the Empress by themselves. The Empress is a beautiful little house seating 550 easily. They show the Selznick pictures whenever possible to capacity houses and furnish remarkably good music, in fact the Empress can boast of one of the finest motion picture orchestras in the city. Five members of the Musical Faculty of the Iowa State Teachers' College in Cedar Falls come down to the Empress and play for two hours every evening. The Ericksons have operated the Empress for a little more than a year and it can be classed as one of the most successful houses in the state.

Iowa Visitors at Chicago Week of Convention.

Des Moines, Ia.—D. B. Lederman, manager of the local Universal office, and Zach Harris, owner of the Iowa rights to "Twenty Thousand Leagues Under the Sea," attended the convention. While in Chicago Lederman purchased the Iowa rights for "Come Through" and "Should She Obey?"

L. A. Sheridan, of the local Pathe office, spent a couple of days early in the week at the convention. He was accompanied by E. E. McVicar of the Pathe sales force.

C. C. Quinn, owner of the Iowa theater in Emmettsburg, motored to the convention. He is going from Chicago to Wisconsin on a pleasure tour. A card from him, received at the Pathe office, testified to the good time he is enjoying.

N. C. Rice, one of the foremost of the insurgent exhibitors at the recent formation of the Iowa Motion Picture Industry, also took in the convention.

R. S. Ballantyne, manager of the local Mutual exchange, attended a conference of the Mutual exchange managers in Chicago the week of the convention.

Des Moines Visitors and Trade News.

Des Moines, Ia.—Orpha Keeney, manageress of the Palace theater in Carlisle, was in Des Moines last week, calling at the Pathe.

Herbert J. Billings, salesman for the local Pathe office, is just recovering from a serious illness. Billings was confined to the Mercy Hospital in Cedar Rapids for two weeks and has just returned to his work.

L. C. Williams, manager of the Play House in Cambridge, was a Pathe caller last week, and Frank E. Bryant, of the Plaza in Waterloo, motored to Des Moines the latter part of last week and called on the various exchanges.

Mrs. Ella Farrand, secretary at the Pathe exchange, has resigned from her position to make her home in Denver. Mrs. Farrand has been with the local Pathe office ever since it opened some three yeas ago. Her sister-in-law, Miss Blanche Farrand, will take her place. Mrs. Farrand has become a close friend of the motion picture people of Des Moines and will be missed.

Joe Gerbracht, of the Star theater in Ames, drove down to the A. H. Blank office a few days ago to inquire about the Chaplin comedies. Gerbracht is only one of the many Iowa exhibitors who are anxiously awaiting the first Chaplin release on the Exhibitors' Circuit, the first of October.

H. H. Russell, of the Humboldt opera house in Humboldt, was in the city last week making the rounds of the exchanges.

C. C. Mendenhall, whose continued illness has been the source of great anxiety among his many friends over the state, is reported much improved this week.

A. Kahn, salesman for the A. H. Blank Enterprises, just returned from a most successful tour over his territory in the eastern part of the state.

It is understood that M. A. Hoffman, president of the Four Square Pictures Corporation, is planning placing an office in Des Moines.

M. J. Frisch, branch booker at the local Pathe office, combined business with pleasure and spent a day or two in Webster City with relatives and friends. Upon his arrival he got in touch with the newspapers and screened the opening chapters of the "Battle of the Somme" at the Orpheum. In addition to the War pictures Mr. Frisch booked "Patria" with the Orpheum management and on the train going to Webster City he succeeded in placing "The Fatal Ring" at the opera house in Kamrar. Mr. Frisch is one live Pathe booster.

◆

MORE KANSAS CITY NOTES.

By Kansas City News Service.

New State Law Indirectly Affects Exhibitors.

Paola, Kan.—Kansas exhibitors are up against a new trouble now, because of another state law passed by the latest legislature. This law had nothing to say about moving picture theaters; but it affects them indirectly just the same.

This law is the so-called nine-hour legislation, which says that no female shall be employed in any mercantile establishment in Kansas for more than ten hours a day, and shall not work more than nine hours of such day; except that they may be employed for a twelve-hour day once a week if they are not required to work more than nine hours of such 12-hour day. And no woman can work after 9 o'clock at night.

Here is the way it hits the moving picture theaters: Saturday evenings are busy times in the smaller towns of Kansas as well as in cities. On Saturday evenings, the visitors to town, like to go to the picture shows, either after an afternoon of shopping, or on their arrival from a Saturday afternoon of work. And they have formed the habit of dropping into the stores after the show. This late evening shopping has been profitable for the merchants. But it is now hard trade to handle, for the women and girls, the cashiers, and many of the clerks, have to quit at 9 o'clock.

The issue is therefore becoming direct between the merchants and the moving picture theaters. The shoppers have to get their buying done before 9 o'clock, or run the risk of not getting waited on—and there is a campaign in many towns backed by the state welfare commission and promoted by women's organizations, to urge people to do their shopping early in the evening. The shoppers naturally drift around until 9 o'clock, and many of them find it then too late to go to the second show at the theater, if a second show is given.

In the aggregate, the law may make a considerable cut in the business of Kansas theaters.

Jack Roth, former Fox salesman, has been added to the salesforce of the Kansas City Feature Film Company. He has already left on a long trip in Southern Kansas and Northern Oklahoma.

TO EXHIBITORS.

If you are doing something new and interesting at your theatre let our correspondent know about it. It may help others and help you as well.

Helpfully yours,

THE MOVING PICTURE WORLD.

PACIFIC COAST NOTES.

Triangle Ready for Paralta Films.

San Francisco, Cal.—Manager B. F. Simpson, of the local Triangle branch, has the office in readiness for booking the forthcoming Paralta releases. Much interest is being taken by exhibitors in the first release, featuring J. Warren Kerrigan, "A Man's Man," from the story of Peter B. Kyne, the San Francisco writer. Miss Sadie Lilbenstein, of the local Triangle office force, has returned from a vacation spent in the southern part of the State, where she visited many of the large studios.

Repeat Week Beats First Showing.

San Francisco, Cal.—The Portola theater recently booked the "Flame of the Yukon," with Dorothy Dalton, for a second week and did a larger volume of business than was the case with the first presentation. Following this came "Heroic France," furnishing an inspiration for a patriotic lobby display of unusual merit and interest.

Films to Advertise City.

San Francisco, Cal.—The City Council of Oakland, a suburb of this city, has made an appropriation to defray the expenses of showing films depicting scenes of an interesting nature in the different cities of the United States.

War Film at Salinas Rodeo.

Salinas, Cal.—O. V. Traggardh, of San Francisco, rented the White theater for Rodeo Week and presented his film "America's Peril," a portion of the receipts going to the Red Cross fund. I. H. Lichtenstein, of the Western Poster Company, came down from San Francisco to assist during the week.

Davis Bros. Expanding.

San Francisco, Cal.—Davis Bros. have purchased a portion of the stock formerly owned by Nat A. Magner, and are enlarging the quarters occupied by them at 187 Golden Gate avenue. They are now handling short subjects, as well as features and their quarters are taking on the aspect of a busy film exchange.

O. Henry Films Proving Very Popular.

San Francisco, Cal.—The Rialto theater continues to feature the O. Henry stories in film form and these are now being widely shown, proving to be one of the most attractive series of short subjects ever put out. The new U. C. theater of Berkeley, across the Bay, has also commenced showing these and they have met with favor with the critical college folks.

Division Manager Visits Branch.

San Francisco, Cal.—H. D. Naugle, western division manager of the Greater Vitagraph, paid the local office a visit recently. He was well satisfied with the showing made by this branch, for in spite of the heat in the interior, and the closing of several theaters of good size, Manager Quive was able to report the largest business ever done at this office.

Old Time Exhibitor Retires.

Berkeley, Cal.—C. L. Mehrten, who has conducted the Varsity Theater on San Pablo Avenue for several years, has disposed of this house to Roeder & Lange and expects to locate shortly on a ranch in Northern California. He is one of the pioneer exhibitors of the State, having started in the business more than thirteen years ago with a road show, and for years was treasurer of the State League. He owns a theater building at Mill Valley, which has been leased, and hopes to dispose of this at an early date.

Heat Closes Many California Theaters

Middle July Sees Exhibitors From Other Parts of the State Coming to San Francisco for Holiday and Fall Business Arrangements.

From T. A. Church, 1507 North Street, Berkeley, Cal.

SAN FRANCISCO, CAL.—The past week has witnessed an influx of exhibitors from out-of-town points such as has never been seen before and film exchanges have done a large booking business. The immediate cause of the great rush of exhibitors to this city was the unprecedented intensity and duration of the heat wave that held the southern part of the state, together with the great interior valleys, in its grip for much of July. Following the intense hot spell in June enormous damage has been done to growing crops, especially oranges, and many exhibitors have found it advisable to close their theaters for the time being. In Imperial Valley almost unbelievable heat has been experienced and many persons have died from the effects of it, while the [illegible] cities in the south have been smothering for weeks. At San Francisco temperatures have not reached the ninety degree mark this season and visitors are arriving literally by the thousands daily to secure a respite from the heat.

Among the exhibitors who have been here during the past two weeks to enjoy the cool ocean breezes and to arrange for fall bookings have been: A. A. Richards, Tokay theater, Lodi; C. N. Williams, Fresno; M. R. Parra, Fresno; E. Howell, Porterville; A. H. Chamberlin, Madera; A. A. Berard, Modesto; L. H. Killingsworth, St. Helena; P. J. Rourke, San Anselmo; "Candy" Howard, Oroville; Charles Goddard, Sacramento; I. F. Morris, Sacramento; J. C. Dieppenbrock, Sacramento; C. F. Morse, Empire theater, San Jose; Gillein & Newell, Stockton; L. Frietas, Stockton; Mr. Van Buren, Oakdale; Mrs. May Pettengill, Eureka; P. [illegible], Eureka; W. E. Norton, Montague; O. C. Peters, Gridley; Frank Atkins, Marysville; A. K. Adelberg, Marysville; R. Pezzaglia, Rio Vista; Mr. Alexander, Fort Bragg; Wood & Williams, Grass Valley; W. J. Clark, Martinez; W. D. Martin, Modesto; C. H. Douglas, Merced; S. Enea, Pittsburgh; L. Williams, Santa Cruz; T. C. Reavis, Santa Rosa; E. J. Miller, Williams; Glenn Hurst, Reno, Nev., and J. Di Stasio, Sacramento.

Progressive Exchange Expanding.

San Francisco, Cal.—The Progressive Motion Picture Company, which distributes the Paramount and Artcraft programs through the Pacific Coast, has been compelled to enlarge its quarters in the Pacific building on account of the recent increases in business and has taken over a number of additional offices. This concern is about ready to break into the Portland field with a branch exchange and C. M. Hill, who has been assisting Manager Herman Wobber during the absence of J. W. Allen in the Orient, will go north to open this office early in August. Mr. Allen has returned from his long trip with a fund of useful information concerning conditions in the Far East and the steps that will be necessary to make in order to build up a successful export business.

Attempt Made to Picket Theater.

San Francisco, Cal.—Although there is an anti-picketing ordinance in effect in San Francisco, W. A. Cory, of the Cory theater on Union street, asserts that an attempt was made recently to evade the law and annoy the patrons of this house. Cory Bros., who conduct the house, have always done their own operating, thus doing away with the need of a union operator, but it is alleged by the operators that at times a non-union man is employed there. Recently a picket appeared, the ordinance being evaded by the display of a paper supposed to recount the trouble and to be for sale. Mr. Cory tried to buy a copy, but the picket refused to sell it and the argument resulted in a free-for-all and the unlimbering of heavy artillery which sent both combatants to the rear for first aid.

Frazier Joins Goldwyn Staff.

San Francisco, Cal.—J. L. Frazier, for some time with the Mutual Film Corporation at Salt Lake City, has resigned his position with this concern and affiliated himself with the local Goldwyn office, which is about ready for business. Mr. Frazier has been an exhibitor for fourteen years. Upon joining the Mutual organization he was located for a short time at Phoenix, Ariz., and was later transferred to the Salt Lake City branch. His former position is being filled by James A. Stanley, well known for his work with the North American Film Company.

Selznick Offices Being Improved.

San Francisco, Cal.—The offices of Lewis J. Selznick in the Easton building on Market street have proved so satisfactory that it has been decided to remain here, instead of attempting to secure a place on Golden Gate avenue, as planned. More vault room is being provided, office partitions are being put in and permanent quarters fitted up. District Manager Ben S. Cohen is making an auto trip to Los Angeles and will return to this city only after the Denver and Seattle branches have been visited.

Popular Film Man in Hospital.

San Francisco, Cal.—Nat. A. Magner, of the film distributing company bearing his name, recently underwent a serious operation in St. Luke's Hospital for complaint of long standing. When the operation was performed it was found that he was in worse condition than was anticipated. He has sold most of his sort reels and is now handling feature films almost exclusively, the business being in charge of his partner, Reuben Cohen, during his illness. His latest acquisition, "The Bar Sinister," has been booked over the entire Turner & Dahnken Circuit and will be shown for two weeks at the Tivoli, with a chorus of eight colored singers. Mr. Cohen has also arranged for the presentation of "Beware of Strangers" at a downtown house for the second time.

Northern California Notes.

Livermore, Cal.—The Bell Theater has been purchased by A. M. Madsen, formerly of Hayward, Cal.

Oakland, Cal.—Oliver Kehrlein, for some time manager of the Kinema Theater at Fresno, Cal., has come here to assist his father and Emil Kehrlein, Jr., has taken charge of the Fresno house.

Oakland, Cal.—G. E. Thornton has retired as manager of the T. & D. Theater and his place has been taken for the time being by Ralph Clark, well known in San Francisco film exchange circles.

Lodd, Cal.—A. A. Richards, of the Tokay Theater, has purchased a Powers Cameragraph No. 6B from Walter Preddey, of San Francisco.

Manteca, Cal.—Walter Hodges, formerly associated with Ed. Stark, has taken over the full management of the local theater.

Sacramento, Cal.—Extensive improvements are to be made in the Nippon Theater conducted by Charles Ho.

Burlingame, Cal.—Jack Green, formerly with Nat A. Magner, of San Francisco, is now assistant manager of the Photo Play Theater.

Expressman's Strike Almost Ties Up Film

Co-operation Saves Day When No Wagons Appear at Exchanges to Carry Film Cases—Manager J. A. Koerpel Drives for Neighbor Offices.

By J. S. Anderson, East Seattle, Wash.

SEATTLE, Wash.—The express drivers' strike which was called more than a week ago came very near being more disastrous to the motion picture business than the street car employes' strike. Seattle's twenty-five exchanges faced the problem of getting their film to the trains without the aid of the express companies or of letting their exhibitors go without shows. As the latter alternative was out of the question, the exchange managers put their heads together and decided on a cooperative course of action. J. A. Koerpel, manager of the World office, volunteered to drive one of the express wagons and deliver the film for all exchanges in his immediate part of town; and the express company agreed to this plan. Mr. Koerpel found that, according to the rules of the union, he could do this without antagonizing them, since he was an employer.

Several managers in other part of town donated the use of their private cars to the delivery of their own and their neighbors' film. George Endert, manager of Pathe, turned his car into a delivery wagon for the exchanges in the Central building, and Al. Rosenberg, of De Luxe Features, delivered for the offices in the extreme north end of town, except Univesal, which boasts a delivery truck of its own.

So far not a single exhibitor has missed a show because of the strike.

Street Car Strike Hits Seattle Downtown Theaters for First Day or Two.

Seattle, Wash.—When conductors and motormen on all cars of the Puget Sound Light, Power and Traction Company, which operates Seattle's street car lines except one, called a strike on July 17th, it killed the downtown picture theater business for one day, at least. The jitney busses had just been ruled off the streets two days before, on account of a suit being brought against them by the traction company; and Seattle residents who did not own motor cars had no way of getting downtown except walking. The consequence was that the big downtown motion picture houses looked pitifully empty. On the second day of the strike, however, the judge who was trying the case against the jitneys gave them permission to operate until the strike was called off; so the downtown motion picture business resumed normal proportions after a day or two, when people got used to the new-order of things. The strike has continued for four days at this writing with no settlement in sight. The neighborhood houses have, however, been prospering during the mix-up. It's an ill wind that blows nobody good, even in the picture business.

Coliseum's Jazz Band Makes Hit.

Seattle, Wash.—Manager E. D. Tate of the Coliseum has introduced something entirely new to Seattle motion picture patrons in the person of "Chief Constable Si Pukkins" and his "Jazz Band." In announcing in the newspapers the inauguration of the "Jazz Band" on Sunday, July 15, J. O. Hovick, advertising manager, promised "Fourteen (14) musicians, every one an artist, playing the sole-tickling, syncopated, hyphenated tintintabulations of our present-day masters of razzin', frazzin', jazzin', 'Jaz Band' music. Directed by Chief Constabule Si Pukkins."

Althouh Mr. Hovick kept the identity of the "Jazz Band" enshrouded in dark mystery, it was none other than the Coliseum Orchestra that had been treating Seattle folk to classical music all winter and spring, and Constabule Si Pukkins was Herr Adelmann, their conductor. They were all dressed as rubes, and the music they rendered was the kind that you just could not listen to and keep your feet still. It is making a big hit with the majority of Coliseum patrons.

Greater Theaters Officials Attend Liberty Opening.

Seattle, Wash.—The Greater Theaters Company of Seattle, owners of the new Liberty theater in Portland, was represented at its opening on July 17. by M, Gottstein, president, J. von Herberg, manager, and Gordon F. Fullerton, advertising manager. To represent the Triangle whose feature, "The Flame of the Yukon," was used to open the Liberty, E. I. Hudson, salesman from the Seattle Triangle office, went to Portland and engaged a box for the opening performance, to which he invited all the managers of the large theaters in Portland.

Edward J. Fisher Represents Washington at Convention.

Seattle, Wash.—Edward J. Fisher, secretary of the Washington Theater Managers' Association, represented that organization at the Chicago convention.

Metro Manager Goes to Chicago.

Seattle, Wash.—C. J. Kerr, manager of the Seattle Metro, was present at the national convention in Chicago and the convention of Metro managers held there later. During his absence W. A. Crank, road representative, had charge of the Seattle office.

New Managers for Premier.

Seattle, Wash.—Ray Kelsal and Mannie Finkelberg have taken over the managership of the Premier Feature Film Company. They will continue in the present location at 2016 Third avenue. P. M. Mendelsohn, former manager, will leave for New York in a few days.

Baker Exhibitor Buys Out Partner.

Baker, Ore.—J. P. Cotter, formerly of the firm of Haish and Cotter, has bought out Mr. Haish's interest in three of the theaters in Baker, and the only one left, one which belongs to Mr .Haish, has been closed for the summer.

Seattle, Wash.—The De Luxe Feature Film Company is making a special offer to exhibitors of the Northwest of twelve of their big five- and seven-reel subjects at reduced prices for the summer. The salesman, M. Nieder, who is following up this offer with personal calls throughout the territory, is sending in contracts from every section.

◆

Spokane News Letter

By S. Clark Patchin, E1811 11th Avenue, Spokane, Wash.

Tyrone Power Looking Over Localities.

SPOKANE, WASH.—C. J. Ward, of Los Angeles, manager of Tyrone Power, accompanied by Billy Favre, is in the city casting about for a new location for moving picture productions and is being assisted by W. G. Oves, industrial secretary, and James A. Ford, managing secretary of the Spokane Chamber of Commerce. To the writer Mr. Ward said he expected Mr. Power to be here in a short time to look over the sites suggested.

"The Spokane country presents many new possibilities, and we are recommending this territory highly to Mr. Power. Our plans call for two companies here. In conjunction with the studio we will open a dramatic picture school."

"Four Minute Men" Organize Here.

Spokane, Wash.—National needs and achievements during the course of the war are to be presented to Spokane moving picture patrons in four-minute speeches during the war. This plan was decided upon at a meeting of Spokane business men and attorneys and a company of "Four Minute Men" to deliver the addresses was partially organized.

This is in connection with the national movement and George Creel will furnish the topics and censor the prepared speeches.

War Pictures in Demand in Spokane.

Spokane, Wash.—Patriotism is running high in Spokane at the present time, and aside from donating heavily to the Red Cross and for Liberty Bonds the people rush in crowds to see any war feature pictures. This was also true of the "official British War Pictures" shown at the Clemmer theater July 18 to 21, which pictures are being distributed under the direction of W. K. Vanderbilt through the Pathe exchange. The pictures drew large audiences at each performance.

"A Modern Babylon" Shown.

Spokane, Wash.—"A Modern Babylon, Depicted by the Movies," proved a good attraction at the Hippodrome theater. Many Spokane people obtained, in this manner, an impression of New York City by day and by night.

◆

THEATERS IN WISCONSIN.

By Frank H. Madison, 623 South Wabash Ave., Chicago.

What Exhibitors Are Doing.

JEFFERSON, Wis.—The Idle Hour theater is no under the management of the Jefferson Amusement company with M. G. Dillenbach of the Lyric theater as president and manager and Mrs. Dillenbach as secretary and treasurer. A policy has been outlined whereby both houses will show pictures and later it has been planned to add vaudeville. As a special inducement to patrons a ticket is sold on Wednesday and Sunday evenings for 15 cents that will entitle the holder to see both shows.

Berlin, Wis.—J. D. McWilliams has closed the Atlas theater.

Waukesha, Wis.—Following the changes in the local amusement field whereby the Waukesha Amusement company takes over the Colonial, Auditorium and Unique theaters, officers have been elected for the company as follows: President, W. E. Ladewig; vice president, Mrs. Florence Jones; secretary, W. H. Hardy; treasurer, Charles E. Newbury; additional director, Clarence E. Keebler.

At the Auditorium vaudeville will be used in addition to pictures at 10, 20 and 30 cents admission. The Colonial will be a 10 and 15 cent show and the Unique will charge 5 and 10 cents.

Milwaukee, Wis.—"The Birth of a Nation," played a return engagement at the Davidson theater.

Madison, Wis.—Films have been made of the famous Babcock test for milk and will be used for illustration at farmers' institutes and educational gatherings in Wisconsin.

LaCrosse, Wis.—The Casino theater was closed for two weeks for re-decoration.

Chippewa Falls, Wis.—C. M. Waterbury has installed new equipment in the Rex and Lyric theaters.

Milwaukee, Wis.—The Butterfly theater has adopted a policy for first-run Paramount pictures.

Eau Claire, Wis.—The Chippewa Theater Company has filed articles of incorporation with capital stock of $15,000. The incorporators are: Dayton E. Cook, Holmes Ives and C. M. Waterbury.

In answering advertisements, please mention The Moving Picture World

FILM NOTES FROM NEBRASKA.

By Frank H. Madison.

Glenville, Neb.—A moving picture show has been opened here by Manager C. J. Harris of the Orpheum theater at Fairfield.

Falls City, Neb.—The Airdome has been opened for the summer season with musical comedies and moving pictures. Photoplays will be used extensively.

Wahoo, Neb.—The Rex theater playing pictures and vaudeville has been opened.

Orchard, Neb.—The Rex theater is again under the management of Drayton & King, Manaer Johnson's lease having expired.

Lincoln, Neb.—Manager M. H. Cinberg of the Magnet theater is making a special bid for the children on Mondays and Tuesdays. On one of these programs he offererd little Mary McAllister in the "The Wonderful Event."

Hebron, Neb.—J. B. Reid of Stratton purchased the Elite theater from C. C. Boyes.

Gothenburg, Neb.—N. Desky, who recently purchased the opera house, has been planning to make a number of changes in the same.

ITEMS FROM EDMONTON, ALB.

Max Allen's All Feature Show.

Edmonton, Alberta, Can.—With the week of July 9 the Monarch theater of this city completed its first month as the only theater in Western Canada that runs all-feature films an entire week, at the 25 cents top scale of prices. Manager Max Allen, who is responsible for this innovation, has used Paramounts, Artcrafts and Selznicks ever since he took over the Monarch theater two years ago..

◆

IN PORTLAND, OREGON.

Patrons Brave the Heat.

Portland, Ore.—W. E. Tebbetts, Alhambra theater, is an ardent admirer of Douglas Fairbanks, so he puts a lot of enthusiasm into exploiting the famous gloom dispeller. Recently, during Portland's hottest weather, Mr. Tebbetts worked in his shirt sleeves superintending the distribution of his bills with the result that everybody in the district knew Fairbanks was going to appear and the Alhambra certainly did the business in spite of the heat.

"Tanks at Ancre" Popular.

Portland, Ore.—W. W. Kofeldt, manager of the local Pathe exchange, reports that he has been able to obtain but one print of the French tank pictures for the three western offices, and that he is having a hard time to give the exhibitors the time on it they desire. The films have been booked at the Peoples theater.

With the Road Men.

Portland, Ore.—R. H. Allan, representative for Greater Vitagraph, stationed here, reports a profitable trip through the Willamette Valley and the South to the state line. He advises that there is very little of the customary summer "holler" among the valley exhibitors this year and that in the Coos Bay country things are excellent.

Jos. Deitch, representing K-E-S-E in this territory, was also a returned traveller from the eastern district, journeying as far as Butte. He stated that business was entirely satisfactory in spite of the hot weather that prevailed in the section he visited.

Distributors Lose Much Oregon Business

Long Distances Make Business Dealings Awkward and Withdrawal of Exchanges from Local Field Shows Marked Decrease in Contracts.

By Abraham Nelson, Majestic Theater Bldg., Portland, Ore.

PORTLAND, ORE.—Those exchanges which have withdrawn their offices from Portland during the past two years have suffered a heavy loss in business in the Oregon territory, although it was argued when they withdrew that business could be handled just as well from Seattle. That they are doing a minimum business here now is the opinion of exhibitors who formerly did business with them and is not merely prattle of competitors.

The General Film, the last to withdraw from Portland, is a most striking example of this condition. The number of accounts of this firm in the Oregon territory have dropped to a degree that is a matter of open comment among Portland exhibitors. One exhibitor ventured that G. F.'s business in Oregon had dropped to a small per cent. of what it was when the company was establisned in Portland.

It is clear to Oregon exhibitors that the loss of business is not due directly to any fault of the Seattle office, which now serves the territory, but is caused to a large extent by the same unsatisfactory long-distance shipment system that other exchanges have so long unsuccessfully tried to maintain in this district.

Oregon is not the only state in which business has declined by reason of withdrawal of exchange facilities. In Montana, where an exchange has left Butte, the same rule follows, the road men say.

However, several distributors have come to see the advantage of Portland's central location. The establishment of a Paramount and Artcraft exchange is assured and during a recent visit of Mike Rosenberg, plans were discussed for the establishment of a branch of the De Luxe Feature Film Company here.

Baker Theaters Spruce Up.

Portland, Ore.—J. P. Cotter, controlling the Orpheum, Empire and Grand theaters at Baker, Ore., was a visitor in Portland recently and told of a number of improvements he was making in his theaters preparatory to an increase of fall business. He is remodelling the fronts of the Orpheum and Empire and plans to fit the lobbies of both houses with real metropolitan ideas.

The Orpheum is having a new steam plant installed, also a new organ, which, Mr. Cotter says, will be the finest in this part of the state.

Mr. Cotter is a vice-president of the Motion Picture Exhibitors' League of Oregon.

Some Exchange Inconsistencies.

Portland, Ore.—Four suburban exhibitors met in the rooms of the Motion Picture Exhibitors' League of Oregon one day and compared notes. A feature of a well-known brand which has been circuiting in the state recently was under discussion. One exhibitor frankly admitted that he only paid $7.50 for two days for this picture. Another shouted he had been held up. Why, he had been charged $20 for two days for the same picture! The same feature had cost another exhibitor $10; all the exhibitors were getting the picture about the same time and operating about the same class of theaters.

The League room is becoming a great place to exchange trade secrets for the exhibitors' benefit.

Kelso Has Local Troubles.

Kelso, Wash.—To be compelled to pay to the municipality a license fee of $80 for a theater of about 250 capacity as long as the price of admission is not over 10 cents, and then to have to pay $2.50 a night additional license when more than 10 cents is charged, for a feature, for example, is what E. R. Peck, of the Edison theater here must contend with. The condition discourages high-class entertainment in the town and has worked such a hardship on Mr. Peck that he is compelled to close his house occasionally.

Ed. Hudson Gives a Box Party.

Portland, Ore.—The accompanying photograph shows who comprised the box party given by Ed. Hudson, representative for Triangle, to some of the Rose City film fraternity at the recent opening of the Liberty theater. Reading from left to right there is: H. D. Green, Majestic; Frank Lacey, Sunset; W. E. Tebbetts, Ayhambra; F. M. Simonton, Mutual; Ed. Hudson (with his arms folded) Triangle; C. W. Meighan, Peoples; Guy Robinson, Yeager; John A. Jennings, Sunset; C. A. Malarky, Peoples, and W. W. Ely, Hippodrome.

Ed. Hudson's Box Party at the Lyric Theater.

Film Row Gleanings.

Madras, Ore.—G. T. Pierce has taken over the show business here and will move his theater to the new Athletic Hall building.

Portland, Ore.—The following theaters have been reported closed for the summer: Oakland theater, Oakland, Ore., and the Mutual and Broadway theaters, Portland.

Skamakawa, Wash.—William Elliot has opened the Midway theater formerly conducted by E. W. Ingles.

Hood River, Ore.—A. S. Kolstadt contemplates closing the Gem for the summer. He also owns the other theater in the town, the Electric. Myrtle Stedman appeared in person at the Electric July 21, Miss Stedman making the trip to Hood River from Portland by automobile over the Columbia Highway.

The Dalles, Ore.—Lew Cullins, Casino theater, is showing occasional vaudeville acts with his pictures, charging 25 cents admission when vaudeville is added. Louis Christ, former manager of the Star, Portland, played Kulolia's Hawaiians at the Casino recently en route east.

Medford, Ore.—George Hunt contemplates opening his other house, the Star, soon.

Pendleton, Ore.—In spite of the heat at 107 degrees at times, Greulioh & Matlock are doing a nice business in their three theaters and may open the Arcade in the fall.

Hillsboro, Ore.—O. Phelps, Liberty theater, has been touring the Willamette Valley with a war lecturer.

Albany, Ore.—E. R. Cummings is reported as the new manager of the Globe and Rolfe interests here.

Stories of the Films

General Film Company, Inc.

SPARKLE COMEDIES.

THE SPY (One Reel).—The cast: Stephen Wilstack (Tom McEvoy); Zeb Hunker (Wm. Mandeville); Patzy Higgins (May Abby); Major Lord (Henry Carlton). Scenario by John C. Brownell.

Stephen Wiltsack, a young designer of ladies' costumes, is sent by his firm to a quiet town to work out a series of fashion designs. A fort is located in the town, and Stephen chooses a spot overlooking the fortifications for his sketching. Zeb Hunker, a wise village constable, jumps to the conclusion that the young fellow is a spy. One night Zeb follows Stephen to his cottage and the young man, surprised at seeing him peeking in the window, points a gun at the constable who, badly frightened, disappears. Stephen laughs while Zeb tells his companions that the city fellow was about to fire when he saw his badge and dropped the gun.

One day Stephen sends a message to his firm saying that he is working hard on the fortification grounds. Zeb makes the boy give up the message. His suspicions being confirmed, he rushes madly to the fort and tells the commander that a spy is making sketches. Stephen is arrested. Zeb seizes the drawings and thrusts them in front of the commander's face. The latter drops back bewildered as he finds himself looking at a sketch of a new corset. Stephen explains the situation and the constable is ejected from the house.

A NIGHT OF ENCHANTMENT (One Reel).—The cast: Nora, Mrs. Van Worden's Maid (Marguerite Chaffee); Skuyler Van Worden (Dean Raymond); Mrs. Skuyler Van Worden (Maude Cooling); Ferdinand, Chauffeur (Fritz De Lindt); Kelley (Herbert Roderick).

Pretty Nora, maid of the Van Worden's, beholds the other servants spooning with their sweethearts every night while she, with a heart full of romance, has no beaux. Her dream of a husband is a big handsome fellow, preferably in a uniform. Later she is informed by a fortune-teller that her husband-to-be is near at hand. Not long after, a new chauffeur appears across the street who is soon making love to her. He teaches her to drive the automobile and takes particular interest in Nora's descriptions of her mistress's wonderful jewelry. One bright moonlight night Ferdinand takes Nora to ride, incidentally taking with him a priceless rug from the hall. He speeds up and they go at break-neck speed. Nora begs him to stop, only to discover that her hero is a common thief running away with her mistress' jewels.

Nora drops the rug and when the chauffeur goes back for it she drives off, meets a motorcycle cop, tells her story and they return in time to apprehend her former idol just as he is making his getaway. In the policeman Nora finds the man of her heart.

SELIG.

SELIG WORLD LIBRARY NO. 11.

Pueblos of Southwestern United States.—The Spanish name "Pueblo" was applied by the conquistadores to native communities which they found in New Mexico. Within this region of 200,000 square miles there are about 45 tribes speaking nine different languages.

The Pueblo of Isleta, largest of Tancan Pueblos, located on banks of the Rio Grande, near Alburquerque, N. M. Among Rio Grande Pueblos there has been no progress owing to slow but sure Mexicanization. Within a short period certain Indian villages will cease to exist as such. The early enumeration of the inhabited Pueblos in the 16th century was 65, at present the permanently occupied villages number 26. The Pueblo of Tesque. The occupation of the men is chiefly agriculture: they also do all the spinning and weaving. The women are the house builders and in addition to household work they engage extensively in the manufacture of pottery.

Hazardous Occupations.—While thousands pass over the structure, painters find an airy perch high over East River in the super-structure of the famous Brooklyn Bridge.

Ancient Island of Sicily.—Sicily in ancient times was the seat of many flourishing Greek colonies. At the close of the Punic War, 264-241 B. C., Carthage relinquished Sicily to the Romans, who in 212 B. C. became masters of the island by the conquest of Siracusa. Siracusa, the Greek amphitheatre of the amphictyonic council of ancient Greece.

The Washington Elm.—Famous Washington elm, under which George Washington assumed command of the American army, July 3, 1775.

THE TOLL OF SIN (Two Parts).—The cast: The Temptress (Adrien Kroell); The Man (Harold Vosburg). Written by James Oliver Curwood. Directed by Oscar Eagle.

The woman believes that she can sacrifice love and worship an idol of gold. She summons her suitors and tells them that she will give her hand to the highest bidder. The aged capitalist bids $1,000,000 for her hand. The young woman marries the old man. After she is bound by shackles of gold, the woman discovers that her heart is really in the keeping of Walter Page, a young business man.

However, Page marries another girl and is happy in his home life. The woman resolves to sacrifice everything and seek happiness with Page. He refuses to listen to her pleadings. Too late, the woman realizes that happiness and love in this world does not always mean wealth and power.

THE BUSH LEAGUER (One Reel Comedy).—The cast: Spike (Lee Morris); Carrigan (John Lancaster); Dr. Phulem (Wm. Hutchinson). Written by J. J. Roberts. Directed by Norval MacGregor.

Spike, drafted from the bush league by the Chicago Cubs, fails to make good. He realizes it will not be long before his return to the tall and uncut. He passed the office of Dr. Phulem, teacher of hypnotism, and later takes lessons from the professor in the art.

Later Spike hypnotizes the manager in permitting him to pitch another game. He hypnotizes the batters and when his team is at the bat Spike hypnotizes the opposing pitcher. Naturally he is the hero of the day, for the fans applaud him as he leaves the ball field.

BROADWAY STAR FEATURE.

THE COMING OUT OF MAGGIE (One of the O. Henry Series—Two Parts).— The cast: Maggie Toole (Miss Nellie Spencer); Dempsey Donovan (Mr. Carlton King). Directed by Martin Justice.

Maggie Toole of the east side is no belle. She is unsought and unsung for by the gallant of the Give and Take Association, which each Saturday night holds a dance for the girls of Rhinegold's paper-box factory. Maggie's hero is Dempsey Donovan, the valiant leader, who wears a dress suit—sometimes. But Dempsey is far beyond poor Maggie's reach, until—

Well, one Saturday Maggie blossoms in with the grandest specimen of dandified manhood ever seen in the district. Terry O'Sullivan, she calls him. After the stranger has danced twice with Dempsey's paper-box factory girl—trouble is in sight. Dempsey, one of "Big Mike" O'Sullivan's lieutenants, ascertains that the latter does not know Terry O'Sullivan. So Dempsey picks a fight, and takes "Terry" to a rear room, where private grudges are settled.

Maggie, learning of this, is panic-stricken. She breaks into the room just in time to catch "Terry's" arm upraised with a stiletto to strike Dempsey. "I knew it, Dempsey," she wails. "His name is Tony Spinelli! Tony and his cheese-cutter are kicked out, and poor Maggie starts to cry. Dempsey, with an altogether new gentleness in his manner, takes one of Maggie's hands and say, "I'll see you home, Mag. And how about next Saturday? Will you come to the hop with me if I call around?" "With you?" she stammers, "Say—will a duck swim?"

KALEM.

THE GHOST OF THE DESERT (Last episode of "The American Girl"—Two Parts).—The cast: Madge King (Marin Sais); Roger King her father (Frank Jonasson); Larry Kerwin (Edward Hearn); Henry Burbank (Frank M. Clark); "Devil" Dorgan (R. E. Bradbury); Piute (Edward Clisbee); Sam Grice (Karl Formes); The Sheriff (Hart Hoxie). Directed by James W. Horne.

Larry Kerwin, the superintendent of the industrial interests of Roger King, asks King for the hand of his daughter, Madge. Upon King's consent, Henry Burbank, a ranchman from a neighboring town, arrives at King's ranch and proposes that they pool their cattle interests. During the discussion, an arrow is shot into the room. Examining the arrow, they find attached to it a note which reads: "The desert has given up its dead. Beware!" Burbank appears visibly affected by the note.

The following morning Sam Grice, a neighboring rancher, informs King that he has just seen "Devil" Dorgan! Burbank explains that such a thing is impossible since, when he was sheriff twenty years ago, he captured Dorgan, who was then a bandit, and killing him after an attempted escape, he buried him in the desert where he fell.

At this point a strange Indian sneaks through the bushes nearby and shoots an arrow into the side of a shed. Attached to the arrow is a note which Burbank gets and reads: "Follow the Indian or I will come." He tries to conceal his intention, but Madge sees him sneak off after the Indian, and she follows him.

The Indian leads Burbank to a shack in the woods, where he finds "Devil" Dorgan. "You sent for me—what do you want?" Burbank asks. Dorgan says he came back because he needs money. He demands five thousand dollars. Burbank leaves for town to get that amount.

On his way to town, Burbank meets King and Larry, and retraces his steps. They follow him to Dorgan's shack, and arrive in time to rescue Madge, who has been made a prisoner. Dorgan tells King his story. When Burbank captured him twenty years ago, he bribed Burbank to let him go. They made a grave to account for his disappearance, and Dorgan promised never to return.

Burbank attempts a getaway, but is captured. Upon the return to the ranch, Madge receives the congratulations of all the "boys" upon the announcement of her engagement to Larry Kerwin.

THE MARK OF STINGAREE (An Episode of "The Further Adventures of Stingaree"—Two Parts).—The cast: Stingaree (True Boardman); Howie (Hal Clements); Jack Falcon (Barney Furey); Nettie (Edythe Sterling).

Stingaree and his partner, Howie, have a friendly argument. Howie boasts that he can hold up a stage singlehanded, and to prove his words rides off to make the attempt.

Stingaree meets a girl whose horse is in trouble. In assisting her, he finds a note on the ground nearby, which reads: Nettie—Meet me at the Three Mile Bridge at two o'clock and we will go to Melbourne and be married. Jack." Nettie acknowledges the note as hers, and when Stingaree puts his monocle to his eye, recognizes him. She rides away in fear.

Howie, successfully holding up the stage, is seen by Jack Falcon, the sender of the note. Falcon, in turn, holds up Howie, and relieving him of the leather pouch of valuables, ties him to a tree and makes a getaway. The troopers of the mounted police find Howie and read the note of bravado which Falcon has pinned to the tree. Several of the troopers take Howie in charge, while the others ride after Falcon.

Stingaree sees Falcon and attempts to hold him up. Falcon flees, and Nettie sees them as Stingaree captures Falcon and takes the valuables from him. Falcon explains where he got them and Stingaree realizes Howie's predicament. In Falcon's boots Stingaree finds thirteen hundred pounds in bank notes. Falcon confesses that he has defaulted with the bank's funds. Stingaree makes him an offer to join hands with himself and Howie, and Falcon, unable to tell Stingaree about his waiting sweetheart, agrees. Nettie has seen Stingaree take the money from Falcon and thinks that the bushranger is robbing him. When Stingaree rides off with Falcon, she follows them. As the troopers had found and taken her horse with them, she is forced to travel on foot, tracking the hoofprints to the bushranger's camp.

That night, as Falcon and Stingaree are sleeping side by side in his camp, Falcon takes Stingaree's gun and is about to shoot the bushranger when he hears a shrill cry. It is Nettie, who has just arrived at the camp. At this point, Howie, who has escaped from the troopers arrives and recognizes Falcon as the man who held him up. Then Stingaree tells the girl the story of Falcon's crimes. Nettie is astounded. She turns to Stingaree with a piteous "Please take me home!" Stingaree instructs Howie to escort the girl to her home.

When they have gone, Stingaree ties Falcon to a tree and heats the end of his shotgun barrel in the camp fire. Then Falcon pays the penalty of his treachery to the girl when Stingaree burns a little round hole in his forehead—the mark of Stingaree.

ESSANAY.

OUR BOYS (A Black Cat Feature—Two Parts).—The downfall of Bobbie Browbeat, the bully of the school, presents a crisis in the life of Miss Patience, the teacher. Bobbie's cruelty to the smaller children leads Average Fellows and Howard Herows to trounce him severely. The affair winds up in a fight in the school, and the teacher, learning the real cause, suspends the bully. Bobbie induces his father, a school trustee, to "get" Miss Patience's job. The other children enlist on her side and, with their parents, threaten to "get" the jobs of the trustees if the teacher is discharged. The trustees change their minds quickly.

PETE'S PANTS (Black Cat Feature—Two Parts).—The cast: Pete (Harry Todd); Ben Turpin (Himself); Sophie Clutts (Margaret Joslin); Slippery Slim (Victor Potel).

Pete had a pair of fine, new, Sunday-go-to-meeting pants. He wanders out to air his regalia and discovers two hoboes, Ben and Slippery, drinking up his milk. He chases them into the barn, where they pull the coup d'etat and lock his neck in a cow yoke. They punch him with a pitchfork until the seat of his trousers looks like a salt shaker with the top off. Sophie, his wife, finds him and belabors the unhappy man for spoiling his pants. Both chase the hoboes when they find them swallowing the last of Sophie's pies. The constable joins in. The hoboes leap into the river to escape, but the constable follows and lands them in the calaboose. Escaping, they make love to the debutantes of Snakeville, whose father has just inherited a fortune. He will have none of the two low-brows, but at a blown-in-the-glass society function, the two catch a dress-suit poseur from the city taking the girls' jewels. The hoboes detect him and, after a battle, conquer him and return the jewels and are awarded the hands of the two rich debutantes.

VERNON, THE BOUNTIFUL (A Black Cat Feature—Two Parts).—The cast: Hazel (Virginia Valli); Vernon (Rodney LaRock).

Possessed of millions but little brain power, Vernon is creating a sensation along the primrose paths of the Gay White Way. He is in love with Hazel of the chorus, who regards him rather disdainfully. She marries him, however, at the conclusion of a wild night, then she separates from him and tells him he must earn a living before she will live with him. The trustees of Vernon's vast heritage learn of the marriage and, by virtue of the will, cut off his allowance. It is the girl's rejection of him, more than the loss of the money, that wakes Vernon up to a proper estimation of himself. He staggers his old time friends by going to work in partnership with a fashionable tailor. His reputation draws the moneyed crowds and before long he is enabled to tell the trustees to "keep their money." Hazel comes back to him.

THE LONG-GREEN TRAIL (A Black Cat Feature—Two Parts).—The cast: Yvonne (Virginia Valli); "Bobby" Hopper (Rodney LaRock); Jim Dykeman (J. C. Carroll).

"There's many a slip betwixt the cup and the lip," the adage has it, and so it proves with young Bobby Hopper. His father wants him to marry the daughter of his business competitor in order to consolidate the businesses. Bobby refuses, and his father employs Jim Dykeman, an ex-convict, to force the marriage. Dykeman plans to kidnap the two and force them into marriage. He gets Bobby but mistakes the girl for her maid, Yvonne. Bobby and Yvonne effect a thrilling escape, fall in love with each other and are married. Just how it turns out for the best is told in the next chapter. Sure the whole thing is just the picturization of a newspaper story a hobo is reading.

Universal Film Mfg. Co.

STAR FEATURETTE.

THE UNTAMED (Two Parts—Rel. Week of Aug. 6). The cast: Casga (Mary Fuller); Clem Wytall (William Welsh); Howard Pike (Johnnie Walker); Rose (Helen Slosson). Scenario by Catherine Carr. Directed by Lucius Henderson.

Casga is a moonshiner's daughter, and sees nothing wrong in making whiskey in your own still. Clem Wytall, the owner of the dance-hall in town, realizes that she is grown up when he comes to get a supply of the illicit liquor for his place. Casga repulses him.

Revenue officers attack the moonshiners, and her father is shot. She continues to run the still herself. One day Clem brings her a pretty frock to wear and invites her to come to the dance hall. She is delighted and goes. Howard Pike, revenue officer, is visiting the dance hall. He sees Casga, and admires her wild beauty. Clem introduces her, but she is very shy. When he tries to kiss her, she runs home.

Howard Pike, investigating in the mountains, is joined by his fiancee and her father. Casga sees them in the distance and is jealous of the pretty, well-dressed girl. Later their auto frightens her horse and she is thrown and hurt. Rose is fascinated by the wild charm of the mountain girl, and takes her home with her. In confidence Rose tells Casga that her father wants her to marry Howard, but that she loves someone else.

Casga is introduced to Rose's friends at a dance, but she does not acquit herself well. She tries to dance and loses her slippers. The people laugh at her, and Pike says:

"I can't understand Rose's bringing a wild thing like you here."

Casga is terribly hurt. She runs away to her room, puts on her tattered frock, and leaves the pretty clothes Rose has given her. She writes a note saying that she cannot stay. Clem has been slinking around the [illegible] for her. He follows her to her cabin, and she shoots him in the hand. He determines on a coward's revenge. Meeting Pike, he informs him that there is an illicit still in the place, and shows him where it is. In going to investigate Pike is struck by a rattlesnake. Casga hears his cry for help. She [illegible] the [illegible] and [illegible] Howard to her cabin where [illegible] care of him, giving him the prohibited whiskey to save his life. She has no idea that he is a revenue officer.

Clem comes in while Pike is there. He [illegible] him that Casga is the owner of the [illegible] that he is looking for. Casga [illegible] him away from the cabin, and getting Pike on a horse, takes him to the nearest doctor. In the meantime Rose has eloped with the [illegible] and telephoned to ask her father's [illegible]. Casga tenderly [illegible]. Howard [illegible] and when he is well they [illegible] to the still and pour out the whiskey.

UNIVERSAL SCREEN MAGAZINE.

ISSUE NO. 31 (August [illegible]).

Floriculture.—Rose breeding. Two healthy parents of [illegible]—one of the staminate or [illegible] the other the pistillate or female parent. An unopened bud is selected for the pistillate parent and the petals and stamens are removed to prevent self-pollination. Sub-titles: The pistils are then covered with a paper sack until they mature or are ready for pollination. In from three to five days the pistils are ready for pollination. A matured flower of the desired color with ripe [illegible] and the pollen dusted over the [illegible]. The pistils are again covered with the sack to prevent foreign pollen from [illegible] to the pistils. The parentage and date are written on the tag attached to the male parent. The pods develop and ripen slowly. It sometimes required six months to produce a mature pod. The seeds are then removed and soaked for at least twenty-four hours to soften and insure germination. The seeds are then sown in sandy soil and should germinate in from four to six weeks. The seedlings may bloom in six months: it is better to pinch off the buds in order that a strong plant may be developed which will produce normal flowers.

New Inventions.—New motor. This new engine is so constructed that the propellers perform the double function of driving the aeroplane ahead at top speed and at the same time keep the motor cool. A hot motor means a stalled and balky machine.

Screen Oddities.—Bear mascots. These ungainly and sometimes ferocious bruins often make fine pets. They exhibit many human traits and failings. Sub-titles: A real feat. Stealing a bite while the bosses are away. A "nip" is appreciated when the opportunity offers. They perform readily when a food reward is in sight.

Preparedness.—"Going to Sea" in an armory. Sailors are now taught the art of up-to-the-minute seamanship on land. In the completely-equipped armory of the Second Battalion Naval Militia at Brooklyn, New York, young men are developed into efficient sailors before they board a battleship. Sub-titles: Men are taught how to put up sleeping hammocks which are hung between decks on shipboard. Immaculate cleanliness is the rule on shipboard. Men are thoroughly drilled in the most approved sanitary methods. Crew's washing hung up to dry. Dummy guns are used as a foundation training for the proper handling of the big guns. Men are instructed in the subtle art of tying sailor's knots. The crow's-nest is the chief observation station at all times. From here with the spy glass the sea is searched for sign of enemy craft. Teaching the use of the searchlight—the great night-eye of the ship. Warships are great talkers. Flags and semaphores are used for sending messages by day, and Ardois lights and rockets by night.

Physical Culture.—Uncle Sam dependent upon feminine vigor. With men at the front, women should make themselves physically fit to take their places and learn the art of self-protection. These exercises should not be indulged in immediately after eating.

ART.—Miracles in mud produced by Willie Hopkins, noted sculptor. "The Darwin Theory Upset."

UNIVERSAL CURRENT EVENTS.

ISSUE NO. 11 (July 28).

"Forty Acres and a 'Little Henry.'" Farmers' slogan no longer "forty acres and a mule" after the versatile Ford shows new tricks.—Ottawa, Cal. Sub-title: There's no telling what the "little cuss" can't do!

Record Time Marks U. S. Torpedo Boat Building. Destroyer Caldwell is launched with guns mounted.—Mare Island Navy Yard, Cal. Sub-title: Keel for another destroyer is laid five minutes after launching.

Will Enjoy "Canned" Music While "Canning" the Kaiser.—Wizard Edison creates Army and Navy model phonograph, waterproof, fireproof and armored, which can be heard 300 yards.—East Orange, N. J. Sub-titles: Charles Edison, wizard's son, makes presentation. "The Star Spangled Banner." On its way to France.

"Daddy of All Wireless Towers," in Ill Repute, Destroyed by Uncle Sam.—Famous experimental electrical unit, more than 100 feet high, built by Nikola Tesla in 1904, destroyed to prevent receipt of news of naval moves.—Shoreham, L. I. Sub-titles: Tamping one of the charges. And this probably killed a dangerous leak.

Pershing's Boys Make July 4 One Great Day for Paris.—United States regulars honored on every hand as hundred thousand strong line up march.—Paris, France. Sub-titles: At the tomb of Lafayette and at the Hotel Des Invalides, in which is the tomb of Napoleon, throng cheers incessantly. "There's be a hot time in the old town tonight!" Poincare's lively interest in the Americans. "When good fellows get together"—Joffre, Pershing, Petain and other great fighters. "Sammies"—God bless 'em—pass in review. French veteran and escort of honor. Some boys! At the tomb of the immortal Lafayette an American of today aiding France lauds the valor of a Frenchman of yesterday who aided America!

Ten Million Americans in World's Greatest Lottery Draw Places as Democracy's Champions.

After Eastern Campaign, Famous Devil Chaser "Rests" on His Ranch.—"Billy" Sunday keeps in fine physical trim by following the strenuous life of the willing farmhand.—Hood River Valley, Ore. Sub-titles: The ever-present, ever-cheerful "Ma" Sunday. He christens a hay pile "Lucifer"—and then gives it the old pitchfork. His famous water bottle. All I want is a little bit off the top."

Human Porpoise, World's Champion Swimmer, Shows Skill at Beach Revue.—Norman Ross, 21-year-old champion, with a gallery of bathing beauties, dive with wondrous grace.—Neptune Beach, Alameda, Cal. Sub-titles: Some dives! The swan. The back flip. High dive. Beauty looks on. Four aces! A junior submarine chaser.

With Wings Like These Our Eagles Will Come Through Unscathed!—Fireproof treatment of aero wings shows in severe test, the removal of one of flying's worst menaces.—Newark, N. J. Sub-titles: A section of the style of wing in Universal use—unprotected. The aero wings—"doped." U. S. Inspector Howell applies torch. A French Commissioner on the job.

UNIVERSAL SPECIAL FEATURE.

THE GRAY GHOST (Episode No. 7, "Caught in the web"—Two Parts—Rel. Week of Aug. 6).—Hildreth makes an effort to escape from the mysterious house, but is overpowered by several men. Alone, he and Jack Olmstead become friendly. Jack shows a newspaper clipping stating that he is suspected of his father's murder.

In the basement of the mysterious house, Williams and the other crooks are looking at the loot when the "Gray Ghost" enters. They are forced to tell him that they have missed the necklace. They accuse Williams, but the Ghost believes in him.

Meantime, Jerry and his detectives question the boy at Arabin's. The phone rings and the doctor of the hospital summons Jerry to come quick: Jacques has spoken at last. Jerry rushes away and is followed by two crooks who have been waiting for him. At the hospital, one of the crooks waits while the other runs away to a phone to tell the "Gray Ghost" that Jerry Tryon has just rushed to the hospital. The "Gray Ghost" is angry and orders the crook not to lose sight of Jerry for if he learns anything important, he must go. Marco decides to go the the hospital to see Jacques.

The doctor has taken notes of what Jacques has said and Marco reads, "Morn Light—Ted Daly—at Morn Light's apartment—save them." When Marco leaves the hospital, two crooks spring upon him and after a great fight get the note from him. Marco continues down the street.

In his own apartment the "Gray Ghost" is looking at the picture of Morn Light, murmuring to himself that he would kill her if he didn't love her, when a crook arrives with the note. The "Gray Ghost" is anxious.

Jerry, Marco and two detectives enter Morn Light's apartment with a skeleton key. Two crooks sneak into the apartment and when Marco looks about, the "Gray Ghost" steps from behind a curtain and asks if there is anything he can do for them. Marco looks at him and at the same time switches off the lights; the door opens and the figures of two crooks as well as those of the detectives are silhouetted. Many shots are fired.

L-KO.

THE LITTLE FAT RASCAL (Two Parts—Rel Week of Aug. 6).—The cast: Saucy Mert (Merta Sterling); Phil Simpleton (Phil Dunham); Tinhorn Ted (Al Gerald); Tinhorn's accomplice (Lucille Hutton); Pop Snodgrass (Charles Inslee). Directed by Vin Moore.

Phil is a corn-fed country boy, and Mert is pleasingly plump and mischievous. She rakes the meadows and Phil at the same time. Pop Snodgrass, her father, does not like Phil. He chases him up the windmill, and Phil gets caught in the fans, and whirls around at a great rate. Pop thinks he is rid of him for good. However, a change in the wind throws him into Mert's room, and then Pop is mad.

Tinhorn Ted is in jail. However, he steals a saw from a passing workman, and escapes. He hides in a mail bag, and is delivered with the rest of the bags at Pop's place. Pop receives a letter introducing a famous artist, who is recommemnded to him by a friend.

"He wants to paint a pig," says the letter, "so I sent him to you."

Pop is delighted and says the artist shall be Mert's husband. Ted determines to impersonate the artist. He meets the real one, beans him and takes his outfit, locking the senseless artist in the hen house. Ted is then presented to Mert as the artist, and she plays and sings for him, to his great agony. They are spooning under a tree, when Phil puts a hen coop over Ted's head. Pop rescues him and spanks Mert. Phil and Mert then determine to elope. Phil is taking Mert out of her window down a ladder when Pop catches him and he runs off down the street balancing Mert on top of the ladder. Pop overtakes them and sends Mert to school.

Ted meets his accomplice, Melba Sundae, at the school to kidnap Mert, the heiress. The girls are all in overalls, and Melba puts on a wonderful silk pair. Phil arrives, too, following Mert. The snobbish girls are horrid to Mert, but surround Phil. The mistress throws him out, so he disguises as a little girl and returns. Mert says he is her twin. The girls go to bed, and Melba stays up waiting for Ted. The mistress takes Phil to her room to comb his hair, and his wig comes off. He runs. Mert is kidnapped by Melba and Ted, and Phil follows them to the city. Mert is taken to a cafe below the street level, and Phil slides through a manhole to get in. Ted introduces Mert as the new dancer, and Phil comes to rescue her. There is a fight, and Mert is carried off in an auto. Phil takes a bicycle from a cop and gives chase. At last they are both caught in the safety fenders of a street car.

VICTOR.

LIKE BABES IN THE WOOD (Two Parts—Rel. Aug. 6).—The cast: Violet (Violet MacMillan); Billie (Gordon Griffin); Hank (Fred Woodward); Fortune-Teller (Jack Nelson). Story and Scenario by Karl R. Coolidge. Produced by George Cochrane.

Violet and Billie are seated on a polar bear skin by the fireplace, tired from playing so hard. A fortune-teller comes to the door, and they tell the old woman they are alone. She gives them a ring, which she says is a wishing ring; that every wish of the owner's will come true.

Seeing Hank, the mule, in the yard, Violet wishes that he had a bag of oats, and immediately she sees a nose-sack of oats appear. They wish for a story book; it appears and they look at the pictures of the "Babes in the Wood." A spark flies from the fire and burns Billie's hand, and because he pounds the polar bear skin, Violet, to scare him, wishes that the bear would come to life. It does, and begins to chase them. They rush out to Hank and the three start to run. Violet looks back and exclaims:

"I wish it was a lion, I hate bears," and the bear changes into a lion. The children are more frightened than ever and run until they come into some dense woods. Violet becomes tired and wishes that the lion would go away. No sooner said, than the beast is not to be seen.

The children think of the story book and wish that they were the real Babes in the Wood. Their clothes change into rags and they become barefooted. But suddenly they see a big tiger creeping upon them and they begin to run in the opposite direction. The tiger continues to follow them, and finally Violet wishes that the birds would cover them up the way they did the Babes in the Wood, so that the tiger could not find them. A crow starts to fulfill the wish, and Hank and the two children are soon all covered up except their faces. The tiger comes along and the crow drops a huge leaf upon his nose, causing him to start to fight with the leaf, for he thinks it is some one attacking him.

Violet and Billie, lying close together on the polar bear skin, are awakened from their deep sleep by the braying of Hank, who has stuck his head through the window. They realize it was all a dream.

NESTOR.

THE LOVE SLACKER (Rel. Week of Aug. 6).—The cast: Eddie (Eddie Lyons); Lee (Lee Moran); Edith (Edith Roberts); Proprietor of Drug Store (Fred Gamble)). Story and scenario by F. A. Palmer. Produced by Roy Clements.

Eddie decides to become a woman hater because he is not popular. He goes to the country, and all the girls fall for him. Lee, the son of the owner of the drug store, is the only young man in town, and resents Eddie's arrival. Eddie goes fishing, to be by himself, but the girls find him. He sticks his fishing-rod in the mud, and Lee finds it. He starts to fish, and the constable arrests him, as it is forbidden. He is fined, and this does not make him love Eddie any more.

Lee and the girls are out motoring, and Edith sees Eddie and climbs out of the back of the car to go to him. She complains of a sprained ankle. Eddie is solicitous, until it begins to rain, and then she forgets all about it, and they both run and take refuge under the awning of the drug store. They become so interested in each other that they do not notice when Lee pulls up the awning and lets them get soaked.

JOKER.

O-MY THE TENT MOVER (Rel. Week of Aug. 6).—The cast: Launcelot Briggs (William Franey); Paprika (Lillian Peacock); Saharah Sarah (Za Su Pitts); Skootch (Eddie Baker); Sheik (Milburn Moranti). Scenario by Tom Gibson. Produced by W. W. Beaudine.

Launcelot Briggs, an old-clothes dealer, is lost in the desert. He is found by a caravan, with which the daughter of the Sheik is traveling. The Sheik dooms him to a life of drudgery unless he can make him laugh. Skootch knocks him down repeatedly and this makes the old man laugh, and he gives him his daughter, Saharah Sarah. But Skootch has fallen in love with Paprika, the younger daughter of the Sheik. He writes her a note, asking her to elope, and puts in some reflections against the Sheik. Paprika takes it to her father for translation.

Fortunately he can't read it, either, so Launcelot breathes freely again. He translates it into a flattering message for the Sheik. Plans for the wedding with Sarah are in progress, and Launcelot weighs the pros and cons. If he marries Skootch will kill him, if he does not, the Sheik will. At last he hides in a tent and has the idea of running away inside of it. He pulls up the pole and the last they see of him the tent is careening madly away over the desert, the natives thinking it a manifestation from their gods.

THE VAMP OF THE CAMP (Rel. Week of Aug. 6).—The cast: Little Butterfly (Gale Henry); Prop (Charles Haefli); Stranger (Milton Sims). Written by Tom Gibson. Produced by Allen Curtis.

Little Butterfly is the vamp of the camp, and her fickle heart is attracted by a stranger, who is about to commit suicide after losing his only dollar. She makes the proprietor give him a job as general cleaner of the place. She tries her best to win the stranger, but her charms have no effect upon him. She makes a bet with the proprietor that she can win the man in three days.

However, she loses her own heart, while he remains plunged in grief. At last she persuades him to tell her the cause of his sadness, and he says that the old homestead is to be sold, because he has not money enough to pay the mortgage. He promises to marry her if she will get the money.

Little Butterfly tries to vamp the money out of the men, but fails. Then she robs the gambling game, and is backing out of the hall with her loot, covering the men with a gun, when the sheriff arrives, and she learns that the stranger is Slick Stevens, wanted in a dozen places as a worker of a confidence game. However, he has already flown.

POWERS.

SEEING CEYLON WITH HY MAYER (One Reel Travelaugh—Rel. Week of Aug. 6).—The climate of Colombo, in Ceylon, is very hot, and the costumes of the natives suit it. Lace makers use the same patterns that their ancestors used. We see a Buddhist procession with its dancers in their strange headdresses. Hy Mayer then suggests in a cartoon that this more picturesque headgear should be adopted on Broadway. The foliage of Ceylon is wonderful, and the variety of trees immense. We see the elephants' bathroom, and then Hy Mayer suggests the use of an elephant as a shower bath. Native dancing to the sound of a tom-tom is the suggestion for other cartoons.

BISON.

THE SOUL HERDER (Three Parts—Rel. Week of Aug. 6).—A synopsis of this picture was published on page 630 of the July 28 issue

ANIMATED WEEKLY.

ISSUE NO. 81 (July 19).

Notables gather at Elks' convention. Governors, Senators, Mayors and thousands others—all regular fellows—invade Boston, Mass. Subtitles: Fred. C. Harper, of Lynchburg, Va., Elks' new Grand Exalted Ruler. Extra! An Elk takes to water!—In the Frog Pond—Boston Common.

With comfort kits, recruits leave for navy. Union Square adds another quota to hundreds already enlisted there.—New York City. Subtitle: "Ditty bags," containing many necessities and comforts, gifts of patriotic women who made them, are given the boys.

Recruiting stimulated by lavish fireworks display. Riverside Park enjoys nightly treat for entire month.—Chicago, Ill.

The "Uplift" of the horse. From open manhole, where he was imprisoned five hours, animal is rescued.—New York City. Subtitle: He went in feet first. He came out the same way.

Famous clog dancer aids Nation's recruits. Agnes DeVea does her bit by teaching recruits the Swedish foot movement, a necessity for proper drilling.—Pittsburgh, Pa. Subtitles: She tries it out on the captain first. A few may be awkward—but all are willing.

Red Cross head raises funds at home fete. Army and Navy flying units in air and on base ball diamond show skill.—Henry P. Davison's home, Locust Valley, L. I. Subtitles: Ball players arrive by aeros. Mr. Davison and his son, Ensign Henry P. Davison, Jr.

Machine motor gun units to safeguard cities. Effective plan being considered by the American Defense Society safeguards coastwise and interior cities against aero attacks, invasion and riots.—New York City. Subtitles: Robert Charles Morris demonstrates the simplicity and effectiveness of the unit. A light car, driver and gunner, with 10,000 rounds of ammunition, makes a quick and powerful defensive unit. Hundreds of cars, thus equipped, will be distributed throughout cities. Easily pointed—it can hit an aero a mile in the air. A deadly hail of 400 shots per minute.

Picturesque kilties invade New York on recruiting mission. Forty-eighth Canadian Highlanders—the famous Gordons and McLeans—are after British subjects.—New York City. Subtitle: At City Hall Mayor Mitchel welcomes them. United we stand and the enemy falls’ France's Tri-Color, Britain's Union Jack and America's Old Glory. Through Washington Arch escorted by the famous 71st New York.

Behind the lines with France's "Blue Devils." Famous fighters, during breathing spell, are caught by the camera On the French front Official French war pictures. Artillery behind the first lines disguise guns against aeros. Ammunition for firing line. Feeding time for man and beast.

Cartoons by Hy Mayer.

Mutual Film Corp.

GAUMONT.

TOURS AROUND THE WORLD NO. 40 (Aug. 7).—The Senegal River is the main artery of travel in French West Africa. In this number the spectator is taken on a trip down this tropical stream from Kayes, the head of navigation to St Louis the commercial port seven miles from the Atlantic Ocean. Medina, the stopping place from the north for caravans, is pictured, as well as the Falls of Felou nearby. The spectator is glad he makes the trip only upon the screen, for the next stop is at Podor, a village 170 miles below Kayes, which is said to be the hottest place on earth. There are also entertaining pictures depicting the life of the native Senegalese.

The second section of this reel is devoted to Bruges, an old city of Belgium. The pictures were taken before the war. The city is the capital of West Flanders. Because of its many canals, the city has been called the "Venice of the North" The city is noted for its wonderful chimes Among the places pictured are the Lion's Bridge, the Gruthouse a seignorial residence of the fifteenth century, and a view from the famous Belfry of Bruges.

The panoramas of the old houses, the old bridges covered with moss, and the shaded shores are beautiful in the extreme.

The reel concludes with pictures of fishing villages of France that cluster about Martigues, a town on the Mediterranean coast not far from Marseilles.

"REEL LIFE" NUMBER 67 (Aug. 9).—In this release is pictured the celebrated sea gardens at Miami, Fla. The views were taken by E. B. Gray. Equipped with a "divinghood," a diver explores the bottom of the ocean among the keys and coral reefs on the edge of the Gulf Stream, every move being caught by a motion picture camera operated from a diving bell. Spectators behold a wonderful display of coral and plant life.

Another interesting picture on this reel is a genuine colored baptizing in Virginia. The negroes make it a picnic and a holiday as well as a religious event. At the ceremony pictured by the Gaumont camera there are two hundred converts in line.

The tallest boy on earth is shown. He is seven feet ten and one-half inches in height. R. E. Madson, known as the Nebraska Boy Giant, is only eighteen years old. He weighs 195 pounds.

Everyone will be interested in seeing the human heart generate electricity. This issue of "Reel Life" has a demonstartion of the electrocardiograph. As each disease of the heart records differently, the instrument is invaluable in making a diagnosis of the disorders of this vital organ. There is also a picture showing how an X-ray picture of the heart is made.

"Making School Safe" is a section which shows how a grammar school has created a fire department from among its own pupils. The school squad makes a splendid showing as it dashes up with its hose and makes a coupling in record time. There are also pictures of the novel fire escape with a fire drill which the pupils always enjoy.

The reel concludes with two "Leaves from Life," animated drawings based upon humorous illustrations in the world's leading magazine of humor and satire. These are called "Not a Shadow of a Doubt" and "A Bomb—and a Bomb-erang."

MUTUAL STAR PRODUCTION.

SOULS IN PAWN (American—Five Parts—Aug. 6).—The cast: Liane Dore (Gail Kane); Karl, Prince von Kondemarck (Douglas MacLean); Baron Arnold von Pollnitz (Robert Klein); The Comet (Robert Klein); De Courcey (Frank Rickert); Etienne Jaccard (Edward Peil); Sebastian Dore (Ashton Dearholt); Marie, Liane's child (Ruth Everdale). Directed by Henry King.

Prince Kondemarck, chief of the German secret service in Paris, has been ordered to secure the service of his government the cleverest and most beautiful woman obtainable in aid of plans important to his government.

Liane Dore, widow of the late Sebastian Dore, killed mysteriously at the door of his home, agrees to serve on Kondemarck's promise to reveal to her in one year the name of the man who killed her husband, against whom she has sworn vengeance.

The Prince himself killed Dore. The latter, posing as a bachelor, betrayed the former's sister in Germany. Kondemarck killed Dore accidentally in a scuffle. In the course of their association as spies, Liane and Kondemarck fall in love.

The war throws open Liane's home to wounded Frenchmen. Von Pollnitz, unsuccessful in inducing Liane to reveal French secrets in the absence of Kondemarck in Germany, denounces her as a spy. She is arrested and sèntenced to death. Kondemarck returns from Germany, uses his spies to rescue Liane after she has agreed with the prefect of police to betray him, the latter having revealed to her that Kondemarck killed her husband. On the verge of arrest, Kondemarck produces letters showing that Dore betrayed his sister. Liane is carried on board the Kondemarck yatch and the lovers escape.

LA SALLE.

PIGS AND PEARLS (Aug. 7).—A caveman, his sister, and her pet pig, live contentedly in their wood cabin until one day Billy, his sister, Matie, and his sweetheart, Pearl, ride out to the woods and Pearl falls for the prowess of the caveman.

Later, Matie, in order to cure Pearl of her infatuation, invites the caveman to a dinner party. He comes accompanied by his sister and the pig. The guests receive one shock after another, and Billy, to get even with Pearl, makes love to sister. When Matie overhears the caveman planning to kidnap Pearl, she gets busy and putting sister in Pearl's hat and long cloak, the caveman is fooled and carries her off, leaving Billy, Matie and Pearl watching, relieved at their departure.

CUB.

JERRY ON THE RAILROAD (Aug. 10).—The cast: Jerry (George Ovey); Hank (George George); father (Harry DeRoy); daughter (Claire Alexander); Joe (Al. Blake); Mike (C. E. Feehan); Pat (Tom Riley).

Jerry selects a railroad track for a quiet siesta. He is interrupted by the whistle of an onrushing engine. He jumps to safety. Section hands give Jerry a hard job from which he escapes by jumping on a hand car.

Arriving at a bridge, Jerry seeks shade under a buttress. Here he finds a fuse leading to a charge of dynamite. He hurls the bomb away just as it explodes. The section hands seize Jerry and haul him off to jail. Jerry falls in love with the daughter of a neighboring rancher, who is the object of the affections of Hank, a railroad man, and Joe, a half-wit. In confinement he finds that his prison adjoins a storeroom to which Joe has a key.

Jerry watches through a knothole and sees the half-wit plugging an apple with cyanide. He realizes that Joe is going to give this deadly poison to the daughter. Jerry makes his escape to where Joe is teasing daughter with the poisoned apple. Jerry strikes it from his hand and they fight. The battle rages until father and the section hands, attracted by daughter's screams, separate them, but not until Jerry has been felled. They carry him into the house where, finding his heart has stopped, they place him on a couch and fold his hands across his chest.

Jerry has been experiencing a nightmare. Sleep had overtaken him while waiting his call for a movie part.

MUTUAL.

MUTUAL WEEKLY 135 (Aug. 1).

San Francisco, Cal.—The Mah-[illegible] wins annual yacht race. Time, 1:58:20.

Brooklyn, N. Y.—Training women for men's work. Bush Terminal Company prepares to release men for war service, replacing them with women workers.

Washington, D. C.—U. S. Engineers off to France. Secretary of War Baker and General Bliss review 6th Corps, U. S. E.

Los Angeles, Cal.—Great aqueduct is dynamited. This city's $23,000,000 waterway is mysteriously damaged.

Washington, D. C.—Secretary McAdoo signs Servian loan. U. S. loans $3,000,000 to stricken nation.

U. S. Presidio, Cal.—Army officers train rookies. Future generals receive bayonet and trench training.

New York City.—Latest styles in milady's footwear. Courtesy of I. Miller, N. Y. Subtitles: Posed for the Mutual Weekly by Miss Mollie King. Walking boot. Beaver kid with ivory buff top. Afternoon slipper. Champagne kid. Afternoon slipper. Patent leather, grey buckskin back.

Washington, D. C.—The White House intervenes. President Wilson pardons imprisoned suffrage pickets.

New York City.—America needs steel ships. Three months old wooden ship has whiskers and her seams have opened. Experts oppose wooden vessels for war service.

New York City.—Field artillery off to camp. A few weeks' intensive training and then off to France.

Somewhere-in-France.—General Pershing and staff visit an aviation camp near the front.

Paris, France.—Our 4th of July celebrated on French soil. U. S. regulars under Pershing march through city's streets.

Somewhere-in-France.—Captive balloons are invaluable for mapping the enemy's territory. Gun fire can also be directed by telephone connection.

Pathe Exchange, Inc.

HEARST-PATHE NEWS NO. 59 (July 21).

New York City.—Canadian Highlanders visit the land battleship Recruit, to help the U. S. forces fill their ranks to war strength. Subtitles: The Kilties' band attracts the crowds, while Colonel Guthrie appeals for enlistments. One hundred Naval recruits are obtained.

Toronto, Canada.—The big Lake Ontario Steamship Turbinia runs aground on the sand bars of Center Island during a heavy fog. Subtitles: The passengers are safely removed in the life-boats. Waiting for aid.

Mare Island, Cal.—Another fleet destroyer ready for war, as the U. S. S. Caldwell glides gracefully down the ways at the Navy Yard. Sub-titles: Miss Charlotte Caldwell, of Tacoma, christens the vessel. The trim little warrior will soon join the hunt for U-boats.

Hoboken, N. J.—"Private" Hazel Carter is sad. She has been ordered back from France where she went to fight with the "Sammies." Sub-titles: She sailed aboard a transport dressed as a regular soldier, but alas, she was "discovered." And now she is back in feminine garb—determined to do her bit for Uncle Sam.

New York City.—Great activity reigns at the armories as militia organizations respond to President Wilson's call for war service. Subtitles: They come directly from their daily tasks and buckle right down to their new duties. Major-General O'Ryan, who will lead the N. Y. Militia abroad.

Los Angeles, Cal.—U. S. Army engineers give admiring crowds an exhibition of how rapidly streams are bridged during the war. Sub-titles: This is what they have in store for enemy bridges. The dawn of battle draws near, and the crack artillery corps of this city is ordered to a secret destination. Good-bye; good luck.

Coronado, Cal.—The thrilling sport of aquaplaning is one of the latest pastimes adopted by society at the fashionable beaches. Subtitles: Some feel quite at ease on the swiftly-gliding plane. But they are not always so fortunate.

Liberty Shall Prevail.—America's Independence Day is gloriously vindicated on the battlefields of Europe, where her warriors prepare to struggle for its security. Sub-titles: All France celebrates the birth of American liberty, and the U. S. contingent arrives in Paris to join in the ceremonies. "Vivent les Sammies." At the Invalides, President Poincare, Marshall Joffre and General Pershing review Uncle Sam's stalwart soldiers. Old Glory is presented to the wounded heroes of France, a message of good cheer to the men who have done their bit. The American troops then journey to the fomb of General Lafayette, to pay tribute to our gallant ally in the Revolution. Joffre and Pershing. France's gift to America is now to be reciprocated.

HEARST-PATHE NEWS NO. 60 (July 25).

Salonica, Greece.—The populace celebrates the union of Greece with the Allies, and the return of ex-Premier Venizelos to power. Subtitles: The National hero comes to attend services in honor of the event. He is warmly greeted by the large crowds.

New York City.—The trotting sport is being rejuvenated and its enthusiasts are treated to one of the best pacing events ever held. Subtitles: The race is close. Legel W. wins the Parkway Classic.

Columbus, N. M.—Thirteen hundred I. W. W. members, deported unceremoniously from Arizona, are brought to the Refugee Camp. Subtitles: The men wash up after their long journey from Bisbee. W. B. Cleary, leader of the deported group.

On the Western Front.—The forty-second Division of French Infantry is especially distinguished for its great achievements during the war. Subtitles: At the Marne, the Yser, Verdun and the Somme it fought in all with remarkable bravery. And now it is ready for further and bigger sacrifices for France, the Allies and Liberty.

Southend, England.—The L-48 is the latest Zeppelin brought down by British aircraft guns, while attempting a raid on the East Coast. Subtitle: All that remains of the giant dirigible's car.

Peekskill, N. Y.—Governor Whitman visits the training camp of the N. Y. State Cadet Corps, composed of boys 16 to 18 years old. Subtitles: He reviews the patriotic lads, 1,800 strong, who are preparing to serve the Nation. A view of the camp.

Los Angeles, Cal.—The world's largest flower garden, covering 1,100 acres, promises a sufficient supply of seeds for the next season. Subtitles: Women enjoy picking the beautiful blooms. The dried flowers are then threshed like grain.

Hamilton, Ont.—Canada has already sent many thousands of her finest men to the firing line, and thousands more are on the way. Subtitles: Friends and relatives cheerfully give up their dear ones to the Nation's service. "I wish I were as tall as you." (Spoken Type.) On the International Bridge where Uncle Sam meets Jack Canuck.

Somewhere in America.—One of the largest battleships in Uncle Sam's Navy leaves an Atlantic Coast port on a secret mission overseas. Subtitles: Everything in tip-top shape. Jackies on other ships bid God-speed to the departing warrior.

Cartoon (Magazine Section).—Ready to do their bit.

CAPTAIN KIDDO (Lasalida—Five Parts—Aug. 5).—The cast: Marie (Captain Kiddo) (Marie Osborne); Marie's Mother (Marion Warner); Jack Laird (Philo McCollough); Mr. Cross (Harry Van Meter); Billy (Ray Clark). Directed by W. Eugene Moore.

Bored with each other's company, they decided to play pirates; Marie was to be captain and Billy, her playmate, was to be her assistant.

They must find some sign to convey their secrets. Looking through a pirate storybook, Marie found a mysterious cross that denoted secrecy and this sign they adopted. Marie's widowed mother was constantly annoyed by Mr. Cross, who persistently forced his attentions. Marie detested Cross, but liked Jack Laird, a secret service agent, because he taught her how to box. In search of Marie, one day, her mother found her engaged in a pugilistic match with Jack. At first she became angry but, on being reassured by Marie what a fine fellow Jack was, she relented. This coincidence developed into a close friendship.

Jack on the trail of some opium smugglers found a marked slip which he took as a clue. Suspecting Cross of being connected with the smugglers, Jack demands that he be searched. Marie's mother, becoming angry, informs Jack that he is insulting her future husband. Down hearted, Jack leaves. At Cross's request, Marie and her mother, accompanied by Billy, take a pleasure trip on his yacht. Marie and Bill determined to play hide and seek. Marie hides. Peeping through his hands, Bill sees Marie endeavoring to hide in a tank. Going in search of her, Bill returns and tells Marie's mother he is unable to find her. Cross has a search made, but to no avail. Broken hearted, Marie's mother returns home. Jack learns of the incident through Bill and sets out in search of Marie. From a cliff, Jack sees a tank floating. He dives into the water. At the tank he finds Marie waiting for him with outstretched arms. Later he discovers the real leader of the smugglers to be Cross. So as not to bring Marie's mother's name into notoriety, Jack gives Cross twenty-four hours to leave the country.

THE FATAL RING (Episode No. 6, "Rays of Death"—Two Parts—Astra—Aug. 12).—The cast: Pearl Standish (Pearl White); Nicholas Knox (Earle Fox); the Priestess (Ruby Hoffman); Richard Carslake (Warner Oland).

After helping Nicholas Knox recover the violet diamond, Pearl Standish, in a fit of anger at being unable to learn what it means, hurled it from a window in the temple of the Sacred Order of the Violet God and it was picked up by Richard Carslake. In the temple Pearl is slowly being lowered over a caldron of boiling metal. Knox pleads for Pearl's life, but the Priestess informs him that he has but one day more, and if he fails he will receive the same penalty for treachery to the Sacred Order of the Violet God.

Fastening the rope to the floor with a hammer and a clamp, the Priestess orders that some ferrets be placed in a box so that by degrees they will gnaw the rope and when their work is completed Pearl will fall into the blazing caldron. Climbing up the wall Tom Carlton finally manages to reach the window. The rats have gnawed the rope, and it is three-quarters parted. Breaking the window open, Tom gains admittance. He grabs hold of the rope and by deft manipulation he struggles toward her, still keeping the end of the rope in his hands and catching her around the waist swings her outside the caldron and lowers her to the floor. He starts to unbind her, but is attacked by one of the Priestess' followers. Pearl pushes the man backwards into the caldron. Pearl and Tom escape.

Seated at a restaurant table, Carslake, fugitive from justice, sees Detective Hana. Carslake jumps up and makes a hurried escape. Hana follows him. Carslake conceals himself underneath an embankment, where he bides the diamond. Thinking the way clear, Carslake leaves. Just then Hana discovers him, and after a struggle Carslake is finally overpowered and is made a prisoner.

Pearl receives a note from Knox, telling her that she has saved him before and now that his time is up he must die tonight. Escape is impossible and he pleads with her to save him and, as a reward he will tell her the secret of the violet diamond. Pearl 'phones Tom and asks him to meet her. He consents. Pearl and Tom arrive at Knox's house. Looking through the keyhole Pearl sees the Priestess. Knox is pleading with her to spare his life, but she will not listen to him, stating that he had sufficient time to recover the diamond and now that the time is up he must die.

She recalls to him that her father discovered an invention that would make the Secret Order of the Violet Diamond kings of this earth. Taking a crucible he poured some powder from it into a large metal retort. Sealing the retort he held it out and counted a certain number of seconds. Placing a black slave a few feet away from him he pointed the retort at him and in an instant the slave's body dissolved into nothingness. Pearl and Tom are still looking through the keyhole when suddenly four of the Priestess' band grasp them from behind. They are dragged into the den. Knox had met his fate by being strangled and now Pearl and Tom are before the Priestess. The Priestess gazes at Knox and, turning to Pearl tells her that it is her turn to pay the penalty.

THE NEGLECTED WIFE (Episode No. 14, "Desperation."—Two Parts—Balboa—Aug. 12).—The cast: Margaret Warner (Ruth Roland); Horace Kennedy (Roland Bottomley); Mary Kennedy (Corenne Grant); Edgar Doyle (Neil Hardin); Frank Norwood (Philo McCullough).

Horace Kennedy's humiliating denunciation is the last straw for Mary. She determines to leave him and later apply for a divorce. The next morning Kennedy arises late and finds Mary gone, with a note saying that the only condition on which she will return home is that he must promise never to see Margaret again.

Margaret is still afraid that Kennedy will find her, and that she might be unable to resist his influence. Norwood visits her, and is very much pleased to find that she has broken with Kennedy. Norwood suggests that the only way to protect herself from Kennedy is to marry him. Margaret refuses, saying that she cannot.

Having lost income, through neglect of his business, Kennedy wildly turns to speculation in an effort to retrieve his fortune. Bull Brady and Doyle seize the opportunity to pass a doctored tip to Kennedy. Kennedy swallows the bait, and Bull, through his influential connections, starts a campaign to ruin Kennedy.

Mary, at her hotel, reads that Kennedy is losing heavily in speculation. Determined to save him, she goes to Norwood, and pleads with him to use her fortune to save Kennedy. Norwood agrees and she binds him to secrecy.

Kennedy desperately searches for Margaret but without avail. Learning that Kennedy has left Mary, Bull has the story published in the papers, that the wife of a nominee for congress has left him because of his infatuation for another woman. Mary reads the item, and is deeply distressed that her actions should threaten Kennedy's good name. She still loves him. Will she save him or not?

Miscellaneous Subjects

WORLD PICTURES.

THE IRON RING (Peerless—Five Parts—July 30).—The cast: Aleck Hulette (Edward Langford); Bess Hulette (Gerda Holmes); Jack Delmore (Arthur Ashley); Ellery Leonard (Herbert Frank); Stephen Graves (George MacQuarrie); Charles Brown (George Cowl); Mrs. Georgie Leonard (Alexandria Carewe); Dorothy Delmore (Gladys Thompson); Dr. Hogue (Victor Kennard); Sloane (Richard Clarke). Directed by George Archainbaud.

After two years, Aleck Hulette and his wife, Bess, still style themselves "The Doves." Stephen Graves, president of a large advertising agency, proposes merging Aleck's small agency with his firm. A partnership has been Aleck's particular ambition. Bess discusses the partnership with Mrs. George Leonard, a new and not altogether desirable neighbor. Ellery Leonard, her husband, is heartbroken over her frivolity and lack of sympathy.

Jack Delmore and his sister, Dorothy, are hurt in an auto crash near Mrs. Leonard's home. Ellery voices his dislike for the Delmores, and just then Jack carries Dorothy in, seriously injured. Dr. Hogue is called, while Jack goes next door for some brandy. Bess, be-

THE Automatic TICKET SELLING AND CASH REGISTER CO.
MANUFACTURERS OF
AUTOMATICKET MACHINES
and all kinds of Theatre Tickets
USED UNIVERSALLY
1735 BROADWAY N. Y. CITY

Get acquainted with the
ERBOGRAPH WAY
of Developing and Printing
ERBOGRAPH COMPANY
203-11 West 146th St., New York City

SWAAB
Complete
Picture Theatre Equipment
CARBONS AND SUPPLIES
Dept. M., 1327 Vine Street, Philadelphia, Pa.

PATENTS
Manufacturers want me to send them patents on useful inventions. Send me at once drawing and description of your invention and I will give you an honest report as to securing a patent and whether I can assist you in selling the patent. Highest references. Established 25 years. Personal attention in all cases. WM. N. MOORE, Loan and Trust Building, Washington, D. C.

"Everything for the M. P. Theatre except the Film." Machines, Motor Generators, Screens, Carbons, Slides, Accessories and Supplies.
UNITED THEATRE EQUIPMENT CORPORATION
1604 BROADWAY - - - NEW YORK

MENGER & RING, Inc.
MANUFACTURERS OF
Poster and Lobby
Display Frames
304-6 W. 42d St., NEW YORK
Phone: Bryant 6621-27

AMERICAN
Fotoplayer
(Trade Mark Registered)
The Musical Marvel Write for Catalogue
AMERICAN PHOTO PLAYER CO.
62 West 45th St. New York City

When Writing to Advertisers Kindly Mention Moving Picture World.

ANNOUNCEMENT
HAMPTON DEL RUTH
EDITOR AND PRODUCTION MANAGER
MACK SENNETT-COMEDIES

For Your *LITTLE WANTS* in the Moving Picture Industry
the *LITTLE ADS* in the Classified Department
WILL GET YOU EXCEPTIONAL RESULTS
Send your copy, accompanied by remittance—The Rate is 5c. per Word, 20 Words or less $1.00

lieving Aleck has changed his mind and returned, is surprised when she sees a stranger. She gives him the brandy and then notices his wounded hand. Delmore pays her a pretty compliment, and Bess invites him and his sister to meet her husband some time. Young Dr. Hogue is married. He attends to Dorothy's injuries and becomes smitten with her.

The next day, receiving word that Aleck will not return until midnight, Bess is persuaded to go shopping with Georgie Leonard and have luncheon in town. Georgie secretly arranges with Charles Brown, a man-about-town, to meet them at the Plaza. At luncheon, Bess and Georgie are joined by Brown and Delmore (very casually) and Bess notes Georgie's intimacy with Brown.

On his return, Aleck does not tell Bess of his plans, which almost breaks her heart, but he assures her she will become accustomed to it, especially when he begins to shower luxuries upon her. Bess doubts if things will ever be the same again. As time passes, the relations between Bess and Aleck grow more strained despite the improved success.

Delmore, wishing to check the growing intimacy between Dr. Hogue and Dorothy, declares that his professional visits are no longer necessary. Dorothy resents his interference, but Jack assures her that he desires only to cherish and protect her.

Bess confides to Delmore that Aleck and she have drifted apart. Aleck enters unexpectedly and sees Delmore alone with Bess. He commands Bess not to see him and his friends again but she resents this, declaring it only the whim of a neglectful husband.

Ellery denounces Georgie as an unfaithful wife. The next day, she goes to Brown's apartment but he has sent her a letter breaking the engagement for that evening and settling everything between them, as he is to be married shortly to someone else. She fears that Ellery will kill them both if the letter falls into his hands. She goes to Delmore, asking that he send Bess away when she comes to his apartment.

When Bess arrives, Delmore tells her that Georgie is coming with Brown very shortly. Georgie had told Bess she was to come with Ellery. Bess is alarmed at the deception but forgets it in a toast to Delmore. He makes love to her and embraces her forcibly. She struggles and then her screams are smothered in a paroxysm of choking. Frightened, Delmore puts her down while the butler rings for a doctor. The phone rings. It is Mrs. Hogue. She tells Delmore his sister and Dorothy and Dr. Hogue have eloped. She pleads with Delmore to stop them, saying she will forgive her husband everything. Delmore promises to do his best.

Aleck comes to Delmore's apartment and the butler, believing him to be the doctor, shows him in. He sees Delmore alone with Bess. She is in a chair, disheveled and gasping. He denounces Delmore. He tells Delmore to keep Bess. Bess pleads with Aleck to take her home. Aleck takes Bess home. Delmore arrives at the railroad station in time to snatch Dorothy from Hogue. Ashamed, Hogue returns to his wife and children, who welcome him.

Bess and Aleck decide to make their mistakes stepping stones to future happiness and Aleck asks the forgiveness of his Little Partner, which is granted. A reconciliation dinner is tendered by the Hulettes to Stephen Graves and his wife, who was formerly secretary to Graves and Aleck Hulette.

FOX FILM CORP.

WIFE NUMBER TWO (Five Parts—July 29). —The cast: Emma Rolfe, later Emma Bovar (Valeska Surratt); Dr. Charles Bovar (Eric Mayme); His Mother (Mathilde Brundage); Rudolph Bulwer (John Goldsworthy); Philip (Martin J. Faust); Leo (T. J. Lawler); Lhereux (Peter Lang); Old Soldier (Dan Mason); Priest (William Burton); Lhereux's Son (Dan Sullivan); Heminway (L. F. Kennedy).

Emma Rolfe is marr'ed to Dr. Bovar, a much older man than she is, whose every interest is in his work. Emma finds relaxation from her dull home life in the company of the young men of the town. Rudolf Bulwer, a wealthy youth, who had paid much attention to Emma before her marriage, is her favorite.

But in time the crash comes and the realization that she never meant anything to these youths. One by one they discard her and Emma finds herself steeped in debt for finery which she expected them to pay for.

Seeing the utter hopelessness of her position, Emma takes a bottle of acid from her husband's satchel and strolls to a brook. As she lifts the vial she gets new courage and determines to face her husband and confess all. But when she turns, the bank of the brook caves in and she is drowned in the swirling current. Philip sees her fall but cannot save her.

When Emma's body is brought home, the doctor has learned all from letters. He faces his neighbors and defends to the last the name of the girl whom he had unconsciously made unhappy.

EDUCATIONAL FILMS CORP.

THE LIVING BOOK OF NATURE.—By Raymond L. Ditmars.—Wolves and Their Allies.—In all parts of the world, from the torrid zones to the arctics, there are various representatives of the tribes of wild canines. These range in size from the savage wolves of Canada, Labrador and Siberia, to the jackals of Africa, the dingoes of Australia and in the New World the diminutive wild dogs of Brazil and Argentina. It is surprising to observe the variety of form existing among these ancestors of the domestic dog. The foxes are included in the scenes and are the most attractive types of their race. Scenes of infant foxes, that have been tamed and are shown in intimate detail, are particularly interesting. There are entertaining portrayals of wolf babies and the photo-story follows the growth and development of one of these animals.

CHRISTIE FILM COMPANY.

SKIRTS (July 23).—The cast: The Girl (Margaret Gibson); The Boy (Harry Ham); The Chum (James Harrison); The Chaperone (Ethel Lynne); The Landlord (George French).

Having received notice of an inheritance, Harry and his chum, Jimmy, secure an automobile and a beautifully furnished flat on the strength of their anticipated wealth. Harry receives a telegram stating that a later will, just discovered, leaves the entire estate to his cousin, Mary, and to appease the impatient landlord Harry informs him that he will still share in the money, as he is to marry Mary that afternoon. Despite his protests, Jimmy is decked out by Harry in feminine array and paraded before the landlord as the heiress bride.

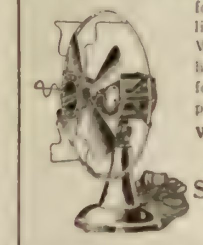
When the real Mary and her chaperon, Ethel, suddenly appear at the flat the landlord informs them that Harry is upstairs with his bride, at which Mary is greatly surprised and downcast. Jimmy is introduced as the bride, but when the girls go out he insists that upon their return Harry must tell that "she" is ill, and has retired. When Ethel goes to the kitchen to make the "bride' a cup of tea she discovers Harry and Mary in fond embrace, and feels more sympathetic than ever toward the unhappy Jimmy, who during her absence gets up, dresses in his own clothes and attempts to sneak out, only to be seen by Ethel. Harry is called to nab the strange man, and the girls discover Jimmy's discarded feminine togs, so the boys finally decide that their only course is to make a clean breast of the whole affair.

It turns out that everyone is satisfied—even the landlord, who perceives the likelihood of eventually renting two flats.

PARAMOUNT PICTURE CORP.

THE LONG TRAIL (Famous Players—Five Parts—July 23).—The cast: Andre Dubois (Lou-Tellegen); Louise Graham (Mary Fuller); Michette Dubois (Winifred Allen); Paul Graham (Sidney Bracy); Constable Joyce (Franklin Woodruff).

Andre Dubois is a French Canadian trapper. His little sister, Michette, and he keep house, and as she grows to womanhood he realizes that he must send her away to school. About the time she leaves, Andre makes the acquaintance of Louise Graham, niece of a prosperous fur-dealer who has come to the north country in search of rare pelts. Andre is struck by her beauty, but is greatly disturbed to learn that she is already engaged. However, Andre



DON'T DELAY
PLACE YOUR ORDERS NOW
for fans while prompt deliveries can be made.
We have a complete line of high grade FANS in stock for immediate delivery, at prices below competition.
Write for special price list.
EXHIBITORS SUPPLY CO., Inc.
408 Mallers Bldg.
Chicago, Ill.

Non-Breakable and Sanitary STEEL
HIGH Quality
LOW Price
and CAST IRON
Opera Chairs
immediate shipment on many styles; Second Hand Chairs; out-of-door seating. Send measurements for FREE SEATING PLAN. Mention this paper.
STEEL FURNITURE CO.
Grand Rapids, Mich., New York, 150 Fifth Ave.

The Original and Leading Moving Picture Journal in Europe
The Kinematograph Weekly
The reliable Trade organ of Great Britain; covering the whole of the British Film market, including the American imported films. Read by everyone in the industry. Specialist writers for Finance, Technical Matters, Legal, Musical, Foreign Trading (correspondents throughout the world)—and every section devoted to the Kinematograph. Specimen copy on application to:—
The Kinematograph Weekly, Ltd.
9-11 Tottenham Street, London, W., Eng.

SHOULD SHE OBEY
A GRIPPING 7-Reel Drama of Divorce, directed by George Siegmann.
FOR STATE RIGHTS
Address
RENOWNED PICTURES CORPORATION
AKIBA WEINBERG, President
1600 Broadway New York City

THAT SILENT EASY RUNNING PROJECTOR
Which has replaced a "STARTLING NUMBER" of the so-called popular machines of the "NOISY" variety, has INCREASED the BUSINESS of many theatres for the reason that the patrons are not annoyed by that constant "NERVE-RACKING SOUND." For the machine with a "CONSCIENCE" and "RESPECT" for the people's Nervous System, consult
B. F. PORTER, On the Square at Times Square, 1482 Broadway, New York

is kind to travelers and offers to show Louise and her party some of the beauties of the place. On this trip Louise and Andre are separated from the others, are caught in a snowstorm, and obliged to take refuge in his cabin.

The next morning Louise's fiance breaks their engagement. Andre offers her the shelter of his name and home, and after a hasty wedding the two begin a queer sort of double housekeeping arrangement, each keeping strictly to his and her particular room in Andre's shack.

In the meantime, Michette, away at boarding school, is seeing a great deal of young Paul Graham, Louise's brother, and when Andre goes to get her, leaving Louise in the care of an Indian woman, he finds that she has left the convent with Paul. While he is looking for her, Michette herself, a broken-winged butterfly, comes back to the little shack on "The Long Trail." Louise and the Indian woman care for her until she dies.

Andre returns too late, but vows vengeance on the man, and tells the Mounted Police all he knows of him. Paul becomes involved in a gambling fracas and shoots a man. The police are on his trail and a large reward is offered for him. In his flight he stumbles into the shack of Andre, and is overjoyed at finding his sister.

The climax comes when Andre returns and recognizes him. Louise explains that it is her brother, and Andre relents, but after saving him from the police, who come to the shack looking for him, he provisions a sled and starts him on his way out of the country. It is just as they have parted that the police find Paul, and the evidence seems to implicate Andre. He is manacled and the party starts back to civilization, passing Andre's shack, where Louise, frantic at the delay, is waiting.

When she sees her brother dead and Andre, whom she has come to love for the goodness and kind heart, manacled, she explains everything to the mounted policeman, offering her own hands for the manacles. Instead, however, the policeman puts them in Andre's, now free, and rides off down the long trail, leaving the two together at last.

GREATER VITAGRAPH.

BY RIGHT OF POSSESSION (Five Parts—July 30).—The cast: Kate Saxon (Mary Anderson); Tom Baxter (Antonio Moreno); "Bells" (Otto Lederer); Trimble (Leon Kent). Directed by William Wolbert.

Kate Saxon inherits the Blue Goose mine in Colorado, and goes there to manage her property. She arrives as rioting miners and a sheriff's posse are engaged in a battle. She personally quells the disturbance, and later readjusts wages and working conditions.

Affection quickly develops between Tom Baxter, sheriff and wealthy cattleman, and Kate, but neither acknowledges it. It is increased when the pair, on a tour of inspection in the mine, are trapped by a cave-in, and narrowly escape with their lives. Common peril further cements the regard of Kate and the sheriff, and their interest in each other is promoted by old "Bells," the mine engineer.

After a time the woman suffragists urge Kate to run for sheriff. She is reluctant to oppose her friend Tom, but finally accepts the nomination, and in the election is victorious. Tom, to test her mettle, has one of the cowboys tell her that he spent money for votes in the election, thus violating the law. She arrests and handcuffs him and Baxter. When he sees she is in earnest about enforcing the law he acknowledges that the story was false. She frees him, but does not forgive the lie.

She leaves her office, mounts her horse, and goes for a ride in the hills. Baxter follows her, and after riding for several miles suddenly stops, having been startled by an explosion. John Trimble, a labor agitator, has blown up a reservoir which supplied the mine and Baxter's cattle-ranch with water.

The explosion causes a stampede of Baxter's herds, and he and the girl have to race for their lives to avoid being trampled upon. When the danger has passed, Baxter professes his love for Kate, but she spurns him as a liar. She returns to the mine, leaving Baxter alone. However, old "Bells" later brings about a reconciliation.

BUTTERFLY PICTURES.

FOLLOW THE GIRL (Five Parts—Aug. 6).—The cast: Hilda Swanson (Ruth Stonehouse); Olaf (Jack Dill); Larry O'Keefe (Roy Stewart); Mrs. O'Keefe (Mrs. Witting); Donna (Claire Du Brey); Martinez (Alfred Allen); Hong Foo (Harry Dunkinson). Written by Fred Myton. Produced by L. W. Chaudet.

Hilda Swanson, an orphan, bound out to a life on a Swedish farm, but ever dreaming of America, spends much of her time studying English. A traveling agent for a Swedish-American colonization company comes to the farmhouse, and Hilda leaves.

In a foreign country, a woman is sent to America with important papers, her future depending upon their safe delivery. She embarks on the same steamer as Hilda, and soon receives a wireless that the Secret Service is aware of her mission and awaits her arrival.

Hilda has become acquainted with a young Swede named Olaf, and while the two young people are dancing on the steerage deck Donna, the secret agent, notices them. That night when all are sleeping, Donna goes to Hilda's bunk and, ripping a part of the hem of the girl's skirt, places the papers in it and resews the hem. She sends a wireless to Felix Martinez, importer of wines and international plots, telling him to watch out for a Swedish girl with a Belgian hare in a cage.

The steamer lands in New York and Martinez is at the dock waiting for Hilda, whom he follows when she boards a train with others under the direction of the agent of the colonization company. At a small station on the desert, Hilda and Olaf get off the train to get grass for her rabbit. The rabbit cage is broken, and the rabbit runs away, Hilda and Olaf after it. Martinez comes from the station just in time to catch the train. Hilda and Olaf look up from their chase to see the train rapidly deserting them.

Meantime, Larry O'Keefe, a cattle owner, and his mother are, having trouble with their Chinese cook, Hong Foo, who complains of having to wash dishes. Larry starts out to hunt for a dishwasher, and comes upon Hilda and Olaf on the desert. Hilda explains how they were left. He takes them back to the ranch. Hilda thinks him the most wonderful man in the world, while Olaf works in the yard and is the butt of all the cowboys' pranks.

Martinez becomes aware of the disappearance of Hilda when the conductor discovers that two passengers have been left behind. He returns to the station, but is informed that nothing has been seen of the boy and girl. Some days later Larry arrives at the station to inform the agent of Hilda's and Olaf's whereabouts. Martinez is sent for, and accompanies Larry to the ranch. Hilda refuses to leave the ranch. One night she rips the hem of her skirt to make it longer and discovers the hidden papers. She gives them to Larry, who throws them carelessly into a drawer.

Martinez arranges with some Mexican cattle thieves to kidnap Hilda. Donna has arrived on the scene. She is unaware that two Secret Service men have followed her.

When they get Hilda to the hut, they find that the papers are at the ranch house. Martinez determines to raid the house. Hilda escapes from the hut and rides away.

Larry hears of Hilda's kidnapping, and he and the cowboys start out to search for her. They meet her. A fight takes place between the cowboys and the Mexicans, several of whom are killed. The Secret Service men arrive to take Martinez. Hilda gives them the papers and they assure her that she has done a great service to her new country. Taking Hilda in his arms, Larry tells her that he will make an American citizen of her.

CONQUEST PROGRAM NO. 4.

(On the K-E-S-E Program)

THE HALFBACK (Three Parts—Aug. 4).—The cast: Joel March (Yale Boss); Bartlett Cloud (Scott Fletcher); Wallace Clausen (Ogden Childs); Wesley Blair (Tom McNamara); "Peg-leg" Duffy (Harry Harrington); Coach Remsen (Frank Gargan); Mr. March, Joel's father (William Wadsworth); Mrs. March (Jessie Stevens). Scenario by Paul H. Sloane.

Joel March, away from his father's farm for the first time in his life, arrives at Hillton Academy to take up his studies. There Bartlett Cloud, the wealthiest boy in school and halfback on the varsity team, sees Joel and makes no effort to hide his amusement. Cloud, together with Wallace Clausen (Joel's weak-willed roommate), arrange to initiate Joel into the ways of the wise.

That night the Sacred Order of Hullabalooloo,

BARGAINS

Edison and General Electric 220-volt Transformers, Power 220-volt, A. C. Motors, Variable Speed 110-volt, A. C. or D. C. Motors for Power Machines, Preddey Speed Controllers, Enterprise Gas Making Outfits, Edison Mechanisms, Power and Edison Rheostats, Lamp Houses and Magazines. Parts for all models, Power, Edison and Motiograph Machines.

C. R. BAIRD CO. 24 EAST 23d STREET NEW YORK, N. Y.

BE UP TO DATE

Install

CORCORAN TANKS

Get No. 8 Price List

A. J. CORCORAN, Inc. 751 JERSEY AVE., JERSEY CITY, N. J.

We do not CUT prices but quote SENSIBLE prices for

DEVELOPING—PRINTING
TITLES—TINTING
CAMERAMEN FURNISHED
ALL WORK GUARANTEED

Standard Motion Picture Co.
1620-21 Mallers Bldg., Chicago

TransVerteR

Automatically supplies only such voltage as arc requires. No waste of current in ballast.

HERTNER ELECTRIC & MFG. CO.
W. 114th St., Cleveland, Ohio

"ARGONAUTS OF CALIFORNIA"
DAYS OF '49

A Thrilling Historical Masterpiece in 10 Reels

Grafton Publishing Film Company
LOS ANGELES, CALIFORNIA

CLUNE FILM PRODUCING CO.
Los Angeles, California

Producers of "RAMONA" (8½ reels) and "THE EYES OF THE WORLD" (8½ reels)

Harold Bell Wright's famous love story of adventure, of which nearly 2,000,000 copies have been sold, magnificently reproduced.

Available for state rights.

Tell Them You Saw It in
The Moving Picture World

The Reel Band With the Metal Button

Will outlast 10 of any other kind—$1.50 per 100; $6.00 for 500; $10.00 a 1000.

Printing—$2.00 a thousand or less.

THE U. S. GOVERNMENT USES THEM

Yellow Caution Labels or Shipping Labels—$1 a 1000

P. A. GREEN, 131 Washington St. N., Boston, Mass.

yes Sir

EVANS' DEVELOPING and PRINTING service will help you to better results.

Experience plus an unquestioned reputation for quality, responsibility and prompt service, assure it.

EVANS FILM MFG. CO., 416-24 West 216th St., New York City Telephone Audubon 6881-6882

led by Cloud, enters and attempts to initiate Joel, but instead of a docile, trembling hick, the Sacred Order finds Joel to be fearless. But proceedings are disturbed by the appearance of "Peg-leg" Duffy, the night watchman.

Remsen, the famous football coach arrives, and Joel asks for a chance. Wesley Blair, the football captain, allows him the chance he asks, and before long Remsen, Blair and the boys in school become admirers of Joel.

Joel is then placed on the substitute team. One day during a football game between the varsity and substitute teams, Cloud kicks Joel in the head because Joel is winning the game. This is seen by the captain and results in Cloud's dismissal from the team. Cloud plots to ruin Joel, and with the assistance of Clausen they cut the chapel bell rope. When "Peg-leg" Duffy goes to ring the bell the rope falls on his head, knocking him unconscious. He is found in this condition and nearby a letter of Joel's which Cloud had taken from his room and placed in the chapel to furnish evidence of Joel's guilt.

The faculty punish Joel, as it is impossible for Joel to prove his innocence. One day Joel, despondent, walks away from the campus and seats himself on the bank of the river. He hears cries, and in mid-stream sees two of his collegiates in a sinking canoe. He goes to the rescue and brings Clausen to shore, for Clausen did not know how to swim. Cloud reaches land unaided.

That evening Joel receives a note telling him that he is appointed to the varsity team and that he is to play halfback against St Eustace the opposing team, in the big game of the season, but Joel is unable to play because of the faculty's ruling, prohibiting him taking part in athletics. The day of all days arrive. The game starts and the Hilltons begin losing. Clausen, who can no longer stand the strain of having the honor of his school lost, tells the faculty of Joel's innocence in connection with the chapel bell incident.

Joel is released. He rushes into the game at the last quarter and saves the day for Hillton, while Cloud is denounced and forced to leave in disgrace. In addition to Joel's football honors he wins a scholarship which entitles him to another year's tuition at Hillton and six hundred dollars in addition. Joel had labored ardently to win this scholarship because he had to depend on it for his next year's schooling, as his parents were barely able to support him.

THE BOY WHO CRIED WOLF (Two Parts—Aug. 4).—The cast: Jimmy (Albert Hackett); Mr. McCoy (De Jalma West); Squire Harry Von Voorst (Jack Meredith), Clavering Gould (S. V. Phillips); The Professor (William Orlamond).

Jimmie, a Boy Scout, famed as a stalker and a path finder, longed for exciting work, and when somebody whispered "spy" to him, he followed the trail of a college professor, tramping through Westchester County, New York, seeking strange insects.

With rare cunning Jimmie shadows and trails the "suspect," often crawling on the ground after the approved fashion of Secret Service men. The explosion comes when Jimmie seeks to arrest the professor.

Another day, however, Jimmie arrests a stranger whom he found making maps of the roads; guarding his prisoner, he takes him before a magistrate, but the latter sets the prisoner free and warns Jimmie to be more prudent.

The former prisoner quickly disappeared and two hours after it is learned that he was a real spy. Jimmie's grief is finally transformed into happiness when he has an opportunity to assist the Secret Service man in capturing the spy for the second time.

CRYSTALS IN FORMATION (398 feet—Aug. 4).—The beauties and marvels of the chemical world are depicted in the changes which occur during the formation of these little-understood phenomenons of nature. Grotesque and fanciful in design, they appear on the screen. Now a regiment of bayonets, now the paved block of a city street, a silver tree branching before one's eyes, a nebula of shooting stars; skyrockets and fantastic flowers come and go, each more wondrous than the last.

PLAYING IN FLORIDA (282 feet—On Same Reel).—This state is the winter mecca for thousands of wealthy people. While the rest of us are worrying with the furnace, these folks are getting sunburned. There the floating palaces of the modern Methusalas dot the rippling waters. We peep on their decks and into their cabins and catch an intimate glimpse of those whose names adorn the Blue Book. We see them at the hotels, promenading the beaches, bathing and riding, or attempting to ride the frolicsome surf toboggan. An aeroplane-taxi costs only a dollar a minute. It was pretty steep, but the cameraman hired one for three minutes and took one of the most remarkable panoramas ever taken from the sky to use in this picture.

A JOY RIDER OF THE OCEAN (320 feet—On Same Reel).—An educational nature film devoted to the life and habits of the Remora, or Shark-Sucker. He inhabits the warm seas of the globe, and reaches a length of nearly three feet and a weight of four pounds. On top of his head is a curious disc which can exert a tremendous suctional power. Many large fish in the tropics carry one or more of these uninvited passengers. The strength with which a Remora can cling to an object is surprising—a 32-pound pail is an easy burden for a one-pound shark-sucker. The natives of China, Africa and Cuba use this strange fish for catching turtles and other denizens of the deep. They tie a string to his tail and haul in the prey to which he attaches himself. The last scene of this entertaining picture shows a turtle weighing 63 pounds which has been caught by a 1½-pound shark-sucker.

IN LOVE'S LABORATORY (One Reel—Aug 4).—The cast: Jimmy Burton (William Wadsworth), Ellen Anderson (Jessie Stevens), Charles Henderson (Ivan Christy).

Jimmy Burton, an inventor, seeks to produce a safe safety match. Jimmy's cousin, Charles Henderson, is wealthy. He is in love with Ellen Anderson. She calls on him in his office and begs him to take her to see his eccentric cousin. He consents.

Jimmy is trying to "put off" several creditors by threatening to destroy them with his chemicals. One creditor, however, will not be dismissed, and Jimmy renders him unconscious with the aid of gas. He hears steps outside, and in order to hide his treachery, places a whiskey flask alongside the creditor, and claims that he entered his laboratory intoxicated. This alibi is accepted by his brother, Charles, and Ellen.

Jimmy makes another attempt to borrow money from Charles, but Charles refuses to lend any more. Ellen overhears this conversation from the outer office, and as she leaves drops her purse. As Jimmy inspects the purse he is caught in the act by a creditor and forced to part with most of the money. The next day Ellen returns on a pretext of looking for her purse. Jimmy confesses to her and offers Ellen ten shares in his safety match company, which she accepts. Charles, who has been waiting outside, enters and finds the couple clasping hands in what appears to be a love scene.

Shortly after, while Ellen is in Charles' office, Jimmy again haunts his cousin for more money. Ellen quietly slips into the outer office and comes to Jimmy's rescue by typewriting a letter, using Charles office letter-head, and enclosing a $1,000 check, requesting Jimmy to burn the letter when he succeeds, but not before. Jimmy receives the letter which contains $1,000, and by means of its aid he succeeds in perfecting his invention and sells it for a large sum. Then he holds the letter over burning sulphur and the words "I will be waiting for your success, Ellen," appear. Jimmy hastens to Ellen and is received in open arms.

The Conservative
AMERICAN MASTER ORGAN
insures
The lasting approval of the Public
as well as more business
The Conservative
always wins in the long run and it is permanent popularity that counts in your success and accounts for the success of
The American Master Organ
Manufactured
Lakeview, Paterson, N. J.

FOR SALE
Mailing Lists
MOVING PICTURE THEATRES
Every State — Total 24,000
Price, $3.50 per M.
1400 Film Exchanges $4.00
206 Manufacturers and Studios $1.50
225 Picture Machine and Supply Dealers $1.50
Particulars.
A. F. WILLIAMS, 166 W. Adams St., Chicago

State Rights for India, Burma and Ceylon, etc., bought.
Two copies of picture required. If you have anything to sell, write fully to
WELLINGTON BROTHERS
Church Gate Street, Bombay (India)

FILM
DEVELOPING
PRINTING
TITLES
TINTING and TONING
GUNBY BROS., Inc.
145 West 45th St. New York

ABC FILMS
SPECIALTY FILMS FROM THE HOUSE OF FILM SPECIALTIES
AMERICAN BIOSCOPE COMPANY — INC.
CHICAGO
Do you run a stereopticon or a Motion Picture theatre? We make films for announcing coming attractions just as cheap as your present program breakers—the slides.
J. E. WILLIS
Pres. & General Manager

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.

TYPHOONS COOL & VENTILATE
TYPHOON FAN COMPANY 1544 B'WAY NEW YORK CITY

Calendar of Daily Program Releases

Releases for Weeks Ending August 11 and August 18

(For Extended Table of Current Releases see Pages 998, 1000, 1002, 1004.)

Universal Film Mfg. Company

RELEASES FOR WEEK OF AUGUST 6.

BISON—The Soul Herder (Three Parts—Drama)...	02602
NESTOR—The Love Slacker (Comedy)............	02603
L-KO—The Little Fat Rascal (Two Parts—Comedy)	02604
UNIVERSAL ANIMATED WEEKLY—No. 84 (Topical)	02605
STAR FEATURETTE—The Untamed (Two Parts—Drama)	02606
JOKER—O-My the Tent Mover (Comedy)..........	02607
VICTOR—Like Babes in the Woods (Two Parts—Juvenile Comedy)	02608
UNIVERSAL SCREEN MAGAZINE—Issue No. 31...	02609
UNIVERSAL CURRENT EVENTS—Issue No. 13....	02610
JOKER—The Vamp of the Camp (Comedy)........	02611
POWERS—Seeing Ceylon With Hy. Mayer (Travelaugh)	02612
UNIVERSAL SPECIAL—The Gray Ghost (Episode No. 7, "Caught in the Web"—Two Parts)......	02613

RELEASES FOR WEEK OF AUGUST 13.

GOLD SEAL—A Wife's Suspicion (Three Parts—Drama)	02615
NESTOR—The Rushin' Dancers (Comedy).........	02616
L-KO—Rough Stuff (Two Parts—Comedy).........	02617
UNIVERSAL ANIMATED WEEKLY—No. 85 (Topical)	02618
STAR FEATURETTE—Cheyenne's Pal (Two Parts—Drama)	02619
JOKER—Out Again, In Again (Comedy)..........	02620
VICTOR—The Brass Girl (Two Parts—Comedy-Drama)	02621
UNIVERSAL SCREEN MAGAZINE—Issue No. 32 (Educational)	02622
UNIVERSAL CURRENT EVENTS—Issue No. 14 (Topical)	02623
JOKER—Back to the Kitchen (Comedy)......	02624
POWERS—Doing His Bit (Com. Cartoon) and Algeria Old and New (Scenic—Split Reel).......	02625
UNIVERSAL SPECIAL—The Gray Ghost (Episode No. 8, Title Not Decided—Two Parts—Drama)	02626

Mutual Film Corporation

MONDAY, AUGUST 6, 1917.

MUTUAL STAR PRODUCTION—Souls in Pawn (American—Five Parts—Drama)......	05700-01-02-03-04

TUESDAY, AUGUST 7, 1917.

LA SALLE—Pigs and Pearls (Comedy)...........	05705
GAUMONT—Tours Around the World No. 40 (Subjects on Reel: Down the Senegal River in French West Africa; Bruges, Belgium; Fishing Villages of France (Travel)..................	05706

WEDNESDAY, AUGUST 8, 1917.

MUTUAL—Mutual Weekly No. 136 (Topical)......	05707

THURSDAY, AUGUST 9, 1917.

CUB—Jerry on the Railroad (Comedy).............	05708
GAUMONT—Reel Life No. 67 (Subjects on Reel: An Under Sea Garden; A Colored Baptizing; Electricity from the Heart; The Tallest Boy on Earth; Making Schools Safe; Animated Drawing from "Life"—"Not a Shadow of a Doubt," "A Bomb—and a Boomerang" (A War Cartoon) (Mutual Film Magazine)......................	05709

MONDAY, AUGUST 13, 1917.

MUTUAL STAR PRODUCTIONS—Bab the Fixer (Horkheimer—Five Parts—Drama).........	05710-11-12-13-14

TUESDAY, AUGUST 14, 1917.

LA SALLE—The Widow's Might (Comedy).......	05715

WEDNESDAY, AUGUST 15, 1917.

MUTUAL—Mutual Weekly No. 137 (Topical)......	05716

THURSDAY, AUGUST 16, 1917.

CUB—Beach Nuts (Comedy)......................	05717
GAUMONT—Reel Life No. 68 (Subjects on reel: Young Men's Christian Association; Learning to Be a Soldier; The Absent-Minded Dentist; an Animated Drawing from "Life"................	05718

SPECIAL Roll Tickets

PRICES

Five Thousand...........	$1.25
Ten Thousand	2.50
Fifteen Thousand.........	3.75
Twenty-five Thousand.....	5.50
Fifty Thousand	7.50
One Hundred Thousand...	10.00

Your own special Ticket, any printing, any colors, accurately numbered; every roll guaranteed. Coupon tickets for Prize Drawings, 5,000 $2.50. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. Stock tickets 5,000 to 25,000 fifteen cents per thousand, 50,000 ten cents, 100,000 nine cents.

National Ticket Co., Shamokin, Pa.

Classified Advertisements

NOTE TERMS CAREFULLY

Remittances must accompany all orders for classified advertisements as follows: One dollar per insertion for copy containing twenty words or less. Five cents per word on copy containing over twenty words. Each word to be counted including names and addresses.

NOTICE TO ADVERTISERS:—The Publishers expect that all statements made in every advertisement will bear the strictest investigation.

SITUATIONS WANTED.

OPERATOR, strictly experienced, desires position, first class theater only. Handle only best equipment, perfect projection guaranteed. Henry Alsman, Dyersburg, Tenn.

EXPERT OPERATOR at liberty, owing to bad resort season, desires first class theater position. Eleven years' experience. Excellent references. J. A. Rehkopf, Petroskey, Mich.

THEATERS FOR SALE OR RENT.

THEATER FOR SALE OR RENT—Special theater bargain. Five thousand dollars cash and fifteen hundred dollars per year for ten years takes the deed of the Grand Opera House St. Thomas, Ontario, one of the nicest theatrical propositions in the entire country. Fine brick and stone structure, including two plate glass stores. Completely equipped. Centrally located. No better opening anywhere for live manager. Private business reason for selling. Complete particulars mailed on application to A. J. Small, Grand Opera House, Toronto, Canada.

FOR SALE—Moving picture theater, central location in city of Reading. Completely furnished, capacity 450, lot 40 feet by 100, can give clear title to ground and theater. If interested write to owner. Howard S. Hartman, 304 North 5th St., Reading, Pa.

FOR SALE—Only picture house in town of 1,200, modern equipped, 2 machines, motor driven; also airdome, 1 machine. House making good living wages; $1,200. H. R. Barricklow, Oakland, Ill.

EQUIPMENT FOR SALE.

GUARANTEED MACHINES—Slightly used type S-1917 model, Simplex motor drive, factory guarantee, at reasonable prices. Room 206, 1482 Broadway, N. Y. City.

POWER'S 6B, used about five times, perfect condition, at greatly reduced price. Also Power's 6A and Simplex. Leland, Montpelier, Vt.

3,000 OPERA CHAIRS, steel and cast frames, 60c up. All serviceable goods, cut prices on new chairs. Six standard asbestos booths. Send for weekly list of close outs and save half. J. P. Redington, Scranton, Pa.

CAMERAS, ETC., WANTED.

WANTED—Universal tripod. Must be in perfect condition, subject to full examination. Nebraska Feature Co., Lincoln, Neb.

CAMERAS, ETC., FOR SALE.

PROFESSIONAL CAMERAS, tripods, perforators, printers, developing outfits, rewinders, Tessars, effects, devices, novelties, experimental workshop, repair, expert film work, titles. Eberhard Schneider, 14th St. & Second Ave., N. Y. City.

DAVID STERN COMPANY, INCORPORATED. "EVERYTHING IN CAMERAS." PIONEERS IN THE MOTION PICTURE FIELD—————SPECIAL—400 FT. U. S. PROFESSIONAL MOTION PICTURE CAMERA, FORWARD AND REVERSE TAKE-UP, REGULAR AND TRICK CRANK, F:3.5 ZEISS TESSAR LENS, $110.00. AGENTS FOR THE UNIVERSAL. EXCLUSIVE DISTRIBUTORS OF THE DAVSCO. WRITE OR WIRE FOR OUR SPECIAL PROPOSITION. Write today for our [illegible] page [illegible] illustrated Camera Catalog—THE BOOK THAT CHASED WASTE OUT OF CAMERA BUYING ————— worth its weight in gold to you ————— yours for the asking. Telegraphic orders shipped on our fifteen-minute schedule. Will ship any camera C. O. D. privilege of examination on receipt of small [illegible] DAVID STERN COMPANY ————— Everything in Cameras—In business since 1885, 1027-1029 R Madison St., CHICAGO, ILLINOIS.

FOR SALE—New Moy [illegible] camera Goerz Hypar 3/5 two-inch lens. Price $350 complete. R. R. K., 1416 South Fourth, Philadelphia, Pa.

GUARANTEED cameras, low priced. Kinographs $60. Pittman $96. Professional automatic dissolve, tripod and tilt, $250. Ray, 326 Fifth Ave., N. Y. City.

TO ALL interested in Motion Picture Cameras. Send at once for special catalog on the Universal and other makes of Motion Picture Cameras, just out. You cannot afford to be without it, free for the asking. Send postal at once. Special bargains in used cameras: 200 ft. Kinograph, regular and trick crank; outside focusing tube; 50 M. M. Tessar F:3.5 lens; condition like new, $67.50. 200 ft. [illegible] Professional, all adjustments, [illegible] Goerz F:3.5 lens; special price, $100.00. Universal Camera, slightly used, but perfect order; 50 M. M. Tessar F:3.5 and extra Telephoto lens; price, $200.00. 200 ft. U. S. Cine, regular and trick crank; outside focusing device; 50 M. M. Tessar F:3.5 lens; heavy panoram and tilting top tripod; special price, $95.00. The famous U. S. Compact 200 ft. capacity, weighs 10½ lbs., aluminum magazines: 50 M. M. Tessar F:3.5 lens; list price, $110.00; our extra special price, $98.00. Panoram and tilting top tripods from $15.00 to $45.00. Send for the latest book on Motion Pictures, "How to Make and Operate," by Bernard E. Jones. Worth its weight in gold to all interested in Motion Picture photography; postpaid for $1.10. We sell the famous Northern Light complete in case for $52.50. List price, $68.00. Telegraphic orders receive prompt attention. BASS CAMERA COMPANY, Charles Bass, Pres't., 109 Dearborn St., North, Motion Picture Camera Dept., Chicago, Ill.

FILMS, ETC., FOR SALE.

FOR SALE—New York State Rights excluding greater New York on "Defense or Tribute." Defense or Tribute Films, Malone, N. Y.

WEEKLY SHIPMENTS OF FILMS FOR SALE—We will sell outright each week twenty-five reels consisting of single-reel comedies, two and three-reel dramas and one five-reel feature, thirty reels in all with nice assortment of clean paper on each subject—$100.00 a week. Will give program week in advance, all films in good condition shipped subject to examination. Send $10.00 to guarantee express charges, will ship C. O. D. each week. Wire or write at once. Will only sell one person in each territory. Chicago Film Trading Co., 4th Floor Shops Bldg., Chicago, Illinois.

ETHEL GRANDIN NEGATIVES for sale. Will sacrifice for cash, 18,000 feet of Ethel Grandin Negatives, all in perfect condition, same always having been considered excellent subjects. Adopted Daughter, three reels. His Doll Wife, one reel. The Burglar & Mouse, one reel. The Stolen Will, two reels. Cupid Kicks a Goal, one reel. The Verdict, two reels. Affinities, two reels. Tainted Blood, two reels. Her Secret, two reels. The Mysterious Visitor, two reels. The above subjects have never, to our knowledge, been sold outside of the U. S. and Canada, and should be a splendid proposition for export purposes. Write to United Film Service of Chicago, 17 No. Wabash Ave., Chicago, Ill.

FOR SALE—Four-reel feature subjects, never released. American paper. Write for list. The Motion Picture Co., 701 Seventh Ave., N. Y. City.

MUSICAL INSTRUMENTS FOR SALE.

SEEBURG picture instrument, style "R," good as new, at great sacrifice; used few months. Cash or easy payments. Address Queen Theater, Knoxville, Tenn.

In answering advertisements please mention The Moving Picture World

A Welcome Visitor Each Week in Every Business Home Where Moving Pictures Are of Interest

The Moving Picture World

Is Admirably Adapted to Carry Any Little Message Which You May Wish to Send

Our Classified Advertisements at Five Cents Per Word Will Produce Remarkable Results — One Dollar for Twenty Words or Less

Send Copy, with remittance, to CHALMERS PUBLISHING CO., 17 Madison Avenue, New York City

INDEX

TO CONTENTS

Airdomes in Capitol Theater Feel Unlucky. 975
At Leading Picture Theaters.............. 936

Baskette, Lena, in Dancing Role.......... 951
Brandt Talks on League Plans............. 917
British Notes. 950
"By Right of Possession" (Vitagraph)..... 955

C. K. Y. Film Corporation Formed........ 918
Calendar of Daily Program Releases...... 994
California Theaters, Heat Closes Many.... 983
Canadian Picture Business and the War.... 977
"Captain Kiddo" (Pathe).................. 953
Chicago News Letter 945
Closing Days of the Seventh National Exposition. 938
"Coming Out of Maggie, The" (Vitagraph). 953
Comments on the Film.................... 958
Corbin, Virginia Lee...................... 925

"Desperation" (Pathe).................... 953
"Double Standard, The" (Butterfly)........ 957
Dressler Pictures for Goldwyn............ 951

Enterprise Optical Company's New Model... 943
Export Items. 950
Expressmen's Strike Nearly Ties Up Film.. 984

Facts and Comments...................... 911

Goldwyn Gets Beach Pictures.............. 937
Grinding the Crank....................... 935

Halifax Loses Tax to Province........... 972
Hart Controversy Reaches Court.......... 918
"Hidden Spring, The" (Metro)............ 956

High Class Exhibition.................... 912
Hitchcock Presides at Screeners First Reel. 915

Indianapolis Fire Code, Agreement on...... 978
Indiana Getting in Line.................. 917
"Innocent Sinner, The" (Fox)............ 953
In the Interest of "The Square Deal"..... 914
Iowa's Fall Convention, Stars Will Grace.. 982
"Iron Ring, The" (World)................ 952

Jolivet, Rita, in Lusitania Story........... 923

Kansas City, Film News of Week in........ 980
"Knights of the Square Table" (Edison)... 955

List of Current Film Release Dates, 998, 1000, 1002, 1004
"Little Terror, The" (Bluebird)........... 957
"Long Trail, The" (Paramount)........... 954
Louisville, Expiring Leases in............. 976
Lowe Promises Beautiful Atlanta Theater.. 976

"Mad Lover, The" (Pathe)............... 952
Maher, "Jim" 937
Manufacturers' Advance Notes............ 962
"Mark of Stingaree, The" (Kalem)........ 954
Maryland Censors Arrest Two Exhibitors.. 972
"Master of His Home" (Triangle)......... 957
Michigan, What It Thinks of Convention... 979
Minneapolis After the Convention......... 981
Motion Picture Educator.................. 924
Motion Picture Exhibitor, The............ 916
Motion Picture Photography.............. 934
Motion Pictures Mobilized for War......... 918
Musical Exhibits at the Exposition........ 941

New England, Film News of Week in...... 971
News of Los Angeles and Vicinity......... 947

"One Touch of Nature" (Edison).......... 955
Oregon, Distributors Lose Much Business in. 985

Pennsylvania's 1917 Record on Film Bills.. 973
Photoplayhouse Construction 922
Photoplaywright, The...................... 930
Picture Theaters Projected................ 969
"Planter, The" (Manson) 955
Predicts Downfall of League............... 917
"Pride and the Man" (American)......... 954
Principles of American Association Stated.. 916
Projection Department. 931

"Rays of Death" (Pathe) 953
Reel Fellows Ball at the Hotel Morrison.. 942
Reviews Both Grave and Humorous........ 915
Reviews of Current Productions........... 952
Richardson Still on that Last Lap......... 919

"Slacker, The" (Metro) 956
Spokes from the Hub...................... 926
"Squaw Man's Son, The" (Paramount)..... 956
State Rights Department.................. 959
Stories of the Films....................... 986

Through the Periscope.................... 913

Varner on Job for Good of Exhibitors...... 974

"Walt Mason Rhyme Reels" (Filmcraft)... 952
Washington's Metropolitan Theater Begun.. 975
"Where Is My Mother?" (Essanay)....... 955
Will Exchanges Leave Washington........ 936
Wisconsin Goes to American.............. 916

TO ADVERTISERS

ASBESTOS SUPPLIES.
Johns-Manville, H. W..................... 999

CARBONS AND CARBON ACCESSORIES.
National Carbon Co.......................1007
Speer Carbon Co..........................1005

CHAIR AND SEATING MANUFACTURERS.
Steele Furniture Co....................... 991

ELECTRICAL AND MECHANICAL EQUIPMENT.
Amusement Supply Co....................1003
Baird, C. E................................ 992
Exhibitors Supply Co...................... 991
Hertnert Elec. & Mfg. Co................. 992
Porter, B. F............................... 991
Swaab, Lewis M........................... 996
Typhoon Fan Co............................ 993
United Theater Equip. Corp............... 990
Westinghouse Elec. Mfg. Co............... 999

FILM EXCHANGES.
Bradenburgh, G. W.......................1003
Film Exchange, The....................... 997

LENS MANUFACTURERS.
Bausch & Lome Opt. Co................... 999

MANUFACTURERS OF INDUSTRIAL PICTURES.
A. B. C. Film Co.......................... 993
Duhem M. P. Co..........................1003
Erbograph Co.............................. 990
Evans Film Mfg. Co....................... 992
Gunby Bros................................ 993
Rothacker Film Co........................1003
Standard M. P. Co........................ 992

MANUFACTURERS OF MOVING PICTURES.
A K Co........................1003, 1001, 770
Arizona Film Co........................... 991
Artcraft Pictures Corp.................... 886
Bluebird Photoplays Inc..................892-3
Century Comedies......................... 887
Chapin Features Corp..................... 870
Christie Comedy Co....................... 897
Clune Prod. Co........................... 992
Essanay Film Mfg. Co..................... 871
Fox Film Corp.........................899-908
Friedman Enter., Ben...................... 889
Gaumont Co............................... 894
Goldwyn Pictures Corp..................879-81
Grafton Pub. Film Co..................... 992
Horsley Prod., D.......................... 896
Iliodor Picture Corp...................... 890
Inter-Ocean Film Corp.................... 885
Kalem Co................................. 910
King Bee Films Corp...................... 888
Metro Pictures Corp.............Colored Insert
Mutual Film Corp. (Colored Insert)....... 895
Paralta Plays Inc...............Colored Insert
Paramount Pictures Corp...............882-84
Pathe Exchange Inc............Colored Insert
Selig Polyscope Co....................... 907
Seng, Frank J............................ 878
Selznick Enter., L. J..................... 891
Triangle Distr. Corp............Colored Insert
Universal Film Mfg. Co.............872 to 877

MISCELLANEOUS.
Anti-Censorship Slides................... 997
Automatic T. S. & C. R. Co............... 990
Bioscope, The............................ 997
Cinema, The.............................1003
Cine Mundial.............................1001
Corcoran, A. J............................ 992
Del Ruth, Hampton........................ 990
Eastman Kodak Co........................ 999
Green, P. A............................... 992
Information Dept.........................1001
Kinetomatograph Weekly.................. 991
Moore, W. M.............................. 990
M. P. Directory........................... 970
M. P. World.............................. 898
National Ticket Co........................ 994
Screen Craft..............................1001
Virginia Exhibitors' Convention...........1003
Wellington Bros........................... 993
Williams, A. F............................ 993

MOVING PICTURE CAMERAS.
Burke & James, Inc....................... 970

MUSIC AND MUSICAL INSTRUMENTS.
American Master Organ................... 993
American Photoplay Co................... 990
Sinn, C. L................................ 997

LOBBY DISPLAYS.
Kraus Mfg. Co............................ 997
Menger & Ring........................... 990

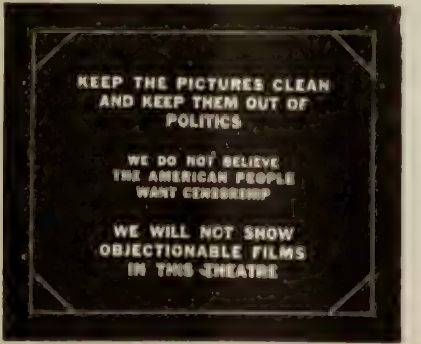
PROJECTION MACHINE MANUFACTURERS.
Enterprise Opt. Co........................1007
Power Co., Nicholas......................1008
Precision Mch. Co........................1006

PROJECTION SCREEN MANUFACTURERS.

THEATRICAL ARCHITECTS.
Gold King Screen.......................... 970
Decorators' Supply Co....................1005

In Answering Advertisements, Please Mention THE MOVING PICTURE WORLD

Censorship
is the
Bogey Man
of the
Moving Picture Industry



KEEP THE PICTURES CLEAN
AND KEEP THEM OUT OF
POLITICS

WE DO NOT BELIEVE
THE AMERICAN PEOPLE
WANT CENSORSHIP

WE WILL NOT SHOW
OBJECTIONABLE FILMS
IN THIS THEATRE

This is one of the set.

We have prepared and are distributing at cost

A Set of Nine Anti-Censorship Slides

(All Different)

As a means of self preservation Exhibitors everywhere should constantly fight the proposed discriminatory control of their business.

Picture theatre patrons can aid materially in the fight and will if the subject is kept constantly before them.

The set of nine slides, carefully packed, will be sent postpaid on receipt of $1.00.

Address
MOVING PICTURE WORLD
17 Madison Avenue
New York City

PHOTO-GRAVURE PROGRAM

4 pages, size, 8½ inches long and 5½ inches in width. Picture covers nearly entire front page. 38 BIG NAMES. Write for specimens, $2.50 per thousand in any quantity desired.

New Colored Catalogue Now Ready

The Photo-gravure program is a real souvenir and will bring you more patrons

LARGE HANDCOLORED PICTURES

Size 22x28 inches. Every prominent player 75c. each

FAC-SIMILE OIL PAINTINGS, all sizes, from $2.50 to $35 framed.

THE SEMI PHOTO POST CARDS, $3.00 per thousand, of over 600 players.

PHOTOGRAPHS, size 8x10, of all the prominent players, 800 different names, 20c. each.

LARGE PICTURES, HAND COLORED, size 11x14, all the prominent players, 20c.

GRAVURE FOLDER, containing pictures of the prominent players, $10 per thousand.

SINGLE COLUMN CUTS of every prominent player, 80c. each.

KRAUS MFG. CO.
220 West 42d Street, New York
12th Floor, Candler Building

We have for sale Twenty Million Dollar Mystery, 22 reels; Zudora, 18 reels; and Million Dollar Mystery, 46 reels. We also have a large stock of new and commercial film in all lengths for all parts of the globe.

Established [illegible]

THE FILM EXCHANGE
729 7th Avenue, New York City

For the fullest and latest news of the moving picture industry in Great Britain and Europe.
For authoritative articles by leading British technical men.
For brilliant and strictly impartial criticisms of all films, read

THE BIOSCOPE

The Leading British Trade Journal with an International Circulation
85 Shaftesbury Avenue, London, W.
Specimen on Application

Are You Tired

of playing waltzes and popular songs for all your pictures? Try "bringing out" the dramatic scenes with dramatic music. The

Orpheum Collection

contains the best music of this kind published. Issued in Three Series:
No. 1, No. 2 and No. 3

Piano (24 pages each), 50 cts. for each series; $1.15 for any two; $1.70 for all three. Violin, 40 cts. each; 75 cts. for any two; $1.05 for all three. Cornet, 35 cts. each; 65 cts. any two; 95 cts. all three. First and second series have parts for Cello, Flute, Clarinet, Trombone and Drums. Practical for Piano alone, or in combination with any above instruments. Discounts on orders for four or more parts. Send for free sample pages. Note new address.

CLARENCE E. SINN
1163 Grace Street Chicago, Ill.

Better Projection

means pleased patrons; pleased patrons means increased profits.

Are you always satisfied with the results you get on the screen? Does your light flicker? Any trouble keeping it focused? Do your dense films always come up clear and bright? How about the colored ones?

You've been using alternating current. Perhaps it's the only kind available in your town. Then change it over to direct current with a

Westinghouse-Cooper Hewitt Rectifier Outfit

Direct current doesn't flicker. It's easier to keep in focus because one of the carbons burns very slowly. These Rectifier Outfits give complete regulation of light for the dense and colored films. Operation is simple and noiseless, and your current will cost less than it does now.

Want to know more about them? Ask us for folder 4205-B.

Westinghouse Electric
& Mfg. Co.
East Pittsburgh, Pa.

List of Current Film Release Dates

ON GENERAL FILM, PATHE AND PARAMOUNT PROGRAMS

(For Daily Calendar of Program Releases See Page 994.)

General Film Company, Inc.

(Note—Pictures given below are listed in the order of their release. Additions are made from week to week in the order of release.)

BROADWAY STAR FEATURE.

The Gold That Glittered (One of the O. Henry Series—Two parts—Comedy-Drama).
No Story (One of the O. Henry Series—Two parts—Comedy-Drama).
The Love Philtre of Ikey Schoenstein (One of the O. Henry Series—Two parts—Comedy-Drama.
Strickly Business (One of the O. Henry Series—Two parts—Comedy-Drama).
A Departmental Case (One of the O. Henry Series—Two parts—Comedy-Drama).
A Little Speck in Garnered Fruit (One of the O. Henry Series—Two parts—Comedy-Dr.).
The Gift of the Magi (One of the O. Henry Stories—Two parts—Comedy-Drama).
The Coming Out of Maggie (One of the O. Henry Stories—Two parts—Comedy-Dr.).
The Venturers (one of the O. Henry Series—Two parts—Comedy-Drama)

ESSANAY.

The Quarantined Bridegoom (Black Cat Feature—Two parts—Comedy-Drama).
Mr. Pringle and Success (Black Cat—Two parts—Drama).
The Rainbow Box (Black Cat Feature—Two parts—Drama).
Would You Believe It? (Black Cat Feature—Two parts—Comedy-Drama).
A Corner in Smiths (Black Cat Feature—Two parts—Comedy-Drama).
Two Laughs (Black Cat Feature—Two parts—Comedy-Drama).
Our Boys (Black Cat Feature—Two parts—Comedy).
Seventy and Seven (Black Cat Feature—Two parts—Comedy-Drama).
Pete's Pants (Black Cat Feature—Two parts—Comedy).
Vernon, the Bountiful (Black Cat Feature—Two Parts—Comedy-Drama).
The Long-Green Trail (Black Cat Feature—Two parts—Comedy-Drama)

KALEM.

Arrayed With the Enemy (An episode of "The Further Adventures of Stingaree"—Two parts—Drama).
An Eye for an Eye (An episode of "The Further Adventures of Stingaree"—Two parts—Drama).
A Double Deception (An Episode of "The Further Adventures of Stingaree"—Two parts—Drama).
The Poisoned Cup (an episode of "The Further Adventures of Stingaree"—Two parts—Dr.).
A Model Marauder (An episode of "The Further Adventures of Stingaree"—Two parts—Dr.).
The Boot and the Loot (Ham and Bud Comedy).
The Ghost of the Desert (An episode of "The American Girl"—Two parts—Drama).
The Mark of Stingaree (Episode of "The Further Adventures of Stingaree"—Two parts—Dr.).
An Order of the Court (Episode of "The Further Adventures of Stingaree"—Two parts—Dr.).
At the Sign of the Kangaroo (an episode of the "The Further Adventures of Stingaree"—Two parts—Drama).

GEORGE KLEINE.

A Suit and a Suitor (One-Reel George Bickel Comedy).
Nearly a Husband (One-Reel George Bickel Comedy).
Some Statue (One-Reel George Bickel Comdy).

JAXON COMEDIES.

(Pokes and Jabs).

A Ride for Life.
Military Madness.
Pearls of Pauline.
Ploughing the Clouds.
The Rest Cure.

SELIG.

Selig World Library No. 6 (Educational).
The Right of Might (Two parts—Drama).
In the Talons of an Eagle (Drama).
Selig World Library No. 7 (Educational).
Trials and Tribulations (Two parts—Drama).
Through the Eyes of the World (Drama).
Selig World Library No. 8 (Topical).
In the African Jungle (Two parts—Drama).
Checkmate (Drama).
Selig-World Library No. 9 (Educational).
The Magic of Motive Power (Two parts—Edu.).
Love Victory (One Reel—Drama).
Selig World Library No. 8 (Educational).
In the African Jungle (Two parts—Drama).
Checkmate (Drama).
Selig World Library No 10 (Educational).
A Daughter of the Southland (Two parts—Dr.).
The L.-X. Clew (Drama).
Selig-World Library No. 11 (Edu.)
The Toll of Sin (Two Parts—Drama).
The Bush Leaguer (One part—Drama).

RAY COMEDIES.

The Candy Jag.
Muggsy in Bad.
A Laundry Mix-Up.
A Peaceful Flat.
Cheating His Wife.

SPARKLE COMEDIES.

Fresh Air.
The Spy.
The Trunk Route.
Bertie's Bath.
A Night of Enchantment.

Pathe Exchange, Inc.

RELEASES FOR WEEK OF JULY 15.

It Happened to Adele (Five parts—Drama—Thanhouser).
The Neglected Wife (Episode No. 10, "A Veiled Intrigue"—Two parts—Drama—Balboa).
Stop! Luke! Listen! (Two parts—Comedy—Rolin).
The Fatal Ring (Episode No. 2, "The Crushing Walls"—Two parts—Drama—Astra).
Sweden's Waterways (Scenic—Sveafilms), and Placer Gold Mining (Indust.).
Jerry on the Job, "Love and Lunch" (Cartoon), and New York's Giant Barge Canal (Scenic) (International).
Hearst-Pathe News No. 58 (Topical).
Hearst-Pathe News No. 59 (Topical).

RELEASES FOR WEEK OF JULY 22.

The Last of the Carnabys (Five parts—Drama—Astra).
The Neglected Wife (Episode No. 11, "A Reckless Indiscretion"—Two parts—Drama—Balboa).
The Fatal Ring (Episode No. 3, "Borrowed Identity"—Two parts—Drama—Astra).
Know America No. 16 ("Southeastern Texas"—Combitone—Scenic).
Hearst-Pathe News No. 60 (Topical).
Hearst-Pathe News No. 61 (Topical).

RELEASES FOR WEEK OF JULY 29.

The On-the-Square Girl (Five parts—Drama—Astra).
The Neglected Wife (Episode No. 12, "Embittered Love"—Two parts—Drama—Balboa).
The Fatal Ring (No. 4, "The Warning of the Ring"—Two parts—Drama—Astra).
Know America No. 17 ("Eastern Texas"—Scenic Combitone).
Hearst-Pathe News No. 62.
Hearst-Pathe News No. 63.

RELEASES FOR WEEK OF AUGUST 5.

Captain Kiddo (Lasalle—Five parts—Drama).
The Neglected Wife (Episode No. 13, "Revolting Pride"—Two parts—Drama).
The Fatal Ring (Episode No. 5, "Danger Underground"—Two parts—Astra).
Know America No. 18 (Stray Shots in the Lone Star State (Scenic-Combitone).
Lonesome Luke Messenger (Two Parts—Comedy-Rolin).
Hearst-Pathe News No. 64 (Topical).
Hearst-Pathe News No. 65 (Topical).

Paramount Pictures Corp.

BLACK DIAMOND COMEDY.

May 28—Susie of the Follies (Comedy).
June 11—Her Fractured Voice.
June 25—Auto Intoxication.

FAMOUS PLAYERS.

June 28—The Little Boy Scout (Five parts—Drama).
July 2.—At First Sight (Five parts—Drama).
July 9—The Love That Lives (Five parts—Drama).
July 23—The Long Trail (Five parts—Drama).

KLEVER KOMEDY.

June 4—Bungalowing (Comedy).
June 18—Commuting.
July 2.—Oh Pop!
July 16—The Wrong Mr. Fox.
July 30—Motor Boating.

LASKY.

June 25—Her Strange Wedding (Five parts—Drama).
July 12—Forbidden Paths (Five parts—Dr.).
July 16—What Money Can't Buy (Five parts—Drama).
July 26—The Squaw Man's Son (Five parts—Drama).
July 30—The Crystal Gazer (Five parts—Dr.).

MOROSCO AND PALLAS.

June 21—Heir of the Ages (Pallas—Five parts—Drama).
July 5.—Big Timber (Five parts—Drama—Morosco).
July 19—Cook of Canyon Camp (Five parts—Drama).
Aug. 2—A Kiss for Susie (Five parts—Drama).

PARAMOUNT-ARBUCKLE COMEDY.

May 21—A Reckless Romeo (Two parts).
June 25—The Rough House (Two parts).

PARAMOUNT-ARTCRAFT.

Aug. 5—The Amazons (Five parts—Drama).
Aug. 5—The Varmint (Five parts—Drama).
Aub. 12—Seven Keys to Baldpate (Five parts—Drama).
Aug. 12—The Law of the Land (Five parts—Drama).

PARAMOUNT-BURTON HOLMES.

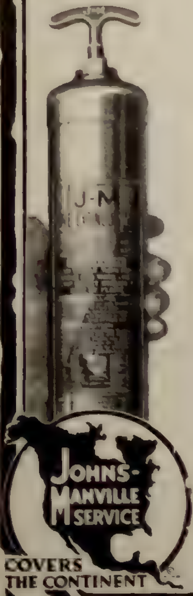
July 2.—How California Harvests Wheat (Educational).
July 9.—In the High Sierras (Scenic).
July 16—An Oregonian Niagara (Scenic).
July 23—Catching and Canning Oregan Salmon (Industrial).
July 30—To the Summit of Mt. Hood.
Aug. 6—Geysers of Yellowstone (Scenic).
Aug. 13—Wonders of Yellowstone (Scenic).

PARAMOUNT BRAY PICTOGRAPHS.

June 11—Subjects on Reel—Soldiers of the Soil; Traveling Forts; Repairing a Subsea Cable; Cartoon—Evolution of the Dachshund.
June 18—Subjects on Reel—Unmasking the Medium; On Duty with the Coast Guards; Scientific Stock Breeding; Bobby Bumps' Submarine Chaser.

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

Inflammable film—an open arc—surely here is a fire hazard.



YOU never know where fire may strike—whether from defective wiring or even from a match head on the floor of your theater.

But in the close quarters of the projection booth—here is one place where the fire hazard is always present. The danger is so generally recognized that many progressive cities require an extinguisher in every booth.

Why not protect both your audience and your employees against all fire emergencies by hanging Johns-Manville Fire Extinguishers at every danger point? On all counts it's the best of the hand-operated type. Effective on all incipient fires, the Johns-Manville possesses an exclusive two-way method of operation—may be discharged by pumping or by air pressure previously pumped up. Approved by the Underwriters' Laboratories, Inc.

H. W. JOHNS-MANVILLE CO.
NEW YORK CITY
10 Factories—Branches in
55 Large Cities

Johns-Manville Fire Extinguisher

The Camera Lens

was probably a Bausch and Lomb. Why not the projection lens? The camera lens has placed the image clear, sharp, lifelike on the film. The same clear definition may be obtained on the screen with

Bausch and Lomb Projection Lenses

Their bright definition will add interest to every picture and bring more steady patrons. They will get the best out of the film every time.

Bausch & Lomb objectives are recognized as the standard by efficient operators. Regularly supplied with Edison and Nicholas Power machines. Also procurable at all film exchanges.

Bausch & Lomb Optical Co.
566 ST. PAUL STREET ROCHESTER, N.Y.

New York Washington Chicago San Francisco

[illegible] Makers of Photographic and Ophthalmic [illegible] Projection Lanterns (Balopticons) [illegible] Products

You can afford

to use, and we can afford to manufacture, *only* the *best* film.

With the product *right*, chemically and physically, "clearest pictures" follow as a matter of course.

It is easily identifiable by the stencil

"EASTMAN"

in the margin.

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

List of Current Film Release Dates

ON UNIVERSAL, METRO AND TRIANGLE PROGRAMS

(For Daily Calendar of Program Releases See Page 994.)

Universal Film Mfg. Co.

ANIMATED WEEKLY.

July 4—Number 79 (Topical).
July 11.—Number 80 (Topical).
July 18—Number 81 (Topical).
July 25—Number 82 (Topical).
Aug. 2—Number 83 (Topical).
Aug. 9—Number 84 (Topical).
Aug. 16—Number 85 (Topical).

BIG U.

June 25—The Pointed Finger (Two parts—Dr.).
June 25—Love's Turmoil (Drama).
July 2—The Mad Stampede (Drama).
July 9.—The Punishment (Drama).

BISON.

June 25—Money and Mystery (Two parts—Drama).
July 4—The Wrong Man (Two parts—Dr.).
July 9.—Double Suspicion (Two parts—Drama).
Aug. 6—The Soul Herder (Three parts—Dr.).

GOLD SEAL.

June 25—The Golden Bullet (Three parts—Drama).
July 2—The Young Patriot (Three parts—Dr.).
July 9.—A Limb of Satan (Three parts—Drama).
July 16—Six Shooter Justice (Three parts—Drama).
July 23—A Soldier of the Legion (Three parts—Drama).
July 30—Right of Way Casey (Three parts—Drama).
Aug. 13—A Wife's Suspicion (Three parts—Drama).

IMP.

July 4—The Girl in the Limousine (Drama).
July 9.—Hatton of Headquarters (Drama).

JOKER.

July 2—The Twitching Hour (Comedy).
July 9.—Kitchenella (Comedy).
July 16—He Had 'Em Buffaloed (Comedy).
July 23—Canning the Cannibal King (Comedy)
July 23—The Soubrette.
July 30—The Battling Bellboy (Comedy).
July 30—The Stinger Stung (Comedy).
Aug. 6—O-My the Tent Mover (Comedy).
Aug. 6—The Vamp of the Camp (Comedy).
Aug. 13—Out Again, In Again (Comedy).
Aug. 13—Back to the Kitchen (Comedy).

L-KO.

June 25—Her Daring Tearing Ways (Two parts—Comedy).
July 2—Bombs and Bandits (Two parts—Comedy.
July 9.—Hearts and Flour (Two parts—Comedy).
July 16—Surf Scandal (Two parts—Comedy).
July 23—The Sign of the Cucumber (Two parts—Comedy).
July 30—Blackboard and Blackmail (Two parts—Comedy).
Aug. 6—The Little Fat Rascal (Two parts—Comedy).
Aug. 13—Rough Stuff (Two parts—Comedy).

NESTOR.

June 25—The War Bridegroom (Comedy).
July 2—Poor Peter Pious (Comedy).
July 2—Five Little Widows (Two parts—Comedy.
July 9.—Minding the Baby (Comedy).
July 16—A Dark Deed (Comedy).
July 23—Seeing Things.
July 30—Married by Accident (Comedy).
Aug. 6—The Love Slacker (Comedy).
Aug. 13—The Rushin' Dancers (Comedy).

POWERS.

July 2—China Awakened (A Hy Mayer Travelaugh).
July 9—Monkey Love (Cartoon Comedy) and In the Rocks of India (Dorsey Educational).
July 16—Box Car Bill Falls in Luck (Cartoon Comedy) and in the Heart of India (Educational).
July 23—Hammon Egg's Reminiscences (Cartoon Comedy) and in The Land of Light and Gloom (Dorsey Edu.).
July 30—The Good Liar (Cartoon) and "In Monkey Land" (Ditmar's Edu.).
Aug. 6—Seeing Ceylon with Hy Mayer (Travelaugh).
Aug. 13—Doing His Bit (Cartoon Comedy), and Algieria, Old and New) (Scenic) (Split reel).

REX.

July 2—Seeds of Redemption (Two parts—Drama).
July 9.—Three Women of France (Two parts—Drama).

STAR FEATURETTE.

July 23—The Beautiful Impostor (Two parts—Drama).
July 30—The Woman Who Would Not Pay (Two parts—Society—Drama).
Aug. 6—The Untamed (Two parts—Drama).
Aug. 13—Cheyenne's Pal (Two parts—Drama).

VICTOR.

June 25—Swede Hearts (Two parts—Comedy-Drama).
July 2—Not Too Thin to Fight (Comedy).
July 2—Daredevil Dan (Comedy).
July 9.—Meet My Wife (Comedy).
July 9.—The Paper Hanger's Revenge (Comedy).
July 9.—Kicked Out (Two parts—Comedy Drama).
July 16—One Bride Too Many (Two parts—Comedy-Drama).
July 30—Where Are My Trousers? (Two parts—Comedy).
Aug. 6—Like Babes in the Wood (Two parts—Juvenile Comedy).
Aug. 13—The Brass Girl (Two parts—Comedy-Drama).

UNIVERSAL SCREEN MAGAZINE.

June 25—Issue No. 25 (Educational).
July 2—Issue No. 26 (Educational).
July 9.—Issue No. 27 (Educational).
July 16—Issue No. 28 (Educational).
July 23—Issue No. 29 (Educational).
July 30—Issue No. 30 (Educational).
Aug. 6—Issue No. 31 (Topical).
Aug. 13—Issue No. 32 (Topical).

UNIVERSAL SPECIAL FEATURE.

June 24—The Voice on the Wire (Episode No. 15, "The Living Death"—Two parts—Drama).
July 1—The Gray Ghost (Episode No. 1, "The Bank Mystery" (Three parts—Dr.).
July 8—The Gray Ghost (Episode No. 2, "The Mysterious Message"—Two parts—Drama).
July 15.—The Gray Ghost (Episode No. 3—"The Warning"—Two parts—Drama)
July 22—The Gray Ghost (Episode No. 4—"The Fight"—Two parts—Drama).
July 29—The Gray Ghost (Episode No. 5—"Plunder"—Two parts—Drama).
Aug. 6—The Gray Ghost (Episode No. 6, "The House of Mystery"—Two parts—Drama).
Aug. 13—The Gray Ghost (Episode No. 7) (Title not decided) (Two parts—Drama).

UNIVERSAL CURRENT EVENTS.

June 23—Issue No. 6 (Topical).
June 30—Issue No. 7 (Topical)
July 7—Issue No. 8 (Topical).
July 14.—Issue No. 9 (Topical).
July 21—Issue No. 10 (Topical).
July 28—Issue No. 11 (Topical).
Aug. 4—Issue No. 12 (Topical).
Aug. 10—Issue No. 13 (Topical).

Metro Pictures Corporation.

METRO PICTURES CORP.

June 4—Lady Barnacle (Five parts—Drama).
June 18—The Greatest Power (Five parts—Dr.).
June 25—Aladdin's Other Lamp (Five parts—Drama).
July 2.—The Trail of the Shadow (Five parts—Drama).
July 9—Peggy, the Will o' the Wisp (Five parts—Drama).
July 30—Miss Robinson Crusoe (Five parts—Drama).
Special—The Slacker (Seven parts—Drama).

YORKE FILM CORP.

June 11—The Haunted Pajamas (Five parts—Drama).
July 16—The Hidden Spring (Five parts—Dr.).

METRO COMEDIES.

June 4—Her Anniversaries (Drew).
June 11—Tootsie (Drew).
June 18—Monomania (Rolma).
June 25—The Hypochrondriac (Drew).
July 2—The Matchmakers (Drew).
July 9—Lest We Forget (Drew).
July 16—Blood Will Tell (Rolina).
July 23—Mr. Parker—Hero (Drew).
July 30—Henry's Ancestors (Drew).

Triangle Film Corporation.

TRIANGLE PRODUCTION.

June 17—The Clodhopper (Five parts—Drama)
June 17—Paws of the Bear (Five parts—Dr.).
June 24—Madcap Madge (Five parts—Drama)
July 1.—The Flame of the Yukon (Five parts—Drama).
July 1.—Hater of Men (Five parts—Drama).
July 1—Her Excellency, the Governor (Five parts—Drama).
July 8—A Strange Transgression (Five parts—Drama).
July 8—Time Locks and Diamonds (Five parts—Drama).
July 15—The Sawdust Ring (Five parts—Dr.).
July 15—The Mother Instinct (Five parts—Dr.).
July 22—A Successful Failure (Five parts—Drama).
July 22—Sudden Jim (Five parts—Drama).
July 29—In Slumberland (Five parts—Drama).
July 29—Borrowed Plumage (Five parts—Dr.).
Aug. 5—The Food Gamblers (Five parts—Dr.).
Aug. 5—An Even Break (Five parts—Drama).

TRIANGLE KOMEDY.

June 24—His Bitter Fate.
June 24—Dad's Downfall.
July 1.—A Janitor's Vengeance.
July 1.—Aired in Court.
July 8—His Thankless Job.
July 8—A Joy of Fate.
July 15—His Sudden Rival.
July 15—The House of Scandal.
July 22—His Fatal Move.
July 22—An Innocent Villain.
July 29—Sole Mates.
July 29—His Widow's Might.
Aug. 5—His Perfect Day.
Aug. 5—A Matrimonial Accident.

KEYSTONE.

June 17—Skidding Hearts (Two parts).
June 24—The Dog Catcher (Two parts).
July 1—Whose Baby (Two parts).
July 8—Dangers of a Bride (Two parts).
July 15—A Clever Dummy (Two parts).
July 22—She Needed a Doctor (Two parts).
July 29—Thirst (Two parts).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

STATE-RIGHT SELLERS

Send us the name and address of each buyer of your feature pictures so that we may refer all inquiries for bookings direct to the proper exchange.

To co-operate address
"Information Dept."
Moving Picture World
17 Madison Ave., N. Y. C.

Screencraft

BY LOUIS REEVES HARRISON

An invaluable help to the writer who is making a serious effort to evolve stories for screen production

Of great interest too to the individual who is watching the development of "the silent drama."

$2.00 PER COPY, POSTPAID

Published and for Sale by
MOVING PICTURE WORLD
17 MADISON AVENUE, NEW YORK CITY
Schiller Building, Chicago, Illinois
Haas Building, Los Angeles, Cal

MAKE 'EM ROAR

16,000,000 FEET OF FILM
WERE IMPORTED INTO
THE REPUBLIC OF ARGENTINE
In 1916

Sixty Per Cent. of This Amount Was of
American Make

One of the Main Reasons for This Increase in Sales Was

CINE MUNDIAL

The Spanish Edition of THE MOVING PICTURE WORLD

IF YOU ARE NOT GETTING YOUR SHARE OUT OF SOUTH AMERICA
COMMUNICATE AT ONCE WITH
CHALMERS PUBLISHING CO., 17 Madison Ave., New York City

List of Current Film Release Dates

MUTUAL PROGRAM AND MISCELLANEOUS FEATURES

(For Daily Calendar of Program Releases See Page 994.)

Mutual Film Corp.

CUB.

June 29—Jerry's Hopeless Tangle (Comedy).
July 5.—Jerry's Gentle Nursing (Comedy).
July 12—Jerry at the Waldorf (Comedy).
July 19—Jerry's Star Bout (Comedy).
July 26—The Red, White and Blew (Comedy).
Aug. 2—Jerry's Big Stunt.
Aug. 9—Jerry on the Railroad (Comedy).

GAUMONT.

July 17—Tours Around the World No. 37 (Subjects on Reel: Avignon, France; Ruined Palace of Tiberius; Timbuktu, the Mysterious, a City of the Sudan (Scenic).
July 19—Reel Life No. 64 (Subjects on Reel: Incandescent Light; A Novel Bicycle Race; The Cocoanut; The Boy Scout Signal Corps; Animated Drawings from "Life").
July 24—Tours Around the World No. 38 (Subjects on Reel: Prague, Ancient Capital of Bohemia; Kairwan, Sacred City of Tunisia; In "The Dauphina," a Beauty Spot of Southeastern France (Scenic).
July 26—Reel Life No. 65 (Subjects on Reel: Juvenile Craftsmen; A Dangerous Eagle Hunt; Pedigreed Eggs; National Sylvan Theater; Animated Drawings from "Life" (Mutual Film Magazine).
July 31—Tours Around the World No. 39 (Subjects on Reel: Marken, Holland; La Grande Chartreuse, France; A Trip to Majorca) (Scenic).
Aug. 2—Reel Life No. 66 (Subjects on Reel: Making Machine Guns; Beads of Rose Petals; Saving a Wrecked Steamship; Keeping the Boys Home; Leaves from "Life") (Mutual Film Magazine).
Aug. 7—Tours Around the World No. 40 (Subjects on reel: Down the Senegal River in French West Africa; Bruges, Belgium; Fishing Villages of France) (Travel).
Aug. 9—Reel Life No. 67 (Subjects on reel: An Undersea Garden: A Colored Baptizing; Electricity from the Heart; The Tallest Boy on Earth; Making Schools Safe; Animated Drawing from "Life"; "Not a Shadow of a Doubt"; "A Bomb and a Boomerang" (a war cartoon) (Mutual Film Magazine)

LA SALLE.

July 3—The Girl in the Frame (Comedy).
July 10—When Lula Danced the Hula (Com.).
July 17—The Kissing Butterfly.
July 24—A Match in Quarantine.
July 31—Man Proposes (Comedy).
Aug. 7—Pigs and Pearls (Comedy).

MUTUAL WEEKLY.

July 4.—Number 131 (Topical).
July 11—Number 132 (Topical).
July 18—Number 133 (Topical).
July 25—Number 134 (Topical).
Aug. 1—Number 135 (Topical).
Aug. 8—Number 136 (Topical).

MUTUAL CHAPLIN.

April—The Cure (Two parts—Comedy).
June 22—The Immigrant (Two parts—Com.).

MONMOUTH.

June 29—Jimmie Dale, Alias The Grey Seal (Chapter No. 15—"The Tapped Wires"—Two parts—Drama).
July 6.—Jimmy Dale alias The Grey Seal (Chapter No. 16.—"The Victory"—Two parts—Drama).

MUTUAL STAR PRODUCTIONS.

June 18—The Dazzling Miss Davison (Powell—Five parts—Drama).
June 25—The Upper Crust (American—Five parts—Drama).
July 2.—The Masked Heart (American—Five Parts—Drama).
July 9—Mary Moreland (Powell—Five parts—Drama).
July 16—Betty Be Good (Horkheimer—Five parts—Drama).
July 23—Melissa of the Hills (Five parts—Dr.).
July 30—Pride and the Man (Five parts—Dr.).
Aug. 6—Souls in Pawn (American—Five parts—Drama).

MUTUAL SPECIAL.

July 23—The Great Stanley Secret (Chapter No. 1, The Gipsy's Trust—Four parts—Drama—North American).
July 30—The Great Stanley Secret (Chapter No. 2, "Fate and the Child"—Four parts—Drama—North American).

SIGNAL PRODUCING CO.

July 2.—The Railroad Raiders (Chapter No. 13—"The Road Wrecker"—Two parts—Drama).
July 9—The Railroad Raiders (Chapter No 14—"The Trap"—Two parts—Dr.).
July 16—The Railroad Raiders (Chapter No. 15, "The Mystery of the Counterfeit Tickets"—Two parts—Drama)

Feature Releases

ART DRAMAS, INC.

July 9—Miss Deception (Van Dyke—Five parts—Drama).
July 16—When you and I Were Young (Apollo—Five parts—Drama).
July 23—The Millstone (Erbograph—Five parts—Drama).

ARTCRAFT PICTURES CORP.

July 2.—The Little American (Five parts—Drama).

BLUEBIRD PHOTOPLAY, INC.

July 9—The Car of Chance (Five parts—Dr.).
July 16—The Greater Law (Five parts—Dr.).
July 23—The Rescue (Five parts—Drama).
July 30—The Little Terror (Five parts—Dr.)
Aug. 6—The Clean-Up (Five parts—Drama).
Aug. 13—The Show Down (Five parts—Drama

BUTTERFLY PICTURES.

July 9.—The Reed Case (Five parts—Drama).
July 16—High Speed (Five parts—Drama).
July 23.—The Double Standard (Five parts—Drama).
July 30—A Wife on Trial (Five parts—Dr.)
Aug. 6—Follow the Girl (Five parts—Dr.).
Aug. 13—The Midnight Man (Five parts—Dr.).

CINEMA WAR NEWS SYNDICATE.

July 8—American War News Weekly No. 10 (Topical).
July 15—American War News Weekly No 11 (Topical).
July 22—American War News Weekly No 12 (Topical).
July 29—American War News Weekly No 13 (Topical).

EDUCATIONAL FILM CORP.

July 2—Living Book of Nature Series (The Pigmy Circus—Educational).
July 4—Florida to Louisiana (Scenic).
July 9—Living Book of Nature Series (Biography of a Stag—Educational).
July 11—China and the Chinese No. 3.
July 16—Living Book of Native Series (The Life of a Moth).
July 18—Alaska Wonders in Motion No. 3.
July 23—Living Book of Nature (Wolves and their Allies).
July 25—Among the Senussi (Educational).
July 30—Living Book of Nature (Water Fowl).

FOX FILM CORP.

July 1.—Patsy (Five parts—Drama).
July 8—Two Little Imps (Five parts—Drama)
July 15—To Honor and Obey? (Five parts—Drama).
July 22—The Kid Is Clever (Five parts—Dr.).
Special Release—Jack and the Beanstalk (Ten parts—Drama).
July 22—The Innocent Sinner (Five parts—Dr.).
July 29—Wife Number Two (Five Parts—Dr.).

FOXFILM COMEDIES.

June 25.—His Final Blow Out (Two parts).
July 9—Bing! Bang! (Two parts).

GREATER VITAGRAPH (V-L-S-E).

July 2.—Caste (Five parts—Drama).
July 9—The Message of the Mouse (Five parts—Drama).
July 16—The Stolen Treaty (Five parts—Dr.).
July 23—Richard, the Brazen (Five parts—Dr.).
July 30—By Right of Possession (Five parts—Drama).
Aug. 6—The Second Mrs. Tanqueray (Five parts—Drama).
Aug. 13—Mary Jane's Pa (Five parts—Drama).

KLEINE-EDISON-SELIG-ESSANAY.

July 14—Conquest Program No 1 (Subjects: Chris and the Wonderful Lamp—Four parts; Luck of Roaring Camp and Skylarking on Skiis—Two parts; He Couldn't Get Up in the Morning and Captains of Tomorrow—One part).
July 16—Range Boss (Five parts—Drama).
July 18—When Sorrows Weep (One of the "Do Children Count?" Series (Two parts—Drama).
July 21—Conquest Program No. 2 (Subjects: Knights of the Square Table (Four parts); Farmer Alfalfa and His Wayward Pup and Your Flag and My Flag (split reel); Making of 100-Ton Guns and What Form Means to an Athlete (split reel); The Story of the Willow Plate).
July 23—A Runaway Colt (Two parts—Hoyt Comedy).
July 23—The Golden Idiot (Five parts—Drama—Essanay).
July 25—The Uneven Road (Episode of "Do Children Count? (Two parts—Dr.)
July 28—Conquest Program No. 3 (Subjects: Billy and the Big Stick (4 parts); Two Kentucky Boys (2 parts); Climbing Mt. Washington and Gathering Bananas and Cocoanuts).
July 30—One Touch of Nature (Edison—Five parts—Drama).
Aug. 1—The Season of Childhood (Episode of "Do Children Count?"—Two parts—Drama—Essanay).
Aug. 4—Conquest Program No. 4 (Subjects: The Half Back (Three parts—Drama); "The Boy Who Cried Wolf" and "Playing in Florida"—Two parts; "Crystals in Formation" and "Joy Riders of the Ocean"—One Reel; "Love's Laboratory—One Reel).

INTER-ALLIED FILMS.

July 14—Cine Topics No. 1 (War Topical).
July 21—Cine Topics No. 2 (War Topical).

SELZNICK PICTURES.

June—The Lash of Jealousy (Drama).
June—The Lesson (Drama).
The Moth—(Drama).

WORLD PICTURES.

July 2—The Price of Pride (Five parts—Dr.).
July 9—The Brand of Satan (Five parts—Dr.).
July 16—The Beloved Adventuress (Five parts—Drama).
July 16—When True Love Dawns (Brady-International—Five parts—Drama).
July 23—A Self-Made Widow (Five parts—Dr.).
July 30—Youth (Five parts—Drama).
Aug. 6—The Iron Ring (Five parts—Drama).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

Perfect Projection Makes Satisfied Patrons

Do you realize that the MOST PROSPEROUS THEATRES in your vicinity are the ones that are giving the BEST PROJECTION?

The quality of Films you show are a large factor in your success, but PERFECT PROJECTION IS MORE NECESSARY TO MAKE SATISFIED PATRONS.

Can you get PERFECT PROJECTION with your old equipment?

We are able to take back your old machine in part payment on a new one, or sell you a new machine on small monthly payments.

Write today for our catalog and Liberal terms

AMUSEMENT SUPPLY COMPANY

Largest Exclusive Dealers to the Moving Picture Trade

Dealers in Motiograph, Simplex, Power's, Edison and Standard Machines Transverters, Motor Generators, Rectifiers and Everything pertaining to the Moving Picture Theatres

Third Floor, Mallers Bldg., Cor. Madison St. and Wabash Ave., Chicago, Ill.

WE SELL ON THE INSTALLMENT PLAN

MAKE 'EM ROAR

G.W.BRADENBURGH

802 VINE STREET, PHILADELPHIA

Title	Reels	Star	Price
Shore Acres	5	Jas. Herne	$125
The Little Girl That He Forgot	5	Beulah Poynter	125
Littlest Rebel	6	E. K. Lincoln	150
Unwritten Law	7	Beatrice Michelena	200
The Lure	5	Claire Whitney	100
America	6	All Star	60
Little Miss Brown	4	Vivian Martin	50
What Happened to Jones	5	Fred Mace	60
Prisoner of Zenda	4	James Hackett	100

All the above are furnished with one, three and six sheet posters, photos and other advertising matter free of charge. All films sent C.O.D. Privilege of examination on receipt of ten dollars in advance.

Complete Laboratory and Studio Service

Moving Pictures Made To Order

Quality titles
Animated cartoons
Eastman raw stock
Prompt deliveries

Factory description and quotations promptly sent at your request

Rothacker Film Mfg. Co.
1331-59 Diversey Parkway, Chicago, U. S. A.

Duhem Motion Picture Mfg. Co.

RAW STOCK SUPPLIED
EXPERT LABORATORY
DEVELOPING—PRINTING
—CAMERAMEN—

985 MARKET ST., S. F.
SAN FRANCISCO, CAL.

In answering advertisements, please mention The Moving Picture World

THE CINEMA

NEWS AND PROPERTY GAZETTE

30, Gerrard Street, W., London, England

THE OFFICIAL ORGAN of
THE CINEMATOGRAPH EXHIBITORS' ASSOCIATION (REGD.)
of Great Britain and Ireland

Has the quality circulation of the trade in Great Britain and the Dominions. All Official Notices and News from the ASSOCIATION to its members are published exclusively in this journal.

Yearly Rate—Postpaid, Weekly, $7.25
Sample copy and advertising rates on request.

VIRGINIA EXHIBITORS' CONVENTION

IMPORTANT!!

NOTICE CHANGE IN DATES

NOTICE: VIRGINIA EXHIBITORS and all Other Trade Interests—Business and Pleasure Combined.

CONVENTION AND GALA EVENT

3 DAYS—AUGUST 30, 31, SEPT. 1

OCEAN VIEW, VA. VIRGINIA'S POPULAR SEASHORE SUMMER RESORT

For information write CHELSEY TONEY, Sec'y M. P. E. L. of Va., Richmond, Va.

List of State Rights Pictures

(For Daily Calendar of Program Releases See Page 994.)

Note—For further information regarding pictures listed on this page, address State Rights Department, Moving Picture World, and same will be gladly furnished.

AMERICAN-JAPAN PICTURES CORP.

MAY—The Land of the Rising Sun (Ten parts—Suitable as a serial or as separate features) Subjects: No. 1, First Impressions; No. 2, A Night in a Japanese Inn. No. 3, Odd Fishing Methods. No. 4, Jap Kiddies; No. 5, Ancient Industries; No. 6, Geisha Girls; No. 7, Japs at Worship; No. 8, Pearl Culture; No. 9, Korea; No. 10, A Fairy Tale of Old Japan.

ARIZONA FILM CO.

May—Should She Obey (Drama).

BERNSTEIN FILM PRODUCTION.

Humility (First of "Seven Cardinal Virtues"—Drama).
June—Who Knows? (Six parts—Drama).

CAMERAGRAPH FILM MFG. CO.

June.—What of Your Boy? (Three parts—Patriotic).
June.—The Automobile Owner Gets Acquainted With His Automobile (Educational).

CARONA CINEMA CO.

May—The Curse of Eve (Seven parts—Dr.).

CENTURY COMEDIES.

May—Balloonatics.
May—Neptune's Naughty Daughter.
May—Automaniacs.
June—Alice of the Sawdust (Two parts).

CHARTER FEATURES CORP.

The Lincoln Cycle (First Release—"My Mother"—Two parts).
The Lincoln Cycle (Second Release—"My Father"—Two parts).
The Lincoln Cycle (Third Release—"Myself"—Two parts).
The Lincoln Cycle (Fourth Release—"The Call to Arms"—Two parts).

CHRISTIE FILM CO.

June 18—A Bold, Bad Knight (Comedy).
June 25—He Fell on the Beach (Comedy).
July 2—Almost a Scandal (Comedy).
July 9—The Fourteenth Man (Comedy).
July 16—Down By the Sea (Comedy).
July 23—Skirts (Comedy).
July 30—Won in a Cabaret (Comedy).

CINEMA DISTRIBUTING CORP.

June—The 13th Labor of Hercules (Twelve single parts).

CORONET FILM CORP.

Living Studies in Natural History.
Animal World—Issue No. 1.
Animal World—Issue No. 2.
Birdland Studies.
Horticultural Phenomena.

COSMOFOTOFILM, INC.

March—The Manx-Man (Eight parts—Drama).
June—I Believe (Seven parts—Drama).

E. I. S. MOTION PICTURES CORP.

Trooper 44 (Five parts—Drama).

EMERALD MOTION PICTURE CO.

May—The Slacker (Military Drama).

EUGENIC FILM CO.

April—Birth (A Picture for Women Only).

EXPORT AND IMPORT FILM CO.

June—Robespierre.
June—Ivan, the Terrible.

FACTS FILM CO.

April—The Big Question (Drama).
April—How About You (Drama).

FAIRMOUNT FILM CORP.

June—Hate (Seven parts—Drama).

FLORA FINCH FILM CO.

"War Prides" (Two parts—Comedy).

FOX FILM CORP.

April—The Honor System (Ten parts—Dr.).

FRATERNITY FILMS, INC.

May—Devil's Playground (Nine parts—Drama).

FRIEDER FILM CORP.

June—A Bit o' Heaven (Five parts—Drama).

FROHMAN AMUSEMENT CORP.

April—God's Man (Nine parts—Drama).

GRAPHIC FEATURES.

April—The Woman and the Beast (Five parts—Drama).

F. G. HALL PRODUCTIONS, INC.

May—Her Fighting Chance (Seven parts—Dr.). (Mr. Hall has world rights to this picture.)
May—The Bar Sinister (Drama). (Mr. Hall has world rights to this picture.)

HANOVER FILM CO.

April—How Uncle Sam Prepares (Topical).

HILLER & WILK.

April—The Battle of Gettysburg.
April—A Mormon Maid (Six parts—Drama).
April—The Wrath of the Gods (Drama).

HISTORIC FEATURES.

June—Christus (Eight parts—Drama).

ILIDOR PICTURES CORP.

June.—The Fall of the Romanoffs (Drama).

IVAN FILM PRODUCTIONS.

Apr. ——One Law for Both (8 parts—Drama).

GOLDIN FEATURES.

A Bit of Life (One Reel Comedy-Drama).

KING BEE FILMS CORP.

May 15—Back Stage (Two parts—Comedy).
June 1—The Hero (Two parts—Comedy).
June 15—Dough Nuts (Two parts—Comedy).
July 1—Cupid's Rival (Two parts—Comedy).
July 15—The Villain (Two parts—Comedy).
Aug. 1—The Millionaire (Two parts—Com.).

A KAY CO.

Some Barrier (Terry Cartoon Burlesque).
His Trial (Terry Cartoon Burlesque).
Terry Human Interest Reel No. 1 (Character As Revealed in the Face).
Terry Human Interest Reel No. 2 (Character As Revealed in the Eyes).

KLOTZ & STREIMER.

June.—Whither Thou Goest (Five parts—Drama).
June—The Secret Trap (Five parts—Drama).

MAYFAIR FILM CORP.

Persuasive Peggy (Drama).

M-C FILM CO.

April—America Is Ready (Five parts—Drama)

MILES.

April—The Test of Womanhood (Five parts—Drama).

MOE STREIMER.

June—A Daughter of the Don (Ten parts—Drama).

B. S. MOSS MOTION PICTURE CORP

January—In the Hands of the Law (Drama)
April—Birth Control (Five parts—Drama)

NEVADA MOTION PICTURE CORP.

June—The Planter (Drama).

LEW FIELDS PRODUCING CORP.

Alma, Where Do You Live? (Six parts—Dr.).

OGDEN PICTURES CORP.

The Lust of the Ages.

PARAGON FILMS, INC.

The Whip (Eight parts—Drama).

PETER PAN FILM CORP.

Mo-Toy Troupe (Release No. 2—"Jimmy Wins the Pennant").
Mo-Toy Troupe (Release No. 3—"Out in the Rain").
Mo-Toy Troupe (Release No. 4—"In the Jungle Land").
Mo-Toy Troupe (Release No. 5—"A Kitchen Romance").
Mo-Toy Troupe (Release No. 6—"Mary and Gretel").
Mo-Toy Troupe (Release No. 7—"Dinkling of the Circus").
Mo-Toy Troupe (Release No. 8—"A Trip to the Moon").
Mo-Toy Troupe (Release No. 9, "Golden Locks and the Three Bears").
Mo-Toy Troupe (Release No 10, "Dolly Doings").
Mo-Toy Troupe (Release No. 11 "School Days").

PUBLIC RIGHTS FILM CORP.

June—The Public Be Damned.

PURKALL FILM CO.

July—The Liar (Six parts—Drama).

RENOWNED PICTURES CORP.

June—In Treason's Grasp (Five parts—Drama)

REX BEACH PICTURES CO.

March—The Barrier (Nine parts—Drama)

SELECT PHOTOPLAY CO.

May—Humanity (Six parts—Drama).

WILLIAM N. SELIG.

April—The Garden of Allah
May—Beware of Strangers (Eight parts—Dr.).

FRANK J. SENG.

May—Parentage (Drama)

SHERMAN PICTURE CORP.

July—Corruption (Six parts—Drama).

JULIUS STEGER.

May—Redemption (Six parts—Drama).

SUPREME FEATURE FILMS, INC.

May—Trip Through China (Ten parts).

ULTRA FILMS, INC.

A Day at West Point (Educational).
West Is West.
Rustlers' Frame-Up at Big Horn.

UNIVERSAL (STATE RIGHTS).

May—The Hand that Rocks the Cradle (Six parts—Drama).
June—The Cross-Eyed Submarine (Three parts—Comedy).
June—Come Through (Seven parts—Drama).

E. WARREN PRODUCTION.

April—The Warfare of the Flesh (Drama)

WHARTON, INC.

June—The Great White Trail (Seven parts) (Drama).

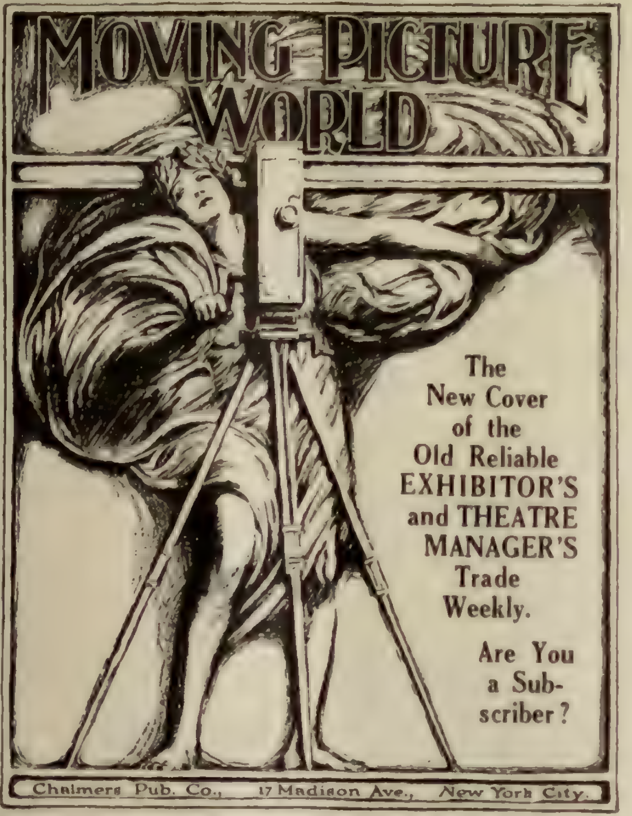
WHOLESOME FILMS CORP.

Everybody's Lonesome (Five parts—Drama).
The Penny Philanthropist (Five parts—Drama).

WILLIAMSON BROS.

April—The Submarine Eye (Drama).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.



MOVING PICTURE WORLD

The
New Cover
of the
Old Reliable
EXHIBITOR'S
and THEATRE
MANAGER'S
Trade
Weekly.

Are You
a Sub-
scriber?

Chalmers Pub. Co., 17 Madison Ave., New York City.

Send For Our

New Theatre Catalog

Eighty full-page illustrations—many in colors—of theatres we have ornamented.

ASCHER'S OAKLAND SQUARE THEATRE

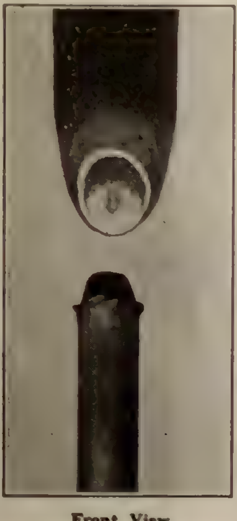
Our new catalog will give you many valuable ideas of theatre design and arrangement.

Send Plans for Special Designs of

Ornamental Plaster Decorations

THE DECORATORS SUPPLY CO.

Archer Ave. and Leo St., CHICAGO, ILL



Front View

Perfect Craters

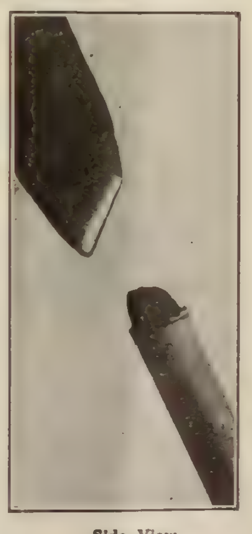
Are Formed by

SPEER CARBONS

As Shown by These

Illustrations

Results such as these are obtained only by using a Speer Cored Upper and a Hold-Ark Lower.



Side View

The hard core of the Hold-Ark turns the trick—It prevents wandering of the arc and assures a bright, flickerless picture.

"The Carbons With a Guarantee"

Speer Carbon Company St. Marys, Pa.

Simplex

He Saves Best Whose Saving Lasts

(The Story of a Man Who Disregarded Two Laws.)

Once upon a time there was an Exhibitor.

He found that the best projector cost a little more than others.

It didn't occur to him that the price had to be higher because the Machine was better.

Nor did he realize that it was more better than that the price was higher.

He only thought of the Dollars he could "save."

Well, he "saved" the said "Dollars."

At that time those Dollars looked big to him.

So big that they hid the Law of Business, which says: "It's better to invest more at a profit than less at a loss."

So he patted himself on the back, and thought himself a clever business man.

But he was really a practical man, after all; and the present somehow always seemed more important than the past.

Therefore, as time went on, and he looked at his check book, he couldn't see there those Dollars he so cleverly "saved."

Other things, however, became more evident, and impolitely forced themselves upon his attention.

One of these was the Operator's calls for repairs.

Somehow, the small amounts spent that way looked bigger to him than the dollars of months ago.

Another thing. The picture lost its erstwhile steadiness, and the Dimes diverted to the House in the next block made the Dollars of his memory seem still more insignificant.

Then he saw the light!

He remembered the Law of Compensation, which says:

"You can't get something for nothing.

If you want quality that endures you must pay for it; but you get it back in the long run."

Through this experience he learned a valuable lesson.

But he would have been better off if he had bought the Simplex instead of the Experience.

Experience is a very expensive teacher, but the other man's experience is the cheapest thing on earth.

To profit by it see the Simplex Distributor in your section, or ask us for Catalog "A."

Experience Points to the Simplex for Permanently Profitable Projection

THE PRECISION MACHINE CO. INC.
317 East 34th St.— New York

We could tell you how the shutters of some projectors are out of time whenever the picture is framed—

Or, how some projectors will destroy film—

BUT WE HAVEN'T TIME.—There are too many good points on the MOTIOGRAPH to talk about.

(Remember, the MOTIOGRAPH shutter when once set is always set, regardless of how many times you frame your picture.)

We don't say—It is bound to last a long time—or, it should do so and so;

But the **user** says—the GEARS CAN'T WEAR OUT; that the machine will operate as well after 365 days of use as it did on the day of installation.

The **dealer** will tell you that every part of the MOTIOGRAPH is **guaranteed** for one year (and the factory will back him up in this), and that no other machine, regardless of price, will give better service or more perfect projection.

EVERY USER IS A BOOSTER FOR THE MOTIOGRAPH.

Write for Literature.

THE ENTERPRISE OPTICAL MFG. CO.

Western Office:
833 Market St., San Francisco, Cal.

574 W. Randolph St.,
CHICAGO, ILL.

THE STANDARD NEGATIVE CARBON

Careful Design Makes Silvertip a Winner

Designed to fill a specific need in the D. C. projection field, Silvertips are the result of painstaking technical design. No guess work or slipshod methods went into the make-up of Silvertips. Every detail was studied with laboratory thoroughness, and when completed, the carbon was subjected to exhaustive tests.

These tests were conducted by trained moving picture men who knew intimately every detail of the projection game. How well they did their work is evidenced by the enthusiasm with which the exhibitors have adopted Silvertips as the "standard negative projection carbon."

These men know that this new carbon is the essence of economy and efficiency.

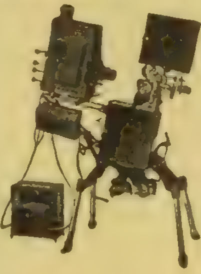
SILVERTIP
TRADE MARK
REGISTERED
U S PAT OFF

Write for our booklet, "The Advantages of Silvertips."

National Carbon Company, Inc.

CLEVELAND, OHIO

SILVERTIP
TRADE MARK
REGISTERED
U S PAT OFF



"SEVENTEEN YEARS OF KNOWING HOW"

"P-O-W-E-R-'S"

SPELLS

QUALITY

QUALITY IN THE INGENUITY OF MANY EXCLUSIVE FEATURES OF DESIGN AND CONSTRUCTION

QUALITY IN MATERIALS AND WORKMANSHIP

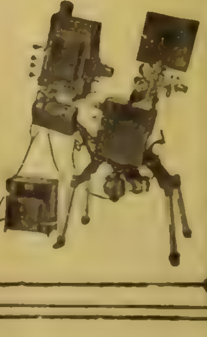
QUALITY IN KNOWLEDGE GAINED THROUGH YEARS OF EXPERIENCE

QUALITY IN IMPROVED AND UP-TO-DATE METHODS OF DOING BUSINESS

AND LAST BUT NOT LEAST

QUALITY IN SCREEN RESULTS

Catalog G Mailed upon Request



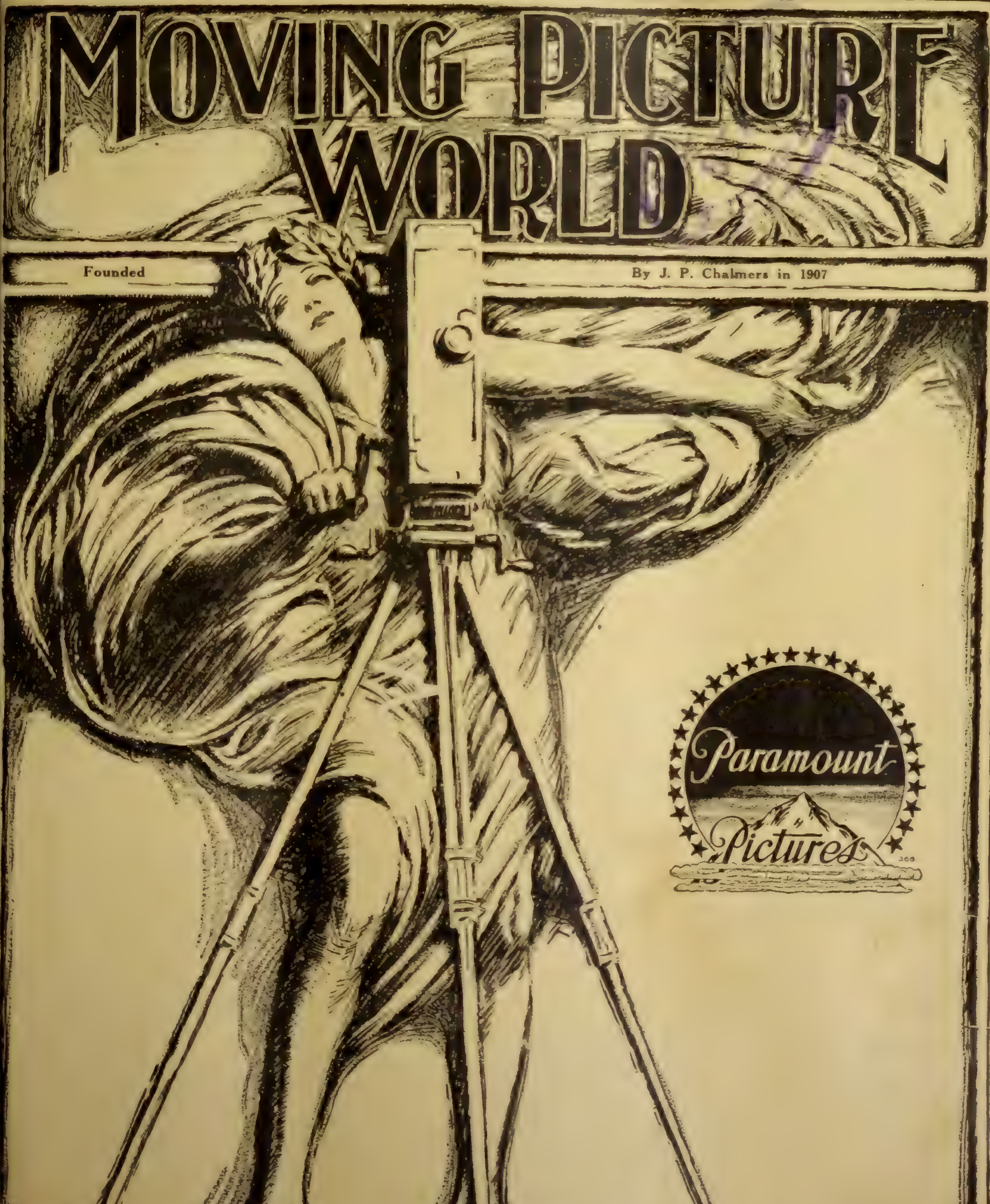
NICHOLAS POWER COMPANY

NINETY, GOLD STREET, NEW YORK, N. Y.

Vol. 33, No. 7 August 18, 1917 Price 15 Cents

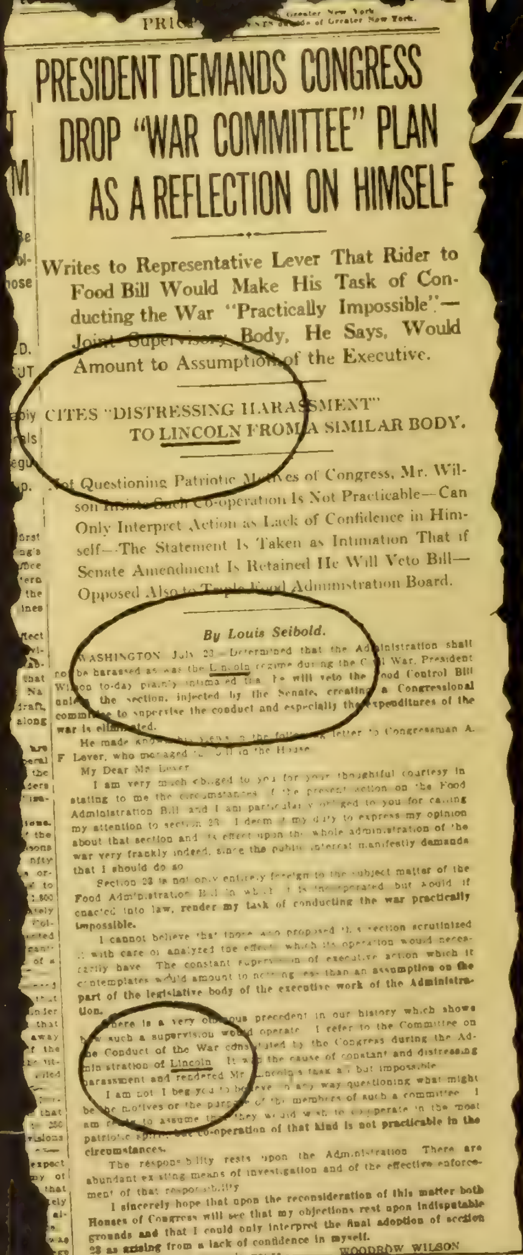
MOVING PICTURE WORLD

Founded By J. P. Chalmers in 1907


Paramount
Pictures
366

Chalmers Pub. Co., 17 Madison Ave., New York City.

Every time WOODROW WILSON *refers to* ABRAHAM LINCOLN



PRIC ... Greater New York ... of Greater New York.

PRESIDENT DEMANDS CONGRESS DROP "WAR COMMITTEE" PLAN AS A REFLECTION ON HIMSELF

Writes to Representative Lever That Rider to Food Bill Would Make His Task of Conducting the War "Practically Impossible".—Joint Supervisory Body, He Says, Would Amount to Assumption of the Executive.

CITES "DISTRESSING HARASSMENT" TO LINCOLN FROM A SIMILAR BODY.

Not Questioning Patriotic Motives of Congress, Mr. Wilson Insists Such Co-operation Is Not Practicable—Can Only Interpret Action as Lack of Confidence in Himself—The Statement Is Taken as Intimation That if Senate Amendment Is Retained He Will Veto Bill—Opposed Also to Triple Food Administration Board.

By Louis Seibold.

WASHINGTON, July 23.—Determined that the Administration shall not be harassed as was the Lincoln regime during the Civil War, President Wilson to-day plainly intimated that he will veto the Food Control Bill unless the section, injected by the Senate, creating a Congressional committee to supervise the conduct and especially the expenditures of the war is eliminated.

He made known his views in the following letter to Congressman A. F. Lever, who managed the bill in the House:

My Dear Mr. Lever:

I am very much obliged to you for your thoughtful courtesy in stating to me the circumstances of the present action on the Food Administration Bill and I am particularly obliged to you for calling my attention to section 23. I deem it my duty to express my opinion about that section and its effect upon the whole administration of the war very frankly indeed, since the public interest manifestly demands that I should do so.

Section 23 is not only entirely foreign to the subject matter of the Food Administration Bill in which it is incorporated but would if enacted into law, **render my task of conducting the war practically impossible.**

I cannot believe that those who proposed this section scrutinized it with care or analyzed the effects which its operation would necessarily have. The constant supervision of executive action which it contemplates would amount to nothing less than **an assumption on the part of the legislative body of the executive work of the Administration.**

There is a very ominous precedent in our history which shows how such a supervision would operate. I refer to the Committee on the Conduct of the War constituted by the Congress during the Administration of Lincoln. It was the cause of constant and distressing harassment and rendered Mr. Lincoln's task all but impossible.

I am not, I beg you to believe, in any way questioning what might be the motives or the purpose of the members of such a committee. I am ready to assume that they would wish to co-operate in the most patriotic spirit, but **co-operation of that kind is not practicable in the circumstances.**

The responsibility rests upon the Administration. There are abundant existing means of investigation and of the effective enforcement of that responsibility.

I sincerely hope that upon the reconsideration of this matter both Houses of Congress will see that my objections rest upon indisputable grounds and that I could only interpret the final adoption of section 23 as arising from a lack of confidence in myself.

Cordially and sincerely yours,

WOODROW WILSON

—and that is almost daily while the great war lasts—the Benjamin Chapin Cycle of Lincoln Plays receives gratuitous advertising.

Wouldn't You Like to Own the State Rights of a Feature With Such Publicity?

READY—

"My Mother" **"Myself"**
"My Father" **"The Call to Arms"**

—each in two reels—making a splendid short serial, or a tremendous eight-reel patriotic feature, sufficient to entertain an entire evening.

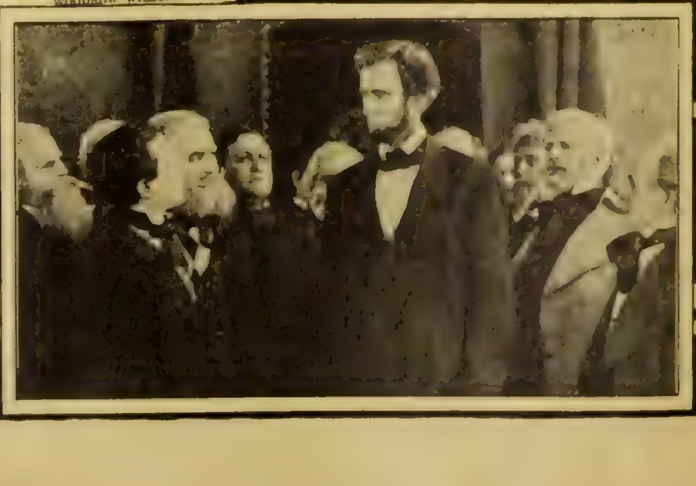
As a high-class eight-reel feature, the Benjamin Chapin Cycle of Lincoln Plays has just concluded a smashingly successful run at the Globe Theatre, New York.

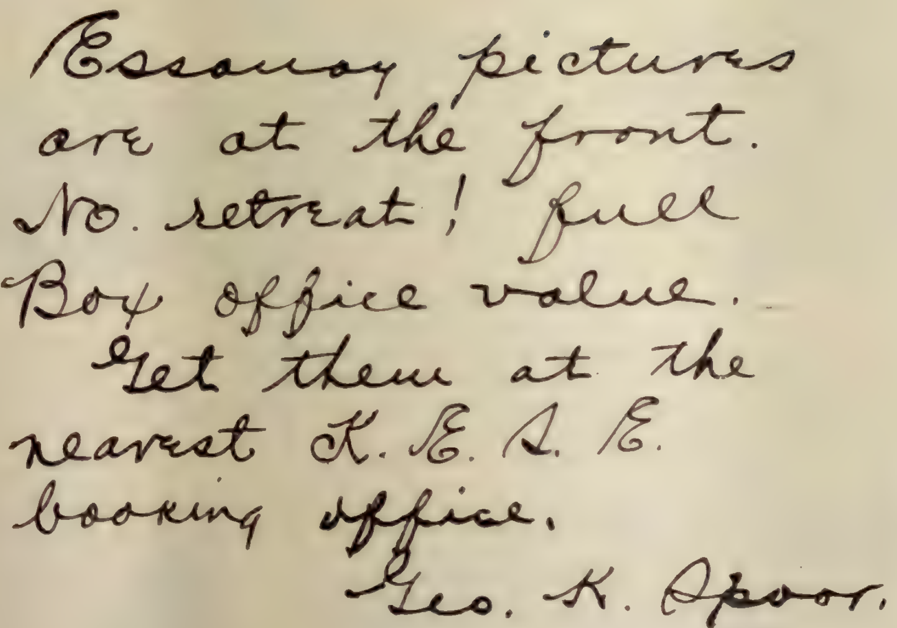
"If It's Good Enough for Broadway, It's Good Enough for You!"

Address immediately

Charter Features Corp.
Ridgefield Park, N. J.

BENJAMIN CHAPIN, President





Essanay pictures
are at the front.
No. retreat! full
Box office value.
Get them at the
nearest K. E. S. E.
booking office.
Geo. K. Spoor.

If You Are Not On the Mailing List of the Moving Picture Weekly — Get On!

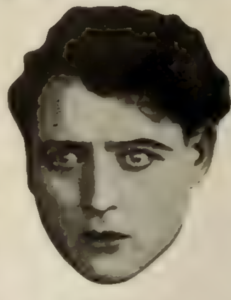
Universal S

UNIVERSAL FILM MFG. CO., Carl Laemmle, Pres. *"The Largest Film*

The One Best Bet of the Week

J. Warren Kerrigan Feature Two Reels

"Hands in the Dark" Week of Aug. 27



J. Warren Kerrigan

ALL the mystery suggested by the title underlies the plot of the J. Warren Kerrigan Feature, a two-reel romantic drama, "Hands in the Dark." Warren is the accepted lover of Edith, whose father is a miser with a penchant for precious stones. When our handsome hero goes to him to ask for the hand of the fair Edith, he surprises the old man gloating over his treasure. Enraged, the miser throws a book at the lover and in doing so breaks a charm from the latter's watch chain. That night the old man is strangled and his safe looted. On the floor is the tell-tale charm.. What happens after the trial of the lover for the double crime is a premier punch and the whole picture will hold your audiences spellbound. Strong stuff that will get the business.

UNIVERSAL ANIMATED WEEKLY

Week of Aug. 27

U. S. Bomb Practice

WHAT is the guy in the picture doing? He is practicing bomb-throwing at one of the U. S. Army Posts. That's the class of subjects through which the ever-popular Universal Animated Weekly is keeping the public alive to the activities of the world at home and abroad. There's always something new, novel, interesting and entertaining in the Weekly. It is always first on the screen with the world's best news events, and it will draw crowds when a five-reel feature wouldn't attract a corporal's guard. Book it for your dull day thru your nearest Universal Exchange.

UNIVERSAL SCREEN MAGAZINE

Week of Aug. 27

BRIMFUL of interest every week is the Universal Screen Magazine, bringing delight to every kind of movie fan. Boy Scouts mobilized as gardeners; the strange haunts of fish from the seven seas; how to make a face powder cake, and other beauty hints; interesting details of the logging industry; a patriotic subject illustrated by the wonderful miracles in mud, animated sculpture—these subjects give you an idea of the variety that are making the Screen Magazine more popular every week. Book it to strengthen your program.

"THE NIGHT CAP"

Nestor Laugh Promotors Present One-Reel Jollity

EDDIE LYONS and Lee Moran are in trouble again. A little farewell bachelor supper keeps them out pretty late, and a quiet game is one of the attractions. Eddie takes Lee home with him and they have a funny time getting home and into the house. Lee dons a woman's nightie and boudoir cap, and is discovered by Eddie's mother-in-law, who thinks he is a woman. It's a scream thruout and will get the money for you.

Eddie, Edith and Lee

"JOKERS"

Two Corking One Reel Comedies — Are All to the Merry

Gale Henry

GALE'S hod-carrying father wins a wad in a lottery and the family gives an exhibition of "Busting Into Society"—One-Reel Joker, released week of Aug. 27. If you want to see a scream watch Gale Henry doing the high society stuff. Bill Franey is ambitious, too. He wants to be an actor, and especially he wants to follow a certain actress. What happens to Bill when he gets on the stage is enough, and one of the funniest one-reelers you ever saw. You never make a mistake booking Joker Comedies.

William Franey

For Further Details of the Universal Program see the Moving Picture Weekly.

ervice News

The FILM NEWS Printed Here Will Lead Any Exhibitor to Sure Success.

Manufacturing Concern in the Universe"

1600 Broadway, NEW YORK

Ruth Stonehouse — in "The Winning Pair"

Three-Reel Gold Seal Released Week of Aug. 27

Ruth Stonehouse in the winning pair

RUTH STONEHOUSE and Roy Stewart are certainly a winning pair in this dramatic three-reel Gold Seal. They are engaged, and their fathers are rival shoe manufacturers, both at home suffering from gout. Ruth buys a trunkful of fancy footwear from Roy's father and goes to the country to join her family. She stops overnight at a hotel, and the shoe trunk breaking open the clerk sends out word that there is a female "shoe drummer" in town. In the meantime she has got Roy a position selling shoes for her dad, and the lovers meet at Ruth's stopping place as strangers. Roy introduces a big buyer and Ruth lands a huge order. Later she helps Roy get a big army contract, after which they have still to land their belligerent parents. There is a big fight scene, a lot of suspense, complications, and a most delightful love story thruout. The climax is logical and convincing and the whole picture a strong three-reel feature.

ETHEL AND FRED

Fearless Universal Stars in Thrilling Animal Pictures

Fred Church and Eileen Sedgwick

"JUNGLE Treachery" is a two-reel Bison, released week of August 27, featuring Fred Church and Eileen Sedgwick. Fred is sent on a survey into the jungle, and Eileen is the daughter of a white man who has lived a hermit's life there for years. Fred is warned against the natives, who have routed every party that has ever encroached on their hunting grounds, and between them and the wild animals there are happenings enough to make a wonderful animal picture. Your fans will gasp at some of the stunts, and vote the whole show great entertainment.

Fun Back of the Curtain

"Props, Drops and Flops," a Theatrical Mix-Up

EVERYONE is interested in what goes on back of the stage. There's a fascination about stage life, anyway, and the L-KO comedians have shown the humorous side in the laughable absurdity, "Props, Drops and Flops," featuring pretty Gladys Varden, funny Walter Stephens, Bert Roach and Walter Griffith. Directed by J. G. Blystone. Walter is the assistant property man, and when a traveling troupe comes to town there is plenty doing. He pinch hits for the actors, makes love to Gladys, is pinned to the wall by the knife thrower, and when the place takes fire—Oh, boy! Book this for your comedy night.

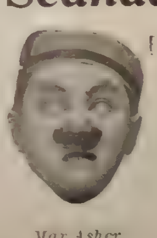
UNIVERSAL CURRENT EVENTS

Week of Aug. 27

King George and Queen Mary—Universal Current Events.

THE Universal certainly have hit the bull's eye with Current Events, the moving picture that records the world's events that are making history. Impressive as is the war and world news of the day, as read in the daily press it cannot compare with the war records shown week after week in Current Events. That is why it is not only tremendously popular with fans. Exhibitors and Exchanges, but it is getting better every week. Book this and get the opinions of your patrons—they will tell you that they want to see it every week.

Max Asher in "Scandal Everywhere"



Max Asher

NOW get ready for a big laugh. Book "Scandal Everywhere" and see how a flirtatious guy like Max Asher can get in wrong—especially in a hotel where the house detective has an eagle eye and a ready gun. Everyone of your patrons will split their sides at this merry one-reel Victor, released August 27. Here's comedy that will get business for you; comedy that you can book with the intention of boosting. Go to it.

If you are not on the Mailing List of the Moving Picture Weekly—GET ON!

Francis Ford

and an All Star Cast in

"Who Was the Other Man?"

A Secret Service Drama of Romance and Adventure by
Jessie Lowe
Directed by Francis Ford
Book thru any Butterfly Exchange or from Universal Film Mfg. Co. ~ Carl Laemmle President,–1600 Broadway, New York

The First and Only Authentic and Official

ITALIAN GOVERNMENT WAR FILMS

Known as

THE ITALIAN BATTLEFRONT

Taken on the firing line with the authority of the Italian Supreme Command, by the Cinemographic Division of the Italian Army

Have been placed in the hands of

The Fort Pitt Theatre Corporation
OF PITTSBURGH

WILLIAM MOORE PATCH
President and Managing Director

for exhibition, exploitation and release throughout the United States

---

Now booked in the following theatres at prices ranging from 25c. to $2.00:

New York City.... 44th St. Theatre
Pittsburgh ....Pitt Theatre
Buffalo ....Teck Theatre
Boston ....Tremont Theatre
Chicago ....Auditorium Theatre

ENGAGEMENTS IN OTHER CITIES TO FOLLOW

For State Rights and other particulars address

Jos. M. Gaites, General Manager 19TH FLOOR, TIMES BLDG. PHONE: BRYANT 3282 **New York City**

Goldwyn Pictures

Under the Magic Headline of *"Goldwyn Presents"*

EXHIBITORS throughout the world now have the opportunity, exclusively through the Goldwyn Distributing Corporation, to book:

Twenty-six *Goldwyn Pictures* a year written by the most popular and successful authors in the world, produced by the ablest specialists ever enlisted in the industry and starring

Mae Marsh Mabel Normand
Madge Kennedy Jane Cowl
Maxine Elliott Mary Garden

and other equally famous stars of the screen and stage to be announced later.

A series of *Rex Beach Productions,* comprising all future pictures of this world-known author and including "The Auction Block," a remarkable production already completed.

Eight two-reel *Marie Dressler Comedies,* made for and distributed exclusively by the Goldwyn organization. This famous comedienne is one of the biggest box-office attractions in the entire field of screen comedy.

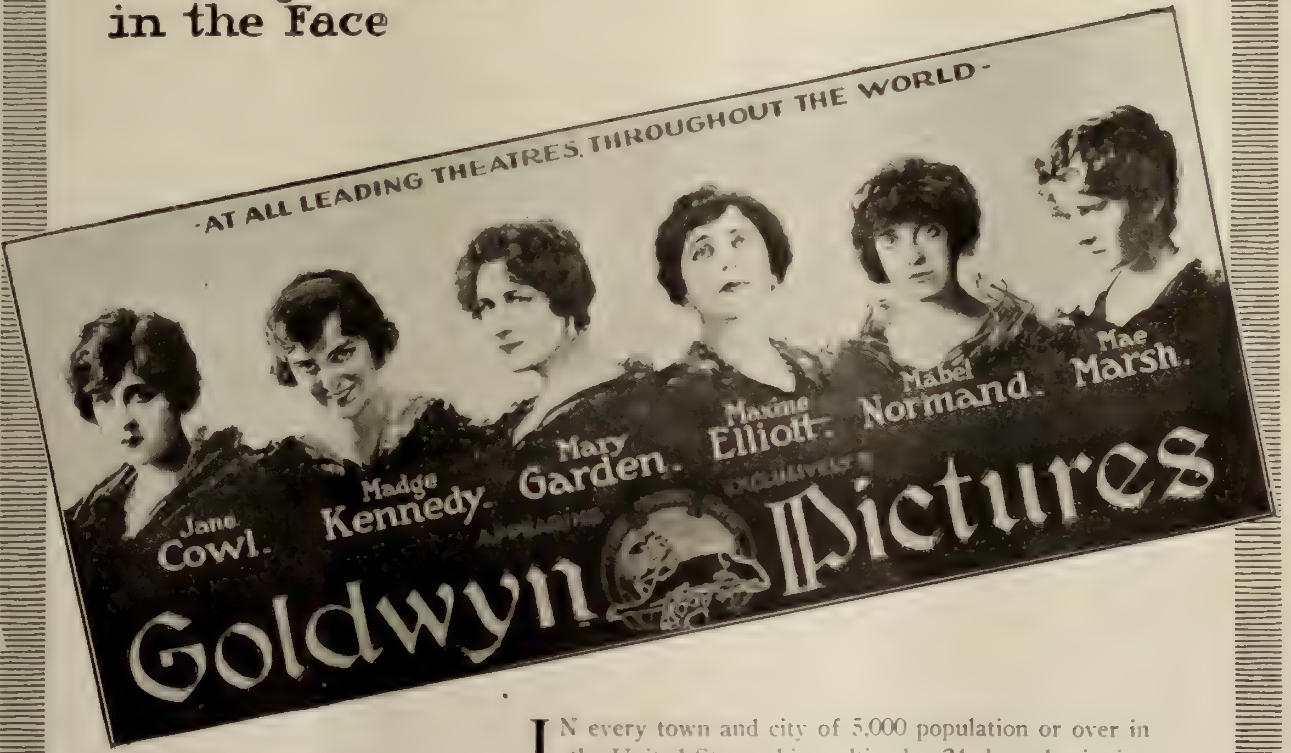
Every important element that good showmanship demands is immediately at the disposal of exhibitors, beginning in September, at the Goldwyn branch offices in every section of the United States and Canada.

ADVISORY BOARD:

SAMUEL GOLDFISH,
Chairman
EDGAR SELWYN
IRVIN S. COBB
ARTHUR HOPKINS
MARGARET MAYO
ROI COOPER MEGRUE
ARCHIBALD SELWYN
CROSBY GAIGE
PORTER EMERSON BROWNE

Goldwyn Pictures

Looking America in the Face


AT ALL LEADING THEATRES THROUGHOUT THE WORLD
Jane Cowl.
Madge Kennedy.
Mary Garden.
Maxine Elliott.
Mabel Normand.
Mae Marsh.
Appearing
Exclusively
Goldwyn Pictures

IN every town and city of 5,000 population or over in the United States this multi-color 24-sheet, beginning August 15, is being seen by America's millions.

On every main thoroughfare, on all motor boulevards and highways, near every downtown or neighborhood theatre, near all railroad terminals and parks or playgrounds, these famous stars of Goldwyn Pictures are introducing themselves to the audiences who will hasten to see them in *your theatre.*

These posters dominate every neighborhood in which they appear and lead in appeal to the eye—just as these stars themselves *will lead in appeal* to the picture audiences of the nation.

Goldwyn Pictures Corporation
16 East 42d St. **New York City**
Telephone: Vanderbilt 11

IT'S FARTHER FROM 5TH AVE. TO 6TH AVE. THAN IT IS FROM 220 WEST 42ND STREET TO SHANGHAI, CHINA

IN SO FAR AS THE DISTRIBUTION OF FILMS IS CONCERNED

WORLD-WIDE DISTRIBUTION THROUGH A PERFECTLY ORGANIZED, EFFICIENTLY EQUIPPED CONCERN WILL ASSURE YOU 100 PER CENT RETURN FROM THE FOREIGN MARKETS

"WE OPERATE EVERYWHERE"

OUR COMMUNICATION WITH THE FOREMOST FOREIGN FILM FIRMS ASSURE CELERITY AND CERTAINTY IN EVERY FIELD FOR YOUR PRODUCTIONS

INTER-OCEAN FILM CORPORATION

HENRY J. BROCK, Pres.

PAUL H. CROMELIN, Vice Pres.

220 W. 42nd St.

NEW YORK CITY

LARGEST DISTRIBUTORS OF FILMS IN FOREIGN FIELDS.

"WE OPERATE EVERYWHERE"

E·D·HORKHEIMER Presents

JACKIE SAUNDERS

IN

"BAB, THE FIXER"

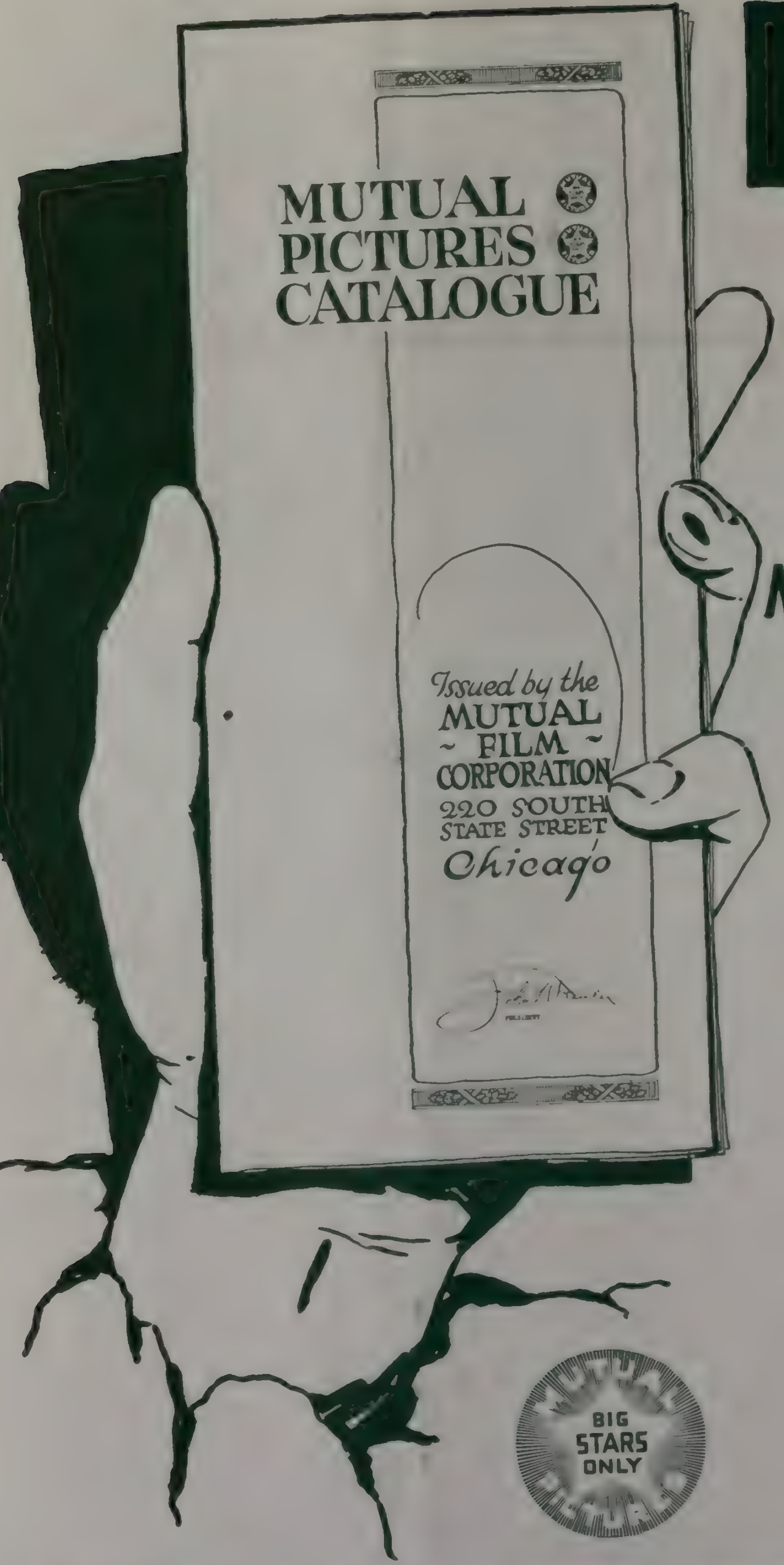
A story of Wall Street and the Oil Fields of the West.
By Lee Arthur. Directed by Sherwood McDonald. Photographed by William Beckway. Released the week of August 13th.

The entire trade press endorses the Jackie Saunders Mutual Pictures. Exhibitors everywhere report them as real money-makers. In this production she succeeds in reuniting her parents after a separation caused by too much wealth. At your nearest Mutual Exchange you can arrange bookings on the entire Saunders series.

Produced by
E·D·HORKHEIMER

Distributed by
MUTUAL FILM CORPORATION
John R. Freuler, Pres

MUTUAL
BIG
STARS
ONLY
PICTURES


MUTUAL PICTURES CATALOGUE
Issued by the MUTUAL ~ FILM ~ CORPORATION
220 SOUTH STATE STREET
Chicago
MUTUAL PICTURES
BIG STARS ONLY

HERE IT IS!

The First Motion Picture Catalogue

Here is the first motion picture catalogue ever issued. It contains full, complete, detailed information on 1924 Mutual Pictures — more than $19,240,000 worth of films. It is the greatest, most complete and concise listing of films ever offered by any distributor

Here Exhibitors will find listed all the big Mutual Feature Pictures with complete numerical designation as they are filed at Mutual Exchanges. Information is given regarding the nature of the subject, the star featured in it, its length and other necessary data.

Exhibitors will find in this catalog hundreds and hundreds of subjects of great box-office drawing power. Exact data is given on subjects starring

Ann Murdock
Mary Miles Minter
Julia Sanderson
Gail Kane
Nance O'Neil
Olive Tell
Marjorie Rambeau
William Russell
Margarita Fischer
Jackie Saunders
Richard Bennett
Robert Harron
Bessie Barriscale
Louise Glaum
William S. Hart
Charlie Chaplin
Helen Holmes
E. K. Lincoln
Henry Walthall
Mabel Normand
"Fatty" Arbuckle
and many others.

This catalog will be sent FREE to any exhibitor. Write for it TODAY! It will help you arrange your bookings. Simply write your nearest Mutual Exchange for a copy.

MUTUAL FILM CORPORATION
JOHN R. FREULER, President
Exchanges Everywhere

MUTUAL PICTURES
BIG STARS ONLY

Mutual Film Corporation
Will Soon Present The Most Beautiful Star In America

EDNA GOODRICH

In A Series Of Super-Attractions.
Among The First To Be Presented Are

"QUEEN X" "A DAUGHTER *of* MARYLAND"
"REPUTATION" "AMERICAN MAID"

Directed by John B. O'Brien

Make your application for these exceptional attractions NOW—at your nearest Mutual Exchange.

MUTUAL FILM CORPORATION
John R. Freuler, Pres.
Exchanges Everywhere

CHARLES FROHMAN
SUCCESSES *in Motion Pictures*

Coming:

JULIA SANDERSON

The dainty Frohman star of such phenomenal successes as "The Arcadians," "The Siren," "The Girl From Utah" and "Sybil."

IN

"The RUNAWAY"

Directed by DEL HENDERSON

A breezy, rollicking story of a dashing girl who dared to be unconventional. *Other coming Frohman Successes are*

Ann Murdock *in*
"OUTCAST," "THE IMPOSTER," "THE BEAUTIFUL ADVENTURE"
DIRECTED BY DEL HENDERSON

Olive Tell *in* "HER SISTER"
DIRECTED BY ALBERT CAPELLANI

Watch for further announcements of many other Frohman Successes. Ask your nearest Mutual Exchange.

Produced by
EMPIRE ALL STAR CORPORATION
James M. Sheldon, Pres.

Distributed by
MUTUAL FILM CORPORATION
John R. Freuler, Pres.

EMPIRE

BIG STARS ONLY

MUTUAL

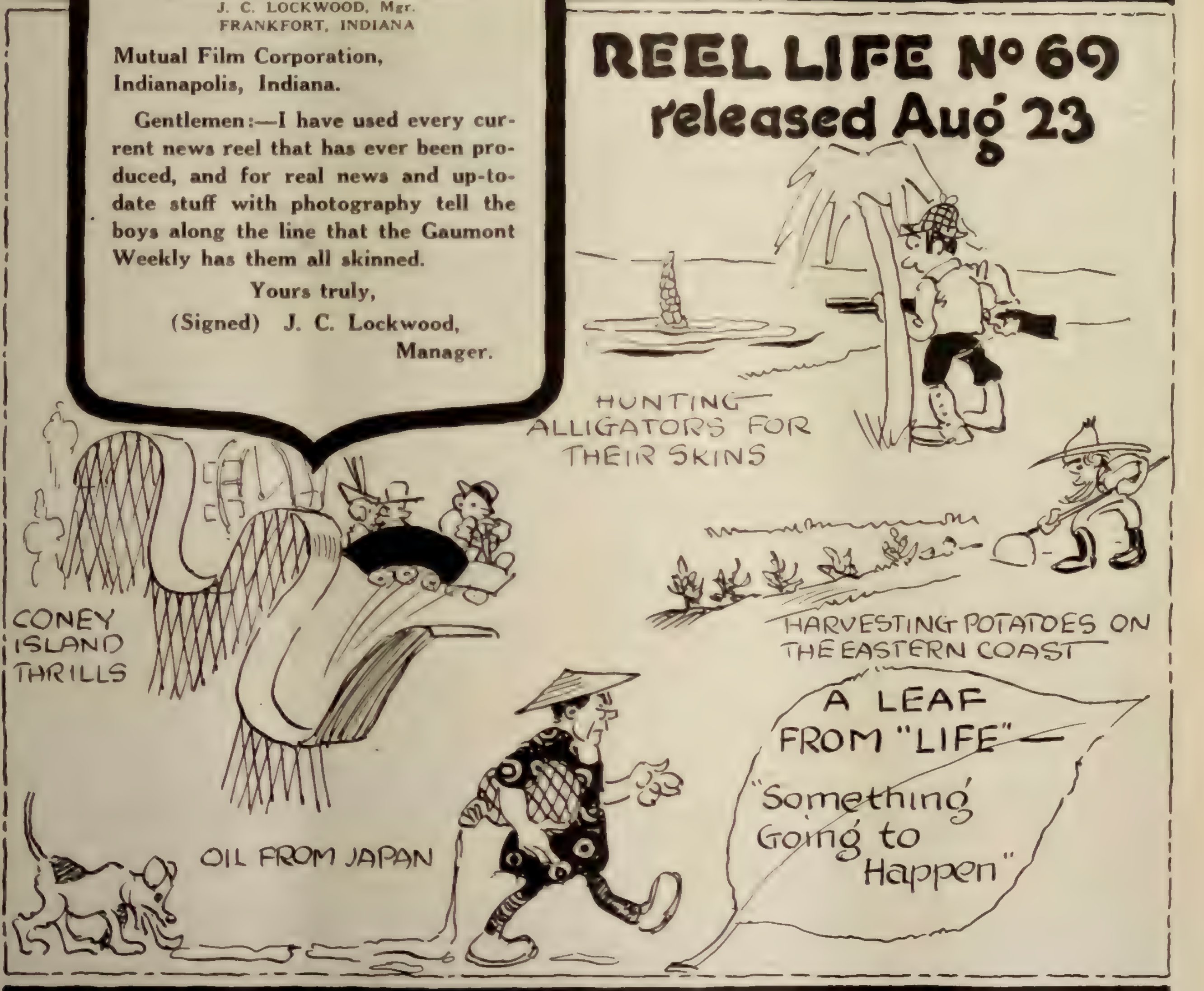
"Has Them All Skinned!"

PRINCESS AND IDEAL THEATERS
J. C. LOCKWOOD, Mgr.
FRANKFORT, INDIANA

**Mutual Film Corporation,
Indianapolis, Indiana.**

Gentlemen:—I have used every current news reel that has ever been produced, and for real news and up-to-date stuff with photography tell the boys along the line that the Gaumont Weekly has them all skinned.

**Yours truly,
(Signed) J. C. Lockwood,
Manager.**


REEL LIFE No 69
released Aug 23
HUNTING ALLIGATORS FOR THEIR SKINS
HARVESTING POTATOES ON THE EASTERN COAST
CONEY ISLAND THRILLS
OIL FROM JAPAN
A LEAF FROM "LIFE"— "Something Going to Happen"

MUTUAL WEEKLY SCORES AT RIALTO THEATER

"The Rialto Theater, New York, makes up its own news weekly from the weekly news reels issued by the several producers. For the week of July 16 the Rialto news reel contained eleven subjects from the weeklies. Of these the Gaumont-Mutual Weekly contributed eleven. Two other weeklies contributed two subjects each. The Gaumont-Mutual score was thus nearly twice that of the other two.

"The Gaumont-Mutual showing for the week of July 23 was even better. The Rialto's news reel had seven subjects from the weeklies. Of these five came from the Gaumont-Mutual reel, and another weekly contributed the other two, the third weekly having no representation."—Exhibitor's Trade Review, August 4.

Gaumont Co.

LONDON FLUSHING PARIS

CUB **CUB**

CUB COMEDIES

Featuring

GEORGE OVEY

have been passed on by the trade as "above the average" in interesting and mirthful plots.

* * *

"Beach Nuts"

Released August 16th

* * *

discovers Jerry at the height of his glory tangling things up with a bevy of bathing girls.

* * *

Book this exceptional feature at any exchange of the

MUTUAL FILM CORPORATION

COMEDIES

DAVID HORSLEY PRODUCTIONS

Los Angeles, Cal.

COMEDIES

BILLIE BURKE

By Arrangement with F. Ziegfeld Jr

in

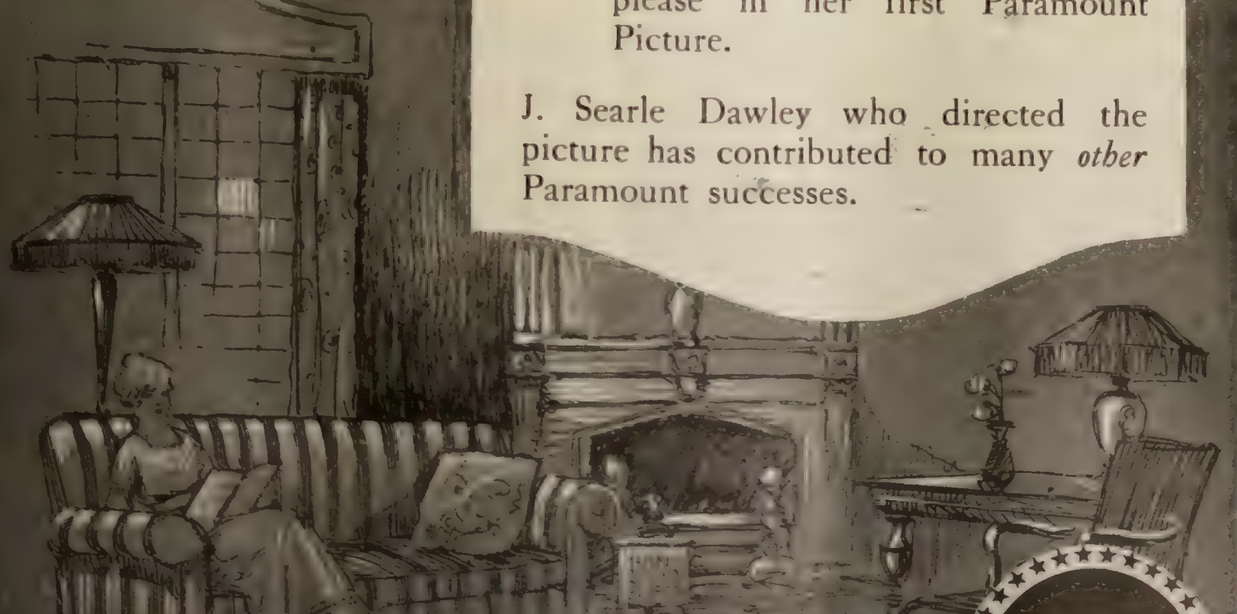
"The Mysterious Miss Terry"

by Gelett Burgess

QUITE in line with the Paramount policy of giving the *best* possible product is this superb comedy, by a famous author, with the *premiere* comedienne of stage or screen.

Gelett Burgess' name alone will *attract* many people, and the charming star will *more* than satisfy and please in her first Paramount Picture.

J. Searle Dawley who directed the picture has contributed to many *other* Paramount successes.



Paramount Pictures Corporation
FOUR EIGHTY-FIVE FIFTH AVENUE & FORTY-FIRST ST.
NEW YORK

Controlled by FAMOUS PLAYERS-LASKY CORPORATION
Adolph Zukor, Pres. Jesse L. Lasky, Vice Pres. Cecil B. DeMille [illegible]

Paramount Pictures

JACK PICKFORD and LOUISE HUFF
in "THE VARMINT"

IN times like these the *best* literature and drama affords in the way of comedy will *pay* best. You will find *Owen Johnson's* famous love story of boarding school days a winner. The theme is big, wholesome and screamingly funny, yet powerful in its attraction value and advertising possibilities. Jack Pickford and Louise Huff are assisted by William D. Taylor, director, and the Lasky producing staff in giving the photoplay public a *distinct* and signal treat in August.

A Paramount Picture

Paramount-Burton Holmes Travel Pictures

"To travel is to possess the World"

WHY fool along with just a scenic when you can have a personally conducted travelogue by the *world-famous* traveler

BURTON HOLMES

You can advertise the name and *attract* business. A "star" single reel is priceless compared to the ordinary type. Make every picture "do its bit." Fillers cost you big money—good pictures are *cheap*.

Satisfy and build with this *great* series.

The illustration shows Mr. Burton Holmes in the quaint costume of a Javanese gentleman.

Paramount Pictures Corporation
FOUR EIGHTY-FIVE FIFTH AVENUE at FORTY-FIRST ST.
NEW YORK
Controlled by FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, *Pres.* JESSE L. LASKY, *Vice-Pres.*
CECIL B. DEMILLE, *Director General*

4286

VICTOR MOORE

You have heard that there are two things that can't be disguised. We're not sure about the married man, but we do know that Victor Moore disguised a Ford.

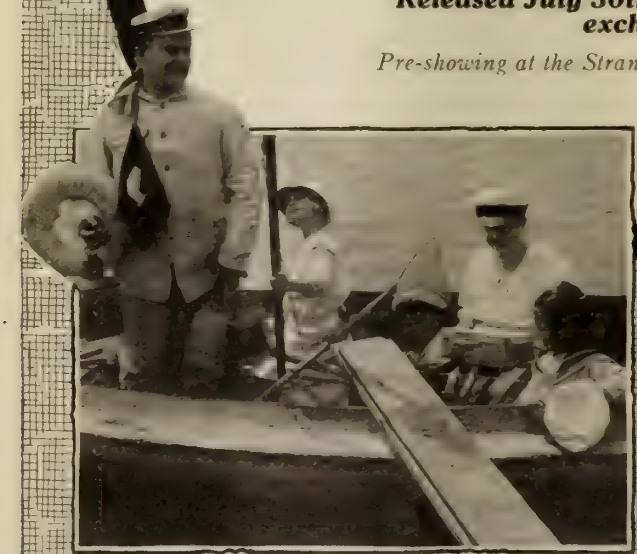
He swopped it for a motor boat and all was well for a while—but did you ever have a motor boat?

Better see Vic's before you buy—you'll know more about

"Motorboating"

Released July 30th—at all Paramount exchanges.

Pre-showing at the Strand, N. Y., week of July 23rd



Klever Pictures, Inc.

220 WEST 42d ST., NEW YORK CITY

Released in Canada by Regal Films, Limited, 37 Yonge St., Toronto, Canada

"The Most Satisfactory Picture Ever Shown"

SAVOY THEATRE
112 WEST 34th STREET
NEW YORK CITY

July 23, 1917.

Dear Sir:

The writer has been so busy that he has not had an opportunity to write you the fact that "The Flame of Yukon" shown at the Savoy Theatre, 34th Street and Broadway, was pronounced by one of the largest audiences that ever attended the building, the most satisfactory picture ever shown in the premises.

I also wish to call your attention to the fact that I think that you have hit the nail on the head in making seven-reel pictures.

Wish to state that if the Triangle Distributing Corporation continues to make pictures like "The Flame of the Yukon," the exhibitors showing your programme will not miss Douglas Fairbanks, Wm. S. Hart or any other stars that may have left you.

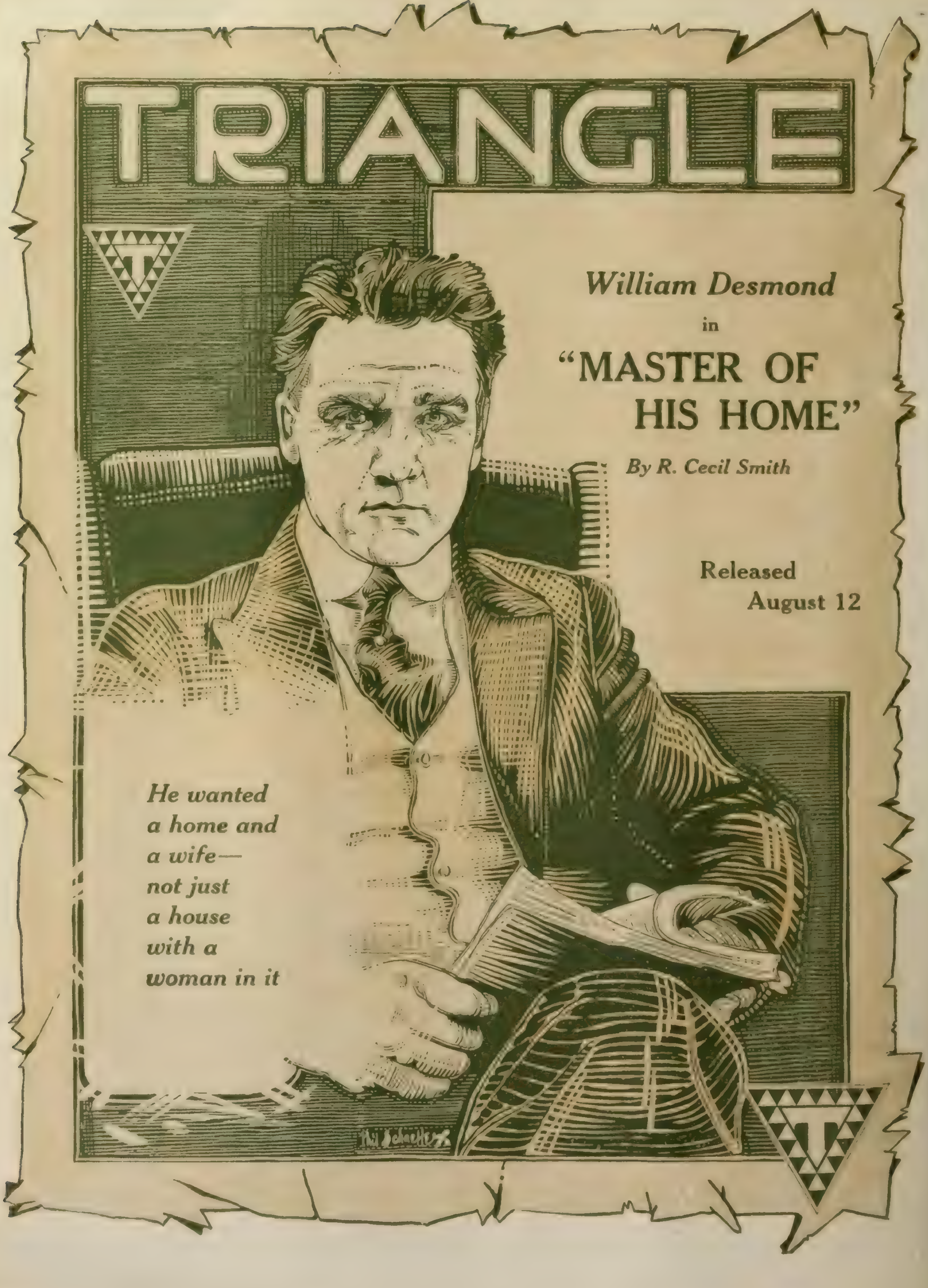
This letter is written absolutely unsolicited and you may use it in any form you like.

Also wish to call to your attention that I shall use the "Flame of the Yukon" to dedicate the new $250,000 St. James Theatre at Asbury Park, N. J., which will open on the 4th of August.

Most respectfully yours,
(Signed) WALTER ROSENBERG.

General Manager
Triangle Distributing Corporation
1457 Broadway, New York

TRIANGLE DISTRIBUTING CORPORATION
1457 Broadway, New York



TRIANGLE

William Desmond

in

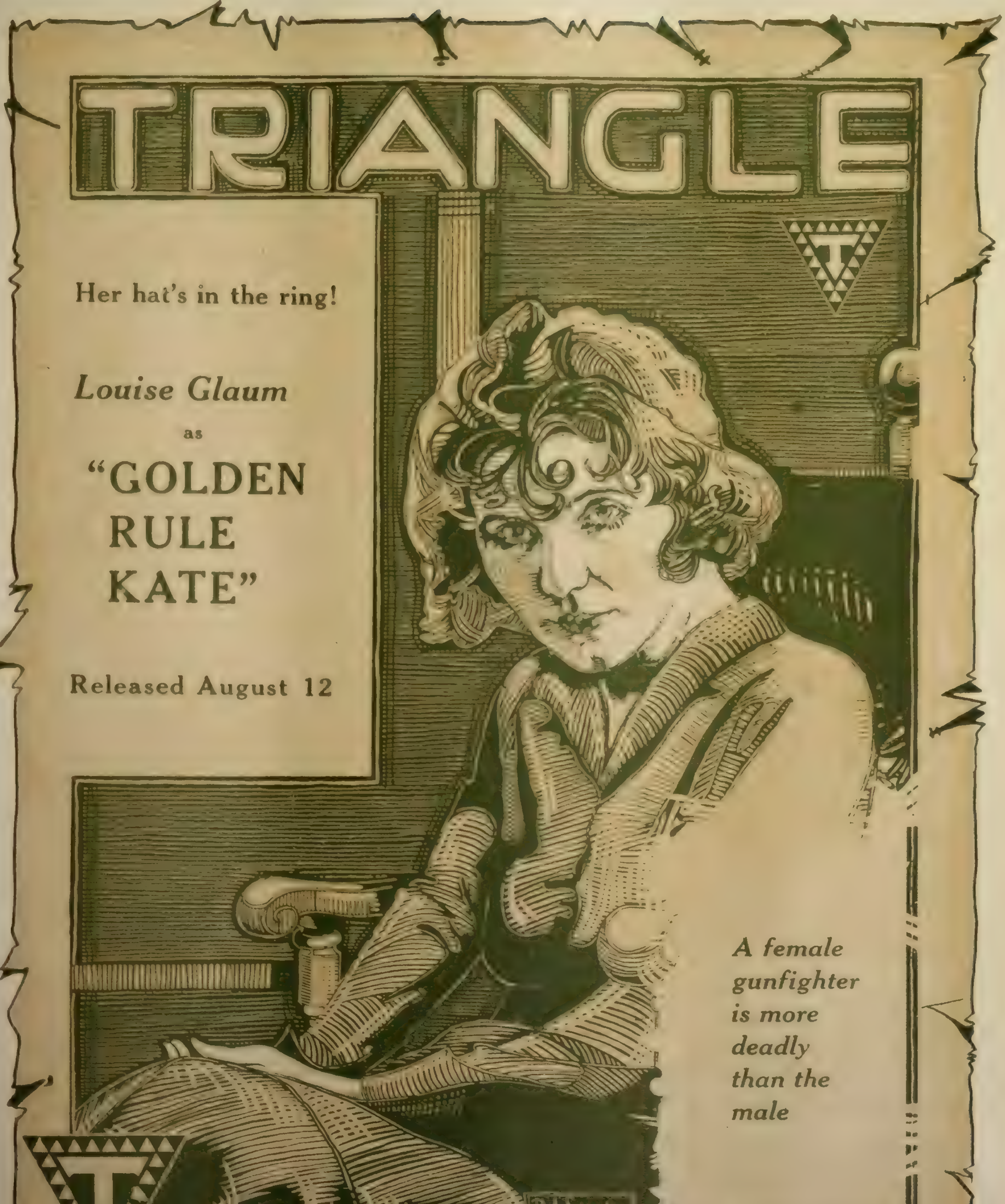
"MASTER OF HIS HOME"

By R. Cecil Smith

Released
August 12

*He wanted
a home and
a wife—
not just
a house
with a
woman in it*

Phil Schaeffer



TRIANGLE

Her hat's in the ring!

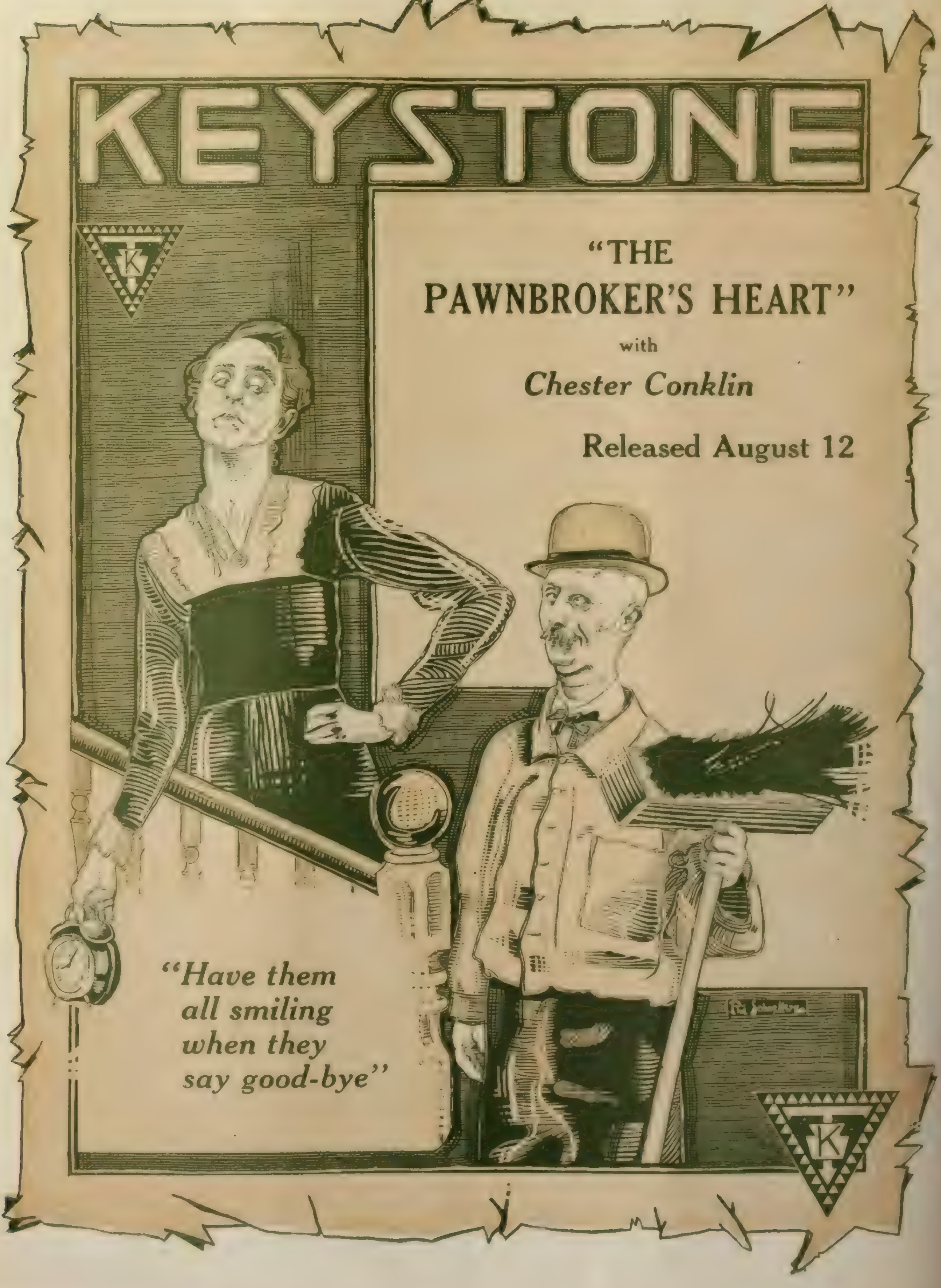
Louise Glaum

as

"GOLDEN RULE KATE"

Released August 12

A female gunfighter is more deadly than the male



KEYSTONE

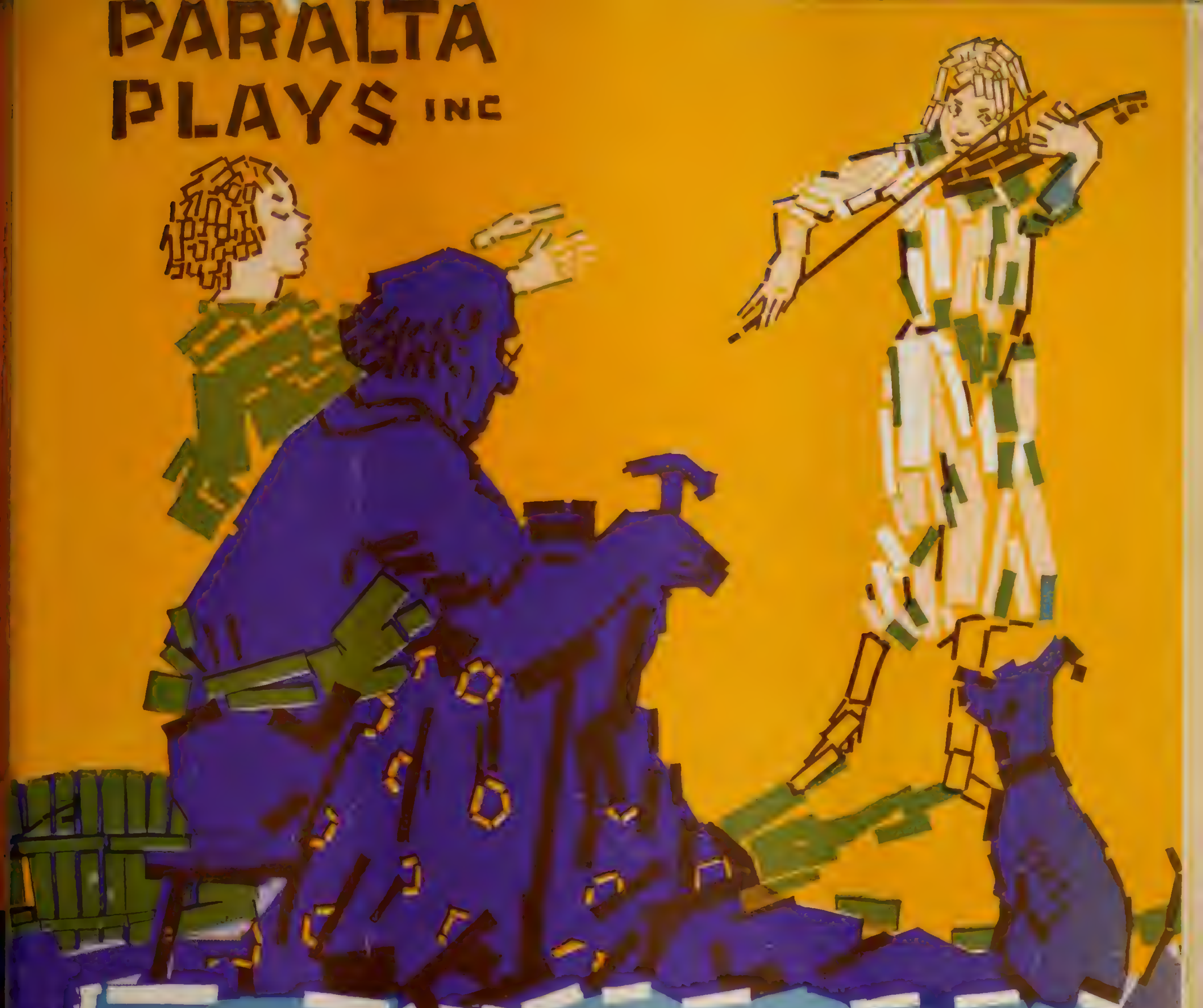
"THE PAWNBROKER'S HEART"

with

Chester Conklin

Released August 12

"Have them all smiling when they say good-bye"



BESSIE BARRISCALE

IN "ROSE O' PARADISE"

Written by Grace Miller White
Author of "Tess of the Storm Country"
Directed by James Young

Jinnie plays:—
her fiddle is peopled with angels' voices — each note speaks to the heart burdened with care, and heals the wounds of a harrowed soul.

The sunshine of her music laves the little sprigs of goodness that still root in the barren heart of the outcast. When Jinnie plays, her listeners know what God looks like.

BESSIE BARRISCALE *is* Jinnie, a heaven-sent breath of fragrant mountain air in the squalid humdrum of our daily lives.

A Paralta-Barriscale-Play
Sold Under The Paralta Plan

By TRIANGLE DISTRIBUTING CORPORATION

"ASK ANY TRIANGLE EXCHANGE..."

FEDERER

SELZNICK PICTURES

STICK WITH SUCCESSES

SELZNICK-PICTURES HAVE BEEN THE BIG MONEY-GETTERS FOR EXHIBITORS FOR THE LAST YEAR.

THEY WILL BE STILL BIGGER DURING THE COMING YEAR.

FOR STARTERS, BOOK THESE—

HERBERT BRENON'S "THE LONE WOLF."

NORMA TALMADGE IN "THE MOTH."

CONSTANCE TALMADGE IN "THE LESSON."

EVA TANGUAY IN "THE WILD GIRL."

WATCH FOR STILL MORE LIKE THESE

KLEINE EDISON SELIG ESSANAY

"SKINNER"

IS BLAZING A GOLDEN TRAIL FOR EXHIBITORS FROM COAST TO COAST

featuring

Bryant Washburn

If you passed up this big chance you can still get aboard

BOOK ALL THREE A WEEK APART

"Skinner's Dress Suit" **"Skinner's Bubble"**

"Skinner's Baby"

By Special Arrangement with Henry Irving Dodge

HERE'S WHAT THE CRITICS SAY OF OTHER WASHBURN FEATURES

"THE GOLDEN IDIOT"—One of those delightful human characterizations. You can safely grab this and make a fuss over it.—*Wid's.*

"THE MAN WHO WAS AFRAID"—Interest always tense. Realism creates a thrill of patriotic ardor in heart of every American.—*Moving Picture World.*

"FILLING HIS OWN SHOES"—Refreshing, red blooded story that Washburn handles to the proverbial T. New and well placed action and a good degree of comedy.—*Motion Picture News.*

Trademark
Reg. U. S. Pat. 1907

Essanay

GEORGE K. SPOOR, PRESIDENT

1333 Argyle St., Chicago

Trademark
Reg. U. S. Pat. 1907

WORLD PICTURES BRADY-MADE

WILLIAM A. BRADY,
Director-General.
WORLD-PICTURES
present

ETHEL CLAYTON

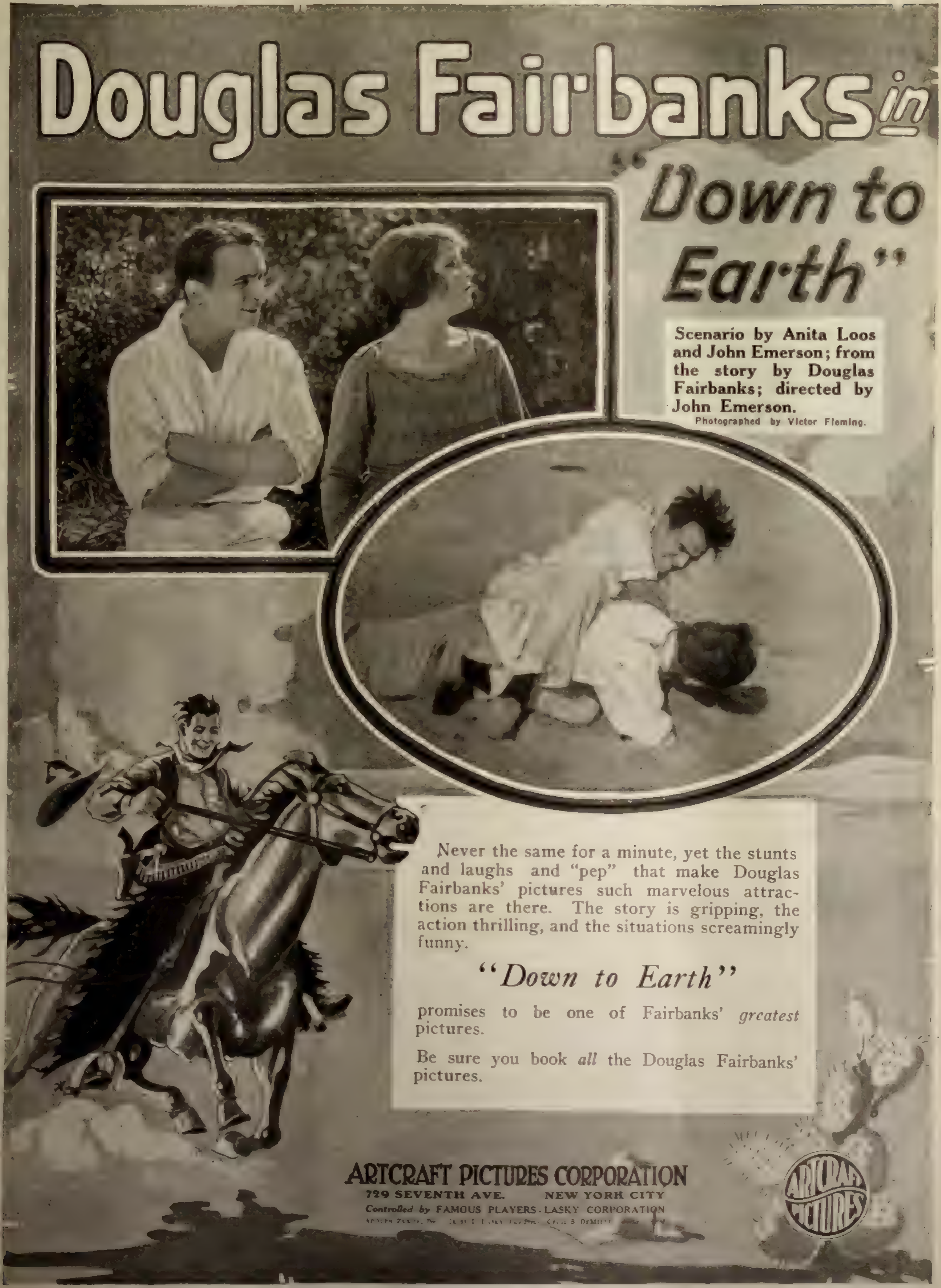
in

"Souls Adrift"

with MILTON SILLS
Directed by HARLEY KNOLES
Story by ANDREW SOUTAR

EXTRA SPECIAL released NOW to bring your box office receipts up.

William A. Brady says: "'Souls Adrift' will rank with the TEN BEST PICTURES PRODUCED THIS YEAR."



Douglas Fairbanks *in*

"Down to Earth"

Scenario by Anita Loos and John Emerson; from the story by Douglas Fairbanks; directed by John Emerson.

Photographed by Victor Fleming.

Never the same for a minute, yet the stunts and laughs and "pep" that make Douglas Fairbanks' pictures such marvelous attractions are there. The story is gripping, the action thrilling, and the situations screamingly funny.

"Down to Earth"

promises to be one of Fairbanks' *greatest* pictures.

Be sure you book *all* the Douglas Fairbanks' pictures.

ARTCRAFT PICTURES CORPORATION
729 SEVENTH AVE. NEW YORK CITY
Controlled by FAMOUS PLAYERS-LASKY CORPORATION

Rupert Julian
and
Ruth Clifford

BLUEBIRD STARS IN A
BLUEBIRD SPECIAL

"Mother O'Mine"

With Mrs. Ruby Lafayette in the title role. Direction of Rupert Julian

THIS Special BLUEBIRD reaches the very highest standard of the photodrama. An ennobling theme, a fascinating plot, brilliant action by an all star comvany, masterly direction, a lavish production and super-photography are but aids in presenting an entertainment such as is rarely seen on the screen. Book for more than one day. Every person who sees "MOTHER O' MINE" will send their friends. Book now thru your local BLUEBIRD Exchange, or

BLUEBIRD Photoplays (Inc.)
1600 Broadway, New York

BLUEBIRD PHOTOPLAYS PRESENT

DOROTHY PHILLIPS

with Wm. Stowell, Lon Chaney, & Claire DuBrey in

"TRIUMPH"

The Dramatic Tale of a Stage-Struck Girl. From the Story by SAMUEL HOPKINS ADAMS. Directed by Joseph DeGrasse. Book through your local Bluebird Exchange. BLUEBIRD PHOTOPLAYS, (inc.) 1600 Broadway, N.Y.C.

BR

After they saw it they said —

EXHIBITOR'S TRADE REVIEW

"A clean-up for the theatre owner, a box office attraction of sure fire merit.
Produced in fine style — real story, novel, timely, convincing. The Slacker can be depended upon to get the money."

The Morning Telegraph

"Brilliant performance — guaranteed to arouse the most dormant patriotic spirit — hits the right spot — brought tears to the eyes of nearly everyone in the audience."

MOVING PICTURE WORLD

"The Slacker is the very best plea for loyalty to Old Glory ever shown. As an incentive to enlistment nothing finer has ever been put upon the screen, and as an inspiration for the young it will live in memory."

Motion Picture News

"Until you have seen Metro's production of The Slacker you have not experienced the real, soul-piercing thrill of patriotism. Until you have seen Emily Stevens in the role of Margaret Christy, you have not seen the soul of a woman, an actress, an artist, pour forth through its inspiring channels, the terrible, crushing emotions felt by a mother, a wife, a patriot when the one nearest and dearest to her heart—a 'slacker'—hears the call of his country and leaves for the battlefields of France."

MOTOGRAPHY

"The Slacker promises to be the best bet of the year for showmen. It is a type of picture that stimulates by word of mouth advertising, treating on the foremost subject of the day. It is a play of great dramatic strength."

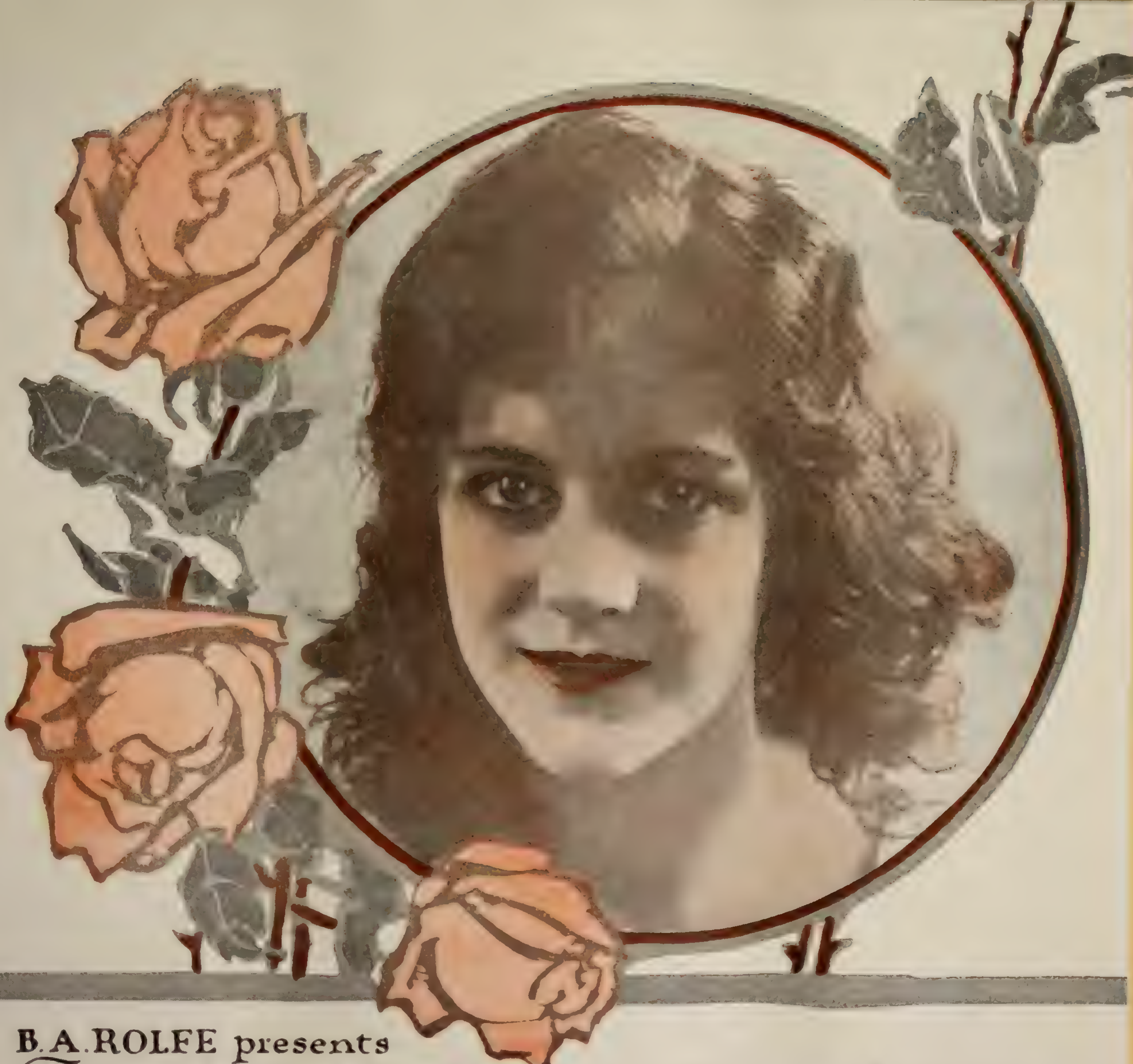
Wonderful **Emily Stevens** in *The* **Slacker**

Written and Directed by Wm. Christy Cabanne

NO BATTLE SCENES

METRO'S

Sensational Success.



B. A. ROLFE presents

The most celebrated young star in America

VIOLA DANA

Fresh from a series of unbroken screen successes including *"Lady Barnacle," "God's Law and Man's"* and *"The Mortal Sin"*, will delight the millions in

The GIRL WITHOUT A SOUL

Written and Directed by John H. Collins and *Produced by* METRO Pictures Corporation.

Released on the

METRO PROGRAM-AUGUST 13

With this list of stars, we do not fear comparison

at a
price the
exhibitor
can afford
to pay

FRANCIS X. BUSHMAN

HAROLD LOCKWOOD

BEVERLY BAYNE

NAZIMOVA

EMILY STEVENS

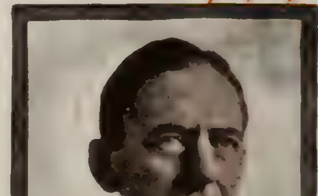
EDITH STOREY

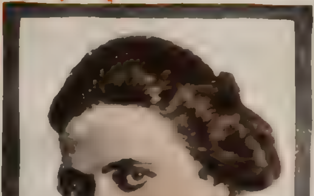
METRO

MABEL TALIAFERRO

EMMY WEHLEN

VIOLA


SIDNEY DREW


Mrs. SIDNEY DREW

ETHEL BARRYMORE

ATTENTION—EXHIBITORS!

William Fox Is Speaking

We want to tell you something more about STANDARD PICTURES.

We spent two and one-half millions making them without saying a word about it.

We won't rent them to you unless you have seen them first; that's how sure we are of their box-office powers.

If you don't think they are as big as we do, we don't want you to play them. If you review STANDARD PICTURES, however, with your own eyes and brain, you will realize their box-office value; you will become enthusiastic, a strong booster, an intelligent advertiser of STANDARD PICTURES. There are men ready to show them to you in any district of the United States and Canada.

JACK AND THE BEANSTALK is playing to turnaway crowds at the Globe Theatre now.

William Farnum, the screen's greatest actor, in THE CONQUEROR, follows soon—and others.

THE HONOR SYSTEM you all know— and if you don't, ask any New York or New Jersey Manager for his box office records.

Theda Bara will soon be seen on Broadway in a super-picture production of CLEOPATRA, which will distance anything we have ever seen for splendor—massiveness—and accuracy in production, to say nothing of the wonderful art of Theda Bara.

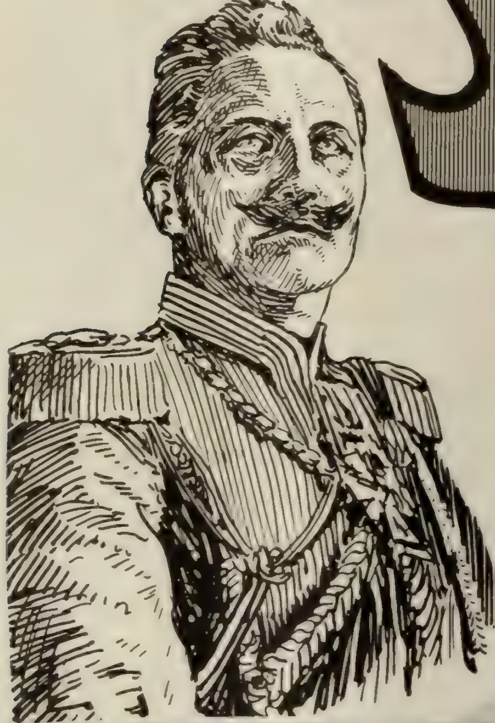
YOU WILL BE OBLIGED TO SEE ALL STANDARD PICTURES BEFORE BOOKING. THIS IS OUR POSITIVE RULE REGARDING STANDARD PICTURES.

These pictures can each be booked individually, and there is no obligation for you to take any picture that you do not want. You are welcome to one or all.

But see our Exchange Manager at once before your competitor does.

Fox Film Corporation

'THE SPY'



GEORGE BRONSON HOWARD the author,
knows his Berlin *and* Potsdam
RICHARD STANTON, director,
staged inside German Secrets
with

DUSTIN FARNUM,

the American favorite

DO YOU KNOW

A FOX EXCLUSIVE

You can book now for **AUG. 19TH**
and following dates.

Apply for Bookings **NOW**

STANDARD

FOX FILM

'THE SPY'

EXPOSÉ OF GERMAN SECRET POLICE IN AMERICA.

HOW THE KAISER OPERATES AND SECURES INFORMATION IN OUR COUNTRY.

There are 10,000 foreign enemy secret police lurking and scheming in the U.S. Some claim American citizenship.

YOUR NEIGHBOR?

SPECIAL RELEASE

The most timely picture of the day. "Germany sending many secret agents here; Americans resident in Europe in her service." *N.Y. Times, July 27th*

PICTURES CORPORATION

STANDARD PICTURES

WILLAM FOX *Presents*

R.A. WALSH'S Masterdrama
with an ALL STAR FOX CAST

"The Honor System"—

10 Reels—A Fox Exclusive

FOR RELEASE THROUGHOUT AMERICA ON AUGUST 26TH

THE GREATEST HUMAN STORY EVER TOLD ON SCREEN or STAGE

APPLY FOR BOOKINGS ANY FOX EXCHANGE

GLADYS BROCKWELL

GEORGE WALSH

MIRIAM COOPER

NEW YORK NEWSPAPERS VERDICT:

A TRIUMPH — **N.Y. Sun**

"THE HONOR SYSTEM" THE GREATEST PICTURE EVER MADE — **N.Y. American**

WILLIAM FOX DESERVES PRAISE AS PRODUCER — **N.Y. Times**

WILL ENTERTAIN AND MAKE YOUNG AND OLD THINK — **N.Y. HERALD**

LYRIC THEATRE CROWDED AFTER PLAYING "THE HONOR SYSTEM" IN ITS 3d MONTH — **N.Y. Morning Telegraph**

RELEASED ON OPEN MARKET AS AN INDIVIDUAL ATTRACTION

EXHIBITORS CAN SEE PICTURE and CONTRACT NOW at ANY EXCHANGE OF

FOX · FILM CORPORATION

STANDARD PICTURES

WILLIAM FOX *Presents*
WILLIAM FARNUM
IN

"THE CONQUEROR"

RELEASED SEPT. 16TH –
ON THE OPEN MARKET
as an **INDIVIDUAL ATTRACTION**

See the picture at your nearest Fox Exchange *and* Contract Now –

FOX POLICY IS: You must see this picture before you can lease it.

Will play **GLOBE THEATRE**, New York
BEGINNING SEPTEMBER 1ST
AT PRICES: 25¢ to $1.00

FOX FILM CORPORATION

STANDARD PICTURES

JANE AND KATHERINE LEE

THE BABY GRANDS OF THE MOTION PICTURE SCREEN, HAVE SCORED THE GREATEST *SUCCESS* THROUGHOUT THE WORLD.

WILLIAM FOX WILL PRESENT THE **LEE CHILDREN** IN A *SERIES* OF EIGHT COMEDY DRAMAS THIS COMING *SEASON*

JANE LEE

KATHERINE LEE

"THE BRIGHTEST LITTLE SUNBEAMS ON THE SCREEN."

EXHIBITORS CAN SECURE THE LEE CHILDREN

SERIES BY APPLYING TO ANY EXCHANGE OF THE

FOX FILM CORPORATION

FIRST RELEASE IN OCTOBER

STANDARD PICTURES
FOX FILM CORPORATION

STANDARD PICTURES

THERE ARE THOUSANDS OF REASONS WHY WILLIAM FOX HAS MADE THE LEE CHILDREN STANDARD PICTURE STARS

HERE ARE THE BEST REASONS

FROM THE EXHIBITOR'S STANDPOINT:

"Jane and Katherine Lee come nearer to being true 'Baby Bernhardts' than any other child players of the American cinemas. Their work on the screen is magnificent."—*Le Petit Parisien, Paris.*

"William Fox is to be congratulated on having two such popular players (as Jane and Katherine Lee) on his pay roll. Their brightness is in inverse ratio to their size."—*Buffalo (N. Y.) Courier.*

"As usual, when the Lee children came on the screen, the audience gave itself up to enjoyment. Katherine and Jane are the greatest joy-makers in the films."—*Cleveland (Ohio) Leader.*

"The Fox Baby Grands are the Wonder children of the Movies."
—*Cincinnati (Ohio) Enquirer.*

"We can't be forced to stay away from a picture which contains Jane and Katherine. They make us as happy as a Barrie play."..
—*Detroit (Mich.) Free Press.*

"Katherine and Jane Lee are the brightest sunbeams on the screen."—*Dallas (Texas) Dispatch.*

"Jane and Katherine Lee are always sure of packed theaters here. They deserve the biggest crowds they can get. Their pictures are sure of success."—*Denver (Colo.) Post.*

"The screen is much richer by the presence of Katherine and Jane Lee. Everybody loves them because they have personality."
—*Atlanta (Ga.) Journal.*

"Jane and Katherine Lee are without a peer among child players."—*Washington (D. C.) Post.*

"Give us Jane and Katherine every time. They are the cleverest kiddies of the camera."—*Philadelphia North American.*

"Jane and Katherine are becoming synonymous with success. They are always sure of hearty applause."—*Kansas City Star.*

"The business-like way in which Jane and Katherine do their work is not excelled by any member of the cast."—*M. P. World.*

"The acting of little Jane and Katherine Lee is simple and natural, and an audience is carried from the two greatest emotional extremes."—*Trade Review.*

"The Lee children, Jane and Katherine, are known all over the world as two of the cleverest children on the screen."
—*[illegible] St. Louis Globe.*

"The ability and drawing power of Katherine and Jane Lee have recently elevated them to stellar ranks."
—*Frances Agnew in New York Telegraph.*

"The most famous children in filmland."
—*Louella O. Parsons in Chicago Herald.*

"Two of the most remarkable figures in the movie world are the two little Lee sisters, Katherine Lee and Jane Lee."
—*Asheville (N. C.) Citizen.*

"The prettiest and most talented kiddies in filmland."
—*Brooklyn Eagle.*

THE LEE CHILDREN

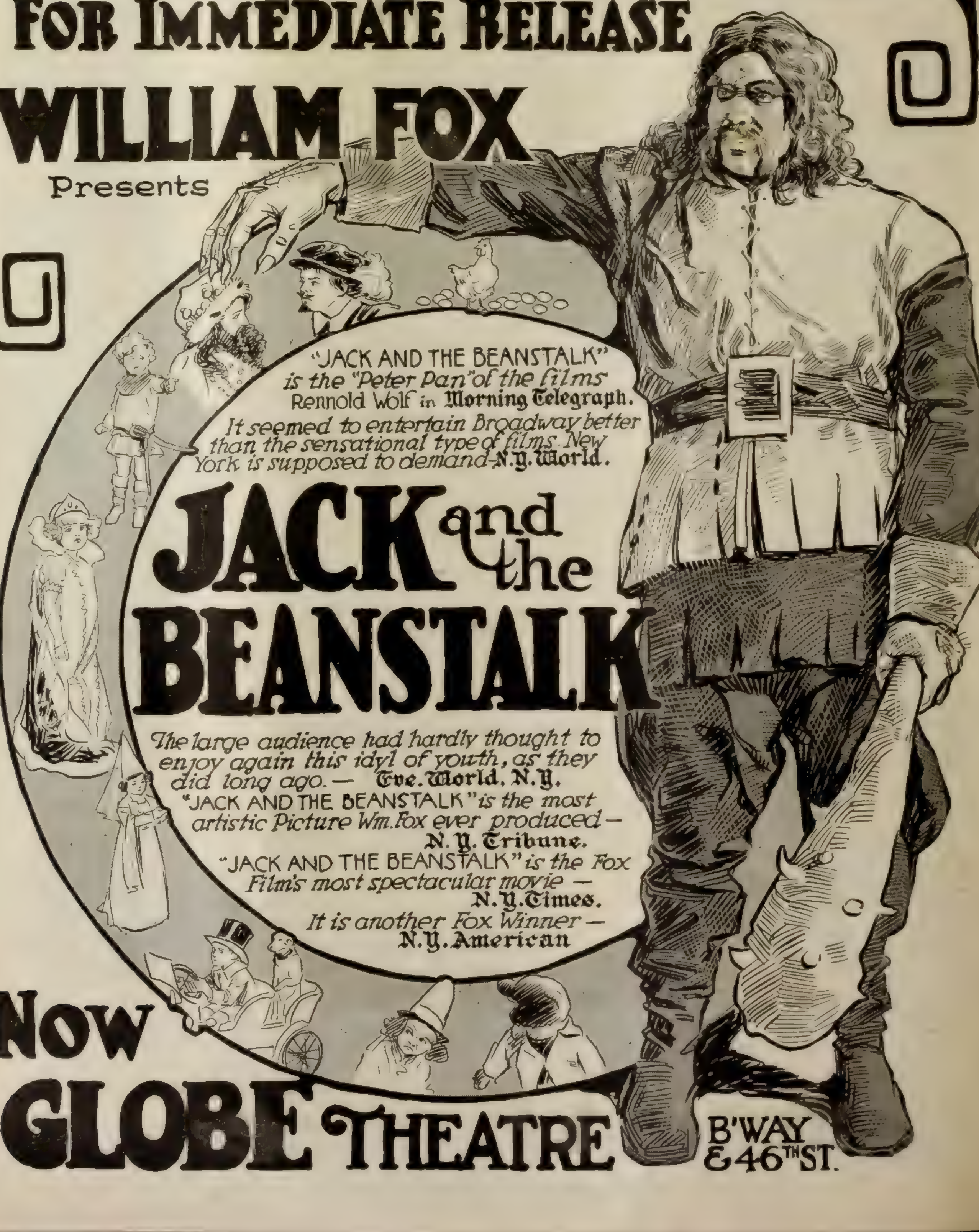
ARE THE WONDER CHILDREN OF THE SCREEN. THEY ARE THE TALK OF THE WORLD. THEY WILL PACK YOUR THEATRE AND GET YOU THE MONEY.

STANDARD PICTURES ~ FOX FILM CORPORATION

STANDARD PICTURES

FOR IMMEDIATE RELEASE

WILLIAM FOX
Presents



"JACK AND THE BEANSTALK" *is the "Peter Pan" of the films*
Rennold Wolf in **Morning Telegraph.**

It seemed to entertain Broadway better than the sensational type of films New York is supposed to demand—**N. Y. World.**

JACK and the BEANSTALK

The large audience had hardly thought to enjoy again this idyl of youth, as they did long ago.— **Eve. World, N. Y.**

"JACK AND THE BEANSTALK" *is the most artistic Picture Wm. Fox ever produced*—
N. Y. Tribune.

"JACK AND THE BEANSTALK" *is the Fox Film's most spectacular movie*—
N. Y. Times.

It is another Fox Winner—
N. Y. American

NOW GLOBE THEATRE

B'WAY
& 46TH ST.

Pathé

Produced by Harry Rapf
Directed by Ralph Ince
Play by Geo. Broadhurst and Abraham Schomer

Not merely a good picture but a great picture – one of the greatest that has ever been produced

TODAY

WITH

FLORENCE REED

A story of tremendous strength adapted from a play that held Broadway for a year, a leading woman who is the peer of any emotional actress on the screen, a cast made up of real artists, photography that is perfect, direction by one of the country's most famous directors – that is "Today."

"'Today' is one of the strongest pictures of the year," says the *Telegraph*
"The exhibitor can bank on it for big business," says *Motography*
"No exhibitor can afford to overlook it," says the *Trade Review*

You can advertise "Today" to the limit and depend upon big returns not only at the box office but in delighted patrons.

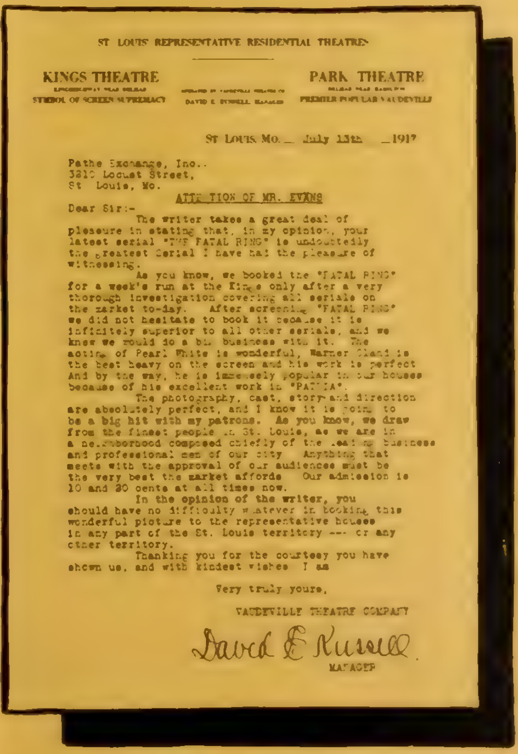
7 BIG PARTS

Ask the nearest Pathé Exchange for full information on "Today."

Pathé

It takes a great picture to make a representative exhibitor write a letter like this one on

THE FATAL RING



ST LOUIS' REPRESENTATIVE RESIDENTIAL THEATRES

KINGS THEATRE
SYMBOL OF SCREEN SUPREMACY

DAVID E. RUSSELL, MANAGER

PARK THEATRE
PREMIER POPULAR VAUDEVILLE

ST LOUIS, MO. July 13th 1917

Pathe Exchange, Inc.,
3210 Locust Street,
St Louis, Mo.

ATTENTION OF MR. EVANS

Dear Sir:-

The writer takes a great deal of pleasure in stating that, in my opinion, your latest serial "THE FATAL RING" is undoubtedly the greatest Serial I have had the pleasure of witnessing.

As you know, we booked the "FATAL RING" for a week's run at the Kings only after a very thorough investigation covering all serials on the market to-day. After screening "FATAL RING" we did not hesitate to book it because it is infinitely superior to all other serials, and we knew we would do a big business with it. The acting of Pearl White is wonderful, Warner Oland is the best heavy on the screen and his work is perfect And by the way, he is immensely popular in our houses because of his excellent work in "PATRIA".

The photography, cast, story and direction are absolutely perfect, and I know it is going to be a big hit with my patrons. As you know, we draw from the finest people in St. Louis, as we are in a neighborhood composed chiefly of the leading business and professional men of our city. Anything that meets with the approval of our audiences must be the very best the market affords. Our admission is 10 and 20 cents at all times now.

In the opinion of the writer, you should have no difficulty whatever in booking this wonderful picture to the representative houses in any part of the St. Louis territory --- or any other territory.

Thanking you for the courtesy you have shown us, and with kindest wishes I am

Very truly yours,

VAUDEVILLE THEATRE COMPANY

David E Russell
MANAGER

You don't take any chance at all in booking a Pathé serial. Pathé knows how to make them so as to bring you fifteen weeks of good business!

Produced by Astra
Directed by Geo. B. Seitz

Written by Fred Jackson
Scenarios by B. Millhauser

PEARL WHITE
star of
THE FATAL RING—

The world's most famous serial star and the theatre's best box office attraction.

Every serial Miss White ever starred in has been a huge success.

Pathé

Sixteen successful serials—Pathé now announces the seventeenth

The SEVEN PEARLS

WITH

MOLLIE KING

AND CREIGHTON HALE

¶ For nearly four years Pathé has been putting out serials that have unfailingly brought out the crowds and that have meant the difference between profit and loss to many an exhibitor. ¶ For nearly four years Pathé has been advertising serials in newspapers, trade papers and on bill boards to a degree that has never been equalled by any other house in the business. ¶ Pathé knows what the public wants, what kind of a story, what kind of production, what kind of a cast, for long experience, the expenditure of much money and special study have brought definite and positive knowledge, not guess work. ¶ Sixteen successful serials from Pathé prove that Pathé is giving to exhibitor and public alike what they want—to the public solid entertainment; to the Exhibitor crowds of satisfied patrons.

¶ "The Seven Pearls" has a great story, adventurous, romantic, thrilling; Mollie King made a big hit in "Mystery of the Double Cross". She has youth, beauty and talent. Creighton Hale in "The Exploits of Elaine" and "The Iron Claw" was a big favorite. With real feature production and with big advertising in the Hearst and many other large newspapers the exhibitor is assured not only of big interest in the serial at the start but of continued patronage for fifteen weeks.

The most successful exhibitors show Pathé serials—that's one big reason why they are successful.

RELEASED SEPT. 2, BOOKING NOW

Produced by Astra – Written by Charles W. Goddard, the famous playwright

Pathé

Mollie King
and
Creighton Hale
in
The SEVEN PEARLS

Pathé

Announcing Sir Arthur W. Pinero's
famous dramatic success

IRIS

Adapted for a five part
Gold Rooster Play
with Alma Taylor and
Stewart Rome

This play was a great hit on the stage. Strongly dramatic it tells the story of a woman so accustomed to wealth and luxury that when Poverty and Temptation came she lacked the knowledge of how to fight them and so went under.

Gladys Hulette
is the star of another great human interest
Gold Rooster Play

Miss Nobody

Produced by Astra
Directed by Wm. Parke

Delightful in its real heart interest, moving in its pathos, excelling in its characterizations, this play is certain to please every class of audience.

Pathé

Big newspaper advertising has brought out big crowds on

The Neglected Wife

and a fine story, good production, plenty of action and charming

Ruth Roland

have kept the theatres filled week after week where this serial is showing. Pathé knows how to make 100% serials and furthermore how to bring out people to see them.

Produced by Balboa
Written by Mabel Herbert Urner

Pathé

The Mayor of Omaha declared a half holiday the day

The Tanks at the Battle of the Ancre

(Official Government Pictures of the War)

opened in town!

5000 soldiers, Red Cross nurses, representatives of the Allies, etc. paraded in honor of these phenomenal war pictures. Of course the Brandeis Theatre broke all records!

No picture ever made ever drew such honors or such crowds!

Get busy - ask your nearest Pathé Exchange about "The Tanks"

Battle of the Ancre

GENERAL FILM COMPANY.

Book

The Mainspring

By LOUIS JOSEPH VANCE

A
DRAMATIC
ADVENTURE
(Four Parts)

with HENRY KING
Ethel Pepprell
Bert Ensminger
and other favorites.

A Story of Red Blood, of Living Men and Women, a Production of Virile Atmosphere.

First of the
FALCON FEATURES

READY!
trade mark
Falcon

Big Drama **Fine Romance**

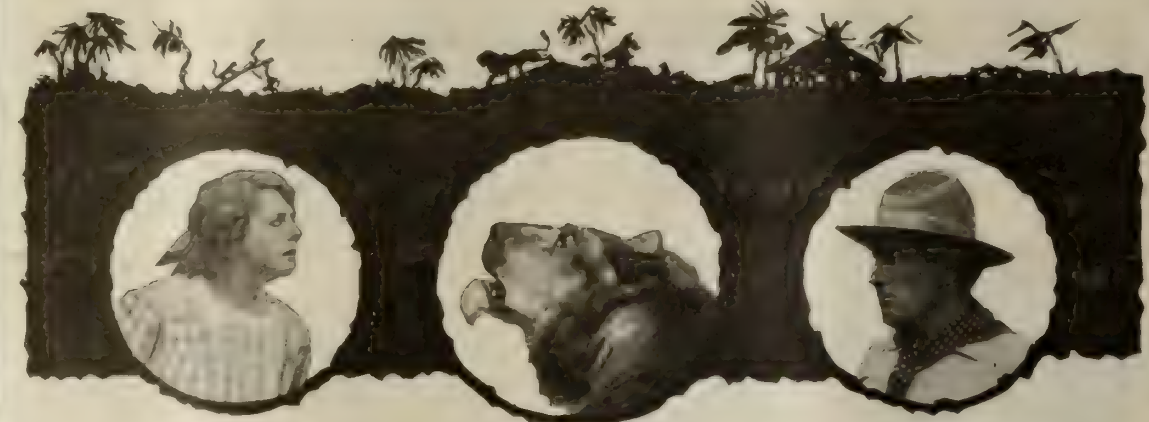
THRILLS THROUGHOUT

The fistic battle in the river.
The cabin tumbling over the cliff.
The mine fire—The rescues.
The battle with a frenzied mob.
The love interest—the suspense.

FALCON
FEATURES

Distributed Exclusively by General Film Company

GENERAL FILM COMPANY.



A Hundred in the Shade? No Matter! Here's A Winner!

KATHLYN WILLIAMS and THOMAS SANTSCHI

Are Co-Stars in James Oliver Curwood's Sensational Drama of Jungleland

"A Man, a Girl and a Lion"

See Kathlyn Williams Playing With Wild Beasts!

See a Hand-to-Hand Battle Rivaling "The Spoilers" Fight!

See a Monster African Lion Enact a Movie Role!

See a Lion Trapped in His Native Jungle!

"HER PERILOUS RIDE"

Another of the Selig Wonder Plays Now Being Released in General Film Service. A One-Reel Thriller, in which BESSIE EYTON, astride an ostrich, rides for rescue from the Zulu men!

SELIG POLYSCOPE CO.
CHICAGO, ILL.
Distributed exclusively by General Film Company.

GENERAL FILM COMPANY.

THE STAR WHO PUT THE STAR IN "STARDUST"

MARGUERITE CLAYTON is known to all your patrons. Here's your chance to "clean up" with a big feature star in a short subject. Don't overlook this sure thing bet!

BLACK CAT FEATURES FOR AUGUST

"STARDUST"
August 25

"The Long Green Trail"
August 11

"Don't Lose Your Coat"
August 18

"Vernon, the Bountiful"
August 4

Essanay
GEORGE K. SPOOR, PRESIDENT

Trademark
Reg. U. S. Pat. 1907

1333 Argyle St., Chicago

Trademark
Reg. U. S. Pat. 1907

Distributed exclusively by General Film Company

GENERAL FILM COMPANY

Those Jaxon Comedies ! ! !

You'll
never have
to see the
other fellow
getting your
crowd—if
you possess
a superior
attraction.

JAXON COMEDIES are the superior attraction. Jaxon Comedies have an affectionate following that will insure your attention. The answer is—*belong!*

Belong by booking
Jaxon Comedies—in
bunches of six—and
then pin your
program to them.

SERIES No. 2
Counting 'Em Up
The Baggage Man
Getting the Coin
Tough Luck
Jolly Tars
Play Ball !

THEIR ADMIRERS WILL PIN BOUQUETS UPON YOU !

Produced by The JAXON FILM CORPORATION **220 W. 42d St. New York City**

Distributed Exclusively by General Film Company

GENERAL FILM COMPANY,

The Beloved Characters of "O. Henry"

"Major Tom"

"When a man's your friend," began Major Tom, somewhat didactically, "for forty years, and tried by water, fire, earth and cyclones, when you can do him a little favor you feel like doing it."

Loyalty and the friendship of old friends—those deep, melodious vibrations of the human character—O. Henry loved to write about.

And he made them into a story with people as instruments whose every fibre hummed with sincerity.

Such an "old Strad" of a hero is his Major Thomas R. Kingman, Texan banker, a man 60 years of age, rugged and hale—"free, wide, near to nature—not cut to any pattern." Now when he was bank president his old friends of the prairies—of the saddle, tent and trail, found no change in him.

This quaint, powerful character lives vividly on the screen in "Friends in San Rosario."

How the Major "joshes" along a bank examiner with a recital full of underlying pathos—just to give a friend across the street time to meet an ordeal—is dynamically human.

Such Subjects
the People
Are Storming
Picture Houses
to See

Twenty splendid
O. Henry Photoplays
already available

Broadway
Star Features

Frank Norcross in
"Friends in San Rosario"

Distributed Exclusively by General Film Company.

GENERAL FILM COMPANY.

Stingaree Beats His Own Record!

Judged from the standard of box office returns, Kalem's original STINGAREE series was their BIGGEST success—

STINGAREE'S record is broken—

But it took STINGAREE to break it—

He's doing it now in

The Further Adventures of Stingaree

E. W. HORNUNG

the author of "Raffles"

has written fifteen brand new stories that excel his original ones—and

TRUE BOARDMAN

is the same old "Stingaree"!

Don't Miss This Feature Attraction in Two Reels!

Speaking of record-breaking successes, there's

Marin Sais in ***"The American Girl"***

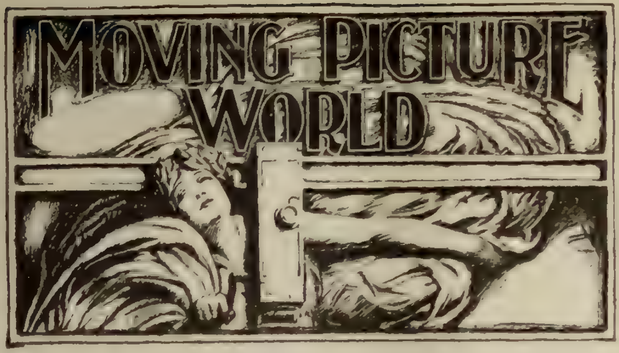
"Ham" and **"Bud"** in ***"Ham" Comedies***

Four-color 1, 3 and 6-sheet lithographs for all two-reel pictures, and 1 and 3 sheets on the single reelers.

KALEM COMPANY

235 West 23rd Street, New York City

Distributed Exclusively by the General Film Co.



Entered at the General Post Office, New York City, as Second Class Matter

Founded by J. P. CHALMERS in 1907.

Published Weekly by the

CHALMERS PUBLISHING COMPANY

17 MADISON AVENUE, NEW YORK CITY.

(Telephone, 3510-3511 Madison Square)

J. P. Chalmers, Sr....................President
J. F. Chalmers....................Vice-President
E. J. Chalmers....................Secretary and Treasurer
John Wylie....................General Manager

The office of the company is the address of the officers.

CHICAGO OFFICE—Suite 917-919 Schiller Building, 64 West Randolph St., Chicago, Ill. Telephone, Central 5099.

PACIFIC COAST OFFICE—610-611 Wright and Callender Building, Los Angeles, Cal. Telephone, Broadway 4640.

SUBSCRIPTION RATES.

United States, Cuba, Mexico, Hawaii, Porto Rico and Philippine Islands	$3.00 per year
Canada	3.50 per year
Foreign Countries (Postpaid)	4.00 per year

Changes of address should give both old and new addresses in full and be clearly written. Two weeks' time should be allowed for change.

ADVERTISING RATES.

Classified Advertising—One dollar for twenty words or less; over twenty words, five cents per word.

Display Advertising Rates made known on application.

NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, P. O. Box 226, Madison Square Station, New York, and not to individuals.

"CINE-MUNDIAL," the monthly Spanish edition of the Moving Picture World, is published at 17 Madison Ave. by the Chalmers Publishing Company. It reaches the South American and Spanish-speaking market. Yearly subscription, $1.50. Advertising rates on application.

(The INDEX to this issue is on page 1128.)

Saturday, August 18, 1917

Facts and Comments

WE believe many men in all branches of the industry are realizing the great opportunity that confronts the moving picture interests today. Exhibitors in every part of the country are responding to the call of the different government departments and given their theaters for Red Cross benefits, for recruiting activities, etc. Many more will do so during the next few months. All that is necessary, it seems to us, to secure the co-operation of every ounce of moving picture influence is kowledge of intelligent and clearly defined methods by which we may all assist. We believe that the recently appointed war committees will soon begin to outline ways and means. There are many ways, perhaps not yet thought of, in which we will be able to help the food conservation, the securing of men for the merchant marine, as well as for aviation and the other more directly fighting forces of the country. We have, in short, no misgivings as to how solidly the moving picture interests will be found to stand back of the government if they have proper leadership.

* * *

A WORD of warning at this time to our readers may not be out of place. The multidudinous calls that will come from all quarters for help and support should receive intelligent scrutiny and everyone should be convinced as to their proper credentials. Attempts will undoubtedly be made by unscrupulous people to secure funds fraudulently by improper use of any or all of the plans for government co-operation and help. We do not desire to say a word that will discourage co-operation with every worthy cause but simply to point out the necessity for preventing the misuse and misdirection of all effort and its conservation and direction into the proper channels.

* * *

WE certainly hold no brief for the so-called junk exchange, many of which are a very real handicap to the whole industry. That the majority of them could be eliminated to the distinct benefit of the trade goes without saying. Who is to blame for their existence in the first place, is, however, a question that we are compelled to ask. They cannot do business without films and they cannot get a sufficient number of films from the small independent producer. Are not most of the films in their possession the product of most of our best known firms and where does the remedy for this condition lie. Again, are not many of our smaller theaters forced to do business with these exchanges through their inability to secure even any kind of a service of commercial films at a price they can afford from the regular and larger exchanges. Unless the theater manager can afford their price, his patronage is spurned and there is absolutely no disposition shown in most cases to consider the rental possibilities of the small theater. Consequently the junk renter flourishes but not by what he sells as junk or scrap.

* * *

MANY of the problems confronting the industry require more than ordinary consideration. The exhaustion of good stories or original plots is becoming more and more acute. Readers of this paper are repeatedly calling attention to the waning interest of the public through lack of good stories. "Time was," says a recent correspondent, "when I went to the picture theater to see good stories. Now when I want mental exhilaration I stay home and read the magazines."

* * *

ARE the film manufacturers and renters getting full value out of their best productions? Are they confining their efforts to the first or early run theaters and overlooking the extra income, practically all velvet, that might be secured from a large proportion of the smaller theaters? How many of the really big successes have played in even forty or fifty per cent. of the theaters of the country? How much better entertainment are many of these successful productions than the average weekly programs of many theaters who select their shows simply from what they call new stuff? What are the answers?

Business Versus Artistry

By Louis Reeves Harrison

THERE is an old antagonism, fairly-well regulated in long-established arts and sciences, between the originating and the developing forces brought into play, which has never been adjusted in motion picture production, and which cannot be brought into any sort of harmonious relation until a great deal more light is thrown on the subject than can be reasonably expected in the present more-or-less experimental stage of development. In the interest of general improvement, however, it is possible to establish some sort of relationship between the two great factors in successful production, leaving the accomplishment of a fine unity of purpose and action to the future.

A consistent effort has been made in this column for many years toward bringing about a better understanding between naturally opposed elements in the making of moving pictures, but the necessity for it is growing more and more urgent, a lack of it causing many failures of concerns starting with bright prospects, but the truths involved are far from being capable of simple demonstration. They have been taken up one by one and set forth as intelligently as possible, but the trouble with us poor mortals is that it takes a long time to get the real truth about any subject well planted in our minds.

To an extent probably never before observed in our history the conduct of business and that of war have recently been brought into comparison. The battle grounds of commerce require men well set up to stand the strain; they must go through a general training for the fight and then a specific one to fit them for the particular duties they will be called upon to perform. The man of affairs has to have a good many of the qualifications of a hard-fighting soldier.

All normal men have sensibilities, the man with a sword as well as the man with the pen, but these become dulled in the constant struggle for existence, especially in the face of active opposition. It is a matter of hard, cold determination to win, hence the common expression that there is no sentiment in business. There often is, but when a "cold proposition" accumulates enough headway to disregard the claims of sentiment, and finds it advantageous to do so, he either puts a stiff disciplinarian in charge of his affairs, or sends his conscience away on a protracted vacation.

Discipline, system and mass effort are deemed necessary to the successful prosecution of business affairs. Leaders who have learned this lesson in bitter experience are beyond argument when their attention is called to the fact that the very finest creative artists the world has ever known find it impossible to work under dictation, that sentiment with them must be the dominant factor—they cannot arouse it unless they have it tremendously active in their characters and daily trend of thought, and then it comes in the nature of a disagreeable jolt to the business leader, accustomed to command, that the creator of a thing should assume the attitude of a dictator.

The creator of a thing is *its natural dictator from the moment of conception to its final finished expression.* The creative genius, no matter how poor in money, has his own full supply of egotism. He sometimes excites the contempt of the business leader, and he returns it with interest. Live business men have been heard to say "there is nothing new under the sun" and they are liable to say it over a telephone, put it on a typing machine or a dictaphone, telegraph it or write it by the glow of an electric light.

The trained soldier would fight bravely on in the same old way but for the inventor in his workroom, the experimental chemist in his laboratory. The business man is one of action. He is mainly concerned about getting things done, and he has a high value. It would be obviously foolish to underestimate those fine qualities which he brings to the performance of his duties. He is essentially a hustler, all out of patience with the dreamer. In his own peculiar way the dreamer may be just busily occupied, but he would deaden his finest qualities by "hustle."

An author wishes to show in story form the heroism of a wife and mother whose husband and son are with the "Sammies" in France. There are a thousand ways of doing it. One is conceived and rejected, then another and another, until the subject is dismissed in sickening despair, completely forgotten until, one day, a beautiful solution comes unsought, the product of *subconscious thought,* or what is called "unconscious cerebration." No amount of hustle can force the solution—it comes of itself.

The mind of a creative artist works by an entirely different method from that used in the conduct of business, but the artist is beginning to appreciate the value of those qualities which make for lucrative careers, and the most intelligent of business men are yielding to the claims of sentiment in dealing with those who do the world's work. It has been my idea for many years to draw them nearer together in the production of what necessarily appeals to the sentimental side of human nature, but which cannot be properly published, marketed and distributed without business sagacity and system.

The definite policy of the program system can have many advantages, depending largely upon the purpose back of it. To use a business illustration without prejudice, the right transaction of commercial affairs depends upon a combination of good qualities in those engaged in conducting it. It is just so with the right production of moving pictures. Dependence cannot be placed alone on an author of standing, a fine performer or a capable director—it is a question of *combining* the good qualities of creative talent, interpretation and direction.

Now the contract system which calls for the delivery of so many plays in a specified time from a staff of writers either compels true artists to become grinds, or it puts second-class men in first-class places. Nothing is more unwise than to appraise the product of inventive minds by the unsuitable standards of contract requirements. Every man gifted with creative talent knows there is one right and a hundred wrong ways to develop his theme. Once in a while he may strike the right method at the outset, as if by intuition, but, as a rule, he is compelled to wait and use his selective taste in order to reach the finest possible results.

Nothing will so swiftly contribute to a greater success for moving pictures, magnificent examples scarcely dreamed of in our present stage of evolution, as the exercise of more intelligent consideration by artists and business men for each other and for one another. The two great essential factors should not stand apart, glaring at each other, but try to reach a finer mutual comprehension. There is nothing the matter with the art itself, but its possibilities are unsounded—only the surface has been barely scratched.

Observations

By Sam Spedon

JUDGING from the attendance at most of the theaters in this part of the country just now it must be hot enough for everybody and too hot to look at pictures. Last year we suffered from an epidemic of paralysis and now we are suffering with the heat. We only need some one to tell us to "Keep cool and not get excited" to drive us "batty." Before it happens just give these the "once over."

A Hard Proposition.

The split in the National Exhibitors' League of America places the National Association of the Motion Picture Industry between the devil and the deep blue sea. If it recognizes the League to the exclusion of the American Exhibitors' Association, what then? If it recognizes the American Association, then what? This rupture among the exhibitors occurred just when the National Association was in a position to weld the industry into a complete whole, with every possibility of establishing harmony throughout. Here's where we must pause and meditate.

Opportunity.

What an opportunity the president of the National Exhibitors' League had of making himself the man of the hour by refusing to be a candidate for re-election for the sake of harmony. Opportunity knocks but once at the same door.

Out of the Mouth of Babes, Etc.

We like the tone of the American Exhibitors' Association as set forth in its organization policies. They savor of the right idea and promise great things for a model exhibitors' organzation, based on business principles that will benefit most and gain the confidence of the whole industry. If these same views were inculcated in the National League there would have been no division and a stronger organization. We hope they will be absorbed, and some day in the near future we will have one big exhibitors' organization including every worth-while exhibitor in the country.

Lets Have Something or Nothing.

The importance to the industry of the right kind of a national exhibitors' league or organization and the direct influence it can bring to bear on local, state and national representatives to protect it from detrimental and deterrent legislation cannot be overestimated. We all agree that in unity there is strength. While we recognize the value of organization we also know that the exhibition of pictures will go on whether we have an exhibitors' league or not. By all means let us have a national exhibitors' organization, one big, united body that will do something more than hold a convention for some one's election and vindication and the indorsement of something that should not be made the concern of the exhibitors or any other branch of the industry.

Another Exposition.

WHAT'S all this talk about not holding another exposition? There is going to be another in Boston next year, league or no league. It may be the last and we hope it will, but we are willing to bet dollars to doughnuts Boston will go through with it. The "booming boosters for Boston" were in earnest when they "plugged" for it and got it. Boston is the greatest little bean and fan town on the map and it knows it can make it pay regardless of all outside patronage. If you have ever attended one of its annual "movie" balls you know all it would have to do is to call this annual affair a moving picture exposition and the rest would be easy.

Our expositions in the past have been anomalies; they should be confined to the display and exploiting of mechanical, inanimate and dumb products; the day has passed when motion picture stars should be exhibited in booths like a lot of animals. Their voluntary attendance as invited guests of aids, under proper conditions, is another matter and a complimentary acknowledgment of their prominence.

Advancing the Art of the Screen

By Edward Weitzel.

ONE of the interesting evidences of new leaven working to advance the art of the motion picture is the recent entrance of several recognized artists into this new field as designers of stage settings—artists who are closely identified with the reproduction of either still life, mural drawing or some other branch of the painter's profession. This can but work for good. The camera photographs with impartial and, sometimes, embarrassing truth everything that comes within its range. Consequently, it is all the more imperative that whatever is placed before it even of artificial background shall be artistically correct and, if possible, an artistic novelty as well. Just as there are many ways to depart from the method of the photograph and yet suggest the desired effect with greater truth by brush or pencil, when working on canvas, so also are there means of varying the backgrounds of the moving picture, of getting away from the familiar interiors and exteriors that are found in nearly all screen dramas at the present time. How far this new tendency may be carried by the knights of the brush is a matter of fascinating conjecture. One picture has been made recently that was played almost entirely against a black velvet background "with occasionally the suggestion of a building or a room."

The artists have not stopped here, however, within the legitimate boundaries of their own domain. One of them, Alexander Bakshy, has taken up the study of acting for the camera and, in an article in the "Atlantic Monthly," advocates the theory that the wants of the motion picture would best be served if the screen actors were to copy the methods of the Russian ballet dancers and express emotion by interpretative movements and not by trying to reproduce human beings as it is done on the spoken stage.

In one extract Mr. Bakshy has this to say: "The laws of movement should reign supreme. The camera is dynamic. It is necessary at this point to realize the effect of picture plays. If this principle of pure movement were recognized throughout, rolling eyes and wild gesticulation would be abolished. Slow 'natural' talking would give place to mimicry and gesture, free and eloquent. The movements of the actor would no longer intimate actual life, but would synthetically express it in the peculiar laws of rhythmic motion."

Such a method would be a radical departure from the present one, to say the least, but only a hasty judgment would set down as impractical so revolutionary a line of reasoning. A school of histrionic art of this description will probably never flourish to the exclusion of its old sister, but the possibility of its becoming a friendly rival is by no means so very remote.

To quote further from Mr. Bakshy's article: "To the spectator of some artistic culture it is in a sense irrelevant whether the acting on the stage is performed by living persons, by dolls, or by cinematographic shadows. . . . Their absolute artistic value remains unaffected by their being animate or inanimate. In fact, it is open to argument whether man is at all suitable as a medium of dramatic art. But we need not go so far!" A sentiment which the members of the Screen Club will, without doubt, unanimously indorse.

"Open Booking"—What Is It?

By Sam Spedon.

WE HAVE been asked by several exhibitors to tell them how they can make money. We don't mind trying anything once and we are willing to admit; if we were able to tell them how to make money, we would lay aside our pencil, build a skyscraper and start in business for ourselves. Such a business!

The New Open Booking.

The open booking system based on the merits of the stars and directors employed in the making of the pictures has already caused a deal of speculation in the minds of the exhibitors as to how they are going to make these pictures pay and at the same time pay the increased rental price for them. They have asked us for the answer.

The Answer Is Easy.

This question can best be answered by the exhibitor himself. If he has to pay one hundred dollars a day for the picture and his overhead is twenty-five dollars, he must needs make one hundred and twenty-five dollars to break even. If he only has a capacity or patronage of one hundred and fifteen dollars, he loses ten dollars. That's plain addition and subtraction. If, on the other hand, he has a capacity of two hundred dollars a day and a possible patronage in his community equal to that amount, it is fair to suppose he might draw more money and show to capacity with the big stars and the big directors' pictures. That is, if his community prefers them to less expensive productions. If you can't make more money with these open booking star propositions, you can't afford to book them. You would only be taking out at the spigot what you put in at the bung. This would be doing business without profit.

Advantages and Disadvantages.

Aside from the drawing capacity of the famous stars and directors, you are getting no advantage at the usual prices of admissions than you are getting with the program system. You get rid of the deposit system, but you are obliged to book on contract, for a certain number of star pictures at an increased rental price. In having the exclusive showing of certain stars, you have an advantage over your competitors, but you would have no advantage if you lack capacity and patronage to draw from, while your competitor might be making money on a less expensive program. Evidently the open booking star picture proposition was designed for the larger theaters and not for smaller competitors.

A Different Meaning Now.

Undoubtedly the term "open booking" as applied to star pictures is misleading. We always thought it meant the privilege of renting any picture, any time we wanted it without being obliged to take any others if we didn't want them. We must not forget, however, that things have changed since the term "open booking" was coined. We didn't have to pay for "self-made" stars then and the exhibitors probably got a consideration in price for helping make them. We didn't have expensive studios and properties and advertising, and the public wasn't so exacting. All these things must be taken into consideration.

What You Can Do.

There is only one of two things to do, namely, decline to book the star pictures if you can't afford them, or move to a bigger community that want them, and build a bigger house to accommodate them.

Oh, yes! There is another thing you can do; wait patiently until the star pictures are shown in the larger places, that pay the first cost, and then you will probably get them at a lower price.

N. A. M. P. I. Annual Meeting

Amendments to By-Laws Adopted and Additional Directors Named.

THE adjourned annual meeting of the N. A. M. P. I. was held in the rooms of the Association in the Times Building at 11 a. m. Monday, August 6, with President W. A. Brady in the chair. The minutes of the previous meeting in Chicago were read and approved. The following amendments to the by-laws were adopted by a vote of thirty-six to thirty-three: Class five to be known as General Division in place of Miscellaneous; the government of the Association to be vested in a board of forty-two directors in place of thirty; two directors were added to each of classes one, three, four and five and four directors to class two.

Directors named in addition to those elected at Chicago, reported in the Moving Picture World of August 4, are: Class 1—Samuel Goldfish, William Fox; Class 3—John F. Freuler, Stephen A. Lynch; Class 4—N. C. Cotabish, Joseph F. Coufal; Class 5—Fred J. Beecroft, George Irving.

Exhibitors directors, Class 2—Lee A. Ochs, New York; Alfred Hamburger, Chicago; N. C. Rice, Iowa; C. E. Glamann, Kansas; A. S. Black, Maine; Thomas Furniss, Minnesota; Eugene M. Clarke, Mississippi; Louis F. Blumenthal, New Jersey; J. H. O'Donnell, Pennsylvania; Daniel Chamberlain, North Dakota; Hector Pasmazoglu, Missouri; Robert Levy, Illinois; Frank D. Eager, Nebraska.

It was also voted to hold meetings of the directors quarterly, on twenty days' written notice, in the months of March, June, September and December at the office of the Association.

On behalf of the American Exhibitors' Association, Charles C. Pettijohn applied for certificate of affiliation under article two. This request was referred to the Board of Directors. On motion the first annual meeting of the Association was adjourned.

A meeting of the Board of Directors was immediately called to order by President Brady. This meeting was adjourned until August 27 to comply with the legal requirement of twenty-one days' notice.

GERARD'S WORK GETS HIM A CONTRACT.

As a reward for his exceptional characterization of a difficult part, Charles Gerard, a member of Douglas Fairbanks' supporting cast in "Down to Earth," has received from Fairbanks a contract calling for his appearance in the next two productions which the actor-athlete will make for Artcraft. Gerard played speaking parts on Broadway for several seasons and went West a year or so ago to do picture work in the Morosco studios, going from there to the Lasky Company, where Fairbanks found him.

EUGENE B. LEWIS WITH PARALTA.

Eugene B. Lewis, a well-known writer and editor, has been engaged to devote his time to the scenario staff maintained jointly by the Bessie Barriscale and the J. Warren Kerrigan Feature Corporations. He is now located at the Hollywood studios of the two organizations and will immediately enter on the task of providing a story for one of the stars.

INFORMATION WANTED OF C. B. DOWNING.

Modern Features Photoplays, of 729 Seventh avenue, New York, requests information regarding or the address of C. B. Downing, cameraman.

The Motion Picture Exhibitor

WRITE US EARLY AND OFTEN

THE MOVING PICTURE WORLD carries the most complete record of Exhibitors' News. This department aims at being the fullest and fairest chronicle of all the important doings in the ranks of organized exhibitors. To keep the department as complete and as useful as it is now we request the secretaries of all organizations to favor us with reports of all the news. Coming events in the ranks of the organized exhibitors are best advertised in this department of the Moving Picture World.

What Varner Has Done for Exhibitors

North Carolina Official Tells World Correspondent He Believes Bolters Acted in Best Interests of Exhibitors and Industry.

By E. E. Witherspoon.

AFTER a ten days' trip to Chicago, where he went as a delegate to the National Exhibitors' League Convention, H. B. Varner, secretary and treasurer of the Motion Picture Exhibitors' Association in North Carolina, has returned to his home in Lexington, N. C. Mr. Varner went to Chicago as a candidate for League President, unanimously urged by the exhibitors of a number of southern states, as well as by friends in different sections of the country at large. He consented to allow his friends to use his name as a candidate when they insisted he could be of great service to the exhibitors of the nation in organizing the country at large as he had organized North Carolina.

It is a known fact Mr. Varner has been fighting the battles for the exhibitors of the entire nation in Washington during the past three years. In 1914, when the lower house of Congress put a flat tax of $100 on all theaters, regardless of their seating capacity or the size of the town, Mr. Varner was urged to go to Washington by some of his exhibitor friends and get this law modified—which he did, which has been worth hundreds of dollars to every small theater owner in the nation.

In 1916 an official representing the Motion Picture Board of Trade of New York recommended to the House Ways and Means Committee that a tax of one-half of 1 per cent. be placed on gross receipts of all theaters. This tax measure passed the House and was being considered in the Senate when it was discovered by the North Carolina exhibitors, and they again urged Mr. Varner to go to Washington and fight this proposition. At their request he spent the last week in July at the Capitol and persuaded the Senate Finance Committee that this tax was unjust and should not be levied. It was defeated, and again he saved the exhibitors of the nation the sum of four and one-half million dollars per year.

During the latter part of April, 1917, Mr. Varner was in Washington and discovered that the Revenue bill that was being prepared by the House Ways and Means Committee would contain a clause taxing admission to motion picture theaters 10 per cent. on gross receipts, and it was proposed to put a tax of 1½ cents a foot on motion pcture films. He realized this would mean confiscation of the property and the destruction of the business of many theaters. He sounded an alarm to the exhibitors and some of the manufacturers, saying he was informed this tax was recommended by the head of the organization in New York.

Denials came thick and fast, and Mr. Varner was wired and urged to attend a dinner and make a speech at a meeting of exhibitors in New York City on the night of May 10. Mr. Varner, thinking the New York exhibitors wanted to do him honor, and he being vain enough to think he might be of service to them, accepted the invitation and went to New York and attended the dinner and made a talk denouncing the injustice of this burdensome tax of 10 per cent. on gross receipts; but he failed to get any response. The crowd that Mr. Varner was talking to did not agree with him. It had figured out what they called the Canadian tax system of passing this 10 per cent. tax on to the consumer.

So Mr. Varner soon discovered he was not invited to New York to make a speech, but he was invited there by Louis F. Blumenthal, secretary and treasurer of the Exhibitors' Trade Review and others for the purpose of lining him up and getting his support for a tax of 10 per cent. on gross receipts of motion picture theaters and to get a tax of 1½ cents a foot removed from films, that the manufacturers would have been forced to pay. Mr. Varner refused to be lined up, but he did accept his expenses, which were paid to him by Mr. Blumenthal.

On the morning of May 11, on invitation, Mr. Varner made a talk before the Executive Committee of the National Association of the Motion Picture Industry on the tax question, where again he found the sentiment unanimous against him, and he informed the committee that while he would like very much to work in harmony with them that he was going to return to Washington and enter the strongest protest that he knew how against a tax that would put 90 per cent. of the theaters of his own state out of business.

He arrived in Washington on May 12, where he found a number of exhibitors, headed by Lee A. Ochs, president of the Motion Picture Exhibitors' League, who had prepared a brief advocating that the manufacturer's tax of 1½ cents a foot on films be eliminated, and that a tax of 10 per cent. on gross receipts be put on all admissions to motion picture theaters and that that tax be passed on to the public. After the brief had been filed and a very able speech delivered to the Finance Committee advocating it by William A. Brady, president of the National Association of the Motion Picture Industry, Mr. Ochs and some of his henchmen went to Mr. Varner and asked him what he was going to do about it, and he replied:

"I am going to make a fight for the honest, innocent exhibitors who cannot be here to defend themselves. I may not be able to win this battle single-handed and alone, but I will enter a protest and advertise to the world that there is one exhibitor who is going to fight for the best interest of the exhibitors of the nation regardless of results, and I believe that I can win because I am standing for right and justice."

Your correspondent is glad to say Mr. Varner did win this fight before the Finance Committee for the exhibitors practically single-handed and alone. It is true he enlisted the

Coming League and Other Exhibitors' Conventions

(Secretaries Are Requested to Send Dates and Particulars Promptly)

Virginia Exhibitors at Ocean View..............................August 30, 31 and Sept. 1
Chesley Toney, secretary, Richmond.

aid of Attorney A. F. Sams, of Winston-Salem, N. C., and they were the only two exhibitors who appeared before the Senate Finance Committee on Monday, May 14, opposing the 10 per cent. tax that had been proposed and advocated by Ochs and others, who, it would seem, were not interested in the exhibitors but were interested in getting the footage tax off of films that would necessarily have been paid by the manufacturers. These two North Carolina exhibitors did this work without a cent of pay from anybody and without hope of reward; hence as the Revenue bill stands today there is no tax on films and there is no tax on admissions to motion picture theaters up to and including 25-cent admissions.

Your correspondent has recited these facts to show that Mr. Varner has worked in season and out of season, in face of the opposition of the officials of the Motion Picture Exhibitors' League, in behalf of the exhibitors and the industry at large without reward.

When asked what he thought of the Chicago Convention, Mr. Varner said: "I have attended conventions from the Atlantic to the Pacific, from Canada to the Gulf of Mexico; I have attended National Editorial conventions, I have attended National Good Roads conventions, National Democratic conventions and various other conventions of national bodies, as well as state, district and county conventions of every kind and description, and I have never yet in my twenty years' experience seen anything in the same class with the convention of the Motion Picture Exhibitors' League of America as conducted in Chicago, with the exception of a Republican County convention in one of the negro sections of the South fifteen to twenty years ago.

"The Chicago convention was pitiful—it was a real tragedy. I went to Chicago in good faith, foolishly thinking I might be of service; but after I saw the first session and realized the spirit that was dominating that body I felt deeply humiliated that I had made so foolish a trip, that I had permitted my name to be used as a candidate, and I informed my friends to do me the kindness to forget that my name had ever been mentioned—that I would not accept the presidency of that body if it were handed me on a silver waiter. Reverently speaking, that night when I got down on my knees I asked the Lord to forgive me for committing such a foolish act and promised him if he would I would never do it again.

"The honest, conscientious exhibitors who bolted and organized the American Exhibitors' Association unquestionably did one of the best things that has been done in the interest of the exhibitors and the industry at large in many years, and I feel confident that they have started right and that the organization has a great future, as it is dominated by the spirit of service to protect and help each other and further the elevation and betterment of the industry at large.

"It is not the purpose of the American Exhibitors' Association to fight any honest exhibitor or to fight any branch of the industry; but to organize the different sections of the country into real exhibitors' associations and build up a great national body—all working to the same end to make the exhibitor a great power for good that he should be in the cities, states and the nation. My best wishes for the success of the American Exhibitors' Association, believing that it will work unselfishly for the common good and for the glory of the nation."

Exhibitors to Hold Tri-State Meeting

Virginia, Maryland and North Carolina and District of Columbia to Hold Convention Beginning August 30.

ARRANGEMENTS have been perfected for a meeting of the affiliated motion picture exhibitors of Virginia, Maryland, North Carolina and District of Columbia to be held on August 30, 31 and September 1 at Ocean View, the famous "Atlantic City of the South," near Norfolk, Va. At this meeting is planned the organization of an association of exhibitors having for its purpose the improvement of the picture business in these States, as well as to formulate plans looking to the protection of exhibitors.

Practically every producing company in the east has signified its intention of having representatives present at the meeting, and many have already promised to send their stars to the convention, the feature of which will be a great ball and banquet on the final night. Plans are being made for a great display of photoplay apparatus and other features patterned somewhat after the exhibits at the recent national convention in Chicago.

Various forms of entertainment are being prepared for the visitors, and the committee on arrangements hopes to have every exhibitor in the three States and District present. Ocean View is accessible by rail and water, and it is promised that the matters to be considered at the convention will justify the attendance of every man engaged in the motion picture industry. Methods of handling the publicity sought by the government through the means of the screen as well as relations between exhibitors and film exchanges and producers will be considered seriously.

Momand Declares for New Organization

Saginaw (Mich.) Exhibitor Deplores, However, That Split Should Be Due to Personal and Pecuniary Motives.

Editor Moving Picture World:

[illegible] the country I little doubt that speculation is rife as to future progress [illegible]

[illegible]

[illegible] permitted, by sober and keen-minded men—representative of the best [illegible] of every man who exhibits motion pictures should be desired in an [illegible] and trade journals, subservient to the one great aim—when the Nation [illegible]

[illegible] a credit to the exhibiting business and dominated by exhibitors always [illegible] who thinks himself "some general" soon learns by bitter pills of ex- [illegible]

[illegible] purpose in mind than that he would dominate the convention and with big-stick tactics carry the presidency another term? Had he not [illegible] Exhibitors' Trade Review, would he not have been willing to withdraw [illegible] suitable officer chosen rather than face the disruption of an organiza- [illegible]

[illegible]

And his asininity and remarks in his intellectual discourses on the [illegible] States. It was deplorably weak and childish. Coming from the head of [illegible] torship, outsiders reasonably expected more. If more [illegible]

[illegible] wanted and should have been content. "I only wish I was in action already." Anyone will admit actions would have been better than words. Nor will he derive much pleasure or respect from the fact that his assumption of the presidency was without contest. He should feel chagrined, ashamed, since the disruption was brought about through [illegible] his action was best for the business as a whole since it is of necessity bound to cement the true exhibitor in closer bonds of friendship with his brother and his rival, and will bring to light a much more formidable organization, backed by brains as well as brawn, conducted solely in behalf of the exhibitor and dedicated to results—not wasted [illegible]

Many of those who could not see the light and remained in the old organization from a sense of fealty and loyalty and a hope that eventually differences would be patched up will, with sober and mature [illegible] American Exhibitors' Association, where justice will meet them half way or all the way and where each man will be welcome for the good he may do and the protection he may wield for his own enterprise.

Who wants to be a reactionary anyway? Who among the vast army of exhibitors cares personally for politics in an organization each looks to for the accomplishment of works and deeds beneficial to his business? [illegible] Trade Review and any profits he might receive from its flourishing management—have any potent reason for remaining in an important [illegible]

PAYS RESPECTS TO THE LATE J. P. CHALMERS, JR.

Older exhibitors, familiar with conditions in the exhibiting end and producing end of the screen game a few years ago, remember one great mind which did more for the betterment and growth of the industry than any other man or set of men. He was a wielder of the pen—a [illegible] and widely read, and his memory is fresh in thousands of minds today; [illegible] must have been clean-lived and clean-minded else he could not have [illegible] aspirations, his policies and the lovableness of character he possessed, which knew not fright or failure. There were hundreds a dis- [illegible] and to every other—a real man and a great educator. His perception was keen and he was always on the side of right and reason. He knew that right was might; he also knew that right did not always triumph over might. You doubtless have guessed—I refer to no other man than the lamented founder of the Moving Picture World.

Many great reforms were brought about by his steadfast allegiance and high aims for his "child," the "movie" (though I remember he derided the use of the word). He could, if living today, derive great satisfaction from seeing in force upon thousands of screens the greatness of the once "toy-child" grown to manhood—as good as it is and as big as it is directly traceable to his inspiring support and unfaltering devotion; to his efforts and demand for highest culture and attainment of higher ideals in the great and growing art of motion picture production. He was the greatest friend the exhibitor as well as the producer ever had. Nor did he fear to expose the evils that existed. His vitriolic remarks about "dark caverns" led many theater owners and managers to see the necessity of interior illumination in their "caverns," and other reforms were directly traceable to his inspiring editorials. His projection department at once eclipsed all would-be experts in giving the exhibitor and operator valued information upon all subjects concerning this vital topic. Every manager and operator alike shared in the illuminating articles on every phase of the business. He left an organization composed of men of character, pledged to carry out to the fullest the great aims and policies of their revered editor and co-worker.

Had I been present at the Chicago convention I should have flatly and hotly refused to sanction any action to recognize any journal of the industry that could not prove its case in as clean and just cause as could the Moving Picture World. And I do not think I am mistaken when I state that the Moving Picture World has never asked for recognition as the official organ (though entitled by precedent and power and allegiance to the exhibitors' cause) of the Motion Picture Exhibitors' League of America.

WHY AN OFFICIAL ORGAN, ANYWAY?

Why is it so imperative that such an organization should have such an organ? If imperative, why not select of the older and trustworthy trade journals who have not used the sledge in an effort to bend the will of the delegates and which are ostensibly above corruption by producing magnates or others? The road to hell is paved with good intentions and the worthy (?) president's aspirations to be the head of both an exhibitors' association and a trade journal may have been intended (?) to be of great benefit to the exhibitor. I cannot concede that any good could come out of such an arrangement, but I am frank in stating that such a proceeding would be great injustice to the other trade journals who have labored assiduously for the exhibitor, whose cause was ever their cause and whose battle their battle. Honestly, Mr. Self-respecting Exhibitor, would not that have been the height of duplicity? And could you then expect the ones who had been your stanch friends and supporters to have remained such? And forever support your every grievance? And continue to fight for you? Or would you expect them to develop a vat of venom to fight you with? (Which would have been just reward for your duplicity.)

Politics the way it is played is not a clean game and cannot be played as one. No one need warm his brain in deducing why the game at Chicago as played by the "stand-patters" was repugnant to the "babies." These self-same "babies" constitute a very formidable force, and the president past and newly-elected may find his time limit for their return to the cradle too short. Likewise he will find bitter truth in this statement: that the henchmen who "put him over" were not the spokesmen for the exhibitors of the nation on the whole, and that his title, presented on a silver-backed tray, is merely a hollow shell.

After the president had finished his eulogy of self-praise a scholar and a gentleman rose to tender his respects, which were a delight to the remnant organization. Few caught the quiet significance of Mr. Pettijohn's remarks until he had finished with "Indiana bids you Good Night." * * * Then there was quiet—as usual, after a storm.

Exhibitors of the Nation Need Organization—now more than ever. And they need co-operation of each other and individual support of every exhibitor in the great enterprise. It is only through well developed organization can they hope for equal rights with other lines of endeavor which are represented by solid organization. Therefore it behooves each carefully to weigh in the scales of Justice and Impartiality the events which led—and the causes of those events—to the disruption of the old organization and formation of a newly chartered, business and efficiency and ability managed, dyed-in-the-wool, 100 per cent. exhibitors' organization, "and to at once affiliate for his own protection and best interests, letting conscience be guide, with the plan for making the business of exhibiting motion pictures more lucrative and enjoyable for the man of high efficiency who still entertains a feeling of self respect and who, unselfishly, loves his neighbor as himself."

Let your conscience be your guide.

I have the honor to remain,

Yours very truly,
C. EDGAR MOMAND,
Manager Bijou Theater.

Saginaw, Mich., July 26, 1917.

DETROIT EXHIBITORS FORM NEW ORGANIZATION

C. C. Pettijohn, general manager af the American Exhibitors' Association of Detroit, who is stopping at the Hotel Astor, New York, received Saturday, August 4, a telegram from King Perry, secretary of the association, stating that a big meeting of Detroit exhibitors was held on August 3. The wire further informed that F. F. Schneider was elected president, William Schittenhelm vice-president, John Breunon treasurer and King Perry secretary. Mr. Perry says that all are striving to make the organization a success, that state members are working with the Detroit men, and that a meeting will be held every Thursday.

CHESTER BEECROFT ESCAPES U-BOAT.

A cablegram has been received in New York to the effect that the steamer upon which Chester Beecroft was making his way to a Norwegian port was sunk by a U-boat and that the survivors, of whom Mr. Beecroft was one, were landed at a Shetland port. Mr. Beecroft intends to continue on his way to Petrograd by the next available steamer.

Wells and Pettijohn in New York

Executives of American Exhibitors' Association Open Offices and Issue Bulletin.

Jake Wells, of Virginia, president of the new American Exhibtors' Association, and Charles C. Pettijohn, of Indiana, general manager, arrived in New York last week and opened offices in 1110 Times Building, in the heart of the film district. They issued the first of what they announced would be regular weekly bulletins, issued in season for incorporation in all trade papers.

The two officials announced new organizations completed or old groups reorganized and affiliated with the American to include Michigan State, Detroit local, Buffalo local, Indiana State and Chicago local. Total states in which there are bona fide members were stated to be thirty-one. It was stated the total membership will be published as soon as the figures can be accurately compiled and a request is made that all state directors have their membership lists in the office of the association not later than Friday, August 10.

The first bulletin, which is to the "exhibitors of America," and sets forth that the association is an organization of "exhibitors only," is as follows:

"The purpose of the American Exhibitors' Association is to create and maintain a national body of motion picture exhibitors, to improve and protect the motion picture business, to encourage the production and showing of motion pictures of high character, to protect the individual member from unfair methods of trade and other abuse, to work for the best interests of the industry as a whole, to adjust and arbitrate differences between members and various other branches of the industry, to assist the United States Government in the work of public information in times of war and other great crises, and in every lawful way to promote generally, the prosperity, uplift and betterment of the motion picture industry.

"In accordance with this purpose, and fulfilling the fundamental idea that the American Exhibtors' Association is, in deed as well as in fact, a true exhibitors' organization, a bulletin will be issued each week in time for the editions of the trade papers, in which the doings of the Association to date will be concisely given for the information of all exhibitors.

"The organization is already started in thirty states, and is working. By the time of the Detroit convention next year we expect to be organized in every state.

"What is now desired are applications for membership. Within the next week we wish to reach every exhibitor in the United States with a personal letter, in which an application for membership will be enclosed. Please respond promptly. Return applications filled out, and your check for $3 or $6—six months' or a year's dues—at your option.

"The general manager is the personal representative in New York City of every legitimate exhibitor, and is being paid for the purpose of representing exhibitors in any business pertaining to the motion picture industry.

"This service is designed to save busy exhibitors time and money. The establishment of an office in New York by the general manager is to further this purpose. Business which would ordinarily exact attention and time from the exhibitor will be looked after from these headquarters without trouble or expense to him.

"Should any exhibitor fail to receive the letter and application card, will he please send at once his name, name of theater, and complete address. Prompt response in the way of membership and dues is important. All communications should be addressed to the American Exhibitors' Association."

BLACKTON BEGINS PARAMOUNT PICTURE.

J. Stuart Blackton, whose affiliation with Paramount was announced recently, has begun his first big spectacular feature for release by that organization. In Mr. Blackton's announcement of his new association he stated that he held the picture rights to almost all of Sir Gilbert Parker's books. His first Paramount picture will be an adaptation of one of the most famous of the great English-Canadian author's novels, "The World for Sale." The book was written in 1911 and finished in 1912, two years before the war broke out. Sir Gilbert, in a foreword, asks that it go to the public "on the basis of its merits alone and as a picture of the peace-life of the great Northwest."

Work was begun in New Jersey last week where some of the exteriors are being taken. The interior scenes will be filmed in Brooklyn, where Mr. Blackton has his studios ready for any requirement of interior work. Sir Gilbert Parker is now in New York and has been in daily conference with Mr. Blackton.

Washington Film Building Discussed

Exchange Men Hold Session at K-E-S-E Office—Still Talk of Moving.

THE new film building regulations were the subject of a great deal of discussion at a recent meeting of the Washington Exchange Managers' Association, held in the offices of the Kleine-Edison-Selig-Essanay exchange. The association had before it thirty or more letters from real estate men, property owners and others in Baltimore inviting the members to consider moving their exchanges to that city, and setting forth the advantages that would be derived by locating there.

It was suggested that the Commissioners might possibly be prevailed upon to reconsider their action in adopting the regulations at this time and delay the date of their taking effect indefinitely. Conditions are such in the film business today that there should be no upheavals, such as would come about through moving to another city, and the exchange managers do not look with any great degree of favor upon that course. They are determined, however, if the regulations are to go into effect as contemplated, to go to a city where the laws are more reasonable, for there is said to be no place in the District of Columbia to which they could go if their present quarters are declared to be occupied in violation of law.

It was with a great deal of regret that the members present accepted the resignation of James H. Butner as president. Mr. Butner, in a short speech, announced his separation from the Triangle Film Distributing Corporation, for which he has been managing the Washington exchange, and stated that he did not feel that he was eligible to continue in the office of president. He thereupon turned over the gavel to Sidney B. Lust, sergeant-at-arms, who acted as chairman of the meeting in the absence of Vice President Day, of the Metro Film Service, who is elevated to the position of president.

On behalf of the members, Mr. Lust accepted the resignation of Mr. Butner and entertained a motion that the latter be unanimously elected to honorary membership with full privileges. Mr. Butner was urged to continue the good work he has been doing since the organization was formed.

Express and parcel post service also came up for discussion at this meeting. Complaint was made of the former because of the cutting out of the late pick-up service; the latter because of its inefficiency so far as meeting the needs of the exchange managers is concerned.

The practices of "bicycling" and "railroading" films was condemned by several speakers, who voiced the opinion that where an exhibitor works a film in more than one house he should pay service charges accordingly and should make known his intention of so showing the film. A large number of instances where films had been shown in two houses or in a theater and airdome the same evening were spoken of. Some method will be arrived at whereby the exchangemen will be able to collect a proper charge for the extra service these theater men derive from the films.

BENJAMIN CHAPIN HELPS RECRUITING.

A motion picture man has won the distinction of attracting the largest number of enlistments at the meetings held by the Mid-Day Recruiting Committee of New York City. He is Benjamin Chapin, producer and star of the Lincoln Cycle Pictures, and he earned this distinction in competition with the following speakers: Justice Charles L. Guy, Marcus M. Marks, Justice L. Ford, Justice Bartow S. Weeks, Arnold Daly, E. H. Sothern, Senator Robert F. Wagner, Sir Herbert Tree, Mr. and Mrs. Sidney Drew, Jane Cowl, Job E. Hedges, Robert Edeson, Annette Kellermann, Bird S. Coler (former Controller), Janet Beecher, Bainbridge Colby, De Wolf Hopper, Oscar Straus, Julia Marlowe, Controller Prendergast, Rev. John Wesley Hill, John McGraw, George Gordon Battle, Benjamin Greenhut and Raymond Hitchcock.

TRADE SHOWING OF "THE SPY."

William Fox will give a private screening of the timely and sensational photodrama, "The Spy," by George Bronson Howard, at the Globe theater, on Thursday morning, August 9, at 10:30 o'clock. "The Spy" exposes the operations of enemy secret police in America, and is expected to create a sensation. The showing will be especially for exhibitors and newspapermen. Mr. Fox is especially anxious that exhibitors and reviewers should see "The Spy" before its release on August 19.

Beck General Manager of Art Dramas

Experienced Executive to Have Entire Charge of Distributing Organization—Was Founder of F. I. L. M. Club.

AFTER several weeks of negotiations, arrangements were concluded this week with Arthur F. Beck, to assume executive management of Art Dramas, Inc. Mr. Beck is rapidly lining up exchange problems and rearranging territorial divisions throughout the United States and Canada. He states that it is his intention to open up at least twelve new offices at strategic points as quickly as he can obtain the best possible people.

Arthur F. Beck.

Mr. Beck has probably the largest personal acquaintanceship with exhibitors of any individual in the industry, having conducted offices in Cincinnati, Indianapolis, Louisville, St. Louis, Kansas City, Oklahoma City and Chicago. Although a young man, being still in the early thirties, he has been eleven years in the moving picture business.

Mr. Beck came to New York from St. Louis to take the general management of Mutual Exchanges, and in a short time became personally acquainted with nearly every exhibitor in the east. During his stay here his name has been constantly in the foreground of exchange circles, and he attained considerable celebrity by his work in cleaning out film pirates and thieves who had made dupes and reprints of the Chaplin pictures. Mr. Beck is also the holder of the New York City film booking record, his office handling and booking eighty-six prints of each Mutual Chaplin release.

Mr. Beck was the founder and first president of the F. I. L. M. Club, and did much to put that organization on a sound basis.

VANDIVERT JOINS PETER PAN COMPANY.

The trade will be interested to learn that R. M. Vandivert, for the past three and a half years advertising manager of the Motion Picture News, has accepted the position of general manager of the Peter Pan Film Corporation, and will take up his new duties in that capacity early this week.

Although a young man, Mr. Vandivert is old in the business and has crowded an extraordinary amount of experience into his career. He will prove an extremely valuable man to the Peter Pan aggregation. He started as a reporter, and then went into the advertising department of McBride, Nast and Company. Then when the Abbott, Briggs Company, publishers of the semi-monthly magazine section, needed a Western manager, they sent him out to Chicago. From that position he came to be the special representative of a string of farm and weekly papers. Finally about three and a half years ago an opportunity was offered him on the News, and he returned to the East.

He is joining the Peter Pan Company as vice president and general manager, and has already evolved several new features in distribution. He said yesterdayy that the present plans were to release 1,000 feet each week, composed of two 500 foot novelties, the novelties to be released on alternate weeks. After September 1st a one-reel subject will be released each week in addition to this program, and after December 1st this plan will be augmented by a further release of one reel a week.

GOLDBURG JOINS OGDEN PICTURES STAFF.

Jesse J. Goldburg, formerly of the Frohman Amusement Corporation, has been engaged by Albert Scowcroft, President, and Lester Park, General Manager, of the Ogden Pictures Corporation, as exploitation and sales manager. Mr. Goldburg's first operations will be in connection with that company's initial cinema masterpiece, "The Lust of the Ages," starring Lillian Walker.

James M. Sheldon

New President of Empire All-Star Corporation Has Handled Successful Serials.

JAMES M. SHELDON was elected president of the Empire All Star Corporation, at a meeting of the Board of Directors of that company, held on Friday, July 27. Mr. Sheldon was formerly president of the Syndicate Film Corporation, which brought out "The Million-Dollar Mystery," the serial that established a record for continued photoplay productions.

Recently Mr. Sheldon, as president of the Randolph Film Corporation, succeeded in securing Billie Burke for a serial made by George Kleine. At a time when serials were scoffed at by certain exhibitors, Mr. Sheldon's faith in their box-office possibilities was so steadfast that he launched "The Million-Dollar Mystery." For twelve years prior to entering the film industry, Mr. Sheldon was engaged in the practice of law in Chicago.

James M. Sheldon.

In discussing the forthcoming activities of the Empire All Star Corporation, Mr. Sheldon said: "As has been announced in the trade journals, the Empire All Star Corporation was organized especially to produce the Charles Frohman successes in motion pictures.

"Already completed are such subjects as Ann Murdock in 'Outcast,' 'The Impostor' and 'The Beautiful Adventure,' and Julia Sanderson in 'The Runaway,' all directed by Dell Henderson. Director Albert Capelanni has also completed 'The Richest Girl,' starring Ann Murdock.

"Since I took up my headquarters at the Glendale, L. I., studios of the Empire All Star Corporation there have been put in production such plays as 'My Wife,' with Ann Murdock, directed by Dell Henderson, and 'The Unforseen,' starring Olive Tell, under the direction of John B. O'Brien.

"The above list of Charles Frohman successes in motion pictures should clearly indicate to exhibitors the high class of offerings that will shortly be ready for release through the Mutual Film Exchanges. From time to time we shall have other announcements of importance to make. Surely no exhibitor can afford to arrange his Fall bookings until he has at least witnessed the screening of the first offerings of the Empire All Star Corporation. The pictures can be seen shortly at any of the Mutual Exchanges; and the manager of each exchange will gladly give all exhibitors, who so desire, a chance to see the films before booking them."

WERTHEIMER PAYS $375,000 FOR "INTOLERANCE."

Emile Wertheimer, of London, has acquired the entire British and African rights to "Intolerance" from D. W. Griffith. A check was handed to Mr. Griffith for seventy five thousand pounds, and this is but the beginning of Mr. Wertheimer's activity in the handling of superfeatures in his territory, as he is in the market to acquire anything which can be truly described as extraordinary.

Advices from London state that toward the end of the run of "Intolerance" at the Theater Royal, Drury Lane, it was specially played before their Majesties, King George, Queen Mary, Queen Alexandra and the royal family. A performance was also given for Premier Lloyd George and his cabinet. Despite the little time at the disposal of His Majesty during these busy days, King George joined the party unexpectedly and remained until the end of the performance.

"Intolerance" has beaten all Drury Lane records and the colossal amount paid by Mr. Wertheimer for this production seems fully justified when one considers that he will place at least twenty companies on the road, which will show at all the first clas theaters only throughout the British Isles and Africa.

Schlesinger Troubled by Reissues

President of Mayfair Would Invoke the Law to Lay the Players' Ghosts of Other Days.

M. A. Schlesinger, president of the Mayfair Film Corporation, is not an enthusiastic supporter of the practice of releasing "reissue" subjects of ancient vintage in which the immature work of the prominent stars of the day is shown. Especially does he object to the practice when the aforesaid reissues are particularly bad and the exhibitor is led to believe that they are the more recent work of the aforesaid star. "This," he says, "is an imposition on the exhibitor and upon the public and should be prohibited by law."

Mr. Schlesinger proposes to appeal to the legislature to pass a law compelling the firm which releases such reissues to fix the date of the first issue upon them so that the exhibitor and the public may know what they are getting.

He also suggests that a good remedy would be to induce stars to insist that a time limit to releases be placed in their contracts and that no reissues be made without the stars' permission.

Mr. Schlesinger will find others who will subscribe to his proposition.

Guy McConnell With Wholesome Films

GUY McCONNELL, widely known as a motion picture producer and a magazine writer of note, has joined Wholesome Films Corporation in the capacity of director general. McConnell's genius will guide the continuity and production of all Wholesome subjects.

Wholesome Films already has begun productions under Guy McConnell's direction of "The Penny Philanthropist," by Clara E. Laughlin. Ralph Morgan, of the Turn to the Right Company, has been cast in the leading masculine role. Production is to begin soon, M. J. Weisfeldt, general manager, announces, on a serial picture from McConnell's talented pen.

Guy McConnell.

The basic idea of Wholesome Films, of which the company's name itself is indicative, is proving a Mecca for leading lights in film and literary circles. Mr. Weisfeldt declares that more than fifty leading writers have already agreed to bring their pen creations to Wholesome for production.

"The Wholesome Films idea," asserted Guy McConnell, "has long appealed to me. I have wanted to be identified with just such an 'uplift' move in motion pictures. How, as director general of Wholesome Films Company, I shall bend my every effort to an accurate mirroring on the screen of the author's point of view. In no way will the works of recognized good authors be sullied by cheap thrill injected by directors—in no way will false action be thrust upon the motion picture public in order to put the so-called 'punch' in mediocre stories.

"The Wholesome policy is the section only of the best, cleanest and cleverest stories—the Wholesome kind—and the rigid, exclusive of all else. Wholesome Films Corporation is dedicated to a new high standard of motion picture entertainment. It shall be my duty, and I shall strive in every way, to see that this new standard is in all respects maintained."

MISS YOUNG BACK FROM VACATION.

Clara Kimball Young returned to New York August 2 from her camp in Maine, and is now actively engaged in New Rochelle. Miss Young has returned with glowing accounts of her trip, looking the picture of health, and is now working hard on the first picture of her new venture, which will be ready for release September 1.

Fox Fairy Tales

Producer Announces Scope of His Plan for Future Productions of Famous Children's Stories.

WILLIAM FOX has established a unique cycle in the production each year of colossal picturizations of fairy and folk-lore stories, all of compelling interest to children and grownups. He has adopted as his basis the immortal fables and fairy stories which have appealed to all for centuries. During 1916 he produced that wonderfully spectacular "A Daughter of the Gods," with Annette Kellermann, which ran for practically an entire season at the Lyric Theater in New York, and has since been shown in practically every town and city in the United States and Canada, as well as in England, Ireland, Scotland and Wales, Australia and New Zealand, and the South Pacific Islands.

The William Fox offering in this series for 1917 is the beautiful "Jack and the Beanstalk," in which 1,300 children, and an eight-and-a-half-foot giant appear, which opened at the Globe Theater on Monday evening, July 30. He will also offer in this connection "Babes in the Wood," "Aladdin and the Wonderful Lamp," "The Brownies," "Mikado," "Pinafore," "Alice's Adventure in Wonderland" and "Ali Baba and the Forty Thieves."

From these titles some idea may be had of the magnitude and scope of the cycle of fairy stories and others particularly adapted to the amusement of children, but furnishing genuine entertainment for their elders as well.

The 1918 production of this class will be announced shortly, and will be in keeping with those which have preceded it.

In turning to these subjects, Mr. Fox feels that there is a bit of the child in everybody, and that the tired business man and his wife, as well as their children, will welcome productions of this class.

"These productions will be the cinema fountains of youth," Mr. Fox said in discussing the matter. "They will be sought for as eagerly as Ponce de Leon searched for the fabled spring of antiquity.

"The average child possesses dramatic instinct to a remarkable degree. The acting of the children in 'Jack and the Beanstalk' is done with an artlessness that gives added charm to the production, and this follows in the other fairy stories which we shall show to the public. All the principal parts are taken by juveniles—children from three and four years old to ten and twelve.

"I defy anyone who sees one of these kiddie features to deny that the hundreds of children who take the parts can act. They portray all the emotions—love, fear, sorrow, joy, jealousy, malice. They enter into their parts, and it becomes a part of them. They live the roles assigned them, just as they enter into any childish game. Who is there who has not seen the boy play that he is a pirate? The youngster lives his part. He unconsciously assumes the swagger of the buccaneer, and his face takes on such a ferocious expression that Capt. Kidd, himself, might tremble in his boots."

Fairy and folk-lore stories afford an unlimited field for spectacular settings. Those in "Jack and the Beanstalk" were built on a scale to correspond with the children who played the parts. The diminutiveness of the children is accentuated in the massiveness of the giant's castle.

Any child from nine to ninety wants to see in actual pictures the stories that thrilled and entertained him in kindergaren days.

Southerners Looking for Ad. Solicitor

Merchants Buy Space of "Paramount Program Company," a Publication of Which There Is No Trace.

THE Moving Picture World has received from Southern Paramount Pictures Corporation of Atlanta information regarding the activities in Live Oak, Fla., of a man giving the name of J. Davis, and in Washington, N. C., of one describing himself as Boyd. In the first instance Davis, late in March, called on Charles Smith, a jeweler, stating he was representing the Paramount Program Company and sold advertising space to the extent of $2, for which he gave receipt. The solicitor said he had been sent by Exhibitor Rhea, of Live Oak, but when Mr. Rhea was asked in regard to the matter he informed Mr. Smith he knew nothing of the transaction. When a hotel register was consulted the name C. J. Davis, Tampa, was found, but the signer had departed.

On July 18 Southern Paramount received a letter from the New theater, of Washington, N. C., dated the day previously, stating a man giving the name of Boyd had sold ads for the Paramount Program Company to several business men in the town and that nothing further had been heard from him.

The Southern has replied to the complaints informing its correspondents that while it has received numerous letters from towns in its territory in regard to similar operations it has no such representative nor has it ever heard of any such concern as the Paramount Program Company. John R. Simpson, Jr., manager of Southern, expresses the hope that the impostor may be properly dealt with.

While in the particular cases instanced herein theater men were not the victims, as is usually the case, they illustrate the necessity for exhibitors not only to be on their guard against persons without proper credentials, but they also point the necessity for the warning of business men by theater managers also to beware of smooth tongues and insubstantial business schemes.

P. AGENT SUFFERS FROM SUB-COLLAR HEAT.

Editor Moving Picture World:

It has long been the policy of the Moving Picture World to advocate clean pictures and truthful advertising, and much good has been accomplished by this constant preachment and cultivation of high ideals. Now, why shouldn't the Moving Picture World set a good example and practice what it preaches? Imagine my horror and surprise, not to say disgust, in discovering that your monthly News Reel—a reel that is generally rich in humor—had pictured an untruth. I refer to last week's issue, in which your funny man got his views of humor crossed and tried to be too funny, probably due to the hot spell—more humidity than humor—for it made me hot under the collar and did not hand me even a little laugh.

The untruth I refer to was that intellectual spasm in one scene, and titled as follows: "Clara Kimball Young and Selznick report at Camp Zukor." The scene depicted a robust gentleman sporting a turned-up nose, with a beautiful lady on his off side—almost in total eclipse. There is not the slightest doubt that the portly man is intended for Mr. Selznick, while what little we can see of the beautiful lady must be Miss Young—for she is beautiful, isn't she? Both are saluting an intelligent looking gentleman who has the word "Zukor" printed on his shirt, and the sub-title says, "We have the honor to report for duty in your division."

The impression is conveyed to the unsuspecting public that Miss Young and Mr. Selznick had gone hand in hand to the Zukor camp to enlist in the cause of good pictures; that they present a solid and united front, one of each, and each for t'other. Nothin' doin'! Might as well draw a picture of General Goethals and Mr. Denman fishing together in a rowboat, or Lee Ochs reading the Bible to Sam Trigger.

Miss Young is fighting her own battles and is standing "shoulder to shoulder" with herself only. While it is true that Miss Young has settled her legal difficulties with Lewis J. Selznick, she has no entanglements whatsoever, and Mr. Selznick has no interest in the Clara Kimball Young productions. As stated before, all Clara Kimball Young productions will be under the direct supervision of Clara Kimball Young personally, by her own organization, and will be released through the C. K. Y. Film Corporation.

P. AGENT.

KLEINE EMPLOYE INHERITS $1,750,000 CASH.

From shipping clerk in a film exchange to a millionaire's estate with a bank account of $1,750,000, is some shifting of positons. That is exactly what has happened to Thomas S. Hackett, employed, until last week, in George Kleine's K-E-S. E. Branch Office at Washington, D. C.

Mr. Hackett was recently notified that this sum, representing his grandfather's estate, had been placed to his credit in the Bank of England. He left with his wife last week to claim the fortune.

Mr. Hackett is only thirty-four years old and among the other keepsakes which he says he will always treasure is a letter from Branch Manager Bergh of Mr. Kleine's Washington Office, testifying to his ability and fidelity. Mr. Hackett asked for this, not because he ever expects to find it necessary to use it, but more as a matter of sentiment. He says that after he takes hold of his fortune in England he may decide to enter the motion picture industry on his own account.

EWAN JUSTICE ON THE JOB.

Ewan Justice, formerly in charge of the publicity department of the Fox Films, is back in the harness looking after the presentation of "Jack and the Beanstalk" at the Globe theater, New York. Mr. Justice is looking some thinner, but much fitter after his rest.

Richardson Has Busy Week in Chicago

Gets Glad Hand from President Armstrong and Leading Members of Local Union 110—Describes Transformation of Operators' Organization

Chicago, Illinois.

FROM Winona I traveled eastward, stopping over one night in Malwaukee to visit an old friend. I had written the Milwaukee operators' union, telling them I would be in the city that night and offering to address them, but they did not think the matter worth a reply, so nothing further was done.

I am sorry now that I did not take more strenuous means for waking them up, because I later discovered the operators and managers of Kenosha, a more progressive city, had merely on the published itinerary statement that I would be in Milwaukee on that date, traveled to that city to hear the lecture. Next morning myself and my better half entrained for the Windy City by the Lakes, Chicago, not, however, in any very certain frame of mind as to what was going to happen when we got there. Local Union 110 had invited me and had informed me that I would be its guest while in the city, but———??

Well, what happened was good and plenty. No sooner had our feet plunked down on the platform than Paul Hinz, of the Moving Picture World Chicago office, stepped up, shook hands, and said, "They're waiting outside," and they were, too, as follows: J. P. Armstrong, president Local Union 110; Fred Havill, chairman reception committee, Local Union 110; H. Laugenbacker, member executive board; B. Hannaberger, member executive board; Herman Mintz, recording secretary; Hal Johnstone, secretary-treasurer; F. Clifford, vice-president; W. Connelly, trustee; A. Tuckmair, trustee; Ed LeRoy, trustee; P. Cunniff, local organizer; T. Maloy, business agent (all of Local Union No. 110); Miss E. Tyler, vice-president, and Miss Rose Calvert, secretary-treasurer, Film Inspectors' Local.

After introductions, handshaking, the smoking of the pipe of peace, and the burial of the tomahawk and scalping knife underneath the station platform, we marched valiantly forth, to the clicking of moving picture cameras, and climbed into three banner-decorated automobiles bearing the legend, "Richardson Welcome to Chicago by Local Union 110, I. A. T. S. E."; thus endeth Chapter 1.

RICHARDSON
WELCOME TO
CHICAGO!
LOCAL
110.
I.A.T.S.E.

Hood Covering of One of the Automobiles.

And the Chicago boys started right in to do the job up brown. An automobile was placed at my disposal during the entire week of my visit, and President Armstrong and the executive board evidenced their sincerity by inviting me to make any investigation I might think proper as to the genuineness and sincerity of the change in the conduct of affairs of Local Union 110. President Armstrong made a good impression right from the start. He is one of those rugged, red-blooded men who are blessed with an abundance of brains to back up superb physical strength. He is not, and never has been, a believer in or an advocate of rough-house methods. He has for years fought the "gang" which had control of the affairs of the Chicago Union, and which has not only brought it into disrepute, but committed outrages which almost pass the limits of belief.

I entered Chicago even a bit suspicious, and not at all certain that the invitation might not be a means of getting me into a position where I could be effectually dealt with, after the favorite gang method which has been altogether too much in evidence in Chicago during the past four years. I can say, however, after having made a thorough canvass of the situation, and a very complete and careful investigation with regard to the acts of brother Armstrong in the past, that he, aided by a predominating element of clean men who, under the old regime, were literally browbeaten into submission, has put the gang out of business and has replaced their tactics by procedure which is, from any point of view, absolutely clean, and now I want to call the attention of exhibitors and exchangemen of Chicago to this hugely important point—viz., the affairs of Local Union No. 110 are now in the hands of men who will give you an absolutely square deal—men who will conduct the affairs of the organization as they ought to be conducted. It is, therefore, up to you to encourage President Armstrong, and help him and his lieutenants in every reasonable way, thus insuring the permanency of the reforms which have been inaugurated.

In speaking of the things which have been done by the "gang," I am adhering, by comparison, to extremely mild terms. I thought I knew pretty well what had taken place in Chicago, but bad as I believed the acts of the gang to be, I find I did not even begin to understand the depths of their depravity. In closing this particular incident I want again to impress upon Chicago managers and exchangemen the fact that, in order to overcome the gang, Armstrong has had to put up a literally fearful battle—a battle which may well daunt the bravest. He has succeeded, but as you know, a rattlesnake dies hard, and is not dead, so it is said, until sundown.

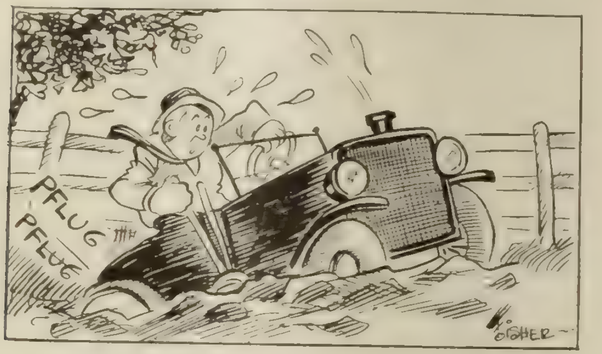
President Armstrong has not in any way intimated to me that he desires any support, other than fair treatment, from managers or exchanges, nor has he done more than set before me the barest skeleton of fact with regard to what he has accomplished. He simply said: "Make your own investigation, Brother Richardson, and form your own judgment." And that is precisely what I did.

In my judgment and opinion, after a very careful investigation, local Union 110 had absolutely nothing to do with the Pathe Film Exchange fire. This opinion is only expressed after having held a personal consultation with Mr. McDonnell, chief of the Bureau of Fire Prevention and Public Safety, who informed me personally and officially that the city officials had found nothing in any way connecting local Union No. 110 with the fire. When the fire occurred the daily papers, always eager for sensation, and not overly particular with regard to that little item the truth, remembering that Local Union No. 110 had, in the past, due to the activities of the elements of which I have spoken, borne a bad name, seized eagerly upon the fire incident to try to push her yet further down into the mire, and that was absolutely all there was to it.

I am taking it upon myself to tell you, absolutely upon my own responsibility, Mr. Chicago Theater Manager and Exchange Manager, that if you want clean conditions—if you want the conditions of which you have justly complained, which are now, thanks to Mr. Armstrong and what he represents, done away with, to stay done away with for good and all, then you should and must give your active support to the man who has, literally, at the risk of his own life and at the risk of the life of his family (you understand what I mean, and know that it is true), bludgeoned the snake of graft, and that which goes with it, into insensibility. But don't forget this—insensibility is not death.

In a private conversation President Armstrong said to me, and I think I am able to pretty well judge as to a man's sincerity, "You may take it from me as a statement of fact that the conditions of which you have complained no longer exist, and I am the happiest man alive. I have gone through much, but the result has more than justified all my suffering."

During my stay in the city Local Union 110 presented me with an entirely unsolicited honorary membership—a thing you could not have handed me at the end of a ten-foot pole six months ago. Today I am very proud of that membership, because it is to me an indication that I have the good will and the friendship and co-operation of a large and powerful organization, which is today as clean as any other organization in the land. Therefore, let us forget the mistakes of the past, and live for the future, giving to President Armstrong and his colleagues that credit which is their due and that support which they must have in order to maintain the condition they, and they alone, have brought about.



The first day of my stay in Chicago was something of a merry-go-round performance. Chicago had started in to entertain the writer, and apparently intended to do the job up brown. Three automobile loads of us went out to Hammond Beach Inn, where by the side of the raging waters of Lake Michigan, we partook of home brewed Illinois chicken, with solid and liquid trimmings. Then we started in to devour quite some several tens of miles of asphalt, stopping at various places of entertainment along the way, finally arriving at our hotel at 1:30 A. M., to be informed that the Kenosha Operators' Local Union was tearing up the telephonic scenery in an endeavor to get into touch with our humble self. This little item was attended to, and arrangements made for us to visit Kenosha on Friday of the following week, and address the managers and operators of that city.

The next day R. H. Fulton, manager Chicago office United Theater Equipment Corporation, appeared and informed us that we were expected in Gary that day; also that he had one perfectly good gas buggy waiting downstairs partly loaded with picture shooters, and that it was up to Mrs. R. and myself to climb aboard. The Gary date on that particular day, was new to us, but being some considerable sport, also in order to prevent being kidnapped bodily, we agreed, instructing friend Fulton to call up President Armstrong of Local 110 and inform him of the change in plans. The net result of this latter was that instead of one automobile load there were three, with a total company of something like twenty. Well, we bubbled down to Gary, and out four miles to the camp, which the Gary boys have established, only to find that, due to the uncertainty as to our arrival, no arrangement had been made for an address. It was therefore planned to hold a meeting of Gary exhibitors and operators at the camp the following Wednesday at 10 A. M., at which time we were to again wear out some rubber tires in another journey to the City of the Steel Mills The total trip consumed about ten hours and somethig like 100 miles. At one point Business Agent Malloy, Local 110, who was driving one of the cars, undertook to turn around in a narrow road. The look on Tommy's face as friend car scooted down into the ditch was worth miles of travel to see.

During my stay in the city practically every hour of my time was taken up, and although I remained for more than a week I could have used more than double that time to good advantage. I visited a few of the newer examples of the Chicago photoplay theater, the first one being Ascher's Metropolitan at Forty-seventh and Grand Boulevard. I arrived about 8 P. M. and found both sides of the street in front of the theater lined for more than a block with automobiles, ranging from the humble flivver to limousines costing well up into the thousands; there were fully fifty of them, if not more. The Metropolitan seats 1,608; it is managed by H. E. Ascher, with whom I had an extended and a very pleasant chat concerning various details of the theater. The Metropolitan cost, Mr. Ascher informed me, $350,000. The auditorium lighting is excellent, but the picture is in my opinion too large, being 25 feet 6 inches wide. The auditorium is lofty, impressive and beautiful. Between the main floor of the auditorium and the rear block of seats (the seats are nearly all on one floor) is a marble-lined promenade, in front of which is a marble balustrade about three feet high, curving in around the front block of seats. It is an odd and thoroughly charming arrangement.

The operating room is 15 by 18 feet, with a 14-foot ceiling. Two Simplex machines and the Martin converter are used. Felix Menleck is in charge of projection. Adjoining the operating room is another large room, in whch Manager Ascher insures me is his intention immediately to install shower baths and other conveniences for his employees. The room will be carpeted, and there will be comfortable chairs, tables and books and magazines tending to instruct and educate employees in their work.

Admission to the Metropolitan is fifteen cents, and right here I want to mention something which, is to my mind, outrageous. Imagine giving a photoplay, the production of which certainly did run into the tens of thousands, and which may have run into the hundreds of thousands of dollars, in a house costing $350,000, all for an admission of fifteen cents. Gentlemen, it is ridiculous; it is absurd; it is outrageous; it is sheer folly; it is analogous to selling a five dollar bill for a dime. I had a long talk with Manager Ascher regarding this proposition, he claiming that, while he and his associates are working for a higher admission price, and whereas he believed Chicago would eventually come up to at least a twenty-five or fifty cent admission, still the man who tried that now would face financial ruin.

Well, that may be true, though I am inclined to be just a bit skeptical, but if it is true, it is simply further evidence of the urgent need of a really effective exhibitors' league in Chicago. However, it is an indisputable fact that New York has reached a twenty-five, fifty and even one dollar admission price in its high-class theaters, without any sort of aid from the Exhibitors' League. New York City has comparatively small houses away out in the outskirts that get twenty-five and fifty cents, and there are lots of them, too. However, Manager Ascher tells me that when he opened the Metropolitan at 15 cents there were many who predicted ruin, but ruin did not follow.

At the Michigan theater, Fifty-fifth and Michigan, owned by Lubliner & Trinz, A. J. Kaufman, manager, I also found, at the least calculation, fifty automobiles standing in front, while their owners enjoyed a photoplay which probably cost not less than $50,000 to produce, in a house costing up into the hundreds of thousands of dollars, and all for the ridiculously inadequate sum of 15 cents. B. Hannaberg is in charge of the projection. The operating room is approximately twenty feet square, has black walls and good ventilation. The port shutters are held by a master cord in which are film links located directly over and not more than one foot from the upper magazine of each machine, all of which is good. The projectors are Simplex. Current is taken through a Fort Wayne motor generator set. Rewinding is done too fast, and that is distinctly bad.

The Michigan seats 1,437, all on one floor. The picture is of correct size, but the orchestra lights are bad; also four blue lights, two on each side of the screen, are highly objectionable, and the side lights are by no means good. The auditorium presents a most pleasing appearance, and the work on the screen, at the time of my visit, was good.

Down in the "Loop" I visited the Rose, where I am told the films are ordinarily put through at race-horse speed, though at the time of my visit this was not true. The operating room at the Rose would be fairly satisfactory as to size, but has not adequate ventilation. The lamphouses are piped to the vent flue. The walls are light and the rewinding is done too fast. The ventilation is very poor, hence the condition in the operating room is unhealthful. The observation ports are too narrow and the poits are not covever with glass. Corkey Smith is operator.

The Chateau seats 1,985. It is owned by Ascher Brothers, and is managed by Harry Beaumont, who I want to say right here and now, impressed me as a progressive, careful and an intelligent theater man, who realizes the responsibility resting upon his shoulders, and uses his every endeavor to improve and make perfect the conditions in the theater he manages.

The Chateau is Chicago's newest addition in the way of theater de luxe, and that is precisely what it is. One enters a lobby 45 feet wide at the street end and 31 feet wide at its inner end by 130 feet long. This lobby is decorated in old ivory and rose, which same scheme is carried out throughout the entire building. Passing through the lobby one enters a curved promenade-foyer. The stage set is perhaps as pretty as any I have seen, though conditions have rendered it impossible to get as wide a band of black around the picture as would be desirable. The auditorium is 97 feet wide, yet Manager Beaumont finds an 18-foot picture to be of ample size. The lighting of the auditorium is excellent, but for one or two minor items, concerning which manager Beaumont and myself held executive session. And here is a hot one—the Chateau maintains a ladies' parlor and smoking room on both floors, though whither or no cigarettes are furnished the deponent sayeth not.

One passes to the balcony floor by way of a stairway 14 feet wide, the trimmings of which are in polished brass and the steps and wainscoting of Italian marble. At the top of this stair is a spacious and thoroughly beautiful mezzanine promenade, on the walls of which are beautifully framed, large oil paintings of film celebrities. The furniture consists of easy chairs and divans, appropriately upholstered. This promenade is, I am told, a favorite place with women, who come to the matinee, bring along their knitting or crochet work and wait amid these charming surroundings for their escort, untroubled as to the item "on time" or "late," and thus you see the promenade is a blessing to the gentlemen as well as to the other sex.

The operating room is in charge of Ed Haliday. Its observation ports are too narrow, the light ray between the condenser and the aperture is not sufficiently protected and the front wall is altogether too light. I called the attention of both manager Beaumont and operator Haliday to these errors, and secured from them the tacit agreement that they would be remedied. Screen results were good. Aside from the faults named the room is excellent; also, if I rightly remember, it is opposite the screen.

I visited the Covent Garden, Diversey and Clark, owned by Lubliner & Trinz. This house seats approximately 3,000. It is a great big barn of a place, which has undergone many vicissitudes. It is now being tried out by Messers. Lubliner and Trinz, but, if they will pardon the statement, it is not being given anything even faintly resembling a fair show to succeed. Imagine a 3,000-seat house with a glorified cigar box for an operating room. If you stood in the center of the "operating room" of the Covent Garden and undertook to swing a cat by the tail, there would not be anything left but the tail before the circle was even half way complete. Moreover, its location is away above the highest balcony, and the distance of projection about 150 feet. There is a chance for ideal auditorium lighting in this house, but as it is at present the lighting is by no means to be described by that term.

There were many other theaters I should have visited, among them the Rialto, owned by Jones, Linick & Schaeffer, a new, and I am told, very beautiful house, situated in the Loop section, at State and Van Buren streets. Time would not, however, permit of doing more than I did. I should have remained another week in Chicago. There were many manufacturers I ought of right to have called upon, and whom I would have really liked to meet again. As it was the only one visited was the Enterprise Optical Company. Even there I did little more than swap howdy do's, glad-to-see-you-agains and good-byes with friend Spahr, general manager, who, by the way, assured me that Motiograph would be kept right up in the forefront of the procession, receiving such improvements from time to time as experience may seem to indicate are advisable.

Oh yes, by the way, a most important item came close to being overlooked. I also met our old-time friend, A. C. Roebuck, daddy of the Motiograph, who has for some years past been busily engaged in inventing and perfecting a new typewriter. That machine is, so he tells me, now complete, and his energies will now be devoted to further improvement of the Motiograph. With both himself and Live Wire Spahr on the job, we shall look confidently forward to still further improvements in the Chicago projector, the Motiograph. And might I suggest that among the first things to receive attention should be the mechanism frame. The Motiograph is now an excellent projector, but all things in this valley of sorrow are susceptible to improvement, and when Brother Roebuck evolved the mechanism frame of that particular machine I think he did his crochetting just a little bit too close. Do it over again, is my advice, and drop a stitch here and there. Make it larger and more—well, you know what I mean, just 'larger' covers it, I think.

I sincerely hope that other Chicago manufacturers will forgive me for my seeming neglect. It was really nothing of the sort. I simply couldn't do it in the time allotted, and no more time under the circumstances was available. I will try and get back to the Windy City before very long, just to do justice to those whom I was literally compelled to neglect this time.

I had been invited by the local committee which made the arrangements for the national convention to address that body on the opening day. I had personally seen the chairman of the committee, Joseph Hopp, and was by him assured it was intended I should address the convention. I had personally seen national president Ochs and was by him assured that whatever arrangements had been made by the local committee would be adhered to by him. On the opening day of the convention I was present with many operators who had been given to understand by the local committee they would be welcome to listen to my address.

Immediately after the convention was called to order, four hours later than the time originally set, the president ruled that only delegates and alternates and members of the national executive committee of the League and of the National Association were entitled to remain in the hall. That ruling, of course, barred the operators and myself. So far as I am aware we were not again invited to visit the convention.

My only concern in the whole matter, then and now, was the seeming slight put upon the operators. It may not have been intended as a slight. That they feel that way about it I am certain, but the fault was not that of yours truly, and the chief concern of the writer is to set forth his regret that there should have been any occasion for that feeling.

On Thursday it was my privilege to address three hundred and twenty Chicago operators, a number of supply men, several machine manufacturers and a sprinkling of Chicago managers and exhibitors, among whom were some of the larger exhibitors in the city. I shall long remember the words of kindness spoken by President Armstrong after the lecture. He commented at length, and announced that we would next day be escorted to Kenosha, Wis., in which city I was "booked" to address the managers and operators by Local 110, in a fleet of automobiles.

J. H. Hallberg, New York City, also delivered a brief but interesting address, as did Will C. Smith, assistant general manager Nicholas Power Company, New York City. Edward Earl, vice-president Nicholas Power Company, was present. The chief of the bureau of fire prevention and public safety was also there, though a previous engagement prevented him remaining for the entire address. Mr. Spahr, general manager of the Enterprise Optical company, was among those present, too. Mr. Goldberg, a member of Local 110, also spoke briefly, informing the assemblage that he did not believe in books, and that it was not, in his opinion either desirable or necessary that the operator understand light ray action and such things, merely in order to save his employer money. In his opinion makers of books were merely "pirates" who scribbled a lot of junk together in a book and sold it to suckers. Friend Goldberg's view did not seem to make much of a hit. I only mention the circumstance as showing what extremely queer ideas it is possible for some men to accumulate. But for the embarrassment he very evidently caused fellow members his odd views would have been quite amusing.

I believe the seed sowed in the minds of the Chicago men fell in fertile soil, and will bear fruit in good time. I sincerely trust it may be so. Chicago is the second city on the Western Hemisphere. Local union 110, now that it is purged of that element which was its disgrace, is a splendid body of men. Chicago operators are 100 per cent organized, and by using their power wisely and well they may work wonderful things for themselves, for their employers and for the industry. I hope to see the time when I can hold Local 110 up as an example which operators all over the country may emulate, and I here and now offer to her, freely and sincerely, any and all help it is possible for the writer, personally or through the Projection Department of the Moving Picture World, to give.

At 11:45 P. M. Friday night, July 22, a delegation for Local 110, headed by President Armstrong and the members of the Executive Board, escorted us to the station, and incidentally woke passengers in the pullmans of at least half a dozen waiting trains, when, led by Fred Havill, they gave "three cheers for Richardson," which must have been heard fully three blocks away.

RICHARDSON.

CHASE IS PATHE'S CINCINNATI SALESMAN.

F. B. Chase has recently been engaged by Manager Wessling as city salesman at Pathe's Cincinnati office. Mr. Chase is known to every theater man in the City of Cincinnati as well as the surrounding territory, having recently resigned as McClure manager to assume his new duties with Pathe. He is a hustler, believing that the success of the industry will be assured not by following the old adage, "Honesty is the best policy," but the new one, "Honesty is the only policy."

BRABIN TO DIRECT BUSHMAN AND BAYNE.

Charles Brabin, director of note who has but recently finished a picture with Peggy Hyland for Mayfair, has signed with Metro to take the direction of Francis Bushman and Beverly Bayne.

Among the Picture Theaters

Bijou Theater, Nashville, Tenn.

Manager Starr Operates 1,500-Seat House Exclusively for Negro Population—Colored People Show Tendency for Serial Pictures.

NASHVILLE lays claim to possessing one of the finest moving picture theaters operated exclusively for colored patronage in the entire United States—The Bijou. Through its excellent program service, which is offered the negro public at the nominal admission price of five and ten cents, its comfortable and well-kept surroundings, and the general tone of quality, the Bijou has attracted thousands within its portals who would have otherwise sought amusements along other lines.

This theater is operated by the Bijou Amusement Company, with Milton Starr as manager. The members of the company are white. Mr. Starr has active supervision over all details in connection with operating the house, and it has been largely through the efficient and capable manner of handling his work that the Bijou has risen to its present high standard of quality. The capacity of the house is 1,500, having both a balcony and gallery, with a large number of boxes. The building was formerly used as a first class road show house for white people, and is one of the largest theaters in the city, but since the negro business section has been drawn toward this locality the theater has become ideally situated for a negro moving picture house of quality. It has been running in this capacity for over a year under the present management, and the building was recently purchased by Michael Starr, a brother of the manager, from the Chatt-Nash Corporation, a New York concern, through local realty dealers.

Bijou Theater, Nashville, Tenn.

When the Bijou was erected especial care was taken toward the ventilation feature, resulting in a practically perfect air circulation, with steam heating facilities of a modern type during the cold weather. The front of the building itself is equipped with seven sets of double doors, and can be readily emptied after each performance. The outer lobby arrangement is spacious, being substantially built of stone and tile, with brass railings ornamenting both the inner and outer corridors. The floors follow the lines of a graceful decline, and the screen is plainly visible from either of the three floors. Wide stairs on both sides of the corridor facilitate prompt handling of crowds, and the manager's office, film storage rooms, advertising department, etc., are located over the ticket booth, on the second floor.

The front of the building is finished in cream colored brick, faced with white beams of stone and steel, with all woodwork finished in white enamel. Each of the fourteen front doors in the outer tier is of heavy plate glass, trimmed with brass. The interior lighting effect is splendid, there being sufficient light to provide a deluge of brilliancy for an intermission or overture, but properly adjustable through the means of soft shades to furnish just the proper amount of current for a moving picture show. Extensive renovating work was undergone when the building was converted from a road show house to a moving picture theater, resulting in a harmonious blending of decorative effects.

With regard to the pictures used, a strong tendency has been noted on behalf of the patrons toward serial productions. The negro as a rule enjoys a sensational serial chapter better than anything else, with the possible exception of a picture of the Wm. S. Hart type or some A-1 comedy, and as a result the plan of offering many serials at the Bijou has met with popular favor.

The operating booth is installed on the second floor, or balcony, and the Power's machines throw out a clear and well-defined picture. At present the music is furnished by an electric instrument, except on special occasions, when an orchestra is provided, but a pipe organ will be installed in the near future. Taken from an all around viewpoint, Nashville's Bijou is hard to beat as a negro picture theater.

Reopens Theatorium in Lewiston

Binnard and Burford Make Extensive Alterations in Popular Picture House.

AFTER being entirely remodeled and redecorated at a cost of several thousand dollars, the New Theatorium in Lewiston, Idaho, was recently reopened, and is now one of the most attractive theaters in the Northwest devoted to motion pictures. It reflects great credit upon the enterprise of I. M. Binnard, lessee and manager, and W. D. Burford, owner, who are responsible for the numerous improvements. Modeled after one of the finest houses in Los Angeles, the theater is now one which would evoke favorable comment in a city of even much larger size.

Among the improvements are the installation of a double ventilating system, insuring a plentiful supply of fresh air at all times and adding greatly to the comfort of the patrons, an attractive foyer with a beautiful fountain in the center, and a spacious and handsomely decorated rest room for women and children.

French Renaissance is the scheme of the interior decorations, the coloring used being old rose, gray, ivory and gold, with the curtaining in French velour, tinted to match. The addition of a prism glass and metal marquee also adds greatly to the attractive appearance of the facade.

Manager Binnard, in addition to operating the Theatorium, has the Temple Theater, which is devoted to high class road attractions. He has been connected with the theatrical business in Lewiston for seventeen years, beginning his career with the old Binnard Opera House on Second, Main and D streets. As manager of this house he established a record for the Northwest by playing the same stock company for forty-two weeks without interruption. About eight years ago he opened the first motion picture show in the People's Theater, now the Grand.

GROGG OPERATES THE HIPPODROME.

Charles Grogg, the popular theatrical man of Bakersfield, Cal., who operates the Grogg theater and Bakersfield Opera House, recently secured the Hippodrome theater. This gives Mr. Grogg control of three of the leading houses in this thriving California town.

Indian Notes

By S. B. Banerjea.

THE Royal Opera House of Bombay has just screened that particularly fine play, "In the Heart of New York." The insight which it gives of the American apache affords much food for thought.

* * *

The Empire theater, of Bombay, is presenting the "Who's Guilty?" serial. It will be shown in Calcutta later on.

* * *

The authorities of the Bombay New Alexandria cinema have begun exhibiting "Liberty." It is attracting large houses. At the evening show one war loan lottery ticket is being given away.

* * *

The Pathe super-serial, "The Shielding Shadow," will be shown at the Imperial cinema shortly. It is bound to prove a success, considering the fact that every episode contains a thrill of an unusual kind. I trust Mr. Madan will exhibit it at his Picture Palace, Calcutta, and I dare say he will have no cause to regret the exhibition.

* * *

The Picture Palace has just concluded showing "The Red Circle." Whenever I went I found crowded houses, and the playgoers enthusiastic. Mr. Madan's next serial will be "Peg o' the Ring." It will be shown at his New Cornwallis very shortly.

* * *

Mr. Incasse, of the Bijou, does not go in for serials. He specializes in British films, but cannot do without those of American manufacture. He knows the secret of attracting large houses, hence the instantaneous success of the Bijou. He opens his second theater with "The Lost Chord" shortly.

* * *

In the issue of April 21 I referred at length to the case instituted by Mr. Cochrane, of the Universal Film Manufacturing Co., against the Neikban Cinema Syndicate, of Rangoon. The counsel for the plaintiffs explained to the court certain difficulties which had arisen owing to the non-arrival of the affidavit of documents, which his clients had been ordered to file. It was presumed that they had been lost at sea in transit from America, and his instructions were to allow the case to be dismissed. The court has accordingly dismissed the suit with costs.

* * *

For the first time in the history of the Indian film world, a big film fire has to be recorded. It occurred in Calcutta, the victim being M. L. Sen, proprietor of the Royal Bioscope Co., who lost about 200,000 feet of film, due to careless handling of a gas generator.

* * *

In view of the paper shortage, the question of posters has cropped up. In India attractive posters are absolutely necessary. Hundreds of illiterate people patronize the bioscopes. They are attracted by posters alone. Why not have posters in Indian vernaculars? For Bengal, Bengali and Hindi posters are required; for Bombay the posters should be in Malnatti and Guzrati, and so on. I trust film manufacturers who cater to Indian markets will consider my suggestion.

* * *

I have said more than once that there is a big field in India for capitalists desirous of opening cinema shows. Nobody should think of starting a show unless he has at least $20,000 at his back. He must also possess a knack for business. It must not be thought that one has only to open a show, and the rupees will flow in. He must give his patrons their money's worth. Indian playgoers do not care whether a film has been manufactured by this renowned company or that. Serials always attract big audiences. Mr. J. F. Madan, of Calcutta, knows this fact, and hence his success. He specializes in serials; nobody else in Calcutta does so. I want to therefore advise parties who might feel inclined to open cinema shows in India to exhibit serials at frequent intervals. A very large number of serials have not yet been exhibited in India; for instance, the 50-part series, "The Girl from 'Frisco"; the 32-part serial, "J. Dale," etc. Open a show with such a serial; its instantaneous success is certain.

The accompanying illustration is a view of The Picture House, one of the best motion picture houses in Calcutta, India. It is owned and managed by K. D. & Brothers of Benares City, India. K. D. & Brothers are the sole agents in India, Burma and Ceylon for the Universal Film Manufacturing Company and the Nicholas Power Company.

The Picture House, Calcutta.

Australian Notes

COMPLAINTS are still numerous among the film exchanges as to the unwarrantable holding up of films submitted to the Federal Censor Board for approval. All pictures, even of the topical and scenic variety, have to be submitted, and where a synopsis is deemed insufficient on which to base a judgment the films themselves must be sent to Melbourne. All this means expense to the film importers, whose headquarters are in Sydney, and when the pictures are held for days, and, in some cases, weeks, awaiting a decision, the exchanges are obliged to suffer losing their dates in other States.

* * *

Backed by a big advertising campaign, the Friedman subject, "A Mormon Maid," is doing tremendous business in Sydney and Melbourne, and has broken all records in both cities. R. J. Dexter, publicity manager for Australasian Films, Ltd., has been very successful in working up public interest over the film, and the result has been long lines of people waiting outside the theaters for admission. The press publicity given to the cable from the Governor of Utah, asking the Censor Board to hold the picture, also helped much in this direction.

* * *

The Southern Cross Feature Film Company has been formed in Adelaide, South Australia, with the object of producing feature photoplays with well-known Australian stage players in the leading roles. The company has made arrangements with a leading producer here, and it is estimated that six or eight five-reelers can be made during the coming twelve months. W. T. Plank, an American who recently arrived in this country, is guiding the destinies of the new concern, and in addition will personally supervise each production.

* * *

Under the working title of "The Song That Reached My Heart," John F. Gavin is busy on a feature production with Vera Amee in the leading role.

* * *

Beaumont Smith has completed the second of his "Hayseed" series of comedies, which is entitled "The Hayseeds in Sydney." This will be released as soon as new supplies of unexposed raw film comes to hand. Fred McDonald, who is one of the most prominent Australian actors, is the leading player.

* * *

Reference has been made in previous letters to the possibility of there being six State Censorship Boards in addition to the Federal Board. A recent proposition, made seriously by the Local Government Association to the Minister for Local Government, would lead to the institution of about 300 censorships in the State of New South Wales alone. It was asked that each municipal or shire council should control the picture theaters in its area. Even the minister was startled, and exclaimed, "There are 300 councils in this State, and you want me to set up 300 censorships." One member of the deputation replied, "We want control of the pictures to be shown. But the pictures are on before we find it out, . . . the harm is done. We would like the surveillance—not that we want to interfere with the Censorship Board—but we think that if a picture had passed the censors, surely the council ought to report."

* * *

The State Recruiting Committee is largely using films to aid in appeals for volunteers. These include the training of various units of the Australian Imperial Forces, and are very interesting.

* * *

Owing to the difficulty in securing freight space in vessels for Australia, there is a great shortage of raw, unexposed film at present, and several producers are being held up because of this. Local news gazettes have also been obliged to cut down footage.

* * *

Australasian Films, Ltd., announces the release shortly of the following special attractions: "The Seven Deadly Sins" (McClure), "The Whip" (Paragon), "The Bar Sinister" (Edgar Lewis Production) and "The Manxman" (London).

* * *

During the month Mr. Justice Powers in the Federal Arbitration Court, Melbourne, gave his award in the theatrical employees' claims. The minimum wages fixed include: Biograph operators, continuous shows in capital cities, £5 per week, not exceeding thirty-six hours; night shows in capital cities, not exceeding thirty hours, £4 10/; if employed on Sundays, £1 per week extra. Operators in night shows are to be paid at the rate of 15/ per performance. Female ushers are to receive £1 15/ per week: female ticket sellers, £1 5/.

* * *

Alfred L. Grey, direct representative in Australia of D. W. Griffith, is now in New Zealand in connection with the tour of "Intolerance." Several copies of the big film are now operating in Australian territory under the management of J. C. Williamson, Ltd., and big business is reported everywhere.

* * *

The Fox production, "The Honor System," is to be presented in Sydney at the Theater Royal on or about June 23, according to present arrangements. This film is at present doing good business in Melbourne.

* * *

Big programs are still in vogue among the metropolitan picture theaters giving night shows only. The following is a sample of the entertainment given by one suburban house: "The Girl Phillippa" (Vitagraph), "Truthful Tulliver" (Ince), "The Road Agent" (one reel Triangle comedy) and in addition to this a two-reel Keystone. This is not at all an unusual bill, and comprises an evening's amusement.

THOMAS S. IMRIE.

Sydney, N. S. W., Australia, June 13, 1917.

GLUCKSMANN TO BROADEN SCOPE.

Max Glucksmann of Buenos Aires has recently established a New York office in the Worlds Tower building, in charge of his brother, Jacobo Glucksmann. The house of Max Glucksmann is one of the largest exchanges in the world. An entire building in Buenos Aires is given over to film and moving picture theater accessories. It is situated at Callao and extends from number 45 to 83 on this wide boulevard.

Jacobo Glucksmann has recently stated that his company is now negotiating with one of the largest and best American producers in order to control entire foreign rights of this company's output. This will mean that Glucksmann will be one of the largest exporters as well as the strongest importers in South America.

Max Glucksmann is now handling in Argentina, Chile, Uruguay and Parguay the following American brands of pictures: Kalem, Pathe, B. S. Moss, Bray Cartoons, Balboa, Arrow, American Film, L. J. Selznick Pictures and Essanay.

GIBBONS GOES TO CLEVELAND.

Miles F. Gibbons, formerly branch manager of George Kleine's K-E-S-E branch at Pittsburgh, has been transferred by Mr. Kleine to the Cleveland branch. Mr. Gibbons is one of Mr. Kleine's oldest employees and substantial success has attended his efforts as branch manager wherever located. It is expected that Cleveland will be no exception.

EVEN THE SUB-SEA SAILORS CRY FOR IT.

Even at the depth of the ocean, the Moving Picture World has friends. This fact was demonstrated last week when two British submarines and mother ship suddenly appeared in a west coast harbor. No sooner had the undersea craft been sighted than L. C. Hutt, motion picture operator for the Hearst-Pathe News hired a tug and hurriedly drew up alongside the visitors. The captain of one of the submarines was on deck.

The British Submarine Captain Gets His Moving Picture Worlds.

Photographing submarines in wartimes is not the easiest thing in the world, and Hutt started with his usual blandishments. "Have you had any papers lately?" asked Hutt. Papers? My word," replied the captain, "the only papers we have had aboard for three weeks are cigarette papers." Hutt asked him what he would like to have in the way of reading matter and promptly the answer came: "If you can give me the latest issue of the Moving Picture World and some of today's newspapers, everybody aboard will be happy," replied the captain.

Hutt sent a rowboat ashore and secured a half dozen copies of the Moving Picture World and an equal number of the local newspapers. A still photographer snapped Hutt as he was passing the reading matter from the tug to the captain of the British submarine.

"The captain and the sailors were profuse in their thanks," said Hutt, relating the experience, "and willingly posed for all the pictures that we wanted, which is a very unusual thing, for, as a rule, they are very much afraid of a motion picture camera."

The pictures that Hutt took of the submarine and the mother ship are now being shown in the Hearst-Pathe News.

AL. KAUFMAN JOINS BIG "U."

George Marshall, director of western dramas for Universal, has added Al Kaufman, the well known pugilist, to his company.

Kaufman, who stands six feet two inches and weighs two hundred and five pounds, has had a large following in this country since 1904 when he first gave evidence of real prowess in the squared circle. He has faced many of the best heavyweights in the business, and in 1909 gained much prestige by battling Jack Johnson to a standstill.

In all of the pictures produced by George Marshall, rough and tumble scenes occur, and both the director and his new player take keen delight in putting on the strenuous stuff. Neal Hart is the only actor in Marshall's company who is able to give Kaufman a real work-out, although the fighter is some three inches taller and weighs at least twenty pounds more.

LARRY McGILL SIGNED BY ASTRA.

Lawrence B. McGill has been signed by Astra and will assist George Fitzmaurice, the well known director, on various Pathe features. This is not the first time that "Larry" has been identified with the Pathe program. When Arrow was producing "Who's Guilty?" the serial which was widely distributed by Pathe, Mr. McGill was one of the two directors who alternated on the episodes.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

Interesting Educationals

One Military Subject, Four Travel, One Hunting, One Zoological, One Topical, One Scientific, and Three Industrial.

Reviewed by Margaret I. MacDonald.

"Submarine Chasers" (Universal).

THE manner in which submarine chasers, hundreds of which are being built for Uncle Sam for use in the present war are made, is an attractive subject of the Screen Magazine No. 29. The first steps toward erecting the skeleton are shown when the ribs are placed on the keel. The bed for the engines is then put in, the planking of the ship is begun, the hull is planed, and the seams are caulked with oakum. After the erection of the wheelhouse or shelter, we are given a view of the bow, and a stern view shows the rudder and two propellers. The launching of the "chaser" is also interesting. Other features are views of the completed wheel-house or steering shelter, a small high-power wireless outfit with a communication radius of 100 miles, the engine room equipped with two four-hundred-horsepower engines capable of developing speed of 35 knots, and a speed test.

"The Ruined Palace of Tiberius" (Mutual-Gaumont).

The ruins of the palace of Tiberius at Capri is included in the 37th number of "Tours Around the World." Only some of the walls are now left standing, but there are still evidences of what parts of the building were used for, such as the baths. The palace was situated on a promontory and from a certain part of this promontory Tiberius was wont to take his pleasure in watching his victims thrown over the cliff to death on the rocks below. This picture will be found interesting as a study of that period.

"Avignon, France" (Mutual-Gaumont).

In "Tours Around the World" No. 37 are some attractive scenes in and about Avignon, France. In Avignon, which is in the southeastern part of France, one of the Popes lived in the fourteenth century. In the picture the palace in which he lived is shown, the ramparts which surround the city, and the fortress of St. Andre, which was built in the fourteenth century. The remainder of the renowned St. Benedict bridge is also shown. A view of the river Rhone is seen and from its banks Villeneuve in the distance. The parks and gardens of the city are also of interest.

"Southern Colorado" (Pathe-Combitone).

Some unusually fine material will be found in the 19th number of "Know America, the Land We Love." Delightful views of Fisher Peak are among the opening scenes. Kit Carson's monument also claims attention and the views of the Spanish Peaks and the Sangre de Christo mountains will be much enjoyed by those who love the beautiful. A resume of the coal and coke industry at Trinidad, Colorado, takes up part of the reel, which closes with scenes at the immense smelter at Pueblo.

"Timbuktu, the Mysterious" (Mutual-Gaumont).

In "Tours Around the World" No. 37 are some attractive views in and about the city of Timbuktu, which lies nine miles north of the river Niger, on the edge of the Desert of Sahara. Here is the meeting place of the camel and the canoe, where the tourist coming by way of Timbuktu gets his first experience with the "ship of the desert." Many of the types of Sudan are shown in the picture, and interesting street scenes, including an open-air bakery, a meat shop, also in the open, and the market place.

"Alaska in Motion No. 4" (Educational).

The fourth number of "Alaska in Motion" takes us to Kodiak Island where hunters from all over the world go to hunt bear. The picture is an unusually interesting one and shows the hunters en route to the island, landing there, portaging canoes to avoid the rapids, and finally, after a climb among the mountains, sighting their first bear. A view showing a mother bear and her two cubs eating clams on the shore is interesting. Another scene shows a big bear traveling toward the beach by himself. The final scenes show the bear being shot and the hunters carrying his skin to camp where they stretch it to dry.

"Wolves and Their Allies" (Educational-Ditmars).

In this number of the Ditmars series the wolf family and its relatives of the dog family are presented. Various species are shown, including the ordinary wolf and its cubs, the dingoes of Australia, and the diminutive wild dogs of Brazil and Argentine. Foxes are also included in the collection, and the scenes showing the capture and taming of baby foxes are very entertaining.

"World's Greatest Police Training School" (Paramount-Bray).

This subject, contained in the 78th release of the Pictograph, tells of the manner in which the policemen who protect the citizens of New York are trained for the efficient service which they are expected to render. Jiu Jitsu is taught them as a matter of self-defense, and they are also taught to shin up the side of a house to aid victims of burning buildings. The traffic policeman must be keenly alert, and, in order to prevent congestion of traffic when he takes his place on the busy city streets, he is given a course of instruction. The most interesting of all is that part of the picture pertaining to the mounted police, who are required to do the most daring feats of horsemanship. The picture is a very interesting one and will be enjoyed.

"Science and the Stock Farm" (Paramount-Bray).

In the 78th release of the Pictograph are a number of interesting and instructive views photographed on the farm maintained by the Purdue University in Indiana. In the film we learn of the scientific methods employed by the modern farmer in raising the best class of stock. Cross-breeding, for instance, has evolved species that are superior in every way to their progenitors. Cattle that gave but a meagre amount of milk have, by proper breeding, been made to yield many times more and of better quality. Other types have been developed for beef, and all have been made hardier and less inclined to become affected by disease which formerly killed a large percentage of cattle raised. In addition to the general knowledge on stock breeding contained in this picture, some fine specimens of live stock of different kinds are shown.

"Incandescent Mantles" (Mutual-Gaumont).

In "Reel Life" No. 64 we learn how the incandescent mantles which have been found so necessary to the successful use of lighting gas are made. The picture tells us that they are made from the fibre of the ramie plant, and that after being knitted by machinery they are stretched and cut the proper size. The heads are then impregnated with a hardening liquid, strengthened with asbestos cords, fastened to magnesia rings and then tested with compressed air. Before packing for shipment they are dipped in a liquid which hardens and serves as a protection to the delicate fibre.

"The Cocoanut" (Mutual-Gaumont).

An interesting study of the cocoanut palm and its product will be found in "Reel Life" No. 64. Here we are first shown a closeup of the tree and of the blossom which looks perfectly innocent of its final development into a large cocoanut. The cocoanut at various stages of its growth is also shown, up to that period when the outer covering has turned a dark brown and it is ready to be taken from the tree. The picture includes various other points of interest, such as the sprouting of the cocoanut palm.

"Only Tea Farm in the United States" (Universal).

In "Screen Magazine" No. 29 will be found some well illustrated matter on the only tea farm in the United States. This farm is located near Charleston, South Carolina, and has shown marked progress. The picture shows a garden, laborers weeding a full-grown patch, and the pruning of the plants. The old method of picking the tea leaves is compared with the more modern method; the growing of tea under shelter is shown. Weighing the pickings, culling the dried leaves, and packing the tea for shipment are the final items of the picture.

Educational Films at Rialto

Educational Subjects Receive Unusual Settings in Exhibition at Rialto Theater.

THE Educational Films Corporation of America is responsible for a couple of beautiful scenics recently exhibited in the regular Rialto program. These were "Jamaica, the Land of Springs" and "A Trip Around the Bay of Monterey."

In his usual artistic fashion, R. L. Rothapfel preluded, interspersed and affixed these educationals with music and lighting effects of unusual attraction. The last-mentioned, being still fresh in our minds, we will dwell briefly on it in an attempt to describe the clever fashion in which it was presented. "A Trip Around the Bay of Monterey" introduced beautiful surf scenes and a profusion of lone rocks and traditionary places referred to in the early history of Spanish California. Delightful views of the seventeen-mile drive along the cypress-fringed shores of that part of the bay were included in the picture, with glimpses of white-capped waves beating on the rocks below. In the closing scenes of the picture the camera glided along the shore, glimpsing the town of Monterey in the distance, while a subtitle suggestive of its legendry and ancient romance gave the cue for the entry of a haze of violet light in which a twilight scene on the bay faded out.

The picture was closely followed by a pleasing rendition of the old bass song, "Rocked in the Cradle of the Deep," by Basso Willard Andelin, the violet light still playing over all and resolving into deep storm purple with lightning flashes with the suggestion of the song. What could be more artistic in treatment? Hats off to the genius of picture exhibition!

E. I. S. Film at Strand

The Manufacture of Print Paper, as Photographed by the E. I. S. Motion Pictures Corporation, Exhibited at Strand.

The manufacture of print paper, as illustrated by the E. I. S. Motion Pictures Corporation in a picture recently exhibited in the Strand theater program, is an interesting subject, indeed. The illustrator has commenced with the felling of trees in the white spruce forests, showing every detail down to the floating of the logs to the mills, where they are cut into short lengths, shorn of their bark and ground into pulp from which the paper is made. The conversion of the pulp into sheets of paper and the conveying of it in rolls to the newspaper offices, where they soon become printed news sheets, is all interesting matter which is presented in the most attractive way. We would presume that the picture covers in the neighborhood of two reels of film.

Hubbell Returns from Three-Year Trip

Hearst-Pathe Staff Photographer Carries Camera Into Many Strange Places.

C. J. HUBBELL, staff photographer of the Hearst-Pathe News, has arrived in New York after a three years' trip which took him from Alaska to Mexico on the Pacific Coast, to Hawaii and the interior of the Phillipines, Korea, Japan and China. During the trip he secured remarkable motion pictures, which are now shown in the Pathe's Indispensable Reel. Mr. Hubbell visited many points never before invaded by a white man and almost all of his photographed subjects faced the camera for the first time.

Before leaving the United States, Mr. Hubbell was the official photographer with Mary Roberts Rinehart, on her trip through the Northwest and the Glacier National Park. Later he visited the home of the prehistoric cliff dwellers in Arizona with Charles L. VanLoan, where he spent many months photographing these remarkable ancient scenes.

Early last year Mr. Hubbell sailed from San Francisco, stopping at Honolulu, from which point he proceeded to the Philippines. He journeyed far into the interior of the islands, joining a roving band of Igorrotes.

From Manila, Hubbell went to Hong Kong, where he photographed the East Indian soldiers preparing to go to the front. His trip took him from Hong Kong to Canton, thence to Shanghai, where the Chinese navy was photographed in action; up the Yangtze to Hankow by boat and on to Pekin, which he reached the day before last New Year's.

Through the aid of the American Legation, he was permitted to photograph the president, Li Yuan Hung, and to photograph the interior of the Forbidden City of China, including the throne rooms of the late Emperor, and he also made pictures of the rooms of the Dowager Empress.

From Pekin Hubbell went to Nanking, where he photographed the Vice-president of the Chinese Republic, reviewing ten thousand Chinese troops. These are among the most remarkable of Hubbell's pictures, as they show the Chinese recruits doing the peculiar goosestep, taught them by the German officers, who gave the reorganized Chinese Army its first instruction. From Nanking Mr. Hubbell went to the Great Wall of China and into Korea, which is now under Japanese control. Photographing all of the interesting subjects in Korea, he proceeded to Japan, where he filmed many of the Japanese shipbuilding plants, the army and navy in action and the most beautiful of the picturesque scenery of that country.

After visiting Tokio and other important Japanese cities, Hubbell sailed for home, stopping again at the Philippines and Hawaii on the return trip.

"The motion picture craze has swept Japan and China as it has the Occident," says Mr. Hubbell. "Although the Japanese have their own motion picture companies and their own actors, they also use vast quantities of American film and prefer them to the native product. The prices of admission to the theaters are extremely low and the Japanese spend all of their leisure time looking at pictures.

"Many odd customs prevail. Incidental to the showing of a picture in a Japanese theater, a lecturer appears at the side of the screen and depicts the emotions of the actors. He weeps audibly with the heroine and roars with laughter at the antics of the comedian."

Billy Libman

NO, HE is not a moving picture star, nor is he a film director, or manager of a theater; he is just plain little Billy Libman, called for short, "Shorty." Mr. Libman, who is a member of the well known firm of Menger & Ring, Inc., and who started on his southern tour recently, will visit all the prominent theaters in Virginia, Alabama, Memphis, Tenn.; Louisville, Ky., and Texas. He is an expert in lobby displays. Designed all frames for Strand, New York; Strand, New Orleans; all Fox's theaters, Stanley's theaters, B. S. Moss' theaters—in fact, most of the leading theaters in the United States. The value of his trip to the managers of theaters is big, as he can give suggestions, draw sketches right on the ground without any obligations on the part of the theater owners. He came to the conclusion that selling lobby displays from a catalogue is just like selling a cat in a bag. He therefore decided to make miniature samples of cases and frames, also portraits, and carry them with him to show the actual stuff he is selling. The owners and managers of theaters should take advantage of this rare opportunity.

Billy Libman.

Managers of theaters find the Menger & Ring lobby displays a most important part of their equipment and a great many theater owners are now placing their orders. A telegram has just been received from the Saenger Amusement Co., Inc., New Orleans, La., requesting that Mr. Libman call upon them at once to make immediate arrangements for the full equipment of their entire chain of thirty theaters Another large owner of theaters in the South has also placed his order for the equipment of his chain of theaters with the latest Menger & Ring Lobby displays.

To overcome the trouble in fitting pictures 8x10, 11x14, and 22x28 to lobby frames, Menger & Ring have a new patented interchangeable mat and slide which they are putting on their frames.

This is only one of the many new ideas in the advancement of lobby displays that is being introduced by Menger & Ring.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

WRITING from the Middle West an exhibitor asks for some good premium schemes. "I draw largely from the rural population," he explains, "and want some scheme to draw them in during the summer. I thought you might be able to suggest some little novelties that would pull."

Evidently the correspondent has in mind a series of premiums that will run through the summer, but we think that this would be too long a run unless he is willing to carry his premiumizing through the winter, as well. Premiums are habit-forming and, unless they are something intimately connected with the business, they require to be too elaborate. In general practise it is the rule not to offer as premiums goods in which the house deals, but there is no reason why a coffee house should not offer a coffee pot as a cumulative or bulk premium, and a better reason why it should offer a coffee pot than a list of articles ranging from pins to photographs. For motion picture theaters we prefer "souvenirs" to "premiums." Both are something given free with a purchase, but a souvenir suggests a gift rather than an article given as the due of the purchaser. Moreover, a souvenir may be more nearly related to the house.

The best souvenirs are those dealing with photoplayers and photoplays. In this class postcards of the players are, perhaps, the best known. The Kraus Manufacturing Co., the Cahill-Igoe Co., the Water Color Co. and others, issue very attractive postcards in varying finishes ranging from $3 per thousand up. At the smaller price the individual postcard costs less than the third of a cent. Even the five-cent theater can afford such a premium. The better finished cards have almost the value of photographs and, as a matter of fact, we use Kraus postcards in response to requests for our own picture for reproduction. The rotogravure effects are also good; better, indeed, than a poor photograph. To some extent the willingness of the players to send their pictures in response to requests has hurt the postcard, but now most players require money to be sent with an application, and this helps.

Postcards may be given out indiscriminately, but they work best when handled methodically. The best scheme is to give out only one player a night or week, or during the run of a certain program where there are two or three changes a week. To gain a complete set the patron must attend each change of bill. The pictures to be given out may be announced in advance or information withheld, as seems best to the management.

For more pretentious distributions there are larger cards than the regulation postcard. Some of these are too costly to be given out daily and should be given for coupons: so many coupons for each card. Here the coupons may be varied. A card may be given for a set of coupons in regular order. In this case, number the coupons with a series number. Those given out the first night, or period, are numbered one, the next two and so on. If five coupons are required for a card, then coupons from one to five or three to seven are required. Breaking the chain breaks the order and necessitates a fresh start. This scheme is good only when it is reasonably possible for the majority of the patrons to be regular in their attendance and when such regularity is the chief aim of the premium scheme. It is better to accept any coupon for the gift and even to give a premium as promised if all of the coupons bear the same series number. But there is one drawback to this scheme. Enthusiastic collectors are apt to bother other patrons with requests for their coupons. A slightly different coupon scheme is that used by Mr. Weber, of West Virginia. His house was the Star and he had his strip tickets printed with letter coupons spelling the name of the house. These were sold indiscriminately and any four coupons spelling the name were good for one free admission. In this instance they could be made good for the card.

Going higher in the scheme we come to premiums far more desirable, but too costly to be given indiscriminately. The Kraus paintings come within this class. They are sold at prices far below their apparent value, yet even the cheapest must bring in considerable revenue if the cost of the premium is to represent only three to five per cent. of the ticket values. Here the coupon scheme is used, but coupons running into three figures must be required. Patrons should be permitted to make a choice of the player they are to receive.

Free admissions are best given in the form of coupon books, to be used within a certain time or good until used, as the case may be. If the period of their validity is limited, the bargain should be more liberal than on the unlimited tickets. The general rate is $1.10 to $1.20 for the unlimited tickets. If you have reason to believe that you can pull them in with a limited ticket it is possible to make a real bargain; perhaps even $1.50 for a dollar if used within a four or six week period. Better see a lawyer about the wording of the contract to conform to state and city laws, but in general use, it is sufficient to state that "In consideration of the reduced price at which this ticket is sold it is expressly stipulated and agreed that it shall be good for admission only if presented within four weeks from the date of issue," or within any other period decided upon by the management.

This constitutes the range of souvenir and premium schemes that keep the present to the house. Once this is left behind, the range is limitless. Any sort of merchandise may then be offered at varying terms. It is the general rule that premiums should be of sufficient value to appear desirable. If the cost of the article is so small that less than one cent may be spent on the premium, it is better to couponise, and if the number of coupons obtainable is also small, the part-payment plan is used. This is perhaps the simplest scheme. You obtain your goods from some regular premium company. The cost may be fifty per cent. of the apparent or advertised value. You announce that a certain number of coupons and a certain sum in cash will bring a certain premium. Drug and grocery stores use much silver plated ware in this manner, but there is only a limited appeal to silver. It is better to extend the line, but not to make the offering too varied, since the cost is largely governed by the quantity purchased. This virtually gives you premiums for no more than the cost of handling, but the trouble in handling is appreciable in a picture theatre, and the part payment plan is seldom found to work to advantage. It is better to offer the articles for a greater number of coupons and without the cash feature. It is well, too, to have it understood that the premiums will be given out in the non-rush hours only, but if the rural trade is the object of the offer, it is apparent that the premiums must be available when the patron comes to town and not in some remote morning hour.

The chief organ of the premium handlers is the Novelty News, of Chicago, but the News does not want the occasional shopper as a subscriber. There are also novelty houses, such as N. Shure & Co., also of Chicago, handling novelties and mail order stuff. Use your letter heads in applying for catalogues, as the prices are so much lower than the sale prices that care is taken to prevent these catalogues from falling into the hands of the merely curious.

But Why Premiums?

This answers the correspondent's inquiry, but why premiums? Why not establish a healthy patronage? Put the premium money into advertising. If you want to reach the farmers, then go after the farmers. Their trade is worth while in these days of inter-urban trolleys and cheap automobiles. From the Secretary of State you can obtain the names of all who hold auto licenses. It may be necessary to send someone to the Capitol to copy off the names, but the lists are public records and should be available. You can circularize the auto owners in your territory with a form letter. Arrange for free parking space if your street is too narrow to permit autos to be parked in front. If you do not want to give something for nothing, arrange to give parking check with tickets and charge others a dime or a quarter. If you can park in front of the house, have a responsible person to watch the cars, and make capital of that fact. But the car owners are only a small percentage of the possible patrons. The trolleys can be made to feed your house. Get after the people along the lines of the trolley. Send out small boys with handbills or form letters. Let them reach all the houses either side of the trolley. Arrange for a bill board in or near the postoffices. It is against the law to post in postoffices maintained by the Government, but there is no law against a bill board close to, and many of these trolley town postoffices are general stores or even residences. There is a postoffice a couple of stations below us that is kept in the living room of a farm house. Put up a bill as close to the postoffice as you can. Perhaps you can coax the rural carrier to cheat a little and distribute your bills, but it is not a good practise, and a boy on a bicycle can cover the route as well and without putting you in danger of prosecution. In a town arrange with the telephone company to use the lines. Just calling up one party line is sometimes an all day job, but by arrangement with the manager of the service you can be hooked up with the lines that are open at the moment and keep on until you have covered your list.

This sort of work will give you a permanent patronage. Your premium chasers are liable to quit when you drop the premiums. It is better to use the premium as a souvenir, being fairly liberal in your distribution, but offering them as an appreciation and not as an inducement. Do not say: "I'll give you a post card for coming." Say rather: "I'm glad you came. Would you like a post card?" The gift will be better appreciated and have more effect.

Plain Slush.

The New York Tribune makes us just plain tired. When the muckraking game played out Samuel Hopkinson Adams has to do something with his trusty typewriter, and so Sam got a job with the New York Tribune on a scheme for exposing fake advertisements. For a time all went well, but the copy seems to be petering out, but the thing must go on, and so in a recent issue the man who runs the Ad-Visor is guilty of this atrocity:

> The Elmira Gazette knows how to "cop the day," as our fellow colyumist says. On May 19th it ran this advertisement:

> REV. BILLY SUNDAY
>
> Creates a sensation wherever he goes. Everything is overshadowed by his wonderful messages. During the early days of Sunday's Buffalo campaign the coming of one of the world's greatest motion pictures was heralded at one of the theaters—it created the greatest surprise Buffalo ever had, and we are pleased to announce that the self-same production is
>
> COMING TO ELMIRA
>
> direct from the Maxine Elliott theater, New York City, where it has been playing at an admission of from 50c. to $1.00, but to give everybody in Elmira an opportunity to witness this most wonderful eight-part photoplay we will present "Idle Wives" for the first time at popular prices
>
> AT THE MOZART.
>
> Only the closest scanning reveals the fact that it is the photoplay "Idle Wives" which was being featured, and not Billy Sunday. People have been fined in court under the food law for labeling canned peas with the word "soaked" in tiny letters and a picture of a large, fresh, green peapod. Some day, faking the public in moving picture advertisements will be as illegal as it is disreputable.

We have always had some respect for the Tribune, but if this is the best it can do nowadays, we are through. There is a world of difference between misbranded food and catchline advertising, and we'll bet any reasonable sum that no one paid an admission to the Mozart in anticipation of hearing Billy Sunday, and very considerably less than the "closest scanning," will show it is a theater advertisement about a film play. If you read beyond the second catchline you cannot possibly be in the slightest error, and any school boy should be able to see from the top bank that it is a film advertisement. Mr. Ad-Visor either has softening of the brain or he is terribly hard up for material. If the latter is the case and he is sincerely desirous of cleaning up, he might start off with the Tribune itself. Lately we commented on the use of a certain snide advertisement on ready print programs. The advertisement was dropped and the publisher told us that he thought it must be all right *as it ran in the Tribune each Sunday*. If the Ad-Visor wants to investigate a good fraud let him look up the last Sunday edition of the paper he works for. In the "Help wanted—female" he will probably find an advertisement that runs to the effect that girls are wanted for moving pictures, and no experience necessary. If he will send someone to the address given he will discover that the advertisement is a flat and deliberately wilful lie. Girls are *not* wanted for the motion pictures. They are wanted to pay footage rates for a "test film" that will damn them every time they offer it for viewing in a studio because a test film is a direct admission of ignorance and inexperience. After the Ad-Visor has picked the mote from his own eye, he might talk to some experienced copy reader and discover that the catchline style is widely used all over the country, with no intent to deceive but merely to attract attention to the advertising. The Tribune is quite welcome to our goat.

A Strip Program Folder.

> **Sunday, June 24th**
>
> Wm. Desmond will cause many thrills and heart throbs as you follow his varied features in
>
> "BLOOD WILL TELL"
>
> also 15 minutes of laughter in "The Winning Loper"
>
> ---
>
> **Don't be afraid to enjoy a good laugh**
>
> **It's better than any prescription ever taken to the druggist**
>
> ---
>
> **Monday and Tuesday, June 25th and 26th**
>
> You have all been disappointed twice at the failure of this picture to be shown as advertised. Now

F. S. Workman, of the Best, Brainerd, Minn., sends in a strip folder and wants to know how to better it, while maintining the same style. The folder is a single strip, 12½ by 2⅛ inches, the narrow measure being the width. It is folded once to give a folder 6¼ inches by the original width. The front carries the heading and two of the days, and the inside eight other announcements, covering eleven days in all. The days are dated in full face and are spaced instead of ruled off. At the end of the first week there is a ruled paragraph to break to the next week. It runs: "Don't be afraid to enjoy a good laugh. It's better than any prescription ever taken to a druggist." To get this in, the day before and the two days after have to come close to the rule, and it breaks the display. The general make up shows from the clipping reproduced. Mr. Workman knows that the typography is not up to the standard. Very probably he cannot get eight or ten point display faces for his titles. Perhaps he can get ten point italics. In this case he can set his titles in italic and underline with not larger than one point brass rule. This will throw the titles into prominence and yet not overload the narrow width. The display face is to be preferred, but probably he cannot get these unless he is willing to invest ten or fifteen dollars in his own fonts, and this would scarcely pay. If the titles are not underlined, it would make a good break between the days to pull the full face dates over to the left hand margin and underline these with two point. This will more sharply divide the days. Another scheme would be to leave the dates as they are and use the eight point caps, but underline above and below with one point rule, set two points away from the type. Still another scheme would be to narrow the measure and use heavier marginal dates at the left in three lines. The scheme of starting the program on the front page is not wholly good. But two days run here and these are apt to be lost. It would be better to use the lower half of the front for eight point house talk with a twelve point display head in the form of a catchline, run the program on the inside pages and over to the back, if necessary, with a carry line. Where a subject is run two or more days, the title should get a heavier face than the other titles, to suggest a greater distinction. On the back page he should retain and feature the brief sketch of the coming attractions. We quote the one sent in:

> July is just brimming over with good things at this theater. Just look! Two big Bill Hart stories, Helen Ware in "The Garden of Allah"; another Brennen picture, "The Lone Wolf," Lillian Walker starring; Bryant Washburn in two Skinner stories; Dorothy Gish, Viola Dana in "Rosie O'Grady"; Louis Glaum, and we expect Theda Bara and also "The Barrier," the greatest photoplay yet. Now aren't you glad you live in Brainerd?

This paragraph is probably the best business-getter on the program. It is brief, informative and properly enthusiastic. It gives a savor to the entire program; just the proper touch, like a pinch of salt to a flat dish. We hope Mr. Workman will place us on the mailing list.

Using Coupons.

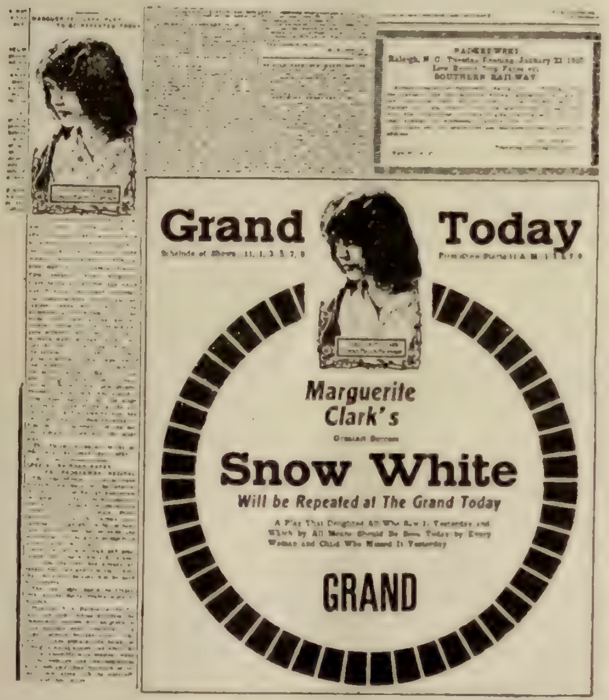
Charles Decker, of the Majestic, Grand Junction, Colorado, is using coupon books, selling eight fifteen-cent tickets for a dollar; a bonus of twenty cents. Some managers argue that ticket books represent a loss, but we think that it means a distinct gain unless the house is so well patronized that it sells every seat every night and has a demand for more. In the first place, it takes the line from the box office and expedites getting the house in. To a large extent it saves a lot of change making. Then there is the appeal of the bargain to the purchaser; and men fall for this argument as strongly as do the women. It encourages the habit of regularity, and also encourages more liberal attendance. The holder of a ticket book makes an extra trip to the house because he has one free admission. Then he makes another extra trip. He may use three extra tickets because he has saved the cost of one. Another thing is the having the tickets. It is not like spending money. The purchaser buys the book when he has money; possibly on salary night. He does not then feel the dollar or two as acutely as many may feel the ten or fifteen cents a day or so before salary day. The ticket book is a capitalization of psychology. The Rowland and Clark theaters in Pittsburgh give a really handsome ticket book holder for eight book covers, but it would be better to offer a cover with five dollars' worth of tickets sold at once, or use these to premiumize the dull nights or in other premium schemes. A ticket cover makes a good premium in that it does not set a precedent that must be followed up by the adoption of other gift schemes. You give out the covers and that is all. The ticket scheme works so well that for a selected list it might be a good scheme to get a lot of book covers, have the names of your regular patrons printed on these covers and send them by mail with a card announcing the inauguration of the scheme. In even the small towns you can almost always find some small boy with a toy press who will do the typesetting and printing on the covers in return for some tickets for himself, and almost any toy press will be large enough to do the work. White size can be used on dark covers, but if possible it would be better to get covers in tan or buff buckram and print in blue or black. Just get these covers and enclose them to patrons with a card to the effect that books to fit the covers can be had at the box office for a stated price. Where the admission price is variable use five-cent coupons and call for a varying number of the coupons. In that case it is well to have a sign above the entrance reading "Admission tonight (space) coupons." Then have numerals to set in to indicate the proper number. And do as Mr. Decker does and have the books "just fit the vest pocket" and small enough to fit the average feminine purse. And next time Mr. Decker sees the printer he might ask him to be careful of his decimal points. "$120 for $1.00" does not look very convincing.

Both Neat.

Tarleton Winchester, of the Pathe Exchange, sends in two pieces from the Temple, Hartsville, S. C. One is a small program with a paneless front which we think we have already mentioned. The other is a striking card for Robert Edeson in The Light That Failed. We regret that the colored stock and blue ink will not reproduce, for it is a really harmonious example of type selection and composition If the house will send this or a similar card on white stock with black ink, we shall be obligated. The selection of sizes and faces is so well done that the first glimpse conveys the suggestion that here must be something worth while, since it looks so well. It is this reason which causes us to lay such emphasis upon typography. It is not merely a matter of personal taste, but the public, not knowing type, does sense a good display or the reverse and judges the house accordingly.

Hooking Up.

We clip from Paramount Progress this reproduction from the advertising of the Grand theater, Durham, N. C. This is something new to us, and the Paramount editor also comments upon it. Notice how the reading notice, headed by the same cut as that in the advertisement, and placed alongside the advertisement hooks the two into what is practically a single advertisement, while dispensing with the forbidding mass of type in the advertisement proper. A trade mark cut will not have the same effect. It must be a portrait and not even a scene cut, since the latter will not possess the same individuality.



Grand Today

Marguerite Clark's

Snow White

Will be Repeated at The Grand Today

GRAND

New in Baltimore.

J. M. Shellman sends in an opening program he wrote for the McHenry, Baltimore, Md. The house is named after the fort over which flew the Star Spangled Banner of which Francis Scott Key wrote. The first issue is eight pages with the house front and specially drawn title for the first page and the inside four of type. Page three is a greeting and six the time table, prices and general information. They have a "Market Matinee" every Thursday, Friday and Saturday. This starts at half-past ten in the morning. This is probably in conformity with the Southern custom of going to market on set days and shopping with a basket. It also explains the line to the effect that baskets and parcels may be checked with the doorman. The program proper is nicely laid with the cuts properly made up and the titles well displayed. The house is off to a good start.

The Victoria.

The Victoria, Buffalo, ran a Liberty Bond appeal in place of the regular front page headline for its program the last week of the sale and then did the same thing for the Red Cross the week following. For the Liberty Bond appeal it used a line by Lincoln and immediately below announced The Crisis, with a picture of Drane as Lincoln. This was particularly appropriate. The same issue carries on the inside page:

PERHAPS YOU DON'T GIVE A RIP WHO I AM.

(Portrait cut).

Folks, I blush!

I want to get acquainted with every VICTORIA patron, and that is the reason for this picture.

My name is Edward L. Hyman, and Mr. Mitchell H. Mark has bestowed upon me the important trust of entertaining you with photoplays worth-while and music that is right.

The very fact that I have nerve enough to print this picture of myself should be proof that I am not trying to dodge responsibility for anything I present for your pleasure at the VICTORIA.

We are all one great family over in this splendid residential section.

There are many folks, I know, who come to the VICTORIA consistently, who like the shows, but yet would make suggestions if they knew the manager.

Therefore, I introduce myself with this picture.

Now that you know me let's have your brick-bats and your bouquets. EDWARD L. HYMAN, Manager.

That's a good introduction, and evidently the Victoria program is going to be the same breezy sort of organ it has always been. The house announcements are invariably snappy, not fulsome praise, but brisk and breezy. We quote a few from recent programs to give an idea of the general style. They are worth studying.

"THE HIGHWAY OF HOPE."

If you have a skittish heart, we wouldn't advise you to watch this mass formation of mile-a-minute, pepperine-packed-on-the-level excitement. It sweeps you along like a Lake Erie gale. It has enough snap for eight average motion-romances. It has to do with a dern smart woman who got rich quick. Kathlyn Williams doesn't need any boosting, nor does House Peters. You like them both, you'll like the play. We'll guarantee that dad won't snooze while this feature is on, nor will you figure out how you're going to trim that new summer sport suit.

"CLOVER'S REBELLION."

When you are weary of mind and you just shut your eyes and forget everything, isn't that a delicious languor? Anita Stewart has the same effect upon you, only you get plenty of action along with it. She rests you while she campers you into fields where you have always been a stranger. In this play she will prove to you that love will find a way in spite of dukes and riches and ambitions of scheming relatives.

This is jus the entertainment you need after a hard day. It will leave you refreshed and you'll go home with your mind stilled. It is better than a dose of tonic.

"THE CAPTAIN OF THE GRAY HORSE TROOP."

This is a peppery story of the west with an Indian and army atmosphere. It is taken from Hamlin Garland's thrill-jammed novel of the very same name. It has to do with the man who rose up as the champion of poor Lo, the fast disappearing red-skin. It will grip you fast with its sheer boldness, its snappy portrayal of the uncurbed passions of the frontier and the fight for life.

ROSCOE (FATTY) ARBUCKLE
A Mountain of Fun
in
"A RECKLESS ROMEO."
All Cluttered Up With Chuckles.

Fatty, himself, believes that he has kept many a family squabble out of the divorce courts by making both sides laugh so hard that they forgot their grievances. If you are a tired business man and your wife gave you a badly cooked dinner, come on over and see Fatty. You'll forgive her, then. Or if you are a wife with a "kick," you see Fatty, too. The kids love him. We don't have to urge them to come. You might as well promise the youngsters now, or they'll make life miserable for you. Their laughter will help lift your own sorrows.

It is not possible to give the oddities of make up without cuts, and lemon paper and blue ink will not reproduce well. The program keeps to the same general layout week after week, but there is almost always some new line followed either in treatment of text or type.

Try It Out.

When you buy something, sit down and try to figure out why you bought this brand of shoes insead of some other, or one kind of suspenders instead of another kind. The same appeal that moves your suspender buying will influence the amusement purchases of others.

The Test.

Don't plan your advertising to please the exchange managers. Make your appeal to the people who are going to pay you money if you can interest them. They are the ones who count.

Make Them Tell.

One ten point line that reaches home is worth a whole page of stuff that isn't read. Make every line drive home.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical *because it has helped others.* It will help you. *By mail, postpaid,* $2.00. Order from nearest office.

Moving Picture World, 17 Madison Ave., New York

Schiller Building
Chicago, Ill.

Haas Building
Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing adressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses by critized, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is inclosed.

Magazine Rights.

EVIDENTLY there is a cycle of fiction rights inquiries pending, and to head off as many of these questions as possible, let's go into the matter again.

To begin with, an idea is a property capable of varied treatments. The same idea may possibly be used in several forms. It is even possible to offer for sale first serial rights, then the book rights, the photoplay rights, the dramatic rights, second publication rights, and even then you might work it onto a song. But to do all this—to split it into components—you must first possess such a reputation as a writer, with the public, as will justify you in offering your work in its many forms to as many different purchasers. Until you have that reputation, it is best to be devoutly thankful if you can sell the idea in a single form.

It is entirely possible to offer a photoplay and reserve the story rights, or to offer a fiction story and reserve the dramatic and picture rights. It is possible to *offer* with this restriction, but it is almost impossible to *sell* with such a string tied to it. It is better to sell all rights to a magazine or photoplay company, than to fall between two stools and sell to neither, trying to land both.

Suppose that you offer a photoplay for sale, reserving the fiction and dramatic rights. The company may care nothing for the stage rights, but the story right is another matter. There are half a dozen magazines now largely devoted to stories of the films in fiction form. This is regarded by the manufacturer as good advertising. He not only supplies the company with a synopsis from which the story may be written, but gives free the still pictures for the illustrations. In any event he expects to issue the story in the form of a more or less ample synopsis, and such a publication might traverse the author's rights or be regarded by him as traversing such rights. In such a case it would be absurd to purchase that story and "buy a lawsuit." The story will be passed over in favor of one to which the author offers all rights and will sign a release slip to that effect.

Suppose, on the other hand, that your first form is a short story, which you offer, reserving the photoplaywright and dramatic rights. Here another objection offers. Most important magazines now have a working agreement with some photoplay company by which the company is permitted to make any published story into a film play. In this event, the reservation of a particularly good story would be regarded by the film company as evidence of bad faith if not as a downright breach of contract. Here again there is a possible lawsuit purchased with the idea.

If you seek to sell as a stage play, reserving the film and fiction rights, you hit another angle. It may be a year or more before the play producer is ready to stage your work. If, in the meantime, you have cheapened the idea through presentation in print or picture, the freshness of the theme is lost. It may even be that uncautiously you have permitted the production without copyright and all rights have been lost. Again a possible lawsuit.

In each instance there exists the dual creation; the story and the play. It may seem unfair to you that you are not permitted to reap the benefits. It is unfair. It is distinctly unfair that in selling the golden egg you must also sell the goose that laid it, and in time it is very possible that the condition will right itself, but we are speaking now of the present and not the future, and the answer is plain. You must either conform to custom, wait until custom pleases you or gain such renown that you are in a position to dictate to the purchaser the terms of sale. Your choice is a matter of personal preference, but if you want to sell and are not yet so well known as to be in demand, you must abide by the terms of the buyer. You do not have to sell. You cannot be forced to sell, but if you desire to sell, you must offer a bargain pleasing to the purchaser.

In the case of serial features it is almost a condition that the publication rights must go with the film, since the most valuable advertising rises from the serial publication in newspapers in towns using the serial. Here the publisher does not profit from the sale of the rights. He gives these rights away and sometimes even goes to considerable expense to have the matter boiler-plated for the greater convenience of country publishers. The serial price covers, or is supposed to cover, the story rights as well. The serial is useless without the publication rights.

In a nutshell, then, the condition is this: You may reserve to your own profit all rights but the one offered for sale, but you stand practically no chance of selling any right unless you offer all for a single price which may seem to you to be woefully inadequate. But through this sacrifice for the sake of publication, you may, in time, through the excellence of this published work, gain a position with the public which will enable you to make your own terms.

And since there are many who ask advice only to disregard it, here is the other side: You are more apt to sell the rights to a story to a film concern than to sell the story rights to a produced film. In other words, it is better to offer the story first and the photoplay afterward. Film men are willing to profit by the advertising a published story gets. Magazine editors—apart from those few using film plays for story bases, do not care to follow film publications. The editors of the photoplay magazines do not pay for stories. They do pay for the writing of these stories, but this work is given to staff men in preference to the outside writer. You might offer to write your story yourself if you know to what magazine it has been given, but even here your chance is slight.

To protect your rights you must observe these points:

The story or film play must clearly state that the fiction or photoplay rights are reserved.

The release you sign must specify that all save the rights purchased lie with you.

The story must either be copyrighted in your name, or be copyrighted by the maker or publisher and all reserved rights immediately assigned to you.

This assignment of rights *must* be recorded in the copyright office within 90 days of such transfer.

This last is most important, for the law presumes that the holder of a right will protect such rights.

False Gods.

Only a few weeks ago an actor spoke to us of his hope of landing the rights to a certain series of stories running in a popular magazine. He felt that with these plays he could make a name for himself that would place him on a higher level and that would relieve him of the necessity for loafing in his work lest his stronger personality and greater knowledge of acting "fade" the star in whose support he appeared. Then he reported that the author had sold the rights to another company, and he named a price that would be absurd were not the precedent so dangerous. Because these stories had appeared in a widely-read publication and had become favorably known, the company acquiring the rights had paid a sum vastly in excess of the general valuations, and really more than the stories, plus the advertising they had received, were worth, but bidding had been spirited, and the company had paid an extravagant sum to boost its general product, most of which is the output of a staff of hack writers. And yet, only a couple of months before, the same company refused to consider at any price the first of a series of original stories, written especially for the camera, done into continuity by one of the best and most competent writers in the business from the script of the author; one of the forefost dramatists of today; one who used to be known as a "Charles Frohman writer." The story was untried. The story could not be considered unless it was in the film. In other words the head of a company capitalized for several million dollars did not know enough about stories to judge values. He could jump at something others had shown him to be good, but he could not judge the merits of original and more fitting work, and yet he thinks he is a great manager. Could anything be more absurd than this worshiping of the false gods of popularity? Don't buy favorites. Create them and take the full profit.

Saving.

When postage goes to three cents you'll be more careful what you send out. You'll be a darned sight more careful of those extra pennies than you now are of your professional reputation. Why? The man who sends out stuff before he is ready to compete with the really skilled workers is doing himself infinitely more financial harm than the man who wastes three cent stamps where hitherto he has wasted only twos. The increase in postage may mean as much as $25 to some writers in the course of a year. The sending out of improper material, matter written before the author is able to write the proper grade, may mean a loss of opportunity represented by four and five figure sums. Be at least as careful of your reputation as you are of your pennies.

Technique of the Photoplay

By

EPES WINTHROP SARGENT

A book replete with practical pointers on the preparation of stories for the screen, answering the hundred and one questions which immediately present themselves when the first script is attempted. A tested handbook for the constant writer of picture plots.

"Straight-from-the-shoulder" information from an author with a wealth of real "dollars-and-cents" experience.

Published and For Sale by

THE MOVING PICTURE WORLD, 17 Madison Ave., N. Y.

Schiller Bldg., Chicago Haas Bldg., Los Angeles

Projection Department

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

An Old Timer.

B. E. Dawson, Waseca, Minnesota, who very evidently is an old timer in the game, kicks in with the following:

> Although I have been a constant reader of the World for many years, it has been a long, long time since I have written you in the interest of better production. In the past I have never been satisfied to let well enough alone, but have, instead, tried to improve conditions, and have in several ways been quite successful in my endeavor. I still have the very first adjustment made by myself, for advancing or retreating one carbon at a time in order to control the angle of the crater with relation of the condensing lens. I have a home-made shutter which reduces flicker on the simplex by at least thirty per cent. (I can imagine Frank Cannock grinding his molars as he reads this statement; also General Manager Porter of the Precision Company making remarks tending to cast doubt upon the veracity of Friend Dawson. Also I myself question the correctness of his statement. It is quite possible he has reduced flicker, but in all human probability he has accomplished this by means of a shutter which more nearly fits the local condition than did the shutter sent by the Simplex Company, which same might have applied equally to any other make of projection machine.—Ed.) and other little devices which save labor to the operator, as well as delivering a better result on the screen. And lastly, but by no means least, I have worked out the idea which has bothered the heads of many operators, and am now able to operate two projection arcs on one motor generator set without at any time overloading it, warming up on A. C., and switching over to D. C. without any appreciable evidence of the act upon the screen. When the machine starts up for the next reel, the operator simply pulls a trip line, which cuts off the light on the reel he is finishing, automatically transferring it to the other lamp and cutting out the alternating current with which that lamp has been warming up. Unless you are able, by close watching, to catch the double exposure which occurs for about one second, you would never know when one reel is finished and the next begun. This equipment may be installed for any make of machine, and for any style of motor generator, at a cost of about $25, but before going to the expense of a patent I would like to ask if you are aware of anything of the kind being on the market. In closing let me exclaim: Long live the World and its staff, and long live Richardson, who has done so much to better conditions on the screens of this and other countries!

Well, Brother Dawson, it seems to me you have grabbed the wrong pig by the ear. The thing for you to do is have a competent patent attorney search the records and see whether any patent has been granted upon a device similar to yours. Patents are numbered by the millions, and it would be utterly impossible for any man to answer your question intelligently, without having first searched the records. Personally I believe something of this kind has been used, but I could not say positively, particularly in view of the fact that I don't know how you are pulling off your particular stunt. It is altogether possible you have something of real value. I could not speak intelligently with regard to that, however, until I had first examined and tested out the working of your apparatus. Many thanks for your kind wishes to the Moving Picture World, my colleagues and myself.

The Real Goods.

Mrs. O. C. Hunt.

In Colorado Springs I found a real shirtwaist, skirt and high-heeled long-haired crank-twister (it's really run by a motor, but I couldn't make it sound the way I wanted to that way). As will be observed by what lies between the waist and millinery that brother O. C. Hunt, whose squaw she is, is some considerable picker himself. Mrs. Hunt operates the relief trick at the Odeon theater, where Hunt is chief operator.

It is said that recently Mrs. Hunt was running a [illegible] in which a woman was posing as master mechanic and chief architect in the making of a pie. Suddenly the machine stopped, and friend audience heard a punitive voice proclaim, from the general direction of the operating room: "Excuse the delay, please. I'm cutting that out, the cook didn't put enough peroxide in her pie crust."

'Twas only a rumor, however. Mayhap it was untrue. Anyhow Colorado Springs swears a mighty swear that Mrs. Hunt is some operator.

Address Wanted.

Joe Welch, Bicknell, Indiana, says:

> Note on page 207, Third Edition of the Hand-book, you endorse and recommend the Ideal film cleaner. Where can this device be obtained and what is the price? In June 30th issue I notice that Harold Amlie is having trouble with a grind and a ghost. I had the same difficulty on a 6-A and no adjustment of the toggle gear would remedy it. However, I eliminated the difficulty by having a local machinist make a new bushing for the cam shaft on the fly wheel side. The old bushing was worn so that the toggle gear and fly wheel pinion did not mesh properly. Since installing the new bushing Mr. Grind has been conspicuous by its absence.
>
> I am a small town operator, therefore not a union man. This does not, however, imply that I am antagonistic toward organization. As a matter of fact I am not. I am a possessor of the third edition of the Hand-book, also Hawkins Electrical Guide, and I mean to have Hallberg's book as soon as I can corral enough of the long green to make the buy. I am also a constant reader of our projection department. Notwithstanding all this, however, I must admit there is still a lot that I need to know. In closing I wish to our department that success which is its just due.

I am dictating this reply away out in Chicago, to that rara avis, a Hotel Stenographer whose brains are not made of putty. However, even under this favorable circumstance I cannot look across 1,000 miles of space, through the sides of a wooden packing box, located in a basement, and secure for you the desired address. If the device in question is still being made, I would suggest to its manufacturer that he advertise that fact; also that he communicate his address to Joe Welch, Colonial theater, Bicknell, Indiana. As to your advice concerning the powers grind, why, in the name of Brother Amlie, I thank you, and pass the information along for the benefit not only of Amlie, but other operators who may be experiencing the same trouble due to the same cause. I must, however, caution operators with regard to having projection machine repairs made by local machinists. You may win out on that sometimes, but it is rather risky. Better have the repairs made by the machine manufacturer and thus avoid the risk of serious injury to your projector. The companies will, I believe, loan you a projection mechanism to use during the time your machine is undergoing repairs. As to not being a union operator, why you are within the jurisdiction of the union to which you are closest in actual distance.

From Wilkes-Barre, Pennsylvania.

Frederick J. Alles (I don't guarantee the spelling of the name), Wilkes-Barre, Pennsylvania, sends in the following:

> At last I have dug into my tool bag, found my jimmy and busted into the Projection Department. Wilkes-Barre is a comparatively small city, and I thought it would possibly be of interest to you to know how things are progressing among the mountains of Pennsylvania. As for myself and my partner, Harry Richards, we are in charge of projection at the Orpheum theater, running two Power's 6-A, motor-driven machines, taking current through a Wagner Rotary Converter. I am, however, one of those chaps who is never satisfied with the present results, but constantly try to get a better one on the screen, in which endeavor I am aided by the Handbook and the good old Moving Picture World Projection Department. If it was not for yourself and our department I think a lot of us fellows would be up a rather tall stump, as there is no other source of reliable information on the technical end of projection, or even on the practical end.
>
> My operating room is 10x14 feet in size, with a rewinder and generator room 10x10, the latter containing work-bench and tool-rack. Sorry I have no photograph of it as yet, but will have one soon. Operating room ventilation consists of a 14-inch blower (ceiling is 14 feet high) creating forced draft. We run from 11:30 a. m. to 11 p. m., and the shows are all run on schedule time, doing away with all the fast running, which same operates to kill the screen result. I work six and one-quarter hours per day, while Mr. Richards, my relief, works five hours. My shift is from 11 until 1, and from 6 until 11. Local Union 325 I. A. T. S. E., Wilkes-Barre, is pretty well organized. I hope this finds space in the next issue of the World, and close with three cheers for the Star Spangled Banner, yourself and the World.
>
> Oh, yes, by the way, I nearly forgot to say, with regard to H. B. Edgecomb's article in a recent issue, regarding damp carbon, I tried two damp carbons, with literally rotten results. I then tried two which I had dried thoroughly by laying on top of the lamphouse, and secured what I may call a perfect light, all of which substantiates Brother Edgecomb's argument.

With regard to Wilkes-Barre, Friend Alles, I wrote the Local three times last summer, at the time I was making the Pennsylvania trip, offering to come back by way of Wilkes-Barre and address them on practical projection, but was not accorded even the courtesy of a reply. I mention this because it is within the range of possibility that the letters never reached the Local. If the Local wishes it and the Scranton Local also cares to arrange for an address in that city I would be glad to ride down on Nancy Hanks and Go-Devil and visit you some time next fall. With regard to your operating room, its dimensions sound good. Presumably the ventilation fan pumps the air up through a vent flue, though you did not say so. In order to secure healthful conditions, however, as well as proper conditions with regard to fire hazard, it is necessary that the ports be covered with glass, and that there be a fresh air intake, at or near the floor line, bringing in air from outside the building. You say you run on schedule time. Well now, brother, exactly what does that mean? If you mean that friend manager gives you a certain set number of minutes to run your show in each day, without variation, why most emphatically you must "drag" some days, and speed on others, because you are not going to have the same footage of film every day; also it is very seldom two programmes will require the same amount of time for projection, even though they be of equal footage. If, on the other hand, you mean that you run the new show as it ought to be run, the first time, and make that time the schedule for that show, why you are doing exactly what you ought to, and the only thing you can do and get really high-class, artistic projection.

As to getting this into the next issue of the Moving Picture World, why, old man, your letter, which was written June 28th, did not reach me until July 8th. You know I have been away on the road for four and one-half months. I am dictating its reply in Chicago, July 17th, and it, of course, will not get into the department for at least two, and probably three, weeks. Even if I were in New York it would be utterly impossible to get a letter into the "next issue."

One-Man Local.

In one city visited on my recent journey the arrangements were not all they should have been, and the live wires in the local (there were only three of them) excused this by saying that the affairs of the organization were controlled by one or two members, and that these men were non-progressive. One man in particular, it was complained, "ran things to suit himself." "He," said the good brothers, "is a good operator—about the best we have—and whatever he says goes. The rest just do as he says."

In this particular instance, after satisfying myself that the brothers set forth the actual conditions, just about as they were, I visited this self-constituted leader's theater, and after watching a very mediocre screen result for some moments (shadows at the bottom of the screen in less than five minutes, and projection just fair in other respects), climbed into his operating room, in which I found absolutely no evidence of anything more than very ordinary ability.

But this was not what I started out to say. If the members of a local let one or two men run the affairs of the union, why that most decidedly is up to them. If one or two men possess the necessary energy to do the work which other members will not do, and if they are steering the local in the right direction, why there is little or no complaint can be justly made. But if these active leaders steer the local in the wrong direction, and cause it to commit serious and irreparable errors, why the local has no one to blame but itself. *These men could not lead without the consent of those who are being led.* If I let a man lead me around by the nose, and cause me to commit blunders, I am not going to squawk about it. The unfortunate part is, however, that in a condition of this kind it often happens that there are two or three progressive men who would lead the local in the right direction, but who are held down and literally chained by the fact that a non-progressive membership is being led, or rather misled, by one or two non-progressive men. If it were myself, however, I would undertake to make things reasonably interesting for both the misleaders and their supporters. They would either wake up and change their ways, or I would take the contract of making life miserable for them until they did.

Adds His Mite.

H. E. Boatright, Tabor, Iowa, who was present when I addressed the Omaha, Nebraska, men, writes as follows:

> I want to add my mite in recognition of your masterly heart-to-heart talk at the Rome Hotel, Omaha, June 17th. Like yourself, I am an ex-railroad man, from the operating department of the Rock Island in Iowa. I have been in the show business for about a year and a half, and trust you will allow me to remark that it is *some* business to run a picture show in a college town, and get the right kind of pictures—those which will appeal to the better class of people. Tabor is a town of twelve hundred. My house seats two hundred, and is of the store-room type. It has changed hands ever so often, the change occurring every time the unwashed owner found that it was a hard game to go against, unless you knew the road, or at least tried hard to find the right one. We, Mrs. B. and myself (and she is not the "silent" partner in the business by any manner of means), read everything in the Moving Picture World as soon as we get it. We started right in with one motto nailed to the mast with railroad spikes, namely, "Only the Best," and we have stood by that motto, kept our screen absolutely clean, and given a show to which mothers are not afraid to send their children, either accompanied or unaccompanied. And let me tell you, Friend Richardson, that means a whole lot to any exhibitor. Provide a place which is safe and desirable for the kiddies, and the old ones will quickly drop in line.
>
> I think I get a fairly good projection, with an 11-foot picture at fifty-five feet. We run Bluebirds Monday, children's program Thursday, and regular service the rest of the week. Morally we have one of the cleanest towns in the country. We have never yet found a spot of tobacco expectoration on the floor, or a cigar or cigarette stub. Last Saturday night and matinee (letter written June 25th, Ed.) we ran "Civilization," and made good on it. No vampire, sex lure, or other suggestive pictures can get a place on our screen. Mrs. B. would not stand for it even if I would (yes, and if you both would, a goodly section of your audience wouldn't, therefore you are wise in your generation, Ed.). Your gospel of perfect projection is what is needed in the photo play game; also it is needed badly. My own individual present requirement is a speed control, my machine is belted direct from motor to fly wheel, and I would like very much to get a human touch into the picture, which I cannot unless I get a new machine. One thing, however, is flat, namely, I do not and will not speed the picture. I dislike very much to play any special feature without music, and try to have some of the very best, with very little rag-time, every Monday night. I am only sorry that I cannot have a music score for each picture, but then we are in a small town and must do with small town stuff, though it is often unsatisfactory. In closing, for I feel I have talked enough, I want to say amen to your entire address at the Rome. It was scholarly, came from a man who knew what he was talking about, was right to the point, and was put in language so plain that anyone could understand. You called a spade a spade in good, plain terms, and could give all kinds of reasons for doing it. The war conditions are not affecting us, and the future of pictures looks good to me. I feel that they are getting better all the time, and my idea is that the small town man, at least, who wants to stay in the game during the next five years, had better appeal to the best element in the community. There are plenty of good pictures in the market to enable him to do this.

With regard to your past remark, Brother Boatright, you are, in my judgment, absolutely correct. There are plenty of clean, splendid pictures on the market, and the exhibitor who caters to depravity by showing depravity, no matter what the excuse may be, or who shows nakedness under the thin guise of that much abused term "art," is simply grabbing a few dollars of quick money at the expense of ultimate heavy loss. I, myself, have been a moving picture machine operator and exchange manager and an exhibitor, though this is not generally known. I believe I know the moving picture game at least as well as the average man, and I most emphatically don't believe there is anything to be gained, either in the small or large town, through catering to the evil passions of men and women, which is precisely what the average "uplift" (alleged) photoplay, or the average photoplay showing nakedness does.

I am very glad, indeed, to know that you appreciated and approved of my humble efforts. I only wish I could deliver my message to every exhibitor and operator in the country under as favorable conditions as those under which it was delivered in Omaha, Nebraska. You are wrong in assuming that you will be obliged to purchase a new machine in order to get speed control. In the Handbook, page 279, you will find directions for building a fairly satisfactory speed control, but you can get the real article, either from Walter G. Preddy, or from Elbert & Hugel, both of San Francisco, California. These machines are illustrated on pages 275 and 276 of the Handbook, and they both operate on the same general principles as those of the Nicholas Power control. They may be attached to any machine. I shall be glad to hear from you at any time Friend Boatright, and gladly place at your disposal the projection department, which yourself and fellow exhibitors must feel at liberty to consult whenever you stand in need of help on any problem relating to projection.

What Do You Think About It?

A. D. Hotaling, DeLand, Florida, voices a complaint which will be enthusiastically endorsed by quite some considerable few operators, and does it in the following language:

> Just a few lines to explain the predicament I am in. Received two Vitagraph pictures, viz.: "The Light at Dusk" and "Dollars and the Woman" in a literally rotten physical condition. The latter was received direct from the exchange. After several hours of labor I succeeded in putting them in very good condition. Perhaps I was in error, but I sent in a bill to the Atlanta office of the Greater Vitagraph for $5 for making the repairs, charging $3 for one and $2 for the other. The exchange replied, with regard to the first one, "The Light at Dusk," that they wanted a little further information, and said that they could "get a lot of film inspected for $3." On June 22, I used "Dollars and the Woman" and sent a bill for $2, making a total of $5, which sum I asked them to kindly remit. On June 25 I received the following communication signed by the manager of Atlanta office of the Greater Vitagraph: "Dear Sir: In reply to yours of the 22d would say that we are not enclosing remittance, as per your request, as we cannot reconcile ourselves to your ideas."
>
> I pointed out to them that it was not the operator's duty to inspect films, and that the managers pay rental on the presumption that they will receive films in condition to run; also that by sending out stuff in this disgraceful condition they not only injured their own reputation, but ours as well. It was through me that my employers booked Vitagraph pictures, and now, after inspecting all their pictures for several weeks, at the rate of two a week, this is the thanks I get. I am inclosing both their letters. Now, Brother Richardson, what is a fellow going to do? Run this junk, which is supposed to be in first-class physical condition, through the projectors and have half a hundred breakdowns, or *inspect and repair their films gratis?* I have always done *inspection* free, but when it comes to putting such miserable stuff into a condition to run I am going to balk. It isn't up to me.

Right you are. The exchange has no more moral right to force an operator to do their inspecting and repairing than they have to knock him down with a piece of lead pipe and steal his pocket-book. It is quite true that the exchange could possibly get considerable film inspected for $3. We grant that freely, but Mr. Greater Vitagraph, Atlanta, exchange manager, THERE WAS NO ONE PREVENTING YOU FROM DOING IT, WAS THERE? I know of no law which stopped you from getting all the inspection and repair you wanted at that rate. The question is, "WHY THE DEVIL *DIDN'T* YOU GET IT?" The evidence is that, instead of getting this cheap repairs you are talking about, YOU TRIED TO FORCE THE OPERATOR TO DO IT FOR NOTHING. If the operator was compelled to put your films into condition to run after receiving them directly from your exchange it strikes me *he had a perfect right to charge any sum he might see fit to charge, provided it be at all within the range of reason*, AND IT WAS UP TO YOU TO PAY THE BILL WITHOUT ANY KICKING. If you didn't want to pay the operator's price for inspection and repairs, you didn't have to, did you? You could have had them (the repairs) made before they (the films) went to the theater, couldn't you? This thing of forcing operators to do something they are not paid to do is wrong from any and every point of view. It is a thing which deserves the attention of theater managers. THE BROTHER IS PERFECTLY CORRECT WHEN HE SAYS THAT THE THEATER MANAGER PAYS FOR FILM IN GOOD PHYSICAL CONDITION. Most emphatically he does not pay for junk which cannot be run through a machine with safety. Let's hear the views of some of you operators on this proposition, but confine yourself to orderly language and set forth ARGUMENT, not abuse.

Condenser Combinations.

S. B. Leland, Montpelier, Vermont, makes the following request:

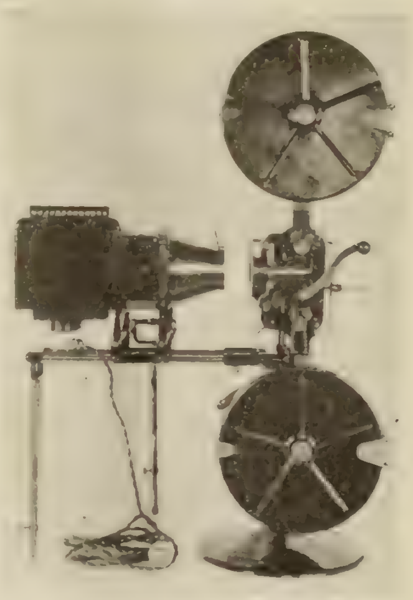
> Can you give us information as to proper combinations of Meniscus, Bi-convex and Plano convex condensers for different throws? One of our customers, whose distance of projection is about one hundred and twenty feet, and whose picture is about nineteen feet wide, thinks he should use a Meniscus eight and one-half inch next the lamp, and a Bi-convex seven and one-half inch in front. Do you consider this correct? If you do not, what would you recommend? Any information you can supply as to the proper combination to be used under different circumstances will be highly appreciated.

I would respectfully refer you, Brother Leland, to the chart published in March 17 issue, page 1768, of the Projection Department, with the notation that I do not believe this chart properly covers the situation where the amperage is low—say below 30. The trouble with the long focal length condensers, such, for instance, as a 8½, 7½ combination, is that by their use you automatically place your arc a long distance from the condenser and thus bring into operation the law of inverse ratios, which reads: "Light intensity decreases inversely with the square of the distance from the source," the source, of course, being an open one. This law does not apply after the light has reached a lens, which re-directs the rays. Use the chart I have named, or the table on page 141 of the Handbook.

A Portable Projector.

The Ford Optical Company, Denver, is marketing a projector designed for home use, manufacturers' display room and traveling salesmen use, which is not only compact, strong and serviceable, but also contains some rather unique features. The intermittent movement is of the standard star and cam type. The shutter is a two-winger, cutting at a guess, about 35 per cent. of the light. The upper magazine is immediately above and the lower magazine is immediately below the mechanism.

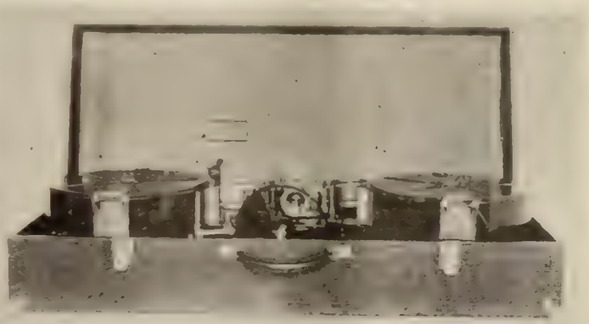
In framing, the entire mechanism and two magazines raise and lower vertically, while the aperture and reels remain stationary, being rigidly attached to the upright [illegible] frame. The magazines accommodate ten-inch reels, are made of pressed material, and contain the usual standard fire traps. The upper and lower sprockets have two idlers. The machine accommodates standard film. The lower reel is driven by a chain, and has a friction take up, which can be regulated at the will of the operator.



The condenser is standard, and the equipment may be fitted with either incandescent or arc light.

The machine is designed for use as a home projector by traveling salesmen and in manufacturers' display rooms. When used by traveling salesmen the whole machine, lamp house and all, is packed in a suit case [illegible]x12 inches, as shown in the illustration.

The machine is substantially built, rigid in construction, and, inasmuch as it is every way standard, I see no reason why it should not be a first-class outfit for the purposes for which it is designed. It is equipped with an efficient fire shutter, which automatically cuts off light when the speed drops too low, or the machine is stopped.



This machine has been used for the past three years by some of the largest manufacturers and schools in the West, and has given satisfactory results.

When You're in Trouble
RICHARDSON'S
MOTION PICTURE HANDBOOK
FOR MANAGERS AND OPERATORS
Is the Doctor That Can Unfailingly Prescribe for Your Ailments.
There isn't an operator's booth in the universe in which this carefully compiled book will not save ten times its purchase price each month.
BUY IT TODAY! $4.00 THE COPY, POSTPAID
Your bookseller can supply you or the nearest Moving Picture World office will promptly fill your orders.
MOVING PICTURE WORLD
Schiller Bldg. Chicago, Ill. 17 Madison Ave., New York City. Haas Bldg. Los Angeles, Cal.

Motion Picture Photography*

Conducted by CARL LOUIS GREGORY, F. R. P. S.

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Optical Terms (Continued).

(Adopted for cinematographers from material furnished by the Bausch & Lomb Optical Company.)

THAT the amount of indistinctness permissible on the picture is susceptible of numerical expression is easily seen from the following: If an object at a given distance is in sharp focus, the light issuing from a point of that object is converged to a point on the plate. Light issuing from a point in the original object will also be converged to a point, but not on the plate, the cone of light showing in either case a circular patch of light on the plate. This circle of light is known as the "circle of confusion." Its diameter can be used to express the amount of indistinctness existing in a picture. If the circle of confusion is not greater than 1/10 mm. or 1/250 inch, it would appear as a point to an eye 10 inches away, hence, an object no point of which is imaged by a circle larger than 1/10 mm. would appear sharp.

No matter what their type of construction may be, all lenses of the same equivalent focus and the same relative aperture require the same exposure—that is, have the same speed, other conditions being equal. They will also have the same depth. The depth of focus decreases:

1. With increase of focal length. 2. With increase of relative aperture (speed). 3. With increasing nearness of object.

Of the two lenses of the same equivalent focus, the one with the lower relative aperture (speed) has the greater depth of field. On the other hand: if the focal length of the lens is very short, a speed as high as F:4.5 will allow bringing every object from 10 feet to infinity to a sharp focus, while a studio lens of long focus and the same speed may not even image an object of the depth of a head sharply within the range of the length of a studio. Speed, great focal length and depth of focus cannot be combined in the same lens. This is an unalterable law of optics. If speed be the most desirable quality, depth of focus must be sacrificed; if depth of focus, speed. This does not detract from the value of fast lenses, because with a given lens the depth of focus can be increased by diaphragming down the lens which means reduction of speed. If a short exposure demands the use of the lens wide open, one must not expect great depth of focus. Under ordinary conditions of light and distance, with fair judgment, and with lenses not too long in focus, these opposing qualities may be happily combined, so that lack of depth is hardly perceptible.

Some apparent exceptions may be stated, for instance, a lens which produces images of general "softness," i. e., a lens in which the aberrations are not corrected to the utmost perfection. Such lenses, which lack snap and brilliancy, may show greater depth of focus than a first-class lens. There is less difference between the "sharpest" focus and the image of objects forward and back of it, simply because the "sharpest" focus itself is not really sharp. Thus the statement that one lens has a greater depth of focus than others of the same aperture and focus, must be regarded as a rather doubtful compliment to the lens, for as stated above, depth of focus cannot be made subject to special correction.

Another case may be mentioned in which one lens may really have an advantage over another one, in regard to depth of focus. In some constructions correction of astigmatism is obtained at a great sacrifice of simplicity by employing an unusual number of lenses separated by air spaces. There is a certain loss of light by reflection on a lens surface and it is easily intelligible that the fewer reflecting surface in a lens, the smaller the loss of light. In some constructions the number of the lens surfaces runs up as high as ten, while the Tessar contains only six. The consequence is that the lens with the greater number of reflecting surfaces requires a longer exposure than a lens of simple construction, although both may have the same relative aperture. Or to express it differently: the lens with the greater number of reflections requires an aperture of F:6.3 with a certain time of exposure, while the other lens will give a negative of equal density with its aperture stopped down to F:7.2 or F:7.5, which means a gain in depth of focus for the lens with the smaller number of reflecting surfaces.

Cinematograph lenses are usually made with the smallest number of reflecting surfaces consistent with the requisite correction. They are also slightly faster than larger lenses of equal aperture because their small size makes the glass to be traversed by the light much thinner.

Spherical Aberration. Owing to the fact that lenses are made with spherical curves, all single collective lenses have the defect of imaging an object through their marginal zone at a shorter focus than through their central zone. Such a lens may give a sharp image with a small central diaphragm, and a sharp image as well if the center is covered with a round opaque stop so that only an annular zone around the margin comes into action. But both images will not lie in the same plane, nor will they be of the same size. Even if a lens is spherically corrected, so that the parallel rays penetrating the lens near the optical axis and those going through the lens near the margin come to exactly the same focus, there may be a slight remnant of spherical aberration in the zone between center and margin. Small remnants of this kind (so-called Zonal Errors) are found in almost all photographic lenses, especially of the cemented symmetrical type. The unsymmetrical combination upon which the Tessar construction is based, allows a better correction of the zonal errors than any other known construction. The greater the relative aperture (speed of the lens), the greater the task to correct the spherical aberration for all zones of the lens.

Unsatisfactory spherical correction is indicated either by a general indistinctness of the image or by a fairly sharp image, which is entirely covered by halo (fog). Stopping down the aperture may improve the performance of a badly corrected objective.

Coma. The spherical aberration of pencils of light going through the object in oblique direction is called coma. This manifests itself in the fact that although objects in the center of the field appear perfectly defined, objects outside the center show a one-sided indistinctness which increases towards the margin of the field, and in the image of a point-shaped object assumes the form of a tail like a comet, wherefrom this aberration takes its name. Stopping down reduces the amount of coma.

Astigmatism. Astigmatism is that aberration which withstood longest the efforts of the opticians. A lens which is not corrected for astigmatism will not image sharply horizontal and vertical lines at the same time near the margin of the plate, although the center of the image may be perfect. This aberration is inherent in narrow pencils of light, so that stopping down the lens will not decrease the amount of antigmatism to the same degree that it decreases other uncorrected aberrations.

In the absence of a test chart a very simple test for astigmatism may be made by focusing on the joints of a brick wall. No matter how much the lens may be racked in or out, both horizontal and vertical lines will never be sharply defined at the same time near the margin of the plate.

Curvature of field. The ordinary lens images a flat object, not in a plane, but in a spheroidal surface, so that when the center of the image is focused sharp, the ground glass has to be brought nearer to the lens to obtain a sharp image of an object point near the margin of the plate.

It is only in recent years that it is possible to correct astigmatism, together with the curvature of field in lenses of high speed. Lenses which are free from spherical aberration for a large aperture and produce a flat image free from astigmatism, are called "Anastigmats," the prefix "an" meaning without, hence, without astigmatism.

Distortion is that fault of a lens which prevents the rendering of straight lines as such. The straight lines are reproduced as curves. All single lenses used with a diaphragm in front (landscape lenses) are subject to this defect in some degree. The distortion is called cushion shaped, when the curves are concave, and barrel shaped, when the curves are convex toward the margin of the plate.

Lenses which are free from distortion are called rectilinear.

The performance of a lens which distorts cannot be improved by using smaller stops.

Distortion has nothing to do with curvature of field. The image can be properly flat and the definition perfect, and yet straight lines may be distorted into curves.

Chromatic aberration is due to the fact that in a lens, unless corrected from chromatic aberration, the visual rays which form the image seen on the ground glass do not form the images at the same position as the actinic or chemical rays, which affect the sensitive plate. Since the image is focused with rays for which the eye is most sensitive, the image formed by the rays for which the plate is most sensitive will fall outside of the visual focus (focal point), and therefore must be blurred on the plate. Of course all photographic lenses which claim to be of any value at all must, first of all, be corrected for chromatic aberration. An objective which has chromatic aberration is sometimes said to have chemical focus.

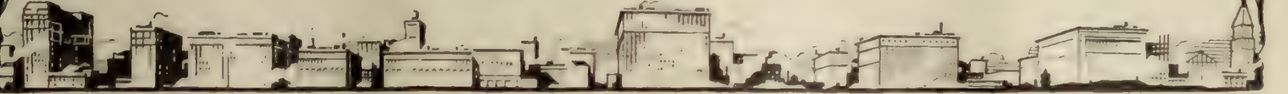
(To be Continued)

---

*Copyright, 1917, by the Chalmers Publishing Co.

Chicago News Letter

By JAS. S. McQUADE



What Has the Industry Gained by the Late Convention?

CONSIDERED largely, the ultimate object of all worthy human effort is progress, and that implies the improvement of conditions which affect the welfare of mankind. Narrowing the viewpoint, the proposition is true in the case of the young, giant industry which has been created by the birth of the moving picture.

The seventh national convention of this industry, which ranks fifth among the industries of the United States, is now a matter of history. It was not a convention of the entire industry, as it should have been, for only one of the three departments—the exhibiting, was represented in the deliberating body.

The eyes of all the exhibitors in the United States, in Canada, and the world over were directed on Chicago during that convention. Greater interest than ever before was centered on the work of the convention. Big things were eagerly expected and hoped for, as the organization of exhibitors was stronger in numbers than it had ever been.

What a chance there was here for united effort in the interest of the moving picture and the industry at large! What an opportunity for placing the industry on a more secure basis!

What was accomplished at the convention?

One word answers the question—DISRUPTION.

Politics and self-seeking and disregard for the future were rampant. Unworthy effort ruled the deliberations of the convention and, as the result, a backward step instead of one forward was taken, and a golden opportunity was lost forever.

How much bigger would Lee Ochs appear today if he had ignored self and withdrawn his name! And how much bigger would the seceders have become had they loved the organization better than the desire to get even, and remained within it, and set to work valiantly for its thorough purging.

Unity means strength; disruption weakness.

Here Is a Compliment to Moving Pictures With a Slam at the Average Producer.

Exposition week in Chicago did not only enthuse the fans; it rallied many writers on the big dailies to the cause of the moving picture, and even stirred the editorial mind to the point of fervency on its behalf. Under the head, "Here's to the Movies!" a staid Tribune editor patted the visiting stars and their profession as follows, not overlooking to hand the "average producer" a stiff body blow at the close:

> According to its passionate press agent, the movie exposition is replete with "dimpled darlings," and all gay blades should attend. So be it! A gay blade once loaded up with pink roses (among other things) and stood in front of a theater four hours "waiting for Mary Pickford to come out."
>
> Nevertheless, there is a lot more in movies than the mere sit-still-my-heart sort of romance. There is the romance of a new and very brilliant art. The stars now visiting Chicago take their profession seriously, and a dignified profession it is. It has not only revived pantomime and given it a pioneer opportunity in America, it has developed pantomime to an artistic precision and delicacy seldom, if ever, attained before. In a word, it has made acting natural. In this it has done what the spoken drama was unable to do, though the history of the spoken drama is a history of progressive efforts toward naturalness.
>
> On the stage the actor must "get it over." Naturalness is insufficient. Only exaggeration will "carry," for the actor is a long way from the spectator. In the olden times, when actors performed by candle light, they were compelled to rant, to go storming about, and even to think out loud. Gas improved matters. Electric light improved them still more. Today the screen, itself luminous and so large that all can see, makes the smallest and most fleeting change of expression comprehensible. Especially is this true of the "close up." A lip quivers almost imperceptibly, a nostril dilates, eyebrows twitch, and 2,000 spectators at once understand.
>
> In the main, movie acting is not realism. It is reality. The strut, the grandiose gesture, the pose, and the artificial claptrap once inseparable from acting have spared the screen. Conventionalities, once they set in are short lived. Stars soon quit "registering sympathy" by putting their hands invariably on the sufferer's shoulder. They will soon break their habit of "registering love" by invariably heaving their chests.
>
> When we growl about movies, and growl we do at times, it is seldom because of the acting. As a rule, it is because of the scenarios. We are a bit charitable even then. Considering the appalling numbers of scenarios demanded and the almost superhuman stupidity of the average producer, we marvel that scenarios are not sillier than they are.

Hamburger Secures First Showing Rights in Chicago to Paramount and Artcraft Pictures.

Alfred Hamburger, after a lively contest last week, secured the rights to the first showing of Paramount and Artcraft pictures in his Chicago theaters. There was spirited bidding by the owners of other large circuits of theaters in the city, but the rights were awarded Mr. Hamburger at the price of $200,000, of which sum $10,000 was placed on deposit.

The Hamburger theaters will, therefore, be in a position to show their patrons first the pictures in which appear Douglas Fairbanks, Mary Pickford, Marguerite Clark, Olga Petrova, Sessue Hayakawa, George Cohan, Elsie Ferguson, D. W. Griffith exclusive productions, Cecil de Mille productions, Geraldine Farrar, Julian Eltinge, Billie Burke, Pauline Frederick, Lina Cavalieri, Ann Pennington, Jack Pickford, Wm. S. Hart, Charles Ray, George Beban, Wallace Reid and Enid Bennett. In addition the new Mack Sennett comedies are included.

The deal was conducted through Messrs. Max Goldstine and Elliott, who acted for the Paramount and Artcraft Corporations.

Mr. Hamburger announces that augmented orchestras with special music have been provided for the presentations of the big programs.

Chicago Film Brevities.

Clara C. Morden a prepossessing Chicago girl still in her teens, was the winner in the News-Essanay moving picture actress contest, which was conducted during Exposition week at the Coliseum. Aspiring candidates crowded the booth of the Chicago Daily News every day of the week, while Bryant Washburn made selections from time to time, all of which were considered before the final choice was made. Miss Morden appears to be a very promising find; but, of course, nothing can be stated definitely about her success until she is put at work before the camera. She will be given a prominent part in a photoplay in which Mr. Washburn will appear in the near future, and the role assigned her will be suited as nearly as possible to her attainments and appearance. Miss Morden is a stenographer on the south side, and has always wished to be a photoplay actress.

* * *

The first Chicago trade showings of Standard Pictures of the Fox brand were given at the Colonial theater Thursday and Friday mornings, Aug. 2 and 3, by J. E. O'Toole, manager of the Chicago office. On Thursday "The Honor System," direct from a successful run at the Lyric theater, New York, and the comedy, "A Milk-Fed Vamp," were run off. On Friday "Jack and the Beanstalk," a picture for young folks, and "The Conqueror," in which Wliiam Farnum is featured, were viewed. The large auditorium was well filled with interested spectators in the trade.

* * *

Foreclosure proceedings were begun last week in the case of the Covent Garden Theater Corporation, which owns the Covent Garden theater and the business buildings adjoining it. The Covent Garden theater is under a term lease held by Lubliner & Trinz, who are not in any way affected by the proceedings. The Covent Garden is one of the best patronized picture theaters in the city, and has one of the most select lists of patrons.

* * *

With the termination of the run of "Les Miserables" at Orchestra Hall, Saturday evening, Aug. 4, that place of amusement was closed until Aug. 19, when Pathe will again resume the showing of super-features until the beginning of the musical season in October.

* * *

The Red Cross unit of the Daughters of the American

Revolution gave presentations of "The Slacker" in aid of the society, at the Beach theater, on the South Side, Thursday afternoon and evening, Aug. 2. Captain W. A. Moffett, of the Great Lakes training station, delivered an address.

* * *

Shortly after the Pathe fire in the Consumers building Manager Bunn transferred the shipping and inspection departments to the second floor in the building located at 168-72 West Washington street, the old quarters occupied by the Hopp Film Exchange for years and afterwards by the Laemmle Exchange. Early Thursday morning, Aug. 2, fire broke out in a restaurant in the basement. With great difficulty it was prevented from spreading to the second floor by the firemen. Reports of the fire in the daily papers stated that the firemen found Pathe films lying on the second floor, and that they made superhuman efforts to prevent the films from being reached. This is far from the facts, as all the films were carefully stored in the large vaults, and only empty tins were on the floor. Of this Manager Bunn is certain, as his instructions on this point were absolute. Had they been on the floor, as stated, an explosion would have been unavoidable. Manager Bunn expects that the repairs in the Pathe quarters in the Consumers building will be fully completed on August 9, when the shipping and inspection departments will be transferred to their former location in the Consumers building.

* * *

William N. Selig has begun the release of a series of jungle dramas in one and two reels through the General Film service. He believes there is a demand for this type of pictures just now. Bessie Eyton plays the lead in "The Sole Survivor" and "Between Man and Beast," which will be released August 13 and August 20, respectively.

"The Barker," a Selig five-reel feature to be released through K-E-S-E, Monday, August 13, has just been finished at the Chicago studios under the direction of J. A. Richmond. Lew Fields appears in the title role, and supporting him are Amy Dennis, Wm. Fables, James Harris, Pat O'Malley, etc. The circus scenes were made July 30, and an entire circus—"big top" wagons, clowns, aerial performers and all the other requisites—was transferred to the Selig lots for the day. Needless to say a large crowd assembled to take in the big show, many of the sightseers participating in the filmed scenes. "The Barker" is not a comedy, but a pathetic drama of real life, in which Mr. Fields figures prominently.

* * *

Samuel S. Hutchinson, president of the American Film Co., Inc., and of the Signal Film Corporation, left the city for Santa Barbara studios Thursday, August 2, where he will remain several months.

* * *

I find that unintentional injustice was done two energetic members of the Exposition Committee through an oversight which caused the omission of the names of A. C. Krebs and M. S. Johnson in a former article. Mr. Krebs, as secretary of the committee, was untiring in his labors, and it was mainly due to his efforts that the moving picture fans of Chicago were thoroughly advised of the features of the big show by means of slides shown in theaters throughout the city. Mr. Johnson rendered good service as space solicitor and as floor manager of the moving picture theater in the Annex, while the expositon lasted. The other members of the committee were Ludwig Schindler, manager; F. W. Hartman, assistant manager, and Geo. M. Laing, manager of publicity.

* * *

Hughie Mack, formerly with the Vitagraph Co., was in the city Thursday, August 2. He has signed a contract with the Universal Film Manufacturing Co. to appear in the L-Ko comedies released through that company.

VAN NESS JOINS GOLDWYN PICTURES.

Frederick A. Van Ness, a well known newspaperman, has resigned from the New York Evening Journal to join the publicity department of Goldwyn as assistant to L. L. Arms. Mr. Van Ness will edit and have charge of the Goldwyn exhibitor press sheet service which will be inaugurated with the release of Mae Marsh in "Polly of the Circus" on September 9. He was identified with the "show game" on the Pacific Coast before coming to New York, where he has worked on the Globe, the Evening Sun and the Mail before going to the Evening Journal last spring.

NEW MANAGER FOR PATHE AT DENVER.

H. E. Friedman, formerly branch manager at Minneapolis and associate branch manager at New York, has just been appointed manager of Pathe's Denver exchange.

Bluebird Photoplays Gives War Luncheon

Army Officers and Film and Trade Press Men Attended Celebration in Honor of Completion of Message of Cheer to Pershing.

UNDER the auspices of Bluebird Photoplays a "war" luncheon was held at the Astor on Thursday, August 2, to celebrate the completion of the message of cheer to General Pershing and his men compiled by the company. Signed to the message are the names of Speaker Clark, former President Taft, a majority of the members of the House of Representatives, of the Senate and of the Governors of the states and fifty mayors of large cities, as well as many prominent citizens. Also there were names of thousands of plain citizens, secured through the co-operation of the exhibitors of the country.

Tiffany prepared the album. The workmanship and design is of exceptional richness. Gold is used throughout in the mountings, inscription plates and monograms. The pages containing the signatures are of vellum, while the deckel-edged text is illumined in delicate pastels. The pages are bound in soft Morocco leather. The album rests on a bed of gray moire tufted velvet inside of a case of fine grained holly wood of the Louis Quatorze period. It is a work of art worthy of the preservation of this document. Joseph Brandt, who originated the idea of the album, planned the luncheon. Arthur Leslie was toastmaster.

Present representing General Bell, commanding the Department of the East, were his chief of staff, Major E. E. Booth, and the latter's assistant, Captain Creswell Garlington. Both of these officers are members of the general staff of the United States Army. There were film men there, too, as well as many representatives of the trade and daily press.

Major Booth was the principal speaker. The major, whose uniform bore the colors of four campaigns, spoke most interestingly of the personality of General Pershing, with whom in the Philippines in other years he had been associated. He said the commander of the troops in France was a man of great physical strength, a hard and tireless worker, of positive character, and one who dispatched business rapidly and accurately. He said further the general was a most pleasant man with whom to meet and converse, and a charming companion. And then the major added a "but." He suggested to his hearers, should it be the privilege of any present later to serve under the general, that he was a man who knew what he wanted and who expected obedience. "It is the consensus of the army," concluded the major, "that the President could not have selected a better man to command our soldiers in France."

Charles C. Pettijohn was the only other speaker.

Ziegfeld Starts for El Paso

Head of the New Cinema Corporation Announces Doris Darst as Leading Woman in First Picture.

W. K. ZIEGFELD, founder and president of the new Ziegfeld Cinema Corporation, which recently secured a charter under the laws of Delaware, left last week for El Paso, Texas, after having made several important arrangements in furtherance of his project to erect a "film city" in El Paso, Texas.

"I will divulge the facts concerning the character of my first photoplay and the personnel now being engaged on my arrival at El Paso," declared Mr. Ziegfeld, starting for Chicago, where the mid-western offices of the company are situated. "I have been particularly fortunate in securing adept directors and a technical staff. Miss Doris Darst will be the leading woman for the first picture. She is a discovery of mine, and, although active on the concert stage in London, where she is well known, is a native of Columbus, Ohio."

The Chamber of Commerce of El Paso, it is announced, is giving to Mr. Ziegfeld for studio purposes a tract of land in the foothills region north of the town. Work on the first picture to bear the Ziegfeld imprint is to start almost immediately, buildings, where necessary to house equipment and form weather-proof quarters, to be leased for use until the permanent structures are ready. The architectural scheme is to be Spanish Renaissance.

NEW SALES MANAGER FOR CANADA ART DRAMAS.

George F. Perkins, of the Independent Film and Theater Supply Company, Montreal, which distributes the Art Dramas Program for Canada, announces that he has secured the services of Abe. H. Fischer as general sales manager for the company. Mr. Fischer, in addition to looking after the business of the organization in an executive way, is to actively take full charge of the exploiting of Art Dramas in the territory.

News of Los Angeles and Vicinity

By G. P. HARLEMAN

Japanese Travelogue Shown.

W. H. Bradshaw had a trade showing last week upon his return from the empire of the Mikado, wherein was disclosed to view the result of many painstaking months spent in photographing the wonders of the Cherry Blossom Land. A great deal of credit must be given to Mr. Bradshaw and Del Manley for the beauty of their photography, this being especially true of the tinting and toning.

The picture will probably be taken to New York for final distribution, notwithstanding the many offers made to Mr. Bradshaw here for its exclusive rights.

Los Angeles Film Brevities.

Director Walter Edwards, who is directing Louise Glaum in the Triangle vampire's latest film appearance, was the hero of what promised to be a disastrous fire at the Culver City studio the other day. Mr. Edwards and Miss Glaum were working in an Egyptian set when they heard the crackling of flames nearby and were astounded to see a Dutch village set, constructed for another Triangle production, ablaze in several places. Edwards turned in a general alarm and shortly the entire studio force, including the emergency fire department, were battling the flames. The fire was extinguished at a nominal loss.

* * *

Walt Whitman, who has made a great success of the many character roles he has played in recent Triangle productions, notably with Bessie Love in "Wee Lady Betty," will be featured in a screen drama soon to be released under the direction of E. Mason Hopper.

* * *

Triangle Komedy Director Charles Avery claims the distinction of beng the first director to shoot a scene on the new Triangle-Keystone comedy lot, which was formerly the Fine Arts Studio. Rae Godfrey, an addition to the blondes at the Triangle-Keystone studio, is supporting Harry Depp, and the rest of the cast includes Blanche Phillips and Jay Dwiggins.

* * *

Aileen Allen, who has won the admiration of motion picture fans for her high and fancy diving in Triangle-Keystone comedies, has been excused from her studio duties long enough to take part in an aquatic contest in Oakland. Upon her return, provided it does not interfere with her activities at the studio, Miss Allen will journey to Camp Curry in the Yosemite Park, where she will meet the Olympic Club. Later on she expects to go to Chicago to compete for the national high diving championship.

The Keystone player already holds the fancy diving championship for the United States, as well as the Pacific Coast record for both high and fancy diving.

* * *

Decked out with an undersized derby hat and a pair of trousers that once belonged to Sam Bernard, Harry McCoy started production this week on the first two-reel Triangle-Keystone to be filmed at the new comedy lot on Sunset Boulevard. The director took his company, including Lloyd Bacon, Katherine Kirkwood, Lige Crommie and Alatia Martin to San Pedro, where he is filming some water stuff and wharf scenes. McCoy will play the leading role.

* * *

Eddie Lyons and Lee Moran, with Irene Wylie opposite, are playing the principal parts in a two-reel comedy at Universal City entitled "The Shame of a Chaperone."

* * *

Word comes from New York that President Carl Laemmle of the Universal has enrolled under his banner Miss Mae Murray. The new player is to be featured in a number of unusual productions, each with a powerful and appealing theme. Miss Murray has commenced preparations for her appearance in her first picture. Robert Leonard will direct the company in which Miss Murray plays.

* * *

"The Maverick" is the title of a five-reel comedy-drama being produced at the Bluebird studios under the direction of Joseph De Grasse. Franklyn Farnum plays the featured role with Claire Du Brey, Lon Chaney and Sam De Grasse in the supporting cast. This production has both an eastern and a western atmosphere.

* * *

Edward J. Le Saint, the latest addition to the Universal directing forces, has commenced the filming of a five-reel drama entitled "Man of God." William Stowell is the featured player with a large supporting cast including Millard K. Wilson, Helen Gibson and Betty Schade.

* * *

Universal Director Stuart Paton is filming the tenth episode of "The Gray Ghost."

* * *

The first episode of the latest Universal serial, "The Chang Fuy Treasure," is being produced at Universal City in two reels. It is by Francis Ford, who also plays one of the principal roles, with Ben Wilson, Neva Gerber and Kingsley Benedict.

* * *

Director Elmer Clifton has under production at the Bluebird studios a five-reel comedy-drama entitled "It's Up to You," in which Herbert Rawlinson and Brownie Vernon are co-starred. The story was written by Waldemar Young and J. Grubb Alexander.

* * *

On account of the illness of Seena Owen, who was to play opposite George Walsh in his latest photoplay, Miss Enid Markey has been engaged to play opposite "Smiling George."

* * *

Hank Mann, who has been with the Foxfilm comedy company for a year, has disbanded his company and will no longer appear under the Fox banner. Mann has not as yet decided upon his new affiliation.

* * *

The rough-riding Foxfilm comedian, Tom Mix, will go over to the Sunshine comedy department, under the supervision of Henry "Pathe" Lehrman.

* * *

To make room for the ever-increasing comedy output of the Fox organization two more lots have been added to the large grounds of the Fox Hollywood studios.

* * *

Miss Prisclla Dean, who is one of the featured players in "The Gray Ghost," was painfully injured a few days ago at Universal City. Both bones of the left forearm were fractured above the wrist. It will be fully a month before Miss Dean will appear again before the camera. Production work will be continued on the serial, however, Director Paton working on scenes which do not require the appearance of his leading woman.

* * *

During the filming of a scene between Cleopatra (Theda Bara) and Caesar, in the former's boudoir, a gorgeous setting, two live peacocks and a pheasant which were to be used in the scene broke away from their cages and flew into the set just as the camera was grinding. One of the stage hands who tried to halt the bird in its flight, stepped on the peacock's magnificent tail and found the entire tail under his foot. The bird was useless for any further work. One of the Roman scenes was taken in the sunken gardens of the magnificent home of former Governor Hazzard, in Los Angeles. In return for the courtesy in allowing Director J. Gordon Edwards to use the grounds the William Fox Corporation donated a generous amount to the Red Cross fund. Mr. Hazzard had given over his grounds for a fete in aid of the war charity the day the scenes were taken.

* * *

During one day at the William Fox Hollywood studios there were employed by the various directors nearly five thousand principals and extras in the various productions that are being filmed for the Fox Film Corporation. Director J. Gordon Edwards, who is staging "Cleopatra," had in one of his scenes three thousand men and women.

David Horsley has left Los Angeles for New York. W. A. S. Douglas, president of the Lasalida Film Company, has been in the east for several weeks engaged in transactions that will be concluded in New York upon the arrival of David Horsley.

* * *

Geraldine Farrar is to transfer her film affections to the firm of Goldwyn in the early spring, according to advices received from Chicago. The rumor very generally accepted, although not as yet vouched for by Miss Farrar, is that she will begin work as a Goldwyn star in the spring with several new productions already being prepared. Her business arrangements with the Lasky Company will continue until late autumn of this year, when her operatic work will require her attention for the winter

* * *

Charles Ray has begun work on a picturization of Ridgewall Cullum's story, "The Son of His Father." This being the first work Mr. Ince has done under the Artcraft banner, he will celebrate by himself turning the crank of the camera, taking the first scenes made of the Ray picture. Victor Schertzinger will direct.

* * *

William S. Hart will commence his first Artcraft picture today in a story written by himself.

* * *

When Douglas Fairbanks learned that Victor Fleming, his photographer, had been drafted for service in the United States army, he advised him that his salary in full would continue until he returned to the studio after the war had been settled. Fairbanks also presented Fleming with a complete photographer's outfit.

* * *

Wallie Reid, Jr., the month-old son of the Lasky player and his wife, Dorothy Davenport, was given a rousing christening on Thursday night at a gathering of screen folks at a cafe in Venice.

* * *

Rolin S. Sturgeon, who is directing the new American star, Juliette Day, has finished "The Rainbow Girl," the first of a series of films now being produced at the American studio.

* * *

The Smart Set Comedy Company, a recently incorporated motion picture concern, has had the first showing of its initial two-reel comedies at the Trinity Auditorium Theater. The stories were written and directed by Captain Leslie T. Peacocke and featured Harry Crouch.

* * *

Lois Weber made a personal appearance on the stage at Clune's Theater this week.

* * *

William Russell came down to San Pedro Sunday for a week of picture-making on a yacht.

* * *

Owing to the enormous demand for lumber at the army barracks Jesse L. Lasky has wired the lumber mill at Hoquiam, Washington, to suspend all work on preparing lumber for the studio and put on two shifts a day to work preparing lumber for the army barracks. This lumber will be sold to the government at cost. Mr. Lasky has also offered the services of the two Famous Players-Lasky lumber carrying vessels and docking facilities at the Los Angeles Harbor to Uncle Sam. There is enough wood on hand at the supply yards to take care of all the Paramount and Artcraft productions for the next four months, and it is expected by that time practically all the army demand for lumber will be satisfied.

* * *

The largest aviary in the world is now being constructed at the Artcraft's western studio to house the thousands of birds which are to be used in scenes connected with Geraldine Farrar's forthcoming Artcraft production.

* * *

The arrival of Buster Collier, the clever son of William Collier, the comedian, is expected shortly at the Morosco studio. Buster is to appear with Jack Pickford and Louise Huff.

* * *

At present Vivian Martin is the only star at work at the Morosco plant and is filming a production under the direction of Robert Thornby.

* * *

Sessue Hayakawa is getting ready for another trip to San Francisco for the exterior scenes of the Lasky production which is to be made under the direction of George Melford.

Roll of Honor

WHEN the boys of the Seventh Regiment of Infantry, National Guard of California, march to battle "somewhere in France," they will carry with them a new silk flag—the gift of the motion picture men and women of Los Angeles. This beautiful emblem was presented to Colonel Charles F. Hutchins, commander of the regiment, by Miss Dorothy Phillips, Bluebird star, in the presence of the officers of the regiment and a large number of producers, actors and actresses, the ceremony taking place at Edendale, near Hollywood.

Dorothy Phillips Presenting Colors to Colonel Hutchins.

The new regimental flag is mounted on a fine staff embellished with a silver eagle.

* * *

W. C. Rowell, traveling for the Casino Theater Film company out of Detroit, has joined the Michigan National Guard.

* * *

M. E. Wiman, booker, is the second from the Pathe Omaha exchange to enlist. He has joined the Sixth Nebraska. Several weeks ago Jack Cowen, who was assistant to Wiman, enlisted in the marines.

* * *

H. B. Davis, an exhibitor of Aurora, Mo., was a recent visitor in Kansas City. While there he enlisted in a band being recruited. Mr. Davis plays the violin in his own theater, the Princess. He served on the border last summer. He will play the drum in the band.

* * *

John Upton, of the Vitgraph scenic department, has resigned to join his regiment, the Fourteenth New York. Upton is one of the youngest Vitagraph men to join the colors.

* * *

Sydney L. McMullen, formerly manager of the Palace theater in Des Moines, and more recently chief shipper with the local Metro exchange, has joined the navy as a yeoman.

* * *

Roland Henry, formerly of the Metro Des Moines office force, joined the navy early in April and is now a second class seaman on the Georgia.

NIGEL BARRIE SUPPORTING MISS CLARK.

Nigel Barrie, who won fame in New York as a dancer with Joan Sawyer, has been engaged by Famous Players for the part of Carter Brooks in "The Celebrity," the "Sub-Deb" story by Mary Roberts Rinehart now being filmed with Marguerite Clark in the role of Bab. Mr. Barrie will play the part of Carter Brooks in all Bab stories.

WALTER SANFORD AT NANTUCKET.

With the strenuous publicity campaign on at the Fox Film offices and the hot weather Walter Sanford rebelled against further performance and took the first boat to Nantucket Island last Thursday for a needed relief in the cooling waves that beat against the shores of that delightful resort.

VIVIAN MOSES WITH SELZNICK.

Vivian Moses, formerly with the Goldwyn Pictures, is now manager of publicity for the Selznick Pictures in place of Randolph Bartlett, who goes to the Photoplay Magazine.

Triangle Denied Preliminary Injunction

Judge Manton Suggests That if Hart Can't Be Held for Contract Breaking Neither Can Artcraft Be Held for Employing Him.

IN the suit of the Triangle Film Corporation against Artcraft Picture Corporation to compel William S. Hart to carry out a contract to appear in the productions of the former concern and to enjoin him from playing with Artcraft, the plaintiff corporation received a setback in the United States District Court when Judge Manton denied on August 1 an application for a preliminary injunction to restrain the defendant corporation from releasing feature plays starring Hart pending the determination of the issues raised in the suit.

Neither Thomas H. Ince nor Hart were named as codefendants in the suit and Judge Manton concluded that if Hart cannot be held liable for alleged breach of his contract the film company which now employs him can hardly be legally held responsible for inducing the film star to break his contractual obligations.

"If Hart could not be held for breach of contract, how can this defendant be held for inducing Hart to break his contract?" concluded Judge Manton in denying the application for a preliminary injunction which does not finally dispose of the suit, but enables Hart to continue to appear in the productions of the defendant corporation unless the action is ultimately decided in favor of the plaintiff.

The plaintiff company alleges that Ince and Hart conspired to defraud the company in causing a clause to be inserted in Hart's contract with the company which provided that he was to appear in its productions under the supervision of Ince. When the latter severed his connection with the Triangle Film Corporation Hart claimed he was relieved of his obligations to carry out the contract and signed up with the Artcraft company.

At Leading Picture Theaters

Programs for the Week of Aug. 6 at New York's Best Motion Picture Houses—"Down to Earth" at The Rialto.

DOUGLAS FAIRBANKS featured at the Rialto the week of Aug. 6, appearing in an extravagant comedy which he wrote himself and calls "Down to Earth." The plot of the piece romps gaily from the Alps to the Congo, back to a Western ranch, down to Palm Beach, off to a desert island, and winds up at Catalina, with stops en route at New York and in a sanitarium full of queer patients. The heroine is played by Eileen Percy, who was first seen on the screen in "Wild and Woolly." Anita Loos fixed up the scenario and titles for "Down to Earth" and John Emerson did the directing.

"The Sunken Gardens of Florida," a series of beautiful scenes photographed on the ocean bed, was a special attraction on the program. Impressive glimpses of battleships in the U. S. Navy firing broadsides were seen in the Animated Magazine.

Helena Marsh and M. Hersere La Salle were the soloists.

"The Slacker" at The Strand.

"The Slacker," a patriotic photo-drama, was presented at the Strand Theater. Emily Stevens is the star of this feature. "The Slacker" has a story of special appeal to Americans at this time. American patriots are pictured in the most vital moments of their career. All the allied nations engaged in the present conflict are also represented in patriotic array. Walter Miller as "the slacker," Leo Delaney as the friend, Eugene Borden as the sailor lad, and Millicent Fisher as a society girl working for the Red Cross, are among those supporting Miss Stevens. Another interesting picture to be shown was a zoological study entitled "The Life of a Moth," another chapter of Raymond L. Ditmar's Living Book of Nature. "She Needed a Doctor," a Mack Sennett-Keystone comedy, and The Topical Review were also on the program.

Rose Lind, Mery Zentay, Arthur Depew and Ralph H. Brigham were the soloists.

"The Lone Wolf" at the Broadway.

The engagement of the Louis Joseph Vance photoplay, "The Lone Wolf," still continues at the Broadway Theater.

Eighty-first Street Theater Bill.

At the Eighty-first Street Theater on Monday, Tuesday, Wednesday, Wilfred Lucas and Elda Millar in "The Food Gamblers," and Harry McCoy in a Triangle Komedy, "His Cool Nerve," made up the picture program.

On Thursday, Friday, Saturday, Sunday, Olive Thomas in "An Even Break," and Ben Turpin, in "A Clever Dummy," were the picture attractions.

Harry Weber

HARRY WEBER, under whose management Eva Tanguay is making her debut in pictures, is a veteran showman, although one of the youngest men to earn that title. Miss Tanguay's first appearance on the screen will be in a Selznick-Picture production, "The Wild Girl," which is now nearly half finished. This title has finally been adopted in place of the former "working title," "Firefly."

Harry Weber.

Like Miss Tanguay, Harry Weber is making his first venture in pictures with this production, but as success has become a habit with him, there is every reason to expect that he will maintain his unbroken record. After an early experience in the circus business, Mr. Weber went to Chicago to produce acts for vaudeville. He discovered Frank Tinney, in a minstrel show, and brought him out as a star. He found Bernard Granville in a "rep" show and starred him.

Finding the Chicago field too small, Mr. Weber came to New York seven years ago, and now has the biggest vaudeville agency in the world. Among other stars, besides Miss Tanguay, who have appeared in vaudeville under his management, are Calve, Nance O'Neill, Fay Templeton, Irene Franklin, Stella Mayhew, Frank Keenan, Dolly Sisters, James J. Corbett, Blanche Bates, Chip and Marble, Emily Stevens, Frances Starr, Patricia Collinge, Ed. Wynn, Marjorie Rambeau, Maude Fulton, Kitty Gordon, May Irwin, Joseph Santley, Florence Reed and John Philip Sousa.

Miss Tanguay's first picture, "The Wild Girl," promises to be a sensation as to popularity. Already, before it is nearly ready to be shown, a mass of inquiries as to approximate release date, is flooding the booking department of the Selznick Enterprises, since Miss Tanguay's popularity and the fact that this is her film debut, make this production of special interest to the exhibitor.

MRS. CASTLE AND COMPANY AT SARANAC LAKE.

Mrs. Vernon Castle, the Pathe star, and a company of seventeen players, together with director Frank H. Crane of the Astra, have arrived at Saranac Lake, N. Y., in the Adirondacks, where several weeks will be spent in taking scenes for Mrs. Castle's next feature. Mrs. Castle, who was accompanied by her sister, is making her headquarters at the Saranac Inn.

Many scenes have already been taken at the Buckley Camp and other scenically lovely spots on Lower Saranac Lake.

Among the players taken by Mr. Crane are Elliott Dexter, Mr. and Mrs. M. N. Litson, R. Langdon and A. E. Miller. The opportunities for locations of unusual beauty are so many at the place where the company is stopping that it is believed the finished picture will do more than justice to the scenario which is described as being one of the best that has been submitted to the Astra company in some time.

PATHE SALESMAN IN WRECK.

In the recent wreck of the Interurban car near Fond du Lac, Wisconsin, Stanley Spoehr, salesman at Pathe's Milwaukee office, was injured. Manager Aschmann advises that the first thing he thought of when he came to was some feature contracts which he had in his pocket. Apparently he got away without any broken bones, but is badly bruised. The car, going at the rate of fifty miles an hour, shot off the track at a curve and slid and rolled about a hundred and fifty feet. One passenger was killed and others very badly cut up.

Reviews of Current Productions

EXCLUSIVELY BY OUR OWN STAFF

"Wife Number Two"

Story in American Backgrounds That Might Have Been Named "Madame Bovary," So Closely Does It Fit the French Masterpiece.

Reviewed by Hanford C. Judson.

NEVER have I seen Valeska Suratt in a role that she fits so well as the titular part in "Wife Number Two," a Fox picture, released July 29. The picture is noteworthy. It runs remarkably close to Flaubert's truthful "Madame Bovary," a story of human failure so relentless that the effect on the reader is tremendous. The picture is not so truthful nor so relentless as the novel, nor are the characters wholly convincing at all times. But the story is almost actor-proof, and it certainly gets over in the hands of these players. William Nigh, who adapted and staged it, should, I think, have more credit than anyone who had a hand in the production.

Scene from "Wife Number Two" (Fox).

"Madame Bovary" is a French life story. The author had to stand trial when the book first came out, while the French Government took testimony as to whether the book or humanity ought to be condemned. The author was acquitted. The novel was proved wholesome and the picture, "Wife Number Two," has much of the same quality. In its American backgrounds its incidents are not very convincing, and it will make, on this account, a lighter impression on the uninstructed than on those who have read the novel or who can see humanity through social conventions that do not belong with these recognized streets and houses. Emma is Valeska Suratt at her best. Her parents are excellently played characters. Eric Mayne plays Dr. Bovary acceptably. And we must not forget Dan Sullivan in a side-light role that is most effectively played. The other players do well enough. Taking it as it stands, it makes an offering above the usual and out of the ordinary. It's a strong picture.

"The Second Mrs. Tanqueray"

Five-Part Screen Version of Sir Arthur Pinero's Celebrated Stage Success Made in London With English Cast Lacks Much of the Force of the Original—Released by Vitagraph-V-L-S-E.

Reviewed by Edward Weitzel.

AMONG the first of the sex or problem plays, "The Second Mrs. Tanqueray" marked a new phase of the art of Sir Arthur Pinero, and revealed certain conditions in the social life of England that were supposed to be ignored by the better element. A lady who has accepted the protection of several gentleman and who finally finds herself the wife of a man of assured position is bound to get herself talked about and to offer excellent material for a skilled dramatist. Paula Tanqueray is such a woman. She truly loves her husband, and dares to hope that love and peace are to be hers in return, but her sin finds her out. Tanqueray has a daughter by his first wife who falls in love with one of her step-mother's old protectors. When Paula discovers this, she takes her own life.

The story doesn't sound very nice in the telling, but with the incisive Pinero dialogue of the spoken play it became a fascinating study of a woman's soul—a woman who had sinned and then dared to hope for happiness without first expiating her sins. The screen version is but a faint reflection of the spoken drama, a skeleton of the play that Mrs. Patrick Campbell acted in with so much power and skill. Following the example of so many screen versions of well known plays, it goes back and relates the early history of its leading characters in detail, a method that is not always fraught with good results. Certain traits of character are in this way frequently revealed that weaken the story by repetition. When you see Paula pack up and walk out of one gentleman's apartment the action loses force when she threatens to repeat the business after she is married to Tanqueray.

The English production is well mounted and acted. Sir George Alexander as Aubrey Tanqueray and Hilda Moore as Paula head the cast. Miss Moore is not a particularly graceful woman, and this fact is distinctly recorded on the screen.

"The Streets of Illusion"

Five-Reel Gold Rooster Feature Tells Entertaining Little Character Story of Washington Square.

Reviewed by Robert C. McElravy.

THIS feature number, produced by Astra Film Corporation and directed by William Parke, makes pleasing entertainment. There is no very pronounced plot running through this, but many of the characters possess traits that give them great appeal. There are also occasional humorous and pathetic touches.

Gladys Hulette plays the leading role, appearing as a girl named Beam. She lives with her blind father in Washington Square, and when her brother enlists and goes to serve on the Mexican border the girl opens up a boarding house. This gives opportunity to introduce a large number of characters, most of whom carry out the real and fancied traditions of the picturesque neighborhood. One of these is a petty thief, another a miser, and then a woman and her small son come and play important parts in the story.

Beam makes an attractive character, and is well portrayed by Miss Hulette, who gives brightness and animation to the role. William Parke, Jr., is also pleasing as the brother, who deserts the army, but afterward makes good.

Scene from "The Streets of Illusion" (Pathe).

The story interest centers principally about the efforts of the girl to keep her boarders happy, and she succeeds very well in this. The number is brought to a pleasing close by some Christmas festivities for the child, to which all contribute a proper share.

Others in the cast are J. H. Gilmour, Richard Barthelmess, William P. Burt, Katherine Adams and Gerald Badgley.

"The Crystal Gazer"

Lasky-Paramount Fanny Ward Picture—Interesting Melodrama Without Marked Distinction of Story or Acting.

Reviewed by Hanford C. Judson.

THERE is in the latest Paramount five-reel picture, "The Crystal Gazer," no real chance for Fanny Ward to show her ability in the not very broad field of human emotion where she is undeniably brilliant. Her playing of the dual role of two sisters born in the dregs of society and separated in infancy is commendable and entertaining, but lacks the convincing fire of life. We are kept interested in the outcome of the plot, which is certainly in the picture's favor, but our emotions are not deeply quickened. It is set and costumed and photographed well as was to be expected in a Famous Players film, and many of the characters are ably represented. Its greatest lack is convincing significance and tone.

Scene from "The Crystal Gazer" (Paramount).

It opens with one of the most sordid of modern scenes. In a tenement room a woman is discovered dead and the two children near her are the offsprings of a condemned murderer. The gas is turned on and the children are with difficulty revived. One is adopted by the wife of the judge who passed sentence on the father—one wonders why this judge's wife was chosen—the other, by a disreputable woman of the slums. The girls grow up to look exactly alike and both are played by Fanny Ward. The poor girl is employed by a crystal gazing charlatan, and the rich girl becomes engaged to a very desirable society "catch." The resemblance leads the charlatan to suspect that they are sisters, and he discovers their mean origin. He tries to levy blackmail and succeeds in separating the lovers—but the girl won't tell why she runs away. The other sister now is brought in contact with the young man and he proposes to her because she looks like the first girl, and he pities her. The charlatan dies. This frees the first girl and she comes back. The young man now has the girl he is engaged to and the girl he really loves in front of him. The second girl dies saving the first from a burning room, and this gives a death-bed scene which some may really think is heroic.

"Souls Adrift"

Ethel Clayton and Milton Sills in Five-Part Peerless Photoplay of Adventure Laid Among Romantic Surroundings—Released by World Film Corporation.

Reviewed by Edward Weitzel.

LIFE on a desert island with the woman one loves has its attractive side, according to "Souls Adrift," the five-part Peerless photoplay written by Andrew Soutar, with Ethel Clayton and Milton Sills as the interested parties. Elma Raybourne, the daughter of a wealthy shipbuilder, is loved by a young engineer named Micah Steele. The elder Raybourne, having robbed Steele of a valuable invention, the young man is determind to be revenged. To that end he ships as an assistant engineer on Raybourne's yacht. During a trip from Honolulu to San Francisco the boat is wrecked, but Micah manages, by great effort, to save Elma from the sinking yacht and get her into a small boat. They land on a desert island in the Pacific, and during their adventures the girl learns to know the worth of her rescuer.

The story is almost a two-part one, but the pair are always interesting, and are finely played by Ethel Clayton and Milton Sills. There are many picturesque scenes and several beautiful views of the ocean. There is also several views of Miss Clayton in the garb of Eve. What more natural than being on an uninhabited island she should take a dip in the sea? The episode is adroitly managed, the shades of nightfall affording the lady a sufficient mantle for the occasion. John Davidson, Frank de Vernon and Walter James are the leading members of the support.

"When Sorrow Weeps"

Little Mary McAlister in an Episode of Essanay's "Do Children Count?" Series.

Reviewed by Arthur W. Courtney.

A PICTURE in which a suicide is presented as clearly as the rules allow is hardly a good picture for children to see. In "When Sorrow Weeps," a two-part episode of the "Do Children Count?" series, Little Mary McAlister is a ragged child whose drunken father dies leaving her alone in the world.

She is taken in by Caroline Busby, the wife of a crook who is just finishing a prison term. The influence of the pure little child inspires Caroline to turn over a new leaf. The husband, fresh from a new crime, takes refuge in the house. His wife gives him up to the police, but he accuses her of complicity. The child goes with her to court, and there is taken away from her by members of a society who think the woman's past life makes her home unfit for the rearing of the child. The woman commits suicide, and the child is taken to an asylum. This picture ends as almost propaganda. The acting of Little Mary is, as usual, excellent. So also is the acting of John Cossar as the crook, and Mabel Bardine as his wife. This picture was released July 18.

"Skinner's Baby"

The Advent of a Young Stranger in the Skinner Household Creates Delightful Interest—Bryant Washburn, Hazel Daly and Other Old Favorites in the Cast.

Reviewed by James S. McQuade.

HARRY BEAUMONT, who wrote and directed "Skinner's Baby," being indebted of course to the story by Henry Irving Dodge, is to be commended at the very outset for the fine humor and heart interest which it holds for the spectator. He has touched the story very happily, here and there, with flecks of humor that makes one chuckle inwardly, as if fearing that louder manifestations of our pleasure might mar our own and our neighbor's enjoyment. At other times the humor is so broad and universally catching that nothing but a peal of laughter will serve the occasion.

An instance of the latter is furnished by Skinner when he gives a holiday to the entire office force of McLaughlin, Perkins & Skinner in honor of his son, although that cherub has not yet been born and that he is taking chances on the sex of the young stranger. When the senior partner of the firm gently expostulates with Skinner on the untimeliness of the holiday and the uncertainty of the sex of his firstborn, Skinner replies: "No, he hasn't arrived, but he will." And when the little stranger did arrive, so impressed were Skinner's partners by his repeated assurances that one of them purchased a wooden horse and the other a toy rifle for the occasion.

When Honey whispers to her doting husband, after the partners have left, "He isn't a boy, dearie; she's a girl," he hides his disappointment in a flash, and in his great love answers: "She's more wonderful than a boy, Sweetheart, and we'll name her Honey Skinner. If she can't be a president, she can be a president's wife."

Bryant Washburn's Skinner is altogether human, in the third Skinner story. There is not a moment when he fails to live the part. His tenderness towards and his anxiety for Honey, in the first great crisis of their married life, never create in the mind of the spectator the impression of simulation. And Hazel Daly's Honey is just adorable as a wife. She sheds a radiance in the Skinner home that will make itself felt among the hundreds of thousands that will view the picture.

Scene from "Skinner's Baby" (Essanay).

The old favorites, McLaughlin and Perkins, are just as happily sustained by James Carroll and W. K. Houpt as on former occasions, and the members of the office staff are just as ably represented.

The release was made through K-E-S-E, Inc., Monday, August 6.

"The Spy"

Dustin Farnum, Supported by Winifred Kingston, Does Remarkable Work in Thrilling Fox Story of German Secret Service.

Reviewed by George Blaisdell.

WILLIAM FOX will release on August 19 as a special box office attraction "The Spy," a thrilling six-part story of the German secret service. Dustin Farnum is the leading player. In the role of Mark Quaintance, an American of means, who goes to Berlin to learn if possible the identity of the German spies in the United States, he does some of his best picture work. In fact, the only complaint is that where it is strongest there is too much of it. This particular part is where Quaintance, having entered the home of the chief of the German secret service and stolen the book containing the names for which he was seeking, is suspended by the thumbs in an effort to compel him to reveal the hiding place of the book. As a piece of acting it is all remarkable in its realism. Likewise it is over-gruesome in its horror. In the rough copy shown to the press on July 31 the inquisition scenes were so prolonged that it is to be feared if repeated in a theater in the United States the reputation of the subject in the particular locality would be seriously hurt. We learn since this was written that the picture is to be shortened 400 feet and that much of the elimination will be in this incident.

The story is from the pen of George Bronson Howard. Barring a few instances of dramatic license—such, for instance, as we are coming to associate with the stage and to reprobate on the screen—the plot runs true to form. One of the exceptions the writer would take is in the American spy sailing for Europe under his own name and with the knowledge of his departure in the possession of many of his friends. But this is immaterial. The big fact is that with an outside official temperature of 98 degrees we forgot in a small projection room all things associated with the weather.

Richard Stanton directed the subject, and into its making he put much time and money. In the casting, too, excellent judgment has been displayed. Who could better look the chief of the German secret service, as implacable as Javert, the director of a machine that recognizes nothing but the will of its stern master, than William Burress? Or Charles Clary than the American ambassador? Howard Gaye is the Baron von Bergen, the aid of the secret service chief, and William E. Lowry, the shadow.

The picture interests from the beginning. This is due not only to the patriotic angle, the volunteering of Quaintance, a clubman, to do whatever his country may require, but the love theme following upon the accidental bringing together of the American spy and Greta Glaum, the accomplice of the Germans, who has been set to watch the doings of Quaintance. In the latter role Winifred Kingston shines. She displays marked intelligence and rare charm. That she should repudiate her harsh masters for the sake of the young American is entirely logical —even to going the limit, that of sharing death with him at the end.

"The Spy" is a picture of power as well as of timeliness. It probably won't please Mr. Funkhouser, which statement by many will be interpreted to mean that probably it will much please the average American who is not overconcerned as to the feelings of those who are Germans first and nothing else afterward. The author and the director are to be congratulated on having the courage to give the ending that is the logical one—the shooting of the spy and his aid. For such is life—and war. Of big scenes there are many, scenes that thrill; and of tender scenes there are many, too, scenes that move.

"Aladdin's Other Lamp"

Viola Dana in Five-Part Metro Photoplay by Willard Mack Is Given Many Excellent Opportunities—Produced by B. F. Rolfe.

Reviewed by Edward Weitzel.

GOOD, wholesome entertainment will be found in "Aladdin's Other Lamp," a five-part photoplay, written by Willard Mack and based on a story of his called "The Dream Girl." Produced by B. F. Rolfe, with Viola Dana in the role of a little slavey who finds a magic lamp and comes into love and fortune quite in the proper manner for all well-regulated heroines, the picture may be safely recommended to all admirers of the Metro star. The screen version was made by June Mathis. An old lamp that belonged to the little slavey's dead father caused her to dream a wonderful dream in which she goes to a ball in a gorgeous gown and discovers her sweetheart, the grocery clerk, is really a prince and is making love to her rival, the richest girl in town. She awakens to find herself still a drudge and Harry a grocery clerk, but the lamp contains a letter from her father that straightens out all her difficulties.

The scenes are laid on the New England coast, and are either quaint or picturesue. John H. Collins, the director, has attended to all the details of the production in a thorough-going manner, and Viola Dana evidently enjoyed playing the part of Patricia Smith, the slavey. She makes the girl lovable and of a sunny nature in spite of her hard life and acts with her accustomed spontaneity. Henry Hallem as Captain Barney and Robert Walker as Harry Hardy carry the weight of the support with ease and to good effect.

"The Clean-Up"

Franklyn Farnum and Brownie Vernon in Five-Part Comedy Drama That Is Mildly Entertaining.

Reviewed by Edward Weitzel.

A THEATRICAL advance agent is the hero of "The Clean-Up," a five-part "Bluebird" photoplay, written by Waldemar Young. The theatrical person strikes his home town and finds he is up against a reform movement that promises to make the engagement of his attraction, "The Girl and the Garter," a regular frost. To complicate matters, the father of the agent's sweetheart and the richest man in town is at the head of the movement. A bunch of crooks drift into the place just in time to give the advance man a chance to help stop them from robbing his best girl's father's bank, and the pilot of the musical comedy troupe wins out on every count.

The Girl
and
The Garter
AT THE
GRAND

Scene from "The Clean-Up" (Bluebird).

All the above is told pleasantly enough, and will serve to entertain many worthy followers of the screen. Franklyn Farnum makes Stuart Adams, the advance agent, a likable chap, and is assisted in his best scenes by Brownie Vernon as Hazel Richards. Miss Vernon is young, good to look at, and knows how to act. Claire McDowell plays an adventuress who turns out to be a detective with the ability to be expected from her. William Human, Mark Fenton and Mary Talbot contribute acceptable character studies.

"Jack and the Beanstalk"

Ten-Part Screen Version of the Juvenile Classic Produced by William Fox an Elaborate and Amusing Spectacle.

Reviewed by Edward Weitzel.

IN PREPARING "Jack and the Beanstalk," the ten-part Fox film de luxe of the juvenile classic, for screen representation the producers have evidently gone to a great deal of expense. More than this, the money has been spent intelligently, and most of the picture displays excellent taste. Reduced to eight reels by judicious cutting it would form an entertainment that would prove equally pleasing to the youngsters and the grownups.

The story opens with a party of children listening to a nursemaid reading the familiar old fairy story. Two children of the group, Francis and Virginia, determine to look for the forest where the beanstalk is to be found. While searching for it they are overtaken by nightfall. Francis falls asleep and dreams that he is the real Jack of the story, and that Virginia becomes the Princess Regina whom he rescues from the giant Blunderbore. The adventures of the greatest hero in juvenile fiction are carried out in a wonderfully impressive manner, not the least effective feature being the acting of the little stars, Francis Carpenter and Virginia Lee Corbin, and the other members of the youthful cast.

The special sets used in "Jack and the Beanstalk" reflect faithfully the time and the local environment. The village where Jack lives, the city of Cornwall, ruled over by the father of the beautiful Regina, and the imposing castle of the giant perched on the side of a steep mountain are admirably planned, and all the details of the production are in keeping with the spirit of the tale.

Young Master Carpenter, in the title role, measures up to his work amazingly. He has the force, stride, personality and method of a well-seasoned actor, and makes all his points with the ease of a veteran. He is also absolutely without pose.

Virginia Lee Corbin is quite as precocious, with a dainty grace and a belief in the realty of what she is doing that is irresistible. Violet Radcliffe as Rudolpho, Carmen Fay DeRue as the king, J. G. Tarver as Blunderbore, Vera Lewis as the giant's wife, and Eleanor Washington as Jack's mother are important members of the excellent cast.

There is one jarring note in the picture: The scene where the giant prepares to cut off the head of the little princess before having her cooked for his breakfast is made altogether too realistic, and will offend grown people and frighten the little ones. Heroic cutting will save the day, and the good work of the producers, C. M. and S. A. Franklin, will receive its full value.

Two Triangle Releases

"The Food Gamblers," Five-Part Picture of Timely Topic Featuring Wilfred Lucas and Elda Millar, and "An Even Break," Five-Part Photoplay Starring Olive Thomas.

Reviewed by Edward Weitzel.

"The Food Gamblers."

THE title "The Food Gamblers" has the merit of requiring but litle explanation. This five-part Triangle photoplay, written by Robert Shirley, manages to present considerable forceful propaganda on a subject that is of interest to all and to unfold a dramatic story that contains most of the elements of a well made bit of melodrama. Some persons prefer their drama without any attachments in the way of political or social reform, but even they will be forced to admit that the author has "gilded the pill" skillfully and that "The Food Gamblers" contains a large proportion of excellent entertainment. The opening is rather commonplace, with the hero obtaining his introduction to the heroine through turning up at the right moment and knocking down a brutal farmer, whose abuse of his over-worked horse gives the young man an opportunity to interfere in the girl's behalf, after she has rebuked the tiller of the soil and been roughly handled for her pains.

Scene from "The Food Gamblers" (Triangle).

Both of these characters have interesting personalities. The hero's name is Henry Havens and he is at the head of the food trust. June Justice, the heroine, is a reporter for the New York Globe, and is assigned to help expose the workings of the organization. From then on matters grow interesting, and the effects of the system on the poor and helpless is shown in all its pitiable consequences. The sufferings that he inflicts are brought home to the food trust magnate in a practical manner. He is locked in one of his own storerooms for four days without food. After his release a great light dawns upon him and he goes before the legislature and helps to defeat the food ring. The love story is also kept well to the fore, and there is a promise of wedding bells and orange blossoms as the last incident fades out.

The acting of Wilfred Lucas and Elda Millar in the two leading roles, and of Mac Barnes, Russell Simpson, Jack Snyder and Eduard Ciannelli as their principal support, was on a level of gratifying excellence, and Director Albert Parker kept the general production up to the same mark.

"An Even Break."

In all sincerity "An Even Break" may well be called "The Apotheosis of the Cafe Star." This five-part Triangle feature, of which Lambert Hillyer is the author and director, tells a story of the life led by one Broadway show girl which, if popular report is to be believed, is not at all the existence of the rest of the sisterhood. In place of the midnight suppers with wealthy and lavish admirers and the other delights of high class Bohemia, Claire Curtis, the heroine of "An Even Break" and the leading dancer at Minot's Cafe, is a model of self-sacrifice, decorum and grit. She is willing to give up the man she loves to another in order to secure his happiness, and risks life and limb in his service and helps him defeat his enemies. She is properly rewarded for her fidelity, of course, after a wild race in her auto which she drives herself with the skill of a professional racer. Jimmie Strang and she grew up together in the same small town and drifted to the Street of Many Lights in search of fame and fortune. An industrial struggle furnishes the dramatic motive of the story, the Broadway life being merely incidental. It is given sufficient prominence, however, and the heroine's conduct is bound to please all right-minded persons. Most of us have grown a trifle weary of the insistence with which we are assured that Father Knickerbocker's chorus ladies are so fascinatingly naughty.

Olive Thomas, who is a recognized beauty of the show world and a pleasing dancer as well, is the Claire Curtis of the picture. Her perfection of form and face count large in her present success, but she evidently has the right mental equipment for the acting end of her new work, and experience will soon enable her to make two blades of artistic grass to grow where now she makes but one. Charles Gun as Jimmie Strang, Margaret Thompson as Mary, Darrel Foss as Ralph Harding, Charles K. French as David Harding, Frank Burke as Luther Collins and Louis Durham as Canning completed a cast that is all to the good.

"Follow the Girl"

Five-Reel Universal Production Features Ruth Stonehouse in Story of Swedish Immigrants in America.

Reviewed by Robert C. McElravy.

THIS is a simple story of a Swedish orphan girl, who comes to this country in company with a young Swede named Olaf. While traveling with other immigrants on a big steamer they are observed by a woman spy named Donna. The latter goes to Hilda's berth in the steerage and while the girl is sleeping, sews a secret message into the hem of her skirt.

Hilda is then shadowed by a spy in this country, who makes a vain effort to recover the message. Hilda and her companion leave the train in the Western ranch country and it proceeds without them, while the girl is endeavoring in an amusing way to recapture her pet rabbit. As the story proceeds, Martinez and other spies seek out the girl, who has been befriended by the ranch owner. The latter eventually falls in love with her.

Scene from "Follow the Girl" (Butterfly).

The story is developed in a quiet way, without any attempt at thrills until the closing reel. There is, however, a wealth of good photography, and a continuous succession of pleasing outdoor scenes. Conspicuous among the latter are the views of the great herds of cattle "grazing upon a thousand hills."

The humor is pertinent to ranch life and centers largely about the open-mouthed Olaf, who is put through the familiar task of "holding the bag" while the ranch employes pretend to drive some game into it. This proves quite successful for comedy of this brand, though it is not extremely laughable. The strong points of the production are found in its rather human story and picturesque scenic features.

Ruth Stonehouse and Jack Dill do pleasing work as Hilda and Olaf; Roy Stewart appears as Larry, the ranch owner, and Claire Du Brey as Donna. Others in the cast are Alfred Allen, Mrs. Witting and Harry Dunkinson. This was written by Fred Myton and produced by L. W. Chaudet.

To Lake George for "The Hungry Heart."

Pauline Frederick, her director, Robert Vignola, and his staff, and Miss Frederick's supporting cast, left last week for Lake George, where work will begin at once on the picturization of David Graham Phillips' novel, "The Hungry Heart," recently purchased by Paramount as a starring vehicle for Miss Frederick. Much of the action of "The Hungry Heart" is out of doors, and some particularly fine exteriors in the Lake George neighborhood will be bottled up by Director Vignola for the benefit of the lovers of Phillips' best novel.

"A Wife on Trial"

Five-Reel Butterfly Offering Features Mignon Anderson and Leo Pierson in Pleasant Little Love Story.

Reviewed by Robert C. McElravy.

THIS five-reel number, adapted by Leo Pierson from a story by Margaret Widdemer, and produced by Ruth Ann Baldwin, is one of the cheerful, Pollyanna type of offerings. It is alive with sentiment of an appealing sort and has a touch of what the sarcastic dramatic critics call "sugary sweetness." But it gets over extremely well and will please the average audience immensely.

Scene from "A Wife on Trial" (Butterfly).

There is a strong feminine touch visible all through this feature. The plot itself has a strong romantic flavor. It tells of a hard-working girl librarian whose life dream has been to possess a rose garden. Nothing happens to justify her dreams in this regard until one day two of her elderly friends suggest that she marry a young man who has been paralyzed in an automobile accident. The young man has plenty of money and owns a rose garden. The girl thinks matters over and finally decides to marry him.

From this point the story moves on to a quite obvious, but nevertheless, happy ending. The girl takes her injured husband to the country, where he learns to use his hands. Then along comes a burglar, who attacks the wife and shocks the husband into action again. He finds use of his limbs and saves his wife.

Mignon Anderson is very charming as Phyllis, and Leo Pierson fulfills all the requirements demanded of the hero in this type of story. Ruth Ann Baldwin is to be greatly congratulated upon the artistic presentation of this story, as the settings have much to do with the general appeal. The photography is also good.

Others in the cast are L. M. Wells, Julia Jackson, Marie van Tassel and George Pearce.

"The Amazons"

Marguerite Clark Featured in Morosco's Five-Part Screen Version of Pinero's Romantic Farce.

Reviewed by Arthur W. Courtney.

MARGUERITE CLARK'S acting saves the five-part Morosco screen version of Pinero's "The Amazons" from being rather a dull story when it is seen and not heard. The amazons are the three daughters of Lady Castlejordan, who raises her girls as boys. Marguerite Clark plays the part of Lord Tommy, one of the girls. Dressed as a boy, she attends the liveliest music hall in town. She gets in a row with a tough and knocks him over the box rail. Then she runs out into the street into the taxi of Lord Kitterly, her cousin. They do not know each other. They have never met before. He takes her to his rooms. When she revives and finds where she is, she jumps out of the window and runs home. Later he snatches her from the back of a runaway horse.

The opening scene is in the girls' gymnasium with Marguerite Clark exercising on a trapeze. She has a boxing match with one of her sisters. Her travesty on the puffing and blowing of a prizefighter between rounds is one of the best bits of pantomime in the play. Another funny scene is where the three girls are dressing for dinner. The most feminine of the three, who is always late and in need of help, comes in partly dressed in camisole and evening trousers. In the Vipont home Miss Clark, who could not be vulgar, sits dressed as a girl with her legs crossed and exposed to the knee. Entirely too much footage is given to the ogling by old Mr. Vipont. The flirtation of the girl usher with Miss Clark dressed as a boy is a trifle low. It is not up to the Pinero scene which it represents.

Lord Tweenways is the best acted part. It is the leading part in the play, but not on the screen. His "Don't do that," as a subtitle every time the Count de Grival kisses him, becomes tiresome. This is an unsuccessful attempt to use a verbal character tag on the screen.

The end is much too long drawn out. The acting of the Lord Kitterly who plays opposite Marguerite Clark is poor. He is athletic, but not a heroic figure. The picture would be much more satisfying if it ended with Lady Castlejordan's recognition of her sons and daughters

This picture will interest those who know nothing of the play, and Miss Clark's part in the picture will entertain everyone. The release date is August 5.

Five Christie Comedies

Betty Cumpson, Margaret Gibson, Ethel Lynne and Harry Ham Leading Actors in New One-Reelers.

Reviewed by Edward Weitzel.

THE title of the latest Christie one-reel releases suggest that the fun in them will be along the lines of previous comedies of the same brand. "He Fell on the Beach," "The 14th Man," "Skirts," "Almost a Scandal" and "Down by the Sea" are the name given them, and Betty Cumpson, Margaret Gibson, Ethel Lynne and a number of other pretty girls are members of the different casts. Harry Ham is the principal male actor in several of the one-reelers, and all the pictures are played with spirit. "Almost a Scandal" is probably the most original in plot and was written by Epes W. Sargent, a pair of striped trousers being an important feature in the complications. "He Fell on the Beach" and "Down by the Sea" permit the use of a number of women's bathing suits, Pacific coast models, and "The 14th Man" contains a neat comedy motive. Taking them collectively, they are of almost even merit and are well photographed and entirely free of objectionable features.

"Eye of Envy"

Crane Wilbur, Featured in Five-Part Horsley Production for Art Dramas, Plays Role in Allegorical Drama.

Reviewed by Margaret I. MacDonald.

IN PRESENTING an allegorical drama to the public the producer is confronted with a difficult problem. In the first place, the play must be made interesting from a dramatic viewpoint, and in the second place, it must interpret faithfully that which it sets out to portray. In "Eye of Envy" the first-named requisite is not lacking, but the question as to the sincerity of the second is laid open.

The story has to do with two male characters impersonating Ambition and Avarice, and one female character impersonating Innocence. Innocence, an unhappy young woman, now the wife of Avarice, in the course of the story tells Ambition, with whom she has fallen in love, of how when her father, a steward in the house of Avarice, took ill, in order to save his life she consented to marry his repulsive employer. In the beautiful home she has lived since her marriage a wife in name only. Ambition, on learning the story of Innocence, is consumed with the desire to possess not only the beautiful maiden, but the riches of Avarice also. He therefore calls on the spirit of the forest on the estate of Avarice to make his wish come true. At the same time Avarice has learned that his young wife loves Ambition, and also appeals to the spirit to put the youthful soul of Ambition into his body, so that his wife's affections may turn from the stranger to him. The exchange made, Avarice then employs Ambition as his secretary, wins the love of his wife and opens a conflict between himself and Ambition.

Scene from "Eye of Envy" (Art Dramas).

Ambition, in striving to kidnap Innocence, is discovered, is set adrift in an electric storm and is killed by lightning. At the same moment, according to a stipulation made by the Spirit at the exchange of souls, Avarice, about to take his wife in his arms, falls dead.

"Souls in Pawn"

Five-part Mutual Production of Merit Features Gail Kane in a Story by Julius Grinnell Furthmann.

Reviewed by Margaret I. MacDonald.

A PLOT of peculiar complications marks the five-part Mutual production, "Souls in Pawn," from the story by Julius Grinnell Furthmann, in which Gail Kane plays the leading feminine role in an attractive and convincing manner. Opposite her in the role of a foreign nobleman and spy is Douglas MacLean, also doing his bit well. And next in importance in the cast is a little girl of four or five summers, who is unusually charming and natural as the daughter of Sebastian and Liane Dore.

As the story runs Sebastian Dore is shot at the door of his home by a German, von Kondemarck. The matter is hushed up by influence brought to bear on the authorities and the devoted wife of Sebastian Dore is forced to abandon the search on the ground that no clue to the murderer is in evidence. Von Kondemarck, for reasons not clear in the picture, tempts Liane to become a spy on behalf of his country, promising as a reward to reveal to her, after a stipulated time, the name of her husband's murderer. As the story progresses it gains in thrilling action, and a romance between the pair develops, bringing as a climax the revelation of the identity of von Kondemarck as the man her vengeance has been seeking out, after she herself has been arrested as a spy and is about to be put to death. A reversal of the situation occurs when she is used as a means of trapping von Kondemarck. The discovery by Liane that her husband has not only been false to her, but has deceived and tampered with the affections of von Kondemarck's sister, thereby meriting in a sense the visiting of punishment brought upon him by von Kondemarck, not with intent to kill, causes her to forgive him. A successful escape of the prisoners is effected and the story closes with the principals far away from the hand of justice and happy in each other's love.

The production is well made and more than ordinarily interesting.

"Two Kentucky Boys"

Two-Part Conquest Subject Is a Simple but Really Moving Civil War Story of Two Boys and a Girl.

Reviewed by George Blaisdell.

IN "Two Kentucky Boys," a two-part subject on Conquest Program No. 3, we have a picture worthy of any program or to be exhibited in any theater. It is a simple story, one which has been told many times—and will be told many times more, we may hope. It is an ideal story for showing to young folks, but the chances are it will not move the youngsters as deeply as it will their elders. It is full of the spirit of youth, the appeal of youth, which in its influence knows no age limit.

Albert Macklin is the youngster who plays "Gum" Jenkins son of a Kentucky father who favors the North. It is like father like son. Gum's decision to join the Northern forces is not a hasty one. His chum and the girl with whom they both are in love have chosen the South. James Turbell is "Skinny" Brown and Peggy Adams is Susie Witherell. It is a trio worth while. Their work is such that no discount is necessary to account for their youth—it will par with that of older persons.

"Two Kentucky Boys" will be popular in any house, North or South. The story is so conceived that the honors are even between the two sections. Each thinks none the less of the other for following the course outlined by his convictions, and neither will permit friendship to swerve him from the strict path of duty to his colors. It is a wholesome picture and filled with drama.

"The Uneven Road"

Little Mary McAlister as an Inquisitive Child in an Episode of Essanay's "Do Children Count?" Series.

Reviewed by Arthur W. Courtney.

LITTLE Mary McAlister is always the life of the picture in which she appears. In "The Uneven Road," a two-part episode in Essanay's "Do Children Count?" series, she appears as an inquisitive child who sets fire to a dish of gunpowder in the parlor and so accidentally blinds herself. Through the greater part of the picture she is blind, and a pathetic figure. She does not have much opportunity to act because she is in bed with her eyes bandaged most of the time. An operation restores her sight.

The story of the picture is not without blemish. It is concerned mainly with the effect of Little Mary's affliction on her parents. The father is addicted to gambling in stocks. His employer warns him that he will be discharged if he errs again. The father, to cover a ten point margin, forges his wife's name to a check. When the wife goes to the bank to get the money for the operation she finds it gone. She goes to her husband's office and finds him discharged. She appeals to his employer. Then comes the principal blot. The employer places his hand over hers and tells her she can have the money and whatever else she needs upon a condition that may be imagined. This is not well prepared for, and it comes as an unpleasant surprise. In this picture Little Mary has a different mother, Jane Thomas, who gives a satisfactory portrayal of integrity. This picture was released July 25.

Three Artcrafts for September

They Will Feature Mary Pickford, Elsie Ferguson and Douglas Fairbanks.

THE month of September will be marked by three Artcraft releases, the stars of which will be Mary Pickford, Elsie Ferguson and Douglas Fairbanks, in the order named.

"Our first release in September," says President Greene, "will be Mary Pickford in 'Rebecca of Sunnybrook Farm,' completion of which has just been announced by our West coast studios. The next Artcraft picture to be completed will be the Elsie Ferguson production, 'Barbary Sheep,' now well under way at Fort Lee. Douglas Fairbanks will begin work within a very few days on his fourth Artcraft release, which will be finished in time for release in September."

"'Rebecca of Sunnybrook Farm,' directed by Marshall Neilan, is the sixth picture released by Artcraft in which Mary Pickford has been the star. It would be difficult for me to overstate the enthusiasm with which exhibitors have written us concerning the results that have attended the exhibition of these productions.

"'Barbary Sheep' is going to be a revelation in many ways. Director Maurice Tourneur has reproduced Algeria itself for the background of the Robert Hichens story, and the first appearance of Elsie Ferguson on the screen is going to prove that her beauty loses none of its radiance through reproduction by the camera

"Of the Fairbanks picture nothing need be said save it is another Fairbanks picture. 'In Again—Out Again' and 'Wild and Woolly' proved to exhibitors that Mr. Fairbanks was offering to them through Artcraft the greatest work he has ever done. 'Down to Earth,' our August Fairbanks release, is bound to be another big hit, and from what we know of the September production it will give the star greater opportunities than he has ever had before.

"We expect to be able to announce shortly the approximate time of release of the Geraldine Farrar picture, 'The Woman God Forgot,' the first William S. Hart feature, and the first of the special Cecil B. De Mille productions, 'The Devil Stone.'"

Gaumont for Week of August 20.

The great success of the Gaumont-Mutual Weekly is attested by the orders for additional prints placed by Mutual branch managers. This news reel is highly patriotic in character and has been complimented for the part it is playing in awakening the country to the duties and demands of war. Every exhibitor who uses it will have a reel that will interest his patrons for its entire length. The release for August 22 is Mutual Weekly No. 138. As it is not made up until the date of issue, it is impossible to state in advance what its contents will be.

Another Gaumont single-reel of the week is "Reel Life" No. 69, released through Mutual August 23. "Hunting Alligators for Their Skins" is an entertaining section of this reel. It shows the methods pursued in Florida and North Carolina, and also hints at the possibilities of using the flesh for food, something already esteemed by the negroes of the South. A second section is also connected with the high cost of living. It reveals the methods pursued in "Harvesting Potatoes on the Eastern Coast." These aristocrats of the vegetable kingdom are shown in captivity near Norfolk, Va. "Coney Island Thrills" are enjoyed by the spectators of this reel without being jerked, shoved, pushed and mauled as are the people shown in the pictures as they shoot the chutes, ride the witching waves, snap the whip and do other joy-provoking stunts. "Oil From Japan" acquaints one with the fact that America is importing large quantities of soy bean oil. The reel concludes with a humorous animated drawing based on a picture in "Life."

Eltinge Masquerades as Female Thief.

Julian Eltinge's first picture for Paramount, to be released in September, provides unusually ample opportunity for Mr. Eltinge to show his ability as a straight leading man and as the world's most famous impersonator of female roles, in the latter character as a countess who steals money and jewels for the Red Cross.

The picture has been adapted by Gardner Hunting from a story written especially for Mr. Eltinge by Gelett Burgess and Carolyn Wells. The production is being directed by Donald Crisp.

Mr. Eltinge has never acted before the camera before, but his work is said to be of true star calibre. His impersonation of the countess is so deceptive that the costume change from male to female part has to be made practically before the audience's eyes to prevent the possibility of a belief in trick photography.

Comments on the Films

EXCLUSIVELY BY OUR OWN STAFF

General Film Company.

PETE'S PANTS (Black Cat), July 28.—A 27-minute picture that looks several years old. The oldtimers, Victor Potel, Ben Turpin, and Margaret Joslin are in the cast. The second part of the picture is "Snakeville's Debutantes." This is a poor picture. Much footage is given to the kicking and pitchforking of a man while his head is held fast.

Art Dramas, Inc.

EYE OF ENVY (Horsley-Art Dramas).—This five-part production, featuring Crane Wilbur, is an allegorical drama of moderate interest. The chief characters are Ambition, Avarice, and Innocence, with the conflict of the story taking place between Ambition and Avarice. A full review of the production will be found elsewhere. The cast consists, in addition to Crane Wilbur, of F. A. Thompson, Julia Jackson, Lillian Webster, Jode Mullally, Gene Crosby, and Edgar Sherrod.

Bluebird Photoplays, Inc.

THE CLEAN-UP, Aug. 6.—Franklyn Farnum and Brownie Vernon are the stars of this five-part story. The picture is entertaining. It is given a larger review on another page of this issue.

Butterfly Pictures.

A WIFE ON TRIAL, July 30.—A five-reel number, based on a story by Margaret Widdemer, featuring Mignon Anderson and Leo Pierson. This is a love story of the sentimental, charming sort. It tells of a poor girl librarian who marries a young man who has been paralyzed in an automobile accident. She marries him because he is rich and she can then have a rose garden. Of course he recovers, and they find themselves really in love. This is artistically produced, and makes a strong appeal. Reviewed elsewhere at length.

FOLLOW THE GIRL, August 6.—A five-reel number, written by Fred Myton and produced by L. W. Chaudet. Ruth Stonehouse is featured as a Swedish girl who comes to America, and while enroute is made the victim of a plot of foreign spies. Clear, attractive photography and picturesque ranch scenes are the strong features of this. The story is one of simple, human interest. Reviewed at length elsewhere.

Fox Film Corporation.

WIFE NUMBER TWO, July 29.—Dramatic picture, with a good measure of distinction and power. Valeska Suratt has a role in which she does her best work. For a longer review see elsewhere in this issue.

JACK AND THE BEANSTALK (Special Release).—A ten-part spectacle, with a wonderful child cast and an elaborate production. It is reviewed at length on another page of this issue.

Greater Vitagraph.

THE SECOND MRS. TANQUERAY (Vitagraph), August 6.—An English made version of the celebrated play of the same name. Sir George Alexander and Hilda Moore play the leading roles. It is reviewed at length on another page of this issue.

BOBBY, PHILANTHROPIST (Vitagraph).—In this reel Bobby rescues poor little Aida Horton from a street fight, takes her home, gives her a bath, dresses her in a velvet suit of his, and invites her to a meal of cream cake. He has previously rescued her kitten from imminent peril of death. All the actors are excellent including the kitten.

BOASTS AND BOLDNESS (Vitagraph).—There is a snap and a dash about the business of this one-part athletic farce that makes it very laughable. It is well produced and acted.

Kleine-Edison-Selig-Essanay

SKINNER'S BABY (Essanay), August 6.—The coming of the first-born of the Skinner family is attended with delightful humor and enjoyment. Bryant Washburn and Hazel Daly are more entertaining than ever. Harry Beaumont has adapted and directed the story with fine intelligence and effect.

Metro Pictures Corporation.

THE HIDDEN SPRING, July 16.—An interesting western mining picture in five reels, featuring Harold Lockwood, and dealing with his successful fight as a young lawyer against the unscrupulous mine owner, who is the absolute boss of the community. Reviewed in last week's issue.

MR. PARKER, HERO, July 23.—This is a Drew comedy. Mrs. Drew calls her husband home from a vacation to discharge the cook. His diplomatic way of covering his cowardice, and his efforts to make his wife think that he has really played the hero in the kitchen make a very funny picture. The end is good. Mr. Drew opens the morning paper and remarks: "It looks like war with Germany."

ALADDIN'S OTHER LAMP (Rolfe), June 25.—A pleasing five-part picture, with Viola Dana as a little slavey who comes into a fortune. A longer review is printed on another page of this issue.

Mutual Film Corporation.

TOURS AROUND THE WORLD NO. 39 (Gaumont), July 31.—The interesting and well illustrated subjects contained in this number are: "Marken, Holland"; "La Grande Chartreuse, France"; and "A Trip to Majorca."

REEL LIFE NO. 66 (Gaumont), August 2.—The subjects contained in this number of "Reel Life" are: "Making Machine Guns"; "Beads of Rose Petals"; "Saving a Wrecked Steamship"; "Keeping the Boys Home," a short bit of comedy containing a hint for parents; and some leaves from "Life," which were not as clever as usual.

SOULS IN PAWN (American), August 6.—A five-part production of good quality, featuring Gail Kane. The story by J. G. Furthmann has a complicated but well-constructed plot in which a woman without knowing it becomes the sweetheart of her husband's murderer, afterward discovering that her husband had been false to her and had given his murderer just cause for resentment by tampering with the affections of his sister. A full review will be found elsewhere.

THE WIDOW'S MIGHT (LaSalle), August 14.—A farce comedy in which a man who vows to marry a certain widow finds out that she is not as sweet as he had hoped she might be. To bring about a condition through which he can get some of her money he plays sick, and the doctor states that unless he gets everything he asks for he will die. The tables turn, however, before the close of the picture, and he loses what he gained.

Paramount Pictures Corporation.

THE SQUAW MAN'S SON (Lasky), July 26.—A sequel to "The Squaw Man," featuring Wallace Reid, supported by Anita King, Dorothy Davenport, Frank Lanning, Raymond Hatton, Mabel Van Buren, C. H Geldert and a good cast. The story contains tense situations and some stirring "scraps." It was reviewed in last week's issue.

THE CRYSTAL GAZER (Lasky), July 30.—A five-reel picture, with Fanny Ward in a role that gives her no great chance to do her most effective acting. It should get favor enough from the public; but it won't do anything astonishing. For a longer notice see elsewhere in this issue.

THE AMAZONS (Morosco), August 5.—A five-part screen version of Pinero's play, with Marguerite Clark as star. The acting of Miss Clark is superb, and makes this a most entertaining picture. A review is printed in this issue.

Pathe Exchange, Inc.

A SACRIFICE SUPREME (Pathe), August 19.—This instalment concludes "The Neglected Wife," and brings about a return of happiness to Kennedy and his wife. There are a number of interesting scenes, and various features of importance are cleared up. One of these is the identity of the veiled woman. The story closes with Kennedy making efforts to regain his own self-respect and his wife's love.

THE STREETS OF ILLUSION (Pathe-Gold Rooster), August 19.—A five-reel story of Washington Square, featuring Gladys Hulette and a well balanced cast. The story is light, but entertaining, most of the scenes taking place in a boarding house. Numerous appealing characters are introduced. Reviewed elsewhere in this number.

THE SIGNAL LANTERN (Pathe), August 19.—Instalment No. 7 of "The Fatal Ring." This episode contains a number of spirited moments, though no big stunt is staged. Pearl succeeds, after the expenditure of time and money, in procuring Carslake's release He rewards her by turning over the diamond, but no sooner has she taken it than she is once more pursued. The number closes with Pearl in search of the dark lady.

LONESOME LUKE, MECHANIC (Pathe), August 19.—A knockabout comedy number, featuring Harold Lloyd as a mechanic in a garage. All sorts of fun is had with automobiles, and there are several moments that bring laughter. Not much of a plot, but plenty of action and small business.

Triangle Film Corporation.

IN SLUMBERLAND (July 29).—This five-reel fairy picture has already been mentioned in this paper. More recently we have seen it in the Eighty-First Street theater, New York, where it had its first run, and find that it is taking strongly with both the younger patrons and their parents. It is full of bits that plainly are getting over to the delight of the spectator. The picture tells a dream story rather than a flat fairy tale, and makes us really believe in youth, its beliefs, its dreams, and its fairies, since it is Irish youth that is here delightfully pictured. In this time of war's worries it is just the picture to book and count on; for it is making a hit, especially with the youthful part of the audience. What is more, it can be booked and shown to any audience, as it has an appeal to the grownups as well.

Universal Film Manufacturing Company.

BOMBS AND BANDITS (L-Ko), Week of July 2.—A two-reel comic which deals with the love affairs of a city mayor and chief of police, each in love with the same girl. Sammy, the office boy, also loves her, and much of the early part of the offering pictures his various antics. The number has an exceptional whirlwind finish, in which a runaway engine, pursued by a handcar, crashes into freight cars, buildings and other things. The movable floor makes a good humorous feature. This runs ahead of the average for this type of production in several respects.

ANIMATED WEEKLY NO. 82 (Universal), August 1.—A diversified and entertaining number, including many scenes connected with the world war, harness races, golf contests and other features

UNIVERSAL CURRENT EVENTS NO. 12, August 4.—Contains many interesting pictorial subjects, including hot weather scenes in New York City, Friars' outing on Long Island, and many war sidelights

CHEYENNE'S PAL (Star Featurette), Week of August 4.—A two-reel subject, written by Jack Ford, featuring Harry Carey, Gertrude Astor and others. This is an interesting episode in the life of Cheyenne Harry, in which he sells his favorite horse to a British army officer and then takes it back again under exciting circumstances. The sentiment is pleasing, and the number will take rightful place among the entertaining picture stories of animals.

THE BRASS GIRL (Victor), Week of August 13.—A clever two-reel comedy number, featuring Matt Moore and Jane Gail. The young musical composer rooms just above a girl who is learning to pound brass. Their professions seriously conflict, and stormy scenes occur. Then a burglar comes along, and the hero and the girl capture him together, which places them in a compromising position, so they decide to wed. The comedy situations are good, and the settings attractive. This makes a desirable light subject.

THE RUSHIN DANCERS (Nestor), Week of August 13.—A comedy by C. G. Briden, featuring Eddie Lyons, Lee Moran and others. After the women of Cactus Flat begin taking lessons from a man teacher their husbands pretend to engage a lady instructer. This brings on an amusing clash, and an averted lynching. This is rather original in plot, and proves entertaining.

A WIFE'S SUSPICION (Gold Seal), Week of August 13.—A three-reel detective story, with a surprise ending, written by Willard Mack. Clyde Benson, Edward Clark, Lee Hill, Hazel Page, Betty Schade and Val Paul appear. This is not particularly intense in plot, but holds the interest without cessation and works up gradually to a very neat finish. The cast is a good one, and the story well above the average of its type.

ROUGH STUFF (L-Ko), Week of August 13.—A knockabout number, as the title aptly suggests, featuring Dan Russell, Walter Stephens and Gladys Varden. The former plays a flirtatious hotel proprietor, with a justly suspicious wife. There is some slight vulgarity in this, but nothing really offensive. It has some very funny moments of the rough house order.

BACK TO THE KITCHEN (Joker), Week of August 13.—This is one of Gale Henry's funniest pictures. She thinks her husband has been drowned. She is about to marry when Milt Sims, her husband, pokes his head through his painting on the easel. The picture ends with Gale Henry washing dishes in her wedding gown. This is an excellent one-reel comedy.

World Pictures.

SOULS ADRIFT (Peerless), August 13.—Ethel Clayton and Milton Sills are the stars of this five-part photoplay, which shows attractive scenes on a desert island, and has a dramatic story. A longer review is printed on another page of this issue.

Miscellaneous.

A KITCHEN ROMANCE (Peter Pan).—Another of the Mo-toy comedies. Skilful and clever direction is shown in the handling of these doll actors. The story deals with the efforts of a new cook, Lena, to obtain a "man," after several failures she finally lands a sailor, and the butler hangs out a sign "another cook wanted."

BUNKED AND PAID FOR (Filmcraft Corporation).—Walt Mason "rhyme reel," in which the well-known bard pokes a little fun at people who follow food hints in the papers. The story concerns a young married couple who try to live on thirty cents a day. They then meet the author of the food hints, a portly gentleman who dines on porterhouse steak. The idea in this is humorous, and the presentation satisfactory. Animated drawings are used in certain scenes.

THE DIPPER (Filmcraft Corporation).—A one-reel Walt Mason comedy telling a simple, human story of two lovers who carve their initials on the old dipper at the well. Some good satirical touches are given where the board of health conducts a search for microbes, animated drawings being used with good effect here. The number is different from the ordinary comedy, and includes occasional stanzas written by Mr. Mason. This will please the average audience.

TRUE LOVE AND FAKE MONEY (Filmcraft Corporation).—A "rhyme reel" illustrating one of Walt Mason's story-poems. In this a youth meets a girl, and the love affair is interfered with by a village gossip. He gives her a twenty-dollar bill, which turns out to be counterfeit. He and the girl then round up the counterfeiting gang together. The plot is rather thin, but the philosophical poetry helps out the interest considerably. It makes on the whole quite a pleasing number.

HASH (Filmcraft Corporation).—A Walt Mason "rhyme reel," with the usual story-poem. This concerns a youth who is thrown out of a boarding house for complaining of the food. He creates a false alarm of fire in order to rescue his sweetheart, but rescues the landlady by mistake. The girl then appears and insists upon marrying him in order to obtain her fortune. A pleasing light subject, the thin plot being helped out by the familiar Walt Mason verse

HAYAKAWA AN IDEAL HASHIMURA TOGO.

Seventeen years ago there was a cub reporter in San Francisco who every once in a while would get an assignment that had to do with Japs. He got to know the Japanese mind very well, and he got to know Jap-American dialect even better When he became a free-lance writer the cub reporter began to recount some of his ideas about the Jap and his American ways, and it was thus that Hashimura Togo was born a figure destined to spread the fame of Wallace Irwin broadcast.

Scene from "Hashimura Togo" (Paramount).

Last year Wallace Irwin went to a picture show in which a young Jap named Hayakawa appeared in the leading part. To Irwin it was Togo come to life. As a matter of fact, Sessue Hayakawa is a real Hashimura Togo. He was a dutiful and studious Jap boy in the flowery kingdom, but when it came time for him to train as a naval lieutenant he decided he would rather act instead. So he came to America. Togo did the same thing (in the mind of Wallace Irwin). Togo's American experiences were remarkably like Hayakawa's, and when Irwin began to put his Jap hero into film he combined the lives of the two, the real man and the fiction man. The result will be the debut of Togo on the screen.

"Hashimura Togo" adapted for the screen makes an ideal vehicle for Hayakawa. The early part of Togo's life will be screened and into the story of his humorous experiences as a servant in an American household has been woven a romance that will provide a lot of thrilling situations and genuine love interest. The picture will be released by Paramount August 19.

SENNETT NAMES HIS FIRST THREE PARAMOUNTS.

Mack Sennett announced from Edendale, Cal., this week the titles and casts of his first three pictures to be released by Paramount Pictures Corporation, in accordance with the new Paramount-Sennett affiliation. The first release will be September 15, and others will follow every two weeks.

"Roping Her Romeo" is the first Paramount-Sennett. It features Polly Moran, long famous as a vivacious and pretty Sennett comedienne, and Ben Turpin and Slim Summerville.

"A Bedroom Blunder" features Charles Murray, Mary Thurman and Wayland Trask. Murray is famous as one of the best burlesquers ever graduated from the stage to the screen.

"The Pullman Bride" features Gloria Swanson. The men are Chester Conklin and Mack Swain, neither of whom needs introduction.

State Rights Department

Conducted by BEN H. GRIMM

"Lust of the Ages" Completed

Ogden Pictures Corporation Completes Massive Production With Lillian Walker as the Leading Player.

WITHOUT the usual advance notices that have characterized the releasing of extraordinary attractions by film producing concerns, the Ogden Pictures Corporation, after continuously working for a period of seven months, have completed what promises to be the greatest film spectacle produced since "The Clansman" was filmed.

The Ogden Pictures Corporation was formed to produce a series of extraordinary attractions starring Miss Lillian Walker, popularly known as "Dimples," and whose enviable work for the years that she was with the Vitagraph Company has placed her in the ranks of the very few female stars with whom the film fans of the world are captivated.

Scene from "The Lust of the Ages" (Ogden).

Under the direction of Harry J. Revier, one of the advance guard of directors of massive productions, the initial attraction was produced at the studios of the Ogden Pictures Corporation at Ogden, Utah.

This initial production is entitled "The Lust of the Ages" and deals with a subject that is at present engaging the attention of the entire world apart from the present world war. No inkling of the character of the story has been forthcoming excepting the bare information that it is not a sex play nor a war subject.

In order to set the highest standard possible by which the public and the trade might judge the future activities of the Ogden Pictures Corporation, Albert Scowcroft, the president, and Lester Park, the general manager, determined to spare neither time nor expense in the staging of the production, and gave Mr. Revier carte blanche, with the result that $100,000 is below the actual cost, "but," Mr. Scowcroft stated, "every dollar of it shows its value in the picture."

The exploitation and sale of "The Lust of the Ages" is under the managership of Jesse J. Goldburg, who lately returned from a tour of the country selling the state rights market, and offices of the company have been temporarily opened at 729 Seventh avenue, Suite 1202, New York.

Extensive plans are being made for a scheme of advertising and publicity and along lines and on a scale never heretofore attempted in connection with any other motion picture attraction. The A. M. Sweyd Co., advertising specialists, have been employed to assist Mr. Goldburg in the exploitation of the production and it has been stated that $9,500 has been set aside for trade paper advertising alone, the major portion of which is to be expended for the benefit of the buyers of the production, and which advertisements are to be directed largely to the exhibitors throughout the United States. The pictures will be released on the state rights basis.

SHOWINGS OF ITALIAN WAR FILMS.

The first official Italian war films to reach the United States, known as "The Italian Battlefront," will be exhibited in New York on Wednesday night, August 8. They were taken by the cinematographic division of the Italian army, under the supervision of the Italian Supreme Command, and are said to be the most wonderful war pictures that have reached America thus far.

The Italian Government, through its American representatives, has placed the exploitation of its first official war pictures in the hands of the Fort Pitt Theater Corporation of Pittsburgh, of which William Moore Patch is president and managing director. Mr. Patch was selected for this purpose by reason of an interesting series of events which have just come to light.

The pictures were produced in Buffalo at the Teck theater on Saturday night, August 4, Mr. Patch leaving Buffalo Saturday midnight in time to reach New York for the opening. Boston has been chosen as the next city on the map. The pictures will open for an indefinite engagement in the Tremont theater there on August 13. Chicago has been set for August 20 in the immense Auditorium, which holds four thousand people. Other productions will follow in Philadelphia, Baltimore, Washington, Cleveland, Cincinnati, Detroit, St. Louis, Kansas City, Milwaukee, Minneapolis.

BACKER GETS IVAN PRODUCTIONS.

A deal just consummated by Franklyn E. Backer, president of the Mammoth Film Corporation, gives this booming state rights concern an attractive addition to their already impressive list of popular box office winners. Mr. Backer has secured control of the entire output of the Ivan Film Productions, Inc., for Northern New Jersey.

The first release will occur on September 1st, being the seven-reel super-feature "Babbling Tongues," with James Morrison and Grace Valentine. Further offerings will occur in approximately monthly periods, the titles and stars of which will be announced as occasion requires. Some exceptional scenarios and popular stars have already been arranged for.

SHORT SUBJECTS IN DEMAND.

The Lea Bel Company, of 64 West Randolph street, Chicago, Ill., which has charge of the distribution of the Motoy Comedies in Illinois, Indiana and Southern Wisconsin, report an annual demand for short subjects by the exhibitors, and announce extraordinary bookings throughout their entire territory. They say that Motoy Comedies are the most popular short subjects they have ever handled.

CORONA TO PRODUCE BIG OUTDOOR STORY.

A thrilling story of the great outdoors, being a picturization of one of the most popular novels of the day, with an all-star cast, will be the next production of The Corona Cinema Company, producers of "The Curse of Eve," it is announced. It is understod that this company has quietly secured the exclusive right to screen all of the works of one of America's foremost authors, who will also be actively connected in the production of his work. Direction will be in the hands of a successful producer of feature pictures in the East, who will sign a two years' contract with the Corona people.

"The Curse of Eve" will shortly be released in New York, if its producers accept very flattering offers made for the world rights for the film.

BLYSTONE CREATES ANOTHER CENTURY COMEDY SUBJECT.

With three features ready for distribution and a fourth subject just about ready to quit the factory, Century Comedies, in which Alice Howell is the star, are soon to be augmented by another J. G. Blystone production. The Century series of bounce and bump laughmakers are now controlled, as to selling rights, by the Longacre Distributing Company, and by the first of September complete arrangements for marketing Century's from various distributing points will be completed.

"Alice of the Sawdust" will be ready within a fortnight to show to State right operators, and Miss Howell's circus stunts are asserted to be "the limit." General Director Blystone is now putting the clever comedienne through her paces in a two-reeler that shows Miss Howell forever in the clutches of an amorous blacksmith. There is a thrill promised in this new one that will far surpass anything Mr. Blystone has yet accomplished.

A. Kay Distributes Lion Comedies

Master Motion Picture Company Has Arranged for a Weekly Release of Its Product.

FOLLOWING close on the heels of the announcement from the Master Motion Picture Company that the "Make 'Em Roar" phrase represented a new brand of comedies that were being made by Masterpictures of Houston, Texas, and that were to be released through the independent market, comes another important announcement with regard to these comedies. The announcement is from the executive offices of the A. Kay Company, and says that an arrangement has been entered into and agreed upon between the A. Kay Company and Harold J. Binney, president and director general of Masterpictures for the world-wide distribution of the latter's product.

The A. Kay Company has been negotiating for the output of Masterpictures for the past few months, and now that arrangements have been completed whereby the A. Kay Company become the sole distributors of these comedies, plans are already under way for the marketing of these comedies.

Scene from "Nathan Busts Into the Movies" (Masterpictures).

Masterpictures has decided to call the pictures Lion Comedies. The name has been accepted by the A. Kay Company, and in the future, in advertising and exploitation, the brand of Lion Comedies will be used.

Masterpictures has arranged with the A. Kay Company for a weekly release of these comedies, the first to be released on or about the middle of August. At present an extensive campaign is being mapped out for Masterpictures. The A. Kay Company also informs us that the distributors in this country will be exchanges of an established reputation.

The first of the Lion Comedies is called "Nathan Busts Into the Movies," and will certainly "Make 'Em Roar,'" according to the announcement. Further reports about this comedy indicate that it is a comedy of a slapstick nature. The second picture is entitled, "A Village Villain," and is heralded as a sure box-office winner.

TOBIAS TO REPRESENT FOURSQUARE IN CONNECTICUT.

Arrangements have been made whereby L. S. Tobias, former branch manager for Mutual in New Haven, Conn., will act in the capacity of Supervisor of Sales in Connecticut for M. H. Hoffman-Foursquare Pictures. Mr. Tobias leaves for Connecticut this week, where he will arrange for special showings and first runs for the first releases of the Foursquare, namely, "The Sin Woman," "Trip Through China," "Her Fighting Chance," "Should She Obey?" and "The Silent Witness."

These features will be handled direct from the New York exchange, thereby affording the exhibitor correct shipping and co-operating facilities.

UNIQUE HOUSE ORGAN FOR FOREIGN BUYERS.

J. Frank Brockliss, Inc., 729 Seventh avenue, New York, are issuing a bulletin for circulation among buyers of motion picture films in all countries outside the United States. The bulletin takes the form of an illustrated catalogue fully descriptive of a large list of films released on the open market. The nature of the bulletin will at once be realized when it is stated that Brockliss handles the world's rights of such recent notable successes as "The Deemster," "The Barrier," the Billy West Comedies, "The Land of the Rising Sun," the U. S. Navy, "The Canadian Army," the A. Kay Productions, Motoy Comedies and many others.

OLDKNOW TAKES MUTT AND JEFF.

Colonel William Oldknow, the general manager of the Consolidated Film Supply Co., of Atlanta, Ga., has very recently acquired the rights to many of the worth-while short subjects released in the state rights field. Chief among these are the Mutt and Jeff Comedies, for which he has acquired the rights to the entire South.

NEXT EDGAR LEWIS PICTURE PROMISES SURPRISES.

In spite of the secrecy surrounding the next special Edgar Lewis picture, which is now being completed at Ticonderoga, New York, enough news has reached Broadway to cause considerable speculation in film circles as to the nature of the well known director's new contribution to the screen. Although Mr. Lewis has been working on his new production for two months, and has had his large company assembled at Ticonderoga for more than six weeks, the only definite news received has related to the fact that Mitchell Lewis, Hedda Nova, Victor Sutherland, William A. Williams, Ray Chamberlain, members of "The Bar Sinister" cast, and Mabel Scott and Edward Rossman, who played prominent parts in "The Barrier," including Joseph Heron, Philip Sanford, William Cavanaugh and Juanita and Alberta Meizner, will also be seen in the coming drama. The nature of the story and its title have never been mentioned, and are still jealously guarded, but Charles Feature Adams, who visited the Edgar Lewis company recently, managed to get some news past the Lewis censor, which gives a hint of the importance of the production.

The amount of construction work done by Edgar Lewis can be judged by the fact that one building is over sixty feet long, its interior being used by the director to stage large ensemble scenes, while its exterior is necessary to the photographing of important action in the main street of the town.

The photoplay is under the personal supervision of Edward Earl, who has selected the Craftsman Film Laboratories to do the printing and developing under the personal supervision of Charles Herliman.

LIBERTY HAS MUTT AND JEFF COMEDIES.

Mayer Silverman, president of the Liberty Film Renting Co., which has its offices at 938 Penn avenue, Pittsburgh, Pa., has taken over the franchise for Mutt and Jeff Comedies for Pennsylvania and West Virginia. This move on his part speaks well for the selling qualities of Bud Fisher's new releases, as Mr. Silverman is reckoned one of the most careful and conservative exchange men in the business.

CHRISTIE ON BUSINESS TRIP.

Charles H. Christie, business manager of the Christie Film Company, has just left Los Angeles for a trip which will cover the greater part of the United States and will include visits to practically all the open-market exchanges handling Christie Comedies throughout the country. Mr. Christie expects to arrive in New York during the first week in August to conclude negotiations for the Christie rights in a number of foreign countries, notably those of South America.

"Within a few weeks," said Mr. Christie before his departure, "we will complete our first year of production for the open market, having begun our state rights distribution on September 18 of last year. As we have subjects completed up to the end of September, 1917, it may be said that we have reached our first birthday, and our success within this period has been very gratifying to us. We have delayed the disposal of some of the foreign rights until we had established our product on a firm and proven basis, but with our recent sale of the Japanese and Scandinavian rights we feel that we are ready for an invasion of the markets of the world.

SUMMER ACTIVITIES OF KING BEE.

Probably no company engaged in the production of motion pictures has been more active during this summer than the King Bee Films Corporation, whose studios at Bayonne, N. J., have seldom been idle even during the most trying heat. Under the direction of Louis Burstein, President and General Manager of the company, work has gone incessantly night and day as the demand for the comedies with Billy West as the star is overwhelmingly great. The ninth two-reel King Bee is in hand and promises to be no less humorous than its predecessor

NOTHING FOR THE GOATS.

Comedy situations happen on and off the screen many times during the day in a film distributing office.. Henry J. Brock, president of the Inter-Ocean Film Corporation, 220 West 42d street, New York City, relates one of these which transpired some weeks ago in his office. The Inter-Ocean Film Corporation pursue an export business exclusively for motion picture films and there are times when representatives of many foreign countries, talking in their native tongue, are doing business for the country they represent. Among these foreign buyers was a gentleman from one of the Latin American countries who had just purchased several subjects for his territory. The entire deal was practically consummated, all but the order for advertising matter, which usualy consists of pictorial paper, heralds, slides, photographs, etc.

The customer in question ordered a full line of everything, but omitted the pictorial paper, much to the astonishment of the salesman, who immediately told him he had overlooked the most important part of the publicity matter. His reply was: "We can't post any paper in our country, for goats are very common and walk the streets as freely as dogs do here, and the goats usually have a feast when paper is posted. They love the paste and naturally the paste is all licked off and the paper is used for desert."

Manufacturers' Advance Notes

Daly Plays "Man Without a Country"

Frohman Amusement Corporation Announces Patriotic Production Directed by Jack Noble.

THE announcement comes from the offices of President William L. Sherrill of the Frohman Amusement Corporation that his corporation has completed the taking of the final scenes of Edward Everett Hale's "A Man Without a Country," and that this next big Frohman production will be ready for its first public showing, beginning an indefinite run at a prominent Broadway theater, about August 10.

For the past two months John W. Noble, the new Frohman director, has been laboring with armies of people, building entire villages, fighting replica battles of the Revolutionary, Civil and Spanish-American wars and staging the wonderful reproduction of Admiral Decatur's naval battle with the Tripoli pirates.

Anthony P. Kelly, the adaptor of the greater part of the former Frohman successes, has again contributed the scenario of this latest play. Suggested by the book, the scenario is the result of many months of historical research by the scenario author and the finished product which he himself terms "the best work of my life."

Enacting the role of Philip Nolan, the rash army captain who, in a moment of extreme anger, cried: "Damn the United States! I wish I may never hear of the United States again," is Arnold Daly. In support of Mr. Daly there is the usual Frohman cast. John W. Noble has, during the seven years he has been directing motion pictures, acquitted himself with distinction.

"I feel that at least our corporation has succeeded in producing a picture that sets a standard," said President Sherrill. "We have chosen a subject which carries psychological appeal —a smashing, up-to-the-minute, timely production which will do much to stimulate the interest so much needed at this moment. We have certainly been accorded most unusual cooperation and credentials from every source, enabling us to make our production absolutely authentic and historically correct."

KATHLYN WILLIAMS IN SELIG TWO-REELER.

"A Man, A Girl and A Lion" is the title of the Selig feature production in two reels released August 6 in the General Film service. The drama introduces Kathlyn Williams once more in a jungle picture. She is seen in thrilling adventures afloat and ashore and playing with a ferocious African lion. The story is from the pen of James Oliver Curwood, the famous writer, and the all-star cast that carries out the story includes other than Kathlyn Williams such artists as Thomas Santschi, Lafayette McKee and Charles Clary.

In brief, the drama has to do with a girl of the jungle who listening to the wonderous tales of the circus man there on a trapping expedition, runs away to another land and joins a circus. How she experiences a rude awakening and is avenged by a captive lion are but incidents in a Selig jungle drama said to possess strength of story, good acting, and excellent wild animal stuff.

Scene from "A Man, a Girl and a Lion" (Selig).

ESSANAY SHOWS TWO FEATURES TO TRADE.

Trade showings of "Open Places" and "Efficiency Edgar's Courtship," two Essanay feature productions, are now being offered at branch offices of K-E-S-E. "Open Places" is the third of the Essanay Western series in which Jack Gardner, the former musical comedy star, is being featured. This photodrama, which has been built to meet the general public demand for red-blooded action on the screen, will be released August 20. Taylor Holmes, the stage comedian, is to make his screen debut in the comedy-drama entitled "Efficiency Edgar's Courtship," which will be released September 3.

Scene from "Efficiency Edgar's Courtship" (Essanay).

"Open Places" presents the adventures of a little New England schoolmarm who attempts to teach the "wild and woolly" West its A B C's. In a little pioneer town of Montana, on the Canadian boundary, she meets a typical bad man and, impressed by his picturesque appearance, weds him. Their honeymoon is cut short by a deadly duel in which her husband kills another man and is forced to flee across the boundary to escape justice. A year passes in which the little teacher gradually grows interested in Constable Calhoun of the Canadian Mounted Police. The dramatic climax comes when, as their acquaintance has ripened into mutual love, the bad man turns up again to claim his wife. The picture has a screen time, approximately, of sixty-five minutes. Ruth King and Carl Stockdale head the supporting company.

Taylor Holmes has been given a type of subtle comedy characterization in his first picture. The story presents the actor in the role of an "efficiency bug" who seeks to win the love of a girl by the application of modern business methods. More successfully to compete with his chief rival, who plays a guitar, he purchases a saxaphone. In the long run efficiency wins out for him. Virginia Valli takes the leading feminine role. "Efficiency Edgar's Courtship" has a screen time of sixty-eight minutes.

FORD STAGING TIMELY DRAMA.

Director Francis Ford, who recently completed the production of the Universal special eight-reel feature, "John Ermine of the Yellowstone," in which he himself played the title role, has commenced work upon a dramatic story of international intrigue entitled "The Greater Sacrifice," which will probably be released in three reels.

The story, written by Jessie Love and arranged for the screen by William Parker, tells of a young officer of the American diplomatic service who is entrusted with an important secret mission, and of a young woman, the servant of a foreign power, who is sent out to betray him. She very nearly succeeds, but falls in love with him, and ends her life rather than bring ruin and disgrace upon him.

Duke Worne, whose work as the "heavy" in "John Ermine of the Yellowstone" is said to be of real power, is cast for leading role in the present story, and Ford will play the villain's part. Mae Gaston, Beatrice Van and William T. Horne will appear in the supporting cast.

"Polly of the Circus" Is Finished

That Is, All but the Selection of Six to Eight Thousand Feet from the Eighty Thousand Now Contained in Goldwyn Spectacle.

SAVE for the quaint Everett Shinn village that stood baking in the sun, the externals of Margaret Mayo's famous drama "Polly of the Circus," starring Mae Marsh, have been wiped from the face of the earth, but inside the Goldwyn Studios at Fort Lee there are 80,000 feet of film that are to be cut, assembled and released on September 9. With "Polly of the Circus," by Margaret Mayo, Goldwyn Pictures Corporation makes its formal bow to the world of cinema art.

The high-water mark in elaborate and spectacular production within the metropolitan district has been reached in the staging of "Polly of the Circus." It took ten weeks of photography, by day and night, in addition to months of preparatory effort to complete this production. In it are nine separate photo-spectacle scenes which will make this classic of the big tops stand out among its contemporary field for magnitude alone. There were, in total, 1,164 scenes made, with an average of five takes to each scene. From the 89,000 feet of film that have been sent to the laboratories from six to eight thousand feet finally will be selected.

Charles Thomas Horan and his corps of assistants who directed "Polly" lived in the Goldwyn studios during the last five weeks of its production. They slept and ate there and often worked until daybreak on the circus scenes made under the "big tops," many of which were photographed at night. Herbert Messmore and staff that supervised the art direction of the picture were at Horan's side during this long grind.

Four small New Jersey cities figured in the play. At Hohokus a race track was chartered and with a grandstand filled with "extras" a horse race with a field of seven thoroughbreds was run. In Englewood the circus parade was held, and it took the greater part of two days for this circus pageant to be photographed. In Kirksville scenes were made showing the early morning arrival of a circus in a small city, as well as the departure at night. On the lot in Fort Lee the immense canvas was spread and the circus performance proper photographed. Here also was built the village that Everett Shinn designed and which in point of size actually occupied more than two square city blocks.

In the arrangement of lighting and artistic embellishment George W. Hill, head cameraman, and his staff have turned out new effects, prominent among which is an episode in the story that is told entirely in photographic-silhouette. Part of the plot action was devised by Miss Mayo herself calls for a fire in which the circus is burned, and to accomplish the desired effect a section of the "big top" was in reality fired and the ensuing stampede of animals and spectators photographed. In this scene entire sections of occupied bleacher seats are seen to fall.

Mae Marsh, the heroine of "The Birth of a Nation" and "Intolerance," and now linked with Goldwyn Pictures by a long-time contract, accomplished prodigies of work during the filming of "Polly." For days at a stretch she worked fourteen and fifteen hours a day, and to the amazement of her directors she stood the strain better than they.

The selection of "Polly of the Circus" as the inaugural Goldwyn production is particularly felicitious. It is the work of Miss Margaret Mayo, a member of Goldwyn's advisory board. It again brings before the public wistful little Mae Marsh. It is a story internationally known on the dramatic stage, and the scenic settings in it lend themselves admirably to the technical and artistic facilities that have been developed by Goldwyn. Edgar Selwyn also has been one of the closest followers of this drama during the period of its production.

HEARST-PATHE NEWS NO. 62 AN EXCEPTIONAL NUMBER.

"A great number" is the way the Pathe film committee expressed it after seeting the Hearst-Pathe News No. 62, released August 1. In this number are scenes from San Francisco, Leon Springs, Texas, Toronto, Chicago, the battle front in France, Greece, Los Angeles, New York City, etc., and all of them interesting.

Naturally war subjects predominate. Of extraordinary interest are views of Capt. Guynemer, the French aviator extraordinary, who has brought down 45 German aeroplanes. Capt. Guynemer is shown receiving the "Legion of Honor" rosette while thousands of war-worn troops parade in his honor.

In view of the recent discussion as to whether the Allied troops will remain in Greece the scenes showing the landing of thousands of French and English soldiers at the Piraeus, Athens, are of timely interest.

Thousands of newly enlisted American soldiers are pictured at a baseball game between two of their own teams. Uncle Sam's officers do not believe in all work and no play for their charges. Other scenes show the harvesting of California's $2,000,000 apricot crop, swimming races in Chicago, the destruction wrought by the Germans in the occupied territory in France, the launching of four submarine defiers at once in Toronto, Canada, etc.

"The Mainspring" First Falcon Feature

Thrill Story by Louis Joseph Vance, with Henry King Featured, Begins New General Film Releases.

AS THE first considerable addition to its product, General Film begins releasing the Falcon Features, four-reel dramas, on August 17. The Falcon Features are being presented with strength of story as the foundation of their merit. However, groups of noted stars will be featured in the various releases. These include Henry King, Ruth Roland, Margaret Landis, Philo McCullough, William Conklin, Vola Vale, Jack Vosburgh, Ethel Ritchie, Kathleen Kirkham, Hell Hardin, R. Henry Grey, Monroe Salisbury and Daniel Gilfether. New releases will be made weekly. Each Falcon Feature will be by a well-known author and will have stood the test of magazine publication before screening. Every Falcon Feature will be an individual production, and each will have different stars. Although all the stories will be dramas, the atmosphere will vary. In some of the stories adventure will be the main theme, in others romance, in others mystery.

Scene from "The Mainspring" (General Film).

Adventure, including a host of thrills, characterizes the first release announced by General Film. It is "The Mainspring," with Henry King as featured lead, that begins the Falcon offerings August 17. This is a picturization of Louis Joseph Vance's virile story, "The Mainspring," which was published in the Popular Magazine.

The narrative of "The Mainspring" grows in interest from the beginning. It relates to the fortunes of Ned Gillett, whose father, a banker, slays himself after speculating with trust funds. This tragedy interrupts the engagement of Ned to Frances Hardor, and he slips away to begin life over again in the West. There the story develops. Tramping about, he is thrown in with a typical old miner, whom he manages to befriend. The first thrill is when Ned whips a western bully with his bare fists. The next thrill comes when the defeated antagonist tries to kill both Ned and the miner by dragging their shack down the mountainside with horse and lariat. Ned, escaping death, goes to Travers City, where the old man had an abandoned shaft, later called "The Mainspring." Ned files upon this in time to secure it before his old enemy can do so. His fiance's brother from the East is enticed into buying it by the sharpers, however, and in a dramatic scene Ned forces restitution of the money. He meets his sweetheart pouting at his abrupt departure from the East, and she will not speak to him. However, the brother is grateful and backs Ned in the operation of the mine, which turns out a success. In a spectacular mine fire Ned saves his former sweetheart and her brother and the latter's fiance, after which follows a pitched battle with striking miners led by the hero's Nemesis, the outcome of which is a final victory in war and love for Ned.

The picture was directed by Henry King and produced under the supervision of H. M. and E. D. Horkheimer. The heroine is played by Ethel Peprell, one of the most appealing of the younger leads. Bert Ensminger is the "heavy" and other members of the cast are Charles Blaisdell, J. Cullen Landis and Arma Jacobsen.

PLANS FOR WEBER PICTURE NOT DECIDED.

An announcement was recently made in the trade press to the effect that Lois Weber would soon begin the film production of Mary Roberts Rinehart's novel, "K," for release under a special arrangement with Universal. Since starting work upon the book, Lois Weber is undecided whether to market "K" as a special state rights feature or as one of the Lois Weber Productions, as originally announced. Previous announcements regarding its distribution were given out somewhat prematurely, and will be subject to such change as Lois Weber may consider most desirable.

Essanay Meeting Editorial Necessities

Striving to Give Exclusive Matter to Trade and Metropolitan Publications.

A STEADY and consistent improvement in the publicity material issued by certain of the leading producers has been apparent for some time. The requirements of newspapers and exhibitors have evidently received more consideration than in the past. Formerly, as one prominent exhibitor recently said, "Too much space has been devoted in the past to the personal and not enough to the business end of this industry."

A concern which has been adhering strictly to the suggestions made by photoplay editors and users of its pictures is the Essanay company. As a result they are daily receiving letters of commendation on the material which they are issuing.

One of the most important steps taken is that of sending out exclusive from time to time to the various trade publications, as well as giving the metropolitan newspapers a pre-release service on all publicity. By allowing only one paper in each town to handle these stories there is no danger of conflicting stories appearing. Many photoplay editors lack the time to rewrite every item used in their columns, and for that reason hesitate about using copy which might appear in precisely the same form in a rival publication.

To assist every exhibitor using Essanay subjects has been another effort which may now be said to have been accomplished. A gradual revision of form has been taking place for several months in the bi-monthly publication, the Essanay News, until now it is a snappy, newsy sheet, sub divided into departments which solve the difficulty of every one who may be interested in the exploitation of Essanay features.

CASTING FOR NEW PARALTA PLAY.

The casting director for Paralta Plays, David M. Hartford, has engaged the principal actors who are to support Bessie Barriscale in her next Paralta production, "Madame Who." Ed. Coxen, who played the strong character of John Cafferty, the derelict, in support of J. Warren Kerrigan in "A Man's Man," is to act the leading man's role, "John Armitage." Howard Hickman will play the heavy part of "Henry Morgan." Mr. Hickman's ability to play a wide range of characters is well known. His last part was "Lafe Grandoken," the old cobbler, in "Rose O'Paradise." Another important engagement for this production is that sterling old star Joseph J. Dowling, who will play "Parson John" Kennedy.

"THE MIDNIGHT MAN" (Butterfly).

Jack Mulhall is the star of "The Midnight Man," the Butterfly picture scheduled for release August 13. Written by Bess Meredyth and Tom Gibson and produced by Elmer Clifton, this feature deals with the adventures that befall the inventive son of a safe manufacturer. Jack Mulhall takes the part of Bob Moore, whose father is desirous of forming a business consolidation with John Hardin, a rival manufacturer of safes, much against the wishes of Bob. The reason for Bob's objection resides in the fact that he had worked day and night to construct a safe that cannot be opened. Although the young man has the utmost contempt for the resisting qualities of the Hardin treasure-chest, he is nevertheless strong for the daughter of the household. Irene Hardin reciprocates Bob's interest much to her father's chagrin. A three-cornered battle of wits ensues, unusual complications arising when Bob befriends a safe-cracker, hoping to learn some professional secrets with which to confound his finacee's obdurate father. The unexpected occurs, however, when the lure of Irene's necklace proves too much for Bob's protege. The novel manner in which things are finally straightened out provides the chief interest in a plot with several turns. Jack Mulhall provides his usual breezy characterization. He is supported by Ann Kroman, Hal Wilson, Wilbur Higby, Al McQuarrie and Uard Lamont.

Scene from "The Midnight Man" (Butterfly).

"IRIS" (Pathe-Gold Rooster).

"Iris," probably the greatest play ever written by the Dean of the English speaking drama, Sir Arthur Wing Pinero, has been produced in films and will be released by Pathe as a five-reel Gold Rooster play on August 26.

The title role is played by Miss Alma Taylor, a beautiful young English star, who in point of popularity corresponds to Mary Pickford. Miss Taylor is the highest salaried English artist. She has appeared in "Little Miss Nobody" and other hits on the stage and she scored a distinct success in the David Copperfield film produced by Hepworth and shown in America.

The part of Maldanado is played by Henry Ainly, without question England's greatest actor today. Mr. Ainly has starred for four years in his own productions at the Hay Market theater. His reputation in England is very similar to that of Leo Deitrichstein in this country. Mr. Ainly was seen here in support of Maude Adams and his biggest London successes were Leo Deitrichstein's "The Great Lover" and "The Great Adventure." In "Iris" his role is that of the Portuguese millionaire who almost brings about the ruin of the beautiful heroine.

The role of the hero is in the capable hands of Mr. Stuart Rome. Mr. Rome is one of the best known of the younger English leading men. It is interesting in this connection to know that he is now at the front.

"THE MANXMAN" AT THE CRITERION.

Final arrangements have just been completed for the showing of George Loane Tucker's photodramatic version of Hall Caine's masterpiece, "The Manxman," at the Criterion theater, beginning August 13.

"The Manxman" was produced on the tiny Island of Man, which lies almost in the center of the Irish Sea, with a good outlook upon Ireland, England and Wales, from the top of its highest mountain, Snaefel, on a clear day. More than a year was spent by Mr. Tucker and his company of players,, camera men, etc., often joined by Hall Caine himself, on the Isle of Man, in the production of "The Manxman." For nearly six months little actual photographing was done, the time being spent in the study of the characteristics, the quaintnesses, and the environmental and the psychological differences of the natives, who are distinctive in a great many ways from the natives either of England, Scotland or Ireland. In addition to the gripping interest of Mr. Caine's story, "The Manxman" stands forth as a work of ethnological worth. The film is hailed as the most stupendous camera creation since "The Birth of a Nation."

In the cast of "The Manxman" are Fred Groves as Pete, Henry Ainley as Philip, and Elizabeth Risdon as Kate, and a score of well-known English actors and actresses in minor roles, as well as 9,000 Manxmen.

83 SETS IN "THE FALL OF THE ROMANOFFS."

In staging "The Fall of the Romanoffs," which is now nearing completion, Herbert Brenon has used mainly interior scenes. All of them have been erected in his studio on Hudson Heights, where dozens of workmen are employed daily preparing one set right after another. Special workmen who are skilled in the making of sets for moving picture work and in the knowledge of things Russian, have been selected.

Eighty-three separate sets have been built, varying from replicas of rooms of state in the Czar's palace to simple little peasant's huts in country districts. Of the former, four cover the entire stage, and are bigger in scope than any Mr. Brenon has had in his former productions.

Besides these Mr. Brenon has had two complete villages reproduced. One typical of many little Russian villages, the other typically Jewish. The little villages are complete in every detail from the humble cottages wherein the peasants dwell to the well from which they draw their supply of water.

A tank that had to be used in one of the scenes has been a source of great joy to Mr. Brenon's staff during the hot weather, for at the end of a day's work they would don their bathing suits and plunge in for a welcome swim!

BOBBY BUMPS' AMUSEMENT PARK.

Little Bobby Bumps is here again. At this time he introduces to us an amusement park which certainly is very unusual. He turns the whole house into this amusement park, and Goldie, the colored cook, is very much upset indeed, especially when she finds her washtub being used as a seashore resort. He teaches the little pup all different kinds of tricks, and they shoot loop-the-loop with Goldie after them. Goldie goes through the most bumpy experiences trying to catch Bobby and his pup, and one feels sorry for her. As usual, she gets even with him, at this time through a very heroic jump lands on them and almost crushes them to death.

Bobby realizing that Goldie has the best of him, asks woefully what she is going to do to him. Goldie just smiles and we leave it for you to find out what she says. This is one of the funniest cartoons ever put out and will appear in the 79th release of Paramount-Bray-Pictographs.

Pathe Program

Four Stars Scheduled for Appearance in Feature Released for Week August 19.

GLADYS HULETTE, Pearl White, Ruth Roland, and "Lonesome Luke" are the four stars announced to appear on Pathe's program for the week of August 19, 1917.

Gladys Hulette is seen, following her recent successes, in "Miss Nobody," a five-reel Gold Rooster play produced by Astra under the direction of William Parke, and written by Howard T. Young. From the standpoint of the popular appeal, "Miss Nobody" is one of the strongest five-reel pictures ever produced. It is the kind of story that will appeal deeply to the public. It has been beautifully produced under the direction of that master-artist, William Parke, and it is a feature for the best house and the best class of audience.

Pearl White appears in the 7th episode of "The Fatal Ring" serial entitled "The Signal Lantern," produced by Astra under the direction of George B. Seitz and written by Fred Jackson and Bertram Millhauser. Another thrilling crisis faces Pearl White in this chapter. She must recover the diamond or Tom Carlton is to be killed. The Spider, a mysterious, crooked little man who rules his henchmen with a rod of iron, comes to her aid. Pearl and the Spider succeed in securing the diamond, but the episode ends when Carslake takes out his watch and gives Pearl five seconds to hand over the diamond. As he covers Pearl with his gun he counts.

Ruth Roland stars in the 15th episode of "The Neglected Wife" serial. The title of this is "The Supreme Sacrifice." It is written by Will M. Ritchey. This is the fifteenth and last episode of the great heart-throb serial which scored such a success. Horace Kennedy learns of the unselfish devotion of his wife, and pleads with her to return to him. She declares that she is going on a long trip alone, and that in the meantime he must prove that he is climbing up the ladder again, and that he really wants her love. When he has given this proof she will return. Norwood and Margaret are married. Mary on her trip longs for Kennedy, while he grimly works to regain his self-respect and his wife.

Lonesome Luke is seen in another two-reel laugh festival entitled "Lonesome Luke—Mechanic," produced by Rolin under the direction of Hal Roach. With only a hammer Luke can soon take the mote out of any motor, and as the handy man around a garage he shows himself to be some fixer, while Snub has to have a lot of tools to do his work too. We have with us also Miss Speedboy, played by Bebe Daniels, and Bud Jamison as the garage owner adds the finishing touch. The climax comes when the garage catches on fire, and Luke puts it out by pouring all over it the gasoline which he sells at $1 a drop. "It is better to fight fire with than water itself," says he.

The Combitone Scenic picture in one reel is "Near Pike's Peak, Colorado."

This is one of the most beautiful scenics ever made, showing wonderful scenes in the vicinity of historic Pike's Peak, Colorado. There are natural parks, canyons and valleys, bridges arching the creek which flows through the verdure clad ravines, and the famous Royal Gorge of the Arkansas River.

An International Cartoon and Scenic split reel release and Hearst Pathe News Nos. 68 and 69 complete an unusually strong program.

BOSTON AND PHILADELPHIA SEE GOLDWYNS.

Simultaneous trade showings were held last week of Goldwyn Pictures in Philadelphia and Boston, and the same scenes of enthusiasm that marked the initial presentation in Chicago was repeated.

Samuel Goldfish, president of Goldwyn, and Alfred Weiss, vice-president, were in charge of the Boston showing, which was held in the morning at the Fenway theater, which had been obtained by Harry F. Campbell, manager of Goldwyn's Boston offices. "Baby Mine," Margaret Mayo's splendid farce comedy, was the first picture that won the applause of the Boston audience. In this production Madge Kennedy makes her debut on the screen. After a luncheon the hundreds of exhibitors present from all over New England saw Maxine Elliott in "Fighting Odds," a powerful new play by Roi Cooper Megrue and Irvin S. Cobb.

The Philadelphia showing was held in the Palace theater on Market street on what, at that time, was the hottest night of the year, the picture starting at 11:15 p. m., and holding the audience of exhibitors from the entire Philadelphia district until 1 a. m. The showing was under the auspices of Stanley V. Mastbaum, George T. Ames, manager of Goldwyn's Philadelphia offices, and F. B. Warren, one of the Goldwyn vice-presidents from New York.

Margaret Mayo's "Baby Mine" was the one picture seen by the Philadelphia exhibitors.

Among the important contracts announced by Goldwyn this week is the Boston theater, owned by the Keith interests in Boston. This gives Goldwyn its first run in the Hub on Washington street, in the very heart of the downtown district.

Samuel Baxter's Isis theater, Denver, has signed for the Goldwyn productions, which gives them an advantageous setting in Colorado's chief city.

HAROLD LOCKWOOD IN "UNDER HANDICAP."

Harold Lockwood in "Under Handicap," a western drama picturized from the novel by Jackson Gregory, and filmed in California and Arizona under the direction of F. J. Balshofer, is announced as the next Metro-Yorke release, ready for showing in August. This feature, which is Harold Lockwood's first western photoplay under the Metro banner, furnishes contrast in subject matter to the pictures preceding it, "The Haunted Pajamas" and "The Hidden Spring," and also to "Paradise Garden," the society drama which is now under production.

Scene from "Under Handicap" (Metro).

The pictures is the eleventh of the novel-picturizations produced by Balshofer for Metro release, and the third of those in which Lockwood is the single featured star. Harold Lockwood plays the part of Greek Conniston, the scion of wealth, who, after disinheritance, makes good by putting through a reclamation project in the West. The treatment of the theme by Jackson Gregory, adhered to in the adaptation, is marked by new and thoroughly dramatic developments. Supporting Harold Lockwood are Anna Little, playing the daughter of John Crawford, owner of the Half Moon ranch and promoter of the irrigation enterprise, portrayed by W. H. Bainbridge; Lester Cuneo, as Brayley, the ranch foreman who fights Conniston in the early part of the story and later becomes his friend and ally; William Clifford as Roger Hapgood, companion to Conniston in his idle days and later a contemptible rival, and James Youngdeer, as Lonesome Pete, an interesting cowboy characterization.

One of the strong episodes in the story is the fight between Conniston and Brayley. When Conniston, after being thrown several times, conquers Cyclone, the worst bucking horse of the range, Brayley, who has beaten the young man brutally on his first appearance at the ranch, sneers at Conniston's achievement. Conniston has determined to lick the bullying foreman, and proceeds to do this, alone in the corral with the bucking horse which he has just mastered. This scene, photographed in a ranch corral after Lockwood had ridden a bucking horse brought in from the range where the picture was made, is declared to be the most spirited and realistic fight among those which Lockwood and Cuneo have figured in recent pictures.

MARY McALISTER TO BE SEEN IN "PANTS."

Essanay is filming little Mary McAlister, its child star, in a five-part comedy-drama, the title of which is "Pants." Little Mary went over big at the Chicago convention, never failing to get a good hand from the crowds when she was introduced. She recently was appointed an honorary sergeant in the regular army and attracted much attention also in the Army booth at the Coliseum, where, garbed in her diminutive uniform, she solicited recruits for Uncle Sam's fighting forces.

Although only six years old, she has played important roles in many of Essanay's productions. Among these were Walthall's "Little Shoes," "On Trial," the first subject shown by the First National Exhibitors' Circuit, and others. She is now being featured in "Do Children Count?" a series of short pictures presenting the problems growing out of the rearing of children, which is reported to be enjoying a highly satisfactory run.

"Pants" will be the first feature production in which the little actress takes the leading role. However, President Spoor of Essanay believes her past successes have created a demand for her in something bigger, and that her work deserves the better chance.

In the supporting company are John Cossar, Arthur Metcalf, Mary Parkin, Arthur Keoppe, Marion Skinner, as well as numerous children.

The picture will have a screen time, approximately, of sixty-five minutes. K-E-S-E will handle the film, the release date being September 10.

Selig Releases for August 13

Several Excellent Subjects Scheduled for the Week's General Film Program.

FOR the week beginning Monday, August 13, the Selig Company announces some interesting releases. For example, on Monday, August 13, "The Sole Survivor," a two-reel drama of Central American jungles, is released. "The Sole Survivor" was written by James Oliver Curwood and features winsome Bessie Eyton, supported by an all-star cast. "Her Heart's Desire" is the title of the one-reel drama released by Selig in General Film service on Saturday, August 18. Bessie Eyton is again featured in this beautiful production, one of the few one-reel film dramas directed by Colin Campbell.

Scene from "The Sole Survivor" (Selig).

"Between Man and Beast" is the title of the Selig two-reel jungle drama released by Selig in General Film service on Monday, August 20. Again is pretty Bessie Eyton exploited in a drama of thrills. One sensational episode is where a gigantic ape captured and cares of a little child. "Her Salvation" is the title of the Selig one-reel release for Saturday, August 25, in which Bessie Eyton is again starred in a drama having to do with the "submerged tenth."

William N. Selig calls especial attention to the fact that his very best stars, very best writers and very best directors are now contributing to General Film releases. Colin Campbell, responsible for the direction of such great film dramas as "The Garden Of Allah," "The Crisis," etc., directs one or more of the above described film productions. Bessie Eyton of "The Crisis" fame, Eugenie Besserer, Wheeler Oakman, Charles Clary, Thomas Santschi, Kathlyn Williams and other well-known stars appear in General Film service through the medium of Selig pictures. There is also a dearth of jungle dramas, and the Selig Company is endeavoring to supply the prevalent demand for these thrillers.

Brady Makes a "Discovery"

World Film Manager Finds That Hot Weather Does Not Affect Picture Business.

ONE of the undeniable fascinations of the motion picture business," said William A. Brady, director-general of World Pictures, "is the element of surprise which is so frequently in evidence that nobody engaged in this industry need complain of monotony or feel that nothing is necessary but to float with the tide.

"The surprise which attracts the attention of World executives at this particular moment is exceedingly agreeable. Everybody familiar with any branch of theatrical amusements is of course aware that the hot weather months are detrimental—often disastrous. This is but a matter of course, for nobody with any idea of physical comfort could be expected to sit in a hot audience room for any length of time to observe any ordinary attraction.

"This is the annual condition which closes most 'regular' theaters altogether, and makes it hard for the managers of those motion picture houses remaining open to make both ends meet. The manufacturer of photoplays in turn looks for a marked shrinkage in the volume of his business with the approach of the heated term—which is 'natural cards,' as the sporting element would say.

"It may be readily imagined that when we in the World concern found there was no shrinkage at all in our gross output, and an actual gain in some quarters over the best part of the year, we were shaken completely out of any complacency or lassitude that might have been imposed upon us by the thermometer.

"In the New York exchange, for example, the business for the week ending July 14 broke every record of this branch for a period of similar duration, Winter or Summer, from the very beginning of World Film Corporation activities.

"In some of our other exchanges also an unexpected growth was noted, while in none was the looked-for slump recorded.

"Seeking to account for this unforeseen state of affairs—for it is well to analyze every step forward as well as each slip back—we have reached the conclusion that our policy of dependable pictures and loyalty to the program system are the principal things that count.

"These pictures are rendered possible by a studio efficiency which I believe to be unequaled anywhere. We do not hurry in the completion of our productions, but our procedure is systematized to a degree so closely approaching perfection that there is practically no wastage of time, money or energy.

"In our studio it is a very infrequent occurrence that a group of players has to wait for a set, or a set to wait for the players. When one of our stars completes a play, another is usually ready for him or her to plunge into on schedule time. If there is any 'stalling' in the movement of our machinery it is fraught with peril to its promoters. There is no room for cheaters in our scheme of action.

"Similarly, at the business end of World Pictures an efficiency basis has been reached which certainly is not exceeded anywhere else, if indeed it has a single parallel. The World selling force is a body that challenges comparison—and, having the regular pictures at regular intervals, this force has built up a regular clientele of satisfied exhibitors who know what they are going to get, when they will get it, and what their patrons will think of it."

Jackie Saunders Heads Mutual Program

Appears in "Bab the Fixer" for Week of August 13—Other Good Subjects.

JACKIE SAUNDERS in "Bab the Fixer," sixth of her series of star productions for Mutual, tops the Mutual release schedule for the week of August 13. "Bab the Fixer" was produced by E. D. Horkheimer, under the direction of Sherwood MacDonald, from the story by Lee Arthur in which Miss Saunders herself collaborated. The production is a five-reel drama, laid principally on a western ranch, but the first of the first act is laid in Wall Street, and there are a few scenes in a Fifth avenue finishing school. "Bab the Fixer" is the sixth of her series of star productions for Mutual, the others of the list being: "Sunny Jane," "The Wildcat," "The Checkmate," "A Bit of Kindling" and "Betty Be Good." Each one of the series has been a box office success.

The Mutual schedule for the week of August 13 includes two comedies, "The Widow's Might," a one-reel La Salle, and "Beach Nuts," a one-reel Cub starring George Ovey. "The Widow's Might" is based on a conspiracy to acquire the fortune of a stingy old woman, by fair means or foul, marriage being selected as the most effective. George Ovey disports himself amid a bevy of beautiful girls at the seashore in "Beach Nuts," gets into their dressing room, where all varieties of complications ensue, and closes his laugh-making journey by smashing his flivver into a gasoline filling station.

Reel Life No. 68, the weekly screen magazine, which is released August 16, shows the work of the Y. M. C. A. in various sections of the world, pictures the various phases of military training through which army recruits are placed, and contains as the animated drawing from life, "The Absent-Minded Dentist."

Mutual Tours Around the World No. 41, released August 14, takes the audience through southern Corsica, down the Houyoux river in Belgium and thence to picturesque Tripoli.

Mutual Weekly, the one reel of current events, released August 15, carries the latest news of importance up to within a few hours of its release. The Weekly is made up of pictures which in many instances beat the newspaper illustrations of big events.

PATHE GETS FILM PAST BLOCKADE.

Prints of a very remarkable one-reel picture which was produced in France and which successfully ran the submarine blockade have been sent to Pathe Exchange.

The film is entitled "The Latest French Creations," and as an example of the way France still maintains her position in the world of fashion even in the fourth year of the greatest war in history the film is one which the live exhibitor can present in a way that will give him an opportunity to demonstrate his ability as a showman.

The picture shows a collection of very beautiful gowns made by the leading Parisian Modiste and worn by the most beautiful models in France. The names of the makers—names that mean everything worth having to every woman—are in the titles, and this in itself is a feature that assures the picture's pleasing power.

Pathe managers are selecting the best exhibitors in each town to give this picture a presentation that will afford it an opportunity to demonstrate its drawing power. They are now ready to receive applications for bookings.

CONGRATULATIONS FOLLOW NORMAND ENGAGEMENT.

A deluge of congratulatory letters and telegrams has followed the announcement that Mabel Normand will begin production under the direction of Goldwyn Pictures.

In answer to the question as to the kind of literary materials to be furnished for Miss Normand, President Samuel Goldfish said the advisory board has now under consideration a half dozen light comedies by well-known authors that are suited to Miss Normand's faculty for comic and artistic expression.

A General Film Week

Great Variety of Releases Shows Increase of Product of Big Distributing Company.

JUST what progress has been made by General Film in organizing product for distribution can be gained by a review of current week's releases. It is stated by General Film that only a beginning has been made, and that the next six weeks will see some important announcements of additions to the existing list of regular releases. By the time various plans are complete, it is predicted, exhibitors will be booking more entire shows from General Film product. The purveying of four-reel features meets an insistent demand, and makes it more possible than ever for an exhibitor to do all his shopping under one roof when he goes out after complete bills for his best dates. Here is one week's product appearing concurrently:

"The Mainspring," four-reel Falcon Feature, a dramatic adventure, from the story by Louis Joseph Vance in Popular Magazine, featuring Henry King. This is an adventure story full of thrills, with a strong love motive. It was directed by Mr. King and supervised by H. M. and E. D. Horkheimer.

"Discounters of Money," nineteenth of the two-reel O. Henry Broadway Star Features. It is comedy-drama based entirely upon the idealistic young love that scorns wealth. Carleton King and Nell Spencer are featured.

"Star Dust," one of the third series of Black Cat features from Essanay, featuring Marguerite Clayton. It is a clever comedy-drama, with the human element mixed with the humorous.

"An Order of the Court," a two-reel episode from "The Further Adventures of Stingaree" (Kalem), featuring True Boardman as the antipodean outlaw who succors the distressed

"A Man, a Girl and a Lion," one of the exciting animal pictures from Selig. This two-reel offering features Kathlyn Williams and Thomas Santschi, and a full grown African lion furnishes the thrills.

"Her Perilous Ride," a one-reel Selig offering, brings more thrills, with fighting savages, in another jungle atmosphere Bessie Eyton, who is featured, does an ostrich riding stunt as part of the story.

A Johnny and Emma Ray comedy, one reel, features the little comedian and his majestic spouse in "A Bathtub Marriage," another of their characteristic productions, in this series.

"Those Terrible Telegrams," a Sparkle comedy, one reel; a high-class, humorous offering from the Jaxon Film Corporation, this subject being the third of the second series of six.

"Tough Luck," a Jaxon comedy, the third of a second series of six; a ludicrous romp throughout.

The Selig World Library No. 16 from the educational series issued weekly by the Selig Polyscope Company, containing pictures of travel and of animal life and other subjects of general interest.

New product now being signed up will provide every desirable shade of atmosphere in subjects to supplement those already represented.

"TURN OF A CARD" (Paralta).

J. Warren Kerrigan and his company are actively at work on the production of the second vehicle in which he will make his appearance under the auspices of Paralta Plays. The subject is a comedy-drama of the West and East called "Turn of a Card." It was written by Frederick Chapin and prepared for the screen by Tom J. Geraghty.

The new play concerns the adventures of Jimmy Montgomery Farrell, a college youth who goes West and there becomes involved in a series of exciting experiences and a romance with a pretty girl. The part is said to be decidedly to Kerrigan's liking, fitting his capabilities as snugly as did "A Man's Man," the Peter B. Kyne novel which will be his first release.

Kerrigan's leading woman is Lois Wilson, who plays "Cynthia Burdette." Miss Wilson is the beauty who appeared opposite Kerrigan in "A Man's Man." She is declared to be just as happily cast in the new subject.

The remainder of the supporting cast is headed by Eugene Pallette as Eddie Barrett; "Tiny" Morgan as Big Ed Murphy; David M. Hartford as Ace-High Burdette; Roy Laidlaw as Jarvis; Eleanor Crow as Millie Jarvis; Wallace Worsley as Mr. Carlton; Albert Cody as Slavin; Tom Bates at Finnegan, and Janice Vincent as Mrs. Phelps.

The production is being directed by Oscar Apfel and photographed by L. Guy Wilky.

"THE LESSON" TO BE RELEASED IMMEDIATELY.

There will be no pre-release showing of "The Lesson," the first of the Constance Talmadge Selznick-Pictures, as previously announced. It was intended to show this picture at the Broadway theater the week of August 5, but "The Lone Wolf" run has been so successful that it will be continued, and "The Lesson" will be released immediately.

The only public showing of the picture was at a Red Cross benefit at the Hotel Nassau, Long Beach, Sunday evening, July 29, where it was projected before a large audience of the most critical kind, being composed principally of professional folk. Nothing but the highest praise for the star, the story and the direction was heard.

MADGE EVANS AND LEW FIELDS IN WORLD PICTURES.

Little Madge Evans will be the co-star with Lew Fields in "The Corner Grocery," shortly to be published by World-Pictures Brady-Made. Many of Mr. Fields' most effective scenes are with the little orphan girl who finds a way into the affections of the gentle-hearted old store keeper of this comedy of the screen, with its remarkably skillful blending of broad humor and tender pathos.

Scene from "The Corner Grocery" (World).

It is said by those who have witnessed the early private showings of the picture that all the essential qualities of Adolph Phillip's speaking play have been preserved in the transition from stage to film.

In this case it is apparent that the photo version faces a long and happy career, inasmuch as "The Corner Grocery" in its original form ran for 1,007 performances in New York, establishing a record in serio-comic theatricals.

The appearance of little Madge as co-star with Mr. Fields is a reminder that the diminutive screen actress is a very much occupied young lady in these Summer days. Her first starring vehicle, "The Little Duchess," is the current offering of World Pictures, showing a child as the pivotal personage in a distinctly human drama people almost entirely by grown-ups.

The appearance with Mr. Fields will follow this publication after a brief interval, and not long afterward little Madge will play the entirely striking role of the child in "The Burglar."

Then will come the photoplay upon which the tiny Miss Evans is working at present, the tentative title of which is "When Carol Took The Subway." This may be changed. The picture is being directed by Harley Knoles, whose filming of "The Little Duchess" was uncommonly effective.

The most significant feature of the raising of Madge Evans to planetary magnitude in the motion picture firmament is that there is nothing juvenile about any of the plays excepting her own personality.

AMERICAN MAKES BIG FOREIGN CONTRACT.

What is said to be the biggest contract to supply serial and feature photoplays to Russia, Norway, Sweden and Denmark ever consummated, was signed this week in New York by R. R. Nehls, manager of the American Film Company, Inc., of Chicago, and representative of a large foreign distributing syndicate. The terms of the agreement call for an export of 60,000 feet of positive film per week, 3,000,000 a year, and involve the exchange of something over $200,000.

Coincidentally with the signing of the Russian and Scandinavian papers, Mr. Nehls arranged for the shipment of approximately 10,000 feet of serial and feature subjects weekly to China and Japan. This, together with recent contracts for Spain and Portugal, further clinches the American's strong position in the foreign motion picture field.

PATHE-COMBITONE OF THE PIKE'S PEAK COUNTRY.

"Near Pike's Peak, Colorado," the next Pathe-Combitone scenic, which was originally scheduled for release on August 19, has been postponed to a week later and is down for August 26. In its place on the program of August 19 is the split reel scenic "Along the Baltic, Sweden," and "Japan the Religious," the latter of which subject is in natural colors.

"Near Pike's Peak" is one of the very best of these excellent Pathe-Combitone subjects. It shows a section of marvellous beauty and at a time of the year when everyone's thoughts naturally turn to the mountains, with their snow-capped peaks and cool rushing streams.

"BABBLING TONGUES" (Ivan).

"Babbling Tongues," the big Ivan-Humphrey production, will be released August 13, at Loew's New York theater, Broadway and 45th street. It is booked for the entire Loew circuit.

Up to date the books of the Merit Film Corporation show 421 dates in the metropolitan district alone for this exceptional production. This, of course, includes the entire Loew circuit, the U. B. O. and the Exhibitors' Board of Trade, whose representatives have viewed the film and showed their approval of this Ivan super photoplay by booking it for runs of two days and more.

Scene from "Babbling Tongues" (Ivan).

Quite an auspicious audience of critics is going to be present on August 13, and, to use the words of William Humphrey, the director of this picture, "There is no fear of anything but praise for this subtle yet powerful drama."

Special advertising has been prepared. The 24-sheet especially is one of tremendous appeal. A special two-color postal card has been designed which ought to prove a business getter. Those watching any of the trade journals will be able to get an idea of the appearance of the card, for same will be the ad, reproduced to postal card size, printed in two colors, with but slight alteration.

"A RURAL CAESAR" (L-KO.)

In the L-Ko Comedy set for release through Universal exchanges, August 29, Phil Dunham figures as initiating his services to L-Ko as a director. He has in times past been one of the featured comedians in that series and, knowing the trick from both ends of the game, may be depended upon to give a good account of himself in his new venture. Lucille Hutton will be the featured player with Billy Bevan playing the name-role in "A Rural Caesar." This two-reeler will be followed September 5 by Myrtle Sterling in "From Ranch to Riches," directed by Vin Moore; Walter Stevens and Gladys Varden in "The Prop's Revenge," directed by Noel Smith, September 12, and "Vamping Reuben's Millions," with Katherine Young enacting the role of the comedy vampire. These subjects, as with all L-Ko's, were supervised in their production by General Director J. G. Blystone.

Scene from "A Rural Caesar" (L-Ko).

CHANGES IN BLUEBIRD DIRECTING STAFF.

Several changes are announced for Bluebird's staff of directors, carrying with them a transfer of stars and some shifts in the stock companies employed in producing attractions for the Bluebird program. Harry Solter, one of the pioneers in the industry, has taken the screen management of Ella Hall, succeeding Jack Conway, who finished his engagement with "The Charmer," set as the Bluebird for Aug. 27.

Joseph De Grasse, who brought Louise Lovely and Dorothy Phillips to Bluebirds, will hereafter direct Franklyn Farnum. Possibly the last Dorothy Phillips Bluebird Mr. De Grasse will produce is his screen version of Samuel Hopkins Adams' story, "Triumph," announced as Bluebird's Labor Day release. Ida May Park, who has been alternating with her husband, Mr. De Grasse, will continue as Miss Phillips' director.

Franklyn Farnum, who has been Bluebirding in conjunction with Brownie Vernon, will hereafter be a lone star under Mr. De Grasse's screen management. Miss Vernon will have Herbert Rawlinson as her co-star, with Elmer Clifton doing the directing. "It's Up to You" will be Mr. Farnum's first lone-star offering, while the Rawlinson-Vernon combination will present "Sky High."

Elsie Jane Wilson has become the second woman to create Bluebirds, and her first offering will be "Hidden Treasures," in which little Zoe Rae will be the star. Like Ida May Park, who assisted her husband in directing before assuming full command, Miss Wilson has worked with Rupert Julian, who is her husband, in preparing numerous Bluebirds of earlier vintage for the screen.

Mr. Julian will continue to co-star with Ruth Clifford, as well as directing his own features. This combination heads the "Bluebird Extraordinary" announcement for state right distribution, Labor Day, under the title of "Mother o' Mine," an attraction which will have Ruth La Fayette featured in the mother role. "The Face of Prentice Teller" will be their next programmed Bluebird.

WELL KNOWN ACTOR MAKES SCREEN DEBUT.

"Down to Earth," the Douglas Fairbanks play released by Artcraft August 12, has as a member of its cast Gustave Von Seyfertitz, one of the best-known actors of the American speaking stage, and noted also for his abilities as a stage director. Von Seyfertitz has always been distinguished by his excellent "character" impersonations, and it is a part of this sort which he has in "Down to Earth."

JACKIE SAUNDERS IN "BAB THE FIXER."

Jackie Saunders is a tomboy of an entirely new, but just as fascinating sort in "Bab the Fixer," a five-reel comedy drama produced by Horkheimer, and scheduled for release by the Mutual Film Corporation August 13. "Bab" is a harum-scarum daughter of quarreling parents and declines quite firmly to fall for her mother's social ambitions. There is a dash of Wall street and some of the wild west, with a touch of Fifth avenue finishing school in the production. Sherwood MacDonald, director of "Bab the Fixer," is a director of nation-wide fame, having handled several of the Saunders successes.

Scene from "Bab the Fixer" (Mutual).

Lee Arthur, the author, is a short story writer of some fame, having written several popular stories for Adventure and other magazines devoted to outdoor happenings. Mr. Arthur submitted his idea for "Bab the Fixer" to Miss Saunders several months ago, and later went into collaboration with her in preparation of the script.

Mack Drama Heads Universal Offerings

Releases for Week of August 13th Include Two Strong Dramas, Half a Dozen Comedies, and Novel News Features.

WILLARD MACK is the author of "A Wife's Suspicions," the Gold Seal drama which heads Universal's regular schedule of releases beginning August 14. This follows Jack Mulhall in "The Midnight Man," a Butterfly picture released Monday, August 13, under separate booking arrangements. The Mack play was adapted to the screen by Bess Meredyth and produced by George Sargent. Val Paul and Betty Schade are featured in the leading roles. The story has to do with the complications that arise when Mary Bradford surprises her husband in conversation with some ill-conditioned strangers who appear to be on familiar terms with him. There are many exciting moments in this lively drama, which reaches its climax with the kind of punch that Willard Mack has made famous.

"The Rushin' Dancers," a Nestor comedy, featuring Eddie Lyons, Lee Moran and Edith Roberts, will be released on the same date. This is an uproarious burlesque of the classic dancing craze, and details the events that transpire when a dancing teacher opens a studio "for ladies only" in Cactus Flat. Much to the annoyance of the male members of the community, the studio monopolizes the attention of the wives, mothers and sweethearts to such an extent that an indignation meeting is held, and Bud Billings, impersonated by Eddie Lyons, and Bill Sellers, played by Lee Moran, are appointed to devise ways and means of breaking up the terpsichorean revels of the gentler sex. The method pursued is both novel and efficacious. Lyons and Moran quite outdo themselves in mirth-provoking antics. The comedy was written by C. G. Bryden and produced by L. V. Chaudet.

"Rough Stuff," a two-reel L-Ko Komedy featuring Dan Russell and Gladys Varden, will head the releases for Wednesday, August 15. Directed by Noel Smith under the supervision of J. B. Blystone, this carefree tale tells of the many laughable events that happened simultaneously with the opening of a fashion pageant in the hotel run by Mrs. Doehound and her flirtatious husband.

The 85th issue of the Universal Animated Weekly will also be released on the same date.

Harry Carey will be the star of the dramatic feature issued the following day, Thursday, August 16. The title of Carey's vehicle will be "Cheyenne's Pal." It is a colorful and swiftly-moving little drama of the horse and cattle country, written by Jack Ford and Charles J. Wilson, Jr., and produced by Jack Ford. Gertrude Aster and Jim Corey have leading parts, and Cactus Peter, Carey's sturdy cow-pony, plays a very effective part in the working out of the story.

"Out Again, In Again," a Joker comedy featuring William Franey, will appear on the same day. This unusual commentary on prison life was written by Tom Gibson and produced by William Beaudine. It tells of the misadventures that befell Prisoner No. 13, who is elected to be the guest of honor at his own execution. Harry Mann, Eileen Roberts and Milburn Moranti fill the other roles in support of Franey.

"The Brass Girl," a two-reel Victor comedy featuring Matt Moore and Jane Gail, is the offering for Friday, August 17. Burk Symon as author and Matt Moore as producer are responsible for this version of the many strange situations that make life in a big city apartment house so diverting. The 32nd number of the Universal Screen Magazine will be released August 17.

Universal Current Events, which has shown a remarkable increase in popularity of late, will appear in its 14th issue on Saturday, August 18, together with a Joker comedy featuring Gale Henry, entitled "Back to the Kitchen," Powers' Educational devoted to "Algeria Old and New," and a Powers' comic cartoon, "Doing His Bit."

During the week the 8th episode of "The Gray Ghost," Universal's big mystery serial, adapted from Arthur Somers Roche's novel, will be released outside Greater New York. This will be entitled "The Double Floor," and features Emory Johnson, Priscilla Dean, Harry Carter and Eddie Polo.

SANGER PICTURES PLAYS IN RECEIVER'S HANDS.

John B. Johnston, an attorney of 31 Nassau street, is in charge of the business of the Sanger Picture Plays Corporation, following his appointment as receiver of the film company's affairs by Judge Manton in the United States District Court.

Involuntary proceedings in bankruptcy were instituted against the corporation by David Welch, representing the following creditors: William H. Rolston, a creditor on note claims aggregating $7,500; L. H. Biglow, Inc., a creditor for $97, and F. J. Kloes, on a claim of $10. The petitioning creditors alleged that the corporation is insolvent and that the company has paid the claims of certain creditors with intent to prefer those creditors over others.

The liabilities of the corporation are said to be over $50,000, exclusive of a liability on a long term lease of the studio at Park avenue and 134th street amounting to $112,000, and the assets are considered of problematical value unless the business is reorganized and continued.

Receiver Johnston is making an effort to rehabilitate the affairs of the film company and place the business on a paying basis.

New Pathe Serial

Features Mollie King, Creighton Hale, and Leon Bary in "The Seven Pearls"—Produced by Astra.

PATHE will release on September 2 "The Seven Pearls," a serial of thrills featuring Mollie King, Creighton Hale and Leon Bary. Mollie King and Leon Bary have made money for the exhibitors and have won the love of motion picture audiences by their work in "The Mystery of the Double Cross," while Creighton Hale is well known for his admirable portrayal of "The Laughing Mask" in "The Iron Claw."

The story, "The Seven Pearls," is from the pen of Charles Goddard, who also is responsible for the scenarios, and revolves around what happens to Ilma, played by Mollie King, an American girl. She is the foster-daughter of Mustapha Bey, a high Turkish official, and seeks to regain seven priceless pearls which were stolen from her father by an American after the pearls had been given into Mustapha Bey's care by the Sultan, and Ilma is given the choice of seeing her father beheaded, of herself entering the Sultan's harem, or of recovering the pearls within six months. She chooses to go in quest of the pearls, but the Sultan in the meantime is in doubt whether he would rather have the seven inanimate pearls for his treasure chest or the one living pearl, for his harem. Her adventures furnish thrills in plenty.

Charles Goddard, the author, has written many screen successes. Mollie King, besides playing the lead in "Mystery of the Double Cross," also took the lead in the features, "The-On-the-Square Girl" and "Blind Man's Luck." Leon Bary, who took an important part in "The Shielding Shadow" and in "Mystery of the Double Cross," was well and favorably known on the legitimate as Sarah Bernhardt's leading man.

SELIG K-E-S-E PRODUCTIONS.

The Selig Polyscope Company staged a complete circus on the studio lot, Chicago, Ill., last week. The circus was essential for certain scenes in "The Barker," a Selig Red Seal play, written by Charles K. Harris and released August 13 in K-E-S-E.

Hundreds of spectators were present to see Amy Leah Dennis, the 16-year-old leading lady for Lew Fields, do a trapeze "stunt." Lew Fields, just to show that he had not forgotten how, turned a few cart-wheels which were the envy of the small boys assembled. Many of the spectators became the circus "audience," Director J. A. Richmond pressing them into service.

The circus was transplanted complete to the Selig lot. There was the "big top," the sawdust rings, the clowns, the red-lemonade and everything. At first it had been planned to join some traveling aggregation, but no tented attraction was near enough and time was short. Then it was that Director Richmond organized a circus of his own and a good one, complete even to the stake-puller.

"The Barker" is classed by Lew Fields as his one best effort. It is not a comedy, but a heart-stirring drama, giving Mr. Fields many opportunities for talented work.

"A Trip to Chinatown" will be the Selig-Hoyt comedy release in K-E-S-E on August 20. This is one of Hoyt's best plays, and the Selig company promises that full justice has been done the various comic situations. Amy Leah Dennis, Wm. Fables and James Harris star. J. A. Richmond is the director.

THREE BLUEBIRDS ARE ADDED TO SCHEDULE.

Features in which Franklyn Farnum and Brownie Vernon, Dorothy Phillips and Ella Hall will star on the Bluebird program have been awaiting definite title pending release dates. Decision has now been made and the list is completed until September 10, with still another feature, "The Face of Prentice Teller," in which Rupert Julian and Ruth Clifford will star, ready for release, but still awaiting definite caption.

"The Charmer" will return Ella Hall to the program, August 27, supported by Frank McQuarrie, George Webb, Frank McCandlas, Martha Mattox and Belle Bennett. With this production Jack Conway's term as Ella Hall's director came to an end. He created the feature from J. Grubb Alexander's story and Fred Myton's scenario.

"Triumph" will be the Labor Day Bluebird with Dorothy Phillips the star, and Lon Chaney and William Stowell chief in her support, although Director Joseph De Grasse plays an important role. Mr. De Grasse is an actor of the old school who made his mark upon the stage before going into pictures, but until now he has never appeared in the cast of a Bluebird. William Dyer, Claire DuBrey, Ruth Elder and Clyde Benson will also appear in Miss Phillips' support.

"A Stormy Knight" is the title selected for Franklyn Farnum and Agnes Vernon's last joint starring appearance September 10. Elmer Clifton used Waldemar Young's scenario of Jack Cunningham's story in producing this mystery drama and the support engages Hayward Mack, Jean Hersholt and Frank McQuarrie in the more prominent roles.

KING BEE'S NINTH RELEASE.

King Bee Films Corporation has barely been operating one hundred days, yet it is working on its ninth release, and has sold all its territory in the United States and other parts of the world. The star, Billy West, in that short time has achieved a degree of popularity that is nothing less than remarkable in one so new to the glories of the screen.

Week's Work at Fox Studios

Most of It Done by the Namesmith Who Titles Several New Pictures.

TITLES have been selected for three forthcoming William Fox productions. Virginia Pearson's next release after "Wrath of Love," now scheduled for August 5, will have the title, "When False Tongues Speak." Carl Harbaugh was the director. The picture has just been finished. George Scarborough, the noted playwright, wrote the story.

It has been decided to call Gladys Brockwell's new screen drama "The Soul of Satan." This will probably be a late August release. Bertram Grassby and Charles Clary have the leading roles among the supporting players. It is being directed by Otis Turner.

The third photoplay to get its name in the last week is that which stars the effervescent George Walsh. This production is being made under the direction of Richard Stanton, who began work on it a short time since. "The Yankee Way" has been chosen for it, as the film is a breezy, star-spangled comedy of thrills. The script is the joint product of "Big Ed." Sedgwick and Ralph Spence. Sedgwick himself has an important acting part in the feature. Seena Owen will make her initial appearance as a William Fox player in "The Yankee Way."

Jane and Katherine Lee, the William Fox "Baby Grands," will begin another light comedy drama this week, in which they have the spotlight honors. This will be the first of a series of eight productions by the famous Lee children. Their releases will be under the Standard Pictures array.

What promises to be one of the best comedies Mr. Fox has had is now in the making on the West coast. The principals are four of the most talented funmakers in picturedom. They are Hank Mann, Charles Conklin, Jesse Weldon and Rena Rogers.

Marcia Harris, who played in George Broadhurst's "Rich Man, Poor Man," last season on Broadway, has joined the William Fox forces for "Every Girl's Dream,'" June Caprice's new subject. Miss Harris will appear this Fall in Mr. Broadhurst's revival of "What Happened to Jones." She is equally well known upon screen and stage, as she has been prominent in the supporting casts of the most notable stars before the public.

"TRIUMPH" (Bluebird).

Dorothy Phillips will make her regular monthly appearance on the Bluebird program, September 3, presenting Joseph De Grasse's screen version of Samuel Hopkins Adams' story of that title, originally appearing in Collier's. Director De Grasse, who has produced a score of Bluebirds, makes his first appearance as an actor in "Triumph," playing an important role in the supporting company which, as usual, is headed by William Stowell and Lon Chaney.

"Triumph" is a story of the stage, opening with an amateur performance of "As You Like It," in which the Rosalind makes such a hit with herself and her flattering friends that she believes destiny calls her to the profesional stage. Thereafter "Triumph" takes on the character of a play within a play in which Miss Phillips is given opportunity for the display of her emotional talents in the interpretation of heavy melodrama that ends in a "trick finish" to surprise spectators into a final shout of laughter.

Scene from "Triumph" (Bluebird).

Fred Myton made the scenario from the original story. William Dyer has a strong role in the theatrical manager; Claire Du Brey will be the vengeful leading lady and Helen Wright plays the woman who keeps the watchful eye over the country Rosalind.

At Empire All-Star Studio

Many Productions Completed and Others Well Under Way—Leading Stars Featured.

EASTERN studios at which Charles Frohman's stage stars are at work on the picturization of Frohman stage successes for release through the Mutual Film Corporation are the scenes of greatest activity. Productions starring Edna Goodrich, Ann Murdock, Julia Sanderson and Olive Tell are well under way or completed, and the entire industry is looking forward with interest to the announcement of the first release.

It was stated at the time that arrangements were completed between John R. Freuler, president of the Mutual, and Alf Hayman, representing the Frohman interests, that the productions of the Frohman stars would not be released until at least three productions had been completed. That time is rapidly approaching, for two of the stars have virtually completed their third production and are ready to start on their fourth. There is every evidence that the productions will be released to exhibitors for early fall presentation.

Ann Murdock has completed "Outcast" from the story by Henry Hubert Davies, scenarioized by Anthony Kelly. "The Impostor," by Michael Morton and Leonard Merrick, and "The Beautiful Adventure," by Robert DeFlers, C. A. DeCaillavert and Ettienne Ray. All three productions were under the direction of Del. Henderson.

She is now at work on "My Wife," from the pen of Paul Gavault and Robert Chamay, under the direction of Del. Henderson, while her next production, "The Richest Girl," written by Michael Morton and Paul Gavault, will be directed by Albert Capellani.

Edna Goodrich has completed "Reputation" and "Queen X," and will soon have finished the last scenes of "A Daughter of Maryland." These productions have been directed by John O'Brien, while "American Maid," selected for her fourth picture, will be directed by Albert Capellani. "American Maid" was written by Julius Rothschild.

Olive Tell's first picture will be "The Unforeseen," by Robert Marshall, scenarioized by Charles C. Whittaker and directed by John B. O'Brien. Julia Sanderson is at work, under Del. Henderson's direction, on "The Runaway," by Pierre Weber and Henry DeGorsee, adapted from the French by Michael Morton and scenarioized by Joseph F. Poland.

EVA TANGUAY HAS NOTABLE SUPPORT.

Eva Tanguay has decided upon "The Wild Girl" as the title of her Selznick-Picture upon which she has been working for several weeks, and which is now well on the way toward completion. This is her first picture appearance, and exhibitors are displaying great interest in the film debut of the noted vaudeville star.

While Miss Tanguay's name alone is sufficient to carry any production to success, in "The Wild Girl" she is supported by a cast, several members of which have themselves been starred in pictures and vaudeville.

Principal of these is Stuart Holmes, one of the best-liked bad men in the amusement world. He has been starred for several years, and was available for the Tanguay picture only through the fact that he recently severed his connection with his previous management.

Another popular player in the cast is Miss Valerie Bergere. Like Miss Tanguay, this will be her first appearance in photoplays, but she has been a vaudeville headliner in dramatic acts for a decade. Tom Moore, leading man in the Constance Talmadge Selznick Picture, "The Lesson," is still another favorite who will support Miss Tanguay in "The Wild Girl."

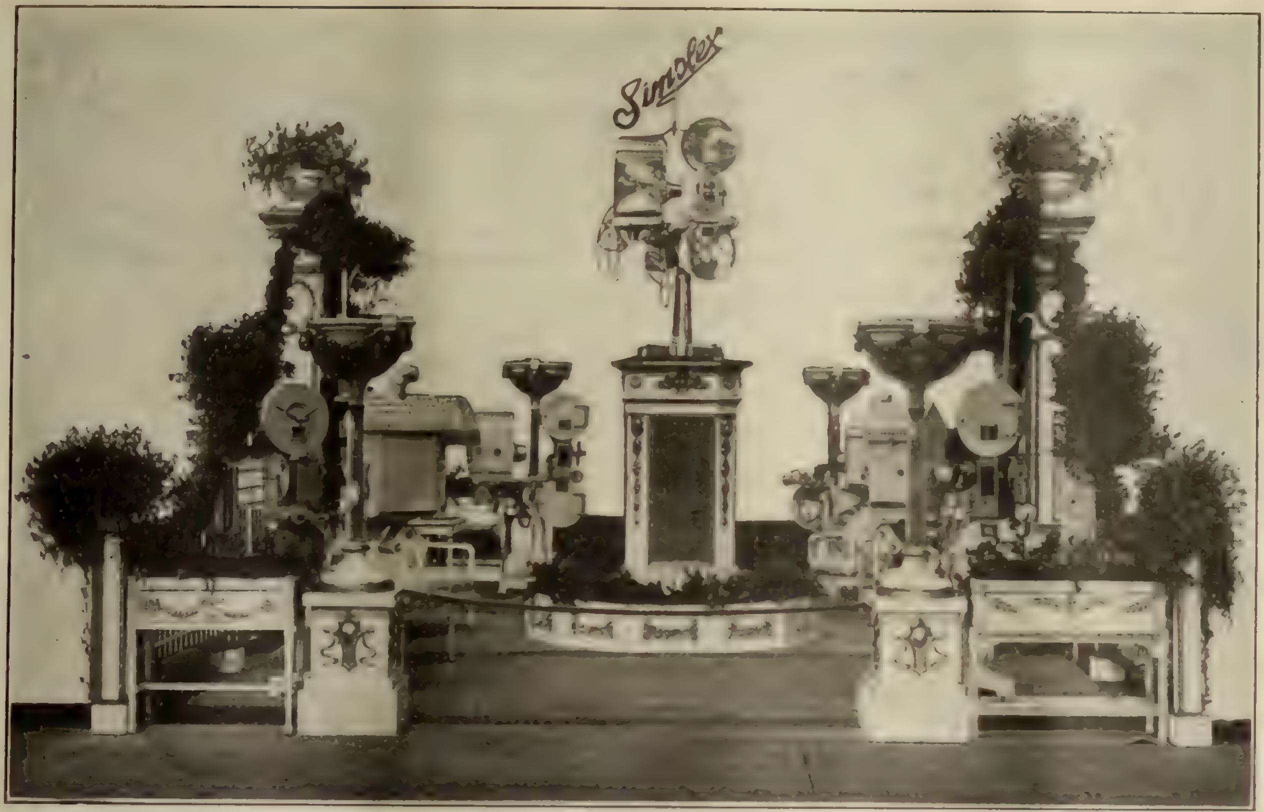
No date has been set as yet for the release of the picture, but it is expected that Director Howard Estabrook will "call it a day" by the second week in August, and begin assembling and titling his celluloid.

ANIMATED WEEKLY IS TIMELY.

Military subjects have been given prominence in the 83d issue of the Universal Animated Weekly, just released, but from the standpoint of timeliness, undoubtedly the pictures of the great swimming carnival recently held at Alameda, California, will arouse equal enthusiasm these sweltering days.

Norman Ross, known as the "human swan" for his gracefulness in the water, is shown winning the 220-yard dash in record time. Many other contestants are pictured disporting themselves in the briny in a way to arouse the envy of all indoor workers.

Other interesting events include Colonel Roosevelt's speech before the international convention of the Loyal Order of Moose at Pittsburgh; the big recruiting drive of the "Kilties," recently launched in the Middle West; the visit of a delegation of American Indians to the Battleship Recruit in Union Square, New York; intimate pictures of Captain Guyemer of the French Aviation Corps, the "Allies' greatest fighting hawk," and a series of hair-raising views of H. A. McLoughlin of Battery A, Field Artillery, formerly a circus acrobat, who now utilizes his talents by performing on the edge of fifteen-story buildings to gather crowds for recruiting orators.



THE Simplex display at the recent Chicago exposition was one worthy of the company and of the trade. To fitly represent one of the essential divisions of activity in the industry, the projection of moving pictures, the designer of the exhibit made movement the dominating note. The machine on the high pedestal in the center, with a cutout of the word "Simplex" over it, revolved continuously. Each of the bowls on the four other pedestals was an air fountain, in which a mass of yellow, red and purple ribbons were blown upward by a strong current of air, all of which was bathed in the beams of searchlights. The color scheme was baby blue and French ivory. The center machine was finished in burnished nickel. Greens and flowers were everywhere. Five machines, representing different types, were on exhibition; one of these was equipped with the new nitrogen electric lamp in place of an arc. Present representing the company were Edwin S. Porter, vice president, and his brother, E. M. Porter, general manager; Francis B. Cannock, secretary; L. W. Atwater, sales manager, and A. P. Lombard, representative.

Picture Theaters Projected

WASHINGTON, D. C.—Michael A. Weller & Co., 707 Equitable building, has the contract to erect a one-story fireproof theater, 100 by 141 and 70 by 100 feet, for the Rialto theater, Ninth and G streets, N. W. The structure will have slag or composition roof, wood and cement floors, steam heat, electric lights and cement sidewalks. The seating capacity is estimated at about 2,200.

COLUMBUS, GA.—James E. Deaton has plans by T. W. and E. O. Smith, Murrah building, for a moving picture theater, to cost $5,000.

CHICAGO, ILL.—Empire Theater and Realty Company has been incorporated with a capital of $15,000 by Benjamin B. Kahane, George A. Trude and Orville Bee.

STORM LAKE, IA.—J. M. Russell will enlarge the Empire theater.

FALL RIVER, MASS.—Charles F. Grinnell & Co., 402 South Main street, has the contract to erect a one-story theater building, 65 by 102 feet, for Nathan Yamis, 78 Bedford street, to cost $60,000.

CALUMET, MICH.—The Crown theater has been opened to the public.

DOLLAR BAY, MICH.—John Gestel contemplates the erection of a moving picture theater here.

AUSTIN, MINN.—Plans have been prepared for the erection of a new theater on Water street for Manager F. F. Latta. The structure will cost about $60,000.

COMFREY, MINN.—Wallace Cady has disposed of his moving picture outfit to Dr. F. M. Robinson.

HUTCHINSON, MINN.—W. M. Memec, formerly manager of the United Moving Picture theater at Cambridge, has taken charge of a local picture house here.

ST. PAUL, MINN.—M. L. Finkelstein, of this city, and J. H. Rubens of Minneapolis, proprietors of three St. Paul and six Minneapolis theaters, are planning to take over the Strand theater, now being conducted by the Strand Amusement Co.

MEXICO, MO.—Frank Towson has the contract to erect a three-story theater, 38 by 110 feet, for Gallagher & Streif, to cost $10,000.

POPLAR, MONT.—Work is progressing rapidly on the new Strand theater under construction here for Col. Walker.

LINCOLN, NEB.—George Tobin has the contract to erect a one-story moving picture theater, 50 by 140 feet, for the Colonial Amusement Company, to cost $15,000.

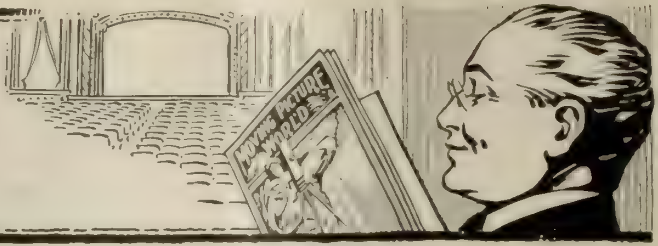
McCOOK, NEB.—C. W. Martin has purchased the Brach theater here.

NEW YORK, N. Y.—Jason Bedy Company, 225 West Forty-fourth street, has plans by Herbert J. Knapp, 116 East Sixteenth street, for a five-story theater and office building, 100 by 111 feet, to cost $50,000.

NEW YORK, N. Y.—A commodious moving picture theater to seat 10,000 persons will be erected on the property on Eighth avenue, between Forty-eighth and Forty-ninth streets, if the plans of the Isman Syndicate mature. The proposed site is now occupied by car barns.

THE CINEMA NEWS AND PROPERTY GAZETTE
30, Gerrard Street, W., London, England
THE OFFICIAL ORGAN of
THE CINEMATOGRAPH EXHIBITORS' ASSOCIATION (REGD.)
of Great Britain and Ireland
Has the quality circulation of the trade in Great Britain and the Dominions. All Official Notices and News from the ASSOCIATION to its members are published exclusively in this journal.
Yearly Rate—Postpaid, Weekly, $7.25
Sample copy and advertising rates on request.

Trade News of the Week



GATHERED BY OUR OWN CORRESPONDENTS

Film News Letter from Philadelphia

French Pictures Showing Work of Airmen That Must Be Exhibited Without Charge—First Run Notes and Pictures That Are Expected Soon.

By F. V. Armato, 144 North Salford, Philadelphia, Pa.

French Aero Picture for Free Shows.

PHILADELPHIA, PA.—Official pictures of the French aerial service taken by the order of the French Government were shown for the first time in this country on City Hall Plaza last Wednesday and Thursday by the permission of Dr. Francis Holley, director of the Bureau of Commercial Economics, of Washington, D. C., and by arrangement with the Evening Telegraph-Press newspapers.

Chief McLoughlin and all of the public officials of the City of Philadelphia heartily approved the showing of the aviation pictures, with the idea of arousing an interest in the flying service.

Over 10,000 people were present to see the pictures of the aeroplanes in flight and in fighting action. Huge squads of machines were seen in the air at once going through the most dangerous of evolutions. Battle lines of the enemy positions were shown, and the loading of the camera onto a machine.

Owing to the ruling of the French high commission these films must be shown free to the public, thereby preventing them from being exhibited by the local theaters.

Ambassador Jusserand and Captain Amaury de la Grange, of France, were present during the first performance in company with high city officials and several of the most prominent newspaper men of this city.

First Runs Noticed in Philadelphia.

Philadelphia, Pa.—First run photoplays to be seen were introduced the week of July 30 at the Stanley, with Pathe's "Vicar of Wakefield," featuring Frederick Warde, who was amply praised by all the newspapers.

At the Arcadia, Charles Ray in "Sudden Jim" was presented for the entire week.

At the Palace, Valeska Surratt in "Wife Number Two" made a good impression.

At the Victoria "The Slacker," with Emily Stevens in the leading role, was praised, and did a big business.

At the Strand, Alice Brady in the "Self-Made Widow" shared honors with Mary Anderson and Antonio Moreno in the "Right of Possession."

Mary Pickford in her latest success, "The Little American," was shown for three days at the Leader and Coliseum, also at the West Philadelphia and the Germantown theaters.

"Baby Mine" Coming to the Stanley.

Philadelphia, Pa.—Madge Kennedy in "Baby Mine" was given a private showing last Friday night at the Palace theater. A large number of exhibitors attended the exhibition of this Goldwyn production, and were entirely pleased with the performance.

The first local presentation of "Baby Mine" will be made at the Stanley theater during the early part of September. It will then be boked over the Stanley Booking Corporations' circuit.

Immediately after the private show, which ended about one o'clock a. m., Abe Einstein joined Jeanne Felt, who made a bee line for the shore in his new Mercer Car.

◆

Pine Tree News Letter.

From John P. Flanagan, 151 Parkview Avenue, Bangor, Me.

New Producing Company Formed in Portland.

PORTLAND, ME.—The Gold Moon Pictures Corporation was organized at Portland on July 17. The capital stock is $100,000 and is all common, par value $10, nothing subscribed. Neal W. Cox of Portland is treasurer, Sumner E. Coleman, Portland, treasurer; Percy B. Maxon, clerk; directors, Howard Davies, Yarmouth; P. B. Maxon, S. E. Coleman N. W. Cox, E. T. Rundlett, Portland; N. E. Gordon, Jr., John R. Borrows, Portland. The purposes are to produce high-class photoplays and dramas and conduct a general moving picture and theater business and other business.

Star Theater at Millinocket Sold.

MILLINOCKET, ME.—Messrs. Main & Raymond, proprietors of the opera house at Patten, have just acquired of George Ferland the Star theater at Millinocket, and are operating it. Mr. Raymond is managing the Millinocket house, while Mr. Main is in charge of the fortunes of the original theater at Patten. The Millinocket theater is opening with "New Stingaree" and "American Girl" features, and fillers, all from the Bangor office of the General Film Company.

G. B. Churchill Buys Home at Ft. Fairfield.

Fort Fairfield, Me.—George B. Churchill has bought from David A. Hone the Park theater of Fort Fairfield and has opened with fillers and three serials from the Bangor General Film office. The serials include "Grant, Police Reporter," "O. Henry" and "American Girl"; also the "New Stingaree."

Bangor, Me.—Manager Charles M. Stern of the Universal branch in Bangor, is calling on the trade in western Maine by the Twentieth Century method—in his touring car. It's the coolest way these hot days, and Charles finds that he can get around quicker, not having to wait for trains or spend the night in a town with slight hotel accommodations.

Bangor, Me.—"The Easiest Way," at the Park theater last week, starring Clara Kimball Young, whose beauty in films is no less than startling, held audiences through its eight reels. Pictures longer than five reels are generally not popular in Bangor, but when they are of superlative quality, the longer they are the better people like them. Clara Kimball Young's name generally means a good-sized house around the Queen City of the East.

Bangor, Me.—Bangor theaters, the Nickel, Park, Bijou and Graphic, are now using between them all the output of the Bangor office of the General Film Co.

◆

Baltimore News Letter.

J. M. Shellman, 1902 Mt. Royal Ter., Baltimore, Md.

Auditorium Opens With "Redemption."

BALTIMORE, MD.—It is very interesting to note that one of the large theaters in Baltimore which runs the International circuit's attractions has started off its season, Monday, August 6, with the large photoplay, "Redemption," featuring Evelyn Nesbit and her son, Russel Thaw. Manager L. B. McLaughlin of this playhouse returned from his vacation on July 28, and seemed very enthusiastic over the coming season. The Auditorium has been completely renovated during the closed summer period and upon opening in the fall its patrons will be ushered into a beautiful house.

Trade Showing of "The Honor System."

Baltimore, Md.—On Sunday night, July 29, about four hundred people, including the exhibitors of Baltimore and their friends, assembled at the New theater, 210 West Lexington street, to witness the premiere view of the big ten-part Fox feature, "The Honor System." The affair was held at this playhouse through the courtesy of L. A. DeHoff, the manager, who, as usual, did all he could to make the affair a success and went so far as to have his full orchestra, under the direction of Professor E. V. Cupero, furnish beautiful music for the occasion. The arrangements for the affair were made by Carl F. Senning, Washington manager of Fox; A. C. Melvin, Baltimore Fox representative, and Sam Myers, of the Fox New York office. It could be very readily seen that this powerful drama made a direct impression on those present.

Strand Theater Will Improve.

Baltimore, Md.—It is now announced by Bernard Depkin, Jr., supervising manager of the Parkway interests, that the Strand theater, 404-6 North Howard street, will be closed down on Monday, August 13, due to extensive renovations and improvements which are to be made. This playhouse, when it is reopened to the public, probably on September 10, will be under the direct control of the Parkway Theater company, and a skillful manager will be placed in charge. Among the improvements are an enlargement of the organ, lobby rearrangement with the ticket office taken from the center and built into the side, heavy red velvet carpet will cover the floors, new plush old rose curtains will be hung, a brilliant new electric sign will augment the exquisite exterior, and big features will be shown.

H. A. Roubert Joins Goldwyn.

Baltimore, Md.—H. A. Roubert, who formerly was associated with the Mutual office in Washington, has now joined the Goldwyn forces and will cover the Baltimore territory. Recently Manager Bradley of the Washington Goldwyn office introduced Mr. Roubert to the Baltimore boys.

BISON CITY NEWS.

With the K-E-S-E Men.

Buffalo, N. Y.—Unafraid of sunstrokes, Louis Green, manager of the K-E-S-E, Buffalo, is campaigning in Syracuse and Binghamton. His new assistant is G. H. Montgomery, formerly connected with the company's executive offices in Chicago. L. A. Schaefer of the local exchange will tour between Binghamton and Watertown. Harry Scott, of the K-E-S-E, was a Buffalo visitor.

M. D. Weinberger Says State Rights Field Will Improve.

Buffalo, N. Y.—Mack D. Weinberger, manager of the Rosetwig Feature Films, Buffalo, is making a trip through New York State. He has been in the exchange business for years. He predicts that the state rights field will be better than ever this fall. The same prediction was made by others interviewed by the representative of the Moving Picture World.

Popular Exchange Invites the Exhibitor.

Buffalo, N. Y.—Mr. Exhibitor, if you find while making the rounds of the Buffalo exchanges, that you want to write a letter or do a little planning in regard to your booking you won't need to go to a hotel to accomplish this. Just step into the new "rest room" being opened by the Popular Cinema exchange at 43 West Swan street. You may use the company's writing material to your heart's content, and unless you want to talk to New York or intermediate points the telephone will be at your disposal. "No Smoking Allowed" signs will be absent from the walls, and you may light your cigarette as you dope out your plans for the rest of the day. You will find the place absolutely "dry," and poker and war talk will be tabooed. You may use the Popular's "rest room" as a clearing house, where, with other busy exhibitors like yourself, you will be privileged to discuss pictures from every angle. If you are inclined to argue, better keep your temper while in the room, because police headquarters is nearby. This "rest room" will be as welcome as any at the local department stores, but will be minus the maid service. The place will be like a den, with an electric fan in the summer and steam radiator in the winter, but there will be no steins to take your mind off your work. Picture men say these are passe since the passage of the Brown bill.

Film Trade Board Organized in Cleveland

Moving Picture Distributors Board of Cleveland Chamber of Commerce Is Formed —New Officers Chosen and What the Body Aims to Do.

From M. A. Malaney, 218 Columbia Bldg., Cleveland, O.

CLEVELAND, OHIO.—The exchange men of Cleveland, most of them, have organized an association in connection with the Chamber of Commerce, which is known as the Moving Picture Distributors' Board of the Cleveland Chamber of Commerce.

At a meeting held last Thursday at noon the final details of organization were worked out and officers were elected as follows:

President, E. A. Eschmann, of the World Film corporation; vice-president, J. E. Flynn, of the General Film company; treasurer, J. R. Johnson, of the Greater Vitagraph company; secretary, Munson Havens, who also is secretary of the Chamber.

It is the purpose of the organization to work for the best interests of the industry, especially as it relates to the progress of moving pictures in a business way. One of the first matters to be treated is the poor express service. Any action taken by this board will have the full backing of the entire Chamber of Commerce, and the exchange men expect to see that better service is given them at once.

No Movie of Johnny Kilbane.

Cleveland, O.—Blasted are the hopes of certain film promoters of Cleveland, who were just getting ready to make a feature, starring Johnny Kilbane the champion featherweight fighter of the world.

The explosion occurred Wednesday night, July 25. A right hook to the chin, five counts from the referee, the gong and a towel in the ring. No movie play.

When Benny Leonard rapped Johnnny on the jaw in the third round of their battle in Philadelphia it may not have taken away Johnny's featherweight honors, but it put an end to a fine movie project. If Johnny had knocked the lightweight champion out and thereby became a double champion, the picture would have been made.

Robert McLaughlin, a playwright, had his typewriter and two fingers ready to pound out a scenario, while a well-known Cleveland man was fingering the greenbacks to pay the expenses of the picture. Then came the third round and the two went home to sleep and dream of a fortune gone glimmering.

Carl F. Miller, Manager of Strand.

Fremont, Ohio.—One of the most prominent exhibitors of the state of Ohio is Carl F. Miller. He has operated theaters here for many years and only recently took over the Strand, the city's finest house.

Carl F. Miller.

Mr. Miller formerly was a writer for amusement papers, his pen name being "Sour Guy," under which he wrote some very amusing "hick" showman's letters. He is now a success as manager of the Strand at Fremont and has a host of friends both among the film men and patrons who frequent his theater. He believes in finding what the people want and providing just that. He is laying the foundation of substantial success on this principle.

Cleveland Film Men in First Call.

Cleveland, O.—The only moving picture men of Cleveland who were in the first call of the army draft were the following:

Charles C. Hall, manager of the Atlas Film company, Standard theater building.

Frank Denol, operator at the Mall theater.

Thomas Colby, manager of the Union Film company, takes the examination soon for the officers' reserve corps.

Although drafted, J. S. Jossey, exchange man, had previous to the draft applied for admittance to the officers' reserve corps and expects to pass the examination.

R. N. Morris Leaves Mutual for Famous Players.

Cleveland, O.—R. N. Morris, son of "Battleship" Morris, has resigned from the Cleveland Mutual exchange to take a position with the new Famous Players branch in that city. He was with the Mutual as booker for three years and will be booker for the Famous.

Plaza Theater Goes Back to Former Owner.

Cleveland, O.—J. H. Simpson, who recently took over the Plaza theater, has relinquished that house to the former owner, Mr. Dessauer, and now will devote all his time to his Ideal theater.

Famous Players Cleveland Office Much Alive.

Cleveland, O.—The Cleveland office of the Famous Players company is now operating in full blast. The publicity department, which was transferred from Pittsburgh to Cleveland, has arrived, and Publicity Director Moorhouse says his force will show some unusual and active advertising work in this district.

Mr. Moorhouse used to work in Cleveland on afternoon newspapers and is therefore acquainted with the editors and employees of these sheets.

Exhibitor M. C. Flahaven Weds.

Cleveland, O.—M. C. Flahaven, manager of the Crawford theater, was married last week to Miss Clara Bleicher. Mr. Flahaven is one of the best known exhibitors of Cleveland.

Hot Wave and Sand Flies Close Theaters

Several Western New York Theaters Have Closed Till Better Weather—Taking the Time to Paint and Restore Appearance of the Houses.

By Joseph McGuire, 157 North Elmwood St. Buffalo, N. Y.

BUFFALO, N. Y.—Several theaters in Buffalo and western New York have closed their doors, and will reopen about September 1. The extreme "humility," as one humorist expressed it, is given as one of the causes. "Fish" or "sand" flies, said to be more numerous than the combined armies of Europe, also have descended onto this territory, and theater lobbies have not been immune from attack. These pests are so ubiquitous and have such a faculty of settling on the backs of film fans that they—the flies—and the soaring mercury have convinced more than one exhibitor that it is time to shut up shop. Patrons of pictures were extra loyal to their favorite houses during June and the greater part of July, but now many prefer to enjoy the rest and recreation and refreshing breezes of the nearby lake and river summer resorts, where the airdomes are in full swing. Buffalo's weather man denies that it is hot. He says the heat exists only in the people's imagination. He is a man of veracity, so the sweltering occupants of the moving picture booths, the ushers and even the managers meet his assertion with courteous silence.

A Time for Making Things Bright.

Several of the houses which have closed will be made spic and span before Labor Day. When the patrons return next month they will find that their appetites for pictures have been whetted by the four weeks past, and "business as usual" will be the rule. The larger theaters, which maintain a "year-round-open" policy, are in no way curtailing their expensive services. Several of the houses are successful in being kept really cool. It is also a fact that right in Buffalo there are thousands who would want to go to the picture shows even if Hades-like heat swept over the city. Therefore the theaters that do keep open this month are not losing money.

Buffalo, N. Y.—"The Slacker," a timely title, now that the exemption boards are getting into action, is drawing good business at the Strand, Buffalo.

Washington Exchanges at Tri-State Show

Many Local Distributors Engage Space at the Big Exposition at Ocean View, Aug. 30, 31 and Sept. 1—Need of a Get-to-Gether.

By Clarence L. Linz, 622 Riggs Bldg., Washington, D. C.

WASHINGTON, D. C.—A large majority of the exchange managers of Washington have signed up for space for exhibits at the coming convention of the motion picture exhibitors of North and South Carolina, Virginia, and the District of Columbia, at Ocean View, Va., August 30-31-September 1. This convention, or it may be called a conference of exhibitors, will be held independent of any organization now existing. It is planned that a tri-state organization shall be the outcome of this convention, and here again the organization will be entirely independent of the old or new national associations.

For some time past, according to the men who are backing this plan, there has been a very noticeable need of some sort of a body that would bring the men who are in business in this immediate locality into closer co-operation one with the other for the handling of questions that are more of "local" interest.

The convention will start on August 30 and run through Saturday, September 1. The meeting will be concluded with a ball that will be attended by some of the moving picture stars, Governor Stuart, of Virginia, and many notables from Old Point Comfort, Norfolk, and there will probably be plenty of gold buttons in view of the large number of officers and soldiers on duty nearby. The exhibits will be in the pavilion, and will consist of exchange displays and those of the accessory men.

The men backing this project include Jake Wells, Harry Bernstein, Harry Crandall, Guy Wonders, Percy Wells, and Harry B. Varner.

Capital City Vacation Notes.

Washington, D. C.—Joseph P. Morgan, manager of the Savoy theater, and associated with Harry M. Crandall in his various enterprises in this city, and Maurice Davis, of the M Street theater, are taking their first vacation. They have gone to Atlantic City for a short stay, and will then journey to Paterson, N. J., the former home of Mr. Morgan, and to New York City, the former home of Mr. Davis. It is the intention of Messrs. Morgan and Davis to go to other cities where they will visit the motion picture theaters with a view to getting an idea of that which is considered most up-to-date in theater management and construction.

Arthur Robb, manager of the Garden theater, is away on a two weeks' vacation which will take him to Chicago and other cities in the middle west, and will join Mrs. Robb, who is already there. During his absence George Schneider, who is looking after the Moore properties in this city, will look after Mr. Robb's work.

Tom Moore, who operates a string of theaters in this city, accompanied by Mrs. Moore, has returned from a three weeks' trip to the West coast.

Linz Now Has His Hands Up.

Washington, D. C.—If things keep on the way they have during the past week the city postmaster will have to put on a couple of extra mailmen, the Washington office of the Moving Picture World will have to install a telephone switchboard, and employ a half dozen or more good-looking girls, and a suite of offices will have to be rented as a temporary measure of relief of the tense situation that has resulted from the story unthoughtfully, perhaps, written by the Washington representative of this paper.

It came about like this. Four or five of the Washington exchanges and others from time to time have had some little difficulty in securing a sufficient number of men to properly handel their business in this territory. Individually and collectively they poured their troubles into the willing listening ear of our correspondent—result—one perfectly good story sent broadcast over the land, bringing applications for jobs from the North, the South, the East, and even the far West, and still they are coming.

To the stranger to the business it would look as if every film man in the country was out of a job. If every Washington exchange manager should suddenly lose all their men they could not begin to employ all the candidates whose applications reached the Washington office of the Moving Picture World the first two days after the story started to take effect. If the recipient of all these letters should answer them individually he would have to employ a force of stenographers that would rival any one of the Government departments, and the worst of it is the stenographers are scarce, but please, if you are a stenographer, don't send your application to the Washington office, because we are flooded already.

Seriously, the names of all of the men from whom applications were received have been placed before the film managers through their association, and will be kept on file for reference. It may be said that not only was the World's Washington office supplied with several mail sacks full of applications, but many of the exchanges also received anywhere from a dozen to two dozen applications in addition.

As a closing line, the writer, with his hands up, asks relief. If you are a film salesman and you want a job please wait until you see the notice appear again before writing; if you are an exchange manager in the market for help, please apply to your brother exchange managers in this or in any other territory, because if you do not, there will be no news in the Washington column in the succeeding issues.

◆

North Carolina News Letter.

By D. M. Bain, Wilmington, N. C.

Paul V. Phillips Now Traveling For Vitagraph.

WILMINGTON, N. C.—Paul V. Phillips, formerly manager of the Paris and Strand theaters at Durham, North Carolina, and vice-president of the North Carolina Motion Picture Exhibitors' League, is now calling on the theaters in this territory for Greater Vitagraph, Mr. Phillips having accepted a position with the Washington Vitagraph exchange to cover the territory formerly handled by Alan J. Bachrach, who has been called to the colors as a member of a Washington recruited unit. Mr. Bachrach enjoyed the confidence and friendship of an undivided clientele throughout North Carolina, who were sadded to learn that he would come through no more, but in Mr. Phillips, Vitagraph has obtained another popular young man who will undoubtedly prove a worthy successor to Mr. Bachrach.

Great Atlantic Feature Film in New Offices.

Wilmington, N. C.—The Great Atlantic Feature Film Company, Marx S. Nathan, manager, last week moved into large and more convenient offices in the Southern building, at Front and Chestnut streets, and is now in a better position to handle its rapidly growing business throughout the Carolinas.

J. B. Craver to Manage the Piedmont and Elm.

Greensboro, N. C.—J. Bryan Craver, formerly manager of the Broadway theater at Lynchburg, last week became manager of the Piedmont and Elm theaters here, succeeding C. F. Daniels, who will shortly take a road position. Mr. Craver is succeeded at Lynchburg by Mr. T. W. Ritch, a well known film and theater man formerly representative of the International Film Service in this territory. These theaters are all operated by the R. D. Craver Enterprises, of Charlotte, N. C.

"Diamond Dick" Anderson Has Met the Difficulties.

Charlotte, N. C.—Manager "Diamond Dick" Anderson, of the local Pathe exchange, has been laboring under many handicaps recently. First, their shipping clerk joined the army; second, the stenographer got married; the old cashier was transferred to Atlanta office; their poster clerk resigned to go in business for himself; the correspondence stenographer resigned, and the booking clerk was laid up for an operation on his ear. However, by an exercise of his resourcefulness, Manager Anderson is able to announce that they have "Met the enemy and he is theirn," and that they are handling record breaking bookings on "The Fatal Ring."

Lectures on Educational Side of Pictures

Raleigh, N. C.—An innovation recently inaugurated by the State Bureau of Community Service, whereby lectures will be delivered on the educational side of the motion picture at various county and municipal educational meetings throughout the state. The first of these lectures will be delivered at the Sampson County Educational Convention, at Clinton, on August 3, and Manager R. V. Anderson, of the Charlotte Pathe exchange, has accepted an invitation to deliver the initial address.

New Auditorium at Winston-Salem.

Winston-Salem, N. C.—Work is progressing rapidly on the new Auditorium here, which, when completed, will represent an investment of $100,000, exclusive of ground, and will be one of the biggest as well as most completely equipped and conveniently arranged theaters in the state. It will have a seating capacity of 1,800, with three balconies, and will be equipped to play both legitimate attractions and high class motion picture productions. It will be operated by the Piedmont Amusement Company, which also operates the Paramount, Pilot and Elmont theaters here. Mr. A. F. Sams, of this city, is president of the corporation, and R. D. Craver, of Charlotte, secretary.

Universal Back at 307 West Trade Street.

Charlotte, N. C.—Manager E. F. Dardine, of the Universal exchange, announces that the Universal and Bluebird exchanges will be back in their old quarters at 307 West Trade street before the tenth of August. The building was almost completely destroyed by fire six weeks ago, since which the exchange has been in temporary offices. The building has since been thoroughly renovated, and Manager Dardine will have even better facilities than before for handling the business of Universal.

New Theaters and Changes Hereabouts.

Charlotte, N. C.—A. C. Burgess, formerly owner of the Broadway theater, at Mount Airy, in the city this week announces that he has just opened his new Grand theater at Thomasville. While here he contracted with Manager Anderson for Pathe Gold Rooster Features and Hearst-Pathe News for the new house. He also purchased a large silver fibre screen from the Craver Film and Supply Company.

Columbia, S. C.—The Broadway theater installed last week a $10,000 pipe organ, and will dispense with an orchestra for pictures.

Concord, N. C.—Mr. W. E. Stewart, owner of the Pastime theater, has closed the deal whereby he becomes proprietor also of the Strand theater. J. W. McCall, of Union, S. C., will manage the house.

Gastonia, N. C.—J. White Ware, resident of this city, and owner of two theaters in Athens, Ga., last week purchased from Mr. J. E. Simpson the Ideal theater here.

Wilmington, N. C.—Otto Haas, of Charlotte, owner of the Ottoway and Princess theaters, is spending the week at Wrightsville Beach. A. B. Cheatham, of the Charlotte Universal exchange, was here this week, and reports record breaking bookings on "The Grey Ghost" serial.

NOTES FROM LYNCHBURG, VA.

By Julian T. Baber.

Lynchburg, Va.—Elsie Ferguson, Artcraft's new screen star, was in Lynchburg recently on her way to Natural Bridge, Va., to take several scenes in her initial picture, "Barbary Sheep." Miss Ferguson was accompanied by Director Tourneur and a large force of his technical staff and supporting cast.

J. Bryan Craver, manager of the Broadway theater, was a delegate from Virginia to the national convention in Chicago recently. He will spend several days in Charlotte, N. C., with his brother, R. D. Craver, a well-known film man, before returning to Lynchburg.

The Trenton theater, which presents both pictures and vaudeville, has closed down for the summer season.

MORE BUFFALO NOTES.

Manager Sitterly's New Headquarters.

Buffalo, N. Y.—The new headquarters of the Popular Cinema, Inc., will have all the other equipments of an up-to-date exchange. The place was formerly occupied by the Pathe. John M. Sitterly is the manager. Miss L. M. Miney and Leo. Hager, representing the Unicorn, and H. E. Hughes are at the same address. Mr. Hughes is western New York representative of the Super Film Attractions Co., of Syracuse.

If Harry Dixon Goes They'll Get a Good One.

Buffalo, N. Y.—Harry Dixon, manager of the Sun moving picture theater, Buffalo, has been drafted. If Mr. Dixon goes to the front he will prove a boon companion to his comrades in the trenches during a lull in the fighting. For some time he appeared in vaudeville as a "bird imitator." Upholding the American Eagle therefore ought to come natural to him. He will also be able to contribute some peppery stuff to the trench magazines, because the Sun Theater Weekly, which he issued for some time, was replete with humor. This paper was fully described in these columns. If he is taken a prisoner his talent ought to ensure his good treatment.

Bison City Film Jottings.

Buffalo, N. Y.—Harry Marsey, general manager, has closed the Family theater, Buffalo. The house will be redecorated throughout, and will re-open at the end of the month under the name of the Rialto. This moving picture theater is centrally located on Lafayette Square. Features will be the policy as heretofore. The prices will be ten and twenty cents.

Heny Carr, manager of Shea's theater, Buffalo, recently had a detachment of the Third Artillery at his house. The boys stimulated recruiting and appeared in a sketch, "The Call to Arms."

"Birth" was recently presented at the Glen theater, Williamsville.

Film Affairs Last Week in Pittsburgh

F. C. Burhaus Made Local Fox Manager—T. W. Chatburn Heads Vitagraph Exchange—Victoria Theater to Open in September—Other Notes.

From Pittsburgh News Service, 6104 Jenkins Arcade, Pittsburgh, Pa.

F. C. Burhans Heads Pittsburgh Fox Office.

PITTSBURGH, PA.—The local moving picture trade receives with much approval the announcement that F. C. Burhans, formerly head of the Pittsburgh Vitagraph exchange, has become manager of the local Fox office. He succeeds G. R. Ainsworth, resigned. While a young man in years, Mr. Burhans is a veteran in point of experience in the film business, both as an exhibitor and an exchange man. At one time he was manager of the chain of theaters controlled by George Balsdore in New York, and from that field entered the film game. When Mr. Balsdore opened the Vitagraph office in Pittsburgh some years ago, Mr. Burhans was appointed to a minor position. Later he became traveling representative out of this office, and then assistant to Manager Childs. A year ago he was placed in charge of the Vitagraph exchange. Mr Burhans is president of the F. I. L. M Club, having been a promoter of the organization and a leader in its affairs since its formation. His wide circle of friends and associates here wish Mr. Burhans continued success in his new connection.

T. W. Chatburn Now Heads Pittsburgh Vitagraph.

Pittsburgh, Pa.—T. W. Chatburn, formerly of the Chicago office of the Vitagraph, has been transfered to this city as manager of the Pittsburgh Vitagraph exchange, succeeding F. C. Burhans. Mr Chatburn is a film man of broad experience, and is well-known throughout the trade from his long affiliation with the Mutual as special representative in the middle and western states. Edward Auger, eastern district manager of the Vitagraph, accompanied Mr. Chatburn and remained here several days.

James B. Clark Gets Signal Honor.

Pittsburgh, Pa.—A signal honor has been conferred upon James B. Clark, head of the Rowland & Clark theaters of this city, with his appointment as representative from the State of Pennsylvania on the National Committee on Public Information. This organization was formed recently at the request of President Wilson, and is expected to prove efficacious in disseminating information during the war through the co-operation of exhibitors and the film trade in general. Mr. Clark's broad experience and recognized ability in the field of publicity fit him exceptionally well to represent the moving picture industry in its work bearing upon the war situation in this country.

Samuel Gould to Make Theater Bigger.

Pittsburgh, Pa.—The attractive Gould theater, East Ohio street, Northside, Pittsburgh, is to be considerably enlarged this autum, according to an announcement made by Samuel Gould, owner and manager of the house. Mr. Gould states that business is showing a decided improvement over this season a year ago, and is confident that a large theater is needed and will meet with much favor in his locality. The adjoining building owned by Mr. Gould, is to be combined with the present theater structure, about doubling the seating capacity.

Victoria Theater May Be Ready in Month.

Pittsburgh, Pa.—Work is going forward rapidly on the new Victoria theater being erected by Mark Browarsky in Center avenue, Pittsburgh, and present indications are that the house will be ready for opening about September 15. The Victoria will be a handsome addition to the picture houses of this state, as it embodies the latest ideas in theater construction, and will have a seating capacity of 1,200. Mr. Browarsky, the owner, operates the Rex Amusement Company's chain of theaters in this city, the Rex, Rialto and Orpheum, and is a well-known exhibitor.

R. J. Riley has resigned from the local staff of the Mutual exchange, and has accepted the position of booker for the Mark Browarsky chain of theaters.

Expect New Clearfield House by Xmas.

Clearfield, Pa.—Excavation has been started for a large new theater at Clearfield, Pa., and it is hoped to have the house completed by Christmas. The builder is Stoddard L. Driggs, owner of the Globe theater, and a prominent exhibitor of Clearfield. The policy of the new theater will be big feature attractions and road shows. Its seating capacity will be 1,100. Mr. Driggs will continue the Globe as an exclusive picture theater.

Majestic Opens to Good Business.

Punxsutawney, Pa.—The handsome Majestic theater, Punxsutawney, has been re-opened in an auspicious manner by the owner, William P. McCartney. The house, which has been closed for remodeling during the past three months, is now one of the finest and most complete in its locality. New seats have been installed and the interior beautifully redecorated. High-class feature pictures are being continued.

"Her Condoned Sin" at the Liberty.

Pittsburgh, Pa.—The Liberty theater, East End, Pittsburgh, the largest and finest of the Rowland & Clark chain, ran the National Film Booking Company's subject, "Her Condoned Sin," August 2, 3 and 4. This feature is being shown by the leading houses throughout this section with much success.

New Castle Man Buys Youngstown Theater.

Youngstown, O.—The Orpheum theater, Youngstown, O., has been purchased by Wallace Draggett, a well-known exhibitor of New Castle, Pa., from P. G. Atsalas, who has conducted the house for the past seven years. Mr. Atsalas announces that he plans to remain in the moving picture business, and will probably build or take over another theater in Youngstown. At present Mr. Atsalas is visiting in Chicago and New York City.

Paul D. Irwin to Represent Leader Film.

Altoona, Pa.—Paul D. Irwin, an experienced film man, has been appointed representative of the Leader Film Service, Pittsburgh, at Altoona, Pa. Mr. Irwin covered the Altoona territory for a number of years for the local Pathe office.

New Brushton Theater Nearly Ready.

Brushton, Pa.—The new Brushton theater, being erected at Brushton, a suburb of Pittsburgh, by the Horner Amusement Company, is now well under way and the owners expect to have it ready for opening about the middle of September. The house wlil be up-to-date in every particular and will have a seating capacity of 1,000.

S. Z. Williams, formerly of the Milwaukee office of Pathe, has been appointed cashier at the local Pathe exchange, succeeding Mr. Burns.

Insurance Men Argue for Fire Sprinklers

Indianapolis Experts Differ on Need of Automatic Fire Sprinklers in Exchanges— Methods in Exchanges of Chicago and Cincinnati May Be Followed.

By Indiana Trade News Service, 861 State Life Bldg., Indianapolis, Ind.

INDIANAPOLIS, IND.—Fire insurance experts and owners of motion picture exchanges in this vicinity are on the verge of a deadlock as a result of differing opinions regarding some of the precautionary provisions in the proposed new ordinance, governing the storage, handling and manufacture of motion picture films, which has been hashed and rehashed before the Indianapolis city council for the last three or four weeks.

The fire insurance experts are demanding that the exchanges should be equipped with automatic sprinklers, and the owners of the exchanges declare that if such a provision is inserted in the ordinance they will be forced to pay out money unnecessarily for fire protection. And thereby hangs the deadlock.

Fire insurance men who have been interested in the passage of the ordinance, which was introduced in the council a few weeks ago, say they have no selfish interest in demanding that the ordinance provide for the compulsory use of automatic sprinklers. They say that the money question does not enter into their contention, but that, they are thinking only of the safety of the public.

The differences between the insurance men and the owners of motion picture exchanges and theaters were aired two weeks ago before one meeting of the council, and a majority of the members of the city welfare committee, to which the ordinance was referred, favored the elimination of the provision that demands the use of automatic sprinklers. The exchange men point out that inasmuch as the committee has favored the elimination of the sprinklers, the insurance men should abide by the committee's decision. The insurance men, however, say that if the automatic sprinklers are used the difference in the fire insurance rates will pay for the sprinkling devices in a few years.

Jacob H. Hilkene, commissioner of public buildings, who prepared the motion picture ordinance with the help of E. M. Sellers, manager of the Indiana Inspection Bureau, and H. H. Friedley, state fire marshal, will leave in a few days on a trip to Cincinnati and Chicago, at the expense of the motion picture men, to ascertain what is being done in those cities to protect life and property by legislation to control the handling of motion picture films. Ordinances regulating this phase of the industry have been passed recently in Cincinnati and Chicago, it is reported.

L. H. O'Donnell Takes Well-Earned Vacation.

Washington, Ind.—L. H. O'Donnell, manager of the Grand theater here, who was one of the seventeen delegates from the Indiana state organization at the national convention of the Motion Picture Exhibitors' League of America held at Chicago recently, has gone to Michigan to spend a few weeks with Mr. and Mrs. Alvin Padgett and Mr. and Mrs. Ben Burris, of this city, who are camping on one of the lakes in that section. Mr. O'Donnell is one of the most active exhibitors in the Indiana League.

"Little American" Attracts Great Crowds.

Hammond, Ind.—Hundreds of Chicago people flocked to this city last week to see the great Art Craft feature film, "The Little American," which was shown at the De Luxe theater. The film was prohibited from being shown in Chicago by Major Funkhouser, deputy superintendent of police, who said it might hurt the "sensibility of German-American citizens and arouse a feeling against the Germans."

Nearly every night the picture was shown at the De Luxe, traffic on the streets surrounding the theater was blocked by long lines of people who were waiting to buy admission tickets. Manager Michaelstetter was so well pleased with the picture and the crowds that he has decided to book it for a return engagement in the near future. The picture has since been shown at a private exhibition to 100 Chicago people, representing the city's official, civic and social life, and they ridiculed Funkhouser for his action.

Charles H. Sweeton Back from Chicago.

Evansville, Ind.—Charles H. Sweeton, manager of the Majestic theater, has returned from Chicago, where he attended the convention of the Motion Picture Exhibitors' League of America, and other cities in the North. Mr. Sweeton reports that despite the hot weather the motion picture business in Evansville is still satisfactory.

Raymond Moore Opens Cozy Theater.

Winchester, Ind.—The Cozy theater here has been sold to Raymond Moore, of Union City, who will assume charge immediately. J. T. Kelley, former owner, is contemplating opening another theater in the winter.

Frank Heller Says He Enjoyed Convention.

Anderson, Ind.—Frank Heller, genial manager of the Starland and Meridian theaters, has returned from Chicago, Ill., where he attended the annual meeting of the Motion Picture Exhibitors' League of America. Mr. Heller, who was one of the seventeen delegates from the Indiana state organization, reports that the convention was the liveliest one he ever attended. He said he enjoyed himself every minute of his stay.

Evansville, Ind.—Managers of motion picture theaters of this city are contemplating giving their patrons a "fast" on shows. It is their intention to hold shows only two days each week—on Saturdays and Sundays—during the extremely hot weather. However, no definite agreement has yet been reached.

Schedule of First Runs in Detroit

Moving Picture World Representative Inquires About First Run Bookings and Makes Up a List of Houses and Their Offerings.

DETROIT, MICH.—So many exhibitors have asked the World correspondent what the first-run situation is in Detroit that we are giving it herewith as it exists today.

The Madison theater has signed for the first twenty-six Goldwyn pictures; in addition it will show Metro, taking its selection.

The Washington theater is an open booking house, playing all big attractions as long as they "are in the money." No first-run has been signed for the Washington.

The Majestic theater has signed for K-E-S-E service, the contract calling for 52 pictures, pay or play, starting the last week in August. This doesn't necessarily follow that the Majestic need play every picture; they can show other pictures any time they wish by simply laying the K-E-S-E on the shelf. "The K-E-S-E is coming better and their pictures are excellent," said M. W. McGee, manager of the Majestic.

The Liberty theater will show Metro pictures, taking second pick following the Madison.

The Broadway-Strand is a Paramount theater starting around the first of September. This theater has booked 52 Paramount and Artcraft subjects, which means there is no room for outside attractions.

Gus Greening Will Run Majestic Theater.

Ann Arbor, Mich.—Gus Greening, at one time with the Sullivan-Considine circuit, and more recently as manager of the Oakland theater in Pontiac, has been appointed manager of the Majestic theater in Ann Arbor, by W. S. Butterfield. Frank O'Donnell, former manager there, has gone to the Majestic in Kalamazoo.

Harlan Starr Resigns Theater to Travel for Pathe.

Detroit, Mich.—We were all quite surprised this week with the announcement by M. Harlan Starr that he had resigned the management of the Madison theater, Detroit, to become city salesman for Pathe. Mr. Starr assumed his new duties on Monday, August 6. He will cover nearly one-half of the Detroit theaters. The Madison is the newest and finest of the John H. Kusky theaters.

Mr. Starr has been in Detroit for six years, starting in as manager of the Empire theater for A. J. Gilligham. After three years he went with John H. Kunsky as manager of the Liberty; later the Washington theater, and to the new Madison when it opened some months ago.

The desire to spend more time with his family and because he sees big opportunities in the selling end of this industry, are the reasons given by Mr. Starr for the change.

William Elliott Takes Management of Washington Theater.

Detroit, Mich.—William Elliott, formerly with Paramount in Detroit, and for some months with the Barnett Film Attractions, Detroit, has resigned to become manager of the Washington theater for John H. Kunsky. Mr. Elliott has spent his life in the amusement business, for a number of years as manager of traveling road attractions for Cohan & Harris. He also owns "Neptune's Daughter" for Michigan.

Mr. Elliott's going to the Washington means that Thomas D. Moule, now manager of the Alhambra, goes to the new Madison, while R. G. McGaw will go to the new Adams, which opens in September. No manager has yet been selected by Mr. Kunsky for the Alhambra.

Foursquare Gets Two Live Wires.

Detroit, Mich.—D. Leo Dennison, formerly with Paramount, has gone to Cleveland as manager of the M. H. Hoffman Foursquare Pictures, for which George W. Weeks of Detroit is division manager.

Sidney Alexander, leading Detroit attorney, and for some weeks in charge of the Palace theater in Saginaw, for the creditors, has taken to the road for George W. Weeks. He will make the big cities in the territory, such as Columbus, Toledo, Louisville, Cincinnati, Indianapolis, etc., looking after the first-runs.

"I believe both of these men are going to get results for Hoffman Foursquare Pictures," said Mr. Weeks. "The treatment they have already received from exhibitors convinces me that Hoffman Productions are going to go over with a bang."

Geo. Montgomery Gets Back His "Pep."

Detroit, Mich.—George N. Montgomery, manager of the Metro exchange in Michigan, has regained his health and is now after business with his old-time pep—and he is getting it. He is getting ready for a big fall drive, and especially on the new Charlie Chaplin pictures, which will be handled by his exchange in Michigan. Metro is extremely popular in Michigan, the best theaters showing their productions week in and week out.

W. W. Drum in Charge of Bluebird Exchange.

Detroit, Mich.—W. W. Drum is now in charge of the Bluebird exchange at Detroit, having for three years been in charge of World Film affairs on the Pacific coast.

Michigan Boys Honored by First Call.

Detroit, Mich.—Quite a number of Michigan boys are included in the first selective war draft. Among them: Harry D. Goldberg, agent for Lewis J. Selznick; A. I. Shapiro, Goldwyn manager; Harry Zapp, Goldwyn representative; Charles Davie, manager Bijou theater, Detroit; Edward Geller, film exchange manager, and George Custer, booker at the General exchange.

Heard Here and There in Detroit.

Detroit, Mich.—The Wolverine Feature Film Co., of Detroit, has filed a voluntary petition in bankruptcy. A creditors' meeting has been called for August 7.

George W. Weeks, division manager for M. H. Hoffman Foursquare pictures, has established Detroit offices at 908-912 Peter Smith building, Detroit, telephone Main 2864. Later when the new film building is completed, George will have larger offices there.

"The Slacker" had its premier showing in Michigan the week of July 29 at the Washington theater, where it did a very good business, weather conditions taken into consideration. It is booked for a solid week at the Regent theater; also at the Liberty, and the Orpheum in Grand Rapids.

◆

FILM NOTES FROM ILLINOIS.

By Frank H. Madison, 623 S. Wabash Ave., Chicago, Ill.

SPRINGFIELD, ILL.—Secretary of State Emmerson has issued certificates of incorporation to the following:

The Binoscope Company, Chicago, capital, $50,000; incorporators, W. L. Bargh, Marion Luce, H. A. Biessat.

National Projector & Film Company, Chicago; capital, $50,000; incorporators, Edward Taylor, Leland Pierson, Albert H. Roesler.

Empire Theater and Realty Company, Chicago; capital, $15,000; incorporators, Benjamin B. Kahane, George A. Trude, and Orville Lee.

Changes and New Theaters in Michigan.

Saginaw, Mich.—The Mecca Theater Company has leased the Palace theater, which has been idle for some time, and will operate it as the Mecca-Palace theater, giving high-class moving pictures, the old Mecca conducted as a five cent photoplay theater. The Mecca Theater Company has recently been incorporated, with a capital stock of $30,000. The officers are as follows: Charles Q. Carlisle is president and general manager, Harry E. Oppenheimer is vice-president, and Edwin C. Forrest is secretary-treasurer.

L'Anse, Mich.—A building owned by W. S. Crebassa of the L'Anse livery is being remodeled for use as a moving picture theater. Men from South Range and Iron River have been negotiating for a lease on the new house.

Toronto Theaters Plan for Week of Big Fair

Coming Canadian National Exposition, August 27-September 8, Will Bring Crowds to City and Exhibitors at the Beginning of Theatrical Season.

W. M. Gladish, 1263 Gerrard Street East, Toronto, Ont.

TORONTO, ONT.—Although the patronage at moving picture theaters of Toronto has been keeping up very well despite the extremely warm weather, a number of the exhibitors are already giving considerable thought to the fall and winter season of 1917-1918. During these dog days Toronto people have been finding out that a good way to spend an evening in comfort is to attend a performance at a picture theater where the manager has spent some attention to details. Many local people have been heard to remark this summer that the interior of many of the picture houses is cooler than the lakeshore.

It is only in a very few suburban houses that the atmospheric conditions this summer have been unbearable, or nearly so. Improvement in some of these is being planned for next summer, because the managers have wakened to the fact that attention to the comfort of the patrons pays considerably in the long run.

B. S. Courtney of Toronto has leased Massey Hall, the largest auditorium in Ontario, for the two weeks of the Canadian National Exhibition August 27 to Sept. 8, for the presentation of "Intolerance" twice daily. Charlie Stevens of Super Features Limited Toronto will have the Grand opera house for at least one of the two weeks for the presentation of the screen play, "On Trial," and special efforts are being made by the Allen interests to open the new Allen theater, Toronto, during Exhibition time. The managers of both the Regent and Strand have made special plans for the Exposition period, while Manager Harry Pomeroy of the Photodrome will present Evelyn Nesbit's "Redemption" during the two weeks. Pomeroy will have a very special lobby display and the attraction will be advertised also by an elaborate automobile float. Other downtown theaters will be brightened up for the occasion.

The fifteen exchanges in Toronto are preparing to entertain many out of town visitors during the two weeks of the fair. The presence of outside managers is another reason why the excranges make it a point to have their best features booked at a local house during the two weeks. When the outside exhibitor arrives at an exchange he is taken over to some theater to see the picture for himself and to see the crowd that it draws, etc.

Morris Kashin Gets Rousing Send-off.

Montreal, Que.—A representative and very enthusiastic assemblage of moving picture men met at the St. Regis last week to give Morris Kashin, late of the Midway theater, a good send-off on his taking up an important position with the Fox Film company in New York. The occasion was quite a surprise to Mr. Kashin.

George Nicholas, manager of the Strand theater, was chairman and spoke in warm terms of the appreciation in Montreal of Mr. Kashin's work in initiating advanced methods of lobby display work. Mr. Kashin was generally liked not only in business, but in private circles, and it would be hard to find another man who could fill his position.

Maurice West, manager for the Fox Film company, on behalf of the moving picture men, presented Mr. Kashin with a gold watch suitably inscribed and a valise, at the same time wished Mr Kashin the best of luck in his new sphere of operations.

Mr. Kashin said he would never forget the kindness of the movie men in Quebec. He was glad they had appreciated the little he had done to push forward the main salient points in lobby display work. When exhibitors had grasped the real box office value of attractive display, and had discovered what display really was, there would be found a source of revenue which had been allowed to lie fallow.

The rest of the evening was spent in a convivial manner.

Toronto Council Increases License Fees.

Toronto, Ont.—The city council of London, Ont., has decided to increase the municipal fees for moving picture theaters from $80 per year to from $100 to $300 per year, according to seating capacity. A special committee of aldermen had decided upon a new scale of from $100 to $500 per annum, but when the matter was brought up for final vote a few days ago the council decided to make a reduction in the scale.

J. H. Flock, a local lawyer, representing the Grand and Majestic theaters, appeared before council to oppose the measure. He declared that the proposed increase meant a maximum advance of 500 per cent. He pointed out that the Grand was already paying $430 a year in license fees and an increase in the municipal tax would bring a real hardship upon this and other houses.

Girl Operators Not Careful.

Toronto, Ont.—A number of Toronto exchanges have engaged experienced operators for the inspection and repair of films to replace girls because exhibitors were complaining about the condition of comparatively new film. When men became somewhat scarce on account of enlistments in the army and because of the lure of munition work, the exchanges placed women in charge of inspection benches. The female labor has not proved satisfactory, it is declared.

Globe Films Moves Office.

Toronto, Ont.—Globe Films, Limited, distributor of Ivan productions and state rights features, has moved its headquarters from 56 King street west to the Rialto theater building, Yonge and Shuter streets. One of the special features which the Globe has secured is Evelyn Nesbit's "Redemption."

Maurice Kaufman has contracted with the B. F. Goodrich company of Akron, Ohio, for a series of one-reel subjects for Canada.

Regal Films in New Quarters.

Toronto, Ont.—The headquarters of Regal Films, Limited, one of the youngest exchanges in Canada, have been removed from 37 Yonge street, Toronto, to 21 Adelaide street west, where the three floors of the building have been taken over by the company. The Ontario business of the company will be handled at these premises.

Regal Films, Limited, has established a publicity and advertising department for the use of all exhibitors, and W. R. Greene, formerly of the Strand theater, is in charge.

This company has met with great success in connection with arrangements for the distribution of Goldwyn productions throughout Canada. S. Taube is looking after Goldwyn interests in the Ontario territory, and he secured contracts with the Regent, College Playhouse, Park and Doric theaters in Toronto within a few days. Goldwyn pictures will also be seen at the Patricia theater, the large new theater in London, Ontario.

One of the best hot-weather sellers in Toronto has been the "Masque of Life," the Canadian rights for which are held by Regal. This picture is booked solid in and around Toronto until November

New Orleans Up-town Theater to Open

August 5 Set for Premier of the Fren, Newly Built by Peritz & Yochen—Has Seats for 900 and Is Modern Throughout.

By N. E. Thatcher, 3801 Canal St., New Orleans, La.

NEW ORLEANS, LA.—Another first-class suburban theater has just been opened in the uptown section of the city, and it is assured of the most liberal patronage. Messrs. Peritz and Yochen have recently completed the Fren theater, and it was opened on the night of Sunday, August 5, under the most auspicious circumstances. It is a modern theater in every particular, and is situated in an excellent neighborhood. It has a seating capacity of 900, and is furnished in the most complete fashion. Comfortable opera chairs have been installed throughout, and every modern appliance for the comfort of the patrons and the most acceptable projection of pictures has been installed. There is to be none but high-class feature productions on the screen, and music from a modern Fotoplayer will accompany the screen productions. Rest rooms for both ladies and gentlemen have been provided; free telephone service will be maintained, and all of the little devices that go to make a house popular will be furnished.

Stewart Now on Deck to Go to Dallas.

New Orleans, La.—The penalty for doing good work in the New Orleans exchange field is to be sent to Dallas, Texas, by the home office. At least that is what has happened to more than one of the local managers who have shown good form in the securing of contracts and the efficient organization of their offices. The latest manager to be transferred to the Texas metropolis is Dan Callahan, who for several months has been in charge of the Southern Triangle Pictures Corporation exchange here. The Triangle business has enjoyed a healthful and steady increase in the New Orleans territory, and the reputation of the men who have been responsible for the increase has naturally spread. Hence Callahan's selection for another field that promises response to expert handling.

"Jack" Stewart.

"Jack" Stewart, who has been a most efficient salesman on the Triangle force, has been appointed to succeed Callahan in the New Orleans office, and he already has his forces organized and ready for a vigorous campaign. No manager knows the territory better than does "Jack" Stewart, and there are few that are more energetic in the pursuit of business.

Pastime Theater Reopens.

Alexandria, La.—The old Pastime theater in this city has been remodeled and reopened as a first-class motion picture theater, and its destinies will be in the hands of Frank Wilson, an experienced exhibitor from Denver, Colorado. The opening of the cantonment by the Government at this place has given the amusement business a great impetus, and it is fully believed that the remodeled theater will enjoy a most liberal patronage. It has been re-named the Strand, and the management asserts that only the best productions will be shown. The former owner of the Pastime was C. F. Bode, who disposed of his entire interest to the new manager.

New Hattiesburg Theater Nearly Ready.

Hattiesburg, Miss. — The Tri-State Amusement Company, of Meridian, Miss., is about to open a new motion picture theater in this city, and the building is very near to completion. The selection of Hattiesburg as a location for one of the Government cantonments has given the motion picture business a boom here, and the two theaters under the operation of A. J. Xydias will have opposition. The new theater will be under the management of C. R. Hatcher, an experienced motion picture exhibitor.

The Trymore Closes for Refurnishing.

New Orleans, La.—The Trymore theater, one of the suburbans in the uptown section of the city, has been closed for the purpose of undergoing repairs. It is now one of the best equipped neighborhood theaters in the city, having been provided with a new projection booth, a new machine of latest pattern, and other accessories that will add much to the pleasure of the patrons.

◆

Atlanta News Letter.

By Alfred M. Beatty, 43 Copenhill Ave., Atlanta, Ga.

Steps Taken to Provide Amusements Near Camps.

MACON, GA.—Steps to provide clean amusements (among which is to be a moving picture theater) for thirty-five thousand soldiers who will be camped at Camp Wheeler within the course of the next few weeks were takn at a mass meeting held at the City Auditorium, Friday afternoon, July 27, by authorizing a committee of five to name a general committee of twenty-five to take the matter in charge.

T. S. Settle, representing the War Department Committee on camp activities was present at the meeting, and outlined what should be done to occupy the soldiers during their spare moment.

The national guard troops of Georgia, Florida and Alabama will be in camp here.

James B. Kelly Heads Atlanta Bluebird.

Atlanta, Ga.—James B. Kelly, who recently spent several days in New York, has taken over the Bluebird Photoplay exchange in Atlanta, Ga. Mr. Kelly now is manager and has control of all bookings for South Carolina, Georgia, Florida, Alabama and Western Tennessee on all Universal super-features, Butterfly production and Bluebird photoplays, which gives him a program of two features a week, in addition to ten or eleven super-productions. He reports large success with the features, "Even As You and I" and "Twenty Thousand Leagues Under the Sea.'"

Miss Alice Rodier an Atlantic Girl.

Atlanta, Ga.—O. Henry's wonderful short stories by the General Film, now being shown at the Strand theater in Atlanta, have among the principals Alice Rodier, daughter of J. L. Rodier, an Atlanta man connected with the Atlanta Georgian as proofreader. Miss Rodier appears in "No Story" and "Strictly Business," and does excellent work in each. Miss Rodier has been playing small parts for some time, and this is her first co-staring venture, in which she develops decided talent and versatility, the two parts being quite different in characterization.

Notes of the Trade Hereabouts.

"The Little American" has filled the Criterian theater at every performance during last week. Manager Patterson gave away bunches of Mary Pickford's photographs to the ladies and children.

Mae Murray, the Bluebird star, is making an appeal this week for signed letters to be sent her address at the Grand theatr, congratulating General Pershin and the American expedition on their safe arrival in France. It is said hundreds of letters are being sent her.

"The Battle of Ancre" is being shown this week at the Criterian theater to crowded houses. The picture is being advertised by an imitation tank built on an automobile, and run through the streets of Atlanta.

Loew to Open Theater in Chattanooga

Proposed Extension of Big Circuit Through the South Will Bring a New Theater to Chattanooga—Agreement with Alexander Pantages Circuit.

CHATTANOOGA, TENN.—In line with his plans to include fifteen cities in his Southern chain of theater holdings, Marcus Loew is perfecting arrangements to open a high class vaudeville and moving picture theater in Chattanooga at an early date. Mr. Loew's contributions to the Southern theatrical field already embrace such cities as Memphis, Birmingham, Atlanta, etc., with a new house under construction at Louisville, and an enlarged building to supplement the house now operating at Atlanta. In addition to the hundred Loew theaters now operating over the United States the expansion plans call for theaters to be erected in numerous Southern cities, including New Orleans, Montgomery, Houston, San Antonio, Dallas, Little Rock, Oklahoma and Tulsa.

E. A. Schiller, manager of theaters in Memphis, Atlanta and Birmingham, was in Chattanooga a few days ago on business connected with the establishment of the new house, and after leaving this city paid a visit to Mr. Loew in Chicago to talk over the local situation. While in Chattanooga, Mr. Schiller made the statement that the Chattanooga house, as well as the majority of the others, will remain open fifty-two weeks in the year. One of the principal objects of opening so many theaters in the South is to break the long jumps for his vaudeville acts, and thus minimize expenses.

With regard to cut-throat competitive tactics in connection with the Chattanooga theater, Mr. Schiller said: "I do not anticipate that there will be any competitive trouble. Mr. Loew is not entering any Southern city with such an idea. He proposes to devote the entire energies and resources of his organization toward giving the public the best possible entertainment in the picture and vaudeville line for the money."

The Loew interests have formed a working agreement with the Alexander Pantages circuit, which latter chain of theaters operates west of the Mississippi River. Shows will be exchanged with one another, thereby forming one of the largest theatrical syndicates in the world.

Jackson Theaters Giving Money's Worth.

Jackson, Tenn.—The Lyric theater is gaining the reputation of being one of the most liberal moving picture houses in the South. With its standard ten cents admission the management offered last week twelve full reels of moving pictures, including Wm. S. Hart in a five-part Triangle-Ince feature, "Wolf Lowry"; a five-part feature starring House Peters and Kathlyn Williams entitled "The Highway of Hope," together with a two-reel Keystone Comedy, "Cactus Well." Eight reels and a little vaudeville is occasionally run as the program, all for ten cents.

At the Elite, operated by the Dixie Company, the slogan is "Five Cents, Why Pay More?" This house runs a five-part feature and a comedy. Margaret Clayton in "The Night Workers" and a Cub single-reel comprised a recent program.

Manager Bradford Takes in Convention.

Nashville, Tenn. — Manager Carson Bradford, of the Strand, was one of the few managers in this section to attend the Chicago Convention this year. Mr. Bradford is a wide-awake manager in every particular, and this accounts in a great measure for the fact that the Strand theater is apt to be full of satisfied patrons

Alabama Houses Donate to War Fund.

Birmingham, Ala.—The management of the Franklin and Belle theaters have made arrangements to donate all the pennies received on August 1 to the Million Penny War Fund to be used for the relief of suffering French and Belgian children. These two Ensley houses will run pictures of especial benefit to the children, who are urged to contribute their pennies for admission. Arrangements have been made for the Birmingham News to handle all collections for this section of the South.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compare with the standard of the MOVING PICTURE WORLD? There's a reason.

NOTES FROM MIDDLE WEST.

By Frank H. Madison.

Among Dakota Theaters.

HURON, S. D.—Three photoplay theaters were re-opened after being closed for eighteen days because of a chautauqua and re-decorating.

Canton, S. D.—When the whole town devoted a day to raising a mess fund for the local militia the Lyric theater put on a special program.

Pierre, S. D.—The Bijou theater had as a special attraction slides of local celebrities and snapshots of Pierre's citizens about their daily life.

Snap Shots from Wisconsin.

Poynette, Wis.—Lee Manley is now in sole control of the Cosmo theater.

Sparta, Wis.—A large amphitheater has been erected at Camp Robinson, which will be used for the exhibition of moving pictures.

Milwaukee, Wis.—The Orpheum theater held the Triangle feature, "The Flame of the Yukon," over for a second week.

LaCrosse, Wis.—The Bijou theater played a third return date of Mary Pickford in "Tess of the Storm Country."

Theater Notes from Nebraska.

Giltner, Neb.—A moving picture show has been opened in the Giltner opera house by Fred Hayder, manager of the Plaza theater at Hastings. "Jackie of the Navy" was his opening attraction.

McCook, Neb.—C. W. Martin has purchased the Brach theater.

Seward, Neb.—Fred and Will Mayland have remodeled a building here to be used as a moving picture theater.

Last Week's Film News in Minneapolis

James A. Keough Leaves the Mill City Strand—St. Paul Strand Sold to Ruben & Finkelstein—Draft Honors Film Men—Other Notes.

By John L. Johnston, 704 Film Exchange Building, Minneapolis, Minn.

MINNEAPOLIS, MINN. — James A. Keough has resigned as manager of the Strand theater here, and has, with Mrs. Keough, left on a month's vacation trip in his touring car. "Jimmy," as Mr. Keough has been popularly called, became manager of the Strand when the theater was in its infancy, and under his direction it has earned a reputation of being one of a handful of the Northwest's best photoplay houses. Mr. Keough was the first manager to play a feature a week here, also the first to charge 25 cents for a feature. Mr. Keough has not announced his future plans further than saying he has accepted a good position out of the city. [illegible] for almost a year publicity representative and assistant manager of the Strand, will in probability be Mr. Keough's successor, although Saxe Brothers, owners of the theater, have not given out any statement as yet. Mr. Branham's publicity "stunts" have been [illegible] and have played a big part in the Strand's coming to the fore.

Strand at St. Paul Changes Hands.

St. Paul, Minn.—The [illegible] have sold the Strand theater, St. Peter and Sixth streets, [illegible] to Ruben & Finkelstein, thus increasing the latter firm's holdings in the Twin Cities to ten downtown theaters. The theater is now closed while repairs are being made and the interior redecorated. It will be [illegible] the New Garrick [illegible] with the New Garrick, a R. & F. house in Minneapolis, and will be reopened on August 12 with Mary Pickford in "The Little American." First run Artcraft and Paramount pictures will be shown at the theater here following their run at the New Garrick, Minneapolis. The Strand has enjoyed a good patronage as a film theater for several years, and previously was a legitimate and also a burlesque theater. George Granstrom has been the manager of the Strand for the past three months, but it is not known whether or not he will retain charge of the theater under the new ownership.

Draft Honors Local Film Men.

Minneapolis, Minn.—The draft has begun to take away, directly or indirectly, members of Minneapolis film row. Mannie Gottlieb, manager of the exchange department of the United Teaters Co., and who was in the first call, has gone to Jefferson barracks, Missouri, as a clerk for an aviation squadrilla. Mr. Gottlieb joined the army directly following summons to appear for draft examination. W. K. Howard, manager of the Metro exchange, has also joined an army corps, and leaves the city early next week.

The Minneapolis film men called in the army draft follow: D. O. Hoye, Bluebird (to join aviation corps); Eddie Bréhany, with Elliott-Sherman; Arthur Huesman, Fox (first number drawn); Gordon Smith, Rialto Theater Supply Co.; Gus Lunde, General; Earl Sly, Arthur Lund, Oscar Olson, Herbert Oslund, J. O. Ranum, all of Lochren Film; Felix Slotosky, Fred Ford, W. Minot, all of Pathe exchange; E. L. Conlan, Paramount; I. F. Mantske, R. M. Warner, J. M. Weisfeldt, K. E. Lafferty and G. D. Swanson, all of Mutual Film; Francis Redrout, Harry Morey, Mr. Watson, all of the Bijou theater; L. V. Calvert, New Garrick theater.

Gene Beaumont Now With K-E-S-E.

Gene Beaumont, brother of Harry Beaumont, Essanay director, has been engaged by Manager Harry Graham, of the K-E-S-E exchange, to cover the North Dakota territory for the Minneapolis exchange.

Harry Buxbaum May Head Local Pathe.

It was reported in film circles last week that Harry Buxbaum, of New York, is to succeed Joe E. Schwartzbine as manager fo the local Pathe exchange here shortly. Mr. Schwartzbine denied any knowledge of the change. Mr. Buxbaum was at one time manager of the Minneapolis General exchange.

Bluebird Exchange to Move.

Newton Davis, manager of the Bluebird exchange, has announced that the exchange will be moved this week from 719 Hennepin avenue, where it has shared its spaces with the Universal, to the second floor of the Film Exchange building.

H. J. Smith Mutual Sub-Branch Manager.

Manager George Law, of the Mutual exchange, has appointed H. J. Smith manager of the Mutual's sub-branch at Fargo, N. D.

Fred S. Meyer Comes Back to Mill City.

Minneapolis, Minn.—Fred S. Meyer, who left the local General exchange about a month ago to accept a position with the General in Chicago, has returned here to take up the reins again. Mr. Hudson, Mr Meyer's successor here, resigned last week, and Fred came marching home.

Worth a Passing Glance.

Minneapolis, Minn.—Harry A. Sherman, president Sherman Pictures Corp., New York City, called upon former business associates and exhibitors here two days of last week. Sherman says New York is all right, but he just had to come to Minneapolis to get a breath of fresh air.

Manager Eddie Westcott, of the Fox exchange, has announced that three big Fox features will be shown to Northwest exhibitors at the Lyric theater, Minneapolis, in the near future. The features will be "Jack and the Beanstalk," "The Man Who Saw Red" and "The Honor System."

Manager Harry Graham, of the K-E-S-E, has booked "Skinner's Baby" in the New Garrick, Minneapolis, for first run. Mr. Graham has covered a lot of territory with the "Skinner" series, for the "Dress Suit" was twice shown at the Strand, "Skinner's Bubble" at the Lyric, and soon "The Baby" at the Garrick.

The withdrawal of the Standard Art Dramas exchange from Des Moines has given Manager Charles Stombaugh, of the Minneapolis exchange, a slice of northern Iowa to add to the territory reached by his office.

M. J. Barr, owner of the Metro rights in Western Canada, spent a few days visiting Manager Howard, of the local Metro exchange, last week on his way from New York to Vancouver.

Manager J. Earl Kemp, of the Westcott exchange, has returned from a fishing trip at Annandale, Minn. Tom Burke, of the same exchange, has returned from a quick yet successful trip to the Minnesota Iron Range territory.

Manager Wilson, of the American Maid Film Co. exchange, has announced that "God's Man," featuring H. B. Warner, and to be controlled in this territory by his concern, will be shown to Northwest exhibitors in the near future at the Lyric, Minneapolis.

Manager William K. Howard, of the Metro exchange, will stage a special showing of "The Slacker" at the Lyric theater, Minneapolis, Wednesday, Aug. 1, at three o'clock.

J. A. Bugbee, manager of the New Orleans Metro exchange, is spending his vacation here with relatives.

Value of the Show to Community's Business

How Much a Popular Amusement Center Avails to Help the Retail Business Nearby Is Made Plain in Kansas City—A Bit of Local History.

By Kansas City News Service, 205 Corn Belt Bldg., Kansas City, Mo.

KANSAS CITY, KAN.—Many a small town, or suburban community, bases its prosperity on the quality of the moving picture shows provided by its theater.

But here is a case where the downtown business district of a city of 100,000 has lots of business when the show is running—and little when it is not.

The city is Kansas City, Kansas. There are three or four distinct communities in this spread-out city; one where the packing houses and hundreds of small homes are located; one a mile northward along Central avenue, a business street built up through a residence district; one on the northern edge, a mile from Minnesota avenue. But Minnesota avenue is the chief street of the city, where the larger stores, the banks, city and county buildings and postoffice are.

There is now only one picture show running on Minnesota avenue, the Electric. It provides as good pictures as any shown in Kansas. It also gives some vaudeville on the program. The Electric has a seating capacity of 1,800; and it is usually well filled for three performances on week days, five on Saturdays.

For two weeks this summer the Electric was closed for redecorating. And the influence of the theater on the shoppers was plainly apparent. Minnesota avenue even on Saturday nights was almost deserted—there was not 25 per cent. of the numbers of people usually seen there. The stores suffered in consequence. There was a difference, for instance, of $25 a day in the receipts of a druggist, a shoe merchant, a furniture dealer, jewelrs. Dry goods merchants suffered similarly. Their business picked up again to the volume of before the closing after the theater reopened.

During the two weeks that the Electric was closed the people to the south went to the Central avenue shows, those to the north to the shows in the northern suburbs—or they went over to resorts in Kansas City, Mo., or stayed at home. They did not visit Minnesota avenue.

There are hundreds of instances over the country of communities which, like Minnesota avenue in Kansas City, Kan., have fine stores, wide and well lighted streets, plenty of facilities, such as soda water stands, drug stores and so forth, but which don't seem to have any "pep" except such as is contributed by the picture show.

Those which have the picture show too, but don't get the crowds, evidently lack one thing—the quality of show given in the theater, that brings the people, even in competition with easily available amusement parks, bathing beaches, and the excitement and attractions of a greater city such as Kansas City, Mo., a 20-minute ride from Kansas City, Kan.

S. H. Shirley Now Metro Manager.

Kansas City, Mo.—S. A. Shirley has been made manager of the Metro Film Service office here. He took active charge of the office July 27. He comes direct to this position from the General Film Company at Boston, Mass., where he has had considerable experience in the executive end of the work. He has been in the moving picture business for about eight years.

Edward Kelley Added to General Film Forces.

Kansas City, Mo.—Edward Kelley has been added to the poster department of the General Film Company. F. M. Labrast has been added to the shipping department of the same company. This is another step in the general shakeup experienced in that company during the last month.

H. C. Robertson With Goldwyn Sales Forces.

Kansas City, Mo.—H. C. Robertson has been added to the sales forces of the Goldwyn office here. He is the brother of Richard Robertson, manager of the Kansas City office. Mr. Robertson will travel in Kansas.

Notes for Greater Vitagraph Branch.

Kansas City, Mo.—C. F. Doles succeeds Joseph T. Hagerty as southern Kansas representative of the Vitagraph company. It is reported that Mr. Hagerty will soon go to New York. Mr. Doles has had considerable selling experience.

The Greater Vitagraph office at Kansas City has made several changes within the last week. Joseph Howe, formerly of the General Film Company, is now shipping clerk. Earl Meyers has been put in the poster department, and Miss Ida Meador, formerly Triangle cashier, is now cashier at the local Vitagraph office.

Y. Darnell, traveling representative of Greater Vitagraph, was in Kansas City on his return from Chicago, where he represented the local Vitagraph office.

Chas. Gregory Managing Goldwyn Shipping.

Kansas City, Mo.—Charles Gregory, formerly of the shipping department of the World Film, has been made manager of the shipping department of the Goldwyn office at Kansas City.

L. B. Douglas Promoted.

Kansas City, Mo.—L. B. Douglas, formerly in charge of the serial department of the Universal Film and Supply, has been made manager of the publicity and advertising department of the same company. In this position he has charge of the multigraphing and printing work of the office. The office is now operating a new policy in aiding the exhibitor to properly advertise his productions free of charge on request. Mr. Douglas will be in a position to co-operate with the exhibitor in exploiting the Universal features, especially the serials, as these two departments are very closely associated.

H. H. Young to Manage U. Serials.

Kansas City, Mo.—Harry H. Young has been appointed manager of the serial department of the Universal Film and Supply, succeeding L. B. Douglas. Mr. Young was formerly with the World Film and Mutual offices here.

Charles Hardin Out of Local Metro.

Kansas City, Mo.—Charles Hardin, the oldest film exchange manager in Kansas City, and who managed the Metro office here, has resigned his position with that company. Mr. Hardin was manager of the Fox office here for a year and a half. He was later sent to take charge of the Southern division for Fox, but being dissatisfied with the territory returned to Kansas City as manager of the Metro office. The Metro Pictures Corporation, in consideration of his services while in charge of the Kansas City office, presented him with a twenty-one jewel Hamilton watch. Mr. Hardin has not announced his plans for the future, but it is said that he may go to Atlanta, Georgia, to take charge of the E. and H. Film Company, of which he is president.

Theater Notes Across Kansas.

Ottawa, Kan.—The Star theater here has been making extensive improvements recently, which include the construction of a new floor and a redecoration of the interior.

Junction City, Kan.—The opera house here is now under the management of Bert R. Gallup, who will soon open the theater as a motion picture show. The building is held under lease by the Junction City Amusement Company.

Ottawa, Kan.—H. E. Shaw has bought the Pastime theater here from Hartley Brothers of this town. Mr. Shaw has much experience in the moving picture business.

Augusta, Kan.—The airdome here has been reopened by Jesse Owens and C. E. Troutman.

Esbon, Kan.—The Esbon moving picture theater has been bought by Wm. Dixon, of Severance, Kansas. Mr. Dixon is installing a new machine and other new equipment.

Galena, Kan.—Mrs. Fannie Jacobs has bought the Gem theater here.

Satanta, Kan.—Hutchison Brothers have completed the building of the new picture theater here.

Among Missouri Theaters.

West Plains, Mo.—Mrs. Norton Henry is now managing the Famous theater here.

Greenfield, Mo.—Orville Engleman has bought the Bijou theater here from Mrs. Horace Howard and Mrs. Elsie Smith.

Clarence, Mo.—Marion Lilly has bought the Star theater here from N. S. Jensen. This theater has been closed for several weeks for remodeling, but will soon be reopened.

Centralia, Mo.—H. R. Miller has bought the Gem theater at Centralia from C. E. Walker. He will take charge Aug. 1.

Oak Grove, Mo.—D. F. Trigg and N. W. Lemasters are backing the enterprise to establish an airdome for Oak Grove.

New Nebraska Theaters and 'Changes.

Havelock, Neb.—Ralph W. Wolverton has bought the Joyo theater here from Rowland Meyers.

Seward, Neb.—Fred and William Mayland are having a building remodeled in which they will open a moving picture show.

Lincoln, Neb.—A building permit has been granted to Nellie C. Buck for the erection of a motion picture theater that will cost $15,000

Corsicana, Texas.—Work has begun on the erection of an opera house that will cost $35,000 for M. L. Levine. The building will be completed in about six months.

Westpoint, Neb.—The Ideal theater here was damaged by fire to the extent of $50.

Here and There in the Southwest.

Lexington, Okla.—The Amusement Company has been chartered with a capital stock of $1,000,000 by E. B. Abernathy, Jay Sherman, Edward Law.

Wadena, Ia.—Geo. Jone has closed his theater here.

Weleetka, Okla.—The Orpheum theater here has been extensively remodeled, the building being made two stories high with a balcony. New seats and a new screen will soon be installed.

Vernon, Texas.—More's theater has been chartered with a capital stock of $30,000 by R. L. More, L. K. Johnson, and F. L. Massie.

Fort Smith, Ark.—The Palace theater, which was recently purchased by Mrs M. Donnell and Mr. J. W. Scott, is being repaired, and will be opened soon.

Other Visitors in the City.

Visitors in Kansas City last week were: C. Glauber, Majestic theater, Wellington, Kan.; Mr. and Mrs. Fred Savage, Deluxe theater, Hutchinson, Kan.; O. H. Thompson, Plattsburg, Mo.; M. W. Hubbell, Trenton, Mo.; W. W. Wurtenberger, Empress theater, St. Joseph, Mo.; F. B. Davis, White Way theater, Belleville, Kan.; Mrs. Jack Reinhardt, Idle Hour theater, Augusta, Kan.; L. L. Ware, Varsity theater, Lawrence, Kan.; Mr. Christian, Orpheum theater, Excelsior Springs, Mo.; John E. Feeney, Okmulgee, Okla.; Mr. Nelson, Crystal theater, Wayne, Neb.; A. Kuchs, Marysville, Mo.; C. W. Hermis, Elinwood, Kan.; C. Wagner, Star theater, Newton, Kan.; B. H. Pearson, Ottawa, Kan.; Lee Gunnison, Atchison, Kan.; A. B. Person, Seldon, Kan.; Roy Spurlock, Star theater, St. Joseph, Mo.

◆

St. Louis News Letter.

By A. H. Giebler, 4123 Westminster Place, St. Louis, Mo.

Eagle Theater to Be Enlarged.

ST. LOUIS MO.—Frank Root, proprietor of the Eagle theater at Broadway and Lafayette avenue, has just concluded negotiations for additional footage of ground for the enlargement of his theater, and work will begin at once. Mr. Root is a pioneer exhibitor of the South Broadway district. Several years ago he opened up the Eagle theater, and by giving careful attention he soon built up his business to such an extent that more room was needed, and a new building was erected a few feet south of the old. Now this has grown too small, and the present alterations and enlargements are necessary to accommodate the audiences. Mr. Root's success in the show business is due to a close personal supervision by himself and his wife, who also devotes her time to the enterprise.

New Manager for Bluebirds.

St. Louis, Mo.—G. F. Hennessy has been appointed manager of the Bluebird exchange at 3547 Olive street. Mr. Hennessy was formerly employed as road representative for the exchange, and his promotion to the position of manager was a natural evolution because of the number of Bluebird contracts he brought in. Hennessy is one of the youngest managers on Film Row, but he has had a number of years of experience in the feature end of moving pictures.

Sam Shurman Will Boost "Gray Ghost."

St. Louis, Mo.—Sam Shurman has been appointed traveling representative by the Universal exchange, and will boost Universal films with special emphasis on the "Gray Ghost" serial from now on.

Midwest Film Corporation Moves.

St. Louis, Mo.—Ted Morse, manager of the Selznick productions for St. Louis, Missouri, and Illinois, has moved his headquarters from the Plaza building to the third floor of the Empress Theater building on Olive street.

Standard Corporation Gets New Manager.

St. Louis, Mo.—F. J. Fegan has been made manager of the Standard Film Corporation, third floor of the Empress Theater building, who distribute Art Dramas through the St. Louis territory. Mr. Fegan is known to the film trade, having been road representative for the General, and manager of the United Film Corporation while that exchange operated in St. Louis.

Paramount No Longer a "Branch" in St. Louis.

St. Louis, Mo.—A. D. Flintom, of the Paramount interests in Kansas City, visited St. Louis last week to confer with G. W. McKean, local manager for Paramont, and completed arrangements that will make the St. Louis Paramount office a regular distributing exchange hereafter instead of a branch of the Kansas City.

Manager Thomas, of the Fox exchange, gave a rather elaborate private showing to the trade and newspaper men of "The Honor System," at 11 a. m., on August 1.

New Des Moines Theater Is to Be a Beauty

Men Interested in Majestic and Casino Theaters in Des Moines Take Lease and Will Spend Much Money to Make a New Theater.

By Dorothy Day, Register-Tribune, Des Moines, Ia.

DES MOINES, IA.—C. C. Taft, big wholesale fruit dealer; A. B. Frankle, of the Casino and Majestic theaters, and Ira B. Thomas, prominent lawyer of Des Moines, all big stockholders in the corporation that operates the Casino and Majestic, have taken a long time lease on the first two floors of the building just west of the new thirteen-story Register-Tribune building, on Locust between Seventh and Eighth streets. A thoroughly modern and up-to-the-minute photoplay house is to be installed. The company has organized with $100,000 and they plan to spend $70,000 in improvements. The company of Kraetch & Kraetch has secured the contract and plans a beautiful house seating 1,400 people. Building operations begin the first of October and the contract calls for completion the first of January.

Mr. Frankle says that the photoplay houses will be the finest in all Iowa, and one of the finest in the middle west. He believes that with the opening of the Register-Tribune building late this fall a great influx of business will be drawn to this block. The new theater will be just opposite the recently remodeled Theater Royal.

A. H. Blank May Build, Too.

With this new theater and the steady rumor of another big one to be erected by A. H. Blank of the Garden theater in this city, Des Moines theaters will undergo a distinct change for the better. With the completion of the cantonment here and the arrival of at least 50,000 more people to the city of Des Moines, and considering the many visitors to the city and the training soldiers, the theater men of Des Moines look forward to a big increase in business.

Sergeant Hanley Stirs Des Moines.

Des Moines, Ia.—For four days, beginning Wednesday, the 25th, the Majestic theater exhibited some interesting war pictures in connection with the personal appearance of Sergeant Hanley, one of the thirteen survivors of the famous Princess Pat regiment of Canada. From the first day the Majestic had splendid crowds, taking into consideration the intense heat that prevailed all through the four days.

On Friday afternoon Sergeant Hanley spoke to the women of the city exclusively, telling them of the great necessity of their supporting their soldiers at the front for the soldiers, as well as their own protection. On Saturday afternoon he talked to the soldiers themselves, and it is a fact that his pictures and talk awakened the city as it never could have been awakened to the realization of the crisis that faces the United States. Des Moines people, although they responded nobly to the Liberty Bond and Red Cross appeals, have been most unpatriotic in many other ways, and without doubt Sergeant Hanley has done a great deal toward impressing them with the need for active support as well as money.

H. R. Harrison, formerly salesman for the Favorite Features Film company of Minneapolis, is superintending the showing of these pictures.

Hot Weather Wreaking Havoc With Iowa Business.

Des Moines, Ia.—Des Moines and all Iowa are shriveling up with the intense late July and August heat. Fifteen to twenty per cent. of the exhibitors over the state have closed down entirely until the end of the hot spell. Those who are brave enough to face the lax crowds have cut their shows down to one or two a week. In the larger towns and cities suburban houses are shut and the smaller houses in the congested districts are closed down. The exchanges are feeling the loss of business badly, their receipts dropping down away below the average. Old timers complain that they have never seen such a condition of business, especially in the towns of below 1,000 inhabitants, and there are so many such in Iowa. The temperature plays around 94 and 98 constantly, with no relief to amount to anything when the sun goes down. Even the evenings offer no coolness and it is not to be wondered at that the theater men show to empty seats.

Naturally the program exchanges complain the heavier, since it is the smaller towns that patronize them. The feature exchanges notice the sinking of receipts heavily, but still manage to smile wanly. It will be the middle of September or later before great improvement will be noticed.

Metro Offering Open Booking on Old Subjects.

Des Moines, Ia.—The Des Moines Metro is sending post cards to the exhibitors in Iowa and Nebraska offering about 45 of their first releases, featuring Mary Miles Minter, Mme. Petrova, Emily Stevens, Ethel Barrymore, Bushman and Bayne and Emmy Whelen, for open booking. Manager Skirboll reports excellent results from the plan. The Metro is also boosting the big feature, "The Slacker," and contemplate showing it in Des Moines during the State Fair the latter part of August.

Schwarz, General Auditor of Mid West, Transferred to Des Moines.

Des Moines, Ia.—Sam S. Schwarz, auditor of the Mid West Photoplay corporation, and at present stationed in the Kansas City office, is to be transferred to the Des Moines office when that office takes over the shipping and complete handling of the Mid West pictures in Iowa and Nebraska, leaving the Missouri and Kansas business to Kansas City. Schwarz will act as general auditor of all of the A. H. Blank Enterprises.

Albia's Comet Theater Has Had Thirty-eight Competitors.

Albia, Ia.—In the ten years that J. E. Benton of Albia has been operating the Comet theater he has fought with thirty-eight different competitors. Benton is the second oldest exhibitor in the state of Iowa, J. M. Heffner of the Bijou in Mason City claiming the title of the oldest. Heffner, who is a captain in the Iowa National Guard, has reported for service and left the management of the theater in the capable hands of Mrs. Heffner.

Walter Davis Again at Helm of the Palace.

Des Moines, Ia.—It is reported that Walter Davis, former successful manager of the Palace theater of this city, is back on the job again, taking up his work on the 29th.

I. J. Cummings Takes Over Comet Theater.

Clarinda, Ia.—I. J. Cummings of the Bon Ton in Clarinda, Ia., has taken over the Comet theater in Gravity, formerly owned by Savage and Wagner.

L. A. Sheridan, manager of the Des Moines Pathe, is not so very downhearted over the summer slump in business. He made a business trip to Albia, Creston and Osceola last week and brought "home the bacon."

San Francisco Reaps Harvest from Camps

Business Is Active, Though Only Advance Guard of Troops Are in Camp Here —Visitors from Outside Points Are Many—Hot Weather Holds.

From T. A. Church, 1507 North Street, Berkeley, Cal.

SAN FRANCISCO, CAL.—The concentration of troops at this city is making summer business quite active, especially in the downtown district, and in the neighborhood of the army camps. Work is under way on the great cantonment down the peninsula, and several hundred soldiers are already on the ground, causing considerable activity in moving picture circles in suburban towns. Within three months a great tented city will be ready for occupancy near Palo Alto, and here at least 40,000 men will be quartered. Arrangements are already being made for the erection of additional places of amusement and for the running of automobile busses to nearby towns. Thousands of visitors are now coming here to see the camps and to visit the soldiers quartered here, travel from outside points being the heaviest ever known, with the exception of the Exposition year.

In the interior extremely hot weather is still being experienced, and many theaters are being conducted at a loss. Others are closed and will not be reopened until the hot spell is broken. Exhibitors are in fine spirits, however, feeling that the coming season will be a very satisfactory one for them. Crops were never as large before, everyone is working, wages are high, and money is being freely spent. They have been coming to San Francisco in large numbers of late to escape the heat and to arrange for fall bookings, and local exchanges have been doing a very heavy business.

Lesser Off for New York.

San Francisco, Cal.—Sol. L. Lesser, head of the All Star Feature Distributors, Inc., has left on another of his frequent trips to New York and while away will make purchases of films and attend the meeting of state rights buyers to be held in New York in August. Leon Netter, who has been here for some time, making his headquarters with the All Star, has also left for New York, and Mike Rosenberg, of Seattle, is to be on hand to attend the convention of buyers.

Film Folks Take Vacations.

San Francisco, Cal.—The vacation bee has struck film row and there is scarcely an exchange organization intact. Louis Hyman, head booker for the All Star, has left for a stay in the Lake Tahoe region, and Miss Freda Rubenstein, the personal representative of Sol L. Lesser, returned recently from a visit to the Russian river. Charles I. Luntz, traveling representative of this firm, is also back from a combined vacation and business trip to Los Angeles. Marion F. Kohn, of the Consolidated Film, is rusticating on the Russian river, while Walter G. Preddey, the popular supply man, is motoring to Lake Tahoe and other beauty spots in the high Sierras. Max Morris, of the Western Poster company, is another who has succumbed to the charms of the Northern California mountains, and is motoring in the Lake Tahoe regions with his family. He expects to be away for about a month, hunting and fishing, and plans to return home by way of Yosemite. Miss Gertrude Edwards, of the Triangle office, is enjoying a stay at Monte Rio.

Fox Manager Home from Convention.

San Francisco, Cal.—William Citron, who has had charge of the local Fox exchange since this branch was established, has returned from his trip to New York where he attended the convention of Fox managers. The return was made by the way of the Southern states, Salt Lake City and the Feather River Canyon. He brought back with him an assistant in the person of J. J. Mooney, of New York, who will handle the Standard pictures.

Triangle Manager Off for Meeting.

San Francisco, Cal.—Ben F. Simpson, manager of the local Triangle branch, has left for Salt Lake City to attend a meeting of western Triangle representatives to be held there. Sales Manager W. W. Hines is to be present, and some of the new plans of this organization will be disclosed. Mr. Simpson reports that exhibitors are taking a great interest in the Hart and Arbuckle reprints soon to be offered, and that many are arranging for the showing of all of these a second time.

Markowitz Brothers Join Hands.

San Francisco, Cal.—Abe Markowitz, who recently resigned his position with the California Film exchange, has affiliated himself with his brother Dan, who conducts the Western Film exchange and who controls a number of feature productions in this territory.

Charles Klopot Plans to Enlarge Business.

San Francisco, Cal.—Charles Klopot recently returned from a trip through the Pacific northwest and announces that he has completed arrangements for an expansion of his business in that territory. He is preparing to engage in the theatrical business there and will conduct a chain of theaters featuring musical comedy and moving pictures, using these houses as an outlet for his state rights purchases.

To Take Outfit to Panama.

San Francisco, Cal.—Dr. George A. Miller, formerly of this city, but now in charge of the Methodist Missions at Panama and Costa Rica, recently purchased a projection machine and a quantity of educational film from the Independent Film exchange, and will leave shortly for the Isthmus.

Rialto to Test Billy West.

San Francisco, Cal.—The Rialto theater has booked the new Billy West comedies, and the first of these will shortly be shown at this big Market street house.

Fire Destroys Films.

Fruitvale, Cal.—A fire occurred recently in the operating room of the Family theater at 3279 East Fourteenth street, and a near-panic resulted. Patrons made their way to the exits, however, without any difficulty, and the blaze, which was confined to the operating room, was quickly extinguished. Several reels of the "House of Bondage," controlled by Davis Bros., of San Francisco, were destroyed, but they managed to get another copy and all bookings are being filled in their proper order. The Family theater is conducted by J. McInerny and Manuel Serano. A fire occurred also at the Empire theater, San Jose, about the same time, and here eight reels were lost.

Hill Off for Portland.

San Francisco, Cal.—C. M. Hill, who has been in charge of the San Francisco office of the Progressive Motion Picture company during the absence of J. W. Allen in the Orient, has left for Portland, Ore., to open a new branch for this concern.

Sells Equipment to University.

San Francisco, Cal.—The Atlas Educational Film company has sold a Simplex projection machine and a second Atlas projector to Stanford University. It has also sold a Universal camera and a full studio equipment, including a Haines printer, to the California Packing corporation of this city.

Goldwyn Offices Ready.

San Francisco, Cal.—The Goldwyn offices in the Easton building on Market street are now in a completed shape, Manager C. M. Simmonds has gathered a sales organization about him, and all is in readiness for the reception of exhibitors and the display of the first releases. District Manager Harry Leonhardt is on the ground and the first shipment of films is expected any day.

San Francisco Film Briefs.

Manager Kurtzig has been made manager of the Empire theater on Market street.

The Alhambra theater has booked the Art Drama feature, the "House of Cards," for early presentation.

The Majestic theater in the Mission district is being conducted for the time being by the owner of the property, Casto Bros., who formerly operated it, having retired.

The Imperial theater has been featuring Christie comedies quite strongly of late, having been running these for more than a month.

The Breck Photoplay Supply company has installed two Simplex machines in the Odeon theater, on Market street, and has sent two to the C. and C. theater at Taft, Cal., and one machine to the Rodeo theater, at Rodeo, Cal.

For a National State Rights Association

President Rosenberg of De Luxe Feature Film Goes to New York to Aid Sol Lesser in Organizing a Nation-wide Film Concern.

By S. L. Anderson, East Seattle, Wash.

SEATTLE, WASH.—M. Rosenberg, president of the De Luxe Feature Film Company, left for New York July 26 to assist in forming the National State Rights Buyers' Association, which his friend and erstwhile employer, Sol. W. Lesser, of San Francisco, has been urging upon state rights buyers for some time. Since Mr. Rosenberg bought out Mr. Lesser's northwestern branch three years ago these two film merchants have worked hand in hand with each other, forming a sort of Pacific Coast State Rights Buyers' Association, one often selecting features for both, but keeping their business entirely separate nevertheless. When Mr. Lesser first suggested the National State Rights Buyers' Association, Mr. Rosenberg fell in with the idea immediately, and they have both been working for it for some months.

Mr. Rosenberg will also buy new features for the fall business while in New York. This is the third time this year that he has made a trip to the metropolis. He also announces that he has just bought the Billy West Comedies.

H. Sussman Starts Many Road Shows.

Seattle, Wash.—H. Sussman, of the Peerless Feature Film Company, has started out six road shows to cover the small towns of the territory which have no picture houses. Each man is equipped with a Victor Animatograph, which is a very convenient and efficient yet light machine, electrically operated.

Notes from the Artcraft-Paramount Office.

Seattle, Wash.—H. G. Rosebaum, Seattle manager for Artcraft-Paramount, spent several days in Portland this week.

Guy Navarre, salesman, is making a tour of the Oregon territory.

A number of new members have been added to the staff, thus necessitating the enlargement of the offices. Frank C. Opie is to have charge of the records of the special star contracts, and F. Heim has been employed as record clerk. F. L. Markle is the new booker, and the newly created post of stenographer for the publicity department has been given to Miss Virginia Mull.

High Praise for "The Flame of the Youkon."

Seattle, Wash.—Manager H. H. Hurn, of the local Triangle office, is very proud of a letter received from Ralph Ruffner, of the Liberty theater, Spokane, in which he says "The Flame of the Youkon" is the finest picture ever released on any program. (This testimony is being echoed on all hands. At least we hear it spoken of as one of the best pictures.—Ed.).

Seattle, Wash.—Among the visitors on Seattle's film row this week were: H. T. Moore, Colonial theater, Tacoma; A. C. Anderson, Apollo, Tacoma; Ray Stannard, Gem, Wenatchee; J. C. Ehrlich, Stewart, Puyallup; W. A. Graeper, Union Avenue, Portland; George Werner, Antlers, Roseburg, Oregon; E. K. Dunham, Rex, Mt Vernon; E. K. Southern, Grand, Bellingham.

◆

Spokane News Letter.

By S. Clark Patchin, E. 1811 11th Ave., Spokane, Wash.

Myrtle Steadman Pleases Spokane.

SPOKANE, WASH.—Myrtle Steadman, well-known moving picture actress, spent July 26 to 28 in Spokane and appeared in person on the Clemmer theater stage, where her pictures are shown. She attracted capacity houses, as her coming had been well advertised through the newspapers in their news columns. In an interview Miss Steadman, who is an American girl, born in Chicago and with a sweet and low musical voice, said:

"I have not made many speeches on my trip so far. They tire my voice, but I sing the popular, high-class ballads in my program and practice at the theaters in the mornings.

"Since starting on the trip I have covered the entire Pacific Coast, and I find that my singing has been a great aid, as it is a change from what the other moving picture actresses have been doing in the way of delivering addresses. I shall work in Montana and Idaho, then in Utah, Colorado, Nebraska and Chicago, and go to New York."

Matt Kusell is booking agent for Miss Steadman and her bookings are, at this time, announced as follows: July 30, Coeur d'Alene, Idaho; July 31 and August 1, Empress theater, Great Falls, Mont.; August 2 and 3, Antlers theater, Helena, Mont.; August 4 and 5, Palace and Imperial theaters, Great Falls, Mont.; August 6, Judith theater, Livingston, Mont.; August 7 to 9, American theater, Butte, Mont.; August 10 and 11, Idaho Falls, Ida.; August 13 and 14, Pocatello, Ida., and from there she will go to Salt Lake and Denver.

Adolph Mayer Here to Get Scenic Films.

Spokane, Wash.—Captain Adolph Mayer of San Francisco, cinematographer, is in the city with Mrs. Mayer and is going from here to Montana points of interest, where he will photograph for the Superb Film Company. He expects to get 2,000 feet of films in Montana and may spend some time in the Coeur d'Alenes and points about Spokane.

Chautauqua Crop Plentiful in Oregon

Every Little Town Has Its Lyceum This Season and the Picture Theaters Suffer —Chautauquas Pay No License, but the Theater Has to Pay.

Abraham Nelson, Majestic Theater Bldg., Portland, Ore.

PORTLAND, ORE.—This is open season for Chautauqua. During the past few weeks every mail to the exchanges on Portland's film row has brought letters from exhibitors asking that service be discontinued until the Chautauqua is over. It is impossible, the exhibitors say, to compete with the open air lyceums. Fortunately, they do not hold session for much more than two weeks in any one place in Oregon.

An example of Chautauqua competition was in Oregon City, where the business in the two theaters was conducted on a losing basis much of the time the Chautauqua held session, and thereafter the Oregon City exhibitors were to a considerable expense to coax their patrons back to the picture show habit. Billy Sunday appeared at the Oregon City Chautauqua one day and addressed [illegible] people and the picture shows were deserted.

The unfair part of Chautauqua competition that causes the exhibitors to complain is the very little or no local tax or license fee demanded, and that most of the money taken in goes out of the community, while the exhibitors, being a permanent fixture, is compelled to pay a high local license to operate. The matter has been placed before the exhibitors' league to see if some plan cannot be worked out with reference to this license question that will give everybody in the show business an even break.

Complaints concerning Chautauqua competition have been heard from nearly all of the Williamette valley towns, also from far-away places, for instance Myrtle Point, in the southern part of the state, and Fossil, in the eastern part.

Operator Loses Life in Fire.

Portland, Ore.—Word was received from Caldwell, Idaho, in this territory, that Horace Crookham, operator at the Huree theater, lost his life in a film fire that damaged the theater July 26. He became panic stricken, escaped through a trap door into an attic, where he was suffocated by the fumes of the burning film. He was immediately rescued, but attempts to revive him were futile.

Chas. Beals, assistant operator, was severely burned. Beals was formerly owner of the Bell theater at Oregon City, and was well known in Portland.

Weiser Theater Opens.

Weiser, Idaho.—A. C. Gordon opened his new theater here July 28 with Baby Marie Osborne in "Told at Twilight." An opening stunt arranged by the Portland Pathe office for the occasion was a direct wire from Baby Marie to the patrons of the opening show, sending her best wishes to them all. Mr. Gordon plans to close his old house, the Star.

Vernon Schubach on the Road.

Portland, Ore.—Vernon Schubach, bookkeeper for Universal in Portland and Seattle offices, has been promoted to traveling representative for the Film Supply Company of Oregon, which handles the Universal product. Mr. Schubach has been with Universal about a year and a half, and is very popular in the territory.

Cooper Now in Portland.

Portland, Ore.—E. L. Cooper, until recently the owner of the Palace theater, Rosenburg, has been engaged by H. C. Stevens as manager of the American theater at First and Main streets. The American is one of the three theaters owned by the Portland Amusemnt Company. Mr. Cooper has been a showman in this territory for some time, and before going to Roseburg was manager of the Alta theater at Pendleton.

Liberty Business Continues Good.

Portland, Ore.—Despite the predictions of a few "wise ones" that the record-making business at the new Liberty could not possibly continue, and that a big slump was due, patronage at the big theater has been excellent ever since its opening, notwithstanding the hot weather.

G. F. Fullerton, advertising chief for Jensen and Von Herberg, spent several weeks in Portland conducting a publicity campaign of stupendous magnitude that has evidently yielded results.

A peculiar feature of the opening of the new house is that none of the competing thaters are complaining of the loss of business. The People's kept Mary Pickford in "The Little American" over for eleven days, and have played continuously to S. R. O. houses; the Sunset returned Douglas Fairbanks in "The Habit of Happiness" for fourth time downtown and the third time at the Sunset, and Frank Lacy, manager, said the picture did better than ever; the Majestic showed two regular program pictures, and Manager J. J. Parker smilingly admitted he was highly gratified with the business. The new Liberty is evidently bringing many new people downtown.

Salem Theater Changes Hands.

Salem, Ore.—George Bligh has transferred Ye Liberty theater to his son, Frank Bligh, and will hereafter devote most of his attention to his other theater, the Bligh. Frank Bligh has been his father's assistant for some time.

Rosenberg to New York.

Portland, Ore.—Mike Rosenberg, DeLuxe Feature Film Company, called on his old friends in Portland recently en route to New York City, where he is to attend the state right buyers national convention. Mr. Rosenberg recently secured Billy West Comedies for Oregon, Washington and Idaho, and is greatly pleased with the business prospects for the coming season.

Visitors on Film Row.

Portland, Ore.—F. C. Quimby, district manager for Pathe at Seattle, was a recent Portland visitor, also Albert Eden, manager for Fox. Mr. Eden was returning from New York City. H. F. Hollenbeck, of the Eugene theater, Eugene, Ore., was in Portland booking road shows and pictures, and M. G. Cooley, Gem theater, Silverton, Oregon, was another Portland visitor. H. H. Hurn, new Triangle manager at Seattle, passed through Portland en route to Salt Lake. Other out-of-town film men in Portland were Guy Navarre, Progressive, and Geo. J. Ekre, Selznick.

Butte, Mont.—"On Trial," the first of the First National Exhibitors' Circuit pictures, opened at the Rialto theater July 29.

◆

G. W. Whitney Now Mutual Manager at Butte.

Butte, Mont.—Following the resignation of Manager Coughlin from the Mutual company's Butte office, G. W. Whitney has been installed in charge of the branch exchange. Mr. Whitney has been in the film business for the past ten years as both exhibitor and exchangeman. He has managed the Grand theater at Kewanee, Ill., and later had charge of the weekly department for Pathe in Denver. He then took a part interest in the Annex theater of Denver and also traveled out of that city for the Mutual exchange. As an addition to his other qualifications he is a licensed operator. Manager Whitney takes the good wishes of many friends with him to the new position.

Simplex

July for Instance

We never did want a sky-rocket business.

(A sky-rocket is all right while it lasts, but pretty soon there's nothing left but the stick.)

What we wanted was a business that would grow and grow and keep on growing.

So we started right—with a Machine so designed and built that it would project motion pictures better, and continue to do that longer than any other.

Some said: "That Machine is too good. It isn't possible to build so good a Machine and sell it at a price that competes with ordinary Projectors."

But we did both.

And the results were remarkable.

July for instance.

We filled no unusually big orders during the month.

Yet it was the biggest July we ever had.

More than that. It was the biggest month in the history of our business.

Of course that tickles us. Tangible results from earnest effort are always gratifying.

But it is of interest to you, too. The Machine that wins out in a quality fight, in the face of all kinds of competition, will be a mighty big asset to you.

If you don't know the Simplex Distributor in your territory, we'll give you his name and address. And if you haven't a copy of Catalog "A" we'll mail you one.

People don't take to pictures that shake; but Simplex projection, they think, "simply perfection"

WE SELL MORE HIGH GRADE PROJECTORS THAN
ANY OTHER MANUFACTURER IN THE WORLD.

THE PRECISION MACHINE CO. INC.
317 East 34th: St— New York

Calendar of Daily Program Releases

Releases for Weeks Ending August 18 and August 25

(For Extended Table of Current Releases See Pages 1130, 1132, 1134, 1136.)

Universal Film Mfg. Company

RELEASES FOR WEEK OF AUGUST 13.

GOLD SEAL—A Wife's Suspicion (Three Parts—Drama)	02615
NESTOR—The Rushin' Dancers (Comedy)	02616
L-KO—Rough Stuff (Two Parts—Comedy)	02617
UNIVERSAL ANIMATED WEEKLY—No. 85 (Topical)	02618
STAR FEATURETTE—Cheyenne's Pal (Two Parts—Drama)	02619
JOKER—Out Again, In Again (Comedy)	02620
VICTOR—The Brass Girl (Two Parts—Comedy-Drama)	02621
UNIVERSAL SCREEN MAGAZINE—Issue No. 32 (Educational)	02622
UNIVERSAL CURRENT EVENTS—Issue No. 14 (Topical)	02623
JOKER—Back to the Kitchen (Comedy)	02624
POWERS—Doing His Bit (Com. Cartoon) and Algeria Old and New (Scenic—Split Reel)	02625
UNIVERSAL SPECIAL—The Gray Ghost (Episode No. 7, "The Double Floor"—Two Parts—Drama)	02626

RELEASES FOR WEEK OF AUGUST 20.

BISON—Squaring It (Three Parts—Drama)	02628
NESTOR—Move Over (Comedy)	02629
L-KO—Street Cars and Carbunkles (Two Parts—Comedy)	02630
ANIMATED WEEKLY—Number 86 (Topical)	02631
STAR FEATURETTE—The Golden Heart (Two Parts—Drama)	02631
JOKER—Behind the Map (Comedy)	02633
VICTOR—A Five-Foot Ruler (Two Parts—Comedy Drama)	02634
UNIVERSAL SCREEN MAGAZINE—Issue No. 33 (Educational)	02635
UNIVERSAL CURRENT EVENTS—Issue No. 14 (Topical)	02636
JOKER—Mrs. Madam Manager (Comedy)	02637
POWERS—Colonel Pepper's Mobilized Farm (Comedy Cartoon), and The Home Life of the Spider (Ditmar's Educational)	02638
UNIVERSAL SPECIAL—The Gray Ghost (Episode No. 9—Title not decided) (Two Parts—Dr.)	02639

Mutual Film Corporation

MONDAY, AUGUST 13, 1917.

MUTUAL STAR PRODUCTIONS—Bab the Fixer (Horkheimer—Five Parts—Drama)	05710-11-12-13-14

TUESDAY, AUGUST 14, 1917.

LA SALLE—The Widow's Might (Comedy)	05715

WEDNESDAY, AUGUST 15, 1917.

MUTUAL—Mutual Weekly No. 137 (Topical)	05716

THURSDAY, AUGUST 16, 1917.

CUB—Beach Nuts (Comedy)	05717
GAUMONT—Reel Life No. 68 (Subjects on reel: Young Men's Christian Association: Learning to Be a Soldier: The Absent-Minded Dentist: an Animated Drawing from "Life"	05718

MONDAY, AUGUST 20, 1917.

MUTUAL STAR PRODUCTION—(Title Not Reported—Five Parts)	05719-20-21-22-23

WEDNESDAY, AUGUST 22, 1917.

MUTUAL—Mutual Weekly No. 138 (Topical)	05724

THURSDAY, AUGUST 23, 1917.

CUB—Jerry on The Farm (Comedy)	05725
GAUMONT—Reel Life No. 69 (Subjects on Reel: Hunting Alligators for Their Skins; Harvesting Potatoes on the Eastern Coast; Coney Island Thrills; Oil From Japan; "Something Going to Happen," An Animated Cartoon from "Life")	05726

SPECIAL Roll Tickets

PRICES

Five Thousand	$1.25
Ten Thousand	2.50
Fifteen Thousand	3.75
Twenty-five Thousand	5.50
Fifty Thousand	7.50
One Hundred Thousand	10.00

Your own special Ticket, any printing, any colors, accurately numbered; every roll guaranteed. Coupon tickets for Prize Drawings, 5,000 $2.50. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. Stock tickets 5,000 to 25,000 fifteen cents per thousand, 50,000 ten cents, 100,000 nine cents.

National Ticket Co., Shamokin, Pa.

Stories of the Films

General Film Company, Inc.

SELIG.

SELIG WORLD LIBRARY NO. 12.

The Tortoise Market—The tortoise is a habitat of the tropical seas. They are sought for their flesh, which is excellent food, and for an oil they yield. Tortoise shell is extensively used in the manufacture of combs and in inlaying and other ornamental work.

Picturesque Water Battle of India. The Maharaja of the State of Jodhpur, India. The Maharaja's water battle is a gala sporting event given annually on the Hindu Holy day. Filling vats with water colored with dyes.

Francisco Villa's Mausoleum — Magnificent mausoleum erected by Francisco Villa, the Mexican rebel chief, in the city of Chihuahua, Mexico.

Our Great Cotton Industry—Cotton will not thrive where the annual temperature is under 60. Cottonseed and pods. The gin house. Suction method of unloading. Conveyors, warehouses, etc.

THE SMOLDERING SPARK (Two Parts).—The cast: Bob Hartley (Thomas Santschi); Cal Cooper (Herbert Rawlinson); Bessie Basset (Bessie Eyton); Her Mother (Anna Dodge); Captain Conrad (Frank Richardson); Davis (Geo. Hernandez). Written by Emmett Campbell Hall. Directed by Colin Campbell.

Bob Hartley, young, attractive, but dissipated, a wealthy yachtsman, falls in love with Bessie Basset. Another suitor is Cal Cooper, a robust young sailor. Bessie loves Bob, but dismisses him when she finds him drunk. Bessie's grief undermines her health, and her godfather, Captain Conrad, an old-time salt, takes her on a voyage.

Bob, while drunk, is shanghaied and shipped on Conrad's vessel. When he becomes conscious the ship is at sea. He endeavors to assert his identity, but is laughed at. He appeals to Bessie to identify him, but she denies knowing him. The mates and the crew, particularly Cal, abuse Bob until he whips Cal and appeals to the captain to know if he preserves the old custom—whip a mate and take his place. The old captain declares the custom holds; the mates are furiously eager for the battle. Bob whips both mates, is made first mate and takes command when the captain breaks his leg. The ship catches fire. Cal proves himself a coward. Bob overawes the panic-stricken crew, and at length puts out the fire. He brings the ship triumphantly into port.

Bob's experiences really have made a man of him and there is every prospect for happiness for Bessie and himself.

RAY COMEDY.

CHEATING HIS WIFE (One Reel).—Casey, a hotel porter, is obliged to hand over his wages each week to his wife, who allows him a small amount each week for tobacco, but nothing for car fare, so poor Casey has to walk, except in extremely stormy weather. Finally he discovers where his wife keeps the roll. One day the elevator at the hotel is out of order and Casey has to carry a trunk up to the thirteenth floor for a guest, and finding no tip coming he threatens to carry it down again. The guest threatens to shoot and Casey rushes down stairs.

On reaching the basement he sees a youth annoying a girl and puts him to flight. The girl's father, wishing to do something for Casey, gives him a tip on the market. Casey goes home and takes the hidden bank roll, leaving a roll of paper in its place. He follows the tip and cleans up $30,000. The newspapers get wind of it and get out extras.

Meantime Mrs. Casey discovers that the money has gone and faints. Neighbors tell her of the newspaper stories and she awaits Casey's return with a whip. Casey meanwhile buys a new suit, meets a beautiful girl in a high-class restaurant, opens many bottles of wine with the result that he cannot locate the keyhole when he gets home. He finally enters, goes to his room and falls asleep, only to be rudely awakened by Mrs. Casey, who chases him all over the house with the whip.

JAXON COMEDY.

COUNTING 'EM UP (One Reel—Featuring Pokes and Jabs).—Pokes believes himself an artist on the cornet, but the Jabs family across the hall, like the rest of the neighbors, do not share this opinion. They are all annoyed at the noise he makes and finally Jabs tells his wife that he will stop it by getting Pokes out of the house. He finds some difficulty in doing so, however, as Mrs. Pokes keeps a watchful eye on her spouse. He finally succeeds by arresting Pokes, and once out of the house they start out for a good time, which they surely have, getting into all sorts of scrapes as their imagination gets the better of them. They finally arrive home and tell a well connected story, only to be thrown out of the window by their enraged wives. They are not hurt, but the sudden stop at the bottom lands them among the stars, and while Jabs bemoans his fate, Pokes is leasurely "counting 'em up."

SPARKLE COMEDY.

AN ATTORNEY'S AFFAIR (One Reel).—Lawyer Bard gets a photograph of Grace Knowles, heiress to half a million, with instructions to find her. His wife sees him looking at the picture and, as he leaves without kissing her, becomes suspicious and employs Detective Carter. The detective's wife is Grace Knowles and worked in Smith's cafe before her marriage. The detective follows Bard to the cafe, gets hold of the photograph and finds it is his wife. He overhears Bard telephone to Mrs. Carter and goes home and finds his wife out. He then goes to Bard's house and talks with Mrs. Bard through the window. The lawyer returns and fires a shot at the supposed burglar, but is suspicious.

Finally the detective and Mrs. Bard decide to have it out at Bard's office, but, finding he has gone to Smith's cafe, they follow. In the meantime Bard has sent for Mrs. Carter and she, while waiting for Bard to return from lunch, decides to pay a visit to her old employer, Smith. There she is introduced to Bard, and they have lunch together while he explains her case. In comes Mrs. Bard and the detective. Mrs. Bard accuses her husband of infidelity and he accuses her of intriguing with the burglar. Explanations follow and the party sit down to dinner at the expense of the newly-made heiress.

FRESH AIR (One Reel).—The cast: Jones (Tom McEvoy); Mrs. Jones (Paula Shay); the Bishop (Wm. Mandeville); Talbot Tubbs (Warren Cook); Mrs. Tubbs (Anna Athey); Jim Little (Herbert Roderick); Maggie Frye (Isabelle Daintry). Scenario by John C. Brownell.

Jones, being advised by his doctor to "sleep in the open," and having no sleeping porch, utilizes the front veranda, and when night comes Mrs. Jones tucks him in and leaves him. Next morning Mrs. Jones goes out early to feed the chickens and falls into a lengthy conversation with her neighbor. Jones wakes to find a crowd enjoying the unusual spectacle. He rushes to the front door, and finds it locked. The crowd grows. A small boy appears and "sics" his dog on Jones. Jones leaps off the veranda and flees, chased by the crowd.

Coming to the minister's house he seeks refuge there, finding the door open. The minister and his wife have just left the house Jones runs upstairs to the minister's bedroom, gets a suit of the minister's clothes and is about to make a getaway when a policeman and his intended bride appear. Jones, afraid to refuse, hunts up a prayer book and does the best he can to perform the ceremony. Jones kisses the bride, the cop hands him a fee, and Jones makes a second attempt to escape when an auto stops in front of the house and a bishop appears. Jones pretends to be a guest, tells him to make himself at home and beats it, only to run into the policeman who, with Mrs. Jones, is looking for the lost husband. The cop is frantic when he learns of the fake ceremony, but finding the bishop is a real minster, he jumps into an automobile, gets Maggie, and they are married by the bishop with Jones and his wife as witnesses.

Universal Film Mfg. Co

JOKER.

OUT AGAIN, IN AGAIN (Rel. Week of Aug 15).—The cast: Prisoner No. 13 (Wm. Franey); Professor Quince (Harry Mann); Camille De Auverne (Eileen Roberts); Warden (Milburn Moranti). Scenario by Tom Gibson. Produced by Wm. Beaudine.

Prof. Quince tells the Warden of Happy Days Prison that he can restore life to the dead if he has a current of electricity strong enough. The Warden invites the professor to take his mummy from the museum and put it on the electric chair. It was Friday, the thirteenth, and Prisoner No. 13 was elected to be the guest of honor at his own execution. But he was superstitious, and determined to escape. This he did, and to avoid detection forced the porter of Prof. Quince's museum to change clothes with him. He is forced to take the porter's job because a policeman near precludes his chance of getting away.

BOUND VOLUMES OF THE MOVING PICTURE WORLD

You Need Them in Your Business!

Each issue of THE MOVING PICTURE WORLD represents the fruit of studied effort on the part of experts to provide just what the average reader of trade publications in the moving picture field can use to best advantage in his business.

Since this is true, the bound volumes of THE MOVING PICTURE WORLD, each comprising the complete issues printed during a period of three months, take immediate standing as

The Reliable Reference Book of the Trade *The Record of Moving Picture History in the Making*

NOW READY—VOL. 32.—APRIL TO JUNE, 1917

WE HAVE AT YOUR DISPOSAL

Bound Volumes for the years 1912, 1913, 1914, 1915 and 1916. Four volumes each year. Shipped as per your instructions at $1.50 per volume—transportation charges additional.

INVEST $33.00

and have at your hand for ready reference every issue of THE MOVING PICTURE WORLD which has been printed since January 1, 1912. These issues are in bound volume form, and are invaluable to the wide-awake moving picture man.

CHALMERS PUBLISHING CO., 17 Madison Ave., New York City

The professor's daughter, Mamie, attracts the prisoner hugely, but he has little time for her on account of his efforts to keep the disrobed porter concealed.

While the Warden and the professor are discussing the matter, the prisoner, having disposed of the porter, comes back into the museum and discovers the Warden's presence. He tries to make his escape, but escape is cut off, and in desperaiton he hides in the mummy case, which, forthwith, is carried away by the Warden and the professor to the prison.

When No. 13 feels himself set down he makes immediate plans to beat it, but is dumbfounded to discover himself back in the chamber from which he had so recently escaped. Realizing that fate is agin' him, he decides to do the job himself, and sitting in the electric chair starts to adjust the harness preliminary to his demise. The near-sighted professor believes he is witnessing a miracle. Bill escapes, is pursued and finally caught when the Warden hands him a pardon. No. 13 is overjoyed, but it is short-lived for Camille arrives and has him again arrested for picking her purse, and back to jail he goes.

BACK TO THE KITCHEN (Rel. Week of Aug. 13). –The cast: Mrs. Halley (Gale Henry), Mr. Hally (Milton Sims); Husky Hector (Charles Haefli). Scenario by Tom Gibson. Produced by Allen Curtis.

Of the Halley family, Mrs. Halley comprises about nine-tenths. Her henpecked husband comprises the other tenth. In Husky Hector, pampered son of the Justice of the Peace, Mrs. Halley sees her ideal man. She slips off to keep a clandestine appointment with him. Hubby discovers it, and, in pleading with his wifie not to leave him, is thrown into the lake. His wife thinks he has been drowned, but Hubby, crawling out of the lake, meets a friend who takes him to go on a hunting trip.

Mrs. Halley, believing herself a widow, has no scruples about accepting the attentions of several suitors. One, a rival of Hector's, is the Mayor of the town. Bad blood develops between the rivals, with the Justice taking the part of his son, Hector. Hubby's insurance money is paid to the lonesome widow, and Hector at once offers his hand and heart, which Mrs. Halley accepts.

In the mountains, whither they have gone, Hubby and his friend find themselves deserted by their burro. They start to walk back to town. Much changed in both mind and body, Hubby arrives at home.

Like Enoch Arden of old, he looks in the window. There is his wife—his widow, as she thinks—dressed in bridal finery, and there at her feet kneels Hector. Shall he leave them alone? Ah, no! Revenge! Revenge! The footsteps of the parson approaching interrupt Mr. Halley's vengeful thought and quicken his resolve. Slipping in the back way he enters the sitting-room, and slips in back of the life-sized portrait of himself, which is the principal adornment of the fond widow's parlor. Taking out his jacknife, he deftly cuts out the face of the portrait and inserts his own as the bridal party lines up in front of the portrait. The widow's eyes turn to the portrait of her late husband. Instead of meeting the usual meek and submissive look of Halley, her eyes find the same features, but twisted into an expression of fiendish hatred. The wedding busts up in a hurry, and Mrs. Halley makes the best of her husband's return. But hubby is strangely changed in temperament. Instead of being one-tenth of the family combination he is nine-tenths, and orders Mrs. Halley back into the kitchen, and Mrs. Halley weakly obeys.

NESTOR.

THE RUSHIN' DANCERS (Rel. Week of Aug. 13).—The cast: Bud Billings (Eddie Lyons); Bill Sellers (Lee Moran); Daisy Davis, Bud's Sweetheart (Edith Roberts); Hiram Roomrent (Fred Gamble); Prof. Wiggle N. Squirm (Harry Nolan). Story by C. G. Bryden. Scenario by F. A. Palmer. Produced by L. W. Chaudet.

Prof. Wiggle N. Squirm has opened a dancing school for "women only" in Cactus Flat, and the men begin to realize that it is not only taking all their money to pay for the lessons, but that their wives are neglecting their husbands and homes. The men get together and decide to go down to the town hall and break up the class, but when they get there they lose their nerve and retire to the town pump to discuss the situation. They hit upon the idea of making up one of their number to imitate a lady dancing teacher and start a fake dancing school of their own to make the women of the village jealous.

They go to the hotel and the proprietor, Hiram Roomrent, remembers that he has a trunk that a theatrical troupe has left for a board bill. The trunk is opened, and a lot of costumes are found. Bill Sellers is picked out to put on the wig, corsets and dress and imitate the female dancing teacher. The others don various costumes for their dancing lessons, and all repair to a secluded spot, later taking pains to let the women know of the new "class." The women get together and plan to break up the "class" and run the "female teacher" out of town. Two of them ring the fire bell, calling the men to the fire hall, and the others capture Bill, who is now made up as Mlle. De Phoney. Just as he is in danger of being horsewhipped and tarred and feathered the men return and rescue him, and Prof. Wiggle N. Squirm is run out of town, leaving the inhabitants once more at peace with one another.

L-KO.

ROUGH STUFF (Two Parts—Rel. Week of Aug 13).—The cast: Mr. Doehound (Dan Russell); Mrs. Doehound (Eunice Murdock); Mr. Potash (Al Edmundson); His Wife (Gladys Varden); The Bell-Hop (Walter Stephens). Directed by Noel Smith. Director-General J. B Blystone.

Mrs. Doehound runs her hotel in her own peculiar way, with Mr. Doehound as a flirtatious helper. He is henpecked. On the 65th floor a scientist is working, and when an explosion occurs he telephones the proprietress. Mistaking his call for ice water, she sends a [illegible] bell-hop up to room 5,000, with orders "to walk."

Meanwhile, hubby is flirting with a fair female. She is put out by Mrs. Doehound only to return with the arrival of Mr. and Mrs. Potash. Potash sells costly gowns to fair women, and Mrs. Potash is his model. She begins a flirtation with Doehound, while the scientist is almost cremated alive in room 5,000, the weary bell-hop climbing up the stairs with the now empty pitcher. Potash explains to Doehound that he wishes to stage a Fashion Show in his hotel, and asks Doehound to summon for it, as models, the handsomest females in town.

Doehound takes up the burden of his tasks. The day of the show dawns. A buyer and his watchful wife are present in the audience gathered in the hotel for the show, also the fierce fire-eating brother of the young woman who was put out of the place by Mrs. Doehound, and who has reported the occurrence to her brother, who has previously killed five or six men for just such omissions. Doehound grows jealous of the buyer who has the best peek at the models, and attempts to impersonate him. The bell-hop and the hotel proprietress see through the disguise and things begin to happen when the buyer's wife is tipped off. The scientist and the bell-hop, battling with flames in room 5,000, are mixed up in the ensuing melee, and the ambulances of two or three hospitals are called in to cart off the participants.

POWERS.

ALGERIA OLD AND NEW (Rel. Week of Aug. 13).—On the streets of Tlemcen, in the country where great wastes have been allowed to run wild, the Negrier Falls and nature's wonders in Algeria, the garb of the desert and its trimmings, the caravan, the walls of Mansoura, erected by Abou Yakoub, and still showing marvelous preservation; the Mansoura Ruins, Mansoura Tower, the cemetery, ancient olive groves and the high roads, together with the habitation of troglodytes, are among the most interesting of the effective views of this educational release. Close-ups of Negrier Falls and of the ancient olive groves, showing the trees carefully trimmed, all the outer ones trained to form a cup, thus admitting light and air to the fruit and facilitating the gathering of the crop, are included in the offering.

DOING HIS BIT (On the Same Reel as Foregoing).—"Boo-hoo, they won't let me join the army," Henry repined.

"It'll be the farmers' life for me," he decided. But the life of the farmer did not altogether agree with a hero who was disappointed when he did not get real eats or a real drink of cider, as he had been told was served on a farm. He chased a cow some fifty miles or so, forgot what he didn't ever know about milking, met a widow and a child, but, when it came to "raising" things, the only thing that he did raise was—what Sherman called war.

ANIMATED WEEKLY.

ISSUE NO. 83 (August 1).

Enlisted Man Flirts With Death to Get Uncle Sam Recruits.—Noted acrobat does stunts on edge of fifteen story building—Los Angeles, Cal. Subtitles: H. A. McLoughlin, Battery A, Field Artillery. Fifteen stories up! And enjoys the old rocking chair.

Kilties Land Recruits for Britain and America. —In great Mid-West drive many men answer call to colors—Chicago, Ill. Subtitles: Left to right: Maj. Gen. Barry, U. S. A.; Brig. Gen. White, British Army, and Commander Moffett, Great Lakes Naval Training Station. The Kaiser's fighters call them "The Ladies from Hell"—In battle they *proved it!*

Novel Trans-Continental Test Trip.—Elk team to travel from New York to 'Frisco to determine value for war purposes—Milwaukee, Wis. Subtitles: Prof. Frank Clemmons and his Elks, "Revo" and "Rid." The Government has thousands of Elks which may have to do their bit.

Negroes' Protest a Silent Parade.—3,500, without smiles or speech, carry banners protesting against recent race riots—New York City.

West Coast Dolphins in Speed Contest.—In 20 yard swim at Hawaiian Carnival human fish smash records—Alameda, Cal. Subtitle: Champion Norman Ross and his "Little Minnow."

Roosevelt Thrills Moose in World Convention. —Praises their Americanism and congratulates them on their spendid showing—Pittsburgh, Pa. Subtitle: "We cannot afford to count for our safety on anything but our *own* armed strength!

House Cat Mothers Deserted Chicks.—Has been trained to protect them against other cats and dogs—Chicago, Ill. Subtitle: "What on earth could be fairer than this?"

Norwegian Food Commission Here.—Headed by Arctic explorer, Nansen, prominent Norwegians come to discuss neutral trade—An American port. Subtitle: Dr. Nansen, scientist, former Norwegian Ambassador to Great Britain.

Open Switch!—Engineer and fireman pay with lives in disastrous wreck of troop train—Pearland, Texas. Subtitle: What *was* the engine?

Primitive Americans Inspect Dry Land Battleship "Recruit."—In ancient type of stage coach they visit replica of modern sea fighter—Union Square, New York City. Subtitles: Greeted by Lieut. Hawks. Not like the bow and arrow! Like all good Americans they salute the flag. Asking for the "Indian Sign" for despotism.

Roman Catholic Fighters at Military Mass.—Famous 69th, New York, clad in khaki, goes to St. Patrick's Cathedral for impressive ceremony —New York City.

The World's Greatest Fighting Hawk.—Captain Guynemer, French flyer, has brought down 45 German airmen—Somewhere in France. (Official French War Pictures.) Subtitles: With his wings on. This gentle looking Frenchman—in fact a "Flying Devil"—receives the Legion of Honor.

Cartoons by Hy. Mayer.

UNIVERSAL SCREEN MAGAZINE.

ISSUE NO. 32 (August 17).

Industries.—Harvesting Scallops. Millions of these tiny bivalves are taken each day from their beds along the Long Island shore for distribution in interior cities. Subtitles: The scallop fleet off for the day's work. Hauling in the nets. Selecting: The small scallops are tossed back to the beds to grow. Unloading a day's harvest. The sorting shacks. Collecting the starfish which prey upon the scallops. They attach themselves to rags and mops which drag from side of boat. An expert opener at work Absolutely alive.

New Inventions.—New Device Prevents Bridge Accidents. When a bridge across the Chicago River opens to permit passage of a large ship, giant boom safeguards the occupants of rampant street cars and automobiles. Subtitles: Boom being lowered. Giant catch-locks hold the boom in place. When the car collides, the mechanism at left takes up the resistance. Unless stopped, the car or automobile would plunge a sheer 40 feet to the river below.

Preparedness.—The Woman Behind the Soldier. One in the home, and one in the munition factory! Woman's hour has struck and victory is as much dependent upon her valiant efforts as upon the boy "somewhere in France." Thousands are doing "their bit" in our great munition plants. Subtitles: Making small rifle cartridges for Uncle Sam. Tapering the ends. Putting in the percussion cap; this propels the bullet on its deadly way. Inspecting noses—the business ends of the bullets. Putting on the nose. The final inspection is minute and thorough. Boxful of Hun-stoppers. Packing and putting in bandoliers. The bandolier is the cartridge band worn across the shoulders or around the waist. One package containing two clips (five shells each) is inserted in each holder of the bandolier. One clip fills the rifle chamber.

What We Eat.—How pickles are prepared. The Department of Health oversees this industry in all its departments. Inspectors enforcing the sanitation laws throughout. Subtitles: Culling the small pickles from the large. The pickling vats, which contain a brine of salt, water and spices. Selecting the choice product. Sterilizing bottles. Testing water's temperature. Cutting the cauliflower for bottling. Each employe has a medical card which must be shown at the inspector's demand. Filling bottles. Packing olives. Vinegar preserves the pickles.

Art.—Miracles in Mud. Produced by Willie Hopkins, noted sculptor. "Heroes All."

UNIVERSAL CURRENT EVENTS.

ISSUE NO. 12 (August 14).

Gone, But Not Forgotten! New York's Famous Horse Cars Pass.—On last trip ancient ark carries Public Service Commission.—New York City. Sub-titles: Veterans of an ancient service. Left to right—Conductor Israel, in service twenty-eight years; Driver Cusack, 40 years; and Inspector Rice, 43 years. "And forty souls entered the Ark." Now New York's critics will have to seek another joke. The famous horses—"Some-[illegible] and "Yet Again"—know they are going home.

SECOND FIELD ARTILLERY OFF FOR CAMP AND INTENSIVE TRAINING.—In business-like fashion they go to prepare for France. —New York City.

"East Side, West Side,
All around the town."
The kids have found
Some ways, these days,
To force "Old Mercury" down.

Sub-titles: New York City.—A water wagon "souse." When a good-natured cop winks at disorder! After a raid on the ice wagon. A trip to the North Pole! Water rats. In the "big pool."

Britain's Ruler Visits Munition Makers and Plants on Royal Tour.—Huge throng show appreciation of honor of unusual visit of King and Queen. In the North of England. Subtitles: The royal train. Through a great munitions center. Royalty and Labor in friendly chats. Finished shells hold his interest. He decorates heroes.

Friars Make Merry at Annual Outing.—Famous theatrical clubmen abandon city for outing at seashore.—Freeport, L. I. Subtitles: Leaving the monastery, N. Y. Comedian Victor Moore presents key of Freeport to Raymond Hitchcock. Modern centaurs—stage dignitaries indulge in horse-play.

Engineers' Corps Passes in Review on Eve of Departure for France.—Trained, equipped, ready and determined, fine body passes War Department Building, where they are reviewed by Secretary Baker.—Washington, D. C. Subtitle: Secretary Baker, General Bliss, General Black and other army officers review troops.

Bird Men of First Aero Squadron Busy at Aviation Camp.—Mastery of air, which will stop the war, seems assured by their interest and skill.—Mineola, L. I. Subtitles: Post Commander and Staff inspects the birds. Major Kilner, commander. These officers and instructors are making flyers out of walkers for Uncle Sam. Precautions before flight. A flock of American Eagles. A few of the tricks our flyers know. The greatest game, flying, played in the greatest cause, humanity—this should appeal to real sports. Enlist—Uncle Sam needs you!

Thorough Training Is Fitting Officers for Actual Trench Warfare.—Bayonet clashes and hand grenade throwing part of Reserve Officers' course.—Plattsburg, N. Y. Subtitles: Finishing "touches" for first-line defenders. Obstacles must be overcome. Through communication trenches to the first line. Rapidly becoming skilled bomb throwers. Most popular type of British hand grenade. Removal of safety-pin—and a handful of terror is ready for work. The Devil's Pit.—Concealed barbed wire. broken glass, bayonets, etc., await the plunging attackers. In the Devil's Mesh.

"I've Stood for This Blamed Racket Long Enough. Now I'm Goin' in and Stop It!"

UNIVERSAL SPECIAL FEATURE.

THE GRAY GHOST (Episode 8, "The Double Floor" Two Parts Release Week of August 13).—When the smoke cleared away, Marco and the two detectives who had invaded Morn Light's apartment were covered with ten guns. The detectives were relieved of their shooting irons, and sat down to await developments. The crooks took Marco and put him on the back seat of a car, and with a crook on either side, put on all steam for the House of Mystery. Williams, in the apartment, forces one of the detectives to talk to Jerry Tryon over the phone, telling Jerry to come at once, as they have landed the Gray Ghost.

At the House of Mystery a man fights with the keeper, and the latter is thrown down a trap. Then the man breaks in the door of the room where Morn Light is held. Morn Light and the two men are struggling when Hildreth, hearing the girl's screams, appears and starts fighting with the man. Olmstead, being bound, succeeds in freeing himself, and adds his force with that of Hildreth against the man. But thinking he sees the ghost of the Gray Ghost, Olmstead collapses. Just after overcoming the man, Hildreth answers the phone, receiving the message that "everything is fixed for Hildreth." As Hildreth and Morn Light start to leave the Mysterious House, two bloodhounds dash toward them.

A new maid has come to Arabin's house, who is in league with the Gray Ghost. The butler is also a tool of the crooks, and Arabin is suspicious of both of them.

Jerry Tryon and his men arrive at the House of Mystery. In the room, Williams and the others, hearing the noise, switch out the lights, and when Jerry enters the room he finds only the three detectives, whom he begins to upbraid. They ransack the apartment, but find nothing. A detective is left to watch the place, and Jerry and the others leave.

While Hildreth's secretary, Marco, is being taken over a bridge by the crooks in the touring car, he overhears a bit of conversation which is important.

"The boss should be at Arabin's in about half an hour," said one of the crooks.

"Sure, twenty minutes I give him, and he'll be on time, too."

Watching his opportunity, Marco called the crooks' attention to something at the side of the road, and while they were thus busy, he jumped out of the car into the water thirty feet below. He manages to escape to the city and warns Jerry that the Gray Ghost is at Arabin's.

In the meantime the boss makes his call upon the jeweler, sending his card in by the butler. Arabin declines to see him, but the Gray Ghost walks in. "Mr. Arabin, I am the Gray Ghost. In looting your store the other day there were one or two little things tnat we missed. One of them was the pearl necklace. I believe it is worth about two million dollars, is it not? I refer to the one you made for Mr. Carlow of London. If it is all the same to you, I will trouble you for that now."

Arabin, although his suspicions had been vague, had prepared against eventualities. Backing over to a secretary, he opened the drawer and, pulling out a revolver, fired point-blank at the Gray Ghost.

VICTOR.

THE BRASS GIRL (Two Parts—Release Week of Aug. 13).—The cast: Jane Brown (Jane Gail); Martin Stone (Matt Moore); Landlord (Frank Lyon). Written by Burk Symon. Produced by Matt Moore.

Jane and Martin are new tenants in the same apartment house. She occupies the first floor, and he lives on the floor above. Jane is a sculptress, and Martin is a musician. One day they meet for the first time in the hallway. He is impressed with her appearance, while she seems pleased with her new acquaintance.

Martin shows annoyance at the hammering that emanates from the apartment below, where Jane is instructing a class of six girls in the gentle art of punching brass, and Jane is by no means overjoyed in being compelled to listen to the vigorous piano playing that emanates from the apartment directly over hers.

Their habits differ radically. She retires early—he plays the piano into the small hours of the night, often accompanied by fellow artists who play the violin and other instruments. One night, despite Jane's repeated rapping, Martin and his musical crowd combine to make the night hideous to her. She, therefore, grasps her chisel and hammers furiously to which the noise-makers upstairs respond with the nerve-racking strains of the "Anvil Chorus."

The next day Jane sends for the landlord and gives notice that she is moving. Martin also notifies the landlord that he will seek new quarters at the end of the month. In the meantime, they approach a nervous state demanding medical attention. Their respective doctors advise them to sleep in the open air, and hence, unknown to each other, they rig up beds on their verandas.

One night a rain and wind storm comes up and blows their bed clothing to the lawn below. They hurry downstairs after their blankets Jane beats Martin to the street, grabs up all the bed-clothing in sight, and rushes back to the house. As Martin stands shivering in his wet pajamas by the radiator in his apartment, he hears screams from the apartment below. A burglar has entered Jane's rooms. Martin rushes down and struggles with the burglar Jane telephones to the police. The burglar is overcome.

The police arrive to find the intruder tied to a chair, Jane in her night dress and Martin in his pajamas. When the police captain asks Jane her name she is too embarrased to reply. Martin saves the day by informing the officers that the burglar has entered the apartment of Mr. and Mrs. Stone. Satisfied with the answer the police depart with their captive. They decide to stay—together in only one apartment - married.

GOLD SEAL.

A WIFE'S SUSPICIONS (Three Parts—Release Week of August 13).—The cast: Jack Bradford (Vaul Paul); Mary Carpenter (Betty Schade); Lila (Hazel Page); Tom Clancy (Lee Hill); Hugh Leghorn (Ed. Clark); Mrs. Von Berhoff (Florence Roberts). Scenario by Bess Meredyth. Produced by George Sargent.

In the social world, Jack Bradford was known as a broker. He had very little to do, and was able to devote the greater portion of his time to his wife and his little country place. In the underworld he was known as a leader of crooks, and one who went after big game only. As he was standing at the back door of his bungalow showing his young bride of three months the progress that the garden was making, two tough-looking characters came up and spoke to him. Without introducing them, Jack ushered his wife into the house, and said that he would be in in a moment. One of the men told Bradford that Tom and Lila Clancy are back from England. They were under such a close watch by the police, the man continued, that they could not turn a finger, and are now dead broke. Bradford was further informed that they wanted to make a big haul as soon as possible. Bradford gave the crooks the key to his house, and told them to come there tomorrow night at eight.

Around the front corner Hugh Leghorn, a detective, had watched the two crooks in their meeting with Bradford. He went to headquarters and reported to Von Berhoff that there was a big game afoot, and that Jack Bradford was the leader of the gang. He didn't notice the expression of amusement in Von Berhoff's face as he replied: "All right. Keep an eye on him."

A week later he tracked them to Von Berhoff's own house. He had seen, too, that Jack Bradford had had a misunderstanding with his wife owing to the fact that she had surprised a meeting in her house. Her husband being unable to give an explanation, she left him and returned to the Von Berhoff's, for whom she had formerly worked as governess.

On the night in question the Von Berhoffs were having a reception, and Von Berhoff was not at all surprised to find Bradford, Tom and Lila Clancy present. Right away Lila got sick, and when Mrs. Von Berhoff took her up to her room, the clever crook asked her if she would keep a necklace which she was afraid of losing, in the wall safe. In this way Lila got the combination of the safe. But before Bradford could climb through the window, his wife interrupted him, and Mrs. Von Berhoff held him up with a revolver.

After the fight was over, and Bradford himself had held up Clancy and the other thugs, flat-footed Hugh, the slow but honest detective, came into the room, and with his revolver turned on Bradford, shouted:

"At last I have you in my power. Throw up your hands."

Von Berhoff burst out laughing.

"Why, Hugh, what do you mean? This is one of our cleverest Secret Service operators. He has trapped this whole gang. Why hold him up?

Hugh was the most crestfallen of men, and Mrs. Bradford, in her relief in finding that her husband was a detective instead of the crook she supposed him to be, sank into his arms.

Mutual Film Corp.

GAUMONT.

REEL LIFE NO. 68 (Aug. 16).—The whole country has been following with great interest the work of the men at the various training camps for officers. Recognizing that the new camps for the soldiers of the National Army will offer the same training, the Gaumont company has taken pictures of the work of the men training to be soldiers. These will be released through Mutual in "Reel Life" No. 68, August 15. Such work as getting ready for a bayonet charge, going through a barb-wire barricade, and charging with the bayonet are some of the preparations shown as the army is being whipped into shape for the "big push" next year. Hurdle jumping is a necessary course for soldiers. Being good ball players, our embryo soldiers take readily to bomb throwing, and just how they do it is shown in these pictures.

The Young Men's Christian Association has over 800,000 members in North America. Just what goes on within the walls of some of the larger institutions in our great cities is pictured in this issue of "Reel Life." For the pictures the Gaumont company chose the largest Y. M. C. A. building in the world, that at 55 Hansen Place, Brooklyn, N. Y., with a membership of over 7,000. The mental, moral, physical and spiritual needs of men and boys are systematically taken care of in a manner which lend themselves to pictures in an entertaining way. Perhaps the greatest interest centers about the athletic activities and the places of social relaxation.

There is also an animated drawing of a humorous nature called "The Absent-Minded Dentist," taken from "Life."

CUB.

BEACH NUTS (Aug. 16).—The cast: Jerry (George Ovey); Father (Harry DeRoy); Daughter (Claire Alexander); Count (George George). Written and produced by Milton H. Fahrney.

Jerry follows a beautiful girl into the park, but is interrupted in his avowals of love by a park policeman. Father and the Count arrive in time to see Jerry chased away, and they decide to take daughter to the beach. Jerry is "tipped off" as to the plans and is on the sands when father, daughter and the Count arrive. Jerry gets busy from the start, much to the annoyance of beach policemen and the utter disgust of father and his titled friend. Jerry has a fine time with a bevy of lovely girls and enjoys himself immensely when he secludes himself in their dressing room. When they discover him daughter shields Jerry from their pummeling, but everwatchful police make things warm for him. Jerry's best tact is applied to getting father and the Count into a fight with the police. Jerry then signals daughter to "beat it." They escape in an automobile stolen from a parking station, but they are pursued by father, the Count and a force of policemen. The chase comes to an end when Jerry drives his "flivver" into an automobile service station. A gasoline explosion, caused by the entrance of Jerry, blows him into jail.

MUTUAL STAR PRODUCTION.

BAB THE FIXER (Horkheimer—Five Parts—Aug. 13).—The cast: John Porter (Leslie T. Peacocke); Adelaide Porter (Mollie McConnell); Bab, their daughter (Jackie Saunders); Mrs. Drexel (Ruth Lackaye); Leroy Scott (R. Henry Grey).

John Porter, a wealthy broker of Wall street, has failed in business. With his wife and daughter, Bab, he buys a small ranch in the West, hoping to recoup his fortune in the cattle business.

Ten years go by and Bab has grown to young womanhood. Porter, however, finds himself still struggling for success. Bab is an expert with the rifle as well as a daring rider. Richard Sterling, formerly a New York broker's clerk, has become rich through shrewd dealing. He is in love with Bab and she with him. Adelaide Porter, Bab's mother, frowns on the affair. She wishes Bab to marry into society.

The water on Porter's place plays out. He drills for a flowing well. He strikes the flow, but it is oil—not water. The Porter's become enormously wealthy by the lucky strike.

Bab is sent to a finishing school. Mrs. Porter quarrels with her husband. They separate. When Bab returns from school she finds her mother in society, but her father is absent. Bab seeks her father out, and learns the truth. Bab lays her plans to bring about a reconciliation between her parents and succeeds. Then she and Sterling are married.

LA SALLE.

THE WIDOW'S MIGHT (Aug 14).—The widow tightfist lives in an apartment house, and is enviously watched by her neighbors, Dr. Vee Gates and wife, who hatch a scheme to marry her to Otto and go fifty-fifty with him on the money. Assisted by the widow's cook and the janitor all works out smoothly, but after the wedding the widow refuses to loosen up on the purse strings.

The doctor decides to have the janitor drop a brick on Otto, which will cause a dangerous malady, curable only by granting his every desire. Otto submits, but already sore at the bunch, takes advantage of the situation, not only to extract money from his unsuspecting wife, but to make love to the doctor's wife, and before the doctor can figure out if Otto's condition is real or feigned the plotters are all given a run for their money.

MUTUAL WEEKLY.

ISSUE NUMBER 136 (Aug. 8).

Paris, France.—The very latest styles in Parisian chapeau from De Pauw.

Milwaukee, Wis.—Frank Clemens attempts to drive Elk team from San Francisco to New York.

Los Angeles, Cal.—This city's Vacation Camp wins nation-wide favor. Civic enterprise gives two weeks' vacation for $8.50 per person.

San Francisco, Cal.—Twelve thousand soldiers at Presidio see battle between the "Seals" and "Oaks." Sammies scramble for 500 baseballs.

Seattle, Wash.—Japanese picture Brides arrive here. Picture of husband is sent to Nippon and they are wedded by proxy.

Washington, D. C.—Harry Chapman Gilbert has the honor of being the first man in the U. S. National Army. He receives the congratulations of his parents and friends.

New York City.—Pawnee Bill and Indian braves aid recruiting. Chief Bald Eagle and tribe visit U. S. S. "Recruit."

Los Angeles, Cal.—Girl high school students practice food conservation. They are "putting up" five tons of fruit for winter use.

Alameda, Cal.—Records broken at swimming meet. Dorothy Burns and Norman Ross win new laurels.

New York City.—Latest Styles in shoes. Courtesy of I. Miller, N. Y. City. Subtitles: Posed for the Mutual Weekly by Miss Mollie King. Evening slipper—black satin, beaded in steel. Evening slipper—gold brocade cloth. Walking boot—Brown kid with ivory kid top and stitching.

Washington, D. C.—Cabinet members and department heads are taking daily exercise to keep in fighting trim.

Somewhere-in-France.—A fistic battle entertains wounded Tommies at a convalescent camp.

Somewhere-in-America.—Uncle Sam's "rookie" sailors master difficult drills. These men 30 days ago were "raw recruits." See what they do now!

Food will win this war.

FILM
DEVELOPING
PRINTING
TITLES
TINTING and TONING
GUNBY BROS., Inc.
145 West 45th St. New York

We have for sale Twenty Million Dollar Mystery, 22 reels; Zudora, 18 reels; and Million Dollar Mystery, 46 reels. We also have a large stock of new and commercial film in all lengths for all parts of the globe.
Established [illegible]
THE FILM EXCHANGE
[illegible] 7th Avenue, New York City

THE Automatic TICKET SELLING AND CASH REGISTER CO.
MANUFACTURERS OF
AUTOMATICKET MACHINES
and all kinds of Theatre Tickets
USED UNIVERSALLY
1735 BROADWAY N. Y. CITY

BE UP TO DATE
Install
CORCORAN TANKS
Get No. 8 Price List
A. J. CORCORAN, Inc. 751 JERSEY AVE., JERSEY CITY, N. J.

SWAAB
Complete
Picture Theatre Equipment
CARBONS AND SUPPLIES
Dept. M., 1327 Vine Street, Philadelphia, Pa.

MENGER & RING, Inc.
MANUFACTURERS OF
Poster and Lobby
Display Frames
304-6 W. 42d St., NEW YORK
Phone: Bryant 6621-22

For the fullest and latest news of the moving picture industry in Great Britain and Europe.
For authoritative articles by leading British technical men.
For brilliant and strictly impartial criticisms of all films, read
THE BIOSCOPE
The Leading British Trade Journal with an International Circulation
85 Shaftesbury Avenue, London, W.
Specimen on Application

Miscellaneous Subjects

PARAMOUNT PICTURES CORP.

THE SQUAW MAN'S SON (Lasky—Five Parts—July 26).—The cast: Lord Effington, Hal Calthrop (Wallace Reid); Edith, Lady Effington (Dorothy Davenport); Wah-na-gi (Anita King); John McCloud (Donald Bowles); David Ladd (C. H. Geldert); Appah (Frank Lanning); Lord Kerhill (Ernest Joy); Lord Yester (Lucien Littlefield); Lady Stuckley (Mabel Van Buren); Storekeeper (Raymond Hatton).

Lord Effington, the little Hal of "The Squaw Man," has grown to be a young man and has left his estates and his wife in England and is chief of the Indian police on a western reservation. He has deserted his wife because she is addicted to the use of morphine. She has fallen in love with young Lord Yester. Hal is interested in the education of his people as is Wah-na-gi, a Carlisle graduate, who is teaching the agency school.

David Ladd, the Indian agent and also secret representative for the asphalt trust, has discovered asphalt on the reservation. Hal made the survey and knows the asphalt belongs to the Indians. Ladd and the Indian medicine man, as well as Hal, are in love with Wah-na-gi. Ladd gives Hal fifteen thousand dollars' worth of asphalt stock, but Hal exposes the plan to the Indians and for a time the trust is halted.

Hal is called back to England and leaves the stock with John McCloud, the agency missionary, to be turned over to the department of justice. McCloud is taken ill and is at the point of death when Appah comes in to steal Wah-na-gi. McCloud raises himself and kills the Indian. Hal is about to return when he discovers his wife is a morphine fiend and he decides to remain and care for her, although he has agreed to divorce her so that she can marry Lord Yester.

The department of justice persuades him to return and assist in the prosecution of the asphalt trust. He reaches the ranch on Xmas eve just in time to stop Ladd from stealing the stock from the dead missionary's effects. He tells Wah-na-gi of his love for her, but that he must go back to England. She goes out into the snow to kill herself by the grave of Nat-u-rich, Hal's Indian mother, who killed herself for his father. Hal receives a message that his wife has taken [illegible] of [illegible] and he is free to marry the Indian girl. He rushes through the snow and finds Wah-na-gi just in time to prevent her plunging a knife into her breast—and they are at last made happy.

THE CRYSTAL GAZER (Lasky—Five parts—July [illegible]).—The cast: Rose Jorgensen, Rose Keith and Norma Dugan (Fannie Ward); Ca[illegible] Calistro's wife (Winifred Greenwood); Dick Alden (Harrison [illegible]); Phil Mannering (Raymond Hatton); Mrs. Mannering (Edythe Chapman); Mrs. Dugan (Jane Wolff).

Rose Jorgensen, living in a squalid tenement house, hears that her husband is to be electrocuted for murder, and commits suicide, leaving two young daughters. One of the daughters, Rose, is adopted by Judge and Mrs. Keith and brought up in luxury. The other, Norma, is adopted by a neighbor and raised in the squalor of the tenements until she is engaged by Calistro, a charlatan hypnotist, to act as an hypnotic [illegible].

Phil Mannering, a young society man, is an associate of Calistro, and through his influence Calistro is made a society fad. Norma is known as the "White Orchid." Rose, Norma's sister, has been raised in luxury and is in love with Dick Alden, a young millionaire. Calistro, at a parlor exhibition, is astonished at the resemblance between Rose and Norma. He goes to their former home in the tenement and there finds the letter which shows that the two girls are the daughters of a murderer. He confronts Rose with this letter and demands money. Rose, realizing that she cannot marry Dick with this stain on her name renounces him and sails for Bermuda.

Dick is taken with Norma's resemblance to Rose and finally, out of pity, offers to marry her. Calistro has also fallen in love with Norma and one day makes advances to her which arouse the jealousy of his wife and she kills him. Norma is taken to the home of Mrs. Mannering, Phil Mannering's aunt, and there Rose finds them when she returns from her voyage. Dick explains to Rose that he has always loved her and this is overheard by Norma.

TITLES
CLEAR, CLEAN AND BRILLIANT ON
EASTMAN STOCK
Wording Perfectly Balanced With or Without Borders
ROTHACKER FILM MANUFACTURING CO.
1339-51 Diversey Parkway, Chicago, U. S. A.

That night as Norma is about to retire, a hot coal from the grate in her room catches the flimsy material and the bed is soon in a blaze. Rose, who is awake, sees the smoke and rushes in, dragging the badly burned girl into safety. Norma, however, dies from the burns and Rose and Dick have the clouds removed from their sky of happiness.

PARAMOUNT-BRAY PICTOGRAPHS (Issue No. 78—July 30).—This release contains material of the greatest appeal and interest. The main feature shows how the members of the New York police force are trained to their duties before they are entrusted with the duty of guarding the safety of the citizens of the greatest city. The course of training includes a thorough knowledge of the art of jiu jitsu that enables a comparatively weak person to overcome a much stronger one, methods of fire rescue, traffic regulation, the stopping of runaways, and a number of other interesting and often thrilling details that are everyday matters in the life of one of New York's "finest."

The same number of the Pictographs also contains another of the inimitable Sam Lloyd puzzles, and a series of interesting views of the scientific stock-breeding farm at the Purdue University, a subject of considerable interest at this time, when the conservation of food is one of the principal topics of the day.

CHRISTIE FILM CO.

WON IN A CABARET (July 30).—The cast: The Girl (Betty Compson); The Boy (Neal Burns); His Father (Harry Rattenberry); His Rival (Eddie Barry).

After another wild night, Neal is found in bed late the next morning by his father, who reads in the paper of a riot at the waiters' ball, caused by Neal. In anger the father cuts off his allowance, turns him out and advises him to hunt a job. Neal's sanctimonious rival, Eddie, also reads the item in the paper and rushes off to show it to Betty. Neal arrives on the scene in time to prevent the exposure of his shortcomings, and eventually secures a position as a waiter in the High Life Cafe.

In the afternoon Betty asks Neal to take her to the High Life, and he pleads a business engagement. That evening, however, Betty visits the cafe with Eddie and another couple, and the party are given seats at the luckless Neal's table. He disguises himself with a false moustache and takes their order, but later removes the moustache and joins the party, entirely crowding out Eddie. After enjoying an elaborate dinner and the cabaret entertainment, Neal withdraws, puts on his disguise and presents the staggering bill to Eddie.

Betty discovers that she has lost her purse, and the new waiter is suspected. He is brought face to face with Betty, and in an unlucky moment sneezes so hard that his moustache falls off. Eddie's joy at Neal's unmasking, however, is turned to sorrow when he perceives that Betty still prefers Neal.

FOX FILM CORP.

WRATH OF LOVE (Five Parts—Aug. 4).—The cast: Roma Winet (Virginia Pearson); Ethel Clarke (Louise Bate); Bob Lawson (Irving Cummings); Mrs. Lawson (Nellie Slattery); Dave Blake (Frank Glendon); Caddy (Johnny McCann).

Roma Winet is author of a famous novel, "Jealousy." Although suffering from that passion herself, she lives happily with Bob Lawson, whom she has just married. When war comes, she grows jealous of Ethel Clarke, once her dearest friend. Ethel has been left in Bob's care by Dave Blake, his chum, who leaves to enter his country's service.

Dave returns on a furlough from the front and goes at once to the home of Bob's mother, where Ethel is staying. While Dave is there Bob joins them, and warns Dave that spies are following him. Dave rushes from the house by a back passageway. The new arrival proves to be Roma, and her finding Bob and Ethel together drives her frantic with anger.

Jealousy at subsequent events makes life almost unbearable for her. She sees Bob go on mysterious missions to the rear of his estate, where Dave is hiding; then she sees Ethel go there, and later discovers her in conference with Bob in his office. Ethel has merely brought papers to him from Dave. Again Roma misunderstands, and upbraids Bob.

Get acquainted with the
ERBOGRAPH WAY
of Developing and Printing
ERBOGRAPH COMPANY
203-11 West 146th St., New York City

State Rights for India, Burma and Ceylon, etc., bought.
Two copies of picture required. If you have anything to sell, write fully to
WELLINGTON BROTHERS
Church Gate Street, Bombay (India)

"ARGONAUTS OF CALIFORNIA"
DAYS OF '49
A Thrilling Historical Masterpiece in 10 Reels
Grafton Publishing Film Company
LOS ANGELES, CALIFORNIA

SHOULD SHE OBEY
A GRIPPING 7-Reel Drama of Divorce, directed by George Siegmann.
FOR STATE RIGHTS
Address
RENOWNED PICTURES CORPORATION
AKIBA WEINBERG, President
1600 Broadway New York City

CLUNE FILM PRODUCING CO.
Los Angeles, California
Producers of "RAMONA" (8½ reels) and "THE EYES OF THE WORLD" (8⅛ reels)
Harold Bell Wright's famous love story of adventure, of which nearly 2,000,000 copies have been sold, magnificently reproduced.
Available for state rights.

We do not CUT prices but quote SENSIBLE prices for
DEVELOPING—PRINTING
TITLES—TINTING
CAMERAMEN FURNISHED
ALL WORK GUARANTEED
Standard Motion Picture Co.
1620-21 Mallers Bldg., Chicago

PATENTS
Manufacturers want me to send them patents on useful inventions. Send me at once drawing and description of your invention and I will give you an honest report as to securing a patent and whether I can assist you in selling the patent. Highest references. Established 25 years. Personal attention in all cases. WM. N. MOORE, Loan and Trust Building, Washington, D. C.

Her husband pleads with her to wait a short time for an explanation, but Roma is too indignant in her wrath to be reasonable. That evening a note is thrown through the open window to Bob, telling him to bring the papers to the houseboat immediately. Roma watches him go, and notices that Ethel accompanies him. Dave denies sending the note, and says that it was the work of spies. He determines to try escape. There is a hard battle with the pursuers, but Dave is successful in his flight.

Misunderstandings between Bob and Roma are brushed away, and the woman is at last freed from her one besetting fault.

A SOFT TENDERFOOT (Foxfilm Comedy—Two Parts—Aug 4).—The cast: The Tenderfoot (Tom Mix); His Uncle (Pat Chrisman); The Ward (Victoria Forde); The Villain (Sid Jordan); Negro Valet (Billy Mason). Directed by Tom Mix.

Tom Mix has the role of an eastern college youth who knows nothing of the wild life of a ranch, and very little of anything else. After he is graduated—the university eventually tires of the sight of him—he gets word from his uncle that the thing he, Tom, has long feared has come to pass: His uncle has found work for him.

This solicitous relative informs his nephew that if he manages his ranch for a stated time, and the ranch is still there at the end of the period set, the uncle will make him a present of the land. Tom determines to go West in real style, so he engages a valet and starts out.

Meantime, the superintendent on the ranch is attempting to gain possession of the property and also of the owner's ward. When Tom arrives in town and sees the ranch he decides that it is too good to lose. One look at the ward makes him reach the same conclusion in regard to her.

The superintendent believes that a speedy revelation of Tom's tenderfoot tendencies will soon cause him to take a dislike to the village. At his instigation the cowboys put Tom through a series of wild experiences, accompanied by a vast amount of gun-play, but the youth never hesitates—in his flight to get away from "those rough men." The uncle is disgusted with his nephew and drives him from him, but the pretty ward's pleas eventually make him relent.

The girl rides to tell Tom that all has been smoothed over. On her return journey with him the two are held up by Mexican bandits. Tom uses his fists to such good advantage that he routs the attacking band and redeems himself in the eyes of the girl and the uncle.

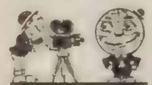
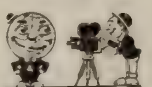
METRO PICTURES CORP.

THE SLACKER (Special Production De Luxe—Seven Parts).—The cast: Marguerite Christy (Emily Stevens); Robert Wallace (Walter Miller); John Harding (Leo Delaney); Henry Wallace (Daniel Jarrett); George Wallace (Eugene Borden); Virginia Lambert (Millicent Fisher); Mrs. Christy (Sue Balfour); Mrs. McAllister (Mrs. Mathilde Brundage); Child With Flag (Baby Ivy Ward); Jane McAllister (Belle Bruce); Valet (Charles Fang); Helen Little (Dorothy Hydell); Butler (W. E. Lawrence); Sergeant Jennings (G. P. Hamilton, Jr.); Belgian Girl (Evelyn Converse). Written and directed by William Christy Cabanne.

Margaret Christy has for two years been engaged to Robert Wallace. Contented with the usual round of dinners and receptions, he does not ask her to set a date for the wedding. John Harding has always loved Margaret, and noticing Robert's indifference, implores her to marry him instead, but Margaret loves her fiance.

Harding and George Wallace, Robert's younger brother, are much interested in the talk of impending war, and express their anxiety to enlist. Robert does not share their patriotism. Finally

ANNOUNCEMENT
HAMPTON DEL RUTH
EDITOR AND PRODUCTION MANAGER
MACK SENNETT-COMEDIES

Duhem Motion Picture Mfg. Co.
Expert Developing, Printing and Coloring

CAMERA OUTFITS AND RAW FILM SUPPLIED
CAMERA MEN SENT ANYWHERE

985 Market St., San Francisco, Cal.

"PERFECTION IN PROJECTION"
GOLD KING SCREEN
GOLD KING SCREENS ARE BEST
TEN DAYS FREE TRIAL
GOLD KING SCREEN CO., ALTUS, OKLA.

war is declared. When Robert reads the announcement that single men will be called first, he insists on being married at once. Margaret does not know the reason for his change of heart, and consents.

Margaret comes from a line of patriots, and when she and Robert return from their honeymoon she at once plunges into the work of recruiting. Much to her husband's disgust, she insists that he accompany her on these excursions. While she addresses the crowds, he sits back in the limousine, bored with all these demonstrations. Margaret recalls to her hearers the brave deeds done by their ancestors, and calls on them to be worthy of such nobility. She wins many recruits.

A musicale is given. George Wallace, who has enlisted in the navy, attends in his uniform, and is reprimanded by his brother for doing so. John Harding, in an officer's uniform, resents the remark, saying there is no difference in the patriotism of an officer and a private. He calls attention to the fact that Robert is not in uniform, and Robert admits that he married to escape service. Margaret overhears his admission.

She sends for Harding to consult him as to how her husband's patriotism can be aroused. Her husband, seeing them together, accuses her of having met him by appointment. Then Margaret pours forth the vials of her wrath and indignation, telling him how despicable she considers him.

All night long he ponders over her words. In the morning she sees some children playing. A tiny girl is waving an American flag. A big boy takes it away from her, and George Wallace comes out and makes him give it back. Then a drunken German, incensed at the sight of the flag, knocks George down. Robert has been watching the scene, and his sense of justice is at last awakened. He vanquishes the German and makes him salute the flag before he returns it to the little girl. Then, bidding good-bye to his wife, he goes to enlist in the service of the flag for which he has just won his first fight.

Letters from camp give further testimony of Robert's sincerity. He comes home on brief leave of absence, prior to sailing for France. The whole town comes out to greet the "Wallace boys," soldier and sailor. Smiling through her tears, the young wife bids him farewell, guarding a precious secret. He will need all his courage at the front.

MISS ROBINSON CRUSOE (Rolfe Photoplays Inc.—Five Parts—July 30).—The cast: Pamela Sayre (Emmy Wehlen); Bertie Holden (Walter C. Miller); Charles Van Gordon (Harold Entwhistle); Aunt Agatha (Sue Balfour); Aunt Eloise (Margaret Seddon); Bertini (Augustus Phillips); Van Hoffman (Daniel Jarrett). Directed by William Christy Cabanne.

Pamela Sayre, the pampered darling of New York's most exclusive society, longs for a romance with the cave-man type of person. The most ardent admirer of this young lady is Bertie Holden, worthless son of wealthy parents. Pamela's parents are dead, and she lives with two maiden aunts, Aunt Agatha and Aunt Eloise. The former is a lover of show and society, the latter is very quiet.

Charles Van Gordon, head of the Wall street firm of Van Gordon and Van Gordon, is a gay old flirt, and is attracted by the youth and beauty of Pamela. Van Gordon visits the two aunts. Pamela receives him warmly, hoping thus to arouse the jealousy of Bertie Holden and make him do something worth while.

Bertini and Van Hoffman, two intriguers in the employ of a foreign government, present themselves at the home of the two aunts with letters of introduction from Europe. Aunt Agatha is overjoyed, but Aunt Eloise looks upon the foreigners with some misgivings. The two foreigners are overjoyed when they learn that Van Gordon, recently made a member of the Government's war board, is there, for it is from them that they hope to steal certain plans valuable to their cause.

At a musical given at the home of the maiden aunts, Bertie makes a proposal of marriage to Pamela, who refuses him. She loves him, however, but her ideal man is a strong man physically. Van Gordon believes that Pamela cares for him. He is an adept in the art of love making, and manages to get Pamela to accept him.

Bertie is heartbroken. He confides in Aunt Eloise, telling her of his love for Pamela. He decides to go to the Thousand Islands to forget it all. He gives Aunt Eloise his address. Pamela pays much attention to young men in the party, and Van Gordon becomes nervous. He suggests a trip, and calls upon Aunt Eloise, who craftily looks at Bertie's address in the Thousand Islands, and then suggests that they all go there for a rest.

Much to the surprise of Pamela, Bertie meets them at the dock. She still loves Bertie, and attempts in every way to awaken in him the knowledge of his strength. She admires the baggage smashers and longshoremen for their strength, but Bertie seems unable to take the tip. That evening there is a costume ball at the country club. Bertie purchases a longshoreman's clothes, hires a motorboat, and kidnaps Pamela. He rushes her to the boat. She remonstrates with him, but he forces her to do as he wishes. He stalls the motor within a stone's throw of a little island. Bertie carries Pamela ashore. They locate a cabin, and he makes her go inside. He sleeps outside. The next morning he forces her to cook breakfast. Inwardly she realizes that he has awakened and loves him for it. Outwardly she berates him.

A searching party sent out to find Pamela. Bertie steals back to Aunt Eloise and tells her that Pamela is well and safe, and wants some other clothes. While he is away the owners of the cabin return. Pamela is attacked, and Bertie arrives in time to rescue her, only to be in turn attacked by a superior force. By a ruse arranged between Pamela and Bertie, the former escapes. She goes for aid, and has the entire party arrested. She swears that Bertie is the leader of the band of ruffians, who prove to be foreign agents seeking to steal from Van Gordon the plans he has of the Government. Bertie is taken to jail with the others, but Pamela's heart gets the better of her, and she tells the truth. Van Gordon realizes that age and youth will not be happy together, that Bertie saved his life, and he gives up Pamela, who finds happiness and love in the arms of the man who has demonstrated his right to be the monarch of all he surveys.

BUTTERFLY.

MIDNIGHT MAN (Five Parts—Aug. 13).—The cast: Bob Moore (Jack Mulhall); Irene Hardin (Ann Kroman); The "Eel" (Al. McQuarrie); Molly (Ward Lamont); Mr. Moore (Hal Wilson); John Hardin, Irene's Father (Wilbur Higby). Story by Bess Meredyth. Scenario by Tom Gibson. Produced by Elmer Clifton.

Bob Moore worked night after night in the laboratory of his father's factory trying to invent a safe which could not be opened. For this reason he objects to having his father consolidate with John Hardin, who also makes safes. Bob says anyone can open Hardin's safe. Hardin tells Bob if he can open the safe in his library, he can have anything he has. Hardin urges his daughter, Irene, not to have anything further to do with young Moore. Irene, however, continues to call for Bob at the factory and Bob continues to call at the Hardin home, where he stays until he is put out.

One night when Bob returns home he finds "The Eel," or John Rehan, who has the most sensitive fingers that ever twirled a safe knob, ramsacking the safe which Bob has been telling himself cannot be opened. "The Eel," however, makes his getaway. Bob is determined to find the man again, for he realizes that he knows more about safes than he or his father, and with the help of a detective and his stool-pigeon, he finds "The Eel" at Molly Murta's apartment. "The Eel" has promised Molly to go straight. She loves him and is only too

The Original and Leading Moving Picture Journal in Europe
The Kinematograph Weekly
The reliable Trade organ of Great Britain; covering the whole of the British Film market, including the American imported films. Read by everyone in the industry. Specialist writers for Finance, Technical Matters, Legal, Musical, Foreign Trading (correspondents throughout the world)—and every section devoted to the Kinematograph. Specimen copy on application to:—
The Kinematograph Weekly, Ltd.
9-11 Tottenham Street, London, W., Eng.

DON'T DELAY
PLACE YOUR ORDERS NOW
for fans while prompt deliveries can be made.
We have a complete line of high grade FANS in stock for immediate delivery, at prices below competition.
Write for special price list.
EXHIBITORS SUPPLY CO., Inc.
408 Mallers Bldg.
Chicago, Ill.

UNIVERSAL
Motion Picture Camera
more speed,
better results,
at half the
price.
Write for 6 new features
Burke & James, Inc.
240 E. Ontario St., Chicago

BARGAINS
Variable-speed, 110-volt, A.C. or D.C. motors for Power Machines.
Enterprise Gas-Making Outfits.
Power and Edison Rheostats, Lamp Houses and Magazines.
Parts for Power, Edison and Motiograph Machines.
C. R. BAIRD CO. 24 EAST 23d STREET NEW YORK, N. Y.

Your productions are worthy of the most skilled efforts on the part of the DEVELOPER and PRINTER.
Our reputation brands us as synonymous with perfection in this work. Why not let us serve you?
EVANS FILM MFG. CO., 416-24 West 216th St., New York City Telephone St. Nicholas 3443-3444

TYPHOONS COOL & VENTILATE
TYPHOON FAN COMPANY 1544 B'WAY NEW YORK CITY

glad when Bob offers "The Eel" a job in the factory.

Hardin buys an expensive necklace for Irene's birthday gift. The purchase is witnessed by a henchman of "The Eel." Irene wears the necklace to the factory, where both Bob and his helper see it. "The Eel" is tempted, but refrains. However, later, when the henchman tells him of the jewelry, "The Eel" determines to get the necklace. He is just beginning to open the safe, when Bob climbs through the window. He told Irene's father he can open his safe. The "Eel" watches Bob tamper with the safe. Finally it is opened and, hanging the necklace on the knob, the safe closed, Bob disappears through the window and telephones Irene to look on the knob of the safe for proof that he opened it. "The Eel" meanwhile has taken the jewel away, and Bob receives word that the necklace has disappeared. Bob, knowing that there is only one other man who could have opened the same, starts for the cafe where "The Eel" and his bunch hang out. "The Eel" hurries to Molly to have her hide the necklace.

Bob has just arrived at the cafe, where he finds "The Eel," and has demanded the necklace, when the police raid the place, and, after a fight, Bob pulls "The Eel" out with him and they escape to Molly s flat. When the police knock at the door, Bob has already obtained the necklace, and tells the officers that he came to see Mr. Rehan about some work. The police leave after apologizing, and "The Eel consents to go back to work.

Bob enters the Hardin home through the window and hands the necklace to Irene. Hardin is astonished and stammeringly tells the detectives that it was all just a little joke. They leave in disgust and Bob tells Hardin that, having opened tne safe, he will now take the best he, Hardin, has. He puts his arms about Irene, Hardin is speechless; Moore, who is present, laughs uproariously.

"Now go ahead with your consolidation," says Bob to the two fathers.

GREATER VITAGRAPH.

THE SECOND MRS. TANQUERAY (Five Parts—Aug. 6).—The cast: Aubrey Tanqueray (Sir George Alexander); Paula (Miss Hilda Moore)..

The story tells of the first Mrs. Tanqueray, an austere woman, who brings unhappiness to her husband by insisting that their only child be sent to a convent. His loneliness is increased by her death, shortly after which "The Second Mrs. Tanqueray" comes into his life. Tanqueray is fully aware that she has a past, but gives their mutual infatuation full swing, and when her husband divorces her, defies convention by announcing their engagement.

On the Tanqueray country estate begins the bride's battle against her past. The quiet life is irksome, her husband's friends uncongenial, and her husband constantly strives to wean her away from her former associates. There are stormy scenes, and breaks narrowly averted. And in the midst of this comes the daughter, grown to young womanhood, and drawn from the convent by what she feels is her duty to her lonely father, as she believes him.

The girl's attitude toward her stepmother is cold, yet the woman always tries to win her love. Over her protest, the girl goes to Paris on a visit, and the wife, against the wishes of her husband, invites a married pair to visit them, two of her "old set.' Their indolence and indifference to everything excepting their own petty existences disgust "The Second Mrs. Tanqueray," and while she now realizes she loathes her old friends and the old life, she also realizes she can never fit into the new.

In a fit of pique she withholds letters to Tanqueray from his daughter, telling him of her engagement to an army officer. She admits this to him and, pleading another chance, he forgives her. The daughter and her soldier fiance, former lover of "The Second Mrs. Tanqueray," arrive at the Tanqueray estate. Not until the two meet does either know the identity of the other. The daughter in a flash divines it all and she turns on the older woman a torrent of resentment and recrimination, dragging up her past and impugning her motive in marrying her father. "The Second Mrs. Tanqueray," throwing the girl to the floor and declaring she will apologize for her statements, goes to her husband and tells him all.

Tanqueray, tortured beyond power to reason, is seeking the advice of his closest men friends, while above in her room the daughter is seeking relief and guidance in prayer. In a spirit of charity and forgiveness she descends to the room of "The Second Mrs. Tanqueray." But to the woman with the past there could be no refuge in prayer, only in death, and the girl finds her dead by her own hand.

BLUEBIRD PHOTOPLAYS, INC.

THE CLEAN UP (Five Parts—Aug. 6).—The cast: Stuart Adams (Franklyn Farnum); Hazel Richards (Brownie Vernon); Mrs. Richards (Mary Talbot); Miss Richards (Martha Mattox); James Richards (Mark Fenton); Vera Vincent (Claire McDowell); Wilbur McBean (William Human); Joe Byers (Clyde Benson); Ed. Linder (Albert McQuarrie). Scenario written by Waldemar Young. Directed by William Worthington.

The city of Weston was divided into factions on the question of social reform when announcement was made that "The Girl and the Garter" would appear at the opera house James Richards, head of the Purity League, declared that the show should not be allowed to give any performances, for the reason that he had witnessed the entertainment in New York attending for the purpose of seeing 'just how shocking it was." Having decided it was indeed shocking, Richards decreed that the people of Weston should not see the show.

Stuart Adams, advance agent for 'The Girl and the Garter," claimed Weston as his home town. To complicate matters Adams and Hazel Richards, daughter of the leader of the Purity League, had been sweethearts since childhood. Richards objected to their marriage, when they reached maturity, because Adams was in the show business. When Adams arrived in Weston in advance of "The Girl and the Garter," he found awaiting him a wire from the manager in effect that business was so bad that the show would be compelled to disband unless Adams managed to "start something" to boom business in Weston.

The agent of "The Girl and the Garter" busied himself so earnestly in "starting something" that he was in town several hours before he found time to even call Hazel Richards on the phone. When he did, the girl's aunt intercepted the message and, in fostering the Richards' family objection to Adams, failed deliberately to tell Hazel of the incident. Later, when Hazel was driving through the business center of the town, Adams spied her car. He jumped aboard and gave the girl a kiss that startled the Purity League into spasms of indignation.

Hurriedly explaining matters to Hazel, Adams was able to persuade her to carry in her car a transparency advertising "The Girl and the Garter," and follow the Reform League parade that was passing through the streets that afternoon. Incidentally Adams "started something" when he interviewed Richards for the local paper—a sheet that was leading the opposition movement for Personal Liberty.

"The Girl and the Garter" was getting some great advertising. The line of ticket purchasers at the opera house box office was long and increasing every moment. That night there was to be a public rally, led by the Reform League, and Adams challenged Richards to a public debate. The immense crowd that assembled was electrified by the spirited argument Adams advanced, and was then stunned when Adams declared that his ideas of fairness demanded that one side or the other must make a tremendous sacrifice.

On his own behalf he voluntarily cancelled the engagement of his company and declared that "The Girl and the Garter" would abandon its proposed performance in Weston. Richards, moved to heights of public sacrifice, declared that he would withdraw his objection—that "The Girl and the Garter" would be permitted to fulfill its engagement. Adams, foxy fellow, carried in his pocket a telegram from his manager, received only an hour before the public meeting, stating that the show had closed and its players had returned to New York.

As a result of the debate, Richards insisted that Adams should go home with him to dine. The showman was nonplussed—for he was expecting Hazel Richards to be at the railroad station, awaiting his arrival, that they might elope and be married. But Hazel's aunt had

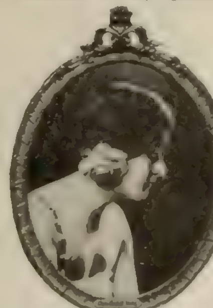


PHOTO - GRAVURE PROGRAM

4 pages, size, 8½ inches long and 5½ inches in width. Picture covers nearly entire front page. 35 BIG NAMES. Write for specimens, $2.50 per thousand in any quantity desired.

New Colored Catalogue Now Ready

The Photo-gravure program is a real souvenir and will bring you more patrons

LARGE HANDCOLORED PICTURES

Size 22x28 inches. Every prominent player........ 75c. each

FAC-SIMILE OIL PAINTINGS, all sizes, from $2.50 to $35 framed.

THE SEMI-PHOTO POST CARDS, $3.00 per thousand, of over 600 players.

PHOTOGRAPHS, size 8x10, of all the prominent players, 600 different names, 20c. each

LARGE PICTURES, HAND COLORED, size 11x14, all the prominent players, 20c.

GRAVURE FOLDER, containing pictures of the prominent players, $10 per thousand.

SINGLE COLUMN CUTS of every prominent player, 60c. each.

KRAUS MFG. CO.
220 West 42d Street, New York
12th Floor, Candler Building

Non-Breakable and Sanitary STEEL and CAST IRON

HIGH Quality

LOW Price

Opera Chairs

immediate shipment on many styles; Second Hand Chairs; out-of-door seating. Send measurements for FREE SEATING PLAN. Mention this paper.

STEEL FURNITURE CO.
Grand Rapids, Mich.; New York, 150 Fifth Ave.

FOR SALE

Mailing Lists

MOVING PICTURE THEATRES

Every State — Total 24,000
Price, $3.50 per M.
1400 Film Exchanges........ $4.00
286 Manufacturers and Studios........ $1.50
235 Picture Machine and Supply Dealers........ $1.50
Particulars.

A. F. WILLIAMS, 166 W. Adams St., Chicago

THAT SILENT EASY RUNNING PROJECTOR

Which has replaced a "STARTLING NUMBER" of the so-called popular machines of the "NOISY" variety, has INCREASED the BUSINESS of many theatres for the reason that the patrons are not annoyed by that constant "NERVE-RACKING SOUND." For the machine with a "CONSCIENCE" and "RESPECT" for the people's Nervous System, consult

B. F. PORTER, On the Square at Times Square, 1482 Broadway, New York

ANOTHER IMPORTANT ADVANCE IN MOTION PICTURE PROJECTION

The Edison Mazda C Lamp

FOR
MOTION PICTURE MACHINES

ADVANTAGES

Greater efficiency—Even intensity of light.
Better light—less heat—greater accessibility
No dust—no carbon ash—no fumes—no more carbon trouble.

Partial list of distributors

NEW YORK CITY
UNITED THEATRE EQUIP. CORP
729 Seventh Ave.
CHAS. BESSLER CO.
131 E. 23rd St.

BOSTON
A. T. THOMPSON
15 Tremont St.
UNITED THEATRE EQUIP. CORP.
129 Pleasant St.

PHILADELPHIA, PA.
PHILADELPHIA ELEC. CO. (Sup. Dept.)
11th near Chestnut St.
UNITED THEATRE EQUIP. CORP.
1233 Vine St.
WILLIAMS, BROWN & EARLE
9th and Chestnut Sts.

PITTSBURGH
UNITED THEATRE EQUIP. CORP.
940 Penn Ave.

CHICAGO
UNITED THEATRE EQUIP. CORP.
154 W. Lake St.

750 Watt
25 Volt 30 Ampere

Partial list of distributors

DETROIT
UNITED THEATRE EQUIP. CORP.
[illegible] Peter Smith Bldg.

CINCINNATI
UNITED THEATRE EQUIP. CORP.
[illegible] Opera Place

CLEVELAND
UNITED THEATRE EQUIP. CORP.
314 Columbia Bldg.

OMAHA, NEB.
UNITED THEATRE EQUIP. CORP.
12th and Harney Sts

KANSAS CITY, MO.
UNITED THEATRE EQUIP. CORP.
813 Walnut St.

DES MOINES
UNITED THEATRE EQUIP. CORP.
Utica Bldg.

EDISON LAMP WORKS

OF GENERAL ELECTRIC COMPANY
HARRISON, N. J.

[illegible] the game, and turned the key on Hazel in her room. Adams decided to go home with Richards and take a chance of "making himself scarce," and was happily surprised to find Hazel waiting under her father's roof. Then came the parental blessing.

CONQUEST PICTURES.

(On K-E-S-E Program.)

THE LITTLE CHEVALIER (Program No. 5—Aug. 11).— The cast: Henri Valdeterre (Ray McKee), Delaup (Richard Tucker), the Little Chevalier (Shirley Mason); Diane de la Roche (Shirley Mason).

A duel between Chevalier de la Roche and Vicomte de Valdeterre, resulting in the death of the latter, is the cause of eighteen years of animosity between these two families, the climax of which is reached when Valdeterre's son, now a full grown man, plans to avenge his father's death and arranges a duel with the only living descendant of the Roche family—Valcour de la Roche, known as "The Little Chevalier." Vicomte de Valdeterre is startled when a golden-haired youth greets him—all ready for the duel. During the duel, "The Little Chevalier" proves himself a much better swordsman than his opponent anticipated, and under the strain the Vicomte faints. When he regains consciousness he leaves the estate.

A ball is given at the Governor's castle and the ceremony of the King Cake, an ancient French tradition, takes place. A bean is hidden in the cake and the lucky lady who gets the bean is allowed to choose her companion king for the evening. Valdeterre, Diane, beautiful daughter of the late Chevalier, and Philippe Delaupe, an ardent suitor of Diane's, secretary to the Governor and known as a trouble-maker, are among the guests.

Diane's cake contains the lucky bean. She accidentally drops it and the Vicomte picks it up. As he offers it to her she tells him he may retain the bean, thus consecrating him her king. During the evening Valdeterre and Diane become acquainted. All goes well until Valdeterre learns that the charming young lady is of the Roche family. This causes Valdeterre to affect a cold attitude, whereupon Diane leaves with Delaup in haughty fashion.

Valdeterre realizes that he is in love with Diane and when he is presented with an order from the King, giving him power to seize the Roche property, which their father obtained unlawfully, he refuses to exert his prerogative.

At a public game Valdeterre, Delaup and Diane are once more brought together. A game requiring marksmanship is played. Valdeterre, because of his over-anxiety to win, fails to display his usual skill and as a result Delaup carries off all the honors. As Valdeterre goes away, Diane follows and stops him, saying: "If your father died by the hand of mine, my father died because of yours in exile. I, at least, have never harmed you. Why do you hate me?" As the Vicomte is about to answer Diane, Delaup calls Diane back to the game. Delaup takes this opportunity to warn Diane against Vicomte de Valdeterre, saying he knows something which he does not care to disclose.

While at home Valdeterre accidentally finds a marriage contract between himself and Diane written by their respective parents in their days of friendship. The contract mentions that "if any difference should arise between the two houses of Valdeterre and La Roche, it will in no way affect the contract. That night Valdeterre rushes joyously to Diane with the news and in answer to his proposal she says: "People say things in the moonlight which they regret after. . . . I shall answer you in the morning . . . if you are still of the same mind," and adds, "If Monsieur Delaup had not warned me, I might answer, but. . . ."

Valdeterre repairs to Delaup's room and finds him engaged in opening letters not belonging to him. He makes Delaup resign his position as secretary to the Governor. Delaup endeavors to force Diane into marrying him, saying that soon she may find herself without a home and shows her the letter to Valdeterre from the King, renewing Valdeterre's claim on the Roche estate. Diane sends a message for Valdeterre.

Valdeterre arrives and, on entering the Roche estate, hesitatingly picks up his sword, expecting to meet Valcour, "The Little Chevalier," but then deliberately puts the sword down again and says no matter what the Chevalier thinks of him he will not fight.

"The Little Chevalier" approaches and greets Valdeterre with the words: "Are you afraid to fight?" Valdeterre replies, looking down: "Monsieur le Chevalier, I refuse to cross swords with you—think of me what you will." A sobbing note is evident in "The Little Chevalier's" voice when he replies and Valdeterre quickly looks up to be confronted by the presence of Diane, who has quickly removed her long boy's cloak and reveals her true self. "The Little Chevalier" is a myth, a disguise adopted by Diane to defend the honor of her family.

Valdeterre clasps Diane in his arms and the two are happily united.

The Conservative
AMERICAN MASTER ORGAN
insures
The lasting approval of the Public
as well as more business
The Conservative
always wins in the long run and it is permanent popularity that counts in your success and accounts for the success of
The American Master Organ
Manufactured
Lakeview, Paterson, N. J.

GUN SMOKE EVERYWHERE

But Not a Whiff of Tobacco Smoke to Cheer a Soldier Up

Our soldiers in France and our sailors in the war zone need tobacco and cigarettes. Besides facing the foe, they must face homesickness, loneliness, dreary hours in the trenches, or uncomfortable days in torpedo-boat destroyers.

Tobacco cheers them; home and friends loom up in the fragrant smoke; they can fight the devil after a smoke.

Twenty-five cents sends a 45-cent package of tobacco—enough to fill the needs of a soldier or sailor for a week. A dollar a month will supply a soldier for the duration of the war.

If possible, a post card receipt will be sent by the soldier or sailor receiving the tobacco to its donor—a splendid war souvenir. Here is your chance to do something for the men who are defending your home and loved ones. This movement is endorsed by the Army and Navy Departments.

Send what you can spare to

"Our Boys In France Tobacco Fund"
25 West 44th Street
New York City

SOLDIERS OF THE SEA (On Program No. 5—Aug. 11).—This picture depicts life in the U. S. Marine Corps. The scenes carry us through the various branches and phases of the daily jobs of a U. S. Marine. We see them in their barracks, at sea, and on the field of battle. We see them hard at play engaged in games of football, baseball and "Chinese boxing." Then comes the call to "business," and they embark on a man o' war bound for "somewhere." Close views are shown of gun practice and drills intended to keep them in perfect condition. Finally they land, and the various tasks which they perform on the water and on land, as cavalrymen, artillerymen and infantrymen are clearly pictured.

BIRDS OF A FAR-OFF SEA (On Program No. 5—Aug. 11).—On a desolate rock, only three hundreds yards square, off the southern tip of South Africa, there live almost half a million strange unusual birds, of different species with a code of unusual laws and strict observance of caste. The black cormorants, little known outside of Malagas Island. Between them and the white solan geese, a strict "color line" is drawn. In the silence of the African night and the splendor of the moon, each cormorant and each solai hies to the clan crevice in the rocks and pays a wordless graceful courtship to his mate. The strangest birds on the island, however, are the penguins. They cannot fly, but their wings help them in diving. The eggs of the penguin are a great delicacy and thousands are sent to the London market every year.

A VANISHING RACE (On Program 5—Aug. 11).—In the early years of the nineteenth century the Blackfoot Indians were possessors of a great empire. Now the survivors of the race live on a reservation. Chief Three Bears, who still owns many scalps which he took from the white men, is shown preparing to lead his tribe away to pitch camp in another part of the reservation. Mrs. Dog Ears, the chiefess, starts to break camp. She pulls up stakes, packs the tepee, lifts the family stove and the grand piano while the good chief, still adhering to the traditions of his race, smokes his pipe in meditation. Finally the tribe starts out and the camera watches them as they cross the hills of Northwestern Montana, ford whirling streams and rivers, and finally set up a new camp.

GOLD AND DIAMOND MINES OF SOUTH AFRICA (On Program No. 5—Aug. 11)—This picture shows scenes of the processes used in extracting gold and diamonds from what appears to be ordinary mud. In the Joch Mine, one of the richest in the world, the miners have to descend to a level of three thousand feet below the surface of the earth. Kimberley is the center of the world's largest diamond mines and the offices of the company controlling the diamond mines in the Transvaal look like a Saratoga hotel. Many close views are shown of the famous Premier Mine where the great Cullinan diamond, weighing one and three-quarter pounds, was found. Extracting diamonds from the "blue earth" in which they are imbedded, is pictured. This "blue earth" is brought to the surface and allowed to "weather" for a year. It is then dissolved into diamond mud, which is placed in a "pulsator" and the diamonds separated. A single day's output of diamonds is worth $55,000. The mine property is surrounded by an impenetrable barbed wire fence and the natives are confined in a compound during their period of service.

THE DINOSAUR AND BABOON (On Program No. 5—Aug. 11). This "tragedy" of prehistoric days is a clever manikin play by Willis H. O'Brien. The figures are perfectly built, have a corresponding joint for every joint in the human body, and in appearance are life-like.

The Duke discovers that his hated rival, Stonejaw Steve, has also come to call upon his beloved Miss Rockface. In the midst of a thrilling argument between the rivals, our unassuming hero, Theophilus Ivoryhead, arrives at the lady's cave. Meanwhile, Wild Willie, the missing link and the terror of the countryside, is hovering near. Miss Rockface sends her admirers off to hunt for delicacies for the family board, and all set out bent on bringing home the prize.

In a series of arrow sharpshooting feats the hated rivals miss everything they aim for, but succeed in ruffling the spirits of a prehistoric wild bird. With infallible aim he succeeds in planting his 17 centimeter foot in the midrifts of the gentlemen and quickly puts them to route. Wild Willie, in the meanwhile, has gone to his favorite drinking hole to quench his thirst. A Dinosaur comes along. The Dinosaur is some "battler," and Wild Willie meets his Waterloo and is sent on his way to baboon heaven. Our hero comes upon the body of Wild Willie as the party, accompanied by Miss Rock-

SELLING A SERVICE

to every exhibitor in the country, a service that satisfies, a service that really helps the exhibitor to make a proper selection of pictures for his show, tells him how to advertise his house and how to properly supervise projection, is the big aim of the *Moving Picture World.*

The selling of advertising space ***is not paramount.*** We believe only those that are pictures morally clean should be exhibited. ***We do not intend*** to open our advertising columns at any time for the exploitation of pictures depicting immorality or crime primarily. We have consistently refused advertising of this class, ***advertising which would have netted us thousands of dollars.*** Noticing its absence in our pages, exhibitors of the better class throughout the country have complimented us for our stand in trying to purge the screen. The ***Moving Picture World*** is the only exhibitor's paper in the industry which has absolutely closed its advertising pages to pictures of this sort, **because it considers first the permanent welfare of the industry.**

We are now and have been for years giving the exhibitors of the country ***the best trade paper service*** to be had.

That the exhibitors of the country are taking our weekly service, is evidenced by the fact that the circulation of the ***Moving Picture World*** is thousands ***greater*** than that of any other paper in the industry.

The unequaled circulation of the ***"World"*** has brought to us the unsolicited support of advertisers who patronize a publication for its policy, principles and merits. We repeatedly hear from advertisers advising that money spent for advertising in the ***Moving Picture World*** is their most profitable investment.

Yearly Subscription Rate
Domestic, $3.00; Canada, $3.50; Foreign, $4.00

face, appears in the distance. With dignity our hero places his foot upon Willie, in the attitude of conqueror. How can a fair prehistoric maid resist such feats of undaunted heroism? Thus our hero and she live happily ever after.

K-E-S-E.

A DOG IN THE MANGER (Selig—Two Parts—Aug. 6).—The cast: A. Jackson Bright (William Forbes); Colin Early, his partner (James Harris); Gay Somers (Amy Dennis); Boniface Somers (Edgar Murray Sr.); Mr. Grump (Fred Eckart); A Tough Customer (James West). Written by Charles Hoy. Directed by J. A. Richmond.

A. Jackson Bright, an inventor, and Colin Early, his partner, come to grief when their bogus sausage machine goes to pieces and they only escape from pursuing policemen by a very close margin. The two arrive at a hotel where all the employees have gone on a strike, and they are put to work by Boniface Somers, the landlord. Both of the workers fall in love with Gay Somers, the landlord's daughter.

Because of the scarcity of labor, Bright and Early act as elevator boys, chefs, waiters, clerks, etc. One even undertakes to shave a guest at the hotel with dire results when the barber's attention is attracted elsewhere.

Mr. Grump, the star boarder, has the gout and his ailment is not at all relieved when the hotel workers wait upon him. He demands to be taken again to his room, but he becomes involved in a row and, seated in his invalid chair, he rides out of the hotel and down the walk.

Boniface Somers, seeing his star boarder leave, instructs Bright and Early to give chase, and they do so, accompanied by the hotel proprietor's daughter. Grump's chair never stops until it plunges into the lake. Bright and Early dive in after the star boarder and none of the three ever appear again on the surface.

THE LITTLE WHITE GIRL (One of the "Do Children Count?"—Two Parts—Aug. 8).—The cast: Gyp (Mary McAlister); Captain Shay (John Cossar); Anna (Mabel Bardine).

Gyp, an orphaned child, wins the heart of Captain Shay, crusty old recluse. She recalls to him his daughter, Anna, whom he turned out of house years before. Ever since he has regretted his deed. To make the child happy he spends money liberally. Through a trick of fate, Gyp's dress-maker turns out to be the missing Anna, and is recognized by the Captain when he accompanies the child to the shop. Tracing Gyp's origin through the orphan asylum, they discover that she is Anna's daughter whom the woman abandoned when she faced starvation. Thus the three are reunited in happiness.

THE BRIDGE OF FANCY (A number of "Do Children Count?"—Two Parts—Aug. 15).—The cast: Esther (Mary McAlister); Captain Jingle (Jack Paul); Count Espanol (Ellis Paul).

Her mother's talk of a brilliant social event brings a dream to her little daughter, Esther. She, too, is a beautiful lady, courted by Captain Jingle of the American boy scouts, and Count Espanol, who claims a Spanish title. She loves the captain, but the lure of a title predominates. The two suitors fight a duel in which the captain is triumphant, but this does not alter Esther's decision. There is a brilliant banquet at which the engagement is to be announced. All the society of the nation is present. Just as Esther's father is arising to announce her betrothal to the count, Captain Jingle rushes in and causes the count's arrest as an imposter. The attendant hubbub causes Esther to awake, screaming for her mother.

WORLD PICTURES.

SOULS ADRIFT (Five Parts—Aug. 13).—The cast: Elma Raybourne (Ethel Clayton); Micah Steele (Milton Sills); Mabberly Todd (John Davidson); Ambrose Raybourne (Frank de Vernon); Swede sailor (Walter James).

The yacht "Palma," owned by Ambrose Raybourne, a millionaire shipbuilder, steams from Honolulu. The guests have wined, dined and sung. Among them is Elma Raybourne, daughter of the shipbuilder. Mabberly Todd toasts Elma as his future wife. Annoyed by his toast, Elma seeks the cool air of the deck. From the engine room comes Micah Steele, second engineer of the "Palma." Todd reels drunkenly toward her, but Micah sends him off. A few moments later there is an explosion. Micah manages to get Elma and two natives into a lifeboat, together with a jug of water. The yacht sinks.

The next morning finds the two natives rowing, Micah covering them with a revolver. A fishing boat picks up the dead bodies of several guests of the "Palma," together with the unconscious Raybourne. Regaining consciousness, he looks at the dead, but his daughter is not among them. He believes she went down with the yacht. During the afternoon one of the natives in the lifeboat becomes threatening and Micah shoots. The body falls overboard. The following dawn the second native goes insane and leaps out of the boat. Micah rowing, Elma has gotten possession of the revolver and the water. When he asks for a drink, she threatens to shoot if he touches it. She does not know that for thirty-six hours Micah had only pretended to drink his share of the water. He falls unconscious. With the morning come sea gulls, indicating land. Elma wakes Micah, telling him to drink as deeply as he likes. The land proves to be an uninhabited island. They find a leafy hut. Elma rests while Micah goes in search of food.

At dusk, on the other side of the island, two pearl thieves come to hide their loot on the hill and depart. In a hotel room, Ambrose Raybourne breathes his last, moaning for Elma. One morning Elma becomes hysterical. Fearing his strength, she asks whether her defenselessness makes no difference to his sense of honor, and he tells her that honor in a white man does not depend on lack of opportunity. He prophesies that some day she is going to apologize to him for the slur on his honor. He asks whether she has forgotten that she once loved him, but she says that the past is dead. He assures her it is alive and always has been, and tells the reason why.

When a young engineer, he interested her father in his invention. Raybourne was then a small shipbuilder, but in Micah's invention he saw a fortune. He planned to get the invention, and to further his schemes, he threw Micah and Elma together a great deal. He won Micah's confidence, stole the secret of his invention, and then compelled Elma to discard Micah in favor of Mabberly Todd. It made Raybourne a master shipbuilder and gave Elma a place in society, while Micah sank down and down, until, in a saloon, he overheard the engineer of the "Palma" speak of a trip around the world to be made by Ambrose Raybourne in his yacht. He accepted a position as second engineer, intending that it should bring him closer to his revenge on Ambrose Raybourne. Then Micah adds that as her father had cheated him of his brain child and his fortune, this was his chance to cheat Raybourne of his daughter. Elma levels the revolver, but, with a challenge to do the only thing her father had been afraid to do—kill him—he bares his breast. She flings the weapon into the sea.

A week passes, and the only knowledge Elma has that Micah is close to her, are the provisions he heaps before her hut. One day he brings her three pearls in a large leaf. He says he found them hidden and believes those who hid them did not come by them honestly. He adds that he will be on his guard against their return, for such men are dangerous. Finding their booty gone, the pearl thieves see Elma on the beach and make for her. Micah comes to her aid. A struggle ensues and one man is hurled down a precipice, while the other is stabbed to death. Elma, seeing this from a distance, comes up to Micah. She denounces him, saying he valued pearls more than human life, she believing that the fight was for the possession of the pearls. He tells her that he valued one pearl more than the lives of two men—for they had seen her. She realizes the truth.

In the early dawn the pearl thief who had fallen down the precipice regains consciousness and, with a brand, sets fire to the leafy hut. Micah and Elma escape. The lighted hut proves a beacon to a fishing schooner that is far out, and it steams inland. Micah says she must return alone—the world must never know that they were on the island together. But, putting her arm around Micah, Elma tells him she loves him and will face the world and its story in just that position—her arm about him.

PATHE EXCHANGE, INC.

HEARST-PATHE NEWS NO. 61 (July 28).

Rabat, Morocco.—General Lyautey, French Military Governor of Morocco, arrives here for a visit to the Sultan, Muley Yusoef. Subtitles: He is warmly greeted at the Sultan's palace. Moroccan troops have fought bravely and loyally with the Allied legions.

Los Angeles, Cal.—The city's supply of water is endangered as an explosion of suspicious origin tears a big hole in the main aqueduct. Subtitle: The great siphon pipe, 18 feet wide, luckily escapes damage.

Tarrytown, N. Y.—Naval Militia Boys help to save Uncle Sam's funds by building their own quarters at the Federal training camp. Subtitles: A good job, too, for many are expert carpenters by trade. Student officers at Plattsburg are already "in the trenches." Let the enemy beware.

New York City.—A hot day in the metropolis, and thousands flock to the beaches to seek relief in the Atlantic's exhilarating surf. Subtitles: Into the mighty waves rode the fair brigade. It's cool and comfortable in these—out in Sunny California.

Petrograd, Russia.—Loyal supporters of the

TransVerteR

The
Motor-Generator
that produces
Perfect Arcs

You Should Have One

You can make a perfect dissolve with two-arc Transverter

The Hertner Electric & Mfg. Co.
1910 West 114th St., Cleveland, O.

Exclusive Canadian Distributors
PERKINS ELECTRIC CO.
Head Office: Montreal, Can.

ROLL TICKETS

SAVE MONEY

on Special and Stock
Tickets by Ordering from

KEYSTONE TICKET CO.

SHAMOKIN, PA.

Our Samples and Prices Tell the Story

Are You Tired

of playing waltzes and popular songs for all your pictures? Try "bringing out" the dramatic scenes with dramatic music. The

Orpheum Collection

contains the best music of this kind published. Issued in Three Series:

No. 1, No. 2 and No. 3

Piano (24 pages each), 58 cts. for each series; $1.15 for any two; $1.70 for all three. Violin, 40 cts. each; 75 cts. for any two; $1.05 for all three. Cornet, 35 cts. each; 65 cts. any two; 95 cts. all three. First and second series have parts for Cello, Flute, Clarinet, Trombone and Drums. Practical for Piano alone, or in combination with any above instruments. Discounts on orders for four or more parts. Send for free sample pages. Note new address.

CLARENCE E. SINN
1163 Grace Street Chicago, Ill.

Classified Advertisements

NOTE TERMS CAREFULLY

Remittances must accompany all orders for classified advertisements as follows: One dollar per insertion for copy containing twenty words or less. Five cents per word on copy containing over twenty words. Each word to be counted including names and addresses.

NOTICE TO ADVERTISERS:—The Publishers expect that all statements made in every advertisement will bear the strictest investigation.

SITUATIONS WANTED.

EXPERT OPERATOR at liberty, owing to bad resort season, desires first class theater position. Eleven years' experience. Excellent references. J. A. Rehkopf, Petoskey, Mich.

EXPERIENCED violinist-conductor, especially large repertoire for pictures, with organist on American Master and Wurlitzer organs, speaking both languages. Two years present theater. Seek change. Musicians, 22 Victoria St., Montreal, Can.

WANTED—Position by capable manager, thirty-one years old, married, strictly temperate, thirteen years' experience. Sign painter. Highest recommendations. Only strictly reliable connections considered. Address Competent, care M. P. World, N. Y. City.

MANAGER at liberty, eleven years' detailed experience, open for any proposition that desires extreme ability. Past owner of theaters. References undisputable from well known picture men. Interview will be appreciated. Apply J., care M. P. World, N. Y., City.

CAMERAMAN, twelve years' experience. Pathe outfit. Strictly sober. Work guaranteed. can join at once. Write or wire. E. French, Thurber Hotel, Atlantic City, N. J.

EXPERT motion picture engineer, with all round knowledge of motion picture production—mechanical and photographic. Ten years' experience in England and America. Thorough knowledge of color cinematography. Best references. Willing to go anywhere. Apply Fred T. Grady, Y. M. C. A., Bayonne, N. J.

HELP WANTED.

AN ESTABLISHED moving picture supply house in one of the largest Northern cities desires to make connection with someone who understands the business thoroughly and would be willing to invest $2,000 or over to assume the management. Unlimited capital available for expansion. Address Supplyman, care M. P. World, N. Y. City.

WANTED, ORGANIST—Must play class of music, rendition of which will please our most critical music lovers and still synchronize with pictures. Positively must have theater experience. New three manual thirty stop Moller. W. D. Clark, Grand Theater, Marion, Ohio.

THEATERS WANTED.

WANTED to lease or buy, theater with 1,000 or more seats in some live city. Must be high class house and on good paying basis or will lease or buy new house. I am an experienced and highly successful theater manager financially responsible, with best bank references. S. J. P., 1732 Lamont St., Washington, D. C.

THEATERS FOR SALE OR RENT.

FOR LEASE—Theater under construction, situated heart of coalfields. Will be completed September 1. Capacity 450, stage. Address Chas. Pinter, Norton, Va.

EQUIPMENT WANTED.

WANTED—Power's 6A head, [illegible] condition, for experimental purposes. Matzinger Optical Goods, 1123 Broadway, N. Y City.

WANTED—200 opera chairs [illegible] dome. Also 600 wood folding. Write particulars. Movies, care M. P. World, N. Y. City

EQUIPMENT FOR SALE.

GUARANTEED MACHINES—[illegible] used type S-1917 model, Simplex motor drive, factory guarantee, at reasonable prices. [illegible] 206, 1482 Broadway, N. Y. City.

3,000 OPERA CHAIRS, [illegible] 60c up. All serviceable goods, cut prices on new chairs. Six [illegible] for weekly list of [illegible] J. P. Redington, Scranton, Pa.

NEW POWER'S 6B, motor drive, for sale. [illegible] Frank O. Buchanan, 407 Lookout St., Chattanooga, Tenn.

OPERA CHAIRS—Large quantity slightly used [illegible] 10 East 43d St., N. Y. City.

CAMERAS, ETC., FOR SALE

PROFESSIONAL CAMERAS, tripods, perforators, [illegible] Tessars, effects, de[illegible] City.

DAVID STERN COMPANY, INCORPORATED "EVERYTHING IN CAMERAS" [illegible] IN THE MOTION PICTURE FIELD——SPECIAL—400 FT. U. S. PROFESSIONAL MOTION PICTURE CAMERA [illegible] REVERSE TAKE-UP, REGULAR AND TRICK CRANK [illegible] AGENTS FOR THE UNIVERSAL [illegible] DISTRIBUTORS OF THE DAVSCO. WRITE OR WIRE FOR OUR SPECIAL PROPOSITION. Write today for our 66 page, profusely illustrated [illegible] THAT CHASED WASTE OUT OF CAM[illegible] yours for the asking. Telegraphic orders shipped on our fifteen minute schedule. Will ship any camera C. O. D. privilege of examination on receipt of deposit. DAVID STERN COMPANY————"Everything in Cameras." In business since 1885. 1027-1029 R Madison St., CHICAGO, ILINOIS.

TO ALL interested in Motion Picture Cameras. Send at once for special catalog on the Universal and other makes of Motion Picture Cameras just out. You cannot afford to be without it, free for the asking. Send postal at once. Special bargains in used cameras: 200 ft. Kinograph, regular and trick crank; outside focusing tube; $50 M. M. Tessar F:3.5 lens; condition like new, $67.50. 300 ft. Urban Professional, all adjustments, film punch, Goerz F:3.5 lens; special price, $100.00. Universal Camera, slightly used, but perfect order, 50 M. M. Tessar F:3.5 and extra Telephoto lens; price, $200.00. 200 ft. U. S. Cine, regular and trick crank; outside focusing device; 50 M. M. Tessar F:3.5 lens; heavy panoram and tilting top tripod; special price, $95.00. The famous U. S. Compact, 200 ft. capacity, weighs 10½ lbs.; aluminum magazines; 50 M. M. Tessar F:3.5 lens; list price, $110.00; our extra special price, $98.00. Panoram and tilting top tripods from $15.00 to $45.00. Send for the latest book on Motion Pictures, "How to Make and Operate," by Bernard E. Jones. Worth its weight in gold to all interested in Motion Picture photography; postpaid for $1.10. We sell the famous Northern Light complete in case for $52.50. List price, $68.00. Telegraph orders receive prompt attention. BASS CAMERA COMPANY, Charles Bass, Pres't, 109 Dearborn St., North, Motion Picture Camera Dept., Chicago, Ill.

PAY LESS—Get more. Kinograph $60. Pittman's $90, $125, $150 and $205. Schneider, used, $100. Home Projector $25. Ray, 326 Fifth Ave., N. Y. City.

FILMS, ETC., FOR SALE.

[illegible] films available on the leasing basis consisting of one-reel comedies and dramas, two-reel Westerns and dramas, three-reel dramas and five-reel features. Posters for each film. Formerly most prominent brands on the market. Exceptional opportunities for commercial exchanges. Ad[illegible] Trading [illegible] 518, 220 South State St., Chicago, Illinois.

MUSICAL INSTRUMENTS FOR SALE.

[illegible] good as new, at great sacrifice; used few months. Cash or easy payments. Address Queen Theater, Knoxville, Tenn.

A Welcome Visitor Each Week in Every Business Home Where Moving Pictures Are of Interest

The Moving Picture World

Is Admirably Adapted to Carry Any Little Message Which You May Wish to Send

Our Classified Advertisements at Five Cents Per Word Will Produce Remarkable Results — One Dollar for Twenty Words or Less

Send Copy, with remittance, to CHALMERS PUBLISHING CO., 17 Madison Avenue, New York City

Provisional Government unite to resist treacherous elements that would rob free Russia of the fruits of the Revolution. Subtitles: They have rent asunder the despotic chains of Czarism, and will now struggle to make secure their newly-won freedom. Unfortunate victims of the internal strife are buried with national honors—martyrs to the cause of Liberty and Democracy. President Rodzianko of the Duma, and members of the new Government.

Chicago, Ill.—The big merchant fleet to defeat the U-boats is growing, and the 4,000-ton Choctaw is launched for war service.

War Special!—Cabinet trains for war. The President's official family and department heads keep in trim for their arduous duties. Subtitles: A grave difference of opinion. Left foot, right foot, which is which? Off for a hike "somewhere near the Potomac." Secretary Baker reviews a corps of U. S. Engineers about to leave for the firing line.

The Struggle in the Air.—America will strive for victory through the air. Congress appropriates $675,000,000 for aviation, and factories rush the production of airplanes. Subtitles: Official insignia of the great aero squadron which will carry the war into German territory. At an army aviation field. Getting ready for a flight. American aviators are as daring as any that have fought in the battle clouds of Europe.

St. Louis, Mo. (Local Edition).—The Twelfth Regiment Railway Engineers receive Old Glory before leaving to join the Expeditionary Forces abroad. Subtitle: The Engineers are camped in boats.

Denver, Colo. (Local Edition).—Many prominent women enroll in the fifth National Service School Encampment that is opened at Loretta Heights. Subtitle: First aid to the injured with tenderness and care.

HEARST-PATHE NEWS NO. 62 (August 1).

San Francisco, Cal.—The national pastime is "Sammie's" favorite sport, and thousands of troops see a contest between two camps. Subtitles: They enjoy a good game. City officials "Present" six dozen baseballs to the boys for use in France.

Leon Springs, Texas.—The cantonment for student officers of the Southwest is an extensive place, picturesquely laid out on the hillsides. Subtitles: The training ground soon resembles Northern France. Moving house.

Toronto, Ont.—Britain is steadily developing her great trawler fleet, and four are launched at one time by the Polson Iron Company. Subtitles: These trawlers are used mainly as mine sweepers to keep the steamship lanes clear. Freighters, too, are being built in large quantity to defeat the aim of the U-boat warfare.

Chicago, Ill.—Fifty of the country's best swimmers take part in the Ninth Annual River Marathon over a course of two miles. Subtitles: A fleet of little boats look after the safety of the swimmers. A steady, vigorous stroke brings W. L. Wallen to the finish line an easy victor.

On the Western Front.—Captain Guynemer, the daring aviator who brought down 45 German aeroplanes, receives the "Legion of Honor" rosette. Subtitles: The captain explains how he did it. A grand parade is held by the troops in honor of his marvelous exploits.

Piraeus, Greece.—Large transports arrive at the Port of Athens for the Allied troops who helped to protect the new government. Subtitles: The Russian soldiers will join the Revolutionary Army. Clearing ground on the Macedonian front for advanced posts.

Los Angeles, Cal.—Food conservation begins in earnest throughout the land, and efforts are made to save the $3,000,000 apricot crop. Subtitles: The apricots are cut and then set out in the sun to dry. Schoolgirls aid the national movement by preserving the different fruits.

New York City.—Excursion boats are used to transport American troops to their secret destinations along the Atlantic seaboard. Subtitles: "Are we downhearted?" No—is Sammie's answer.

Chicago, Ill.—Canadian Highlanders join U. S. troops in a combined rally to obtain recruits for American and British forces. Subtitles: Miss Ruth Law flies over the line of march in aid of the last drive for volunteers. Patriotic floats and a detachment of Red Cross nurses are features of the event

In Reconquered France.—The horrors of invasion are strikingly emphasized in the liberated sections, where hardly a stone is left intact. Subtitles: Cheerfully the inhabitants try to make the best of the little that remains to them. A new hope inspires them—

TRIANGLE FILM CORPORATION.

THE SAWDUST RING (Five parts—July 15). —The cast: Janet Magie (Bessie Love); Peter Weldon (Harold Goodwin); Col. Simmonds (Jack Richardson); Mrs. Magie (Josephine Headley); Paquita (Daisy Dean); Steve Weldon (Alfred Hollingworth).

Janet Magie was passionately fond of circuses. There was something in her blood that answered to the call, and this always filled her mother with a strange fear. Peter, her only playmate, was also much interested in the sawdust ring, and managed to secure two passes for one.

Censorship
is the
Bogey Man
of the
Moving Picture Industry

KEEP THE PICTURES CLEAN AND KEEP THEM OUT OF POLITICS

WE DO NOT BELIEVE THE AMERICAN PEOPLE WANT CENSORSHIP

WE WILL NOT SHOW OBJECTIONABLE FILMS IN THIS THEATRE

This is one of the set.

We have prepared and are distributing at cost

A Set of
Nine
Anti-
Censorship
Slides

(All Different)

As a means of self preservation Exhibitors everywhere should constantly fight the proposed discriminatory control of their business.

Picture theatre patrons can aid materially in the fight and will if the subject is kept constantly before them.

The set of nine slides, carefully packed, will be sent postpaid on receipt of $1.00.

Address
MOVING
PICTURE
WORLD
17 Madison Avenue
New York City

They were doomed to disappointment, however, as Mrs. Magie was taken seriously ill and sent to the hospital, leaving nothing for Janet except prospects for the poorhouse. The little girl determined to escape this fate. With Peter she ran away to join the circus in a nearby town. The proprietor of the outfit takes a peculiar interest in the young runaway, and through this interest a surprising climax of happiness is achieved.

SUDDEN JIM (Five Parts—July 2).—The cast: James Ashe, Jr. (Charles Ray); Judge Zanaan Frame (Joseph J. Dowling); Marie Ducharme (Sylvia Bremer); Widow Stickney (Lydia Knott); Steve Gilders (William Bellingford); Michael Moran (Frank Whitson); The Kid (George Stone).

Jim Ashe, the son of a wealthy clothes pin manufacturer, is told by his father that he can have his choice of fifty thousand dollars or the clothes pin business. He takes the business and starts for the factory in a small lumbering town in Michigan. The first thing he does is to fire the grafting foreman, and from the speed with which he does it he earns the nick-name of "Sudden Jim." The modern methods of Jim threaten the failure of the clothes pin trust in which Moran is heavily interested; and Moran does everything he can to interfere with the young man's success.

Finally Moran uses his influence on the company that supplies the raw material to Jim's factory, and refuses to give him trains to carry the timber. Things look bad for Jim until he discovers a clause in the contract which gives him authority to put his own crew at work at the hardwood plant and operate the trains. The action which follows, involving a school teacher, with whom Jim is in love, a tremendous fight, a blown-up railroad trestle, and some more things, affords an opportunity for Jim to come triumphantly through his difficulties.

BORROWED PLUMAGE (Five Parts—July 29).—The cast: Nonie (Bessie Barriscale), Darby O'Donovan (Arthur Maude); Lady Angelica (Dorcas Matthews); Earl of Selkirk (Barney Sherry); Sir Charles Broome (Wallace Worsley); Giles (Tod Burns).

Moira ap Nonie is a kitchen wench in a castle on the seacoost of Scotland. She has always longed to investigate the apartments of the lovely lords and ladies upstairs, and one day her opportunity arrives when John Paul Jones arrives with his pirate band, and everyone but Nonie flees the castle.

In the boudoir of the lady of the castle she arrays herself in the silks and brocades of the absent beauty, and is received with acclaim by the English officers when they arrive to combat the landing of Jones and his men. Meantime an emissary of Jones has arrived and recognizes in Nonie a former sweetheart whom he had left in Ireland some years before. How he risks his neck in order to be near her, and how she saves him, constitute an action full of thrills and surprises.

IN SLUMBERLAND (Five Parts—July 29).—The cast: Eileen McCree (Thelma Salter); Nora McCree (Laura Sears); Patrick McCree (Jack Livingston); Peter Kennedy (J. P. Lockney); Flynn, the Bog Man (Walter Perry).

Eileen McCree is a little girl who lives in a fairyland in her own imagination, stimulated by the stories that are told her by Flynn, an old Irishman, and Biddy Malone, the village fortune teller. A wicked rascal is trying to alienate the affections of her mother, when her father is away at the war. This rascal, Kennedy, has intercepted the father's letters from the front, and made it appear that the husband is dead, but with the aid of the fairies the little girl, Eileen, frustrates his plans, and after a thrilling course of events lives happily ever after.

AN EVEN BREAK (Five Parts—Aug. 5.—The cast: Claire Curtis (Olive Thomas); Jimmie Strang (Charles Gunn); Mary (Margaret Thompson); Ralph Harding (Darrel Foss); David Harding (Charles K. French); Luther Collins (J. Frank Burke); Canning (Louis Durham).

Claire Curtis leaves her home in the little town of Randsburg and goes to New York, where she soon becomes a popular dancing favorite at the Minot's cafe. Later Jimmie Strang, the lover of her school days, comes to the city to visit her. He has made some successful inventions but is having trouble with labor agitators in Randsburg who fear that the new machines will throw them out of work. He also finds an enemy in Dave Harding, a member of a rival firm. While Jimmie is in the city, Harding connives with the strikers to blow up the machines. Claire hears of the plot and immediately prepares to frustrate it in a way that provides an exciting race to Randsburg.

The Candid Opinion

OF AN

Experienced Operator

TEMPLE THEATRE
GALT, ONTARIO, CANADA

[illegible], 1917

Some time ago I had some correspondence about your Hold-Ark Carbons. You will remember, no doubt, sending me carbons for a test and requesting my opinion, which I gave you. Now, a few remarks added may not be out of place at this late day.

I have used Hold-Ark Carbons, ⅝" top and ½" negative bottom, for the past several months and can candidly say their equal is not or never has been produced for a picture machine arc lamp, and I have used every known European and American-made carbon in twenty-one years' experience handling picture machines.

If the operators who use these carbons will take the trouble to place them on top of their lamp house for a day or two ahead of using them they will find that they work even better, as they may be a little green with moisture in the core, and, as you know, the drier they are the steadier the flow. However, we never have a flicker, flutter, splutter or waver to the light—night after night the same steady, snow white light on the screen, and that is every operator's big ambition. I fail to see why any other carbons are used at all, as none are in the same class as Speer Hold-Arks.

Use any part or all of this letter if it will help to enlighten operators or managers who are still in the wilderness.

Very sincerely,

JOHN C. GREEN,
Mgr., Temple Theatre, Galt, Ontario, Can.

Many hundreds of similar letters, already on file, testify to the high merits of Speer Projector Carbons and substantiate every claim made for them.

Secure descriptive literature from your supply house, or write direct to the factory. Sample carbons also furnished.

"The Carbons With a Guarantee"

MANUFACTURED BY

SPEER CARBON COMPANY

ST. MARYS, PA.

INDEX

TO CONTENTS

Advertising the Art of the Screen..........1051
Advertising for Exhibitors................1067
"Aladdin's Other Lamp" (Metro).........1082
"Amazons, The" (Morosco)..............1084
Among the Picture Theaters..............1062
At Leading Theaters......................1079
Australian Notes 1063

Beck General Manager of Art Dramas.....1056
Bluebird Photoplays Gives War Luncheon..1076
Buffalo Theaters, Many Closed by Heat....1101
Business Versus Artistry.................1050

Calendar of Daily Program Releases......1113
Chautauqua Crop Plentiful in Oregon......1111
Chicago News Letter......................1075
Christie Comedies, Five..................1084
"Clean-Up, The" (Bluebird)..............1082
Cleveland, Film Trade Board Organized in..1101
Comments on the Films...................1086
"Crystal Gazer, The" (Paramount)........1081

Des Moines, New Theater is to Be Beauty..1109
Detroit Theaters, First Runs in...........1107

"Even Break, An" (Triangle).............1083
Exhibitors to Hold Tri-State Meeting......1054
"Eye of Envy, The" (Art Dramas)........1084

Facts and Comments......................1049
"Follow the Girl" (Butterfly).............1083
"Food Gamblers, The" (Triangle).........1083
Fox Fairy Tales..........................1058

Hubbell Returns from Three-Year Trip....1066
Indiana Notes 1063
Insurance Men Argue for Sprinklers.......1104

"Jack and the Beanstalk" (Fox)..........1082

Libman, Billy 1066
List of Current Film Release Dates, 1130, 1132, 1134, 1136
Loew to Open Theater in Chattanooga 1106

Manufacturers' Advance Notes............1090
McConnell, Guy, With Wholesome Films..1057
Minneapolis News Letter.................1107
Momand Declares for New Organization...1054
Motion Picture Educator.................1065
Motion Picture Exhibitor, The............1053
Motion Picture Photography..............1074

N. A. M. P. I. Annual Meeting............1052
National State Rights Association Now?..1110
New Orleans, Uptown Theater to Open....1106
News of Los Angeles and Vicinity........1077

Observations 1051
"Open Booking"; What Is It?............1052

Philadelphia Film News Letter...........1100
Photoplaywright, The 1070
Picture Theaters Projected...............1099
Pittsburgh Film News Letter.............1103
Projection Department 1071

Reviews of Current Productions..........1080

Richardson Has Busy Week in Chicago....1059
Roll of Honor. 1078
San Francisco Reaps Harvest from War Camp.................................1110
Schlesinger Troubled by Re-Issues........1057
"Second Mrs. Tanqueray, The" (Vitagraph).1080
Sheldon, James M........................1057
"Skinner's Baby" (Essanay)..............1081
"Souls Adrift" (World)..................1081
"Souls in Pawn" (Mutual)................1085
Southerners Looking for Ad. Solicitor.....1058
"Spy, The" (Fox)........................1082
State Rights Department.................1088
Stories of the Films......................1114
"Streets of Illusion, The" (Pathe).........1080

Toronto Theaters Plan for Big Fair.......1105
Triangle Denied Preliminary Injunction....1079
"Two Kentucky Boys" (Edison)...........1085

"Uneven Road, The" (Essanay)...........1085

Value of Popular Show to Community's Business..................................1108

Washington Exchanges at Tri-State Show.1102
Washington Film Building Discussed.......1056
Weber, Harry 1079
Wells and Pettijohn in New York..........1055
What Varner Has Done for Exhibitors.....1053
"When Sorrow Weeps" (Essanay).........1081
"Wife Number Two" (Fox)...............1080
"Wife on Trial, A" (Butterfly)............1084

Ziegfeld Starts for El Paso...............1076

TO ADVERTISERS

CARBONS AND CARBON ACCESSORIES.
Speer Carbon Co.........................1127

CHAIR AND SEATING MANUFACTURERS.
Steel Furniture Co.......................1120

ELECTRICAL AND MECHANICAL EQUIPMENT.
Amusement Supply Co...................1138
Baird, C. R...............................1119
Edison Lamp Works......................1121
Exhibitors' Supply Co....................1119
Hertner Elec. Mfg. Co....................1124
Northwestern Elec. Co...................1131
Porter, B. F..............................1120
Swaab, L. M..............................1117
Typhoon Fan Co.........................1119
Universal Motor Co......................1131
United Theater Equip. Corp..............1135
Wagner Elec. Mfg. Co...................1133

FILM EXCHANGES.
Bradenburgh, G. W......................1131
Film Exchange, The.....................1117

LENS MANUFACTURERS.
Crown Optical Co........................1135
Gundlach Manhattan Optical Co..........1135

MANUFACTURERS OF INDUSTRIAL PICTURES.
Duhem M. P. Co........................1118
Erbograph Co. 1118
Evans Film Mfg. Co.....................1119
Gunby Bros. 1117
Rothacker Film Mfg. Co.................1117
Standard M. P. Co......................1118

MANUFACTURERS OF MOVING PICTURES.
Arizona Film Co..........................1118
Artcraft Pictures Corp....................1031
Bluebird Photoplays, Inc...............1032-33
Chapin, Benj., Studios....................1010
Clune Producing Co......................1118
Essanay Film Mfg. Co..........1011, 1029, 1045
Fox Film Corp.......................1035-1042
Gaites, Joseph...........................1015
General Film Co................1043, 1046-47
Goldwyn Pictures Corp..................1016-17
Grafton Film Publishing Co..............1118
Gaumont Co. 1021
Horsley, David, Productions..............1022
Inter Ocean Film Corp...................1018
Kalem Co. 1048
King Bee Films Corp.....................1027
Metro Pictures Corp........Colored Insert, 1034
Mutual Film Corp.......Colored Insert, 1019-20
Paralta Plays, Inc...............Colored Insert
Paramount Pictures Corp.............1023-1026
Pathe Exchange, Inc............Colored Insert
Selig Polyscope Co......................1044
Selznick, Lewis J., Enterprises............1028
Triangle Distr. Corp............Colored Insert
Universal Film Mfg. Co..............1012-1014
World Film Corp.........................1030

MISCELLANEOUS.
Anti-Censorship Slides...................1126
Automatic T. S. & C. R. Co..............1117
Bioscope, The 1117
Corcoran, A. J............................1117
Cine Mundial 1129
Cinema, The 1009
Del Ruth, Hampton.......................1118
Eastman Kodak Co.......................1137
Keystone Ticket Co......................1124
Kinematograph Weekly, The.............1119
Moore, Wm. N...........................1118
M. P. Directory Co.......................1131
M. P. W. Information Dept...............1137
M. P. World.............................1123
M., care M. P. World....................1131
National Ticket Co.......................1113
Richardson's M. P. Handbook.............1138
Screencraft 1138
Soldiers-in-France Tobacco Fund..........1122
Virginia Exhibitors' Convention...........1131
Wellington Pros. 1118
Wertheimer Emile........................1129
Williams, A. F...........................1120
Wolf, W. S..............................1135

MOVING PICTURE CAMERAS.
Burke & James, Inc......................1119

MUSIC AND MUSICAL INSTRUMENTS.
American Master Organ Co...............1122
American Photoplayer Co................1139
Sinn, Clarence E.........................1124

LOBBY DISPLAYS.
Kraus Mfg. Co...........................1120
Menger & Ring...........................1117
Newman Mfg. Co........................1138

PROJECTION MACHINE MANUFACTURERS.
Enterprise Optical Mfg. Co...............1133
Power, Nicholas, Co......................1140
Precision Mch. Co........................1112

PROJECTION SCREEN MANUFACTURERS.
Gold King Screen Co.....................1118

THEATRICAL ARCHITECTS.
Decorators' Supply Co....................1137
Botanical Decorating Co..................1138

Emile Wertheimer

44 Avenue Mansions
Finchley Road, London, N.W.

Will Consider Buying British and African Rights for Meritorious Pictures

Recently Acquired Rights to "Intolerance"

16,000,000 FEET OF FILM
WERE IMPORTED INTO
THE REPUBLIC OF ARGENTINE
In 1916

Sixty Per Cent. of This Amount Was of American Make

One of the Main Reasons for This Increase in Sales Was

CINE MUNDIAL

The Spanish Edition of THE MOVING PICTURE WORLD

IF YOU ARE NOT GETTING YOUR SHARE OUT OF SOUTH AMERICA
COMMUNICATE AT ONCE WITH
CHALMERS PUBLISHING CO., 17 Madison Ave., New York City

List of Current Film Release Dates

ON GENERAL FILM, PATHE AND PARAMOUNT PROGRAMS

(For Daily Calendar of Program Releases See Page 1113.)

General Film Company, Inc.

(Note—Pictures given below are listed in the order of their release. Additions are made from week to week in the order of release.)

BROADWAY STAR FEATURE.

The Love Philtre of Ikey Schoenstein (One of the O. Henry Series—Two parts—Comedy-Drama.
Strickly Business (One of the O. Henry Series—Two parts—Comedy-Drama).
A Departmental Case (One of the O. Henry Series—Two parts—Comedy-Drama).
A Little Speck in Garnered Fruit (One of the O. Henry Series—Two parts—Comedy-Dr.).
The Gift of the Magi (One of the O. Henry Stories—Two parts—Comedy-Drama).
The Coming Out of Maggie (One of the O. Henry Stories—Two parts—Comedy-Dr.).
The Venturers (one of the O. Henry Series—Two parts—Comedy-Drama).
Discounters of Money (One of the O. Henry Series—Two parts—Comedy-Drama).

ESSANAY.

The Rainbow Box (Black Cat Feature—Two parts—Drama).
Would You Believe It? (Black Cat Feature—Two parts—Comedy-Drama).
A Corner in Smiths (Black Cat Feature—Two parts—Comedy-Drama).
Two Laughs (Black Cat Feature—Two parts—Comedy-Drama).
Our Boys (Black Cat Feature—Two parts—Comedy).
Seventy and Seven (Black Cat Feature—Two parts—Comedy-Drama).
Pete's Pants (Black Cat Feature—Two parts—Comedy).
Vernon, the Bountiful (Black Cat Feature—Two Parts—Comedy-Drama).
The Long-Green Trail (Black Cat Feature—Two parts—Comedy-Drama).
Don't Forget Your Coat (Black Cat Feature—Two parts—Comedy).

KALEM.

The Poisoned Cup (an episode of "The Further Adventures of Stingaree"—Two parts—Dr.)
A Model Marauder (An episode of "The Further Adventures of Stingaree"—Two parts—Dr.).
The Boot and the Loot (Ham and Bud Comedy).
The Ghost of the Desert (An episode of "The American Girl"—Two parts—Drama).
The Mark of Stingaree (Episode of "The Further Adventures of Stingaree"—Two parts—Dr.).
An Order of the Court (Episode of "The Further Adventures of Stingaree"—Two parts—Dr.).
At the Sign of the Kangaroo (an episode of the "The Further Adventures of Stingaree"—Two parts—Drama).
Through Fire and Water (Episode of the Further Adventures of Stingaree—Two parts—Drama).
A Bushranger's Strategy (Episode of the Further Adventures of Stingaree—Two parts—Drama).

GEORGE KLEINE.

A Suit and a Suitor (One-Reel George Bickel Comedy).
Nearly a Husband (One-Reel George Bickel Comedy).
Some Statue (One-Reel George Bickel Comdy)

JAXON COMEDIES.

(Pokes and Jabs).

A Ride for Life.
Military Madness.
Pearls of Pauline.
Ploughing the Clouds.

(Second Series.)

Counting 'Em Up.
The Baggage Man.
Getting the Coin.
Tough Luck.
Jolly Tars
Play Ball

SELIG.

Selig-World Library No. 9 (Educational).
The Magic of Motive Power (Two parts—Edu.)
Love Victory (One Reel—Drama).
Selig World Library No. 8 (Educational).
In the African Jungle (Two parts—Drama).
Checkmate (Drama).
Selig World Library No 10 (Educational).
A Daughter of the Southland (Two parts—Dr.)
The L.-X. Clew (Drama).
Selig-World Library No. 11 (Edu.)
The Toll of Sin (Two Parts—Drama).
The Bush Leaguer (One part—Drama).
Selig-World Library No. 12 (Educational).
The Smoldering Spark (Two parts—Drama).
The Love of Madge O'Mara (Drama).
Selig-World Library No. 13 (Educational).
A Man, a Girl and a Lion (Two parts—Drama).
Her Perilous Ride (One part—Drama).

RAY COMEDIES.

Muggsy in Bad.
A Laundry Mix-Up.
A Peaceful Flat.
Cheating His Wife.
A Bathtub Marriage.

SPARKLE COMEDIES.

The Spy.
The Trunk Route.
Bertie's Bath.
A Night of Enchantment.

(Second Series.)

An Attorney's Affair.
Her Peignoir.
Those Terrible Telegrams.
The Stag Party.
Bragg's Little Poker Party.
Mixed Nuts.

Pathe Exchange, Inc.

RELEASES FOR WEEK OF JULY 22.

The Last of the Carnabys (Five parts—Drama—Astra).
The Neglected Wife (Episode No. 11, "A Reckless Indiscretion"—Two parts—Drama—Balboa).
The Fatal Ring (Episode No. 3, "Borrowed Identity"—Two parts—Drama—Astra).
Know America No. 16 ("Southeastern Texas"—Combitone—Scenic).
Hearst-Pathe News No. 60 (Topical)
Hearst-Pathe News No. 61 (Topical).

RELEASES FOR WEEK OF JULY 29.

The On-the-Square Girl (Five parts—Drama—Astra).
The Neglected Wife (Episode No. 12, "Embittered Love"—Two parts—Drama—Balboa).
The Fatal Ring (No. 4, "The Warning of the Ring"—Two parts—Drama—Astra).
Know America No. 17 ("Eastern Texas"—Scenic Combitone).
Hearst-Pathe News No. 62.
Hearst-Pathe News No. 63.

RELEASES FOR WEEK OF AUGUST 5.

Captain Kiddo (Lasalida—Five parts—Drama)
The Neglected Wife (Episode No. 13, "Revolting Pride"—Two parts—Drama)
The Fatal Ring (Episode No. 5, "Danger Underground"—Two parts—Astra).
Know America No. 18—Strav Shots in the Lone Star State (Scenic-Combitone).
Lonesome Luke—Messenger (Two Parts—Comedy-Rolin).
Hearst-Pathe News No. 64 (Topical).
Hearst-Pathe News No. 65 (Topical).
Iska Worreh (Abe Kabbible Cartoon) and How a Phonograph Record is Made (Educational) (International) (Split Reel).

RELEASES FOR WEEK OF AUGUST 12.

The Streets of Illusion (Five parts—Drama—Astra).
The Neglected Wife (No. 14—"Desperation"—Two parts—Drama—Balboa).
The Fatal Ring (No 6—"Rays of Death"—Two Parts—Drama—Astra).
Know America No. 19—"Southern Colorado" (Scenic—Combitone).
Hearst-Pathe News No. 66 (Topical).
Hearst-Pathe News No. 67 (Topical).

Paramount Pictures Corp.

BLACK DIAMOND COMEDY.

May 28—Susie of the Follies (Comedy).
June 11—Her Fractured Voice.
June 25—Auto Intoxication.

FAMOUS PLAYERS.

June 28—The Little Boy Scout (Five parts—Drama).
July 2.—At First Sight (Five parts—Drama).
July 9—The Love That Lives (Five parts—Drama).
July 23—The Long Trail (Five parts—Drama).

KLEVER KOMEDY.

June 4—Bungalowing (Comedy).
June 18—Commuting.
July 2.—Oh Pop!
July 16—The Wrong Mr. Fox.
July 30—Motor Boating.

LASKY.

July 12—Forbidden Paths (Five parts—Dr.).
July 16—What Money Can't Buy (Five parts—Drama).
July 26—The Squaw Man's Son (Five parts—Drama).
July 30—The Crystal Gazer (Five parts—Dr.).

MOROSCO AND PALLAS.

June 21—Heir of the Ages (Pallas—Five parts—Drama).
July 5.—Big Timber (Five parts—Drama—Morosco).
July 19—Cook of Canyon Camp (Five parts—Drama).
Aug. 2—A Kiss for Susie (Five parts—Drama).

PARAMOUNT-ARBUCKLE COMEDY.

May 21—A Reckless Romeo (Two parts).
June 25—The Rough House (Two parts).

PARAMOUNT-ARTCRAFT.

Aug. 5—The Amazons (Five parts—Drama).
Aug. 5—The Varmint (Five parts—Drama).
Aub. 12—Seven Keys to Baldpate (Five parts—Drama).
Aug. 12—The Law of the Land (Five parts—Drama).
Aug. 19—The Mysterious Miss Terry (Five parts—Drama)
Aug. 19—Haskimura Togo (Five parts—Dr.)

PARAMOUNT-BURTON HOLMES.

July 9.—In the High Sierras (Scenic).
July 16—An Oregonian Niagara (Scenic)
July 23—Catching and Canning Oregan Salmon (Industrial).
July 30—To the Summit of Mt. Hood
Aug. 6—Geysers of Yellowstone (Scenic).
Aug. 13—Wonders of Yellowstone (Scenic).
Aug. 20—Tropical Nassau (Scenic).

PARAMOUNT BRAY PICTOGRAPHS.

June 11—Subjects on Reel—Soldiers of the Soil; Traveling Forts; Repairing a Subsea Cable; Cartoon—Evolution of the Dachshund
June 18—Subjects on Reel—Unmasking the Medium; On Duty with the Coast Guards; Scientific Stock Breeding; Bobby Bumps' Submarine Chaser.

Producers—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

"MARTIN" ROTARY CONVERTER

FOR REAL SUN-LIT PICTURES

PERFECT REEL DISSOLVING

The voltage of the "MARTIN" polyphase converter is maintained constant, so that the starting of the second arc does not disturb the light given by the first making the dissolving of the reels as simple as if the arcs were operated in a Direct Current district. Our emergency panel does away with expensive compensares and cuts the wiring and installation cost in half.

Write for further information.

NORTHWESTERN ELECTRIC CO.

412 S. Hoyne Ave., Chicago. 1010 Brokaw Bldg., New York

G.W.BRADENBURGH

802 VINE STREET, PHILADELPHIA

Title	Reels	Star	Price
Shore Acres	5	Jas. Herne	$125
The Little Girl That He Forgot	5	Beulah Poynter	125
Littlest Rebel	6	E. K. Lincoln	150
Unwritten Law	7	Beatriz Michelena	200
The Lure	5	Claire Whitney	100
America	6	All Star	60
Little Miss Brown	4	Vivian Martin	50
What Happened to Jones	5	Fred Mace	60
Prisoner of Zenda	4	James Hackett	100

All the above are furnished with one, three and six sheet posters, photos and other advertising matter free of charge. All films sent C.O.D. Privilege of examination on receipt of ten dollars in advance.

A Dependable Mailing List Service

Saves you from 30% to 50% in postage, etc. Reaches all or selected list of theatres in any territory. Includes name of exhibitor as well as the theatre in address. A list of publicity mediums desiring motion picture news. Unaffiliated exchanges looking for features. Supply houses that are properly characterized as such. Producers with address of studios, laboratories and offices. Information in advance of theatres being or to be built.
W74.

MOTION PICTURE DIRECTORY COMPANY

80 Fifth Avenue, New York Phone—3227 Chelsea
425 Ashland Block, Chicago Phone 2003 Randolph

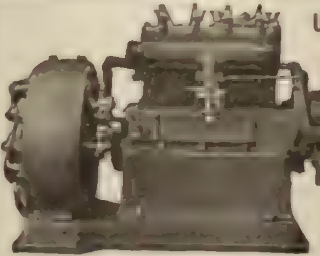
Addressing Multigraphing Printing Typewriting

FOR RENT
STUDIO SPACE

Spacious moving picture studio, fully equipped, for rent on very reasonable terms. Within half an hour by automobile from Times Square. Also reached by trolley cars and trains from Pennsylvania Station.

Address "M," care of
Moving Picture World
17 Madison Ave.
New York City

UNIVERSAL ELECTRIC GENERATOR SET



K.W., 60 or 110 Volt. Dependable and Efficient. Smooth, Direct Current, and consequent Flickerless Light. Direct connected to 1 Cylinder, 4 Cycle Engine of unquestioned reliability. By all odds the best for Moving or Permanent Picture work.

Write for Bulletin 26.

UNIVERSAL MOTOR CO.
Oshkosh, Wis.

VIRGINIA EXHIBITORS' CONVENTION

IMPORTANT!!

NOTICE CHANGE IN DATES

NOTICE: VIRGINIA EXHIBITORS and all Other Trade Interests—Business and Pleasure Combined.

CONVENTION AND GALA EVENT

3 DAYS—AUGUST 30, 31, SEPT. 1

OCEAN VIEW, VA. VIRGINIA'S POPULAR SEASHORE SUMMER RESORT

For information write CHELSEY TONEY, Sec'y M. P. E. L. of Va., Richmond, Va.

List of Current Film Release Dates

ON UNIVERSAL, METRO AND TRIANGLE PROGRAMS

(For Daily Calendar of Program Releases See Page 1113.)

Universal Film Mfg. Co.

ANIMATED WEEKLY.

July 11.—Number 80 (Topical).
July 18—Number 81 (Topical).
July 25—Number 82 (Topical).
Aug. 2—Number 83 (Topical).
Aug. 9—Number 84 (Topical).
Aug. 16—Number 85 (Topical).
Aug. 23—Number 86 (Topical).

BIG U.

June 25—The Pointed Finger (Two parts—Dr.).
June 25—Love's Turmoil (Drama).
July 2—The Mad Stampede (Drama).
July 9.—The Punishment (Drama).

BISON.

June 25—Money and Mystery (Two parts—Drama).
July 4—The Wrong Man (Two parts—Dr.).
July 9.—Double Suspicion (Two parts—Drama).
Aug. 6—The Soul Herder (Three parts—Dr.).
Aug. 20—Squaring It (Three parts—Drama).

GOLD SEAL.

July 2—The Young Patriot (Three parts—Dr.).
July 9.—A Limb of Satan (Three parts—Drama).
July 16—Six Shooter Justice (Three parts—Drama).
July 23—A Soldier of the Legion (Three parts—Drama).
July 30—Right of Way Casey (Three parts—Drama).
Aug. 13—A Wife's Suspicion (Three parts—Drama).

IMP.

July 4—The Girl in the Limousine (Drama).
July 9.—Hatton of Headquarters (Drama).

JOKER.

July 9.—Kitchenella (Comedy).
July 16—He Had 'Em Buffaloed (Comedy).
July 23—Canning the Cannibal King (Comedy).
July 23—The Soubrette.
July 30—The Battling Bellboy (Comedy).
July 30—The Stinger Stung (Comedy).
Aug. 6—O-My the Tent Mover (Comedy).
Aug. 6—The Vamp of the Camp (Comedy).
Aug. 13—Out Again, In Again (Comedy).
Aug. 13—Back to the Kitchen (Comedy).)
Aug. 20—Behind the Map (Comedy).
Aug. 20—Mrs. Madam Manager (Comedy).

L-KO.

July 9.—Hearts and Flour (Two parts—Comedy).
July 16—Surf Scandal (Two parts—Comedy).
July 23—The Sign of the Cucumber (Two parts—Comedy).
July 30—Blackboard and Blackmail (Two parts—Comedy).
Aug. 6—The Little Fat Rascal (Two parts—Comedy).
Aug. 13—Rough Stuff (Two parts—Comedy).
Aug. 20—Street Cars and Carbunkles (Two parts—Comedy).

NESTOR.

June 25—The War Bridegroom (Comedy).
July 2—Poor Peter Pious (Comedy).
July 2—Five Little Widows (Two parts—Comedy.
July 9.—Minding the Baby (Comedy).
July 16—A Dark Deed (Comedy).
July 23—Seeing Things.
July 30—Married by Accident (Comedy).
Aug. 6—The Love Slacker (Comedy).
Aug. 13—The Rushin' Dancers (Comedy).
Aug. 20—Move Over (Comedy).

POWERS.

July 2—China Awakened (A Hy Mayer Travelaugh).
July 9—Monkey Love (Cartoon Comedy) and In the Rocks of India (Dorsey Educational).
July 16—Box Car Bill Falls in Luck (Cartoon Comedy) and in the Heart of India (Educational).
July 23—Hammon Egg's Reminiscences (Cartoon Comedy) and in The Land of Light and Gloom (Dorsey Edu.).
July 30—The Good Liar (Cartoon) and "In Monkey Land" (Ditmar's Edu.).
Aug. 6—Seeing Ceylon with Hy Mayer (Travelaugh).
Aug. 13—Doing His Bit (Cartoon Comedy), and Algieria, Old and New) (Scenic) (Split reel).
Aug. 20—Colonel Pepper's Mobilized Farm (Cartoon Comedy), and "The Home Life of the Spider (Ditmar's Edu.) (Split Reel).

REX.

July 2—Seeds of Redemption (Two parts—Drama).
July 9.—Three Women of France (Two parts—Drama).

STAR FEATURETTE.

July 23—The Beautiful Impostor (Two parts—Drama).
July 30—The Woman Who Would Not Pay (Two parts—Society—Drama).
Aug. 6—The Untamed (Two parts—Drama).
Aug. 13—Cheyenne's Pal (Two parts—Drama).
Aug. 20—The Golden Heart (Two parts—Dr.).

VICTOR.

July 2—Not Too Thin to Fight (Comedy).
July 2—Daredevil Dan (Comedy).
July 9.—Meet My Wife (Comedy).
July 9.—The Paper Hanger's Revenge (Comedy).
July 9.—Kicked Out (Two parts—Comedy Drama).
July 16—One Bride Too Many (Two parts—Comedy-Drama).
July 30—Where Are My Trousers? (Two parts—Comedy).
Aug. 6—Like Babes in the Wood (Two parts—Juvenile Comedy).
Aug. 13—The Brass Girl (Two parts—Comedy-Drama).
Aug. 20—A Five Foot Ruler (Two parts—Comedy-Drama).

UNIVERSAL SCREEN MAGAZINE.

July 9.—Issue No. 27 (Educational).
July 16—Issue No. 28 (Educational).
July 23—Issue No. 29 (Educational).
July 30—Issue No. 30 (Educational).
Aug. 6—Issue No. 31 (Topical).
Aug. 13—Issue No. 32 (Topical).
Aug. 20—Issue No. 33 (Educational).

UNIVERSAL SPECIAL FEATURE.

July 8—The Gray Ghost (Episode No. 2, "The Mysterious Message"—Two parts—Drama).
July 15.—The Gray Ghost (Episode No. 3—"The Warning"—Two parts—Drama)
July 22—The Gray Ghost (Episode No. 4—"The Fight"—Two parts—Drama).
July 29—The Gray Ghost (Episode No. 5—"Plunder"—Two parts—Drama).
Aug. 6—The Gray Ghost (Episode No. 6, "The House of Mystery"—Two parts—Drama).
Aug. 13—The Gray Ghost (Episode No. 7) (The Double Floor) (Two parts—Drama).
Aug. 20—The Gray Ghost (Episode No. 8, Title Not Decided—Two parts—Drama).

UNIVERSAL CURRENT EVENTS.

June 23—Issue No. 6 (Topical).
June 30—Issue No. 7 (Topical)
July 7—Issue No. 8 (Topical).
July 14.—Issue No. 9 (Topical).
July 21—Issue No. 10 (Topical).
July 28—Issue No. 11 (Topical).
Aug. 4—Issue No. 12 (Topical).
Aug. 10—Issue No. 13 (Topical).
Aug. 17—Issue No. 14 (Topical)

Metro Pictures Corporation.

METRO PICTURES CORP.

June 4—Lady Barnacle (Five parts—Drama).
June 18—The Greatest Power (Five parts—Dr.).
June 25—Aladdin's Other Lamp (Five parts—Drama).
July 2.—The Trail of the Shadow (Five parts—Drama).
July 9—Peggy, the Will o' the Wisp (Five parts—Drama).
July 30—Miss Robinson Crusoe (Five parts—Drama).
Special—The Slacker (Seven parts—Drama).

YORKE FILM CORP.

June 11—The Haunted Pajamas (Five parts—Drama).
July 16—The Hidden Spring (Five parts—Dr.)

METRO COMEDIES.

June 4—Her Anniversaries (Drew).
June 11—Tootsie (Drew).
June 18—Monomania (Rolma).
June 25—The Hypochrondriac (Drew).
July 2—The Matchmakers (Drew).
July 9—Lest We Forget (Drew).
July 16—Blood Will Tell (Rolina).
July 23—Mr. Parker—Hero (Drew).
July 30—Henry's Ancestors (Drew).

Triangle Film Corporation.

TRIANGLE PRODUCTION.

July 1.—The Flame of the Yukon (Five parts—Drama).
July 1.—Hater of Men (Five parts—Drama).
July 1—Her Excellency, the Governor (Five parts—Drama).
July 8—A Strange Transgression (Five parts—Drama).
July 8—Time Locks and Diamonds (Five parts—Drama).
July 15—The Sawdust Ring (Five parts—Dr.).
July 15—The Mother Instinct (Five parts—Dr.)
July 22—A Successful Failure (Five parts—Drama).
July 22—Sudden Jim (Five parts—Drama).
July 29—In Slumberland (Five parts—Drama).
July 29—Borrowed Plumage (Five parts—Dr.).
Aug. 5—The Food Gamblers (Five parts—Dr.).
Aug. 5—An Even Break (Five parts—Drama).
Aug. 12—Master of His Home (Five parts—Drama).
Aug. 12—Golden Rule Kate (Five parts—Dr.).

TRIANGLE KOMEDY.

July 1.—A Janitor's Vengeance.
July 1.—Aired in Court.
July 8—His Thankless Job.
July 8—A Joy of Fate.
July 15—His Sudden Rival.
July 15—The House of Scandal.
July 22—His Fatal Move.
July 22—An Innocent Villain.
July 29—Sole Mates.
July 29—His Widow's Might.
Aug. 5—His Perfect Day.
Aug. 5—A Matrimonial Accident.
Aug. 12—His Cool Nerve.
Aug. 12—A Hotel Disgrace.

KEYSTONE.

June 17—Skidding Hearts (Two parts).
June 24—The Dog Catcher (Two parts).
July 1—Whose Baby (Two parts).
July 8—Dangers of a Bride (Two parts).
July 15—A Clever Dummy (Two parts).
July 22—She Needed a Doctor (Two parts).
July 29—Thirst (Two parts).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

You have pictures to sell

Wagner Quality

but are you delivering them in good order to your customers?

The patron expects clear, steady pictures and has paid for them. If you don't deliver them right he will go elsewhere. Don't drive your patrons away. Give them the best projection.

The Wagner [illegible] Converter

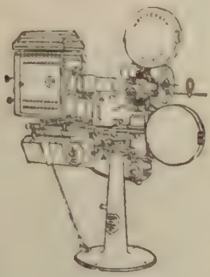
It costs no more than the poorer quality.

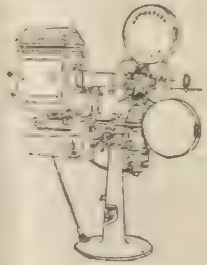
Direct current gives many times more light than alternating current at the same current cost if you use a Wagner White Light Converter. Are you willing to risk your business when it costs no more to insure it?

Let us send you Bulletin 10923.

Wagner Electric Manufacturing Company,
Saint Louis, Missouri

476





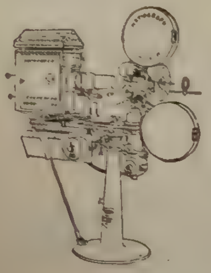
HE SAVES BEST
Who Buys a Motiograph

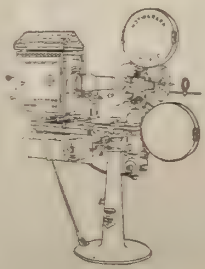
You can make a saving on the original cost; and with the MOTIOGRAPH much-talked-of CAN'T WEAR GEARS and other parts, which are made of the best material; and the ONE YEAR GUARANTEE and MOTIOGRAPH SERVICE,

You can't make a mistake on the MOTIOGRAPH.

Just notice the projection; compare it with that of any other high-priced machine; It will convince you that the MOTIOGRAPH is the real buy to-day.

Place MOTIOGRAPH PROJECTORS in your booth and you will get





MAXIMUM MACHINE LIFE AT MINIMUM COST
SUPERIOR SERVICE WITH SUPREME PROJECTION

Write for Literature

The Enterprise Optical Mfg. Co.
574 West Randolph Street CHICAGO, ILLINOIS
Western Office: 833 Market St., San Francisco, Cal.

List of Current Film Release Dates

MUTUAL PROGRAM AND MISCELLANEOUS FEATURES

(For Daily Calendar of Program Releases See Page 1113.)

Mutual Film Corp.

CUB.

June 29—Jerry's Hopeless Tangle (Comedy).
July 5.—Jerry's Gentle Nursing (Comedy).
July 12—Jerry at the Waldorf (Comedy).
July 19—Jerry's Star Bout (Comedy).
July 26—The Red, White and Blew (Comedy)
Aug. 2—Jerry's Big Stunt.
Aug. 9—Jerry on the Railroad (Comedy).
Aug. 16—Beach Nuts (Comedy)

GAUMONT.

July 24—Tours Around the World No. 38 (Subjects on Reel: Prague, Ancient Capital of Bohemia; Kairwan, Sacred City of Tunisia; In "The Dauphina," a Beauty Spot of Southeastern France (Scenic).

July 26—Reel Life No. 65 (Subjects on Reel: Juvenile Craftsmen; A Dangerous Eagle Hunt; Pedigreed Eggs; National Sylvan Theater; Animated Drawings from "Life" (Mutual Film Magazine).

July 31—Tours Around the World No. 39 (Subjects on Reel: Marken, Holland; La Grande Chartreuse, France; A Trip to Majorca) (Scenic).

Aug. 2—Reel Life No. 66 (Subjects on Reel: Making Machine Guns; Beads of Rose Petals; Saving a Wrecked Steamship; Keeping the Boys Home; Leaves from "Life") (Mutual Film Magazine).

Aug. 7—Tours Around the World No. 40 (Subjects on reel: Down the Senegal River in French West Africa; Bruges, Belgium; Fishing Villages of France) (Travel).

Aug. 9—Reel Life No. 67 (Subjects on reel: An Undersea Garden; A Colored Baptizing; Electricity from the Heart; The Tallest Boy on Earth; Making Schools Safe; Animated Drawing from "Life"; "Not a Shadow of a Doubt"; "A Bomb and a Boomerang" (a war cartoon) (Mutual Film Magazine).

Aug. 16—Reel Life No. 68 (Subjects on Reel: Young Men's Christian Association; Learning to Be a Soldier; The Absent-Minded Dentist: An Animated Drawing from "Life" (Mutual Film Magazine).

LA SALLE.

July 10—When Lula Danced the Hula (Com.).
July 17—The Kissing Butterfly.
July 24—A Match in Quarantine.
July 31—Man Proposes (Comedy).
Aug. 7—Pigs and Pearls (Comedy)
Aug 14—The Widow's Might (Comedy)

MUTUAL WEEKLY.

July 11—Number 132 (Topical).
July 18—Number 133 (Topical).
July 25—Number 134 (Topical)
Aug. 1—Number 135 (Topical).
Aug. 8—Number 136 (Topical)
Aug. 15—Number 137 (Topical).

MUTUAL CHAPLIN

April—The Cure (Two parts—Comedy)
June 22—The Immigrant (Two parts—Com.).

MONMOUTH.

June 29—Jimmie Dale, Alias The Grey Seal (Chapter No. 15—"The Tapped Wires"—Two parts—Drama).
July 6.—Jimmy Dale alias The Grey Seal (Chapter No. 16.—"The Victory"—Two parts—Drama).

MUTUAL STAR PRODUCTIONS.

July 2.—The Masked Heart (American—Five Parts—Drama).
July 9—Mary Moreland (Powell—Five parts—Drama).
July 16—Betty Be Good (Horkheimer—Five parts—Drama).
July 23—Melissa of the Hills (Five parts—Dr.).
July 30—Pride and the Man (Five parts—Dr.).
Aug. 6—Souls in Pawn (American—Five parts—Drama).
Aug. 13—Bab the Fixer (Horkheimer—Five parts—Drama).

MUTUAL SPECIAL.

July 23—The Great Stanley Secret (Chapter No. 1, The Gipsy's Trust—Four parts—Drama—North American).
July 30—The Great Stanley Secret (Chapter No. 2, "Fate and the Child"—Four parts—Drama—North American).

SIGNAL PRODUCING CO.

July 2.—The Railroad Raiders (Chapter No. 13—"The Road Wrecker"—Two parts—Drama).
July 9—The Railroad Raiders (Chapter No 14—"The Trap"—Two parts—Dr.).
July 16—The Railroad Raiders (Chapter No 15, "The Mystery of the Counterfeit Tickets"—Two parts—Drama).

Feature Releases

ART DRAMAS, INC.

July 9—Miss Deception (Van Dyke—Five parts—Drama).
July 16—When you and I Were Young (Apollo—Five parts—Drama)
July 23—The Millstone (Erbograph—Five parts—Drama).

ARTCRAFT PICTURES CORP.

July 2.—The Little American (Five parts—Drama).

BLUEBIRD PHOTOPLAY, INC.

July 16—The Greater Law (Five parts—Dr.)
July 23—The Rescue (Five parts—Drama).
July 30—The Little Terror (Five parts—Dr.)
Aug. 6—The Clean-Up (Five parts—Drama).
Aug. 13—The Show Down (Five parts—Drama).
Aug 20—Mother o' Mine (Five parts—Dr.)

BUTTERFLY PICTURES.

July 16—High Speed (Five parts—Drama).
July 23.—The Double Standard (Five parts—Drama).
July 30—A Wife on Trial (Five parts—Dr.).
Aug. 6—Follow the Girl (Five parts—Dr.).
Aug. 13—The Midnight Man (Five parts—Dr.).
Aug. 20—The Lair of the Wolf (Five parts—Drama).

CINEMA WAR NEWS SYNDICATE.

July 22—American War News Weekly No. 12 (Topical).
July 29—American War News Weekly No. 13 (Topical).

EDUCATIONAL FILM CORP.

July 11—China and the Chinese No. 3
July 16—Living Book of Native Series (The Life of a Moth).
July 18—Alaska Wonders in Motion No. 3
July 23—Living Book of Nature (Wolves and their Allies).
July 25—Among the Senussi (Educational).
July 30—Living Book of Nature (Water Fowl)
Aug. 1—China and the Chinese No. 4 (Scenic and Educational).
Aug. 6—Living Book of Nature (Mounting Butterflies).
Aug. 8—Alaska Wonders in Motion No. 4 (Scenic and Educational).

FOX FILM CORP.

July 8—Two Little Imps (Five parts—Drama)
July 15—To Honor and Obey? (Five parts—Drama).
July 22—The Kid Is Clever (Five parts—Dr.).
Special Release—Jack and the Beanstalk (Ten parts—Drama).
July 22—The Innocent Sinner (Five parts—Dr.).
July 29—Wife Number Two (Five Parts—Dr.).

FOXFILM COMEDIES.

June 25.—His Final Blow Out (Two parts).
July 9—Bing' Bang' (Two parts).
July 23—A Soft Tenderfoot (Two parts).

GREATER VITAGRAPH (V-L-S-E).

July 9—The Message of the Mouse (Five parts—Drama).
July 16—The Stolen Treaty (Five parts—Dr.).
July 23—Richard, the Brazen (Five parts—Dr.).
July 30—By Right of Possession (Five parts—Drama).
Aug. 6—The Second Mrs. Tanqueray (Five parts—Drama).
Aug. 13—Mary Jane's Pa (Five parts—Drama).
Aug 20—Transgression (Five parts—Drama).
Aug 27—The Divorcee (Five parts—Drama).

KLEINE-EDISON-SELIG-ESSANAY.

July 18—When Sorrows Weep (One of the "Do Children Count?" Series (Two parts—Drama).

July 21—Conquest Program No. 2 (Subjects: Knights of the Square Table (Four parts); Farmer Alfalfa and His Wayward Pup and Your Flag and My Flag (split reel); Making of 100-Ton Guns and What Form Means to an Athlete (split reel); The Story of the Willow Plate).

July 23—A Runaway Colt (Two parts—Hoyt Comedy).

July 23—The Golden Idiot (Five parts—Drama—Essanay).

July 25—The Uneven Road (Episode of "Do Children Count? (Two parts—Dr.)

July 28—Conquest Program No. 3 (Subjects: Billy and the Big Stick (4 parts); Two Kentucky Boys (2 parts); Climbing Mt. Washington and Gathering Bananas and Cocoanuts).

July 30—One Touch of Nature (Edison—Five parts—Drama).

Aug. 1—The Season of Childhood (Episode of "Do Children Count?"—Two parts—Drama—Essanay).

Aug. 4—Conquest Program No. 4 (Subjects: The Half Back (Three parts—Drama); "The Boy Who Cried Wolf" and "Playing in Florida"—Two parts; "Crystals in Formation" and "Joy Riders of the Ocean"—One Reel; "Love's Laboratory—One Reel).

Aug 6—Skinner's Baby (Five part Essanay—Drama).

Aug. 6—A Midnight Bell (Selig—Two parts—Hoyt Comedy).

Aug. 8—The Little White Girl (An Episode of the "Do Children Count?" Series—Two parts—Drama).

INTER-ALLIED FILMS.

July 14—Cine Topics No. 1 (War Topical).
July 21—Cine Topics No. 2 (War Topical).

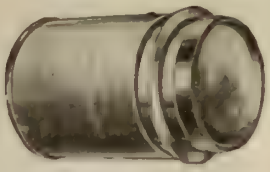
SELZNICK PICTURES.

June—The Lash of Jealousy (Drama).
June—The Lesson (Drama).
The Moth—(Drama).

WORLD PICTURES.

July 9—The Brand of Satan (Five parts—Dr.).
July 16—The Beloved Adventuress (Five parts—Drama).
July 16—When True Love Dawns (Brady-International—Five parts—Drama).
July 23—A Self-Made Widow (Five parts—Dr.).
July 30—Youth (Five parts—Drama).
Aug 6—The Iron Ring (Five parts—Drama).
Aug 13—Souls Adrift (Five parts—Drama)

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.



Gundlach
Projection Lenses

give clean cut definition with the utmost illumination. This is all that you can expect from perfect lenses. The universal use of these lenses is the best evidence of their superior quality. They are sold on approval by all dealers and furnished as the regular equipment with the best machines.

IT'S ALL IN THE LENS

Gundlach-Manhattan Optical Co.
808 So. Clinton Ave., Rochester, N.Y.

Ask Your Dealer

The lens of your projector may not seem very large, but in effect it is just as large as your screen, because every detail of every picture shown on the screen has to be transmitted through the lens.

Even though it is not large or does not cost a large sum, there is no more important article in your theatre than that lens.

Make sure the lens of your projector is a

Marlux

which combines the most advantageous optical and mechanical features.

Your Dealer will tell you about its merits, or write direct to

CROWN OPTICAL COMPANY
Rochester, N. Y.

THEATRE FOR SALE

Land and building in

PORTLAND, MAINE

best location in city. Theatre on ground floor. Seating capacity 850.

Must Sell At Once on account of sickness.

Will welcome your visit for investigation.

W. S. WOLF
319 Fore Street Portland, Maine

FOR PROJECTION SUPREME

use

Power's 6-B Cameragraph
and
Hallberg 20th Century Motor Generator

Practical Demonstration at any of the U. T. E. BRANCHES

NEW YORK—729 Seventh Ave. and 115 E. 23rd St.
PHILADELPHIA, PA.—1233 Vine St.
BOSTON, MASS.—129 Pleasant St.
PITTSBURGH, PA.—940 Penn Ave.
CLEVELAND, O.—314 Columbia Bldg.
CINCINNATI, O.—123 Opera Place
CHICAGO, ILL.—154 W. Lake St.
DETROIT, MICH.—409 Peter Smith Bldg.
GRAND RAPIDS, MICH.—232 N. Ottawa Ave.
KANSAS CITY, MO.—813 Walnut St.
DES MOINES, IOWA.—Utica Bldg.
OMAHA, NEB.—12th and Harney Sts.

Everything for the M. P. Theatre except the film.

EXECUTIVE OFFICES

United Theatre Equipment Corp.
1604 Broadway, New York

List of State Rights Pictures

(For Daily Calendar of Program Releases See Page 1113.)

Note—For further information regarding pictures listed on this page, address State Rights Department, Moving Picture World, and same will be gladly furnished.

ARIZONA FILM CO.
May—Should She Obey (Drama).

BERNSTEIN FILM PRODUCTION.
Humility (First of "Seven Cardinal Virtues"—Drama).
June—Who Knows? (Six parts—Drama).

J. FRANK BROCKLISS, INC.
U. S. Navy (Five parts).
Terry Human Interest Reels (900 Feet Every Other Week).
Russian Revolution (Three parts).
Land of the Rising Sun (10,000 feet—Issued complete or in series of 2,000 feet or 5,000 feet).

BUD FISHER FILMS CORP.
Mutt and Jeff Animated Cartoons.

CAMERAGRAPH FILM MFG. CO.
June.—What of Your Boy? (Three parts—Patriotic).
June.—The Automobile Owner Gets Acquainted With His Automobile (Educational).

CARONA CINEMA CO.
May—The Curse of Eve (Seven parts—Dr.).

CENTURY COMEDIES.
May—Balloonatics.
May—Neptune's Naughty Daughter.
May—Automaniacs.
June—Alice of the Sawdust (Two parts).

BENJAMIN CHAPIN PRODUCTIONS.
(*The Lincoln Cycle Pictures.*)
My Mother (Two parts).
My Father (Two parts).
Myself (Two parts).
The Call to Arms (Two parts).

CHRISTIE FILM CO.
June 18—A Bold, Bad Knight (Comedy).
June 25—He Fell on the Beach (Comedy).
July 2—Almost a Scandal (Comedy).
July 9—The Fourteenth Man (Comedy).
July 16—Down By the Sea (Comedy).
July 23—Skirts (Comedy).
July 30—Won in a Cabaret (Comedy).

CINEMA DISTRIBUTING CORP.
June—The 13th Labor of Hercules (Twelve single parts).

CORONET FILM CORP.
Living Studies in Natural History.
Animal World—Issue No. 1.
Animal World—Issue No. 2.
Birdland Studies.
Horticultural Phenomena.

COSMOFOTOFILM, INC.
March—The Manx-Man (Eight parts—Drama).
June—I Believe (Seven parts—Drama).

E. I. S. MOTION PICTURES CORP.
Trooper 44 (Five parts—Drama).

EMERALD MOTION PICTURE CO.
May—The Slacker (Military Drama).

EUGENIC FILM CO.
April—Birth (A Picture for Women Only).

EXPORT AND IMPORT FILM CO.
June—Robespierre.
June—Ivan, the Terrible.

FACTS FILM CO.
April—The Big Question (Drama).
April—How About You (Drama).

FAIRMOUNT FILM CORP.
June—Hate (Seven parts—Drama).

FLORA FINCH FILM CO.
"War Prides" (Two parts—Comedy).

FOX FILM CORP.
April—The Honor System (Ten parts—Dr.).

FRATERNITY FILMS, INC.
May—Devil's Playground (Nine parts—Drama).

FRIEDMAN ENTERPRISES.
A Mormon Maid (Six parts—Drama).

FRIEDER FILM CORP.
June—A Bit o' Heaven (Five parts—Drama).

FROHMAN AMUSEMENT CORP.
April—God's Man (Nine parts—Drama).

GRAPHIC FEATURES.
April—The Woman and the Beast (Five parts—Drama).

F. G. HALL PRODUCTIONS, INC.
May—Her Fighting Chance (Seven parts—Dr.). (Mr. Hall has world rights to this picture.)
May—The Bar Sinister (Drama). (Mr. Hall has world rights to this picture.)

HANOVER FILM CO.
April—How Uncle Sam Prepares (Topical).

HILLER & WILK.
April—The Battle of Gettysburg.
April—The Wrath of the Gods (Drama).

HISTORIC FEATURES.
June—Christus (Eight parts—Drama).

ILIDOR PICTURES CORP.
June.—The Fall of the Romanoffs (Drama).

IVAN FILM PRODUCTIONS.
Apr. ——One Law for Both (8 parts—Drama).

GOLDIN FEATURES.
A Bit of Life (One Reel Comedy-Drama).

KING BEE FILMS CORP.
June 15—Dough Nuts (Two parts—Comedy).
July 1—Cupid's Rival (Two parts—Comedy).
July 15—The Villain (Two parts—Comedy).
Aug. 1—The Millionaire (Two parts—Com.).
Aug. 8—The Genius (Two parts—Comedy).
Aug. 15—The Modiste (Two parts—Comedy).

A KAY CO.
Some Barrier (Terry Cartoon Burlesque).
His Trial (Terry Cartoon Burlesque).
Terry Human Interest Reel No. 1 (Character As Revealed in the Face).
Terry Human Interest Reel No. 2 (Character As Revealed in the Eyes).

KLOTZ & STREIMER.
June.—Whither Thou Goest (Five parts—Drama).
June—The Secret Trap (Five parts—Drama).

MAYFAIR FILM CORP.
Persuasive Peggy (Drama).

M-C FILM CO.
April—America Is Ready (Five parts—Drama)

MILES.
April—The Test of Womanhood (Five parts—Drama).

MOE STREIMER.
June—A Daughter of the Don (Ten parts—Drama).

B. S. MOSS MOTION PICTURE CORP.
January—In the Hands of the Law (Drama).
April—Birth Control (Five parts—Drama).

NEVADA MOTION PICTURE CORP.
June—The Planter (Drama).

NEWFIELDS PRODUCING CORP.
Alma, Where Do You Live? (Six parts—Dr.).

OGDEN PICTURES CORP.
The Lust of the Ages.

PARAGON FILMS, INC.
The Whip (Eight parts—Drama).

PETER PAN FILM CORP.
Mo-Toy Troupe (Release No. 2—"Jimmy Wins the Pennant").
Mo-Toy Troupe (Release No. 3—"Out in the Rain").
Mo-Toy Troupe (Release No. 4—"In the Jungle Land").
Mo-Toy Troupe (Release No. 5—"A Kitchen Romance").
Mo-Toy Troupe (Release No. 6—"Mary and Gretel").
Mo-Toy Troupe (Release No. 7—"Dinkling of the Circus").
Mo-Toy Troupe (Release No. 8—"A Trip to the Moon").
Mo-Toy Troupe (Release No. 9, "Golden Locks and the Three Bears").
Mo-Toy Troupe (Release No 10, "Dolly Doings").
Mo-Toy Troupe (Release No. 11 "School Days").

PUBLIC RIGHTS FILM CORP.
June—The Public Be Damned.

PURKALL FILM CO.
July—The Liar (Six parts—Drama).

RENOWNED PICTURES CORP.
June—In Treason's Grasp (Five parts—Drama)

REX BEACH PICTURES CO.
March—The Barrier (Nine parts—Drama).

SELECT PHOTOPLAY CO.
May—Humanity (Six parts—Drama).

WILLIAM N. SELIG.
April—The Garden of Allah.
May—Beware of Strangers (Eight parts—Dr.).

FRANK J. SENG.
May—Parentage (Drama).

SHERMAN PICTURE CORP.
July—Corruption (Six parts—Drama).
August—I Believe.

JULIUS STEGER.
May—Redemption (Six parts—Drama).

SUPREME FEATURE FILMS, INC.
May—Trip Through China (Ten parts).

ULTRA FILMS, INC.
A Day at West Point (Educational).
West Is West.
Rustlers' Frame-Up at Big Horn.

UNIVERSAL (STATE RIGHTS).
May—The Hand that Rocks the Cradle (Six parts—Drama).
June—The Cross-Eyed Submarine (Three parts—Comedy).
June—Come Through (Seven parts—Drama).

E. WARREN PRODUCTION.
April—The Warfare of the Flesh (Drama).

WHARTON, INC.
June—The Great White Trail (Seven parts) (Drama).

WHOLESOME FILMS CORP.
Everybody's Lonesome (Five parts—Drama).
The Penny Philanthropist (Five parts—Drama).

WILLIAMSON BROS.
April—The Submarine Eye (Drama).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

You can afford

to use, and we can afford to manufacture, *only* the *best* film.

With the product *right*, chemically and physically, "clearest pictures" follow as a matter of course.

It is easily identifiable by the stencil

"EASTMAN"

in the margin.

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

STATE-RIGHT SELLERS

Send us the name and address of each buyer of your feature pictures so that we may refer all inquiries for bookings direct to the proper exchange.

To co-operate address
"Information Dept."
Moving Picture World
17 Madison Ave., N. Y. C.

Send for Our NEW THEATRE CATALOG

Eighty full-page illustrations—many in colors—of theatres we have ornamented.

UNUSUAL DESIGNS OF

TICKET BOOTHS
LIGHTING FIXTURES
ELECTRIC FOUNTAINS

Our new catolog will give you many valuable ideas of theatre design and arrangement.

SEND PLANS FOR SPECIAL DESIGNS OF

Ornamental Plaster Decorations

The Decorators Supply Co.
Archer Ave. and Leo St.
CHICAGO, ILL.

We Can Make Your Theatre More Popular

The popularity and success of any place of entertainment depends largely upon its pleasing appearance.

Let us brighten up your theatre. We are expert specialists in this line and carry an immense variety of papier mache and floral decorations especially adapted to theatres

Send for our illustrated catalog

The Botanical Decorating Co.

Manufacturers of
Artificial Plants and
Theatrical Decorations
208 W. Adams St., Chicago

REBUILT MACHINES

We have on hand a number of rebuilt machines which we guarantee to be in A-1 adjustment, all worn parts having been replaced by NEW GENUINE PARTS MADE and GUARANTEED BY THE MANUFACTURER of the particular machines. All orders subject to prior sales.

POWER'S NO. 6, complete wtih lenses and Rheostat	$100.00
Motio., 1909 Model, complete with lenses and Rheostat	75.00
Motio., 1908 Model, complete with lenses and Rheostat	50.00
Power's No. 5, complete with lenses and Rheostat	50.00
Edison Exhibition Model, complete with lenses and Rheostat	50.00
Viascope, complete with lenses and Rheostat	40.00
Monarch, complete with lenses and Rheostat	25.00

AMUSEMENT SUPPLY COMPANY

LARGEST EXCLUSIVE DEALERS TO THE MOVING PICTURE TRADE

Dealers in Motiograph, Simplex, Power's, Edison and Standard machines, Transverters, Motor generators, Rectifiers and everything pertaining to the Moving Picture Theatre

Third Floor, Mallers Bldg.
Corner Madison St. and Wabash Ave., Chicago, Ill.

"NEWMAN" BRASS FRAMES AND RAILS

Read what C. A. Morrison of The Princess Theatre, Hartford, Conn., says about Newman Quality:

Gentlemen:

We have purchased quite a number of Brass Frames and Easels, together with Brass Ticket Rail and Three-Sheet Brass Poster Frames of your Company.

All of these goods reached us in perfect condition and the quality was the best. I have told several other managers in the city of your goods and in several instances orders have been sent you all of which goes to show that your best advertiser is a satisfied customer.

PRINCESS THEATRE CO., Inc.,
C. A. Morrison, Mgr. Hartford, Conn.

INSIST ON THE NAME "NEWMAN" WHEN BUYING FRAMES

Write for New 1917 Catalog.

The Newman Mfg. Company

Established 1882
Frames, Easels, Rails, Grilles, Signs, Choppers, Kick Plates, Door Bars

717-19 Sycamore Street, Cincinnati, O.
68 W. Washington Street, Chicago, Ill.
Canadian Representative—J. T. Malone, Rialto Theatre Bldg., Montreal, Canada.
Pacific Coast—G. A. Metcalfe, San Francisco, Cal.

Screencraft

BY LOUIS REEVES HARRISON

An invaluable help to the writer who is making a serious effort to evolve stories for screen production

Of great interest too to the individual who is watching the development of "the silent drama."

$2.00 PER COPY, POSTPAID

Published and for Sale by
MOVING PICTURE WORLD
17 MADISON AVENUE, NEW YORK CITY
Schiller Building, Chicago, Illinois
Haas Building, Los Angeles, Cal.

F. H. RICHARDSON'S
MOVING PICTURE HANDBOOK

Published by
The Moving Picture World

THE latest edition of a volume on the technical side of the moving picture industry which has achieved the distinction of being one of the most widely read technical books ever published.

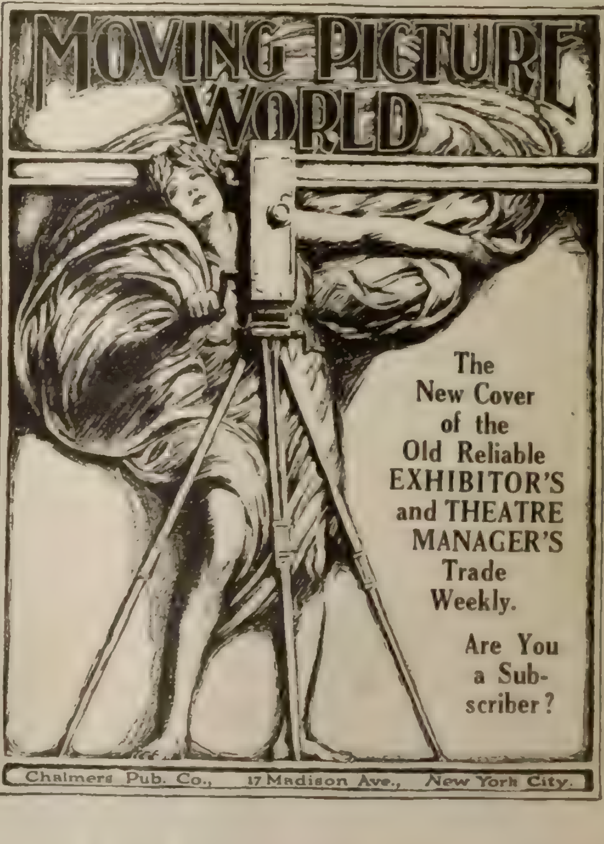
Technical because its subject matter is technical but written in a fluent, easy, everyday style which makes it easily understood by all classes of readers.

Of Inestimable Value to Moving Picture Operators and Managers.

On Sale at Offices of the
MOVING PICTURE WORLD
17 Madison Avenue, New York
Schiller Building, Chicago
Haas Building, Los Angeles

$4.00 the Copy
Postage Paid

In answering advertisements, please mention The Moving Picture World


MOVING PICTURE WORLD
Chalmers Pub. Co., 17 Madison Ave., New York City.

The New Cover of the Old Reliable EXHIBITOR'S and THEATRE MANAGER'S Trade Weekly.

Are You a Subscriber?

FOTOPLAYER
NOTES TO BANKNOTES

Playing to capacity?

—or is the fellow down the street standing them up? Both showing the same class of picture service—what's wrong—ever think your music may be weak—do your pictures lack that final punch? Science says we see with our ears—that the sense of hearing is a wonderful aid to our sense of sight.

Not only good music but appropriate music is invaluable to an artistic and box-office success. Every shade and expression of the silent drama must be harmonized correctly

The FOTOPLAYER is an instrument which not only "fits the picture" with appropriate music but does it in a real human way

Continuous music — instant change— complete variety Played manually or by roll, requiring no experienced operator, which means low upkeep—the FOTOPLAYER solves your music problem

We construct orchestral pipe organs to meet your specifications. Write for successful installations.

The AMERICAN PHOTOPLAYER CO.

62 West 45th Street
NEW YORK CITY

Parkway Building
PHILADELPHIA, PA

737 South Olive Street
LOS ANGELES, CAL

100 Boylston Street
BOSTON, MASS.

Lytton Building
CHICAGO, ILL

1818 Main Street
DALLAS, TEXAS

1210 G Street, N W
WASHINGTON, D C

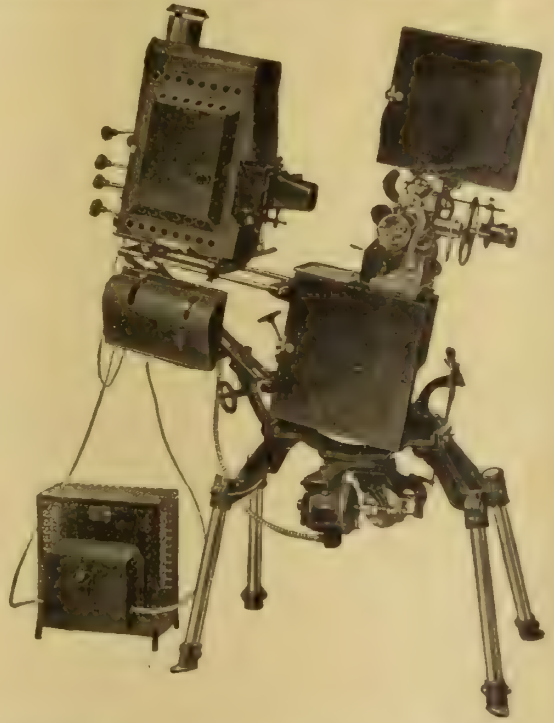
101 John R Street
DETROIT, MICH.

109 Golden Gate Avenue
SAN FRANCISCO, CAL

40 Luckie Street
ATLANTA, GA

817 Benton Boulevard
KANSAS CITY, MO

"Seventeen Years of Knowing How"



POWER'S CAMERAGRAPH

IS A Majority Candidate
NOMINATED ON THE PLATFORM OF

PERFECT PROJECTION

AND OVERWHELMINGLY ELECTED BY ITS
FIRMLY ESTABLISHED REPUTATION OF

ALWAYS DELIVERING THE GOODS

NICHOLAS POWER COMPANY
NINETY GOLD STREET NEW YORK, N. Y.

Vol. 33, No. 8 August 25, 1917 Price 15 Cents

MOVING PICTURE WORLD

Founded By J. P. Chalmers in 1907

Paramount
Pictures

Chalmers Pub. Co., 17 Madison Ave., New York City.

"If it's good enough for Broadway it's good enough for you"

BENJAMIN
CHAPIN
CYCLE
GLOBE

and—if it's good enough to be TWICE on Broadway it's just twice as worth while for you.

No other feature film has played to record audiences at the Strand Theatre, on Broadway, New York, and when forced to terminate its engagement there (because of other features previously booked at that theatre) **then played 235 performances right below on Broadway, at the Globe Theatre.** That is the unique achievement of the remarkable

Benjamin Chapin Cycle of Lincoln Plays

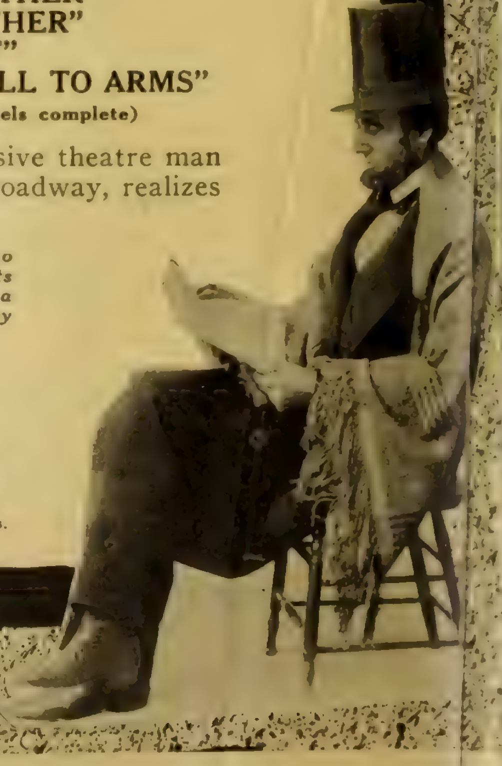
"MY MOTHER"
"MY FATHER"
"MYSELF"
"THE CALL TO ARMS"
(8 reels complete)

and the progressive theatre man who watches Broadway, realizes its significance.

Wouldn't You Like to Own the State Rights of a Feature with a Twice - on - Broadway Record?

Address:

**CHARTER
FEATURES
CORPORATION**
Ridgefield Park, N. J.
BENJAMIN CHAPIN, Pres.



Chicago, August 15, 1917.

To the Live Wires:-

The exhibitor who can feel the pulse of his patrons and learn their needs and desires has struck the keynote of success.

Never has the world been so in need of humor as under the depression of the present crisis. Essanay has responded to this universal desire with comedy dramas that carry clean, buoyant humor and fascinating plots.

Your patrons want them. Critics endorse them. Get them at any K. E. S. E. office. Full box office value always.

Essanay Film Mfg. Co.

Geo. K. Spoor

G.K.S./GL.

"The Gray Ghost"

The Stars:

Priscilla Dean
Emory Johnson
Eddie Polo
Harry Carter

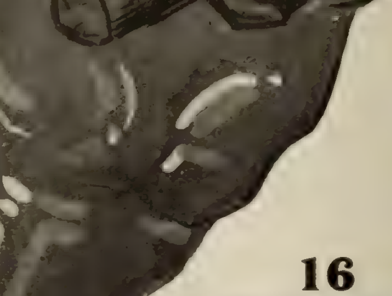
Directed by Stuart Paton

16 Episodes

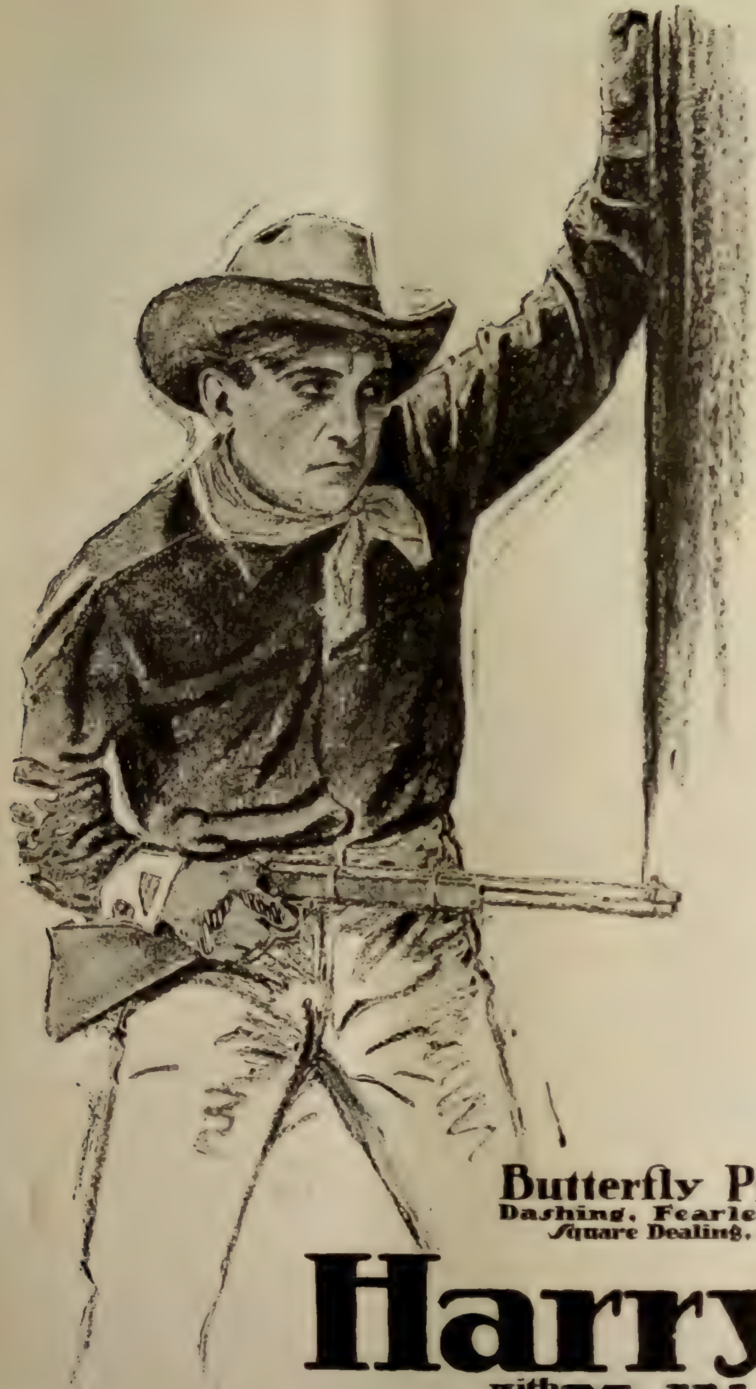
"The Gray Ghost" is a vigorous story—packed with excitement and go—full of force and energy that makes 'em come back week after week for more. A tremendous ready-made audience of

10,000,000 People

awaits each episode. This number is based on the Saturday Evening Post's own estimate of its readers. And, since "The Gray Ghost" is the first serial ever filmed from a Saturday Evening Post story it is certainly a sure thing bet that every one of the readers will want to see the film version of the story. Get in touch with your nearest Universal Exchange, or Universal Film Manufacturing Co., Carl Laemmle, President, "The Largest Film Manufacturing Concern in the Universe," 1600 Broadway, New York.



WATCH FOR THE RED ACE
16 Episodes Crammed with Pep and a Powerful Punch That Will Excite and Amaze Every Fan



Butterfly Pictures Present:
Dashing, Fearless, Straight Shooting,
Square Dealing, – the Idol of Millions

Harry Carey

with **Mollie Malone** in

"Straight Shooting"

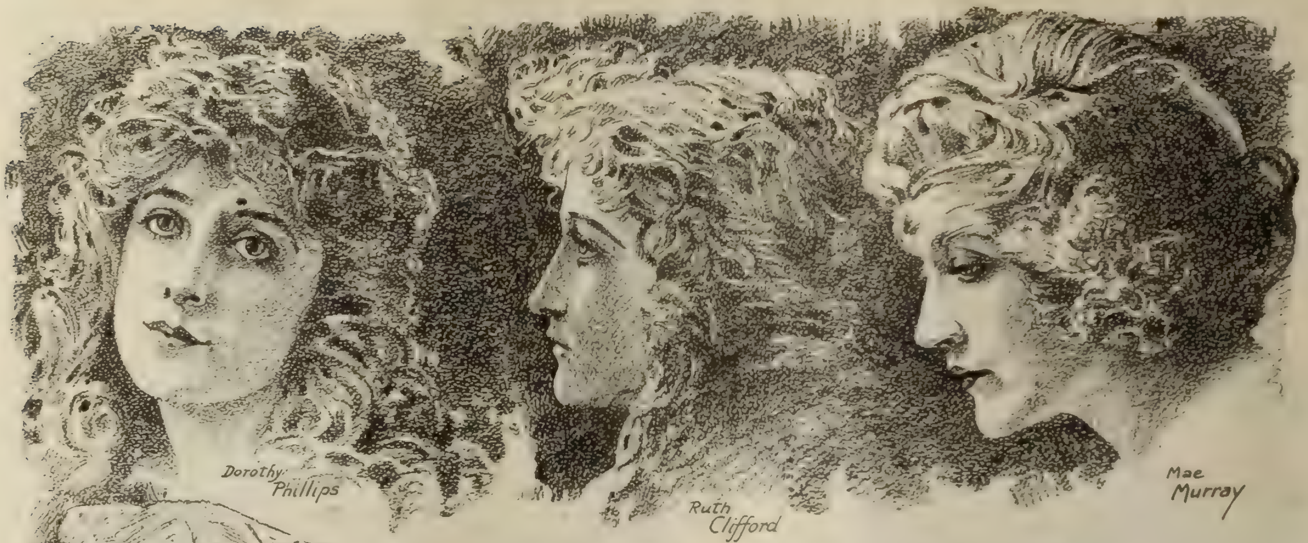
Directed by Jack Ford

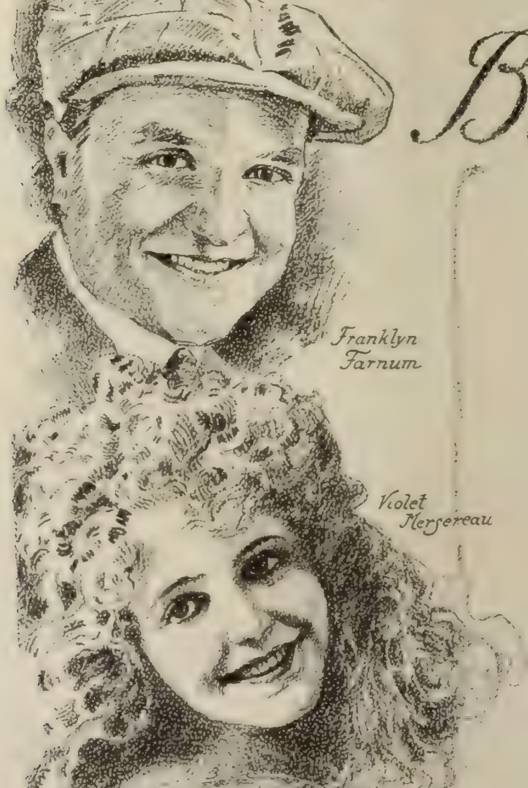
The Most Wonderful Western Picture Ever Made. – A "Butterfly" that will prove a Genuine Box Office Attraction.

Book thru any Butterfly Exchange or from Universal Film Mf'g Co. Carl Laemmle President – 1600 Broadway, New York

Butterfly Special

Butterfly Special


Dorothy Phillips
Ruth Clifford
Mae Murray


Franklyn Farnum
Violet Mersereau

Bluebird Stars

IMPORTANT TO EXHIBITORS

Get Ready to Book these Great Stars in BLUEBIRD Photoplays:

DOROTHY PHILLIPS in
"Bondage"

RUPERT JULIAN and
RUTH CLIFFORD in
"The Mysterious Mr. Tiller"

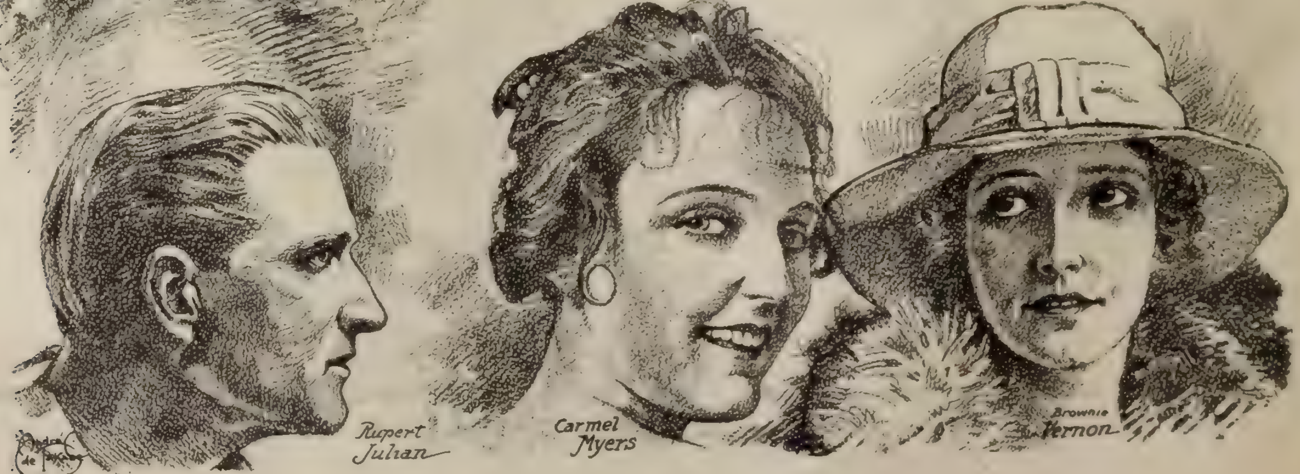
FRANKLYN FARNUM and
BROWNIE VERNON in
"The Maverick"

VIOLET MERSEREAU in
"The Girl by the Roadside"

MAE MURRAY in
"Princess Virtue"

CARMEL MYERS in
"The Dynast"

Book thru your local BLUEBIRD Exchange, or
BLUEBIRD Photoplays (Inc.) 1600 Broadway
NEW YORK


Rupert Julian
Carmel Myers
Brownie Vernon

RUPERT JULIAN & RUTH CLIFFORD

BLUEBIRD STARS

A Very SPECIAL
BLUEBIRD

Book this great drama for your

Fall Opening

One of the Really Big Productions of the Season

"MOTHER O'MINE" BLUEBIRD SPECIAL

Be sure to see, then you will be sure to book this remarkable picture. It has every necessary box-office quality. Tears and smiles; strong dramatic situations, brilliant action and direction, with beautiful photography. It is sure to be one of the season's most talked of successes. See your local BLUEBIRD Exchange manager now and arrange your booking date. "MOTHER O' MINE" is a picture that you will be proud to show, and it WILL GET THE MONEY ON REPEAT BOOKINGS. Open your fall season with "MOTHER O' MINE." BLUEBIRD Photoplays (Inc.), 1600 Broadway, New York.

SELZNICK (LJS) PICTURES

HARRY WEBER
Presents
(FIRST TIME ON THE SCREEN)

EVA The Bombshell of Joy
TANGUAY
in
"THE WILD GIRL"

COMING SOON

WATCH!!

DIRECTOR
Howard
Estabrook

Mary Pickford

Just a glimpse of "Our Mary" who is coming shortly as mischievous Rebecca in one of the greatest photoplays ever produced.

"Rebecca of Sunnybrook Farm"

From the play by Kate Douglas Wiggin and Charlotte Thompson: scenario by Frances Marion, directed by Marshall Neilan

The foremost attraction, by any standard, in a famous Broadway success means a still greater unprecedented success for Artcraft exhibitors.

ARTCRAFT PICTURES CORPORATION
729 SEVENTH AVE. NEW YORK CITY
Controlled by FAMOUS PLAYERS LASKY CORP.
Adolph Zukor, Pres. Jesse L. Lasky, Vice-Pres.
Cecil B. DeMille, Dir. Gen.

As big an Attraction as most 5 reel features

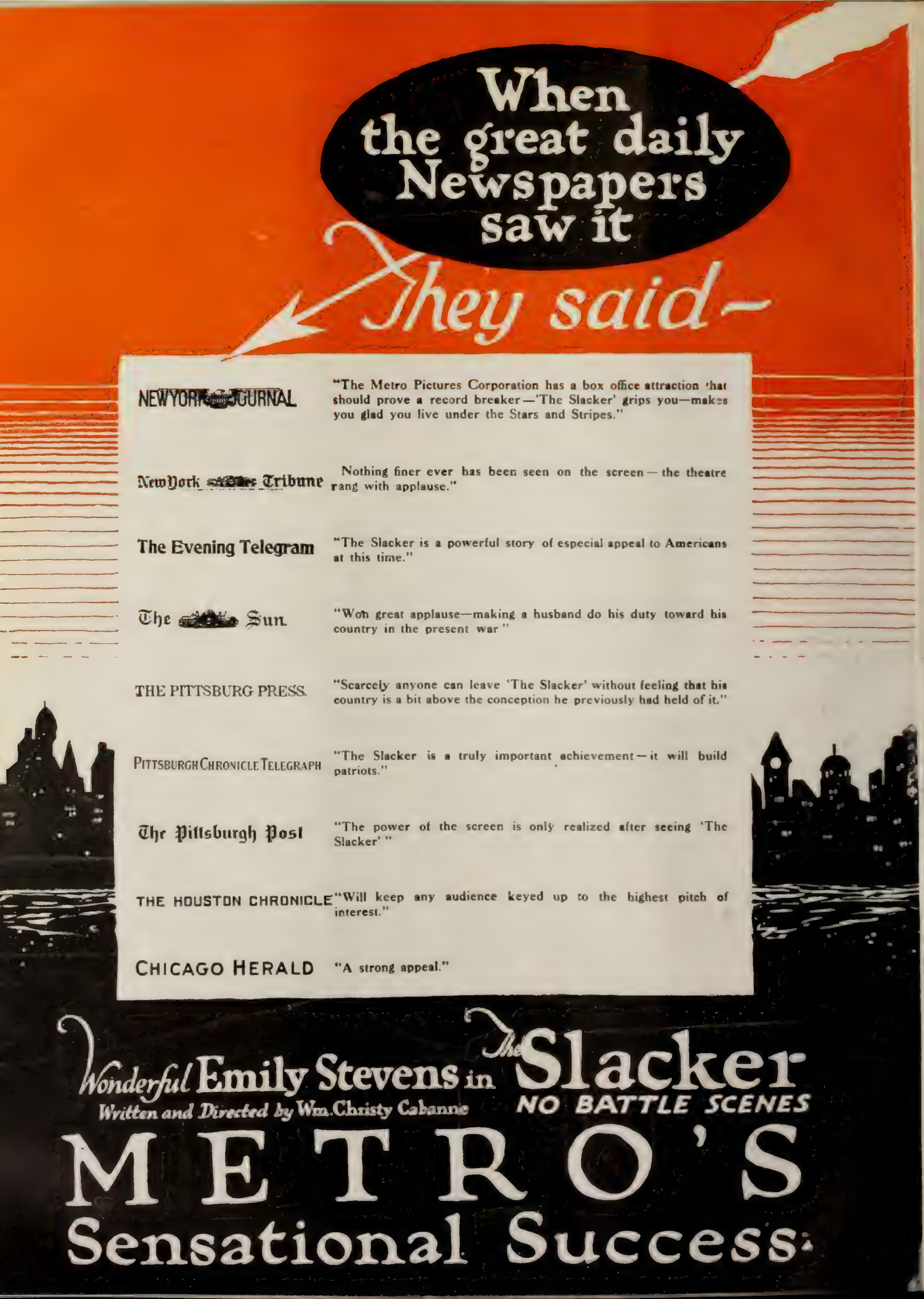
METRO-DREW COMEDIES

1000 FEET LONG

ONE EVERY WEEK

1000 LAUGHS WIDE

METRO



When the great daily Newspapers saw it

They said—

NEW YORK JOURNAL	"The Metro Pictures Corporation has a box office attraction that should prove a record breaker—'The Slacker' grips you—makes you glad you live under the Stars and Stripes."
New York Tribune	Nothing finer ever has been seen on the screen—the theatre rang with applause."
The Evening Telegram	"The Slacker is a powerful story of especial appeal to Americans at this time."
The Sun	"Won great applause—making a husband do his duty toward his country in the present war"
THE PITTSBURG PRESS	"Scarcely anyone can leave 'The Slacker' without feeling that his country is a bit above the conception he previously had held of it."
PITTSBURGH CHRONICLE TELEGRAPH	"The Slacker is a truly important achievement—it will build patriots."
The Pittsburgh Post	"The power of the screen is only realized after seeing 'The Slacker'"
THE HOUSTON CHRONICLE	"Will keep any audience keyed up to the highest pitch of interest."
CHICAGO HERALD	"A strong appeal."

Wonderful Emily Stevens in The Slacker

Written and Directed by Wm. Christy Cabanne

NO BATTLE SCENES

METRO'S Sensational Success

CENTURY COMEDIES PRESENT

ALICE HOWELL

IN "BALLOONATICS"

DIRECTED BY

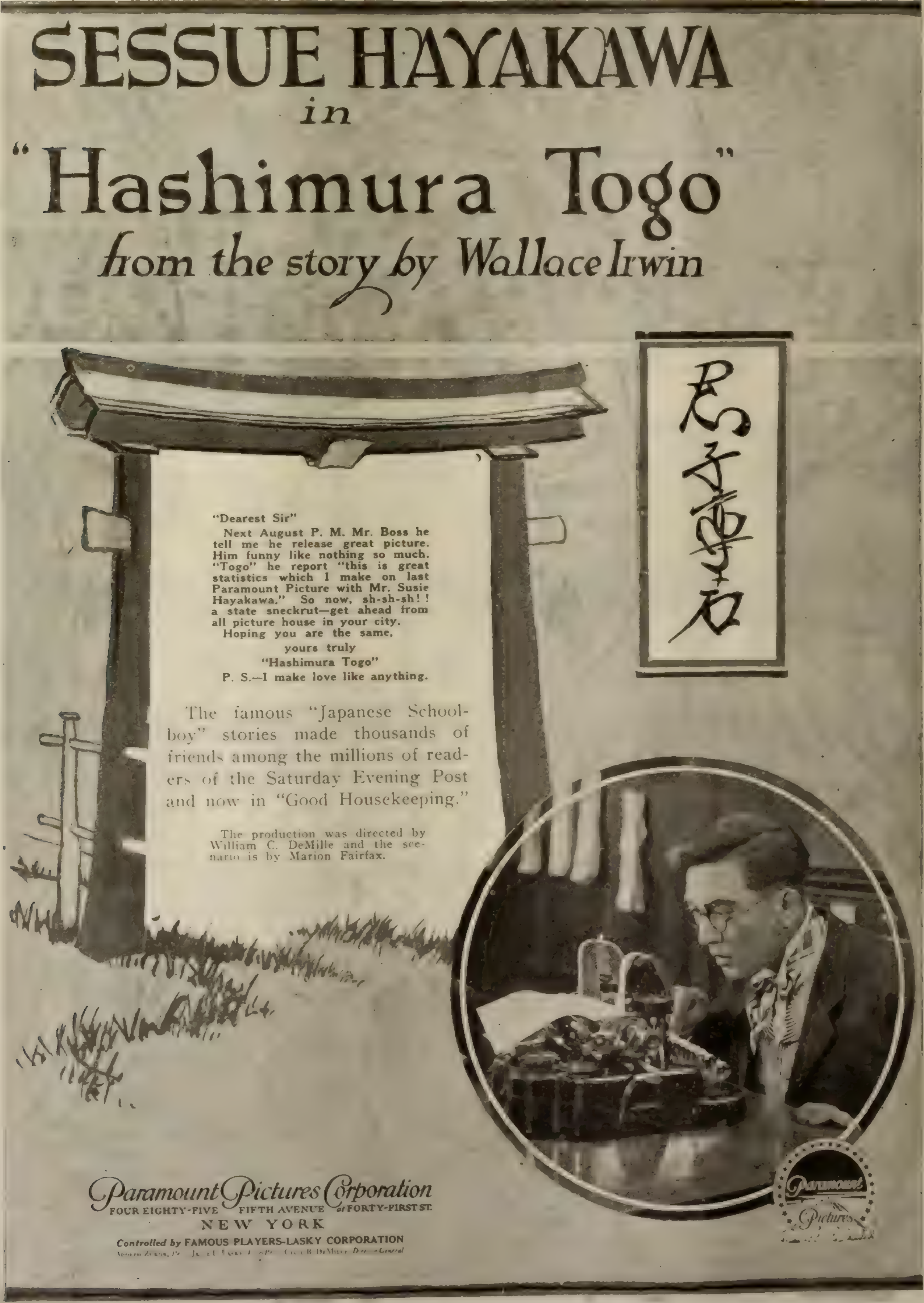
J. G. BLYSTONE

RELEASED SEPT. 1ST
THROUGH THE LONGACRE
DISTRIBUTING COMPANY
MECCA BLD'G NEW YORK

COMING
"AUTOMANIACS" OCT. 1ST
"NEPTUNE'S NAUGHTY DAUGHTER" NOV. 1ST
"HER BAREBACK CAREER" DEC. 1ST

Watch for my first Release
September 1st..... Alice Howell

CENTURY COMEDIES
1600 BROADWAY NEW YORK



SESSUE HAYAKAWA

in

"Hashimura Togo"

from the story by Wallace Irwin

"Dearest Sir"

Next August P. M. Mr. Boss he tell me he release great picture. Him funny like nothing so much. "Togo" he report "this is great statistics which I make on last Paramount Picture with Mr. Susie Hayakawa." So now, sh-sh-sh! ! a state sneckrut—get ahead from all picture house in your city.

Hoping you are the same,

yours truly

"Hashimura Togo"

P. S.—I make love like anything.

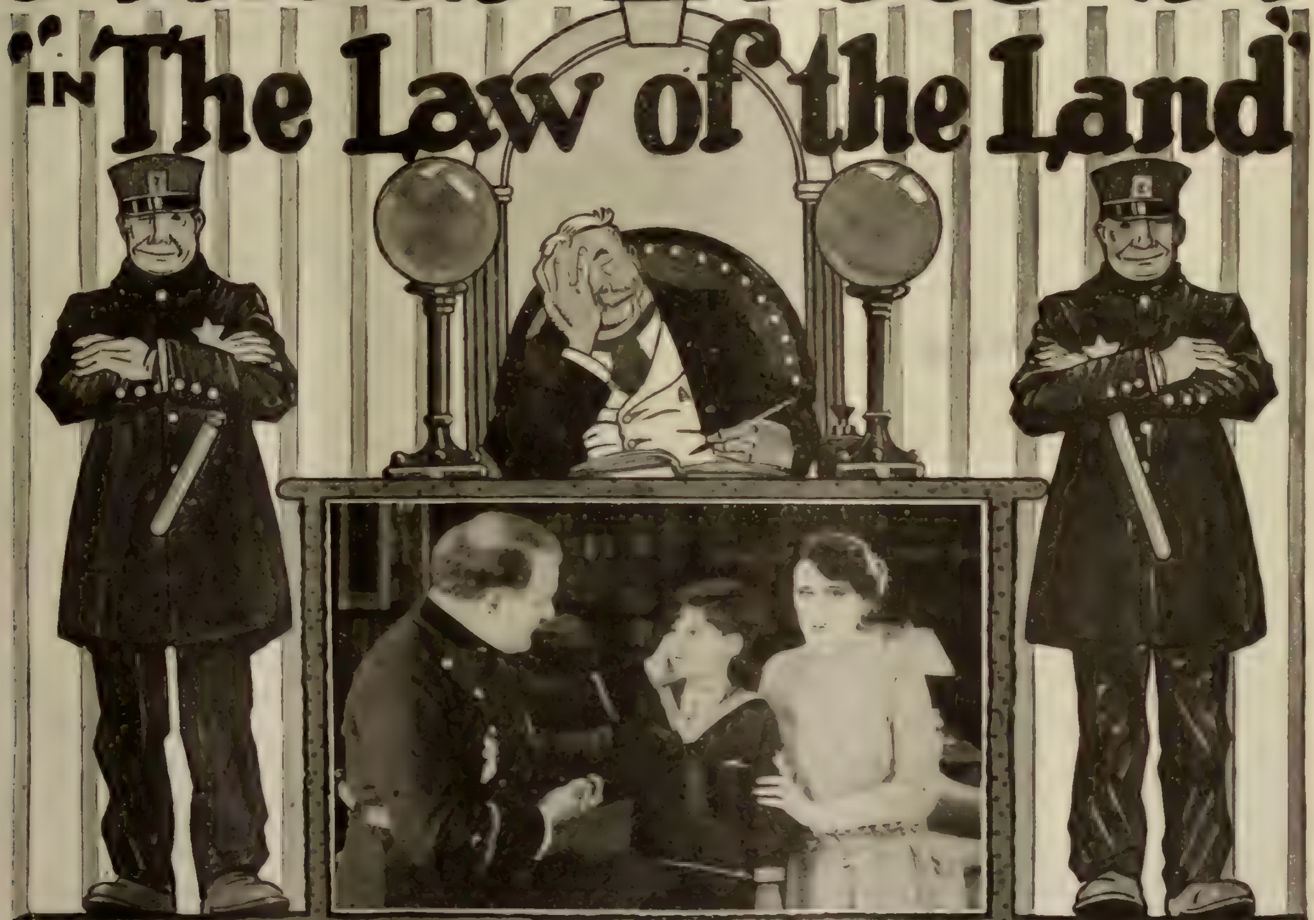
The famous "Japanese Schoolboy" stories made thousands of friends among the millions of readers of the Saturday Evening Post and now in "Good Housekeeping."

The production was directed by William C. DeMille and the scenario is by Marion Fairfax.

Paramount Pictures Corporation
FOUR EIGHTY-FIVE FIFTH AVENUE *at* FORTY-FIRST ST.
NEW YORK
Controlled by FAMOUS PLAYERS-LASKY CORPORATION
[illegible]

Mme. PETROVA

"IN "The Law of the Land"

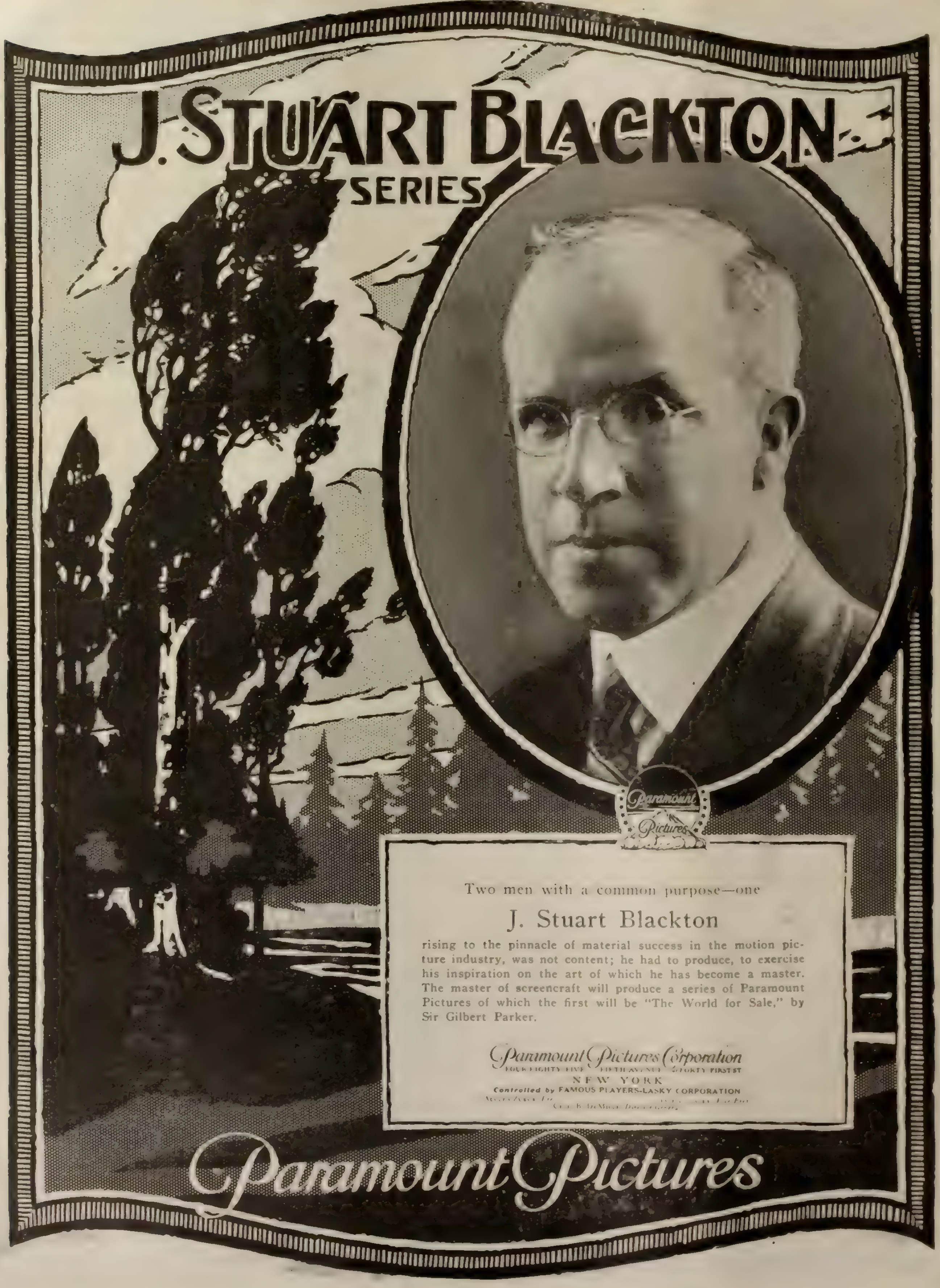


GEORGE BROADHURST wrote a great play when he wrote "The Law of the Land." It caused unusual comment throughout the country and the photoplay adaptation is even *more* thrilling. Maurice Tourneur in directing this sensational photoplay has contributed a *great* Paramount Picture to the screen.

The strong combination of Mme. Petrova, a famous play and director, will *insure* large returns. The leading theatres will play this picture as *long* a time as it can be **secured.**

Paramount Pictures Corporation
FOUR EIGHTY-FIVE FIFTH AVENUE at FORTY-FIRST ST
NEW YORK
Controlled by FAMOUS PLAYERS-LASKY CORPORATION
Adolph Zukor, *Pres.* Jesse L. Lasky *Vice-Pres.*
Cecil B. DeMille, *Director General*

A Paramount Picture

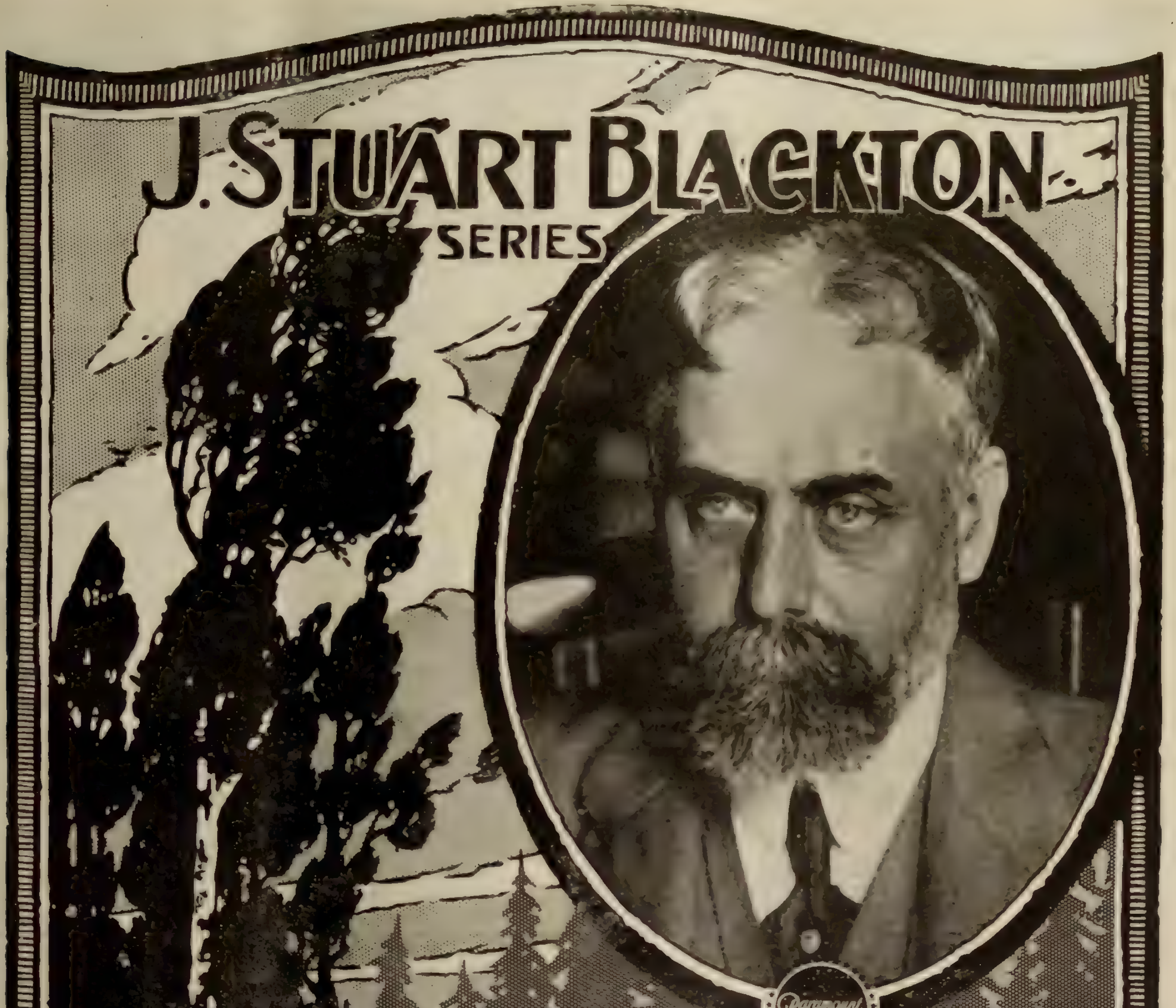

J. STUART BLACKTON
SERIES
Paramount Pictures
Paramount Pictures

Two men with a common purpose—one

J. Stuart Blackton

rising to the pinnacle of material success in the motion picture industry, was not content; he had to produce, to exercise his inspiration on the art of which he has become a master. The master of screencraft will produce a series of Paramount Pictures of which the first will be "The World for Sale," by Sir Gilbert Parker.

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE AT FORTY FIRST ST
NEW YORK
Controlled by FAMOUS PLAYERS-LASKY CORPORATION



Two men with a common purpose—one

Sir Gilbert Parker

famous author, who writes because he has to write. The great creative force which drives forces him from a career of quiet and ease to the gigantic task of holding up to light the souls of his fellowmen.

The inspired touch of the artist must assert itself, and so Paramount exhibitors are to have a picturized version of the famous novel

"The World for Sale"

a story of the great Northwest and racial conflict.

Paramount Pictures Corporation
FOUR EIGHTY-FIVE FIFTH AVENUE at FORTY-FIRST ST
NEW YORK
Controlled by FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres* JESSE L. LASKY *Vice-Pres*
CECIL B. DEMILLE, *Director General*

"Fatty" Arbuckle

Presented by
Jos. M. Schenck

To find out how many people your theatre really will hold, put on this Paramount-Arbuckle Comedy; then count all those sitting, standing and hanging to the ceiling.

"His Wedding Night"

Released August 20th

proves that Paramount is adhering to its promise to make each Arbuckle comedy ***bigger, better, and more profitable to you*** than the last.

Book ***all*** the Arbuckle Comedies.

Paramount Pictures Corporation
FOUR EIGHTY-FIVE FIFTH AVENUE at FORTY-FIRST ST.
NEW YORK

Controlled by FAMOUS PLAYERS-LASKY CORPORATION
Adolph Zukor, *Pres.*, Jesse L. Lasky, *Vice-Pres.*, Cecil B. DeMille, *Director-General*

VICTOR MOORE

Paramount Pictures

KK

Wanted Boarders—Fresh vegetables; new-laid eggs; elegant rooms; safe place for children. Box No. 1313.

But the vegetables came from the city in cans; the eggs were of the vintage of 1900; the rooms were elegant in '49; and as for the children—!!!!!

And to cap the climax the doctor ordered arnica and—another trip!

SUMMER BOARDING

Released August 13th

Klever Pictures, Inc.

220 WEST 42d ST., NEW YORK CITY

Released in Canada by Regal Films, Limited, 37 Yonge St., Toronto, Canada

"Susie the Sleepwalker"

is simply another link in an unbroken chain of *profit-producing* laugh-makers.

Released August 6th

You needn't be afraid to show them to your most *fastidious* folks, either. No pie-slinging contests, just plain, *wholesome* fun that New York's "400" would be glad to laugh at—***and does laugh at.***

> *"Variety's the very spice of life*
> *That gives it all its flavor."*
> —*Cowper*

Black Diamond Comedy

U. S. Motion Picture Corp.
WILKES-BARRE, PENNSYLVANIA
J. C. Walsh, *Pres.*, E. W. Hermann, *Vice-Pres.*, D. L. Hart, *Treas.*

RUSSIAN ART FILM CORPORATION

> "THE stage is a field in which the Russians have attained superlative excellence, and the Moscow Art Theatre is known all over the world as the pioneer in intelligent realism and one of the foremost theatres of the world."
>
> —Collier's Weekly, July 28, 1917.

¶ N. S. Kaplan surmounted all obstacles to obtain the services of the renowned players of the Moscow Art Theatre, headed by the famous MOZUKIN, and including LESIENKO, COLODNA, CARALLI, ZOVSKA, NELSKA and KARABANOVA, all stars of the first magnitude.

¶ They are players with personalities, selected by their government because of their ability and trained at the public expense. As personalities they are sure to become favorites with American audiences, as they have become established in the hearts of their countrymen.

¶ Their portraits are shown on the succeeding pages. They will be seen in a repertory of the finest gems of Russian literature, based on the masterpieces of Tolstoy, Pushkin and many other authors equally famous.

¶ The first production will be presented to the trade at an early date by the

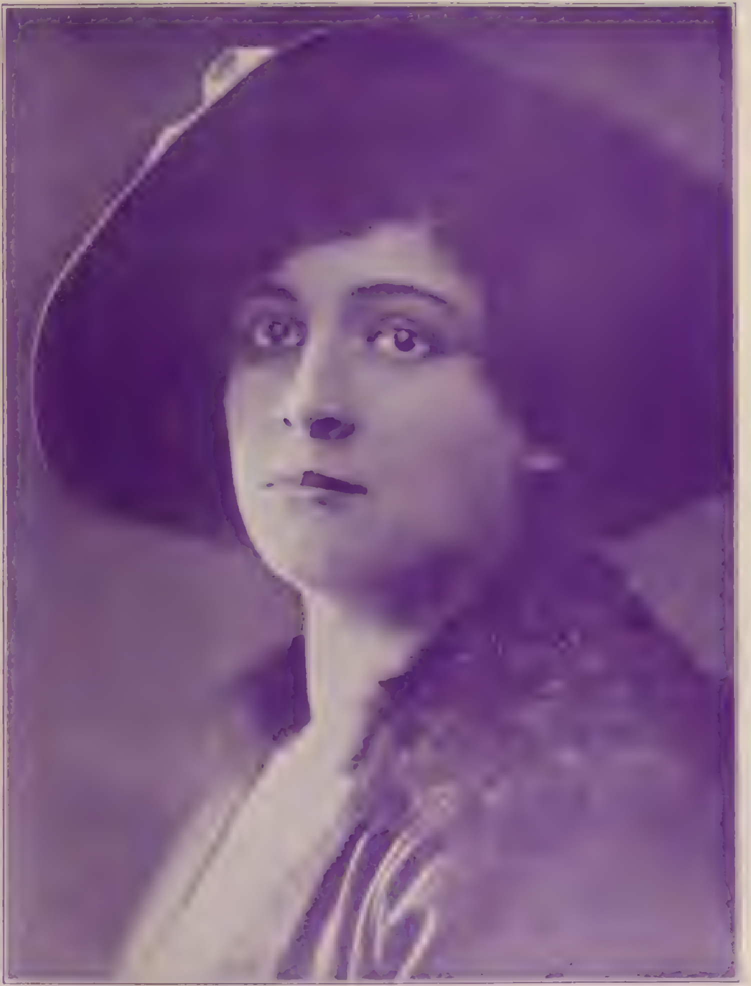
RUSSIAN ART FILM CORPORATION
729 Seventh Avenue, New York City

RUSSIAN ART FILM CORPORATION

Ivan Mozukin

THE most prominent player in the Moscow Art Theatre appears often at the Imperial Dramatic Theatre and is regarded as the foremost actor in all Russia. He portrays the hero or the villain with equal facility and has been seen to advantage in characters ranging in age from eighteen to eighty. One of the last official acts of the deposed Tsar Nicholas granted permission for him to appear in Mr. Kaplan's motion picture productions.

RUSSIAN ART FILM CORPORATION



Natalia Lesienko

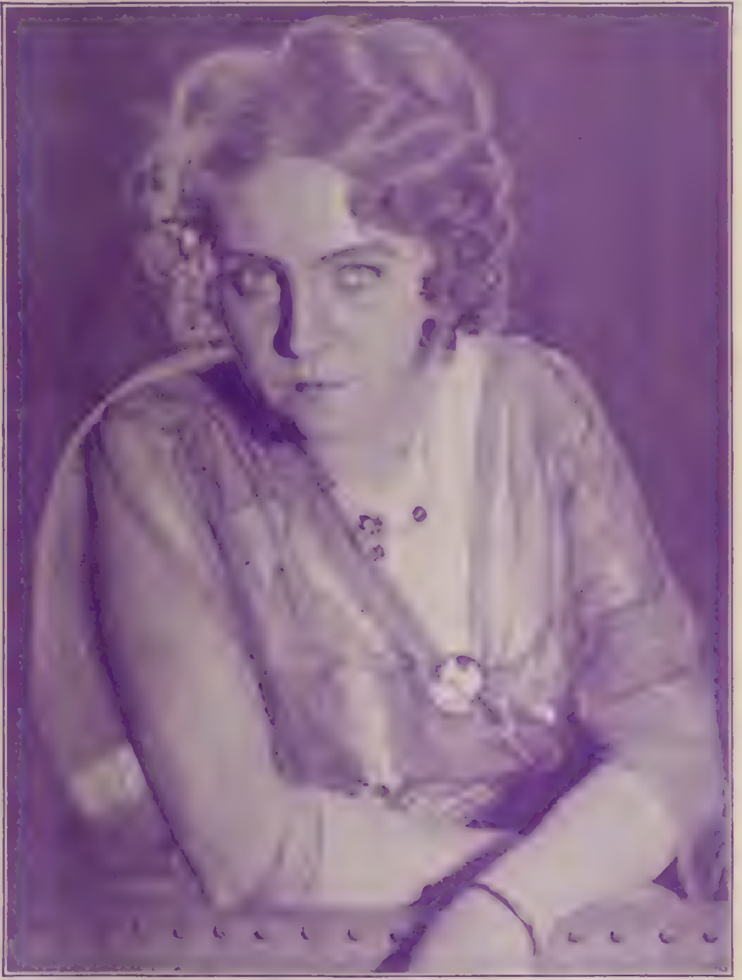
AS the vampire woman of the Russian stage and screen she stands alone. Mme. Lesienko appears often in support of Mozukin at the Imperial and Art Theatres in roles which show a scheming woman who halts at no measures necessary to attain her purpose, and is persistent in revenge when she fails. She is resourceful in her artistry and is loved for it by a public which has no sympathy with the characters she portrays.

RUSSIAN ART FILM CORPORATION

Vera Colodna

SHE is one of the most popular ingenues of the Russian stage, bringing from the Moscow Art Theatre to motion pictures all the youthful charm and graces, all the inherent ability and great personal magnetism which have stamped her as the coming favorite of the spoken drama in parts requiring the portrayal of the lighter forms of expression.

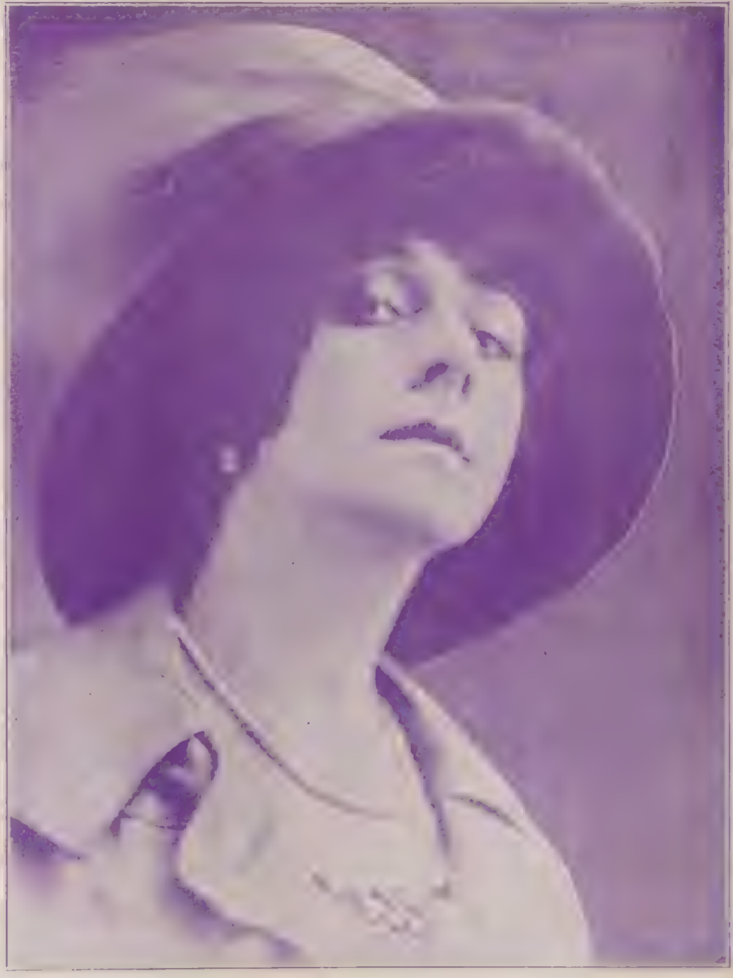
RUSSIAN ART FILM CORPORATION



Olga Zovska

THE favorite of the public among the younger leading women of the Moscow Art Theatre appears in powerful dramatic roles. Mlle. Zovska appears once a year for four weeks at the Theatre Michaels in Petrograd. Seats for all her performances are sold for months in advance. In her motion picture dramas she selected her own scenarios and the members of her supporting companies.

RUSSIAN ART FILM CORPORATION



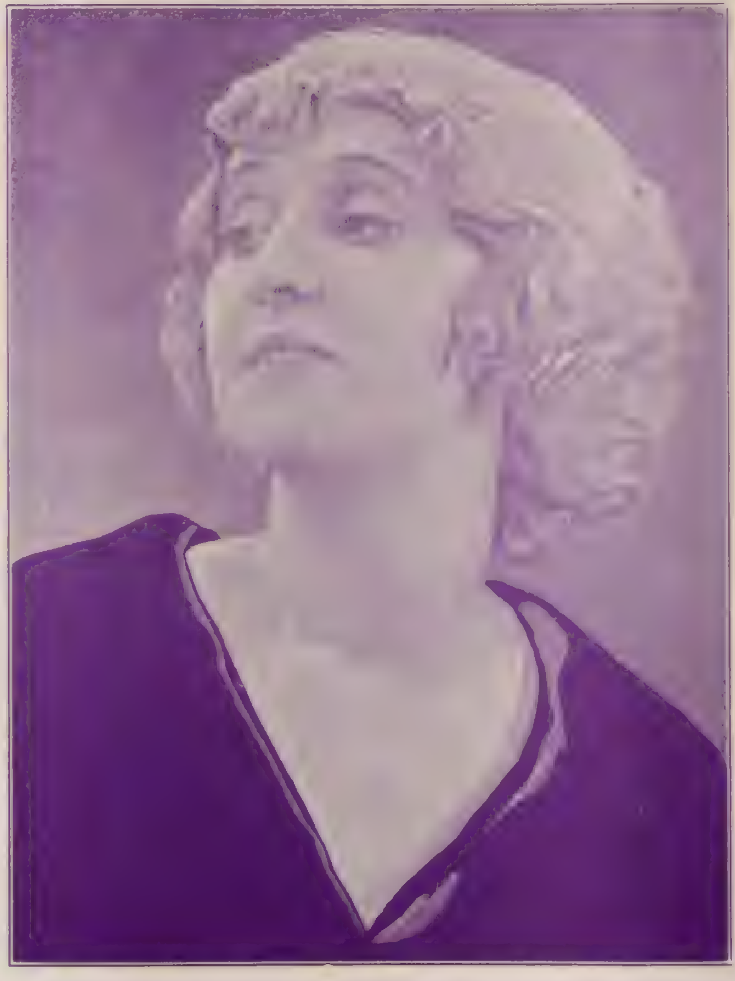
Mlle. Caralli

THE prima ballerina of the Imperial Ballet is an actress of unusual power by reason of her training for the dance. For fifteen years, from six to twenty-one, she studied mimicry, literature, pantomime and dramatic art. Mlle. Caralli generally is seen as the woman who suffers. She has the temperament of the Italian and the grace of the Russian.

RUSSIAN ART FILM CORPORATION

Zoya Karabanova

SHE shares with Mlle. Colodna the public favor as the highest type of Russian ingenue in the Moscow Art Theatre productions. The two actresses frequently exchange roles and the friendly rivalry between them is great. Her beauty is international, her natural ability and training entirely Russian, a combination that is rare and productive of the best results.



Anna Nelska

AS the woman of the world Mlle. Nelska is at her best. She is usually seen in parts that excite little sympathy from her audiences, but by virtue of her great ability her standing among the artists of Russia is high. While frequently the mischief-maker, she does not portray the pronounced vampire roles in which her distinguished associate, Mme. Lesienko, is the most popular of the Art Theatre players.

"Crowned With Success"

"THE ITALIAN BATTLEFRONT"

Italy's Authentic and Official Government War Films
Exhibition rights exploitation and release throughout
the United States controlled by

The Fort Pitt Theatre Corporation

OF PITTSBURGH

WILLIAM MOORE PATCH

President and Managing Director

Now Packing 44th St. Theatre, New York City, to its capacity, and declared by all of New York's distinguished Dramatic Critics to be the "Masterpiece" of all Motion Pictures.

READ:

THERE IS NOTHING AT THE THEATRES ALONG BROADWAY THAT CAN APPROACH THE DRAMATIC EFFECT ACHIEVED BY THESE PICTURES. "THE ITALIAN BATTLEFRONT" IS AN INSPIRATION. IT MEANS EVERYTHING THAT IS BRAVE AND LOYAL. GO TO IT!
—CHARLES DARNTON, "EVENING WORLD."

Italian War films superb production. Thrilling pictures. Earned the applause of the enthusiastic spectators.—"The Sun."

Mighty waves of applause thundered through the house. For natural beauty the scenes could not be surpassed. Absorbing incidents make the Italian war pictures unforgetable.
"Evening Telegram."

A wonderful contribution to the history of the world. Masterpiece of motion pictures.—"N. Y. American."

Full of vivid and thrilling adventure.—"N. Y. Times."

The exclamations, "Wonderful!" "Thrilling!" "Amazing!" from all parts of the house mingled with those of "Beautiful!"—for the scenes in the snow-clad Alps are worthy of a great painter.—"Journal."

Now booked in the following theatres at prices ranging from 25c. to $2.00:

New York City........44th St. Theatre
Pittsburgh ....Pitt Theatre
Boston ....Tremont Theatre
Buffalo ....Teck Theatre
Chicago...........Auditorium Theatre

ENGAGEMENTS IN OTHER CITIES TO FOLLOW

For State Rights and other particulars address

JOS. M. GAITES, General Manager
19TH FLOOR, TIMES BLDG.
PHONE: BRYANT 3282
New York City

Goldwyn Pictures

The Philadelphia Inquirer
Indorses Goldwyn.

NO LONGER is it necessary for Goldwyn to tell the exhibitors of the nation what *we* think about our own productions. The great daily newspapers in the big cities henceforth will inform you, through their distinguished critics, of our big achievements. For example:

THE INQUIRER, Says:

"Private views of the new Goldwyn Pictures reveal an unusual series of new ideas in picture-making.

"'Baby Mine' shown at a private exhibition here, discloses the new achievements of the Goldwyn forces. The effect is comparable to that of a high-priced theatrical production, speech only being lacking. This film has an extraordinarily finished technique—a perfect mastery of the many details of film-making.

"Photographically the films are superb, of gem-like clearness. Masterly cutting and pruning left not a wasted moment in the telling of the story. Goldwyn films are scenically beautiful and intelligent. They are finished and polished down to the last degree and all the resources of the difficult art of film-making are in them."

And Harry L. Knapp, The Inquirer's Veteran Critic, in a Separate Article, Says:

"From the expressions I have heard from exhibitors since they were completely enthused over 'Baby Mine,' I predict that Goldwyn Pictures are going to be the real surprise of the season at the theatres throughout America at which they are shown."

Advisory Board:

SAMUEL GOLDFISH
Chairman
EDGAR SELWYN
IRVIN S. COBB
ARTHUR HOPKINS
MARGARET MAYO
ROI COOPER MEGRUE
ARCHIBALD SELWYN
CROSBY GAIGE
PORTER EMERSON BROWNE

Goldwyn Pictures

THE PHILADELPHIA LEDGERS' Tremendous Approval.

CYRUS H. K. CURTIS' two great Philadelphia newspapers, the morning "Public Ledger" and the "Evening Ledger," say about Goldwyn's perfection of production things that we, even though we know them to be true, would hesitate to say in an industry filled with doubt and suspicion. For example:

THE "PUBLIC LEDGER" Says:

"Each new motion picture company announces that its films are to be the best ever made. But there was something so sincere and business-like about the Goldwyn announcments that I have always believed this company would show something different.

"'Baby Mine' is a revelation of the high art of the screen. The cast, headed by Madge Kennedy and John Cumberland, is virtually flawless. But it is in the latest methods of photography and lighting and the simple taste of the interiors that I took the most interest. The skill of great artists has produced these results."

THE "EVENING LEDGER," Says:

"If 'Baby Mine' is an index of future Goldwyn productions, showmen may be assured of some capital stuff from these studios. The picture has many distinctions in addition to star and story—individuality in settings and no one to date has built such imposing rooms and halls and 'shot' the results from such effective points."

What these great newspapers say will be said by other papers throughout America. Every exhibitor should take advantage of this splendid indorsement by signing contracts at once through Goldwyn's branch offices.

Goldwyn Pictures
Corporation
16 East 42nd Street, New York City
Telephone: Vanderbilt 11

Goldwyn Pictures

This tremendous motion picture spectacle shows:

Burning of circus and stampede of menagerie in amazing photo-silhouette.

Early morning arrival and night departure of circus in a small village.

Circus parade and pageantry.

5,000 people in circus midway before the "Big Top."

Race of thoroughbreds on a mile-long track.

Complete and brilliant circus performance.

A complete town built for the staging of this spectacular and pathetic drama.

Goldwyn presents

MAE MARSH

in

POLLY of the CIRCUS

THE CLASSIC OF THE "BIG TOPS"

FROM THE WORLD-FAMED PLAY

By Margaret Mayo

Released September 9, 1917

Goldwyn Pictures

Goldwyn
presents
MADGE KENNEDY
in
BABY MINE
America's Greatest Farce Success
from the International Play
BY MARGARET MAYO

"For technique, fittings, direction and players "Baby Mine" is a most creditable picture, and it looks as if Goldwyn was going to fulfill its promise about 'different' photoplays."—*The Philadelphia North American, August 2.*

"Goldwyn Pictures are going to be the real surprise of the coming season at the theatres throughout America in which they will be shown."—*The Philadelphia Inquirer, August 5.*

Goldwyn Pictures

Marie Dressler Comedies Released by Goldwyn

GOLDWYN announces to exhibitors eight two-reel comedies a year made by and starring MARIE DRESSLER, who is one of the biggest box-office attractions in the entire field of screen comedy. The Marie Dressler Comedies are to be distributed exclusively by the Goldwyn organization.

The first Marie Dressler Comedy is "The Scrub-lady," ready for release early in September. In this picture this famous and popular star has the vision and foresight to surround herself with the most talented comedy actors and the most beautiful girls it is possible to engage.

The Marie Dressler Comedies *are available to all exhibitors under the open booking plan and at equitable prices to all desiring to play them.*

A splendid organization has been built to produce these comedies and a nation-wide campaign will be made to prepare audiences everywhere for their coming in your theatres.

Advisory Board:

SAMUEL GOLDFISH
Chairman
EDGAR SELWYN
IRVIN S. COBB
ARTHUR HOPKINS
MARGARET MAYO
ROI COOPER MEGRUE
ARCHIBALD SELWYN
CROSBY GAIGE
PORTER EMERSON BROWNE

Goldwyn Pictures

A Powerful Group of Rex Beach Pictures

UNDER his alliance with Goldwyn, Rex Beach is converting his world-known stories into pictures to be distributed exclusively by the Goldwyn organization.

Rex Beach is today *America's most popular author* and the drawing power of his pictures is without a parallel in the industry. For Goldwyn he will excel "The Spoilers" "The Ne'er-Do-Well," and "The Barrier"—each of which was a screen sensation.

Already he has completed "The Auction Block" made from one of his greatest stories and *Goldwyn soon will announce the release date of this immense production.*

Mr. Beach himself says: "I chose Goldwyn to distribute all of my future productions because I feel that this new organization, with new standards and new ideals, brings to the motion picture industry elements it has long needed and which I heartily indorse."

Goldwyn Pictures Corporation

16 East 42nd Street, New York City
Telephone: Vanderbilt 11

MAKE 'EM ROAR

That's what they will do—

LION COMEDIES

Single Reelers Issued Weekly

Featuring

NATHAN DEWING

A Big Fat Funny Individual

Produced by

MASTERPICTURES, Houston, Texas

A Producing Firm with Brains

AND

Distributed by

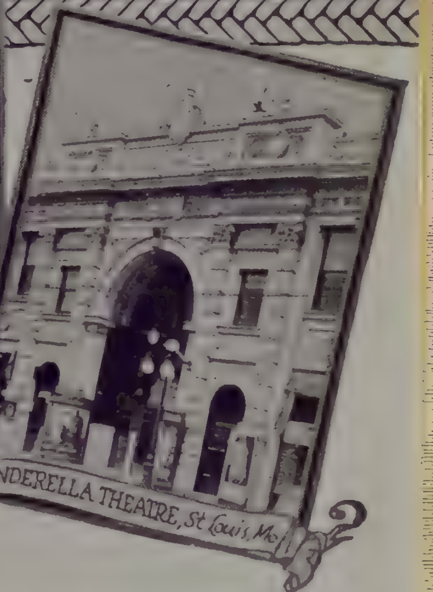
The A. KAY COMPANY

Specializing in Exceptional Short Subjects

729 Seventh Avenue - - - - New York City

STRAND THEATRE, Ithaca, N.Y.

STRAND THEATRE, Toronto, Canada



CINDERELLA THEATRE, St Louis, Mo.

MUTUAL PICTURES EVERYWHERE

The Strand Theatre of Ithaca, New York, with a seating capacity of 1800, and the People's of Portland with 900 seats—the Strand of Altoona, Pa., and the New American of Columbus, Ga., with a seating capacity of 750—the Strand of Toronto, and the 2000 seat Cinderella of St. Louis—in the high class houses *everywhere* you'll find Mutual Pictures—"Big Stars Only."

These are prosperous exhibitors. They know the value of Mutual Pictures—"Big Stars Only." They know the drawing power of such stars as Ann Murdock, Mary Miles Minter, Gail Kane, William Gillette, Julia Sanderson, Edna Goodrich, Olive Tell, William Russell, Marjorie Rambeau, Charlie Chaplin, Juliette Day, Margarita Fischer, Jackie Saunders, Helen Holmes and Nance O'Neil.

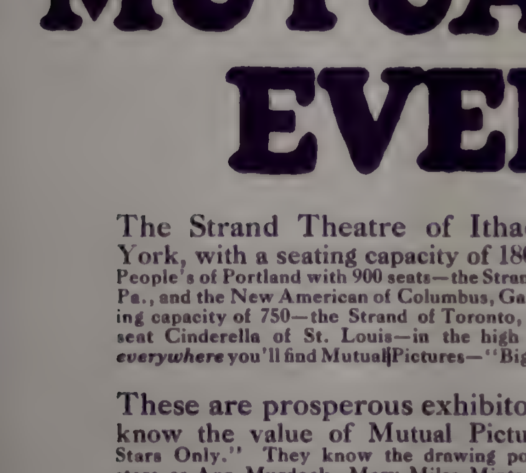
Whether you operate a 4,000 seat house or one of 300 seating capacity you will find Mutual Pictures a box-office asset. You can book them in series, on open booking, or you can arrange for two Mutual Features each week regularly.

More than 1924 Mutual Pictures are now available at your nearest Mutual Exchange. All these subjects—every one of which features big stars—are catalogued for your convenience in a new booklet that has just been prepared. Wire, write or visit your nearest Mutual Exchange TODAY. Ask for this catalogue. Pick out from it the subjects best suited to your theatre—the ones you know will hold the patrons you have and win you new ones—and book them NOW.

MUTUAL FILM CORPORATION

JOHN R. FREULER, *President*

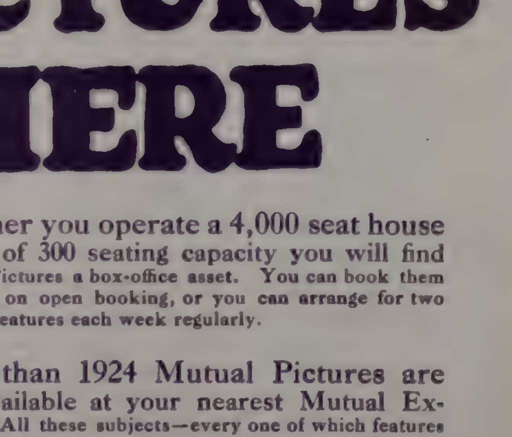
Exchanges Everywhere



PEOPLES THEATRE, Portland, Ore.

NEW AMERICAN

AMERICAN THEATRE, Columbus Ga



STRAND THEATRE Altoona, Pa.

CHARLES SUCCESSES *in*

ANN MURDOCK

ANN MURDOCK in "OUTCAST"

ANN MURDOCK

IN

"OUTCAST" "THE IMPOSTOR"

"THE BEAUTIFUL ADVENTURE"

Directed by DELL HENDERSON

"THE RICHEST GIRL"

Directed by ALBERT CAPELLANI

The above stars, attractions and directors serve to indicate the quality of productions exhibitors may expect to find in Charles Frohman Successes in Motion Pictures. The foremost celebrities of the speaking stage—actors and actresses who attract capacity business to the finest theatres in the land, are being featured in these offerings.

These super-attractions will be released, beginning in September, through Mutual Exchanges Everywhere.

Produced by

EMPIRE ALL-STAR CORPORATION

JAMES M. SHELDON, *President*

FROHMAN
Motion Pictures

JULIA SANDERSON
IN
"THE RUNAWAY"
Directed by DELL HENDERSON

OLIVE TELL
IN
"THE UNFORESEEN"
Directed by JOHN B. O'BRIEN

All the vast resources of the Charles Frohman organization—motion picture rights to the world's greatest plays—a wealth of costumes, properties, stage settings and other material—stars like Ann Murdock, Julia Sanderson, Olive Tell and William Gillette will be found in Charles Frohman Successes in Motion Pictures.

Make your reservations at your nearest Mutual Exchange. Ask for information regarding other big Charles Frohman Successes to be presented in motion pictures.

Distributed by
MUTUAL FILM CORPORATION
JOHN R. FREULER, *President*

MUTUAL PICTURES
BIG STARS ONLY

JULIA SANDERSON

OLIVE TELL

MUTUAL FILM CORPORATION *Presents*

EDNA GOODRICH

IN

"QUEEN X"

Directed by JOHN B O'BRIEN

America's Most Beautiful Star in a Powerful Story of Real Life From the Pen of Edwin M. Stanton, U. S. Attorney for the District of New York.

A star whose fame is world-wide. From the day of her debut in the famous "Floradora Sextette" right down to the present moment, the public has paid homage to this fascinating beauty.

A story founded on real incidents in the career of a famous prosecuting attorney. Crammed with thrills and action—depicts scenes in New York's real underworld—is absolutely true to life.

Arrange *today* to secure for your theatre the entire series of Edna Goodrich Mutual Pictures. Reservations can be made NOW at your nearest Mutual Exchange.

Among the forthcoming offerings in Mutual Pictures starring Edna Goodrich are such plays as

"Reputation" "American Maid"
"A Daughter of Maryland"

Make your reservation for all of them NOW!

Mutual Film Corporation
John R. Freuler, *President*

CUB **CUB**

CUB COMEDIES

Featuring

GEORGE OVEY

have set the pace for consistently clean and interesting humor.

* * *

"Jerry on the Farm"

Released August 23rd

* * *

Maintains the standard with JERRY as a movie actor among the rubes.

* * *

CUB COMEDIES are released every Thursday through the MUTUAL FILM CORPORATION.

COMEDIES

DAVID HORSLEY PRODUCTIONS

Los Angeles, Cal.

COMEDIES

MUTUAL

EXTRA EXTRA EXTRA

The GAUMONT COMPANY releases as a Regular Section of MUTUAL WEEKLY Nº 137 the first news pictures offered exhibitors on a regular news weekly schedule, of

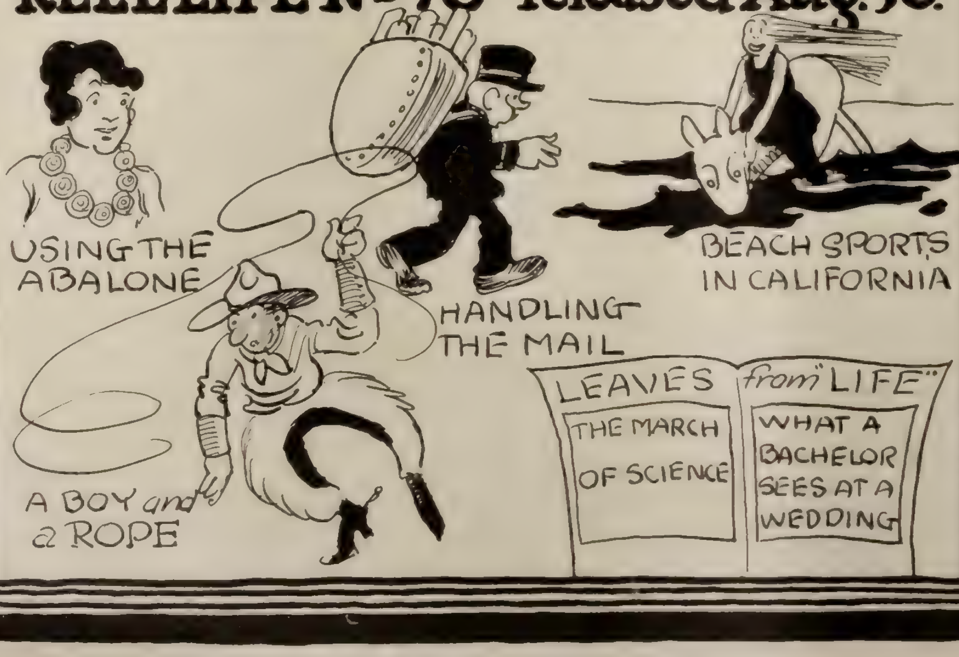
THE AMERICAN ARMY LANDING IN FRANCE

NO attempt is made to release these remarkable overseas pictures as a "special" at extra expense to the exhibitor. Although the pictures were sent to Mutual Branches for distribution as soon as received from France, in advance of the release date of Mutual Weekly No. 137, no extra charge was imposed upon exhibitors for this advance service. You can count upon all such pictures reaching you in regular service if you show the Gaumont-Mutual Weekly.

Gaumont Co.

LONDON FLUSHING PARIS

REEL LIFE Nº 70-released Aug. 30.


USING THE ABALONE
HANDLING THE MAIL
BEACH SPORTS IN CALIFORNIA
A BOY and a ROPE
LEAVES from "LIFE"
THE MARCH OF SCIENCE
WHAT A BACHELOR SEES AT A WEDDING

"WHOLESOME FILMS" CORPORATION

© W. F. Corp.

New Sales Policy!

One Big Central Exchange!

CHICAGO

No Branches — No Go-Betweens. You Deal Direct With the Producers, and on a Straight, Square-Deal Basis.

We Ship to All Parts of the United States

We Pay Express Both Ways!

We make a Big Saving on Overhead Expense—no branch managers—no solicitors—no clerks. Therefore we can make this Liberal Proposition.

Shipments made far enough in advance to insure on-time delivery in any city in the United States.

Special Offer to Exhibitor's Circuits

Interested? Write Today!

WHOLESOME FILMS CORPORATION

M. J. Weisfeldt, Manager

Milton Daily, Pres. A. M. Allen, Vice-Pres.-Sec'y. P. W. Stanhope, Treas.

Executive Offices: Consumers Bldg., 222 So. State St., Chicago

The Distributing Center of the World

What Humans Ever Seek
$

WHAT mightier theme for any picture could have been chosen than this? And the amazing quality in this great film drama is that, despite the bigness of its scope and the magnitude of its spectacles, there still is told a modern story, as vital and thrilling and moving, as any which has come to the attention of the American public in all the years of film making.

There is the struggle for the man—the two deadly rivals—the woman—and GOLD. That is the story. And its working out brings in the whole gamut of human emotion and the kaleidoscopic vista of vivid action.

THE picture is vivid, and never sensational. It is classic in the splendid reserve with which every moment is acted. There are scenes where you want to shriek out, but the agony seems to be deep down under the skin, for "THE LUST OF THE AGES" is a picture that you will carry away with you in your mind, and remember. It is not one of those films to entertain and then be forgotten. That is why this master production of the Ogden Pictures Corporation will flame its way across America until every man and woman who frequents the theatres has seen it. IT IS ONE OF THE TEN GREATEST PICTURES MADE IN THE HISTORY OF THE BUSINESS.

OGDEN PICTURES CORPORATION
Studios and Laboratories: Ogden, Utah
Address all communications to Executive Offices: 729 Seventh Avenue, New York, N. Y.

LILLIAN WALKE

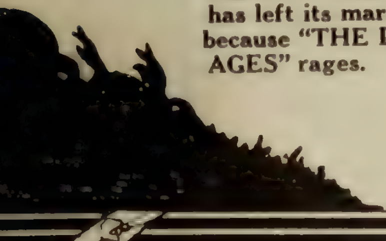
The "LUST of the A

by Aaron Hoffman

Produced by Ogden Pictures Corporation ~ ~ ~ Dir

—GOLD!

ITS yellow luster has gilded over many a heart, until all that it can dream of is, GOLD, MORE GOLD. The wild passion of King Midas, who sought to make gold everything that he touched, is duplicated and paraphrased in modern days by men whose hearts themselves have turned to gold. From the merest peddler on the street to that wild, unscrupulous man who has sent millions to their destruction that he might conquer the world, there is the same elemental rush for the Almighty Dollar or Mark or Franc. The "Mark" has left its mark on the world, because "THE LUST OF THE AGES" rages.



Despite the fact that "THE LUST OF THE AGES" decries the "rush for gold," it cannot but help make money for those who show it.

in

GES"

cted by Harry Revier.

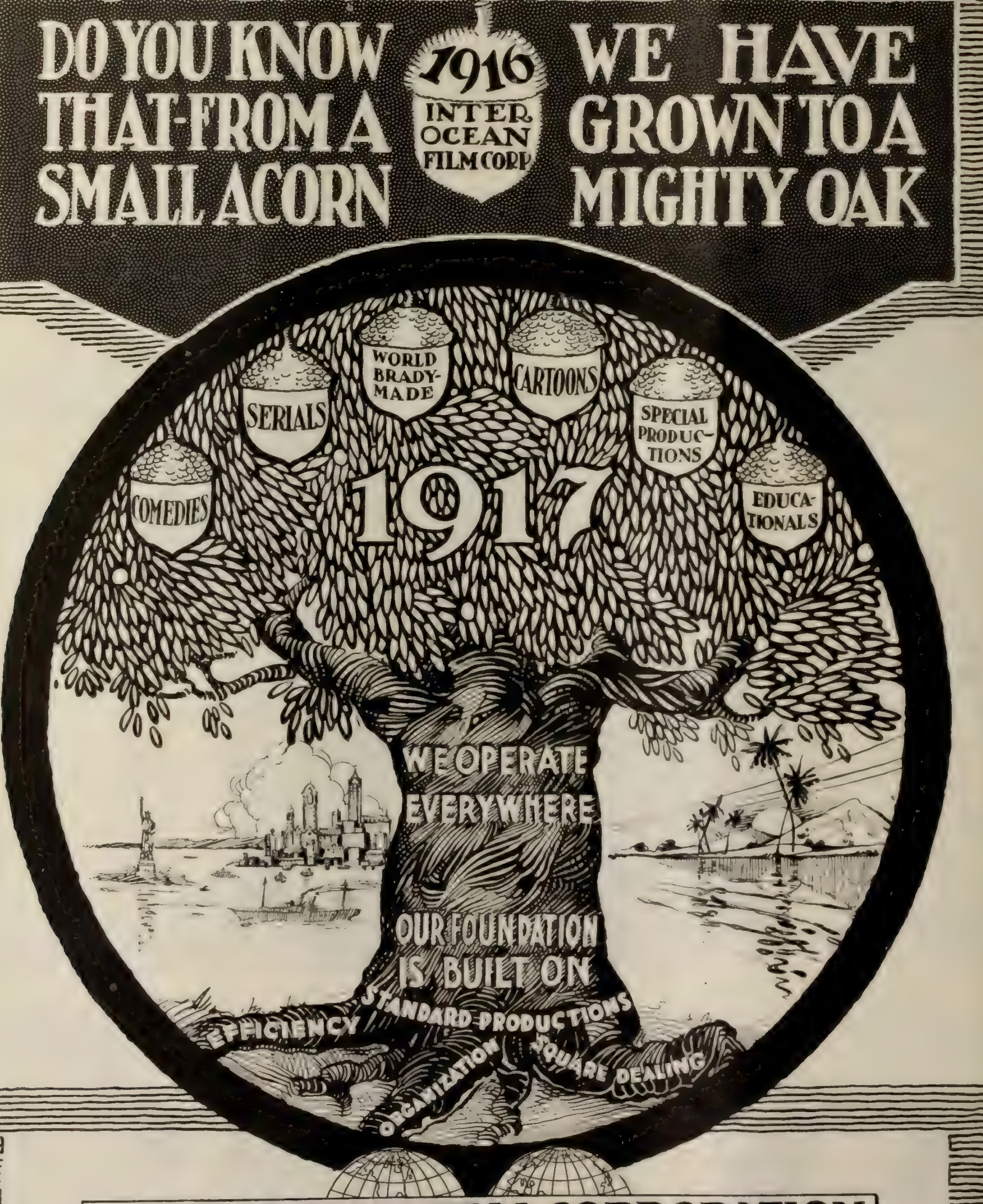
THIS IS A

STATE RIGHTS PRODUCTION

Get YOUR Request In Now

MR. FOREIGN BUYER

DO YOU KNOW THAT-FROM A SMALL ACORN WE HAVE GROWN TO A MIGHTY OAK


1916
INTER OCEAN FILM CORP
SERIALS
WORLD BRADY-MADE
CARTOONS
SPECIAL PRODUCTIONS
COMEDIES
EDUCATIONALS
1917
WE OPERATE EVERYWHERE
OUR FOUNDATION IS BUILT ON
EFFICIENCY
STANDARD PRODUCTIONS
ORGANIZATION
SQUARE DEALING

INTER-OCEAN FILM CORPORATION

HENRY J. BROCK, Pres.
220 W. 42nd St.

PAUL H. CROMELIN, Vice Pres.
NEW YORK CITY

"THE WORLD OUR FIELD"

SCHLESS

The First of the
Big Pictures for
Big Exhibitors

Madame

Petrova

in a seven-reel special photo-drama
produced by Petrova Picture Company
to be released on or about Oct. 22

Superpictures
DISTRIBUTING CORPORATION
Frederick L. Collins · President
25 West 44th Street · · New York

MUTT and JEFF

are DRAFTED

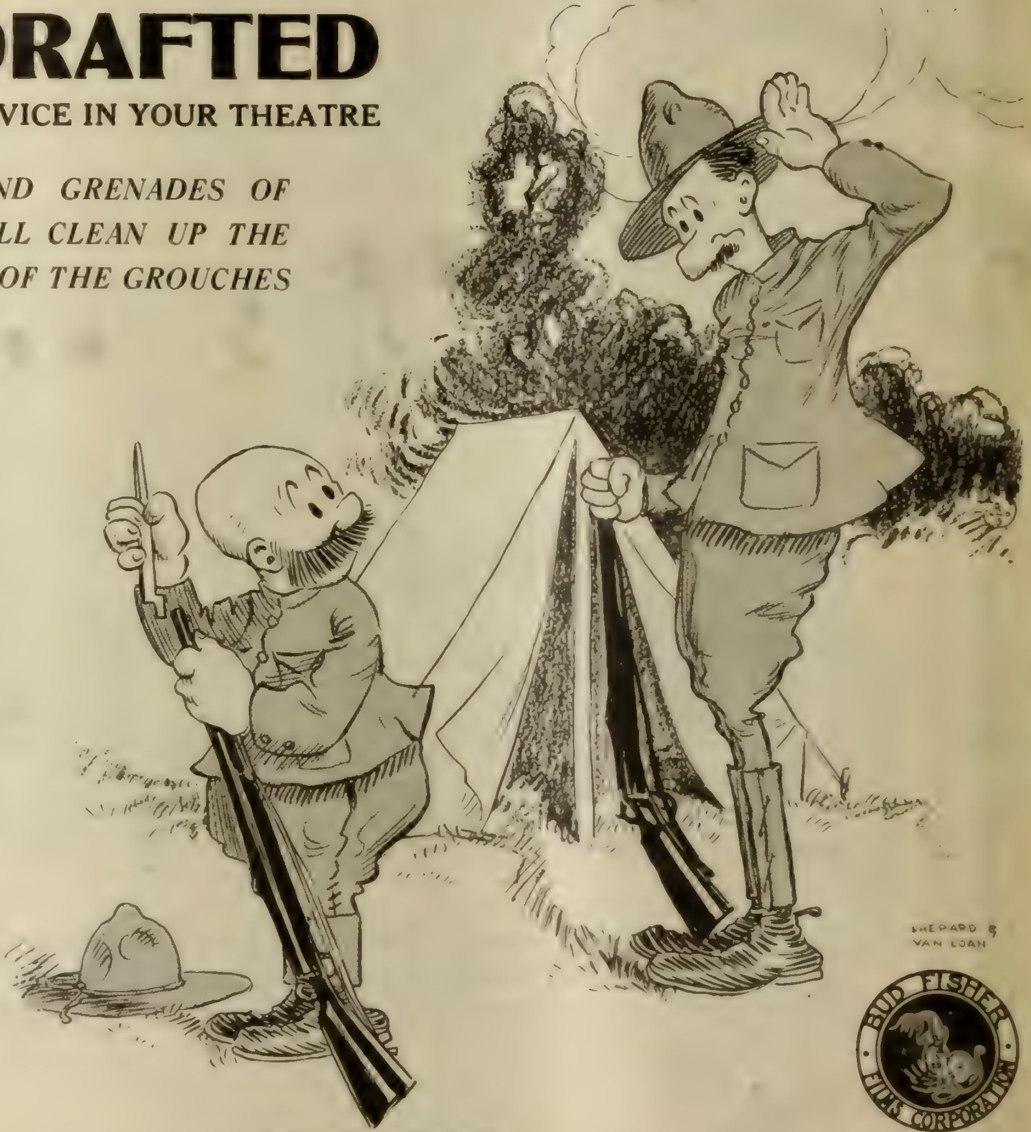
FOR ACTIVE SERVICE IN YOUR THEATRE

THEIR HAND GRENADES OF HUMOR WILL CLEAN UP THE TRENCHES OF THE GROUCHES

Exhibitors!

"Ten-Shun"

Don't be slackers. Book them now from the livest Exchange in your territory. The biggest publicity campaign and best Exhibitors' Service, as well as the personal guarantee of Bud Fisher, is behind the new MUTT & JEFF animated cartoons.



BUD FISHER FILMS CORPORATION

EXCHANGES

Maine, New Hampshire, Vermont, Massachusetts, Connecticut, Rhode Island.	MAJOR FILMS COMPANY, 131 Columbus Ave., Boston, Mass.
New York City, Northern New Jersey, Greater New York.	BUD FISHER FILMS CORP., 729 Seventh Ave., New York City.
Eastern Pennsylvania, Delaware, Maryland, District of Columbia, Southern New Jersey, Virginia.	ELECTRIC THEATRE SUPPLY COMPANY, 13th and Vine Sts., Philadelphia, Pa.
Ohio, Michigan, Kentucky.	STANDARD FILM SERVICE, 216 Columbia Bldg., Cleveland, O.
Western Pennsylvania, West Virginia.	LIBERTY FILM RENTING CO. 938 Penn Ave., Pittsburgh, Pa.
Illinois, Indiana, Southern Wisconsin.	CENTRAL FILM COMPANY, 110 So. State Street, Chicago, Ill
Wyoming, Utah, Colorado, Iowa, Nebraska, Southern Idaho, Northern New Mexico.	CONSOLIDATED FEATURE FILM COMPANY, 1746 Curtis Street, Denver, Colorado.
North Carolina, South Carolina, Georgia, Florida, Tennessee, Alabama, Mississippi, Louisiana, Arkansas, Texas, Oklahoma, Southern New Mexico, Western Arizona.	CONSOLIDATED FILM AND SUPPLY CO., 111 Walton Street, Atlanta, Ga.
Mexico.	TAVARES-KALB COMPANY, 134 Duane Street, New York City
Washington, Oregon, Idaho, Montana.	GREATER THEATRES COMPANY, Liberty Theatre, Seattle, Wash.
Canada.	REGAL FILMS, LTD., 37 Younge St., Toronto, Can.
England, Ireland, Scotland, Wales.	M. P. SALES AGENCY, LTD., 43 Gt. Windmill St., London, W., Eng.

RELEASED BY

BUD FISHER FILMS CORPORATION

729 SEVENTH AVE. - - - NEW YORK CITY

We Believe in the Program but we won't discuss that here

You need good pictures at prices that will enable you to make money.

Triangle makes good pictures. The evidence is a two years' record of uniform excellence that is continued by such productions as "Madcap Madge" and "The Flame of the Yukon."

Triangle prices have made money for exhibitors where exhibitors never made it before. In consequence, the number of Triangle theatres is greater today than at any previous time in the history of the industry.

Standards of efficiency in Triangle productions have again been raised and will continue to be raised. Waste has virtually been eliminated. Triangle prices to exhibitors now represent the cost of production plus the cost of distribution with a fair working margin of profit.

Whether you show Triangle pictures or any other kind, watch Triangle releases, prices and service. Get acquainted with the Triangle exchange nearest you.

TRIANGLE DISTRIBUTING CORPORATION
1457 Broadway, New York City

Bessie Barriscale

in

"WOODEN SHOES"

Story by J. G. Hawks

A modern Triangle romance of the King of North America
and a maid of the Zuyder Zee

Triangle's $35,000 Dutch village and 400 people

TRIANGLE DISTRIBUTING CORPORATION
1457 BROADWAY, NEW YORK

Enid Bennett

in

"THEYRE OFF"

Continuity by Lambert Hillyer

A rapid-fire racing story, of a girl, a man and million dollars

TRIANGLE DISTRIBUTING CORPORATION
1457 BROADWAY, NEW YORK

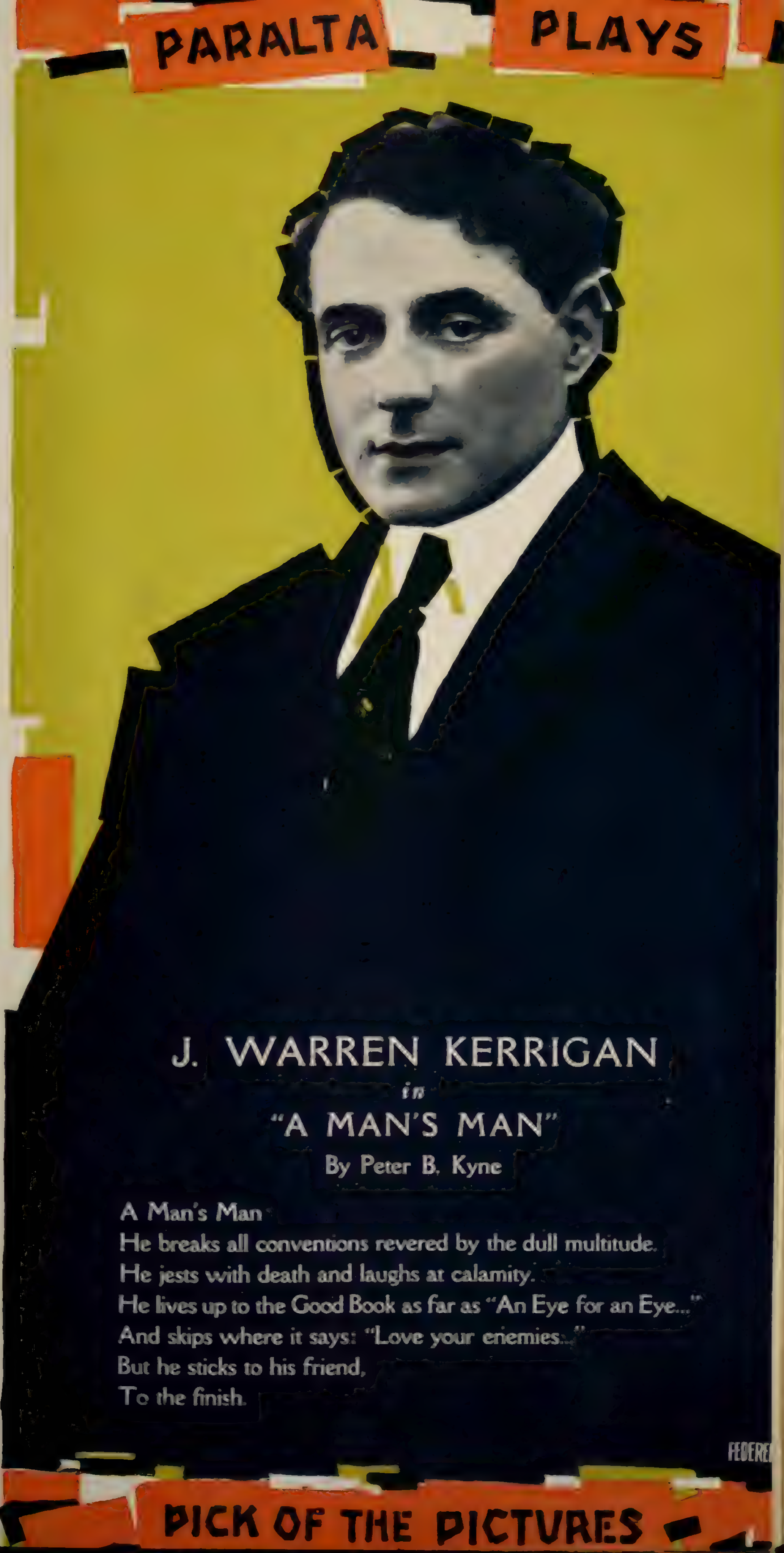
"LOST—A COOK"

with

Mack Swain

A real comedy flap-jack hot off the Keystone griddle

TRIANGLE DISTRIBUTING CORPORATION
1457 BROADWAY, NEW YORK



J. WARREN KERRIGAN

in

"A MAN'S MAN"

By Peter B. Kyne

A Man's Man:
He breaks all conventions revered by the dull multitude.
He jests with death and laughs at calamity.
He lives up to the Good Book as far as "An Eye for an Eye..."
And skips where it says: "Love your enemies..."
But he sticks to his friend,
To the finish.

SOLD UNDER

THE PARALTA PLAN

BY

TRIANGLE

DISTRIBUTING

CORPORATION

"ASK ANY TRIANGLE EXCHANGE"

PARALTA PLAN

Unlimited Runs
Restricted Territory
Rebooking Privileges
And other Economic Features
Of the Paralta Plan
Eliminate Waste
Stop Leaks
Develop Patronage
Reduce Operating Charges
Increase Receipts
And Make Money for You.
The Paralta Plan Book
Gives You all the Details.
Write for it Today!
It is Sent Only on Application.
"ASK ANY TRIANGLE EXCHANGE"

PARALTA PLAYS INC.

CARL ANDERSON, President
HERMAN FICHTENBERG, Chairman Directors
ROBERT T. KANE, Vice-Prest.
HERMAN KATZ, Treas.
NAT. I. BROWN, Secretary and Gen'l Manager.

729 SEVENTH AVENUE
NEW YORK CITY -

FOX POLICY 1917-18
STANDARD PICTURES

SUBJECT	RELEASE DATE
THE SPY	August 19th
THE HONOR SYSTEM	August 26th
JACK AND THE BEANSTALK	September 2nd
THE CONQUEROR	September 16th

You cannot book these pictures until you have seen them.

COMING

THEDA BARA SUPERPICTURES
WILLIAM FARNUM SERIES
FOX KIDDIES PICTURES

FOX SPECIAL FEATURES

Released Under Contract
One Picture Each Week
5 to 6 Reels in Length
Big Stage Plays—Popular Novels

STARS

DUSTIN FARNUM, VIRGINIA PEARSON, GEORGE WALSH, MIRIAM COOPER, GLADYS BROCKWELL, JUNE CAPRICE, VALESKA SURATT.

NOTE:—Interest at the Rate of 4% Per Annum Will Be Paid Quarterly on Money Deposited Under the Terms of Fox Contracts. Interest to Start on Date First Picture Is Played Under Contract.

FOX FILM CORPORATION

FOX SPECIAL FEATURES

Virginia Pearson

Direction of
WILLIAM FOX

The Star
Whose Dramatic
Triumphs Place
Her in the First
Magnitude.

"NO EXHIBITOR WILL MAKE A MISTAKE IN BOOKING A PICTURE IN WHICH VIRGINIA PEARSON APPEARS."

—THE GENERAL PUBLIC

FOX FILM CORPORATION

FOX SPECIAL FEATURES

Virginia Pearson

(The Rose of Dixieland)

in

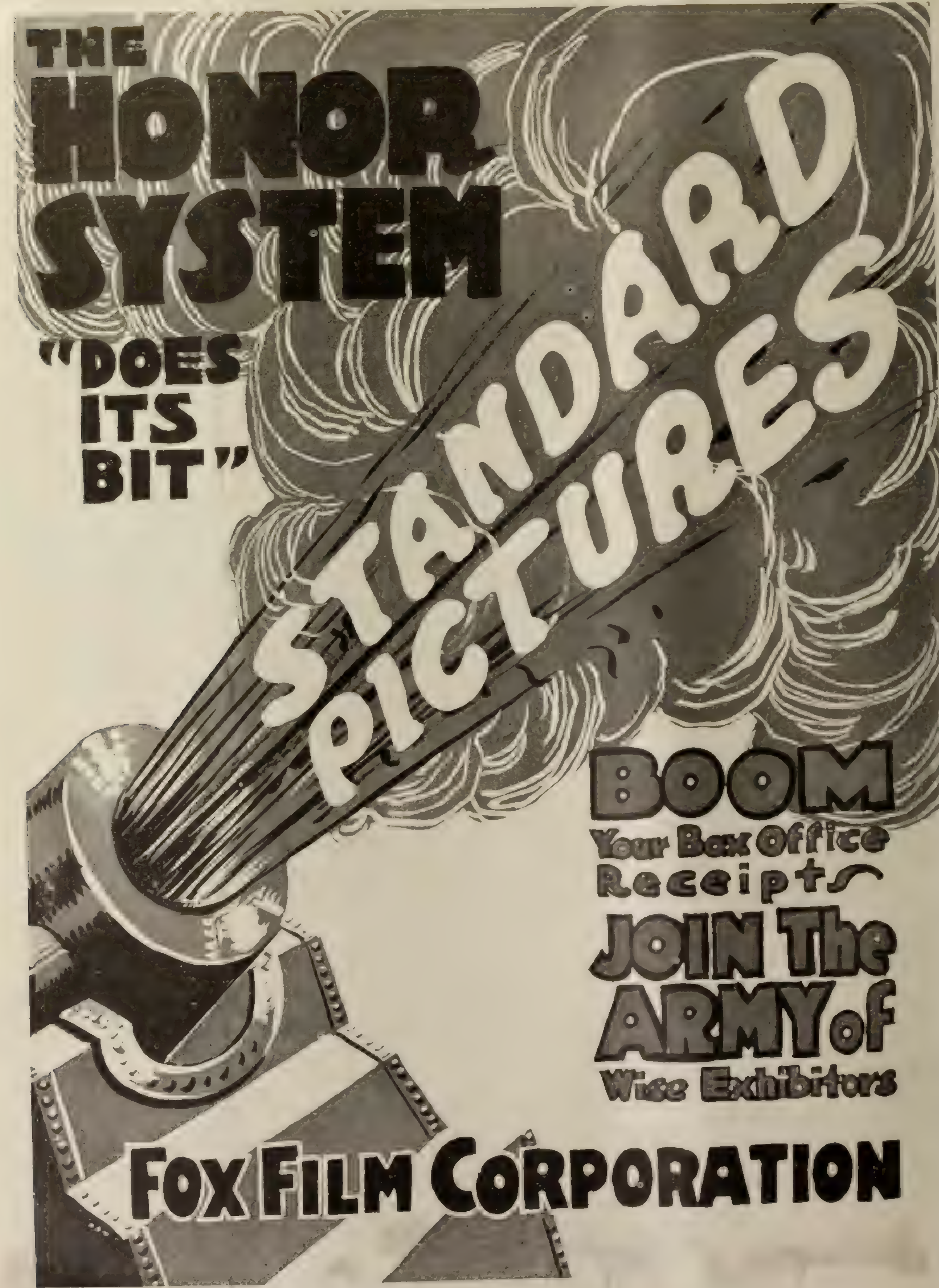
"WHEN FALSE TONGUES SPEAK"

A September Release

A Story of
a Home That
Rumor Ruined

VIRGINIA PEARSON AS A BOX OFFICE ATTRACTION IS IN A CLASS BY HERSELF

FOX FILM CORPORATION


THE HONOR SYSTEM
"DOES ITS BIT"
STANDARD PICTURES
BOOM
Your Box Office Receipts
JOIN The ARMY of Wise Exhibitors
FOX FILM CORPORATION

STANDARD PICTURES

WILLAM FOX *Presents*
R.A.WALSH'S Masterdrama
with an ALL STAR FOX CAST

"The Honor System"—

10 Reels—A Fox Exclusive

GLADYS BROCKWELL

GEORGE WALSH

FOR RELEASE THROUGHOUT AMERICA ON AUGUST 26TH

THE GREATEST HUMAN STORY EVER TOLD ON SCREEN or STAGE

APPLY FOR BOOKINGS
ANY FOX EXCHANGE

NEW YORK NEWSPAPERS VERDICT:

A TRIUMPH — N.Y. Sun

"THE HONOR SYSTEM" THE GREATEST PICTURE EVER MADE — N.Y. American

WILLIAM FOX DESERVES PRAISE AS PRODUCER — N.Y. Times

WILL ENTERTAIN AND MAKE YOUNG AND OLD THINK — N.Y. HERALD

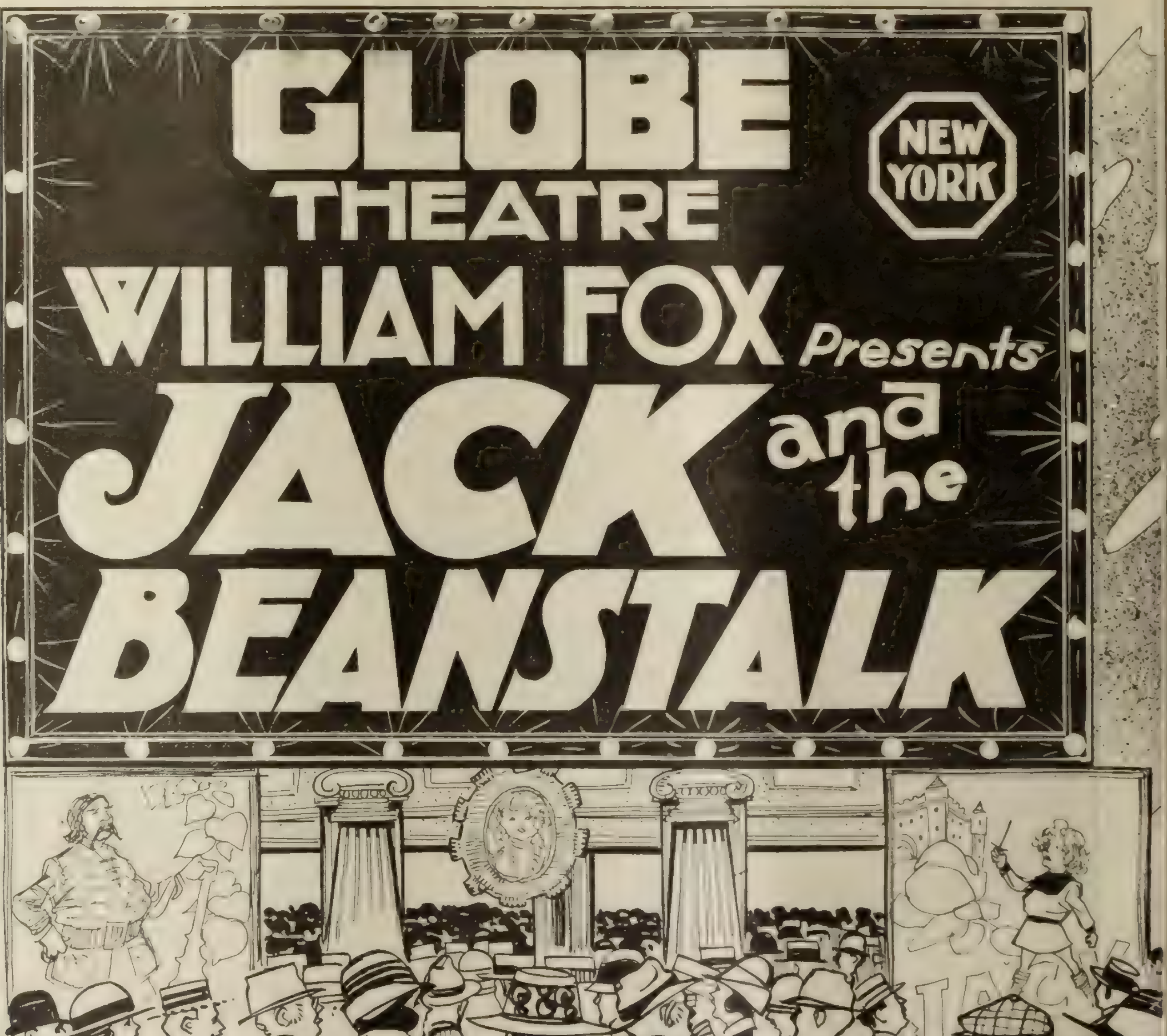
LYRIC THEATRE CROWDED AFTER PLAYING "THE HONOR SYSTEM" IN ITS 3d MONTH — N.Y. Morning Telegraph

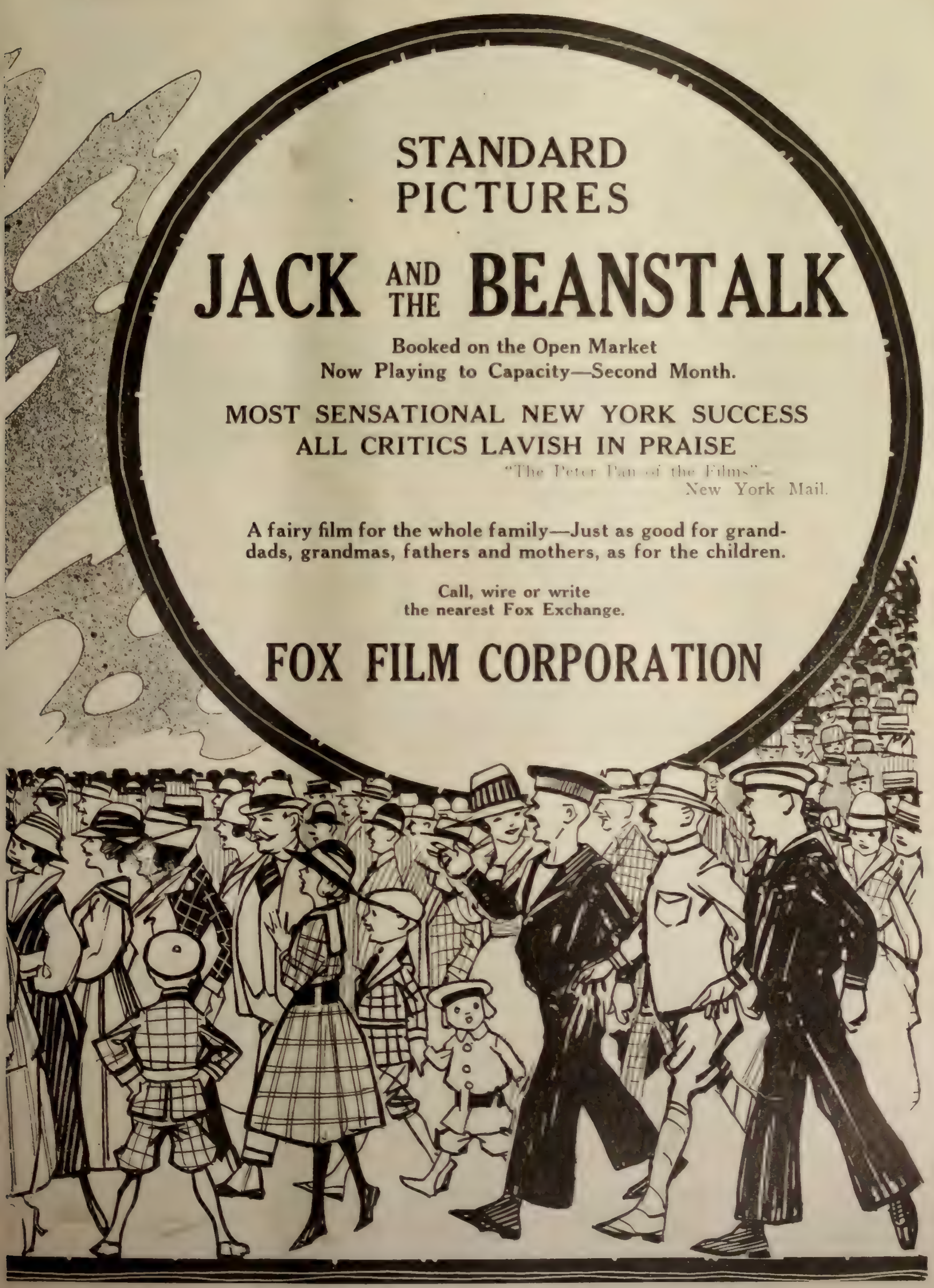
MIRIAM COOPER

RELEASED ON OPEN MARKET AS AN INDIVIDUAL ATTRACTION

EXHIBITORS CAN SEE PICTURE and CONTRACT NOW at ANY EXCHANGE OF

FOX FILM CORPORATION


GLOBE THEATRE
NEW YORK
WILLIAM FOX Presents
JACK and the BEANSTALK



STANDARD PICTURES

JACK AND THE BEANSTALK

Booked on the Open Market
Now Playing to Capacity—Second Month.

MOST SENSATIONAL NEW YORK SUCCESS
ALL CRITICS LAVISH IN PRAISE

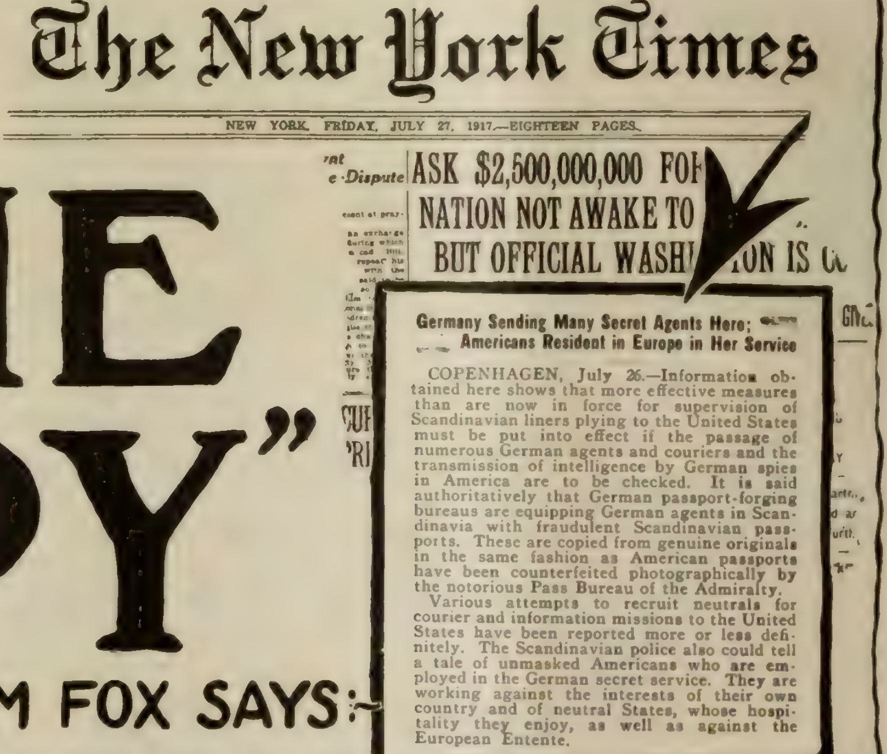
"The Peter Pan of the Films"—
New York Mail.

A fairy film for the whole family—Just as good for granddads, grandmas, fathers and mothers, as for the children.

Call, wire or write the nearest Fox Exchange.

FOX FILM CORPORATION

A BOX-OFFICE RIOT



The New York Times

NEW YORK, FRIDAY, JULY 27, 1917.—EIGHTEEN PAGES.

ASK $2,500,000,000 FO

NATION NOT AWAKE TO

BUT OFFICIAL WASH ON IS

Germany Sending Many Secret Agents Here; Americans Resident in Europe in Her Service

COPENHAGEN, July 26.—Information obtained here shows that more effective measures than are now in force for supervision of Scandinavian liners plying to the United States must be put into effect if the passage of numerous German agents and couriers and the transmission of intelligence by German spies in America are to be checked. It is said authoritatively that German passport-forging bureaus are equipping German agents in Scandinavia with fraudulent Scandinavian passports. These are copied from genuine originals in the same fashion as American passports have been counterfeited photographically by the notorious Pass Bureau of the Admiralty.

Various attempts to recruit neutrals for courier and information missions to the United States have been reported more or less definitely. The Scandinavian police also could tell a tale of unmasked Americans who are employed in the German secret service. They are working against the interests of their own country and of neutral States, whose hospitality they enjoy, as well as against the European Entente.

"THE SPY"

WILLIAM FOX SAYS:—

AMERICA WANTS TO SEE THIS PICTURE
EXPOSE OF GERMAN POLICE IN AMERICA
HOW THE KAISER OPERATES AND SECURES INFORMATION

GEORGE BRONSON HOWARD, AUTHOR, KNOWS HIS BERLIN
RICHARD STANTON, DIRECTOR, STAGED INSIDE SECRETS WITH
DUSTIN FARNUM THE AMERICAN FAVORITE, IN

"THE SPY"

THERE ARE 10.000 FOREIGN ENEMY SECRET POLICE
LURKING AND SCHEMING IN THE UNITED STATES
SOME CLAIM AMERICAN CITIZENSHIP

DO YOU KNOW YOUR NEIGHBOR?

A FOX EXCLUSIVE SPECIAL RELEASE
STANDARD PICTURES

YOU CAN BOOK NOW FOR AUGUST 19TH
AND FOLLOWING DATES. APPLY FOR BOOKING NOW

FOX FILM CORPORATION

Harold Edel, Manager of The Strand, New York's famous theatre, says

" TODAY
WITH
FLORENCE REED

is one of the six greatest pictures I ever saw!"

Here is a smashing big play that thrilled New York for over a year, playing to full houses all the time. Written by the famous playwrights George Broadhurst and Abraham Schomer it is packed full of tense moments, of human interest, of knowledge of life. As a motion picture it is as great a picture as the play was a play. Miss Reed, assisted by a cast every member of which is a real artist, amply lives up to her reputation of being the greatest emotional actress of the screen.

The exhibitor who plays this picture and advertises it the way it deserves will positively clean up!

Shown at The Strand, New York, the week of July 29

7 Big parts

Produced by Harry Rapf **Directed by Ralph Ince**

Pathé

To the public solid entertainment; to the exhibitor crowds of satisfied patrons.

That is true of all Pathé serials. It is emphatically true of

The SEVEN PEARLS

WITH

MOLLIE KING

AND **CREIGHTON HALE**

to be released September 2nd

Why is it that hundreds of exhibitors tell us that Pathé serial nights are their big nights? Why is it many of them say they would have to shut down in summer if they could'nt get a Pathé serial? Why is it they write us and say

"Pathé serials are better box office attractions than any features."

It is because Pathé serials have box office stars, the best casts, the best production and the best stories that money can buy; and because long experience has taught Pathé what the public wants and how to help the exhibitor fill his house.

"The Seven Pearls" is a great serial. See it - then book it.

Produced by Astra
Directed by Geo. B. Seitz

Written by Fred Jackson
Scenarios by B. Millhauser

MOLLIE KING

was a big hit in "Mystery of the Double Cross". She will be a bigger one in

The SEVEN PEARLS

Pathé

Pathé

"A Pathé serial will make more money for an exhibitor than nine-tenths of the extra priced features," says a Washington exhibitor.

" In connection with my booking of

The Neglected Wife

with

Ruth Roland

I want to say that it is my opinion gained from over three year's experience in exhibiting that a good serial such as 'The Neglected Wife', 'The Iron Claw', 'Who Pays?', 'The Shielding Shadow', or 'Pearl of the Army' will make more money for an exhibitor than nine-tenths of the extra priced features being booked to-day."
—Joe Lucas, Grand Theatre, Centralia, Washington.

This exhibitor knows what he is talking about. For a long time Pathé has been preaching that Pathé serials have bigger value than most of the features on the market. Let us repeat, Pathé serials are in the feature class as to quality. They are better than features in box office value.

Produced by Balboa
adapted from famous novels
by Mabel Herbert Urner

Pathé

IRIS

is one of the two greatest plays ever written by

SIR ARTHUR W. PINERO

the most famous living English dramatist. . It was very successful not only in England but in this country where it was played by a cast made up of famous stars. Pathé announces its adaptation into a five part Gold Rooster Play with the celebrated English favorite, Alma Taylor, Stuart Rome, and Henry Ainly in the leading parts. Sir Arthur Pinero personally complimented Miss Taylor on her work in this picture. **COMING SOON**

GLADYS HULETTE

scores again in

MISS NOBODY

her latest Gold Rooster Play, which is crammed full of human interest and heart throb.

Produced by Astra
Directed by Willian Parke

Coming Soon

Scene from Iris

Thirty-six theatres in Cincinnati have booked

THE FATAL RING

WITH

PEARL WHITE

¶ After the serial was booked and shown in five of the Fox houses, three more houses in that well known circuit booked it, it went so big

¶ The successful Alpha Theatre in Atlanta for the first time has booked a serial for more than a one day's run. It's "The Fatal Ring", of course, and the management of the theatre says "it has landslided itself into a whirlwind of success."

Successful exhibitors play Pathé serials - that's one big reason why they are successful!

Produced by Astra
Directed by Geo. B. Seitz

Written by Fred Jackson
Scenarios by B. Millhauser

Pearl White

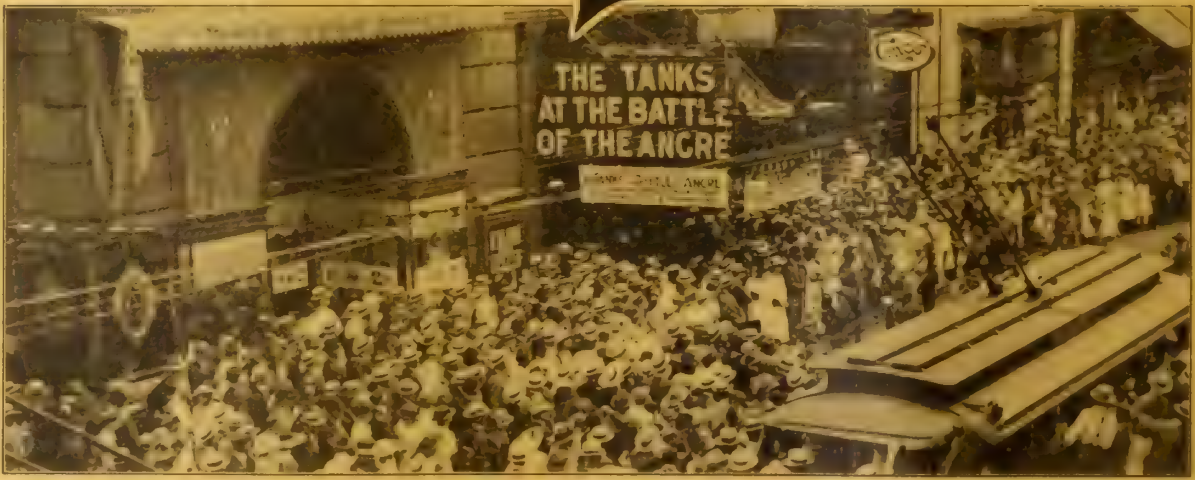
star of "The Fatal Ring". Miss White in a Pathé serial means big box receipts. She is an unequalled attraction for any house

Pathé

The amazing picture
The Tanks at the Battle of the Ancre

(Official Government Pictures of the War)

continues its amazing and unparalleled record

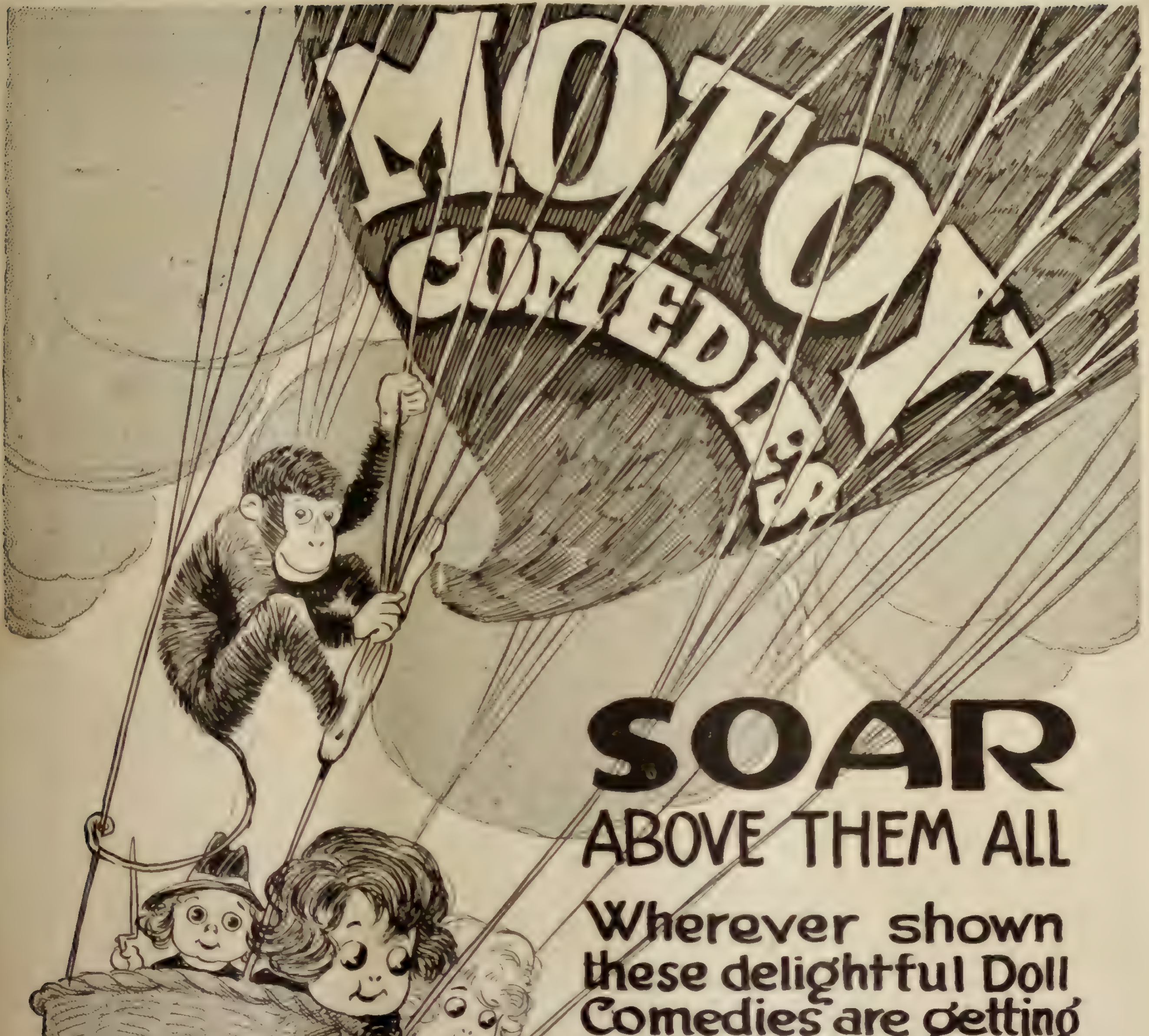


It stops traffic in Cincinnati and crowds four blocks long, each side of the Grand Opera House box office, wait to get into the show!

¶ Omaha, Chicago, Indianapolis, New York - we've told you what "The Tanks" did there - every house record broken

¶ In the face of the unimpeachable evidence of what the picture has done and is doing no exhibitor can afford to miss the opportunity of doing the biggest business he ever had.

Just say "The Tanks" to the nearest Pathé Exchange


MOTOY
COMEDIES
THE DOLLIES OF 1917
SHEPARD & VAN LOAN

SOAR

ABOVE THEM ALL

Wherever shown these delightful Doll Comedies are getting away with the business

They appeal to every class of audience They are clean and wholesome. They are different from anything you've ever seen before. **They increase box office receipts.**

PETER PAN FILM CORPORATION

729 Seventh Avenue - New York City

OPEN MARKET PROPOSITION

M. PHILIP HANSEN

BEGS TO ANNOUNCE

HE WILL BE AT THE HOTEL ASTOR,
NEW YORK, ON AUGUST 20th, WITH

THE MARINE FILM COMPANY'S
FEATURE

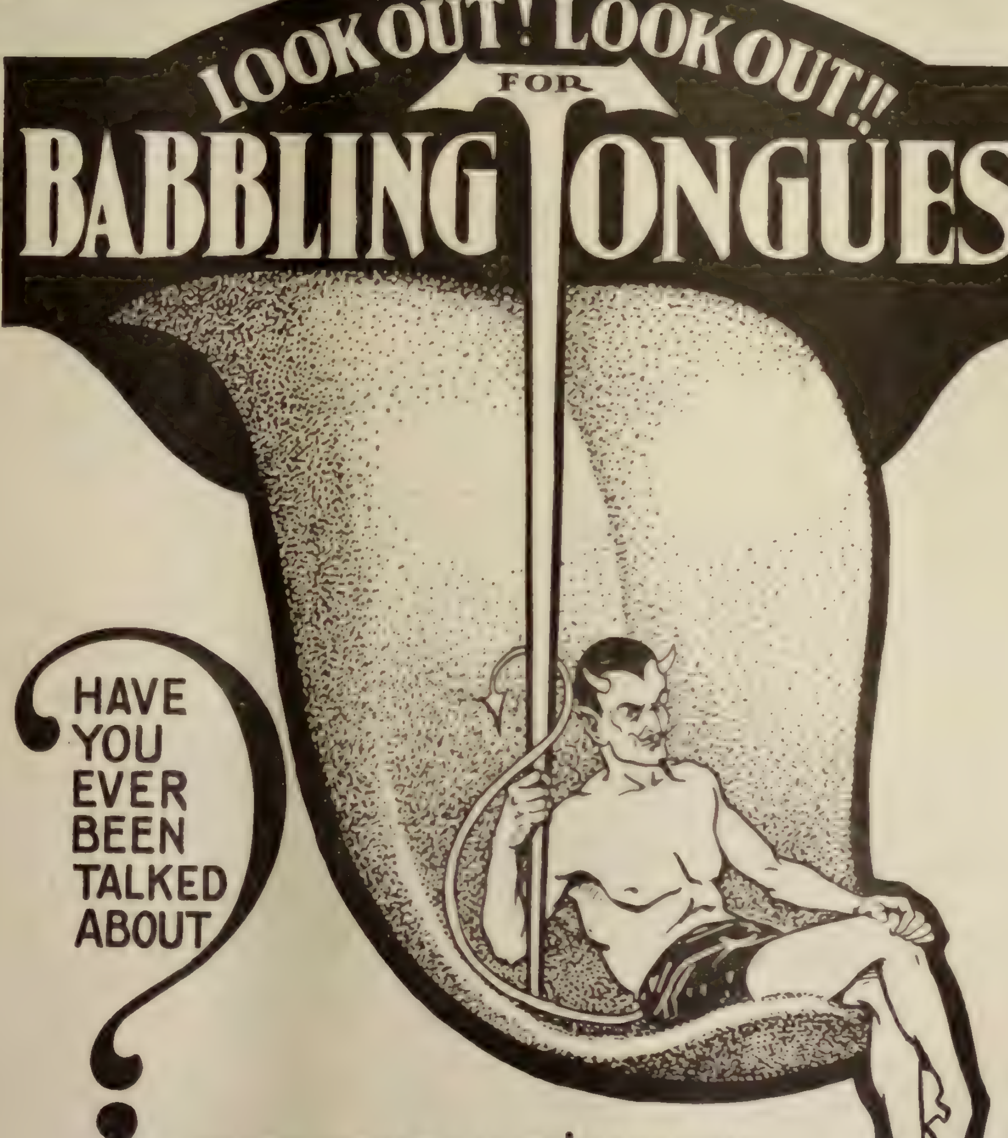
"Lorelei of the Sea"

A MARINE CLASSIC

STARRING **Tyrone Power**
PRODUCED BY **Henry Otto**
The Director of "UNDINE"

ADDRESS COMMUNICATIONS TO
HOTEL ASTOR, NEW YORK

STATE RIGHT BUYERS


LOOK OUT! LOOK OUT!!
FOR
BABBLING TONGUES
HAVE YOU EVER BEEN TALKED ABOUT?

BELIEVE NOT EACH ACCUSING TONGUE
AS MOST WEAK PERSONS DO;
BUT STILL BELIEVE THAT STORY WRONG
WHICH OUGHT NOT TO BE TRUE.
—*SHERIDAN*

A SUPER-PHOTOPLAY

WITH

JAMES MORRISON, GRACE VALENTINE

AND AN ALL-STAR CAST

Written and directed by WILLIAM HUMPHREY

Ivan Film Production Inc.
130 West 46th Street, New York

KLEINE EDISON SELIG ESSANAY

WM. N. SELIG

PRESENTS

One of America's Most Popular Stage Favorites

LEW FIELDS

in

A three ring circus engaged for one film drama!

A performer plunges from a trapeze and through a broken net!

A Star That Is Sure Box-office Winner!

A Strong Story, Good Photography, Clever Light Effects!

"THE BARKER"

A Stirring Drama of Love and Hate Written by CHARLES K. HARRIS, Directed by J. A. RICHMOND, Featuring AMY LEAH DENNIS, PAT O'MALLEY, WM. FABLES and JAMES HARRIS in the Supporting Cast.

RED SEAL SELIG PLAYS

BOOK IT NOW IN
K-E-S-E SERVICE

KLEINE EDISON SELIG ESSANAY

2,500 THEATRES IN U.S.

RUNNING

"DO CHILDREN COUNT"

This series of twelve 25-minute features
presenting

Little Mary McAlister

IS SWEEPING THE NATION

• • •

Most Extraordinary!

NOT A CANCELLATION
IN THE UNITED STATES

RUN EVERY WEEK FOR A SURE-FIRE
MONEY GETTER

GREAT WESTERN DRAMAS

featuring

JACK GARDNER

Full of thrilling incidents, dramatic situations and fascinating scenes of untrammeled life in the open places.

DON'T MISS ONE

"OPEN PLACES" "THE RANGE BOSS"
"LAND OF LONG SHADOWS"

Trademark
Reg. U. S. Pat. 19

Essanay

GEORGE K. SPOOR, PRESIDENT

1333 Argyle St., Chicago

Trademark
Reg. U. S. Pat. 1907

K-E-S-E

NOTICE TO PRODUCERS

We invite your attention to our laboratory facilities.

Recently we enlarged our laboratory—installing additional equipment—and now have FOUR TIMES our former capacity.

We can develop your negatives and print and develop the positives—or do the positive work alone.

For TEN YEARS the trade has declared the Kalem laboratory work to be PAR EXCELLENCE.

The facilities which made this reputation—together with our latest care-taking, time-saving devices—are at your disposal.

Our prices for this high grade artistic work CANNOT BE EQUALLED.

Let us quote you terms.

KALEM COMPANY

235 W. 23rd Street - - New York City

MOVING PICTURE WORLD

Entered at the General Post Office, New York City, as Second Class Matter

Founded by J. P. CHALMERS in 1907.

Published Weekly by the

CHALMERS PUBLISHING COMPANY
17 MADISON AVENUE, NEW YORK CITY.
(Telephone, 3510-3511 Madison Square)

J. P. Chalmers, Sr.............................President
J. F. Chalmers.............................Vice-President
E. J. Chalmers..................Secretary and Treasurer
John Wylie..............................General Manager

The office of the company is the address of the officers.

CHICAGO OFFICE—Suite 917-919 Schiller Building, 64 West Randolph St., Chicago, Ill. Telephone, Central 5099.

PACIFIC COAST OFFICE—610-611 Wright and Callender Building, Los Angeles, Cal. Telephone, Broadway 4640.

SUBSCRIPTION RATES.

United States, Cuba, Mexico, Hawaii, Porto Rico and Philippine Islands................$3.00 per year
Canada .... 3.50 per year
Foreign Countries (Postpaid)................. 4.00 per year

Changes of address should give both old and new addresses in full and be clearly written. Two weeks' time should be allowed for change.

ADVERTISING RATES.

Classified Advertising—One dollar for twenty words or less; over twenty words, five cents per word.

Display Advertising Rates made known on application.

NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, P. O. Box 226, Madison Square Station, New York, and not to individuals.

"CINE-MUNDIAL," the monthly Spanish edition of the Moving Picture World, is published at 17 Madison Ave. by the Chalmers Publishing Company. It reaches the South American and Spanish-speaking market. Yearly subscription, $1.50. Advertising rates on application.

(The INDEX to this issue is on page 1274.)

Saturday, August 25, 1917

Facts and Comments

AS long as present war conditions exist we have decided to open a Department of Activities of War Committees of the Motion Picture Industry. This will enable our readers to locate all news of these activities readily and will permit our various War Committees to place before our readers and the industry in general their plans and methods of co-operation, etc. We would call the attention of our readers to the communication in the new department this week of the Chairman of the Food Committee. It will be our aim, as we believe it will be that of the whole industry, to keep out all political bias, which so hampers and distorts much of the news in our daily papers. Pictures through the eye of the camera don't lie and cannot show any political leaning. We will endeavor to follow their example. To help the Government and the country all we can is our privilege and nothing else counts.

* * *

AS one goes around among exhibitors he hears plenty of arguments against dollar seats for special films. "The Birth of a Nation" may have made good at that figure in many places and there may be special audiences who even prefer to pay higher admissions to see particularly good pictures. The average exhibitor, however, who has made a try of it is, we believe, a bit disillusioned. What managers have told the writer leads him to feel pretty sure that the most profitable combination is "any picture that interests" at ten cents, for, at least, the majority of seats in the theater.

* * *

IN these hot days it is good for the exhibitor to get away long enough to enjoy a little relaxation. He works hard and there's no man deserves it more than he. It will be good as a business proposition, too, if he can take it easy and think things over. Have you been putting brains into the business and do you feel sure of continuing to make money, Mr. Exhibitor? Maybe you are putting brains into it and maybe that competitor is putting more. Look the situation squarely in the face Are things going as well as they ought to? Perhaps the difference between you and the competitor is not so very big, but it is important. The secret of the amusement business is that the best thing to put into it is your heart. This business represents people, it's all human; it works on feelings, likes and dislikes; all that sort of thing. If you really like the business you are on the right track and are more useful than you suspect.

* * *

SOME of our English contemporaries have been for some time past resenting in a most unreasonable manner all suggestions that the export business on our American made films should rightly be handled from this side of the water. We have repeatedly referred to the anomalous and even ridiculous position of our American producers and owners of well known film brands who have been compelled to tell foreign buyers that they could not talk business and had to refer them to London. Some of these buyers that we know of within the past year or more had come thousands of miles to this country only to hear the actual owner and maker could not sell his own product. Admitting that London as a film producing center is almost at a standstill, a fact that we greatly deplore, our English contemporaries attempt to bolster up the claim that London has been and consequently should remain the export center of all American made films. In the name of all that's fair and just, on what grounds can such a claim be upheld?

* * *

STILL another paragraph on the above question is necessary to express our surprise and indignation at the attack in one of these London papers on a prominent London film buyer who established an office in New York some time ago and who has been compelled to give it his personal attention ever since. We believe that the big share of the American film business that London has enjoyed for many years was largely due to the very favorable impression which this buyer and several others from London made in this country by their straightforward business methods. From what we know and have seen of the gentlemen in question we believe this attack on him to be absolutely unjustified and base beyond belief.

Two Unlovely Black Eyes

By Louis Reeves Harrison

"SHOW me," says the average person in the audience, ready to believe what is offered in evidence to the eyes when it is convincing, even when there is a large amount of skepticism about what is heard. Critics who have studied audience psychology are fully aware that method of presentation, irrespective of the probability of what is shown, counts heavily in the general artistic effort to compel that absolute credence which makes the picture story of absorbing interest when the story itself amounts to anything. We are not trying to make people believe what we tell them in this new art, but what they see.

It is a very difficult matter for stage people, boxed in as they are, to get away from the conventional in movement, but many of them have compensated wonderfully for this loss of illusion by clever disguise and artistry of makeup, going to the extent of studying contrast, light and shade and all that is included in picture composition for the sake of accuracy and powerful effect in character impersonation. That such is not the case in most studios is regrettable, but it may be due to the fact that the effects of studio lighting are not yet fully understood. There is an abundance of room for improvement.

Many years ago, in a drama of childhood by Francis Hodgson Burnett, a little girl playing the role of a child princess wore her hair brushed away from the forehead into long curls which hung forward on her shoulders and becomingly framed her face. Some moving picture actress copied that style, and since then it has been the regular thing for the ingenue to wear her hair like that, no matter what the role or its mood. The original effect was charming and consistent, the copies inane.

The inanity of the imitations has been demonstrated to the verge of nausea. No matter what the part, nor what the circumstances of the character, the same side curls reappear over and over again, vanity, not artistry, dictating their use. It could not get by any intelligent stage manager of standing today, but the studio director permits a wretched, poverty-stricken girl without a cent to her name to appear in curls obviously fresh from the hands of the hairdresser, a possible result of the star system, which requires a screen drama to be reconstructed to suit the egotism of a high-priced interpreter.

Then we have the Kentucky mountain maid going barefoot in a frock to her knees shown with chalk-white face, arms and legs, and the Irish maid who lives in a hut and climbs trees to show her ten-dollar-a-pair silk stockings, gypsies in satins and laces and a thousand illusion-destroying imbecilities which only enforce that sense of untruth which is so destructive to the pleasure of an audience, when it does not excite derision. Only a few weeks ago an audience roared when a gentleman appeared on the screen in a pair of trousers of decided pattern, exactly the same as he had worn years before—he had meanwhile been shipwrecked, captured by pirates and reduced to mere rags.

The poor little girl who has had nothing to eat for several days and has barely survived a starving environment for many weeks comes on with a round doll face, bright eyes and pink cheeks about as appealing to the imagination as a machine-made scenario from an adaptation factory designed to exhibit in small scope the leading ladies' pet dog. Such are the methods of producers who try to exact commendation from reviewers instead of deserving it by careful attention to details.

It is the business of the critic to call attention to the manifestly absurd in screen presentation, not only for the sake of the exhibitor and for the protection of the public, but for the good of the art itself, to the ultimate benefit of the producer who publishes his incompetence by permitting such stuff to get by. In an art delineating emotion and thought through the human medium, very close attention is paid by the spectator to the faces of performers, especially to their character-revealing mouths and to those supposed centers of expression, the eyes, though it is less the globe of the eye than its lids, together with lashes and eyebrows which convey a state of mind or heart of the interpreter.

Just as the stage performer is deeply concerned about the condition of his voice, the interpreter of screen stories should be most deeply concerned about the artistic make-up of his eyes. The subject is so well worth his study that he should consider effects more or less as a painter does in a portrait. He *is* a portrait, the screen actor, a soul portraiture. He is the word, the phrase, the sentence, the punctuation, the medium of expression while within range of the camera.

In order to meet the requirements of impersonation under the powerful glow of studio lights actors are compelled to produce certain shadow effects for the eyes. Aside from accenting the brows and lashes, and elongating the effect by horizontally curved lines, it is necessary to darken the upper lids, but this has been taken to mean that they should be daubed lamp black. In a darkening effect like this the various shades of gray should be used instead, softly merging with natural tints with results far more impressive in that they are not pronounced enough to destroy illusion.

It is sometimes easier to move mountains than to convey an impression of truth lucidly and convincingly, hence the great difficulty of finding authors who know how to prepare a story for plausible screen presentation. There are a thousand chances for the photoplaywright to make an error, and, as his work is open to criticism before it is produced, he has to take infinite pains at every step of creative construction. There are hundreds of conditions he *must* observe to obtain a favorable verdict. After he has been faithful to legitimate requirements of these exacting conditions, it is despairing for him to see the actor kill the whole effect of reality with two daubs of lamp black.

It may be formulated as a practical rule that the actor should lay stress on the possibilities and probabilities of his role, even in bringing out what is latent in his part for the sake of winning credulity, but he is doing just the reverse when he goes so contrary to the ordinary laws of life as to paint and plaster the human countenance out of human recognition, thereby exposing an entertaining interpretation to honest contempt in the audience and an earnest one to derision.

The actor is in a position of trust. The author is rarely present to criticise; the director is concerned with an infinity of detail besides the whole effect of the picture; it is up to the performer to make a study of himself as an entirely new individuality in each story, not to be occupied with a representation of his eternal self, but of the innate qualities of the character he is to visually portray. As far as the audience is concerned, it is vision, vision, forever vision—let him try a little of it on himself.

DAVID HORSLEY IN NEW YORK CITY.

David Horsley, the Los Angeles manufacturer, came to New York with the hot wave, but denied he brought it with him. Mr. Horsley reported everything as "O. K." He said he expected to return about August 18.

Good and Better Times

By Sam Spedon

WE get a little hot under the collar once in a while, but aside from that everybody seems very comfortable in business. Reports are very encouraging notwithstanding the hot weather. Business with the exhibitors has been much better this summer, taking everything into consideration it has been fifty per cent. better than it was this time last year. The producers and distributors are not complaining and everything goes to show an improved condition in the affairs of the industry, pointing to an excellent business this fall and winter.

The industry is gradually waking to a realization of its need and settling down to business principles. It is adjusting itself to conditions instead of adjusting conditions to it. It is convinced of one thing, that it must make good picures that will survive. Junk must be eliminated, theaters improved to meet human needs and give the public the best; it is educated up to it and demands it. It pays to keep up with the demands.

Fifteen Cents

Unquestionably the theaters that show the earlier runs of the high priced pictures will have to increase the price of admission to fifteen cents, which we believe will readily be paid if the quality of the productions is sustained. Certain neighborhood patrons are willing to pay if they can get what they want. Will many theaters be able to increase the price and retain as large a patronage? That is the question.

Force of Associations

The National Association of the Motion Picture Industry as an organization of business men is having its effect on the industry as a whole. The admission of the exhibitors, individually and collectively, has brought them into intimate touch with the entire business personnel. Organization and co-operation will work wonders. The Chicago convention, the first time in its history, brought within its fold a larger element of exhibitors who are of the progressive class of business men. These affiliations have done much to show the smaller and the non-progressive exhibitor what he lacks. They brought him in contact with men who are anxious to extricate him from the confines of the dark ages of the past when any old thing would do and pictures were considered a catchpenny proposition; the time it didn't make any difference whether you were showman, business man or butcher.

To Prove It

Listen to what a small town exhibitor said last week: "I think most of the questions arising in small towns have to be settled as individual cases. My house seats five hundred. I can't possibly draw more than one thousand patrons a day and this would be an exceptional day. You can see I could not afford to pay one hundred dollars a day for a feature with my overhead. In almost every instance I have found the exchanges fair and willing to make any possible concession. They believe I am honest. I will let them put a feature in my house, take charge of the box office and prove what I say themselves. There are exhibitors who lie to get concessions and that makes the exchange suspicious of everybody else. The exchanges must meet conditions in small towns as they exist and deal with them individually. It requires personal investigation on the part of the exchanges and I believe they will meet them in time and make provision accordingly. Already I have arranged with an exchange to put a feature in my house, take charge of it themselves and let them test my claims at their own pleasure. If they can prove to me that I can afford to pay one hundred dollars a day for their features I will run them. We small fellows can't be judged by metropolitan or larger communities."

A Notable Screen Development

ANYONE who has watched the assembling of the audiences that twice daily gather to see the screen presentation of William Fox's "Jack and the Beanstalk" at the Globe theater, New York, will realize that something unusual has happened in picturedom. There have been made at other times picture versions of some of the time-honored stories for children, but not in our recollection has anything been offered that has quite the appeal of the production in question. To be sure, the story of "Jack and the Beanstalk" is one of the best known of its kind and one that is especially fitted to motion picture requirements; it is also dear to the hearts of the kiddies and they are flocking to the Globe in great numbers.

It would be a liberal education to the picture theater managers of this country if they could stand in the Globe lobby and watch the faces of the excited youngsters, not to mention the expectancy expressed on the faces of the oldsters; and then the expressions of delight over the exploits of Jack and the thrills that stir every infantile heart when the grim Giant appears, all presage a wonderful run of popularity for "Jack and the Beanstalk" and a new vogue in pictures, for this is but a beginning of a long series of similar subjects already completed by Mr. Fox and an inevitable flood of pictured fairy tales that will be rushed to completion by other producers.

It is a great and good idea and Mr. Fox is deserving of credit for its development on high class lines.

No Cause for Alarm

FROM a Southern correspondent of the MOVING PICTURE WORLD comes word that fear is being expressed by exchange men and exhibitors that the Government's plan to provide amusements at military cantonments free of charge will result in a form of unfair competition to theaters privately operated in adjacent cities.

The MOVING PICTURE WORLD believes that there is no cause for alarm on the part of the exhibitors because of the free entertainment that may be given at the military camps. In the first place it will not be possible for those in charge of such forms of diversion as will be permitted in camps to provide for all the needs of all the men who will occupy those camps. Think it over: there will be approximately 40,000 men in each camp; it is safe to conclude that there will be no attempt made to accommodate that entire number in such picture theaters as will be erected in the camp limits.

It should also be understood that these camps will be under military rules and that the men in training will be confined to the boundaries of camp the greater part of the time. Liberty will be granted to a certain percentage daily for good conduct and these liberty parties will, undoubtedly, spend their time off duty in the cities adjacent to the camps, in which event they will distribute their spending money among the tradesmen and the amusement purveyors of those cities.

As the exigencies of discipline will keep many men continuously in camp some form of amusement will be necessary for them, but this condition will have no appreciable affect upon the possible patronage which the men in camp may give to the city tradesmen.

The exchange man's problem as explained by our correspondent is quite another matter and will have to be adjusted by the men higher up. The Government is paying top prices for most of its supplies and if other tradesmen are paid for what they do, why should the picture men work for nothing? A nominal fee should be paid for pictures shown at cantonment theaters.

"The Cue for Action"

By Edward Weitzel.

A POINT well worth considering is that when an intelligent man starts out to find fault with an art with which he is not in sympathy he is very apt to let fall some grain of critical truth that should be received by those most interested as seed fallen on good ground. One of the gentlemen who supply the Sunday editions of the New York dailies with articles on the drama recently devoted a portion of his space to the pertinent question, "Is the cinema retrenching?" After settling the matter to his own saisfaction by a number of one-sided arguments that failed to point out that the money spent on the production of moving pictures at the present time is being expended more intelligently than when screendrama was first invented, and that a better technique has resulted in a saving of scenes and incidents once thought necessary to the proper telling of the story, the writer adds half a dozen lines that should be taken to heart by every photo-playwright and director. "Action is the one element which appears indispensable to editors of magazine stories, to playwrights and to all kinds of ephemeral fiction except movinp picture plays. Alternate flashes of this couple or that, of the contrasting sets of characters continue in these productions until the spectator not only loses interest in the sight, but is unspeakably wearied."

Fortunately, such a condition is not the general rule, but it does exist to some degree and it is the chief element that keeps a numerous body of thinking persons from being more frequent spectators of the screen. Action is the vital spark of the drama, whether it is physical or mental, and an almost daily attendance at some moving picture theater, for the past three years, has shown the writer of this article how quickly a body of spectators will respond to the appeal of true drama. That there is no infallible rule by which the playwright or the producer can always achieve this consummation is, of course, well understood, and that many supposedly unimportant situations and characters have surprised their creators by exhibiting great dramatic power when shown in public is another reason why it is so difficult to forecast the success or failure of a play, but all this is only so much weighty argument in favor of the closest study of the subject.

If the sub-titles to some of the moving pictures that are labeled dramas reflected the real movement of the story they would recall the chapter headings of many a time-honored novel and would read something like this: "And now let us leave the characters who have appeared in the scene just described to a well-earned rest while we proceed with great deliberation and much circumlocution to hark back to some immaterial happening in the early life of the heroine's great aunt."

JUSTICE JOINS KELLERMANN COMPANY.

Ewan Justice, Fox publicity man, who has had charge of the presentation of "Jack and the Bean Stalk" at the Globe theater, New York, has gone to Bar Harbor, Me., to supervise the work of the Annette Kellermann company, which is at work on a new Fox production at that resort.

Kane With Selznick

Former Western Representative of Artcraft Becomes General Manager of New Organization—Picture Man of Wide Experience.

ARTHUR S. KANE has been made the general manager of Lewis J. Selznick Enterprises, Inc. Mr. Kane has entered at once upon the duties of his new position, and has been busy during the past week at the Selznick offices, 729 Seventh avenue, New York. Mr. Kane will undertake the organization and opening of several new branches for Selznick interests.

Arthur S. Kane.

The Selznick forces are getting ready for an energetic campaign in the fall, and the new general executive is rapidly shaping his organization for the rush of business which the Selznick salesmen confidently believe will greet the release of their new productions.

Arthur S. Kane, during the past year and a half, has been in charge as district manager of eleven western states, comprising the western territory of the Artcraft Pictures Corporation, whose Denver, Seattle and San Francisco offices he established. The amount of business which he wrote for Artcraft Pictures while in this position established a record for the territory, and is one of the achievements to which Mr. Kane points with pride. For two years prior to this, Mr. Kane was assistant general manager of the World Film Corporation, conducting business under his own name in New York City. Mr. Kane was also the general manager of the Eclectic Film Company (Pathe Freres), and during the year that he was with the Pathe concern established its entire system of branch offices and exchanges.

These ventures in the East followed many years in the picture industry in the West. It was in 1907 that Arthur Kane opened the first motion picture theater, The Graphic, to be established in Atchison, Kansas. For the next three years he acted as personal representative of O. T. Crawford, in the large Crawford Film Exchange Company, which operated branches in St. Louis, Louisville, New Orleans, Houston and El Paso, with new motion picture theaters throughout the adjacent territory; and also acted as general manager of the O. T. Crawford Manufacturing Company, which was a producing motion picture concern. This was previous to the formation of the Motion Picture Patents Company. Afterwards Mr. Kane became the first district manager or special representative ever appointed by the General Film Company. He was also assistant to the president of the General Film Company during the administration of Frank L. Dyer. This was prior to his coming east.

Mr. Kane may truly be said to be an expert on the matter of branch exchanges and district management in the motion picture industry. And his entire business career has been made so close to the field of entertainment in one form or another that guessing right in the matter of "What the Public Likes" has become second nature to him.

ENGLISH WAR FILMS COMING.

We learn that Mr. Felix Malitz, general manager of the Piedmont Pictures Corporation, is expecting a shipment of highly interesting military films from London. These are not news films, but staged pictures of about two to three thousand feet in length, of a highly dramatic character, depicting life in England during the war and also showing many thrilling battle scenes. Mr. Malitz secured the exclusive exhibition rights for this country.

Activities of War Committees

OF THE MOTION PICTURE INDUSTRY

THE men and women connected with the motion picture industry in the United States will have an opportunity to play a real part in the prosecution of the war against Germany. Official recognition has been given the trade in the appointment by William A. Brady, at the invitation of President Wilson, of fifteen committees to co-operate with the Government, in order that all the facilities for reaching the public through the screen may be utilized.

The Moving Picture World will endeavor each week to set before its readers what is being accomplished by these committees and by the trade at large to help the Government in its prosecution of the war, in doing all that may be done toward the education of the people of the United States so that the full strength of the country may be exerted against its enemies.

Arthur S. Friend, of 485 Fifth avenue, New York, chairman of the food commission committee of the motion picture industry, has issued an appeal to manufacturers and distributors of pictures urging that no steps be taken in the way of making a film dealing with food conservation until such time as the committee has determined what is best for the country at large. Mr. Friend's communication undoubtedly will be read with interest by all whom it may concern and should receive that prompt compliance which will make for greater efficiency in the end.

The committee on public information, with headquarters in the capital city, has issued a circular containing information concerning the making and distribution of pictures that show the activities of the army and navy. We take pleasure in reprinting the document in full.

Mr. Friend's letter is as follows:

To All Manufacturers and Distributors of Moving Pictures:

The War Committee of the Moving Picture Industry appointed to act with Herbert Hoover on the food commission respectfully request the consideration by the trade of the following:

The chairman of this committee is now in Washington getting in touch with the whole question and in conference to determine along which lines the industry will be able to render the greatest aid to the country and the Government on the important question of food conservation.

We realize the extreme necessity for prompt action, but at the same time feel that grave errors may be made and much effort may be wasted, and in fact may have to be undone, if full consideration be not first given to each step.

For this reason this committee requests the trade in general and every manufacturer and distributor in particular not to undertake the making or showing of any film dealing with any phase of food conservation until the many sides of the matter be given the most careful consideration and a plan of propaganda is worked out that is fundamentally sound in every particular.

We believe every one will realize the necessity for this mode of procedure. There will be a very large amount of work for the industry in connection with the various activities of the Government for the next few months, and it therefore becomes imperative that no waste effort be expended anywhere.

This committee will be glad to consult and advise with anyone in the trade in regard to its future activities and will make its plans and suggestions public from time to time in the various trade papers at the earliest possible moment.

ARTHUR S. FRIEND.

Chairman Food Commission Committee of the
Motion Picture Industry.
Washington, D. C., August 8, 1917.

Here is the circular issued by the Committee on Public Information:

August 10, 1917.

For the guidance of the newspapers and periodical press, illustrative news syndicates, motion picture producing companies, and independent photographers and artists generally the following information concerning the making and distribution of pictures that show the activities of the army and navy during the period of the war is issued in accordance with authority from the War and Navy departments.

Permits to Make Unofficial Photographs and Drawings.

Applications for permits to make pictures showing the activities of the army, the navy, and other departments and bureaus of the Government, if addressed to the committee on public information, will be referred directly to the proper authorities, and unnecessary delays in securing proper consideration of such requests will be thereby avoided. It is the function of this committee to secure access for the photographers whenever possible to the Government department, and to co-operate with them in making a pictorial record of the work that is being done. This task will be facilitated if all requests for permits are handled through one central governmental office.

Special permits will be issued on occasions on condition that all photographs and drawings be submitted for approval to the committee on public information before publication. Requests for permits should explain the character of the pictures desired and the uses for which they are intended, and should be accompanied by sufficient references to establish the character and responsibility of the person or organization from which the request comes.

Pictures That Are Not Admissible.

Pursuant to instructions emanating from the War Department and from the Navy Department, pictures of the following subjects should not be made or circulated without special permission in writing:

1. Army fortifications, magazines, wireless plants, navy yards, manufactories of munitions or any military equipment that has been installed or adopted since the outbreak of the war, as well as pictures that give information concerning ports of embarkation of troops or the fixed land defenses of the United States or the number, nature, or position of their guns.

2. Close views of the details of construction, as well as of all tests, or new weapons, equipment, or instruments used by the army or navy, such as aeroplane devices, gun-handling gear, electric communications, stabilizers, submarine fixtures, sighting mechanisms, range-finding instruments, fire controls, turret interior, new inventions and experiments of military or naval import.

3. Movements of troops, marching or in transport, in such a way as to identify localities, or pictures that reveal special duties of detachments, positions of guards or sentinels, or that show new military formations.

4. Locations of mine fields or the location, identity, or number of warships belonging to our navy or to the navy of any country at war with Germany.

5. Views, in either news or fiction films, that tend to misrepresent or to arouse prejudice against friendly nations.

6. Scenes abroad that have not been passed by censors of friendly nations.

Whether or not specifically prohibited by these rulings, when pictures are plainly of a character that require official consideration, representatives of motion picture companies and distributing agencies, exhibitors, illustrative news bureaus, editors, and others are themselves expected to withhold publication. When there is doubt as to the admissibility of pictures, communication should be had immediately with the committee on public information, which, with the least delay possible, will pass upon them.

Information not permissible in news matter should not be used in reading matter, titles, or captions in connection with photographs, motion pictures, or illustrations.

Exclusive Privileges to Make Pictures.

No exclusive privileges to make pictures for private commercial purposes will be granted to any photographer or artist.

Releases on Unofficial Pictures.

Three prints from all photographic plates and films exposed with permission by other than the official photographers within territory controlled by the army and navy should be submitted for approval to the committee on public information *before publication*. One print will be retained as a record by the department from which the permit is issued; one print will be retained by the committee on public information; and the third print (if the picture is declared suitable for public distribution) will be returned to the owner bearing the imprint, "Passed by the Committee on Public Information, Washington." The publication, sale, or other distribution of such pictures as are officially disapproved is forbidden.

Photographs made on permits issued by other departments and bureaus should be submitted for approval before publication. Still photographs should be submitted in duplicate; one print, if approved, will be stamped, "Passed by the Committee on Public Information, Washington," and will be returned to the owner; the duplicate print will be kept for the files.

One positive print of all motion picture films taken by special permits should be delivered, free of charge, to the files of the department from which the permit is issued.

Release on Drawings.

All drawings made within territory directly or indirectly under the control of the army and navy should be submitted as promptly as possible and *before publication* to the committee on public information. Such drawings, when released, will be stamped, "Passed by the Committee on Public Information, Washington," and will be returned to the owner. Drawings that are not considered suitable for public distribution will be retained by the committee on public information for the duration of the war.

Releases on Official Still Photographs.

All photographs made by official photographers are developed and printed by the military and naval authorities in accordance with the regulations that are provided. All official plates and films remain in the possession of the military and naval authorities, and are not permitted to pass into other hands. Prints of every official plate or film that is released will be kept on file by the committee on public information for record; additional prints may be furnished by the committee as may be required.

Official photographs of the army and navy will be released through the committee on public information. All official photographs bear the imprint of the committee on public information, Washington.

Prices of Official Still Photographs.

A uniform price of two dollars each is charged for the rights to publish official photographs. This price includes one unmounted print for reproduction. Additional prints may be secured at a price that shall be determined, but which will approximate cost price plus a net charge of two (2) cents each.

No photographic or other copies for reproduction purposes may be made from official prints, and only those prints may be published that bear the official stamp of the committee on public information. The purchaser of official photographs secures the pictures for his own use only or for the use of the organization which he represents, and he may not sell, loan, or otherwise dispose of the prints without the written permission of the committee on public information.

Exclusive Rights to Official Still Photographs.

No exclusive rights shall be given to any person or organization to the use of any official still photographs.

Releases on Official Motion-Picture Films.

Official army and navy motion picture films will be released through the committee on public information, and will be distributed as the demands of the occasion may warrant.

Official motion picture films produced by other departments and bureaus may be secured at terms or under conditions that will be furnished upon application.

Photographers With the Army and Navy on Active Service.

No photographers shall be permitted to accompany the army abroad on active service in the war zones, except the official photographers in the government service. Applications for permits for photographers and artists to picture the activities of the navy should be addressed to the committee on public information.

"Official Photographs" and "Official Photographers."

Only those photographs that are made by official photographers in the employ of or under contract to the Government may be termed "official photographs." Only photographers who are in the employ of the Government may be designated as "official photographers," and this designation will apply only during the period of their service.

Photographs Submitted for Approval.

Motion picture producers, illustrative news bureaus, and photographers generally are invited to avail themselves of the advice of the committee on public information in regard to the admissibility of pictures that are taken without permits. In such cases photographic prints should be submitted in duplicate to the committee on public information. If admissible one print will be marked, "Passed by the Committee on Public Information, Washington," and returned to the owner without further comment. If the picture is not admissible the print will be marked, "Not authorized by the Committee on Public Information, Washington." The use of photographs thus disapproved is prohibited. The duplicate print will be retained as a record by the committee on public information.

Motion picture films will receive immediate consideration, and will be returned with the written approval of the committee or with suggestions concerning changes that may be desirable.

No photographs or drawings shall be considered as approved until prints have been submitted for review and have been officially stamped or released in writing.

Kendall Banning, *Director of the Division of Pictures.*

How Motion Pictures Are Influencing Human Life

Editor of the Bulletin of the Affiliated Committees for Better Films Gives Interesting Views on the Subject.

By Hanford C. Judson.

HERBERT F. SHERWOOD, editor of the monthly bulletin issued by the National Committee for Better Films, a department of The National Board of Review of Motion Pictures, has had a newspaper training and is editorially-minded; in other words, his mind instinctively groups bits of information that come to his observation. We human beings are on a road and it leads to the future. The newspaper man reports what is daily happening along the way and does it solely because human beings have the news sense. The two big questions that every newspaper answers are: How far have we got today? and what will tomorrow be like? We have a vivid news sense for what is happening today because we have in us a great desire to know what is to happen. Now the reason we went to Mr. Sherwood with the question of the influence of motion pictures today is that he is free from financial entanglement with the film business and can look and recount what he sees without a suggestion of bias where some might be in a measure suspected.

He said to us when we asked him what effect pictures were having on modern society, "I have been a year now at this post and already I have noticed distinct marks of progress. I can't call your attention to this and that change in modern life and assure you that just this or that per cent. of it came from motion pictures; but I do believe that two things are greatly affecting the lives of people today. They are the automobile and the motion picture.

"The greater the number of points of contact with life, the more a human being gets out of it. The automobile and the motion picture enlarge life because of the number of new points of contact they establish, particularly the latter. The motion picture introduces vicariously many experiences most human beings would never live long enough to participate in themselves. Poor people had no art 20 years ago. Sculpture and painting, the drama and books were for the fairly fortunate, financially speaking. But the motion picture is at all doors. It costs little to get to it and it costs little to be admitted to it. Through it people who are hemmed in by all the pettinesses of their street, workshop, and home environment are freed and permitted to browse in all parts of the world and see glimpses of what passes for, and often is, life in the most attractive corners of society. Vicariously they have been given an opportunity to have life 'more abundantly.' The films are light-bringers and world-old morbidities are being swept away under their influence. We have had hardly a decade of pictures, hardly half that time has passed since they established their grip, yet we can see the effect for good already. They must be blind who talk about the evil motion pictures do.

"The motion picture has had a beneficial influence on family life. Both the automobile and the motion picture have tended to knit the family more closely together in the presence of disintegrating forces. Our industrial civilization with its concentration of population has had a marked effect upon home life. The family group of parents and brothers and sisters in sympathy with each other in a simpler form of life was giving place to groups of individuals with hardly enough in common to make them interesting to each other. In many families the saloon has been the man's only social center. Then came the motion picture. Now the family goes as one to see the film stories. This simple fact has been of marked assistance in opposing this disintegrating centrifugal force of gregarious living. Not only has the motion picture furnished a means of forming new contracts with life in its multitudinous experiences, but has provided topics of conversation for the family gathered around the table, a very valuable thing indeed. Mary Gray Peck has argued that the motion picture has saved the country from a revolution. Accepting her point of view, it has drawn off the violence of blind destructive social forces by tempering it. Looking into the future, it as easy to see that when prohibition becomes an established fact, the motion picture, which is already an influence drawing men away from the saloon, will have a more important service of a social nature to perform than it has today. These are a few rambling thoughts that have occurred to me in the course of my contact with motion pictures which are helping me to evaluate this 'universal language.'"

The Motion Picture Exhibitor

WRITE US EARLY AND OFTEN

THE MOVING PICTURE WORLD carries the most complete record of Exhibitors' News. This department aims at being the fullest and fairest chronicle of all the important doings in the ranks of organized exhibitors. To keep the department as complete and as useful as it is now we request the secretaries of all organizations to favor us with reports of all the news. Coming events in the ranks of the organized exhibitors are best advertised in this department of the Moving Picture World.

Detroit Solid for American

Old League Branch Disbands in Favor of New Association—Jeup on Board of Directors.

By Jacob Smith.

A BRANCH of the new Exhibitors Association has been formed in Detroit, Mich., to be known as the American Exhibitors' Association of Detroit. It already has a membership of nearly 50 exhibitors, with prospects that approximately 100 per cent. of the Detroit exhibitors will belong inside of six months. The new association in Detroit was formed on August 2 at a meeting held at the Hotel Statler there being about 35 present. The object and aims of the new local were gone over most thoroughly and comprehensively, and the final result was that the old local known as the Detroit Photoplay Exhibitors' Society goes out of existence completely, being replaced by the American Exhibitors' Association of Detroit. The officers are: F. A. Schneider, Stratford theater, president; F. E. Scheltenheim, vice-president; King Perry, Luna theater, secretary, and J. J. Brennan, Cozy theater, treasurer. Peter J. Jeup, of the Luna theater, represents Detroit on the board of directors of the new national association.

The local will meet every Thursday at 2 p. m. at the Detroit Board of Commerce, and exhibitors from the city and state whether or not members are cordially invited to attend the meetings, and become better acquainted with each other. For the present outside membership will be accepted into the Detroit association. Later in the year, probably September or October, there is to be a general get-together meeting in Detroit of all Michigan exhibitors, and as a side line attraction, some special entertainment is to be provided the outside exhibitors.

As we stated last week, Michigan exhibitors almost to the man are opposed to Lee Ochs and his methods in conducting the affairs of the old national league, and it is their belief that the industry will develop along the right lines only with such an organization as the American Exhibitors' Association. Secretary Perry's address is 204 Breitmeyer building in case you care to reach him for further information.

PHILADELPHIA LEAGUE OFFICERS.

At the last meeting held Friday, August 3, 1917, the following officers were elected to serve the coming year by the Exhibitors' League of Philadelphia: President, J. O'Donnell; Vice President, S. B. Blatt; 2d Vice President, J. C. Conway; Secretary, C. H. Goodwin; Assistant Secretary, B. Shindler, and Treasurer, H. Green.

Convention Dated for St. John, N. B.

Maritime Provinces' Exhibitors Will Meet in That City in September.

THE chief topic of interest in St. John, N. B., is the proposed convention to be held September 9 and 10 by the Motion Picture Exhibitors' League of the Maritime Provinces of Canada. Several causes have combined to make the League of deep importance to the exhibitors in Eastern Canada. The conditions of war have been felt by all theater managers and it has been necessary for them to look carefully in every detail of the trade. Then, too, the legislatures of both Nova Scotia and New Brunswick, following the example of other provinces in the Dominion, proposed to impose a tax on the motion picture patrons.

In Nova Scotia by co-operation the exhibitors effected a compromise with the government so that the tax actually imposed has in some cases not been felt to be such a burden. In New Brunswick the league worked with such energy that such arguments were placed before the Provincial Legislature that the bill was postponed till the next session in February. The league members were successful in having even the proposed tax made of a minimum character. These concessions having been effected by the influence of the league has given it a standing in the eyes of the exhibitors and has materially increased the membership.

It is expected that at the coming convention many matters of vital interest will be discussed and from the interchange of ideas and suggestions much good will result. There are many reforms needed in the trade in Eastern Canada and no doubt some objects will be dealt with forcefully.

Merrick R. Nutting, editor of the Canadian Motion Picture Digest, is to be present.

Walter Irwin of the Vitagraph promised that if Miss Rose Tapley is not engaged upon the series of pictures which are proposed, she will come to St. John for this occasion.

It is hoped that others of prominence will make it a point to attend this convention, among them general managers of the film companies who are invited, though they have no vote in the business meetings.

A committee of local managers and exchange men are making plans for the entertainment of delegates which plans may include a trip on the beautiful St. John river of which New Brunswick is so justly proud, some automobile trips about the city and views of the harbor improvements and shipping facilities of the winter port of Canada. There will be several social functions arranged if time permits. It is hoped to hold a reception at which Miss Tapley will speak and when her many admirers will have an opportunity of meeting her personally.

The business sessions of the League are to be in the Board of Trade rooms, the lectures in the handsome Imperial theater owned by the Keith interests.

With these attractions it is pretty safe to predict a very successful convention for the New Brunswick and Nova Scotia exhibitors with those from the Province of Prince Edward Island who will attend. Meetings like this cannot be estimated by the visible results but from experience we know that their value is incalcuable. The members of the League will be joined in a firmer bond and the League itself will more firmly establish its high position.

Coming League and Other Exhibitors' Conventions

(Secretaries Are Requested to Send Dates and Particulars Promptly)

Virginia Exhibitors at Ocean View.............................August 30, 31 and Sept. 1
Chesley Toney, secretary, Richmond.
Maritime Provinces League at St. John, N. B...................................September 9 and 10

Photographs made on permits issued by other departments and bureaus should be submitted for approval before publication. Still photographs should be submitted in duplicate; one print, if approved, will be stamped, "Passed by the Committee on Public Information, Washington," and will be returned to the owner; the duplicate print will be kept for the files.

One positive print of all motion picture films taken by special permits should be delivered, free of charge, to the files of the department from which the permit is issued.

Release on Drawings.

All drawings made within territory directly or indirectly under the control of the army and navy should be submitted as promptly as possible and *before publication* to the committee on public information. Such drawings, when released, will be stamped, "Passed by the Committee on Public Information, Washington," and will be returned to the owner. Drawings that are not considered suitable for public distribution will be retained by the committee on public information for the duration of the war.

Releases on Official Still Photographs.

All photographs made by official photographers are developed and printed by the military and naval authorities in accordance with the regulations that are provided. All official plates and films remain in the possession of the military and naval authorities, and are not permitted to pass into other hands. Prints of every official plate or film that is released will be kept on file by the committee on public information for record; additional prints may be furnished by the committee as may be required.

Official photographs of the army and navy will be released through the committee on public information. All official photographs bear the imprint of the committee on public information, Washington.

Prices of Official Still Photographs.

A uniform price of two dollars each is charged for the rights to publish official photographs. This price includes one unmounted print for reproduction. Additional prints may be secured at a price that shall be determined, but which will approximate cost price plus a net charge of two (2) cents each.

No photographic or other copies for reproduction purposes may be made from official prints, and only those prints may be published that bear the official stamp of the committee on public information. The purchaser of official photographs secures the pictures for his own use only or for the use of the organization which he represents, and he may not sell, loan, or otherwise dispose of the prints without the written permission of the committee on public information.

Exclusive Rights to Official Still Photographs.

No exclusive rights shall be given to any person or organization to the use of any official still photographs.

Releases on Official Motion-Picture Films.

Official army and navy motion picture films will be released through the committee on public information, and will be distributed as the demands of the occasion may warrant.

Official motion picture films produced by other departments and bureaus may be secured at terms or under conditions that will be furnished upon application.

Photographers With the Army and Navy on Active Service.

No photographers shall be permitted to accompany the army abroad on active service in the war zones, except the official photographers in the government service. Applications for permits for photographers and artists to picture the activities of the navy should be addressed to the committee on public information.

"Official Photographs" and "Official Photographers."

Only those photographs that are made by official photographers in the employ of or under contract to the Government may be termed "official photographs." Only photographers who are in the employ of the Government may be designated as "official photographers," and this designation will apply only during the period of their service.

Photographs Submitted for Approval.

Motion picture producers, illustrative news bureaus, and photographers generally are invited to avail themselves of the advice of the committee on public information in regard to the admissibility of pictures that are taken without permits. In such cases photographic prints should be submitted in duplicate to the committee on public information. If admissible one print will be marked, "Passed by the Committee on Public Information, Washington," and returned to the owner without further comment. If the picture is not admissible the print will be marked, "Not authorized by the Committee on Public Information, Washington." The use of photographs thus disapproved is prohibited. The duplicate print will be retained as a record by the committee on public information.

Motion picture films will receive immediate consideration, and will be returned with the written approval of the committee or with suggestions concerning changes that may be desirable.

No photographs or drawings shall be considered as approved until prints have been submitted for review and have been officially stamped or released in writing.

Kendall Banning, *Director of the Division of Pictures.*

How Motion Pictures Are Influencing Human Life

Editor of the Bulletin of the Affiliated Committees for Better Films Gives Interesting Views on the Subject.

By Hanford C. Judson.

HERBERT F. SHERWOOD, editor of the monthly bulletin issued by the National Committee for Better Films, a department of The National Board of Review of Motion Pictures, has had a newspaper training and is editorially-minded; in other words, his mind instinctively groups bits of information that come to his observation. We human beings are on a road and it leads to the future. The newspaper man reports what is daily happening along the way and does it solely because human beings have the news sense. The two big questions that every newspaper answers are: How far have we got today? and what will tomorrow be like? We have a vivid news sense for what is happening today because we have in us a great desire to know what is to happen. Now the reason we went to Mr. Sherwood with the question of the influence of motion pictures today is that he is free from financial entanglement with the film business and can look and recount what he sees without a suggestion of bias where some might be in a measure suspected.

He said to us when we asked him what effect pictures were having on modern society, "I have been a year now at this post and already I have noticed distinct marks of progress. I can't call your attention to this and that change in modern life and assure you that just this or that per cent. of it came from motion pictures; but I do believe that two things are greatly affecting the lives of people today. They are the automobile and the motion picture.

"The greater the number of points of contact with life, the more a human being gets out of it. The automobile and the motion picture enlarge life because of the number of new points of contact they establish, particularly the latter. The motion picture introduces vicariously many experiences most human beings would never live long enough to participate in themselves. Poor people had no art 20 years ago. Sculpture and painting, the drama and books were for the fairly fortunate, financially speaking. But the motion picture is at all doors. It costs little to get to it and it costs little to be admitted to it. Through it people who are hemmed in by all the pettinesses of their street, workshop, and home environment are freed and permitted to browse in all parts of the world and see glimpses of what passes for, and often is, life in the most attractive corners of society. Vicariously they have been given an opportunity to have life 'more abundantly.' The films are light-bringers and world-old morbidities are being swept away under their influence. We have had hardly a decade of pictures, hardly half that time has passed since they established their grip, yet we can see the effect for good already. They must be blind who talk about the evil motion pictures do.

"The motion picture has had a beneficial influence on family life. Both the automobile and the motion picture have tended to knit the family more closely together in the presence of disintegrating forces. Our industrial civilization with its concentration of population has had a marked effect upon home life. The family group of parents and brothers and sisters in sympathy with each other in a simpler form of life was giving place to groups of individuals with hardly enough in common to make them interesting to each other. In many families the saloon has been the man's only social center. Then came the motion picture. Now the family goes as one to see the film stories. This simple fact has been of marked assistance in opposing this disintegrating centrifugal force of gregarious living. Not only has the motion picture furnished a means of forming new contracts with life in its multitudinous experiences, but has provided topics of conversation for the family gathered around the table, a very valuable thing indeed. Mary Gray Peck has argued that the motion picture has saved the country from a revolution. Accepting her point of view, it has drawn off the violence of blind destructive social forces by tempering it. Looking into the future, it as easy to see that when prohibition becomes an established fact, the motion picture, which is already an influence drawing men away from the saloon, will have a more important service of a social nature to perform than it has today. These are a few rambling thoughts that have occurred to me in the course of my contact with motion pictures which are helping me to evaluate this 'universal language.'"

The Motion Picture Exhibitor

WRITE US EARLY AND OFTEN

THE MOVING PICTURE WORLD carries the most complete record of Exhibitors' News. This department aims at being the fullest and fairest chronicle of all the important doings in the ranks of organized exhibitors. To keep the department as complete and as useful as it is now we request the secretaries of all organizations to favor us with reports of all the news. Coming events in the ranks of the organized exhibitors are best advertised in this department of the Moving Picture World.

Detroit Solid for American

Old League Branch Disbands in Favor of New Association—Jeup on Board of Directors.

By Jacob Smith.

A BRANCH of the new Exhibitors Association has been formed in Detroit, Mich., to be known as the American Exhibitors' Association of Detroit. It already has a membership of nearly 50 exhibitors, with prospects that approximately 100 per cent. of the Detroit exhibitors will belong inside of six months. The new association in Detroit was formed on August 2 at a meeting held at the Hotel Statler, there being about 35 present. The object and aims of the new local were gone over most thoroughly and comprehensively, and the final result was that the old local known as the Detroit Photoplay Exhibitors' Society goes out of existence completely, being replaced by the American Exhibitors' Association of Detroit. The officers are: F. A. Schneider, Stratford theater, president; F. E. Scheltenheim, vice-president; King Perry, Luna theater, secretary, and J. J. Brennan, Cozy theater, treasurer. Peter J. Jeup, of the Luna theater, represents Detroit on the board of directors of the new national association.

The local will meet every Thursday at 2 p. m. at the Detroit Board of Commerce, and exhibitors from the city and state whether or not members are cordially invited to attend the meetings, and become better acquainted with each other. For the present outside membership will be accepted into the Detroit association. Later in the year, probably September or October, there is to be a general get-together meeting in Detroit of all Michigan exhibitors, and as a side line attraction, some special entertainment is to be provided the outside exhibitors.

As we stated last week, Michigan exhibitors almost to the man are opposed to Lee Ochs and his methods in conducting the affairs of the old national league, and it is their belief that the industry will develop along the right lines only with such an organization as the American Exhibitors' Association. Secretary Perry's address is 204 Breitmeyer building in case you care to reach him for further information.

PHILADELPHIA LEAGUE OFFICERS.

At the last meeting held Friday, August 3, 1917, the following officers were elected to serve the coming year by the Exhibitors' League of Philadelphia: President, J. O'Donnell; Vice President, S. B. Blatt; 2d Vice President, J. C. Conway; Secretary, C. H. Goodwin; Assistant Secretary, B. Shindler, and Treasurer, H. Green.

Convention Dated for St. John, N. B.

Maritime Provinces' Exhibitors Will Meet in That City in September.

THE chief topic of interest in St. John, N. B., is the proposed convention to be held September 9 and 10 by the Motion Picture Exhibitors' League of the Maritime Provinces of Canada. Several causes have combined to make the League of deep importance to the exhibitors in Eastern Canada. The conditions of war have been felt by all theater managers and it has been necessary for them to look carefully in every detail of the trade. Then, too, the legislatures of both Nova Scotia and New Brunswick, following the example of other provinces in the Dominion, proposed to impose a tax on the motion picture patrons.

In Nova Scotia by co-operation the exhibitors effected a compromise with the government so that the tax actually imposed has in some cases not been felt to be such a burden. In New Brunswick the league worked with such energy that such arguments were placed before the Provincial Legislature that the bill was postponed till the next session in February. The league members were successful in having even the proposed tax made of a minimum character. These concessions having been effected by the influence of the league has given it a standing in the eyes of the exhibitors and has materially increased the membership.

It is expected that at the coming convention many matters of vital interest will be discussed and from the interchange of ideas and suggestions much good will result. There are many reforms needed in the trade in Eastern Canada and no doubt some objects will be dealt with forcefully.

Merrick R. Nutting, editor of the Canadian Motion Picture Digest, is to be present.

Walter Irwin of the Vitagraph promised that if Miss Rose Tapley is not engaged upon the series of pictures which are proposed, she will come to St. John for this occasion.

It is hoped that others of prominence will make it a point to attend this convention, among them general managers of the film companies who are invited, though they have no vote in the business meetings.

A committee of local managers and exchange men are making plans for the entertainment of delegates which plans may include a trip on the beautiful St. John river of which New Brunswick is so justly proud, some automobile trips about the city and views of the harbor improvements and shipping facilities of the winter port of Canada. There will be several social functions arranged if time permits. It is hoped to hold a reception at which Miss Tapley will speak and when her many admirers will have an opportunity of meeting her personally.

The business sessions of the League are to be in the Board of Trade rooms, the lectures in the handsome Imperial theater owned by the Keith interests.

With these attractions it is pretty safe to predict a very successful convention for the New Brunswick and Nova Scotia exhibitors with those from the Province of Prince Edward Island who will attend. Meetings like this cannot be estimated by the visible results but from experience we know that their value is incalcuable. The members of the League will be joined in a firmer bond and the League itself will more firmly establish its high position.

Coming League and Other Exhibitors' Conventions

(Secretaries Are Requested to Send Dates and Particulars Promptly)

Virginia Exhibitors at Ocean View..................................August 30, 31 and Sept. 1
Chesley Toney, secretary, Richmond.
Maritime Provinces League at St. John, N. B.......................................September 9 and 10

Trigger Will Resign

Failed to Attend Meeting of New York Local, but Promises to Be There Next Time.

ON Tuesday, August 7, the New York Exhibitors' League, Local No. 1, held a special meeting at its rooms, 218 W. 42d street, New York. The meeting was called to hear the reports of the president and delegates of the local who attended the Chicago Convention. There were thirty-seven members present, R. C. Martineau, first vice president, in the chair. All the other officers were in their respective places.

Mr. Trigger, the president of Local No. 1, was expected to tender his resignation on account of withdrawing from the national convention and being active in the American Exhibitors' Association, but had not made his appearance at the meeting or sent his resignation to the secretary. The acting president got in telephonic communication with Mr. Trigger, who said he was unavoidably prevented from being present and intended to resign from the league, but preferred to do so in person and explain his reasons. He agreed to attend a special meeting to be held next Tuesday, August 14, at 1 P. M., and hoped a large attendance would greet him.

A motion was passed to put in form of a resolution an expression of confidence in the present officers of the National Exhibitors' League of America and a commendation of the delegates of Local No. 1 for their action and services at the Chicago Convention.

The resolutions adopted are as follows:

We, the officers and members of the Motion Picture Exhibitors' League of America, Manhattan Local No. 1, in convention assembled this 7th day of August, 1917, having received the report from the delegates to the Chicago Convention, do hereby

RESOLVE, that said delegates receive a vote of thanks for the diligent and conscientious manner in which they discharged their duties, and be it further

RESOLVED, that we express our loyalty to the Motion Picture Exhibitors' League of America and our confidence in its officers; and condemn with great indignation those delegates and individuals who have been and are active in a campaign to disrupt the Motion Picture Exhibitors' League of America, and be it further

RESOLVED, that we call on all of the exhibitors of the country to stand by the Motion Picture Exhibitors' League of America, which is the result of seven years of painstaking effort and great sacrifice on the part of the loyal workers of the league, and which today is recognized by the President of the United States as the representive body of the motion picture exhibitors, and be it further

RESOLVED, that all members of the league shall put forth their best efforts to maintain the unity of exhibitors in the Motion Picture Exhibitors' League of America, and be it further

RESOLVED, that a copy of these resolutions be forwarded to the National Association of the Motion Picture Industry, the Board of Directors of the Motion Picture Exhibitors' League of America, and to all periodicals devoted to the motion picture industry.

S. M. Berg made a report of his presentation of the music license which the Society of Music Publishers and Authors was trying to impose on the theater managers. He mentioned that the National Convention had resolved, as a body, to request every exhibitor in the United States to contribute three dollars each to oppose, in court of law, the imposition. He further stated that up to the present very few contributions had been received.

It was moved and carried that all trade papers be requested to publish an announcement in the form of an advertisement calling for immediate response to this fund as a matter of vital importance to the exhibitors.

Royster Writes of Conditions in South

Members of Senate Body Adhere to Original Decision Exempting Houses Up to 25 Cents Admission.

Editor Moving Picture World:

REGARDING the recent fight at Chicago, I beg to say through the columns of the Moving Picture World, that perhaps many of the delegates at the recent convention have never stopped to think that their little Motion Picture Exhibitors' League of America has not in its folds one half of the exhibitors of the land. In fact, I cover eight Southern states, and I don't think, outside of North Carolina, South Carolina and Virginia, there are a hundred good, live members of the League in the South, and I do think as a man who started in the business twelve years or more ago that every one of us would have thought more of Lee Ochs and his Trade Review had he withdrawn his name for president of the league at this time and thereby retained good order among the same exhibitors who were there. Personally, I think that it was to a certain extent, a case of personal interest which was the main cause, and knowing many of the members of the newly formed American Exhibitors Association I do not hesitate in saying that if they have a good foundation, which I believe them capable of laying, they will no doubt succeed

Just a few words also regarding the recent letter from that prince of good fellows, John R. Freuler of the Mutual. Mr. Freuler strongly advocates a straight fifteen-cent fee of admission in all theaters, which in some towns might work to good advantage, and I will admit that we are giving the public too much for their money. Still, let's see who's fault it really it.

To begin with, the three reels that I used to run some years ago, which I paid Mutual $100 a week for, were fine enough for ten cents admission, which I secured. My public was satisfied, but pretty soon the majority of the manufacturers began to make features in three reels, four reels, five reels and even six and seven reels or parts. If the manufacturers had formed a league of some kind, and had agreed on four reels as the maximum length of a program feature, we would have been in better condition today, but instead of four reel features with perhaps a comedy to fill out, they made only five-reelers, and if you will take the time to see each one personally you will find that two-thirds of the five-reel features we see today can easily be made into four-reelers and the public will be better satisfied and there would not be so much padding.

There are many houses in larger towns which can get a fifteen-cent admission price, but the great majority of the houses, on which hinges most of the income to manufacturers and exchanges, are the houses in the small towns, which can not raise their admission prices, except on big features, and I think it is unwise business judgment to charge as much for an inferior grade of goods of any kind as would be charged for a real feature. One certainly would not want to pay as much for a common grade of flour as he would pay for a fine grade of self-raising flour. Even Mr. Freuler wouldn't.

In conclusion, I would say that if manufacturers would stop wasting money in producing we would not have such a time in booking many features. There is one firm in New York which I am told made one feature in 39,000 feet, which must be cut down to a six reel feature, or six thousand feet. Is it right for the exhibitor and exchangemen to pay for the ruthless waste of footage and other expense of this kind?

Wishing the entire industry much success, and assuring them also of my hearty cooperation in any way possible at any time, I am with best wishes,

Respectfully,
N. L. ROYSTER,
All Star Feature Corporation, Inc.

Jacksonville, Fla., August 4, 1917.

Finance Committee Reports on War Tax

Members of Senate Body Adhere to Original Decision Exempting Houses up to 25 Cents Admission.

AFTER many setbacks and delays, the war emergency revenue bill, over which the Senate Finance Committee has worked for many weeks, carrying with it taxes upon the people and the businesses of the country approximating two billions of dollars, has at last been reported to the Senate and is now to be pushed forward to enactment.

As the bill comes from the Finance Committee to the Senate it is in the shape for which the representatives of the motion picture business worked, so far as "Title VII War Tax on Admissions and Dues," is concerned. Speaking of this the Committee says:

"Your committee recommends that moving picture shows the maximum charge for admission to which is 25 cents, be exempted from the admission charge proposed in section 700 of the House bill. The motion picture show has become a national institution. It possesses many valuable educational features. These pictures are exhibited not only in places of amusement, but they are used in schools and colleges for the purpose of illustration and education. In addition, they are largely patronized, especially those of the kind proposed for exemption from this tax, by people of small means. These reasons as well as others that might be given justify the exemption from the admission taxes of this class of amusement."

In presenting the bill and report of the Senate the committee states that it spent more than six weeks to earnest and painstaking consideration.

"The House bill imposes a tax upon certain theaters and other places of amusement," says the Committee. "It is well known that tickets to these places are sold at hotels, news stands, and elsewhere at higher prices than at the box office of the place of amusement. Your committee recommends taxes based on the excess charges made at these agencies If any place of amusement sells or disposes of tickets at prices in excess of the regular established price, a tax of 50 per centum of such additional price is to be imposed. These additional taxes are to be paid by the person selling such tickets."

Exhibitors will be pleased to note that the committee has struck out the provision of the House bill imposing a tax of 5 per cent. upon the amount paid for electric power for domestic uses and upon the amount paid for light and heat service. A similar tax on telephone service has also been rejected.

Under the Senate bill the government will raise $2,006,970,000. Of this cameras will return $500,000. The tax on admissions will return $23,000,000.

Calls for Funds to Fight Music Tax

President Ochs of Exhibitors' League Appeals to Unorganized as Well as Organized Theater Men.

FOLLOWING the meeting of the Manhattan Exhibitors' League on Tuesday, August 7, at which time it was reported the theater men had been slow in responding to the request for a donation of $3 from each house for the purposes of creating a fund to fight the tax levied by the Society of Composers, Authors and Publishers, President Lee A. Ochs, of the National League, issued the following anouncement to the exhibitors of New York:

"An association has been formed, known as the Society of Composers, Authors and Publishers, consisting of the owners of the copyrights to approximately 90 per cent. of the popular music used incidentally in motion picture theaters throughout the country. This society is endeavoring to obtain an annual payment from each motion picture theater, an amount of between $30 and $300 per year, for which it licenses the theater to use this music.

"It has been variously estimated that this exaction would take from the motion picture theaters of the United States an amount beween $1,000,000 and $2,000,000 per year. There have been intimations that other societies are about to be formed for a similar purpose. In order to enforce collection of the foregoing amounts, various civil actions have been commenced, and also threats have been made of the institution of criminal proceedings under the copyright law, for violation of Section 28 thereof. We have been advised that the formation of this association is contrary to law, and at the recent convention of the Motion Picture Exhibitors' League of America, held at Chicago, it was resolved:

"First—That pending the action contemplated, the exhibitors refrain from violating the law and using the music without the consent of the owners of the copyright.

"Second—That application be made to Congress to amend the copyright law, so as to permit the use of the music upon payment for the orchestral copies, and

"Third—That proceedings be instituted to enjoin the enforcement of the proposed 'tax' upon various grounds, among others that the formation of the aforesaid society is a combination in restraint of trade.

"It was unanimously agreed at the Ceicago convention that the exhibitors of the United States contribute $3 for each theater toward the expense of obtaining the relief sought, and that this amount should be sought for not alone from the organized exhibitors but also from motion picture theaters not allied with any organization. We therefore call upon you to send your check for $3 either to the president of the Motion Picture Exhibitors' League of America or direct to the office of the president, addressing your communication to Lee A. Ochs, President, 1587 Broadway, New York City, or the Secretary of Manhattan Local, 218 West Forty-second street. Kindly make checks payable to M. P. E. L. of A., music tax fund. An immediate response is requested, as action is about to be commenced by the American Society of Composers, Authors and Publishers, and funds will be required to protect the interests of all concerned.

"LEE A. OCHS, President.

"M. J. GERSON, Secretary of Manhattan Local, 218 West Forty-second street."

Great Doings for Ocean View

Virginia Exhibitors Have Made Elaborate Plans for the Convention, August 30.

A MINIATURE edition of the Chicago Exposition is indicated for the Ocean View gathering of exhibitors of the four states of Maryland, District of Columbia, North and South Carolina and Virginia to be held August 30, 31 and September 1, and plans are maturing rapidly for the greatest film meeting ever held in the South, arrangements being under the direction of President Jake Wells, of the Virginia Exhibitors' Association, and Harry Bernstein, of the Wells corporation in Richmond.

The mammoth pavilion at Ocean View is being remodeled and fitted up for exposition purposes, booths being constructed along lines similar to those at the Chicago exposition. Already every film exchange in Washington has reserved space for exhibits, and several of the Atlanta and Charlotte exchanges will have displays. Manager Carl F. Senning, of the Washington Fox exchange, has made arrangements for a magnificent exhibit; R. B. Smeltzler, of World Film Corporation; George F. Linehan, Vitagraph; R. Berger, K-E-S-E; J. D. Eiseman, Famous Players exchange; also Pathe, General Film, Mutual and Selznick exchanges of Washington are among those who have contracted for space.

An elaborate movie ball and a seafood banquet is planned for the evening of September 1 and about a dozen film stars have already signified their intention of attending this as well as the exposition during the preceding two days of the convention. Among them are Alice Brady, World; Anita Stewart, Lillian Walker and Rose Tapley, Vitagraph; Baby Marie Osborne and Pearl White, Pathe; Shirley Mason and Bryant Washburn, Essanay, also Fox stars, have been promised.

Among the leaders in the exhibitors' industry of the nation who will be present are the following: Charles C. Pettijohn, general manager, American Exhibitors' Association; Sam H. Trigger, of New York City; I. M. Mosher, Buffalo, N. Y.; Harry M. Crandall, Washington, D. C.; Guy Wonders, of Baltimore; Percy W. Wells and H. B. Varner, of North Carolina; Guy C Warner, of Columbia, S. C. Governor Stuart, of Virginia, will attend the ball on the third day of the exposition.

President Wells states that this convention is to be held independent of any existing national organization, for the purpose of cementing the five states together in a co-operative organization to deal with matters that are of a more local nature, and not of enough importance to be handled by the American Exhibitors' Association head office. Among other important matters to be discussed will be the best methods to pursue in co-operating with the Government in handling the publicity sought by the Government through the screens of the nation.

Sam Spedon will represent the Moving Picture World.

Percy W. Wells, president of the North Carolina Association, is mailing invitations to all North Carolina exhibitors and expects a representation of seventy-five to a hundred from that state to be present. The entire board of directors of the North Carolina League, consisting of Mr. Wells, H. B. Varner, R. D. Craver, B. H. Stephens and S. T. White, will attend. President George C. Varner, of the South Carolina League, promises a large delegation from the Palmetto State. The South Carolina League was organized last spring under very favorable auspices, but did not become a member of the National League. This will be one of the fresh, young state units to enter the American Exhibitors' Association will a full membership and a sound working basis already established.

BESSIE LOVE GIVEN OVATION.

One of the largest audiences that ever packed a Los Angeles theater greeted Bessie Love, Triangle star, when she appeared in person recently at Clune's Auditorium on the opening night of "The Sawdust Ring," her latest play. The production, a comedy drama, dealt with the adventures of a girl and boy who were lured from their homes by the spangles and glamour of circus life and finally found happiness for themselves beneath the big tops.

The theater, which is said to be one of the largest and finest motion picture auditoriums in the world, was appropriately decorated in honor of Miss Love's visit. The girl ushers were garbed in clown costumes, red lemonade was distributed free to the patrons, and a street parade was arranged by the management, previous to the performance, in which a jazz band and circus wagons, containing wild animals, were conspicuous features. The lobby of the theater was adorned with life-size portraits of the little star and an assortment of "stills" taken during the course of production.

SUSIE LIGHT MOON, SCREEN ACTRESS.

Susie Light Moon, one of the few remaining Indians encamped at Hartville, the Santa Monica plant of the Triangle Film Corporation, proves herself a capable actress in "Master of His Home," the latest starring vehicle of William Desmond. The aged Sioux Squaw plays the role of Desmond's housekeeper in the little mountain cabin where he and his partner, J. J. Dowling, dwell in order to be close to their mines. In the scenes where some artistocratic visitors from the East are being shown through the mines, Desmond invites them to see his homely little cabin, and an elderly woman in the party, spying the Squaw, lifts her lorgnette to her eyes and exclaims, "A savage!" This called for an expression from Susie and a close-up shows her expressing her indignation at the unkind remark of the aristocratic visitor. Susie acquitted herself with such honor in this play that she is now a regular member of the Triangle stock company.

NEW GAIL KANE RELEASE BY MUTUAL.

"Souls in Pawn," a startling story of Parisian life and the intriguing of enemy spies in a peaceful country, is the latest Gail Kane release by the Mutual Film Corporation. The new drama is patriotic in its purpose. Miss Kane, in the role of Liane Dore, becomes involved with the head of the enemy spy system in Paris, through her desire to secure evidence against her husband's murderer.

Cantonment Amusements Feared

Exhibitors Believe Free Pictures in Training Camps Will Hurt Their Business—Exchange Men Have a Kick, Too.

By D. M. Bain, Wilmington, N. C.

THE announcement by the War Department that theaters are to be built on the sites of all national army cantonments throughout the country, these theaters to be for the sole amusement of the soldiers, has brought certain film exchanges face to face with a proposition that looks difficult to handle and maintain good feeling all around.

It is understood from the trend of correspondence received from the executive chiefs of several producing companies that these head officers are being approached by the National Government, collaborating with various Young Men's Christian Association branches throughout the country, with solicitations that the various film companies make arrangements through their exchanges situated in and adjacent to the various cantonment centers to furnish films gratis to these army theaters, which, it is understood, will be run under the auspices of local Y. M. C. A. organizations, although built by the Government. It is also stated that these Federal theaters will require the very newest and best service available, stating that it is desired that nothing be done in a half-way style when it comes to treating the soldier boys "white."

The manufacturers, of course, are anxious and willing to co-operate in every possible way with the Government in carrying on the war, and they have, therefore, addressed inquiries to their exchange managers as to the number of cantonments and number of soldiers expected in their territory. This has developed the fact that a certain local exchange, which has almost one hundred per cent. record for working days on every film on its shelf, would be almost ruined if called upon to furnish service to the cantonments free of charge, as there are five cantonments within its territory, which comprises three states, and the furnishing of first run service to these five camps would take at least two week's rental revenue off each of their productions.

"I do not think it would be fair to my regular customers to furnish such unfair competition in their various cities, stated one of the exchange managers. "For instance, I am furnishing service regularly to a certain theater here in Charlotte, and that theater, of course, is paying me regular scale of prices for all releases. I do not think that I should be asked to furnish this service to the army camp located in Charlotte, free of charge, which theater is operated for free amusement, paying no taxes, no film rental and operating at a cost of patronage to my regular account in Charlotte. We are perfectly willing to aid the Government in every possible way, but I consider this is asking us to aid in unfair competition and that we should not do it."

The announcement that the Government will itself furnish the necessary amusement for its soldiers while in camp comes somewhat as a surprise to the local amusement moguls, who had been largely instrumental in landing a camp for Charlotte. One theater, it is known, contributed one thousand dollars cash to the campaign for the camp, and others are known to have made liberal donations. Now that Uncle Sam is coming in and run free shows in competition to them there is much weeping and wailing and gnashing of teeth among the movie magnates.

FAIRBANKS ENTERTAINED IN DENVER.

While in Denver, en route from Cheyenne, Wyo., to the studio in Los Angeles, Douglas Fairbanks was guest of honor at a luncheon given by the Denver Ad Club, at which many prominent business men of the city were present. The Artcraft star, called on for a speech, responded with an address on "The Motion Picture of Tomorrow," which was entirely serious in tone, and was listened to with great interest. Frank Carruthers, of the Denver Post, was toastmaster, and he told a number of amusing stories of Fairbank's boyhood days, Denver being the athletic actor's home town.

At Salt Lake City Fairbanks made a rear-platform speech to a delegation of exhibitors who had come down to the station to extend their greetings.

BURTON RICE RETURNS.

Burton Rice, the artistic young man who created those beautiful inserts that were used, at first, to fix Bluebirds in the mind of exhibitors through the advertising pages of the Moving Picture World, is back from the European fighting front, where he went to serve with the American ambulance corps. He is on six months' leave, with consent to an extension, and has once more shoved his knees under Bluebird's art desk.

N. A. M. P. I. Growing

Many Applications For Membership in All Classes Being Received.

THE busy days of the past few weeks at the National Association of the Motion Picture Industry, which have been intermingled with annual meetings of the members, Board of Directors meetings and many important conferences pertaining to the activities of the War Co-operation Committee, have not prevented the membership work from progressing favorably.

Recent applications for membership in the Producers Class includes the following: Selig-Polyscope Company of Chicago, Illinois, to be represented by William N. Selig; Pathe Exchange, Inc., to be represented by J. A. Berst; Norma Talmage Film Corporation, to be represented by Joseph M. Schenck and the Bray Studios, Inc., to be represented by John R. Bray.

The Inter-Ocean Film Corporation has filed application for membership as exporters of motion pictures, creating a new classification which will be acted upon at the forthcoming meeting of the Board of Directors.

New additions to the Distributors Class are expected within a fortnight and if the applications are received as anticipated, this important division of the association will be practically 100 per cent. from a membership standpoint.

Inquiries recently received at the offices of the association, in the Times Building, from supply and equipment companies, would indicate that several concerns are giving consideration to joining Class 3, which now includes nearly a score of some of the most important companies engaged in this branch of the motion picture business. New recruits are being added to the ranks of the General Division through applications for individual memberships.

Julia Sanderson

JULIA SANDERSON, who is to be seen in "The Runaway" for the Empire All Star Corporation, was born in Springfield, Mass. Her father was Albert Sackett, a well-known actor and stage manager. Miss Sanderson, when a little child, began her stage career in a stock company in Philadelphia, of which her father was the manager. She was a favorite and learned much from the diversity of roles in which she appeared.

Julian Sanderson

A New York manager was so impressed by her versatility and talent that he brought her to New York and she appeared at the Casino in "Winsome Winnie," of which Paula Edwards was the star. In this play Miss Sanderson made a hit and was especially mentioned for her grace-dancing.

Next season Miss Sanderson appeared in "The Chinese Honeymoon," and after that played a boy's part in "Wang." When on her father's advice she went to London and appeared at the Gaiety in a play called "The Little Duke," under George Edward's management. While there Charles Frohman happened to see her and she made such an impression on him that he brought her back to the United States and put her in a play called "The Dairy Maid." Then followed "The Arcadian," and after that Miss Sanderson appeared with Donald Brian in "The Siren."

Miss Sanderson's first starring venture was in "The Sunshine Girl," which was most successful. Then followed the "Girl from Utah" with its phenomenal run. Last year Miss Sanderson starred with Joseph Cawthorne and Donald Brian in "Sybil." Miss Sanderson is now busily at work rehearsing "The Rambler Rose," in which she is to appear with Joseph Cawthorne.

Colonel Frank Eager Is a Busy Man

Nebraska Exhibitor Who Proved a Leader at Chicago Convention Has Many Interests as Well as Those of His Theaters

THE Moving Picture World told in its story of the Chicago Convention how Frank De Witt Eager had by his rugged personality influenced the proceedings of that more or less stormy gathering; how the Nebraskan had entered the convention hall on Tuesday morning a stranger to nearly all the degelates and how on Wednesday midnight he was easily the foremost man among the two hundred exhibitors gathered from all over the country. His ascendancy among the delegates was not ascribable to anything of a meteoric nature—he had not won them by any single forceful speech; it was the cumulation of steady, cool headed and hard headed work. Over it all was the stamp of conviction, of sincerity—and there were present marked characteristics of native leadership.

Colonel Frank D. Eager.

As a recognition of these qualities the Nebraskan was named as one of the executive committee of the National League, which carried with it membership on the board of directors of the National Association of the Motion Picture Industry. Since the convention President Brady has appointed him a member of the motion picture committee to confer and act with the commercial economy board of the National Council of Defense.

We are under obligation to Charles Q. De France for a sketch of the career of Mr. Eager. Mr. De France has been acquainted with the Nebraska exhibitor for over twenty years, and very kindly has responded to a request of this paper for the facts. One of the striking items contained in this letter is the news that it is Colonel Eager, a matter which was not divulged during the convention. The colonel returned from the Philippines after the Spanish-American War in command of the First Nebraska.

Colonel Eager was born less than forty-five years ago and spent his childhood on a farm near Davey, Lancaster County, Neb. His father, a pioneer in his state and a veteran of the Civil War, early began to accumulate Nebraska farm lands. When Frank expressed a desire to attend the University of Nebraska his father was willing, provided he made his own way. The son, without hesitation, agreed to the stipulation. He was graduated with honors in the class of 1893, but, as his father doubtless anticipated, there was no opportunity on the part of the young man for pursuing fraternity pleasures.

The Farmers' Alliance movement, later developed as the People's or Populist Party, had by fusion with the Democrats elected Governor Holcomb in 1894, although Nebraska was then normally a Republican state. In 1896 young Eager was nominated by the Fusionists for Representative from Lancaster County to the Legislature. He made a thorough canvass of the county and was defeated by a small margin in a Republican stronghold. Nevertheless, Bryan and the Demo-Populists swept the state for executive and legislative offices, and Eager was made chief clerk of the Nebraska House of Representatives in the session of 1897. Here was laid the foundation of his ability as a debater and parliamentary tactician, of which they were frequent evidences during the Chicago Convention.

In 1896 the state organ of the People's Party was on financial rocks, and a number of leaders in the organization promoted a plan whereby Eager became owner and manager of the Nebraska Independent. In the management of this journal Eager's ability as a business man was first demonstrated. Himself a writer of direct English—the kind with a "punch"—he never interfered with the editorial end of the paper, but applied his energies to gaining circulation and advertising. When in 1905 he sold the Independent it enjoyed a wide national circulation and was one of the most influential among the so-called radical or reform papers. Much that the Independent then stood for has since been enacted into law.

While at the University Eager became captain of the University cadets. He had courted the drill and he had forged ahead. For a year or two after graduation he was military instructor at the Worthington Military Academy, near Lincoln. When the Spanish-American War broke, in 1898, Eager was appointed adjutant of the First Nebraska and then captain of Company H. The regiment was ordered to the Philippines. Eager returned in command of the regiment.

Colonel Eager's experience in the Far East had qualified him for leadership in big enterprises, it had given him the vision and courage that make for success. It is said only one thing has stood in the way of his more rapid progress, one that in the end undoubtedly will work to his advantage, and that is his avoidance of publicity.

On returning from the Philippines Colonel Eager devoted his energies to building up the circulation of the Independent. He bought a plot of ground at 1328 O street, then on the fringe of the Lincoln business district, and in 1903 erected a three-story brick building, which was the home of his paper until its sale in 1905.

It was the ownership of this structure that indirectly was responsible for the colonel's entrance into the business of exhibiting motion pictures. During an absence from the city in 1908 his ground-floor tenant, unknown to the landlord, forsook cigars for a store "theater." In succession several tenants failed to make a "go" of the house. When in 1914 the tenant "faded out," owing the owner of the property considerable money, the colonel took over the show. He wanted to get his rent back. He knew the tenants had lost money charging ten cents admission. He made the price five cents and doubled the gross receipts. Additional ushers were necessary to handle the patrons. Colonel Eager found himself making money as a picture showman.

The Acme Amusement Company, organized in 1908, had three houses—the Orpheum (later the Rialto), Lyric and Wonderland. The concern was not entirely successful. In 1916 a combination of the principal stockholders signed a contract with Colonel Eager to take full control. A few years before he had taken charge of Capital Beach, Lincoln's principal outdoor amusement place, and pulled it out of bankruptcy. In less than a year and a half the colonel has not only put all of the Acme's old houses on the high road to success, but he has promoted and built a new Orpheum Theater building in a more favorable location.

The show business, however, is only an incident in Colonel Eager's business career. To use his own language he is essentially an investor in Lincoln business real estate. He owns and through managers operates the Central Hotel, the Globe Delivery Company building, the Oliver Theater and building and several other pieces of real estate; and he is now promoting the Crown Hotel at the corner of Eleventh and P streets—a twelve-story structure to be conducted as a moderate priced house. Only a month ago Colonel Eager closed the deal for a ninety-nine year lease on the Oliver Theater building—the only legitimate show house in Lincoln—which gives him a fourth house in his string of theaters.

"Eager in action seems to be a plunger, he is so precipitate," said a Lincoln business man one day; "but he is not a plunger. On the contrary he carefully analyzes every proposition, learns the truth about it, has ability to see ahead, decides promptly—and then acts without delay."

The accompanying photograph of Colonel Eager is an excellent likeness. Those who saw him in action at the convention will study it with interest. Perhaps they, like the writer, will be reminded of the general physiognomy of a man somewhat well known on the screen—Bill Hart.

Lasky Returns from Visit to Coast

Vice President of Famous Players-Lasky Tells of Some of the Big Things His Company Is Doing.

JESSE L. LASKY, vice president of the Famous Players-Lasky Corporation, has returned to New York after a lengthy visit to the properties of his company on the Pacific Coast. Mr. Lasky noted many changes in the plants contributing to the Paramount and Artcraft programs since his last visit. Then there were but two establishments, the Lasky and Morosco studios. Now added to these are the Ince studios, located at the former Biograph plant, and the Sennett studios at Edendale.

Mr. Lasky found the two older establishments both undergoing expansion to allow for the larger activities of his company. He announced that both Ince and Sennett would have full sway in the execution of their ideas.

"We have already stated Cecil B. De Mille is going to produce four photoplays a year under his own name," said Mr. Lasky. "These will be absolutely independent in every sense of the word as are the productions of the other directors to whom I have referred. They will be adaptations of great plays and novels of worldwide repute. Mr. De Mille's plans comprise some startling innovations.

"Furthermore, we have the independent organizations of Mary Pickford and Douglas Fairbanks, complete in themselves. William S. Hart has surrounded himself with a strong organization and is also in the midst of preparation for his first Artcraft production.

"So you see we have five totally distinct and independent organizations on the Coast already hard at work, each one guided by its individual genius and developing its own individuality to the fullest extent. This is a highly important factor in the future success of the company because it guarantees that our productions will embrace a wide range and be as totally different and possess as much individuality as though they had been bought by us in the open market. This will furnish the exhibitor with varied and diversified entertainment.

"While I was visiting the studio Mr. De Mille was putting the finishing touches on the first of the Farrar productions for this season, 'The Woman That God Forgot.' Farrar has never looked better in her life than she does today. I do not hesitate to say that the gigantic settings which were constructed at the Lasky ranch for this picture will mark a new era in elaborateness.

"Jack Pickford is completing an adaptation of Mark Twain's 'Tom Sawyer,' which will be far the best of his photoplays. Following 'Tom Sawyer' Jack Pickford will star in another Mark Twain classic, 'Huckleberry Finn,' which will be followed by two of the best known of the recent plays, namely 'Mile a Minute Kendal' and Bunker Bean.'

"I was particularly interested in seeing Julian Eltinge's first picture 'The Countess Charming.' I am prepared to state he will be a double attraction, for he is a male star in his own right in half the production, and is sure to prove one of our most popular woman stars in the other half of the story. His acting is splendid, his character conceptions unique, and the illusion of his make-up is perfect.

"Sessue Hayakawa, another unique figure in screen history, being filmdom's only Jap star, was completing an adaptation of Wallace Irwin's 'Hashimura Togo,' when I arrived and I had the pleasure of seeing the finished product before I left. I am sure that Hayakawa is going to add more lustre to his name by his remarkable presentation of Irwin's famous Japanese school boy.

"Wallace Reid is, of course, busily engaged in supplying the local hospital with new and interesting cases. The rapid rise to popularity which this young star has enjoyed is one of the most pleasing incidents in Paramount history. Reid's manly characterizations and his appealing personality have won him a firm place in the affections of the public.

"I was particularly pleased that the arrival of Frank E. Woods occurred almost simultaneously with my own. Mr. Woods, who was D. W. Griffith's right hand man, has been engaged as a supervisor of productions in the Morosco and Lasky studios—a position similar to that which he held with Mr. Griffith—and I was delighted at the manner in which Mr. Woods took hold upon his arrival and with the intimate knowledge of production detail which he displayed by his capable administration of his new office."

"PEG O' THE SEA" NEARLY COMPLETED.

Jean Sothern's next vehicle, "Peg O' the Sea," which was written by Winifred Dunn, is rapidly nearing completion at Atlantic Highlands, N. J., where the sea scenes are being taken. The picture, when completed, will be released on Art Dramas Program.

FOX SHOWS "THE SPY" TO THE TRADE.

Buyers from a radius of several hundred miles attended the trade showing of "The Spy," the Fox special production, at the Globe Theater on the morning of Thursday, August 9. The house was filled with film men and exhibitors and their friends. There was the closest attention on the part of all throughout the running of the six reels. The music was a feature of the showing. There was a large and competent orchestra, and the changes were timed to a nicety.

Among those noted were William Fox, the producer; George Bronson Howard, the author of the melodrama; N. H. Gordon, of Boston; Stanley Mastbaum and Frank Buhler, of Philadelphia; Frank G. Hall, of Newark; Howard Edell and "Doc" Wilson of the Strand; Joe Daly, U. B. O.; George Cohan, Guy Graves, Proctor's; Mr. Mitchell of Loew's Circuit and Charles Goldreyer.

Scene from "The Spy" (Fox).

Exhibitors as a rule seemed enthusiastic about the picture.

CHAMPION RIDER JOINS FAIRBANKS.

Douglas Fairbanks is back in Los Angeles, after having had a big time at the Wild West exercises in Cheyenne, Wyo., and bringing with him as a new member of the Fairbanks company, J. H. Strickland, champion bareback and bucking horse rider of the world.

Fairbanks watched Strickland's amazing feats of horsemanship during the trick riding contests at Cheyenne, and at once decided Strickland must appear in his next picture. There was one trifling obstacle—Strickland didn't want to. For two hours the Artcraft star argued and pleaded with the cowboy before the latter was willing to sign a contract.

The next Fairbanks play is to be a rip-roaring, up-to-the-minute comedy drama of the real west, and prominent parts will be played by Strickland and five other cowboys who were engaged with him at Cheyenne. Strickland brought with him to the studio the horse which he has ridden in all his championship contests.

DE VINNA CONTINUES WITH BARRISCALE.

Clyde De Vinna will continue as cameraman to Bessie Barriscale despite directorial changes and is now at work with her on her second Paralta production, a screen version of Harold McGrath's "Madam Who."

While with Triangle Miss Barriscale acted under a number of different directors, but De Vinna never left her company. He made a pronounced hit the first time he ever photographed her. He "caught her," it is said, to better advantage than had any of his predecessors. De Vinna was engaged by Miss Barriscale when she formed her own company. He filmed "Rose O'Paradise," the Grace Miller White novel, in which she will make her first Paralta appearance.

TOM BRET OPENS SCRIPT AND TITLE OFFICE.

Tom Bret, formerly sub-title editor of the Vitagraph and scenario editor at the Rolfe-Metro studios, has just completed his first picturization of a story by Walt Mason, the celebrated prose poet. The Walt Mason comedies are being produced by Filmcraft. Mr. Bret has opened an office at 616 Candler Building, where he is busy writing titles for the Metro-Drew comedies, French government war pictures and a number of big state rights features.

"Italian Battlefront" a Remarkable Film

Official Pictures of Italy's War Activities Contain Unusual Scenes of Campaigning Under Difficulties.

SOMETHING new in war films came to New York on the evening of Wednesday, August 8. They were the first official Italian pictures of the war and were described as "The Italian Battlefront." The initial performance at the Forty-fourth Street theater was attended by the Italian Ambassador, Lieutenant General Guglielmotti of the Italian general staff, and a host of Italian military, naval, embassy and consular officials. Charles Evans Hughes also was present.

A World man attended the showing on the following afternoon. The house was crowded, every seat being filled five minutes before the stated beginning time. There were few in the house who were not sons of Italy, and the few who were not shared the enthusiasm of the majority. It is a remarkable series of pictures. There are present the pomp and the glory of war; there are exemplified the stress and the burden, the hardship and the exposure and the heroism of campaign and battle.

The pictures are divided into three parts. The first shows Italy's war in the Alps, in the winter, with the peaks and mountains covered with deep snow. The second shows the siege and fall of the Austrian fortress of Gorizia. The third treats of Italy's work in the air and on the sea.

William Moore Patch, managing director of the Pitt theater in Pittsburgh, who, on behalf of the Italian Government, is directing the American tour of the films, staged the subject. He had prepared an introductory setting showing a lone sentinel on a snow-covered peak. Back in the fading snowy distance were hosts of other mountain tops. It was impressive and it evoked a storm of applause. As the large orchestra sounded the first notes of the Italian national hymn every one in the big house was on his feet.

The opening scenes were of panoramic views of the mountain country, splendidly photographed pictures of the rugged snow country over which the Italians had to fight their way. By means of the telephoto lens, which had been liberally used in the taking of all the scenes, we were given close-up views of the efficient manner in which the Italian army surmounted transport difficulties. Between high peaks aerial railways electrically operated carried men and materials. Big guns were dismounted and in parts were carried from hill to hill. In other instances hundreds of men would drag cannon up steep hillsides. There were long lines of white garbed men going forward to battle, and later there were shown the wounded being brought back on sleds escorted by a half dozen soldiers who carefully piloted their charges down the declivities.

The second part devotes much attention to the artillery preparation for the capture of Gorizia. There are anti-aircraft weapons, some of them working in batteries on automobiles, with their accompanying force of mathmaticians who estimate ranges; rapid-fire guns, showing a shot every two seconds, and many pieces of heavy artillery. There are pictures of the troops entering the streets of the city, not a civilian in sight. One of the stirring scenes shown is of a great review, with the accompanying decoration of Sub-Lieutenant Baruzzi, a nineteen-year-old lad who had almost alone captured 200 Austrians with much booty. On him was bestowed a medal worn by only seven living Italians.

The third part has many fine views of aircraft and water craft, of a battle with a submarine, the latter submerged all but its periscope.

One of the finest bits of the whole series is a barrage fire. The camera is on a hill. The explosions are in a valley, with the sun directly behind. Into the rays of Old Sol rise the snakelike streamers of powdery smoke, volume upon volume. It would stand out in any pictures we have seen from the fronts.

Mr. Patch has arranged exhibitions in Boston at the Tremont theater, beginning Tuesday, August 15; and in Chicago at the Auditorium on August 23. Others will follow in Cleveland, St. Louis, Kansas City, New Orleans, Philadelphia and San Francisco. Mr. Patch personally will supervise the latter.

KAUFMAN SEEKING FEATURES.

Harry Kaufman, general manager of the Globe Films, of Canada, has been in New York for the past week seeking feature productions of merit for his market. He has closed several deals for big specials.

Sargent Takes to Water

EPES W. SARGENT, who is at present engaged in the agricultural pursuit of raising Maine grown potato bugs at his Pine Tree bungalow, has just finished a correspondence course in swimming and put the finishing touches to a scenario entitled "When the Tide Comes In," in which he is arranging to play heavy to Annette Kellermann's lead.

Sargent in His Trouville Costume.

The accompanying illustration shows Mr. Sargent arrayed in the Trouville costume, imported at great expense especially for the picture and goes far to prove his assertion that he will make some splash.

Just at present Mr. Sargent is undecided whether the picture will be released on program or open booking.

Ben Grimm, who is an acknowledged authority on state rights and prohibition matters, has assured us that the wave of dryness about to engulf this country will greatly enhance the value of the picture.

Leader: Although water does not visibly obtrude itself in this scene, there actually is considerable moisture in the immediate vicinity.

ANOTHER WARNING TO EXHIBITORS.

Indications in the form of complaints continue to reach this office of the activity of the gentry who select the motion picture business as a medium for picking up more or less easy money. J. W. Bauer, proprietor and manager of the Willou Theater of Havre de Grace, Md., writes of an unnamed individual who obtained about $20 from merchants in his town on a program proposition. The plan as submitted to Mr. Bauer was that a program for his theater would be printed for three months without cost to him if the right were given to the applicant to solicit a few local advertisers. The permission was given, the money was obtained from the merchants on an advance basis, and nothing had been heard from the stranger up to August 7. The latter gave Newark, N. J., as his headquarters.

The scheme worked in Havre de Grace is similar to that put over in other towns recently in this respect—that the money was obtained not from exhibitors but from merchants who might be interested in picture theater advertising.

NEW DECISION ON CHILDREN'S LAW.

On July 13, 1917, a Brooklyn exhibitor was tried before the Court of Special Sessions of the City of New York, Part II, Borough of Brooklyn, before Justice Cornelius F. Collins, Justice Edwin L. Garvin and Justice John J. Freschi, charged with admitting minors without proper guardianship. At the trial defendant's counsel conceded that the child did buy a ticket and was duly admitted to the theater without a parent or guardian accompanying it, but setting up and proving the defense that the parent or guardian of the child was in the audience at the time. The court unanimously acquitted the defendant on the ground that the intent of the statute was to prevent children in the theater unaccompanied by parent or guardian and that the technical guilt of admitting the child at the door without parent or guardian was not a violation of the statute.

"HAPPINESS" A COPYRIGHTED TITLE.

Judge Hand, sitting in the United States District Court for the southern district of New York, has granted to J. Hartley Manners, the playwright, a permanent injunction against the Triangle Film Corporation, forbidding the use of "Happiness" as a title to a motion picture. Accepting the contention of the plaintiff the Triangle has changed the title to "Seeking Happiness," but the word "happiness" must not be used as a film title or displayed on the screen by exhibitors.

Universal's New Service Department

Many Helpful Features, Including Adjustment of Claims and Preparation of Publicity for Exhibitors.

UNIVERSAL has established a service department to work in co-operation with both the Mecca and Universal Exchanges, taking care of all matters calling for adjustment with exhibitors. If films or lithographic paper chance to be delayed in transit, or any one of a dozen other things occur to cause the exhibitor worry or loss, the experts in charge of the new service department take the matter up at once and see that it is straightened out to the satisfaction of the man who's income depends upon the money-making quality of Universal films. As a matter of fact, the employees of the service department have been retained to represent the interests of the exhibitors, and although their salaries are being paid by Universal, they have been given a free hand to see the exhibitors get every dollar's worth of service to which he is entitled.

In addition to adjusting claims, the new department takes care of the exhibitor's advertising and publicity, wherever such assistance is desired. Newspaper copy is prepared, handbills and special folders gotten up, and circular letters composed to meet requirements.

Exhibitors are taking advantage of these co-operative features to a gratifying degree, and it will probably soon become necessary to enlarge the department, as its usefulness becomes more widely recognized.

The service department as an adjunct of the exchange was first put into effect last year by the Canadian Universal Film Company, and soon became so valuable and aids in getting and keeping accounts that its adoption by the American headquarters of the company became inevitable.

Carolyn Birch in "Babbling Tongues

ONE of the important parts in the big Ivan-Humphrey super photoplay, "Babbling Tongues," was ascribed to Carolyn Birch. The great variety of action demanded from her found its full response in her artistry. Her work shows the careful culture her dramatic possibilities have undergone.

Carolyn Birch.

After graduating from Notre Dame Academy, Lowell, Mass., with honors, Carolyn Birch devoted her time to art and music, but after a short time she joined the Vitagraph Company, where she played leading roles for three years, some of her best work being done in "The Night of the Wedding," "Out of the Past," "Heredity," "Butterfly's Lesson," "Fathers of Men," "Secret Seven," "Footlights of Fate" and many other successes, under the direction of William Humphrey. During her engagement with the Vitagraph Miss Birch won many admirers in parts that ranged from childhod to old age.

For the past season Miss Birch, being the proud possessor of a beautiful voice, has been appearing in musical comedy, having been personally engaged by Henry Blossom for an important part in his Irish opera, "Eileen," which just closed a successful season at the Shubert theater.

Miss Birch devotes a great deal of her time to outdoor sports, and is well known among the younger set in Brooklyn.

F. I. L. M. CLUB CHANGES OUTING PLANS.

The F. I. L. M. Club announces a change in the site of its outing, which is to be held Saturday, August 18. Karetsoni's Grove, Glenwood-on-the-Sound, Long Island, is the place where the big doings will be pulled off.

William C. Dowlan Director for Metro

THE latest addition to the directing staff of Metro Pictures Corporation is William C. Dowlan. Mr. Dowlan recently came from California, where he had been working with the American-Mutual forces, and was at once engaged by B. A. Rolfe to assist in the production of Metro wonderplays at the Metro studio, 3 West 61st street, New York.

Wm. C. Dowlan.

Mr. Dowlan has been the director of many important photodramas. For many years he was with Mutual, both as actor and director. He played De Maupras in "Richelieu" under Alan Dwan's direction, and himself directed such stars as Violet McMillan, Carter De Haven and Flora De Parker De Haven. With the last-named artists he produced the six-reel feature, "The College Orphan." "The Madcap" was another of his successes. For American-Mutual he directed Mary Miles Minter in "Youth's Endearing Charm," Richard Bennett in "And the Law Says," others being "The Light" and "The Lawmaker."

Mr. Dowlan received his experience on the speaking stage in Oliver Morosco's stock company at the Belasco theater, Los Angeles, and with Ralph Stuart in Minneapolis. All his stage experience has been in stock work.

Metro's new director was born in St. Paul, Minn., and received his education at the Christian Brothers' school.

Mackenzie Returns to Astra-Pathe

ANNOUNCEMENT is made of the signing of a contract between Donald Mackenzie and Astra-Pathe, whereby Mr. Mackenzie is to direct Miss Mollie King, at present being starred by Pathe in "The Mystery of the Double Cross," in a new serial as yet unnamed. As five episodes have already been made, Mr. Mackenzie is taking up the work starting with the sixth, and his contract calls for his finishing the series.

Donald Mackenzie.

Donald Mackenzie is known as the director of "The Perils of Pauline," the first of the big money-making serials, and which has been shown in every country of the civilized world. His second masterpiece in the serial line was "The Shielding Shadow," another big dividend payer. His experience, which has covered a wide field, includes the production of such features as "The Galloper" with Clifton Crawford; "Mary's Lamb," with Richard Carle; "The "Spender," with George Probert; "The Precious Packet" with Lois Meredith; "The Challenge," with Montagu Love. Most of the above features were produced personally by Mr. Mackenzie when he had his own producing company, releasing on the Gold Rooster program with Pathe.

Petrova Has Own Company

Forms Combination With Superpictures and Will Make Big Features.

MADAM PETROVA left New York on Tuesday, August 7, for her summer home on the Maine coast after concluding an arrangement for the production of feature subjects by her own company regarding which she has this to say:

"It is true that I have formed my own company, the Petrova Picture Company, for the production of my own pictures in my own studios under my own supervision. This company has unlimited capital behind it and I am to have unlimited time in which to get the very best results. I want to make a few big, very big, pictures each year. All producing and distributing arrangements are in the hands of Frederick L. Collins, my partner in the new company."

At the office of Superpictures, Inc., Mr. Collins, who is also president of the McClure Publications, said, "Madam Petrova's statement requires no confirmation from me. The Petrova Picture Company is already an accomplished fact. Madam Petrova is to my mind the most distinguished figure in pictures. She has won her present brilliant position without the aid of extraordinary productions or unusual publicity. The people go to see Petrova. Given the best productions that money and taste can procure, backed by the biggest publicity campaign ever put behind a single star Petrova will make more money for the exhibitor than any actress now before the public."

The Petrova pictures, all of which will be special productions, will be handled by Superpictures Distributing Corporation in accordance with its recently announced policy of big pictures for big exhibitors. Conrad Milliken, vice-president of Superpictures, Inc., and secretary of McClure's, will act as general manager of the new company and handle all its financial and business affairs.

Charles E. Davenport "Safety First" Director

WITH the private showing of the New York Central railroad's new Safety First film, "The Rule of Reason," at the Rialto theater, Tuesday, July 31st, a once familiar figure in the motion picture directing field, returned to the firing line—Charles E. Davenport, who is the father of the Safety First film idea, directed this picture.

Three years ago Mr. Davenport was terribly burned while directing a big fire scene for the Reliance Company. He fell through a trap door into a great burning mass that had been saturated with oil. The result was that he barely escaped being burned to death and for three years he has been under constant treatment by specialists. It was during the long months in the hospital that Mr. Davenport originated the Safety First propaganda incorporated in dramatic motion picture productions and used in the great Safety First movements set afoot by all of the big railroad and manufacturing plants as educational features.

Chas. E. Davenport.

Mr. Davenport has incorporated in his latest pictures the same artistic touches as are found in all the large picture dramas. In teaching the lesson of Safety First, Mr. Davenport has not lost track of all the salient points that reach the human heart and sustain interest. Deftly, throughout the picture he touches love, romance, comedy, pathos, temperance, and safety operations, thereby making his subject intensely interesting.

"I am back in the field again," said Mr. Davenport, "to make bigger and better pictures and to carry on our extended program of Safety First propaganda.

David Powell

DAVID POWELL with the Empire All Star Corporation supporting Ann Murdock in "Outcast," has been a member of Sir Herbert Tree's company at His Majesty's theater, London. He came to America first in 1907 with Miss Ellen Terry and appeared with her as Barend in "The Good Hope" and as Sidi-el-Assif in "Captain Brassbound's Conversion." Returning to England he appeared for the following three seasons with Sir Johnstone Forbes-Robertson. When the latter toured this country he brought Mr. Powell with him to create the role of Christopher in "The Passing of the Third Floor Back."

David Powell.

Following this Mr Powell played under various managements in the United States, making a hit as the Junior Lieutenant in "Across the Border" with Holbrook Blinn's Princess Players. In 1916 Charles Frohman engaged him to play Geoffrey in "Outcast" with Elsie Ferguson.

In pictures Mr Powell will be best remembered for his work as Mary Pickford's support in "The Dawn of a Tomorrow," and more recently as the hero, in "Less Than the Dust," with the same star.

Other players he has supported are Billie Burke in "Gloria's Romance," Clara Kimball Young in "The Price She Paid" and Alice Brady in "Maternity."

"Outcast" will be released September 3. "The Beautiful Adventure" and "The Richest Girl" will follow.

TOWN BUILT FOR NEW KERRIGAN PLAY.

Construction of "an entire town" was begun last week, under the direction of Art Director R. Holmes Paul, at the Hollywood studios, where the productions of the J. Warren Kerrigan Feature Corporation are being filmed. The "town" is to be used as the setting for many of the scenes in the new play by Frederic Chapin, "Turn of a Card," in which Kerrigan soon will make an appearance, at the head of his own company, under the auspices of Paralta Plays, Inc.

In all, the town will consist of some eighteen or twenty structures, so situated as to form several small streets; and it will represent a small hamlet in the oil regions of California, where much of the action takes place. Twenty-five carpenters are at work on the set. The new Kerrigan vehicle is being directed by Oscar Apfel, and photographed by L. Guy Wilky.

EMILY STEVENS POSTPONES STAGE ENGAGEMENT

An agreement has been reached bewteen Metro Pictures Corporation and the Oliver Morosco forces whereby Emily Stevens, the celebrated star of both screen and stage, will postpone her annual New York engagement and tour of the country in a stage production, until early in 1918, for the purpose of continuing in Super-Feature pictures for Metro.

Miss Stevens will for the next six months appear only in special productions de luxe at Metro's Super-Feature studio under the supervision of Maxwell Karger. An extension of Miss Stevens' contract with the Metro Pictures Corporation has been effected proportionate to the high figure already mentioned in the body of the document.

JACK SHERRILL IN AUTHOR'S FILM SUBJECT.

Jack Sherill, the juvenile whose last appearance in "The Silent Witness" for the Authors' Film Corporation and in the character of "Pink" for the Frohman Amusement Corporation in their production of George Bronson Howard's "God's Man," has again been engaged by the Authors' Film Co. in the juvenile lead of a multiple reel patriotic subject soon to be released. Upon the completion of this engagement, Jack Sherrill will begin work on a big outdoor feature release for the Frohman Corporation in the star role.

World Players Like Outdoor Stage

Large Structure With Its 8,000 Square Feet of Space a Welcome Addition to Fort Lee Studio.

THE new outdoors stage for World-Pictures Brady-Made is attracting a great deal of attention in the studio colony at Fort Lee. The reports from members of the first company that tried the open air stage were so enthusiastic that the prejudice disappeared in a moment, and now five or six separate picture plays are being made simultaneously in this added space.

The World's New Outdoor Stage.

The new stage is rectangular in shape with dimensions of 65 feet by 125, giving a floor area of a trifle more than 8,000 square feet. This is the largest outdoors stage in the East, and its equipment is thoroughly modern.

The foundations are a series of heavy concrete piers, which in addition to supporting the general structure, sustain a series of large upright columns. From the tops of these, strong bronze wires are strung at various angles, carrying movable overhead sheets and screens which serve as deflectors and diffusers of light. This system works out perfectly for the elimination of undesirable shadows, enabling the cameramen to secure greatly improved values in lighting effects.

One end of the stage closely adjoins the side of the Peerless (World) studio, so that it practically becomes a part of that structure. It was built under the supervision of technical director William Smart.

"We are making better photoplays than ever, by the use of this stage," said William A. Brady. "This is due not alone to the atmospheric conditions, which are more favorable to photography in the open than inside an enclosure, but also to the fact that everybody naturally does better work in physical comfort than under bodily distress."

At Leading Picture Theaters

Programs for the Week of Aug. 12 at New York's Best Motion Picture Houses—"The Amazons" at The Strand.

MARGUERITE CLARK, in "The Amazons," was seen at the Strand Theater the week of Aug. 12. This production was originally written by Sir Arthur Wing Pinero and the screen version was arranged by Frances Marion. Joseph Kaufman, the director, has turned out one of the triumphs of his career. The supporting cast includes Elsie Lawson, Helen Greene, William Hinckley, Helen Robinson, Edgar Norton and Andre Bellon.

Victor Moore, in his latest comedy entitled "Summer Boarding," an educational and industrial picture showing the evolution of the grain of wheat, "The Human Fly" climbing from the sidewalk to the top of one of Chicago's skyscrapers, and The Topical Review were also on the program.

The soloists were Henri De Caux, Rosa Lind, Arthur Depew and Ralph H. Brigham.

"The Law of the Land" at The Rialto.

Madame Petrova held the featured position on the program at The Rialto, appearing in a photoplay version of George Broadhurst's dramatic success, "The Law of the Land." The same heart interest, humor and suspense which gave the play its long run at the Forty-eighth Street Theater a few seasons ago have been retained in the adaptation made for the screen. Madame Petrova was seen as Margaret Harding, the woman who kills her husband in defense of her child. Mahlon Hamilton played opposite the star. The Jesse L. Lasky Feature Play Company selected Maurice Tourneur to direct the picture.

The Rialto Animated Magazine, picturesque studies of North American Indians in one of our National Parks, new bird studies in color and one-reel comedy completed the picture program.

The soloists were Greek Evans, James Price and De Robyn.

"Pay Me" at the Broadway.

A new feature picture, "Pay Me," produced by the Jewel Productions, Inc., began an engagement at the Broadway Theater Aug. 12. Dorothy Phillips heads the cast.

Bill at the Eighty-First Street Theater.

At the Eighty-First Street Theater on Monday, Tuesday and Wednesday Seena Owen was seen in an "O. Henry Story" of love and romance, "Madame Bo-Peep." A Triangle comedy, "A Hotel Disgrace," was on the same bill.

On Thursday, Friday, Saturday and Sunday Louise Glaum in "Golden Rule Kate," and the hilarious Keystone Comedy, "She Needed a Doctor," were the picture features.

Aimee Dalmores

IN Aimee Dalmores, the celebrated Italian beauty, George Fitzmaurice, directing Astra pictures, which are released on the Pathe program, believes that he has made a wonderful find. Miss Dalmores made her picture debut in the Pathe picture called "The On the Square Girl," which is scheduled for release in the near future, and the result of her work in that production has led Mr. Fitzmaurice to believe that he has found one of the greatest screen beauties in the world. Many women are beautiful, but not every woman appears beautiful when her image is projected upon the motion picture screen.

Aimee Dalmores.

Miss Dalmores, however, is one of that rare type whose beauty seems to be accentuated to a remarkable degree after it has transferred to the film and from that projected to the screen. She possesses that piquancy of expression coupled with a magnetism of personality that rivets the attention and accentuates the interest in her every movement.

Though still exceedingly young, Miss Dalmores has had a most interesting career. She was born in Salermo, Italy, just outside of Naples, but when she was only five years old came over to this country with her family. As a child she developed a great talent for music and at an early age was sent to Paris to study music and the arts, with an idea of fitting herself for the operatic stage.

Next season she expects to play in one of the two French theatres, which are now being constructed, in a repertoire of French plays, providing her work in the pictures does not take up all of her time. At present she is working on the translation of a one-act play which was written by one of the most celebrated dramatists of Italy and played with great success at the Manzoni Theater of Milan. Miss Dalmores is keeping the identity of this author a great secret, as she has not obtained the American rights to this playlet as yet. She is negotiating for them, however, through Enrico Caruso, who is an intimate friend of the author.

"The On The Square Girl" is said to be one of the best pictures that has been released on the Pathe program in some time. The scenario was written by Ouida Bergere, who also had charge of the casting, and it has been staged and directed in the usual capable and artistic Fitzmaurice manner.

Charles Christie Disposes of Territory

Awards Rights in Seven States for Christie Comedies to Cropper and Charnos.

CHARLES CHRISTIE, of the Christie Film Company of Los Angeles, arrived in New York last week after a successful business tour across country. He made stops at Kansas City, Minneapolis, Chicago, Detroit and Cleveland. In Kansas City Mr. Christie made an alliance with R. C. Cropper, president of the Standard Film Corporation. The Standard, which has offices in Kansas City, Omaha and St. Louis, will handle Christie comedies in Kansas, Missouri, Nebraska and Iowa. Mr. Christie also closed with H. L. Charnos, of the Standard Film Service of Cleveland, one of the best known exchanges in Ohio. Mr. Charnos takes over Ohio, Michigan and Kentucky, with offices in Cincinnati, Cleveland and Detroit. Mr. Christie expects to close other districts before his departure for home, in a week or more, closing up the United States.

Mr. Christie's trip to the east also was for the purpose of disposing of foreign rights. Great Britain, Europe and South America are open. His company now is shipping to New Zealand, Australia, the Scandinavian countries and Japan. "We have found that the best men to represent us are the ones who make a specialty of short subjects," said Mr. Christie, "rather than those who go in for features. You take men like Emmick and Schwalbe—they are regular exchange men, not like the buyers of state rights some of whom take on one picture and then wait a period before investing again. In the former instance the men have a regular organization, with a selling force, an advertising department and campaign facilities.

"In my trip across the country I met with real encouragement from the men with whom I talked. There is in evidence marked confidence in the coming year. And that reminds me the Christie company will shortly celebrate its first anniversary. It was on September 18 last we issued our first release. My brother Al is directing all subjects and has been for some time. He is doing everything he can to improve the tone of our output.

"Billie Rhodes, who was away from us for a short time, is back again and will be seen in one of our early pictures. Betty Compson and Margaret Gibson are still on the job. We have an abundance of stage room at our Los Angeles studio. There are three stages, one 80 by 125, one just enlarged to 75 by 100, and another 55 by 75. These enable us to lay out our work in advance, so we can go right to the making of a picture and do it quickly, efficiently and economically."

Mr. Christie said the one-week runs seemed to be on the increase in Los Angeles, twelve downtown houses now putting on pictures for seven days, and in some instances continuing the showings for two, three and four weeks.

REX BEACH WRITING HIS OWN TITLES.

In a little writing room overlooking Lake Hopatcong, at one end of which is his summer home, whimsically called "Manana," Rex Beach is busy with the sub-titles of his first picture for Goldwyn distribution, "The Auction Block." As soon as they are completed to the satisfaction of Mr. Beach the picture will be ready to be released.

It is not usual for an author to write his own sub-titles—those altogether necessary and too much neglected adjuncts of a properly made motion picture—but Mr. Beach is not going at picturemaking in the usual way. He argues that nobody possibly can know as much about what the titles ought to be as the man who wrote the story from which the picture play is made. Consequently, every Rex Beach title will be Rex Beach-made. It took six months to photograph "The Auction Block," and the titles are going to be worthy of the picture.

Despite the fact that "The Auction Block" is a "dress suit" play, it lacks none of the action that has made Mr. Beach's books famous.

VIOLET MERSEREAU'S NEW DIRECTOR.

Theodore Marston has been engaged by Bluebird to direct features in which Violet Mersereau will hereafter star. The productions will be made at Bluebird's Leonia (N. J.) studio, and Robert L. Hill will be Mr. Marston's assistant. Scenarios for Miss Mersereau will be prepared by John Brownell, who is in charge of the Eastern section of Bluebird's scenario department in the Mecca Building. Mr. Brownell is working on the screen version of a popular novel, the title of which cannot now be announced for the reason that the arrangements for securing the photoplay rights have not been wholly completed.

Neal Hart Signs with Universal

NEAL HART, Universal's husky hero of the open range, signed a contract this week to play feature leads in western pictures for the next year. Hart, who will henceforth appear on the screen in the character he knows so well, has had a varied career. His father is Cornelius A. Hart, formerly auditor of the City of New York, but young Hart turned his back on the big town early in life and went West to grow up with the country. At fourteen years of age he worked at the mouth of the Cheyenne River, South Dakota, on a vast horse ranch located on the Sioux Indian Reservation. Neal remained on the reservation two years, thus being enabled to obtain a thorough knowledge of the life of the red man living there.

Neal Hart.

He quit the ranch and drove a ten-horse freighting team from Fort Pierre to Rapid City in the Black Hills, leaving that position to go to Wyoming, where he worked with a trail herd into Rawhide Buttes. After a short time at this he left for the East, where he went to school, and in 1898 joined the United States Navy, serving on the Panther during the Spanish War.

When the war was over he received his discharge and returned to Wyoming. Later he entered College at Bucknell University, Lewisburg, Pennsylvania, and played left half on the Varsity football team, where he distinguished himself as a speedy half back and was recognized as one of the stars of the season.

He studied civili engineering and afterward became superintendent of construction of the Thurman Branch of the Delaware and Hudson Railroad in the Adirondack Mountains, New York; also of the Titusville Electric Traction Company, of Titusville, Penn., and built the Galesburg and Kewanee, Ill.

His work as Deputy Sheriff in Wyoming was most creditable and he resigned with the good will of the people to enter the motion picture field, joining the Universal Company two years ago. He played an important role in the serial, "Liberty," and has been featured for the past year under the 101 Bison and Victor releases, with George Marshall as director. He has just commenced the production of a five-reel feature, "The Bumble Bee," in which he is supported by Miss Vivian Rich, Charles Hill Mailes, George Berrill, Miss Miriam Shelby, Joe Rickson and a score of the Universal cowboys. It is a typical Western picture, with many unusual thrills, and gives Hart splendid opportunities for powerful work before the camera.

WHARTONS DONATE RED CROSS PICTURE.

After already earning the big part of a million dollars and a half for the Red Cross, the half-reel Red Cross motion picture made by the Whartons as their gift to the aid of the wounded soldiers of the war, has gone to greater fields. It has been turned over in its entirety to Evan Evans, chief of the motion picture division of the National Red Cross, and will be issued by that body to theaters throughout the country.

The picture was originally made to aid the committee of Rochester, N. Y., in a drive for a million dollars. However, with the aid of the picture, instead of getting a million, the Rochester workers got a million and a half. Then the requests began coming to the Whartons for the use of the film in other parts of the country. They became so general that it finally was decided to give the picture to the National Red Cross that it might receive the widest distribution possible.

The picture was the work of Leopold D. Wharton, and shows the advantages of a well equipped Red Cross. Members of the New York State National Guard and officials of the Red Cross appear in the picture.

Jewel Productions, Inc.

It's a New Distributing Organization and Will Handle Only Features of Proved Value.

IT'S a Jewel" is the slogan of a new distributing organization, the Jewel Productions, Inc., of 1600 Broadway, New York, which will purchase for cash outright, for distribution throughout the United States and Canada the biggest and best special feature productions obtainable. Independent producers have been invited to submit their pictures to the reviewing board of Jewel Productions, Inc., with a view toward selling them to this organization, which will endeavor to conduct the most efficient and co-operative string of exchanges in the entire industry.

One of the tests proposed by the officials of the Jewel Company is that before any production is purchased or even considered, it must have received the stamp of public approval during an exhibition of at least one week in a metropolitan center. This will eliminate entirely the gambling chance that it is usual for the distributor to take in accepting a production which he then must necessarily pass on to the exhibitor.

As a forerunner of the many fine attractions available to exhibitors everywhere through the Jewel Exchanges, they announce the purchase from the Universal Film Manufacturing Company of George Bronson Howard's exciting drama, "Come Through," which is well-known to have scored a decided hit during its run at the Broadway Theater, New York. The criticism of all the New York papers have been put into attractive book form and will be mailed to any exhibitor without charge upon request.

It is not planned to have any definite number of releases during the year, but the announcement reads that there will be approximately one attraction per month. "Come Through" will be available in the New York territory about the middle of September, and throughout the remainder of the country shortly thereafter.

The New York Exchange has already been opened and will be under the management of Harry Berman. Mr. Berman was a successful executive with the Artcraft Company. The office is located on the fourth floor of the Mecca Building, 1600 Broadway, and is now accepting booking for all of New York State, Connecticut west of the Connecticut River, and New Jersey north of Trenton.

Exchanges are also being rapidly opened in the following cities: Boston, Cleveland, Detroit, Chicago, Minneapolis, Kansas City, Denver, Portland, Ore., San Francisco, Atlanta, Dallas, Pittsburgh, Philadelphia, and Toronto, Canada. The Detroit branch is being managed by Mr. H. A. Buge, formerly of K-E-S-E. He will handle nearly all of Michigan.

The entire circuit of exchanges will be under the general supervision of Leon J. Bamburger, who for the past two years has been sales manager for Vitagraph V-L-S-E. Mr. Bamberger is at the present time engaging a large staff necessary to exploit Jewel Productions.

Four Edna Goodrich Productions

Mutual Announces the Early Release of a Group of Interesting Subjects.

EDNA GOODRICH, who has appeared in more than a dozen New York successes, is starred in a series of four new five-reel productions to be released shortly by the Mutual Film Corporation. The first will be released within a few weeks.

The productions will be issued under the policy of "big stars only," announced some months ago by President John R. Freuler of the Mutual and rigidly adhered to since. Miss Goodrich's fame on the legitimate stage puts her distinctly into the "big star" class, stars of proven box office value. Mutual has already started a nation-wide publicity and advertising campaign to herald the first release of the productions starring the noted beauty.

The forthcoming productions are "Reputation," "Queen X," "A Daughter of Maryland" and "American Maid." "Reputation was written by John Clymer and was directed by John B. O'Brien. "Queen X" is by Assistant United States District Attorney Edwin M. Stanton of New York. Mr. O'Brien also directed this play.

"American Maid," adapted by Hamilton Smith from a clever story by Julius Rothschild, is, as the title indicates, a play glorifying that glorious product, the American girl, role that fits Miss Goodrich delightfully. "American Maid" was directed by Albert Capellani. "A Daughter of Maryland" is also indicated by its title as a play with a southern heroine, who does wonderful things in great emergencies. It was written by Samuel Morse and scenarioized by Anthony Kelly.

Cabanne to Produce for State Rights?

Griffith Pupil's Contract With Metro Expires Sept 1—May Produce on Own Account.

THE fact that the contract between Metro Pictures Corporation and Director William Christy Cabanne expires on Sept. 1 next, has only just become known in motion picture circles and naturally much speculation is being indulged in as to the future of the famous director, who was, until his engagement with Metro, chief of staff to D. W. Griffith, and who has to his credit over three hundred screen successes.

W. Christy Cabanne.

It was freely predicted that in view of Director Cabanne's latest success, "The Slacker," which is now playing to crowded houses throughout the country, the Metro Corporation would seek to renew the present contract. Mr. Cabanne refused to discuss the question to a finality or commit himself, but promised to make an announcement very shortly. It is known to his intimates that he has long cherished a desire to produce feature pictures on his own account—as he possesses a thorough knowledge of the motion picture business. It is also known that he has been in receipt of offers from various prominent men in the industry to finance and place him at the head of his own company on a proposition for state rights.

To Show "Fall of Romanoffs"

Elaborate Arrangements Being Made for Private Exhibition at Ritz-Carlton.

THE first private showing of the latest big Herbert Brenon special production, "The Fall of the Romanoffs," featuring Iliodor, the exiled Russian monk, the confidant of Rasputin, will be held in the main ballroom of the Ritz-Carlton on Thursday night, September 6.

This showing of which Mr. Brenon believes to be the greatest picture that he has ever made, will be absolutely the first time that any one outside of the Brenon producing forces will have seen this picture.

Preparations are now being made to make this the finest private showing that has ever been held in New York. It is for this reason that the beautiful and elaborate ballroom of the Ritz has been engaged and care will be taken that the picture is shown under ideal conditions of lighting and projection.

The list of invited guests will be headed by Boris Bahknetieff, the Russian Ambassador at Washington, and his entire staff in full dress uniform. With the exception of the newspaper men these will be the only guests outside of the motion picture industry.

Invitations will also be sent to the representatives in this country of the prominent English, French, Italian, Russian and Spanish papers, most of whom will be brought on especially from Washington for this occasion. Representatives of the big papers of Boston, Philadelphia, Chicago and other important cities of the United States will also be among those invited. The names of many prominent picture men are on the invitation list.

HART'S "BOYS" TRAIL WITH "CHIEF."

In the supporting cast for "The Narrow Trail," his first Ince-Artcraft photodrama of frontier life, William S. Hart will have a score of the cowboys who have contributed such notable bits of realism to many of his productions.

When the announcement was made that Hart would go to Artcraft, the actor was immediately besieged by his cowboy supporters, who begged to be taken along. To these men of the lariat and chaps Hart is "the big chief," and to him they are "my boys."

Richardson Back on the Job Again

In Five Months He Talked Projection and Consumed Banquets Over a Distance of 18,738 Bumping Miles

GARY, Indiana, was a hard luck story from start to finish, nor was any one to blame. As before related, we journeyed to that city as the guest of R. H. Fulton, manager of the Chicago branch of the United Theater Equipment Company, the second day of our stay in Chicago, only to find that, through a misunderstanding, no arrangements had been made for the lecture. So a new date was set for the following week, Wednesday, I think it was, and the time of arrival was 10 o'clock in the forenoon, as the men would be obliged to leave camp on the 1:10 car in order to open their shows at 2. But alas and alack, and then alack some more. An automobile load, President Armstrong, of Local Union 110, chauffeur, accompanied by Brother Fernie, one of the high voltage Motiograph salesmen (has sold 115 motiographs in Chicago during the past year, and that's gwine some, lemme tell you), who has charge of the Chicago territory, in his fliverette, with a bold operator-passenger, who had consented to risk his mortal existence in order to hear yours truly talk

Group of Gary, Ind., Operators.

And could that Henry F. run? Uhuh. It certainly could! Looked like a scared jackrabbit, and every time a rough spot was encountered his passenger would combine a groan with a grunt which could be heard above the slammety rattle of both machines. Armstrong tried to have some fun losing Fernie, but—well, it just simply couldn't be did.

But Mr. Jinx got on the job, and what with tire trouble and other aggravations, we did not arrive until thirty minutes of the time the men were obliged to leave for their work, so we merely said hello, shook hands, ate dinner and paddled back to town. (The affair was to have been in the 'camp,' four miles out of Gary, where the men have headquarters during the summer months.)

In Gary we examined, briefly, a few of the houses. Gary is a wonder city. Twelve years ago it was literally a waste of shifting sands. The steel company bought it, established a huge plant, and today the desolation of a few years ago is transformed into a modern, up-to-the-minute city, with something like ten moving picture theaters. I dropped into the Cosmo, on Main street. It has five sidelights on the left, and four on the right, showing very bright amber light to the rear; also there is a bright exit light to the right of the screen. Above the screen is a clock, with white light smeared all over it and the surrounding wall and ceiling. All of which is very, very bad from the projection point of view, and to this is added the sin of fans set in openings in the wall to right and left of the screen, both of which admit daylight. And still in addition to all this there is no black border around the screen. What in the wide world is friend manager thinking of to allow such utterly impossible projection conditions in his theater? It is costing him literally hundreds of dollars every year in business. The operating room walls are light, and the observation ports are five inches wide in a six-inch wall. There are Power's 6-A projectors. Jones Hartsock is operator. There is a separate room for motor generator set. The rewinder is hand-driven.

In this theater about everything having to do with screen result, except the operating room equipment itself, is wrong, yet the manager doubtless expects good results. Well, my dear sir, it just simply can't be done. No matter how excellent the work of your operator, you yourself are literally murdering it in cold blood. Why not pay some attention to scientific projection, which includes auditorium lighting, and get the benefit of the film service you are paying for. Also why compel your operator to peer at his picture through a knothole, and add to the difficulty of doing even that effectively by light operating room walls. Now, neighbor manager, it won't do a bit of good to get angry. Instead, just sit down and think it over. Apply a little common sense to the matter and see if my criticism is not, after all, right, and therefore for your own good.

At the Art Theater, owned by Marcus & Hellman, there were red lights right and left, which is bad, because red should be used for exit lights only. There was a brightly illuminated clock over the screen, and that is bad. John Cvitkovich is operator, John O'Brien assistant. There is a nice operating room, but too much light therein; also the walls are too light. There are two Motiographs. There is glass in the ports, which is good. Brother Cvitkovich has the doors which drop over the end of the Motiograph condenser cone connected by means of a cord passing through rings at the ceiling, so that closing one opens the other, and vice versa.

At the Grand, V. U. Young, manager, there were four bright amber side lights on either sidewall. The operating room is very small, and has a low ceiling. It has a vent to the open air, but it is entirely inadequate as to size; also there is no fresh air intake. The picture is, I think, larger than is desirable, and there is not nearly enough black surrounding it. At matinee much light enters through the exits right and left of the screen, while the wide-open entrance door floods the right wall and part of the front wall with light. The picture was being projected under speed, presumably to drag out to a schedule, with resultant very bad flicker and floating ghost-like movement of the players. The light tone was very bad and the light poorly handled.

Now it is no pleasant thing to speak thus of Gary theaters, because the Gary men had gone out of their way to invite me to visit them. But truth is truth, and I can only set forth things as they were. I did not make these perfectly awful projection conditions. I am setting them forth only and solely to the end that they may be remedied. I have nothing but kindly feeling in the matter. If managers do not know how to do these things, then why in heaven's name do they not employ competent advice, the same as they would seek the advice of an architect were they building a theater. Why set up utterly useless conditions which operate to render proper presentation of the photoplay entirely impossible? Is that good business?

You are selling screen results, and nothing else under God's heaven. The best film service in the world, the best operator in the world and the best projection equipment in the world, won't place perfect results on your screen if you render such results impossible of attainment by senseless blunders in auditorium lighting and other things.

Kenosha, Wisconsin.

So anxious were the Kenosha men to listen to a lecture on the technical side of their profession that, understanding I would address the Milwaukee local and the Chicago union on separate dates, they arranged to have half their number go to Milwaukee at the time of my visit to that city, and half go to Chicago on the later date. And the half did go to Milwaukee. Finding, however, that Milwaukee had not been sufficiently interested to bother with a mere lecture on projection, they got busy on the telephone wire next day, calling Chicago several times before we finally were located, and literally demanding that I journey back northward and visit them.

Well, what is a chap to do under such circumstances, particularly when Local 110 informed me that that body would escort me to the Wisconsin city. So the following Thursday saw me in a car, driven by President Armstrong and loaded down with Fred Havill, friend wife and a votes for women relative of brother Armstrong, escorted by three other cars containing the executive board of Local 110, and several members as well, speeding up through Evanston and Zion City to Kenosha, almost seventy miles away.

We were met at the city limits by four cars, loaded with Kenosha operators, carrying on their radiators the I. A. T. S. E. emblem, and were escorted, with much tooting of horns, to the Kenosha Chamber of Commerce rooms, where a luncheon was served to all and sundry, after which came the address, delivered to an attentive and appreciative audience. But seventy miles through the hot sun, over roads which made the driver say gosh dang, and springs send forth shrieks of protest, is not a stunt calculated to put one in the best possible shape for a technical address. However, the men seemed satisfied and pleased, and certainly I had no kick coming, for it was permitted me to meet with a bunch of real wideawake hustlers. And next time (for I trust there will be a next time) let us hope conditions will be more propitious. I did not have time to visit any of the Kenosha theaters, much to my regret.

Group of Kenosha, Wis., Operators.

Cleveland, Ohio.

And now at last I am really on that "last lap" friend Hoff has been talking about in the headlines. I had had no intention of stopping in Cleveland, but it having been suggested as being desirable I wired the Cleveland local, receiving in reply an assurance of a representative gathering of managers and operators. So I decided to make one more extra stop, and the morning after leaving the Windy City found me shaking hands with that good old standby, Howard Codding, on the station platform, Cleveland. Also Brother L. J. Shafranek was "among those present."

And was Your Humble Servant sick that day? Answer: He very muchly was! There were moments when a sentence of instant d-e-a-t-h would have only brought forth the request for a halving of the instant. The Kenosha trip, followed by a night of travel and an early turnout had been too much. But we nevertheless managed to weather the storm, and must have delivered at least some of the goods, because after a one and one-half hour address at midnight one of the Doubting Thomases remarked to a fellow member, "Gee, I didn't think he had it in him. I'm for Richardson from now on, an' don't you forget it!" Also as several of us sat in the hotel lobby waiting for the 2 o'clock train to leave at 3, one of the brothers remarked emphatically, "Well, Richardson, you certainly made a bunch of friends in this town tonight!"

And then we, the Squaw and Chief Manhattan (Oh, you Calgary!), clambered aboard a New York train, and at 5.25 P. M. Sunday, July 22, stepped out upon the platform —New York City—home again, after 18,738 miles, and experiences which will long live in the memory. I would not do it again for anything I can think of—I would not have missed it for ten years of my life. The strain was something pretty awful, but the kindness of my reception, and the splendid way the men accepted the truth, even when it proved to be a bitter pill, gave me courage to go forward, even when weary almost to the very point of exhaustion. For I feel that I was not laboring in vain, and that much good would eventually come to the profession through my efforts.

And now I'm on the job again. The last lap is finished, and I am ready to serve you as of old.

RICHARDSON.

Joseph B. Maxwell With Paralta

JOSEPH B. Maxwell has been made executive director of Paralta. The new officer will be subject only to the action of the board of directors. He will have general supervision of efficiency men. Mr. Maxwell is known to the theatrical profession as "Joe." He has been for many years recognized a great producer of feature vaudeville acts. In the development of this work he has maintained a small private theater for rehearsals and a costume department, and has managed his business on lines of such efficiency and economy that he has attracted the attention of the theatrical profession.

Joseph B. Maxwell.

The appointment of Mr. Maxwell to the position of executive director of Paralta is in line with the policy of the company to fill all executive positions with experienced theatrical men of high standing. Mr. Maxwell's many years as a theatrical producer especially qualifies him for the office he has undertaken to fill. He is also in full sympathy with the work before him, for he is one of those who cannot see why a picture that is scheduled to cost $50,000, on liberal estimates, should show a cost $65,000 to $70,000 or more when the balance sheet is struck.

Mr. Maxwell will make his headquarters in New York, but he will spend much of his time on the coast, where he will do a great deal of investigating to establish a system of cost computation in relation to picture production. He will also go deeply into exhibition.

Edward Hemmer has been engaged as chief of the eastern scenario department of Paralta. Mr. Hemmer has been identified with Artcraft, representing Mary Pickford's interests. Mr. Maxwell and Mr. Hemmer will take their positions at once.

WILL LOOK AFTER ESSANAY "SAMMIES."

Essanay employes who go to war are certain of being far better provided for than the majority of the boys who will be fighting for Uncle Sam. In the first place all are assured that their positions will be open for them when they return. Not to be out done by the display of cooperation on the part of George Spoor, president of Essanay, the remainder of the employes, those who do not go to the front, have organized for the purpose of providing comforts for those representing Essanay in the great National Army.

Several members of the force who were enrolled in the National Guard have already been called and a large number are looking forward expectantly to the day when they will be called to the concentration camps to start training with the first 500,000. Among those who hope to pass the examinations are Thos. Guinan. F. S. Jacobs, Chas. J. McGuirk, H. Tipton Steck and Andrew J. Callahan.

CRESSY WRITES FARCE FOR UNIVERSAL COMEDIANS.

Will M. Cressy, widely known as a vaudeville headliner and writer of tabloid comedies, has written a two-reel Nestor comedy, in which Eddie Lyons and Lee Moran will be featured. Lyons and Moran have just completed the final scenes of their comedy, "There and Back," which pictures the many hilarious incidents of their visit to the recent convention at Chicago. Work will be started at once upon the Cressy scenario. It is said to be a snap-and-go farce, with most of the action taking place in a sleeping car.

VICTORIA FORDE OPPOSITE TOM MIX.

Victoria Forde, who plays opposite Tom Mix in "A Soft Tenderfoot," his newest Foxfilm comedy, does wonderful riding in this picture. Miss Forde's horse, Bud, is known wherever horses congregate.

Spokes from the Hub

By Marion Howard

AS I stood watching 15,000 khaki and white linen clad flag defenders pass in review August 4 before the Belgian commission a very pretty girl said, "I hope we get this scene in the pictures." I casually said that we were to have Everett Hale's "A Man Without a Country" on the screen. She said "That is nothing to a country without a man, and all the fellows I know are in line here." Yet she was a good sport, for she saluted the flag as it passed—something few men in sight did. It is a joy to see that young Collier is to appear in "Tom Sawyer" along with Jack Pickford. He made a distinct hit in "The Bugle Call," which ought to be reissued and put on at every picture house for its inspiration and lesson in patriotism.

* * *

The Hub is proud of its screen directors and has quite a few, notably Charles Miller, Ralph Ince, William Parke, Howell Hansel and William Humphrey. I have seen several good pictures of late, among them "The Message of the Mouse," rather uncanny round the mouse incident, and we wonder how they did the trick, for it was quite plausible. Miss Stewart was good, the play rather timely, and the picture more than worth while, directed under the eye of J. Stuart Blackton. "Big Timber" was great as to scenery picturing California country and woodland. There was nothing new in the plot, but "Wally" Reid and Kathlyn Williams distinguish any picture. "The Love That Lives" is an artistic piece of work for Pauline Frederick, yet we wonder if it is necessary to get in sex stuff. John Sainpolis, formerly of our Castle Square theatre, is some villain and a woman across the aisle said, "Good for Pauline for stabbing the blackguard." It turned out that she had been a servant in Miss Frederick's family here and "just doted on Polly." "Her Excellency the Governor" is one big delight and ought to please the suffragists. One critic says they had "impossible oplitics" in it—nay, nay. It was perfectly natural, and there are many Sylvia Marlowes who have proven that there is no sex in brains and ability. This is a well-acted play.

* * *

Why will producers put out such pictures as "American—That's All. The idea of the play was all right with its clever satire on society snobs and digging up of a fake family tree, but it has been done too much. Walter Walker, a local favorite, was capital, and Blanche Davenport made a right loyal mother who did not share Pa's views. In reply to my neighbor's query on the name Davenport, I had to say that she was not of the family of the late E. L. Davenport, whose two sons are in the pictures. I see that the late Fanny Davenport's hubby, Melbourne MacDowell, is a recent convert to the screen. I should think "Gismonda" might make a good picture, for in this MacDowell was excellent in support of his wife. It is heavy, true, yet is a change from such stuff we are getting too much of recently like "American—That's All."

* * *

"An Even Break" was shown at the Triangle exchange the other day, and it is a pretty good picture, for it works out the career of three kiddies who in the opening scene tell what they would like to be when grown up. This catches on at once as a novelty. "Mme. Bo-Peep" was also shown and had good ranch stuff and atmosphere, picturing God's outdoor country "somewhere in America." I found the new manager, A. L. Ehigott, a most genial man who is sure to get good results. He tells me he is named for Abraham Lincoln, was born in U. S. A. just after the War for the Union, and is by descent a German.

* * *

"Periwinkle" seemed a good vehicle for Mary Miles Minter, who is solid with the fans. Again we have the spectacle of a man washed ashore minus coat, money, etc., yet within a short time we see him making love to the lifesaver girl in white flannels, an up-to-date coat, scarcely obtainable in a far-away place. Furthermore the title told us that he did not want anyone to know of his being alive, or about the loss of the yacht. A wise one next me said, "What rot, when the United States life saving station has to report all wrecks," and he certainly talked a lot to the men at said station. Anyhow at this season we do not look very deep into details. George Fisher was recently seen here in a renewed run of "Civilization" at the Modern, portraying the character of Christ, which he created for Ince. There was good scenery and a fine view of a lifesaving station, also good interiors. The plot is not new, but the part of the mothering woman was splendidly done by Ann Schaefer. Fisher makes a good opposite for Mary.

* * *

I saw two Goldwyn pictures shown privately and must say they have hit a pace all their own. Reviewers are sure to say nice things of them, especially "Baby Mine" with Madge Kennedy in her first picture. As to the stately Maxine Elliott in "Fighting Odds," well, as a man said in my ear: "She's some peach."

* * *

"Oh, Boy" is on here for a run, and we miss Marion Davies from the cast, for she has written a screen play, "Runaway Romany," and is to be starred in it. What a clever short story "Pass the Hash, Ann" is, given to delightful fans by the Essanay as one of its Black Cat features. It is well cast and has a surprise ending, for who would have thought Ann, as played by Marguerite Clayton, was an heiress in disguise. Never once was this disclosed until after her marriage to a virile young man bored by society which had been thrust upon him and who went to his old lodgings in the boarding house district to find diversion and a change of scene. Well, he found the former all right in "Ann," the slavey who fascinated him at first sight. These are the short stories we want.

* * *

That night I saw another of the series at the Fenway, "The Finish," with Ernest Maupain and Mabel Bardine playing leads. That, too, had a punch at the end showing that all the harrowing incidents had been staged for a motion picture. Next on the program was that dear child, Mary McAlister, in "When Sorrow Weeps," a sombre picture with a tragic end, yet had its great lesson in the child influence over the woman who had sinned. Mabel Bardine, seems to be doing strenuous work in these series. "Where is My Mother?" is quite the best yet for little Mary. I wish we might have one of the older pictures presenting her with Henry Walthall, who is conspicuous by his absence from the screen round here. With his name a drawing card I wonder why we are deprived of our right to see him oftener. But then, I am only one of the public, and the managers put on what they think the average fan likes.

* * *

"The Golden God" is a good title and was well done by Alma Hanlon and Charles Hutchinson, who at times so resembles the Farnum brothers in looks and methods. Apollo-Art Dramas have thus far been most commendable, and there's a corking lesson in this of the over ambitious man who did not know when he was well off. The Vampire part was unusually well done and the entire production was full of pep.

* * *

"The Little American" is very popular here, many going twice to see it, and the best of the small city theatres are showing it to crowded houses not so much for Mary Pickford's work, but for the play itself, so timely and not overdrawn. One of the reels has been cut and I see nothing in any of it to rub anyone the wrong way except, of course, the Germans, who do not relish such realism. Far worse things have been told us here by reliable persons regarding the awful horrors perpetrated by "our friends the enemy." The patriotic American citizen will applaud and commend this offering of Artcraft.

* * *

"Annie-for-Spite" made a favorable impression on us over here and had a pretty good moral so far as dainty Mary Miles Minter went, also a somewhat new feature in the grouchy old woman with money to burn, but no love in her heart until awakened by the child she adopted for spite. Gertrude Le Brandt is some find for Mutual, and I've not seen better character work this season. There was some grumbling around me that she did not live long enough to enjoy the heart happiness injected by the innocence of the child who radiated cheer. Here we had George Fisher playing a caddish part at first, but he, too, was led aright through the heroine and all the fans thought the close-up of Mary and George was "simply great." Director Kirkwood's work deserves praise and I have not yet noticed a weak spot in his pictures. This play ought to go well anywhere for many reasons.

* * *

Many of the so-called Chippendale set went to see Margaret Illington in "The Inner Shrine," put on at the Exeter, and I hope the author, Basil King, who resides across the Charles, saw the fine screen work and the care in reproducing the dramatic features in his book. This is more than worth while, but it did jar with the fans to have Elliott Dexter play opposite in a caddish part. Hobart Bosworth, as usual did a finished piece of work. Miss Illington looks the part, and her graceful carriage was prominent here. Good picture and a credit to the Lasky players.

Observations

By Our Man About Town.

A PUBLICITY man says in one of the exchanges that the dividing line between screen and stage stars can no longer be located. That line, so far as it existed to the advantage of the stage people, was wiped out many moons ago. The names of people of any prominence on the stage who have not sought the beneficent influence of the moving picture studio and screen would not make a string long enough to form a well-fitting necklace for a small kitten.

* * *

The publicity man could, with perfect propriety, go further and state that most of the stage people have finally condescended to admit that many of the people who have been identified with the screen and perhaps never appeared upon the "boards" are "professionals," thus emphasizing the elimination of the dividing line which one time made the motion picture player look like a never ran. I have frequently heard people ask what influence brought about this change of heart on the part of the stage people, and the most correct reply to query I have heard was "It was an almost involuntary move propelled by the merits of the opposing forces." The air of superiority assumed by the stage people was the result of jealousy and fear. They saw the handwriting on the wall. It was clear to them that the photoplay and players were slowly but surely absorbing public interest. Then, gradually, the dignified ones slipped off of their pinnacles and became willing workers among the once despised "movie people." This change of front was not made without protest, however. It was not an adoption of a profession, they claimed, but a lending of art to a struggling venture for recognition by the amusement public. Some asserted that the financial inducement was so great that "it was absolutely impossible to resist." However, they got into the grind and soon learned to drop their air of superiority and become good fellows, for they found among those who were the real ones in the picture game a longer percentage of real democratic, human and genial people than they had met upon the stage. They learned that no matter how high he or she stood upon the stage the working plan for all was the same; that there is no such thing as a born screen player and all must learn the camera rules and stage workings irrespective of station in life or profession. It may be said that association really wiped out the dividing line, for the once lord and lady of footlights are often brought in close contact with people of lowly position who have an irresistible personality. Well, it is a good thing that the line has been eliminated. It is good for all concerned. Before this took place the photo player co-operated with the specially engaged star as a pet-cat plays with a strange dog and it was mighty uncomfortable for the regulars, the new comers and the directors. If the present condition reflects nothing else it shows there is at least a speaking acquaintance between the once rival factions, and whenever there is a benefit performance a generous sprinkling from both are to be found on the programs.

* * *

Some stage people have told me that much of the antagonism which existed between the identified movie players (I term them such because many of them were former stage players) and the stage people was originated and fostered by the managers who had them under contract. The managers intended to restore the people to the stage some time and wanted them always to maintain a superiority over the regular photo players. Some managers do very foolish things. It is difficult to even imagine what influence such a private injunction could have with the public. If the stage player was risking his prestige the risk developed with his entrance into the moving picture field and no amount of dignity could save it.

* * *

I sometimes wonder how some managers who enter the moving picture field with a bank roll managed to accumulate the money. I have in mind a man who was induced a few months ago to back a newly organized company, and in order to make him feel that he was the real thing and all credit for the expected greatness of the undertaking would fall upon his shoulders, he was allowed to walk about the executive headquarters and studio floors and "meet all comers." He delighted in posing and spouting and in three weeks knew so much about the business that there was no part of studio dialect he could not understand. He became so proficient that he could say in the most natural way, "If you do not do better I'll tie a tin can to you," but he was reputed to be a millionaire and nobody disputed his authority or took offense at what he said so long as he paid the salaries and bills promptly, and this he did with a readiness that won admiration. He was indifferent as to the outlay on the picture his faithful staff was producing for him. His chief concern was as to the number of machines he would be required to purchase, to count the money that would come in when the picture would be released. He knew what he was doing. He was well posted before he entered the business. I know that from his remarks when I introduced a friend to him at the studios. "This is Mr. ———, who has been with the ——— picture company for many years," said I. "O, yes?" he exclaimed, "dot vos a good gombany. For many years I got bigjures from dem. I own a lot of houses. Now I make my own. I got dem all skinned. I'll tell yer a segret. Mark me, I have lot of money. One year from now dere vill be nodding but independent mannajagjers and I will lead them," As we left the studio my friend remarked, "I wonder who instilled that line of talk into him?" It will be an interesting year to me, awaiting the outcome of the new magnate's prophesy.

* * *

More than a year ago I questioned the wisdom of picture producers in publishing contract terms with their players for advertising purposes. I was told such advertising did not amount to anything, as the public knew, so far as the salaries were concerned, the figures were fictitious. The practice eventually led to complications with the government, which at least caused much inconvenience to both parties to the contracts. Now I see exhibitors are looking into the salary question, in which they claim to have an interest, because it has an important bearing on the fixing of their rentals. They claim that large salaries and bonuses to stars, whether real or fictitious, are used as a pretext to increase the taxes upon exhibitors in the form of increased rentals. In former years one of the most stringent rules of producing companies was that the salaries paid its players should not be divulged and none observed the rule more religiously than the players themselves. One of the best known men in the business has stated that there was more to be gained under the old custom. Exibitors have learned that the salary list is a large item in the expenditures for a production and that large salaries are often created by competitive bids for the services of players, which competition causes increased producing expense and leads the producer to attempt to have the exchanges and exhibitors make this good by increased rentals. "I am well aware," said the party who gave expression to the above sentiments, "that the exhibitors have been appeased in the past by assurances that most of the published salaries were mainly fictitious and that increased rentals were made imperative by actual advance in cost of materials and others overhead expenses. But they have discovered that there have not been as many fictitious figures as have been represented. For instance, take the Triangle-Artcraft law suit in which the employment contract of William S. Hart was involved. In this case it developed that, aside from the salary he was to get Hart was offered $100,000 for his consent to an elimination of a certain clause in his contract. This is big money to offer one actor for drawing his pen through a few lines. It is as much as some very famous stage stars have received for an entire season's salary. Pictures, say the exhibitors, are not like oil, sugar and like commodities which the people must have. The war and other conditions are such that increased rentals cannot be met by increased admission fees. Occasionally the admissions may be raised for special features, but this is only a method of advertising, and the house almost invariably meets with a loss, but it usually results in reviving attendance at the regular prices, but not sufficiently to justify the management to increase expenses except on special days.

* * *

In the interest of exhibitors who are running legitimate houses and on account of location are unable to get more than the minimum price of admission charged by cheap houses, the authorities should start a cleaning up campaign and wipe out unsightly joints that have the fronts profusely decorated with gaudy lithographs of war pictures they do not exhibit. The exhibitions are rank swindles and upon that ground the licenses of the places should be revoked. The License Commissioner would perform an act of justice to the legitimate exhibitors and save the business as a whole much odium if it would put inspectors on the job and deal promptly with the offenders. Some of the places referred to can be found on the Bowery, Third avenue, other places on the east side, and some on Seventh and Eighth avenues, and in the Harlem district.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

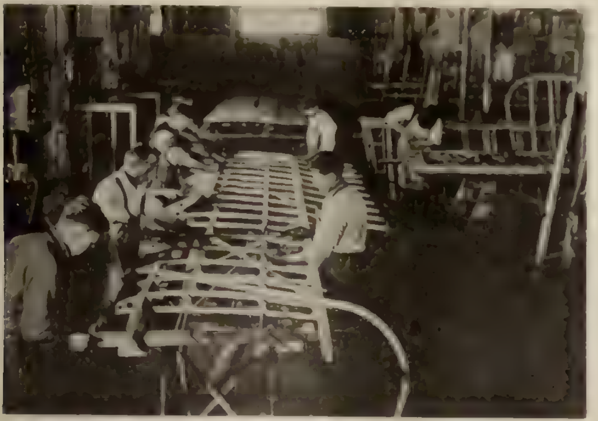
Interesting Educationals

Industrial Subjects, One Scientific, Two Zoological, One Topical, One Home Economics, One Astronomical, Four Travel.

Reviewed by Margaret I. MacDonald.

"Making an Aeroplane" (Universal).

A CAREFULLY planned illustration of how the thousands of aeroplanes being made in America for use in France are manufactured, will be found in the Universal Screen Magazine No. 30. Here we see first the roughing out of the struts, and learn that by frequent gauging a perfect streamline form is assured. The government inspector examines every part with minute care as it is turned out to forestall serious flaws in the mechanism of any one of these planes. Laminated sections of the propeller are cut from walnut wood, after which the parts are glued, trimmed and shaped by hand. Copper tips are attached to prevent the ends of the propeller from splitting, and a guage is applied to insure the correct pitch; for we learn, the slightest error will cause serious vibration. The balance of parts is so minutely adjusted that a dab of paint on one blade will maintain the balance. The making of the wing rib, the placing of the ribs of the wings, and the covering of the wings with Irish linen come next. They are then checked up on a blue print by an inspector and the Government stamp is placed on all parts. Then there is the making and adjusting of the landing wheels; and not until all parts are properly located is the motor put in place. This is an interesting subject.



Scene from "Making an Aeroplane" (Universal).

"Beads of Rose Petals." (Mutual-Gaumont).

One of the industries of California is the making of beads from the petals of the rose. Roses, we are told, arrive at the most perfect state of development under California suns. Here they are gathered by the wheelbarrowful and made into lovely necklaces. The manner in which this is done seems to be very simple, and we see the petals pulled from the full blown blossoms and laid aside to dry, after which they are sifted several times through a sieve. The final move is the mixing of the rose pomace which has been drying for fifteen days, into a paste and the shaping of it with the hands into dainty beads.

"Helping the Deaf to Hear" (Paramount-Bray).

The scenes of this picture taken at the Fanwood Institute of New York and to be found in Pictograph No. 80, shows how the deaf are actually made to hear. Hearing, we are told is a matter of sensation and sound which is carried to the brain through auditory nerves. When these nerves are destroyed sound cannot reach the brain. but through the new method of teaching, other nerves of the body are trained to catch the sound waves and transmit them effectively. The picture shows the success of the method by exhibiting a brass band composed of deaf children who play in absolute time and harmony while an audience of deaf children hear through fingers and limbs. The subject is a most interesting one and is illustrated in a comprehensive manner.

"Mounting Butterflies" (Educational-Ditmars).

Here we learn much about catching butterflies and night moths, putting them gently to sleep in a can prepared for the purpose with a pad of cotton wet with one ounce of chloroform, and putting them away in triangle of paper for future use. When a sufficient assortment has been gathered they are placed on a wet cloth for twenty-four hours to soften, after which they are pinned carefully on a grooved mounting board which has a cork bottom. After two days' drying they are ready for display, when they are placed carefully in boxes for the purpose. A beautiful pair of Celebes moths, which are exhibited in the picture, are said to be worth $500. An interesting point in the picture is the capturing of night moths by painting the trunk of a tree with a molasses mixture.

"Waterfowl" (Educational-Ditmars).

Ducks and geese of various kinds gliding about a lake open this picture in which a number of kinds of waterfowl are shown. Mallards are in evidence, and one of the prettiest things in the picture is a mallard mother taking her ducklings for a swim. A Canada goose with her young is also exhibited, and also a white swan with her offspring. The black swan of Australia is seen, and also the cassowary which lays its eggs and then struts off complacently leaving the male bird to hatch them and rear the young. A beautiful scene, subtitled "Mirror of the Lake Veiled by a Breeze," shows two swans gliding on the water as per subtitle. An especially interesting picture.

"Stars of Yesteryear" (Paramount-Bray).

Scenes at the Actors' Fund Home on Staten Island which is being contributed to each year by many who realize the debt of the public to their entertainers of the past have been photographed for the seventy-ninth release of the Pictograph. The home, set in the midst of a beautiful estate, was opened to the cameraman by Daniel Frohman, who, accompanied by Hazel Dawn, journeyed there to see that nothing was left undone to assure a careful illustration of the subject. The picture contains animated pictures of various of the well-known stars of former years.

"Home-Made Fireless Cooker" (Universal).

In the thirtieth number of the Screen Magazine we are taught a very important lesson in the making of a fireless cooker which can be arranged with very little trouble or expense. A large lard tub or candy pail, we are told, will serve the purpose of a fireless cooker. Inside of the tub or pail is placed a cushion stuffed with excelsior or sawdust, and soapstone or metal radiators supply extra heat, and necessitate the use of a galvanized iron pail and tin cover to protect the packing material. The galvanized pail is set in a three-inch wrapping of tightly packed excelsior, sawdust, powdered asbestos or shredded newspaper in order to conserve the heat. With this arrangement the meat or vegetables which have been heated to boiling point and placed in the cooker will be ready in five hours' time. An instructive illustration.

"Photographing the Moon" (Pathe-International).

The views of the moon photographed in this picture were made at the Lick Observatory in California. This observatory has the largest telescope in the world, and the views of the moon photographed through its lens are of unusual interest, showing it at various stages of its monthly transit. These views cover only a half reel of film.

"Mazamas and the Three Sisters" (Educational).

An attractive scenic released by Educational Films Corp. The "Three Sisters" are three mountain peaks in the Cascade country, located in the State of Oregon, each being over 10,000 feet in height. The Mazamas is a mountain-climbing club, deriving its name from the Mexican word for a Rocky Mountain goat. The mountain views and snow scenes are beautiful and artistic. Much of the reel is devoted to views of the "Mazamas" sliding down the steep hills, it being explained that if you are able to do this standing erect, it is called "Glisading," but if any other part of your anatomy touches the snow it is plain sliding. Robert Bruce directed the picture and the sub-titles are characteristic and clever.

"Marken, Holland" (Mutual-Gaumont).

The opening of this subject, which will be found in "Tours Around the World" No. 39, shows the island of Marken in the distance. We then approach its shores and note the quaint aspect of its buildings and its people. Fishing is its chief industry, and the customs and costumes of the Scandinavian bargemen, quaint and unlike our own, have evidently not changed with the years. The island is situated in the Zuider Zee, and the scenes which will be found there are not unlike those in other parts of the Dutch possessions.

"La Grande Chartreuse" (Mutual-Gaumont).

At the monastary of La Grande Chartreuse in southwestern France a celebrated liqueur has been made by the monks, which has added much to the fame of the monastary. In approaching it we are drawn by the cameraman through a group of limestone mountains in the Alps, which afford delightful scenic treasures. A carriage road, which was begun in 1854, leads to the monastary over the bridge of St. Bruno, named after the founder of the monastary, which was founded in 1084 and inhabited by the Carthusian monks. An attractive subject, nicely illustrated, contained in "Tours Around the World" No. 39.

"A Trip to Majorca" (Mutual-Gaumont).

One of the most interesting of travel pictures is contained in the thirty-ninth release of "Tours Around the World," entitled "A Trip to Majorca." Majorca is a Spanish island situated in the Mediterranean Sea, and in the picture we are given views of the city of Palma, which has no less than 65,000 inhabitants. Palma is situated on the hills and has narrow, gloomy streets, according to the scene of the picture. The second city of Majorca, Manacor, is also shown and the Caves of Arta nearby, which is one of the finest groups of stalactite caverns in western Europe. The Spanish types, especially the women of Majorca, with their queer costumes and head-dresses, are interesting.

Notes from Washington

Washington Correspondent Quotes Interesting Figures on Moving Picture Theater Attendance.

CLARENCE E. LINZ, correspondent to the Moving Picture World for the District of Columbia, sends the following interesting information concerning film conditions in Washington as they concern the child:

The daily attendance at the motion picture theaters of the District of Columbia, according to a report on the "Facilities for Children's Play in the District of Columbia," just issued, by the Children's Bureau of the United States Department of Labor, is 44,088, of which 35,858 are adults and 8,230 are minors. All of these patronize the 73 city theaters, which have a total seating capacity of 27,796.

The Children's Bureau made quite an extensive study of the recreational facilities of Washington, including an investigation of film conditions. On this latter subject the report states that "Out of 250 films inspected in the course of this study, 99 were comedy scenes or farces, 68 were romantic, 51 showed crimes as main features of the stories. 23 were educational, and 7 were adventures, while 2 could not be classified. Virtue is generally triumphant, and the criminal always meets an unhappy end; but many parents feel that less emphasis should be placed on the criminal incidents. The accurate portrayal of a burglar blowing open a safe may be an object lesson to some impressionable boy with adventurous tendencies. In the old days the dime novel was condemned because it was believed to teach crime, and the cheaper melodrama always had a villain who, before his capture, taught a few tricks of his trade to the aspiring young gangster. These, however, were mere child's play in comparison with the photographic dramas of today. In some way parents and children should be assured that the play is clean and proper for them to see.

The figures obtained by a survey of 73 of the motion-picture houses give a result which is equivalent to an attendance once a week of every person in Washington. A fairly accurate survey showed that the average daily attendance was 44,088. Counting all under 18 years as minors, it was found (contrary to the usual impression) that adults were far in the lead, with 35,858 a day, the minors showing a daily 'movie' strength of 8,230. Of the total 39,416 were white, 2,740 were colored; the remainder were not reported separately. The adult whites numbered 32,242. Under 18 years, the white boys and girls numbered 7,174 and the colored 640.

The schools have tried to encourage the presentation of educational films at the theaters by arranging for groups of children to attend. Good films are also shown occasionally at a few school buildings outside of school hours, and by a few of the volunteer agencies which conduct social activities.

A Line on Robert C. Bruce

He Crosses the Sage Brush Country and Hobnobs with Traditions of the Ancient Cliff Dwellers.

AT LAST after months of silence we get a line on the well-known scenic film producer, Robert C. Bruce. Shortly after the beginning of the New Year Mr. Bruce started on a ten-months' trip for the purpose of making pictures for the Educational Films Corporation of America; and with the exception of a glimpse or two of his trials in the mud roads of Georgia and Louisiana overtaken by the spring thaw, we have seen or heard little from him. Now we have discovered traces of him in the sage brush country of Arizona and New Mexico, only to learn that he has flown to Montana, where he is at present doing the beauties of the National Glacier Park. He has visited the Grand Canyon of Arizona and snapped up its best scenic treasures, of which more anon.

At New Orleans Mr. Bruce was joined by Jesse G. Sill, a Portland cameraman. A person of "local color" was also added to the automobile cargo at New Orleans, from whence the party motored around the southern rim of the United States, keeping as close as possible to the oceans and bays that wash its shores.

Aside from being a scenic director Mr. Bruce is an apple rancher in the foothills of the Cascades, near White Salmon, Wash. Bronze of hue, wiry of build, clear-cut of feature, he appeals to one as a sincere lover of the great outdoors. On his return we expect great things in scenic illustration, building our hopes on his past efforts with artistic results.

HALL LEAVES GOLDWYN.

Emmett Campbell Hall, one of the first of the photoplay writers and for a long time a member of the Lubin staff, has left the staff of the Goldwyn company to resume free lancing. Mr. Hall joined the Goldwyn staff when it was formed and has written a number of continuities for them, including that for "Polly of the Circus," the initial Goldwyn release, for Miss Elliott, Miss Marsh and Miss Cowl, but ill health necessitated Mrs. Hall's return to their home at Glen Echo, Md., just outside Washington, and Mr. Hall decided to return to free lancing in order to be with her.

CHARLES SIMONE CONVALESCENT.

Charles Simone is slowly recovering from a painful illness which has confined him to his home for several weeks. Though not yet out of danger and much against the advice of his physician, he is quietly at work completing arrangements for his own producing company. He feels that he will be well enough to start actual operations some time next month. No definite announcement of his plans will be made until he deems it "safe" to make it.

JUST ISSUED

Our second list of EDUCATIONAL and SELECTED FILMS covering releases from January 1st to June 30th, 1917. A handy reference list for managers and others in selecting programs for children's matinees. A few of the first list containing film releases of last six months of 1916 still on hand. Twenty cents for each list, postage paid.

MOVING PICTURE WORLD

17 Madison Avenue :: :: :: New York

Among the Picture Theaters

Empress Theater, Fremont, Neb.

An Attractive House, Whose Trade Mark Is "Quality Amusements."

ONE of the most attractive theaters in the State of Nebraska is the Empress, located in Fremont, a city of 10,000 inhabitants, situated about forty miles west of Omaha. It is owned by the Empress Theater Company, which has adopted as its slogan "quality amusements." N. A. Johnson is president of the company and R. B. Thomas secretary and manager.

The building is 44 by 132 feet, with a spacious lobby 28 by 30 feet. The proscenium opening is 25 by 32 feet and there is a full size stage, so that the house may also be used for the spoken drama if desired. Gray is the predominant color in the decorations.

At the back of the balcony is the operator's booth, which is very large, and, being situated near windows overlooking the street, adds materially to the comfort of the operator, providing him with a plentiful supply of fresh air. Simplex projection machines are used, and the length of the throw is 102 feet.

As Fremont is located on the Lincoln Highway, the Empress theater attracts considerable patronage from automobilists, who are glad to vary the monotony of a cross country trip by spending a few hours viewing the excellent pictures shown in this house. Triangle, Paramount and Metro service is used, and the program changed daily. Announcement of coming features is made on the back of photographs of prominent stars, which are distributed to the patrons.

Interior of the Empress Theater, Fremont, Neb., Showing Artistic Stage Setting.

The seating capacity of the house is 920. In addition to the orchestra pit, there is a commodious balcony seating several hundred, and four spacious loges. The balcony is without posts to obstruct the vision of the audience downstairs; it is supported entirely by rods suspended from the ceiling and brackets attached to the side walls. The seats in the balcony are made of wood, while those downstairs are heavily upholstered.

In the center of the stage, immediately in front of the screen, is a beautiful electric fountain, which enhances the beauty of the stage setting; artificial flowers are also extensively used in the decorations, being banked around the wings and entwined in the scenery.

A five-piece orchestra provides the music for the evening performances, while a piano alone is used for matinees. Admission prices are 5 and 10 cents in the afternoon, and 10 and 15 cents in the evening.

BENTON COMPANY TO BUILD FOUR THEATERS.

Announcement has been made by the Benton Amusement Company, incorporated for $150,000, that they will erect four motion picture houses, seating from 1,000 to 1,200 each, in the following cities in Illinois: Carbondale, Christopher, West Frankford, and Mount Vernon. These theaters will cost from $20,000 to $35,000 apiece, will be thoroughly up to date, and equipped with all modern improvements; and in addition, each house will have a large stage, dressing rooms and complete scenic paraphernalia to allow the presentation of spoken dramas from time to time.

George Colovoa is president and general manager of the company, which includes a number of prominent St. Louis citizens. The headquarters will be located at Benton, Ill., where the Benton Amusement Company already operates two theaters, the Auditorium and the Mars.

Diamond Theater, New Orleans, La.

Old Vaudeville Structure Converted Into High Class Picture House—Manager Chisholm Sees All Subjects Forming Program Before Presenting Them to Public.

THE Diamond theater has been making history in New Orleans since its opening in the latter part of April as a motion picture house. During the winter the house was known as the Lyric. It was a vaudeville house. Manager R. M. Chisholm looked at his neighbors who were running motion picture theaters, put his two fingers to his forehead in the attitude of deep thought and asked himself the question, "Why not convert the Lyric into a picture house?" A number of expert painters and decorators were put on the job, and in a remarkably short time the old Lyric was a thing of the past. So successful were the workmen that not a trace of its former personality was distinguishable in the new and beautified building. Structurally, the Diamond is ideal for a motion picture theater. It has the space, the fittings, the seating capacity, and the convenient location. It is an attractive house from the street and more attractive in the interior. It is fitted with every appliance for the showing of pictures to the best advantage, and the management allows not the slightest defect to mar the presentation of the screen subjects.

Diamond Theater, New Orleans, La.

But the most notable thing about the Diamond is the policy which was adopted at the start that no picture whatever should be shown to the patrons unless it had been screened for the management and secured his approval. This policy has been made the keynote of all of the advertising matter of the theater and the people like it. Good pictures is the slogan of the house, and it matters not whether they are program releases or states rights subjects. Manager Chisholm is a showman. His long experience with dramatic companies and productions, his years of experience in theater management before the picture had gained the ascendency, makes him a student of the psychology of the game. He studies human nature.

The Diamond has a seating capacity of 2,100; it is fitted with every appliance for the comfort and convenience of its patrons, and it has already enlisted the support of a class of educational and professional people who have never heretofore been made to feel that the personal equation is as effective in the motion picture business as in any other one.

Colonial Theater, Reading, Pa.

Carr & Schad, Inc., Adds Another Splendid Picture Edifice to Its Rapidly Growing Circuit—Cost More Than $250,000 to Erect.

THE Colonial theater, Reading Pa., which opened on April 16 last, is one of the handsomest, most modern and most efficiently operated photoplay houses in the country. It is situated on the north side of Penn street near Seventh, an advantageous location because it can draw its patronage from many directions. The structure is a testimonial to the brains and energy of the Carr & Schad interests and the motion picture industry, and unquestionably is a great credit to the city in which it is located. The Reading public named the new theater by a voting contest held at one of the Carr & Schad houses, and the management accepted the people's choice. More than $250,000 was laid out for the erection of this sumptuous picture palace and the tremendous business that the Colonial has been enjoying since its dedication is evidence of the appreciation of the public.

The Colonial seats 2,000 persons, 1,100 on the first floor and 900 on the spacious balcony, the boxes and loges, and from every part of the auditorium one can get desirable seats. Upon entering the theater, the colonial idea at once asserts itself by the eight massive marble columns, directly back of the lobby, which is also in marble. The approaches to the balcony are by stairs and inclines. A feature of the new building is the mezzanine floor with a promenade, which adds a social novelty to the institution.

View of Interior of Colonial Theater, Reading, Pa., from stage.

The balcony is divided into three different sections, actually making three separate balconies. The six elaborate loges and the four comfortable boxes are elegantly furnished with draperies, valances of red damask, wicker arm chairs and settees. The best upholstered opera chairs with springs have been installed in the main auditorium and balcony. Ladies' retiring rooms, gentlemen's cloak and smoking rooms, telephone exchange, drinking fountains and every modern improvement has been provided for.

The interior decoration is marvelous, and puts one in mind of a wealthy man's home. The walls and ceiling show shadows of French grey and rich gold and brown. The Adam detail approaches ivory color. The embellishment and furnishing denote taste and refinement, luxury without ambitious display, and the entire appearance simply captivates everyone, for the lines of beauty must be seen to be actually appreciated.

A $25,000 Kimball organ is a part of the musical feature There is also a fifteen-piece symphony orchestra to aid in supplying the proper musical accompaniment to the pictures.

The lighting is another surprise. The dimming process is one of the features. The exterior is illuminated mainly by the flood lighting system, an innovation in this respect in Reading theaters. The lobby has been done in marble, while a massive marquee over the pavement protects the crowds and adds "class" to the beautiful structure. The ventilation of the Colonial is of such a high degree of efficiency that the air at all times is pure and fresh, and one can sit through an entertainment with all the comforts of his home surrounding him. The winter ventilation is arranged in a manner which will neither allow overheating nor underheating. The "mushroom" system is used, in which the air is forced into a plenum chamber, where it is heated, and then passes through a mushroom shaped radiator under the seats and so warms the house. The same system is used in the summer, save that a blower, which cools the air, is put into service. The main office of the management is on the second floor of the building. The operating room is equipped with all modern apparatus, including motor generators purchased from United Theater Equipment Corporation of 1604 Broadway, New York.

A great deal of the credit goes to the untiring efforts of Claude L. Carr and Henry J. Schad, the hustling managers of the Carr & Schad, Inc., both pioneers in the film business in Reding. They began operation as exhibitors about 12 years ago at the old Victor, which occupied part of the space now devoted to the lobby at the Arcadia, one of their theaters. Carr & Schad later bought the new Victor, and it was at this house that their efforts began to be realized. About five years ago they secured the Empire, and later business warranted them in taking over the Crescent. After remodeling the Empire and changing the name to the Princess, the latter house was then opened. Carr & Schad's continued success resulted in their leasing the old Palace theater, and after renovating that memorable structure to such an extent that they actually rebuilt the entire theater, they opened the Arcadia at this site on June 26, of last year. The success of Carr & Schad has been due to the fact that they have always catered to the public, offering only the best of programs playing return engagements when requested time and again, and their own personal interest in the detail affairs of the business. The policy of the new Colonial is to have only the best photoplays.

Section of Mezzanine Floor, Colonial Theater, Reading, Pa.

COMBINES DANCING WITH MOTION PICTURES.

H. O. Conover, leader of the Chester Cornet Band, Chester, N. J., recently introduced a novel form of entertainment in the village of Chester. Each evening in the town hall a motion picture show, consisting of a feature picture and short comedies, is given. The music is furnished by the Chester Cornet Band and, after the show, the seats are removed and dancing permitted. This innovation has proved very popular.

In addition to his duties as leader of the band, Mr. Conover also manages the entire entertainment. He advises that after a careful examination of all the trade magazines he finds the Moving Picture World answers his needs in every way.

MAJESTIC THEATER UNDER NEW MANAGEMENT.

Among the most enterprising exhibitors in Ashland, Wis., are the Latts Brothers, Abe and Louis, who several years ago entered the moving picture business with the Bijou, a small house. Later they interested L. A. Schwager and formed the Royal Theater Company and, at a cost of $50,000 built the Royal theater, one of the handsomest and best equipped in the city of Ashland. They have recently leased the Majestic theater for five years.

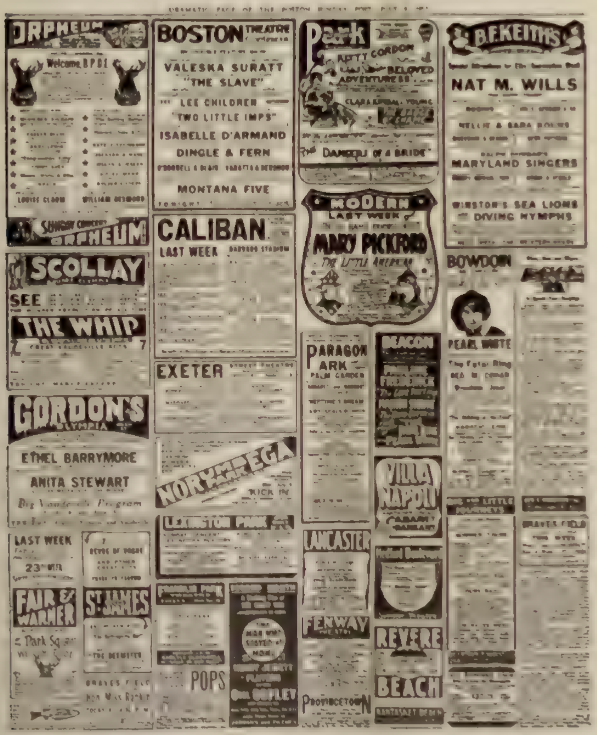
Feature photoplays and vaudeville are presented at both houses. However, since acquiring control of the two theaters, it will be the policy of the management to also present first-class road attractions from time to time.

Advertising for Exhibitors

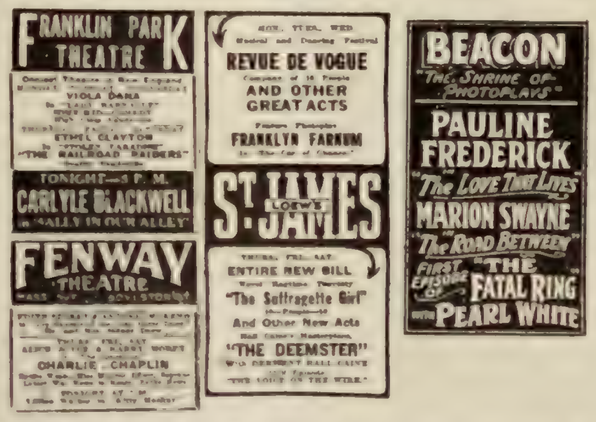
Conducted by EPES WINTHROP SARGENT

Brunette Boston.

EVIDENTLY the Boston exhibitors take a dark view of life. Judging from their Sunday advertising they can see nothing but black ink to their advertising. We offer as Exhibit A a page from the Sunday Post. This was taken the Sunday before the Elks' National Convention. But two houses thought to use the Elk emblem as a courtesy or a business getter. The Post runs eight columns to the page, and is twenty-one inches deep, making 168 column inches, of which 154 inches are amusement advertising. Of this the picture theaters take 68 inches; not a very large proportion for the summer season. The first impression the page gives is that it is too black. The next thing noted is the comparatively small number of lines that stand out. The Orpheum at the top of the first two columns stands out because of the Elk cuts, but these would be even more prominent if the heads had a little more white space. So true is this that it would have paid had the cuts been made smaller that the white frame might have been increased. A smaller cut on white would have been more prominent than the larger size. The Orpheum bottom strip and the top of the Scollay Square advertisements are so much alike that they kill each other. The Orpheum has the advantage of the top of the page and its heading cannot be hurt, but the bottom is lost and would blanket the Scollay were it not for the reverse cut for "The Whip." But the film title is the only thing to stand up in that section of the advertisement. Gordon's gets a better display through the use of Gothic names for the stars, and presumably interest in the stars will draw attention to their plays, but the titles ride too close to the names of the stars to permit either to stand out as they should. Caliban is well displayed. It needs but the single word, for this is a unique pageant for the benefit of certain patriotic schemes, and the papers have given columns of publicity to the undeniably interesting event. The best display is that of the Modern with its shield for Mary Pickford. The Park, in spite of its top column position, is almost useless.



It is one of the accepted propositions of advertising that black grounds for white letters give them the greatest possible prominence. It ranks with the red-on-yellow, black-on-red and similar elementals. The white letter on a black ground is declared by science to be the most readily distinguishable. Undoubtedly this is true, but the white on black theory does not take cognizance of the fact that people habitually read black on white. Moreover the law is further qualified. A good strong black and a brilliant white are necessary. Absolute black and full white. The average daily newspaper produces a dirty gray black on a yellow paper, and the result is by no means good. We reproduce a rearrangement of four cuts dependent upon the white on black for display. If you will return for a moment to the cut of the full page and look at the lower left hand corner, you will note that the St. James advertisement in the second column is materially hurt by a somewhat similar reverse cut for "Fair and Warmer," just as the Orpheum and Scollay Square kill each other off. Rearranged so that the reverse cuts are on either side of the St. James, it will be seen that the St. James is the more prominent; not because of the white letter, but because of the fairly open display above and below. The placement of the house name is not wholly good, but the frame of three point rule serves to hold it all together. The Beacon shows well because they use a large letter and clear the lines. On the other hand the Franklin Park uses a condensed letter and the white gets but a small chance to show up. The Fenway shows up better for this reason, but the address, below the word "theater," is almost completely lost. Ink has [illegible] partly filled them.



FRANKLIN PARK THEATRE

VIOLA DANA

ETHEL CLAYTON

"THE RAILROAD RAIDERS"

TONIGHT—8 P. M.

CARLYLE BLACKWELL

in "SALLY IN OUR ALLEY"

FENWAY THEATRE

CHARLIE CHAPLIN

MON., TUES., WED.

Musical and Dancing Festival

REVUE DE VOGUE

Company of 16 People

AND OTHER GREAT ACTS

Feature Photoplay

FRANKLYN FARNUM

LOEW'S ST. JAMES

THURS., FRI., SAT.

ENTIRE NEW BILL

"The Suffragette Girl"

And Other New Acts

"THE DEEMSTER"

"THE LOST OF THE WIRE"

BEACON

"THE SHRINE OF PHOTOPLAYS"

PAULINE FREDERICK

in "The Love That Lives"

MARION SWAYNE

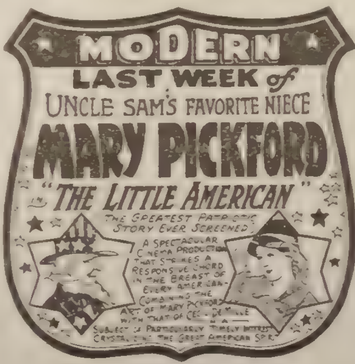
in "The Road Between"

FIRST EPISODE OF "THE FATAL RING"

with PEARL WHITE

Reverse cuts are good only when they are in large letter and so unusual on the page that they gain prominence through that fact, and the best means of fighting a page of heavy display is to use a frame of white within a frame of black. This costs money, but very little in proportion for the return. It is a very simple proposition. Suppose that advertising space is a dollar an inch and you buy ten inches in the form of a two fives. If five thousand persons read your advertisement, it costs you a cent a person. But suppose you take an additional two inches for a frame. Because you stand out on the page, ten thousand persons see and read your advertising. This costs you but little more than half a cent per person. Surely the additional space is a good investment. The rule works both ways, however, and the final reduction of the rule is to do what the other fellow doesn't until he starts to follow you, and then still do what he doesn't by doing what he was doing. Keep a couple of jumps ahead of the other fellow and you'll always be in the lead.

Show the cut of the full page to ten persons, asking what picture advertisement most strongly attracts [illegible] first [illegible] and probably nine out of ten will point to the advertisement of the Modern; not because the shield is a fashionably patriotic shape, but because the advertisement differs from the rest and so stands out. This is not so much due to the shape as to the white space around the corners, and the display. Taken by itself the advertisement does not stand up very well. There is too much small text to be gone over, but the essential facts stand out full. The name of the house, the name of the star and play and the fact that it is the last week are all comprehended in the first glance. The rest does not matter so much. And not only is this all told plainly, but the attractor line, "Uncle Sam's Favorite Niece," calls the attention of the reader to the stars



MODERN

LAST WEEK of

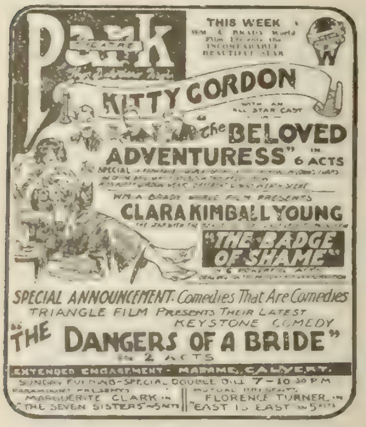
UNCLE SAM'S FAVORITE NIECE

MARY PICKFORD

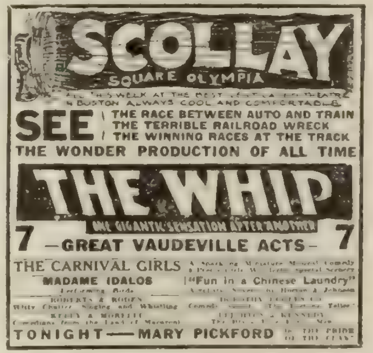
in "THE LITTLE AMERICAN"

THE GREATEST PATRIOTIC STORY EVER SCREENED

A SPECTACULAR CINEMA PRODUCTION THAT STRIKES A RESPONSIVE CHORD IN THE BREAST OF EVERY AMERICAN. COMBINING THE ART OF MARY PICKFORD WITH THAT OF CECIL DE MILLE at the bottom of the advertisement, and once down there the eye will get something of the small type. But the small lettering does not tell much. It says that it is a spectacular cinema production that strikes a responsive chord in the breast of every American, but it does not tell why. It does not tell of the torpedoed ship, nor of the grip of the story, it merely makes some broad general statements utterly unsupported by any clinching argument. A film fan does not go to the theater to see a spectacular cinema production unless he knows something about it. He does go to see the ship sunk by a U-boat—and Artcraft—because he knows that it will be well done and well worth seeing. He may have read in the papers the account of the picture, but even if he has, unless he is a most ardent fan it will be well to remind him of the fact that this is the particular Pickford offering that features. There are many Pickfords being shown. Tell him that this is the one in which the ship is sunk. The advertisement runs 4½ inches across two columns.

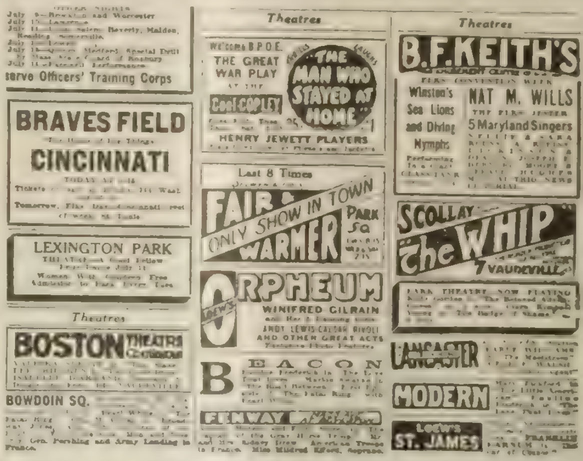

Park Theatre
THIS WEEK
Wm. A. Brady World Film Presents the Incomparable Beautiful Star
KITTY GORDON
with an all star cast
in
"The BELOVED ADVENTURESS" in 6 ACTS
WM. A. BRADY WORLD FILM PRESENTS
CLARA KIMBALL YOUNG
"THE BADGE OF SHAME"
in 6 Powerful Acts
SPECIAL ANNOUNCEMENT. Comedies That Are Comedies
TRIANGLE FILM PRESENTS THEIR LATEST KEYSTONE COMEDY
"THE DANGERS OF A BRIDE"
in 2 ACTS
EXTENDED ENGAGEMENT—MADAME CALVERT.
SUNDAY EVENING—SPECIAL DOUBLE BILL 7—10.30 P.M.
PARAMOUNT PRESENTS MARGUERITE CLARK in "THE SEVEN SISTERS" in 5 Acts
MUTUAL PRESENTS FLORENCE TURNER in "EAST IS EAST" in 5 Acts

The Park takes an additional inch, and the two fives look more than one inch larger, but the Park crowds its space terribly. The scene sketch is too small to attract much attention or to suggest much of the tableau, and the few display lines are killed almost entirely by being crowded. Hand lettering is always harder to read than type, and it seldom pays to letter the entire advertisement. It does pay to mortise, if necessary, or the design can be drawn to such a scale that the type lines can be set up and pasted on the sheet and then the whole can be reduced, though even this will blur the outlines and make it more difficult to read the text. Generally these drawn designs are done much larger than the reproduction. They look well on a whole sheet of drawing board where they look badly in the reproduction. All drawn designs should be examined through a reducing glass. In the house trade mark there is a streak of white to be seen under the house name. This is the script signature of the house manager, apparently, but it reproduces so poorly and comes so close to the edge that it looks more like a fault in the cut than anything else, and serves no good purpose since the name cannot be read. Turn to the cut of the full page and note how in the further reproduction the Keith advertisement alongside shows up, on one hand and the Boston on the other. The very clearness of these two theater advertisements makes the Park seem more obscure. The Boston is all type and the Keith house has only a cut head, but both are better, though they cost considerably less. A drawing pays only when the drawing will give an appeal so much stronger than the type display that it is economy to pay the cost of the drawing. Where a drawing is used and throwaways are employed, it is a good scheme to have two cuts made, one for the advertisement and the other for the distributed matter, for a good two fives should be just as good as a nine by ten throwaway. That is the truest test of good advertising.


SCOLLAY SQUARE OLYMPIA
All this week at the best ventilated theatre in Boston. Always cool and comfortable.
SEE THE RACE BETWEEN AUTO AND TRAIN
THE TERRIBLE RAILROAD WRECK
THE WINNING RACES AT THE TRACK
THE WONDER PRODUCTION OF ALL TIME
THE WHIP
ONE GIGANTIC SENSATION AFTER ANOTHER
7 —GREAT VAUDEVILLE ACTS— 7
THE CARNIVAL GIRLS A Sparkling Miniature Musical Comedy
MADAME IDALOS Performing Birds
"Fun in a Chinese Laundry"
ROBERTS & RODEN
KELLY & MORELLI
TONIGHT—MARY PICKFORD in THE PRIDE OF THE CLAN

The Scollay Square plays vaudeville but features the pictures in two fours. Eliminate the vaudeville section of the advertisement and you would have a display for "The Whip" that would work equally as well as an inch and a half, single column or a cross page. This is the real test of value. The "See" lines are not well chosen. A race between auto and train is no novelty these days, nor is a terrible railroad wreck. These have been used in numerous features. The line "See the winning races at the track" is meaningless. All races are won if there is a race. There is no appeal. See the fiercely contested races might be better, but the copy writer has overlooked the real factors of "The Whip" and has picked out the sensation stuff. That "The Whip" is a Drury Lane melodrama is something that has a meaning in America. That is offers an unusual story is more important than the train wreck. The argument lines are badly done, but the display is well done, and here the reverse cut works well because it stands out from the rest of the type and is large enough to be taken in at the first glance without effort. The cut of the electric fan builds up the suggestion of coolness that the theater seeks to convey, but you have to look twice to see that it really is a fan and not merely an ornament. A more open drawing would have helped.

The daily advertising is very small. That in the Post runs but 10½ inches; mostly picture houses as the drama houses are closed for the season. It is not easy to get a display in an inch or an inch and a half of space, and the best that can be done is to note the attractions in brief, but there is really a better display in the small daily space than in the page on Sundays because the advertisements do not kill each other with the same enthusiasm shown in Sundays. The general average of Boston is decidedly low. A surprising thing is that the Hearst paper gets but a small percentage of the advertising. In most cities the Hearst sheet leads, but in Boston they seem to make less effort, and yet Boston has comparatively few papers in proportion to the large suburban territory served, and it should pay to go into all of the established sheets on Sunday, at least.


Reserve Officers' Training Corps
BRAVES FIELD
CINCINNATI
LEXINGTON PARK
Theatres
BOSTON THEATRE
BOWDOIN SQ.
Gen. Pershing and Army Landing in France.
Theatres
Welcome B.P.O.E.
THE GREAT WAR PLAY AT THE Cool COPLEY
"THE MAN WHO STAYED AT HOME"
HENRY JEWETT PLAYERS
Last 8 Times
FAIR & WARMER
ONLY SHOW IN TOWN
PARK SQ.
LOEW'S ORPHEUM
WINIFRED GILRAIN
ANDY LEWIS-CAESAR RIVOLI
AND OTHER GREAT ACTS
BEACON
FENWAY
Theatres
B. F. KEITH'S
Winston's Sea Lions and Diving Nymphs
NAT M. WILLS
5 Maryland Singers
SCOLLAY
The WHIP
7 VAUDEVILLE
PARK THEATRE NOW PLAYING
LANCASTER
MODERN
LOEW'S ST. JAMES

Wholesaling.

F. A. Wilson, of the American Maid Film Co., Minneapolis, sends in an envelope, 25,000 of which were distributed to homes, while 5,000 blotters were put into the offices. Thirty thousand pieces of advertising for one subject is a pretty large order, even in a city. The film was Hall Caine's The Deemster, showing at the Lyric. The blotter shows well executed cuts of Mr. Caine and his son, well printed and with appropriate text. The envelopes are cheap manila (but not too cheap) similar to the telegraph envelopes, and printed in blue. In the corner is "A Message for You. Important and Interesting." This is split by three-point rule between. In place of the address is a thirty point "It's Yours—Open It." There is something insistent about the phrase, and yet it is not offensive. The enclosure is colloquial in the extreme, perhaps too extreme in phrase to appeal most strongly to those most likely to be interested in the visualization of a Caine novel, but it certainly does stick in the memory. We quote the opening phrases:

> Oh, no; you won't.
>
> Your first impulse was to throw this away.
>
> But you are not going to do it until you have read every word, thank you.
>
> What's all this strange communication about?
>
> Listen!
>
> What're you going to do next week?
>
> "None of your business," did you say? Well, now, don't "lip up" until we have sung our little song.
>
> Did you ever hear of a distinguished, beard-garnished gentleman by the name of Hall Caine? You recollect that he wrote "The Deemster," "The Christian," "The Eternal City," "The Manxman," "The Bondsman," "The Woman Thou Gavest Me" and enough others to earn for him the honor of being the world's greatest living author.

Evidently everyone who gets such a letter is going to forget it, and Mr. Wilson says it brought the crowds, which is the final answer. If it gets the money, it's good. The way the envelope scheme is worked is better than average. It puts new life into an old stunt. Try that. It's yours—open it. You will find that it will work for you, too; perhaps better than the fake telegram, not alone because it is newer, but because it is better.

Unkind.

A recent issue of Paramount Pointers, Philadelphia, tells of a crowd of cars in front of a local house and reports that there were "thirty automobiles and six flivvers." That's no way to speak of the Pacifist Perambulators. The same issue announces that Walter Brookes, of the Auditorium, Coatesville, will loan a mortised cut he had made for The Bottle Imp. Gordon (100%) Fullerton and Ralph Ruffner are swapping cuts up around Puget Sound and now the City of Brotherly Love is getting more brotherly. In time we hope to see a regular exchange of this special advertising material. Will Mr. Brookes please be reminded that it is a long time since we heard from him last?

On another tack we lift this, which in turn was lifted from the Philadelphia North American:

> Sometimes—but not often—on a theater program one will see "By Request" after the announcement of a repeated production. "By request" means that someone in the audience was considerate enough to convey his impressions of the picture to the manager, which is what they all want, but unfortunately seldom get.
>
> Often enough patrons are willing and even desirous of seeing the same picture twice, or even of obtaining a picture they have only heard of. If they would tell the theater manage-

> ment, there would be nine chances out of ten in favor of getting it. After all, the main object the authorities have in view is the satisfaction of the public, and if they have to guess at their taste all the time there is small opportunity for invariably hitting it right.
>
> Almost every exhibitor is able to obtain the pictures he wants from his local dealer. And almost every member of an audience is able to obtain the one he wants from the exhibitor. If the two could only get together there would be ever so much more success in the making up of programs.
>
> "By request" is one of the best advertisements a picture house can have. It means that the onlooker and the manager are working in unison.

There is a good suggestion here. Follow it up. And lastly comes this gem:

> Summer is coming! Just as well might the captain of a liner say to the engineer, "Draw the fires, we're going full speed now," as for a theater proprietor to say, "The summer is coming, I'll get a cheaper service." Don't cut down! Build up!

This should be set in display. The time to hustle is when business is good, to keep it good. You can't save money by program cutting. *If they won't come for what you have, offer something better, not something cheaper.* It's not economy, it is business suicide to cut down. Keep the prices down and the program up.

Liberal.

There is nothing stingy about A. L. Middleton, of the Queen, De Queen, Ark. He used the form letter invitation winding up with a coupon to be torn off. You simply signed your name, wrote your address and gave the number of persons in your family and the entire family could get in free any night except Saturday. And each letter was pen signed by both Mr. and Mrs. Middleton. Special envelopes were used, printed up:

A FREE PASS.
For.....................................and family
De Queen, Arkansas.

Naturally that got the attention and the letter made good the promise. The essential part reads:

> If you were never in a picture show in your life, come just this once as our guest. We will consider it an honor to have you present and do everything possible to make you enjoy the visit.
>
> If you and your family are regular patrons, then we are anxious to show this much appreciation of your past patronage and extend this invitation to you.
>
> Yours for a greater QUEEN,
> A. L. MIDDLETON,
> MRS. A. L. MIDDLETON.
>
> Tear off here.
>
> Name of head of family.....................................
> How many in family..........Street address.................
> Good Any Night This Week Except Saturday

The letter is a shade too long, requiring an extra length sheet, and the printer had to use some wrong font e's and t's to get it all in, but they read it for the sake of the pass. Mr. Middleton has gotten his house organ into shape now and he looks like a comer.

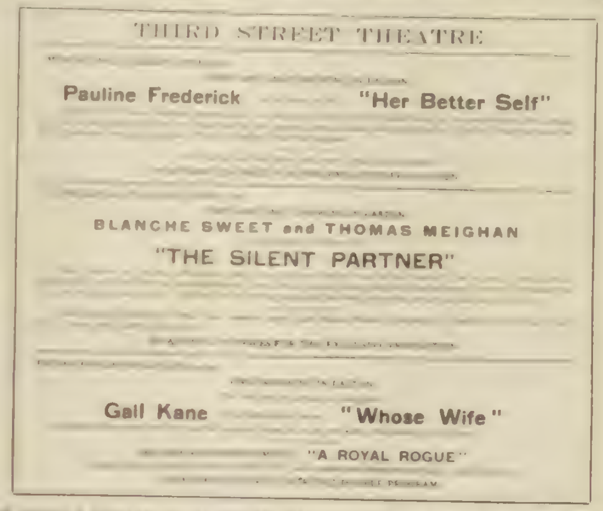
For Kid Matinees.

We are not going to try to reproduce the display of the circular used by the Empire theater, New York City, for its kid matinees, but it is so good that we are going to run it in full. Keep it by you. You may need some part of it. It hits more high points than any kid circular we have seen yet. Note the use of Boy Scouts, the permission of the Board of Education and the official guardians.

> MOTION PICTURES FOR CHILDREN
> EMPIRE THEATER
> WESTCHESTER AVENUE AT 161st STREET, BRONX, N. Y.
>
> To the Parent:
>
> Motion pictures for Children of all ages will be shown under the auspices of the *National Juvenile Motion Picture Board*, *at the EMPIRE THEATER*, 161st Street and Westchester Avenue, on *Saturday morning, May 5th*, from 10 to 12 noon.
>
> The Board of Education has given its sanction to these performances and its permission to distribute this circular through the schools.
>
> This performance is to help inspire the children to seek only the best in motion pictures.
>
> A committee of guardians, assisted by a Delegation of Boy Scouts under the direction of their scout master, will supervise and care for the children.
>
> Parents and guardians are invited to accompany children in so far as is possible. If children come unattended the attached slip must be signed by the parent or guardian and presented at the door of the Theater.
>
> Program for Saturday Morning, May 5th, 1917,
> LITTLE LORD FAUNTLEROY
> and other interesting stories.
> CHILD'S ADMISSION WITH PARENT'S SIGNATURE 5c
> *National Juvenile Motion Picture Board*
> Mrs. Adele F. Woodard, President
> Mrs. Irving M. Crane, Local Chairman
> Assisted by a Committee of the Mothers' Clubs Association of the Public Schools of the Bronx
> *The U. S. Boy Scouts will give an Exhibition Drill*
>
> ....
>
> Kindly fill out this blank if you send your child unaccompanied.
> Chairman of Committee of Guardians
>
> In compliance with the law with regard to the admission of minors to motion picture theaters, I appoint *Mrs. Irving M. Crane* and her assistants as guardians for my child during the Children's Matinee at the EMPIRE THEATER, on Saturday Morning May 5th, 1917.
>
> Name of Child.....................................
> Signature of Parent...............................
> Address of Parent.................................

Better Sans Cuts.

The Third Street theater, Easton, Pa., is using the Kraus program fronts, but has dropped the inside page cuts and really gets a better display, as the reproduction of the inside page shows. Using a black ink instead of trying to imitate the front cover also gives a better effect. They were quick to get the idea. It may save others trouble to recall the reason. The Kraus fronts are offset covers, brilliantly printed from costly plates with a careful make-ready that permits a profit only when the cost of that make ready is distributed over a run of a million. The house, using these covers, sought to get the same effect with a job ink and sixty screen cuts, with the natural result that poor press work showed up the cuts and they looked worse than usual through comparison. Job type seems to be about the limit of ability in the Easton print shops, and the house is wise to keep within the limitations. Just mentally make note that any sort of special program front will inevitably kill the coarse screen cuts you add, and stick to type for your announcement. As a matter of fact good printers could have done a rather better job of composition on this, but it is better than cut work with colored inks. Black ink is always the safest play with an incompetent pressman.



THIRD STREET THEATRE

Pauline Frederick **"Her Better Self"**

BLANCHE SWEET and THOMAS MEIGHAN

"THE SILENT PARTNER"

Gail Kane **"Whose Wife"**

"A ROYAL ROGUE"

Program Stuff.

The Stillman program is not what it was when C. E. Madden got it out, but now and then it runs a good line. Here is one that will work on any program:

> MERELY A SUGGESTION.
>
> Do you think that some of the folks at home would be interested in seeing this little magazine? We have tried to make this issue worth while; if you think we have succeeded, slip it into some convenient pocket and take it home with you. Then we'll know what your opinion really is.

It might be well to drop the "Then we'll know, etc.," and use instead "Or sign the coupon below and hand an usher and it will come to you each week." That would be better still. On the Stillman program the paragraph runs at the top of the column with nothing to direct attention to the address coupon at the bottom of the same column.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical *because it has helped others.* It will help you. *By mail, postpaid,* $2.00. Order from nearest office.

Moving Picture World, 17 Madison Ave., New York

Schiller Building
Chicago, Ill.

Wright & Callender Building
Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticised, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is inclosed.

Mr. Tourneur's Opinions.

SEVERAL times we have disapproved of the opinions presumably expressed by Maurice Tourneur, of the Famous Players. We say "presumably" because of the ever-prevalent press agent and his little trick of blaming his ravings on others. Lately we wrote Mr. Tourneur and asked him just what he personally thought, and this is his reply:

> I do not think I have ever said that a director is the whole thing in the production of a picture. My contention is this—that it seems almost impossible to get a decent story at the present writing. I admit that .there are several good script writers in the business but they all seem to be doing something else besides writing scripts. Give me good human stories, stories that don't have to be fixed up and it will add ten years to my life that I know have already been deducted for no other reason than worrying over the material handed me to make into pictures. If you have anyone in mind who can write stories that do not need to be fixed up, I would deem it a great favor if you could bring us together. I'll see to it that either the firm or myself buy his stories—and at his price.

We think this represents more nearly our own idea of Mr. Tourneur than what the press agent has made him say, but we should like to know just what Mr. Tourneur's ideas may be as to the script which does not need fixing up. We will grant that there is no script coming into his hands that Mr. Tourneur or any other of the few really competent directors cannot improve in spots without spoiling the flavor of the real author; just as there never was a good play produced that did not represent the combined efforts of the author, the stage manager, the production man, himself, perhaps, and lastly the critics. Of course, in this field, the comment of the critics cannot alter the production as is the case with a play of the stage newly produced each night and always capable of change. For this reason, if no other, the director of a photoplay must be more competent than his brother of the stage, and he must cut and change more liberally. But .emendation is one thing and complete revision is another, and Mr. Tourneur's views on *just how much* change is permissible would be of interest.

But Mr. Tourneur's contention that at this moment it is almost impossible to get a decent story, is correct only in part. He very probably knows that the Famous-Players-Lasky system of script handling has, of late, driven elsewhere all self-respecting authors. No one who could write good stories could do business with the Turnbull reading room. His first step seems to have been to throw out those to whom H. R. Durant looked for material. His second was to turn back the stuff sent in for the thousand dollars each script offer. Apparently he did not want to do business with authors in general, and authors in general stayed away. Now, if the recent announcement that each production man can have his own script man and make his own choice still holds good, Mr. Tourneur can, in time, procure for his own use the work of men who can write, but as he himself points out, most of the men who could write good stories are now doing something else, because the conditions in the Lasky-Famous Players' studio have been duplicated in practically every other studio of any consequence. The staff writers have been afraid for their jobs and have discouraged the men who can write better stuff then they can—which is not always saying much.

From another angle, the fiction writer has been disgusted with script writing. If he went at the work with the determination to make a name for himself, he was soon persuaded that he was wasting his time. His script was thrown away as being not worthy of notice. His original synopsis was taken and distorted until little remained of the novel. Then he saw the production ascribed to him and, if he had any literary conscience whatever, he fled shrieking and did not repeat the experiment.

It would be interesting to take the files of this paper for the past two years and check off the names of those who were announced as about to write directly for the screen. How many of those did more than one story? How many did more than two? Of course, the studio staffs will explain that the stuff supplied by these practiced writers was hopelessly impossible, but they do not explain that they gave no real aid, and made no actual effort to train and encourage these writers of note. Not many of them, perhaps, would have made good in any circumstance, for fiction work and photoplay are much further apart than most persons realize, but some of these competents could have made more than good; so good that the editorial writers would have become worried about their jobs, for the sole excuse many of these staff men now have is that they write better material than is coming in, and the only reason this is true is that they have discouraged and driven from the field the men who could have made good.

And many directors have worked in with the staff men by also trying to show their employers how necessary they are to the establishment and how much they have to change and alter after the script comes into their hands. If Mr. Tourneur finds it difficult to obtain good material, he will find that the bulk of the difficulty lies in the barrier raised by the studio writers and the second rate directors.

For that matter some directors cannot see stories. We know of at least one instance where several stories done turned out so well on the screen that the director could not see that later stories by the same writer were as good, and the market was closed. Some of the later stories were probably better, but the director could not see this through the script, and so he passed the idea over. This does not apply to Mr. Tourneur, of course, nor to a half dozen others, but these really qualified men are suffering for the sins of their associates.

It is useless to suppose that the fact that Mr. Tourneur alone will be willing to buy and produce as bought will tempt back to the field those who have left, but until there are more really competent directors and until these directors insist that the editorial departments back them up properly, there will be no chance for real pictures. In a more remote day one director used to obtain good stories by ignoring the stories the editor sent him and working over the rejections. There are fewer good stories in the mails today because the best writers have turned to other lines, but they could be won back through a concerted offort, and only through a concerted effort can they be won. To quote from Moving Picture Stories:

> When production flounders, when bank balances run low, when extinction threatens and fire vaults are stored with unsalable junk, when interested inside advice fails of solving the problem, producers may at last realize that they are traveling in a circle and make a break for the Safety Zone of the real scenario writer.

Here is a producer who is willing and anxious to get good original scripts, but he will probably find that he is handicapped by conditions from within. But don't rush all your stuff to Mr. Tourneur. When he says he wants first class stories, he means thoroughly competent work. That is the other point of view. Directors are sometimes afraid to express a desire for good work because they are promptly inundated with the poor work of those who are too stupid, even, to realize that their work is worse than poor.

Prepare.

If you want to be an author and think you have it in you, the best preparation for a successful career is to purge your mind of all the bromides. Write out all the stories of the beautiful young girl who dies for love and the poor but honest young man who perishes because Gwendolyne weds the man with the sixteen-cylinder car. Write the regulation triangles until you are sick of them yourselves. Write all the stories in which you employ incidents in which you yourself have figured and which, at the time, you thought should make good stories. Write all the temperance stories or the free rum stories and the war stories and the peace propaganda stories you have in your system. Get rid of any other old junk of that sort and then—and not until then—you can start with a clean slate and a clear vision and write the stuff worth while. There are some stories that you can no more help writing than you could help having whooping cough when you were a child. You simply must write them, so write and feel no shame. Other and better writers have done the same before you. Others who come after you will give the same offense. It is no crime to write of the little child that brings two loving hearts together. The crime is committed when you send that sort of stuff to the editors. Have your mental housecleaning and get it over early, then start in and plug away on worth while stuff, and by that time you will know what is worth while and what is without value.

Harder.

There's a heap of difference between a graduation essay and a play to entertain millions. Take it easy.

They Get the Habit.

Plays that are "dashed off" dash right back again.

Technique of the Photoplay
By
EPES WINTHROP SARGENT

A book replete with practical pointers on the preparation of stories for the screen, answering the hundred and one questions which immediately present themselves when the first script is attempted. A tested handbook for the constant writer of picture plots.

"Straight-from-the-shoulder" information from an author with a wealth of real "dollars-and-cents" experience.

Published and For Sale by
THE MOVING PICTURE WORLD, 17 Madison Ave., N. Y.
Schiller Bldg., Chicago Haas Bldg., Los Angeles

Projection Department

Conducted by F. H. RICHARDSON.

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Back Again.

Well, here I am, back on the job again, ready to work with you, and to help you in any way possible. You need the work of this department, and we need your co-operation and assistance, so let us all pull together for the benefit of the industry broadly, and for the benefit of the finished result on the screen in particular.

And right here I pause to express, as well as such a thing may be expressed in weak words, my sincere, heartfelt appreciation of the splendid hospitality and the warm greeting and welcome encountered almost everywhere. The exceptions are so few as to be scarce worthy of note. It would be impossible to convey, through the medium of words, my feeling of graititude to the almost a hundred unions of operators, and the many exhibitors leagues, or to the thousands of individual exhibitors, theater managers and operators who have contributed to the making endurable the awful grind I have been through. But you may rest assured that your spendid reception, and your magnificient kindness, individually and collectively, will not be forgotten so long as life shall last, and that I shall earnestly endeavor to justify your faith and your friendship by bending every effort in assisting toward the establishment of the moving picture industry upon a final firm foundation as a high-class form of theatrical amusement. For by so doing I can best serve you, since a benefit to the industry automatically becomes a benefit to every man, woman and child connected therewith, and no benefit is, or can be more keenly, or more instantly felt than that which has to do with the proper presentation of the photoplay to the audience.

I have not said a personal goodbye, but only au revoir! for we shall, I hope, meet again. And now, I repeat, let us work earnestly together for the betterment of the projection of the photoplay, which includes those many things having directly to do with the result upon the thousands of screens in this and other countries.

High Amperage.

Louis Phillips, Waterbury, Connecticut, has the following to say with regard to high amperage:

> In looking over the June 23d issue of the department I took particular notice of the remarks you made with reference to Brother Bowen's article on high amperage. Must say I was pleased to read your views of the matter, which I feel to be correct. But before going further I wish to say that Brother Bowen deserves credit for his excellent work. I myself have witnessed a demonstration of his ability as an operator; also I have conversed with him personally, and find him to be a good fellow all around. Myself, as well as many of the boys of Local 273, New Haven, have experimented extensively, and have exchanged ideas with one another on the high amperage matter, as well as on the solid negative carbon trim. Thus far my experiments have demonstrated that when you exceed 70 or 75 amperes you are only getting imaginery added brilliancy, and are actually throwing good money away. In the different houses to which I have been sent by Mr. S. Z. Poli to install new equipment or to try and improve screen results, I find that in every case where the boys were using 70 or 80 amperes with two cored carbons they are now using 45 to 60 amperes with a solid negative electrode or carbon, with as good, if not better results. The trouble with most of our boys in using, or trying to use a solid negative, is (operators please take careful note of this, Ed.) they do not keep the point of the negative close enough to the crater of the positive, hence the negative will burn round instead of to a needle point, which causes spitting and an uncontrollable arc. If they will bear in mind to keep the negative needled by keeping the carbon well fed, they will increase the amperage at the arc, and secure a clear and whiter field on the screen. I also maintain that if this were done there would be a large saving, not only in current, but also in carbon, as it does not require so large a solid carbon as it does a cored one. I, myself, was several weeks practicing before I learned to successfully control the arc when using a solid negative carbon, but now I would not have anything else.
>
> And now with regard to votalization when using high amperage: If you place a pan of water on the stove and heat it under such circumstances that its vapor is permitted to freely escape into the air the temperature of the water can never be raised above that of its boiling point, which is 220° F. (isn't it 212 instead of 220? Ed.) or 100 degrees C. Under these conditions the temperature of the boiling point of water represents its votalization temperature. This is the general law for all substances, provided the vapor formed in the process of votalization be free to escape into the air. Under this condition the temperature of the liquid will remain constant during its votalization, the increase in temperature of the heat source only having the effect of accelerating votalization, and increasing the formation of vapor. I believe this same law applies to the carbon crater, and that the temperature of the positive crater is limited to the tempearture of the boiling or votalization point of carbon under atmospheric pressure. This being true, an increase in the current strength (amperage) has no effect upon the temperature of the crater, but serves only to increase the volume of votalization, consequently the crater area.

I believe no extended argument is necessary on this particular matter. Brother Phillips simply endorses my own position with regard to this argument. Brother Bowen, if I rightly remember, was not sure of his position, but merely "believed" that the quickening of the process of votalization would serve to increase the temperature of the crater. I hold the analogy presented by Brother Phillips to be a good one. I see no reason why there should be any difference in the application of the law quoted, as between carbon and water.

With regard to close feeding of the arc when using a solid carbon film, why that would, of course, be relative. I would first have to know what friend Phillips means by "close feeding." If you carry your arc too short, and at the same time give your lamp the necessary angle, you will have considerable light interference, and that is bad. In this connection it has been pointed out to me that where operators use silver tipped carbons of too large diameter for the amperage, pitting the condenser is increased by reason of the fact that the metal coating does not burn off far enough down, but comes up too close to the tip of the carbon. The size of the negative carbon is, of course, of considerable importance, since the smaller the point the less light interference there will be, because it is a fact that where the solid carbon is used it is not practical to carry as long an arc as can be carried with two cored carbons.

What Will Be the Limit.

Recently a theater manager asked the editor the following question: "I understand there are now a few operators receiving $50.00 a week. Do you think it is possible for an operator to be worth that amount of money and, if so what do you think should be and will be the limit in the matter of operator's salary?"

This is a somewhat difficult question to answer insofar as concerns the latter part of the query. The modern operator in a high class theater is placed directly in charge of an in-put wattage often running in excess of 5,000. He takes direct charge of machinery, valued at anywhere from $800 to $2,000. He takes charge of films having a physical valuation of from $600 to $1,000. He is expected to reproduce upon the screen productions which cost well up into the tens of thousands, and even up into the hundreds of thousands of dollars. It is his duty to reproduce upon the screen the art of artists receiving many thousands of dollars a week—artists who really are among the best the world has ever produced. He has direct charge of the very heart of an amusement enterprise (theater) representing an investment of anywhere from $5,000 upward, the income of which depends much upon the excellence of his reproduction upon the screen of the photoplays intrusted to his care.

I don't believe that any up-to-date, modern theater manager will question the statement that it requires brains and real ability to handle a proposition of this kind, in the best possible way, and certainly no man of intelligence would question the statement that the life of the machinery in charge of the operator, as well as its efficiency of operation, will depend upon the knowledge of the operator, and the application he makes of that knowledge. What the average theater manager does not understand, however, is the fact that the operator who works for low wages is not necessarily a cheap operator. In fact, he may be exactly the opposite—a very expensive one. No one having even slight knowledge of the handling of films will, for one moment, question the statement that tremendous damage is caused by ignorance and carelessness on the part of the operator, and any damage done must, of course, be paid for, and the box offices of the country are the goats.

It is quite true that there are now a few operators receiving $50.00 per week, and I venture the assertion that they are well worth it. It would not be a paying proposition for the houses employing these men to discharge them and employ cheaper operators. As a matter of fact, the probability is that these same houses will voluntarily increase, rather than decrease, the salary of their operators. Just how high operators' salaries in high class city houses will go, I do not know, but I certainly would not regard $75 per week as anything in the nature of excessive. Men in this class of theater are projecting film service which cost hundreds of dollars a week, and it must be projected intelligently and efficiently or there will be a loss of ticket sales at the box office and, in a house of that kind, it would take but very little loss to far more than overbalance a difference as between $50.00 and $75.00 in a week.

As a matter of fact, I have long contended, and do still contend, that the responsibility placed upon the shoulders of the modern operator is out of all proportion to the wages he receives. A $20 man reproducing upon the screen a $50,000 photoplay, and the art of a $10,000 a week artist, is, to my mind, utterly incongruous. It doesn't fit together right. When you pay $20 a week, Brother Manager, you get precisely $20 worth of brains—no more, and no less, except in isolated cases, which only serve to prove the rule. It must, however, be remembered that, whereas $20 a week isn't going to buy very much in New York City, it may buy fully twice as much out in Centerville, Iowa. It is not, of course, to be expected that the Centerville, Iowa, manager could, or ever will, pay $50 or $75 a week. That would, I think, be absurd. But I do believe even the Centerville manager would, in the long run, be the gainer to pay $25 or perhaps $30 a week, which would, perhaps, everything considered, purchase about the same grade of talent that $50 would get in New York City—that is to say, relatively. There really isn't the necessity for the same degree of skill in Centerville, or rather for the same wide range of knowledge that there is in the big theaters in New York City, because the big theaters use much heavier amperage, and play to patrons who pay from 25 cents to one dollar admission; also the equipment of these theaters is much more costly and elaborate in every way.

I am thoroughly and firmly convinced that, within reason of course, increased operators' salaries will bring increased results and efficiency which will very much more than compensate for the outlay.

Standards.

The convention of the Society of Motion Picture Engineers met in Chicago July 16 and 17. Press of other business prevented the editor from attending any of its sessions, except just for a few moments of the first day. This I regret, because I would certainly have protested against some of the action taken with regard to adoption of standards. The convention adopted the following, so I am informed, though no official report of the proceedings has yet reached me, on this, the 25th day of July:

> A—Film Speed: A film movement of sixty feet per minute through motion picture machines shall be considered a standard speed.
>
> B—Frame Line: The dividing line between pictures on a motion picture film shall be exactly midway between the marginal perforations.
>
> C—Projection Angle: The maximum permissible angle in motion picture projection shall not exceed twelve degrees (12°) from a perpendicular to the screen surface.
>
> D—Projection Lenses: The outside diameter of projection lens tubes shall be of the following diameter: 38 mm., 46 mm. and 65 mm.
>
> E—Projection Lens Foci: The focus of motion picture projection lenses shall increase in ¼-inch steps to 8 inches, and from 8 to 9 inches in ½-inch steps.
>
> F—Projection Lens Mounting: Picture projection lenses shall be so mounted that the light from the picture aperture shall have an uninterrupted full path to the rear component of the lens.
>
> G—Picture Aperture: The film picture aperture in a projection machine shall be 0.906 inch wide and 0.679 inch high.
>
> H—Projection Lens Light: The standard height above the floor to the center of the projection lens of a motion picture machine shall be 48 inches.
>
> I—Film Perforations: The dimensions and location of film perforation shall be in accord with the illustrating diagram herewith. (The diagram is not given here.)
>
> J—Standard Picture Film shall be 1⅜ inches in width and carry a picture for each four perforations, the vertical position of the picture being longitudinal of the film.
>
> K—Lantern Slide Mat Opening: A standard opening for a lantern slide mat for use in conjunction with motion pictures shall be 3 inches wide by 2¼ inches high.
>
> L—Thumbmark: The thumbmark spot on a lantern slide shall be located in the lower left-hand corner next the reader when the slide is held so as to be read against a light.
>
> M—Lantern Strip: A red binding strip shall be used on the lower edge of the lantern slide.

Let us examine into the matter from the practical point of view, taking the actions up section by section.

A—This is a matter for serious consideration, and one which this department has been carefully considering for more than four years, without arriving at any very definite conclusion. In fact we have hesitated mostly by reason of the almost universal carelessness with regard to projection machine tension. There is no doubt but that film sprocket holes will give satisfactory service as a speed of seventy feet per minute, provided machine sprockets be kept in proper condition, projector tension (film gate) be properly adjusted, and that the speed of projection of the entire programme be such that it does not force excessive tension. And even under the present deplorable practice I am convinced that a standard of sixty-five feet per minute is entirely practical. The trouble with the low standard is that with present day brilliancy of projection, added to the impossibility of securing revolving shutter conditions in many theaters, sixty per minute approaches under many local conditions, entirely too close to friend flicker, and that is very bad. Speed of projection (which is also camera speed) is not a thing to be lightly approached. In my opinion a very serious error has been made in this item. In fact I believe an error was committed in considering it at all at this time. Other things should have come first, particularly film gate tension devices, now wholly lacking on one machine, and by no means ideal on others.

B—This is excellent; also it was needed.

C—Am not prepared to comment on this at this time, except that I had rather it had been expressed in terms which the average operator can understand. Expressing things in degrees is all very well for architects, but architects are not always employed, and I know I will myself have to look the matter up and see how many inches per foot twelve degrees drop stands for. Why not have said "shall not exceed three inches to the foot, or whatever it is"

D—Thirty-eight millimeters means 1.[illegible] inches, which would give us an actual lens opening of probably about ¾ of an inch. This may be necessary in extremely short focal length lenses, but I don't believe it. And even if it is I believe that better results would be obtained with a larger diameter lens stopped down to required diameter. Forty-six mm. is equal to 1.81102 inches and sixty-five mm. equals 2.55905 inches. with these two latter standards I find no fault, except that it may operate, in many cases, to compel the operator to work with a lens which will waste a large percentage of his light. In my opinion the practical thing to do is adopt a single standard of lens diameter, which same should approach the last named standard. Projector frame construction should be such that a lens of that diameter may be brought within one inch of the film, and a simple card of instruction to the operator, attached to the lens, will do the rest. I freely admit there are some cases in which this would represent some waste in first cost, but it would, nevertheless, viewed as a whole, represent large saving. But there is still another important angle. Really high class projection lenses are of huge importance, in that they not only give better screen results in definition, but also save their own cost in economy of operation—light saving. This department only awaits the return of normal conditions to embark upon a strenuous campaign of education, to the end that high class projection lenses (lenses costing not less than $75) be installed. We expect to convince theater managers that the doing of this will represent true economy. And how will they get lenses to fit this standard? You may say that this is only the outside diameter, adopted for convenience of machine manufacturers. Granting this, I am still not at all certain the action was a wise one. Moreover, it was taken, so far as I know, without the committee on optics having been consulted, or even called together. And don't tell me this has nothing to do with optics, for it most emphatically has.

E—Let us hear from operators on this.

F—Comment unnecessary

G—Seems to me it might have been possible to adopt a standard which would not consume the whole multiplication table to figure necessary lens focal lengths. Don't know, however. .9 x .7 might be impractical. Would like to hear from Don Bell, however, as to why it is—if it is.

H—Umph! Wonder what this means. Very few machines set level when in use. Presumable, however, it refers to height of pedestal, or table, when projector is in level position.

I—So far as I can see, the standard is good. But I would rather trust this particular thing to the knowledge and wisdom of Don Bell than to all the rest of us put together.

J—Comment unnecessary, except why not also include that hugely important item, film thickness, which has directly and enormously to do with excellence in screen result, as well as life of film?

K—Only approximately correct, I believe. Would not three inches by two and three-tenths have been better?

L—Good.

M—Excellent.

Now don't imagine that I am merely criticising to hear my typewriter rattle. These matters have directly to do with the work of the operator, and with economy of projection, as well as with the finished result on the screen. The thing the non-practical man is apt to overlook is that the setting of a standard which seems to be entirely practical, and would be, viewed as a single unit, may directly affect several things, which to the non-operator appear to have no connection therewith. I am anxious to see the Society of Motion Picture Engineers succeed. It is a body sadly needed. I am myself a member thereof. BUT I am not going to sit silent and see it do things which I believe to be wrong.

I would like to hear from operators with regard to the standards I have been discussing. Don't sit silent until the thing is done past repair, and then put up a wail that it is wrong. If you think it is wrong NOW is the time to lift your voice in protest. But don't merely say it is wrong. Give your reasons why.

Chicago Local Union 110.

As you all know, this department has been at outs with the leadership of Local Union No. 110 for several years. During that period of time we have felt called upon to, upon several occasions, say some things with regard to that body which were far from pleasant. We deeply regretted the necessity for this, but we nevertheless believed it to be a necessity, and he who fails to perform a duty because that duty is unpleasant, or may have unpleasant consequences, is lacking in courage, and unfit to fill a position which is constantly calling for inititative. We simply did our duty, as we saw it, invariably qualifying our action with the statement that it was not local 110 we were hammering, but its leaders.

And now it is with a feeling of devout thankfulness we are able to say that local 110 has at last awakened to the situation, has shaken off the incubus of wrong leadership and is today as clean and upright a body as any in the land. I have already spoken of these matters in the account of my visit to Chicago, but feel it only right the matter should be set forth, briefly, in the department in which my censure of that body appeared.

Local 110 is one hundred per cent. organized. It numbers among its membership those who would be a distinct credit to any organization. As a whole, I believe it will rank above the average, and now that its affairs are in honest and competent hands, I look forward with confidence to progress in the art of projection in that city. The editor now carries an honorary membership card in 110, and is proud of it. Any help he can give, or any this department can give the Chicago men will be a pleasure. One thing I would like to suggest, if I may, viz.: As soon as is practical, the offices, it seems to me, ought to be moved into better quarters. It might cost more, but the money would be, I firmly believe, well expended. A union is a business institution, pure and simple. If I have business with a business concern and find it occupying nice offices, in a nice building, that fact [illegible] create a far better impression than would the [illegible]. [illegible] my own local, has really very nice offices, in a very fairly high grade office building. It costs much more than the way we used to do it, yes; but you could not get local 306 to move its offices back into a dingy, ill-kept Third avenue office, such as she used to occupy, even if given rent free. I hope I may be pardoned for speaking of this matter. But I am of the opinion that the sooner a complete severance of everything which has to do with the past is made, including location, the better it will be for all concerned, and I have faith to believe the above will be accepted in the spirit in which it is intended. I also trust that a job will be found for Brother Goldberg, so located that he will not be abliged to pass any book stores on his way to and from work. It must grouch him terribly to see so many pirates (authors) getting away with it. My regards to my brothers of 110. May she forge ahead in power and in knowledge, which is itself power, and become a body to which we can point as a model for others to emulate. And under President Armstrong's leadership, assisted by the present corps of able officers, I see no reason why this should not come to pass. If I or this department can help to that end, say the word and it shall be done.

Film Waxer.

At last we have what seems to be a real solution of the emulsion-sticks-to-the-tension-springs nuisance, which is not only the bugbear of the operator who handles first run film, but works an immense amount of damage to the film itself, in many cases actually ruining new films worth well over one hundred dollars. The waxer in question is the invention of Alexander Weiss, a Cleveland, Ohio, operator, and a member of the Cleveland local union. This department has carefully examined the device, and has had it tested. It certainly does deliver the goods. It is designed for use in film exchanges, but I can also recommend it to the favorable consideration of theaters using first run service. True it is, by comparison, a little costly—am not certain, but my recollection is that $25 is the price—but this is as nothing when one considers it in the light of an insurance against film damage, and an insurance as against possible trouble on the screen due to excessive emulsion deposit.

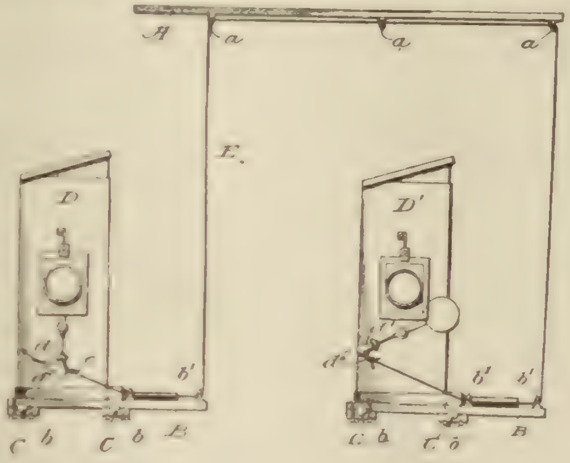
The device is very simple. It consists of two upright bars joined to a base, in the upper half of each of which is a slot about ½ inch wide by 3/16 of an inch thick. At the bottom of these slots is an iron roller over which the film passes. In the center of these slots is a cross slot. At the bottom is a base with thumbscrew, by means of which the device may be clamped to the bench between the rewinder standards. The action is as follows: In each of the first named slots is placed a bar of wax, apparently just plain paraffine. Between the two standards is placed an iron weight, with pins protruding from its sides, the same engaging the cross slots and resting on top of the wax bars. In process of rewinding the film is pulled between the aforementioned iron roller (about seven-eighths of an inch in diameter) and the lower end of the wax bars, with result that just sufficient wax is deposited to insure against sticking of the emulsion to the tension springs, or shoes, of the projector.

One thing I would like to mention, however, viz.: the directions say: "by winding the film through at moderate speed (about 2½ to 3 minutes to the reel) there is enough wax deposited to insure same against damage. Never apply more pressure than that supplied by the weight in order to leave a plainly visible trace of wax on the films, as too much wax is almost as bad as none at all." This, it occurs to me, is a point which requires somewhat further elucidation, if the waxer is to be used in the theater, because I am opposed to rewinding film at such high speed as 2½ to 3 minutes to the reel. I have recommended that rewinders be reduced in speed until it requires ten minutes to rewind 1,000 feet of film, and I intend to continue to so recommend. Would this slow speed tend to deposit too much wax, Brother Weiss?

For use in exchanges I can heartily recommend the device, just as it is. It is now being successfully used by two or three of the large film corporations, and should be used by them all. With, or possibly without, some minor change to take care of the matter spoken of, I would also recommend it to the consideration of theater managers using first run films. Wax bars are supplied by the manufacturer. The device is being marketed by the Projection Supply Company, Cleveland, Ohio.

Douser Connection and Film Cleaner.

Samuel T. White, Greenville, N. C., is inventor and patentee of a douser connection as per illustration. Perhaps I am in error, but really I am unable to detect any material difference as between Brother White's invention and similar douser connections illustrated and recommended [illegible] in the department fully three years ago; also the [illegible] scheme has been, and is now, in use in hundreds of theaters. Possibly there is a material difference between these connections and the invention of friend White. If so let him set them forth. True he has anti-friction ceiling rollers, but that, I think, is not of much importance.



Neighbor White's film cleaner has the same general appearance as that of the Mortimer, illustrated [illegible] of the Handbook, but it uses lamp wicking for wi[illegible], so it is claimed, makes no deposit of lint on the film.

Has Helped.

W. W. Brunberg, Tucson, Arizona, gives voice to the following:

> We have been following you on your travels and have found much of interest in the articles you have written describing same. Your visit to Tucson was highly appreciated. It was educational insofar as concerns our business, and has helped to make us all work and strive to attain the best.

Glad to know it, Brother Brunberg. I, too, have pleasant recollections of your desert city and the bunch of live wires I met there. I have not forgotten the Grand Opera House chauffeur (darn him) who took me over those desert roads so fast that when my head wasn't toying with the canopy above, I was hitting the cushion with more force than grace. Some chauffeur, my boy! Some buzz-wagon driver! But I enjoyed every minute of it, allee samee.

Get It.

I would advise all operators to send twenty-five cents to the Society of Projection Engineers, 712 Eleventh St. N. W., Washington, D. C., for a copy of the transactions of its Atlantic City meeting, April, 1917. This booklet contains some rather weird statements, but it also contains, in the report of the committee on electrical devices, some things of value to the practical operator. Also there are things with which the operator will instantly take issue. Some of the statements made are correct, some are partly correct, and some are wholly wrong. On the whole, however, the booklet is well worth its price to the operator, and ought to be in his library.

When You're in Trouble

RICHARDSON'S
MOTION PICTURE HANDBOOK
FOR MANAGERS AND OPERATORS

Is the Doctor That Can Unfailingly Prescribe for Your Ailments.

There isn't an operator's booth in the universe in which this carefully compiled book will not save ten times its purchase price each month.

BUY IT TODAY! $4.00 THE COPY, POSTPAID

Your bookseller can supply you or the nearest Moving Picture World office will promptly fill your orders.

MOVING PICTURE WORLD

Schiller Bldg.
Chicago, Ill.

17 Madison Ave.,
New York City.

Haas Bldg.
Los Angeles, Cal.

Motion Picture Photography*

Conducted by CARL LOUIS GREGORY, F. R. P. S.

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Optical Terms (Continued).

(Adopted for cinematographers from material furnished by the Bausch & Lomb Optical Company.)

UNHAPPILY this is not an uncommon defect in cinematograph lenses, but may easily be tested for by focusing upon coarse printed matter with other placards at varying distances before and beyond the one focused upon. If any of the other placards film clearer than the one focused upon it is plain proof that the visual and chemical foci do not coincide.

Definition is that quality which enables a lens to produce sharp and crisp images, and its presence in an objective is a proof of exact workmanship as well as careful computation. The best workmanship will be wasted in a lens not well designed, and bad workmanship will annihilate the best computer's skill. If all the various defects and aberrations are corrected and the workman has done everything to carry out the designer's ideas, the lens will give at full aperture a flat and sharply cut image over the entire area covered. The area covered with perfection is sometimes called area of critical definition. Since most of the aberrations depend upon the opening of the lens, the definition may be improved in some cases by reducing the opening at the sacrifice of speed.

Illumination. We speak of even illumination when the margin of the plate receives as much light as the center, and the negative shows an even density all over. A perfectly even illumination is only possible with small stops, especially when a larger plate is used than the lens is rated for. All speed lenses show more or less drop in the illumination (vignetting) toward the margin of the field covered when used with full aperture.

This vignetting or cutting of oblique rays by the lens barrel is apt to show quite plainly in pictures taken at large aperture when extreme short focus cine lenses so that to get a full exposure at the edges may even require a slightly larger diaphragm opening than is needed with a lens of longer focus where the vignetting effect is imperceptible within the small area of the aperture plate.

Covering power is expressed by the area which the evenly illuminated flat field covers with perfect definition. It depends upon the diameter of the lenses and on the degree to which the different aberrations are corrected and may, in some cases, be increased by using smaller stops.

The greater the relative aperture and the greater the covering power, the more valuable the lens.

Flare spots. Occasionally a negative will show a nebulous patch of light covering shadows and high light alike. Such patches are called flare spots or ghosts. They are formed by light reflected within the lens, at the lens surfaces bounding air spaces, and as a general proposition, it may be stated that every lens having an air space will show a flare spot under some conditions. Although it is possible to so adjust the curvature and direction of the lens surfaces that the flare spot is spread over nearly the whole plate, therefore not noticeable, this generally could be accomplished only by sacrificing more important corrections.

Before it can be said that one lens is superior to another with respect to flare spot formation, the two lenses must be thoroughly tried out under a great variety of conditions of illumination. It will generally be found that if under certain conditions one lens shows a flare spot and another of different construction does not, by changing conditions the second lens will show a flare spot and the first will not.

Very small stops may show flare spots when larger stops do not.

Flare spots are most apt to appear when photographing an object against a strong light and least apt to appear when the light is coming from back of the camera.

A condition resembling flare is apt to occur in a dirty lens particularly from almost imperceptible oil spots from oil spattered by the camera mechanism or from finger prints. Moral: examine the lens frequently and keep it immaculately clean and well protected.

Flare will occur with the best of lenses where strong extraneous light is allowed to strike the lens. Moral number two: Use a lens hood.

Granularity.

The following statement from the Eastman Kodak Research Laboratory should be of interest to those who have been bothered by this not uncommon trouble.

> While high speed and fineness of grain do not ordinarily go together from a sensitive emulsion standpoint, our chemists have been able to materially increase the speed of our motion picture negative stock, and at the same time maintain unusually fine grain.
>
> Although different emulsions may vary in granularity, our photomicrographic tests of each coating show the variation to be practically imperceptible.
>
> Our experience has been that granularity may be traced to a number of causes, the most common being over-exposure, with consequent under-development, under-exposure with over-development; also very slow or very fast drying. Aside from the above mentioned, grey or light settings, even if treated in the best manner as regards exposure, development and drying, invariably show excessive grain for the reason that there is little or no color value present to cover the emulsion. As a consequence light settings should be used as little as possible, or if so, extra care should be taken with exposure, the tendency being to over-exposure; also, developing and drying should be done with exceeding care.

Answers to Correspondents.

C. D. B., Easton, Pa., writes:

> I expect to take a trip to Cuba, Jamaica, Santo Domingo and Venezuela, and am going to take my motion picture camera and negative with me. I would like you to advise me if a wooden case covered with leather is alright for the climate there, and if the negative should be developed at once, and how should the negative be packed. I have been trying to get some dope along these lines, but so far have been unfortunate. If you will give me the information I should have for that climate it will be appreciated.

A wooden camera is very bad for tropical climates, although some makes stand tropical latitudes very well if kept from excessive moisture and heat.

A heavy white blanket is a good thing to throw over your camera, except while actually taking, to protect it from the heat of the sun.

If your journey is an extended one you should arrange to have fresh supplies of film shipped to you.

If the film is in tins, as it comes from the Eastman company, and the tins carefully sealed with adhesive tape you cannot do better than leave it in the original cans.

A double walled case, preferably of sheet metal, with felt between the walls, is the best for carrying the film tins.

Fused calcium chloride or quicklime wrapped in absorbent cotton may be packed in the case to insure dryness.

In a moist, hot climate do not load any more film than you expect to use, and defer loading until the last moment. After exposure transfer as quickly as possible to air tight containers.

If you have a portable developing outfit you can develop your day's work at night. If you have to ship your film back for development despatch it as often as shipping facilities permit.

Remember that moist salt air deteriorates film very rapidly when it can gain access to it, as in the camera or magazines, so the shorter the time in the camera the better the film will be.

Correspondence Club.

F. F. Reb, c/o S.S. Chas. E. Harwood, Marconi Wireless Telegraph Co., Tampa, Fla.—Topical pictures.

M. J. Shields, 2940 Boulevard, Jersey City, N. J.—Advertising and Industrial.

Casimir Subkowski, 1007 W. 10th St., Erie, Pa.—Amateur.

T. C. Shipley, Association Bldg., Lincoln, Neb.—News pictures.

R. F. Schwaegerle, 1380 Harrison Ave., Cincinnati, Ohio.—Educational and industrial pictures.

R. P. Stineman, Abstract Bldg., Gulfport, Mass.—Laboratory work.

Henry Strutzenberg, 1825 Fulton St., Brooklyn, Mass.—Studio and laboratory work.

Ernest V. Sigafoos, the Minnetonka Ranch, Kremlin, Hill Co., Mont.—Natural color pictures.

---

*Copyright, 1917, by the Chalmers Publishing Co.

Chicago News Letter

By JAS. S. McQUADE

Chicago's Picture Palaces Should Charge Higher Admissions

AT THE present time there are 418 picture theaters in Chicago. Of this number 204 houses have a seating capacity of 300 or less. This shows that nearly one-half of the whole number are small houses. The houses seating from 300 up to 500 are 42 in number, while there are 147 with a capacity running from 500 up to 1,000, and 25 houses with a capacity over the 1,000 mark

The feature and star productions have, therefore, as their chief patrons the 147 houses with a capacity from 500 to 1,000 and the 25 houses over 1,000, or 172 in all. The smaller pictures have their chief support in 246 houses. This shows that the most costly product must find its support in 172 houses, while the cheaper has 246 patrons

Do not figures show conclusively that, in order to keep the industry on a solvent basis, the 172 houses must charge higher admissions than they are now doing?

Chicago is, perhaps, the most backward city in the country in this respect. Picture programs, sometimes representing an original outlay of $60,000 or $75,000, are offered for 10 and 15 cents. Not only this: these programs are shown in magnificent modern theaters which cost as high as $250,000, with all modern comforts such as none of our dramatic theaters possess. Is it not extravagance run mad to persist in this course? Is it not a fatal cheapening of the moving picture itself?

Is it not time that the owners of these fine structures devoted to moving pictures should get together and agree on the raising of admissions. Never mind your little brother in your vicinity, with his small house of 300 capacity. He is looking for the nickels and maybe a stray dime; but this loss will never hurt you big fellows if you will only rise to your opportunity

New Treasury Regulations in Great Britain Affect American and Other Foreign Companies.

New treasury regulations which effect film companies incorporated outside Great Britain and Ireland and which have a place of business therein recently became law in the United Kingdom. According to these regulations foreign companies trading in Great Britain must notify the registrar of all changes of directors, and must disclose the particulars set out in the Registration of Business Names Act, 1916, which are required in the case of partners in a firm. All companies incorporated abroad, with an office in Great Britain, are required to furnish such information, and to them are made applicable the requirements as to trade catalogues, circulars, show cards, and business letters, according to an article in the London Kinematograph, of July 26.

The word "director" includes any person in accordance with whose directtions or instructions the directors of a company are accustomed to act.

Every company incorporated outside Great Britain which has a place of business therein must, within one month from the establishment of said business, file with the registrar of companies a certified copy of the charter, statutes or memorandum and articles of the company, a list of the directors, the names and addresses of one or more persons in Great Britain authorized to accept service of process on behalf of the company, etc.

Any company to which the new regulations apply shall, for infraction thereof, be liable to a fine not exceeding fifty pounds, or in the case of continued offense, five pounds daily for every day during which the default continues.

Chicago Film Brevities.

President R. O. Proctor has called a special meeting of the Reel Fellows' Club for Aug. 10, when it is hoped the members will take steps to place the affairs of the organization on a sounder financial foundation. President Proctor has been an active official ever since he took charge of his office, and he is deserving of the heartiest support of the members to make the Club a permanent fixture in the industry.

I. Van Ronkel, manager of the Chicago office of the Bluebird Photoplays, Inc., was pleasantly surprised one day last week when he entered the office and found all the members of his staff seated around a large table. The table was covered with good things of the confection order and the occasion is said to have been the "fourth" celebration of Van's fortieth birthday. Whether it was Van's fortieth of forty-fourth birthday, I wish him many happy returns of the day.

Julius Singer, long connected with Laemmle interests, is at present in Chicago stirring up interest in the Alice Howell comedies, released through Universal.

* * *

The customary annual picnic given the employees of the Rothacker Film Manufacturing Co. by President Rothacker, was held at Point Comfort, Fox Lake, Ill., Wednesday, Aug. 8. The employees have formed an organization known as the Pleasure Club, the officers of which are George H. Gibson, president; Barbara Mertes, vice president; Lillian Riedel, treasurer, and Ernest Neumann, secretary. About [illegible] members of the club left for Fox Lake to participate in the festivities, which unfortunately terminated in a sad accident which put an end to the day's enjoyment and brought sorrow and gloom to the members of the club. A boat in which Miss Anne Zimmerman and Mrs. Rose Primm and three of their friends were rowing on the lake sprang a leak and sank, resulting in the drowning of the two women mentioned. The screams of the women attracted two men, who swam for the sinking boat and succeeded in sustaining three of the occupants until further help arrived. The remainder of the day was occupied in searching for the bodies, that of Miss Zimmerman being found at five o'clock

* * *

A cablegram from London to the Chicago Journal, Aug. 6, shows that the citizens of Liverpool recently raised a fund which they placed at the disposal of Admiral Beatty, of the British navy, for the benefit of British sailors of the Grand fleet. Admiral Beatty, in acknowledging the gift, wrote as follows to the committee in charge:

"I can serve your intention in no better way than by indicating the work of the fleet cinema committee in organizing moving picture entertainments on each ship. The benefit to the men will be real and lasting. I know of no better means by which their minds can be withdrawn from the monotony of their surroundings and thereby become reinvigorated to renew their work."

* * *

George Beban, one of Morosco's popular photoplayers, made a brief stopover in this city Wednesday, August 8, on his way from New York to Los Angeles. Manager Stoughton, of the Famous Players' Chicago office, arranged a luncheon in honor of Mr. Beban at the Blackstone hotel, to which the photoplay editors of the Chicago dailies and the trade press were invited. Mr. Beban made a speech in which he referred to the fact that the New York office of his company wishes to change his type of picture. "They want me to do stories with love interest, with me as the lover, and the triangle and all that sort of thing," said Mr. Beban. "Now I don't feel that's right. I can't work against my judgment. I believe in specialization. People have their fields and are better in them than they would be elsewhere." Everyone present was in favor of the picturesque, colorful peasant characters which Mr. Beban has been so successful in portraying, and which have won him the love of the picture fans.

* * *

Selig's latest feature, "The City of Purple Dreams," has been completed under the direction of Colin Campbell, and the first print has been viewed in Chicago by the Selig staff. Everyone who viewed it pronounces it unusually strong in love interest, the cast excellent, and the settings exceptionally fine. Thomas Santschi appears in the principal role and is said to rival his Boris Androvsky in "The Garden of

Allah." Others in the cast are Fritzi Brunette, Bessie Eyton, A. D. Sears, Frank Clark and M. Scott. A fist fight between Messrs. Santschi and Sears in this feature is said to rival even the famous fight in "The Spoilers."

* * *

Pathe Exchange, Inc., announces that on Sunday, Aug. 19, its next big war picture showing the retreat of the Germans in France, will be offered. It is entitled "The Retreat of the Germans."

* * *

C. G. Stuart, owner and manager of the Palais Royal theater, 1710 W. Madison street, this city, was a caller at our office last week. The Palais Royal seats 400 people, and an admission of five and ten cents is charged for a program of Paramount, World and V.L.S.E. makes. Mr. Stuart has been a subscriber for the World for the past four years. He reports fair business at his theater during the hot weather.

The Roll of Honor

HARRY KING TOOTLE, publicity manager for Gaumont, with offices in Flushing, has been named by the official examining camp board as one of the 1,265 candidates for commissions in the army at the second Plattsburg camp. Mr. Tootle will take up his studies on August 27. He has been a candidate for admission to the first school, but when he found he was not to be included in the lucky first allotment he kept plugging away with his eye on the second camp. That he has been successful will afford pleasure to his friends as well as satisfaction to himself. The members of the World crew, all of whom know and esteem Mr. Tootle, extend their congratulations.

* * *

A. J. Kiest of the Howland and New Eagle theaters, Pontiac, Mich., has enlisted at Camp Selfridge aviation field at Mt. Clemens.

* * *

J. B. Fitzgerald, who has been in charge of the bookkeeping department of Sidney B. Lust, Washington, D. C., has been called into the service of the Government as a member of the ordnance reserve. Mr. Fitzgerald has been assignd to the Watertown Arsenal, Watertown, Mass., for duty.

* * *

William K. Howard, 24 years old, manager of the Minneapolis Metro exchange, has answered the call from Uncle Sam and is to drop his pen for a rifle on August 11. Manager Howard bade farewell to a large number of Twin City exhibitors at a special showing of "The Slacker" at the Lyric Wednesday, August 1. Mr. Howard is greatly admired by his associates for his straightforward business methods.

* * *

Tom Forman, the Lasky player, has enlisted and is now "Private Tom Forman, Company 17, Coast Artillery, Federal Reserve." This company was called to the colors August 5. Forman's commanding officer is Captain Ted Duncan, and his second lieutenant is Walter Long, both former members of the Lasky organization.

* * *

Harold (Dutch) Johnson, booker for the Indianapolis K-E-S-E office, enlisted in Company L, Fourth Infantry, Indiana National Guard. This is the second man from the same office who has joined the colors, Norman Dickson, traveling representative, having joined the Officers' Reserve Corps.

* * *

Jack La Mond, assistant cameraman at Metro's Super-Feature studio, has volunteered in the Marine Corps, and has been made a quartermaster sergeant.

* * *

H. Mayer, advertising man for Christie comedies, has joined the aviation corps. Mr. Mayer while on a visit in New York learned his number had been drawn in the draft at Los Angeles. He immediately availed himself of the prerogative of selecting his own branch before being called.

* * *

James Harrison, Arthur Munn and Wilfred Locket of the Christie forces in Los Angeles have left the studio and joined their company of the coast artillery at San Pedro. Al Christie gave each a remembrance in the form of a wrist watch.

TWO CONTESTANTS WIN $50 EACH.

The Paralta Plays cash prize contest, which was instituted by this company in April last, has just been brought to a conclusion. The prizes of $50 each were offered for the most effective design for advertising lettering and for the most effective advertising phrase.

The $50 prize for the most effective advertising phrase was awarded to Mrs. Florence B. Thompson, of the First National Bank of Montevideo, Minn.

The $50 prize for the most original and unique advertising lettering was won by George A. Bjorson, of 213 Olive street, Warren, Ohio. Mr. Bjorson was born in Sweden and came to this country when seven years of age. He lived in Boston till six years ago, where he became an expert electrical engineer. The past six years have been passed in Warren, Ohio, where he is engaged in business.

DRAFT STRIKES FORTY UNIVERSALITES.

More than forty members of Universal's producing staff will answer the government's call to the colors. There is a marked amount of good cheer manifested on the part of the boys on the Big U payroll who are on the draft list, however. Not one voiced a complaint when he learned that his number had been drawn from Uncle Sam's hat.

Among the actors who come within the scope of the first call are William Franey, Milton Sims, Francis McDonald, Lloyd Whitlock and J. Webster Dill.

More Than Forty of Universal's Men Answer the Call to the Colors.

Two of the directing staff probably will be called soon—George Marshall and Mancelia De Grasse. Cameramen Jack Mackenzie, J. Kull and E. R. Meeker were among those whose numbers were selected early in the drawing.

Robert A. Dillon, of the scenario staff, and Harold Hoadley, of the publicity department, are listed among the first names in their respective districts, as are Fred Datig and Leslie Irwin of the employment offices, S. F. Keister and John Shea of the accounting department, and H. L. Mohr and Grant Whytlock of the cutting room.

PERSONALITIES.

Theodore Burkart who has been cast director at the Peerless studio is now office manager for the Doris agency.

Clara Kimball Young is now to do "Magda." It seems that she was unable to secure the world rights to "The Marionettes."

The New York Screen Club has adopted an arrangement so that all members who enter the service of the United States, or any of its allies, will be carried as full fledged members without charge to them in any way.

Eugenia Magnus Ingleton, ex-scenario chief at the Peerless and Paragon studios at Fort Lee and later scenario editor at Universal City, from which position she was promoted to be director of her own productions, has resigned from Universal City and arranged to direct a seven-reel super-feature which she has written. Anna Luther will have the stellar role in the story.

Peggy Par, formerly with the Essanay company, where she was known as Peggy Sweeney, has been engaged by the Klever Pictures Corporation as leading woman for Victor Moore Comedies.

News of Los Angeles and Vicinity

By G. P. HARLEMAN

Max Linder Leaves for France

Celebrated Film Star Returns to His Native Country for Complete Rest.

MAX LINDER, the famous Essanay comedian, who has been seriously ill here for several months, departed from Los Angeles on Monday, August 6th, and sailed for France on the 11th, taking passage on the steamer S. S. Espana. If the submarines don't get him he will soon be back in his beloved France.

Mr. Linder had a serious nervous breakdown several months ago and has been very ill ever since. He suffered severely from exposure in the trenches and the wounds he received when fighting with the French at the Marne. His stay in Chicago aggravated his condition and he went to California to recuperate. His health has improved considerably, but the comedian is still far from well. The trip to France and a complete rest for several months, his doctors believe, will put Linder on his feet again.

V. R. Day, manager of the Los Angeles studios of the Essanay Film Company, and members of his staff escorted Mr. Linder to the depot. A number of his friends among the profession and representatives of the daily press were also present to bid the popular little Frenchman good-bye. Linder said he was sorry to leave beautiful California and his many friends there. He is expected to return in February next year and complete his contract with Essanay.

A Survey of the Film Situation

H. O. Davis, General Manager of Triangle Film Corporation, Has Compiled Valuable Statistics of the Industry from Every Part of the World.

A WORLD survey of the film situation has just been completed by H. O. Davis, vice-president and general manager of the Triangle Film Corporation.

The report contains statistics and an exhaustive summary of cinema affairs in every section of the globe, from the viewpoint of both exhibitor and producer. It has taken more than a year to gather the data and several months to assemble the facts in the desired form. Much of the information is of a confidential nature and is considered an invaluable asset for the furtherance of the Triangle's plans for the future.

According to Mr. Davis, the features of the summary that now may be made public pertain to figures furnished by thousands of exhibitors in every part of the United States and all of the foreign countries in which amusement enterprises have not been completely devastated and demoralized by the war. The exhibitors have reported on almost every phase of their business, important among which are brands of films used, receipts, population, class of population, kinds of films most popular, methods of advertising, results of advertising, support given by newspapers and publications, popular interest in motion picture affairs, popularity of individual players, opinions as to the relative importance of star, story and direction and a score of other technical but vital facts.

"The result of this survey," said Mr. Davis, "is that we have assembled in concrete form an array of statistics that remove from our relations with the exhibitor the element of chance or guesswork and reduces production to a mathematical and business certainty. The information in the report is indisputable and contains a condensed summary of obstacles to be overcome both by exhibitor and producer and a detailed account of conditions encountered by experienced showmen in the various communities represented.

"By way of illustration, by turning at random to a city listed in the survey we find a city in Japan of 120,000 population. It is a manufacturing community and the majority of the residents cannot afford to pay more than a stipulated price of admission for their film entertainment. The kinds of plays most popular here are these which depict an uplifting moral or show industry and thrift attaining reward and success. Vampire plays are unpopular here, but short news reels or fillers which have an educational value are at a premium. Bright, witty comedies are always popular here, according to the report, but the residents of this community do not care particularly for the slapstick and custard pie variety of humor. In this Japanese city, as throughout the entire nation, plays are never popular that have Japanese actors performing menial tasks or shown as the butt of ridiculous jokes perpetrated by Caucasians or members of another race. The Japanese are not averse to seeing their countrymen the target of jokes or horseplay, but they resent their countrymen being shown in a more unfavorable light than the other actors. There is much other information about this city and the motion picture situation in this locality, but these facts are enough to explain the purpose and nature of the survey.

Mr. Davis announced that other details of the survey will be made public in the near future, as will policies planned and outlined for the further development of the new Triangle.

Motion Pictures in the Orient

Staff Photographer of International News Service Tells of Cinema Theaters in Japan and China.

J. J. HUBBELL, staff photographer of the International News Service, who recently completed a tour of the Orient, brings back an interesting story of the moving picture theaters in Japan and China, where the animated drama has taken firm hold on the imagination of the Oriental public. With regard to the theaters themselves he says:

"Many odd customs prevail. Incidental to the showing of a picture in a Japanese theater a lecturer appears at the side of the screen and depicts the emotions of the actors. He weeps audibly with the heroine and roars with laughter at the antics of the comedian. It is hard work and these interpreters work in relays, although they seldom retire until they fall from exhaustion.

"The Chinese depend almost exclusively on America and Japan for their films and have no native companies. The Chinese theaters are divided into two parts, the men sitting in the orchestra and the women in the gallery. Scenes that are laughable to an American are enacted in these Oriental motion picture houses. As the visitor deposits his ticket of admission in the box at the door he is handed a hot towel. As he walks to his seat he wipes his hands and face to remove the grime and moisture, in order to make himself as comfortable as possible for the pleasure that is to follow. But the theater owner insists on getting his towels back and the Chinese men and women, after they are seated, throw them across the house to ushers, who are stationed at various points. Sometimes, when business is good, the house is filled with flying towels, sometimes to the detriment of the screening of the picture.

"Each person of the audience is also supplied with a cup of tea, which he sips with a gusto that frequently, when a thousand persons are in the theater, resembles the escaping of steam from a damaged boiler. Despite these minor interruptions the Chinese enjoy the silent drama to the fullest extent and are not critical if the film is seven or eight years old, and sometimes so badly scratched and damaged that it is little short of impossible to distinguish exactly from the movements of the figures and the numerous defects of the film."

J. WARREN KERRIGAN BREAKS LEG.

Word was received at the Los Angeles offices of the Moving Picture World Saturday morning, August 11, stating that J. Warren Kerrigan, the star of the J. Warren Kerrigan Feature Corporation, had had his leg broken Friday evening by the fall off a horse he was riding near Santa Barbara. He had been taken to the Cottage hospital in that city, where he will probably be confined for the next six weeks.

Mr. Kerrigan had just finished his second Paralta play, Frederic Chapin's "Turn of a Card," and had gone out into the country about Santa Barbara in the cool of the evening for a ride with some members of his company. While crossing some open country, about ten miles from the city, his horse stepped in a gopher hole and went down so suddenly that the rider was caught unawares.

Mr. Kerrigan is a trained horseman and has had many a bad fall in pictures without more serious results than bruises, but his horse fell in this instance so suddenly and in such a peculiar way that his rider had no chance to throw himself from his saddle clear of his horse, but went down with his mount, his right leg being caught and doubled under him in such a way as to break it below the knee.

The members of Mr. Kerrigan's company, who were riding with him, caught his horse and lifted him into his saddle. The party rode slowly into the city, Mr. Kerrigan suffering intense pain from the broken bone. At the Cottage hospital the physicians said that the injury was a simple fracture and that Mr. Kerrigan would be confined to his bed for five or six weeks.

Los Angeles Film Brevities.

M. G. Jonas, publicity director of the Universal Pacific Coast studios, states that Eddie Lyons and Lee Moran, the well known Nestor comedy stars, were mistaken for spies somewhere in the wilds of Wyoming, while on their way back to Universal City from Chicago, where they had represented the Universal players at the recent International Motion Picture Convention. They had much difficulty convincing the federal authorities that they meant no harm when they staged a photoplay scene with a railroad bridge as a background.

There was considerable telegraphing between the comedians and general passenger agent of the road before the Universal players were permitted to go on their way.

* * *

Lois Weber has finished her first independent production, "The Whim." The story deals in a strikingly dramatic but convincing way with the influence of the home on the characters and lives of three families whose lives become strangely interwoven. Mildred Harris, formerly with Fine Arts, plays the lead, supported by a real all-star cast, including Kenneth Harlan, Anne Schaefer, Helen Rosson, Gertrude Astor, Adele Farrington and Alfred Allen, of "Hell Morgan" fame.

The film is now in the cutting rooms, and announcement of its release will shortly be made to the trade.

* * *

Bebe Daniels, leading woman of "Lonesome Luke" comedies of the Rolin Film Company, has returned to the studio after an illness of two weeks.

* * *

Alf Goulding, recently with the Fox Studios, has been engaged by the Rolin as director for the Harold Lloyd Company. Mr. Goulding was for a number of years producer for Marie Dressler, Pollard Opera Company and others equally well known. He was also director for G. M. Anderson, of Broncho Billy fame.

* * *

Millard Webb has been engaged by Douglas Fairbanks as assistant director to John Emerson. Mr. Webb was assistant director with the Franklin Brothers for three years, and followed them from Griffith's studios to Fox. Some of Weber's best work with the Franklins was assisting in the preparation of the scenarios for "Jack and the Beanstalk" and "Treasure Island."

* * *

Director Harry Solter has started productions at Universal City this week on a five-reel drama, entitled "The Dynast." The story was written by J. Grubb Alexander and Fred Myton and features Carmel Myers. Kenneth Harlan and Charles Hill Males have prominent parts in the production.

* * *

Sam Rork has returned safely from Broadway and Forty-second street. He hopes to remain in the Mecca of the moving pictures for some time, but, as he explains, you never can tell where his boss, Mack Sennett, will order him.

* * *

Jack Vosburgh, recently with the American Film Company, has left for the trenches. Vosburgh has joined the artillery corps organized by Stewart Edward White, which is now training for service at the European war front.

* * *

A benefit performance will be given at Shrine Auditorium, Saturday night, August 18, for the benefit of emergency hospitals in France. Mrs. Frank Wright, delegate for the French Wounded Emergency Fund, is in charge of the arrangements.

Mrs. Wright is a cousin of Sir Herbert Plummer, commanding one of the British armies in France, to whom is accredited the victories of Vimy Ridge and Messines. She proposes to raise money to send to France Americans who cannot fight, but who are willing to do their share in repairing ravages, restoring devastated districts and making French towns and French country places fit for men to live and work in.

A great number of film stars, including Charles Chaplin and Douglas Fairbanks, have promised to appear at this benefit performance.

* * *

Vola Vale is the new leading woman chosen by Thomas H. Ince to play opposite Charles Ray. Miss Vale will be remembered for her work in Biograph pictures and with the Lasky-Morosco companies opposite Sessue Hayakawa and George Beban. More recently she has been featured in Fortune Photoplays, made by the Balboa Company for release on the General Film program.

* * *

Stuart Paton, the Universal director, is the happy father of a baby girl. The child and mother are doing nicely. Best wishes to the new leading lady.

* * *

Texas Guinan, musical comedy star recently of the Winter Garden in New York, has arrived in Los Angeles to appear in pictures.

Miss Guinan has a large following among the musical comedy fans. She will be featured in high-class comedies made at the Culver City studios of Triangle.

* * *

"Kewpie" Morgan, the fat comedian of many Universal films, didn't take into consideration the phenomenal memory of the elephant last summer when he fed Charlie, the big pachyderm of the Universal zoo, a plug of tobacco wrapped in a bunch of hay. Charlie was a very sick animal for a day or so, but recovered and the incident was forgotten—except by the elephant.

The other day "Kewpie" was working in an animal picture with Eileen Sedgwick on the stage at the zoo. The eleplant house was across the street and Charlie was roaming around peacefully inside. Charlie usually is a docile animal, and a light, wooden gate was believed to be quite sufficient to keep him within bounds. But suddenly he espied "Kewpie" and remembered him.

With a blow of his trunk he made kindling wood of the gate. "Kewpie" and Miss Sedgwick were in the middle of a scene and did not notice the elephant until he started to tear down their set in order to get at the comedian. He bumped the wooden building with his massive head and wrecked one side of it entirely before "Kewpie" fled.

The elephant gave chase and the fat fellow dashed wildly around the zoo with the elephant at his heels. "Kewpie" finally took refuge in the empty lion arena, the steel bars and braces of which were strong enough to resist the elephant's attack.

* * *

Kathlyn Williams as "Weeping Belgium" continues to attract the attention of passersby to the windows of a Broadway silversmith, where Miss Williams, photographed in nunlike black and with the Belgian flag as the only color relief appears in what is undoubtedly her most striking photograph.

* * *

With an all-star cast of players Director E. J. Le Saint is filming "The Man of God," a five-reel western drama, at Universal City. William Stowell, Millard Wilson, Helen Gibson, Betty Schade, Hector Dion and Mildred Davis have the principal roles. The story was written by Fred Myton and J. Grubb Alexander.

* * *

Again Louise Glaum is to scintillate her sinuous self through a vampire production under the Triangle's banner, but this time in an entirely different atmosphere. Her new vehicle, which will be called "Gonda," will give Miss Glaum an opportunity to display her versatility inasmuch as her most recent appearance in a vampire role was distinctly different. This play, just completed, "Milestones of Success," shows the celebrated charmer amid the splendors of an Egyptian "love nest," but in the new production she will have to lure her victims to their fate in a crude frontier resort.

Miss Glaum's part in "Gonda" will be similar to that of Dorothy Dalton in "The Flame of the Yukon," but the story is decidedly different and the settings will be even more elaborate than the other famous Triangle production. Miss Glaum's most recent drama and the one she is beginning this week are under the direction of Walter Edwards. Jack Livingston will play the leading male role and others prominent in the cast will be Lee Hill and William Ellingford.

Stiles Dickinson, Lasky portrait artist, recently gave an afternoon reception at his Hollywood bungalow studio to a notable gathering of screen stars. Among those present were Mary Pickford, Julian Eltinge, Louise Huff, Wallace Reid, Douglas Fairbanks and Jeannie MacPherson, all of whom are under the portrait brush of Mr. Dickinson.

* * *

An early morning glimpse of the far corner of the new Keystone studios would create the impression that the Triangle fun-makers are training for the army. Several of the Keystone stars, including Ray Griffith, Bob Millikin, "Slim" St. Clair, Harry McCoy, Lige Crommie, Lloyd Bacon and Earl Rodney have appropriated the parallel bars and other athletic paraphernalia that was used by Doug Fairbanks when the present Keystone studios were devoted to the making of Triangle-Fine Arts plays.

* * *

Lloyd Bacon does his early morning workouts in his B. V. D.'s, and the cold he is nursing makes it apparent that he has already felt the effect of the "Draft."

* * *

Will M. Cressy, the vaudeville star of the team of Cressy and Dayne, is the author of "On the Owl," a two-reel Nestor comedy now being produced at Universal City. Most of the action takes place in a sleeping car. Eddie Lyons and Lee Moran, of course, are the featured players.

* * *

Fred J. Balshofer, who is directing Harold Lockwood's first Master-Production for Metro release, has announced the completion of the cast for the picture, which is a film version of the novel, "Paradise Garden," by George Gibbs. In his role of Jerry Benham, Lockwood is to be supported by Vera Sisson, who plays the part of Una Habberton, a settlement worker; Virginia Rappae, as Marcia Van Wyck, a society vampire; Lester Cuneo, as Jack Ballard, a young man of the world; William Clifford, as Roger Canby, Benham's tutor; and George Hupp, as Jerry Benham himself at the age of ten.

The part of Marcia Van Wyck was the most difficult to fill, since the play required a juvenile vampire, a character possessing youthful good looks and at the same time the acting ability necessary to portray a most difficult situation in the story with the young man about whom the drama hinges.

Others in the cast are B. A. Sprotte, as Henry Ballard, captain of finance; Catherine Henry, as Miss Gore, Marcia's companion; Harry De Roy, as Christopher, Benham's servant; and Violet Eddie, as Miss Redwood, young Benham's governess.

* * *

Clarence H. Reedscale and William H. Hauber, youthful members of the Fox Film Company, had narrow escapes from death in Santa Monica Canyon one day this week when they tumbled over a ledge. Each was picked up in a semi-conscious condition and hurried to the St. Catherine's Hospital.

Reedscale's right foot was severely lacerated and he was badly bruised about the arms and legs in his descent. One of his toes had to be amputated. Hauber's injuries, though not as serious, were quite painful. His right knee-cap was torn off and he sustained many minor contusions about the body.

* * *

Fred J. Balshofer's heavy man, Lester Cuneo, who has appeared in many pictures in support of Harold Lockwood, learned this week by a telegram from his home in Chicago that he is listed in the first draft call, and may find it necessary to leave for training with the troops within a few weeks. Harold Lockwood missed the first draft by a few numbers and will not come up for examination until the second call.

* * *

Florence Vidor, who scored a success in support of George Beban in "The Cook of Canyon Camp," Sessue Hayakawa in "Hashimura Togo," and as leading woman for Julian Eltinge in his first production, has been made a permanent member of the Lasky stock organization. Miss Vidor was born in Houston, Texas, and educated in convents there. Two years ago she decided to enter the silent drama and was first engaged by the Vitagraph Company. Later she supported William Farnum in "The Tales of Two Cities" and "American Methods." Miss Vidor will shortly be seen as leading woman for Mr. Hayakawa in a forthcoming production to be made under the direction of George Melford.

* * *

A complete western town is now being erected at the Lasky ranch for the use of William S. Hart, the Ince star, who has been extended the courtesies of the Lasky studio to do a picture for the Artcraft Program while his own studio is being erected. The story was writen by Mr. Hart and the production is being supervised by Thomas H. Ince, under whose auspices the Hart pictures are to be presented.

* * *

The draft got several members of the Lasky organization. All of the young men without dependents had previously enlisted, so it only hit those who had others besides themselves to support. The first man drafted was Wallace Reid, the Lasky star, being selected early in the drafting day. Wallace has several dependents and it is not known whether he will request exemption or not.

The draft also hit Roy Marshall, assistant director for Marshall Neilan; Wellington Wales, auditor; two brothers, Claude and Edmund Mitchell, Claude being chief assistant director, and Edmund being assistant auditor. The draft also included several men who had previously enlisted, and as all the men drafted have dependents the conscription will be but slightly felt at the Lasky studio.

* * *

It is stated that Charles Miller, the former Triangle director, is to go to Goldwyn Pictures Corporation as director general.

Goldwyn, it is reported, will take a studio site here and do [illegible]

* * *

A burlesque in a single reel on the big Universal serial, "The Voice on the Wire," is being filmed at Universal City under the working title of "The Wart on the Wire." Gale Henry and William Franey play the principal roles under the direction of Allen Curtis.

* * *

Cecil B. De Mille expects to take a large company up to [illegible] for the [illegible] of three scenes for the forthcoming Geraldine Farrar production. Over 125 people will be taken and arrangements have been made for a special set to be erected at the Park. Three scenes will be taken in one afternoon and the party will journey back and forth in a special train.

* * *

Mary H. O'Connor, well known scenario writer, for many years connected with D. W. Griffith, has joined the Lasky-Famous Players organization, and been appointed assistant to Frank E. Woods, general manager of productions. Miss O'Connor was Mr. Woods' assistant at the Fine Arts studio for over two years and wrote a number of successful plays for the Triangle. She also assisted in writing titles for the famous Griffith productions, "Intolerance" and "The Birth of a Nation." The writing of scenarios for Lasky and affiliated companies will be a part of the activities of Miss O'Connor in her new position.

* * *

Having completed "Devil McCare," a Western comedy drama, Crane Wilbur, who plays the star role, left David Horsley studios last week for a motor trip from Los Angeles to San Francisco and return. With him went Lorimer Johnston, his strenuous director, and of course their respective wives. While Mr. Wilbur is away on a brief vacation the scenario department is preparing a new story, which will be the fifth of the Crane Wilbur five reel comedies produced for the Art Dramas program.

* * *

Harry Leonhardt, Western representative of the Goldwyn Pictures Corporation, arrived in Los Angeles this week. Among his other activities, Mr. Leonhardt will complete arrangements for the building of Miller's new $150,000 theater, in which enterprise he is interested.

* * *

Joy is paramount at the Ince studios. A telegram, we are informed, was received by Mr. Ince this week to the effect that a decision has been rendered in the United States court at New York by Judge Manton, denying the petition by the Triangle Film Corporation to restrain Wm. S. Hart and the Artcraft Company from releasing Hart pictures through that concern. The injunction was issued by the Triangle Corporation upon the allegation that Hart was under contract to that company for a considerable period yet and that any arrangement with Artcraft would be a breach of faith and would inflict great losses upon the plaintiff, as Hart is a great asset as a star. The reply of the defendants alleges that Hart's contract with the Triangle contained a clause stipulating that all of his pictures were to be supervised by Thomas H. Ince. As Ince has left the Triangle, the defendants claim that Hart's contract has expired automatically. Judge Manton's ruling, according to the telegram, was a sweeping decision for Hart and Ince. Hart is now engaged in the Lasky studios in the filming of his first picture for Artcraft.

Reviews of Current Productions

EXCLUSIVELY BY OUR OWN STAFF

"Iris"

Pathe Releases Five-Reel Adaptation of the Famous Pinero Play—Production by Hepworth.

Reviewed by Robert C. McElravy.

A SMALL but capable company of English players appears in this production of Iris, from the play by Sir Arthur Pinero. The adaptation has been a careful one and, barring a few minor lapses, such as the sudden transition of the heroine from comparative affluence to poverty, is worthy of commendation. It conveys to the screen the delicate shades of meaning and dramatic finesse of this well-known dramatist and the interest is carried from the slow comedy situations at the beginning to a gradual, but inevitable climax. The effect of the whole is decidedly artistic and satisfying.

Scene from "Iris" (Pathe).

Alma Taylor, an attractive English actress, plays the part of Iris Bellamy. She performs with assurance and the interest in watching her grows with each appearance. Stuart Rome appears as Lawrence Trenwith, the poor but favored lover, and Henry Ainley as Fred Maldonado, the wealthy and designing suitor who temporarily catches the butterfly in his net.

While the sex motive is at all times apparent, it is handled with a skill that lifts the production above the usual crudities and sordidness. Iris, after promising Trenwith she will wed him upon his return from a Canadian project, loses her own money through an inherent extravagance and love of finery. She quickly falls into reduced circumstances, almost too rapidly as it is shown. This gives Maldonado his opportunity. Knowing her condition, he meets her on the street one day and hands her the key to a lavishly furnished apartment, which he tells her he has had fitted up for her use. Sorely pressed, Iris goes to these rooms and is of course followed by Maldonado. Later Trenwith returns and strong scenes follow, in which he casts off Iris, only to take up with her again after she has left Maldonado with the intention of kiling herself.

The interior settings are not sumptuous, but attractive, and there are several well-chosen exteriors which give picturesqueness to the production.

"Miss Robinson Crusoe"

Five-Part Metro Release Produced by B. A. Rolfe and Starring Emmy Whelen a Comedy-Drama With the Thousand Islands as Its Chief Locale.

Reviewed by Edward Weitzel.

SPEEDY motor boats in an exciting race is one of the features of "Miss Robinson Crusoe," a five-part comedy-drama produced by B. A. Rolfe and released on the Metro program. June Mathis and William Christy Cabanne wrote the story, and Emmy Whelen, the English musical comedy star, is the featured player. The character intrusted to Miss Whelen is called Pamela Sayre, a wealthy young woman who has grown weary of her pampered existence and imagines she would enjoy being mated with a cave-man. Bertie Holder, who is deeply in love with Pamela, finds this out and proceeds to do his best to gratify her desire. He carries her off in a motor boat to an uninhabited island in the St. Lawrence River and treats her with such assumed roughness that she falls in love with him right away. There is an underplot involving two foreign gentlemen whose mission it is to steal certain valuable documents from a member of the United States Government's war board, and a slight serious interest is built up around them. For the most part, however, "Miss Robinson Crusoe" is a light and frothy entertainment, with picturesque glimpses of Thousand Islands scenery and the thrilling motor boat race already mentioned.

Emma Whelen is a most attractive young woman, but she is not another Mary Pickford and has considerable to learn about acting for the screen. Walter C. Miller, Harold Entwhistle, Sue Balfour, Margaret Seddon, Augustus Phillips and Daniel Jarrett form a satisfactory supporting company.

Jack Pickford and Louise Huff to Be Directed by Taylor.

Jack Pickford and Louise Huff pass under the directorial hand of William H. Taylor for their next Paramount picture, which will be staged at the Morosco studio.

"Mary Jane's Pa"

Greater Vitagraph Blue Ribbon Feature, in Five Reels, Fine Adaptation of Well Known Play.

Reviewed by Robert C. McElravy.

"MARY JANE'S PA" has delighted its hundreds of thousands as a play and there is no reason why it should not now delight the millions in film form. For the scenario writer, A. Van Buren Powell, and director, William P. S. Earle, have done a remarkably effective thing in the adaptation of the original play, written by Edith Ellis. It has many of the finely sympathetic qualities which give a story universal appeal and none of them have been missed or slighted. The screen production, on the other hand, is notable for its careful detail and no effort has been spared to give the narrative an appealing setting throughout. The paintings of Frederick Earle give additional charm to many of the subtitles and both the interior and exterior scenes are good.

Marc MacDermott plays the part of Hiram Perkins, who was almost an Enoch Arden. He came home to find his two children grown up and his wife in love with another man. Instead of retreating under these circumstances Hiram remains and helps run the village print shop, which his wife has been conducting. He finally makes good and is once more restored to favor with his wife. The part is an appealing one and Mr. MacDermott brings out the vacillating, lovable qualities of the man in an artistic way. Eulalie Jensen as the wife is equally pleasing; in fact this sweetly sympathetic woman does much to make the piece so strong. Mildred Manning and Clio Ayres play the parts of Mary Jane and her sister. Others in the cast

Scene from "Mary Jane's Pa" (Vitagraph).

are Emmet King, William Dunn, Mary Maurice, Templar Saxe and Edward Elkas.

"Mary Jane's Pa" tells a well-rounded story, enacted in charming rural surroundings. It has plenty of action, a touch of melodrama at times, and abounds in humor and pathos. It may be set down as one of those fortunate productions which hits the family circle square in the eye. In other words, it has something in it for everyone.

"The Midnight Man"

Jack Mulhall Featured in Five-Reel Butterfly Release, Supported by Ann Kroman and Others.

Reviewed by Robert C. McElravy.

THIS five-reel subject, written by Bess Meredyth and produced by Elmer Clifton, at no time rises to any very dramatic heights, although it carries the interest fairly well and has at least one novel plot feature. This is the little turn in which the hero invites the crook to join hands with him in his efforts to invent a burglar-proof combination.

Scene from "The Midnight Man" (Butterfly).

The story leads off slowly and a number of scenes are shown which could well be spared, as they have nothing in particular to do with the plot development. The production is one that might have been put into three reels, so far as continuity is concerned. The bathing scenes and certain others are bright and agreeable in themselves, but not necessary to the story.

Jack Mulhall plays in characteristic form in this number and makes a favorable impression. He appears as the son of a safe manufacturer and is in love with a girl who is the daughter of a rival manufacturer. The young man is trying to invent a lock that cannot be manipulated by burglars, and to offset his ingenuity and provide the necessary obstacle to test his skill, a crook character is introduced known as "The Eel." This is the main situation of the story, for The Eel has an unblemished reputation as a safe breaker. He succeeds in opening the hero's first combination, but in the course of the story they combine forces and invent one that cannot be manipulated. The opportunity is not made the most of, as there is very little suspense as the story unfolds.

Others in the cast are Al McQuarrie, who makes the most of his opportunities as "The Eel," Uard Lamont, Hal Wilson and Wilbur Higby.

"Down to Earth"

Artcraft Presents Douglas Fairbanks in a Comedy of Purpose with Plenty of Zip.

Reviewed by Louis Reeves Harrison.

"DOWN TO EARTH" is a comedy of the kind that delights and entertains for the moment and, in addition, puts over a totality of effect which leaves a clear impression on the audience mind. There is no dispersing of attention, as in a mere vehicle to display a talented artist's favorite style, perplexing spectators to follow the story—none of that, but straight and harmonious structural charm from the outset to the end. In the course of a single composition, while it should follow a lead throughout, the subordinate characters, as in "Down to Earth," should in themselves be clean-cut in order to lead up to and enforce a harmony of aim, if even through contrast. This play is a well-woven pattern of very distinct threads, all uniting in a broad harmony of design.

It is in a genuine dramatic composition of this kind that Douglas Fairbanks really appears to best advantage. His personality is strong enough to move swiftly without the crutches of an infirm vehicle. He is in again and out again without loss of continuity, while that of the story is smoothly preserved. In a chivalrous attempt to rescue a lovely young girl from a fake sanatorium, whose patients are permitted to indulge their half-imaginary diseases, and, at the same time, cure her of destructive habits acquired in a life of self-indulgence, he purchases the good will and clientele of the place and smuggles the patients collectively aboard his yacht to avoid a pretended smallpox quarantine. He carries them all to a supposed desert isle, which is in reality a slice of headland cut off from civilization by inaccessible hills except through a single pass, where he posts a negro to impersonate a wild man.

On this supposed desert isle, the various types of neurotic and dyspeptic patients, each a distinct type, each rich enough to devote absorbed attention to "symptoms," are put through a rigorous course of training beside their activities in providing the necessities of life. The result solves a problem of our race and our times, but there is a pretty love story besides, and abundant comedy opportunity for the subordinate roles, at once a relief and an added charm. I saw the story artistically presented at the Rialto with opportunity to judge of its effect upon a critical audience, and it was received by a crowded house with enthusiasm.

"The Little Duchess"

Five-Part Peerless Photoplay Featuring Little Madge Evans Has Juvenile Story of Considerable Interest—Released by World.

Reviewed by Edward Weitzel.

IN LITTLE Madge Evans a juvenile star has been discovered whose power to please is never in doubt. "The Little Duchess," a five-part photoplay written by Julia Burnham and produced by Peerless, has been selected for the young lady's use. It is the story of a little girl who is left an orphan and sent to an asylum. She is known as Jerry, her right name being Geraldine Carmichael, and is the granddaughter of the Earl of Carinmore, a crabbed old nobleman, who cast off his son when he married Jerry's mother. The girl runs away from the orphanage with a boy named Billy and joins a circus. Here she is found by the Earl's lawyer and taken to England. Her grandfather is a woman hater and is bitterly disappointed when he learns that Jerry is a girl. He will not consent to let her remain unless she dresses as a boy. The Earl has thought his wife unfaithful to him for over thirty years. Jerry is able to set him right on this point, and the aged nobleman learns to love the little girl. There is an amusing underplot involving an attempt to pass off a bogus grandchild upon the Earl, and all the material is in keeping with the central theme. Harley Knoles, who directed the production, has selected the right types of characters and the proper locations, and transferred the story to the screen with excellent results.

Madge Evans, as stated at the beginning of this review, has the first requisite for a successful screen career—a winning personality. She is also a level-headed small person and does her bit with the calm assurance of an experienced actress. The supporting company includes Pinna Nesbit as Jerry's mother, Jack Drumier as the Earl, James Davis as Jim Dawson, Patrick Foy as Jim Snyder, Sheridan Tansey as Billy and Maxine Elliott Hicks as Sophia Dawson. Jack Drumier's performance of the Earl is particularly meritorious, and little Miss Hicks is as droll as ever in the role of the bogus heiress.

Scene from "The Little Duchess" (World).

Baby Osborne Picture on September 2nd.

Baby Marie Osborne is the star of the Pathe Gold Rooster play to be released on September 2, "Baby's Diplomacy." In the opinion of competent critics it should rank as the best picture in which she has ever been featured. The story is one which gives her more opportunity to show her talents than any of her previous starring vehicles. With her is an excellent cast, which includes Katharine McLaren, Philo McCullough, Margaret Warner and the famous little colored boy who has shone in several of the Baby's most recent pictures.

"The Varmint"

Jack Pickford and Louise Huff in Five-Part Screen Version of the Owen Johnson College Story Produced by Jesse L. Jasky—Released by Paramount.

Reviewed by Edward Weitzel.

READERS of "The Varmint," the Owen Johnson story of college life that first appeared in the Saturday Evening Post, will welcome it in picture form. Gardner Hunting has made a five-part screen version, which Jesse L. Lasky has produced, the picture being under the direction of Wm. D. Taylor. Much of the story will appeal to the average patron of the screen. Allusions in the class room scenes to certain advanced points in grammar may be a trifle mystifying to those who have not known the advantages of a college education, but everyone will understand and relish the football game in which the hero figures, and the game fight he puts up against the entire school. The character of "The Varmint," christened John Humperdink Stover, has been faithfully and amusingly drawn by Owen Johnson, and the pranks of the plucky little braggart and his companions will be recognized as part and parcel of a college boy's experience.

Scene from "The Varmint" (Paramount).

The opening scene shows John Humperdink Stover perched on the front seat of the stage that is taking him to Lawrenceville. Behind him rides an elderly gentleman whom he takes to be anyone but a college professor. To him Dink confines a highly colored history of his exploits at the school from which he has just been expelled, and is confounded when he learns later that his listener is a professor of Latin at the Lawrenceville college. The daughter of this instructor becomes an important figure in "The Varmint's" school life, and Dink and the professor learn to respect each other to an unexpected degree before the finish of the story.

The picture has been skilfully produced, but will owe a large measure of its success to young Jack Pickford. He suits the part of J. H. Stover, and consequently has little difficutly in bringing out "The Varmint's" best and worst points. Louise Huff hasn't very much to do as Laura, but makes the most of her opportunities. Theodore Roberts plays the professor of Latin with a nice appreciation of the humor of the character, and Marian Comer gives a neat bit of male impersonation as the Tennessee Shad. Henry Malvin, Ben Suslow, Milton Schumann, Maurice Kessell, Manfield Stanley and Ed. Sedgwick complete the cast.

"Bab, the Fixer"

Jackie Saunders Featured in Five-Reel Comedy-Drama Produced by Horkheimer for Release by Mutual.

Reviewed by Ben H. Grimm.

JACKIE SAUNDERS again is up to her hoydenish tricks in "Bab, the Fixer," a five-reel comedy-drama produced by H. M. and E. D. Horkheimer for release by Mutual. Miss Saunders is seen as the daughter of a father who has become discouraged in his search for oil on his Western ranch. Much to the displeasure of her mother, the girl becomes betrothed to the youth who owns the adjoining ranch. Oil is struck on "Bab's" father's tract and the action shifts to the East. In the city the socially ambitious mother sends the daughter to a fashionable finishing school. Much footage is devoted to happenings at the school—happenings in which "Bab" takes a leading and sometimes hilarious part. The girl's mother schemes to separate her from her fiance, but is unsuccessful. The mother's ambitions lead to a separation from her husband.

Here "Bab" begins "fixing" things again. She is unsuccessful at first, but finally saves from financial ruin her father, her mother and her fiance. She finally "fixes" herself for life by marrying the young rancher.

The story was written by Lee Arthur. It shows little originality in either subject matter or treatment. Miss Saunders wears some fetching boudoir outfits and other clothes that will appeal to the women folk. In the cast with her are Arthur Shirley, R. Henry Grey, Leslie T. Pope, Mollie McConnell, Ruth Lackaye and Clara Kahler.

Photography, settings, lightings and other technical details are adequate.

"The Barker"

A Selig Production Which Has Chiefly to Do With Circus Life—Lew Fields in the Title Role—The Story by Chas. K. Harris.

Reviewed by James S. McQuade.

THE script of "The Barker," by Chas. K. Harris, was evidently written specially as a vehicle for Lew Fields, the famous actor, who has grown gray in the service of the dramatic stage. The written story centers attention and sympathy on the gentle old professor who has sacrificed his happiness and his mature life to save his unworthy younger brother. This sacrifice means expatriation from his native land and separation from his only child, a toddling girl, who occupies the whole of his heart and all his thoughts. In destitution, in his country of refuge, America, he secures, through the aid of a friend, a position with a circus as announcer or "barker" in front of one of the side shows.

The director of the picture has failed to give Mr. Fields the prominence intended in the written story. Indeed, Mr. Fields is almost quite submerged at times by minor characters, although his characterization is always pathetic and at all times shows the work of an artist.

James Harris as the Count De Grasse, the ringmaster of the circus and one of the villains of the story, gives a clever impersonation. So also does Frank Hamilton, who takes the role of Lemuel Salter, the crooked circus manager. Pat O'Malley's Wilfred Wells, the young owner of the circus, will make a strong appeal to the fans. The fight between Wells, the young college graduate, and the burly Lemuel Salter is a "pippin." There are no gentle taps here. It is a matter of science and sledge-hammer tactics all the way until the bully cries enough.

As Floria Fielding, the flying trapeze artiste of the circus, Amy Dennis is an attractive and graceful figure. In the scenes in which Floria appears with the Barker, before he learns that she is his long lost child, Miss Dennis shows affecting little touches of kindness and regard that will please the spectator. Humpy Jim Wilson, a circus employee and a devoted friend of Floria, is very well represented by William Fables, and the old circus musician, Professor Rendezvous, finds a fitting double in Fred Eckhart.

Scene from "The Barker" (Selig).

The release was made August 13 through Kleine-Edison-Selig-Essanay.

Three Big Fox Pictures Released Soon.

To "The Honor System," R. A. Walsh's superb cinemelodrama, will go the honor of being the first release of William Fox's newly created Standard pictures. August 26 has been set as the date when this ten-reel masterpiece will be available for showings throughout the country. Thus far "The Honor System" has been issued only to certain cities near New York.

The second release of Standard pictures will be "Jack and the Beanstalk," the Fox kiddie feature, which is playing at the Globe theater, on Broadway. This will be sent out on September 2. Two weeks later, on September 16, "The Conqueror," William Farnum's brilliant screen presentation of the romance of Sam Houston's life, will be released.

"Golden Rule Kate"

Abundant Drama in Five-Part Triangle Photoplay Starring Louise Glaum.

Reviewed by Edward Weitzel.

EVENTS move at a lively pace all through "Golden Rule Kate," a five-part Triangle photoplay written by Monte M. Katterjohn and starring Louise Glaum. The story tells of life in a Western mining town, and vigor of action, primitive passions at their best and also at the other extreme, and excellence of production are all to be found in the picture. The character played by Louise Glaum has earned the name of "Golden Rule Kate" from the square way in which she conducts her business, the lady being the proprietor of a saloon and dance hall called "The Red Light." She is also known as "The Sage-Brush Hen," and is located in Paradise, Nevada. Her object in collecting the loose change of the community at her center of the town's social life is to support her younger sister, who is not permitted to mix with the elder woman's customers.

Kate has everything her own way in Paradise until the arrival of a minister, who opens a church across the street from the saloon and proceeds to denounce "The Red Light" and its works in good set terms. This arouses Kate to violent anger, and when she makes the mistake of thinking that the Rev. Gavin McGregor has ruined her sister, she goes after him, gun in hand. The minister establishes his innocence, the wronged girl is avenged by an admirer who makes her his wife, and Kate closes the doors of "The Red Light" forever.

The flavor of Western romance about "Golden Rule Kate" will make it a welcome addition to the list of pictures that are intended merely to entertain. Reginald Barker, the director of the photoplay, has been keenly alive to the fact that drama is what is wanted on the screen, and cast, locations and the production in general are all centered on this one point.

Louise Glaum is just the type for the name part and her acting is in keeping with the quick-tempered but sound-hearted Kate. William Conklin as Rev. Gavin McGregor and Jack Gilbert as "The Heller" are the most effectvie members of the supporting company. Other capital performances are contributed by Jack Richardson, J. P. Lockney and Gertrude Claire.

Scene from "Golden Rule Kate" (Triangle).

"The Further Adventures of Stingaree"

Two New Episodes Are "At the Sign of the Kangaroo" and "By Order of the Court"—Plenty of Action as Usual—Two-Reel Kalem Pictures.

Reviewed by Hanford C. Judson.

ONE expects plenty of action in two-reel pictures, and the two newest episodes of the adventures of the chivalrous gentleman bandit, Stingaree, serve their purpose by ringing the changes on incidents that show his valor and kind heart. There are unnecessary cut-backs in them, and on the belt worn by one of the New South Wales Mounted Police a big U. S. is a bit too plain. But enough of carping. True Boardman, Paul Hurst, that doughty character man, and Edythe Sterling add many a bit to more than counterbalance drawbacks. The stories these films tell are of interest. They are Kalem pictures of two-reel length.

"By Order of the Court" tells a satisfying story of how Stingaree dares to enter a court in high session, judge sitting under the picture of Queen Victoria and all, just to bring evidence that will free an innocent man about to be condemned of murder. Stingaree and Howie are in need of a new horse. The sister of the accused prisoner is hurrying to get the paper that will free her brother in the hands of the judge before the trial is closed. Stingaree, trying to get her horse, is the unintentional cause of her falling. She turns the paper over to him and he delivers it. The judge accepts it and permits the outlaw to get a fair start on the police.

"At the Sign of the Kangaroo" has for its climax a rescue by Stingaree of a policeman whom he has locked in a room at the Kangaroo hotel. When he discovers the house on fire he goes back at the risk of his freedom and carries the sleeping man out. The story is not quite so concrete as the former episode and not so satisfactory, yet most of it is certainly likable, and it will be sufficiently entertaining to the average audience. The woman's part in this picture is the least pleasant that we have seen her play as yet. She is wife of the chief of police and does the sneak work of a detective to help her husband.

Scene from "By Order of the Court" (Kalem).

"The Show Down"

Bluebird Photoplay in Five Parts Featuring Myrtle Gonzalez and George Hernandez Has Picturesque Scenes and Fairly Interesting Story.

Reviewed by Edward Weitzel

FEW of us have escaped the desire at some time in our lives to become Robinson Crusoes, and interest in the adventures of a number of castaways on a desert island is bound to be of an absorbing nature. In "The Show Down," a five-part Bluebird photoplay featuring Myrtle Gonzalez and George Hernandez, the big situation is made possible by the principal characters being shipwrecked in the Pacific Ocean and finding shelter on an uninhabited island. The heroine is the daughter of a wealthy man who is noted for his selfishness, and her chief admirer is a blase young man who finds life a decided bore. Forced to shift for himself, the young chap develops unexpected courage and resource and performs an important service for the country. The girl does her part also and her father turns out to be just the reverse of his reputation. In fact the real characters of the entire party are brought to the surface by the primitive lives they are compelled to lead.

Many of the scenes on the island have great pictorial beauty and the work of a well selected cast brings out all the good points of the story, which was written by Lynn F. Reynolds and Waldemar Young. Myrtle Gonzalez as Lydia Benson, George Hernandez as her father and Arthur Hoyt as George Chesbro are especially effective.

Scene from "The Show Down" (Bluebird).

"The Little White Girl"

Little Mary McAlister Supported by John Cossar and Mabel Bardine in the Latest Episode of Essanay's "Do Children Count?" Series.

Reviewed by Arthur W. Courtney.

LITTLE Mary McAlister is fortunate in having such excellent all-round actors as John Cossar and Mabel Bardine to support her in "The Little White Girl," the latest episode of Essanay's "Do Children Count?" series, a twenty-five minute picture.

John Cossar is Captain Shaw, a Civil War veteran who has become a miserly recluse. Mabel Bardine is his daughter, who eloped, was deserted, and turned away from her home by her father.

Scene from "The Little White Girl" (Essanay).

Little Mary is taken from an orphans' home by a woman who proves a hard taskmaster. The opening scene where Mary is blacking the stove for this woman is amusing. Mary joins some children in teasing the old miser and the children shove her into his house and shut her in. She wins his heart. He moves to better quarters after making arrangements with her guardian to support her. He sends her to a dressmaker's, where she falls in love with the dressmaker, who turns out to be her mother and the captain's daughter.

Little Mary is as usual at her best when she is trying on clothes or inspecting and trying the various toilet articles in her new and elegantly furnished bedroom. This picture is much better than some of its immediate predecessors. It was released August 8.

"The Discounters of Money"

A Well-Directed Two-Part O. Henry Story on the General Film Program Featuring Carleton King and Catherine Charleton.

Reviewed by Arthur W. Courtney.

A PHOTOPLAY does not need to depend on a strong story. The story of "The Discounters of Money," the latest two-part O. Henry story, is slight. But the direction makes this an excellent film.

Catherine Charleton is Alice, a proud aristocrat whose family holds the first key made for Gramercy Park. Carleton King is Howard Pilkens, possessed of four million dollars inherited from his brewery father. Bobby Connelly and Aida Horton play these two parts in a flash-back showing what happened at the age of five. The names of the babes drawn from the wood are not known. They are a Virginia couple who have eloped. The girl adds interest to her part.

Carleton King is good in the opening scene when he is dressing for the evening. He's one of those young men who will not have anything to do with money that falls on the floor, even when it is bills. The valet can have it. He loses his grip on this characterization afterward. The scene in Alice's house when he proposes misses the mock-heroic tone that O. Henry gave it. Even a sub-title quoted from O. Henry seems flat. When he leaves the house he meets the babes drawn from the wood. He gets a bully punch in the eye protecting the young man from a gang of thugs. He offers the girl the hospitality of Alice's house and the youth the hospitality of Union Square Park.

The girl, Miss Eva Montgomery Bedford, tells Alice of her elopement from her old home in Virginia. The flash-back of this scene is especially good. We cannot recall a scene handled with so much emotional appeal where a girl's sorrow at leaving her old home overbalances her joy at being with her lover just as she is getting into the buggy to drive away. This director also has a fine sense of religious values. When Miss Bedford is ready to crawl into Alice's bed she kneels at the bedside to say her prayers. This is not done to set the scene for a vision; it is done just to be realistic. It is a master stroke. Most directors know the theatrical value of a family Bible or a crucifix, but few appear conversant with the religious duties of everyday life.

When Howard left Alice he told her to send him a rose if she ever wished to reconsider her answer. She promises to send him the little toy kitten he gave her when they were five years old, the only present she ever accepted from him. After Miss Bedford tells how brave Howard was in the gang fight Alice's blue blood gets a dash of Lexington red. That night Howard receives the toy kitten by messenger. When he opens the package he finds underneath the kitten a rose.

The ending of this photoplay is a stroke of genius, and it is not O. Henry's ending. Howard telephones to Alice in the middle of the night. Alice wakes up with the telephone ringing at her bedside. She considers a moment, decides that it must be Howard, then turns over and goes back to sleep without answering the phone.

A comment on "The Venturers," another O. Henry, is printed on another page of this issue.

"Fourth Conquest Program"

Five-Reel Program Made by Edison That Contains Dramatic, Comic, Educational and Scenic Subjects.

Reviewed by Arthur W. Courtney.

THE principal number on the fourth Conquest program is Ralph Henry Barbour's story, "The Half-Back," in three parts, with Yale Boss in the leading role. This was reviewed in the issue of May 12 on page 978.

The comedy is "In Love's Laboratory," one reel. In the cast are: William Wadsworth, Jessie Stevens and Ivan Christy. The story is about an inventor of an almost perfect safety match. He succeeds not only with his invention, but also with a love match.

A Boy Scout story, "The Boy Who Cried Wolf," announced as a two-part subject on this program, was not shown to the reviewers. The story was written by Richard Harding Davis.

The short subjects on this program are: "Crystals in Formation," 398 feet. The titles make this an excellent educational and one that will interest those who never saw the inside of a school room. "Playing in Florida," 282 feet, deals mainly with a trip by airplane at a dollar a minute. "A Joy Rider of the Ocean," 320 feet, is a demonstration of the tenacious qualities of the Shark-Sucker. This picture was made at the New York Aquarium. It shows how this remarkable fish is used to catch turtles and other denizens of the deep.

Scene from "The Half Back" (Edison).

This program will interest the family. It is entertaining from beginning to end.

"Think It Over"

Catherine Calvert, Supported by Richard Tucker, Featured in a Five-Part Comedy-Drama—Released by Art Dramas.

Reviewed by Arthur W. Courtney.

CATHERINE CALVERT is featured in "Think It Over," a five-part photoplay written and directed by Herbert Blache, made by U. S. Amusement Corporation and distributed by Art Dramas, Inc. It was released August 13.

Catherine Calvert gives an interesting portrayal of girlhood (she looks between sixteen and eighteen) in the part of Alice Rowland, an orphan school girl placed by the will of her father under the care of a wicked guardian who tries to marry her to his son to keep control of her estate. Richard Tucker does well as Whitworth, a middle-aged bachelor. Alice's mother who survived her husband, tried to correct the ill effects of the will by asking Whitworth to look out for the girl.

Alice hears her guardian plotting with his son to force her into marriage. She flees in the night to Whitworth, her bachelor angel. To keep her guardian from taking her back she marries Whitworth. Then they pretend to go on a honeymoon, not intending to live in wedlock. An auto accident compels them to spend the night at a friend's house. They are forced to occupy the same bedroom. (This situation is built up with a heavy hand.) But Whitworth sleeps on the porch roof outside the window. In the night he rolls off onto the ground. When his host finds him in the morning he pretends that he is a somnambulist. When Alice becomes of age she decides to be Whitworth's wife in earnest.

The acting of Catherine Calvert and Richard Tucker recommends this picture to Art Drama patrons. No doubt they will welcome it.

Bluebird Plans

Has Many Important Productions Completed and Under Way—Changes in Directing Staff.

BLUEBIRD has no worries concerning features for its program, provisions for releases having been made to cover the next three months, with productions complete and awaiting schedule once the final titles are affixed. Joseph De Grasse, Harry Solter, Rupert Julian, Edward Le Saint, Elmer Clifton, Robert Leonard and Bluebird's two women directors—Elsie Jane Wilson and Ida May Park—have contributed features of promised excellence and in accord with Bluebird standards.

Harry Solter having finished "Bitter Sweet," the next release in which Ella Hall will appear, has begun work on "The Dynast," featuring Carmel Meyers with Kenneth Harlan and Charles Hill Mailes chief in support. "Bitter Sweet" is intended to present Ella Hall on the October program, with Jack Nelson and Gretchen Lederer her principal aids.

Joseph De Grasse, who has all along directed Dorothy Phillips, has taken the screen management of Franklyn Farnum who will make his first lone-star appearance among Bluebird in "The Maverick," a comedy-drama Mr. De Grasse has just finished. Hitherto Mr. Farnum has co-starred with Brownie Vernon, but a general shift in Bluebird arrangements will make Herbert Rawlinson her screen-mate hereafter. The Rawlinson-Vernon combination will be directed by Elmer Clifton first appearing in "It's Up to You," a work just finished on the West Coast.

Dorothy Phillips, who has been alternately directed by Ida May Park and her husband, Joseph De Grasse, will in future have Miss Park as her mentor, "Bondage" being ready for release as Miss Phillips' offering for October. Since making her first appearance, last December, as a Bluebird star, Miss Phillips has appeared consistently once a month in Bluebird release, and has now taken a vacation that will be a well-deserved although brief holiday.

With Miss Phillips taking a temporary rest, her principal supporters, William Stowell and Lon Chaney, have been otherwise provided for. Mr. Chaney will play an important role in Franklyn Farnum's "The Maverick," and Mr. Stowell will be featured in Edward J. Le Saint's production of "The Man of God," now being finished at Universal City.

Robert Leonard is on the West Coast with Mae Murray, Bluebird's new star, completing preparations for her first production. The story has been selected, but until work is further advanced the title will not be announced. It is declared that for her introduction to Bluebirds, Miss Murray will have a scenario that will call into requisition her various talents showing her not alone as an actress but presenting her as a dancer in various styles as well.

Rupert Julian, who co-stars with Ruth Clifford, is working on "The Desire of the Moth," a story written by Eugene Manlove Rhodes. "The Mysterious Mr. Teller" has arrived at Bluebird headquarters and awaits release date. In this feature Mr. Julian and Miss Clifford carry mystery roles that operate one against the other in formulating a plot that is quite unusual in photoplaying.

Elsie Jane Wilson's first production has also arrived from the West Coast, carrying little Zoe Rae as the star of "Hidden Treasures." Now Miss Wilson is working on "The Cricket," in which Zoe Rae will also star with Gretchen Lederer, Rena Rogers and George Hupp chief in her support. Miss Wilson, who is the wife of Rupert Julian, has always assisted her husband in producing and is now advanced to the position of director for a series of plays in which little Miss Rae will be presented as a Bluebird star.

HEARST-PATHE NEWS GETS REMARKABLE COLLISION SCENES.

A most unusual feat was accomplished in the Hearst-Pathe News No. 64. A large ocean steamer was sunk by collision in New York harbor, but fortunately all of the many passengers were rescued. Within ten minutes a tug was chartered and sent down the bay with cameramen aboard. Scenes were secured of the passengers being picked up from the water.

Will Break Down Prejudice

Kaplan Believes That His Russian Art Films Will Make Foreign Product Popular.

THE film productions of the Moscow Art theater, Russia, described by Collier's Weekly as the pioneer in intelligent realism and one of the foremost theaters of the world, are to be shown soon in America. N. S. Kaplan, whose Russian Art Film Corporation is sponsor for the new Russian repertory, is aware of the prejudice of Americans for foreign films that by the very character of the production, the exaggerated gestures of the actors and the different style of direction give a flavor that is unpalatable to the patrons of the cinema theaters here. To overcome this attitude he has surmounted all obstacles in the way of obtaining the services of the renowned players of the Moscow Art theater.

Competent critics who have seen the half dozen productions which he has prepared from the more than fifty negatives which he brought from Moscow several weeks ago, say that he will succeed in impressing American exhibitors and theatergoers with the fact that Russian art films are consistently of a high and popular standard, that they reveal the highest and best taste in studio preparation, are based on masterpieces of literature and present unusually capable actors in a system that makes for real artistic direction.

It seems assured that these Russian Art films will be recognized at once as fully equal to the best traditions of the motion picture in America. Their atmosphere is always so real and natural and there is no attempt to make them appear anything but what they are, true pictures of Russian life with all its struggles and passionate ambitions, successes and failures [illegible].

AMERICAN WAR PICTURES FOR RELEASE IN FRANCE.

Although it has not been generally known, the Gaumont Company has been making pictures of America's military preparations for release in France through the Societe des Establissements Gaumont. The pictures have been made under the direction of Pell Mitchell, editor of the Gaumont-Mutual Weekly. Recently he spent a day at Yaphank, N. Y., with Lawrence D'Armour, his chief of camera staff. At Yaphank the huge cantonment is being rushed to completion to house forty thousand men of the new National Army. The grounds and buildings were "shot" from all angles that the people of our sister republic across the ocean may see for themselves how whole-heartedly America is getting into the war. Among other pictures taken for release in France are a complete series of views of activities at West Point, the greatest military school in the world. Naturally the Gaumont Company is also sending abroad many pictures which have appeared within the last few weeks in the Gaumont-Mutual Weekly. These pictures will appear first in the Gaumont Palace Actualities, the news reel which is such a popular part of the program at the Gaumont Palace, the largest motion picture theater in the world.

"LUKE'S WILD WOMEN" FOR RELEASE SEPT. 2D.

In "Luke's Wild Women," a two-reel comedy to be released by Pathe on September 2, Harold Lloyd, the inimitable Rolin comedian, and his fellow fun-makers, "Snub" Pollard and Bebe Daniels, appear in a typical "Lonesome Luke" comedy full of rough house and original stunts.

"Luke" and "Snub" as shipwrecked sailors find their way via a raft to the shore of an Oriental country. Here they are captured and brought before the Sultan. They find him surrounded by fair women whose charms are such as to make them forget completely their perilous plight. The Sultan claps them into jail from which with laughable simplicity they soon make their escape. In revenge they soon turn the tables on their captore and engineer a very complete little revolution.

Besides the fun that is in every scene the cast contains the usual Rolin beauty congress. The many exhibitors who play these comedies will find "Luke's Wild Women" a very popular number.

"BLOOD OF HIS FATHERS" STUDY IN HEREDITY.

The second Horsley production on Art Dramas Program, which is entitled "Blood of His Fathers," is said to be a study in heredity and to be filled with many gripping scenes. Crane Wilbur, the popular star who scored what was perhaps his greatest hit in "Eye of Envy," his first Art Drama, plays three distinct roles in his new production.

The story was written by J. Francis Dunbar, author of "Eye of Envy," and directed by Harrish Ingraham. In the supporting cast are such favorites as Jode Mullally, Julia Jackson, Ruth King, Ray Thomson, Gene Crosby and Riche Carpenter.

The story is told in a prologue and four acts. The prologue takes place during the Civil War, and in it Wilbur is a disreputable captain of guerrillas, who go about the country in the wake of the army, destroying and inflicting desecration on those in their path.

Comments on the Films

EXCLUSIVELY BY OUR OWN STAFF

General Film Company.

THE VENTURERS (Broadway Star Feature).—A picture of two dead game sports with adventure in their blood. Matrimony was too tame for one of them, the younger. He knew just what was going to happen, and with a wife everything would be cut and dried. The old man gets the girl not because he didn't love adventure, but because he has three years the start on the other, and he knew more. It is a most entertaining and commendable picture in two reels. The reviewer enjoyed it.

THE DISCOUNTERS OF MONEY (Broadway Star Feature).—An O. Henry story in two parts. Catherine Charleton and Carleton King have the leading parts. Bobby Connelly and Aida Horton appear in a flash-back. This is a well-directed story. It is reviewed in this issue.

AN ORDER OF THE COURT (Kalem).—Further installment of the "New Adventures of Stingaree" is given in this episode, which is quite likable and exciting. For a longer notice see elsewhere in this issue. A two-reel picture.

AT THE SIGN OF THE KANGAROO (Kalem).—A two-reel installment of the "New Adventures of Stingaree," in which the chivalrous outlaw rescues a mounted policeman from the burning hotel, the Kangaroo. A longer review of this episode is printed on another page of this issue.

VERNON, THE BOUNTIFUL (Black Cat).—A sensible chorus girl refuses to marry a young spendthrift for his money. She marries him for spite, and makes him go to work. He enters partnership with his tailor, and runs up a phenomenal sales record the first day. Virginia Valli is excellent as the chorus girl. This is one of the better Black Cats.

THE LONG GREEN TRAIL (Black Cat).—A 25-minute story with Virginia Valli and Rodney LaRock. To save his chewing gum business, Julian Barton plans to compel his son to marry Laura Bagley, the daughter of his competitor. He hires a gangster to kidnap the two. Laura's maid is captured by mistake. The son likes her better than Laura, so he marries her. Then it turns out that the maid is really the heroine that a bunch of tramps are reading about in a continued story that breaks off just at this point. The ending is unsatisfactory. Virginia Valli is, as usual, beautiful to look upon after she lays aside the maid's dress.

THE LOVE OF MADGE O'MARA (Selig).—Madge is cashier in Fred's chop house. A student of sociology becomes interested in her. She saves him from a gang. But the "social chasm" separates them. Later he is sick, and she is the trained nurse. There are bad spots of overacting and general unreality. This is a one-reeler.

HER PERILOUS RIDE (Selig).—This one-reeler is built about a girl's ride on an ostrich. It is a South African story. Jahalli, a black bandit, sets fire to the house on the ostrich farm. Doris rides to Fort Congo for aid. The love story is rather simple.

Butterfly Pictures.

THE MIDNIGHT MAN, August 13.—A moderately strong subject in five reels, written by Bess Meredyth and produced by Elmer Clifton. Jack Mulhall is featured as the hero, and is supported by a cast including Ann Kroman, Al MacQuarrie and others. The story contains some fairly interesting situations, but is not strong in development. Reviewed at length elsewhere.

Greater Vitagraph.

BOBBY PACIFIST, August 27.—This is not as good as the other reels with Bobby Connelly. He is smitten on the right cheek and is non-resistent, not a true pacifist. Aida Horton call him a 'fraid-cat. He confides in the sea captain, and imagines an episode in which he rescues Aida from kidnappers. After this imaginary episode Aida makes up, says she was only fooling, and gives him a lolly-pop.

MARY JANE'S PA, August 13.—An admirable adaptation in five reels of the famous "small town" play, by Edith Ellis. The story is well-rounded, full of humor and pathos, and will appeal to all audiences. Reviewed at length elsewhere.

BOBBY'S BRAVERY.—Mabel Ballin is Bobby's school teacher. She is in love with his big brother Steve. Bobby is full of Sir Galahad, and worships his teacher as the lady of his heart. So he organizes a band of knights, who attempt to kidnap Steve. When they fail they all sign a declaration to be bachelors all their lives. This picture will interest adults.

Kleine-Edison-Selig-Essanay

BILLY AND THE BIG STICK (Conquest Program No. 3—Edison), July 28.—This adaptation of one of the more popular of Richard Harding Davis' stories is well done. William Wadsworth is President Poussevain, the black chief executive of a West Indian republic. Raymond McKee is Billy Barlow, the head of the electric light plant in the island capital, who has trouble collecting his salary and is threatened with death when he gets too insistent. Yona Landowska is Claire, the daughter of the innkeeper, in love with Billy. Jessie Stevens is the mother of Claire, anxious to match her daughter with an ancient widower with three children. There is good comedy in the four-part piece, which is a typical Davis story of the Southern republic, with its tinsel trappings and burlesque soldiers.

CLIMBING MOUNT WASHINGTON (Conquest Program No. 3—Edison), July 28.—A fine scenic, showing how a party of ten attempted to climb New Hampshire's big hill handicapped by Christmas snows, and how five succeeded in doing so. It is an excellent illustration of the hardships encountered in winter mountain climbing, and will interest, too, for its physical daring and for the unusual scenery.

GATHERING BANANAS AND COCOANUTS (Edison).—On the same reel is an interesting scenic showing the gathering and shipping of bananas in Jamaica.

TWO KENTUCKY BOYS (Conquest Program No. 3—Edison), July 28.—As pointed out in a more extended review in last week's issue this two-part subject is worth while—an excellent subject for showing to young and old. It carries the atmosphere of the civil war, especially of a state divided in its sympathies between the North and South.

THE HALF-BACK (Conquest), August 4.—This is the three-reel dramatic feature of the fourth Conquest program, with Yale Boss in the leading part. "In Love's Laboratory," a comedy; and "Crystals in Formation," "Playing in Florida," and "A Joy Rider of the Ocean" are the other numbers on this entertaining program. It is reviewed elsewhere in this issue.

A MAN, A GIRL, AND A LION (Selig), August 6.—This is a good two-reel animal picture. It shows the capture of a lion in the jungle in a net suspended in a pit. The lion is taken to a circus. The story deals with jealousy in the behind-the-scenes life of the circus. This is an instructive picture. Kathlyn Williams is the girl.

THE LITTLE WHITE GIRL (Essanay), August 8.—A 25-minute episode in the "Do Children Count?" series, with Little Mary McAlister supported by John Cossar and Mabel Bardine. This is an excellent picture. It is reviewed in this issue.

THE BARKER (Selig), August 13.—A story of circus life in which Lene Fields appears in the leading role. Amy Dennis, James Harris, Frank Hamilton, William Fables and Pat O'Malley are in the support.

Mutual Film Corporation.

BAB THE FIXER (Horkheimer), August 13.—Jackie Saunders is featured in an ordinary five-reel comedy drama. The story tells how "Bab" fixes things in her family and finally fixes herself for life by marrying the man of her choice against her mother's strenuous opposition. The picture is reviewed at length in the review columns.

THE WIDOW'S MIGHT (LaSalle), August 14.—A one-reel comedy number, with little excuse for its existence. A husky loafer marries a widow for her money, and other occupants of the house try to get a share of the widow's money by making the husband insane. There are a scant few laughs in the number.

Paramount Pictures Corporation.

SUE THE SLEEP-WALKER (Black Diamond).—Sue returns from college fresh from a course in prehistoric research, and has a nightmare. She is in pajamas through most of the reel. Comedy effects are secured at the beginning with a garden hose; at the end by the blowing of a safe. Both of these will get laughs. A second-story elopement by way of a ladder offers a display of white stockings. Chase scenes lead to the bedrooms of a hotel. Trick effects show the sleep-walker stepping off a pier onto the water, and off a roof onto the air. This is a good single reel slap-stick.

DOWN TO EARTH (Artcraft).—A high-class comedy, with Douglas Fairbanks in a delightful role. A story of plenty of zip, bound to be received with enthusiasm by any intelligent audience.

Pathe Exchange, Inc.

THE SARDINE FISHERIES AT MONTEREY (Pathe), August 12.—An instructive educational feature showing the manner in which sardines are taken from the ocean and prepared for the market. Quite comprehensive and very interesting.

BRINGING UP FATHER (Pathe), August 12.—Animated drawings by George MacManus on same reel with above. Father attends a hypnotic exhibition, and while under the influence of the professor dreams that he himself is a hypnotist. Some amusing scenes result.

THE FATAL RING (Pathe), August 26.—Eighth episode of this serial, featuring Pearl White and a capable supporting company. In this number Pearl restores the violet diamond in order to save the life of Tom Carlton. Carslake sees the diamond hidden by one of the crooks and procures it. Pearl attempts to recover it, and when the instalment closes is trying to open a safe in which an explosive has been placed. A characteristic number which does not greatly advance the plot, but carries the interest in the usual way.

IRIS (Pathe-Hepworth), August 26.—A five-reel adaptation of the famous play by Sir Arthur Pinero. This is performed by a strong cast of English players headed by Alma Taylor. It opens slowly and works up gradually to a strong dramatic situation. A pleasing comedy-drama well above the average in artistic quality. Reviewed at length elsewhere.

Universal Film Manufacturing Company.

ANIMATED WEEKLY NO. 83 (Universal, August 9).—Recruiting for Uncle Sam; Kilties in America; negroes parade of protest against race riots; Roosevelt addressing Moose convention, and many other interesting subjects are included in this number.

UNIVERSAL CURRENT EVENTS NO. 13, August 11.—An entertaining and diversified number, including, among many other subjects, views of Vermont's National Guard; girls of America and Russia in uniform, and various other war sidelights.

THE ISLAND OF DEATH (Universal Special), August 13.—No. 8 of "The Gray Ghost" series. This installment opens up a new attempt on the part of the Gray Ghost to get the two million dollar necklace. He invades the home of Arabin personally. Morn Light is attacked by a ruffian in the house of mystery, and saved by the intervention of Hildreth. The number is exciting and well constructed.

THE PEARL NECKLACE (Universal Special), Rel. Week of August 20.—No. 9 of "The Gray Ghost" series. This is a thrilling and genuinely exciting installment in which the master villain and his band daringly enter the home of Arabin, the jeweler, and attempt to make away with the necklace. Harry Carter is doing very interesting work in the leading role. The serial is building up and filling out in a powerful way. The number closes with some exciting occurrences in the house of mystery.

BEHIND THE MAP (Joker), Week of August 20.—William Franey is the school teacher of a village school. He gets tipsy, makes love to one of the scholars, who gets the town bully to chase him out of town. The spanking machine and other details are reminiscent of Al Leech and the three rosebuds, an old vaudeville sketch. It is only fairly entertaining.

MOVE OVER (Nestor), Week of Aug. 20.—A "hospital" comedy, by Fred A. Palmer, featuring Eddie Lyons, Edith Roberts and Lee Moran. The girl is a nurse and one of the young men a patient. He trades places with the other in order to go to a ballgame. There is a riot in the hospital which brings numerous laughs followed by a lively chase. A typical number of the type and will entertain the average audience.

MRS. MADAM MANAGER (Joker), Rel. Week of August 20.—A burlesque comedy subject, by Tom Gibson, featuring Gale Henry as proprietor and manager of a small town opera house. She sells and collects tickets, shifts scenes and does other things. Her husband leads the orchestra and Gale creates trouble when he flirts with a chorus girl. This contains some amusing and enjoyable small business.

A FIVE-FOOT RULER (Victor), Rel. Week of August 20.—A two-reel comedy number, by Bess Meredyth, featuring Carter and Flora DeHaven and M. K. Wilson. The hero, Jerry, saves the daughter of the governor of Boliguay, attending a girls' school, from a designing man. The scene then switches to the province of Boliguay, where the young man's father is a wealthy oil king. Jerry is in bad with his father, but wins the admiration of the governor and is placed in charge of the army. There are some good burlesque scenes strung along in the second reel, a number of which bring laughter. Of course the hero wins the girl and is restored to his father's favor. An entertaining subject of the lighter sort.

SQUARING IT (Bison), Rel. Week of August 20.—A three-reel subject by George E. Marshall, featuring Neal Hart, Joe Rickson, Janet Eastman and Fred Church. The former, as "Crimpy" Steele, saves a starving man and his wife and also defends the latter from a designing individual. The plot is slightly obvious, but the Western settings are pleasing and the story holds considerable entertainment.

STREET CARS AND CARBUNCLES (L-KO), Rel. Week of August 20.—A two-reel comic, featuring Bob McKenzie and others. The fun centers around an old horse car, and winds up with a chase, in which various styles of vehicles participate. The comedy is just fair and at no time becomes very funny. Some of the interior sets and costumes are dirty and unattractive. This always mars the humorous effect.

WHOLESOME FILMS BOOK DIRECT.

Direct dealing between the exhibitor and the producer is the basis of the new sales policy announced by Wholesome Films corporation. This plan will call for one big central exchange in Chicago with which the exhibitors will deal direct, thus eliminating branches and go-betweens, on a straight square deal basis.

"This plan we consider is one of the most progressive steps thus far taken in methods of film distribution," said M. J. Weisfeldt, manager of Wholesome Films corporation. "It is easy for any successful exhibitor to estimate the economic advantages of this direct sales policy by the saving on overhead expenses, such as branch manager, clerks, rentals, etc. We pay express charges both ways. We make only one requirement of the exhibitor aside, of course, from paying for his rentals, and that is to book sufficiently far in advance so that on-time delivery may be assured any exhibitor anywhere in the United States.

A Western Heads Big "U" List

Twenty-three Reels of Drama, Comedy and News Features For Week August 20.

"SQUARING IT," a colorful Bison drama of the far west, featuring Neal Hart and Janet Eastman, heads Universal's regular list of releases for the week of August 20. Monday is Butterfly Day, as usual, signalized by the release of "The Lair of the Wolf," in which Denna Drew, Joseph Girard and Gretchen Lederer have been provided with effective parts. "Squaring It" bears the release date of Tuesday, August 21. The play is undoubtedly the strongest in which Neal Hart has yet appeared. Written by George Hively and produced by George Marshall, it tells the story of an outlaw's efforts to play fair with a young married couple who befriended him in his hour of need.

Eddie Lyons, Lee Moran and Edith Roberts will be presented on the same date in the Nestor comedy entitled "Move Over." This is a typical Lyons and Moran celluloid farce and details some amazing events that take place in the private hospital where Eddie is convalescing from what he claims is overwork. F. A. Palmer is the author of the scenario, while Roy Clements is credited with the direction.

"Street Cars and Carbunkles," a two-reel L-KO Comedy headlining Bob Mackenzie, Eva Novak and Eddie Barry, is the feature for Wednesday, August 22. J. G. Blystone and Dick Smith, directors of the Potpourri of absurdities, have succeeded in putting together a comedy of errors that has at least a score of laughter-making devises in each reel. The commercial rivalry that exists between a street railway and a jitney bus line is the occasion for misadventures galore. In the end both concerns are so completely wrecked that neither can be called the winner. The eighty-sixth issue of the Animated Weekly will be released on the same date, featuring [illegible] events. Clear photography and breezy captions will add distinction to the subjects pictured, as usual.

Little Zoe Rae, widely known for her clever acting in numerous Butterfly and Universal screen plays, will be starred in "Heart of Gold," the feature released Thursday, August 23. A human interest drama of genuine appeal, the production was written by Charles A. Wilson, Jr., and Karl R. Coolidge, and directed by George Sargent. Zoe takes the part of a child of the tenements, who is the humanizing influence in the life of a miserly pawnbroker. The miniature star is capably supported by Walter Belasco, Seymour Hastings and Gertrude Astor. "Behind the Map," a Joker Comedy featuring William Franey, will be released on the same date. Tom Gibson and William Beaudine are responsible for the story and direction of this laughable commentary upon life in the little old red school house. Lillian Peacock and Milburn Moranti are prominent in Franey's support.

Mr. and Mrs. Carter De Haven are the stars of the "Five Foot Ruler," a two-reel Victor Comedy scheduled for release Friday, August 24. The setting pictured in the opening of this stirring tale is a co-educational college where Carter, the Beau Brummel of the institution, is expelled for coming to the rescue of Argo, a beautiful South American student, who is being showered with unwelcome attentions by her companion in a private room at the local cafe one night. Argo is sent back home, and when her rescuer is cast adrift by his rich father he naturally follows her to the land of steaming tamale. As a result patrons of Universal service are provided with much delightful foolery. Bess Meredyth and Male Havey wrote the scenario, while Carter De Haven put on the production. The thirty-third issue of the Universal Screen Magazine will be released on the same day.

Gale Henry and Milton Sims will be featured in "Mrs. Madam Manager," a Joker Comedy, to be shown Saturday, August 25. Tom Gibson and Allen Curtis are credited with story and production, respectively. A rural opera house is utilized to give a picturesque background to the tale of the joys and woes of a company of visiting burlesquers. Lillian Peacock and Charles Haeffli are prominent in the case. A Power's cartoon and a Ditmar's educational complete the list of releases for the week.

"The Pearl Necklace," the ninth—and by many considered the most thrilling of the episodes yet shown of the "The Gray Ghose," the mystery serial founded upon Arthur Somers Roche's Saturday Evening Post novel, will also be released for exhibition outside of Greater New York during the week of August 20.

COLONEL HEEZA LIAR COMES BACK.

Theater patrons will be glad to learn that their old friend Colonel Heeza Liar has at last been coaxed out of his temporary retirement and will appear in the eighty-first release of the Paramount-Bray Pictograph, the "magazine on the screen." It seems that the Colonel, or at least his creator, J. R. Bray, has been kept so very busy in producing Pictograph subjects that for many months he has not found time to sit down at his drawing board, but he finally had to harken to the insistent demands of the Colonel's many friends, with the result that the animated cartoon telling of the adventures of the Colonel as a temperance lecturer resulted, and hereafter Colonel Heeza Liar will appear regularly as a part of this famous release.

State Rights Department

Conducted by BEN H. GRIMM

Lesser Organization Virtually Formed

Despite Promoter's Illness, State Rights Men Get Together—Definite Announcement Soon—Big Men Involved.

DESPITE the illness of Sol L. Lesser, of San Francisco, who is confined in Dr. Stern's Sanitarium, New York, with typhoid fever, the organization of state rights men planned and promoted by him is progressing so rapidly that information has been vouchsafed that the organization will have been definitely formed by Wednesday, August 15. This information comes from Leon D. Netter, one of Mr. Lesser's lieutenants, who has been actively engaged in the work of organization.

According to Mr. Netter, Mr. Lesser is expected to be back in harness in two weeks at the most. He states that for obvious reasons no definite announcement regarding the new organization can be made at the present time, except that everything is running smoothly and that Mr. Lesser's organization has for its membership many of the biggest men in the state rights field.

Several meetings have been held in the Hotel Astor during the week just passed, and while everyone concerned is more or less reticent it was learned that the new organization will operate in much the same manner as does the First National Exhibitors' Circuit. According to the Moving Picture World's informant it will be the object of the organization to buy negative rights from manufacturers on pictures that come up to the requirements of the organization's reviewing committee. There will be, it is said, something like sixteen members in the new organization covering every territory in the country. After a film has been favorably viewed and the rights purchased, it is reported, every member of the organization will be taxed his pro rata share of the purchase price.

The names of the men who have launched out in the Lesser organization have not yet been announced. It is known from previous reports, however, that the number includes many men powerful in their respective territories. Just who they are, Mr. Netter says, will not be divulged until all arrangements have been completed.

A. KAY COMPANY GETS TWO NEW SERIES.

The A. Kay Company, 729 Seventh avenue, New York, announces that arrangements have been completed whereby the concern becomes the world-wide distributors for two new series of one-reelers—The Walt Mason Comedies and "Polly and Her Pals." The former pictures are the product of the Filmcraft Corporation, of which R. V. Rothermel is president, and the latter will be produced by Lathrop Films, Inc.

The "Polly and Her Pals" pictures will be adapted from the cartoons of the same title by Cliff Sterrett, which are being syndicated in newspapers all over the country. Grace Darling will be the featured player in these subjects, which will be directed by H. Lee Clothworthy, who gained a high reputation for comedy direction first with Essanay and later with Thomas H. Ince.

There are three of the Walt Mason comedies already completed. These are "The Dipper," "Bunked and Paid For" and "Hash." In all there will be twelve releases.

WOLFBERG EXTENDS FIELD OF OPERATION.

Harris P. Wolfberg, of Pittsburgh, has extended his field of operation by taking in Missouri and Kansas for "The Deemster." Mr. Wolfberg had already bought the rights to the Hall Caine feature for Ohio, western Pennsylvania and West Virginia, and through his purchase achieved such success that he decided to close up with W. E. Shallenberger, president of the Arrow Film Corporation, for the additional states.

Optimistic reports of conditions and prospects in the midwest are given out by Mr. Wolfberg, who goes on record with the statement that prospects were never better for features with some claim to distinction. So good are the prospects in his new territory that Mr. Wolfberg has already opened offices in St. Louis and Kansas City.

"The important thing for state rights operators to learn," said Mr. Wolfberg, "is co-operation with the exhibitor. My men must use every available means to boost business whenever and wherever one of my features is booked. Service, to my way of reasoning, is based upon results obtained through the combined efforts of the man who sells and the man who buys."

Lee Promoting State Rights Organization

Plant to Have Representation in Every Territory—Will Not Buy Negative Rights—Mayer and Crandall Members.

JOSEPH F. LEE, one of the best known state rights experts in the business at present, is actively engaged in promoting an organization of state rights men representing territories covering the United States. The organization planned and now forming differs in several respects from the First Natioal Exhibitors' Circuit and the organization promoted by Sol L. Lesser. Chief in its departures from the aims of the other two organizations, which are quite similar in object, is the proposed Lee organization's aim to permit its members to reject any films that the individual does not see fit to purchase for his individual territory.

Mr. Lee already has lined up a number of big men, among them being Louis B. Mayer for the New England territory, and Harry Crandall for the Washington territory. Mr. Lee states that the organization will have in the neighborhood of fifteen members. He adds that the organization will have a representative wherever the other organizations are represented.

The organization planned by Mr. Lee makes its chief claim for distinction in that it will not endeavor to buy the rights of a picture to the entire country. As Mr. Lee puts it:

"How many instances are there in which a given group of men feel the same way toward a picture? Not many. Take a group of five buyers and show them a picture. Most of the time you'll find that there are five different opinions of the picture. But even with a really good picture only two or three of the five will believe that the film will be a clean-up in their territory. The other three or two believe that the picture will fall flat in their territories. And then again still another buyer operating in the same territory as one of the five who turned down the picture believes that the film will be a winner for him. Under the plans of the other organization their members must pay their share of the purchase price whether they believe the picture will clean up for them or not. Under the plans of our organization that feature will be done away with—a member will not be asked to pay for a picture unless he feels that it will be a money-maker for him. Whether he wants the picture or not is up to him entirely.

"We will not buy the negative rights to pictures. We will work under a plan whereby our members get protection in their respective territories. We will operate in what our members and prospective members believe to be the most common-sense, square-deal manner.

"For instance, John Smith has produced 'On the Bridge at Midnight.' It is a good picture, but half the members of our organization, say, do not believe that they want the picture. All right, we'll go to Mr. Smith and offer him almost as much for the seven territories controlled by our seven members who want the picture as he would get for the negative rights. That gives Mr. Smith the opportunity to sell the balance of territory to his own profit. We can afford to pay almost as much for the seven territories as for the negative rights because our members are getting protection in their territories; we can afford, too, to pay almost the amount of the offer made for the negative rights because that offer is always made on the basis of a quick sale and little or no trouble to the manufacturer, and, therefore, is always lower than the feature really is worth. That stands to reason, because a man wouldn't buy a negative unless he knew he was going to make money selling territorial rights to it, and under our scheme it will be a blind manufacturer who can't see that he will make more money dealing our way.

"The new organization is well under way, and announcement of members will be made in the very near future. I am in a position to say that the organization will be represented in every territory represented by any other organization."

"GOD'S MAN" SOLD FOR WEST VIRGINIA AND WESTERN PENNSYLVANIA.

Representing the Supreme Photo-Play Productions, of Pittsburgh, General Manager Harry F. Greele, after a special trip to New York, has completed a deal with the Frohman Amusement Corporation whereby his corporation has acquired the exclusive booking privileges to the latest Frohman success. "God's Man," starring H. B. Warner, for the territory of western Pennsylvania and West Virginia.

"God's man," under the direction of the Supreme Photo-Play Productions, will have its premiere at a leading Pittsburgh theater and at Wheeling, W. Va., simultaneously.

PATCH OPENS OFFICES IN NEW YORK.

The Fort Pitt Theater Corporation of Pittsburgh, of which William Moore Patch is president and managing director, has opened a suite of offices on the nineteenth floor of the Times Building, Broadway and Forty-second street, in the heart of New York's film district. Mr. Patch has leased the entire floor and will handle the official war films of the Italian Government, called "The Italian Battlefront," now running at the Forty-fourth Street theater, from these offices.

The Fort Pitt Theater Corporation owns the Pitt theater, in Pittsburgh, one of the most successful picture houses in America. For over two years Mr. Patch has conducted a high-class policy with only two performances daily, and prices ranging from 25 cents to $1,50.

In addition to the Italian war pictures the Fort Pitt Theater Corporation is negotiating for the rights of several other big pictures for the United States and Canada.

A. KAY STARTS LION. COMEDY CAMPAIGN.

The announcement that the A. Kay Company had entered into an agreement with Harold J. Binney, president and director-general of Masterpictures, for the world rights to the "Make 'Em Roar" Lion Comedies, is followed by the information that a world-wide exploitation campaign has been launched. The A. Kay Company already has circularized every important exchange in the country, and a number of letters have been received with inquiry relative to the disposition of state rights territory.

The A. Kay Company was selected by Mr. Binney as the best medium of world-wide distribution of his Lion Comedies. Mr. Binney claims that a concern which lends its efforts solely to the marketing of one particular kind of pictures will make more of a success in handling his product than a concern which handles features and short subjects at the same time.

Masterpictures has arranged with the A. Kay Company for a weekly release of the Lion Comedies covering a period of one year.

COL. LEVY BUYS THREE BIG FEATURES.

Col. Fred Levy, president of the Big Feature Rights Corporation, of Louisville, Ky., has been in New York for more than a week on a big shopping tour. Col. Levy has purchased "The Deemster" for Kentucky and Tennessee, and "One Law for Both" and "Babbling Tongues" for Kentucky, Tennessee and Indiana. It is reported that Col. Levy consummated the "Deemster" deal with Dr. W. E. Shallenberger, president of the Arrow Film Corporation, in less than fifteen minutes. From the offices of Ivan Film Productions, Inc., comes the information that in addition to the two pictures he has alread purchased, Col. Levy has arranged for the purchase of Ivan's next seven-reel production.

Col. Levy is a member of the First National Exhibitors' Circuit. It is his custom to show each of the pictures that he distributes in his territory for a week's run in the Strand and Mary Anderson theaters—two of Kentucky's finest houses

NEW ENGLAND BUYER IN TOWN.

H. G. Segal, general manager of the Globe Feature Film Corporation, of Boston, arrived in New York Monday, August 13. Mr. Segal is stopping at the Hotel Astor, and is looking over the market for meritorious productions available for the New England territory. He plans to remain in town for a week at least.

ZAMBRENO GETS EDWARD WARREN PRODUCTION

Frank Zambreno, of Unity Photoplays Company, Chicago. has purchased Edward Warren's production, "Souls Redeemed" ("The Warfare of the Flesh"), for Illinois, and is preparing a big campaign throughout his territory.

Edward Warren also reports the sale of "The Warfare of the Flesh" for Brazil and for British India.

KING BEES SUCCESSFUL IN MIDDLE WEST.

R. H. Cropper, general manager of the Standard Film Corporation, which has branch offices in St. Louis, Kansas City Chicago, Minneapolis and Omaha, and which controls the Billy West Comedies for that section, gives the following reason for the success of the comedies in that territory:

Nat. H. Spitzer, also manager of the King-Bee company, is a firm believer in advertising, and has organized a territory-wide newspaper campaign, such that every town is flooded with Billy West publicity. Seven million subscribers are reading about Billy West every day, and the papers selected for this campaign are selected for their circulation and prestige.

FOUR STATES CLOSED FOR "SHOULD SHE OBEY?"

Renowned Pictures Corporation announces that "Should She Obey?" has been purchased in the following territories: Illinois, H. E. Rice, Jr., Tower Building, Chicago; Indiana, Greiver & Herz, Consumers' Building, Chicago; Dominion of Canada, Famous Players Film Service; Toronto and New York, M. H. Hoffman, Inc., 729 Seventh avenue, New York.

"In Treason's Grasp" has been purchased for Greater New York by Exclusive Features, Inc., 729 Seventh avenue.

Motoy Doll Actors Versatile

President of the Peter Pan Corporation Refutes Expression That Doll Comedies Must Necessarily Be Similar.

H. C. Allen, president of the Peter Pan Film Corporation, which makes Motoy Comedies, takes emphatic exception to the objection raised in some quarters to the effect that owing to the type of the animated doll releases the comedies necessarily must become similar. He says that the field is not limited, and that it possesses rare possibilities for humor.

In support of this claim he outlined the plots of several of the recent releases, showing that in spite of using the same dolls, which after all will become as well-known as real actors and actresses, the pictures are entirely unlike.

"Take, for instance," said Mr. Allen, "'In the Jungle.' There we find Willie and Jane eloping from the nursery via a balloon, and landing in a jungle. After various adventures with lions, crocodiles, monkeys and savages they finally get the balloon started, and sail safely back to the nursery.

"Then look at 'The Midnight Frolic.' Here we have a revel of the dolls on the nursery floor after their little owners have gone to sleep. Teddy, the bear, installs himself as cameraman, and Willie and Jane play a love scene, which is broken up by Jimmy, who insists on imitating Charlie Chaplin. His comedy aspirations are finally squelched by Willie, who is a regular hero.

"In 'Dolly Doings,' Jimmy's antics with a needle and thread form the theme of the plot. He steals the other fellow's girl, but at last receives the just deserts of his mischief by in[illegible]

"'Out in the Rain' shows the dollies out of doors. They go auto riding and are caught in the rain. They take refuge in a convenient dog house, and wait for the shower to pass. There they are found later by their little owners.

"Jimmy is the principal mischief maker of all the doll actors. In 'Jimmy Gets the Pennant,' he takes part in a baseball game, and after valiantly cheering his side on to victory finally takes the bat, knocks a home run and breaks a neighbor's window

"An angry house-owner and a policeman try to arrest him, but for once he escapes the retribution of his misdeeds.

"Now it doesn't seem to me that any one of these resembles another. They are just as different from one another as are any releases, featuring the same actors. Nor is there any prospect of our running out of ideas."

WASHINGTON MEN BUY "REDEMPTION."

Acting for the Exhibitors' Film Exchange, of Washington, D. C., A. Dresner and Harry Crandall have purchased "Redemption" for the District of Columbia, Delaware, Maryland and Virginia. Julius Steger's production, in which Evelyn Nesbit and her son, Russell Thaw, are featured, was sold the Washington men through the efforts of David Bernstein and Joseph F. Lee, New York representative of the Exhibitors' Film Exchange

Mr. Dresner says that he believes "Redemption" will break all records in his territory. It will open at the Acedamy theater, Baltimore, with a symphony orchestra and special music etc. It will have a run there of four weeks. After the Academy showing the picture will go on tour in the territory.

BUD FISHER FINISHES TOUR OF EXCHANGES.

Bud Fisher and "Ty" Cobb.

Bud Fisher, originator of the Mutt and Jeff animated cartoons, has returned to New York from the West, where he has been making an extensive tour of the exchanges handling his comedies. Mixing business with pleasure, Mr. Fisher did much shooting and fishing during his trip, and spent a most enjoyable week-end with his friend, "Ty" Cobb, the famous baseball player. The accompanying photograph shows the two cronies in the field.

During his absence from New York, Mr. Fisher also absorbed fresh suggestions for cartoons, and says that he is full of ideas at the present time.

"Thinking up ideas for humorous cartoons is a very serious business," he says. "In fact, it's the most difficult job I have. I simply try to keep myself posted on the principal topics of the day and treat them in a universal way, keeping in mind that the laugh must always be most prominent and at the same time free from malice and unpleasantness.

"I believe people want good, wholesome humor, to remove the bad taste so often left in their mouths by suggestive pictures, put on for moral education. And it is the short, light comedy which does the business. The day for the sex picture is gone. The whole game is getting cleaner and going after finer and less morbid entertainment."

Philosophy of State Rights Operating

Analytical Study and Other Common-Sense Reasoning Applied to Pictures and to Market Assure Results.

By Robert W. Priest.

MORE loose reasoning perhaps characterizes what is written about motion pictures in general and the state rights branch of the business in particular than any other subject of current interest excepting, of course, the war. Literally, the fool rushes in where the angel fears to tread. In such a case it argues considerable temerity on the part of anybody who, like myself, has an executive interest in the field, to enter the discussion, but I think I can say something on the matter that has not been said before, which, if carefully pondered, may have an aspect of practical value. So I'll run the risk of "being hoist with my own petard" and called the names I am calling other people.

The simplicity of the state rights plan of marketing pictures is seemingly so obvious to the smallest capacity that at the present time there is a bewildering list of these productions to select from. But there is no mechanical method known of producing "winners." You cannot reduce the matter to an automatic formula. Motion pictures are essentially abstract conceptions, not concrete manufactures. It is usually very much a case of trial and error, as opposed to mathematical precision, when you come to filming and assembling your scenes. The finished result is a complex conglomerate or personal equation which may be an artistic and financial success, or a dire failure on being shown to the public for the first time or thereafter. To this general rule, however, there are exceptions which I will subsequently cite.

But even so, you may roughly classify the state rights pictures. Yet more precisely, by the nature of things, they arrange themselves in some such order as the following:

(1) Features desirable in themselves.

(2) Features desirable in themselves and for their results.

(3) Features desirable for their results only.

If the unbiased student of the matter will consult recent records, he will, I think, agree with me that this method of classification is permissible. To the first class belong machine-made program features; to the third, sex and problem films and empirical junk—i.e., 90 per cent. of the whole. Now, when a buyer obtains a feature of the second class, he invariably secures prestige and profit as the result of his judicious handling of it.

Such a picture as "The Deemster" properly takes its place in the second class, I believe. As nearly as possible the production was a concrete one, in contradistinction to an empirical one. In other words, I believe its success was made a practical certainty by a few simple calculations or factors almost invariably omitted by ignorant quacks.

Let us consider some of the reasons why "The Deemster" was a success: Than Mr. Hall Caine, no modern author is better known, and the manner and original presentation of the production could not humanly be improved on. Its publicity value and box office magnetism were universally recognized. The moment "The Deemster" was offered to the public the price fixed itself. In fairness to my contemporaries in the business it should be said that this is what usually happens when features of its class are exploited.

It follows then that from the available list of state rights features a man of average intelligence can select productions that are bound to yield favorable returns. This is reducing state rights exploitation to a scientific basis. In other words, you may make financial success fairly certain.

The success of the territorial exploitation of the picture by state rights buyers is also as reasonably certain as the primary distributions, although this is not a subject that is within my province to discuss. What I am mainly concerned with on the present occasion is to make it clear that the proper production and exploitation of state rights features by responsible companies or individuals is virtually unattended by risk, and that it is up to the buyer who obtains a franchise to profit by the data for making money out of the picture which is usually in possession of the producing company.

Do we not, therefore, in these latter conditions, approach near to the ideal of state rights exploitation in the motion picture field? The history of the business shows that no program has been attended by continuous and invariable success, but that individual productions upon which time and care have been expended have redounded to the credit and profit of all concerned. "The Fall of Troy," released in 1910, is one of the first classic examples of the truth of the latter contention.

One of the advantages of dignified open market (or state rights) film manufacture is that it is inimical to the sweat shop methods of movie making, under which true art is unable to manifest itself.

For it is gradually coming to be recognized that the more artistic and truer to nature your big feature is made, the greater its chances of financial success.

CUMMINS LEAVES FOR CANADA.

Samuel Cummins, film broker, of the Longacre Bldg., New York, leaves for Canada this week to close several deals now pending on films for that territory. He will also look after a new company now being formed for export and import films.

"Lorelei of the Sea" Completed

Marine Film Company's First Production Ready for Screening—Released on State Rights—Directed by Henry Otto.

THE Marine Film Company's initial feature production, "Lorelei of the Sea," has been completed in California, and M. Philip Hansen, general manager of the company, is en route to New York with a print. The picture will be distributed on state rights. Mr. Hansen will stop at the Hotel Astor, and immediately on his arrival in New York will arrange for private showings.

"Lorelei of the Sea" features Tyrone Power, and the supporting cast includes Frances Burham, Jay Belasco, Winnifred Greenwood, John Oaker and Gypsy Abbott. Most of the scenes were taken on the Santa Barbara Islands, California, where the company employed a large number of diving girls for some of the artistic scenes which abound throughout the picture. Henry Otto, who produced "Undine" for Universal, is the director. The story was written by Richard Willis.

Mr. Hansen gave a private showing of the film this week in Los Angeles to the press and local theater managers, and the picture was praised unstintedly by those present. Apart from the general interest of the story, there are some remarkable scenes of pelicans, seals and seagulls which add interest to the feature. Tyrone Power gives a strong performance in this film and again proves what an exceptionally good screen appearance he possesses. Mr. Power will have the curious experience of seeing himself on the screen in two new features at the same time, for he is also starred in the ten-reel picture "The Planter," produced by the Nevada Film Company, to be released within a short time.

DETROIT FIRM BUYS "SPOILERS" FOR MICHIGAN.

The Barnett Film Attractions, Peter Smith Building, Detroit, has purchased the Michigan rights to "The Spoilers." This firm already has "Joan the Woman" and "20,000 Leagues Under the Sea." "The Spoilers" started an indefinite run at the Detroit Opera House, July 25. At the same time "20,000 Leagues Under the Sea" completed a three-weeks" engagement there.

GETS WESTERN CANADIAN RIGHTS TO "NE'ER DO WELL."

R. J. Dawson, of the Kitsilano theater, Vancouver, has secured the Western Canadian rights of the Rex Beach production, "The Ne'er-do-well." Con Jones booked it for the Orpheum, where it is now running to big business. In a very short space of time Mr. Dawson has booked this production solid for several weeks to come.

FOREIGN RIGHTS TO "SUBMARINE EYE" SOLD.

The Williamson Brothers' "The Submarine Eye" has been sold for South Africa, France, Switzerland, Italy, the Balkan States and Canada. The Williamsons announce that they have received offers from virtually every territory in Europe and South America.

GINSBERG GETS LION COMEDIES FOR NEW YORK.

Henry Ginsberg, manager of the Short Features Exchange, Godfrey Building, New York, announces that he has consummated a deal with the A. Kay Company whereby he has secured the New York rights to the Lion Comedies. The Short Features Exchange, which specializes in the distribution of short subjects of merit, has been handling the product of the A. Kay Company for New York ever since the organization of that company.

The Lion Comedies, which are of slapstick nature, were screened for Mr. Ginsberg early last week. One of the officials of the A. Kay Company who was with Mr. Ginsberg during the screening of the comedies said that the latter was very enthusiastic about the pictures, and that he was sure that they would meet with success.

NOT IN THE SCENARIO.

Billy West, the star of King-Bee Comedies, was racing in his car to the Jacksonville studio the other day, and Ethlyn Gibson, his leading lady, also was racing to the studio in her car when she suddenly was halted by a policeman. Billy came up as Miss Gibson was arguing about her speed with the policeman and swore that if Miss Gibson was taken to the lock-up he would have to be taken along with her.

He was.

Both Billy and Miss Gibson were placed in the same cell. The judge was away on a fishing trip. News of the predicament reached Mrs. West, who is known professionally as Ellen Cassidy. Mrs. West demanded that Billy be released. She insisted that unless the comedian was released immediately she be put in the same cell.

She was.

We have been unable to learn just how much it cost Nat Spitzer, general manager of the company, to get his players out of the cooler.

Manufacturers' Advance Notes

DONNA DREW STAR IN "THE LAIR OF THE WOLF."

Donna Drew heads the cast of "The Lair of the Wolf," the Butterfly feature for August 20. Prominent in her support are Gretchen Lederer, Joseph Girard, Val Paul and Charles Hill Mailes. This will be Miss Drew's first appearance as a star but her work is said to hold forth remarkable promise. She aroused much interest by her handling of the character of Naidine in a former Butterfly picture, "The Flame of Youth."

Scene from "The Lair of the Wolf" (Butterfly).

In "The Lair of the Wolf" Donna Drew takes the part of an incorrigibly romantic young girl who runs away from a commonplace home to see the world and live the life of freedom common to her dime novel heroes. Her eccentric old father, who nurses a hatred for one Cathcart, a wealthy but brutal neighbor, has given his daughter a boy's name, Steve, and has brought her up with the idea of some day assisting in the downfall of Cathcart.

Meanwhile Cathcart has married Margaret Dennis, a beautiful widow, and brought her to live at his country place which he calls "The Pines," although to the neighbors it is known by the more appropriate phrase, "The House of Gloom." Mrs. Cathcart's son, Jim Dennis, has barely reached his majority. He is employed in Cathcart's office. Learning that his mother is being ill treated by the manufacturer, he travels out to "The House of Gloom," determined to see that life is made easier for his mother. Before his mission is fulfilled, Jim runs into a barn, where Steve, disguised as a boy, has arrived before him. Jim turns in and sleeps beside his companion, not knowing that it is a charming young girl instead of a roughly clad boy who shares the hay-mow with him.

The next day the news comes out that Cathcart has been murdered. Circumstantial evidence points toward Jim Dennis. But at the eleventh hour the real solution of the mystery is brought about. Steve plays an important part in the denouement, which comes as a real surprise.

FOX SUNSHINE COMEDIES.

William Fox has announced that he will release during the coming year between twenty and twenty-six Sunshine comedies. The first of this series will be "His Smashing Career" and "A Milk-Fed Vamp," with the screen's supreme funmakers in the leading roles.

These pictures will be made under the supervision of Henry Lehrman, who is in charge of the Sunshine brand. Mr. Fox believes that in his coming comedy productions he will strike a new and better note in fun in the films.

Mr. Lehrman is one of the hardest workers in motion pictures. While he is making a comedy he generally forgets to eat. As one of his colleagues says, "He lives on laughs."

During a brief period of illness Lehrman had a screen arranged in his hospital room and a projection machine mounted behind his bed. Then he would lie propped up for hours, watching the work done by the directors who work under his supervision.

INTERESTING SELIG RELEASES.

For the week beginning Monday, August 13, the Selig company announces some interesting releases. For example, on Monday, August 13, "The Sole Survivor," a two-reel drama of Central American jungles, is released. "The Sole Survivor" was written by James Oliver Curwood, and features winning Bessie Eyton, supported by an all-star cast. "Her Heart's Desire" is the title of the one-reel drama released by Selig in General Film service on Saturday, August 18. Bessie Eyton is again featured in this beautiful production, one of the few one-reel film dramas directed by Colin Campbell. "Between Man and Beast" is the title of the Selig two-reel jungle drama released by Selig in General Film service on Monday, August 20. Again is pretty Bessie Eyton exploited in a drama of thrills. One sensational episode is where a gigantic ape captures and cares for a little child. "Her Salvation" is the title of the Selig one-reel release for Saturday, August 25, in which Bessie Eyton is again starred in a drama having to do with the submerged tenth.

MARY GARDEN TO ARRIVE SEPTEMBER 1.

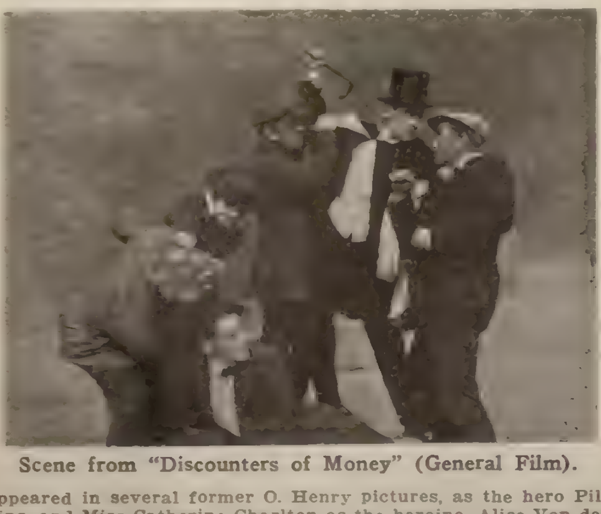
Mary Garden will arrive at "an Atlantic port" the first week in September and immediately begin work before the camera for her first motion picture, "Thais," for Goldwyn. This information was received in New York by wireless on Saturday, August 4, in the last private message given transmission before the British government discontinued the Marconi company's trans-Atlantic service.

In France this summer Miss Garden has been the guest on numerous occasions of Anatole France, the celebrated author of "Thais," who has suggested no less than a hundred photographic developments of his famed story that had to be ignored or touched lightly in the story.

"THE DISCOUNTERS OF MONEY" (General Film).

In his brilliant story, "The Discounters of Money," O. Henry, the great American wizard of human moods, sneers pointedly at the "money-caliphs of the present day going about Bagdad-on-the-Subway trying to relieve the wants of the people." They imagine there are no sorrows that dough cannot heal and thus are handicapped. The screen production of this story, the current Broadway Star Feature release through General Film shows how young Howard Pilkins, millionaire, reached the heart of his beloved through human qualities taught him by two Babes Drawn from the Wood found shivering on a bench in Madison Square in the early dawn.

"The Discounters of Money" is the nineteenth of the two-reel O. Henry pictures. It features Carleton King, who has appeared in several former O. Henry pictures, as the hero Pilkins, and Miss Catherine Charlton as the heroine, Alice Von der Ruysling of Gramercy Park. Two other roles of interest are those of Marcus Clayton and Miss Eva Bedford of Virginia, stranded in New York. The parts respectively are taken by Webster Campbell and Lucille Heyer. The picture was directed by Martin Justice.



Scene from "Discounters of Money" (General Film).

K-E-S-E Program

Releases Announced for the Fall and Early Winter Months. —Include Many Five-Reelers—Also Conquest Programs.

KLEINE-EDISON-SELIG-ESSANAY announce the completion of their program until well into the winter. The schedule of releases as arranged now follows: August 27, "The Lady of the Photograph," Edison, featuring Shirley Mason; Sept. 3, "Efficiency Edgar's Courtship," Essanay, presenting Taylor Holmes; Sept. 10, "Pants," Essanay, in which charming little Mary McAlister will be starred; Sept. 17, title not yet given out; Sept. 24, "Men of the Desert," Essanay, featuring Jack Gardner; Oct. 1, title not yet announced; Oct. 8 "A Fool for Luck," Essanay, presenting Taylor Holmes; Oct. 15, "The Fibbers," Essanay, featuring Bryant Washburn; Oct. 22, title not yet announced; Oct. 29, novelty film, title to be announced later, Essanay, Marguerite Clayton; Nov. 4, title not yet decided upon; Nov. 11, "Two Bit Seats," Essanay, featuring Taylor Holmes.

In addition to the above releases, George Kleine has announced the following releases of the Edison Conquest Programs:

August 11, Conquest Program No. 5—"The Little Chevalier, featuring Shirley Mason, four reels; "Birds of a Far Off Sea," 500 ft.; "A Vanishing Race," 500 ft.; "Soldiers of the Sea." 1,000 ft.; "Gold and Diamond Mines of South Africa," 500 ft.; "The Dinosaur and the Baboon," 500 ft.

August 18, Conquest Program No. 6—"The Customary Two Weeks," featuring Kathryn Adams, Albert Ellis, Herbert Evans and Joseph Burke, four reels; "The Story of Plymouth Rock,' 1,000 ft.; "The Grand Canyon of Arizona," 500 ft.; "The Four R's," 500 ft.; "Nature's Perfect Thread-Spinner," 500 ft.; "The Magic of Spring," 500 ft.

August 25, Conquest Program No. 7—"T. Haviland Hicks, Freshman," 3 reels; "Gallagher," 2 reels; "Turning Out Silver Bullets," 1 reel; "Young Salts" and "The Holy Land," combined in 1 reel.

September 1, Conquest Program No. 8—"The Princess' Necklace," featuring Katherine Townsend and Walter McDonald 4 reels; "The Puzzling Billboard," 1 reel; "The Brook, Woodcraft for Boys," and "Shipping Live Fish in Sealed Bottles,' combined in 1 reel; "The Blind Fiddler," 1 reel.

Some of the country's most noted authors are contributing stories to be filmed in these Conquest Programs. Mrs. M. E H. Davis wrote "The Little Chevalier"; "The Customary Two Weeks" is from the pen of Freeman Tilden; "Gallagher" was written by Richard Harding Davis; "The Princess' Necklace" was written by Clara Freeman Alger.

Mr. Kleine's organization reports brisk inquiries and much business on Conquest Pictures which are produced by the Thomas A. Edison studios.

Many theaters throughout the country have set aside one day each week for the Conquest Program, which is composed of seven reels. In referring to these programs Mr. Kleine's Publicity Department describes them as "Films for the Whole Family." As the titles indicate, they are made up of dramas, comedies, scenic, travelogue, legendry, cartoons, scientific and educational.

SELIG PHYSICAL CULTURE PICTURES POPULAR.

According to reports from the K-E-S-E branch exchanges the country over, the Selig Athletic and Physical Culture films, ten in all, are proving more popular every day. Word of mouth advertising has accomplished wonders for this series, for those who have seen one of the pictures tell others of it and the attendance increases as the films are presented. Negotiations are now being made with the Selig company for the sale of the territorial rights to Australia and Japan.

The Selig Athletic and Physical Culture series presents leaders in all lines of legitimate sport. The most skilled boxers, the champion wrestlers, the most expert players of tennis, the most daring swimmers, in fact, leaders in all lines of athletic endeavor are shown in the Selig series, which consists of productions each two reels long, but presenting diversified scenes.

It has been discovered that the Selig Athletic series cultivates a desire in the hearts of the boys and girls to emulate the skill displayed by their respective favorites, and thus they have an incentive to keep in good physical condition. The pictures are careful to inculcate the lessons that only by correct living can young people hope for athletic supremacy.

Negotiations are now being made with the Selig Polyscope company for the sale of territorial rights in Australia and Japan for the Selig Athletic and Physical Culture series.

PARAMOUNT'S NEW SYSTEM A SUCCESS.

With the passing of the date set for the actual installation of the selective star series booking system, August 5, Paramount announces unqualified success of the plan. In discussing the situation as it stands after only a few days of operation, Al. Lichtman, general sales manager of the Famous Players-Lasky Corporation, declared that the plan had worked out even more successfully than the heads of the organization had hoped.

Week's Work at Fox Studios

Casts for Virginia Pearson and Valeska Suratt Pictures Complete.

The casts for the new pictures starring Virginia Pearson and Valeska Suratt have been practically completed at William Fox's Fort Lee studios during the last week. In Miss Pearson's support will appear Claire Whitney, Eric Mayne, Matilda Brundage, John Goldsworthy, Robert Elliott, Martin Faust, William Kennedy, Dan Sullivan and William Burton.

Miss Suratt's company will consist of John Webb Dillion, Edward Martindel, Robert Cummings and Charles Craig. Mr. Martindel had a brilliant stage record prior to his entry into films, as he had important roles with Mrs. Patrick Campbell and Fritzi Scheff for several seasons.

By a transfer in directors, Miss Pearson's picture will be made under the direction of William Nigh, who screened Miss Suratt's last two features. Miss Suratt, in turn, will be the star of the Carl Harbaugh company. Mr. Harbaugh recently completed "When False Tongues Speak," in which Miss Pearson has the stellar part.

R. A. Walsh's next drama in which Miriam Cooper is the featured player, has been titled "Betrayed," by William Fox. The principals of the company besides Miss Cooper are Hobart Bosworth, James Marcus, Montague Blue and Wheeler Oakman.

"Durand of the Bad Lands," Dustin Farnum's drama of the West, will be released by William Fox on August 13. This will mark "Dusty's" debut on the screen as a Fox player.

Mr. Farnum has been busy for almost a year enacting the leading roles in a series of pictures for Fox Film Corporation.

An unusually fine cast was assembled for "Durand of the Bad Lands." Included among the company were Winifred Kingston, Babe Cressman and Tom Mix.

A beautiful reproduction of a little Dutch village has been built at William Fox's studios in the East for use in June Caprice's picture, "Every Girl's Dream." The town is complete from cobblestones to windmill. The film is now scheduled tentatively for release on Aug. 27.

To "The Honor System," R. A. Walsh's great cinemelodrama, will go the honor of being the first release of William Fox's newly-created Standard Pictures. August 26 has been set as the date when this reel masterpiece will be available for showings throughout the country.

CLARA KIMBALL YOUNG CHANGES FIRST PLAY.

Herman Sudermann's immortal "Magda," played in every language and the favorite dramatic vehicle of such superstars as Bernhardt and Duse, will be the first of the new series of Clara Kimball Young photoplays to be made under the popular star's own personal direction by her own personally directed company. "The Marionettes" had been announced as the initial production under the new plan, but it has been necessary to supersede it with "Magda" because of a question which has arisen as to the screen rights of the play.

Harry I. Garson, under whose personal management Miss Young is now operating, purchased "The Marionettes" rights from Edgar Selden, who represents the French Authors' Society, and with her cast practically selected, costumes purchased and a number of sets made, a week's "shooting" had been done when notification was received from the Charles Frohman Estate that the screen rights to "The Marionettes" belonged to them by virtue of a previous purchase through Sanger & Jordan. Under the circumstances the question of just who owns "The Marionettes" for photoplay purposes is very much in doubt, but because of the efforts she is already making to establish her rights in the premises, Miss Young feels reasonably sure that she will be able to use "The Marionettes" as one of her forthcoming releases.

THE ACTIVITIES OF PARALTA.

Activity at the Paralta offices is attracting much attention in the inside circles of motion picture production and rumor has it that three new Paralta producing companies are being organized by Carl Anderson and his associates which will give his company the control of a large number of star productions a year.

When the Paralta company took over the Clune studios in Hollywood, instead of providing J. Warren Kerrigan and Bessie Barriscale with separate establishments, as was at first planned, it was done because the establishment is sufficiently large to house at least five companies and give each practically separate accommodations.

The new glass-covered stage, 50 by 150 feet, the great open air stages, 80 by 200 feet, and the 18 acres of field space for practical sets afford ample opportunity for the making of several big pictures at one time and it seems evident that Paralta intends to take full advantage of every opportunity to make its big studios as efficient as possible.

UNIVERSAL TO ISSUE NEW BRANDS.

The Universal Film Manufacturing company wishes to announce to the trade the fact that it will shortly issue three new brands of pictures under the names of Golden Rod, Premier and Primrose. Including the Star Featurette, the Universal Current Events and the Butterfly pictures, this will make six new brands that the Universal has put on the market since the first of the year.

George Ade Fables for General

Important New Product Starts September 1—Four-Reel Falcon Features Also Beginning—New O. Henry Subjects Current.

THE essence of Americanism in literature is now controlled in film form by the General Film Company with the Ade Fables and the O. Henry stories. The sensational success of the O. Henry stories on the screen is recent film history, while the former picturization of George Ade Fables, in 1916, made a tremendous success. The new series of George Ade comedies from Essanay is being given a most expert production to bring into visual form the keen, wholesome humor of the author with its native quaintness and brilliancy of delineation. General Film announces the first release for September 1 will be "The Fable of the Twelve-Cylinder Speed of the Leisure Class."

It may be stated that two more new O. Henry releases are now ready, bringing the list of the two-reel O. Henry to a total of twenty. The new ones are "Discounters of Money" and "The Furnished Room." Upon the completion of the two-reel stories, a notable list of four-reel O. Henry stories and also a group of one-reel subjects from the same author will be offered. Comedy-dramas and dramas will generally alternate.

A Louis Joseph Vance story, "The Mainspring," which was published in Popular Magazine, is the first of the Falcon Features, four-reel productions, which are the first announcements of General Film releases of that length. "The Mainspring," featuring Henry King, will be followed by "The Martinache Marriage," by Beatrix Demarest Lloyd, featuring Margaret Landis and Philo McCullough. The third Falcon Feature is to be "The Stolen Play," a remarkable application of the dramatic possibilities of hypnotism. The picture features Ruth Roland and William Conklin. All of these Falcon features were supervised by H. M. and E. D. Horkheimer.

The great dramatic impression made by the Kalem offering through General Film, "The Further Adventures of Stingaree," continues. This series stars True Boardman. His well-known and highly-admired role of Stingaree, a courtly Australian bushranger, is proving a money-maker wherever it is shown. Although each story is separate, the cumulative interest in the series is noteworthy. Possibly, however, this is not so surprising when it is remembered that each story was specially written for the screen by the author, E. W. Hornung, who is also the creator of "Raffles." The series is now reaching the eleventh adventure, "The Sign of the Kangaroo."

Some splendid Selig wild animal dramas have been coming out on the General Film schedule also. "A Man, a Girl and a Lion," with Thomas Santschi and Bessie Eyton, and "Her Perilous Ride" with Bessie Eyton, are now followed with "The Sole Survivor" and "Her Heart's Desire." These are dramatic subjects, two reels and one reel, respectively. The Selig World Library, the weekly one-reel educational, is keeping up to the standard and has reached its fourteenth consecutive number.

The Sparkle, Jaxon and Ray comedies are all in their second series, the Sparkle and Jaxon subjects being available in groups of six, an arrangement that has proved very popular with exhibitors.

Megrue Seeking First Hand Information

Goldwyn Author Will Visit Film Men and Exhibitors in West and Northwest to Learn What's What Picturewise.

ROI COOPER MEGRUE, playwright, co-author with Irvin S. Cobb of Maxine Elliott's first Goldwyn picture, "Fighting Odds," and member of the Goldwyn advisory board, is to make a tour combining business with pleasure.

Mr. Megrue and his mother left last week on their annual vacation, and by now they are beginning to enter the big cities of the Canadian West. In the Canadian Rockies and our own Northwest the author of many successful plays had felt certain that he could evade all forms of work for sixty days.

Instead Mr. Megrue will labor unceasingly, for he has been assigned by Goldwyn to meet the managers of all the Goldwyn offices in Western Canada and also those in Seattle, San Francisco, Los Angeles, Denver, Minneapolis and elsewhere in that territory. Through these managers the playwright will meet the owners of motion picture theaters in cities and towns of all sizes.

This is the first time in the history of the industry that one of the big figures in dramatic authorship has ever been sent directly to the men who exhibit motion pictures to the public to ask these influential showmen their opinion as to what the public desires on the screen.

Mr. Cobb smiles broadly when he thinks of the work ahead of his literary partner, and plans a north woods fishing trip in a region where there are few, if any, screen theaters.

As Mr. Megrue and his mother will be in the Northwest on and after October 7, the date when "Fighting Odds" is released, big exhibitors unquestionably will see to having him make personal appearances in conjunction with the presentation of Miss Elliott's picture.

Among the cities in the Megrue itinerary are Calgary, Winnipeg, Banff, Edmonton, Vancouver and Victoria, in Canada, and many of the larger cities in the western half of this country.

Marie Dressler to Make "The Scrublady"

Two-Part Comedy Will Carry Story of Munitions Factory and Is Said to Have Real Plot.

THE Dressler Producing Corporation is completing its first comedy, soon to be released through the Goldwyn Distributing corporation, to be called "The Scrublady." Marie Dressler herself will head the cast of every picture, of course. In "The Scrublady," written and directed by Vincent Bryan, Miss Dressler has full opportunity to be as funny as she can. But she has not hesitated to surround herself with men and women of proved comedy reputation, and has permitted Mr. Bryan to give them situations and action offering full play for their ability.

In her new picture Miss Dressler is a scrubwoman in a munitions factory. The two-reel comedy has a real plot which, for obvious reasons, may not be divulged. The leading woman in the support is Miss Florence Hamilton, a brunette "discovery" of Miss Dressler's. Also in the cast is Raymonde Cacho, before the war a moving picture comedian in Paris. He served in the early part of the conflict, but was wounded in a battle along the Meuse.

Other players are Fred Hallen of the team of Hallen and Hart, who is making his first appearance in films, and Miss Harriet Ross. Miss Dressler's scenario writer and director, Mr. Bryan, won his spurs with Charlie Chaplin. Her chief cameraman, Duke Zalibra, also comes from the Chaplin studio.

AUG. 17 MARKS RELEASE OF "THE MAINSPRING."

After inspecting the six-sheet, three-sheet and one-sheet posters for "The Mainspring" and approving them, General Film officials found the lithographic work under such good headway that all the district offices over the country would receive their paper in good time for the beginning of the Falcon Features as a weekly four-reel feature release. Consequently August 17 was confirmed as the initial date of distribution, beginning with "The Mainspring."

"A TRIP TO CHINATOWN" (Selig).

"A Trip To Chinatown," one of Charles Hoyt's cleverest comedies, is the Selig comedy release in K-E-S-E service on Monday, August 20. The all-star cast, which has aided so materially in making the previous Selig Hoyt comedies so successful, contribute to the gayety of this two-reel comedy. J. A. Richmond directed the comedy and in the cast can be named William Fables, James Harris, Amy Leah Dennis, Fanny Cohen, Frank Hamilton and A. Francis Lenz.

I. Noah Heap, after giving a number of the race track patrons some very poor tips, is chased by the copper, Welland Strong, who is ever on his trail. Weary and discouraged, Noah wanders in a "Chink" laundry and induces the owners to give him a smoke. After a couple of good, healthy drags at the pipe he is off for a wonderful dream. He finds himself in a palace, surrounded by beautiful girls and the Princess, who immediately falls desperately in love with him. He is even provided with a private slave, who proves to be none other than the despised copper, Welland Strong. Noah forces the copper to battle with a gladiator, a lion, which in turn prove easy prey for the cop. The Princess then transfers her affections to Welland Strong. Noah, chased by the guards, takes refuge beneath some skins. While the guards are poking the skins with their spears, I. Noah Heap comes to life to discover the old "Chink" poking him with a clothes-stick and demanding his money for the smoke. Noah is thrown into the street again and rolls into the waiting arms of the cop and is again marched off to jail.

Scene from "A Trip to Chinatown" (Selig).

The Selig Company promises an unusual number of elaborate Oriental sets, a lot of vivacious damsels, and a succession of side-splitting episodes.

How Goldwyn Plan Worked Out

Company Now Has Nine Completed Productions With Three on the Way—Booking Only on Examination.

GOLDWYN Pictures Corporation's revolutionary sales policy, announced when the company was formed last winter, the essence of the policy being that Goldwyn desired all prospective exhibitor customers to see the Goldwyn Pictures before signing contracts, has received a splendid indorsement from motion picture theater owners of the United States.

Last February Samuel Goldfish, president of Goldwyn, determined to market the Goldwyn Pictures under a system that comprised the following ideas:

1. That no exhibitor would be asked to take the word of Goldwyn's owners with regard to Goldwyn Pictures.
2. That Goldwyn would make not less than twelve finished productions in advance of its first release on September 9, 1917.
3. That Goldwyn always would keep from six to eight months ahead of its releases, thereby eliminating the possibility of ever marketing any hastily made pictures.
4. And above all else, that all Goldwyn Pictures would be sold only after submitting them for examination and inspection to the men who were being solicited to rent them.

Ten months of work has resulted in the completion of nine Goldwyn productions of extreme excellence and quality—productions that through advance showings have received the indorsement of the ablest and most careful critics in the larger American cities. Three additional Goldwyn Pictures are under way, which means that the company has lived up to its promises of last winter.

Trade showings have been held and are being held in the Goldwyn branches in all parts of the United States and Canada and exhibitors large and small are seeing months in advance the pictures they have the opportunity to rent for their houses. In other words, they are seeing the merchandise and buying it if they like it and leaving it alone if they do not.

"THE COUNTESS CHARMING" (Paramount).

In his forthcoming Paramount picture, his first venture into filmland, Julian Eltinge, manikin of twentieth century female charm, packs a real wallop in his right jab. Eltinge is a husky youth, so leathery that his female impersonations offer the strongest contrast between the man and the part he assumes. His stock in trade is his ability to transform himself from the robust male to the personable female with the minimum of effort and the maximum of deceptiveness. Added to that, Eltinge has an ability at dramatic portrayal that is a considerable asset. And added to that he is able to turn from the grace and delicacy of what used to be termed the weaker sex to the scientific right hand body punch of the mere male.

Mr. Eltinge plays a double role, naturally, in his first Paramount picture. From the virile young lover, cast out of society because of an unintended offense, he assumes the role of a bogus countess and gets into considerable hot water and many lavish clothes. One of the situations, as the countess, demands a fight with the police and a detective.

Scene from "The Countess Charming" (Paramount).

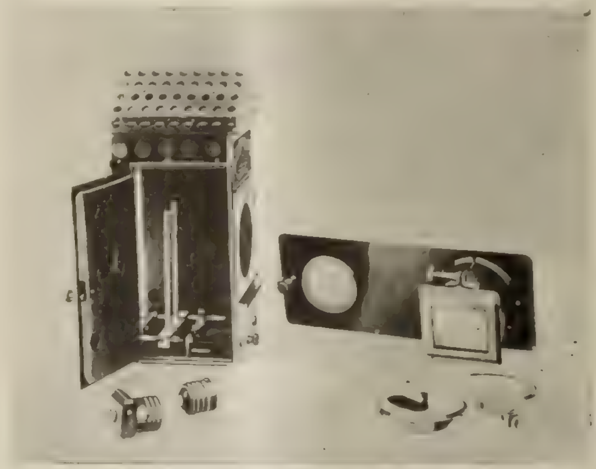
The detective happens to be Billy Elmer. Mr. Elmer is not a giant, but he commands a physique that brooks little interference. Part of that physique comes from intensive training and conservation of natural resources. The Countess Charming, whose real name is Bill Dalton, lands with her right on the point of the detective's jaw. No perfect lady would take advantage of the result of that blow. The countess calls it a day's work and walks off the scene.

Mazda Lamps Now Ready for Market

Use of Sheck Adapter Will Convert Any Projection Machine for Picture Use.

MAZDA incandescent lamps for motion picture projection are no longer an experiment, but a proved and established success, according to advices received from the Mazda Lamp Laboratories and from the Argus Lamp and Appliance Company, Cleveland.

This latter company has correlated the development of Mazda motion picture projector lamps by perfecting the Sheck Universal Adapter, which will immediately convert any type of motion picture projection machine with carbon arc to the use of the new lamp. The announcement of the company includes the fact that these adapters and lamps are now ready for the market.



The Oscar Sheck Universal Adapter.

The adapter now being exploited is the invention of Oscar M. Sheck, who has been for the past year working hand in hand with engineers of the company.

Mr. Sheck, in addition to his engineering activities, finds time to discharge the duties of one of the general organizers of the National Alliance of Theatrical Stage Employes and Moving Picture Operators. He is personally known to thousands of operators throughout the United States and Canada, all of whom will be greatly interested to learn of the Sheck Appliance.

The claim is made for the new lamp that it will give a better light; that it will completely eliminate flicker and screen shadows; that it will eliminate eyestrain by removing the harsh qualities now present in carbon illumination, and that it will further recommend itself to exhibitors for the reason that the consumption of electric current will be substantially reduced.

The Argus Company has designed a special adapter with a universal application which may be attached to any of the present carbon lamp housings without cutting or marring the housing in any way, or even disturbing the carbon arc equipment.

H. H. Cudmore, general manager of the Argus Company, is personally directing the distribution of the Sheck Universal Adapters.

"We are of the opinion," said Mr. Cudmore, "that the development of this new lamp and the coincident invention of the adapter will revolutionize the entire field of motion picture projection. We have had lamps running in prominent theaters in Cleveland for more than a year, and the proprietors of these theaters are most enthusiastic advocates of the new projection."

"Since our preliminary announcements have been made, the Argus Lamp Company has provided extensive manufacturing facilities, a new factory modern in every respect now being constructed in East Cleveland, and we hope to be able to keep pace with our orders so that shipments may be made with little or no delay."

ANOTHER EXPLOSION.

Since it has become a habit to hold the war responsible for most anything nowadays, you might conclude that an "onsteen centimeter shell" had struck the Simplex plant lately, for machines have been scattered so far and wide that even the antipodes didn't escape. Just recently Simplexes were shot out to Australia, China, England, France, Japan, Norway, the Philippines and South America (we put 'em in alphabetical order so you won't get mixed).

Fact is, that over at the Simplex factory a visitor might think the boys had been to hear Billy Sunday, for if you listen closely you can hear them hum "from Greenland's icy mountains to India's coral strand," etc., etc.

K-E-S-E Patrons Want Scenics

Essanay Will Supply the Demand in a New Series of One-Reel Subjects.

AN INNOVATION in Essanay's portion of the K-E-S-E program in the future will be a series of one-reel educational subjects to be entitled "The Wonders of Nature and Science."

For several months branch managers of the K-E-S-E service and Essanay officials have been conducting an exhaustive investigation into the present-day demands of exhibitors for program material. The inquiry has covered the entire country, inclding the small exhibitor as well as the large. And the general public attitude has been sounded out as well to determine the opinion of the people on how much of a show should be given for the admission price. In almost every instance there was a demand for one-reel scenics to fill out the program.

The forthcoming Essanay series is the result of this investigation. The units will be released one each week and can be used with any program. There will be ten pictures in the series, and these will be divided between the two subjects, the wonders of nature and the wonders of science.

The first half will present some of the scenic beauties of Canada which never before have been seen on the screen. Views of the Canadian Rockies and their majestic splendor will comprise one unit, the four others will include scenes in old Quebec, showing the quaint old French dwellings and streets and the unique characteristics of its people; Nova Scotia, made famous by the poet Longfellow in his "Evangeline"; British Columbia and its wilderness of fir-clad mountain and everlasting snows; and views of the Upper Winnipeg River, one of the most picturesque streams in the world.

Even more wonderful than these are the wonders of science which the latter half of the series will reveal. Each of these five units is devoted to the intricacies of one of the nation's big industries, from beginning to end. The science of medicine and surgery, one of these units, shows from whence the ingredients of various medicines well known to the public are obtained, how they are prepared, and their uses. The surgical division of this reel shows the operating rooms of great hospitals and explains the uses of the delicate instruments with which human lives are saved. The world's greatest industry, steel, is the subject of another unit. Huge steel mills are shown in intimate glimpses, together with realistic scenes of ore mining and the preparations of the finished product. Other great industries are depicted in the succeeding units in their entirety.

The release of this series will come within a short time. The Kleine-Edison-Selig-Essanay service already is booking the film.

VICTOR MOORE IN "SUMMER BOARDING."

Victor Moore will release on August 13 his latest comedy called "Summer Boarding." It is a continuation of his "family series," written by Thos. J. Gray.

Vic reads an ad in the Summer Resort Column of a newspaper advertising "Restful Villa" at Bullem-in-the-Pines. The place, so the ad reads, has everything your heart would desire, and wanting to get away from the heat of the city, Vic decides here's his chance, and packs his family up and off they go. They soon arrive at Bullem-in-the-Pines and are met at the station by a hackman whom Vic describes as "Rip Van Winkle." After many hardships in the hack they manage to reach Restful Villa. The place is everything that your heart would NOT desire, and from this moment on Vic's troubles begin. The things that happen to him and his family help to make great laughing situations which end up in Vic and his family trying to escape from the Villa, by climbing down out of the window. They manage to make a "get away" and arrive home all in, resolving that so far as summer boarding is concerned, "never again." If you like "Bungalowing" and "Commuting," you will certainly like "Summer Boarding."

Scene from "Summer Boarding" (Klever).

This comedy is one of the fastest Moore has made, and he is supported by a cast of thirty.

OLD NASHVILLE IN "THE CONQUEROR."

In "The Conqueror," the titanic American drama produced for William Fox by R. A. Walsh, with William Farnum in the stellar role, and which shortly will be seen in a Broadway theater, there exists a curious coincidence.

Henry Christeen Warnack, who wrote "The Conqueror," based his story on the historic and exciting career of General Sam Houston, known to every American as one of the most romantic and heroic figures of early border days. Mr. Warnack specified that Nashville, Tenn.—the Nashville of 1830—where Sam Houston came finally into his own, should be pictured. Old histories immediately were searched for a picture of some Nashville street of the period. Such a picture was found—a street redolent with atmosphere. The street "set" was taken from that picture.

Scene from "The Conqueror" (Fox).

Technical Director George Grenier and his art director, Charles Odd, copied that street faithfully and to the last detail. Then carpenters swarmed into action; the houses, the court house, the law offices rose into being. And when Mr. Warnack, who is a well-known newspaperman, first laid eye upon that set he gasped in amazement. Then he rubbed his eyes and pinched himself.

"On that corner," he managed to gasp, finally, "I was born! Right in that little old house. My father was born there, too. In that building directly across the street my grandfather had his counsellor-at-law office. On that balcony he welcomed Sam Houston many a time."

Mr. Warnack then sat down and wrote a letter home. Shortly there reached him a bundle of photos and old-time wood cuts of the house in which he was born. And that house corresponded in every detail with the one built for and photographed in "The Conqueror."

"The Conqueror" is the first of the William Fox Standard pictures of which William Farnum is the star. It is said to faithfully depict a cross section cut out of American history in the making, with all the romance, love, life and fight of early days in Tennessee and along the Texas border. And Mr. Fox has issued orders that "The Conqueror" will not be sold until it has first been seen by the exhibitor.

NEW SERIES OF GEORGE ADE FABLES.

Essanay announces that, commencing September 1, a new series of George Ade Fables in Slang will be issued on the General Film program. This is another step towards the recently published policy of this company to confine a greater part of its output to subjects of a comedy nature.

The first series, issued about two years ago, were only one reel in length, but proved so popular that this famous author has been induced to write another series. Owing to the wealth of humorous material in the present stories it has been decided to make them up in two-reel lengths. The reception with which these pictures dealing with the peculiarities of our traits and characteristics has met assures this new series of a welcome in every theater. Especial attention has been given to the sub-titles and, as this was one of the strongest features of the former productions, there is no doubt that it will appeal even more forcibly since the public has grown to appreciate the value of cleverly-phrased interpolations.

The first subject is entitled "The Fable of the Twelve Cylinder Speed of the Leisure Class." George Bean and Frankie Raymond play the leading parts. The story, as the title implies, deals with the strenuous life led by those who attempt to live the easy life. A number of attractive bathing beach scenes will be shown, also the author's idea of night life in a metropolis, with its dancing cabarets and other forms of strenuous amusement. It will be released September 1.

Kalem Enlarges Laboratory

Will Handle Large Volume of Outside Work in Addition to Their Own Product.

THE Kalem Company has celebrated their tenth successful year by enlarging the laboratory at their Twenty-third street factory and installing additional equipment which gives them four times their former facilities.

With their increased capacity Kalem has entered the market to handle a limited amount of laboratory work for other producers, including the developing of negatives and printing and developing positives.

"In enlarging our plant to take care of our constantly growing business we installed extensive equipment which our factory experts have been working on for years," said William Wright, secretary-treasurer of the Kalem Company. "The trade has declared that our photography and laboratory work is par excellence, and there is good reason back of this reputation. One of the members of the firm always has directly supervised this important branch of picture-making and as the factory is conducted in conjunction with our executive offices this supervision is both active and constructive. The new equipment which quadrupled our laboratory facilities has made it possible for us to handle a limited amount of work for other concerns while turning out our own product.

"We are not embarking in commercial work as the term usually is understood," added Mr. Wright. "Already we have contracted to handle the printing and developing for concerns who desired to obtain the Kalem standard, and we can handle a number of additional contracts. We are anxious to hear from producers who demand the best in laboratory work, as the Kalem standard is sufficient guarantee that they will be satisfied. Furthermore, with this large equipment we can quote attractive prices. In fact, I know our prices cannot be equaled, in view of the artistic work done by our long experienced experts."

NEW STORY FOR BUSHMAN AND BAYNE.

Metro Pictures Corporation has purchased, through Robert H. Davis, editor of the All-Story Weekly, the motion picture rights to an untitled, unpublished story of unusual power by Max Brand, for the use of Francis X. Bushman and Beverly Bayne, Metro stars. The seven-act production de luxe to be made from the story, and the story itself, will be released simultaneously, on the co-operative basis already introduced in "Lady Barnacle" and other Metro productions. Produced under the supervision of Maxwell Karger, general manager of the Quality studio, it will be released as a special attraction de luxe November 1.

Charles Grabin will direct this feature production, which promises to be one of the most notable ever put out under the Metro banner. Work will begin at once, the two stars having completed "The Compact," a seven-act production, under the direction of Edwin Carewe.

HART TO MAKE "THE NARROW TRAIL."

The first Hart production to be offered by Artcraft will bear the name of "The Narrow Trail." Advance announcements state it is replete with both the thrills and romance which have distinguished the plays of the famous western star.

Lambert Hillyer, well known as an author and for some time attached in this capacity to the Ince forces, has been made a director for the Hart productions, and is now with Hart and a large company somewhere in the most mountainous region of California, where stage coaches are careening over precipitous trails and daring feats of horsemanship galore are taking place. The interiors of the play are being made at the Biograph studios in Los Angeles. Sylvia Bremer will be the leading woman in this picture.

PARAMOUNT EXPANDING SERVICE DEPARTMENT

With the beginning of Paramount's new star series booking policy, that organization announces that its "Exhibitors' Service Department for Paramount Pictures and Artcraft Pictures" is now at the service of all exhibitors. The purpose and aim of the department is, as heretofore, to help exhibitors in advertising, exploiting and exhibiting Paramount and Artcraft productions.

Paramount takes the attitude that the motion picture has not fulfilled its complete function until it is shown to the public. The company has already expended nearly $3,000,000 in national exploitation and advertising to create on the part of the public a demand for Paramount stars, photoplays and trade mark.

PICTURES FOR THE INSANE.

The Manhattan State Hospital on Wards Island, N. Y., which houses over five thousand of the state's insane, have installed a Simplex projector which will be used every Thursday evening for their amusement. Dr. M. B. Heyman, the superintendent, recently gave an exhibition at which two thousand patients were in attendance. Installations of this kind call attention to the splendid work that the motion picture is doing among the unfortunate and of which the public hears so little of.

Pathe Program Interesting

Week of August 26 Offers Many Excellent Subjects for Summer Weather.

PEARL WHITE in "The Fatal Ring," "Iris," called by many Sir Arthur Pinero's greatest play, a fine Combitone scenic, an International cartoon and scenic, and two numbers of the Hearst-Pathe News, comprise the Pathe program for the week of August 26.

Pearl White, Pathe's "peerless, fearless girl," stars in the eighth episode of "The Fatal Ring," entitled "The Switch in the Safe."

In "Iris" appears Alma Taylor, a beautiful English player, who enjoys the distinction of having received from Sir Arthur Pinero, the author of the play, a letter stating that he has seen the picture and considers her ideal in her part. As Iris she plays the part of a wealthy widow who has many suitors.

A particularly beautiful number of the Combitone is listed on this program under the title of "Know America, Near Pike's Peak, Colo." Many magnificent scenes among the mountains are shown, and as usual they are finely tinted.

An International Scenic split with a laughable animated cartoon by one of the famous Hearst cartoonists, and the Hearst-Pathe News numbers 70 and 71 finish out the program.

GEORGE COHAN SHOWS WELL AS A "SCRAPPER."

George M. Cohan, in "Seven Keys to Baldpate," released August 26, is Artcraft's second August offering, following Douglas Fairbanks in "Down to Earth," released August 12. "Seven Keys to Baldpate" is the second production in which Cohan has appeared, the first having been "Broadway Jones." Cohan dramatized the noted Earl Derr Biggers novel for its Broadway run on the speaking stage several seasons ago.

In the "Seven Keys" picture Cohan is reported to have added another to his already long list of accomplishments. He has a battle with all the other male characters in the production when Baldpate Inn is invaded. Cohan is supported by a strong cast, including Anna Q. Nilsson, Elda Furry, Frank Losee, Corene Uzzell, Purnell Pratt and Carlton Macy.

AMERICAN TROOPS LANDING IN FRANCE.

Following its custom of releasing all news of the world in its regular weekly news reel, the Gaumont Company this week is presenting in the Gaumont-Mutual Weekly No. 137 pictures of the landing of the expeditionary force in France. These are the first of these particular pictures to reach exhibitors and the screen through regular news channels. So anxious was the Gaumont Company to protect its Mutual exhibitors that the pictures were sent to Mutual branches immediately upon their arrival from France with instructions to issue them immediately to exhibitors. This was done so promptly that the Gaumont Company has been highly gratified by the telegrams it has received praising its news initiative.

Mutual Weekly No. 137 is completed by American pictures of peace and war and French pictures of the Parisian celebration of the fall of the Bastile. "Somewhere in America" Indian adobe huts are being used to house soldiers, according to the pictures, and from an American port coast artillery men are seen departing for target practice. War has tied up the merchant ships of the Netherlands, and sailors from these vessels at the port of New York are seen holding an impromptu regatta upon the Hudson River. The recent hot wave is chronicled by pictures of city firemen turning the hose upon the children of the tenement districts, much to the delectation of the youngsters.

Scene from "Gaumont Weekly No. 137."

Triangle Bill for August 18

Thirty-five Thousand Dollar Dutch Village Built for "Wooden Shoes"—"They're Off," Racing Play, Other Feaure for Week.

TRIANGLE'S $35,000 Dutch village, which was recently erected on the ranch grounds of the California studio, will make its appearance in "Wooden Shoes," a Triangle feature starring Bessie Barriscale, to be released the week of August 19, on the same program with "They're Off," a racing play

As the sprightly young Pampy, flower vender in the Dutch village, Miss Barriscale has one of the roles which she invests with the peculiar Barriscale vivacity and pertness. Her brown eyes, light golden curls and well-rounded figure inspires an American painter, visiting the dyke land, to employ her as a model for the Dutch subjects which he is painting. Later when her grandfather dies, she goes as an immigrant to America and there again meets the artist.

The quaint life of Holland has been accurately reproduced on this film. The village has the windmills, the canal streets and the tiled roofed houses typical of the low land country. Some remarkable Dutch types were selected from over two thousand extras that responded to the call for people of Holland lineage.

The wardrobe department was given a large order for Dutch costumes only a few weeks in advance of the production, but the entire outlay was prepared for the players the night before the first scene was filmed. Miss Barriscale wears the lace cap, short striped petticoat and wooden shoes of the Dutch maiden

The company of principals includes Jack Livingston, J. J. Dowling, Thomas S. Guise, Howard Hickman, Margaret Thompson, Gertrude Claire, J. Frank Burke, Don Likes, Will H. Bray and J. H. Gotch. Three hundred extras were engaged for the street scenes.

"They're Off," the other offering of the August 19 program, is of Southern locale, the action culminating in [illegible] horse scene with a girl riding the winner. A Triangle all-star cast, numbering Melbourne MacDowell, Walt Whitman, Rowland Lee, Enid Bennett and Samuel Lincoln, is featured

SELIG RELEASES ON GENERAL FILM PROGRAM.

William N. Selig announces the release in General Film service for the week beginning Monday, August 27 of "Pioneer Days" and "In After Years." "Pioneer Days," the Selig dramatic release for Monday, August 27, presents in a most graphic way the massacre of Fort Dearborn in 1812. The Selig company has been most careful to observe faithfully the historical detail in connection with the event, and a prominent cast of players enact the various roles. The cast includes Kathlyn Williams, Lafayette McKee, Charles Clary, William Stowell and others. This historical drama is not a reissue, so called, but a production never before released in any form.

"In After Years" gives Miss Eugenie Besserer an opportunity to prove her talents as a wonderful emotional actress. It is the drama of a woman whose youthful loveliness and charm begin to succumb to the ravages of time, and whose soul surmounts the petty jealousies and ambitions of so-called prestige to become interested in the shadowed lives of the great cities and unfortunate, so they can enjoy what the generosity of unselfish wealth can bring them. The emotions resulting from an aching heart of a woman who stands on the dividing line of forty years adds to the reputation of Miss Besserer.

EXCLUSIVE SELZNICK EXCHANGE FOR WASHINGTON, D. C.

Through Arthur S. Kane, the new general manager for Lewis J. Selznick Enterprises, Inc., a new exchange has been established at Washington, D. C., to handle only pictures released through the Selznick firm. This gives Selznick an exclusive Washington exchange for the first time. Mr. Kane has been in Washington for a stay of several days settling matters in connection with the opening of the new branch.

V. P. Whitaker, recently sales manager for Artcraft-Paramount pictures in Washington, will have charge of the new offices beginning August 13. Mr. Whitaker became sales manager for the Paramount exchange in Washington when that branch was first opened, but resigned and took a similar position with Artcraft Pictures at the opening of that concern's Washington office. When the Artcraft-Paramount interests were combined Mr. Whitaker was retained as sales manager for the new corporation. Prior to his entrance into the motion picture field Mr. Whitaker was engaged in the theatrical business in association with L. Lawrence Weber.

KIPLING'S "NAULAHKA" FOR PATHE.

George Fitzmaurice, of Astra, has begun work on Kipling's "Naulahka," which will be released by Pathe. In the cast are Antonio Moreno, Warner Oland and Helene Chadwick. Mr. Fitzmaurice will shortly announce his leading woman and promises that his announcement will be a "surprise." Some exterior scenes are already being taken in Pike County, Pa.

"A STORMY KNIGHT" (Bluebird).

The release for Sept. 10 on the Bluebird program marks the final appearance of Franklyn Farnum and Brownie Vernon as joint stars. Mr. Farnum will in future appear as a lone star among Bluebirds and Miss Vernon will have as her screen-mate Herbert Rawlinson. The Farnum-Vernon combination has become very popular with "fans" through the half dozen appearances they have made as co-stars and their last appearance will make a note of interest in advertising "A Stormy Knight."

Scene from "A Stormy Knight" (Bluebird).

Jack Cunningham wrote the story of this newest Bluebird, while Waldemar Young prepared the scenario from which Elmer Clifton produced a fast-moving mystery-comedy with sensational trimmings and a "surprise" finish. "A Stormy Knight" has previously been referred to under its working title, "The Fourth Glove." Frank MacQuarrie, Jean Hersholt and Hayward Mack will have the chief supporting roles.

It might be well, in noting the screen separation of Mr. Farnum and Miss Vernon, to state that Joseph DeGrasse will direct Mr. Farnum in "The Maverick" as his first lone-star venture, work on that feature having just been completed. Miss Vernon and Mr. Rawlinson are also finishing their initial offering, "It's Up to You," under the direction of Elmer Clifton, the producer of "A Stormy Knight."

TESTS FOR AVIATORS IN ANIMATED WEEKLY.

The first pictures yet taken showing the actual course of physical examination to which recruits for the United States Aviation Corps are subjected make a very interesting part of the 84th issue of the Universal Animated Weekly just released.

Members of the army's medical and surgical staff are shown making tests of applicants to determine range and accuracy of vision, blood pressure and nerve stability. Unusual from every point of view are these studies, which should prove popular with every kind of American audience.

Several fine views are also given of General Pershing reviewing a number of fighting commands in France. These are official pictures and have been added to the archives of the French War Department. Other out of the ordinary military subjects show a detachment of French gas fighters setting off a fusillade of "the devil's breath" upon a German trench to give the enemy a taste of his own bitter medicine.

Bayonet drill by American troops at Fort McPherson, Georgia, adds a grimly realistic touch to the scenes of military camp life on this side of the water. By way of contrast some amusing pictures of the recent ball game staged between the members of Raymond Hitchcock's "Hitchy Koo" company and the Ziegfeld Follies to raise a tobacco fund for our troops adds a few timely chuckles to the reel.

VIVIAN MARTIN A FIGHTING OPTIMIST.

Vivian Martin's first star picture under the new Paramount plan gives her more opportunity than she has ever had to display those charms that have come to be associated with her name. It also provides more thrills and punch than any of the previous Vivian Martin releases.

The picture "Little Miss Optimist" was written especially for her by Gardner Hunting. Luckily the character is not one of the saccharine "glad" parts that have pollyanned across the stage of late. There is enough of shadow to form a big contrast and the story gives evidence of having something besides curls and a smile.

Tom Moore is leading man for Miss Martin. He recently scored successes with Mae Murray in "The Primrose Ring," and with Sessue Hayakawa in "The Jaguar's Claws."

GLADYS HULETTE IN "MISS NOBODY."

In "Miss Nobody," the Pathe Gold Rooster play for release on August 19, Miss Gladys Hulette is to be seen in a role which fits her admirably. Human interest is the dominant note in this play, which, like all those in which Miss Hulette has starred since she has been with Astra, was directed by William Parke.

Besides the excellent work of Miss Hulette in the title role the fine impersonations given by A. G. Andrews and Cesare Gravina are worthy of notice. As the elderly, big-hearted pawnbrokers, "Crespi and Malone," they draw to their parts a sympathy that is not often given to men in their profession, which is commonly supposed to be one in which the softer and kindlier feelings do not often prevail. The charming Joyce Fair and William Parke, Jr., also have important parts.

Perhaps the tendency of the time is toward those plays which tend to uplift and cheer. Undoubtedly the war has much to do with this tendency. When mothers are sending their sons away to the front, when families are losing daily by enlistment and draft young men who will shortly be a part of the vast army sent by this country to lands far away, those who are left behind will naturally wish to see pictures with a sunny theme. At any rate, the various Pathe exchanges report a constantly increasing demand for these Gladys Hulette pictures, which are all of that sort.

SEVEN-REEL SUPER-FEATURE FOR NAZIMOVA.

Mme. Alla Nazimova, the celebrated dramatic star who recently signed a contract with Metro Pictures Corporation to appear in special productions de luxe, will commence work Monday, September 17, according to the announcement made by Maxwell Karger, general manager of the Super-Feature studio.

Mme. Nazimova's first Metro picture will be a seven-act special production de luxe called "A Rose-Bush of a Thousand Years," written by Mabel Wagnalls, daughter of A. W. Wagnalls, president of the well known publishing house of Funk & Wagnalls. George D. Baker is the director chosen to produce Mme. Nazimova's first picture for the Metro Pictures Corporation.

"The Rose-Bush of a Thousand Years" was published originally in Current Opinion. It has been adapted for the screen by Ethel Browning Miller.

SCREEN DANCE LESSONS FOR MAE MURRAY.

Although Mae Murray may not be presented as a Bluebird star for several weeks to come, owing to arrangements that have already been made for the regular program features, she will be introduced to "fans" who attend "Bluebird Day" performances throughout the country in a novel manner, when plans now maturing are in operation.

It is the purpose of Bluebird to have Miss Murray screen several of her original ballroom dances, these short-measure films to be added to the regular program subjects. Charts will be prepared to show various position of Miss Murray's feet in completing the dange-figures, and explanations of the movements will be added that the lesson may be clear and lucid These charts will be supplied to exhibitors for free distribution to patrons.

BLACKTON PICKS CAST FOR FIRST PICTURE.

J. Stuart Blackton has announced the cast for his first feature production to be released through Paramount. Mr. Blackton's first production will be an adaptation of Sir Gilbert Parker's famous novel, "The World for Sale," a tale of the great Northwest written two years before the war. Work on the production has been begun somewhere in New Jersey for the exterior scenes, and Mr. Blackton's big studio in Brooklyn is now ready for the beginning of the interior scenes.

Heading the cast in the part of Ingelby is Conway Tearle, and in the part of Fleda Drude is Anna Little. Supporting them as Jethro Fawe is Norbert Wicki, a young Australian who spent twelve years on the European stage playing Ibsen and Shakespeare.

EGYPTIAN SETTING FOR TRIANGLE PLAY, "IDOLATERS."

After a brief excursion in the rough-hewn dance halls of the early west, as "Golden Rule Kate," she wears the coarse garb of a dance hall girl, Louise Glaum, returns to the most luxurious setting ever fitted up at the Triangle studio, and one which the star, herself, designed.

This imposing "sêt" represents the bedroom of the siren in "Idolaters." It is of Egyptian design with a huge canopied bed heavily carved, over which hang cloth of gold draperies The presiding feature of the room is a huge image of the sphinx, its face illumined in a weird light cast from a reflector in the floor. On either side of it are tall peacock feather fans and incense burners of hammered copper. All these are reflected in the waters of a bathing pool, around the edge of which float wax white lilies growing in tiny cups. This bath is depressed in the marble floor at the center of the room.

In keeping with the general scheme of apartment decoration, Miss Glaum has designed some remarkable costumes, suggesting those seen in paintings of the Egyptian court where Cleopatra was enthroned.

The production was directed by Walter Edwards. George Webb has the leading male role and Hugo B. Koch was engaged for another important part.

Picture Theaters Projected

VERO, FLA.—H. M. Marsh and Joe Hill will erect a one-story frame moving picture theater, 25 by 100 feet, bungalow front; roof ventilator, 12 by 14 feet; fireproof booth; private electric light plant; to cost $3,000.

BLOOMINGTON, ILL.—The new Majestic has been opened. W. M. Jones is the manager.

CARLINVILLE, ILL.—Daley and Lancaster have opened their new moving picture theater on West Main street.

ROCKFORD, ILL.—Palmer theater is having plans prepared by George L. Rapp, 69 W. Washington street, Chicago, for a new modern theater building.

GARY, IND.—About $2,000 will be expended in making improvements to the Orpheum theater. New equipment will also be installed, costing approximately $10,000. V. U. Young is the manager.

LAFAYETTE, IND.—The Family theater is being renovated and remodeled.

WARSAW, IND.—A large ventilator has been installed in the Lyric theater.

ALEXANDER, IA.—The Pass Time theater is being remodeled. Hereafter it will be known as the Strand. C. F. Bode is the manager.

CHEROKEE, IA.—The Happy Hour theater has been purchased by John Williams

STORM LAKE, IA.—Edward Roberts has leased the Princess theater from Henry Dlugosch.

WAPELLO, IA.—The chairs and moving picture machine and equipment of the Keck opera house was sold at public auction by the Real Amusement Company to satisfy a mortgage for $1.000.

WASHINGTON, IA.—M. Levin, manager of the Star theater, has purchased the interest of his partner, E. Wheeler, who will return to his home in Harris.

BANGOR, ME.—Cyr Brothers have the contract to erect a two-story brick and concrete theater and store building, 80 by 100 feet, for William T. Hayns. The theater will have seating capacity for about 1,300 persons.

"THE HAND of GOD"
100 episodes depicting Biblical, historical, mythological and fantastic legends and incidents.
Released Oct. 1, 1917
BRUNEL FILM CORPORATION

WANTED!
We want 5 High Grade Salesmen to represent us in New York and Brooklyn. Must have experience in selling Big Photoplay Productions. The men we select and who prove their ability will receive highest compensation and will be assured of a permanent future.
"PLUGGER," Moving Picture World, N. Y.

GOLD KING SCREEN
GOLD KING SCREENS ARE BEST
TEN DAYS FREE TRIAL
GOLD KING SCREEN CO. ALTUS, OKLA

The Most Lovable and Engaging Star of the Screen

LILLIAN WALKER

In

"The Lust of the Ages"

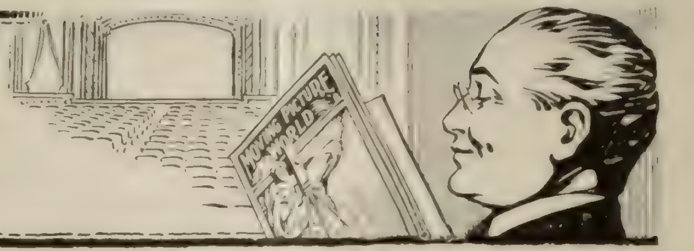
An Original, Stupendous Story written especially for Miss Walker by Aaron Hoffman. Directed by Harry Revier.

See Pages 1170 and 1171
for Further Details

OGDEN PICTURES CORPORATION

EASTERN EXECUTIVE OFFICES:
729 Seventh Avenue, Suite 1202,
New York City. Phone, Bryant 1820

Trade News of the Week



GATHERED BY OUR OWN CORRESPONDENTS

Kellermann Film Makers Help Hospital

Fox Picture Company at Bar Harbor—Seats on the Shore at a Premium and Proceeds Go to Hospital—Nymphs and Water Sirens at Play in the Waves.

From John P. Flanagan, 147 Park View Avenue, Bangor, Me.

BAR HARBOR, ME.—Never before have the grim, rocky shores of Mount Desert entertained more charming visitors than the graceful and comely nymph-ladies and sirens with Annette Kellermann in her moving picture scenes, now being taken here by the Fox company. So great has been the demand to secure beachside seats to witness the staging of the film that it has been decided to charge the rusticators and villagers 50 cents each to see the rehearsals and give the proceeds to the Bar Harbor Hospital. Even this is not keeping them away, and the spectators consider an hour at the Kellermann show one of the best features of their vacation.

Up to now people have been discouraged from watching the picturing of the scenes, but now they are invited to come and help a worthy cause thereby. A member of the company will explain the work as it proceeds. The unusual interest in the work of the company and the fact that Miss Kellermann is the star of the production assures large crowds for every day that weather conditions permit of work being done.

At first fog and rain prevented work but hot weather came, and many of the swimmers became so badly sunburned that they were unable to proceed for several days after.

Miss Kellermann has taken the Robertoff cottage on the Ocean drive for the remainder of her stay here, and has moved in with her servants.

Clara Gets Record Salmon at Kineo.

Kineo, Me.—Clara Kimball Young, the famous star of the "Easiest Way" and other notable film plays, was among the fortunate anglers at Moosehead Lake this week, the salmon being attracted by her beauty, according to reports. Miss Young caught a splendid six-pound salmon in Duck Cove after a 25-minute battle. This was the record for the week and her first salmon. Miss Young, who made the journey from New York to Moosehead with her father and mother, has been camping on the shore of Moosehead Lake near Tomhegan Stream, and visited Kineo during her stay.

Daniel Maher at Bangor.

Brunswick, Me.—Daniel Maher of Bangor, motion picture operator, has been busy at Camp Chamberlain, headquarters of the newly-organized regiment of Maine Heavy Artillery, for several days, and within a short time it is expected that pictures illustrating the early days of the regiment will be shown on the screens of the theaters of Maine.

Newark N. J. News Letter

By Jacob J. Kalter, Newark, N. J.

NEWARK, N. J.—At the regular weekly meeting of the local "Four-Minute Men," reports of co-operation and aid on the part of moving picture exhibitors were made. The Newark organization is rated as one of the best in the country, and William McCormick Blair, chairman of the National Asociation of Four-Minute Men, congratulated the local body for its most efficient organization.

Among the theaters that have thus far co-operated with the Four-Minute Men are: Strand, Paramount, Proctor's Palace, Crawford, Playhouse, Clintonia, American, Keeney's, Playhouse Garden, Lyceum, Fox's Terminal, Eliot, U. S. City, Park, Scenario, Royal, Fox's Carlton, Eliot Annex, Scenario Roof Garden, Bellevue, Grand Palace, Colonial and Grand Palace Garden

Mr. and Mrs. Gainsborg Return.

Newark, N. J.—Mr. and Mrs. Lee Gainsborg have returned from their honeymoon. The accompanying cut shows the newlyweds in a vehicle, which the writer will call a jinrikisha. Mr. Gainsborg is back and ready to do some "tall" booking. He is the former manager of the local Universal exchange, and more recently he has been booking big state rights productions.

Mr. and Mrs. Lee Gainsborg.

Lyric, Newark, to Open.

Newark, N. J.—The Lyric theater, 211 Market street, closed during the summer months for complete renovation, will be opened August 25. The Lyric is under the management of Dr. Tunison.

Benefits at "Lincoln Cycle."

Newark, N. J.—When the Lincoln pictures, featuring Benjamin Chapin, were shown last week at the Broad Street theater children from the various orphan asylums and the city playgrounds attended free. The performances were given by courtesy of Manager M. S. Schlesinger for the benefit of the Armenian-Syrian Relief Fund. Mr. Chapin attended the performance Saturday evening and made a short but interesting little address.

Irvington Defense League Benefit.

Irvington, N. J.—A benefit for the Home Defense League was given last week at the Liberty theater. The feature was "The Duchess of Doubt." The members of the body attended in their new uniforms.

H. Heidelberger at Civilization.

Newark, N. J.—A new acquisition, and a most valuable one, too, to the film managers of Newark is Herman Heidelberger, who has come here to assume charge of the Civilization Film Corporation, Strand theater building.

It is certainly refreshing to meet an exchange manager of Mr. Heidelberger's type, with his advanced methods, his radical but not ultra radical ideas, and his clean-cut, conscientious way of doing business. In a conversation with the correspondent of the Moving Picture World Mr. Heidelberger said: "The cause of the failure of unsuccessful film salesmen is that they believe their part of the work is completed when the contract is signed. In fact, that is just when it begins. A good film man will see that the show arrives on time, that plenty of advertising is sent and sent in time to be adequately used, and finally he will see that the exhibitor is satisfied. It's the repeaters who count."

Mr. Heidelberger, although a newcomer to our community, needs no introduction to the film fraternity at large. He was with the Mutual. His last previous connection was with the Frank Hall Productions, Inc., of New York, as special representative.

Lakewood Theater Closed.

Lakewood, N. J.—The Lakewood theater here has closed until early in September The house is undergoing considerable repairs. Lakewood is a favorite winter resort, and consequently it is much livelier and active during the winter than now.

Knickerbocker Company Incorporated.

Atlantic City, N. J.—The Knickerbocker Amusement Company filed articles of incorporation July 26 at Trenton. The registered agent is Max Meinnan, at 190 S. Carolina avenue. The concern is authorized to conduct amusement enterprises, is capitalized at $25,000, and the incorporators are: Herbert J. Koehler, Charles Bridge and Edwin G. Bleakly.

Picture Shows Every Night at New Soldiers and Sailors Club.

Philadelphia, Pa.—Under the auspices of the Union League, a moving picture show will be conducted for the benefit of soldiers and sailors in the old Beth Eden Baptist Church, Broad and Spruce streets, which is to be equipped by the league as a club house for men in the service. The church has been unoccupied for several years, and is at present in a dilapidated condition. It was offered to the league by its owner, William Bruant, who is in charge of the renovation. When improvements are completed there will be a comfortable auditorium to seat 800, where picture shows will be held nightly, shower baths, recreation and reading rooms and other conveniences for the comfort and pleasure of enlisted men. It is to be known as Union League Annex.

IOWA NOTES.

For Iowa letter see page 1260

White's theater.

New Film Supply House in Waterloo.

Waterloo, Ia.—Charles Nobotny, son-in-law of W. L. Myers of the Plaza in Waterloo, has opened a supply and equipment house in Waterloo under the name of the Grayson Supply and Equipment company, handling various kinds of supplies for the exhibitors. Mr. Nobotny is the operator at the Plaza and is a splendid fellow, who knows the mechanical end of motion picture exhibiting from the ground up.

A. H. Blank Visits New York.

Des Moines, Ia.—A. H. Blank leaves for New York on the 20th, where he will attend a meeting of the First National Exhibitors' Circuit. While in New York Mr. Blank will look for the state rights market with a view to purchasing some new features for Iowa and this territory.

News Briefs From All Over Iowa.

Des Moines, Ia.—M. J. Frisch, district booker of the local Pathe office, is on his vacation. He took his contract blanks along with him and when he comes back it is likely that all around Lake Okoboji they will be running Pathe features, serials and comedies.

Newton, Ia.—H. G. Beanblossom of the Star in Newton was in Des Moines last week. He called at the Mid-West office and at the American Seating company, next door, where he is arranging the details for a plan of enlarging his house to the extent of one hundred seats. He reports that his competitor, F. P. Lewis of the Lyric, has taken in a partner, a Mr. Hickey of that city.

Waterloo, Ia.—Frank Bryant of the Plaza in Waterloo visited Des Moines last week. Mr. Bryant's brother, J. E. Bryant of the Plaza theater in Sioux City, has arranged for the Goldwyn pictures. He will show each Goldwyn subject for three days.

Estherville, Ia.—F. H. Graaf of Estherville was in Des Moines. Mr. Graaf will open his new Grand in September. It will be recalled that the old Grand burned to the ground late last winter. The new Grand will seat 800 people and is said to be the finest theater in this section of the country. It is absolutely up to date in every respect. Mr. Graaf has arranged for twenty pictures from the Mid-West offices for the new theater.

Des Moines, Ia.—The Mid-West Photoplay corporation of this city is not complaining of the hot weather slump. They report that business is very good and that the prospects for fall bookings are lots better.

◆

PACIFIC COAST NEWS.

I. H. Lichtenstein Makes Coast Trip.

San Francisco, Cal.—I. H. Lichtenstein of the Western Poster company returned recently from a two weeks' trip along the coast south of this city and found that the moving picture houses were all enjoying a good business for this season of the year, with exhibitors preparing for a record-breaking fall and winter. He spent four days at Salinas during Rodeo Week, where O. V. Traggard showed "America's Peril" to crowded houses at White's theater.

Film Star in Stock Company.

San Francisco, Cal.—Cleo Madison, well known for her work in moving pictures, is now a member of the Wigwam Stock company and appeared recently at the Wigwam theater in "Common Clay."

Manteca, Cal.—Stark & Hodges have disposed of their house to Fay & Tipton, who have named it the Mission theater.

San Francisco to See Fine New Theaters

The New California Theater Will Attract Wide Attention by Its Beauty—Some Other Big Houses Also Are Being Built.

From T. A. Church, 1507 North Street, Berkeley, Cal.

SAN FRANCISCO, CAL.—Considerable theater building is under way in this city and a number of new motion picture houses will be opened to the public before the first of the year. The new houses are all of large size and their furnishings and equipment will represent the very latest ideas along this line.

The largest, and by far the most costly, of the new houses is the California theater at Fourth and Market streets, which will not only be the finest moving picture house in the West, but one of the most beautiful to be found anywhere. Work on this is progressing very favorably, the exterior being about ready for the finishing touches, with work well under way on the interior. When completed this theater will represent an investment of $1,750,000, and innovations are promised that will prove a revelation to the general public and exhibitors alike. It will be ready for occupancy before the holiday season, and considerable of the service to be used has already been arranged for. The opening will be an event that will mark a new era in the presentation of moving pictures in California, and the house will be a fitting tribute to the genius of Eugene Roth, whose management of the Portola theater has made him a national figure.

Another new theater on Market street to be opened in the fall is the one being erected by Mr. Gibbs on property adjoining the Rialto theater, just above Seventh street. This house will be a very handsome one and will have a seating capacity of more than one thousand. The class of service to be used here has not been decided upon.

In the Fillmore district a moving picture theater with a seating capacity of more than two thousand is being erected for the Kahn & Greenfield circuit to take the place of the New Fillmore theater opened a couple of years ago. This concern is also enlarging the New Mission theater on Mission street, and when this work is completed the house will have a seating capacity of about [illegible]

Old House Has New Name.

San Francisco, Cal.—Sam Gordon, the veteran exhibitor who recently took over the Market Street theater, on Market street, near Mason, has changed the name of this to the Alhambra and has had new electric signs prepared to assist in making the change known to the public. The name chosen is not entirely a new one to the local theatergoing public, there having been an Alhambra theater in the days before the great fire of 1906. Mr. Gordon has made many changes in policy since taking over this house and is now showing some of the massive productions offered during the winter at some of the legitimate show houses. He is making quite a success of his new venture, which is receiving most of his attention.

Ben Brodsky Returns to Orient.

San Francisco, Cal.—Ben Brodsky, "the Film King of the Orient," sailed for Japan late in July, taking with him a large quantity of film purchased while on his recent trip to New York. He plans to tour Japan in the near future and make moving pictures on the order of those secured in China some time ago, with the idea of using some of the scenes for stories to be worked out later in this country. Upon his return he promises to present a Japanese comedian built along the lines of Fatty Arbuckle and possessed of a style similar to that of Charlie Chaplin. He has disposed of his interests in a number of theaters in China and will devote his attention to the producing and distributing end of the business for a time. Mr. Brodsky relates that when he first opened his moving picture houses in China he had to pay the natives to go in, and that it was necessary at first to make them stand or otherwise they would go to sleep and not leave the theater until they were hungry. He states that in Japan kissing and love making scenes on the film are not understood and are usually eliminated.

Consolidated Branching Out.

San Francisco, Cal.—Marion H. Kohn of the Consolidated Film corporation returned in July from a trip to the Northwest. While away he completed arrangements for the opening of an exchange in a building being erected on Third avenue, Seattle, and investigated the proposition of establishing a sub-office at Portland. The Consolidated has arranged to handle the A. Kay releases, including the Terry burlesques and Terry human interest films. A projection room has been fitted upon the mezzanine floor of its local quarters on Golden Gate avenue, this being equipped with an Animatograph, which is also handled by this concern.

Honolulu Exhibitor in Town.

San Francisco, Cal.—Joe Cohen, president of the Consolidated Amusement company of Honolulu, arrived here recently to get a taste of the cool San Francisco weather and to secure a number of feature films. While business on the islands is keeping up fairly well, the lack of tourist patronage is being noticed, travel having been sadly interfered with by the war and the fear of submarines. Mr. Cohen expects to be here for about three months.

Santa Clara Valley Has Studio.

San Jose, Cal.—The H. D. Film company, headed by H. E. Dierker, formerly of Los Angeles, has established a studio at Congress Springs, near here, and has completed its first comedy release. The picture has been made with local talent and is to be shown at the local T. and D. theater.

E. V. Clover Has An Assistant.

San Jose, Cal.—E. V. Clover, manager of the T. and D. theater, has secured the services of an assistant in the person of Herman Kersten, formerly with the Victory theater. Mr. Kersten is doing the publicity work for the house, being familiar with this branch of the business.

Film Man in Municipal Orchestra.

San Francisco, Cal.—Sam Davis of Davis Bros., who control several large feature productions, is a member of the San Francisco Municipal orchestra, which gives concerts monthly in the Exposition auditorium. He also plays at times in theater orchestras.

Here and There Among the Theaters.

Burlingame, Cal.—Work is to be started within thirty days on a moving picture theater to be erected by W. P. Archibold.

Tulare, Cal.—The Lyric theater has been purchased from L. W. Willis by K. L. Galyon.

Oakland, Cal.—Manager Ralph Clarke of the T. and D. theater did some effective publicity work prior to the presentation of Mary Pickford in the "Little American." A large picture of little Mary was unveiled in front of the curtain, with the American eagle projected above, followed by the unfurling of the American flag.

Berkeley, Cal.—C. H. Mehrten, formerly owner of the Varsity theater, has removed to Napa county, having retired from the moving picture business after having been identified with it for about fourteen years.

Film Affairs in Baltimore Last Week

Madeline Hurlock, of Universal City, Is Heroine of Real War Romance and Comes from Coast to Baltimore to Wed Soldier—Other Notes of Interest.

By J. M. Shellman, 1902 Mt. Royal Ter., Baltimore, Md.

BALTIMORE, M.D—G. Horton Gaffney, proprietor of the new Pickwick theater, 115 North Howard street, is very optimistic regarding the outlook for the coming fall and winter season at his playhouse, for he has just had a $6,000 photoplayer organ installed. Mr. Gaffney is using the Paramount service and says that it has made such a hit with his patrons that he has been obliged to enlarge his bookings and include the entire program.

H. C. Wales Goes to Washington Universal.

Baltimore, Md.—H. C. Wales, who for some months has managed the affairs of the General Film exchange in this city, has returned to the Capital City to act in the capacity of manager for the Universal exchange. The Baltimore boys wish him good luck.

Railroad Film Shown by Hippodrome.

Baltimore, Md.—George A. McDermitt, manager of Loew's Hippodrome theater in this city, had an eye to business when he arranged for the screening of the patriotic picture, "When the Call Came," which was taken on the trains of the B. & O. between Chicago and Washington, and arranged through the Chicago Herald's "Know America." Wide publicity was given the matter through the railroad employees.

Madeline Hurlock Heroine in Real Romance.

Baltimore, Md.—Maryland is quite a place for romance and Baltimore is the big center, so probably that is the reason why Madeline Hurlock, the charming star of the Universal company, probably was obliged to race all the way here from Los Angeles to marry. You see, she met Sergt. Jack McGovern, who is now acting as quartermaster's sergeant at Camp Meade, when he was in California last summer with the Thirteenth U. S. Cavalry. It was a great love match from the very beginning. So very recently valiant Sergt. McGovern got information that he is likely to be sent to France, so he wired for Miss Hurlock, and she arrived in Baltimore on Saturday night. She was met by Sergt. McGovern and some friends, and they immediately went to Ellicott City and were married.

Censors Make More Arrests.

Baltimore, Md.—Since the recent outbreak of actual censorship in Baltimore the censor board has been getting in some realities in the matter of arrests. Arthur D. Gans, manager of the American Standard Film Exchange, is one of the latest victims, having been arrested on the complaint of Mrs. Thomas B. Harrison of the censor board, and fined $25 and costs for showing "Sentimental Charley" with some ordered eliminations not made. Miss Grace Turnbull, who gained notoriety by her attack on the censor board, seems now to be working with Mrs. Harrison in making complaints and having arrests made, for it seems to be on her information that Guy L. Wonders, manager of the Wilson theater, 418 East Baltimore street, and treasurer of the new American League, was arrested and fined $26.70 on a charge of failing to eliminate certain portions of "The Atonement," which were ordered to be clipped by the censor board. The statements of Miss Turnbull and Mrs. Harrison were corroborated by other witnesses, including Mr. and Mrs. Herbert Smock, Lawrence Turnbull and S. A. Haslup.

Lexington Theater Closes at Five P. M.

Baltimore, Md.—Mrs. I. Putts, proprietor of the Lexington theater, 314 West Lexington street, has arranged to close her playhouse every evening at 5 p. m. during the latter part of August and the first 15 days in September. This theater is located in the heart of the shopping district.

Baltimore Business Notes.

Baltimore, Md.—It is understood that J. J. Valentini, manager of the Harford theater, 2620 Harford avenue, is now renovating his playhouse from top to cellar, and when reopened in September it will present a clean, beautiful appearance to its patrons.

News of the ordinance which will probably be introduced again in the Baltimore city council for several projected new theaters, which were held over from the last session, is now awaited with interest, as this body of city officials reconvened on Monday evening, August 6.

Harry Cohen, special representative of the Metro out of the Washington office, visited Baltimore last week to look over the situation.

Bernard Depkin, Jr., supervising manager of the Parkway interests, is now on vacation, taking a tour in his machine.

Arthur Barron, manager of the McHenry, has just returned from a delightful vacation and the jinx didn't get him this time.

Moving pictures of Marshal Joffre's reception in Baltimore and the opening of Ellicott driveway with others made a hit at the community concert, which was held at Frederick avenue and Hollins street on Tuesday evening, July 24. Fifteen thousand attended and Mayor Preston was the guest of honor.

Annapolis, Md.—During the week of August 6 two prominent exhibitors of this city visited Baltimore and called on their many friends in the exchanges in that city. J. Custi, manager of the Lyric here, which has a seating capacity of 282, states that his patrons have been very pleased with Helen Holmes in "The Railroad Raiders," and he intends booking the later series of this popular star. Just at present Mr. Custi has closed the Lyric for a week in order to give his theater a thorough renovating and overhauling preparatory to the fall opening. J. F. Ebling, manager of the Palace theater here, also went to Baltimore to look over the situation. The Palace has a seating capacity of 300.

◆

Maritime Provinces News.

By Alice Fairweather, The Standard, St. John, N. B.

Trade and Personal Notes of Interest.

ST. JOHN, N. B.—For "The Fatal Ring," the new Pathe serial which is booked at the Imperial, Halifax, J. G. B. Metzler is preparing a special advertising campaign in which is included the offering of several signet rings.

J. M. Franklin, who booked the Universal serial, "The Grey Ghost," to begin at the Strand in September, is also planning some special advertising. Whether he will provide gray ghosts or not is not known at present.

J. M. Franklin of Halifax and A. E. Wall of the N. S. Board of Censors passed through St. John on their return from a visit to the great city of New York, where, from all accounts, they spent a busy and pleasant few days. Among others who entertained them were the officials at the head office of the Universal company, and the Canadians speak in the highest praise of their reception and the hospitality shown them.

To introduce the O. Henry stories (General Film Co.), W. H. Golding of the Imperial theater is offering a fine set of O. Henry's works for the best 300-word appreciation of O. Henry's place in literature. The series will be shown soon. Mr. Golding wrote a personal letter to the newspapers, addressed to booklovers, explaining the contest, which is open to the general public. The books are a $21.00 red leather set.

A. B. Farmer of the Star theater, St. John, says: "You have to hand it to Pathe for serials." "Patria" is drawing crowds for him.

Jas. F. Cripps of the Bijou Dream, Digby, N. S., has a new little daughter at his home.

J. H. Bustin of the Imperial theater, Windsor, N. S., has just installed a new Power's 6B machine and is going to install a special motor to run it. Mr. Bustin says that the extreme heat and a circus in town did not improve his business any. Still, he has bought a new 45 roadster, so business cannot be too bad, after all.

The Universal serial, "The Red Ace," is to be released in this territory very shortly, as well as the Alice Howell comedies.

Messrs. McAffee and Corkery of the Vogue theater, Woodstock, N. B., were in St. John recently arranging for fall service.

◆

In Wisconsin.

Milwaukee, Wis.—"The Birth of a Nation" began its eighteenth week at the Davidson theater.

Milwaukee, Wis.—The Orpheum theater held over "The Flame of the Yukon" for a third week.

Among Dakota Exhibitors.

Jamestown, N. D.—Manager Kavanaugh of the Opera House having taken a five year lease has been making plans for a new front, redecorating the interior and the substitution of a six-piece orchestra for the mechanical organ.

New Leipzig, N. D.—The Commercial club has made a free moving picture to 600 farmers and their families a regular feature of the Saturday market days.

Aberdeen, S. D.—The Orpheum theater livened up summer business by running Aberdeen pictures for two days.

◆

North Carolina News Letter.

By D. M. Bain, Wilmington, D. C.

Paramount Films Now Come from Washington.

WILMINGTON, N. C.—Mr. Randell, representing the Famous Players exchange, is now calling on the trade in this territory in the interest of Paramount's new Star Series plan of booking their output of features. With the coming of the new booking plan, North Carolina territory, formerly served by the Southern Paramount of Atlanta, reverts to the Washington exchange, although it has not been made public through what deal the Paramount people succeeded in depriving the Lynch interests of a valuable slice of their exclusive territory. It would tend to the conclusion that Paramount is again handling the Atlanta exchange, and that the Lynch-Tandy interests are out of Paramount, although nothing of confirmation can be had along this subject.

G. F. Daniels Now Keys Roadman.

Wilmington, N. C.—G. F. Daniels, formerly manager of the Piedmont theater, Greensboro, North Carolina, was in Wilmington this week calling on the managers in the interest of K-E-S-E Washington exchange, having recently accepted a position with them, succeeding Mr. Young in this territory. Mr. Daniels is a theater manager of long experience and enjoys a wide acquaintance among the theater owners of the Carolinas, and will undoubtedly make a valuable man for the Keys organization.

J. D. Huckabee Reopens His Strand.

Durham, N. C.—J. D. Huckabee has reopened his Strand theater here after extensive alterations and improvements both outside and interior.

Arnold Huff Said to Own Broadway Theater.

High Point, N. C.—It is reported that Arnold Huff, formerly owner of the Isis theater at Greensboro, has purchased the Broadway theater here and will make extensive improvements before opening this fall with big super-productions.

Wilmington, N. C.—R. V. Anderson, manager of the Charlotte Pathe exchange branch, spent a part of the week in Wilmington and at Wrightsville Beach, returning from Clinton, where on last Saturday he attended a meeting of the Farmers' Institute, and made an address on motion pictures.

S. A. Lambert Gives Benefit at the Dixie.

Fayetteville, N. C.—Manager S. A. Lambert of the Dixie theater of Fayetteville opened his theater on Sunday, June 24, for the benefit of the Red Cross and treated the public to a sacred concert. This is the first Sunday concert in a picture theater in this city and it was a decided success. Quite a sum was realized. The concert was participated in by four of Fayetteville's most cultured and charming young singers—Miss Anna Theresa McMilland, Miss Mary Williams, Miss Margaret Cotton and Miss Louine Watson—with Mrs. Lambert and Miss Margaret Jennings as accompanists for the singers, and Levin's orchestra furnishing excellent instrumental music.

Mr. Lambert showed his liberality of spirit in giving a benefit at considerable expense to himself, but he showed his aptitude in the advertising line in the "call" to patriotism which he displayed in front of his theater. He put out a bugle, to sound the bugle call to duty; a pair of army shoes and a Red Cross contribution box, with the legend over all: "If you can't fill these (the army shoes) do your bit and help fill this (the contribution box). Both are calling, which will you answer?" Red, white and blue ribbons ran from the shoes and the Red Cross box to the bugle.

Philadelphia Auditorium Takes on Beauty

In Spite of Labor's Shortage and the Soaring Prices of Materials, Market Street Amusement Company's Theater Completes Its Improvements.

By F. V. Armato, 144 N. Salford St., Philadelphia, Pa.

PHILADELPHIA, PA.—General Manager Frank W. Buhler of the Central Market Street Amusement Company is to be congratulated upon the completion of extention alterations at the Auditorium theater despite the scarcity of labor and the high cost of materials. All evidences of gingerbread and gaudy decorations have been removed from this theater and in its place there are graceful architectural lines substituted.

Handsome glass and mahogany doors lead to the neat and large lobby, making an inviting approach to the auditorium. A gold fibre screen has been installed by Lewis J. Swaab and two large organ chambers have been especially constructed to receive a magnificent Kimball organ. The interior decorations have been tastefully done in French grey and buff and the ventilation has been considerably improved. A ladies' retiring room and a gents' smoking room have also been included in the new changes. Even the heating system has been altered to meet the new conditions. Handsome new ceiling lights decorate the upper part of the auditorium and give a soft and indirect illumination. In front of the theater a canary opalescent sign with red letters has been built in the wall across the entire width of the house, making this one of the largest signs of its kind in the city.

Horticultural Hall to Be a Film Theater.

Philadelphia, Pa.—The final settlement in the purchase of Horticultural hall, on the southwest corner of Broad and Manning streets, next to the Academy of Music, by a theatrical syndicate composed of David Berg and Philip [illegible], of this city, was consummated yesterday by a formal transfer of the property and recording of the title deed. The theater, according to the plans, will be located in the new building, with an entrance between two stores on Broad street. It is to be leased, according to its promoters, to a New York theatrical syndicate for the exclusive production of their films and specialties. The front of the structure on Broad street, according to the plans, will be seven stories in height and will be used as an office building from the second floor up. Contract for the work has been awarded to the Margolies Constructing Co. of New York. Herbert J. Krapp, also of New York, is the architect. It is expected that the new building will be completed by the middle of February.

Notable Features Shown Last Week.

Philadelphia, Pa.—Notable features to be presented for the first time at the local theaters during the week of August 6 were Herbert Brenon's "Lone Wolf," starring Hazel Dawn, which played the entire week at the Stanley.

"Skinners Baby," a K-E-S-E release, featuring Bryant Washburn, and Enid Bennett and Margery Wilson, in "The Mother Instinct," a Triangle release, will share the honors at the Arcadia during the week.

At the Victoria, Virginia Pearson in "The Wrath of Love," a Wm. Fox release, and "Miss Robinson Crusoe," a Metro feature, starring Emmy Whelen, will divide honors this week.

Mary Miles Minter will be seen in "Somewhere in America," a Mutual release, at the Regent for a limited engagement.

At the Strand "The Bar Sinister" will be the attraction for the first half of the week and "Youth," starring Carlyle Blackwell, during the latter half.

Philadelphia Y. M. C. A. Has Motion Picture Committee.

Philadelphia, Pa.—The Young Men's Christian Association, through its secretary, announced the formation of a committee on motion pictures. The committee is to investigate the photoplay situation in the city and to provide suitable films for community centers, schools and churches. It was said also that it intended to inform parents and teachers concerning the standards of the motion picture business. Members of the committee included the Rev. John J. Wheeler, chairman; Mrs. David Lewis, Theadora Earl Jennings, Catharine Bragy, the Rev. Carl E. Grammer, Dr. H. T. Henry, Mrs. Louis C. Madeira, Ellis P. Obenholtzer, Professor A. L. Suhrie, Mrs. Edward Niver, Mrs. Edwin C. Biddle and Mrs. J. Howard Rever.

Nat Silver Now Managing the Imperial.

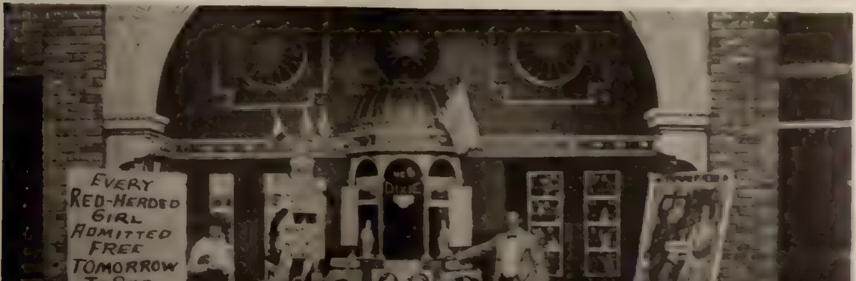
Philadelphia, Pa.—Nat Silver, formerly of the Stanley theater, is now managing the handsome up-to-date and well-ventilated theater, the Imperial. During his short managerial career he has shown wonderful results and business ability by maintaining a cool and thoroughly clean auditorium in every particular and is presenting an exceptionally attractive program. In addition, the music which is supplied by the piano and the organ is meeting all the requirements almost perfectly.

American Legion in "For the Freedom of the World."

Betzwood, Pa.—Captain Edwin Bower Hesser's great film story of the American Legion of the Canadian Legion, which was given the tentative title of "For Liberty" while it was in the process of production, is to be released to the public under the more expressive name "For the Freedom of the World."

"For the Freedom of the World" will probably be hailed as the most notable film produced. Most of its realistic portrayals of modern warfare were photographed in Canadian training camps, where trench operations are carried out in every detail for the instruction of the men. A great sham battle near Valley Forge was also made, and the scenes photographed will virtually complete the filming.

It was directed by Romaine Fielding for the S. M. Film Producing Company, who also acts an important role as a co-star, with E. K. Lincoln and Barbara Castleton.



Lobby of New Dixie Theater, Fayetteville, N. C.

Will Build Rialto Without Counting Cost

Washington Exhibitor, Tom Moore, Has Materials Ready and Though Labor Is Problematical He Needs New Theater to Show Film Contracted For.

By Clarence L. Linz, 622 Riggs Building, Washington, D. C.

WASHINGTON, D. C.—It is understood that all activities incident to the erection of a vaudeville theater for Tom Moore, owner of a chain of motion picture houses in the District of Columbia, have been stopped because of existing war conditions, and the probability is that the work on the new Rialto would not be carried ahead were it not for the fact that all contracts have been entered into and a considerable part of the material purchased.

The principal trouble is that it is impossible to get labor, for the men who would in normal times engage in this construction work have entered the employ of the government or have gone to work in the munitions plants, thus creating a shortage of labor locally. Then again, the government is contracting for large quantities of steel, so that it is a hard matter to get building materials. The steel for the Rialto, however, was purchased three months ago and is now lying in the yards ready for shipping orders from the builders. Mr. Moore, when he went into this big deal, tied up a large number of big pictures. He must now have this large new house in which to play them, and that is another of the reasons why he is going ahead with the building of the Rialto, irrespective of the cost. In fact, there is no way of knowing just what the construction of this theater will amount to, as far as labor is concerned. As for materials, all contracts have been let with the exception of that for an organ, and it is understood that there will be no increase in the price of that.

The general contract has been awarded to the Michael A. Weller company, of this city. This firm has guaranteed to finish the building in four months. They would have started earlier, but were delayed by the house wreckers, who were held up on account of continued rainy weather. The contract of the latter contained a clause that the buildings then on the site should be demolished within 25 working days. This was not done because of adverse conditions.

George Schneider, general manager for Tom Moore, is overseeing the construction of the new theater. He did similar work when the Garden theater in Baltimore was being erected, and he was made manager of this house, retaining that position for about two years, or until he entered the employ of Mr. Moore. Prior to his service with the Garden theater he was manager of the New theater in that city. Before joining the New he was a producer of vaudeville acts in his own name and has been connected with the theatrical business for the past eighteen years. In addition to his work in supervising the building of the Rialto, Mr. Schneider is manager of the Strand, and during the vacation period of Arthur Robb, manager of the Garden theater, is keeping his eye out on that house also.

Who the Paramount-Artcraft Traveling Men Are.

Washington, D. C.—Since the merger of Paramount and Artcraft in this territory there has come a new lineup in the sales department of the Washington office. Manager Barron was introduced to the trade in this section in an announcement of the change appearing in the Moving Picture World. Some of the salesmen are well known here, while others come from other sections. W. A. Busch, who will cover Maryland and Northern Virginia, formerly handled Baltimore for the K-E-S-E exchange. F. McShane, who will cover the balance of Virginia, is new to most of the exhibitors, for this is his first work as a film salesman. Mr. McShane, however, has had previous experience in the business, for he had been employed as booker by Artcraft.

Henry Randel will be the "Tar Heel" representative of Paramount-Artcraft, for he has been assigned to look after the North Carolina business. He will be nearer home, for he comes to this territory from Atlanta, where he was connected with the World Film for some time. The other member of this galaxy of stars is O. D. Weems, well known to the trade in Washington and Baltimore. He was the manager of the Baltimore branch of the Mutual's Washington exchange. Mr. Weems now is the Baltimore representative of Paramount-Artcraft.

J. L. Brown Promoted to Assistant Manager.

J. L. Brown, who for some time has been in charge of the bookkeeping department at the Famous Players', following the Paramount-Artcraft merger, has been promoted to the position of assistant manager of the exchange. In addition to assuming charge of the exchange in the absence of Manager Barron, he will continue in command of the bookkeeping department.

Mr. Brown is an expert accountant, as well as having a considerable knowledge of the motion picture film business. During his employment at the Famous Players' exchange he has come in close contact with the sales and other distributing departments, while prior to that he was a successful exhibitor, operating theaters in West Virginia.

Cool Vacation Notes.

Washington, D. C.—It is fine to be able to take a vacation when the mercury in the corner thermometer registers 102 in the shade, while your disposition mounts even higher but all of the exchange managers are not as lucky as L. M. Day, president of the Metro Film Service, who is just back from Saratoga Springs, N. Y., and Sidney B. Lust, who took a run down to Ocean City, Md., to get rid of the heat and the cares and worries of the film business. Rudolph Berger, of the K-E-S-E exchange, goes to his home in Pennsylvania this week for a short rest and for the purpose of undergoing the physical examination for the new National Army.

H. C. Wales at the Desk in Universal Office.

Washington, D. C.—H. C. Wales is back in the fold again and will hereafter greet his old friends from behind the desk in the front office of the Universal exchange on Ninth street, northwest. The boys are all glad to have him back again and are extending greetings to him. As is generally known, prior to his leaving Washington for other fields, Mr. Wales was the popular manager of the World Film office here.

C. R. Milliman Has Important Job.

Washington, D. C.—C. R. Milliman, former manager of the Universal office, recently tendered his services to the Government, and these were accepted, so that now it's "Captain" or something or other Milliman, instead of just plain "Mister," for he is an inspector of aeroplanes. In addition to this duty, he has been doing special duty for the Government, accompanying the Italian Mission, which is making the rounds of the big cities of the country, on its western tour. Mr. Milliman is an old-timer with airships, for he got into the exhibiting end of the flying business with the pioneers in the field. Great opportunities are now open to him, for airships are becoming the big things in the war, and his connection with the supply division offers very acceptable possibilities.

Vivian Whitaker to Open Selznick Office

New Washington, D. C., Branch Will Probably Be Called the Selected Film Corporation—Sydney Lust Has Been Handling Selznick Films.

WASHINGTON, D. C.—Another surprise was sprung in the Washington motion picture field when it was learned that Vivian Whitaker, sales manager assigned to the Washington branch of the Paramount Pictures corporation, is negotiating for a lease to a downtown property that will be suitable for an office from which will be handled the pictures marketed by Lewis J. Selznick, Inc., under the new arrangements which Mr. Selznick has made with Adolph Zukor, of Paramount, Famous Players and Artcraft.

Word has reached Washington that Mr. Zukor has secured something more than 50 per cent. of the stock of the Selznick corporation. Mr. Selznick will continue as president, but the system of distributing the pictures will be changed considerably. Arthur S. Kane, general sales manager for Artcraft on the Pacific coast, is understood to have been brought here for the purpose of handling the Selznick and Brenon productions. Mr. Kane has been assisting Al Lichtman, general sales manager for both Paramount and Artcraft. Both of these gentlemen are well acquainted with Mr. Whitaker who, until the time of the merger, was manager of the Artcraft offices in Washington. Naturally, when the change came, they selected him to handle the new proposition in this territory, he being very familiar with it.

Mr. Whitaker entered the film game several years ago as an assistant to George M. Mann, then manager of the Paramount exchange. When the Artcraft Pictures corporation decided to enter this territory Mr. Whitaker was selected as manager to open the Washington office. He held this position until the merger of the Paramount and Artcraft companies, when he became sales manager of the joint offices. He now resigns this latter position to open the new Selznick office, probably under the name of the Selected Film corporation. He will handle the territory, which will include, in addition to the District of Columbia, North Carolina, Virginia, Maryland and a part of West Virginia.

The Washington Selznick business has been handled by Sidney B. Lust, Inc., on a partnership basis. When asked by the Moving Picture World correspondent for a statement, Mr. Lust declared that he could say nothing at this time other than that negotiations were pending between himself and Mr. Selznick for the sale of his interest in the Selznick business of the Washington exchange. At this time the sale has not been consummated.

◆

Cleveland News Letter.

From M. A. Malaney, 218 Columbia Bldg., Cleveland, O.

Standard Film of Cleveland Gets Art Dramas.

CLEVELAND, O.—Announcement was made August 6 that the Art Dramas distribution will be handled, starting September 1, by the Standard Film Service of Cleveland, Cincinnati and Detroit.

Abe Warner, well-known film man, who has represented Selznick ever since the Ohio offices were opened, has bought the Art Dramas releases for Ohio, Michigan and Kentucky, and he will have offices with the Standard after the middle of August, looking after the distribution of the Art Dramas.

The first release under this arrangement will be "Pride and the Devil." There will be a five-reel feature every week thereafter.

This places the Standard Film Service in a unique position among the big film companies of the United States owned by individuals. It is perhaps the largest buying company, using about 35 reels a week.

Just last week announcement was made that they would release the Christie and Tweedledum comedies. They also handle Mutt and Jeff, Motoy, Ditmar's, Billy West, Hans and Fritz and other cartoons, Jungle comedies, patriotic pictures and B. S. Moss productions.

The Standard started a few years ago with a single feature and one little room. In a few weeks they were releasing features regularly and had three rooms.

F. P. Woda Buys Savoy Theater.

Cleveland, O.—Frank P. Woda, formerly owner of the Orpheum theater, Cleveland, has bought the Savoy, a 1,000-seat house at St. Clair avenue and E. 103d street.

Mr. Woda plans several improvements, especially as regards the lobby and front and will run only the highest class pictures the coming season.

Local Notes on Theaters and Films.

Cleveland, O.—The Alhambra theater, Cleveland, one of the city's largest first-run houses, is closed for three weeks while a force of workmen are redecorating and making alterations.

The carpets and other furnishings are being given a thorough overhauling, while the log seats are being moved from the middle of the theater to the rear.

A fine new stage setting also has been purchased, and the Alhambra will open almost like a new house August 19.

Cleveland, O.—"One Touch of Nature," the K-E-S-E release featuring John J. McGraw, received considerable publicity in Cleveland because of the fact that it was directed by Edward H. Griffith, who until two years ago was a Cleveland newspaper man. It was shown four days, first run, at the Mall Duplex theater.

◆

MORE BALTIMORE NOTES.

Business Notes from Baltimore.

Baltimore, Md.—It is understood that the Operators' Union, Local 181, has been hit pretty hard by the draft and that 10 men have been called on the first quota.

Miss M. E. Heath, assistant treasurer of the New Theater company, Baltimore, is now doing very well after her recent operation at the hospital. At one time she was on the point of death, but recovered.

Col. Jacob W. Hook, vice-president of the Southern Amusement company, operating the McHenry theater, Baltimore, is now taking a three weeks' vacation, and will visit Atlantic City and Asbury Park.

Frederick C. Schanberger, manager of the Maryland theater, Baltimore, celebrated his birthday on Thursday, August 9, with his family at Atlantic City.

John T. and Charles E. Ford, co-proprietors of Ford's opera house, Baltimore, have arranged for the showing of Howe's Travelogues during the week of August 20.

Sophia K. Levine, the charming and popular treasurer of the Mutual exchange in Baltimore, is now on her vacation and is taking an extended trip through the Northern states and Canada.

On Thursday, July 26, Harry A. Henkel, manager of the New Academy of Music, returned from his vacation at Atlantic City, and while there had a talk with Samuel F. Nixon, managing director of the Academy, and he seems very optimistic as to the theatrical outlook for the coming season.

Film Doings in Nashville Last Week

Crescent Amusement Contracts for Goldwyn for Its Fifth Avenue Theater—Theater Consolidation in Dyersburg—New Chattanooga Theater—Notes.

By J. L. Ray, 1014 Stahlman Building, Nashville, Tenn.

NASHVILLE, TENN.—President Tony Sudekum of the Crescent Amusement company has closed a contract with Goldwyn for showing its feature releases at the Fifth Avenue theater, the principal Nashville house controlled by the company. This service will begin the early part of September, and will be the first of the Goldwyn pictures in this city, beginning with "Polly of the Circus," "Baby Mine," "The Spreading Dawn" and "Fighting Odds."

Douglas Fairbanks and Mary Pickford pictures made under the Artcraft banner will also be shown at the Fifth Avenue theater, and in connection with the existing program service of Paramount, K-E-S-E, etc., forms one of the strongest booking arrangements of any moving picture house in the South.

The Elite theater, a Fifth avenue house operated by the Crescent Amusement company, is closed for a number of days while extensive repairs are under way. Fresh paint, new fixtures, repairs to the seats, floors and electrical apparatus, together with artistic decorations both inside and out, will make this popular theater one of the handsomest on picture row. The Elite maintains one of the few five-cent programs in Nashville, and has its steady share of patronage from the public. The theater was one of the first to be built here under the improved style of architecture.

Dyersburg Theaters Consolidate.

Dyersburg, Tenn.—C. L. Enochs has been appointed manager of both the Vaudette and New Frances theaters of this town, following the recent consolidation of these two moving picture houses. Mr. Enochs was formerly manager and proprietor of the Vaudette, but is now in active charge of both theaters. The orchestras of both the New Frances and Vaudette theaters have been released, and music is being supplied by electrical instruments at both places.

Competition at Martin, Tenn.

Martin, Tenn.—The moving picture situation here seems to have developed into a real fight again. For some time there has been only one show running the Lillian theater, but Mr. Ryan, owner of the Lyric, has let this house out to a local man, who, it is reported, will receive free rent, lights, etc., and competition promises to be very lively from now on, the outcome of which remains to be seen.

Chattanooga Metro Activities.

Chattanooga, Tenn.—Arthur S. Dickinson, manager of Southern Metro at this point, attended the meeting of all Metro exchange managers in Chicago during the week of the convention.

All employees of the Southern Metro Pictures corporation enjoyed themselves with their annual outing last Sunday, August 5, with swimming, fishing, baseball and other sports. There was plenty to eat, and everyone voted it "the best yet."

C. E. Buchanan of Metro's Atlanta office was a recent visitor to the Chattanooga Metro exchange.

Wilder Theater Soon Ready.

Chattanooga, Tenn.—When the large theater at Wilder Park station is completed Fort Oglethorpe will boast three theaters. The picture house on the Lafayette road, near Oglethorpe headquarters, is now running full blast, and the one recently built at Lytle is open every evening. The latter has several times donated its Sunday profits to the Red Cross. The large new Wilder house has a seating capacity of 3,500, and will cater largely to the soldiers in camp. The car line has just been completed out as far as this theater from Chattanooga. Fort Oglethorpe, just over the state line, is located on the northern border of Georgia.

Knoxville Bijou Being Remodeled.

Knoxville, Tenn.—The Bijou theater is closed at present undergoing a thorough overhauling, and will remain closed for a period of three weeks. Manager Don P. Trent states that many needed improvements will be effected and the house thoroughly renovated for its opening about August 20. The Bijou is one of Knoxville's leading uptown houses.

Leon Cole Takes a Bride.

Nashville, Tenn.—Prof. Leon Cole, musical director at the Strand theater, was married Monday, August 6, to Miss Margaret Katherine Young of Nashville. Mr. and Mrs. Cole have the best wishes of many friends both in and out of the profession for future happiness.

Tennessee News Briefs.

Nashville, Tenn.—Manager Carson Bradford of the Strand spent last week in Atlanta and Chattanooga looking over the field, and incidentally lining up some big ones for fall. Mr. Bradford will, within a few days, be ready to start repairs on the Strand, which have been contemplated for some time.

Chattanooga, Tenn.—The Alcazar has booked the Fairbanks pictures made by Artcraft. "Wild and Woolly," one of the first, was shown for three days to crowded houses; prices, 15 cents matinee, 20 cents night.

Chattanooga, Tenn.—E. J. Sparks, manager of the S. A. Lynch Enterprises, was a recent visitor in Chattanooga, when he went over the fall and winter plans for his company and arranged bookings for their several houses throughout the South.

Chattanooga, Tenn.—H. B. Freeman, manager of the Edenland theater, Franklin, was in the city a couple of weeks ago. Mr. Freeman is known among Chattanooga exchange men as the "Big Boy," and they look forward with interest to his visits.

Birmingham Majestic Changes.

Birmingham, Ala.—The Majestic theater, operating a moving picture and vaudeville show on a ten-cent basis, has changed hands, and is now under the control of the Alcazar Amusement company of this city, which company has been operating here for some time. Mr. Jackson, former manager of the Alcazar, is in charge of the Majestic.

Queen Features Secure News Weekly.

Birmingham, Ala.—Manager Doc Graham of the Queen Feature service announces that his company has secured rights on the American War Weekly for the states of Alabama, Georgia and Florida, and that demands for this series have been very satisfactory to date. This exchange is also agent for the Gold King screen, in addition to numerous other state right features and Christie comedy service.

The largest staff of experts in all departments makes the MOVING PICTURE WORLD the *one paper in the trade that fully fills the requirements of every reader.*

Louisville Exhibitors at Odds With Union

Disturbing Factor Seems to Be the Dissatisfaction of Some Operators With the Methods of the Musicians' Union—Trouble Starts at Ideal Theater.

Ohio Valley News Service, 1404 Starks Bldg., Louisville, Ky.

LOUISVILLE, KY.—Trouble has broken out in Louisville between the Louisville Photoplay Association and the International Alliance of Theatrical Stage Employes, of which all of the local union machine operators are members. The trouble started when the Ideal theater, Twenty-third and Market streets, employed Gilbert Bowling, a union operator, to handle a machine in a house which has no other union employes in other departments. The Union ordered Bowling to quit his job, and Bowling refused. International Organizer John J. Barry, of the Alliance, was recently in Louisville and endeavored to get Bowling to give up his work unless union musicians, stage hands, etc., were employed in the picture theater. Bowling refused and was discharged from the Union. The Photoplay Association then endeavored to have the man reinstated, claiming that it was a raw deal.

Following a meeting of the local members of the Alliance, refusal to reinstate Bowling was voted upon, the position being taken that the operator had violated the regulations of the Union when he refused to respond to the strike call, and holding also that the owners of the photoplay houses have placed themselves in an anomalous position in demanding the reinstatement of the operator, and that the demand of the Photoplay Association be denied.

Members of the Photoplay Association then announced that Bowling would have to be reinstated within two weeks or the booths of all of the local theaters would become open booths, and union men would either have to agree to the new order of things or hunt other jobs, as the Union would no longer be recognized, and that Bowling would be backed to the limit.

Hope to Patch Up the Quarrel.

The union men now claim that Bowling can only be reinstated through the International's head office, and the appeal must come from Bowling himself. However, efforts are being made to effect a reconciliation, and it is understood that both sides have agreed to patch matters up until the General Executive Board can take action on the reinstatement.

For several years the Ideal theater has not employed union musicians, and as it is strictly a picture theater has had no use for stage hands. However, the Union recently ordered the theater to employ union men, and on its refusal ordered Bowling to strike. A large element in the Operators' Union are with the Photoplay Association and Bowling, taking the stand that the musicians have shown slight respect for their organization by accepting private wage agreements under the union scale and on the other hand it is argued that the demand for a union stage manager in a motion picture house is unjust in view of the fact that stage hands are not needed in picture theaters As a fact, the stage hands are endeavoring to force the picture theaters to create a few $18 a week jobs. At the present time some of the operators, who favor the contention of the Photoplay Association, have been talking of leaving the Alliance and forming a separate union.

Goes Deeper Than This One Case.

While the one case at the Ideal might not amount to much, members of the Photoplay Association figures that the Union will call men out of other houses which refuse to hire union stage hands, musicians, etc., and in some cases the operators would go. Therefore the Association is willing to make a test case of the matter at the start and thereby break up the trouble at the start. In Louisville every moving picture theater belongs to the Photoplay Association, which operates as a unit in all labor troubles.

For several years the Photoplay Association and the members of the Operators' Union have gotten along in fine shape, and the exhibitors have felt very friendly toward machine men. In fact, some of the exhibitors have favored the union, and have repeately said that with a good union, handled by sensible officers, it was better to have union men as differences could be settled with greater ease, and the union made its men come to bat. However, demands of the musicians and smaller fry have always been such that the theaters could not go them, this resulting in a number of the houses putting in mechanical orchestras and getting rid of musicians entirely.

Rift in the Musicians' Union Also.

Another interesting labor row is in connection with a suit filed by Ernest Natiello, a local band leader of prominence who for years has been prominent in the various amusement resorts of Louisville, against the Musicians' Union, Local No. 11, American Federation of Musicians, asking for an injunction to prevent the officers of the organization from suspending or expelling him from the local organization and from posting his name as a suspended or expelled member for failure to pay a $500 fine assessed against him by a committee known as the Traveling Band Committee, the action of which was sustained at a meeting of the Federation in May. Natiello was cited to appear before the committee for an alleged violation of the rules with reference to purchasing uniforms. Natiello alleges that he was not allowed to be present at the trial either in person or by representative, and that the hearing was contrary to the by-laws of the organization as the president was not present. Furthermore he has not been notified of just what the charge is other than it was a violation of section J article 14, of the by-laws. Judge Robinson, after hearing the case, granted a temporary restraining order pending the disposition of the case on its merits.

Hopkinsville Theater Closes for Improvements.

Hopkinsville, Ky.—The Princess theater has been closed by Manager Stockley, who reports that after thoroughly overhauling the house he will reopen it. In the meantime the feature programs have been transferred to the Rex theater, the latter's regular programs being discontinued, with the exception of the serials.

Bachmeyer Opens Exchange for Metro

Secures Space in the Film Exchange Building, Cincinnati, and Engages a Capable Force—P. K. Johnston and E. R. Custer, Roadmen.

From Kenneth C. Crain, 307 First National Bank, Cincinnati, O.

CINCINNATI, O.—The newest Cincinnati film exchange is that which will handle Metro pictures, under charge of W. C. Bachmeyer, for several years in charge of the Famous Players exchange, and president of the Associated Film Exchanges of the Chamber of Commerce. Mr. Bachmeyer has secured highly desirable quarters on the seventh floor of the Film Exchange building at Seventh and Main street, occupying the whole floor, with about 4,500 square feet of space, and is getting things ready for active business.

The floor has been arranged to provide a large private office for Mr. Bachmeyer, a large general office, with abundant room for all of the routine business of the exchange, a reception room next to the elevator, fireproof shipping, storage and inspection rooms, all adjoining, and an advertising department 18 by 75 feet, with room for practically unlimited paper.

Mr. Bachmeyer has already formed a fine organization, those in the selling end with him including P. K. Johnston and E. R. Custer, both of whom were formerly with him at the Famous Players. They will handle territories with which they are familiar, Mr. Johnston, who was assistant manager with the Famous Players, having something of a roving commission, while Mr. Custer will travel in West Virginia and Kentucky. The territory which will be covered out of the Cincinnati office includes the southern part of Ohio, most of Kentucky and parts of West Virginia and Indiana.

Will Make the Strand More Roomy.

Cincinnati, O.—Another striking indication of the uninterrupted progress of moving pictures and of business in Cincinnati is the letting of plans for enlarging the Strand theater, on Walnut street, one of the most popular of the several downtown houses operated by Manager I. Libson. The work involves extensions to the balcony and gallery, and making the upper part of the building more accessible. It will be recalled that the Strand was originally the Gayety, a full-sized theater, so that the work of making it still more roomy indicates the success with which it has met in its career as a moving picture house.

H. G. Clarke of Chicago Gets Empress Theater.

Cincinnati, O.—It has been announced that the deal recently reported for the sale of the Empress theater, on Vine street, to a local syndicate, fell through, and that the house has been sold by the Bell Theatrical company to H. G. Clarke of Chicago for $86,500. The purchaser it is understood, assumed a mortgage of $60,000 on the building, paying the remainder of the price, $25,600, in cash. Bookings will continue to be handled by a Chicago vaudeville exchange, with adequate provision for pictures in connection with the popular-priced programs offered. It is not yet known whether George F. Fish will again be with the house as manager.

Elaborate Private Showing of "The Honor System."

Cincinnati, O.—J. A. Conant, in charge of the interests of Fox Standard Pictures in this section, held his first private exhibition on Wednesday, August 8, at the Hotel Sinton, where the great ballroom was utilized to take care of the good-sized audience which accepted Mr. Conant's invitation to see "The Honor System." Invitations were extended to members of the women's clubs and other civic organizations, as well as to city and police officials, and members of the Cincinnati baseball team, headed by Manager Christy Mathewson, with their wives, were also invited, as Mr. Conant is an ardent fan. Unfortunately a double-header on that afternoon prevented the ball players from attending, but many of their wives were among those present.

Manager Rudolph Knopfle, who has charge of the general work at the Fox offices, and Mr. Conant, handled the affair in the style of a real social event, serving refreshments and receiving in hospitable fashion. The film made a pronounced impression, bookings being heavy, Mr. Conant reports. A private showing of "Jack and the Beanstalk," the first of the elaborate series of child pictures on the Fox schedule, is to be held at the Hotel Gibson on August 22.

"The Slacker" Pleases Cincinnatians.

Cincinnati, O.—The Walnut theater had the good fortune recently to land one of the most timely of recent releases in "The Slacker," the Metro feature with Emily Stevens in the leading part, and good houses were the reward of the management. The picture ran an entire week at 15 and 25 cents, and the applause of the crowds testified to their approval of the moral of the picture. There was special interest in the treatment of the attitude of German-Americans toward the war in the picture, on account of the large number of Cincinnatians of German descent, and apparently the loyalty shown by the youg German-American who enlisted was taken as typical.

Woman's City Club Committee on Films Gets Busy.

Cincinnati, O.—The committee on moving pictures of the Woman's City Club of Cincinnati has just been reorganized, and has signalized its new life by the announcement of a vigorous attack on pictures considered unfit to be seen by children. The committee intends to make a special effort to secure the holding of children's matinees at the downtown houses, for children from large institutions as well as for others. Members of the committee will also make a special study of the preparation of programs from the exhibitor's standpoint, and of advertising, in order to ascertain, if possible, how to frame offerings so as to secure business, and at the same time to show pictures of the highest dramatic, literary and educational value; from which it can be inferred that the committee has quite a job laid out for itself.

I. Frankel Will Add Seats.

Cincinnati, O.—Good business and the need for more room with which to take care of it have led I. Frankel to make arrangements to add 200 more seats to his house on Freeman avenue. Plans have been prepared for that purpose and work will start as soon as contracts can be let.

◆

NOTES FROM DETROIT.

Hal Smith Takes Foursquare Appointment.

Detroit, Mich.—Hal Smith, for the past year in charge of the Drury Lane theater in Detroit, left this week for Cincinnati, where he will be in charge of the office to be opened there for M. H. Hoffman Foursquare pictures. The appointment was made by George W. Weeks, division manager, who has charge of Ohio, Michigan, Kentucky and Indiana. Mr. Smith is the second Michigander to go to the Ohio territory for Mr. Weeks, the appointment of D. Leo Dennison at Cleveland being made a few weeks ago. Mr. Dennison is now looking around for suitable office space.

State Right Film for Week at Drury Lane.

Detroit, Mich.—The Drury Lane theater, Detroit, has adopted a new policy—that of showing state rights pictures for a full week. The first to be shown under this policy is "A Mormon Maid," owned in Michigan by the State Film Co. Following this other big features are to be shown. Mr. Weeks, managing director, is convinced that the Drury Lane is an ideal spot for big features and longer runs, and is going to experiment during the next few months and work out the new policy.

Detroit's Regent Leased to C. H. Miles

$60,000 a Year Rental and a Fifteen Year Lease Are Terms on Which 3,000-Seat House Changes Hands—Shows Vaudeville and Films.

By Jacob Smith, 503 Free Press Bldg., Detroit, Mich.

DETROIT, MICH.—C. H. Miles, now operating the Orpheum vaudeville and picture theater in Detroit, and the Miles and the Grand theaters in Cleveland, has leased the Regent theater, Woodward and Boulevard, Detroit, from William F. Klatt. The terms call for a lease of 15 years, starting August 27, and the rental is at the rate of $60,000 per year. The Regent is Detroit's largest playhouse, seating more than 3,000 people, mostly all on the first floor. It opened last winter and has been devoted exclusively to motion pictures. Mr Miles takes possession on August 27 and will make a few necessary changes prior to reopening the house on Labor Day, with a combination policy of seven acts of vaudeville and pictures, two shows daily, except on Sundays and holidays, when there will be one in the afternoon and two at night. Prices will be 15 to 50 cents. The Orpheum theater, which is located right downtown, will have no change of policy, but will continue with a continuous policy of vaudeville and pictures.

Mr. Klatt still retains the Rosedale and Gratiot theaters, and is reported as being in negotiation for other property on which he will erect another large photoplay theater, although in another part of town.

The location of the Regent should be an excellent one for the new Miles policy, as it is right in the heart of a half million amusement-loving people, and being at the very junction of heavy traffic

Geo. W. Trendle Gives Up Law for Film Business.

Detroit, Mich.—George W. Trendle, active with the various John H. Kunsky enterprises, is giving up entirely his personal law practice and hereafter will devote his entire time to the Kunsky enterprises, looking after the legal work, as well as the endless amount of detail matters, thus relieving John H. Kunsky of all except the real executive work and matters of utmost importance. Mr Trendle is secretary of all the Kunsky enterprises, is on the board of directors and has a substantial interest in the new Madison and Adams theaters. The salary he will receive alone from Mr. Kunsky is said to be around five figures.

When John H. Kunsky conceived the idea of the Columbia theater along in 1908, Mr. Trendle was selected to work out the matter of incorporation, division of stock, etc. Mr. Kunsky took over the Caille interests and each year has become a greater factor in the field. In all of his transactions he had the legal advice and assistance of Mr. Trendle, who was careful to make no mis-steps.

A better man than George Trendle could not have been secured by Mr. Kunsky because of the former's varied experience in the very lines that are necessary to understand and handle.

Mr. Trendle has an office adjoining that of Mr. Kunsky on the fifth floor of the Madison theater building.

The Kunsky enterprises comprise 10 theaters in Detroit, three exchanges, as well as electrical and sign shops. Also the Madison theater building, five stories high, which represents a value of several million dollars.

Film Colony Summering at Pine Lake.

Pine Lake, Mich.—There is quite a film colony at Pine Lake, about 35 miles from Detroit by street car. The colony consists of J. O. Brooks, Madison Film company; M. H. Starr, Pathe; Harry Guest, publicity manager for Kunsky enterprises; Art Blankmeyer, Tri-State Film company; L. G. Gardiner, Gardiner Theater Equipment company, and George N. Montgomery, Metro. All have summer cottages here, but they go to Detroit every day and attend to their business.

A. J. Kleist, Jr., to Be An Aviator.

Pontiac, Mich.—A. J. Kleist, Jr., of the Howland and New Eagle theaters, Pontiac, has enlisted in Camp Selfridge Aviation field at Mount Clemens. During his absence from Pontiac his affairs will be in the hands of Ray Carroll, associated with him for a long while as assistant and also as organist.

Mr. Kleist called at the World office last week and announced that he was going to build a new big theater in Pontiac, directly across from the present Oakland theater. It will seat 1,200 and be absolutely fireproof. Work will start in August on the foundation, and be completed by November 1, if plans do not miscarry.

Mr. Kleist is just past 23 years of age, operates two theaters and a number of other enterprises in Pontiac, so he deserves a lot of credit for the success he has made of the picture business.

A Successful Detroit Theater Manager.

Arthur D. Baehr.

Detroit, Mich.—Arthur D. Baehr, manager of the Crystal theater, Detroit, at 1499 Michigan avenue, is increasing the patronage of that playhouse every week. He keeps personally acquainted with most of his patrons, so that he is in a position to know what they most prefer.

The Crystal, owned by J. Cohen and William Burnstine, opened in January, 1916. It seats 600 and has room for about [illegible] standers. The interior decorations are of old rose, and the ventilation is both natural and artificial. The operator's booth is equipped with the latest mechanical devices, two Power's 6B machines and a generator. The throw from the projection booth to the gold fibre screen is about 90 feet. The floor is so bowled that the screen can be seen from every seat in the auditorium.

Music is furnished by a pipe organ. In addition there is an orchestra. The admission fee at the Crystal is 10 cents. The program is changed daily. Pictures of stars in the form of weekly souvenir programs, with the program printed on the back, are distributed. The credit for the Crystal's success goes to the constant and untiring efforts of Manager Baehr.

H. Wayne Pearson New Triangle Manager.

Detroit, Mich.—H. Wayne Pearson, the new Triangle manager in Detroit, was formerly with the National theater in Washington; with Cohan & Harris as roadman; the Shuberts for three seasons, and more recently with the D. W. Griffith film productions.

J. C. Fishman to Wed Miss Charnas.

Detroit, Mich.—J. C. Fishman of the Standard Film company is engaged to Miss Jean Charnas of Findlay, Ohio, who is a sister to Harry Charnas, president of the Standard at Cleveland, Ohio. The wedding will take place soon. Congratulations to the happy couple.

Sunday Show Charities in Indianapolis

Secretary Garde of the So-Called Bell Fund Makes a Report—$4,500 Was Collected and Distributed to Poor During Year—How It Is Collected.

From Indiana Trade News Service, 861 State Life Bldg., Indianapolis, Ind.

INDIANAPOLIS, IND.—Miss Henrietta E. Garde, secretary of the Bell charity fund, maintained by contributions from Indianapolis moving picture show owners who operate their places on Sundays, has made public a complete report of the work accomplished by the fund for the year ending July 1.

This fund was started several years ago by the owners of moving picture theaters in this city. The theaters were kept open on Sunday and no admissions were charged, but all persons who attended could, if they wished, make a donation for charity. In 1914, when Joseph E. Bell was elected mayor of the city, he granted permission to the exhibitors to operate their shows on Sunday, providing a certain per cent. of the receipts were given to charity. A committee, appointed by the mayor, met with the picture show owners and the following rates were agreed upon:

Houses having 400 seats or less, $2; houses having from 400 to 700 seats, $3; houses having more than 700 seats, $5. All of the downtown photoplay houses paid double the latter rate. The committee in charge of the fund established headquarters at 204 the Rauh building, and the Security Trust Company took charge of the fund.

The money collected in this manner has been used for immediate relief in deserving cases that have been investigated by charity workers, members of the committee or ones that have been reported from reliable sources. The secretary's report follows:

Number of families to which aid was given	925
Number of persons in the families	3,078
Number of baskets of groceries furnished, cost	$1,448.48
Fuel furnished, cost	600.02
Cost of rents, clothing, railroad fares, medicine, moving furniture, insurance, room and board	856.52
Money given Gardeners' Association	100.00
Money given to the Flower Mission	118.00
Donations	286.61
John Gentile, attorney's fees	80.00
Telephone	12.00
Office rent	77.50
Operating expenses	587.78
Total	$4,166.92

The members of the committee in charge of the fund are Bert McBride, treasurer (Security Trust Company); Hubert S. Riley, Leonard Quill, Herbert G. Spellman and Henrietta Garde, secretary. Mr. Spellman is the chairman of the committee.

Members of the committee have been assisted materially in their work by A. C. Zaring, president of the Indianapolis Exhibitors' Association; Lavina Dickey and Mary Mays, of the Flower Mission; Mrs. K. M. Stuckey, 1516 North New Jersey street, an independent charity worker; Mrs. Margaret Burckle, of the city dispensary; Dr. A. L. Marshall, 520 Hume-Mansur building; Mrs. Harriet Clark, Citizens' Humane Society; Mrs. W. P. Meyer, Cold Water road; George Thompson, 441 East South street, an attorney and independent charity worker; Mrs. Lyman Ellingswood, president of the Mothers' Aid Society; Mrs. Maud Moudy, 547 East Thirty-first street, principal of school No. 16, and Mrs. Olga Shellschmidt, school teacher, 2402 Bellefontaine street.

Bedford Opera House Reopens With "The Whip."

Bedford, Ind.—The Bedford Theater Company, which recently purchased the Bedford opera house, has announced that the theater will be opened the second week in August. The first big production will be "The Whip," the regular admission price being 10 cents.

The theater has been thoroughly remodeled and redecorated, all exits cleared and made safe, and other necssary changes made for the convenience and comfort of the patrons. A new fireproof booth for the motion picture machine also has been installed. The theater now has a seating capacity of 800.

Montpelier Changes Hands Again.

Montpelier, Ind.—The Star theater here is now owned by C. F. Gray of Bluffton, Ind., who formerly owned and operated the Star theater in that town. Mr. Gray traded for the house Thursday, August 2, making the deal with George Bretzinger, who traded for the show a week ago with Edward Abshire. Mr. Bretzinger intended to operate the show, but a nephew, whom he was expecting to manage it for him, could not accept, so he made the deal with Mr. Gray. Mr. Gray has announced that he hopes to have the place open to the public within a week or ten days. He intends to make several changes in the interior of the house.

Max Barnett Takes Indiana Theater.

South Bend, Ind.—The Indiana theater on South Michigan street has been leased by Max Barnett of Chicago, Ill., who will show feature pictures. The lease was obtained from Ira Ciralski, the owner, and the work of making improvements will start at once.

Mr. Barnett has had experience in Chicago as a photoplay exhibitor and promises first-class programs, in addition to a seven-piece orchestra which is to be installed. The new name of the house has not been decided upon and it is possible that it will still be known as the Indiana.

Evansville's New Grand Renovated.

Evansville, Ind.—Scenic artists and carpenters are busy at work on the stage of the new Grand theater, getting it ready for autumn, when it will be opened with vaudeville and motion pictures. Otto Meyer, the manager, has not announced the opening date, but in former years the house was opened on the last Sunday in August, making the probable date for the opening this year Sunday, August 26. The proposed improvements that were considered last spring before the house closed for the season have been abandoned.

Charles F. Woods Dies.

Princton, Ind.—Word has been received here of the death of Charles F. Woods, formerly proprietor of a motion picture theater here, who died last week at Tulsa, Okla., where he moved about a year ago. The funeral was held in Tulsa last Wednesday. Mr. Woods, who was well known among the exhibitors in the southern part of the state, is survived by the widow and five daughters.

Pretty West Lafayette Theater Sold.

West Lafayette, Ind.—The Strand theater, owned by Frank Patterson and Charles Rhodes, has been sold to Clarence Rawles and Clyde Ramey. The new owners are now busy renovating the house and expect to have it ready to open in about a week. During the remainder of the summer season the shows will be given only on Monday, Wednesday and Friday nights. The Strand is one of the prettiest photoplay houses in this section of the state. It is equipped with two projecting machines, a mirror screen and pipe organ, and has a seating capacity of 450 people.

Notes From Theaters in Indiana.

North Manchester, Ind.—W. J. Sirk of this place has bought the Crystal theater at South Whitley from Mrs. Sadie Henry, who operated the house last fall. Mrs Henry later leased it to Charles Copeland and he has been operating it since then. He announced recently that he intends to open up a new theater here some time next fall.

Muncie, Ind.—The lighting system at the Orpheum theater on East Main street was put out of commission last Sunday as a result of a small fire at the place late Saturday night. Firemen were of the opinion that the fire started from an exposed electric wire in the ceiling. The interior of the theater was damaged only slightly.

Lafayette, Ind.—Gottlob Hausman, proprietor of the Victoria theater, has been confined to his home on South Fourth street for the last few days suffering from leakage of the heart. Physicians who are attending him say his condition is not serious.

What Fire Precautions Have You Taken?

Georgia State Fire Inspector Sends a Series of Questions to Managers of Factories and Exchanges—Fires Are Unpatriotic.

By Alfred M. Beatty, 43 Copenhill Ave., Atlanta, Ga.

ATLANTA, GA.—The abolition of careless management will eliminate two-thirds of the fires in a community, according to W. R. Joyner, state fire inspector, who has issued a series of questions directed at factory owners, moving picture exchanges and public buildings.

In times like these anything that might mean the destruction of food and property is unpatriotic, he declares, and he, therefore, urges upon all factory owners and moving picture exchanges the closest, most scrupulous attention to details of which they are capable in the matter of fire protection.

His list of questions follows:

Do you know that two-thirds of our fires are caused by carelessness?

Have you taken every precaution to safeguard your property against fires?

Are your employees organized into an efficient fire-fighting unit?

Where is your nearest firm alarm box?

Whose business is it to turn in an alarm—by day? by night?

Do you admit strangers to your plant?

Have you a night watchman?

Are your chemical fire extinguishers charged and operative? How long since you looked them over?

Are your elevator shafts, areas, spaces under stairways and benches and dark corners clear of rubbish, oily waste and [illegible]?

Have you metal containers for rubbish? Are these emptied in a safe place daily?

Is your standpipe and hose equipment in order? Are the nozzles in place?

Is your water supply effective, or are the pipes half filled with mud?

Have you mops, oil rags or waste standing in exposed places?

Do you prohibit smoking in your plant?

Is some one of your employees responsible to you for the care and absolute cleanliness of your plant?

Do you know that this employee is giving strict attention to his duties?

If you cannot answer each of these questions satisfactorily, you may be unintentionally playing into the hands of our enemies.

This is no time to procrastinate. Attend to these matters today. NOW.

What Sergeant Weston Thinks of the British War Films.

Atlanta, Ga.—Just to find out for himself if the British war pictures being shown at the Criterion during the week were really authentic, Sergeant G. N. Weston, sergeant-instructor at the Tech aviation school, visited the theater Tuesday and afterward declared they were the "real thing." "I was over that battlefield shown in these pictures during the battle of the Somme," declared Sergeant Weston Wednesday, "and the scenes caught by the cameraman are just as they happened. I was then a member of the Second Battalion of Canadian Infantry. These pictures are very interesting and brought to my mind one incident which comes within my knowledge of a man who was killed by the concussion of a German shell, although he was some yards from the point of explosion. Similar bursting shells are shown in these pictures.

"I remember on one occasion being located near a hill. It was on our right We moved out and on our return two weeks later this hill had been leveled

"That will give you an idea of the destructive quality of these shells. Good views of the tanks are shown and the work of handling men and supplies is depicted very interestingly in these films

Worth a Passing Glance.

Atlanta, Ga.—A. C. Thornton, manager of the Majestic theater, Columbus, Ga., was in Atlanta Tuesday and Wednesday. He reports business good and still improving.

Quite a number of employees of the exchanges in Atlanta are subject to the draft, and are patiently waiting to be called for physical examination.

The motion picture showing scenes of the Russian revolution crowded the Almo theater, Atlanta, this week. Practically every Russian in the city, of which there are many, visited the theater during the showing of the picture.

The Southern Paramount exchange branch here has discontinued the publication of the Weekly Review, so ably edited by Mrs. Grace Wyndon Vail.

Ralph DeBruler Now Manager of the Grand.

Macon, Ga.—Ralph DeBruler, formerly of Atlanta, where he managed the Strand and Rialto, now located in Macon, has been made manager of the Grand, in Macon, the home of the drama of that city, and, judging by his past, he will make a good one. Mr. DeBruler is now also managing four moving picture theaters in Macon, and doing big business, a great patronage coming from the troops of three states encamped there.

◆

Twin City Theater Notes.

Minneapolis, Minn.—The Lyric theater here will close Sunday, August 12, for one week while repairs are being made on the interior of the theater. Manager Hugh C Andress has announced that the theater will be reopened with Bille Burke in her first Famous Players feature.

St. Paul, Minn.—The New Garrick, formerly The Strand, will be opened to the public Sunday, August 12, according to an announcement from Ruben & Finkelstein headquarters, with Mary Pickford in "The Little American."

Minneapolis, Minn.—Following a $7,500 business at the Auditorium here, "The Battle of the Somme" was shown to overflow crowds at both the Lagoon and the Rialto theaters here last week.

M. Hoffman Joins Goldwyn Forces.

Minneapolis, Minn.—M. Hoffman, former manager of the McClure exchange here, has joined the sales force of the Goldwyn exchange and reports little trouble in getting contracts for forthcoming releases.

Mill City's Film Row Sees More Changes

Plenty of Action During Past Week Around Office Desks—C. G. Branham to Manage Strand—Metro Manager,, W. K. Howard, Leaves for War.

By John L. Johnston, 704 Film Exchange Building, Minneapolis, Minn.

MINNEAPOLIS, MINN.—Minneapolis film row is up and going again and the past week has been full of action, and the coming week promises some more. It started off on Sunday (it always does) with the announcement that Charles G. Granham, whose smiling countenance is here reproduced had succeeded James A. Keough as manager of The Strand theater. "The Slacker" was shown to an enthusiastic audience of exhibitors and critics at the the Lyric on Wednesday. Charles H. Christie of the Christie studies was in the city Thursday, two resignations from film exchange were reported and an appointment of a new exchange manager was announced.

Charles G. Granham.

Regarding Mr. Branham, he is one of the best known theater men in this section, although he has been interested in motion pictures but two years. Mr. Branham started The Northwest Weekly, a news film, later taken in charge by W. A. Lochren, and known as the Lochren film. Mr. Branham became editor of "Amusements," a position he left to join The Strand as publicity man. Mr. Branham uses the "stunt" of advertising all future features and music by animated titles instead of slides and he has injected some "pep" into Richard Long's orchestra.

The New Garrick Will Charge 20 Cents.

Minneapolis, Minn.—Manager Lowell V. Calvert of the New Garrick, the Northwest's largest photoplay house, has announced that beginning Sunday, August 12, the admission price at the theater will be 20 cents. The New Garrick raised its admission from ten to fifteen cents January 1. The theater has been redecorated and first run Paramount and Artcraft releases have been contracted for. A splendid concert orchestra, for some time a magnetic power to the theater, has been enlarged to record proportions and, according to Mr. Calvert, the theater will display films in a manner that would do credit to Roxey Rothapfel's lil palace on Broadway.

Manager William K. Howard Leaves Metro for War.

Minneapolis, Minn.—William K. Howard 24-year-old manager of the local Metro exchange, has answered the call from Uncle Sam and he will drop the pen and take up the rifle Saturday, August 11 Mr. Howard's leaving causes many regrets from exhibitors, who admire him for his aggressive, straight forward business methods and now his display of true patriotism. Mr. Howard bade farewell to a large number of Twin City exhibitors at the special showing of "The Slacker" at the Lyric on Wednesday last and with Harry Cohen, New York representative for the Metro, he is now winding up his business affairs here. The possible successor to Mr. Howard has caused considerable comment, but it is believed George W. Malone will be the final selection. Mr. Malone has formerly been connected with the Pathe, Bluebird and Vitagraph exchanges here and has been actively engaged in film exploitation and exhibition since the industry was in its infancy. Mr. Malone is one of the best known roadmen in the entire West.

Some Mill City Exchange Notices.

Minneapolis, Minn.—W. C. Lestico, for over a year assistant to Manager Harry Graham of the K-E-S-E exchange, has resigned to accept a position as assistant to Jack Margoles of the United Theaters Co., here.

Albert Cassel, for about two years booker for the local Pathe exchange, has resigned. He has not announced his future plans, but in all probability he will join the ranks of some local exchange within a short time.

Newton Davis, manager of the local Bluebird exchange, has received authority to appoint the manager for the new Minneapolis branch exchange on the Longacre Distributing Co., handling Century comedies. Mr. Davis has announced that Lee A. Horn, of the Selznick exchange here, is his choice for the position. Mr. Horn is in Duluth, Minn., and it is not known whether he will accept the berth or not.

R. M. Karalis, formerly of the local Pathe exchange, has been added to the sales force of the local Metro office.

Manager J. George Feinberg, of the Theater Equipment Co., is now en route to the Pacific Coast, where he will look after several contracts now being handled by his firm in Oregon, Washington and Western Montana.

O. A. Peterson has purchased the repair department of the Northwestern Motion Picture Equipment company from James V. Bryson.

A. Aloysius Hixon, of the Elliott & Sherman exchange, has returned from a month's trip over the hot sands in the interests of "The Garden of Allah" and "The Birth of a Nation."

James V. Bryson has announced a special summer reduction in rental for his feature, "20,000 Leagues Under the Sea."

E. R. Pearson, sales manager for the K-E-S-E organization, spent two days in Minneapolis last week on his way to the Pacific Coast.

Manager S. N. Robinson, of the Film Library & Exchange here, has secured the right to distribute Christie comedies in the state of Montana.

Manager Edward J. Frye, of the Excel Film Co., of Great Falls, Mont., is spending his vacation in Minneapolis, his former home. Mr. Frye reports film conditions in Montana discouraging. The extreme heat has caused a good percentage of Montana exhibitors to close their theaters for the summer, according to Mr. Frye.

Manager J. Earle Kemp has announced that his "Intollerance, No. 1," road show would open at St. Cloud, Minn., Sept. 2. T. A. Burke will be at the helm of this venture.

Manager Ralph Bradford, of the Goldwyn exchange, has arranged for a special showing of "Baby Mine" for exhibitors at the New Garrick theater, Minneapolis, Tuesday morning, August 7, at 10 o'clock Mr. Bradford has also received a print of "Fighing Odds" and will display this for the benefit of exhibitors shortly.

United Theater Equipment to Open Local Office.

Minneapolis, Minn.—It has been announced that the United Theater Equipment Corporation is soon to open a local Office. George A. Rodgers is slated to manage the new firm's local offices. The exact location for the new equipment company's headquarters has not been decided upon as yet.

Portland, Ore., Gets New Censor Board

Mayor Aims at More Representative Censorship—Former Secretary Remains—Three Members of the Old Body Are Reappointed as Viewers.

By Abraham Nelson, Majestic Theater, Portland, Ore.

PORTLAND, ORE.—The first move in years toward giving Portland exhibitors a fairer deal in municipal censorship was taken August 2, when Mayor Baker selected a new censor board to take the place of H. R. Albee's board, which resigned when Mayor Albee vacated his office. The new board is composed of J. Fred Larsen, Mrs. H. L. Vorse, Charles W. Meigham, W. P. Keady, Millie R. Trumbull, N. W. Pierong, Mrs. Henry Metzger, Rev. Oswald Taylor and Mrs. G. J. Frankel. Mr. Larsen, Mrs. Vorse and Rev. Taylor were members of the old board and are considered by the film fraternity to have been very fair in their decisions while they were members of that body. Mrs. Millie R. Trumbull is a local representative of the National Board of Review. C. W. Meigham is manager of the People's Amusement company and president of the Motion Picture Exhibitors' League of Oregon, and N. W. Pierong is manager of the Strand theater.

The present secretary of the censor board is retained in office. Anticipating that there might be a change in the secretary's office, there were several applicants for this position who were disappointed by Mayor Baker's announcement of his policy with reference to this office.

In selecting the new censor board, the mayor consulted both exhibitors and exchange men. As stated in an interview with the mayor, reported in these columns when he first came into office, he says he intends to give the moving picture industry in Portland the fair deal to which it is entitled and at the same time safeguard the city against pictures which should not be shown.

Holds Trade Showing of "Honor System."

Portland, Ore.—Albert Eden, manager of the Fox Seattle office, held a trade showing August 3, at the Majestic theater, exhibiting "The Honor System." Mr. Eden arranged for a trade showing of this and other features simultaneously at three cities, Portland, Spokane and Seattle, personally supervising the Portland showing.

Mr. Eden has recently completed a trip through southern Oregon and reports that the Percy-Moran company is having splendid success with their new theater, the Rialto, at Medford.

F. W. Talbot Goes to Alaska.

Portland, Ore.—F. W. Talbot, who has been in the employ of Universal for some time, has gone to Alaska as special representative. He has with him "Twenty Thousand Leagues Under the Sea," "Hell Morgan's Girl" and "Even As You and I," which he will play on percentage in the Alaska territory. He expects to be gone about three months and the town farthest north he will visit will be Fairbanks.

Sam Bernstein Sells Out.

Portland, Ore.—Sam Bernstein has sold the Gem theater in South Portland to F. P. Wittenberg, who now controls the Grant. The Gem and Grant are competing show houses and there has been much rivalry between them. Mr. Bernstein is seeking another location and it is expected he will not be out of the picture business for long.

Works Out a Regular Road Trip Scheaule

G. E. Jackson, of Portland Mutual Office, Will Travel His Territory at Regular Intervals—An Interesting Discussion of the Advantages.

PORTLAND, ORE.—George E. Jackson, travelling representative for Mutual, has worked out a schedule for his road trips which he plans to follow to the letter. It has been the custom with nearly all travelling film men in this territory to make trips at irreglar times as the business seems to warrant, and it has also been the custom of office managers to jump their road men off their regular schedule to suit their convenience. The result has been that no exhibitor knows exactly when a road man is going to call.

As explained by Mr. Jackson, the advantages to a permanently located film exchange of maintaining a regular schedule for its road men are many. For example, an exhibitor might hold off doing business with one of the many state rights men that wander through the country until he knew what the salesman for his favorite film company had to offer if he could be sure that the regular salesman would be around on time. Then again, exhibitors who only run their theaters at night might be on the lookout for a salesman if they knew he was due, thereby saving him the trouble of laying over in a town until evening when the show opens, as is often the case.

Mr. Jackson contends that there are many instances where the manager could himself go to a town to straighten out a tangle or solicit business, and do it more economically to the company than the usual custom of jumping road men out of their schedule.

Jack Hovick at the Liberty.

Portland, Ore.—Jack Hovick, Jensen & Von Herberg publicity man, has assumed charge of the advertising at the Liberty since the return of G. F. Fullerton to Seattle. Mr. Hovick was in charge of the publicity at the Coliseum at Seattle before coming to Portland.

Mutual Local Office Makes Changes.

Portland, Ore.—The employees of the local office of the Mutual Film are having another shake-up and several new faces will be seen there soon. Fred Simonton resigned as manager July 28, and his successor had not been appointed at the time of this writing. Oscar Hanson, booker, is breaking in a new man on his job. George E. Jackson, travelling representative, and N. S. Dobbs, cashier, are temporarily in charge of the office. A. S. Kirkpatrick, from the Chicago Mutual executive office, is due in Portland about August 10 for a sales conference.

The new man who is now booking under Mr. Hanson's direction is F. Hamburger, former floor manager for Meier & Frank company, Portland's largest department store, which position he left to enter the film game.

Seattle Exchanges Annoyed by the Strike

With No Expressmen Working They Long for Better Organized Methods of Parcels Post Deliveries—Think It Would Pay Uncle Sam.

By S. J. Anderson, East Seattle, Wash.

SEATTLE, WASH.—Seattle's experience with the express driver's strike, which has now lasted three weeks, has caused the exchange managers of the city to cast about for a means of transportation of film which is not subject to moods and fancies. They have tried parcel post, but find it too slow, being subject to routine. If the postal department at Washington would institute a quick and efficient method of handling films it could divert into its own coffers millions of dollars that are today being paid to express companies—when their drivers are not working.

In each film center a parcel post wagon for delivering film exclusively might make three trips a day to the various exchanges, delivering and collecting. If, insead of taking the outgoing reels back to the post office, this wagon should take them immediately to the terminal station, where they could be put upon the first train to their destination, the delay would be avoided. Such a service might pick up trade from other lines of business.

Office Force of Triangle Exchange at Seattle—Reading from left to right: A. E. Davis, shipper; T. L. Thurston; Manager McFarland of the Liberty theater; H. H. Hurn, branch manager of the Triangle office; Ed J. Hudson, salesman; N. Haskett; T. Broadhead. F. MoMore; S. P. Peck; R. Nave, booker; Miss E. O. Peck; Miss M. Bailey; Miss E. Hill; Miss M. Smullin; R. D. Jacobi; Miss Saunders; Miss Callahan; Miss Scott.

Another objection which exchange men raise to the present system of parcel post is that transportation must be prepaid, while exhibitors are required by exchanges to pay the charges both ways. The post office might use the postage-due stamps on all outgoing films and collect from the exhibitor at the other end, as is done with first-class mail.

The average price paid an express company to transport a film to an exhibitor and back again to the exchange is seventy cents. There are twenty-five exchanges in Seattle, doing, of course, unequal volumes of business; but, considering the amount of business done by each, $250,000 per year is a conservative estimate of the amount paid to express companies for the transportation of film alone. This does not include the thousands of pounds of paper shipped from the home office of an exchange or producing organization to the various branches and then sent out again to the exhibitors.

Seattle's Industries Filmed for Exhibition.

Seattle, Wash.—At the Manufacturers' Exhibition, to be held in Seattle August 13-19, motion pictures of the various industries in the city and the vicinity will be shown by H. Sussman of the Peerless Film service. After the exhibition the pictures will be sent all over the Northwest.

Exchange Notes in Seattle.

Seattle, Wash.—H. H. Hurn, manager of the Seattle Triangle office, has just returned from a few days' visit to Salt Lake City. W. W. Hines, general sales manager of the Triangle Distributing corporation, called a meeting in that city of the branch managers from San Francisco, Los Angeles, Salt Lake and Seattle. Each manager reported excellent business, according to Mr. Hurn.

W. A. Simon of the Pallas Features was a visitor in Seattle last week.

L. J. Schlaifer of the L. J. Schlaifer Attractions has returned from a month's trip to Montana; and one of his partners, Melvin G. Winstock, took a quick trip to Butte last week.

A. W. Eden, Seattle Fox manager, has returned from New York, and W. A. Mead, who has had charge of the office during Mr. Eden's absence, will leave immediately for Montana.

J. S. Nelson, formerly road representative of Mutual out of Spokane, is now in charge of the booking department at the Seattle Metro office.

Visitors on Seattle's Film Row.

Seattle, Wash.—J. F. Goss, manager of the Orpheum theater, Ogden, Utah, spent several days in Seattle on his way home from New York and other large amusement centers. Other visitors on film row were: W. G. Ripley, Bijou, Aberdeen; H. T. Moore, Colonial, Tacoma; Carl McKee, Orpheum, Everett; J. D. Farrel, Colonial, Ellensburg; H. W. Woodin, operator, Apollo, Tacoma; W. E. Bowman, Rex, Olympia; O. L. Lee, Granite, Granite Falls.

◆

IN TORONTO, ONTARIO.

Toronto, Ont.—Billy Allen has left Mutual's Montreal office to become a K-E-S-E roadman out of Toronto.

George Nicholas, manager of the Strand theater, Montreal, has returned to his post after a serious sickness.

Abe Fischer, formerly Montreal manager for the United Photoplays, Limited, has become sales manager for the Independent Film and Theater Supply Company at Montreal. Mr. Fischer is one of the best-known film men in Eastern Canada.

Vincent McCabe, formerly in the insurance business in North Bay, Ontario, has been visiting the Toronto Pathe office preparatory to taking charge of the Winnipeg Pathe branch.

Vancouver Operators Plead for More Wages

Meeting Held to Discuss Matter Shows Division of Opinion Among Exhibitors as to Possibilities—"Shorty" Speaks at Length.

By Charles Thomson, 645 Burrard St., Vancouver, B. C.

VANCOUVER, B. C.—In consequence of the great increase in the cost of living, due to the war, the moving picture operators of Vancouver have made a request for an increase of pay. Men who have been receiving twenty dollars per week are asking for twenty-five, and the others in similar proportion. To thrash the matter out with the exhibitors a general meeting was called at which every union member and most of the local exhibitors were present.

W. P. DeWees of the Rex theater was in favor of granting the increase. He expressed the opinion that a good operator was well worth the sum asked, and as far as he was concerned he was prepared to pay twenty-five dollars whether it became the regular union rate or not. Other exhibitors, however, while admitting that the high cost of living should be met as far as possible with increased remuneration, said that they had to contend with the fact that, while the price of almost every commodity had jumped fully fifty per cent., the charge of admission to theaters still remained the same, and it was going to be difficult to pay increased salaries out of decreased revenues.

Hector Quagliotti made the suggestion that the matter be held over until the beginning of the fall season, when with better returns coming in, the exhibitors would be more ready to grant the increase. At this point the proceedings took an unexpected turn. An operator popularly known as "Shorty" took the floor and commenced to outline the union side of the argument. He delivered an oration that was as much a surprise to his comrades as it was to the exhibitors. Carried away by the force of his own eloquence, he forgot time and space and even his hearers. It was a great speech, no doubt, but never under any circumstances will the orator be described as "Shorty" again. Such a name is a gross libel. When he finally took his seat in the small hours of the morning, those who were still awake resolved to follow the suggestion to hold the whole matter over until the fall. A resolution was made to that effect, seconded by the snores of a sleeping exhibitor, and carried unanimously to an accompaniment of yawns. Then the proceedings terminated.

Marian Swayne Signs Contract With Dominion Film.

Vancouver, B. C.—Marian Swayne, co-star with Derwent Hall Caine in "The Deemster," has signed a contract with the Dominion Film Corporation. Miss Swayne is expected to arrive in Vancouver in the very near future, and together with other performers not yet announced, will commence work on the first production of this new organization. It is not the intention to wait until the studios are finally completed before actual operations begin. The finishing touches will be put on while the acting companies are at work.

Orpheum's Summer of Films Closes.

Vancouver, B. C.—The management of the Orpheum announces that its season of pictures will close in a few weeks to make ready for the forthcoming season of vaudeville. For the past two months this theater has been doing a wonderful business under the management of Con Jones, who has been donating the net profits to the Retured Soldiers' Club. Although Mr. Jones' entry into the motion picture field naturally aroused the ire of regular exhibitors, at the same time it must be admitted that from the point of view of the public he has certainly catered for them with a lavish hand. Practically every picture he has exhibited has been a "super-feature" of ten or twelve reels. These have included "Joan the Woman," "The Whip," "The Ne'er-Do-Well," "The Deemster" and "The Eyes of the World." Mr. Jones is now announcing a Mary Pickford week, during which the captivating Mary will be seen in a different production every day. The following are the plays in which she will appear: "Rags," "Fanchion the Cricket," "The Dawn of a Tomorrow," "Madame Butterfly," "Hulda from Holland" and 'Poor Little Peppino." This will be the first time such a thing has been attempted in this city.

Spokane News Letter.

By S. Clark Patchin, E. 1811 11th Ave., Spokane, Wash.

Canadian Sergeant Wells Gives Stirring Lecture.

SPOKANE, WASH.—Official Canadian war pictures shown at the Auditorium theater during the week of July 29 to Aug. 4, inclusive, together with a lecture by Sergeant F. F. "Doc" Wells, a returned soldier who is minus his left arm and was in prison in Germany, aided recruiting in Spokane and attracted much interest. Sergeant Wells gave some vivid illustrations of scenes he went through and told how he was bayoneted through the arm and side, the bayonet puncturing the lung, after he had fallen wounded, with three machine gun bullets and several pieces of shrapnel in him, before St. Julien. He feigned insanity to get exchanged as a prisoner of war. The pictures show big guns in action, a Zeppelin falling while bombarding London, having been brought down by an English aviator, and scenes in France and Belgium. The pictures were shown here under the auspices of the Canadian Club.

Ralph Ruffner Shows Off His New Organ.

Spokane, Wash.—Manager Ralph Ruffner gave a midnight organ recital to a few invited guests at the Liberty theater. The canvases that had been hiding the niches on each side of the big screen were lifted and the new additions to the Wurlitzer, Hope Jones unit orchestra were revealed to the visitors. A new harp effect has been added, which is known as the chrysoglott, and contains 49 notes. Searchlights were thrown over the theater to show how the janitor is able to see even a pin or a more minute particle in the darkest corner of the theater. The party was taken into the organ loft, and Mr. Ruffner played the instrument while they were there, to give them an idea of the volume of sound produced by a few touches of the keys. Oriental as well as other music was played for the benefit of the guests.

Spokane, Wash.—William E. MacClymont assumed the duties as director of music at the Clemmer July 29. Before coming West he had the post as musical director and organ soloist in the Vitagraph theater, New York City.

Spokane, Wash.—J. W. Allendar, manager of the Lyric theater, Spokane, has arranged to run Mary Pickford in "The Pride of the Clan" in Spokane August 7 to 9. He drew large audiences when he presented Clara Kimball Young in "The Common Law" July 31 to August 3.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compare with the standard of the MOVING PICTURE WORLD? There's a reason.

Mid West Photo Play Sues Kansas Board

Brings Mandamus Proceedings to Force Censors to Approve of "The Easiest Way"—Asks $8,500 Damages for Rejection of the Picture.

By Kansas City News Service, 205 Corn Belt Bldg., Kansas City, Mo.

KANSAS CITY, KAN.—The Kansas board of review is again being asked to show cause why it should reject a picture that has been approved in many other states and endorsed by many authorities on morals.

The Mid-West Photoplay corporation brought mandamus proceedings August 3 in the Wyandotte County District Court to compel the board to approve "The Easiest Way" and to pay the company $8,500 for its rejection of the picture.

"The Easiest Way" was examined by the board on July 2, and rejected. The company has sought to secure another review, but has been unsuccessful. It has offered to make specific changes and eliminations, and has urged on the board that with such eliminations there could not possibly be any objections. But there has been no response from the board in an order for another showing.

The picture must not be shown in Kansas, whatever eliminations are made, is the board's attitude. It is reported that the board does not approve the subject matter nor the title, the story, and the way it is handled. There is so much the matter with it that no fixing can make it acceptable.

The Mid-West Film corporation insists that the picture teaches a moral lesson and is proper in every respect.

It is recalled that the play, while on the stage, was given in Kansas City, Mo., at a leading theater, was largely attended and widely discussed, besides being given long articles in the newspapers. At that time many people came across the state line to see it, since Kansas City, Kansas, did not have a theater in which it could be played.

J. I. Dodson to Have Charge of Butterfly Features.

Kansas City, Mo.—J. Irwin Dodson, formerly manager of the Standard Film corporation at St. Louis, Mo., will have charge of the Butterfly features for the Universal Film and Supply company here. He will take his new position August 12. He has many friends in the territory, as he was formerly Missouri representative of the Universal previous to his work with the Standard.

C. A. Jones Will Now Cover Missouri.

Kansas City, Mo.—C. A. (Red) Jones, southern Kansas representative of the Universal Film and Supply company, has been transferred to the Missouri territory of that company. Mr. Jones has been making his headquarters and home in Hutchinson, Kan., and will move his family to Kansas City immediately. He will take charge of his new territory in the near future. His successor has not yet been appointed.

S. S. Schwartz Presented With Token.

S. S. Schwartz of the Kansas City Mid-West Photoplay corporation was presented with a gold-barrel Waterman fountain pen by the Kansas City force of that company. Mr. Schwartz left August 4 for Des Moines, Ia., where he will be in charge of the new shipping office established by that company in Des Moines. The new office will give a direct service to all exhibitors in Iowa and Nebraska. This will be effective August 6.

Standard Film to Distribute Christie Comedies

Kansas City, Mo.—The Standard Film corporation will distribute the Christie single-reel comedies on and after August 20. Beginning August 20 one of these comedies will be released each week. These pictures feature such stars as Billy Rhodes, Margaret Gibson and Harry Ham. L. D. (Pep) Balsley, manager of the Kansas City office, is an enthusiastic booster of comedies, and it is right in his line to boost comedies, as he had considerable experience with the Billy West King Bee comedies lately.

F. R. Martin Transferred to Kansas City.

Kansas City, Mo.—F. R. Martin, who has been traveling out of the Des Moines office of the Metro, has been transferred from that office to the Kansas City office of the company. He will travel in a Missouri and Kansas territory. Mr. Martin is old in the Metro service.

Quality Gets More Films.

Kansas City, Mo.—The Quality Film Service has taken over the Fine Arts features that have in the past been handled by the Unicorn. They have also taken over the serial, "The Crimson Stain Mystery," from Metro. This serial will be released September 1.

New Theaters and Changes in Kansas.

Stafford, Kan.—F. A. Hirsch has leased the Mystic motion picture theater to Rae Peacock, the lease to go into effect September 1.

Kingman, Kan.—A. R. Talbert has purchased the Star theater from C. E. Daney. Mr. Talbert has been operating his theater, the Orpheum, up to this time, but he now intends to close it and confine his efforts to the Star.

Fredonia, Kan.—The White Way theater has recently installed a Simplex motion picture machine.

Plainville, Kan.—Harry Keefer has bought out his former partner's interest in the Palace theater, Salina, Kan., and is planning some new improvements. One addition he intends to make immediately is a pipe organ.

Iola, Kan.—W. W. Weldon, manager of the Grand theater, has recently completed extensive improvements in the building. The additions include a private office, a ladies' rest room and a large space for the storage of baby carriages. The ventilating system has been improved.

Junction City, Kan.—The contract has been awarded for the foundation of the new Columbia theater at Tenth and Washington streets.

El Dorado, Kan.—Charles Parton has purchased the interest of his partner, E. D. Seaman, in the Royal theater. The building will be remodeled.

Junction City, Kan.—The Fogel Construction company of Kansas City has been awarded the contract for a new theater building for the Columbia Amusement and Theater company, of which M. M. B. Shamberg is the owner.

Among Exhibitors Through Missouri.

Kansas City, Mo.—The Warwick theater here has been sold to E. W. Werner and L. C. Walker by D. O. Rose.

Kansas City, Mo.—The Cozy theater here has been reopened under the management of S. Mayer, who is a new man for this theater.

Gallatin, Mo.—L. C. Bauer of the Isis theater has been negotiating for the sale of his theater here.

Greenfield, Mo.—Orville I. Engleman has purchased the Bijou theater.

Louisiana, Mo.—The Eagle theater, which has been closed for repairs, has opened under the management of Col Clarence Buell.

Theater Notes Here and There.

Cherokee, Ia.—John Williams has purchased the Happy Hour theater building.

Lynnville, Ia.—Arthur Mitchell's theater is nearing completion.

Storm Lake, Ia.—Edward Roberts has leased the Princess theater from Henry Dlugosch. J. I. Russell, proprietor of the Empire theater, will commence the remodeling of his theater at once.

Miami, Okla.—W. B. Smucker has let the contract for the erection of a theater building to L. R. Johnston, to cost $30,000.

Anaconda, Mont.—Improvements to cost $100,000 are being made on the Broadway theater.

Exchange Notes.

Kansas City, Mo.—Frank Kehring, traveling representative for the Goldwyn office here, has returned from a trip through Iowa and Nebraska. He brought back a good volume of business, which includes contracts from the Rialto theater at Lincoln, Neb.; the new Strand at Hastings, Neb.; the Plaza at Sioux City, Iowa; the Garden theater at Des Moines, Iowa, and the Strand at Omaha Neb.

G. E. Akers of the Kansas City Feature Film company has gone to St. Louis, Mo., from which place he will make an extended trip over the territory.

J. E. Storey, manager of the K-E-S-E service, left August 6 for Grand Island, Neb., to attend the convention of the Nebraska State Exhibitors' League.

"The Lone Wolf" has arrived at the office of the Mid-West and has successfully passed the Kansas State Board of Review and the Kansas City censorship board. The company is now preparing plans incidental to its release.

Des Moines Eager to See "Little American"

Artcraft Picture Makes Record Hit and Fills Garden Theater Many Times—Free Show Given to Soldiers—Advertising Used Abundantly.

By Dorothy Day, Register-Tribune, Des Moines, Ia.

DES MOINES, IA.—The Garden theater put "The Little American," with Mary Pickford, over big the last four days of last week, even running the big Artcraft over the next Sunday. Every performance was packed, even the first shows, beginning at eleven o'clock in the morning, were full houses, and at night the crowds were immense. On Saturday the opening time was advanced to ten o'clock to accommodate the people and the house was full at eleven-fifteen.

With the theater decorated in flags, pictures of Mary Pickford and American eagles, and everybody in the city talking about the picture because of the big advance advertising, it can be said that "The Little American" took better than any picture ever shown in the city. The Evening Tribune, the newspaper that carries the largest space to the motion pictures, made a feature story out of the review and gave the picture all kinds of free publicity. John J. Shipley, the publicity man for Blank, advertised the picture as absolutely anti-German, and made much of the Funkhouser trouble in Chicago.

When the military men of the city wanted to lease the Garden for an afternoon so that the boys in khaki might view the picture, A. H. Blank rented the Coliseum, put up a screen, donated a machine and an operator, and loaned the film for a three o'clock showing on Saturday afternoon. Everyone is more than enthusiastic over the picture.

Mary Pickford's popularity had been fast on the wane in Des Moines and the Garden people believe that this picture will do much toward bringing her value up again. Not because she is any more wonderful in this, but because the picture is so splendid that she will naturally be associated with the memory of "The Little American."

Stories of the Films

General Film Company, Inc.

KALEM.

AN ORDER OF THE COURT (An Episode of THE FURTHER ADVENTURES OF STINGAREE Two Parts). The cast: Stingaree (True Boardman); Howie (Paul C. Hurst); Ray Duncan (Tom Walsh); Kate Duncan (Edythe Sterling); Mother Maloney (Mrs. Hattie Williams); Bill Clamp (Hal Clements). Directed by Paul C. Hurst.

In the town of Topanga, Australia, Ray Duncan is imprisoned on the charge of murdering John Bates, a miner. Ray tells his lawyer the story of his arrest. After leaving home to take up a position which his sister, Kate, had obtained for him, he lost his way and came upon a stream near which he found a miner lying dead, his hands still clutching a bag of gold. Found by the miner's side by a trooper of the mounted police, Ray was arrested and imprisoned for murder.

On the day before Ray's trial, Kate is the witness of an accident near her home. Bill Clamp, a tramp, falls down a ravine and is fatally injured. Before dying he signs a confession to the effect that he is the murderer of John Bates. He did not intend to kill the man but only to steal his money. He shows Kate a newspaper clipping to the effect that the trial of Ray Duncan for the murder of John Bates is to take place the following day at Topanga. Kate realizes the plight of her brother. Topanga is a hundred miles away, but she determines to carry the confession to the court and save her brother's life.

Stingaree, the gentleman bushranger, and his partner, Howie, are fleeing from the pursuing troopers, when Howie's horse is shot from under him. They escape, however, and the next day they set out to find Howie another horse. They see a figure on horseback riding madly toward them. This person is thrown from the horse when Stingaree and Howie jump out of the bushes in the path. Stingaree is astounded to find that the rider is a woman. It is Kate, on her way to Topanga to save her brother.

Stingaree carries Kate to the shack of his old friend, Mother Maloney. There Kate tells him her story, and pleads with him to take her place and ride to Topanga with the confession. Stingareo realizes the danger this will incur for him but, unable to refuse a woman, he and Howie mount, and ride to Topanga.

They arrive just as the judge is about to read the jury's verdict of guilty. They hold up the court and force the judge to read the confession. The troopers are about to take the bushrangers when the judge stops them, saying, "Stingaree has saved the life of an innocent man. He has earned the protection of this court'"

Ray is freed and reunited to Kate, and in gratitude to the bushrangers they send Kate's favorite horse to replace the one lost by Howie in the flight from the troopers.

AT THE SIGN OF THE KANGAROO (An Episode of THE FURTHER ADVENTURES OF STINGAREE—Two Parts).—The cast: Stingaree (True Boardman); Howie (Paul C. Hurst); Sergeant Keene (Barney Furey); Sergeant Fitzroy (Ray Hanford); Marion Fitzroy (Edythe Sterling). Directed by Paul C. Hurst.

Sergeant Keene of the New South Wales Mounted Police is chagrined at his failures to capture Stingaree and Howie, but finds a new hope in the report of one of his spies, who has located the camp of the outlaws. Sergeant Fitzroy and his wife arrive at the troopers' barracks, and Keene is shocked to learn that Fitzroy has been sent to replace him on account of his failure to capture Stingaree. He asks for another day, as his spy has located the bushrangers' camp, but Fitzroy refuses, and assumes command.

The following morning, when Fitzroy sets out to capture Stingaree, his wife, Marion, starts on a morning ride to explore the country. Lost in the bush country, she chances to see Stingaree and Howie. Adopting a ruse to detain them in the hope that her husband and the troopers will arrive, she leaves her horse and stumbles toward them in a pretended exhausted condition. She tells them a fictitious story of how she lost her horse, and Stingaree offers to take her to the Kangaroo Hotel, where she can obtain a fresh horse. When Marion apparently faints from exhaustion, Stingaree leaves her in Howie's care and leaves for the Kangaroo Hotel himself to get a horse for her.

Arriving at the hotel, Stingaree is forced to hide under blankets under a table when ex-Sergeant Keene arrives upon the scene. In order to be able to escape, Stingaree contrives to put some sleeping potion in Keene's drink, and when the former sergeant falls asleep the bushranger rides off with his horse.

Arriving at the camp with Keene's horse for Marion, Stingaree sees huge flames leaping skyward in the distance. It is the Kangaroo Hotel, and the fire is the result of a discarded lighted match by a half-drunken patron. Stingaree remembers that he has locked Keene in a room, and no one knows he is there. He rides back to the hotel to save the ex-sergeant's life. Howie rides after him, and Marion meets her husband and the troopers. She tells them that the bushrangers have gone to the Kangaroo Hotel, and they ride off in pursuit.

They reach the hotel just after Stingaree has saved Keene from the fire, and Keene, in gratitude, has hid the bushrangers in the stable to elude the troopers. Seeing the troopers and Marion, Stingaree recognizes the girl he had taken pity on and tried to help. Howie has the laugh on the gentleman bushranger, and when the troopers have ridden away the proprietor of the Kangaroo sends the bushrangers a couple of horses to ride back to their haunts in the bush country.

Mr. Exhibitor:—You will get more helpful information by carefully *reading one* trade paper weekly than by *skimming over three or four.* The MOVING PICTURE WORLD is the *one* paper you need.

RAY COMEDY.

A BATH TUB MARRIAGE (One Reel).—Casey advertises his small country hotel for sale, and Mrs. Lotta Cush, a rich widow, stops there with a view to buying it. Casey, who [illegible] the dashing widow. A fat man decides to take a bath. He gets stuck in the only bath tub of the hotel, and Casey, after trying to get him out with pick and shovel, greases his shoulders, puts a life preserver on him, and drags him out. The widow asks for something to eat, and Casey starts out with an axe to kill the cow for beef, but changes his mind. She orders coffee, but there is something wrong with it. Casey pulls an old collar out of the coffee pot, and says that the coffee is all right now. The widow takes a bath and gets stuck in the tub. She cries for help, and Casey, who is showing a parson to his room, tells her through the door that he will help her out if she will marry him. She assents, and Casey has the parson marry them at once.

SPARKLE COMEDY.

THOSE TERRIBLE TELEGRAMS (One Reel).—Tom Winters and May Summers marry and remove to the city. They are joined later by Jerry Summers, who marries Miss June Fall a year later. On the wedding day Jerry joyfully telegraphs his mother that she has a new daughter. On the same day, Tom telegraphs his mother, announcing the arrival of a new baby. The telegrams arrive together, and are misdirected by the local operator. Mrs Winter receives Mrs. Summer's telegram, and vice versa. The horrified mothers at once set out for the city, where, after an amusing scene, everything is explained.

FALCON FEATURES.

THE MAINSPRING (Four Parts).—The cast: Ned Gillett (Henry King); Frances Hardor (Ethel Pepprell); J. J. O'Rourke (Charles Blaisdell); Bellamy Hardor (J. Cullin Landis); Peggy Manson (Arma Jacobsen); "Bellows" Jones (Bert Ensminger). Directed by Henry King.

Ned Gillett's father, head of a big trust company, kills himself when it is discovered that he has embezzled, and Ned, convinced that Frances Hardor, his sweetheart, would not marry the son of an embezzler, goes West without telling her. In the mountains he rescues Larence, an old miner, from Bellows Jones, a desperado. In revenge, Jones dislodges the old man's shack from its perch on the hillside. Ned escapes, but the miner is fatally injured. He tells Ned of the Mainspring, a mine in Calvert City which he had abandoned, intending to return when he could work it. On Ned's arrival in Calvert City he finds Jones selling abandoned mines to Easterners. Jones has a sucker in tow who proves to be the brother of his old sweetheart, Frances, who is with him. She meets Ned, but ignores him, and embarrassed at his presence, returns home.

Ned files his claim, and saves young Hardor from being swindled by Jones. They then become partners in the "Mainspring," which turns out well, but they have trouble with the miners, instigated by Jones. Frances and Peggy, Hardor's sweetheart, visit the mine and are caught in a fire started by tools of Jones. They are all rescued by Ned. The miners attack the office building. Ned is wounded during the fight, but Jones is killed. After his recovery Ned awakens to find Frances at his side. Mutual explanations heal the old estrangement, and both are happy.

JAXON COMEDY.

GETTING THE COIN (One Reel).—Pokes and Jabs are forcibly ejected from the Family Vaudeville theater after failing to make good, and find they have between them just eight cents. Jabs discovers a paid-up accident insurance policy in one of his pockets, and in order to collect tries in vain to get injured. Finally Pokes takes a chance. Jabs beats him with a coupling pin, swathes him in bandages, and carries him to the insurance office. He learns that the policy expired two weeks before. Pokes is badly damaged, and has to be taken to a hospital.

Prof. Bakem has a theory that by the application of intense heat inanimate bodies may be restored to life. He yearns for a subject to prove it. When the professor remarks that the man who secures him a subject shall claim the hand of his daughter, Percy starts on a hunt. He meets Jabs in front of the hospital, a bargain is struck, and they return to the ward for Pokes, but Pokes refuses to be baked. After a chase, Pokes jumps through a window and lands in the professor's baking pan, and is shoved into the oven. The heat is applied, but the theory is a failure, and the oven explodes. Pokes, after an aerial flight, lands beside Jabs, who is counting the coin Percy has paid him. They divide the money.

THE BAGGAGE MAN (One Reel).—Pokes and Jabs get work on a railroad, Jabs as chief baggage smasher and Pokes as assistant. Pokes does all the work, while Jabs gets the tips and honors. A messenger from a bank with a million dollars in his grip arrives at the station, followed by Lanky Luke, a crook, and also by a female detective to see that he is not molested. The detective's and messenger's grips get mixed, and when the detective goes to the waiting room to doll up she finds she has the wrong grip.

Meanwhile the crook, having knocked out the messenger and taken possession of the grip which he thinks contains the million, is waiting for the train, when the detective accosts him. After a fight, the detective is overpowered and placed on the railroad track. The train is approaching when Jabs, seeing the form on the track, summons Pokes to the rescue.

Pokes returns to the station with the fainting female in his arms and is met by Jabs, who relieves him of his burden and carries her into the station where he receives the hearty congratulations and applause of the crowd. Pokes gets down behind the ticket rail and murmurs: "What's the use of being a hero, anyway?"

BROADWAY STAR FEATURE.

DISCOUNTERS OF MONEY (Two Parts).—The cast: Howard Pilkins (Carleton King); Alice Von Der Ruysling (Catherine Charleton). Directed by Martin Justice.

Young Howard Pilkins has been left plenty of money. He believes that the U. S. Mint dispensed more relief to human ills than did the doctor or the preacher. In Alice Von Der Ruysling, whom he courted, he collided with an opposite belief. Since her earliest American ancestor bought half of Manhattan Island from the Indians for a pair of portieres and a quart of beads the blood of the family changed from red to a cool blue, and about all that was left of the property was pride, a crumbly brick house, and the first key ever made to Gramercy Park. So when Howard proposed one evening it sounded to her like a proposition to pay off the family debt.

But there was a dent in Alice's heart that had never grown over. It was made by a little toy kitten with candy inside, and the kitten had come from the infant hands of little Howard Pilkins. This was the only present that Howard had ever persuaded her to accept from him, but as she was only five at the time she did not blame herself.

Howard went away from her that evening with the melancholy promise tolling in his ears that on the morrow he would get his present back. But with inspired boldness he had claimed for himself another chance. Touching the Jacque in her hair he had said: "If at any time you feel you would like to reconsider your answer, send me a rose like that."

His heavy steps led him to that Mecca of the down-and-out—Madison Square. There, waiting for morning, sat a boy and girl whom no callous New Yorker would have suspected of being a Clayton of Roanoke County, Virginia, and a Bedford of Bedford County. These notable facts Howard discovered, and he sought to relieve the poverty of the pair unsuccessfully. Clayton might be penniless in a strange city, but he was a Southern gentleman, and money could not be accepted from a stranger, nor could a Cavalier and a Lady of Virginia occupy the same hotel before they were married.

By this time some trickles of white light were percolating through Howard's hair. He saw all at once that two and two made four. If he could do nothing more for these Babes in the Wood he would offer the young lady the hospitality of Miss Alice Von Der Ruysling's home. There was more magic in the plan than Howard dared to dream, for after Eva Bedford was comfortably housed under Alice's roof, and Howard and Marcus were back in Madison Square, and Howard opened the package Alice had handed him, he found the little toy kitten, and the rose.

SELIG.

SELIG WORLD LIBRARY NO. 13.

Famous Exploit of Commodore Perry.—Mississippi Bay, Japan, named by Commodore Perry, who, in 1854, anchored there and opened negotiations which later opened all Japanese ports of commerce.

Cloth Weavers of Java.—The Javanese have developed a high degree of civilization through commercial contact with India. Cloth weaving. How the Javanese tie their turbans.

The Home of Thomas Jefferson.—Monticello, home of Thomas Jefferson, Charlottesville, Va. Jefferson wrote the Declaration of Independence and was third president of the United States.

A Japanese Seaweed Harvest.—Seaweeds grow especially in warm waters. Many species abound in gelatin, some are used as food for animals, some are burned for the chemical salts contained in the ashes.

The Picturesque Gulf of Castellammare.—Its climate, mineral springs and sea-baths attract many visitors. Road along Naples Bay. Sorrento, superbly situated on a precipitous bluff. Primitive methods of irrigation. Sunset on the Bay of Naples.

A MAN, A GIRL and A LION (Two Parts).—The cast: Jan Kail, a young farmer (Mr. Thomas Santschi); Gene Davis, who loves Jan (Miss Kathlyn Williams); John Davis, her father (Mr. Lafayette McKee); James Otto, the circus owner's son (Mr. Charles Clary). Written by James Oliver Curwood. Directed by F. J. Grandin.

James Otto, son of a circus owner, is about to enter the African jungle on a lion hunting expedition. John Davis and his daughter, Gene, conclude to go along. Otto, a scoundrel, makes love to Gene despite the fact that he knows she is betrothed to Jan Kail. Otto wins her love, and her act results in Jan breaking their engagement. However, he tells her he will come to her aid whenever necessary.

A lion is captured and taken out of the jungle by the expedition. When Gene's father refuses to permit the girl to leave the country and become a "circus queen" the girl steals away from home. On the outgoing ship she learns the true character of Otto. Months later, Gene has become a circus performer. Otto continually annoys her. A dwarf with the circus, who pities the girl and longs for revenge on Otto for many wrongs, overhears the man plotting against the girl. The dwarf goes to the cage of the captive lion, brought to the circus by Otto, and saws the steel bars of the animal's prison. The dwarf then writes a note to Otto asking him to be at the lion's cage at 12 o'clock that night, and signs Gene's name to the note.

The lion becomes aroused as the man approaches. Gene cannot sleep, and seeks the African lion whom she has learned to consider a friend. Otto spies the girl and seizes her in his arms. The lion, raging at the struggle, breaks his bonds and slays Otto. The circus men are about to execute the lion when Gene intervenes, and her appeal for the custody of the beast is so thrilling that she is permitted to take the animal. Together they embark for South Africa

One day when Jan Kail is thinking of Gene he is transfixed when she stands before him! With a sob of joy Gene rushes into the arms of the young farmer. And what of the lion? He is freed from his cage and, with a bound, is again in the beloved jungle where he again will reign as King of Beasts.

HER PERILOUS RIDE (One Reel).—The cast: Lieutenant Borden (Thomas Santschi); Doris McGraw (Bessie Eyton); James McGraw (Frank Clark). Written by Melvin Busch. Directed by Colin Campbell.

Coincident with the arrival of Lieutenant Borden at Fort Congo to suppress the lawlessness of the renegade, Jahalli, James McGraw and wife, together with their daughter, Doris, leave for McGraw's ostrich farm. Jahalli has long since vowed revenge on the McGraws for fancied wrongs, and, with his horde of savages, he descends upon the McGraw dwelling.

Laying siege to the home, the desperate bandit is opposed by McGraw and his few retainers. Doris McGraw resolves to escape and go for assistance. The horses have been stolen, and as a last resort she mounts an ostrich and rides the fleet bird to Fort Congo. There she finds Lieutenant Borden and his soldiers. She leads the rescuers to the McGraw dwelling. They arrive in time, for the savages have set fire to the home and death seems near to the occupants. Lieutenant Borden never forgets the bravery of Doris, and later, when peace has come again, he asks her for her heart and hand. Willingly she gives him her love.

THE LOVE OF MADGE O'MARA (One Reel).—The cast: Reginald Van Dorn (Wheeler Oakman); His Father (Gordon Sackville); Joe (Frank Clark); Madge O'Mara (Bessie Eyton); Her Mother (Mabel Van Buren); Mrs. Van Dorn (Lillian Hayward). Scenario written by Lanier Bartlett. Produced by Colin Campbell.

Madge O'Mara supports her invalid mother by working as a cashier in a cheap chophouse on the waterfront. Madge is ambitious and when Reginald Van Dorn crosses her path she loses her heart and head.

Portuguese Joe, who runs the chop house, becomes jealous of the boyish millionaire. Reginald and Madge resolve to be married. The wedding date is set, but through the interference of Van Dorn's parents and Portuguese Joe, all that Madge receives is a farewell note from her lover. She resolves to be revenged.

Three years later, unhappily married, Reginald Van Dorn meets with an accident and Madge O'Mara, now a nurse, attends him. She holds in her hand the power of his life or his death. As she is about to let the man die in revenge for her wrongs, the professional honor as a nurse and her old love for him returns and she saves him.

Universal Film Mfg. Co.

NESTOR.

MOVE OVER (Rel. Week of Aug. 20).—The cast: Eddie Cliquot (Eddie Lyons); Lee Young (Lee Moran); Edith Pill (Edith Roberts); Doctor Feeble (Fred Gamble); Doctor Slice (Harry Nolan). Produced by Roy Clements.

When Lee visits Eddie in the hospital he becomes smitten with the nurses. He tells Eddie to move over to one side of the bed so that he can lie beside him. Eddie refuses. Then he tries to change places with Eddie. Eddie is willing, for he is dead anxious to see the baseball game that afternoon. The plan is spoiled when the two are seen about to change raiment, and Lee is thrown out of the place, while Eddie is put back to bed. After several attempts on the part of Eddie to get out and Lee to get in, Lee finally does get in, and the change is made.

Meanwhile a new nurse and an outside doctor came on duty. The nurse is ugly, and gets her instructions mixed as well, mistaking Lee for a patient that is to have a leg cut off. Eddie is seen buying a ticket for the ball game by Edith, the pretty head nurse, who is out for an airing, and she and Gamble, who also happens along, give chase.

They capture Eddie and take him back to the hospital just in time to prevent the operation that is about to take place, thus saving Lee's leg and getting Eddie back to bed without his seeing the game that caused most of the trouble.

VICTOR.

A FIVE-FOOT RULER (Two Parts—Rel. Week of Aug. 20). The cast: Beau Brummel (Carter De Haven); Frank Bartlett (Frank MacQuarrie); Argo (Flora Parker De Haven); Mr. Brummel (Ed. Clark); Soneralla (Jack Tornek). Scenario by Maie Havey. Produced by Carter De Haven.

Beau Brummel at college, with wealth at his command, always manages to have his parties of the best. Frank Bartlett, from the same town, is supposedly one of the "goody" boys. But, under the skin, he is as naughty as the rest of them. One day while out for a ride he meets Argo, a South American girl who, rebelling against the restraint placed upon her by the faculty, decides that she will go for a walk. Frank invites Argo for a boat ride. She accepts with misgivings.

He takes her to a private room in a cafe and there tries to make love to her; her screams reach the ear of Brummel, who is entertaining a party, and he goes to her rescue, followed by his crowd. As a result of it all, Beau Brummel is reported to his wealthy and stern parent, who informs him that he does not care to hear more of him until he has made a man of himself. Argo is sent home.

Beau Brummel ships as a stowaway on a South American bound ship, but is discovered by the crew and suffers many indignities. At last he lands in the same city in which Argo and her people live and happens to rescue her and her father when they are being attacked by one of the uprising mobs. She recognizes him as her former rescuer and tells her father about him. Beau Brummel is installed as prime minister.

His father, meantime, knows nothing of this, and with a party of friends is making a tour of South America. Great is his surprise when he meets his son in the high position, and the two fathers, becoming acquainted, become fast friends, while son and daughter follow in the way of youth—and romance.

POWERS.

COLONEL PEPPER'S MOBILIZED FARM (Cartoon Comedy—Rel. Week of Aug. 20).—A peek into the colonel's ammunition factory is rewarded by the sight of a patriotic party, headed by a bunch of healthily laying hens who help their country by their efforts, even dispatching the "hen-shells" into an adjacent building, there to remain until they grow "ripe." A sight of Colonel Pepper's signal station is seen, and his signals, which mean "Get ready for target practice," are shown, the hens all obeying. The mobilized farm, run by Colonel Pepper, exploits all of the animals in training, their patriotic efforts being largely rewarded in the end.

THE HOME LIFE OF THE SPIDER (On Same Reel as Foregoing).—An amazing picture story of the mysteries of small wild life, features this offering, with views of the water spider from the time of the carrying of her egg cocoon to the going out into the world of her whole family of three hundred brave! Into the mysteries of the cocoon, the opening of which reveals two hundred eggs, the devoted mother, the Leonard spider, exhausted unto death, with spinning her egg cocoon, another opening—the wonderful nursery, the features of the nursery of the Water Spider and of many varieties, including the Wolf Spider, are viewed by the spectator.

UNIVERSAL CURRENT EVENTS.

ISSUE No. 13 (August 14).

Real Daughters of Democracies Serve Their Great Nations.—Girls of America and Russia in uniform and their republics—New York City. Subtitles: Count Lodygune's daughters—Vera and Margaret—Russian Girls Scouts, who served with distinction as despatch bearers in Petrograd during the revolution. Miss Margaret Hunt and Ruth McCoy, of Indianapolis, Yeomen in Uncle Sam's Navy.

Recovered Allies' Territory Rapidly Prepared for Crops. German prisoners clear lands and American tractors speed up plowing—Somewhere in France. (Official French War Pictures.) Subtitles: Menaces are located and destroyed. Trench grenades that failed. Mechanical farmhands on the job. Prisoners at work.

Famous Exposition Grounds Soon to be Huge Naval Base.—Great operating plant in Hampton Roads being rushed to rapid completion—Jamestown, Va. Subtitles: Administrative heads will be quartered here. At work on hospital units. Preparations for housing 30,000 men in training.

National Forest Reserve a Playground for City's Thousands of Girls.—7,000 feet up, 1,800 maidens enjoy real life as guests of playground association—Los Angeles, Cal. Subtitles: "Hot? Come on in!" Hikers resting. The end of a perfect day.

Military Athletic Carnival Shows Our Soldiers in Fine Form. In walking, running and equipment races, and hand grenade throwing, fighters prove they are THERE!—Travers Island, N. Y. Subtitles: Races fit them for advances. Speed in dressing. The old "heel and toe" gait. Hand grenade throwing.

America's Women Awaken to Need of Food Conservation.—Render national service by taking advantage of instructions in canning and preserving—Throughout America. Subtitles: Enlisting in women's food battalion. Trains carry practical lesson through farm sections. Experts show their art. Food may shape our national destiny throughout America patriotic women are organizing for this work.

Vermont's National Guard, Ready and Willing, Reviewed by Governor.—Anxious to get to France, men show fitness in parade and exercises—Fort Ethan Allen, Vermont. Subtitle: Governor Horace Graham (civilian clothes) reviews the troops.

American Eagle's Newest Offspring.—Latest type of flying boat, the N-9, to be a powerful factor in aerial war—Norfolk, Va. Subtitles: Like a duck—it takes to water. From above huge liners appear as toy boats. The city beneath. Back home!

Crack Engineers Regt.—the 22d N. Y.—Leaves for Camp. Under command of Col. Vanderbilt they start on first leg of French trip—New York City. Subtitle: Col. Cornelius Vanderbilt.

9th New York Takes a Day Off at Coney.—Ready for fighting, they spend the day flirting with pleasure—Coney Island, N. Y.

ANIMATED WEEKLY.

ISSUE NO. 84 (August 8)

Future Officers are Bayonet Experts.—Intensive training fits them for hand to hand clashes—Fort McPherson, Ga., Subtitles: Rib tickling. Masters of trench fighting. Infantry's best friend—field artillery.

Just Kids!—How would you like to be back there—and know what you know now?—N. Y. City. Subtitles: When Jupiter Pluvius won't "Pluve" the White Wings come to the rescue. Bottled shower baths! Little Mother!—She loves the babies and cares for them.

15,0000 More from Colorado!—On 41st anniversary, Denver bids Godspeed to regulars, volunteers and conscripts.—Denver, Colo. Subtitle: Our Flag is made up of bars like this!

Uncle Sam Says "He's a *Bird!*"—After *Proof* That He Is.—Severe tests applied to applicants for flying before Government *considers* them—An American Aviation Station. Subtitles: The Eyes *First!* Punching all dots of a certain color from a chart. *Range.* The field of vision is ascertained. Heart and nerves. Blood pressure and reflexes tested fully. Equilibrium. Blindfolded whirled at dizzying speed—subject must locate examiner's fingers. Other tests which, if he passes, mark him a prospective Eagle.

Kilties Gather Many Recruits in Maine.—Appeals for volunteers answered by men who will go to the front.—Bangor, Me. Commission, after hearty welcome, sees boys start for "An American Port."—Boston, Mass. Subtitles: At the State House—Giving our fighters the "once over." Baron Moncheur lauds America. Hon. W. Bourke Cockran, famous orator, praises Belgium for its pluck and persistence.

Actors Play Ball for Soldiers' Smokes.—Money gathered for tobacco for our fighters in France.—Great Neck, L. I. Subtitles: Miss Flora Zabelle "Strings' em along." Whenever actors are asked for aid they come through with a heart.

French Fighters Reviewed by General Pershing. Flags honored and fighting terrors are seen on trip to French front. (Official French War Pictures.) Subtitles: Pershing meets a few of the Generals who have saved France. Flags of fighting commands receive national honors. No battlefront is complete without its "Teddy." Observer sights attacking aero and drops to safety. "The Devil's Breath." French retaliate with treatment first served by Germans.

Cartoons by Hy. Mayer.

JOKER.

BEHIND THE MAP (Rel. Week Aug. 20).—The cast: Bill (William Franey); May (Lillian Peacock); Jed (Eddie Baker); Teacher (Zasu Pitts); Mayor (Milburn Moranti). Scenario by Tom Gibson. Produced by Wm. Beaudine.

The woman teacher at Hokum Center could not handle her unruly pupils. When the Mayor of the town is attracted by the commotion he fires her on the spot and sends at once to the city for a man teacher.

Bill, the new teacher, arrives and receives a warm reception by the pupils. His arm becomes so tired spanking them that next day he opens school with a fangled spanking machine installed. This does the business and the pupils decide that the new teacher had best be let alone.

May, the belle of the village, is fond of Jed, who considers himself too big to go to school. When he learns that the new teacher is paying court to his May, he decides to go. Bill at first thinks that Jed is a little fellow, because he is slumped away down in the seat, but is amazed to discover Jed's size. He realizes that if Jed continues to be a pupil his reign as master of the school will soon come to an end. For just such an emergency he has provided a bottle of "Courage," which he keeps behind the map, and of this he imbibes at frequent intervals. The Mayor pays the school a visit to see how his new "man" teacher is getting along and finds everything fine.

WARNING!

To the Managers and Proprietors of Motion Picture Theatres:

The United States District Court, in a suit brought by the undersigned, J. HARTLEY MANNERS, against the Triangle Film Corporation and Rialto Theatre Corporation, after an extended argument and careful consideration, granted the following injunction:

The President of the United States, to Triangle Film Corporation and Rialto Theatre Corporation, [illegible] of their servants, agents, employees, attorneys and representatives, GREETING:

WHEREAS it has been represented to us, in the United States District Court for the Southern District of New York, that J. Hartley Manners is the sole and exclusive owner of the title "HAPPINESS," as the title of a dramatic composition, and that you, the said Triangle Film Corporation and Rialto Theatre Corporation, [illegible] right of the aforesaid J. Hartley Manners in and to the said title "HAPPINESS."

NOW, THEREFORE, You, the said Triangle Film Corporation, and Rialto Theatre Corporation, and each of you, your servants, agents, employees, attorneys, and representatives, each and all are strictly [illegible], under pains and penalties which may fall upon you and each of you, in case of disobedience, that you forthwith and until further order, judgment and decree of this court, and during the pendency of the above entitled action, desist from using the title "HAPPINESS" as the title of any play or photoplay or motion picture.

WITNESS the HON. LEARNED HAND, Judge of the United States District Court, for the Southern District of New York, this 26th day of June, 1917, in the 141st year of the independence of the United States of America.

Attest:

(Seal) ALEX. GILCHRIST, JR., Clerk.

Any manager or proprietor of a motion picture theatre, acting under a license from the Triangle Film Corporation, who advertises any photoplay under the title of "HAPPINESS" is guilty of a contempt of court, and the undersigned will, through his counsel, apply to the United States District Court, to punish him accordingly.

This does not apply to advertising the title, "SEEKING HAPPINESS."

J. HARTLEY MANNERS.

David Gerber, Counsel.

Bill decides that he is now brave enough to thrash the unruly Jed. He makes an attempt, but fails and seeks safety in flight.

MRS. MADAM MANAGER (Rel. Week of Aug. 20).—The cast: Mrs. Madam Manager (Gale Henry); Her Husband (Milton Sims); Tessie (Lillian Peacock); Manager (Charles Haeffli). Scenario by Tom Gibson. Produced by Allen Curtis.

Pruneville had real cause to be proud of its opera house. Its manageress, doesn't she do everything in it from taking tickets to filling in on the stage in an emergency? But when the Imperial Burlesquers came to town, one of its members, Tessie, attracts the husband of the manageress.

That night finds the manageress a very busy woman—selling and taking tickets and acting as usher. Curtain time finds her behind the scenes to lend a hand while her husband leads the orchestra—not, however, without a lot of "spiritual" assistance. All goes well until the end of the first act when the husband, becoming very thirsty, borrows some money from one of the audience and sneaks off to the family entrance next door. He encounters Tessie, who is not averse to a little refreshment.

When it comes time for the second act to open there is neither an orchestra leader nor dance specialist. The manageress perforce must take the dancer's place—which she [illegible] the absence of her husband.

But when the said husband sneaks back to his place in the pit with powder marks of a pair of woman's arms about his neck—and—at the same time Tessie hurries to her place on the stage and the wife sees the powder on her arms—it is too much for her and a fight starts in which everybody becomes mixed. Finally triumphant, she turns her attentions to her battered husband and taking him fondly in her arms assures him that she knows she stopped Tessie just in time to keep her from losing him.

UNIVERSAL SPECIAL FEATURE.

THE GRAY GHOST (Episode Nine, "The Pearl Necklace"—Two Parts—Rel. Week of Aug. 20).—The cast: Hildreth (Emory Johnson); Morn Light (Priscilla Dean); "Gray Ghost" (Harry Carter); Jean Marco (Eddie Polo); The Maid (Gypsy Hart); Jerry Tryon (Lew Short); Arabin (Howard Crampton); Fred Olmstead (J. Morris Foster).

As the ninth chapter of "The Gray Ghost" opens, Arabian, the jeweler, pulls the trigger of the revolver, but the Gray Ghost only smiles. The butler in the hall winked at the maid as Arabian furiously pulled the trigger. Then he pulled the bullets which should have been in the revolver out of his pocket. An instant later the Gray Ghost's gang is in the house searching for the two million dollar Carlow necklace.

In the meantime Jean Marco, Hildreth's secretary, arrives on the borrowed horse at headquarters. There he informs Jerry Tryon that the Gray Ghost is at Arabin's house, and tells him to take all his men there if he wants to save the necklace. Ten able-bodied plain clothes men bundle into an automobile.

But when Tryon finally knocks at the door the Gray Ghost has discovered the necklace and is about to depart.

"Ten guns are covering you, Mr. Arabin," says the Gray Ghost, "and if you forget for one instant that I am your physician, and am attending you for a bad cold, you will never need another doctor."

Then they let Tryon in, and it is not until the Gray Ghost has started to leave that Arabin tips Tryon off.

"Halt there," says Tryon. Two shots ring out, both from Tryon's gun. One gets the Gray Ghost fair in the chest, the other barely misses the butler.

A furious struggle ensues. All seems over for the band when Williams, Arabin's former secretary, makes a break, with Jean Marco close at his heels.

"Well, they didn't get the right necklace, anyway," said Arabin. "This one is an imitation."

Meanwhile in the house on the island of mystery Fred Olmstead suddenly sees an apparition of the Gray Ghost pointing directly at him. He falls senseless. The telephone rings. "Everything is fixed in the steel chamber for Hildreth," is the message. Hildreth turns white, but neither he nor Morn Light understand the meaning.

Suddenly the double floor starts to go down again, and Hildreth and Morn Light get on and go down to the second floor, where they wander about in the passages below until the ghostly apparition of their common enemy is suddenly seen at the end of the passageway. They make a quick turn, and as they step into a room the floor goes down from under them.

and they drop into a steel-walled room into which water is pouring.

Thus we leave them with Jean Marco rowing toward the island, and Jerry Tryon writing his report to the chief of police.

BISON.

SQUARING IT (Three Parts—Rel. Week of Aug. 20).—The cast: Neal (Neal Hart); John Moore (Fred Church); His Wife (Janet Eastman); Joe Ramon (Joe Rickson); Sheriff (Bud Osborne). Scenario by George Hively. Produced by Geo. Marshall.

Several men in the Red Dog saloon knew the outlaw's face. One man ran for the sheriff, while the other ran to the back door to prevent the outlaw's escape that way. Neal saw the sheriff. When the man at the rear door put his head through, Neal's gat got him, and he made his getaway with the sheriff's posse in hot pursuit. He just escaped by plunging over a cliff, but he had been wounded.

Mary Moore, who occupied a little homestead with her husband, took him in, and although she suspected that he was an outlaw, she ministered to his wounds.

The couple were very poor, and their larder had been replenished by Joe Ramon, a gambler who had conceived a guilty admiration for Mary. This same Joe Ramon was a demon. He promised to give John Moore a job, and told him to meet him at the saloon next day.

While John was away Joe came to the cabin, and Mary's attempt to conceal Neal convinced him that the outlaw was in the back room. Neal realized that his position there would endanger the Moores, and after Joe went away he made a break for the open, but was overtaken by Joe, and was promised his liberty if he would rob a stage coach the following day. The alternative was the exposure of his being shielded by the Moores. Joe then sent John Moore to the rendezvous agreed upon.

When the posse, which had been warned, overtook Neal and John, Neal turned to John.

"You make a break over there in that direction, and I'll get out the best I can."

He threw the money in the brush and rode directly in the opposite direction. His furious riding and a manoeuver outdistanced the posse, and Neal had a free road to Cactus Center, where he demanded to know where Joe Ramon was.

"Oh, he went up to the Moore cabin half an hour ago," said one of the men in the saloon.

Another furious ride, and Neal dashes open the door just in time to see Mary desperately struggling. Without a moment's hesitation Neal sends the worthless gambler into eternity. But the posse is on his heels.

"Quick," he said to John Moore, who had just stepped into the cabin. "You hold me up and turn me over to the police. It's the only way."

And with a smile on his face, and tears in the eyes of John and Mary Moore, Neal surrenders himself to the sheriff. He had squared it.

STAR FEATURETTE.

THE GOLDEN HEART (Two Parts—Rel. Week of Aug. 20).—The cast: Fenstein (Walter Belasco); Mary (Zoe Rae); Widow Forarty (Maud Emory); The Man (Seymour Hastings); His Wife (Gertrude Aster); John Gleeton (Seymour Zeliff). Scenario by Karl R. Coolidge. Produced by George Sargent.

Embittered against the world by the death of his wife and his own child, Harry Fenstein had devoted his entire energy to a pawnshop. The only bright spot in his life was Mary, the little daughter of the widow Forarty. Mary's mother died suddenly, and when a wealthy lawyer and his wife had offered to adopt her, he very zealously concealed little Mary in his shop.

Mary helps Fenstein tend the shop, and while she is alone one day a crook dashes in and hides under the counter. Mary starts to give an alarm, but the crook silences her and finally in pity she shields him from the cop. After the danger is over Mary says to the crook, "It's all safe now. Don't you want to buy a new suit of clothes? Yours looks pretty old." John Gleeton laughs from relief, and for two dollars buys himself a new suit of clothes.

The lawyer and his wife return.

"Have you seen anything of the little girl who used to live next door?"

"No, I never saw her," said Fenstein, but at that moment little Mary comes out from the rear room. The lawyer and his wife have letters of adoption, and his one ray of sunshine goes out of his life. But little Mary cannot forget her old home, though every effort is made for her happiness. One day she jumps into the back of a wagon and when she comes to Fenstein's store she jumps out, and the old man nearly passes away for very joy.

A day it lasted. Then came Mary's new parents, and though it was like giving up his life, Fenstein realized that the education and home that they could provide would be so much superior to his that, with sorrow in his heart, but a smile on his lips, he says good-bye to little Mary.

THE Automatic TICKET SELLING AND CASH REGISTER CO.
MANUFACTURERS OF
AUTOMATICKET MACHINES
and all kinds of Theatre Tickets
USED UNIVERSALLY
1735 BROADWAY N. Y. CITY

BARGAINS
Variable-speed, 110-volt, A.C. or D.C. motors for Power Machines.
Enterprise Gas-Making Outfits.
Power and Edison Rheostats, Lamp Houses and Magazines.
Parts for Power, Edison and Motiograph Machines.
C. R. BAIRD CO. 24 EAST 23d STREET NEW YORK, N. Y

For the fullest and latest news of the moving picture industry in Great Britain and Europe.
For authoritative articles by leading British technical men.
For brilliant and strictly impartial criticisms of all films, read
THE BIOSCOPE
The Leading British Trade Journal with an International Circulation
85 Shaftesbury Avenue, London, W.
Specimen on Application

FOR SALE
Mailing Lists
MOVING PICTURE THEATRES
Every State — Total 24,000
Price, $3.50 per M.
1400 Film Exchanges.................... $4.00
206 Manufacturers and Studios........ $1.50
235 Picture Machine and Supply Dealers $1.50
Particulars.
A. F. WILLIAMS, 166 W. Adams St., Chicago

The Original and Leading Moving Picture Journal in Europe
The Kinematograph Weekly
The reliable Trade organ of Great Britain; covering the whole of the British Film market, including the American imported films. Read by everyone in the industry. Specialist writers for Finance, Technical Matters, Legal, Musical, Foreign Trading (correspondents throughout the world)—and every section devoted to the Kinematograph. Specimen copy on application to:—
The Kinematograph Weekly, Ltd.
9-11 Tottenham Street, London, W., Eng.

The Conservative
AMERICAN MASTER ORGAN
insures
The lasting approval of the Public
as well as more business
The Conservative
always wins in the long run and it is permanent popularity that counts in your success and accounts for the success of
The American Master Organ
Manufactured
Lakeview, Paterson, N. J.

Mutual Film Corp.

GAUMONT.

REEL LIFE NO. 69 (Aug. 23).—The alligator of America's southlands is doing his bit in this great war by helping to reduce the high cost of living. The method is pictured in this issue of "Reel Life." "Hunting Alligators for Their Skins" is the title of this section which shows how the rise in the price of leather is turning manufacturers to the alligator as an additional source of supply. Alligator meat has long been a delicacy relished by negroes, and the pictures show the alligator being skinned to get at the meat. The most exciting pictures show how the alligators are caught, the larger ones with ropes looped upon sticks, and the smaller ones by hand.

At this season of the year Coney Island often entertains three or four hundred thousand inhabitants of Greater New York upon some particularly hot day. Just what the attractions are for the multitude are shown in "Coney Island Thrills." Those who have never visited this famous resort will witness merry-makers hooting the chutes, riding the witching waves, and doing other stunts that appeal to their fancy because of the strange sensations induced.

From the Pacific Coast come pictures of a shipment of soy bean oil from Japan. The soy bean is now being introduced into the United States. It was formerly used only in the making of soap, but recently it has been found to have a high food value. A trainload of 240,000 gallons was valued at $300,000.

'Harvesting Potatoes" show the various methods used to gather this important crop. The reel concludes with an animated drawing founded upon a humorous picture in "Life."

CUB.

JERRY ON THE FARM (August 23).—The cast: Jerry (George Ovey); Hank (George George); Father (Gordon McGregor); Daughter (Claire Alexander).

Jerry is a "movie" actor making pictures on a farm. Jerry spots the farmer's daughter and proceeds to flirt. Hank, while professing love for the farmer's daughter "falls" for the leading lady. She repels Hank. He becomes enraged when he sees Jerry making love to his girl. Hank's jealousy finds expression in a fast fist fight.

Hank is fired by the farmer, but Jerry promises him a job in a movie company provided he will drive him to town. Hank agrees, but insists that his girl elope with him. They leave for the city. Hank and the daughter take rooms in a tenement. Jerry calls on daughter during Hank's absence and she cries for food. Hank returns with sandwiches. Jerry hides under the table—a cough betrays him, and Hank opens fire with a big revolver.

Police are attracted by the shots and Hank is jailed, while Jerry offers his protection to the daughter. The whole action is just a few scenes of a picture in the making. The camera is rolled back, showing the director congratulating the cast for their good work

MUTUAL WEEKLY.

ISSUE NO. 137 Aug. 15).

A Port in France. The American army on French soil. Uncle Sam lands thousands of men far from home without loss of a single man. Subtitles: The convoys which repelled the submarine attacks. General Siebert, the first man ashore. "Jackies" from the convoys get shore leave.

Paris, France.—General Duball gives a luncheon in honor of General Pershing. Many high military personalities are present. Subtitles: "Papa" Joffre and General Pershing are cronies. "The Man of the Hour."

"Everything for the M. P. Theatre except the Film." Machines, Motor Generators, Screens, Carbons, Slides, Accessories and Supplies.
UNITED THEATRE EQUIPMENT CORPORATION
1604 BROADWAY - - - NEW YORK

Somewhere-in-America.—Primitive quarters for modern troops. Indian adobe huts furnish barracks for Sammies.

San Francisco, Cal.—Exposition palace becomes club house. Virginia's building moved 15 miles across bay.

New York City.—War-detained Dutch sailors contend in unique races. The Hudson resembled the Zuyder Zee. Subtitle: The judges of the race.

An American Port.—Coast artillery men off for target practice.

New York City.—Keeping the mercury down. City's firemen give relief to tenement children during sizzling heat wave.

Paris, France.—Bastile Day celebration.

Chicago, Ill.—City pays tribute to its National Army boys.

Miscellaneous Subjects

K-E-S-E.

THE BARKER (Selig—Five Parts—Aug. 13).—The cast: Prof. Leo Fielding (Lew Fields); Floria Fielding (Amy Dennis); the Count DeGrasse (James Harris); Henri Fielding (A. Francis Lenz); Dulcine Fielding (Mabel Bardine), Wilfred Wells (Pat O'Malley). Written by Charles K. Harris. Directed by J. A. Richmond.

Professor Leo Fielding is enticed by his brother Henri to join a secret Anarchistic organization having designs on his great wealth. The evening Prof. Fielding is initiated the police raid the meeting and Prof. Fielding, his brother and Count DeGrasse, head of the organization, are arrested. As the brothers are awaiting sentence, Prof. Fielding exclaims: "My brother is innocent. I induced him to attend the meeting. He should be freed!" While Henri has not the courage to declare his own guilt, Prof. Fielding is ordered to leave the country within twenty-four hours. It means the separation of a doting father and his little daughter, whom he commits to the care of Henri.

Five years elapse and Prof. Fielding longs for his daughter. As teacher of languages he can earn but little. Not one dollar has his brother sent him. His wife, Dulcine, who wants full possession of the professor's wealth, has told her husband that Prof. Fielding died. Henri is confronted by Count DeGrasse, who escaped from prison. He says to Henri, "You need my silence, I need your money." Dulcine urges that the Count be given money and that he take Floria across the sea to her father, and if possible make away with her enroute. The Count is given gold and he embarks for America with Floria. Prof. Fielding is happy when he hears that Floria is on her way from Europe. But he later receives a telegram reading: "Floria fell overboard and drowned."

The years speed on and Madam Floria has become a star of a circus. She is, in reality, daughter of Prof. Fielding, the Count posing as her guardian. Both travel under an assumed name. The Count is almost always intoxicated, but the circus manager, Lemuel Salter, does not discharge the Count because he is infatuated with Floria and fears to lose his star attraction. Prof. Fielding, poverty-stricken, is forced to sell his beloved books. His plight is seen from across the hall by a musician who plays in the circus band. He and Prof. Fielding become friends and the musician secures a position for Prof. Fielding as "The Barker." The professor is introduced to his own daughter by the Count. Neither know their relationship. The Count fails to recognize the professor.

Wilfred Wells inherits the circus from his father. He discovers that while the show plays to capacity the receipts grow less, and joins the circus as stenographer to detect the crookedness of Salter. Wells and Prof. Fielding become friends. Wells loves Floria. One afternoon Salter finds Floria alone in her dressing tent and enters with the Count. The Count commands Floria to give her consent to marry Salter, but she refuses. A struggle ensues and Prof. Fielding, Humpy Jim Wilson, a circus attache, and Wilfred Wells come to the rescue. They learn that the young stranger is Wilfred Wells, owner of the show. Maddened by the loss of Floria and with the knowledge that his crookedness has been discovered, Salter resolves to cut the rope of the trapeze belonging to Floria and also the strands of the net into which she falls after her high dive from the trapeze.

It may be fate, but for the first time Count DeGrasse resolves to dive first into the net. The net breaks and the Count receives fatal injuries. Through the [illegible] of Humpy Jim Wilson, Salter is arrested. Count DeGrasse, dying, asks that Floria and Prof. Fielding be summoned. In his dying breath he tells the story of Floria, and the professor, realizing that the girl is his own daughter, takes her into his arms. Then comes the dinner. Prof. Rendezvous, the circus musician, and Prof. Fielding, the barker, nod their aged heads approvingly as they view Wilfred Wells and Floria Fielding seated together across the room. The old pals know that the young folks love each other and have plighted their troth.

OPEN PLACES (Essanay—Five Parts—Aug. 20).—The cast: [illegible] Calhoun (Jack Gardner); Mollie Andrews (Ruth King); Dan Clark (Carl Stockdale). Written and directed by W. S. Van Dyke.

Mollie Andrews is a little New England school teacher who goes out to Rawhide, Montana, to "teach the West" its manners. She is of romantic nature and the [illegible] habits of Dan Clark impress her deeply. She marries him. Clark is a bad man at heart. He treats Mollie brutally after the first blush of [illegible] kind, and escapes across the border to Canada.

The year that passes teaches Mollie some things about mankind she never knew before. [illegible] of the Royal Mounted Police, who occasionally called on her, as a real friend. But though their mutual regard for each other ripens finally into love, Mollie remains true to her husband. When he turns up again she exacts a promise from Calhoun, on the strength of his love for her, that he will not harm Clark until the latter strikes the first blow. The beast within Clark still runs amuck, however, and he attacks the policeman, unjustly accusing him of undue attentions to Mollie. A struggle ensues in which Clark falls dead. Thus Mollie is released from her marriage vows, and her future brightens with Calhoun awaiting her.

A TRIP TO CHINATOWN (Selig—Two Parts—Aug. 20).—The cast: I. Noah Heap ([illegible] Fables); Welland Strong (James Harris); The Princess (Amy Dennis); Homely Jane (Fanny Cohen); a Roman Gladiator (Frank Hamilton); Captain of the Guards (A. Francis Lenz). Written by Charles Hoyt. Directed by J. A. Richmond.

I. Noah Heap, after giving a number of the race track patrons some poor tips, is chased by the copper, Welland Strong, who is ever on his trail. Noah's attempts to panhandle the crowd are also thwarted by the ever watchful Strong, who seizes and throws him bodily into the street.

Noah wanders into a Chinese laundry and induces the owners to give him a smoke. He plants himself in the old man's bunk and after a couple of drags at the pipe he is off for a wonderful dream. He finds himself in a palace, surrounded by beautiful girls, and the Princess, who falls in love with him. The place is turned over to him and his every wish is granted. The Princess even orders the Captain of the Guards to provide him with a private slave.

When the slave arrives it is no other than the despised copper. He is treated to a series of abuses for the edification of Noah; being forced to battle with the gigantic gladiator; the court wrestlers, and finally is thrown to the lion. They all in turn fall easy prey to the cop, the lion being a cinch for him. At the sight of this the Princess turns her affection from Noah to Strong. Noah is chased by the guards, takes refuge beneath some skins, but is shaking so with fear that the guards easily find him, and while they are poking him with their spears he comes out of the dream to find that it is the old Chink poking him with the clothes stick and demanding his money for the smoke. Noah is clean as a bone and is thrown into the street again by the Chink and rolls into the waiting arms of the cop, and is once more marched off to jail.

THE KINGDOM OF HOPE (One of the "Do Children Count?" Series—Two Parts—Aug. 22).—The cast: Daisy Erling (Mary McAlister); Bobbie Erling (Ellis Paul); William Erling ([illegible]); His wife (Violet Craig).

The Erlings are the leaders of their town's "peace-at-any-price" propagandists. However, their small children, Daisy and Bobbie, are strong for war play. Recruiting officers, in order to frustrate the parents' plans, persuade the children to enlist as an honorary soldier and Red Cross nurse. The newspapers publish the story of the pacifists' children enlisting, and it is read during a big peace meeting.

hotly replies to her parents' scoldings with the [illegible] that she'd rather [illegible] than have to be conscripted. This puts the matter in a new light to the peace advocates, and there is a rush to the recruiting offices.

THE LADY OF THE PHOTOGRAPH (Edison—Five Parts—Aug. 27).—The cast: Ferdinand Latimer (Raymond McKee); John Brown (Royal Byron); Marjorie Van Dam (Shirley Mason); Cornelius Van Dam (William Calhoun); Mrs. Van Dam (Jane Harvey); Eric Latimer, Ferdy's cousin (Dudley Hill); Capt. Latimer, Ferdy's elder brother (Gerald Pring).

And because my younger son, Ferdinand, disregarding my wishes, has been leading a riotous life—gambling, drinking and otherwise dissipating—I bequeath him nothing—absolutely nothing." Thus reads the will of the late Lord Latimer. Ferdy, his younger brother, finds himself facing the world, penniless and burdened with debts. Ferdy's cousin, Eric Latimer, discovers a flaw in the will and offers to show Ferdy for a "consideration," but he refuses Eric's aid.

Marjorie Van Dam, daughter of an aristocratic American family, is visiting in Europe on an estate bordering the Latimer property. In an attempt to get a lily floating in a large fountain, she falls in. Ferdy, wandering in the gardens, [illegible] her out. Eric meets them and a rivalry starts. Marjorie returns to America, and Ferdy, clinging to the hope that he will make good, asks her to wait for him. Marjorie assures him that she will. Ferdy sails to America, but Fate is unkind to him.

Meanwhile, John Brown, who has just inherited millions, is unsuccessful in his many attempts to enter society, and turns his footsteps riverward, with a view of calming his mind. While at the river front, John Brown rescues Ferdy from drowning and takes him to his home. After he has heard Ferdy's story he makes a suggestion: "If you'll teach me all you know of etiquette and agree to impersonate an English lord so that I can get into society, I'll pay every cent you owe and then some besides. I want to marry a certain girl and you've got to help me." Ferdy accepts this office reluctantly.

Six months have passed. Ferdy, with full-grown Van Dyke beard, has become Lord Soho. Eric, John Brown and Lord Soho are now frequent visitors at the Van Dam home, all suitors of Marjorie's. She is true to her promise to Ferdy. Eric, meantime, has received word that he is soon to become Lord Latimer and master of the Latimer estates. Mrs. Van Dam, however, announces that she prefers to have Lord Soho as her son-in-law and when the ladies retire, he and Mr. Van Dam consult a copy of Burke's Peerage. They find that there

(Continued on page 1268)

G.W.BRADENBURGH

802 VINE STREET, PHILADELPHIA

Title	Reels	Star	Price
Shore Acres	5	Jas. Herne	$125
The Little Girl That He Forgot	5	Beulah Poynter	125
Littlest Rebel	6	E. K. Lincoln	150
Unwritten Law	7	Beatrice Michelena	200
The Lure	5	Claire Whitney	100
America	6	All Star	60
Little Miss Brown	4	Vivian Martin	50
What Happened to Jones	5	Fred Mace	60
Prisoner of Zenda	4	James Hackett -	100

All the above are furnished with one, three and six sheet posters, photos and other advertising matter free of charge. All films sent C.O.D. Privilege of examination on receipt of ten dollars in advance.

A Dependable Mailing List Service

Saves you from 30% to 50% in postage, etc. Reaches all or selected list of theatres in any territory. Includes name of exhibitor as well as the theatre in address. A list of publicity mediums desiring motion picture news. Unaffiliated exchanges looking for features. Supply houses that are properly characterized as such. Producers with address of studios, laboratories and offices. Information in advance of theatres being or to be built.
W74.

MOTION PICTURE DIRECTORY COMPANY

80 Fifth Avenue, New York Phone—3227 Chelsea
425 Ashland Block, Chicago Phone 2003 Randolph

Addressing Multigraphing Printing Typewriting

Calendar of Daily Program Releases

Releases for Weeks Ending August 25 and September 1

(For Extended Table of Current Releases See Pages 1276, 1278, 1280, 1282.)

Universal Film Mfg. Company

RELEASES FOR WEEK OF AUGUST 20.

BISON—Squaring It (Three Parts—Drama)........	02628
NESTOR—Move Over (Comedy)..................	02629
L-KO—Street Cars and Carbunkles (Two Parts—Comedy)	02630
ANIMATED WEEKLY—Number 86 (Topical)......	02631
STAR FEATURETTE—The Golden Heart (Two Parts—Drama)	02632
JOKER—Behind the Map (Comedy)...............	02633
VICTOR—A Five-Foot Ruler (Two Parts—Comedy Drama)	02634
UNIVERSAL SCREEN MAGAZINE—Issue No. 33 (Educational)	02635
UNIVERSAL CURRENT EVENTS—Issue No. 14 (Topical)	02636
JOKER—Mrs. Madam Manager (Comedy).........	02637
POWERS—Colonel Pepper's Mobilized Farm (Comedy Cartoon), and The Home Life of the Spider (Ditmar's Educational)	02638
UNIVERSAL SPECIAL—The Gray Ghost (Episode No. 9—The Pearl Necklace (Two Parts—Dr.)...	02639

RELEASE FOR THE WEEK OF AUGUST 27.

GOLD SEAL—The Winning Pair (Three Parts—Dr.)	02641
NESTOR—The Night Cap (Comedy)...............	02642
L-KO—Props, Drops and Flops (Two Parts—Comedy)	02643
UNIVERSAL ANIMATED WEEKLY—Weekly No. 87 (Topical)	02644
STAR FEATURETTE—Hands in the Dark (Two Parts—Drama), and Old French Towns (Short Scenic)	02645
JOKER—Why They Left Home (Comedy)...........	02646
VICTOR—Scandal Everywhere (Comedy)..........	02647
UNIVERSAL SCREEN MAGAZINE—Issue No. 34 (Educational)	02648
UNIVERSAL CURRENT NEWS—Issue No. 15 (Topical)	02649
JOKER—Busting Into Society (Comedy)...........	02650
BISON—Jungle Treachery (Two Parts—Drama)..	02651
UNIVERSAL SPECIAL—The Gray Ghost, Episode No. 10—Title not decided (Two Parts—Dr).....	02652

Mutual Film Corporation

MONDAY, AUGUST 20, 1917.

MUTUAL STAR PRODUCTION—No Release this day	

WEDNESDAY, AUGUST 22, 1917.

MUTUAL—Mutual Weekly No. 138 (Topical)......	05724

THURSDAY, AUGUST 23, 1917.

CUB—Jerry on The Farm (Comedy)..............	05725
GAUMONT—Reel Life No. 69 (Subjects on Reel: Hunting Alligators for Their Skins; Harvesting Potatoes on the Eastern Coast; Coney Island Thrills; Oil From Japan; "Something Going to Happen," An Animated Cartoon from "Life")..	05726

WEDNESDAY, AUGUST 29, 1917.

MUTUAL—Mutual Weekly No. 139 (Topical)........	05727

THURSDAY, AUGUST 30, 1917.

CUB—Jerry's Eugenic Marriage (Comedy)..........	05728
GAUMONT—Reel Life No. 70 (Subjects on Reel: Using The Abalone, A Little-Known Industry of the Pacific Coast; A Boy and a Rope; Handling the Mail; Beach Sports of California; "The March of Science" and "What a Batchelor Sees at a Wedding" are animated drawings from "Life"..	05729

SPECIAL Roll Tickets

PRICES

Five Thousand............	$1.25
Ten Thousand	2.50
Fifteen Thousand..........	3.75
Twenty-five Thousand.....	5.50
Fifty Thousand	7.50
One Hundred Thousand...	10.00

Your own special Ticket, any printing, any colors, accurately numbered; every roll guaranteed. Coupon tickets for Prize Drawings, 5,000 $2.50. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. Stock tickets 5,000 to 25,000 fifteen cents per thousand, 50,000 ten cents, 100,000 nine cents.

National Ticket Co., Shamokin, Pa.

BOUND VOLUMES OF THE MOVING PICTURE WORLD

You Need Them in Your Business!

Each issue of THE MOVING PICTURE WORLD represents the fruit of studied effort on the part of experts to provide just what the average reader of trade publications in the moving picture field can use to best advantage in his business.

Since this is true, the bound volumes of THE MOVING PICTURE WORLD, each comprising the complete issues printed during a period of three months, take immediate standing as

The Reliable Reference Book of the Trade *The Record of Moving Picture History in the Making*

NOW READY—VOL. 32.—APRIL TO JUNE, 1917

WE HAVE AT YOUR DISPOSAL

Bound Volumes for the years 1912, 1913, 1914, 1915 and 1916. Four volumes each year. Shipped as per your instructions at $1.50 per volume—transportation charges additional.

INVEST $33.00

and have at your hand for ready reference every issue of THE MOVING PICTURE WORLD which has been printed since January 1, 1912. These issues are in bound volume form, and are invaluable to the wide-awake moving picture man.

CHALMERS PUBLISHING CO., 17 Madison Ave., New York City

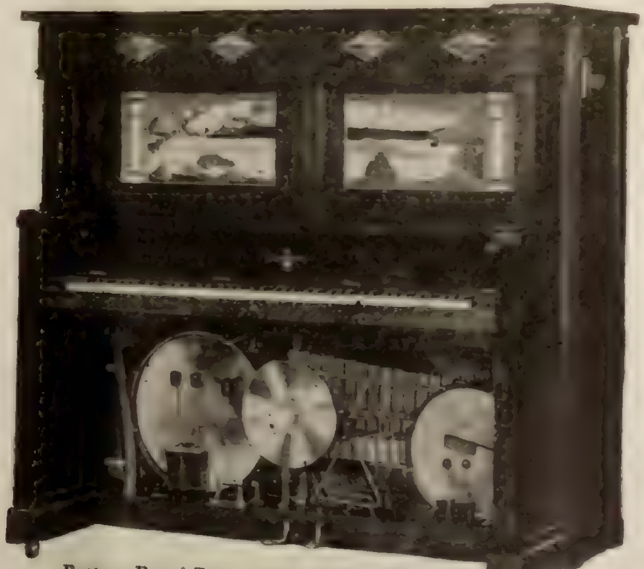
Lyon & Healy

High
Grade
Musical
Instruments

For
Theatres
Seating
Capacity
of
Any Size

EMPRESS ELECTRIC Automatic Pianos

are pre-eminently the best — musically and for durability. Unsurpassed in tone — thoroughly satisfying.



Bottom Board Removed to Display Effects

Prices from
$600 up

Very Easy
Terms

88 Note
Range

Special
Orchestrated
Rolls

Used pianos at very low figures.

Send for list.

FURNISHED IN THE FOLLOWING COMBINATIONS

Style A (Mandolin) Piano with Mandolin Attachment.
Style A-S (Bell) Piano with Bells and Mandolin Attachment.
Style F (Flute) Piano with Flute and Mandolin Attachment.
Style V (Violin) Piano with Violin and Mandolin Attachment.
Style R (Flute and Violin) Piano with Flute, Violin and Mandolin Attachment.
Style B (Drum) Piano with Bass and Snare Drums, Cymbals and Mandolin Attachment.
Style BB—Same as Style B, with Orchestra Bells.
Style Y (Orchestral Piano) same as BB with addition of Tympani, Triangle and Indian Block; in larger and very imposing case—a special favorite with picture theatres.

Our Orchestral Rolls produce highly satisfactory musical effects.

Dance Music played on the Empress is unexcelled in rythm and go.

Write for book with letters from enthusiastic Empress users, together with catalog.

LYON & HEALY

54-55 JACKSON BOULEVARD CHICAGO

(Continued from page 1265)

is no such person as Lord Soho and determine to unmask him.

A large party is arranged at the Van Dam house. Van Dam and Eric expose Lord Soho in the midst of the throng. Ferdy bows, admits the fraud and goes from the room. Marjorie, guided by intuition, feels that Lord Soho is none other than Ferdy. But Brown leaves society in disgust and marries his stenographer.

Ferdy hurries to the home of Brown, changes his clothes and once more attempts to end it all. At the Van Dam home he leaves a note for Brown. Brown, not being there, Marjorie opens the note and learns that Lord Soho is really Ferdy and that he is about to drown himself. Marjorie hurries to John Brown's home and immediately two machines rush toward the river. Ferdy is caught just as he is about to end his life. Explanations follow and soon two happy couples are planning the future. Ferdy, now sole heir to the Latimer fortune, and Mrs. Van Dam glorying in upbraiding her husband and threatening drastic action when she gets her hands on Eric Latimer, his friend.

CONQUEST PICTURES.

(On K-E-S-E Program)

THE CUSTOMARY TWO WEEK (Program No 6—Aug. 18). The cast: Harry Burnhart (Craig Ward); Carl Vibert (Herbert Evans); George Extell (Robert Ellis); "Pop" Grinnel (Joseph Burke); Muriel Clemm (Kathryn Adams); Mr. Wetterson (Arthur Dennis).

Harry Burnhart, who has inherited the "Eclipse Tool Company," thinks more of enjoying life than taking care of the business which is almost entirely managed by Carl Vibert, an honest employee, but a hard taskmaster. Vibert delights in discharging employees, as he imagines it is evidence of his own efficiency. He is not unjust or heartless, but he worships efficiency. George Extell believes himself indispensable as advertising manager of the concern. Muriel Clemm, his enamorata, is Vibert's stenographer, and Extell is jealous of Vibert. "Pop" Grinnell, the factory's oldest old employee, is given "the customary two weeks" by Vibert because he is no longer "live enough." Extell overhears Vibert "firing" the old man, takes it up with Burnhart, and has him reinstated. Vibert dislikes having Extell interfere with his rulings, and gives Extell the "customary two weeks" the following morning because he is late. Extell goes to Burnhart with his grievance, but receives no satisfaction. Extell is young, and immediately hits the trail for the West. As he leaves, Muriel gives him a letter which he is not to open until he is successful.

Extell, now in Chicago, has succeeded in connecting with a competitor of his former employer's—the South Trent Tool Company. He landed the job, not because of his unusual ability, but because of his personality and determination to tell the truth. A $2,000,000 war order is under way, and Extell is sent as representative of the South Trent Tool Company. Vibert, representing the Eclipse Tool Company, endeavors to secure the order by "knocking" his competitor's merchandise. When Extell is asked why the order should be placed with his firm he says his only reason is "the personality of the salesman." This truthful statement appeals to the president offering the large order, and Extell is given the preference. Extell immediately wires to Wetterson, his employer, saying: "I put it over." Extell receives a call from Burnhart, who offers him a position to take complete charge of his entire organization. Extell accepts on one condition: "$5,000 a year and unrestricted rights over the sales department." This is agreeable to Burnhart. Vibert now falls under Extell's control. Extell teases Vibert considerably, and under the strain Vibert says to Extell, "Why don't you do it? I can't stand this any longer." Extell then replies, "Mr. Vibert, you can have the *customary two weeks.*" Vibert falls back in a chair, relieved at last, the tension gone. A revulsion of feeling comes over Extell, and crossing over to Vibert he gives him back his job. They are to start on a different basis. Extell has had his revenge. Both are changed men, and they work together as though they had never met before. Vibert realizes, however, that Extell is truly the bigger man. Extell hurries to Muriel, whom he credits with his success. He relates what has occurred, and Muriel sees that Extell is quite as big as she thought he would be. He is worthy of her love.

The time has come for the envelope to be opened, but Extell has forgotten it. Muriel says, "I wonder, George, if you ever opened that envelope?" It contains simple assurance of Muriel's undying love. Whether he succeeds or fails she is his. With a widening grin he remarks: "Well, I'll be hanged! All this hard work for nothing. Why, if I'd opened this envelope the day after I left here I'd have taken the first train back!" But Muriel roguishly answers: "If I hadn't known you wouldn't open it, I shouldn't have written it, should I?"

THE GRAND CANYON OF ARIZONA (One Program No. 6).—This picture presents the most sublime of earthly spectacles. Most of the views were made shortly after the heaviest fall of snow at the canyon in recent years. Clouds form in the canyon and give to the scene an ethereal aspect. Tourists are seen descending into the cayon, some on foot and others astride burros. Passing Hermit's Rest, the party descends through the Devil's Corkscrew, a dangerous and precipitous pass in the side of the mountain. In the canyon the party rests at the river, and then returns to the starting point by way of the Bright Angel Trail.

NATURE'S PERFECT THREAD SPINNER (On Program No. 6).—The eggs of the silkworm, called graine, are hatched out by artificial heat at the period when the mulberry leaves are ready for the feeding of the larvae. The moth of the silkworm lays about two hundred eggs. A view of the eggs hatching is shown. The silkworm moults about four times. When the caterpillars are mature they cease eating and ascend the brushwood branches or echelletes provided for them, in which they set about spinning their cocoons. They complete their cocoons in from three to four days, and in two or three days thereafter the cocoons are collected and the pupae killed to prevent further progress. Such cocoons as are selected for the production of the graine are freed from the external floss, and preserved at a temperature of 66 to 72 degree Fahrenheit. In about two weeks the moths appear.

THE STORY OF PLYMOUTH ROCK (On Program No. 6).—A picture reminiscent of Longfellow's poem, "The Courting of Miles Standish." Some three hundred years ago a poor handful of "Separatists" fled from England to Holland. After being betrayed by their shipmaster and almost annihiliated by soldiers they reached Leyden, Holland. Miles Standish, who joined them, told them that they had been promised religious liberty in America. Although at that time a voyage to America was a perilous enterprise, they resolutely set sail in the Mayflower. The ship wallowed through one storm after another until, after almost four months at sea, "an invincible army of twelve" was set ashore in the New World. After Standish selected a site the others were landed from the Mayflower. Among the first to land was a young student, John Alden. Shortly after landing the pilgrims made a treaty of peace with the Indian Chief Massosoit.

Miles Standish loved a young maiden, Priscilla. As told in Longfellow's poem, he asked John Alden to propose marriage for him. Alden went forward on the mission, but the maiden smiled and said, "Why don't you speak for yourself, John?" Alden told Standish of the result of his errand, and Standish accused him of betrayal. Soon, however, an arrow laid the dauntless captain low, and a messenger brought the news to Priscilla and Alden. "Pressing her close to his heart, as forever his own, he exclaimed, "Those whom the Lord hath united, let no man put asunder."

THE MAGIC OF SPRING (On Program No 6). A young man wanders into the park, and filled with the calling of spring steps on the grass and admires the flowers. But a cop scares him away. He throws himself down on a bench to rest, and slowly his heavy eyelids close.

Nature sleeps in sunlit peace, likewise does our bright young man.

Dreaming dreams of ancient Greece, with himself the young God Pan. With a vision of himself as Pan playing on the pipes, there comes to him a maiden of rare beauty. They romp about the open fields of old Greece, the maiden fleet of foot and ever elusive. Pan pursues the maid, and they seat themselves upon a rock and whisper delicious nothings to each other.

THE FOUR R'S (On Program No. 6).—At a modern American military school the old "three R's" of "readin, 'ritin and 'rithmetic" have been supplemented by a fourth—riding. This picture shows scenes of young America at the Culver Military Academy. The Culver cavalry troops starts on a two-day hike, and the boys, after getting their horses in shape, set forth. Interesting shots of them as they progress on their journey illustrating their orderly conduct, the lessons of self-reliance and courage bring out clearly the great lesson of "preparedness."

TRIANGLE FILM CORPORATION.

GOLDEN RULE KATE (Five Parts—Aug. 12).—The cast: "The Hen" (Mercedes Murphy) (Louise Glaum); Rev. Gavin McGregor (William Conklin); "Slick" Blaney (Jack Richardson); Live Sumner (Mildred Harris); "The Heller" (Jack Gilbert); "Nose-Paint Jonas" (J. P. Lockney); Mrs. McGregor (Gertrude Claire); Jim Preston (H. Milton Ross); "Vegas Kate" (Josephine Headley). Directed by Reginald Barker.

In Paradise, Nevada, Mercedes Murphy, known as "The Sage-Brush Hen," owned and operated a saloon and danceball called "The Red Light." Her word was law. At home the Hen was an entirely different character and lived with her younger sister, Olive. "Slick" Blaney, a sort of partner to the Hen, was interested in Olive, unknown to the Hen, who tried to keep Olive away from the rough element. Another character, "The Heller," also loved Olive.

A reform wave hit Paradise and a church was built near the saloon. The Rev. Gavin McGregor was sent for. Sunday came and the church music could be heard in the danceball. It had a telling effect on the Hen, bringing out her better nature, and Blaney, realizing that this would never do, ordered the danceball orchestra to strike up. The minister, hearing the noise, told his congregation that his mission was too close to the dancehall, and two miners in the church slipped out and bore the news to the Hen. At the Hen's instructions, Blaney entered the church and roped the minister, and after dragging him into the saloon, commanded him to drink at the point of a gun. The minister's open defiance gained the Hen's admiration, and she bade him go.

Later, the minister and his mother called at the Hen's house and asked her to attend the church. She did, and was so moved by the sermon that she ordered the danceball closed and barred married men from the saloon. It then developed that Olive had been betrayed and the Hen, thinking the minister to be the cause, determined to kill him. She rushed into the church while service was on, pistol in hand. Unnerved, the minister directed his sermon to her. She slipped the pistol back in its holster. The minister had won. Outside the church a shot rang out, "The Heller" had learned of Blaney's duplicity toward Olive and shot him dead. The Hen, realizing that she had wrongly accused the minister, ordered the saloon closed forever. She saw "The Heller" leaving with Olive and, turning to the minister, said, "Tomorrow I leave with the kid and Olive." "I need you here," the minister replied, and began pleading his love. She answered falteringly, "Some day."

THE FOOD GAMBLERS (Five Parts Aug. 5).—The cast: Henry Havens (Wilfred Lucas); June Justice (Elda Millar); Anthony Flynn, Inspector of Police (Mac Barnes); Samuel Sloane (Russell Simpson); "Dopy" Benny (Jack Snyder); The Italian (Eduard Ciannelli). Directed by Albert Parker.

June Justice is a special reporter on the New York Globe. A food riot takes place on the East Side and June is assigned by the city editor to get the story. She interviews storekeepers, jobbers, commission men and farmers, and concludes from the investigation that the middlemen are manipulating prices.

The food gamblers, headed by Henry Haven, himself a food commissioner, are met together in Haven's office, when one of their number comes in with a Globe containing the arraignment of price of manipulation written by June. Haven immediately calls up the Globe; says that he has a statement to make, and wants the Globe to send the reporter who wrote the food story up to his office. The city editor sends

THE CINEMA NEWS AND PROPERTY GAZETTE
30, Gerrard Street, W., London, England
THE OFFICIAL ORGAN of
THE CINEMATOGRAPH EXHIBITORS' ASSOCIATION (REGD.)
of Great Britain and Ireland
Has the quality circulation of the trade in Great Britain and the Dominions. All Official Notices and News from the ASSOCIATION to its members are published exclusively in this journal.
Yearly Rate—Postpaid, Weekly, $7.25
Sample copy and advertising rates on request.

Duhem Motion Picture Mfg. Co.
Expert Developing, Printing and Coloring
CAMERA OUTFITS AND RAW FILM SUPPLIED
CAMERA MEN SENT ANYWHERE
985 Market St., San Francisco, Cal.

June and she goes to Haven's office. When Haven sees her it is a case of love at first sight. He had planted a stenographer with the intention of bribing the Globe reporter, but when he sees June he hestitates. One of the gamblers comes forward, however, and attempts to bribe June. She spies the concealed stenographer. She tells them she will expose their whole rotten system. After she has gone out one of the men tells Haven the girl must be silenced.

Meanwhile, in a squalid room on the East Side a young Italian's baby is dying from lack of proper food. The man is employed in Haven's commission house. Goaded by his child's condition, the Italian steals fresh vegetables from the commission place and is caught by the watchman. He is brought before Haven and Haven orders him turned over to an officer. The Italian is sent up for thirty days, and when he returns the baby is dead, and his wife maddened by her loss and suffering. The Italian goes directly to Haven's office, gags the watchman, knocks Haven unconscious and drags his body to an ice box used for storage. He locks the unconscious Haven in the box, goes home, finds his wife is dead and hangs himself, first writing a note, stating that Haven's body is in the ice box.

The food gamblers, knowing that Haven would not consent to getting June out of the way, frame up a scheme whereby she is accused of selling dope and is put in jail. The city editor of the Globe is notified and bails her out. He realizes that the whole thing is the result of the food ring's fear of June and tells her so. June thinks of Haven and determines to find out how much he had to do with it. The editor and June go to Haven's office and are told that he has not been there for three days and has left no message.

Haven meanwhile has gone through a terrific ordeal. Face to face with starvation, he realizes what lack of food means. The note in the Italian's room is finally found and Haven is rescued, when about dead. He is taken to the hospital and there June finds him. He tells her that he will aid her in trying to put the food bill through, and go to Albany to do it. June is happy and forgets for the moment that she is out on bail. But Anthony Flynn, police commissioner and intimate friend of Haven, is around. He asks her if she is the June Justice charged with selling dope. She says she is. Haven is horrified; he recognizes the work of the food gamblers and begs Flynn to extricate June. Flynn consents, runs the case to the ground, and June is freed.

When Haven recovers sufficiently to return to his office, his former colleagues accuse him of being a traitor. Haven tells them that he fully intends to go to Albany; that he is going personally to give affidavit of the rottenness of his former methods. A few days later Haven is shot by a yegg as he is leaving his office with June. The final scene is set in the Assembly Chamber at the Capitol. The members of the food ring are there to fight the bill—June Justice is at the press table. As Sloane, one of the members of the ring, gets up to argue against the bill, Haven is wheeled in in a chair. He accuses the food ring of attempting to murder him because he refused longer to be a party to their dishonest methods and proves his charges. The food gamblers are handcuffed and led out. June, standing beside Haven's chair, hears his impassioned plea for legislation to wipe out the food gambling; hears his confession of his own former part in it, and his pledge to do all in his power to make restitution.

ART DRAMAS, INC.

EYE OF ENVY (Horsley—Five Parts—July 30).—Ambition, a young man, wishes to seek fortune and adventure in the world. Possessing an admirable personality, he is unsatisfied with the happiness he has attained and covets worldly achievements. His envy becomes centered upon Avarice, a crafty old libertine who is wealthy and powerful—but despised. Avarice is married to Innocence, but he is a husband in name only. She became his wife to save her father from the ruin of overwhelming debt.

Ambition and Innocence meet and a friendship springs up. Avarice views this with alarm. The wanderings of Ambition take him to a wishing tree, where, if one raps, the Maker of Dreams will appear and grant all wishes. Ambition summons the dream maker and utters the wish that he might have the wealth and power of Avarice to win Innocence.

Avarice also yearns for the love of his wife and he, too, visits the wishing tree. He believes if he could take the form and face of Ambition he might stir love in the heart of Innocence. He makes his wish accordingly.

The dream maker brings Ambition and Avarice together, and offers to grant each wish providing each man will give up his soul to the other and at the death of either the remaining one will give up his body. The two subscribe to the pact. The exchange of souls [illegible]

Ambition now possesses all Avarice's characteristics. He is transformed for the worse. Avarice, on the other hand, is softened, and with Ambition's soul within him wins the love of Innocence. Ambition realizes his error, denounces the other and is thrust from the home of Avarice. He is killed while raging through the forest. A lightning bolt crushes him to earth. The pact to surrender the body at the death of the other is recalled. Avarice thus finds himself on the brink of the grave when all he craved is within his hands.

Then comes the stirring climax, which leads up to the interesting ending of the photoplay.

BLUEBIRD PHOTOPLAYS, INC.

THE SHOW-DOWN (Five Parts—Aug. 13).—The cast: Lydia Benson (Myrtle Gonzalez); John Benson (George Hernandez); Oliver North (Arthur Hoyt); Robert Curtis (George Chesebro); Langdon Crane (Edward Cecil); Parkes [illegible]

The personal attributes of John Benson, Oliver North, Langdon Crane and Robert Curtis were noticeable to all their friends and acquaintances. Benson was a rich, hard-headed business man. Oliver North was known as a philanthopist. Crane was the author of a book that reflected the author's personal experiences in adventure and deeds of daring. Robert Curtis was a young society "blood."

Lydia Benson, a plain and sensible girl, with wealth at her command, had no desire to idle her time away at society's behest. She knew well the measure she placed on Crane's mock heroism; on North's self-advertising charities; on Curtis' idleness and wasting—but best of all she knew that her father was the soul of gentleness masked behind a gruff and falsely brusque exterior. She was glad when her father proposed a business trip to the Orient and asked her to go along.

Mongolian nations were showing surface indications of unrest that meant much to American commerce; and it was appealing to Robert Curtis in the thought of breaking the monotony of his ill-considered ease. Langdon Crane announced that he was going to the Orient to gather "local color" for a successor to "Back to the Primitive." Philanthropist North declared that the heathen needed his attention—and so all these different types of humanity took passage, by merest chance, on the same steamship.

German submarines had not been reported in the Pacific, hence it was a profound surprise when a torpedo hit the steamship. Fate brought the Bensons, North, Crane, Curtis and a couple of sailors together in the same lifeboat. Cast upon an island in the mid-Pacific the true natures of the various characters came to the surface. North, the philanthropist, developed a streak of selfishness that required force to thwart, else the others might have perished. The hero-author proved a coward. Benson showed his dominant spirit by taking command of the situation and in Robert Curtis the adventure roused a sense of usefulness.

The castaways lived on tropical fruits and shellfish, built a camp and shelters and then drew lots to decide who should explore the island. While Lydia held the "straws" that should decide, Crane and North trembled with fear; gruff old Benson grabbed his straw with fearless resolution—and Curtis, having drawn, broke his own straw in half to make sure it would be the shortest. The die being cast, Curtis started to explore—but Lydia followed him, attracted by something more than admiration.

They traveled day and night until they came

EVERY CAMERA MAN
CAN AVOID SCENE MIX-UPS
[illegible]
ROTHACKER FILM MFG. COMPANY
1339 Diversey Parkway, Chicago

For Perfect Laboratory Equipment
INSTALL
CORCORAN TANKS
A. J. CORCORAN, Inc. 751 JERSEY AVE., JERSEY CITY, N. J.

AMERICAN
Fotoplayer
(Trade Mark Registered)
The Musical Marvel Write for Catalogue
AMERICAN PHOTO PLAYER CO.
62 West 45th St. New York City

MENGER & RING, Inc.
MANUFACTURERS OF
Poster and Lobby
Display Frames
304-6 W. 42d St., NEW YORK
Phone: Bryant 6621-27

We do not CUT prices but quote SENSIBLE prices
DEVELOPING—PRINTING
TITLES—TINTING
CAMERAMEN FURNISHED
ALL WORK GUARANTEED
Standard Motion Picture Co.
1620-21 Mallers Bldg., Chicago

WAR PRICES—Going Down

The well-known "Orpheum Collection" consists of melodramatic music almost exclusively, and is one of the best collections of agitatos, hurries, mysteriosos, short plaintives, etc., on the market. Particularly useful in serial pictures for bringing out the dramatic points. My last edition is printed from the same plates as the first, on a good quality of paper, and sells for these reduced prices: Piano (solo), 1st, 2d or 3d series, 35 cents each; Violin (1st, 2d or 3d series), 25 cents each; Cornet (1st, 2d or 3d series), 20 cents each; Flute, Clarinet, Trombone, Drums (1st or 2d series), 20 cents each.

CLARENCE E. SINN
1103 Grace St. Chicago, Ill.

THAT SILENT EASY RUNNING PROJECTOR

Which has replaced a "STARTLING NUMBER" of the so-called popular machines of the "NOISY" variety, has INCREASED the BUSINESS of many theatres for the reason that the patrons are not annoyed by that constant "NERVE-RACKING SOUND." For the machine with a "CONSCIENCE" and "RESPECT" for the people's Nervous System, consult

B. F. PORTER, On the Square at Times Square, 1482 Broadway, New York

upon a village across the island that proved to be the German submarine base. They pushed on and found a lonely wireless station, manned by one of Uncle Sam's nephews. The news of the submarine raid was flashed to Honolulu. Cruisers of the U. S. Navy hastened to the island, destroyed the German base, and rescued the marooned Americans. Safe once more on home soil, Lydia and Robert Curtis were married.

FOX FILM CORP.

DURAND OF THE BAD LANDS (Five Parts —Aug. 11).—The cast: Dick Durand (Dustin Farnum); Molly Gore (Winifred Kingston); Clem Alison (Tom Mix); May Bond (Babe Cressman); "Kingdom-Come" Knapp (Lee Morris); Inez (Amy Jerome); Jimmy (Frankie Lee); Story by Mabielle Heikes Justice. Directed by Richard Stanton.

Dick Durand, an engaging young outlaw, has robbed so many stage coaches that his name has come to be associated, however unjustly, with every misdeed in the zone in which he operates. His stamping ground is generally along the line between the United States and Mexico. After he gets the gold, flight is always easy because the boundary is so close by.

While out on a plundering expedition one day, Dick happens upon a band of marauding Indians attacking a group of settlers. Dick opens fire on the Redskins, but before he forces them to flee they kill all except three children and Durand himself.

Dick places the kiddies in the care of Molly Gore, to whom he has lost his heart. Molly does not suspect that the kindly horseman is the outlaw on whose head a price has been put; and whom sheriff and posse are seeking because he is blamed for the massacre.

Although he knows the sheriff is in hot pursuit, Dick stops in his ride for the border to rescue a girl who has been kidnapped by Indians. After he returns her to her father, the sheriff takes Durand prisoner, and Dick is found guilty of murdering the settlers. It then transpires that the girl Dick has saved is the Governor's daughter. The executive pardons Durand because he believes in him—and because Molly Gore does—an instant before conclusive evidence is brought that Dick was innocent of any guilt in the massacre.

WORLD PICTURES.

THE LITTLE DUCHESS (Five Parts—Aug. 20).—The cast: Geraldine Carmichael (Madge Evans); Evelyn Carmichael (Pinna Nesbit); Earl Carinmore (Jack Drumier); Jim Dawson (James Davis); Jim Snyder (Patrick Foy); Sophia Dawson (Maxine Elliott Hicks); Billy (Sheridan Tansey). Directed by Harley Knoles.

Geraldine Alicia Elizabeth Endelbury Carmichael is the seven-year-old daughter of Evelyn Carmichael, an English widow. To friends she is just Jerry—for short. In the tenement live also the Dawsons, Grandma, Jim and his daughter, Sophia, who is Jerry's age. Jerry mails a letter addressed to Lord Carmichael in England for her mother. Exacting a promise from Jerry to take care of certain papers, Evelyn, fatigued by her losing fight against death, passes away.

Jerry hides the papers behind a loose board in the room. Jim Dawson steals the rings from the dead woman's hands. When none of the neighbors want Jerry, she is taken to an orphanage, where she makes a friend of Billy, another unfortunate.

In England, the crabbed old Lord Carmichael lives in solitary grandeur. He reads a letter from his daughter-in-law, Evelyn, in which she says his son is dead and she is dying, beseeching him to provide a rightful place in his household for his grandchild—and rightful heir. Lord Carmichael turns the letter over to his attorney, Thomas Bradford. He explains that for thirty years no woman has been permitted to cross his threshold because his wife disappeared on the same day that his older brother was missed, and he suspected them of infidelity. Bradford sails for America to bring Lord Carmichael's heir.

Jerry and Billy run away from the orphanage to see a circus parade, and persuade Bill Snyder, owner, to take them in. Ransacking the Carmichael room, Jim Dawson finds the papers which Jerry secreted. Among them is Jerry's birth certificate, which shows that she is related to Lord Carmichael of Carinmore Castle, England. Jim rehearses Sophia, his daughter, in the art of being a lady, preparatory to presenting her to Lord Carmichael as his grandchild and heiress.

Bradford traces Jerry to the circus, from which he takes her to Carinmore Castle. Lord Carmichael becomes furious. She is the first female to enter the threshold in thirty years. He had expected to find his heir a boy. Jerry loses no time in telling him that he is a nasty, cross old thing, but she wins over the hearts of the servants. Lord Carmichael consents to allow Jerry to remain, but she must wear boy's attire. On her grandfather's sixty-ninth birthday, Jerry gives a surprise party for him. Touched by her sweet thoughtfulness, he is won over in spite of himself. Among his gifts he finds a great doll, which Jerry purchased because she could find no dolls in the house, and a skipping rope.

Jim Dawson arrives at Carinmore Castle, presenting Sophia as the grandchild of Carmichael, and heiress to Carinmore Castle. To substantiate his claim, he shows Evelyn's jewels and the papers he had found. While Bradford is questioning him, Lord Carinmore interviews Sophia. Frightened by his manner, Sophia forgets her oft-rehearsed part, and bungles Dawson's plans. When Jerry greets the newcomer as Sophia, Lord Carmichael is convinced that Dawson is an impostor. Through the intervention of Jerry the Dawsons are permitted to leave.

Jerry has been drilling the servants of the house into an army. Deciding to fit up a watchtower, she has them take her to an unused tower of the Castle. It is a difficult matter to open the rusty lock, but when that is accomplished, and they enter the room, they find two skeletons. Examining the room, Lord Carmichael finds a faded sheet of paper under a pile of dust near one of the skeletons. He deciphers a message written by his wife thirty years ago, in which she says that his brother and she had been exploring the tower when the lock sprung to, and trapped them. Unable to make anybody hear them, they were both dying.

Lord Carmichael realizes that his wife and his brother had been innocent of all wrong. As reparation for his months and years of bitterness, Lord Carmichael permits Jerry to assume girl's garments again. Decked out in her new finery, Jerry proposes that she can now be Lord Carmichael's little mother.

PATHE EXCHANGE, INC.

HEARST-PATHE NEWS NO. 63 (Aug. 4). Yerba Buena, Cal.—Thousands of apprentice seamen are preparing for naval service at the Yerba Buena Island Training Station. Subtitles: The square formation drill. On one of Uncle Sam's warships.

Chicago, Ill.—Untold suffering is caused by the worst heat wave in many years, which prostrates thousands throughout the country. Subtitles: The icemen do a rushing business in New York City. Children of the Ghetto adopt expedient measures for relief.

Who is He?—A victim of amnesia found wandering aimlessly in Montclair, N. J. He remembers nothing of his past life. Subtitles: Friends or relatives communicate with Hearst-Pathe News, New York City.

New York City.—The harbor is filled with the vessels of neutral nations whose cargoes are held up by the new embargo regulations. Subtitles: America asks that no American exports be supplied the enemy, and docks are loaded with goods awaiting such certification. A Norwegian Mission, headed by Dr. Nansen, arrives to arrange for Norway's food supply.

In Reconquered France.—France reclaims for cultivation the shell-plowed fields retaken from Germany, and the land is cleared of bombs. Subtitles: (Pictures taken by the Cinematograph Division of the French Army.) Teuton prisoners help to restore that which they destroyed. Modern agricultural implements are used to facilitate the work. Battlefields are now peaceful pasture grounds.

On the Western Front.—The flame projector is the latest instrument used by the French troops in reprisal for the enemy's ruthless warfare.

Canejo, Cal.—The military forces abroad will need an enormous quantity of meat, and hog ranches are getting ready for the call. Subtitle: Disinfecting the hogs in a wallow of creosote.

An American Camp.—Coast artillery recruits

"ARGONAUTS OF CALIFORNIA"
DAYS OF '49
A Thrilling Historical Masterpiece in 10 Reels
Grafton Publishing Film Company
LOS ANGELES, CALIFORNIA

SHOULD SHE OBEY ? ?
A GRIPPING 7-Reel Drama of Divorce, directed by George Siegmann.
FOR STATE RIGHTS
Address
RENOWNED PICTURES CORPORATION
AKIBA WEINBERG, President
1600 Broadway New York City

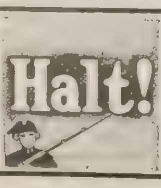
TransVerteR
Automatically supplies only such voltage as arc requires. No waste of current in ballast.
HERTNER ELECTRIC & MFG. CO.
W. 114th St., Cleveland, Ohio

PATENTS
Manufacturers want me to send them patents on useful inventions. Send me at once drawing and description of your invention and I will give you an honest report as to securing a patent and whether I can assist you in selling the patent. Highest references. Established 25 years. Personal attention in all cases. WM. N. MOORE, Loan and Trust Building, Washington, D. C.

FILM
DEVELOPING
PRINTING
TITLES
TINTING and TONING
GUNBY BROS., Inc.
145 West 45th St. New York

We have for sale Twenty Million Dollar Mystery, 22 reels; Zudora, 18 reels; and Million Dollar Mystery, 46 reels. We also have a large stock of new and commercial film in all lengths for all parts of the globe.
Established 1908
THE FILM EXCHANGE
729 7th Avenue, New York City

CLUNE FILM PRODUCING CO.
Los Angeles, California
Producers of "RAMONA" (8½ reels) and "THE EYES OF THE WORLD" (8½ reels)
Harold Bell Wright's famous love story of adventure, of which nearly 2,000,000 copies have been sold, magnificently reproduced.
Available for state rights.



Remember it is through the print that the production is judged by the public.
Safeguard **your** production by entrusting the **developing** and **printing** to us.
We have a reputation for quality and promptness.
EVANS FILM MFG. CO., 416-24 West 216th St., New York City Telephone St. Nicholas 3443-3444

round into shape as Congress is asked for millions of dollars to fortify the seaboard. Subtitles: The "War Game"; mapping out a strategic plan of defense against an attacking force. They learn how to man the big guns in coast fortifications. After a hard day's work.

Hoboken, N. J. Old Glory is unfurled on the great liner Vaterland, pride of the Hamburg-America Co., and the world's largest ship. Subtitle: View of the vessel, taken before the war, showing her immense size.

New York City.—America calls up its citizens for military duty, and everywhere Exemption Boards are busy examining drafted men. Subtitles. Harry Gilbert, of Washington, is the first man chosen for the National Army of America. In the country's service.

Cartoon (Magazine Section).—They all look alike to her.

Battle Creek, Mich (Local).—This city dedicates a monument to the first rural free delivery system, which began here twenty years ago Subtitles: The original design of the Betsy Ross Colonial Flag is used in the ceremonies. The two pioneer rural carriers.

HEARST-PATHE NEWS NO 64 (Aug. 8).

El Paso, Texas.—Thirty thousand troops from Fort Bliss are reviewed by General Bell and the Russian Military Envoy, General Roop. Subtitles: The distinguished guests pay a visit to Elephant Butte dam, to see America's great irrigation project. Outlets of water at the base of the dam.

New York City.—Citizens are asked to aid in exterminating moth caterpillars which infest the East, destroying trees and property. Subtitles: The cocoon spun by the caterpillar of his own hair. Park officials spray trees in an effort to get rid of the plague.

San Diego, Cal—Boys of the 21st Infantry cannot wait for regular barracks, so they use the Indian village of the Painted Desert. Subtitles: The modern war cry brings them all tumbling down. The chief's hut serves as the colonel's headquarters.

In Liberated France.—Miles behind the firing line German prisoners are busily engaged reclaiming the lands they so ruthlessly devastated. Subtitles: They rebuild the cities they destroyed. They provide homes for the people they made homeless. And when their daily work is over they are given ample opportunity for recreation.

Arras, France.—The French tanks play an important part in the great allied offensive, and have led the way to many a victory. Subtitle: "Teddy," the name they give to the mighty, irresistible machine.

Allentown, Pa.—The call of the Red Cross is nobly answered and 5,000 volunteers train for service with the U. S. Ambulance Corps. Subtitles: The "litter" drill. Hundreds of auto ambulances are ready to leave for the front.

Food Conservation.—The Board of Education of Newark, N. J., aids this national movement and school children help gather the crops. Subtitles: The schools offer facilities for housewives who want to do their own canning. Placing the vegetables or fruits in air-tight jars for preservation. It requires little work and little expense. Every household should have its supply.

An American Port.—Another tragedy of the deep is luckily averted when a big ocean liner is sunk by collision near the Atlantic coast. Subtitles: Every one on board is rescued. Divers try to ascertain the amount of damage.

Chicago, Ill.—The whole city turns out to honor its citizens enrolled in America's National Army for Democracy's struggle. Subtitles: The Russian Mission reviews Uncle Sam's future soldiers. The officers of the new army, just commissioned at Ft. Sheridan, are ready for their duties.

F. M. MANSON.

THE PLANTER (Ten Parts—August).—Osgood and Short are promoters floating stock in a fraudulent tropical rubber plantation among the residents of a New England community. Their best prospect is Elizabeth Mann, a wealthy widow, who is kept from investing only by the influence of her rather effeminate son. To get him out of the way the promoters offer to send him to the tropics to manage the plantation. David, having been brought to a realization of his worthlessness through a curt refusal of marriage, accepts, and is soon landed in the tropics. He meets Senora Morales, a Mexican slave dealer and her daughter, Consuela. They are just departing to deliver a number of slaves to Ludwig Hertzer, the most feared and hated planter on the Isthmus. David gets an insight into Hertzer's peculiar character, and the horror and brutality of the rubber slavery system.

Next morning Senora Morales and Consuela arrive with the slaves, among them a big Yaqui chief, to whom Hertzer's half-breed daughter is attracted. Going on to his own plantation, David finds that it is little more than a rubbish heap and sends a cable to his mother not to invest, but this is intercepted by Hertzer for his personal gain.

David's housekeeper, Andrea, is a wild, sensuous daughter of the tropics, and endeavors to appropriate David to herself. David turns his attentions to reforming conditions and building up the plantation, especially after he hears that his mother has invested in the company. Crazed by the unspeakable brutality to which they are subjected on Hertzer's plantation, the Yaqui chief and his sister escape. In the flight the sister is killed by Hertzer and the following morning the Yaqui is captured, taken back and terribly flogged.

Andrea's fight to win David reaches a climax when, after he had ridden by a stream and had seen her bathing, he yields to the lure of her dancing and love-making that night. They are interrupted by cries of yellow fever and, as David goes to attend the sick man, the slaves escape, and Andrea, after looting the hut, follows them. After writing a letter to Morales for more slaves, David is himself stricken with the fever.

Morales being away from home, Consuela brings the slaves. Hertzer accompanies her, and nurses him back to life. While nursing the sick man, Hertzer schemes to have David removed by Osgood and Short so that he may manage the plantation and divide the spoils with the promoters. Consuela assists David in his reforms by opening a school for slave children. David asks her to marry him. She agrees, providing his mother consents. At that moment Hertzer brings a letter authorizing him to take charge of the plantation, and, as David speeds back to New England to gain his rights, Consuela stays on to try to protect his interests. Hertzer urges Consuela to marry him. In answer to her query as to why he has been so brutal, he explains that because years ago native bandits killed his wife and stole his baby, and this had so warped him that he thought [illegible]

In New England David secures control of the plantation, while his mother writes to Consuela urging her marriage with David. Patricia obtains the letter and shows it to Hertzer, who is so enraged that he locks her up in a hut and, after a night of drinking, starts to wreak his vengeance on her. Drunk, he wanders into the jungle, where he falls unconscious.

Returning home, Morales finds that Consuela is at Hertzer's, and starts out for her, with David, who has just returned. Morales is killed. That evening Hertzer goes to the hut and attacks Consuela. She is saved by the arrival of her slave. Patricia pleads with Hertzer to give up his plan, but Hertzer locks her up in another hut and goes back to Consuela. He now plans to mate her with a slave. The slave is brought in, but Consuela is again saved by an uprising of the slaves. A battle ensues between them and Hertzer and the overseers. Hertzer is left helpless on the ground by the Yaqui chief, who, to avenge himself for the [illegible] of his sister carries off Hertzer's half-breed daughter, Patricia. The slaves burn the plantation and Hertzer, a physical wreck, plans his worst revenge. If he cannot have Consuela he determines that no one else shall, and crawling to the hut, he sets fire to it, to burn both [illegible]

David, nearing the plantation, sees the flames and rescues Consuela. Carrying her out, he adds mental anguish to Hertzer's death by telling him that Consuela is his own daughter. He revives Consuela and all ends happily.

METRO PICTURES CORP.

THE JURY OF FATE (Rolfe—Five Parts—Aug. 6).—The cast: Jeanne Labordie and Jacques Labordie (Mabel Taliaferro); Donald Duncan (William Sherwood); Francois Leblanc (Frank Fisher Bennett); Ching (Charles Fang); Henri Labordie (Albert Tavernier); Louis Hebert (Bradley Barker); Duval Hebert (H. F. Webber). Directed by Tod Browning.

Henri Labordie's wife dies after giving birth to twin children, Jacques and Jeanne. Before he takes the children to the Canadian woods to live he makes an agreement with his friend, Duval Hebert, that when Jeanne is old enough she shall marry Hebert's son Louis. In their new home Labordie lavishes all his affection on Jacques, a weak and sickly youth. Francois, a half-breed, worships Jeanne.

Jeanne grows up to winsome womanhood. Donald Duncan, a government surveyor, meets Jeanne. He becomes infatuated with her, and she with him. Jacques tells his father, now totally blind, and Labordie forbids Jeanne to see Duncan. Love finds a way, however, and

PHOTO-GRAVURE PROGRAM
4 pages, size, 8½ inches long and 5½ inches in width. Picture covers nearly entire front page. 35 BIG NAMES. Write for specimens, $2.50 per thousand in any quantity desired.

New Colored Catalogue Now Ready

The Photo-gravure program is a real souvenir and will bring you more patrons

LARGE HANDCOLORED PICTURES
Size 22x28 inches. Every prominent player.....75c. each
FAC SIMILE OIL PAINTINGS all sizes, from $2.50 to $45 framed.
THE SEMI PHOTO POST CARDS, $3.00 per thousand, of over 600 players.
PHOTOGRAPHS, size 8x10, of all the prominent players, 600 different names, 20c. each.
LARGE PICTURES HAND COLORED, size 11x14 all the prominent players, 25c.
GRAVURE FOLDER containing pictures of the prominent players $10 per thousand.
SINGLE COLUMN CUTS of every prominent player, 60c. each.

KRAUS MFG. CO.
220 West 42d Street, New York
12th Floor, Candler Building

DON'T DELAY
PLACE YOUR ORDERS NOW
for fans while prompt deliveries can be made
We have a complete line of high grade FANS in stock for immediate delivery, at prices below competition
Write for special price list.
EXHIBITORS SUPPLY CO., Inc.
408 Mallers Bldg.
Chicago, Ill.

SWAAB
Complete
Picture Theatre Equipment
CARBONS AND SUPPLIES
Dept. M., 1327 Vine Street, Philadelphia, Pa.

Non-Breakable and Sanitary STEEL and CAST IRON
HIGH Quality
LOW Price
Opera Chairs
immediate shipment on many styles; Second Hand Chairs; out-of-door seating. Send measurements for FREE SEATING PLAN. Mention this paper.
STEEL FURNITURE CO.
Grand Rapids, Mich.; New York, 150 Fifth Ave.

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.

Get acquainted with the
ERBOGRAPH WAY
of Developing and Printing
ERBOGRAPH COMPANY
203-11 West 146th St., New York City

Jeanne promises to wed Duncan when he has completed his work for the government. Jacques, who has injured his hand, persuades Jeanne to take him canoeing in the St. Lawrence. Francois sees the canoe upset. He saves Jeanne, but her brother is drowned.

Jeanne has been warned that any great shock would kill her father, and so the girl cuts off her hair and tells her father that Jeanne is dead and that she is Jacques. When Duncan returns for his bride he is told of the death of Jeanne. On his deathbed Labordie asks Jeanne, whom he believes is Jacques, to go to Montreal to Duval Hebert, and resuming her own dress and name she does so. Hebert tells Jeanne that it was her father's wish that she marry his son, Louis, a dissipated youth. She is horror stricken, but to keep her father's vow consents that the marriage be celebrated after Louis returns from the North where he has gone to settle a question concerning his father's land.

In the North woods Louis meets Duncan, who is working for the Hebert firm, and when the young man has a quarrel with a guide, Duncan saves his life. Young Hebert insists that the surveyor return to Montreal and receive the thanks of his father and fiancee. Duncan accepts the invitation and he and Jeanne meet again. At first he believes that Jeanne tricked him, but when he has learned the truth, Duncan takes the unhappy girl in his arms and tells her again of his love. Louis, half intoxicated, sees them and insults Jeanne. Francois resents the affront to his idol, and throws Louis out of the room. Louis tries to get at the half-breed, but falls over the banisters and is killed. Not knowing this, Duncan goes away, fearing to cause Jeanne trouble.

Months later, once again in the North woods, Francois is surprised to see Duncan riding toward him. The young surveyor asks whether Louis and Jeanne are happy in their marriage. By remaining silent, Francois might keep Jeanne and Duncan from meeting, and perhaps in time win her for himself. But his love for her is so sincere that he prefers her happiness to his own, and Jeanne and Duncan are reunited in the Northern woods where they first met.

METRO PICTURES CORP.

TO THE DEATH (Five Parts—Aug. 27).—The cast: Bianca Sylva (Mme. Petrova); Etienne Du Inette (Mahlon Hamilton); Jules Lavinne (Wyndham Standing); Antonio Manatelli (Henry Leone); Rosa (Evelyn Brent); The Woman of Mystery (Violet Reed); Maria (Marion Singer); Valet (Boris Korlin). Written by Mme. Petrova and L. Case Russell. Directed by Burton L. King.

Bianca, a Corsican, supports her frivolous sister, Rosa, by making laces. The sculptor, Manatelli, visits her cottage to buy laces, and sees her modeling in clay. Impressed by her talent, he offers her free instruction if she wishes to come to Paris. Bianca accepts and promises to send for Rose as soon as possible.

In Paris she meets Etienne Du Inette, head of the Internationale, a powerful secret service organization. He and Bianca are instantly attracted to each other. Jules Lavinne, also in the service of the Internationale, goes to Corsica on a secret mission. He sees and desires Rosa.

One day a mysterious veiled woman slips a note under Etienne's door, warning him to go to Corsica and watch Lavinne, who is a traitor. He soon has occasion to protect Rosa from Lavinne. Lavinne learns the assumed name Etienne is using on the island and signs it to a note asking Rosa to meet him.

In Paris, Bianca finishes and exhibits her first piece of work, and it is purchased by a wealthy patron. She sends for Rosa, but a letter from old Maria tells of the girl's disgrace and attempted suicide. Bianca rushes to her sister, who is dying. She finds the note which lured her sister to her destruction. It is signed "Pierre Renard." Bianca vows to follow Pierre Renard "To the Death."

She meets Jules Lavinne, and instinctively dislikes him, but when she learns that he belongs to the Internationale she forces herself to be gracious to him, hoping that he will aid her in finding "Pierre Renard." Lavinne, determined to win her, avoids meeting Etienne. Bianca asks Lavinne's aid, and he promises to find the man for her if she will marry him. Having vowed to avenge her sister at any cost, she promises.

That night Lavinne telephones that he has a photograph of Pierre Renard. Bianca asks him to bring it to her at once. Before he comes he writes a note which he instructs his man to deliver to Etienne. It reads, "Bianca is in great danger. Go to her at once." Lavinne engages tickets on the midnight train, and tells his valet to take his portmanteau to a prominent hotel, where he arranges to have a priest ready to perform the ceremony.

He shows Bianca the photograph. She is speechless with horror, when she sees that it is a picture of Etienne. Lavinne instructs her to ask him whether he was not known in Corsica as "Pierre Renard." When he arrives she does so, and he admits it, also admitting that he knew Rosa there. She plunges a dagger in his breast, and he falls to the floor.

Unwilling to keep her bargain with Lavinne, she attempts to take her own life. Lavinne prevents her, and forces her to accompany him to the hotel where the priest is in waiting. No sooner is the ceremony performed than Lavinne boasts of having won her by trickery, saying that it was he himself who lured Rosa to her death by the use of the name "Pierre Renard." Just then the valet knocks at the door, and Lavinne admits him. Behind him follow the woman of mystery and two gendarmes. The woman is Lavinne's wife, and he is arrested as a bigamist and a traitor. He returns to Bianca the dagger with which she struck down her lover. She rushes back to her own apartment, to kill herself beside his body, but she is amazed to find him gone. Her old nurse leads her into the room where he is lying asleep. The medallion of herself worn over his heart has saved his life.

PARAMOUNT PICTURES CORP.

SUMMER BOARDING (Klever Komedy—Aug. 13).—Vic reads an ad in the Summer Resort Column of a daily paper advertising "Restful Villa" at Bullem-in-the-Pines. The place, so the ad reads, has everything your heart would desire, and wanting to get away from the heat of the city, Vic decides here's the chance and packs his family up and off they go. They soon arrive at Bullem-in-the-Pines and are met at the station by a hackman, whom Vic describes as "Rip Van Winkle." After many hardships in the hack they manage to reach Restful Villa. The place is everything that your heart would not desire, and from this moment on Vic's troubles begin. Many things happen to him and his family trying to escape from the Villa, by climbing down out of the window. They manage to make a "get away," and arrive home all in, resolving that so far as summer boarding is concerned, "never again."

THE VARMINT (Lasky Five parts—Aug. 3).—The cast: The "Varmint" (Jack Pickford); the Roman (Theodore Roberts); Laura, his daughter (Louise Huff); Tough McCarty (Henry Malvern); the White Mt. Canary (Ben Suslow); the Coffee-Colored Angel (Milton Schumann); Cheyenne Baxter (Maurice Kessell); Doc MacNooder (Manfield Stanley); the Tennessee Shad (Miriam Comer); Butsey White (Ed. Sedgwick).

John Huperdink Stover, otherwise known as The Varmint," for his pestiferousness, or as "Dink" when in special favor, was expelled from a boarding school and sent to Lawrenceville Academy. On the stage on the way to the school he meets a somewhat silent man whom "Dink" sizes up for a salesman and he proceeds to wax eloquent on the subject of his past career and the reason why he was expelled from his previous school. The "salesman" is no other than the professor of Latin, known to the boys as the "Roman."

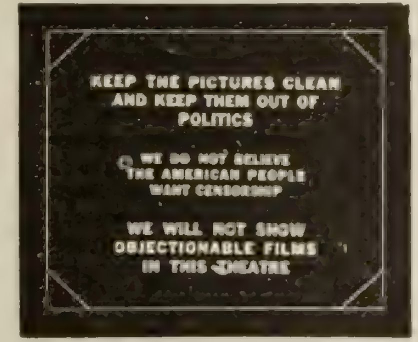
"Dink" boasts that in a week he will have the boys at the school in his power. A strange uneasiness grips him when he sees that he does not make just the impression he expected. Little by little he succeeds in making himself the most thoroughly disliked and abhorred person on the campus.

"Dink" rises a point in his schoolmates' estimation when he discovers on reporting to the Latin class that the instructor is no other than the traveling man of the stage on the day of his arrival, and in order to make good some of the many boasts he made on that day fakes the translation. The Roman, possessed of a good sense of humor, compliments "Dink" on his performance, much to everyone's surprise.

The first girl to attract "Dink" Stover is no other than the pretty daughter of the Roman, considerably older than he is. After a short and one-sided flirtation, Miss McCarty becomes engaged to another man and "Dink" is desperate until some new neckwear comes in at the local haberdasher's and diverts his mind from his agony. .

As a result of his neglect of study, "Dink" finds himself about to be dropped in school for falling off in his studies. He is to have a private examination at the Roman's house. Stover decides to cheat, and arranges with the Tennessee Shad and MacNooder to overturn a large water cooler outside the Roman's door and other devices to get him out of the way. To his utter dismay, the Roman goes out of the room and stays, thus putting him on his honor. "Dink" signs his name at the head of the blank paper and is dumbfounded when, upon the Roman's return he seems to scan the blank sheets closely and says: "I think this will about pass you, Stover." The two discover that they had been friends from the first and "Dink" really comes into his own when the Roman explains that as he is now an upper classman it is up to him to set a good example to the younger boys.

Censorship
is the
Bogey Man
of the
Moving Picture Industry



KEEP THE PICTURES CLEAN
AND KEEP THEM OUT OF
POLITICS

WE DO NOT BELIEVE
THE AMERICAN PEOPLE
WANT CENSORSHIP

WE WILL NOT SHOW
OBJECTIONABLE FILMS
IN THIS THEATRE

This is one of the set.

We have prepared and are distributing at cost

A Set of Nine Anti-Censorship Slides

(All Different)

As a means of self preservation Exhibitors everywhere should constantly fight the proposed discriminatory control of their business.

Picture theatre patrons can aid materially in the fight and will if the subject is kept constantly before them.

The set of nine slides, carefully packed, will be sent postpaid on receipt of $1.00.

Address
MOVING
PICTURE
WORLD
17 Madison Avenue
New York City

Classified Advertisements

NOTE TERMS CAREFULLY

Remittances must accompany all orders for classified advertisements as follows: One dollar per insertion for copy containing twenty words or less. Five cents per word on copy containing over twenty words. Each word to be counted including names and addresses.

NOTICE TO ADVERTISERS:—The Publishers expect that all statements made in every advertisement will bear the strictest investigation.

SITUATIONS WANTED.

EXPERIENCED violinist-conductor, especially large repertoire for pictures, with organist on American Master and Wurlitzer organs, speaking both languages. Two years present theater. Seek change. Musicians, 22 Victoria St., Montreal, Can.

CAMERAMAN—Expert, single, strictly sober. Owning complete outfit. Capable of cutting, assembling and editing film complete. Specialize in scenic and educational. Desires contracts large or small photographing factories, plants, etc., anywhere. Address A. W., care M. P. World, N. Y. City.

PIANIST of acknowledged reputation would like to change; salary and position in keeping with ability. Prefer house with privilege of organ practice. Address N. E. Solomons, Lehigh Orpheum Theater, South Bethlehem, Pa.

HELP WANTED.

MANAGER—We have an opening for high grade motion picture man with clean successful record. An unusual opportunity for an expert on booking with executive ability and original ideas on publicity, projection and music to become in a short time the big man with live organization. State salary and references first letter, which will be held confidential. Address M. W., care M. P. World, Chicago.

THEATERS WANTED.

WANTED to lease or buy, theater with 1,000 or more seats in some live city. Must be high class house and on good paying basis—or will lease or buy new house. I am an experienced and highly successful theater manager, financially responsible, with best bank references. S. J. P., 1732 Lamont St., Washington, D. C.

THEATERS FOR SALE OR RENT.

MOVIE THEATER seating 375, fully equipped, large city near New York. Admission 10 cents; sell reasonable. F., care M. P. World, N. Y. City

EQUIPMENT WANTED.

WANTED—Power's 6A head, in any condition, for experimental purposes. Matzinger, Optical Goods, 1123 Broadway, N. Y City.

EQUIPMENT FOR SALE.

GUARANTEED MACHINES—Slightly used type S-1917 model, Simplex motor drive, factory guarantee, at reasonable prices. Room 206, 1482 Broadway, N. Y. City.

3,000 OPERA CHAIRS, steel and cast frames, 60c up. All serviceable goods, cut prices on new chairs. Six standard asbestos booths. Send for weekly list of close outs and save half. J. P. Redington, Scranton, Pa.

FOR SALE—A full moving picture house equipment, 400 opera [illegible] ing booth, fans, and miscellaneous equipment. Reasonable price to quick buyer. Must vacate at once. Address Box 23, Norwalk, Conn.

CAMERAS, ETC., FOR SALE.

PROFESSIONAL CAMERAS [illegible] perforators, printers, d[illegible] rewinders Tessars, effects, dev[illegible] workshop, repair, exp[illegible] E[illegible]erhard Schneider 14th St. [illegible] N. Y City.

NEW [illegible] & Lomb Zeiss Tessar [illegible] 2 magazines, cost, [illegible] Whitehall, care M. P World, N. Y. City.

FOR SALE [illegible] camera, Moy Printer projector, tanks, racks, 12 lamps, press outfit, etc., all new. R., care M P. World, N. Y. City.

PATHE PROFESSIONAL complete, perfect condition. Address Hall, 613 11th St., P. O. Washington, D. C., or Edholm, 68 W. 97th St., N. Y. City.

To all interested in M. P. cameras send at once for special catalog on the Universal and all other makes of motion picture cameras.

Just out! You cannot [illegible]

Free for the asking. [illegible]

We have [illegible] complete outfits: James [illegible] Cal.; Dr. Breckinridge, [illegible] Paramount Studios, Chicago; Fred Parrish, Madison, Wis.; Francis Schwaegerle, Cincinnati O.; Charles Pierce, Ottumwa, Iowa; Frank Schmidt, Commercial Studio, Chicago, and several others.

You, too, will purchase your outfit of us if you knew the value and service rendered by our Motion Picture Camera Department.

Quality, value and service in all our transactions makes our store the motion picture camera headquarters of America.

Send for latest book on motion pictures, "How to Make and Operate," by Bernard E. Jones, worth its weight in gold to all interested in motion picture photography.

Postpaid for $1.10.

The famous Northern Light, complete in case, $52.50, list, $68.

Telegraphic orders receive our prompt attention.

BASS CAMERA COMPANY, Charles Bass president, 109 Dearborn St., North., Motion Picture Camera Department, Chicago, Ill.

DAVID STERN COMPANY INCORPORATED "EVERYTHING IN CAMERAS." PIONEERS IN THE MOTION PICTURE FIELD——— SPECIAL———400 ft. Ernemann Model B, forward and reverse take-up, without change of belts. Finest movement, gear drive, regular and trick crank, 2-in. F.3.5 and Telephoto lenses, in revolving lens mount. Focusing tube through camera. OUR PRICE, $225. EXCLUSIVE DISTRIBUTORS FOR THE DAVSCO, AGENTS FOR THE UNIVERSAL. WRITE OF WIRE FOR OUR SPECIAL PROPOSITION. DAVID STERN COMPANY———"Everything in Cameras." In business since 1885. 1027-1029-R Madison St., Chicago, Ill.

FILMS WANTED.

WE BUY second hand films in good condition. Write with full details, prices, etc. The Compania Latino-Cinematografica, 145 W. 45th St., N. Y. City.

WANTED negative film from 40 to 75 feet in length of lavish Grecian or Roman Banquet scene. Send a few sample frames of scenes and best price to S. F., care M. P. World, N. Y. City.

WANTED "The Locked Door" or "The Bolted Door" (Vitagraph, three reels) or any films showing the causes of, or preventious against, fires; also educational, scientific, or comedy fire pictures. Purity Pictures, 405 Schiller Bldg., Chicago, Ill.

FILMS, ETC., FOR SALE.

FILMS [illegible] commercial films available on the leasing basis consisting of one-reel comedies and dramas, two-reel Westerns and dramas, three-reel dramas and five-reel features. Posters for each film. Formerly most prominent brands on the market. Exceptional opportunities for commercial exchanges. Address Consumers Film Trading Company, Room 518, 220 South State St., Chicago, Illinois.

FOR SALE—Texas State Rights, "Emmeline Pankhurst in Eighty Million Women Want?" A suffragette political drama of today in four parts, with large supply of posters, photos, etc. Perfect condition. W. Robertson Supply Co., 1633 Third St., New Orleans, La.

MUSICAL INSTRUMENTS FOR SALE.

SEEBURG picture instrument, style "R," good as new, at great sacrifice; used few months. Cash or easy payments. Address Queen Theater, Knoxville, Tenn.

LARGE PHOTO-PLAYER, CHEAP—Style 50 photo-player containing chime of bells, a big reduction from original price of $8,000. An exceptionally fine instrument, used only few months. Terms if desired. Hext Music Co., Denver, Colo.

A Welcome Visitor Each Week in Every Business Home Where Moving Pictures Are of Interest

The Moving Picture World

Is Admirably Adapted to Carry Any Little Message Which You May Wish to Send

Our Classified Advertisements at Five Cents Per Word Will Produce Remarkable Results — One Dollar for Twenty Words or Less

Send Copy, with remittance, to CHALMERS PUBLISHING CO., 17 Madison Avenue, New York City

INDEX

TO CONTENTS

Advertising for Exhibitors....1215
Among the Picture Theaters....1213
At Leading Picture Theaters....1204
"At the Sign of the Kangaroo" (Kalem)....1231

"Bab, the Fixer"....1230
Bachmeyer, W. C., Opens Metro Exchange..1254
Baltimore Film Affairs Last Week....1250
"Barker, The" (Selig)....1230
Birch, Caroline, in "Babbling Tongues"....1202
"By Order of the Court" (Kalem)....1231

Cabanne to Produce for State Rights....1206
Calendar of Daily Program Releases....1266
Calls for Funds to Fight Music Tax....1197
Cantonment Amusements Feared....1198
Chicago News Letter....1223
Christie, Charles, Disposes of Territory....1205
Comments on the Films....1234
Convention Dated for St. John, N. B....1195
Cue for Action, The....1192

Dalmores, Aimee....1204
Davenport, Charles E., "Safety First" Director....1203
Des Moines Eager to See "Little American".1260
Detroit's Regent Leased to C. H. Miles....1255
Detroit Solid for American....1195
"Discounters of Money, The" (General Film)....1232
Dowlan, William C., Director for Metro....1202
"Down to Earth" (Artcraft)....1229

Eager, Col. Frank, Is a Busy Man....1199

Facts and Comments....1189
"Fall of Romanoffs," To Show....1206
Finance Committee Reports on War Tax...1196
Four Edna Goodrich Productions....1206

"Golden Rule Kate" (Triangle)....1231
Good and Better Times....1191
Great Doings for Ocean View....1197

"Half Back, The" (Edison)....1232
Hart, Neal, Signs with Universal....1205
How Motion Pictures Are Influencing Human Lives....1194

Indianapolis, Sunday Show Charities in....1256
"Iris" (Pathe)....1228
"Italian Battlefront" a Remarkable Film...1201

Jewel Productions, Inc....1206

Kane with Selznick....1192
Kansas Board Sued by Mid West Photo Play.1260
Kellermann Film Makers Help Hospital....1248

Lasky Returns from Visit to Coast....1200
List of Current Film Release Dates, 1276, 1278, 1280, 1282
"Little Duchess, The" (World)....1229
"Little White Girl, The" (Essanay)....1232
Louisville Exhibitors at Odds with Union..1254

Mackenzie Returns to Astra-Pathe....1202
Manufacturers' Advance Notes....1239
"Mary Jane's Pa" (Vitagraph)....1228
Maxwell, Joseph B., with Paralta....1208
Mill City Film Row Makes More Changes..1257
"Midnight Man, The" (Butterfly)....1229
"Miss Robinson Crusoe" (Metro)....1228
Motion Picture Educator....1211
Motion Picture Exhibitor, The....1195
Motion Picture Industry in the War, The..1193
Motion Picture Photography....1222

N. A. M. P. I. Growing....1198
Nashville, Tenn., Doings Last Week in....1253
News of Los Angeles and Vicinity....1225
No Cause for Alarm....1191
Notable Screen Development, A....1191

Observations by Man About Town....1210

Petrova Has Own Company....1203
Philadelphia Auditorium Takes on Beauty..1251
Photoplaywright, The....1218
Picture Theaters Projected....1246
Portland, Ore., Gets New Censor Board....1258
Powell, David....1203
Projection Department....1219

Reviews of Current Events....1228
Richardson Back on the Job Again....1207
Roll of Honor, The....1224
Royster Writes of Conditions in South....1196

Sanderson, Julia....1198
San Francisco, Fine New Theater in....1249
Sargent Takes to Water....1201
Seattle Exchanges Troubled by Strike....1258
Show Down, The" (Bluebird)....1231
Spokes from the Hub....1209
State Rights Department....1236
Stories of the Films....1261

"Think It Over" (Art Dramas)....1232
Trigger Will Resign....1196
Two Unlovely Black Eyes....1190

Universal's New Service Department....1202

Vancouver Operators Plead for More Wages.1259
Varmint, The" (Paramount)....1230

Washington, D. C., Rialto to Be Built....1252
Whitaker (Vivian) to Open Selznick Office..1252
Works Out Regular Schedules for Road Trip.1258
World Players Like Outdoor Stage....1204

TO ADVERTISERS

CARBONS AND CARBON ACCESSORIES.
National Carbon Co....1281
Speer Carbon Co....1286

CHAIR AND SEATING MANUFACTURERS.
Steel Furniture Co....1271

ELECTRICAL AND MECHANICAL EQUIPMENT.
Amusement Supply Co....1281
Baird Co., C. R....1264
Hertner Elec. Mfg. Co....1270
Porter, B. F....1269
Swaab, Lewis M....1271
Typhoon Fan Co....1281
United Theater Equip. Corp....1264

FILM EXCHANGES.
Bradenburgh, G. W....1265
Film Exchange, The....1270

LENS MANUFACTURERS.
Bausch Lomb Opt. Co....1285

MANUFACTURERS OF INDUSTRIAL FILMS.
Duhem M. P. Co....1268
Erbograph Co....1271
Evans Film Mfg. Co....1270
Gunby Bros....1270
Rothacker Film Mfg. Co....1269
Standard M. P. Co....1269

MANUFACTURERS OF MOVING PICTURES.
A. Kay Co....1166
Artcraft Pictures Corp....1150
Bluebird Photoplays, Inc....1146-7
Brunel Film Corp....1247
Bud Fisher Films Corp....1174
Century Comedies....1151
Charter Features Corp....1142
Clune Prod. Co....1270
Essanay Film Mfg. Co....1043, 1187
Fox Film Corp....1175-1182
Gaites, Jos. M....1159
Gaumont Co....1168
Goldwyn Pictures Corp....1160-1165
Grafton Film Pub. Co....1270
Horsley, David, Prod....1167
Iliodor Picture Corp....1148
Inter Ocean Film Corp....1172
Ivan Film Productions....1185
Kalem Co....1188
Klever Pictures Corp....1157
Marine Film Co....1184
Metro Pictures Corp....Colored Insert
Mutual Film Corp....Colored Insert
Odgen Pictures Corp....1170-1
Paralta Plays, Inc....Colored Insert
Paramount Pictures Corp....1152-56
Pathe Exchange, Inc....Colored Insert
Peter Pan Pictures Corp....1183
Renowned Pictures Corp....1270
Russian Art Film Co....Colored Insert
Selig Polyscope Co....1186
Selznick, L. J., Enterprises....1149
Superpictures Distrib. Corp....1173
Triangle Distrib. Corp....Colored Insert
U. S. Motion Picture Corp....1158
Universal Film Mfg. Co....1144-5
Wholesome Films Corp....1169

MISCELLANEOUS.
Anti-censorship Slides....1272
Apollyne Ochestra of Boston....1275
Automatic T. S. & C. R....1264
Bioscope, The....1264
Burke & James, Inc....1283
Cine Mundial....1285
Cinema, The....1268
Corcoran, A. J....1269
Eastman Kodak Co....1283
Exhibitors' Supply Co....1271
Kinematograph Weekly, The....1264
Liberty Loan....1275
Manners, J. Hartley....1263
Moore, W. M....1270
M. P. Directory....1265
M. P. World....1277-1286
M. P. W. Selected Films....1286
National Ass. of the M. P. Industry....1279
National Ticket Co....1266
'Plugger," care M. P. World....1247
Richardson's M. P. Handbook....1284
Screencraft....1281
Soldiers-in-France Tobacco Fund....1286
Virginia Exhibitors' Convention....1284
Williams, A. F....1264

MUSIC AND MUSICAL INSTRUMENTS.
American Master Organ Co....1264
American Photoplay Co....1269
Lyon & Healy....1267
Sinn, Clarence E....1269

LOBBY DISPLAYS.
Kraus Mfg. Co....1271
Menger & Ring....1269

PROJECTION MACHINE MANUFACTURERS.
Enterprise Optical Mfg. Co....1283
Power, Nicholas, Co....1288
Precision Mach. Co....1287

PROJECTION SCREEN MANUFACTURERS.
Gold King Screen Co....1247

THEATRICAL ARCHITECTS.
Botanical Decorating Co....1286
Decorators Supply Co....1285

Comprises Twelve Young Ladies of More Than Usual Musical Talent
and is Desirous of Receiving
Enquiries From Exhibitors Requiring the Services of

A Ladies' Orchestra

With High Musical Ideals and Capable of Playing Pictures Intelligently

for the Coming Season

Address All Communications to Osborne Stearns, Conductor

The Apollyne Orchestra of Boston

Box 2245, Boston, Massachusetts
U. S. A.

ARE YOU

Saving Your Money

TO INVEST IN THE

NEXT ISSUE

OF THE

LIBERTY LOAN

?

List of Current Film Release Dates

ON GENERAL FILM, PATHE AND PARAMOUNT PROGRAMS

(For Daily Calendar of Program Releases See Page 1266.)

General Film Company, Inc.

(Note—Pictures given below are listed in the order of their release. Additions are made from week to week in the order of release.)

BROADWAY STAR FEATURE.

Strickly Business (One of the O. Henry Series—Two parts—Comedy-Drama).
A Departmental Case (One of the O. Henry Series—Two parts—Comedy-Drama).
A Little Speck in Garnered Fruit (One of the O. Henry Series—Two parts—Comedy-Dr.).
The Gift of the Magi (One of the O. Henry Stories—Two parts—Comedy-Drama).
The Coming Out of Maggie (One of the O. Henry Stories—Two parts—Comedy-Dr.).
The Venturers (one of the O. Henry Series—Two parts—Comedy-Drama).
Discounters of Money (One of the O. Henry Series—Two parts—Comedy-Drama).
The Furnished Room (One of the O. Henry Series—Two parts—Drama).

ESSANAY.

A Corner in Smiths (Black Cat Feature—Two parts—Comedy-Drama).
Two Laughs (Black Cat Feature—Two parts—Comedy-Drama).
Our Boys (Black Cat Feature—Two parts—Comedy).
Seventy and Seven (Black Cat Feature—Two parts—Comedy-Drama).
Pete's Pants (Black Cat Feature—Two parts—Comedy).
Vernon, the Bountiful (Black Cat Feature—Two Parts—Comedy-Drama).
The Long-Green Trail (Black Cat Feature—Two parts—Comedy-Drama).
Dont Lose Your Coat (Black Cat Feature—Two parts—Comedy).
Star Dust (Black Cat Feature—Two parts—Comedy-Drama).
Twelve Cylinder Speed of the Leisure Class (George Ade Fables—Two parts—Comedy).

FALCON FEATURES.

The Mainspring (Four parts—Drama).
The Martinache Marriage (Four parts—Dr.).
The Stolen Play (Four parts—Drama).

KALEM.

The Boot and the Loot (Ham and Bud Comedy).
The Ghost of the Desert (An episode of "The American Girl"—Two parts—Drama).
The Mark of Stingaree (Episode of "The Further Adventures of Stingaree"—Two parts—Dr.).
An Order of the Court (Episode of "The Further Adventures of Stingaree"—Two parts—Dr.).
At the Sign of the Kangaroo (an episode of the "The Further Adventures of Stingaree"—Two parts—Drama).
Through Fire and Water (Episode of the Further Adventures of Stingaree—Two parts—Drama).
A Bushranger's Strategy (Episode of the Further Adventures of Stingaree—Two parts—Drama).
The Stranger at Dumcrieff (Episode of "The Further Adventures of Stingaree"—Two parts—Drama).
A Champion of the Law (Episode of "The Further Adventures of Stingaree"—Two parts Drama).

GEORGE KLEINE.

A Suit and a Suitor (One-Reel George Bickel Comedy).
Nearly a Husband (One-Reel George Bickel Comedy).
Some Statue (One-Reel George Bickel Comdy).

JAXON COMEDIES.

(Pokes and Jabs).

A Ride for Life.
Military Madness.
Pearls of Pauline.
Ploughing the Clouds.

(Second Series.)

Counting 'Em Up.
The Baggage Man.
Getting the Coin.
Tough Luck.
Play Ball.

SELIG.

Selig-World Library No. 9 (Educational).
The Magic of Motive Power (Two parts—Edu.).
Love Victory (One Reel—Drama).
Selig World Library No. 8 (Educational).
In the African Jungle (Two parts—Drama).
Checkmate (Drama).
Selig World Library No 10 (Educational).
A Daughter of the Southland (Two parts—Dr.).
The L.-X. Clew (Drama).
Selig-World Library No. 11 (Edu.)
The Toll of Sin (Two Parts—Drama).
The Bush Leaguer (One part—Drama).
Selig-World Library No. 12 (Educational).
The Smoldering Spark (Two parts—Drama).
The Love of Madge O'Mara (Drama).
Selig-World Library No. 13 (Educational).
A Man, a Girl and a Lion (Two parts—Drama).
Her Perilous Ride (One part—Drama).

RAY COMEDIES.

Muggsy in Bad.
A Laundry Mix-Up.
A Peaceful Flat.
Cheating His Wife.
A Bathtub Marriage.

SPARKLE COMEDIES.

The Spy.
The Trunk Route.
Bertie's Bath.
A Night of Enchantment.

(Second Series.)

An Attorney's Affair.
Her Peignoir.
Those Terrible Telegrams.
The Stag Party.
Bragg's Little Poker Party.
Mixed Nuts.

Pathe Exchange, Inc.

RELEASES FOR WEEK OF JULY 29.

The On-the-Square Girl (Five parts—Drama—Astra).
The Neglected Wife (Episode No. 12, "Embittered Love"—Two parts—Drama—Balboa).
The Fatal Ring (No. 4, "The Warning of the Ring"—Two parts—Drama—Astra).
Know America No. 17 ("Eastern Texas"—Scenic Combitone).
Hearst-Pathe News No. 62.
Hearst-Pathe News No. 63.

RELEASES FOR WEEK OF AUGUST 5.

Captain Kiddo (Lasalida—Five parts—Drama).
The Neglected Wife (Episode No. 13, "Revolting Pride"—Two parts—Drama).
The Fatal Ring (Episode No. 5, "Danger Underground"—Two parts—Astra).
Know America No. 18—Stray Shots in the Lone Star State (Scenic-Combitone).
Lonesome Luke—Messenger (Two Parts—Comedy-Rolin).
Hearst-Pathe News No. 64 (Topical).
Hearst-Pathe News No. 65 (Topical).
Iska Worreh (Abe Kabbible Cartoon), and How a Phonograph Record is Made (Educational) (International) (Split Reel).

RELEASES FOR WEEK OF AUGUST 12.

The Streets of Illusion (Five parts—Drama—Astra).
The Neglected Wife (No. 14—"Desperation"—Two parts—Drama—Balboa).
The Fatal Ring (No. 6—"Rays of Death"—Two Parts—Drama—Astra).
Know America No. 19—"Southern Colorado" (Scenic—Combitone).
Hearst-Pathe News No. 66 (Topical).
Hearst-Pathe News No. 67 (Topical).
Bringing Up Father—"He Tries His Hand at Hypnotism (Cartoon Comedy), and Sardine Fisheries at Monterry (Edu.) (International Split Reel).

RELEASES FOR WEEK OF AUG. 19.

Miss Nobody (Five parts—Drama—Astra).
The Neglected Wife (No. 15—"A Sacrifice Supreme"—Two parts—Drama—Balboa).
The Fatal Ring (No. 7—"The Signal Lantern"—Two parts—Drama—Astra).
Along the Baltic Sweden (Scenic—Sveafilms), and Japan, the Religious (Colored Scenic) (Split Reel).
Jerry on the Job—"On the Border" (Cartoon Comedy), and "Fine Feathers" (Edu.) Split Reel).
Lonesome Luke, Mechanic (Two parts—Comedy—Rolin).
Hearst-Pathe News No. 68 (Topical).
Hearst-Pathe News No. 69 (Topical).

Paramount Pictures Corp.

BLACK DIAMOND COMEDY.

May 28—Susie of the Follies (Comedy).
June 11—Her Fractured Voice.
June 25—Auto Intoxication.

FAMOUS PLAYERS.

June 28—The Little Boy Scout (Five parts—Drama).
July 2.—At First Sight (Five parts—Drama).
July 9—The Love That Lives (Five parts—Drama).
July 23—The Long Trail (Five parts—Drama).

KLEVER KOMEDY.

June 4—Bungalowing (Comedy).
June 18—Commuting.
July 2.—Oh Pop!
July 16—The Wrong Mr. Fox.
July 30—Motor Boating.
Aug. 13—Summer Boarding (Comedy).

LASKY.

July 12—Forbidden Paths (Five parts—Dr.).
July 16—What Money Can't Buy (Five parts—Drama).
July 26—The Squaw Man's Son (Five parts—Drama).
July 30—The Crystal Gazer (Five parts—Dr.).

MOROSCO AND PALLAS.

June 21—Heir of the Ages (Pallas—Five parts—Drama).
July 5.—Big Timber (Five parts—Drama—Morosco).
July 19—Cook of Canyon Camp (Five parts—Drama).
Aug. 2—A Kiss for Susie (Five parts—Drama).

PARAMOUNT-ARBUCKLE COMEDY.

May 21—A Reckless Romeo (Two parts).
June 25—The Rough House (Two parts).

PARAMOUNT-ARTCRAFT.

Aug. 5—The Amazons (Five parts—Drama).
Aug. 5—The Varmint (Five parts—Drama).
Aub. 12—Seven Keys to Baldpate (Five parts—Drama).
Aug. 12—The Law of the Land (Five parts—Drama).
Aug. 19—The Mysterious Miss Terry (Five parts—Drama)
Aug. 19—Haskimura Togo (Five parts—Dr.).
Aug. 26—Close to Nature (Five parts—Drama).
Aug. 26—Little Miss Optimist (Five parts—Drama).

PARAMOUNT-BURTON HOLMES.

July 30—To the Summit of Mt. Hood.
Aug. 6—Geysers of Yellowstone (Scenic).
Aug. 13—Wonders of Yellowstone (Scenic).
Aug. 20—Tropical Nassau (Scenic).
Aug. 27—Madrid to Madeira (Scenic).

PARAMOUNT BRAY PICTOGRAPHS.

June 11—Subjects on Reel—Soldiers of the Soil; Traveling Forts; Repairing a Subsea Cable; Cartoon—Evolution of the Dachshund.
June 18—Subjects on Reel—Unmasking the Medium; On Duty with the Coast Guards; Scientific Stock Breeding; Bobby Bumps' Submarine Chaser.

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

HELP!!!

An Exhibitor in Trouble

will find all the assistance needed by conscientiously studying the special departments of the *Moving Picture World.*

If the operator is having trouble in the booth, wiring, lighting or mechanical trouble, the projection department will be found a great help.

If the ***Advertising for Exhibitors*** department hints are followed the box office will show a better average.

If you play to a neighborhood or transient clientele a study of the ***Moving Picture Educator***, the ***Film Reviews, Comments on the Films*** and the ***State Rights Department*** will be found very useful.

Music for the Pictures will also be found very helpful in attracting good patronage.

The ***Manufacturers' Advance Notes*** each week have made advance booking possible.

If you are not already a weekly subscriber to the ***Moving Picture World*** start as one today. Eventually you ***will*** be one of them, so why wait?

No such VALUE anywhere else.

Subscription Rates
Domestic, $3.00; Canada, $3.50; Foreign, $4.00

List of Current Film Release Dates

ON UNIVERSAL, METRO AND TRIANGLE PROGRAMS

(For Daily Calendar of Program Releases See Page 1266.)

Universal Film Mfg. Co.

ANIMATED WEEKLY.

July 11.—Number 80 (Topical).
July 18—Number 81 (Topical).
July 25—Number 82 (Topical).
Aug. 2—Number 83 (Topical).
Aug. 9—Number 84 (Topical).
Aug. 16—Number 85 (Topical).
Aug. 23—Number 86 (Topical).
Aug. 30—Number 87 (Topical).

BIG U.

June 25—The Pointed Finger (Two parts—Dr.).
June 25—Love's Turmoil (Drama).
July 2—The Mad Stampede (Drama).
July 9.—The Punishment (Drama).

BISON.

June 25—Money and Mystery (Two parts—Drama).
July 4—The Wrong Man (Two parts—Dr.).
July 9.—Double Suspicion (Two parts—Drama).
Aug. 6—The Soul Herder (Three parts—Dr.)..
Aug. 20—Squaring It (Three parts—Drama).
Aug. 27—Jungle Treachery (Two parts—Dr.).

GOLD SEAL.

July 2—The Young Patriot (Three parts—Dr.).
July 9.—A Limb of Satan (Three parts—Drama).
July 16—Six Shooter Justice (Three parts—Drama).
July 23—A Soldier of the Legion (Three parts—Drama).
July 30—Right of Way Casey (Three parts—Drama).
Aug. 13—A Wife's Suspicion (Three parts—Drama).
Aug. 27—The Winning Pair (Three parts—Dr.).

IMP.

July 4—The Girl in the Limousine (Drama).
July 9.—Hatton of Headquarters (Drama).

JOKER.

July 9.—Kitchenella (Comedy).
July 16—He Had 'Em Buffaloed (Comedy).
July 23—Canning the Cannibal King (Comedy).
July 23—The Soubrette.
July 30—The Battling Bellboy (Comedy).
July 30—The Stinger Stung (Comedy).
Aug. 6—O-My the Tent Mover (Comedy).
Aug. 6—The Vamp of the Camp (Comedy).
Aug. 13—Out Again, In Again (Comedy).
Aug. 13—Back to the Kitchen (Comedy).)
Aug. 20—Behind the Map (Comedy).
Aug. 20—Mrs. Madam Manager (Comedy).
Aug. 27—Why They Left Home (Comedy).
Aug. 27—Busting Into Society (Comedy).

L-KO.

July 9.—Hearts and Flour (Two parts—Comedy).
July 16—Surf Scandal (Two parts—Comedy).
July 23—The Sign of the Cucumber (Two parts—Comedy).
July 30—Blackboard and Blackmail (Two parts—Comedy).
Aug. 6—The Little Fat Rascal (Two parts—Comedy).
Aug. 13—Rough Stuff (Two parts—Comedy).
Aug. 20—Street Cars and Carbunkles (Two parts—Comedy).
Aug. 27—Props, Drops and Flops (Two parts—Comedy).

NESTOR.

June 25—The War Bridegroom (Comedy).
July 2—Poor Peter Pious (Comedy).
July 2—Five Little Widows (Two parts—Comedy.
July 9.—Minding the Baby (Comedy).
July 16—A Dark Deed (Comedy).
July 23—Seeing Things.
July 30—Married by Accident (Comedy).
Aug. 6—The Love Slacker (Comedy).
Aug. 13—The Rushin' Dancers (Comedy).
Aug. 20—Move Over (Comedy).
Aug. 27—The Night Cap (Comedy).

POWERS.

July 9—Monkey Love (Cartoon Comedy) and In the Rocks of India (Dorsey Educational).
July 16—Box Car Bill Falls in Luck (Cartoon Comedy) and in the Heart of India (Educational).
July 23—Hammon Egg's Reminiscences (Cartoon Comedy) and in The Land of Light and Gloom (Dorsey Edu.).
July 30—The Good Liar (Cartoon) and "In Monkey Land" (Ditmar's Edu.).
Aug. 6—Seeing Ceylon with Hy Mayer (Travelaugh).
Aug. 13—Doing His Bit (Cartoon Comedy), and Algieria, Old and New) (Scenic) (Split reel).
Aug. 20—Colonel Pepper's Mobilized Farm (Cartoon Comedy), and "The Home Life of the Spider (Ditmar's Edu.) (Split Reel).

REX.

July 2—Seeds of Redemption (Two parts—Drama).
July 9.—Three Women of France (Two parts—Drama).

STAR FEATURETTE.

July 23—The Beautiful Impostor (Two parts—Drama).
July 30—The Woman Who Would Not Pay (Two parts—Society—Drama).
Aug. 6—The Untamed (Two parts—Drama).
Aug. 13—Cheyenne's Pal (Two parts—Drama).
Aug. 20—The Golden Heart (Two parts—Dr.).
Aug. 27—Hands in the Dark (Two parts—Dr.), and Old French Towns (Short Scenic on Same Reel).

VICTOR.

July 9.—Meet My Wife (Comedy).
July 9.—The Paper Hanger's Revenge (Comedy).
July 9.—Kicked Out (Two parts—Comedy Drama).
July 16—One Bride Too Many (Two parts—Comedy-Drama).
July 30—Where Are My Trousers? (Two parts—Comedy).
Aug. 6—Like Babes in the Wood (Two parts—Juvenile Comedy).
Aug. 13—The Brass Girl (Two parts—Comedy-Drama).
Aug. 20—A Five Foot Ruler (Two parts—Comedy-Drama).
Aug. 27—Scandal Everywhere (Comedy).

UNIVERSAL SCREEN MAGAZINE.

July 9.—Issue No. 27 (Educational).
July 16—Issue No. 28 (Educational).
July 23—Issue No. 29 (Educational).
July 30—Issue No. 30 (Educational).
Aug. 6—Issue No. 31 (Topical).
Aug. 13—Issue No. 32 (Topical).
Aug. 20—Issue No. 33 (Educational).
Aug. 27—Issue No. 34 (Educational).

UNIVERSAL SPECIAL FEATURE.

July 15.—The Gray Ghost (Episode No. 3—"The Warning"—Two parts—Drama)
July 22—The Gray Ghost (Episode No. 4—"The Fight"—Two parts—Drama).
July 29—The Gray Ghost (Episode No. 5—"Plunder"—Two parts—Drama).
Aug. 6—The Gray Ghost (Episode No. 6, "The House of Mystery"—Two parts—Drama).
Aug. 13—The Gray Ghost (Episode No. 7) (The Double Floor) (Two parts—Drama).
Aug. 20—The Gray Ghost (Episode No. 8, "The Pearl Necklace"—Two parts—Dr.).
Aug. 27—The Gray Ghost (Episode No. 9—Title Not Reported—Two parts—Drama).

UNIVERSAL CURRENT EVENTS.

July 14.—Issue No. 9 (Topical).
July 21—Issue No. 10 (Topical).
July 28—Issue No. 11 (Topical).
Aug. 4—Issue No. 12 (Topical).
Aug. 10—Issue No. 13 (Topical).
Aug. 17—Issue No. 14 (Topical).
Aug. 24—Issue No. 15 (Topical).

Metro Pictures Corporation.

METRO PICTURES CORP.

June 18—The Greatest Power (Five parts—Dr.).
June 25—Aladdin's Other Lamp (Five parts—Drama).
July 2.—The Trail of the Shadow (Five parts—Drama).
July 9—Peggy, the Will o' the Wisp (Five parts—Drama).
July 30—Miss Robinson Crusoe (Five parts—Drama).
Special—The Slacker (Seven parts—Drama).
Aug. 6—The Jury of Fate (Rolfe—Five parts—Drama).

YORKE FILM CORP.

July 16—The Hidden Spring (Five parts—Dr.)

METRO COMEDIES.

June 25—The Hypochrondriac (Drew).
July 2—The Matchmakers (Drew).
July 9—Lest We Forget (Drew).
July 16—Blood Will Tell (Rolina).
July 23—Mr. Parker—Hero (Drew).
July 30—Henry's Ancestors (Drew).
Aug. 6—His Ear for Music (Drew).
Aug. 13—Her Economic Independence (Drew).
Aug. 20—Her First Game (Drew).
Aug. 27—The Patriot (Drew).

Triangle Film Corporation.

TRIANGLE PRODUCTION.

July 1.—The Flame of the Yukon (Five parts—Drama).
July 1.—Hater of Men (Five parts—Drama).
July 1—Her Excellency, the Governor (Five parts—Drama).
July 8—A Strange Transgression (Five parts—Drama).
July 8—Time Locks and Diamonds (Five parts—Drama).
July 15—The Sawdust Ring (Five parts—Dr.).
July 15—The Mother Instinct (Five parts—Dr.).
July 22—A Successful Failure (Five parts—Drama).
July 22—Sudden Jim (Five parts—Drama).
July 29—In Slumberland (Five parts—Drama).
July 29—Borrowed Plumage (Five parts—Dr.).
Aug. 5—The Food Gamblers (Five parts—Dr.).
Aug. 5—An Even Break (Five parts—Drama).
Aug. 12—Master of His Home (Five parts—Drama).
Aug. 12—Golden Rule Kate (Five parts—Dr.).
Aug. 19—Wee Lady Betty (Five parts—Drama).
Aug. 19—They're Off (Five parts—Drama).

TRIANGLE KOMEDY.

July 1.—A Janitor's Vengeance.
July 1.—Aired in Court.
July 8—His Thankless Job.
July 8—A Joy of Fate.
July 15—His Sudden Rival.
July 15—The House of Scandal.
July 22—His Fatal Move.
July 22—An Innocent Villain.
July 29—Sole Mates.
July 29—His Widow's Might.
Aug. 5—His Perfect Day.
Aug. 5—A Matrimonial Accident.
Aug. 12—His Cool Nerve.
Aug. 12—A Hotel Disgrace.
Aug. 19—A Love Chase.
Aug. 19—His Hidden Talent.

KEYSTONE.

June 17—Skidding Hearts (Two parts).
June 24—The Dog Catcher (Two parts).
July 1—Whose Baby (Two parts).
July 8—Dangers of a Bride (Two parts).
July 15—A Clever Dummy (Two parts).
July 22—She Needed a Doctor (Two parts).
July 29—Thirst (Two parts).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

30 STARS IN ONE BILL!

All the Great Artists of the screen from Pickford to Chaplin appear in the de luxe feature production assembled by the National Association of the Motion Picture Industry.

FIRST SHOWING STRAND THEATRE

New York

AUGUST 16

at 10:30 o'clock in the morning

This, the greatest of all box office attractions, will be sold for state rights to the highest responsible bidders —The Trade is invited to this special showing.

NATIONAL ASSOCIATION MOTION PICTURE INDUSTRY

Times Building, New York

Special showing at the Strand Theatre
through the courtesy of
Mr. Harold Edel, Managing Director

List of State Rights Pictures

(For Daily Calendar of Program Releases See Page 1266.)

Note—For further information regarding pictures listed on this page, address State Rights Department, Moving Picture World, and same will be gladly furnished.

ARIZONA FILM CO.

May—Should She Obey (Drama).

BERNSTEIN FILM PRODUCTION.

Humility (First of "Seven Cardinal Virtues"—Drama).
June—Who Knows? (Six parts—Drama).

J. FRANK BROCKLISS, INC.

U. S. Navy (Five parts).
Terry Human Interest Reels (900 Feet Every Other Week).
Russian Revolution (Three parts).
Land of the Rising Sun (10,000 feet—Issued complete or in series of 2,000 feet or 5,000 feet).

BUD FISHER FILMS CORP.

Mutt and Jeff Animated Cartoons.

CAMERAGRAPH FILM MFG. CO.

June.—What of Your Boy? (Three parts—Patriotic).
June.—The Automobile Owner Gets Acquainted With His Automobile (Educational).

CARONA CINEMA CO.

May—The Curse of Eve (Seven parts—Dr.).

CENTURY COMEDIES.

May—Balloonatics.
May—Neptune's Naughty Daughter.
May—Automaniacs.
June—Alice of the Sawdust (Two parts).

BENJAMIN CHAPIN PRODUCTIONS.

(*The Lincoln Cycle Pictures.*)
My Mother (Two parts).
My Father (Two parts).
Myself (Two parts).
The Call to Arms (Two parts).

CHRISTIE FILM CO.

June 18—A Bold, Bad Knight (Comedy).
June 25—He Fell on the Beach (Comedy).
July 2—Almost a Scandal (Comedy).
July 9—The Fourteenth Man (Comedy).
July 16—Down By the Sea (Comedy).
July 23—Skirts (Comedy).
July 30—Won in a Cabaret (Comedy).

CINEMA DISTRIBUTING CORP.

June—The 13th Labor of Hercules (Twelve single parts).

CORONET FILM CORP.

Living Studies in Natural History.
Animal World—Issue No. 1.
Animal World—Issue No. 2.
Birdland Studies.
Horticultural Phenomena.

COSMOFOTOFILM, INC.

March—The Manx-Man (Eight parts—Drama).
June—I Believe (Seven parts—Drama).

E. I. S. MOTION PICTURES CORP.

Trooper 44 (Five parts—Drama).

EMERALD MOTION PICTURE CO.

May—The Slacker (Military Drama).

EUGENIC FILM CO.

April—Birth (A Picture for Women Only).

EXPORT AND IMPORT FILM CO.

June—Robespierre.
June—Ivan, the Terrible.

FACTS FILM CO.

April—The Big Question (Drama).
April—How About You (Drama).

FAIRMOUNT FILM CORP.

June—Hate (Seven parts—Drama).

FLORA FINCH FILM CO.

"War Prides" (Two parts—Comedy).

FOX FILM CORP.

April—The Honor System (Ten parts—Dr.).

FRATERNITY FILMS, INC.

May—Devil's Playground (Nine parts—Drama)

FRIEDMAN ENTERPRISES.

A Mormon Maid (Six parts—Drama).

FRIEDER FILM CORP.

June—A Bit o' Heaven (Five parts—Drama)

FROHMAN AMUSEMENT CORP.

April—God's Man (Nine parts—Drama).

JOSEPH M. GAITES.

August—The Italian Battlefront.

GRAPHIC FEATURES.

April—The Woman and the Beast (Five parts—Drama).

F. G. HALL PRODUCTIONS, INC.

May—Her Fighting Chance (Seven parts—Dr.). (Mr. Hall has world rights to this picture.)
May—The Bar Sinister (Drama). (Mr. Hall has world rights to this picture.)

HANOVER FILM CO.

April—How Uncle Sam Prepares (Topical).

HILLER & WILK.

April—The Battle of Gettysburg.
April—The Wrath of the Gods (Drama).

HISTORIC FEATURES.

June—Christus (Eight parts—Drama).

ILIDOR PICTURES CORP.

June.—The Fall of the Romanoffs (Drama).

IVAN FILM PRODUCTIONS.

Apr. ——One Law for Both (8 parts—Drama).

GOLDIN FEATURES.

A Bit of Life (One Reel Comedy-Drama).

KING BEE FILMS CORP.

June 15—Dough Nuts (Two parts—Comedy).
July 1—Cupid's Rival (Two parts—Comedy).
July 15—The Villain (Two parts—Comedy).
Aug. 1—The Millionaire (Two parts—Com.).
Aug. 8—The Genius (Two parts—Comedy).
Aug. 15—The Modiste (Two parts—Comedy).

A KAY CO.

Some Barrier (Terry Cartoon Burlesque).
His Trial (Terry Cartoon Burlesque).
Terry Human Interest Reel No. 1 (Character As Revealed in the Face).
Terry Human Interest Reel No. 2 (Character As Revealed in the Eyes).

KLOTZ & STREIMER.

June.—Whither Thou Goest (Five parts—Drama).
June—The Secret Trap (Five parts—Drama).

MAYFAIR FILM CORP.

Persuasive Peggy (Drama).

M-C FILM CO.

April—America Is Ready (Five parts—Drama).

MILES.

April—The Test of Womanhood (Five parts—Drama).

MOE STREIMER.

June—A Daughter of the Don (Ten parts—Drama).

B. S. MOSS MOTION PICTURE CORP.

January—In the Hands of the Law (Drama)
April—Birth Control (Five parts—Drama).

NEVADA MOTION PICTURE CORP.

June—The Planter (Drama).

NEWFIELDS PRODUCING CORP.

Alma, Where Do You Live? (Six parts—Dr.).

OGDEN PICTURES CORP.

The Lust of the Ages.

PARAGON FILMS, INC.

The Whip (Eight parts—Drama).

PETER PAN FILM CORP.

Mo-Toy Troupe (Release No. 2—"Jimmy Wins the Pennant").
Mo-Toy Troupe (Release No. 3—"Out in the Rain").
Mo-Toy Troupe (Release No. 4—"In the Jungle Land").
Mo-Toy Troupe (Release No. 5—"A Kitchen Romance").
Mo-Toy Troupe (Release No. 6—"Mary and Gretel").
Mo-Toy Troupe (Release No. 7—"Dinkling of the Circus").
Mo-Toy Troupe (Release No. 8—"A Trip to the Moon").
Mo-Toy Troupe (Release No. 9, "Golden Locks and the Three Bears").
Mo-Toy Troupe (Release No 10, "Dolly Doings").
Mo-Toy Troupe (Release No. 11 "School Days")

PUBLIC RIGHTS FILM CORP.

June—The Public Be Damned.

PURKALL FILM CO.

July—The Liar (Six parts—Drama).

RENOWNED PICTURES CORP.

June—In Treason's Grasp (Five parts—Drama)

REX BEACH PICTURES CO.

March—The Barrier (Nine parts—Drama).

SELECT PHOTOPLAY CO.

May—Humanity (Six parts—Drama).

WILLIAM N. SELIG.

April—The Garden of Allah.
May—Beware of Strangers (Eight parts—Dr.).

FRANK J. SENG.

May—Parentage (Drama).

SHERMAN PICTURE CORP.

July—Corruption (Six parts—Drama).
August—I Believe.

JULIUS STEGER.

May—Redemption (Six parts—Drama).

SUPREME FEATURE FILMS, INC.

May—Trip Through China (Ten parts).

ULTRA FILMS, INC.

A Day at West Point (Educational).
West Is West.
Rustlers' Frame-Up at Big Horn.

UNIVERSAL (STATE RIGHTS).

May—The Hand that Rocks the Cradle (Six parts—Drama).
June—The Cross-Eyed Submarine (Three parts—Comedy).
June—Come Through (Seven parts—Drama).

E. WARREN PRODUCTION.

April—The Warfare of the Flesh (Drama).

WHARTON, INC.

June—The Great White Trail (Seven parts) (Drama).

WHOLESOME FILMS CORP.

Everybody's Lonesome (Five parts—Drama).
The Penny Philanthropist (Five parts—Drama)

WILLIAMSON BROS.

April—The Submarine Eye (Drama).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

You can afford

to use, and we can afford to manufacture, *only* the *best* film.

With the product *right*, chemically and physically, "clearest pictures" follow as a matter of course.

It is easily identifiable by the stencil

"EASTMAN"

in the margin.

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

NOW—A FASTER M. P. FILM

Get Better Negatives By Using

REXO

M. P. Film
(Raw Stock)

"Every Click a Picture"

—has wonderful latitude in both positive and negative emulsions. It is remarkable for the *brilliance* of its pictures. The negative stock insures a higher percentage of snappy, brilliant negatives because of its great *S-P-E-E-D* and true rendering of the color values. The positive stock gives a perfect scale of tone values of unusual softness. REXO M. P. Film is a standardized product which will produce the *RESULTS.*

TRIAL OFFER 50 Ft. Roll (approx) **$1.50**

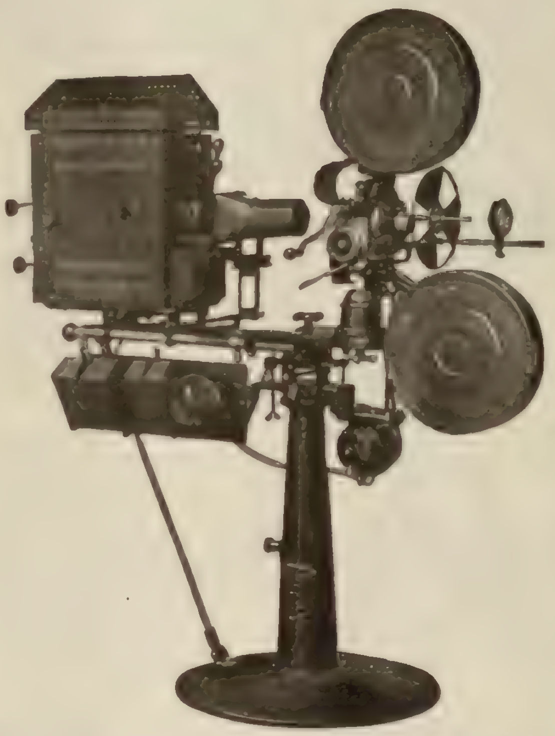
Or 100 Ft. Roll (approx) $3.00

SEND THIS ADVERTISEMENT

—to get this special reduced price. Good for either positive or negative, perforated. Offer subject to withdrawal any date. Circular sent on request. Rexo M. P. Film manufactured by

Burke & James Inc
Sole Wholesale Distributors for Universal M. P. Cameras
240 E. Ontario St., Chicago

MOTIOGRAPH WINS



The Army Y. M. C. A. ordered 100 Motiographs May 30th;

—after a severe test EVERY ONE MADE GOOD;

—on July 19th they placed a second order for 250 Motiographs.

Every Exhibitor wants projectors in his booth that will give him perfect projection at minimum cost of up-keep; **you get this in the MOTIOGRAPH.**

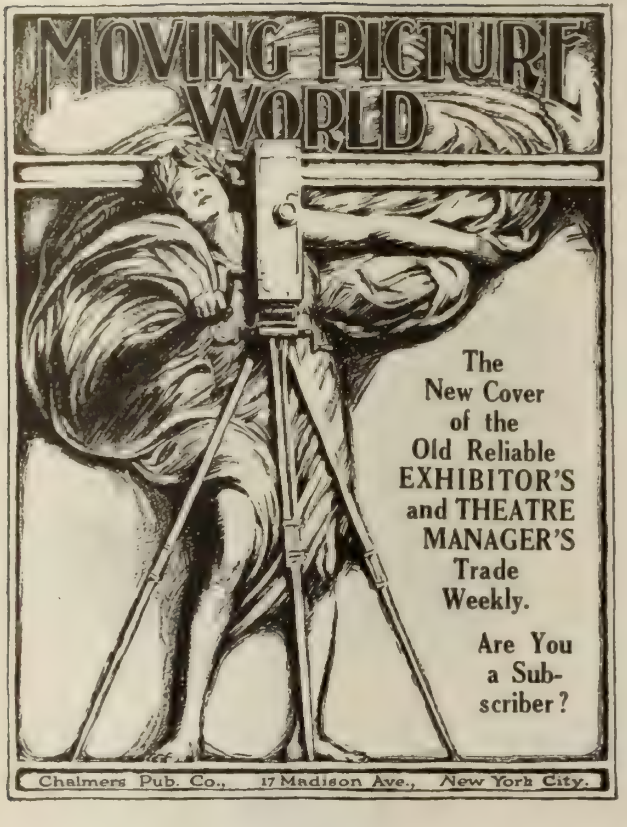
IT MAKES GOOD WHEREVER INSTALLED

Try it—You will come back and say, EQUIP ALL MY THEATRES WITH MOTIOGRAPHS.

Every user is a booster for the

MOTIOGRAPH

THE ENTERPRISE OPTICAL MFG. CO.
574 West Randolph St., Chicago, Ill.
Western Office:
833 Market St., San Francisco, Cal.



The
New Cover
of the
Old Reliable
EXHIBITOR'S
and THEATRE
MANAGER'S
Trade
Weekly.

Are You
a Subscriber?

Chalmers Pub. Co., 17 Madison Ave., New York City.

F. H. RICHARDSON'S

MOVING PICTURE HANDBOOK

Published by

The Moving Picture World

THE latest edition of a volume on the technical side of the moving picture industry which has achieved the distinction of being one of the most widely read technical books ever published.

Technical because its subject matter is technical but written in a fluent, easy, everyday style which makes it easily understood by all classes of readers.

Of Inestimable Value to Moving Picture Operators and Managers.

On Sale at Offices of the
MOVING PICTURE WORLD
17 Madison Avenue, New York
Schiller Building, Chicago
Haas Building, Los Angeles

$4.00 the Copy
Postage Paid

Convention at Ocean Beach, Va.

August 30th, 31st, Sept. 1st

THIS will be the most important gathering of Exhibitors ever held in the South. · President Percy W. Wells expects a big attendance from North Carolina. President Geo. C. Warner, of the South Carolina League, will be present with other exhibitors from his state. Harry Crandall will head a delegation from Washington, and Guy Wonders, vice-president of the American Exhibitors' Association, will be over with a large delegation from Maryland.

All exhibitors should attend whether members or not, as matters of great importance will be considered.

MOTION PICTURE EXHIBITORS' LEAGUE OF VA.

JAKE WELLS, President **CHESLEY TONEY, Secretary**

Richmond, Va.

"CUT IN"

and get your share of the steady patronage which comes to the live exhibitor whose lens equipment insures the kind of picture that pleases.

Bausch and Lomb Projection Lenses

will give your pictures the clear, brilliant illumination and sharp definition which make them stand out, vivid and life-like.

Ask the owner or operator whose machine is equipped with Bausch & Lomb lenses. He, too, will say: "Perfect."

All Edison and Nicholas Power machines have Bausch & Lomb lens equipment. You can get them at your film exchange, too.

Bausch & Lomb Optical Co.
566 ST. PAUL STREET ROCHESTER, N.Y.

New York Washington Chicago San Francisco

Leading American Makers of Photographic and Ophthalmic Lenses, Microscopes, Projection Lanterns (Balopticons) and other High-Grade Optical Products.

Send For Our

New Theatre Catalog

Eighty full-page illustrations—many in colors—of theatres we have ornamented.

ASCHER'S OAKLAND SQUARE THEATRE

Our new catalog will give you many valuable ideas of theatre design and arrangement.

Send Plans for Special Designs of
Ornamental Plaster Decorations

THE DECORATORS SUPPLY CO.
Archer Ave. and Leo St., CHICAGO, ILL.

16,000,000 FEET OF FILM
WERE IMPORTED INTO
THE REPUBLIC OF ARGENTINE
In 1916

Sixty Per Cent. of This Amount Was of American Make

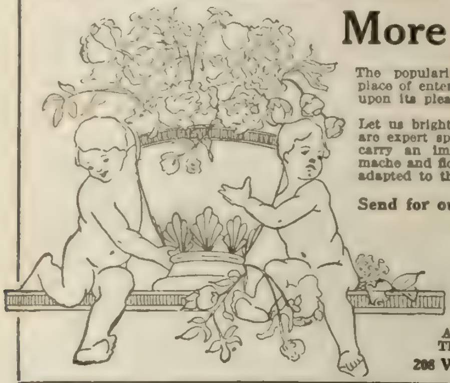
One of the Main Reasons for This Increase in Sales Was

CINE MUNDIAL

The Spanish Edition of THE MOVING PICTURE WORLD

IF YOU ARE NOT GETTING YOUR SHARE OUT OF SOUTH AMERICA
COMMUNICATE AT ONCE WITH
CHALMERS PUBLISHING CO., 17 Madison Ave., New York City

We Can Make Your Theatre More Popular



The popularity and success of any place of entertainment depends largely upon its pleasing appearance.

Let us brighten up your theatre. We are expert specialists in this line and carry an immense variety of papier mache and floral decorations especially adapted to theatres.

Send for our illustrated catalog

The Botanical Decorating Co.

Manufacturers of
Artificial Plants and
Theatrical Decorations
208 W. Adams St., Chicago

Our Fighting Men Need Smokes!

25c Sends a big package of tobacco **$1** Keeps a soldier happy for a month

Help us to send little packages of happiness to our "Sammies" in the trenches and our "Jackies" with the fleet. They are risking their lives for our sakes. Do what you can to make them comfortable—they crave and need tobacco. Every cent contributed goes for tobacco.

"Our Boys in France Tobacco Fund"

19 West 44th Street
New York

Endorsed by War and Navy Departments

JUST ISSUED

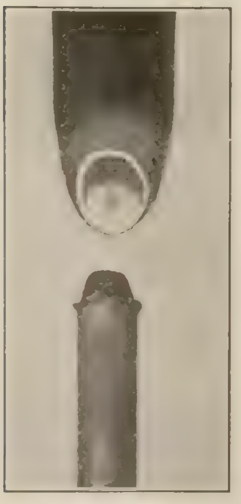
Our second list of

Educational and Selected Films

Covering releases

from Jan. 1st to June 30th, 1917

A handy reference list for managers and others in selecting programs for children's matinees. A few of the first list containing film releases of last six months of 1916 still on hand. 20c for each list, postage paid. **Moving Picture World,** 17 Madison Avenue, New York.



Front View

Perfect Craters

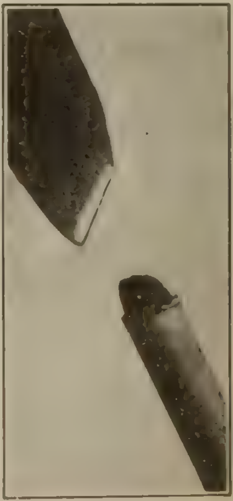
Are Formed by

SPEER CARBONS

As Shown by These

Illustrations

Results such as these are obtained only by using a Speer Cored Upper and a Hold-Ark Lower.



Side View

The hard core of the Hold-Ark turns the trick—It prevents wandering of the arc and assures a bright, flickerless picture.

"The Carbons With a Guarantee"

Speer Carbon Company St. Marys, Pa.

Simplex

Goldwyn Chooses Simplex

Suppose you were a Producer, bent upon getting out the utmost, the acme in quality of pictures—pictures into which men of rare skill had put their hearts and their brains.

Then suppose you had to purchase Projectors for your Exhibition Rooms, to show such pictures in the best possible manner to high-class Exhibitors.

Wouldn't it be a shame to put in anything but the very best?

Well, that's what the Goldwyn Pictures Corporation were up against.

Of course they had their choice of Projectors. You can easily imagine that no manufacturer tried to keep them from putting in his Machines.

But only quality counted.

Quality at the start and quality continued.

To those who know, that means SIMPLEX.

Take the Goldwyn people, as an example.

They are equipping every one of their Distributing Offices in the United States and Canada with an Exhibition Room.

They KNOW which is the best Projector.

So they ordered Simplexes for all of these.

But don't forget this: The Goldwyn Pictures Corporation has no monopoly on Simplex Projection.

So don't envy them, but call on the Simplex Distributor in your section and let him help you to that Profitable, Permanently Perfect Projection. The best is none too good for you, is it?

Catalog "A" also tells about it. Your name and address?

What the Simplex does for the Goldwyn Pictures Corporation it will do for you.

We sell more high grade Projectors than any other
manufacturer in the world.

THE PRECISION MACHINE CO. INC.
317 East 34th: St— New York

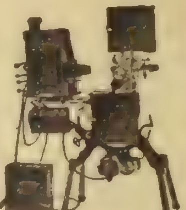
"Seventeen Years of Knowing How"

EXPERIENCE
PROGRESSIVENESS
ACHIEVEMENT

THREE FUNDAMENTAL CAUSES
FOR THE FACT THAT TODAY

POWER'S CAMERAGRAPH STANDS PRE-EMINENT

IN THE WORLD OF PICTURE PROJECTION



NICHOLAS POWER COMPANY
NINETY GOLD STREET
NEW YORK, N. Y.

ol. 33, No. 9 September 1, 1917 Price 15 Cents

MOVING PICTURE WORLD

Founded By J. P. Chalmers in 1907

Paramount Pictures

Chalmers Pub. Co., 17 Madison Ave., New York City.

WORLD PICTURES BRADY-MADE

WILLIAM A. BRADY,
Director-General.
WORLD-PICTURES
present

JUNE ELVIDGE
MONTAGU LOVE

in

"The Guardian"

Story by W. D. M. Ferguson
Directed by ARTHUR ASHLEY

Not a Special Price Picture
But
A SPECIAL *Fair-Priced Picture*
on the Dependable Program

The hit pictures
of 1917 are
being produced
by Essanay.
Any K. E. S. E.
office. Are you
getting them?

Geo. K. Spoor.

The One Best Bet of the Week

Harry Carey in "The Texas Sphinx"

HARRY CAREY'S millions of admirers will say that is some title for a Carey picture—because with all the dash and go that they find in his work, they know he is a master of the "quiet" method of getting his big stuff over on the screen. They'll enjoy every foot of this picture. It's great and thrilling, tense and absorbing, with a walloping punch at the end. There's a stage robbery and Harry is suspected. There's a pretty love story and for a time it seems that Harry is to lose out, but the punch climax comes with a satisfactory surprise that will bring the fans to the edges of their seats.

Harry Carey "The Texas Sphinx"

A MERRY L-KO

"Cactus and Kale" — Mile-a-Minute Comedy

OUT in the L-KO studios there's a big two-reeler made every week. There are a lot of people working, and the L-KO is some busy place. No comedy company in the country is equipped to the point of production that can equal the L-KO. That's why you can COUNT on the big two-reel L-KO every week as a humdinger. In "Cactus and Kale" there is about the swiftest action—brilliant comedy action—you've ever seen. As usual there are funny stunts and daring stunts, and pretty girls and screamingly funny situations and titles, too. Produced under the personal supervision of J. G. Blystone. The featured players are Walter Stephens, Gladys Varden, Bert Roach and Catherine Young.

The Kale

Mary Fuller Feature

Beautiful Star in "To the Highest Bidder"—Romantic Drama

MARY in this strong two-reel drama, falls heir to five thousand dollars, and leaves her home in the country and a faithful lover "to see life." She sees it with a fast crowd, and when her money is nearly gone she offers herself unconditionally to the highest bidder. The highest bid comes from an anonymous source, and while Mary is hesitating a chap offers to double it. Before Mary can decide she is handed a letter, a bid that causes her to say that all bids are off. Returning home she finds the country lover, and the fans find a climax too big to be told in words. A big picture that will go everywhere.

"The Boulevard Speedhound"

Lee Poses As Eddie's Wife

EDDIE is a speedhound and takes Lee for a ride in a powerful racing car. They are followed to Eddie's house by a cycle cop. Eddie's wife, Edith, is away, but to avoid arrest the cop is told that Mrs. Eddie's wife is sick and they have been for the doctor. The cop has to be shown and, so Lee dashes upstairs, puts on a nighty and gets into bed, where he poses as Eddie's wife. The cop leaves and Lee ducks, too. Outside he meets his best girl and sees the cop returning, still suspicious. The girl takes Lee's place and then Eddie's wife returns and finds the strange girl in her room. Lively, funny and clever, this Nestor will tickle them all.

UNIVE

Advance

Released Week of Sept. 10, Book Thru

UNIVERSAL FILM MFG. CO.,

WILLIAM FRANEY

"Short Skirts and Deep Water" Corking One-Reel Joker

BILL FRANEY and Gale Henry are re-united in this grouch assassinator, "Short Skirts and Deep Water," and they will give your fans the time of their lives. They are members of the Anti-Sin League, and Bill is sent to the beach to see that the girls wear skirts of proper length. Gale follows to see what he does, loses her own bathing skirt and is arrested, while Bill is marooned at high tide. It is a bang-up Joker—one continuous laugh from start to finish.

Bill Prefers Land Dangers

GALE HENRY

"Nearly a Queen," One-Reel Joker Has Melodramatic Plot

CAST up by the sea as a baby, Gale is brought up in a humble fisherman's cottage. She is engaged to Milton Sims, and the opening is full of big laughs. The cottage is visited by a guy in a gorgeous uniform, who tells them that Gale is a lost princess, and takes her away with him in a boat. In the middle of the bay he ties her up in a bag and throws her overboard. She is rescued by Milt, captured again, tied in a shack which is set on fire. Then comes the punch, and it is as funny as it is surprising.

"Queen," Gale and Her Prime Minister

Helen Gibson in "The Perilous Leap"

Three Reel Gold Seal Offers Many Thrilling Situations and Much Exciting Action--Strong Story and Cast

HELEN GIBSON does stunts in this picture that will fairly take your breath away. How she does them and comes up smiling after, is a mystery that only Helen herself could solve. In this Gold Seal she is the daughter of a prosperous rancher on the Border, who is visited by some strangers, who ask permission to store some property in his barn. This is granted, when it is learned that there are smugglers in the neighborhood. The news comes from Helen's sweetheart, Val Paul, a Secret Service operative. It develops that the stored goods is opium, and Val lays for the gang. He is bested in a tremendous fight, put aboard a freight train, and the gang think they have won. But they haven't counted on Helen, who, at a mad gallop, overtakes the train, jumps aboard from her horse, and after a perilous leap to and from a bridge and the fast train, rescues her lover. Book this thriller and please your fans.

A Flying Leap from Train to Bridge

RSAL
Notices

any Universal Exchange, or

CARL LAEMMLE, President
"The Largest Film Manufacturing Concern in the Universe"
1600 Broadway, New York

Max Asher

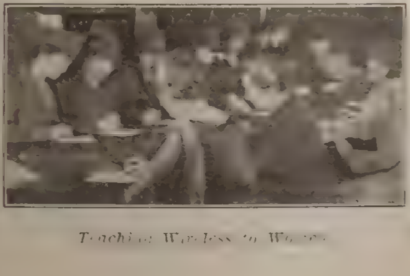
"In the Clutches of Milk," a Clever Victor Stunt Comedy

SOME of the funniest stunts you ever saw are pulled in this one-reel Victor comedy in which Max Asher is a hotel keeper. Max has a chronic thirst, and so he draws a drink from the bath tub, from the gas jet, from his bootleg and various other queer places. He gets hold of a bottle of poison, and to save his life is ordered to drink milk. He is chased by an irate milkman through several hundred feet of the liveliest action you ever saw, trying all the time to drink from the milk bottle. Good fun.

BETTER THAN EVER

Universal Screen Magazine Shows Fascinating Subjects

EVERY week sees a broadening in interest of the subjects shown on this fascinating one-reel feature. It is a veritable mine of information and entertainment. There are shown on the current release sea birds by the million on an inland lake; making butter on the farm; the most fascinating pictures of physical culture for babies, posed by a husky 18-months-old baby girl; making shrapnel and other ammunition, an unusual glimpse of war preparations in America; and the unique and exclusive Miracles in Mud, this week's subject being "Swat the Fly." A release that captures them all young and old and gets them on the dullest day.

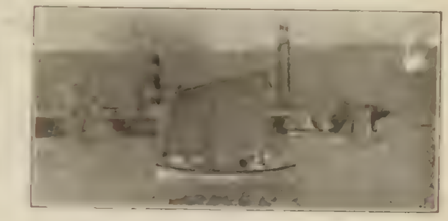


Teaching Wireless to Women

Two-a-Week News Service

Predominant Popularity Due to Overwhelming Merit

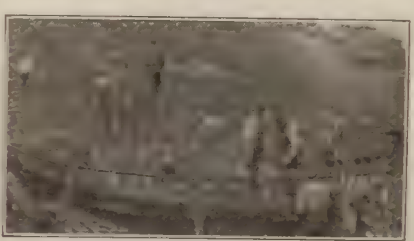
HERE'S big news, Exhibitors! You can now book the Universal Animated Weekly from week to week. You won't be asked to sign up a long-time contract to be able to show all the world's great news events first on the screen in your town. This is a big move in your favor. It is a great opportunity. For fifteen straight weeks, and many, many times before that, the U. A. W. has scored a BIG scoop. It was the first and only News Weekly to show completely and exclusively "Pershing in France." These were the official French Government pictures, and were shown in leading Broadway theatres by the Animated the SAME DAY THE NEGATIVE WAS RECEIVED FROM FRANCE. That is typical of the progressive methods that are at your service. You can't get this service elsewhere. Write your nearest Universal Exchange for full particulars now. You need this class of service every week.



Holland Ships in Hudson River

Universal Current Events Shows World News First

YOUR patrons read many varied accounts of world happenings in the newspapers. They never know just what did happen until they see the actual scene, just as it occurred, in UNIVERSAL CURRENT EVENTS—the news weekly that is showing EVERY WEEK the world events that are making HISTORY. It is to the movie patron the same as being there. There is nothing hidden from the camera. And Universal camera correspondents have privileges that are rarely accorded. The magnitude of the organization they represent; the fact that their work is shown to millions every week, gets them IN RIGHT wherever they go. If you aren't showing this and the Animated—this two-a-week news service—you are not getting the best to be had. Get it now.



Building Steel Ships, Pittsburgh
Universal Current Events

Exhibitors-

You Can Book the Popular UNIVERSAL Twice-a-Week News Service WITHOUT A CONTRACT

Here's big news, Exhibitors! You can now book the Universal Animated Weekly from week to week. You won't be asked to sign up a long-time contract to be able to show all the world's great news events first on the screen in your town. This is your big opportunity. For fifteen straight weeks, and many, many times before that, the

Universal Animated Weekly

has scored BIG scoops. It was the first and only News Weekly to show completely and exclusively "Pershing in France." These were shown in leading Broadway theatres the SAME DAY THE NEGATIVE WAS RECEIVED FROM FRANCE. That is typical of the progressive methods that are at your service. You can't get it elsewhere.

Universal Current Events

Your patrons read different accounts of world happenings in the newspapers. They never know just what did happen until they see the actual scene, just as it occurred, in UNIVERSAL CURRENT EVENTS—the news weekly that is showing EVERY WEEK the world events that are making HISTORY. It is to the movie patron the same as being there. If you aren't showing this and the Animated—this two-a-week news service—you are not getting the best to be had. Get this service now thru any Universal Exchange.

It's Service Not Advertising that Makes these Two Incomparable Releases First on the Screen and First in Popularity...

"As Refreshing as an Ocean Breeze."

Butterfly Pictures
present
BEN WILSON
and
NEVA GERBER
in a fascinating Comedy Drama:

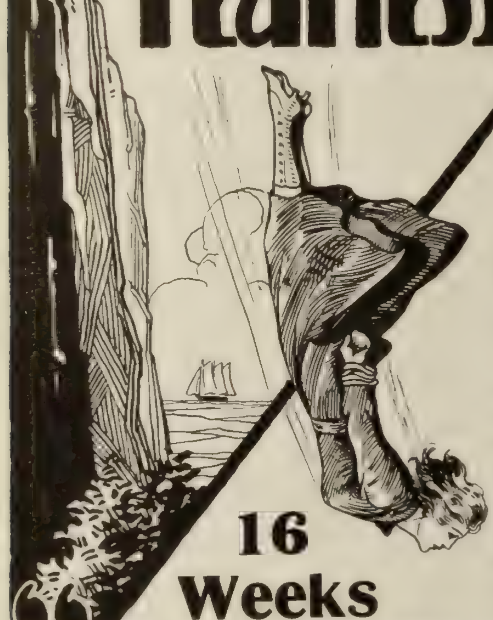
"The Spindle of Life"

The Romance of "Mr. Sandman"
and "Girl from the Sea."

Directed by George Cochrane

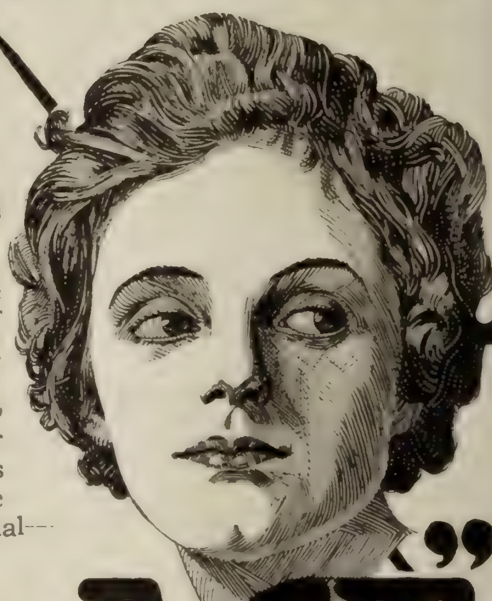
Book thru any Butterfly Exchange
or from Universal Film Mfg. Co.-Carl
Laemmle, President.---1600
Broadway New York

Fearless MARIE WALCAMP



In the Sensational Surprise Serial of the Season

Sensational in plot and action. A big Surprise punch at the end of each episode—the kind that simply COMPELS your patrons to see the next chapter at your theatre. That's what you get in the Universal Trump Serial—



16 Weeks

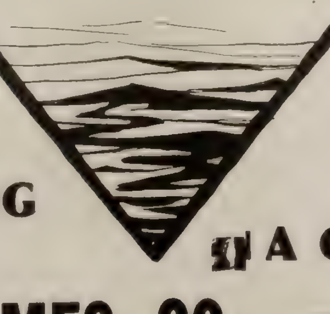
"The RED ACE"

Directed by Jacques Jaccard
Director of "LIBERTY"

Marie Walcamp, who helped to make "Liberty" the greatest money maker of all serials, plays the lead. Her beauty, her daring, her constant presence on the screen and in the action will make "The RED ACE" hang up new box-office records wherever shown. Get in touch with your nearest Universal Exchange now. Ask for the FREE Advertising Campaign Book. Mention your theatre. Get it now.

Have YOU Booked "The GRAY GHOST" - The first and only SATURDAY EVENING POST Serial?

Marcus LOEW Booked it for His Entire Circuit of Theatres.



A Good Lead to follow.

UNIVERSAL FILM MFG. CO.

KARL LAEMMLE, President
"The Largest Film Manufacturing Concern in the Universe"
1600 BROADWAY, NEW YORK

"ITS A JEWEL"
JEWEL
PRODUCTIONS INC
TRADE MARK REGISTERED U.S. PATENT OFFICE

ANNOUNCEMENT

To State Rights Buyers and Exhibitors

JEWEL PRODUCTIONS (Inc.), of New York City, have purchased outright from the Universal Film Manufacturing Company of 1600 Broadway, New York, all the unsold State Rights territory on the production "COME THROUGH," that played to large and enthusiastic audiences at the Broadway Theatre, Broadway at 41st Street, New York City. State Rights on "COME THROUGH" now selling, and direct bookings in all unsold territory considered. For any and all information as regards territory, bookings, etc., communicate with

Jewel Productions (Inc.)
405 Mecca Building
New York City

SELZNICK PICTURES
HERBERT BRENON'S
THE LONE WOLF
BROADWAY
HERBERT BRENON'S
THE LONE WOLF
OADWAY THEATRE
BANISTER
SHOES
THE LONE WOLF
AUTOMAT
COMMERCIAL
TRUST
CO.
greater
run
than
"War
Brides"

PHOTOPLAY
MAGAZINE
SCREEN
SUPPLEMENT

Announcing

PHOTOPLAY MAGAZINE-SCREEN SUPPLEMENT

12 Single Reel Subjects Showing "The Stars As They Are"

THIS announces the forthcoming presentation of Photoplay Magazine Screen Supplement—a series of twelve de luxe motion pictures of Screenland's greatest stars "taken from life." In these unique single reel subjects you will see "The Stars As They Are"—off-the-screen, at home, behind the scenes, making-up, etc. Such famous stars as William S. Hart, Mary Charleson, Henry Walthall, Bessie Love, Edith Storey and other favorites will be presented—several stars in each release.

A State Rights Proposition

Photoplay Magazine Screen Supplement will be released once each month beginning soon. Each subject will be edited and titled by men prominent in the profession. These features should represent a new high standard in the art of cinematography. Applications are invited from State Right buyers and prominent exhibitors interested in domestic or foreign territory. Wire or write at once.

JAMES R. QUIRK, Publisher
PHOTOPLAY MAGAZINE
CHICAGO, ILLINOIS

PHOTOPLAY
MAGAZINE
SCREEN
SUPPLEMENT

Mary Charleson visits Ft. Sheridan camp

Charlie Chaplin acts in Red Cross Ball Game

[illegible] poses near the seashore

PHOTOPLAY MAGAZINE-SCREEN SUPPLEMENT

The World's First Library of Stars-*in Motion Pictures*

PHOTOPLAY Magazine Screen Supplement will present the first library of film stars in motion pictures. You'll see "The Stars As They Are" — off-the-screen stuff of Filmdom's greatest favorites. Imagine Charlie Chaplin in street clothes! Mae Marsh coming home after the day's work! Montague Love [illegible]

High Class Single Reel Subjects

Photoplay Magazine Screen Supplement will be presented one reel each month, beginning soon. Each release will include numerous stars. Photography, direction, editing and titling of the highest standard will be noted in each subject. Applications are invited from State Rights buyers and exhibitors of the highest standing in each territory. Wire or write.

JAMES R. QUIRK, Publisher
PHOTOPLAY MAGAZINE
CHICAGO, ILLINOIS

Released by
METRO

AUGUST
27th

Mme

PETROVA

The distinguished star in her newest and greatest production written by Mme Petrova and L. Case Russell

TO THE DEATH

A METRO wonderplay in 5 Acts
Directed by Burton King

METRO-DREW COMEDIES

1000 FEET LONG·
1000 LAUGHS WIDE
ONE
EVERY
WEEK

bring new patrons
to your theatre·

METRO

Sweeping the country like a prairie fire

Wonderful
EMILY STEVENS

The Slacker

Wm. Christy Cabanne's master piece that thrilled the nation

SEVEN
SMASHING
ACTS

NO
BATTLE
SCENES

NOW BOOKING AT ALL **METRO** EXCHANGES

STANDARD PICTURES

WILLIAM FOX

GIVES YOU
HIS WORD OF

THAT UNDER HIS
OPEN BOOKING

THE HONOR SYSTEM

THIS PICTURE HAS MADE MORE BOX-OFFICE MONEY FOR EXHIBITORS IN NEW YORK AND NEW JERSEY, THAN ANY FILM EVER PLAYED THERE.

IT IS NOW OPEN TO THE WORLD AS AN INDIVIDUAL ATTRACTION.

BUT YOU CANNOT BOOK IT UNTIL YOU HAVE SEEN IT. THIS IS AN ABSOLUTE FOX RULE WITH ALL STANDARD PICTURES.

YOUR NEAREST FOX BRANCH HAS THE FILM.

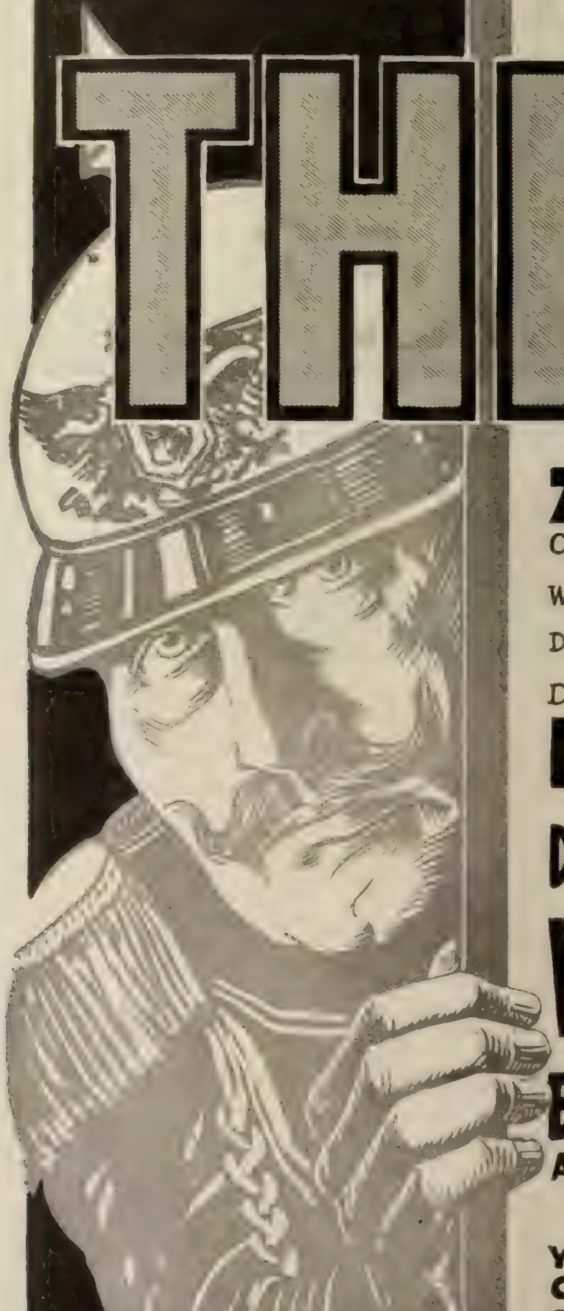
SEE THE PICTURE AND BOOK IT NOW.

FOX FILM CORPORATION

STANDARD PICTURES

WILLIAM FOX
PRESENTS

THE SPY



A REVELATION
OF THE KAISER'S DESPICABLE SYSTEM IN AMERICA

WRITTEN BY **GEORGE BRONSON-HOWARD**
DIRECTED BY **RICHARD STANTON**
DEPICTED BY
DUSTIN FARNUM

DO YOU KNOW YOUR NEIGHBOR?

WHY IS THE GOVERNMENT GUARDING EVERY PUBLIC UTILITY, EVERY BRIDGE, EVERY FACTORY, TO-DAY? ARE ENEMY ALIENS RESTRICTED TO CERTAIN DISTRICTS? HAS THE GOVERNMENT TAKEN OVER THE WIRELESS THROUGHOUT THE LAND?

BECAUSE ONE MAN RISKED HIS LIFE TO INFORM THE AMERICAN GOV'T IN ADVANCE. EXCITINGLY TOLD IN THIS TIMELY FILM

FOX POLICY

YOU MUST SEE THIS FILM BEFORE YOU CAN BOOK IT. WIRE, WRITE OR CALL ON YOUR NEAREST BRANCH MANAGER

OPENS AT THE GLOBE THEATRE, AUG. 27th
LIMITED ENGAGEMENT-TWO WEEKS ONLY

FOX FILM CORPORATION

STANDARD PICTURES

WILLIAM FOX

PRESENTS
TO EXHIBITORS FOR OPEN BOOKING
AS AN INDIVIDUAL ATTRACTION
FOR RELEASE NOW

WILLIAM FARNUM

IN

THE CONQUEROR

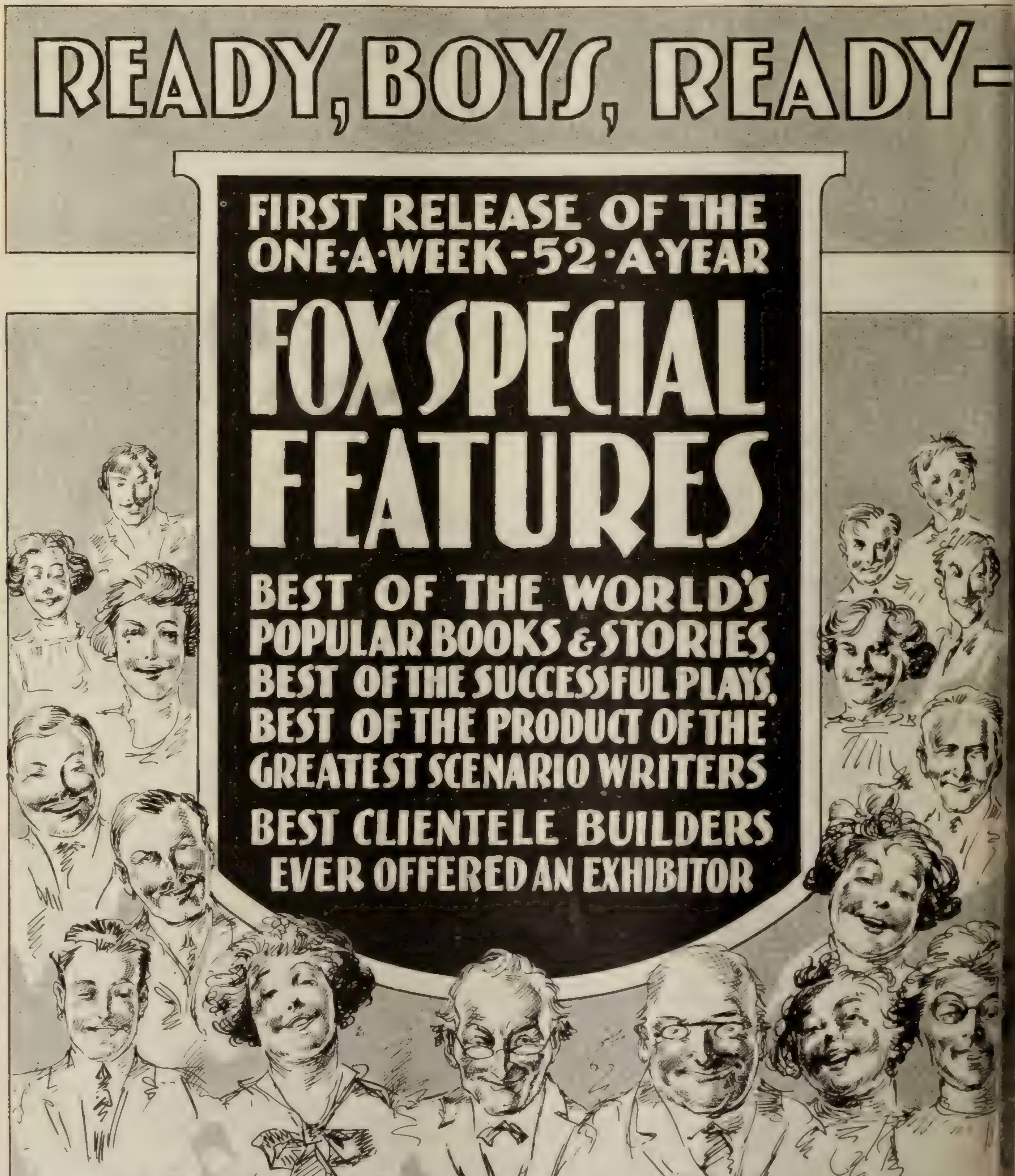
A RED-BLOODED ACTOR IN A RED-BLOODED STORY

INDEFINITE ENGAGEMENT
AT THE
GLOBE THEATRE, N.Y.

SEE THE PICTURE AT YOUR
NEAREST FOX EXCHANGE AND
BOOK IT NOW

FOX INVARIABLE POLICY:-
YOU MUST SEE THIS PICTURE
BEFORE YOU CAN BOOK IT.

FOX FILM CORPORATION



READY, BOYS, READY-

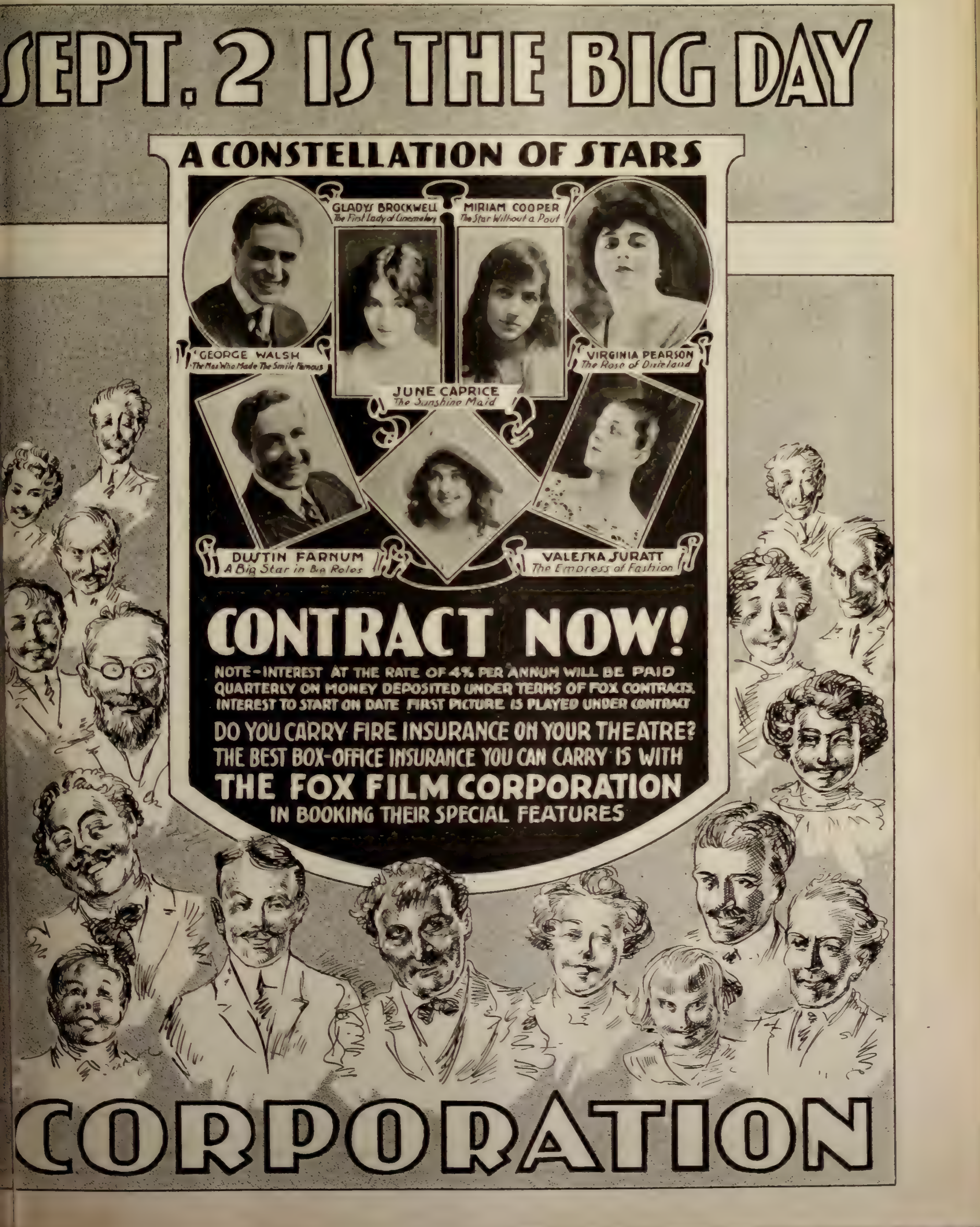
FIRST RELEASE OF THE
ONE-A-WEEK-52-A-YEAR

FOX SPECIAL FEATURES

BEST OF THE WORLD'S
POPULAR BOOKS & STORIES,
BEST OF THE SUCCESSFUL PLAYS,
BEST OF THE PRODUCT OF THE
GREATEST SCENARIO WRITERS

BEST CLIENTELE BUILDERS
EVER OFFERED AN EXHIBITOR

FOX FILM



EPT. 2 IS THE BIG DAY

A CONSTELLATION OF STARS

GEORGE WALSH
The Man Who Made The Smile Famous

GLADYS BROCKWELL
The First Lady of Cinemalory

MIRIAM COOPER
The Star Without a Pout

VIRGINIA PEARSON
The Rose of Dixieland

JUNE CAPRICE
The Sunshine Maid

DUSTIN FARNUM
A Big Star in Big Roles

VALESKA SURATT
The Empress of Fashion

CONTRACT NOW!

NOTE—INTEREST AT THE RATE OF 4% PER ANNUM WILL BE PAID QUARTERLY ON MONEY DEPOSITED UNDER TERMS OF FOX CONTRACTS. INTEREST TO START ON DATE FIRST PICTURE IS PLAYED UNDER CONTRACT

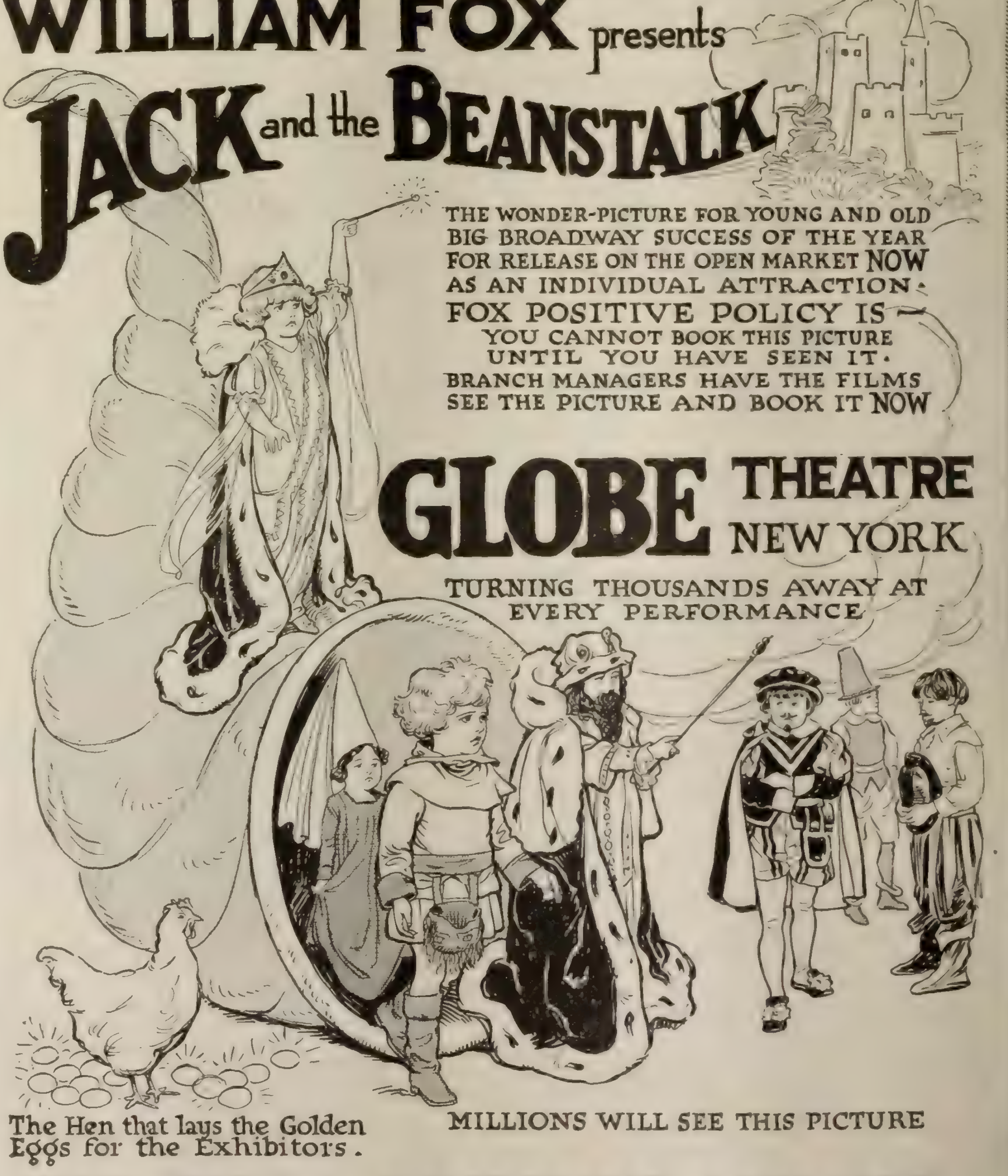
DO YOU CARRY FIRE INSURANCE ON YOUR THEATRE?
THE BEST BOX-OFFICE INSURANCE YOU CAN CARRY IS WITH
THE FOX FILM CORPORATION
IN BOOKING THEIR SPECIAL FEATURES

CORPORATION

STANDARD PICTURES

WILLIAM FOX presents

JACK and the BEANSTALK



THE WONDER-PICTURE FOR YOUNG AND OLD
BIG BROADWAY SUCCESS OF THE YEAR
FOR RELEASE ON THE OPEN MARKET **NOW**
AS AN INDIVIDUAL ATTRACTION.
FOX POSITIVE POLICY IS —
YOU CANNOT BOOK THIS PICTURE
UNTIL YOU HAVE SEEN IT.
BRANCH MANAGERS HAVE THE FILMS
SEE THE PICTURE AND BOOK IT **NOW**

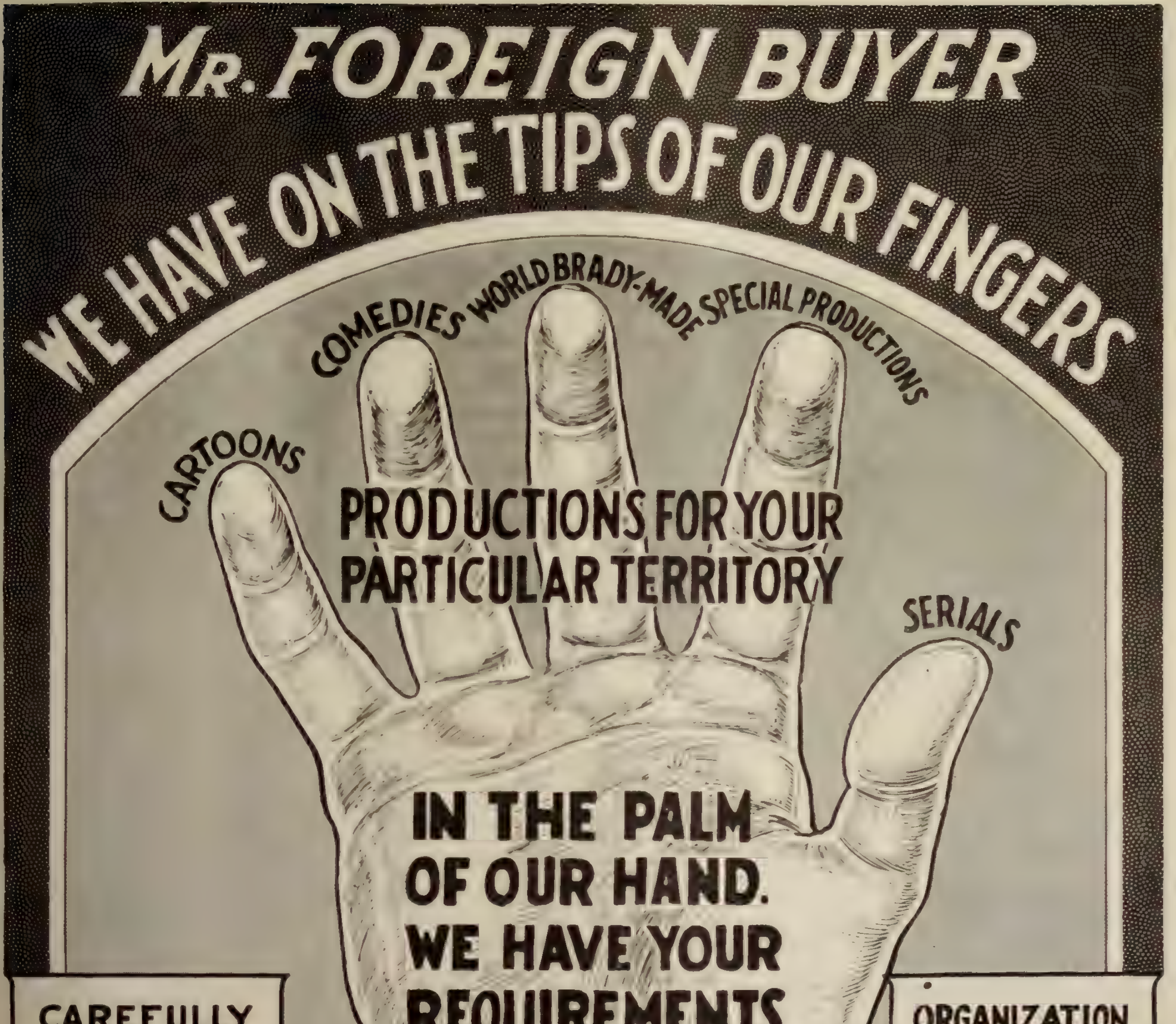
GLOBE THEATRE NEW YORK

TURNING THOUSANDS AWAY AT
EVERY PERFORMANCE

The Hen that lays the Golden
Eggs for the Exhibitors.

MILLIONS WILL SEE THIS PICTURE

FOX FILM CORPORATION



MR. FOREIGN BUYER

WE HAVE ON THE TIPS OF OUR FINGERS

CARTOONS

COMEDIES

WORLD BRADY-MADE

SPECIAL PRODUCTIONS

SERIALS

PRODUCTIONS FOR YOUR PARTICULAR TERRITORY

IN THE PALM OF OUR HAND. WE HAVE YOUR REQUIREMENTS

"WE OPERATE EVERYWHERE"

CAREFULLY SELECTED PRODUCTIONS HAVE MADE US THE LARGEST DISTRIBUTORS OF FILM IN FOREIGN FIELDS

ORGANIZATION
SERVICE
PROMPTNESS
ACCURACY
SQUARE DEALING
HAVE MADE US THE LARGEST DISTRIBUTORS OF FILM IN FOREIGN FIELDS

INTER-OCEAN FILM CORPORATION

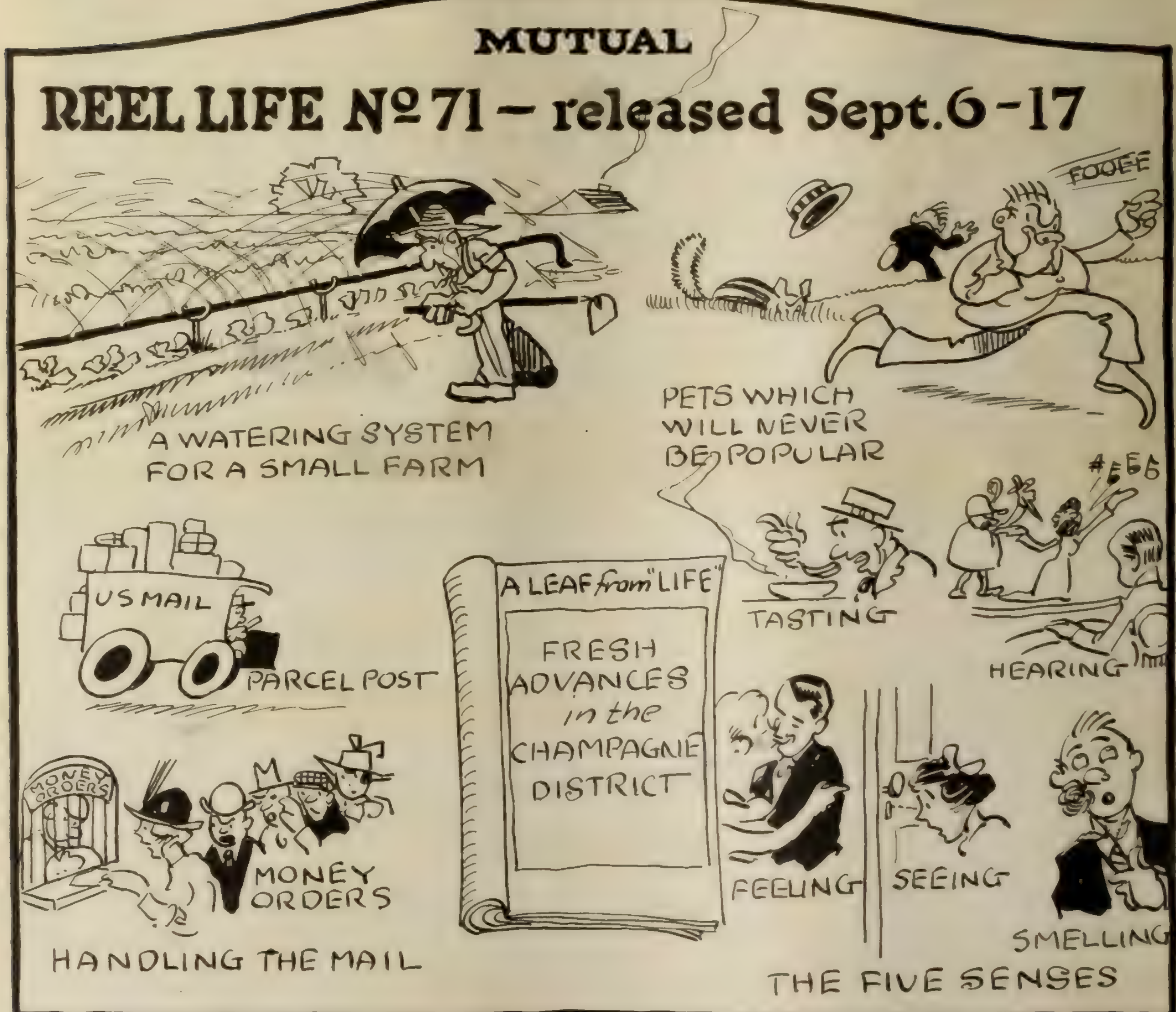
Henry J. Brock, Pres.

Paul H. Cromelin, Vice Pres.

220 W. 42nd St. "THE WORLD OUR FIELD" NEW YORK CITY

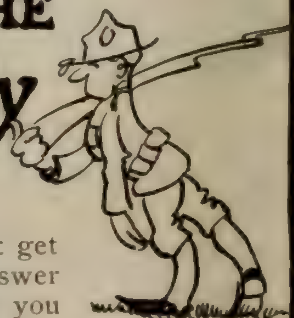
MUTUAL

REEL LIFE No. 71 – released Sept. 6-17


FOOEE
A WATERING SYSTEM FOR A SMALL FARM
PETS WHICH WILL NEVER BE POPULAR
US MAIL
PARCEL POST
MONEY ORDERS
MONEY ORDERS
HANDLING THE MAIL
A LEAF from "LIFE"
FRESH ADVANCES in the CHAMPAGNE DISTRICT
TASTING
HEARING
FEELING
SEEING
SMELLING
THE FIVE SENSES

FOR LATEST WAR NEWS SHOW THE

Gaumont Mutual Weekly



"Sure, It's the Goods"

ASK anybody who shows "Reel Life." You won't get any blurb about this reel. Quick as a shot the answer will come, "Sure, it's the goods." That's talk you can understand. When you hear **that,** you know that the exhibitor has cottoned to "Reel Life" because it's the greatest human interest reel on the screen today. Book it yourself at your Mutual Branch and watch how people take to it.

MEMBER OF THE NATIONAL ASSOCIATION MOTION PICTURE INDUSTRY

Gaumont Co.

LONDON FLUSHING PARIS

BIG STARS ONLY

ANNOUNCING

MUTUAL'S NEW FALL POLICY

8 Big Star Features For September

Beginning September 3rd, the Mutual Film Corporation will offer Exhibitors *Two New Features—"BIG STARS ONLY"—EVERY WEEK.* 8 Big Star Productions will be released each month. Big productions in five and six reels, featuring famous stars, directed by America's leading directors. Such stars as Mary Miles Minter, Ann Murdock, Gail Kane, Olive Tell, Marjorie Rambeau, Julia Sanderson, William Russell, Margarita Fischer, Jackie Saunders, Juliette Day, William Gillette, Nance O'Neil, Edna Goodrich, Helen Holmes and Charlie Chaplin. Other stars will be announced soon.

Here Is the Mutual's September Release Schedule:

Week of Sept. 3rd

MARY MILES MINTER in "Charity Castle"

EDNA GOODRICH in "Reputation"

Week of Sept. 10th

GAIL KANE in "The Specter of Suspicion"

ANN MURDOCK in "Outcast"

Week of Sept. 17th

JULIETTE DAY in "The Rainbow Girl"

MARGARITA FISCHER in "The Girl Who Couldn't Grow Up"

Week of Sept. 24th

WILLIAM RUSSELL in "Sands of Sacrifice"

JULIA SANDERSON in "The Runaway"

Book Mutual Pictures on a service contract of one to seven days each week, thus providing a change of five to ten reels daily, including such featured stars as Mary Miles Minter, Charlie Chaplin, the Charles Frohman Successes in Motion Pictures and all other big subjects. Mutual Pictures may also be booked in series of stars, on open booking, or exhibitors can arrange for two or more Mutual Pictures—"BIG STARS ONLY"—each week regularly.

Get in touch with your nearest Mutual Exchange at once for father details of New Fall Policy

MUTUAL FILM CORPORATION
JOHN R. FREULER, *President*
Exchanges Everywhere

ANN MURDOCK in "OUTCAST"

CHARLES FROHMAN SUCCESSES *in Motion Pictures*

ANN MURDOCK

IN

"OUTCAST"

Released Sept. 10th

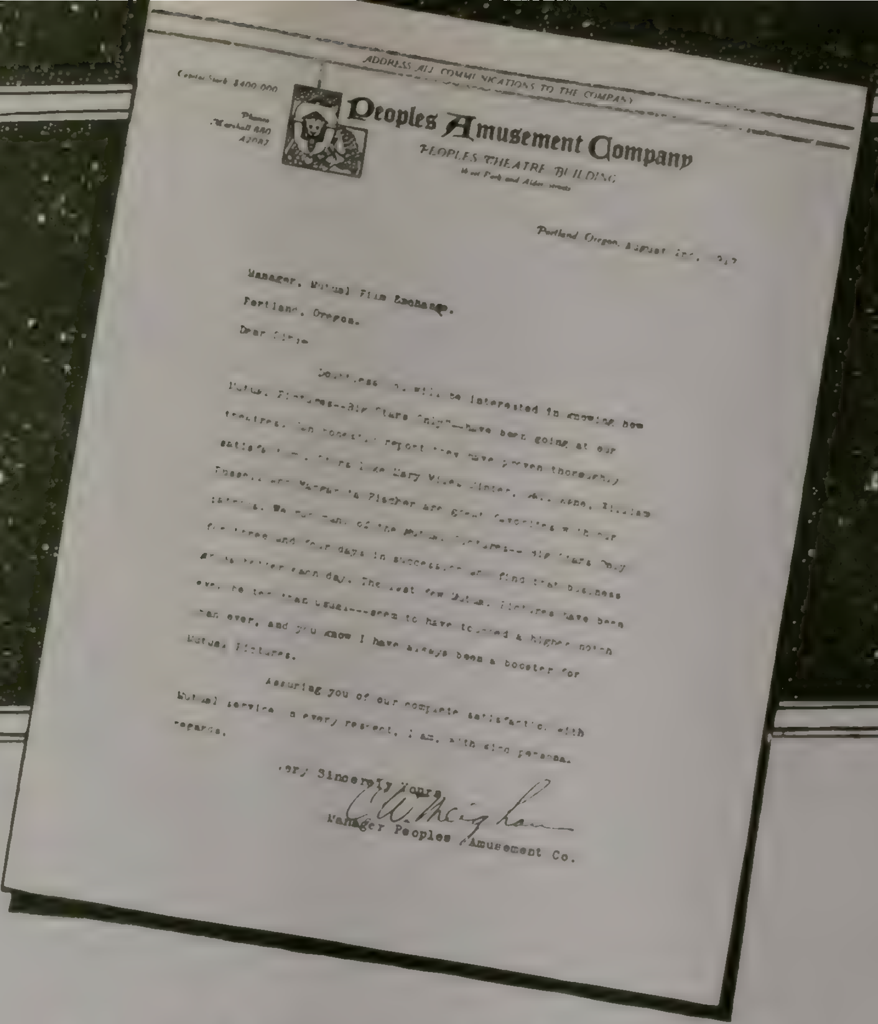
By HUBERT HENRY DAVIES
Directed by DELL HENDERSON

The original Frohman Success which ran for months at Wyndam's Theatre, London and at the Lyceum Theatre, New York. Now presented in motion pictures with an all-star cast headed by Ann Murdock. Now Booking at all Mutual Exchanges.

Produced by
EMPIRE ALL-STAR CORPORATION
James M. Sheldon, Pres.
Distributed by
MUTUAL FILM CORPORATION
[illegible]

BIG STARS ONLY

BEST PICTURES
EMPIRE
BEST SERVICE



ADDRESS ALL COMMUNICATIONS TO THE COMPANY

Capital Stock $400,000

Phones
Marshall 880
A2087

Peoples Amusement Company
PEOPLES THEATRE BUILDING
West Park and Alder streets

Portland Oregon, August [illegible], 1917

Manager, Mutual Film Exchange,
Portland, Oregon.

Dear Sirs:

Doubtless you will be interested in knowing how Mutual Pictures--Big Stars Only--have been going at our theatres. In honesty I report they have proven thoroughly satisfactory. Stars like Mary Miles Minter, Gail Kane, William Russell and Margarita Fischer are great favorites with our patrons. We run many of the Mutual Pictures--Big Stars Only for three and four days in succession and find that business grows better each day. The last few Mutual Pictures have been even better than usual---seem to have touched a higher notch than ever, and you know I have always been a booster for Mutual Pictures.

Assuring you of our complete satisfaction with Mutual service in every respect, I am, with kind personal regards,

Very Sincerely Yours,

C. W. Meighan

Manager Peoples Amusement Co.

Letters Like This Prove The Value of

MUTUAL PICTURES

"Big Stars Only"

Letters like this from influential exhibitors indicate clearly the class of high grade attractions available at Mutual Exchanges. Boost the receipts of YOUR box-office by arranging to present Mutual Pictures—"Big Stars Only"—with such favorites as:

MARY MILES MINTER	**ANN MURDOCK**
JULIA SANDERSON	**GAIL KANE**
EDNA GOODRICH	**JULIETTE DAY**
CHARLIE CHAPLIN	**JACKIE SAUNDERS**
WILLIAM RUSSELL	**WILLIAM GILLETTE**
OLIVE TELL	**HELEN HOLMES**
MARGARITA FISCHER	**MARJORIE RAMBEAU**

NANCE O'NEIL

Wire, write or call at your nearest Mutual Exchange for full details regarding Mutual's New Fall Policy—Two Mutual Pictures—*"Big Stars Only"*—Each Week.

MUTUAL FILM CORPORATION
JOHN R. FREULER, *President*
Exchanges Everywhere

MUTUAL
BIG STARS ONLY

Coming Sept. 17th.

HELEN HOLMES

IN

THE LOST EXPRESS

A STUPENDOUS MYSTERY SERIAL!

SIGNAL FILM CORPORATION
Presents

HELEN HOLME

A WHOLE EXPRESS TRAIN LOST!

This announces the forthcoming presentation of "TH
LOST EXPRESS"—a stupendous, new, mystery serial i
15 chapters featuring America's most popular serial sta
HELEN HOLMES. "THE LOST EXPRESS
is a powerful mystery story. A whole express trai
—locomotive, tender and coaches—*is lost* while travelin
between two stations eight miles apart. The train i
loaded with valuable inventions. It is held up e
route, the crew is removed and the entire train di
appears!

"What became of the lost express?" is the questi
that will keep audiences guessing for fifte
weeks. Imagine the story! Picture the sta
HELEN HOLMES! Think of the direction b
J. P. McGowan—master serial director.

15 Weeks of
Record Breaking Receip

Here's your opportunity for BIG MONE
A mystery serial! A star that is a prov
success—a star that has made more money f
exhibitors steadily, week in and week ou
than any star ever presented in a serial.

"THE LOST EXPRESS" will be the bigg
money-getter of the year. You exhibitors w
are seeking a sure-fire success for fifteen weeks
wire your nearest Mutual Exchange AT ONC
for "THE LOST EXPRESS."

Produced by
SIGNAL FILM CORPORATI
S S Hutchinson, Pres

IN

THE LOST EXPRESS

SIGNAL'S SMASHING NEW SERIAL SUCCESS!

DIRECTED BY
J·P·McGOWAN

YSTERY! THRILLS! ACTION!

here isn't a slow chapter in "THE LOST EXPRESS." Fifteen hapters of deep mystery, strong suspense, startling climaxes— HRILLS, ACTION! This is the sort of story that will keep your udiences on edge. It's the dark mystery of the lost express that will et them thinking, wondering, waiting for the next chapter! You eed this tremendous serial to keep the crowds coming steadily— *o wake up your box-office!* You can book "THE LOST EXPRESS" with the assurance that it is the greatest mystery plot ever roduced—a sensational, baffling, absorbing story written by one f America's most successful authors, Frederick B. Bennett and roduced under the direction of a genuinely successful serial irector—J. P. McGOWAN.

Released Sept. 17th
WIRE !!

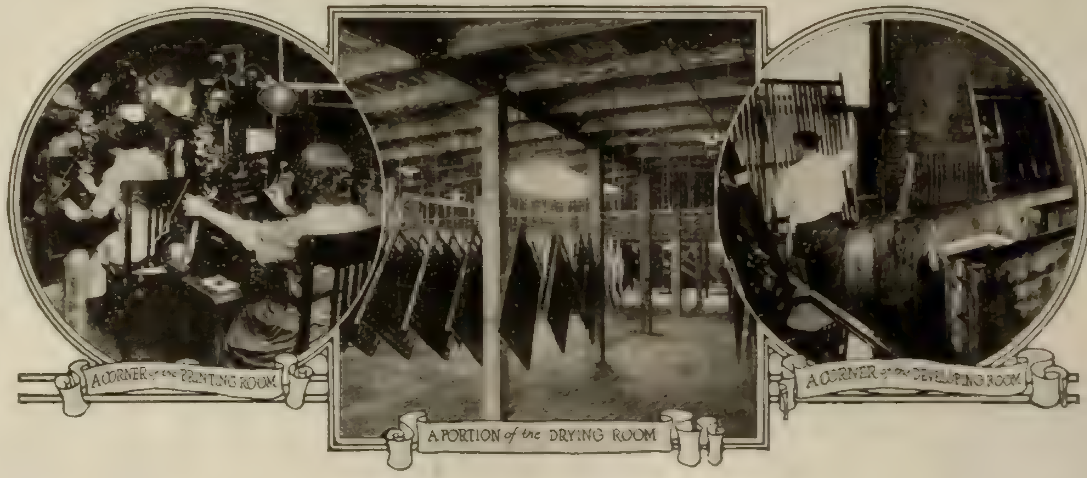
HE LOST EXPRESS" will be released MONDAY, SEPTEMBER 17th. new, two-reel chapter will be released each week. Applications for this sensational ystery serial are now pouring into Mutual Exchanges everywhere.

OTICE TO MUTUAL CUSTOMERS: On account of the tremendous demand for "THE LOST XPRESS" from exhibitors who were unable to secure previous HELEN HOLMES SERIALS, we not hold territory for you unless you make your reservation AT ONCE! You must get your order in y to hold your territory. Do not blame us if you find your territory closed—if you do not **act quickly!** RE your nearest Mutual Exchange **AT ONCE** and secure this tremendous mystery serial for your itory. Don't delay! Send the reservation coupon on the next page today—or WIRE!

Distributed by
UTUAL FILM CORPORATION
John R Freuler, Pres

MUTUAL
BIG STARS ONLY
PICTURES

Director J·P·McGowan



A CORNER of the PRINTING ROOM

A PORTION of the DRYING ROOM

A CORNER of the DEVELOPING ROOM

The American Film Company's Gigantic Laboratories Are Now At *Your* Service

THE AMERICAN FILM COMPANY, Inc., now announces for the first time the opening of its vast printing and developing resources to those in the trade desiring the highest grade of printing and developing. Now—you may have YOUR productions printed and developed in the plant which has won high honors for the quality of its work. American film productions have been always praised for their tinting, toning, printing and developing. They are always uniform. Ten years' experience is back of every print.

Printing and Developing Capacity

1,500,000 Feet Per Week

The printing and developing plant of the American Film Company, Inc., has a capacity of 1,500,000 feet per week. Every stage of the work is handled by experts. No plant in the world excels in technical equipment or care with which negative is handled. And now you can put this entire staff to work for YOU.

Highest Quality Work Guaranteed

Your productions will receive the same care in every detail that is bestowed on the American's own releases. Your films will be handled throughout by the same people who print and develop the productions starring MARY MILES MINTER, GAIL KANE, WILLIAM RUSSELL, JULIETTE DAY, HELEN HOLMES, MARGARITA FISCHER and CHARLIE CHAPLIN. When you have completed a beautiful production it is folly to risk it in the hands of ordinary commercial printing and developing plants. Arrange now to have it done at the laboratories of the American Film Company, Inc. Call, wire or write for full details and a price estimate on handling YOUR work.

AMERICAN FILM COMPANY, INC.

SAMUEL S. HUTCHINSON, *President*

6227-6235 Broadway Chicago, Illinois

CUB **CUB**

CUB COMEDIES

Featuring

GEORGE OVEY

are coining big money for a vast army of successful Exhibitors.

* * *

"JERRY'S EUGENIC MARRIAGE"

Released August 30th

is a typical Cub Comedy full of clean fun and interest.

* * *

CUB COMEDIES are released every Thursday through the MUTUAL FILM CORPORATION.

COMEDIES

DAVID HORSLEY PRODUCTIONS

Los Angeles, Cal.

COMEDIES

There have been only 6 Pictures that equalled This Classic Production

“GREAT FILMS, like good literature or music, or art of any kind, come few and far between. Moreover, they are apt to spring from the most unexpected sources.”

You can count on the fingers of your two hands those motion pictures which have equalled in beauty and strength, plot and action, this offering of the Ogden Pictures Corporation.

“THE LUST OF THE AGES” is one of the rare successes of motion picture history.

Whether the Ogden Pictures Corporation can repeat a success so marked, or whether it shall forever strive to live up to this, its master achievement, is a question only the future can solve.

LILLIAN

“The Darling of

The “LUST of

by Aar

Produced by Ogden Pictures Corporati

But, at this moment, America will unconsciously say, "Here is one of the greatest motion pictures we have ever seen."

The story has to do with GOLD—the fight for wealth—the hunger for that power which comes through great possessions. it has to do with that latent appetite which resides in every human breast for MONEY.

Surely, no elemental quality is so dominant in modern society, and this powerful story of Aaron Hoffman's, built on this theme, touches "home" in every home.

For the
STATE RIGHTS

The "girl with the dimple" has again proven herself to possess superior dramatic qualifications, and there is no actress on the screen to-day who can point to a single performance greater than this one of Miss Walker's.

Ogden Pictures Corporation

Studios and Laboratories, Ogden, Utah

Address All Communications to
Executive Offices
729 7th Avenue, New York, N. Y.

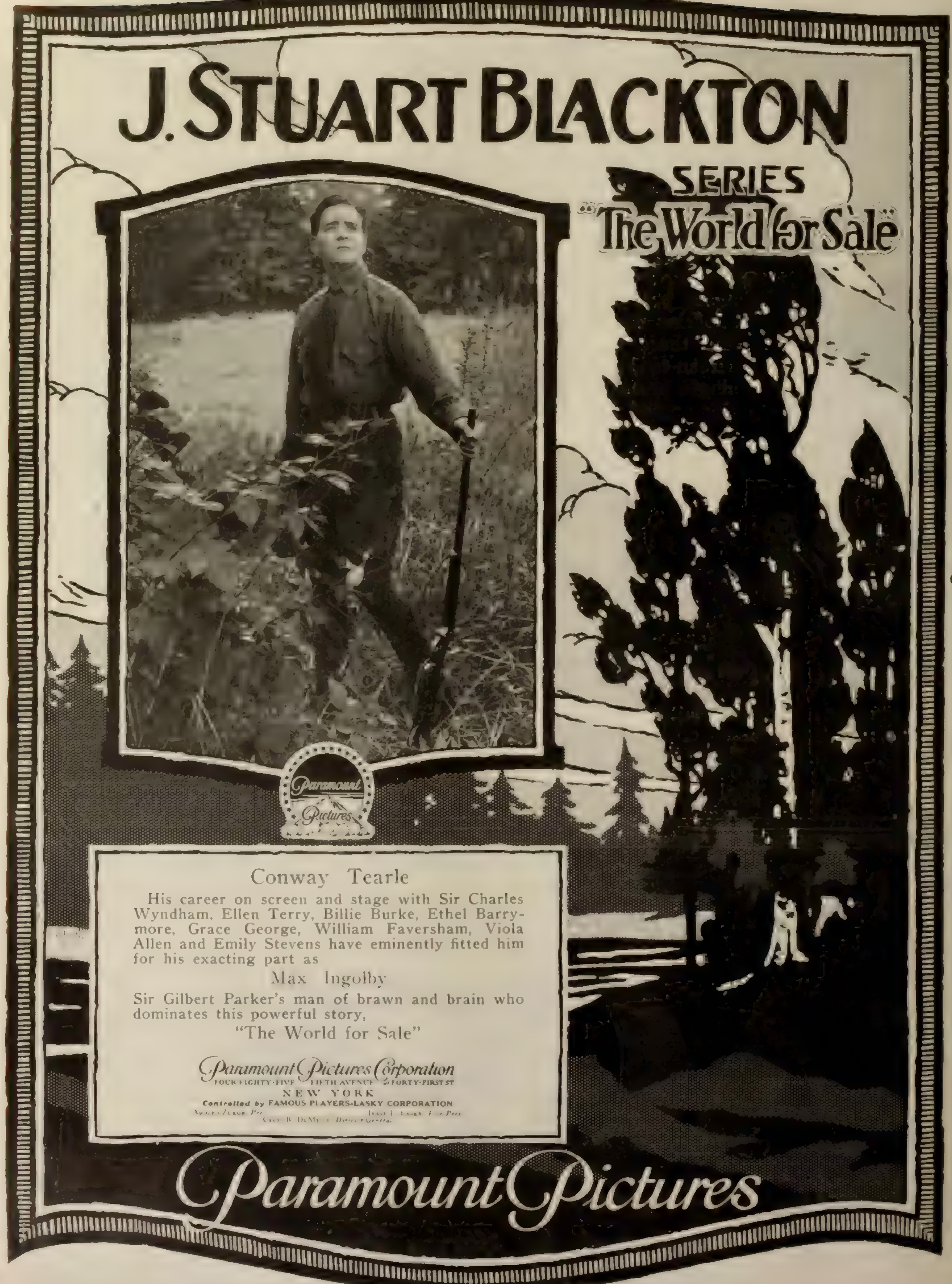
WALKER

the Screen" in

the AGES"

n Hoffman

n ~ ~ Directed by Harry Revier.



J. STUART BLACKTON

SERIES
"The World for Sale"

Conway Tearle

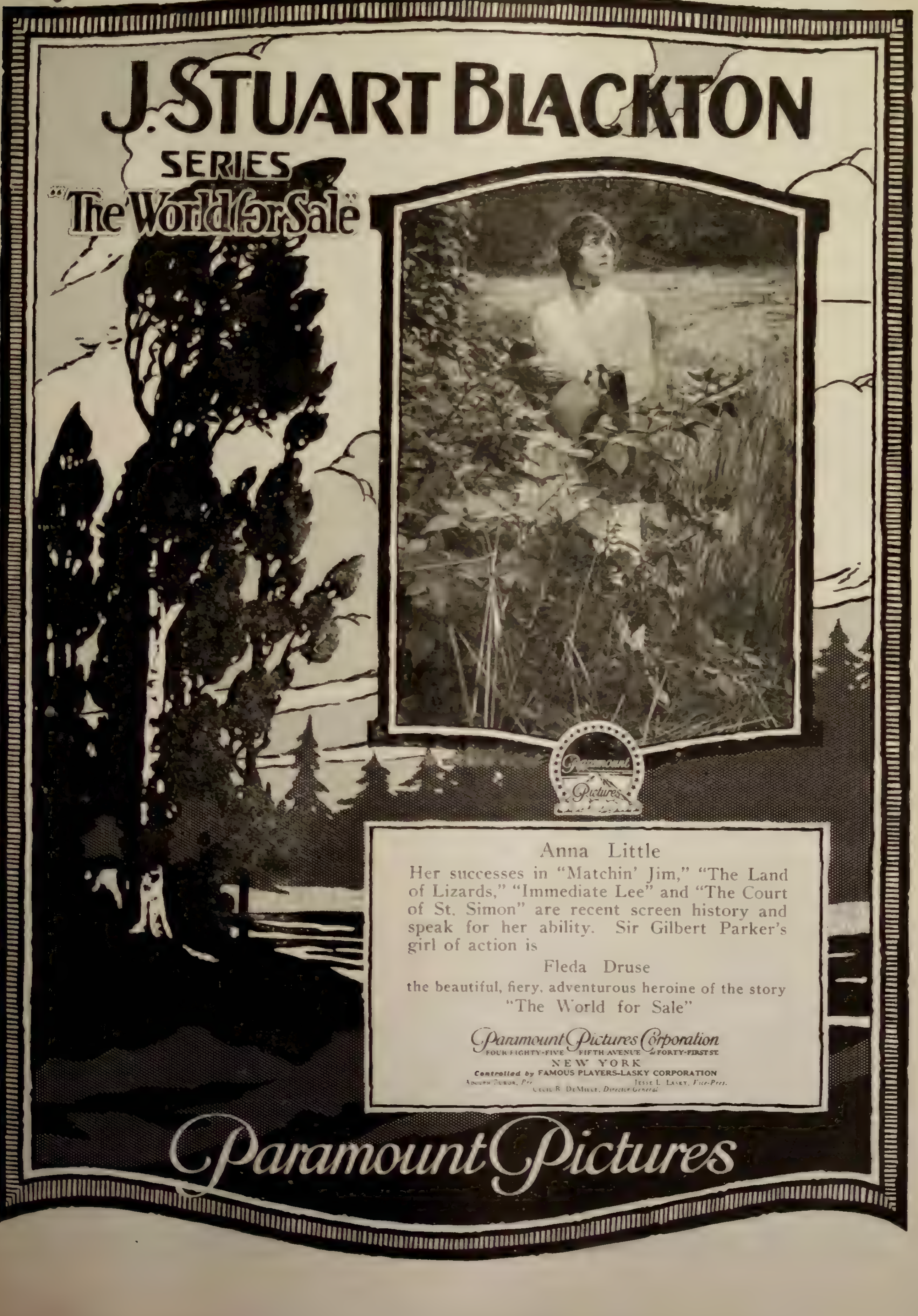
His career on screen and stage with Sir Charles Wyndham, Ellen Terry, Billie Burke, Ethel Barrymore, Grace George, William Faversham, Viola Allen and Emily Stevens have eminently fitted him for his exacting part as

Max Ingolby

Sir Gilbert Parker's man of brawn and brain who dominates this powerful story,

"The World for Sale"

Paramount Pictures Corporation
FOUR EIGHTY-FIVE FIFTH AVENUE at FORTY-FIRST ST
NEW YORK
Controlled by FAMOUS PLAYERS-LASKY CORPORATION
Adolph Zukor, Pres. Jesse L. Lasky, Vice Pres.
Cecil B. DeMille, Director-General



J. STUART BLACKTON

SERIES

"The World for Sale"

Anna Little

Her successes in "Matchin' Jim," "The Land of Lizards," "Immediate Lee" and "The Court of St. Simon" are recent screen history and speak for her ability. Sir Gilbert Parker's girl of action is

Fleda Druse

the beautiful, fiery, adventurous heroine of the story

"The World for Sale"

Paramount Pictures Corporation
FOUR EIGHTY-FIVE FIFTH AVENUE at FORTY-FIRST ST.
NEW YORK
Controlled by FAMOUS PLAYERS-LASKY CORPORATION
Adolph Zukor, Pres. Jesse L. Lasky, Vice-Pres.
Cecil B. DeMille, Director General

Paramount Pictures

BILLIE BURKE

By Arrangement with F. Ziegfeld Jr.

"The Mysterious Miss Terry"

by
Gelett Burgess

IN almost any old story Billie Burke would be a winner, but in this wonderful story by this great American dramatist she will be the talk of the town for many a day.

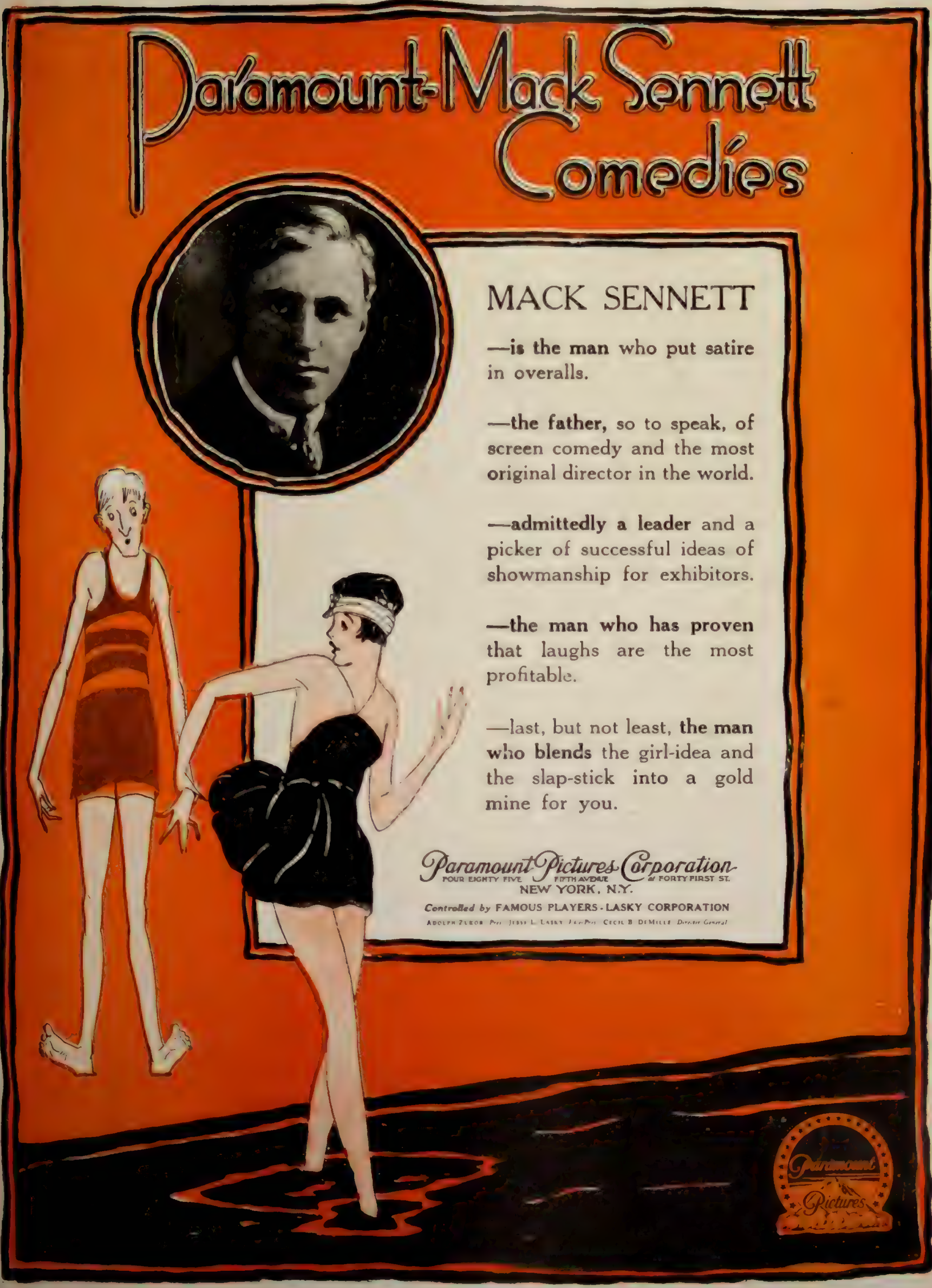
Comedy, thrills, suspense and plot—all the essentials to a good show.

Presented by ADOLPH ZUKOR
Directed by J. SEARLE DAWLEY

A Paramount Picture

Paramount Pictures

Paramount Pictures Corporation
FOUR EIGHTY-FIVE FIFTH AVENUE at FORTY-FIRST ST.
NEW YORK
Controlled by FAMOUS PLAYERS-LASKY CORPORATION
Adolph Zukor *Pres.*, Jesse L. Lasky *Vice Pres.*, Cecil B. DeMille, *Director General*



Paramount-Mack Sennett Comedies

MACK SENNETT

—is the man who put satire in overalls.

—the father, so to speak, of screen comedy and the most original director in the world.

—admittedly a leader and a picker of successful ideas of showmanship for exhibitors.

—the man who has proven that laughs are the most profitable.

—last, but not least, **the man who blends** the girl-idea and the slap-stick into a gold mine for you.

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

Controlled by FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice-Pres.* CECIL B. DEMILLE *Director General*

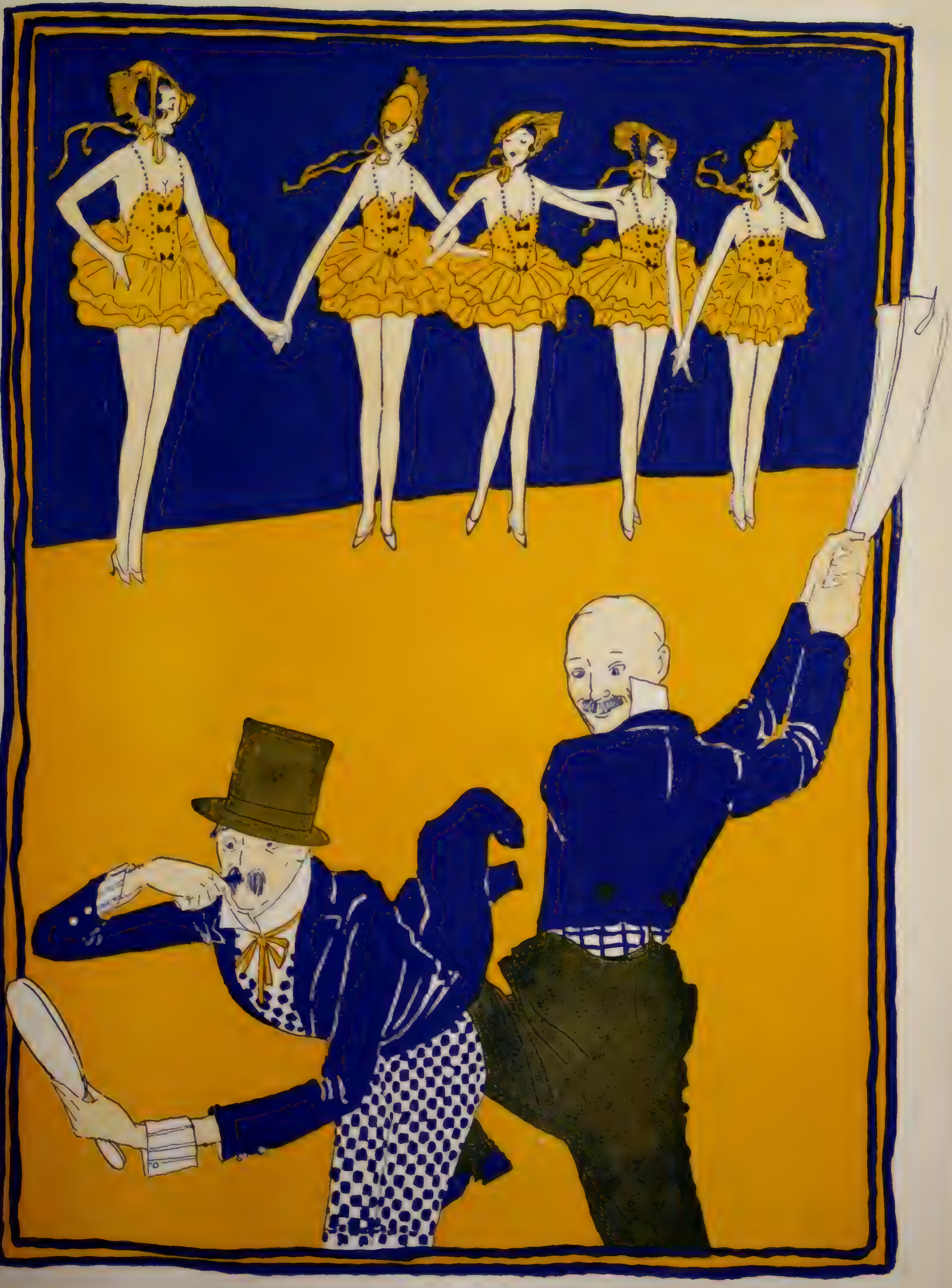
PARAMOUNT-MACK SENNETT COMEDIES

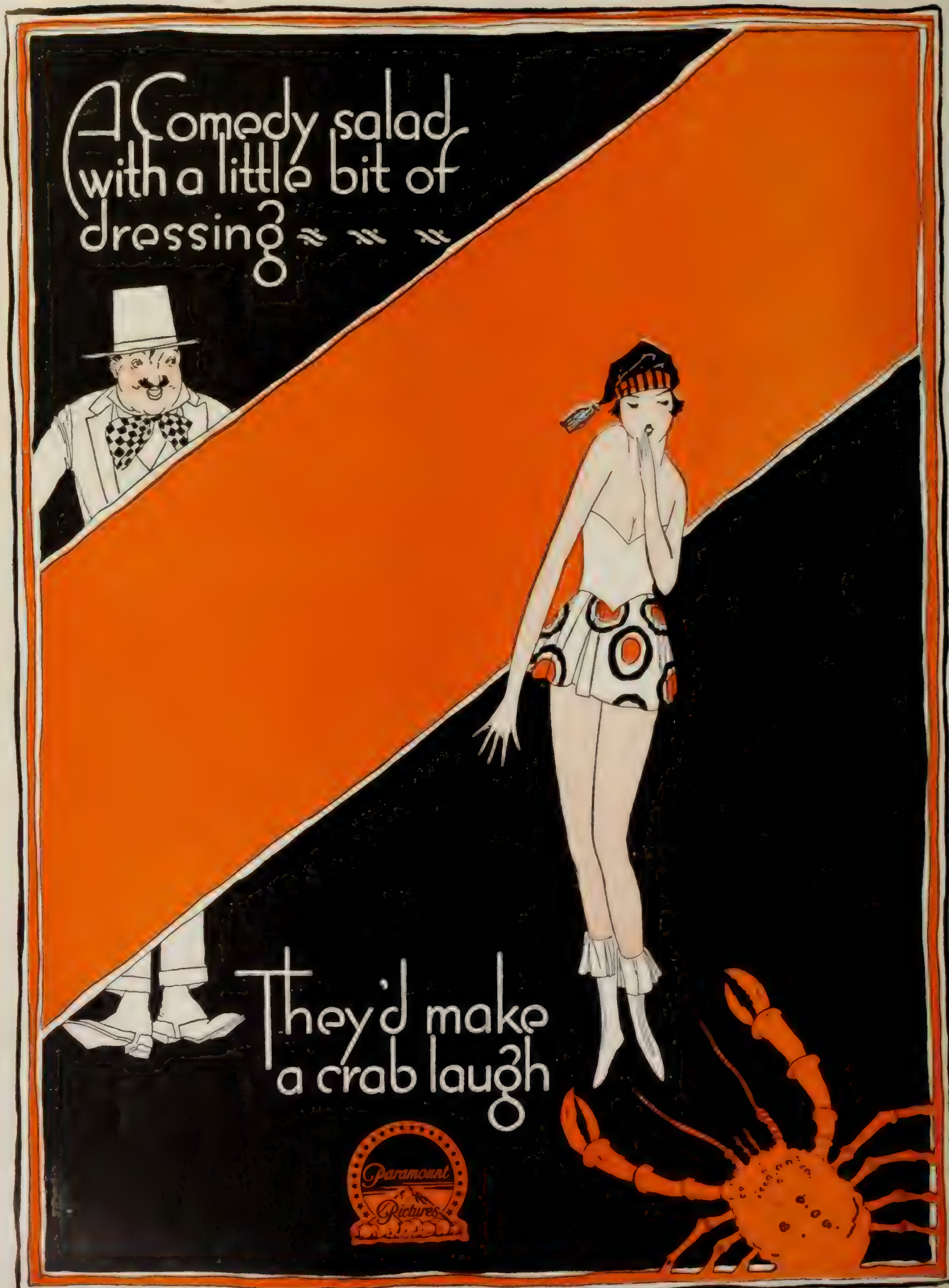
The first "wild one" is released September 30th, entitled "A Bedroom Blunder," with Charles Murray, Wayland Trask and Miss Mary Thurman.

The second "mirth riot," will be labeled, "The Pullman Bride." The cast includes Miss Gloria Swanson, Mack Swain, Chester Conklin—aided and abetted by a flock of beauties.

Number three of the "delirious delights" is a girl avalanche, entitled "Roping Her Romeo," with Miss Polly Moran, Ben Turpin and Slim Summerville, assisted by custard pies, slapsticks, and a barrel of fun.

The hardest competition you have is Dad's "old pipe and comfortable chair"—but remember, Dad is very much interested in "Girl Pictures," and if you get Dad with a Mack Sennett Comedy, you've got him for life, and where Dad goes—the family follows—**Dad's the man you're after—get him now.**




A Comedy salad with a little bit of dressing?
They'd make a crab laugh
Paramount Pictures

FIRST SERIAL

will be distinguished
by the quality
that has made PARAMOUNT PICTURES *supreme*

Exhibitors know
the significance of that statement

READY IN OCTOBER

Paramount Pictures Corporation

FOUR EIGHTY-FIVE FIFTH AVENUE, *at* FORTY-FIRST STREET
NEW YORK
Controlled by FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, *Pres.* JESSE L. LASKY, *Vice-Pres.* CECIL B. DEMILLE, *Director General*

FIRST Paramount Pictures SERIAL

BEHIND THE FIRST SERIAL

will be put the same genius, ability and keen appreciation of exhibitors' needs as have marked all PARAMOUNT productions in the past. *Ready in* OCTOBER.

Paramount Pictures Corporation

FOUR EIGHTY-FIVE FIFTH AVENUE, *at* FORTY-FIRST STREET
NEW YORK

Controlled by FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, *Pres.* JESSE L. LASKY, *Vice-Pres.* CECIL B. DEMILLE, *Director General*

SESSUE HAYAKAWA

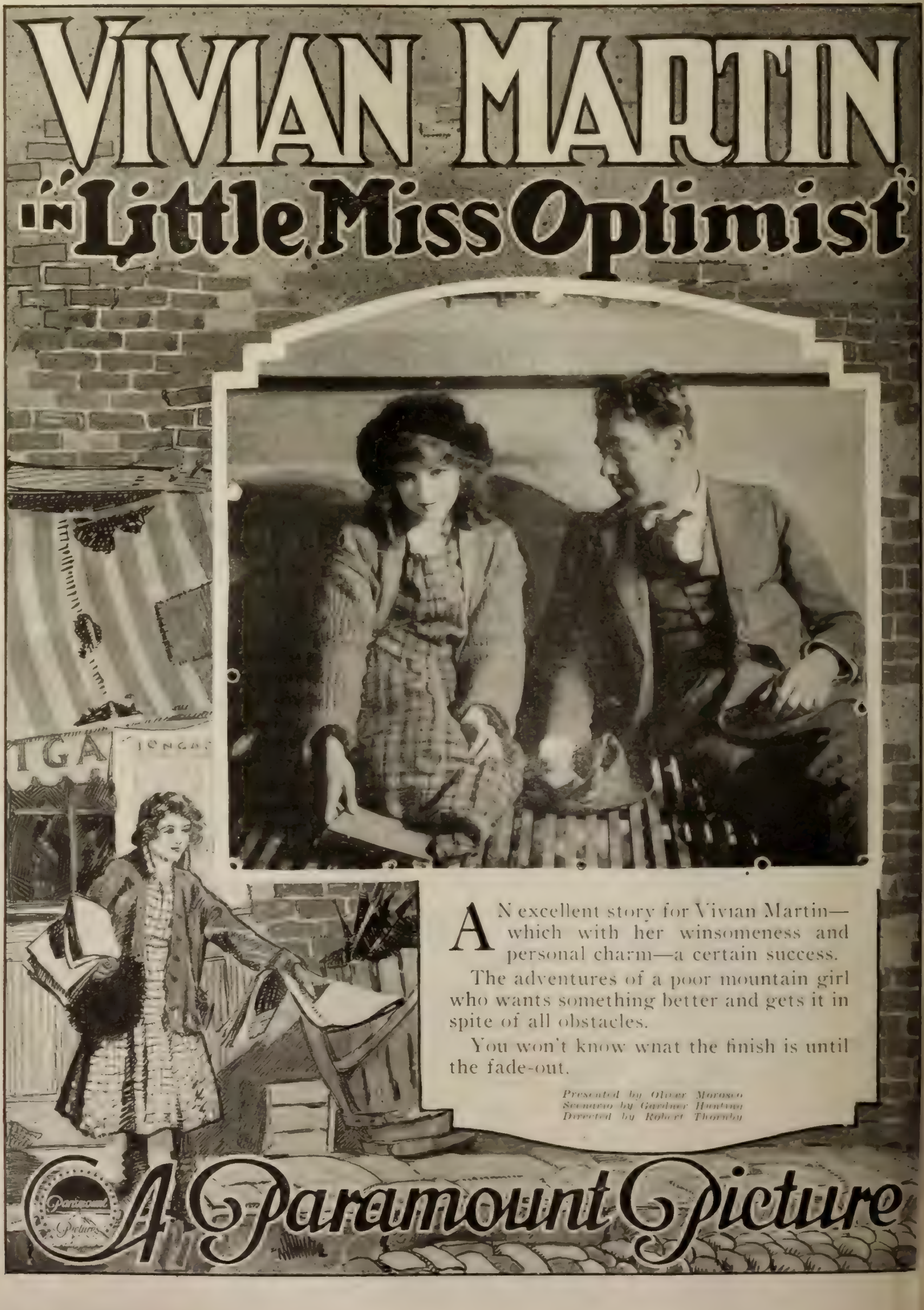
in

"Hashimura Togo"

from the Story
by
WALLACE IRWIN

WALLACE IRWIN probably never heard of Sessue Hayakawa when he wrote his famous "Letters of a Japanese Schoolboy," upon which "Hashimura Togo" is based, because the now famous Paramount star was still in Japan at that time. However, there is probably no other actor in the world who could have done the same justice to this inimitably funny and thoroughly human story that Hayakawa did. And probably no other director could have made such a strong photoplay as did William C. De Mille, from the scenario by Marion Fairfax. Presented by Jesse L. Lasky.

Paramount Pictures Corporation
FOUR EIGHTY-FIVE FIFTH AVENUE at FORTY-FIRST ST.
NEW YORK
Controlled by FAMOUS PLAYERS-LASKY CORPORATION
Adolph Zukor, *Pres.*, Jesse L. Lasky, *Vice-Pres.*, Cecil B. DeMille, *Director General*


VIVIAN MARTIN
"IN "Little Miss Optimist"
TGA
TONGA
Paramount Pictures
A Paramount Picture

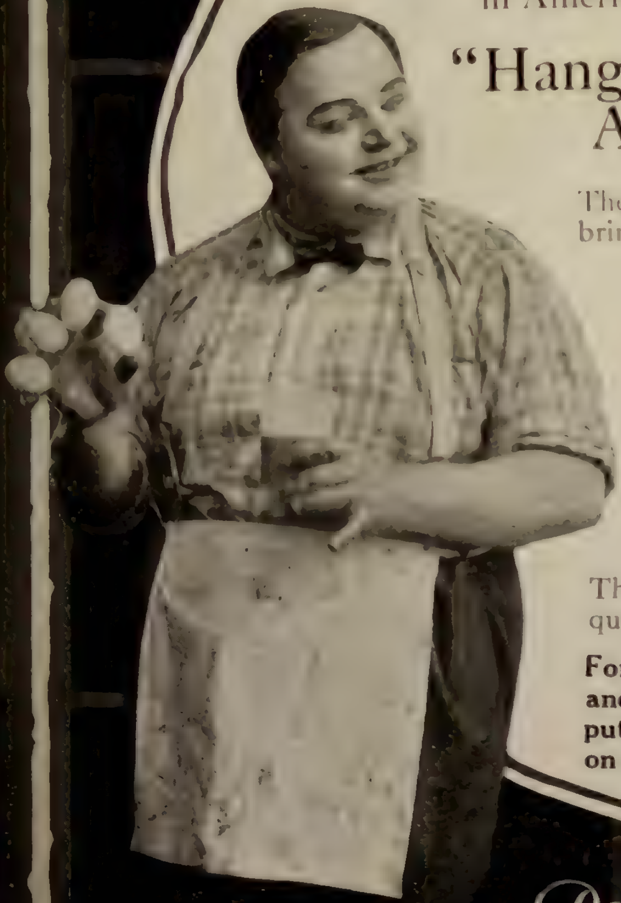
A N excellent story for Vivian Martin—which with her winsomeness and personal charm—a certain success.

The adventures of a poor mountain girl who wants something better and gets it in spite of all obstacles.

You won't know what the finish is until the fade-out.

Presented by Oliver Morosco
Scenario by Gardner Hunting
Directed by Robert Thornby

FATTY ARBUCKLE



All This Week

the leading theatres
in America will

"Hang Out the Arbuckle Sign"

The king of "Mirth-makers" will
bring joy to the hearts of all.

"His Wedding Night"

Released August 20th

This riot of gladness is about as
quiet as a W. C. T. U. meeting.

**For real science come
and watch Arbuckle
put an "out-drop"
on a pie.**

Paramount Pictures

Paramount Pictures Corporation
FOUR EIGHTY-FIVE FIFTH AVENUE at FORTY-FIRST ST.
NEW YORK

Controlled by FAMOUS PLAYERS-LASKY CORPORATION
Adolph Zukor, Pres., Jesse L. Lasky, Vice-Pres., Cecil B. DeMille, Director General

Thos. H. Ince

Paramount Pictures

CHARLES RAY

A PHENOMENALLY successful screen star will add his large following to that of

Paramount Pictures

when, as a Paramount star, he will make his debut in many theatres where his pictures will be shown for the first time.

Mr. Ray represents to a striking degree the remarkable genius of Thos. H. Ince in developing screen stars. He has that vitality and red-blooded Americanism about him that has made a host of friends.

Paramount Pictures Corporation
FOUR EIGHTY-FIVE FIFTH AVENUE AT FORTY-FIRST
NEW YORK

Controlled by FAMOUS PLAYERS-LASKY CORPORATION
Adolph Zukor Pres. Jesse L. Lasky Vice-Pres. Cecil B. DeMille Director-General

Thos. H. Ince

Paramount Pictures

ENID BENNETT

THE newest addition to the ranks of Paramount stars is Enid Bennett.

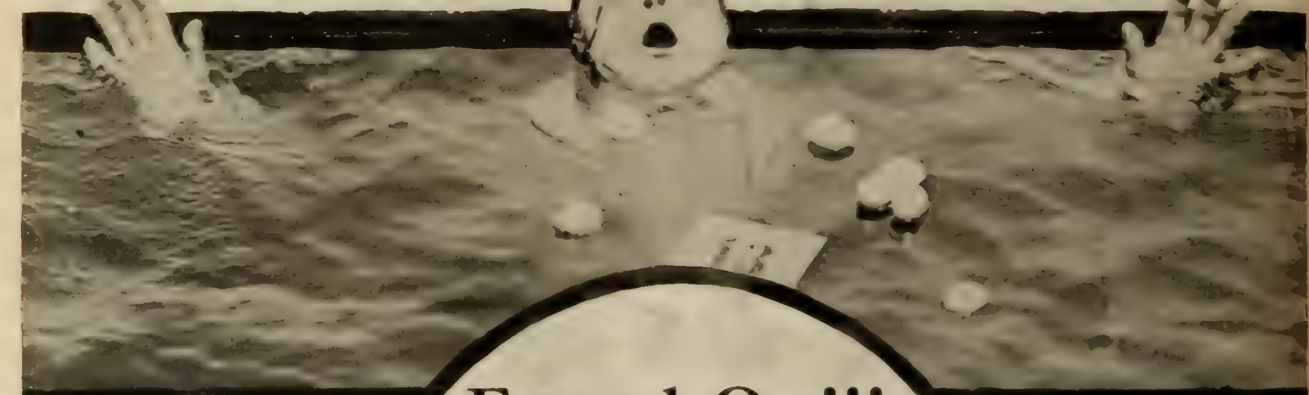
Her successes on the stage in "The Third Degree," "Everywoman," "Broadway Jones," and her screen triumphs under the direction of Mr. Ince during the past year, have given her a great box-office value.

Her first Paramount picture produced under the supervision of Mr. Ince will be an attraction such as only Mr. Ince can produce.

Paramount Pictures Corporation
FOUR EIGHTY-FIVE FIFTH AVENUE AT FORTY-FIRST ST
NEW YORK

Controlled by FAMOUS PLAYERS-LASKY CORPORATION
Adolph Zukor, *Pres.*, Jesse L. Lasky, *Vice Pres.*, Cecil B. DeMille, *Director General*

VICTOR MOORE



Egged On!!!

Scenario by Lois Zellner

Vic. tries to be an
international spy, but
loses his *all* instead.

**Klever Komedies Are
Better Each Week**

Open booking at all
Paramount Exchanges

Released August 20th

WHOS YOUR TAILOR? GOLDBERGS MINE
WHOS YOUR TAILOR GOLDBERGS MINE

Klever Pictures, Inc.
220 WEST 42d ST., NEW YORK CITY
Released in Canada by REGAL FILMS LIMITED, [illegible] Yonge St., Toronto, Canada

TRIANGLE

THE PROFIT-WINNERS FOR THE WEEK OF AUGUST 26th

The Star of "THE SAWDUST RING"

Bessie Love

in

"WEE LADY BETTY"

SHE KNEW THE GHOST THAT
HAUNTED THE ARMOR IN
HER IRISH CASTLE OF KILCRONY

It pays to be swindled by Crooks like these—

"GRAFTERS"

with
Anna Lehr
and
Jack Devereaux

Produced under the
supervision of
ALLAN DWAN

THE TRIANGLE DISTRIBUTING CORPORATION
1457 BROADWAY, NEW YORK

TRIA

SPECIAL FEATURES

A Few of the coming Triangl
your theatre an

Julian Johnson says in the Photoplay Magazine, "She's the screen's most credible vampire"

Louise Glaum

in

"IDOLATERS"

This play will smash even the record of "The Wolf Woman"—one of the greatest money-makers ever produced.

RELEASED SEPTEMBER 9

"The girl with the eyes that speak"

Bessie Love

in

"POLLY ANN"

She will bring happiness to your patrons and prosperity to you.

RELEASED SEPTEMBER 9

THE TRIANGLE DIST
1457 BROADWAY,

NGLE

AT PROGRAM PRICES

Productions that will sell out give *you* the *profits.*

A Saturday Evening Post Story by
Mary Brecht Pulver

"THE MAN HATER"

featuring

"THE BIRD GIRL"

Winifred Allen

RELEASED SEPTEMBER 2

"She has the world by its celluloid tail,"
says Julian Johnson of

Olive Thomas

featured in

"BROADWAY ARIZONA"

Only her third picture but the public is clamoring for her.

RELEASED SEPTEMBER 30

IBUTING CORPORATION
NEW YORK

TRIANGLE

Every Exhibitor can pay for these Pictures and make a profit

Real showmen know the possibilities with Douglas Fairbanks and William S. Hart in pictures that have proved big box office attractions.

These series of pictures can be booked separately, releases to be made at regular intervals of four weeks.

NOW IS THE TIME TO BOOK

FAIRBANKS and HART

REISSUES

Brand new film, with new paper and accessories.

Secure your contract to-day.

Cash in on these money-makers.

First Fairbanks released Sept. 2.

First Hart released Sept. 16.

Write the Triangle Exchange near you.

16 Hart and 13 Fairbanks.

THE TRIANGLE DISTRIBUTING CORPORATION

1457 BROADWAY, NEW YORK

"A Picture You
Can Show On
Sundays"

CLEAN
HAPPY
WHOLESOME

SOLD UNDER

THE PARALTA PLAN

BY

TRIANGLE
DISTRIBUTING
CORPORATION

"ASK ANY TRIANGLE
EXCHANGE"

PARALTA PLAYS

PICK OF THE PICTURES

BESSIE BARRISCALE

IN

"Rose o' Paradise"

By GRACE MILLER WHITE
Author of "Tess of The Storm Country"

Bessie Barriscale *is* Jinnie, the Angel of Paradise Road
She smiles through tears of happiness.
She makes your heart glad with an exquisite warmth
that radiates from her unending faith in God's handiwork

F. 13

TRIANGLE DISTRIBUTING CORP.

PARALTA PLAN

U'RE a busy man, like all Exhibitors. Are you making the common mistake of being too busy—of keeping your nose too near the grindstone—of paying too close attention to petty details?

This cuts off your foresight and blinds you to the importance of new ideas which may have a direct and lasting influence on your business—progressive ideas of great value which you should study and apply.

Have you been too busy to send for the Paralta Plan book? If you have, it's time for you to look up and see what's going on in the world. Don't let anything relating to your business get by you without knowing all about it. If you are wise you will consider the Paralta Plan.

It will cost you nothing. It will put money in your pocket. Send for the book and read it. It will take but half an hour and you will progress five years.

"ASK ANY TRIANGLE EXCHANGE."

PARALTA PLAYS INC.

CARL ANDERSON, President
ROBERT T. KANE, Vice-Prest.
HERMAN FICHTENBERG, Chairman Directors
HERMAN KATZ, Treas.
NAT. I. BROWN; Secretary and Gen'l Manager.

729 SEVENTH AVENUE
NEW YORK CITY -

The *Only Official* Motion Pictures

OF

The Great Russian Revolution

AND

Behind the Battle Line in Russia

Shown the Entire Week of August 19-26, at

RIALTO THEATER

NEW YORK

STATE RIGHT BUYERS

are invited to this presentation all week

Presented by

The Skobeleff Committee

For the Relief of Russian Wounded and Disabled Soldiers

UNDER THE AUSPICES OF

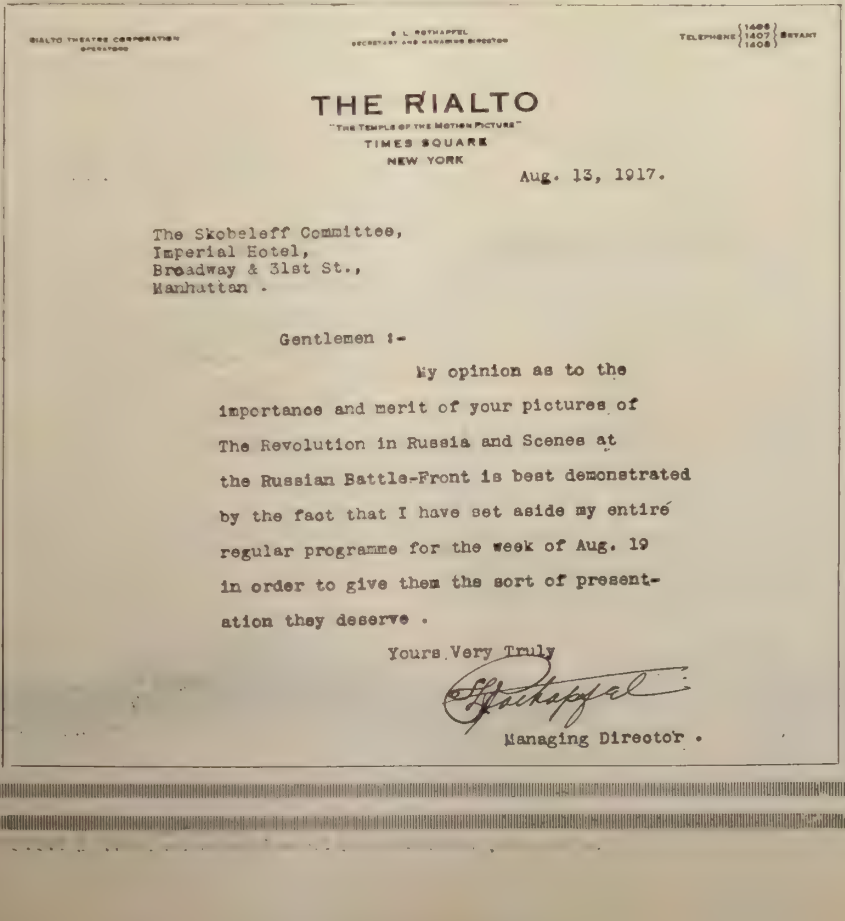
The Provisional Russian Government

The proceeds of these pictures to be donated to the relief of wounded Russian soldiers and prisoners of war.

The Skobeleff Committee

IVAN D. DORED
Special Envoy

Imperial Hotel
New York City



RIALTO THEATRE CORPORATION
OPERATORS

S. L. ROTHAPFEL
SECRETARY AND MANAGING DIRECTOR

TELEPHONE 1406 1407 1408 BRYANT

THE RIALTO
"THE TEMPLE OF THE MOTION PICTURE"
TIMES SQUARE
NEW YORK

Aug. 13, 1917.

The Skobeleff Committee,
Imperial Hotel,
Broadway & 31st St.,
Manhattan.

Gentlemen :-

My opinion as to the importance and merit of your pictures of The Revolution in Russia and Scenes at the Russian Battle-Front is best demonstrated by the fact that I have set aside my entire regular programme for the week of Aug. 19 in order to give them the sort of presentation they deserve.

Yours Very Truly

S L Rothapfel

Managing Director.

Goldwyn Pictures

Start With Goldwyn at the Beginning

WHEN the eyes of the nation are on this new organization's splendid productions, when artists and critics everywhere are saying: "Here are the most beautiful pictures we have ever seen."

When billboard campaigns and skilled exploitation have made American audiences eager to come into your theatres. In other words, when the stage is all set for *an immediate profit for your box-office.*

This is the time for every exhibitor to sign a Goldwyn Pictures contract. You benefit by everything Goldwyn has done for its productions and its stars. You have to do less yourself—if you sign now—than for any other productions ever made.

Goldwyn Pictures are letter-perfect, scenically beautiful and dramatically powerful. And in the words of a score of great critics they are "better than Goldwyn ever promised they would be."

Advisory Board:

SAMUEL GOLDFISH
Chairman
EDGAR SELWYN
IRVIN S. COBB
ARTHUR HOPKINS
MARGARET MAYO
ROI COOPER MEGRUE
ARCHIBALD SELWYN
CROSBY GAIGE
PORTER EMERSON BROWNE

Goldwyn Pictures

Goldwyn Asks You These Questions

WHERE is there another company in the industry that has ever made ten costly productions in advance of a first release *that exhibitors may know in advance just what they are buying?*

Where is there another company that has ever financed such a tremendous undertaking entirely with its own money—*without ever receiving or applying a penny of exhibitor money to production?*

Where is there another company that not only advises exhibitors to reach out and find the best available pictures in the open market, but stands ready to distribute the quality pictures of any other producer—*thereby seeking to provide you with pictures on which you will make a profit each week in the year?*

You will realize instantly that *Goldwyn* is the first producing and distributing organization to adopt such courageous and unusual policies. . . . It will be greatly to the advantage of all exhibitors to sign contracts with Goldwyn *now.*

Goldwyn Pictures
Corporation
16 East 42nd Street, New York City
Telephone: Vanderbilt 11

Goldwyn Pictures

Goldwyn
presents

Mae Marsh

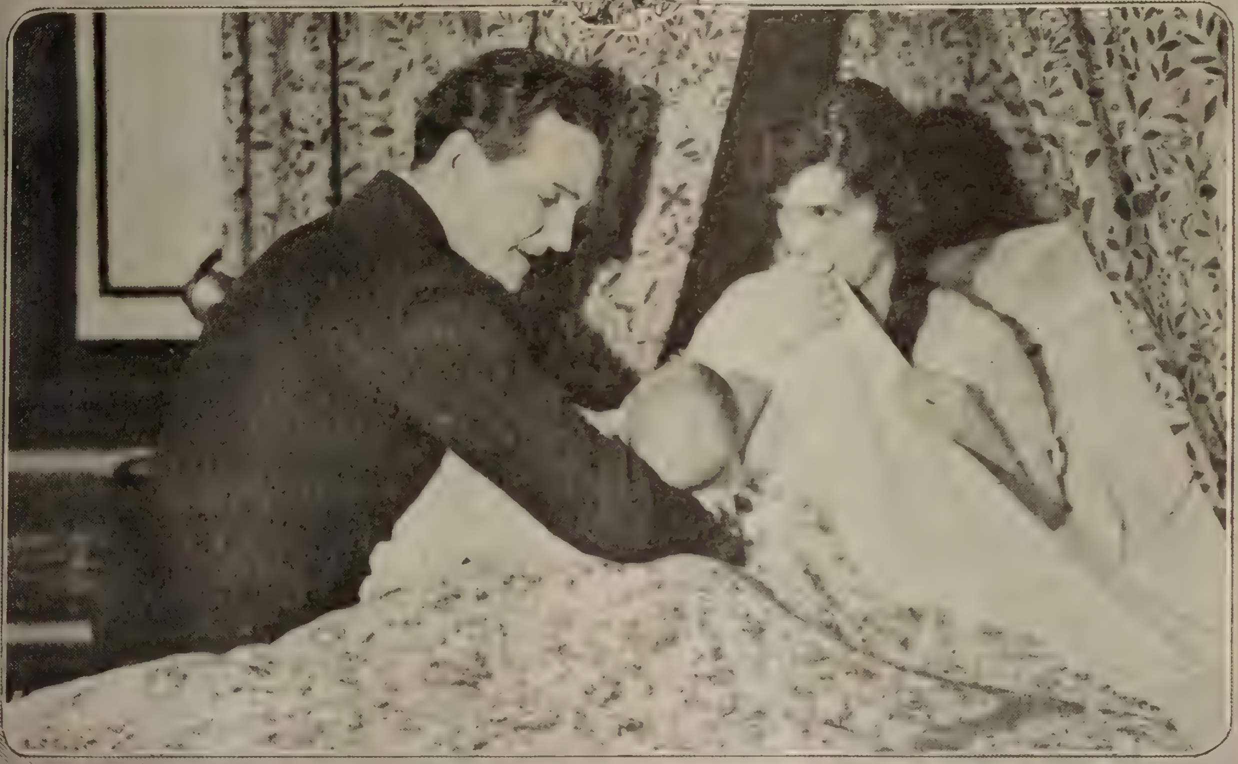
in

Polly of the Circus

A tremendous photo-spectacle
from the celebrated play
by Margaret Mayo

"A Remarkable Production of Greater Beauty, More Charm and Pathos Than Any Film Achievement of This Generation" — Victor Watson, New York American

Goldwyn Pictures



Goldwyn
presents

Madge Kennedy
in

Baby Mine

From The World-Famed
Farce Comedy

by Margaret Mayo

Proclaimed By The Pittsburg Press as "The Picture That Goes Down In Film History as The Greatest Comedy Ever Screened"

Dressler Producing Corporation
presents

Marie Dressler
in

The Scrublady

First of Eight Laugh-making Comedies Starring one of the Favorite Comediennes of the American Stage

Marie Dressler Comedies

Exhibitors Everywhere Should Book These Splendid Comedies, Released Exclusively Through

Goldwyn Distributing Corporation

Goldwyn

announces
a powerfull and vital

Rex Beach Picture

From the most popular
American author's tremendous
novel

The Auction Block

"The greatest Rex Beach
Picture ever produced"

REX BEACH PICTURES

This and All Future Rex Beach Productions
To Be Released Exclusively Through

Goldwyn Distributing Corporation

In accordance with my desire of giving Exhibitors the best possible Exchange Service, I am allotting territory only to those responsible parties, who with their organizations, will be in a position to render first-class help to you.

PARENTAGE
A MESSAGE

Is Established

But to assure you of a continuance of a genuine Service, we can tell you that ten times more money will be expended as time goes on, after the picture has been placed for release, than has been in our preliminary campaign.

I am adverse to pot-luck, grab-bag methods of States Rights distribution, and wish to blaze a trail of square unalloyed service and fair dealing to every exhibitor.

With these basic principles in mind, I have just closed with the

Peerless Feature Film Exchange
S. E. Cor. 13th and Vine Streets
Philadelphia, Pa.
For EASTERN PA., SOUTHERN NEW JERSEY, DELAWARE, MARYLAND, DISTRICT OF COLUMBIA and VIRGINIA

Also the following organizations are now in a position to arrange bookings for your theatre:

Lewis J. Selznick, 729 Seventh Ave.
New York City, for GREATER NEW YORK

Veribest Pictures, Inc., 47 Swan St.
Buffalo, New York, for NEW YORK STATE

Frank Gersten, Inc., 707 Times Bldg.
New York City, for NORTHERN NEW JERSEY

Lewis J. Selznick Productions
110 S. State Street
Chicago, Ill., for ILLINOIS and SOUTHERN WISCONSIN

FRANK J. SENG
Times Bldg.
New York

Are you receiving "THE PARENTAGE MESSENGER"? A Service of Ideas. Send your name and address on a post card.

Pathé

The postman says
"About everybody in the country seems to be writing letters on

The Neglected Wife

with
Ruth Roland

The exhibitor says "About everybody in this section seems to be following 'The Neglected Wife' on the screen."

"The exchange man says 'The Neglected Wife' has certainly made good. It's getting the business."

Produced by Balboa

Written by Mabel Herbert Urner

Pathé

Some reasons why

The SEVEN PEARLS

WITH

MOLLIE KING

AND CREIGHTON HALE

is a strong attraction for you!

¶ No. 1 Mollie King is one of the most beautiful girls on the screen today. Her talent as a player has been amply proven by the Pathé successes – the serial "Mystery of the Double Cross" and the features "The On-the Square Girl", "Kick In", and "Blind Man's Luck".

¶ No. 2 Creighton Hale had a very large following in "The Exploits of Elaine" and "The Iron Claw". He is young, handsome and an actor of experience. The millions who followed him in his two previous serials will want to see him in "The Seven Pearls".

¶ No. 3 Charles W. Goddard, the author, is a famous dramatist and writer for the screen. With Paul Dickey he wrote "The Misleading Lady", "The Ghost Breaker" and "The Last Laugh", all successful plays. He wrote "The Perils of Pauline" and with Arthur B. Reeve "The Exploits of Elaine", two great serials.

Other reasons will follow.

Released Sept. 2. Booking Now.

Produced by Astra – **Written by Charles W. Goddard, the famous playwright**

Pathé

MOLLIE KING
and
CREIGHTON HALE

are popular with your patrons. They are real box-office attractions

Pathé

Out of 26 theatres now open in Omaha 15 are showing

THE FATAL RING

with

PEARL WHITE

¶ Every theatre showing this serial reports good business despite the hot weather. Miss White in a Pathe serial again proves to be a life saver in the "off season".

¶ The man who hasn't tried Pathé serials and who is waiting for the fall season in order to get a profit owes it to himself to book "The Fatal Ring." The business he will get will surprise him.

A big box office star in a big box office serial - Book "The Fatal Ring".

Produced by Astra
Directed by Geo. B. Seitz

Written by Fred Jackson
Scenarios by B. Millhauser

Pathé
PEARL WHITE
The screen's biggest drawing card.

Pathé

Announcing the
box office favorite

Baby Marie Osborne

in the five part
Gold Rooster Play

Tears and Smiles

Competent critics consider this the best Baby picture yet. As a box office attraction baby Osborne ranks with the greatest in the business.

Produced by Lasalida

What Some Exhibitors Say of the Baby Osborne Pictures:

"'Joy and the Dragon'; A wonderfully clever picture. Baby Marie draws capacity (and then some) here always." *Walton McNeel, Crystal Theatre, Burlington, Wis.*

"'When Baby Forgot'; A fine picture. Brought capacity. The star is well liked."—*F. V. Humphy, Pastime Theatre, Canadian, Texas*

"'Told at Twilight'; This picture pleased the audience very much and brought very good business."—*Chas. E. Hagen, Kenmore Theatre, Chicago.*

Current Attractions

IRIS, Sir Arthur W. Pinero's great play adapted to a five part Gold Rooster Play.

MISS NOBODY with Gladys Hulette.

Elsie Ferguson

MISS FERGUSON'S large following will go a long way to see this extraordinarily beautiful and talented young actress wherever she may appear, on stage or screen. Her triumphs on the stage assure you of a packed house when you show her in her first Artcraft Production,

"Barbary Sheep"

A Picturization of Robert Hichens' Great Story.
Scenario by Charles Maigne. Directed by Maurice Tourneur.

A vigorous, virile play that is proof-positive to your patrons that you show only the best.

ARTCRAFT PICTURES CORPORATION
729 SEVENTH AVE. NEW YORK CITY
Controlled by FAMOUS PLAYERS-LASKY CORPORATION
Adolph Zukor, Pres. Jesse L. Lasky, Vice-Pres.
Cecil B. DeMille, Director General

NEW WAR CONDITIONS

PERMIT SALES NOW OF RIGHTS ON ALL CONTINENTS FOR

THE WHIP

A GREAT MOTION PICTURE MADE FROM THE WORLD-FAMOUS MELODRAMA. DIRECTION MAURICE TOURNEUR. EIGHT TREMENDOUS REELS

THESE TERRITORIES ARE STILL OPEN:

Pennsylvania
Illinois
Ohio
Missouri
Kansas
Nebraska
Iowa
Colorado
Utah
North Dakota
South Dakota

Nevada
Montana
Wyoming
Wisconsin
Minnesota
New Mexico
Arizona
West Virginia
Maryland
District of Columbia.
Delaware

Virginia
North Carolina
South Carolina
Florida
Georgia
Tennessee
Alabama
Louisiana
Mississippi
Texas
Arkansas
Oklahoma

All of Europe except Great Britain and Scandinavia.
All of South America, Cuba and Mexico.
All of Asia except Japan.
All of Africa except South Africa.

WHY?

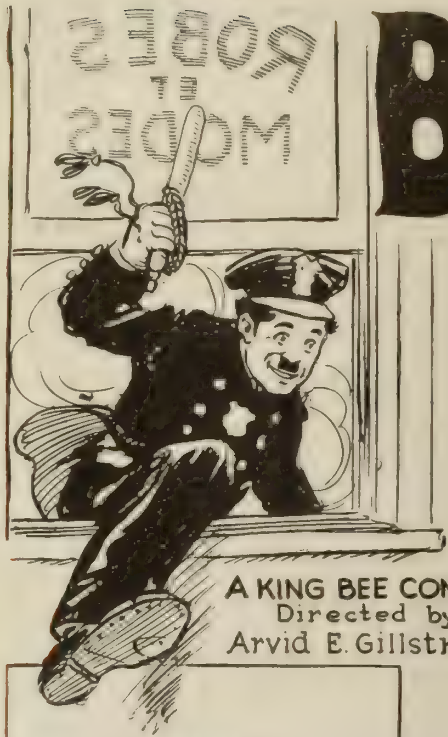
Immediately after THE WHIP was eleased, following its sensational success on the creen at the Park Theatre, New York, the United tates entered the great war. Market conditions vere upset. THE WHIP was withdrawn. But the arket has steadied again. The time has arrived or buyers of state and world rights to get a great icture for new territory.

REMEMBER the marvelous success of THE WHIP s a play in the world capitals, two years in London, year in New York, spreading its fame around the globe.

REMEMBER it has been a marvelous success as a icture in the territories where it was sold and every uyer is now a booster: NEW YORK State (bought by arcus Loew); NEW JERSEY (Civilization Film Corp. of N. J.); WASH., RE., IDAHO, MONTANA (DeLuxe Feature Film Co. of Seattle); CALIF., RIZ. (All Star Feature Distributors, Inc. of S. F.); KENTUCKY, IND-NA (Robert Lieber); NEW ENGLAND (American Feature Film Co.); ANADA (Superfeatures, Ltd., of Toronto); GREAT BRITAIN and IRELAND Theatre Royal Drury Lane, Ltd., of London); AUSTRALIA, NEW EALAND, bal. of AUSTRALASIA, HAWAIIAN ISLANDS, SOUTH AFRICA Samuel Krellberg); SCANDINAVIA (Interocean Film Co.).

VERY TIME IT HAS MADE BIG MONEY!

Apply to PARAGON FILMS, INC.
912 Longacre Bldg.,
New York



BILLY WEST

in "THE FLY COP"

A KING BEE COMEDY
Directed by
Arvid E. Gillstrom

Mister Exhibitor:

There has never been a time in the history of filmdom when the demand for laughter has been as great as it is to-day. You must keep your audiences laughing.

King Bee Comedies will put money in your bank. Billy West, the grouch buster, is the man who taught us how to laugh. He's the silliest thing in the world.

The Standard Film Corporation of Kansas City is making more money with these comedies than with any other release. If you want to keep up with the procession put Billy West on your program.

YOU CAN MAKE MONEY TOO. BOOK THEM

KING-BEE FILMS CORPORATION

LOUIS BURSTEIN
President and General Manager
L. L. HILLER
Treasurer

NAT H. SPITZER
SALES MANAGER
LONGACRE BUILDING, NEW YORK

Foreign Representative
J. FRANK BROCKLISS, Inc.
729 Seventh Ave., N. Y. C.

SHEPARD & VAN LOAN

SELZNICK PICTURES

First Time on the Screen

HARRY WEBER

presents

EVA TANGUAY

the cyclonic
comedienne

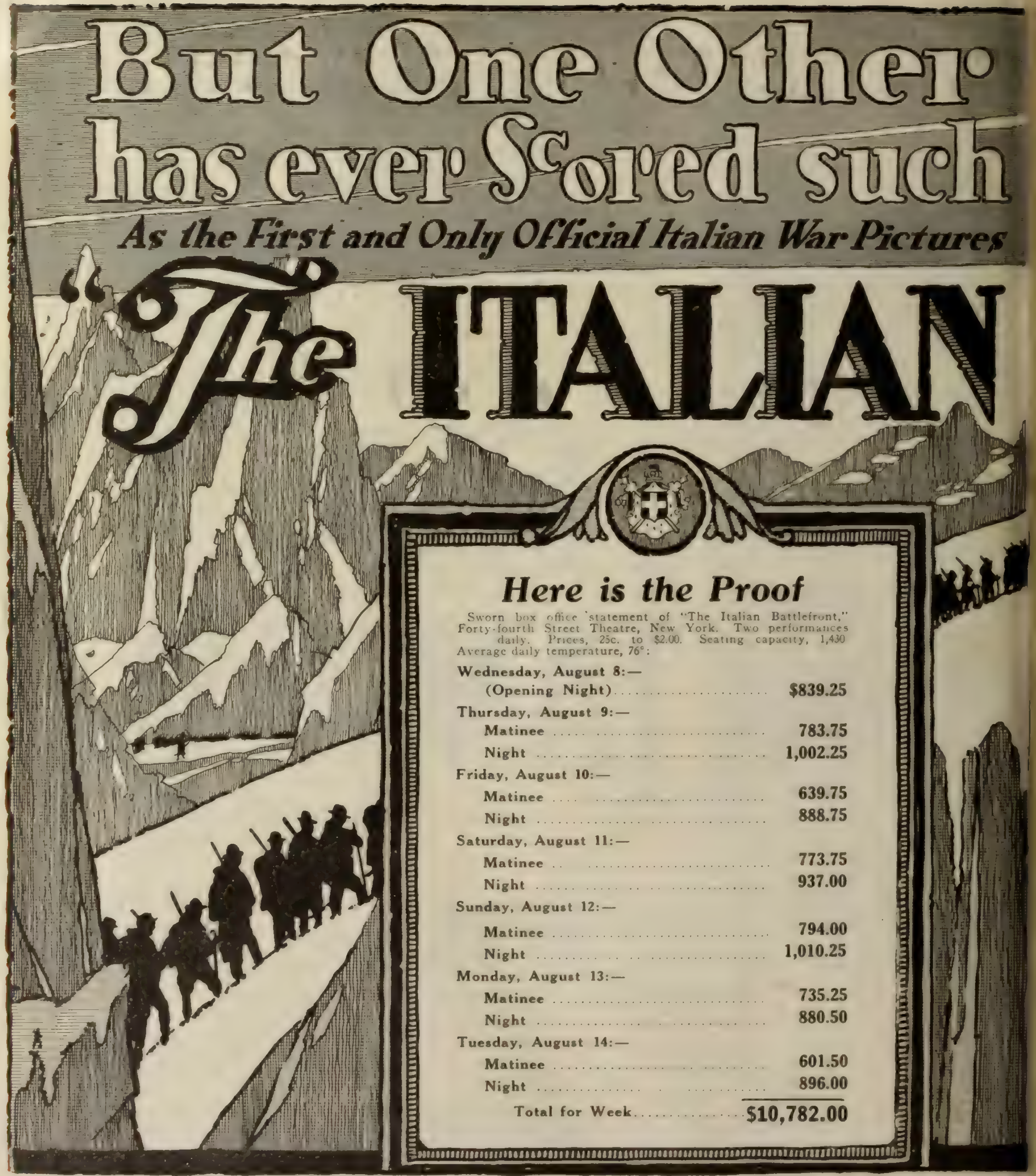
in "The Wild Girl."

directed by Howard Estabrook

As the super-star of vaudeville, Eva Tanguay has kept the English-speaking theatres of the world quivering with excitement for years.

In this, her first picture production, she displays to advantage all those qualities which have made her name *the by-word for entertainment* with audiences the world over!

Every Moment is a Tanguay Thrill


But One Other has ever Scored such
As the First and Only Official Italian War Pictures
"The ITALIAN

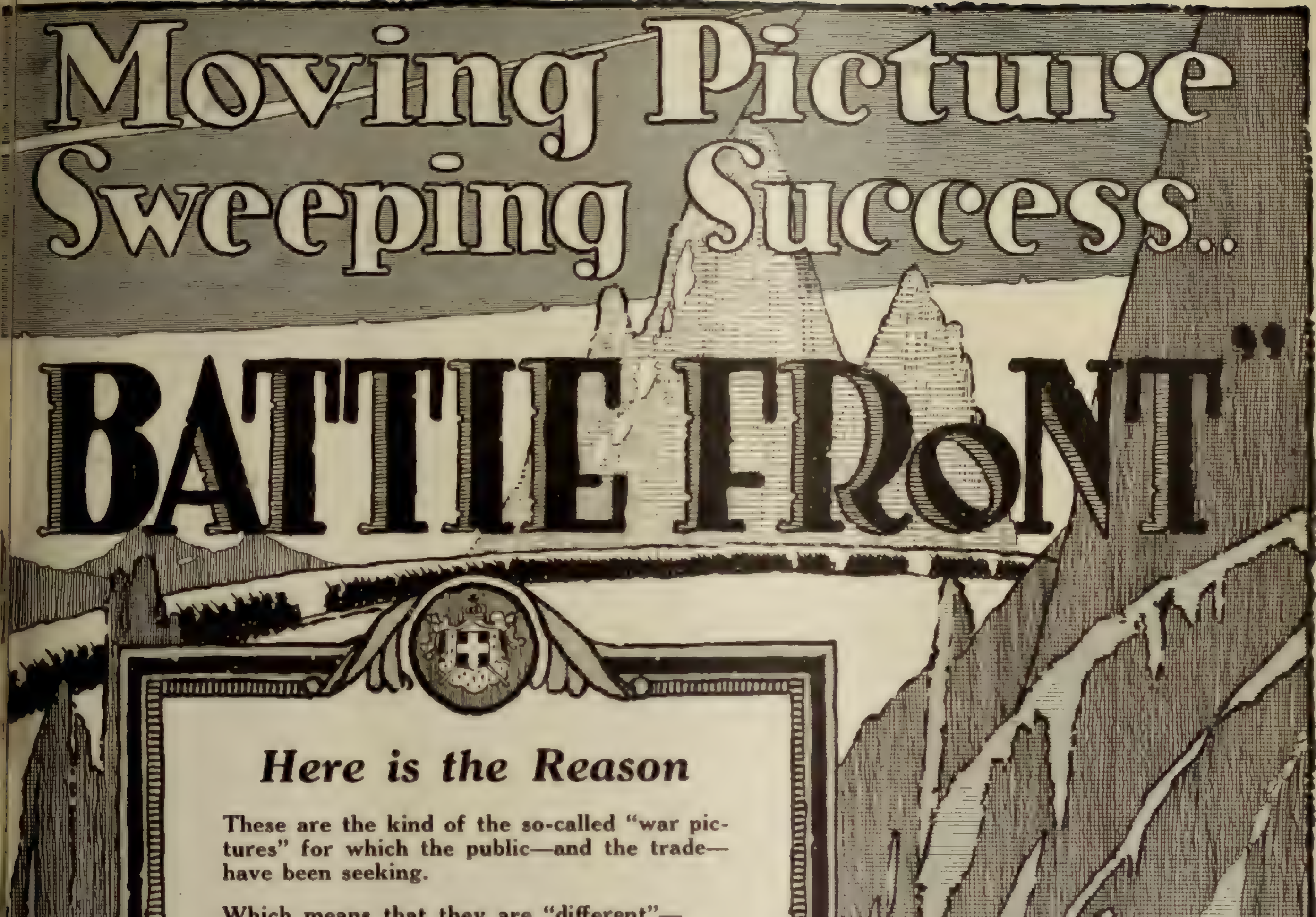
Here is the Proof

Sworn box office statement of "The Italian Battlefront," Forty-fourth Street Theatre, New York. Two performances daily. Prices, 25c. to $2.00. Seating capacity, 1,430 Average daily temperature, 76°:

Wednesday, August 8:—	
(Opening Night)	**$839.25**
Thursday, August 9:—	
Matinee	**783.75**
Night	**1,002.25**
Friday, August 10:—	
Matinee	**639.75**
Night	**888.75**
Saturday, August 11:—	
Matinee	**773.75**
Night	**937.00**
Sunday, August 12:—	
Matinee	**794.00**
Night	**1,010.25**
Monday, August 13:—	
Matinee	**735.25**
Night	**880.50**
Tuesday, August 14:—	
Matinee	**601.50**
Night	**896.00**
Total for Week	**$10,782.00**

Pictures which Challenge the Box-Office

FOR STATES
THE FORT PITT
OF PITT
JOS. M. GAITES, Gen. Mgr., New
TELEPHONE,



Here is the Reason

These are the kind of the so-called "war pictures" for which the public—and the trade—have been seeking.

Which means that they are "different"—

Different, in that heroism is supplanted for horror. Romance, beauty, drama, art, action, suspense take the place of a deadly round of deadliness.

In other words, these art records of the Italian battlefront contain that quality so essential to entertainment and successful screen presentations:

A GREAT, HUMAN DRAMATIC, NOTE—

Plus—

The most marvelous natural scenery that has ever been shown in any picture.

It is because of this that up to the date of the release of this advertisement, standing room has been at a premium in every theatre at which these pictures have been presented, and scalpers have been reaping a harvest.

of every Representative Exhibitor in America

RIGHTS, Address
CORPORATION
SBURGH
York Offices, 19th Floor, Times Bldg.
BRYANT 3282.

INVESTMENTS

Thousands of successful Exhibitors throughout the country have for years been regular subscribers to the MOVING PICTURE WORLD. They tell us repeatedly that it is by far the most profitable investment they make in the actual returns they receive from it.

"The old standby and the best friend we have."
"Indispensable to our business."
"Without an equal as an Exhibitor's Champion."
"Success to the BEST trade journal."
"I regard it as the trade paper par excellence."

are quotations from several old-time subscribers in letters renewing their subscriptions, recently.

Summing up his letter, another puts it thus:

"The writer feels that he receives far greater proportionate returns from the subscription price paid for your journal than from any other money spent in the operation of the local show."

YEARLY RATES--

Domestic,	**$3.00**
Canada,	**$3.50**
Foreign,	**$4.00**

It Pays to Invest in the Best!

Send Your Subscription NOW!

MOVING PICTURE WORLD, 17 Madison Ave., N.Y. City

Schiller Bldg., Chicago Wright & Callendar Bldg., Los Angeles

PETROVA ·PICTURES·

CO.

INC.

PETROVA PICTURES

FIRST RELEASE:
on or about Oct. 22, 1917.

Petrova Picture Company

Frederick L. Collins.. President
25 West 44th Street.. New York

NATALIA LESIENKO
IVAN MOZUKIN
MLLE. CARALLI
VERA COLODNA
ZOYA KARABANOVA
OLGA ZOVSKA
ANNA NELSKA

RUSSIAN ART FILM CORPORATION

PRESENTS

STARS

are not made by press agents in Russia. They must be

PERSONALITIES

and justify their selection and training at the expense of the Government.

The sanction of the deposed Czar was necessary before the stars of the world renowned MOSCOW ART THEATRE were permitted to act in pictures.

They will be seen in a repertory of the finest stories of Russian literature, based on the masterpieces of Tolstoy, Pushkin and other authors equally famous.

The first production will be presented to the trade at an early date by the

RUSSIAN ART FILM CORP.
729 Seventh Avenue, New York City

Pictures That Are Different

is a term that describes the repertory of Russian plays presented by N. S. Kaplan. They are the supreme expression of literary and dramatic genius, made in Russia in the million dollar studios of the Russian Art Film Corporation. They are

Realistic! Epoch Making! Thrilling!

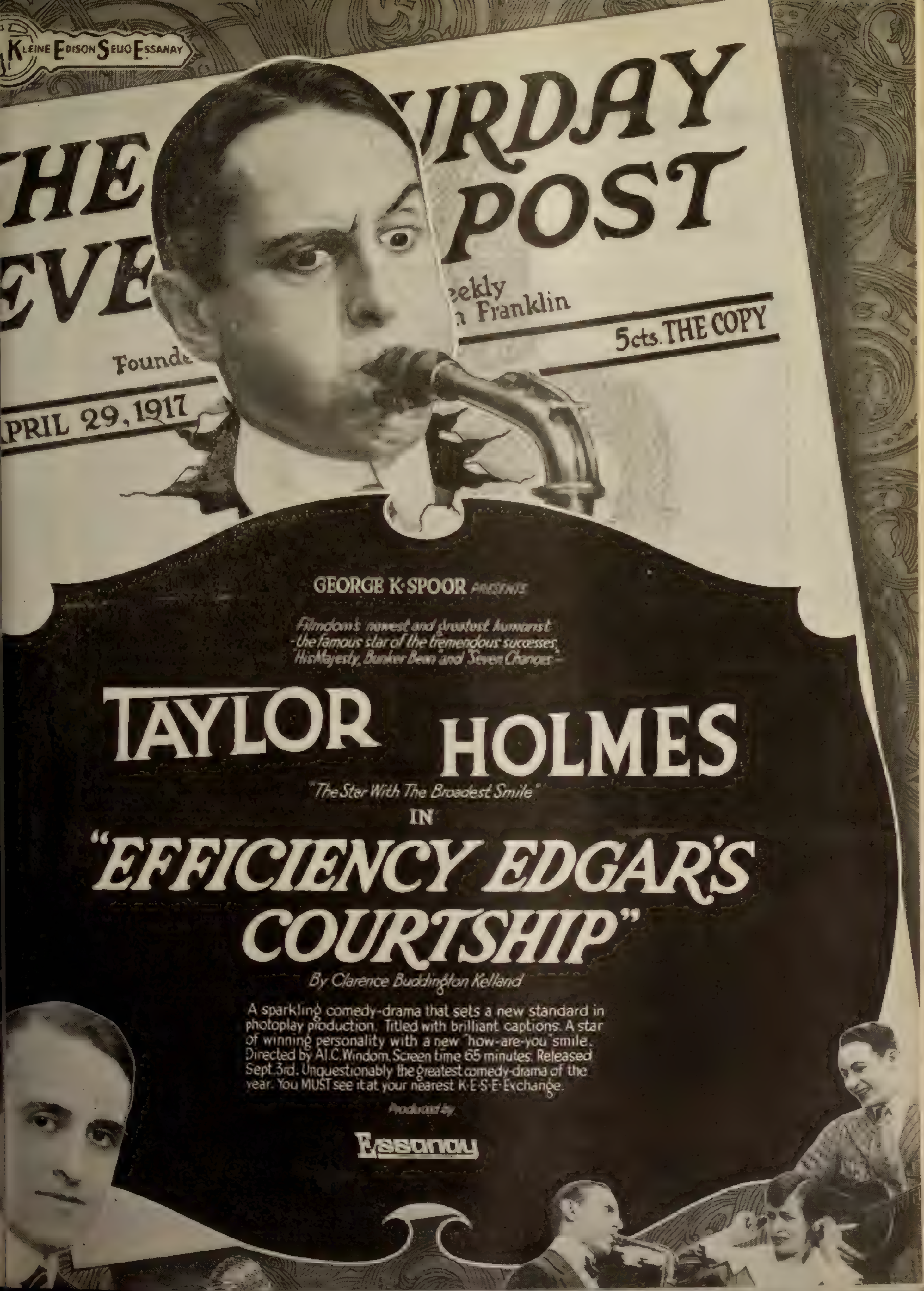
The Scripts were adapted from the writings of Tolstoy, Pushkin, Sienckewiecz and their equally famous contemporaries.

The Players were selected from the renowned company of artists of the Moscow Art Theatre, headed by Ivan Mozukin, and including Natalia Lesienko, Vera Colodna, Tanya Fetner, Mlle. Caralli, Anna Nelska, Zoya Karabanova and Olga Zovska.

The Directors were recruited from the men who have developed the Imperial Ballet into the highest art expression in the world, until it is acknowledged to be supreme in portrayal and revelation.

The first production in this repertory of Russian plays, produced at Mr. Kaplan's studios in Moscow and Petrograd, will be presented to the trade at an early date by the

RUSSIAN ART FILM CORPORATION
729 SEVENTH AVENUE - - - - NEW YORK CITY


KLEINE EDISON SELIG ESSANAY
HE
EVE
URDAY
POST
eekly
n Franklin
5cts. THE COPY
Founde
APRIL 29, 1917

GEORGE K·SPOOR PRESENTS

Filmdom's newest and greatest humorist
-the famous star of the tremendous successes,
"His Majesty, Bunker Bean" and "Seven Chances"-

TAYLOR HOLMES

"The Star With The Broadest Smile"

IN

"EFFICIENCY EDGAR'S COURTSHIP"

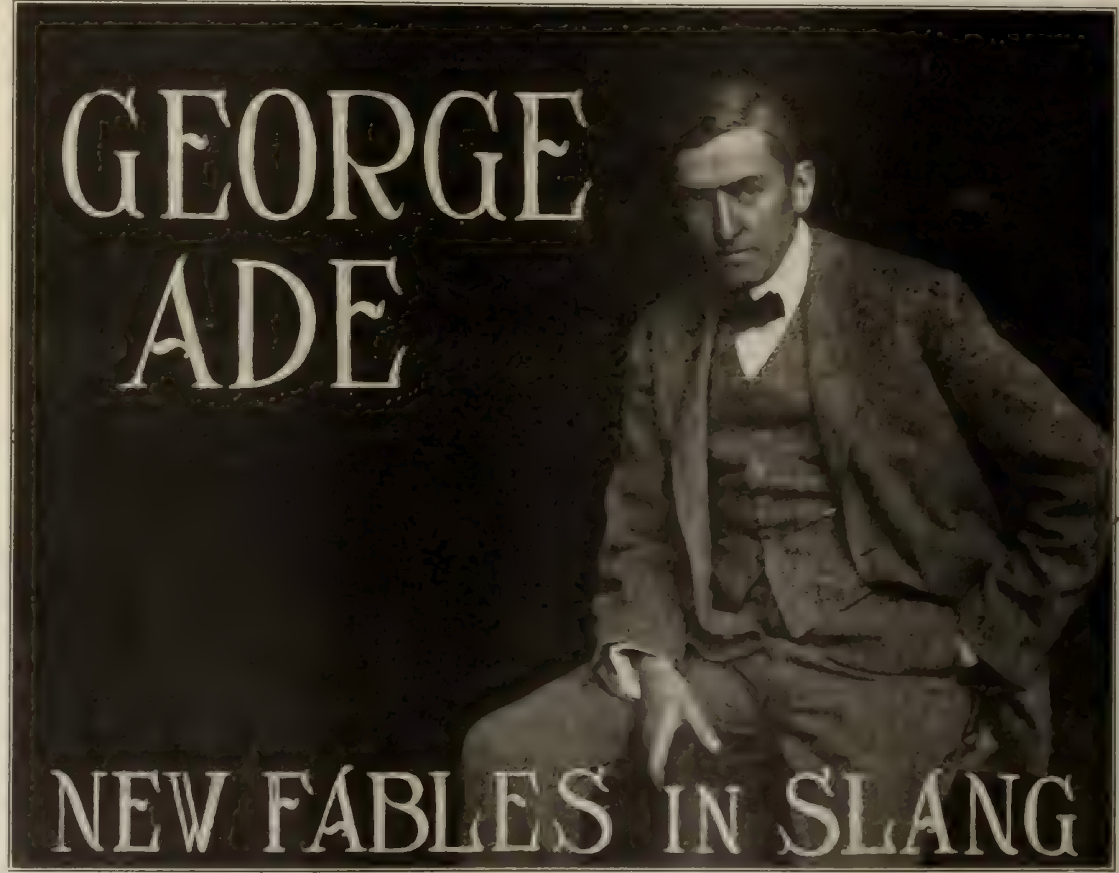
By Clarence Buddington Kelland

A sparkling comedy-drama that sets a new standard in photoplay production. Titled with brilliant captions. A star of winning personality with a new "how-are-you" smile. Directed by Al. C. Windom. Screen time 65 minutes. Released Sept. 3rd. Unquestionably the greatest comedy-drama of the year. You MUST see it at your nearest K·E·S·E· Exchange.

Produced by

ESSANAY

GENERAL FILM COMPANY.



photoplays written by America's most
famous humorist exclusively for Essanay

FIT FOR EVERY PROGRAM

One every week beginning Sept. 1

"The Fable of the Twelve-Cylinder Speed of the Leisure Class"

Screen time 25 minutes

Trademark
Reg. U. S. Pat. 1907

Essanay

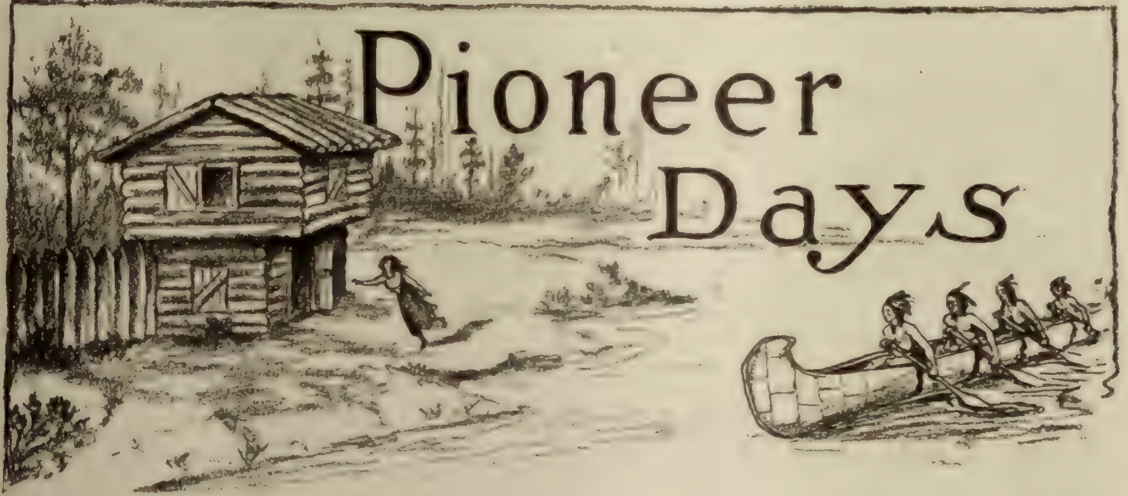
GEORGE K. SPOOR, PRESIDENT

Trademark
Reg. U. S. Pat. 1907

1333 Argyle St., Chicago

Distributed exclusively by General Film Company

GENERAL FILM COMPANY.



A Thrilling Drama of Historical Accuracy, presenting the Story of Fort Dearborn, with its Romance, its Plot and Counterplot. An All-Star Cast, including **Kathlyn Williams** and **William Stowell.**

SELIG WORLD LIBRARY

Carries all the Strange, Startling and Unusual Motion Pictures of the World's Work. A Reel Magazine that is Proving an Essential Part of the Programs of the Best Theatres. Book It Every Wednesday in General Film Service.

SELIG POLYSCOPE COMPANY

CHICAGO, ILLINOIS

TRADE S MARK

Distributed Exclusively by General Film Company

GENERAL FILM COMPANY.

A drama of picturesque fortunes--- of lurking echoes from the past--- of a young, wistful heart and the soul of chivalry--- and of unconscious love triumphant.

FALCON
FEATURES

Such a drama is

The Martinache Marriage

featuring

MARGARET LANDIS
and Philo McCullough

a Four-Part Production of
the Story by
Beatrix Demarest Lloyd
Supervised by
H. M. & E. D. Horkheimer

Book It Now

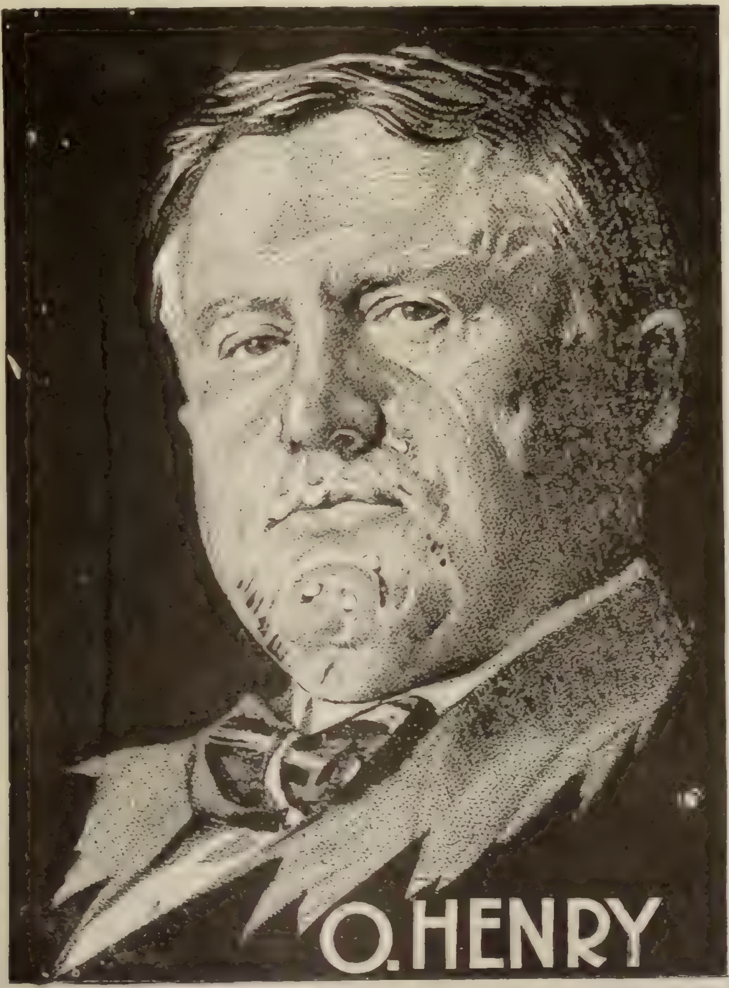
" The Martinache Marriage "
Second of the
FALCON FEATURES
following
" The Mainspring "
by Louis Joseph Vance

Distributed Exclusively by General Film Company

GENERAL FILM COMPANY.

The 4-Reel "O. Henry" Pictures are Here!!!

**Book no
other Film
until you
Reserve
for your
Audiences
these
Gilt-edged
VALUES!**



From photo, Courtesy Doubleday, Page & Co.

Beginning
Sept. 1 with that
Charming Classic

"THE DEFEAT OF THE CITY"

A drama of exquisite suspense, a patrician wife, and a hero husband with blessed old home ties.

MORE GOOD NEWS—The two-reel O. Henry releases continue, alternating with the four-reel subjects. First will be a "Jeff Peters" story—"The Atavism of John Tom Little Bear."

BROADWAY STAR FEATURES

Distributed Exclusively by General Film Company

GENERAL FILM COMPANY

A Feature Attraction At 2=Reel Rental

"The Further Adventures of Stingaree"

By the Master Plot-Builder

E. W. HORNUNG

Author of "Raffles"

"It is doubtful if there is anything better in two-reel pictures than 'The Further Adventures of Stingaree.'"

—MOTION PICTURE NEWS.

Episodes Now Showing:

"The Fugitive Passenger"
"The Jackeroo"
"The Tracking of Stingaree"
"Arrayed with the Enemy"
"An Eye for an Eye"
"An Order of the Court"
"At the Sign of the Kangaroo"
"A Double Deception"
"The Poisoned Cup"
"A Model Marauder"
"The Mark of Stingaree"

OTHER SURE-FIRE BUSINESS-GETTERS

MARIN SAIS in the two-part Western Series **"THE AMERICAN GIRL"**

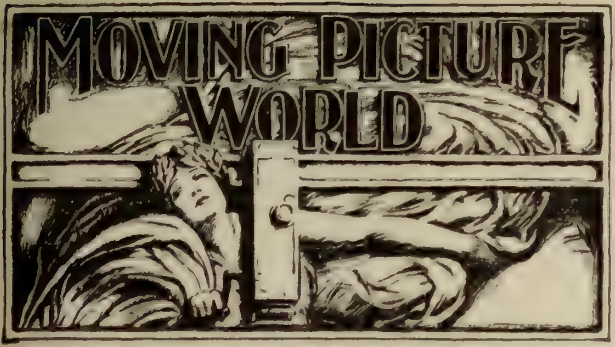
"HAM" and **"BUD"** in rollicking one-reel **"HAM" COMEDIES**

DISTRIBUTED EXCLUSIVELY BY THE GENERAL FILM COMPANY

Four-color one, three and six-sheet Lithographs for all two-reel pictures and one and three-sheets for the single reels.

KALEM COMPANY

235 West 23rd Street, New York City



Entered at the General Post Office, New York City, as Second Class Matter

Founded by J. P. CHALMERS in 1907.

Published Weekly by the
CHALMERS PUBLISHING COMPANY
17 MADISON AVENUE, NEW YORK CITY.
(Telephone, 3510-3511 Madison Square)

J. P. Chalmers, Sr..............................President
J. F. Chalmers............................Vice-President
E. J. Chalmers....................Secretary and Treasurer
John Wylie..........................General Manager

The office of the company is the address of the officers.

CHICAGO OFFICE—Suite 917-919 Schiller Building, 64 West Randolph St., Chicago, Ill. Telephone, Central 5099.

PACIFIC COAST OFFICE—610-611 Wright and Callender Building, Los Angeles, Cal. Telephone, Broadway 4640.

SUBSCRIPTION RATES.

United States, Cuba, Mexico, Hawaii, Porto Rico and Philippine Islands..............$3.00 per year
Canada .... 3.50 per year
Foreign Countries (Postpaid).............. 4.00 per year

Changes of address should give both old and new addresses in full and be clearly written. Two weeks' time should be allowed for change.

ADVERTISING RATES.

CLASSIFIED ADVERTISING—One dollar for twenty words or less; over twenty words, five cents per word.

DISPLAY ADVERTISING RATES made known on application.

NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, P. O. Box 226, Madison Square Station, New York, and not to individuals.

"CINE-MUNDIAL," the monthly Spanish edition of the Moving Picture World, is published at 17 Madison Ave. by the Chalmers Publishing Company. It reaches the South American and Spanish-speaking market. Yearly subscription, $1.50. Advertising rates on application.

(The INDEX to this issue is on page 1436.)

Saturday, September 1, 1917

Facts and Comments

THE exhibitor with a touch of advertising is a curious minded man. His interest in his neighbors and in life is so fresh that he is said to be original, which merely means that his ideas and actions are not faked. He isn't half-hearted nor half alive, but is genuinely there. He doesn't "get there," but is there all the time. The kernel in the nut is his desire to be friendly. This is the real difference between exhibitors—one can't help being friendly because it is in him naturally; the other wants to be a success, perhaps, but he wants it for himself. He merely tries to be friendly. To the latter success is quite possible, but hardly in the amusement business. The other—well, the people like to talk about him and the more freshly curious his mind is the more they delight to tell each other about him. There's exhibitor Harry Pomeroy of the Photodrome in Toronto. He got the small boys hunting through the long grass for snakes for him. We don't know why he wanted them. But he made us write this and that's the personal advertising touch of genius that pays in the exhibiting of pictures.

* * *

THERE have been from time to time suggestions that the number of denominations of our smaller coins be increased. Cashiers in our picture theaters would have their work greatly simplified by the introduction of a 15-cent piece, while we have often believed that a 20-cent piece would be used in greater number than our old standby, the quarter. Possibly there are banking and other reasons why it might be inadvisable to have too many different small coins, but we would welcome consideration of the question by the powers that be and believe an addition or two would facilitate the transaction of business in many lines outside the moving picture theaters. The daily change passing the little ticket window of our theaters is of such volume that if the 6-cent and 11-cent admissions talked of a short time ago had become effective the Government would have been justified in striking new coins for those exact amounts.

* * *

THE greatly increased demand for good, serviceable programs at reasonable prices for family group and children's matinees, church, school and similar entertainment is emphasizing the need of a Central Bureau or Exchange or Film Library in all the larger centers where such programs may be secured. The present exchange system of handling moving picture productions is ignoring altogether this very important end of the business and the film industry will have to take cognizance of this increasing demand sooner or later if it is to be taken full advantage of. When one requires a book on any subject whatever nowadays they naturally go to the library. They do not have to find out who published the book and go to the publisher nor do they have to visit a half dozen different booksellers before they secure the particular book they may desire. Why not so with film?

* * *

INDICATIONS continue to multiply justifying the belief that the whole industry will enjoy a season of excellent business during the coming fall and winter. Business in general is booming, good wages are being paid over the whole country and theaters are being reopened and running to good business in every state in the Union. The anxiety and worry and increased strain under which the people are at present laboring make short periods of respite and entertainment more imperative than ever and nothing that we know of at present quite equals the moving picture in providing these short and necessarily frequent moments of relaxation.

* * *

BE SURE you are right, then go ahead, is an old motto and a mighty good one in business. Any enterprise that is begun on a wrong foundation starts with a handicap that will usually prove, sooner or later, insurmountable. When, to a faulty foundation, is added improper business methods, the situation becomes correspondingly worse. Submission to "big stick" methods in the slightest degree will result in a greater use of the big stick.

Presentation, Not Exhibition

By Louis Reeves Harrison

THERE is no great difference between the two words in ordinary use. Exhibition is probably more general, sometimes expressing a section of the other, and presentation has come to be regarded as more ceremonious, characterized by more elaborate form. Such is the distinction here intended. The manager of the Rialto, S. L. Rothapfel, for instance, has made the showing of moving pictures very imposing and impressive. Finding the Rialto packed with an enthusiastic audience at a very early hour in the afternoon, I made some inquiries and learned that five representations were being given daily.

The success of an exhibitor, quite as well as that of a producer or an actor, is something to be studied as an example and even utilized as one, provided it is due to some definite policy carried out consistently, or to exceptional taste and full appreciation of what an audience needs, or, above all, to a sincere desire to make moving pictures a big factor in our daily lives. A careful study of the effects which have led to Rialto popularity brought to light an almost unsuspected artistry in offering moving pictures before a mixed audience for acceptance.

The Rothapfel idea seems to be to make a whole impression of the visual kind, with a delightful appeal to the ear besides, the latter not intrustive while a picture is being shown, but appropriate and harmonious. Then aside from this charm, the music alone is decidedly worth while, a delight in itself, and it affords in sole performance a refreshing relief from possible eye strain. The eye is also given no decorative distraction. The theater interior is one of very dignified beauty. It might not even attract attention because of its noble simplicity of design.

Here we have a form of exhibition so elevated that it can consistently be called "presentation." It starts with a house design full of meaning, one of its subtlest charms. Good taste is pleased, and common taste, very rarely pure, is not offended. There is nothing incongruous, nothing inappropriate, though the ordinary exhibition room may confound and jar the eyes in many ways, wrong in shape, wrong in color, wrong in proportion, so many points of unconscious irritation for the audience. After visiting a harmonious theater one can sincerely say, "I am very pleased to have met you, and I hope to have the pleasure of calling again." Such is the effect of artistic design.

It is often next to impossible for the really ambitious exhibitor to get the right sort of house, so much depends on opportunity, and his opportunity may be limited by the inexorable laws of supply and demand, but he can sometimes compensate by making his patrons comfortable, placing them in chairs meant to give the spectators a sense of ease while they are his guests.

An interesting experiment would be that of having each audience vote on the question of time versus comfort. "Would you prefer a two-hour performance in easier chairs, or three hours in those you are using?" This new art is violating many old conventions, sweeping time-honored traditions into the dust heap—we may yet provide chairs for the spectator which he can call his own, which do not compel him to dig his elbows in his sides to keep them from jabbing his neighbor's, with people directly in front of him far enough apart for him to see the whole screen between their heads, instead of twisting himself with cat-like contortions to get a glimpse of the pictured story.

Before the average exhibitor can go to any large expense in such matters as house beauty and comfort, he may feel that he should be playing on velvet in the game. The quality of his projection, dealt with elsewhere in the MOVING PICTURE WORLD, becomes highly important. But, after he has done all in his power to be fair with his patrons, his thoughts turn to how he can set the tide of victory flowing in his favor. The ordinary attendance may pay expenses with a dangerously narrow profit besides—by what magic can he find out the secret of filling his house to overflowing? How can he lay hands on the big money?

The "flash" has been tried. It works in some places, especially in large city locations, where new people are constantly passing. The billboard gets them in—sometimes it keep them out—but the neighborhood house can only be built up on steady patronage, and that means steady, high quality of performance. Let us suppose that an ambitious exhibitor, anxious to reach a state of high-class presentation, willing to take a chance and in dead earnest, is getting 20 per cent. of the possible patronage in his neighborhood. How can he get a line on the other 80 per cent. of them?

Get away from biased viewpoint. Certain beaming women will exclaim "How cute!" every time a baby is shown on the screen; even little animals may temporarily stir their maternal instincts. But the constant introducion of babies and little animals would soon empty the house. Little Jimmie wants an exciting chase, in which the heroine arrives at the very last minute to save the hero from the villain's clutches. But Little Jimmie would empty the house of all but his own kind. The man who selects his own program must broaden the scope of his selective taste until he can rise to a point of discriminating among all screen stories.

Have a definite policy and carry it out consistently, try to learn what an audience needs in order to arrive at that policy. What are you looking for when you turn over the leaves of a story magazine? Something new? Something refreshing? Do you prefer fresh fruit to dried apples? The evaporated kind may do for the people who are attending your theater—how about those who are not? Your surplus profits must come from them. Demand at least some originality. Let us suppose you find a good magazine story with a definite aim which bears on subjects uppermost in the minds of people today. To every friend you meet you are going to say, "You ought to read so and so—it is great."

Your patrons ought to leave your theater as so many publicity agents, speaking to all their friends of the consistently fine presentation you are making of stories entirely new and of a kind which leaves a strong after impression. If a story starts out to show where tenderness, sentiment and consideration may be better than harsh justice, the introduction of extraneous matter is merely so much padding and destroys both the pleasurable illusion and the strength of impression to be made. The moment a story is no longer consistent it becomes self-destructive. The people may enjoy a few scenes but the whole effect is boredom.

To attain presentation means an effort on your part to make moving pictures a big factor in our lives. Your audience goes to the theater in a receptive mood, very much as a woman goes shopping—she is willing to buy something good. It is for you to supply the vision. People are there to be impressed. It is for you to make the impression. It is not a case of this or that actor or director, but of a great, big composite artistry in all the leading factors of production.

Summer Musings

By Sam Spedon

THIS is our vacation time and we are not supposed to be bothering our heads about anything but doing the "dolce far niente" act at some summer resort with our wife, to show the rest of the guests that we are the real things, even if we don't own an automobile. No use, you can't teach an old dog new tricks. We stood it for three days, then we had to get back on the job among the reel people before we got too lazy to work at all. We don't have to write this and you don't have to read it. You may find it different and it may give you something to think about and help relieve your minds.

Green Fields of Virginia and Canada.

We are going to the convention to be held at Ocean View, Norfolk, Va., the latter part of this month by the Exhibitors of the Virginias, Carolinas, District of Columbia and adjacent territory. We are looking forward to meeting our old friends in that section; they are arranging for a real business session of much interest. Jake Wells, president of the American Exhibitors' Association, will be there. H. B. Varner of Charlotte, N. C.; Percy Wells of Wilmington, N. C.; Harry Crandall of Washington, D. C., and we are informed Lee Ochs, president of the National Exhibitors' Association, will be there; C. C. Pettijohn, general manager of the A. E. A., is expected. We ought to hear a whole lot of worth while news and get a big ear full. Besides it will give us another chance of sizing up the Southern situation, which we consider one of the most prolific on the motion picture map. Nothing like getting a broad view of things outside the confines of our little six by eight. September 9 and 10 we will jump to St. Johns, New Brunswick, to mix with the exhibitors of the Maritime provinces of Canada. They tell us there is a live "bunch" up there and we want to get better acquainted with them. They are keen for organization and we may learn a whole lot that is new touching upon a territory the industry should cultivate.

Never Too Old to Learn.

The other day we called a film man's attention to an article on motion pictures, published in one of the national magazines. He said: "I know. It's an old story." We agree with him. Motion pictures grow stale to us and so do we. That's the reason we lose business keenness and do not keep up with the procession. The heart and the mind must ever keep young in this business. It presents new phases every day, it changes over night. If we are alert we can always learn something new from the other fellow's experience. We should not give up the student habit; listen, read and learn all the time. It is a mistake to conclude we know it all. Just as soon as we do we will go backward. The world doesn't stand still; neither does the film business. When we get too old and wise to learn it is time to take off our shoes, turn ourselves loose and await the end.

Identity.

When an individual player becomes identified with any make of pictures and becomes recognized as part of them it is an assurance of their character and it is mighty hard to make people believe differently. As soon as those pictures lose the personnel of their players they lose in popularity. We believe the picture should be the thing "The play's the thing" applied to the stage as the special medium of entertainment, but just the same the play is considered better if it has the popular and capable actors to put it over and properly interpret it.

When a public individual loses his identity in the public eye he is soon forgotten and the asset for which he was valued is lost. It would have been a wise move on the part of some producing companies who have lost much of their indentity to have followed the co-operative method by making those who contributed to their prosperity sharers in it instead of believing they themselves were the alpha and omega of the whole business. This could have been done for a year or term of years instead of considering them mere employees. The more progressive producers recognize that they must retain personnel and identity as that which counts for success.

There are some newcomers into the producing of motion pictures who had a false idea that they could conduct it as they would manufacturing, and some old timers believed it, gradually they learned their mistake and they are now willing to leave it to those who know and from present indications the man who knows how isn't looking for a job.

No Such an Animal as Monopoly

By SAM SPEDON.

AT the present time all sorts of questions and rumors are ripe about an amalgamation of star feature productions. Will it lead to monopoly of all that is worth showing and seeing? Will it develop into a merger of producers and exhibitors who will control all the best theaters? Will the best star features be vested in one exchange?

A Dream.

Many a thinking man has dreamed of such an amalgamation and looked forward to its realization. It has never come to pass, and it is the belief of many it never will. As we see it, concentration of productions does not necessarily mean monopoly. It means co-operation. Each star or unit of stars produces its own pictures at its own expense and has a monetary interest and guarantee in the profits of its products leased through the one distributing source. In this way each star being a partner or part of the whole receives his profit from the success of his own products and the exchange handles them just as a department store handles different products on consignment. Nor does concentration necessarily mean that any one exchange can secure and hold everything of the best no matter how much it might desire it. The co-operative system does not destroy the individual identity of each unit, who will naturally look out for its own interests. Therefore if results or profits from the amalgamation do not measure up to its expectations that unit will withdraw from the amalgamation and release through some other channel.

Many to Select From.

There are not less than ten producing companies provided with stars of first magnitude well equipped to supply the varied demands for high grade pictures and there always will be a plenty to furnish all the other grades. It is well to remember that no matter how long or short a picture may be or who the players may be, no picture will be acceptable to the public and survive unless it meets a certain standard of perfection and tells a story worth while picturizing.

Nothing Less Than Good.

We may have good, better and best pictures, valued accordingly, but nothing less than good will satisfy. Therefore there is no need of apprehending a monopoly of production by one concern. We will always find a supply equal to the demand and our circumstances. Anything less than good means failure.

Control of Theaters.

It may be that the key-note of organization was struck by an exhibitors' circuit in protecting the exhibitors against the invasion of the theater field by large moneyed interests, a report of which was circulated two or three years ago when such an invasion was likened to the United Cigar Store intersts. There always will be in human affairs an effort for control, hence the cause and need for union or organization in the regulation of them.

N. A. M. P. I. By-Laws

THE recent first Members' Annual Meeting of the National Association of the Motion Picture Industry shed some light on the by-laws governing the organization that would seem to call for careful and immediate consideration if the Association is intended to be representative of the whole industry and all branches of it impartially. It is not an easy task to draft a set of by-laws that will meet all the requirements of such an organization and the defects that developed in the present by-laws were doubtless unforeseen. It was also propitious that these defects should be brought into the limelight thus early in the life of the Association, as this makes possible an early correction, which, in turn, will result in unhampered development of this very necessary trade organization.

Undoubtedly the gravest error uncovered in the by-laws in the short discussion at the annual meeting was the limiting of membership for exhibitors to Class Two, or rather making membership in this Class contingent to or dependent on membership in another and outside organization. Class Two limits membership in the N. A. M. P. I. to exhibitors who are members of the Motion Picture Exhibitors' League of America. It was further developed in the discussion that no further provision was made for membership of exhibitors except through Class Five, which already includes publishers, authors, actors, directors, agencies and all others not included in the first four classes.

Producers and importers are admitted as a class, not as a separate organization and altogether independent of any other affiliation, and the same is true of the manufacturers and dealers in equipment in Class Three and distributors of motion pictures in Class Four. Exhibitors are by far the most numerous of any class or group in the industry and this fact was evidently in mind when Class Two was given double the representation of any of the other classes on the Board of Directors. Why then should exhibitor representation in the N. A. M. P. I. be limited to exhibitors only who are members of another organization?

The president of the N. A. M. P. I. is making strenuous and laudable efforts to keep petty politics out of the deliberations of his Association. All unwittingly or otherwise, however, the Association is hereby saddled with a fundamental bit of trouble making—a discriminating and unfair regulation that is bound to be a canker until it is corrected.

Surely it would not be a hard matter to adjust some method of prorating representation of the different Classes on a basis of membership, if that is necessary. As pointed out by a member at the annual meeting, membership in the Association should be on broad, democratic principles of equal representation. If not, and if the organization is to be made the catspaw of any clique or group, no matter of what class in the industry, the end of its usefulness will not be far distant.

There is no politics behind our motive in bringing this forward for consideration at this time, however much some may try to make it appear that there is. A storm of protest may result on the ground that this discourages unity of organization and fosters the idea of several antagonistic groups. This we deny. It is no part of the work of the N. A. M. P. I. to bring exhibitors or any other class together in an outside organization of their own, but it is the duty of the Association to open its classes of membership to each branch of the industry on an equal basis for all, without fear or favor. The N. A. M. P. I. should become a strong organization, representative of this great industry and any flaws in its by-laws or anything else that stands in the way of its progress should be eliminated and corrected with all possible despatch.

A Triumph for Decency

By Edward Weitzel.

THE day of the salacious moving picture has evidently come to an end. Unscrupulous adventurers who still labor under the delusion that there is considerable profit to be made by manufacturing screen dramas that pander to the lowest instincts of humanity, will do well to heed the fate of the first release of a company that sought to place on the market a photoplay of this description. The claim to an ethical purpose put forth in behalf of the picture deceived neither the National Board of Review nor the better class of trade journals, the real nature of the play being unmistakable. Everything was done to "put the picture over." The author of the scenario was a playwright of experience and reputation, the director was equally distinguished and the members of the cast were high salaried players chosen for their fitness for their respective characters. An expensive advertising campaign, to which the Moving Picture World refused to open its columns, absorbed still more of the company's funds; but the failure of the picture to pass the censorship and the frank exposure of its true character by a number of the reviewers of the moving picture press proved too great a handicap, and the original version was withdrawn from the market. Last week the National Board of Review and representatives of the trade papers were asked to pass judgment upon a second and much chastened edition of the offending picture. Practically all the obnoxious material had been eliminated, the "cleaning up" process resulting in a screen drama that no longer presents scenes of depravity under the cloak of exposing the dangers of driving lewd women from their accustomed haunts.

The family moving picture theater is not the proper forum for discussions on such a subject.

A gratifying indication of the success attending the efforts to put a stop to the making of undesirable pictures is revealed by the remark of a speculative gentleman, after reading the reviews of the release in question.

"Six months ago such a bunch of 'roasts' would have been worth all kinds of money to that picture. The talk about it being offcolor would have boomed it in great shape; but you can't get away with that stuff now."

Correct, Mr. Speculator! And the bars are up for good in every sense of the word!

Activities of War Committees
OF THE MOTION PICTURE INDUSTRY

Have You Any Films to Give to the Soldiers in France?

THROUGH the Moving Picture World one of the veteran chaplains of the United States Army appeals to the manufacturers and exchangemen of the country on behalf of the soldiers on service in France. The chaplain, who has been many years in the service, must be nameless on account of the War Department prohibition against the publication of the identity of persons or organizations destined for foreign service. Suffice it to say he has, since pictures became a public amusement, been using them for the entertainment of the men under his care. He states that in time to come, perhaps within a year, the Young Men's Christian Association will be in a position to exhibit motion pictures to the men in France. In the meantime that organization will have its hands full taking care of the entertainment of the men in the camps of the regular army, the National Guard and the national army in the United States.

Until such time as the Y. M. C. A. can extend its work to France the chaplain says the only motion pictures the soldiers in camp will be able to see are those which may be provided by the manufacturers and exchangemen here and exhibited under the direction of the chaplains of the different organizations. The visitor to the World office, who expects soon to join his regiment on the other side, said he would take up with his brother chaplains the work of organizing the distribution and exhibiting of the pictures in the several camps. What is necessary first are the films—and those of comedies, especially.

It is not stipulated that the films shall be new or even nearly new. Old films will be welcomed by the soldiers. There must be many such subjects available in the vaults of the exchanges in this country, subjects the owners of which would be glad to give to such a high purpose—it would be difficult to conceive of a higher. It need not be pointed out that the class of pictures should be of the best in theme—the cleanest—only such as a man would show in his own home and surrounded by his own family. This is vital.

The Moving Picture World will be glad to forward to the proper army official for shipment to the soldiers in France any such film as may be sent to this office and to acknowledge in its columns the receipt of all such. In case of New York contributions we will arrange for their collection.

Who will be the first to contribute films for the entertainment of the men who are giving their all representing the United States abroad?

Brady Praises Friend

WILLIAM A. BRADY, chairman of the war committee for the motion picture industry, which is working in conjunction with the officials in Washington, uttered strong words of praise last week for Arthur S. Friend, chairman of the industry's delegation to the Food Commission. Mr. Brady said also that Herbert C. Hoover, head of the commission, seemed to be the first of the Washington officials to appraise at its full value the aid that may be given by the motion picture industry in the work of prosecuting the war.

The president of the National Association said no end of credit should be given to Mr. Friend, who was entering heart and soul into his work in the capital city. "He is Johnny on the Spot," he said. "He is spending his own money and is getting results."

The treasurer of the Famous Players-Lasky Company, in order to facilitate his work in Washington has opened offices in that city. There he will attend various conferences with Mr. Hoover and the other authorities interested in the food situation. Mr. Friend is a lawyer as well as a man of marked executive ability.

William L. Sherrill, vice-chairman of the general committee, and also chairman of the committee to the shipping board, will go to Washington this week to confer with Edward Hurley, chairman of the shipping board. Mr. Sherrill will present to Mr. Hurley some well defined ideas as to how the picture industry can aid the board in its work of creating a large merchant marine and equipping it with man power. Already several applications have been made for the making of pictures on this division of the government's work.

Mr. Brady was gratified last week to receive the following letter from William G. McAdoo, Secretary of the Treasury. It is self-explanatory:

> The Secretary of the Treasury,
> Washington, August 8, 1917.
>
> My Dear Mr. Brady: I have your letter of the 1st of August advising me of the appointment of Messrs. Zukor, Loew, Irwin, Brulatour and Spoor as a committee representing the motion picture industry to co-operate with the Treasury Department in placing its activities before the public of the country, especially in connection with the Liberty Loan. I deeply appreciate your interest in the matter, and shall be glad to write to each of the gentlemen named in accordance with your suggestion. I am sure that the film can perform a great patriotic service to the country at this time, and I am indeed pleased to have your co-operation.
>
> I am taking the liberty of expressing the hope that you will submit some concrete suggestions in the near future. I shall be glad to have them, and shall give them my careful consideration in connection with the campaign for the next loan.
>
> I am advising Mr. Oscar Price, who has just been appointed Director of Publicity for the loan, of the committee you have selected to co-operate with the Treasury Department. May I suggest that you keep in touch with him as to assistance which may be rendered by the motion picture industry in carrying the message of the next loan, when it is announced, to the people of the United States?
>
> With best wishes I am
> Cordially yours,
> W. G. McADOO.
>
> William A. Brady, Esq., Times Building, New York, N. Y.

War Work Under Way in Boston

Louis B. Mayer, in Charge of the New England Campaign, Addresses Massachusetts Exhibitors.

President Louis B. Mayer of the New England Metro and the American Feature Film Company of Boston has started a vigorous campaign in New England to aid the National Government in its war campaign of publicity. Mr. Mayer was given the assignment of taking full charge of the New

England campaign by William A. Brady, chairman of the motion picture committee.

One of Mr. Mayer's first acts was to address the members of the Massachusetts branch of the Motion Picture Exhibitors' League of America at a special session on Tuesday, August 13, at the league headquarters, 127 Pleasant street, Boston. A large gathering was in attendance.

Mr. Mayer was introduced by President Ernest H. Horstmann. His address was full of instructive points on how the exhibitors could play an important part in aiding the Government in war times. He told them of the great service which President Wilson expected of them and stated that by their sincere co-operation the motion picture industry should be able to help the Government materially in the vigorous prosecution and conduct of the war.

"The motion picture," Mr. Mayer said, "has become the great intermediary between the public and the Government at Washington. By throwing instructive reading matter upon the screen in every motion picture house invaluable aid to the government in its various propagandas such as food conservation and liberty bond sales may be given."

Mr. Mayer, with Mrs. Alice Rice Carroll, a prominent Massachusetts exhibitor and well known lecturer, is mapping out a program, which will be put into operation in the near future. Mr. Mayer announces he will be glad to receive suggestions of any sort from New England exhibitors in regard to this new movement.

The first publicity matter to be thrown on New England screens will be literature regarding the movement for shoppers to carry home their own bundles, rather than have them delivered. It is expected this movement will meet with success.

The Massachusetts Branch of the Motion Picture Exhibitors' League of America went on record at the session as supporting the Government in its work by co-operating in every way possible with Mr. Mayer and Mrs. Carroll.

Mrs. Carroll is one of the few women exhibitors in Massachusetts, or in fact New England. She controls the Home theater in Everett and the Regent theater in Arlington, both of which houses are doing a big business, owing to her unceasing efforts to make her patrons happy and give them the show they want. She has also been an active worker in women's club circles and led the movement against motion picture censorship in New England. It was Mrs. Carroll's work and lectures which she gave before the women's clubs in several New Hampshire cities that killed censorship in that State.

The Roll of Honor

EARL METCALFE, one of the oldest of the screen players, has been commissioned second lieutenant in the national army, having been graduated last week from the Plattsburg training camp. Lieutenant Metcalfe has been receiving the congratulations of his fellow-members of the Screen Club, among whom there is a firm belief that promotion will quickly come to him when he gets into real work.

* * *

Paul McAllister, author and screen player, has been commissioned a captain of infantry following the recent graduation exercises at the Plattsburg camp.

* * *

Victor Smith, known to his friends as "Vic," long time studio manager and general manager of the Vitagraph, has been commissioned a second lieutenant in the Quartermasters Department.

* * *

Bud Fisher, creator of Mutt and Jeff, is off for Plattsburg training camp this week. W. A. Brook, manager of the Bud Fisher Company, has been ordered to Governors Island for a course of training for the Quartermasters' Department.

* * *

Kent Watson, correspondent of the Moving Picture World at Dallas, has left for the army training camp at Fort Worth.

* * *

Robert Warwick, screen player, leaves this week for Plattsburg to enter the officers' training corps.

* * *

Alan J. Bachrach, late of the V-L-S-E sales force, is being showered with congratulations upon having won his shoulder straps following the three months' course of training which he has been undergoing at Fort Myer, Va. Mr. Bachrach is a second lieutenant of the new National Army, and has been assigned to the Quartermaster Corps for active duty. The new lieutenant has had experience from both sides of the business, having been manager of the Casino theater when that house was operated as a picture and vaudeville theater by the Brylawski interests, and with other houses owned and operated by them.

* * *

Noman M. Dickson, traveling representative for K-E-S-E out of the Indianapolis office, who joined the officers' reserve training corps at Fort Benjamin Harrison, has received a commission as first lieutenant, and expects to see active service soon.

* * *

Victor A. Nulty, for many years associated with Kessel & Bauman—The New York Motion Picture Company—has been promoted to the rank of corporal in the Second Machine Gun Troop of the First Texas Cavalry, at present stationed at Hillsboro, Texas. Corporal McNulty writes: "I don' know how or where I am going, but it makes no difference, because my companions are rattle-snake eaters and German killers."

Asta Nielsen, Danish Actress in America

A FEW years ago, when pictures made in Europe were common on the American screens, Asta Nielsen's abilities as a vampire and comedy lead were recognized by most patrons. She has appeared in Nordisk and other Continental brands and is of the black-haired, black-eyed type and rather slender. A story is told of a patron new to pictures who asked, "Who is that holding a stick up in front of the screen?" "That isn't any stick," he was admonished, "that's Asta Nielsen." She does give that up-and-down effect with a tight fitting silk dress on and has the ability to make excellent comedy use of it. But her mobility of countenance and the power of registering with dramatic effectiveness all kinds of emotions has given her high standing as an artist. She may make use of tears, but they are not needed to show her grief. Among so many impressions as a screen critic gets, it is hard to remember more than a general impression of work seen three years ago; but the writer has enjoyed many of her pictures and terror and laughter are equally convincing in her.

Asta Nielsen.

She was born in Copenhagen not many years ago and began her theatrical career at the Royal theater playing Ibsen characters. Then at the New theater, also in Copenhagen, she made a distinct hit as "Trilby." Her first film appearance was in a picture made for the Nordisk in 1912 and has worked under several brands since. She arrived in America this week on the "United States," a Danish steamer, and is at the Biltmore at present. The war has, of course, given the death blow to artistic activity in Europe. Miss Nielsen probably finds it a good time to take a vacation. She intends to visit the Pacific Coast and may go on to Japan. It is affirmed that she has not come here under contract and is not connected with any film maker on this side of the water.

"THE SPY" AT THE GLOBE.

William Fox will present "The Spy," George Bronson-Howard's sensational expose of the nation-wide workings of the German spy system in this country, in which Dustin Farnum appears in the stellar role, at the Globe theater, beginning Monday night, August 27. "Jack and the Beanstalk" will close there on August 26. "The Conqueror," which was announced to follow "Jack and the Beanstalk" will be seen later on Broadway.

"The Spy" is released as a special production, under a separate contract, by William Fox, and bookings can be fixed now with any branch manager of the Fox Film Corporation.

Association's All-Star Picture a Winner

Manufacturers' Review of Great Scenes from Screen Productions Is a Most Interesting Novelty

A WHALE of a subject is the all-star composite production assembled by the National Association of the Motion Picture Industry and shown to the trade at the Strand theater on the morning of Thursday, August 16. There was a large gathering of film men present, and they all were enthusiastic over the remarkable entertaining qualities of the great scenes from great screen plays. Never but once before had anything similar been attempted, and that was by a single company. Here were scenes taken from the works of a number of manufacturers. President William A. Brady of the association announced in a short address before the pictures were shown that there would be exhibited but three of the five reels it is intended to release. The two others were not yet ready.

The three reels shown were "Love Scenes from Great Screen Plays," "Great Fights in Motion Pictures" and "Daredevil Deeds of Motion Picture Artists." The two remaining reels are "Great Acting Moments" and "Funny Moments of Funny Stars."

Mr. Brady stated in his preliminary talk that the picture had been contributed by all the manufacturers, but that by no means did the present showing represent all that were to come. Independent of the matter contained in the two reels that were not to be shown there were to be contributions from Goldwyn, which company would present one scene from each of its earlier subjects. Paramount, too, with a rich store of productions, would add its bit to the whole

"In assembling these pictures," said the head of the National Association, "our object is to raise a fund for the legitimate legislative work of the association. In the past year we have had to combat adverse legislation in forty-eight states, and we were successful. We will probably meet more of the same sort in the coming year, but it is also probable we will have more friends than we have had in the past.

"At the present moment there are over a dozen committees of your industry working in Washington in co-operation with the Army and Navy departments, with the Food Commission, with all the factors of war activity. Our men are giving up their time and money without recompense, making daily and weekly trips to Washington.

"The picture you are to see is to be issued, say, one reel a month for a period of five months, or oftener if it should be the wish of those who purchase it." Mr. Brady then described how the subject would be strengthened by the addition of the productions of other manufacturers. "These pictures," he went on, "which will comprise the work of every star of real prominence in the United States, will be sold for the benefit of the association."

Tender Moments in the Love Scenes.

In the first reel, "Love Scenes From Great Screen Plays," there were fourteen subjects. It is purely a matter of individual opinion as to which of these was the greatest, but there can be no question that the scenes from Vitagraph's "The Christian" stood out. Earle Williams and Edith Storey were the players, and truly it was a great moment from a great story. Then, too, there was a real touch in the flash from Mutual's "Youth's Endearing Young Charms," in which Mary Miles Minter shone. Context was unnecessary to establish the situation. It spoke for itself; it all was eloquent of life, of the persistence, the determination of a woman not to be scorned by the man she loved.

There was more than a reminiscent interest in the scene showing Mary Pickford and Henry Walthall in Biograph's "Ramona." Not only was this an extract from a picture, the making of which was the occasion and the reason of Biograph journeying to the Pacific Coast for the first time; not only was it taken from a subject conceded up to that time, 1910, to be the most expensive single reel ever made, but it showed us Miss Pickford in her teens—not so long ago at that—and Mr. Walthall at the beginning of a screen career destined to be notable.

Other scenes in the opening reel, and every last one of them of interest, were Rupert Julian and Ella Hall, in Bluebird's "The Bugler of Algiers"; Carlyle Blackwell and Ethel Clayton, in World Film's "A Woman's Way"; Donald Cameron and Lillian Walker, in Vitagraph's "Kitty Mackay"; Franklyn Farnum, in Universal's "The Woman He Feared"; Anita Stewart and Evart Overton, in Vitagraph's "The Glory of Yolanda"; Francis X. Bushman and Beverly Bayne, in "Romeo and Juliet"; Clara Kimball Young, in World Film's "The Dark Silence"; Madame Petrova, in Metro's "The Black Butterfly"; Alice Brady, in World Film's "La Vie de Boheme," and Harold Lockwood and May Allison, in Metro's "Pidgin Island."

Some Hot Scraps With Real Thrills.

Real thrills there were in the series of great fights. One of the shorter but decidedly picturesque was that of Neal Hart in Universal's "The Raid." Douglas Fairbanks was shown in a red-hot muss from Triangle's "Reggie Mixes In." It was one gem out of a rather wide choice in the same subject. It was enough—enough to show what the robust player can put over when he sets out to do things; and it demonstrated his ability to pick opponents who can take as well as give punishment. Jack Sherrill in World Film's "Then I'll Come Back to You" staged a mill that held attention tight. Then there were William S. Hart and House Peters in Triangle's "Between Men"; E. H. Sothern in Vitagraph's "An Enemy to the King"; Robert Warwick, in World Film's "Alias Jimmy Valentine"; Mr. Bushman, in Metro's "Pennington's Choice"; Alice Brady, in World Film's "Tangled Fates." Last and by no means least, there was Charles Chaplin and his robust associate in the escalator scene from Mutual's "The Floor Walker." It is just as funny as when it was released and displays Chaplin at his best. It is a situation to make even an exhibitor laugh.

Regret was expressed by some of those present that the battle between William Farnum and Tom Santschi in Selig's "The Spoilers" had not been included. Executive Secretary Elliott of the association said he had written Mr. Selig asking for the excerpt. Also on Mr. Elliott's list was the fight between William S. Hart and Robert Edeson in Triangle's "On the Night Stage."

When the Players Take Risks.

The final reel shown was devoted to "Daredevil Deeds of Motion Pictures." There was an even dozen extracts shown, and the incidents were of a wide variety. Helen Holmes put over a train thriller in a Universal subject. Then there were Alice Brady, in World Film's "Miss Petticoats"; Mr. Bushman and Miss Bayne, in Metro's "The Great Secret"; Mr. Lockwood and Miss Allison, in Metro's "The River of Romance"; Miss Bayne, in Metro's "Pennington's Choice"; Joseph Kilgour and Virginia Pearson, in Fox's "The Turn of the Road;" Charles Richman, in Vitagraph's "The Secret Kingdom" and the same company's "'A Goat Without Horns"; Mary Anderson, in Vitagraph's "The Dangers of Doris" and "The Gang"; Edith Storey, in "Aladdin from Broadway," and a scene from the storm on shipboard from Triangle's "Aloha Oe"—a finely staged spectacle.

It will be noted that some companies have supplied a large number of extracts. With the expansion of the list, as outlined by Mr. Brady in his introductory address, the series is bound to be of even greater interest. One inevitable result of the showing of these "bits" from so many subjects is to arouse curosity among picturegoers to see the story surrounding these "punches," which, in spite of being separated from their context, are able so strongly to grip the interest.

Perhaps it was this phase of the showing that was uppermost in the mind of one feminine observer who remarked at the conclusion: "But it is all so tantalizing!" Then, again, she made have had in mind those tenderer moments revealed in the first thousand feet.

WALT WHITMAN AS SOUTHERN PLANTER.

Walt Whitman, veteran character actor, will soon make his appearance as a Southern planter, wearing long coat, checkered trousers and wide black hat, in a Triangle production, "The Tar-Heel Warrior," directed by E. Mason Hopper. A company of colored players has been engaged

NEW JEWEL FOR BROADWAY THEATER.

Jewels Productions, Inc., will put into the Broadway Theatre, starting August 28, a super-feature in five reels, titled "Sirens of the Sea." Allen Hollbar produced the offering after the scenario by Grace Helen Bailey. Louise Loveland and Jack Mulhall will be seen in the leading roles.

Nicholas Power Company Wins Suit

Action in United States Court for Infringement of Fire Shutter Brought by LeRoy and Baird Finally Disposed of by Judge Manton—Power Company Wins on All Contentions.

THE opinion in the case of Jean A. LeRoy and Chester R. Baird against Nicholas Power Company, handed down last week by Judge Manton in the United States District Court for the Southern District of New York, terminated litigation which has been virtually pending for the last three and one-half years. The suit was based on a patent for fire shutter granted to LeRoy on October 7, 1913, No. 1,075,215, and which was claimed by LeRoy to be infringed by the fire shutter known as the Nicholas Power Style "B" shutter used on all the Power Cameragraphs in recent years.

The litigation was started by two suits instituted shortly after the grant of the patent in the fall of 1913, against two exhibitors using Power No. 6 Cameragraphs in theaters, in the city of Buffalo. These suits were brought without knowledge of the Nicholas Power Company, but as soon as the company received notice of them, they took over the entire defense.

After it became known that the defense of these suits had been undertaken by the Nicholas Power Company, the plaintiffs dismissed the Buffalo suits of their own motion and instituted proceedings in the Federal Court in this city against the Nicholas Power Company directly. The suit came to trial in the latter part of April and the decision handed down is a complete victory to the Nicholas Power Company on every point which they urged against the patent.

The Nicholas Power Company rested their defense on three principal grounds; first, that Nicholas Power was the first and original inventor of the shutter and not LeRoy; second, that the shutter had been used publicly for more than two years before the LeRoy application for patent; and third, that the LeRoy patent was invalid in view of numerous prior patents on fire shutters, principal among them the patents of the Edison Company.

Mr. Power testified as to his invention of the shutter more than eleven years ago and was corroborated as to his early work by witnesses from the Power factory, also by Mr. Timothy of the Department of Gas, Water Supply and Electricity, Mr. Cecil of the New York Herald, and others, Mr. Timothy stating that the first fire shutter ever presented to his department was one invented by Mr. Power. The rebuttal of the plaintiff to this evidence is summed up by the Court in the decision in the following language:

> The only contradiction of this is the testimony of Bogdanffy, a former employee of Power, who claimed that he made the drawing for this shutter and showed it to Mr. Power and directed its construction. The record of the City Water Department shows that Shutter "B," which Bogdanffy says he suggested to Mr. Power in April, 1907, was submitted to the Department for approval or disapproval in December, 1906, and the witness (Mr. Timothy) called from that Department, is therefore confirmatory of the claim that it was made prior to March 12, 1908.
>
> I regard Bogdanffy's claim that he made a drawing of the parts in co-operation with Mr. Power (indeed it is even claimed that he was the real inventor of the Power Shutter "B") as not well founded. His testimony is in direct conflict with many circumstances portrayed by the evidence which cannot be erroneous and point with unerring certainty to the untruthfulness of his claim.

The Court's opinion that the patent was invalid in view of the various patents prior to LeRoy is summed up in the following clause:

> The cases are uniform in holding that there is no invention merely selecting and fitting together the most desirable parts of different machines in the same art, if each operates the same in the new machine as it did in the old and effects the same result. In view of this condition of the prior art, I am of the opinion that the claim of the defendant, that LeRoy's patent is anticipated by the art, and is, therefore, void of invention, is well founded.

NEW COMEDY PLAYERS IN UNIVERSAL FILMS.

Among the new players recently engaged to work at Universal City are Mattie Cummont and Henry Murdock, well-known laugh-makers, who will be under the direction of F. F. Beaudine. Mattie is the short, roly-poly woman who has been working recently with the Fox company and with Max Linder. Henry Murdock has been working with the Kalem company for a year or more, first with its Florida company and more recently with Ham and Bud in California.

King Vidor, formerly scenario editor of the LaSalle company, has been engaged to write for the oddly assorted pair.

Another new comedy man to join the Universal is Al Santell, who has been added to the directing staff to alternate with Craig Hutchinson in staging comedies in which Dave Morris and Gladys Tennison are the principal players.

At Leading Picture Theaters

Programs for the Week of Aug. 19 at New York's Best Motion Picture Houses—The Revolution in Russia at the Rialto.

FOR the first time in the history of the Rialto all photoplays were eliminated from the program the week of Aug 19 and the dramatic spectacle, The Revolution in Russia, was given the place of honor, supplemented by scenes from the Russian battle fronts in the Caucasus, along the Black Sea, and on the southwest frontier. The films are owned by the Skobeleff Committee for the Relief of Russian Wounded and Prisoners of War and the proceeds from their exhibition will go to the committee's relief fund. The pictures are official and bear the endorsement of the Russian Commission now in Washington.

The soloists were Greek Evans and Alberto Bachmann.

British War Pictures at The Strand.

The Strand Theater presented motion pictures of the Germans retreating at the Battle of Arras. They are official and authentic British War pictures and are shown through special arrangements with the Official Government Pictures, Inc. All branches of the service are seen in actual operation in this great drive, which proved so disastrous to the Germans. Another feature was Billie Burke in her first Paramount picture, "The Mysterious Miss Terry," an adaptation from a story by Gelett Burgess. Miss Burke's impersonation of Mavis Terry demonstrates a novel method of finding both happiness and a husband. The cast includes Thomas Meighan, Walter Heirs, Gerald Smith, George Wright and Bessie Learn. An animated cartoon entitled "Colonel Heeza Liar's Temperance Lecture," and the Strand Topical Review, were also shown.

On the musical program were Grace Hoffman and Antone Lescault.

"Pay Me" at the Broadway.

This second week of the engagement of "Pay Me," the Jewel five-part western melodrama with Dorothy Phillips at the head of the cast, indicates that it has caught on at the Broadway theater.

Eighty-First St. Theater Bill.

At the Eighty-First St. theater the following pictures were shown.

On Monday, Tuesday and Wednesday, Wm. Desmond was seen in "Master of His Home," a Triangle Komedy, "His Cool Nerve" being on the program. On Thursday, Friday, Saturday and Sunday, Enid Bennett, in "They're Off," and the Keystone Comedy, "Thirst," were the picture features.

GAUMONT-MUTUAL WEEKLY.

Spectators who see the Gaumont-Mutual Weekly No. 138, the current issue, will have an opportunity of seeing President and Mrs. Wilson at close range—with Secretary of War Baker thrown in for good measure. The occasion is the graduating exercises of the student officers at the training camp at Fort Myers, Va. Major General Scott, who recently returned from Russia, is also with the President.

War pictures again predominate in Mutual Weekly No. 138. Sea lane guards which put in at an Atlantic port are shown in their drab war paint. Government officials investigate a new aero propeller, which meets all atmospheric conditions and also lifts an aeroplane 2,000 feet a minute.

At Washington, D. C., Mrs. Lansing, wife of the Secretary of State, gives a luncheon to the ladies of the Cabinet, where only dried foods are served.

At least one cantonment will not suffer from a lack of lumber. This issue of the Mutual Weekly shows a huge raft containing eight million feet of lumber on an ocean voyage of 1,500 miles to San Diego, Cal. Another California picture shows Uncle Sam in the hog raising business, an undertaking necessary to assure food for the National Army.

Miss Edna Goodrich, the beautiful Mutual star who will soon appear in "Reputation," finds time between the taking of scenes to make bandages for the Red Cross. A Gaumont cameraman took the picture at the Empire studio at Glendale, L. I.

On the same reel are some authoritative styles in footwear, showing the latest wrinkles in shoes.

Margery Wilson's Play Completed.

"Mountain Dew," the first starring vehicle of Margery Wilson, has been completed and will be released on the Triangle program early in September. The star appears as a girl of the Kentucky Cumberlands where feudists thrive. Charlie Gunn, the most popular of Triangle leading men, has the chief masculine role that of a schoolmaster.

The Motion Picture Exhibitor

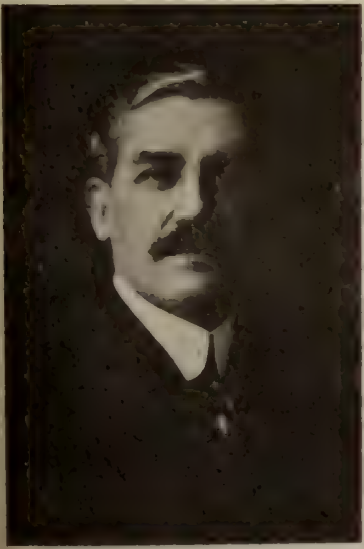
WRITE US EARLY AND OFTEN

THE MOVING PICTURE WORLD carries the most complete record of Exhibitors' News. This department aims at being the fullest and fairest chronicle of all the important doings in the ranks of organized exhibitors. To keep the department as complete and as useful as it is now we request the secretaries of all organizations to favor us with reports of all the news. Coming events in the ranks of the organized exhibitors are best advertised in this department of the Moving Picture World.

Big Round-Up at Ocean City

Many Southern Exhibitors Will Be There—Prominent Men in Trade to Attend.

AMONG the prominent men in the film industry who will attend the joint convention and exposition to be held by the State Exhibitors' Association of North and South Carolina, Virginia, Maryland and District of Columbia to start on August 30th and end the night of September the 1st, are President Lee A. Ochs, of the M. P. E. L. A.; Samuel Trigger, prominent exhibitor of New York City; Charles C. Pettijohn, general manager of the American Exhibitors' Association; I. E. Mosher, prominent theater owner of Buffalo, New York; Frank J. Rembusch, of Shelbyville, Indiana; Harry Crandall, of the Washington syndicate of theaters, and Guy Wonders, of Baltimore. Governor Stuart, of Virginia, has also accepted an invitation to attend and deliver an address before the convention.


Jake Wells

The idea of the joint convention and exposition originated with Jake Wells, of the great Wells chain of theaters, and now president of the American Exhibitors' Association. Mr. Wells' idea is to discuss at this convention only matters which are more of a local nature than national, and to come to certain agreement between the different states as to taking action on various matters affecting the theater owners of the territory embraced, so that concerted action can be obtained through strong committees selected from the different states, when necessary to present matters before legislative bodies, manufacturers, distributers or other interests. Mr. Wells is largely interested in each of the states which is to be represented and is exerting every effort to make the convention the greatest gathering of theater owners ever held in the South. Harry Bernstein, of Richmond, Va., is in active charge of arrangements.

The idea of an exposition in connection with the convention is not with an idea of making money, but simply to help clear up certain items of heavy expense incident to the convention, and also to make the convention more attractive and tend to largely increase the attendance. Exhibits have been contracted for by every exchange serving the territory covered and the various trade papers will also be represented and have booths. Attendance of a dozen or more picture stars has been insured, and they will be guests of honor at the banquet and movie ball to take place on the last night.

American Association Men Meet

Affairs of New Exhibitors' Organization Discussed and Attitude Toward National Association of Industry Defined—Will Meet at Ocean City, Va.

AN IMPORTANT meeting of several of the officials of the newly formed American Exhibitors' Association was held at the offices of the association, Times building, New York, on Thursday, August 16. Those present were President Jake Wells, Vice-president Guy Wonders, Treasurer William Fait, Jr., General Manager Charles C. Pettijohn and Harry Crandall. Among other things it was decided to call a meeting of the association to be held at Ocean City, Va., at the same time as the convention of the Virginia League, when exhibitors from many southern states will be present. The date of this meeting is August 30.

Arrangements were also made to take a lease on a suite of rooms on the 20th floor of the Times Building, which will be the national headquarters of the association. General Manager Charles C. Pettijohn will have charge of this office and will establish at once a bureau for the adjustment of such complaints as may be referred to him by members of the association. Mr. Pettijohn's wide experience as a lawyer will enable him to be of invaluable assistance to members.

Regarding the matter of affiliation with the National Association of the Motion Picture Industry General Manager Pettijohn was instructed to define the attitude of the American Exhibitors' Association toward the N. A. M. P. I. In accordance with those instructions the following letter was written:

To the President and Directors of the National Association of Motion Picture Industry.

Gentlemen: In order that the attitude of the American Exhibitors' Association toward the National Association of Motion Picture Industry may be clearly understood, and that the directors may have definitely in mind our position with reference to what has been termed "our application to affiliate with the National Association of Motion Picture Industry." I am instructed by our directors to write you the following:

First—The American Exhibitors' Association, on July 20, 1917, tendered, through Wm. A. Brady, not as the president of the National Association of Motion Picture Industry, but as the designated official, by reason of his selection by President Wilson, our hearty co-operation and services to help carry on the work set aside by our government for the motion picture industry during the present crisis. We are building a business organization of exhibitors to the end that this may be effectively done and results obtained.

Second—We care not whether we have one or fifty votes, either as directors or members of the National Association of the Motion Picture Industry, because voting inside the industry can not interest us.

Third—We are asking nothing of you, and are offering only our affiliation and assistance in a stand with the other branches of the industry for what is healthful, and against that which unjustly attacks.

Coming League and Other Exhibitors' Conventions

(Secretaries Are Requested to Send Dates and Particulars Promptly)

Virginia Exhibitors at Ocean City....................................August 30, 31 and Sept. 1
Chesley Toney, secretary, Richmond.
Maritime Provinces League at St. John, N. B.................................September 9 and 10

Fourth—On the other hand, we will not, at any time, by any unit, vote or combination of votes, permit ourselves to be bound to support any act, measure or effort that is not for the best interests of real exhibitors of America, who comprise our membership, nor for or against any faction in any other branch of the industry that may hereafter develop.

Fifth—We desire to have it clearly understood that our services are tendered, and that no application is made at this time for votes, or for any change in the by-laws of your organization.

Sixth—We ask that the directors at the Meeting August 27, 1917, either promptly reject or accept our proffer of affiliation, assistance and co-operation in such manner as our position may be clearly and definitely interpreted by our officers and entire membership.

Ochs Statements Refuted.

Percy Wells of North Carolina Takes Issue With Maligners of American Association.

INDIGNATION is expressed in strong terms by Percy W. Wells, North Carolina State President of the American Exhibitors' Association at the length to which Lee A. Ochs is using the Trade Review since the convention in an endeavor to belittle his "enemies" at the convention, which he insists on characterizing as "bolters." Mr. Wells is of the opinion that the Exhibitors' Trade Review had best leave off the monopolization of its columns as a medium for the personal laudation of Lee A. Ochs if it expects to exist and be accepted as a bona fide trade publication of the industry.

"It is passing strange," stated Mr. Wells to a representative of the Moving Picture World, "that Mr. Ochs' paper cannot obtain statements for publication denouncing the 'deplorable tactics of the minority' except from those who have been fixed with offices in the Ochs League. This week's issue of the Ochs mouthpiece has an article purporting to come from Nebraska, but which bears certain earmarks of phraseology which savor strongly of a certain member of the Trade Review staff, which starts off with a eulogy of Mr. Ochs and ends with a denunciation of the members of the American Exhibitors' Association. Mr. Thomas, who is supposed to have spoken the words, it will be noted, was made third vice-president by the Ochs machine. It is to laugh at his statement that 'not meaning to boost myself, but the new organization looks good to me!'

"I would like to submit to Messrs. Thomas, Eager and the other gentlemen, who are blindly following a leader whom they have fallen in with, a few figures that have been obtained by Martin Quigley, of Chicago, relative to that 178 to 40 majority which they have grasped as their only chance for an argument. The city of Chicago voted 20 delegates on the convention floor, which would represent 488 theaters, whereas the City License Bureau of Chicago, where the theater owners have to pay their amusement tax, shows that there are only 378 theaters in the city of Chicago, this including theaters which offer only stage attractions. According to the Chicago representation on the floor of the convention there must be 488 bona fide theater owners in Chicago—and every one of them members of the Ochs organization!"

Furthermore the records show that up to July 1st the exhibitors' organization's roster in Chicago showed an inclusive membership of 122 men. Of the 122 men listed 55 are merely managers—not owners—exchange attaches and several men who formerly owned theaters and at present are not actively engaged in any branch of the industry. And only 80 of the 122 have paid dues. Of the Illinois state branch of the Ochs organization there are twelve members, six of whom have never paid dues.

"Another instance of the steam roller scandal is found in the Boston delegation which voted 30 delegates when the Boston license report shows them only entitled to 9. Mr. Ochs, however, had apparently visited Boston before the convention and had acknowledged through the Trade Review that he had promised to give the next convention to Boston, notwithstanding the fact that the convention is supposed to have the privilege of voting on its convention city from the floor. What do you call that but gag rule?

"When 87 men walked out of the convention hall at the Coliseum," concluded Mr. Wells, "and left 74 delegates there, we absolutely had a majority of that convention with us, and I defy anyone to prove otherwise."

Mr. Wells states that he has been in correspondence with many representative exhibitors in the States of North Carolina, South Carolina, Virginia and Georgia, and that almost unanimously every theater owner who has been approached has come out strongly for the A. E. A., which, to use Mr. Wells' words, "is an organization with no commercial alliance, nor any kind of the exhibitor, first, last and always."

MARYLAND EXHIBITORS MEET.

On Sunday night, August 12, a special meeting was called and held by the Maryland Exhibitors' League at their headquarters, in the New Theater Building, 210 West Lexington street, at which reports were submitted by the delegates to the Chicago convention, including Thos. D. Goldberg, J. Louis Rome and Guy L. Wonders and the committee which was working on the projected moving of the film exchanges from Washington to Baltimore, including F. A. Hornig, Louis Schlichter and L. A. DeHoff. Owing to the arrangements for a premiere screening of the Fox feature, "Jack and the Beanstalk," which was held immediately after this meeting, being in charge of Mr. DeHoff, the manager of the New theater, he was not able to attend and act in his official capacity as secretary of the League, so E. B. McCurdy was appointed secretary in his place for the evening. The well arranged private presentation of "Jack and the Beanstalk" took place after the meeting of the League. Among those who attended the meeting and the screening were: Guy L. Wonders, Louis Schlichter, L. A. DeHoff, William M. Tyler, Nick Burns, W. Albers, B. Rosenbauer, M. E. Berger, Joseph Brodie, W. E. Stumpf, E. B. McCurdy, Paul Emmert, Thomas D. Goldberg, Miss T. Marks, Messrs. Cook, Emerick and Volbreck, Harry Lewy, Harry Woods, L. Benesch.

New Exhibitors' Organization.

Asociated Theaters, Incorporated, Formed at Minneapolis for Booking Purposes.

WITH two hundred theaters enrolled and determined not to start its actual business activities until one thousand theaters are stockholding members, "Associated Theaters, Incorporated," was formed at the Hotel Dyckman, Minneapolis, Minnesota, Tuesday, August 14. The following officers were elected, each of whom is also a member of the board of directors: President, H. L. Hartman, Mandan, North Dakota; vice-president, Forest Secor, Forest City, Iowa; treasurer, Henry P. Greene, Minneapolis, Minnesota; secretary, William S. Smith, Menominee, Wisconsin; chairman board of directors, Chas. W. Gates, Aberdeen, South Dakota; general manager, Thomas J. Hamlin, Minneapolis, Minnesota.

The "Hamlin Plan" of booking was adopted, which is intended to conduct the booking of film, supplies and equipment at a minimum expense and solve the present high cost of marketing and distributing by co-operative collective merchandising.

Fiscal offices were opened at once in the Lumber Exchange building, Minneapolis, but the actual opening of the proposed large central Minneapolis exchange and various sub-stations for inspection and shipping may not take place until December, according to Mr. Hamlin.

President Hartman is also president of the North Dakota State Branch of the Motion Picture Exhibitors' League of America. Vice-President Secor is secretary-treasurer of the Iowa Organization of Exhibitors and Exchangemen. Treasurer Greene, of Minnesota, is a director of the Motion Picture Exhibitors' Corporation of the Northwest. Secretary Smith is a prominent Wisconsin exhibitor and his brother-partner was a secretary of the early Wisconsin exhibitors' organization. Chairman Chas. W. Gates is vice-president of the Motion Picture Exhibitors' Corporation of the Northwest. General Manager Hamlin was the founder of Amusements, a territorial theater trade weekly of Minneapolis.

"We have incorporated for $100,000 under the laws of South Dakota, as "Associated Theaters Incorporated," declared Mr. Hamlin. "We have no connection either directly or indirectly with any other organization or group in the motion picture industry.

"No exhibitor is expected to subscribe for more stock than what he would ordinarily pay for ten days' film rental, and no theatre can hold more than $1,500 worth of stock.

"Neither myself or any member of the board are drawing a cent of salary and the entire expense of organizing will not equal ten per cent.

"We expect to do a film rental business alone of fully $50,000 a week," continued General Manager Hamlin, 'and are incorporated to produce, buy, sell, lease and rent film, equipment and supplies, to buy, sell and operate theaters and to book films, vaudeville, tabloids and road attractions."

OKLAHOMA MEETING CALLED.

Members of the Motion Picture Exhibitors' League of America, Oklahoma Branch, will meet at the Lee-Huckins Hotel, Oklahoma City, on August 21, Tuesday. All theater owners and managers in the state are invited to attend, as there is business of vital importance to the industry to be discussed.

This meeting is of more than ordinary importance, as it will in all probability determine whether Oklahoma will remain in the League or join the newly organized American

Exhibitors' Association. For this reason it is hoped that every exhibitor in the state will be present to voice his views on this matter. L. W. BROPHY, Secretary.

Composers' Society Moves Against Brooklynites

Three Exhibitors Haled to Court—League to Co-operate With Musicians and to Appeal to Congress.

THE American Society of Authors, Composers and Publishers is pushing its campaign against those exhibitors who are using the music copyrighted by its members. Just at present its legal hand is being laid on Brooklyn men. Last week William Brandt, executive secretary of the Motion Picture Exhibitors' League of America, was served with a summons complaining of an alleged violation of the copyright act and asking damages in the sum of $3,000. The specific offense cited is that his musician played the music of "Naughty, Naughty, Naughty." The latter allegation pained Mr. Brandt at least as much as did the general charge. The executive secretary is the staid head of a family, the father of three children, and his New Albany theater is a family house. He will enter a denial.

Two other Brooklyn prominent exhibitors were summoned similarly to Mr. Brandt. Warde & Glynn, owners of the Century and the Alhambra, in widely separated parts of Brooklyn, both large houses, and Charles Cranides, one of the directors of the Brooklyn league, were served with papers. The alleged damages in each of the latter instances also was $3,000 and counsel fees. The actions are brought in the Eastern District of the Circuit Court of the United States before Judge Chatfield. The defendants are given twenty days in which to make answer. Goldsmith & Rosenthal are representing the exhibitors. They will be paid from the music fund created by the New York exhibitors through the $3 tax levied on the picture men of the state.

On Thursday of last week Mr. Brandt and Sam Grant, of Boston, who has been active in his city in combating the American Society, called on President Weber of the International Musicians. The Boston idea was explained to Mr Weber and his co-operation was asked to the end that the same methods may be adopted throughout the country.

In Boston, Mr. Grant explained, a hundred theaters have agreed not to use taxable music. An agreement also was sought with the Musicians' Union whereby the members of the latter organization will refrain from using any music on which a tax is charged unless they are specifically instructed by the managers of the houses. The Boston organization took formal action in line with the suggestion and adopted a resolution declaring any member who did to the contrary should be subject to discipline. The Boston organization notified its members that lack of knowledge of the law would serve as no excuse, that they must be on their guard. It is expected the action of the Boston local will be adopted by all the New England organizations and that there will be full co-operation with the league.

Mr. Weber assured Messrs. Brandt and Grant he would be glad to co-operate with the league in having musicians throughout the country adopt the Boston view—that no licensed music be played except on the instructions of the house manager.

There is in preparation a bill for presentation to Congress amending the present copyright law. It is Mr. Weber's opinion the national legislature never intended to make possible the present situation in the music business.

It is reported there is a measure of dissension among the members of the American Society over the apportionment of the money collected from amusement purveyors. It is said one of the most successful of the publishers is asking why those members of the organization whose product is not particularly profitable should be permitted to share and share alike with him.

LEAGUE'S EXECUTIVE COMMITTEE TO MEET.

William Brandt, executive secretary of the Motion Picture Exhibitors' League of America, has received word from all of the national officers of the organization as well as the members of the executive committee that they will be in New York for the coming meeting to be held on August 25. Eugene M. Clarke of the executive committee will come from Mississippi and Frank D. Eager will make the trip from Nebraska. From Chicago will come First Vice-president Joseph Hopp, Financial Secretary William J. Sweeney, Executive Committeeman Alfred Hamburger and Robert Levy.

After settling several important matters to come before the committee the exhibitor members of the Board of Directors of the National Association of the Motion Picture Industry will attend a stated meeting of that organization.

Trigger Resigns

Formally Relinquishes the Office of President of Manhattan Local Exhibitors' Organization.

THE special meeting of Manhattan Local No. 1 of the Exhibitors' League to receive the resignation of Sam H. Trigger from its presidency was held at its rooms on Tuesday, August 14. Mr. Trigger called the meeting to order and immediately proceeded to business with the following address:

"Gentlemen: It is a most unpleasant task to be asked by gentlemen purporting to be my friends to explain my conduct. This is the first time in my life that friends have questioned my God-given right to exercise my conscience and my judgment.

"As your president, I entered the hall at the Chicago convention in your behalf and for you. I was not permitted to vote and I was not permitted to speak either as your National vice-chairman or as your president. Was that the treatment you wanted me to have, and did you expect me to suffer such insults? These are two questions, my friends, for you to answer.

"Not being permitted to take part in the deliberations of the convention, refused the right to voice your sentiments and your desires or to vote on any measure, I realized I was not a delegate and left the convention. For this act I have no apologies to offer. That I have aligned myself with the American Exhibitors' Association needs no explanation except that I am glad to do my bit in this organization of business men that really stands for something, and that I believe will accomplish something for you and for me as exhibitors.

"I now hand to our secretary my resignation as president of this local. This act I will also explain. I should not continue as president of a local that is affiliated with a national organization that I do not believe in. A few of you have indicated that you prefer a new president. You should have one. This resignation I owe you, but my personal liberty to exercise my best judgment at all times I do not.

"Now, boys, that my unpleasant task is over, let me just say this in conclusion: Forget our political differences, and let's be the same old friends and pals we have always been.

"I care not for presidencies, but my friends I love. As fellow exhibitors, continue to do as you have done for fifteen years—call on your old daddy day or night—and even if I have turned my sixty-fifth milestone, you will find me so full of enthusiasm for my friends that you can still call me 'Pal.'

"To those of you who join me in the American Exhibitors' Association, I say, 'God bless you.' To those of you who do not, I say, "God bless you, too.'"

Several of the members expressed their regrets at the action of Mr. Trigger and assured him they would ever hold him their friend. It was made clear while Mr. Trigger has resigned as president of the local he had not resigned from membership in it. Nothing was said on that point. The meeting then adjourned to meet again at the call of the first vice-president, C. R. Martineau, to whom Mr. Trigger handed the gavel.

Mr. Trigger's formal resignation was as follows:

To Manhattan Local No. 1.
M. P. E. L. of America:

Gentlemen.—I herewith tender to you my resignation as President of Manhattan Local No. 1, Motion Picture Exhibitors' League of America, same to take effect at once.

(Signed) S. H. TRIGGER, President.

PRESIDENT MARTINEAU'S ACCEPTANCE.

Editor Moving Picture World:

Dear Sir: In assuming the presidency of Manhattan Local No. 1 of the Motion Picture Exhibitors' League of America, I take this opportunity to pledge my support to the National League and all its officials and will use my best efforts to promote a closer bond of friendship between all local exhibitors whether in the organization or not.

It will be my greatest desire to protect the individual members from unfair trade methods and abuse and at the same time to work for the best interest of the entire industry.

I will endeavor to see that all differences between branches of the industry and exhibitors are properly arbitrated. I will be at the service of the exhibitors at all times and will do my utmost to assist them in protecting their interests.

MOTION PICTURE EXHIBITORS' LEAGUE OF A.
Manhattan Local No. 1.
C. R. Martineau, President.

BOSTON MOVING AHEAD ON CONVENTION PLANS

Samuel Grant, head of the committee of arrangements for the Boston convention and exposition next year, in a visit to New York last week stated that the municipal authorities were co-operating with the Massachusetts exhibitors in plans for the entertainment of visiting motion picture men. The city officials make no attempt to conceal their satisfaction that the League decided on the Hub for the next gathering place. Mayor James M. Curley has notified Mr. Grant that the city of Boston will give an official entertainment to the visiting exhibitors and film men. It will take the form of an outing down the Bay on one of the big excursion steamers, with stops at some of the picturesque spots. Prominent officials will go along to assist in the entertainment. Also being arranged is a demonstration by some of the municipality's fireboats.

Joseph Girard, Butterfly Player

JOSEPH GIRARD, who fills important roles in "The Double Standard" and "The Lair of the Wolf," two of the latest Butterfly features, dates his connection with motion pictures away back to the almost "prehistoric" period of 1895. At that time, just a stripling of a boy, Girard was doing "heavy" parts on a tour of New England and the Canadian provinces with the Sawtelle Dramatic Company.

The show was not going very well, so the management secured from Chicago what was called an "anamatagraph" as an added attraction. Having secured the machine, their next trouble was to get an operator, for no one seemed able to penetrate its secrets. However, young Girard said that he had been brought up in a print shop and he thought that he could run the thing. So it was turned over to him, with ten dollars a week extra for running it in addition to playing "heavy." There was not much that Joe would not have done in those lean days for ten dollars, but he soon discovered that the "anamatagraph" was a real gold mine. In every town where it was set up it became at once the biggest riot the place had ever seen. For this was the first moving picture which had ever been projected in that part of the country, and just to see them move was enough for the fans. Everywhere the manager was approached by scientific men, doctors, lawyers, mechanics, etc., all of them anxious to study the principle of the new wonder. The manager, not knowing even which end of the thing was turned toward the screen, passed them all over to Girard, who explained what little he knew about the wonderful invention. It was something on the order of a graft, however, for every one dropped something into Joe's hand after the demonstration was over.

Joseph Girard.

Girard continued in the "legitimate" for many years, and it was not until 1913 that he entered the picture field as an actor. At this time he left the stage to join Edison, and shortly afterward he became a member of the permanent stock company at Universal City, where he has remained ever since. One of Girard's most successful parts was the mysterious "Voice" in the big serial, "The Voice on the Wire."

VAN DYKE COMPANY RETURNS.

The Van Dyke Company, headed by Jean Sothern, which has been at Atlantic Highlands for some weeks making exteriors for "Peg O' the Sea," a coming Art Drama, returned to the studio this week to put the finishing touches on the production, which is being directed by Eugene Nowland. The trip was highly successful, according to the actors both from results obtained and for recreation, for the visit was something of a vacation for the players.

Little Picture Actress Saves Mother

AN interesting story appeared in the local papers recently which gave little Anna Mead a place among the heroines of the day. Anna, though not a screen star of note, has appeared in a sufficient number of small parts to say that she belongs, and presence of mind on the occasion mentioned proves that she has the qualifications.

Here's the story:

Anna Mead.

"What was declared to be the most remarkable rescue from drowning in the waters around New York so far this summer was performed yesterday by Anna Mead, eleven years old, of No. 745 Amsterdam avenue. She succeeded in raising her mother to the surface of the waters at the Steeplechase Park bathing pavilion, Coney Island, and thereby saved Mrs. Mead's life.

"Mother and daughter had been in the water together for some time. Mrs. Mead was holding to the ropes, and her daughter was swimming some distance away. The tide was coming in so fast that Mrs. Mead lost her hold of the ropes, toppled backward and disappeared under the surface. The water at that point was over Mrs. Mead's head, and there being no bathers in the immediate vicinity no person noticed her sink.

"It was not until Mrs. Mead had come to the surface for the second time that her feeble cries were heard by her daughter, who went to her mother's assistance. Anna dived several times, as her mother again disappeared before she could get hold of her. When she finally did she came to the surface with her arms around her mother's waist.

"Anna's feat was highly praised by the guards, who declared her a plucky girl.

"Mr. Mead wished to reward the guards for their work, but they refused to accept, saying that if any rewards were to be given the daughter was the one deserving of them."

NEW DIRECTOR FOR EACH PRODUCTION.

M. A. Schlesinger, president of the Mayfair Film Corporation, has announced that he has made tentative arrangements with four of the leading directors of the trade to direct the sparkling Mayfair star, Peggy Hyland, in her forthcoming releases. Mr. Schlesinger proposes to have a new director for each Peggy Hyland-Mayfair production, so that they will lack the sameness so often prevalent.

It is a physical impossibility for any man to conceive new touches and novel effects in production after production, and in this way some degree of variety is certain to be attained. The names of the men engaged will not be announced until they begin their work on the production, but each one has a number of successful pictures to his credit. They will all enter the Mayfair employ, however, with the understanding that their engagement is ended when the production is completed.

Then also each new director will naturally seek to bring out the charm in Miss Hyland which makes the strongest appeal to him and in this way the greatest possible percentage of the public will be pleased. The name of the director engaged to produce the second Peggy Hyland picture, soon to go under way, will be announced later.

BILL DESMOND, DETECTIVE.

William Desmond, Triangle star, who made a record as a Sherlock Holmes in "Time Lock and Diamonds," has been cast for another detective role in a forthcoming production entitled "Flying Colors" Frank Borzage is directing the company.

Big Possibilities for Pictures in the Orient.

Charles Margelis, Back from a Seven Months' Trip from Yokohama to Java, Believes There Is Great Chance for Picture Promoters in the East.

By Hanford C. Judson.

AFTER a seven months' sales tour with the Ince picture "Civilization," Charles Margelis is back in New York and talked interestingly to a World representative of his trip and of business conditions in the East. He was able to place seven copies of the Ince picture for the Harper Film Corporation, but he had to hustle to do it. The chief need of hustling, and he wants to make this point clear to any who may contemplate following with other pictures, is that the East lack laws to protect the film man from "dupers." Let us say that the salesman disposes of one print in Yokohama. If he lets a ship or two go by, he'll find that his picture is in Shanghai before he is and there'll be no need of his going any further. All the prints that are needed will be ahead of him. His advice is, "Don't sell a single copy till there is a man who can go to the East with six or seven copies, all the paper, cuts and advertising needed, who can be on the job and cover the whole East at once."

Chas. Margelis

At Yokohama Mr. Margelis sold his picture to a Japanese theater man, who opened with it at the Imperial theater, where it played for a week with admissions from $2.25, the highest, to thirty-one cents, the lowest. With the print went a trunk of paper, including 250 one sheets, 50 three sheets, 35 six sheets, 10 twenty-four sheets, 2,000 post cards with a set of cuts, as they do not do as good photo-engraving in the Orient as we turn out. All the printed matter they need is a set of samples they can follow, for that will fill the bill. Mr. Margelis showed me specimens of the publicity. Some of it was in English to attract Americans in the East, but most of it merely looked interesting. Mr. Margelis didn't "have time" to translate what it told.

From Yokohama he went to Peking, where he disposed of a print, and from there to Shanghai, to Manila, to the Strait Settlements and to Java. He is enthusiastic at the way he was treated by merchants in the East and the reception he got—after war was declared—by the English clubs and the like. In China, he says, a business man's word is his bond. If he tells you he will be in his office at any time with money to pay for a print, he is there without fail and has real money, not checks. He says that "Civilization" made good in the East and that there is a demand for pictures. It is a fresh field, we understand from him. This is particularly true of picture production with native players. It hasn't been done—or hadn't when he left—and he believes there is a great future for that particular branch of the industry. He showed me a request from an acquaintance in the Orient to send him whatever picture equipment he thought would be good there. He is contemplating making a second trip as a representative of producers and manufacturers in this country. He expects to take a photographer with him with a view to establishing a production plant in the East.

Mr. Margelis was born in Ohio and graduated from the Starling Medical College, but the peculiarities of the practice of that profession were not found to be wholly agreeable to him so he became a showman. He has traveled with many celebrated boxers and pugilists, among them Billy Papke, the Australian champion. He has had experience in the film business even before this recent successful trip to the Orient.

He says in closing, "Tell them all to beware of 'dupers' in the East. Move quick if you want to make sales." He also says that in the East it is absolutely necessary to be a man of your word. If you fake once, you won't get a second chance.

A K-E-S-E MUSIC CUE SHEET.

Believing that a music cue sheet would help the picture theater musician to give a little extra punch to Essanay's "Skinner's Baby," the services of George W. Bergnon were engaged and this is the result:

1. At Screening..........(Time 1.45)..Pastel Menuet-Paradis (¾ Allegro)
2. T. William Manning Skinner..(2.00)..Theme
Souvenir ....German (Andante con moto)
3. T. McLaughlin, The Senior—...(2.30)..Serenade ....Drdla (Tranquillo)
4. T. Skinner was Still—.......(1.00)..Theme
5. T. The Next Day at the Office..(4.00)..Little Concert Waltz.Frontini
6. T. Then Honey Received a Visit ....(3.00)..Mother ....Romberg (Andante)
7. T. Hope—As a Boy—.........(4.15)..A Ball Scene.........Nicode (Waltz)
8. D. Skinner Kisses Honey—....(2.00)..Theme
9. T. When the Colbys Left—..(2.20)..Meditation ....Williams (Slow Andante)
10. T. The Following Sunday—...(2.20)..Canzonetta ....Godard (Allegretto)
11. One Day Several Weeks—.....(3.20)..Intermezzo ....Arensky (Presto)
12. D. Skinner Sits on Steps.....(1.15)..Agitato No. 4........Andino
13. D. Skinner Enters House......(2.45)..Dream of the Flowers...Cohen (Andante)
14. T. Then Because He Did Not—(1.30)..Bob ....Kaplan (One Step)
15. T. Then Happiness Carried—..(3.30)..He Will Understand....Friml (Fox Trot)
16. T. Skinner Could Hardly Wait.(3.30)..Theme
17. T. What's the Matter With—"..(1.15)..Tete-a-Tete........De Koven (Moderato)
18. T. Then Came a Day.........(2.00)..Theme
19. T. A Sweet Blossom of Humanity ....(1.00)..Dreaming of You......Lehar (Waltz)
20. T. Skinner Discovers He Is Too Late ....(2.30)..Allegro No. 1..........Minot (Galop)
21. D. Skinner Enters Home.....(3.30)..Theme
22. D. Skinner Enters Back Door..(3.30)..Intermezzo ....Huerter (Moderato)
23. D. Doctor Summons Skinner..(2.00)..Somebody is Coming to My House (Song)
24. T. McLaughlin and Perkins...(3.30). Theme

T—stands for TITLE D—stands for DESCRIPTION OF ACTION

NOTE—This [illegible] is synchronized on a basis of 15 minutes to the 1,000 feet of perfect film.

ANNA CASE TO ENTER PICTURES.

Announcement that Anna Case, the beautiful young American soprano of the Metropolitan Opera Company, is to enter motion pictures for a limited period is made by Julius Steger, under whose direction the prima donna's photoplays will be produced.

Miss Case's first picture will be begun in February next immediately after she completes her concert engagements, for which she has been booked ever since the end of her last record-breaking tournee. The story, based upon real life experiences, will relate the struggles against great odds of a poor, but gifted, American girl, who, through force of her character and talents alone, rises to a position of dominance in the world's greatest opera company.

Miss Case has no idea of retiring from concert and opera. She will have ample time for music and pictures, devoting half the year to the one and half to the other. Mr. Steger already has arranged for her first scenario. The picture, seven reels, will be shown first as a special attraction at a leading Broadway theater. Joseph M. Schenck will be Mr. Steger's partner in the enterprise.

JOE FISHER ESCAPES U-BOAT ATTACK.

Among the passengers of the steamship City of Athens, which was torpedoed recently by a U-boat, was Joe Fisher, who was representing Fisher's Bioscope, Limited, of South Africa, in this country. Fisher was on his way home with a consignment of pictures for a circuit of theaters. He was accompanied by a fellow townsman, Charles Moore. Upon arriving at Cape Town Fisher cabled to Henry J. Brock in answer to an inquiry: "Ship sunk; Moore and self rescued; terrible experience; lost everything."

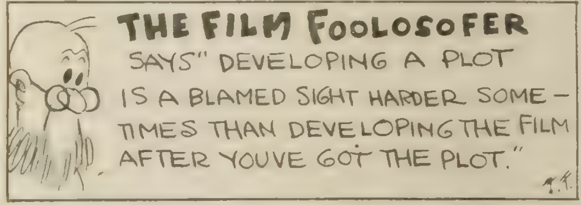
Fisher's friends in New York will be glad to learn of his escape from the U-boat.

Grinding the Crank

With Thornton Fisher

O. Henry Picture Releases in Story Form.

IT was "past one at Rooney's" when "The Guilty Party" came out of "The Green Door." His pocket contained "The Gold That Glittered." When the cop on the beat asked him why he was sneaking out so stealthily he replied, "Strictly Business." But the cop pinched him and said that's "No Story" and took him to headquarters realizing that this was "A Departmental Case."


THE FILM FOOLOSOFER
SAYS" DEVELOPING A PLOT IS A BLAMED SIGHT HARDER SOMETIMES THAN DEVELOPING THE FILM AFTER YOUVE GOT THE PLOT."
T.F.

"Be careful of that stone sidewalk," said the director as the new extra struck it head first, "because stone sidewalks are expensive."

* * *

We're going to recommend moving picture policemen for our local force. You can get a bunch of reserves from the picture police station to the heroine's home in fifty seconds flat.

* * *

And the way the little ninety-pound leading lady pulls open the door of a two-ton office safe so easily makes us think sometimes that maybe the safe door isn't a regular iron thing after all.

* * *

F. Canby Pork, who is writing the subtitles for a new feature, has not been informed concerning what the story is to be. At present it is the plan of the producers to make the story fit the subtitles.

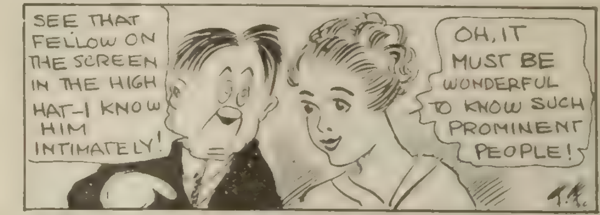
* * *

"Moving picture actors are born, not made," said an actor the other day. "That's all right," returned the cynic, "I'm not blaming you!"

Words from the publicity man's note book:
dashing superb epochal star
sensational mystery tremendous stupendous
spectacle gripping scream moral
thrilling suspense superlative triumph

* * *

Gather around the piano and let's sing:
Humpty Dumpty sat on a wall,
Humpty Dumpty had a great fall,
For Dumpty, poor guy, a "double" was he.
Who's getting good money for falling, you see.


SEE THAT FELLOW ON THE SCREEN IN THE HIGH HAT—I KNOW HIM INTIMATELY!
OH, IT MUST BE WONDERFUL TO KNOW SUCH PROMINENT PEOPLE!
T.F.

THE GUY IN THE ROW BEHIND US WHO KNOWS EVERY BODY IN THE BUSINESS. (?)

Picture magnates travel from New York to California and back like a man going around the corner to the delicatessen for a bottle of milk.

* * *

"This is a great old world," said the dyed-in-the-wool film man as he reached for his favorite trade paper.

* * *

"How much do you weigh?" inquired a director of a heavy man he was interrogating.

"Two hundred and twenty pounds," replied the heavy one.

"I mean from the neck down," shot back the boss.

* * *

We've seen a piano player in a movie theater play the piano, talk to his girl back in the first row, read a copy of a movie magazine, count the change in his pocket, and scratch the back of his neck all in the space of two minutes—and the music sounded like it.

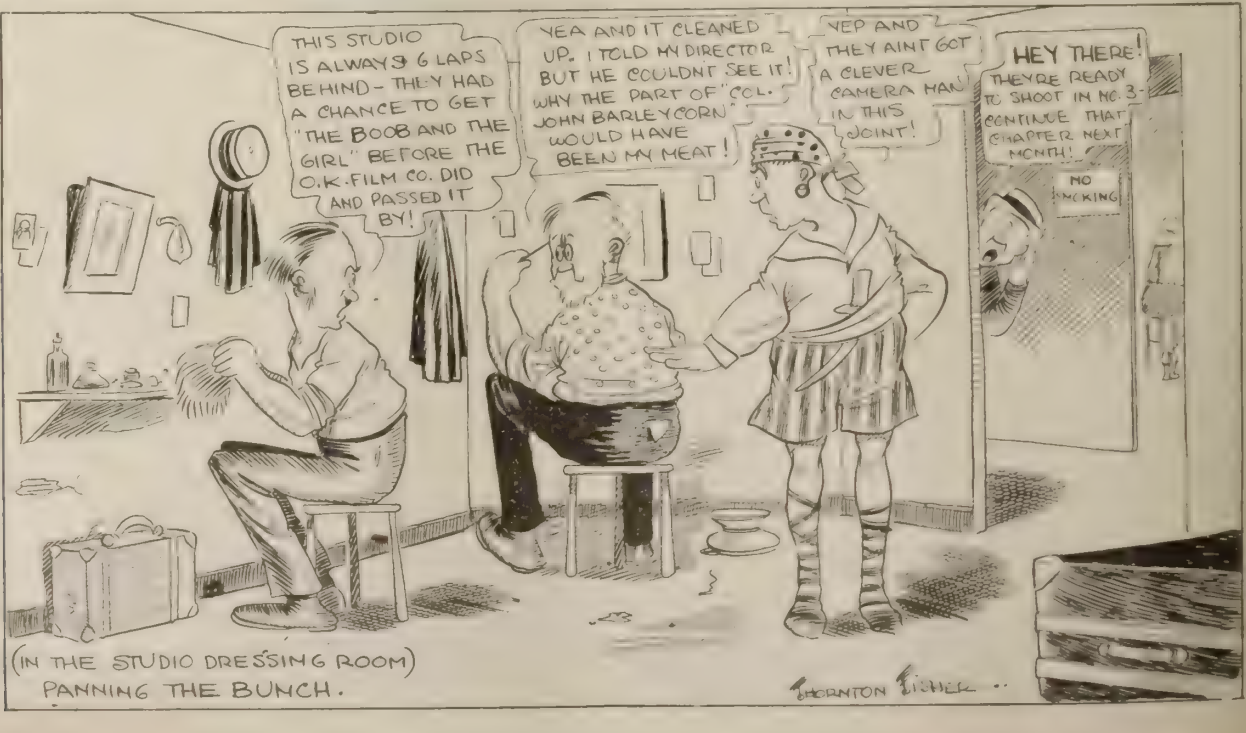
* * *

From Daylight to Darkness.

It's cruel, we know, but don't it tickle your funny bone (when after having been in the moving picture theater long enough to adapt your eyes to the darkness until you can discern everything perfectly) to watch the other customers come in from the broad daylight and grope for a seat like a blindfolded man.

* * *

So long!


THIS STUDIO IS ALWAYS 6 LAPS BEHIND—THEY HAD A CHANCE TO GET "THE BOOB AND THE GIRL" BEFORE THE O.K. FILM CO. DID AND PASSED IT BY!
YEA AND IT CLEANED UP. I TOLD MY DIRECTOR BUT HE COULDNT SEE IT! WHY THE PART OF "COL. JOHN BARLEYCORN" WOULD HAVE BEEN MY MEAT!
YEP AND THEY AINT GOT A CLEVER CAMERA MAN IN THIS JOINT!
HEY THERE! THEYRE READY TO SHOOT IN NO. 3—CONTINUE THAT CHAPTER NEXT MONTH!
NO SMOKING
THORNTON FISHER

(IN THE STUDIO DRESSING ROOM)
PANNING THE BUNCH.

Strand to Give Daily Concerts

Beginning September 16 One Hour's Entertainment by Symphony Orchestra Will Be Feature at Big House.

HAROLD EDEL, managing director of the Strand theater, announces that the Strand concert orchestra, which now numbers forty musicians, will be enlarged to full symphonic strength and be known in the future as the Strand Symphony Orchestra.

Daily symphonic concerts of one hour's duration will be inaugurated Sunday, September 16, and will become a part of the regular Strand program from that date. The concerts will commence daily at 2:15 and at 2:30 on Sundays, and will precede the usual presentation of motion pictures and vocal and instrumental soloists.

The Strand Symphony Orchestra.

The owners of the Strand theater attribute the success of that institution largely to the excellent musical program presented in conjunction with the projecting of motion pictures and the orchestra has been gradually enlarged and special efforts have been made to secure the best vocal and instrumental talent obtainable. When the Strand was first opened, in April, 1914, the orchestra was composed of sixteen members. This number was doubled in less than two years, and when Mr. Edel took charge of the theater a year ago the orchestra was enlarged to forty pieces, including the organists.

Mr. Edel was one of the first to put a large orchestra into a moving picture theater. In 1910, when he was given charge of the Alhambra Theater, in Cleveland, Ohio, he had an orchestra of fifteen pieces. He has always been a firm believer in good music as a means of entertainment. Regarding his latest innovation he said:

"I am not inaugurating the presentation of daily symphony concerts in order to increase attendance to our performances. Everyone who visits the Strand must realize that one of our greatest problems is to take care of our patrons. We play to a daily average of 12,000 people. My greatest desire is to give the public the best entertainment at the lowest prices possible, and I think that by giving daily symphony concerts, as fine as the most discriminating music lover could wish, we are presenting the ideal form of entertainment, pleasing those who are familiar with symphonic music and cultivating and educating the ones who are not. I have met very few persons who do not love music, and on the other hand I know that there are thousands of people in New York who seldom have an opportunity to hear real good music on account of prohibitive prices. In this connection let me say that although the symphony concerts will increase the expenses of the Strand Theater over $35,000 a year our prices will remain the same, 15, 25 and 50 cents, and the patrons who come to hear the concerts are entitled to stay as long as they please and attend the regular Strand show which follows immediately after the concert. I have engaged Signor Adriano Ariani, the famous Italian conductor, to direct the concerts."

As a conductor Signor Ariani obtained his experience under Mancinelli and Mascagni. He was Mascagni's substitute director for four years. Since the Augustenm was inaugurated at Rome Signor Ariani contributed with his own work the marvelous development of that great symphonic institution. He also has been conductor of operas and symphonic music at Rome, Pesaro, Senigallia, Bari, Naples, Macerata, Venice, Tolentino, Genoa, Florence, Monte Carlo (Monaco), Oporto, New York, Philadelphia and Boston.

ROY STEWART IN "DEVIL DODGER."

Roy Stewart will make his appearance as a fearless bad man of the west in a forthcoming Triangle release, "Devil Dodger," directed by Cliff Smith, who assisted in the production of a number of Triangle plays featuring William S. Hart.

The Moving Picture's Part in the War

Lord Northcliffe Emphasizes It in Speech at Informal Luncheon Following Private Showing of "Retreat of the Germans at the Battle of Arras."

A PRIVATE showing of the fourth installment of the British Official War pictures, "Retreat of the Germans at the Battle of Arras," at the Strand theater, New York, Wednesday morning, Aug. 15, was followed by an informal luncheon at Sherry's, Lord Northcliffe, head of the British war missions to the United States, being the guest of honor. Geoffery Butler of the British Foreign Office acted as toastmaster. Other distinguished guests were M. La Valle, the Belgian attorney who defended Miss Edith Cavel, and Hamilton Fyffe, the well known British war correspondent. Several members of General Waite's staff were also present, covers being laid for thirty-six guests.

After some well chosen remarks by the toastmaster, Lord Northcliffe was introduced. The famous editor of the London Times proceeded to explain the importance which the British Government attached to the series of war views now being shown in this country under the title of "British Official War Pictures," and to voice the opinion that the series is of the greatest value in showing the people of the United States the conditions our soldiers must face while helping to crush the common foe of humanity. M. La Valle followed with a short speech expressing the gratitude and brotherly feeling of the Belgians for this country, and his appreciation of the merits of the pictures shown that morning. M. La Valle is a magnetic speaker and it was easy to understand the passionate earnestness with which he sought to save the life of the brave English woman. Hamilton Fyffe spoke briefly of the immense amount of good he had seen the moving pictures do among the soldiers of Russia, many of whom were not able to read, but were forcibly impressed with the efforts being made by their Allies for the common cause.

The motion picture trade papers were represented by Joseph L. Kelley, Motion Picture News; T. O. Eltonhead, Exhibitors' Trade Review; Dickson G. Watts, Morning Telegraph, and Edward Weitzel, Moving Picture World.

PREPARING FOR ST. JOHN'S MEETING.

A preliminary meeting of local managers and theater men was held last week to appoint a committee to look after the entertainment side of the convention. On the committee were appointed W. H. Golding, president of the League; S. C. Hurley, secretary; F. G. Spencer, of the Lyric and Unique, and vice-president for Prince Edward Island; W. C. McKay, of the St. John opera house; A. B. Farmer, of the Star theater; G. A. Margetts, of the Canadian Universal Film Exchange; Reg. March, of the Pathe; Miss Kathleen Golding and Miss Alice Fairweather, motion picture editor of the St. John Standard. Among the plans are a reception at the Manor House, a favorite place for entertainments situated four miles out of St. John, and a sail on the St. John River.

The president and officers of the Canadian Motion Picture Association of Montreal have been invited to attend. L. B. Ouimet, of Pathe, general manager for Canada, and E. Auger, of the Vitagraph, are to be present as well as other managers who have accepted the invitation of the League.

NEW SOUTHERN PRODUCING COMPANY.

The Diamond Film Company is the title of a new film manufacturing concern, just incorporated in New Orleans. R. M. Chisholm is president of the company and with him are associated a number of southern business men. The company is capitalized for $100,000 and has taken over the plant and studio in New Orleans formerly operated by the Nola Film Company.

Kenean Buel

Selected to Direct the Lee Children for Fox—Has Had Wide Experience.

KENEAN BUEL, one of the veteran directors of the Fox Film Corporation, yet one of the youngest in point of age, has been selected by William Fox, personally, to direct the future activities of the famous Lee children—Jane and Katherine.

These two youngsters, probably the best known children in the films, made an instantaneous and universal success in their first picture, "Two Little Imps," which was directed by Mr. Buel. There was immediate demand from exhibitors and the public for similar pictures by the Fox "baby grands."

Kenean Buel.

The problem of selecting the future director for these children was a most serious one, and Mr. Fox had repeated conferences with his aids and advisers. The most capable directors, not only of the Fox Company, but other producers, were considered. After looking over the lists submitted to him, Mr. Fox said:

"There is no necessity of going outside of our own organization for a director for the Lee children. Kenean Buel is the man. He has already produced a marvelous picture with them, and for years I have watched his work with children. Children like and work with him, and I have the greatest confidence in his ability."

This decision of Mr. Fox places Mr. Buel in charge of one of the most unique and important features of the program of the Fox Film Corporation. He will direct Jane and Katherine Lee in future productions. Already their first picture under Mr. Buel's direction has created a furore throughout the country, and their future pictures may be looked forward to with confidence under the capable direction of Mr. Buel.

Kenean Buel is only thirty-four years old, and graduated from college at the age of eighteen, two years later being admitted to the bar as a practicing lawyer.

Born in the Blue Grass region of Kentucky, it was the hope of his parents that he would follow the law, as had his ancestors. The law, however, was too prosaic and dull for the young Kentuckian, who had an imagination, and wanted to create rather than follow precedents.

The stage lured him away from his Blackstone, and he joined a stock company as its business manager. Owing to the illness of one of his players, he was suddenly called upon to play a part. He next began playing juvenile leads, and made a success. Naturally from this he drifted into playwriting and stage direction and thence to pictures.

Mr. Buel is one of the most modest and retiring men in the motion picture business, and is exceptionally well liked by his players. Together with his wife, he lives on his estate in the Ramapo mountains in New Jersey, and is one of the best known breeders of prize winning live stock.

ROSEMARY THEBY RETURNS TO UNIVERSAL.

Rosemary Theby has recently signed a contract with Universal to appear in a series of comedies with Eddie Lyons and Lee Moran. This will be the second time that Miss Theby has appeared under the big "U" banner. Previous to her present connection she appeared in a series of comedies under the direction of Harry Myers which gained wide popularity. Miss Theby may also be featured in dramatic roles after she has completed the work already laid out.

E. B. Hatrick Promoted

Becomes Secretary of the International Film Service—Organized News Film Service.

ANNOUNCEMENT is made of the selection of E. B. Hatrick as secretary of the International Film Service. Mr. Hatrick's experience covers a wide range of newspaper and film activities. For several years he was employed as a reporter, telegraph editor and bureau manager on the United Press Association. In 1909, he left that organization to accept a position as editor of the Hearst Syndicate and in that capacity he took charge of the news photograph departments of the various Hearst newspapers and welded them into one organization for the gathering and distribution of photograph illustrations for newspapers and magazines. This organization secured some of the most notable beats in the history of the newspaper world, including such famous pictures as the Scott South Pole expedition, sinking of the battleship Audacious, the destruction of the German battleship Bluecher in the battle of the North Sea, first pictures of German invasion of Belgium, etc.

E. B. Hatrick

After the establishment of the news picture organization, Mr. Hatrick conceived the idea of utilizing this institution for the gathering of an up-to-the-minute news film. His theory was that good trained news photographers were better adapted for this work than studio motion picture operators and with the close alliance with the Hearst system of gathering news he would be in a better position to get material more quickly than any film organization. A combination was made with the Selig Polyscope Company of Chicago and in February, 1914, the Hearst-Selig News Pictorial made its appearance on the screen. This reel was issued through the General Film Company and met with instant success.

For two years Mr. Hatrick had editorial charge of this film and later on when the International Film Service established its own system of exchanges, he organized and issued the Hearst International News Reel. He also, at this time, took charge of the organization of the laboratory work for the International, and the scenic, educational and cartoon reels. When the amalgamation was made between the International Film Service and the Pathe Exchange, Mr. Hatrick took charge of the work of combining the two staffs of field operators and of the gathering of all negative for the Hearst-Pathe News.

NORMA TALMAGE WANTS BOOK PLAYS.

Following the phenomenal success of her recent screen adaptation of Cynthia Stockley's novel "Poppy" Miss Norma Talmage has announced that in the future all of her scenarios will be written from books. The avowed intention of the young screen favorite is carried out in "The Moth," her newest photoplay, taken from the novel by William Dana Orcutt which has been announced to follow "Poppy" among the Norma Talmage releases, and in "The Secret of the Storm Country," on which Miss Talmage will begin work next week in Ithaca, N. Y. "The Secret of the Storm Country" was written by Grace Miller White as a sequel to "Tess of the Storm Country," which is also familiar to the film public.

BESSIE LOVE IN "POLLY ANN."

Bessie Love is working on "Polly Ann," in which she appears in the role of an orphan compelled to earn her living as a slavey in a small town hotel. Later she is adopted by a wealthy man, who takes her into his home to replace a dissolute son.

Yankee Plays for the World

Is the Slogan of General Manager H. O. Davis, Who Inaugurates Big Campaign for Foreign Markets.

"YANKEE plays for the World" is the new slogan soon to be adopted and carried out in policy by the Triangle Film Corporation as the result of the determination of General Manager and Vice-President H. O Davis to invade the foreign exhibiting market on a larger scale and along different lines than ever before undertaken in the industry.

Decidedly an aggressive one, the campaign will be based upon Mr. Davis' personal investigations of the field and his belief that the war has stimulated rather than retarded the European and Oriental amusement demand. Distinctive Americanism will be so outstanding in the product that the stamp will be as recognizable as the brand.

"One of the chief reasons why American producers have partially failed in their efforts to get safe and sane export business," said Mr. Davis, "is that they have persisted in giving foreign exhibitors and foreign cinema patrons a product which they can obtain of better quality and more cheaply at home. We have been trying to make French plays and Japanese plays and East Indian plays in the United States when we knew nothing of the customs, likes and dislikes of these peoples. Even if this were not true, we have been offering the foreign consumer nothing that he could not obtain from the producers of his own country, and every nationality prefers to patronize home industry.

"It would be just as logical for American exhibitors to go to France, Japan and India for their American pictures as for foreign exhibitors to buy from us something they can get from their own producers.

"However, it is not reasonable to believe that American producers can compete with foreign producers in their own fields and the Triangle Film Corporation does not propose longer to try. We will endeavor to lead the industry in supplying the already brisk demand for a distinctly Yankee, if I may use the term, film play that does not encroach upon the foreign producer but fills a well established place of its own.

"The American business drama, the so-called Western plays, the comedy drama and the good old "melodrama" are four types of screen productions that the foreign producer cannot make as well as we can, and these forms of drama never fail to attract and retain the interest of the masses in almost every country under the sun.

"Foreign producers have been smarter than we in that they long have realized their failings and have not attempted to invade America with cowboy thrillers or other forms of cinema entertainment, which, they recognized, we were far more proficient in making than they. On the other hand they borrowed freely of American ideas and introduced them to their public when they were keen enough to take advantage of a demand that we did not appreciate.

"They appropriated our custard pies, our chases and our dare-devil automobile and train wreck stunts and let us struggle with vampires and problem plays and spectacles in which we were trying to interpret the Southern European and Oriental nature without knowing how. American producers have not failed utterly, but they have made themselves ridiculous in many instances.

"These principles," continued Mr. Davis, "are applicable to the exhibiting situation throughout the United States for the simple reason that Americans are loyal to their own customs and peculiarities and would rather see American life depicted upon the screen than anything else.

"The vein of humor that streaks every genuine Yankee gives him a keen appreciation of the comedy and comedy drama, his love of adventure and zest for the rough and ragged whets his appetite for the Western 'thriller' and melodrama, and his native ambition and enterprise stir him to enthusiastic enjoyment of the play that shows zeal and devotion to duty attaining success and reward."

J. WARREN KERRIGAN'S CONDITION.

J. Warren Kerrigan whose leg was broken as the result of the falling of his horse at Santa Barbara on Friday, the 10th inst., is now in the Cottage hospital of that city under the care of Dr. C. H. Stevens. Dr. Stevens, who set Mr. Kerrigan's leg, said that he found him in splendid physical condition, which, with his rugged constitution, would make his recovery very rapid and he felt confident that the star would be able to resume his work by the middle of September.

Sherrill Talks of His Coming Picture

Enthusiastic Over "The Man Without a Country," Featuring Arnold Daly and Directed by Jack Noble.

ONE cannot talk two minutes with William L. Sherrill, president of the Frohman Amusement Company, and listen to his description of "The Man Without a Country," a coming Frohman production, without partaking of the enthusiasm of the manufacturer. The subject is to be in seven or eight reels and will be ready for showing about the first week in September. Anthony P. Kelly is the author of the script, and in the preparation of it he spent much time and study. He has built upon the basis of Edward Everett Hale's dramatic story a structure which comprises many events in United States history. It will interest exhibitors and the photoplay public to know that Mr. Sherrill has obtained from Secretary Daniels, of the Navy Department, permission for the full use of the old frigate, "Constitution," now in the Charlestown Navy Yard. The rights accorded by the Secretary extend to the taking of pictures on or off the historic ship.

Arnold Daly will play Philip Nolan, the Man Without a Country. Mr. Daly has told Mr. Sherrill three reasons why he is anxious his interpretation shall be the best thing he has done in a screen way. You may take our word for it, the reasons seem to be sufficient—Mr. Daly has a real incentive.

"I think one of the wonderfully attractive things about this business is that a man can bring himself to such a pitch of enthusiasm that he sincerely, honestly believes he is going to have the best picture ever made," said Mr. Sherrill. "I can say deliberately that this story makes one of the most unusual scenarios I have ever seen. I believe there is no other player who can portray Philip Nolan as Arnold Daly is now portraying that character. The picture is being directed by John Noble. In the cast supporting Mr. Daly are Duncan McRae, Sydney Bracy, Frederick Truesdell, Charles J. Graham, Jack Sherrill and Anna Lehr and Mrs. Carr.

"We are putting everything into the picture that is absolutely authentic and perfect as to type, period and history. We are spending $15,000 on costumes alone—these are being made especially for the production. We believe we are going to have a great picture, one worthy of the subject and of the times in which it will be released."

SAM E. MORRIS, CONTROLS OHIO TERRITORY.

Sam E. Morris, who has been a member of the Selznick executive staff ever since the formation of the Lewis J. Selznick Enterprises, Inc., has been placed in entire charge of Selznick branches in the large Cleveland territory. This is one of the richest districts in the United States for Selznick contracts, and congratulations are due to Mr. Morris from his many friends in the industry.

Under the Cleveland branch is included the entire state of Ohio and the eastern half of the state of Kentucky. A sub-office is located at Cincinnati. Mr. Morris is well known throughout Ohio, and has previously made a great record through his sales of pictures in this state. His family and relatives reside in Cleveland, and taking charge of the Cleveland office is like going home to Sam Morris.

ACTIVITIES AT GLENDALE.

The Empire All Star Corporation Studios at Glendale, L. I., are in full swing now, with three companies busily at work. Dell Henderson is at work on "My Wife," the great Frohman stage success in which Ann Murdock is starring, supported by a cast whose names include those of Rex McDougal, Hubert Druce, Ferdinand Gottschalk and many others equally well known.

Albert Capellani is directing Edna Goodrich in "American Maid," which it is unanimously agreed is the best story Miss Goodrich has yet been provided with. And John B. O'Brien, who is enthusiastic over his new star, Olive Tell, who, supported by David Powell, is playing the stellar role in "The Unforeseen." "Outcast," the first Empire picture, is to be released through the Mutual Exchanges, September 3.

CAMILLA DAHLBERG WITH METRO FOR "DRAFT 258."

Camilla Dahlberg, who originated the role of Bianca in "The Great Lover," with Leo Ditriehstein, has been engaged by Metro Pictures Corporation to play the important part of the woman spy in "Draft 258," Metro's new patriotic photodrama, which has already been placed in production. Mabel Taliaferro is the star of "Draft 258," which was written by William Christy Cabanne and June Mathis.

Alexandra Carlisle

ALEXANDRA CARLISLE, who plays the star role in the new World-Picture Brady-Made, titled "Tides of Fate," is an English actress of very great celebrity for her rare physical beauty and her surpassing gifts in the art of acting.

Alexandra Carlisle.

Her greatest triumph in London was registered upon her appearance there in the leading role of "Everywoman" some years ago, when the most austere of the English critics hailed her as "the best actress and the most beautiful woman on the London stage."

Miss Carlisle came to America shortly after the production above mentioned and she has remained here ever since. She has been the "featured" player in several dramas and comedies, and last season was chosen by George C. Tyler for the central personage in "The Country Cousin," in which she made a genuine sensation during the long run in Philadelphia.

By an odd coincidence Miss Carlisle's first New York appearance in this drama will occur at the Gaiety theater on the same date as the publication of her picture play, "Tides of Fate."

This drama contains a number of exceptionally thrilling episodes. In one of these a runaway saddle horse, upon which Miss Carlisle as the heroine is taking her morning spin, plunges from a high cliff into the river, from which she is rescued by "the wrong man," whom she marries from gratitude. Later there are two extremely striking battle scenes—one between bandits and the mounted police of Canada, and the other an engagement of United States troops with an overwhelming horde of Moros in the Phillipines.

"Tides of Fate" is a "big" picture in every sense of the term, and in the making involved an expenditure that would have amply justified its issuance as a ten-reel special but for the World's loyalty to the regular program policy.

ALICE BRADY LEAVES WORLD FILM CORPORATION.

Alice Brady has completed her contract with the World Film Corporation, and she declines to renew it. She severs her connections this week with that firm, of which her father, William A. Brady, is managing director, and she announces that she is now at liberty. She may accept any one of several offers that she has had from other motion picture producers, and she may possibly return to the legitimate stage She has two plays under contract, and if she appears in them it may be under the direction of her father in his capacity as theatrical manager, but she is not to be any longer a star for the World Film Corporation which turns out "Brady-made Pictures." She has been with that company for two years, and in that time she has won wide popularity as a "movie" star. The World Film Corporation recognized this fact when her contract expired on Tuesday (Aug. 14) and it offered her a very large increase of salary, but the increase was not sufficient in her opinion, since she had already received large offers from other companies, and she declined to renew her contract. Negotiations have continued throughout the week, but Miss Brady has announced definitely that she has severed her connections with the World Film Corporation.

THE PARALTA PLAN BOOK.

The Paralta Plan book, which Paralta Plays, Inc., has been advertising very extensively in the trade papers of late as an aid to the development of picture theater patronage and the elimination of waste in the management of theaters, has been issued from the press and thousands of copies are now being sent to exhibitors throughout the country who filed their applications for them during the past three months.

This book comprises 64 pages. It reviews the economic history of the trade, it shows the "leakage" which results from the present forms of picture distribution and shows how the four big points of the Paralta Plan will redound to the benefit of the exhibitor.

The book especially dwells on restricted, non-competitive territory, unlimited runs, repeat booking privileges without extra charge, and a twelve month contract, with cancellation privileges to the exhibitor which are exclusively his. Otherwise, under the Paralta Plan, the exhibitor is protected in every way from the conditions he now claims militate most against his interests. He can cancel a Paralta contract, whereas the company cannot cancel on him. The Paralta Plan book is very interesting reading to all concerned.

Grace Darmond.

Grace Darmond.

"WHEN Duty Calls," the seven-reel production with which Sanger and Jordan will make their initial bow in the producing field, is a stirring war photodrama in which Miss Grace Darmond takes the leading role. The picture is now in the making at the Norma Talmadge studios under the direction of Capt. Harry Lambart. Miss Darmond, probably the youngest leading woman in the film firmament, occupied the stellar role in Pathe's thrilling serial, "The Shielding Shadow," which is shortly to be seen in New York at one of the leading Broadway theaters. It was Miss Darmond's brilliant work in this picture, after it had been seen at a private view, which caused Sanger and Jordan to immediately offer her a contract as leading woman in "When Duty Calls" and several other pictures they contemplate producing.

"When Duty Calls" is not a war picture in the sense that the audience is thrilled by the sight of marching soldiers and the usual scenes which accompany a film of this class, but it is a photodrama which will appeal to every mother in the country who has a son of draft age and is willing to send him to the front with a mother's blessing.

The young leading woman has a checkered career as bride and mother whose husband has answered the call of his country. At the same time she has ample opportunities of displaying the fine dramatic qualities which she showed she possessed in the Pathe serial, "The Shielding Shadow." Miss Darmond lays claim to being the most married star in filmdom, as in her brief twenty years she has been led to the altar no less than three hundred times. True, Miss Darmond's experiences have been in front of a motion picture camera, and at present there is a prospect that she will continue on her way as a blushing bride, at least in the movies, for some time to come.

H. NEWMAN OPENS IN OSSINING.

On Monday evening, Aug. 20, the Victoria theater threw open its doors to the public in Ossining, New York, under the management of H. Newman. Mr. Newman formerly ran the Majestic in Holyoke, Mass. The Victoria was formerly known as the Roe theater, but has been renamed by Mr. Newman, who has remodeled the lobby, added a fine new electric sign and made other improvements. He expects to run first run pictures, selecting his program from state rights and other features and in this way will secure an entirely different program from other theaters in his vicinity.

Among the Picture Theaters

Colonial Theater, Columbus, O.

Manager Marcus Has His House Decorations Harmonize With the Different Seasons of the Year—Admission Prices 10 and 20 Cents.

DO ATMOSPHERIC conditions in a photoplay house count? They do as is attested by the policy pursued by M. Marcus, who is the manager of the Colonial theater in Columbus, Ohio. The accompanying pictures of the stage, foyer and lobby give a very good idea of the floral decorations for summer used recently to beautify the Colonial. These embellishments have occasioned many favorable comments from the theater's large patronage, and it is the intention of Mr. Marcus to have the decorations conform with the different seasons of the year. The decorations, whether they are flowers, banners, festoons, or bunting, for any one season do not remain up during the entire period of that season, but are changed every two weeks or so

Formerly used as a burlesque house and as the home of stock, the Colonial has been transformed into a veritable garden, and under the directing hand of its manager it has been developed as the ideal home of photoplays, playing to capacity audiences every day at ten and twenty cents. Mr Marcus believes that appearances help make a theater, and it is not too much to say that for attractiveness, lobby effects and stage settings, the Colonial compares favorably with any other theater between New York and Chicago

Of special interest is the lighting system. Lights are changed each week, the colors so arranged as to harmonize with the settings and the particular picture shown. Everything in the house suggests quietude and harmony. The energetic young manager came to take charge of the Colonial after it had proven a failure as a photoplay house. He came with ideas of his own, and was given carte blanche to put them into execution. The result is that the Colonial is now on an excellent paying basis, and that its clientele is steadily growing.

Another element that made for the success of the Colonial is the musical entertainment. Music as an essential to the proper enjoyment of motion pictures was recognized by Manager Marcus as a direct necessity, and instead of the loud blare and the illogical orchestration so common in many photoplay houses, the music fits in and harmonizes with the picture.

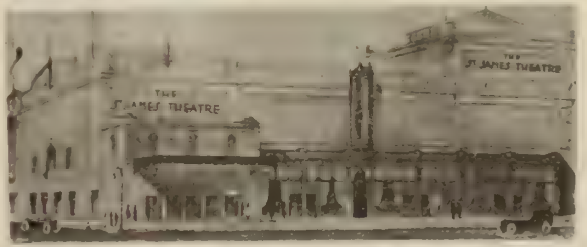
Before the pictures constituting a show are screened for the public Mr. Marcus views each one privately. He also has the musical score selected for each picture tried out during the private running of the program to further satisfy him that there are no inconsistencies. Should any unsuitable cue be found in playing the selection which was not observed when it was picked, it is altered immediately, so that each score is in perfect harmony with the action in the picture, and in shape to be presented to the patrons of the Colonial.

St. James Theater, Asbury Park, N. J.

Rosenberg Opens 2,360-Seat Picture House on Jersey Coast —His Third Venture There—Typhoon Fan Ventilation System Used.

THE accompanying illustration is a photograph of a wash drawing of the new theater which was opened recently in Asbury Park, N. J., by Walter Rosenberg, manager of the Savoy theater, 112 West 34th street, New York City. This makes the third venture on the Jersey Coast for Rosenberg, for he controls and operates the Savoy theater, also in Asbury Park, and the Broadway at Long Branch.

The St. James has a seating capacity of 2,360, which entitles it to the distinction of being one of the largest motion picture houses in the State of New Jersey. Thomas W. Lamb, who was the architect of the Rialto theater, New York City, designed the St. James, and the exterior is built of red brick laid up in black cement with panels of yellow buff. A scheme of color decoration different from that common in decorating the interior of theaters has been inaugurated in the St. James. Instead of the usual gold, brown and red motif the color scheme is black and gold, which is calculated to eliminate whatever glare that may be produced from the ceiling and wall lights.



Wash Drawing of St. James Theater, Asbury Park, N. J.

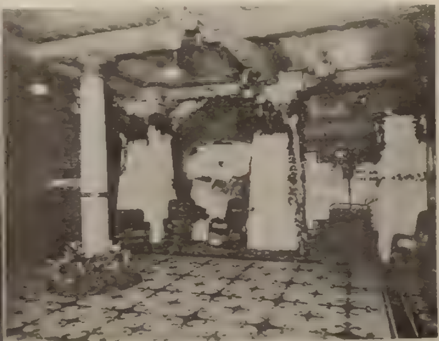
The dimensions of the structure are 100 by 156 feet, and it is proposed to operate the St. James all the year round. The Typhoon Fan system of ventilation is used, and a Moeller pipe organ furnishes the musical accompaniment to the pictures. Ample provision was made in building the St. James to house "legitimate" shows should it ever be decided to change the policy.

$80,000 PICTURE HOUSE FOR MADISON.

An $80,000 theater will be erected on East Mifflin street, Madison, Wis., taking the place of the Strand and running through to East Dayton street. Concrete, tile, marble and iron will be used in the construction of the playhouse, which is to be one of the largest and finest moving picture theaters in the northwest. It will be fireproof throughout.

The Lobby of the Colonial, Columbus, O., with Summer Decorations.

The Artistic Stage Setting at the Colonial, Columbus, O.



The Foyer of the Colonial Theater, Columbus, O., in Summer Dress.

Star Palace, Patchogue, L. I.

Oldest Theater on Long Island Still Going "Strong" After Twelve Years—Has Been Remodeled from Ttime to Time to Bring It Up to Date.

THE Star Palace, the oldest theater on Long Island, is at Patchogue, under the management of George T. Holmes. It has been under the same management since its inception twelve years ago. This is a long life for a motion picture theater. It began in 1905 in a small store which seated 116 persons. This was before the days of motion picture studios. Pictures were being made on the roofs of office buildings. Few pictures were as long as one thousand feet. The exhibition of a moving picture was mainly a stunt. And yet Mr. Holmes made good and has kept it up ever since.

The first building of the Star Palace was operated for two years. Then a larger house was built two doors below seating four hundred persons. This building was occupied until three years ago when the present building was erected.

The present building, the third Star Palace, is the largest theater in Suffolk County. It was erected at a cost of $30,000 and has a seating capacity of over fifteen hundred. It is a two-story concrete structure, the facade decorated with artistic plaster figures in relief. It carries a vertical electric sign bearing the word, "Palace," surmounted by a five-pointed electric star. The building is flanked by two ornamental columns for street lights standing at the curb. On each side of the arch, which gives entrance to the wide and spacious lobby, is an electric arc. The arch is set with electric lights. Altogether this arrangement gives a very attractive appearance by night, and serves to beautify the high road on which the theater is situated. The large lobby offers lots of space for the display of posters advertising the daily attractions. The admission prices are fifteen and twenty-five cents daily, both matinee and night.

Star Palace, Patchogue, L. I.

This was the first theater on Long Island to have an orchestra. There are now six pieces in the orchestra. The stage is decorated with a special scene set made by the Lee Lash Studios. The size of the picture projected is seventeen by twenty-four feet. A Johns-Manville booth is used and Simplex projectors. This theater had the third Simplex that was built.

The publicity department of the theater is under the management of Earle Holmes, whose enterprise won for him second prize in the Bluebird advertising contest. As an example of what he can do, this is what happened when "The Eagle's Wings" was shown for two days for the benefit of the Red Cross. He used a Ford tractor as a street advertisement and thereby attracted one thousand children into the theater from the nearby village of Hagerman, L. I. Further, he induced a local weekly newspaper, "The Argus," to issue a special edition advertising the picture. This is an unusual feat. Mr. Holmes attributes the success of his theater directly to the Moving Picture World, from which he has gleaned many a money-making point.

MANY IMPROVEMENTS FOR GRAND OPERA HOUSE.

Always on the lookout for the comfort and convenience of their patrons, the O'Donnell-Eskridge Amusement Company, of Washington, Ind., at a cost of $3,000 has installed in their Grand Opera House there a new ventilating and air-cooling system. Situated between the ceiling and roof of the building is a double set of eight-foot typhoon multiblade twin blowers, with ventilators located in another part of the building, which provide an outlet for the vitiated air. The fans are operated by a ten-horsepower electric motor. This equipment insures a constant supply of fresh, cool air at all times, which is particularly pleasing to the audience during the hot summer months.

The company also announces that late in the summer the upper part of the theater will be remodeled, the present balcony and offices removed and a new semi-circular balcony built, allowing an unobstructed view of the screen from every seat, and increasing the capacity of the house by about 350. Four new boxes will be added, new orchestra chairs installed, and the entire theater redecorated. As a result, Washington will have one of the most attractive and up-to-date houses in southern Indiana.

Opera House, Wolfville, N. S.

Town with Only 2,000 Population Maintains 500-Seat Photoplay Theater—Students of Seminary Attend Show in Body When Educational Film Is Run.

THE Opera House at Wolfville, N. S., formerly owned and managed by the late W. Marshall Black, has been taken over by several St. John men. A. E. Mason, formerly of the Imperial theater, has been appointed manager and is already in Wolfville. Mr. Mason has been for some years chief electrician and operator at the Imperial and will be qualified by his experience to manage the theater. He has a personal interest in the business.

The town of Wolfville has a population of 2,000, and is the center of a large farming district. There is a seminary there and when an educational film is run the authorities co-operate with the theater and announce the picture at the college, the students sometimes attending in a body.

The Opera House has perhaps the finest set of properties in the Provinces, and can handle any of the better class of road shows. The house is used (as so many of our theaters are) as a sort of social center, and on Sundays meetings of various kinds are held, recruiting, patriotic or lectures.

Interior of Opera House, Wolfville, N. S., Canada.

The house is decorated in old rose and cream. It possesses two picture machines and its own electric light plant. The city current is alternating, so a Mercury Arc Rectifier is used.

Music can be furnished by piano or organ, and the theater is equipped for orchestra. Admission is ten and fifteen cents, the management paying the war tax. The admission was raised recently to meet this tax. Only evening shows are held. The programme changes three times a week. There is a seating capacity of five hundred. The seats are opera chairs.

YOUNG BUYS GRAND THEATER AT LEXINGTON.

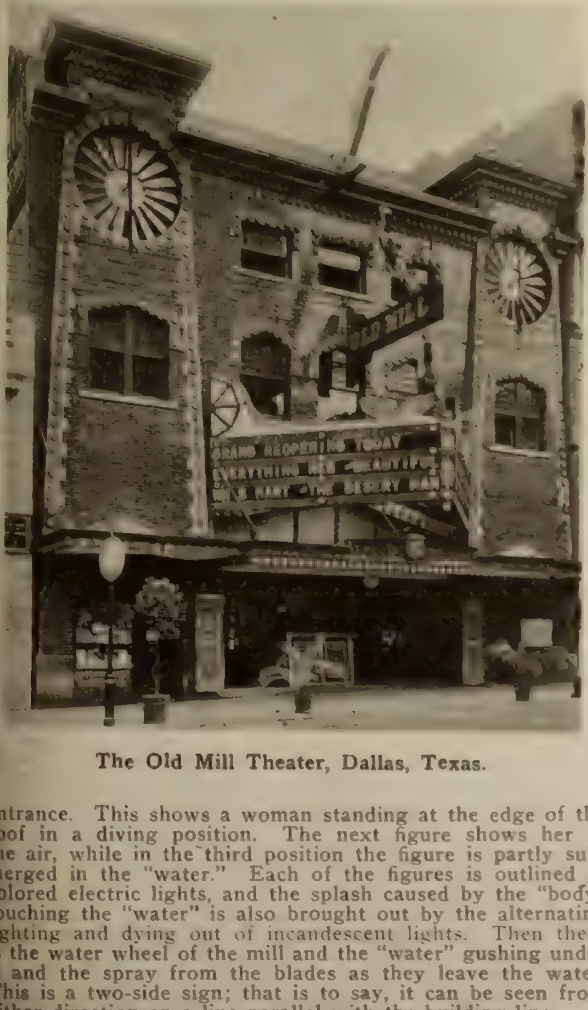
John C. Young, who for about two years has been associated with Clyde Wright as part owner of Wright's Grand theater, Lexington, Mo., has purchased Mr. Wright's interest in the house. Mr. Young, who will now assume full charge, is well fitted for his duties as he has had several years' experience in the motion picture business. This change is due to Mr. Wright's recent illness, together with the great increase in his duties as Justice of the Peace. He has proved himself to be an enterprising manager and a great believer in the efficiency of advertising, and his many friends regret to see him give up the business with which he has been associated for several years

Old Mill Theater, Dallas, Texas

E. H. Hulsey Rehabilitates House Damaged by Fire—One of the Prettiest Theaters in the City—Uses No Gaudy Announcements in Lobby.

ON May 19 last the re-opening of the Old Mill Theater in Dallas took place. The original building was so badly damaged by fire on the night of February 24 that the structure had to be practically rebuilt. As can be seen from the accompanying view of the exterior the architectural design resembles that of a mill. There is the flanking column at each side, wide at the bottom and slightly narrower at the top, where an immense exhaust fan in each has been placed, calling to mind the fan shaped wind wheel which is so important a part in the old-time mills. Then further enhancing the illusion is the old fashioned shaped window in the columns and in the center part of the structure, and the gradually sloping roof which projects just a little beyond the front and back of the building.

One of the distinguishing features of the rehabilitated Old Mill is the attractive electrical display over the main entrance. This shows a woman standing at the edge of the roof in a diving position. The next figure shows her in the air, while in the third position the figure is partly submerged in the "water." Each of the figures is outlined in colored electric lights, and the splash caused by the "body" touching the "water" is also brought out by the alternating lighting and dying out of incandescent lights. Then there is the water wheel of the mill and the "water" gushing under it and the spray from the blades as they leave the water. This is a two-side sign; that is to say, it can be seen from either direction on a line parallel with the building line.



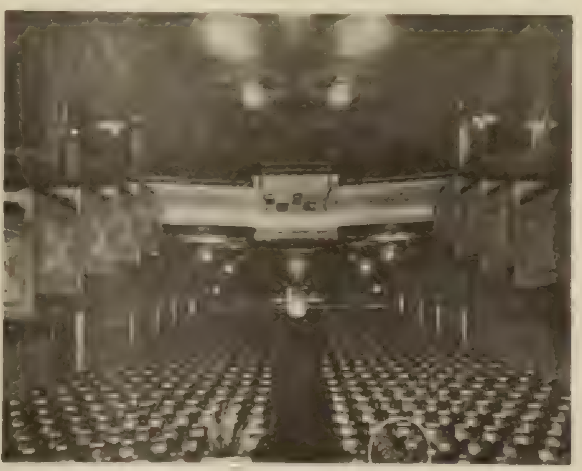
The Old Mill Theater, Dallas, Texas.

The front of the Old Mill is faced with tapestry brick limed with white cement. There is an artistic canopy running the entire length of the building and extending to the edge of the sidewalk with art glass in the squares in the drop. In keeping with the handsome appearance of the front is the method in which the announcement concerning the current and future programs is made. All paper used is placed in glass covered brass frames. No gaudy posters are employed, but artistically painted signs, giving the names of the pictures, the featured players, and other data pertaining to the subjects. The flooring of the lobby is laid with large and small squares of tile in attractive design, and the box office has a wainscoting of marble which is topped with plate glass running along the sides and front. A pretty wood carved design bearing the name of the theater surmounts the glass sides and finishes off this part of the theater. The lobby as well as the front is abundantly illuminated, and four wide entrance doors lead into the auditorium. The doors are finished in mahogany. Each one is beautified with fifteen squares of beveled glass.

The fine impression of the house that is created upon the mind by the graceful lines of the exterior is not weakened one iota when the interior is approached. Here, too, the lines are graceful, and the various colors used in the decorations blend harmoniously. And so the conception that the Old Mill theater is a thing of beauty, a worthy addition to the list of excellent motion picture theaters in Dallas and a credit to the name of E. H. Hulsey, general manager of the company operating the house, and to the other members of the concern, is firmly entrenched in the mind of the observer.

A few words of detail on the embellishments of the interior will not be amiss. Silk tapestry of rosy hue adorn the walls, and the quiet elegance produced by this warm decoration is enhanced by the arrangement of ivory colored panels in relief. Ivory and gold is the color motif of the ceiling, and this has been relieved by hand painted floral effects. All electrical fixtures are finished in gold leaf while the draperies are in blue silk velour. This is in striking contrast to the ivory colored carpet, the plainness of which has been broken by figures in blue. Then there is the flower receptacles and bird cages in willow with stands to match, adding to the individuality of the Old Mill.

Each one of the 1,500 seats has a mahogany colored frame with Spanish leather upholstering. Indirect lighting is used, and a vacuum cooling system. Music is furnished by a large pipe organ. Until six o'clock a section is reserved for children under twelve years and unaccompanied women. The uniform of the ushers smacks of the military, and each man is drilled in courtesy and politeness.



Interior of the Old Mill Theater, Dallas, Texas.

Capacity houses have been enjoyed since the Old Mill was re-opened, and the admission prices are 10, 15, 25 and 35 cents.

ALLENTOWN'S STRAND TO OPEN IN SEPTEMBER.

Situated in the heart of the City of Allentown, Pa., at the corner of Eighth and Hamilton streets, the Strand theater, representing an investment of over $100,000, is nearing completion, and will be opened early in September. The location of this house is admirable, as it faces the terminus of the trolley lines from Philadelphia and surrounding towns.

Gennert and Stuckert, who are the managers as well as the owners, have spared no expense in making this house, so far as beauty and comfort are concerned, one of the most attractive houses in that part of the state. The ventilating plant, which is being installed by the American Heating and Ventilating Company, will supply 25 cubic feet of air per minute for each patron.

Built of steel, brick and concrete, the building occupies a plot 46½ by 170 feet, and is equipped with a large number of exits so as to enable the theater to be emptied within a very short space of time. Another feature which not only adds to the safety but also to the comfort of the patrons is the wide spaces between the rows of seats. Other conveniences for the patrons include rest rooms, sanitary drinking fountains and a spacious foyer; in fact, the management is providing numerous new and novel features which should, together with the high class of pictures to be shown, insure a large clientele.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

Interesting Educationals

One Floricultural Subject, One Marine, One Sport, and Four Travel.

Reviewed by Margaret I. MacDonald.

"Rose Breeding" (Universal).

IN THE Universal Screen Magazine No. 31 will be found some valuable information concerning the breeding of roses. For those who love flowers or are interested in the development and culture of roses this subject will be found unusually interesting. The illustration reveals the manner in which the seed from selected plants is fertilized, ripened and later germinated in sandy soil. The subject is well illustrated and sub-titled with care.

"An Under-Sea Garden" (Mutual-Gaumont).

In Reel Life No. 67 will be found some interesting views which have been photographed on the floor of the ocean at Miami, Fla., by E. B. Gray. In the picture are shown the coral reefs at the edge of the gulf stream, the plant life of the ocean, and the fish swimming about in their own domain. This is an intensely attractive subject which will find favor with all.

"Beach Sports in Southern California" (Paramount-Bray).

In the eightieth release of the Pictograph will be found some inspiring views of beach sports on the Californian coast. Among these is surf riding, which originated with the Hawaiians. Here we see men and women indulging hilariously in the sport of riding a plank over the waves. Splendid exhibitions of swimming are also included, and one of the features of the picture is the work of A. Dahlquist, a member of the San Diego Life Guards, who demonstrates some daring feats.

"Bruges, Belgium" (Mutual-Gaumont).

Views of the old city of Bruges, Belgium, comprise a part of Tours Around the World No. 40. Bruges is the capital of West Flanders and is of unusual interest on the screen at the present time because of Belgium's place in the great world war. The canals which intersect it have caused it to be known as "The Venice of the North" and add much to its picturesqueness. The city is noted for its wonderful chimes, and the places of interest which are shown are the famous belfry of Bruges, the Lion's Bridge, and the Gruthouse, a seignorial residence of the fifteenth century.

"The Land That Does Not Wiggle" (Educational-Bruce).

On his way through Texas and New Mexico Robert C. Bruce picked up a great deal of interesting material, photographing for us the idiosyncrasies of the "Land That Does Not Wiggle." Evidently the stillness of the sandy wastes and rocks over which he chose to travel impressed him in this manner. One of the first things in picture that impresses us is a sand storm. Then there is the little mission made of mud, and the chocolate colored houses with their chocolate colored inmates. There are typical New Mexico scenes in abundance, and views of the Rio Grande and cactus covered wastes. This is a remarkably attractive picture, at the close of which are some night scenes on the desert. Here we are reminded that because of its beautiful nights men answer the wail of the desert.

"The First American Apartment House" (Educational-Bruce)

"The First American Apartment House" appears on the same reel with "Nature's Theatricals," a study of the Grand Canyon. The apartment house referred to is that embodying the homes of the Cliff Dwellers, which were photographed by Mr. Bruce at the Canyon of El Rito de Los Frijoles, N. M. It has a courtyard 200 feet in diameter and possesses 180 rooms. On the walls in the back rooms there still exist the remains of adobe plaster used in lining them. The subject is unusually well illustrated in the usual interesting style of Robert C. Bruce.

"Nature's Theatricals" (Educational-Bruce).

"Nature's Theatricals" presents some of the most beautiful views of the Grand Canyon of Arizona that have ever been photographed. Here we see the tourists descending into the canyon by way of the Bright Angel trail, and are given several views of the sides of the great abyss. Then we are told that only amateurs get their knowledge of the canyon by following the trail into its depths. Others of wider vision sit on the edge of the precipice and watch for "Nature's theatricals" in the play of the elements about its rim. Before and after the storm are beautifully described in film, and with our photographer we watch the mystery of the clouds as they pour like great white streamers from canyons into other canyons of greater mystery. A truly beautiful picture.

The School vs. The Theater

W. D. McGuire of the National Board of Review Points Out Wisdom of Utilizing Theaters for Film Entertainments.

IN SPEAKING of the work of the National Committee for Better Films to a representative of the Moving Picture World, W. D. McGuire, secretary of the National Board of Review, said: "It is not unusual in the development of many social movements, for dangers to crop up, that were not at first anticipated. The enthusiasm with which local committees are forming in different communities to further the Better Films Movement is also giving rise to a danger which may develop unless motion picture exhibitors show themselves willing to grasp the opportunity offered. I refer to the question frequently asked by these committees as to whether it is wise to give motion picture entertainments in the school buildings. We all recognize that the people are coming into their own as far as the schoolhouse is concerned. The time is rapidly passing when either the principal of a school or the local school board may consider the school as their personal property, and they no longer feel that they have the authority to deny the unlimited use of the school building to the people of the community—the taxpayers—to whom the property really belongs. This was brought out forcibly at the Chicago convention of the National Council of Community Center workers whose slogan is the unlimited use of the schoolhouses by the people themselves.

"When it comes, however, to transferring the motion picture entertainment of the community to the school building, even as a community center, danger arises. The school stands for concrete education and this fact is very apt to be implied in the whole atmosphere of the place. It is particularly well-grounded in the minds of young people who spend so many hours a day under the schoolhouse roof. The motion picture theater, on the other hand, represents 'entertainment' in their minds and this type of entertainment while possessing educational value of a high order, nevertheless imparts its enlightenment, for the most part, sub-consciously rather than consciously. It is apt, therefore, to be more permanent.

"The local committee on Better Films, therefore, working for permanent results, will do well to utilize the motion picture theater as the field for their operations rather than attempt to transfer the entertainment to a school building where the surroundings do not normally lend themselves to enertainment as an end in itself. Whether or not the local committee is inclined to transfer its activities to the schoolhouse depends largely upon the measure of cooperation shown by the local theater manager. It is fortunate that in most localities up-to-date managers are quick to show the utmost cooperation, realizing that to work in the public interest is to their personal financial interest also.

"The National Committee for Better Films has urged from its origin the avoidance of the so-called educational pictures at any rate as the backbone of the program. The finest dramas with a strong human interest element are those which appear month after month on the bulletin of the National Committee as having been used most successfully. There are conspicuous examples among producing companies making photoplays of this type consistently. It may be stated with reasonable assurance, that the entertainment which will not please the older people of the community wil not be successful with young people. The heart, rather than the head, must govern in selecting the pictures. Strong, vital drama, presenting manhood and womanhood at its best, are needed. Lessons—'moral' or otherwise—should be avoided. Inspiration to act and think rightly is the best kind of education and the moving picture entertainment attracts thousands when pictures possessing these qualities are shown.

"The theater, not the schoolhouse, is the place for the motion picture show. Much is gained and nothing lost by using this natural channel for the entertaiments. It all depends on the cooperative spirit shown by the exhibitor."

White Plains Gets Busy

Local Committee for Better Films Makes Plans for Future Entertainment and Welfare of Community—Theater Manager Cooperates.

RECENTLY at White Plains, N. Y., a meeting was held to arrange for special moving picture shows for that city. A strong group of representatives of various women's clubs was organized to further the interest of the Better Films Movement in White Plains, and a local exhibitor was consulted. Unfortunately he allowed other matters to press upon his time to the extent that the women of the committee gained the impression that he did not wish to cooperate with them. They immediately turned their attention to the school building and started their plans to organize regular performances in the schoolhouse weekly. At this point the manager realized the opportunity that was slipping from him and assured the ladies that by a return to the original plan they could count on his utmost cooperation. Conference meetings have been held during the summer and the movement is well under way toward getting the first of the Better Film performances started at White Plains immediately after the opening of the schools in September. Mrs. R. P. Ray, wife of the city superintendent of schools, has been active in the movement since its origin. No one realizes better than Mrs. Ray the advisability of using the regular theater for the special performances, and the danger of making the program "educational." The committee, headed by Mrs. A. K. Griffin, has the matter in charge. Publicity plans are being worked out and everything points to carrying out the plan most successfully. Mr. W. D. McGuire of the National Board of Review to whom we are indebted for this information says: "Frequently the motion picture exhibitor does not realize the Better Films Movement is his movement and that the organization of a local committee is one of the best mediums of publicity his theater can obtain."

Moving Pictures in the Orient

Interesting Matter Gleaned from J. W. Allen, Paramount Representative Recently Returned From the Orient.

OUR San Francisco correspondent, T. A. Church, sends some interesting facts in connection with the moving picture's place in the Orient. These facts, learned in an interview with J. W. Allen of the Paramount Pictures Corporation, will be found good reading, and are as follows:

The Orient, the land of mysticism, but also the land of wonderful commercial possibilities, is succumbing slowly but surely to the charm of moving pictures. This is the news brought home by J. W. Allen, of the San Francisco branch of the Progressive Motion Picture Company, distributors of Paramount Pictures, who returned in July from a trip to China, Japan and the Philippine Islands, made for the purpose of studying conditions from first hand and of placing Paramount service. During his absence of six months and two days he secured a fund of valuable information that will be used to advantage and succeeded in booking a large amount of business, considering the present development of the field.

Mr. Allen was accompanied on the trip by his wife, and the first stop, after a brief visit to Honolulu, was made in Japan. From there they went to Manila and spent two months in that city and other communities of the Insular possessions of the United States. There are several moving picture houses here and Paramount pictures are being shown in a splendid new one, the Lyric theater, on the main street of the city, which was opened on June 1. While prominent as a business thoroughfare, this street is one of the shortest of similar importance in the world, being but about four blocks in length.

From the Philippine Islands Mr. Allen and his wife went to Hong Kong, the British port in China, and then to Canton, Shanghai and the northern provinces, two months being spent in this country. Much has been written concerning the moving picture industry in China, but Mr. Allen found but little to substantiate the reports that have come out of that country either concerning the number of theaters, their ownership or the methods of conducting them. "China, with a population estimated at four hundred million souls, has within its great confines only forty moving picture houses," said Mr. Allen, "or one for every ten million persons. On the face of it this country should present wonderful possibilities for moving pictures, and it does, but any development will be slow. Moving picture theaters are found in the treaty ports, but there are great cities in the interior where there are no theaters and none are wanted at the present time. A vast amount of poverty and ignorance must be overcome and changes made in local government before moving pictures will be popular." In many places attempts have been made to introduce this form of amusement, but without much success. Soldiers would insist on being admitted free to entertainments and would start disturbances which the civil authorities would be unable to quell, with the result that the latter in many cases are now refusing to grant permits to would-be exhibitors in order to preserve order. This is merely one of the many problems met with in attempting to introduce moving pictures in China and illustrates the fact that it is not solely a question of educating Chinese to appreciate screen productions.

During the stay of Mr. Allen in Japan he visited the leading cities, including Kobe, Osaka, Kyoto, Tokyo and Yokahama. He found that this country possesses splendid possibilities as a market for moving pictures, with this form of entertainment steadily growing in popularity. However, there are many problems to be overcome by the American manufacturer in marketing his products there and business cannot be transacted on American lines. Quite a few Japanese films are being made, but these do not approach the American product in quality. These native productions are divided sharply into two schools, those of the old, or Shogun days, which have to do with the legends and myths of old Japan, and those of the new Japan, whose actors play parts of modern dramas. Practically all of the work is done by men, it being very seldom that a woman portrays a character before the camera.

The wrestlers of Japan, long idols of the people, are commencing to appear in moving pictures. These are trained from boyhood for their future occupation and the course of training they receive and the system of feeding that is followed make giants of them and they appear almost like a different race, compared with the rest of the people, who are small.

One of the distinctive features of moving picture entertainments in Japanese theaters is the use of the film explainer, or kabutsan, as he is known. This personage occupies a prominent place on the stage and explains the action on the screen while the films are being slowly run through. He gives his interpretation of what the actors in the production are saying, runs the gamut of emotions, with deep bass tones for the villains, shrill shrieks for woe, and changes to suit the action of the picture. Frequently he gets an entirely different impression from that intended by the director of the picture, but if this is noticed by the audience it is never shown.

Moving pictures are projected in an entirely different manner in that country than in the United States, and machines of Japanese manufacture are used almost exclusively. These are sold at less than one hundred dollars gold, so there is no chance for any business there by American manufacturers under present conditions. Films are run through the machines at a very low rate of speed and the intermittent movement is supplanted by a device which serves the same purpose, but which does not admit of a fast motion.

Contrary to the general impression, but few of the Japanese sit on the floor in moving picture houses, but the parts of the theaters arranged for sitting in this manner are considered the best. Music is furnished by a native orchestra, which performs after the kabutsan has finished his work. All attempts to introduce American music has failed, being acceptable to no class of Japanese. The patronage is drawn almost exclusively from the middle class, the members of the old school not caring for modern invention and the poorer classes unable to go. Japanese exhibitors do not use film titles, leaving the interpretation to the kabutsan, but in China these are translated and are shown in both English and Chinese.

While in Tokyo Mr. Allen made a trade showing of Paramount pictures and the leading film men of the Empire were on hand to view them. A story of his trip appeared in the "movie magazine" published by the Katsudo-Shashin-Zasshi Publishing Co., with pictures taken at a welcome party tendered himself and Mrs. Allen at Mikawaya Hall on June 20, by Shiho Okamura, publisher of the Katsudo-Shashin-

Zasshi. The dinner served here included almost twenty courses and was an interesting experience, in which the manipulation of chopsticks formed no small part.

Mr. Allen is now attending to his former duties as manager of the San Francisco branch of the Progressive Motion Picture Company, but these have taken on a different aspect since his return from the Orient. Instead of being merely a distributing point for the Pacific Coast, in itself a territory of no mean importance, San Francisco has become the distributing center for the biggest territory in the world, serving five-eighths of the entire population of the globe. Paramount pictures have been placed in this new field and the seed that has been sown is expected to produce an abundant harvest in years to come, when the sleeping East awakens.

British Notes

THE most important news item of the week is an announcement by the Chancellor of the Exchequer (Bonar Law) respecting the increased entertainment taxes which should have come into operation the beginning of this month but which have been postponed until October. Mr. Law has made the following concessions: The admission tax of one penny to entertainments will apply up to and including seats of the value of four-pence instead of three-pence originally proposed. The duty on seats over the value of seven shillings and six-pence but under ten shellings will be one shilling and six-pence instead of two shillings. On admissions over half a guinea but under fifteen shillings, two shillings instead of three shillings, and on seats over fifteen shillings the duty payable will be at the rate of six-pence for each five shillings (or part of five shillings) over and above the two shillings on the initial fifteen. Upon introducing these amendments into the Finance Bill Mr. Law stated in Parliament that the Government has no desire to pose as a killjoy and it realizes the necessity for legitimate entertainment at this time of nerve strain. The concession cannot be extended to six-pence seats because over eighty per cent. of the entire revenue from this source comes from tickets of six-pence or less. Mr. Law added that "the reduction of the higher priced tickets is to encourage higher forms of entertainment." The announcement has naturally given satisfaction in all sections of the trade but particularly to exhibitors. They are, however, determined to keep the entertainment duty at its present level if humanly possible, especially in regard to six-pence seats.

* * *

What is claimed as the longest consecutive scene on a film appears in a new production by the Ideal Co. of Galsworthy's "Justice."

* * *

Following upon the success of the Bainsfather humorous cartoons of trench life Film Booking Offices (Essanay-M. P. Sales) are preparing to similarly animate a number of Raemaeker's scathing records of German gentility.

* * *

Mention of the enemy reminds me that the first German propoganda film to be publicly exhibited in Great Britain was put on last week at the Scala, the theater Chas. Urban is associated with. The film embraces life in the enemy's lines with several rather good close-up views of the Kaiser.

* * *

The news of the sudden death of Sir H. Beerbohm Tree must have occasioned bitter disappointment to his many film producing friends in the States, particularly in Los Angeles, whither he had definitely planned to return in the autumn. The late Sir Herbert was the first great luminary of the "legit" theater to realize, seven years ago, that the cinema was more than an ingenious toy and to bestow his patronage upon it. Since this, his first appearance in Barker's "Henry VIII," down to the Triangle "Macbeth," the industry had a consistently firm friend in the famous actor-manager.

* * *

The call upon the exhibitor to show on his screen slides and films in aid of war and other charities without including the large number of appeals from different Government departments has never been so great as now. So much so that a number of showmen are inclined to the opinion that they are being taken advantage of by charitable institutions out for free publicity. The Edinburgh branch of the Exhibitors' Association has decided to show no further films or slides of this type until they have been approved by the secretary, and even then only upon condition that acknowledgment of the exhibitors' services is made in the press.

* * *

D. W. Griffith, Robt. Harron, Lillian and Dorothy Gish left London the other evening for France to do the exteriors of a film "D. W. G." is producing for the French Government. As soon as these are completed they return to America to make the interiors and complete the subject, which is one of patriotic appeal.

* * *

If there is one question more than another that a certain London newspaper keeps on flashing before its readers it is "when is Charles Chaplin going to enlist?" According to this paper and the inference of the articles the war will cease the day Chaplin appears in France, so perhaps this is one reason why its owner is visiting America to coerce Charlie into joining for immediate service. A telegram published on Saturday and attributed to the Los Angeles correspondent of the Boston "Christian Science Monitor," states that the famous comedian has already enrolled in the U. S. A. citizen army for training, cancelling all future arrangements for film production. All this makes interesting reading, but the balance of opinion, in the trade and out, concurs that Chaplin could render no better service than by keeping on, "keeping on."

* * *

The moving picture biography, "The Life of Lord Kitchener," which has been occupying the Windsor Film Co. for nearly a year now, has been acquired, world's rights, by the London Independent Film Trading Co.

* * *

The Vitagraph Co. announce this week the release of "Womanhood, the Glory of a Nation" and "The Suspect." The former was shown to the trade on Friday and the applause which greeted its exhibitors was torrential. "Womanhood" is certainly a worthy successor to "The Battle Cry of Peace."

* * *

Entitled "The Re-birth of a Nation," the Gaumont Co. have prepared a one-reel, exclusive of a number of remarkable incidents photographed in Petrograd by their camera man during the recent revolution.

J. B. SUTCLIFFE.

MOBILIZE PARK SHOWS FOR WAR TIME.

This year the whole scheme of the Boston Park Shows has been changed and they are "mobilized for war service." Incidentally they are showing that motion pictures have definite usefulness to convey information to the people in times like these. Current record films are used, but not anything of a dramatic or story character. Four to six reels are run a night. The length of the program is an hour and a half to two hours. The singing of national or patriotic songs by the audience, with words thrown on the screen, is a prominent feature. Several sets of slides are used in each program, which makes it easy to emphasize whatever subject is current, as, for example, the Liberty Loan when that was being pushed; the Red Cross war fund campaign; recruiting for army, navy and Marine Corps and, later, food conservation.

The film material found to be especially desirable for the purpose includes the Universal, Pathe and Mutual News Weeklies, Selig "Following the Flag," Federal's "America Is Ready," Pathe's "Our Fighting Forces" and Metro's Army and Navy pictures.

FIRE UNDERWRITERS ISSUE BOOKLET.

The National Board of Fire Underwriters, with offices at 76 William street, New York, has prepared for the Council of National Defense a booklet of directions for the prevention of fire. Its title is "Safeguarding Industry." The booklet contains twenty-four pages. Sixty-six thousand copies have been mailed to manufacturers, and the board states if any concern has been overlooked it will be glad to forward a copy on application.

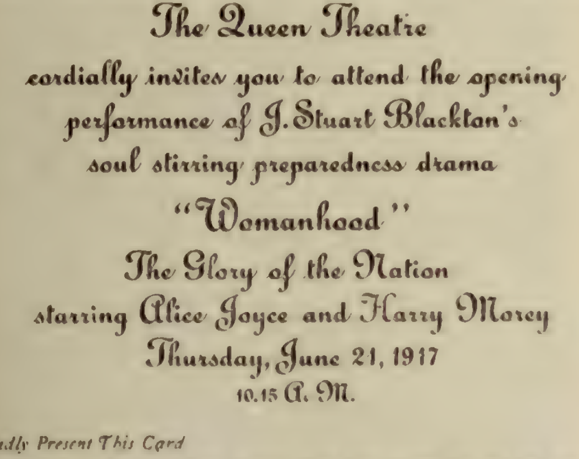
The purpose of the publication is the highly important one of preventing fires in industrial plants working under the abnormal conditions of wartime emergency. The cover carries a signed statement especially written by President Wilson, as follows: "Preventable fire is more than a private misfortune. It is a public dereliction. At a time like this of emergency and of manifest necessity for the conservation of national resources, it is more than ever a matter of deep and pressing consequence that every means should be taken to prevent this evil."

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Swagger.

THE Queen theater, Galveston, Texas, which does most things exceedingly well, did better than usual with an invitation card to "Womanhood." This was a private showing to launch the feature in Texas. The invitation idea is the reverse of new, but it is not often that we get a card so well done, though done from type. We get few examples of Old English than we used to, but most jobs show the type instead of play impression. This card is printed from type, yet suggests engraving. It is done with Litho Shaded Script printed with a light inking. The effect is decidedly swagger and aids in creating a favorable impression in the minds of the recipients



The Queen Theatre

cordially invites you to attend the opening

performance of J. Stuart Blackton's

soul stirring preparedness drama

"Womanhood"

The Glory of the Nation

starring Alice Joyce and Harry Morey

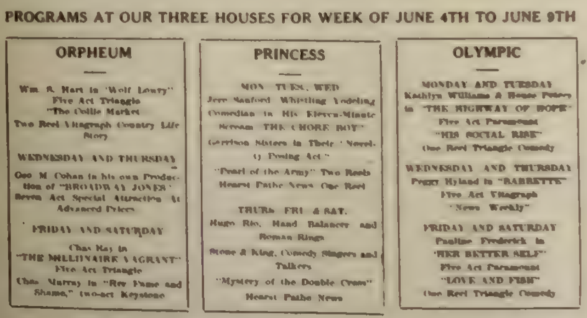
Thursday, June 21, 1917

10.15 A. M.

Kindly Present This Card

Cheating Itself.

The C. and A. Amusement Company, Pocatello, Idaho, gets out a twelve-page weekly for the three theaters under its management, but it takes a space only four by seven inches for the triple program. In so small a space there can be little display, at best, and here the printer complicates matters by setting it all in full face, and not always with a good idea of what should be kept up. With twelve 8 by 12-inch pages there should be more space for the program announcement instead of merely a third of one page, and even a dub printer should know better than to use all full face where he is so crowded. That page three should be given to the editorial head and the three programs alone, which would permit a proper display, using one of the many forms of program shown in this department; for example, the Colonial, Camden, N. J., which would work well here. This chain of houses is almost too generous with its general reading. The house should come first always, no matter what the form. Recently all three houses bought Liberty Bonds with the day's taking. There was a patriotic parade when the Mayor ordered all business places closed in the afternoon, but between five and eleven the houses ran full blast and then bought Liberty Bonds. Naturally they got local mention, the daily paper giving them a three-line twenty-four-point head on the first page as part of the general whoop for the day. In the same paper there is announcement of F. H. Richardson's tour and his comments on the town, for F. H. used to shove a locomotive through the town when it was only a narrow gauge road and a narrow gauge town. Now both are broad gauge.



PROGRAMS AT OUR THREE HOUSES FOR WEEK OF JUNE 4TH TO JUNE 9TH

ORPHEUM

Wm. S. Hart in "Wolf Lowry"
Five Act Triangle
"The Collie Market"
Two Reel Vitagraph Country Life Story

WEDNESDAY AND THURSDAY
Geo. M. Cohan in his own Production of "BROADWAY JONES"
Seven Act Special Attraction At Advanced Prices

FRIDAY AND SATURDAY
Chas Ray in
"THE MILLIONAIRE VAGRANT"
Five Act Triangle
Chas. Murray in "Her Fame and Shame," two-act Keystone

PRINCESS

MON. TUES., WED.
Jere Sanford Whistling Yodeling Comedian in His Eleven-Minute Scream "THE CHORE BOY"
Garrison Sisters in Their "Novelty Posing Act"
"Pearl of the Army" Two Reels
Hearst Pathe News One Reel

THURS. FRI. & SAT.
Hugo Rio, Hand Balancer and Roman Rings
Stone & King, Comedy Singers and Talkers
"Mystery of the Double Cross"
Hearst Pathe News

OLYMPIC

MONDAY AND TUESDAY
Kathlyn Williams & House Peters in "THE HIGHWAY OF HOPE"
Five Act Paramount
"HIS SOCIAL RISE"
One Reel Triangle Comedy

WEDNESDAY AND THURSDAY
Peggy Hyland in "BABBETTE"
Five Act Vitagraph
"News Weekly"

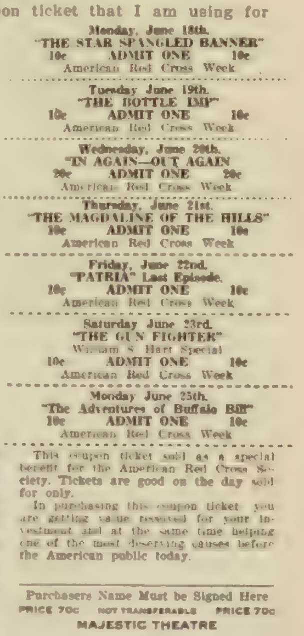
FRIDAY AND SATURDAY
Pauline Frederick in
"HER BETTER SELF"
Five Act Paramount
"LOVE AND FISH"
One Reel Triangle Comedy

Another Red Cross Scheme.

T. L. Little, of the Majestic, Camden, S. C., sends in a ticket used for Red Cross week with this explanation:

> I am enclosing to you a coupon ticket that I am using for Red Cross Week, June 18 to 25, and which so far is meeting with unusual success.
>
> The Boy Scouts and the local branch of the Red Cross Society are both taking an active interest and selling these coupon tickets. I am taking my highest average week receipts and giving to the Red Cross all over and above that. I figure now that the Red Cross will receive as their part $100 for the seven days.
>
> There is practically no inducement in cut rates, as the 80-cent coupon is sold for 70 cents, making the straight seven days at 10 cents, there being one 10-cent-20-cent day.

The ticket is a straight cardboard strip 2¾ by 6 inches, as shown, the stubs being perforated to permit them to be torn off, the first date being at the top. Presumably some box office stamp was used as a counter check; certainly some such safeguard should be used. Mr. Little is taking no chance. He gets his top receipts and turns over to the beneficiaries a stipulated percentage of their sales, or a percentage of all the takings above a certain sum. The straight commission basis is the best rule, since it requires them to work and yet gives them a direct check on results. But any scheme is good that declares the house in on the movement—any movement—for public good. Between the Liberty Bond sale and the Red Cross movement, the picture theaters have presented themselves in a wholly new light to the public.



Monday, June 18th.
"THE STAR SPANGLED BANNER"
10c ADMIT ONE 10c
American Red Cross Week

Tuesday June 19th.
"THE BOTTLE IMP"
10c ADMIT ONE 10c
American Red Cross Week

Wednesday, June 20th.
"IN AGAIN—OUT AGAIN
20c ADMIT ONE 20c
American Red Cross Week

Thursday, June 21st.
"THE MAGDALINE OF THE HILLS"
10c ADMIT ONE 10c
American Red Cross Week

Friday, June 22nd.
"PATRIA" Last Episode.
10c ADMIT ONE 10c
American Red Cross Week

Saturday June 23rd.
"THE GUN FIGHTER"
William S. Hart Special
10c ADMIT ONE 10c
American Red Cross Week

Monday June 25th.
"The Adventures of Buffalo Bill"
10c ADMIT ONE 10c
American Red Cross Week

This coupon ticket sold as a special benefit for the American Red Cross Society. Tickets are good on the day sold for only.

In purchasing this coupon ticket you are getting value received for your investment and at the same time helping one of the most deserving causes before the American public today.

Purchasers Name Must be Signed Here
PRICE 70c NOT TRANSFERABLE PRICE 70c
MAJESTIC THEATRE

Doubles on the Kids.

The City theater, Newark, N. J., has found it pays to cater to the children. It anounces two special bills a week through vacation time. We print the announcement:

> With the view of making the City theater attractive to its younger patrons during vacation days, Wednesdays have been selected to furnish special features for the children in addition to Saturday matinees. The success of the special children's matinee program on Saturday afternoons has not only warranted its continuance, but the setting aside of Wednesdays as well for a similar entertainment. The principal attraction now booked for this new departure on Wednesdays is little Mary McAlister in Charles Mortimer Peck's "Do Children Count?"—a series of twelve two-reel subjects, each unit a complete and distinct story in itself. Motoy comedies, animated photographic comedy conceits enacted by toy dolls and manikins, in conjunction with Ditmar's celebrated animal pictures, are the selections for the entertainment of our younger clientele at the mid-week special children's show. These features will also be a part of the evening as well as the afternoon entertainment.
>
> The present policy of presenting attractions for the children in addition to the feature for "grown-ups" on Saturday afternoon will be continued. The offerings for children Saturdays will be different than that presented on Wednesday. The programs will consist of the more pretentious children's productions and the better known juvenile subjects. These features will be presented at 1.00 and 3.00 P. M. at the matinee only, and will not form a part of the evening's entertainment.

It might be argued that there is too much propaganda on "Do Children Count?" but we think that it will be found that the pictures will interest the youngsters. Special catering to the kiddies through the summer is a lot better than kicking about poor business. The City is using a neat six page railroad with an informative front page and a space for the star feature there, and a well arranged inside form. The color combination—deep green on lemon—is rich and effective, but perhaps a bit too warm for summer.

Halfway.

Here is a trade advertisement we clipped from the program of the Queen, De Queen, Ark. It illustrates a nice point in advertising. The

SAVE THE PRICE

of the admission to the show all this week. You can do it by buying one pair of shoes at Knights'.

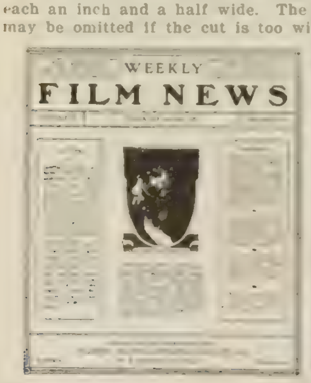
idea is good in that it offers a specific argument. You save money. How much? The cost of admissions to the theater for a week. But the display does no catch as well as would a

FREE ADMISSIONS
All this week

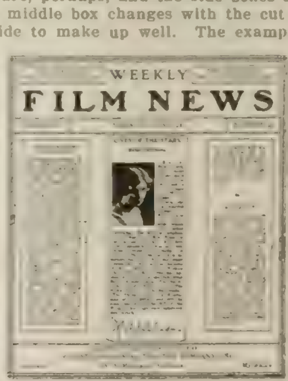
That would get them started reading because it is something concrete. It is a definite promise and not a broad generality. Precisely the some thing holds good in writing your theater copy. Be definite in your statement. Get attention with a catchline, but make the line important. Think what you want to say, then say it in the most definite and attractive way you can plan.

Boxed Fronts.

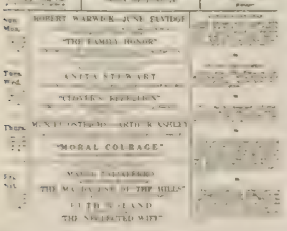
The joint program of the Majestic and Colonial theaters, Jackson, Mich., offers some neat wrinkles. We rather like the front page arrangement, for example, in which the stories are boxed. The pages are eight by nine inches, almost too square, perhaps, and the side boxes are each an inch and a half wide. The middle box changes with the cut or may be omitted if the cut is too wide to make up well. The examples show one with and one without the rule box. Both work well. The matter in these boxes runs all the way from advance notices to hints on theatergoing. It is all live material and not merely matter put in there to fill up a space. It all means something to the house and the patron. The inside pages suggest the Kunsky houses in Detroit, which use much the same style program. We particularly like the page on the left, with the time table in the box. There might be room to date the days on both programs, but the weekly date is pretty close, though not close enough to link the day and date. A man may not stop to figure out that in the week of June 24 Thursday is the 28th, and the idea is to get day and date in the memory at the same time. W. S. McLaren shows a nice judgment in his clip stuff, but it is by no means all clip. His original matter is smart and to the point. In announcing "The Slave Market" he starts in with the explanation that it is not another vice trust expose but a good old-fashioned pirate story. That is a far better line to take. The program runs eight pages with a generous support from the trade advertisers, who are not permitted, however, to intrude on the space needed by the house. It is the sort of program that makes business, and the fact that it is in its third volume speaks for itself.



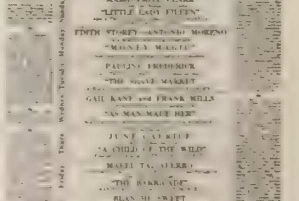
WEEKLY FILM NEWS



WEEKLY FILM NEWS



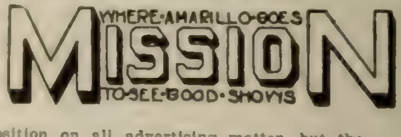
MAJESTIC THEATRE PROGRAM



COLONIAL THEATRE PROGRAM

Both if Possible.

W. H. Coon, of the Mission, Amarillo, Texas, writes:

> I am sending you two of my programs for criticism. This is a town of about 18,000 and has three theaters. We put out 1,500 of these programs every week. Our house, which caters to the better class, has a seating capacity of 750, and employs a five piece orchestra. Knowing these things do you think hand bills or newspaper advertising would be the better? We have always used hand bills, but since every house in town is using them at present, we have not been getting the results from them lately that we secured in the past. You will notice the little cut in the center of our program which reads:
>
> 
>
>
> We began using this cut several months ago and have used it continuously. A few weeks ago another house began to use the same style of composition on all advertising matter, but the text reads, "Where all the people go to see the best show." What do you think ought to be done? We have done nothing—letting it "soak" into the public. Do you think that is best?

We have reproduced the cut in question, not that we think it would pay to take the matter to law, but because this appropriation of idea is so common and may sometimes be so important that it will be worth nothing that adaption does not always prove safe. If Mr. Coon has been using his trade mark only a few months it might be necessary to patent the design to enforce protection, but we think that as a general rule the copying of an established slogan with reproduction of the essential features of a design will be held at common law to be a colorable imitation and an attempt to trade upon the merit of the original. An injunction would probably lie against an infringer, but in the present instance it hardly seems worth while to force an issue. Had the design been in use for a year or so, and had it become identified with the house, it would pay to protect the rights. The better plan would be to let the matter lie dormant. The public will make its own deductions. At the same time it is well to remember that it is not necessary to be protected by patent to guard against an attempt to trade on reputation, though it is to be presumed that if a trade mark is worth while, it is worth entering with the patent office.

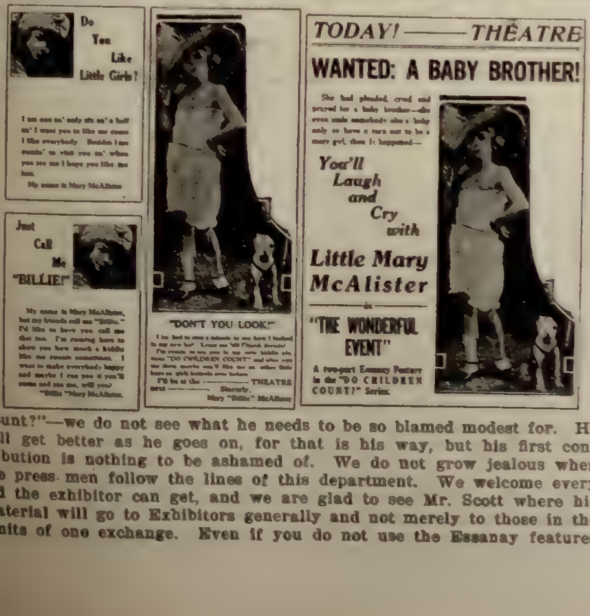
But the more interesting question is the relative value of newspaper and hand bill advertising. We take it that Mr. Coon by "hand bill" refers to the programs sent, and not to throwaways in the generally accepted sense of the word. We think that a program classes above the general run of distributed matter. It is entitled to a greater distinction, but it should be distributed in some more dignified manner to gain its greater credit. If it is merely dumped upon the front door step along with two or three others, it classes as a nuisance save in the minds of the fans. Given more importance, it might advantageously replace newspaper work, though if there is a daily paper of a considerable circulation, and there is a reading public, the fact that the house appeals to the better class would indicate the fairly generous use of the daily paper. For a long time Steve Farrar, who appealed largely to miners in Eldorado, Ill., found that circulars were best, but Steve has come over to colored programs lately. If he had a larger proportion of newspaper readers from which to draw, Steve would be all for the newspapers. The way to figure it is this: If there is a local paper, does it have a large local circulation? This, of course, means large as proportioned to the town. In a town of 5,000 persons a circulation, locally, of 800 would be large. Some towns have their local papers and yet most persons depend upon the dailies from the nearby cities. All through Maine, for example, the Boston papers have the advantage over the local sheets. It would not pay to advertise in the Boston papers a theater in a small town in Maine, but the Boston papers to some extent blanket the local issues. Here the distributed program would at least get into the homes where the local paper is not seen, and so would be a better publicity medium, but even where this is the case there should be some advertising in the local paper, and it should be well and carefully done, no matter what is used to supplement it. In a town of 18,000 it should be possible to use some pictorial paper advantageously posted. This would be better than hand bills, particularly if there are several sets of hand bills out. Put up paper and make the boards distinctive so that it is easy to see that the paper refers to the attractions at the Mission. Supplement this with a program that has something to read on it other than the formal bill. The Mission program is a four pager with an ornamental front, a well set double middle and an atrocious back page of trade ads held together only by a spinal column of one point rule with ribs of the same material. There is no frame to hold it together and the announcements are so small in proportion to the page that they look positively lonesome. It would be better to take that back page for the house, or at least half the space, running reading matter. Still better would be the use of reading matter on page two, with the program in the Theater Louisiana style on page three and with trade ads decently and respectably set on the back page, or the trade ads as they stand with a heading and a narrow column of text between. The ads run 3½ inches wide on a page 6¼ inches wide. There is too much margin. That back page is enough to damn the entire issue. A program must be something people *want* to see, not something they merely tolerate. If it is the only one in town it may show some results, but if there is competition the best looking bill will be apt to get the more respectful attention, but it must be something that looks like a "really and truly" program and not an experiment on the part of an amateur typesetter. A 750 house in an 18,000 town should be able to use both newspaper advertising and a good program. There must be some printer in Amarillo who knows his trade and the elemental rules of getting out a good job. It will be harder work to supply copy for the right sort of a program, but it will pay.

Too Joyous.

Clearly Miss Pauline Carr has been reading of Douglas Fairbanks and the ample salary a wide smile brings to him, for she is beaming in the ballyhoo used for Keith's Hippodrome, Youngstown, Ohio. The feature was "Womanhood," and evidently the house tied up to the recruiting service, for the officer in the car is Captain Stanley Huntley Lewis. No details are sent with the photograph, but these may be imagined. Note particularly the lettering on the car. Few exhibitors seem to realize that water color can be used on a car without damage if it is *carefully* washed off afterward. Direct lettering on the car is several times more effective than banners tied on. Directly under Capt. Lewis is "Recruiting Service," lettered upon a bursting bomb, while the hood is lettered with the title of the film story and fact that it has been adopted by the Naval Recruiting Service in its work. The sailor on the opposite running board seems to be in charge of some sort of machine gun. The collaboration with the Navy Department works well both for the house and the Department. More exhibitors should realize that they can help recruiting and themselves at the same time and this in many other ways.

Scott Starts Up.

Having gotten through with the special publicity work for Linder, L. J. Scott is back in the Chicago offices of Essanay, and those who know him from Kansas City days will be glad to see that he is starting up his aids to exhibitors. Mr. Scott knows from personal experience what will and will not make good for exhibitors. His press sheets are not filled with theories but experience facts, and while he says he does not want a comment on his first sheet—for "Do Children Count?"—we do not see what he needs to be so blamed modest for. He will get better as he goes on, for that is his way, but his first contribution is nothing to be ashamed of. We do not grow jealous when the press men follow the lines of this department. We welcome every aid the exhibitor can get, and we are glad to see Mr. Scott where his material will go to Exhibitors generally and not merely to those in the limits of one exchange. Even if you do not use the Essanay features his stuff is a good lesson in general advertising, but we think that many will be led to take up this Keys feature because the press work is made so easy. Here are some examples of preliminary advertising. The cuts in two cases seem to have been taken from a cut up larger plate, but the suggestions are good, and those two on the left we particularly like. But it is as a stunt man that Mr. Scott excels, and it is easier to write advertising than to evolve pulling stunts. Some of the stunts he suggests are new and the others are time tried, but particularly applicable to the present series. That's Scott—stunts *that fit*. We cannot copy his stuff with the same freedom we showed when his work had but a limited circulation, for you can get the Essanay sheet for a postal card, but we want to urge you to make sure you get on the Essanay mailing list. It will be worth while. One very practical stunt is a six page railroad folder for the series, printed in brown on cream laid paper with a blank page for the current house program. This is a new scheme, and a valuable one.


Do You Like Little Girls?
My name is Mary McAlister
Just Call Me "BILLIE!"
"DON'T YOU LOOK!"
TODAY! —— THEATRE
WANTED: A BABY BROTHER!
You'll Laugh and Cry with
Little Mary McAlister
in
"THE WONDERFUL EVENT"
A two-part Essanay Feature in the "DO CHILDREN COUNT?" Series.

Special Ghost Stories.

The Universal special press sheet for "The Gray Ghost" is a good example of what it should be. It is printed only on one side, and not only gives a number of stories but gives stories of the sort that an editor will print without revision downward. One great trouble with these advance sheets, not alone the Universal but most others, has been the extravagance of tone of the stories. The real trick in press agenting lies in writing stuff that will be printed without undue revision. If you say a story is "superbly wonderful" the entire sentence is apt to be cut out because the copy reader will not bother to write in a new adjective. If you say that the story is of real interest the sentence is apt to stay in, and it is more profitable to the exhibitor to have printed the fact it is of real interest than to have no comment at all. It helps the exhibitor not at all to give him color printing and extravagant adjectives. It does help him to get stuff that his newspaper friends will be glad to print, and service to the exhibitor is the determining factor in sales. One thing that makes the Pathe serials so popular is the adroit press material. Of course there has to be that in the film which will make good, but it is real press work that sells the serial to the public, and so it is the press work that sells it to the exhibitor. This is a point we have been hammering on for several years, and yet it is only lately that there has been much evidence that it has reached home, and some producing exchanges still waste on fancy printing the money they might better put into press work. This does not mean that these press helps should not be well printed. It does mean that the first consideration should be the production of a grade of press matter that will enable the exhibitor to make a profit on his rental investment. The Universal sheet is a step in the right direction and something editors and exhibitors alike should welcome.

All in Red.

J. S. Woodhouse, of the Lagoon, Minneapolis, Minn., gets out a Fourth of July program in fiery red with firecracker border used as dashes. It is appropriate, but it is not easy to read red on white smaller than twelve point, and much of the program is in a small eight point. But it is appropriate for this once, and the program is very well laid. The front page is given to a Jazz orchestra which is featured. The second page also gives prominence to the band, giving the program by days. Page three has readers on the band and four has a story on six children to be seen at the Lagoon in a single week. It is an original story picked up from the program much as a Sunday editor picks his features from the daily news. The children are not all in the same play nor in the same company. It simply struck Mr. Woodhouse that he had some unusual kiddies in unusual numbers, so he made it a talking point. Page five starts off with talk of the plays for the week and then runs into a series of casts, dated, and with a few lines of comment on the play. It is not a formal program, but treats each play by itself. The titles are in eighteen point condensed Gothic (rather a trying face) with an eight point full face dated day and the cast, also in full face, with the comment in eight point Roman following. It is neat and orderly. This runs on the next page, with a page ad for "The Neglected Wife" on page seven and two weeks' advance programs on page eight. It all forms a meaty program that you can read without mentally tiring, and in black it would be easy on the eyes. He runs several slogans at the bottom of the pages. One is "If it's at the Lagoon it's good." It might be well to work the double phrase and run: "If it's good it's at the Lagoon. If it's at the Lagoon, it's good."

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical *because it has helped others*. It will help you. *By mail, postpaid*, $2.00. Order from nearest office.

Moving Picture World, 17 Madison Ave., New York

Schiller Building
Chicago, Ill.

Haas Building
Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticised, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is inclosed.

Triangle Scripts.

RECENTLY we published a letter from the Triangle Film Corporation asking that all scripts intended for Triangle be sent to the company at Culver City, California, and not to the executive offices in New York, where there are no facilities for handling scripts. The item was plain enough in view of other news stories of late, but to make it fully definite it should be noted that the Triangle is the Triangle and Ince is Ince. Mr. Ince is no longer making Triangles. If you intend your script for Ince production wait for announcement of his needs. Meantime, there is a better demand for scripts at Culver City than existed during the Ince regime, and the company promises action within ten days of receipt, but this does not mean within ten days from the time you drop your envelope into the letter box at home.

Credulous.

Lately some magazine stated that a woman was making a good thing selling plots given her by her little children. We did not see the statement in print, but take this from a boob letter, but if such a statement was ever made we believe that the originator of the fable could make Ananias look like a tongue-tied amateur. It is conceivable that now and then some kiddie with an uncanny imagination might evolve an idea capable of being built up into a plot, but that a woman should make a living by marketing these kid plots is unbelievable. It sounds like one of those lies used to sell the Producer's League junk. The point, however, is that it does not pay to believe all you read in the Motion Picture Magazines intended for the general public. It is written to be interesting, and not always does the author cling to the truth with the same fierce intensity that was practiced by G. Washington. Take it with a couple of pounds of salt.

Stories Count.

The other day we noticed that one of the really big New York theatres was taking all of a certain service save the comedies. Another brand, once favored, has been dropped. In one case the comedies are all written by a single hired hand; not a writer, but a hired man. In the other case the stories have become too deadly same because the star will accept only material running in the same narrow lines. In both instances the stories have practically become a detriment to their releasing affiliations because the stories are wrong. High priced players of real merit are failing to amuse because they lack material. And neither company realizes that it is the stories or lack of them, that is to blame. Another brand is replacing these because here are offered stories that are stories and not mere excuse for pie throwing and stunt stuff.

Holding Back.

Evidently writing more for a confirmation of her own intention than with a desire for information, an author says:

> I am by nature born to fight and do not believe in lying flat because sales are slow at present. If I do as you say many do, and stop sending in stories, won't the companies forget a writer? In every studio there must be someone who watches the writer's progress. I think it cowardice to stop.

We disagree with the writer of the above. Editors are not buying, not because, as this writer suggests, they are too poor to pay for scripts, but because they want to hold the job to themselves or because they are not able to judge scripts. Generally it is more a desire to hold the money in the family. Presently these grafters are going to be found out and then kicked out. Manufacturers will find that their much-admired staffs are the chief cause of hackneyed stories and unprofitable releases and will turn again to the great body of writers. There will again be a market. That is the time to be ready to rush in with a lot of really good stories. If you send them in now the chances are that some portion of the idea may linger in the memory of some unscrupulous staff writer and what merit your work has will be taken. Then when you send in to the new editor you meet the "done before," and are naturally suspected of having stolen your own idea. It may be cowardice to stay out of the market, but we are more inclined to believe that it is merely sound sense.

Originality.

We were talking to Marc Edmund Jones the other day and some of his ideas are just as crazy as ever, though he is not talking about them as much as in the days when "Marcemunding" was a synonym for visioning. We always walk soft when we pass Marc Edmund, for we do not know at which end he is loaded. It is just possible that what we now regard as freak writing may, some day, be evolved into the play of the future. At least he is one of the few with the courage of his convictions, and he is not ashamed to offer his freaks along with the bulk of his stuff which conforms to current usage. And if it is not Jones it will very probably be someone like him who will lead the way to the real photoplay. In spite of all that has been said and written, we are not yet arrived at the *real* photoplay form, and by form we mean the art and not the mechanics of writing. Photoplay form today follows too closely the drama and the fiction story. It must be made more individual, more distinctive, more original before it can properly claim its place as an art instead of a graft upon twin arts. Don't get too fantastic, but do not be afraid to give rein to your fancy. It may be you or Jones or Vachel Lindsay. It probably will not be one of the old line writers

The Average.

Probably 95 per cent. of the writers of scripts stop with their tenth submitted story. That is an average. Some may write more and others not so many, but of every hundred starters it is safe to say that 95 of them between them produce about 950 plays and stop. The other five per cent. keep on. How many beginners, do you suppose, go into a box factory and master the work after spoiling only ten boxes? It is true that they are broken in on the different machines, and seldom make complete boxes, performing only certain of the operations, but even at that there are few who master the knack with a spoilage of material for but ten boxes. Manufacturers count a certain loss as a part of the cost of breaking in new hands. They expect it. They know it must come. And yet hundreds of would-be writers do ten stories and quit. Most of them, perhaps, should have quit before the first, but unquestionably some of them could master the business if they kept at it. It is because so few do that there is still some room for those left.

Deduction.

Take a long and sharp lead pencil. Now write down the name of Marguerite Clark. Now write down the name of some "vampire" who is more popular than Miss Clark. You cannot do it, can you? You cannot think of a single vampire who is more generally popular than Miss Clark. You cannot think of one who is as popular. You can think of players who are as clever as Miss Clark, perhaps, but you cannot think of one who is as popular. Now write down the Vampire plays in which Miss Clark has appeared. There isn't one, is there? Isn't it obvious that the clean play, well done, is the best seller? Then why not write more of these?

Bribery.

Lately a very new writer wanted to know if there was not "some gathering of those authorized to purchase stories," to which he could submit his story with a reading fee. It would take only an hour, he wrote, to read his five-reel cowboy play, and he was positive that once read, it would be bought, so he was willing to pay the reader for his time. This is the second cousin to the scheme of offering the editor a sales commission, but it is just as effective in spoiling whatever chance there may be. Such editors as still read with a view to acceptance are paid to do their work, and do it properly. If a story has merit, it will be read for that merit and not because an author slips a two-dollar bill into the envelope.

Drags.

All arts have their drawbacks. We have excesses of closups and visions, but paiting has its cubists and impressionists and literature its free verse. We might be worse off.

Technique of the Photoplay

By

EPES WINTHROP SARGENT

A book replete with practical pointers on the preparation of stories for the screen, answering the hundred and one questions which immediately present themselves when the first script is attempted. A tested handbook for the constant writer of picture plots.

"Straight-from-the-shoulder" information from an author with a wealth of real "dollars-and-cents" experience.

Published and For Sale by

THE MOVING PICTURE WORLD, 17 Madison Ave., N.Y
Schiller Bldg., Chicago Haas Bldg., Los Angeles

Projection Department

Conducted by F. H. RICHARDSON.

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Cannot Get Results.

Bert C. Evans, Saginaw, Mich., is in trouble, as follows:

> Would greatly appreciate your assistance in the following matter, as for some reason I am unable to get desired result Data is: Two Powers' 6-B projectors, using 60 amperes D. C. Gundlach No. 1 projection lenses, having an effective opening of 1⅝ inches. Back focus of projection lenses, 3.5 inches; ¾ cored carbons above and 11/32 Silver Tip below. Project a 17-foot picture at 88 feet.
>
> Please advise what condenser combination should be used, both plano convex and Meniscus bi-convex; also distance from center of condenser combination to aperture. Enclosed find postage for carbon of department reply, and any additional information will be appreciated.

You say "result is unsatisfactory," but you do not advise as to in what way it is unsatisfactory. I can, therefore, only advise as to the proper lineup of the lenses and aperture distance. Using plano convex condensers you will need a 6½ next the arc, and a 7½ in front, with not to exceed 1/16 of an inch between the apexes of the lenses, and with about 15½ inches from center of condenser combination to aperture. With Meniscus bi-convex you will need either two 7½ lenses, or one 7½ and one 8½, with about 17⅓ inches between aperture and center of condenser combination. This advice is based upon the assumption that you use 60 amperes. A different amperage will require a different line-up. The reason I give two possible combinations for the Meniscus bi-convex is that the 60-ampere curve comes exactly half-way between the two. In your case I think I would advise the Meniscus bi-convex, because it increases distance Y, which is highly desirable. After installing the new condenser system, remove your objective lens and insert a sheet of white paper exactly the same distance the back surface of the projection lens was from the film Open your machine gate and project the white light on this paper, and measure its dimensions. You can then see how it compares with your effective lens diameter, and govern yourself accordingly insofar as projection lens diameter be concerned. Will you kindly advise me as to how this works out in your case?

From Nova Scotia.

A. J. Mason, an old-time correspondent of the department, is here again with the following. He writes from Wolfville, Nova Scotia:

> You will doubtless be surprised to hear from me at the above address, but the way of the world is that we change. I have taken charge of the Wolfville Opera House, and am well pleased with the proposition. The theater is a mighty nice one for a town of 2,000; also it has a fine stage, and an operating room 12 x 14, equipped with Motiograph and Edison motor-driven projectors. There is a Mirroroid screen, and projection is first class, with a good operator, Everet Pineo, in charge. I feel that I can make more in this end of the game, though the business will have to be built up, having been run down by carelessness in management, and by poor pictures. (Poorly-selected programmes, Brother Mason means, I take it.—Ed.) The one thing which impressed me most when I arrived here four weeks ago (letter dated July 25.—Ed.) was a photograph of the Operator's Friend, F. H. Richardson, neatly framed and hung in the lobby along with the photos of other stars. The operator has your handbooks, second and third edition, which argues for good results on the screen.
>
> My former assistant has taken charge of projection at the Imperial (Friend Mason was chief operator at the Imperial theater, St. Johns, N. B., for a long while.—Ed.), and is, I believe, making good. He is deserving of success, and I most earnestly wish it for him. I left because I was told I was as high as I could climb, and that did not in the least meet with my views. I was receiving more than any of the other men, and friend employer well knew I could not secure anyother position as operator at the same or better money anywhere in the Provinces. The answer is that I am here, and well satisfied with the change.
>
> My operator works daytime at the automobile business, and is considered about the best man in these parts. But what they lack in this part of the province is knowledge of electrical equipment. They send batteries to St. John to be charged, for instance. Friend operator wants me to go in with him. Am not familiar with car wiring. Can you recommend some good work on that subject? Note with much pleasure account of your successful trip. It was amusing at times, and I was surprised, but well pleased at the interest taken in your most valuable lectures, which every right-thinking operator cannot deny are highly instructive.

Am well pleased to hear of Mason's graduation into the managerial class, and trust he will have all kinds of success. And, by the way, what's the matter with you Maritime Province men, anyhow? Have not heard from any of you in Heaven knows how long. If you want to crawl back into your hole you can do it, of course, but it really isn't necessary to yank the hole in after you. Have I got to come up there and poke you up again? I'm some considerable poker, you know!

Cannot say offhand just what book you need, but will look the matter up tomorrow and advise you as to what I discover. What happened to that organization the Nova Scotia men formed last fall? Did it go blooey, or what happened to it?

Reduce Your Lens Ports.

The lens port should only be as large as the actual, effective light ray which carries the picture. The picture-light ray is surrounded by a halo of reflected light which, if it escapes into the auditorium, will do nothing but injury to the projection.

To test this matter, project a film (the clear white light will not do) when the audience is not in the house, and place a cardboard in the light ray right up close to the operating room wall—in the lens port, for instance. You will probably be surprised to find your actual picture-bearing light is much smaller than you had supposed, and that a considerable halo of light surrounds it.

You should then reduce the lens port to a shape and dimension which will barely pass the light ray carrying the picture, and nothing more. Paint the operating room side of the mask dead black, so that the light it intercepts will not be reflected back into the operator's eyes. In making the test for size do NOT use a title, but a rather clear scene—one not too dense. The light which surrounds the picture ray often has the effect, though I am not certain as to just why, of lessening the sharpness of the picture. But even if it does not do this, it does no good and does do distinct harm.

Jimmy-the-Usher Patches.

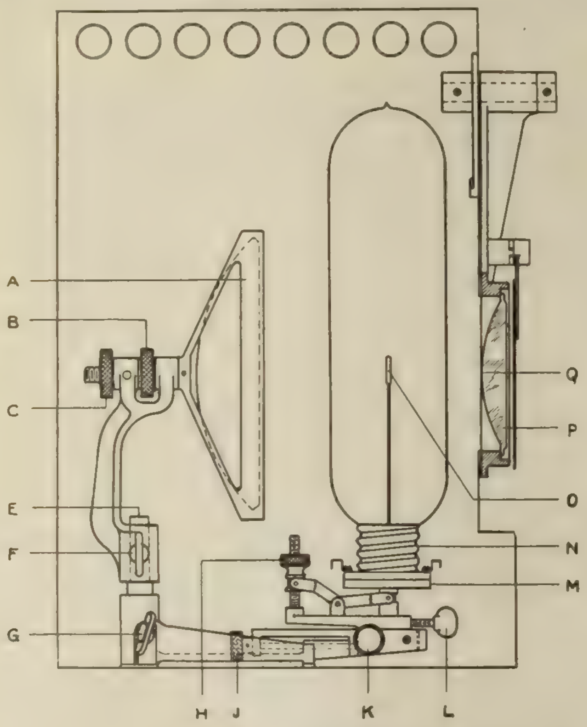
Joe Welch, Indiana, sends in some "horrible examples," together with the following pointed remarks:

> Attached splices are from the subject, "Youth's Enduring Charm," received July 14 from Indianapolis branch of the Mutual Film Corporation. Would call your special attention to where Jimmie-the-Usher got a part spliced in wrong side to. The picture was shipped to us rewound, and presumably inspected, but this is what I encountered on the first run. I hope you will forward these to the main office of the Mutual.

All right, Indiana, I will do that little thing for you, and for the benefit of other operators and exhibitors receiving service from this apparently mismanaged exchange. It is even as Indiana says. A part of the subject was spliced in backwards. Such work is raw. It is outrageous. I have repeatedly said, and I again repeat: THE OPERATOR IS NOT EMPLOYED TO DO FILM INSPECTING, and to compel him to inspect and repair film is nothing less than an outrage and a swindle. The film exchange is presumed to sell service in shape to project. The theater pays for that kind of service. Is it getting what it paid for, when an operator finds such things as this, plus a mess of splices varying from ¼ to ⅛ of an inch wide? Well, scarcely. The exchange is not, then, fulfilling its part of the bargain, is it? It is selling one thing and delivering quite another, is it not? And this is distinctly dishonest, is it not, both as regards the operator, who must do the work of inspection and repair, without a cent of pay, and as regards the theater itself?

What It Looks Like and How to Use It.

The accompanying drawing shows the new incandescent equipment being marketed by the Nicholas Power Company and also the instructions for adjustment which are sent with the equipment.



Two sets of condensers are provided in this equipment, the corrugated one being for motion picture work and the other for stereopticon. The required adjustments are given below:

1—With the special moving picture lens in position, move the lamphouse forward so that the distance between the aperture and face of the lens is about 7 inches.

2—Swing the left hand arm and receptacle into position with respect to the condenser lens and secure by tightening thumbscrew "G."

3—Seat the lamp in receptacle "N"; the first position of the lamp necessary is the placing of it so that the plane of the filament "O" is parallel with the front face of the lamphouse. This is obtained by a swivel motion of the receptacle "N" and base "M," after which it is secured in this position by tightening of thumbscrew "L."

4—Place the center of the lamp filament "O" on a level with the point "Q" by means of adjustment "H."

5—Center the filament "O" of the lamp, and the lens, with respect to side movement, by means of adjustment "K."

6—By means of adjustment "J" the lamp can be brought close to the condenser so that the proper spot can be obtained at the aperture.

7—The reflector is a very important factor in obtaining the maximum amount of light. After the lamp has been properly adjusted, it should be lit and the objective lens removed so that the image of the filament may be obtained on the screen. It is necessary, of course, to get as flat a field as possible, and the adjustment of the reflector provides for this. After placing the center of reflector in a horizontal plane with the filament "O," the reflector should be moved forward or backward by means of adjustment "B" until the reflected light is the same size as the filament image. It is then moved sidewise on stud "E" until the dark spaces between the filament images are filled with the reflected light. The reflector and mounting is then secured in position by turning up the thumbscrew "F."

The lamp is now adjusted and in position for operation, allowing, of course, for the usual slight movements of either or both the lamphouse or lamp, backward or forward, to obtain a good spot on the aperture and a flat field on the screen. The other arm is swung into similar position, and adjustments as above described repeated.

When the use of slides is desired, the lamphouse is moved over to the usual position on the sliding rods, and the other set of condensers swung into place.

It must be remembered that when this type lamp is used on the usual 110 or 220 volt D. C. or A. C. commercial service, the proper auxiliary appliances for reducing the voltage and maintaining a rated current flow must be employed. Satisfactory lamp performance cannot be expected unless the lamps are used with control apparatus equipped with means for accurately regulating the current. If these means are carefully used, the saving in lamp renewals will soon more than offset the slightly higher cost of accurate control devices.

A Law Needed.

We have many examples of freak legislation on the books, so why not add one which is needed. It might be a "freak" in one sense, but would act as a protection to the theater, the operator and to the public. I would arise to suggest a law, with severe penalty, absolutely prohibiting the sending out of any film to a theater in other than perfect mechanical condition as regards splices and sprocket holes.

Of course friend film exchange manager instantly declares such a law to be impractical, in that he simply MUST send out uninspected film upon occasion; also there would be difference of opinion as to what constitutes "perfect mechanical condition." But it really is not so impractical as seems at first glance. Mr. Manager does not have to send out film in bad condition. He just thinks he does. I have managed an exchange, and am in position to say that, while conditions arise in which it is a big temptation to do so, it is really not at all necessary. And if it were it would be easy to insert an "uninspected" slip in, directing the operator to inspect and send in bill for the labor. As to disputes, why the court would settle them, would it not? That is what courts are for, I believe. Protection in this matter is needed, and is needed badly. The condition in which some exchanges send out film is shameful. True, there is little to complain of in this respect with regard to properly-managed exchanges, but unfortunately not all exchanges come under that category.

Sample Letter.

The following, which requires no comment other than to say it is one of the many received from local unions all over the country, speaks for itself. It comes from a live president of a live local—a good combination:

> Colorado Springs, June 15, 1917.
>
> The Moving Picture World,
> New York City:
>
> Gentlemen.—Just a few lines to personally thank you for the visit and splendid lecture of our brother, F. H. Richardson, whom we had the pleasure of having with us June 9, which same we owe to the Moving Picture World, which cannot receive too much credit from managers and operators all over the country. The lecture was without a doubt the most interesting thing to which the writer ever listened; moreover, he never expects to again hear its equal, unless we are so fortunate as to meet Brother Richardson again. And this I sincerely trust may come about. Moreover, let me add that our entire membership, as well as our managers, enjoyed it every bit as much as did I, and all the talk since he left has been of the Moving Picture World and Richardson. Again thanking you for the great work you and Brother Richardson are doing for the good of the entire industry, I am, very truly yours,
>
> O. C. HURT,
> President Local Union No. 62,
> I. A. T. S. E. and M. P. M. O.

With Regard to Shutters and A. C.

E. W. Humphreys, Woodstown, N. J., desires the following information with regard to the revolving shutter and alternating current. He writes:

> Being the manager of a small-town house, with an operator who is rather indifferent as to results, I try to keep up with the Projection Department, and wish to compliment you on the able assistance you so often render to operators.
>
> We use alternating current, 60 cycle, through a Fort Wayne Compensarc. The projector is a Powers' 6A. Our current supply was recently changed from 133 to 60 cycle, and we are still using the three-wing shutter we used when the current was 133 cycle. Ought we change to a two-blader? I do not notice any unusual flicker on the screen, but if we can get a better picture with a two-blade shutter, why it's me for it. We had, of course, to change compensarcs when the current was changed.
>
> Another thing: I notice you often speak of using glass in the port holes. I take it this refers to the observation ports only. Am I correct?

With regard to the port holes, you are not right. I mean there should be glass in all of them. The glass should be old photographic plates from which the emulsion has been thoroughly cleaned. The idea is to prevent pulling the foul, hot air from the auditorium into the operating room. The operating room should be supplied with FRESH air, pulled in from outside the building through a special air chute, or else forced in from the air chutes of the house ventilating system. For several reasons, however, it is best to have the operating room ventilation entirely separate from the main house ventilation system. The lens ports may be left open provided they be reduced to the size of the actual light ray.

As to the other matter, it is quite possible that you may use a three-wing shutter with 60-cycle current, or what is supposed to be 60-cycle, and if you are using it without any trouble, keep right on using it. The trouble with 60-cycle current and a three-wing shutter is that, especially if the cycle happens to really be (as often happens) a little less than 60, and you run your projector a trifle fast, its blades will, or may, get into synchronism with the alternations of the current. As you will see by consulting page 16 of the third edition of the handbook, or any standard textbook dealing with alternating current, two times each cycle the voltage of single-phase current sinks to absolute

A GROUP OF
BIRMINGHAM, ALABAMA
CRANKERS

THE EDITOR
AND TURO GLUCKSMAN,
NEW ORLEANS

WE'RE
KNOXVILLE, TENNESSEE
OPERATORS

H. N. BURKE
A LITTLE ROCK ARKANSAS
LIVE WIRE OPERATOR

TAMPA, FLORIDA
AND SAMPLES OF HER
SCENERY AND OPERATORS
MANUAL NOSTI, SEATED

W. S. TURNPAUGH,
A LIVE ONE.
ABELENE, TEXAS

TWO DENVER OPERATORS
AND TWO EXCELLENT REASONS
WHY THEY DON'T LEAVE HOME

ROCK ISLAND-
MOLINE-DAVENPORT
OPERATORS

zero, and at this instant of time the brilliancy of the crater is greatly diminished. If your shutter blades should happen for a space of time (it would be almost impossible that the blades would remain in synchronism with the alterations for more than a few seconds at a time) to cover the lens at the exact time when the crater is most brilliant, and uncover it when it is at its lowest point of brilliancy there would be a decided dimming of the light at the screen. Due to the improbability of the shutter remaining in synchronism for any extended period, the effect is usually that of a waving of the light—alternately brilliant and dim. If you have no such trouble, your shutter is not doing this and you should continue to use it.

Might Help.

Frank Shipley, Des Moines, Ia., has the following to say:

> Enclosed find four dollars for autographed third edition of the handbook. I attended your lecture here, and desire to express my appreciation. Have not as yet heard of any resultant progressiveness, but don't belong to the local here, so don't know whether or not they are acting. To my mind the operator may get much good out of a study of "First Principles in Physics" books such as are used in public schools. I have one, and find it deals with many principles the operator comes into contact with. What do you think of the idea?
>
> Why should the change-over sign be placed in the negative, as you advocate? I use a cross, scratched in a corner of the frame about five feet from the end. I receive films with unnecessary punch marks. Even find them at the beginning of the reel.

Well, brother Shipley, I am a little bit inclined to believe that it will require a pretty heavy jolt to wake up Des Moines as she ought to be waked. There was every indication of extreme sluggishness in that city. Do you mean you are not a member of the Des Moines local? Or that you do not belong to the I. A. If the latter, take my advice and "get in.". If merely the former, why you might better put your card into the local union. It needs every live man it can get. As to the change-over sign in the negative, why if put there, then it would be in every positive, and no more trouble about it; moreover, it would be one universal sign, and everyone would soon come to recognize it. The negative is where it should be. Your cross mark is a mutilation, though a small one. But the next man will not know it is there, and will make his own—and so on. Do you see the point? I am very much afraid your copy of the Handbook was not autographed. And if so, it was my fault. Your letter was in the first mail received when I reached New York, and I thumbed through it hurriedly to give just such matters attention. Saw the four-dollar order and word Handbook. Gave address to office force and did not notice the autograph part. Sorry, old man. Yes, the books you mention have much of value, but I fear the average operator would be unable to apply it in his work. However, a study of the books certainly could do no harm.

Pictorial Photography.

The J. B. Lippincott Company has favored us with a copy of "Pictorial Photography," a 300-page cloth-bound book, by Paul L. Anderson, written in response to a definite and insistent demand for an authoritative work on American Photography.

The writer does not pose as an authority on photography, but it requires no exhaustive knowledge to see that the subject is, in this instance, handled ably and well. Mr. Anderson has put out a work which, while it shows his evident familiarity with the science of photography, and the principles which lie at the base of its structure, is couched in language so simple that the layman can readily understand, and profit by what he reads. The work is replete with formulas, and will be of decided value to the amateur, as well as to the professional.

I can recommend this book to operators who are amateur kodakers. It will give them the precise information they want in that line; also the chapter on the lens will impart valuable understanding of lens action which will help them in their work—operating, I mean.

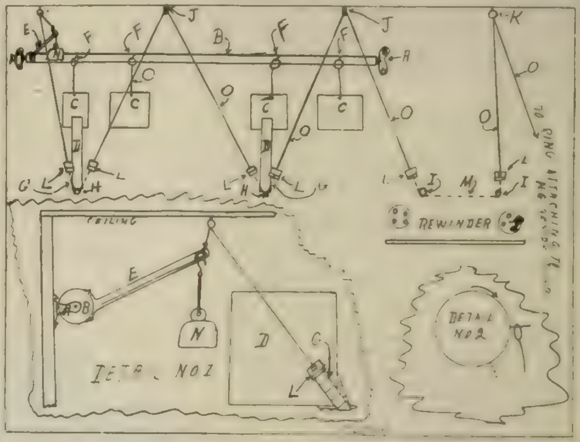
Port Shutters.

When in Tucson, Arizona, last April I visited the Tucson Opera House, W. W. Brumberg, Chief Operator, and noticed a very clever and effective method of fusing and of dropping the port fire shutters. Brother Brumberg, a live wire, by the way, promised to send in description thereof as soon as I returned to New York. He has done so.

The drawing consists of the main, upper sketch, and two detail sketches showing parts of the device. A-A are ordinary roller shade fixtures, such as one uses in the home. B is a suitable length of ordinary wooden curtain pole, 1¼ to 1½ inches in diameter, into which are driven iron pegs, such as a small nail from which the head has been amputated. These pegs are indicated by the letter F. C-C-C-C indicates the wall shutters, D-D the uper magazines of the projectors, E-E an iron lever, of suitable length, firmly attached to roller B, as shown in detail No. 1. G-G are film links inserted in master cord O by means of clamps such as are shown on page 225 of the Handbook, the same being indicated by the letter L. M is a film link inserted in the master cord, and located directly over the rewinder. N is a weight attached to lever E.

The action is as follows: should either of the film links break or burn, master cord O would instantly be released at all points, which would cause weight N to pull lever E down, thus rotating roller B and dropping the rings to which port shutter cords are attached off pins F, causing the shutters to fall over the wall openings. The action of the roller is shown in detail No. 2. H-H are metal pieces attached to bottom of upper machine magazines, as indicated in detail No. 1. I-I are similar pins attached to wall of room.

I believe a little study of the sketches will make the entire action clear, and that operators will have small difficulty applying the plan if it appeals to them. Incidentally I saw other more or less similar plans in different cities, and would like to have sketches and description of same. The film link is, in my judgment and opinion, the thing to use. It is far superior to metallic fuses, but must be placed intelligently if one is to receive the benefit. I saw one scheme which particularly appealed to me: An operator had inserted into the port shutter master cord, at the proper place, about eighteen inches or so of fine copper wire. He had then drilled a small hole in the center of the top of his upper magazine, doubled the wire in its center and passed it through the hole. He then rolled about an inch of film tightly and laid it over, or rather under the hole, pulling the wire tight. Of course should the fire get into the upper magazine, the bit of film under the wire would instantly burn, thus releasing the wire, and the master cord, which supported a roller somewhat similar to the one used by Brother Brumberg. Still another scheme I saw was to pass film link G into the lower front of the upper magazine through a very narrow slot. I would ask that these and other plans be sent in, to the end that they be set forth in the department for the benefit of all. Many thanks to friend Brumberg. By the way, Tucson, the wife thinks that Indian made wicker basket from San Xavier mission is just about the finest thing going. It occupies the place of honor on the mahogany (I strongly suspect the genuineness of the mahog part) pedestal, right square forninst the very frontest front window. Personally, aside from the kindness which prompted the gift, I didn't think such a much of it, but gee, you couldn't pry it and friend wife apart with a crowbar.



When You're in Trouble

There isn't an operator's booth in the universe in which this carefully compiled book will not save ten times its purchase price each month.

Buy it Today
$4 the Copy
Postpaid.

Your bookseller can supply you, or the nearest "Moving Picture World" office will promptly fill your orders.

Richardson's
Motion Picture
Handbook
For Managers and Operators

Is the Doctor That Can Unfailingly Prescribe for Your Ailments.

MOVING PICTURE WORLD

Schiller Bldg.
Chicago, Ill.

17 Madison Ave.
New York City

Haas Bldg.
Los Angeles, Cal.

This paper has never been published except in a Union shop so it makes no difference whether we print the Union Label or not, but at the request of a few of our readers to the editor of this department it is printed herewith.

Motion Picture Photography*

Conducted by CARL LOUIS GREGORY, F. R. P. S.

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Motion Picture Standards.

At the last meeting of the Society of Motion Picture Engineers held at the Sherman Hotel, Chicago, Monday and Tuesday, July 16 and 17, the following standards were formulated and approved with the recommendation that they be universally adopted by all manufacturers.

> *Film Speed*: A film movement of sixty feet per minute through motion picture machines shall be considered a standard speed.
>
> *Frame Line*: The dividing line between pictures on a motion picture film shall be exactly midway between the marginal perforations.
>
> *Projection Angle*: The maximum permissible angle in motion picture projection shall not exceed twelve degrees (12°) from a perpendicular to the screen surface.
>
> *Projection Lenses*: The outside diameter of projection lens tubes shall be of the following diameter: 38 mm., 46 mm. and 65 mm.
>
> *Projection Lens Foci*: The focus of motion picture projection lenses shall increase in ¼ inch steps to 8 inches, and from 8 to 9 inches in ½ inch steps.
>
> *Projection Lens Mounting*: Picture projection lenses shall be so mounted that the light from the picture aperture shall have an uninterrupted full path to the rear component of the lens.
>
> *Picture Aperture*: The film picture aperture in a projection machine shall be 0.906 inch wide, and 0.6795 inch high.
>
> *Projection Lens Light*: The standard height above the floor to the center of the projection lens of a motion picture machine shall be 48 inches.
>
> *Film Perforations*: The dimensions and location of film perforation shall be in accord with the illustrating diagram herewith. (The diagram is not given here.)
>
> *Standard Picture Film* shall be 1¾ inches in width and carry a picture for each four perforations, the vertical position of the picture being longitudinal of the film.
>
> *Lantern Slide Mat Opening*: A standard opening for a lantern slide mat for use in conjunction with the motion pictures shall be 3 inches wide by 2¼ inches high.
>
> *Thumbmark*: The thumbmark spot on a lantern slide shall be located in the lower left-hand corner next the reader when the slide is held so as to be read against a light.
>
> *Lantern Strip*: A red binding strip shall be used on the lower edge of the lantern slide.

As these standards comply with the measurements now generally in use and most of the variations from them were retained by dissenting manufacturers for trivial reasons, the principal one being that there was no recognized authority to recommend a universal standard, it is to be hoped that the few remaining cumbersome departures from standard practice will be speedily abandoned.

The frame time question has caused more annoyance than all the other points put together. The news weeklies will now have no excuse for putting out prints that require the framing lever to be shifted a half dozen times during the showing of a reel.

Camera men whose cameras frame differently than the adopted standard should have their frame line altered to correspond.

Film manufacturers who have not had their cameras lined up have often learned to their sorrow after using different cameras on a picture that expensive scenes could not be used or would have to be retaken in order to match frame lines. Happily most of them have already learned their lesson, and have adopted the frame line now recognized as standard. Unfortunately for a few of the old line companies their frame line is on the center of the perforations, but they will undoubtedly see the wisdom of conforming with the overwhelming majority and drop into line with the rest.

Of course the amount of expense involved in the mechanical work entailed may cause some of them to be tardy in agreeing with the standard, but the cost is a mere bagatelle compared with the future saving in trouble and expense.

The future tendency will always be to conform to standard, and all those who fail to recognize that standardization is just as much for their benefit as it is for the industry at large will inevitably pay for their stubbornness in annoyance at being unable to use standard apparatus without expensive changes and in loss of business from their customers who will prefer to use standard apparatus which is designed to give sure fire results with standardized products.

Another feature of standardization that will save many deluded people a large amount of hard earned money is the fact that standardization will discourage many nut inventors with freak motion picture apparatus from foisting their abortions upon gullible people who can be made to believe that film should be run horizontally instead of vertically, or that a slight change in the dimensions of the picture frame or film will produce a miraculous improvement in motion pictures.

The woods are full of self deluded inventors, who have marvelous contraptions which are to revolutionize the picture business just as soon as some kind angel supplies the money for them to work out their ideas.

This little tirade, of course, does not apply to the hundreds of serious workers, who are, day by day, solving the problems that the industry presents with a sane inventive genius and a large admixture of hard work.

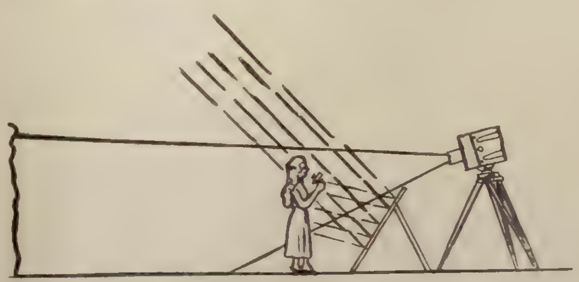
The work of the society fills a gap which has yawned unfilled in the industry since its inception, and will be of incalculable benefit and save time, material and money at a time when they are most sorely needed for the welfare of the nation.

Los Angeles writes:

> Some time ago I noticed in your department an article concerning the new Akeley Moving Picture Camera. Is it being manufactured? By whom? And what will be the probable price?
>
> Lately I have been trying to photograph against the light. There are two difficulties I have run up against. One is exposure; the other is the difficulty of keeping the sun out of the lens. In the majority of cases I have tried to use a lens shield, but find that unless the sun is fairly high in the heavens the sun shines fairly in the lens. In the matter of exposure, I find the faces especially are under-exposed. Then I have increased the exposure and ruined the picture again—over-exposure. I am only an amateur in this game, so if you can tell me how to arrive at a happy medium I will be very thankful. In my ordinary exposures I use the Harvey Meter as a guide, and find it the best thing out in that line, but am up a stump in this particular proposition so am writing to you.

The Akeley camera is not yet on the market. You can probably obtain further particulars from Mr. Carl Akeley, American Museum of Natural History, New York City.

In regard to exposure in back lighting: In calculating exposure for back lighting it is usual to calculate the exposure for the lower tones in the picture, as the high lights where the sun strikes are always over-exposed. It is practically always necessary to use a lens hood or some sort of shield to protect the lens from the direct rays of the sun. When the sun gets low enough to be included in the picture it is then usually too dark for back lighting, and the effect then becomes either silhouette or moon light effect. It is customary in most back

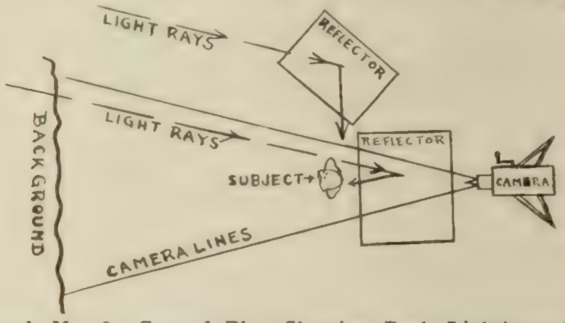


Sketch No. 1.—Showing Back Lighting with Diffusion Reflector to Bring Out Shadow Detail.

---

*Copyright, 1917, by the Chalmers Publishing Co.

lighting effects to light up the shadows by an inclined reflector placed between the foreground and the camera, as shown on rough sketch.



Sketch No. 2.—Ground Plan Showing Back Lighting with Two Diffusing Reflectors to Illuminate Shadow Detail.

Back lighting generally takes two to four times the exposure necessary in the same light when used in direct lighting.

Export Items

By E. T. McGovern.

J. M. ARAGON, of the Crest Pictures, announces that the premier of Joan the Woman in Buenos Aires has been a huge success and that the picture will continue indefinitely.

* * *

The Piedmont Pictures Corporation, formerly the Hawk Film Co., have secured the entire foreign rights on the Ivan Productions. These pictures are particularly adaptable to Latin American territory.

* * *

A deal recently closed with W. Fay Lynch of the Essanay Co. and F. H. Knocke and Jacob Glucksmann will bring the famous "On Trial" film to Argentine, Chile, Uruguay and Paraguay. A contract was also closed under which all Max Linder comedies will be distributed through Max Glucksmann of Buenos Aires.

* * *

Kurt W. Linn, export manager of the Universal, who has recently returned from a short vacation, reports a great demand for the new serial, "The Grey Ghost," throughout Latin America.

* * *

R. R. Nehls of the American Film Co. and B. J. Brandon of the Oceanic have just completed a contract which calls for over 1,500,000 feet of film a year for Norway and Sweden. This includes all the American Film Company's productions and the Frank Powell Pictures released by Mutual.

* * *

Francisco Elias has contracted to translate all Spanish titles for the Fox Pictures. Fox pictures are distributed through their own exchanges throughout the principal territories in South America.

* * *

The Bray Cartoons have been sold on contract to Argentine, Porto Rico and Mexico. Mr. Friend of the Bray Co. states that he expects to close for Brazil shortly.

* * *

At the Inter Ocean offices preparations are being made for the opening of "The Manxman" at the Criterion in New York and Louis Brock and Leon Schlesinger are preparing a comprehensive foreign sales campaign.

* * *

Senor Zeno Gandia of the Medal Film Co. of San Juan, Porto Rico, is paying a visit to the New York offices of his company in the Longacre Bldg.

* * *

Severo Norsa, the Argentine agent of our Spanish edition, Cine Mundial, writes that the interest in the publication becomes more intense with each issue.

* * *

J. H. Hallberg reports a keen interest in the 20th Century Generator in the Spanish-speaking countries.

Douglas Fairbanks is rapidly gaining in popularity throughout South America and his new Artcraft pictures should gain wide distribution in this territory. The Latin people have only seen a few of his Triangle pictures, but are already clamoring for more of this "personality plus" star.

* * *

E. M. Porter of the Precision Machine Co. reports that July was a banner month for the "Simplex" in regard to export.

* * *

The fact that James M. Sheldon is the new president of the Empire All Star Film Co., as announced in last week's World, speaks well for the foreign business on these productions. Mr. Sheldon sold "Gloria's Romance" throughout the civilized world.

"DOUG" FAIRBANKS PULLS A BONE

Douglas Fairbanks has pulled a bone.

Yes, sir; the Artcraft star has pulled a bone—pulled it right out of the ground on an island "somewhere in the Pacific." And to prove that "Doug" pulled the bone Bennie Zeidman, than whom there is no more veracious fabricator, has mailed us the bone. It is the dryest bone we have ever seen. In fact, it is so dry that we are almost convinced that the "bone-dry" movement was named after the bone that Bennie sent us. But Bennie always did try to prove his assertions, and below is the assertion he wanted to prove, which was pasted on the bone:

"The remains of a prehistoric creature found by Douglas Fairbanks on an island 'somewhere in the Pacific Ocean' named in honor of the Artcraft star by a western Government official. The Douglas Fairbanks Island is now being registered in Washington."

We hate to doubt Bennie's word, and we further dislike to dash his hopes. We will grant him that Mr. Fairbanks found the bone. But we have had the said bone examined by one of New York's foremost specialists. He reports that the bone is the rib bone of a steer, otherwise known as Bull.

GAUMONT CHARACTER ACTOR DEAD.

The announcement last week of the sudden death of Charles W. Travis, well known as a character actor, came as a distinct shock to his friends in the Gaumont Company, where for so long a time Mr. Travis was a general favorite and a leading member of its stock company. Mr. Travis, who was born in Brooklyn in 1865, died in that city following a second apoplectic stroke. For nearly forty years he had been before the public as an actor, practically the last decade having been devoted to the silent drama. That he was an early recruit to pictures will be understood when one recalls that he played the part of the parson in "Davy Crocket," the first picture produced by the Bison Company. He also worked in the first independent picture that was ever produced by a firm releasing under the Carson brand. He later played character parts for the Universal Company, the Ramo Company, the Famous Players, the Fox Company, Humanology, and the Gaumont Company.

Among the Gaumont productions in which Mr. Travis scored were "The Devil's Darling," with Francine Larrimore, in which he took the part of the devil, "The Card Players," "The Idol of the Stage," "As a Woman Sows," "I Accuse," "According to Law," "The Quality of Faith," "Flames of Vengeance" and "Armadale."

FILM "TOM SAWYER" IN MARK TWAIN'S HOME.

The exterior scenes in "Tom Sawyer," Jack Pickford and Louise Huff's next Paramount production, will be taken in the very locality where Tom lived nearly 70 years ago. The Pickford-Huff company have betaken themselves to Hannibal, Missouri, where Mark Twain lived as a boy, and they will spend the next few weeks in taking the scenes for the story of "Tom Sawyer."

MUSIC CUE SHEETS FOR K-E-S-E PATRONS.

Music cue sheets will hereafter be provided on all features released through K-E-S-E. This service begins regularly with the release of Essanay's "Open Places," August 20, featuring Jack Gardner. K-E-S-E Service has engaged George W. Beynon, a widely known and accomplished musician, to select and arrange the music.

ROSE GOES TO BATTEN AGENCY.

Norman S. Rose has resigned from Artcraft's publicity department to become associated with the George Batten advertising agency.

Chicago News Letter

By JAS. S. McQUADE

"Perfection Pictures"

The Highest Standard in Moving Picture Art Yet Reached Most Likely To Be Announced Officially in the Near Future.

MANY surprises have marked the development of the moving picture industry since it became an industry and ceased to be a novelty or a mere plaything. And by "surprises" is meant important happenings, not mere rumors which have never been realized.

It may be questioned, however, if any of these former surprises will rank with one that is about to come in the near future, almost as certainly as anything human can be certain.

This will be nothing less than the merging some time ago of the interests of some of the foremost of America's producers with the aim of establishing a new high standard in the art of making moving pictures; and these pictures, it is expected, will so clearly demonstrate their superiority that they will be known as "Perfection Pictures."

It is understood that some of America's finest directors have been at work for several months past on these "Perfection Pictures" and that fifteen have already been completed, while as many more are now under way.

These productions are, and will be, comprised chiefly of light comedy-dramas, of five reels or more in length, which will be released at the rate of one a week, the first release to be made sometime in September.

It is said that appropriations have already been made which call for the expenditure of $1,700,000 on productions alone, for the first year.

It is also stated that many of America's foremost novelists, magazine story writers, and the cream of the authors of "best sellers" have been placed under contract, and that some of them have already supplied manuscripts for use in "Perfection Pictures."

Don't ask for names just now. They will be revealed in the very near future, in all probability.

New York Versus London as World's Film Center.

In the discussion which is now being carried on in the London trade press over the possibility of New York supplanting London as the world's film center, the latest issue of the Kinematograph to hand, at the time of writing, has the following expression from E. H. Montagu, European agent for the Selig Polyscope Co.:

> It will do no good to grumble about the film export trade going to America. Changed conditions mean changed methods, and people here may as well make up their minds to the fact.
>
> Personally, as the representative of the Selig Polyscope Co., I have first of all to consider the interests of my firm, and I may say I have voluntarily surrendered the right to work certain markets, because, under present-day conditions, it is cheaper and more satisfactory to work them from America.
>
> The trouble with film dealers in this country is that for a long time they have made their money too easily. The experience spoiled them, and they seem unable to grasp the fact that in future they will have to work harder for smaller returns.
>
> As for the agitation to keep London the film-distributing center of the world, it comes too late. The export trade in films is not merely going to New York. A great deal of it has already gone, and no amount of shouting will bring it back.

Chicago Reel Fellows' Club Dissolved and the Organization of Its Successor Discussed.

The first meeting of the reorganization committee of the Reel Fellows' Club of Chicago took place Wednesday noon, August 15, at the Hamilton Club. Messrs. Proctor, Nehls, Belford, Curtis, Ross, Russakov, Hopp and Stoddard were present.

President Proctor took the chair and the meeting at once engaged in the election of permanent officers of the reorganization committee. On a motion made and carried, the following officers were unanimously elected: President, R. R. Nehls; vice-president, R. O. Proctor; secretary, Mr. Stoddard, and treasurer, H. E. Belford. After the election Mr. Proctor resigned the chair in favor of Mr. Nehls.

The meeting then proceeded to a discussion of the present condition of the Reel Fellows Club and the most feasible plan to surmount the difficulties confronting it. Various plans were discussed by the committee, and the following resolutions were finally moved, seconded, and unanimously carried:

> Resolved, that the Reorganization Committee of the Reel Fellows' Club of Chicago, pursuant to power vested in it, does hereby declare the Reel Fellows' Club of Chicago to be and the same is hereby dissolved.
>
> Resolved, that this committee proceed at once to wind up the affairs of the Reel Fellows' Club of Chicago, and further
>
> Resolved, that this committee proceed at once to the organization of a new club to be composed of the representative men of different branches of the motion picture industry.

The meeting then appointed a committee for the performance of the above duties, and after a motion duly made and carried, it was unanimously

> Resolved, that this committee be equally divided into two sub-committees, known as the Organization Committee and the Finance Committee; that the president appoint all of the members of this committee to the respective sub-committees, and that the president be a member of both committees, and further
>
> Resolved, that the duties of the Organization Committee be to draft and submit to this committee a constitution and code of by-laws for the proposed club and to formulate and submit a plan of organization for the same, and further
>
> Resolved, that the duties of the Finance Committee be,
>
> First: To wind up the affairs of the Reel Fellows' Club of Chicago, this committee being vested with full power to liquidate said club, provide ways and means for meeting the obligations of the same and to deal with the creditors and properties of that Club, and,
>
> Second: To prepare and submit to this committee a financial budget for the proposed club, advising the necessary running expenses for a year of said club, and make recommendations for the meeting of the same.

R. R. Nehls, presiding, then announced the members of the two sub-committees as follows:

Organization Committee, Messrs. Nehls, Curtis, Ross, Hopp, Russakov and Stoddard.

Finance Committee, Messrs. Nehls, Proctor, Bell, Rothacker, Heaney and Belford.

The first meeting of the Organization Committee was set for Thursday noon, August 16, at the Weiss restaurant, in the Consumers Building, and the first meeting of the Finance sub-committee was set for Monday noon, August 20, at Mr. Proctor's office, 207 South Wabash avenue. The next meeting of the Organization Committee was set for Tuesday noon, August 31, at the Hamilton Club.

Before adjourning the suggestion was made that each member of the Organization Committee prepare a roster of the candidates for charter membership in the new club, to be submitted to the committee at the next meeting.

Chicago Film Brevities.

Alfred Hamburger recently brought suit in the Circuit Court against Nathan Ascher, of the Ascher Brothers' circuit, for breach of contract, which involves over $75,000. The particulars of the suit have not been given out, but it is well known in film circles that a strong spirit of rivalry has existed for some time between these owners of large competing chains of picture theaters.

* * *

A special meeting of the Advertising Film Producers' Association will be held Monday, August 27, at the Rothacker Film Manufacturing Company's studios. The business taken up will include changes in the constitution and by-laws, standards of practice, the campaign for 1917-18, and other matters of importance connected with moving picture advertising. The Association is the recognized moving picture department of the Associated Advertising Clubs of the World.

* * *

How moving pictures are made was explained to members and friends of the Chicago Camera Club Wednesday evening, August 15, at the American Film Company's plant, this city, by Charles A. Ziebarth, superintendent of the company. Amateur photographers were also addressed by Mr. Ziebarth on the processes to which the raw film is subjected from its crude state until ready for projection on the screen.

"The Call to Arms," the original title of the patriotic picture on which Mary Miles Minter is now engaged, has been changed to "Her Country's Call."

* * *

Beginning Saturday, August 18, Alfred Hamburger will offer his first pre-release program of Paramount, "The Mysterious Miss Terry," in which Billie Burke is featured, according to his contract with that company, which gives him the right to first run of this make throughout the city. A similar contract also applies to Artcraft pictures.

* * *

Arthur S. Odin, who owned the Plaza theater at Lansing, Mich., about a year ago, has been at the training quarters for officers at Fort Sheridan for the past three months. Mr. Odin has had an important military career, having served as corporal in the 9th regiment, U. S. infantry, for many years. He was in the quartermasters' corps in Manila for a considerable part of that time, and has also seen service in Cuba. It has not been yet ascertained whether or not Mr. Odin succeeded in securing a commission. It is hoped so, as he is a splendid specimen of a man, both mentally and physically.

* * *

E. O. Gurney, auditor of the Universal and Bluebird exchanges, stopped over in this city last week while on an extended trip through the west, during which he expects to visit every Universal, Butterfly and Bluebird exchange before returning to New York.

* * *

The Longacre Film Co., through which the Alice Howell comedies will be released beginning September 1, has opened an office on the 15th floor of the Consumers Building.

* * *

The Studebaker will pass out of the control of Jones, Linick & Schaefer at the conclusion of a two weeks' run of "The Honor System," which will end Sunday, September 2. It is said that Oliver Morosco is aiming to secure this house for the production of his dramatic plays.

* * *

On Friday evening, August 17, a benefit presentation of "The Retreat of the Germans at the Battle of Arras" was given at Orchestra Hall, in aid of the First Regiment, Illinois Engineers. These British official pictures were secured by the Citizens Unit of the First Regiment, Illinois Engineers, through the courtesy of Pathe Exchange and Official Government Pictures, Inc., and the occasion marked their first projection on any screen in Chicago. Many of Chicago's leading families were represented in the boxes during the presentation, and numerous parties were present on the ground floor as the guests of other prominent people. The proceeds, which were large, will be devoted to buying extra equipment, clothing, mdicine, etc., for the First Regiment boys. Col. Jamieson, of the British Recruiting Mission in this city, pointed out the military features of the films to those in the large assemblage. Tom North, of Pathe Exchange, Inc., made the arrangements for the benefit.

* * *

"The Italian Battle Front," the only official war pictures of that country now in America, will be given a run of 12 days at the Auditorium theater, beginning Thursday, August 23. These pictures show fighting in the Alps, many thousands of feet above sea level; the campaign against and the fall of Gorizia, the great Austrian fortress, and Italy's battles among the clouds and on the sea. A forty-piece symphony orchestra will play the accompanying music.

* * *

A New York music publishing house has issued a song entitled "The Garden of Allah" in honor of the Selig super picture of that name. The front cover is illustrated with scenes from the Selig production.

Wm. N. Selig again desires to state that his company is not in the general market for scenarios, being overstocked with stories. The company is willing, however, to consider synopses for features of big, comprehensive themes.

* * *

The opening of "The Crisis" at the Garrick theater, Philadelphia, August 13, was a great success from accounts furnished by the Harris P. Wolfberg Attractions, which owns the rights in that territory. The Wolfberg Co. sent out letters to many exhibitors in adjacent country, inviting them to see the big film drama and promising to pay their expenses. By this means many attended and bookings were largely increased in consequence.

* * *

Edward Trinz, nephew of Joseph Trinz, of the firm of Lubiner & Trinz, this city, and formerly manager of the West End theater here, called at the World office August 16. Mr. Trinz recently joined the Second Infantry regiment of the Illinois National Guard, which will leave in a few days for Fort Sam Houston, Tex., where it will remain encamped for some time. He took advantage of this opportunity to say good-bye to all his brother exhibitors, through the courtesy of the Moving Picture World.

* * *

"The Retreat of the Germans at the Battle of Arras," under the management of Tom North, opened its run on Saturday, August 18, instead of Sunday, August 19, as previously announced. It was thought better to continue the big war picture after the benefit given the preceding Friday evening in aid of the First Regiment, Illinois Engineers.

* * *

A special meeting of the Chicago branch of the Motion Picture Exhibitors' League of America was held in its hall in the Masonic Temple building, Friday morning, when the new wage scale for operators, the music tax, and other matters were discussed.

James Vincent Directs "The Hidden Hand" for Pathe.

THE HIDDEN HAND," the Pathe four-star serial which will be released in the early winter and which stars Doris Kenyon, and features Shelden Lewis, Arline Pretty and Mahlon Hamilton, is being directed by James Vincent, who has to his credit, the production of many successful features. This is the first serial Mr. Vincent has directed, and he says he is surprised to find that the atmosphere, sets, story and acting required for a Pathe serial are of the kind that is required for the best features.

James Vincent

Mr. Vincent is a native of Springfield, Mass., and was educated in that city. He studied at the Emerson School of Expression in Boston, and took part in the juvenile lead in several dramatic productions, among them being "As a Man Thinks," with John Mason, and "The Man Who Stood Still," with Louis Mann. He took the part of Jack Hale in "The Trail of the Lonesome Pine," dramatized from the novel of the same name. He was leading man for Kalem for several years.

Director Vincent has to his credit the following features: "The Melting Pot," with Walker Whiteside; "Gold and the Woman," with Theda Bara; "Sins of Men," with Stuart Holmes; "Ambition" and "Love and Hate," with Madame Bertha Kalish; "Sister Against Sister" and "A Royal Romance," with Virginia Pearson, and "The Unwelcome Mother," adapted from Isben's "The Lady from the Sea," with Baroness Valkyrien.

Not only can Mr. Vincent show an actor or actress how a certain bit can be put over to the best advantage, but he also can tell when and the reason why. He has a thorough grounding of dramatic principles and believes that the universal language is pantomime, which is only sign language carried to its highest degree.

The story Mr. Vincent has to portray in "The Hidden Hand" is a dramatic one and Pathe expects big effects of his work. It is being produced under the supervision of G. A. Smith, formerly manager of Pathe's serial publicity department, who from his wide experience with serials knows what suits the public taste in chapter photoplays.

NEW THEATER AT TRAIL. B. C.

This week there was opened at Trail, B. C., the beautiful little Liberty theater. Trail is a prosperous little community with the mining business as its chief asset. M. P. Wetherall, formerly of Grand Forks, is in charge of the house. The house was opened with the subject, "Miss George Washington." They wrote the Famous Players Exchange as follows: "The house opened to S. R. O. with 'Miss George Washington.' Fine house, fine pictures, everybody happy."

News of Los Angeles and Vicinity

By G. P. HARLEMAN

Universal Studios Busy.

Many New Players Engaged—Eddie Lyons Marries—Other News from Big Film City.

UNIVERSAL CITY is always busy and many companies at work for Mr. Laemmle. We paid a visit this week to the big film factory and found the place a bee-hive of activity

During the past week a number of players have been added at the Universal plant and each has been assigned roles in current productions.

Among these may be mentioned Kenneth Harlan, who recently finished playing the juvenile lead in Lois Weber's latest production. He is now playing opposite Carmel Meyers in "The Dynast," which is being directed by Harry Solter.

Hal Cooley has returned to the Universal City fold. Cooley was with the Universal Company up to a year ago, when he went to the Keystone Company where he played juvenile leads. He also was with the American Company at Santa Barbara. Cooley has been assigned to the company directed by Elsie Jane Wilson in which Zoe Ray, the child actress, is featured.

Another player who has returned to Universal City is Rena Rogers, who will best be remembered for her work in Lois Weber's "Where Are My Children." Miss Rogers is also in Miss Wilson's company.

David Morris has become the leading comedian of Director Craig Hutchinson's aggregation of fun-makers. Morris has had a long experience both in the legitimate and before the camera.

Charles West, who is best known for his Biograph work under D. W. Griffith and who also was with that producer at the Fine Arts studios, is among the newcomers at the Big U City. West established an enviable reputation in the cinema world playing both juvenile and characters. He is now playing opposite Miss Grace Cunard, under the direction of Louis W. Chaudet.

Director Edward J. Le Saint, who is gathering a notable cast for a feature production, will have among his players Mildred Davis as his ingenue.

Eddie Lyons has joined the ranks of the benedicts. His marriage to Virginia Kirtley took place on August 1 and no one knew anything about it—not even the members of the Nestor Company, with whom he has been so closely associated—until the night of August 4, when it was announced at a beefsteak dinner given to the screen scribes of the motion picture colony of the southland and a number of film favorites by Eddie Maier, of Los Angeles. About one hundred were present at the dinner and when the announcement was made the bridal couple was showered with congratulations.

Mrs. Lyons is no stranger to screen fans, for she has been in pictures for several years, appearing with the various companies.

Priscilla Dean, star of the Universal mystery serial, "The Gray Ghost," whose arm was fractured recently while performing a hazardous scene for the seventh episode of the story, again has taken up her work before the camera after an enforced illness of but ten days.

Although she was urged by Stuart Paton, her director, and Henry McRae, Production Manager of Universal City, to take a longer rest, Miss Dean thought her absence would handicap Paton in the filming of the serial and insisted upon picking up her part of the production at the earliest possible moment and her indomitable will and courage could not be denied.

Toreadors Corraled by Fred Palmer.

The Toreadors, that valiant bunch of hot air merchants, under the leadership of Fred Palmer, the comic scribbler, adjourned to the classic environment of Maier's Brewery, on Saturday last week. Charlie Murray and others made several speeches which were very good but not quite as fine as other things more tangible. The steaks were securely planked, in fact we noticed that there was nothing that could be thrown around the room, however there were no casualties. Among those present were Ethel Davis, Lee Moran, Virginia Kirtley, Eddie Lyons, Mr. and Mrs. Roy Clements, Alice Lake, Franklyn Farnum, Mrs. and Mr. Fred Palmer, Miss M. E. M. Gibsone, Doris Schroeder, Mr. and Mrs. Ben Rothwell, Mr. and Mrs. M. Jonas, Mr. and Mrs. Carlyle Robinson, G. P. Harleman, Peter Milne, Mr. and Mrs. J. C. Jessen, Mr. and Mrs. Charlie Murray, Mr. and Mrs. Eddie Cline, Mr. and Mrs. A. L. Selig, Hal Cooley, Harry Wulze, Mr. and Mrs. Kenneth McGaffey, Miss Gene Crosby, Kenneth O'Hara, J. B. Woodside, Sam H. Comly, Allen Hulbert, "Pop" Hoadley, J. Grubb Alexander and the latest stenographic recruit to the navy, Clark Irvine, as well as others whom we missed in the haze.

Fox Company Films Elaborate Battle Scenes.

A BIG naval battle scene was staged by Director J. Gordon Edwards at Balboa Beach this week for the Fox production of "Cleopatra," in which Theda Bara is being starred. The scene is a reproduction of the famous battle of Actium. Participating in the conflict were the war vessels of Octavius Caesar and the galleys of Cleopatra and Antony. In reproducing the battle Mr. Edwards required the services of several thousand men.

About five thousand gallons of crude oil and inflammable materials were used to stimulate the burning of the fleet.

Los Angeles Brevities.

Anita King is with Balboa and will be starred in a series of five-reel features for release on the Mutual Program.

* * *

Mary Pickford, her director, Marshall Neilan, and the entire company will soon leave Los Angeles, according to an order received from New York. Miss Pickford's future productions will be produced at the Artcraft Studios in Fort Lee, N. J.

* * *

The wreath of hero reposes on the crown of Charlie Chaplin. The famous film comedian has rescued a little girl from drowning at Santa Monica. The child was swept into the ocean by a wave while she was watching Chaplin working before the camera.

* * *

Words come from New York that the Metro Pictures Corporation contemplates sending several of its companies to the Coast. We called up the Yorke-Metro Studios for particulars, but were informed by Pat Dowling, the local publicity representative, that the announcement was a little premature and that he himself was not as yet informed in regard to this matter.

* * *

Eric Campbell, the big heavy that plays opposite Charlie Chaplin, was married this week to Miss Pearl Gilman. The actor's bride is a sister of Mrs. W. E. Cory, wife of the well known steel magnate. The couple expect to go to Honolulu on a wedding journey sometime in December.

* * *

Reeves Eason and William Bradshaw were visitors at this office of the Moving Picture World prior to their departure for New York, where they will dispose of Mr. Bradshaw's Japanese travelog.

* * *

An auto driven by William Horsley, brother of David Horsley, plunged off the Canyon Pass, August 12. Mr. Horsley, his wife and son and Mr. and Mrs. Fred Dawes were injured, but fortunately none of them seriously. Mrs. Horsley and Mr. Dawes were taken to the Romona Hospital.

* * *

Balboa will send an expedition of camera men to the wilderness of Canada. Balboa wants some unusual scenery for use in a number of productions. The first expedition will be in charge of Cameraman E. L. Chindland, who has been instructed to go as far as he can before cold weather stops him.

The Mena Film Company is the name of a new film producing company in Los Angeles. The company is incorporated in New Jersey. Its officers are E. W. Kuehn, Toledo, president; J. G. Kuehn, Brooklyn, vice-president; Dr. L. W. Jones, Chicago, secretary-treasurer; R. R. Hollister, Pittsburgh, foreign director; C. C. Driscoll, Los Angeles, manager. The company is planning to produce motion picture feature films on popular subjects, and the first picture, which is in progress of production, will be an allegorical Biblical and modern story in a new and unique setting. The company's principal studios are located at Fountain avenue and Berendo street, Hollywood.

* * *

The Helen Holmes company is rapidly nearing the completion of the sixth episode of their serial, "The Lost Express.' This chapter will be released under the installment title of "High Voltage." As the name implies, electricity plays an important part in the episode.

Upon the completion of "High Voltage," the company is to leave Los Angeles studios for the Yosemite Valley, where they are to make a number of scenes around the mines of that locality for use in the seventh and eighth episodes of the serial.

* * *

Fred Wilson, well known for his work with various of the Los Angeles film companies, has been secured by the Signal Film corporation for a several weeks' engagement during the production of "The Lost Express." Mr. Wilson is cast for an important character role in the serial.

* * *

A large Barbary Coast dance hall or "Honky-tonk" is being erected on the stage at the Lasky studio for the use of Wm. S. Hart in his first Artcraft production.

* * *

Jack Pickford and his company, under the direction of William D. Taylor, have departed for the wilds of Missouri to film some exterior scenes for his forthcoming production for the Morosco Company. The company will be gone for nearly a month.

* * *

Vivian Martin, having just completed a production at the Morosco studio under the direction of Robert Thornby, has been granted the long period of two days in which to rest and refresh herself for another attack on the silent drama, which will also be directed by Thornby at the Morosco studio.

* * *

Having made such a success in directing the battle scenes of "Joan the Woman" by means of a series of field telephones, Cecil B. DeMille has ordered a set to be used in Geraldine Farrar's forthcoming production equipped with the same instruments. Twelve telephone stations scattered throughout the village will be in constant communication with the director-general who stands on his platform with the receiver strapped to his head and the transmitter swinging from his breast. The cast of Miss Farrar's production includes Wallace Reid, Hobart Bosworth, Raymond Hatton, Theodore Kasloff, James Neill, Walter Long, Olga Gray and others.

* * *

Triangle-Keystone fans are soon to be treated to a new style of pantomime entertainment that should find instant appeal. Triangle-Keystone Director Henry Kernan and Jay Dwiggins, the veteran character comedian, have started work on a new series of comedies to be released on the Triangle program at regular intervals. Jay Dwiggins has been with Triangle-Keystone for a year, and will be remembered by many for his work with the late John Bunny in the old days. He will write all of his own stories and appear in the leading role. The series will be devoid of the slapstick tricks and will present human little stories that intersperse comedy with pathos and human touches.

* * *

Julian Eltinge and his company, under the direction of Donald Crisp, will shortly depart for the Columbia River, near Portland, Oregon, there to film exterior scenes for the feminine impersonator's second Lasky-Paramount production. The company will be gone about two weeks.

* * *

Aileen Allen, Triangle-Keystone champion diving beauty and professional swimmer, added another medal to her ever increasing collection last week when she won the Southern California high diving championship at Ocean Park, California.

* * *

Triangle-Keystone Director Robert Kerr has just finished a Triangle-Keystone comedy featuring Bob Millikin, Fritz Schade, Claire Anderson, Andy Anderson, Jack Henderson and Joey Jacobs, and has started another comedy with the same cast.

Olive Thomas, Triangle star, is being directed by Lynn Reynolds in her latest feature entitled "Broadway Arizona." Mr. Reynolds is the author of the story, and at the present time the company is shooting exterior scenes at Big Bear Lake, California.

* * *

Due to the illness of Louise Glaum, Director Walter Edwards of Triangle was called upon to find a substitute for his star. Belle Bennett, of the Triangle stock company, was selected and is now playing the lead in his feature supported by one of the strongest casts ever assembled in a Triangle production. Among the most prominent actors are Jack Livingston, Lee Hill and Jack Cunningham.

* * *

Under the direction of E. Mason Hopper, the Triangle company, headed by Walt Whitman, is engaged in producing a feature production entitled, "The Tar-Heel Warrior."

* * *

"Hill-billies" of the Kentucky Cumberlands offer most of the excitement in Margery Wilson's latest play, "Mountain Dew," which Director Tom Heffron finished shooting recently at the Triangle Culver City Studios. All the characters of mountain life are included in the cast, and Margery Wilson appears in the role of a girl who cannot read or write. Charles Gunn plays opposite Miss Wilson.

* * *

Fred J. Balshoffer, president of the Yorke-Metro, stood sponsor for a picnic given to a truckload of youngsters at one of the beaches near Los Angeles this week. In the absence of Mr. Balshoffer, who was laid up on account of injuries received in a recent automobile accident, the party was managed by Tom Walsh, assistant director.

* * *

The completion of the new stage recently secured by the Yorke-Metro company has enabled the art department, under the supervision of R. C. Godfrey, who is an expert in studio art and design, to commence the construction of an unusually elaborate ball room set for "Paradise Garden," the Harold Lockwood picture, which is under production by Fred J. Balshoffer.

* * *

The Apollo Theater in Hollywood, by arrangement of Manager Young, gave a pre-showing of "Under Handicap," the Yorke-Metro picture which features Harold Lockwood, produced for the Metro release this month. Members of the cast, including Harold Lockwood, Lester Cuneo, William Clifford and others, and also the studio force of the Yorke-Metro were present.

* * *

With a company of fifty people Director Rupert Julian went to Seven Oaks, California, this week to film scenes of "Julio Sandoval," a five-reel play. Monroe Salisbury and Ruth Clifford are the leading players. The story was written and prepared for the screen by Elliott J. Clawson.

* * *

Wallace Reid, the popular Lasky player, was temporarily discharged from military service this week by Draft Board No. 14 which met at the Hollywood Board of Trade. Reid claimed exemption on the grounds that he has a wife and six-weeks-old child to support. The board decided it would grant exemption from service to Reid until such a time that the baby has reached an age that will permit Mrs. Reid to resume her own professional work.

* * *

When the 17th Coast Artillery of Hollywood, California, was mustered into the Federal service and left Sunday morning, Aug. 5, for Fort Arthur, at San Pedro, it took with it fifteen men from Universal City, all of whom relinquished positions at the film capital to enter the service of Uncle Sam.

The list includes Leonard Clapham, W. B. Paquette and Stanley Fitz, who were playing in Universal's forthcoming serial "The Red Ace;" Dwight Robinson and Stanley McCullough of the general acting force; F. Quincy and Fred Burnworth of the film editorial department; H. Godwin and Herbert Kirkpatrick, cameramen; property clerks Henry Hathaway and Hugh Meisel; Mack Wright, technical man of Director Harry Solter's company; Bert Howell, a stage carpenter; Robert Klein of the laboratory, and Alfred Connors of the general stores department.

* * *

Geraldine Farrar, with the same portable dressing room which she used in her production of "Joan the Woman," has departed for the California mountains to film some exterior scenes in her forthcoming production which is being made under the direction of Cecil B. DeMille from the story by Jeanie MacPherson. This dressing room, no matter where it is set, contains all the comforts of Miss Farrar's room at the studio, even to a telephone.

Italian Letter

By Francesco Manelli.

NOTWITHSTANDING the war, which has caused a slump which amounts almost to a standstill in those industries not directly connected with the supply of munitions, the cinematographic industry has received a new impulse in spite of the increase in the cost of both raw material and labor.

This impulse is rather in the nature of an artistic revival in production than in strictly trade matters which are laboring under the disadvantage above cited, as well as the difficulty which confronts the exportation of Italian films, the rigorous Government censorship and American competition.

This new impulse has taken the form of the following of the example of Gabrielle D'Annunzio by many men of letters in devoting much of their time and effort to the production of scenarios for the adaptation of their literary or theatrical works to the screen. D'Annunzio himself has recently given to the screen "The Crusade of the Innocent," an original subject that, while it brought the author twenty-five thousand francs and is said to have cost the producers six times this figure, proved a failure both artistically and financially—an unfortunate contrast to the splendid success achieved by the same author's "Cabiria." Among the distinguished authors who are now writing for the screen will be found many who, but a short time ago, thought so lightly of the picture as to refuse to admit that it was vested with either artistic conception or idealism

Their opinion on this point was probably influenced by the fact that the growing popularity of the motion picture had considerably reduced their earnings from play-writing which had heretofore been one of the most lucrative fields of their endeavor.

Becoming convinced at last that the cinematographic industry did possess merits of its own, several of these literary lights organized a society of which the principal object was the forming of a Cinematographic Literary Trust, which was bound to publish only their own productions, each member bound himself to write three or four scenarios per annum and all agreed to pool the profits for equal division.

This trust was formed under the name of the Silentium-Film and numbers among its members Marco Paraga, Renato Simoni, Giuseppi Adami, Giovanni Verga, Dario Niccodemi, Alfredo Testoni, all dramatists, a few theatrical critics, and so far they have brought to light "Mimi and the Ragamuffins" by Adami, "Night of Tempest" by Praga, and have ready or in course of preparation "Illusion" by Simoni, "Happiness" by Testoni, "Enemy" and "Scampolo" by Niccodemi, "Angelus" by Giacomo, and "The Wolf Hunt" by Verga, which the Italian censor thought fit to suppress.

The other literary men are working on their own account or for such producing or publishing houses as may pay them best. Adami, of the Silentium trust, has also composed a work for the "Savoia-Film" which is entitled "How a Butterfly Died" and which was interpreted by the celebrated Italian lyric artiste Rosina Storchio. Ferdinando Russo, an exquisite Neapolitan dialectic poet and a celebrated novelist and journalist, has written two scenarios, "The Good Thief" and "The Memories of a Maniac," both of which have been presented with great success.

Another Neapolitan dialectic poet, Ernesto Murola, has given up the management of a dramatic company and passed also into the cinematographic literary world with an original work entitled "O Sole Mio ((My Sun)," portraying the Neapolitan surroundings, with musical accompaniment by the well known Maestro V. Valente.

Carlo Zangarini, known as a librettist, has given up part of his activity to cinematographic work. Among his most recent productions may be mentioned "From Dawn to Sunset," written for the Luna-Films."

Mario Corsi, the keen dramatic critic of the Tribuna, has already written for the Tespi-Film "The Woman Without a Heart," and is now preparing "Friar Sole," a cinematographic vision of the life and epoch of Saint Francis of Assisi.

Count Luciano Zuccoli has given up for the time being novel writing and journalism in order to write "The Old Flame," the interpretation of which he has intrusted to the celebrated French actress, Suzanne Armelle.

Even one of Italy's most eminent parliamentarians, who has also been more than once a minister, has specially composed for a cinematograph film "The Ruler" of Venice, a political and suggestive subject, "The Song of the Flowers."

Other important original works are promised by Sem Benelli, Roberto Bracco, Mario Settimelli, Luigi Barzini and many others.

The writer, however, who has really distinguished himself in a very short time for quantity and quality of his productions is the well known journalist, Lucio D'Ambra, who in less than a year has written "Miss Cyclone," "The Chess King," "The Towers," "The Alfieri," "They Called Her Cosetta," "Emir Circus Horse," and recently "The Wives and the Oranges," a subject which is out of the ordinary run for the strange nature of its conception and originality of its form, which were all well received by the public.

The public taste is on the verge of changing from bloodthirsty films, that have not as yet totally disappeared from the Italian cinematographic scene, such as the doings of the Apaches, the clever and shrewd deeds of the detectives.

Side by side therewith, and with the tendency to abolish them, there flourish subjects in which art is evident in the conception. Perhaps it may be that the reform of Italian cinematographic art is at hand, which at the same time will determine the reform of public taste. The Italian authors have at last condescended to enter the cinematographic field, which but yesterday they scorned and despised, tempted more by the aspect of lucre than by the desire to ennoble this form of art.

It is an unchallengeable fact that the entrance on the cinematographic scene of the above mentioned well known writers will at all events greatly influence the taste and habits of the public, however, always assuming that the literary and artistic productions of these gentlemen be not swayed by the dictates of a false and damaging commercial spirit, which means appealing to the public by pandering to its vilest instincts.

A proof of the tendency of the Italian public of today to break from the old style of the cinematograph is illustrated by the good reception given to the American films and especially those of the "Triangle Company." It is not the writer's object to draw comparisons between the films of other American companies which have been circulating in Italy and those of the Triangle that have been put on the Italian market but recently; but it must be admitted that the result of this enterprise is beginning to exceed the expectations of the Triangle manager in Italy. Ernest Bru, and his agent for the sale of the concession Kodato Rossi.

The enterprise has been well prepared with excellent advertising, and any new films which appear on the screen are accompanied and frequently preceded by articles in the Italian dailies, wherein are found unconditional praise instead of criticism.

Milan led and Rome followed, in according a magnificent christening to the Triangle, suffice it to record that within a fortnight no less than eight projections were given in presence of packed houses and an enthusiastic press. The debut took place with the film "The Coward." The local press at once recognized in this work, as well as in all the other productions of the Triangle, an unconditional superiority over the Italian productions and they also admired the novel method of advertising the trade mark of the Triangle, which is everywhere conspicuous, adorning hoardings at every street corner. It has been announced in print that the Triangle is the gospel of the cinematograph, and more particularly in Rome, the announcements bear a text similar to that of the National Loan: "Do Your Duty, See the Triangle Film!" and the people rushed and admired.

Perhaps the public does not admire completely and unconditionally, as the Italian public are still accustomed to the old familiar faces, real Italian types, such as Bertini, Borelli, Menichelli, divas of the Italian silent art; but the die has been cast, with the works of the Italian literature on one side and the films of the Triangle on the other, although elements in direct competition as it were, still they serve together to raise the Italian public taste, and to launch the national output in a field in which hitherto it had no competitors, and in which it now feels the necessity of fighting merely for existence and the necessity of improving.

"QUEEN OF THE SEA" NEW KELLERMANN PICTURE.

"Queen of the Sea" is the title decided upon for the new sub-sea picture in which the marvelous Annette Kellermann will be presented by William Fox as his premiere for the season of 1917-18.

Miss Kellermann and a company are now at Bar Harbor, Maine, and work has begun under the direction of John G. Adolfi. The new picture of which George Bronson Howard is the author will be entirely different in action and story to "A Daughter of the Gods."

Reviews of Current Productions

EXCLUSIVELY BY OUR OWN STAFF

"Efficiency Edgar's Courtship"

The First Venture of Taylor Holmes in the Silent Drama Pronounced Success—Ably Supported by Virginia Valli, Ernest Maupain and Rodney LaRock.

Reviewed by James S. McQuade.

THE stage creator of the roles of Bunker Bean and Frank Craven, which won him high favor among dramatic theatergoers will capture a fine following among photoplay theater fans by his first essay before the camera, if my opinion is worth anything. In "Efficiency Edgar's Courtship," by Essanay, Taylor Holmes has not only given us a delightful and mirthful characterization of "Efficiency Edgar," but he has succeeded in "putting over" comedy points and subtle humor in a singularly effective way before the camera. In this Mr. Holmes is aided by clever subtitles, when the pictures alone are unequal to the task of expressing the full meaning. The method of Mr. Holmes is marked by a resourcefulness that is never lacking, whether it be mobile facial expressiveness, intelligent gesture or in happy "bits" of business. He is distinctly a comedian of the higher class, who makes his appeal to the intelligence of the spectator and not to his ordinary risibilities. Indeed, in this instance, he is compelled to do so by the nature of the story itself; for a less delicate handling of the part of Edgar would deprive the photocomedy of much of its cleverness and the spectator of much of his pleasure.

Scene from "Efficiency Edgar's Courtship" (Essanay).

"Efficiency" Edgar, or Edgar Bumpus as he was christened, believes that efficiency in love-making is quite as desirable as efficiency in business, and he employs it in his pursuit of Mary Pierce whom he has selected as the adorable object of his love. Mr. Pierce, her father, a grouchy old gentleman, is made to feel sorely the effectiveness of Edgar's efficiency, as he is checkmated at every move and is finally compelled to give his blessing to the young lovers. Young Mr. Wimple, a rival for Mary's hand, self-centered and bumptious, also becomes an easy victim and drops out of the story unhonored and unsung.

The Mary Pierce of Virginia Valli is quite creditable and Rodney La Rock's Wimple is satisfying. In his characterization of Mr. Pierce, the much-tried father of Mary, Ernest Maupain has added another splendid type to his long list of character successes before the camera. His make-up in the role, as is his wont, is an artistic study.

The production was in the care of Director Windorn, who is to be congratulated for careful and highly intelligent work.

The release will be made September 3 through K-E-S-E, Inc.

"Nearly Married" for Madge Kennedy.

Madge Kennedy's second Goldwyn production will be the famous stage success, "Nearly Married," by Edgar Selwyn, Goldwyn having purchased this delightful farce comedy during the current week. "Nearly Married," when presented several seasons ago in New York, was an all-season success at the Gaiety theater and played to tremendous audiences throughout America. At the time of its stage presentation it gave Bruce McRae one of the best roles of his career and also brought the beautiful Ruth Shepley into greater prominence.

"Babbling Tongues"

Seven-Part Ivan Photoplay Is Thoroughly French in Subject and Treatment and Contains Many Tense Dramatic Moments.

Reviewed by Edward Weitzel.

ONE is at a loss at first to understand why William Humphrey and George E. Hall should have laid the scene of their seven-part Ivan photoplay, "Babbling Tongues," in France and made all the characters French. The mystery is cleared up, however, before the end of the picture. In fact, most spectators will recognize, as soon as the story is well under way, that only in the land of the tri-color could such a combination of incidents flourish even in screen fiction. This is not to say that "Babbling Tongues" is devoid of merit. It is quite the reverse.

The story is peopled with high-strung individuals who seem to care a great deal more for "dramatic values" than for common sense, and who never lose an opportunity to make the most of the acting possibilities of their lives. Once started, however, it moves smoothly along the track approved of by the novelists and playwrights of France and contains many tense dramatic moments. So well does it hold the attention that it seems nothing short of impertinent to be told calmly, at the finish, that the thing never happened at all, that our sympathy has been obtained under false pretenses and the almost tragic denouement is the trick of a writer for the stage. The theater is the dwelling place of illusion—why shatter the illusion with one stroke of the pen?

The finish is led up to in this wise: An elderly French gentleman, who has been saved from financial ruin by a friend, marries a young wife, and then discovers that the son of his benefactor is living in a garret and undergoing the usual struggle of the unknown dramatist. He takes the young man into his home, and his relatives, friends and servants try to make him believe that the playwright and the young wife are betraying his trust. He will not listen at first, and he is justified in this; but the tongue of scandal is too strong for even innocence to counteract and keeps manufacturing apparent evidence until the husband drives both wife and playwright from his door and forces them into each other's arms. Before they can reach the outer door, however, the scene shifts and shows husband and wife and playwright sitting at a table and smiling happily at one another. The dramatist has been reading his last play to them, and made himself the hero of the story. The thing never really happened at all!

The picture has been given a liberal production, and is artistically directed by William Humphrey. The cast is an able one, James Morrison, Grace Valentine and Arthur Donaldson acting the playwright, the wife and the husband, respectively. Other capable members of the cast are: Paul Capellani, Louise Beaudet, Gladden James, Carolyn Birch, Richard Tucker and Robert E. Hill.

Scene from "Babbling Tongues" (Ivan).

"The Bride of Fancy"

Little Mary McAlister, Supported by a Cast of Children in the Latest Episode of Essanay's "Do Children Count?" Series.

Reviewed by Arthur W. Courtney.

LITTLE MARY M'ALISTER'S latest episode in Essanay's "Do Children Count?" series is full of children and it is about children. Yet it is a picture that is too sophisticated for an audience of children. It will afford unlimited enjoyment to adults. It is the kind of picture that keeps lovers of children in a continual ripple of laughter from beginning to end. This episode was released August 15. The screen time is twenty-five minutes.

Scene from "The Bride of Fancy" (Essanay).

The picture is a fantastic dream of Little Mary's. But it is much better than most dream pictures. After her mother has kissed her good-night and left the room, Little Mary gets up, steals to her mother's room and comes back with her mother's new dress and hat. She is always at her best when she is trying on grown-up clothes. Then she lies down on the bed in all her finery and dreams.

The dream is a delicious burlesque on the story of high society life where the multimillionaire betroths his daughter to a count. The daughter's true lover fights a duel with the count; afterward sets detectives on his trail, and at the betrothal banquet breaks in to announce that the count is an imposter. Jack Paul and Ellis Paul are the children who take the leading parts in this burlesque. They are made up with false whiskers in burlesque style. Even Little Mary wears shoes too big for her. When the count takes her for a joy ride it is in a child's auto propelled by foot power. The children maintain the spirit of the burlesque with great realism. They make believe without half trying and get good fun out of it.

Little Mary's awakening from her dream occurs when she is dreaming that she has fainted and is lying on a couch and that her true, soldier lover is bending over her and kissing her back to consciousness. She awakes to find that the true and only Bo-bo, her bull pup, has climbed on the bed and is licking her face. As this picture dissolves, the audience is as much surprised as Mary.

The sub-titles are very good. In the scene where the father is discussing the marriage settlement with the count, the count asks for a million dollars and then accepts ten dollars on account. The children act this picture better than adults could do because they maintain a serious demeanor through it all. This is the essence of true burlesque acting.

"The Law of the Land"

A Complete Piece of Paramount Artistry with Madame Petrova in the Leading Role.

By Louis Reeves Harrison.

"The Law of the Land," a Paramount subject released on August 12, has a basic idea which will be popular as long as there is rigid enforcement of laws originally enacted for elastic interpretation; its remarkable similarity to the De Saulles case acts as stimulant to close attention, and its artistry of directing and interpretation may be called complete, though there are some minor errors and a motif denied as modern by many critics, the old motif of many stage plays, that of woman's sacrifice in marriage for the honor of the family. In spite of its tendency to theatricalism, the mood of "The Law of the Land" is so admirably preserved by the fine cast and by exceptionally appropriate settings, many of the latter being works of art in themselves, that the whole effect, the illusion, is delightfully preserved. This is more difficult than producers realize, for we are in an era of serving dried fruit, whose live flavor has been evaporated in some other kind of performance, at the dawn of an era when people will demand the fresh article.

Madame Petrova is entirely at home in her emotional role, but her eloquent eyelids lose effectiveness at times from a common studio fault, that of a make-up too obviously artificial, in this case ageing her and wholly unnecessary. She is otherwise in an almost constant state of mental revelation, an impressive exponent of screen psychology, at all times a marvel of dignified grace in movement. It would require an artist like Madame Petrova to portray a character rarely seen as yet, that of the modern woman of high intelligence, of as acute sensibilities as the traditional stage heroine, yet with a high-strung nervous temperament under the control of a sound, normal and well-trained mind. She exhibits many of the subtle half-disclosures of thought and feeling so essential in an interpretation of the up-to-date American woman, demonstrating a higher capability than is called for in any but the most recent stories of human life. In other words she rises to the opportunity afforded her, and goes beyond it with the unfailing intuition of a true artist.

There is a romantic setting at the outset announced to be a scene in the Riviera—by this is generally meant the French Riviera—with a back drop portraying a promontory like that of Monaco, or of Cape Ferrat near Nice. It is entirely appropriate and very well done, but it plants the locality. There is only one gambling casino of note in that neighborhood, that of Monte Carlo, familiar to an enormous number of good Americans, and the games there are roulette and trente et quarente. The latter only is a card game, and the pack is handled by the dealer. The old lady could not cheat at cards there, nor would she be exposed if she attempted to cheat at the tables—it is tried every hour. The proper location for such a scene would have been a private villa. But this is of small importance—it is remarked in the way of suggestive criticism—it does not mar the story, even to the initiated. The whole effect is one of superior and complete artistry, highly creditable to all engaged in the production.

"Durand of the Bad Lands"

Fox Makes Burlesque With Dustin Farnum as Wild Western Hero—It Amuses and Will Entertain.

Reviewed by Hanford C. Judson.

THERE is in the screen writings of Maibelle Hikes Justice, who has furnished the script for "Durand of the Bad Lands," Fox five-reel picture, released August 12, a marked feeling for character and liveliness of humor. Both of these traits are noticeable in this offering. Its hero, Durand, is played by Dustin Farnum, and it is he who performs the exploits. The background is modern with railroads and macadam highways. This bandit is wanted by the sheriff for many high crimes and misdemeanors. Both these men love the same girl and in the end the bad man proves the most desirable. It is he, for instance, who drives off a band of Indians who have jumped a caravan of settlers. That they should have taken the train is part of the humor. These bad reds have killed just exactly nineteen sturdy whites when Durand comes along in time to save three kids. The sheriff finds his holster on the field, and for the added crime of wholesale murder another thou' is added to the reward for his head.

The Governor of the State is inspecting the border, probably as a military precaution, when the same band of Indians race the train and hold it up. The sheriff is on board, but he too has to hold up his hands. The chief runs away with the Governor's daughter, but not until Durand appears—it is he who makes them scamper. He, too, is the man who races after the chief and saves the girl. The sheriff thereupon takes him up, pleas of the Governor notwithstanding. The trial is a comical bit, with the Governor waiting to reprieve the culprit after he has been condemned to "kick off from the nearest tree." The Governor sits there melodramatically to turn the trick at the right time. There is a good deal of freshness in the "comic relief," and that parson must not be forgotten.

Scene from "Durando of the Bad Lands" (Fox).

"Through Fire and Water"

Episode of Stingaree with a New, Breezy Story Makes Entertaining Picture—Has a Delightfully Humorous Incident.

Reviewed by Hanford C. Judson.

THERE is distinctly good quality in the story told by this episode of the Stingaree series, "Through Fire and Water." Its humor is the real article, freshly thought up, breezy and quite enjoyable. It's a picture that takes a spectator out of himself with a care-free tale.

The ugly bad-man villain is seen crossing the desert. He lights a cigarette and drops off to sleep while his coat takes fire. Stingaree, the bad-man hero, sees his predicament and gives him the famous white coat to wear. A little group of incidents helps the bad man to recognize Stingaree, and he goes to the police to try for the reward. Howie's bucking horse takes him to a cabin where a pretty young woman gives him a meal. Stingaree, looking for Howie, learns that the man with the coat is helping the police. The girl in the cabin, who helped Howie, turns out to be the wife of the ugly bad man, who has deserted her with all her money, 500 pounds, just the amount of the reward. Stingaree goes out and sees the chief of police and the bad man looking for him. He leads them a chase till at night they fall asleep, one on one side of a stream, one on the other. Then Stingaree changes horses with the chief and leaves his hat. The policeman, by the way, has the 500 on him. Then on the other side of the stream he makes the ugly bad man look, in the distance, like himself, Stingaree. When the sun rises and the two awake to go about their business, they look across and each thinks he sees Stingaree. There's a rifle fight and the ugly bad man, who needed killing, is shot. The reward is taken to the little woman. It's her money.

Scene from "Through Fire and Water" (Kalem).

Official British Government War Pictures

"The Retreat of the Germans at the Battle of Arras" the Fourth Installment of These Remarkable Views From the French Battle Front.

Reviewed by Edward Weitzel.

THE latest installment of the Official British Government War Pictures consists of ten thousand feet of remarkable views from the French battle front, and are entitled "The Retreat of the Germans at the Battle of Arras." The large number of persons that have witnessed the previous pictures sent to this side of the ocean by our Allies in Great Britain need only to be assured that the latest films from the seat of the war are as interesting as the others to insure them equal success in all the picture theaters in this country. Actual warfare as it is now being carried on with the aid of big guns, "tanks," airplanes, bicycle corps and all the marvelous modern machinery that human skill has placed at the disposal of the millions of men now fighting for universal freedom is shown in these pictures, many of the views being taken during the heat of battle. Hundreds of thousands of feet of film were secured, some of it of so ghastly a nature as to prevent its being shown. Enough realism, in the shape of wounded soldiers being treated at a dressing station near the front, has been retained, however, and the joy with which the inhabitants of a village vacated by the retreating Germans welcome the advance guard of victorious English soldiers furnishes further proof of how rapidly the camera has followed the march of events.

The pictures taken from an aeroplane are especially interesting. Views showing the enemy's trenches and camps are included among them. As a finish the spectator is shown how the face of the earth looks to an airman when he is spiraling downward at the rate of seventy miles an hour.

It is the purpose of the British Government to make these views constitute a pictorial history of the British forces in the Great War, and every care is being taken to secure the best material possible. Another interesting fact in connection with these pictures is that over $200,000 has been contributed to the American Red Cross from the proceeds resulting from their exhibition in this country.

"Transgression"

Five-Part Vitagraph Blue Ribbon Feature With Earle Williams Is Fairly Interesting Melodrama.

Reviewed by Edward Weitzel.

MELODRAMA with a society atmosphere classifies "Transgression," a five-part Vitagraph Blue Ribbon feature written by J. Stuart Blackton and Cyrus Townsend Brady. The story turns on a situation that is hardly plausible, but, once it is accepted, it leads up to a well sustained climax, and competent acting by the entire cast, under the direction of Paul Scardon, insures the bringing out of the best points in the picture.

Hal Page, whose brother is mayor of the city, falls in love with a lady who is no better than she should be, and throws over an old admirer in order to accept an invitation to become Mrs. Hal Page. Hal's rival, whose name is Staley, meets him one night at the home of the lady and attempts to shoot him. The mayor's brother seizes a pistol belonging to the cause of the trouble, and when the smoke of battle clears away Staley is lying dead on the floor. Stephen Page arrives at this moment and takes charge of affairs. He hurries his brother off to Spain and tells the woman that the secret must be kept for all their sakes.

The next morning Staley's body is found in an alley. Later on the Shrefton woman marries a crooked politician, and when the District Attorney is about to convict him, his wife goes to the mayor and threatens to tell who killed Staley if Stephen Page does not have the case against her husband stopped. The mayor will not agree, and subsequent developments prove that Hal did not fire the fatal shot, but took the blame in order to shield the woman, Staley being killed in a struggle with her. A love affair which the mayor has with the daughter of the District Attorney is also brought to a happy end. The doubtful point is in having the woman about to give information that would lead to a searching examination into a case of manslaughter of which she herself is guilty.

The acting honors of the drama go to Billie Billings as Caroline Shrefton. Edwards Davis is excellent as the District Attorney, and Earle Williams, Webster Campbell, Mary Maurice, Corinne Griffith, Denton Vane and Jack Ellis keep the performance up to the mark.

"Hashimura Togo

A Paramount Drama of Japanese Character Admirably Pictured by Wm. C. DeMille, with Sessue Hayakawa in the Leading Role.

Reviewed by Louis Reeves Harrison.

HASHIMURA TOGO is a very intelligent character portrayal with exquisite settings, both Japanese and American, in a story of attempted sacrifice on the part of Togo to save his family honor, while he becomes the unwitting instrument of saving an American heroine from a sacrifice at the altar to save her family honor. That both are saved is due to the acumen of an unheroic American newspaper reporter. The villainous trustee of an American girl's property attempts hypothecation by forging a note from her father to himself for the sum of $350,000.00. He uses this note to force a promise of marriage from the girl, although she is already engaged to a man she loves. On receiving her verbal promise to marry him, the villain tears the forged note up in her presence and throws the scraps in a waste basket.

Scene from "Hashimura Togo" (Paramount).

Togo, who has sacrificed his own future to save a guilty brother in Japan is employed in the girl's household. He patches the note together, writes in his own vernacular to the newspapers about it, and, in this way, the matter comes to the attention of a plain ordinary reporter, who places it before the district attorney. Togo is taken before his own father, now an American consular officer, and ordered to commit hari-kari. He is saved when about to plunge a knife in his body by the real culprit's confession, while the young American girl is saved at the altar by discovery that the villain she is about to marry is a forger, and all turns out happily in the end. The release is remarkable for a clear glimpse of Japanese character and for the artistic manner in which it is handled by Mr. DeMille.

Triangle Productions

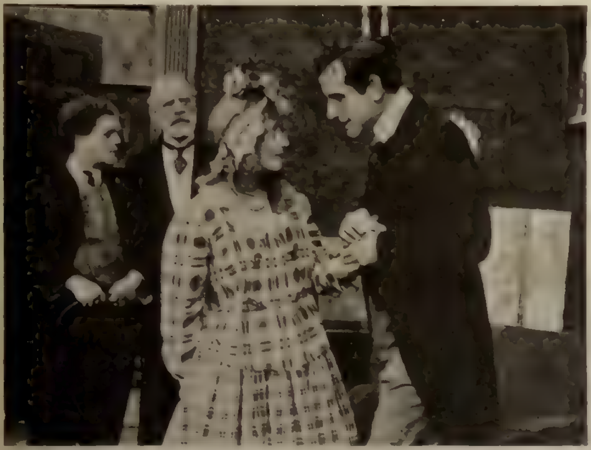
"Wooden Shoes," Five-Part Photoplay Starring Bessie Barriscale, and "A Pawnbroker's Heart," One-Part Keystone Comedy Featuring Chester Conklin.

Reviewed by Edward Weitzel.

THE story which J. G. Hawks has utilized in "Wooden Shoes," five-part Triangle photoplay starring Bessie Barriscale, is set against a picturesque background of Dutch scenery that has been reproduced with pleasing fidelity. The canals, bridges, quaint shops and quainter customs and costumes of the people are all there, just as they have been sketched and painted by a long line of famous artists. Faithfulness to local color is one of the chief virtues of this comedy-drama which serves Miss Barriscale as an interesting medium for the display of her ability to enact a pretty little Dutch maiden in queer pointed cap, stomping around in a pair of wooden shoes. At first sight the unusual vivacity shown by Pampy seems a trifle inconsistent to the character, but when it is known that she is one-half American the objection disappears.

The explanation of how this member of the Holland-American line came to be reveals the fact that Pampy's father was an American tourist, who married a native of the Dutch village of Diepenveen and was disowned by his wealthy father. The death of Pampy's mother and the loss of her father's health forced the young girl to become the wage-earner of the family. Just previous to her father's death Pampy and a young American artist fall in love with each other. The girl's grandfather relents shortly after his son's death and sends for Pampy. The schemeing mother of another Dutch maiden contrives to pass off her own daughter as the wealthy heiress, but Pampy arrives in time to secure her wealthy grandfather and the artist for herself.

Not a novel story by any means, but clean in theme and entertaining throughout. The care with which it has been produced has already been mentioned, and Bessie Barriscale as Pampy fits the part most becomingly. Jack Livingston as the artist, J. J. Dowling as the bad man of the group, and Lon Likes as Hans Dunkelberger constitute the star's leading support. Thomas S. Guise, Howard Hickman, Will H. Bray, J. Frank Burke, Margaret Thompson and Gertrude Claire are also competent.



Scene from "Wooden Shoes" (Triangle).

"A Pawnbroker's Heart."

Keystone Comedies are known by their casts. With Chester Conklin, Ben Turpin, Peggy Pearce, Caroline Rankin and Glen Cavender to take care of the acting end of this rapidly moving farce there is bound to be something, or someone, stirring all the time. "A Pawnbroker's Heart" keeps pace with the Keystone reputation, the characters being reinforced by a number of nicely behaved dummies. There is a plot that struggles manfully not to get lost in the general mix-up and just manages to do it, and a crook finish that involves the robbery of the office safe. The one object of rough house comedy is never absent, however, and that is the one recommendation that has any weight with the man out in front who has paid his money to be amused.

Pathe Pictures

"Miss Nobody," Five-Reel Gold Rooster Picture Featuring Gladys Hulette, and "Lonesome Luke's Wild Women," Two-Reel Rolin Comedy.

Reviewed by Ben H. Grimm.

AIDED by two excellent character bits in the hands of two capable players, Gladys Hulette and Director William Parke lift "Miss Nobody," a five-reel drama, several degrees above the average. The picture was produced by Astra and released by Pathe on August 19. It is a thoroughly wholesome subject and one that should make its biggest hit with neighborhood audiences. Minor weaknesses are found in the fact that the denouement is unsmooth to the point of abruptness, and that the old, old idea of a locket establishing an identity has been used. Up to the denouement the continuity is very smooth and the story unfolds in an almost unbroken succession of connected scenes. The picture is more a screened novel than a screen drama. There is much that appeals in the picture.

The story tells of a girl who knows nothing of her antecedents. She only knows that the kindest folks in the world are "Daddy" Crespi and "Uncle" Malone, pawnbroker partners. The two old men send the girl to a fashionable school. Finally pressed by her as to her identity, the kindly men lie and tell her she is the daughter of a deceased English Earl. This leads to many logical plot complications, and matters finally are straightened out when an English Lord discovers through a locket that the girl is his daughter. Thus the romance between her and the Lord's ward is consummated.

Scene from "Miss Nobody" (Astra).

Miss Hulette seldom has been seen in a more atractive role than that of Roma. Cesare Gravina and H. G. Andrews have the parts of the pawnbrokers. Their characterizations help the production immeasurably. William Parke, Jr., is the hero; Sidney Mather the heavy.

Director Parke has injected the same convincing and pleasing atmosphere into this picture as he has injected into previous productions. He is especially to be commended on his lightings. The writer seldom has seen better or more effectively lighted scenes than a few darkened room scenes in "Miss Nobody."

"Lonesome Luke's Wild Women."

Harold Lloyd and his co-workers have succeeded in presenting a very good comedy number in the two-reeler titled "Lonesome Luke's Wild Women." Especial note must be made of the exteriors in this number. So beautiful are some of them that they would need no human action at all to make them good screen entertainment. But the action is there, too. Hal Roach dircted the piece. Luke is aided in his comedy capers by Harry Pollard and Bebe Daniels. Most of the scenes are laid in an Oriental palace. These sets are sumptuous, and it is on the thickly-upholstered divans that the "wild" women are found. Luke and his pal, sailors, get into all sorts of complications with the palace guards. It is not so much the story as the incident and individual work of the players and director that make this comedy worth-while.

"Pay Me"

Five-Part Western Melodrama on Jewel Productions Program Has Strong Story and Is Excellently Played by Dorothy Phillips and Supporting Company.

Reviewed by Edward Weitzel.

THERE is good, red blood all through "Pay Me," a five-part western melodrama written and directed by Joseph De Grasse for Jewel Productions, with Dorothy Phillips as the featured player. The story is full of primitive romance and its movement is, for the most part, steadily forward. Joe Lawson and Hal Curtis are partners in a mine, at the opening of the drama. Both men are married, Lawson's child being a boy and Curtis and his wife having a baby girl. Joe deserts his family and runs off with a young girl, after a row with his partner in which Hal's wife is killed and Hal himself badly wounded. Through force of circumstances Hilda Hendricks, the woman for whom Lawson leaves his home, takes the Curtis child with her. Seventeen years later finds Lawson known as "Killer" White and the proprietor of a gambling house and dance hall. Marta, the Curtis girl, who thinks Lawson is her father, has been taught to deal faro in Joe's saloon, but has been protected from worse evil by her foster mother. A young lumber boss arrives in town and is attracted by the girl, until he discovers her in the saloon and thinks she is like the rest of the women inmates. This man is the son of Lawson, but he does not know White's real identity.

Hal Curtis, who is still looking for Lawson and his stolen child, also turns up at Joe's place, and the two men recognize each other. This starts a bloody battle in which Lawson takes a prominent part and rescues Marta at the risk of his life. Joe dies without letting his son find out the truth, and the children of the two bitter enemies learn to love each other.

The atmosphere, construction and stage direction in this melodrama are very much to the credit of the producer. The acting also is of merit. Dorothy Phillips is appealing as Marta and almost convinces one that a pure, innocent-minded woman such as she depicts might be found dealing faro in a gambling hall. Wm. Stowell has the breadth of shoulders and also of mental grasp required for the character of young Lawson. Lon Chaney makes the bad man of the plot a little too palpable, but is forceful nevertheess. Evelyn Selby is practically faultless as Hilda, and William Clifford keeps Hal Curtis up to the mark. Ed. Brown, Tom Wilson and Clare De Brey complete the cast.

"Mr. Opp."

Bluebird Presents Excellent Picturization of Alice Heagan Rice's Story—Arthur Hoyt and Neva Gerber Featured—Directed by Lynn F. Reynolds.

Reviewed by Ben H. Grimm.

BLUEBIRD proves "The Play's the Thing" in "Mr. Opp," a five-reel visualization of the novel of the same title by Alice Heagan Rice, also authoress of "Mrs. Wiggs of the Cabbage Patch." Without a big star, but with none the less capable players, Director Lynn F. Reynolds has succeeded in transferring to the screen a story whose humanness and substantiality is made evident in every foot of the five reels. As a whole the piece is a character study drawn with words by a master of her craft and limned on the screen by a master of his craft. No human note that could have been struck has been left unsounded; the uppermost chord is one of sympathy for vain, optimistic, lovable, self-sacrificing Mr. Opp. Arthur Hoyt takes the title role. He might have stepped from the pages of the book, so well does he fit and play the part.

Scene from "Mr. Opp" (Bluebird).

The story deals with plain folks in a small town. Mr. Opp becomes the guardian of his half-witted sister. Through many vicissitudes he is optimistic, hoping for the best and fighting for the right. He starts a small newspaper, living more on the plaudits of the few inhabitants than on material pay. Finally he makes the supreme sacrifice—he gives up the girl he loves so that he may live a life of service to his sister. The picture follows the story of the novel closely with the exception of the ending, which, in the photoplay, is made more happy than that in the novel.

Director Reynolds' work cannot be too highly complimented. His atmosphere is always flawless and his artistry made evident at all times. His choice of types shows a keen and sympathetic knowledge of the needs of the story. The titles are exceptionally good. Neva Gerber takes second acting honors. She has the difficult role of the half-witted girl and does splendid work, as do also George Chesbro and George Hernandez.

Triangle Program for August 26.

Bessie Love in "Wee Lady Betty," a play of Irish life, and Jack Devereaux and Anna Lehr in "Grafters," will be the screen luminaries on the Triangle program for the week of August 26. Miss Love, whose characterization in "The Sawdust Ring" was credited as being one of the best recorded on Triangle film, has in "Wee Lady Betty" another part designed for her abilities as an interpreter of juvenile characters.

Frank Borzage has the chief role opposite Miss Love in this play, which was written by J. G. Hawks and directed by Charles Miller. The large cast of principals includes Charles K. French, Walter Perkins, L. Jefferies, Walter Whitman, Aggie Herring, Thornton Edwards, Alfred Hollingsworth and J. D. Lockney.

"Grafters" is a farcical treatment of swindlers who swindle themselves. Jack Devereaux appears as the "silk-stockinged" youth who buys more blue sky than can be located in the universe, and Anna Lehr is the alluring young person who connives to defraud him, according to plans made by the young man's uncle, who aims to teach the boy a few lessons in business sagacity. Jack turns the tables and proceeds to teach the uncle, the young lady and her conferedates. Frank Currier, Irene Leonard, George Siegmann and Robert Crimmins are among the supporting players. Arthur Rosson, assisted by Dick Rosson, directed the production under the supervision of Allan Dwan. The play was picturized from a story by James W. Adams.

Constance Talmadge at Work in "Scandal."

The first picture in which Constance Talmadge, who is the latest addition to the Selznick Constellation, will make her appearance as a film star is a powerful screen version of Cosmo Hamilton's sensational serial "Scandal," now appearing in the Green Book.

The role of Beatrix Vanderdyke, "the worst spoiled woman in America," gives Miss Talmadge a most unusual opportunity to show her talents. Indeed, it is a rare thing for a young screen star to be intrusted with the creation of a character sc imbued with personality and abounding with opportunity for individual expression.

Cosmo Hamilton, whose "Blindness of Virtue" and "Sins of the Children" place him in the forefront of British novelists, has not only done his most powerful piece of work in "Scandal," but has also written a novel which abounds in the most remarkable way with elements which make for popularity.

Miss Constance Talmadge will therefore make her first appearance as a Selznick star in a play the sheer power and scope of which provide her with an ideal vehicle for her initial stellar venture.

The screen version of "Scandal" is being directed by Charles Giblyn, and in the notable company which has been collected in support of the young star are Harry C. Browne, J. Herbert Frank, Aimee Dalmores, W. P. Carleton, Ida Darling and Gladden James.

Work on the production has been going along steadily for the past two weeks in the Selznick Studio in the Bronx and on the beautiful estate of Commodore E. C. Benedict at Greenwich, Conn. Commodore Benedict has not only placed his mansion and grounds at the disposal of Director Giblyn and the "Scandal" company, but has also graciously played host on his famous steam yacht the Oneida, on which a number of the more important scenes of the play have been photographed.

Harry Keepers at camera, Wesley Ruggles, assistant director reading script; Frank Berresford, technical director, Dell Henderson, stage director; Harry Redmond, chief electrician, preparing for opening up the lens on the first scenes of the Charles Frohman stage succecss, "Outcast" in which Ann Murdock will be presented by Empire All Star Corporation.

Comments on the Films

EXCLUSIVELY BY OUR OWN STAFF

General Film Company.

THROUGH FIRE AND WATER (Kalem) A continuation of the Stingaree series in two reels. It is a delightfully fresh and breezy story and is sure to make many friends among those who see it. For a longer notice see elsewhere in this issue.

DON'T LOSE YOUR COAT (Black Cat). This is a two-reel, slapstick written and directed by the leading actor, Ameedee Rastrelli. He is a farmer's son who comes to the city to marry an heiress. A funny situation comes at the end, where he gets his foot caught in a water pitcher.

THE MAINSPRING (Falcon).—This is an excellent four-reel mining story. It was directed by Henry King, the young man who plays the leading part. The beginning is strong, and action that holds the interest fills each reel. Seldom are so many good situations used in a single picture. It starts off as if it might be a detective story, but quickly changes to a story of adventure. The direction and acting is excellent. The fire in the mine, with which the picture ends is handled with plenty of thrills. Careful workmanship abounds in this picture Ethel Pepprell plays opposite Henry King.

THE FURNISHED ROOM (Broadway Star) A two-reel O. Henry story. This is not as good as its immediate predecessors. It is a tragedy with a moving picture happy ending tacked on. The shock we get when we think that the boy has committed suicide by gas in the same room in which the girl did, is not corrected by seeing their meeting in the hospital with the prospect of both recovering. The story of the picture is merely a series of happenings. The girl goes from one theatrical agency to another searching for work and finds none. The only dramatic element is the final situation, the suicide And this is not an entertaining situation on the screen. The boy is J. Frank Glendon; the girl is Agnes Eyres.

THE SOLE SURVIVOR (Selig).—A two-reel story of adventure in the jungles of Central America. This picture is a long time getting started. The early scenes are poorly directed. But from the time the hunter finds a girl, a prisoner in one of the mad scientist's cages, the interest is strong. When the hunter is put in a cage with a lioness who puts her paws on his chest as he lies on the ground, the interest is stronger. The story-within-a-story construction clogs up the action somewhat. The girl makes a startling change of clothes at the end while she is still in the jungle, where she was shipwrecked and has been a prisoner for two years. She changes from a wild animal's skin, in which she is very attractive, to up-to-date shirtwaist and skirt. In its best scenes, this is a bully wild animal subject.

HER HEART'S DESIRE (Selig).—A one-reel story of the old-fashioned type. It is full of incident but little else. At the reception after the girl's marriage to her first husband, the bride is fondled by one of the men guests. This scene does not look quite right. A flock of sheep in the latter part of the picture makes an attractive background for the girl and her shepherd lover. At the beginning, a little child is knocked down by the girl's first husband in showing that he does not like children. This picture is only fair in its entertainment value.

Art Dramas, Inc.

THINK IT OVER (U. S. Amusement Corp.), August 13.—Catherine Calvert is featured in this five-part comedy-drama, supported by Richard Tucker. He is a middle-aged bachelor. She is a school girl with a wicked guardian. A review was printed in last week's issue.

Bluebird Pictures Corp.

THE SHOW DOWN, August 13.—A desert island and a shipwreck are important features in this five-part photoplay starring Myrtle Gonzales and George Hernandez. The story is pleasing and has been given a careful production. A longer review was printed on page 1231 of the issue of Aug. 25.

MR. OPP, August 20.—An excellent picturization of Alice Heagan Rice's novel of the same name. Lynn F. Reynolds' direction has made the photoplay as good a picture as is the book. Arthur Hoyt draws a fine character. There are smiles and tears in the picture, which is recommended to every exhibitor. A longer review is printed in the review columns.

Fox Film Corporation.

DURAND OF THE BAD LANDS, August 12.—A five-reel burlesque on the once popular wild west melo. It has some things in it that are quite new and most of it is refreshing. It is not an ambitious picture, and one hardly worthy of any specially high commendation, except that it interests and amuses. It is not a scream; but surely it is entertaining. For a longer notice see elsewhere in this issue.

THE SOFT TENDERFOOT, August 12.—A lively comic burlesque with Tom Mix as the astonishing tenderfoot at the ranch. It is a picture to kill worry and will furnish a good time. We can safely say that there isn't a dead yard in its two thousand feet. It is just stunts, but they are often very amusing.

Greater Vitagraph.

TRANSGRESSION, August 20.—A five-part Blue Ribbon feature with Earle Williams, this picture is a fairly interesting melodrama and is well acted by the entire cast. It is reviewed at length on another page of this issue.

BOBBY, THE PACIFIST, Aug. 27.—A very good addition to the one-part Bobby Connelly comedies, this release shows that there are times when the most ardent pacifist finds that the only thing to do is to fight. The small star acts with his usual effectiveness.

WORRIES AND WOBBLES.—A comedy number, by Lawrence Semon and Graham Baker. This centers about a married man who comes home with a jag and finds his wife waiting for him in anger and tears. A burglar appears and the police are called out. This has no particular plot and develops only a fair amount of humor, though well handled for this type of humor.

CHUMPS AND CHANCES.—This is an amusing one-part, rough-house farce, written by Lawrence Semon and Graham Baker. Everyone works with a will all through the reel and risk life and limb with equal abandon.

Ivan Film Corporation.

BABBLING TONGUES, August.—William Humphry and George E. Hall are the authors of this seven-part photoplay, which is French in story and a good example of its class. The cast, headed by Grace Valentine and James Morrison, does it justice. A longer review is printed on another page of this issue.

Jewel Productions, Inc.

PAY ME, August.—Dorothy Phillips heads the cast of this five-part western melodrama, written and directed by Joseph De Grasse. The picture is red-blooded and is admirably acted and produced. A longer review is printed on another page of this issue.

Kleine-Edison-Selig-Essanay

EFFICIENCY EDGAR'S COURTSHIP (Essanay), September 3.—A high-class comedy of excellent merit. Taylor Holmes, in the title role, makes a pronounced hit and he is ably supported by Virginia Valli, Ernest Maupain and Rodney La Rock. On another page, in this issue, will be found a detailed review.

THE LITTLE CHEVALIER (Conquest No. 5).—This is the four-reel dramatic feature of this program. The story is by M. E. M. Davis. Shirley Mason plays the leading part. The action of the story takes place in Louisiana before the Revolutionary War. The boy and the girl are representatives of French families. The girl's father killed the boy's father in a duel in France. The girl, dressed as a boy, is The Little Chevalier, who defends the honor of her family. Later, when she is dressed as a girl, the boy meets her and falls in love with her. The part of the boy is played by Ray McKee. Richard Tucker is the villain, a secretary of the Governor of Louisiana, who attempts to prevent the marriage. This is a fairly interesting costume play.

A VANISHING RACE (Conquest No. 5).—This is a half-reel showing the domestic habits of the Blackfoot Indians. They are shown on their reservation in Montana. Interesting scenic shots are worked in. This picture shows how much squaws have to do around the tepee. Bona fide survivors of the Blackfoot Indians are the actors in this picture.

GOLD AND DIAMOND MINES OF SOUTH AFRICA (Conquest No. 5).—This is a half-reel showing how gold and diamonds are taken out of the earth in South Africa, with instructive street scenes in large cities of the district.

THE DINOSAUR AND THE BABOON (Conquest No. 5).—This is a half-reel manikin play by Willis H. O'Brien. The figures are very jerky in their movements. The comedy is low, but not vulgar. It is not especially interesting.

BIRDS OF A FAR-OFF SEA (Conquest No. 5).—This is a half-reel showing the bird life on an island three hundred yards square off the southern tip of Africa. There are Solan geese, cormorants and penquins. These are interesting scenes and beautiful, too.

SOLDIERS OF THE SEA (Conquest No. 5).—This is a full reel showing the activities of the U. S. Marines, interspersed with many strained patriotic sub-titles.

THE BRIDGE OF FANCY (Essanay), August 15.—A 25-minute episode in the "Do Children Count?" series. Little Mary AcAlister heads a cast of children, among whom are Jack Paul and Ellis Paul, in a burlesque on the high society story of the millonaire's daughter, who is betrothed to a bogus count. This is an excellent picture for lovers of children. It is reviewed in this issue.

OPEN PLACES (Essanay), August 20.—This is a five-reeler written and directed by W. S. Van Dyke. Jack Gardner is a constable of the Royal North West Mounted Police. The story is about life on the northern border of the United States. Ruth King is a school teacher in Montana. She marries a bad man, but does not find out how bad he is until afterwards. Carl Stockdale is the husband. This photoplay lacks interest.

Metro Pictures Corporation.

MISS ROBINSON CRUSOE (B. A. Rolfe), July 30.—The star of this five-part comedy is Emmy Whelen, the English musical comedy star. The scenes are laid among the Thousand Islands and are often picturesque. The story is frothy and passably well acted. A longer review was printed on page 1228 of the issue of Aug. 25.

Odgen Pictures Corporation.

THE LUST OF THE AGES, August.—A pretentious subject in seven parts, featuring Lillian Walker. It is a preachment against the love of gold and the money power. The story branches in so many directions there is a failure to consolidate interest. The picture is reviewed on another page.

Paramount Pictures Corporation.

THE VARMINT (Lasky).—Jack Pickford and Louise Huff are co-stars in this five-part story of colloge life taken from Owen Johnson's well-known novel. The picture duplicates the success of the printed book. It was reviewed at length on page 1230 of the issue of Aug. 25.

HASHIMURA TOGO.—A story of Japanese character, with exquisite settings by Mr. DeMille and an admirable portrayal of the leading role by Sessue Hayakawa.

THE LAW OF THE LAND.—An unusually successful adaptation, artistically done throughout, of strong interest and with Madame Petrova very effective in the leading role.

Pathe Exchange Inc.

MISS NOBODY (Astra), August 19.—A five-reel Gladys Hulette subject that has all the elements that appeal. It is an especially good picture for neighborhood audiences, in that besides being entertaining it is thoroughly wholesome. The story tells of a girl who is educated by two old pawnbrokers. They tell her she is a lady, which leads to many amusing complications. It later develops that the girl really is a lady. A longer review is printed in the review columns.

THE DICE OF DEATH (Astra), Sept. 2.—Episode No. 9 of "The Fatal Ring" serial. The instalment moves rapidly and contains its full quota of excitement. The story develops to the point where the spectator is led to believe that Pearl has been stabbed by the plotters and closes at the most exciting moment.

LONESOME LUKE'S WILD WOMEN (Rolin), Sept. 2.—A two-reel comedy number, with Harold Lloyd, Harry Pollard and Bebe Daniels. It is a good number. The exterior scenes are very beautiful in themselves and the interiors, which show an Oriental palace, quite sumptuous. The release relies more on incident and the individual work of the players and director than the story. It tells of two sailors who reach a shah's palace and harem. Reviewed in the review columns.

CENTRAL COLORADO (Combitone), September 2.—A one-reel scenic-educational release of merit. Most of the footage of the reel is devoted to instructive and beautiful scenes showing gold mining in the Cripple Creek section of Colorado. Through the agency of the camera the spectator is brought through every interesting point of a gold refinery. The latter portion of the reel is devoted to footage containing well-photographed scenic views of the same general geographical section.

FINE FEATHERS (International), September 2.—A split-reel embracing an educational-industrial and a "Jerry on the Job" cartoon. The first sections shows from beginning to end the processes by which ostrich-plume fans and boas are made. The cartoon is especially funny. It shows Jerry in the uniform of a National Guardsman and his trials and tribulations in guarding the Mexican-American border.

OFFICIAL BRITISH GOVERNMENT WAR PICTURES.—The fourth installment of the Official British Government War Pictures is called "The Retreat of the Germans at the Battle of Arras," and is equal in interest to the previous numbers. A long review will be found on another page of this issue.

Triangle Film Corporation.

GOLDEN RULE KATE, August 12.—This is a five-part Western melodrama in which the title role is excellently played by Louise Glaum. The story is full of interest and its possibilities have been fully realized by the producer and the cast. It was reviewed at length on page 1231 of the issue of August 25.

A PAWNBROKER'S HEART, August 19.—Chester Conklin and Ben Turpin are the principal peace-disturbers in this one-reel Keystone comedy, directed by Eddie Cline. It moves with the regulation Keystone speed and has its share of amusing situations. A longer review is printed on another page of this issue.

WOODEN SHOES, August 26.—The scenes of this five-part photoplay are laid in Holland, and the star, Bessie Barriscale, plays the owner of the pair of wooden shoes charmingly. The production is complete in every detail. A longer review is printed on another page of this issue.

Universal Film Manufacturing Company.

WHY THEY LEFT HOME (Joker), Week of August 72.—A comedy number, by C. B. Hoadley, featuring William Franey, Zasu Pitts, Lillian Peacock and Milburne Moranti. The country youth and his sweetheart join a show troupe and some entertaining comedy ensues. This contains a number of quiet chuckles and is quite amusing, though not unusual in plot.

THE HANDS IN THE DARK (Star Featurette), Week of August 27.—A two-reel subject, by E. M. McCall, featuring E. N. Wallack, Rex Roselli, J. Warren Kerrigan and Edith Johnson. This is a melodramatic offering, in which the hero quarrels with the girl's father. The butler, taking advantage of this circumstance, kills the old man and steals the jewels. The hero is sentenced to death and on the eve of execution a chase ensues to obtain a pardon from the governor on the grounds of new evidence. This has been done so often that it is hard to put new thrills into the situation. It is well handled and has the advantage of strong presentation. On last reel is also a short scenic, "Old French Towns."

THE HOUSE OF SHADOWS (Universal Special), August 27.—Episode No. 10 of "The Gray Ghost." This installment introduces a number of weird and mysterious happenings, in which The Gray Ghost appears simultaneously in two places. He first disappears from the place where he is lying, presumably dead, and then shows up in the house of mystery and at the police station. These new developments stir the interest considerably and keep the observer wondering what the solution will be.

BUSTING INTO SOCIETY (Joker), Rel. Week of August 27.—A comedy number, featuring Gale Henry and Milton Sims. The former is a poor girl with social aspirations and her lover is a hod carrier. The father wins a lottery prize and they break into social life. This has not a very strong plot, but contains some good burlesque touches and will bring numerous smiles.

JUNGLE TREACHERY (Bison), Rel. Week of August 27.—A two-reel subject, by W. B. Pearson, featuring Fred Church, Eileen Sedgwick, Fred Montague, Charles Brinley and others. The hero goes with a party to make a survey of some African jungle land. Adventures with wild beasts and war with the natives are interesting features. The night photography is good. This is stronger than the average two-reel subject.

THE WINNING PAIR (Gold Seal), Rel. Week of August 27.—A three-reeler featuring Ruth Stonehouse. It is unfortunate if she is to become associated with parts which requires the telling of a number of falsehoods. Her hobby in this picture is collecting many pairs of boots for herself. At a country hotel she is mistaken for a "female drummer." She acts out the part with great success. The entertainment value of this picture is not high.

SCANDAL EVERYWHERE (Victor), Rel. Week of August 27.—A comedy number, by R. A. Dillon, featuring Max Asher as chief of the bell boys in a hotel. He flirts with the wife of one of the guests, who turns out to be a sleep walker. The humor is slightly rough and not particularly strong, though inoffensive. The closing scenes, where the characters bound up and down the skyscraper, are novel and interesting.

THE NIGHT CAP (Nestor), Rel. Week of August 27.—A one-reel comedy subject, by Virginia Kirtley, featuring Eddie Lyons, Lee Moran and Edith Roberts. The young men retire, on the eve of Eddie's wedding day, and Lee wears a girl's night cap. He is mistaken for a girl and trouble follows. A slightly risque situation, presented with just the right sort of juvenile humor to keep it from being offensive. A good comedy of the type.

PROPS, DROPS AND FLOPS (L-KO), Rel. Week of August 27.—A two-reel comic, featuring Gladys Varden, Bert Roach, Walter Stephens and Harry Griffith. The first reel introduces a number of stage hands and some chorus girls behind the scenes of a theater. Some of the incidental business is funny, but none of it very strong. The action in the second reel is better and holds the attention closely. There is a lot of good knockabout business and a number of interesting features, including the knife throwing and fire scenes. This will succeed with audiences who like plenty of comic action without much plot.

World Pictures.

THE LITTLE DUCHESS (Peerless), August 20.—The juvenile star, little Miss Madge Evans, contributes largely to the success of this five-part photoplay which deals with an orphan who becomes a member of the English aristocracy. The production is an all around good one. A longer review was printed on page 1229 of the issue of August 25.

PATHE PROGRAM FOR SEPTEMBER 2 FULL OF GOOD THINGS.

Baby Marie Osborne in a five-part Gold Rooster play, "Tears and Smiles"; Pearl White in the ninth episode of "The Fatal Ring"; Mollie King and Creighton Hale in the first episode of "The Seven Pearls"; "Central Colorado," which is the 21st installment of the "Know America" Pathe-Combitone series; Harold Lloyd in a two-reel "Lonesome Luke" comedy called "Luke's Wild Women'"; a split reel international cartoon and scenic and the Hearst-Pathe News Numbers 72 and 73, make up the Pathe program for the week of September 2. In diversity of subject matter, quality of content and box-office value of the stars it would be hard to excel this program.

State Rights Department

Conducted by BEN H. GRIMM

Independent Producers Meet

Discuss Formation of Buyers' Organizations—Lee Organization Rapidly Forming—Final Meeting of Lesser Organization Called.

IMPELLED by the knowledge that two organizations of state rights buyers were forming, virtually every representative independent producer attended a meeting held in the Hotel Astor, New York, on Saturday, August 18. The meeting was held behind closed doors, and no definite announcements were made. It was learned, however, that the meeting was called by the producers of state rights pictures for the purpose of considering ways and means of "protection" against any possible attempts at arbitrary price-fixing or any other factor detrimental to their interests that might result in the event that an organization of buyers became powerful enough to dictate.

It was not given out just which of the producers attended or were represented at the meeting. It is known, however, that, since the formation of the First National Exhibitors' Circuit and the imminent formation of the organizations promoted by Sol L. Lesser and Joseph F. Lee, the producers have had their ears to the ground ready to "unionize" at short notice if need be.

Conjecture has it that the producers, if they organize formally and if the occasion arises, will fight as a unit to protect their interests against any possible dictatorial terms laid down by any organization of buyers. The life of the state rights market, they say, lies in its competition. If any group of buyers form a "trust," they say, they in turn will have to unite for strength.

As the situation looms up at present everybody on the producing side of the fence is marking time waiting for the buyers to start playing the music, and everybody on the buying side, besides watching each other, as a body is waiting for the producers to start playing the music. The situation may be likened to two boys ready to fight, each with a chip on his shoulder, but each too good a friend of the other to knock the chip off.

Lee Organization Rapidly Forming.

Joseph S. Lee announces rapid progress in his endeavor to bring together prominent state rights men in all parts of the country. The organization work has progressed to such a point, it is stated, that a representative has left New York on a tour that will, according to Mr. Lee, result in the acquisition as members of several of the biggest men in the field.

During the week there have been several conferences in which Louis B. Mayer, of Boston; Harry Crandall, of Washington, and Mr. Lee were the leading figures. Indications point to an early announcement of future plans.

Meeting of Lesser Organization Called.

The final meeting of the National Organization of State Rights Buyers—the organization promoted by Sol L. Lesser—has been called for Wednesday, August 22. It is announced that at this meeting all details that must be worked out before the organization begins active operations will be concluded.

Mr. Lesser still is confined to bed with typhoid fever, but is convalescing rapidly and is expected to be about in a few days. He is in constant touch with his lieutenants and despite his illness is directing the work of organization.

NETTER GETS "REDEMPTION" FOR OHIO.

Leon D. Netter, of the Masterpiece Film Attractions, Cleveland, has purchased "Redemption" for Ohio. Netter closed the "Redemption" deal almost at the same time that he purchased for the same territory "The Cold Deck," the new Hart picture. Masterpiece also controls in Ohio "The Garden of Allah," "Beware of Strangers," "The Ne'er-Do-Well and several others.

Hart Picture Selling Rapidly

Stephen A. Lynch Enterprises, Inc., Sell Big Block of Territory—Mayer, Lesser, Rosenberg and Netter Among Purchasers.

WITH about as little blaring of trumpets as a picture ever was given, the Stephen A. Lynch Enterprises, Inc., already have disposed of a great bulk of territorial rights to "The Cold Deck," a seven-reel Western subject in which William S. Hart is the star. The picture is the last one made by Hart while he was with the Triangle Film Corporation. Its production was supervised by Thos. H. Ince.

Louis B. Mayer, of Boston, has purchased the rights to the feature for Maine, New Hampshire, Massachusetts, Rhode Island, Vermont and Connecticut. Sol L. Lesser, acting for his All-Star Features Distributors, Inc., of San Francisco, directed from his sick bed the purchase of the film for California, Nevada and Arizona. Rights to "The Cold Deck" for Oregon, Washington, Idaho and Montana have been purchased by M. R. Rosenberg, of the De Luxe Feature Film Company, Seattle. Leon D. Netter, of the Masterpiece Film Attractions, Cleveland, purchased the subject for Ohio.

"DEEMSTER" SOLD FOR EIGHT MORE STATES.

The Arrow Film Corporation, through its president, W. E. Shallenberger, has disposed of "The Deemster" for two more territories, comprising eight States. D. P. Davis, acting for the All-Star Features, Inc., of Jacksonville, Fla., bought six Southern States, including North Carolina, South Carolina, Georgia, Alabama, Florida and Mississippi, and A. H. Blank, president of the Mid-West Photoplay Corporation, of Des Moines, purchased Iowa and Nebraska.

The Stillman Theatre, Cleveland, showed "The Deemster" last week and achieved wonderful results, it is reported. Cleveland critics waxed eloquent over the manifold beauties of story and production. Cleveland, it should be noted, has the largest Manx population in the world—not even excepting the Isle of Man. And by reason of this fact, rather than in spite of it, the financial returns in Cleveland mounted high.

WOLFBERG GETS "ON TRIAL."

It is announced at the offices of the Harris P. Wolfberg exchange, 602 Lyceum building, Pittsburgh, that the First National Exhibitors' releases would be distributed in Ohio through the Wolfberg exchanges. So far these releases consist of Essanay's "On Trial" and forthcoming Chaplin pictures.

Mr. Wolfberg, who also owns "The Crisis" and "The Deemster" for Ohio, Western Pennsylvania and West Virginia, will open offices in Cleveland and Cincinnati immediately.

Members of the Exhibitors' Circuit state that the distribution of their pictures was intrusted to Mr. Wolfberg because of his reputation for honest methods and square dealing with the exhibitor, and the high degree of efficiency of his exchanges.

SHORT FEATURES GETS OLD BIOGRAPHS.

Short Features Exchange, 729 Seventh avenue, New York, has purchased 50,000 feet of Biograph film. It is announced that the 50,000 feet are the pick of 300,000 feet examined. The pictures obtained include short subjects featuring Mary Pickford, Mae Marsh, Lillian Gish, Dorothy Gish, Blanche Sweet, Robert Harron, Henry Walthall and the whole list of other stars who had their start with the old Biograph company. Many of the pictures were directed by David W. Griffith and Mack Sennett. The exchange reports that the purchase included paper and other advertising matter.

HORSLEY STATE-RIGHTS MARY MacLAREN FEATURE.

Mary MacLaren Photoplays, made under her new contract with David Horsley, will be sold on the state rights basis. This is the announcement made by David Horsley in New York, where he has closed negotiations in four States for the first of her new seven-reel features, "The Counterfeit Soul." Mr. Horsley reports contracts signed for New York, New Jersey, New England and Pennsylvania.

BUYS "REDEMPTION" FOR NORTHWEST.

M. R. Rosenberg, of the De Luxe Feature Film Company, Seattle, has purchased "Redemption," with Evelyn Nesbit and her son, Russell Thaw, for Oregon, Washington, Idaho and Montana.

Unique One-Reel Star Series Announced

Photoplay Magazine Will Present Films Showing Big Stars Away From Studios—James R. Quirk Tells of Plan.

TWELVE single-reel subjects—one reel per month—of bizarre and unique views of the foremost players of cinemaland shortly are to be presented by the publishers of Photoplay Magazine under the title of Photoplay Magazine Screen Supplement. The twelve subjects will, in the very near future, be offered state rights buyers in the various territories.

Picture to yourself the contents of Photoplay Magazine come to life and you will have a fairly accurate idea of the nature of the newest novelty in motion pictures. Imagine scenes and closeups of such favorites as Mae Marsh, William S. Hart, Henry Walthall, Charlie Chaplin, Lucille Lee Stuart, Mr. and Mrs. Sidney Drew, Antonio Moreno, Bessie Love, Warren Kerrigan and a host of others in their homes, playing with their pets, swimming, motoring, fishing, making up in their dressing rooms and you will still further comprehend the sort of material that will be presented in Photoplay Magazine Screen Supplement. Exhibitors will not find it hard to appreciate the box-office possibilities that lie in this sort of an offering. These subjects will literally transport the fans to the homes of their favorites and permit them for the first time to actually behold their idols doing the hundred and one things of which they are reputed to be fond, but which never heretofore have been seen on the screen.

James R. Quirk.

"I am sure we have something wholly new, wholly different, to offer," said James R. Quirk, publisher of Photoplay Magazine, in discussing the forthcoming series presenting "The Stars As They Are." "It is not an idea conceived in a moment and executed the moment afterward, but the result of an idea which has been growing gradually and rounding into shape as time passed. We could have launched our first release months ago, but have refrained from doing so until we were sure of our ground—until we had collected material enough for months in advance and knew that the high standard we hit in our first release could be consistently maintained and even improved in subsequent issues. Right now we have on hand material enough for our first nine releases and our cameramen are supplying it at a rate that will easily enable us to keep that far ahead of our release schedule.

"In offering these films we are going to give big exhibitors a chance to secure them for certain zones or territories, as well as state rights buyers. By that I mean if we receive a more attractive offer from John Doe, who conducts a string of fifteen or eighteen theaters in a certain territory, than we do from Richard Roe, who always snaps up a state rights bargain in that territory, John Roe, the exhibitor, will be given careful consideration when it comes to placing our franchise in that zone. Exhibitors controlling theater chains will thus be offered a chance to show the films in their houses as first-run offerings and then to sub-lease them to other exhibitors in the territory at a price which will enable both the original lessees and the sub-lessees to make a profit.

"The trade is aware that Photoplay Magazine has always stood for quality—that it has begged, demanded and boosted for the better class, higher-grade type of photoplays—higher standards of direction, better photography and the employment of the foremost artists of the world. Now, therefore, its own debut in the film world as a manufacturer of films will have to bear out its past stand as a quality medium, and the trade may rest assured that nothing short of the best in every technical detail will be acceptable to it. The stars, of course, will be top-notchers—kings and queens of the cinema world. The camera work is in the hands of experienced, proven men of ability. The developing, tinting, toning and printing of Photoplay Magazine Screen Supplement will be handled by experts. The sub-titles will be as near perfection as money and brains can make them. In short, neither time, money nor effort will be spared to make our venture a real step in advance of anything that has gone before.

"The definite release date of our first Photoplay Magazine Screen Supplement has not yet been set, but within a week or two at most announcements will be made."

More "Parentage" Territory Allotted

Seng Will Inaugurate Bigger Campaign—"Parentage" to Go to Responsible Persons Only.

FRANK J. SENG, owner and distributor of "Parentage," announces that the Peerless Feature Film Exchange, of Philadelphia, will handle his unique feature in Eastern Pennsylvania, Southern New Jersey, Delaware, Maryland, District of Columbia and Virginia.

"Parentage" has been selected by the Stanley, the finest photoplay theater in Philadelphia, as its big attraction for the third week in September.

Commenting upon the large volume of direct inquiries for "Parentage" received from practically every buyer and exchangeman of prominence in the country and his reasons in particular for closing with the present holders of territorial contracts, Mr. Seng says: "When an exhibitor advertises he usually gets what he ought to receive—increased business. But his returns do not stop there. Every advertisement, rightly executed, creates good will and tends to establish his house as a factor in his community. In like manner do I regard the advertising that has already appeared and will continue to appear, featuring 'Parentage.'

"I am most sincere in my desire to create good will among state rights men and among exhibitors," says Seng, "hence my determination to spend exactly ten times more in each territory as it is disposed of than was set aside for the initial marketing campaign. And I would also like to impress the trade with the sincerity of my statement when I tell you that I have been more interested in the capabilities of the organizations who are handling 'Parentage' than in the size of the offers made."

To date, Mr. Seng says, he has found it advantageous to dispose of certain territories on a percentage basis, but a great many outright sales will be made and made as rapidly as the purchasers satisfy the owner of "Parentage" that they want to help the exhibitors make money and will co-operate with them to that end.

Exhibitors in the area of Greater New York who desire to book "Parentage" are referred to Lewis J. Selznick, of 729 Seventh avenue; those of New York state outside the metropolitan district should communicate with Veribest Pictures, Inc., 47 Swan street, Buffalo; those of Northern New Jersey should get in touch with Frank Gersten, Inc., 707 Times building, New York City; those in Eastern Pennsylvania, Southern New Jersey, Delaware, Maryland, District of Columbia and Virginia must look to the Peerless Feature Film Exchange of Thirteenth and Vine streets, Philadelphia, and Illinois and Wisconsin exhibitors should address their applications to the Lewis J. Selznick Productions, 110 South State street, Chicago.

"Garden of Allah" Sold for South

William N. Selig Also Announces Other Productions That May Be State-Righted.

THE All-Star Features Company, of Jacksonville, Fla., are the latest buyers of territorial rights for "The Garden of Allah," having purchased the rights to Georgia, Alabama, Florida, South Carolina, Mississippi, Tennessee, Louisiana and Arkansas.

Following the exploitation of state rights for "The Garden of Allah," the Selig Polyscope Company is turning its attention to several other big features which have been completed or are nearing completion. While William N. Selig has not definitely announced his plans concerning these latest features, it is presumed that several may be marketed along the lines of state rights successes such as "The Crisis," "Beware of Strangers," "The Garden of Allah," etc.

"Who Shall Take My Life?" a Selig feature combating the evils of capital punishment, is said by those who have seen private presentations to be an absorbing drama. The play was written by Maibelle Heikes Justice. The production features Thomas Santschi, Fritzi Brunette, Bessie Eyton, Eugenie Besserer and other well known stars. Colin Campbell was the director in charge.

"The Railroader" is another gripping drama bearing the diamonds trade-mark and presenting George Fawcett, the well-known star, as the lead. Mr. Fawcett takes advantage, it is said, of a large number of opportunities to perform clever character work. "The Railroader" was adapted by Gilson Willets from "Caleb Conover," the world-famous novel written by Albert Payson Terhune. Colin Campbell also directed this drama, which is said to carry some wonderful effects.

"The City of Purple Dreams" is another story filmed by the Selig Company and pronounced wonderful by those who have seen the play. It is adapted from the novel of the same name. Thomas Santschi stars and Colin Campbell was the director in charge. The scenic effects are said to be beautiful.

THIRD COMMONWEALTH COMEDY FINISHED.

"His Watery Waterloo," the third of the Commonwealth Comedies, was completed this week with Lou Marks playing the leading role supported by George Humbert, Leon Miller, Iva Edmondson, Leo Daly, Dorothy Gorden, Pauline Taylor and Irving Browning. The pictures were directed by Frank Donovan. Hughie Mack and Lou Marks are the Commonwealth stars. Both are famous for their comedy work and known throughout the world of motion pictures. A new one-reeler is being produced each week at the Commonwealth Studios in Cliffside, N. J., for early release.

Malitz Heads Piedmont Corporation

Is General Manager of Concern That Takes Over Hawk Film—Personnel of Piedmont Augurs Well for Future.

PIEDMONT PICTURES CORPORATION of New York, Paris, London, and Tokio, have taken over the business of the Hawk Film Company, and have opened new headquarters at 729 Seventh avenue, New York. Piedmont Pictures Corporation, as successor to the Hawk Film Company, operates now with a stronger and entirely paid-up capital, it is announced. Its object is to represent prominent producers as exclusive selling agents, and at the same time act as confidential purchase agents for prominent buyers throughout the world.

Felix Malitz.

Felix Malitz, general manager, has a splendid reputation. As organizer and commercial manager of Pathe Freres, for whom he has handled their entire American business as vice-president and general manager, he built up the entire Pathe Exchange organization in this country, and has for many years been generally connected with the film business in America and abroad. Assisting him are Joseph Lamy, export manager; Arthur Ziehm, Mr. Lamy's assistant; G. A. Enugler, manager of the distribution and service departments, and Harry Rubin, manager of the film and technical departments. These men are virile and young, yet long enough in the business to be thoroughly conversant with its various needs.

The Piedmont Corporation purposes to be an outlet for any manufacturer who will offer pictures which are sufficiently interesting to command the approval of the Piedmont expert export staff at the New York office. Their headquarters here acts as the dynamo whose power for real, live motion extends to every nook and corner of the world. Scores of salesmen and foreign correspondents in all the capital cities of Europe, North and South Africa, East and Far East assure a quick, courteous and satisfactory response to all.

The Piedmont Pictures Corporation also handles foreign productions in the United States. It is just about to put on the market a series of interesting British features dealing with the war viewed from the British side. These productions have met success all over England and the Allied countries, and should also appeal to the American public.

Noble Completes Feature

Director Finishes Special Length Picture Under Own Management Showing Son.

AFTER ten weeks spent in the making of a special picture which represents his idea of the acme of motion picture production from the standpoint of direction, acting, story and photography, John W. Noble has completed his first important contribution to the state rights market.

The drama, which is a bold treatment of a large and pertinent subject, is said to promise to cause a sensation by its clever presentation of a phase of the war little understood by persons as far removed from the trenches as Americans. It was the discovery of the story which prompted Mr. Noble to produce a special feature under his own management.

Mr. Noble's record as an army officer, who was promoted for brave and meritorious service in the face of the enemy while fighting for Uncle Sam in the Philippines, is as well known in army circles as his record for staging such productions as "Romeo and Juliet," "The High Road," and "The Awakening of Helene Ritchie," is known in the world of motion pictures. He has been on the lookout for an exceptional story ever since the beginning of the world war, because of his belief that a powerful drama inspired by the conditions in Belgium and France was sure to make its appearance sooner or later. The story selected suggested to him the drama he sought, and as soon as he had read it, he decided to make it the basis of a special state rights production staged under his own management, so that he could devote all of the time and money necessary to the creation of a picture worthy of a great subject, and also carry out his own ideas of what constitutes effective stage direction.

Jules Burnstein, who has sole charge of the business management of Mr. Noble's special feature, promises that it will interest producers and dramatists as much as it does exhibitors and the general public.

Lillian Walker Signs With Ogden

Eight Pictures Starring Her Will Be Made—Other Plans Announced.

LILLIAN WALKER has signed a two-year contract with the Ogden Pictures Corporation to appear in sixteen super-productions to be produced eight a year, at a salary said to be one of the largest ever paid to any star. The contract contains every detailed provision, providing for the proper exploitation of the productions. It requires that on each release a minimum sum of $12,500 shall be expended in advertising.

The company has placed at the disposal of Miss Walker a complete dressing room installed in a limousine. A provision unusual in contracts with stars appearing in motion pictures, but which is contained in Miss Walker's contract provides that she shall expend out of her own moneys a sum sufficient to provide a minimum of four new gowns and a complete change of wearing apparel suitable to each gown, for each production. All plays which are to be staged with Miss Walker are first to receive her approval and she is to have an equal voice in the casting of her leading supports.

Further plans of the Ogden corporation are made known in the announcement that four of the eight Walker productions to be made during the next twelve months will be made in the East and four in the West. The entire studio and technical staff will be employed by the Odgen studio in preparing the third production, while the second production is being made in the Eastern studio.

Work has already commenced on the second release, which promises to be as big a production as "The Lust of the Ages." No details as to the supporting cast or the character of the story are forthcoming and will not be given publicity until the company has completed the taking of the scenes. No expense will be spared in any of the operations connected with the Lillian Walker productions; a technical staff from the director and his assistants down to the merest property boy stand engaged for both studios. Lester Park, general manager of the company, will divide his time between the Western and Eastern studios.

HONEYMOONERS BEGIN WORLD TOUR.

For the purpose of obtaining a novel series of films, the Peter Pan Film Corporation is sending on a trip around the world E. Richard Schayer, formerly publicity manager for Lewis J. Selznick, and Mrs. Schayer. H. C. Allen, president of the Peter Pan Corporation, has adopted this method of producing pictures of especial interest. The party that is making the trip includes besides, the two principals, W. F. Aldrich, the cameraman, and Mrs. Aldrich and "Bill," Mrs. Schayer's Irish terrier.

Mr. and Mrs. E. Schayer.

The pictures will not be ordinary travelogues in any sense, it is announced. The idea is to get off the beaten track, and to make the films a record of personal, human experiences — not merely a series of views of foreign lands. They will be taken from the angle of the traveler trying to do and live as the natives of other countries, and will be full of humorous and human interest. The by-paths of the world are overflowing with ungathered picture material, and the best way to get it is not by making it but by really living it.

The new releases will be entitled "The Honeymooners," and while no definite time has been allotted to their production, it is expected that they will be completed in about two years. The party left New York on August 1 for San Francisco, from which place they sailed for Honolulu on the Matsonia, where they arrived on August 16. The first picture will be made in Hawaii and Mr. Schayer will recruit what company he needs from the natives.

BUD FISHER AN EXECUTIVE.

Bud Fisher, who has left his office to go to the Plattsburg Officers' Training Camp, came into the industry only a little over a month ago, knowing nothing about the distribution end of the business, and in that short space has accomplished an almost unprecedented sale of territory for the Mutt and Jeff Comedies. In fact, with the exception of a few straggling territories, he has sold out the entire world for the new series. He did this solely by the application of common sense and sound business principles of other commercial enterprises.

He has shown a keen perception of the intricate conditions of the industry, not only disposing of his cartoons to the advantage of the film corporation, but also to the advantage of the exchange. By selecting exchange men in harmony with his ideas, he has made it possible to work side by side and to obtain the most efficient results. Of course the exchanges have a tangible asset in addition to the films themselves in the tremendous advertising campaign that Mr. Fisher has inaugurated, whereby the Mutt and Jeff cartoons appear in 278 of the best dailies in the country and are seen daily by an audience of 17,000,000 people. This is a large campaign.

FOREIGN BUYERS VISIT STUDIO.

One of the largest groups of foreign film buyers ever gotten together gathered at the King Bee Studios at Bayonne on Tuesday, August 14. Their activities practically cover the world of the industry. The party was organized by Mr. Garrett, president of J. Frank Brockliss, Inc., and consisted of Mr. Wainright, buyer for the English cinematograph trade; Mr. Mattsonn, the representative of the trade for Scandinavia and Northern Europe; Mr. Ono, representing Japan and the Far East; Mr. Cropper, who buys for the Middle West in the United States, and Madame Schuepbach, buyer for the Mundusfilm Company of Paris. Nat Spitzer, general manager of the King Bee Company, and Mr. Bernstein, the president of the same corporation, acted as hosts with Mr. Garrett, who is known intimately to all.

Foreign Buyers at King Bee Studios.

They met at the Brockliss offices and motored out to the studios at Bayonne, where they saw the comedian, Billy West, at work. Interesting entertainment was provided for them by Mr. Gildstrom, who directs the Billy West Comedies. He had concocted a scene in which the whole party appeared in conjunction with the company. Billy West himself entered into the spirit of the thing and was at his best. This scene Mr. Gildstrom promises to release in one of his forthcoming pictures.

SPITZER RETURNS FROM EXCHANGE TOUR.

Nat H. Spitzer, sales manager for the King Bee Company, has returned from a trip covering all the exchanges handling Billy West Comedies through the West and South. Mr. Spitzer is delighted with the outlook for the Billy West releases, and feels that conditions for them could hardly be better.

In an interview he gave a summary of his ideas on the situation in the Western and Southern markets.

"I found that the demand of the majority of the exhibitors who are guided by the likes and dislikes of their patrons was for booking short feature subjects, particularly comedy. Two-reel comedies of the better class are extremely popular throughout every section of the country, and since the various exchanges are demanding exorbitant rentals for their long features, which are beyond the reach of the average exhibitor, they are making up their programs from the shorter subjects, primarily a number of two-reelers and one-reelers. This is corroborated by the fact that the independent exchanges are demanding more and better shorter subjects. As an example of this our Chicago exchange has booked our pictures with the Lubliner-Trintz circuit, the Ascher Brothers and the Hamburger chain of theaters of that city. That shows the present prevailing tendency.

"I am well satisfied with the progress that the Billy West Comedies are making at present, but in order to advance them to the highest point of efficiency we have mapped out a national advertising campaign, the details of which are now being completed. This will include a series of novelty ideas for exhibitors, and for the exchanges, unique poster, and advertising matter as well as some new ideas in publicity."

BROCKLISS GETS FOREIGN RIGHTS TO LION COMEDIES.

The A. Kay Company announces that it has consummated a deal with the firm of J. Frank Brockliss, Ltd., whereby the latter secures the exclusive foreign rights to the Lion Comedies and the picturized versions of the famous Walt Mason stories.

The Lion Comedies, which are of a slapstick nature, are made by Masterpictures of Houston, Texas, under the supervision of Mr. Harold J. Binney, who for many years has been active in the production of comedies. The Filmcraft Corporation, which has arranged with the George Matthew Adams Service to picturize the famous Walt Mason stories and rhymes, recently entered into an agreement with the A. Kay Company to give the latter the world rights to their product to be known as the Walt Mason Stories.

Keenan and Edeson to Star

They Will Appear in "The Public Defender," to Be Produced by Harry Raver.

FRANK KEENAN and Robert Edeson have been engaged by Harry Raver to appear in a special production of "The Public Defender," by Mayer Goldman and Frank Harris of the New York bar. Alma Hanlon will be seen in the leading female role. An exceptionally strong cast has been secured for the new Goldman-Harris story, including John Sainpolis, Florence Short, William Green, J. K. Roberts, John O'Keefe, Irving Southard, Mrs. C. M. Heaten, Harry Mack, Jane Newcombe, J. J. Turner, Robert R. Lawrence, Louis Sterns, Blanche Thode, Edith Hartman, J. J. Tanner, James Gaylor, C. A. Ellwood, John Martin and James Sullivan. Burton King will direct.

The story is based on Mayer Goldman's book of the same name. It discusses a subject which seriously affects the rights and liberties of the masses. The basic idea is that it is as much the function of the state to shield the innocent as to convict the guilty, and that the "presumption of innocence" requires the state to defend as well as to prosecute accused persons.

Frank Keenan will be seen as the ambitious district attorney who has promised himself a seat in the Governor's chair. Robert Edeson will interpret the "Public Defender" who gives the accused an even break under the law. John Sainpolis is "The Murderer" of the story and Alma Hanlon is the girl who moves heaven and earth to save him from the electric chair.

Mr. Raver announces the production as the first of a series of exceptional pictures to be issued by him on an open-market basis under the brand name of "Important Productions."

STANDARD FILM BUYS COMEDIES.

The Standard Film Corporation, of which R. C. Cropper is president, has purchased distributing rights to the Christie Comedies for Iowa, Kansas, Missouri and Nebraska. These are a class of photoplays known as "society comedies," having as their principal ingredients attractive, youthful players, including in the case of the Standard's purchase, Betty Compson, Neal Burns and Billie Rhodes, and depending for their appeal on a certain freshness and breeziness of plot rather than upon the "eternal slapstick."

Mr. Cropper, in speaking of his purchase, said that he fully anticipated a remarkably strong demand for this class of film, and that his anticipations were being fully borne out by the eagerness of exhibitors to book the Christies. It will be remembered, in this connection, that the Standard recently bought the Middle West rights on the Billy West comedies also.

The Standard Film Corporation is one of the largest independent film exchanges in the Middle West, with offices at Chicago, St. Louis, Kansas City, Minneapolis, Omaha and St. Louis. Phil L. Ryan, the sales manager, is at present making a flying visit to the St. Louis office, as an exceptionally strong demand is expected in the territory of that office for the Billy West and the newly-purchased Christie Comedies. He is conferring with "Barney" Fegan, the genial and highly efficient manager who has succeeded J. Erwin Dodson in the St. Louis territory of the Standard.

LOCAL ADVERTISING FOR "THE LUST OF THE AGES.

In connection with the sales work of selling the territory of the Ogden film "The Lust of the Ages," in which Lillian Walker is starred, much attention is being devoted to sales ideas and plans for use among exhibitors. The theory behind this effort is that a picture provided with a sales plan is a picture many times more valuable to its state right owner and to its exhibitor.

So the enterprises which succeed in winning the rights on "The Lust of the Ages" for any given territory will find themselves in a position to let the picture practically sell itself. There will be prepared, in advance, everything that the exhibitor will want to know. There will be given to the exhibitor little stunts of all kinds, which he can use in his lobby, on his billboards, in his local newspapers for both editorial and advertising use. There will be ideas for his magazine, if he prints one, suggestions for envelope stuffing which can be sent out in his weekly mail announcements, and moreover, and perhaps of greater importance, there will be plans suggested for creating a local excitement.

In this connection it is interesting to note that the A. M. Swedy Company, who have been engaged to prepare the advertising for "The Lust of the Ages" is headed by Charles D. Isaacson, who was responsible for the campaign on "The Exploits of Elaine."

WARNER BROTHERS GET MUTT AND JEFF.

The Warner Brothers, who have been closely associated with all branches of the motion picture industry, last week acquired the rights to the new Mutt and Jeff Comedies for New York and northern New Jersey from the Bud Fisher Films Corporation. They announce very successful booking for these comedies already, and predict great popularity for them in the new territory.

Manufacturers' Advance Notes

American Bids for Laboratory Work

Will Develop and Print for the Trade—Offers Ample Facilities.

MANY manufacturers of film will be interested in learning that this week the American Film Company, Inc., announces the opening of its huge laboratories to any in the trade desiring printing and developing work of the highest class. A weekly capacity of more than 1,500,000 feet of film is claimed by the American plant in Chicago and apparatus of the latest type is available now for all who care to make use of it.

Manager Richard R. Nehls.

The American's productions, released through the the Mutual Film Corporation, have long been notable for their technical perfection. The same staff of experts which supervises the handling of the pictures in which are starred such screen favorites as Mary Miles Minter, Helen Holmes, Gail Kane, Juliette Day, William Russell, Charlie Chaplin and Margarita Fischer will have charge of all the commercial work undertaken for patrons of the American laboratories,

"Times without number we have been begged, implored and entreated by film manufacturers, state rights men, etc., to handle developing and printing for them, but have always had to refuse," said Manager Richard R. Nehls of the American Film Company, Inc., in discussing the matter with an interviewer in his Chicago office. "The increase in our facilities permits us, for the first time, to offer our laboratories to outsiders. Manufacturers who are spending huge sums for famous stars, high salaried directors, noted authors and stage settings that run into thousands of dollars, can now rest assured that the technical work on their productions can be handled by experts with all the care, skill and attention to detail that have made our own attractions notable in the motion picture field.

"Believing that a number of film makers are really seeking technical work of the highest class and will be satisfied with nothing short of that, we have arranged to offer our vast resources in the way of printing and developing to such of the trade as are seeking quality work. American film productions have always been praised for their tinting, toning, printing and developing. They are uniform in quality throughout. Every stage of the work is handled by experts. Ten years of experience is back of every print we turn out today. Our mechanical equipment is unexcelled. Every bit of apparatus in our huge laboratories is of the very best. The films that are offered us for development and printing will be handled by the same corps of experts that handle our own productions—the American features starring such favorites as Mary Miles Minter, Gail Kane, Juliette Day, William Russell, Margarita Fischer and Charlie Chaplin.

"In addition to all the above advantages, the central location of the American Company's plant (Chicago being the hub of the whole country) alone would justify any film manufacturer in placing his developing and printing work with us, purely on account of the saving in time and money in shipping his positive prnts to the exchanges. Hours of time and hundreds of dollars in transportation charges can be saved by printing and developing in Chicago and distributing positive prints from the most central point of the country."

Three Essanays for September

Larger Subjects Will Feature Taylor Holmes, Mary McAlister and Jack Gardner.

TAYLOR HOLMES, the stage star, heads Essanay's schedule of feature releases for September in "Efficiency Edgar's Courtship," released September 3. Little Mary McAlister will follow him in "Pants," and Jack Gardner will complete the month's program of five-part pictures with the fourth of his series of Westerns, entitled "Men of the Desert."

"Efficiency Edgar's Courtship" will mark Taylor Holmes' first appearance as a screen star. His most recent stage production, "His Majesty Bunker Bean," ran an entire season in Chicago, duplicated that success on Broadway, and then toured another season throughout the country. "The Third Party," "The Million" and "The Commuters" were among his previous hits.

Trade showings of the picture are now in progress at all branch offices of the K-E-S-E Service.

"Pants" will be released September 10. The production is the first five-reel picture in which Mary McAlister has been starred. The idea of the story is that it takes something more than wealth to make a child happy.

"Men of the Desert" will be released September 24. Like its predecessors, "Land of Long Shadows," "The Range Boss" and "Open Places," this picture presents a story of the red-blooded West. Mr. Gardner is supported by Ruth King, Carl Stockdale and Essanay's original Western company formed for this series

NEWARK UNIVERSAL IN NEW OFFICE.

The Newark office of the Universal Film Exchange of New York has moved to 25 Branford place. Here they are in more commodious and convenient headquarters and are in the position to give real service to exhibitors. M. H. Goldstein, formerly manager of the Mutual in Jersey, has been installed as manager.

DOROTHY BENHAM IN NEW WARREN SUBJECT.

Little Dorothy Benham, daughter of Harry Benham, who played one of the leads in Edward Warren's "The Warfare of the Flesh," is an industrious little lady in spite of the fact that she is only five years old on her next birthday. Ever since war was declared she wished to help wherever she could and she has recently turned her energies towards knitting for the "Sammies."

Little Dorothy is playing quite an important role in Mr. Warren's coming production, the title of which has not yet been announced, and when she appeared at the studio the other day she not only brought her knitting with her but she insisted on working on it in her scene, although the scenario didn't exactly call for it. Mr. Warren did not want to discourage the little patriot and as it fitted in right well with her posing for the day he allowed her to continue her knitting. The incident not only adds a touch of novelty to the scene as shown on the screen, but is quite inspiring as well.

Little Dorothy Benham Doing Her Bit.

Goldwyn Names First Eleven Pictures

Mae Marsh Figures in Five, Maxine Elliott and Madge Kennedy in Two Each.

WHEN Goldwyn Pictures Corporation, almost a year ago, announced its intention of making a large number of costly productions, perhaps as many as a dozen, in advance of its first release the following September, few were willing to believe the new company.

With release of its first picture, "Polly of the Circus," but three weeks distant, Goldwyn announces the definite completion of seven productions, besides two other pictures in course of production and a tenth huge picture, with Mary Garden as the star, to be under way in a fortnight.

Considerably more than one million dollars has thus far been invested in the pictures made or in the making, this amount not being inclusive of any of the cost of distribution overhead or the operation of the Goldwyn branch offices.

Organization has been effected throughout the United States; Goldwyn Pictures Ltd. of Canada is actively operating in the Dominion, and arrangements are virtually completed for prompt operation of Goldwyn organizations in England, Australia, South America and other more distant lands.

To date, and as applied to future extensions, Goldwyn expects to own outright or control its offices in all parts of the world, so that Goldwyn Pictures will not at any time pass out from under the solicitous attention of the factors who produce them in America.

Thus far the completed Goldwyn Pictures are: Mae Marsh in "Polly of the Circus," by Margaret Mayo; Madge Kennedy in "Baby Mine," by Margaret Mayo; Maxine Elliott in "The Eternal Magdalene," by Robert McLaughlin; Jane Cowl in "The Spreading Dawn," by Basil King; Mae Marsh in "Sunshine Alley," by Mary Rider; Maxine Elliott in "Fighting Odds," by Roi Cooper Megrue and Irvin S. Cobb; Mae Marsh in "Fields of Honor," by Irvin S. Cobb.

Pictures now in the making at Goldwyn's New Jersey studios are: Mabel Normand in "Joan of Flatbush," by Porter Emerson Browne; Madge Kennedy in "Nearly Married," by Edgar Selwyn; Mae Marsh in "The Cinderella Man," by Edward Childs Carpenter. And, early in September, Mary Garden, just returning at that time from France, will begin work on "Thais," by Anatole France.

The order on which the productions have been named above is not necessarily the order in which they will be released. The thing of biggest import, perhaps, is the fact that not one penny of exhibitor money has been received or applied to production costs from the day the company was formed down to the present moment, and there will be no alteration of this policy. Goldwyn, from the outset, was, through its owners, prepared to finance itself. In pictures it has been more or less customary to expect the exhibitor through deposits, advances or money paid for franchises to provide producers with the money with which pictures were made. President Goldfish and his associates disapproved of this method from the start.

Next in importance is the Goldwyn policy of distribution and salesmanship which has resulted in the application of real merchandising principles to film renting and distribution.

"A TRIP TO CHINATOWN" (Selig).

"A Trip to Chinatown" is considered one of Charles Hoyt's merriest comedies, and the Selig Polyscope Company promises that not a laugh has been lost in the two-reel Hoyt comedy, "A Trip to Chinatown," released in K-E-S-E on Monday, August 20.

Scene from "A Trip to Chinatown" (Selig).

The comedy has to do with the adventures of a race track tout and policemen, the tout's enemy. Giving wrong tips on the races, the tout seeks the seclusion of a "Chink" laundry, hits the pipe and is immediately transported to the Orient, where he meets a beautiful Oriental princess. And oh, joy! the policeman is discovered to be a slave in the palace.

Then things begin to happen. Seeking revenge on the policeman, the tout persuades the princess to match the slave with a gigantic wrestler, a swordsman and a fierce lion. The slave overcomes them all and wins the admiration of the princess. The tout makes his escape, is pursued, discovered, and—he awakens in the laundry and finds the policeman is again after him!

The all-star comedy cast that has proven so popular in previous Hoyt comedies contribute to the merry action of "A Trip to Chinatown." The players include Amy Leah Dennis, Wm. Fables, James Harris and Fanny Cohen. J. A. Richmond directed the production.

MAE MURRAY BUSY ON INITIAL BLUEBIRD.

Mae Murray and her director, Robert Leonard, are busy at Bluebird's studio in Universal City, Cal., preparing Mr. Leonard's screen version of "Princess Virtue," drawn from Louise Winter's magazine story of the same title. The principal members of Miss Murray's support have been conscripted by Production Manager Henry McRae because of their established reputation for excellent achievements. For Miss Murray's leading man Wheeler Oakman was selected as one of the most popular of the younger leading men of the screen.

Mr. Oakman has built up an enviable reputation for himself during an engagement of more than two years with Kathlyn Williams at the Selig studios. He played the leading juvenile role in Selig's "The Rosary" and "The Spoilers" and was the principal player in "The Ne'er-Do-Well." More recently he has been playing opposite Mabel Normand.

Another well known screen actor who has been engaged to support Miss Murray is Harry Von Meter, who had been with the American company for nearly four years before joining the Bluebird players. Paul Nicholson, Jean Hersholt, Gretchen Lederer, Clarissa Selwin will be others in Miss Murray's support.

EDITH STOREY COMMENCES WORK FOR METRO.

Metro Pictures Corporation has chosen as Edith Storey's first Metro vehicle "The House in the Mist," a novel by Octavus Roy Cohen and J. U. Giesy, authors of "The Matrimaniac" and other successes. A six-reel special production will be made of "The House in the Mist," work on which will begin immediately at the Metro studio, 3 West Sixty-first street, New York, under the direction of Ted Browning.

The role of Carma Carmichael affords Edith Storey boundless opportunities. In "The House in the Mist," in addition to her magnificent acting, Miss Storey will ride, shoot and swim. "The House in the Mist" is frank, out-and-out melodrama—a real mystery story—with a wonderful girl as its heroine.

A notable cast has been chosen to support Miss Storey in her initial Metro production. Bradley Barker will play Jack Carrington, the hero who shares the adventures of the heroine. Harry S. Northrup, Metro's popular "villain," well known on both stage and screen, will have an important role in "The House in the Mist." Another player of importance will be Frank Fisher Bennett, the Francois Leblanc of "The Jury of Fate." James J. Dunne, formerly of Thanhouser, where he was associated with George Foster Platt, will assist Tod Browning in directing "The House in the Mist."

SPLENDID OUTLOOK ON THE COAST.

Reports from Los Angeles, San Francisco and Seattle branches of General Film just to hand give a most promising outlook for motion picture business. Writing from the field, General Sales Manager S. R. Kent, who has been on a tour of inspection, says:

"I find conditions on the West Coast have much improved, and I think that our three offices out here are going to do a corking business in the next ten or twelve months. Also I find many exhibitors are trying to get away from the burden of high prices for over-rated features and are taking up our 'Variety Day' service."

The "Variety Day" service of General Film is the recently suggested idea of reserving one or two days a week for short subjects of feature quality to compose the whole show, instead of headlining a five-reel feature. The plan has been adopted with great enthusiasm by General Film exhibitors in many parts of the country. It seems to be particularly well liked on the Pacific Coast, where it has been longest in vogue. This is hailed as a sign of enduring popularity for the idea.

RUSHING WORK ON "MAGDA."

Clara Kimball Young is working fast on "Magda," her initial production with her own new organization under the management of Harry I. Garson. This haste and long hours is the result of the shift in plans to first produce "The Marionettes," over which a question as to the American rights was brought forth by the Charles Frohman Estate.

Supporting Miss Young is Thomas Holding, who was brought to this country by Hugh Ford, appeared in the Famous Players productions of "The Eternal City" and as leading man for Pauline Fredricks, covering a period of three years. Mr. Holding also played the lead with Jane Grey in "The Fighting Chance," "The Great White Trail," and others of this successful production. Others in the cast are Edmund Fielding, George Merlo, Edward Kimball, Alice Gale, Kitty Baldwin, Maude Ford and Valkyrian, all well known artists.

Emile Chautard, whose successful productions have rapidly brought him to the front as one of the foremost directors in America, is enthusiastic over the results already accomplished.

Mutual Offers Two Features a Week

President John Freuler Announces Schedule Involving $5,250,000 Worth of Pictures a Year to Commence September 3.

FIVE and a quarter of a million dollars worth of feature productions per year will be marketed by the Mutual Film Corporation, according to a policy effective September 3, it is announced from the Chicago offices of John R. Freuler, president of that concern. The Mutual has adopted a policy of "big stars only" for its feature productions, which, beginning in September, will be issued to exhibitors at the rate of two a week. Mr. Freuler also announces the complete schedule for two months of releases at this rate, including:

SEPTEMBER 3.—Mary Miles Minter in "Charity Castle," the first of a new series of Mutual-American productions starring the delightful actress and the first Minter picture under the direction of Lloyd Ingraham, late of Fine Arts.

Edna Goodrich in "Reputation," the first of the series of Mutual star productions, featuring the celebrated stage beauty. "Reputation" is the story of a small town girl who went to the city, met a he-vampire and came back with a Reputation. It was directed by John B. O'Brien.

SEPTEMBER 10.—Gail Kane in "The Specter of Suspicion," the fifth of the series of Mutual-American star productions in which the beautiful and talented Miss Kane plays the leading role. "The Specter of Suspicion" deals with a bride whose family closet is the abiding place of a skeleton and furnishes the basis for a thrilling drama. It was directed by Henry King, who scored such a big success with "Souls in Pawn," Miss Kane's latest photoplay.

Ann Murdock in "Outcast," the first of the Charles Frohman stage successes in motion pictures. Miss Murdock is one of the most famous of American actresses, the product of the school of the celebrated genius of the drama. "Outcast" is a picture adaptation of the Broadway hit. Miss Murdock is supported by an all star cast. The production is the first to be released from the Empire All Star studios.

SEPTEMBER 17.—Juliette Day in "The Rainbow Girl," which is the first of the Mutual-American productions starring the Broadway star, Juliette Day. Miss Day scored her most recent stage success in "Upstairs and Down" and has been at the American-Mutual studios since early in the summer working under the direction of Rollin S. Sturgeon.

Margarita Fischer in "The Girl Who Couldn't Grow Up," the fifth of the series of Pollard-Mutual star productions featuring Margarita Fischer. Miss Fischer has not appeared on the screen since the release of "The Devil's Assistant," early in the spring, closely following the completion of which she was taken ill.

SEPTEMBER 24.—William Russell in "Sands of Sacrifice," a corking five-reel drama starring the heroic Mutual-American star. "Sands of Sacrifice" is the first of a new series of William Russell productions directed as were the pictures of the previous series by Edward S. Sloman.

Julia Sanderson in "The Runaway," the second of the Frohman productions and the first of the series featuring Miss Sanderson. "The Runaway" is the picturization of the stage success of the same title in which Miss Sanderson scored on Broadway. It was produced under the direction of Dell Henderson.

OCTOBER 1.—Mary Miles Minter in "Her Country's Call," the second of her new series of Mutual-American star productions in which Miss Minter carries the role of a patriotic little girl. "Her Country's Call" was directed by Lloyd Ingraham.

Edna Goodrich in "Queen X," the second of the series of productions starring Miss Goodrich. "Queen X" is from the story by Edwin M. Stanton, assistant United States attorney of New York, who conducted a crusade against smugglers and put his experiences into a five-reel photodrama. The picture was directed by John B. O'Brien.

OCTOBER 8.—Gail Kane in "Southern Pride," sixth of the Mutual-American series starring the Broadway favorite, in which she plays the role of a beautiful Southern girl. The production was under the direction of Henry King.

Anita King in "The Girl Angel," first of a new series of Mutual Horkheimer productions starring the popular motion picture star. Miss King has played leading parts in "The Heir to the Hoorah," "Maria Rosa," "The Race" and "Golden Fetters." She has been engaged by the Horkheimer studios to produce a series of star productions for release on the Mutual schedule.

OCTOBER 15.—Juliette Day in "Betty and the Buccaneers," a story of pirates bold, produced at the Mutual-American studios under the direction of Rollin S. Sturgeon. "Betty and the Buccaneers" is Miss Day's second production under the contract for which she deserted Broadway for the camera.

Margarita Fischer in "The Miracle of Life," sixth of the series of productions starring the well-known and popular screen star.

OCTOBER 22.—William Russell in "The Sea Master," the second of the new series of William Russell productions, in which he appears as an entirely new sort of a hero. The picture was directed by Edward S. Sloman, who is responsible for staging the successful series of recent Russell productions.

Ann Murdock in "The Beautiful Adventure," the second of Miss Murdock's productions and the third release of the Charles Frohman stage successes in motion pictures. "The Beautiful Adventure" gives Miss Murdock a role admirably suited to her abilities. It was staged under the direction of Del Henderson.

"This collection of pictures, now complete and ready for delivery to our half a hundred exchanges, represents a year of planning and effort and the most careful consideration of the picture market," observed Mr. Freuler.

"I am convinced that the motion picture theaters will find this fall and winter a particularly prosperous season. The circulation of money is lively and despite high living costs the people who constitute the big majority of motion picture patrons have more money to spend than ever."

THE WEEK'S WORK IN THE FOX STUDIOS.

Gladys Brockwell has just completed "The Soul of Satan," to be released August 20, for the William Fox productions. She will begin another feature shortly under the direction of Bertram Bracken. In the supporing company appear Bertram Grassby, Charles Clary, William Burress, Joseph Swickard, Gerard Alexander, Norbert Myles, Lucille Young, Frankie Lee and Marie Kiernan.

The Foxfilm comedy issued on August 20 will be "A Domestic Hound." Hank Mann is the featured player.

Owing to changes which were imperative in George Walsh's "The Yankee Way" several additions have been made to the cast. The new line-up will consist of Enid Markey, Josef Dowling, Charles Edler, James O'Shea, Edward Sedgwick, Edward Cecil and Tom Wilson.

Part of the cast has also been selected for the first of the series of Standard Pictures in which Jane and Katherine Lee are to appear. Richard Turner, William T. Hays and Robert Vivian have been chosen for leading roles.

Valeska Suratt's newest William Fox feature, on which work was begun a short time since, has been titled "A Rich Man's Plaything." Randolph Lewis wrote the story and Carl Harbaugh is the director.

To make for the increasing comedy output of the organization two more "lots" and stages have been added to the grounds the company already occupies in Hollywood, Cal.

HARRY CAREY IN "STRAIGHT SHOOTING."

Harry Carey, widely known for his vigorous handling of western types, will make his first appearance in a Butterfly production on August 27, when he will be starred in "Straight Shooting," a drama of the cattle country. Molly Malone will be featured in Carey's support.

"Straight Shooting" has been written by George Hively and produced by Jack Ford. It tells the story of the warfare that used to be so common between the cattle barons of the "open range" and the incoming settlers, or "nesters" as they were contemptuously called.

"Thunder" Flint, overlord of a vast grazing territory which he holds in defiance of law and order, has sent forth the ukase that all settlers on land that he desires for his steers must vacate without delay or suffer the consequences. Flint is a power in the territory, one that no man has ever dared offend. But when his messenger delivers this ultimatum at the home of "Sweetwater" Sims, leader of the nesters, he meets with an unexpected rebuke from Joan Sims, the fearless daughter of the household.

As a result of this questioning of his authority, Flint has Ted Sims, the girl's brother, shot from ambush, and at about the same time he hunts up "Cheyenne" Harry, a notorious gunman of the plains, to lead an attack upon the nesters which will put them to rout. While the plans for this cowardly attack are maturing, however, Cheyenne meets Joan and her father by accident. Their desperate plight appeals to his latent manhood, and in a denouement which brings all of the range vagabond's better instincts into play, we find his talents for straight shooting and hard riding used to defeat the designs of his former chieftain. Carey has never had a role better suited to his straightforward style of acting.

Scene from "Straight Shooting" (Butterfly).

Important Plans for "O. Henry"

"The Defeat of the City" Opens Four-Reel Series of the Famous Author's Stories.

ALL the curiosity that has been accumulating in regard to General Film's forthcoming O. Henry stories in more elaborate picture form is now to be satisfied. The title and release of the first four-reel O. Henry has been determined. It will be "The Defeat of the City," scheduled for September 1.

Other details of the plan for O. Henry pictures include the information that one four-reel picture is expected to be presented every two weeks, and that a series of at least ten may be expected.

Another bit of welcome news to the trade emanates from General Film in this connection. It is that the two-reel O. Henry pictures will continue, owing to tremendous demand for short-length features of high merit. Confirming hints that have been given already, Western O. Henry stories are being produced. These will be put into the two-reel division, and one of them will alternate every two weeks with a four-reel O. Henry. Many of the O. Henry stories with Western atmosphere were published in his "The Gentle Grafter" series, and for the initial release "The Atavism of John Tom Little Bear" has been chosen, it being one of the favorite Jess Peters adventures.

Three most competent Broadway Star Feature directors are now working to provide the O. Henry pictures for General Film. At the Eastern studio Thos. R. Mills, the first of several clever people to be made famous with O. Henry productions, and who directed over a dozen of the first twenty releases, has finished "The Defeat of the City." Also working at the Eastern studio is Martin Justice, who did "A Departmental Case," "The Coming Out of Maggie" and "The Discounters of Money," three already current two-reel subjects. At the Hollywood studio David Smith is doing the "Jeff Peters" stories and others with a Western setting.

HELEN HOLMES IN NEW MUTUAL SERIAL.

Helen Holmes, fearless daredevil of the screen, in the early chapters of the newest Mutual chapterplay, "The Lost Express," is going to set the nerves of even the most blase and thrill-hardened exhibitor atingle by her utter recklessness, performed with an apparent nonchalance that bids defiance to death.

In one of the earliest chapters of the new mystery serial dealing with the total disappearance of an express train while passing from one station to the next, down a perfectly straight stretch of single track line, Miss Holmes fights a hand-to-hand battle with three men on top of a rapidly moving passenger train. Just as she seems certain to be defeated in her struggle, she escapes by jumping and catching an overhead warning signal such as are placed on either side of low bridges, tunnels, etc., and thus is left dangling in midair while the passenger train bearing her enemies is whisked away from beneath her.

Announcement of the exact release date of the newest Mutual-Signal chapterplay starring Helen Holmes, and directed by J. P. McGowan, will be made within a few days. Exhibitors are already besieging Mutual Exchanges with applications for bookings on this forthcoming Helen Holmes thriller, for past Helen Holmes successes have thoroughly demonstrated the drawing power of this star and the theaters which have "stood 'em out" for night after night with previous serials built about the dare-devil personality of Miss Holmes are anxious to again line up the crowds in front of the box-office.

President John R. Freuler, Herbert Holmes, Florence Holmes, J. P. McGraw and Thomas Lingham.

"THE DEAD LINE" FEATURES BEATRIZ MICHELENA.

In the role of Star Dowell in "The Dead Line," Beatriz Michelena is said to evidence a wider variety of Western accomplishments than shown in any of her previous photodramas of the untamed frontier. Horsemanship, for which she has always been renowned, is, according to studio reports, the very least of her troubles in this latest and most strenuous of her Western productions.

She whirls a revolver around her finger with all the nonchalance of a true cowboy and throws a lasso with undeviating accuracy. When she ropes and "hog-ties" the boastful sheriff that rides into the mountains to arrest her she goes about it in a business-like manner that can leave no doubt as to the genuineness of her Western schooling. The producer is announcing her as the female "Bill" Hart, and predicts that her proficiency in "The Dead Line" will make the original "William" look jealously to his cowboy laurels.

Scene from "The Dead Line."

The picture is being filmed in the Santa Cruz mountains and is scheduled for independent release early this coming fall. William Pike, Albert Morrison, Clarence Arper, Cliff Thompson, Jeff Williams, D. Mitsoras and Katherine Angus are among those who make up the supporting cast. George E. Middleton is the director.

"BETWEEN MAN AND BEAST" (Selig).

"Between Man and Beast," the two-reel jungle drama released by the Selig Company in General Film service on Monday, August 20, was directed by Colin Campbell from the story written by W. E. Wing. One thrilling incident in the drama is the care given a lost baby by a gigantic ape which carries the little one into a tree in search of food and then makes a home for the baby in a cave. Other animals of the jungle also participate in the action of the drama.

"Between Man and Beast" is the tale of the adventures in the heart of the jungle of a young man and his wife and baby. Pursued by a villain who plots their deaths, the little family becomes separated and then it is that the ape cares for the lost child.

Bessie Eyton is starred in the drama and is ably supported by Wheeler Oakman and others. The photography and wild animals' jungle scenes are said to be all that can be desired.

Exhibitors are demanding realistic dramas of the jungle and the Selig Company is releasing a series of jungle pictures in General Film service that are not only produced by the best directors, but also exploit stars whose names bring in the money at the box office.

"HONOR SYSTEM" OPENS IN CHICAGO.

William Fox's stirring cinemelodrama, "The Honor System," which has been playing to capacity in the New York and New Jersey territory, will open its first engagement in the West on Monday, August 20, when it takes the screen at the big Studebaker Theatre in Chicago.

On August 26 this production will be available to exhibitors everywhere. Bookings for it can be made now at the nearest William Fox exchange. As "The Honor System" is a Standard picture, the policy that "You cannot book it until you see it" will apply.

LOEW SIGNS FOR CONQUEST PROGRAMS.

Marcus Loew has signed in behalf of eight New York theaters of his circuit, to show Conquest picture programs produced at the Edison Studios and released through George Kleine's K-E-S-E distributing organization. The theaters selected by Mr. Loew to show these pictures are: The New York Theater, Greeley Square, Lincoln, National, American, Orpheum, Boulevard and Avenue B.

Drama and Comedy in "U" List

President Carl Laemmle Writes Amusing Skit for William Franey—J. Warren Kerrigan Is Starred in Strong Tabloid Drama.

"THE Winning Pair," a Gold Seal comedy drama, featuring Ruth Stonehouse and Roy Stewart, heads Universal's regular schedule of releases for August 28th. August 27th is Butterfly Day, as usual, signalized by the releases of "Straight Shooting," in which Harry Carey is starred. Eugene B. Lewis as author and L. W. Chaudet as director are responsible for the "Winning Pair." The story details the adventures of Jack Croft and Beatrice Moore, son and daughter, respectively, of two gouty and grouchy shoe manufacturers, formerly business partners, but now bitter enemies, following some trivial difference in which neither would admit himself at fault. There are many amusing turns to the story which move at a rapid pace.

Eddie Lyons and Lee Moran will also be seen on the same date in a Nestor comedy entitled "The Night Cap." This rib-tickler was written by Virginia Kirtley, who has recently become the bride of Eddie Lyons in real life. It details the unusual consequence following the night "at the lodge," when Eddie and his pal return home to find that the former's wife has gone out for an evening's entertainment with her mother. The boys are forced to break into the house, but are mistaken for burglars by an over-zealous policeman. Having finally cleared themselves to retire to bed only to find themselves in a still worse predicament. Roy Clements directed the production.

"Props, Drops and Flops," a two-reel L-Ko comedy, will be the offering for Wednesday, August 29th. This riotous sketch of life behind the scenes in a burlesque theater will add to the prestige of Neal Smith and J. G. Blystone as director and supervisor, respectively. In this unreal domain behind the footlights the head property man reigns an absolute monarch over the destinies of manager, artists, stage director and other workers of humbler sphere. When the assistant property man rebels chaos reigns until the fire department finally comes to the rescue with a watery but effective solution. The 87th issue of the Animated Weekly will be released on the same date.

J. Warren Kerrigan is the star of "Hand in the Dark," the feature scheduled for release Thursday, August 30. This tabloid thriller was written by E. M. McCall and William Parker and was personally directed by Henry McRae, production manager at Universal City. Kerrigan is supported by Edith Johnson. The story has to do with a young man who is in love with the daughter of an immensely wealthy miser. When the father is mysteriously murdered circumstantial evidence makes it apparent that Kerrigan is the author of the crime.

The manner in which the girl in the case solves the mystery of her father's death, incidentally saving her lover's life, adds several unusual thrills to a well acted and adequately directed production. William Franey will be seen on the same day in a Joker comedy, entitled "Why They Left Home." This clever burlesque was written by Carl Laemmle during a recent visit to Universal City at Franey's special request, and bears witness to Mr. Laemmle's versatility. It is a caricature of life behind the scenes in a theater, and depicts the events that take place during the production of a melodrama with the rather significant title, "The Salary of Sin." Franey is capably suppressed by Lillian Peacock and Milburn Meranti. W. W. Beaudine is credited with the direction.

"Scandal Everywhere," featuring Max Asher and Gladys Tennyson, bears the date of Friday, August 31st. A Victor comedy, written by R. A. Dillon and produced by Craig Hutchinson in this production shows in a realistic manner the dire fate that overtakes a trifler with more susceptibility than discretion. The 34th issue of the Screen Magazine released simultaneously with the Asher Comedy will contain many timely subjects, including picture of the new food conservation work for the Government.

On Saturday, September 1, Eileen Sedgwick and Fred Church will be featured in a two-reel Bison, entitled "Jungle Treachery," written and produced by W. B. Pearson and Rex Hodge. An unusually gripping story in an exploring expedition in Africa, this production has been widely heralded as a thriller with several wild animal scenes of great novelty. Gale Henry and Milton Sims will also be seen in a Joker Comedy known as "Busting Into Society," written by Tom Gibson and directed by Allen Curtis. The 16th issue of Current Events will make the third release for the day, bringing a week to a close with up-to-the-minute scenes of important happenings in the world of work and play.

NO RAGGED CLOTHES IN NEW FREDERICK PICTURE.

From the part of a scrubwoman, toiling with mop and brush in a seven-story office building to the young wife of a successful husband, playing about in Long Island summer society, Pauline Frederick makes a big jump from her last Paramount picture, "The Love that Lives," to her newest one, "Double Crossed," recently completed and scheduled for release in September. In "Doubled Crossed" Miss Frederick as Eleanor Stratton, beautiful young society matron, much in love with her young broker-husband, has a chance to display her beauty and charm, as well as some wonderful gowns and jewels. Miss Frederick will be supported by Crawford Kent, of recent musical comedy fame, as a new leading man. Others in the cast include William Riley Hatch, Clarence Handysides, Harris Gordon and Joseph Smiley.

"PANTS" (Essanay).

Jealousy has no place in the make-up of Little Mary McAlister, Essanay's juvenile star, who is soon to be seen in a five-reel feature of her own entitled "Pants." At a private showing of this feature recently she was an interested spectator, closely scrutinizing every scene regardless of whether she appeared in it or not.

At the finish when asked how she liked herself in it she said, "Oh, I think I did pretty good in some parts, but wasn't my leading man just grand?"

Scene from "Pants" (Essanay).

She had reference to a boy about ten years of age who recently applied at the studio and stated so persistently that he felt he would make good if given a chance that he was finally cast for a part in "Pants." His work proved a surprise to everyone except Director Berthelet, who stated after the day that he considered the youngster a perfect foil for the little leading lady.

The combination of these two forms such an appealing team that in all probability they will work opposite each other in several of Mary's future photoplays.

MISS MINTER IN "CHARITY CASTLE."

Truly a sparkling production is "Charity Castle," the American Film publication of September 3. Of delicate texture, beautiful settings, tasteful appointments, rich in good humor, this first of Mary Miles Minter's productions under her new contract and directorship of Lloyd Ingraham, is offered by Samuel S. Hutchinson as something out of the ordinary even in high-standard American enfilments.

The story is by C. Doty Hobart; the screen adaptation by Doris Schroeder. In a word the plot may be stated as: How a happy little girl sets a certain little world aright after it had all but dried up through chronic grouchiness. As Charity, Miss Minter appears in a role different from any before given her—a combination role—that of an orphan, ward of a rich young spendthrift who knows the joys of living, and general peacemaker in aristocratic misunderstandings. That she is delightfully successful is the verdict of all the judges who have had previews.

In her spare time, Charity spins fairy yarns to the Prince, the four-year-old she has adopted. Clifford Callis, an endearing babe, plays the latter role.

Alan Forrest is cast as Miss Minter's chief support, the "goldcoast" youth who becomes her champion through the lure of fairyland. He is subsequently disinherited by his rich father and remains persona non grata until Charity redeems him.

Spottiswoode Aitken, the eminent character actor, is assigned an important part in the production, while Henry A. Barrows plays the grouchy millionaire.

Other members of the cast are Eugenie Forde, Aston Dearholt, Robert Klein, George Ahern and Gordon Russell.

WALLACE REID IN ROMANCE OF WAR.

War is the theme for "The Hostage," Wallace Reid's starring vehicle to be released by Paramount in September. Beulah Marie Dix, who wrote the internationally famous war sketch "Molloch," has again taken the war note as her subject and woven into a thrilling story a romance that is said to suit Reid especially well.

Reid is admirably suited for the part of the young lieutenant. His physical prowess and good looks are said to stand him in good stead in a most exacting role. Dorothea Abril in the part of Nathalia is Mr. Reid's new leading woman. She is one of the cleverest of the Paramount ingenues and her splendid work in "The Little American" with Mary Pickford is a matter of recent remembrance. In the cast supporting Mr. Reid are C. H. Geldert, Guy Oliver, Noah Beery, Gertrude Short and others.

H. H. Cudmore in New York

Is Introducing the Sheck Invention—An Improved Mazda Lamp for Theaters.

H. H. Cudmore.

H. H. CUDMORE of Cleveland, Ohio, well known in electrical circles through his connection with the Mazda Lamp Industries and recently made general manager of the Argus Lamp & Supply Company of Cleveland, will be in New York this week to personally superintend the installation of the New Sheck Adapters, by which motion pictures may be projected with Mazda incandescent lamps, in several of the larger motion picture theaters in the city. Motion picture people throughout the country are keenly interested in the practical demonstrations of the new Sheck Adapters, for they promise to revolutionize the motion picture business from the exhibitor's standpoint.

The new appliance which Mr. Cudmore will personally introduce in New York is the invention of Oscar M. Sheck of Cleveland, one of the best-known electrical engineers in the country. By his invention it is possible to use the Mazda incandescent lamps with the ordinary equipment in any motion picture theater.

In discussing the merits of the Sheck invention with a number of electrical engineers who visited the Argus Company's plant in Cleveland recently, Mr. Cudmore said he was confident that the new device was the most important step that had been taken ahead in the motion picture business in a number of years.

"We are of the opinion," said Mr. Cudmore, "that the development of this new Mazda lamp and the co-incident invention of the Sheck Universal Adapter will revolutionize the entire field of motion picture projection. We have had lamps running in theaters for more than a year, and the proprietors of these theaters are enthusiastic over them.

"We claim that we give better screen illumination; that we do not tire the eyes; that we entirely eliminate flicker on the screen, and that we materially lower the cost of projection. One item of greatest importance is the fact that the new lamp method of projection does away with all the poisonous gases in the projection booth which have been proven so injurious to the health of operators."

The New York theaters where the new projection method will be demonstrated will be announced later, and the entire motion picture trade invited to see for themselves just what the lamps can and will do.

STRONG K-E-S-E PROGRAM FOR SEPTEMBER.

Kleine-Edison-Selig-Essanay program for September looks unusually attractive and was arranged, K-E-S-E's Publicity Department states, with a view of giving exhibitors every opportunity to "make good" with their patrons with the inauguration of their fall and early winter campaign.

"Efficiency Edgar's Courtship," released September 3, produced by Essanay, featuring their newest star, Taylor Holmes, who is credited with several big hits on the speaking stage, is the first September K-E-S-E release.

This will be following September 10 by another Essanay feature, "Pants," presenting fascinating little Mary McAlister, as star. "Pants" was written especially for this little girl who is scoring such decided success in the Essanay series, "Do Children Count?"

Mr. Kleine will announce the name of the K-E-S-E September 17 release in a few days and promises that it will be an exceptionally strong production.

"Men of the Desert," featuring Jack Gardner, an Essanay production, will be presented September 24.

LONGACRE DISTRIBUTING CHANGE OFFICES.

The Longacre Distributing Company, distributors for Alice Howell Comedies, has moved from the seventh to the fourth floor of the Mecca building. On August 20 the big subway and elevated station advertising campaign goes into effect. Mr. Kelly, the sales manager, feels that this campaign will go a long way toward gaining the popularity that Alice Howell Comedies are worthy of.

COMING FOX FEATURES.

Forthcoming Fox features include "Every Girl's Dream," a picturesque romance of old Holland with June Caprice in the stellar role. This will be released on August 27, and in it Harry Hilliard appears opposite Miss Caprice. This is the dainty Fox star's first production under the direction of Harry Millarde. In addition to Mr. Hilliard Miss Caprice's support includes Kittens Reichert, Margaret Fielding, Marcia Harris, and Dan Mason.

On September 9 Mr. Fox will release the latest Virginia Pearson picture. This is "When False Tongues Speak," a gripping story by George Scarborough, known to every playgoer as the author of "The Lure," "At Bay," and other stage successes. In it Miss Pearson is said to have abundant opportunity for the exercise of those artistic abilities with which she is so highly endowed. In addition to an unusual and thrilling story, and a star of first magnitude for its interpretation, "When False Tongues Speak" was directed by Carl Harbaugh, which, in itself, is a guarantee of excellence. And Miss Pearson is supported by an admirable cast. This includes Mr. Harbaugh, Hardee Kirkland, Claire Whitney, Carl Eckstrom and William E. Meehan, famous as the comic crook in "Turn to the Right," and who portrays another crook in "When False Tongues Speak."

GRAND OPERA STAGED IN "THE LUST OF THE AGES."

The Ogden Pictures Corporation's initial release, "The Lust of the Ages," contains almost every element that enters into an extraordinary attraction; extraordinary photographic effects and camera work, dramatic scenes, light comedy, heart interest and pathos, and even grand opera is portrayed. One and a half acts of the opera "Faust" is portrayed in the production, and Harry Revier, the director, was fortunate in securing the entire troupe of an Italian Repertoire company, then playing a short engagement at Ogden. The entire troupe was transported to the studios of the Ogden Pictures Corporation, together with that company's scenery and orchestra, and one act and a half of the opera "Faust" was photographed. This practical working out of another problem saved a tremendous amount of time and expense in rehearsals and completing the scenery necessary to be used in the scenes. It is this fidelity to details that is one of the marked characteristics of "The Lust of the Ages," and no subterfuge was resorted to to substitute the sham for the real.

"REPUTATION," EDNA GOODRICH'S FIRST MUTUAL PICTURE.

Edna Goodrich, famous beauty of the stage, will return to the screen September 3 in "Reputation," the first of her series of star productions for Mutual. Miss Goodrich has been at work for months on the series of photodramas which she is making under her contract with John R. Freuler, president of the Mutual Film Corporation. The first of the series was finished some months ago, but it was decided that the third must be well under way before the date of the first release was announced.

In the meantime great interest has been aroused in the forthcoming Goodrich pictures. In addition to "Reputation," "Queen X" has been completed and "A Daughter of Maryland" is so far under way that it will be finished before "Reputation's" release. The fourth of the series will be "American Maid," preparations for the production of which are already started. Miss Goodrich will be directed in "American Maid" by Albert Capellani, the noted stage manager who has but recently come into the Mutual organization.

Scene from "Reputation" (Mutual).

Miss Goodrich is as well known as any woman who has appeared on the American stage in the last ten years. She is celebrated in America and Europe as a beauty. She is one of the wealthiest women of the stage and is commonly acknowledged to have been the highest salaried showgirl who ever appeared on Broadway.

Stage Plays in Pictures

Brady Says "Stage Hits" Make Most Enduring Screen Successes and Offers Some.

"THE history of motion picture success," said William A. Brady, director general of World-Pictures Brady-made, "that the biggest and most enduring hits are screen adaptations of stories which have been highly favored by the public in the speaking theater. This applies not alone to program features but to special price pictures, and the fact accounts for the oral theater. Between Sept. 17 and Oct. 15 we shall publish rights to stage plays.

"The World corporation has been exceptionally fortunate in acquiring these productions heretofore, and they have invariably turned out so very well as to more than justify our faith in them, going to show that there is little, if any, difference between the tastes of moving picture audiences and those that assemble in the 'regular' playhouse.

"All this is preliminary to the announcement that World Pictures will immediately present an altogether remarkable series of screen versions of dramas which have enjoyed big careers in the oral theater. Between Sept. 17 and Oct. 15 we shall publish no less than four such productions, and I desire to invite the closest of scrutiny as to their quality.

"The first of this series is 'Betsy Rose,' the title role of which is acted by Alice Brady. This story by H. A. Du Souchet, author of 'My Friend from India,' not alone had a notable stage career, but was widely circulated in book form. It carries a strong dramatic plot and faithfully reproduces certain events of importance in the history of our country.

"The second of the quartette is 'The Corner Grocery,' in which Madge Evans is featured with Lew Fields. The original of this comedy with serious touches was produced by Adolph Philipp in New York, where it had a record-breaking run, although under the disadvantage of being interpreted in a foreign tongue.

"Third in the set is 'Shall We Forgive Her,' the central personages of which are assumed by June Elvidge and Arthur Ashley, with John Bowers playing an important part. The stage version of 'Shall We Forgive Her' was written by Frank Harvey, a very well known contributor to the literature of the theater, and it has been played repeatedly throughout the country.

"Finally comes 'The Burglar' with Carlyle Blackwell, Evelyn Greeley and Madge Evans at the head of a particularly effective company. The story first appeared as a novel from the pen of Frances Hodgson Burnett, who was also the writer of 'Little Lord Fauntleroy.' It was made into a drama by Augustus Thomas, and quite possibly contributed more to the popularity of that justly famous author than any of his other plays.

"The qualities which made 'The Burglar' one of the very greatest successes in the history of the American stage have been fully preserved, and perhaps emphasized, in its transference to the screen. Certainly it never was played better than by Mr. Blackwell, Miss Greeley, little Madge Evans and the other members of the silent cast.

"I am willing to let my judgment of values stand or fall upon the assertion that 'The Burglar' is the best picture play in five reels that ever was published.

"Indeed, I will go further and donate ten thousand dollars from my personal funds to the Red Cross if within a space equal to that consumed in the production of these four World Pictures the same number of special price pictures of as good quality have been made—the decision to rest with a jury of exhibitors. This is a challenge for a comparison between regular World program fair price features of five reels each and an equal number of special price pictures no matter how long or pretentious."

SELIG PRODUCING "THE STILL ALARM."

"The Still Alarm," that sterling melodrama, known to thousands of theatergoers of the past decade, will be produced on a lavish scale at the Selig studios, Los Angeles, under the direction of Colin Campbell. Always a play of spectacular appeal on the legitimate stage, it will prove much more so in the screen version, where effects not possible to producee on the stage will be shown in realistic vividness. This is one of the few successful stage plays that lends itself admirably to picturization, having a splendid plot and allowing much of the action to center about thrilling fire runs and other spectacular effects. The cast, which is a large one, will be headed by Thomas Santschi, Bessie Eyton and Fritzi Brunette. Whole streets of substantial-looking buildings are being erected on the Selig lot for the forthcoming production for the sole purpose of being burned down.

RELEASE OF "RED ACE" AND "GRAY GHOST."

Owing to the great demand for serials in the fall the Universal Film Exchange of New York has decided to release the "Red Ace" and "Gray Ghost" in close proximity to each other.

On August 27 the "Red Ace," starring Marie Walcamp, will be available to exhibitors, while the "Gray Ghost," starring Eddie Polo, will be open for bookings on September 17.

An advance showing on the "Red Ace" has been arranged for Monday, 11 a. m., at the Broadway theater. Universal announces that while Marie Walcamp did some very clever work in the famous serial "Liberty," in the "Red Ace" she surpasses all past efforts.

BRENON FINDS ACTOR TO PLAY KERENSKY.

Up in Yonkers there lives a young man named W. Francis Chapin who has been acting in pictures and plays in a small way for some time, but now is in a fair way to become famous. Herbert Brenon is finishing his feature "The Fall of the Romanoffs," which as the title indicates is an authentic version of the recent Russian Revolution interwoven with a charming romance and story of adventure and action. All of the central figures in the present Russian situation necessarily play parts in "The Fall of the Romanoffs," for the picture scenario is by such famous writers as the Czar, Czarina, Rasputin, Grand Duke Nicholas, Iliodor, Prince Felix and the other real characters who figure either in the Revolution or the events leading up to it.

Scene from "The Fall of the Romanoffs" (Brenon).

The outstanding figure of the Russian Revolution, the one character whose prominence demanded an equal position in the picture was the new-found "Man of Iron," premier and military dictator, Alexander Kerensky, the absolute one man force holding the myriad of puzzled factions in Russia together. For weeks Brenon employes sought the actor for this role. Agencies have been combed and players by the score have been examined and rejected by the Brenon Studio, since the director insisted upon an exact double of "The Man of Iron." Finally the right actor was found—his name is W. Francis Chapin. He is not a Russian, but his resemblance to Kerensky is so startling that "The Man of Iron" seems to have stepped from the Sunday photogravure sections right to the Brenon screen. Mr. Chapin has been posing before the Brenon camera for the past week and with the taking of his scenes the big feature will be ready for assembling.

MACK SENNETT BEAUTIES WILL BE IN FRONT.

Mack Sennett's first Paramount comedies to be released the latter part of September will feature all the famous Sennett comedians and beauties—they call the bathing suit girls "Sennetts" out on the Pacific coast. The easts give slight idea of what to expect. In "Roping Her Romeo," Polly Moran plays a girl sheriff, Ben Turpin a wealthy waiter, Slim Summerville a gambler, and Ethel Tearle a girl from the city. Fred Fishback is directing.

In "A Bedroom Blunder" Charley Murray plays a "good natured husband who likes to flirt with the girls." The girls in the case are some more Sennetts whose bathing suits add a touch of interest for the tired business man. Mary Thurman, also with some remarkable attractive costumes, plays a "young wife who loses her necklace." Wayland Trask plays her simple husband and Eva Thatcher plays Murray's equally simple wife. Eddie Cline is doing the directing.

"The Pullman Bride" features Gloria Swanson as "the girl in the case," a beach maiden of imposing and impressing beauty Mack Swain as a "waiter posing as a man of wealth," and Chester Conklin as an adventurer. Clarence Badger is the director.

"THE CINDERELLA MAN" FOR MAE MARSH.

Goldwyn has purchased from Oliver Morosco and Edward Childs Carpenter, the author, the famous all-season New York success, "The Cinderella Man," and without any loss of time whatever Mae Marsh began work before the camera in this production this week.

The director of this production is George Loane Tucker, the successful English director, whose recent film productions under his own auspices have attracted widespread attention in the industry. Mr. Tucker's affiliation with the Goldwyn directorial forces has been impending for a long time, and his work with Mae Marsh may be expected to add still further to his reputation.

Triangle-Keystones of All Variety

Human Interest Comedies as Well as Slapstick Will Be Offered With Well-known Keystone Players for September Release.

THE Keystone plant is the busiest picture foundry in California at the present moment, more than twelve companies being engaged in turning out comedies for the Triangle company. An innovation in this famous brand of entertainment is promised in a series of comedies to be made by Director Henry Kernan and Jay Dwiggins, the veteran character comedian.

Dwiggins has been prominent in Keystones for a year and was for some time associated with the late John Bunny. He will write all his own stories and appear in the leading roles. The series will be devoid of the slapstick stunts which characterize most of the comedies. They will present human interest stories of a comic nature, described by Dwiggins as "lessons in how to enjoy living at the age of fifty." Caroline Rankin, the straw-figured Keystoner, will be the leading woman in these productions.

Other comedies now in the course of production will present the old-time riotous sort of entertainment which has become the steady diet of picture fans. Director Robert Kerr has just completed one of this type with Bob Milliken, Fritz Schade, Claire Anderson, Jack Henderson and little Joey Jacobs, and is ready to start another with the same cast.

Aileen Allen, the diving nymph, who captured another medal for high diving at championship contest held at Ocean Park, California, will be featured in several aquatic stunts with the famous Keystone bathing girls in forthcoming releases.

The first September Keystone release is "A Shanghaied Jonah," presenting Billy Armstrong, Maude Wayne and Guy Woodward as the chief fun-makers.

Louise Fazenda, Charlie Murray and Slim Summerville head the company of "His Precious Life," scheduled for September 9.

The Keystone beauties will be out in force with the release of "Hula Hula Land" on September 16. Billy Armstrong, Maude Wayne and Guy Woodward are the featured players.

"The Late Lamented" is the lugubrious title of the September 23d issue, Mary Thurman, George Binns and Claire Anderson acting as the chief mourners.

A production built along the lines of "Oriental Love" is listed for the week of September 20. It bears the title of "The Sultan's Wife" and presents Bobby Vernon, Gloria Swanson and Joseph Callahan in an Oriental laugh mixture.

INITIAL ELSIE FERGUSON SUBJECT FINISHED.

With the completion of the big Algerian street scenes for Elsie Ferguson's initial picture, "Barbary Sheep," early last week, the production of this super-photoplay drew to a close at the Famous Players-Lasky studio in Fort Lee. For practically two months work on this gigantic production has been in progress under the direction of Maurice Tourneur and it is announced that the film is the most elaborate ever staged at this studio in New Jersey.

Advance reports indicate that Elsie Ferguson will score an immediate triumph as a photoplay star. One of the most beautiful women of the speaking stage, she has always been identified with the true dramatic art such as evidenced in her many famous stage characterizations. Her rare personal charm is faithfully reproduced by the camera, it is announced, and that her popularity of stageland will more than be duplicated on the screen is readily anticipated. Supporting her is an exceptional cast, including Lumsden Hare, Pedro de Cordoba, Macy Harlem, Alex Shannon, Maude Ford and many other talented artists of the cinema.

Scene from "Barbary Sheep" (Artcraft).

SELIG'S "A TRIP TO CHINATOWN."

Monday, August 20, is the release date in K-E-S-E for "A Trip to Chinatown," the merry comedy written by Charles Hoyt and presented by the Selig Polyscope company. The comedy cast includes Amy Leah Dennis, Wm. Fables, Charles Harris, with J. A. Richmond the director in charge.

The story of Hoyt's "A Trip to Chinatown" is one full of fun. A follower of the race track touts the wrong horse to the visitors. He is chased out of the betting ring by a policeman.

The tout is penniless and finally seeks comfort in a Chink's laundry, where he sniffs a narcotic and falls asleep and dreams. He dreams that he is transported to a palace where he meets a beautiful princess. Granted a personal slave, he recognizes in that attendant the policeman who chased him out of the betting ring. He thirsts for revenge.

First there comes a gigantic wrestler, who, after a fierce match, is overcome by the slave. A swordsman is produced. A brief but sharp engagement, and again the slave proves the victor. A potion causes the slave to fall in love with the old maid attendant, who really wishes the race course tout to attend her.

And then the slave is thrown to the lion, but makes the lion eat out of his hand. The bravery of the slave wins the love of the Princess, and the tout escapes just in time to awaken in the "Chink's" laundry and to be thrown out by the Chinaman. He falls right into the arms of the policeman and is jailed.

There are said to be a succession of clever situations and funny episodes, while the photography is all that can be desired.

"THE WAR AND THE WOMAN" (Pathe).

In "The War and the Woman" Thanhouser has contributed to the Pathe program a picture that is beyond all question the best that Florence La Badie has ever starred in—a picture that is justly entitled to the much abused word "big." It will be released as a five-part Gold Rooster play the week of September 16. Ernest Warde, son of Frederick Warde, the famous actor, not only directed the feature, but plays in it an important role so capably that his honors are even as actor and director.

"The War and the Woman" is a timely story, dealing, as it does, with a girl who, despite her alien parentage, is a true blue American. Her stepfather is suspected by the Secret Service of being a spy.

For intensity of dramatic action, for excellent acting, for artistically staged production, this picture is sure to be highly praised. Exhibitors showing Pathe Gold Rooster plays may be certain that their audiences will be highly pleased with it. It will undoubtedly play many "repeats."

"THE SPREADING DAWN" JUST COMPLETED.

After nearly three months of most exacting effort through the very hottest season of the year, Jane Cowl finally has emerged, tired but triumphant, from her first screen production for Goldwyn Pictures. Her vehicle, "The Spreading Dawn," from the story by Basil King, author of "The Inner Shrine," has just been completed at Goldwyn's Fort Lee studios.

For this picture Miss Cowl has been surrounded by an excellent cast, very largely of her own selection. It comprises players of note who have achieved success with her in some of her notable plays such as "Within the Law" and "Common Clay." Orme Caldara was engaged for Miss Cowl to play the leading male role opposite to her as in the two plays mentioned. In addition there are Henry Stephenson, Charles Hammond, Edith McAlpin, Lettie Ford, Marion Knapp and Antoinette Erwin in the cast.

CHANGES IN UNIVERSAL SCHEDULE.

Universal announces changes in its weekly schedule of releases which are designed to strengthen the list and meet the demands of a majority of exhibitors.

The Powers' cartoon that has been released on Saturdays will be withdrawn, and a two-reel Bison will be released regularly in its place. The plan of releasing a three-reel Bison on alternate Tuesdays will also be discontinued. All three-reelers shown on Tuesday hereafter will be of the Gold Seal brand. Victor comedies will be made in single reels instead of double-reel lengths, as heretofore. They will continue to be released on Friday, together with the Universal Screen Magazine.

These changes will be put into effect beginning the week of August 27.

GARSON ORGANIZES COMEDY COMPANY.

The Fun-Art Film Company has been organized by Harry I. Garson, who is also personal manager for Clara Kimball Young, to produce a series of two-reel pictures. Mr. Garson has signed a contract for five years with the well known and youthful vaudeville team of Ray and Gordon Dooley. These comedies will be known as the "Dooley series" and it is Mr. Garson's belief that he has a real find in his team of clever artists, who are nineteen and twenty years of age, respectively. The first release will be sometime in September.

Paramount Announces September Releases

Exceptional List of Stars and Authors Selected for Second Month of Star Series Distribution.

WITH the announcement of its September releases Paramount establishes more firmly than ever its determination to improve the quality of production and to place before the exhibitor under its new Star Series selective booking system an even higher grade of photoplay than that upon which it has established its reputation in the motion picture field.

For September there will be seven Paramount pictures starring Marguerite Clark, Pauline Frederick, Fannie Ward, Julian Eltinge, Mme. Petrova and George Beban. Among the authors of the August Paramount releases there appeared such international celebrities as Sir Arthur Wing Pinero, Owen Johnson, Wallace Irwin and George Broadhurst. The authors of the September productions are equally prominent, Gelett Burgess, Mary Roberts Rinehart, Charles Kenyon, Carolyn Wells, Beulah Marie Dix, Dolf Wyllard and Hector Turnbull being among those who contribute the basic stories for the month's selections.

September will mark the advent of Mary Roberts Rinehart upon the screen as an author, the adaptation of the first of her celebrated "Sub-Deb" stories, starring Marguerite Clark, being scheduled for release in the latter part of the month. This production will be called "Bab's Burglar," and the titles of the others in the series will be announced later.

The first production for the month will be George Beban in "Lost in Transit," which was written for Mr. Beban by Kathlyn Williams, the well known photoplay star. Wallace Reid follows Mr. Beban in "The Hostage," a timely story written by Beulah Marie Dix, well known playwright and author of "Molloch."

Charles Kenyon, whose "Kindling" made him world famous as a dramatic author and who has already written successful productions for Paramount, is the author of "On the Level," in which Fannie Ward will appear. Pauline Frederick, leaving her rags and tatters far afield, appears as a society belle in a powerful drama written especially for her by Hector Turnbull. It is called "Double Crossed," and has to do with political intrigue in high circles.

The next production in the list is "Exile," written by a poet and artist of literature, Dolf Wyllard. This is a story of the Far East starring Madame Petrova, which has been staged in an extremely comprehensive and absorbingly interesting manner by Maurice Tourneur. Gelett Burgess and Carolyn Walls furnished the literary inspiration for Julian Eltinge's first screen appearance. This, "The Countess Charming," written especially by these two celebrated authors in collaboration for Mr. Eltinge, is of course designed to give full scope to the remarkable dual personality of Mr. Eltinge which arises from his ability as a feminine impersonator.

As has already been stated, the seventh production to be listed for the month is Marguerite Clark in "Bab's Burglar," the first of the Mary Roberts Rinehart "Sub-Deb" stories.

Dwan Favors Timely Topics

Triangle Director Believes in Subjects Dealing With Current Life of American People.

ALLAN DWAN, who supervises all Triangle productions made in the east, is gradually putting into operation a distinct policy of picture making, which he correlates with the editorial policy of the Saturday Evening Post insofar as he aims to specialize in pictures treating of timely issues touching on the every day life of American people.

As indicative of his general policy of production, "The Food Gamblers," recently issued, is a striking example. It is entertainment that treats constructively of a national evil, and one which is receiving the attention not only of one class of people, but virtually every family in America. "A Successful Failure," "The Man Who Made Good" and "American, That's All," all treat of some particular phase of business life as faced by young America. "Grafters," which is scheduled for the August 26 program, is an amusing arraignment of the idle youth who believes he knows all the tricks of business.

Dwan does not take up masculine problems exclusively, as demonstrated by the announcement that "The Man Hater," the Saturday Evening Post story by Mary Brecht Pulver, is shortly to make its appearance in picture form with Winifred Allen in the leading role. It presents an entertaining study of feminine psychology.

Another Saturday Evening Post story now in the course of production is "Cassidy," by Larry Evans. Dick Rosson will appear as the boy of the streets to whom the author says, "There's many a man with God's own soul who never had a chance." Larry Evans in this story has depicted as vividly the squalid phase of New York life as did Dickens that of his London.

"The Haunted House," which will be released in September with Winifred Allen in the leading role, presents a picture of striking contrast to that of "Cassidy." The locale is a little New England village where bigotry and false prejudices still find root. Miss Allen appears as the housekeeper for a sullen, reticent uncle who works for the railroad.

A number of other plays are being put into production at this studio, situated on the old Clara Morris estate near the Hudson, and all of them are said to have subjects of actual news value.

Triangle Divides Exchange Work

One Branch to Have Charge of Sale and Release of Program Productions; Other to Handle Paralta Plays and Hart-Fairbanks Series.

DUE to the volume of increased business, the New York exchange of the Triangle Distributing Corporation has announced that hereafter the exchange will be divided into two separate departments, one having charge of the sale and release of productions appearing on the Triangle program and the other to handle special productions. The former will be known as the Program Department, and the latter as the Series Department.

The Series Department will have charge of all Paralta releases, and also the Fairbanks and Hart reissues, which are to be released September 2 and 16 respectively. Entirely distinct sales and service representatives will be located in each department, devoting their time exclusively to the special work of the respective branches. It had originally been planned to keep the exchange as one office, handling both the program and the specials from there, but the volume of business already undertaken made this arrangement impossible.

"THE CITY OF PURPLE DREAMS" (SELIG).

"The City of Purple Dreams" is the latest of Selig film features to arrive in Chicago from the Pacific coast. The drama is a faithful version of the book of the same name. Colin Campbell was the director in charge and Gilson Willets wrote the scenario. Some of the features of the film drama as described by those who have seen the play are said to include a succession of wonderful lighting effects, including a bird's eye view of Chicago after nightfall; a succession of elaborate interiors of a millienaire's home; the night at the opera and other effective details.

The plot of "The City of Purple Dreams" is laid in Chicago and many familiar scenes in the Windy City are presented. The players include Thomas Santschi, Fritzi Brunette, Frank Clark, Bessie Eyton, A D. Sears, Eugenie Besserer, Cecil Holland, Harry Lonsdale, and others. The continuity of the story is said to be all that could be hoped for and the acting clever in every detail.

Colin Campbell staged "The City of Purple Dreams."

EFFICIENCY VIA EXPRESS.

In the 82d release of Paramount-Bray Pictograph, the "magazine on the screen," the subject, "Efficiency by Express," is a graphic story of the development and operation of one of the most important industries of this country. The Bray Studios, Inc., producers of this release, were privileged to have the co-operation of the greatest of all express companies, and many of the scenes were taken in the busiest express office in the world, where thousands of express shipments pour through daily, and where efficiency of the highest order is needed to keep the influx and outflow of parcels on the move.

VICTOR MOORE IN "EGGED ON."

Victor Moore releases August 20 his latest comedy by Lois Zellner, called "Egged On." Vic. is entrusted with a gunpowder formula, which has been put into egg shells to take to the American munition manufacturers. It is supposed to be the most deadly weapon of its kind invented, so in order that nothing should happen to the eggs, Vic. puts them in a hand-bag, which he keeps close to his side.

On arrival in the States he loses the bag and his wallet full of money. He is unable to cable home, so he takes a job for five dollars as a sandwich man, advertising a clothing concern, to enable him to cable home for money. He is met by other sandwich men, who insist that he show his Union card, which he cannot, so they make him join the union. This costs him five dollars, and he is left flat again. Other misadventures overtake him. This farce is in line with the best pictures Moore has made.

Scene from "Egged On" (Klever).

Bluebird Features

Shifting of Stars and Directors Necessitates Change in Schedule.

WITH the prospect of a general shifting around of stars and directors in the Bluebird program, there comes from the city department of that organization reference to several productions either complete or under way that will be of interest to the exhibitor who includes "Bluebird Day" as a part of his weekly arrangements. The list of stars to be consistently presented in the series embraces Mae Murray, Dorothy Phillips, Violet Mersereau, Franklyn Farnum, Rupert Julian and Ruth Clifford, and Carmel Meyers. There will be occasional offerings by other prominent players, to provide variety and consistency to the program.

Franklyn Farnum will become a lone-star with the presentation in October of "The Maverick," a production by Joseph De Grasse. Mr. Farnum and Brownie Vernon will be seen together for the last time in "A Stormy Knight," to be released Sept. 17, and Miss Vernon will shortly appear as co-star with Herbert Rawlinson in "Sky High," directed by Elmer Clifton.

Dorothy Phillips, who has heretofore been directed alternately by Ida May Park and Joseph De Grasse, will have Miss Park as her sole director in future, starting with "Bondage," a prospect for the October schedule. Miss Park and Miss Phillips have begun work at Universal City upon "The Boss of Powderville," a story written by Thomas Addison.

Violet Mersereau is working on "The Girl by the Roadside," at the Bluebird Leonia (N. J.) studios, and Mae Murray is preparing her first Bluebird under direction of Robert Leonard on the West Coast. Rupert Julian will make a select number of features in which he will co-star with Ruth Clifford. These offerings will result in establishing the Julian productions among Bluebirds.

Carmel Meyers will become a new star in the Bluebird group when she is presented in "The Dynast," a production directed by Harry Solter, who has also prepared "Bitter Sweet," an Ella Hall feature for release among autumn Bluebirds. Kenneth Harlan and Charles Hill Mailes will be prominent in Miss Meyer's supporting organization. Among other features to become Bluebirds will be "The Man of God," directed by E. J. Le Saint and featuring William Stowell; "It's Up to You," a feature for Herbert Rawlinson and Brownie Vernon, and "The Cricket," produced by Elsie Jane Wilson, who gets credit, along with Ida May Park, as woman director of Bluebirds.

"THE BANKER" (Selig).

Charles K. Harris, the noted writer of songs and stories, claims that his best work is "The Barker," the Selig Red Seal play released on Monday, August 13, in K-E-S-E service. Lew Fields claims "The Barker" is one of the best productions he ever appeared in. William N. Selig shared no expense in doing the picture, and with adequate support and good photography which are promised, "The Barker" should prove an unusually meritorious release.

"THE MARTINACHE MARRIAGE" (General Film).

The second of the new four-reel dramas from General Film comprising the Falcon Features is primarily a "heart" story. It is from a magazine romance by Beatrix Demarest Lloyd. Margaret Landis is featured as the heroine and Philo McCullough as the hero. The love interest is enacted against a strongly dramatic background.

Scene from "The Martinache Marriage" (General Film).

In "The Martinache Marriage" the title refers to the name of the bridegroom, but there are two Martinache men to reckon with as eligibles for the hand of the girl. A very novel triangle is introduced, there being no problem, but a wholesome competition that is worked out in a human and pleasing way.

An excellent cast and production have been given "The Martinache Marriage" under the supervision of H. M. and E. D. Horkheimer. Mollie McConnell, Leota Lorraine, Julien Beaubien, Vincent Beresford and Frank Brownlee are other members of the cast.

"THE AUCTION BLOCK," BY REX BEACH.

One of the country's most successful newspaper editors owes much of his success to the fact that he never overlooks the weather. When it is very hot and everybody knows it's hot, he has a first page "story" setting forth the hourly temperatures and other data of sweltering interest. When there is a big storm or a cracking cold spell his readers are put in possession of all the details. The editor scores by telling his readers what they know all about.

Scene from "The Auction Block" (American).

Rex Beach has followed the same psychological process in making a motion picture from his splendidly successful novel of New York life, "The Auction Block." This picture, now undergoing the final polishing process, is to be released throughout the country by the Goldwyn Distributing Corporation under the terms of contract recently entered into between Mr. Beach, Benjamin B. Hampton, president of the Rex Beach Film Corporation, and Goldwyn.

MYSTERY PICTURE ON BLUEBIRD PROGRAM.

Rupert Julian and Ruth Clifford will be stars of the Bluebird release for week starting Sept. 17—a study in psychology, written by Elliott J. Clawson, and produced by Mr. Julian, and entitled "The Mysterious Mr. Tiller." There are so many unusual twists to the plot, plus a surprising outcome, that Bluebird believes the feature will create an unusual interest when shown to the public.

Mr. Julian and Miss Clifford will be supported in "The Mysterious Mr. Tiller" by Lloyd Whitlock, E. A. Warren, Fram Brownlee, Wm. Higby, Harry Rattenberry and Wedgewood Nowe. Another Rupert Julian picture, "The Desire of the Moth," arrived from the West Coast last week and was shown to Bluebird executives and will be prepared for release later on.

"Triumph," starring Dorothy Phillips, and "A Stormy Knight," having Franklyn Farnum and Brownie Vernon as stars, will be Bluebirds for Sept. 3 and 10, respectively. In "Triumph," William Stowell and Lon Chaney, who have always supported Miss Phillips in Bluebirds, will appear together in her company for the last time, other plans having been made for their future employment on the program.

"A Stormy Knight" will present Mr. Farnum and Miss Vernon as joint stars in Bluebirds. Mr. Farnum will hereafter go it alone, and Miss Vernon will have as her future screen-mate Herbert Rawlinson, who will be added to Bluebird's list of stars. There is a strong element of mystery in "A Stormy Knight" to precede the arrival of "The Mysterious Mr. Tiller."

L-KOS FOR SEPTEMBER.

General Director J. G. Blystone of L-Ko Comedies has issued a series of merrymakers for September that promise, according to President Julius Stern, to maintain the best traditions of that popular program of comedies. Phil Dunham, who lately gave up acting as a featured L-Ko comedian, has supplied two subjects, and Noel Smith and Vin Moore have each directed one of the September shows.

"Backward Sons and Forward Daughters" is the title of Phil Dunham's release for September 5, with Lucille Hutton and Billy Bevan featured. The same director also produced the September 26 release, "Entangled Tanglements," with Miss Hutton and Mr. Bevan also featured.

Noel Smith directed "From Cactus to Kale," the September 12 release, in which Gladys Varden and Walter Stephens are supported by Katherine Young, Harry Griffith and Bert Roach. "From Ranch to Riches," the L-Ko for September 19, was produced by Vin Moore and will have Myrtle Sterling and Al Forbes featured.

Triangle Announces Features for September

Plays Starring Louise Glaum, Olive Thomas, Bessie Love, Dorothy Dalton, Margery Wilson and Others, Listed for Release Soon.

TRIANGLE opens the fall season with a flourish of stars in production of unusual stories, some of which have appeared in national magazines or in book form. Notable among these is "The Man Hater," by Mary Brecht Pulver, published in the Saturday Evening Post of June 9. It will reach the public in picture form on September 2 with Winifred Allen in the leading role, and will be shown first at the New York Rialto Theater. Jack Meredith had the role of the rugged blacksmith, the first man to attract consideration from the girl. A number of scenes in which the little star appears with the four children of which she is guardian gives a humorous, human appeal to the play. Albert Parker directed the production under the supervision of Allan Dwan. The cast includes, beside Miss Allen and Mr. Meredith, Harry Neville, Jessie Shirley, Marguerite Gale, Robert Vivian and little Anna Lehr.

Dorothy Dalton will appear the same week in "Ten of Diamonds," adapted for the screen by L. V. Jefferson from the story by Albert Cowles. Jack Livingston, J. Barney Sherry, Billy Shaw and Dorcas Matthews support the star. The story is designed to show how a woman's life may be directed by the man or men with whom she comes in contact. Miss Dalton vivifies the role of Neva Blaine, a cabaret girl in a cheap resort.

Jack Livingston has the leading male role. Other important parts are presented by J. Barney Sherry, Billy Shaw and Dorcas Matthews. Raymond B. West was in charge of the direction.

A play that will be heralded by the Triangle company as an extraordinary program feature, warranting special attention from the exhibitor because of its unusual box-office value, is "Idolaters," starring Louise Glaum, which is scheduled for the week of September 9. It is similar in action to "The Wolf Woman," which is said to have been one of the most valuable box-office propositions ever put out by the company. George Webb was secured for the leading male role opposite Miss Glaum, and Hugo Koch was engaged for another important part. Other prominent players who appear are Thomas S. Cuise, Milton Ross, Dorcas Matthews and Lee Hill.

The production was placed in charge of one of Triangle's best directors, Walter Edwards, who carefully rehearsed the play with Miss Glaum.

"The Sawdust Ring" indicated what Bessie Love could do in a worthy play well directed. Following "Wee Lady Betty," to be released August 26, the little star, set to work on "Polly Ann," scheduled for place with "Idolaters" on the September 9 program. The story of "Polly Ann" is woven with bright threads of humor, the star shining in the role of a happiness-giver.

Margery Wilson in her first starring play, "Mountain Dew," will come to the screen on September 16 The locale of the story is Kentucky, the home of Miss Wilson, who appears as a mountain girl brought up where law is made by feudist clans Julien Josephsen and Monte M. Katterjohn are the authors of the piece.

Belle Bennett, a new Triangle star, makes her bow in "The Judgment of the Guilty," by Edith Kennedy, on the same week that Miss Wilson appears in her first starring vehicle. It is a story of the West, presenting three forceful characters, that of two men and a woman.

Roy Stewart and William Desmond are presented on the program of September 23. Stewart in "Devil Dodger" is a Western gun man, whose daring gives him his satanic sobriquet. Desmond in the part of a young college man who turns detective, just as an experiment and because he is in need of a meal ticket, is the star of "Flying Colors," written by John Lynch.

"Broadway, Arizona," is the title of the next Olive Thomas play, now in the course of production. It will be released on September 30 on the same program with "The Hell Warrior," featuring Walt Whitman. Miss Thomas comes forth this time as a Western dance hall girl, as famous along Broadway, Arizona, as she is in real life along Broadway, New York.

BIG LINE OF ADVERTISING MATTER FOR NEW COHAN PICTURE.

An exceptional line of advertising and publicity matter for George M. Cohan's second photoplay, "Seven Keys to Baldpate," has been prepared by the exploitation department of the Artcraft Pictures corporation. A twenty-four sheet, which has been proclaimed by many to be the most attractive piece of paper prepared this season, shows the popular actor-author-producer in one of the big scenes of the photoplay. The line of lithographs includes one twenty-four sheet, two six sheets, two three sheets and three one sheets, all of unusual design and appearance. Attractive store cards, slides and a novelty key puzzle are other splendid business stimulators prepared by Artcraft for this film. A large assortment of newspaper cuts and mats of complete advertising layouts, together with special articles in mat form, have been prepared by the publicity department, and a complete press book containing ten pages of stories, ranging in size from squibs to lengthy interviews, give the exhibitor plenty of material for his local publications.

Get Roach Comedies from Pathe

Big Distributing Company Announces a Number for Immediate Distribution.

ACCORDING to an announcement from Pathe, the big distributing company has scheduled for release during August, September and October a number of unusually strong comedies produced by Rolin under the direction of Hal Roach. They are: "Lonesome Luke, Mechanic," two reels, August 19; "Lonesome Luke's Wild Women," two reels, September 2; "Over the Fence," one reel, September 9; "Lonesome Luke Loses Patients," two reels, September 16; "Pinched," one reel, September 23; "By the Sad Sea Waves," one reel, September 30; "Birds of a Feather," two reels, October 7; "From London to Laramie," two reels, October 21.

The two-reel pictures are Lonesome Luke Comedies and the one-reelers will be known as Harold Lloyd Comedies. These will alternate with the Luke two-reelers till further notice, and a Lloyd one-reeler will be announced for the open dates in October.

In the Harold Lloyd one-reel comedies the star is seen in a characterization entirely different from anything he has yet done. It is absolutely distinct from "Lonesome Luke."

In all these pictures Harold Lloyd is supported by Bebe Daniels and Harry Pollard. Bud Jamieson also appears in most of them.

"Lonesome Luke, Mechanic," is a side splitting burlesque on the modern garage with Luke using the gasoline pump as a fire extinguisher.

"Lonesome Luke's Wild Women" shows Luke and Snub in incredible adventures at the Palace of the Shah on the "Isles of Gek."

"Over the Fence" is a splendid baseball burlesque in which Harold Lloyd as a studious young man comes to bat in the nick of time and saves the game. The first part shows him as the enterprising proprietor of a tailoring establishment of the "We-Press-'Em-While-You-Wait" variety.

"Lonesome Luke Loses Patients" shows the incorrigible funmaker as the Doctor Killem of an up-to-date sanatorium.

In "Pinched" he has many an embrace in the long arms of the law, is lodged in jail for a robbery he didn't commit and escapes only after a series of laughable adventures.

"By the Sad Sea Waves" introduces Lloyd as a pseudo-life saver who makes good against his will.

There will be one, three and six sheets, a stock one sheet, and a slide on the "Lonesome Luke" two-reel comedies and a one-sheet on the Harold Lloyd one-reelers.

"THE MYSTERIOUS MR. TILLER" (Bluebird).

Several months after "The Mysterious Mrs. M." arrived at theatres where Bluebirds are shown comes "The Mysterious Mr. Tiller" to cast the spell of uncertainty and suspense upon the screen. Elliott J. Clawson wrote this combination of psychology and detective business and Rupert Julian made the production. Bluebird is starring Mr. Julian and Ruth Clifford in the net result, set for release Sept. 17.

"The Mysterious Mr. Tiller" will be the third Bluebird in which Mr. Julian and Miss Clifford have jointly starred. "A Kentucky Cinderella" served to introduce them to the regular program and "Mother of Mine," set for release Sept. 3 as a Bluebird extraordinary, in the States Right division, will further increase their vogue.

Wedgewood Nowell, Harry Rattenberry, Wm. Higby, Fram Brownlee, E. A. Warren and Lloyd Whitlock will be supporting members of a cast selected from end to end to fit the Bluebird purpose of getting the right players to fill the exactions of specific roles. Sensations and surprises are promised in the unravelling plot and a "surprise finish" caps the climax. It is declared that "The Mysterious Mr. Tiller" will be among the best of fifty-two answers in the year to the question: "Why Bluebirds?"

Scene from "The Mysterious Mr. Tiller" (Bluebird).

Exhibitors Promised Good Things

Grant Wilbur, Catherine Calvert, Jean Sothern and Marian Swayne in Coming Plans of Art Dramas.

DIFFICULTIES in revising the Art Dramas schedule, to allow the immediate release of the newly-acquired Crane Wilbur features, have at last been circumvented, and the new order of productions is here given forth for the first time. As far as is known, this order will be followed exactly.

According to the new schedule, exhibitors of Art Dramas may look forward to a rich variety of popular productions, headed by stars of ability and renown. Two Crane Wilbur Horsley pictures are promised in close succession, and there will be also Jean Sothern, Marian Swayne and Catherine Calvert, in plays of distinction.

"Think It Over," which was due for release August 13, is a U. S. Amusement Corporation production, in which Catherine Calvert is starred, supported by Richard Tucker and a cast spesially selected for the various characters. This play is a breezy, swift-moving comedy, written by H. Blache and directed by him. This was followed by "The Little Samaritan," a much-heralded play which will, according to those in authority, live up to its advance notices, if not surpass them.

With Marian Swayne as star, Joseph Lovering as director, and Reverend Clarence J. Harris as author, "The Little Samaritan" is made up of the same triple alliance which produced "Little Miss Fortune," the picture which was such a sensation all over the country.

"Behind the Mask," another U. S. Amusement Corporation Art Drama in which Catherine Calvert is starred, again supported by Richard Tucker, was directed by Mme. Alice Blache from the story by Charles Dazey, one of the most capable and clever scenario writers before the public. In this story he has constructed a plot which will astonish by its novelty. It was adapted to the screen by Frederick Rath.

The second Horsley-Art Drama starring Crane Wilbur will follow "Behind the Mask." This is "Blood of His Fathers," and is a scientifically correct study of heredity. Mr. Wilbur plays three characters in the course of the narrative. "Blood of His Fathers" is somewhat of a novelty in form in that it is told with a prologue, a device somewhat common in stage plays, but almost unknown to motion pictures. The prologue takes place during the Civil War, and Mr. Wilbur is in that period of the story a disreputable captain of guerrillas, who wander the country pillaging and destroying. The remainder of the story is modern.

"Blood of His Fathers" was written by J. Francis Dunbar and directed by Harrish Ingraham, the two men who were responsible for the strength of story and excellence of production of "Eye of Envy," Mr. Wilbur's first Art Drama.

"Peg o' the Sea," a Van Dyke picture starring Jean Sothern, will follow this. Winifred Dunn wrote the story from which this is taken. The staging of the picture has been practically completed except for a few interiors. This week the company returned from Atlantic Highlands, where the sea scenes were taken. It is expected that the remainder of the photoplay will be completed by the end of the week.

An untitled picture in which Catherine Calvert is starred will follow this. The U. S. Amusement Corporation is at present working on the new play, and it is to be finished in a week or so. More details regarding its nature will be given in a later issue.

"Unto the End," third of the Horsley Art Dramas starring Crane Wilbur, is the next in order. This is a somewhat tragic drama, deeply moving in its wealth of pathos. It relates a story of love which endures, despite all obstacles and difficulties, until the death of the lovers. The last scene of "Unto the End" is said to be one of the most intensely emotional moments ever screened. The heroine, afflicted with leprosy, has been sent to an island in the Pacific—one of the Hawaiian group. Here her lover goes in secret, for no one is permitted to visit the dwelling of the living dead. He arrives to find her dying on the shore. Picking her up in his arms, he enters the sea, and wades out toward the setting sun until he and his mate have been swallowed up by the waves.

SELIG "WORLD LIBRARY NO. 15."

Historic Monterey, California, is presented in Selig World Library No. 15, released in General Film Service on Wednesday, August 22. In 1602, Don Sebastian Vizcaine entered Monterey Bay and took possession of the soil in the name of King Philip III of Spain. Monterey was the capital of California when the latter was a Mexican province. California's first theater, first frame house, first brick building. The home of Robert Louis Stevenson. The old Custom House.

Latest African fashions include a skirt made from bamboo leaves and without the slightest waste.

Tuna fishing in the Pacific is an important industry. Tons of the fish are caught along the Pacific Coast, where they swim in shoals. Some attain a length of fifteen feet, weighing about 1,500 pounds. The fish are cleaned at sea. Here is a 50-pound salmon. Securing salmon for spawning purposes.

The silk worm came originally from China. Mulberry leaves are its chief food. The silk secreting glands. The cocoon in which the chrysalis is killed is placed in warm water to soften the gum, allowing the silk fiber to be reeled. After being properly cleaned it is ready for spinning. The weaving machine. Ready for market.

Russian Art Film Attracts

Many Inquiries Received in Response to Advertising and Inspection.

PRELIMINARY announcement, made in the Moving Picture World last week by N. S. Kaplan, that his Russian repertory of the films would soon be released in the United States, has brought hundreds of communications to the offices of the Russian Art Film Corporation, in the Godfrey building, at 729 Seventh avenue, New York City. There appears to be a widespread interest in the project of presenting to American playgoers many new personalities in stories worthy of their abilities. Mr. Kaplan is enthusiastic at the response of the exhibitors who read the advertising pages of the Moving Picture World.

"The reception given to our general announcement amazes me," said Mr. Kaplan. "I had thought that the exhibitors of America would be interested to know what was being done in Russia to further the art to which they are devoted, but I had no idea that the response would be so conclusive. My desk is literally covered with telegrams and letters asking for particulars regarding the system of release that we shall follow in presenting Russian Art films to the trade in America. To all inquiries I have replied that I don't know; the reception given to the first picture which we present on Broadway in a few weeks will determine our plan of action. In Russia we have a motto or saying: 'Be sure you're right, then go ahead.'

"The Russian Art Film Corporation intends to be right before it goes ahead. We have completed the tremendous task of sorting and assembling for American production the greater part of the fifty negatives which I brought from Moscow. From half a dozen the final choice will be made as to the initial production. We don't say it will be the best picture drama of the lot—in fact, we believe that it will not be—but we promise that it will be representative of the generally high level of the art as it has been developed in the famous Moscow theater of Russia. We shall let the critical authorities and the exhibitors who know what their patrons want tell us what our policy shall be."

PRINT OF FIRST KERRIGAN PICTURES.

Carl Anderson, president of Paralta Plays, and other officers and directors of that corporation have seen a run of the first print of J. Warren Kerrigan's production of Peter B. Kyne's "A Man's Man." They express their approbation in very enthusiastic terms.

"A Man's Man" will be released through the Triangle Distributing corporation in September. Prior to the release a special invitation showing will be made.

"OUTCAST" (Empire-All Star).

At a final viewing of their first release, "Outcast," the Empire All-Star Corporation, who are releasing through the Mutual Exchanges, feel quite sure they have a picture that is going to be something of a surprise to those who believe that plays have to be materially altered for screen showing.

Much of the scenery was taken from the Frohman storehouse and costumes were faithfully reproduced. Miss Ann Murdock, who is starring in the film version, herself long a Frohman star, declares herself to be more than pleased. She and David Powell, who is playing "Geoffrey," the same role he played when on tour with the original "Outcast" company, often discussed various little incidents that cropped up, and their memory helped to straighten out many mooted questions.

Scene from "Outcast" (Mutual).

Dell Henderson, who directed, declares that he asks for nothing better than that all plays should adapt themselves to the screen as well as "Outcast" has. And so those who declare that a good story is equally good whether it be used for magazine, stage or screen use, win their point.

"FROM CACTUS TO KALE" (L-KO).

Under the supervision of Director General J. G. Blystone of L-Ko comedies, the release set for September 12, under the title of "From Cactus to Kale," is said to have developed some of the most ingenious ideas Director Noel Smith has presented in the L-Ko series. "From Cactus to Kale" is another angle of the art of getting laughs out of Western comedy of the swift-moving, slap-stick sort. Gladys Varden and Walter Stephens will be leaders in the fun-making, with Katherine Young, Harry Griffith and Bert Roach strong in the support. This release is expected to maintain the L-Ko average as one of the best of September issues.

Scene from "From Cactus to Kale" (L-Ko).

Picture Theaters Projected

CORONADO, CAL.—The Silver Strand theater, erected for John D. Spreckles and costing $80,000, has been opened to the public.

CORONA, L. I., N. Y.—Rex Theater Company, Inc., 128 Forty-first street, has plans by Gustave Erda, 826 Manhattan avenue, Brooklyn, for a one-story moving picture theater, 40 by 115 feet, to cost $12,000.

CLEVELAND, O.—Max Schoehtel has plans by George A. Grieble, 707 Park building, for a four-story moving picture theater and office building, 50 by 132 feet, to cost $150,000.

CLEVELAND, O.—Stork Amusement Company, 353 The Arcade, have plans by A. F. Jarowitz, Permanent building, for a one-story moving picture theater, 42 by 160 feet, to cost $50,000.

CLEVELAND, O.—C. A. Bressler, 1503 East 107th street, has plans by Nicola Petti, 307 Williamson building, for a one-story addition to his moving picture theater, to cost $8,000.

TOLEDO, O.—The Valentine theater will be converted into a moving picture house.

DELAWARE, OKLA.—Ralph Sullivan has purchased the interest of Lou Warwick in the Nusho theater. The new firm will be known as Green & Sullivan.

DUNCAN, OKLA.—Manager Burns of the Bungalow and Manager McDaniel of the Pastime have arranged to consolidate the two theaters.

FOSS, OKLA.—The Empress theater has been leased by Miss Alma Gilham and Miss Modelle Childress.

LONE WOLF, OKLA.—The interest of Goodson & Ziegler in the Elite theater has been purchased by Arthur Dirks.

TULSA, OKLA.—W. M. Smith has plans by George Kinkler for a modern theater building, to cost $150,000.

PHILADELPHIA, PA.—Temple Theater Company, incorporated with a capital of $10,000 by Frank J. Riera, Jr., H. Wolfender and Louis M. Stiles.

PITTSBURGH, PA.—The Ross Grove Amusement Company has been incorporated with a capital of $100,000 by J. Fred Allen, 9 Buffalo street, and C. E. Bronier and H. D. Montgomery, 1415 Union Bank building. The purpose of the company is to conduct amusement places of all kinds.

PHILADELPHIA, PA.—John E. Hardy has taken title to the two-story brick moving picture theater at 2716-18 Girard avenue, subject to a mortgage o. $15,000. The property is situated on a lot 35.6 by 100 feet, and is assessed at $15,000.

COLUMBIA, S. C.—Broadway theater has awarded the contract to erect an addition to building, enlarge seating capacity, provide ladies' retiring room. Improvements to cost about $3,000.

CHATTANOOGA, TENN.—The Albert Amusement Company has been incorporated with a capital of $25,000 by W. S. Albert, W. V. Turley, O. F. Pennebaker, H. H. Miller and F. E. Stoops. The purpose of the company is to finance and operate theaters, amusement houses, parks, carnivals, etc.

CORSICANA, TEXAS.—J. B. Metcalf has the contract to erect an addition to a moving picture theater for M. L. Levine, to cost $35,000.

SANDERSON, TEXAS.—W. F. Bohlman will erect a moving picture theater and store building to replace structure lately damaged by fire. The new structure will be constructed of brick and concrete.

PETERSBURG, VA.—Century Amusement Company, Walter Sachs, president, will erect a fireproof theater, 50 by 136 feet.

RICHMOND, VA.—Sparklin & Childs, 215 Courtland street, Baltimore, are preparing plans for a one-story moving picture and vaudeville theater, 96 by 160 feet, to cost $250,000. The plans also include ten stores.

SEATTLE, WASH.—Pacific Theater Corporation has been organized with a capital of $100,000 The incorporators are: Newell & Miller, D. B. Worley and Thomas Wilkes.

KIMBALL, W. VA.—Charles K. Wagner, Catlettsburg, W. Va., has plans by W. H. St. Clair, Charleston, W. Va., for a three-story theater, 35 by 100 feet, to cost $30,000.

APPLETON, WIS.—The Appleton theater will be opened shortly.

BELOIT, WIS.—A commodious fireproof theater and business block to occupy the present Hamlin block is contemplated. The proposed new structure will cost about $100,000.

BERLIN, WIS.—J. B. McWilliams, who formerly conducted the Atlas and Gem theaters, has discontinued business.

LOOMIS, WIS.—A one-story town hall, 30 by 50 feet, to cost $3,000, to be erected here. Peter Kaufman, chairman town board.

MADISON, WIS.—T. H. Lunemann of Cedar Rapids, Ia., has purchased the interest of F. W. Fisher in the Majestic theater.

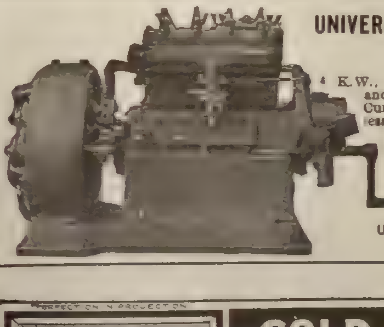
NEW RICHMOND, WIS.—The New Richmond theater is to be redecorated. T. J. McNally is the manager.

POYNETTE, WIS.—Lee Manly has assumed full control of the Cosmo theater, which he purchased recently.

RACINE, WIS.—Telligren & Brachman have leased the Baker block and will convert it into a theater. It will be used for moving pictures, vaudeville and the drama. The remodeled structure will be one of the finest theaters in the city. Work on the building will be commenced some time in October.

SUPERIOR, WIS.—Reopening of the Princess theater with the latest moving picture bookings will take place under the management of Frank C. Buckley, who recently took over the house.

La Cinematografia Italiana ed Estera
Official Organ of the Italian Cinematograph Union
PUBLISHED ON THE 15th AND 30th OF EACH MONTH
Foreign Subscription: 20 francs. per annum
Editorial and Business Offices: Via Cumiana, 31, Turin, Italy



UNIVERSAL ELECTRIC GENERATOR SET
4 K.W., 60 or 110 Volt. Dependable and Efficient. Smooth, Direct Current, and consequent Flickerless Light. Direct connected to 4 Cylinder, 4 Cycle Engine of unquestioned reliability. By all odds the best for Moving or Permanent Picture work.
Write for Bulletin 26.
UNIVERSAL MOTOR CO.
Oshkosh, Wis.

PERFECTION IN PROJECTION
GOLD KING SCREEN

GOLD KING SCREENS ARE BEST
TEN DAYS FREE TRIAL
GOLD KING SCREEN CO., ALTUS, OKLA.

Trade News of the Week

MOVING PICTURE WORLD

GATHERED BY OUR OWN CORRESPONDENTS

Carry License Discussion to Supreme Court

In Dorchester, Mass., a Protest is Registered at the Erection of a Theater on Codman Square When Other Applications Were Turned Down.

By Richard D. Howe, 80 Summer Sereet, Boston, Mass.

BOSTON, MASS.—An appeal will be made to the Supreme Court of Massachusetts for a decision regarding the law giving the mayor of a city the right to issue licenses to erect moving picture theaters. This is the result of a bitter fight, which has waged in the Codman Square district of Dorchester, a suburb of Boston, between the residents and city officials.

Applications have been made for three separate sites for motion picture theaters in this section of the city. Mayor James M. Curley of Boston refused two of the applicants, but the third application from a concern, of which Patrick Bowen, a former alderman, is at the head, seems practically assured a license. Mr. Bowen already has commenced construction of a beautiful theater in Codman Square without waiting for a permit from Mayor Curley. This action on his part has provoked determined resistance on the part of residents against the license being granted.

Rev. Alfred S. Isaacs, pastor of the Dorchester Temple Baptist Church, is leading the fight of the opposition against the erection of the theater. At a public hearing conducted in City Hall, Mr. Isaacs, among other things, charged "rotten politics" having a great deal to do with the partiality being shown Mr. Bowen.

The pastor declared he would produce witnesses that the petitioners for the license for the theater had secured the signatures through misrepresentation.

He stated the procedure had been first to present the petition in favor of the moving picture house and then, if the resident refused to sign it, he was visited a few days later by other men, with a petition for the construction of "a public building" in Codman Square. The "public building" petition, said Mr. Isaacs, was signed under the impression that it did not refer to the theater.

A petition bearing 1,600 signatures, many of them from school teachers, was presented by the remonstrants.

The mayor, after declaring that he was practically powerless to withhold the license—though he had done so on two previous occasions when moving picture theaters were projected in the same vicinity—he produced a ruling from Corporation Counsel Sullivan to support his claim. He withheld his decision on the matter.

Attorney Joseph F. Warren, one of the protestants, said he would take the matter to the Massachusetts Supreme Court for a ruling on the power of mayors of cities to grant or reject licenses for motion picture theaters.

W. S. Shapiro Now Heads Fox Exchange.

Boston, Mass.—An important change has taken place in the management of the Boston Fox office. William S. Shapiro has succeeded C. G. Kingsley, who has been transferred to the Indianapolis exchange of the Fox organization to fill the vacancy left by Charles E. Phillips, who resigned and accepted a position with Harry Campbell, manager for Goldwyn in New England. Mr. Phillips was assistant under Mr. Campbell when the latter had charge of Fox's Hub office.

William S. Shapiro, the new Boston manager for Fox, has been connected with that organization for about a year and for several months was sales representative in Maine, New Hampshire and Vermont. Mr. Shapiro was very successful on the road, and when Charles Phillips was appointed manager of the Indianapolis office Mr. Shapiro was elected to be assistant to Manager Campbell. He temporarily took charge of the local office when Mr. Campbell joined the Goldwyn forces, but was soon relieved by C. G. Kingsley, who was sent from the Detroit exchange to take charge of the Boston office. Mr. Shapiro was appointed manager of the Fox Standard Productions at that time, but has now been given supreme control of the local exchange. He will also take charge of the standard pictures.

J. L. Reardon Will Open Boston Office for Selznick.

Boston, Mass.—J. Lester Reardon, formerly manager of the Vitagraph, V-L-S-E local exchange and owner of the Cross Street Orpheum, a moving picture theater in Somerville, Mass., has been appointed New England representative for Louis J. Selznick. Mr. Reardon will have entire charge of Selznick pictures in New England and plans shortly to open an office in this city. He is already on the lookout for a suitable location for an exchange. Mr. Reardon reports that he has been very successful since joining Mr. Selznick.

J. L. Levine Manager General Film Exchange.

Boston, Mass.—Jefferson D. Levine, one of the best known film men in New England, has been reappointed manager of the local office of the General Film Company. Mr. Levine was first given the managership of the Boston exchange last winter, when William H. Patten resigned the position, and was in charge up to a few months ago, when Frank Shirley, of the Wilkes-Barre, Pa., office was transferred to the local exchange. He continued with the General Film under Mr. Shirley and has now been given entire control of affairs in the Hub office.

Mr. Levine has been associated with the General Film for more than six years and during that time has been a valuable asset in the local exchange. He started as a poster clerk and was soon promoted to salesman. During his period on the road in New England, Mr. Levine established a lasting friendship with many of the most prominent exhibitors in his territory and increased the sales of the company to a considerable extent. L. A. Hacking, at present a member of the Boston staff of the Vitagraph, who was formerly manager of the General in Boston, soon called Mr. Levine in from the road and appointed him assistant manager, in which capacity he continued until he was elected to take charge last winter, when William H. Patten left the organization.

Enlighten Thy Daughter Doing Splendidly.

Boston, Mass.—President Harry Segal, of the Supreme Photoplay Corporation, who is exploiting "Enlighten Thy Daughter" throughout New England, states that he has received heavy bookings and the big business seems sure to continue. He is also playing the picture on a percentage basis, with two shows now on the road in different parts of New England, both of which are doing well.

Mr. Segal is being ably assisted by his publicity manager, Robert W. Cobe, who is getting out a great line of high-class literature and advance advertising matter on the picture. Mr. Cobe is a theatrical man of known ability, having been with several big companies on the road as press agent. He only recently returned from a flying trip through Maine, New Hampshire and Vermont. He states that his trip playing the picture on a percentage basis was entirely successful and he would have continued it but for the fact that he was called early in the draft and was forced to bring his tour to a close in order to get back home and appear for examination for the new National Army.

Paramount Holds Picnic at Rocky Point.

Boston, Mass.—A number of the employees of the Paramount Boston office held a pleasant outing at Rocky Point, R. I., recently. The party traveled in an auto truck, covered with Paramount "one-sheets," which attracted considerable attention enroute to the recreation grounds. The crowd enjoyed a perfect day.

Castle Square to Open With Pictures.

Boston, Mass.—Remodeling of the Castle Square theater, for many years the home of John Craig's stock company in this city, is going on rapidly, and it is planned to open the house in the near future, showing moving pictures only. Frank Ross, manager of the Lancaster theater on Lancaster street, has been selected to manage the new house. The Castle Square is situated in the South End and should prove a good location for a "movie" house, as there is no other house nearby. The shows will be run at popular prices.

Exhibitors See "Baby Mine."

Boston, Mass.—A large gathering of exhibitors and exchangemen flocked to the New England headquarters of the Goldwyn Pictures Monday, August 13, to view a private trade showing of "Baby Mine," the new Goldwyn production. It was the unanimous opinion of all present that "Baby Mine" is a wonderful picture. The new Goldwyn office is located at No. 40 Piedmont street, Boston.

Maritime News Letter

By Alice Fairweather, The Standard, St. John, N. B.

A Successful Woman Exhibitor.

MONCTON, N. B.—A successful woman theater manager is Mrs. R. H. Davidson, who for some years has been the proprietress of the Dreamland at Moncton, N. B. Mrs. Davidson has recently purchased the theater and quite a strip of land about it which makes her property come well up to the C. G. R. tracks. Later in the year she will renovate the house and improve it greatly in various ways.

As a woman Mrs. Davidson knows how to cater to an audience of women and children as well as to the many men who attend her theater. That she is fortunate in her choice of pictures is shown by the fact that her theater is so popular that special matinees are given for children or extra reels run for them on Saturdays. Mrs. Davidson uses Vitagraph, Metro, Famous Players, Mutual and other features.

Queens Rink to Be Picture Theater.

St. John, N. B.—There is to be another new theater in St. John, or rather an old building is made over into a theater. Robert Armstrong, who for many years managed the Queens rink, is turning that place of winter amusements into a motion picture theater. The theater will have a seating capacity of twelve hundred. The stage is to be very large so that special productions can be accommodated or dances given there. The admission price is to be five cents. No policy of pictures has as yet been decided upon.

F. G. Spencer Considers Building New Theater.

St. John, N. B.—F. G. Spencer of St John has leased the Hayden Gibson theater, Woodstock, N. B., one of the most up-to-date houses in the Maritime provinces The new owner takes charge September 3. Mr. Spencer now controls the Lyric and Unique theaters, St. John; the Empress, Gem and Star in Amherst, N. S.; the Peoples and Prince Edward theaters in Charlottetown, Prince Edward Island; the Gem in Fredericton, the capital city of New Brunswick, and the Hayden-Gibson theater in Woodstock, N. B. The Princess (and, it is rumored, the Strand) in Truro, N. S. In fact, Mr. Spencer is a sort of theater king in the Maritime provinces He also has in contemplation a new theater (The Strand) in St. John, to be built on King square. Accompanied by Mrs Spencer and several friends, Mr. Spencer is now on an automobile tour about Woodstock and that part of the Province. We do not know how many theaters he may gather in on his travels.

March-Golding Wedding Announced.

St. John, N. B.—There is a wedding which is of great interest to members of the theatrical fraternity in St. John, to take place in August. On the 29th of August Miss Kathleen Golding will be married to Reginald March, manager of the Specialty Import company (Pathe), St. John. Miss Golding is a niece of W. H. Golding of the Imperial theater and was for some time his secretary. Both have many friends in St. John who will wish them every happiness.

Notes Gleaned About St. John, N. B.

Visiting the Metro exchange in St. John, H. H. McArthur tells me that "The Great Secret" begins in the Academy at New Glasgow, August 13, and at the Savoy, Glace Bay, the following week.

The Opera House, Pictou, N. S., used a Metro pictures and liked it so well that they sent for more. W. O. Wheaton is the manager there.

K. Keltie, of the Peoples theater, Yarmouth, N. S., is beginning to show Metro films, opening with Edmund Breeze in "The Weakness of Strength."

Harvey Watkins, superintendent for the Keith interests of Eastern Canada, paid one of his flying visits to St. John, N. B, lately.

Wm. Cranston, the Canadian manager for D. Griffith's spectacle, "Intolerance" and "The Birth of a Nation," was in St. John last week. "Intolerance" is booked at the Academy of Music, Halifax, for a three days' run.

C. A. Ganter, the general manager for Canada of the Mutual Film company, was in St. John recently on his way to Toronto Mr. Ganter has been attending a meeting of the Mutual Managers' Asociation, which met recently in Chicago and was full of enthusiasm regarding the new plans of his company. With C. Kerr, the local manager of the Mutual, Mr. Ganter spent his few hours in St. John visiting some of the theater managers. It is hoped that some of the Mutual stars may be able to attend the convention.

W. H. Golding has just returned from a visit to Halifax where he found the Halifax exhibitors much interested in the coming convention in St. John and making preparations to attend.

Parcels Post Not a Perfect Film Carrier

Several Exchange Men in Washington Have Reason to Find Fault With Post Office Present Realities—Lost Film, Slack Service and Red Tape.

Clarence L. Linz, 622 Riggs Building, Washington, D. C.

WASHINGTON, D. C.—Washington's exchange managers are somewhat disappointed in the parcel post service, for as far as they are concerned it is not "panning out," according to a number of speakers at the meeting of the Washington Exchange Managers' Association, held recently. A number of cases were spoken of where the servic failed to come up to the expectations of the managers. One case in particular covered the loss of four reels of film. It was found where the reels had left the sending office and where they had failed to be received at the Washington office. Further than that, they are "just lost." This happened two months ago and nothing has been heard of the reels in all that time. They were not insured through the error of the sender of the films, so that the exchange cannot recover their value from the Government.

For the most part, the Washington exchanges have given up patronizing the parcel post service because of the lack of "service." Despite the difficulties incident to shipping through the express companies, the latter are far more satisfactory than the former. One of the chief complaints against the parcel post additional to the dissatisfaction over the loss and damage provisions is that if a shipment be refused by the consignee, instead of the postal authorities shipping it back immediately in conformity with the instructions contained on the top of the box, they hold it up and write the shipper of the circumstances and ask that stamps be sent to cover the cost of return transportation. This means a loss of time and consequent loss of rentals.

The exchange managers declare that there is too much idle talk and red tape involved in the parcel post business. Until it can be placed on the plane of the express companies, it is useless for them to avail themselves of the mails for the shipment of films. They declare that apologies do not make deliveries, and when films are lost or there is loss of time, it means money. If any serious difficulties arise between the exchanges and the express companies, it is a very easy matter to secure an adjustment through the New York offices of the companies and by appeal to the Interstate Commerce Commission. Nothing of this nature can be accomplished where the mails are involved.

New Selznick Offices Chosen.

Washington, D. C.—The new Selznick offices, it is understood, will be located in the building at Eighth and G streets, northwest, which is being remodeled to make it desirable as a film exchange building. This property is controlled by Edmund K. Fox, who recently sent out announcements to the effect that he intended turning the building into one that would prove to be within the requirements of the new film regulations recently adopted by the Commissioners of the District of Columbia.

New Theater Planned for Richmond.

Richmond, Va.—Sparklin & Childs are now preparing plans for a large theater to be built in Richmond, Va., to cost about $200,000. The structure will measure 160 by 96 feet and be designed in the most up-to-date method.

Will Study Theater Advertising in South America.

Washington, D. C.—J. W. Sanger, an advertising investigator, counsel and writer of New York City, has just been chosen as the agent of the Bureau of Foreign and Domestic Commerce, of the Department of Commerce, to conduct an investigation of the advertising methods in vogue in Latin America. He will study all of the usual advertising methods in South America, paying particular attention, among other things, to electric sign and motion picture advertising. When the investigation is completed his conclusions and recommendations will appear in the form of a bulletin, and this bulletin, as well as his personal services in an advisory capacity when he returns to the United States, will be available to any American manufacturer or dealer who wishes to promote trade in Latin America by advertising. Any one interested in the forthcoming investigation desiring to consult with Mr. Sanger before he leaves for his trip may reach him at the Division of Commercial Agents, Room 409, Custom House, New York City.

Alaska Eager for Government Films.

Washington, D. C.—American motion picture films are meeting with fine favor in Alaska. As previously reported in this paper late last fall the Bureau of Fisheries sent 100,000 feet of motion picture films to Saint Paul Island, Alaska. The films were selected chiefly with the view to affording recreation and instruction to the natives. They were rented and must be returned this summer. Agent Fassett, in charge of Saint Paul Island, in recommending recently that a new supply of pictures be sent to the Island, stated that the value of the first lot has been almost immeasurable and that the natives would sacrifice anything to secure a continuance of the weekly entertainment afforded by the pictures. It appears that comedies, news and educational subjects are the most in demand. News pictorials on Saint Paul Island, it is said, need not be of current week's events to be of interest. Employees of the Naval radio station on Saint Paul Island have furnished the machines for showing the pictures and are willing to co-operate in this way another year. It is expected that arrangements will be made to send a second set of films for use during the coming winter season.

In answering advertisements, please mention The Moving Picture World

Philadelphia Season Opens With "Crisis"

Elaborate Arrangeemnts Made for the Opening of the Big Civil War Picture at the Garrick on August 13—Vacation Notes—Jottings.

By F. V. Armato, 144 N. Salford St., Philadelphia, Pa.

PHILADELPHIA, PA.—The opening of the new theatrical season will be marked by the first presentation beginning Monday afternoon, August 13, for an extended engagement, at the Garrick theater of the spectacular screen version of Winston Churchill's Civil War novel, "The Crisis." The picture will be shown in a manner to suggest Southern hospitality and Southern aristocracy. A double sextette of male and female voices will sing, and there will be music by a large orchestra. Miss Hazel Lee, as hostess, will receive visitors in the auditorium and will see to it that every one is made comfortable. An old Southern mammy will further lend variety to the suggestion of Southern solicitude, and she will be generous in her bestowal of temperance mint julips. A cotton-picking scene will reveal a number of Southern darkies in plantation diversions. Thus it will appear that there will be much of a picturesque character in the exhibition.

Where They All Are Spending Hot Days.

Philadelphia.—Vacations and week-end trips are at present being indulged in by the prominent film men and exhibitors. During the hot spell Stanley V. Mastbaum enjoys the cool breezes at the St. Charles, Atlantic City. Abe Einstein we find cottaging at the shore with his family. Fred and Eugene Felt of the Locust and Belmont theaters, now have easy access to the Atlantic with the aid of their new Mercer car. Lewis J. Swaab and his son Mark are commuting daily to the shore. Mr. and Mrs. Herbert Effinger of the Strand spend the week-ends motoring from one seashore resort to another. Chas. Segal of the Apollo prefers to tour with his family in the vicinity of the mountains around Lancaster. J. M. Graver of the Liberty is taking his vacation and will visit the beautiful country parts up the state and then continue on his way through Maryland. Oscar Morgan of the Paramount was seen dancing on the Steel Pier in Atlantic City last week so naturally, it is easy to guess where he spends his idle hours. George Meeker of the World Film, although very busy, also likes the seashore. George Denhow, Fox; Robert Lynch, Metro; B. R. Thomas, Mutual; Max Milder, Peerless; Harry Schwalbe, Elec.; R. Garrick and Wm. Sachenmaier, of the Interstate; A. Osborne, Pathe; Harold Rodner, Selznick, and Alen May of the Bluebird, are prominent exchange men, all of whom are owners of automobiles of various types which are busily engaged in running down to the nice cool spots near the shore or seeking the shade in the quiet of the mountains. Herbert Givens, Triangle; J. Hebrew, V-L-S-E; George Ames, Goldwyn; J. Buck, K-E-S-E, and Percy Bloch, of the General, are also prominent exchange managers who deserve their vacation whenever they may take them.

Royal Palace Theater Changes Hands.

Philadelphia.—Conveyance was made last week of the Royal Palace theater, 2716-18 Girard avenue, by Charles H. Colburn to John E. Hardy for a nominal sum, subject to a mortgage of $15,000. The property is a three-story brick structure on a lot 36.6 by 100 feet and assessed for $15,000.

Rialto Has New Organ.

Philadelphia, Pa.—The Rialto theater, under the direction of the Stanley Corporation, has installed a new organ. It is one of the finest of its style and it is the intention of the management not only to have special musical scores played that accompany the big featured pictures, but talented artists will give special recitals at every performance. The new organ permits of a wide variety of imitations of various instruments and also has many other stops for voice and effects that make it complete and thoroughly enjoyable in tone and color.

A Fine Lecture on the Great War.

Philadelphia, Pa. — The Philadelphia public had an opportunity last week to hear M. Moncel Knecht deliver a lecture at Houston Hall, illustrated with moving pictures of the war direct from France. Mr. Knecht came to America with Viviani and Joffre, and is a member of the French Commission. He speaks English fluently and is an orator of rare ability. His subject was "The Effort of France and Her Colonial Empire and of Alsace-Lorraine." While the lecture was scheduled as one of the summer school entertainments of the University, the public was also welcome.

Chaplin Comedies on More Liberal Terms.

Philadelphia, Pa.—B. R. Tolmas, manager of the Mutual Exchange, announces that Chaplin Comedy releases in the future will be booked on a liberal arrangement in conjunction with their program.

Western Pennsylvania Theater Jottings.

Philadelphia.—M. Stiefel has made some improvements at the Lafayette theater on Kensington avenue, which included a new crystal fibre screen and two Powers' 6B machines.

Bryn Mawr.—The Bryn Mawr theater after extensive alterations and remodeling at the cost of $6,000, will reopen about Sept. 1 under the new management of W. H. Hassinger. A Kimball organ will also be installed as one of the many features of the house.

Allentown, Pa.—The new Strand theater, which will open here on September 1, will have a seating capacity of 1,000 and be of modern construction throughout. A gold fibre screen will be included in the up-to-date equipment.

York, Pa.—The Jackson theater here is reported to be prepared for their opening during the early part of September. The theater is of the 1,000-seat variety, handsomely furnished and of the best construction. R. C. Jackson & Co., of Lebanon, Pa., who are the owners of this house, also control a chain of theaters in this vicinity.

Charles A. Calehuff and F. R. Bloomfield will shortly start together for an extended business trip throughout the state.

◆

Baltimore News Letter

By J. M. Shellman, 1902 Mount Royal Terrace, Baltimore, Md.

Special Showing of "The Slacker."

BALTIMORE, MD.—Through the courtesy of Charles E. Ford, manager of Ford's Opera House, arrangements were made by Harry Cohen, the live-wire Metro representative from the Washington office, for a private screening of "The Slacker" on Wednesday afternoon, August 15, at four P. M. Mr. Ford went to a great deal of trouble to decorate his playhouse with the national and state colors for the occasion and 1,500 invitation cards were sent out to the British and American recruiting officers and to the state, city and national officials, the greater majority of them being accepted. Special music was furnished by E. V. Cupero and an especially arranged orchestra. Mayor Preston and his staff and many other notables attended and short speeches of a patriotic nature were made by the mayor and his former secretary, Robert E. Lee, during the intermission.

J. J. Hartlove's Big Balihoo.

Baltimore, Md.—To especially call attention to the dare devil of the screen, Tom Mix, in "Movie Stunts," on Thursday, August 9, J. J. Hartlove, manager of the Crescent theater, 1110-12 South Charles street, engaged Indian Joe and his two cowboys to appear in the lobby of the theater in their full Western regalia to balihoo the performance. The lobby was decorated with pelts, skins and banners. Five thousand handbills were issued and distributed and Mr. Hartlove states during the afternoon performance 1,000 people attended the show.

Actress Marries in Baltimore.

Baltimore, Md.—Baltimore was again the scene of a romantic marriage on Saturday, August 11, when Sarah V. Fox, of the "Follies of 1917" company, was married to Robert M. Wilson, a hero of the battle of the Marne, whose home is in Denver, Colo. The romance began shortly after Mr. Wilson returned to the United States last year, and met Miss Fox in Philadelphia.

Big Civic Auditorium Planned.

Baltimore, Md.—According to the Civic Center plans, which are now being drawn up for Baltimore, a vast municipal auditorium, which will have a seating capacity of about 14,000 people and be a one-story building, with architectural embellishments, is to be erected on the ground extending from Gay street back to the Fallsway. It is planned to have entrances both at the front and back and at the side, near the center, a smaller building will be built to seat about 3,000 people for smaller affairs.

Superba Is Improving.

Baltimore, Md.—David Braun, proprietor of the Superba theater, 908 Columbia avenue, which has a seating capacity of about 400, has had this playhouse closed for the past two weeks for alterations and improvements. A concrete floor is being placed in the theater, which is being generally renovated.

York Theater to Open.

York, Pa.—It is now announced by Professor Edward Gentzler, of this city, that he will open his East Lyric theater, which has a seating capacity of about 300, on September 1. This playhouse has been closed during the summer months and when reopened the Universal program will be used.

C. W. Sutton in Baltimore.

Baltimore, Md.—C. W. Sutton, proprietor of the Opera House in this city, visited Baltimore during the week of August 13, and called on his friends at the exchanges. While there Mr. Sutton booked "Pershing in France" for his theater.

New Theater at Buckhannon.

Buckhannon, W. Va.—About six weeks ago H. B. Young, of this city, opened up his new Main Street theater, which has a seating capacity of about 500. It is stated to be a very pretty theater.

Business Notes.

Baltimore, Md.—I. Berman, proprietor of Berman's theater, Baltimore street at High, has had his house closed for several weeks and when opened will be improved.

P. Oletzky, manager of the Baltimore Film Exchange, is now in Atlantic City enjoying a vacation in his cottage.

M. Seigel, Bluebird representative in Baltimore, is now enjoying the sea breezes on his vacation at the Atlantic Hotel in Atlantic City.

Barnett Freeman, Universal representative, has just returned from a vacation which he enjoyed immensely.

William F. Stone, treasurer of the Maryland Censor Board, has been confined to his home since Saturday, August 11, with an attack of the measles.

Miss Rose Wood, of this city, is reported to have gone to New York to join the company of players supporting Marie Doro in photoplay presentations.

Harry Woods, manager of the Garden theater, on Lexington street at Park avenue, in the heart of the shopping district, has innovated the idea of starting his performances at noon in order to give the shoppers a chance to view the full show by 4 p. m., which consists of vaudeville and pictures.

◆

North Carolina News Items

By D. M. Bain, Wilmington, N. C.

Savings Bank in a Picture Theater.

RALEIGH, N. C.—A freak picture show, the first of its kind probably in the country, will soon be seen in Raleigh. The Superba, operated by F. L. Allen, is closed for alterations and when re-opened will have built right in the center of its large lobby a savings bank—one of the both day and night variety.

Narrow alleyways on either side of the miniature bank building will furnish entrance and exit to the theater proper in the rear. In order to minimize the space occupied by the bank the vaults will be constructed underground, immediately beneath the bank, a narrow spiral stairway leading to the underground strong boxes of the banking institution.

The Superba has a very advantageous location on the busiest block in town, and this ingenius arrangement was the only method by which the day and night bank could obtain a coveted stand.

Wilmington's Royal Closes Summer Policy.

Wilmington, N. C.—The Royal theater, now presenting super-picture productions, will be closed for one week after August 25 and will reopen on Labor Day, playing vaudeville and tabloid musical comedy attractions, the super-productions after that date being transferred to the Grand theater, on North Front street. Both theaters are operated by the Howard and Wells interests.

President Warner at Wrightsville Beach.

Wilmington, N. C.—George C. Warner, of the Ideal theater, Columbia, S. C., is spending the week at Wrightsville Beach with Mrs. Warner and children. Mr. Warner is president of the South Carolina Exhibitors' Association and states that a large delegation of exhibitors from the Palmetto state will attend the joint convention at Ocean View, Va.

◆

IN PITTSBURGH.

Harry Lande Now Controls Quality Film.

Pittsburgh, Pa.—Max W. Herring has disposed of his interest in the Quality Film exchange, 404-406 Ferry street, Pittsburgh, to Harry A. Lande, who is now sole owner of the concern. Mr. Herring announces that he is continuing in the film business and has already secured a number of subjects. He will announce his location in the near future.

Lyric at Uniontown to Be Handsomer.

Uniontown, Pa.—The Lyric theater, Uniontown, Pa., is being extensively remodeled by the owners, the Penn Amusement company. A handsome new front is being installed and the interior redecorated and newly equipped. Manager McCloskey states that the Imp theater, conducted by the same company, will be closed in the near future.

Pittsburgh Revises Picture Theater Tax

Legislative Committee of the League Gets Ordinance of 1913 on Licenses for Theaters Revised—More Favorable Requirements Secured.

From Pittsburgh News Service, 6104 Jenkins Arcade, Pittsburgh, Pa.

PITTSBURGH, PA.—A revision of the tax on moving picture theaters in Pittsburgh has been secured through the efforts of the Motion Picture Exhibitor's League legislative committee, which has been finally successful in having the 1913 ordinance fixing the license tax or fee for all public amusements amended favorably.

The new ruling permits all theaters having a seating capacity of less than 450 to charge a maximum price of 20 cents admission without any additional tax. Heretofore all theaters were compelled to pay a license of $35 per month, irrespective of their seating capacity, provided they at any time charged more than 10 cents admission. In other words, a house having a seating capacity of 200 or less and paying a license of $10 per month would have to pay $35 per month if at any time they charged more than 10 cents admission. A house of 300 seats, which paid $15 per month license, would likewise have to pay $35, provided there was an admission price of more than 10 cents.

As the ordinance reads now the seat grading is as follows: Two hundred or less, $10; 300 or less, $15; over 300, $25, provided that when the seating capacity of the house exceeds 450 seats the maximum charge of admission does not exceed 20 cents. If the maximum charge exceeds 20 cents admission they shall pay a license of $35.

In commenting upon the new tax schedule, Secretary G. A. Sahner, of the Pittsburgh Exhibitors' League, said that the picture theaters have been paying over two-thirds of the city licenses of amusements against the large theaters, basball, skating, billiards, pool, carnivals, circuses, etc. He points out that all of these taxes come in direct competition with the picture business.

John McAleer Heads Pittsburgh F. I. L. M. Club.

Pittsburgh, Pa.—John McAleer, manager of the Independent Film exchange, local office of the Universal, has been elected president of the Pittsburgh F. I. L. M. Club, succeeding F. C. Burhans, who recently resigned. The choice of Mr. McAleer to head this thriving organization of the exchange men of the city meets with much approval, as he is exceptionally well fitted for the work. Mr. McAleer has been prominently identified in the past with various movements here, having been very active in the Pittsburgh Screen Club, and a year ago led the successful fight against a threatened censorship law in West Virginia. Although the F. I. L. M. Club has been organized only about a year it has proven of great value to exhibitor and exchanges alike, and under President McAleer's able guidance the organization is expected to accomplish still greater things in bringing about harmony in the trade.

"Jack and the Beanstalk" Pleases Exhibitors.

Pittsburgh, Pa.—The notable fairy film, "Jack and the Beanstalk," the first juvenile on the Fox Standard program, was shown before a large and appreciative gathering of the trade on Sunday, August 11, at the Olympic theater, Fifth avenue, Pittsburgh. About four hundred exhibitors and their friends were present. A well-attended trade showing of the big William Fox production, "The Honor System," was also held recently at the Olympic.

Press Sponsor for Battle Film.

Pittsburgh, Pa.—The Duquesne theater, Penn avenue, Pittsburgh, one of the city's leading legitimate houses, will open an engagement of Pathe's big war film, "The Battle of the Ancre," the week of August 27. The showing will be under the auspices of the Pittsburgh Press, which paper will spend over $4,000 for publicity in various forms. The proceeds will be donated to the Regimental Fund.

"Fatal Ring" Serial's First Showing.

Pittsburgh, Pa.—The Pittsburgh Pathe exchange on Sunday, August 2, gave a very successful trade showing of the first three episodes of the new Pathe serial, "The Fatal Ring," featuring Pearl White, at the Liberty theater, East End. One of the latest Luke comedies was also shown with good effect. The Pathe exchange announces some of the first run bookings on the new serial as follows: Sheridan Square theater, East Liberty, Pittsburgh, three days; Strand theater, Erie, three days; Orpheum theater, Altoona, three days; Mercer Square, Orpheum, Clarksburg; Thomas, Sharon; Colonial, Farrell; Shapiro, Mt. Union, and the Grand, Bradford.

Harris P. Wolfberg Opens More Offices.

Pittsburgh, Pa.—Right on the heels of the announcement that the First National Exhibitors' Circuit will release through the Harris P. Wolfberg Attractions, Lyceum Theater building, Pittsburgh, and that additional offices will be opened in Cleveland and Cincinnati, it is learned that Mr. Wolfberg has purchased the rights to the Hall Caine masterpiece, "The Deemster," for Missouri and Kansas. This necessitates the establishment of offices in St. Louis and Kansas City.

W. Rhea Johnson, who has covered the western Pennsylvania territory for the Wolfberg exchange for the past six months, has gone to Cleveland, O., to open a new office for Mr. Wolfberg. Mr. Johnson will be the Cleveland branch manager

H. E. Stahler of the Wolfberg Attractions publicity department, is on a two weeks' trip over the eastern end of the territory. He will spend some time in Philadelphia, where "The Crisis" opens for a three weeks' run at the Garrick theater.

Morris Berger Ill.

Pittsburgh, Pa.—It is with much regret that the many friends of Morris Berger, of the Specialty Film company, Pittsburgh, learn that he is ill with scarlet fever in a hospital at Detroit, Mich. Mr. Berger was stricken while on a vacation trip motoring around the Great Lakes.

John Isaac Completing a Theater at Lyndora.

Lyndora, Pa.—A new theater is being completed at Lyndora, Pa., by John Isaac, who announces that it will be ready for opening about September 1. The house is an attractive one, seating 350, and will offer high-class feature productions.

Pitt Theater Closes for Redecorating.

Pittsburgh, Pa.—The Pitt theater, Penn avenue and Seventh street, Pittsburgh, after a successful repeat run of "The Bar Sinister," on August 11 was closed for several weeks for extensive renovating and redecorating. It is expected to reopen this house of big features about Labor Day.

Joseph Spero Joins Specialty Road Staff.

Pittsburgh, Pa.—Joseph Spero, a pioneer film man of New York and formerly special representative for the Mutual, has joined the road staff of the Specialty Film company, Pittsburgh.

Loew Secures Two Big Ohio Theaters

The Stillman in Cleveland and the Valintine in Toledo, Each Seating About 1,500, Change Hands—Adolph Zukor Said to Be Interested.

From M. A. Malaney, 218 Columbia Bldg. Cleveland, O.

CLEVELAND, OHIO.—Marcus Loew, the Eastern theatrical man, has invaded Ohio. He has acquired control of two of the largest and finest theaters in the state, and it is reported that he is looking for more.

The theaters are the new Stillman in Cleveland and the Valentine in Toledo. Each seats about 1,500 and are among the most beautiful theaters in the United States.

It is understood that Loew is associated with Adolph Zukor in these enterprises. Mr. Zukor has been in Cleveland twice within the last month and has conferred with Manager Emanuel Mandelbaum of the Stillman, who retains his interest in the theater and will continue to manage it. The bookings, however, will be under the supervision of Mr. Loew.

The details of the Valentine deal have not as yet been given out, but it is reported that Indianapolis capital is represented in the new deal. The theater now is undergoing remodeling and alterations and will be opened soon.

High class pictures will be shown in both theaters, arrangements having been made to book many of the popular stars.

Goldwyn Offices Formally Opened.

Cleveland, O.—The Goldwyn offices have been formally opened on the fourth floor of the Standard theater building, Cleveland, where H. A. Bandy is in charge. The Goldwyn pictures have been booked in the Temple theater, Toledo, and also in a downtown Cleveland theater, the name of which cannot be announced publicly at present.

Sam Deutsch Adds to Sun Theater.

Cleveland, O.—Sam Deutsch, manager of the Sun theater, Cleveland, arrived back in town this week from a three weeks' trip by auto through the east, and immediately set to work to rebuilding his theater.

The Sun will be enlarged by three hundred seats and an elegant marquis will adorn the entrance. The house also will be redecorated.

General Film Offices Will Be Moved.

Cleveland, O.—The General Film company, after having been located at 1022 Superior avenue, East, Cleveland, for over five years, will move about August 20 to the fourth floor of the Standard Theater building on Prospect avenue, right in the heart of the film district.

Manager Flynn expects to take along a black cat which wandered into the exchange a few weeks ago and made itself at home among the posters advertising Essanay's "Black Cat" features. Flynn says all he has to do to draw business into the office is to allow the cat to sit in the doorway for a few minutes. It's a great mascot.

◆

Cincinnati News Letter

From Kenneth C. Crain, 307 First National Bank, Cincinnati, O.

Cincinnati News Weekly Company Expands.

CINCINNATI, O.—The Cincinnati Motion Picture Co., which has for five years been producing a regular news weekly covering the Cincinnati territory, besides engaging successfully in commercial moving picture work, is branching out into other cities. Clarence Runey is head of the company. Ira J. Hoffman, who has been with the company for some time, has gone to Louisville, Ky., and Indianapolis to open up branches in those two cities and will be permanently located in one or the other, with extra cameramen working from the two offices to cover happenings of interest in the vicinity of those cities.

Goldwyn Gives Private Showing.

Cincinnati, O.—Manager C. C. Hite, in charge of the Goldwyn offices in Cincinnati, held the first of his private exhibitions recently at the Nordland Plaza theater of "Baby Mine." Special music added to the enjoyment of the performance, and the quality of the picture created a good impression among exhibitors who saw it. "Baby Mine" and other pictures are being booked by Mr. Hite for early showing in and around Cincinnati.

The Walnut's New Policy Making Good.

Cincinnati, O.—A successful week's engagement of a new Artcraft release, "Down to Earth," shows well for the new policy and the new pictures at the Walnut theater. As recently announced, the Walnut will run Artcraft-Paramount pictures for the coming year, admission 25 cents for the lower floor and 15 cents for the balcony. Manager Libson found it rather difficult when the Walnut was first turned over to pictures to get the crowds Now they are not only coming, but are paying the highest regular scale of prices of any picture theater in Cincinnati.

The Faurot at Lima Makes Improvements.

Lima, O.—The Faurot theater, Lima's leading house, is being extensively remodeled, and when it is reopened for business, which will be the latter part of the month, it will be greatly improved. The chief change being made is the removal of the pillars which formerly obstructed the view on the lower floor. A new floor is also being constructed, and new decorations will freshen up the interior so that it will look like a new building. The work has been under way for some time and is being pushed rapidly in order to reach completion at an early date.

New Demand for Educational-Advertising Films.

Canton, O. — Educational-advertising films produced by various manufacturers for the purpose of showing how their goods are manufactured and used are coming into favor for a purpose which should be very beneficial to all concerned. Inquiries have been received by several local manufacturers who have produced such films asking that prints be loaned to the industrial department of the International Y. M. C. A., which desires to exhibit them at the various army cantonments soon to be opened The films will be transferred from camp to camp by representatives of the Y. M. C. A. without cost to the producers, so that there will be no trouble or expense connected with the work, and the manufacturers have indicated their entire willingness to meet the situation, both from patriotic motives and for their own benefit.

Toledo Men Incorporate New Theater Company.

Toledo, O.—The Valentine Theater company has been incorporated by a number of local men, including Charles K. Friedman, Jacob Kruckman, George E. Dixon and Mark M. Gates, to construct and operate a large moving picture house. The company has a capital stock of $30,000.

Louisville, Ky.—J. G. Conner, representing the Indianapolis Mutual office, was in Louisville recently and closed a deal with L. J. Dittmar of the Majestic Amusement company to run the Mutual feature, "Souls in Pawn," featuring Gail Kane. This is the first time that a Mutual feature or anything other than a Paramount release has been shown in the Majestic, and is quite a feather in Mr. Conner's cap, and also speaks well for the picture.

◆

Buffalo News Letter

By Joseph A. McGuire, 152 N. Elmwood Street, Buffalo, N. Y.

"Italian Battlefront" Pictures at Fort Niagara.

BUFFALO, N. Y.—As a compliment to Col. Samuel W. Miller, commander of the reserve officers' training camp at Fort Niagara, "The Italian Battlefront War Pictures" were shown in the open recently before the members and officers at the camp. William Moore Patch, in charge of the pictures, sent a special set of films and a special operator from New York to give the performance at Fort Niagara. The films have been the attraction at the Teck Theater, Buffalo. A guest at the opening night at the Teck was General Guglielmotti, a hero of the battles in the Trentino and on the Carso plateau. As he entered the box and removed his high military cap, the house, filled with local Italians, arose to greet him. Au augmented orchestra played the Italian national hymn.

Among Western New York Film Men.

Buffalo.—A. W. Root, a former vaudeville agent, has taken over the Palace Theater, Olean, N. Y.

F. N. Zimmerman, of Buffalo, traveling representative of the Bluebird Photoplays, has returned from a motor trip to New York City and is spending two weeks at his cottage at Lake Chautauqua.

F. F. Peters, Hornell exhibitor, is summering at Cuba Lake. Mr. Peters and G. H. Christoffers, manager of the Victor Film, Buffalo, recently enjoyed the scenic beauties of Niagara Falls.

Mr. Hilkert, of Geneva, N. Y., is negotiating for the Johnson opera house property at Seneca Falls. He is interesting Buffalo capitalists to erect a $25,000 moving picture theater on the site.

William L. Sherry and H. F. Brink have several Western New York towns where they secured a fine lot of contracts for the new Star series of the Artcraft and Paramount services. The Buffalo headquarters of these services at 145 Franklin street have been enlarged, giving more office and shipping room.

The Colonial Theater, Rochester, is being remodeled.

Harry Marsey and Al Becker, Buffalo film men, have returned from a motor trip to New York.

A. J. Sardino, former manager of the Savoy Theater and later lessee of the Regent, both of Syracuse, has taken over the Hippodrome moving picture theater, that city. The house is being remodeled and redecorated.

It is said several of the Rochester exhibitors will use features daily after September 1, and advance their admission from five to ten cents.

F. S. Hopkins, manager of the Bluebird Photoplays, Buffalo, will also handle the Alice Howell Comedies for New York State.

"The bookings of these comedies are very satisfactory," said Mr. Hopkins.

Veribest Pictures, Inc., Moves Its Offices.

Buffalo, N. Y.—The Veribest Pictures, Inc., of which George R. Matthews is Buffalo manager, has moved to 47 West Swan street, this city. The location is central and on the first floor.

Ben Fitzer Will Travel for Goldwyn.

Buffalo, N. Y.—George A. Hickey, manager of the Goldwyn Distributing Corporation, Buffalo, has engaged Ben Fitzer as traveling representative of that concern. Mr. Fitzer has been with the Universal and the Artcraft.

Fire in Booth of Amherst Street House.

Buffalo, N. Y.—A film at a moving picture theater at 367 Amherst street, Buffalo, recently burned. The house was emptied quickly. Charles E. Reiner, the proprietor, put out the blaze in the operating booth before the arrival of the firemen. The damage totaled $200. J. C. Koons, the operator, had his hair singed.

◆

STRAY NOTES FROM MIDWEST.

By Frank H. Madison.

Fred Solomon Heads Omaha General Film Office.

Omaha, Neb.—Fred Solomon has been made manager of the local office of the General Film company, succeeding C. W Taylor, who has been made manager of the Omaha office of the Art-drama exchange. Solomon has been with the General Film company for six years, excepting the time that he was with the V-L-S-E and Mutual.

Theater Notes from Wisconsin.

Madison, Wis.—T. H. Luneman, of Cedar Rapids, Iowa, has purchased the Majestic theater from F. W. Fischer, who has conducted it for the past year.

Lone Rock, Wis.—L. J. Egan and Mr. Brophy have purchased the Harriet Opera House here from Lew Pius.

Milwaukee, Wis.—The Griffith spectacle, "Intolerance," is booked for a late summer date at the Davidson theater.

Superior, Wis.—The Savoy theater has changed to an exclusive policy, using Fox features three days and Triangle service for four days.

◆

IN ONTARIO.

Camp Borden Theater Makes Assignment.

Toronto.—The Summer Theatres Company, Limited, operating the Strand theatre, Camp Borden, Ontario, has made an assignment to J. P. Langley, McKinnon building, Toronto, for the benefit of creditors. This theatre is a huge wooden structure seating 2,400 people, and it has been the principal place of amusement in Camp Borden, Canada's chief military camp. Last year, when there were as many as 34,000 troops in the camp, the Strand did a big business, but this season the number of soldiers in training here has dropped to a few thousand. The theater building was cut in half, but even then it proved too large for the patronage.

Toronto Visitors Will See Best Pictures

Local Theaters Have Prepared Excellent Programs for the Visitors to the Big National Fair at the End of August—Some of the Offerings.

By W. M. Gladish, 1263 Gerrard St., Toronto, Ont.

TORONTO, Ont.—As forecasted in Moving Picture World, many Toronto exhibitors, individually, have picked upon the weeks of August 27 and September 3 for the presentation of special attractions to form an opening of the season of 1917-1918.

Manager Clarence Robson of the Strand theater announces that he will have "Beware of Strangers," the seven-reel special, as his big attraction for the week of September 3. He has been changing programs three times each week during the summer months, but with the presentation of this subject he will return to his fall and winter policy of only one show for the week.

Manager Robson has just reorganized his orchestra, which is one of the best in Toronto. The new leader is Ernest Knaggs of the Toronto Symphony Orchestra and various members are solo-musicians of that orchestra. Robson has signed up his music crew for twelve months.

The Park theatre, Lansdowne avenue and Bloor street, one of the largest outlying houses here, is being painted and redecorated in anticipation of an "opening" about September 1.

Harry Pomeroy, manager of the Photodrome, is proceeding with the establishment of a dance hall, cabaret and model barber shop in connection with his theater for the coming fall and winter seasons.

These, and other "openings" already reported by the Toronto correspondent, will occur simultaneously with the holding of the annual Canadian National Exhibition in Toronto when the city will be crowded with thousands of out-of-town visitors.

"Nation" and "Intolerance" Pictures Still Doing Well.

Toronto.—B. S. Courtney of Toronto, formerly general manager of the Basil Film Corporation, has arrived in France as a lieutenant in a Canadian Forestry Battalion, according to a statement by William Cranston, the new general manager of the company. This corporation controls the Canadian rights for the "Birth of a Nation" and "Intolerance," both of which are still doing big business in the Dominion.

The very first time that the "Birth of a Nation" has been shown under canvas was at Trenton, Ontario, on August 2, 3 and 4, when it was presented in the airdrome there. This airdrome has a seating capacity for one thousand persons. Incidentally, there is only one theater building in Trenton and the Nation film had never been screened there before.

A second print of the "Birth of a Nation" has been doing one and two-night stands in the Canadian West, while the one Canadian print of "Intolerance" has been screened in various Western cities during the mid-summer fairs. It was shown at Regina during the week of July 23 and at Saskatoon during the week of July 30. It was the attraction at the Walker theater, Winnipeg, during the week of August 13. The next stop will be made at Sault Ste. Marie, after which it will come back to Toronto for the two weeks starting August 25.

According to Manager Cranston, both the "Nation" and "Intolerance" pictures are good for at least another year in Canada. Mr. Cranston says that "Intolerance" has been making from $300 to $400 a day at the annual fairs in the Canadian West.

A Power's traveling outfit has been added to the mechanical equipment of the Western "Birth of a Nation" company. This was found necessary, says Mr. Cranston, because in many cases the projection machines in local theaters were in such a condition that the print was becoming damaged.

Roma Theater at Kitchener Damaged by Fire.

Toronto.—Fires in moving picture theaters in Ontario are not very frequent. The Roma theater, Kitchener, Ont., was rather seriously damaged by flames, however, on the night of August 7. The loss is estimated by L. Longo, owner of the theater, at $5,000. The fire started from unknown causes. The business at this theater had been very good all summer and the blaze will cause considerable inconvenience.

Banquet Held to Honor Ben Cronk.

Toronto, Ont.—The film people of Calgary were apparently glad to see Ben Cronk, for four years manager of the Allen theater there, leave for Toronto to assume the management of the new Allen theater here. They were not happy to lose Cronk, but they rejoiced because he was going to a big job. They liked him so well that they held a farewell banquet in his honor, the attendance at this celebration consisting of eighty-three exhibitors, exchange men, Shriners and others. They presented Ben with a valuable gold watch and a club bag, and before they were through they had said all kinds of nice things about him. Mr. Cronk has arrived in Toronto to take charge of the brand new house which is scheduled to open early in September.

Many Pictures Show Glories of Ontario.

Toronto, Ont.—One of the many features provided by the Ontario Government for the Canadian National Exhibition, Toronto, August 25 to September 8, will be a demonstration of the new educational moving picture service. Director S. C. Johnston has had a number of cameramen out for some time taking pictures of Government experimental farms, prison farms and other institutions. Among various other views will be those showing fruit-growing, mining, forestry protection and road-making within the Province. Pictures showing the new farms in Northern Ontario of returned war veterans will also be exhibited. One whole wing of the Educational Building has been turned into a moving picture theater for this demonstration.

More Business Notes.

Toronto, Ont.—Super Features, Limited, Toronto, reports record business in Canada for "The Whip." This picture has had two long runs at the Grand, Toronto, the second of which extended through the month of July.

Charles Stevens, general manager of Super Features, Limited, has purchased the entire Canadian rights for the seven-reel feature, "On Trial."

Atlanta's Rialto Reopens With Fairbanks

Will Be Suitable House for Goldwyn, Artcraft, Paramount Offerings, and Promises Many a Treat to Atlantans During Coming Season.

By Alfred M. Beatty, 43 Copenhill Ave., Atlanta, Ga.

ATLANTA, GA.—The Rialto theater, which has been undergoing extensive repairs, opened Monday morning, August 13, under the joint direction of Jake Wells and John G Evins. The opening of this house inaugurates the plan of Mr. Welles and Mr. Evins to make Atlanta the home of the most superior motion picture theater from every standpoint.

All of the Goldwyn pictures are to be shown with all of the productions supervised or directed by D. W. Griffith, Cecil B. DeMille and Thomas H. Inc. The Rialto will be the home of the Paramount stars. Mr. Wells and Mrs. Evins have seen to it that the already beautiful theater has been completely renovated and a number of important changes made.

The initial attraction this week is Douglas Fairbanks in "Down to Earth."

Joe Marientette, of the Goldwyn Film Co., spent several days this week in Nashville, Tenn., among theaters.

The Strand theater last week played Marguerite Clark in "The Amazons" the entire week. This theater is now under the management of Jake Wells and John Evins, who announce the Strand will in future be a theater playing a feature all week. Crowds are being turned away, the house playing to capacity. This is something unusual for Atlanta theaters for quite a while.

Nashville Elite Opens as Feature House

Crescent Amusement Company Overhauls Big Theater and Changes Program Service from Short Reels to Features—Higher Admission Asked.

By J. L. Ray, 1014 Stahlman Building, Nashville, Tenn.

NASHVILLE, TENN.—The Elite theater reopened its doors to the public on Monday, August 13, after extensive repairs and a complete renovation. Prior to its closing the Elite was one of the most popular of the few remaining five-cent houses on Fifth avenue, Nashville's leading amusement center, but with the reopening there comes into existence a new high-class feature house.

Owing to a wreck, the train bearing the initial program from Atlanta did not reach the city until many hours behind schedule time, and the formal opening was postponed until nine o'clock in the evening, by which time a large crowd had gathered at the doors.

The Crescent Amusement company, which operates the Elite, played a trump card in offering Marguerite Clark for the initial dates in the late Paramount production, "The Amazons." Douglas Fairbanks in his newest Artcraft subject is booked for the second week; both of these films run the entire six days, which in itself is an item worthy of mention in this city. Every indication points to the complete success of the Elite as a permanent feature house, it having followed the course of the Crescent and Fifth Avenue theaters in changing from short lengths to features.

In addition to an unusually attractive decorative scheme on the walls and ceiling of both auditorium and corridor, an immense typhoon fan has been placed over the entrance, augmented by a battery of wall buzzers placed at intervals of twelve feet along both sides, and the customary rotary fans suspended from the ceiling. This makes the Elite without doubt one of the coolest houses in the state.

The semi-direct lighting system is employed, which gives just the proper amount of light for easy access in and out of the aisles, without impairing the vision of the projected picture. An attractive feature of the house, which was not formerly in effect, is the use of white washable seat covers, which adds much to the comfort of the patrons, especially in summer weather. The floor has been covered with a heavy battleship linoleum, and the partitions at the back of the aisles upholstered with a durable leatherette fabric. All doors have been handsomely regrained, and heating apparatus gilded.

The large player orchestra has been removed from near the entrance and a modern Melville Çlark Apollo player piano installed at the screen end, and is operated by hand during performances. This instrument was invented by a Nashville man and distributed by a local piano concern, the F. A. Leatherman company.

Wilder Theater Opens.

Chattanooga, Tenn.—The Wilder theater, located at the military camp at Chickamauga Park, was opened to the public on August 13. This theater has a seating capacity of 3,500, being largely for the purpose of furnishing the soldiers amusement. It is under the management of Will S. Albert of the Albert Amusement Company.

Majestic Rejoices at Open Booking.

Memphis, Tenn.—The Majestic Amusement Company, operating the Majestic theaters numbers one and two in this city, recently announced through the press that it was strongly in favor of the open booking plan, setting out its many advantages to the public, and stating that the most famous productions of the day would be brought to its houses at once. Among the larger features to come to the Majestic No. 2 in the near future are William Farnum in "A Tale of Two Cities," Alice Joyce in "Womanhood," etc., with an elaborate assortment of the most popular features, starring Theda Bara, Clara Kimball Young, Douglas Fairbanks, Wm. S. Hart, Valeska Suratt, Geo. M. Cohan, Mary Pickford, etc. The Majestic company is covering a wide field in Memphis, both from a standpoint of quality service and in the number of patrons it reaches through its four houses.

The Lincoln to Reopen.

Nashivlle, Tenn. — Nashville's negro population will be afforded another high-class amusement house in the Lincoln theater, which will be reopened on August 27 with moving pictures. This theater has been opened and closed a number of times during the past several years, its doors having been closed the last time since early spring. William Hartman, owner of the house, will run it as a moving picture house exclusively for negroes, and much of the equipment has been removed from the Excel theater, another negro house, and placed in the Lincoln. The Excel did business for a long time a few doors below the Lincoln on Cedar street, and one of the main reasons for closing the latter house was due to the fact that the other theaters in the same territory interfered with a profitable patronage. However, it is expected that with the Excel out of the way, the Lincoln will enjoy a sucucessful run.

Wolfden Boosting "Hidden Hand."

Nashville, Tenn.—Mr. Wolfden, from the Atlanta office of William Fox, was recently in the city in the interests of the Fox productions, and paid a visit to several local managers. Wolfden is strong for "The Hidden Hand," which is being strongly pushed in this territory. Manager Milton Starr of the Bijou acted as escort to Mr. Wolfden over the city, and both he and the World man found him to be an agreeable sort of fellow.

Knoxville Strand Thrives.

Knoxville, Tenn.—According to local picture men the Strand, which was recently reopened here, is enjoying the best business of its existence. The Strand was formerly owned by Geo. N. Shorey, being known as the Gay, but since being taken over by the Signal Amusement company of Chattanooga has prospered under the new name. An admission scale of five cents for children and ten cents for adults has been established.

Kentucky News Letter

Ohio Valley News Service, 1404 Stark Bldg., Louisville, Ky.

Screens Helped J. L. Steurle Pile Up Votes.

LOUISVILLE, KY.—The power of screen advertising was shown in the recent race for honors in the local Democratic primary, in which Joseph L. Steurle, manager of the Walnut theater, and connected with the Broadway Amusement Enterprises, of which he is an officer, ran for city auditor on the Democratic ticket. This year the ticket was split into two factions, the machine candidate being one, while the Brumleve crowd opposed the old political machine. Mr. Steurle ran without support of either faction, being a sort of independent Democrat. However, the machine candidate triumphed with only 158 votes more than received by Mr. Steurle, while the third man was well up in the race. Mr. Steurle at first thought he had been jobbed, and announced that he would contest the nomination, but later stated that he had found no indication of fraud, and was satisfied. He has shaken hands with the nominee and congratulated him on his election.

Mr. Steurle announced last week that he had resigned from the Walnut theater and the Broadway company, the resignation effective August 18, but has reconsidered this action and will continue with the companies as heretofore. This was Mr. Steurle's first political effort and was made possible largely through the co-operation of the local photoplay houses, who, with the exception of two theaters, ran slides for several weeks in boosting Mr. Steurle for the nomination. Running within one hundred and fifty-eight votes of the machine candidate testifies to the power of the screen, and also to the fact that Mr. Steurle had many friends, although he has never been before the public to any extent in the past.

Buckingham Theater Puts Off Opening.

Louisville, Ky.—For the first time within memory the Buckingham theater, the local burlesque house, will fail to open on the scheduled time, which had been advertised as Sunday, August 19. Manager Horace McCrocklin stated that, due to a controversy between the Columbia Amusement and the Empire Circuit companies, no shows would start out on the Columbia wheel until the troubles had been adjusted, and in the meantime the Buckingham will remain dark. This theater is the only one in Louisville playing burlesque, and has the exclusive franchise at the present time. Its contract with the Columbia company has seventeen years yet to run, but as all of the burlesque road attractions of size are controlled by the Columbia people, there is small chance of any other house figuring on starting burlesque before the Eastern tangle is settled.

No Sunday Show at Nicholasville.

Nicholasville, Ky.—A pretty little row has been stirred up locally by W. C. Jackson, owner of the Savoy theater, which he recently purchased from Nave & Sparks. Whereas the theater had not been operating on Sunday, Mr. Jackson stated that, starting August 12, the theater would open at 1 o'clock Sunday afternoon and run until 6 o'clock, with a two-hour lay out until 8 o'clock so as not to interfere with churchgoers. However, the ministers formed a committee and protested. Mr. Jackson stated that he had the same privilege of running a picture amusement house on Sundays as the operators of the bathing beach did in charging for Sunday afternoon amusement there. The preachers protested to M. H. Nane, operator of the beach, who agreed to close on Sundays, and residents of the city will not be compelled to do any Sunday bathing at home or in an unfrequented portion of the river. A petition is now being circulated by the church people and will shortly be placed before the city council, this petition asking that the theater be closed on Sunday.

Liberty Theater at Mt. Sterling Open.

Mt. Sterling, Ky.—N. A. Wilkerson, owner of the Liberty theater, formerly the Paramount, recently reopened the house, which has been closed for a year or more. The theater has been remodeled inside and out and under Mr. Wilkerson's capable management should do well, as he has had much experience in the district.

Hopkinsville's Princess Brightens Up.

Hopkinsville, Ky.—Manager Stockley has reopened the Princess theater, which has been renovated and generally done over. The lighting fixtures have been replaced with more attractive ones, bronze rails installed around the balcony, and much paint has been used.

Film Snap Shots from the Middle West

By Frank H. Madison, 623 South Wabash Ave., Chicago, Ill.

Among Illinois Theaters.

FOREST CITY, ILL.—The Folly theater is putting out a monthly program in the form of a book mark. The Folly is running "Liberty" and conducting an essay writing contest for children.

LaSalle, Ill.—The Werner theater suffered a film fire.

North Chicago, Ill.—The library board has leased the Auditorium to Mr. Jeffries, who will use the building for a moving picture theater beginning September 1. If the venture is successful a year's lease will be taken.

Decatur's Avon Theater Changes Hands.

Decatur, Ill.—The Avon theater, opened last fall by Joseph Allman, has been leased to outside capital and Manager Carrier and the owner will take up activities in connection with the amusement business elsewhere. The house is closed at this writing and will be reopened after a general overhauling.

E. H. Gilley Heads Escanaba Mutual.

Escanaba, Mich.—Everett H. Gilley has been appointed manager of the Mutual Film exchange, with headquarters in this city. He will have charge of the business in the Upper Peninsula, succeeding Eugene Wilson, who has gone East.

Violet McMillan Home for a Rest.

Grand Rapids, Mich.—Violet McMillan, after completing several features at Universay City, came to her home here for a rest. She will spend her time at her cottage, "Folger Arms," at Whitefish Lake. Late in September she and John Folger, her husband and manager, will go into vaudeville with an act "In and Out of the Movies."

Theater Notes Across Michigan.

Holland, Mich.—The Royal theater losed for several weeks for remodeling as been reopened. The front and interor have been rebuilt and new lighting nd ventilating systems have been intalled.

Pontiac, Mich.—The redecorated Hownd theater has been reopened. The color cheme is sage green, old rose, light tan nd old ivory. Over the proscenium arch s an allegorical group suggested by the wan Song from Lohengrin. Old rose silk angings are used.

Escanaba, Mich.—The Strand theater as added six girls in white linen to the ouse staff to serve lemonade to the parons.

Nashville, Mich.—A. J. Ferte has leased he Star theater from Charles Richardson.

Kalamazoo, Mich.—The Fuller theater as been reopened after undergoing reecorations. It started with feature picures and will play pictures except when heatrical attractions are booked. Fred tafford and George Spaeth will be mangers.

Taylorville, Ill.—Construction of an ad- tion which will increase the seating ca- acity of the Empress theater has begun. he changes also will provide room for he installation of a balcony should one needed.

Lincoln, Ill.—Seven nights at the Lin- ln Chautauqua will be devoted to mov- g pictures which have been selected by anager Burnstine of the Star theater. mong the pictures selected by him are: "he Boy Who Cried Wolf," "The Message the Mouse," "Lady of the Lake," "Han- l and Gretel."

Percentage Basis and the Average Exhibitor

World's Detroit Correspondent Asks Theater Managers for Their Opinions—Finds Half Are in Favor and Half Against Percentage Plan.

By Jacob Smith, 503 Free Press Bldg., Detroit, Mich.

DETROIT, MICH.—The Moving Picture World correspondent has been endeavoring to get interviews with leading exhibitors and exchange managers as to whether they would prefer to play a big feature on straight rental or percentage basis. The result has been an even break for both policies. Many exchange men would prefer to get straight rental on pictures which they are somewhat afraid of, and which, to their surprise, often turn out to be big drawing cards; other exchange men prefer to book on percentage only, as it invariably gives them the best end. Then again, the picture stands out on its own merits. Now then, from the standpoint of the exhibitor, he oft would rather book straight rental and take a chance on a picture drawing big business; while others would rather gamble with the exchange man. Where a picture is played on percentage, both the exhibitor and exchange usually go 50-50 on the extra expense of advertising and publicity.

Broadway-Strand Items.

Detroit, Mich.—Harry I. Garson, managing director of the Broadway-Strand theater, Detroit, was home for a few days of last week, and during that time had frequent conferences with the Moving Picture World correspondent regarding future matters.

Mr. Garson announced that he was making comedies, and that if they turned out as good as the first—now being produced—they would be continued at the rate of two a month.

The Broadway-Strand theater will open with its Artcraft-Paramount policy on Sunday, August 26, with "The Amazons," featuring Marguerite Clark. The section attraction will be "The Varmint." The Broadway-Strand will take only the Fairbanks, Harts, Clarks, Fredericks and Jack Pickford pictures, as well as the Clara Kimball Youngs, for the first year.

Fox Manager Gives Private Views of New Film.

Detroit, Mich.—A trade showing of "The Honor System," "The Conqueror," "Jack and the Beanstalk" and "The Spy" is now being made through Michigan by Jos. Kaliski, Detroit manager for Standard pictures. A regular route has been laid out, and exhibitors in the vicinity of each town is invited to attend the screening. Mr. Kaliski says he has instructions from New York to adhere absolutely to the new policy "that the exhibitor must see Standard pictures before he can book them."

J. C. Fishman Gets Christie Comedies.

Detroit, Mich.—J. C. Fishman of the Standard Film Service, Detroit, announces another important acquisition for Michigan—the Christie comedies. Last issue we mentioned that the Standard had secured the Billy West comedies and the Art Dramas. This gives the Standard one of the best line-ups in Michigan, and for an independent exchange the Standard has made wonderful progress. Much credit is due Mr. Fishman and Harry Charnas, of Cleveland, who is general manager of the company. The Standard occupy offices in the Peter Smith building, but will soon move to the new film building.

Third Print of "The Slacker" Ordered.

Detroit, Mich.—Manager George Montgomery has been doing so well on "The Slacker," Metro's latest special production, that he has ordered a third print to take care of bookings in the upper peninsula.

Mr. Montgomery is getting ready for bookings on the new Charlie Chaplin pictures, as they are to be handled through the Metro exchange for Michigan, inasmuch as John H. Kunsky, member of the First National Exhibitors' Circuit, controls the Michigin Metro exchange, as well as the new Chaplin pictures.

William F. Klatt Makes Shining Success.

Detroit, Mich.—Among the men who have made good in Michigan is William F. Klatt, who has leased the Regent theater to Charles H. Miles for vaudeville and pictures. Mr. Klatt was one of the pioneers in the picture industry in Michigan, starting in on Monroe avenue, Detroit. He began just about the same time as did Caille & Kunsky, so that he is conceded to be one of the first exhibitors in the world. His first house was the Bijou. Prices were 5 cents; shows lasted about twenty minutes. The Bijou was a tremendous success. Then Mr. Klatt branched out and secured other theaters, forming the Detroit Theaters, Inc. Recently he disposed of the Vendome and Jewell theaters, and about two weeks ago leased the Regent—his biggest house—to Charles H. Miles. He still has the Rosedale and the Gratiot theaters. He owns all theater property outright, including land and buildings; he also has considerable other valuable property.

H. D. Goldberg Transfered to Cleveland.

Detroit, Mich.—Harry D. Goldberg, who for the past six weeks has been acting as agent for Lewis J. Selznick, has been transferred to Clevland, Ohio.

Selznick Fails to Get Injunction.

Detroit, Mich.—The injunction suit of Lewis J. Selznick against the Harry I. Garson Productions, asking that the latter be restrained from doing business in Michigan, came up before the Detroit Circuit Court on Tuesday, August 14. The court refused to grant an injunction to Selznick as applied for.

Stockholders of New Miles-Regent Company.

The Miles-Regent Co. has been formed with a capital stock of $150,000 to conduct the Regent and Orpheum theaters, Detroit. The principal stockholders are Charles H. Miles, Tom Ealand and Fred T. Grennell. Of course, most of the stock is held by Miles.

If present plans materialize, Bryant Washburn may visit Detroit some time within the next ninety days. His pictures will be shown during the next 12 months at the Majestic theater, Detroit, and it may be that Manager M. W. McGee may be able to induce the Essanay people to let Washburn come over for a day or two and get better acquainted with the patrons of the Majestic. We will say this much for Bryant—he is becoming more popular every day right here in the Wolverine state. As exhibitors say, "he gets me the money."

"The Bar Sinister" has been booked by the Washington theater, Detroit, but no date has yet been set for the showing. "The Bar Sinister" is the first of the M. H. Hoffman Foursquare pictures to be shown in this state. George Weeks, division manager, says that first-runs through the territory have already been secured. He is gratified with business thus far, and looks for really big things during the coming fall and winter. D. Leo Dennison is in Cleveland for him, and Hal Smith in Cincinnati. Besides George has his old-time pep, and that means getting business when he goes after it.

Fire Prevention Bureau for Indianopolis

Commissioner of Public Buildings Plans for Inspection and Control of Film Industries—Got Ideas From Chicago and Cincinnati.

From Indiana Trade News Service, 861 State Life Bldg., Indianapolis, Ind.

INDIANAPOLIS, Ind.—Jacob H. Hilkene, commissioner of public buildings, announced this week that he will recommend the establishing of a fire prevention bureau as a part of the city government to assist his department in enforcing building ordinances for fire prevention, especially in relation to the motion picture industry.

The announcement was made by the building commissioner following his return from Chicago and Cincinnati, where he, with E. M. Sellers, manager of the Indiana Inspection Bureau, and H. H. Friedley, state fire marshal, went, at the expense of owners of motion picture exchanges and theaters in Indianapolis, to study methods for controlling the motion picture business in those cities.

Mr. Hilkene says Chicago has worked out a remarkable system for the control of the motion picture industry. The success of the law depends, however, on the efficiency of the fire prevention bureau and the system of inspection that has been established. Mr. Hilkene says the inspectors in this department are under civil service, and that the appointments are divided equally between the two leading political parties.

Mr. Hilkene says he will suggest that Indianapolis be divided into districts so that it would be possible to have a captain of the fire department in each district to serve on the fire prevention bureau. These captains, he says, could extend the inspection of property to all parts of the city and the inspection therefore could be made more thorough. He says he does not believe such a system would prove a big expense to the city.

The building commissioner announced that he also expects to make a few additional changes in the proposed ordinance governing the storage, handling and manufacture of motion picture films, which is now pending before the council. Although he said nothing definite on the subject, he intimated that he probably will support the insurance men in their demands that the motion picture exchanges be equipped with automatic sprinklers. The owners of the exchanges contend that if such a provision is inserted in the ordinance they will be forced to pay out money unnecessarily for fire protection. It is on this question that the exchange owners and the insurance experts have failed to reach an agreement.

Elkhart Exhibitors to Work with Censors.

Elkhart, Ind.—Managers of three of the four motion picture theaters now operating in Elkhart last week responded to an invitation to confer with the city administration's board of moving picture censors, and, at a meeting in the mayor's office, unhesitatingly agreed to co-operate with the board in preventing objectionable exhibitions in the future.

The theaters represented at the meeting were the Bucklen, the Family and the Hippodrome. The board of censors consists of Mayor Smith, Police Commissioners Brown, Earl and Machan, Chief of Police Riblet and Police Matron Fay.

An informal discussion was held regarding certain kinds of shows that had been offered in Elkhart recently and the censors announced the standard below which they think public exhibitions should not fall.

The managers of the three theaters agreed to hereafter refrain from showing so-called "white slave" films, or those revealing the nude human form, or, in short, most any production which seems to be in violation of the rule against ""children under sixteen," etc. They also agreed to abstain from the use of objectionable advertising, after one of the censors had pointed out that in his opinion some of the announcements thrown on the screen were immeasurably worse than the films themselves.

Manager Young Will Beautify Orpheum.

Gary, Ind.—V. V. Young, manager of the Orpheum theater and several others, has secured a permit for making extensive alterations in his theater at the corner of Eighth avenue and Washington street, the improvements alone to cost about $2,000. Manager Young will also expend about $10,000 in new equipment and scenery for the theater. He expects to reopen the house some time in the latter part of August or first of September.

Gumbiner Brothers Buy Orpheum at Hammond.

Hammond, Ind.—Gumbiner Brothers, who own a chain of motion picture theaters in Chicago, have added another one to their list by purchasing the Orpheum theater here. The theater, which was constructed in 1911 at a cost of $100,000, has a seating capacity of 1,200 and is equipped for vaudeville as well as motion pictures. The new owners announce that they intend to make material improvements in the place.

C. A. Wagner Will Open Show at Elwood.

Upland, Ind.—C. A. Wagner, who has operated a motion picture theater here for the last fourteen months, has leased the show to George Day, of Muncie, and will move to Elwood, where he intends to open a moving picture house.

More Indiana Holdings for Chicago Firm

Bankers and Merchants Theater Company Takes Over Isis at Kokomo—Spending $75,000 on the Variety at Terre Haute.

KOKOMO, IND.—Through a deal consummated last week the Isis theater, in South Main street, one of the most popular motion picture houses in Kokomo, was added to the chain of theaters owned and operated by the Bankers' and Merchants' Theater Company of Chicago. R. K. Mosiman, manager for the Alhambra Amusement Company, who engineered the deal, will remain in charge of the Isis for the new company. The terms of the deal have not been made public.

The chief reason for making the Isis a member of the Bankers' and Merchants' Theater Company chain, according to Mr. Mosiman, is to try to bring better shows for the local patrons. He says that with the power of the Chicago syndicate behind him he will be able to bring many exclusive film features to Kokomo that could not otherwise be obtained.

With the change in ownership, Mr. Mosiman also announced plans for extensive improvements in the building which it now occupies. A contract has already been let for the extension of the room, which it now occupies, clear back to the alley between Main and Buckeye streets. This will double the capacity of the theater, making it possible to seat more than 1,000 persons. Work on the improvements will be started in about two weeks, according to Mr. Mosiman.

The Bankers' and Merchants' company is at present the owner of the Orpheum theater in Fort Wayne, and the old Variety Opera House in Terre Haute. The Variety is at present being torn down and a modern $75,000 theater is to be erected on the site by the Chicago company. The company is also trying to arrange deals for several other theaters in towns near Kokomo, according to Mr. Mosiman.

◆

Iowa News Letter

By Dorothy Day, Register-Tribune, Des Moines, Ia.

Paramount Film Office Opens in Des Moines.

DES MOINES, IA.—A. D. Flinton, district manager of the Kansas City Feature Film company, handling the Paramount and Artcraft pictures, was in town last week arranging with R. C. Li Beau for the opening of the Des Moines office. It is understood that an office was secured on Eleventh and Locust streets, of which Mr. Li Beau will be manager. Li Beau has been the manager of the Des Moines Film & Supply company, a subsidiary branch of the Kansas City Feature company.

Trade Showing of Goldwyn Subjects.

Des Moines, Ia.—On August 22, A. H. Blank has arranged with the Goldwyn company to give a trade showing of "Polly of the Circus" and "Baby Mine" to the Iowa exhibitors. A large showing of the Iowa exhibitors is expected at the Garden on that date.

Mid-West Office in Des Moines Now Releasing.

Des Moines, Ia.—With the arrival of S. S. Schwarz, general auditor of the Mid-West corporation, the Des Moines office over the Garden theater began the shipping and complete booking of the Mid-West output in Iowa and Nebraska. This includes the Selznick, the First National Exhibitors' Circuit productions and all of A. H. Blank's state rights pictures.

Gladys Coburn has been engaged as film inspector, Helen Davidson as stenographer and William Jones as shipper. Schwarz will act as auditor and John J. Shipley will continue to sing the praises of the Mid-West productions.

Over the State with Exhibitors.

Indianola, Ia.—Walker & Thorpe hav sold their Lyric theater in Indianola t a Mr. Price, and have purchased the Sta theater in Milo from the Newton Theate Supply company of Des Moines.

Minburn, Ia.—C. E. Bassett sold hi Pleasant Hour theater in Minburn to Mrs M. Bryant.

Fort Dodge, Ia.—D. B. Lederman, manager of the Des Moines Laemmle Film service, has purchased the Strand theater i Fort Dodge from Messrs. Julius & Awe.

Onawa, Ia.—Kregston & Wonder purchased the Royal theater in Onawa fro Messrs. Fairchild & Payne. This dea makes Kregston & Wonders owners o both photoplay houses in Onawa.

Marshalltown, Ia.—Wilbur Ingledu owner of the Strand theater in Marshalltown, was drafted into service with th first army and will begin training at Cam Dodge in Des Moines the first of September. Being a perfectly normal young fellow and having no dependents, there wa no chance for Wilbur.

Marshalltown, Ia.—Leo Muelhaupt the Casino in Marshalltown has thorough ly redecorated his house and is plannin to run feature photoplays on the first ha of the week and vaudeville the latter pa of the week.

Some Metro Activities.

Des Moines, Ia.—The new Metro Al Star productions will be open for bool ings from the Des Moines Metro offic beginning September 2. Metro has be coming up on to its Iowa and Nebraska business this summer and greater business than ever is expected on these all-star attractions.

With big advance advertising "The Slacker" goes on at the Palace for a week's run the 19th of August. This is State Fair Week in Des Moines and the Palace management are looking forward to capacity houses.

Visitors and Des Moines Happenings.

Des Moines, Ia.—Joe Gerbracht of the Twin Star theater in Ames stopped off in Des Moines on his way home from an extended motor trip to the Lakes. He visited the Midwest and Mutual offices; in fact all the exchanges reported a call from Mr. Gerbracht.

L. A. Sheridan of the local Pathe exchange has purchased a new Dodge touring car and is spending some of his time visiting the nearby towns and rounding up Pathe business.

L. M. Mann, special representative of Triangle out of New York, stopped over in Des Moines on business. It is rumored that a Triangle office will be opened in Omaha in the near future.

◆

TEXAS JOTTINGS.

By Kansas City News Service.

Heard Here and There in Texas.

Fort Worth, Tex.—The Carb-Bailey Amusement Company has been chartered with a capital stock of $10,000 by Merideth R. Carb, Cullen W. Bailey and D. Brown.

Fort Worth, Tex.—The Worth Amusement Company has been chartered with a capital stock of $4,000 by John T. Rogers, Joseph Casa and Frances Fay Dillon.

Cuero, Tex.—A. D. Evans has leased he Fox theater on Esplanade street here.

Dallas, Tex.—The contract for the steel construction of the new Majestic Theater building has been let to Austin Brothers of this city and work will start immediately. The building will cost $100,000. The architects for the new building are Lang & Witchell. It will be located on Elms street near St. Paul street.

Fort Worth, Tex.—The Healy theater has been reopened by J. J. Dillon after being remodeled and improved upon in many ways. The name of the house will soon be changed.

Central City, Neb.—The Empress theater here has been sold to C. E. McDonald, who will manage the theater. It has been managed recently by Kerr Brothers.

Memphis, Tenn.—The Memphis Amusement Company has been chartered by W. [illegible] Hall, E. O. Bailey, W. W. Fisher, C. S. Lancaster, W Percy McDonald and C. H. Horton with a capital stock of $2,500.

◆

MINNEAPOLIS NOTES.

Northwest Jottings About Theaters.

Bemidji, Minn.—Oliver Whaley has re-pened the Elko theater here.

Aberdeen, S. D.—John Ritter has purhased the theater at Morristown, S. D., rom C. C. Dunning.

Nashwauk, Minn.—Crockett Brown has pened the Unique theater.

Cando, N. D.—Robert Henkel has leased he Rex theater from Adolph Straub.

Butte, Mont.—The Broadway theater ere has been closed to undergo repairs hat will bring the house up to a standard ew in the Northwest can excel.

Baker, Mont.—Nogren and Hamilton ave opened the Lyric theater here.

Meetings of Two Exhibitors' Organizations

Associated Theaters Holds First Meeting for the Election of Officers at West Hotel—Northwest League's Regular Meeting Also on August 14.

By John L. Johnston, 704 Film Exchange Bldg., Minneapolis, Minn.

MINNEAPOLIS, MINN.—Two bands of exhibitors, each with really beneficial business to transact, were scheduled to meet here Tuesday, August 14.

The Associated Theaters body organized by Thomas J. Hamlin, former editor of "Amusements," was scheduled to hold its first meeting at the West hotel and incorporate for $100,000, elect officers and take the first step towards organizing. Representatives from six states were expected to attend the gathering.

The Northwest branch of the National league was scheduled to hold its regular weekly meeting, with some real action promised. The members of this body were expected to decide whether or not they would continue to use three and six sheets to advertise future productions. The action of those present on August 14 will mean united activity of the entire organization, and the elimination of three and six sheets will save exhibitors a mint of money in the future if the meeting decides to give the large paper "the air." One Minneapolis exhibitor operating two small theaters informed the writer he would save over a hundred dollars a month by adopting the use of one sheets exclusively, by tabooing threes and sixes.

Harry Cohen Still "Under Water."

Minneapolis, Minn.—Harry Cohen has arrived in Minneapolis again after two days spent in New York headquarters to select a new manager for the local Metro exchange. Harry has been in Minneapolis about once a week, every week since January 1, and many thought he would be able to pick a new "boss" right off the jump. However, applications for the position have been so numerous and there have been so many attempts at politics that Mr. Cohen is still "under water." Walter Strauss has been manager pro tem, succeeding William K. Howard, who left Saturday, August 11, for Jefferson Barracks, Mo , to enter Uncle Sam's regular army. Cohen is contemplating a race with Harry Sherman to see who eats up the most carfare between Minneapolis and New York.

Will Lee Horn Be Manager or Soldier?

Minneapolis, Minn.—"Am I, or am I not?" This interrogation is constantly issuing forth from the lips of Lee A. Horn. Mr. Horn is neither delirious or on the verge of insanity, but he has been appointed manager of the new Longacre exchange here, and due to the draft does not know whether he will be able to hold down the job or not. Lee has received a letter from Uncle Sam inviting him to a medical examination next week. Watch next week's edition for solution to this puzzle.

T. L. Hays Opens the New Garrick.

St. Paul, Minn.—Ruben & Finkelstein's tenth Twin City theater opened to the public here Sunday, August 12, when the New Garrick, formerly called the Strand, began a four day run of "The Little American," featuring Mary Pickford. Messrs. Ruben & Finkelstein sprung a big surprise when they announced the manager for the new house. The executive is none other than Theodore L. Hays, perhaps the best known showman in the entire northwest. Mr. Hays has been actively engaged in all branches of theatrical presentation for over twenty years, and was formerly owner of the Grand opera house and interested in the Bijou and Gayety theaters of Minneapolis.

Harry Hollander Becomes Fox Roadman.

Manager Eddie Westcott, of the Fox exchange, has secured the services of Harry Hollander as roadman for the exchange. Mr. Hollander was formerly with the local exchange, but went to New York two months ago to do work on "The Honor System's" eastern campaign. Stuart Acheson, of the publicity department of the Fox headquarters in New York, spent three days here last week planning a local publicity campaign on future Fox features.

M. MacIntyre Now With Rialto Supply.

Manager S. A. Louis, of the Rialto Theater Supply Co., has secured M. MacIntyre, former Fox road salesman, to cover the Northwest territory for his firm.

From the Twin City Exchanges.

Minneapolis, Minn.—The Friedman Film Corp. has purchased the rights to display "The Bar Sinister" in Minnesota, the Dakotas and Montana, according to an announcement by President Benjamin Friedman. The film will be shown to Northwest exhibitors in a few weeks at some downtown Minneapolis theater.

Manager Harry Graham, of the K-E-S-E exchange, has announced that bookings on "Do Children Count?" Essanay serial, featuring Little Mary McAllister, have not only exceeded expectations, but have eclipsed any record previously made by a serial from his office.

A. A. Hixon has resigned from the sales force of the Elliott & Sherman exchange, and is spending a short vacation before taking up new work, the manner of which Hix is not announcing.

Frank A. McInerny, former publicity manager for the Eliott & Sherman exchange here, and who went East three weeks ago to become publicity manager for Harry A. Sherman's enterprises, has returned. Mr. McInerney states that he enjoyed the trip, but failed to find Mr. Sherman. If records are correct, Mr. Sherman was half way between Minneapolis and New York when Mac started back home.

Manager H. J. Bayley, of the Greater Vitagraph exchange, has supplied each roadman with a chapter print of "The Fighting Trail" serial.

Edward J. Frye, manager of the XL Films exchange, of Great Falls, Mont., has returned West after securing the right to display several Lochren features in Montana. Mr. Frye also controls the Montana rights to "The Battle of Gettysburg," which he has been playing and dividing proceeds with the Red Cross.

Big Week for Picture Lovers.

Minneapolis, Minn.—Minneapolis moving picture followers had a "big" week beginning August 12.

"The Amazons," featuring Marguerite Clark, began a four-day run at the New Garrick at 20 cents admission.

Billie Burke in "The Mysterious Miss Terry" re-opened the Lyric.

Alice Brady in "Darkest Russia" was the attraction at the New Aster.

The Strand offered Florence Reed in "The Eternal Sin."

The New Unique presented Louise Glaum in "Golden Rule Kate."

Special musical numbers, including jazz music and pipe organ solos, was offered at each playhouse Sunday.

August 12 saw all downtown theaters enjoying an overflow business.

The New Lyric, which reopened August 12 after being closed a week, has been redecorated both inside and outside, and now presents an appearance more suitable to the high class of pictures presented at the theater.

Kansas City Exhibitors Face Car Strike

Downtown Theaters Lose Many Patrons When Street Car Men Go Out on Strike—Suburban Theaters Get the Benefit of Hindered Traffic.

Kansas City News Service, 205 Corn Belt Building, Kansas City.

KANSAS CITY, MO.—Trainmen on the Kansas City Railways, the company serving the city with street cars, struck Wednesday, August 8, and in the succeeding days when no city street cars were running the business of moving picture theaters was variously affected. Downtown theaters lost fully 25 per cent. of their business; there were far fewer transients than usual, and those downtown wanted to watch the excitement rather than attend a picture show. In the suburbs the reverse was the effect. People could not get downtown in street cars, and they visited their neighborhood shows.

Interurban street cars were running, but these did not pick up city passengers. The entire traffic was cared for by automobiles. Several thousand motor cars were put into jitney service—and this was another but minor factor in the effect on the theaters: the owners did not have time to drive over to their favorite theaters.

Universal Forms New Butterfly Company.

Kansas City, Mo.—The Butterfly pictures, that in the past have been handled by the Universal Film & Supply Co. will now be handled by a company to be known as the Butterfly Super-Photoplay Company The new company will be managed by D. O. Reese. The offices of the company will be at 214 East Twelfth street, which is the home of the Universal company. It has been decided to buy two prints of each picture, beginning August 27.

J. E. Dodson Will Assist Manager Reese.

Kansas City, Mo.—J. Erwin Dodson, formerly manager of the Standard Film Corporation at St. Louis, Mo., has been made assistant to manager D. O R. Reese, of the Universal Film & Supply Company here. He takes his new position August 13.

L. J. Doty Will Travel With Supplies.

Kansas City, Mo.—Leo J. Doty is again a member of the Universal company and will take a territory in Missouri and Kansas as a representative of the supply department.

John H. Morgan Goes to Southwestern Kansas.

Kansas City, Mo.—John H. Morgan, formerly of the supply department of the Universal Film & Supply Company, has been transferred from that department to a territory in southern Kansas.

George Leonard Heads Kansas City Triangle.

Kansas City, Mo.—George Leonard has been made branch manager of the Kansas City Triangle office. He will be directly responsible to the home office in New York City for the Kansas City territory, as he has charge of the road men and everything connected with the Kansas City branch. He succeeds C. D. Struble. Mr. Leonard comes here from Jacksonville, Fla. Assisting him is another new man, E. E. Reynolds, who is office manager. Mr. Reynolds was with the General Film Company at Chicago, Ill., for about six years and has had considerable other film experience.

Triangle Roadmen Attend Banquet.

Kansas City, Mo.—The road men of the Kansas City Triangle office were recently called to Kansas City to attend a banquet that was held at the Baltimore hotel. Those attending were E. D. Lappey, E. W. Green, A. Kahn, H. M. Weinberg, Mr. Heins, the sales manager from New York City, and the heads of the different departments, making a total attendance of fourteen men.

Kansas City Triangle Now in Moriarty Building.

Kansas City, Mo.—The Kansas City office of the Triangle Film Corporation has been moved from Nineteenth and Main streets to Twentieth and Grand avenue, in the Moriarty building. The company occupies the entire second floor, giving the office double the space of the former location.

Standard Film Announces Three New Men.

Kansas City, Mo.—The Standard Film Corporation announces the addition of the following new men who will work out of St. Louis, Mo.; Joseph Bloon, Thomas Leonhard and W. H. Hoppe.

W. C. Ansel Transferred to St. Louis Office.

Kansas City, Mo.—W. C. Ansel, southern Missouri representative for the Standard, has been transferred from that territory to the St. Louis, Mo., office.

J. H. Roth to Manage a Freuler Theater.

Oklahoma City, Okla.—J. H. Roth, formerly representative of Paramount and Art Craft in Oklahoma City, Okla., has resigned his position with the company to accept a position as manager of one of the Freuler theaters in Milwaukee, Wis.

A. W. Friemel Joins Kansas City Feature Film.

Kansas City, Mo.—A. W. Friemel, formerly with the General Film, has been added to the sales force of the Kansas City Feature Film Company. He is now working in the Kansas City office, as his territory has not yet been assigned.

W. S. Merrill Now With Triangle.

Kansas City, Mo.—W. S. Merrill, Southern Kansas representative of the General Film, has severed his connections with that company and is now with the Triangle Film.

A. W. Friemel Goes to Paramount.

Kansas City, Mo.—A. W. Friemel, Oklahoma traveler for the General Film, has resigned his position with that company. He is now with the Paramount company at Des Moines, Ia.

C. W. Hardin Goes to Atlanta.

Kansas City, Mo.—Charles W. Hardin, formerly manager of the Metro here, has gone to Atlanta, Ga., to assist in the taking of contracts for additional film for the E. and H. Film Distributing Company, of which he is part owner. He is the second Kansas City man to be associated in that office, the other being Paul Engler, who has been employed by the old International Film Company, the Greater Vitagraph and the Mutual.

Goldwyn Films at Private Showing.

Kansas City, Mo.—The projection machine of the local Goldwyn office having arrived this company held a series of private showings at the office, three being given on August 8, three on August 9, two on August 10, and one on August 11. The local exhibitors were invited to the showing, which was given on "Baby Mine," starring Madge Kennedy. A few out-of-town exhibitors were also present.

W. H. Rosenbloom in Kansas for Mid-West.

Kansas City, Mo.—W. H. Rosenbloom is now working the Kansas territory of the Mid-West Photoplay Corporation, having been transferred to that territory from the Nebraska territory.

With Theaters Across Kansas.

Wichita, Kan.—The Colonial theater here has been opened up under the management of Dan Hosmer, after a complete remodeling.

Eldorado, Kan.—The Opera House here will be remodeled into a first-class modern brick theater.

Ogden, Kan.—Steve Clark is erecting a fine new theater building here.

Burton, Kan.—Edgar G. Rollings will soon open a moving picture theater here in a new building having a seating capacity of 275.

Hutchinson, Kan.—The Pearl theater, at No. 7 North Main street, was badly damaged by fire August 3. The loss amounted to $3,500, of which $200 was on the building, the remaining being on the equipment and furniture.

Pleasanton, Kan.—W. E. Stepp is the new owner of the Regent theater here.

Garden City, Kan.—A new theater and office building will soon be erected here on Main street, for which the plans are now being drawn.

Theater Jottings from Missouri.

Slater, Mo.—Mr. and Mrs. William Jenkins of the Auditorium theater here gave a Red Cross benefit August 7, which netted the Relief Workers $135.70. The first part of the program consisted of an excellent Vitagraph feature, "Aladdin from Broadway." The second part was made up of Slater's best talent.

St. Louis, Mo.—The New Orpheum theater at Ninth and St. Charles street, will be opened Labor Day, September 3, with E. J. Sullivan as manager.

St. Joseph, Mo.—The Crystal theater will open August 19, having been closed for redecorating.

St. Louis, Mo.—The Empress theater here has been completely redecorated and will reopen August 13.

New Theaters and Changes in Oklahoma.

Delaware, Okla.—Ralph Sullivan has bought the interest of Louis Warwick in the Nusho theater. The new firm will be known as Green & Sullivan.

Foss, Okla.—The Empress theater here has been leased by Miss Alma Gilham and Miss Modelle Childress, who will continue the shows at this theater.

Miami, Okla.—The Picher theater here has been leased by W. J. Cotter.

Bartlesville, Okla.—The Odeon theater has been purchased by Messrs. C. E. Oliver, Carl Drath and T. C. Steeper, who have already taken charge of their new holdings.

Ada, Okla.—J. F. Painter of Franks, Okla., has bought the De Sota theater here from Charles Chauncey.

Clinton, Okla.—Charles Duffield is contemplating the opening of a large moving picture theater here.

Healdton, Okla.—The Healdton Amusement Company has been chartered here with a capital stock of $2,000 by G. W. Jennings, J. H. Smith and Fred C. Ryburn of this town.

Denver, Colo.—The Plaza theater was damaged by fire to the extent of $500 recently.

Santa Fe, N. M.—The Paris theater has been remodeled by the manager, who has made it thoroughly modern and up-to-date.

San Francisco Briefs.

Charles Rosenthal, of the M. & R. Feature Film exchange, recently made a visit to the new Los Angeles branch. Its latest release, the Ivan production, "Babbling Tongues," is being shown at the Rialto theater.

Chester Roeder, formerly with the Mutual exchange, is now filling a position with the Progressive Film exchange.

The Progress theater on Fillmore street recently broke all former records for attendance with "The Flame of the Yukon."

H. A. Oastler, of the American theater and Nixon opera house, Winnemucca, Nev., was a recent visitor there, having motored down for a two weeks' stay.

Lotz Out of Pathe Exchange.

San Francisco, Cal.—H. E. Lotz, for the past year manager of the local branch of the Pathe Exchange, Inc., has given up this position and left recently for New York to form new connections. Special Representative Charles A. Meade is in charge pending the selection of a new manager, and will probably remain here for several weeks. Before leaving Mr. Lotz was presented with a gold watch by employees of the local office.

Turner & Dahken Circuit Notes.

San Francisco, Cal.—"On Trial," the initial purchase of the First National Exhibitors' Circuit, was recently presented at the Tivoli opera house with great success, and will now be shown over the entire T. & D. circuit, after which it will be released to other houses that have booked it from Turner & Dahnken. It was not intended to show this production so early, but unforseen conditions arose in connection with the screening of the "Curse of Iku" and "On Trial," and it was hastily substituted in its stead.

Fred Dahnken, Jr., president of the circuit, will go east shortly to attend a meeting of the First National Exhibitors' Circuit, and E. B. Johnson will also be off to attend to business connected with that organization about the 24th of August.

The new office building of the Turner & Dahnken Circuit on Golden Gate avenue will be ready for occupancy within sixty days.

J. T. Turner, vice-president and general manager of the circuit, has returned from a three weeks vacation at Shasta Springs.

Universal Jottings.

San Francisco, Cal.—Dave Bershon, manager of the California Film exchange at Los Angeles, and formerly of this city, was a recent visitor here.

Leon Haas, of the local staff, is enjoying a vacation in the southern part of the state, and while away will explore the mysteries of Universal City.

Ed. Fowler, also of the local force, has returned from a vacation spent on the Russian River.

The patriotic spirit of the day has struck the fair employees of the California Film exchange, and during spare moments all are busy on needle work. Miss Stella Uri has joined a sewing club, while the others are merrily clicking their needles in knitting socks for soldiers.

Here and There Among the Theaters.

Oakland, Cal.—The Beach & Krahn Amusement Co. has awarded contracts for the construction of a moving picture theater on College avenue, near Shafter. This will be the third house in its circuit.

Redwood City, Cal.—A fire occurred recently in the Alhambra theater, which is being remodeled. Repairs will be made and the house reopened at the earliest possible date.

Reno, Nev.—The Majestic theater has been refurnished and opened as a vaudeville and moving picture house by the Nixon estate, K-E-S-E features being shown four times a week.

Hollister, Cal.—Stark & Hodges have purchased the Opal theater. They were formerly of Manteca and Lodi.

Association Gets Down to Constructive Work

United Motion Picture Industry of Northern California Holds Meeting—Industrial Insurance and Billboard Advertising are Discussed.

From T. A. Church, 1507 North Street, Berkeley, Cal.

SAN FRANCISCO, CAL.—The monthly meeting of the board of directors of the United Motion Picture Industry of Northern California, composed of film exchange men and exhibitors, was held at the Techau tavern on August 8, with a full attendance. Now that all matters connected with organization work are at an end and the campaign for membership has proved eminently successful, this new body of film men is settling down for the constructive work for which it was formed.

At the recent meeting it was pointed out that moving picture houses and film exchanges were being called upon to pay a much higher rate of industrial insurance for their employees than is the case in many other lines and it was decided to investigate this and make an attempt to secure a rate to conform more closely to the actual risk. The organization also hopes to correct some of the faults in the present system of billboard advertising so extensively used here. Much "dead" paper is being left on the local billboards, to the detriment of theater advertising, and it is desired to induce bill posters to remove the notices of special events as quickly as possible in order to make this form of advertising more effective. The strike of photo-engravers also came in for attention at this meeting, exhibitors doing newspaper advertising being seriously affected. At the present time many exhibitors are compelled to have cuts made outside the newspaper offices, a source of considerable expense, and the proposition of curtailing advertising of this kind during the strike was discussed

Imperial to Advance Prices.

San Francisco, Cal.—Owing to the increased cost of film service, advertising and labor, the management of the Imperial theater has had to advance the price of admission to 10, 15 and 25 cents for matinees, and 15, 25 and 35 cents for evenings. This house was one of the pioneers in the 10-cent field and was also one of the first to inaugurate 10 and 20-cent prices. In discusing the advance, Manager J. L. Partington said: "Costs have been steadily mounting skyward and have reached such a point that a higher admission price is absolutely necessary. The public has become accustomed to paying more for everything else and will doubtless see the justice of the small increase asked for high-grade amusement." The Imperial has recently been redecorated, the exterior and lobby made resplendent by a new coat of paint, new lights installed and new furnishings added to the ladies' rest room.

Nat A. Magner Out of the Hospital.

San Francisco, Cal.—Nat A. Magner, of the film exchange bearing his name, has recovered sufficiently from the operation he recently underwent in a local hospital to be out and is again able to come down to his office. His rapid recovery is now expected.

Fine Organ for T. & D. Theater.

Berkeley, Cal.—A large Wurlitzer Hope-Jones unit orchestral organ has been installed in the T. & D. theater, conducted under the management of E. J. Merlin, at a cost of about $30,000, and this is now proving a great drawing card for this house. The task of removing the old instrument and installing the new one was accomplished with a minimum of inconvenience and a piano was used during the time there was no organ in operation The new instrument was formally presented to the people of Berkeley at a free recital held on Saturday morning, with the well-known organist, Albert Hay Malotte, at the console. In addition to installing a new organ in this theater the owners are expending $10,000 in putting in a tea room and children's play room on the mezzanine floor and in renovating the house. On the first of September prices will be advanced to 15 cents for adults and 10 cents for children. This theater is one of the most important in the chain of houses conducted by the Turner & Dahnken circuit and is being kept up to the minute in its appointments and in the class of service rendered.

K-E-S-E District Manager Visits Coast.

San Francisco, Cal.—E. R. Pearson, district manager for the K-E-S-E., arrived in this city recently for a short stay and after inspecting the local exchange and putting in a profit sharing system, left to visit the Los Angeles branch. Before returning east he will return to this city to make another short stay. This is Mr. Pearson's first visit to this territory and he has enjoyed the trip immensely.

Infringement on "The Slacker" Claimed.

San Francisco, Cal.—When the Turner & Dahnken circuit recently featured the Metro production, "The Slacker," and inaugurated a great advertising campaign, the management of the Strand secured the K-E-S-E feature, "The Man Who Was Afraid" and billed this as A Slacker, "The Man Who Was Afraid." The Metro Pictures Corporation at once applied for an injunction against the New York & San Francisco Amusement Co., the Strand Theater company, D. J. Grauman and Sidney Grauman to prevent them from making use of the term "Slacker" in connection with a photoplay and was granted a temporary restraining order. It is alleged that the order was violated and the matter will be aired at an early date in the U. S. Federal District Court presided over by Judge Van Fleet.

Fine New House for Oakland.

Oakland, Cal.—The American theater, San Pablo avenue and Seventeenth street, was opened on August 4 by C. W. & Rex Midgley under very auspicious circumstances. This theater was formerly known as the Reliance, but had been closed for months and the new owners have remodeled and redecorated it, making virtually a new house of it. The exterior lighting has made this spot one of the brighest places in the downdown district. The large marquee is brilliantly illuminated, while a forty foot sign, with an animated border and bearing the name "American," surmounts the house. An animated electric American flag, 5 by 15 feet in size also serves to attract attention, while a large illuminated sign two blocks away on another main thoroughfare directs attention to the location of the house. The theater, which has a seating capacity of 1,600, was packed at both performances on the opening night, the leading attraction being a Metro production, "The Haunted Pajamas." Many San Francisco exhibitors and film exchange men were present at the opening and the floral tributes were unusually plentiful. Music is furnished by an orchestra of twelve pieces, under the direction of John Warry Lewis, and the American quartette was an added feature on the opening night. The prices are 15 cents for the lower floor and 10 cents for the balcony, a pay-as-you-enter system being used, instead of a box office.

Says There is Money in Second Run Pictures

Seattle Exhibitor in Shopping District Raises Price and Changes from First Run Policy for Second Run Pictures—Makes a Success of It.

By J. S. Anderson, East Seattle, Washington.

SEATTLE, WASH.—Neither the war nor summer weather nor anything, except the car strike, have cut into the profits this summer of John Hamrick, manager of the Rex. Mr. Hamrick's theater is a house of about 600 capacity, situated on Second avenue in the very center of Seattle's shopping district. Until this year the Rex had always been operated as a first run house. In the early spring Mr. Hamrick decided to put on second run pictures. It was just a few months after the admission price had been raised from 10 to 15 cents, but the manager did not lower the price in spite of the fact that the finest run houses in the city charge no more for general admission than 15 cents.

The programs at the Rex are composed only of those features which have played to extraordinary business during their first run in the city. The usual plan is to change twice a week, but when a picture warrants it, it is kept on a full week. For special reasons first run pictures are sometimes shown; as, for instance, after "Hell Morgan's Girl" had played a very successful second run at the Rex, a week or two later it was followed by "The Girl in the Checkered Coat," and the fact that the same cast appeared in this picture that had made such a hit in "Hell Morgan's Girl" was made the keynote of the advertising. Excellent business was the result. Mr. Hamrick has no trouble in getting the same admission price for his second run pictures that the first run houses charge, and the first week of the car strike is the only time this summer when his business has not been satisfactory. After that first week people found out that jitneys were just about as good as cars to ride in, and that the Rex was still showing good pictures, so the second week Mr. Hamrick's business came back to normal and has continued that way.

Seattle Paramount-Artcraft Notes.

Seattle, Wash. — Paramount - Artcraft's selective star series opened simultaneously in Seattle, Portland, and Spokane on August 12, with Margarite Clark in "The Amazons." It was shown at the Coliseum in Seattle.

Clarence Hill arrived from the San Francisco headquarters this week to discuss with H. G. Rosebaum, manager of the Seattle Paramount-Artcraft office, the question of opening a branch in Portland. The territory will be as nearly as possible equally divided. Portland is to have the southern Washington territory below Chehalis.

Guy Navarre, road representative, has just returned from a trip through the Oregon territory, having signed every town he visited.

Miss E. Erickson, formerly head stenographer at the Salt Lake City Triangle office, is now stenographer in the contract department of the Seattle Paramount-Artcraft office.

At the Seattle Triangle Exchange.

Seattle, Wash.—H. H. Hurn, manager of the Seattle Triangle office, reports that the "Flame of the Yukon" broke all Saturday and Sunday records at the Strand theater, Walla Walla, and that similar satisfactory reports regarding this feature are coming in from all over the territory.

Mr. Hurn called a meeting of his three salesmen, W. W. Armstrong, Ed. I. Hudson, L. T. Turner, last week to discuss the handling of the new Hart and Fairbanks reissues in which exhibitors have already shown much interest.

T. Thurston, cashier at the Triangle office, has gone on a short vacation to Mt. Rainier.

Other Notes From the Film Row.

Seattle, Wash.—Fred C. Quimby, Northwest supervisor for Pathe, left this week for Butte.

L. J. Schlaifer went to Eastern Montana this week. His partner, Melvin G. Winstock, was in Portland last week looking after the business of their features.

B. L. Daniels, of Coeur d'Alene, Idaho, wired to the Seattle G. A. Metcalfe store for two Power's 6B machines this week.

◆

Spokane News Letter

By S. Clark Patchin.

Brief Notes of Local Film Circles.

SPOKANE, WASH.—Ruth Corwin, who recently appeared in "Soul Mates" at the Liberty, is a former Spokane girl. Students of the North Central High school, where she attended, made up a party and attended the theater in a body when the fact was learned.

Mary Pickford played to standing room at the Liberty in "The Little American."

Among pictures which drew well in Spokane the week of August 6 were Norma Talmadge in "The Law of Compensation" at the Clemmer; Bryant Washburn in "The Golden Idiot" at the Casino; Mary Pickford in "The Pride Of The Clan," at the Lyric, and Louise Lovely in "The Gift Girl," at the Rex.

Coeur d'Alene Strand Burns.

Coeur d'Alene, Ida.—Fire of mysterious origin did damage to the extent of $30,000 in the building occupied by the Strand theater at 2 a. m., August 9. This building is now being remodeled by a syndicate of which M. B. Daniels is manager and the syndicate took over this and the Lyric of Coeur d'Alene recently.

The blaze started in the rear of the theater when no one was about and the stage and screen and orchestra equipment and many of the seats were burned. The building is owned by John B. Taylor and the furnishings by O. R. Shern. Mr. Daniels says the building will be rebuilt and pictures will be shown as soon as possible.

Ralph Ruffner's Interesting Career.

Spokane, Wash.—From messenger boy for the Western Union to a railroad telegraph operator, then entering the moving picture business on a piano stool, later to be manager of one of the most up-to-date moving picture houses in the northwest are a few of the experiences of Manager Ralph Ruffner, of the Liberty theater, Spokane, Wash., who now has a machine installed in his three-room office suite on the third floor of the building, and a screen covered by dark curtains to be used for showing him special run or open market pictures.

Additional to the above, Mr. Ruffner has been office boy in a railroad master mechanic's office, operator of a steam hammer in a railroad blacksmithy, office stenographer, city ticket agent, baseball player, a moving picture pianist and organist, and now, when he chooses, he handles the mammoth Wurlitzer, Hope-Jones organ of the Liberty with ease. He can handle any angle of the moving picture business from janitor to operator, decorater, general director, publicity and advertising man, and manager, and put in odd times amusing the patrons by furnishing music for them during the pictures. He is a live-wire at advertising, and is always working up something new to attract the attention of the thousands who pass and enter the theater daily and weekly. He is a good publicity man, and gets by with much free publicity in newspapers here by various ingenious means.

Right now Mr. Ruffner is concentrating his efforts in and using his past experiences in his capacity as manager of the Liberty.

Should the regular operator be unable to work and no substitute be immediately available, Mr. Ruffner peels off his coat and goes to work. Aside from putting in about 16 hours a day at the theater or in connection with it, Mr. Ruffner keeps his muscles limbered up by playing with a 100-pound dumb bell which he keeps in his office, and can easily put it up several times with one hand then hold out at arms length with both hands.

In 1907 he was inveigled into the picture show business. A railroad friend induced him to play the piano at his Comet theater in Vancouver, Wash., across the river from Portland, and he later became manager of this theater. He hit on the idea of extending credit to the soldiers of the fort there, who were paid monthly, and each was allowed a credit up to $3 worth of seats a month. On pay day they squared their accounts—"sometimes"—according to Mr. Ruffner. He said the experiment cost him about $20,000, which he carries as souvenir paper and would sell cheap. He managed a small theater at Ranier, Ore., in 1914, then went to Butte, where he made a signal success of the American theater, and came to Spokane in the spring of 1915 to manage the Liberty, where fortune has continued to smile upon him.

Manager Ralph Ruffner at the Organ.

PRAIRIE STATE ITEMS.

By F. H. Madison.

Dakota Theater Notes.

Bismarck, N. D.—The Publicity Film company of this city has made for the State Fire Marshal a film which shows modern fire-fighting methods. This will be used by the marshal's office in educational work.

Morristown, S. D.—John Ritter has purchased the interest of C. O. Dunning in the moving picture show.

Among Nebraska Film Men.

Kearney, Neb.—Local exhibitors have ventured Sunday shows. There is a liberal patronage and it is likely that seventh day shows will become firmly established.

Omaha, Neb.—A daughter, Mona Virginia, has been born to Mr. and Mrs. George H. McCool. The father is booker at the local exchange of the Universal.

Havelock, Neb.—The Joy theater has been sold to R. W. Wolverton.

Omaha, Neb.—The Empress theater has added a ladies' rest room, fitted with Jacobean furniture, writing desk, lounge and chairs.

◆

Longacre Gets Portland Connection.

Portland, Ore.—The Longacre Film corporation, releasing Alice Howell comedies under the brand of Century Comedies, has obtained a Portland connection and will open offices with Bluebird at the exchange of the Film Supply company of Oregon. Gus Metzger, manager, reports that his company will also take care of the distributing company's affairs in Seattle and Spokane.

Eastern Triangle Manager Visits.

Portland, Ore.—Gerald Payne, reputed to be the youngest exchange manager in the District of Columbia, honored Portland with a visit August 8, when he stopped off a few hours between trains en route from Los Angeles to the East. He called on several of Portland theaters using Triangle service, and expressed his opinion that business seemed much better than he had anticipated it would be. He was agreeably surprised with the city.

Organist Writes a Song.

Portland, Ore.—E. H. Hunt, organist at the People's, has written and published a patriotic popular song called "Swat the Kaiser," which had its premier presentation at the People's when it was sung by the Portland Ad Club Quartette. Needless to say it went over big.

New Portland Censor Board Meets.

Portland, Ore.—The new censor board appointed by Mayor George L. Baker in an effort to minimize the heretofore alleged censorship unfairness held its organization meeting August 7. Gus A. Metzger, manager of the Universal exchange, has been made a member of the board since the list of appointees was made public last week. A committee consisting of C. W. Meighan, manager of the People's theater; Gus Metzger, and W. P. Keady was appointed to formulate a new set of rules for the guidance of the viewers of the board. It is anticipated that these rules will give everybody a fair deal.

Pathe to the Front.

Portland, Ore.—That local exchanges are receiving patronage in preference to out-of-town exchanges is evidenced by the way the Pathe exchange is coming into favor with Portland exhibitors. Manager W. W Kofeldt has finally landed Gold Rooster features in the People's theater, Portland's big first run house, to start September 16. He has also placed "The Fatal Ring" at the Pantages, and "The Battle of the Somme" at the Majestic.

C. E. Waite, traveler for Pathe, recently returned from a trip South, and reports business much better than expected.

Portland Exhibitors Do Exhanges' Work

Object to Requirement of Exchanges to Make Collections—Have to Keep Wires Hot With Changing Shipping Orders—Long Distance Shipments Blamed.

By Abraham Nelson, Majestic Theater Bldg., Portland, Ore.

PORTLAND, ORE.—Oregon exhibitors are getting tired of doing office work for Seattle exchange. To obviate long distance shipments, the cause of much complaint by Oregon theater men, and loss of business to Seattle exchanges, the distributors recently hit upon the plan of putting in a lot of small circuits throughout the territory. The circuit scheme is not new, of course, but of late it has become quite popular as a means of quieting exhibitors' complaints about high express rates on shipments to and from Seattle.

The circuit plan worked all right as long as the circuits remained intact as the road man originally arranged them, but when one exhibitor happened to drop out the wires began to hum between Seattle and the remaining members of the circuit, and the exhibitors had shipping instructions to worry about. Of late exchanges have become more presumptious and are ordering exhibitors to ship films C. O. D. to circuit members. The C. O. D. amounts vary each week, according to the way the slow pay circuit member sends his check to the Seattle office, and the member making the shipment to him must receive a notice of the amount each week.

It is causing a lot of dissatisfaction among Oregon exhibitors to be compelled to worry about this routine work for the exchanges just to save express charges on long distance shipments, and they are looking forward to the establishment of more exchanges in Portland.

Goldwyn Holds Trade Showing.

Portland, Ore.—C. F. Hill, new manager for Goldwyn, temporarily moved his sales force down from Seattle for the accommodation of Portland and Oregon exhibitors, and held a trade showing of the first productions released under the new brand. The cozy Sunset theater was the scene of the exhibitions on August 9, 10 and 11 before and after the regular shows. The regular Sunset organist was in attendance at all performances.

Nearly every exhibitor in Portland viewed "Baby Mine," and a number of out-of-town men were also present. Among these were George Bligh, Bligh theater, Salem; A. H. McDonald, Rex theater, Eugene; W. S. Humphrey, Savoy theater, Eugene; Henry E. Morris, Star theater, McMinnville; E. M. Thurber, Orpheum theater, Marshfield; W. A. Long, Star theater, Oregon City; C. C. Ferguson, Baker theater, Newberg, and several others.

Harry C. Arthur, traveling representative for Goldwyn, was in Portland assisting Mr. Hill. Mr. Arthur resigned his position as traveler with Fox to accept the Goldwyn appointment. He recently completed a trip south from Portland, and reports excellent business. He says that the Percy-Moran Company, owning the new Rialto in Medford, were the first exhibitors in the Pacific Northwest to sign a Goldwyn contract.

Local Pictures Go Well.

Portland, Ore.—The People's Amusement Company patronized home industry during the week of August 5, and showed a program consisting entirely of Portland made photoplays. Manager Meighan, of the People's theater, intended to show the pictures during the first split of the week only, but the venture proved so successful that they were retained the full seven days.

The photoplays consisted of a six-reel drama, "A Nugget in the Rough," and a two-reel polite comedy, "The Tale of a Dress." They were produced by the American Lifeograph Company under the direction of Louis Moomaw, formerly with Burton-Holmes in Chicago. Both pictures make use of the excellent Oregon scenery to very good advantage. Ruth Weyland, Hazel Hansen, and Harold Grady are featured.

G. E. Jackson Is Appointed Manager.

Portland, Ore.—With the coming of A. S. Kirkpatrick, formerly Portland Mutual manager and now personal representative of John R. Freuler, with headquarters in Chicago, formal announcement of the appointment of George E. Jackson, former Mutual road man, to the office of manager of the Portland branch was made. H. H. Brownell, well known in Portland film circles, is the new traveler out of the Portland office.

Oscar Hanson, booker, will leave Aug. 16 for a tour of the Mutual offices to install a uniform booking system in all of them. This system has been worked out in the Portland office during the past few years.

Mr. Kirkpatrick is making the present tour for the purpose of systematizing operation in all the Mutual offices, and is delivering a personal message from President Freuler to the branch managers of Mutual west of Denver. The managers east of the Rockies were called in conference in Chicago.

The Portland film fraternity was on hand a hundred per cent. strong to greet Mr. Kirkpatrick on his visit here. His rise in the film circles in Portland were rapid. He resigned a position as efficiency expert with the City of Portland to take up the same line of work with the Mutual when C. J. Kerr was manager of the Portland office. He afterwards became branch manager for Metro, then traveling representative for Mutual, and within a few months manager.

Mr. Kirkpatrick is returning to Chicago by way of San Francisco and Los Angeles.

New Mutual Manager for Butte.

Butte, Mont.—With the transfer of manager Caughman, of the Mutual office here, to the position of traveling representative out of Seattle it is announced that G. W. Whitney has been made manager. The Mutual office is enjoying excellent business.

With the Exhibitors.

Grants Pass, Ore.—The Bijou theater, Caldwell Bros., will discontinue pictures in their house for a short time and run a season of stock. While the summer slump has not been as bad this year as usual the theater managers feel that a little variety in shows will be welcome. The Bijou will resume pictures about Sept. 1.

Roseburg, Ore.—The Majestic theater, Frank Boles, is doing exceptionally well this summer.

Marshfield, Ore.—The Noble theater, Bob Marsden, is installing a new Johns organ.

Coquille, Ore.—The Scenic theater has been reopened by C. A. Pendleton.

Albany, Ore.—E. R. Cummings, the new manager of the Globe, recently made a trip to Seattle to arrange service. Mr. Cummings came to the Globe from Marshfield, where he was manager for E. M. Thurber at the Orpheum.

Emmett, Idaho.—J. M. Houston opened the new Emmett theater here September 9.

Portland, Ore.—Pete Sabo reports new installations of equipment at the Crystal theater, Astoria, and the Arcade, Springfield. W. J. White, owner of the Arcade, has sold his Springfield house.

Portland, Ore.—Sam Bernstein, who recently sold the Gem, has purchased the Elite theater in Rose City Park.

Calendar of Daily Program Releases

Releases for Weeks Ending September 1 and September 8

(For Extended Table of Current Releases See Pages 1438, 1440, 1442, 1444.)

Universal Film Mfg. Company

RELEASE FOR THE WEEK OF AUGUST 27.

GOLD SEAL—The Winning Pair (Three Parts—Dr.)	02641
NESTOR—The Night Cap (Comedy)	02642
L-KO—Props, Drops and Flops (Two Parts—Comedy)	02643
UNIVERSAL ANIMATED WEEKLY—Weekly No. 87 (Topical)	02644
STAR FEATURETTE—Hands in the Dark (Two Parts—Drama), and Old French Towns (Short Scenic)	02645
JOKER—Why They Left Home (Comedy)	02646
VICTOR—Scandal Everywhere (Comedy)	02647
UNIVERSAL SCREEN MAGAZINE—Issue No. 34 (Educational)	02648
UNIVERSAL CURRENT NEWS—Issue No. 15 (Topical)	02649
JOKER—Busting Into Society (Comedy)	02650
BISON—Jungle Treachery (Two Parts—Drama)	02651
UNIVERSAL SPECIAL—The Gray Ghost, Episode No. 10—Title not decided (Two Parts—Dr)	02652

RELEASES FOR THE WEEK OF SEPTEMBER 3.

GOLD SEAL—The Empty Gun (Three Parts—Drama)	02654
NESTOR—Looking 'Em Over (Comedy)	02655
L-KO—Backward Sons and Forward Daughters (Two Parts—Comedy)	02656
UNIVERSAL ANIMATED WEEKLY—Weekly No. 88	02657
STAR FEATURETTE—A Dream of Egypt (Two Parts—Drama)	02658
JOKER—Officer, Call a Cop (Comedy)	02659
VICTOR—The Curse of a Flirting Heart (Comedy)	02660
UNIVERSAL SCREEN MAGAZINE—Issue No. 35 (Educational)	02661
UNIVERSAL CURRENT EVENTS—Issue No. 16 (Topical)	02662
JOKER—A Gale of Verse (Comedy)	02663
BISON—The Lure of the Circus (Two Parts—Comedy-Drama)	02664
UNIVERSAL SPECIAL—The Gray Ghost (Episode No. 11—Two Parts—Drama)	02665

Mutual Film Corporation

WEDNESDAY, AUGUST 29, 1917.

MUTUAL—Mutual Weekly No. 139 (Topical)	05727

THURSDAY, AUGUST 30, 1917.

CUB—Jerry's Eugenic Marriage (Comedy)	05728
GAUMONT—Reel Life No. 70 (Subjects on Reel: Using The Abalone, A Little-Known Industry of the Pacific Coast; A Boy and a Rope; Handling the Mail; Beach Sports of California; "The March of Science" and "What a Bachelor Sees at a Wedding" are animated drawings from "Life"	05729

MONDAY, SEPTEMBER 3, 1917.

MUTUAL STAR PRODUCTION—Charity Castle (American—Five parts—Drama).

MUTUAL STAR PRODUCTION—Reputation (Five parts—Drama)

WEDNESDAY, SEPTEMBER 5, 1917.

MUTUAL—Mutual Weekly No. 140 (Topical).

THURSDAY, SEPTEMBER 6, 1917.

CUB—Jerry Tries Again (Comedy).

GAUMONT—Reel Life No. 71 (Subjects on reel: A Watering System for a Small Farm; Pets Which Will Never Be Popular; Handling the Mail, Parcel Post, Money Orders, etc.; The Five Senses in Business and Pleasure; A Leaf from Life; "Fresh Advances in the Champagne District").

BOUND VOLUMES OF THE MOVING PICTURE WORLD

You Need Them in Your Business!

Each issue of THE MOVING PICTURE WORLD represents the fruit of studied effort on the part of experts to provide just what the average reader of trade publications in the moving picture field can use to best advantage in his business.

Since this is true, the bound volumes of THE MOVING PICTURE WORLD, each comprising the complete issues printed during a period of three months, take immediate standing as

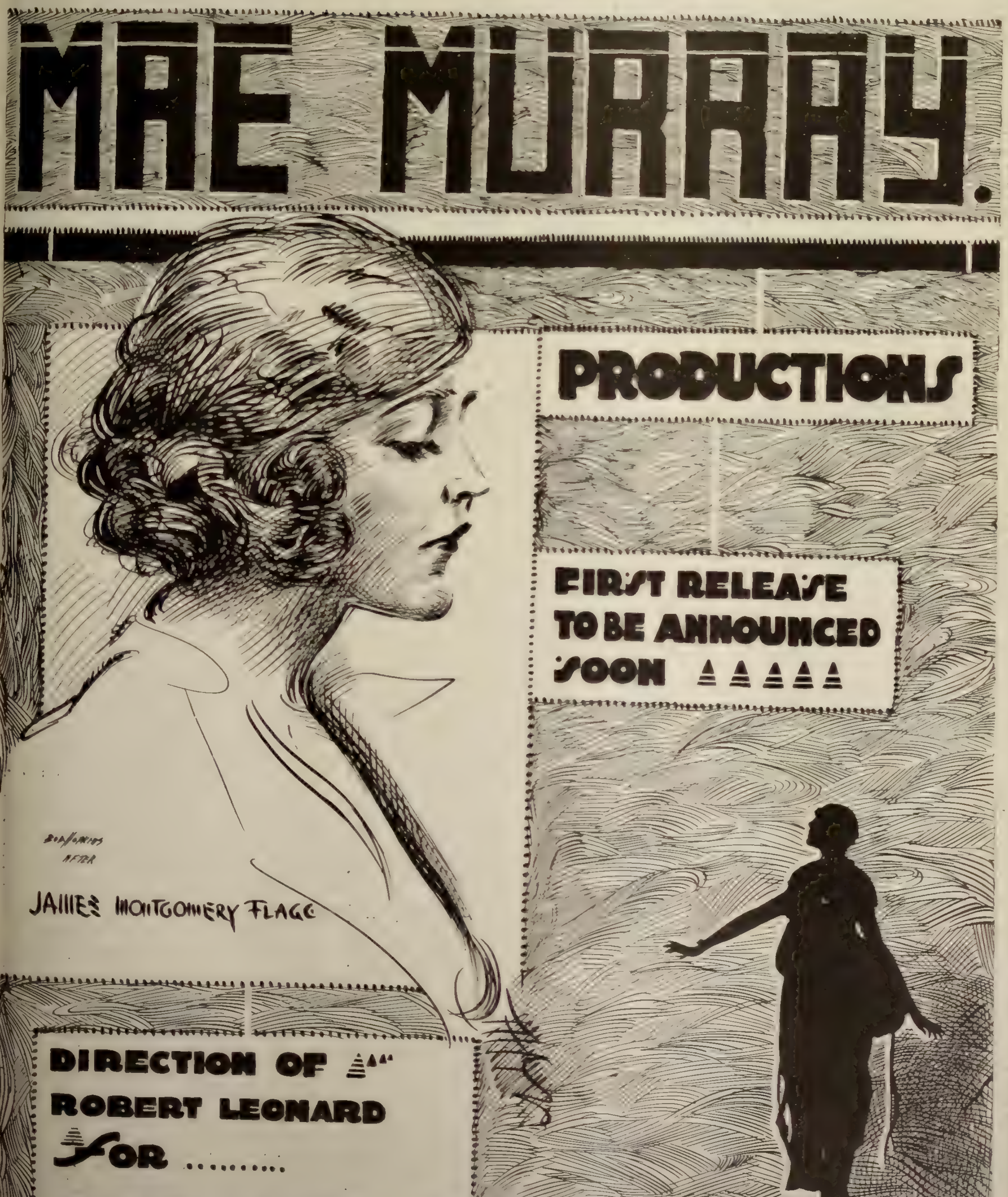
The Reliable Reference Book of the Trade *The Record of Moving Picture History in the Making*

NOW READY—VOL. 32.—APRIL TO JUNE, 1917

WE HAVE AT YOUR DISPOSAL
Bound Volumes for the years 1912, 1913, 1914, 1915 and 1916. Four volumes each year. Shipped as per your instructions at $1.50 per volume—transportation charges additional.

INVEST $33.00
and have at your hand for ready reference every issue of THE MOVING PICTURE WORLD which has been printed since January 1, 1912. These issues are in bound volume form, and are invaluable to the wide-awake moving picture man.

CHALMERS PUBLISHING CO., 17 Madison Ave., New York City


MAE MURRAY.
PRODUCTIONS
FIRST RELEASE
TO BE ANNOUNCED
SOON
AFTER
JAMES MONTGOMERY FLAGG
DIRECTION OF
ROBERT LEONARD
FOR ....
BLUE BIRD FILMS.
M

Stories of the Films

General Film Company, Inc.

BROADWAY STAR FEATURE.

THE ATAVISM OF JOHN TOM LITTLE BEAR (One of the O. Henry Series—Two Parts).—The cast: John Tom Little Bear (Al Jennings); Jeff Peters (Dan Duffy); Blinkly (J. Abraham); Roy Conyers (Roberto Turnbull); Mrs. Conyers (Marye Brittain); Mr. Conyers (H. E. Smith). Directed by David Smith.

John Tom Little Bear, an educated Indian, Jeff Peters, a medicine fakir, and Mr. Blinkly, a would-be actor, are resting in camp. The Indian is cooking a steak, when from the bushes opposite a tiny cloud of smoke appears. The Indian staggers and extracts from his chest a tiny bullet. He runs to the bushes and drags therefrom a boy of nine years of age holding a tiny rifle in his hands. Using stragetic means the fakir obtains from the obstinate child his name and address. It transpires that the boy, Roy Conyers, ran away from home in order to shoot redskins and that the conductor set him off the train at Kansas. After a few days the Indian becomes sincerely attached to the boy, who confidingly tells John Tom that "Papa is a bad man." The fakir advises that the boy's mother should be telegraphed, and accordingly next day Mrs. Conyers arrives.

That night at the hotel the Indian becomes greatly attracted to Mrs. Conyers, but later he confides to Jeff that he realizes only too well the racial distinction. So he determines to seek the white man's surcease—whiskey. Events move rapidly. Mr. Conyers suddenly turns up at the hotel and kidnaps the boy. When the Indian learns of this he gives a frenzied shriek and chases the kidnapper. Mrs. Conyers is frantic with grief and Jeff is striving to comfort her, when suddenly the Indian appears with the boy in his arms. He explains that he has run fifteen miles. Mrs. Conyers hurries her precious treasure indoors, and Jeff leads the exhausted Indian back to camp. Jeff then picks from the Indian's belt a man's scalp, and he visualizes the grim adventure which the Indian must have experienced in order to rescue the boy. He knows also that John Tom Little Bear may be "Red without—but White within."

FALCON FEATURES.

THE PHANTOM SHOTGUN (Four Parts).—The cast: Van Buren Courtland (R. Henry Grey); Elizabeth Kennedy (Kathleen Kirkham; Frank Marshall (Barney Furey); Hamilton Forbes (Frank Brownlee); Betty Marshall (Gloria Payton); Patton (F. H. Gibson Gowland); Larkins (Wm. Marshall); Harding (Bruce Smith); Capt. Lloyd (Capt. J. E. Nicholson). From story by Stanley Clisby Arthur. Directed by Harry Harvey.

Van Buren Courtland, partner of Hamilton Forbes, loves Elizabeth Kennedy, Forbes' secretary, who is also loved by Forbes. Forbes has Courtland arrested for forgery and, professing friendship, finances his defense. An important state witness becoming confused, Courtland is freed, and after accusing Forbes, goes west to find the bribed witness.

Elizabeth promises to marry Forbes, having been told by him that Courtland is dead. Courtland, seeing the announcement of the engagement, comes east to stop the marriage, but is told by Larkins, a reporter, that the marriage has taken place, and he is persuaded to leave the city. Larkins, who has all along suspected Forbes of the frame-up, follows Courtland to the pier and sees Elizabeth and Forbes boarding the ship. Fearing trouble, Larkins goes along too. Elizabeth is overcome when she sees Courtland. When he explains matters to her she quarrels with Forbes and moves to another stateroom. That night Forbes is killed and Courtland suspected. Patton, a deck steward, is recognized by Larkins as an escaped convict who had been sent to prison on the false testimony of Forbes. Suspected of the murder, Patton denies his guilt to Larkins, but admits he saw the murderer.

That night Patton is also killed and an attempt is made upon Courtland's life. It is known that a shotgun is used in each case, but none can be found on board. The crew mutiny and the phantom gun saves the captain's life. Larkins is the next to be shot and wounded. Finally, the stateroom of Frank Marshall, a passenger, is fired into. Larkins promises to solve the mystery and flips a penny which rolls under the berth. In reaching for it with Marshall's cane the cane breaks, disclosing a hidden shotgun. Marshall confesses, saying that when his sister died, having been ruined and deserted by Forbes, he had sworn to kill her betrayer "in his happiest hour." Patton had witnessed the murder and Larkins' investigations were becoming alarming, so both had to be shot. Elizabeth and Courtland are now free to marry.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compare with the standard of the MOVING PICTURE WORLD? There's a reason.

THE MARTINACHE MARRIAGE (Four Parts).—The cast: Sara St. Ypriex (Margaret Landis); Mrs. Martinache (Mollie McConnell); Hermia Martinache (Leota Lorraine); Irene Lawson (Julien Beaubien); Col. Horace Martinache (Philo McCullough); Eric Martinache (Vincent Berresford); Lord Sayle (Harl McInroy); Roscoe Vandercourt (Frank Brownlee). From story by Beatrix Demarest Lloyd. Directed by Bert Bracken.

In Paris Horace Martinache, wealthy young American, aids a ragged young flower girl who was knocked down by his machine. Placing her in a hospital he leaves money to pay for her education when she recovers, and sails for home without further thought of the affair.

Some years later Martinache, still a bachelor, learns that his nephew, Eric, during a trip abroad has fallen in love with an actress and is bringing her home to gain his mother's consent to their marriage. The mother and sisters of the young heir to the Martinache millions are horrified and ask Col. Martinache's aid to break up the match. The latter consents, but orders a a genteel and diplomatic method. Madame Martinache is to invite the actress, Sara St. Ypriex, to be her guest in the household, the theory being that seeing a great deal of each other will cause the lover's devotion to cool. Sara becomes a guest at the mansion and is introduced to the social set which passes its week-ends under the hospitable Martinache roof.

Her beauty earns her new suitors, an Englishman, a nobleman of mediocre character, and Roscoe Vandercourt, a rather strong personality. To make the cure absolute Col. Martinache consents to join the house party and pay attention to the charmer. Sara is agreeably startled to discover in him her benefactor, she having been the flower girl of Paris. Col. Martinache is unaware of the coincidence, however, and his love, encouraged by the deeply grateful girl, becomes reality instead of pretense. Matters are aided when she is annoyed by the nobleman and by Vandercourt. Eric shows his fickleness when Col. Martinache is discovered in Sara's room after his response to cries of alarm. Vandercourt, her attacker, having just escaped. Col. Martinache is now committed more than ever to protect her happiness. He proposes and is accepted, while Vandercourt, now discovered to be an international crook, is removed by an avenging hand, Sara's father having traced him to America after a prison term served as the result of treachery.

KALEM.

THROUGH FIRE AND WATER (An Episode of "The Further Adventures of Stingaree"—Two Parts).—The cast: Stingaree (True Boardman); Howie (Paul C. Hurst); Kate Proctor (Edythe Sterling); Billy Shuster (Ray Hanford); Sergeant D'Aeth (Hal Clements). Directed by Paul C. Hurst.

Stingaree and his partner, Howie, while riding across Old Man Plain in the bush country of Australia, save the life of Billy Shuster, a worthless vagabond, when that individual drops a lighted cigarette, falls asleep, and catches fire. Shuster's coat is destroyed by fire, and Stingaree gives him his white one.

At their camp, Howie attempts to break a wild colt, but the horse runs away with him and finally throws him. The accident is seen by Kate Proctor, the "hired help" of Mr. and Mrs. Brockton. She helps Howie to the house and bandages his wounded arm. Stingaree, searching for Howie, arrives at the house. He finds a revolver on a side table, and Kate explains that it belonged to her husband, who has stolen her money and left her. From her description of the man, Stingaree recognizes him as no other than the man he has befriended. Shuster, having recognized Stingaree and read of the 500 pounds reward offered for his capture, is now at the troopers' barracks setting Sergeant D'Aeth on the track of the bushranger.

Stingaree rides back to the spot where he met Shuster, and there, to experience the keen delight of throwing Sergeant D'Aeth off the track, he makes new tracks in place of the old ones which have been obliterated. He rides to a stream, which he enters and rides through. Sergeant D'Aeth and Shuster, following his tracks, reach the stream. They decide that each one shall take a side of the stream and search for the tracks until nightfall. Then they shall camp for the night and meet in the morning. By evening neither has found trace of the bushranger, so they make separate camps for the night.

Before dawn, while both his pursuers are sleeping, Stingaree pays them a visit. Coming to D'Aeth camp, he trades hats with the sergeant, and also appropriates his coat. Now, with Stingaree's fancy striped hat, and a white shirt, the sergeant could easily be mistaken for the bushranger. Then Stingaree visits Billy's camp with the sergeant's horse (which he had exchanged for his own) and changes the sergeant's horse for Billy's. Taking Shuster's hat with him, Stingaree hides in the bushes to await results.

When the two pursuers awake they are astounded at the transformations. And when Shuster sees the sergeant on Stingaree's horse, with a white shirt and Stingaree's hat, he mistakes D'Aeth for the bushranger. D'Aeth, seeing Shuster on his horse and wearing Stingaree's white coat, mistakes him for Stingaree. Both open fire, and Shuster is the victim.

Stingaree returns to Kate with the 500 pounds reward which he appropriated from the sergeant. He tells her that her husband, whom he found fatally wounded after a fight from the troopers, sent it to her.

SPARKLE COMEDY.

HER PEIGNOIR (One Reel).—The cast: Ami Simple (Tom Mulgrew); Janice Simple (Estelle Wynne); Mrs. Gay (Mrs Herbert); Mr. Gay (Hamilton Crane). Directed by Charles Pitt.

Ami Simple and his wife never tire of telling their neighbors, Mr. and Mrs. Gay, of their wonderfully happy and eugenic marriage. One morning Mrs. Simple, struck by a stunning new peignoir in Vogue, decides to have one and goes at once to her dressmaker. Ami returns home to lunch and cannot get in. With the aid of Gay he breaks in through the window and finds a note on the table which reads: "Have gone to have my peignoir cut out. Janice."

Horrified at the terrible news, Ami calls up the hospital and is told that Mrs. Simple is undergoing ether. Rushing to the hospital he bends over the bed and finds the patient is another Mrs. Simple. He shows the note to the superintendent, who calls in several doctors for discussion. After trying in vain to discover from their medical books what a peignoir is, they conclude it is some terrible new disease and assure Simple that his wife has probably gone to a specialist. Overcome, Simple enters a saloon and manages to take the edge off his sorrow.

Meanwhile Janice returns and Mrs. Gay asks her if the operation was successful. Explanations follow and Janice unwraps a bundle and shows what a peignoir is. Simple wends a crooked path home and when he, too, is told what a peignoir is he flops to the floor.

JAXON COMEDY.

TOUGH LUCK (One Reel).—Pokes and Jabs are behind with their board and are held up by the boarding housekeeper at the point of a pistol. Jabs tells her that they have money hidden in their room and she agrees to wait till they go up and get it. Mrs. Ham goes to market and returns just in time to catch the delinquents about to skip. Jabs escapes, but Pokes is caught by the hair of his head and made to work out the double board bill as cook, waiter and scrub woman. Pokes tries to escape one night, but Mrs. Ham hears the commotion and, mistaking it for burglars, notifies the police.

The cop arrives just as Pokes drops out of the window. They grapple and in the scuffle the cop loses his helmet, revealing Jabs. Mrs. Ham from the window recognizes the pair and is furious. Looking about for a weapon of vengeance, she seizes the packed trunk and hurls it at them. It hits Pokes in the head. Jabs does his duty and arrests Pokes, who appears in court the following morning a wiser and smaller man.

SELIG.

SELIG WORLD LIBRARY NO. 14.

Vast Vineyards of California—The grape is the oldest of cultivated fruits. Its culture in California was begun by the Spanish missionaries about 1770. The grapes are picked by hand, placed in boxes and hauled to the wine presses. When grapes come to the winery they are run through a machine which crushes the grapes but not the seeds. Juice is strained from the pulp and placed in reservoirs. Here's some choice fruit.

The American Rattlesnake—The rattlesnake of Southwestern America is one of the most deadly of poisonous serpents, ready to defend itself, it seldom leads an attack. It feeds on rats, squirrels and rabbits.

The Clay Industry—The clay used is a hydrous aluminum silicate, and is formed from the decomposition of aluminous rocks. Women are employed to cast small statues. Toy animals cast from clay. Casting vases. A statuette sculptor.

The Buddhists Pagodas of Burma—About nine-tenths of the total population of Burma are Buddhists. Although banished from Hindustan, Buddhism prevails in China, Siam, Mongolia and Japan, and its adherents are said to number 147,000,000. The Shoay-Dagon at Rangoon, Burma, is the most venerable Buddhist Pagoda in the world, 070 feet high and supposed to have been built 585 B. C. The Pagoda and surrounding shrines are covered with gold leaf. A Pagoda contains some relic of Buddha, or one of his disciples, such as a bone, a tooth, or a hair. Pagodas at Mandalay, India.

THE SOLE SURVIVOR (Two Parts).—The cast: Joan Darcy (Bessie Eyton); John Gaunt (Charles Clarey); The Mad Scientist (Lafayette McKee); His Slave (Roy Watson); Thomas Wynn (Charles Wheelock). Written by James Oliver Curwood. Directed by F. J. Grandon.

Five young men meet at the home of Thomas Wynn and propose that they shall meet again there five years from that date at nine o'clock in the evening if they are alive.

The years pass and the appointed day is at hand. Only three of the five arrive on time. A letter is received from the fourth, who is dying from a bullet wound in a Bombay hospital. The three friends drink a toast to John Gaunt, the fifth and last man, "wherever he may be."

Then Gaunt appears in tattered clothing and tells a strange story. For three years he had buried himself in the wilds of Central America, in search of gold. He became lost in the jungle. He was captured by a mad scientist, who showed Gaunt a beautiful maiden imprisoned in a cage. The girl was classified by the scientist as one of his "specimens."

Gaunt tells a startling story of his hardships, of thrilling adventures and of his escape. He says that on the Coast settlement he was believed to be insane, and asks his friends to go with him to the rescue of the white girl imprisoned in jungle wilds. They go to the rescue and find the girl just in time to save her from death.

Gaunt has learned to love the girl and on the homeward journey asks her for her hand in marriage.

HER HEART'S DESIRE (One Reel).—The cast: Andres (Wheeler Oakman); John Fordyce (J. F. McDonald); Carolyn Carter (Bessie Eyton); Mrs. Carter (Lillian Hayward). Written by Lanier Bartlett. Directed by Colin Campbell.

Carolyn Carter obeys the commands of her mother, who is socially ambitious, and marries John Fordyce, a wealthy, disreputable rounder. Carolyn soon discovers, as so many women have before her, that a loveless marriage for gold only causes sorrow.

Matters go from bad to worse and finally Carolyn divorces Fordyce and goes away to live among the simple folk, between the mountains and the sea. There she meets Andres, a young shepherd, who is tending his flocks. Andres longs for an education and the beautiful stranger instructs him in book lore. Then it is that love enters the game and joins the hearts and hands of Andres, the shepherd, and Carolyn Carter, and finally she realizes her heart's desire of marriage for love and children.

Universal Film Mfg. Co.

GOLD SEAL.

THE WINNING PAIR (Three Parts—Release Week of August 27).—The cast: Beatrice (Ruth Stonehouse); Jack (Roy Stewart); John Croft (Alfred Allen); Ezra Moore (Harry Dunkinson); Gerald McLaughlin (Kingsley Benedict); Mrs. Ezra Moore (Evelyn Selbie); Hotel Clerk (Jack Dill); Mose Cohn (Walter Belasco). Written by Eugene B. Lewis. Produced by L. W. Chaudet.

Beatrice was the twenty-year-old daughter of Ezra Moore, grouchy old millionaire shoe manufacturer. Years before he had been in partnership with John Croft, but the partnership had been dissolved over a trivial matter and the two men had not spoken since. John Croft, Jr., or "Jack," a good-natured youth of twenty-four, is in love with Beatrice.

Jack is cut off by his dad, on his refusal to forget Beatrice. Holding herself in some degree responsible for Jack's embarrassing financial condition, Beatrice pays a call on the superintendent of her father's factory, with the result that Jack goes to work for Ezra Moore.

Ezra Moore specialized in men's shoes and John Croft in women's footwear. Beatrice, a "bug" on shoe leather, always kept on hand a supply of from fifteen to twenty pairs of the "fanciest make." As her father did not manufacture her style of shoes, she bought them wholesale from the Croft factory. The bill for Beatrice's shoes amounted to $380, and when her father received it he became greatly aggravated. The old man pointed out to his daughter how she had been flim-flammed on the prices, and what the prices should have been. To show that she was a good business woman, Beatrice had the Croft concern cut down the price of her shoes to meet her father's figures.

Moore had the gout in a bad way and his physician ordered him to the seaside to recuperate, and Beatrice was obliged to go along. The separation from Jack got on her nerves, so she issued orders to the head of her father's factory to give Jack the territory that embraces the seaside resort. One night, while at a week-end country party, Beatrice gets word that Jack will arrive the following day. She can't wait for the morning train. On the pretext that the message is from her father, that he has taken a sudden turn for the worse, she packs her trunk, which contains her full complement of footwear, and leaves for the seaside. On the way her car is wrecked and she is obliged to take refuge in a prominent hotel. The attaches of the hotel assume that she is a saleswoman and this suspicion is confirmed when her shoe trunk falls and bursts open, scattering her footwear over the floor. The trunk is put in the sample room. That night, Gerald McLaughlin, head of a large string of shoe stores, comes in with Jack and the latter is told about the line of shoes a new "drummer" has brought to town. Jack consults the register and wonders what Beatrice can be doing there.

The following morning Beatrice learns from Jack that she is supposed to be a shoe drummer. This appeals to her, and she decides to go through with it. The result is that she lands a half-million-dollar order from McLaughlin for his twenty-six stores. She sends the order to Jack's father. It is followed by a personal letter from McLaughlin to Croft, congratulating him on having such a saleswoman.

Later Jack learns that an army purchasing agent is about to place an order for 350,000 pairs of shoe. With the aid of Beatrice he secures the order and sends it to Moore's factory. The constant effort of Jack and Beatrice has been to effect a reconciliation between their fathers.

VICTOR.

SCANDAL EVERYWHERE (Rel. Week of Aug. 27).—The cast: The Western Man (Max Asher); The Soubrette (Gladys Tennison). Scenario written by R. A. Dillon. Produced by Craig Hutchinson.

The soubrette in the country hotel is flirting with a guest. The manager tells the detective to watch her, and she is bawled out for her acts. She leaves the hotel and outside meets Max and his wife. She flirts with Max, and his wife catches them and, bawling Max out, pulls him into the hotel. Max goes to the hotel desk to register, and catches the detective watching him. He slams the detective's head on the hotel desk and, going upstairs, shoots at him when he sees the detective examining the register for his name.

The detective grabs a water pitcher to throw it at Max, who shoots the pitcher out of the detective's hand. Max goes to his room, while the detective, to spy upon him, bores a hole from the room above and sends the plaster down on Max. Max shoots up at the ceiling, and then goes upstairs, to find the soubrette in the room, she returning after the detective vacated it.

She invites Max in, and he orders refreshments when the bell hop comes in answer to Max's shooting at the push button in the room. The detective takes the bell hop's uniform and, disguising himself, serves the drinks. Instead of a horse's neck drink he brings up the head of a horse (papier mache), and Max starts shooting at him.

The detective runs out and tells Max's wife where her husband is. She goes to the room. Max looks for his money and finds it gone. The soubrette, who has taken it, shoves the money in the detective's pocket, and Max, finding it there, starts shooting at him. They go down in a chase to the lobby where, back to the room again, Max jumps at the chandelier where the detective is hanging, and, missing the detective, hangs there and falls with the chandelier to the floor.

He goes right through the floor, down into the dining room. He goes right through the dining room table and into the lobby, where some cops mistake him for the detective, and he flees, followed by everyone. Max doubles on them, then meets his wife. That lady proceeds to take good care of him in a way he did not expect.

JOKER.

WHY THEY LEFT HOME (Rel. Week of Aug. 27).—The cast: Ira Dewberry (William Franey); Mary Mandrake (Zasu Pitts); Flossie Flatter (Lillian Peacocke); Jack Dawson (Milburn Moranti); Character Man (Burt Law); Ira's Father (Bobby Mack). Scenario written by C. B. Hoadley. Produced by W. W. Beaudine.

Ira, who is employed at the oil station, falls in love with Flossie, wife of Jack, as they drive by. Ira later announces to his father that he is going to the city, and does. Mary, his ex-fiance, learns he has gone to the city and consoles the father of Ira by announcing that she, too, is going to bring Ira home.

In the city Ira meets Hank, a property man in a theater, who invites him to come with him behind the scenes. Mary has wandered into the same theater. A drama, entitled "The Salary of Sin," is on, and during the action Jack threatens Flossie if she does not marry him. Flossie scorns Jack, and Jack thereupon steals a sum of money from a desk, places it under a rug and accuses Flossie of stealing it. Ira recognizes the principals. He takes the action literally, as does Mary, in the orchestra section. Ira has seen Jack place the money under the rug. It looks black for the accused Flossie, but Ira rushes on the stage, interrupts the performance and accuses Jack of stealing the money. There follows a struggle, much to the amusement of the audience and the consternation of Mary, who flees the theater. Ira is thrown out and, explaining to Hank, is told that Flossie has children older than Ira and has been married three times. Ira is disillusioned and Mary, happening on the scene at this critical period, the twain are reunited—happier and wiser.

BUSTING INTO SOCIETY (Rel. Week of Aug. 27).—The cast: Lizzie (Gale Henry); Rupert (Milton Sims); "Lonesome" Larry (Charles Dorien); Father (Charles Haeffli); Mother (Mrs. George Hernandez). Scenario by Tom Gibson. Produced by Allen Curtis.

Rupert helped Lizzie hang the clothes on the line until it broke, and then they repaired to the kitchen, where the feminine head of the family, very much the worse for wear, hung over the ironing board. Lizzie would not hear the pleas of her Rupert to be married, for Ru-

Isn't it True?

The full value of a negative is visualized only when the DEVELOPING and PRINTING have been placed in competent hands.

Our reputation for this class of work guarantees that the results will be satisfactory when we do your DEVELOPING and PRINTING.

EVANS FILM MFG. CO., 416-24 West 216th St., New York City Telephone Audubon 6881-6882

pert was only a hod-carrier. There must have existed in the mind of Lizzie some faint premonition of the riches to be hers, for a few minutes later the male head of the family, also very much used, burst in upon the group with the startling information that his lottery ticket had copped the grand prize and that thereafter no more ironing boards for them.

Rupert and his hod were quickly relegated to the back yard by Papa, and he and Lizzie, with, of course, Mama, went to live in a brownstone front. They wanted to get into society bad. So when the Grand Duke Larry comes along they plan a big feed for him. Larry, however, has his eyes only on their jewels, and after giving the silver the once over and dining in state, he holds them up and is about to make a get-away when the trusty hod-carrier looms on the scene.

He has, in all truth, been sticking around Lizzie pretty much despite being thrown out of the back, front and side doors a couple of dozen times, and when he sees the Grand Dooke's change of front he hops through the window and makes him come through. He covers him with the bread knife until the arrival of the officers of the law, and then the reunited family sit down and do justice to the rest of the ducal dinner, with Rupert the prospective son-in-law and hero of the hour.

NESTOR.

THE NIGHTCAP (Rel. Week of Aug. 27).—The cast: Eddie Latelywed (Eddie Lyons); Edith Latelywed (Edith Roberts); Lee Malatrops (Lee Moran). Scenario written by F. A. Palmer. Produced by Roy Clements.

When Eddie Latelywed went to the club, Edith, his wife, hurries over to her mother's home. The two women settle down to a quiet evening, except for the continual stream of advice and warning against the "wiles" of husbands that the worldly-wise mama gives.

Midnight finds the boys at the club somewhat unsteady—with divers highballs to their credit. They leave and, finding the last car gone, they commandeer a cab which stands alone, the driver having left it temporarily. The drive home is productive of laughable incidents and, arriving at Eddie's house (he having invited Lee to spend the night), Eddie discovers that he has forgotten his key, and the couple attempt to get in via the window. Inside, Eddie finds that he has but one clean pair of pajamas, so Lee dons Edith's lacy nightgown.

Edith and her mother, weary of waiting, start home. By the time they arrive the boys are asleep. They go in and Edith sees the arm and head of Lee, who has put her nightcap on, and thinks the worst. Eddie wakes up, grabs a pistol, thinking burglars are in the house, and, seeing his wife, he drops the pistol and starts to embrace her. But mother-in-law is on the job. She picks up the gun and takes a shot at the form in bed. Lee jumps up, explanations follow, and mama's plans and suspicions are foiled with the couple embracing.

STAR FEATURETTE.

HANDS IN THE DARK (Two Parts—Rel. Week of Aug. 27).—The cast: Jonathan Brewer (E. N. Wallack); Helen (Edith Johnston); Howard (J. Warren Kerrigan); Butler (Rex Roselli). Scenario written by William Parker. Produced by Henry McRae.

Helen, daughter of Jonathan Brewer, came to speak to her father regarding her love affair, but before she could make herself heard the old man, a miserly sort of a person, believed she came to request more jewels, and so paid no attention to her. A half hour before Howard, a clerk, and Helen's lover, had been sent from her father's house, accused of wanting to marry her for the possession of the jewels and coins, for which the old miser, in the neighborhood, was more hated than revered.

But Brewer is not long left to rub together his thin fingers over his earthly possessions, for he is killed. Mutely accused by his cigarette case found in the room, Howard is arrested, then convicted, and the day for his execution is set.

To the mountains with her aunt and butler Helen goes, and on the morning of the execution a forest fire routs them from their beds. The butler, acting suspiciously, arouses the girl, who follows him with a gun and, as the flames creep near, she sees him hastily dig up a bag filled with the precious stones. She covers the man with a gun and the rest comes easy. After a record run to the city and to the death chamber, the fire having broken all connections with the telephone to the city, Helen makes the trip, and she saves the life of her sweetheart.

L-KO.

PROPS, DROPS AND FLOPS (Two Parts—Aug. 29).— Shortly after the day began in the property room of the U-Funny theater there entered Griffith, the company's manager, with his associates from town. There was Mrs. Morris, the heavy, and Gladys, the soubrette. Bert, the head prop man, and Walter, his assistant, made a grab for Gladys, who was none other than the affianced of Griffith. Her suitcases and trunks received first attention, despite Mrs. Morris' fondness for both the property man and his assistant, and when her foot caught in a board in the stage and dangled into the prop room there was almost a stampede as to who should come to her assistance first. The climax arrived when Walter and Gladys were discovered in a small canoe in the middle of the lake by Griffith. The boat is overturned and, with the aid of a passerby, the two vacationists are lassoed, and almost dragged over the bridge's railing to safety. Griffith, unable to stand it longer, enters the water, when the rope is snapped, and there ensues a lively fight, with all emerging and seeking refuge in the park until their clothing dries.

A weary Willie passing along, with a penchant for stealing clothes, further complicates matters so, when the trio does finally arrive, much the worse for wear and tear, at the U-Funny theater, where the curtain is already up, some more things begin to happen. Mrs. Morris is justified in feeling slighted, and she plans a few stunts herself, which deprive Gladys of some of the spotlight, especially as she has arrived after Walter, taken from his duties as head prop man, is mustered into soubrette service. Bert finally helps out and becomes a target for the heavy, who hurls knives, daggers, hatchets and other delicate things at his head, shoulders and limbs, to show that she is an A No. 1 marksman, each time just missing a part of Bert's quivering flesh. Finally, when it comes to throwing the burning torches, a fire is started, and while the firemen are arriving other things start to happen, with Gladys, Walter and Mrs. Morris mixed up in the melee. Bert is finally rescued, after a very horrible experience, and Gladys and the chorus find that they have left little of their original abbreviated wardrobes.

ANIMATED WEEKLY.

ISSUE NO. 85 (Aug. 16).

Cliff Dwellers Are Not Extinct! Uncle Sam Has Thousands.—Soldiers living like famous Indian tribe are fit and ready to go to France—Balboa Park, San Diego, Cal.

War Detained Dutch Sailors Hold Life Boat Races on Hudson.—Crews of ships held by President's order have a holiday and regatta—New York City.

Minus Speech and Hearing These Boys Are Real Soldiers.—Instructor—a deaf and dumb West Pointer—puts mutes through complete drills.—State School for Deaf and Dumb, Alpine, Texas. Subtitles: They can't hear nor speak, but will fight when needed! Reviewed by state officials.

Southern Hospitality Extended Jackies of Britain and America.—Mr. and Mrs. Wm. Sloane entertain 400 sea fighters at their country home.—Norfolk, Va. Subtitle: Never pick a scrap with a man who can play!

War's Latest Wonder.—Wireless controlled submarine dives, rises, launches torpedoes and is uncanny in its possibilities.—Los Angeles, Cal. Subtitles: Robert A. Norton, Harvard graduate engineer, and his wonderful invention. From an aero, battleship or fort this new sea terror can be made to enter the Kiel canal. Without a man on board it launches its own torpedoes. Speed submerging.

Creator of New Child Method of Learning Demonstrates Her Work.—Madam Montessori, in America to aid child victims of the war, shows the proper application of her methods.—San Diego, Cal.

Cartoons by Hy Mayer.

BISON.

JUNGLE TREACHERY (Two Parts—Rel. Week of Aug. 27).—The cast: Betty (Babe Sedgwick); Nathan Briggs (Charles Brinley); Bob (Fred Church); Big Bill McPherson (Fred Montague); Stenographer (Willard Wayne). Produced by Rex Hodge and W. B. Pearson.

Betty had always been a child of nature. Born in the heart of East Africa, she lived with her father, Nathan Briggs, a squatter on English territory, until now always happy.

Big Bill McPherson, the territorial surveyor to the English Government, is trying to persuade his son, Bob, just out of college and anxious to prove his worth, not to go to Africa, as two parties have already been lost there. But knowing that, if he can survey one hundred miles inland, the Government will pay him five thousand pounds, Bob heads an expedition into Africa, leaving with three men.

Nathan is prospering and has to account to no one. He hates the English, as did Betty until recently, and he is surprised to hear from a native that there is an English camp over the ridge. Betty is sent to find out what the men are in the neighborhood for, and on the way falls down a slide and sprains her ankle. The country is full of wild animals. At twilight the beasts of the jungle come forth for their prey and Betty finds herself in danger. She begins to scream for help. Bob hears the cries. He finds Betty and carries her to his tent, where he makes her comfortable and then proceeds to question her as to how she happens to be in East Africa.

Nathan has become anxious about Betty and starts out to search for her, after ordering the natives to get their forces together to attack the Englishmen. Nathan finds Betty at the tent. He swears vengeance. Betty warns Bob to prepare for fight, and by the time the natives arrive the Englishmen have made breastworks from where they fire. They are victorious in the ensuing fight.

Meanwhile, Nathan returns to his cottage. A lion, being attracted by the odor of meat, has entered the house, and as Nathan enters the door backwards, watching the fight in the distance, the animal pounces on him. He is found badly wounded and, knowing that he is about to die, sends for Betty, begging her forgiveness and confessing to Bob that it was he who had kept the English out of the territory, but pleading with him to take care of Betty.

Bob later drives the first survey line into British East Africa, and returns to introduce Mrs. McPherson to Big Bill, who is as happy over the outcome as they.

UNIVERSAL CURRENT EVENTS.

ISSUE NO. 14 (Aug. 17).

Ships! and More Ships!—Embargo on steel exports speeds up shipbuilding in America.—Pittsburgh, Pa. Subtitles: Placing ribs. Putting on the "skin."

Society's Daughters Now Expert Farmers—Girls of famous Bryn Mawr College raise produce for Uncle Sam on twenty-acre farm.—West Chester, Pa. Subtitles: The sweated brow of labor. The old axe in new hands. An expert says "Some Farmers!" Canning.

Ready for Commissions in Uncle Sam's Big Army—1,200 Coast Artillery student officers receive finishing touches—An American Fort. Subtitles: Fitting in a manly way for a man's size job. The 12-inch mortars handled skilfully. "Long Liz" obeys them like a pet pup. A meal for "Long Liz." 1,070-lb. projectile and 325 lbs. of powder.

World's Largest Log Raft Makes Thousand Mile Pacific Trip—800 ft. long, 52 ft. wide, it is towed from Columbia River, Oregon, to San Diego, Cal.—United States West Coast. Subtitles: Like a huge turtle it is on its way to help Uncle Sam. 300 tons of chains used to bind it. Some logs.

Modern Mercuries on Motorcycles Furnish Thrills—Up hill or down the motorcycle corps meets and surmounts obstacles.—Somewhere near Pittsburgh, Pa. Subtitles: Off for the tests. Here he comes. But you never can tell. Zip! There goes another one.

Reviews of New York Troops Find Them Fit and Ready for France—Officers at Plattsburg and famous 12th New York makes gallant showings on inspections. Subtitles: Plattsburgh officers' training camp. These are some of the men who will command our boys in France.—Central Park, New York City. Major General O'Ryan inspects and reviews the 12th New York—the Fighting Dozen. Well, "Little Old New York" here comes your boys and they are coming back to you victorious. Their out-

SPECIAL Roll Tickets

PRICES
Five Thousand $1.25
Ten Thousand 2.50
Fifteen Thousand 3.75
Twenty-five Thousand 5.50
Fifty Thousand 7.50
One Hundred Thousand ... 10.00

Your own special Ticket, any printing, any colors, accurately numbered; every roll guaranteed. Coupon tickets for Prize Drawings, 5,000 $2.50. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. Stock tickets 5,000 to 25,000 fifteen cents per thousand, 50,000 ten cents, 100,000 nine cents.

National Ticket Co., Shamokin, Pa.

fit is complete. Like the men, their arms also are in fighting trim.

Where War Has Been the Scars Remain—But France is making her German prisoners repair part of their fearful destruction.—Craonne, France. Subtitles: This was beautiful Craonne. Ribecourt, France.—Work of reconstruction being done by men who destroyed Temporary village—the old town will be permanently rebuilt. Sanitation is compulsory.

France's Fighters in Paris Celebrate the Fall of the Bastile—Soldiers, sailors, aviators—all tried and proven—show form that stopped them at the Marne.—Paris, France. Subtitles: President Poincare and general staff on way to reviewing stand. These fellows would rather fight than eat. French marines, when built, these boys lacked just one thing—a sense of fear. Aviators—While these used their legs their comrades soared above on wings. The famous French 75's that gave the enemy the jolt of its life.

"So You Thought That I'd Stand Your Bullying Always?" Subtitle: And there's more coming to you.

UNIVERSAL SCREEN MAGAZINE.

ISSUE NO. 35 (Sept. 7).

Engineering—Panama the Second, the Great New Salmon Bay Lock of the Lake Union Canal at Seattle, Washington, Rivals Those at Panama and is One of the Greatest Structures in the World. Built by Army Engineers at a Cost of Over $5,000,000. Subtitles: When filled the lock basin contains 150,000,000 gallons of water and will accommodate vessels drawing 36 feet of water. All of the machinery is operated by electricity. Electrical pump lowers the level of the water, from that of Lake Union to sea level, in about four minutes. These immense gates weigh 210 tons each; when sea level is reached they are immediately closed in order to retain the water. Raising the water to the Lake Union level of 14 feet. The water is forced into the chamber from the bottom. Water has now reached Lake Union level and the gates open for the passage of tug or log barge.

Nature Study—Evolution of the Butterfly. No Other Insect Furnishes a More Conspicuous Example of Nature's Mystic Wonders Than the Butterfly. Subtitles: Search for the caterpillars on any green vegetation. Put them in a glass jar covered with cheese-cloth for ventilation and feed them on leaves of same plant on which they were found. When the caterpillars are full fed and sluggish they should be transferred to an old box containing leaves and pieces of twig. They set to work and spin their cocoons. Inside the cocoon the caterpillar gradually evolves into a chrysalis. Three specimens of cocoon. To hasten the birth of the butterfly, the cocoon is cut open and the chrysalis taken out. The butterfly breaks out of the chrysalis unaided and emerges to freedom. As soon as its wings are dry it flies.

Industry—Hydraulic Mining, One of the Oldest and Most Economical Methods of Mining. It is Frequently Employed in Extracting Gold, the World's Most Precious Metal, from the Rough Ore. Subtitles: Tremendously powerful stream tears out 100 tons of earth per day. Its direction is controlled with comparative ease by means of levers. The ore is washed down over many miles of mountain-side through sluice box to stream far below. The stream is then dredged and the ore hoisted up by a series of endless chain carriers. The cars carry the ore to the crushing machine. A novel and expeditious method of dumping. The crushing machine. This thoroughly pulverizes the ore for the smelting process. The molten gold as it comes from the smelting pot. It is molded into sizable ingots. Nothing "phoney" about this!

Screen Oddities Penyugal Springs. Age-old Fires in the Bowels of the Earth Heat the Waters of Penyugal Springs to a Boiling Temperature and Send Them Effervescing to the Surface. Curious Natural Phenomenon in Northern California. Subtitles: It is a time-honored custom among travelers to test the cooking efficiency of the springs. Fresh "hen fruit" serves the purpose. A few dips and they are hard boiled. Eggs are also quickly poached. 'Couldn't be better, thank you'"

Art—Miracles in Mud, Produced by Willie Hopkins, Noted Sculptor. "Some Trade Mark."

Mutual Film Corp.

CUB.

JERRY'S EUGENIC MARRIAGE (August 30).—The cast: Jerry (George Ovey); Marie (Claire Alexander); [illegible] ([illegible] George); Pete (C. E. Feehan); Postman (Tom Riley).

Disconsolate, with only Pete, his old-time chum, for companionship, Jerry reads of the recent wedding of a man to a millionairess, effected through a newspaper want ad. To him comes the thought that he might be able to put through a similar deal. Jerry writes an ad calling for a beautiful wife, accomplished and affectionate, and clearly states he has no objection to one of wealth.

Jerry selects the picture of Marie as his prospective bride and wires her to come. Marie joins Jerry and together they go to a minister. Jerry offers his stamps for his fee. The ceremony is about to be performed when the clergyman demands Marie's eugenic certificate. They agree to visit the Eugenic Bureau. Marie is put through a severe test that results in her rejection by the physician. She departs for the railroad station to return to her home, while Jerry decides that matrimony is a pretty tough proposition.

GAUMONT.

REEL LIFE NO. 70 (Aug. 30).—The majority of people post a letter and give no thought to the intricate system required to speed it to its destination. To show what happens to the missive after it is placed in the box is the mission of "Handling the Mail," a leading section of Gaumont's Reel Life No. 70. After screen descriptions of various methods of collection, the work of handling the letter at the post office is described. How money orders are handled is also shown in this section.

"Using the Abalone," a little-known industry of the Pacific coast, is an entertaining series of pictures of the abalone shells, which are so popular in making jewelry, furnishing ornamentation for various articles, and as salad forks, jewel caskets, etc. The shells are removed from the rocks by deftly administered electric shocks, a method which brings the shell away intact.

"Beach Sports of California" will fascinate every one who loves the great out-of-doors. The pictures show fair bathers riding the "sport-fish," the newest sport of California beach resorts. There are also pictures of girls dancing on the beach.

A fourth section shows Bobby Feinberg, aged nine years, doing the difficult lassoe stunts which one associates with Will Rogers on the stage and with the cowboy stars of the Wild West shows. There are also two animated drawings of a humorous nature, founded upon pictures which have appeared in "Life." These are "The March of Science" and "What a Bachelor Sees at a Wedding."

PATHE EXCHANGE, INC.

HEARST-PATHE NEWS NO. 65 (Aug. 11).

Great Lakes, Ill.—The Russian Mission visits the Naval Training Station to see how America turns out her splendid sea fighters. Subtitles: Five thousand jackies are assembled to greet the distinguished envoys. They review the sturdy, courageous boys who will soon man Uncle Sam's mighty warships.

New York City.—A portable field hospital, like those used in the war zone, is established by the Rockefeller Institute as a training station for American medical units. Subtitles: The wards are light and airy and in case of aerial attack the walls are let down to facilitate quick exit. Dr. Alexis Carrel, the famous surgeon, will teach Army doctors his miraculous treatment for gangrene.

San Diego, Cal.—The ship scarcity cannot halt the building of army camps, as the needed lumber is floating down the Pacific on rafts. Subtitles: Some rafts are 800 feet long and defy the biggest U-boats. From a distance they look like huge turtles.

Boston, Mass.—New England welcomes the Belgian Mission, and soldiers, sailors and marines join in a great tribute to the visitors. Subtitles: Russian sailors, here to purchase mine sweepers for their country, march in the parade. The envoys of bleeding Belgium, whose wrongs have stirred the world in heartfelt sympathy.

After the U-Boat.—A Western inventor plans an ingenious wireless submarine to wrest the supremacy of the deep from the ruthless foe. Subtitles: The undersea boat can submerge on short notice. And the all-important torpedo, sent on its deadly mission by the invisible electric waves.

Spartanburg, S. C.—New York's National Guard will soon be able to start training, for its cantonment is rapidly nearing completion. Subtitles: The 22nd Engineers are getting things in shape. The most welcome news—news from home.

Yellowstone Park, Wyo.—Nature's wonders in the great West come into their own as the war keeps tourists from visiting the European resorts. Subtitles: Hymann Terrace and the Grand Canyon. The park abounds in picturesque falls.

The Fall of the Bastile.—Inspiring scenes mark the celebration in Paris of the 128th anniversary of the birth of French liberty, which the nation is now struggling to save. (Official French War Pictures). Subtitles: In 1870 her liberty was successfully assailed, and at the Strassburg monument she mourns the loss of Alsace and Lorraine. But in 1917 France is resolved that her freedom shall not be crushed, and her warriors are nobly battling for its security. The heroes of the war are honored by President Poincare. Liberty shall triumph.

Denver, Colo. (Local).—Colorado celebrates its 41st anniversary as a part of the Union with a great patriotic demonstration. Subtitles: Cowboys and cowgirls take part in the parade. In the city square, where flags are presented to the State National Guard.

Cleveland, Ohio (Local).—Recruits of the Fifth Ohio Infantry parade at the ball grounds to show that they are ready for their equipment. Subtitle: The morning dip keeps them in trim.

HEARST-PATHE NEWS NO. 66 (Aug. 15).

Washington, D. C.—Herbert Hoover assumes the office of Food Administrator, resolved to wage war on food speculators and extortionists. Subtitle: He asks the co-operation of all people to help conserve the food supply by preserving perishable fruits and vegetables.

New York City.—The police force is mastering the art of jiu jitsu; woe to the criminally inclined caught violating the law. Subtitles: Sergeant Shaw shows the bluecoats the new "telephone" hold, which enables a policeman to phone and keep the prisoner. Good work.

A Western Port.—The American Mission to Free Russia returns after a thorough investigation of affairs in the new democracy. Subtitles: The members of the party, who bring encouraging reports of the unification of all factions to save the newly won liberty. Ex-Senator Elihu Root, who headed the Mission.

Ham, France.—Slowly but surely the Teuton line retreats and M. Viviani, who recently visited America, visits the reconquered cities. Subtitles: Back to the bosom of France the fiery orator welcomes the liberated people. The little ones are not forgotten and there is a gift for each. They are free once more—free children of France.

London, England.—King George and Queen Mary attend services at Westminster Abbey in celebration of the great British offensive. Subtitles: British women are forming a "Legion of Honor" and many leave for service at the front. The youth of the nation also rallies round the Union Jack.

San Francisco, Cal.—The dream of a floating palace at last comes true as the Exposition building "Virginia" is removed to Santa Venetia. Subtitle: The removal of the structure intact is an engineering feat.

Toronto, Ont.—The Allies prepare for the grand struggle in the air, and thousands of aviators are in training at the Royal Camp. Subtitles: The embryo birdmen study the various parts of the machine. A company of cadets off to reconnoitre the "enemy's" positions. What the world looks like to the aviator. Remarkable scenes taken by a Hearst-Pathe News cameraman from an aeroplane.

THAT SILENT EASY RUNNING PROJECTOR

Which has replaced a "STARTLING NUMBER" of the so-called popular machines of the "NOISY" variety, has INCREASED the BUSINESS of many theatres for the reason that the patrons are not annoyed by that constant "NERVE-RACKING SOUND." For the machine with a "CONSCIENCE" and "RESPECT" for the people's Nervous System, consult

B. F. PORTER, On the Square at Times Square, 1482 Broadway, New York

Rockford, Ill.—Like a magic city the new cantonment springs up rapidly under the vigorous drive of an army of patriotic carpenters. Subtitles: Trench diggers dig the ditches for the water mains. Through fields of thriving corn and ripening wheat, macadam roads will soon wind their way. Student officers complete their training course and are ready to lead the National Army.

Cartoon (Magazine Section).—Growing Fast.

MISS NOBODY (Astra—Five Parts—Aug. 19).—The cast: Roma (Gladys Hulette); Crespi (Cesare Gravina); Malone (A. G. Andrews); Jack Thurston (William Parke, Jr.); Roland Fabor (Sidney Mather). Directed by William Parke.

In the life of Roma there was only one thought, who was she? She was nobody. Ridiculed by her schoolmates, she begs her guardians to tell her the truth. With her happiness at stake, they convince her that she is a distinguished English lady. Vacation time at hand, Roma is greeted into society as Lady Partington. She wins the heart of Jack Thurston, a young Englishman. Roland Fabor, a gentleman burglar, admires her. Lord Pembroke, Thurston's uncle, pays him an unexpected visit and learns of his attentions to Roma. Pembroke is an old friend of the Partington family and he knows that Partington never had a daughter. Becoming suspicious, he places a detective on the trail of Jack. Praising her guardians, Roma has Jack visit them. Unfortunately they are pawnbrokers, and this to Jack seems peculiar. Becoming furious at Jack's actions, Roma denounces him and accepts Fabor against her guardians' wishes, as they know his true character.

At a reception given in Roma's honor, Fabor shows his true colors by stealing a necklace from one of the guests, and immediately leaves and goes to Roma's guardians to have it redeemed. To prove to Roma what he is, they hold Fabor and phone her. Suspecting something, Fabor escapes, leaving the necklace behind. As the detective walks in, Roma has the necklace in her hand and is accused of theft. Pembroke is notified by the detective that he has the goods on Roma. In the presence of Jack, Roma pleads with Pembroke to assist her. She shows him her locket. Opening the locket he steps back astonished.

THE FATAL RING Episode No. 9, "The Dice of Death"—Two Parts—Astra—Sept. 2).—The cast: Pearl Standish (Pearl White); The Priestess (Ruby Hoffman); Richard Carslake (Warner Oland); Tom Carlton (Henry Gsell).

Unaware of danger and ignorant of the fact that the Violet Diamond is not within the safe, Pearl Standish endeavors to open it. The result is an explosion which wrecks the room and hurls Carslake and Pearl to the floor. Tom and Spider learn Pearl's whereabouts. Dopey Ed, Carslake's henchman, regains his senses and shakes Carslake. His first thought is the ring and he eagerly searches the pockets of Carslake. Regaining consciousness, Pearl sees Ed. She throws herself upon him. Pearl opens his hand and the Diamond falls to the floor. Picking the Diamond up, Pearl rushes to the other room, only to be encountered by Ed again, and is knocked to the floor. Tom and the Spider arrive. Dopey Ed sees them and eludes them by jumping through the window. As they pass Carslake, he appears to be unconscious. Going to Pearl, they revive her. Carslake rises and, seeing the Diamond on the floor, picks it up and escapes.

The next afternoon Carslake, unaware of Dopey Ed's attempt to double cross him, plots with him to regain the setting for the Diamond. He sends his men to Pearl's home and by a trick they draw Pearl out into the garage. Binding her hand and foot, they bring her to Carslake's den.

Tom, worried, returns to the Standish home in an attempt to persuade Aunt Ella to prohibit Pearl's further quest for the ring. The phone rings and Tom answers it. Carslake is speaking. "The setting for the Diamond is in the top drawer of her dresser. Bring it to the Grand Central at three o'clock." Tom consents. Tom is at the station at the appointed time and, placing the setting in the ring, passes it into Carslake's pocket. Wiggsey Benson, a successful pickpocket and one-time confederate of Carslake, sees the incident between Carslake and Tom. Walking up to Carslake, he shakes him by the hand and at the same time fetches the envelope from his pocket. Realizing his loss, Carslake immediately follows Benson, and is in turn followed by Tom. Tracking him to an apartment, Carslake enters, while Tom remains outside.

MENGER & RING, Inc.
MANUFACTURERS OF
Poster and Lobby
Display Frames
384-6 W. 42d St., NEW YORK
Phone: Bryant 6621-27

EDWARD M. ROSKAM
Film Broker
Title Specialist Expert Cutter
220 West 42nd Street
NEW YORK
Suite 1017 Bryant 930

Exhibitors Supply Co.
408 Mallers Bldg., Chicago, Ill.
DISTRIBUTORS OF
SIMPLEX MACHINES
NATIONAL CARBONS
TRANSVERTERS
And All Theatre Accessories

ABC FILMS
SPECIALTY FILMS FROM—"THE HOUSE OF FILM SPECIALTIES"
AMERICAN BIOSCOPE COMPANY — INC.
BROADWAY AND BELMONT AVE.
CHICAGO

Do you run a stereopticon or a Motion Picture theatre? We make films for announcing coming attractions just as cheap as your present program breakers—the slides.

J. E. WILLIS
Pres. & General Manager

Erker's
For "EVERYTHING" IN THE MOTION PICTURE LINE
Write for Catalog
608 OLIVE ST., ST. LOUIS, Mo

FILM
DEVELOPING
PRINTING
TITLES
TINTING and TONING
GUNBY BROS., Inc.
145 West 45th St. New York

The Original and Leading Moving Picture Journal in Europe
The Kinematograph Weekly
The reliable Trade organ of Great Britain; covering the whole of the British Film market, including the American imported films. Read by everyone in the industry. Specialist writers for Finance, Technical Matters, Legal, Musical, Foreign Trading (correspondents throughout the world)—and every section devoted to the Kinematograph. Specimen copy on application to:—
The Kinematograph Weekly, Ltd.
9-11 Tottenham Street, London, W., Eng.

Pearl finds herself locked alone and, in looking for a means of escape, she accidentally touches a wainscoting. Its secret compartment opens and to her surprise she finds the Violet Diamond. Overjoyed, she attempts to escape, but as she is about to go down the stairs she trips and falls to the bottom. Carslake's men bring her back and, wrapping her in a quilt, they place her on the sofa. She appears to be unconscious. Carslake left instructions that if he did not return by three o'clock, Pearl should be killed, and the hour was not very far off.

Carslake had followed Benson into the apartment. Closing the door behind him, he is astounded to see the Priestess and her adherents. Carslake tries to struggle with the Arabs, but is finally subdued. Death staring him in the face, Carslake promises to get the Diamond for the Priestess. Looking at his watch he sees it is near three, so he warns the Priestess to hurry. Grabbing a taxi they leave. Tom follows them. Nearing his den, Carslake sees Tom's taxi behind him. Sending one of the Arabs off the machine, Carslake has him fire and puncture the tires of Tom's machine. Arriving at his den, Carslake jumps off the machine and rushes in. Throwing the door back, he sees his man plunging the dagger in the wrapped up form on the sofa.

Miscellaneous Subjects

K-E-S-E.

EFFICIENCY EDGAR'S COURTSHIP (Essanay—Five Parts—Sept. 3). The cast: Edgar Bumpus (Taylor Holmes); Mary Pierce (Virginia Valli); Mr. Pierce (Ernest Maupain); Wimple (Rodney LaRock).

Efficiency wins success in business; why not in love? Edgar Bumpus, a rising young man, applies this reasoning to his courtship of Mary Pierce. He first eliminates Wimple, his closest competitor, who plays a guitar, by learning to play a saxaphone, which makes louder noise, and by sending Mary flowers and candy each time Wimple calls on her. The plan works O. K., until the saxaphone disturbs Mr. Pierce's slumbers. He and Edgar clash and the latter is forbidden to visit Mary any more.

Edgar employs a clipping bureau to send news items to Mr. Pierce which tells of the troubles young girls get into when their fathers refuse to let them have beaux. One eloped with a milkman; another disappeared. This has no effect upon Mr. Pierce, however, except to make him hate Edgar more. However, the youth's persistence finally wins Mary's love. Then Edgar plays his trump card. He gets Mary to sign a legal agreement to forfeit $10,000 to him, unless she marries him. The two then confront Mr. Pierce with this document. Rather than lose the money, he consents to lose his daughter, the only stipulation being that Edgar will throw away his saxaphone. Thus efficiency triumphs.

CONQUEST PICTURES.

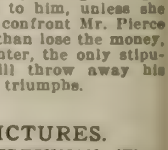
T. HAVILAND HICKS—FRESHMAN (Three Parts—On Program No. 7—Aug. 25).—The cast: T. Haviland Hicks (Ray McKee); Jack Merritt (Albert Macklin); Theophilus Opperdyke (James Turbell); Brewsters (William Sherwood). Scenario by Raymond E. Dakin.

T. Haviland Hicks contracts an intimate friendship with Theophilus. They are freshmen. Hicks is saturated with good humor. Theophilus' main characteristic is timidity and the least excitement makes him faint. The sophomores, indignant at Hick's abuse of the banjo, prepare to haze him. Theophilus overhears their scheme and warns Hicks. Hicks hurls a defy at the sophomores to the effect that they are welcome to haze him, but if they fail to do so, Theophilus and himself are to be secure from hazing for all time.

They accept the defy and on the appointed night repair to his room wrapped up in pillow cases. Hicks smashes the dron light against the wall and the room is steeped in darkness. When a light is secured, Hicks is not to be found and the sophomores conclude that he has dived through the window. In fact, he is right among them, wrapped up in a pillow case. The duped sophomores plan to avenge themselves. Hicks gets wind of their scheme and awaits developments with absolute calm.

On the fated night the sophomores drag Hicks out of bed and carry him off to their

CONDENSER
BREAKAGE STOPPED
by using the Preddy Mount: fits any lamp in a moment. Very simple and rugged. Pays for itself in a week. Lasts forever. Get circular. Positively stops breaking. Price $4.50. Used everywhere. Condenser expenses ended or money back.
W. G. PREDDY
669 Haight Street
San Francisco, Cal.



lair. They proclaim him to be the original "missing link" and urge him to do an imitation of a monkey; but he dives through a window into a tennis net held ready for the purpose by a number of freshmen. The pursuing sophomores encounter a superior number of freshmen and are roughly handled.

Thereupon the sophomores post a defy, daring Hicks and his class to substitute the freshman colors for the sophomore colors, which will be found floating from the flag pole at a stated hour. Hicks dons a coat of mail, disguises Theophilus as a gorilla and succeeds in routing the sophomores and hoisting the freshman colors. Hicks becomes the most famous man at college.

"GALLEGHER" (Two Reels—On Program No. 7—Two Parts—Aug. 25).—The cast: Gallegher (Andy Clark); Stephen Hade (Jack Willard); Dwyer (William Wadsworth); Detective Hefflefinger (Lou Stearn).

Gallegher is a fighter by birth, a student of crime by choice, and an office boy at the "Press" by necessity. His ambition, however, is to become another Sherlock Holmes. A sensational murder case is just going the rounds of all the newspaper offices. A millionaire has been murdered and the disappearance of Stephen Hade, his secretary, together with a large sum of money, leaves no doubt as to the perpetrator of the crime. A photograph and a full description of the murderer appear in every paper, and a reward of $5,000 is offered for the apprehension of the criminal. Particular attention is drawn to the fact that the index finger on Hade's right hand is missing. The reporters of the "Press" are advancing their theories of how Hade is most apt to be caught. Gallegher listens. His theory is that Hade will always be found wearing gloves of which one finger will be stuffed with cotton. The only man on the staff Gallegher respects is Dwyer, the sporting editor, who has just received information of a championship fight that is to be staged at the Eagle Inn at Torresdale on Wednesday.

The office of the "Press" receives a visitor in the person of Mr. Hefflefinger of the Secret Service. Gallegher is so engrossed on the detective's conversation that he neglects his office duties and even accompanies him to his hotel, where he astounds him by his knowledge of criminals, and his offer of assistance towards the apprehension of a notorious forger on whose trail Hefflefinger is just bent.

On his way back to the office he passes the railway station, where he sees a man wearing gloves with the right index finger standing out in a peculiar way. Gallegher decides to stick to his trail and follows him to Torresdale and thence to Eagle Inn. There he learns that Hade is going to attend the championship fight, which is to be staged in a big barn at the inn without the knowledge of the police.

Gallegher dispatches a telegram to Hefflefinger, asking him to meet him at the station, and then hurries back to Philadelphia and to the home of Dwyer to convey the news to the sporting editor. Dwyer sends a note to the city editor urging him to hold back the forms for the next morning's issue as long as possible. Accompanied by Gallegher, he hurries to the station, where they meet Hefflefinger. They get to Eagle Inn. Dwyer is admitted to the barn, while Gallegher and Hefflefinger climb to the hay loft, whence they can look down into the arena. While the fight is going on the police break into the barn and arrest everybody, including Dwyer. Hefflefinger secures Hade and being of the Secret Service is permitted to leave with his prisoner.

Gallegher stealthily secures the "copy" from Dwyer's pocket and, by pretending to be the son of the innkeeper, is permitted to get out of the barn to take leave of his father before he is taken to prison. When Gallegher reaches the outside he leaps into a cab and drives away at top speed. What with cold and maltreatment at the hands of policemen he encounters on the way, it is only by dint of grit and cunning that he succeeds in reaching the office of the "Press" just as the city editor is about to give the order to close the forms.

YOUNG SALTS (600 Feet on Program No. 7—Aug. 25).—This subject reviews the life of the marine. At the Culver Naval School the day begins at six o'clock. The morning is spent in such exercises as boxing, racing, scaling fences and playing tennis. This is followed by a Cutter Drill. In the afternoon a race is usually held between cutters. Water sports play an important part in the life of a marine. The film shows the men giving remarkable exhibitions of fancy diving, sliding down the shute, and of the unique "chain dive." It ends with a series of scenes which show that marines are not only sailors, but crack soldiers as well.

HOLY LAND (400 Feet on Same Reel as Foregoing).—This scenic of the Holy Land opens with a view of the Garden of Gethsemane, now a Russian monastery. Other views include a panorama of Jerusalem from the Mount of Olives; of the busy mart in what was once the Pool of Siloam; of lepers and beggars wailing for alms; of the ancient Wailing Place of the Jews at whose walls men and women are forever wailing, as they did thousands of years ago. Among other scenes are Christian Pilgrims carrying the cross along the way to Calvary; the Gate of Damascus; a caravan going through the desert, and the little town of Bethlehem. Views of the latter include women making cakes and using goatskins as churns, people picking olives on the hills around Bethlehem, and tending their flocks today, just as they did centuries ago.

BARGAINS

Variable-speed, 110-volt, A.C. or D.C. motors for Power Machines.

Enterprise Gas-Making Outfits.

Power and Edison Rheostats, Lamp Houses and Magazines.

Parts for Power, Edison and Motiograph Machines.

C. R. BAIRD CO. 24 EAST 23d STREET NEW YORK, N. Y.

SWAAB

Complete Picture Theatre Equipment

CARBONS AND SUPPLIES

Dept. M., 1327 Vine Street, Philadelphia, Pa.

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.

Fill Up Our Soldiers' Pipes

America's fighting men need tobacco to make trench life a little more comfortable. Here's a chance to treat the boys at the front.

"Our Boys in France Tobacco Fund" has been organized to furnish "smokes" for the American soldiers and sailors in active service.

All labor and administrative expenses are contributed, so that every cent you give goes to pay for tobacco which is purchased in large quantities at a low price.

One dollar buys four packages of tobacco and sends them to France. Each package, costing twenty-five cents, has a retail value of forty-five cents and keeps a man in "smokes" for a week. Every dollar sent to "Our Boys in France Tobacco Fund" buys a bundle of tobacco that would cost $1.80 at your cigar store.

In every package is a post card addressed to a contributor to the tobacco fund. In accepting the package the soldier or sailor agrees to send on the card a message to his benefactor in the United States. According to the plan, every person who gives a quarter gets his receipt from a fighting man in France.

The work of this fund is approved by the Secretary of War and the Secretary of the Navy.

Send as many dollars as you can spare. Write your name and address clearly.

"Our Boys in France Tobacco Fund"

19 West 44th Street

New York City

TURNING OUT SILVER BULLETS (1,000 Feet on Program No. 7—Aug. 25).—These pictures were taken at the Philadelphia Mint by permission of the United States Treasury Department. We see raw material transformed into a fiery liquid, cast into ingots and pressed in rolling mills, where it undergoes twenty-eight different operations. Another machine pounds out the blanks, which are annealed, cleaned and rounded off at the adges, at which stage they are cast into the coining machine that stamps out the finished coin. This is examined for defects, counted and weighed by machine.

ART DRAMAS, INC.

THINK IT OVER (U. S. Amuse. Corp.—Five Parts—Aug. 13).—The cast: Alice Rowland (Catherine Calvert); Henry Whitworth (Richard Tucker); George Baring (A. Lloyd Lack); James Baring (Eugene Borden); Mrs. Martin (Auguste Burmester). Written and directed by Herbert Blache.

The action of this comedy-drama centers around Alice Rowland, an orphan under the guardianship of George Baring, an unscrupulous man, desirous of her fortune. To gain his ends Baring tries to force Alice to marry his son, James. Alice, however, is under the care of Henry Whitworth, an old friend of her mother's, who, although he has no legal jurisdiction over her, nevertheless thwarts the plans of her guardians in several instances. Baring spirits Alice away from Whitworth and confines her in his own home. She escapes and flees to Whitworth in the middle of the night. Both realize that her guardians can claim her legally, and for a time both are confronted with the problem of escaping them. Alice comes to an amazing decision, which startles Whitworth out of his wits. It is that she shall marry him and thus dissolve the guardianship.

FOX FILM CORP.

THE SOUL OF SATAN (Five Parts—Aug. 18).—The cast: Miriam Lee (Gladys Brockwell); Joe Valdez (Bertram Grassby); "Lucky" Carson (Charles Clary); Alden Lee (William Burress); "Chicago" Stone (Josef Swickard); Fanny Stone (Gerard Alexander); Jim Calvert (Norbet Myles); Hazel Valdez (Lucille Young); Miriam's brother (Frankie Lee); Miriam's sister (Marie Kiernan). Directed by Otis Turner.

The story centers about Miriam Lee, whose life of drudgery is unrelieved until Joe Valdez enters it. She does not know that Joe in years past had eloped with Jim Calvert's wife and had been driven from the mining settlement where the event took place. Calvert had sworn he would find Valdez and have his revenge.

Miriam's intimacy with Joe has its inevitable result. Her father forces her from the house, and Joe, simulating sympathy, offers marriage. Joe stages a fake ceremony, but the girl suspects nothing. She rejoices in being joined legally (as she thinks) to the man she has always loved, despite his faults.

Joe prospers as the manager of a high-class gambling club, and Miriam herself becomes known as Myrtle Beaumont, Queen of the Night. Through her Joe has been able to win huge amounts from the rich men she has lured to his establishment.

When "Lucky" Carson arrives in New York, Joe plans to ensnare him. He sends Miriam on her usual errand, but "Lucky" understands the game she is to play, and goes through with it. In the incidents which ensue Carson recog-

We have for sale Twenty Million Dollar Mystery, 22 reels; Zudora, 18 reels; and Million Dollar Mystery, 46 reels. We also have a large stock of new and commercial film in all lengths for all parts of the globe.

Established 1908

THE FILM EXCHANGE

[illegible] 7th Avenue, New York City

nizes Joe Valdez and telegraphs to Calvert in the West. Then Valdez comes face to face with his bitterest enemy.

Miriam, who has prided herself on having been a faithful wife, now learns that she has never been a wife at all. And in the silence of the night, as Joe Valdez lies dead from a pistol shot of Calvert's, Carson tells his tale of love to Miriam.

A DOMESTIC HOUND (Foxfilm—Two Parts—Aug. 18).—The cast: Hank (Hank Mann); Shorty (J. C. Weldon); Mrs. Hank (Eva Nelson); Mrs. Shorty (Katherine Griffith); The Ingenue (Rena Rogers); The Heavy (Harry Moody); The Cop (Harry O'Connor); The Man-with-Money (Robert Kortman).

Hank is the hound. He has an able assistant domestic hound in Shorty. Both Hank and Shorty are at the beach on a vacation, but they are handicapped in their sightseeing trip by the presence of their wives. The hounds make several attempts to visit the pretty ingenue who has just come from the bath-house attired in her bathing suit. They do succeed in escaping from the hotel at which the spouses are staying and meet the ingenue on the beach.

Unfortunately for the hounds, however, the "Heavy" thinks enough of the ingenue to resent the intrusion. He shows his resentment plainly. Hank's face shows it also, when the "heavy" finishes. In the chase that follows, Hank and Shorty run faster along that beach than a man whose clothes have been stolen. Being only mortal, they grow weary of flight and seek refuge under two beach umbrellas.

When they find their wives are the holders of the umbrellas, the outlook does not seem particularly rosy to the hounds. They flee with more determination, if less speed, than before. That evening the two wander to a roof garden. Hank did not know that a man who had a grudge against him had dropped a big roll of bills in his pocket. Consequently, the hound begins dispensing greenbacks right and left until wives, "heavy," cop and the owner of the money appear. Hank and Shorty leave the scene via balloon.

JACK AND THE BEANSTALK (Standard Pictures—Ten Parts)—The cast: Francis and Jack (Francis Carpenter); Virginia and Princess Regina (Virginia Lee Corbin); Prince Rudolpho (Violet Radcliffe); the King of Cornwall (Carmen Fay DeRue); Blunderbore the giant (J. G. Tarver); the Giantess (Vera Lewis); Francis' Father (Ralph Lewis); Francis' Mother (Eleanor Washington); Virginia's Mother (Ione Glennon). Adapted for the screen by Mary Murillo. Directed by C. M. and S. A. Franklin.

William Fox's version of "Jack and the Beanstalk" requires a modern setting, or prologue. before Jack's adventures begin, bringing the film story right down to every-day reality. Jack, at first, is just a healthy, normal kiddie, who, in modern life is known as Francis, and his little neighbor is called Virginia. When we first meet them in the picture the mothers have gone to an afternoon tea, leaving Francis and Virginia with a nursemaid. She does the most natural thing in the world—reads them a story of "Jack and the Beanstalk." Then the wonderful idea comes to Francis. He is quite sure that all that is necessary to find the enchanted forest is to go and look for it. He has his toy automobile, too. And so he conspires with his little playmate, Virginia, and they start forth, with their dog "Sport," to find the place in the woods where the terrible giant lives.

Fortunately the children take plenty of wraps with them, for the inevitable dark creeps upon them and even the courage of the giant-seeker is taxed a bit as he listens to the screeching of the owls and he feels that sleep is creeping upon him. He cares tenderly for his little friend as she gathers her tiny robes about her, and finds the softest place on the ground. Then Francis himself succumbs, and the Dream God waves his magic wand, and lo, and behold, Francis becomes the Jack of Beanstalk fame, and Virginia is the Princess Regina.

Everybody knows the age-old story of "Jack and the Beanstalk." Jack sells his mother's cow for a sack of beans. Instead of being delighted with his bargain she scolds him roundly and throws the seeds out of the window. They are magic seeds, however, and sprout immediately. The next morning the seeds have become a wonderful vine, which grows until it has reached the clouds.

Jack is filled with the spirit of adventure, and, besides, his fairy godmother has told him that fortune awaits him if he but climb the stalk. Jack starts out and finally reaches the top, arriving in a country where a terrible giant dwells. Here again Jack's fairy godmother meets him and tells him he must slay the giant and secure all his riches, thus avenging Jack's father. While in the lands above the clouds Jack meets Princess Regina, whom he rescues from the giant. Jack finally causes the terrible giant's death and marries the Princess—and they live happily ever afterward.

In the epilogue Francis and Virginia, who are asleep in the wood, are found by their distracted parents and taken home.

METRO PICTURES CORP.

THE GIRL WITHOUT A SOUL (Rolfe—Five Parts—Aug. 13).—The cast: Unity Beaumont and Priscilla Beaumont (Viola Dana); Hiram Miller (Robert Walker); Ivor (Fred Jones); Dominic Beaumont (Henry Hallam); Henrietta Hateman (Margaret Seddon); Louise (Margaret Vaughan). Written and directed by John H. Collins.

Dominic Beaumont, mender of violins, lives in a country village with his twin daughters, Unity and Priscilla. Priscilla has inherited a talent for music from her mother. Unity is skilled in household duties. On account of her lack of artistic temperament her father considers her "a girl without a soul." Ivor, a traveling musician, is attracted by Priscilla and gives her music lessons. He tells her that she has a great future before her. She is unsuspicious of the man's true character, and knows nothing of the girl Louise, whom Ivor also promised "to make," but who now lives in the city in abject misery.

Unity's sweetheart is the village blacksmith, Hiram Miller. To Hiram has been entrusted the church fund for a new organ. Hiram obtains Beaumont's permission to pay for a term at boarding school for Unity. Ivor tells Priscilla the only thing that stands in the way of her success is the lack of funds. Priscilla thinks of the money in Hiram's desk and steals it.

In Hiram's absence the church committeee go to his rooms to get the money to pay for the organ, which has arrived. They find the money gone. On Hiram's return to town with Unity from her graduation, he is accused of stealing the money entrusted to him. In vain he protests. Miss Hateman, on the committee, is also the village storekeeper, and she says that Hiram has plenty of money to buy dresses for young women.

Unity intercepts a note sent by Ivor to Priscilla, telling her where to meet him, so that they may elope. Donning Priscilla's cape, Unity keeps the appointment, and thinking she is her sister, Ivor takes her to a country hotel. He tells her that through a misunderstanding the minister will not be able to marry them until the morning, but asks at once for the money. The disappearance of the money is then clear to Unity. She denounces Ivor, locks him in the room and escapes. When she confronts her sister, Priscilla confesses to having stolen the money. She gives it to Unity, who promises to shield her.

Hiram is placed on trial. Everything looks black for him, when Unity rushes in with the money. She is accused of the theft. She protests her innocence but refuses to say who is the guilty person.

Ivor has escaped from the inn and comes for Priscilla. He asks at once for the money. Realizing that it is more for the money than herself that he has returned she leaves him and rushes to the courthouse, where she tells the truth. Hiram slips from the courthouse, and goes in pursuit of Ivor. He overtakes the musician and takes him back to the village. He hands Ivor over to the authorities.

Priscilla tells her father: "You have always misjudged Unity—it is she who has the soul, not I. I've been narrow and selfish, but I'm going to do better now."

GREATER VITAGRAPH.

BOBBY, BOY SCOUT (Aug. 6).—The cast: The Boy Scout (Bobby Connelly); His Mother (Mabel Ballin); Capt. Barnacle (William Shea).

The picture opens with Bobby engaged in scrubbing his little ragamuffin dog. Then it switches to his mother who has just been ordered out of her seaside cottage because of inability to pay the rent. She tells Bobby that they must move and the little fellow, saddened, goes for consolation to his friend, old Captain Barnacle. The old sailor hears Bobby's story and, to get his mind off it, takes him for an outing on an island across the bay.

On the island, they prepare to cook dinner and Bobby is sent to gather twigs for the fire. While thus engaged, he sees a pair of gun runners loading rifles on a boat and while he is watching the operations of one the other comes up and makes him a prisoner.

Bobby is tied hand and foot and left in a cave. From the men's conversation, he learns that they are violating the federal law and the Boy Scouts' oath comes to his mind. He gets free from his bonds, and, finding a large-calibre revolver, loads it with cartridges he had taken from the Captain's rifle. He surprises the smugglers at the mouth of the cave and commands them to throw up their hands. They, believing the gun unloaded, rush for him and he fires, narrowly missing one of the men.

Captain Barnacle, hearing the report of the shot, rushes to the cave and there helps Bobby

We do not CUT prices but quote SENSIBLE prices for
DEVELOPING—PRINTING
TITLES—TINTING
CAMERAMEN FURNISHED
ALL WORK GUARANTEED
Standard Motion Picture Co.
1620-21 Mallers Bldg., Chicago

PHOTO - GRAVURE PROGRAM

4 pages, size, 8½ inches long and 5½ inches in width. Picture covers nearly entire front page. 35 BIG NAMES. Write for specimens, $2.50 per thousand in any quantity desired.

New Colored Catalogue Now Ready

The Photogravure program is a real souvenir and will bring you more patrons

LARGE HANDCOLORED PICTURES

Size 22x28 inches. Every prominent player .... **75c. each**

FAC-SIMILE OIL PAINTINGS, all sizes, from $2.50 to $35 framed.

THE SEMI-PHOTO POST CARDS, $3.00 per thousand, of over 600 players.

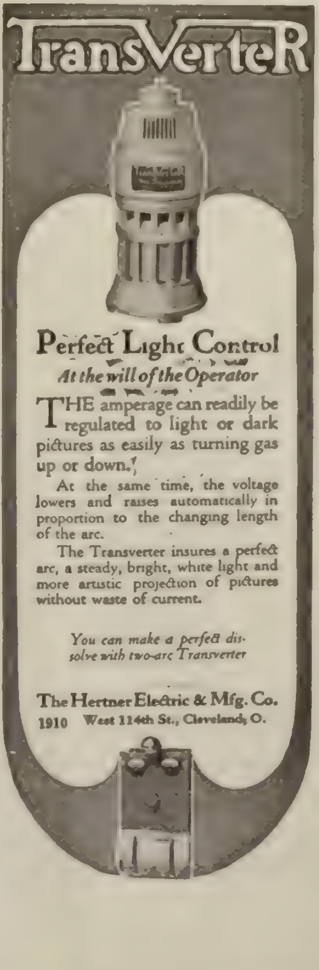
PHOTOGRAPHS, size 8x10, of all the prominent players, 600 different names, 20c. each.

LARGE PICTURES, HAND COLORED, size 11x14, all the prominent players, 20c.

GRAVURE FOLDER, containing pictures of the prominent players, $10 per thousand.

SINGLE COLUMN CUTS of every prominent player, 50c. each.

KRAUS MFG. CO.
220 West 42d Street, New York
12th Floor, Candler Building



TransVerteR

Perfect Light Control
At the will of the Operator

THE amperage can readily be regulated to light or dark pictures as easily as turning gas up or down.

At the same time, the voltage lowers and raises automatically in proportion to the changing length of the arc.

The Transverter insures a perfect arc, a steady, bright, white light and more artistic projection of pictures without waste of current.

You can make a perfect dissolve with two-arc Transverter

The Hertner Electric & Mfg. Co.
1910 West 114th St., Cleveland, O.

make the men prisoners. They are taken back to the mainland and turned over to the federal officers. Later, Bobby is given a reward by the government for his action and the money saves his mother from losing her cottage.

BOBBIE, MOVIE DIRECTOR (Aug. 16). The cast: Bobby, screen star (Bobby Connelly); Bobby's leading ladv (Aida Horton); Bobby's mother (Mabel Ballin).

The picture opens with Bobby trying to work in a new picture when he does not feel like working and the director is despairingly trying to show the little star how to make a proper entrance. Bobby slips away to an adjoining studio, where Anita Stewart and a lot of grown-up Vitagraph stars are putting on a grand ball room scene. He keeps right on moving away from that director until he runs across a friendly driver of a fish wagon who carries him to where a lot of boys are playing marbles.

Bobby is happy. He gets into the game and is having a great time until Aida, his leading lady, perched on a gate, recognizes him.

"I know you," she pipes. "You're Bobby Connolley, who plays in the movies."

The boys all crowd about Bobby. The truant star admits the assertion and adds, when asked what he can do, that "I am a director." Furthermore, he orders them to follow him to the beach where he will show them what sort of a director he is and overrules their decision that little Aida shall not come along.

They all pile into a boat and on reaching the "location" Bobby proceeds to direct the picture "Pokyhauntus," with Aida in the leading role and himself as "John Smith- Injun." Bobby makes real Indians of them and with an old cigar box for a camera leaves little to the imagination.

Meanwhile, Bobby has been missed at home and so has his leading lady and all other members of the "Pokyhauntus" cast. Bobby's mother appeals to Capt. Barnacle, who spies the director and his company through his field glasses and goes to the rescue.

BOBBY, PHILANTHROPIST (Aug. 20).—The cast: The Philanthropist (Bobby Connelly); The Ragged Doll (Aida Horton); Bobby's Mother (mabel Ballin); Captain Barnacle (William Shea).

Bobby one day sees a big, rough man cruelly treating a kitten. Without hesitating, the youngster steps up to the man and upbraids him for his cruelty and takes the kitten away.

The second occasion of Bobby's chivalry comes a few days afterwards when Booby sees a crowd of boys bullying a newsgirl. Rolling up his sleeves and not stopping to count the odds against him, he pitches into the gang. The little girl, Miss Aida Horton, Vitagraph's 3-year-old, gamely backs up her champion, but Bobby is getting worsted when a policeman happens along and the boys scatter.

Bobby then listens to the girl's story she is afraid to go home. He promptly takes her to his home, where his mother welcomes her and decides to keep her as Bobby's sister, when she learns she is a waif whose parents are unknown. The little girl is named Mary and Bobby proudly takes her to Captain Barnacle to whom he introduces her as a "good scrapper."

BOBBY, THE PACIFIST (Aug. 20). The cast: Bobby (Bobby Connelly); Her (Aida Horton); Captain Barnacle (William Shea); Bobby's Mother (Mabel Ballin).

Bobby comes on two boys fighting and when he tries to interfere, the older one turns on him and strikes him. Bobby rolls up the sleeves of his Boy Scout coat and prepares to do battle. Then he recalls the injunction of his pastor, of turning the other cheek when your tormentor hits you on one. He drops his arms and the boy in disgust hits him again and walks away. To make matters worse, his sweetheart has witnessed it all.

A few days later, a ball, thrown in play, strikes a rough man in the face and Bobby, running away, takes refuge in a deserted house. He discovers it is the headquarters of a band of kidnappers and that nis little sweetheart is a prisoner in the next room.

Bobby realizes his opportunity is at hand to show her and his playmates he is not a "'fraid cat." He ties a rope across the top of a flight of stairs, and luring the kidnappers from the room knocks them over the rope and down the stairs. Then he barricades the door from the inside and heliographs to Captain Barnacle for help. The captain arrives just as the kidnappers break into the room.

BOBBY'S BRAVERY (Sept. 3).—The cast: Bobby (Bobby Connelly); His Teacher (Mabel Ballin); Steve (George Forth).

Bobby is in love with his school teacher, Miss Cynthia, and dreams he is a big, brave knight and rescues her from a robber band. To demonstrate his bravery he dashes into the school yard and frightens the children out of their wits. Then Bobby decides he will be a knight and his school chums his loyal warriors. So he "knights" them all by a most impressive oath and arms them with staves. All that is needed now is a bold robber to try to steal Miss Cynthia.

"ARGONAUTS OF CALIFORNIA"
DAYS OF '49
A Thrilling Historical Masterpiece in 10 Reels
Grafton Publishing Film Company
LOS ANGELES, CALIFORNIA

? SHOULD SHE OBEY ?
A GRIPPING 7-Reel Drama of Divorce, directed by George Siegmann.
FOR STATE RIGHTS
Address
RENOWNED PICTURES CORPORATION
AKIBA WEINBERG, President
1600 Broadway New York City

CLUNE FILM PRODUCING CO.
Los Angeles, California
Producers of "RAMONA" (8½ reels) and "THE EYES OF THE WORLD" (8½ reels)
Harold Bell Wright's famous love story of adventure, of which nearly 2,000,000 copies have been sold, magnificently reproduced.
Available for state rights.

Get acquainted with the
ERBOGRAPH WAY
of Developing and Printing
ERBOGRAPH COMPANY
203-11 West 146th St., New York City

The Conservative
AMERICAN MASTER ORGAN
insures
The lasting approval of the Public
as well as more business
The Conservative
always wins in the long run and it is permanent popularity that counts in your success and accounts for the success of
The American Master Organ
Manufactured
Lakeview, Paterson, N. J.

WAR PRICES—Going Down
The well-known "Orpheum Collection" consists of melodramatic music almost exclusively, and is one of the best collections of agitatos, hurries, mysteriosos, short plaintives, etc., on the market. Particularly useful in serial pictures for bringing out the dramatic points. My last edition is printed from the same plates as the first, on a good quality of paper, and sells for these reduced prices: Piano (solo), 1st, 2d or 3d series, 35 cents each; Violin (1st, 2d or 3d series), 25 cents each; Cornet (1st, 2d or 3d series), 20 cents each; Flute, Clarinet, Trombone, Drums (1st or 2d series), 20 cents each.
CLARENCE E. SINN
1103 Grace St. Chicago, Ill.

Sir Bobbie and his band are in the woods when the teacher and Steve, who is in love with her, pass, and Bobby hears Steve say something about stealing her and carrying her off. Steve, of course, is a bad robber, and Sir Bobby's work is cut out for him.

One night Steve takes Cynthia for a walk in the woods, and Bobby and his band are on hand to capture the robber. The boys all wear masks and have a sack to tie over Steve's head. The "robber" and Miss Cynthia are seated on a rock and she has just said "yes" when Bobby gives the word. The boys descend on Steve and get the bag over his head, but the man, after a brief struggle, throws them off. All flee but Bobby, and he is a much abashed Sir Galahad who stands before Miss Cynthia and tells her the whole story. But she and Steve are too happy not to forgive Bobby and his henchmen, but the youngsters, meeting later, vote to disband after taking a new and more solemn oath to remain "bacheloors fourever."

TRANSGRESSION (Five Parts—Aug. 20).—The cast: Stephen Page (Earle Williams); Hal Page (Webster Campbell); Mrs. Page (Mary Maurice); Kent Hayward (Edward Davis); Marion Hayward (Corinne Griffith); Carline Shrefton (Billie Billings); James Reede (Jack Ellis); Burt Staley (Denton Vane). Directed by Paul Scardon.

Hal Page becomes infatuated with Carline Shrefton, a woman who lives by her wits. Because of his inheritance she makes a play for him, and throws down her first suitor, Burt Staley.

Both men meet at her house one night; a quarrel starts between them and Staley is killed. Hal's brother, Stephen Page, is Mayor of the city. He arrives at the house, and when Hal confesses his guilt he spirits him out of the city, and arranges things so that Staley's body is picked up in an alley the next day.

One year later Steve is engaged to marry Marion Hayward, daughter of the district attorney. Hayward is about to convict a crooked political band headed by Jim Reede, who, strange to say, is married to Carline. The latter goes to the Mayor and threatens to expose him unless he gets district attorney to let up on her husband.

He refuses. She goes to the district attorney, who also refuses to let duty interfere with friendship. She sends for reporters and just when it looks as though exposure must come, Hal mysteriously turns up. He tells all that he did not kill Staley—took blame to shield the woman Carline. Staley was killed in a struggle with Carline.

Hayward verifies what he says, then sends for Carline and she breaks down under grilling. She signs a confession exonerating Hal. Reede is sent away.

JEWEL PRODUCTIONS, INC.

PAY ME (August).—The cast: Joe Lawson, alias "Killer" White (Lon Chaney): Martin (Ed Brown); Hal Curtis (William Clifford); Hilda Hendricks (Evelyn Selbie); "Mac" Jepson (Tom Wilson); Marta (Dorothy Phillips); Nita (Claire DuBrey); Bill, the Boss (William Stowell).

Hal Curtis and Joe Lawson, partners in the Unity Mine, have a disagreement. The latter, in a fit of anger, strangles Curtis, and accidentally shoots Curtis' wife. He then deserts his own wife and child, and elopes with Hilda Hendrick. As they are leaving, Hilda hears the cries of a child, and upon investigating, discovers Curtis' little daughter in the arms of her dead mother. She insists upon caring for the baby, and so Lawson has to consent that Curtis' daughter shall be taken along with them.

Seventeen years elapse, in which time Lawson has changed his name to White, and has become the prosperous owner of the Nugget, a dance-hall and gambling saloon, in the heart of the lumber country. There his record as a "bad man" has earned him the prefix of "Killer." His partner's daughter, known as Marta, now a beautiful young woman, is discovered in the fields by a lumberjack, who becomes interested in her at once. That night, much to his disappointment and chagrin, he finds Marta, dressed in a bizarre costume, acting as custodion of the roulette wheel in the "Killer's" establishment. However, he learns with relief that she is forced to do this by her foster-parent, and at once constitutes himself her protector, which is not all to the liking of "Mac" Jepson, also in love with the girl.

Quite by chance, a stranger wanders into the Nugget. He is Hal Curtis, and in the worn, haggard woman who is in the saloon he recognizes Hilda, and questions her as to the whereabouts of his daughter. She points across the room to the roulette wheel, where Marta is presiding. Hal, enraged, swears vengeance on the "Killer," and is backed up by the young lumberjack and his gang from the camps. There is a fight between Jepson and Marta's proctector, who is none other than "Bill" Lawson, son of the "Killer," whom he deserted. Bill bests Jepson, and brings on a general fight between the lumberjacks and the employees of the Nugget. Just as Curtis, with murder in his heart, aims his gun at the "Killer," a shot rings out and cheats him of his vengeance. Hilda, who has been persecuted and abused bv White from the day she ran away with him, is the murderess.

On his deathbed White tries to make what amends he can for his many misdeeds. He dies without his son's becoming aware of his identity, tell him that Marta is not his daughter, but that of Curtis, and the two young people go forth into life together.

BUTTERFLY PICTURES.

THE LAIR OF THE WOLF (Five Parts—Aug. 20).—The cast: Margaret Dennis (Gretchen Lederer); Oliver Cathcart (Joseph Girard); Jim Dennis (Chester Bennett); Raymond Taylor (Val Paul); Robert Shepherd (Chas. Mailes); Bess Snepherd (Peggy Custer); Steve Taylor (Donna Drew); Old Man Taylor (George Berrell). Scenario by E. Magnus Ingleton. Produced by Chas. Swickard.

Oliver Cathcart's manners are perfect, thinks Margaret Dennis, a widow, as she enters his office with her son, Jim, to secure a position from the latter. Cathcart has a charming personality, but behind it lies a sensual and brutal nature. He is feared by his employees, among whom is Raymond Taylor, a young man whose family has been ruined in a financial deal with Cathcart. His mother died as a result and his father, Old Man Taylor, is now a drunkard, depending entirely upon the eighteen-year-old sister, Steve. Raymond and the old man vow to get revenge on Cathcart. Jim learns of Cathcart's bad reputation. Later when she announces that she is going to marry Cathcart, Jim makes his mother choose between him and Cathcart, and tells her he never wants to see her again. They go to a country estate called "The Pines," but by the villagers, "The House of Gloom." Here Margaret learns of her husband's true character.

The garden of "The Pines" is cared for by Robert Shepherd, a good man who worships his daughter, Bess. Near them live the Taylors. Steve and Bess are good friends. Old Man Taylor pals with The Man With the Crutch, a short, thin, sinister, lame man, who also craves vengeance on Cathcart because of the latter's treatment of a sister. He and Taylor plan revenge together, and finally the cripple offers to pay Taylor for committing the murder.

Meanwhile, Steve, full of romance and a longing for adventure, and with the ten dollars she has earned by washing, sets out, dressed in boy's clothes, leaving a note to say that she has gone out to see the world. Raymond visits his people and also Milly, Margaret's maid, and his sweetheart. Margaret gives him a message to take to Jim. Cathcart catches Raymond and Jim talking. He fires Raymond because he will not say what they were talking about. Jim wires his mother that he will come to her.

Margaret, having borne Cathcart's brutality long enough, will not let him in when he arrives at "The Pines." He sends Shepherd to the village for a locksmith, but Shepherd goes only a short distance, for he meets a man who proffers to give the message to the locksmith.

Jim arrives and promises to take his mother away the next day. When he leaves by way of a French window he is seen by Milly and Taylor. He gets caught in a rainstorm and seeks shelter in a deserted hut, where Steve is now trying to sleep. He thinks Steve a boy and they become friends. Raymond finds the note by Steve and, thinking Cathcart responsible, goes to the village tavern to find his father and there tells the landlord that Steve has gone away and that Cathcart has discharged him. Raymond starts out to "get" him.

That night Cathcart is killed. Milly testifies to seeing Jim lurking about "The Pines," to the message sent him by Margaret and to the wire received from Jim. Margaret hires one of the best lawyers available and he soon learn's that Jim's only chance is in finding Steve, who can furnish the only conclusive evidence in his favor, for she knows he was a mile away from the house at the time of the murder.

PATENTS

Manufacturers want me to send them patents on useful inventions. Send me at once drawing and description of your invention and I will give you an honest report as to securing a patent and whether I can assist you in selling the patent. Highest references. Established 25 years. Personal attention in all cases. WM. N. MOORE, Loan and Trust Building, Washington, D. C.

FOR SALE

Two Duplex Step Printers

With Automatic Light Change

Complete and in splendid condition. Make cash offer to **D.S.P.**, Moving Picture World, Schiller Bldg., Chicago.

For the fullest and latest news of the moving picture industry in Great Britain and Europe.
For authoritative articles by leading British technical men.
For brilliant and strictly impartial criticisms of all films, read

THE BIOSCOPE

The Leading British Trade Journal with an International Circulation

85 Shaftesbury Avenue, London, W.
Specimen on Application

FOR SALE

Mailing Lists

MOVING PICTURE THEATRES

Every State — Total 24,000
Price, $3.50 per M.
1400 Film Exchanges $4.00
206 Manufacturers and Studios $1.00
235 Picture Machine and Supply Dealers $1.50
Particulars.

A. F. WILLIAMS, 166 W. Adams St., Chicago

ROLL TICKETS

SAVE MONEY

on Special and Stock Tickets by Ordering from

KEYSTONE TICKET CO.

SHAMOKIN, PA.

Our Samples and Prices Tell the Story

Non-Breakable and Sanitary STEEL and CAST IRON

HIGH Quality

LOW Price

Opera Chairs

immediate shipment on many styles; Second Hand Chairs; out-of-door seating. Send measurements for FREE SEATING PLAN. Mention this paper.

STEEL FURNITURE CO.

Grand Rapids, Mich.; NewYork, 150 Fifth Ave.

Margaret can bear the suffering of her son no longer and says she killed Cathcart, but Jim urges the court not to believe her. Then the landlord who heard Raymond's threat to "get" Cathcart testifies, and suspicions is cast at Raymond. Robert Shepherd confesses that he killed Cathcart, because, returning to the lodge the night he was sent for the locksmith, he found Cathcart there struggling with Bess. Cathcart's brutality to her aroused for the first time in his life an overpowering passion of hate, which could be wiped out only by killing. Steve, having read an advertisement that a man's life depended upon her and that she was wanted in court, arrives and relates her story. It frees Jim. Shepherd is acquitted on the plea of temporary derangement.

Some time has passed. An odd wedding takes place in the deserted hut where Jim and Steve first met. The only witnesses of the ceremony are Raymond and Milly. Old Man Taylor, because of the shock to his weak mentality, caused by the murder of Cathcart, dies.

STRAIGHT SHOOTING (Five Parts—Aug. 27).—The cast: "Cheyenne" Harry (Harry Carey), "Thunder" Flint (Duke Lee), "Sweetwater" Sims (George Berrell), His Daughter Joan (Molly Malone); His Son (Ted Brooks); Danny Morgan (Hoot Gibson); Black-Eyed Pete (Milt Brown). Produced by Jack Ford.

"I am only a girl—not a fighter. But I would not wage war on women or—old men," said Joan. Danny Morgan uncovered, stared at her with open admiration, then stuttered: "Neither will I. I'm with you." "Thunder" Flint, cattle king, had reached a cruel resolve—to drive the Nestors out of the country. To "Sweetwater" Sims, their leader, he sent warning, delivered by Danny to Joan, daughter of the Nestors. Flint sends the foreman to find "Cheyenne" Harry for "the work." Harry is found asleep in a saloon, where every one is afraid of him as a "gunman." Harry agrees to meet Flint in Diablo.

At their rendezvous near Diablo, Black-Eyed Pete and his gang are splitting the spoils of a marauding expedition. Harry meets two of the outlaws, who tell him they are cached up near the Big Rock. They seem to be friends.

Danny and Ted, "Sweetwater" Sims' son, enter the saloon at Diablo together. There they come upon Harry, who, hearing that Ted is a Nestor, begins insulting him and shoots at both of them, but they escape. Flint does not place all of his trust in "Cheyenne" Harry, and sends for "Placer" Fremont, a gunman of unsavory reputation. Fremont and Harry meet at the saloon; each is suspicious of the other; each handles his gun while he drinks. Flint enters and sizes up the situation. Harry asks Flint if Fremont is another "killer" he has imported. Flint introduces Harry and Fremont, who merely extend a casual greeting. Flint is surprised and assures them that there is no cause for trouble, as they are both on the same job and there is plenty of work to be done.

Ted and Danny ride to the cabin to tell Sims that Flint's "killers" have arrived and to prepare for trouble. Joan is greatly agitated. The next day Ted goes for a bucket of water and finds a sign warning the public that the spring is private property and that trespassers will be shot on sight. Fremont, hidden in a tree, raises his rifle and fires at Ted, who rolls down the bank—dead. Joan tells her father where Ted has gone they rush to the spring and are grieving over the body of the boy when Harry rides by. The father tells Harry that he supposes he is one of the "killers," come to gloat over their "dirty work," but Harry insists that he did not know of their trouble, that he is a man and doesn't make war on children and old men. Harry tells Joan that if this is a sample of the work he was brought here for he's through, and from now on she can count on him whenever she needs him. Harry later informs the foreman that he's through with Flint and his outfit.

When Flint hears that Harry cannot be depended upon, he sends Fremont to Diablo to "get" Harry. But Danny, hearing these instructions, warns Harry, who lays for Fremont, and, in the act of being shot, kills Fremont. Flint and his gang start out that night.

Danny has told Sims and Joan of the coming raid, and the girl rides out to warn all the Nestors, who ride from all directions to the cabin. Harry meets Joan and tells her that there are so many of the raiders that unless they get help they are lost. He rides to the camp of Black-Eyed Pete, where he asks

THE Automatic TICKET SELLING AND CASH REGISTER CO.
MANUFACTURERS OF
AUTOMATICKET MACHINES
and all kinds of Theatre Tickets
USED UNIVERSALLY
1738 BROADWAY N. Y. CITY

for help. The outlaws rush to the battle, arriving in time to save the Nestors.

The next day while Joan is caring for Danny's wounds, Sims asks Harry to remain at the cabin, but Harry declines, saying that there is something "just over yonder" which keeps calling to him. He tells Sims that he will let them know at sundown. Danny comes to him as he is thinking out his problem. Harry tells him to go back to the little girl. Joan is disappointed at first to see Danny instead of Cheyenne, who is left facing the setting sun alone.

CHRISTIE FILM CO.

HER MERRY MIX-UP (Aug. 7).—The cast: The Girl (Margaret Gibson); Her Husband (James Harrison); Her Friend (?) (Ethel Lynne); Her Brother (Eugene Corey); Basement Ben (Eddie Gribbon).

Margaret, in clandestine consultation with a book agent regarding a birthday gift for her husband, Jimmy, is discovered when he returns home unexpectedly. She sends the agent hurrying off and refuses to reveal his identity to her husband, who leaves the house in anger. Ethel, to whom he tells his troubles, later sees Margaret get into a taxicab with her brother, who is spending an hour or two with her between trains. Notified of this, Jimmy, who does not know the brother, follows the pair to a cafe, and later sees Gene kiss Margaret bood-bye.

In the meantime, Basement Ben, the bold burglar, burgles the bungalow of James and Margaret, and when Gene decides to pay a final visit to his sister's home, hides in a closet with the swag. As Gene sits awaiting his sister's return a bill collector calls, and also decides to wait. When the furious Jimmy is seen coming up the walk flourishing a gun, the two take refuge in the same closet that holds the burglar, and all crouch in fear and trembling while Jimmy rages outside. His jealous suspicions are confirmed when he finds on the library table a bouquet of flowers bearing a loving message from the giver, but really left at Jimmy's house by mistake.

While he is out of the room, Margaret and the book agent arrive to make a final decision on the gift for Jimmy, and when Margaret hears her husband approaching she hastily shoves the agent into the closet, which is already full to overflowing. Jealous Jimmy shoots through the closet door when he finds the book agent's hat on the library table, and the four trembling ones file into the room. After explanations are made, Basement Ben quietly sneaks out with his loaded suit case, only to run into the arms of a cop.

A SMOKEY LOVE AFFAIR (Aug. 14).—The cast: The Girl (Betty Compson); The Boy (James Harrison); The Detective (Eddie Gribbon).

Jimmy starts from the office for a two weeks' vacation at the beach. On the train he sees Betty, also bound for the seashore, and attempts to become acquainted with her. Meeting with continued rebuffs, he resolves to win her in spite of everything, and when they arrive at the beach he follows her to the hotel, and incidentally arouses the animosity of the house detective. Jimmy secures a room across the hall from Betty's, and when she orders her breakfast served in her room the persistent Jimmy bribes the waiter to exchange coats with him, so that he may take the tray in to her. Betty calls the house detective, and has Jimmy ejected. When she goes for a ride on the board walk in a motor chair, it is Jimmy who turns up as the driver, and narrowly escapes arrest.

•At length the love-sick swain hits upon a means of gaining her favor, and decides to rescue her from a fake fire. Lighting a towel, he places it against her door, and when the smoke pours into her room she is glad to be carried out by her heroic suitor. When she discovers his deception she is furious, and returns to her room. By chance a real fire breaks out, and when Jimmy again cries out a warning at her door she refuses to respond. In desperation he at length breaks in her door, and Betty picks up a shoe and knocks him senseless. At this juncture she is hurried out by firemen, and when she discovers that the hotel is really on fire she returns with the men to rescue the unconscious Jimmy. A kiss restores him to consciousness, and Betty nurses her hero back to health.

SELZNICK PICTURES.

THE LESSON (August).—The cast: Helen Drayton (Constance Talmadge); "Chet" Vernon (Tom Moore); John Galvin (Herbert Heyes); "Tub" Martin (Walter Hiers); Henry Hammond (Joseph Smiley); Mrs. Hammond (Lillian Rambeau); Ada Thompson (Dorothy Green); Harriet Reeves (Christy Walker). Direction Charles Giblyn.

In a small American town, Helen Drayton, the belle of the neighborhood, has for a long time been "going with" Chet Vernon, but while she likes Chet she is inclined to rebel at not being allowed a wider range of choice. So she welcomes the visit of John Galvin, a young architect. A swift courtship is followed by an elopement, and Helen finds herself keeping house for a young husband who has still to make his place in the world. But while Galvin can always find plenty of money to spend downtown, he is stingy with Helen, expecting her to finance a whole wardrobe with a ten dollar bill. Through Mrs. Hammond, wife of one of Galvin's business acquaintances, Helen finds a means of getting money by exercising her talents for interior decorating.

Meanwhile Chet Vernon, tired of the lack of opportunities in the little town, also comes to the city. With a mutual friend he calls on Helen, and they arrange a theater party, Galvin excusing himself on the ground of important business. After the theater Chet, Helen and their friend go to a cafe, and Chet sees Galvin buying wine for Ada Thompson, the niece and secretary of Hammond. He does not tell Helen, however.

The Hammonds invite Helen and Galvin to their seashore home for a house party, and Calvin's attentions to Ada Thompson are very noticeable. Helen suspects nothing, however, until one afternoon, passing a secluded summer-house, she sees something which causes her to rush to her room, pack her grip and hurry to the city. Galvin follows her, and in a stormy scene she tells him that he has not even been supporting her.

Helen then embarks in her decorating business on a large scale, obtains a divorce and eventually finds happiness with her girlhood sweetheart.

EDUCATIONAL FILMS CORP.

THE LIVING BOOK OF NATURE (By Raymond L. Ditmars—Babies of the Farm).—A pleasing picture of pigs, kittens, calves, infant birds and the like, and prepared along sympathetic and entertaining lines. The theme couples the lives of the commoner creatures with animals of the wiles and displays their play, tribulations—and dangers. Everybody is interested in baby animals, and the wonderful clarity of photography in this picture imparts the nearest possible impression to life itself upon the screen.

Attractive titles, brimful of information, but radiating freshness and vigor, flow through the scenes.

WORLD PICTURES.

THE GUARDIAN (Five Parts—Aug. 27).—The cast: James Rokeby (Montague Love); Marie Dacre (June Elvidge); Fenwick Harvey (Arthur Ashley); William Donavan (William Black); Chief Conlin (Robert Broderick).

James Rokeby is the president of a national bank at the time the story opens, but in his earlier days he was a burglar. Donavan, the keeper of a notorious dive, knows this and

Stronger Light

The light from an Alternating Current arc comes alternating from both carbons, while from a Direct Current arc it always comes from the same carbon. The Direct Current arc can therefore be arranged so that the maximum amount of its light always passes through the lens, while it is impossible to do this with an Alternating Current arc. A Direct Current arc also gives off more light for the same current than an Alternating Current.

If your electric service is only Alternating Current, a

Westinghouse-Cooper Hewitt Rectifier Outfit

will convert it into the Direct Current you need. It saves you money and satisfies your patrons. Write for Folder 4205-C for more particulars.

Westinghouse Electric & Mfg. Co.
East Pittsburgh, Pa.

UNIVERSAL
Motion Picture Camera
more speed,
better results,
at half the
price.
Write for 6 new features
Burke & James, Inc.
240 E. Ontario St., Chicago

$50 FOR YOU
Yes, or maybe more!
Hundreds of theaters in all parts of the country are adding to their monthly income by acting as our exclusive agents in their town. Make big
DOUBLE PROFIT
selling Arrow Ads to your merchants and showing them in your theater. Monthly Service enables yearly contracts with merchants. Satisfaction guaranteed or money refunded.
Get the Arrow proposition.
It's a money-maker. Write today for booklet telling how to make more money and monthly service circulars.
Arrow Adv. Film Co.
1429 East 67th Street, Chicago
Titles, Developing and Printing for the Trade

Do it now!

milks Rokeby regularly for large sums of money. When Rokeby's ward, Marie Dacre, becomes infatuated with a young fortune hunter, the latter falls into the clutches of Donavan and when Marie finally turns the fortune hunter down the two men form a diabolical plot to get the girl's money. This plot almost succeeds, but is finally frustrated in a remarkable manner by Rokeby. Then Rokeby's long love for his young ward meets the reward it merits.

PARAMOUNT PICTURES CORP.

PARAMOUNT-BRAY PICTOGRAPHS. — The 80th release of the Paramount-Bray Pictographs shows the working of the Fansworth Institute of New York City, where the deaf and dumb are taught to hear and talk by means of the sense of feeling.

Otto Luck is also seen in this number, in "A Flivvered Romance," perhaps the most amusing cartoon in which this unique character has yet appeared.

The beach sports in southern California showing scores of girls in bathing suits that are not considered conventional at all bathing beaches, also makes an excellent hot-weather attraction.

PARAMOUNT-BRAY PICTOGRAPHS. — The 81st release of the Paramount-Bray Pictographs contain, for the first time after a long absence, another of the inimitable Colonel Heeza Liar animated cartoons. The Colonel is seen as a temperance advocate, but an unfortunate experience in the movies causes him to relinquish his ideas on the subject.

"A Day at Coney Island" is also shown in this release; a subject that is of great interest to millions all over the country who have never been fortunate enough to visit the great amusement centre.

A land and water submarine, the invention of Simon Lake, makes an exceptionally interesting feature of this issue, inasmuch as it is an amplification of the under-water boat.

A series of interesting and instructive views of the tea industry in China and Ceylon are also contained in this number.

IVAN FILM PRODUCTIONS, INC.

BABBLING TONGUES (Six Parts—August—State Rights Production).—The cast: Paul, a young author (James Morrison); Therese Moreau (Grace Valentine); Jose Moreau, Therese's husband (Arthur Donaldson); Louis Moreau, Jose's brother (Paul Capellani); Marie Moreau, Louis' wife (Louise Beaudet); Felix, their son (Gladden James); Henrietti, his sister (Carolyn Birch); Viscount de Bellerive (Richard Tucker); M. Ettiene Le Moyne (Robert E. Hill). Written by William Humphrey and George E. Hall. Directed by William Humphrey.

Jose Moreau, a rich merchant about forty years of age, is ideally married to Therese, a beautiful woman in her early twenties, who adores him. He is a generous and kindly man, and upon the death of an old and honored friend, to whose assistance in the past he owes his present fortune, he adopts into his household the son of this friend, Paul. Paul is twenty-six years old; he reads poems and writes plays, and is a thoroughly fine fellow. Paul feels an almost filial affection for Mons. Jose and a wholesome brotherly friendship for Therese. He accompanies Jose and Therese everywhere in the social world; he sits in their box at the opera, acting as Therese's escort when her husband is detained by business.

Society, with sinister imagination, begins to look askance at the triangulated household. tongues begin to wag, and gossip grows. Tidings of the evil talk about town are brought to Mons. Jose by his brother, Louis, who advises that Paul had better be requested to live in quarters of his own. Jose repels the suggestion as insulting; but Louis persists that only by such a course may the family name be rendered unimpeachable upon the public tongue.

Paul, to still the evil rumors, goes to live in a studio alone. This simple move on his part suggests to everybody that he must have had a real motive for making it. Gossip increases, instead of diminishing; and the emotions of Therese and Jose and himself are stirred to the point of nervous tensity. Mons. Jose in spite of his own sweet reasonableness, begins subtly to wonder if there could be, by any possibility, any basis for his brother's vehemence. Louis' wife, Marie, repeats the talk of the town to Therese, and turns her imagination inward, till it falters in self-questioning. The world at large whispers unthinkable and tragic possibilities to the poetic and self-searching mind of Paul. He resolves to seek release in leaving for foreign shores. But before he can sail away he overhears, in a fashionable cafe, a remark which casts a slur on Therese, and strikes the speaker of the insult in the face.

A duel is forthwith arranged to take place in a vacant studio adjacent to Paul's. When Mons. Jose learns about it, he is troubled by the idea that another man should be fighting for his wife, and rushes forthwith to wreak vengeance himself on the traducer. Therese hears the news, and in order to prevent both her husband and Paul from endangering their lives, she rushes to Paul's rooms to urge him to forestall hostilities. Meanwhile her husband encounters the slanderer, and is severely wounded. He is carried to Paul's studio. Hearing people coming, Therese hides herself in Paul's bedroom, where she is discovered by her husband's attendants. Jose, wounded and enfevered, now at last believes the worst.

Paul seeks and slays Jose's assailant. But now the whole world credits what the whole world has been whispering. In vain Paul and Therese protest their innocence to Louis and his wife. In vain they plead with the kindly and noble man they both revere and love. Jose curses them, and dies believing in their guilt. Then at last, when they find themselves cast forth isolate by the entire world, their common tragic loneliness draws them to each other. They are given to each other by the world. The insidious purpose of babbling tongues has been accomplished; Paul takes Therese for his own.

TRIANGLE FILM CORPORATION.

THEY'RE OFF (Five Parts—Aug. 19).—The cast: Rita Hackett (Enid Bennett); Randolph Manners (Rowland Lee); Daniel Hackett (Melbourne MacDowell); Judge Peterson (Walter Whitman); Uncle Mose (Samuel Lincoln). Directed by Roy Neill.

While Daniel Hackett, millionaire broker and turfman, with his daughter Rita was on a tour of the South their machine broke down near an old Southern mansion. Rita expressed a desire of owning a home like it. Hackett became angered when told by the owner, Randolph Manners, that it was not for sale, and informed him that he usually got what he went after. Hackett, learning that the young Southerner was heavily interested in the tobacco market, forced him, through his Wall street manipulations, to sell the estate and everything else he owned.

The new owners took possession. Rita found an old crinoline dress which she put on. Thus garbed she accidentally ran into young Manners and his colored servant, Mose. Recognizing the dress as his dead mother's wedding gown, he ignored her. Realizing what she had done, Rita determined to see Randolph and explain. Learning that he had taken a temporary residence in the old training quarters, Rita feigned a fall from her horse near the place. Randolph ran to her assistance and took her to his cabin. Rita burst out laughing and Randolph, realizing the trick she had played on him, became angered. Mose left them alone. When Rita learned how her father had forced the estate from him she determined to regain it for him.

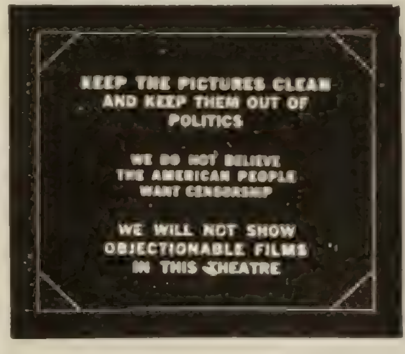
Upon returning to the mansion, her father presented her with the deed to the estate, which she refused, explaining that she had learned how he had obtained it. He was dumbfounded, but instead gave her a black horse, Satan, which he had entered in the coming race, explaining that another one of his horses, Wasp, would win but that Satan would take second place.

Rita found Randolph worried over the fact that his horse Vixen had gone lame and could not be entered in the race, but consoled him by telling of her scheme to paint Satan up with white feet and enter him in the race against Wasp, she to be the jockey. Despite Randolph's protests, Rita made him accept a bill of sale for Satan. Rita won the race and also Randolph. Hackett, upon trying to purchase Satan, was told that the mansion would be the only consideration and agreed. Upon learning that the horse was Satan and the jockey Rita, he became indignant, but after noting the very apparent interest between Rita and Randolph decided that he hadn't lost anything, anyway.

WOODEN SHOES (Five Parts—Aug. 26).—"Pampy," a Dutch girl, has an invalid father dependent upon her for support. With her companion, Hans, the fat boy, she proves a quaint sight as she clutters up and down the cobbled street in her wooden shoes selling flowers to the tourists who visit the village and serving as their guide. "Pampy's" father dies leaving her alone and penniless with her only hope for the future being to get to America where her grandfather will provide for her.

"Pampy's" father before his death had written to the grandfather about "Pampy," but the answer had been intercepted by the unscrupulous proprietress of the inn where "Pampy" stays. Later on we find her and her companion in America having come over in the steerage. How "Pampy" found her grandfather as well as the artist for whom she had posed in Holland and whose interest in her from their separation had developed into a strong love makes one of the most charming stories ever transferred to the screen.

Censorship
is the
Bogey Man
of the
Moving Picture Industry



KEEP THE PICTURES CLEAN
AND KEEP THEM OUT OF
POLITICS

WE DO NOT BELIEVE
THE AMERICAN PEOPLE
WANT CENSORSHIP

WE WILL NOT SHOW
OBJECTIONABLE FILMS
IN THIS THEATRE

This is one of the set.

We have prepared and are distributing at cost

A Set of Nine Anti-Censorship Slides

(All Different)

As a means of self preservation Exhibitors everywhere should constantly fight the proposed discriminatory control of their business.

Picture theatre patrons can aid materially in the fight and will if the subject is kept constantly before them.

The set of nine slides, carefully packed, will be sent postpaid on receipt of $1.00.

Address
MOVING
PICTURE
WORLD
17 Madison Avenue
New York City

Classified Advertisements

NOTE TERMS CAREFULLY

Remittances must accompany all orders for classified advertisements as follows: One dollar per insertion for copy containing twenty words or less. Five cents per word on copy containing over twenty words. Each word to be counted including names and addresses.

NOTICE TO ADVERTISERS:—The Publishers expect that all statements made in every advertisement will bear the strictest investigation.

SITUATIONS WANTED.

POSITION WANTED by up-to-date motion picture lady organist. Best city references. Address Organist, care M. P. World, N. Y. City.

OPERATOR, strictly experienced, desires position, first-class theater. Handle any equipment, perfect projection, go anywhere. Eugene Barker, Watertown, South Dak.

MAN AND WIFE, violin and piano, at liberty for pictures or stock. Experienced, absolutely deliver the goods. Large library, references. Box 454, Cedar Rapids, Iowa.

MOVING PICTURE MACHINE operator, manager; six years experience New York, three years former employer, references. Address Reliable, care M. P. World, N. Y. City.

MANAGER—Years of New York City experience, all phases of business. Exempt from draft, desires connection. Will go anywhere. E. G., care M. P. World, N. Y. City.

CAMERAMAN, with Bell and Howell camera, will be at liberty soon; wants feature work. Address, Cinema, care M. P. World, N. Y. City.

CAMERAMAN, experienced in composition, art, lighting in motion picture photography; moderate salary, consistent with best results, permanent engagement. Willing to travel anywhere; studio or location. References; am exempt. H., care M. P. World, N. Y. City.

A-1 PIANIST—Director, composer, arranger. Member A. F. of M. Vaudeville and pictures a specialty. Charles Jerreld, 41 Eastern Ave., Springfield, Mass.

OPERATOR, strictly experienced, desires position, first-class theater only. Handle only best equipment, perfect projection guaranteed. Henry Alsman, Dyersburg, Tenn.

HIGHLY EFFICIENT and experienced theater organist at liberty September 1st. Expert motion picture accompanist. Address Efficient, care M. P. World, N. Y. City.

HELP WANTED.

OPERATOR Perfect projection or don't answer. Simplex machines, direct current; three matinees, no Sundays, eighteen dollars. Utopia Theater, Painesville, Ohio.

EQUIPMENT WANTED.

WANTED—Power's 6A head, in any condition, for experimental purposes. Matzinger, Optical Goods, 1123 Broadway, N. Y City.

EQUIPMENT FOR SALE.

GUARANTEED MACHINES—Slightly used type S-1917 model, Simplex motor drive, factory guarantee, at reasonable prices. Room 206, 1482 Broadway, N. Y. City.

FOR SALE—A full moving picture house equipment. 300 opera chairs, machines, operating booth, fans, and miscellaneous equipment. Reasonable price to quick buyer. Must vacate at once. Address Box 23, Norwalk, Conn.

FOR SALE—Two Simplex motor-driven, up-to-date machines in perfect running order, complete for immediate use, $250 each, including all extras. Walter S. Hodgman, 356 West Van Buren Street, Chicago, Ill. Tel. Harrison 3493.

FOR SALE—Two 6A Power's machines, rotary converter, piano, five hundred and sixty-five chairs. All excellent condition. Address Box 372, Elmira, New York.

CAMERAS, ETC., FOR SALE.

PROFESSIONAL CAMERAS, tripods, perforators, printers' developing outfits, rewinders, Tessars, effects, devices, novelties, experimental workshop, repair, expert film work titles. Eberhard Schneider, 14th St. & Second Ave., N. Y. City.

TO ALL INTERESTED IN M. P. CAMERAS SEND AT ONCE FOR SPECIAL CATALOG ON THE UNIVERSAL AND ALL OTHER MAKES OF MOTION PICTURE CAMERAS. Just Out! You cannot afford to be without it. Free for the asking. Send postal at once. We have recently equipped the following with complete outfits: James Herrick, San Diego, Cal.; Dr. Breckinridge, Racine, Wis.; Wallace Carlson, Canimated Nooz Cartoonist for Brays Paramount Studios, Chicago; Fred Parrish, Madison, Wis.; Francis Schwaegerle, Cincinnati, O.; Charles Pierce, Ottumwa, Iowa; Frank Schmidt, Commercial Studio, Chicago, and several others. You, too, will purchase your outfit of us if you knew the value and service rendered by our Motion Picture Camera Department. Quality, value and service in all our transactions makes our store the motion picture camera headquarters of America. Send for latest book on motion pictures, "How to Make and Operate," by Bernard E. Jones, worth its weight in gold to all interested in motion picture photography. Postpaid for $1.10. The famous Northern Light, complete in case, $52.50, list, $68. Telegraphic orders receive our prompt attention. BASS CAMERA COMPANY, Charles Bass, president, 109 Dearborn St., North, Motion Picture Camera Department, Chicago, Ill.

PITTMAN PRESWICH model Zeiss F:3.5 50 mm. Six magazines, cases, tested, everything complete, $150. Bryniarski, 117 Oxford Place, Plainfield, N. J.

DAVID STERN COMPANY, INCORPORATED. "EVERYTHING IN CAMERAS." PIONEERS IN THE MOTION PICTURE FIELD———— SPECIAL————400 ft. Williamson M. P. Camera, Heliar lens, F:4.5, Williamson Claw Movement. OUR PRICE, $135.00. EXCLUSIVE DISTRIBUTORS FOR THE DAVSCO, AGENTS FOR THE UNIVERSAL. WRITE OR WIRE FOR OUR SPECIAL PROPOSITION. DAVID STERN COMPANY————"Everything in Cameras." In business since 1885. 1027-1029 R Madison St., Chicago, Ill.

FILMS, ETC., FOR SALE.

FILMS—Better class commercial films available on the leasing basis consisting of one-reel comedies and dramas, two-reel Westerns and dramas, three-reel dramas and five-reel features. Posters for each film. Formerly most prominent brands on the market. Exceptional opportunities for commercial exchanges. Address Consumers Film Trading Company, Room 518, 220 South State St., Chicago, Illinois.

WEEKLY SHIPMENTS OF FILMS FOR SALE—We will sell outright twenty reels of single-reel comedies and two and three-reel features or one five-reel feature and ten reels of one, two, and three-reelers with a nice assortment of clean paper on each subject at $100.00 a week or shipment. All films are in splendid condition shipped subject to examination. Send $10.00 to guarantee express charges, will ship C. O. D. each week. Wire or write at once. Chicago Film Trading & Exporting Co., 4th floor Shops Bldg., Chicago, Illinois.

SIX-TWEEDLEDUM COMEDIES, including five single reels and one two-reeler only slightly used. Like brand new. Large quantity of new paper on each subject. To dispose of same quickly will sell for $30.00 per reel. Cost $110.00. Send 10 per cent. of purchase price to cover express charges. Will ship balance C. O. D. subject to examination. United Film Service, 17 No. Wabash Ave., Chicago, Illinois.

MUSICAL INSTRUMENTS FOR SALE.

SEEBURG picture instrument, style "R," good as new, at great sacrifice; used few months. Cash or easy payments. Address Queen Theater, Knoxville, Tenn.

MISCELLANEOUS.

SUPER SCENARIOS wanted, five reels up. Liberal compensation for big stuff. No costume, war or period stories. Please be original, no hash. J. W. Townley, 500 Fifth Ave., N. Y. City. Room 402.

Producers and Exchangemen

Kindly read article on page 1349 and ACT AT ONCE. Films will go forward by first steamers through the Quartermaster's Department. THIS IS AN APPEAL FOR FILMS FOR OUR SOLDIER BOYS. What have you on your shelves to donate? MOVING PICTURE WORLD.

? ? ? ? ? ? ? ? ? ? ? ? ? ? ? ? ? ? ?

INDEX

TO CONTENTS

Activities of War Committees..........1349
Advertising for Exhibitors..........1369
American Association Men Meet..........1353
Among the Picture Theaters..........1363
Association Gets Down to Constructive Work..........1419
Association's All-Star Picture a Winner....1351
Atlanta's Rialto Reopens with Fairbanks..1413
At Leading Picture Theatres..........1352

"Babbling Tongues" (Ivan)..........1384
Big Possibilities for Pictures in the Orient..1357
Big Round-Up at Ocean City..........1353
Boston, License Discussion in..........1408
"Bride of Fancy, The" (Essanay)..........1385
British Notes..........1368
Buel, Kenean..........1360

Calendar of Daily Program Releases......1422
Carlisle, Alexander..........1362
Chicago News Letter..........1379
Comments on the Films..........1389
Composers' Society Moves Against Booklynites..........1355

Darmond, Grace..........1362
"Durand of the Bad Lands" (Fox)........1385

"Efficiency Edgar's Courtship" (Essanay)..1384
Export Items..........1378

Facts and Comments..........1345

Girard, Joseph, Butterfly Player..........1356
Grinding the Crank..........1358

"Hashimura Togo" (Paramount)..........1386
Hatrick, E. B., Promoted..........1360
Indiana Holdings, Chicago Firm Extends..1416
Indianapolis, Fire Prevention Bureau in....1416
Italian Letter..........1383

Kansas City Exhibitors Face Strike........1418

"Law of the Land, The" (Paramount).....1385
List of Current Film Release Dates, 1438, 1440, 1442, 1444
Little Picture Actress Saves Mother.......1356
Loew Secures Two Big Ohio Theaters......1412
"Lonesome Luke's Wild Woman' (Pathe)..1387

Manufacturers' Advance Notes..........1395
Meetings of Two Exhibitor Organizations..1417
"Miss Nobody" (Pathe)..........1387
Motion Picture Educator..........1366
Motion Picture Exhibitor, The..........1353
Motion Picture Photography..........1377
Moving Picture's Part in the War, The...1359

N. A. M. P. I. By-Laws..........1348
Nashville's Elite Opens as Feature House..1414
New Exhibitors' Organization..........1354
News of Los Angeles and Vicinity.........1381
Nielsen Asta in America..........1350
No Such Animal as Monopoly..........1347

Ochs Statements Refuted..........1354

"Pay Me" (Jewel)..........1387
Photoplaywright, The..........1372
Picture Theaters Projected..........1407

Parcel Post Not a Perfect Film Carrier....1409
"Pawnbroker's Heart, A" (Triangle)......1387
Percentage Basis and Average Exhibitor..1415
Philadelphia Season Opens with "Crisis"..1410
Pittsburgh Revises Picture Theater Tax...1411
Portland Exhibitors Do Exchange Work....1421
Power, Nicholas, Company Wins Suit....1352
Presentation, Not Exhibition..........1346
Projection Department..........1373

"Retreat of the Germans at the Battle of Arras"..........1386
Reviews of Current Productions..........1384
Roll of Honor, The..........1350

Seattle Exhibitor Finds Second Runs Pay.1420
Sherrill Talks of His Coming Pictures....1361
State Rights Department..........1391
Stories of the Films..........1424
Strand to Give Daily Concerts..........1359
Summer Musings..........1347

"Through Fire and Water" (Kalem).....1386
Toronto. Fine Pictures for Visitors to..1413
"Transgression" (Vitagraph)..........1386
Trigger Resigns..........1355
Triumph for Decency, A..........1348

Vincent, James, Director "The Hidden Hand"..........1380

"Wooden Shoes" (Triangle)..........1387

Yankee Plays for the World..........1361

TO ADVERTISERS

CARBONS & CARBON ACCESSORIES.
Speer Carbon Co..........1443

CHAIR AND SEAT MANUFACTURERS.
DuPont Fabrikoid Co..........1448
Steel Furniture Co..........1432

ELECTRICAL & MECHANICAL EQUIPMENT.
Amusement Supply Co..........1446
Baird, C. R., Co..........1429
Erkers Bros..........1428
Exhibitors' Supply Co..........1428
Hertner Elec. Mfg. Co..........1430
Northwestern Elec. Co..........1446
Porter, B. F..........1427
Preddy, W. G..........1428
Swaab, Lewis M..........1429
Typhoon Fan Co..........1448
United Theater Equip. Corp..........1443
Universal Motor Co..........1407
Wagner Elec. Mfg. Co..........1439
Westinghouse Elec. & Mfg. Co..........1433

FILM EXCHANGES.
Bradenburgh, G. W..........1448
Film Exchange, The..........1429

LENS MANUFACTURERS.
Crown Optical Co..........1448
Gundlach Manhattan Optical Co..........1443

LOBBY DISPLAYS.
Kraus Mfg. Co..........1430
Menger & Ring..........1428
Newman Mfg. Co..........1450

MANUFACTURERS OF INDUSTRIAL FILMS.
American Bioscope..........1428
Duhem M. P. Co..........1448
Erbograph Co..........1431
Evans Film Mfg. Co..........1425
Gunby Bros..........1428
Standard M. P. Co..........1430

MANUFACTURERS OF MOVING PICTURES.
American Film Co., Inc..........1308
Arizona Film Co..........1431
Artcraft Pictures Corp..........1331
Brenon, Herbert, Productions..........1298
Clune Producing Co..........1431
Essanay Film Mfg. Co..........1291, 1339-40
Falcon Features..........1342
Fox Film Corp..........1299-1304
Gaites, Jos. M..........1336-37
Gaumont Co..........1306
General Film Co..........1342-43
Goldwyn Pictures Corp..........1324-1329
Grafton Film Publishing Co..........1431
Horsley, David, Productions..........1309
Inter Ocean Film Corp..........1305
Jewel Productions, Inc..........1297
Kalem Co..........1344
King Bee Films Corp..........1334
Klever Pictures Corp..........1322
Metro Pictures Corp..........Colored Insert
Mutual Film Corp....Colored Inserts (2), 1307
Ogden Pictures Corp..........1310-11
Paramount Pictures Corp, Colored Inserts (2), 1312-21
Paragon Films, Inc..........1332-33
Paralta Plays, Inc..........Colored Insert
Pathe Exchange, Inc., The.......Colored Insert
Petrova Picture Co..........Colored Insert
Photoplay Magazine Screen Supplement, Colored Insert
Russian Art Films..........Colored Insert
Selig Polyscope Co..........1341
Selznick, L. J., Enterprises..........1335
Seng, Frank J..........1330
Skobeleff Committee..........1323
Triangle Distrib. Corp..........Colored Insert
Universal Film Mfg. Co..........1292-1296
World Film Corp..........1290

MISCELLANEOUS.
Anti-Censorship Slides..........1434
Argus Lamp & Appliance Co..........1451
Arrow Adv. Film Co..........1433
Automatic T. S. & C. R. Co..........1432
Bioscope, The..........1432
Classified Advertisements..........1435
Cine Mundial..........1446
Cinema, The..........1448
D. S. P., care M. P. W., Chicago..........1432
Eastman Kodak Co..........1450
Freeman, Sam T., & Co..........1449
Holcomb & Hoke Mfg. Co..........1445
Keystone Ticket Co..........1432
Kinematograph Weekly, The..........1428
La Cinematografia Italiana..........1407
Liberty Loan..........1447
Moore, Wm. N..........1432
M. P. Directory Co..........1448
M. P. World..........1338
Murray, Mae, & Leonard, Robt..........1423
National Ticket Co..........1426
"Our Boys in France Tobacco Fund"......1429
Richardson's M. P. Handbook..........1450
Roskam, Edw. M..........1428
Screencraft..........1446
Toch Bros..........1446
Virginia Exhibitors' Convention..........1447
Williams, A. F..........1432

MOVING PICTURE CAMERAS.
Burke & James, Inc..........1433

MUSIC AND MUSICAL INSTRUMENTS.
American Master Organ Co..........1431
American Photoplayer Co..........1441
Sinn, Clarence E..........1431

PROJECTION MACHINE MANUFACTURERS.
Enterprise Optical Mfg. Co..........1445
Power, Nicholas, Co..........1432
Precision Mch. Co..........1437

PROJECTION SCREEN MANUFACTURERS.
Gold King Screen Co..........1407

THEATRICAL ARCHITECTS.
Botanical Decorating Co..........1450
Decorators' Supply Co..........1449

RIALTO THEATRE CORPORATION
OPERATORS

S. L. ROTHAPFEL
SECRETARY AND MANAGING DIRECTOR

THE RIALTO
THE TEMPLE OF THE MOTION PICTURE
TIMES SQUARE
NEW YORK

TELEPHONE 1406 1407 1408 BRYANT

August tenth
1 9 1 7

Precision Machine Co.,
317 E. 34th St.,
New York City.

Gentlemen

I want you to know that after experimenting with several other makes of machines we have finally decided to ag in use the Simplex projectors simply because we have been convinced that there is nothing on the market that will give the net results obtained from the Simplex projectors.

As you know, the Rialto standard demands the very finest work possible, regardless of expense, and it is the aim of the writer at all times to improve and to not alone keep up the standard but to make it better and better, and in adapting the Simplex machines for this theatre after these experiments is a tribute to you and your product that I know you will be glad to receive

Very truly yours,

SLRothapfel
Managing Director

SLR/S

Do we need to say anymore? Let us send you catalog of the best Projector made

List of Current Film Release Dates

ON GENERAL FILM, PATHE AND PARAMOUNT PROGRAMS

(For Daily Calendar of Program Releases See Page 1422.)

General Film Company, Inc.

(Note—Pictures given below are listed in the order of their release. Additions are made from week to week in the order of release.)

BROADWAY STAR FEATURE.

A Departmental Case (One of the O. Henry Series—Two parts—Comedy-Drama).
A Little Speck in Garnered Fruit (One of the O. Henry Series—Two parts—Comedy-Dr.).
The Gift of the Magi (One of the O. Henry Stories—Two parts—Comedy-Drama).
The Coming Out of Maggie (One of the O. Henry Stories—Two parts—Comedy-Dr.).
The Venturers (one of the O. Henry Series—Two parts—Comedy-Drama).
Discounters of Money (One of the O. Henry Series—Two parts—Comedy-Drama).
The Furnished Room (One of the O. Henry Series—Two parts—Drama).
The Defeat of the City (One of the O. Henry Series—Four parts—Drama).
The Atavism of John Tom Little Bear (One of the O. Henry Series—Two parts—Drama).

ESSANAY.

Two Laughs (Black Cat Feature—Two parts—Comedy-Drama).
Our Boys (Black Cat Feature—Two parts—Comedy).
Seventy and Seven (Black Cat Feature—Two parts—Comedy-Drama).
Pete's Pants (Black Cat Feature—Two parts—Comedy).
Vernon, the Bountiful (Black Cat Feature—Two Parts—Comedy-Drama).
The Long-Green Trail (Black Cat Feature—Two parts—Comedy-Drama).
Don't Lose Your Coat (Black Cat Feature—Two parts—Comedy).
Star Dust—Black Cat Feature—Two parts—Comedy-Drama).
Twelve Cylinder Speed of the Leisure Class (George Ade Fables—Two parts—Comedy).

FALCON FEATURES.

The Mainspring (Four parts—Drama).
The Martinache Marriage (Four parts—Dr.).
The Stolen Play (Four parts—Drama).
The Phantom Shotgun (Four parts—Drama).
His Unpolished Self (Four parts—Drama).

KALEM.

The Ghost of the Desert (An episode of "The American Girl"—Two parts—Drama).
The Mask of Stingaree (Episode of "The Further Adventures of Stingaree"—Two parts—Dr.).
An Order of the Court (Episode of "The Further Adventures of Stingaree"—Two parts—Dr.).
At the Sign of the Kangaroo (an episode of the "The Further Adventures of Stingaree"—Two parts—Drama).
Through Fire and Water (Episode of the Further Adventures of Stingaree—Two parts—Drama).
A Bushranger's Strategy (Episode of the Further Adventures of Stingaree—Two parts—Drama).
The Stranger at Dumcrieff (Episode of "The Further Adventures of Stingaree"—Two parts—Drama).
A Champion of the Law (Episode of "The Further Adventures of Stingaree"—Two parts—Drama).

GEORGE KLEINE.

Nearly a Husband (One-Reel George Bickel Comedy).
Some Statue (One-Reel George Bickel Comdy).

JAXON COMEDIES.

(Pokes and Jabs).

Pearls of Pauline.
Ploughing the Clouds.

(Second Series.)

Counting 'Em Up.
The Baggage Man.
Getting the Coin.
Tough Luck.
Play Ball.
Love Letters.

SELIG.

Selig World Library No 10 (Educational).
A Daughter of the Southland (Two parts—Dr.).
The L.-X. Clew (Drama).
Selig-World Library No. 11 (Edu.)
The Toll of Sin (Two Parts—Drama).
The Bush Leaguer (One part—Drama).
Selig-World Library No. 12 (Educational).
The Smoldering Spark (Two parts—Drama).
The Love of Madge O'Mara (Drama).
Selig-World Library No. 13 (Educational).
A Man, a Girl and a Lion (Two parts—Drama).
Her Perilous Ride (One part—Drama).
Selig World Library No. 14 (Educational).
The Sole Survivor (Two parts—Drama).
Her Heart's Desire (One part—Drama).
Selig World Library No. 15 (Educational).
Between Man and Beast (Two parts—Drama).
Her Salvation (One part—Drama).
Selig World Library No. 16 (Educational).
Pioneer Days (Two parts—Drama).
In After Years (One part—Drama).

RAY COMEDIES.

A Laundry Mix-Up.
A Peaceful Flat.
Cheating His Wife.
A Bathtub Marriage.

SPARKLE COMEDIES.

Bertie's Bath.
A Night of Enchantment.

(Second Series.)

An Attorney's Affair.
Her Peignoir.
Those Terrible Telegrams.
The Stag Party.
Bragg's Little Poker Party.
Mixed Nuts.

Pathe Exchange, Inc.

RELEASES FOR WEEK OF AUGUST 5.

Captain Kiddo (Lasalida—Five parts—Drama).
The Neglected Wife (Episode No. 13, "Revolting Pride"—Two parts—Drama).
The Fatal Ring (Episode No. 5, "Danger Underground"—Two parts—Astra).
Know America No. 18—Stray Shots in the Lone Star State (Scenic-Combitone).
Lonesome Luke—Messenger (Two Parts—Comedy-Rolin).
Hearst-Pathe News No. 64 (Topical).
Hearst-Pathe News No. 65 (Topical).
Iska Worreh (Abe Kabbible Cartoon), and How a Phonograph Record is Made (Educational) (International) (Split Reel).

RELEASES FOR WEEK OF AUGUST 12.

The Streets of Illusion (Five parts—Drama—Astra).
The Neglected Wife (No. 14—"Desperation"—Two parts—Drama—Balboa).
The Fatal Ring (No. 6—"Rays of Death"—Two Parts—Drama—Astra).
Know America No. 19—"Southern Colorado" (Scenic—Combitone).
Hearst-Pathe News No. 66 (Topical).
Hearst-Pathe News No. 67 (Topical).
Bringing Up Father—"He Tries His Hand at Hypnotism (Cartoon Comedy), and Sardine Fisheries at Monterry (Edu.) (International Split Reel).

RELEASES FOR WEEK OF AUG. 19.

Miss Nobody (Five parts—Drama—Astra).
The Neglected Wife (No. 15—"A Sacrifice Supreme"—Two parts—Drama—Balboa).
The Fatal Ring (No. 7—"The Signal Lantern"—Two parts—Drama—Astra).
Along the Baltic Sweden (Scenic—Sveafilms), and Japan, the Religious (Colored Scenic) (Split Reel).
Jerry on the Job—"On the Border" (Cartoon Comedy), and "Fine Feathers" (Edu.) Split Reel).
Lonesome Luke, Mechanic (Two parts—Comedy—Rolin).
Hearst-Pathe News No. 68 (Topical).
Hearst-Pathe News No. 69 (Topical).

RELEASES FOR WEEK OF AUGUST. 26.

Iris (Five parts—Drama—Hepworth).
The Fatal Ring (No. 8, "The Switch in the Safe"—Two parts—Drama—Astra).
Know America No. 20—Near Pike's Peak, Colo. (One reel—Scenic—Combitone).
Hearst-Pathe News No. 70 (Topical).
Hearst-Pathe News No. 71 (Topical).

Paramount Pictures Corp.

BLACK DIAMOND COMEDY.

June 11—Her Fractured Voice.
June 25—Auto Intoxication.
Ang. 6—Susie the Sleepwalker.

FAMOUS PLAYERS.

June 28—The Little Boy Scout (Five parts—Drama).
July 2.—At First Sight (Five parts—Drama).
July 9—The Love That Lives (Five parts—Drama).
July 23—The Long Trail (Five parts—Drama).

KLEVER KOMEDY.

July 2.—Oh Pop!
July 16—The Wrong Mr. Fox.
July 30—Motor Boating.
Aug. 13—Summer Boarding (Comedy).

LASKY.

July 16—What Money Can't Buy (Five parts—Drama).
July 26—The Squaw Man's Son (Five parts—Drama).
July 30—The Crystal Gazer (Five parts—Dr.).

MOROSCO AND PALLAS.

June 21—Heir of the Ages (Pallas—Five parts—Drama).
July 5.—Big Timber (Five parts—Drama—Morosco).
July 19—Cook of Canyon Camp (Five parts—Drama).
Aug. 2—A Kiss for Susie (Five parts—Drama).

PARAMOUNT-ARBUCKLE COMEDY.

May 21—A Reckless Romeo (Two parts).
June 25—The Rough House (Two parts).
Aug. 20—His Wedding Night (Two parts).

PARAMOUNT-ARTCRAFT.

Aug. 5—The Amazons (Five parts—Drama).
Aug. 5—The Varmint (Five parts—Drama).
Aub. 12—Seven Keys to Baldpate (Five parts—Drama).
Aug. 12—The Law of the Land (Five parts—Drama).
Aug. 19—The Mysterious Miss Terry (Five parts—Drama).
Aug. 19—Haskimura Togo (Five parts—Dr.).
Aug. 26—Close to Nature (Five parts—Drama).
Aug. 26—Little Miss Optimist (Five parts—Drama).

PARAMOUNT-BURTON HOLMES.

Aug. 6—Geysers of Yellowstone (Scenic).
Aug. 13—Wonders of Yellowstone (Scenic).
Aug. 20—Tropical Nassau (Scenic).
Aug. 27—Madrid to Madeira (Scenic).
Sept. 3—Norway (Scenic).

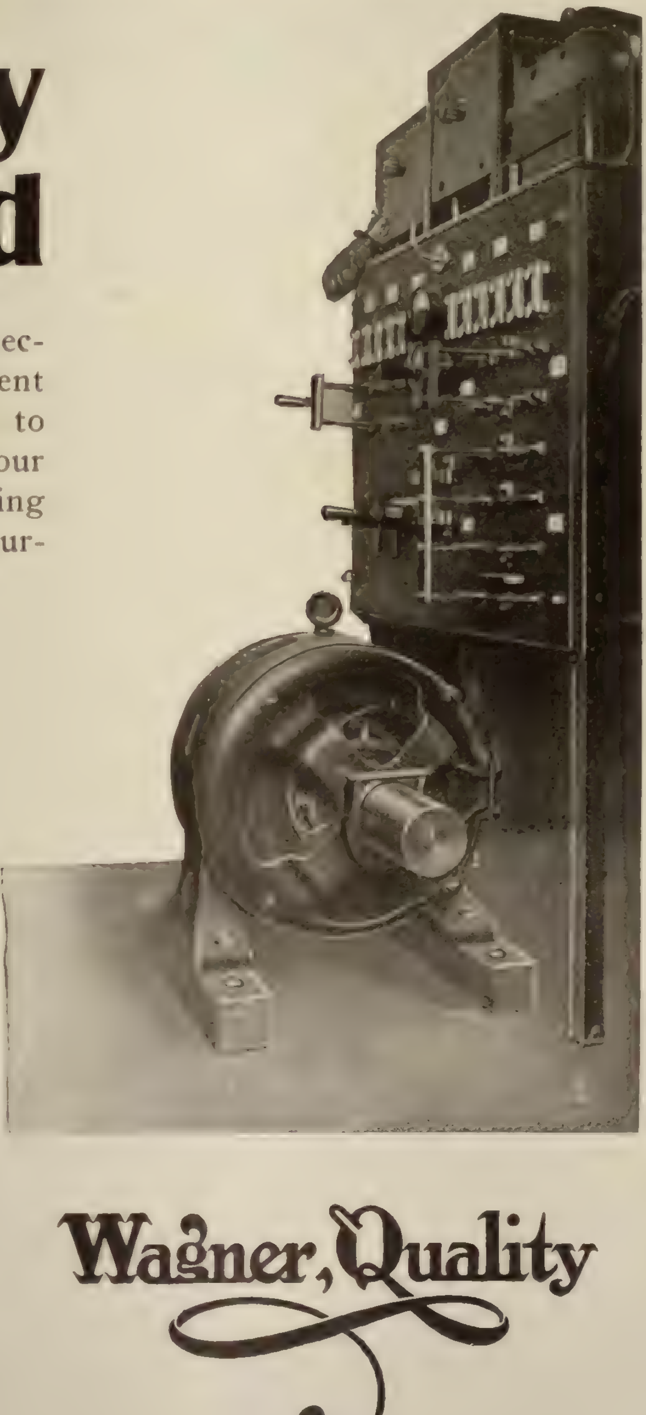
PARAMOUNT BRAY PICTOGRAPHS.

June 11—Subjects on Reel—Soldiers of the Soil; Traveling Forts; Repairing a Sub-sea Cable; Cartoon—Evolution of the Dachshund.
June 18—Subjects on Reel—Unmasking the Medium; On Duty with the Coast Guards; Scientific Stock Breeding; Bobby Bumps' Submarine Chaser.

Producers.—Kindly Furnish Titles and D ates of All New Releases Before Saturday.

The Day is Passed

when patrons will tolerate projection with an alternating current arc. You cannot expect them to tolerate poor projection when your competitors are offering something better. Do not look upon the purchase of



Wagner WHITE LIGHT Converters

as an expense. It is an investment that will increase your profits. You can get more light with less current from a Wagner Converter, if you are now using alternating current.

Send at once for Bulletin 10923 and prices. Don't let another day of poor projection drive your patrons to competitors. Send today for information.

Wagner, Quality

Wagner Electric Manufacturing Company,
Saint Louis, Missouri

533

List of Current Film Release Dates

ON UNIVERSAL, METRO AND TRIANGLE PROGRAMS

(For Daily Calendar of Program Releases See Page 1422.)

Universal Film Mfg. Co.

ANIMATED WEEKLY.

July 11.—Number 80 (Topical).
July 18—Number 81 (Topical).
July 25—Number 82 (Topical).
Aug. 2—Number 83 (Topical).
Aug. 9—Number 84 (Topical).
Aug. 16—Number 85 (Topical).
Aug. 23—Number 86 (Topical).
Aug. 30—Number 87 (Topical).
Sept. 6—Number 88 (Topical).

BIG U.

July 2—The Mad Stampede (Drama).
July 9.—The Punishment (Drama).

BISON.

July 4—The Wrong Man (Two parts—Dr.).
July 9.—Double Suspicion (Two parts—Drama).
Aug. 6—The Soul Herder (Three parts—Dr.).
Aug. 20—Squaring It (Three parts—Drama).
Aug. 27—Jungle Treachery (Two parts—Dr.).
Sept. 3—The Lure of the Circus (Two parts—Comedy—Drama), and Sierra Winter Sports (Scenic).

GOLD SEAL.

July 9.—A Limb of Satan (Three parts—Drama).
July 16—Six Shooter Justice (Three parts—Drama).
July 23—A Soldier of the Legion (Three parts—Drama).
July 30—Right of Way Casey (Three parts—Drama).
Aug. 13—A Wife's Suspicion (Three parts—Drama).
Aug. 27—The Winning Pair (Three parts—Dr.).
Sept. 3—The Empty Gun (Three parts—Dr.).

IMP.

July 4—The Girl in the Limousine (Drama).
July 9.—Hatton of Headquarters (Drama).

JOKER.

July 9.—Kitchenella (Comedy).
July 16—He Had 'Em Buffaloed (Comedy).
July 23—Canning the Cannibal King (Comedy).
July 23—The Soubrette.
July 30—The Battling Bellboy (Comedy).
July 30—The Stinger Stung (Comedy).
Aug. 6—O-My the Tent Mover (Comedy).
Aug. 6—The Vamp of the Camp (Comedy).
Aug. 13—Out Again, In Again (Comedy).
Aug. 13—Back to the Kitchen (Comedy).)
Aug. 20—Behind the Map (Comedy).
Aug. 20—Mrs. Madam Manager (Comedy).
Aug. 27—Why They Left Home (Comedy).
Aug. 27—Busting Into Society (Comedy).
Sept. 3—Officer, Call a Cop (Comedy).
Sept. 3—A Gale of Verse (Comedy).

L-KO.

July 9.—Hearts and Flour (Two parts—Comedy).
July 16—Surf Scandal (Two parts—Comedy).
July 23—The Sign of the Cucumber (Two parts—Comedy).
July 30—Blackboard and Blackmail (Two parts—Comedy).
Aug. 6—The Little Fat Rascal (Two parts—Comedy).
Aug. 13—Rough Stuff (Two parts—Comedy).
Aug. 20—Street Cars and Carbunkles (Two parts—Comedy).
Aug. 27—Props, Drops and Flops (Two parts—Comedy).
Sept. 3—Backward Sons and Forward Daughters (Two parts—Comedy).

NESTOR.

July 9.—Minding the Baby (Comedy).
July 16—A Dark Deed (Comedy).
July 23—Seeing Things.
July 30—Married by Accident (Comedy).
Aug. 6—The Love Slacker (Comedy).
Aug. 13—The Rushin' Dancers (Comedy).
Aug. 20—Move Over (Comedy).
Aug. 27—The Night Cap (Comedy).
Sept. 3—Looking 'Em Over (Comedy).

POWERS.

July 9—Monkey Love (Cartoon Comedy) and In the Rocks of India (Dorsey Educational).
July 16—Box Car Bill Falls in Luck (Cartoon Comedy) and in the Heart of India (Educational).
July 23—Hammon Egg's Reminiscences (Cartoon Comedy) and in The Land of Light and Gloom (Dorsey Edu.).
July 30—The Good Liar (Cartoon) and "In Monkey Land" (Ditmar's Edu.).
Aug. 6—Seeing Ceylon with Hy Mayer (Travelaugh).
Aug. 13—Doing His Bit (Cartoon Comedy), and Algieria, Old and New) (Scenic) (Split reel).
Aug. 20—Colonel Pepper's Mobilized Farm (Cartoon Comedy), and "The Home Life of the Spider (Ditmar's Edu.) (Split Reel).

STAR FEATURETTE.

July 23—The Beautiful Impostor (Two parts—Drama).
July 30—The Woman Who Would Not Pay (Two parts—Society—Drama).
Aug. 6—The Untamed (Two parts—Drama).
Aug. 13—Cheyenne's Pal (Two parts—Drama).
Aug. 20—The Golden Heart (Two parts—Dr.).
Aug. 27—Hands in the Dark (Two parts—Dr.), and Old French Towns (Short Scenic on Same Reel).
Sept. 3—A Dream of Egypt (Two parts—Dr.).

VICTOR.

July 9.—Meet My Wife (Comedy).
July 9.—The Paper Hanger's Revenge (Comedy).
July 9.—Kicked Out (Two parts—Comedy Drama).
July 16—One Bride Too Many (Two parts—Comedy-Drama).
July 30—Where Are My Trousers? (Two parts—Comedy).
Aug. 6—Like Babes in the Wood (Two parts—Juvenile Comedy).
Aug. 13—The Brass Girl (Two parts—Comedy-Drama).
Aug. 20—A Five Foot Ruler (Two parts—Comedy-Drama).
Aug. 27—Scandal Everywhere (Comedy).
Sept. 3—The Curse of a Flirting Heart (Com.).

UNIVERSAL SCREEN MAGAZINE.

July 9.—Issue No. 27 (Educational).
July 16—Issue No. 28 (Educational).
July 23—Issue No. 29 (Educational).
July 30—Issue No. 30 (Educational).
Aug. 6—Issue No. 31 (Topical).
Aug. 13—Issue No. 32 (Topical).
Aug. 20—Issue No. 33 (Educational).
Aug. 27—Issue No. 34 (Educational).
Sept. 3—Issue No. 35 (Educational).

UNIVERSAL SPECIAL FEATURE.

July 15.—The Gray Ghost (Episode No. 3—"The Warning"—Two parts—Drama)
July 22—The Gray Ghost (Episode No. 4—"The Fight"—Two parts—Drama).
July 29—The Gray Ghost (Episode No. 5—"Plunder"—Two parts—Drama).
Aug. 6—The Gray Ghost (Episode No. 6, "The House of Mystery"—Two parts—Drama).
Aug. 13—The Gray Ghost (Episode No. 7) (The Double Floor) (Two parts—Drama).
Aug. 20—The Gray Ghost (Episode No. 8, "The Pearl Necklace"—Two parts—Dr.).
Aug. 27—The Gray Ghost (Episode No. 9—Title Not Reported—Two parts—Drama).
Sept. 3—The Gray Ghost (Episode No. 10—Title not decided—Two parts—Drama)

UNIVERSAL CURRENT EVENTS.

July 14.—Issue No. 9 (Topical).
July 21—Issue No. 10 (Topical).
July 28—Issue No. 11 (Topical).
Aug. 4—Issue No. 12 (Topical).
Aug. 10—Issue No. 13 (Topical).
Aug. 17—Issue No. 14 (Topical).
Aug. 24—Issue No. 15 (Topical).
Sept. 7—Issue No. 16 (Topical).

Metro Pictures Corporation.

METRO PICTURES CORP.

June 25—Aladdin's Other Lamp (Five parts—Drama).
July 2.—The Trail of the Shadow (Five parts—Drama).
July 9—Peggy, the Will o' the Wisp (Five parts—Drama).
July 30—Miss Robinson Crusoe (Five parts—Drama).
Special—The Slacker (Seven parts—Drama).
Aug. 6—The Jury of Fate (Rolfe—Five parts—Drama).
Aug. 13—The Girl Without a Soul (Five parts—Drama).

YORKE FILM CORP.

July 16—The Hidden Spring (Five parts—Dr.)

METRO COMEDIES.

July 9—Lest We Forget (Drew).
July 16—Blood Will Tell (Rolina).
July 23—Mr. Parker—Hero (Drew).
July 30—Henry's Ancestors (Drew).
Aug. 6—His Ear for Music (Drew).
Aug. 13—Her Economic Independence (Drew).
Aug. 20—Her First Game (Drew).
Aug. 27—The Patriot (Drew).

Triangle Film Corporation.

TRIANGLE PRODUCTION.

July 8—A Strange Transgression (Five parts—Drama).
July 8—Time Locks and Diamonds (Five parts—Drama).
July 15—The Sawdust Ring (Five parts—Dr.).
July 15—The Mother Instinct (Five parts—Dr.).
July 22—A Successful Failure (Five parts—Drama).
July 22—Sudden Jim (Five parts—Drama)
July 29—In Slumberland (Five parts—Drama).
July 29—Borrowed Plumage (Five parts—Dr.).
Aug. 5—The Food Gamblers (Five parts—Dr.).
Aug. 5—An Even Break (Five parts—Drama).
Aug. 12—Master of His Home (Five parts—Drama).
Aug. 12—Golden Rule Kate (Five parts—Dr.).
Aug. 19—Wee Lady Betty (Five parts—Drama).
Aug. 19—They're Off (Five parts—Drama).
Aug. 26—Wooden Shoes (Five parts—Drama).
Aug. 26—The Jinx Jumper (Five parts—Dr.).

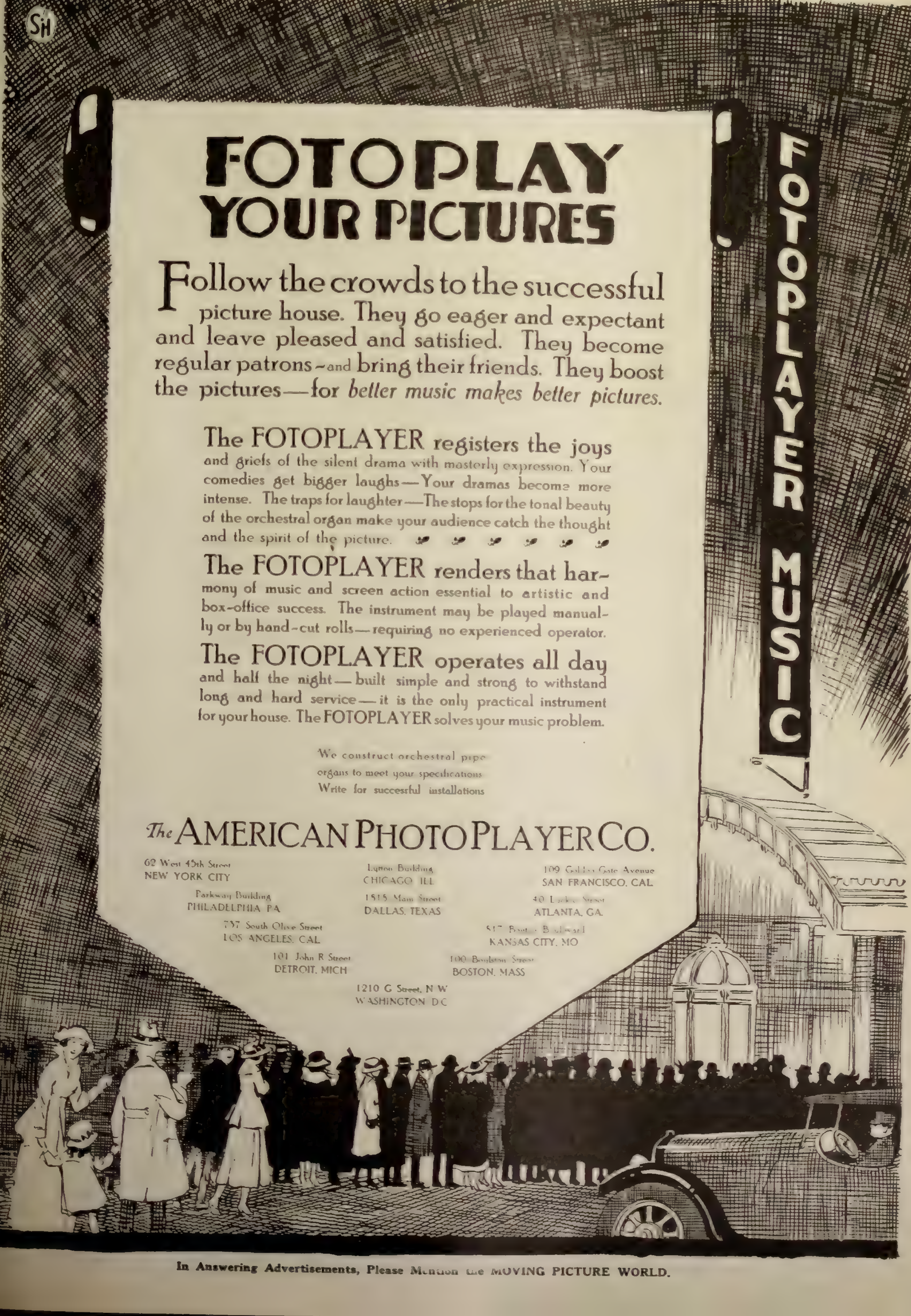
TRIANGLE KOMEDY.

July 8—His Thankless Job.
July 8—A Joy of Fate.
July 15—His Sudden Rival.
July 15—The House of Scandal.
July 22—His Fatal Move.
July 22—An Innocent Villain.
July 29—Sole Mates.
July 29—His Widow's Might.
Aug. 5—His Perfect Day.
Aug. 5—A Matrimonial Accident.
Aug. 12—His Cool Nerve.
Aug. 12—A Hotel Disgrace.
Aug. 19—A Love Chase.
Aug. 19—His Hidden Talent.
Aug. 26—Their Domestic Deception.
Aug. 26—Her Donkey Love.

KEYSTONE.

July 8—Dangers of a Bride (Two parts).
July 15—A Clever Dummy (Two parts).
July 22—She Needed a Doctor (Two parts).
July 29—Thirst (Two parts).
Aug. 5—His Uncle Dudley (Two parts).
Aug. 12—Lost—A Cook (Two parts).
Aug. 19—The Pawnbroker's Heart (Two parts).
Aug. 26—Two Crooks (Two parts).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.



FOTOPLAY YOUR PICTURES

Follow the crowds to the successful picture house. They go eager and expectant and leave pleased and satisfied. They become regular patrons—and bring their friends. They boost the pictures—for *better music makes better pictures.*

The FOTOPLAYER registers the joys and griefs of the silent drama with masterly expression. Your comedies get bigger laughs—Your dramas become more intense. The traps for laughter—The stops for the tonal beauty of the orchestral organ make your audience catch the thought and the spirit of the picture.

The FOTOPLAYER renders that harmony of music and screen action essential to artistic and box-office success. The instrument may be played manually or by hand-cut rolls—requiring no experienced operator.

The FOTOPLAYER operates all day and half the night—built simple and strong to withstand long and hard service—it is the only practical instrument for your house. The FOTOPLAYER solves your music problem.

We construct orchestral pipe
organs to meet your specifications
Write for successful installations

The AMERICAN PHOTOPLAYER CO.

62 West 45th Street
NEW YORK CITY

Lytton Building
CHICAGO ILL

109 Golden Gate Avenue
SAN FRANCISCO, CAL

Parkway Building
PHILADELPHIA PA

1515 Main Street
DALLAS, TEXAS

40 Luckie Street
ATLANTA, GA

737 South Olive Street
LOS ANGELES, CAL

517 [illegible] Boulevard
KANSAS CITY, MO

101 John R Street
DETROIT, MICH

100 Boylston Street
BOSTON, MASS

1210 G Street, N W
WASHINGTON D C

List of Current Film Release Dates

MUTUAL PROGRAM AND MISCELLANEOUS FEATURES

(For Daily Calendar of Program Releases See Page 1422.)

Mutual Film Corp.

CUB.

July 12—Jerry at the Waldorf (Comedy).
July 19—Jerry's Star Bout (Comedy).
July 26—The Red, White and Blew (Comedy).
Aug. 2—Jerry's Big Stunt.
Aug. 9—Jerry on the Railroad (Comedy).
Aug. 16—Beach Nuts (Comedy).
Aug. 23—Jerry on the Farm (Comedy).
Aug. 30—Jerry's Eugenic Marriage (Comedy).

GAUMONT.

Aug. 2—Reel Life No. 66 (Subjects on Reel: Making Machine Guns; Beads of Rose Petals; Saving a Wrecked Steamship; Keeping the Boys Home; Leaves from "Life") (Mutual Film Magazine).
Aug. 7—Tours Around the World No. 40 (Subjects on reel: Down the Senegal River in French West Africa; Bruges, Belgium; Fishing Villages of France) (Travel).
Aug. 9—Reel Life No. 67 (Subjects on reel: An Undersea Garden; A Colored Baptizing; Electricity from the Heart; The Tallest Boy on Earth; Making Schools Safe; Animated Drawing from "Life"; "Not a Shadow of a Doubt"; "A Bomb and a Boomerang" (a war cartoon) (Mutual Film Magazine).
Aug. 16—Reel Life No. 68 (Subjects on Reel: Young Men's Christian Association; Learning to Be a Soldier; The Absent-Minded Dentist: An Animated Drawing from "Life" (Mutual Film Magazine).
Aug. 23—Reel Life No. 69 (Subjects on Reel: Hunting Alligators for Their Skins; Harvesting Potatoes on the Eastern Coast; Coney Island Thrills; Oil from Japan; Something Going to Happen; An Animated Cartoon from "Life."
Aug. 30—Reel Life No. 70 (Subjects on Reel: Using the Abalone, a Little Known Industry of the Pacific Coast: A Boy and a Rope; Handling the Mail; Beach Sports of California; "The March of Science" and "What a Bachelor Sees at a Wedding" are animated drawings from "Life."

LA SALLE.

July 10—When Lula Danced the Hula (Com.).
July 17—The Kissing Butterfly.
July 24—A Match in Quarantine.
July 31—Man Proposes (Comedy).
Aug. 7—Pigs and Pearls (Comedy).
Aug. 14—The Widow's Might (Comedy).

MUTUAL WEEKLY.

July 11—Number 132 (Topical).
July 18—Number 133 (Topical).
July 25—Number 134 (Topical)
Aug. 1—Number 135 (Topical).
Aug. 8—Number 136 (Topical).
Aug. 15—Number 137 (Topical).
Aug. 22—Number 138 (Topical).

MUTUAL CHAPLIN

April—The Cure (Two parts—Comedy).
June 22—The Immigrant (Two parts—Com.).

MONMOUTH.

July 6.—Jimmy Dale alias The Grey Seal (Chapter No. 16.—"The Victory"—Two parts—Drama).

MUTUAL STAR PRODUCTIONS.

July 9—Mary Moreland (Powell—Five parts—Drama).
July 16—Betty Be Good (Horkheimer—Five parts—Drama).
July 23—Melissa of the Hills (Five parts—Dr.)
July 30—Pride and the Man (Five parts—Dr.).
Aug. 6—Souls in Pawn (American—Five parts—Drama).
Aug. 13—Bab the Fixer (Horkheimer—Five parts—Drama).

MUTUAL SPECIAL.

July 23—The Great Stanley Secret (Chapter No. 1, The Gipsy's Trust—Four parts—Drama—North American).
uly 30—The Great Stanley Secret (Chapter No. 2, "Fate and the Child"—Four parts—Drama—North American).

SIGNAL PRODUCING CO.

July 9—The Railroad Raiders (Chapter No. 14—"The Trap"—Two parts—Dr.).
July 16—The Railroad Raiders (Chapter No. 15, "The Mystery of the Counterfeit Tickets"—Two parts—Drama).

Feature Releases

ART DRAMAS, INC.

July 16—When you and I Were Young (Apollo—Five parts—Drama).
July 23—The Millstone (Erbograph—Five parts—Drama).
July 30—Eye of Envy (Five parts—Drama).
Aug. 13—Think It Over (U. S. Amusement Corp.—Five parts—Comedy-Drama).

ARTCRAFT PICTURES CORP

July 2.—The Little American (Five parts—Drama).

BLUEBIRD PHOTOPLAY, INC.

July 30—The Little Terror (Five parts—Dr.).
Aug. 6—The Clean-Up (Five parts—Drama).
Aug. 13—The Show Down (Five parts—Drama).
Aug. 20—Mr. Opp Five Parts—Drama).
Aug. 27—The Charmer (Five parts—Drama).
Sept. 3—Triumph (Five parts—Comedy-Dr.).

BUTTERFLY PICTURES.

July 30—A Wife on Trial (Five parts—Dr.).
Aug. 6—Follow the Girl (Five parts—Dr.).
Aug. 13—The Midnight Man (Five parts—Dr.).
Aug. 20—The Lair of the Wolf (Five parts—Drama).
Aug. 27—Straight Shooting (Five parts—Dr.).
Sept. 3—Who Was the Other Man? (Five parts—Drama).

CINEMA WAR NEWS SYNDICATE.

July 22—American War News Weekly No. 12 (Topical).
July 29—American War News Weekly No. 13 (Topical).

EDUCATIONAL FILM CORP.

July 25—Among the Senussi (Educational).
July 30—Living Book of Nature (Water Fowl).
Aug. 1—China and the Chinese No. 4 (Scenic and Educational).
Aug. 6—Living Book of Nature (Mounting Butterflies).
Aug. 8—Alaska Wonders in Motion No. 4 (Scenic and Educational).

FOX FILM CORP.

Special Release—Jack and the Beanstalk (Ten parts—Drama).
July 22—The Innocent Sinner (Five parts—Dr.)
July 29—Wife Number Two (Five Parts—Dr.).
Aug. 4—Wrath of Love (Five parts—Drama).
Aug. 11—Durand of the Bad Lands (Five parts—Drama).
Aug. 18—The Soul of Satan (Five parts—Dr.).
Aug. 25—Every Girl's Dream (Five parts—Dr.).

FOXFILM COMEDIES.

July 9—Bing! Bang! (Two parts).
July 23—A Soft Tenderfoot (Two parts).
Aug. 6—A Domestic Hound (Two parts).

GREATER VITAGRAPH (V-L-S-E).

Aug. 13—Mary Jane's Pa (Five parts—Drama).
Aug. 20—Transgression (Five parts—Drama).
Aug. 27—The Divorcee (Five parts—Drama).
Aug. 6—Bobby, Boy Scout (Comedy-Drama).
Aug. 13—Bobby, the Movie Director (Comedy).
Aug. 20—Bobby, Philanthropist (Comedy-Dr.).
Aug. 27—Bobby, Pacifist (Comedy-Drama).
Sept. 3—Bobby's Bravery (Comedy-Drama).

KLEINE-EDISON-SELIG-ESSANAY.

Aug. 8—The Little White Girl (An Episode of the "Do Children Count?" Series—Two parts—Drama).
Aug. 11—Conquest Program No. 5 (Subjects: The Little Chevalier (Four parts—Drama); Birds of a Far-Off Sea (500 feet); A Vanishing Race (500 feet); Soldiers of the Sea (One Reel); Gold and Diamond Mines of South Africa (500 feet), and The Dionsaur and the Baboon (500 feet).
Aug. 13—The Barker (Selig—Five parts—Dr.).
Aug. 15—The Bridge of Fancy (One of the "Do Children Count?" Series—Two parts—Drama).
Aug. 18—Conquest Program No. 6 (Subjects: The Customary Two Weeks (Four parts—Drama); The Story of Plymouth Rock (1,000 feet); The Grand Canyon of Arizona (500 feet); The Four P's (500 feet); Nature's Perfect Thread Spinner (500 feet); The Magic of Spring (500 feet).
Aug. 20—Open Places (Essanay—Five parts—Drama).
Aug. 22—The Kingdom of Hope (One of the "Do Children Count?" Series—Two parts—Drama).
Aug. 20—A Trip to Chinatown (Selig-Hoyt Comedy—Two parts).
Aug. 27—The Lady of the Photograph (Edison—Five parts—Drama).
Aug. 25—Conquest Program No. 7 (Subjects: T. Haviland Hicks, Freshman (Three parts—Drama); Gallagher (Two parts—Drama); Turning Out Silver Bullets (One reel); Young Salts and the Holy Land (Combined in one reel).
Sept. 3—Efficiency Edgar's Courtship (Five parts—Drama—Essanay).
Sept. 3—A Midnight Bell (Hoyt Comedy—Two parts).

SELZNICK PICTURES.

The Lash of Jealousy (Drama).
The Lesson (Drama).
The Moth (Drama).
The Wild Girl.

STANDARD PICTURES.

Aug. 19—The Spy (Ten parts).
Aug. 26—The Honor System (Ten parts).
Sept. 2—Jack and the Beanstalk (Ten parts).
Sept. 16—The Conqueror (Ten parts).

WHOLESOME FILMS CORPORATION.

Sept. 3—The Penny Philanthropist (Five parts—Drama).
Sept. 3—Cinderella and the Magic Slipper (Four parts—Drama).

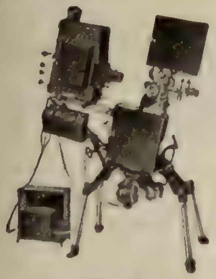
WORLD PICTURES.

July 16—The Beloved Adventuress (Five parts—Drama).
July 16—When True Love Dawns (Brady-International—Five parts—Drama).
July 23—A Self-Made Widow (Five parts—Dr.)
July 30—Youth (Five parts—Drama).
Aug. 6—The Iron Ring (Five parts—Drama).
Aug. 13—Souls Adrift (Five parts—Drama).
Aug. 20—The Little Duchess (Five parts—Dr.).
Aug. 27—Her Guardian (Five parts—Drama).
Sept. 3—The Marriage Market (Five parts—Drama).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

"Everything for the Motion Picture Theatre Except the Film"

MACHINES!! SUPPLIES!! ACCESSORIES!!



THE BEST EQUIPMENT

Power's 6-B Cameragraph

and

Hallberg 20th Century Motor Generator

Ask your nearest U. T. E. Manager for Demonstration

UNITED SERVICE STATIONS ready to serve you:

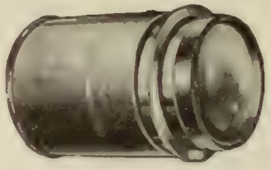
NEW YORK—729 Seventh Ave. and 115 E. 23rd St.
PHILADELPHIA, PA.—1233 Vino St.
BOSTON, MASS.—129 Pleasant St.
PITTSBURGH, PA.—940 Penn Ave.
CLEVELAND, O.—314 Columbia Bldg.
CINCINNATI, O.—123 Opera Place
CHICAGO, ILL.—154 W. Lake St.
DETROIT, MICH.—409 Peter Smith Bldg.
GRAND RAPIDS, MICH.—232 N. Ottawa Ave.
KANSAS CITY, MO.—813 Walnut St.
DES MOINES, IOWA.—Utica Bldg.
OMAHA, NEB.—12th and Harney Sts.
MINNEAPOLIS, MINN.—16 North 7th Street

Send $1.25 for complete Slidene Outfit

"Just the thing for writing quick announcements"

EXECUTIVE OFFICES

United Theatre Equipment Corp.
1604 Broadway, New York



Gundlach
Projection Lenses

give clean cut definition with the utmost illumination. This is all that you can expect from perfect lenses. The universal use of these lenses is the best evidence of their superior quality. They are sold on approval by all dealers and furnished as the regular equipment with the best machines.

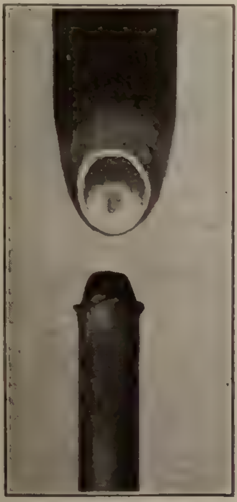
IT'S ALL IN THE LENS

Gundlach-Manhattan Optical Co.
808 So. Clinton Ave., Rochester, N.Y.

SPEER HOLD-ARK CARBONS

clearly demonstrate the advantages of a metal-coated carbon in the lower holder.

The illustrations present craters that are perfectly formed. The hard core holds the arc—the metal coating offers a minimum resistance—the result is an intense white light, and a picture projected without a flicker.



FRONT VIEW

SIDE VIEW

Secure samples and information from your dealer or write direct to the factory.

"The Carbons With a Guarantee"

Speer Carbon Company St. Marys, Pa

List of State Rights Pictures

(For Daily Calendar of Program Releases See Page 1422.)

Note—For further information regarding pictures listed on this page, address State Rights Department, Moving Picture World, and same will be gladly furnished.

ARIZONA FILM CO.

May—Should She Obey (Drama).

BERNSTEIN FILM PRODUCTION.

Humility (First of "Seven Cardinal Virtues"—Drama).
June—Who Knows? (Six parts—Drama).

J. FRANK BROCKLISS, INC.

U. S. Navy (Five parts).
Terry Human Interest Reels (900 Feet Every Other Week).
Russian Revolution (Three parts).
Land of the Rising Sun (10,000 feet—Issued complete or in series of 2,000 feet or 5,000 feet).

BUD FISHER FILMS CORP.

Mutt and Jeff Animated Cartoons.

CAMERAGRAPH FILM MFG. CO.

June.—What of Your Boy? (Three parts—Patriotic).
June.—The Automobile Owner Gets Acquainted With His Automobile (Educational).

CARONA CINEMA CO.

May—The Curse of Eve (Seven parts—Dr.).

CENTURY COMEDIES.

May—Balloonatics.
May—Neptune's Naughty Daughter.
May—Automaniacs.
June—Alice of the Sawdust (Two parts).

BENJAMIN CHAPIN PRODUCTIONS.

(*The Lincoln Cycle Pictures.*)
My Mother (Two parts).
My Father (Two parts).
Myself (Two parts).
The Call to Arms (Two parts).

CHRISTIE FILM CO.

July 2—Almost a Scandal (Comedy).
July 9—The Fourteenth Man (Comedy).
July 16—Down By the Sea (Comedy).
July 23—Skirts (Comedy).
July 30—Won in a Cabaret (Comedy).
Aug. 7—His Merry Mix-Up (Comedy).
Aug. 14—A Smokey Love Affair (Comedy).

CINEMA DISTRIBUTING CORP.

June—The 13th Labor of Hercules (Twelve single parts).

CORONET FILM CORP.

Living Studies in Natural History.
Animal World—Issue No. 1.
Animal World—Issue No. 2.
Birdland Studies.
Horticultural Phenomena.

COSMOFOTOFILM, INC.

March—The Manx-Man (Eight parts—Drama).
June—I Believe (Seven parts—Drama).

E. I. S. MOTION PICTURES CORP.

Trooper 44 (Five parts—Drama).

EMERALD MOTION PICTURE CO.

May—The Slacker (Military Drama).

EUGENIC FILM CO.

April—Birth (A Picture for Women Only).

EXPORT AND IMPORT FILM CO.

June—Robespierre.
June—Ivan, the Terrible.

FACTS FILM CO.

April—The Big Question (Drama).
April—How About You (Drama).

FAIRMOUNT FILM CORP.

June—Hate (Seven parts—Drama).

FLORA FINCH FILM CO.

"War Prides" (Two parts—Comedy).

FRATERNITY FILMS, INC.

May—Devil's Playground (Nine parts—Drama).

FRIEDMAN ENTERPRISES.

A Mormon Maid (Six parts—Drama).

FRIEDER FILM CORP.

June—A Bit o' Heaven (Five parts—Drama).

FROHMAN AMUSEMENT CORP.

April—God's Man (Nine parts—Drama).

JOSEPH M. GAITES.

August—The Italian Battlefront.

GOLDIN FEATURES.

A Bit of Life (One Reel Comedy-Drama).

GRAPHIC FEATURES.

April—The Woman and the Beast (Five parts—Drama).

F. G. HALL PRODUCTIONS, INC.

May—Her Fighting Chance (Seven parts—Dr.). (Mr. Hall has world rights to this picture.)
May—The Bar Sinister (Drama). (Mr. Hall has world rights to this picture.)

HANOVER FILM CO.

April—How Uncle Sam Prepares (Topical).

HILLER & WILK.

April—The Battle of Gettysburg.
April—The Wrath of the Gods (Drama).

HISTORIC FEATURES.

June—Christus (Eight parts—Drama).

ILIDOR PICTURES CORP.

June.—The Fall of the Romanoffs (Drama).

IVAN FILM PRODUCTIONS.

Apr. ——One Law for Both (8 parts—Drama).
August—Babbling Tongues (Six parts—Dr.).

JEWEL PRODUCTIONS, INC.

Pay Me (Drama).

KING BEE FILMS CORP.

June 15—Dough Nuts (Two parts—Comedy).
July 1—Cupid's Rival (Two parts—Comedy).
July 15—The Villain (Two parts—Comedy).
Aug. 1—The Millionaire (Two parts—Com.).
Aug. 8—The Genius (Two parts—Comedy).
Aug. 15—The Modiste (Two parts—Comedy).

A KAY CO.

Some Barrier (Terry Cartoon Burlesque).
His Trial (Terry Cartoon Burlesque).
Terry Human Interest Reel No. 1 (Character As Revealed in the Face).
Terry Human Interest Reel No. 2 (Character As Revealed in the Eyes).

KLOTZ & STREIMER.

June.—Whither Thou Goest (Five parts—Drama).
June—The Secret Trap (Five parts—Drama).

MAYFAIR FILM CORP.

Persuasive Peggy (Drama).

M-C FILM CO.

April—America Is Ready (Five parts—Drama).

MILES.

April—The Test of Womanhood (Five parts—Drama).

MOE STREIMER.

June—A Daughter of the Don (Ten parts—Drama).

B. S. MOSS MOTION PICTURE CORP.

January—In the Hands of the Law (Drama)
April—Birth Control (Five parts—Drama).

NEVADA MOTION PICTURE CORP.

June—The Planter (Drama).

NEWFIELDS PRODUCING CORP.

Alma, Where Do You Live? (Six parts—Dr.).

OGDEN PICTURES CORP.

August—The Lust of the Ages (Drama).

PARAGON FILMS, INC.

The Whip (Eight parts—Drama).

PETER PAN FILM CORP.

Mo-Toy Troupe (Release No. 2—"Jimmy Wins the Pennant").
Mo-Toy Troupe (Release No. 3—"Out in the Rain").
Mo-Toy Troupe (Release No. 4—"In the Jungle Land").
Mo-Toy Troupe (Release No. 5—"A Kitchen Romance").
Mo-Toy Troupe (Release No. 6—"Mary and Gretel").
Mo-Toy Troupe (Release No. 7—"Dinkling of the Circus").
Mo-Toy Troupe (Release No. 8—"A Trip to the Moon").
Mo-Toy Troupe (Release No. 9, "Golden Locks and the Three Bears").
Mo-Toy Troupe (Release No 10, "Dolly Doings").
Mo-Toy Troupe (Release No. 11 "School Days").

PUBLIC RIGHTS FILM CORP.

June—The Public Be Damned.

PURKALL FILM CO.

July—The Liar (Six parts—Drama).

RENOWNED PICTURES CORP.

June—In Treason's Grasp (Five parts—Drama).

REX BEACH PICTURES CO.

March—The Barrier (Nine parts—Drama).

SELECT PHOTOPLAY CO.

May—Humanity (Six parts—Drama).

WILLIAM N. SELIG.

April—The Garden of Allah.
May—Beware of Strangers (Eight parts—Dr.).

FRANK J. SENG.

May—Parentage (Drama).

SHERMAN PICTURE CORP.

July—Corruption (Six parts—Drama).
August—I Believe.

JULIUS STEGER.

May—Redemption (Six parts—Drama).

SUPREME FEATURE FILMS, INC.

May—Trip Through China (Ten parts).

ULTRA FILMS, INC.

A Day at West Point (Educational).
West Is West.
Rustlers' Frame-Up at Big Horn.

UNIVERSAL (STATE RIGHTS).

May—The Hand that Rocks the Cradle (Six parts—Drama).
June—The Cross-Eyed Submarine (Three parts—Comedy).
June—Come Through (Seven parts—Drama).

E. WARREN PRODUCTION.

April—The Warfare of the Flesh (Drama).

WHARTON, INC.

June—The Great White Trail (Seven parts) (Drama).

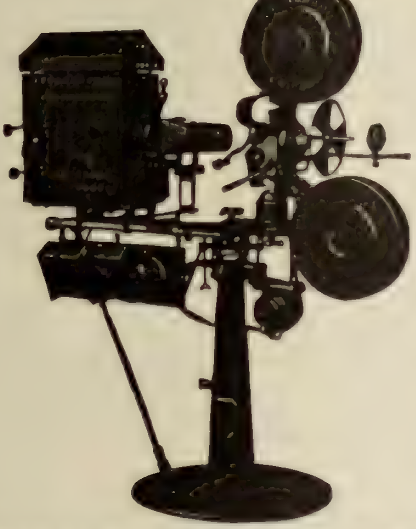
WILLIAMSON BROS.

April—The Submarine Eye (Drama).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

THE MOTIOGRAPH

THE PROJECTOR THAT MAKES GOOD



OVER 120
MOTIOGRAPH
PROJECTORS
PURCHASED BY
CHICAGO
THEATRES
IN THE LAST
SIX MONTHS

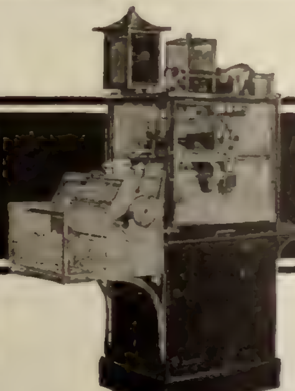
350
MOTIOGRAPH
PROJECTORS
PURCHASED
BY THE
U. S. ARMY
Y. M. C. A.
IN THE LAST
THREE
MONTHS

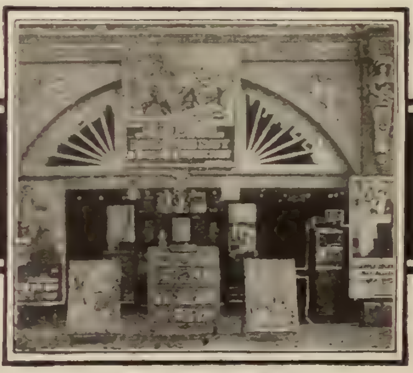
Eventually you will use Motiographs—It will pay you to start now

Write for Literature.

THE ENTERPRISE OPTICAL MFG. CO., 574 West Randolph St.
CHICAGO, ILL.
WESTERN OFFICE: 833 Market St., San Francisco, Cal.

REX THEATRE
Spokane, Wash.; Population 115,000





YALE THEATRE
Bartlesville, Okla.; Population 6,181

Exhibitors Are Making Large Extra Profits

Regardless of Population

Theatres in the biggest cities and the smallest towns *both*, are making $2.00 to $15.00 clear profit daily from the Butter-Kist Pop Corn Machine. This machine is just what every theatre needs to pay off the rising expenses of film rental, etc. Occupies only 5 square feet of floor space—little more than a chair. Plenty of room in the lobby or down by the piano. Pays 233⅓ per cent on investment. Draws people from blocks around. Increases theatre attendance. Actual records from theatre managers to prove it.

BUTTER-KIST Pop Corn Machine

Self-operating—requires no extra help or stock investment. We'll send signed evidence that men in your business are earning $600 to $3120 a year *Net Profit* from this great invention. No other makes Butter-Kist Pop Corn with the *toasty flavor*—advertised to millions of magazine readers *at our expense*. Over 60,000,000 packages sold last year. Send the coupon for photographs, proof of profits, price and easy terms.

HOLCOMB & HOKE MFG. CO., 557-576 Van Buren Street, Indianapolis, Ind.

Send for All the Proof!

Our free book, "The Little Gold Mine," gives actual sales records, easy terms that let you pay out of your Butter-Kist profits, photos and full details. Get this book at once, and corner the Butter-Kist business in your neighborhood.

HOLCOMB & HOKE MFG. CO.
557-576 Van Buren St., Indianapolis, Ind.

I am willing to be shown how I can make $600 to $3120 extra profits yearly. Send your book of facts, "The Little Gold Mine," free.

Name..

Address..

....

Perfect Projection Makes Satisfied Patrons

Do you realize that the MOST PROSPEROUS THEATRES in your vicinity are the ones that are giving the BEST PROJECTION?

The quality of Films you show are a large factor in your success, but PERFECT PROJECTION IS MORE NECESSARY TO MAKE SATISFIED PATRONS.

Can you get PERFECT PROJECTION with your old equipment?

We are able to take back your old machine in part payment on a new one, or sell you a new machine on small monthly payments.

Write today for our catalog and Liberal terms

AMUSEMENT SUPPLY COMPANY

Largest Exclusive Dealers to the Moving Picture Trade

Dealers in Motiograph, Simplex, Power's, Edison and Standard Machines, Transverters, Motor Generators, Rectifiers and Everything pertaining to the Moving Picture Theatres

Third Floor, Mallers Bldg., Cor. Madison St. and Wabash Ave., Chicago, Ill.

WE SELL ON THE INSTALLMENT PLAN

METALLINE DYES

Color Your Films Without Fogging Detail

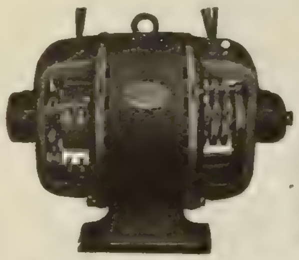
ANY tint, for the reddest battle scene to the darkest night effect, may be simply and easily obtained from Toch's Metalline Dyes.

They positively do not lose detail, being perfectly transparent, and are guaranteed not to shorten the life of the film.

Put your problem up to our Laboratory and you can count it solved.

TOCH BROTHERS
SCIENTIFIC LABORATORIES
320 Fifth Avenue, New York
Works: New York; London, England; Toronto, Ont., Canada

"MARTIN" ROTARY CONVERTER



FOR REAL SUN-LIT PICTURES

PERFECT REEL DISSOLVING

The voltage of the "MARTIN" polyphase converter is maintained constant, so that the starting of the second arc does not disturb the light given by the first, making the dissolving of the reels as simple as if the arcs were operated in a Direct Current district. Our emergency panel does away with expensive compensarcs and cuts the wiring and installation cost in half.

Write for further information.

NORTHWESTERN ELECTRIC CO.

412 S. Hoyne Ave., Chicago. 1010 Brokaw Bldg., New York

Screencraft

BY LOUIS REEVES HARRISON

An invaluable help to the writer who is making a serious effort to evolve stories for screen production

Of great interest too to the individual who is watching the development of "the silent drama."

$2.00 PER COPY, POSTPAID

Published and for Sale by
MOVING PICTURE WORLD
17 MADISON AVENUE, NEW YORK CITY
Schiller Building, Chicago, Illinois
Haas Building, Los Angeles, Cal.

16,000,000 FEET OF FILM
WERE IMPORTED INTO
THE REPUBLIC OF ARGENTINE
In 1916

Sixty Per Cent. of This Amount Was of American Make

One of the Main Reasons for This Increase in Sales Was

CINE MUNDIAL

The Spanish Edition of THE MOVING PICTURE WORLD

IF YOU ARE NOT GETTING YOUR SHARE OUT OF SOUTH AMERICA
COMMUNICATE AT ONCE WITH
CHALMERS PUBLISHING CO., 17 Madison Ave., New York City

ARE YOU

Saving Your Money

TO INVEST IN THE

NEXT ISSUE

OF THE

LIBERTY LOAN

?

Convention at Ocean Beach, Va.

August 30th, 31st, Sept. 1st

THIS will be the most important gathering of Exhibitors ever held in the South. President Percy W. Wells expects a big attendance from North Carolina. President Geo. C. Warner, of the South Carolina League, will be present with other exhibitors from his state. Harry Crandall will head a delegation from Washington, and Guy Wonders, vice-president of the American Exhibitors' Association, will be over with a large delegation from Maryland.

All exhibitors should attend whether members or not, as matters of great importance will be considered.

MOTION PICTURE EXHIBITORS' LEAGUE OF VA.

JAKE WELLS, President **CHESLEY TONEY, Secretary**

Richmond, Va.

Duhem Motion Picture Mfg. Co.
Expert Developing, Printing and Coloring

CAMERA OUTFITS AND
RAW FILM SUPPLIED

CAMERA MEN
SENT ANYWHERE

985 Market St., San Francisco, Cal.

THE CINEMA NEWS AND PROPERTY GAZETTE
30, Gerrard Street, W., London, England

THE OFFICIAL ORGAN of
THE CINEMATOGRAPH EXHIBITORS' ASSOCIATION (REGD.)
of Great Britain and Ireland

Has the quality circulation of the trade in Great Britain and the Dominions. All Official Notices and News from the ASSOCIATION to its members are published exclusively in this journal.

Yearly Rate—Postpaid, Weekly, $7.25
Sample copy and advertising rates on request.

G.W. BRADENBURGH
802 VINE STREET, PHILADELPHIA

Title	Reels	Star	Price
Shore Acres	5	Jas. Herne	$125
The Little Girl That He Forgot	5	Beulah Poynter	125
Littlest Rebel	6	E. K. Lincoln	150
Unwritten Law	7	Beatrice Michelena	200
The Lure	5	Claire Whitney	100
America	6	All Star	60
Little Miss Brown	4	Vivian Martin	50
What Happened to Jones	5	Fred Mace	60
Prisoner of Zenda	4	James Hackett	100

All the above are furnished with one, three and six sheet posters, photos and other advertising matter free of charge. All films sent C.O.D. Privilege of examination on receipt of ten dollars in advance.

A Dependable Mailing List Service

Saves you from 30% to 50% in postage, etc. Reaches all or selected list of theatres in any territory. Includes name of exhibitor as well as the theatre in address. A list of publicity mediums desiring motion picture news. Unaffiliated exchanges looking for features. Supply houses that are properly characterized as such. Producers with address of studios, laboratories and offices. Information in advance of theatres being or to be built.
W74.

MOTION PICTURE DIRECTORY COMPANY

80 Fifth Avenue, New York Phone—3227 Chelsea
425 Ashland Block, Chicago Phone 2003 Randolph

Addressing Multigraphing Printing Typewriting

Outside and Inside

An attractive exterior will draw strangers into your theatre, but clear pictures are necessary to bring them back a second time.

An absolutely essential factor in securing clear and sharply defined pictures is a lens of the finest quality.

You can purchase a

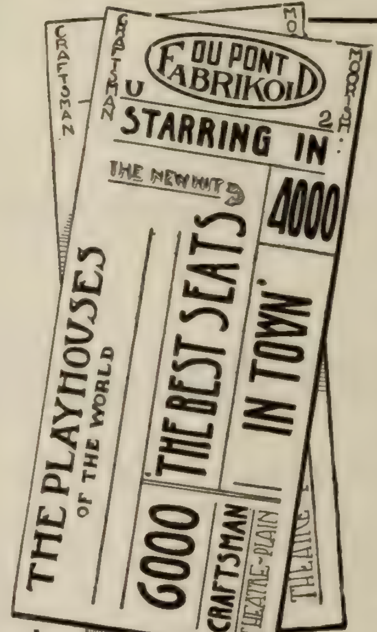
Marlux

lens for a sum you would spend without a moment's hesitation upon some detail of exterior decoration.

If you are in the picture business to make money get a Marlux lens at once, and so make certain that no other theatre is showing clearer pictures.

See your Dealer or write direct to

CROWN OPTICAL COMPANY
Rochester, N. Y.

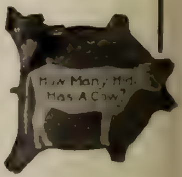


THE
BEST
SEATS
FOR
PICTURE
HOUSES
AND
THEATRES
are upholstered
with
DU PONT
FABRIKOID
Craftsman
Quality

6000 and 4000 qualities are lighter and less expensive.

WRITE FOR SAMPLES AND PRICES

Du Pont Fabrikoid Co., Inc.
Wilmington, Delaware


How Many Hides Has A Cow?

TYPHOONS COOL & VENTILATE
TYPHOON FAN COMPANY 1544 B'WAY NEW YORK CITY

SAMUEL T. FREEMAN & CO.
AUCTIONEERS
1519-21 Chestnut Street, Philadelphia, Pa.

LIQUIDATION SALE
The Lubin Motion Picture Plant

REAL ESTATE, MACHINERY AND EQUIPMENT OF

Lubin Manufacturing Co.

20th and Indiana Avenue, Philadelphia, Pa.

to be sold
September 10, 11, 12, 13 and 14, 1917
at 10 A. M. each day
On the Premises

REAL ESTATE: Valuable modernly improved manufacturing property adaptable for any line. Large lot, 3 fronts, 280 feet on Indiana Ave., 200 feet on 20th Street and 200 feet on Garnet Street.

Improved as follows: Factory Building 60 by 250 feet, 2 story, concrete foundation, brick curtain wall, reinforced concrete floors, etc. Studio building 60 by 135 feet, 2 story, concrete foundations, prism glass on steel frames, steel columns, etc. Factory and Administration Building, 5 stories, concrete foundation, brick walls, slow burning mill construction, 4 stories 30 by 36, 2 stories 8½ by 13, tower 20 by 25 feet, 1 story 21 by 35. Garage 20 by 80 feet, 1 story, concrete foundation and floor, brick walls. Boiler House 30 by 45 feet, 2 story and basement, concrete foundation, brick walls, slow burning mill construction.

MACHINERY AND EQUIPMENT, comprising a most complete moving picture plant, equipment and property, consisting of a machine shop, lathe, drill presses, milling machines, shapers, planers, etc. Belting, pulleys, and shafting, electrical equipment, dynamos, motors, wiring, conduit, cables, transformers, Cooper-Hewitt equipment; large wardrobe, scenery, draperies, property, camera and camera supplies, studio supplies and equipment.

Full particulars, descriptive and illustrated catalogue upon application to the Auctioneers.

By order of Nicholas G. Roosevelt
President
Lubin Manufacturing Company.

UNDER THE MANAGEMENT OF
SAMUEL T. FREEMAN & CO.
AUCTIONEERS
1519-21 Chestnut Street, Philadelphia, Pa.

Send For Our

New Theatre Catalog

Eighty full-page illustrations—many in colors—of theatres we have ornamented.

ASCHER'S OAKLAND SQUARE THEATRE

Our new catalog will give you many valuable ideas of theatre design and arrangement.

Send Plans for Special Designs of
Ornamental Plaster Decorations

THE DECORATORS SUPPLY CO.
Archer Ave. and Leo St., CHICAGO, ILL.

JUST ISSUED

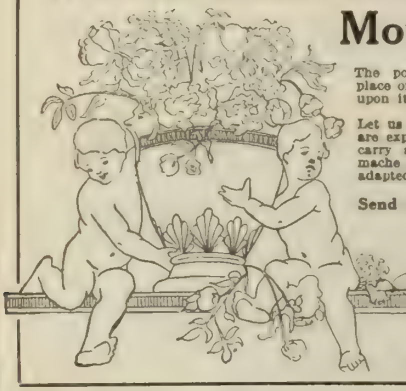
Our second list of

Educational and Selected Films

Covering releases
from Jan. 1st to June 30th, 1917

A handy reference list for managers and others in selecting programs for children's matinees. A few of the first list containing film releases of last six months of 1916 still on hand. 20c for each list, postage paid. **Moving Picture World,** 17 Madison Avenue, New York.

We Can Make Your Theatre More Popular



The popularity and success of any place of entertainment depends largely upon its pleasing appearance.

Let us brighten up your theatre. We are expert specialists in this line and carry an immense variety of papier mache and floral decorations especially adapted to theatres.

Send for our illustrated catalog

The Botanical Decorating Co.

Manufacturers of
Artificial Plants and
Theatrical Decorations
208 W. Adams St., Chicago

"NEWMAN" BRASS FRAMES AND RAILS

Read what C. A. Morrison of The Princess Theatre, Hartford, Conn., says about Newman Quality:

Gentlemen:

We have purchased quite a number of Brass Frames and Easels, together with Brass Ticket Rail and Three-Sheet Brass Poster Frames of your Company.

All of these goods reached us in perfect condition and the quality was the best. I have told several other managers in the city of your goods and in several instances orders have been sent you—all of which goes to show that your best advertiser is a satisfied customer.

PRINCESS THEATRE CO., Inc.,
C. A. Morrison, Mgr. Hartford, Conn.

INSIST ON THE NAME "NEWMAN" WHEN BUYING FRAMES

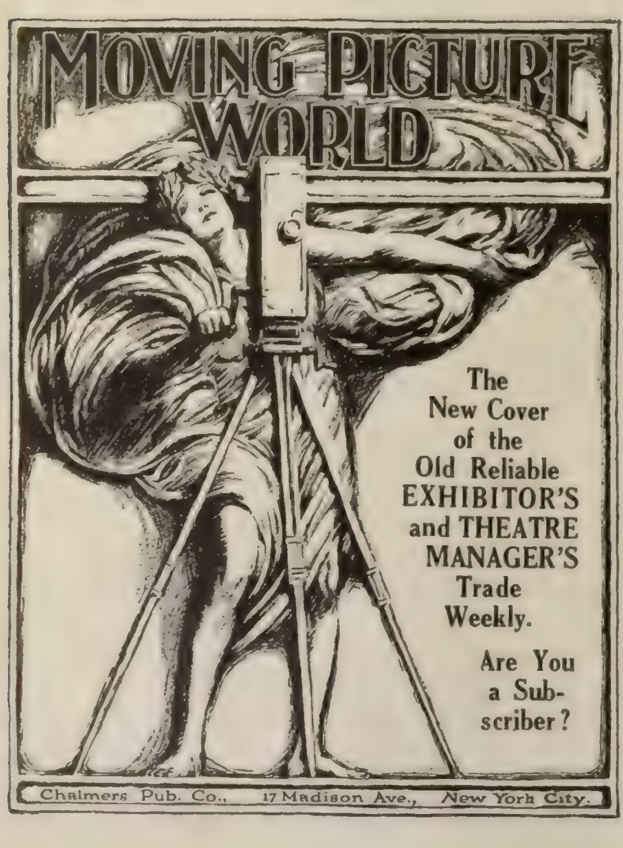
Write for New 1917 Catalog.

The Newman Mfg. Company

Established 1882

Frames, Easels,
Rails, Grilles,
Signs, Choppers,
Kick Plates, Door Bars

717-19 Sycamore Street, Cincinnati, O.
68 W. Washington Street, Chicago, Ill.
Canadian Representative—J. T. Malone, Rialto Theatre Bldg., Montreal, Canada.
Pacific Coast—G. A. Metcalfe, San Francisco, Cal.



The
New Cover
of the
Old Reliable
EXHIBITOR'S
and THEATRE
MANAGER'S
Trade
Weekly.

Are You
a Subscriber?

Chalmers Pub. Co., 17 Madison Ave., New York City.

You can afford

to use, and we can afford to manufacture, *only* the *best* film.

With the product *right*, chemically and physically, "clearest pictures" follow as a matter of course.

It is easily identifiable by the stencil

"EASTMAN"

in the margin.

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

F. H. RICHARDSON'S

MOVING PICTURE HANDBOOK

Published by

The Moving Picture World

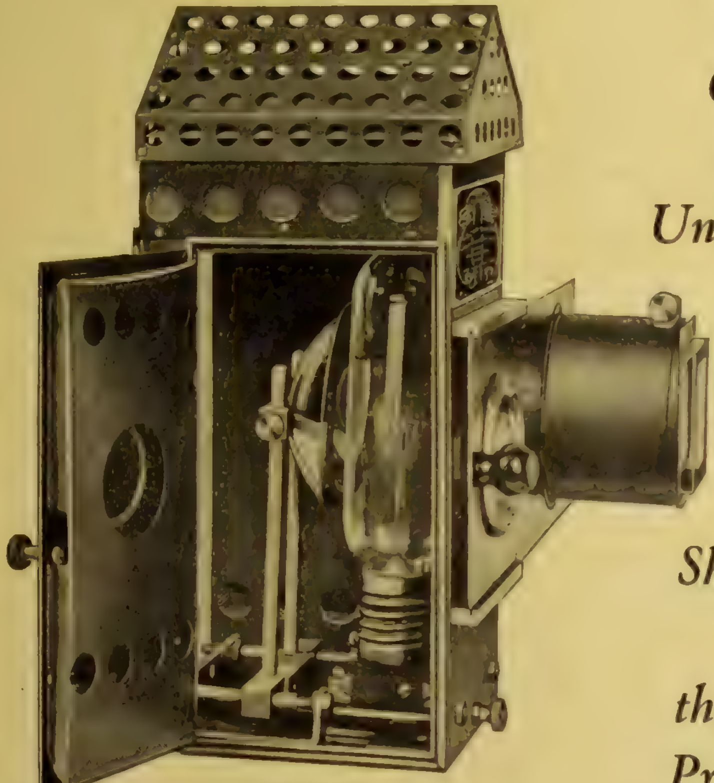
THE latest edition of a volume on the technical side of the moving picture industry which has achieved the distinction of being one of the most widely read technical books ever published.

Technical because its subject matter is technical but written in a fluent, easy, everyday style which makes it easily understood by all classes of readers.

Of Inestimable Value to Moving Picture Operators and Managers.

On Sale at Offices of the
MOVING PICTURE WORLD
17 Madison Avenue, New York
Schiller Building, Chicago
Haas Building, Los Angeles

**$4.00 the Copy
Postage Paid**



Patents pending

Reduce Your Operating Cost and Get More Uniform Lighting

by equipping your present carbon-arc machine with the

Sheck Universal Adapter for the New Mazda Projector Lamps.

YOU will want to adopt this new, modern idea because it will make your theatre the most popular in town.

Projection with the new Sheck Universal Adapter and Mazda Projector Lamps has proven a success in the theatres where used on test during the past two years.

Our first announcement received the attention and interest of hundreds of progressive exhibitors.

YOUR theatre can be equipped with the Sheck Universal Adapter without interrupting your program schedule, and *at a cost no greater than the saving in bills for electric current effected by the new equipment during the first year.*

So at no extra cost you will be able to get better projection on the screen, eliminate "flicker" and eye strain, and therefore get the crowds in your theatre.

This is a progressive proposition for progressive exhibitors. Write for the facts, TODAY!

THE ARGUS LAMP AND APPLIANCE CO.

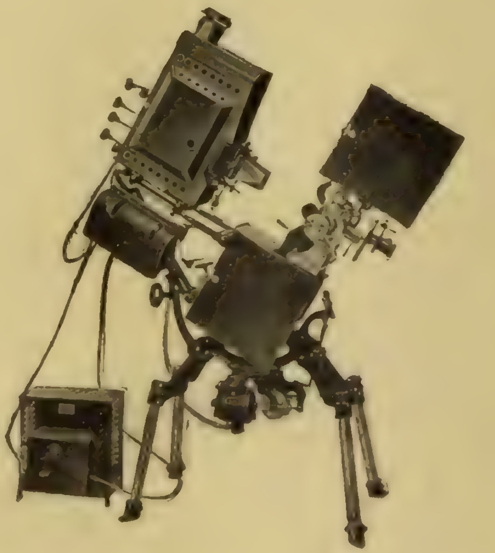
322 EUCLID AVENUE, CLEVELAND, O.

"SEVENTEEN YEARS OF KNOWING HOW"

SERVICE

IS THE TRUE MEASURE OF

WORTH



THE SUPERIOR SERVICE

RENDERED BY

THOUSANDS OF POWER'S CAMERAGRAPHS

PRACTICALLY SINCE THE BEGINNING OF THE INDUSTRY

Conclusively Determines Worth Without Comparison

IN THE FIELD OF

MOTION PICTURE PROJECTION

CATALOG "G" MAILED UPON REQUEST

Write Today

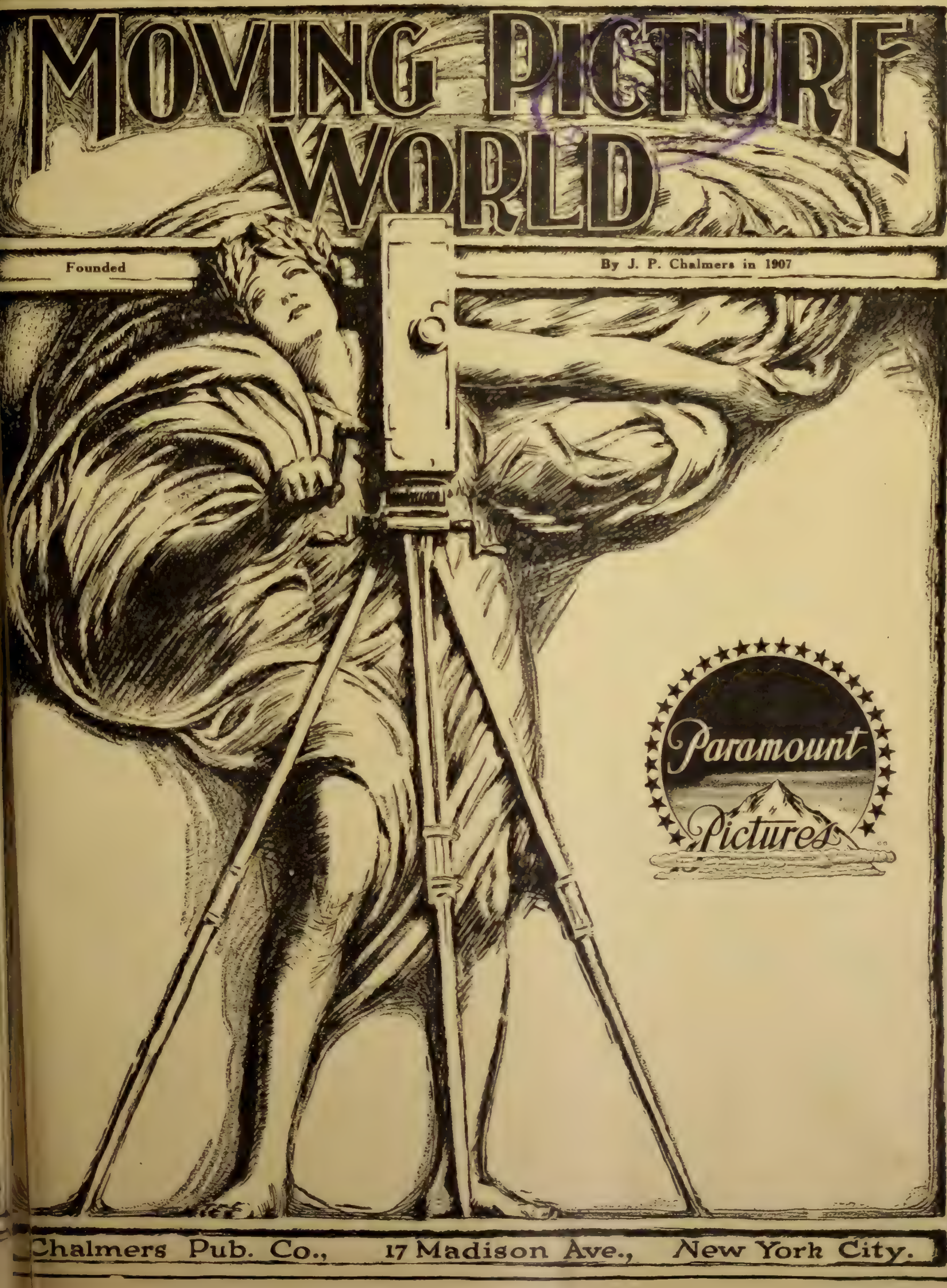
NICHOLAS POWER COMPANY

NINETY GOLD STREET NEW YORK

ol. 33, No. 10 September 8, 1917 Price 15 Cents

MOVING PICTURE WORLD

Founded By J. P. Chalmers in 1907



Paramount Pictures

Chalmers Pub. Co., 17 Madison Ave., New York City.

PETROVA PICTURES

FIRST RELEASE:
on or about Oct. 22, 1917.

Petrova Picture Company
Frederick L. Collins..President
25 West 44th Street..New York

Essanay pictures
are winning the
highest praise
from critics and
public alike.
Your patrons are
entitled to the
best! Get them
at any K. E. S. E.
office.

Geo. K. Spoor.

RUTH CLIFFORD
RUPERT JULIAN
BROWNIE VERNON
DOROTHY PHILLIPS
CARMEL MYERS
MAE MURRAY
VIOLET MERSEREAU
FRANKLYN FARNUM

BLUEBIRD STARS

BLUEBIRD Photoplays Present

Herbert Rawlinson and Brownie Vernon in "Flirting With Death"

A richly human, dashing story of a red-blooded man who would not be bluffed

Story by Waldemar Young and Frank Dazey. Directed by Elmer Clifton

Book Through Your Local BLUEBIRD Exchange

BLUEBIRD Photoplays, Inc. 1600 Broadway, New York

Announcement Extraordinary
MAE MURRAY
~ The Adorable
In Super-
BLUEBIRD
Photoplays

Bluebird Photo
Plays (Inc.),
1600 Broadway,
New York City.

BUTTERFLY PICTURES Present

RUTH STONEHOUSE

in

"The EDGE of the LAW"

A POWERFUL STORY OF A GIRL
WHOSE BETTER NATURE OVERCAME
A FAGIN'S EFFORTS TO MAKE
HER A CROOK

DIRECTED BY L.W. CHAUDET

BOOK THROUGH ANY BUTTERFLY EXCHANGES
OR DIRECT TO UNIVERSAL FILM MAN'F'G CO.
CARL LAEMMLE PRES...1600 BROADWAY
NEW YORK CITY

Story by
MAUDE
PETTUS

GEORGE LOANE TUCKER
presents

THE MANX-MAN

by

HALL CAINE

NOW PLAYING
CRITERION THEATRE
BROADWAY & 44th ST., NEW YORK CITY

PRICES-25¢-50¢-$1.00
JUSTIFIED CAPACITY

THE MANX-MAN CO. INC.
HENRY J. BROCK, Pres.
220 WEST 42nd STREET
NEW YORK CITY

SCHLES

EMPTY POCKETS
RUPERT HUGHES
EMPTY POCKETS
RUPERT HUGHES

Producer and Story
getting acquainted

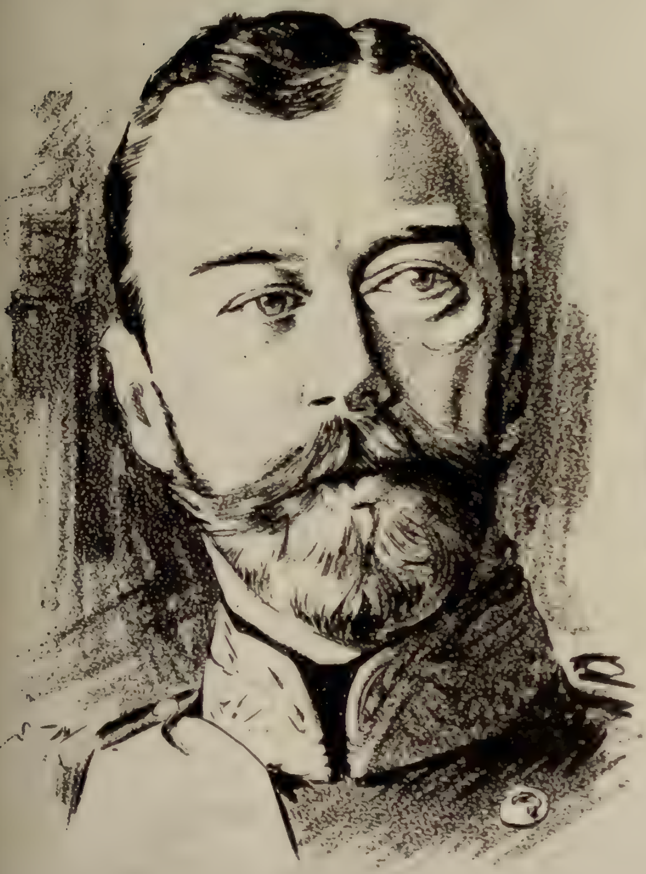
This Thrilling Romance
of Metropolitan Life,
By one of the most
Distinguished American
Authors, will be
Herbert Brenon's next
Selznick-picture

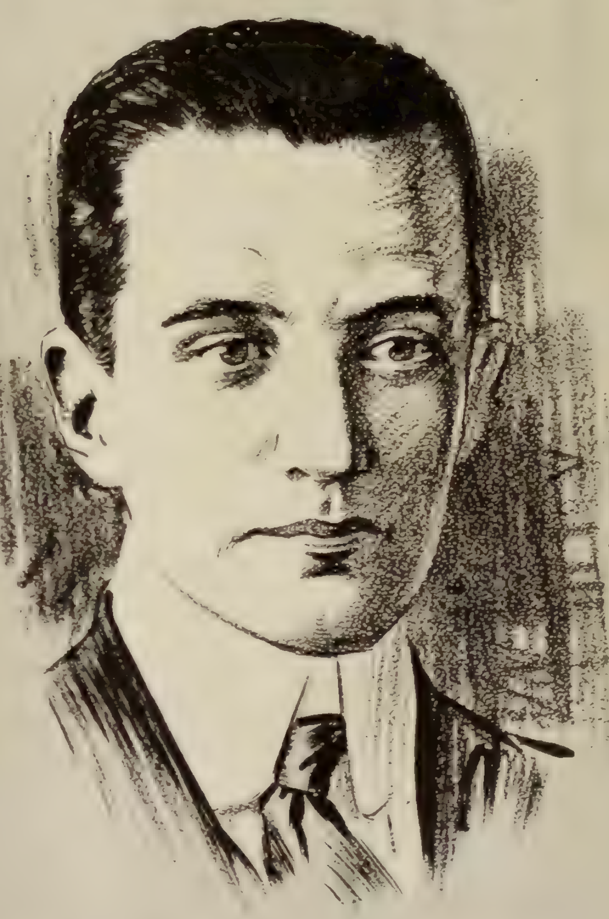
Herbert Brenon

visualizes

the passing of
autocracy

the advent of
democracy





Czar Nicholas II.

now an exile
in Siberia

Alexander Kerensky

Foremost citizen of
the Russian Republic

in the

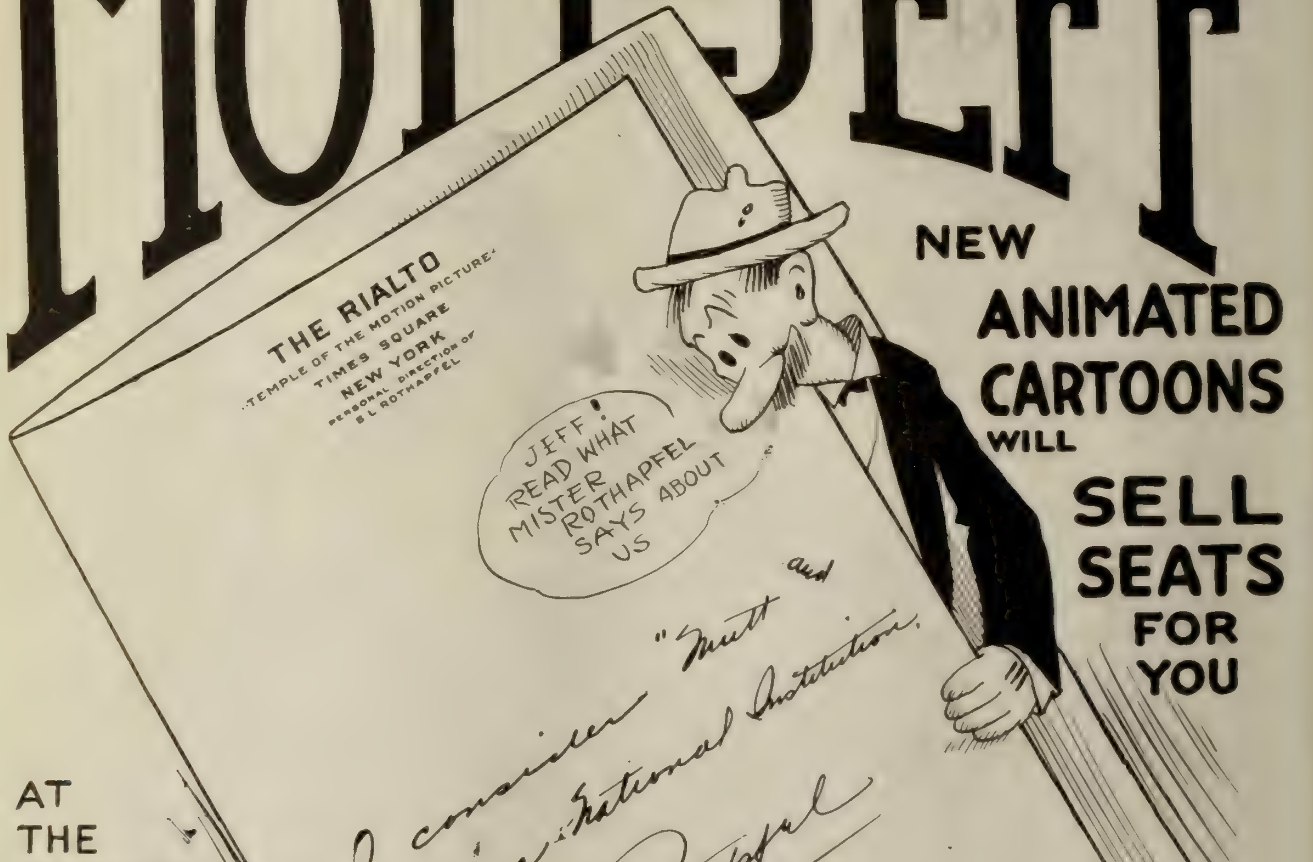
the FALL of the ROMANOFFS

with ILIODOR

Produced by Special Arrangement
with Mr. Lewis J. Selznick and the
Herbert Brenon Film Corporation

Address All Communications
ILIODOR PICTURE CORPORATION
729 Seventh Avenue

MUTT and JEFF


JEFF! READ WHAT MISTER ROTHAPFEL SAYS ABOUT US
SHEPARD & VAN LOAN

THE RIALTO
TEMPLE OF THE MOTION PICTURE
TIMES SQUARE
NEW YORK
PERSONAL DIRECTION OF
S L ROTHAPFEL

"I consider "Mutt and Jeff" a National Institution.

S L Rothapfel

NEW
ANIMATED
CARTOONS
WILL
SELL
SEATS
FOR
YOU

AT
THE
RIALTO
NEW YORK
SCORING
HUGE
SUCCESS
DAILY

WHY
NOT
WITH YOU?

BUD FISHER'S
NATIONAL
REPUTATION
AND PERSONAL
GUARANTEE
ARE BEHIND
YOUR EVERY
TRANSACTION
WITH

BUD FISHER FILMS CORP

729 SEVENTH AVENUE
NEW YORK

Announcing

Perfection Pictures

"The Highest Standard In Motion Pictures"

Merging the interests
of America's greatest
picture producers
to present a new
high standard in
Cinema Art
-*PERFECTION!*

Wait!

Announcing

Perfection Pictures

"The Highest Standard, In Motion Pictures"

Merging the interests of America's greatest picture producers to present a new high standard in Cinema Art *-PERFECTION!*

Wait!

CLARA KIMBALL YOUNG

and

Her Own Company

THIS supreme screen favorite is the first to be announced in the list of great screen stars and directors, whose productions are to be released and marketed through SELECT PICTURES CORPORATION, details of which organization are presented on the following page.

Clara Kimball Young will be seen as the star of eight pictures to be released during the coming year. The great following which this splendid emotional actress gained with "The Common Law," "The Price She Paid," and "The Easiest Way" will eagerly welcome her appearance in the first of these eight productions — "Magda," a photoplay adapted from the famous play of the same name.

Distributed by

Select Pictures Corporation

729 Seventh Avenue, New York City

Select Pictures

WITH this announcement SELECT PICTURES CORPORATION introduces itself. SELECT PICTURES will offer to exhibitors the productions of the screen's most brilliant stars and directors. The first of its presentations is described on the preceding page.

SELECT stands for what its name implies; a medium for the distribution of the most select, the most choice, the most individual productions of film manufacturers anywhere and everywhere.

SELECT has advantages not shared by any other distributing organization in the film industry. Its producers are stars and directors whose places as great box-office attractions have been won through years of diligent service to the motion picture public of the world. SELECT'S personnel is composed of men who have fashioned successful careers because their progressive ideas have coincided constantly with the ideas of the progressive exhibitors.

SELECT PICTURES enters the field of photoplay distribution fully grown, its stars and directors bearing names that are household words throughout the land. Its organization is composed of branches situated in all the large cities of the United States. The following SELECT exchanges are now open for bookings:

New York
Sol. J. Berman, Mgr.
729 Seventh Avenue

Philadelphia
M. Milder,
1335 Vine Street

Boston
S. H. Steinfeld, Mgr.,
Address to be announced

Buffalo
C. R. Rogers, Mgr.,
86 Exchange Street

Washington
V. P. Whitaker, Mgr.,
Address to be announced

Pittsburgh
C. F. Schwerin, Mgr.,
1201 Liberty Avenue

Cleveland
Sam E. Morris, Mgr.,
Columbia Bldg.

Detroit
To be announced

Chicago
110 South State Street

Des Moines
A. H. Blank,
Garden Theatre Bldg.

Kansas City
W. H. Bell,
920 Main Street

Minneapolis
H. A. Rathner, Mgr.,
Film Exchange Bldg.

Atlanta
Walter Price, Mgr.,
61 Walton Street

Dallas
C. C. Ezell, Mgr.,
1919 Main Street

Denver
Hugh Rennie, Mgr.,
1541 Welton Street

Los Angeles
H. H. Hicks, Mgr.,
736 South Olive Street

San Francisco
X. K. Stout, Mgr.,
985 Market Street

Seattle
B. R. Kellar, Mgr.,
1541 Welton Street

Cincinnati
Sam E. Morris, Mgr.,
302 Strand Theatre Building

Select Pictures Corporation

729 Seventh Avenue
New York City

SELZNICK LJS PICTURES

HARRY WEBER
presents

EVA TANGUAY

First Time on the Screen
in

"The Wild Girl."

direction of Howard Estabrook

Eva Tanguay has been declared by press and public to have the greatest following of any person in theatricals.

Eva Tanguay won the Diamond Medal for popularity.

Eva Tanguay's great host of admirers will adore her in "THE WILD GIRL."

VICTOR MOORE

"THE CINDERELLA HUSBAND"

By Thomas J. Gray

Released August 27

OUR exhibitors everywhere are calling Klever Komedies "the single reel comedies with a story." Instead of being an insult to the intelligence of even an average man Victor Moore Comedies are really very funny, and "The Cinderella Husband" is a fair example.

Give single reel comedies a chance. You will find these safe, sane and funny. The best theatres show them—why not you?

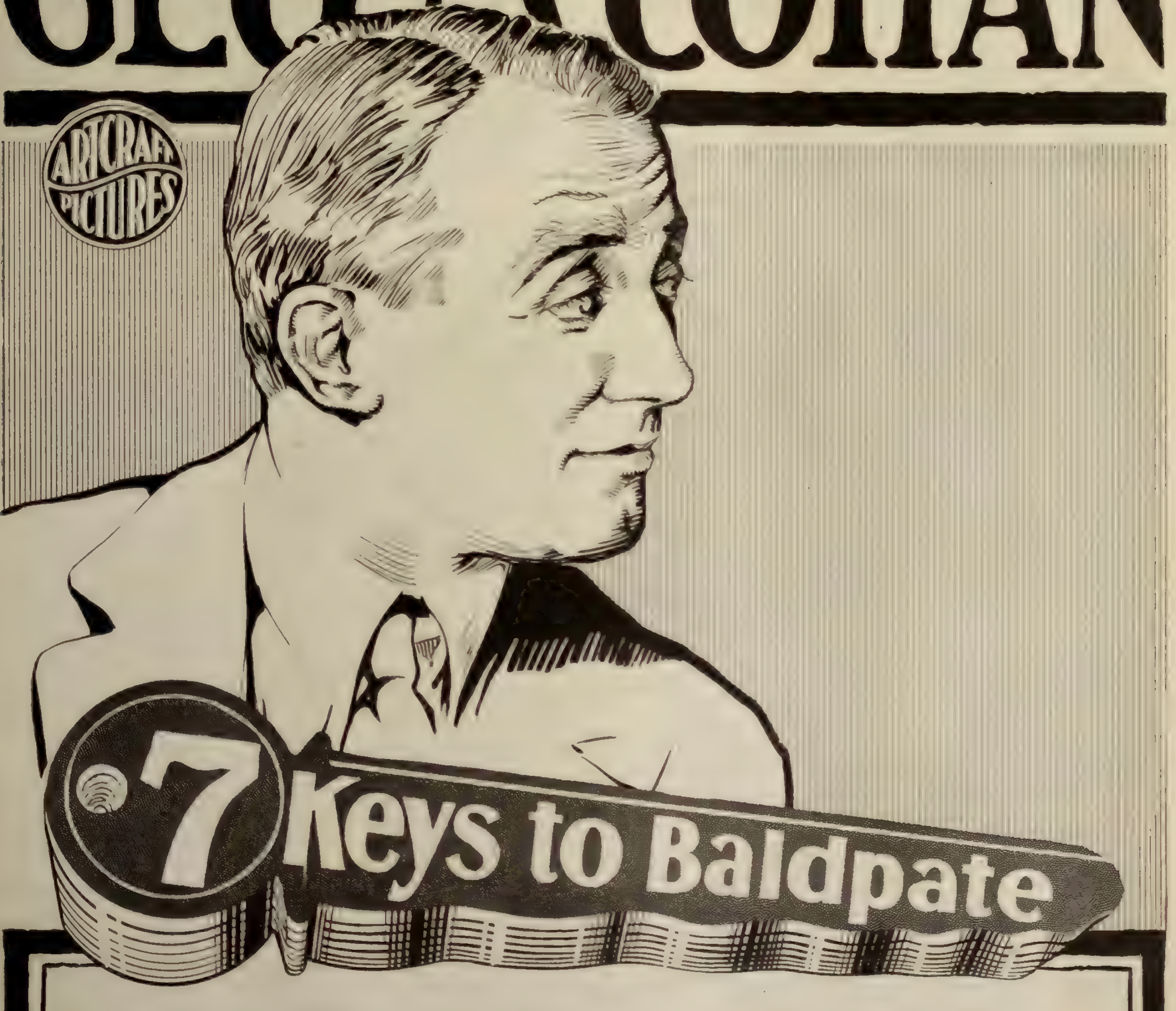
Open Bookings—All Paramount Exchanges

Klever Pictures, Inc.

220 WEST 42d ST., NEW YORK CITY

Released in Canada by Regal Films, Limited, 37 Yonge St., Toronto, Canada

GEO. M. COHAN



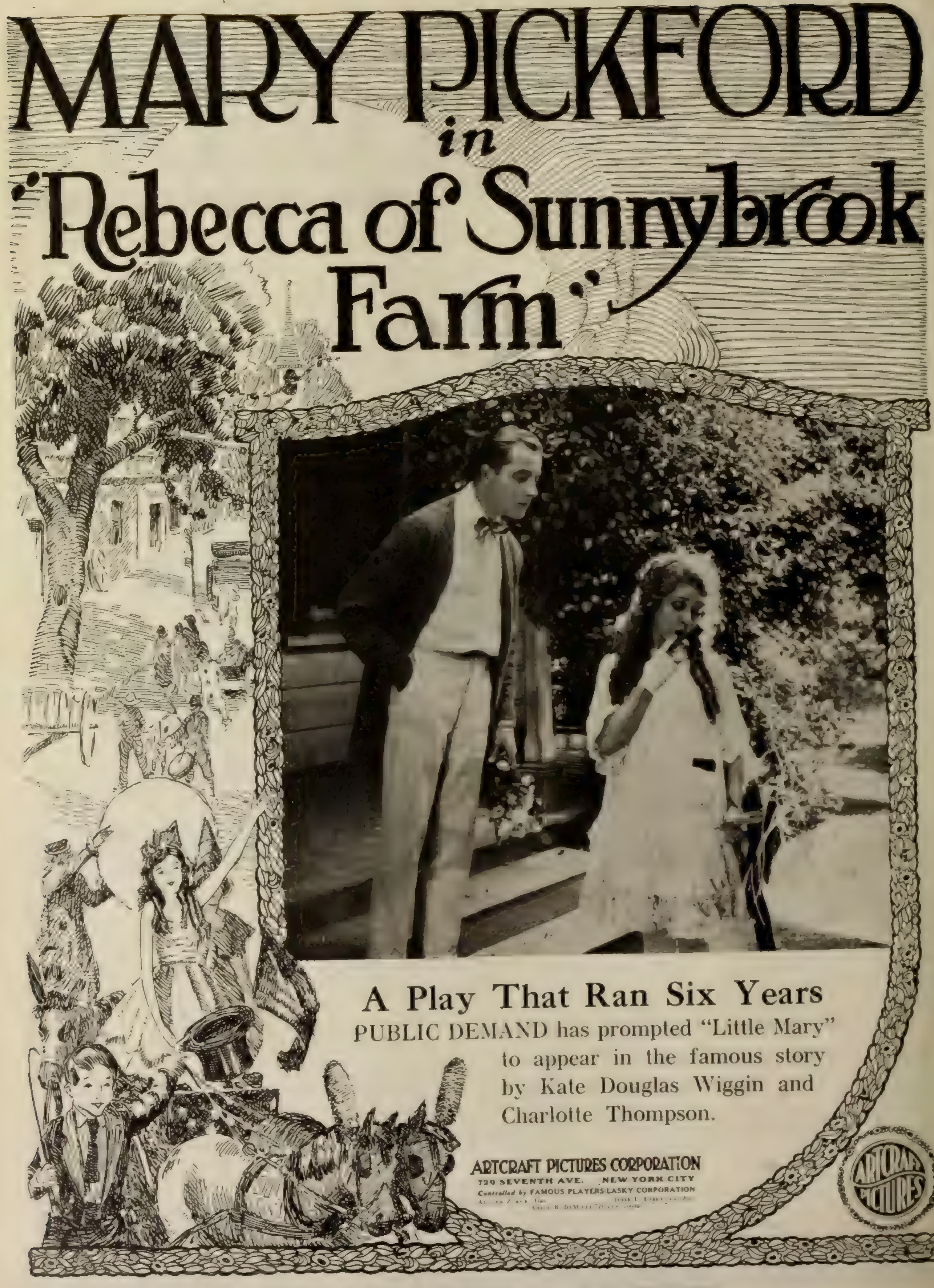
GEORGE M. COHAN is a national character—a man every loyal American goes to see—regardless of the play—it's always good.

But added to his great drawing power is a famous story.

Hundreds of thousands of people have read this famous story. Its *success* as a photoplay is thereby *assured*.

Get them with a double attraction—now and always.

ARTCRAFT PICTURES CORPORATION
729 SEVENTH AVE. NEW YORK CITY
Controlled by FAMOUS PLAYERS-LASKY CORPORATION
Adolph Zukor, *Pres.* Jesse L. Lasky, *Vice Pres.* Cecil B. DeMille, *Director General*



MARY PICKFORD
in
"Rebecca of Sunnybrook Farm"

A Play That Ran Six Years

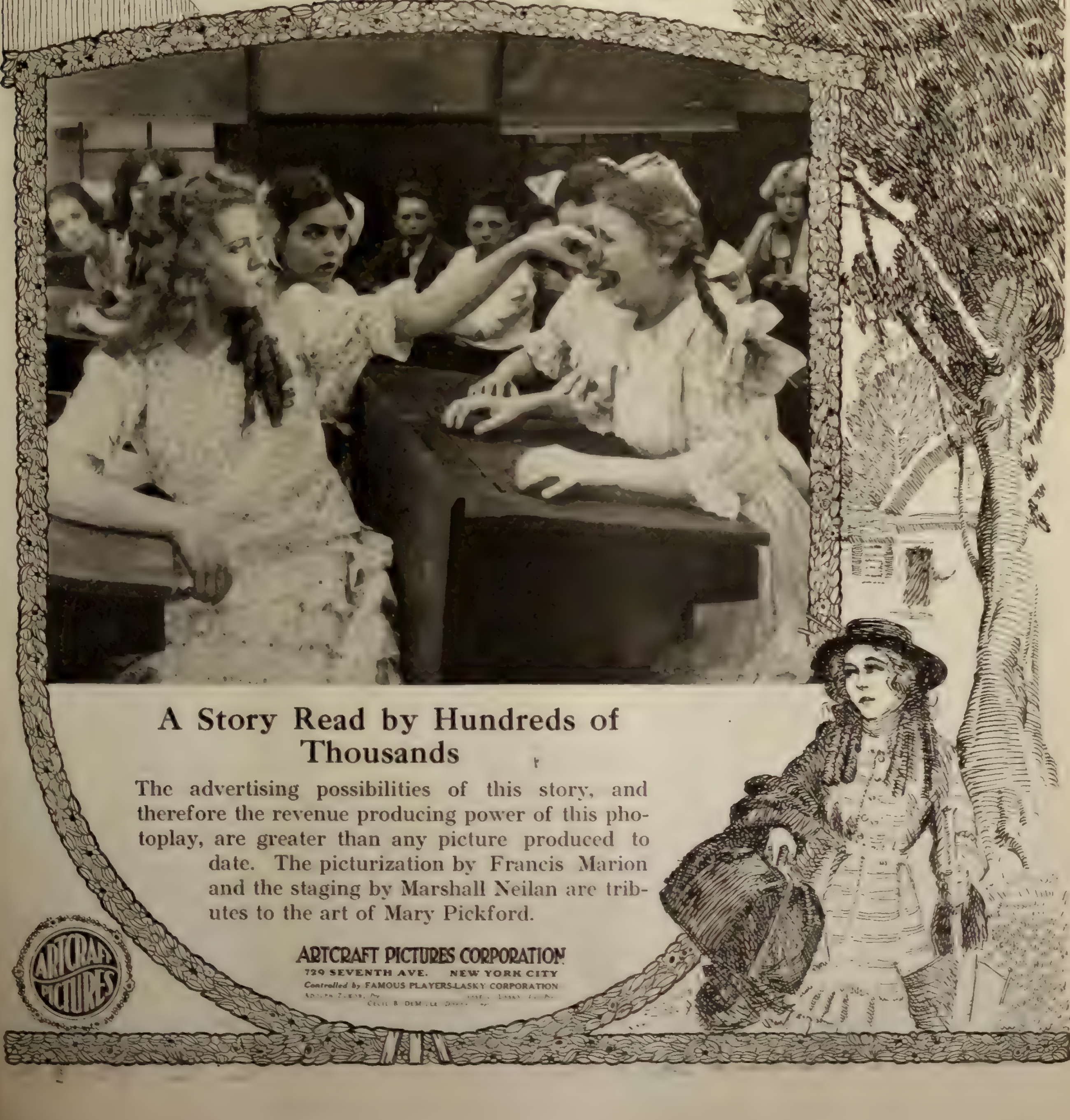
PUBLIC DEMAND has prompted "Little Mary" to appear in the famous story by Kate Douglas Wiggin and Charlotte Thompson.

ARTCRAFT PICTURES CORPORATION
729 SEVENTH AVE. NEW YORK CITY
Controlled by FAMOUS PLAYERS-LASKY CORPORATION
[illegible] Jesse L. Lasky [illegible]
Cecil B. DeMille [illegible]

MARY PICKFORD

in

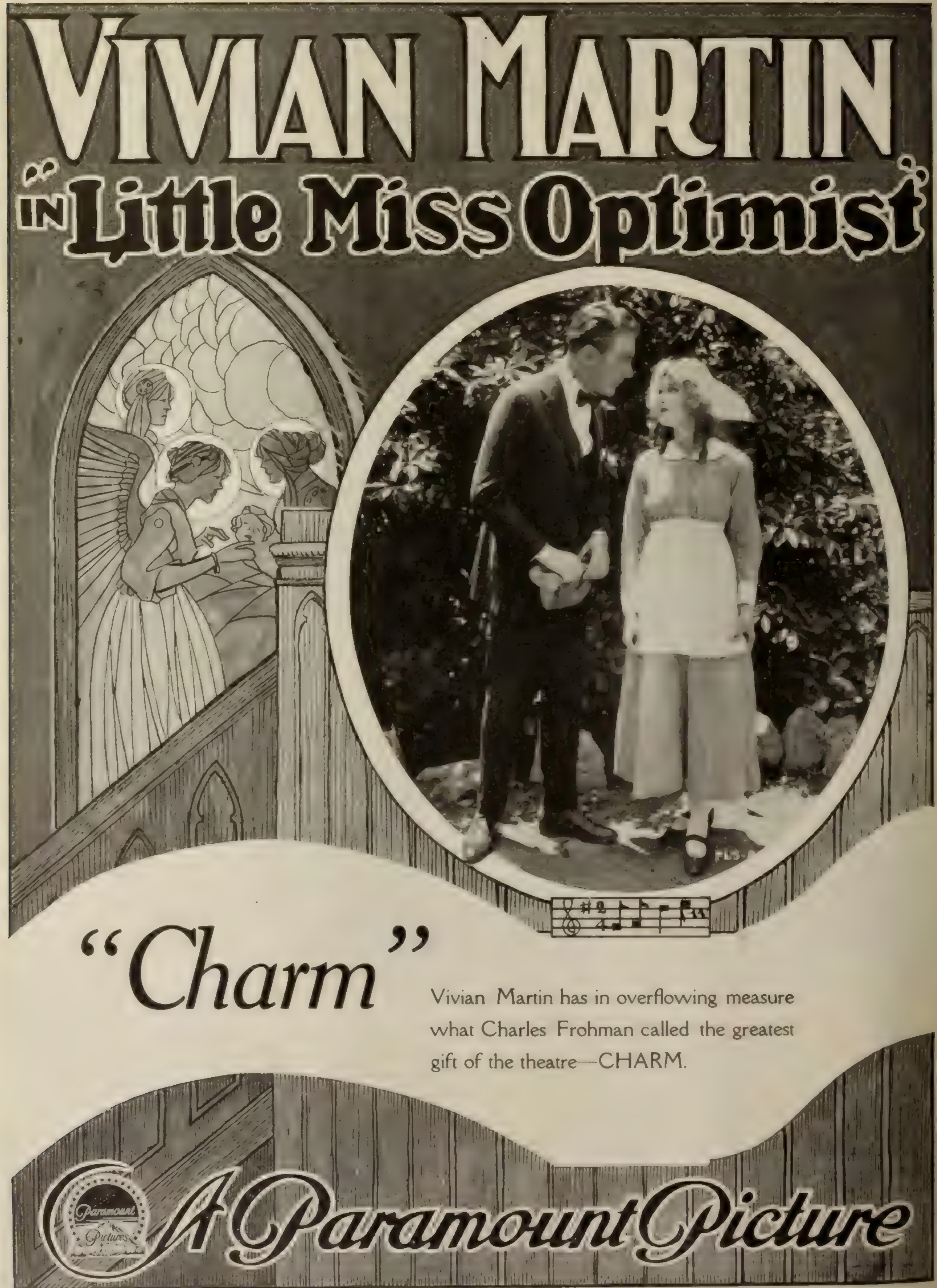
"Rebecca of Sunnybrook Farm"



A Story Read by Hundreds of Thousands

The advertising possibilities of this story, and therefore the revenue producing power of this photoplay, are greater than any picture produced to date. The picturization by Francis Marion and the staging by Marshall Neilan are tributes to the art of Mary Pickford.

ARTCRAFT PICTURES CORPORATION
729 SEVENTH AVE. NEW YORK CITY
Controlled by FAMOUS PLAYERS-LASKY CORPORATION



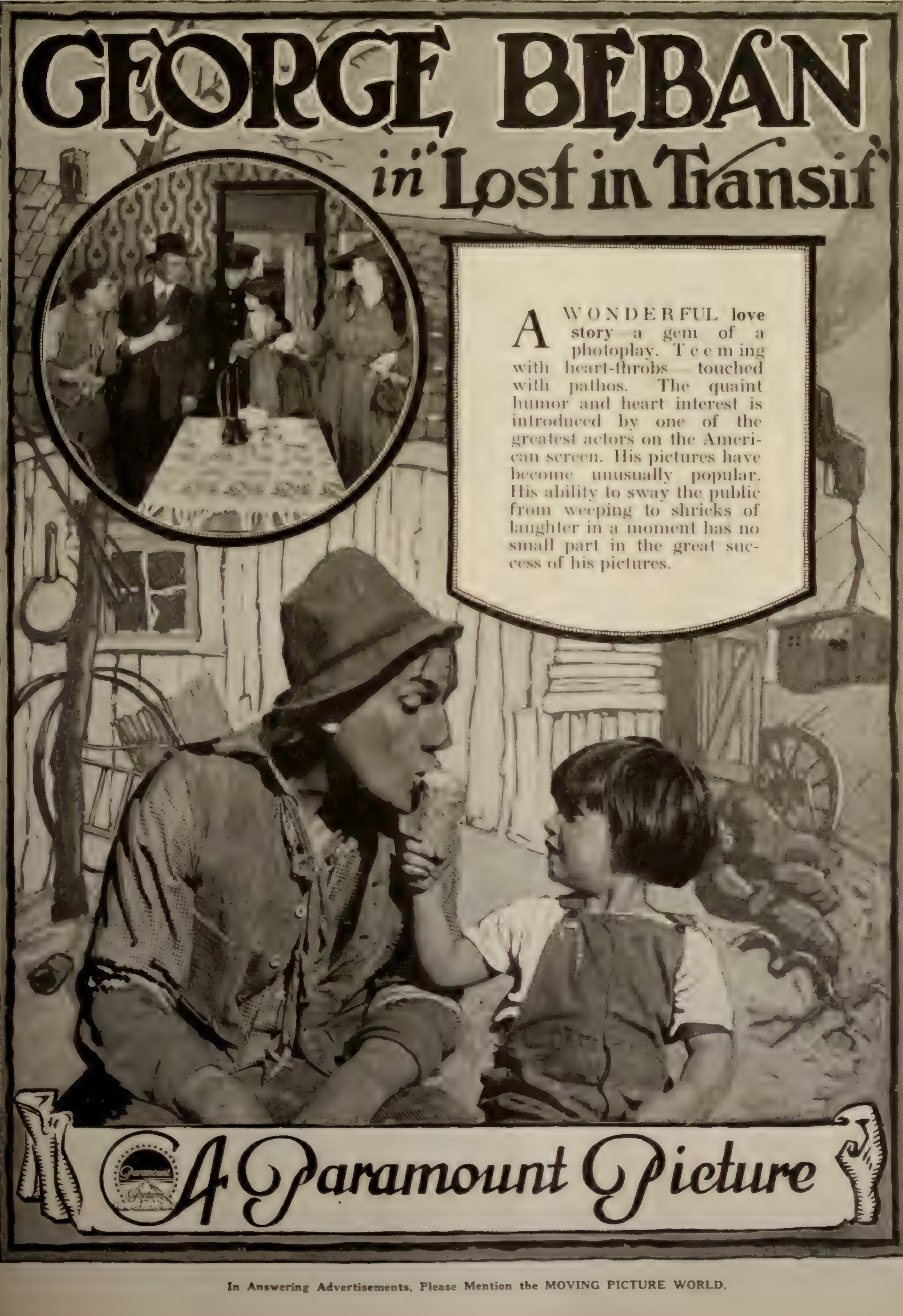
VIVIAN MARTIN

IN "Little Miss Optimist"

"Charm"

Vivian Martin has in overflowing measure what Charles Frohman called the greatest gift of the theatre—CHARM.

A Paramount Picture



GEORGE BEBAN in "Lost in Transit"

A WONDERFUL love story a gem of a photoplay. Teeming with heart-throbs touched with pathos. The quaint humor and heart interest is introduced by one of the greatest actors on the American screen. His pictures have become unusually popular. His ability to sway the public from weeping to shrieks of laughter in a moment has no small part in the great success of his pictures.

A Paramount Picture

Paramount-Burton Holmes Travel Pictures

"To travel is to possess the World"

A FOLLOWING and a reputation gained by years on the lecture platform give the name

Burton Holmes

an inestimable attraction value entirely aside from the fact that the pictures themselves would draw a crowd no matter by whom produced.

Mr. Holmes' Travel Pictures hold the rapt attention of an audience by something more closely akin to a story than is found in any other travelogues.

© Moffett

Paramount Pictures Corporation
FOUR FIGHTY-FIVE FIFTH AVENUE at FORTY-FIRST ST.
NEW YORK
Controlled by FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, *Pres.* JESSE L. LASKY, *Vice-Pres.*
CECIL B. DEMILLE, *Director General*

Anna Katharine Green

We can offer no stronger proof of the standard to be set in *Paramount* serials than this: that Anna Katharine Green is the author of the first

Paramount Serial

Exhibitors know the value of that name..... Ready in October

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.
Controlled by FAMOUS PLAYERS-LASKY CORP.
ADOLPH ZUKOR, *Pres.* JESSE L. LASKY, *Vice-Pres.* CECIL B. DEMILLE, *Dir. Gen.*

Anna Katharine Green
and the first
Paramount Serial

The world's most famous author of mystery stories and the world's most famous producers are working together to make *Paramount's first Serial* the most satisfying production ever thrown on a screen

Exhibitors know that means a Picture and the Power behind it
Ready in October

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE & FORTY FIRST ST.
NEW YORK, N.Y.
Controlled by FAMOUS PLAYERS-LASKY CORP.
ADOLPH ZUKOR, *Pres.* JESSE L. LASKY, *Vice-Pres.* CECIL B. DEMILLE, *Dir Gen*

Paramount-Mack Sennett Comedies

Paramount
Pictures

Are You a Real Showman?

Mack Sennett is the man who put the come in Comedy. He taught *most* of the good screen comedians *most* of what they know.

You see the *new* tricks for the first time in Paramount-Mack Sennett Comedies — every *real* showman knows their value — he wouldn't be without them.

Paramount Pictures Corporation
FOUR EIGHTY-FIVE FIFTH AVENUE at FORTY-FIRST ST.
NEW YORK
Controlled by **FAMOUS PLAYERS-LASKY CORPORATION**
Adolph Zukor, *Pres.* Jesse L. Lasky, *Vice-Pres.*
Cecil B. DeMille, *Director General*

"Send 'em away with a smile"

Everybody *laughs* and goes home happy on Paramount-Mack Sennett nights.

Here are *three* for you

"Roping her Romeo"
"A Bedroom Blunder"
"A Pullman Bride"

Your people will be *watching* for the Girl-show sign.

You don't want to be without them—so make sure—right now.

Paramount Pictures Corporation
FOUR EIGHTY-FIVE FIFTH AVENUE at FORTY-FIRST ST.
NEW YORK

Controlled by FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, *Pres.*, JESSE L. LASKY, *Vice Pres.*, CECIL B. DEMILLE *Director General*

Paramount-
Mack Sennett
Comedies
Paramount
Pictures

Are You a Real Showman?

Mack Sennett is the man who put the come in Comedy. He taught *most* of the good screen comedians *most* of what they know.

You see the *new* tricks for the first time in Paramount-Mack Sennett Comedies — every *real* showman knows their value — he wouldn't be without them.

Paramount Pictures Corporation
FOUR EIGHTY-FIVE FIFTH AVENUE at FORTY-FIRST ST.
NEW YORK
Controlled by FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, *Pres.* JESSE L. LASKY, *Vice-Pres.*
CECIL B. DEMILLE, *Director General*

"Send 'em away with a smile"

Everybody *laughs* and goes home happy on Paramount-Mack Sennett nights.

Here are *three* for you

"Roping her Romeo"
"A Bedroom Blunder"
"A Pullman Bride"

Your people will be *watching* for the Girl-show sign.

You don't want to be without them—so make sure—right now.

Paramount Pictures Corporation
FOUR EIGHTY-FIVE FIFTH AVENUE at FORTY-FIRST ST.
NEW YORK

Controlled by **FAMOUS PLAYERS-LASKY CORPORATION**
Adolph Zukor, *Pres.*, Jesse L. Lasky, *Vice Pres.*, Cecil B. DeMille, *Director General*

Goldwyn Pictures

"Polly Of The Circus" Cost $250,000

AND GOLDWYN presents this to the exhibitors of America at the regularly scheduled price with the hope and the *certain knowledge* that every exhibitor playing it will reap immense profits.

A production so big that it would make a fortune if handled separately—a picture so fine that many who have seen it say: "Why do you let it go out to exhibitors at regular contract prices?"

And it is *true* that it is worth double or triple the price you pay for it under a Goldwyn contract. . . . But a group of skilled and earnest people have worked a year to make this and other pictures like it, firm in the belief that exhibitors everywhere will support a company capable of such achievements as *Goldwyn Pictures.*

These productions *are worth more than we ask for them* and they will make more money for exhibitors than any pictures now being made by any other producing organization in the world.

Advisory Board:

SAMUEL GOLDFISH
Chairman
EDGAR SELWYN
IRVIN S. COBB
ARTHUR HOPKINS
MARGARET MAYO
ROI COOPER MEGRUE
ARCHIBALD SELWYN
CROSBY GAIGE
PORTER EMERSON BROWNE

Goldwyn Pictures
Corporation
16 East 42nd Street, New York City
Telephone: Vanderbilt 11

Goldwyn Pictures

Goldwyn
presents

Mae Marsh

in

Polly of the Circus

a remarkable Photo-spectacle
from the Celebrated Play
by Margaret Mayo

A $250,000 Production made to Give Exhibitors of the World an opportunity for Large Profits.

Goldwyn Pictures

Goldwyn

presents

Madge Kennedy

in

Baby Mine

From the World-Famed Farce Comedy *by* Margaret Mayo

The N.Y. Telegraph says: "BABY MINE" is the Last Word in Screen Farce Comedy. Goldwyn has lived up to it's [illegible]

Dressler Producing
Corporation
presents

Marie Dressler

in

Tillie
The Scrub-Lady

Marking the Return of
Her Most Laughable
Screen Character In
The First of A Series
of Two-Reel Comedies

Scenario by Vincent Bryan

Marie Dressler Comedies

Are Released Exclusively By

Goldwyn Distributing Corporation
16 East 42nd St. New York City

REX BEACH PICTURES

Goldwyn

Further announces that it's first

Rex Beach
Picture

The
Auction Block

will draw greater audiences and
make more money for exhibitors than
any other Rex Beach story ever filmed.

is and All Future Rex Beach Productions Are to Be Released Exclusively Through

Goldwyn Distributing Corporation

16 East 42 nd St. New York City

PHOTOPLAY
MAGAZINE
SCREEN
SUPPLEMENT

Edith Storey
—at Home.

"The Stars As They Are"

TWELVE single-reel peeps into the lives of the shadow players—a new high class subject every month, beginning soon! The title: PHOTOPLAY MAGAZINE SCREEN SUPPLEMENT. Picture the contents of Photoplay Magazine—the world's leading motion picture magazine—come to life, and you will appreciate the box-office value in Photoplay Magazine Screen Supplement. Imagine how the fans will enjoy "off-the-screen" pictures of such favorites as Mae Marsh, William S. Hart, Charlie Chaplin, Henry Walthall, Mary Charleson, Bessie Love, Edith Storey and a host of others—many stars in each release.

Superb photography, the world's greatest stars, regula "Oh Boy!" sub-titles, and absolute perfection in printin and developing are matters of course in Photoplay Magazin Screen Supplement. Applications are invited from th foremost State Rights buyers, foreign buyers and exhibitor controlling theatre chains, for exclusive territory on thei twelve de luxe motion pictures. Wire or write

JAMES R. QUIRK, Publisher
PHOTOPLAY MAGAZINE
CHICAGO, ILLINOIS

"Out!"—Says the Umpire

PHOTOPLAY MAGAZINE–SCREEN SUPPLEMENT

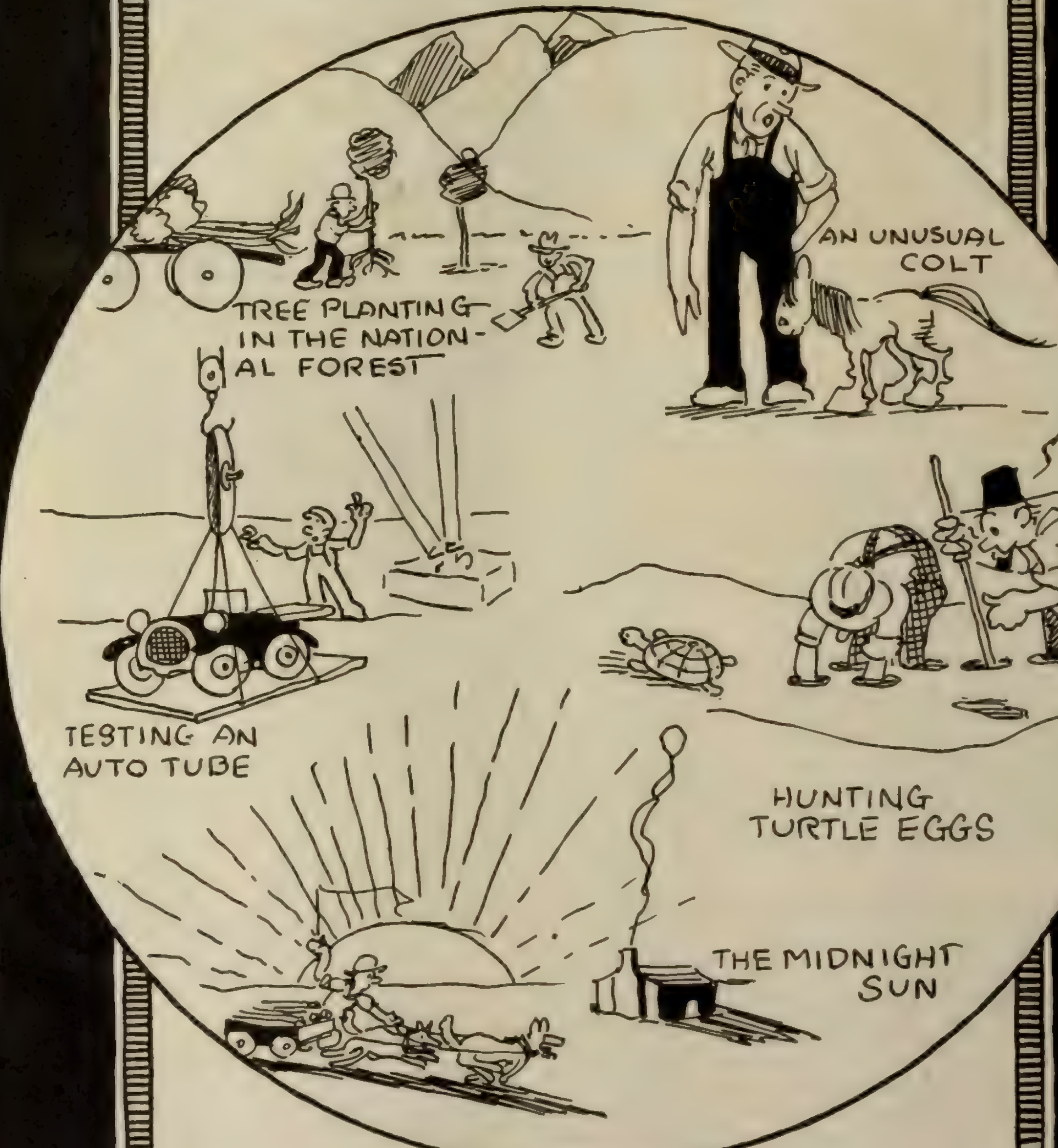
Applications for territory are invited

APPLICATIONS are now invited from State Rights Buyers and prominent Exhibitors, for territorial rights to PHOTOPLAY MAGAZINE SCREEN SUPPLEMENT—twelve de luxe single reel subjects. Each release presents unique and unusual views of numergus stars. A proposition that stands alone—without competition. Nothing like it on the screen. Wire applications for territory stating full details of your ability to distribute these subjects to high class theatres.

JAMES R. QUIRK, Publisher
PHOTOPLAY MAGAZINE
CHICAGO, ILLINOIS

MUTUAL

REEL LIFE Nº 72 - released Sept 13


TREE PLANTING IN THE NATIONAL FOREST
AN UNUSUAL COLT
TESTING AN AUTO TUBE
HUNTING TURTLE EGGS
THE MIDNIGHT SUN

HUMAN NATURE PICTURE!

TALK about catering to human nature! The exhibitor who doesn't is on the road to the poor farm. People know what they want, and they're going to get it. That's where Gaumont's "Reel Life" comes in. Exhibitors, critics and spectators agree it is the greatest human nature magazine reel on the market. Your Mutual branch will book you, if "Reel Life" isn't already making you money and building up "I-want-to-see-it-next-week" patronage.

Gaumont Co.

LONDON FLUSHING PARIS

Mutual Pictures *for the* Coming Year

By **JOHN R. FREULER,** *President Mutual Film Corporation*

In this statement I am privileged to announce to Exhibitors throughout America the plans of the Mutual Film Corporation for the coming year—plans which I believe will mean much to those interested in box-office receipts.

For the Season of 1917-1918, the Mutual Film Corporation will release eight Mutual Pictures—"BIG STARS ONLY"—every month—***Two Big Star Features Each Week.*** These attractions will include the Charles Frohman Successes in Motion Pictures and a complete new variety of high class feature productions by prominent authors and playwrights.

Among the stars to be presented in these coming Mutual Pictures are Mary Miles Minter, Ann Murdock, Gail Kane, William Gillette, Julia Sanderson, William Russell, Olive Tell, Juliette Day, Edna Goodrich, Margarita Fischer, Anita King and others.

These attractions will be of the highest class in every respect. They will be directed by such noted directors as Albert Capellani, Rollin Sturgeon, Lloyd Ingraham, Edward Sloman, John B. O'Brien, Henry King, Dell Henderson and Harry Pollard.

They will be leased to Exhibitors under the Mutual's New Service Contract, providing from five to ten reels daily—one to seven days each week—or they may be booked in series of stars, on open booking or on a basis of two or more Mutual Pictures—"BIG STARS ONLY"—each week regularly.

This new Mutual Policy for 1917-18 has just been put into effect in all our exchanges. Exhibitors who have not yet received detailed information regarding booking dates, prices, etc., should communicate immediately with the nearest Mutual Exchange, before the territory is closed.

Raise your admission to 15c and play Mutual Pictures—"BIG STARS ONLY"—under the new Mutual Policy of TWO-A-WEEK.

J. R. Freuler

President
Mutual Film Corporation

BIG
STARS
ONLY

AMERICAN FILM COMPANY, INC.
Presents

MARY MILES MINTER

in

"Charity Castle"

A delightful five-act drama by C. Doty Hobart. Directed by Lloyd Ingraham. Released the week of September 3rd.

"Charity" and her brother, "The Prince," left penniless at their mother's death, assail the home of the Ogre, assisted by Lucius the Actor, Bill the Burglar, and Sam the Bum. The Ogre, returning, threatens dreadful things, but eventually his heart softens and he re-names his gloomy mansion, "Charity Castle."

Book it NOW at your nearest
Mutual Exchange

Produced by
American Film Company, Inc.
Samuel S. Hutchinson, Pres.

Distributed by
Mutual Film Corporation
John R. Freuler, Pres.

CHARLES FROHMAN SUCCESSES *in Motion Pictures*

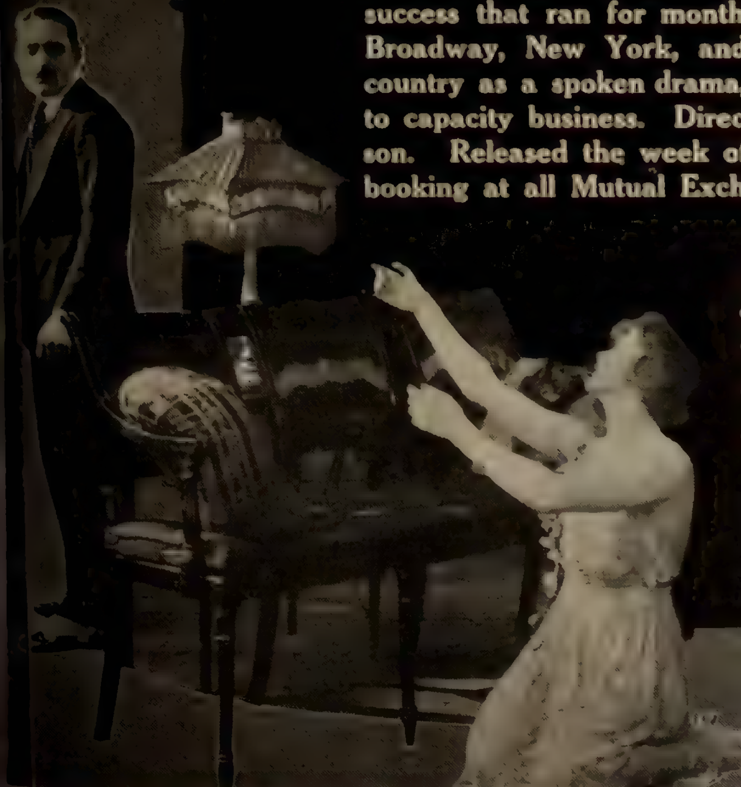
EMPIRE ALL STAR CORPORATION *Presents*

ANN MURDOCK

IN

OUTCAST"

"Outcast" is the first of the Charles Frohman Successes in Motion Pictures presented as Mutual Pictures—"BIG STARS ONLY." It is the same success that ran for months in London and on Broadway, New York, and toured the entire country as a spoken drama, playing everywhere to capacity business. Directed by Dell Henderson. Released the week of Sept. 10th. NOW booking at all Mutual Exchanges.



Coming CHARLES FROHMAN
SUCCESSES *in Motion Pictures*:-
JULIA SANDERSON *in* "The RUNAWAY"
DIRECTED BY DELL HENDERSON
ANN MURDOCK *in* "The BEAUTIFUL ADVENTURE"
DIRECTED BY DELL HENDERSON
OLIVE TELL *in* "The UNFORESEEN"
DIRECTED BY JOHN B. O'BRIEN

Produced by
EMPIRE ALL STAR CORPORATION
James M. Sheldon, Pres.
Distributed by
MUTUAL FILM CORPORATION
John R. Freuler, Pres.

Coming

Signal's Tremendou
Mystery Seria

Monday, September 17th marks th start of Signal's stupendous new myster serial, "THE LOST EXPRESS starring HELEN HOLMES. 15 chapt crammed with mystery—thrills—action. story that baffles all—a star you know to a box-office magnet—a director noted his successful productions.

What Became of The Lost Express?

In the first chapter of this ne serial an entire express train dis- pears—vanishes completely. Where it w to, how it was made to disappear—will only be reve in the fifteenth chapter. Keep 'em coming for 15 w to find out *what became of the lost express.*

"THE LOST EXPRESS" is sure to be the biggest money-maker of the year. Book it *today*, before your competitor gets it.

Produced by
Signal Film Corporation
SAMUEL S. HUTCHINSON, *President*

Distributed by
Mutual Film Corporation
JOHN R. FREULER, *President*

Sept. 17th.

HELEN HOLMES

IN

THE LOST EXPRESS

Directed by
J. P. McGowan

READ
These Reviews!

Read what the trade journal reviewers say after witnessing the opening installments of Signal's greatest serial:

WILLIAM J. McGRATH In

Motion Picture News Says:

"Here is Helen Holmes once again in a railroad story—not a repetition of previous Helen Holmes productions, but *something new!* It has a mystery angle that is as fresh and as new as a dime out of the mint. *It is the ideal serial with every chapter a whetter of appetite for what is to come.* As one looks at it he is forced to commend inwardly and outwardly too, the creative ability of Frederick Bennett, well known war correspondent, who wrote the scenario, and the genius of J. P. McGowan who directed it. It is a Helen Holmes picture in the first place and that gives it a great get-away. Then, to cinch the prediction of its success, is that all-absorbing, new and tantalizing mystery tang that is bound to pervade it to the end."

Exhibitor's Herald Says:

". . full of action and suspense. There is no reason why this serial should not excel any of the previous Helen Holmes railroad photo-novels. There is thrill after thrill and every foot of celluloid contains action."

Motography Says:

"It is 'sure-fire.' The mystery element should make it interesting to even those who do not care primarily for railroad thrills."

Exhibitor's Trade Review Says:

'There are no dull moments, no dragging, there is plenty of quick action and an unbroken chain of thrills."

Booking Now at All Mutual Exchanges! WIRE!

CUB

CUB

CUB COMEDIES

Featuring

GEORGE OVEY

are in greater demand than ever by the World's live wire exhibitors.

* * *

"JERRY'S EUGENIC MARRIAGE"

Released August 30th, 1917.

* * *

Shows the difficulty of matrimony under chemically pure regulations.

* * *

Round out your program with the snappy CUB COMEDY, booked through any exchange of the MUTUAL FILM CORPORATION.

COMEDIES

DAVID HORSLEY PRODUCTIONS

Los Angeles, Cal.

COMEDIES

A THIRTY-TWO CENTIMETER DRAMATIC SHOT THAT HAS STARTLED THE FILM WORLD!

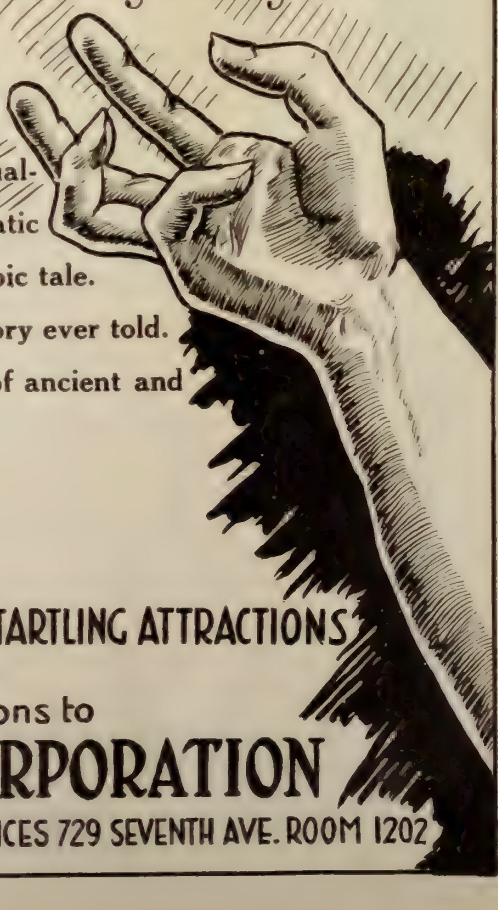
LILLIAN WALKER

The Darling of the Screen

in

"THE LUST OF THE AGES"

From the Book by Aaron Hoffman-Directed by Harry Revier



A photo-dramatic spectacle that once again marks a further advance in the art of visualization. Thrilling in its dramatic moments. Inspiring in its heroic tale. With the sweetest love story ever told. Tremendous scenes of ancient and modern times.

THE FIRST OF EIGHT LILLIAN WALKER STARTLING ATTRACTIONS

STATE RIGHTS

Address all communications to

OGDEN PICTURES CORPORATION

STUDIOS & LABRATORIES, OGDEN UTAH. EXECUTIVE OFFICES 729 SEVENTH AVE. ROOM 1202

PARALTA PLAYS

PICK OF THE PICTURES

"We Didn't Say a Word—

The Picture You've Been Wanting All These Years

J. WARREN KERRIGAN

in "A Man's Man"

By PETER B. KYNE

Direction of OSCAR APFEL

A Great American Star—Story—Production

A Man's Man.
He breaks all conventions revered by the dull multitude.
He jests with death and laughs at calamity.
He lives up to the Good Book as far as "An Eye for an Eye . . ."
And skips where it says: "Love your enemies . . ."
But he sticks to his friend—to the finish.

A Glorious—Triumphant—Dashing—Towering—Jubilant DRAMA
of Life and Love, Danger and Daring
and
A MILLION HORSE-POWER PUNCH

Has More Stuff Than the Encyclopaedia Britannica
Get a Larger Safe to Hold Your Receipts When You Play It
The Whale of Box Office Attractions

Don't book these pictures until you see them—at any Triangle Exchange.
We have turned down hundreds of bookings, because we want you to see these marvels of motion picture art with your own eyes.
We insist on dealing only with *satisfied* exhibitors.

Sold Under Either
Star Series Booking Method
or
The Paralta Plan

TRIANGLE DISTRIBUTING CORP.

PARALTA PLAYS

PICK OF THE PICTURES

—Until WE Saw Them . ."

The Classic of Adventure and Mystery Plays

BESSIE BARRISCALE

in "Madam Who?"

By HAROLD MacGRATH Direction of REGINALD BARKER

The Master Drama of American History

Madam Who?
She grasps the rim of despair.
She scorches her soul with the fires of hate.
Even her love she denies.
For the sake of HER COUNTRY'S HONOR.

A Woman's wits stacked against the brains of 2,000,000 Men. SHE WINS? Romance—Intrepitude—Tremendous Suspense—and the most powerful Snap Finish ever conceived by Play-building Genius.

The Superlative Box Office Drawing Card

The Play That Will Outlive the Screen

BESSIE BARRISCALE

in "Rose o' Paradise"

By GRACE MILLER WHITE, Author of "Tess of the Storm Country" Direction of JAMES YOUNG

The Most Unusual Story Told in the Most Unusual Way

BESSIE BARRISCALE *is* Jinnie, the Angel of Paradise Road. She smiles through tears of happiness. She makes your heart glad with an exquisite warmth that radiates from her unending faith in God's handiwork.

What "Home, Sweet Home" is to the Ear and Mind,
"ROSE O' PARADISE" is to the Eye and Heart.

Box Office Note:

The most extraordinary Nation-Wide publicity campaign for "ROSE O' PARADISE" has been launched. It will cause the public to DEMAND that you show this picture.

Sold Under Either
Star Series Booking Method
or
The Paralta Plan

TRIANGLE DISTRIBUTING CORP.

PARALTA PLAYS

PICK OF THE PICTURES

PARALTA PLAN

Costs More — Worth More

YOU can't pull a ton with a hair! You can't drive a nail with a feather!! Neither can you run your business successfully unless you constantly work for yourself!!

You rent a special picture! You can only run it for a fixed time at a fixed price. Why? You only rent!

You rent a special picture! It makes a hit. You want a rebooking. You can't get it. Why? Your nearest competitor has already secured it to profit by your work.

You will see, if you analyze this situation, that you are renting star features without protection. Nothing is assured to you.

Now, why not buy the film for a year instead of renting it! Get an unlimited run with a rebooking privilege. Secure control of a restricted exhibiting district under a twelve-months contract, which you only can cancel.

This all costs more, but cutting out competition makes it worth more. You pay for fire insurance as assurance against loss.

Buy the picture to assure profit; don't rent and really only advertise a later run for a competitor. Actual ownership for one year is worth the difference in price.

Read the Paralta Plan book on common sense feature booking and then—

"ASK ANY TRIANGLE EXCHANGE."

PARALTA PLAYS INC.

CARL ANDERSON, President
HERMAN FICHTENBERG, Chairman Director

ROBERT KANE, Vice-Prest.
HERMAN KATZ, Treas.

NAT. I. BROWN, Secretary and Gen'l Manager

729 SEVENTH AVENUE
NEW YORK CITY

TRIANGLE DISTRIBUTING CORP.

TRIANGLE

The Triangle Code

Story. Triangle will secure the best stories that are written — stories that have been widely read — stories by the best known authors in the country — stories with a "punch."

Production. Triangle has always stood for high quality in production — pictures with a real box office value. This same high standard will be absolutely maintained.

Price. Triangle productions will be sold at prices that will enable an exhibitor to pay for his film service and other expenses and retain a profit for himself. The small town as well as the city exhibitor will be considered. No exhibitor need advance admission prices for Triangle plays.

Star. Triangle has made stars and will continue to make them. Read over the list of the stars of to-day and see how many were made by Triangle. Triangle stars, moreover, will be offered at a price that guarantees a profit to the exhibitor.

Equipment. Triangle studios at Culver City and Hollywood, Cal., are the finest in the country. No producing company has at its command studio facilities that are the equal of Triangle's.

Trade Mark. The Triangle trade mark is a real asset to exhibitors, for in the minds of the public it stands for motion picture quality.

Triangle is a business proposition for business men. ***Watch Triangle grow.***

THE TRIANGLE DISTRIBUTING CORPORATION
1457 Broadway, New York

TRIANGLE

"Ten of Diamonds"

with

Dorothy Dalton

another
"Flame
of the
Yukon"

A Trump Card for
the Exhibitor
RELEASED
SEPT. 2

TRIANGLE

"The Man Hater"

with

Winifred Allen

A Saturday Evening-
Post Story by
Mary Brecht
Pulver

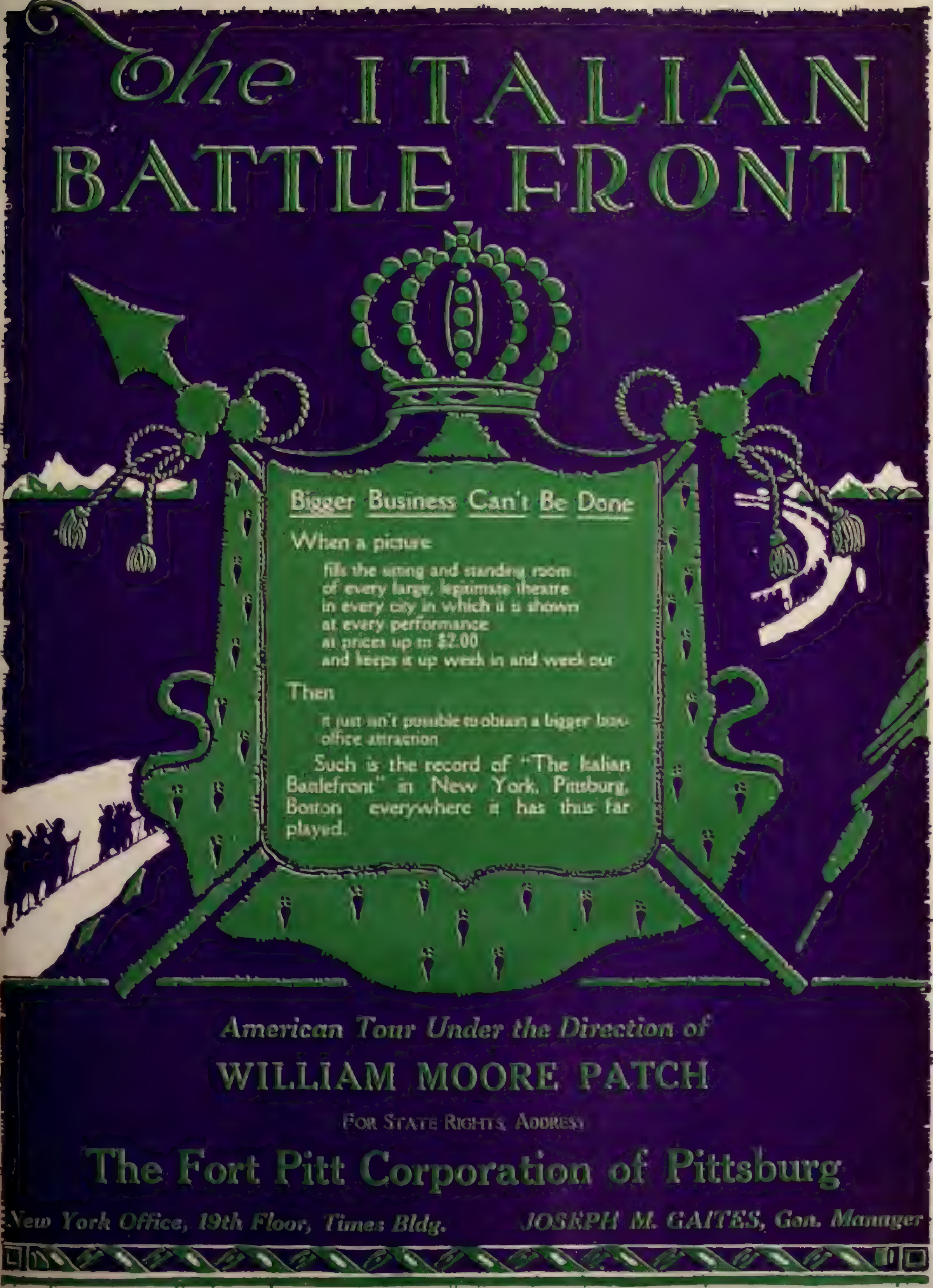
A Picture it will
pay to advertise
RELEASED
SEPT. 2

TRIANGLE

"A Shanghaied Jonah"
with all star
Keystone cast

Have them all
smiling when
they say
good-bye

A Whale of
a Comedy
RELEASED
SEPT. 2



The ITALIAN BATTLE FRONT

Bigger Business Can't Be Done

When a picture

fills the sitting and standing room
of every large, legitimate theatre
in every city in which it is shown
at every performance
at prices up to $2.00
and keeps it up week in and week out

Then

it just isn't possible to obtain a bigger box-office attraction

Such is the record of "The Italian Battlefront" in New York, Pittsburg, Boston everywhere it has thus far played.

American Tour Under the Direction of

WILLIAM MOORE PATCH

FOR STATE RIGHTS, ADDRESS

The Fort Pitt Corporation of Pittsburg

New York Office, 19th Floor, Times Bldg. *JOSEPH M. GAITES, Gen. Manager*

Straight from the Shoulder

THE ITALIAN BATTLEFRONT is offered States' Rights buyers on the basis of hard, cold facts—unadorned and unexaggerated.

THE SWORN BOX OFFICE REPORTS OF WHAT IT HAS DONE, AND WHAT IT IS DOING.

"The ITALIAN BATTLE FRONT"

For instance:

NEW YORK
First week, ... $10,782

PITTSBURG
First week, (Six days) $5,987.25

BOSTON
First five days . . $6,196.75
(Figures for balance of first week unavailable at date of release of advertisement.)

Do you know of but one other moving picture production, playing to only two performances daily, that can point to such a guarantee of its drawing power.

Pictures Which Challenge the Box Office of
Every Representative Exhibitor in America

SPEAKING OF RECORDS

Success acclaimed the magnificent New York Run at the Globe Theatre of

JACK AND THE BEANSTALK

Playing to capacity both matinee and evening in July and August.

This William Fox Kiddie Standard Picture now booked at

Arcadia Theatre, Philadelphia,
4 Weeks' Run.

Miller's Theatre, Los Angeles,
3 Weeks' Run.

Standard Theatre, Cleveland,
2 Weeks' Run.

Rialto Theatre, San Francisco,
2 Weeks' Run.

And ten more leading motion picture theatres in the United States have contracted

JACK AND THE BEANSTALK

for two weeks or more.

No Exhibitor can book

JACK AND THE BEANSTALK

until he has seen it.

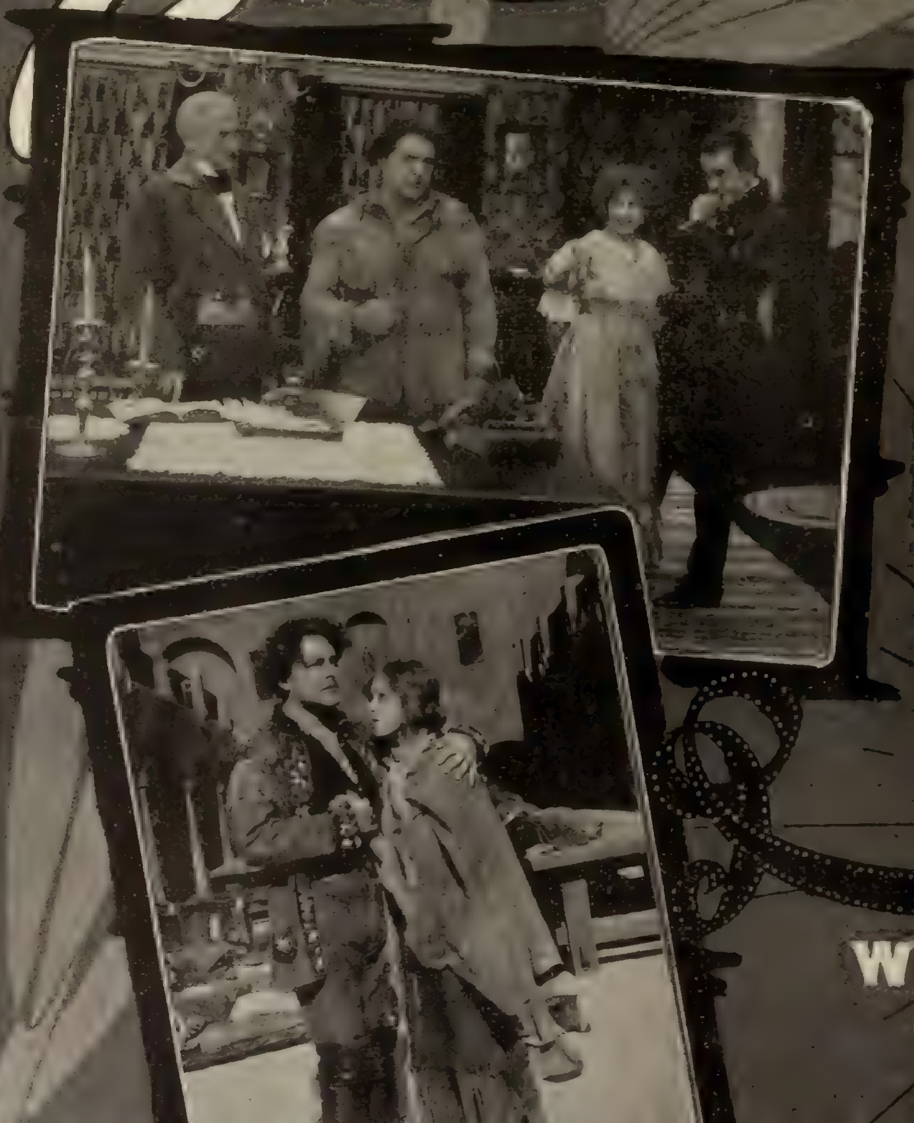
That's a rule of Fox

STANDARD PICTURES
FOX FILM CORPORATION

STANDARD

WILLIAM FOX *Presents*

The CON



Released throughout

A FOX

Staged by **R.A.**

Cost $300,000
-8,000 people
-1,000 horses.

RELEASED
MARKET
INDIVIDUAL

Exhibitors can see
now at any
Fox Film

WILL PLAY

Broadway & 46th
beginning Sept.
from $\$1^{\underline{00}}$ to
indefinite

FOX FILM

PICTURES

WILLIAM FARNUM *in*

QUEROR

America Sept. 16th

EXCLUSIVE

WALSH—8 reels

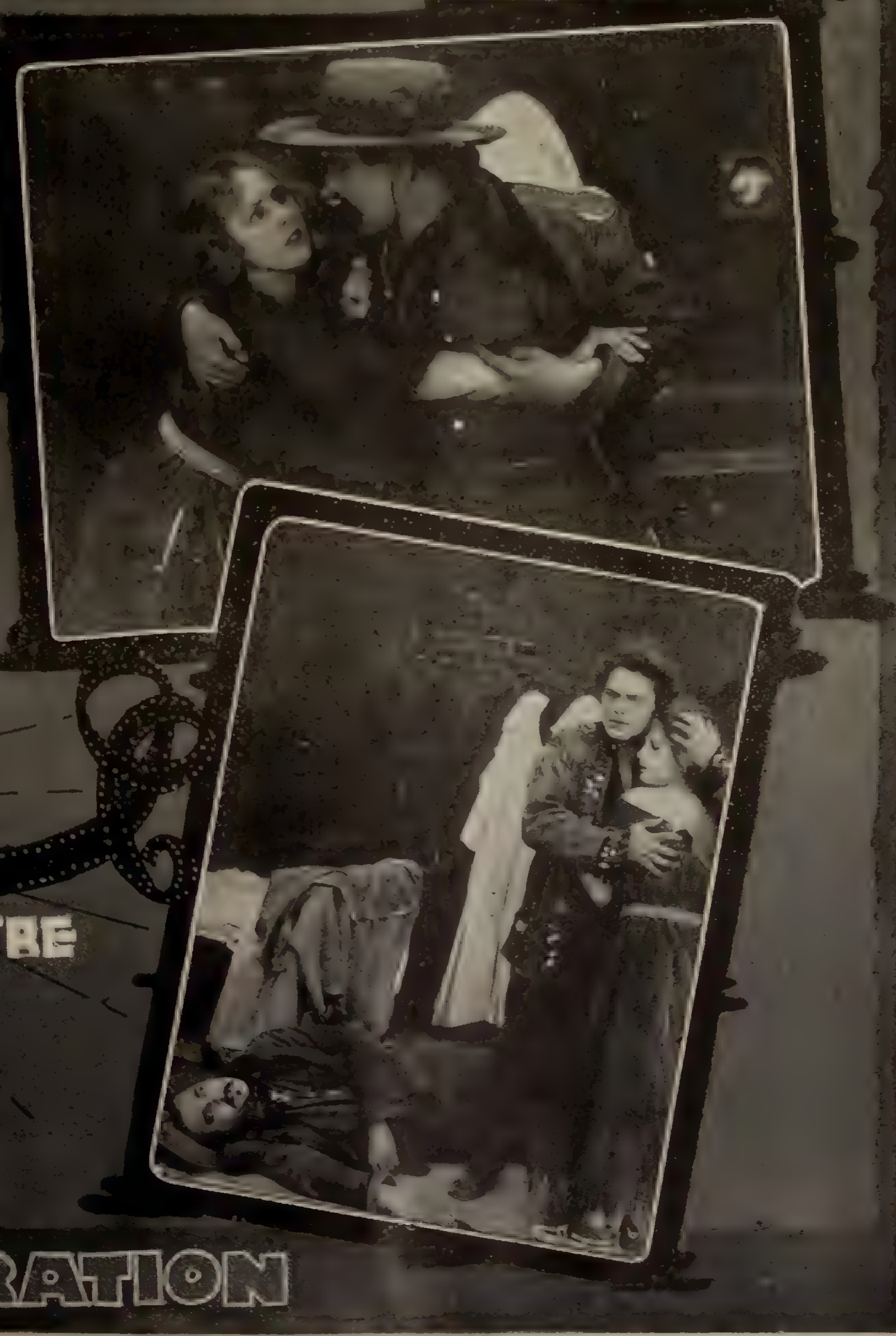
Photographed
in California,
Texas, Mexico

ON THE OPEN
AS AN
ATTRACTION

picture's contract
exchange of
Corporation

GLOBE THEATRE

Street, New York.
10 at prices
25¢, for an
engagement.

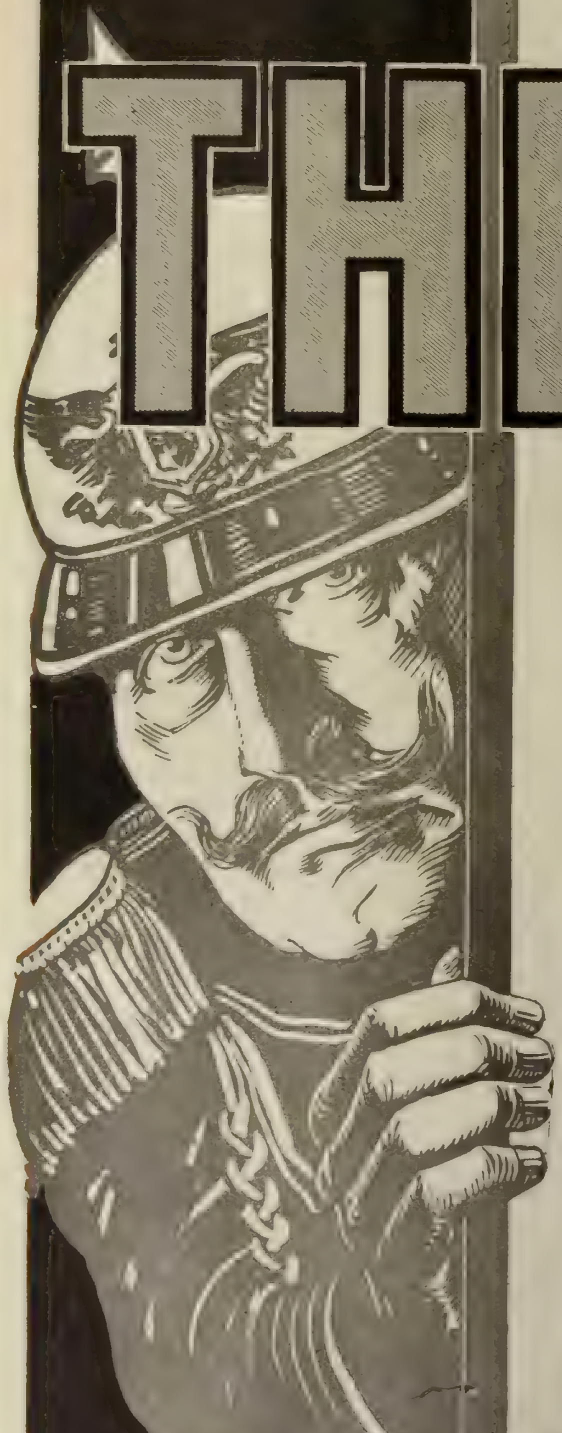


CORPORATION

STANDARD PICTURES

WILLIAM FOX
PRESENTS

THE SPY



WITH

Dustin Farnum

Directed by Richard Stanton

THE PICTURE THAT AWAKENS AMERICA
To the perils within her own gates.

The most timely—The most vital—The most worth-while Photodrama since Cinema Art began.

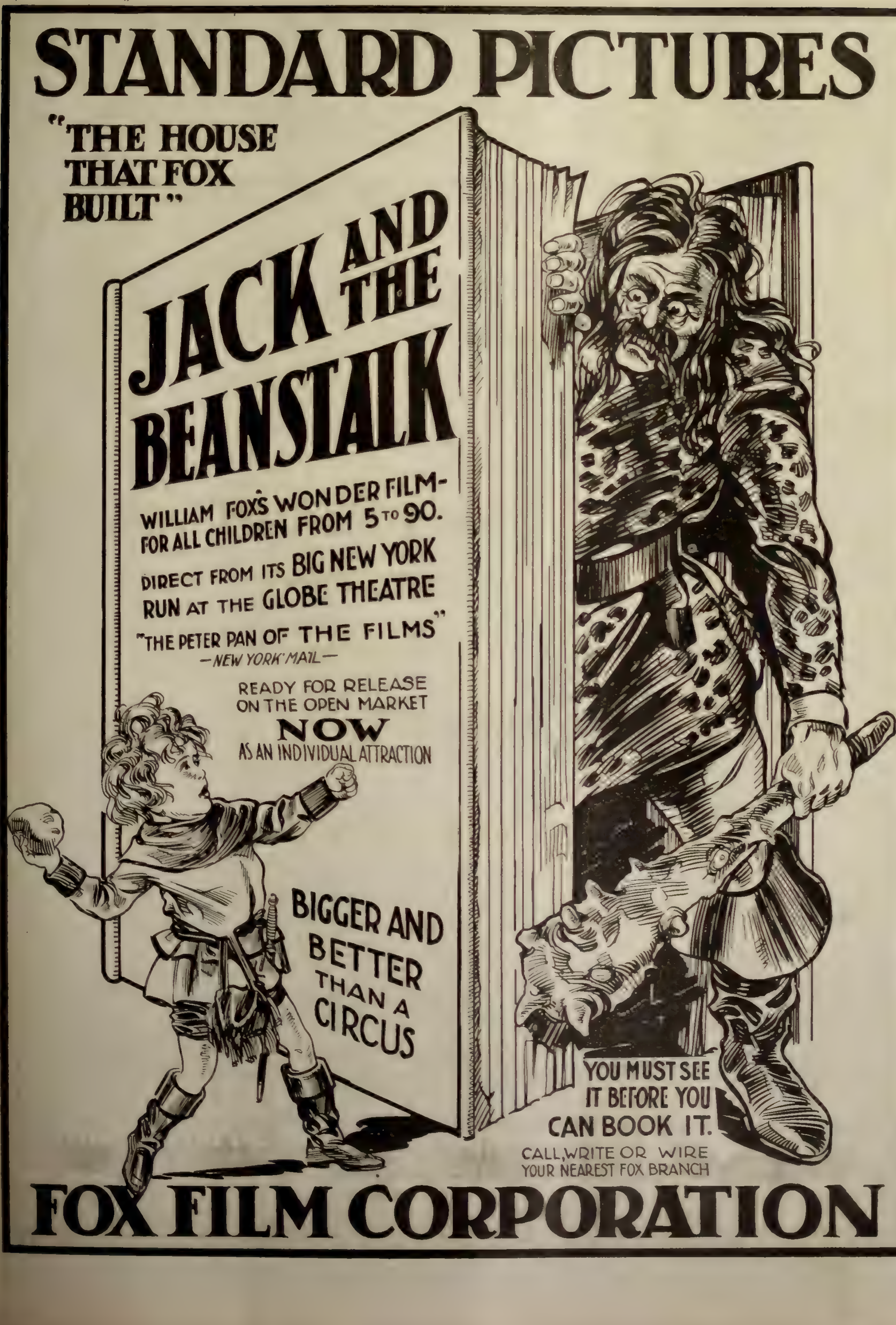
DO YOU KNOW YOUR NEIGHBOR?
He may be plotting against your life, your home, and your country.

BOOK THIS PICTURE NOW

BUT YOU MUST SEE IT FIRST AT YOUR NEAREST FOX BRANCH.

OPENS AT THE GLOBE THEATRE]
New York, August 27th, for Two Weeks Only.

FOX FILM CORPORATION



STANDARD PICTURES

"THE HOUSE
THAT FOX
BUILT"

JACK AND THE BEANSTALK

WILLIAM FOX'S WONDER FILM-
FOR ALL CHILDREN FROM 5 TO 90.

DIRECT FROM ITS BIG NEW YORK
RUN AT THE GLOBE THEATRE

"THE PETER PAN OF THE FILMS"
—NEW YORK MAIL—

READY FOR RELEASE
ON THE OPEN MARKET
NOW
AS AN INDIVIDUAL ATTRACTION

BIGGER AND
BETTER
THAN A
CIRCUS

YOU MUST SEE
IT BEFORE YOU
CAN BOOK IT.

CALL, WRITE OR WIRE
YOUR NEAREST FOX BRANCH

FOX FILM CORPORATION

FOX EXCLUSIVE FEATURES

ONE-A-WEEK-52-A-YEAR

YOUR PATRONS WILL LAUGH THEIR HEADS OFF

WITH

"SMILING" GEORGE WALSH

*Here he is!
GEORGE WALSH,
The brightest, breeziest
MOST REFRESHING STAR
IN MOTION PICTURES-
the man who made
the smile famous; the
most versatile actor
of light comedy on the
screen; the player who
has eleven miles of
personality to the
square inch- the man
who pulls the box office
total up where it belongs.*

GEORGE WALSH

THE SMILE-A-MINUTE MAN

*"Smile awhile, and while you smile
Another smiles, and soon there's
Miles and Miles of Smiles,
And Life's worth while because you smile!"*

Book GEORGE WALSH at the nearest FOX Branch and you and your patrons will smile, smile, smile—

FOX FILM CORPORATION

FOX EXCLUSIVE FEATURES

ONE-A-WEEK-52-A-YEAR

WILLIAM FOX
PRESENTS

GEORGE WALSH

IN THE STAR SPANGLED COMEDY

"THE YANKEE WAY"

STAGED BY **RICHARD STANTON**

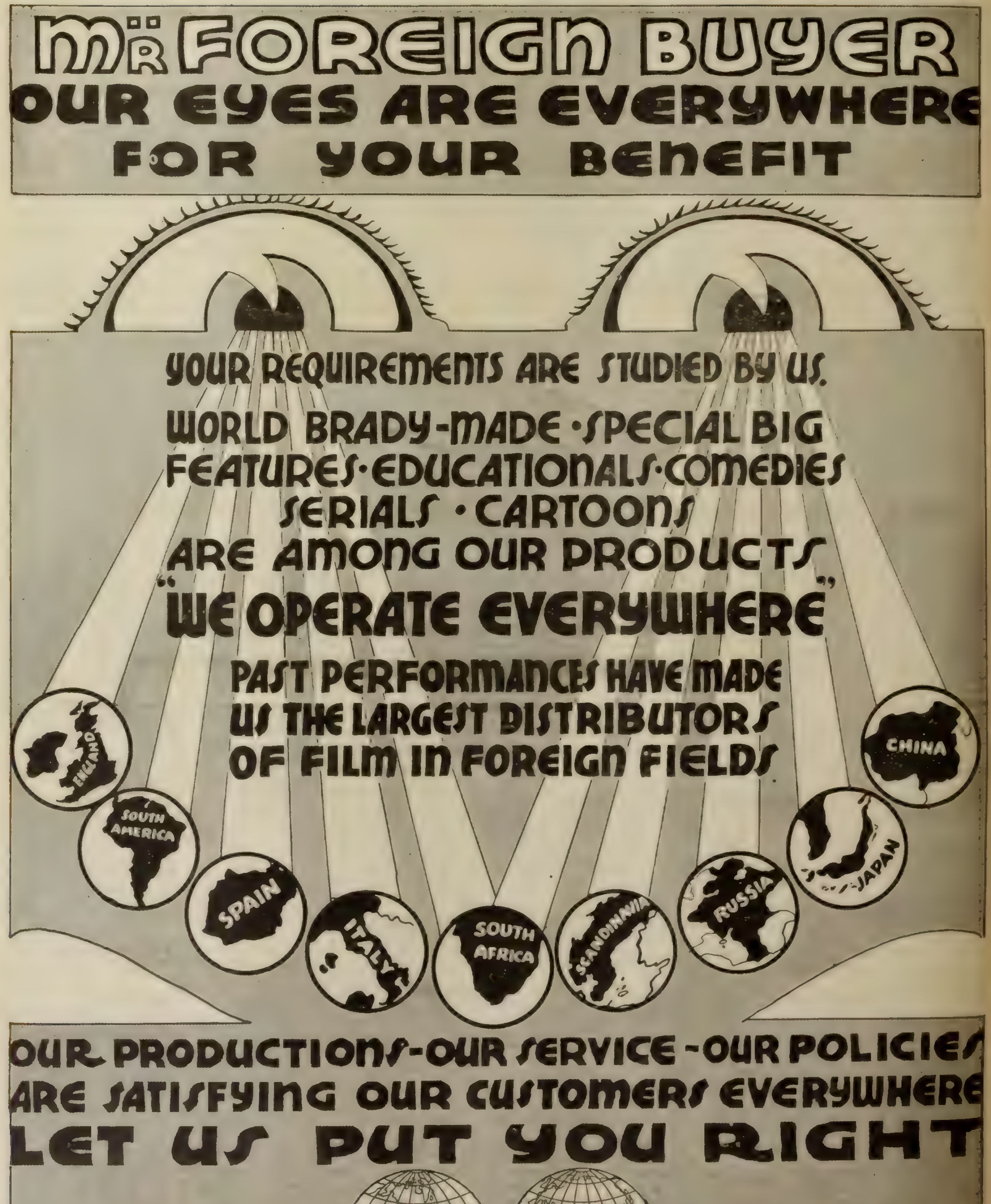
The story of a laughing Romance, beginning in Chicago, U.S.A., with a startling finish in the turbulent Balkans.......

A SEPTEMBER RELEASE

GEORGE WALSH IS THE BEST YET, IN THIS ROLLICKING PICTURE. "THE YANKEE WAY" WILL SWEEP THE COUNTRY.

Exhibitors, Get busy with the nearest **FOX** branch

FOX FILM CORPORATION



MR FOREIGN BUYER

OUR EYES ARE EVERYWHERE FOR YOUR BENEFIT

YOUR REQUIREMENTS ARE STUDIED BY US.

WORLD BRADY-MADE · SPECIAL BIG FEATURES · EDUCATIONALS · COMEDIES SERIALS · CARTOONS ARE AMONG OUR PRODUCTS

"WE OPERATE EVERYWHERE"

PAST PERFORMANCES HAVE MADE US THE LARGEST DISTRIBUTORS OF FILM IN FOREIGN FIELDS

ENGLAND
SOUTH AMERICA
SPAIN
ITALY
SOUTH AFRICA
SCANDINAVIA
RUSSIA
JAPAN
CHINA

OUR PRODUCTIONS-OUR SERVICE-OUR POLICIES ARE SATISFYING OUR CUSTOMERS EVERYWHERE

LET US PUT YOU RIGHT

INTER-OCEAN FILM CORPORATION

Henry J. Brock, Pres.
220 W. 42nd St.

Paul H. Cromelin, Vice Pres.
NEW YORK CITY

"THE WORLD OUR FIELD"

THE LARGEST
The J Herald
MRS. CASTLE PILOTS AN AEROPLANE

Pathé

Probably more newspaper space has been given to

Mrs. Vernon Castle

than any player on stage or screen today.

No woman in America is so much written and talked about. No hamlet is too remote to have heard of her and she is a favorite in the largest cities. In "Patria" she proved her tremendous drawing power. That is

Box office value

It is that remarkable popularity, plus superlative direction, the best stories, and splendid casts that will make Pathé's Mrs. Castle features

Attractions extraordinary

in any house.

Prepare for your fall business now. Ask the nearest Pathé Exchange about the Mrs. Castle features.

Pathé

Feature production-

Pathé has given it to

The SEVEN PEARLS

WITH

MOLLIE KING

AND **CREIGHTON HALE**

Some additional reasons why you should book The Seven Pearls

¶ Feature production is the fourth big reason why "The Seven Pearls" is a serial for you to book to get 15 weeks' big business. The national advertising that is being done on this serial will bring the crowds for the first episode. Feature production, with the box office stars and the great story, will bring them back week after week.

¶ National advertising, is the fifth strong argument for this serial. In all the great Hearst newspapers and magazines "The Seven Pearls" is getting extensive advertising and publicity. In the best newspapers of every big city the same advertising is being done.

It is the Pathé policy to help you
get the business on Pathé serials

Released Sept. 2nd - Booking Now

Produced by Astra

- Written by Charles W. Goddard, the famous playwright

Pathé

MOLLIE KING

star of

The SEVEN PEARLS

She proved her worth in "Mystery of the Double Cross," "The On-the-Square Girl," "Kick In" and "Blind Man's Luck," all successful.

Pathé

Praise is sweet but better still the consciousness that it is deserved.

The praise expressed in the scores of letters from exhibitors who find that

THE FATAL RING—

with

PEARL WHITE

is truly a wonderful box office attraction, is deserved. "The Fatal Ring" is a big attraction for any house.

"In forty-five minutes we had them standing," say two Texas exhibitors.

Produced by Astra
Directed by Geo. B. Seitz
Written by Fred Jackson
Scenarios by B. Millhauser

"We believe in giving credit where credit belongs—hence this letter. We started 'The Fatal Ring' on July 21st and we have established a new record for attendance. Last Saturday we opened our house at 1 o'clock p. m. and in 45 minutes we had them standing. That continued until we closed at 11 o'clock at night. Furthermore, everybody was more than pleased with the picture and many compliments were showered upon the management. This is all the more gratifying, as our patrons are very discriminating persons who would not hesitate to say the opposite if they felt it. *We have run many Pathe Serials and they have always been money getters.*"—*Gwynn & Blar, Terrell, Tex.*

Pathé

From Japan, India, France, England, South America, Porto Rico - everywhere, comes tribute to the charm and drawing power of

Pearl White

All over the world she is the favorite with theatre manager and public alike. She has brought and is bringing millions of dollars into the box office.

The famous Sunshine Baby, the biggest
favorite of all in hundreds of theatres

Baby Marie Osborne

is announced in the five part Gold Rooster Play

Tears and Smiles

The business has no greater box office star than this super-talented child. Play her-it will be profitable.

Produced by Lasalida

Pathé

Iris

Sir Arthur Pinero's dramatic
masterpiece with

**Alma Taylor, Stuart Rome
and Henry Ainly**

A striking tale of a woman's love and a woman's folly.

Five part Gold Rooster Play

Gladys Hulette

whose pictures have struck a responsive chord in the hearts of all lovers of clean pictures, is the star of

Miss Nobody

a five part Gold Rooster Play.

Produced by Astra
Directed by Wm. Parke

"I did my biggest business of the season with Gladys Hulette in "The Cigarette Girl". Lyric Theatre, Cincinnati.

LES MISERABLES

Pathé

CROWDS!

Orchestra Hall, Chicago, is a 3500 seat house catering to the best patronage in the city. This great theatre played

LES MISERABLES

for three weeks, filling the house to S. R.O., performance after performance.

When Victor Hugo's great classic was first brought out in this country four years ago it played 26 weeks in New York, proving the extraordinary hold that the immortal story has upon the public. Today revised, improved and brought up to date, millions wish to see it where thousands saw it before.

"What was the marvel of dramatic skill four years ago remains a marvel. You cannot doubt the worth of the motion picture after you have seen 'Les Miserables'. Exquisite detail."—*Oma Moody Lawrence in Chicago Post.*

"Infinately better than most of the present day pictures."—*Louella Parsons in the Chicago Herald.*

"This picture is a marvel, and marvellously well played. Hugo's story is presented faultlessly."—*Mae Tinee in Chicago Tribune.*

"The crowded house at Orchestra Hall, on Sunday night, the line reaching out on the avenue from the box office is recommendation enough for 'Les Miserables'. It was a warm night and a myriad of counterattractions, but the Hall had as many as it could hold."—*Chicago Examiner.*

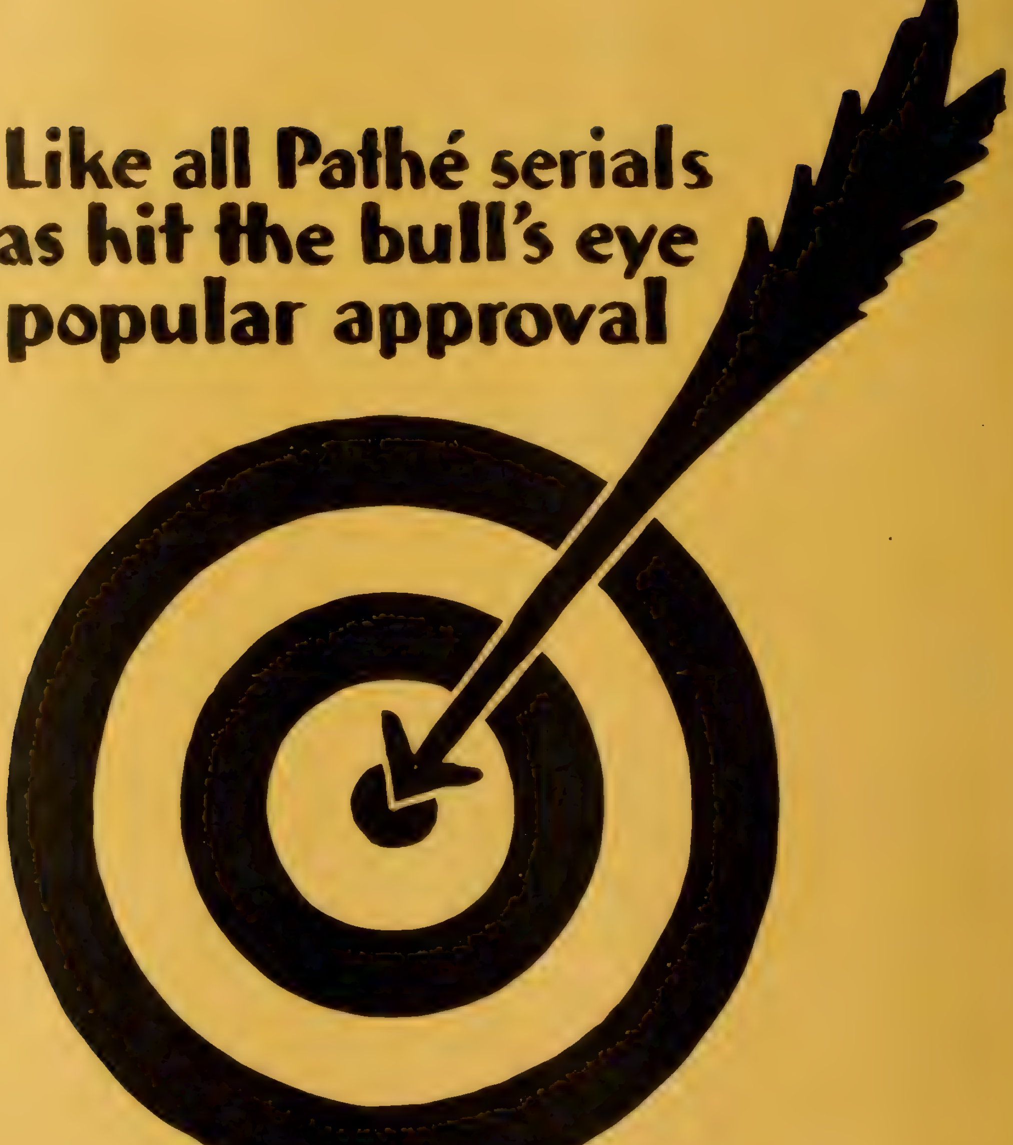
This wonderful attraction will be released Sep. 9 in 8 parts!

Ask the nearest Pathé
Exchange about it.

LES MISERABLES
MISERABLES
LES MISERABLES

Pathé

Like all Pathé serials it has hit the bull's eye of popular approval



The Neglected Wife

with

Ruth Roland

Produced by Balboa

Written by Mabel Herbert Urner

RUSSIAN ART FILM CORPORATION

Personalities Your Patrons Will Learn to Love

IVAN MOZUKIN, NATALIA LESIENKO, VERA COLODNA, MLLE. CARALLI, ANNA NELSKA, ZOYA KARABANOVA and OLGA ZOVSKA are players with personalities selected by the deposed Czar of Russia because of their ability and trained at the Government expense. As personalities they are sure to become favorites with American audiences as they have become established in the hearts of their countrymen.

NATALIA LESIENKO

MLLE CARALLI

VERA COLODNA

IVAN MOZUKIN

ZOYA KARABANOVA

OLGA ZOVSKA

ANNA NELSKA

A distinguished dramatic critic says :

> "The stage is a field in which the Russians have attained superlative excellence, and the Moscow Art Theatre is known all over the world as the pioneer in intelligent realism and one of the foremost theatres of the world."

Arthur Ruhl in Collier's Weekly, July 28, 1917.

RUSSIAN ART FILM CORPORATION

N.S. Kaplan's Repertory of Russian Plays

was actually produced in Russia by famous Russian stars, from the stories of world renowned authors, a combination that brings to America

"Pictures That Are Different"

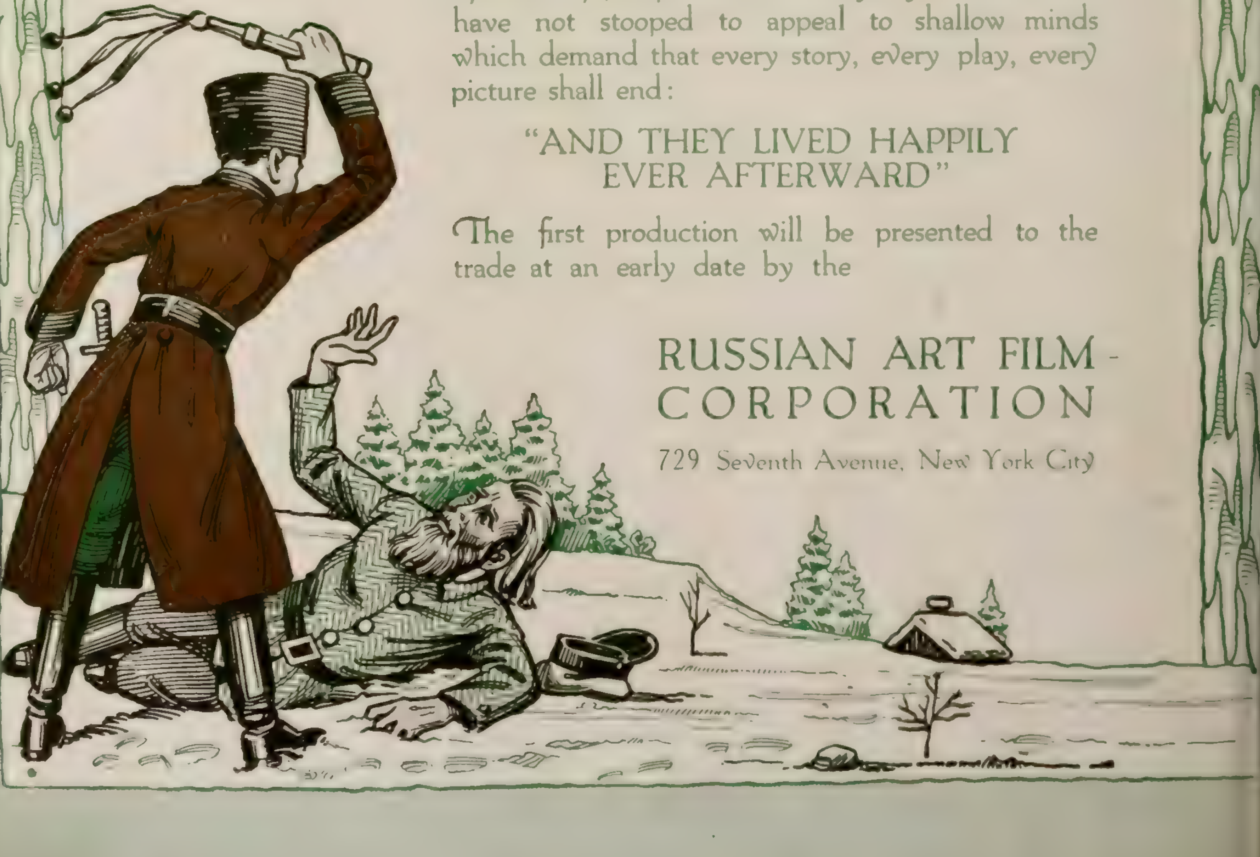
Centuries of oppression and suffering have left the impress of intensity on the Russian people. Eighty per cent. of the population were slaves, released from bondage as recently as 1861.

This intense feeling is reflected in the acting of Mozukin and his wonderful feminine associates of the Moscow Art Theatre.

Their portrayal of the stories of Tolstoy and his celebrated contemporaries visualizes the happenings of real life, expressed naturally by authors who have not stooped to appeal to shallow minds which demand that every story, every play, every picture shall end:

"AND THEY LIVED HAPPILY EVER AFTERWARD"

The first production will be presented to the trade at an early date by the



RUSSIAN ART FILM-
CORPORATION

729 Seventh Avenue, New York City

"I BELIEVE"

GEORGE LOANE TUCKER'S
UNUSUAL MASTERPIECE

WID SAYS:

Exceptionally forceful drama registering tremendous thought with swinging action and very human characterizations. Hits hard and impresses.

This is one of the most forceful productions that has ever been presented on the screen. It will cause a lot of talk in any community.

SHERMAN IS RIGHT

SHERMAN PICTURES CORP.

H. A. SHERMAN, Pres.

SHERMAN PICTURES BLDG.

218 WEST 42nd ST. NEW YORK CITY

MARCUS

America's Largest Individual O

BO

CENTURY

Feat

ALICE

In The Entire Circuit

All the advertising talk in the wide world means nothing along side of the FACT that Marcus Loew, largest individual Owner of Moving Picture Circuits in the United States has booked CENTURY COMEDIES, featuring ALICE HOWELL, in the entire circuit of Loew Theatres. Following the footsteps of successful men is mighty good dope. Book CENTURY COMEDIES and see. Ready for release—

"BALLOONATICS"—Sept. 1

COMING

"AUTOMANIACS"—Oct. 1.
"NEPTUNE'S NAUGHTY DAUGHTER"— Nov. 1.
"HER BAREBACK CAREER"—Dec. 1.

DIRECTED BY

J. G. BLYSTONE

Be the first in your territory to secure CENTURY COMEDIES. We can't say more, except that this is the best "tip" you've ever had in your life. (SEE NEXT PAGE.)

LOEW

of Moving Picture Theatre Circuits

OKS

COMEDIES

ng

HOWELL

f LOEW Theatres

The following branches are now open and ready to do business on Century Comedies.

Communicate with the Office nearest to you

bany—Longacre Dist. Co,, 559 Broadway
ston—Longacre Distributing Co., 13 Stanhope St.
ffalo—Longacre Distributing Co., 35 Church St.
tte—Longacre Distributing Company, 52 E. Broadway
icago—Longacre Distributing Co., 220 So. State St.
ncinnati—Longacre Distributing Co., 401 Strand Thea. Bldg.
eveland—Longacre Distributing Co., 850 Prospect Ave.
arlotte—Longacre Distributing Co., 307 W. Trade St.
gary, Alt.—Canadian State Right Features, 407 W. Eighth Ave.
llas—Consolidated F. & S. Co.—Super Features Dept., 1900 Commerce St.
nver—Longacre Distributing Co. 1422 Welton St.
s Moines—Longacre Distributing Co., 702 Mulberry St.
troit—Longacre Distributing Co., 75 Broadway
. Smith—Longacre Distributing Co., 24 S. 6th St.
Indianapolis—Longacre Distributing Co., 58 W. New York St.
Kansas City—Longacre Distributing Co., 606-7 Shubert Bldg.
Los Angeles—Longacre Distributing Co., 822 So. Olive St.
Minneapolis—Longacre Distributing Co., 208 Film Exchange Bldg.
Milwaukee—Longacre Distributing Co., 133 Second St.
Montreal—Canadian State Right Features, 295 St. Catherine St.
New Orleans—Consolidated F. & S. Co.—Super Features Dept., 914 Gravier St.
New York City—Longacre Distributing Co., 1600 Broadway.
New Haven—Longacre Distributing Co., 228 Meadow St.
Newark—Longacre Distributing Co., 25 Branford Bldg.
Omaha—Longacre Distributing Co., 1122 Farnum St.
Oklahoma City—Longacre Distributing Co., 116 W. 2nd St.
Philadelphia—Fairmount Feature Film Exchange, 1302 Vine St.
Pittsburgh—Longacre Distributing Co., 938 Penn Ave.
Portland—Longacre Distributing Co., 405 Davis St.
Phoenix, Ariz.—Longacre Distributing Co., 117 No. 2nd Ave.
San Francisco—Longacre Distributing Co., 125 Golden Gate Ave.
St. Louis—Longacre Distributing Co., Olive Street
Springfield, Mass.—Longacre Distributing Co., 326 Dwight St.
St. John, N. B.—Canadian State Right Features, 87 Union St.
Toledo—Longacre Distributing Co., 436 Huron St.
Toronto—Canadian State Right Features, 106 Richmond St., W.
Salt Lake City—Longacre Distributing Co., 56 Exchange Place
Vancouver, B. C.—Canadian State Right Features, 711 Dunsmuir Ave.
Winnipeg, Man.—Canadian State Right Features, 40 Aikens Bldg.
Washington—Fairmount Feature Film Exchange. 419 No. Ninth St.
Wichita—Longacre Distributing Co., 157 No. Market St.
Atlanta—Consolidated Film Supply Co., Rhodes Bldg.

NOTE : **Century Comedies distributed exclusively throughout the United States and Canada by the Longacre Distributing Company (Home Offices), Mecca Building, New York City.**

The Highest Price Ever Paid

for a picture was paid by Mr. S.
L. Rothapfel for a week's run on

The Only Official Motion Pictures of

The Great Russian Revolution

and

Behind The Battle Line in Russia

at the

RIALTO THEATER

NEW YORK

Presented by
THE SKOBELEFF COMMITTEE
For the Relief of Russian Wounded and
Disabled Soldiers.

Under the auspices of
THE PROVISIONAL RUSSIAN GOVERNMENT

STATE RIGHTS BUYERS.

For territories communicate with
THE SKOBELEFF COMMITTEE

IVAN D. DORED
Special Envoy

Hotel Imperial
New York

GUS MOHME
Business Representative

Alice Brady
Pictures, Inc.
Watch for
further
developments

Courtesy of Vanity Fair

Copyright 1917 by Alfred Cheney Johnston

FOLLOWING THE LEAD

of the MOVING PICTURE WORLD any amount of so-called exhibitor helps have been advertised.

Every publication having any bearing whatever on the moving picture industry claims a department through which they want to help the exhibitor if he will send his address and the name of his house. ***It sounds good,*** but—Just think for yourself a moment.

The exhibitors of today are ***just as intelligent*** and in many cases ***know more*** and are ***better posted*** in the show business than those who have appointed themselves advisors. So ***why waste your time.*** If you had a physical ailment you wouldn't run up any brown stone stoop and ring the bell because some doctor put an attractive sign out, would you? Of course you wouldn't. You would look for a doctor who really knew more than you did about every thing physically.

Your business should be treated similarly—it is just as important to life as your body.

When troubles are encountered in the exhibiting end of the motion picture business, look for expert advice—take out your copy of the MOVING PICTURE WORLD and study its special departments. They are compiled and edited primarily for the exhibitor.

The MOVING PICTURE WORLD is the oldest trade paper in the business. It started with the industry. It has a well-known and expert staff of moving picture specialists who have studied the picture business and know what is needed.

If you haven't sent in your renewal, DO IT NOW—or if you are not yet a subscriber, begin today. No successful exhibitor would be without the "WORLD."

Subscription Rates
Domestic, $3.00; Canada, $3.50; Foreign, $4.00

ART DRAMAS

HERBERT BLACHÉ Presents The Talented Screen Artiste

Catherine Calvert

IN

"BEHIND THE MASK"

WRITTEN BY
CHAS. T. DAZEY AUTHOR OF "IN OLD KENTUCKY" ETC.

THE BLACHÉS! EVERYBODY KNOWS THEY MAKE GOOD PICTURES. IN FACT THEY ARE MASTERS IN THE CRAFT OF PRODUCING PHOTOPLAYS—THEIR NAME MEANS BEAUTIFUL SETS AND ARTISTIC WORK.

SEVEN EXHIBITORS IN NEW YORK CITY OUT OF NINE WHO SAW THE PICTURE AT A PRIVATE SHOWING SAID IT WAS THE BEST THEY HAD SEEN THIS SUMMER.

MME. ALICE BLACHÉ WOVE A PICTURE PLAY IN THIS
THAT EXHIBITORS ARE ADVERTISING HEAVILY
YOU CAN BOOK IT FROM
ART DRAMAS EXCHANGES

1400 BROADWAY, NEW YORK

KLEINE EDISON SELIG ESSANAY

LEW FIELDS

"There's a fight in it that's a pippin."—James S. MacQuade in Moving Picture World.

"THE BARKER"

"It is a story of circus life and Exhibitors will find it successful."—The Exhibitor's Herald.

SCORES A HIT!

"Audiences which take well to the thriller type of serial are sure to like this five reel offering. There is also much pathos in the story and excellent acting by Lew Fields. There is quick action and the story is clearly and interestingly told."—Genevieve Harris in Motography.

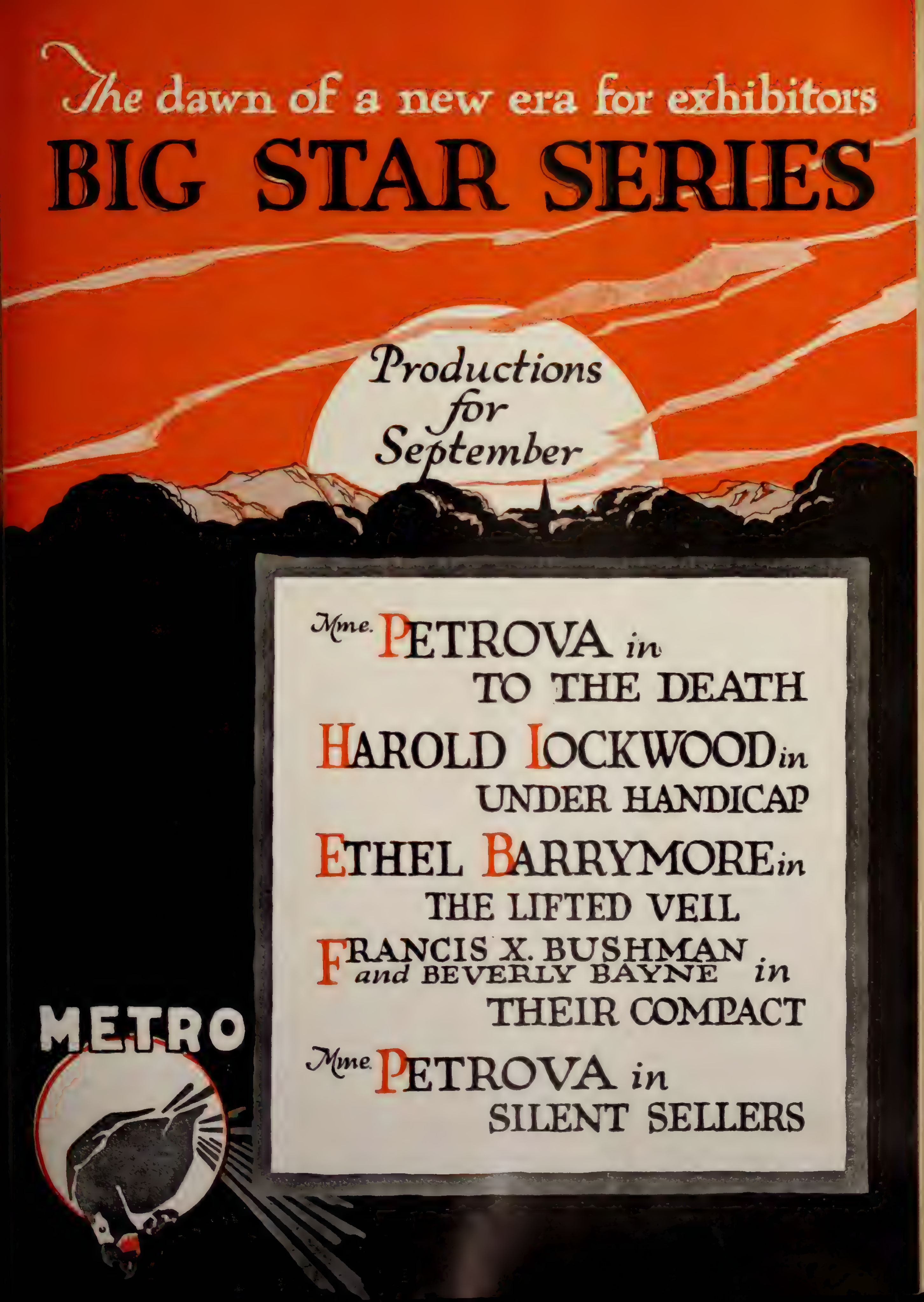
RED SEAL SELIG PLAYS

BOOK IT IN K. E. S. E.

Selig Polyscope Co.

CHICAGO, ILLINOIS

K-E-S-E



The dawn of a new era for exhibitors

BIG STAR SERIES

Productions
for
September

Mme. PETROVA *in*
TO THE DEATH

HAROLD LOCKWOOD *in*
UNDER HANDICAP

ETHEL BARRYMORE *in*
THE LIFTED VEIL

FRANCIS X. BUSHMAN
and BEVERLY BAYNE *in*
THEIR COMPACT

Mme. PETROVA *in*
SILENT SELLERS

METRO

YORKE FIL
present

First

HAROLD

production in th

UNDER

A tremendous drama

NOW BOOKIN
AT AL

MET

ORPORATION

ne

OCKWOOD

IG STAR SERIES

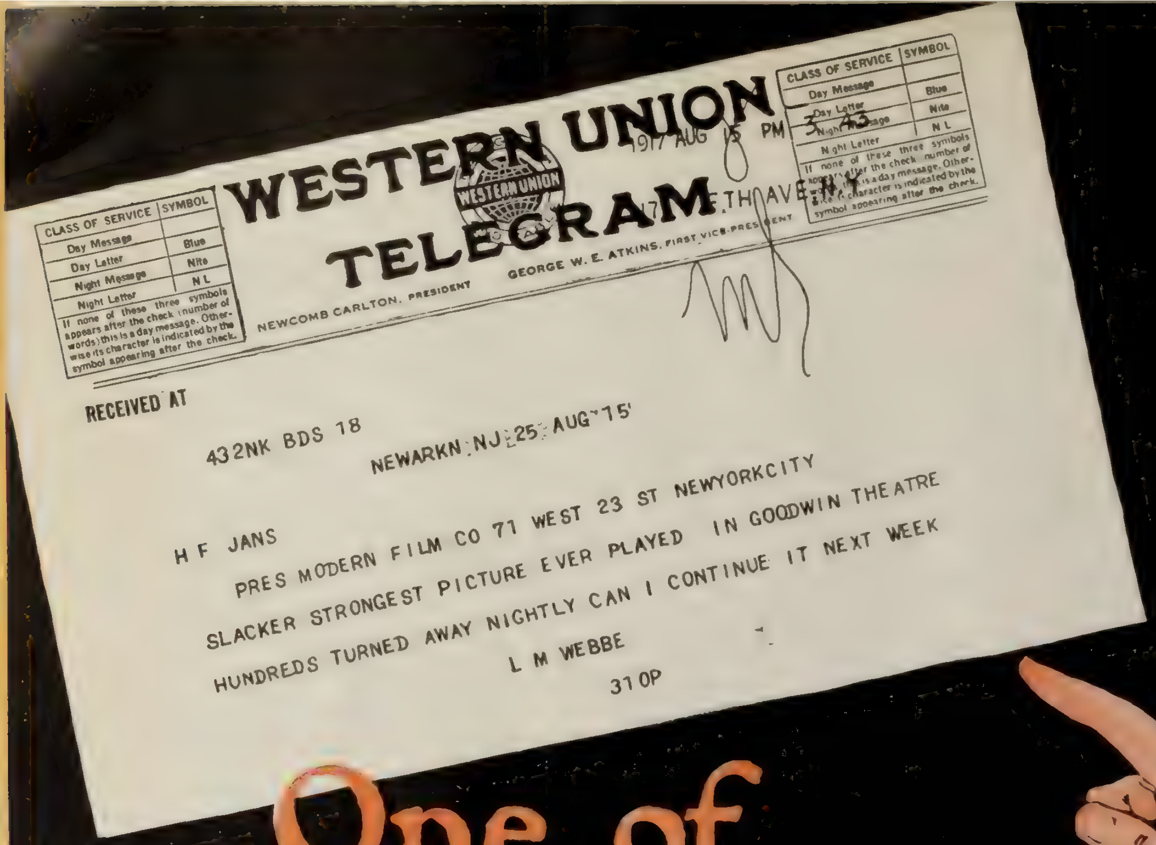
HANDICAP

Seven amazing Acts

Directed by

red J Balshofer

R O EXCHANGES



CLASS OF SERVICE	SYMBOL
Day Message	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

1917 AUG 15 PM 3 43

TH AVE. N.Y.

RECEIVED AT

432NK BDS 18

NEWARKN NJ 25 AUG 15

H F JANS

PRES MODERN FILM CO 71 WEST 23 ST NEWYORKCITY

SLACKER STRONGEST PICTURE EVER PLAYED IN GOODWIN THEATRE

HUNDREDS TURNED AWAY NIGHTLY CAN I CONTINUE IT NEXT WEEK

L M WEBBE

310P

One of thousands

METRO-DREW
COMEDIES

are big feature attractions

1000 FEET LONG

The Comedies of Distinction and Box Office Power.

METRO

TAYLOR HOLMES

NOW MAKES HIS SCREEN BOW
WITH HIS FAMOUS BROADWAY SMILE

in "Efficiency Edgar's Courtship"

Taken from the story by Clarence Budington Kelland in the Saturday Evening Post

THE GREATEST LAUGH OF THE YEAR

Released through the K. E. S. E.

Essanay
GEORGE K SPOOR PRESIDENT
1333 Argyle St., Chicago

K-E-S-E

CROWDS BLOCK BROADWAY TO SEE "SKINNER'S BABY"

The RIALTO in New York and the MERRILL
in Milwaukee turn hundreds away nightly

OTHER THEATRES JAMMED!
FIGHT FOR RE-BOOKINGS!

BRYANT WASHBURN

scores screen triumph in "Skinner" pictures

Don't Miss
"SKINNER'S BUBBLE"—"SKINNER'S DRESS SUIT"
Taken from the books by Henry Irving Dodge
Released through the K. E. S. E.

Essanay
GEORGE K SPOOR PRESIDENT
1333 Argyle St., Chicago

K·E·S·E

GEORGE K. SPOOR

presents

Little

Mary McAlister

the most winsome child actress

in

"PANTS"

Screen Time 65 Minutes

A picture that will delight children and grown-ups alike! They will laugh and cry over the joys and sorrows of this little girl and live over again the happy days of the rag doll and the old swimmin' hole.

THE TREMENDOUS SUCCESS

of

Little Mary McAlister

in

"Do Children Count"

a series of twelve
independent plays

assures you of a screen triumph in her *new* picture, "PANTS."

Released through the K. E. S. E.

Essanay
GEORGE K. SPOOR PRESIDENT
1333 Argyle St., Chicago

K-E-S-E

GENERAL FILM COMPANY,

"Line Up!"

FOR

"The Further Adventures of Stingaree"

THE SERIES EXTRAORDINARY

By

E. W. HORNUNG
Author of "Raffles"

Featuring TRUE BOARDMAN
and a Distinguished Cast

A FEATURE ATTRACTION FOR 15 WEEKS AT TWO-REEL RENTAL

Celebrated Author, Popular Star and Finest Two-Reel Stories Ever Screened Assure You a Winner. See for Yourself at Nearest General Film Office.

MARIN SAIS
In the Two-Part Western Series
"THE AMERICAN GIRL"
A Cyclone of Thrills

"HAM" and "BUD"
In the One-Reel Riots
"HAM" COMEDIES
Laughs Without a Let-Up

DISTRIBUTED EXCLUSIVELY BY THE GENERAL FILM COMPANY

Four-color one, three and six-sheet Lithographs for all two-reel pictures and one and three-sheets for the one-reelers

KALEM COMPANY

235 West 23rd Street, New York City

MOVING PICTURE WORLD

Entered at the General Post Office, New York City, as Second Class Matter

Founded by J. P. CHALMERS in 1907.

Published Weekly by the

CHALMERS PUBLISHING COMPANY

17 MADISON AVENUE, NEW YORK CITY.

(Telephone, 3510-3511 Madison Square)

J. P. Chalmers, Sr.	President
J. F. Chalmers	Vice-President
E. J. Chalmers	Secretary and Treasurer
John Wylie	General Manager

The office of the company is the address of the officers.

CHICAGO OFFICE—Suite 917 919 Schiller Building, 64 West Randolph St., Chicago, Ill. Telephone, Central 5099.

PACIFIC COAST OFFICE—610-611 Wright and Callender Building, Los Angeles, Cal. Telephone, Broadway 4640.

SUBSCRIPTION RATES.

United States, Cuba, Mexico, Hawaii, Porto Rico and Philippine Islands	$3.00 per year
Canada	3.50 per year
Foreign Countries (Postpaid)	4.00 per year

Changes of address should give both old and new addresses in full and be clearly written. Two weeks' time should be allowed for change.

ADVERTISING RATES.

Classified Advertising—One dollar for twenty words or less; over twenty words, five cents per word.

Display Advertising Rates made known on application.

NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, P. O. Box 226, Madison Square Station, New York, and not to individuals.

"CINE-MUNDIAL," the monthly Spanish edition of the Moving Picture World, is published at 17 Madison Ave. by the Chalmers Publishing Company. It reaches the South American and Spanish-speaking market. Yearly subscription, $1.50. Advertising rates on application.

(The INDEX to this issue is on page 1588.)

Saturday, September 8, 1917

Facts and Comments

WILLIAM JOHN WATKINS, a long time and regular editorial contributor to the Moving Picture World, passed from this life on August 22, after a brief illness, at a hospital in Brooklyn, N. Y. The deceased was one of the oldest employees of the Vitagraph company in point of service, having joined that organization in 1900 and continued with it almost to the day of his death. His intimate knowledge of the motion picture business and his early newspaper training made him a valuable commentator on trade subjects. The files of this paper indicate that his first contribution appeared in the issue of February 13, 1909, under the pen name of "The Man About Town," for his identity was never disclosed. From that time until the current issue, with but few omissions, his articles appeared regularly and were read with considerable interest. His last contribution was written the week before his death and appears in this issue. The deceased was a man of education and ability and made many friends. The Moving Picture World regrets his untimely demise and the consequent severance of long and pleasant relations.

* * *

A VERITABLE fever of organization seems to have struck the motion picture business. This week's news contributes no less than four efforts among various branches of the trade to get together. Two organizations are of state right buyers; one is of state right producers, and the fourth is of exhibitors on lines similar to both the Exhibitors' League and the First National Circuit. Two seem to have accomplished the work of organization and the others give promise of accomplishing as much. After that time only can furnish proof of their utility. Altogether these efforts indicate a desire to standardize the methods of production and distribution of motion pictures, an end greatly to be hoped for in the present state of affairs.

* * *

OPINION in some localities near big camps is, it is reported, reluctant to permit motion picture shows to open Sundays. The soldiers off duty need these places of innocent amusement and the military authorities will perhaps insist that they have them. What the official arrangements in the matter are to be has not been reported as we go to press, but that any arrangements are needed throws a shaft of light into the mental workshops of people who are so hide-bound as to oppose these shows. What some people see is what they have always seen and their make up is such that they'll never see anything else. 'Tis also a safe bet that a majority of them never saw the inside of a picture theater.

* * *

SYSTEMATIZING and classifying the information necessary today in any line of business is no easy task, but is, as a matter of fact, a science. The matters covered in each weekly issue of the Moving Picture World are so varied, cover so many different subjects that are of especial importance to every theatre manager that they become invaluable if located at the moment they are desired. It is more than anyone can expect to do, however, to read weekly so much that is pertinent and know just where to lay a finger on it when required. We index as fully as space permits, but some system of filing paragraphs under main heads and sub-divisions for music, projection, advertising, etc., becomes imperative for those who would secure the fullest benefit from this trade paper.

* * *

AN exhibitor living in a small village where he can get 250 patrons out to two shows a week will probably do better not to try for a show every night. In places where there is not a great deal of amusement, expectation of picture show night helps advertise it. It may become the village center of interest on two nights of each week. Of course such an exhibitor has to have some other means of livelihood, as he can hardly expect to net more than $10 a week unless he runs it in connection with a candy and ice cream store. In that case he will probably get two dimes from each patron on show nights and the work involved in the show business is like a hobby to him. It may grow, for he is learning a very profitable trade—that of the showman.

The Exhibitor's Mirror

By Louis Reeves Harrison

"HOLDING up the mirror to nature" is an expression which has become so fixed in minds critical that it seems to have warped some of them. Not to select an illustration from reviews of our moving pictures, because criticism has not greatly advanced beyond the art of production in this field, we may go to the columns of those who shape the destinies of literature for an example of how critical judgment may be twisted out of shape by limited comprehension of what is meant by "holding up the mirror." A man whose taste is correct in many instances thus reviews a novel which he has evidently read with appreciative pleasure.

"The people of this story are made to talk just as people do talk, and to act just as people do act," and so on, with several paragraphs devoted to the "true to life idea," which besets the amateur when he first begins to wonder where he is at. As a rule, considering how people do talk and do act, is the "true-to-life" stuff fit to print? John wakes up in the morning and manages to remember that this is the day for him to change his shirt. He washes the front of his face, all that *he* can see, swipes at his hair with a brush, goes to breakfast and reads his paper while consuming eggs and coffee. Intense *action!*

He now makes a memo of some things he will forget before the day is over and starts for his place of business, following exactly the same route he does every week day of his life. He pursues the same route, does the same general character of work for about half he thinks he ought to get for it, tells a friend at lunch how the business *ought* to be run, with cynical comment on the boobs he has to work with and for, then there is an afternoon grind. He may meet a friend on the way home and they *talk*.

"Hello Tom!" "Hello Dick! How's things?" "Oh, so-so. How's things with you—ain't seen ye in a long time." "I'm at the same old place. Wher've-ye ben keepin' *yourself?*" and the invariable formula ad infinitum. Hold up the mirror to the way people *do talk and do act* and you only glimpse the periscope. It takes imagination to picture the submarine, just as it did when Jules Verne did *not* hold up the mirror to his times, when he wrote "Twenty Thousand Leagues Under the Sea." An author who knows his business may exhibit the periscope for the sake of plausibility, but he goes beneath the surface and into the very heart of a complicated mechanism for its true nature and submerged purposes.

Hamlet neither acted nor talked as did the people of his time. Like every true artist, Shakespeare was not engaged in holding up the mirror to such habitual, and more or less artificial manifestations of our inner selves. The true artist does not use a pocket mirror from a lady's vanity bag, nor a shaving glass of distortion. The Immortal Bard went beneath the surface and reflected for all time the secret workings of the human heart and mind. He pictured the battlefield of past habit and present aspiration, the eternal struggle of man with his ancestors.

The time is coming, if it is not already here, when the exhibitor may decide upon the character of what is presented at his theater. He should rise above the narrow limitations of personal preference to high ground of broad scope and vision. This will not be easy, but it is bound to become a big factor in our growth of production and presentation. This is a form of esthetic drama, an impressionist form, its natural tendency away from the unbeautiful and toward the tremendous effect of deep character analysis as opposed to strained and theatrical imitation.

Keep One Eye on the Padding. If there is material enough in a release to fill five reels there will be no injection of extraneous matter, the picturing of scenes foreign to the subject and of characters not essential to the dramatic telling of the story. There must be a firmness of connection between the parts of a feature play, and it usually implies a single line of action from beginning to end, following the movements of one leading character. This makes the telling clearer to the audience. A confused audience is apt to be a bored one in time.

Keep One Eye on Consistency. Not only should the different parts of a play be firmly connected, but there must be an agreement of a harmonious nature between parts so united. A consistent story is what might be called a successful combination of complex motives and situations which fit nicely into each other. The keen critic gives close attention to the coherency of all parts because those releases which stand a second showing and achieve a certain permanence are made of beautifully welded materials, which stand together in a well-united whole effect.

Give Attention to Setting. The drama of character development and soul crisis is opening up to our audiences undreamed-of vistas of beauty and absorbing human interest, but it can be made puerile, if not entirely spoiled, by careless grouping of studio properties, whose ugliness and inappropriateness distract attention, jarring every nerve in the spectators, tearing the illusion to shreds. There is almost as great need of artists in the studio as in the construction of plays for exclusive screen presentation. One can *feel* whether or not the background is in accord with the scene being portrayed, and its influence on the imagination becomes powerful when it accords with the play's mood.

Look Out for Stale Stuff. The mortgage to be foreclosed on the home; all at stake on a race horse; the villain's dying confession of a crime fastened on the innocent hero; the poor little neglected ingenue in curls who wears a pretty frock in the last act; the sacrifice of a young heroine to a scheming villain for the "honor" of the family; the interrupted wedding between villain and heroine; the two people who look exactly alike; the mistaken identity; the unexpected return of the hero supposed to be dead in battle or drowned at sea. There is an ocean of it on tap.

Shun the Blind Alley. A large number of modern screen stories start out as though they were leading through interesting scenes to some definite end—they seem to have a decided aim, but they end next to nowhere. This is largely due to the fact that they are adaptations of movement without comprehension of motive in the original work. The types in such releases do not represent the characters clearly; the audience becomes confused, and presently the original purpose is diverted by some change made in the studio. If it is a mystery story—it must be a mystery up to the final solution. No play can fix audience attention when it wavers—it must stick to its keynote.

The Weakest Spot can be easily determined by a little quiet thought after watching a private exhibition. Aside from the embrace of two people at the end, does the story have any definite meaning—does the whole composition produce an effect on you? If it is a director's hodgepodge of scenes taken more or less at random and patched up in the finishing room, you may have a feeling of having been at a table bright with flowers and after-dinner speeches, without having eaten anything. The surest test of a play is its firmness of definite purpose.

Look at Ourselves, Our Friends and Others *By Sam Spedon*

HONESTLY! In the past didn't the people in the picture business remind you of a lot of inexperienced men suffering from nervous prosperity? Men who suddenly found themselves in a business that gave them more or less prominence, without the necessary balance to sustain their position and command the respect of those with whom they associated.

Exhibitors.

They reminded us of the Irishman who attended a wedding and when introduced to the bridegroom as the best man, called him a liar and tried to prove it by licking him. They never conducted their business along business lines, they didn't know how. They agitated everything and everybody. They called the producers, exchange men and themselves liars and other things; organized, spoke in many tongues and never got anywhere.

It Is Different Now.

The old time circus with the sideshows, the shell and three-card monte games is a thing of the past. The days of the ballyhoo and the "ringers" are no longer with us. God be with the fast approaching days of a real "simon pure" business and everything else that goes with it.

Think It Over.

Two church members had a quarrel; one used profane and insulting language to the other. The profane brother was brought up before the consistory of the church on charges preferred by the offended member. The charge was dismissed with the following decision: "Some men swear a little and some men pray a little, but neither of them means anything by it."

Don't Rush Into Print.

When will men who pretend to be business men learn to use their brains and not take things to heart, the petty politics, jealousies and grievances that are nine time out of ten tempests in a tea-pot or a case of spleen. Every once in a while the papers are requested to champion somebody's grievance. Some one has cast an aspersion on his personality or something else. Immediately he wants to rush into print and say worse things about the other fellow. Then the other fellow want the papers to do the same thing for him, to keep up an incessant barking of accusations and denials, which never look well in print. These requests are not confined to individuals, they sometimes come from organizations whose statements are not tempered with judgment and do not use discretion in defining their position clearly or logically, regardless of drawing the papers into their personal or political differences.

Independent Producers.

This term reminds us of the old days of the "Patents Companies." We thought it had become obsolete. It sounds like a contradiction between a combine and an unrestricted opposition. Why not use another term like—unaffiliated. The exhibitors who are looking for a less expensive program no doubt will be glad to know the difference between the high priced and a program that comes within their means. We presume that is the reason for the organization of the socalled "independent producers" without desire to create opposition or confusion. All producers today are independent, or should be, with free rein to compete with each other in quality and price. The exhibitors' preference depends upon their pocketbooks and what will prove most profitable in their theaters.

Have a Look.

At a theater in New York there is comedy being presented at one of the theaters in vicinity of Times Square, entitled "Business Before Pleasure." If you are interested in moving pictures and want to see ourselves as others see us don't fail to take it in when in the Metropolis. It is a full of thought matter. It will make a hit with you because it expresses in actions and the living presence what has often been said in mere words. We are not saying this on the strength of a pass, we paid for our ticket and want another when we feel in need of another good laugh.

Always Two Sides

By SAM SPEDON.

WE ARE in receipt of a letter from an exhibitor in Sheridan, Wyoming, owner of a theater seating six hundred and fifty, with a six-piece orchestra. We quote from his letter:

"Hark ye! All faithful subjects will this day (5th day of August, 1917), present themselves body and soul (and don't forget your bank-roll) at the nearest exchange, at which time you will surrender your birth-right and anything else that you may have in your possession. If you don't do this we will strangle you and throw you to the wolves of competition. This is our 'New Policy' and you will find it more equitable than the old one, inasmuch as we make the deposit system easier. Under our old system you deposited the amount of the cost of the last four pictures that you used, now all you have to do is to deposit one-fourth of the cost of the last picture of about twenty-five or thirty stars.

"We got several of these notices. Did you get yours? P. T. Barnum was right. One every minute, we answer the roll-call now. Who's next? But—We have jumped the traces and it is now up to the exhibitors to get busy and trample this blood-sucking parasite who sits in his office in New York demanding his pound of flesh. Shylock was a philanthropist in comparison."

The quotations from the foregoing letter are plainly a travesty on the "new policy" as set forth therein. For the benefit of those who may not know the actual conditions of the "new policy" of which Sheridan complains we give the following illustration: The "new policy" salesman goes into a town of three theaters and offers his star features at a set figure to one exhibitor, who says he can use twenty-four of the features a year; the second exhibitor agrees to use forty-eight and the third exhibitor agrees to book the whole output of the "new policy" company. Naturally the salesman signs up with the third exhibitor to the exclusion of the other two. This is business pure and simple. On the other hand, if three exhibitors are approached and one wants twelve, the second wants twenty-four and the third wants forty-eight, the third fellow gets the first choice of stars. This again is business.

Why Not Try This?

It is not necessary to book any number of star features under the "new policy" week after week. They can be booked a month or two apart if need be. It has occurred to us that high priced star features could be introduced in a regular program once a month, or every second month, during the year as a special or exceptional attraction, which they advertised to be. This would give the exhibitors a chance to show them occasionally and test them without the necessity of going to any great or continued expense. Of course we grasp the competition argument from Sheridan, that the "New Policy" company wants to create with opposition houses. Again it is up to the exhibitors to destroy this competitive opposition by agreeing to make a proposition to the distributing companies that the exhibitors will use the "new policy" star features alternatively. If this proposition is not accepted no harm is done; they can go right on without them. It strikes us as we indite this article that many difficulties of this kind could be adjusted by the combined or concerted action of the exhibitors. You can lead a horse to water but you can't force him to drink.

All Rests With Exhibitors.

Upon the face of such a "new policy" as this letter implies it looks the imposition of a hardship upon the exhibitors who are now struggling under expenses that leave them the bare margin of a living profit. But according to our Sheridan correspondent the exhibitors have met the situation by refusing to accept the "new policy," which is the wise and only logical thing to do. If the exhibitors stand in an organized unit and will not compete with each other in Sheridan, or any other place, then they have mastered the situation and there is no reason to complain. If exhibitors do not hold together in any locality and are willing to compete with each other, the fault lies with the exhibitors and not the distributors.

The Other Side.

We must not forget that the producers of high priced star features, and particularly the one to whom the Sheridan letter refers, are trying to meet a demand for better pictures, which are presumably produced by the best players, writers and director. Necessarily these are expensive mediums and luxuries in the making and exhibiting; just as stage stars and plays of high order are. The producers cannot force anyone to exhibit their pictures. It appears to us that these star feature producers are willing to take a chance in "high art" for art's sake and employ high priced stars, plays and directors for the betterment of motion pictures, hoping to reap a pecuniary reward as well as artistic and public appreciation. For this they should be commended. If Sheridan or any other place cannot indulge in "High Art" and contribute to the producers' reward he (the producer) will have to look elsewhere for it. There is plenty of art in the market and, as we have said before, there is no occasion to be disturbed.

The American Exhibitors' Association Will "Show Us"

THE general manager, C. C. Pettijohn, of the American Exhibitors' Association, is very much elated over the association's progress within the six weeks of its inception. In a clear cut statement Mr. Pettijohn announces that already it has as many, if not more, members pledged than the National League. "By the first or tenth of September we will be in comfortably appointed offices in the Times Building, New York, thoroughly equipped to carry out the Association's business and proceed under full operation without interruption".

We must give Mr. Pettijohn credit for his enthusiasm and devotion to the work he has undertaken. His voluntary reduction of his own salary from ten thousand dollars to five thousand that the difference might be devoted to the general running expenses of the Association's establishment, inspires confidence in the man's sincerity and dispels the many adverse criticisms and rumors we have heard.

The Association is to be commended for its avowed purpose not to accept moneys or contributions from outside sources, to ask no favors from anyone or of any trade paper outside the publication of news of the Association and such publicity as conform to its policies. And not to affiliate with any other organization that might compromise its fundamental purpose as a representative exhibitors' association, working primarily for the exhibitors, in accord with the whole industry, for constructive and not destructive ends.

"Let me tell you something," to quote Mr. Pettijohn, "we mean to show you. And when we do there will be no need to say anything. Keep your ear to the ground. After the convention at Ocean City, Virginia, I hope to publish a full list of our members and then you will see and believe."

William J. Watkins Dead

Old Time Moving Picture Man and Contributor to Moving Picture World Succumbs to Pneumonia.

WILLIAM J. WATKINS, for seventeen years connected with the Vitagraph Company of America, died of pneumonia at the Brooklyn Heights Hospital on Wednesday, August 22. William John Watkins was born in New York City on August 21, 1861, received his education at the public schools and later took a law course at Columbia College. In early manhood, he was associated with a prominent law firm; then moved to Shenandoah, Pennsylvania where he was for eighteen years connected with the local paper, "The Herald". At Shenandoah he became active in politics, being defeated for mayor by one vote.

In 1900 he entered the employ of the "Vitagraph" as bookkeeper and general office man at 116 Nassau street, New York City. Three years ago he was transferred to the studio in Brooklyn in charge of the extras, which position he filled until some four months ago, when in the wholesale dismissal of employees, he was with others of the "old guard" let out. Since then he has worked on and off as "extra". And it was while doing some work of this kind that he contracted a cold which developed into pneumonia and led to his death. The fact that most of the old hands were reinstated, while he, one of the oldest employees was not, preyed on his mind and helped to hasten his demise.

The body reposed at Harry T. Pyle's undertaking establishment on Thursday, where his old friends and associates paid their last tribute. The different departments of the Vitagraph Company and friends formerly with the company sent floral offerings. The body was removed to Point Pleasant, New Jersey, on Friday, where funeral services and burial took place on Sunday, August 26.

Though not generally known to the readers of the Moving Picture World, the deceased had been a contributor to this paper for many years, writing under the signature of "The Man About Town" various observations concerning the trade and the men engaged in it. His last contribution appears in this issue.

ABRAMSON FILMING NEW PLAY.

Ivan Abramson, director general of Ivan Film Productions, is now deeply engaged in filming his new play, "Sins of Ambition." Ivan Abramson's reputation as portrayer of problem plays is well established, and the announcement that with the production now in the making, he has begun on a new line of problems, is quite an interesting statement to the trade. He feels that because of the fact that most directors have not carte blanche in producing their stories, they are greatly hampered when an occasionally problem play is placed in their hands to produce. Not so with Mr. Abramson.

In "Sins of Ambition" Mr. Abramson presents to the public his premiere of the new line of problems which the trade can expect from time to time. At this time he is not quite ready to divulge more than the title of the picture—as regards to the cast and expense—is the most elaborate thing yet undertaken by him for Ivan Film Productions.

Activities of War Committees

OF THE MOTION PICTURE INDUSTRY

THE prominent motion picture men who were recently appointed as state chairmen of the National Committee by President William A. Brady of the National Association of the Motion Picture Industry, at the request of the President of the United States, have promptly taken up the work of organizing the exhibitors in their respective states for the purpose of utilizing the film and screen to spread broadcast throughout the nation information in regard to the plans and purposes of the various departments of Government during the period of the war.

Of the forty-eight chairmen appointed by President Brady on July 3 only four have not been heard from, this delay being due to the fact that the exhibitors appointed in these localities are away from home and therefore not aware of their selection as representatives of the National Committee.

In a majority of the forty-four other states and the District of Columbia the organization of exhibitors is now well under way, and in several states conventions of the exhibitors have been held which have established new records for attendance, indicating their desire to aid in this patriotic work.

One of the first state chairmen to take up the work was Charles H. Bean, of Franklin, who brought the subject to the attention of his fellow-exhibitors in New Hampshire in the form of a circular letter which was sent to every exhibitor in the state. It was as follows:

> Dear Brother Exhibitors of New Hampshire:
>
> At the request of William A. Brady, through the President of the United States, I have accepted appointment as state chairman of the National Committee representing our state and it will be my duty to carry out such suggestions or requests as may be sent to me by the War Co-operation Committee of the National Association, comprising the most representative men in the industry, which is now considering plans of which you will be advised in due course of time.
>
> The President of the United States has honored and recognized the motion picture industry as a great force in assisting the United States Government in the present world crisis.
>
> The exhibitors of the United States have been asked to work especially with the committee on public information, and there will be two methods in distributing information.
>
> Our screens (showing slides and short films).
>
> Four-minute talks in our theaters.
>
> The motion picture industry has been under severe criticism in the past—perhaps ofttimes rightly. The industry is asking for special consideration by the people in the way of liberal legislation. I believe everything asked for, in reason, will be granted if the motion picture industry shows itself worthy.
>
> Do your bit big and help carry on this splendid work.
>
> Inclosed find a card. Will you kindly fill out the same and mail to John B. Jameson, Concord, N. H.?
>
> I am sure there will be a generous response from every exhibitor in the state.
>
> CHARLES H. BEAN,
> Representative for the Motion Picture Exhibitors of New Hampshire.
>
> P. S. Inclosed you will find copy of letter from President Wilson to William A. Brady.

The postal card referred to contained the following pledge:

> I pledge myself that I will do all I can to help with my screen and theater in this great world crisis.
>
> Name ....
> Theater ....
> Town or City.............

In a report to President Brady on August 20, State Chairman Bean says he has received answers from 90 per cent. of the exhibitors in his state and feels confident the rest will respond, as several are known to be away from home on business trips or on vacations. A convention of the exhibitors of New Hampshire was held at Manchester on August 16, presided over by Mr. Bean, and despite a pouring rain there was the largest attendance ever recorded by the Motion Picture Exhibitors' League of that state. A resolution was adopted offering the fullest possible support and co-operation to the President and the various Federal Departments by the motion picture theaters of New Hampshire. Ernest H. Horstmann of Boston, treasurer of the National League, addressed the meeting, setting forth the many ways in which the members of the state league could assist the Government at this time.

Similar activities have been undertaken by Herman J. Brown, state chairman of the National Committee in Idaho, who has advised President Brady in a letter dated August 13 that he has already undertaken the organization of exhibitors in accordance with the suggestions contained in the announcement which accompanied his appointment.

The circular which State Chairman Brown, who is president of the Idaho Theater Men's Association, sent to the theater owners and managers contained the following pertinent statement:

> Your president has accepted the position of state chairman of the National Association of the Motion Picture Industry, at the request of William A. Brady. This means a whole lot of work and no pay for me. It means that I will have to do ten times as much as any other exhibitor in the state in Government war co-operation matters. I accepted this for the good of the industry in this state and to help increase its growing dignity. We now have a chance to make the motion picture business a respected business, to take it forever out of the clutches of the petty politicians, to attain to a power that will mean the death of the bum politicians that attack us. We have this chance, but it means that we must get in and realize that an organization can't live on wind and shirkers. You will soon be called on, as I will be called on, to get busy for the United States Government.
>
> The organization will have to report the theaters who are doing the work of the Government, which says "We depend on the motion picture theaters as on no other institution." It will also have to report the theaters who refuse to do the right thing. I have already assured the president of the National Association of the Motion Picture Industry that Idaho will be on deck 100 per cent. strong.

Letters have also been received from the following state chairmen advising as to their plans for organizing the exhibitors in response to the appeal of President Brady: John E. Rickards, Phoenix, Ariz.; H. M. Thomas, Omaha; A. B. Momand, Shawnee, Okla.; H. T. Nolan, Denver; C. W. Meighan, Portland, Ore.; A. W. B. Johnson, Birmingham; Saul S. Harris, Little Rock; Frank A. Garbutt, Los Angeles; Theodore Jelenk, Wilmington; H. M. Crandall, Washington; Howell Graham, Chattanooga; C. D. Cooley, Tampa; William Oldknow, Atlanta; George K. Spoor, Chicago; F. J. Rembusch, Shelbyville, Ind.; C. E. Glamann, Wellington, Kan.; Lee L. Goldberg, Louisville; Alfred S. Black, Rockland; Louis B. Mayer, Boston; E. M. Clarke, Natchez; Thomas Furniss, Duluth; H. Charles Hespe, Jersey City; H. B. Varner, Lexington, N. C.; B. J. Sawyer, Cleveland; Charles H. Williams, Providence; H. B. Hurst, Deadwood, S. D.; E. H. Hulsey, Dallas; Edward J. Fisher, Seattle; A. D. Flintom, Kansas City; F. A. Hornig, Baltimore, Md.

WAR CONVENTION OF BUSINESS MEN.

The National Association of the Motion Picture Industry has received an invitation to send delegates to a special meeting of the Chamber of Commerce of the United States to be held at Atlantic City, N. J., September 18 to 21. The call for this meeting is issued by President R. G. Rhett, who sets forth in a statement accompanying the invitation the reasons for holding the meeting at this time and the subjects which are to be considered.

In view of the prominent part which the motion picture industry has already taken in connection with the war activities the film men will be in a position to relate their activities during the past three months at this meeting, which is to be made the occasion for the business men of the nation to meet in a convention to consider their part and share in the war, with a view to the formulation of generally approved lines of procedure. Consequently this is more than a special meeting, and has been designated as "The War Convention of American Business."

The National Association will be entitled to several delegates at the meeting to be held at Atlantic City, and the invitation will be presented for consideration at the forthcoming meeting of the Board of Directors.

TheRoll of Honor

WILLIAM KALISKA, former manager of the Allendale theater and at one time assistant manager of the Strand, Buffalo, when Harold Edel guided the destinies of the last-named house, has received a commission as captain at Madison Barracks. "Bill"—we mean Captain W. Kaliska—has been receiving the handshakes, "good-lucks" and other farewell greetings from the film men in Buffalo. He says he expects to meet all of them "somewhere in France" in 1918.

* * *

H. S. Mandelbaum, who was formerly connected with the Cleveland branch of the U. T. E. Corporation, is about to leave for a Southern training camp. He was one of the first to respond when President Wilson asked for volunteers. He is with Battery A, Ohio Light Artillery.

* * *

Paul Diemer, who represented the Gaumont Company at the first training camp this season at Plattsburg Barracks, N. Y., has been ordered by the government to hold himself in readiness for extended field service. Mr. Diemer was commissioned a second lieutenant of artillery this month.

* * *

Richard C. Travers, the prominent Essanay player, reported at the officers' training camp at Fort Sheridan, Ill., August 27. Mr. Travers traveled through the south until that time, making personal appearances. He is no newcomer to the war game. He served in the Boer war. He is a graduate physician, having practiced medicine for some time. A younger brother is now in the service in France, while another recently was killed on the firing line.

* * *

F. S. Fountain, formerly manager of the Seattle Paramount office, is now on active service with the United States Engineering Corps.

* * *

R. L. Tracy, of the Cortlandt theater, San Francisco, after three months in the First Reserve Officers Corps has been commissioned a captain.

S. A. LYNCH GOES TO THE COAST.

Stephen A. Lynch, President of the Triangle Distributing Corporation, left New York on Friday of last week for California. Mr. Lynch's visit to the Coast may have something to do with the many rumors that have been circulating for the past three or four weeks relative to the big things that are about to be done in Triangle. Inquiries at the office of the Triangle Distributing Corporation fail to reveal the purpose of his visit to the West, but the opinion prevails that Mr. Lynch has some very definite objects in mind. It can be said that Stephen A. Lynch, who has many business interests, would not take the time to make a trip across country unless the outcome of the trip had to do with some very important matters. Those connected with the motion picture industry are awaiting with interest announcements from Triangle, which will no doubt be made within a very short time.

FLORENCE PRINTY WILL SUPPORT WILBUR.

Crane Wilbur's leading woman in "Unto The End," one of the series of Art Dramas which David Horsley is producing, is Florence Printy, a recruit from the legitimate stage. Miss Printy displays marked ability as a screen actress.

Miss Printy portrays a chorus girl, named Goldie Gay, with whom Jim O'Neil, the character played by Mr. Wilbur, falls madly in love.

Francis Ford, director and star of "The Purple Mask," "The Broken Coin," and other popular serials, will have the featured part in the new Butterfly picture, "Who Was the Other Man?" released September 3. Mae Gaston will be seen in the role opposite Ford.

Colleen Moore, Bluebirder

COLLEEN MOORE has been added to the galaxy of youthful beauties of the Bluebird West Coast studios, among whom may be mentioned Ruth Clifford and Carmel Myers. All three of these young girls have not yet passed "sweet sixteen" and each is a brunette with unusual fair complexion. Miss Moore was assigned by Production Manager MacRae to the Rupert Julian Company, and she has gone to Seven Oaks in the San Bernardino Mountains, where Director Julian has started production upon a new Bluebird photoplay entitled "Julio Sandoval," in which the new addition to the Bluebird forces will play the ingenue role.

Colleen Moore.

Little Miss Moore was born in Michigan, going to Florida when a little child. There she was educated in a convent at Tampa. From early childhood the little lady was interested in theatricals and before she was twelve years old she organized a dramatic club, in which she was a veritable Pooh Bah, serving as director, manager, villain, leading woman, etc.

About a year ago, while visiting in Chicago with her mother, she met D. W. Griffith, who immediately recognized excellent screen material in her and sent her to California to make her appearance in Fine Arts pictures. The day after her arrival she was cast in "The Bad Boy" with Robert Harron. Then followed "The Old Fashioned Young Man," also with Harron, after which she appeared with Wilfred Lucas in "Hands Up," one of the last photoplays made by the Fine Arts before it ceased operations as a producing organization.

Miss Moore is only five feet three inches in height and weighs exactly one hundred pounds. She says she will never grow any taller and doesn't want to tip the scales at any more than her present century weight. "Mother has bought me a copy of 'Eat and Grow Thin,' and that little book is going to be a constant reminder to me to remain at one hundred pounds," said Miss Moore with determination indicated in every word.

U. S. AMUSEMENT STUDIOS ENLARGED.

The United States Amusement Studios, at Fort Lee, N. J., are being extensively remodeled and enlarged. Although this studio is known to be one of the most complete and modern in the country, Herbert Blache is anxious to have it second to none, and plans were just completed by a competent contractor. Work was started as soon as "Behind the Mask" was completed.

The new plans will give almost double the floor space of the present arrangement. New lightings are being installed, extra scene docks are being built, and some large open air stages are to be shortly constructed. The effect will be practically to make the place into an entirely new studio, with every modern improvement.

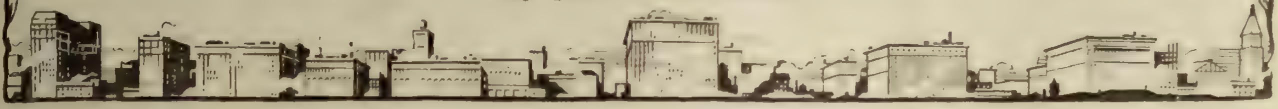
MOUNTAIN ROMANCE FOR VIVIAN MARTIN.

Mountain romances are something of a specialty with Vivian Martin, who seems to be particularly happy in her interpretation of heroines who work out their destinies in the hollows of the hills amid sylvan surroundings. In "The Sunset Trail" added to the September releases of Paramount, Miss Martin appears as a lonely little girl who longs for youthful associates in her California mountain home.

From the reports of those who have witnessed the filming of "The Sunset Trail" it affords Miss Martin with a part that is not only suited to her particular style of acting, but gives her much new material. It offers, likewise, a splendid opportunity for the others in the cast.

Chicago News Letter

By JAS. S. McQUADE



Operators' New Scale.

AT a special meeting of Chicago Local, M. P. E. L. of America, held in its hall in the Masonic Temple, Friday, August 17, the following subjects were brought up for discussion:

The new wage scale of operators' union, Local 110, I. A. T. S. E.; the proposed music tax on moving picture theaters; the new scale of wages of the Chicago Federation of Musicians, and the proposed reduction of electric light bills in certain picture theaters.

After discussing the new wage scale for operators fully, it was finally decided to appoint a special committee of the Chicago Local to act with the executive committee of that body in a joint meeting with like committees of Local 110, to take up and adjust the proposed scale at a meeting in League headquarters, in the Masonic Temple, Tuesday afternoon, August 21.

President Joseph Hopp appointed the following members on the special committee to represent the League: Nathan Ascher, Geo. D. Laing, Harry C. Miller, L. Sigel and Ludwig Schindler.

For the operators, at the Tuesday meeting, there were present: Joseph Armstrong, president; Fred Havill, vice-president; Al. Johnstone, secretary, and Tom Molloy, business agent. There were also present the members of the new wage scale committee, with Mr. Hitchcock as chairman.

These committees went over the proposed new scale of wages very carefully and exhaustively. After a session of three hours they agreed on a number of revisions and on everything pertaining to the wage scale except the clause relating to small houses, which seat less than 300 people. In such cases the League committees were of the opinion that the compensation for operators should be less than the figure which the new scale provides. It is expected by members of the League committees that this matter will be adjusted fairly, and this is all the more likely, judging from the good spirit that prevailed throughout the discussion.

Regarding the music tax on picture theaters, President Joseph Hopp was informed by President Joseph Winkler, of the Chicago Federation of Musicians, that the members of that organization were in harmony with the members of the Chicago Local M. P. E. L. of America, to combat the tax, and President Winkler assured Mr. Hopp that his organization would take immediate action to co-operate with the Chicago Local.

This action by the Chicago Federation of Musicians follows closely that taken by similar federations in New York and Boston, where the members have refused to play any music listed as copyrighted by the Society of Authors and Composers.

The question of the new wage scale of the Chicago Federation of Musicians, which affects only the larger theaters, and that referring to electric light bills in certain theaters, after considerable discussion at Friday's special meeting, were referred to the executive committee of the Chicago Local, which will make a report at the next regular meeting of the League, which will be held on Thursday, Sept. 7, in its hall, in the Masonic Temple.

Prospects Promising for New Chicago Reel Fellows' Club.

At the first meeting of the Organization Committee of the Chicago Reel Fellows' Club, held Thursday, August 16, there were present: Messrs. Stoddard, Bell, Haag, Belford, Nehls and Ross.

It was decided to disband the old club and to reorganize on a more solvent and a firmer basis. It was also agreed that the membership of the new club would be restricted to a higher class of film men and others interested in the film business.

The members of the Committee decided to give up the old club rooms and to store the furniture; also that the new organization would assume the indebtedness of the old, and that all bills payable would be protected.

The first meeting of the Finance Sub-Committee of the Club was held Monday noon, Aug. 20. Messrs. Proctor, Nehls, Bell and Belford were present. Plans were discussed for liquidating the debts of the old club, but nothing definite was decided upon. The meeting was then adjourned.

A full meeting of the Re-organization Committee is announced for Monday, Aug. 27.

The Italian War Pictures at the Auditorium.

These remarkable registrations of the camera opened at the Auditorium, Thursday evening, August 23, and were viewed by a great gathering that taxed the seating capacity of the largest theater in America. The dense throng of spectators served to show the intense interest taken in the tremendous campaign waged on the Italian front by citizens of all types, and the scenes of warfare created impressions of awe, because of the almost insuperable obstacles and conditions encountered and overcome by the Italian soldiers.

Following are excerpts from Kitty Kelly's review, which appeared in the Examiner:

> These first Italian war pictures, stamped with officiality by their government, turn a new light on the incredible difficulties of this warfare. The first section is devoted to the Alpine battlefront, and reveals, in scaling the snowclad heights, in transporting guns, ammunition and other supplies, unutterable effort, indomitable will. The persistence shown by these men in struggling through heavy snows, reaching dizzy heights in baskets swung on wire ropes, snowshoeing into action, laboriously by hand dragging heavy guns up the slippery slopes—till artillery is planted at a 12,000-foot altitude—is breathtaking. Hannibal is out-Hannibaled, and, incidentally, Cabiria out-Cabiriaed.
>
> The pictures are excellently photographed and effectively assembled, illuminated with forceful subtitles, mainly quotations from different writers commenting on the situations disclosed. There is a scenic introductory effect and an orchestra that keeps colorful accompaniment.

Chicago Film Brevities.

An advance showing of Essanay's fine photo comedy, "Efficiency Edgar's Courtship", in which Taylor Holmes makes his initial bow in moving pictures, was given at Orchestra Hall, Friday morning, August 24, to a large invited audience. The use of Orchestra Hall was granted George Kleine for the occasion, through the courtesy of Messrs. Wessels and Voegeli, managers of Orchestra Hall, and Pathe Exchange, Inc. The large auditorium was fully occupied, and everybody present was effusive in praise of Taylor Holmes and the supporting cast in Essanay's sparkling production. The presentation was accompanied by Lynne Hazzard's orchestra, an unusual distinction for the private and trade showing of a picture.

* * *

Watterson R. Rothacker, president of the Rothacker Film Mfg. Co., was recently appointed a member of the advisory committee of the American Red Cross Bureau of Motion Pictures, by Evan Evans, director of that organization.

* * *

"The Sin Woman", an Owl feature, in which Irene Fenwick appears in the lead, has been announced as the leading attraction at the Ziegfeld theater for the week beginning Saturday, August 25.

* * *

"The Retreat of the Germans at the Battle of Arras", the latest war picture exploited by Pathe Exchange, Inc., and Official Government Pictures, Inc., has been shown to large crowds all through the week, beginning Saturday, August 18. The critics of the Chicago daily press have devoted large space to these films, which are described as possessing tremendous interest. Strange to say, the run will terminate Saturday evening, August 25, the time, in my opinion, being altogether incommensurate with the value of the films and their great popularity.

The benefit presentation of these pictures, given Friday evening, August 17, in aid of the First Regiment, Illinois Engineers, under the patronage of the Citizens' Unit of that regiment, was a most successful affair. After paying for newspaper advertising (which was very liberal), billboards, mailing circulars, etc., etc., fully $1,500 was netted by the Citizens' Unit. The entire proceeds were devoted to the regiment in question by Pathe Exchange, Inc., and Official Government Pictures, Inc.

Thursday evening, August 23, Manager North, for the interests mentioned, extended an invitation to the Chicago British Committee on allied recruiting and the members of foreign consulates in the city to attend the presentation of the pictures. Addresses were delivered by prominent members of the committee during the evening. For the information of inquirers, it may be stated that these pictures have a length of 4,850 feet.

* * *

Merl La Voy, the Chicago cameraman, who took many of the pictures now being shown under the title of "Heroic France", left for the Balkan states last week as a member of a Red Cross mission in aid of Serbia.

* * *

Adolph Zukor, president of Paramount, was in the city last week. He came on to attend the wedding of a relative.

* * *

Oliver Morosco stopped over in the city last week on his way from Los Angeles to New York, and during that time saw his stage production of "Upstairs and Down", at the Cort theater.

* * *

Aaron J. Jones has secured the rights to "The Mormon Maid" in the states of Illinois and Indiana, for the Central Film Company.

* * *

"Within the Law", a Vitagraph feature on which Major Funkhouser has placed his ban, was given a private showing at the Studebaker theater, Thursday morning, August 23. About two thousand invitations were sent out to experts and prominent citizens. Several addresses were delivered on the occasion by speakers interested in prison reform among women. It is the desire of the Vitagraph Company to secure the opinions of people competent to judge the picture before bringing mandamus proceedings against the city. The stage production of this title was successfully shown in the city some time ago without any interference. Judge McKenzie Cleland was present and said. "It's a very good picture, I think."

* * *

It is going the rounds here that Henry B. Walthall has formed the Henry B. Wathall Pictures Corporation and that he will begin work soon in Hollywood, Cal.; also that Mary Charleson will be his leading woman and Reginald Barker the director.

* * *

Bryant Washburn, Essanay's popular comedy star in the Skinner series, has been pressed into the service of Uncle Sam's national army from division 55 in this city. Some unkind things appeared in the city papers regarding Mr. Washburn for his claiming exemption from service; but he states that he has at all times been willing to do his duty to his country as a soldier. "If I have been accepted for military service, I am more than willing to go and do my bit, as becomes a true, loyal American", says Mr. Washburn.

* * *

It has just been announced that one of the largest theater buildings yet constructed in Chicago will be erected in the near future at the northeast corner of Marshfield Ave. and W. 47th St. The structure in which the theater will be included will occupy a lot 121 by 208 feet and will be two stories high. The building, in addition to the theater, will include four stores and a number of offices. James Svehla, a furniture dealer, will build the structure, the estimated cost of which is $250,000. It is said that the moving picture theater when completed will seat over 3,000 people, and that Jones, Linick & Schaefer may take over the theater on a long term lease.

* * *

"The Honor System", by Fox, now showing at the Studebaker, is making a big record. The production has been highly praised by Chicago photoplay critics and the crowded houses daily testify to the popularity of the photoplay.

* * *

Joseph Hopp, Peter J. Schaefer, Alfred Hamburger and Robert R. Levy left Friday to attend the meeting of the officers and executive committee of the M. P. E. L. of America, which was held in New York Saturday, August 25. On Monday, August 27, they attended the meeting of the M. P. E. L. held in New York City.

* * *

Thos. J. Furniss, member of the National Executive Committee of the M. P. E. L. of America, was in the city Thursday, August 23, accompanied by Mrs. Furniss. They visited the officers' training quarters at Fort Sheridan, where their son is now in training, and left the same evening for New York.

* * *

David Rogers of Minneapolis, national organizer of the M. P. E. L. of America, spent a short time in the city Thursday, August 23, and left the same evening for New York City, where he attended the meeting of the national executive committee and the officers of the League on Saturday.

* * *

Edgar Hopp, son of Josph Hopp and on the office staff of Hopp & Co., dealers in moving picture supplies, has enlisted in the United States navy and starts with the rank of first class yeoman. He is at present stationed in the paymaster's department at the Great Lakes Naval Station.

* * *

The Chicago Federation of Musicians, following the lead of their organization in other large cities, has taken a stand against the music tax on picture theaters and will co-operate with the Chicago branch of the M. P. E. L. of America to combat the tax.

* * *

Juliette Day, the popular star of the American Film Co., Inc., returned recently to Broadway to fill a stage engagement with Klaw & Erlanger. Just before leaving Santa Barbara, Miss Day donated her high-priced touring car to the American Red Cross, to be disposed of at auction. The machine was purchased by a wealthy mining man, who paid for it several times more than it was really worth.

Marion Davies in "Runaway Romany"

MARION DAVIES is in the motion pictures to stay. At least, the young star who left the cast of "Oh Boy" at the Princess Theater, New York, several weeks ago, to make her film debut in her own story, "Runaway Romany," has decided not to return to the musical comedy stage for the present and this week begins work on her second photoplay.

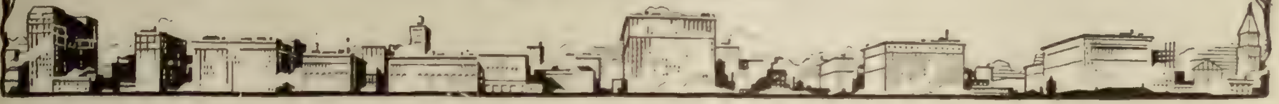
Following the completion of "Runaway Romany," which is now nearly ready for Broadway showing, Miss Davies went to the mountains for a brief vacation, intending to resume her part in "Oh Boy." But last week she came back to see how she looked in motion pictures and was convinced that the opinion of competent critics was right and that she had a promising career in photoplay if she wanted to pursue it. She surprised the officers of the Ardsley Film Corporation by announcing her change of heart and they immediately submitted to her several scenarios by authors of reputation who are familiar with her stage career and see in her an excellent type for the screen.

After going over the scenarios Miss Davies eliminated all but two, then finally she selected the medium for her second picture and is now up Long Island Sound filming the first scenes. It is announced that the company to be seen with Miss Davies in the new play, when completed, will be equal in ability and fame to the players who appeared with her in "Runaway Romany." This company, an unusual one for an untried star in motion pictures, included Joseph Kilgour, Pedro De Cordoba, Matt Moore, Ormi Hawley, Gladden James and Boyce Combe. Many of these players are now engaged in other productions but Miss Davies intends that as long as she remains in photoplay her supporting companies must maintain the standard set by this famous group of actors of stage and screen in her motion picture debut

Marion Davies.

News of Los Angeles and Vicinity

By G. P. HARLEMAN



Theaters and Copyrighted Music

Must Have Permission by American Society of Composers, Authors and Publishers to Play Copyrighted Music in Public.

LOS ANGELES motion picture theaters and other places of amusement received an unpleasant shock on Thursday, August 16, in the form of a letter from Philip Cohen, local representative of the American Society of Composers, Authors and Publishers. The gist of the letter is an ultimatum demanding that the prevalent practice of playing copyrighted music without permission must cease and requesting theaters to get a special license from the organization or face prosecution. The letter reads as follows:

> Dear Sir—The public performance of copyrighted musical numbers in a motion picture theater, without permission of the copyright owner, subjects the proprietor of such establishment to very serious penalties.
>
> Under the decision of the Supreme Court of the United States, rendered on January 22, 1917, in the case of Victor Herbert et al vs The Shanley Company, the unlicensed performance of a copyrighted musical composition, in a motion picture theater, infringes the exclusive right of the owner of the copyright to perform the work publicly. We inclose herewith a copy of the opinion of Justice Holmes.
>
> This society was organized to protect composers, authors and publishers against such rendition of their compositions and for the purpose of licensing the public performance of the works of the members who comprise most of the well known authors, composers and publishers of America, England, Italy and Austria.
>
> Licenses are issued from this office and we recommend your application as early as possible, stating whether for an individual, copartnership or organization. Inclosed herewith you will find application blank for license, upon the basis of which declaration a contract license will be issued for your establishment.
>
> If no license is secured, then you are hereby notified to prohibit the rendition upon your premises of any works of the members of this society.
>
> The penalty under the copyright act for the public rendition of copyrighted musical works without the owner's consent are as indicated by the enclosed contract of the copyrighted law.

The license for motion picture theaters, we are informed, is to be made 10 cents per year for each seat so that a house seating 500 will be required to pay the sum of $50 per annum, 900 seats $90 per year, etc. In cabarets a flat charge of $15 a month is to be made. Hotels will pay from $5 to $15 per month according to class and business.

Some of the best known song writers and composers of the world belong to the society, including Victor Herbert, Ernest R. Ball, Jerome D. Kern, Irvin Berlin, Carrie Jacobs-Bond, George M. Cohan, Earl Carroll, Harry Carroll, Silvio Hein, Chauncey Olcott, Jean Schwartz, Albert von Tilzer, John Philip Sousa, Rudolph Friml, Franz Lehar, etc.

Douglas Fairbanks in Wyoming

Popular Artcraft Star and Large Company on Big Cattle Ranch Filming Scenes for "Man from Painted Post."

DOUGLAS FAIRBANKS and a large company arrived in Wyoming last week and have pitched their tents on the Riverside Ranch, thirty miles from the Laramie Railroad station in Wyoming, where the exterior scenes of "The Man from Painted Post" are being staged by Joseph Henaberry, assisted by Millard Webb, under arrangements with James House to use the Riverside Ranch, which includes 160,000 acres of land and 25,000 head of cattle, taking advantage of the real West for scenic purposes.

Fairbanks has secured Sam Brownell, champion bucking broncho rider of the world, Tommy Grimes, the fearless steer roper, Johnny Judd, fancy rope artist, Jay Miller, Tom Yarberry, Bill Baker, Charley Self and Bill Brown.

In addition to this group of champions who were featured in the recent Frontier Day Celebration, Fairbanks was accompanied from Los Angles by H. A. Strickland, champion bare-back bucking broncho rider, Jack Padgan, Bill Crawford, Ed. Burns, Charles Stevens, Fred Burns, who held the trick roping championship for five years until 1912, Edgar Metchen and Charles McPherson.

Among the players who support Mr. Fairbanks in "The Man from Painted Post" are Frank Campeau, the Western character actor, and at one time the best known player of his type on the speaking stage, as the result of creating Trampus in "The Virginian" and Tony in "Arizona"; Eileen Percy, known for her work in Wild and Woolly"; William Lowery, who played with Mr. Fairbanks in "Reggie Mixes In," one of his first screen productions, and Rhea Haines, identified with Morosco-Jack London pictures.

New Policy for Triangle Pictures

The Advertising of Stars and Individuals Will Be Subordinated to Productions.

STRICT adherence to facts and constructive exploitation that will keep public and exhibitor alike informed of production activities in studios and distributing organization plans will be the keynote of future Triangle Film Corporation publicity.

Advertising of stars and individuals will not be eliminated, but subordinated to the finished production and the exploitation of the brand under which they are exhibited. Casts will be selected for their ability to play the roles assigned rather than for individual fame or personal reputations, and no whim of star or director will be permitted to interfere with the quality on the screen.

Los Angeles Film Brevities.

Juliette Day, the American Film star, has left Santa Barbara for New York, where she will appear in a Klaw & Erlanger production. Miss Day may return to the American Film Company after her New York contract expires.

* * *

Robert Leonard has commenced production on "The Princess Virtue", in which Mae Murray is to be starred, from a story written by Louise Winter.

* * *

Samuel A. McKee, proprietor of McKee's Cafe, has filed suit for $100,000 in the Superior Court, against the Universal Film Company and the Superba Theater Company. The plaintiff alleges that the cafe in question is shown at four different intervals during the running of the moving picture "The Double Standard", and the inference is that vice and evil of social character exists in cafes of that description.

Presiding Judge Finlayson issued a temporary injunction restraining the theater from showing any scenes involving the cafe.

The plaintiff also alleges that since the initial showing of the film his cafe has been held up to ridicule, contempt and hatred and that the ill-will of the public will continue unless the picture is constrained by court.

Sub-titles stating that cafes in cities are traps and pitfalls, dangerous to the morality and welfare of the young and inexperienced girls, are shown in the picture and the complainant alleges that showing of the exterior cafe follows immediately after such captions, thereby inferring that his is one of the places referred to.

Al Nathan, manager of the Superba theater, exhibited the picture without the scenes in question being displayed and stated that the deleted picture would continue to be shown throughout the week. The case comes up for a hearing next Monday.

* * *

The Triangle-Keystone studios have long been famed for their generous collection of blonde beauties, but now another hue has entered the field and promises to run the first named a close race for popularity. The blondes have been in the majority for a year or more, but if the present pace keeps up the Titian-haired members of the comedy studio are going to outnumber them. The red-haired section now includes Myrtle Lind, Marie Manley, Clara Roberts, Nina Trask, Ruth Churchill, Myrtle Reeves and Dorothy Hagar. The rivalry is becoming so keen that the girls are planning on organizing a basket-ball team or tug-of-war or something, and in the event that they do it has been suggested that they bill their contents, "Peroxide vs. Henna".

* * *

M. J. Doner, former technical director at the Triangle Culver City studios, is engaged at the National studio in Hollywood in modeling some elaborate decorative casts, illustrative of scenes in the company's nine-reel production, "Tarzan of the Apes".

* * *

A new Christie comedy has been started this week under the working title, "A Blesed Blunder", with Betty Compson, who has just returned from a month's vacation, in the leading role. Jay Belasco plays opposite Miss Compson, and Harry Rattenberry, who has been absent from the studio for several weeks, also returns as a member of the cast. Other parts are taken by Jean Hathaway and Robert McGowan.

* * *

Al. E. Christie, director of Christie comedies, has just completed "When Clubs Were Trumps", with Margaret Gibson as the star and the production is now in the cutting room.

* * *

Mary Pickford is to have a new job, that of referee in a fist fight between Charlie Chaplin and Douglas Fairbanks, who is about 100 pounds heavier than the comedian, which will be staged at the Mason Opera House next Sunday evening.

The burlesque fight is part of a program offered for the benefit of the French-American emergency hospital, and arranged by Mrs. Frank Wright of London.

Other stars of the film world who wil take part in the entertainment are Julian Eltinge, Wallace Reid, Louise Huff, Raymond Hatton, Mae Murray, Jack Pickford, Olive Thomas and Hughie Mack.

Edna Purviance, Lottie Pickford, Teddy Sampson, Gertrude Selby, Anna Luther and Dorothy Dalton will sell programs.

* * *

Another new comedy man to join the Universal Company is Al Santell, who has been added to the directing staff to alternate with Director Craig Hutchinson in staging comedies in which Dave Morris and Gladys Tennyson are the principal players. Last year Mr. Santell wrote and directed Kolb and Dill feature pictures, produced by the American Company and lately has been putting on the Ham and Bud pictures for the Kalem Company.

* * *

Claiming that the Fox Film Company had staged a mine disaster so realistically that when the mine exploded they were injured and their property damaged, four residents of Klondike Park this week sued for nearly $50,000 damages in Federal Judge Trippet's court.

The plaintiffs are Walter L. Dunham, Andrew J. Dunham, William Foster and Lillian E. Comfort.

In December, 1916, when the Fox people were filming "One Touch of Sin", and in January, 1917, when William Farnum was making "The Conqueror", "it is alleged the complainants were injured by the blowing up of mines, high explosives and bombs on the Los Feliz road". The film corporation has entered a general denial, setting out the nondangerous character of the explosions complained of, asserting that instead of the dynamite being used nothing more dreaded than black powder was employed. The attorneys for the film company declare that they will bring into court as witnesses 150 "extras" who were working in the scene and were not injured, to testify that the explosion was harmless.

* * *

A patriotic play centering about the heroism of a little girl of the slums, to be called "Doing Her Bit", soon will be in course of production at the Triangle Flm Corporation's Culver City studio under the direction of Jack Conway. The cast has not yet been selected.

* * *

Enid Bennett, the former Ince star, has filed suit in the Superior Court for cancellation of a contract alleged to have been made with Thomas H. Ince personally, and for an injunction restraining the New York Motion Picture Corporation from hampering her in her work.

Miss Bennett entered into a two years contract with Mr. Ince in July, 1916. Since that time, Mr. Ince has severed his conection with the New York Company, and Miss Bennett, saying that she was not aware of the fact that Mr. Ince was the agent of another company, refused to carry out the old contract handled by other persons.

Her salary was $200 per week, according to the complaint, and her work for Mr. Ince was satisfactory. However, she does not want to continue the work under the supervision of others, she said.

* * *

Among the many new players recently engaged to work at Universal City are Mattie Cummont and Henry Murdock, who will be under the direction of William W. Beaudine.

Mattie is the short, roly-poly woman who has been working recently with the Fox Company and with Max Linder. She is known as one of the foremost comediennes of the French legitimate stage and photoplay fans with good memories may recall her in French Pathe comedies.

Henry Murdock has been working with the Kalem Company for a year or more, first with its Florida company and more recently with Ham and Bud in California.

* * *

John Schoenberg, who formerly led the orchestra at Al Levy's Watts Tavern, has been engaged by F. J. Balshoffer, to play exclusively for Yorke-Metro pictures while under production. Schoenberg is said to be one of the best "atmosphere violinists" now engaged in the new occupation of playing for pictures, and will be a valuable addition to the Lockwood company.

* * *

Production is finished at the Culver City plant of the Triangle Film Corporation on "Broadway Arizona", the sensational drama of New York life and Western adventure in which Olive Thomas is starred under the direction of Lynn Reynolds.

* * *

We are informed that Thomas H. Ince has leased the old Continental studios at 5813 Santa Monica Boulevard, and will put three new companies to work there at once.

* * *

Out on the three-acre lot of the Mena Film Company in Hollywood, the big moments in the lives of the early Egyptians is being lived these two weeks under the direction of Howard Gaye. Work has just begun on the multiple reel feature, preparations for the making of which have been in progress for more than a year. E. W. and J. G. Kuehn, men of eastern capital, are at the head of the Mena Company's affairs. The four principals to appear throughout the four episodes of the production are Virgina Chester, Amy Jerome, Frank Whitson and Alfred Garcia. Only a small number of the suporting cast will appear in all four episodes, new support being chosen for each one. It is estimated that the production will take two months in the making.

* * *

Wheeler Oakman has been chosen as leading man opposite Mae Murray in the first production of the Mae Murray Company under Robert Leonard's direction. The company has gone to San Diego for the making of its initial scenes.

* * *

Crane Wilbur has turned story speculator. He became so fascinated with a serial story that he requested an option on the story's picture rights. This was granted him and he is now purchasing the serial, though he admits that "now he's got it he does not know what to do with it." The chances are, however, that Mr. Wilbur will identify himself with the hero of the fascinating story.

* * *

One of the results of President S. S. Hutchinson's current visit to his American Film Company plant at Santa Barbara was the signing of a year's contract with Director Lloyd Ingraham, who has just completed his second Mary Miles Minter story.

* * *

Vola Vale is the latest member of filmdom to don the wide sombrero and do "Westerns". Miss Vale's first appearance in such a role will be opposite Charlie Ray in his first Artcraft release now in the process of production at the Thomas H. Ince studios.

* * *

James Harrison, leading man in Christie comedies, who recently enlisted in the Hollywood company of the Field Artillery, has been assigned to duty at the harbor defenses at San Pedro, Cal., and is already actively at work in his new role. Harrison's successor at the Christie studio is Jay Belasco, who has been engaged by Director Al. Christie for leading parts opposite Betty Compson and Margaret Gibson. As Belasco's name appears in the draft list, Mr. Christie may find it necessary soon to seek still another leading man.

* * *

William V. Mong who has just completed a state rights feature for the Crest Motion Picture Company, entitled "The Chosen Prince", has been added to the ranks of the Triangle Company. Mr. Mong's first production will be a story of the Canadian Northwest and features Margery Wilson.

* * *

Director General J. Gordon Edwards completed the William Fox, Theda Bara Superpicture, "Cleopatra", on Monday, August 13. The picture is now being cut, and is expected to be shipped to New York the end of the month.

* * *

Gladys Brockwell has started a new picture under the direction of Bert Bracken, who has been recently engaged by William Fox to supersede Otis Turner in the directing of Miss Brockwell.

* * *

The Sunshine Comedy Company, of which Henry Lehrman is the supervising director, is at work on turning out several laugh makers. Tom Mix has started a new comedy under Mr. Lehrman's direction.

* * *

E. R. Pearson, district manager of the K-E-S-E, has left his Chicago headquarters for an extended tour along the coast and is now in Los Angeles visiting for a week with E. H. Silcocks, the local manager of the K-E-S-E Exchange. Mr. Pearson, Mr. Silcocks and Mr. V. R. Day, the local manager of the Essanay Company, took an auto trip to San Diego recently, and while there were the guests of Manager Bush of the Superba Theater, aboard his yacht.

* * *

Crane Wilbur is adding to his picture fame according to reports from exhibitors who are enthusiastic over his new David Horsley productions now being released through Art Dramas. Particular praise is resulting from his work in "The Eye of Envy" while previews of "Devil McCare", a Western comedy-drama, just completed, promise even greater approval of Mr. Wilbur's art.

* * *

Clair DeWitt, assistant director of George Ovey in Cub Comedies, has passed his physical examination under the draft regulations for a part in Uncle Sam's army.

* * *

The producing staff of the National Film Corporation, who recently left Los Angeles for New Iberia, La., have transferred their base of operation to Morgan City, where the Company is now at work on the production "Tarzan of the Apes", under the direction of Scott Sidney. The city officials have donated for the use of the company a large warehouse with trackage at one side and a boat landing at the other, so that transportation for location work is reduced to a minimum. A large storeroom has also been secured opposite the hotel, where a force of property men are working in conjuction with the technical staff.

Director Sidney, in view of the desires of local merchants, has agreed that his biggest scenes, requiring the participation of several hundred negroes, will be made on Sundays, so that the usual commercial activities of the city will not be interfered with. A large number of negroes have migrated to the North within the past year, and the wage scale for cannibals has jumped from a dollar a day to $1.75.

* * *

"Mother" Lule Warrenton returned to the Universal fold this week. Mrs. Warrenton is one of the best known character actresses of screendom and was associated with the Universal Company for more than three years before she left that organization to produce children's photoplays for the Frieder Film Corporation in Lankershim. Mrs. Warrenton enjoyed a long experience in the spoken drama before going into motion pictures and at one time had her own stock company. In the cinema world she has played with many of the leading stars and for a time directed feature children's pictures at Universal City.

BIOGRAPH STUDIO FOR PETROVA.

Petrova Picture Company, the organization that will produce and market Madame Petrova's personally-supervised pictures, announces that the distinguished Polish actress has leased the Biograph Studio, New York City, until arrangements have been completed for a permanent Petrova studio. The production of the first picture will begin September 3.

Madame Petrova has selected George Irving to direct her first picture. Mr. Irving was chosen because of his splendid work in the direction of "The Witching Hour" and "Jaffray." Another example of his art will be seen in "Raffles," John Barrymore's recently-finished picture.

Two unusually strong stories are now being prepared for production. One is a story written by Madame Petrova, which furnishes a splendid vehicle for her talent; the other is a popular novel full of dramatic situations. These two stories will be the first and second Petrova pictures; both will be in seven reels.

AL GRIFFIN WITH ROLIN.

Al Griffin, for five years technical director with the Essanay Co. and later for some time with Rex Beach, has been secured by the Rolin Co. as technical director on the "Lonesome Luke" comedies, the Harold Lloyd comedies and the "Toto" comedies, all on the Pathe program.

Alice Brady Forms Own Company

Player to Make Eight Pictures a Year—Has Already Begun Work in New York Studio.

THE sequel to the announcement that Alice Brady has left the World Film Company comes in the news of the incorporation in Albany of the Alice Brady Pictures, Inc., August 25, with a capitalization of $250,000.

Arrangements have been concluded for a studio in the vicinity of New York, and work on her first picture has been begun. It is announced the first production of the company will be the screening of one of the most successful plays in the history of the legitimate theater, a play that almost every film maker in America has tried to produce. Early announcement will be made of the method of distribution adopted by the company. Miss Brady expects to produce eight pictures a year, and her first production will be ready for release October 15

T. Wigney Percyval

T. WIGNEY PERCYVAL, co-author of "Grumpy" and "The Little Lady in Blue," and incidentally one of the best known actors on the English stage, was lured into the movies this season. Mr. Percyval holds that there is no field so full of "copy" for the novelist and playwright as the movie territory. The only globe-trotters these days are motion picture actors, he declares. They are the only professional travelers left.

The first picture Mr. Percyval played in was "She", laid in Africa. But the long sea voyage to this far away country was obviated by the fact that Florida is so close at hand —and full of native sons of Ham.

"We arrived in our Africa, which is near Tampa, Florida", he said, "and in due course of time the setting for the picture was decided on, and the director gave instructions for us to make up.

"I asked, naturally enough, where we were to dress. The director waved his hand expressively. He took in the whole landscape. 'Anywhere,' he said.

T. Wigney Percyval.

"I proceeded to hunt a convenient cave in which to change myself from an Englishman to an African prime minister. After wandering around an hour I came across a bungalow. I rapped. No response. I tried the blinds. All were securely fastened.

"At last, finding one unlatched, I opened it and went in. The house was deserted. So I adjusted my dressing case and mirrors, made up comfortably and donned my robes of state in privacy.

"I continued to use the bungalow day after day. I called it my house. One day I was dressing when I heard steps on the veranda.

"A man strolled to the window I had been using as my door and greeted me with 'Hello, are you living here now?'

"I replied in the same tone, 'I am' I wasn't sure what his position was, but I waited for him to explain his intrusion on my premises.

"'Just dropped by,' he said casually, 'to see who is living here now. Used to live here myself in happier days,' and he was gone.

"What was his story? I find myself often wondering. Who figured in those happier days?

"I lost him, for he disappeared as suddenly as he arrived, and I am in private life no detective, though I did recently play the part of an English detective in 'Sylvia of the Secret Service' with Mrs. Castle. But I played a stupid English detective.

"I shall continue in the 'movies', in addition to my literary work", Mr. Percyval concluded; "it is the one field of romance, adventure, that has not yet been scratched by the novelist. I mean the experiences of motion picture actors in the strange, new countries they are exploring right here in the United States of America".

Raver Resigns as Art Dramas Head

Will Give His Whole Time to His Own Productions—To Exploit European Spectacles.

THE resignation of Harry Raver, president of Art Dramas, Inc., has been tendered his organization. A successor has not as yet been announced. No cnanges in the releasing make-up of the program are indicated in the action of Mr. Raver, his reasons for vacating the executive chair being said by him to be personal.

"My resignation need occasion no surprise," said Mr. Raver, "as I have for some time contemplated turning over the reins to one whose sole time and energy could be devoted to the details, leaving me free to supervise my American productions and, as well, the exploitation of a new series of twenty or more European spectacular and novelty productions which I have recently imported, one of which, 'The Warrior,' has just closed a successful run at the Criterion Theater."

Mr. Raver has just completed an important production of "The Public Defender," by Mayer C. Goldman and Frank W. Harris, two prominent members of the New York bar, starring Frank Keenan, Robert Edeson, Alma Hanlon, John Sainpolis and Florence Short. This is to be followed by others of the same type and personnel.

Richard Bret Harte

BRET HARTE wrote of California's first great industry, gold mining, and made the gold camps forever famous, and now a Bret Harte is writing for California's last and greatest industry, the production of motion pictures. His name is Richard Bret Harte, grandson of the famous author, and he has just been added to the scenario staff of the Triangle Culver City studios.

Richard Bret Harte.

The young Mr. Bret Harte believes that if his grandfather were alive today, he would be one of the foremost scenario writers, and he points to the classical stories, "Solomy Jane" and "The Luck of the Roaring Camp", as examples of what the elder artist might have done for the newest method of dramatic expression.

His training for dramatic writing is unusual. While born in Philadelphia, his residence in America was short, for his father took him to England as a little child. He was educated in prominent schools in England and Belgium, later engaging himself with art studies in the Beaux Arts in Brussels. While clever with his pencil, he prefers his typewriter.

And the typewriter he prefers is by no means a usual one. It speaks nine languages. He is a rapid writer, having done special work for the New York and Philadelphia papers, and considerable magazine work. He is a member of the staff of the Overland Monthly, the magazine founded by his grandfather.

His father was an intimate friend of Dion Boucicault, the Irish dramatist, and was considered an authority on French and English drama. His father's connection with the stage offered unusual advantages to Richard Bret Harte to absorb the fundamentals of dramatic contruction.

CHADWICK ON TOUR.

I. E. Chadwick, general manager of Ivan Films, left Saturday, August 18th, for a tour throughout the country in the interest of the Ivan Film Productions, visiting the different distributors, energizing their efforts for the fall campaign.

Mr. Chadwick will not return until the early part of September, and as he is, while attending to business, also trying to get a few deep vacation breaths, his staff at the home office wish him all the enjoyment that he can get while away and hope to see him back in his usual vigor, which those who know him say is sufficient to make things hum.

Olive Tell

THERE are very few stage or screen stars today who can lay claim to have started at the top of the ladder, rather than to have experienced all the bitter before reaching the sweet things in life. Still, Olive Tell, now starring in film features for the Empire All-Star Corporation, and who is actively engaged in filming "The Unforeseen," under the direction of Albert Capellani, spent a year in the Sargent Dramatic School after finishing her education abroad, and from there to the stage, where she played in leading parts from the first, having been engaged by Frohman.

Olive Tell.

Miss Tell has appeared in "Husband and Wife," "Cousin Lucy," "The King of Nowhere," "The Intruder," "Romance" and "Under Pressure," for the stage, while her film work has been limited to three pictures, "The Smugglers," with Donald Brian; "The Silent Master," with Robert Warwick, and her present feature. Miss Tell was also the featured leading woman with the Manhattan Players in Rochester, N. Y., where she played a summer engagement for three consecutive seasons, terminating her present season early to start work for the Empire All-Star productions.

Exceedingly beautiful and talented, Miss Tell brings to the screen one of the most charming personalities of the theatrical world. Accomplished, an expert pianist and golfer, she can be seen at prominent week-end parties of the smart set, and very few golf matches among the women folk at Forest Hill's Gardens, L. I., draw much attention unless Miss Tell is a competitor, and she has already won several trophies on the links. Much interest is being manifested in Miss Tell's first starring vehicle, which will be released by the Mutual Film Corporation.

HUMISTON INJUNCTION INEFFECTIVE.

The injunction granted Mrs. Grace Humiston by Supreme Court Justice Ordway two weeks ago to restrain the Universal Film Mfg. Co. from releasing the issue of the Animated Weekly containing pictures of Mrs. Humiston taken at the scene of the Cocchi murder, has been withdrawn upon refusal of the plaintiff to provide a bond of $2,500. Evidently in much doubt regarding the outcome of the case, Mrs. Humiston thought it best not to put up the sum required, thereby rendering the injunction ineffective. The Universal has withdrawn the issue of the Animated Weekly containing the pictures from circulation, however.

The decision of Justice Ordway that news films such as the Animated Weekly are not to be considered in the same class as newspapers seems likely to stand, and may cause considerable loss to the various film concerns manufacturing these features, as any private citizen who happens to appear before the lens of a camera while a parade or other news event is being taken will have the right to sue for damages if the picture is released commercially.

ANDERSON GOES TO COAST.

Monday afternoon, August 20, Carl Anderson, president of Paralta Plays, Inc., left for Los Angeles to look over the important Western interests now controlled by his corporation and allied companies. He will be gone four weeks. This is Mr. Anderson's first visit to the West Coast since the formation of the Paralta Corporations in February and March last.

With the Henry B. Walthall Company added to the Kerrigan and Barriscale Companies as producing units at the Paralto studios, this plant will become a busy place. These companies do not, however, represent its capacity, and at least four more organizations can work there with substantially separate accommodations for each.

Reviews of Current Productions

EXCLUSIVELY BY OUR OWN STAFF

"Straight Shooting"

Stirring Five-Reel Butterfly Number Features Harry Carey —A Powerful Story of Western Plains.

Reviewed by Robert C. McElravy.

THE old days of the West live again in such exceptionally realistic offerings as "Straight Shooting." It tells a picturesque narrative of the days when cattlemen made war upon homesteaders. Harry Carey is featured in his familiar role of "Cheyenne Harry," a bad man with a good heart. He has previously done some splendid work in this part, but this number is a step ahead both for himself and his supporting company of rough riders and Western character performers.

Scene from "Straight Shooting" (Butterfly).

The story itself, written by George Hively and produced by Jack Ford, is a clean-cut, straightforward tale, whose thrilling moments would seem fictitious except for the fact that they are bolstered up by actual tradition. It would be hard to get into the pictures any more striking or tragic incidents than have actually occurred in the warfare of the range. Both the author and the director are to be congratulated upon having selected compelling scenes and situations for the production. The Western panorama is set forth in clear, attractive photography and the riding and fighting episodes are enacted with dash and enthusiasm. So successful is the offering that it deserves to rank with "The Virginian" and "Whispering Smith." It has not the humor of the former, but it has a strong human quality and rivals the latter in intensity and conviction.

George Berrell and Molly Malone play the old settler and his daughter, whose home is made the scene of numerous stirring events. Others in the cast are Duke Lee, Vester Pegg, Ted Brooks, Hoot Gibson, Milt Brown and a large cast of rough riders.

"The Jury of Fate"

Mabel Taliaferro Gives Fine Characterization of Dual Role in a Story of the Canadian Forests.

Reviewed by C. S. Sewell.

EXCELLENT characterization of two contrasting roles mark the work of Mabel Taliaferro, who is cast both as Jeanne Labordie, a charming, unselfish girl, and as her twin brother, Jacques, who is pampered and selfish, in "The Jury of Fate," a Metro-Rolfe picture released August 6.

The story by Finis Fox, adapted by June Mathis, is laid for the most part in the heart of the Canadian forests, somewhere in the northern part of Quebec. Henri Labordie's wife dies after giving birth to twins, and he makes an agreement with his friend, Duval Hebert, that Jeanne, when old enough, shall marry Hebert's son Louis. Jacques is the favorite of his father, who, when the story opens, is fast becoming blind; and in order to lessen the blow, Jeanne masquerades as Jacques, after he is accidentally drowned. The father dies soon after and, carrying out his request, she goes to his friend Hebert, learns of the agreement, and agrees to marry Louis Hebert, a weak-natured, dissipated youth, although she is in love with Duncan, a surveyor, whom she has met in the north woods. On the night before the wedding Louis returns from a trip to the north bringing Duncan, who believes that Jeanne has deceived him. Louis hears their conversation, denounces Jeanne, and is killed by being thrown over a banister in a fight with Francois LeBlanc, a halfbreed friend of Jeanne's. LeBlanc and Jeanne return to the forests, and, through the unselfishness of LeBlanc, who himself loves Jeanne, a reconciliation is brought about between Jeanne and Duncan.

There are many beautiful woodland views, and Director Tod Browning has made excellent use of double exposures, Miss Taliaferro playing opposite herself in a number of scenes. Much of the heart interest is supplied by F. F. Bennett as LeBlanc, the halfbreed, in love with Jeanne, a part reminiscent of Poleon Doret in "The Barrier." Albert Tavernier as Henri Labordie, Bradley Barker as Louis Hebert, and H. F. Webber as Duval Hebert are satisfactory in their respective parts, and the photography is excellent.

"Tides of Fate"

World Film Corporation Releases Subject Featuring Alexandra Carlisle in Story of Real Life.

Reviewed by Robert C. McElravy.

REAL life, with melodramatic trimmings at odd moments, is the chief impression made upon the observer by this five-reel feature. It follows the fortunes of a girl named Fanny Lawson, capably portrayed by Alexandra Carlisle. It is Fanny's fate to be rescued from a watery grave by an adventurer named Stephen King. A captain of the mounted police, named John Cross, is recuperating from an illness in the neighborhood. He falls in love with Fanny, but she has given her heart to King and eventually marries him and goes to the city.

Scenes are then shown in rapid succession, picturing the lives of the three principals. At first the observer is conscious of a certain abruptness in the direction, owing to the number of plot threads woven into the story, but this course was apparently necessary and is readily excused when the threads once more unite and the plot comes to a satisfactory climax.

King turns out to be an experienced counterfeiter, who has served a term in prison. After the marriage he becomes indifferent to Fanny and leaves her. Government agents search her apartments and find King's counterfeiting plates. The wife, although entirely innocent, is sent to prison as an accomplice and serves two years. John Cross in the meantime is having adventures with the mounted police in Canada, where he is court-martialed for alleged cowardice. Later he goes to the Philippines, where he redeems his honor. He and Fanny eventually meet again in a New York boarding house, and are in love with one another when King appears. The latter becomes wildly jealous and starts trouble. He is fatally shot by a policeman during the melee, but before his death confesses to his various crimes and clears Fanny's name.

Scene from "Tides of Fate" (World).

The story is adapted from "Creeping Tides," by Kate Jordan. There is perhaps no special strength about the presentation, although certain scenes grip the attention closely. These include the court-martial, the prison theatrical entertainment and

Fanny's escape, the battles in the Philippines, and the fight at the close.

Others in the cast are Frank Holland, William A. Sheer, Charles Graham, Jane Kent and Walter Ryder.

"The Seven Pearls"

Mollie King and Creighton Hale Featured in Pathe's New Serial—First Two Episodes Promise Fascinating Story.

Reviewed by Ben H. Grimm.

WITH the adventurous materiality of the East working at cross purposes with the mysterious craftiness of the Orient, Pathe's new serial, "The Seven Pearls," gets off to a fast and fascinating start in the first two episodes. The two chapters shown for review promise a good serial. Mollie King and Creighton Hale, who already have established themselves in serials, are the featured players in this one. Leon Bary, Henry Gsell and John J. Dunn are also prominent players. Charles W. Goddard wrote the story and scenario. The serial was produced by Astra and the first episode will be released September 2.

Scene from "The Seven Pearls" (Astra).

"The Sultan's Necklace."

The first chapter, in three reels, is titled "The Sultan's Necklace." It plants the leading characters and gets into the story proper in short order. Mollie King is seen as an American girl who has been brought up in Turkey as the daughter of Honest Bey, a former Ambassador. Through an adventure she meets a young American. Later the young American innocently steals a pearl necklace left in the Bey's care by the Sultan. The Sultan demands that the girl become an inmate of his harem. Her alternative is to recover the necklace within six months. The young American learns that he has been inveigled into a gang of international crooks. The action shifts to New York. The girl continues her search for the necklace, the seven pearls of which have been given to seven different persons. A mysterious character enters the action here. He is apparently the member of a secret Oriental order. The pearls are well-distributed in the first chapter and at the close the spectator is anxious to know more.

"The Bow String."

In the second chapter, titled "The Bow String" (two reels), the story moves along more rapidly, the characters having been planted. The chapter turns chiefly around the efforts of the girl to acquire the pearls. The chapter gets its title from the fact that the girl is threatened with the bow string, the contrivance used in strangling women of the harem who flirt. The girl is constantly watched by a lieutenant of the Sultan. In the episode one of the gang of crooks makes the girl's acquaintance. He is caught by her in a house as he is stealing a painting. He overpowers her and is about to make way when the hero enters. The girl gets two of the pearls, but they are taken from her by her guard.

"The Divorcee"

Alfred Vosburgh Gives Excellent Performance as Militant Parson in Blue Ribbon Feature.

Reviewed by George Blaisdell.

THE notable factor in "The Divorcee," a Blue Ribbon release of August 27, is the performance of Alfred Vosburgh as a militant parson. What not too often happens on the screen we have here a player who looks a minister of the gospel. He neither overplays nor underplays the part. His Rev. Jerry Ferguson, the Reno minister in a campaign against the divorce evil or the evil divorce laws, has the face and the bearing of a man of breeding and education. Yet, too, we see he is a man of action, who can ride and shoot, who can impress other men of action with the fact that he is one of them.

Rufus Steele has written a comedy-drama around the divorce colony of the Nevada town which in other days was known the country over as a temporary abiding place of those anxious to be quickly freed from the bonds of matrimony. Mr. Steele has given us some good situations and some excellent titles—the sort that reveal the hand trained in phrasing, in putting something worth while into a few words. As one reviewer remarked, the story picks up sharply when the red blood comes into evidence. And he had the clergyman in mind.

Mary Anderson is Wanda Carson, who goes to Reno to visit a brother who permanently lives in the town. Wanda decides that in order to see anything of the restricted life in the place it will be necessary to enroll as one of the divorcees. To further her scheme she claims as her own the little daughter of her cousin. Then she meets the parson, riding afield arrayed in all the stage cowboy panoply presented him by his in-the-rough friends. The story twists humorously and seriously following the revelations to the minister of one of the genuine divorcees and to Wanda of the depredations of an honest-to-goodness highwayman, the two principals meanwhile concealing their identity from each other.

The action rapid and interesting in the second half of the subject atones for the absence of this quality in the opening. The ending is one that will "send 'em away smiling."

"Pants"

Charles Mortimer Peck's Story Produced by Essanay, with Little Mary McAlister in the Lead, Assisted by a Cast of Clever Players.

Reviewed by James S. McQuade.

LITTLE MARY McALISTER will please her many admirers in "Pants," a five-reel production by Essanay, the story being specially written for Little Mary by Charles Mortimer Peck. While everybody who sees "Pants" will be deeply interested in the amusing escapades in which Little Mary figures, those of us who are zealous for a well constructed plot cannot help wishing that the strong climax, which occurs early in the third reel, could have been avoided, as the spectator's interest for some time afterward is somewhat dulled.

However, as Little Mary is the sun around which every other person in the cast revolves, and seeing that she is delightful, even with faulty construction of plot, we refuse to permit our pleasure to be marred by any technicality.

There is a beautiful lesson for children and grownups also in the screen story of "Pants," as well as a rich fund of humor. Let it be known that "Pants" is the nickname of a wealthy little girl called Betty, whom our Little Mary McAlister impersonates. Betty has an ogre of an aunt, who forbids her playing with the lowlier children of the tenements, and as these are the only playmates at hand, it can readily be guessed that Betty will be obliged to mope and cry her eyes out from sheer loneliness, unless she can find a way. Her good uncle champions her one day and tells her to go to the beach and play, promising to stick by her.

Scene from "Pants" (Essanay).

On this occasion she wishes to play with the boys; but they are intent on bathing and rebuff her by singing, "Ah-h, we don't want no girls! We're goin' to do something girls can't do," and they rush off and out of sight. In her wanderings Betty chances on a boy's clothing, and finding the role of a girl irksome, she appropriates the pants and a hat, leaving instead her frock and hat. The sequel reveals mirthful complications that are best told by the pictures.

The scene showing Betty entertaining a crowd of her young tenement friends—begrimed and foot-dirty, in her beautiful home, brings laughter and the joy akin to tears; for Betty's kindness makes the whole world kin.

These are only two of the numerous pleasing and mirthful incidents in "Pants," which will be released through K-E-S-E, Inc., Sept. 10.

"The Lust of the Ages"

Ogden Pictures Corporation's Initial Subject Is a Pretentious Subject, Stronger as a Spectacle Than as a Drama.

Reviewed by George Blaisdell.

THE Ogden Pictures Corporation gave a trade showing of its first production on Friday, August 17. In "The Lust of the Ages," a seven-part picture, Lillian Walker is featured. The subject is a spectacular preachment—on the titular side it is a homiletic discourse on the evils of money grabbing; on the dramatic or picture side it is a story within a story, with the same principals employed in each.

Scene from "The Lust of the Ages" (Ogden).

The picture will appeal to those who "dearly love a lord," who are interested in portrayals of persons of wealth and of social position, who enjoy looking upon the habitations of those above the average in means, and who are attracted by mob scenes, of throngs. It will not appeal to those who care for, first of all, a straight and simple story. It lacks heart interest—if there is in the seven reels a situation that makes the pulse beat faster or one that gets under the skin, this writer failed to register it. In presentation there are many photographic novelties, touches that add to the picturesqueness of the subject.

Miss Walker has the role of Lois Craig, a young woman reared in wealth, her father a money grabber, her mother a lover of the home and the family circle. The father dies, and the invalid mother, with recollection of her own experience, warns the daughter against her fiance. Lois discovers her intended husband is of the same stamp as was her father and breaks the engagement, recommending to the young man the perusal of a novel she has written. The reading of the book is undertaken, and we see on the screen the working out of the story.

In the subsidiary tale Miss Walker is shown as a shepherdess in love with a man of the vicinity. The army of Mammon invades the Valley of Content and forces the inhabitants to remove beyond the snow mountains. There had been a series of introductory symbolic scenes, visualising the story told in Lois' book, in which are revealed the manner in which wealth is wasted, the immoral entertainments that contribute to this end, the destitution of the poor. There is a scene of the prostitute on the street corner, followed by a representation of Christ chastising the money changers. Then, too, there is a present day reminder of the war, in which Miss Walker, as a daughter of the King whose country for forty years has been preparing for hostilities, prevails upon her fiance, a prince, to utilise a liquid fire invention for the destruction of the accumulated gold, with the result that both are executed when detected. The "location" of the Valley is a scenic treat.

It is after finishing this book that Byron Masters, the young financier, played by Jack Mowers, decides to renounce his former beliefs and to take Lois' view of life. The somewhat extended outline of the story will show that there are many angles to the theme of the picture, angles that divide the interest.

MARY MILES MINTER IN "CHARITY CASTLE."

Mary Miles Minter, the "Crown Princess" of the motion picture, whose success in heart interest drama has been of a phenomenal sort, is starred in a new five act dramatic fantasy, "Charity Castle," produced under Mutual-American auspices for release September 3. It was written by O. Doty Hobart.

Director Lloyd Ingraham, one of the leading men of his profession, studied the play for several weeks with Miss Minter and the author before it was decided to place "Charity Castle" in rehearsal.

BILL GILLESPIE JOINS ROLIN.

Bill Gillespie, for three years with the Selig Company and late of the Chaplin studio, is the latest recruit to the Rolin players. Shortly after he signed up he presented the name of a candidate for starring honors in 1935. Her name is Margaret Ann Gillespie and she has just arrived.

"The Mysterious Miss Terry"

A Famous Players-Paramount Production, with Billie Burke.

Reviewed by Louis Reeves Harrison.

THE Mysterious Miss Terry" is self-announced to be founded on the mystery of a certain lady's identity. It strikes a true keynote at the beginning, and its artistic purpose should be unfalteringly firm to the end, the mystery of her identity being the element of suspense on which audience attention depends. This it fails to do. A well-dressed young lady alights from a cab in a city street and tells the driver to wait for her—she is "going around the corner." She there enters what has the appearance of being a magnificent country mansion and fills a valise with loot, even robbing a wall safe, during the temporary absence of the sole caretaker. She makes a successful getaway when he returns and drives to her boarding house, where she pays her overdue bill from the stolen money. Among the table boarders are three men who make various efforts to help and to entertain her. The four are at a private repast when she asks each to make a wish. One wants a few hundred dollars to become a cowboy, one enough to go into "society," the third, nominated as an "author", wants money to publish his book, some typed pages bound at the edge like a play-broker's script, and rolled up like one.

Lack of knowledge of authorship seems to be this story's weak spot. The mystery is not preserved as promised. The mysterious lady is of the highest society and worth millions. Unable to command congenial surroundings, she has sought them in the boarding house under an assumed name. The story now drifts away into a comedy burglary, complicated with a real one, during which the "author" is shot. The mysterious lady takes care of him and provides him with a remunerative position. She gratifies the wishes of the other two men and is arrested for robbing her own house before she reveals herself to the "author" who wanted money to publish his book. She finally marries the distinguished gentleman who had never written anything for which a publisher would pay him, and this vehicle for talented Billie Burke is at an end.

The actress deserves something better than a vehicle, she is delightful in screen comedy with intelligent characterization, and she is good in every dramatic opportunity in this story of mystery which gives up mystifying at the very moment it should be intensifying its plainly announced object. There is good material in the comedy burglary. In fact there is enough material in the play for a well-constructed five-story house, but it has been put together without the plans of a skilled architect. The settings and the effective picture contrasts, light and shade effects, are all good, and there has been an honest effort to keep up to the Paramount standard. That sincerity counts for much, but it has to be supplanted with skill in all three departments of artistry to reach a front place.

"Grafters"

Triangle Cast, Including Jack Devereaux and Anna Lehr, Appear in Crook Story Containing Devious Twists and Turns of a Humorous Character.

Reviewed by Robert C. McElravy.

THIS five-reel subject, written by James W. Adams and produced by Arthur Rosson and Allan Dwan, is another of the familiar "thief comedies" which have been so much in vogue recently, both on screen and stage. It rings in some new changes of the farcical sort and certain developments will furnish an enjoyable surprise for those who have not seen too many of this particular type of offering. Even observers who have become familiar with plots of the sort will follow the story with interest.

Scene from "Grafters" (Triangle).

Jack Devereaux appears as Jack Towne, a young millionaire whose uncle is constantly advising him to be on guard lest he become the victim of grafters. The youth is overconfident and sure of himself, so in order to teach him a lesson the uncle employs certain persons to work a swindle upon him. Anna Lehr appears as the girl in the case, who lures the young man on. Jack at first falls a victim to the game, but later turns the tables on his uncle and the crooks as well. He saves his uncle from a real holdup and later forgives the girl for her deception and the usual love affair follows.

The number is given adequate presentation throughout. Most of the scenes occur in the city, but others take place at a country inn, to which the girl has enticed the young man.

The others in the cast are Frank Currier, Irene Leonard, George Seigmann and Robert Crimmins.

"Outcast"

Hubert Henry Davies Play Given Excellent Six-Part Picturization for Mutual Program with Ann Murdoch in the Leading Feminine Role.

Reviewed by Margaret I. MacDonald.

THE famous Charles Frohman stage success "Outcast" has been filmed for the Mutual program by the Empire All-Star Corporation with Ann Murdoch in the leading feminine role. The production is one of good calibre, and has been artistically directed by Dell Henderson. By reason of the nature of its plot and characters the picture, which is in six parts, could not be recommended among the class chosen for Better Film programs. While by reason of its artistic and entertaining qualities it will be found an excellent box-office attraction.

The two principal figures in "Outcast" are a man and a woman whose experiences in love have been similar. When the paths of these two people cross the woman has become a woman of the streets and the man a drunkard. The soul of the woman being the first to awaken, she lifts the man, and together they renounce the evils to which each has fallen. The jarring note in the morale of the play is the inference which the picture gives of love without marriage. When the man decides to discard the woman and return to an old love, his discovery of the shallowness of the love of the last-named not yet divorced from her husband, causes him to turn again to the "outcast" whose forgiveness he easily wins.

The action of this picture is unusually realistic, which together with its play on human emotions will tend to make it popular.

"The Charmer"

Ella Hall Featured in Five-Reel Bluebird—Directed by Jack Conway—Released August 29.

Reviewed by Ben H. Grimm.

BLUEBIRD'S release for August 29, "The Charmer", a five reeler in which Ella Hall is featured, is just an ordinary picture. The picture runs along at an easy-going and sometimes slow gait, and the viewer is at no time moved to any great extent by what is going on on the screen. There is no really big situation. The story is only mildly entertaining and ofttimes rather obvious. There is scarcely enough story to bear the burden of five reels. However, the film should make more or less of a hit with juveniles, inasmuch as it centers chiefly around a child who is orphaned when the ship upon which she is traveling is torpedoed. The torpedoing is done by titles.

Scene from "The Charmer" (Bluebird).

The story was written by J. Grubb Alexander and scenarioized by Fred Mynon. Miss Hall has been seen in much more compelling roles than she has in this picture. Jack Conway, who directed the piece, has rather overdone in footage those double-exposure scenes in which a child's beliefs in fairies are visualized on the screen. Miss Hall is seen as an orphan who is adopted by a small-town old maid after the latter has "won" the orphan at a church fair. There are many extraneous bits of fairly humorous child stuff introduced into the action. The girl meets her Prince Charming in the boy who has been sent to his parents' house in the small town. His wealthy mother plans to divorce her husband. The "co-respondent" fails to appear at the trial and Ambrosia, the girl, says that she is the correspondent. The Court soon becomes aware of the fact that the child has confused "co-respondent" with "correspondent" and her appearance in the witness chair leads to the husband's explanation that he told the girl that he, too, was in love with a Lady Fair (his wife), but a wicked witch (Society) iced her heart. A reconciliation instead of a divorce takes place and the girl, ousted by the old maid, gains a home with the reunited parents of her Prince Charming.

The photography is excellent and many scenes in the piece are very pleasing to the eye.

In the cast with Miss Hall are Belle Bennett, Martha Mattox, James McCandlas, George Webb and Frank McQuarrie.

"A Bushranger's Strategy"

Latest Two-Reel Episode of Kalem's "The Further Adventures of Stingaree" Is Fair Number.

Reviewed by Ben H. Grimm.

THE latest two-reel episode of Kalem's "The Further Adventures of Stingaree" series is a fair number. The story, while interesting, is somewhat slow in its unfolding on the screen, but in the latter part of the picture the action speeds up to a satisfactory pitch. The release follows the same general lines as those that have gone before. True, Boardman is seen as Stingaree, the gentleman bushranger, and Paul C. Hurst as Howie. The latter also directed.

Scene from "A Bushranger's Strategy" (Kalem).

E. W. Hornung's story tells of how Stingaree and Howie come across a lone violin player in the wilderness. They take him to their camp. A former show girl searching for a man, is forced to go afoot when her horse goes lame. The violin player slips away from camp and binds her. It develops that the violin player is a police spy, but Stingaree has outguessed him and the troopers find only the violinist's horse, where they expected to find the two bushrangers. It develops that the violinist is the man who stole the show girl's money. Stingaree and Howie outwit the police, get the violinist alone, and recover the girl's funds. They send the violinist, barefoot, out on the desert.

Other players than those mentioned are Edythe Sterling, Barney Furey and Jack Waltemeyer.

"Little Miss Optimist"

Pallas-Paramount Five-Part Subject a Well Played All Around Story of Hard Luck and Good Cheer.

Reviewed by George Blaisdell.

THERE is good philosophy in "Little Miss Optimist", the five-part Pallas subject released by Paramount August 26. The picture is wholesome in tone, with a distinct church atmosphere. The latter is not offensively so, if the expression may be used, having in mind the man whose interests and recreations lie in other directions. If it were not for the murder committed, the piece is one that might well be shown within the walls of a church. It is a good human, all-around story, one that should go well in any house.

Vivian Martin is well cast in the role of Maizie-Rosie Garden, the freak name bestowed on the heroine by Gardner Bunting, author of the story. Maizie is a cheerful little person, one who believes happiness to a large degree consists not in what you have, but in what you hope to have. Her philosophy has to take some pretty rough bumps, but it withstands it.

Tom Moore is Deal Hendrie, a down-and-outer, befriended by Maizie, but who comes back under the inspiration of her friendship. Charles West is Ben Cardin, the brother of the heroine, who seems to have more than his share of hard luck. Ernest Joy is John West, a coal merchant, who befriends Hendrie. Charles Gerard is Winter, the embezzling bookkeeper of West, who in a struggle with his employer kills him.

Robert Thornby directs the picture. The story is well hooked up. A battered dime figures much in the tale, and every time it enters it makes more sure the conviction of the murderer. The moment of Winter's uncovering is dramatic. Maizie, hiding from the police, has taken shelter in the church, subsisting on the food left in haste by the members of the guild when they learned of the death of West. She parts the curtains in front of the pulpit, sees Winter shifting the battered dime he has taken from the body, lifting from the plate a good one for it. She denounces the murderer, upsetting the services. A policeman takes Winter away, the organist lover declares himself, and all is well.

Scene from "Little Miss Optimist" (Paramount).

"His Wedding Night"

A Two-Part Paramount-Arbuckle Comedy with Fatty as a Soda Clerk in a Country Drug Store.

Reviewed by Arthur W. Courtney.

IN FATTY ARBUCKLE'S latest two-reel comedy, "His Wedding Night", ice cream is laid on thick. This picture is full of laughable bits. Some are just pictured jokes, as when one stops eating watermelon to pick seeds out of his ears But these scenes are funny nevertheless, even when the material is old.

Fatty is a soda clerk in a country drug store. After juggling an egg and milk he strains it through a comb and brushes off the foam with a hair brush. The India rubber egg is a good bit He provides beer for a customer with a wink; also an individual bar-rail, a cuspidor and a sprinkling of sawdust. Two sissies appear in this picture. One sprays himself with sample perfume and is provided with a bathtub and towels and a stream from a siphon. Fatty substitutes chloroform for the perfume. This gets him one girl. But another is invulnerable—she even drinks it. A negress comes in for powder and is asked whether she wants face, gun or bug. She says she is not a bug, so she gets charcoal. In the gasoline episode a Ford is charged twenty-six cents a gallon, and when a Rolls-Royce comes up Fatty turns over the ticket and charges a dollar. The chauffeur does not object. He peels a bill off a big wad. Fatty gives him change from a still bigger wad, then sprinkles the road with gasolene.

Fatty overcomes a rival suitor, who then plans to kidnap the bride. Instead of the bride he gets the sissy who delivered the bridal gown and who has put it on to show how it hangs. This comedy will get a laugh out of everyone.

"The Lady of the Photograph"

Shirley Mason Attractive in Five-Part Comedy Drama for K-E-S-E Produced by the Edison Company.

Reviewed by Margaret I. MacDonald.

THE Lady of the Photograph" is founded on a story of which a great deal might have been made. The production in five parts, which was made at the Edison studios, with Shirley Mason in the leading role, is not first class in quality, and there is a feeling that the comedy situations, which in themselves are good, do not "get over". Shirley Mason is charming in the role of a young American heiress who while visiting in England meets her fate when she falls into a pond in quest of a water lily. Raymond McKee as Ferdy Latimer, a disinherited Englishmen, is quite the type, and Royal Byron as John Brown, who made millions in soap, plays exceptionally well. Others of the cast, William Calhoun, Jane Harvey, Dudley Hill and Gerald Pring, do good work in the supporting cast.

As the story runs Marjorie Van Dam, visiting in England, falls accidentally into a lily pond on the Latimer estate and is rescued by Ferdy, the disinherited member of the family. The mutual attraction between the two is discouraged by the girl's parents, who are looking for wealth and social position in a match for their daughter. Ferdy starts out for America to make good, but failing to make the progress expected he attempts suicide in the river and is rescued by John Brown soap millionaire, who in return for his services requests Ferdy to help him to win the girl he loves, who turns out to be Ferdy's sweetheart. In disguise he undertakes the mission and finally attempts suicide again. The end of the matter is that Ferdy comes into his own through the death of another relative and is accepted by Marjorie's parents and the socially ambitious John Brown marries his stenographer.

"The Little Samaritan"

Five-Part Erbograph Comedy-Drama on Art Dramas Program Featuring Marian Swayne—An Excellent Story of Church Life in a Small Town—Written by a Clergyman.

Reviewed by Arthur W. Courtney.

THE five-part Erbograph comedy-drama "The Little Samaritan", released on the Art Dramas program, is an interesting story of church life in a small town. The story was written by the Reverend Clarence J. Harris. The director, Joseph Levering, sometimes forgets he is dealing with church people. The church board has women on it. One of the men is proprietor of a cigar store. The heroine, who is all that a church member should be, scrubs the dog on Sunday afternoon. The young minister comes to town in a cutaway coat that he wears to church on Sunday. He enters the main door, leaves his walking stick and gloves in the pulpit and puts on his hat before he leaves the body of the church. He puts on a high clerical vest on Monday.

Marian Swayne is Lindy, a Polly Anna orphan living with her grandmother, a fine old character type. She is warned to avoid Jim. His mother runs the choir and keeps Lindy from joining. Lindy's best friend is the old skinflint deacon's wife. The new minister comes to town and puts up at Lindy's house. Lindy's dream is produced in a highly artistic manner, and, thank goodness, it does not run through the remaining four reels.

Lindy gets Noah, an old negro, another fine character type, the job of sexton. The deacon comes to Lindy's grandmother for the interest. She is five dollars shy. The next day Lindy pays. The minister and the deacon discover that the collection money has been stolen. Noah and Lindy each think the other is guilty, so both confess. But neither is guilty. The solution concludes an entertaining story.

"The Defeat of the City"

The First Four-Part O. Henry Story on the General Film Program, a Simple Tale Glorifying Country Life—J. Frank Glendon and Agnes Eyre in the Leading Parts.

Reviewed by Arthur W. Courtney.

THE first four-reel O. Henry story, "The Defeat of the City", is not different from the two-reel stories we have had. It is simply an O. Henry story done in four reels instead of two. The adaptation was done by Will Courtney Thomas R. Mills was the director.

J. Frank Glendon has the leading part. He is a country boy who comes to the city, makes good as a lawyer, becomes a "prominent clubman", and marries one of the four hundred. Agnes Eyre is the bride. She plays golf well in the first reel.

The story is not dramatic. It is a simple narrative with two mild O. Henry surprises. The first comes in the third reel. The wife finds a letter addressed to her husband in a book in the library. She goes at once to his office. It looks as if there would be a scene. But the letter is from his mother. He has never told his wife that his mother lives on a farm. The satire is not especially well done. What the husband says and what the wife says when they decide to visit the farm are stiff subtitles.

The second surprise is at the end. After the husband has spent the day cutting capers on the old farm he is sure his wife is displeased. He nerves himself for her opinion. She says: "I thought I married a gentleman, but—I find I married a man." Those who like a simple tale glorifying country life to the discomfiture of all dwellers in cities will be pleased with this subjet. This is a Broadway Star Feature on the General Film program.

"The Silent Witness"

Authors Film Seven-Part Production Is Strong in the Final Two Thousand Feet.

Reviewed by George Blaisdell.

THERE is a dramatic closing in "The Silent Witness", adapted from the play by Otto Hauerbach, the seven-part picture produced by Harry Lambart for the Authors' Film Company, and being released by M. H. Hoffman, Inc. The part of the picture that stands out is in the final two thousand feet Two reels at least might be eliminated with profit from the remainder. The whole subject does not impress on the side of direction.

Gertrude McCoy plays Helen Hastings, one of the leading roles—in her case an emotional one—that of a mother who, through a supposed death in a fire, is debarred from being a wife. Miss McCoy is one of the older favorites of picturegoers and her reappearance on the screen will be welcomed by them.

Frank L. A. O'Connor is Richard Morgan, in early life the fiance of Helen, and who loses track of her when she leaves home immediately on reading the misreport of his death, later to appear as the district attorney of the county where, on trial for murder, is the son of the two. Morgan has no knowledge there is a son until the mother appears before him. It is in the clearing up of the tangles as we see them unspun in the latter part of the story that we come to the real drama, and here it surely is worth while. Mr. O'Connor and Miss McCoy constitute a strong team. Good support comes to them too from Edwin Fosberg, who has the role of the ambitious assistant district attorney.

Others in the cast are Junius Mathews, who was none too happily cast as the eighteen-year-old son of Morgan and Helen—Mathews' stature was not a part of that of his parents—Aphie James, Helen May, Roulef E. Cotton and Jack Sherrill.

There is one tragedy in the course of the story, but it will hurt the feelings of no one. It is one of those cases where it was "coming to him". The ending is of the happiest.

Falcon Features

The First Three of a Series of Four-Part Photoplays—Released on General Film Program.

Reviewed by Arthur W. Courtney.

THE first three Falcon features are: "The Mainspring," "The Stolen Story," and "The Martinache Marriage." These are four-reel photoplays made by H. M. and E. D. Horkheimer and released on the General Film program. The first one was released on August 17.

"The Mainspring" is a mining story of adventure written by Louis Joseph Vance. "The Stolen Story" is a dream story based on hypnotism with the addition of a Trilby episode. "The Martinache Marriage" is a love story told against a background of robbery, murder and suicide.

These are strong melodramatic stories that open with incident and follow it up with a wealth of incident expertly arranged to maintain a mild suspense to the very end. They keep one guessing all the time. Large casts are skilfully handled. The stories are magazine stories, machine-made but mechanically perfect. They plunge into a welter of incident and relationship based on sound narrative structure. They are photoplays of action in the true sense.

Especially noteworthy is the treatment of crime. Invariably all the preliminaries of the act are omitted. This not only eliminates the repulsive features but increases the suspense. Every crime is a mystery. This is more pleasant than knowing perfectly well just how it was done.

These are absorbing photoplays with a clearly marked individuality.

Busy Days at Metro

Fall Season Commences With New Productions for Thirteen Celebrated Stars.

METRO'S studios start the fall season of picture-producing with work going at full blast. Every one of Metro's thirteen stars is busy creating a new character to add to the portrait gallery for the delight of his particular following, and each is surrounded by a small army consisting of supporting cast and studio workers, with a master-director for every group.

The talents of both novelists and trained scenario-producers have been enlisted to provide all these stars with adequate material and the public with good stories. Prominent among them are Louis Joseph Vance, Mabel Wagnalls, Octavus Roy Cohen and J. U. Giesey, well known collaborators; Jackson Gregory and George Gibbs, novelists of world-wide reputation, and among the scenario writers represented are William Christy Cabanne, author and director; June Mathis, who has written innumerable successes; Lionel Barrymore, John H Collins and George D. Baker, all author-directors of note.

Nazimova, the celebrated Russian dramatic star, has begun preparations for her initial Metro offering, "The Rose Bush of a Thousand Years", which George D. Baker will direct.

Ethel Barrymore is engaged in the production of "Life's Whirlpool", an intensely dramatic story written and directed by the star's brother, Lionel Barrymore, formerly himself a Metro star. This five-part feature production will be presented by B. A. Rolfe. In the supporting company are such well known players as Paul Everton, Alan Hale, Walter Hiers and Ricca Allen.

Francis X. Bushman and Beverly Bayne have gone "on location" to make the exteriors of their new production written by Max Brand. Charles Brabin is directing this super-feature, which Albert Shelby Le Vino has adapted for the screen.

"Draft 258," by William Christy Cabanne and June Mathis, is the name of the new patriotic production. Mabel Taliaferro will have the leading role. Walter Miller, Millicent Fisher, Camilla Dahlberg and Eugene Borden are prominent in Miss Taliaferro's support.

Emily Stevens is engaged in a production adapted by Mary Murillo from the story by Charles A. Logue. George D. Baker is directing. Earle Fox, Frank Currier, Paul Everton and Ricca Allen are among the prominent members of the cast.

Edith Storey is hard at work on a picture version of "The House in the Mist", a gripping adventure story by Octavus Roy Cohen and J. U. Giesey, adapted by June Mathis. Tod Browning is directing. The cast includes Harry S. Northrup, Bradley Barker, Kempton Greene and Frank Fisher Bennett.

Emmy Wehlen has just begun work in a picturization of Louis Joseph Vance's story, "Nobody", with William C. Dowlan as director, and Benjamin S. Kutler as his assistant. Miss Wehlen's cast includes Florence Short, Ilean Hume, Herbert Hayes, Boyce Combe and Virginia Palmer. Charles A. Taylor has made the screen adaptation of the Vance novel.

Viola Dana has chosen Joseph Arthur's old-time stage success, "Blue Jeans". John H. Collins is directing this production, the screen version of which has been made by June Mathis. Robert Walker, Sally Crute, Augustus Phillips and Clifford Bruce are included in the unusually strong cast.

Harold Lockwood has begun work in "Paradise Garden", another "book" story from the pen of George Gibbs. Fred J. Balshofer is directing it. "Paradise Garden" has a "different" sort of hero, and a "different" sort of story, which the popular star will be able to invest with his own engaging personality Pretty Vera Sission has been engaged as leading woman.

Mr. and Mrs. Sidney Drew, creators and co-stars of Metro-Drew comedies, are just completing a playlet devoted to the subject of food conservation It is called "The Patriot", and is fully up to the Drew standard. Mr. and Mrs. Sidney Drew will continue to complete one comedy a week.

Mme. Petrova is the star in "The Silent Sellers", a powerful five-part feature production directed by Burton L. King. In this production Mme. Petrova has an opportunity to display emotional ability, and also wears some of the most beautiful gowns in which screen patrons have ever seen her appear. Favorites in the cast are Mahlon Hamilton, Violet Reed and Henry Leone.

Italian War Films Draw Crowds

"The Italian Battlefront" Fills Forty-fourth Street Theater—Fort Pitt Corporation Sponsoring American Tour.

WITH film men generally sceptical as to the drawing power of war films, the official war pictures of the Italian government, "The Italian Battlefront," in less than a month's time, have completely shattered all previous experiences and opinions in the trade, according to the announcements of the Fort Pitt Theater Corporation. Not only have the pictures played to capacity business wherever they have been presented, but at the Forty-fourth Street Theater, New York, the gross has exceeded that of practically every legitimate attraction on Broadway. This business has been maintained so consistently at every performance that William Moore Patch, president and managing director of the Fort Pitt Theater Corporation, under the direction of whom the American tour of the films has been placed, was last week negotiating for another theater in New York in which to extend the run.

The pictures have been received with equally substantial support in Pittsburgh and Buffalo. They are now playing at the Tremont theater, Boston, to sitting and standing capacity, and at the Auditorium, Chicago, seating 4,000. Not the least remarkable phase of the success of the films is the fact that the astute members of the trade concede the pulling power of these particular war pictures, notwithstanding their previous misgivings as to pictures of this character. These runs have been in no way forced. The advertising has not been extensive, nor have there been any unusual methods employed in the way of exploitation. The results have been due strictly to the intrinsic entertainment of the pictures, and the demand which word-of-mouth advertising has been created. As a matter of fact, the runs in each of the cities have been absolutely free of paper, save the usual courtesies to the press. With prices ranging to $2.00 top, standing room has been at a premium at every performance for the past three weeks at the Forty-fourth Street theater, New York—this notwithstanding the warm weather.

The explanation for this reversal of all precedent regarding war pictures, seems to be due to the fact that "The Italian Battlefront" differs essentially from any other pictures of like nature which have thus far been presented in this country. They depend upon heroism, rather than horrorism for their appeal. The magnificent natural scenery of the Alps, in which most of the footage was filmed, provides them with an additional interest, not common to their contemporaries. With these two attributes, Mr. Patch, in assembling the picture, has so blended suspense with thrills, and drama, with the romance and lighter side of the war, that there is gained an affect which, in swiftness of action and absorption of incident, is as dramatic and intense as that of any scenario ever filmed.

To Film Chinese Comedies.

Six one-reel comedies, translated from the Chinese by Robert B. Carson, will be the initial offering of the Screen Craft Photoplay Company, launched last week by George W. Shepard, the head of a big lumbering concern. Mr. Carson will also direct the making of the pictures.

The star will be Charlie Fang, who appeared in the serial. After the six films are completed, a series of twelve five-reelers will be made. The offices of the new company are located at 303 Fifth Ave., New York.

Comments on the Films

EXCLUSIVELY BY OUR OWN STAFF

General Film Company.

A BUSHRANGER'S STRATEGY (Kalem).—A two-reel episode of "The Further Adventures of Stinagree" series. The release is a fair one. The story tells of a lone violin player who gets to Stingaree's camp. Stingaree rightly figures him for a police spy. Howie and Stingaree outwit the troopers and obtain for a lost show girl the funds that the violinist-spy stole. They send the spy, barefoot, across the desert. True Boardman and Paul C. Hurst have the leading roles. Reviewed at length elsewhere in this issue.

STAR DUST (Black Cat Essanay).—A 29-minute story of a poor girl at a girl's college. She has no soldier sweetheart. All the other girls have. Each girl is shown in a separate scene kissing a letter from a soldier. Then follows a garden scene where each girl is with her soldier. More separate scenes of kissing. The second reel is a story written by the heroine expressing her lonesomeness. The picture ends with the realization of what she had hoped for, but thought was only star dust, romance, that she should have a soldier. Virginia Valli simply walks through the picture. She is not the lonesome girl. A newspaper clipping shown on the screen is set in the midst of a press sheet. This is a lugubrious story.

PIONEER DAYS (Selig).—This is an historical two-reel picture of the Indian massacre at Fort Dearborn (the site of Chicago) on August 15, 1815. This is an instructive picture. It is entertaining. And it is done on a big scale. In the course of the massacre several persons are tapped on the crown with tomahawks. Kathlyn Williams has a prominent place in the latter part of the picture. This subject is very well done.

HER SALVATION (Selig).—This is a one-reel drama of the old days. Most of the scenes take place in a tough dance hall. A good girl, Nance O'Shaughnessy, goes to her first dance and meets the human spider. One night he goes home with her. Her father finds her struggling with him in her room. A wicked woman, Mame Ryan, neglects her husband and little boy to go to the dance hall. It is customary for her little boy to call for her, take her home drunk, and put her to bed. Sandy comes from the country and warns Nance of "dance hall evils." But she will not listen. Nance and Sandy come upon Mame one day on a pier just as she is about to commit suicide. They take her to her home. Her husband wants to put her out. But Sandy remonstrates with him and he relents. The picture ends with the marriage of Sandy and Nance. The incidents of the story are weakly strung together. This is not a picture that will entertain an intelligent audience.

SELIG WORLD LIBRARY NO. 15.—This reel treats three subjects. A scenic of Monterey, California, shows among other points of interest the home of Robert Louis Stevenson. Tuna fishing in the Pacific, also brief scenes of mussel hunting, and salmon and rock cod fishing, ending with taking the eggs from the female salmon for spawning purposes is in the middle of the reel. The end is an account of the different processes in the silk industry from the laying of the eggs by the moth to the finished cloth. A fuller account of these subjects will be found in the Motion Picture Educator.

THE STOLEN STORY (Falcon).—If you like dream stories, this four-reeler will please beyond anything you have ever seen. The amanuensis of a blind playwright dreams that a play broker has such hypnotic power over her that he compels her to dictate a play that the playwright has discussed with her. This story is told with such power that it rivets the attention and holds it from beginning to end. Observe that when the dream ends, a dissolve is not used. The director has succeeded in increasing the suspense in ways unfamiliar to photoplay patrons.

THE MARTINACHE MARRIAGE (Falcon).—This four-reeler is a love story told against a very exciting background of melodrama. It begins with a robbery in a low restaurant in Paris. Mystery envelops the thief's daughter all through the picture. Toward the end she is unjustly accused of murder. Her father, who is the guilty one, when he finds that she is accused, writes a confession and commits suicide. There is nothing vulgar about the crime in this picture. It is done in high tragic style. Margaret Landis, who plays the leading part, wears a "trying" straight black velvet gown that will interest the women.

THE DEFEAT OF THE CITY (Broadway Star).—The first four-part O. Henry story with J. Frank Glendon and Agnes Eyre in the leading parts. It is a simple tale of how much better it is to live on a farm than in the city. It does not hold the interest well. It is reviewed in this issue.

Bluebird Photoplays, Inc.

THE CHARMER, August 29.—Ella Hall is the featured player in this five-reel offering. The picture is ordinary, but probably will hold more than ordinary interest for juveniles. It tells how an orphaned girl meets her Prince Charming and later reunites his parents, who are at the point of divorce. A longer review is printed in the review columns of this issue.

Butterfly Pictures.

THE LAIR OF THE WOLF (Butterfly), August 20.—A five-reel offering, written by E. Magnus Ingleton and produced by Charles Swickard, and featuring Gretchen Lederer, Joseph Girard, Donna Drew, Val Paul and others. This tells a complicated and at times melodramatic story. The events center about a man named Cathcart, admirably portrayed by Mr. Girard. Cathcart possesses a brutal nature and marries a widow, only to neglect her. In the course of the story he is murdered, but has so many enemies that numerous people are suspected of the crime. The manner in which the truth is brought to light carries the interest very well.

STRAIGHT SHOOTING (Butterfly), August 27.—A splendid five-reel Western subject, featuring Harry Carey, Molly Malone, George Berrel and others. This tells a stirring story of the old West when cattleman and settlers were at war with one another. Reviewed at length elsewhere.

Greater Vitagraph.

THE DIVORCEE (Blue Ribbon), August 27.—As is pointed out in a review on another page this five-part subject is a story of the divorce colony at Reno, Nevada. The subject has been handled in a semi-humorous vein by Rufus Steele, the author, yet in the latter half he has injected much real drama.

JUST WHAT BOBBY WANTED.—A one-reel comedy with Bobby Connelly. This was written by Charles M. Seay. Bobby wants a little sister. He finds Aida Horton, the daughter of a drunkard. He takes her to his father's barn and improvises a bedroom for her there. This is only a fair number. Bobby has adopted Aida before in this series, and that was a more interesting picture.

Kleine-Edison-Selig-Essanay.

A DOG IN THE MANGER (Selig), August 6.—William Fables and James Harris have the leading parts in this Hoyt comedy. They portray respectively A. Jackson Bright and Colin Early. J. A. Richmond directs these two worthies in their efforts to accumulate money in ways not recognized as legitimate. Their machine for making sausages from the live dog works perfectly when one of the partners is on the inside to feed out the finished butcher's product, as the other is on the outside to push in the live material and turn the crank. There is a lively chase and getaway as the police interrupt a sale nearly completed. There follow much slapstick when the two volunteer as hotel employes to take the place of striking help. The picture is fast and contains amusing moments.

A TRIP TO CHINATOWN (Selig), August 20.—This is a two-reel version of a Hoyt farce. William Fables plays the leading part. He makes a trip from a Chinese laundry by way of an opium pipe to an Oriental realm where Amy Dennis is queen. The talent of the realm performs for his entertainment. There is an Oriental dance, a snake charming act and a tank episode. This starts with a dive by two girls in white one-piece suits. The queen's swordsman turns out to be a sissy. James Harris is a slave. He is put in a den where he makes friends with a human lion from whose paw he extracts a thorn. This is a fair slapstick comedy.

PANTS (Essanay), September 10.—The story of this mirthful, five-reel production was specially written for Little Mary McAlister, and in it she endears herself still more strongly to her numerous friends—both grownups and little ones. Little Mary is supported by a strong cast. A detailed review appears on another page in this issue.

Metro Pictures Corporation.

THE JURY OF FATE, August 6.—A five-reel Rolfe picture. The story is laid in the Canadian forests, and affords Mabel Taliaferro opportunities for excellent characterization of a dual role, that of a selfish French Canadian boy and his unselfish, whole-hearted sister. An interesting story, with beautiful outdoor scenes. Reviewed elsewhere in this issue.

Mutual Film Corporation.

BEACH NUTS (Cub), August 16.—In this rather entertaining farce-comedy Jerry follows his sweetheart, her father and her father's choice of a husband for her to the beach. There he gets mixed up with a policeman who has an eye on the girls, and eventually manages to elope with the lady of his choice in an automobile.

JERRY ON THE FARM (Cub), August 23.—This number of the Jerry comedies shows Jerry in the employ of a moving picture company which is on the lookout for a "thank-you" location. This is found on a farm which there is also a pretty daughter. Jerry, as usual, fascinates the girl and is given rough handling by the girl's sweetheart. A very ordinary comedy.

REEL LIFE NO. 70 (Gaumont), August 30.—In this issue of Reel Life will be found some interesting subjects, namely, "Using the Abalone," "A Boy and a Rope," showing the dexterous manner in which a boy of nine years uses a lassoo, "Beach Sports of California," and "Handling the Mail." A couple of short animated cartoon studies finish the reel.

OUTCAST (Empire), September 10.—A six-part adaptation of the Frohman success of the same name which was written by Hubert Davies. Ann Murdock is the star and does splendid work in the role of the woman of the streets who recognizes the predicament of another outcast, a man, and lifts him along with herself to a better level. The morale of the play is not to be recommended for Better Film programs, but the production, which is reviewed in full elsewhere, is unusually entertaining and well made.

Paramount Pictures Corporation.

EGGED ON (Klever), August 20.—This is a one-reel comedy with Victor Moore in the leading part. He is entrusted with a new explosive packed in egg shells to deliver to the government. On the journey an heiress he meets gets his valise and puts the eggs in an incubator when she gets home. Vic arrives too late to prevent the explosion. The story is bolstered up with other incidents. Vic tries to earn five dollars to send a cable for money when he loses his valise. He wears a dress suit with a tailor's advertisement on the back. The heiress pretends to return his eggs to him, but really substitutes real eggs, which are hatched when he opens his valise in the government office. This is a fair comedy. No eggs are thrown.

LITTLE MISS OPTIMIST (Pallas), August 26.—Vivian Martin has the lead in a good wholesome story. It is interesting all the way, with a dramatic denouement. It is reviewed in another column.

HIS WEDDING NIGHT (Arbuckle), August 20.—A two-reel comedy of the knockabout variety located in a country drug store where Fatty is the soda clerk. Watermelons and ice cream are thrown, and chloroform and iodine are used in large quantities. Two sissies appear. One dresses in a bridal gown and is kidnapped instead of the bride. Try as one might, he could not help laughing at this picture.

Pathe Exchanges, Inc.

THE SULTAN'S NECKLACE (Astra), September 2.—First chapter of the new "The Seven Pearls" serial. The number promises a good serial. It tells of an American girl brought up in Turkey who must recover a seven-pearled necklace or become a member of the Sultan's harem. Mollie King, Creighton Hale and Leon Bary are the featured players. Reviewed at length in this issue.

THE BOW STRING (Astra), September 9.—Second episode of "The Seven Pearls" serial. The story moves along faster in this episode and promises much adventure and a fascinating story. In the issue the girl is confronted with the bow string, the contrivance used in strangling women of the harem who flirt. In the number the girl gets two of the pearls but to have them snatched from her at the close.

OVER THE FENCE (Rolin), September 9.—A one-reel comedy featuring Harold Lloyd. The number is a good one and shows the comedian as a baseball player. The comedy bits Mr. Lloyd injects into this reel are immense. We see him as the star player of a fast baseball team. Bebe Danles is also seen on the screen, as are also the other important members of the Lonesome Luke company.

MAKING A WAR POSTER (International), September 9.—A split-reel embracing an industrial-educational and Katzenjammer cartoon. The first half shows the making of a war poster from the time it is conceived by the artist until it comes off the lithographer's press and is posted. The cartoon shows the Katzenjammer kids up to some new and, if possible, funnier pranks.

Triangle Film Corporation.

GRAFTERS (Triangle), August 26.—A five-reel crook story, treated in a farcical way, featuring Jack Devereaux, Anna Lehr and others. This keeps the humorous side up and follows the prevalent order of "thief comedies." Reviewed at length elsewhere.

A NOBLE CROOK, (Triangle-Keystone).—A typical two-reel comedy, featuring Harry Gribbon as a kind-hearted crook who keeps the avaricious banker from foreclosing the mortgage and marrying the widow's daughter. A number of amusing comedy situations are strung along through this, and there is a lively chase at the close, participated in by an auto, a train and an aeroplane.

World Pictures.

THE GUARDIAN (World Film-Peerless), August 27.—A five-reel subject, written by W. B. M. Ferguson and produced by Arthur Ashley. This tells a story of well-rounded interest, simple in plot but brought up to rather strong interest by the excellent work of the three leading performers, Montagu Love, June Elvidge and Arthur Ashley. It concerns a girl whose guardian has a black past, but is now a truly good man. She becomes acquainted with a crook who learns of the guardian's past and tries to supplant him in the girl's affections. In the end the girl falls in love with her guardian and marries him.

TIDES OF FATE (World Film), September 17.—A five-reel story of real life, with numorus interesting melodramatic situations strung through it. It tells the story of a girl beloved by two men and contains plenty of plot interest. Reviewed at length elsewhere.

Universal Film Manufacturing Company.

THE LURE OF THE CIRCUS (Bison), Week of September 3.—A two-reel subject, by W. B. Pearson, featuring Fred Church and Eileen Sedgwick as a young blacksmith and his sweetheart who have aspirations to join a circus. She attempts bareback riding and he tries lion taming. Some good comedy situations result. The action is a little strung out, but holds the interest well.

OFFICER, CALL A COP (Joker), Week of September 3.—A one-reel comedy, by A. F. Stables, featuring William Franey, Jaret Eastman and Percy Pembroke. The scenes occur in a Chinatown section, where the girl is made captive. Yawning trap doors also catch a cop and the hero in search of the girl. Diverting and quite amusing in a knockabout burlesque sort of way.

A DREAM OF EGYPT (Star Featurette), Week of September 3.—A two-reel number of certain unusual qualities, by Myrtle Stedman. Lena Baskette plays the part of a little girl who dreams she is in Egypt, where she saves her mother from the wicked Shiek. This is strong on Oriental atmosphere and the settings and costuming are attractive. The dancing scene toward the close is well staged. Claire MacDowell is also in the cast. A pleasing number.

A GALE OF VERSE (Joker), Week of September 3.—A comedy number, by Tom Gibson, featuring Gale Henry and Milt Sims. Gale plays the part of a country poetess who insists upon reading her poetry aloud to everyone. She goes to the city and gets on a newspaper, where she assists in rounding up some counterfeiters. A typical offering, with a funny idea back of it.

THE CURSE OF A FLIRTING HEART (Victor), Week of September 3.—A "flirtation" comedy, by C. B. Hoadley, featuring Max Asher, Lillian Peacock and others. Max and his wife are each caught flirting on the beach by an amateur camera man and see themselves on the screen next day. Some of the beach costumes are a little breezy, but the action is inoffensive and contains funny moments.

BACKWARD SONS AND FORWARD DAUGHTERS (L-KO), Week of September 3.—A knockabout comic, in two reels, featuring Billy Bevan and Lucille Hutton. The former plays a country youth in the city, who falls in love with a restaurant cashier. Some of the action in this is funny, but there is not enough plot to hold the attention well. Some of the restaurant scenes are also disgustingly dirty and unattractive. The number is below this company's average.

ANIMATED WEEKLY, NO. 85 (Universal), August 22.—Contains an entertaining assortment of news topics in pictorial form, including Madam Montessori's child methods, Canadian flood scenes, and many war views.

CURRENT EVENTS, NO. 16 (Universal), August 24.—War sidelights in France, Italy, England and this country are included in this. Also return of the Root mission from Russia and other live features.

Three Artcraft Stars for October

Douglas Fairbanks, Geraldine Farrar and William S. Hart in One Month's Productions.

UNDOUBTEDLY the greatest array of motion picture attractions ever offered in one month by a distributing organization is announced as the October releases of Artcraft. Douglas Fairbanks, Geraldine Farrar and William S. Hart, three box-office names in productions extraordinary, are scheduled for release during this month.

The first offering will be Douglas Fairbanks in a photoplay entirely different from anything in which he has appeared on the screen to date. The original title of this picture, "Fancy Jim Sherwood", has been changed to "The Man From Painted Lost". A comedy-drama of exceptional action and true Western atmosphere, this photoplay offers the energetic player new opportunities to disclose not only situations of typical Fairbanks construction, but incidents of stirring dramatic qualities.

Artcraft's second offering marks the return to the screen of Geraldine Farrar, favorite of screen and operatic stage. As her initial Artcraft vehicle a spectacle in which it is expected she will score even a greater triumph than in "Joan the Woman" has been given her. "The Woman God Forgot" is the new production, from the pen of Jeanie Macpherson, and staged under the direction of Cecil B. De Mille.

As its third release is the Hart-Ince offering, "The Narrow Trail", a typical William S. Hart subject, written by himself The great popularity of this Western "Bad Man" is the result of unusual ability and individuality. In "The Narrow Trail" Hart not only gives himself a vehicle particularly adapted to his capabilities, but also affords his famous horse, Fritz, a big opportunity to display its merits. In the part of an outlaw Hart gives a thrilling characterization carrying throughout a certain human appeal which makes him the most beloved "villain" on the screen.

FILMING O. HENRY'S "GENTLE GRAFTER".

After careful preparations to interpret an atmosphere of O. Henry not previously done for the screen, work has now progressed well along into the filming of the famous American author's "Gentle Grafter" stories, which concern the adventures of Jeff Peters, itinerant fakir. The first picture is "The Atavism of John Tom Little Bear", which General Film announces for release on September 8. It is a two-reeler. Another very strong story soon to follow this one in two-reel form is "The Last of the Troubadours", one of the most startling of O. Henry's Western stories.

Grinding the Crank

With Thornton Fisher

"HOW'D it go today?" I asked a fellow who doubles for the big ones. "Pretty soft today," says he. "All I did was to jump from a seventy-foot chimney, fall off a horse, drop off a train, fall under a buzz car and swim two miles. Pretty soft today, but I may have to work tomorrow."

* * *

Scene—Movie theater
Time—7:45 p. m.
Characters—Mother and young hopeful of six seasons.
Young hopeful as subtitle is flashed—"What's 'at say?"
Mother—"John and Mary leave for ——."
Y. H.—"What they doin' now?"
M.—"Sh-h, Just watch."
Y. H.—"Where they goin', huh?"
M.—"Keep still and watch."
Y. H.—"Now what they doin', huh?"
M.—"Sh-h."
Y. H.—"What'sa letter say?"
M.—"You wouldn't understand."
Y. H.—"Looka! Indians! Whathey doin', huh?"
M.—"Keep quiet and see"
Y. H.—"What's he hittin' her for?"
M.—"For goodness sake, keep still."
Y. H.—"Now what they gonna do, huh."
M.—"WILL you keep still?"
Y. H.—"What we gotta go home for, huh?"

And still they wonder why Ma is using hair dye to restore it to its original hue.

* * *

Song for Quartet. Heart Interest Stuff.

A mother sits in sadness thinking of her only child
Who's working in the movies far away (far away)
While on the window sill stands a moving picture "still"
And through her tears this dear old soul did say.

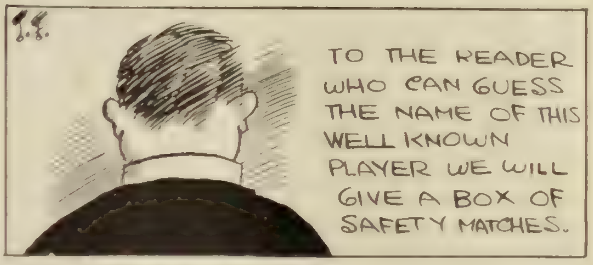
CHORUS.

They've went and took my darling child
From this, our dear old house and
Are starving her to death each month
On a measly forty thousand.

S'funny, but the film fan doesn't care what color socks the camera man wears, or what the property man's favorite breakfast food is.

* * *

An unfortunate thing almost occurred last week at an eastern studio. An extra man was struck by a falling beam from a burning building and rendered unconscious while the cameraman was grinding. It looked for a second as though the beam would miss his head and spoil the picture.


T.F.
TO THE READER WHO CAN GUESS THE NAME OF THIS WELL KNOWN PLAYER WE WILL GIVE A BOX OF SAFETY MATCHES.

It might discourage some publicity gentleman to know that there exists in this country a few individuals in an obscure little mountain village who never saw a moving picture and don't know whether Charlie Chaplin is the name of a book or Mary Pickford the title of a song. Nevertheless we've been through some territory lately where the sinking of the Maine was the latest news they've had recently.

* * *

Advertisements received too late for our forms:

Wanted: By a young man, position as scenario writer. Have had five years experience as plumber's assistant, but am tired of work. G. E.

For Sale Cheap: Projecting machine by exhibitor with several parts missing. Q. S.

* * *

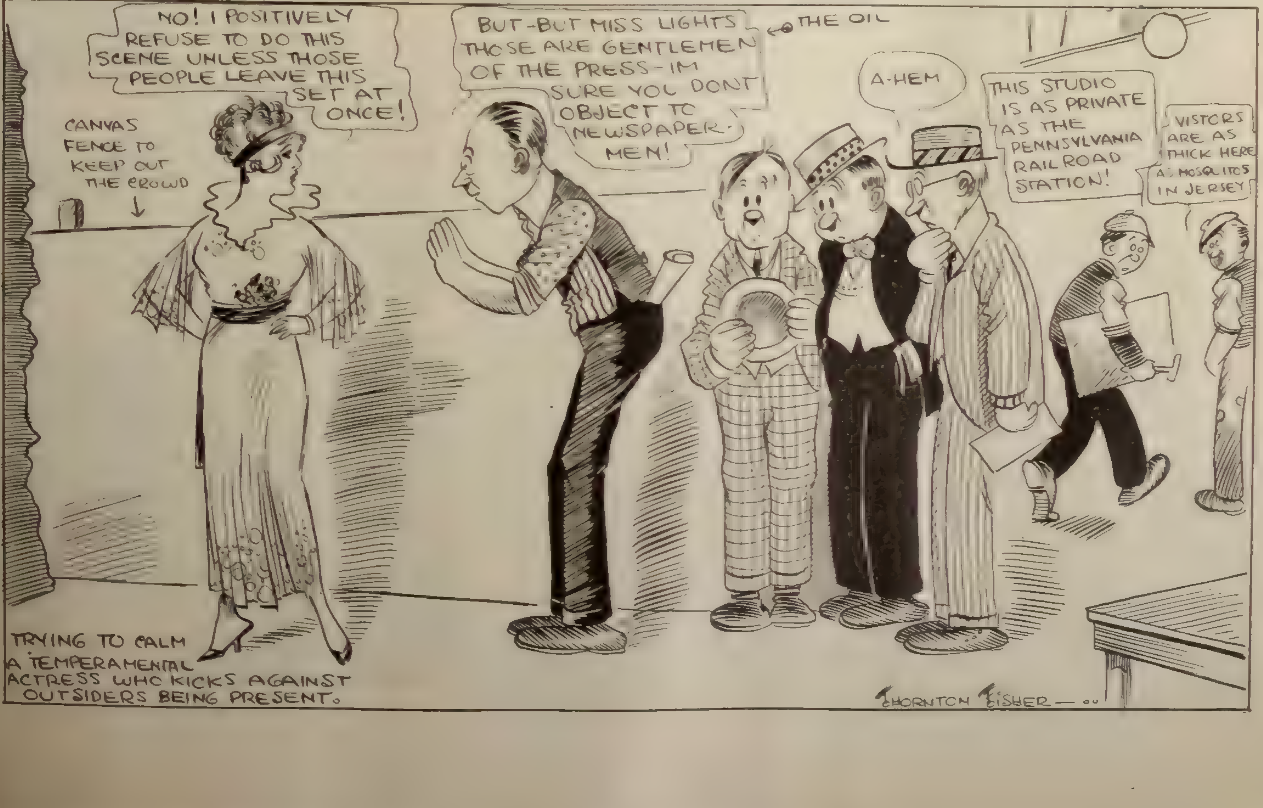
G. Iva Payne, the famous producer, had a sudden attack of the heart one day last week. It seems that Mr. Payne was engaged at the time signing up O. Hava Sole, the international star. Mr. Sole had just remarked that he would walk to and from the studio, and did not wish the company to furnish him a car or a valet. At this point Mr. Payne collapsed.

* * *

"The Man Who Couldn't Behave" was released last week. The State gave him a new suit and a five case note, and wished him luck.

* * *

Guess we'll "cut"?


NO! I POSITIVELY REFUSE TO DO THIS SCENE UNLESS THOSE PEOPLE LEAVE THIS SET AT ONCE!
CANVAS FENCE TO KEEP OUT THE CROWD
BUT-BUT MISS LIGHTS THOSE ARE GENTLEMEN OF THE PRESS-IM SURE YOU DONT OBJECT TO NEWSPAPER-MEN!
THE OIL
A-HEM
THIS STUDIO IS AS PRIVATE AS THE PENNSYLVANIA RAILROAD STATION!
VISTORS ARE AS THICK HERE AS MOSQUITOS IN JERSEY
TRYING TO CALM A TEMPERAMENTAL ACTRESS WHO KICKS AGAINST OUTSIDERS BEING PRESENT.
THORNTON FISHER

Observations

BY OUR MAN ABOUT TOWN

IT IS very unfortunate that at this period, when plans should be discussed and in the making for the fall and winter season, the motion picture exhibitors of the country are again divided and the time that should be spent in the formation of a campaign for the mutual benefit of all concerned in the business is being wasted by criminations and recriminations in one of the most important branches of the great industry. The situation confirms the conclusions of some of the most conservative and profound thinkers in the business, which may be summed up in the brief statement that it is more difficult to keep the exhibitors within the boundary of bona fide cooperation and mutual effort than it is to control or influence any other branch of the business. One fortunate phase of the situation is that the rupture in the ranks of the exhibitors comes at a time when the common enemy of the motion picture industry finds himself too busy lobbying for and against legislation that does not bear upon the motion pictures. When the common enemy is stripped for battle on the censorship and other questions, the exhibitor is an important factor in the army of defense, his cooperation in the attacks upon forts ignorance, incompetence and graft in the past being second in value to no other branch of the industry. But this service could never have been rendered by the exhibitors individually. They demonstrated their power only when invited, when they went into battle after joint conference on the issues at stake and the best methods to adopt in the campaign against unreasonable legislation and oppression.

* * *

It would seem that in view of the important events that arise in the motion picture business from time to time, and the necessity that exists for complete amalgamation of the various branches of the industry to meet such events, it should not be a difficult matter for the exhibitors to get together and adjust their differences. It would seem so, but it isn't. In spite of declarations made by some very intelligent and able men in the field, the motion picture business is entirely distinct from any other lines of business, both as to methods and results; and the most peculiar branch of it is that embracing the exhibitors. It has always been the most difficult to handle and efforts to maintain a genuine spirit of good fellowship and trade cooperation has been almost disastrous to the nerves of many a good man.

* * *

With all due respect for the men in the exhibitors' field who are actuated by sincere and bona fide motives, records show that exhibitors are a composite of jealousy, partiality and avarice. Good fellows as a whole? Yes, but too many of them lacking that spirit which will permit them to temporarily make a personal sacrifice in order that benefit may accrue to their organization, or the industry as a whole. Some are too frequently intoxicated by acquirement of popularity or power. Others sour because lack of personality or misconception of policy places distinction beyond their grasp. There seems to be a woeful lack of that sublime gift or acquirement known as liberality of the mind, which results in misfortune for the organization which could be made a power for the benefit of the members, individually and collectively

* * *

Too many of the exhibitors fail to get out of their minds that the motion picture business does not belong to the sphere of the manufacturers' union, the trades union, the retail merchants' association, or any other similar organization. Those who have been very active and conscientious in bringing the exhibitors into one organization, have always maintained that if the principle were properly absorbed the members would find that they partook more of the fraternal spirit than any other organization arising from the amalgamation of those engaged in business circles. But, say some of the organizers, it seems almost impossible to inject the spirit of fraternity into many of the members. At least they fail to manifest its absorption, unless they be in attendance at some social affair. When it comes to a convention or some important meeting many of them take pride in displaying scalping knives and promising to hang to their belts the scalp of anyone who "gets too gay and tries to constitute himself the whole cheese."

The spirit that occurred at the convention in Chicago between the Exhibitors' League of America and the bolting faction, now known as the American Exhibitors' Association, was a serious one. Efforts to bring the factions together by conservative advisors failed and the seceding faction is found applying for admission to the National Association. The situation is a delicate one for the latter to be in, but as its members represent the brainiest men in the moving picture industry the result will no doubt be in full accord with the principles of reason and justice. It is sincerely hoped that no error of judgment will be made in the decision, so that should either of the factions lose in the controversy there will be no excuse for evading submission to it. There is an element in the ranks of the exhibitors that is hoping for a speedy settlement of the questions before the National Association, and there is reason to believe that it will have been settled before this goes to press. But speedy action is not to be so much wished for as established unanimity. Many more difficult questions involving far more vital issues have been adjusted in the past and as a united organization is essential to the exhibiting business, it is not improbable that the Chicago break may be effectually knitted and healed.

* * *

In putting a provisional restriction on the exportation of moving picture films from this country, the Government has taken a very sensible step. It is not difficult to determine what makers of films are making genuine exportations—that exporting films only for exhibition purposes, and none of the companies are so devoid of patriotism as to sell junk films to be used in the manufacture of munitions for the German armies, especially since their attention has been called to the matter by the Government. It is regretted, however, that the junk films must be held by the companies. There is a suffering public wishing that the Government could make an appropriation for the cleaning off the shelves of all such junk. Reference was made in these columns last week to the rank imposition that is forced upon an unsuspecting public by cheap and unprincipled people who are not deserving of the title "exhibitor," and since that time makers and exhibitors of bona fide war films have been obliged to protest through the press against false billing, advertising and exhibition of faked war films. If the Bureau of Licenses cannot see its way clear to deal with these fake show people the police and government officials may be able to devise means by which the offenders may be effectually dealt with, either by compelling them to exhibit only genuine films, or closing the places. The newspapers are not permitted to knowingly publish fake war pictures and cheap show men should not be allowed to display fake war pictures either inside or outside the house. It is a fraud and creates false impressions that are likely to cause trouble.

* * *

During the recent very hot spell of weather many local theater managers complained of a big falling off in business, which complaint was not as justified as one the patrons have against the houses. It is not improbable that the local authorities will be after some of the houses. Some managers make a marked display of signs announcing that the interior of the houses are far cooler than the atmosphere outside. Some signs give the difference as twenty degrees, some thirty and not a few have put the difference as high as forty. A very indignant genteman seated in a picture and vaudeville house on one of the very hot afternoons was so warm over and under the collar that he gave the management notice he would file complaint with the authorities. "I know I was not obliged to come into your place," said the patron, "but I was induced to enter by your misleading sign outside regarding the temperature. Perhaps I will not be able to hold you on that," continued the irate patron, "but I'll tell you where I have got you. You have plenty fans, but to save current you operate them only occasionally. I'll be fair with you," added the man as he shook an index finger at the manager, "but you keep those fans working when its hot or I'll spring a thermometer on you some time and get the Board of Health to look into your ventilating apparatus."

ENID BENNETT FINDS A STORY.

It is announced a final selection for the first Paramount picture starring Enid Bennett, the charming Australian actress, has been made at the Ince studios. It is furthermore reported the story is one embodying all of those qualities which are most eminently suited to the capabilities of the star.

Popular Picture Personalities

WHO'S WHO IN THE MOVING PICTURE WORLD

Compiled by the Statistical Department.

LITTLE, Anna. Born in Sisson, California. American parentage. Is five feet, six inches tall and weighs 125 pounds. Dark complexion, brown eyes, dark hair. Miss Little is silent about her stage career other than to tell that she made her stage debut in 1909 and was for four years on the speaking stage. In 1913 she turned to pictures and in the past four years she has played with the Ince, American, Selznick and York-Metro companies, the latter being her present connection. It is as an Ince player that she is perhaps best known, for she was one of the original Ince group. Some of her best parts were in The Battle of Gettysburg, The Black Box serial, Immediate Lee, Land o'Lizards and The Silent Master. And what do you suppose she specially likes to do? All out door sports? Wrong! Her fad is reading K. C. B. in the Hearst papers (advertisement) but she likes press notices, too, we think; most players do.

Anna Little

LYON, Benjamin B., Jr. Born in Atlanta, Ga. American parentage. Is 5 feet 10½ inches tall and weighs 143 pounds Dark complexion, dark brown hair and blue eyes. Though born in Atlanta, Mr. Lyon's parents removed to Baltimore, Md., when he was four years old and it was here that he first attracted public attention by his work as an amateur. In the summer of 1914 he played with the Poli stock in that city; his professional debut. His picture debut was made October 9, 1916, in a Famous Players production, the title of which he does not recall. Later he went to the Edison company, playing in the Conquest pictures and is now: with less than a year's experience in pictures, a juvenile lead for the Metro. Off duty he divides his time between his high-powered car and the swimming pool, for he is an expert driver and you can leave off the second letter and still be correct. He both dives and drives.

Benj. B Lyon

MINTER, Mary Miles. Born in Shreveport, La. American parentage. Is but two and a half inches over five feet and weighs 110 pounds. Blonde complexion, golden hair and blue eyes. Miss Minter made her stage debut in November, 1907, at the age of five, and has played about every child role in the stock repertoire. She also originated child parts in Cameo Kirby, Hanele, A Fool There Was, with Robert Hilliard; A Woman of Today, with Mme. Kalich, and in The Littlest Rebel, with the Farnums. Has also played Shakespearian roles with her sister in private entertainments. She made her picture debut December 15, 1915, in The Fairy and the Waif, a World production. She has also played with Metro and is now one of the bright particular stars at the American studios at Santa Barbara. Miss Minter has won an unusual success for a child of her age, due largely to her naturalness.

Mary Miles Minter

KING, James Wallace. Born in Florence, South Carolina. His father was English-Scotch and his mother English-German. Is five feet eleven inches tall and weighs 150 pounds. Dark complexion, black hair and gray eyes. Mr. King made his stage debut in September, 1913. He was for two years in musical comedy and for a year with a minstrel troupe. He made his debut in pictures in May, 1917, in The Village Villain, produced by the Master Pictures, of Houston, Texas, and with startling frankness he writes that he has played no notable parts and does not even add "as yet." Of course three months in pictures does not make for a very elaborate record of past performances, but even at that—! Mr. King sets down as his fads riding, swimming, singing and athletics and adds that he dances. That is an improvement upon all outdoor sports, though some singing should be classed as an outdoor sport. We do not know as to Mr. King.

James W King

BILLINGTON, Francelia. Born in Dallas, Texas. Her father was an Englishman and her mother an American. She is five feet six and one-half inches tall and weighs 135 pounds. Light complexion, light brown hair and gray eyes. Miss Billington is an old-time picture player, for she has been in pictures all of four years, starting in 1913 in Strathmore, a Majestic, if we remember. At any rate she has played with Majestic and Universal and is now with the American. Some of her best liked parts have been in Naked Hearts, My Fighting Gentleman, The Masked Heart and Pride and the Man. In spite of this predominance of "heart" plays, Miss Billington has no heart, for she ignores a whole lot of nice blank lines in her questionnaire and does not even tell whether she has any fads. Perhaps her fad is not filling out the blanks in questionnaires. Who can tell? It certainly looks that way.

Francelia Billington

NOTICE.

Players are invited to send in material for this department. There is no charge of any sort made for insertion, cuts, etc. This is a department run for the information of the exhibitors, and is absolutely free to all players with standing in any recognized company. No photograph can be used unless it is accompanied by full biographical data and an autograph in black ink on white paper. If you have not received any, ask for a questionaire and autograph card. Send all three.

STATISTICAL BUREAU,
Moving Picture World.

17 Madison Avenue,
New York City.

Haas Building,
Los Angeles.

Music for the Picture

Conducted by CLARENCE E. SINN

The Music Copyright Question.

T[illegible] can Society of Composers, Authors and Publishers has stirred up a feeling of bitter resentment among the [illegible] out reason. The music publishers declare emphatically that [illegible] and composers primarily and that they—the publishers—were compelled to come in as a matter of self-preservation. That part of the question doesn't matter now. The fact remains that the publishers are affiliated with the prime movers [illegible] swim together—with the odds in favor of swimming for a time at least. The publishers also assert that the bulk of the revenue from the music tax goes to the authors and composers and a relatively small part to the publishers. That does not interest us so much at present. We don't care so much who gets it, as who gives it.

For the past twenty-five years the music publishers have been frantically creating an artificial condition in the trade which was bound to result sooner or later in chaos. They entered a business which was comparatively small, safe and conservative. By over-stimulation they created a business which became inflated, top-heavy, and bound to fall of its own weight. Each firm employed an expensive staff (under salary) to promote their songs and create a public demand for the same. Professional singers were furnished with free songs. Not only that, a staff of piano players were maintained in each house to teach these songs, a staff of arrangers to make free orchestrations (if the free published arrangements did not happen to lay in the singer's range) and in many cases a bonus or premium was paid to singers for singing these songs. The tons of free music which has been distributed to band and orchestra leaders (usually in specially made arrangements) must amount to an enormous figure. The music publishers taught everybody connected with the show business to regard free music as a right and not a privilege. They have taught us that we were doing them a favor in playing and singing their music—and quite often we were. For a while the profits were big. The writers of successful songs were engaged and placed on the staff of one firm or another—to keep a competitor from getting his future output. Royalties were fair; in some cases generous. But the ever-growing competition and fierce rivalry brought an ever-growing expense. Of the stream of money flowing in, another large stream flowed out. And this last stream has been steadily increasing, while the first—if it has not been diminishing—has certainly not been growing. Authors and composers are now getting as low as one-half of one per cent. in royalties—when they get anything. And now the present decade is expected to repay the sinners for their own mistakes made in the past.

So far as the authors and composers are concerned, they are not the wolves we are apt to picture in our first burst of [illegible] proper remuneration for their work and talent. So far as the publishers are concerned, they are perhaps the victims of circumstances; said circumstances being created by themselves [illegible]

And now we are to hold the bag.

Nobody will dispute that the writer or producer should have a fair recompense for his efforts; the more worthy his efforts the greater his recompense. Nobody will begrudge the publisher a fair profit for his investment, nor a fair remuneration for his services. All of these people are at the very foundation of the show business. They furnish the biggest part of our working tools and they have a right to pay for the same. But we resent being coddled along all these years, receiving goods for nothing which in the very nature of things should have been paid for, and then suddenly held up and told to "stand and deliver." To deliver not only the price of the goods, but a big premium besides in the shape of royalties (or as they prefer to call it, a "music tax"). Now I don't believe anybody would object if the so-called [illegible] existed in the first place. Musicians and others should be willing enough to pay the price for their music. It con[illegible] paying not only for the music, but for the privilege of using it. The argument that in playing the music in public we are "selling it" to the audience may be sound in law, but under present conditions is most unfair in principle.

Why in the name of common sense did they not, if the business did not pay, why, I say, did they not cut out the free music and charge a price for their goods which would make it pay; make it pay everything including royalties which are a legitimate part of the expense?

Exhibitors all over the country are trying to get together [illegible] away with your judgment. It is not [illegible] to any fund for fighting this condition unless that fund is for the sole purpose of getting this law repealed. It has been suggested that exhibitors seek injunctions on the A. S. of C., A. & P. charging restraint of trade. It has been suggested that they be fought as a "trust." The publishers assert that inasmuch as there is no price fixing among them, there is no trust and no restraint of trade. I am informed by a Chicago attorney that the Society's position is sound in law.

This law is a Federal law and as such we are bound to obey it. We have only two courses open to us in opposition to it. We can refuse to use their music or we can work to have the law repealed. Don't spend your money on anybody who tells you you can do anything else, for you will only waste it if you do.

Moving picture theaters are not so dependent on popular music as they think they are. It is true, we like to keep up to date and give our patrons the newest and the best. But in music for the picture the newest is not always the best. Generally the "popular" number has nothing whatever to recommend but its newness. Lots of the old music is available and does not come under this copyright protection. Mr. [illegible] has stated in an open letter that his copyrighted musical publications (with cited exceptions) may be publicly performed without restriction. Please do not take this too literally. Mr. G. Schirmer has a splendid catalog, but many of the numbers are the product of members of the Am. Society of C., A. and P., and as such are best let alone unless you have a license to use them. It may be that a further interpretation of the publishers' rights to a piece of music may be asked for in the courts, but I doubt it. It appears to be definitely settled now. Mr. G. Schirmer and other large dealers can furnish you with a catalog of music which is not controlled by the af[illegible] way he can help you best if he wants to help you. But you cannot use a number on his catalog written by Victor Herbert, Rudolph Friml or any other member [illegible] you are duly licensed by the society. No dealer is going to [illegible] and no judge will take [illegible] or that so-and-[illegible] you it "would be all right." If the exhibitors really [illegible] and present a really solid front, they can by refusing [illegible] the late music so reduce the sales and profits as to [illegible] uses the popular stuff, and the other exhibitors become [illegible]ened at a possible chance of losing some trade thereby—well, they will all run for a license. It is this very thing upon which the society is building its hopes. Will the exhibitors stick together for a common cause? The society thinks not. Will each exhibitors try to get the better of his rival in business, if only for a week or a day? The society thinks he will. We can only wait and see.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

The Educator Review

No Results—A Future.

By Rev. W. H. Jackson.

IT has always been the custom of the Moving Picture Educator to look for and expect some special results from the annual convention of the moving picture interests—results which could be turned to good account in behalf of the advance of educational moving picture work. In past years there has always been some general, if not detail, developments upon which the Educator could mould specific advantage; at times there have been emphatic and important events or efforts, which were capable of being used to bring about things more or less progressive in the educational world of moving pictures. Last, but not least, yet of vital importance, was the fact that conventions are usually mapped out with the object of bringing marked progressive and educational progress in the whole realm of moving picture endeavor. Judging by these former standards the convention at Chicago was a conspicuous and lamentable FAILURE.

As empty as Mother Hubbard's cupboard there is absolutely nothing to be found that can in any way be turned to advantage in any branch of the moving picture advance, indeed, retrogressive work of those responsible for the management of the precious days spent in selfish destructiveness rather than dignified unselfish constructiveness

An Opportunity Lost.

It would seem that never before in the history of moving pictures was a convention held under such favorable auspices and weighted with golden opportunities. The days of evil and dire criticism which marked the early growth of the picture industry have been supplanted by a universal appreciation of their value and a world-wide desire for their development. The President of the United States had publicly asked for the benefit of their far-reaching, constructive and enlightening influence. It seemed, however, that the personal desires of a little President within the narrow conception of his own personal ambitions and immediate financial gains were to take precedence of the wishes of the great President of the world's greatest nation.

The policy of rule or ruin has always resulted in ruin, it rules for a brief moment and is then buried under the ruins with which it seals its own eternal destiny. It may be well, however, to feel that the loss of the opportunity for this convention to seize the immediate opportunity presented to it, may yet prove of greater good. Who can tell what little and unprofitable results would have resulted from national use of the moving pictures under the leadership of that spirit which dominated the Chicago Convention, truly the time would surely have followed when shame would have covered the fact of the moving picture world.

A New Opportunity.

Judged from every standpoint upon which a convention assembles, debates, decides and sends forth its beneficial results to the members dependent upon its activities, we have found the Chicago convention a great waste of time, of labor, of talent, of money and of opportunity!—notwithstanding this the whole realm of moving-picturedom is far richer as a result of this notorious meeting—it is richer in experience, who can say but that it is not an experience much needed. The resultant crisis brings with it a new opportunity. New men—and stronger—have come to the front, new issues are found pregnant with new possibilities; new disclosures of smaller and selfish issues which in time might have become cancerous, leading to new ideas of a larger and surer vision.

It is a most remarkable thing that just at the precise moment when the moving picture is being called to the assistance of the whole world and it is found coincidentally that:

The World Needs the Moving Picture.

A shaking of those forces in control may prove as necessary as shown in many national capitals: we have seen how men in present command have had to make way for "men of the hour."

In more ways than one *this is the hour of the moving picture*, and no one man, or even a limited set of men, can claim to meet the situation; the great democracy of thought inherent with the world's greatest educator is summoned to action, and, freed from the thralldom of every semblance of autocracy, individual or collective; the forces that control the moving pictures can now be mobilized in fairness and safety to meet the great requirements made upon them. It is a wonderful truth that had those forces which sought to control the Chicago convention been successful, the power of the moving picture today would have been so crippled that they could not have answered the three calls from the President, the Nation and the World.

Interesting Educationals

Three Industrial Subjects, Two Travel, One Topical and One Zoological.

Reviewed by Margaret I. MacDonald

"Using the Abalone" (Mutual-Gaumont).

THE abalone industry is now one of considerable importance on the Pacific coast, making an interesting screen subject. In Reel Life No. 70 a fine illustration of how the abalone is gathered and the various uses the shell is put to will be found. We learn that the abalone clings tenaciously to the rocks, and that the modern effective method of detaching it is by the application of an electric battery, the shock causing it to relax its grip. An exhibition is also given of the buffing and polishing of the shells and of various beautiful articles made from them, among these is a jewel box inlaid with abalone shell, a salad fork, and jewelry set with pearl blisters sometimes found in the abalone.

"Harvesting Scallops." (Universal).

In Screen Magazine No. 32 will be found some interesting views photographed along the shore of Long Island, showing a scallop fleet off for a day's work. The fishermen are shown hauling in the nets, selecting the best and throwing the small ones back to the beds to grow, and unloading the day's harvest. Then there are scenes in the sorting shacks, with an expert opener at work. An interesting feature of the picture is the collecting of starfish which prey upon the scallop. For this purpose a kind of mop is dragged from the side of the boat, to which they attach themselves.

"Fine Feathers" (Pathe-International).

A nicely illustrated description of how the plumes of the ostrich are utilized for fans and boas has been presented by Pathe. Here we learn how the beautiful tail and wing feathers of the ostrich are clipped at certain periods of the year, and of how they are treated, and finally converted into said articles combined with other essentials in the shape of ivory, or silk by way of foundation. An interesting half reel.

"In Tropical Nassau" (Paramount-Holmes).

Burton Holmes in his travels in the Bahama Islands managed to snap some intensely interesting material in the vicinity of Nassau, the principal city of the Bahamas. In the city, as we arrive on Sunday, we find the colored police force marching to church. We discover that no color line is drawn here and that the whites and blacks attend divine service out of doors side by side. A garden party at the Colonial hotel gives us a chance to look over the socially elect. One of the most interesting things in the picture is the opening of a Royal palm bud, aided by the gardener. The natives climb cocoanut trees for our benefit, and we are later introduced to the wonderful silk cotton tree from which a fibre called Kapok is obtained. The baths are also interesting, as well as other sights which Mr. Holmes has filmed for us.

"Madrid to Madeira" (Paramount-Holmes).

The scenes gathered by Burton Holmes during his visit to Madrid and Madeira take us first to the heart of Madrid to where the city's easternmost gate once stood, known as "The Gate of the Sun," as the present Spanish name of the street implies. Here we watch the various types of Spanish population as they pass in the crowded streets, including different kinds of conveyances. The arena comes in for a share of attention, and also the Royal Palace with its beautiful grounds. Barcelona is next visited, giving a glimpse of the daily life of the citizens, and also Lisbon and other seaport towns, until at last we arrive at the Madeira Islands, where we learn of the lovely vineyards, and of the famous Madeira wines. A trip on a funicular railway to a position 2,000 feet elevation is delightful.

"Handling the Mail" (Mutual-Gaumont).

Reel Life No. 70 contains a comprehensive illustration of how the mail is handled in a large city. We see the postmen starting out on their respective routes from the 8th avenue branch of the New York postoffice, we learn that in some places mail can be posted on street cars, and we are shown all the details in connection with the collecting, sorting, stacking, postmarking and transportation between branch postoffices and the main postoffice. A pneumatic tube used for the purpose of shooting mail to the main postoffice from an uptown branch is also shown.

"Biography of a Stag" (Educational-Ditmars).

An unusually interesting number of the Ditmars series throws light on the life and habits of a stag. We learn from the picture that the male of the species is ordinarily ferocious, and by hanging a dummy to a tree an illustration is given of what he would do to a human being in one of his fierce charges if given an opportunity. What is left of the dummy when the stag's ire is abated is not worth mentioning. The shedding of the stag's antlers is attractively illustrated, and also the growth of the new ones, which are soft and velvety for some months. During this period the stag is docile, being temporarily deprived of his weapons, for the growing antlers are tender and easily injured. This picture is especially pleasing.

Selig World Library

First Five Numbers Contain Subjects of Interest Illustrated Briefly but Comprehensively.

THE majority of our readers are now familiar with the fact that the interesting Selig release known as the World Library has taken the place of the Selig-Tribune, a former weekly news reel. And it may be of further interest to know the class of subjects included in this new release which made its initial appearance some time back. For this purpose we here give a brief resume of the contents of the first five numbers.

In Number 1 of the Selig World Library we have a glimpse into the Granite Dells of Arizona, after which we are greeted familiarly from the screen by Champ Clark, William Hale Thompson, Jeanette Rankin, and General Pershing, and are introduced to the home of Franklin MacVeagh of Washington which was thrown open to one of the recent European missions, and also to the homes of other prominent individuals. In the number are also included scenes on an Indian tea plantation, and the birth of a butterfly. This latter subject is especially well illustrated.

Number 2 acquaints us with the Ainos of Japan, a people little known, who are particularly hairy and who have been driven into the northern part of Japan by the superior strength and numbers of the yellow race. They live by fishing and hunting. Locations of famous paintings introduce scenes which feed the eye and the imagination. These locations are at Amalfi, Italy, and in the vicinity of the Matterhorn. American ruins present several interesting views of the Alamo, and of various old missions, including the mission of San Juan, and that of the Espado.

Number 3 opens with a peep into jungleland where a huge and aged snake is forced to consume by way of a meal 55 pounds of meat. This is followed by views of the homes of the cliff dwellers. A brief sketch of the whaling industry, shows the capture of a whale by the modern harpoon gun method. We see also the cutting up of carcass, and are informed in subtitle of the chief products of the whaling industry, which are sperm oil and baleen or whalebone.

Number 4 opens with glimpses of famous architecture, including the Piazzo del Duomo at Pisa, Italy, and also the Campanile or leaning tower, the topmost story overhangs its base by 13 feet. Sheep herding in New Mexico shows the rounding up, counting, shearing and final dipping of the sheep for the extermination of ticks. The sacking of the wool and the transporting of it to the depot form the closing scenes. A short sketch on elephants, including a few scenes illustrating their usefulness as beasts of burden, and some views of Independence Hall, Philadelphia, and the Betsy Ross house are also included in this number.

Some novel scenes showing human figures in a game of chess on a huge chess board placed for the purpose in a Chicago square open No. 5, which also includes a look into Uncle Sam's money shop, a short study of seals and glimpses of public buildings and places closely associated with the life of George Washington.

New Brand of Educationals

W. L. Brind Enters the Market With the First of a Series of Educational Pictures, Entitled "All About Bees."

W. L. BRIND, F. Z. S., has entered the market on his own account and intends producing one educational picture a month to be released through J. Frank Brockliss, Inc. Mr. Brind, who is a serious student of zoology, has chosen as his first subject the honey bee, and has entitled the 914 feet of film pertaining to the busiest insect, "All About Bees." The picture, which makes its appearance under the brand name of the Brind Educational Films, is the first of a series and lives up to its title; for when we have finished viewing the picture most of us know more about bees than we ever did before. The subtitles have been worded pleasingly and carefully carrying the information necessary to make clear the animated illustrations.

The opening scene of the picture shows the worker bees beginning the day's work, ready to gather honey and pollen from the flowers. This is followed by a street in "Bee City" showing long rows of box hives, and a glimpse into a foraging round of the bees, a bed of golden glow in an old orchard. An interesting closeup showing several bees extracting honey from the red clover is followed by a microscopic view of the tongue of a bee, with which it gathers honey. The picture also shows a large bee farm which produces thousands of pounds of honey yearly, on which men are kept busy all the time tending the bees. It explains the difference between the drone, the worker bee, and the queen bee which is not generally understood; and in fact there is little, if any, information concerning the bee that has been overlooked in this picture. Magnified closeups of the antenna or "feeler" of the bee and of its sting are interesting. Scenes showing the remarkably bold manner in which a West Indian "Bee Man" handles bees, washing his face with them, and even sprinkling them over his naked body reminds us that even a bee knows who its friends are. The smoking of the bees previous to the removal of the honey, and close views of the removal of the frames are among the last ones in the picture.

Mr. Brind is to be congratulated on the comprehensiveness and entertaining quality of his screen exploitation of the honey bee; and we do not hesitate to say that it is the best picture on the subject that has been offered.

Red Cross Benefits in Church

Rev. W. H. Jackson of the Moving Picture World Editorial Staff Converts Church Into Moving Picture Show for Benefit of Red Cross Fund.

THE example which the Rev. W. H. Jackson of the editorial staff of the Moving Picture World has set, and which was given due publicity in a recent issue of the New York Tribune, is a good one for others of the clergy to follow. According to the Tribune, Mr. Jackson, who is the pastor of the Oyster Bay Reformed Church at Brookville, L. I., has kept his parish "at the concert pitch of patriotism ever since the outbreak of the European war." Every Monday evening he turns his church into a motion picture playhouse, taking charge of the performance himself. This performance, according to the Tribune, is a "crack-up, lively, instructive performance, given at the rate of fifty cents per adult, and twenty-five cents per child."

These performances are given for the benefit of the Red Cross fund, and have added materially to its bulk. "We do it to stimulate the neighborhood," Mr. Jackson is quoted as saying, "to entertain and instruct, and to secure funds to make up any deficits. I see to it that only such pictures are shown as will stimulate patriotism, and those of the highest class. The whole neighborhood responds. In this manner we have solved the problem of using pictures as a continuance of the Red Cross work, so that the patriotic and active spirit may be maintained throughout the entire period of the war, with financial profit to the Red Cross."

ITEMS OF INTEREST.

The S. S. Film Company, of 220 West 42nd street, New York City, have produced a feature picture for the New **York State Woman's Suffrage Party.** While the picture is essentially a propaganda production, it is said to have a strong story running through it, and it is hoped that as well as working out its individual purpose, it will prove a satisfactory attraction for the exhibitor. It will receive its first public showing at the convention in Saratoga on Aug. 29, when it will be exhibited before Governor Whitman, Mayor Mitchel and numerous officials of the State, after which it is the intention of the Suffrage Party to give it the widest possible distribution throughout New York State, and probably throughout the country. This picture, we understand, is being made free of charge for the Suffrage Party by the S. S. Film Company.

In noting the advance of the Industrial Film we find that the E. I. S. Motion Picture Corporation has closed a contract with the Hendee Manufacturing Company for the filming of their plant. The picture will exploit the manufacture of the Indian Motorcycle, which is a product of the Hendee Manufacturing Company's factories. It is interesting also to note that "The Story of a Loaf of Bread," made by the E. I. S. for the Ward Baking Company, has been run in the regular program of 700 theaters in New York City.

CHARLES MILLER DIRECTS NORMA TALMADGE.

Charles Miller, who for two years directed many of Triangle's greatest productions, has been engaged by Joseph M. Schenck to direct the Norma Talmadge photoplays. The first effort of Mr. Miller's new affiliation will be Grace Miller White's "The Secret of the Storm Country," on which Miss Talmadge will begin work next week in Ithaca, N. Y., where the original scenes of the story were laid.

Mr. Schenck's attention was called to Mr. Miller through the splendid work he did under the Triangle banner, for Bessie Love in "The Sawdust Ring," for Dorothy Dalton in "The Flame of the Yukon," and for Bessie Barriscale.

Before he became identified with the world of films Mr Miller was a well-known leading man and appeared in Henry B. Harris, Klaw and Erlanger and Frohman productions. For several years he was manager of the Castle Square Opera House in Boston. He has been a familiar figure on both sides of the curtain through his activities as actor, manager and author.

NEW MANAGER FOR ATLANTA K-E-S-E BRANCH.

Harry R. Bannister has been appointed manager of George Kleine's K-E-S-E Branch at Atlanta, succeeding J. T. Ezell. Mr. Bannister possesses every qualification, making a successful manager, and it is expected that K-E-S-E service at Atlanta will thrive under his direction.

JUST ISSUED

Our second list of EDUCATIONAL and SELECTED FILMS covering releases from January 1st to June 30th, 1917. A handy reference list for managers and others in selecting programs for children's matinees. A few of the first list containing film releases of last six months of 1916 still on hand. Twenty cents for each list, postage paid.

MOVING PICTURE WORLD
17 Madison Avenue :: :: :: New York

Bar Harborites Watch Miss Kellermann

Summer Idlers at Maine Resort Take Much Interest in Making of "Queen of the Sea."

WITH all the society of Bar Harbor watching the making of "Queen of the Sea," the new William Fox subsea fantasy with Annette Kellermann, little thought is given to the enormous amount of preparation necessary to begin the picture. Society sees only the spectacular parts of the making of the film—the actual taking of scenes. It does not realize that for months Director John G. Adolfi and his assistant, John W. Kellette, worked out the dramatic features, but spent an almost equal amount of time in preparing.

How thoroughly the preparedness went was shown during the taking of some water scenes in which hundreds of young women and men took the part of mermaids and mermen. They are compelled to remain for long periods of time in the icy cold waters of the ocean and even with the greatest of care accidents will happen. One of the mermaids became exhausted and before the lifeguards could reach her had gone down twice. The lifeguards dived and brought her to the surface unconscious. Instantly one of the pulmotors which had been provided was working on the girl and in a few minutes she had been restored to consciousness.

In addition to two local physicians who are always within call, a diminutive Red Cross unit is constantly on location. In addition there is a late model stretcher for the transportation of those too badly injured to walk. Those picturesque rocks which abound in Bar Harbor are extremely treacherous and in addition to being slippery as glass at the water's edge are covered with barnacles which are sharper than the proverbial serpent's tooth.

During the work here six seven passenger automobiles and four immense motor trucks have been in use to transport the company to and from their hotels and the location.

To secure settings for "Queen of the Sea" days were spent in the Congressional Library at Washington and in many private libraries in an effort to make historically correct every detail of the picture. Even Grecian mythology was invaded and every article used is not only historically but fabrically correct Even the rocks had to have barnacles put where no barnacle had ever appeared before.

Stalactite and stalagmite formations were studied in order that even the cave scenes might be absolutely right. After this was found it devolved upon the technical department might reproduce it. In Bar Harbor the company had a crew of stage carpenters, scenic artists and everything essential to the making of the production.

In making a picture like "Queen of the Sea," the weather conditions are not alone to be considered. Another element enters into it and this is the tides. There is a rise and fall of fifteen feet.

With work done for the day, the activities of the director, his assistant and his camera men do not cease. They spend half the night planning out the work for the following day.

That society is interested in the making of "Queen of the Sea" is shown by the immense crowds which have daily witnessed the work from the vantage points afforded by the rocks. Everybody who is anybody in Bar Harbor society has driven out to the location and spent not one day but many.

TEXAS GUINAN IN TRIANGLE PLAYS.

Texas Guinan, whose name and personality are known wherever musical comedy thrives, has deserted the stage for the studio and will shortly be featured in Triangle pictures. As "The Merry Widow," "The Bell of Avenue C," "The Hoyden" and "The Kissing Girl," Texas Guinan has drawn a following of theater patrons from coast to coast who will be eager to see the favorite on the screen. It is believed that the star possesses a personality that will be effectively projected from pictures. She is noted for a spontaneous charm, the ability to establish an intimacy with her audiences, and a smile that has flashed from the pictorial section of virtually every magazine.

Miss Guinan first came into prominence in the role of Alan-a-Dale in De Koven's opera, "Robin Hood." Her immediate success caused the Shuberts to give her a contract providing a four-years' starring engagement. This was renewed six years later, and upon its expiration, two months ago, Miss Guinan affixed her name to a contract with the Triangle Film Corporation.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

For the Dog Days.

MANAGER Charles Decker, of the Majestic, Grand Junction, Colorado, has evolved a neat hot weather advertisement. It is set in eighteen point display, single column, with a thirty-six point head in three lines. It runs:

> DON'T STAY HOME ON ACCOUNT OF THE HEAT!
>
> DO JUST THE OPPOSITE—GO TO THE MAJESTIC TO KEEP COOL.
>
> SAFEGUARD YOUR HEALTH!
>
> BREATHE PURE AIR!
>
> DO YOU KNOW THAT THE MAJESTIC HAS A LARGE VENTILATING PLANT IN THE BASMENET WHICH FORCES 13,000 CUBIC FEET OF COOL WATER WASHED AIR INTO THE THEATER EVERY MINUTE?
>
> ASK US TO SHOW YOU THIS PLANT. YOU DON'T REALIZE THE SIZE OF IT AND DO YOU REALIZE THAT PURE AIR IS JUST AS ESSENTIAL AS PURE FOOD, TO KEEP YOU IN GOOD HEALTH?
>
> YOU DON'T SWEAT AND SWELTER IN THE MAJESTIC. YOU DO ENJOY THE PROGRAM IN COMFORT.
>
> IF YOU WOULD KEEP COOL AND HEALTHY—PLAY THE MAJESTIC.
>
> VISIT THE VENTILATING PLANT—WE WILL GLADLY SHOW YOU ANY TIME.

This is good stuff to run, but only if you can take the doubter down cellar and show him the plant you advertise. That is what counts, and an advertisement unbacked by the ventilator is apt to boomerang. There is always a chance to talk about your ventilation, summer and winter, but in the hot months it is better to tell why your house is cool than merely to state that it is. A couple of years ago there used to be a lot printed about ventilation, probably because the well ventilated house was then almost a novelty, but the very fact that it is no longer new is the precise reason why you should remind your patrons now and then of the care you take.

All but the Dates.

The Princess, DeLand, Florida, gets out a four page program that is not pretentious, but rather well done save that the days are not dated and you have to turn back to the front page to figure the showing of any feature that attracts your attention. It would help, too, to get the middle pages framed. It looks rather unfinished, but the type outfit makes the titles fairly yell at you the moment the page is turned; big, black italic letters that have nothing on the page to fight them. There is no ornate display, but it is a program that talks to you for all of that. The back page carries a few house points tersely and strikingly told. Probably DeLand offers no elaborate press service, but the management has done the best it could with what it could get, and the printer has helped all he was able. It makes a good start. One change that might be made is pulling in the waste space at the head of the inside pages, each of which is now decorated by a large Old English "Program." It is scarcely necessary to waste this space telling the intelligent reader that it *is* a program, and instead there might run a line or two of comment on the stories.

Hanging Up a Record.

Lee L. Goldberg, of the Big Feature Rights Corporation, Louisville, Ky., writes:

> In Beaver Dam, Ky., which is listed on the Rand McNally map as having 800 population, we played, on June 11, to 520 people. Also bear in mind the fact that it was a warm and cloudy day. The chances are that had the weather been favorable, every one of the 800 people in Beaver Dam would have been on hand at the Opera House to see "THE CRISIS."
>
> I think our business there speaks volumes in praise of both "THE CRISIS" and the progressive management of the theater, under Mr. John H. Barnes, who, by the way, is a prominent banker.

It's not the size of the town that counts but hustling management. Nothing is too big for a big small town man, and we would rather run a good feature in a small town than a large one, for the small town will more readily respond to intensive advertising.

From an Old Chum.

Melvin G. Winstock writes from Seattle that he finds that he can sell film to exhibitors as well as he could to the general public, and so he is selling film. The best film salesman is always the man who can show the exhibitor how to clean up with a feature, and Winstock surely possesses that information. He has had a pretty long siege of illness, but now he is able to make faces at doctors and is in the state rights business for himself. Here's all good wishes.

Slides and Things.

No optician is going to pay the Dixwell, New Haven, Conn., a commission on sales due to poor slides. L. H. Rossiter, the advertising manager, sends in some sample slides that are pretty things to see. We have suggested before that we think Mr. Rossiter does his own printing. Certainly he never said us nay, though he does not write letters. These slides seem to have been printed up at the house. They are not unlike those sent out by the companies some years ago, printed on oiled paper and intended to be sealed between to cover glasses, but these are house matters, and they give a clean and elegant appearance on the screen.

DIXWELL THEATRE

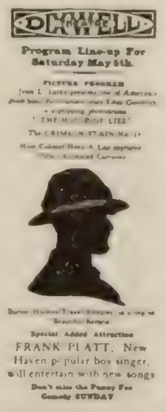
Whenever you think of motion pictures think of this design.

Whenever you see the design think of the best motion pictures.

The design stands for the DIXWELL THEATRE.

The DIXWELL THEATRE stands for the best in Motion Pictures.

This slide is evidently adapted from Picture Theatre Advertising. The others mainly refer to house matters, though a couple are better slides for coming attractions than can be had from any of the slide companies. A five dollar press, a few fonts of six, eight, ten and twelve point type, some carefully chosen ornaments to be used in moderation and intelligence, and you have a slide outfit that will give dignity to your house, and at the same time you can do a surprising lot of house printing even on a five dollar press. We show three samples of Mr. Rossiter's work. The one on the right has the too common fault of keeping the play title down. The Burton Holmes cut is a good attractor, since it belongs, but "The House of Lies" is more important than the travelogue and should have been given at least a ten point display, similar, perhaps, to those titles in the middle example. That on the right is done in red and black, the Paramount frame and the house title being in black and the rest in red. Here, too, the titles are overshadowed by the illustrated song, and the illustrated song is too old to be featured these days. Mr. Rossiter has adopted Mr. Blanchard's "Orpheum Bill," which reminds us that Mr. Blanchard has been quiet for some time. Boy, page J. M. Blanchard



DIXWELL THEATRE

Program Line-up For Saturday May 5th.

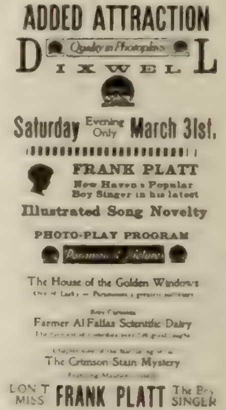
PICTURE PROGRAM

'THE HOUSE OF LIES'

Special Added Attraction

FRANK PLATT, New Haven popular boy singer, will entertain with new songs

Don't miss the Funny Fox Comedy SUNDAY



ADDED ATTRACTION

DIXWELL

Quality in Photoplays

Saturday Evening Only March 31st.

FRANK PLATT

New Haven's Popular Boy Singer in his latest

Illustrated Song Novelty

PHOTO-PLAY PROGRAM

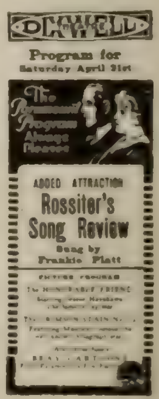
Paramount Pictures

The House of the Golden Windows

Farmer Al Falfas Scientific Dairy

The Crimson Stain Mystery

DON'T MISS FRANK PLATT The Boy SINGER



DIXWELL THEATRE

Program for Saturday April 21st

The Paramount Program Always Pleases

ADDED ATTRACTION

Rossiter's Song Review

Sung by Frankie Platt

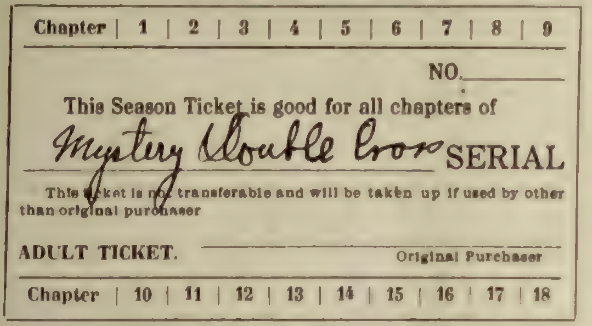
PICTURE PROGRAM

Purely Personal.

Will Jay Emanuel please write and tell us how he likes being a Benedict? Replies will be considered as strictly confidential if he desires.

Pr:nted in Bulk.

We are indebted to Tarleton Winchester, of the Pathe Exchange, for a new wrinkle, originated by F. H. Blair, of the Lyric, Mena, Ark., and the Dallas Pathe Exchange. It is a season ticket for a serial; not any particular serial but any one the house happens to be running.



Chapter | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9

NO.________

This Season Ticket is good for all chapters of

Mystery Double Cross SERIAL

This ticket is not transferable and will be taken up if used by other than original purchaser

ADULT TICKET. ____________ Original Purchaser

Chapter | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18

The value of the idea lies in the fact that instead of having to print up tickets in excess of the probable demand to meet the possible demand for each serial the tickets can be printed in five thousand lots at a small cost and used for the current serial as needed. We think it would be better to name the house and to use some box office validating stamp. Where a serial runs fewer chapters than the number printed in the margin the excess should be punched out before a sale to avoid dispute as to whether or not each number is good for an admission. The name might more neatly be filled in with a rubber stamp, and where more than one serial is running at a time, or even where there is but one, it would be handy to rubber stamp a huge number in colored ink on the face of the ticket using one for the first serial so handled, two for the next and so on. The name of the subject should be stated, as shown here, the number merely facilitating the handling of the tickets at the door. It would probably help sales for exchanges to offer exhibitors these tickets free. The cost of a couple of hundred would not be much and it would be a good talking point for film salesmen.

Again the Pharisees.

The Princess theater, Argenta Arkansas favors us with a copy of the Arkansas Democrat of recent issue. It seems that the public spirited citizens arranged a free Sunday showing of pictures for the soldiers, and the Ministers' Alliance of Little Rock, and Argenta frothed at the mouth and remarked "for money and worse they would rob and blight our soldier boys and send them penniless and diseased into the trenches." This might have sounded natural a few years ago, but most ministers have more sense these days. Today things are different. The Y. M. C. A., the finest example of practical Christianity that could be imagined, not only uses the pictures but several branches actually conduct picture shows regularly as a source of income, and ministers the world over use the picture in the pulpit to drive home their texts. But it is too late to start to defend the pictures; they have acquitted themselves, but the latter portions of Elmer E. Clarke's brilliant editorial are worth reproducing as a resume of what part the pictures are playing in the life of the soldier. After explaining that the performance was a free one so that the soldiers would not be robbed, even of their ten cent pieces, he goes on:

> The Ministerial Alliance is making a serious charge against men as public spirited as they are, and men whose integrity is just as high. Now that they have assumed to attack the motives of men of high standing, it is fair to call upon them for their proof.
>
> The Arkansas Democrat asks the Ministerial Alliance to give the names of persons who are contending that Little Rock and Argenta must have beer and red light districts for the soldiers. The statement of the Ministerial Alliance would make it appear that those who have favored Sunday moving pictures for the soldiers were also the ones who were contending that there should be beer and red light districts for the soldiers.
>
> The Arkansas Democrat has been a leader for Sunday recreation for the soldiers and has advocated the Sunday moving pictures. Does the Ministerial Alliance mean to charge that the Arkansas Democrat is contending that beer and the red light districts should be brought here for the soldiers? With all due respect to the ministers for the good they do in their pulpits, such a charge is false.
>
> Myron A. Kesner, field secretary of the War Department Commission on Training Camp Activities, has advocated Sunday moving pictures for the soldiers. Does the Ministerial Alliance mean to charge that Mr. Kesner has favored and is favoring the introduction of beer and the red light districts for the soldiers?
>
> Major General Leonard Wood, in command of the Southeastern Military Department, in which Little Rock and Argenta is located, while in this city asked the co-operation of the people of Little Rock and Argenta in furnishing wholesome recreation for the soldiers, especially on Sunday. He said he favored church for them, but declared that if 35,000 or 40,000 soldiers are turning loose in a town on Sunday without something provided for them to do trouble will follow.
>
> The war department officials at Washington have seen the programs for recreation and amusement provided by the Little Rock and Argenta Federation on Training Camp Activities and have praised them. These programs have been sent to other contonment cities with suggestions that they be followed there. No objection has been heard from the War department to Sunday moving pictures.
>
> The War Department HAS objected to providing beer and red light districts for the soldiers just as have others in favor of Sunday movies for the men in training.
>
> But let it be understood once for all that the men who are advocating Sunday movies for the soldiers have motives just as high as have the members of the Ministerial Alliance.
>
> There is no reason for grumbling with the ministers because they disagree with others in their opinion on certain subjects. But the ministers in their statements should be just as careful as others not to impute wrong motives to persons who are just as clean in their motives and just as public spirited as are the ministers.

Evidently the pictures have become linked with beer and the red lights in the minds of the reverend gentlemen, but the general public no longer accepts the pictures as the third member of this trio.

A Puzzling Puzzle.

Lee L. Goldberg, of the Strand and Mary Anderson, Louisville, Ky., sends in two papers showing the advertising for these houses, which are now being managed by Lee and Joseph Goldberg for the B. F. Keith [illegible] [illegible] an advertisement for The Fatal Ring that is more of a puzzle than most of these contests. You are required to read [illegible] hundred words on the new Pathe offering and then form a seventeen word sentence from the bunch. There is no particular clue as to which words to use, and we think that the puzzle will therefore defeat its own aims. You have your choice of several hundred words, of which seventeen can be formed into a specific sentence, and you get two free tickets for a correct solution. Personally we should prefer to pay our way in. The puzzle is entirely too blind, and the solver is required to work completely in the dark. Few people will work long over so involved a matter. Most of them will read the stuff over once, but if they lay the paper down sore at the task required of them it will not do much good. The contest should be more simple and give more of a chance of winning. In such a case the scheme would be a good one, for most persons like a puzzle though few care to spend more than a couple of months winning two theater tickets. The Mary Anderson News; mentioned long ago in these pages, still continues, with the Strand running a similar news on the opposite side of the page, each house getting two columns, and the paper runs the regular photoplay department in between. The Mary Anderson has stuck to this form of newspaper advertising longer than any other house we recall. Most exhibitors find the cost too great, but it is better advertising than a similar space in display, particularly if the stuff runs on the page with the paper's own department—always providing that the house stuff is equally readable. Here the advertising ends seem to have a shade the best of it, for both sections are played up well for notes and comment.

The Mary Anderson overlaps its serials, the first chapter of "The Fatal Ring" coming with the last instalment of "The Double Cross." Evidently the Pathe serials pay here. The Herald runs the story version of each serial and gives the house considerable free advertising in return for equally free advertising for the newspaper.

No Poetry.

Gordon H. Place is now settled down in the Editorial chair of Real Reels in place of George E. Carpenter, and he even tries to versify like Carpenter—and he does—like Carpenter. Perhaps he is even more so. This is a sample:

WHO IS HE?

Frolicksome Fatty, funny film favorite,
Always a-laughing, agile, athletic;
Tempestuous tumbler, talented troglodite,
Temperamentally tender, truculent, timely;
Yearningly youthful, yielding young yokel;

Absolutely alluring, ambitious, adventuresome;
Rough-housing realist, red-hot reel regent;
Butcher boy, bravo, benevolent barbarian;
Undaunted, uproarious, uxorious, unequalled;
Classic comedian, cheerfully comical;
Kaleidescope, keen, knightly kisser;
Lively laugh-launcher, languishing lover;
Eccentric, expensive, entertainer elite.

Outside of that he is doing well.

We are still waiting to hear from George Manager Carpenter, however. We should like to see some samples.

Only Half the Idea.

The Third Street theater, Easton, Pa., uses this paragraph on its Kraus program covers:

> The photographs on the front page of this program are good enough for framing? You can't get a better one for less than twenty-five cents. These programs are free—are you on the mailing list? If not, leave your name and address at the box-office.

That's half the idea. The other half of the idea is not to smear the house name on the front in too large a type. A neat imprint in copperplate gothic in about the second smallest of the six point sizes would be a lot better and would be more likely to be kept on the print if it is framed. The house type used is entirely too large for the space it fills, and the big idea of those Kraus programs is that they are so well done that they serve as well as photographs for collections. They are of real photographic value and much to be preferred to colored covers, but they should be left free of imprint or else printed in keeping with the quality of the picture.

Starting Well.

W. M. Johnson, of the Franklin theater, Oakland, California, in sending in his first program writes:

> I am enclosing the first number of what is to be a weekly program for our theater. I should like your criticism on the layout—the makeup. My idea is to have something that the patrons will take home and treasure rather than glance over it and throw it into the gutter. For this reason I have reserved the last page of my program for chit-chat and anything pertaining to pictures and players appearing at our house that might be interesting to the play-going public.

We wish we could show you the inside pages of this program, but the color scheme will not reproduce. It is the always good combination of brown ink on deep cream paper, but the layout is unusual. A double bill is advertised. On page two there is a two-line head and a short column of talk of one feature. This is set thirteen ems with a half inch space at the sides, and almost two inches top and bottom. Set in a ten point type the matter would fill the panel and crowd it, but in an eight it looks so small and compact that you do no realize that it says a lot. On the other side there are two boxes made of triple rule. These lie above and below a scene cut. The top merely gives the title and the Bluebird cut. The bottom starts with "An Odd Inheritance," which is a better catchline for the Clock than the familiar "The Story." You are over on the back page before you know it, and you carry with you a memory of the two subjects because you have not been made to read more than you are willing to read. The house changes twice weekly, and evidently the program is to be devoted to a single bill and not the bill for the week. This is costly, but it is not costly if it pays, and we think it will pay if succeeding issues are equally well done. We hope that Mr. Johnson will send in a proof on white paper some time. The brown ink will serve if the paper is white, and the printer will not mind running a couple of white sheets through the press if asked.

Warning Note.

So many newspaper editors are writing and telling William Lord Wright that his Selig Pastepot and Shears is good that there is danger that presently he'll have to use hair oil on his head to enable him to slide into his office. But Bill has worn the city editor's collar and knows that editors like press agents who do not always write of their own attractions and are willing to pay for favors with fillers. That's one thing too few press agents understand. It goes for the exhibitor press agents, too. Give the editor something besides the press story you want him to run and he'll be more apt to run the press story. "Pay" him for the free stuff with items he can use and cannot otherwise get, and you'll find that he will be less free with his blue pencil.

Heaven Forbid.

In a recent program the Royal theater, Enid, Okla., asks, without punction:

> Special 5 part Metro "Would you Sacrifice a Mother" with good Vaudeville.

Most assuredly not. Even a fairly poor mother is too good to sacrifice to "Good vaudeville" of the sort a picture theater can afford to show for five and ten cents. We would not sacrifice any mother even though it were, as announced in the same program:

> This is the highest class entertainment ever pulled off at the Royal.

The h. c. e. consists of Mary Pickford "with the Roe sisters in vaudeville, music and singing." You have to turn back to the first page to find that Miss Pickford is to be seen in "The Little American." The program box gives it all to the vaudeville act. The Roe sisters seem to be local favorites, but in a program the title of Pickford should be announced, and the printer should be asked to help with the breaking up of the lines.

Side Heads.

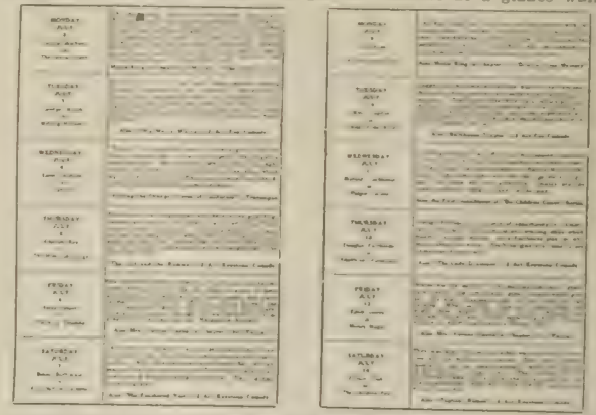
A program editor writes that he wants to run paragraphs in his paper, "and I don't want to use headlines, and I don't want them without," he concludes. Evidently he does not want to use paragraphs large enough to need special heads and yet does not want to run them without. In this case the answer is simple. Set the first few words of each paragraph in full face or all capitals, and separate the paragraphs with four points of lead. The full face looks better, but generally it costs to cut the full face in and adds to the expense, when caps may be used instead. This is a very common device, and gives a sightly page when run under a general head or with no heading at all. It is particularly good for program fillers of short length.

No Wonder.

No wonder some exhibitors say that business is bad. A Newark exhibitor recently ran Mary Pickford in "The Little American" first run, the films of General Pershing in France and "Paid in Full" *all for ten cents.* That is plain criminal. You cannot keep on liking pictures in such wholesale quantities.

We Like This.

For once the Third Street theater, Easton, Pa., seems to have coaxed the printer to act human and do a good job; possibly because they did not ask fancy work, but we like the arrangement better than most of the stuff the Third Street has offered, and in the past couple of years we think that the Third Street has led the line for innovations. The new program runs for two weeks on a four pager, a page to a week, with an illustrated front and "Do Children Count?" on the back. The layout is not a new idea, but we like the way they have worked it. Reading the left hand column you get the features at a glance while the right hand boxes give the brief details. It will be some time before the Third Street can beat this program form, which works well with any average size.



Request Cards.

The Elmwood, Buffalo, N. Y., encloses a request card with a recent program. It is a 2¼ by 3½ card printed:

ELMWOOD
THEATER
ORCHESTRA AND ORGAN REQUEST CARD.
Please play the following selections:

....

....

....

Name ....

Address ....

Sending the card out with the program may possibly attract new business and appeal to the old as well. The only trouble is that too many requests may come in, and it is not a good plan to load down the musical program with request numbers.

Reacts.

Look out for fake press work for the films you use. We have just put down a house organ containing a story. It's a good story if you never see the film, but if you ever do it is such an outrageous lie that it will react against the house and not against the film. No manager can afford to permit his patrons to believe that he is a stupid come-on, eager to swallow anything, nor yet to shake their faith in the value of his word on films. Lay off the too lurid stuff. It will pay. We are coming to more careful press work, but there is still a lot of stupid stuff written apparently in the belief that exhibitors are all stupid. And when you do get stung on an item, write your exchange and the head of the releasing company as well and make a kick. If all exhibitors did that it would soon be possible to get really good dope.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical *because it has helped others.* It will help you. *By mail, postpaid,* $2.00. Order from nearest office.

Moving Picture World, 17 Madison Ave., New York

Schiller Building
Chicago, Ill.

Haas Building
Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing adressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses by critized, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is inclosed.

The Scope of Photoplay.

BRANDER MATHEWS is one of the few commentators on the drama who writes of photoplay with an open mind. He does not always write from full information but from what he knows he neither seeks to decry the new art form nor to find in it something with which to replace all other forms. He is judicial and generally keen. His comment on the various forms of play is worthy of note. In the North American Review for March he writes:

> Perhaps it is going a little too far to assert that the disappearance of the ultra-sensational melodrama is due solely to the competition of the moving picture which can present the same kind of story with a far greater wealth of detail. Yet it is beyond question that the movie can satisfy the ruder likings of the mob for coarse-grained happenings far more successfully than the most inventive and ingenious stage manager can ever hope to do. But while melodrama has had a long and interesting history, it is not one of the higher and more important forms of the drama. Indeed, it is frankly an inferior form because it contents itself with story-telling for its own sake, never hesitating to sacrifice character to situation. Its appeal is to the emotions but mainly to the senses, and more especially to the nerves, whereas true drama, the drama comic or serious, which is really worth while, appeals both to the emotions and to the intellect; it uses situation mainly to reveal character.
>
> In a melodrama or in a farce we are interested very much in what happens and very little in the persons to whom these misadventures happen. In a comedy or in a tragedy we are interested mainly in the persons themselves, in what they are rather than in what they do. However powerful the situations may be in which they are immeshed, we are always watching them to see how their characters are going to react and to reveal themselves under the stress of unforeseen circumstance. In melodrama and in farce we are quite satisfied to find characters painted in the primary colors, but a few bold strokes, presented in profile as it were, whereas in comedy and tragedy we expect the rotundity of real life, the complexity, the delicate colors and the finer shadings of a subtler art. We demand from the dramatist who essays the higher forms that he shall be able to "convince the taste and console the spirit." And Mr. Howells was right when he declared that this was precisely what the moving picture could not do. So long therefore as it labors under this total disability the moving picture can never be a real rival of the drama.
>
> Certain kinds of melodrama the movies can do better than the regular theater; certain kinds of farce also. But comedy and tragedy are wholly beyond its reach; and equally unattainable by it are the social drama and the problem-play. It is true, of course, that the moving picture director can take comedy and tragedy, social drama and problem-play and that he can translate them on the screen; but what has he succeeded in presenting? The mere story, the empty sequence of events, void of nearly all the humanity that gives it meaning. He can take "Hamlet" and put it into pictures but he has to leave out all that lifted "Hamlet" above the violent melodrama out of which Shakespeare made it. He can take "Macbeth," which has a good story picturesqeuly set forth, and he can show the succession of incidents with the utmost splendor. But he cannot show what gives all its value to this external shell of episode. He can make visible the marching of Macduff's army, and the coming of Birnman Wood, but he cannot disclose the conflict in the soul of Macbeth himself; he cannot make us shudder at the slow and steady disintegration of a noble character under the stress of recurring temptation. All that the moving picture can do to a masterpiece of Shakespeare is to rob it of its vitality and its significance and to reduce it to the purely spectacular level of "The Firth of a Nation" and of the "gross and palpable" triumphs of the "black art," as Mr Howells has termed it.

Mr. Matthews is a student of the photoplay theater rather than of the real art of photoplay writing. He writes of what he sees and does not go beyond. As he earlier pointed out, the photoplay has largely replaced melodrama because it can picture, and show as actual happening that of which the stage play can only tell. Here he makes his point well. The photoplay of Othello gains vividness because it can visualize the tales of daring by means of which Othello won Desdemona. Here photoplay gains for the dramatist's creation. It does lose, unless an excess of leader is employed, the literary quality of the dramatist, and photoplay can never replace the spoken drama for this reason, but it can, and does, offer a greater flexibility of thought expression than Mr. Matthews dreams of. We do not say that this has been done; we do say that it is possible. If it has not been done it is because no one has as yet risen to a full appreciation of photoplay. David W. Griffith has not done this because he is a trickster of the stage, employing the tricks of the stage merely adapted to the new environment. Some of his one-reel productions show him in a far more favorable light than "The Birth of a Nation" or "Intolerance" where he seeks to cover lack of thought with splendor of the Loke Belasco, his is the triumph of trickery; of stage effect. He does not realize photoplay possibilities to the full. Rather it is Hugo Munsterberg who points the way in his book, "The Photoplay." He finds in the cut back and the vision and the close-up the true factors whereby we may arrive at individuality of thought in photoplay, and through these means, *intelligently* done, it is possible to show the steady disintegration of Macbeth's character as surely and as clearly as we can depict the coming of Birnham Wood, but to do this we must have a man who is free from the traditions of stage and studio alike, who comes to his work with reverence and love, who is not a third rate stage director nor yet a photoplay actor lately risen from the ranks. He must be, at heart, a photoplay producer, working a new art by its own methods and not the discarded mechanism of the stage. He must be able to use and yet not abuse the vision and close-up. He must have a vital reason for each cut-back and not merely cut two scenes, one into the other, to get a large number of scenes. And everything he does must be intended for showing on the screen. We are sick—ghastly sick—of these stories of six miles of film made for a six thousand foot production. That does not argue intelligent direction. It is the work of a man who does not know what he wants trying to find out, and the result can only be imperfect and incomplete. There will be no perfect plays until there comes into existence a class of men who can write perfect continuities and others who can realize these scripts in action from the continuity, with nothing added nor subtracted. Then, and not until then, shall we have good photoplays, and in those days there can be no complaint that photoplay is merely an imperfect visualization of stage plays or current fiction, nor will it be written that the producer but imperfectly translated the borrowed theme. Fewer themes will be borrowed, for the artist-producer will know that not all plays are suited to the screen any more than all these are suited to the stage or will make interesting fiction. He will select only such themes as lend themselves to the medium in which he works, but he will give those themes so adequate a production that there will be felt no lack of the finer qualities that give to the spoken play and the printed story their charm and appeal. Photoplay will never supplant the spoken drama. It can and will rise to an equal level but not until there comes into being a class of artist-producers to replace the present day men with their little bags of cheap tricks. Mr. Matthews writes dispassionately of what he sees, but apparently he does not see beneath the surface.

The Time to Work.

Just now ice is selling at higher prices per ton than it did last winter, but last winter the ice man was stocking his house against the time he could sell ice at a profit. In the same way now is the time to be writing good plays against the day they come in demand again. Get your storehouse full against the time of need, but don't try to peddle ice when coal in more in demand.

Your Troubles.

Don't spoil what little chance you have of selling by telling your troubles to the editors. We know one man who was ruined by a lawsuit and another who is hurting his standing by sending in scripts with long letters telling all his troubles to the editors. It will not influence the editor to buy scripts and it may, and often does, cause him to return the stuff unread because he has spotted the author.

Technique of the Photoplay
By
EPES WINTHROP SARGENT

A book replete with practical pointers on the preparation of stories for the screen, answering the hundred and one questions which immediately present themselves when the first script is attempted. A tested handbook for the constant writer of picture plots. 'Straight-from-the-shoulder" information from an author with a wealth of real "dollars-and-cents" experience.

Published and For Sale by
THE MOVING PICTURE WORLD, 17 Madison Ave., N. Y.
Schiller Bldg., Chicago Haas Bldg., Los Angeles

Projection Department

Conducted by F. H. RICHARDSON.

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study

Get Into the Papers.

Brother W. W. Erumberg, Local Union 298, Tucson, Arizona, sends in clipping from the Arizona Daily Star, Sunday, July 22 issue, with the following note:

> What do you think of it, Brother Richardson? At last we are recognized in a literary way!

What do I think of it? Why I think it is a corking good stunt. The article in question is headed: "If You Like the Show It's the Fault of the Operator." The writer then proceeds in the first really intelligently written article I have ever seen in a daily paper, dealing with the operator and the operating room, to call attention to the importance of the operator and his work in the scheme of affairs as applied to the public. The writer says, in part:

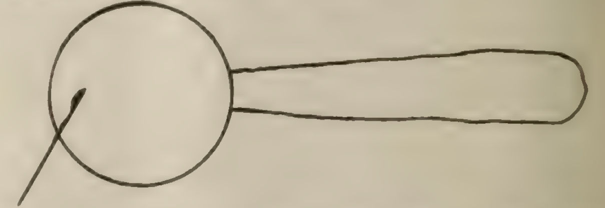
> The moving picture operator is one of the most important factors in the great moving picture business. Next time you go to a show and are pleased with the program, and feel that you should stop and tell the manager as you go out that you are pleased, don't forget to say a word about the projection, for ten to one there was a good operator in the booth. If there hadn't been you would not have liked the show no matter how laughable the comedy or stirring the drama. Consider the movie operator; he is worthy of your consideration.
>
> As in the case of a piano-player, if the record is merely pumped through not much in the way of real music is obtained. But the one who operates a mechanical piano with feeling can get results that approximate the effects of a musician. The same applies to the hand-turning of a motion picture projecting machine when judgment is used in regulating the manner of screening a film.
>
> Photoplays are recorded on a narrow strip of celluloid. The individual pictures are one inch wide by three-quarters of an inch deep. That makes sixteen pictures or exposure to the foot of film. A reel means a thousand feet of exposed film or 16,000 pictures less that amount of footage given to subtitles, which may be anywhere from a hundred to two hundred feet in the average photoplay. Usually twenty minutes is allowed for projecting a reel, though sometimes it is done in less time. Unless it be comedy, the result is not satisfactory to the spectator.
>
> Improvements are being made right along on the many different types of projecting machines in use. The aim is to get a flickerless succession of pictures on the screen to reproduce perfectly the animation of real life. Owing to the intense heat of the electric light used the film is not permitted to stop a fraction of a second or it would burn.
>
> To guard against fire all cities have strict regulations covering the construction of projection booths. They are built of sheet-iron and asbestos. Lanterns are equipped with safety slides to cut off the light should anything stop the unwinding.
>
> At the other end of the theater stands the screen. This may be of any material that will give a white surface. Screens vary in size, the average being fourteen by eighteen feet. The little film scene thrown on it would be enlarged 48,384 times. Sometimes the enlargement exceeds even this, depending on the size of the screen.
>
> As a result of the popularity of the motion picture projection is a new line of work and gives employment to many men at good wages. The projector must be an electrician and a skilled mechanic. In most places the craft is organized and many municipalities license motion picture machine operators.
>
> Besides "grinding," the projector has plenty to keep him busy. He must watch his lights continually, keep his picture "framed"—centered on the screen—and use discernment every minute of the time if the people are to be pleased. They are not slow to manifest impatience when the projection is not up to standard
>
> It is the positive film which is projected. In the unreeling it often tears, when repairs must be made. The projector has to watch his lens for the proper focus. All in all the work is hard on the eyes because of the brilliancy of the lights and sometimes the booths are hot to work in.
>
> Notwithstanding, the work has its rewards and is interesting. Yet not many people stop to think how much of their pleasure in a picture and impression of a film favorite depends on the projection.

I have printed considerable of the article to the end that those who wish may use it as a basis for a similar article for their home paper. The limelight, my brother, may be sneered at by those who do not enjoy its glare, but it has a tremendous value just the same. The man of today who plays the modest roll and hides his light under a bushel may be admired by a small circle of friends with whom he comes into direct personal contact, but he is not apt to burn up much gasoline. Once educate the public as to the importance of projection and there will be a demand for high class work, because friend patron will be able to locate the trouble when twelve-year-old Willie shoots a bunch of jumping shadows at the screen; also he will demand the elimination of the aforesaid shadows, which mean the elimination of dear little Willie and the substitution, in his stead, of an operator. And the change will, to the amazement of the manager, prove a splendid investment, because while Willie and his shadows are low in first cost, they bring in little at the box office. I don't know who posted the Arizona reporter, or who got him started on the job, but he certainly did it up brown. Other articles should follow in the same paper. Also operators in other cities and towns should try and get similar articles into their home papers. If desired I will publish a series of such short articles in this department, which may be lifted bodily and given to the local scribe.

Most Excellent Device.

While in Lincoln, Nebraska, Brother R. A. Lindsay presented to me two devices which have, it seems to me, very distinct merit. The one consists of an ordinary near-ivory toothbrush handle, which has been cut off just behind the brush and filed sharp at both ends. It is then used to scrape emulsion from the tension springs. Strikes me it is a most excellent and efficient tool for the purpose. Certainly the steel of the springs, or shoes, could not be in the least degree roughened, and that is an extremely important point, since any roughing of the polished steel will only serve to aggravate the trouble.

The other implement consists of a safety razor blade set in a spool as per sketch. Cut off about one and one-half inches from the large end of a broom handle and saw a slot in it at an angle as shown. Bore a hole, in proper position, and insert a handle. Then wedge a safety razor blade in the slot. The advantage of this tool is that you may remove the emulsion, when making a splice, at one swipe, and at the same time have a perfectly straight edge, since you lay the blade edge on the film crosswise of the length of the film. The secret of success with this implement is, keep the blade edge perfectly sharp; and for this purpose it is necessary to have a small but good oil stone on the rewinder bench, so you may touch up the edge occasionally. It is a dandy little tool and just the thing for the purpose. Brother Lindsay says: "Use Enders or Keen Kutter blades."



Rise Above the Average.

In moving picture operating, as in everything else, there is plenty of room at the top. The ladder of human endeavor is always crowded at its lower rungs, because while sliding down hill, or even walking along the level is easy, it takes labor to mount a hill. There are many kinds of men. There is the constitutional shirker. The lazybones whose ambition rises not one inch above three meals a day and a place to sleep. He envies the man who is far up on the ladder, but makes no effort to raise himself because that would require work. There are many men who will work and slave under orders from another man.

TOPEKA, KANSAS OPERATORS PRESIDENT LOCAL UNION NO. 404, IN CENTER

GROUP OF OPERATORS MIAMI, FLORIDA

M. M. MOON, WITH BADGE, WIFE AND MOONLET TWO OPERATORS SHERMAN, TEXAS

A FEW OF THE SEATTLE MEN AT WHEEL, JACK HIGH, CHIEF OPERATOR. REAR SEAT, W^m LADD, BUSINESS AGENT LOCAL UNION NO. 154. LEWIE GOLDSMITH, MANAGER

LEFT TO RIGHT. C. B. WORSHAM, C. L. RUSSEL, FRED ROBBINS AND FRANK M^cBRIDE OF LOCAL UNION NO. 538

MUSKOGEE, OKLAHOMA OPERATORS

GREAT FALLS, MONTANA MANAGERS AND OPERATORS

SOME OF THE COLORADO SPRINGS MEN

LEFT TO RIGHT, STANDING: J. E. TOMPKINS, MANAGER PRINCESS THEATRE. J. J. MALONE, OPERATOR PRINCESS THEATRE. D. B. ASHCROFT, BUSINESS AGENT LOCAL UNION NO. 62 F. P. MORATH, ASSISTANT MANAGER PIKE THEATRE. D. A. JOLLY, SECRETARY LOCAL UNION NO. 62 SITTING: O. C. HURT, PRESIDENT LOCAL UNION NO. 62. A. A. WYLIE, OPERATOR PRINCESS THEATRE

Place them under a foreman and they will almost work their fingers off to please. But that is their sole ambition. Without a boss they would scarce raise a finger. To them the idea of earning advancement through hard work and initiative is as a strange language. They know it not. Others will work hard just so long as the boss is looking, but once his back is turned their ambition ceases instantly, replaced by the how-little-can-I-do-and-get-by idea. They, of course, never get anywhere. They "hold their job" until the boss gets wise, and then move on, cursing their "hard luck."

But here I am, meandering around like a lost sheep. What I really want to say is that the man who takes up operating for his profession should understand very thoroughly that his success or failure lies in his own hands. He should also understand that success does NOT consist in delivering a screen result which will just barely hold his job and get him the union scale. The union scale is a very excellent and very necessary thing, but it is only a minimum which must be paid the poorest men. The real man will strive to create for himself a market at advanced figures. He will not be satisfied with the dead level. He will have self confidence and initiative. He will seek to prove to friend manager that he is WORTH more than the man down the street. To do this he must work and study. He must experiment. He must apply brains to his work. The process will be long, and will at times be discouraging, but persistence will win. But it may not be quite so slow in future as in the past, because theaters are increasing in size and in excellence. That means better jobs. It means a higher type of theater manager. It means more machinery and better machinery. And in the end it will mean a demand for higher intelligence and skill in the operating room, and then is when the student, the hard working grubber, will win out and raise himself above the average But the drone will never win anything but the chance to exist. He will never forge ahead in operating or in anything else.

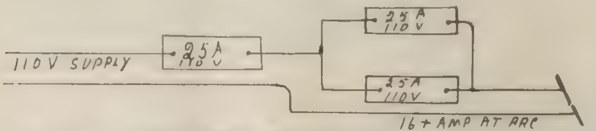
And (whisper) maybe one reason for low wages is to be found in the fact, for fact it is, that, taken as a class, operators cannot claim any very extended scientific knowledge of their business. Is this not so?

Mind you I do not mean that friend manager is going to rush up, fall on the skilled man's neck and weep. He is not that variety of hairpin. By and large he is a business man, and is in the market to purchase service as cheaply as may be. But no man will dispute the fact that high grade service sells better than low grade, and Mister Manager is slowly awakening to the fact that, when it comes to operating, there is service and service; also that the high grade man may be cheaper than the low grade one even at an advanced figure. Witness the fact that we have operators in well organized cities all over the country receiving more than, and some almost double, the union scale, because while the manager can get plenty of men at the scale, he cannot get the class of service he wants at that figure. And where that condition exists why are not YOU the one to get the job? Ask yourself that pointed question, and hold close communion with yourself until you get the answer. Get out of the rut. Be a winner. Rise above the dead level of the average.

From Little Rock.

L. B. Herring, Little Rock, Arkansas, shies his hat into the ring as follows:

> In June 9 issue C. E. Linstruth, Carthage, N. Y., tells us a test lamp will not burn to c. p. across the arc lamp terminals, when taking current through a rheostat, and the arc not burning. With regard to this, a rheostat designed to deliver 25 amperes when working in conjunction with a D. C. projection arc, has approximately 2.5 ohms resistance. Using an ordinary 16 c. p. incandescent carbon filament globe, which pulls about .5 of an ampere, you would get (Ohms law) a drop of (C X R = E) ½ x 2½ = 1¼ volts drop through the rheostat, and this would not be sufficient to seriously affect the c. p. of the lamp.
>
> In the same issue, under the caption "Can You Dope It Out," you present a problem, as follows: on a 110 volt line, with three 25 ampere rheostats connected thus:



CUTTING ADDITIONAL RESISTANCE IN MULTIPLE (PARALLEL) WITH RESISTANCE ALREADY IN USE. HAS SAME EFFECT AS INCREASING DIAMETER OF RESISTANCE WIRE WOULD HAVE.

And right there friend Herring gets his dates twisted, or at least seems to, for he first says we would get nothing at the arc, and then says we would get fifty amperes. His figures are, however, correct. The single rheostat would have about 2.5 ohms resistance and the two in multiple exactly half as much as the single resistance alone, hence there would be a total rheostatic resistance of 2.5 plus 1.25 ohms, equals 3.75 ohms opposed to the line voltage of 110. In addition to this there would be the arc resistance, which would be somewhere in the neighborhood of fifty volts drop, or that number of volts divided by amperes flowing as expressed in ohms. And right there is the sticker, for how can we determine the arc resistance without first knowing amperage, and how can we determine amperage without first having accurate knowledge of arc resistance. The mere fact that they are twenty-five amperes rheostats proves nothing, because they are now hitched in series with each other, and we must therefore take the entire combination as a base. Perhaps the following will be as nearly accurate as we could figure it. The rheostat combination presents a total resistance of 3.75 ohms in itself. If two and one-half ohms in series with an arc supplies 25 amperes then 3.75:2.g:25:X, which simple problem gives up 16 amperes plus. Am I right or wrong in figuring the matter in that way? Brother Wallis, Hamilton, Ontario, figures it out at 16.5333 plus amperes. His knowledge of the connection is beyond criticism, but, after remarking that the arc amperage and resistance are unknown quantities, divides 62 (110 — 48) by 3.75, the total resistance of the combination. This may be correct, but I must confess I don't quite follow his line of reasoning at this point.

John Solar, Watertown, N. Y., also sent in an approximately correct reply in another form, but he assumes an arc voltage, which has, I think, led him into error. His answer is 17.6 amperes. Chas. B. Stears, Vancouver, B. C., had the right idea, btu got twisted in his figures.

New York City Operators Attention.

In an endeavor to complete the organization of Greater New York City operators, Local Union 306 I. A. T. S. E. & M. P. M. O. has lowered the initiation fee, for a limited period only, to twenty-five dollars. Also to show its good faith in making it entirely possible for every competent New York operator to join, the fee will be accepted as follows: $6.25 with the application, $6.25 when he is examined, and the balance, $12.50 when he is initiated.

On January first the initiation fee will be raised to $75.00, the intention being merely to give the operators who have objected to joining on the score that the initiation fee is too high to get in on the "ground floor." Twenty-five dollars is, by comparison, very reasonable indeed. Many unions in far smaller cities than New York are charging $100.00.

The editor is not in favor of a too-small initiation fee. Experience has shown that the man who "gets in for a song," drops out at the slightest pretext. He figures he can drop out for a year, save his dues, join again and actually save money. But with a seventy-five or one hundred dollar fee it is very different. When a man has that sum invested he is mighty careful what he does. A hundred dollars is a lot of money to the operator. It represents a whole month of hard work. It is harder to get him in at that figure than for a small fee, but once in he is there to stay. It is quite true that many managers who are not over anxious to have their operator join the union (though they themselves may be enthusiastic members of the Exhibitors Union), claim that a fifty or one hundred dollar initiation fee is "robbery." They point with righteous indignation to the fact that their own initiation fee in their union (League) was a mere, piffling five dollars, or maybe only one. And they are exhibitors too! Yep, Mr. Exhibitor, that may all be true, but by the time your union (League) has done for exhibitors what the I. A. T. S. E. & M. P. M. O. has done for operators, it will be justified in charging a respectable initiation fee. Meanwhile the last objection which can possibly be raised by the New York City outsider to joining is temporarily removed, and it is up to him to get inside the fold. Don't stand outside and whine like a kid with a sore toe, saying "The union isn't run right!" Get in, where you belong, and *help run it right*. It may not be perfect; in fact most human institutions are not, but it is the best thing you have, and the sooner you are inside the better it will be for both you and the union. Get busy!

They Don't Work Out.

It is amazing what a number of inventions reach the office of the editor, and how very few have any real merit, notwithstanding the fact that the average inventor is thoroughly imbued with the idea that he has a world beater. Recently a correspondent in Italy wrote concerning an incandescent lamp, which he firmly believed would revolutionize projection. It, so he said, gave a marvelous amount of illumination from an extremely small filament. I advised him to forward one or more of the lamps to a well known Cleveland corporation, and now have their report on same. Briefly it is to the effect that the lamps closely resemble those used in the Pathescope Home Moving Picture Machine, which same cannot be recommended for anything greater than a six foot picture.

I mention this incident becase it is fresh in memory, the report on the lamps only having come in today. I could mention dozens of others, quite similar, which have occurred recently, and the record of eight years would run into the hundreds; I almost said thousands. I am right now investigating the merits of an invention which, if it works out, ought to revolutionize the projection of pictures. But there is the rub—if it works out! I am hoping that it will, but am industriously engaged in believing it will not. In the vernacular, I am from Missouri.

And there are some rather sad incidents in this connection. Some time ago an operator insisted that I examine a projection machine he had evolved, which was, according to his enthusiastic imaginings, going to be a world beater of the nth power. Having grave suspicions as to what was coming I did my best to sidestep. I tried to shoo him off on some one else, but it was no go. I was the elected one, and no other would do.

So, I finally consented, and set a time. The stupendous wonder was in his home, but when I arrived it seems some unforseen thing had occurred which prevented his presence. His wife, almost with tears in her eyes, hoped I would find it good, for, said she, "he has spent every cent he could rake and scrape for three years in perfecting it, and in the process had reduced his family almost to actual hunger."

A cursory examination told the story and told it unmistakably. The machine was a conglomeration of ideas, some already patented, some already in use, and none new. Bluntly, the machine was not worth a single copper, except what it would bring for old iron. Now here was a sad duty. If I told the truth it would probably make of the man a mortal enemy, but would prevent his spending more money—throwing good money after bad; also the wife would hate me as the man who had pricked their bubble of wealth. On the other hand I could be non-committal, and thus escape a disagreeable duty—and one which falls to the lot of this editor oftener than you might imagine. And what would YOU have done in such circumstances? The fault of course lay with the man himself in not having ascertained what had already been done along the lines he proposed to follow. What I did was to intimate to the woman that under no circumstances ought any more money be expended on the machine, and then I told the man the plain, unvarnished, baldheaded truth. It hurt like using caustic, but there was nothing else to do, so I did it. I gave him such data as would enable him to prove many of the things I told him, and let it go at that.

But to get back to my subject, it is a fact that a comparatively insignificant number of the many ideas sent in are of value. Still there is an occasional one, and that one is the wheat among the chaff. It is to be devoutly hoped that the one I spoke of as under investigation will prove to be of the latter, but———? So far as projection machines which utilize present principles, it is extremely doubtful if a projector of such extraordinary value as to force it into an already well-covered field could be evolved by an individual. He would be working alone, probably hampered for capital and proper machinery, and in competition with several large, splendidly equipped corporations. That the individual, working alone, might easily evolve a valuable, or an even extremely valuable improvement as applied to present projectors, is quite possible, but I would strongly advise against attempting to "invent" a whole projector, unless it be one in which entirely new principles are involved—such as, for instance, a non-intermittent machine, the practicability of which, by the way, I shall believe when I see it in actual commercial form.

One possible avenue for inventors might be a rewinder which will be reasonable in price, geared to rewind in not less than ten minutes (but with a specal arrangement whereby film may be rewound rapidly upon occasion), with an automatic cutoff to stop friend motor when the rewinding is finished. Such a machine, if reasonable in price and well made, would have the undivided and enthusiastic support of this department, since rapid rewinding works many thousands of dollars of damage to films every month.

Aisle Lighting.

The Brookins Company, Cleveland, Ohio, noticed an article in the Department, and was moved to write thusly:

> We notice the lighting diagram on page 931, August 11 issue. Permit us to say that, after giving eleven years to the study of interior illumination we conceived the idea of lighting theatre aisles from a little above the floor level, thereby making it possible to eliminate all exposed lights during the performance. Enclosed circular will give you an idea of what our proposition is, and any further information will be gladly supplied.

The fact that eleven years was consumed in a study of interior lighting does not necessarily prove that the student is qualified to pose as an authority on *moving picture theatre* lighting. To give competent advice as regards moving picture theatre lighting one must not only understand the correct principles of interior lighting, but must also understand, and very thoroughly understand that subject AS APPLIED TO THE PROJECTION OF MOTION PICTURES. Lighting which would be ideal for a dramatic theatre, fails utterly to meet the requirements of projection

After having studied this subject pretty closely for some considerable time, and having viewed many hundreds of moving picture theatres, lighted in almost every imaginable way, ranging from very nearly perfect to simply awful, I am convinced the two things to receive first consideration are (A) conceal all lights from the screen, (B) conceal all lights from the eyes of the patron.

In addition to this there must be no bright spots, either on ceiling, wall or floor, which same will be within view of any patron as he or she look at the picture on the screen. The light must be *evenly distributed*, and should be projected either straight downward or ahead. Given these conditions, with the direct rays prevented from reaching the screen, it is amazing what an amount of light there may be without any apparent injury to the picture.

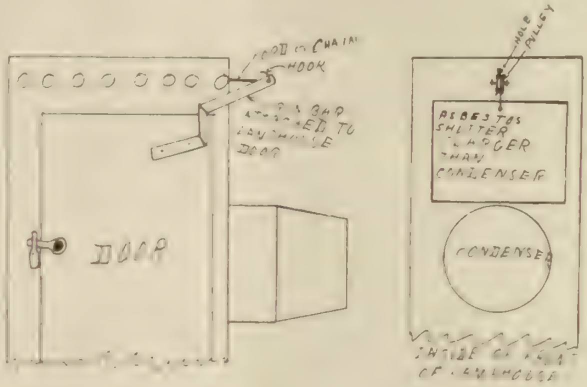
The Brookins plan fails in two important particulars. First, while it lights the aisles, it does not supply any light to the auditorium itself, leaving the patron at the end of the row of seats without a ray of light by which to find his or her seat. Second, it spots the aisle with bright patches of light, and this is trying to the eyes of the patron seated in a dark auditorium and looking over these bright spots at a picture in the distance. The Brookins plan has value, I should imagine, in some ways, but I cannot agree with its employment as a sole means for moving picture theatre lighting, or with its use at all in that connection, unless the light be so diffused that it will cover the whole aisle floor with a subdued glow of light, without bright spots

Non Intermittent Projector.

And now comes Christian Andersen, Portland, Oregon, who, being duly unsworn, declares and says that he is the inventor of a projection machine which uses a continuously-running film, and delivers a first-class result on the screen. He asks us to have some friend in Portland examine it and report his findings. The thing is done, according to Andersen, by means of a moving prism, which synchronizes with the film movement. I cannot, of course, pass any intelligent judgment until I have actually seen the method by which the synchronism of movement is accomplished, but it must, perforce, be a movement which will not be affected by wear to any appreciable extent. However, I will have the machine examined, and if it seems to warrant investigation, will try and have same sent to New York City for further, personal investigation. Until then I have nothing to say concerning the feasibility to Friend Andersen's projector, except to hope that which seems too good to be true, really is true.

Good Stunt.

Brother J. O. Thomas, Vancouver, B. C., has evolved what looks to yours truly like a corking good stunt, and one which might well be adopted by all machine manufacturers. It consists of an arm attached to the lamphouse door, as per illustration. To the end of this arm, by means of a hook, is attached a flexible wire cord, or a very small metal chain. This cord, or chain, passes into the lamphouse through a small hole located near its top. It then passes over a small metal pulley, and down, attaching to the upper end of an asbestos shutter, which is thus made to raise or lower as the lamphouse door is opened or closed. The shutter may or may not slide in loose grooves, but grooves are to be preferred. The hook where the cord, or chain, attaches to the bar, is in order that the same may be detached after the last show at night, and lowered over the condenser. It is a good stunt, and one which may easily be installed by any operator.


ROD OR CHAIN
HOOK
BAR ATTACHED TO LAMPHOUSE DOOR
DOOR
HOLE
PULLEY
ASBESTOS SHUTTER LARGER THAN CONDENSER
CONDENSER
INSIDE OF REAR OF LAMPHOUSE

Booklets Free.

This department has been informed that some party, to us unknown, is selling the little booklet put out by the Nicholas Power Company under the title "Hints to Operators." According to our information the fee asked is small, but there should be none at all as these books are issued by the Power Company gratis. Moreover the books contain copyrighted matter the use of which is given with the understanding the books would not be sold. The party selling is therefore not only coming pretty close to operating a fraud, but is laying himself liable under the copyright law. The booklet "Hints to Operators" may be had without money and without price by addressing the Nicholes Power Company, whose address may be had by referring to their advertisement on the back cover page of each week's issue of the Moving Picture World.

When You're in Trouble

There isn't an operator's booth in the universe in which this carefully compiled book will not save ten times its purchase price each month.

Buy it Today
$4 the Copy
Postpaid.

Your bookseller can supply you, or the nearest "Moving Picture World" office will promptly fill your orders.

Richardson's
Motion Picture
Handbook
For Managers and Operators

Is the Doctor That Can Unfailingly Prescribe for Your Ailments.

MOVING PICTURE WORLD

Schiller Bldg.
Chicago, Ill.

17 Madison Ave.
New York City

Haas Bldg.
Los Angeles, Cal.

This paper has never been published except in a Union shop, so it makes no difference whether we print the Union Label or not, but at the request of a few of our readers to the editor of this department it is printed herewith.

Motion Picture Photography*

Conducted by CARL LOUIS GREGORY, F. R. P. S.

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Fixing Baths.

Hypo is one of the cheapest chemicals used in photography, and yet one of the most important. It is also the most common, and yet the most misused salt in the photographic laboratory.

Photography with gelatine emulsions would be almost impossible were it not for this cheap solvent of the silver haloid salts. Before its introduction the highly poisonous cyanide of potassium was the agent used. Potassium cyanide attacks not only the haloid salts, but, at a slower rate, the reduced metallic silver which forms the image and gelatine as well.

Hypo, or sodium thiosulphate, to give it the correct chemical name by which it is seldom called, has practically no effect upon either the reduced silver image or upon the gelatine unless allowed to act for an undue length of time or at a too high temperature.

Chemically the difference between sodium sulphite and sodium thiosulphate is that hypo contains one more atom of sulphur in a molecule than sodium sulphite.

One of the methods of manufacturing hypo is the solution of pure sulphur in sodium sulphite liquor, from which liquor the hypo is then crystallized out.

The chemical bond which holds this sulphur is easily broken, and under certain conditions the hypo solution breaks down and deposits this sulphur in a finely divided state in the hypo bath. This condition is manifest by the milky appearance of the bath and may be the result of a number of things. Acids and acid salts are the commonest causes of sulphur precipitation. Formaldehyde used as hardener will also bring about this condition.

A bath which is precipitating sulphur liberates it in nascent form, at which time it is capable of attacking the finely divided particles of metallic silver which form the photographic image and converting it into silver sulphide. This is a process intentionally used in the sepia toning of photographic prints, but a highly undesirable thing for negatives, as the opacity of the image to actinic light is thereby greatly increased.

It is common practice in most laboratories to use a plain hypo bath with an acid short stop between the developer and the hypo. Even though hypo is cheap, still there is no sense in wasting it, especially as the more economically it is used the more valuable it becomes. Used hypo is worth money on account of the silver which it contains and the more silver it takes up the more valuable it becomes and the easier it is to recover the dissolved silver.

It is a common practice in most places to empty a portion of the hypo tanks each day and then "freshen" the bath with more hypo and water. This is decidedly wrong. Each developing tank should have two hypo tanks, one containing an old and the other an entirely fresh bath. The developed film should go into the old bath for five minutes then be finished in the fresh bath. When the old bath becomes so saturated that it does not remove most of the milkiness in five minutes it should be run into the precipitating tank and an entirely fresh bath mixed; whereupon the former fresh tank becomes the old bath and the new solution the fresh bath.

Hypo forms with silver haloids two distinct compounds. Both of these compounds are transparent, but one is soluble with difficulty and the other is very soluble. In the first compound, one molecule of hypo unites with one molecule of silver haloid, while the next, and easily soluble compound, is the same as the former with an additional molecule of hypo. An old or used bath tends to form this insoluble compound in the emulsion and consequently makes it exceedingly difficult to wash, but as soon as it strikes the fresh bath it takes up an additional molecule of hypo and becomes, as the term is, thoroughly fixed.

These are proven chemical facts ascertained years ago by two distinguished French photo chemists, A. Lumiere and M. Seyewitz, and it seems very strange that so little attention has been paid to their investigations, the results of which have been widely published in photographic literature.

They demonstrated that a film, fixed in fresh hypo and soaked in water for five minutes, contained only a small fraction as much hypo as a film fixed in an old bath and washed for an hour in running water. By this method of two baths every ounce of use is extracted from the hypo and the smaller volume of concentrated silver-hypo solution renders the silver recovery much easier.

For the precipitation of the silver from the hypo two capacious tanks of concrete should be constructed a good distance away from the building; for the chemical used as a precipitant, when acted upon by an acid, produces a gas, the smallest quantity of which being present in the atmosphere of the dark room, fogs sensitive emulsion just as surely as sunlight would.

The two tanks should each be of sufficient capacity to hold at least a week's run of spent hypo; the top level of the lower one being below the bottom of the upper one. Each tank should be provided with a series of cocks or outlets or an adjustable syphon, whereby the liquid can be drawn off at any desired level and a weatherproof, but easily removable, cover and, if the size of the tanks warrants, a small flight of steps for the laborer who shovels the silver sludge into barrels.

On account of the disintegrating action of the hypo solution the concrete should be protected by a heavy coat of asphalt.

The upper tank has an inlet pipe from the dark room through which it receives its charge of solution and all its outlets drain into the lower tank. The lower tank in turn drains into the sewer.

The precipitating solution is liver of sulphur of the cheapest commercial grade. It comes in large chunks of the fused chemical, varying in color from light brown to dark brown, according to the purity. Chemically it is a mixture of indefinite polysulphides of sodium and potassium, and the precipitate which it forms with the silver is silver sulphide, a dirty brownish black appearing substance. Liver of sulphur is very soluble in water but, on account of the large impervious pieces in which it comes, it takes a long time to dissolve unless broken up, and breaking it up is no pleasant job, as it has the quintuple fragrance of ancient eggs. It is a good plan, therefore, to have a stout barrel or hogshead with a snug-fitting cover in which are placed water and chemical enough to have a saturated solution constantly on hand.

Where it is not possible to have tanks on different levels, a small bronze centrifugal or rotary pump and electric motor will take care of the solution nicely. When the upper tank is two-thirds full of hypo solution and sulphuret solution, stir with a wooden paddle and pausing once in a while to let the precipitate settle a little, and take a glass full of the supernatant liquid and add a little of the sulphuret solution to see if there is any further precipitation. If it produces a dark brown cloudy precipitate it is necessary to add more precipitate, but if the precipitate is only slightly cloudy or absent the precipitation is complete and the tank should be allowed to settle until the next day, when the clear supernatant liquid may be carefully decanted into the lower tank. However careful you may be, you will find that it is impossible to remove all of the supernatant liquid with a portion of the precipitate escaping into the next tank. It is to receive and save this escaping precipitate that the lower tank was constructed. The lower tank is now allowed to settle and the clear liquid allowed to run into the sewer. This precipitation may be repeated until the accumulation of sludge in the bottom of the tank is sufficient to warrant putting it into tight barrels for shipment to the refiner.

If any acid is used in the hypo do not fail to run enough spent developer solution into the tank to make sure that all the acid is neutralized and that the solution is decidedly alkaline. If this is not done the acid will react on the liver of sulphur and foul the whole neighborhood with the abominable odor of sulphuretted hydrogen or hydrogen disulphide, which has rotten eggs backed off the boards for fragrance.

Reducing solutions and silver intensifying baths may also be run into those tanks for recovery of their silver content.

Plain hypo should be used only after a weak acid short stop made as follows:

Water	10 gallons
Acetic acid (No. 8)	32 ounces

The acid neutralizes the alkaline salts which the gelatine of the emulsion has absorbed from the developer and stops action of the developing agent almost instantly. If the film is transferred directly to a plain hypo bath the developer with which the emulsion is saturated will continue to act after the film has been immersed in the hypo as it takes considerable time for the hypo to penetrate the deeper layers of the gelatine coating and prevent further developing action by combining with the unreduced haloids.

The use of an acid fixing bath has a number of advantages. The acid neutralizes the alkaline salts of the developer, the alum hardens the gelatine of the film and renders it more resistant to reticulation and frilling from high drying room temperatures and the sulphite present retards the precipitation of sulphur from the acid hypo bath.

(To be continued.)

---

*Copyright, 1917, by the Chalmers Publishing Co.

Hobart to Write for Paramount

Noted Humorist, Playwright and Author Engaged to Prepare Original Screen Plays.

ADDED to the growing list of noted authors who are writing original photoplays for Paramount and Artcraft stars is George V. Hobart, one of the most successful of American playwrights, who has just been engaged by Jesse L. Lasky, vice-president of the Famous Players-Lasky Corporation, to prepare exclusive screen material for that organization.

Mr. Hobart will devote the greater portion of his time to this work, and he has already completed one original script. He is now engaged in writing a highly dramatic photoplay for Sessue Hayakawa, which, it is said, possesses an intensity and interest that marks it as a genuine novelty. Hobart has been giving much study to the peculiar quality of Hayakawa's work.

That Mr. Hobart will bring to the screen the same degree of originality and cleverness that has won for him a high place in the ranks of American authors and dramatists goes without saying. He takes a keen interest in motion pictures and looks forward with no little pleasure to seeing his first photoplay on the screen. It is probable he will contribute a number of vehicles within the next few months, as he is an unusually prolific writer.

The career of Mr. Hobart makes entertaining reading. His beginnings were humble and came by the newspaper route. Twenty-two years ago he was a telegraph operator in the offices of the New York Evening Sun. Prior to that he had worked as a railroad telegrapher. Attention was first attracted to his literary ability by a number of clever verses which he contributed to the columns of the Sun.

The now famous "Dinkelspiel" stories appeared first in the Baltimore News and were afterward translated to the vaudeville stage. He wrote numerous other sketches and in many of his earlier efforts May Irwin appeared on the "big time."

Among the plays to his credit may be named "Sally in our Alley," "The Candy Shop," "Moonlight Mary" and "Our Mrs. McChesney," in collaboration with Edna Ferber. This year's "Follies" owes its clever libretto to Hobart.

SUPPORTING CAST FOR LOCKWOOD PICTURE.

The supporting players who are to appear with Harold Lockwood in the picturization of the George Gibbs novel, "Paradise Garden," have been chosen by Fred J. Balshofer as follows: Virginia Rappae, as Marcia VanWyck; Catherine Henry, Miss Gore; Olive Bruce, Mrs. Wetherby; Harry de Roy, as Christopher; B. A. Sprotte as Henry Ballard; George Hupp, as Jerry Benham (Harold Lockwood) at the age of ten; Violet Eddy as Miss Redwood, Jerry's governess. Vera Sisson, who played the feminine lead in The Hidden Spring, also has a leading part in the new story, that of Una Habberton, a settlement worker. Lester Cuneo plays the heavy man of the story, Jack Ballard; and William Clifford is to be seen as Roger Canby, tutor to Jerry Benham, the hero of the play. The part of Marcia Van Wyck, which is to be played by Virginia Rappae, was the most difficult to fill, the producer having spent three weeks in a search for the exact type of "juvenile vampire" which is called for in the novel.

FINIS FOX JOINS BROTHER IN PICTURE FIELD.

Finis Fox, a promoter of large business interests, secretary and assistant general manager of the White Crown Fruit Jar Co., of Louisville, Ky., has given up active participation in these interests to master the details of the motion picture industry. He will first be associated with his brother, Edwin Carewe, one of Metro's directing staff, in the producing of multiple reel pictures at Metro's Super-Feature studio.

For some time Mr. Fox has evinced an interest in motion pictures. He is the author of "The Jury of Fate," recently produced by Metro with Mabel Taliaferro as star, and of several other photo-dramas not yet ready to be released.

GRIFFIN RETURNS TO THE NICHOLAS POWER COMPANY.

Herbert Griffin, who left the Nicholas Power Company last June to accept a position in Detroit, has again joined the staff of the Power Company selling batteries. Prior to leaving the Power Company, Mr. Griffin traveled throughout the country boosting the Cameragraph for five years, and his return as traveling representative will be welcome news to exhibitors and supply men throughout the industry.

At the Leading Picture Theaters

Double Bill at the Strand, Cohan at the Rialto—Other Feature Productions Week of August 26.

Strand Theater.

THE Strand Theater presents again a double feature bill. The second and final installment of the official British war pictures of "The Retreat of the Germans at the Battle of Arras," the first part of which attracted crowds that taxed the capacity of the spacious playhouse last week, will be shown. In the second installment the performances of the tanks, the sustained activities of the British artillery and soldiers advancing through the barrage of German fire, during which shells burst close to the camera, are seen. The film concludes with a thrilling photograph of a spinning descent in an aeroplane from a height of 13,000 feet.

The photodramatic feature is a Triangle picture entitled "The Ten of Diamonds" in which Dorothy Dalton enacts the stellar role. The cast includes Jack Livingston, J. B. Sherry and Dorcas Matthews. The story is by Albert Cowles. The Strand Topical Review contains some interesting news pictures taken in this country and abroad.

There is an excellent musical program. Among the soloists are Henri De Caux, the celebrated tenor, who will sing the Barcarolle from "The Masked Ball"; Helen Scholder, the 'cello virtuoso, will play Popper's "Tarentella"; Arthur DePew and Ralph H. Brigham will be heard in solos on the grand pipe organ. The concert orchestra, under the direction of Carl Edouarde, will render excerpts from "La Boheme" and also play appropriate incidental music to the subjects projected on the screen.

Rialto Theater.

George M. Cohan is seen for the first time on the Rialto screen this week in his successful mystery farce, "Seven Keys to Baldpate". This was one of Mr. Cohan's most notable stage successes and those who saw it will recall with delight its fun and thrills, and its rapid sequence of surprises. Anna Q. Nilsson plays opposite the star, and in the supporting cast are Purnell Pratt, Frank Losee, Eric Hudson and Carlton Macy.

Goldmark's brilliant "Sakuntala" overture will be played by the Rialto orchestra, with Hugo Reisenfeld conducting. In honor of the star of the feature picture, selections from his popular musical comedy "George Washington, Jr.", will be played as an added number. Paul Doret, French tenor, will sing "At Dawning", by Cadman, and Alberto Bachman, violinist, will render "Fantasia Apassionata" by Vieuxtemps. Professor Firmen Swinnen will contribute a solo on the grand organ.

Mr. and Mrs. Sidney Drew will be seen in "The Patriot", a comedy concerned with the conservation of food and bearing the indorsement of Mr. Hoover, the food administrator. A beautiful combitone picture showing scenes in Central Colorado will supply the scenic portion of the programme, and the Rialto Animated Magazine will furnish the news of the day from all sources.

Eighty-first Street Theater.

At the Eighty-first Street Theater there will be shown on Monday, Tuesday and Wednesday Jack Devereaux and Anna Lehr in a stirring play of love and action, "The Grafters", Hugh Fay, in a merry mix-up, "Her Donkey Love", is an added attraction. Thursday, Friday, Saturday and Sunday Bessie Love will be seen in "Wee Lady Betty", a sparkling, modern play of the Emerald Isle. Polly Moran, with Keystone funmakers, will be seen in a sidesplitting comedy, "His Uncle Dudley", produced by Mack Sennett. The vaudeville on the same bill will be of prominence and quality.

Other Special Productions Showing.

At the Globe Theater "The Spy", the sensational Fox story of German intrigue, succeeds "Jack and the Beanstalk".

At the Forty-fourth Street Theater "The Italian Battlefront", official war subject, is still drawing large houses.

At the Criterion "The Manxman" is still holding forth.

At the Broadway "Sirens of the Sea", a Jewel production, succeeds Pay Me".

DOROTHY DALTON IS READY FOR WORK.

Dorothy Dalton is ready to begin her first Paramount production under the direction of Thomas H. Ince. She has been spending a vacation of three weeks at Arrowhead Springs, Cal.

Miss Dalton is an enthusiastic and skilled golfer, and at Arrowhead Springs found an eighteen-hole course of which she made full use.

Walthall to Have His Own Company

Pictures Will Be Made at Paralta Studios in Hollywood and Released by Triangle Distributing Corporation.

HENRY B. WALTHALL has become a star-manager at the head of his own independent producing company. He will personally select the subjects for production. This situation was brought about on August 20, through negotiations conducted between N. William Aronson, Mr. Walthall's personal manager, and Carl Anderson, president of Paralta Plays, Inc.

Henry B. Walthall and Carl Anderson Signing Contract. N. W. Aronson Standing.

Mr. Walthall will head a corporation to be called the Henry B. Walthall Pictures Corporation, now being formed. The production of Mr. Walthall's pictures will be made at the Paralta studios in Hollywood, and will be released by the Triangle Distributing Company on the star series plan.

Mr. Walthall has left for Los Angeles. His first vehicle has been selected and will be put in production the moment he reaches Hollywood. Mary Charleson, who has been his leading woman in several productions in which he had recently appeared, will play leads in the new company.

Mr. Walthall is regarded by competent critics as one of the most finished actors on the screen. He is 36 years of age, and became a moving picture actor in 1910. He had played on the legitimate stage before that, making his debut in the Murray Hill Theater stock company under the management of the late Henry V. Donnelly.

Mr. Walthall worked for Biograph in the summer of 1910 and went to England with Henry Miller in September to play in "The Great Divide." It was not a hit and the company returned in November. He then went to Mr. Griffith, who engaged him permanently. From that day to this he has never played a part in spoken drama. He remained with Mr. Griffith during the time that director was producer for Biograph and went with him in 1913 to the Majestic. During the past two years Mr. Walthall was leading player for Essanay, appearing in this company's feature plays.

GAUMONT MEN WED.

Despite the fact that just at present the Gaumont Company is not producing photoplays, romance is not dead at the Flushing studio. It is very much alive, as witnesseth the announcements simultaneously of the engagements of two of the Gaumont cameramen, Walter Pritchard and Otto Piltz. What increases interest in these announcements is that the young men are to marry cousins.

Mr. Pritchard is to marry Miss Ethel May Blair, of Corona, L. I., and Mr. Piltz is to marry her cousin, Miss Celia Mae Spalding of Prattsville, N. Y. No date has been set for the weddings. Mr. Pritchard has just returned from a vacation with Miss Blair at the present home of her parents at Cleveland, O., and Mr. Piltz soon leaves for an outing in the Catskills, Miss Spaulding's home being in the heart of these mountains.

Both Pritchard and Piltz live in Bayonne, N. J., and make the trip daily to and from the Gaumont plant. They are now looking for twin houses so that the inseparable cousins will have only a back fence to separate them. The men are wedded, one might say, to Bayonne, but the brides-to-be are urging them to find homes in Flushing so that they will not have to leave so early in the morning and so that they will return earlier at night.

E. K. Lincoln Entertains Press

Former Vitagraph Player Gives Outing to Eighteen Representatives of Motion Picture Press at His Estate in Berkshires.

E. K. LINCOLN, former Vitagraph player, and whose latest screen experience was as the star of the "Jimmie Dale, Alias the Grey Seal" series, gave eighteen representatives of the motion picture press an outing on his 4,500-acre estate in the Berkshires over the week-end, beginning Saturday, August 18. The party left New York for Springfield, Mass., in a special car on Saturday morning. Nine reluctantly returned Monday afternoon, some on Tuesday, and a few are yet to be heard from.

E. K. Lincoln.

To say that Mr. Lincoln is a superlative host is putting it mildly. When the bunch arrived at Springfield they were met by Mr. Lincoln and three automobiles. An hour's trip over the mountain roads through gorgeous scenery brought the party to Mr. Lincoln's country house. From then on until it was time to go home the group of writers owned the place. Tennis was the most popular pastime with some, while others spent much of the time in the lake that nestles on the Lincoln estate—that is, the bunch did those things when they were not eating, which was most of the time.

Mr. Lincoln showed the boys his place by means of motor trips and hikes. Chief interest centered in his kennels. At the mountain house Mr. Lincoln has only about fifty valuable dogs. He also has another place on which he houses more than 500 ribbon-winning canines.

Those who were the guests of Mr. Lincoln were: Gerald Duffy, Picture Play Magazine; William Barry, Motion Picture News; Walter McRaig, Motion Picture Classic; Charles Condon, Motography; Ben. H. Grimm, Moving Picture World; Peter Milne, Motion Picture News; C. A. Kracht, Morning Telegraph; Rudolph Cormier, Exhibitors' Trade Review; William Beecroft, Exhibitors' Herald; Mr. Thompson, Dramatic Mirror; Edwin M. LaRoche, Motion Picture Magazine; N. Boneil, New York Clipper; Colgate Baker, New York Review; Jack Edwards, Billboard; Lumiere, the photograhpher, and T. E. Letendre, business manager for the trip.

JACK MEADOR WITH LONGACRE.

In line with their policy to inaugurate a nation-wide advertising and news-publicity campaign for their new Alice Howell Century comedies, the Longacre Distributing Company has made Jack Meador their general press representative. Mr. Meador, a publicity promoter, newspaper and magazine writer of wide experience, has an extensive acquaintance among newspaper men throughout the country, which will be a valuable aid to him in his new work.

He was formerly a reporter on the Record-Herald and Tribune of Chicago. Ten years ago he came to New York to join the staff of the New York Herald. He went to Europe in 1912 in the interests of The Authors' Inter-Ocean Magazine and Newspaper Syndicate. Later he was made the president of the syndicate, with headquarters in Paris. When the war broke out and the company suspended business on account of the conditions in the manuscript market, Mr. Meador returned to newspaper work, representing the London Times and New York Times as a special correspondent in France. Two years ago he returned to America to direct a publicity campaign for the Colt machine gun. His success in this work in getting articles in English, French, South American magazines of national reputation, as well as American periodicals, attracted considerable attention. Since our entrance in the war, he has been doing special Sunday newspaper stories and scenario writing.

The Motion Picture Exhibitor

WRITE US EARLY AND OFTEN

THE MOVING PICTURE WORLD carries the most complete record of Exhibitors' News. This department aims at being the fullest and fairest chronicle of all the important doings in the ranks of organized exhibitors. To keep the department as complete and as useful as it is now we request the secretaries of all organizations to favor us with reports of all the news. Coming events in the ranks of the organized exhibitors are best advertised in this department of the Moving Picture World.

American's State Directors to Meet

Will Convene at Ocean View, Following the Virginia Session Closing on September 1.

GENERAL MANAGER Charles C. Pettijohn, of the American Exhibitors' Association, has notified President Percy W. Wells, of the North Carolina organization, that a meeting of the state directors of the A. E. A. will be held at Ocean View, Va., on Saturday, September 1, in conjunction with the convention of exhibitors from Southern states, which comes to a close on that date at Ocean View.

Among the state presidents and leaders in the A. E. A. who are expected to attend the directors' meeting are: Harry M. Crandall, District of Columbia; Frank J. Rembusch, Indiana; Guy Wonders, Maryland; Sam Trigger, New York City; I. M. Mosher, New York State; Fred J. Herrington, Pennsylvania; George C. Warner, South Carolina; Percy W. Wells and H. B. Varner, North Carolina, and Harry Bernstein, Virginia.

Jake Wells, president of the Virginia League, who has planned the Ocean View convention, states that the convention is to be in no way confused with the meeting of the A. E. A. directors, which is an entirely separate affair. The purpose of the convention proper, as outlined by Mr. Wells, is to promulgate and perfect an organization of the adjacent states to be represented, for the purpose of handling matters of purely local significance. The meeting of the A. E. A. directors was an event planned afterward by Manager Pettijohn, who saw in this large gathering of exhibitors an opportunity for furthering the interests of the new association.

It was reported to Mr. Pettijohn that Lee A. Ochs would attend the Ocean View convention, and the general manager of the American Exhibitors' Association expressed great satisfaction, stating that "my organization desires nothing better than a face to face comparison of its personnel with that of the old League". It is quite likely the convention will assume lively proportions from the presence of leaders of both organizations, each endeavoring to enroll new members and strength for their respective bodies.

MICHIGAN A. E. A. CONVENTION.

The Michigan branch of the American Exhibitors' Association will hold a convention at Detroit, Mich., on September 5 and 6. There will be many entertainment features provided for visiting delegates and all exhibitors are urged to attend and to bring their wives.

Henry B. Varner in New York

Southern Exhibitor Talks with Messrs. Williams and Pettijohn Over Washington Situation.

HENRY B. VARNER, motion picture exhibitor and editor of several Southern newspapers, was in New York August 21, 22 and 23. Mr. Varner is the man who labored for his brother exhibitors in Washington on the tax question.

On August 21 he sat in a conference with John D. Williams, general manager of the First National Exhibitors' Circuit, and Charles C. Pettijohn, general manager of the American Exhibitors' Association. It is known that the tax situation in Washington is not as yet "out of the fire", Mr. Varner refused to confer with anybody upon this subject excepting those who represented exhibitors only. No details of the conference were given out.

Mr. Varner has been appointed chairman of the legislative committee of the American Exhibitors' Association. The association is to be congratulated upon securing Mr. Varner in this capacity. Mr. Varner is personally acquainted with many of the officials at Washington, and is peculiarly fitted for these duties.

Mr. Varner left New York on the 23d for Washington, where he will represent exhibitors until the tax question is finally settled.

New Exhibitors' Body Planned

Herbert Lubin Chief Mover in Plan to Form Co-operative Exhibitors' Circuit.

HERBERT LUBIN, former holder of the Metro franchise in Canada, is the prime mover in a proposed organization of exhibitors and state rights men. Meetings are scheduled in the Hotel Astor for several days the current week. It has been learned that the proposed organization will have as have some of the characteristics of the First National Exhibitors' Circuit and some of the characteristics of the Motion Picture Exhibitors' League and the newly-formed American Exhibitors' Association. The tentative title of the organization is Exhibitors' Co-operative Circuit.

No announcements are forthcoming from any of the men already lined up with the scheme. It is known that telegrams were sent to some of the most powerful exhibitors and state rights men in the country, and that many are coming to New York to be present at the meetings. It is understood that the promoters of the organization already have planned the purchase of the world rights to a big picture. Mr. Lubin, who was an important mover in the negotiations that resulted in Mme. Petrova's signing with Superpictures, Inc., declares that the organization will be well on its way toward completion in all details within a week.

Franchise holders in the proposed organization, it is understood, will share the profits of any picture purchased and exploited by the organization. Pictures will be rented to members at low rates, it is said, and the exhibitor may, in the event that a picture is very successful, get back almost his whole rental price. Every one concerned with the proposed organization says that when definite announcements do come they will carry news of vast importance to the industry.

Coming League and Other Exhibitors' Conventions

(Secretaries Are Requested to Send Dates and Particulars Promptly)

Virginia Exhibitors at Ocean City............August 30, 31 and Sept. 1
Chesley Toney, secretary, Richmond.

Michigan, American Exhibitors' Association at Detroit............September 5 and 6
King Perry, secretary, 204 Brietmeyer Bldg., Detroit, Mich.

Maritime Provinces League at St. John, N. B............September 9 and 10

Brooklyn Exhibitors Hold Meeting

National Executive Committee Attends in a Body—Twenty Local Managers Are Sued by Music Publishers.

AT a largely attended meeting of the Brooklyn local of the Exhibitors' League held at the Duffield theater on Saturday evening, August 25, it was decided to fight the tax imposed by the music publishers' society. What stirred the forty exhibitors present was the announcement that action has been taken by the society against twenty exhibitors in Brooklyn alone. The members of the National Executive Committee came over from Manhattan on the invitation of the local officers and on the assurance they would be afforded an opportunity to follow the proceedings of a "regular" branch. They thus were enabled to receive in person a vote of thanks unanimously extended to their committee for its action in voting to defend the suits instituted against the Brooklyn exhibitors. Some of the exhibitors offered to place on sale in their lobbies the sheet music of the independent music publishers.

For the first time there was publicly revealed word of the negotiations that have been in progress between the city administration and the organizations of the Bronx, Manhattan and Brooklyn looking to a centralization in the license department of authority over motion picture theaters. Under the new arrangement an exhibitor formally accused of a violation of the city ordinances will be haled before the license commissioner and his case will be heard and determined before that one tribunal. The League officials given credit for accomplishing this result were John J. Wittman of the Bronx, Lee A. Ochs and Louis Blumenthal, of Manhattan, and Louis Levine and William Brandt, of Brooklyn Under the new plan all children's cases will now go before the license commissioner. By exhibitors this is considered to be one of the important angles of the agreement.

League Executive Committee Meets

Large Attendance at Gathering in New York, but Proceedings Are Not Revealed.

THE executive committee of the Motion Picture Exhibitors' League of America held meetings in New York on August 25 and 26. Up to Monday afternoon no word of the two days' proceedings had been permitted to escape to the trade press. It was said there would be another session Tuesday, August 28.

In attendance at the sessions were Frank D. Eager, Nebraska; Alfred S. Black, Maine; Eugene M. Clarke, Mississippi; Daniel Chamberlain, North Dakota; Alfred Hamburger, Illinois; Peter J. Schaefer, Illinois; Robert Levy, Illinois; Hector M. E. Pasmezoglu, St. Louis; N. C. Rice, Iowa; C. E. Glamann, Kansas; Louis L. Levine, Brooklyn; Thomas Furniss, Minnesota; Louis L. Blumenthal, New Jersey; Thomas Howard, New York; J. H. O'Donnell, Pennsylvania; Sam Grant, Massachusetts, 1918 convention manager; Milton N. Goldsmith, general counsel, New York, and these officers: President Lee Ochs, First Vice-President Joseph Hopp, Illinois; Second Vive-President William Isenberg, Mississippi; Financial Secretary William Sweeney, Illinois; Executive Secretary William Brandt, New York; Treasurer Ernest Horstmann, Boston Organizer D. G. Rodgers, Minnesota.

SHEA DECLARES HIMSELF WITH A. E. A.

A telegram received at the headquarters of the American Exhibitors' Association from I. M. Mosher says:

"Mike Shea is with us and has promised to assist us in every possible way. You have authority to use his name for the good of the association."

Mr. Shea is the owner of the big Hippodrome in Buffalo

N. A. M. P. I. Re-elects Brady

Meeting of the Board of Directors Picks Officials for Ensuing Year—Recognition Refused American Exhibitors' Association.

A MEETING of the board of directors of the National Association of the Motion Picture Industry was held at the offices of the Association, Times Building, New York City, on Monday, August 27, nearly all the directors being present. The annual election of officers was held, with the following result:

President, William A. Brady; vice-presidents, Adolph Zukor, R. A. Rowland, J. A. Berst, William L. Sherrill, J. H. Hallberg, Thomas Furniss, Arthur James; secretary, F. A. Elliott; treasurer, J. E. Broulatour.

The matter of the application of the American Exhibitors' Association for recognition as an organization was rejected by a vote of 24 against and 5 in favor.

These firms were elected to membership: Bray Studios, Pathe Exchange, Inc., Norma Talmadge Films, Selig Polyscope, Inter-Ocean Film Corporation, Standard Engraving Company, Ivan Pictures Corporation, Harry Rapf, Mayfair Film Corporation, Ogden Pictures Corporation.

KENT BACK FROM TOUR.

Sidney R. Kent, General Sales Manager of General Film Company, has returned to New York City after spending six weeks among branch offices of the company. Los Angeles, San Francisco, Seattle, Denver and many other cities were visited by him.

One of the objects of Mr. Kent's trip was to install advanced merchandising methods in the exchanges. A large part of his time was also devoted to effecting special coordination of branch activities in distributing product in line with important new projects which are being directed from headquarters.

PAUL BRYAN TO HANDLE GAUMONT PUBLICITY.

Extended leave of absence having been granted Harry King Tootle, publicity manager of the Gaumont Company, Flushing, N. Y., his work will be taken over by Paul M. Bryan. Mr. Bryan is editor of "Reel Life," Gaumont's Mutual magazine in film which is issued weekly. Mr. Tootle's leave is for the duration of the war. He has left for Plattsburg Barracks, N. Y., where he is a member of the Sixth Company of the Eighteenth Provisional Regiment of the training camps for officers.

VIOLA DANA TO STAR IN "BLUE JEANS."

Metro Pictures Corporation has acquired the motion picture rights to "Blue Jeans," Joseph Arthur's famous old stage success, for the use of Viola Dana. Miss Dana will play the exacting part of June, originally played by Jennie Yeamans at the old Fourteenth Street theater. John H. Collins will direct the production which B. A. Rolfe will present, and the screen adaption has been made by June Mathis. John Arnold is cameraman.

FILM SALVAGE PLANT BURNS.

The plant of the Levine Company at Passaic, N. J., where old motion picture film was treated for the extraction of the silver in the emulsion, was burned on August 24. The loss was estimated at $50,000.

EASTERN FILM COMPANY PLANT BURNED.

The plant of the Eastern Film Company at Providence, R. I., was destroyed by fire on August 24. The loss was total and is estimated at $100,000.

Officers and Directors of the Newly Organized Associated Theaters Inc., With Headquarters at Minneapolis, Minn.

From left to right, bottom row. William S. Smith, Secretary, Menomonie, Wisconsin; H. L. Hartman, President, Mandan, North Dakota. Forest Secor, Vice-President, Forest City, Iowa. From left to right, top row. Thomas J. Hamlin, General Manager, Minneapolis, Minnesota; Charles W. Gates, Chairman Board of Directors, Aberdeen, South Dakota; Henry P. Green, Treasurer, Minneapolis, Minnesota. These exhibitors incorporated a $100,000 booking organization Tuesday, August 14, in Minneapolis, to book film and handle supplies and equipment for one thousand theater-members in the Northwest.

State Rights Department

Conducted by BEN H. GRIMM

Producers Plan Central Exchange

Propose to Have One Exchange Where All State Rights Films Will Be Bought and Sold—Organization Not Yet Completed.

MORE than twenty producers of state rights pictures or their representatives met in the Hotel Astor on Wednesday night, August 22, for the purpose of perfecting an organization whose chief aim will be the centralization under one roof of the sales power of all members. The plan is one of the most advanced and sensible that has yet been suggested in state rights marketing, and resembles in broad, general lines the plan of operation of the Real Estate Exchange of New York. Under the proposed plan every picture available for any territory can be viewed at the one place and, if desired, any deal or deals may be consummated on the floor of the exchange. In the one exchange there will be a print of every picture that is for sale for any territory, and a sample of every piece of advertising matter connected with the film. Thus a buyer coming to New York can go into the exchange and there see the entire stock of available pictures, doing away with the present necessity of his having to spend several days in getting around to the various offices.

The meeting Wednesday was held behind closed doors. Those who attended were sworn to secrecy, as they were at the producers' meeting of a week before. The organization has not been completed, but matters have advanced to the point where papers are in the hands of attorneys, and indications are that definite and certain details soon will be forthcoming. According to all of the men questioned it is but a matter of a few weeks, at the most, before the exchange becomes a material factor.

Under the proposition submitted before the producers a maanger of the exchange shall be appointed at a minimum salary of $7,500 a year. It shall be the duty of the manager, the proposal states, to compile and keep alive lists of state rights buyers, independent exchanges, exhibitors, etc. The manager also shall render any possible service to members and others and facilitate the sale of pictures to the end that the producer shall consummate any transaction. The manager, may, on occasion, act for the producer and complete any deal. The manufacturer may have as many sales representatives on the floor of the exchange as he desires.

The expenses of the exchange shall be met by a treasury fund raised through commissions to the exchange on pictures sold. Five per cent. of the net amount paid for a picture shall be turned into the treasury. The term "net amount," according to the proposal, shall mean the gross sum received from a buyer, less the cost of prints delivered.

Another proposal is that the organization regulate the medium of advertising, the members to agree not to patronize any publication devoted to motion pictures other than those specified by the organization. It is also a proposed object to patronize only those lithographers, printers, engravers, slide houses, etc., that are listed with the organization—concerns who make special prices to members because of the volume of business given the concern by the organization. Members of the organization, it is understood, will decide on a certain given laboratory or laboratories to do the work of all members.

Members may report any grievances against any director, actor, actress, exchange man, exhibitor, and the like. An executive committee of five members, it is proposed, will pass on all grievances. Members will refuse to do business with anyone found guilty of unfair practices toward the organization or any member of the organization. It is proposed in the plan considered Wednesday that every member contribute, in advance, his share of a fund large enough to pay the expenses of the exchange for three months, by which time, it is believed, the exchange will not only be paying its own expenses, but paying dividends to its members.

The proposals submitted have not yet been voted on. Wednesday's session was given up almost wholly to discussions of the various clauses in the prospectus, but no clause was adopted. It was generally agreed, however, that the organization must be formed with as little delay over details as possible.

Among the concerns represented at the meeting were: William L. Sherrill, Frohman Amusement Corporation; Duplex Films, Harry Rapf, A. H. Jacobs Photoplays, Inc., Arrow Film Corporation, Harry Rapf, Wharton, Inc., Mayfair Film Corporation, Crystal Film Corporation, Ogden Pictures Corporation. Edward Warren Productions. Paul Cromelin. Cosmophotofilm: Jesse Goldburg, Williamson Brothers, Advance Film Corporation (Ralph and John Ince), John W. Noble, Authors Film Corporation, and others.

Lesser Organization Formed

State Rights Distributors, Inc., Has Fifteen Members—Two Territories Being Contested For—Will Buy Negatives.

UNDER the title State Rights Distributors, Inc., the organization of state rights buyers promoted and sponsored by Sol L. Lesser, matured on Wednesday, August 22. Fifteen men, representing all of the territories in the United States with the exception of two, and the whole of Canada, are represented in the organization, whose aim it is to purchase negative rights on pictures. The Lesser organization follows closely in its working scheme that of the First National Exhibitors' Circuit. Each franchise holder will be taxed his pro-rata share on any films bought by the organization.

Mr. Lesser was elected president. Louis B. Mayer, of Boston, was made treasurer. Louis Haas, of New York, is vice-president, and Leon D. Netter, temporary manager and secretary

The members of the organization as given out by Mr. Netter are: Nathan Hirsh, Civilization-Pioneer Film Co., Greater New York and New York State; Louis B. Mayer, American Feature Film Co., Boston, New England States; Daniel M. Vandawalker and Henry L. Dollman, Indianapolis and Chicago, Illinois and Indiana; Sydney B. Lust, Washington, D. C., Delaware, Maryland, Virginia and District of Columbia; Master Photoplays Co., Newark, New Jersey; W. S. Butterfield, Battle Creek, Michigan; S. A. Lynch Enterprises, Inc., entire South (11 states); A. D. Flintom, Yale Photoplay Co., Kansas City, Mo., Missouri, Kansas, Iowa and Nebraska; M. Rosenberg, De Luxe Feature Film Co., Seattle, Washington, Oregon, Idaho and Montana; All Star Feature Distributors, Inc., San Francisco, California, Nevada and Arizona; Monarch Feature Film Co., Toronto, Canada and Alaska; Harry Schwalbe, Peerless Feature Film Co., Philadelphia, Eastern Pennsylvania, and Harry Grelle, Supreme Photoplay Productions, Pittsburgh, Western Pennsylvania and West Virginia.

The directors of the organization are Mr. Lesser, Louis Haas, Henry L. Dollman, S. A. Lynch, J. J. Allen, C. D. Struble and Louis B. Mayer.

The purchasing committee consists of seven members. Five out of the following seven members will pass on pictures: Nathan Hirsh, Mr. Mayer, Daniel M. Vandawalker, Mr. Lynch, Mr. Netter, Mr. Lust and Mr. Allen.

"All features purchased will be distributed throughout the United States and Canada through forty offices now in active operation", reads the statement issued by Mr. Netter. "The entire United States and Canada are covered except the Minnesota and Colorado territories, both of which are being actively contested for.

"The need of an organization of this kind has already been made evident by the fact that already we have under consideration negatives of five big productions. Business transacted through this organization will be done on a strictly cash basis.

Mr. Lesser still is confined to his bed in Dr. Stern's sanitarium. He is suffering from typhoid fever and is expected to be fully recovered in about ten days.

LEE ORGANIZATION PROGRESSING.

Rapid progress in his plan to form an organization of state rights buyers is reported by Joseph F. Lee. During the week Mr. Lee received wires from all over the country indorsing his plan. In many cases the senders of the telegrams indicated that they would be in New York within a week. Mr. Lee says that the proposition now looks as if the first definite steps would be taken within a few days, at which time there will be several big out-of-town buyers in New York, several of whom are coming solely for the purpose of meeting with other believers in Mr. Lee's plan.

"Shame" Noble's First Special

Zena Keefe and Niles Welsh Featured in Timely Subject—Showing Soon.

JOHN W. NOBLE'S first production for the state rights market, titled "Shame", has been cut and edited and will be introduced by a regular trade showing at an early date. Zene Keefe, who is featured, with Niles Welch as her leading man, plays the part of a girl who is the innocent victim of circumstances brought about by war conditions. The story opens with a prologue which takes place during the drafting of the countries' young manhood, and has a most striking and unusual climax which plunges the audience into the middle of an exceptionally original drama.

John W. Noble.

The title is a particularly fitting one, as it applies to the drama in a double sense and suggests the bigness and the importance of the subject which deals with the attitude of the world in general and society in particular, toward the innocent victims of war conditions and the children who share the fate of their unfortunate mothers. "Shame" is said to be a powerful plea for tolerance on the part of the world for the victims of war who, although far removed from the battle front, deserve the same consideration as the wounded heroes of the trenches. By means of an intensely dramatic story Mr. Noble, whose services as an officer in the United States Army has given him a deep understanding of his subject, brings home to his audience the criminal folly of those uncharitable members of society who fail to appreciate the effects of the strain of war upon those in close touch with it, and who do not realize the extent of the hero worship inspired by the soldiers in the hearts of those for whom they fight.

Jules Burnstein is acting as business representative for Mr. Noble in the marketing of the picture.

BERNSTEIN IN NEW YORK TO SELL TWO FILMS.

Isadore Bernstein, of the Bernstein Film Productions, has arrived in New York for the purpose of disposing of the two big features, "Humility" and "Loyalty", which he recently completed. His agents, Shepard & Van Loan, are negotiating with several people for the sale of these features. While both are up to the Bernstein standard of photography and direction, "Loyalty" seems to be the favorite at the present moment, for it deals with the drug evil and has one of the finest characterizations of a "dope" fiend ever seen on the screen. It should be a big box-office attraction for this reason, aside from the fact that it is supported by an excellent cast, has beautiful photography and good direction.

The cast includes Betty Brice, Murdock McQuarrie, Jean Hathaway, and Jay Morley, who gives the excellent impersonation of "Hugh Gordon", a man who is addicted to the drug habit.

ECKERT MANAGING CLEVELAND EXCHANGE.

T. M. Eckert, for the past six months a member of Pathe's Pittsburgh branch, has been made manager of the new Cleveland office of the Harris P. Wolfberg Attractions. Mr. Wolfberg is exercising great care in choosing the men for his organization. This is essential because, as Mr. Wolfberg explains, "each of my men must be a specialist, not only in selling big productions to the exhibitor, but in helping the exhibitor sell to the public. We are classed as state rights buyers, but I am proud to say that we call ourselves state rights distributors and are striving to live up to that name".

"A MORMON MAID" SOLD FOR TWO STATES.

Jones, Linick & Schaefer, and Ascher Bros., of Chicago, have purchased through Hiller & Wilk the Illinois and Indiana rights to the Friedman film, "A Mormon Maid". The feature will be given a long run at a leading downtown theater, and an endeavor will be made to have Mae Murray, the star, present at the picture's Chicago premiere. It is announced that an extensive advertising campaign will herald the feature in Illinois and Indiana.

Earlier Co-operation Wolfberg's Idea

Pittsburgh Operator Believes Producer and Prospective Buyers Should Plan Advertising Together.

HARRIS P. WOLFBERG, the state rights operator of Pittsburgh, has a few ideas that probably account for his rapid rise in the film industry. One, in particular, is his belief that the proper time for co-operation between the producer and the independent buyer to begin is before the producer plans his advertising campaign or disposes of a single state. Some film men may regard this as a revolutionary statement, but Mr. Wolfberg cites many instances where a much greater success could have been made possible if this policy had been pursued.

"It is the state rights buyer", says Mr. Wolfberg, "who is in constant touch with the exhibitor. He sees at first hand how every picture goes over, in the town of one thousand as well as in the largest cities. If there is a failure he knows when the picture is at fault and when it is the advertising that is to be blamed.

"Take the matter of advertising: Every producer tells the state rights man that 'a complete advertising camgaign already has been prepared'. Whether this includes anything else or not, it always includes the posters. And when the paper arrives the distributor is greeted by several styles of posters depicting gruesome sick-room or death-bed scenes—paper that the wise exhibitor often refuses to buy. Doubtless these scenes are taken from highly dramatic parts of the film and are full of interest when one views the entire picture. But they are placed on the posters because the manufacturer is in love with his work—not by reason of any inherent advertising value they may possess.

"The whole point is this", continued Mr. Wolfberg; "too often a man will estimate the public taste by his own likes and dislikes. Each of us, in a way, is a sort of a Funkhouser, of Chicago, in this respect. There is no reason why we should allow this human weakness to injure us longer. The state rights field has grown rapidly. There are now prominent and responsible men in nearly every territory. The manufacturer or producer who looks ahead knows which of these buyers he wants to handle his pictures. If he is a producer of massive, high priced productions, he wants a distributor who is specializing in handling high priced attractions—one who has an established clientele for big stuff. While your picture and advertising are still in the making, why not call in the men who are the logical ones to handle it, and get their ideas on how best to take off the rough edges, what to use as the slogan and what scenes to use on the posters?

"Since the strength of the independent field lies in each distributor's prerogative of buying or rejecting any picture presented for his approval, wouldn't there be fewer pictures rejected if the distributor were given a voice in these matters before it was too late to make any changes? The distributor then will have none but himself to blame in case of failure and, on the contrary, will take a personal pride in making a huge success of any picture which is being exploited according to his own ideas and methods.

"We are on the right track now. We are gradually getting together, but let's do it earlier in the game. It's too late when the stage is set and the curtain is up".

HARRY BERG ON TRANS-CONTINENTAL TOUR.

Harry Berg, of the Overland Film Company, left New York Saturday on a transcontinental trip to visit the leading state rights buyers of the country. Mr. Berg, who is a comparatively newcomer in the state rights field, has already established himself as one of the live wires of the industry. Before entering the motion picture business he had a long and comprehensive training in the theatrical game, having been connected with many of the leading producers and for more than a decade held a responsible position with a leading vaudeville manager.

Mr. Berg brings to the picture business a thorough knowledge and understanding of the requirements of the exhibitor, and in his presentation of the feature photoplays on a territorial basis considers only their value from the box office point of view.

On the trip he will carry two prints of "Man's Law", a multiple-reel feature starring Irving Cummings, soon to be released on the state rights plan, which will be shown to the big buyers in the principal cities he visits. He plans to stop at Chicago, Minneapolis, St. Louis, Denver, San Francisco, and will spend considerable time in Los Angeles. While in Los Angeles he will complete negotiations already under way for the signing of long term contracts with several stars who will appear in productions to be made by the Overland for the state rights market.

"13TH LABOR OF HERCULES" SOLD FOR CANADA.

The Cinema Distributing Corporation, 220 West Forty-second street, New York, of which Henry J. Brock is president, announces that the series of the Panama-Pacific Exposition known as "The 13th Labor of Hercules," has been sold for the Domonion of Canada to Charles Stevens, general manager for Superfeatures, Ltd., 59 Victoria street, Toronto, Ont.

Washington Exchange Widens Field

Exhibitors' Film Exchange Expands Field to Include Entire South—Territory Has Been Neglected, Is Belief.

FOR the purpose of better handling a territory that it believes has been more or less neglected, the Exhibitors' Film Exchange, of Washington, D. C., has expanded its field of operation to include the entire South. Formerly the exchange operated only in the territory comprised by Delaware, Maryland, District of Columbia and Virginia. Under the new arrangement the field covered will include, besides the states mentioned, North Carolina, South Carolina, Georgia, Alabama, Mississippi, Florida and Tennessee.

The decision to expand was reached after a conference taken part in by Harry M. Crandall, F. Ferrandini, H. Bernstein and A. Dresner, directors of the Exhibitors' Film Exchange. They believe that the South has been overlooked in the past, and further believe that with proper working it can be made one of the most lucrative territories in the country. They state that under the new arrangement they will be able to quote to a producer a blanket price for the entire block of Southern states, including also the Washington territory, or can quote prices for what is now known as the Southern territory and what is now known as the Washington territory.

Offices will be opened in the principal cities and exchange centers of the South. An effort already is on foot to line up the exhibitors under a co-operative plan, and missionary work in the South already is well under way.

SPITZER ANSWERS "WHAT'S WRONG WITH MARKET?"

"What is wrong with the States rights market?" Nat M Spitzer, sales manager for the King-Bee Corporation, was asked. "In the first place", Mr. Spitzer said, "it lacks a proper foundation. Up to the present time business has been done by the average state rights distributor on a very loose basis The general procedure seems to be to make a picture, and spend a little or a great deal of money upon it. This depends on whether it is the desire of the company to 'gyp' their stockholders, or, if it is their own money that they are spending, to cut expenses to the last detail.

"The next step is to splurge out in a lot of inconsistent advertising, and to spend more or less money unnecessarily, as the case may be. And the final move is to place an exorbitant price upon the rights for the various territories, and if the picture isn't 'there,' it gets cold, waiting for buyers. It's a bloomer. The company goes 'bust.' However, another springs up in its place, for they're just like mushrooms; they come up over night.

"These are the methods that are doing the harm to the industry. We must seek a firmer business basis. We must reach a higher standard. There are too many wildcat schemes, and too few built upon really sound business principles. It is just a phase of the tremendous criminal waste of our industry.

"That's what is the matter with the present state rights market—unsound principles, and a waste of materials.

"My policy is to try to overcome this tendency, and we certainly have done so as far as the King-Bee is concerned. In the first place, we don't produce pictures that are not up to a certain standard, for Mr. Bernstein and Mr. Gildstrom personally pass on every script before it is finally accepted. We run our whole organization on a principle of efficiency, and every dollar paid out in expense brings in a certain amount of profit on the other side of the ledger. Therein lies the secret of our success."

BIG EXPLOITATION FOR "GREAT WHITE TRAIL."

Extensive plans are in the making for the exploitation of "The Great White Trail", the new Wharton super-feature, in Canada. John C. Green, controlling the rights for the Dominion and for Alaska, has left Ithaca for his offices in Galt, taking with him three prints of the picture and more than a ton of advertising material, which he intends to distribute through Canada on the Golden Rule principle.

"And that ton of advertising stuff is only to be the beginning", says Mr. Green. "I'll just be getting a good start by the time that is used up, and calling for three or four times as much".

Mr. Green intends to open the picture in one of the big houses of Canada for a run. It then will be distributed through Regal Films, Limited, of Toronto.

"MAN'S LAW" SOLD FOR SEVERAL STATES.

The Overland Film Co., 729 Seventh avenue, New York, sponsors for the latest Irving Cummings picture, entitled "Man's Law", announce that the rights to New York and Northern New Jersey have been sold to the Mammoth Film Corporation. Harry G. Segal, general manager of the Globe Feature Film Co., of Boston, has purchased the picture for the New England States. Mr. Mattson, representing John Olsen & Co., has purchased the rights for Norway, Sweden and Denmark. U. Ono contracted for the rights for Japan for his organization in Tokio.

MOTOY STUDIO FOR NEW YORK.

H. C. Allen, the President of the Peter Pan Film Corporation, has returned to New York from Chicago, where he completed the arrangements for the moving of the Motoy studio from that city to New York. While there he met R. M. Vandivert, the vice president of the organization, who had been on the ground for several days. Mr. Vandivert has been making an extensive trip for the study of exchange conditions throughout the country, and has reported so great an increase in business as to justify the change. Mr. Allen had already mado partial arrangements and has only awaited the assurance of Mr. Vandivert on the question.

"I have felt the necessity for some time", Mr. Allen said, "of having our main studio here in the city, where I can keep in closest touch with the production. While we were getting started and doing business on a comparatively small scale, this was not so necessary, but with the tremendous growth of our bookings and our increase of production, it seems best to centralize as far as is possible.

"At present we are releasing through the Educational Film Corporation of America, which controls the territory of Greater New York, New York and Northern New Jersey; the Standard Film Service Company for Southern Ohio and Kentucky; the Standard Film Service Company for Cleveland and Northern Ohio; the Lea Bel Company for Illinois, Indiana and Southern Wisconsin; M. R. Dick for Minnesota, North and South Dakota, and Northern Wisconsin; Standard Film Service for Michigan; Metropolitan Film Company for New England; Metro Film Service Company for Virginia, Maryland, District of Columbia, North Carolina and Delaware; Mayer & Rosenthal for California, Arizona and Nevada; William T. Binford for Wyoming, Utah, Colorado, and New Mexico. We have the country pretty well covered and are now completing arrangements for taking up South America, beginning probably at Buenos Aires. Mr. Woolwidge left this week for London to attend to the details of our new English office, and will remain over there some time studying the conditions of the foreign market.

"Our present plans are to release 1,000 feet each week, composed of two 500-foot novelties, the novelties to be released on alternate weeks. After September 1 a one-reel subject will be released in addition to this program, and after December 1 this plan will be augmented by a further release of one reel a week.

"The Peter Pan Company is sending a wedding party on a trip around the world to make a series of travel pictures, and will begin to release these at an early date. The party is already at work in Honolulu. These will be released in addition to our other program."

TERRY COMPLETES FOURTH HUMAN INTEREST REEL.

Terry has just completed his fourth of the Terry Human Interest Reel series. The name of the fourth episode of this series of animated human interest sketches is called "Character as Revealed By The Ear", and continues as part of the studies of that eminent delineator of character, Jessie Allen Fowler The first of the Terry Human Interest Reel series is called "Character As Revealed By The Nose", and was released a short time ago. The second of the series is entitled "Character As Revealed By The Eyes". The third of the series deals with the mouth and lips and is known as "Character As Revealed By The Mouth".

WELCH MADE BUD FISHER MANAGER.

Bud Fisher has selected J. Edward Welch as general office manager of the Bud Fisher Films Corporation. Bud goes to war this month, and as H. A. Brock, the former manager, has been called to the Quartermasters' Department of the Army, it was necessary to find a man of ability to look after the affairs of the organization.

When Mr. Welch came to New York from Baltimore, where he had been an exhibitor, he met Mr. Fisher, who immediately saw his possibilities, and offered him a place in his company. Since that time, under Bud's careful training, he has become an excellent exchange man, and has a remarkable knowledge of the conditions of the American market.

HILLER & WILK HANDLING "ALMA".

Conspicuous among several big feature pictures that Hiller & Wilk, film brokers, have arranged to handle for the early autumn is "Alma, Where Do You Live", the six-reel version of the famous play of the same title.

Supporting Ruth MacTammany in the screen interpretation are George Larkin, Jack Newton, John Webb Dillon, Frank McNish, Mattie Keene, Marian Kenmaire, Walter Mack, George Gaston, Joseph Phillips and other well-known screen favorites.

PIEDMONT BUYS "WHIP" FOR FOREIGN CLIENT.

The Piedmont Film Corporation has purchased for a foreign client through Hiller & Wilk "The Whip". The sale covered the rights for India, Ceylon and Burma.

"The Whip" Offered World-Wide

Paragon Films, Inc., Announce Big Melodrama Ready for Sale in Open Territories.

PARAGON FILMS, INC., announce that "The Whip" is now being sold not only for states but for world rights, and thereby hangs a story. "The Whip," made from the famous melodrama into a spectacular picture of eight reels, was first released early last spring. It ran for a considerable time at the Park theater in New York, attracting a great deal of attention and afterward it ran in San Francisco and one or two other big centers with equal success. It was all ready for state rights release, but just about that time the United States entered the great war, and conditions were so uncertain that Paragon Films, Inc., practically withdrew "The Whip" from the market. It has been held until the present time and now it is being released for the world market with a new big hoorah and with every indication of tremendous success.

"The Whip" is now released by Paragon Films, Inc., of 912 Longacre Building, New York, for the states that were not sold at the beginning and for various parts of the world. It has great possibilities for both markets because of the fame it attained during its sensation runs in the two world capitals, London and New York.

These territories still are open: Pennsylvania, Illinois, Ohio, Missouri, Kansas, Nebraska, Iowa, Colorado, Utah, North Dakota, South Dakota, Nevada, Wyoming, Wisconsin, Minnesota, New Mexico, West Virginia, Maryland, District of Columbia, Delaware, Virginia, North Carolina, South Carolina, Florida, Georgia, Tennessee, Alabama, Louisiana, Mississippi, Texas, Arkansas and Oklahoma. Also the rights to these continents: Europe, except Great Britain and Scandinavia; all of South America, with Mexico and Cuba; all of Asia, except Japan, and all of Africa, except British South Africa.

The following sales have been made, and in each case the buyer has reported great success within his territory: New York State, bought by Marcus Loew; New Jersey, bought by the Civilization Film Corporation of New Jersey; Oregon, Washington, Idaho and Montana have been bought by the De Luxe Feature Film Co., of Seattle; California and Arizona have been bought by All-Star Feature Distributors, Inc., of San Francisco; Kentucky and Indiana by Robert Lieber; New England by American Feature Film Co.; Canada by Superfeatures, Ltd., of Toronto; Great Britain and Ireland by Theater Royal, Drury Lane, Ltd., of London; Australia, New Zealand, the balance of Australasia, Hawaiian Islands and South Africa by Samuel Kreilberg, and Scandinavia by the Interocean Film Co. In some cases the men and corporations who bought these rights have elected to book "The Whip" as a regular theatrical attraction at the very best theaters in their territory. Robert Lieber has done this in Kentucky and Indiana with the best kind of results. The American Feature Film Co. booked "The Whip" over the Poli circuit of theaters through New England, and it drew such large crowds everywhere that now they are booking it back over the same circuit. In cities where there are no Poli theaters they release it regularly. Under both arrangements "The Whip" has proved to be a great money-maker.

SMALLWOOD STATE-RIGHTING COMEDIES.

Arthur N. Smallwood, of the Smallwood Film Company, announces that the Aubrey Series of two-reel super-comedies featuring James Aubrey, will be released on the state rights plan.

Beginning in October a two-reel subject will be released monthly, for ten months. They will be sold as a series to state rights buyers, with the provision that they be sold to the exhibitor in the same way.

"Arrangements are in the course of completion whereby the Aubrey Series will be advertised in a big way through one hundred newspapers in the largest cities", said Mr. Smallwood. "The publicity attached to the series will measure up favorably with that given the best exploited serials. We have secured Aubrey's services on a three-year contract. We will give the state rights buyer and the exhibitor every chance in the world to cash in big on James Aubrey. Of course, we expect to cash in ourselves, but we are willing to wait until the second year for our profits. We will invest our money in newspaper space, believing that in this way we can best serve our customers and, at the same time, insure our own profits".

MILTON J. SCHWARTZ JOINS SHORT FEATURES.

Milton J. Schwartz has joined the selling staff of the Short Features Exchange. Mr. Schwartz comes to Short Features after several years of experience as an exhibitor, in which branch of the motion picture business he made good. His experience as an exhibitor naturally gives him a big advantage over the average film salesman, inasmuch as he knows the exhibitor's wants. Although a young man, he has matured himself with a general knowledge of the industry. He honestly believes in the short picture, and emphatically declares that it is just as important on the exhibitor's program as the feature itself. He allied himself with the Short Features Exchange because, as an exhibitor, he had discovered their drawing power. Now his business is to convince other exhibitors of their drawing power, and no doubt he will make good in this field of the game as he did as an exhibitor.

Beynon Engaged for "Lust of Ages" Score

Ogden Corporation Also Announces Advertising Matter Ready on Lillian Walker Subject.

THE Ogden Pictures Corporation has engaged George W. Beynon to prepare a complete and original musical score for the production "The Lust of the Ages", in which Lillian Walker is starred. Mr. Beynon, after viewing the picture, stated that of the hundreds of musical scores prepared by him he does not recall a single photoplay production which lends or adapts itself to so much originality as "The Lust of the Ages". The score is for an orchestra ranging from four to forty pieces.

The distribution of the musical score is one of the many novel advertising appurtenances issued in connection with "The Lust of the Ages". A film card containing a reproduction of a chest of gold, around which are cubes or frames of positive film, being scenes from the production, which are beautifully tinted and toned, is an added novelty. These film cards, when hung in the lobby where daylight is profuse, or in front of an electric bulb, will give an unusual effect to those viewing it and is also employed by film salesmen handling the production in order to present to theatergoers in concrete form an idea of the beauty of the photography, tinting and toning and the massiveness of interior settings and the scenery employed in the production.

A heavy circular cardboard, ten inches in diameter, containing on one side a reproduction of a twenty dollar gold piece and on the other side a picture of Lillian Walker, is an unusual window card issued in connection with the production. These replicas of the twenty dollar gold piece can be devoted to various uses as, for instance, tacking them on to the four corners of the lithographs and billboards, hanging them in lobbies, putting them in windows of stores and nailing them to telegraph poles and other places. A further novelty consists of an advance trailer which, contrary to usual trailers, does not contain altogether scenes from the release, but various poses of Miss Walker in various characters showing the wide range of her versatility in make-up.

KLOTZ & STREIMER PLANNING FALL CAMPAIGN.

Klotz & Streimer, who are selling "Whither Thou Goest" on state rights, are arranging to release one subject a month on a state rights basis. Mr. Klotz, president, is negotiating with two well known directors to produce for his concern. Klotz states that he was encouraged to market state rights from the demand he has for "Whither Thou Goest", which is proof that there is a market for clean, wholesome productions, if produced by a capable director and a cast to fit the story. Mr. Streimer is about to close for stories of well-known plays which were produced successfully on the speaking stage and which are adapted for the screen. Streimer has engaged one of the best script writers to work in conjunction with the director on the scenario. The second picture will be ready to be shown about September 15.

"SIRENS OF THE SEA" AT BROADWAY.

"Sirens of the Sea," a super-feature of Jewel Productions, Inc., began an engagement at the Broadway theater, New York, on August 26, with Louise Lovely and Jack Mulhall in the leading roles. The scenario follows the story of Grace Helen Bailey, and Allen Holubar is the director.

The feature, in five reels, is said to be most elaborate, many of the scenes being laid off a strange island in the Pacific. The story has to do with the discovery of a small child in a fishing net, by Wellington Stanhope and his wife, who dwell in a villa built by the ancient Greek sculptor, Ceres. The dramatic incidents develop when, grown to womanhood, the wife is wooed by a millionaire cruising in search of adventure and by his friend.

Scene from "Sirens of the Sea" (Jewel).

Manufacturers' Advance Notes

Mutual Initiates Two a Week

Begins a Run of Sixteen Subjects with Edna Goodrich's "Reputation" and Mary Minter's "Charity Castle."

MUTUAL opens its schedule of two star productions a week September 3, when it will release "Reputation," the first of a series of feature productions starring Edna Goodrich, stage beauty, and "Charity Castle," the first of a new series of Mutual-American pictures, starring Mary Miles Minter.

The studios producing features for Mutual release have spent a strenuous summer in preparation for the elaborate plans of John R. Freuler, president of the Mutual Film Corporation, to put into the market two five reel features a week. Mr. Freuler and the executives of the various producing companies have been in close touch all through the hot season, selecting stories, supervising direction and overseeing the most minute detail of production that there would be no hitch in the "two a week" plan and that the standard of the releases would conform to the high standard which the chief of Mutual had laid down.

That the preparations have been made carefully is evidenced by the fact that before the middle of August Mutual was in a position to announce a release schedule of two five-reel features a week for eight weeks. Every one of the sixteen productions is either completed or in the last stages of completion.

"Reputation" is from the story by John Clymer. Miss Goodrich carries the role of a small town girl who goes to the city to "make good" and returns, unblemished, but with a reputation. The play is admirably suited to Miss Goodrich's talents. It provides her plenty of opportunity for display of the vivacity, the deep emotion and her beauty.

"Charity Castle" is a five-act dramatic fantasy in which Mary Miles Minter plays the role of fairy princess. It is another modern fairy story, different to a marked degree from the others in which Miss Minter has starred and which have been such tremendous successes. In "Charity Castle" she is a child of the slums, who takes her little brother and her smile to the home of a confirmed crab. The old grouch turns his gloomy domicile into "Charity Castle" with Miss Minter as the princess royal.

Mutual's schedule for the week of September 3 carries one comedy, a one-reel Cub starring George Ovey. "Jerry Tries Again" shows Jerry's further efforts to secure a bride via the want ad route. Reel Life No. 71, Mutual's film magazine, released September 6, shows a watering system for a small farm, shows how the United States Government handles its mail, takes visitors on a visit to a skunk farm conducted by a fifteen-year-old girl, and shows how the five senses are more acutely developed by various businesses and by various pleasures. The reel carries an animated drawing from Life, entitled, "Fresh Advances in the Champagne District."

"Mutual Weekly," the weekly news reel, will carry, in addition to pictures of the history events which are taking place in America, glimpses of the American soldiers in their camp in France.

HEARST-PATHE NEWS TO DEPICT LIFE IN CANTONMENTS.

Relatives and friends of soldiers boys who have enlisted, or been drafted, into the great national army, will have an opportunity to see them at work in the training camps in vivid motion pictures.

Kendall Banning, director of the Division of Pictures of the Committee of Public Information, has granted permission to the Hearst-Pathe News cameramen to visit all of the cantonments throughout the United States, where the soldiers are training. Several comeramen will be assigned at various times to each of the training camps where they will spend several days picturing the defenders of the nation in the preliminary work that they must undergo prior to their departure for the battlefields of Europe. The work of these cameramen will form one of the most important connecting links of American history. Men who are rookies today, and who may later occupy high positions in the world events, will be shown undergoing the grinding detail of camp life. Such pictures of the Civil War, had they been taken, would be of inestimable value today.

As rapidly as the pictures are taken they will be forwarded to Washington to be passed by the official censors, after which they will be shown each week in the releases of the Hearst-Pathe News.

"THE RAILROADER" (Selig).

"The Railroader" is a Selig version of Albert Payson Terhune's world-famous novel, "Caleb Conover," which has been read and enjoyed by hundreds of thousands of readers in all parts of the country. George Fawcett, the famous star, enacts the title role and is supported by a clever cast of players, among whom can be named Bessie Eyton, Frank Clark, William Robert Daly, Thomas Santschi and others.

The story of "The Railroader" is a tense drama of human interest. Caleb Conover is a railroad section boss who, with indomitable will, follows the iron rule of "what I want I take." He rises by his own efforts. He takes his mate by main force, he seizes an opportunity to make a million dollars on a real estate investment and later becomes political boss of an entire state and his wealth is reputed to amount to sixty millions of dollars.

Scene from "The Railroader" (Selig).

But too late Caleb Conover realizes that wealth and power are not everything; that the trampling down of the rights of the people; the violations of friendship; and the usurpation of the rights of others cannot in the end but react upon the perpetrator. The end comes dramatically but logically. Deserted by his quondam friends, his son a saphead and his daughter disgraced, a prison term staring him in the face, Caleb Conover realizes that there is a divinity that shapes our ends.

Attention is called by the Selig Company to the wonderful sets presented in this drama and an all-star cast, including Thomas Santschi, Bessie Eyton, Fritzi Brunette and others, cleverly support Mr. Fawcett in a gripping drama of human interest.

William N. Selig expects to announce plans for the exploitation of "The Railroader" in the near future.

REAL AMERICAN SPIRIT IN RAY'S PICTURE.

The sort of stuff that makes Americans respected in every clime and which is asserting itself today in the preparations for the great conflict is featured in Charles Ray's first Paramount picture, which is being produced under the supervision of Thomas H. Ince. The title of the picture is "The Son of His Father," and it depicts the efforts and final success of a rich man's son, Gordon Carbhoy, when he is given five thousand dollars and told to "go to it," by his dad, who has become disgusted with the lad's spendthrift traits.

The story of "The Son of His Father" is by Ridgewell Cullum and it is directed by Victor Schertzinger. Vola Vale, who has played with Sessue Hayakawa in "Each to His Kind" and with George Beban in "The Bond Between," supports Ray in his first production.

SIMPLEX FOR AUSTRALIA.

From far away Australia L. H. Cornell, operator Grand Theater, Perth, West Australia, writes that his Simplex Projectors are giving satisfaction in every respect and of course, the Precision Machine Co. will be pleased to learn they have added another member to the Simplex Boosters' Club.

Rodeo Champions in New Fairbanks Picture

Many Leaders of Western Sport to Be Seen in "The Man From Painted Post," a Cattle Rustling Story.

IN "The Man From Painted Post", Douglas Fairbanks' newest Artcraft picture, there will be seen a great collection of Western champions. Following the recent Rodeo in Cheyenne, Mr. Fairbanks immediately engaged the winners of the first prizes for his next release, including Sam Brownall, champion bucking broncho rider of the world; Tommy Grimes, the fearless steer roper; Johnny Judd, fancy rope artist; Jay Miller, Tom Yarberry, Bill Baker, Charley Self and Bill Brown. In addition to this group of experts he engaged H. A. Strickland, champion bareback bucking broncho rider; Jack Padgan, Bill Crawford, Ed Burns, Charles Stevens, Fred Burns, who held the trick roping championship for five years until 1912; Edgar Metchan and Charles McPherson. Every cowboy in the new Fairbanks production has distinguished himself in one of the various accomplishments of the plainsman, and is well known among the followers of Western sports.

This entire party, together with the cast and the technical staff recently journeyed from Los Angeles to Laramie, Wyoming, and then to James House's Riverside Ranch, which has been leased by the Fairbanks organization for the film. The ranch is conceded to present the most beautiful scenic displays of Wyoming and includes 160,000 acres of land and 25,000 head of cattle.

The story is a comedy drama of the cattle rustling days handled in a novel manner. The vehicle discloses the energetic Douglas in a role unlike anything in which he has ever appeared on the screen and gives him an opportunity to present various dramatic situations in addition to many original incidents of typical Fairbanks creation.

Among the supportng players is Frank Campeau, the well known Western character actor. Joseph Henaberry is directing the picture, assisted by Millard Webb.

THREE ADE COMEDIES RELEASED.

The first three George Ade "Fables in Slang" have been listed for release by General Film as follows: September 1, "The Twelve Cylinder Speed of thé Leisure Class"; September 8, "The Wandering Boy and the Wayward Parents"; September 15, "What Transpires After the Wind-Up." There are to be fully twelve George Ade "Fables in Slang" picturized for this series at the rate of one each week.

"THE ADVENTURER" SHOWS CHAPLIN A CONVICT.

Charlie Chaplin will next be seen as a bestriped convict in "The Adventurer." The last few scenes of his forthcoming picture are being "shot" at Los Angeles. Many scenes from "The Adventurer" were taken along the Sierra Madre coast range, where Chaplin, in the role of an escaped convict, flees over the rocky coast pursued by armed guards, of whom big Eric Campbell is the chief.

The forthcoming Mutual-Chaplin special is declared to be quite the funniest thing the international comedian has yet done. The idea around which it is built provides so many humorous situations and so many opportunities for Chaplin to work in those subtle bits of humor which makes his pictures so uproariously comical that it cannot help being a masterpiece of comedy.

Scene from "The Adventurer" (Mutual).

The idea on which "The Adventurer" was built was the one in which he made his first start on the picture which eventually turned out to be "The Immigrant." Chaplinlike, he got started on the one, the other popped into his head and he began work, full steam ahead, on the new idea. In the meantime he evolved the idea of "The Adventurer," put a lot of new touches into it, so that really it could not be identified by the parent germ from which it is descended.

Essanay Using Animated Titles

Innovation in "The Golden Idiot" May Become Fixture in Coming Releases.

AN innovation which has caused favorable comment has been introduced by Essanay into recent photoplays. It is called the animated sub-title. One of the chief causes for criticism of sub-titles, particularly where any quantity are used in a feature, is the fact that many persons read them at a glance, and are then forced to continue to watch several yards of the same title being run off for the benefit of those who read more slowly.

This has resulted in every possible sub-title being eliminated in the past, in spite of the opinion of many that this portion of a subject can be made one of its greatest assets. For this reason Essanay considered it important to provide a form of leader that would add to the pleasing qualities of the film without in any way detracting from the entertainment of those who had found cause for complaint.

The animated sub-title is the result, and it has been hailed as a novelty. It was first introduced to the public in "The Golden Idiot," a recent success featuring Bryant Washburn. Those who have seen it will remember the interest aroused by the conversation which took place between the characters that were shown in a blocked off corner of the screen without interfering with the action. The success of this innovation means that it will undoubtedly play an important part in future releases of the Essanay Company.

LE SAINT MAKING "THE MAN OF GOD."

Director E. J. Le Saint, who produced a number of exceptional feature pictures a year ago for the Universal, has rejoined that company and has started work on the filming of "The Man of God," a western story by J. Grubb Alexander and Fred Myton of the Universal writing staff.

Stella Razetto, well known screen actress, who in private life is Mrs. Le Saint, will be behind the camera as co-director.

The cast for Le Saint's current production easily might be called all-star. William Stowell, who played the leading male role in "Pay Me!" will have a prominent part in the picture, as will Helen Gibson, the daredevil leading lady of the recent railroad dramas filmed at Universal City. Hector Dion, whose screen popularity dates from the time he played leads with Florence Turner in Vitagraph pictures and extends through engagements with Reliance, Biograph and Thanhouser, has been engaged for Le Saint's company.

Another new personage in Universal films is Miss Mildred Davis, formerly leading lady of one of the Mutual companies, who will play the principal ingenue role in "The Man of God." Betty Schade, Millard Wilson and Alfred Allen, each of whom has played leads in Universal pictures, will also have prominent parts in Le Saint's new production.

ART DRAMAS FOR SOUTHERN DISTRIBUTION.

One of the biggest deals ever consummated by Art Dramas, Incorporated, since its inception was closed this week by Arthur F. Beck, general manager of the concern. The deal involved the disposing of franchise rights on Art Dramas for practically the entire South. The States covered by the contract are North Carolina, South Carolina, Florida, Georgia, Alabama, Mississippi and Tennessee.

The company which purchased the franchise was organized by Atlanta capital solely to exploit Art Dramas. It is known as the E. & H. Film Distributing Company, and has central offices in Atlanta. Other offices in all parts of the large territory are being formed as fast as possible.

E. H. Harden is the president of the E. & H., and P. A. Engler will be general manager. Both men are known throughout the Southern territory as veteran film men who are experienced in catering to the exhibitor's wants, and who have been extremely successful in the exploitation of big features.

APOLLO STARTS WORK ON MYSTERY TALE.

According to announcement from Harry Raver, president of Apollo Pictures, Inc., releasing on Art Dramas Program, his company will shortly begin work on a mystery story of unusual nature and novel plot, which will deal with the adventures of a crook known as "T." The title of the production has not yet been decided.

Mr. Raver is of the opinion that this story is one of the most amazing and surprising dramas ever conceived, and he is confident it will cause a sensation. It is completely out of the beaten track of mystery stories, according to announcement.

"THE FALL OF THE ROMANOFFS" COMPLETED.

Herbert Brenon took the last scene of his forthcoming production of the events which led up to and immediately preceded the Russian revolution, which he has entitled "The Fall of the Romanoffs" at his studio on Hudson Heights, Wednesday, August 20. Already the assembling, cutting and titling has so far progressed that the picture will be completed in its entirety by September 6, when a private showing at the Ritz Carlton will be held. Five of the eight reels have been corrected and titled, and are ready for release.

Current Triangle Bill

First Fall Releases, Scheduled for September 2, Include Saturday Evening Post Story.

"TEN OF DIAMONDS," by Albert Cowles, and "The Man Hater," a Saturday Evening Post story by Mary Brecht Pulver, are listed as the first fall releases from the Triangle Film Corporation, appearing on the program for the week of September 2. "Ten of Diamonds," which is being featured at the Strand Theatre, New York City, this week, concerns a girl of a cheap tenderloin cafe who is metamorphosed into "a lady" at the caprice of an idle young rich bachelor, who aims to play a trick on society by presenting her as a wealthy tourist spending the winter in New York. He also intends to use her as a weapon of vengeance against a society man who has humiliated him. The woman from the streets upsets these plans, however, by becoming mistress of her own destiny.

"The Man Hater" was published as a story by Mary Brecht Pulver in the Saturday Evening Post of June 9. It is issued as a picture by Triangle on September 2. Winifred Allen has the role of the fascinating man-hater. She is supported by Jack Meredith, Harry Neville, Jessie Shirley, Marguerite Gale, Robert Vivian and little Anna Lehr. The production was directed by Albert Parker, assisted by Thomas F. Tracey, under the supervision of Allan Dwan.

The Triangle comedies for this program are "His Fallen Star," with Harry McCoy, Frederick Bertrand, Gladys Tennyson and Eddie Sutherland, and "His Foothill Folly" with Ray Griffith, Eleanor Field and Frank Bond.

"His Fallen Star" is the story of astronomers looking for a new star, and of a young genius, Harry McCoy, who invents, with the aid of a box of fireworks, one for them. The inventive youth thereby wins the near-sighted astronomer's daughter as a bride. The other comedy, "His Foothill Folly" is a burlesque of the Western bad-man pictures. This Keystone gunfighter has his own private graveyard, his own particular brand of stimulant and his evangelical girl. It is described as a melodrama of laughter.

"A Shanghaied Jonah," featuring Maude Wayne, Billy Armstrong, Guy Woodward, and the mermaid contingent of the Keystone camp is the Keystone two-reeler that will enlighten picturegoers during the first week of the fall. It is the fable of the ill-fated Jonah brought up to date.

PATHE POSTPONES RELEASE OF "THE SEVEN PEARLS."

"The Seven Pearls," Pathe's new serial, featuring Mollie King, Creighton Hale and Leon Bary, announced for release September 2, has been postponed until September 16. The delay in release was made at the request of many exhibitors throughout the United States who wished to find place on their program for this serial, but were unable to do so if it was released as originally scheduled.

VICTOR MOORE IN "THE CINDERELLA HUSBAND."

Victor Moore will release August 27 his newest comedy entitled "The Cinderella Husband." It is based on the idea of the fairy tale, but written in an up-to-date manner by Thomas J. Gray.

Vic is discovered in the opening scene at the wash tub in the kitchen working his head off. Like Cinderella in the fairy tale, the best he gets is the worst of it. He is a slave in the house with a capital "S" and his wicked brother-in-law, who is more "law" than "brother" helps add to his misery.

Scene from "The Cinderella Husband" (Klever).

It happens that there is a carnival in the town, and the Queen of the carnival is to pick her own King in a very unique way. Every man present is to put one of his shoes in the basket, and the Queen, blindfolded, will pick out a shoe. Whoever the shoe fits will be the King of the Carnival. This is a unique picture which Moore has made, and is full of real genuine laughter. The picture is presented with a very large supporting cast.

"THE LOST EXPRESS" (Signal).

The Mutual Film Corporation will release "The Lost Express," a fifteen chapter, thirty-reel photodrama starring Helen Holmes on September 17. "The Lost Express" was produced by the Signal Film Corporation under direction of J. P. McGowan. The production will be released a chapter a week for fifteen weeks. Helen Holmes has won international repute by the thrilling escapades in which she has figured before the camera in a series of highly successful chapter dramas.

Scene from "The Lost Express" (Mutual.

Her successes have all been staged by McGowan, past master of the art of creating thrills. In staging "The Lost Express," he had the active assistance and co-operation of the author, Frederick R. Bennett.

"The Lost Express" is built around a baffling scientific mystery. An express train, carrying a carload of highly valuable documents, leaves its terminal under armed guard. It never reaches the next station. Members of the crew are found, bound and gagged, in the bottom of a lumber wagon.

For the first time in her career of exciting escapades, Miss Holmes goes to the bottom of the sea in a diver's suit.

"MARRIED IN NAME ONLY" (Ivan).

"Married in Name Only," dramatized by Ivan Abramson and Edmund Lawrence is, as far as an official of the Ivan Film Company states, the last of the sex problem picture that Mr. Abramson has prepared for the camera.

The picture has been now concluded, and Mr. Lawrence, who directed the production, has finished cutting and titling same, and is so pleased with the picture that he enthusiastically announces that it is the best thing he ever done.

Scene from "Married in Name Only" (Ivan).

When one considers Mr. Lawrence's position, having been for many years with Kalem, bringing out the best they have ever made, and just lately severed his connection as director of Mme. Petrova, "Married in Name Only" judging from above ought to be a remarkable picture.

Gretchen Hartman, who is now playing the lead in the big nine reel production, "Les Miserables," is the female star, featured in conjunction with Milton Sills, who has the leading male part.

Five Fox Releases for September

R. A. Walsh's "Betrayed" Heads the List, to Be Issued the Day Before Labor Day.

MIRIAM COOPER, Virginia Pearson, George Walsh, and Dustin Farnum, are announced as the players starred in William Fox's first four feature releases during September. The productions are: September 2, R. A. Walsh's drama, "Betrayed," with Miriam Cooper; September 9, Virginia Pearson in "When False Tongues Speak"; September 16, George Walsh in "The Yankee Way"; September 23, Dustin Farnum in "North of Fifty-three." It is probable "A Rich Man's Plaything," in which Valeska Suratt has the chief role, will be issued on the last day of the month.

"Betrayed" centers about Carmelita Carrito, whose worldly condition is that of a peon, whose soul is that of an aristocrat, whose heart is that of a coquette.

In "When False Tongues Speak," by George Scarborough, Hardee Kirkland is seen opposite Miss Pearson, and the company includes Claire Whitney, Carl Eckstrom and William E. Meehan.

"The Yankee Way" is described as a "star-spangled comedy." It presents the genial George Walsh, supported by Enid Markey, Joe Dowling, Charles Edler, James O'Shea, Ed Sedgwick, Edward Cecil and Tom Wilson. Richard Stanton is the director.

"North of Fifty-three" was taken from the story of that name by Bertrand W. Sinclair. The picture, with the inimitable "Dusty" Farnum, as "Roaring Bill" Wagstaff, will undoubtedly have the same wide vogue as that enjoyed by the novel. Winifred Kingston gives her always brilliant interpretation in the role opposite Mr. Farnum.

"BROADWAY, ARIZONA" (Triangle).

Production work has been finished at the Culver City plant of the Triangle Film Corporation on the drama of New York life and Western adventure, in which Olive Thomas will be starred under the direction of Lynn Reynolds.

The name of Miss Thomas' new piece is "Broadway, Arizona," and the action of the story is all that the name implies. Elaborate settings, which vary from luxurious scenes of metropolitan life to the rugged beauty and grandeur of the Southern California mountains, make the screen offering one of picturesque quality. Miss Thomas plays the part of an actress who achieves sensational popularity on the Gay White Way, and is later compelled to create a Broadway for herself when failing health banishes her to a Western desert town.

The exterior scenes of the production were filmed in the Big Bear lake country in Southern California, which is famed for its beautiful scenery. Director Reynolds is said to have secured some unusual photographic effects that will make the whole piece one of rare beauty.

"FLIRTING WITH DEATH" (Bluebird).

Herbert Rawlinson and Brownie Vernon appear as joint stars on the Bluebird program for the first time, week starting September 24, in a sensational comedy drama entitled "Flirting With Death." Waldemar Young and Frank Dazey furnished the story under the original title of "Sky High," and Mr. Young made the scenario from which Elmer Clifton directed the feature.

Scene from "Flirting With Death" (Bluebird).

Mr. Rawlinson has appeared in earlier Bluebirds, having co-starred with Ella Hall in "Little Eve Edgarton," and he was the hero of "The Eagle's Wings," the industrial preparedness feature Bluebird released on State rights. Miss Vernon has become extremely popular as co-star with Franklyn Farnum in a series of releases that terminated when Mr. Farnum cut loose as a lone star on the program.

"Flirting With Death" is the first of several features in which Mr. Rawlinson and Miss Vernon will star under Elmer Clifton's direction. The hero is a soldier of fortune who has ventured into the circus business to establish a bankroll and in his pursuit of the nimble dollar he finally is forced to negotiate a sensational airship flight and parachute drop to "put across" a deal that assures his fortune and the hand of his beloved.

Director Clifton has represented the sensational "punch" of the picture with skill and effectiveness, and Rawlinson accepts the hazard with thrilling realism. Two reels of circus scenes, taken while a touring show was halted in transit, reflect the life and daily adventure of showmen in actual scenes. "Flirting With Death," it is declared, reflects real circus life and depicts the real character of showmen besides offering a fetching love theme and sprinkling excitement through many fleeting thrills and sensational episodes.

"The Woman God Forgot" a Spectacle

Geraldine Farrar's Initial Artcraft Subject Expected to Create Greater Sensation Than "Joan"—Gigantic Sets Used.

IN addition to its spectacular scenes Garaldine Farrar's initial Artcraft production, "The Woman God Forgot," now being staged by Cecil B. De Mille, promises to prove a super-photoplay of unusual beauty. One of the elaborate scenes discloses the largest aviary in the world especially built for this film. A number of views present the huge private swimming pool and garden of Montezuma's daughter. The garden and pool were inclosed in a wire netting fifty feet high and 400 feet long to prevent the escape of thousands of rare birds which filled the foliage.

Last week Director De Mille took a company of 200 people by special train into Yosemite.

In building the gigantic pyramid, the highest set ever used in a motion picture, a force of carpenters and stonemasons were busy nearly two weeks working night and day. This one set covers an area of over two square miles and is the site of an immense battle in which a thousand persons take part. The interior views of an Aztec temple also offer novel scenes, the huge sacrificial room with its flaming altar being reproduced in the exact size of the chamber in which the high priest sacrificed his human victims to the Aztec gods.

A stirring romance between the Aztec princess and the Spanish captain for the Cortez army, disclosing many exceptional dramatic situations, fastens the spectator's interest upon the leading characters of the play in the development of the story. The production demands much of the histrionic talents of the famous Farrar and that it will prove her greatest cinema characterization, not excepting "Joan," is readily anticipated. The photoplay will be ready for release within a month.

"MADAM WHO" (Paralta).

Bessie Barriscale's company is busy at the Paralta studios at Hollywood producing her second Paralta production, "Madam Who", which will be released by the Triangle Distributing Corporation in October.

It is founded on Harold McGrath's mystery romance of the same title. This story was first published about a year ago in a popular magazine and created something of a sensation among readers of light fiction.

In subject it is very timely. The heroine, Jeanne Dupree, loses her father and two brothers in war. She becomes a military spy and discovers a band of spies of the enemy within the lines of her army. In attempting to capture them she, herself, is captured by the enemy, who are masked and apparently unknown to each other except by number.

They are loathe to kill her and one suggests that she be forced to marry one of them. In the face of death Jeanne consents and is married by one of the masked men, who is really a clergyman.

Jeanne is left bound and gagged, but escapes and swears to run down and capture the masked spies. This is the motive of the dramatic action of the story, and in the accomplishment of her purpose the young girl has many thrilling adventures which will be as thrillingly depicted on the screen.

Miss Barriscale is supported by Ed Coxen as John Armitage; Howard Hickman as Henry Morgan; Joseph J. Dowling as Parson John Kennedy, and David M. Hartford as Allen Crandall of the secret service. Other parts are played by Fannie Midgeley, Nick Cogley and Bert Hadley.

HOLMES PICTURE SLATED FOR FIRST RUNS.

Owing to the favorable time selected for the release of "Efficiency Edgar's Courtship," the first Taylor Holmes picture by Essanay, this subject is slated for a number of first runs. So phenomenal was his success in his recent stage production, "His Majesty Bunker Bean," that a deal is now pending whereby his first feature will be shown throughout an entire circuit heretofore devoted exclusively to stage attractions.

This photoplay was originally prepared for release earlier in the fall, but these houses were closed for the summer, and it was not considered advisable to open them for the run of the one picture. Now that they are about to open for the regular season, it will be possible to make a place for this attraction before the stage productions start.
quickly than would be possible if his first subject were to be
It is expected this will popularize this comedian more
shown for its first run in the usual manner.

William Fox Making "Les Miserables"

William Farnum Being Starred in a Standard Picture, Directed by Frank Lloyd.

ONE of the most important announcements William Fox has made this year is that a complete and superb cinema version of "Les Miserables" is under way.

Work on this great photodrama has gone forward for some time at the big Fox studios at Fort Lee. William Farnum is appearing as Jean Valjean in Victor Hugo's immortal classic. Mr. Farnum is infusing into his portrayal of the famous Valjean a fineness of characterization, a depth of artistry seldom achieved, and worthy of this master figure of literature.

The photoplay is being screened under the direction of Frank Lloyd, who directed "A Tale of Two Cities." Mr. Lloyd is well equipped for the successful and satisfying transference of "Les Miserables." The players supporting Mr. Farnum have been selected with great care, and special attention also is being given the photography. In the filming of Hugo's classic are required scores of night scenes. Mr. Fox is desirous of producing in "Les Miserables" a drama which shall be the perfection of workmanship.

The threescore years which have passed since the publication of "Les Miserables" have brought it more and more praise from critics and laymen. "Les Miserables" is, without question the most splendid epic and dramatic piece of fiction ever created. That is the manner in which Swinburne, the famous poet, described it. It is the epic of a soul transfigured and redeemed, purified through heroism and glorified through suffering; the tragedy and the comedy of life at its darkest and its brightest, of humanity at its best and its worst.

"Les Miserables" will be a William Fox Standard Picture, and the second of the number in which William Farnum will appear.

FIVE DIRECTORS MAKING L-KO'S.

The studios of L-Ko Comedies, at Hollywood, Cal., are scenes of great activity. Under the general supervision of J. G. Blystone, five directors are working overtime to stack up releases against the rainy season. Phil Dunham and Archie Mayo have lately been added to Mr. Blystone's staff to increase production.

Mr. Dunham formerly was a featured comedian in L-Ko but lately turned to directing, with Frank Clark as his assistant. At present Mr. Dunham is working on a comedy in which he will be featured but there will, meanwhile, be shown "High Class Nonsense," Sept. 28, in which Mr. Dunham directed Lucille Hutton and Billy Bevan, as well as "Backward Sons and Forward Daughters," Sept. 5, with the same players featured.

Vin Moore, directing Myrtle Sterling and Al Forbes; Noel Smith, with Gladys Varden as his star; and Dick Smith, directing Eva Novak, are all busy with forthcoming L-Ko's. Gladys Varden will appear Sept. 12, supported by Walter Stevens, Katheryn Young, Bert Roach and Harry Griffith in "From Cactus to Kale." Myrtle Sterling will be star of the Sept. 19 release, "A Prairie Chicken," with Al Forbes heading the support.

Hughey Mack, who lately joined General Director Blystone's forces to be a featured comedian, is working under the direction of Noel Smith on his first picture. Archie Mayo, the latest addition to the directing staff, has not, as yet, been assigned to his company, but he will be at work next week upon his first release.

President Julius Stern, of the L-Ko Corporation, is making plans for an original advertising campaign to boost the L-Ko product through Universal exchanges. His idea involves an altogether novel scheme that has not, previously, been associated with comedy releases. L-Ko is preparing for a lively season.

"BAB'S DIARY" IS FIRST OF "SUB-DEB" SERIES.

In order that the Paramount screen adaptations of the "Sub-Deb" stories starring Marguerite Clark may follow in chronological sequence the order in which they were originally published, the first of the series will be "Bab's Diary" instead of "Bab's Burglar," as previously announced.

Miss Marguerite Clark in the role of the capricious and wholly delightful Bab is fitted with a part that is seemingly made expressly for her. She romps through a series of adventures that provide the most delectable comedy situations.

"Bab's Diary" is a September Paramount release under the new Star selective booking plan. The series is the work of Mary Roberts Rhinehart, and the adaptations have been made with particular care so that none of the originality and flavor of the stories have been lost. J. Searle Dawley is directing the productions.

SELIGS ON K-E-S-E.

William N. Selig announces advance releases of two reel comedies in K-E-S-E service as follows: "A Midnight Bell," written by Charles Hoyt, released Monday, September 3; "A Contented Woman," written by Charles Hoyt, released Monday, September 17; "A Bear Fact," released Monday, October 1. Each of these comedies is said to carry not only a plot of merit but a succession of funny incidents. The Charles Hoyt farce comedies, released every two weeks in K-E-S-E service have proven exceedingly popular with the people. Each comedy is enacted by a capable cast.

MOZUKIN IN "THE PAINTED DOLL."

As the first personality of the cinema to be presented to American playgoers the Russian Art Film Corporation has selected Ivan Mozukin, regarded as the foremost player in the famous Moscow Art Theater, which means in Russia. Mozukin will be seen in "The Painted Doll," a representative film drama selected from the more than fifty negatives which N. S. Kaplan brought from Moscow several weeks ago. In his support will be seen two other prominent personalities, Natalia Lesienko and Tanya Fetner.

Scene from "The Painted Doll" (Russian Art).

For his premiere here Mozukin will have a role which requires a makeup that conceals the features so much admired by the matinee girls of Russia. This he does not hesitate to do whenever the role requires it. In fact, one of Mozukin's most popular roles finds him creating a character of eighteen years and then developing it through the various stages of manhood to eighty. He is a product of the most rigid artistic system in the world, but a system that makes for the greatest flexibility once the aspirant has qualified. Mozukin, under this system, was selected at an early age by his government and trained for years at government expense. Now approaching the zenith of his development, he is said to be a composite of the abilities of half a dozen prominent American players. He portrays a hero with as much ease as does Francis X. Bushman and he can be as much of a villain as Stuart Holmes. It is predicted that American audiences will like him.

"MAGDA" (C. K. Y.)

In her determination to do bigger things in a bigger way Clara Kimball Young seems to have struck in "Magda" a particularly happy vehicle for her talents. The picture has been completed. "Magda," by Herman Sudermann, is the story of a girl whose father believes that the father's will is the will of the whole household.

Scene from "Magda" (C. K. Y.).

In the accompanying illustration Valkyrien is seen in the role of the sister standing by Miss Kimball and at the other side is Edward Kimball, the father of the player.

"Magda" is Miss Young's initial production with her own organization under the management of Harry I. Garson.

Paramount to Release Serial in October

Unnamed as Yet, It Is from Pen of Anna Katherine Green and Will Star Kathleen Clifford.

PARAMOUNT is going in for serials. This great motion picture organization announces it will release in October a fifteen-episode mystery drama that will reach in every detail the Paramount quality. Starred will be Kathleen Clifford, vaudeville and musical comedy star, who is making her motion picture debut. The story is the work of America's greatest builder of mysteries, Anna Katharine Green, who possesses the faculty for jamming her stories full to the brim with gasps and throbs.

This serial is the first story Mrs. Green ever has written for motion picture production. It is not a dramatization of any of her previous works, but a brand new tale with the famous Green tangles and apparently unsolvable secrets. It will not be published in book form until after the release of the final episode. Exhibitors are thus protected so that the public may learn the details of the final twist in the plot only by seeing every episode through to the end.

Paramount is using every effort to make its first serial the finest production of its kind. The fifteen episodes are nearly completed, and none will be released until it has passed every test and has met every requirement demanded by every Paramount picture.

The title has not been selected. It will be announced shortly. Mrs. Green has not yet written the final chapter of the story, and only she knows the final twist that will solve the many complications into which she has thrown her interesting characters.

Special service, more thorough than that offered by producers of any other serial, will be given by Paramount exchanges to all exhibitors booking this serial. The advertising campaign will be of unusual extent. The publication of a new Anna Katharine Green tale is in itself a literary event, and the fiction story will be widely exploited by the hundreds of newspapers throughout the country that will print it as a news feature of unusual value, not merely as "just another serial story."

Kathleen Clifford is one of the tiniest actresses in motion pictures—and one of the bravest. She was chosen for the first Paramount serial because she was one of the few actresses with genuine dramatic talent who actually possessed athletic ability and a daredevil spirit.

"THE DEFEAT OF THE CITY" HEARTFUL.

In choosing "The Defeat of the City" as the first of the famous O. Henry stories to be picturized in four-reel form, thought was taken of the intensity of the heart interest and the wealth of human appeal assembled by the gifted author in the plot. None has ever rivaled O. Henry for the dramatic depth that he can put into an apparently superficial situation. Always he succeeds in gripping the reader and the beholder of his stories done for the screen. And in "The Defeat of the City," seizing upon one human attribute, Pride, and so dissecting it that he reveals the true and the false to be millions of miles apart, he subtly reveals it to his audience in one offhand, yet tremendous climax.

"The Defeat of the City" by O. Henry is a plain story of American life gaily told. It is such a story as one beholds unseeing every day until a master touch discloses its vibrant beauty.

For his masterful presentation of several preceding heroes in the O. Henry productions for General Film, J. Frank Glendon is cast as Robert Walmsley. Another of the favorite Broadway Star Features players, Agnes Eyre, plays Alicia. Frank Chapman as the old father of Robert and Mrs. Fisher as his mother, and Frank Heath, Alice Rodier and Virginia Spraggins as brother and sisters, are also cast. Thomas R. Mills directed the picture.

Scene from "The Defeat of the City" (General Film).

Every four-reel O. Henry release will be followed by a two-reel release.

FOREST CONSERVATION IN GAUMONT REEL.

Outstanding features of the week of September 10 among the single-reel pictures which Gaumont will release through Mutual are the war pictures which will form a part of Mutual Weekly No. 141 and "Tree Planting in the National Forests," a section of "Reel Life" No. 72. The Mutual Weekly is released September 12. In view of the fact that it is not made up until the date of release, in order to incorporate the latest news pictures, no forecast of the contents can be made at this time. It is a certainty, however, that it will contain battle pictures from the western front taken by the cameramen of the Societe des Etablissements Gaumont and rushed to this country by the first available steamer.

Scene from Reel Life No. 72 (Gaumont).

"Reel Life" No. 72 is released September 13. Its leading section is "Tree Planting in the National Forests." Most of the pictures were taken at the Wind River Nursery in the state of Washington. Millions of pine trees are here grown from seeds and when three years old are set out upon the mountain slopes which have been denuded of vegetation by forest fires. This is a remarkable picture as it shows just what is being done to protect the country from floods and soil loss.

Other pictures upon the same reel are "An Unusual Colt," a small Shetland pony, "Hunting Turtle Eggs," an exposition of the habits of turtles when they come to the beach to deposit their eggs, "Testing an Auto Tube," a remarkable exhibition of the tensile strength of an inner tube, and a picture from Alaska of "The Midnight Sun."

HAROLD LLOYD IN TWO FUNNY COMEDIES.

Admirers of the Rolin comedies on the Pathe program, and they are many, have some good things to look forward to the weeks of September 9 and 16. On September 9 comes the first of the new one-reel Harold Lloyd comedies. "Over the Fence" is the title, and it is a laughable burlesque on the national game. Lloyd proves a scream as a baseball pitcher, and by many impossible plays is winning his own game when he sees his best Sunday girl sitting in the bleachers with his dearly hated rival. Then all bets are off. Snub Pollard and Bebe Daniels also figure prominently in the cast with all the other Rolin favorites.

The week of September 16, "Lonesome Luke Loses Patients" will be released. In this comedy we find "Luke" running a sanitarium which is a regular bonanza because of the big staff of hand-picked beauties whom he has secured as nurses. The sanitarium is very popular with men whose wives do not stack up in the pulchritude class. In this fact lies the undoing of the sanitarium. Wives visiting husbands who have suddenly complained of being ill after seeing Luke's nurses find that their hubbies need chaperones. Harold Lloyd as the doctor is in one of his funniest parts. Ably assisting him are Snub Pollard and Bebe Daniels.

FIRST WHOLESOME SUBJECT READY.

"The Penny Philanthropist" by Miss Clara E. McLaughlin, the first release of the Wholesome Films Corporation, now is practically completed.

Director Guy McConnell, with an able cast headed by Ralph Morgan of the "Turn to the Right" company, has been putting in long hours at the Wholesome Studios on the north side, Chicago.

M. J. Weisfeldt, General Manager of the Wholesome Films Corporation, announces that the film will be ready for release within the month.

Eddie Foy, Jr., son of the inimitable Eddie, the world's greatest father, has been an interested spectator at the Wholesome Studios during the production of "The Penny Philanthropist." Young Foy is a close friend of Director Guy McConnell. He has been in Chicago with his father's vaudeville troupe and seized the opportunity to visit his old friend McConnell.

Drama and Comedy on Universal's Program

Lon Chaney, Lyons & Moran, Lena Baskette, Max Asher, Gale Henry and Eileen Sedgwick Some of the Favorites to Be Seen First Week of September.

THE Empty Gun", a Gold Seal drama, produced by Joseph De Grasse, who directed "Pay Me!", one of the biggest Western dramas of the year, heads the Universal schedule, beginning Tuesday, September 4th. The Butterfly picture released the day previous under separate booking arrangments will be the Francis Ford mystery play, "Who Was the Other Man?" The De Grasse production was written by J. Grubb Alexander and Fred Myton, and features Lon Chaney, Claire McDowell and Sam De Grasse. It tells a poignant story of the life in a mining town. A woman has been tricked into marrying the wrong man.

"Looking 'Em Over", a Nestor comedy, featuring Eddie Lyons, Lee Moran and Edith Roberts, will be released the same day with "The Empty Gun". This hilarious trio have a story excellently suited to their various styles of funmaking in the script written by Fred Palmer and produced by Roy Clements.

Wednesday, September 5th, is L-Ko Comedy Day, with "Backward Sons and Forward Daughters" as the two-reel feature, headlining Billie Bevan and Lucille Hutton. The latest celluloid chuckle-starter, done under the personal supervision of J. G. Blystone, maintains the full speed limit in action and implication throughout its hundred odd scenes.

The 88th issue of the Universal Animated Weekly, released at the same time, is also notable for the amount of movement crowded into one reel, although unlike the L-KO brand, it all relates to actual news events of the day.

Lena Baskette, widely known as "Pavlowa, Jr.", is the star of the feature for Tuesday, September 6th. "A Dream of Egypt", written by Myrtle Stedman and Nan Blair and produced by Marshall Stedman, is the name of Lena's starring vehicle. The play tells a picturesque dream story of ancient Egypt, in which the little girl saves her mother's life by dancing before the king who has captured them. Lena is adequately supported by Betty Schade, Fred Montague and Walter Belasco.

William Franey will be seen on the same day in a Joker Comedy entitled, "Officer, Call a Cop!", written by Arthur F Statter and directed by W. W. Beaudine. Throughout the tangled course of events pictured, many amusing scenes are laid in Chinatown. Janet Eastman and Milburn Moranti also have prominent parts in the story.

"The Curse of a Flirting Heart" is the title of the Victor comedy in which Max Asher again appears under Universal auspices on Friday, September 7th. C. B. Hoadley wrote the script, which has been produced by Craig Hutchinson. Lillian Peacock has the featured part in support of Asher. Several striking bathing scenes are shown, as much of the action transpires at the beach.

The 35th issue of the Universal Screen Magazine, bearing the same date, will contain many novel illustrated articles on subjects of wide appeal.

Eileen Sedgwick and Fred Church will be featured in a two-reel Bison comedy-drama on Saturday, September 8th, entitled "The Lure of the Circus." W. B. Pearson wrote and produced this novelty, which pictures the adventures of a country lad and his sweetheart who obtain employment in a circus as animal trainer and bareback rider, respectively, to escape the drudgery and monotony of small town life.

Gale Henry and Milton Sims are also scheduled for appearance on the same bill in a Joker comedy entitled "A Gale of Verse", written by Tom Gibson and directed by Allen Curtis.

Breezy and timely in theme and presentation, the 17th issue of the Universal Current Events will bring the week to a close.

CONSERVATION AND PREPAREDNESS.

Universal shows several subjects in the Screen Magazine, released September 21, sure to arouse interest in the great work of conservation now being carried on by the government. A graphically illustrated lecture on the best method of canning and preserving corn is shown through co-operation with the Department of Agriculture. The New York City Food Aid Committee has become so interested in this department that it has requested the editor of the Screen Magazine to make a complete reel of similar subjects to use in the propaganda work now being carried on.

The campaign to prevent the high death rate among babies is also given much valuable material in the series of pictures contained in this release, showing many of the most interesting methods now being employed to keep the coming generation in good health and spirits.

There are also a number of spirited scenes illustrating the way in which women are being trained to take the places of men in such unique fields as wireless telegraphy and the various mechanical trades.

GENERAL CHANGES LOBBY CARDS.

For its new four-reel subjects, including the Falcon Features and the O. Henry de luxe subjects, General Film has adopted the 11x14 size of pictures for the lobby display frames as favoring the artistic treatment. There will be a title card and six photographic reproductions of scenes in each set of this display material.

Century Comedies

Plans for Distribution Completed by Longacre Distributing Company—Many Advertising Helps.

WITH the plans for the distribution of the new Alice Howell Century comedies completed, three names in the film world have been bound together. They are Alice Howell, Century comedies, and the Longacre Distributing Company. Miss Howell is going to make the Century comedies and Longacre is going to see that her big public has an opportunity to enjoy them. Among their plans are many novel aids to exhibitors seeking these super-comedies.

Longacre proposes to issue twelve of these comedies a year. At least ten are guaranteed. J. G. Blystone, whose range in the comedy field is unlimited, will be in charge of the direction of Miss Howell's pictures. Being the only young woman to have attained world-wide distinction in the "slapstick" end of the business, Miss Howell occupies an unusual position among stars of the film world.

"Her Bareback Career", one of the first and most thrilling of her new comedies, has entered upon its second week at the Broadway theater in New York. Others that will follow soon are "Automaniacs", "Neptune's Daughter", and "Balloonatics".

The Longacre plan calls for the division of the territory into districts. The "district rights" will be sold in each of these divisions. The Century comedies will be furnished to exhibitors regardless of any other service which they may be receiving, for Longacre has no affiliation with any other film service. For the benefit of those purchasing district rights, Longacre designates a district as a town, or in the case of a large city, a section of the city, in which there is either one theater which draws from the entire populace, or two or more theaters, which run in competition to each other, and to which only one of the so-called "first-run" of a picture can be sold. This constitutes the selling plan of Longacre, and the prices are already scheduled in every district.

Longacre exchanges have already been established in all of the principal cities, Boston, St. Louis, Philadelphia, Salt Lake City, Kansas City, Minneapolis, Indianapolis, Atlanta, New Orleans, San Francisco, Los Angeles, Spokane, Butte, Omaha, Oklahoma City, Chicago, Des Moines, Dallas, Wichita, Portland, Cleveland, Washington, D. C., Toledo, Denver, Pittsburgh, Buffalo and Milwaukee among others. Screenings are held in all of the districts in these cities, and tremendous enthusiasm for the Alice Howell productions has already been shown.

As part of its service, Longacre issues a clever campaign book called "The Boost-er Book", which is filled from cover to cover with publicity stunts, press stories, talks on comedies as program features, descriptions of the novel and original advertising matter, and every help known to the trade. There is also a folder, gotten up in a striking style, announcing the new series of Century comedies, which has been mailed to every exhibitor in the country. A remarkable line of advertising material of all kinds has been prepared, including life-sized cut-outs of the famous comedienne, novel heralds—the first a balloon to advertise one of her first releases, "Balloonatics".

"BACKWARD SONS AND FORWARD DAUGHTERS" (L-Ko).

Comedian Phil Dunham having turned from acting in L-Ko's to producing those merrymakers will show his first release on the program September 5. Lucille Hutton and Billy Bevan will be the featured ones with a large company of L-Ko beauties to enliven the various incidents. "Backward Sons and Forward Daughters" is the title, and the laughs will be provoked under many unusual circumstances. Antics on land and under water will involve the players in hilarious scenes, and L-Ko is sponsor for the promise that Phil Dunham is just as good as a director as he was in the role of featured comedian on J. G. Blystone's staff of players.

Scene from "Backward Sons and Forward Daughters" (L-Ko).

Bluebird Fills Out Year's Program

Five Scattering Weeks Only Remain in Which Dates Have Not Been Set.

WITH the exception of five scattering weeks Bluebird has made tentative adjustment of its program until the first of the year. These open weeks will be filled by productions designed especially to supply the right sort of feature to give the series diversity and strength in its entirety. September, October and the early week of November are booked solid, although in several instances the release titles have not been definitely selected—but all the subjects are either completed or in process of production.

"Triumph", on Labor Day, starts the regular theatrical season (when exhibitors will have organized opposition) with a heavy dramatic subject introducing Dorothy Phillips as the star of a Joseph De Grasse production. In this Mr. De Grasse will appear for the first time as an actor, joining William Stowell and Lon Chaney as Miss Phillips' chief support.

"A Stormy Knight" will be the September 10 release, presenting Franklyn Farnum and Brownie Vernon as joint stars for the last time among Bluebirds. Hereafter Mr. Farnum will be an individual star and Miss Vernon will appear with Herbert Rawlinson. Exhibitors will have this special advertising point to emphasize in announcing "A Stormy Knight."

"The Mysterious Mr. Tiller", September 17, will have Rupert Julian and Ruth Clifford as co-stars in a sensational combination of mystery and psychology. Mr. Julian directed the work from Elliott J. Clawson's scenario and has introduced some new twists in photoplaying and camera trickery that promise surprising results, reduced to the screen.

"Flirting with Death", September 24, will have the new Bluebird combination—Herbert Rawlinson and Brownie Vernon—in the star parts. Here is another sensational issue, largely comedy drama, but thrilling in execution. Elmer Clifton, who formerly directed Franklyn Farnum and Miss Vernon, presents "Flirting With Death" as the first of a number of Rawlinson-Vernon Bluebirds.

"Bitter Sweet", October 1, will have Ella Hall as star in a story of Belgium's distress, translated to America for the happy ending. On October 8, with Joseph De Grasse as his director, Franklyn Farnum will be introduced as a lone star in "The Maverick", a Western drama, in which Lon Caney will be featured in Mr. Farnum's support. Dorothy Phillips will appear in "Bondage" October 15 and "The Desire of the Moth" will have Rupert Julian and Roth Clifford as stars October 22.

Violet Mersereau is just finishing at Fort Lee her presentation of "The Girl By the Roadside", directed by Theodore Marston, to be ready for release October 25. Then will come an event of importance to Bluebird exhibitors in the introduction of Mae Murray to the program, directed by Robert Leonard, with "The Princess Virtue" her initial offering. Another star, new to Bluebirds, will be introduced a week late in the person of Carmel Myers, who will be seen in "The Dynast", a feature especially written for the occasion.

RUTH ROLAND IN MYSTIC ROLE.

"The Stolen Play", third of the series of four-reel dramas, the Falcon Features has Ruth Roland as the star, with Wm. Conklin and Edw. J. Brady also among the principals. A most unusual offering is discovered in this General Film release. It carries a thoroughly sustained atmosphere of mystery and intrigue. An intense conflict of motives follows the theft of a play early in the action and leads to climax after climax.

Miss Roland is cast as the secretary of Charles Edmay, a blind playwright of distinguished success. With the aid of an agent, Alice Mason, he undertakes desperately to secure it. At the same time the playwright and his secretary have become under great nervous stress while bringing the play to completion. With the circumstances the audience is quickly put into the mood for startling developments.

"The Stolen Play" was written by D. F. Whitcomb and directed by Harry Harvey, supervised by H. M. and E. D. Horkheimer. Lucy Blacke, Harry Southard, Ruth Lackaye and Makato Inokuchi are members of the cast.

The next Falcon Feature will be "His Unpolished Self", from a story by Horace Annesley Vachell, featuring Henry Ainley.

NELL SHIPMAN INDEPENDENT.

Nell Shipman wishes it generally known that she is not under exclusive contract to any one for either her services or her scenarios. Miss Shipman has long realized the great difficulty of procuring suitable material for original and picturesque feature plays, and her six months' trip to the West Indies was undertaken upon her own initiative with a view to procuring "somewhat different" material for leading producers

In this she was eminently successful, and although some of her stories of "The Spanish Main" and "Bucaneering Days" have been disposed of, her "piece de resistance" is being retained until arrangements can be made with one of the foremost directors for its sensational production.

Nell Shipman is at present in California concluding a contract for delivery of a number of photo dramas, but will soon return East to supervise the production of one of her more recent stories, which is to be released on the open market.

PATHE PROGRAM FOR WEEK OF SEPTEMBER 9.

Florence LaBadie in "War and the Woman", easily the best picture she has ever done, Pearl White in a strong serial episode, and a Harold Lloyd one-reel comedy are features of Pathe's program for the week of September 9.

Pearl White stars in the tenth episode of "The Fatal Ring" serial, entitled "The Perilous Plunge". This is probably the best episode yet of a serial that is breaking all records. It is said that a large number of Pathe offices have already beaten their average on "The Iron Claw".

Harold Lloyd is the star in "Over the Fence," the one-reel comedy produced by Rolin under the direction of Hal Roach. This is not a Lonesome Luke comedy. It shows Harold Lloyd, creator of the Lonesome Luke character, in an entirely new characterization, one absolutely distinct from Luke and yet, if possible, even funnier.

"Over the Fence" is a baseball burlesque in which Harold Lloyd is a studious young man. He comes to bat in the nick of time and saves the game. The first part shows him as the enterprising proprietor of a tailoring establishment of the "We-press-'em-while-you-wait" variety. He tires of pushing the needle, goes to the ball game and then things happen thick and fast.

The "Know America" Combitone Scenic release is entitled "Colorado's Scenic Wonders", and an International cartoon and scenic split reel, Heart-Pathe News No. 74 and No. 75 complete the program.

SELIG SUBJECTS FOR GENERAL FILM.

The Selig Polyscope Company announces an unusually excellent program for release in General Film Company for the week of September 3. On Monday, September 3, "The House of Mystery," a two reel melodrama of mystery and adventure will be released. The plot is from the versatile pen of Mary Roberts Rinehart and features an exceptional cast of players among whom can be named Thomas Carrigan and Adrienne Kroell. There is said to be plot, counter plot and tense action.

On Saturday, September 8, "The Convert of the North," a gripping one reel drama, will be released. It is an exciting romance of the Canadian Northwoods and was written by Gilbert Parker. Bessie Eyton, Wheeler Oakman and other well known players participate in a drama said to be filled with atmosphere and clever action.

The Selig World Library, a Reel Magazine, continues to appear every Wednesday in General Film service. It presents the strange and startling from all parts of the world.

MISS PICKFORD GETS POLICE GUARD.

If there is anyone who does not believe that Mary Pickford is a person of importance and worthy of attention and consideration, all they have to do is to ask Mayor James Rolph and the police department of San Francisco. Miss Pickford and her company visited the Bay City to film some scenes last week. When Miss Pickford approached her automobile the first morning to go on location she found it surrounded by a cavalcade of fifteen mounted policemen. The police gave a salute, and the lieutenant informed her that Mayor Rolph had heard of her arrival in the city to do some work and had provided the police for her protection during her stay in the city.

Wherever Miss Pickford goes to film scenes she is immediately recognized and surrounded by crowds which frequently interfere with the work of the players. Mayor Rolph, remembering the sensation Miss Pickford had caused when she appeared in San Francisco to assist in the sale of liberty bonds, placed the police department at her disposal.

FAREWELL TO "FIGHTING 69TH."

A remarkable number of human interest scenes of the famous 69th regiment on its way to Berlin, via Mineola, L. I., pictured in Universal Animated Weekly No. 86, just released, shows what New York City thinks of the "Fighting Irish." The Universal cinematographer was the only cameraman to accompany Col. Hine and his boys throughout the long line of march and the results obtained are well calculated to arouse any American audience to the highest pitch of patriotic enthusiasm.

Another topic of timely interest is the arrival of the Imperial Japanese War Mission at San Francisco. Viscount Ishii and his distinguished Oriental colleagues are officially welcomed with full military honors and are quite evidently delighted with the reception. The student officers at Fort McPherson, Ga., are shown on their final hike and there are several other timely items depicting America at war.

ANOTHER O. HENRY STOCK SLIDE.

While continuing the special advance slides for each O. Henry release, General Film is also providing another stock slide. The novelty about this slide is in utilizing a greatly admired crayon bust of O. Henry (William Sidney Porter), drawn by E. A. Bushnell from the best portrait in existence of O Henry. It is used by courtesy of Doubleday, Page & Co.

Essanay Announces Fall Program

Holmes and Washburn to Make Regular Appearance—Ade to Provide More Fables.

TAYLOR HOLMES heads Essanay's fall program in "Efficiency Edgar's Courtship," to be released September 30. Mr. Holmes is one of the best known interpreters of subtle humor on the speaking stage, having been responsible for such tremendous successes as "His Majesty, Bunker Bean," "The Third Party," and other audible comedies. In presenting him to patrons of the screen, Essanay has given him the same type of characterization, as well as the broader field for its portrayal which motion picture productions afford.

Mr. Holmes will appear again in October in "A Fool For Luck." This comedy-drama is an adaptation from the story by Kennett Harris called "Talisman." The following month, November, he will be presented in "Two Bit Seats," an adaptation from a magazine story.

Bryant Washburn's three Skinner pictures already are on the screen, and, according to reports from K-E-S-E headquarters, are demonstrating by their success the public's desire for pictures of a lighter vein. Mr. Washburn will be released in another comedy-drama in October, the title of which will be "The Fibbers." His November release will be announced shortly.

In addition to pictures featuring these two stars Essanay is releasing September 10 "Pants," a comedy-drama in five parts, with Little Mary McAlister as the lead. This child recently has been seen all over the country in "Do Children Count?" a series of child dramas. She also was a member of the all-star cast in Essanay's Super-feature, "On Trial." She is scheduled for another picture of the comedy-drama type in October.

George Ade, the famous Hoosier humorist, is providing his inimitable "Fables In Slang" for filming by Essanay. These pictures will be two reels in length and released one each week through the General Film Service. The first is entitled "The Fable of the Twelve-Cylinder Speed of the Leisure Class."

Picture Theaters Projected

HAWTHORNE, CAL.—The Inglewood theater has been opened to the public. The house has seating capacity for 600 persons. G. S. Bell is the proprietor.

SAN PEDRO, CAL.—William Dorner has disposed of his interest in the Globe theater to C. B. Cannon.

TULARE, CAL.—L. W. Willis has disposed of his interest in the Lyric airdome and theater to K. L. Galyan.

VALLEJO, CAL.—The Rex theater has been purchased by A. M. Bowles.

HARTFORD, CONN.—P. Arthur King has the contract to make interior alterations to the Hartford theater for J. Wise. The improvements will cost about $8,000.

WATERBURY, CONN.—Mill Engineering & Construction Company, 111 W. Main street, have the contract to make alterations to a theater building for John Moriarty, 127 E. Main street. The improvements will cost $8,000. Work has already been started.

COEUR D'ALENE, IDAHO.—A syndicate which controls moving picture houses in Wallace, Kellogg, Mullan and Wardner has leased the Lyric and Strand theaters. The owners are B. L. Daniels, W. A. Simmons, George M. Wilson and F. F. Moe. The Strand will be remodeled at a cost of about $1,500.

CHICAGO, ILL.—The Woodlawn Theater Company, Alexander Simpson, president, will erect a modern moving picture theater at 535-55 Sixty-third avenue.

CHICAGO, ILL.—John M. Giblin has plans by Carl Nilson, 154 W. Randolph street, for a two-story theater and store building, 68 by 125 feet.

DECATUR, ILL.—Aschauer & Waggoner, Citizens' Title & Trust building, are preparing plans for alterations to a moving picture theater, to cost $8,000.

GOSHEN, IND.—H. F. Kidder contemplates converting lower floor of his new building on E. Lincoln avenue into a moving picture theater.

HAMMOND, IND.—Gumbiner Brothers, owners of a chain of theaters in Chicago and other cities, have purchased the Orpheum theater and will make a number of improvements. The house will be conducted as a moving picture and vaudeville theater.

NEW ALBANY, IND.—The Royal theater has been purchased by Tom Barnett.

ALLERTON, IA.—Majestic theater has been opened to the public. It will be devoted to high-class pictures.

ALGONA, IA.—W. H. Hodges has disposed of his moving picture business.

BEVERLY, IA.—The property at the corner of Federal and Chapman streets has been purchased by the Enterprise Amusement Company as a site for a modern iron, steel and concrete theater building. It will be known as the Beverly.

DES MOINES, IA.—Kratech & Kraetch are preparing plans for a moving picture theater to be erected at the corner of Eighth and Locust streets.

FAYETTE, IA.—Charles Helverson has purchased the interest of T. J. Leahy in the Princess theater.

LANSING, IA.—Manager Ruprecht has closed the Princess theater, leaving the town without a moving picture house.

IOWA CITY, IA.—Garden theater will reopen shortly under the management of J. H. Lake of Des Moines.

KAMRAR, IA.—L. A. Miller has disposed of his moving picture business to H. E. Ryland.

KINGSLEY, IA.—Reliance theater on Main street will be opened by Jesse Schofield.

MARSHALLTOWN, IA.—The Casino theater has been redecorated and reopened under the management of Mr. Muelhaupt.

SIOUX CITY, IA.—The Orpheum theater located on Nebraska street has reopened under the management of Roy. C. Emery.

SHELBY, IA.—Charles Albertus has purchased the moving picture business of W. C. Howland.

WEST UNION, IA.—Charles Halverson has disposed of his interest in the Princess theater to T. J. Leahy.

BURRTON, KANS.—Edgar G. Rollings will establish a moving picture theater here, having a seating capacity for 275 persons.

GARDEN CITY, KANS.—A new theater and office building will be erected on Main street.

HOISINGTON, KANS.—A new moving picture theater will be erected at the corner of Main and First streets, having seating capacity for 800 persons. L. E. Baker is interested.

JUNCTION CITY, KANS.—Fogel Construction Company have the contract to erect the new Columbian theater at the corner of Tenth and Washington streets.

PORTLAND, ME.—Nickel Amusement Company, 565 Congress street, have plans by Thomas W. Lamb, 644 Eighth avenue, New York, for an addition 132 by 129 feet, and alterations to their moving picture theater, store and office building, to cost about $100,000.

BALTIMORE, MD.—Thomas Moore has plans by Blanke & Zink, 648 Equitable building, for a two-story theater building, 98 by 105 feet, to cost $100,000. The theater will be known as the Victoria.

ROXBURY, MASS.—David J. Segel has plans by J. Marsden Parks for a new brick, stone and terra cotta theater at 738 Huntington avenue, 175 by 250 feet, to cost $250,000.

DETROIT, MICH.—C. H. Miles has leased the Regent theater from William H. Klatt.

HOUGHTON, MICH.—The Star theater has been remodeled.

LOWELL, MICH.—Earl Wright has purchased the interest of H. V. Warner in the Empress theater.

MANISTEE, MICH.—The Ramsdell theater will be reopened under the management of John Strenach, Jr.

NASHVILLE, MICH.—The Star theater has been leased by A. J. Ferte from Charles Richardson.

PONTIAC, MICH.—The Howland theater has been redecorated and reopened.

ALBERT LEA, MINN.—The Royal theater is being remodeled.

BEMIDJI, MINN.—Oliver Whaley of the Harding-Whaley Company announces that the Elko theater will be reopened to the public and the Grand theater closed until September.

BEMIDJI, MINN.—The Grand theater has been remodeled and reopened. Pictures are now being shown every Saturday and Sunday evenings.

CROOKSTON, MINN.—W. M. Ferguson and Prof. Charles Pflock have taken over the Bijou theater on South Main street and will conduct it as a moving picture house.

CUYUNA, MINN.—The management of the Grand theater at Crosby plans to establish a moving picture house here at an early date.

MAHOMEN, MINN.—Lawrence L. Kreider has purchased the Grand theater from Lee Gallagher.

MINNEAPOLIS, MINN.—Charles Branham, formerly of Duluth, has been appointed manager of the Strand theater in this city.

MINNEAPOLIS, MINN.—The new Emerson theater at the corner of Twenty-sixth avenue N. and Emerson avenue has been completely redecorated. E. H. Bohlig is the new owner and manager.

PAYNESVILLE, MINN.—The moving picture theater erected here for Hartigan and Hood has been opened to the public.

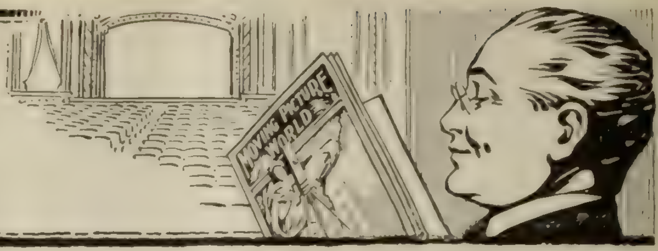
PERHAM, MINN.—Lux theater has been opened under the management of A. J. Lucking and A. E. Eggers.

RUSHFORD, MINN.—M. Radke has disposed of his moving picture business to O. K. Quarve, manager of the opera house.

ST. PAUL, MINN.—A new $15,000 pipe organ is being installed in the New Garrick theater, formerly the Strand.

VIRGINIA, MINN.—The Grand theater has been opened under the management of the United Picture Show Corporation of Minneapolis.

Trade News of the Week



GATHERED BY OUR OWN CORRESPONDENTS

Boston Filmdom Doings Last Week

R. W. Cobe Made Manager of the Globe Feature Film Exchange—Famous Boston Theater to Be Entirely Rebuilt—Notes of Interest.

By Richard Davis Howe, 80 Summer St., Boston, Mass.

BOSTON, MASS.—Robert W. Cobe, who has been associated with the Globe Feature Film Corporation since last September, the time the film organization commenced doing business, has been appointed exchange manager. The appointment was made by General Manager Harry G. Segal as a result of the good work and the great increase of sales accomplished by Mr. Cobe recently. Mr. Cobe was formerly assistant to President Segal.

Globe Feature Film Adds to Sales Forces

Boston, Mass.—The Globe Feature Film Corporation of this city has increased their sales force, having taken on three new salesmen. The men are Frank J. Larkin, who is covering western Massachusetts, New Hampshire, and Vermont; W. H. Leahy, representing in the state of Maine, and T. E. Leahy, who is traveling with Al Lewis, manager of the "Enlighten Thy Daughter" road show, which is playing this picture on a percentage basis in Maine, New Hampshire, and Vermont.

General Manager Segal has just returned from New York, where he purchased the New England rights for several big productions.

New Goldwyn Exchange's Good Points.

Boston, Mass.—The new Goldwyn exchange on Piedmont street, this city, is practically completed. It is located in an ideal section, and receives a great quantity of sunlight. It runs back half way to the next street, giving space in which to store various film supplies.

The private office of Manager Campbell has been established on the first floor, and next to this is the office of his booker and private stenographer. In the center of the main floor a number of typewriter desks have been placed. Publicity Manager Joseph Di Pesa will also have a desk on the first floor. The shipping room is on the first floor on the left hand side of the building, with easy access to the street.

On the second floor is the projection room, large and roomy, with a fine screen and a new Power's machine. The re-wind room on this floor is large and light, enabling the girls to work in a pleasant room. Manager Campbell has had eight large racks built on this floor, where photographs, cuts, paper, etc., are stored. There are four vaults capable of storing hundreds of films, and an elevator to send films from the second floor to the shipping room. Everything has been built for convenience, and is up-to-date in every respect. There are four lavatories on the second floor.

Will Rebuild Famous Boston Theater.

Boston, Mass.—The famous old Boston theater, one of the oldest and largest theatrical houses in New England, is about to be torn down and rebuilt. The Boston theater is one of the old landmarks of this city, and for many years has been the home of legitimate plays.

Plans for the remodeling have been drawn up by A. Paul Keith and Edward F. Albee, to cost about $1,000,000.

According to present plans the new theater in the busy downtown section of the city will be the largest theatrical house in Boston. The main entrance and box office will be located on Washington street as at present. It is planned to tear down the Arcade at No. 162 Tremont street and rebuild it as a Tremont street entrance.

It will have 4,000 seats. It will be fitted with boxes. No definite date has been set to commence work. It is believed though that it will start shortly.

Charles Phillips Comes Back to Travel for Goldwyn.

Boston, Mass.—Charles Phillips, well known in New England film circles and more especially in this city, where for more than a year he was assistant manager of the Fox Film Corporation under Harry Campbell, has joined his former employer, who is now at the head of the Goldwyn interests in New England, with offices at No. 40 Piedmont street, Boston. Mr. Phillips will leave shortly on a road trip.

Mr. Phillips was associated with Harry Campbell for over a year in the Boston office of the Fox organization. Several months ago he was promoted and transferred to the Indianapolis exchange where he took charge of affairs. But just so soon as Mr. Campbell joined the Goldwyn forces he set about to get Mr. Phillips to go with him.

With the acquisition of Mr. Phillips, the Boston office of the Goldwyn organization, the local office is rapidly getting into shape and before long things will be in full swing. Mr. Campbell only recently appointed Frank Vine, former Boston manager of the International Film Service, a salesman in this territory. Mr. Vine on his several road trips has turned in good results, and Manager Campbell is highly pleased at the success attained by his men.

Two New Fox Pictures Shown.

Boston, Mass.—A large gathering of exhibitors and exchange men attended the private trade showing of two of the new Standard productions, "The Honor System" and "Jack and the Beanstalk," both of which were held at the Fenway theater, through the courtesy of Manager Stanley Sumner of the Fenway. Exhibitors expressed their approval of the pictures to Manager William S. Shapiro of the local Fox office. Mr. Shapiro is planning to conduct a sweeping advertising campaign for the Standard pictures and intends to run advertisements in every leading publication in New England.

Strand at Fall River Nearly Ready.

Fall River, Mass.—Construction of the new Strand theater in this city by Jannings Brothers is nearing completion and will probably be ready so that the management may put on a show Columbus Day at the latest. The Jannings Brothers, Nathan and A. L., are owners of the Plaza and Palace theaters in this city also. They plan to make the new Strand one of the finest theaters in New England.

Joseph M. Darling drew the plans for the new house and Charles F. Grinnell & Company are building the theater. It will have a seating capacity of 1,800, with 1,000 seats on the ground floor and the remainder in the balcony. The cost is estimated at $60,000. An up-to-date cooling system will be installed for use during the summer months, and many other modern accommodations will be made in the new house. It is planned to have the picture booth located between the floor and the balcony.

Jannings Brothers will have a large orchestra and brand new organ for their new enterprise. The program will consist of moving pictures and vaudeville.

Charles Mailley Takes Brighton Theater.

Boston, Mass.—Charles Mailley, former manager of Gordon's Scollay Square theater, Boston, has taken over the Brighton theater in Brighton and reports that he is doing a good business.

Soldiers and Sailors See "Italian Battle Front" Free.

Boston, Mass.—The management of "The Italian Battlefront," the interesting war pictures showing at the Tremont theater in this city, has extended a very welcome courtesy to soldiers and sailors of New England. Any man in uniform may attend the performance free by applying to the box office for tickets between 2 p. m. and 8 p. m. On behalf of the Italian Government, William Moore Patch, directing the American tour of the Italian pictures, will be the host, and any soldier, sailor or marine in uniform will be the guest.

There are two exhibitions daily, matinees at 2:15 and evenings at 8:15. There is an orchestra of forty pieces.

Italy's purpose in throwing open exhibitions to the uniformed men is to let those men who are soon to fight for liberty profit by the experiences of the fighters on the Italian front.

Goldwyns for Six-Day Runs in Worcester.

Boston, Mass.—Manager Harry F. Campbell, of the local Goldwyn exchange, is pleased. Together with his two sales representatives, Charles Phillips and Frank Vine, he has closed large contracts recently, and reports of sales come to the Boston office every day.

The three theaters are B. F. Keith's in Portland, Maine; B. F. Keith's in Lowell, Mass., and Nathan Gordon's Park theater, Worcester, Mass. This year is the first time that a theater in Worcester has been a six-day run house. Besides the Park theater is one other with a six-day run program, the Strand, which subscribes for the Artcraft service. The new policy seems to meet with the approval of moving picture fans in that city. Mr. Campbell, himself, closed the contract for the two Keith theaters, with R. D. Larsen in charge of the Keith interests in this city, and Harvey Watkins associated with B. F. Keith. Several other contracts for shorter runs have been signed up by Manager Campbell and his two salesmen.

Pine Tree State Letter

By J. P. Flanagan, 151 Park View Ave.,
Bangor, Me.

Adolphi Enjoying Tides and Fogs.

BAR HARBOR, ME.—The William Fox Company, which is filming an elaborate photoplay at Bar Harbor, is to spend many dollars on this production. Director Adolphi is highly pleased with the scenery about Bar Harbor, but the recent fogs and rains have dampened his enthusiasm. Tidal conditions have hampered the players and the water is very cold indeed, but in spite of difficulties the work is progressing. High tides three times swept away a set costing $4,500, known as the "Cavern of Despair." Billy Noel and Ed Carroll, garbed in seal suits, made admirable seals. Miss Kellermann, who in private life is Mrs. James R. Sullivan, works every sunny day at the Sun Rocks. The sunburned and barnacle injured players have been taken care of by local physicians and are now convalescent. Curious spectators should not bring cameras, as the Fox Company wishes to reap the pictorial benefits of its million-dollar outlay.

Film Shows Maine Boys in Camp.

Bangor, Me.—More than 9,000 Augusta people saw the film of the Maine National guardsmen at the Colonial theater last week. The film, which was taken by Daniel M. Maher, of Bangor, shows the daily life of the Second Maine Infantry and First Maine Heavy Artillery in camp at Augusta and Brunswick. The title of the picture is Maine Sammies Preparing for the Front. It will be shown in Bangor and other Maine cities.

◆

Trenton Theater Incorporated.

Trenton, N. J.—The Trenton Grand Theater Company of New Jersey was incorporated August 6 with an authorized capital of $5,000. J. Irving Davidson, of 139 East State street, is named as registered agent. The concern will operate theaters. The incorporators are John R. D. Bower, J. Irving Davidson and S. A. Peoples.

Newark Universal Has Important Changes

Office Is Moved to New Quarters—M. H. Goldstein Succeeds S. E. Fried as Manager—Additions to the Staff of the Exchange.

By Jacob J. Kalter, Newark, N. J.

NEWARK, N. J.—The Newark office of the Universal Film has undergone some radical changes. In the first place the local exchange has moved from its former quarters at 286 Market street to more convenient offices at 25 Branford place. In these new quarters the Universal will be in a better position to inaugurate and maintain a more efficient system of booking and of handling films and posters. They are directly opposite the Keeney theater, and is in the heart of the downtown business section.

Another important change is the leaving of Manager S. E. Fried, who is succeeded by M. H. Goldstein. Mr. Goldstein comes here from New England, where he acted as supervisor and manager of both the New Haven and Springfield exchanges of the Mutual film. He is a man possessed with some excellent ideas concerning the film industry. Talking to the correspondent of the Moving Picture World, Mr. Goldstein said: "You may tell the Jersey exhibitors for me that they are assured of a square deal when they do business here. Candidly, I admit but three years' experience in the film industry, but I've had a world of business experience, which stands me in good stead now."

As assistant to Mr. Goldstein, Henry Cole, of the Mecca branch of the Universal, has now joined the Newark office. He will act as general representative. Mr. Cole also has some decided innovations for the Jersey exhibitors. He has had printed a novel folder, and has been the recipient of many congratulations on it.

Louis Kutinsky will remain as representative with the local exchange. Mr. Kutinsky will cover West Hudson territory.

Miss Gertrude Barnett has joined the staff as office assistant and stenographer. Miss Barnett is well known to all Jersey exhibitors, having been connected with the Fox Company. Miss Barnett also was with the New Jersey Exhibitors' League, and with the Pathe exchange.

Jerry Kraker will assume charge of the film and poster department, and will have as his assistants Moe Grubel and Moe Coleman.

Unpatriotic Protests Against Four-Minute Men.

Newark, N. J.—That a movement to boycott moving picture theaters where the Four-Minute Men are delivering their talks on the war is in evidence in this city, was the statement made at a meeting last Friday of the organization of speakers. If this discrimination is shown, the Four-Minute Men will take steps to combat it. At the meeting, however, no sufficient proof was given, and the campaign managers were skeptical as to the veracity of the statement.

The Motion Picture Exhibitors' League of New Jersey at a meeting last week approved the Four-Minute idea, and appointed a committee to co-operate with the speakers.

The Strand theater, 118 Market street, has agreed to allow a patriotic song, written by a local man, to be sung this week as part of its program.

The theater managers are doing all in their power to aid the movement, but nevertheless people sympathizing with Germany perhaps will get up and go out when the speaker is announced. The Newark Evening News, in a recent article, declared that this was due probably "to the fact that moving picture patrons visit the theaters to see and not to hear."

Frank Keeney on Vacation.

Spring Lake, N. J.—Frank A. Keeney, proprietor of the Keeney theater, Newark, one of a chain of Keeney theaters, was enjoying a brief vacation at this place last week.

Showing of "I Believe."

Newark, N. J.—A private showing of the religious film, "I Believe," was given Friday morning at the Fox Terminal theater, Park place, exclusively for members of the clergy. The firm of Frank Gersten, Times building, New York, control the northern New Jersey rights to the film. Herbert H. Yudkin represents the concern in this territory.

Fire at Warren Square.

Newark, N. J.—Small boys and matches was the cause of a small fire at the Warren Square theater, 465 Warren street, last Friday. W. F. Conway is the tenant. The entire moving picture stage and part of the building was damaged by the flames and water.

"The Slacker" at Goodwin.

Newark, N. J.—For the entire week of August 13, the Metro patriotic production, "The Slacker," featuring Emily Stevens, was the attraction at the Goodwin, 863 Broad street. Mrs. L. H. Webbe, who runs the Goodwin, advertised the film extensively, and the box office results were exceedingly good.

Union Hill Amusement Corporation Starts.

Union Hill, N. J.—The P. & K. Amusement Company, with registered offices at 8 Bergenline avenue, filed articles of incorporation August 2. Edward Hollander is named as agent of the concern, which is capitalized at $25,000. The corporation is empowered to operate moving picture theaters. Besides Mr. Hollander, the incorporators are Hyman Kaplan and Herman Kerkelmer.

Baltimore Sees Good Business This Fall

Many Theaters Are Reopening—Serials and Short Subjects Are Popular—Stars and Features Also Getting Hearty Reception.

J. M. Shellman, 1902 Mt. Royal Terrace, Baltimore, Md.

BALTIMORE, MD.—While the summer has evidently worked great hardships on many of the exhibitors in Baltimore, still it can be seen by the way these theaters are again opening their doors that the coming season will probably be a good one. P. Oletzky, manager of the Baltimore Film exchange, states that he expects a big coming season, for many places are now reopening, and from his observations the business is gradually picking up every day. The serials and short subjects are going very good, and the demand for this class of pictures seems to be greater now than it has been for a long time. Arthur B. Price, Triangle representative in Baltimore and manager of the Rialto theater, says the Hart and Fairbanks reissues are meeting hearty receptions in this city.

Harry Woods Aids British Recruiting.

Baltimore, Md.—Through the courtesy of Harry Woods, manager of the Garden theater, Lexington street at Park avenue, the British Recruiting Mission in Baltimore was given great assistance on Friday afternoon and night, August 24. Around noon on this day the 16 members of "The Boys in Blue" act, then running at this theater, headed by a band and eight members of the mission, paraded through the business section, and ended up at Hopkins Place, where a drill was given and appeals for recruits made. During the evening performance at the theater, after this act was completed other speeches and appeals were made, it was calld "British Night" at the theater. Recruiting cards are being posted in the lobbies of the downtown theaters by the mission.

Enthusiasm at Trade Screening of "The Spy."

Baltimore, Md.—Due credit should be given L. A. DeHoff, manager of the New theater, 210 West Lexington street, for the interest he is taking in donating his beautiful playhouse so frequently for trade screenings of big features. These premiere views are usually held on Sunday nights, and a noticable fact is that they have been extremely well attended. The latest showing of this kind occurred Aug. 19, and on this occasion the William Fox production, "The Spy," was shown to an audience numbering about 450, composed of the members of the Charcoal Club, an artist's organization of Baltimore, and many exhibitors and their friends. Special music for the occasion was rendered in a beautiful manner by Prof. E. V. Cupero and his symphony orchestra. This wonderful exploit of the horrible German spy system was received with great enthusiasm by the assembled people.

Bridge Theater Criticism Contest.

Baltimore, Md.—During the week of August 20, on the days that Louis Schlichter ran Mary Pickford in "The Little American" four prizes were offered for the best opinions turned in on this picture. The motion picture editors of the Baltimore papers acted as the judges.

S. Lust Joins National State Rights Buyers

Gives Up Washington Selznick Office and Will Cover Territory in Connection with National Organization of State Rights Buyers.

By Clarence L. Lenz, 622 Riggs Building, Washington, D. C.

WASHINGTON, D. C.—Sidney B. Lust has just announced that he has disposed of his interest in the business in this territory covering the Selznick Attractions to Mr. Selznick following the entrance into the home company of Adolph Zukor. As previously noted in the Moving Picture World, Selznick and Brenon pictures are hereafter to be handled by a separate exchange in this city under the management of Vivian Whitaker. The latter is temporarily located with Mr. Lust pending the putting into shape of the quarters which he has just selected.

Mr. Lust is joining with a number of other state rights buyers in what is to be known as the Natonal Organization of State Rights Buyers. It is understood that the United States is to be divided up into twenty-six territories, and allotments made to that number of men. The plan originated, so it is said, with Sol Lesser. It is intended to buy negatives and make distribution of films in accordance with the requirements of the respective territories. A meeting to go over details was held in New York during the week.

The territory consisting of Maryland, Delaware, Virginia, North Carolina and the District of Columbia, now handled by Mr. Lust, would be covered by him as a member of this organization. In addition, he is arranging for a large number of feature films to market in addition to those he is already handling, including "20,000 Leagues Under the Sea," booked for an indefinite run at the Leader theater here; "Civilization," "Witching Hour," Ella Wheeler Wilcox series, Billy West two-reelers, the Mutt & Jeff comedies and others.

Mr. Lust also announces that E. W Balderson, heretofore in charge of the office, has been appointed traveling representative of the exchange, and will cover the District of Columbia, Virginia and North Carolina. He is succeeded as office manager by R. W. Fuller, of Dallas, Texas, a recent arrival in Washington.

Permit Granted to Build New Theater.

Washington, D. C.—The securing of a permit to build last week set at rest all rumors that have from time to time arisen to the effect that Harry Crandall for some reason or another would be unable to go ahead with the building of his new Metropolitan theater, which is to be located at Tenth and F streets, Northwest. The building inspector's office has issued a permit to Crandall's Theater Company to erect such a theater at a cost of $200,000. R. W. Geare is the architect, and the contract has been awarded to F. L. Wagner, who is going ahead with the construction work.

With a view to incorporating in this theater building all of the very latest in equipment and construction, Mr. Crandall and the architect have been making trips to other cities, studying all of the recently erected theaters. Both of these gentlemen and Mr. Crandall's associates in the company are well pleased with the outlook, for they fully expect to have a building that is as modern as it is possible to secure.

Propose Theater Ship for Men of Navy.

Washington, D. C.—There is a deal of discussion around Washington concerning matters of entertainment for the soldiers and sailors who are going to participate in the war. The latest proposal is a theater ship for the entertainment of the naval personnel afloat. Such a feature has been adopted profitably, it is said, for the British grand fleet. In additon to the regular forms of recreation that prevail on board individual ships there has been provided a theater ship, a large floating place of amusement. This is brought alongside any war vessel that makes application therefor, and a performance given. It is said that this might be done in our own navy, utilizing the talent on board the ships for vaudeville and securing pictures for motion picture exhibitions, attaching the theater ship to the fleet.

James H. Butner Leaves for Atlanta.

Washington, D. C.—It was with regret that the film men of Washington last week parted company with James H. Butner, former manager of the local Triangle exchange, who has gone to Atlanta, Ga., to join the forces of Jake Wells, presumably to handle the state rights pictures that the Wells organization will secure in the future.

When seen for a brief moment by the Moving Picture World correspondent, Mr. Butner stated that he could not outline the work connected with his new position other than to say that he would probably assume charge of the exchange feature of the Wells interests.

Mr. Butner came here about a year ago, after an absence of some years, to open the Washington Triangle office. He had a host of friends in the city, for he had previously been engaged here in newspaper work with the Associated Press. He foresaw the great opportunities of the film business, and accordingly entered it, obtaining a position as salesman, then as manager of an exchange in Philadelphia. He joined Triangle and made periodic trips to Washington from the Philadelphia office until he opened the new branch.

He had hardly become established in Washington before his fellow exchange managers sought him out as president of their little, though thriving organization, and he served in that position until a couple of weeks ago, when, on severing his connection with the Triangle Distributing Corporation, he presented his resignation. In consideration of the excellent service he had rendered the Washington Exchange Managers' Association, he was elected an honorary member with all of the privileges of a regular member despite the fact that he will be located out of the city.

A. Van Roley Reopens Casino Theater.

Washington, D. C.—The Casino theater, at Seventh and F streets, Northwest, has been reopened by A. Van Roley, of New York. "Feature pictures of an unusual type," are advertised for this house, and the first offering was "Twilight Sleep." The afternoon exhibitions were restricted to women, and the evening performances to the men.

Mr. Van Roley states that later on he may employ vaudeville specialties of equal novelty with the pictures of unusual type.

Theaters Near Camps Expect Sunday Shows

Military Authorities, It Is Understood, Will See That Exhibitors Are Permitted to Keep Open for the Soldiers on Sundays.

By D. M. Bain, Wilmington, N. C.

CHARLOTTE, N. C.—From Chillicothe, Ohio, where fifty thousand troops are now assembling in training camps, comes the word that the military authorities have notified city officials that theater proprietors are to be allowed to open their theaters on Sundays just the same as on the other six days of the week, this is in order to provide adequate amusement facilities for the soldiers.

This announcement has created much interest here, as well as elsewhere throughout the South where eight large training camps will soon be in full operation with a total of something like 360,000 troops, all told, assembling for training. Speculation is being indulged in as to whether like action will be taken here, or whether this will only be done in districts close to places where Sunday shows are already allowed, and where, therefore, there would not be so much opposition to the Sunday showing of pictures.

Certain it is that should the War Department give the shows here and throughout the South where training camps are located the privilege of remaining open on Sundays such an avalanche of protests would descend upon the heads at Washington from the Ministerial Associations as would cause to pale into insignificance the many other "obstructionist" movements since the war began. In Charlotte, particularly, where it is unlawful to sell a soft drink or a cigar on Sunday, opposition would be strong and insistent, and it is doubted if even the exigencies of war used as an argument would dissuade certain elements of the city's leading citizens from opposing the open Sunday. Theater managers locally, upon the first hint of such a possibility, have started hurried investigations, and a statement will probably be forthcoming within the near future. While the local magnates would, of course, welcome the seventh day of revenue, the sentiment generally is that they would not welcome any such movement did it not coincide with the views of their regular patronage.

A Freak Bill Against Serving Special Drinks in Pictures.

Wilmington, N. C.—A freak bill introduced at the last session of the North Carolina Legislature, but which, through some prank of fate never came up for final passage, has just been unearthed. The bill introduced by Representative Withrow, reads as follows:

"A bill to prohibit showing drinking scenes in moving picture shows."

"The General Assembly of North Carolina do Enact:

"Section 1. That any person, firm or corporation engaged in the business of exhibiting moving pictures who shall within the State of Carolina exhibit a picture in which there is a scene showing any person or persons indulging in the drinking of spirituous, vinous or malt liquors, or intoxicating bitters, shall be guilty of a misdemeanor, and for each offense shall be punished by a fine of not more than $5 or imprisonment not more than thirty days.

"Section 2. That this act shall take effect and be in force from and after the first day of August, 1917."

The effect such a bill would have had in the state, had it passed and become a law, can easily be seen, and it would have caused the censoring and re-editing of everything in the picture line from Chaplin's latest comedy to Pathe's "The Life of Our Saviour."

Fred Young Visits Wilmington.

Wilmington, N. C.—Fred W. Young, representing the Serial Department of Atlanta Mutual exchange, was a visitor in the city last week. W. M. Sipe, new covering this territory for Atlanta Triangle office, is in the city this week.

PHILADELPHIA NEWS LETER.

By F. V. Armato, 144 North Salford street, Philadelphia, Pa.

F. W. Seymour Comes to Manage Philadelphia Triangle.

PHILADELPHIA, PA.—W. F. Seymour arrived from New York last week to assume management of the Triangle Distributing corporation, and arrange for the distribution of the Paralta films. Herbert Givens, who retires from the post with the best wishes of all concerned, promises to make known his new appointment at an early date and will spend the next few weeks on his vacation at the seashore.

World Correspondent Drops in at Mutual Office.

Philadelphia, Pa.—Every exhibitor who visits the Mutual exchange will be glad to see Ruth Stanton back at her desk again. She has just returned from her vacation with a healthy complexion of tan and red together with an abundant supply of smiles which she will distribute to Mutual exhibitors.

Falcon Four-Reel Picture Ready.

Philadelphia, Pa.—Percy Bloch, of the General Film, will shortly announce the release date of the new Falcon four-reel feature each week. The first feature will be "The Main Spring," featuring Henry King.

K-E-S-E Manager Sees Bright Outlook.

Philadelphia, Pa.—A. G. Buck of the K-E-S-E has made a considerable increase in bookings this summer over last spring and is perfectly confident of the future.

Ridge Avenue Theater Closes for Paramount and Fox.

Philadelphia, Pa.—Ben Shindler of the Ridge Avenue theater has closed for the first showing of Paramount and Artcraft Pictures in his neighborhood and for the first presentation of Fox features in North Philadelphia.

Harris Hana Starts New Policy.

Philadelphia, Pa.—Harris Hana of the Pastime, considered one of the most successful and most conservative exhibitors in this city, has completed arrangements for the presentation of Paramount and Artcraft pictures for the first showing in his neighborhood. In conjunction with the showing of his new program he will also inaugurate a big newspaper advertising campaign.

Jerome Abrams Opens Foursquare Office

Philadelphia, Pa.—The Foursquare Pictures, Inc., exchange opened here recently under the management of Jerome Abrams, who hails from New York. Up to the present time he has met with considerable success in booking "The Bar Sinister," "Fighting Chance," "The Sin Woman," "Mme. Sherry," "Whither Thou Goest" and the "Silent Witness," his latest releases.

Plans for "Betsy Ross" Release.

Philadelphia, Pa.—George Meeker, of the World, is looking forward to the release of the super production "Betsy Ross," staring Alice Brady, with great expectancy. He is planning for its presentation on an elaborate scale and is making extensive preparations for the big event.

Some Big Films for Reading This Season

Reading, Pa.—Frank Hill of Reading reports that a generally fair condition of affairs is existing there during the summer. He negotiated for large productions which he expects to show during the coming season at the Lyric.

Dixie Theater Much Improved.

Philadelphia, Pa.—James E. Seerey and Cornelius Keeney have completed extensive alterations in their Dixie theater at Manayunk where they also have rebuilt a new and up-to-date projection room under the able direction of Lewis M. Swaab, who also furnished two motor driven Simplex machines and other equipment.

Big First Runs at the Benn.

Philadelphia, Pa.—Marcus A. Benn, one of the pioneer exhibitors in this territory, has booked the first run in his neighborhood of Triangle, Fox, Metro, and Selznick pictures. He announces that he will shortly spend at least $1,500 beautifying his Benn theater and will also add to it the very latest equipment. Mr. Benn is a great believer in the early showing of big productions when obtained through the Stanley corporation .

K-E-S-E Pittsburgh Film Exchange Grows

Quarters at 123 Fourth Avenue Are to Be Enlarged and Made Very Attractive—S. Wheeler Joins the Selling Staff of the Exchange.

From Pittsburgh News Service, 6104 Jenkins Arcade, Pittsburgh, Pa.

PITTSBURGH, PA.—The quarters of the K-E-S-E Service, 123 Fourth avenue, Pittsburgh are to be considerably enlarged, and Manager C. K. Campbell is planning to make the exchange one of the most attractive and up-to-date in the city. The adjoining space, formerly occupied by the Unicorn exchange, will be added, about doubling the size of the office and giving more room for expansion.

Samuel Wheeler, formerly booker at the Fox and Triangle exchanges in this city, has joined the selling staff of the K-E-S-E, working out of the Pittsburgh office.

Cameraphone Breaks Record with "Somme" Picture.

Pittsburgh, Pa.—The East Liberty Cameraphone theater, Pittsburgh, last week broke all previous house records with Pathe's "Battle of the Comme." The same subject has been placed in the Cambria theater, Altoona, Pa., for showing September 6, 7 and 8. "The British Tanks" will play at the Cambria September 13 and 14. The Altmeyer theater, McKeesport, will run the Pathe war pictures for five days, beginning August 27. This house has also contracted for the Gold Rooster Features.

L. A. Snitzer to Manage Goldwyn Road Staff.

Pittsburgh, Pa.—The local Goldwyn branch, sixth floor of the Seltzer Film building, Pittsburgh, has installed a handsome and commodious projection room, and same has been nicely equipped under the direction of Manager C. C. McKibbin

James B. Clark, head of the Rowland & Clark theaters, Pittsburgh, has contracted for the Goldwyn pictures, to be shown at the Regent theater, East Liberty, the finest of the R. & C. chain. Each release will be run three days.

L. A. Snitzer, for the past year and a half with the Pittsburgh Triangle exchange, has resigned to become manager of the road staff of the local Goldwyn office.

Horace Conway Comes to Wolfberg Exchange.

Pittsburgh, Pa.—Horace Conway, formerly manager of the Milwaukee branch of the General Film Company, is now a member of the Harris P. Wolfberg forces. Mr. Conway will probably be stationed at the Pittsburgh office, Lyceum Theater building, operating in Western Pennsylvania and West Virginia.

M. Teplitz Buys Out Amalgamated Film

Pittsburgh, Pa.—M. Teplitz, of the Specialty Film Company, Film Exchange building, Pittsburgh, has purchased the entire stock of films, paper and equipment of the Amalgamated Film Service, formerly the Unicorn, at 125 Fourth avenue. Same was sold at a constable's sale. The stock included over two hundred and fifty reels of film.

Notes from Pittsburgh Fox Exchange.

Pittsburgh, Pa.—J. C. Ragland, manager of the Standard Picture department of the Pittsburgh Fox exchange, reports excellent bookings on "The Honor System," the first release on this new program. Among the contracts already approved are the following: Majestic theater, Erie, one week; Grand . theater, Homestead, one week; Robinson Grand, Clarksburg, W. Va., three days; Majestic, Rochester, two days; Bentley, Monongahela, two days; Majestic, Charleroi, two days

Another trade showing of Fox Standard pictures drew a large attendance of exhibitors on Sunday, August 19, when "The Conqueror" and "The Spy" were presented at the Olympic theater, Fifth avenue, Pittsburgh. They met with much appreciation and were declared exceptionally strong subjects. The next trade showing will be "Camille," featuring Theda Bara.

Park to Run "Her Condoned Sin."

Erie, Pa.—The Park opera house, Erie, Pa., will shortly begin an engagement of "Her Condoned Sin," with a large augmented orchestra and advanced admission prices for September. Extensive advertising plans have been made by the Park theater management.

A. M. Weir's New Theater to Open.

Charleston, W. Va.—The handsome new theater being completed by A. M. Weir, at Charleston, W. Va., will be thrown open about September 1, it has been announced. A name has not yet been selected. This theater will be one of the finest exclusively picture houses in the state.

Trade Notes in Pittsburgh.

The Famous Players exchange gave a largely attended trade showing of the great film spectacle, "Joan the Woman," featuring Geraldine Farrar, at the Regent theater, East Liberty, on Sunday afternoon, August 26.

The Anton theater, Monongahela, Pa., has been improved by the installation of a handsome Seeburg orchestral organ at a cost of $4,000.

A report is current in local moving picture circles that the Empire theater property, East Liberty, Pittsburgh, has been purchased by the Harris & Davis amusement interests.

◆

More Baltimore Notes

Camp Meade to Have Theater.

Baltimore, Md.—Word is now going along the line that negotiations are being made with the Government to permit a large theater at Camp Meade, where 40,000 men will shortly be assembled for military training. A number of prominent Baltimoreans are associated with the matter behind which, it is stated, is a large New York theatrical corporation. Vaudeville and motion pictures will probably be the attractions, while standard productions may also be given. As the camp will be a permanent establishment, a large sum of money may be used for erecting the playhouse.

Business Notes from Baltimore.

Baltimore, Md.—The Patterson theater, 1202 Laurens street, which has been closed for some time, was reopened to the public on August 25. Robert L. Mead is now managing this house.

Baltimore, Md.—L. Hasslinger, the proprietor of the Daisey theater, Collington avenue and Gay street, states that he will reopen his theater to the public on September 1.

Baltimore, Md.—During the week of August 20, Douglas Fairbanks in "'Down to Earth," packed them in at the Parkway theater, 3-9 West North avenue. The extensive improvements which are being made in this beautiful playhouse are in no way interfering with the schedule of performances.

Baltimore, Md.—Manager F. C. Schanberger opened the Maryland theater with Keith vaudeville and motion pictures on Monday, August 20, for the season.

Film News in Buffalo Last Week

"Four-Minute Men" Are Using Picture Theaters to Instruct Buffalo—Soldiers and Sailors Get Free Shows—Local Notes of the Film Trade.

By Joseph A. McGuire, 152 North Elmwood St., Buffalo, N. Y.

BUFFALO, N. Y.—The "Four-Minute Men and Women" are delivering peppery, punchful speeches in several of Buffalo's moving picture theaters this week They are telling the audiences that while our troops are going to the front housewives have a grave responsibility, and that Buffalo must help Uncle Sam feed the boys in France. The following are some of the points covered by the lecturers:

The fear of famine has caused many wars and also has won many victories; it is therefore the duty of the housewife to sign the Hoover pledge at once and promise to carry out the advice of the food administrator in the conduct of the household wherever possible.

This city (Buffalo) has a food conservation comittee, a home economic expert, and a community kitchen where "canning" —quite different from the kind so familiar to film men—may be followed on a pretentious scale.

Lectures have been given in the following theaters: Variety and Colonial; Allendale, Eastern Star, Abbott, Pastime and Grant; Tri-It, Colonial, Savoy, Victoria, Rialto and Orpheum; Columbia, Rialto, Victoria and Grant; New Arcadia, Como, Orpheum and Variety; Eastern Star, Abbott and Pastime. The audiences received the speakers enthusiastically.

Soldiers Enter Free at the Academy and Regent.

Managing Director Michaels of the Academy and Regent theatres, Buffalo, under the auspices of the Evening News, is entertaining hundreds of local soldier boys, who, when in uniform, are being admitted free to performances in both houses. The Buffalo Evening News arranged for the "wide-open-door" policy for these stouthearted devotees of the screen. So well did the soldiers take advantage of the favor that at nearly every performance of the Academy and Regent, these houses looked as if they were located a stone's throw from some military baracks.

Vocational School's Methods Shown in Film.

Buffalo, N. Y.—Moving pictures showing the work at Buffalo's vocational schools are being shown at Shea's Hippodrome. The schools are busy training youths to be able to work at the local plants, which are working night and day on war orders.

Buffalo Film Men Who May Soon Be Soldiers.

Buffalo, N. Y.—Among the Buffalo film men who were included in the draft were H. E. Hughes, who handles features at his own office; Manager Keating, of the Jubilee theater, and Leo Davidson, of the Mutual.

J. M. Gerchof Will Run Park Pavilion in Corning.

Buffalo, N. Y.—J. M. Gerchof, formerly road representative of the Mutual, Buffalo, was a caller. Mr. Gerchof has the honor of having made the first suggestion that the Buffalo Screen Club be formed early last year. He didn't stop with the suggestion, but got busy at that time and helped with the organization. Mr. Gerchof has just secured a contract to manage as an evening amusement place the Denison Park pavilion in Corning, N. Y. The park is owned by that city.

According to the contract he is to provide free moving pictures and other entertainment from 7:30 to 9 o'clock each evening for the benefit of the citizens of Corning. From 9 o'clock to midnight the pavilion will be conducted by him as a high class dance hall. Mr. Gerchof visited the local exchanges for his first quota of pictures and equipment.

"Believe me, I need the Moving Picture World every week," said the Corning man.

Clarence Williams Managing Modern Features.

Buffalo, N. Y.—Clarence Williams, formerly road representative of the Modern Features, Buffalo, has been appointed manager of that exchange.

C. J. Rose Is Metro Road Man Now.

Buffalo, N. Y.—C. J. Rose, formerly with the Mutual, is now road representative of the Metro, Buffalo.

Stray Jottings About Bison City.

Bruce Fowler, manager of the Olympic theater, Buffalo, has returned from his vacation at Angola-on-the-Lake.

During the summer the Mutual exchange, Buffalo, opens at 8:30 o'clock in the morning and closes at 5 o'clock in the afternoon. Several of the employees have cottages at Crystal Beach.

Ira B. Mosher, manager of the Palace theater, Buffalo, has returned from a two weeks' motor trip.

T. W. Dooley, representing the Super Film Attractions Co., Syracuse, was a Buffalo caller.

◆

Atlanta News Letter.

By Alfred M. Beatty, 43 Copenhill Ave., Atlanta, Ga.

The Forsyth Will Reopen Labor Day.

Atlanta, Ga.—The Forsyth theater, Atlanta's big playhouse, which has been closed for the summer, is undergoing a systematic overhauling, and will re-open Labor Day with Keith vaudeville and motion pictures, as formerly.

The house has been repainted and redecorated, the seats all put in good condition, and it will be as cozy and comfortable as ever. George H. Hickman will again be in charge.

It is understood the Lyric will continue all winter as the home of popular-priced family vaudeville and motion pictures, although no definite announcement has been made.

E. A. Schiller Travels Much These Days.

Atlanta, Ga.—E. A. Schiller, southern representative of the Loew interests, left Atlanta Monday night for New Orleans, where he will remain ten days in the interest of widening the Loew circuit in the South.

Mr. Schiller has just returned from New York, where he advised with the home office of the Loew circuit in regard to extending the time in this territory and also discusses plans for building of a new Loew house in Atlanta. It is expected that on his return from New Orleans definite announcement will be made of all the plans decided on.

Geo. L. Schmidt Back at Alamo No. 2.

Atlanta, Ga.—George L. Schmidt, who has been in Rome, Ga., for recent weeks managing a motion picture theater, is again back in Atlanta and managing the Alamo No. 2, where he was so successful for many years. Mr. Schmidt has hundreds of friends in Atlanta and all over the South. He has seen service as a motion picture theater manager in many Southern cities, in all of which he has been uniformly successful.

Hank Cassidy Back on the Job.

Atlanta, Ga.—Hank Cassidy, who has been in a hospital in Chattanooga several weeks, has recovered, and returned to Atlanta Sunday.

Mr. Cassidy will return to his duties as advertising manager of the Wells' motion picture houses in Atlanta.

McMahan & Jackson Sue Adams Express

Ask Damages of $633 for Delay of Picture on Which Expensive Advertising Had Been Put Out—Hope to Teach a Lesson in Promptness.

By Kenneth C. Crain, 307 First National Bank, Cincinnati.

CINCINNATI, O.—Exchange men and exhibitors alike have for many moons had their grievances against the express companies, the exchange men being the recipients of many kicks from exhibitors on account of the failure of films to arrive on the date booked, due solely to carelessness on the part of employes of the express companies. Of late there has been a decided tendency to do something more than merely complain of these delays, several suits being recorded in various Ohio courts where advertised features were delayed in shipment and were therefore not shown.

One of the latest of these cases was filed a short time ago in Cincinnati by McMahan & Jackson against the Adams Express Co., Charles Rettig, lessee of the moving picture exhibiting rights of the Sorg opera house, at Middletown, O., being joined also as a plaintiff.

According to the petition filed, in which damages of $633.77 are asked, "How Molly Made Good" was advertised for exhibition at Middletown on January 20 last, and the express company failed to deliver the film, although it was shipped in ample time. The expense of the advertising and a reasonable estimate of the profits of the exhibition are sought to be recovered. A few more suits of this sort, moving picture men declare, will make the express companies a little more careful to see that films are delivered promptly.

Fox Office a Busy Place These Days.

Cincinnati, O.—Activities at the Fox offices here are progressing without any let-up, the work of getting the new system thoroughly established, and the routine made necessary by the several big releases recently sent out, giving Messrs. Conant and Knoepfle plenty to do. Mr. Knoepfle returned shortly from a three-day trip over the territory around Cincinnati, visiting exhibitors, while Mr. Conant, besides staging a great special showing of "Jack and the Beanstalk" for exhibitors, at the Hotel Gibson, in Cincinnati, has also arranged for private screenings of two other Fox Standard releases, "The Honor System" and "The Spy." P. C. Mooney, district manager, was in Cincinnati not long ago to look things over in this territory on one of his swings around the circle of five offices now under his supervision.

"Barrier" Has Splendid Week's Run.

Cincinnati, O.—The Selznick production of "The Barrier," a film version of one of Rex Beach's most successful books, had a splendid week's run at the Grand opera house at the advanced prices which have prevailed there during the entire summer season, the size and comfort of the big theater, with its splendid location, being factors which have kept up attendance even when other considerations were not favorable. "The Barrier" had much of the same sort of thrill as "The Spoilers," the first great Rex Beach moving picture success, and drew almost as well.

Manager Hite Feels Optimistic.

Cincinnati, O.—Manager C. C. Hite, who is rapidly getting things in splendid shape in this territory for Goldwyn pictures, returned from a recent trip to Indianapolis enthusiastic over a trade showing there of "Baby Mine" and other Goldwyn releases. Similar private exhibitions in Cincinnati have resulted in excellent bookings of the new pictures, and Mr. Hite feels highly optimistic over the success of the productions in this vicinity.

Movie Baseball Team Plays at Outing.

Cincinnati, O.—A "movie baseball team" organized by I. W. McMahan from some of the leading members of the exhibiting and exchange ranks in Cincinnati, helped to furnish a leading feature at the annual outing of the Chamber of Commerce at Coney Island recently, playing a highly exciting if not entirely errorless game with another team of business men. The line-up as announced in advance by Capt. McMahan, who himself assumed the onerous duty of pitching, was as follows: John Huebner, Jr., shortstop; Ned Hastings, catcher; Haines, first base; H. Serkowich, right field; Gue Mueller, center field; H. Levine, left field; C. C. Hite, second base; Charles Weigel, third base.

Demand for Sunday Shows in Chillicothe

Chillicothe, O.—Local moving picture exhibitors, who for some time have not been opening on Sunday on account of the success with which the authorities invoked the old Ohio "blue laws," are contemplating securing asquiescence in Sunday performances in the future, on account of the demand for wholesale recreation for the thousands of soldiers who will be in training at the cantonment, as well as for visitors and officers' families. The ice was broken recently, by way of experiment, by a band concert at one of the theaters on Sunday, at which admission was charged, and in view of the desire of the local authorities to make all conditions satisfactory for the soldiers, it is felt that there will be no trouble later on about Sunday opening.

Soldiers Guests of May's Opera House.

Piqua, O.—A military audience, consisting of all of the soldiers in Piqua at the time, saw "The Man Who Was Afraid" at May's opera house, on the special invitation of Manager Kress. The picture was felt by Mr. Kress to be one which would be especially pleasing to the soldiers, as it deals with the National Guard, and the enthusiasm of the boys proved that he was right.

Editing Motion Picture Films.

After a motion picture film has been developed and printed it is sent to the general manager or to the director to be "edited". Like an author's manuscript in the hands of an editor, it is shortened here and there, the captions altered, some parts entirely "cut" or deleted and the whole film dressed up to suit the ideas of the men closest in touch with the theatergoing public.

The editing takes place in the projection room, says the Popular Science Monthly, but the altering—cutting the film and changing it—is done in the cutting and assembling room by men who do nothing else. Sometimes the men in the cutting room ("cutters", in the trade lingo) are so ovewhelmed and confused with orders issued by the studio officials that they are compelled to ask for additional explanations. Needless to say this wastes much time.

By means of the phonograph, however, one motion picture company is eliminating this waste and saving money. As the director watches a picture in the projection room he utters his editing orders into the transmitter of a dictating machine. The film is then sent back to the cutting room with the phonograph record.

Youngstown, O.—The management of the Park theater recently entertained members of a local G. A. R. Post at a special performance of "The Birth of a Nation".

New Ontario Inspector Pleases Film Men

New Inspector of Moving Picture Theaters Is Popular with Exhibitors—Was Assistant Inspector Under Mr. Newman—John Leonard Will Assist Him.

By W. M. Gladish, 1263 Gerrard Street, East, Toronto.

TORONTO, ONTARIO.—Moving picture men in Ontario are in high glee as a result of the appointment of Otter Elliott as inspector of moving picture theaters in Ontario. Mr. Elliott's regime starts under most auspicious circumstances because there is scarcely a film man in the province who does not admire him. Mr. Elliott served as the assistant inspector under the late Mr. Newman, and he was naturally in line for the post.

John Leonard, of 105 Concord avenue, Toronto, has been selected to succeed Mr. Elliott as assistant inspector. This, too, is a happy selection. Mr. Leonard is a returned soldier, having served with the First Signaling Station until he was wounded at Ypres on June 28, 1916. Mr. Leonard is also a practical theater man, having served considerable time as a projection machine operator and otherwise.

Changes in Canadian General Film.

Toronto, Ont.—Some important changes have been made in the Canadian organization of the General Film, which directly affect the Toronto branch of the company. J. F. Clancy, the Toronto district manager for the past three months has been promoted to the position of business manager for the whole company and will make his headquarters in Montreal. F. H. Wells, who has been general sales manager, has become the manager of distribution.

Mr. Leslie MacIntosh, formerly a Toronto salesman for the General has been appointed manager of the Toronto office.

The General Film is now releasing twenty-five reels each week through its various branch exchanges.

Phil Kaufman Becomes Vice-President of Globe Film.

Toronto, Ont.—The important news has been released that Phil Kaufman has become vice-president of the Globe Film Company, 221 Yonge street, Toronto. Mr. Kaufman was Toronto district manager of the Famous Players for a number of years and is one of the best known exchange men in Canada.

Announcement was also made a short time ago that Maurice Kaufman, formerly Montreal manager for the Famous Players, had become associated with the Globe Company. The two are brothers. Phil Kaufman has just made an important business trip to New York for the Globe Company, which has been distributing Ivan productions and many special releases throughout Canada. The Globe is one of the youngest film exchange companies in Canada. Closely associated with it are the Globe and Rialto theaters in Toronto, two of the most important downtown houses.

The Globe Film Company recently acquired the Canadian rights to Evelyn Nesbit's "Redemption," the first release of which was booked by Loew's theater, Toronto. Second run went to the Photodrome, Toronto, for the two weeks of the Canadian National Exhibition, August 27 to September 8.

The company recently moved into handsome new headquarters over the Rialto theater, Yonge street.

Two Toronto Newspaper Men Enter Local Picture Field.

Toronto, Ont.—Two Toronto newspapermen have taken up duties in the local moving picture field. Harold Hutchinson, formerly of the Toronto World, has become assistant treasurer of the Strand Theater Company, while George Mitford, also of the World, has also become publicity manager for the Regent theater, Toronto.

M. M. Davis Gets Executive Job at Fox Montreal Office.

Montreal, Que.—Maurice M. Davis has been appointed assistant manager of the Montreal branch of the Fox Film. He was formerly associated with the Famous Players in Montreal.

A. H. Fischer Now General Sales Manager of Independent.

Toronto, Ont.—Abe H. Fischer, formerly president and general manager of the United Photoplays, Limited, has become general sales manager of the Independent Film & Theater Supply Company with branches in Toronto, Montreal, Winnipeg and elsewhere. This company has just acquired a number of state right features, the first of which is "God's Man."

Theaters in Canada Expect Prosperous Season.

Toronto, Ont.—More and still more theaters are being renovated in anticipation of great business next fall and winter.

Montreal, Que.—Extensive improvements are being made in the National Biograph, Notre Dame street, West Montreal.

Toronto, Ont.—The lobby of the Colonial theater, City Hall square, Toronto, has been remodeled and the house has been otherwise refitted.

Windsor, Ont.—The Favorite theater, Windsor, under the management of Clyde Curry, is undergoing extensive renovations. Mr. Curry promises that his house will be one of the nicest in western Ontario when alterations are completed.

Kitchner, Ont.—The Roma theater, Kitchner, which was almost totally destroyed by fire, is being rebuilt under the direction of Leo Longo.

Ottawa, Ont.—The Flower theater, Ottawa, which was closed in June, will be reopened before September 1. A number of changes have been made in the structure during its darkness.

Toronto, Ont.—Plans have been drawn by B. Woolson, 186 Queen street, East, Toronto, for the alteration of the premises at 1184 Queen street, West, into a moving picture theater, the expenditure to be $1,100.

◆

Studio Being Altered.

Newark, N. J.—The Chelsea Securities Investment Company, owner of the building situated at 261 Washington street, has secured a permit for alterations to the moving picture studio there occupied by the Washington Studios of the Newark Film Corporation. The estimated cost of the work is $2,000.

Goodwin to Show Goldwyn.

Newark, N. J.—The Goodwin theater, under the management of Mrs. L. H. Webbe, will be the first in Newark to show the new Goldwyn pictures. Announcement of this fact has already been made. The first feature will probably be shown the week of September 9.

Mr. Exhibitor:—You will get more helpful information by carefully *reading one* trade paper weekly than by *skimming over three or four.* The MOVING PICTURE WORLD is the *one* paper you need.

Plenty of Business in Louisville Already

Soldiers Won't Be Coming Till September, but Even the Workmen on the Camp Site Have Helped Local Business Markedly.

By Ohio Valley News Service, 1404 Starks Bldg., Louisville, Ky.

LOUISVILLE, KY.—Louisville moving picture exhibitors, together with practically everybody else in Louisville, are busy getting ready for the soldiers, the first group of which are due to arrive at Camp Zachary Taylor, just outside of the city, early in September. There are to be about 40,000 troops stationed at this camp and they will enjoy a five-cent car fare to the downtown theater district.

Of course, there will be moving pictures for the men at the Y. M. C. A. halls in the camp, at the big Army Auditorium, and probably at the entrance to the camp, but the downtown exhibitors do not appear to be the least disconsolate over the prospects of getting their full share of the business that undoubtedly will be developed. The men can stay in the camp and go to picture shows among the soldiers all they want to. The only way they can get a girl and go to a show will be to come to town. Even if the soldiers themselves were not to be counted on for patronage, they are going to bring unusual prosperity to the city. An evidence of this has been shown during the construction of the camp. Here were about 10,000 laborers and the payroll has been around $250,000 a week. There was a lot of this money that went out of the city to the dependents of the workmen in other places, but enough of it was distributed in Louisville to give the retail merchants some of the best business they have had in months.

The soldiers, although they will not draw as much money, will not have to send it home because few will have dependents, and there will be many times more soldiers than there have been workmen. In looking ahead, planning for the kind of pictures that the boys will want, the exhibitors are reported to be proposing to provide pictures away to a considerable extent from the military. Pictures of the war in Europe and scenes as close to actual action as possible will be considered very desirable, but ordinary military stuff, it is figured, will hardly pull because most of the boys will have been fed up on military things by their hard training at the camp.

Light Cretonnes Make Theater Seem Cool.

Louisville, Ky.—Several of the Louisville theaters have been more comfortable, speaking psychologically, this summer than has been the case before. This statement applies especially to The Strand and the Mary Anderson, as well as to Keith's. At all of these houses the heavy velvet, plush or other rich hangings have been supplanted by cretonnes of light color and texture. Of course, curtains do not increase the actual warmth when they are used merely for ornaments inside a theater, but they "look hot," as the womenfolk say, and the result is much the same. They also have become encrusted with dust during the long winter and, even if they are good enough to go back up next winter, they will be all the better for a rest and a trip to the cleaners. The light cretonnes look cool and fresh and add a great deal tó the mental comfort of the patrons of the houses. Besides that they are comparatively inexpensive.

Majestic Theater Advertises Coming Features.

Louisville, Ky.—Louis J. Dittmar returned from New York to announce that he had closed a contract for presentation at the Majestic theater of the All-Star Paramount program. Mr. Dittmar made the announcement with pardonable pride and by use of extended advertising space and readers gave the announcement in detail to the Louisville public. Stress is laid in this publicity on the stars who will be seen during the coming months on the Majestic screen.

Power Company's Bad Coal Dims Theaters.

Louisville, Ky.—Some of the Louisville houses, principally those on the outskirts, were inconvenienced by partial failure of the Central Station electric service some nights ago. This followed complete suspension of the street lights, which were shut off when the attendants at the central station power house found their steam going down. The service to residences and business houses grew indifferent, especially away from the central part of the city, until the steam was raised in another power unit at the power house. The difficulty, it was explained, was due to the fact that, having had to buy everywhere to get sufficient coal to continue operations with, the lighting company got some that would not do the work required of it. Before the situation was discovered and corrected service was very considerably reduced.

Savoy at Nicholasville Continues Sunday Shows.

Nicholasville, Ky.—W. C. Jackson, manager of the Savoy theater, continues to give Sunday programs, under the authority of the Board of Council. Petitions are being circulated addressed to the council, urging withdrawal of its consent and noting the fact that the manager of the local bathing beach has agreed to close the beach on Sunday. Mr. Jackson's position is simply this—he has been given the privilege by constituted authorities to run his theater on Sundays and proposed to do so.

Good Pictures Pay in Falmouth.

Falmouth, Ky.—The Duncan theater, Elmer Woodhead, proprietor, is another example of a theater in a small city which proves that good pictures can be made to pay. Since taking charge of the theater Mr. Woodhead has made numerous improvements in the house and in the film service. The house shows much the same pictures as are seen on the screens of the larger cities. Mr. Woodhead has recently completed showing of the serial "Patria," and Paramount stars are frequently seen, as well as Mary Pickford and Charlie Chaplin. On Saturday night, August 18, Mr. Woodward added a vaudeville bill to the program.

◆

Cleveland News Letter.

M. A. Malaney, 218 Columbia Bldg., Cleveland.

Screeners to Roast Corn Cobs.

CLEVELAND, OHIO.—The Cleveland Screen Club is making arrangements for a big corn roast and picnic to be held the middle of September.

This event will probably be at Willoughbeach, which has a fine dance hall and beach, and will be the second outing of the club this summer.

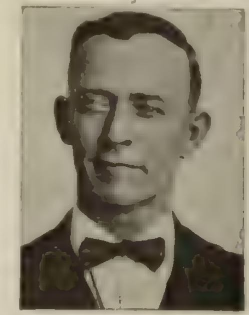
The club in the future will have its weekly luncheons and meetings in a private dining room at the Colonial theater. Arrangements for the picnic will be completed at the meeting August 22.

At the regular monthly business meeting of the screeners the following new members were elected: Miles F. Gibbons and J. H. Norwood of the K-E-S-E exchange; G. G. Rich of the Famous Players; S. A. Gerson, Buckeye Poster Company; Ike Morris, Home theater; W. J. Brant, Stillman theater; J. E. Beck, Vitagraph exchange.

Babyland Film Making New Picture.

Cleveland, O.—The Babyland Film Company of Cleveland, maker of children's pictures with amateur actors, is now making a new picture called "The Adventures of Jack and Jill." Last spring this concern made a three-reel picture of the famous fairy tale, "Puss in Boots."

Making Use of Local Events.



Charles Hutsenpiller.

Cleveland, O.—Charley Hutsenpiller, manager of the Virginia theater, is surely of the live Cleveland exhibitors. Recently the merchants of his vicinity had a big picnic and he took moving pictures of it. A few days later he exhibited these pictures and enormous crowds attended the theater. These occasional local interest pictures give a big lift to a theater in the eyes of many, patrons. The habit of going to any theater is easily acquired when the show is worthy. There is hardly anything better than to get local faces on the screen now and then. It may bring some in who have never visited it before, and even if the possible patron misses the picture he hears about it and it helps him remember the house. He may drop in just to see if something else is doing.

Two New Exchanges to Locate Here.

Cleveland, O.—Cleveland shortly will have at least two more film exchanges.

The Four Square Pictures people are now in the city looking for suitable space and expect to open up shortly. The offices will be in charge of D. Leo Dennison, who was formerly with the Paramount. George W. Weeks, of Detroit, will have supervision over the Ohio territory and an office also will be opened soon in Cincinnati.

The Jewel Productions, Inc., will open up offices in Cleveland within a month. This is a big state rights marketing company, recently formed in New York.

Sam Schultz's Exchange Prospers.

Toledo, O.—The Consolidated Film service of Toledo is doing a nice business under Sam Schultz, one of the owners. Besides a large number of one and two-reel subjects, he has many five-reel features. Sam is a hustler and says he will have a large number of new pictures for the coming fall and winter.

Barnett Film Moves Office.

Cleveland, O.—The Barnett Film Attractions, handling "Joan the Woman" and "Twenty Thousand Leagues Under the Sea," has moved from the Sincere building, to larger quarters at 722 Columbia building, from which offices they have started their fall and winter booking.

◆

IN DETROIT.

Foursquare Picture at the Washington.

Detroit, Mich.—"The Bar Sinister," the first of the Hoffman Foursquare Pictures to be released in Michigan, has been booked for a solid week at the Washington theater, Detroit. It will then play a week at the Liberty theater. Division Manager George W. Weeks says the outlook is very bright both in Michigan and Ohio, and that he is sure of numerous fall bookings

Notes of the Trade in Detroit.

The new Charlie Chaplin comedies, to be released through the First National Exhibitors' Circuit, will play one week each at the Madison theater, Detroit.

Dave Mundstock, of the Strand Features, Detroit, is back from a ten days' trip in New York, where he bought some new Chaplin comedies, and a series of two-reel W. S. Hart reissues. Mr. Mundstock will have a big assortment of film attractions for the coming fall season.

The Regent theater, Detroit, closes August 26 and will reopen Sept. 3 with vaudeville and pictures, policy to be continuous from noon to 11 p. m. Tom Ealand, at present manager of the Orpheum, will be in charge of the house.

F. J. Stafford, formerly operating the Central theater in Pontiac, has leased the Fuller theater, in Kalamazoo. George Spaeth continues as manager.

A. I. Shapiro, Detroit manager of the Goldwyn Co., has been taken in the draft, but has asked for exemption. Mr. Shapiro has landed many fine contracts so far and they are from the very best theaters in the state. The Madison, Detroit, has the first run in town.

H. I. Garson Gets Court Order.

Detroit, Mich.—Although Harry I. Garson won the injunction suit started by Lewis J. Selznick to restrain him from doing business in Michigan, the court has decreed that the Garson exchange must send to Selznick 42½ per cent. of the receipts as per the original contract.

Robert Cotton Sticks Fast to Program.

Detroit, Mich.—There is only one policy that dominates Robert Cotton, World Film manager at Detroit, and that is—World Pictures-Brady Made—one a week. Regardless of all the independent releases and the talk of open booking, Mr. Cotton is convinced absolutely that the program is the only system, and he proves it by saying that he has not had a single cancellation in many weeks, regardless of all the open-booking agitation. "World-Brady-Made customers don't want to give up our program—they want to keep it," he said. "They know that we are giving consistent pictures week in and week out—their patrons like them—and we don't ask a fabulous price for them. We want our clients to offer their patrons good pictures, consistent, dependable—and not poor stories, fair productions and high-salaried stars."

Mr. Cotton has been in charge of the World exchange at Detroit for several years, coming here originally as special representative. He was formerly in other lines of commercial business, and when it comes to genuine salesmanship—the kind Charles Schwab talks about—hats off to Brother Cotton, who certainly is "there."

Big Detroit Contract by Artcraft-Paramount

Close to $135,000 Worth of Bookings Secured from Three Leading Theaters in Automobile City—How the Program Is Divided.

By Jacob Smith, 718 Free Press Building, Detroit, Mich.

DETROIT, MICH. — Artcraft-Paramount can certainly feel elated over the deal which they put over in Detroit, Friday, August 17, and which involves close to $135,000 worth of bookings in three leading theaters—the Majestic, Washington and Broadway-Strand. In short, the deal is this: the three houses mentioned are splitting up the Artcraft-Paramount list of pictures, each taking about one-third of the entire program. For instance, the John H. Kunsky theaters get Douglas Fairbanks, the D. W. Griffith productions and others. The Broadway-Strand gets Mary Pickford, W. S. Hart, Pauline Frederick and the De Mille productions. The Majestic theater gets Marguerite Clark and the Stuart Blackton series, as well as others. Each house will play all features not less than one week. The Arbuckle and Sennett comedies will go to the Broadway-Strand.

Represented in the deal were Al Lichtman, general manager for Artcraft-Paramount, and John H. Kunsky, representing the Kunsky interests; Harry I. Garson, representing the Broadway-Strand, and Frank Westbrook, representing the Majestic theater.

It is positively the biggest booking deal ever made in the city of Detroit—it represents about $135,000 worth of bookings between the three first-run houses, and means that the three leading theaters will book out of the same office.

As they would say in the land of slang, "it was some deal."

Bookings with the three houses mentioned will be in operation by the early part of Sepember, although the Broadway-Strand started its new booking arrangement Sunday, August 26, with "The Amazons," owing to it having previously been contracted. Future Marguerite Clark pictures go to the Majestic.

Several New Theaters Building in Detroit.

Detroit, Mich.—Theaters under construction at the present time in Detroit are the De Luxe, at Kercheval and Parkview; the Farnum theater in Hamtramck section; a theater in Springwells section, and one on West Fort street, between Military and Cavalry, which will seat 2,000 people. Louis Smilansky, with offices in the Chamber of Commerce, is building the West Fort street theater. All will be in operation by January 1 or thereabouts.

Percentage Basis Good for Small Houses

Flint, Mich.—Opinions vary as to whether percentage or straight rental is the best proposition for the exhibitor booking big feature attractions. The larger exhibitors would prefer to play pictures on straight rental, while the smaller ones prefer percentage basis. For instance, Charles Garfield, of the Orpheum theater in Flint, would much prefer to play straight rental, and take the gamble himself of cleaning up rather than playing on percentage and giving the big end to the man with the picture. But the smaller exhibitor, expressing the views of B. Sargent of West Branch, is that he cannot afford to take the chance of paying big rental, hence must rely on percentage.

World Man Finds Colonial Theater Top-Notcher.

Detroit, Mich.—The World correspondent made a trip through the new Colonial theater, Woodward at Sibley streets, Detroit, one day last week, and he must say that the Colonial is one of the finest houses in the middle west from the standpoint of being fireproof and modern. It is being built both for vaudeville and pictures. The house will seat 1.700, of which 800 seats are on the main floor. The picture booth is built on the roof of the building—that is, the roof at that place drops down sufficiently to make the booth in proper line with the stage, and yet it is outside. The policy of the Colonial will be vaudeville and pictures, showing continuously from 1 to 11 p. m. daily. The Colonial will open around Sept. 20. William Newkirk is to be the house manager, and he is already on the job. C. A. Hoffmann and Graham Hoffmann are building the Colonial. They now operate the Palace theater on Monroe avenue. Prices at the new house will be from 10 to 25 cents for the regular seats and 50 cents for the boxes.

Two New Men With Detroit Vitagraph.

Detroit, Mich.—J. M. Duncan, manager of the Vitagraph exchange in Detroit, announces two important appointments: L. G. Parkhurst as his assistant and L. E. Davis as city salesman. Mr. Parkhurst was formerly manager at Detroit for Pathe and for the past six months has been in Kansas City for Pathe. Mr. Davis has been with Pathe for several years in Detroit, and enjoys the unique distinction of being the highest paid film salesman in Detroit. Both men will prove of great value to the booking department of Vitagraph in Michigan, and Manager Duncan says he is very much pleased over their acquisition.

Let Exchanges Get Film Back Quickly.

Detroit, Mich.—Michigan film exchange managers have asked the World to call attention to the laxity of exhibitors in sending back their film on time. Of late quite a number of theaters have had to remain dark because film booked to them was delayed in transit or because some exhibitor had delayed in shipping the film as per instructions. If exhibitors all over the country would bear in mind that their inattention to the prompt shipment of film means loss to the exchange and some other theater they would probably be more careful in this matter. SHIP YOUR FILM PROMPTLY AND GET THE ADDRESSES CORRECT ON THE SHIPPING BOX. The carelessness of one exhibitor may mean the rerouting and changing of bookings for twelve or fifteen houses.

Robert Cotton, World Film, Detroit.

Indianapolis Alhambra Much Beautified

Barton and Olson Have Spared no Expense in Making the New Picture Theater Acceptable—Notes About the Firm.

From Indiana Trade News Service, 861 State Life Bldg., Indianapolis, Ind.

INDIANAPOLIS, IND.—Another important milestone in the amusement affairs of the Hoosier capitol was passed Saturday evening, August 18, in the opening of the new Alhambra theater, which is devoted entirely to photoplays and motion pictures of high quality.

The Alhambra is one of the Barton & Olson chain of theaters and this firm, one of the pioneers of the motion picture field, has spared no expense in rebuilding the house. Located in the very heart of the business and shopping district of the city, it is the second largest motion picture theater in Indianapolis and one of the best in the entire state.

Seats for 1,200.

The Alhambra now has a seating capacity of more than 1,200. There are 700 seats on the lower floor, 500 in the balcony and sixty comfortable loge seats. The new chairs, solid leather upholstered, are of the latest design for the theater patron's comfort. The loge chairs are of the very best of wicker.

The cost of rebuilding the Alhambra, which now has an additional width of fifteen feet, exceeds $40,000. There are many innovations, among them being a mezzanine floor, elegantly furnished with every convenience, including free telephones and writing desks. A ladies' rest room and a gentleman's smoking room are in the basement, which also houses a music room for orchestra rehearsals, a private projection department for the inspection of picture subjects, a recreation room for employes and the manager's office.

Reading from Left to Right:
Charles Olson Benjamin Barton
And in Center, Edwin Booth

Operator's Booth and Projection.

Messrs. Barton and Olson have given careful attention to the subject of picture projection. The operating booth is equipped with two new Simplex machines, spot and flood lights. The booth is fireproof in every detail and, as an extra precaution, is protected with fire ventilating shafts and automatic shutters.

The picture, size 12 by 16 feet, is thrown upon a specially prepared screen, built in Philadelphia, and the only one of its kind to be installed in the middle west. In abolishing eyestrain, it is said to be far superior to even a mirror screen. The screen forms the background of a stage upon which singers and concert artists who may be employed will appear.

The Ventilating System.

One of the most complete ventilating systems ever installed in a theater is one of the important new features. The air is washed and cooled before being forced into the house. Individual ventilators are located under each seat. Large exhaust fans, perfectly noiseless in operation, draw the air out of the house, thus keeping fresh, cool air in constant circulation. Sixteen silent fans also are stationed in the house and no matter how warm it may be outside, a temperature near 70 can easily be maintained in the theater.

Music, Programs and Policy.

The policy of presenting clean, high-grade pictures of artistic quality, always adhered to by Messrs. Barton and Olson, will be in effect at the Alhambra at all times. The program is to be sufficiently diversified, according to the management, to please even the most exacting of patrons. In addition to the featured photoplay, educational films, travelogues, high-class comedies and other picture novelties will be interspersed.

Music is furnished by a ten-piece concert orchestra under the direction of Charles Worthy, whose long experience in arranging instrumental programs for photoplay purposes, admirably fits him for the post. Jesse G. Crane presides at the pipe organ.

The Alhambra now offers a continuous performance, starting at 10 o'clock each morning and terminating at 11 o'clock at night. The program is changed twice weekly, on Sundays and Thursdays. One price—10 cents—prevails for all seats in the afternoons. In the evenings the lower floor and loge seats are 15 cents and the balcony 10 cents.

The Firm of Barton & Olson.

Messrs. Barton and Olson, the owners have during the last seven years become the biggest theatrical firm in Indianapolis Doing business under the name of the Central Amusement Company, they own and operate the Lyric theater, devoted to popular vaudeville and pictures; the Alhambra and the Isis, both picture houses, and are summer lessees of the English opera house, where they present vaudeville during the summer months. They are also interested in various other enterprises directly or indirectly affiliated with amusements.

Mr. Barton started in the motion picture business at a time when there was only one picture show in operation in Indianapolis, and that a small place called the Vaudette on South Illinois street. He is president of the Central Amusement Company, also president of the Indianapolis Motion Picture Exhibitors' League, and a director of the Motion Picture Exhibitors' League of Indiana.

Mr. Olson, vice-president and treasurer of the company, was internationally famous as an athlete, and champion light heavyweight wrestler of the world before he engaged in the theatrical business. He founded the Central Film Service Company in Indianapolis, bought control of and reorganized the Buckeye Film exchange of Cincinnati. He is also heavily interested in the Peoples Amusement Company, which owns a string of theaters throughout the state. Edwin Booth, who has managed the theater for the last year, will continue in that position.

May Prohibit Smoking in Theaters

Indianapolis, Ind.—An ordinance that will prohibit the smoking of tobacco or the lighting of a match in all theaters, including motion picture houses, was to be introduced before the Indianapolis city council Monday night, August 20. The ordinance was prepared by Jacob H. Hilkene, commissioner of public buildings, who says the passage of such a measure is necessary for the public safety.

A fine of not to exceed $25 was to be provided for each violation of the ordinance, and theater managers will be made liable to arrest if they permit smoking in their theaters.

"It has been called to my attention recently," said Mr. Hilkene, "that men have been smoking in some of the downtown theaters. This practice has got to stop, because it is not safe and because it is not sanitary."

Exhibitors and Union Temporarily at Odds

Indianapolis Operators Ask for a Double Shift and Better Working Conditions—Rabbi Has Been Chosen to Act as Arbiter in the Dispute.

INDIANAPOLIS, IND.—Trouble has broken out in this city between the Indianapolis Motion Picture Exhibitors' Association and the Motion Picture Operators' Union, as a result of a disagreement over working conditions, and so far has not been adjusted.

A threatened walkout of about seventy union operators, which was scheduled to take place Thursday night, August 16, at midnight, was averted by a temporary restraining order granted by Judge T. J. Moll, of Superior Court. The hearing on the motion, which was scheduled to take place the next day, was postponed for one week after the representatives of the exhibitors' association had informed the court that if a postponement was granted a compromise probably can be reached

The strike order, according to the members of the union, followed when the exhibitors' organization refused to grant the union demands for a double shift of operators and what they term better working conditions. The representatives of the exhibitors' association say they have been willing at all times to arbitrate any differences, but they insist that the present demands of the operators are unreasonable.

Rabbi Feuerlicht Chosen Arbiter.

Rabbi Morris M. Feuerlicht was chosen as arbiter, following the expiration of a three years' contract on August 1, and, the exhibitors maintain, the operators agreed to continue working until the difficulty should be adjusted. Instead, they said, they learned that the strike order had been issued and they immediately petitioned the court for a temporary injunction.

Officers of the operators' union refuse to discuss their plans since the notice of the restraining order has been served on them. It is thought, however, that some sort of a compromise will be affected in a few days and everything will turn out satisfactory. A meeting of representatives of the two organizations will be held this week to try to thrash the matter out.

MORE KENTUCKY NOTES.

Insurance Board Lets Up on Small Theaters.

Frankfort, Ky.—The Kentucky Insurance Board, which has charge of enforcement of the new fire insurance code adopted last year, is looking after the interests of the exhibitors in the small towns where there is no organized fire protection. It was provided in the new law that in such communities the insurance agents might increase the rates by ten per cent. In practice, however, it has been found that this plan has resulted in unduly high rates and the board has called a halt on the practice.

Woman Patrons in Paducah Get Hoover Cards.

Paducah, Ky.—Managers of the local moving picture theaters are co-operating with the movement of the big organization looking toward conservation of the food supply of the country. Here the managers have all been supplied with the Hoover pledge cards and are distributing them to the women folk who come to see the pictures. This action was taken with a view of getting the widest possible distribution of the cards by which it is hoped that it will be possible to hold down the consumption of foodstuffs and eliminate waste altogether.

N. A. Wilkerson's New Liberty Makes a Hit.

Mt. Sterling, Ky.—The new Liberty theater, under the management of N. A. Wilkerson, has made good. This was formerly the Paramount theater and, since Mr. Wilkerson has taken charge, has been remodeled and redecorated and is reputed to be one of the coolest and most comfortable houses in the eastern part of the state.

Gurnee Theater Company Formed.

Lexington, Ky.—The Gurnee Theater Company, with capital stock of $25,000, has been incorporated by Nelson van Houten Gurnee, president of the company in charge of the Ada Meade theater and other amusement places, T. C. Fuller and V. H. Fuller. The headquarters of the company will be in Lexington and it will operate a circuit of theaters.

Clyde Gaines Again a Picture Man.

Winchester, Ky.—Clyde Gaines, former prominent exhibitor, who for a time dropped out of moving picture circles to take care of his large eastern Kentucky oil interests, out of which he has made considerable money, is again in the ring, having reopened a theater at Irvine, Ky., which replaces the building burned a few months ago in the big fire. The new Gaines theater is a larger and better house in every way than the one burned and one of the best in the section. However, he has not stopped with the one house, but has purchased the Lyric of Pineville, Ky., paying $16,000 to Col. C. W. Metcalfe, who purchased the property two years ago at a commissioner's sale. He takes possession of the new theater on September 1.

The new house at Irvine, Ky., cost $21,000 to erect and equip. Mr. Gaines now has the money to back his theatrical ventures in the way they should be backed, and is figuring on securing a chain of good small houses in the eastern section of Kentucky in the large oil, lumber and coal districts, where the population is growing rapidly and where high wages are paid, and there are few amusement enterprises to claim the elusive jitney. Irvin within a two-year period has jumped from a town of 300 people to one with 6,000 inhabitants, due to the big oil boom, and Pineville has advanced as rapidly due to lumber and coal.

New Theater Association in the Northwest

Associated Theaters, Inc., of North Dakota, with Offices in Minneapolis, Will Do General Theatrical Business for Its Stockholders.

By John L. Johnston, 704 Film Exchange Bldg., Minneapolis, Minn.

MINNEAPOLIS, MINN.—Tom Hamlin's dream has at last been realized, for Tuesday, August 14, the Associated Theaters, Inc., was organized under the laws of the State of South Dakota for $100,000. H. L. Hartman, Mandan, N. D., president of the North Dakota Exhibitors' League, is president of the Associated Theaters, Inc.; Forest Secor, Forest City, Iowa, is vice-president; Charles W. Gates, Aberdeen, S. D., is chairman of the board of directors; Henry P. Greene, Minneapolis, is treasurer; William S. Smith, Menomonie, Wis., is secretary, and Thomas J. Hamlin, Minneapolis, is general manager of the corporation.

Offices have been opened at 810 Lumber Exchange, Minneapolis, and the new body will, if present plans carry, do all that any exhibitor could wish—buy, sell and equip complete theaters, rent film, make slides and film, book vaudeville and road attractions, and handle paper. The corporation will operate without the use of C. O. D.'s and advance deposits, and according to plans, hopes to eliminate much express expense.

The organization hopes to have 1,000 theaters listed before December. Exhibitors are required to buy only enough stock to cover the price of ten days' film rental, and bills will be rendered them for service only at the end of each week. It is said that almost 200 theaters, with but one exception all out of town houses, have signed up with the new body. The new organization is not formed, according to its officers, to "beat out" any other body, but is formed only to serve the exhibitor in the best possible way.

The Year's Big Joy Feast Coming.

Minneapolis, Minn.—There is one time every year that all Minneapolis' filmdom gets together and business jealousy is forgotten. And—only one. That time will arrive Thursday afternoon, August 23, when exhibitors and exchange men will meet at the sixth annual picnic. The merry festival will be held at Spring Park, Lake Minnetonka, this year instead of at Parker's Lake, and several committees have worked diligently to assure the picnickers a good time.

Film Flashes Around the Twin Cities.

Minneapolis, Minn.—Frank Woskie, former roadman for the Supreme and Favorite exchange here, has returned from Baltimore, where, with Ted Karatz, he was interested in the exploitation of "The Spoilers." He expects to be out on the Northwest trail for some local exchange again shortly.

Manager Eddie Westcott, of the Fox exchange, showed "Jack and the Beanstalk" to local exhibitors at the Lyric Monday morning, Aug. 20. Mr. Westcott has had Fox offices in the Jewelers' exchange enlarged and rearranged.

Moran and Wilson, theatrical lobbyists de luxe, have moved their studios from the Jeweler's exchange to the Loeb arcade.

Charles Branham, new manager of the Strand, is developing Dick Long's orchestra by leaps and bounds, and now on every hand one sees placards reading: "That Strand orchestra just won't let your feet keep still. Hop to it." Incidentally the Strand box office is checking up a few more fifteen centses.

Hugh C. Andress, Lyric theater manager, has increased the size of his orchestra to ten pieces.

Fred Meyer, General exchange manager, has announced the coming reissue from his exchange of George Ade's "Fables in Slang" short films that made a tremendous hit here some time ago.

Newt. Davis, Bluebird manager, has booked "Mother o'Mine" in the Lyric, Minneapolis, and New Majestic, St. Paul.

St. Paul gets the first showing of Brenon's "The Lone Wolf," Manager Harry Rathner, of the Selznick exchange, having booked the film in the New Garrick for three days beginning Aug. 23.

C. P. Sheehan and C. W. Eckhardt, representing the Fox headquarters in New York, spent two days with Manager Westcott, of the local Fox offices, last week on their transcontinental tour.

Manager J. Earle Kemp, of the Westcott Film Corp., has returned from Milwaukee, where "Intolerance" began a two weeks' run at the Davidson theater to a good business. Tom Burke, of the Westcott forces, will display the new Rex Beach travel pictures to Twin City exhibitors at some downtown theater next week.

Mr. and Mrs. Dale McFarland, of the Independent exchange, have returned from a ten-day vacation trip to Yellowstone National Park.

Mr. and Mrs. S. A. Louis, of the Rialto Theater Supply Co., are spending their vacation in the Northern Minnesota country.

S. N. Robinson, of the Film Library and Exchange, distributing Christie comedies, has opened a branch office at Room 2, Babcock building, Billings, Mont. B. F. Shearer is in charge of the branch.

Earl C. Sly, of the Lochren Film Service, has returned from North Dakota, where he took several thousand feet of commercial film for a local farm machinery factory.

Bert Barnett, Sr., Comes Back with State Right Film.

Minneapolis, Minn.—Bert Barnett, Sr., one of the oldest and most popular exchange managers the Northwest has ever had, returned to Minneapolis true to our predicting. Mr. Barnett controls the rights to display "Joan the Woman," featuring Geraldine Farar, in the Dakotas, Minnesota, Wisconsin, Ohio, and Michigan. He has opened up offices at 404 Film Exchange building here to cover the four Northwest states, and Bert Barnett, Jr., is in charge of offices at Detroit and Cleveland. Leo Eckstein, former Paramount roadman out of Wilwaukee, will direct the feature in Wisconsin, while Mr. Barnett, Sr., will look after Minnesota and the Dakotas personally. Miss Mayme Lucia, former Paramount exchange booker, has been secured by Mr. Barnett for his "right hand man." The Barnetts owned the Famous Players All Star Feature exchange here until January 1 last, when the business was sold to the Paramount.

Honor William Howard, Soldier of the Republic.

Minneapolis, Minn.—William K. Howard, who resigned as manager of the Metro exchange here recently to join the Signal Corps of the United States Army, was the guest of Mill City exhibitors and exchangemen at a banquet in his honor at Schiek's, Aug. 12. The banquet was of the North Dakota variety, H Two O being the exclusive beverage. About fifty men were present, and Mr. Howard was presented with a handsome marine wrist watch. Following the feast, Mr. Howard, with C. L. Booth, motored to St. Mary's, Ohio, where Mr. Howard bid good bye to his parents. He then went to Jefferson Barracks, Mo.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compare with the standard of the MOVING PICTURE WORLD? There's a reason.

Many Texas Theaters Find Business Slack

Continued Drought Takes Life Out of the Small Town Trade—War Draft Also a Factor—Better Business Prospects Seen.

By Douglas Hawley, Times-Herald, Dallas, Texas.

DALLAS, TEXAS:—As a result of continued drouth in some fifty West Texas counties, 35 per cent. of the motion picture houses in that section of the state have been compelled to close their doors.

Childress, Quanah and several other towns in Western Texas of more than ordinary importance in the matter of population and business have been seriously affected by the continued dry spell. It may be remarked, however, that at this writing showers have been reported from various points close to that section and the fervent hope is that the worst is over.

It may have been the effect of the drouth; it may have been the effect of the draft or war conditions in general, but the dull business has even been felt in the larger towns. Theaters in Dallas, Fort Worth, Waco, Houston and San Antonio all have suffered. Places with established reputations for showing the best that there is have done pretty well—everybody else has been traveling a rocky road for the last several weeks. However, there is promise for the future. If the picture business in Texas is to be affected for better or for worse by crop conditions, then this is the lean season of but short duration, for rarely has Texas as a whole ever made a total failure cropwise. Its "come-back" is proverbially the strongest that there is.

Manager Reed Shows Exhibitors Fox Films.

Dallas, Texas.—With Charles Wurz and E. H. Wachter, from the home office, on hand, exhibitors' showings of the Fox features, "The Conqueror," "Jack and the Beanstalk" and "The Honor System" were made at the Jefferson theater (now not operating) at Dallas last week. More than a hundred Texas picture men were in attendance and expressions of full satisfaction were heard. The local showing was made under arrangement of Dallas Manager G. C. Reed of the Fox Corporation.

Perhaps They May Be Soldiers.

Dallas, Texas.—The war draft is making rifts—or threatening to—in the ranks of the motion picture men in Texas. Laurence Stuart, manager of the "Old Mill" Hulsey theater, at Dallas, has had his number drawn, and is not offering exemption claims. Herschel Stuart, assistant to Mr. Hulsey, has also been drawn, but Hulsey, it is understood, is urging an industrial exemption claim before the district board on the part of his able lieutenant.

W. C. Dugger, manager Triangle Company's Dallas branch, it is declared, is carrying brain pictures of khaki coats, soldiers' shoes and shoulder straps, and may be a member of the second officers' training camp at Leon Springs, which opens the latter part of the month.

Some Hits in Dallas Theaters.

Dallas, Texas.—"Sudden Jim," with Charles Ray, was a popular picture shown at Dallas during the last week—one of the few, along with Margurite Clarke, in "The Amazons," which brought out excellent attendance. The former was shown at the Old Mill and the latter at the Queen, both Hulsey theaters.

A Texas woman—Corinne Griffith, with Earle Williams—in "The Stolen Treaty," has been a good drawing card at the Washington theater during the last week. Miss Griffith is good looking and shows her ability as an actress. Controversy as to her residence has sprung up between four Texas towns. The truth is she is a native of New Orleans, but was, just prior to entering the pictures, a resident of Mineral Wells—Texas health resort—for several years. Her mother still resides there.

Dallas Censors Forbid Two Films.

Dallas, Texas.—"The Mother Instinct," with Petrova, and "The Little Lost Sister," have been two films frowned upon by the Dallas censor during the last week. The former had been billed, but was not shown. The latter was forbidden after a private showing. The two were first pictures condemned by action of the new board of censors, appointed by the city administration, which came into office on May 1.

Eight Censors Use Passes Liberally.

Dallas, Texas.—Eight members of a board of censorship, all expecting—and receiving—free passes to the picture shows, is going pretty strong in the opinion of not a few people—not only those in the business but others as well. Nevertheless that's the condition in Dallas. All eight members of the board have their passes and they do not hesitate to use them. There has been no complaint on the part of picture theater managers but it is understood that the manager of a local vaudeville house has made a strenuous sotto voce objection. At this writing it is not known whether this latter has issued the eight passes asked for.

H. G. Morrow Leaves the Dallas Paramount.

Dallas, Texas.—Hoyt G. Morrow has resigned from the sales managership of the Artcraft-Paramount, Dallas, Texas, branch. After a vacation trip with Mrs. Morrow through Colorado he will return to Dallas to take a position with another distributing organization. He has devoted the past twelve years to the motion picture business and has an extensive acquaintance in the South and Southwest.

◆

Iowa Film News Letter.

By Dorthy Day, Register-Tribune, Des Moines, Ia.

Butterflies Going Over Big in Iowa.

DES MOINES, IA.—D. B. Lederman, veteran manager of the Laemmle Film Service in Des Moines, is enthusiastic. He says that when the Butterflies were released in May the bookings came in so strong by June 1 he had to order his roadman to quit selling them, as all dates were filled until the 20th of August. About the 10th of August he started selling again and now every available date is filled until November.

Charles B. Wells, formerly manager of the K-E-S-E office in Minneapolis, and who is now managing the Isis theater in Cedar Rapids, is also enthusiastic over the Butterflies, while the Strand, in Fort Dodge, is equally satisfied.

Garden Books Bessie Barriscale Paralta Output.

Des Moines, Ia.—The Garden theater, of this city, seemingly intent on securing all of the better pictures on the market, have booked the Bessie Barriscale pictures from the Paralta.

Douglas Fairbanks Takes Des Moines by Storm.

Des Moines, Ia.—Des Moines people have certainly taken the Douglas Fairbanks smile and the Fairbanks stunts to heart by the way in which they await the coming of his pictures. John Shipley, publicity man for the Garden, realizes the great popularity of the star and in his ads always refers to him as "Doug." The Garden showed "Down to Earth" the week of the 19th.

Fred Theile Chief Booker at Triangle Office.

Des Moines, Ia.—Fred Theile, formerly of the General Film Exchange in Des Moines and Omaha, is now chief booker at the Triangle office in Kansas City. Mr. Theile is well known in this territory.

Harry Weinberg Covering Missouri for Mid West.

Des Moines, Ia.—Manager Blank, of the Mid West Photoplay Corporation of this city, announces that Harry Weinberg, formerly roadman for Triangle in Nebraska, is now covering Missouri for the Mid West office in Kansas City.

R. L. White Makes Hurried Trip to Georgia.

Des Moines, Ia.—R. L. White, Iowa roadman for the K-E-S-E, has been called to Georgia by the serious illness of his mother at her home there.

Heard at the Exchanges.

Des Moines, Ia.—Paul Le Bar, pianist at the Garden theater in Des Moines, is leaving the Garden orchestra to play at the Orpheum, Des Moines' finest vaudeville house, on its opening date, the 26th of August.

J. A. Pickler, new owner of the University theater in Des Moines, has arranged to show the Selznick and other Mid West pictures at his suburban house. Mr. Pickler purchased the University from W. H. McDowell some five weeks or so ago.

The Pathe exchange are receiving many inquiries over the booking dates on "To-Day" and "The Mad Love," the Robert Warwick features to be released through Pathe. Exhibitors seem to be anxious to run the Warwick pictures.

The Mid West Photoplay office have received just exactly 380 requests from the Iowa exhibitors for advance news and release dates on the Chaplin pictures for the Exhibitors' Circuit.

Odds and Ends from Over Iowa.

Ellsworth, Ia.—The opera house in Ellsworth, Ia., formerly operated by the Ellsworth Amusement Company, has been closed down for extensive repairs.

Stratford, Ia.—V. Landers, owner of the Simplex theater, in Stratford, has gone on a three weeks' vacation, leaving the theater in the care of his nephew.

Grand Junction, Ia.—Fred Hughart, of the Eagle theater, in Grand Junction, has installed an up-to-the-minute model of the Motiograph. This is the second that Mr. Hughart owns, and he is now able to run his pictures straight through with no interruption.

Jewel, Ia.—Hood & Snyder have purchased the Lyric theater, in Jewel, from George Patterson. Mr. Patterson is giving his entire time now to the operation of the Grand theater in Story City, having heretofore been managing both houses.

Creston, Ia.—William Weldon has purchased the Willard theater, in Creston, from C. H. Hoffman, who had owned it five or six months.

Iowa City, Ia.—The Garden theater, in Iowa City, has been closed for some time, but it is to be reopened soon by J. H. Lape, who is redecorating the theater from top to bottom. He has been to the Mid West office in Des Moines and arranged for the big Selznick pictures and is also planning to show Goldwyn pictures.

Marshalltown, Ia.—Leo Meulhaupt, of the Casino theater, in Marshalltown, opened Sunday the 19th with "On Trial." The Casino has been redecorated and Mr. Meulhaupt will show feature pictures the first half of the week and vaudeville the rest of the time.

Hubbard, Ia.—Knowes & Boeke have closed the Electric theater, in Holland, during the hot weather, and are planning to reopen the 1st of October.

Radcliffe, Ia.—Dan Ertel, of the opera house, in Radcliffe, took a trip to Green Mountain last week to visit his son, who is a successful farmer near there.

Boone, Ia.—M. J. Lockard is planning to open the Palace theater, formerly called the Gem, and closed by the former manager, Mr. Allinson, this spring, about the 15th of September, with the Pathe picture "The Vicar of Wakefield." Mr. Lockard has remodeled the new Palace, put in an entirely new front and is erecting a splendid looking balcony. The former Gem will be one of Boone's finest photoplay houses.

Rippey, Ia.—The Electric theater, in Rippey, has been closed by its owners, Parr & McCain, and the building is being torn down.

Wheatland, Ia.—J. C. Robertson has sold the opera house, in Wheatland, to Mr. Otto Lahann.

Des Moines Visitors and News of Film People.

Des Moines, Ia.—T. J. Acklin, of the opera house, in Swan, Ia.; C. L. Allen, of the Elite theater, in Pella, Ia.; J. A. Shales, of the Past Time theater, in Brandon, were visitors at the Pathe exchange last week.

A. C. Schunemann, of the Isis theater, in Webster City, was a caller at the Mid West office and the Mutual exchange.

With Middle West Picture Theaters.

Topeka, Kan.—The Majestic theater will be remodeled and redecorated before its opening on Labor Day.

Arkansas City, Kan.—Roy Burford, manager of the Rex theater, will build a new balcony in his theater.

Clarence, Mo.—The Star theater has changed hands.

St. Louis, Mo.—Charles W. Daniels will be the new manager of the Gayety theater.

Omaha, Neb.—Paul LeMarquand and W. LeDoux, lessees and managers of the Empress theater, have leased the Brandeis theater.

Claremore, Okla.—The Claremore, a new theater east of the Sequoah Institute, has been opened. L. H. Brophy is the manager.

Pauls Valley, Okla.—J. W. Groves, formerly of Edmond, has taken charge of the Regal theater, and will reopen it shortly.

Lawton, Okla.—The Koehler Amusement Company has been chartered, with a capital stock of $3,000, by C. T. Wetherell, J. W. Powell, and C. R. Johnson.

Mitchell, S. D.—The Gale, a new motion picture house, has been opened by Mr. Dix, the manager.

Garretson, S. D.—J. W. Tillman has sold the Princess theater to Mr. Peterson, of Edgerton.

El Paso, Tex.—The new Alameda theater will be completed and ready for occupancy the last of August. J. C. Ontiveros is the manager.

Waco, Tex.—A theater for soldiers to be known as the Old Glory will be opened at Nineteenth and Summer streets near the main entrance to the Government training camp. P. G. Cameron, of Dallas, will be at the head of the company.

Austin, Tex.—Marvin Halden has taken the place of F. Gale Wallace as manager of the Majestic theater.

Kansas City Picture Notes Last Week

Longacre Distributing Company Opens an Office for Century Comedies—News Notes from Local Exchanges and Theaters in Middle West.

By Kansas City News Service, 205 Corn Belt Bldg., Kansas City, Mo.

KANSAS CITY, MO.—The Longacre Distributing Company, handling the Century Comedies featuring Alice Howell, has opened offices on the third floor of the Shukert building here. There is considerable demand for these comedies in Missouri and Kansas, the territory that will be covered by the new exchange. Several of the theaters in Kansas City in the downtown districts have made inquiries in regard to getting the franchise for the comedies. The manager of the exchange has not yet been selected.

H. C. Phillips One of Goldwyn Staff Now.

Kansas City, Mo.—H. C. Phillips, formerly of the Vitagraph company here, is now with Richard P. Robertson, manager of the Kansas City Goldwyn office, as bookkeeper and cashier.

C. W. Hinson Gets Triangle Sales Staff Job.

Kansas City, Mo.—G. W. Hinson has been added to the sales force of the Southern Triangle Pictures Corporation. He will work on a Kansas territory. He was formerly with the Metro company.

F. Donigan Goes on Road.

Kansas City, Mo.—F. Donigan has been taken out of the poster department of the Southern Triangle Pictures Corporation and has been given a territory in Kansas.

Fred Thiele Will Be Assistant at Omaha Triangle.

Kansas City, Mo.—Fred Thiele, head booker at the local Triangle office, will soon go to Omaha, Nebraska, to work as assistant manager of the Triangle office that is now being opened there.

"Flame of the Yukon" Passes in Kansas.

Kansas City, Mo.—The local Triangle office was successful in the second effort to have the picture, "The Flame of the Yukon," pased by the Kansas State Board of Review.

Omaha Triangle Office Will Handle Nebraska and Iowa.

Kansas City, Mo.—The Triangle offices announces that all the accounts of the company in Iowa and Nebraska will be handled through the office of the company at Omaha, Nebraska, which is now being installed. All shipments to said accounts will be made from this office.

Emmett Crozier Out of Feature Film Company.

Kansas City, Mo.—Emmett Crozier, publicity manager of the Kansas City Feature Film Company, has severed his connections with that company. His plans for the future are unknown.

C. L. Matson Will Handle Feature Film Publicity.

Kansas City, Mo.—C. L. Matson has been made publicity manager for the Kansas City Feature Film Company to succeed Emmett Crozier, who resigned. Mr. Matson is well acquainted in the territory, having conducted theaters in Iowa and Wisconsin. He was formerly assistant to Mr. Crozier.

W. C. Rider Goes to Salt Lake City.

Kansas City, Mo.—W. C. Rider, who has been handling the Arbuckle comedies for the Kansas City Feature Film Company, has resigned his position with the company. He will go to Salt Lake City, Utah, for a short vacation before beginning his work there, which will be with a moving picture concern.

C. Knickerbocker Transterred to Fox St. Louis Office.

Kansas City, Mo.—Charles Knickerbocker, salesman working out of the Kansas City Fox office, has been transferred to the St. Louis, Missouri, office of the company.

Lewis Waldman Now Shipping Clerk for General.

Kansas City, Mo.—Lewis Waldman, formerly with the General Film at Charlotte, North Carolina, has been made shipping clerk at the Kansas City office.

Falcon Feature, "The Main Spring," Shown.

Kansas City, Mo.—The General Film recently gave a private review of the first of the Falcon features, "The Main Spring," at the Wonderland theater here. The showing was attended by local and out-of-town exhibitors.

Bluebird Offices Moved Down Stairs.

Kansas City, Mo.—The Bluebird Photoplay Corporation has moved into more spacious offices on the third floor of the Shukert building from the sixth floor of that building. The new location will give the company double the space that it had formerly. The office will be shared with the Longacre Distributing Company.

Crystal Theater Finds Bluebirds Good.

Ottawa, Kan.—W. A. Millington, manager of the Crystal theater at Ottawa, Kansas, recently made a 52-week contract with the Bluebird company after showing four pictures produced by that company. The four pictures were "The Little Terror," "The Kentucky Cinderella," "A Little Orphan," and "The Girl in the Checkered Coat." He has never shown a Bluebird before, which makes the signing of the contract all the more unusual.

Universal Exchange Issues Weekly Magazine.

Kansas City, Mo.—The Universal Film and Supply Company is now issuing a weekly magazine devoted to the work of the exchange at Kansas City. This magazine containsin formation in regard to future releases of Butterfly features, serials, and the Universal regular weekly program. The paper is edited by L. B. Douglas, publicity manager of the company here. The paper has a circulation of about 1,000, as each exhibitor in the territory is forwarded a copy each week.

Texas Theater Jottings.

Galveston, Tex.—E. H. Hulsey, who recently took charge of the Kyle theater, is remodeling it, and will open the last of August.

Deming, Tex.—C. T. Jones has purchased a lot 75x145 feet, and will erect a motion picture theater to cost $8,000, which will have a seating capacity of 2,000 persons.

Austin, Tex.—The Sherman Amusement Company has been chartered with $3,500 capital stock.

Sherman, Tex.—The Gem theater has been remodeled. Among the improvements made is a new front to the building.

San Francisco Theaters Revise Prices

Will Keep Step with Times in Asking More for Admissions—New Policies Announced by Theaters and Better Service.

From T. A. Church, 1507 North St., Berkeley, Cal.

SAN FRANCISCO, CAL.—The movement toward higher admission prices at local moving picture theaters has taken a definite shape and within a short time a revised schedule of rates will be placed in effect at a number of the leading downtown houses. The five-cent theater has long been practically out of existence here and the indications are that the ten-cent house will follow in its wake. The increased cost of film service, theater supplies and labor is cutting seriously into the profits of all houses and theater managers declare that they must take in more money, and at once.

In a public statement on this question Howard J. Sheehan, manager of the Rialto theater, recently said: "The conditions surrounding the exhibiting of motion pictures have changed to such an extent during the last few months that the Rialto, in order to meet the new state of affairs, which is due largely to changes in the producing end of the business, has been practically forced, if it would continue to exist, to reconstruct its entire plan of doing business. We have now arrived at a point where, if we are to continue to give our patrons the same high class entertainment that they have learned to expect from us, it is necessary that we make radical changes in our policy. And the very first change is an increase in the price of admission, which will be 15 and 25 cents, with 35 cents for the loge chairs, instead of 10, 20 and 30 cents, as heretofore." Mr. Sheehan notes, however, that with the increase in price the standard of the pictures to be shown and the method of showing them will also be raised. The Rialto will show the new Standard pictures of the Fox Film Corporation, and instead of making a weekly change of program, as has been the case in the past, will keep these on the screen as long as there is a demand for them.

The Imperial theater has also announced an increase in admission prices to 15, 25 and 35 cents, and is likewise planning to improve its program and its service. With the film offerings at its command Manager J. L. Partington expressed the belief that the public will willingly pay the small increase.

The Turner & Dahnken circuit, which conducts a chain of ten theaters, is also planning to advance admission prices at most of these, and other theater owners in this part of California are preparing to put new prices in effect.

Sheehan and Lurie Get Strand Theater.

San Francisco, Cal.—The Strand theater, conducted as a moving picture house for the past six months by Sid Grauman, and operated by him for several years previous to this time as a vaudeville house, is to be taken over at an early date by Sheehan & Lurie, owners of the Rialto theater, all arrangements for the transfer having been completed. Sid Grauman has been a leading figure in the local amusement field for many years, and his father, D. J. Grauman, who is associated with him, was one of the first to show moving pictures here. A fine theater is being erected at Los Angeles for Sid Grauman and associates and he will go there to assume its management as soon as his business affairs are settled here.

E. O. Child Becomes Pathe Manager.

San Francisco, Cal.—E. O. Child, who handled the series of McClure pictures in this territory, and who has been enjoying ranch life for the past eight weeks, has returned to this city to accept the management of the local branch of the Pathe Exchange, Inc., succeeding H. E. Lotz, who recently resigned and left for the East. Mr. Child is one of the most popular exchange men in this territory and his return to the business is hailed with delight by his many friends. Special Representative Charles Meade, who has been here for the past five weeks with his wife, will shortly resume his tour of Pathe offices, but leaves with a tinge of regret, as he has become enamoured with the cool summer climate of this city.

Goldwyn Making Flying Start.

San Francisco, Cal.—The local officers of the Goldwyn Distributing Corporation are now in about a completed form, the latest addition being a glass enclosed private office for Manager C. Mel Simmonds. District Manager Harry Leonhardt is here and an active campaign for business has been launched, following a trade showing of the first two releases. J. L. Frazier recently made a tour of the San Joaquin valley and lined up a number of fine houses, including the Kinema, Fresno; the Monache, Porterville; the Elite, Merced, the Ashby, Hanford, and the Star, Modesto. He will start out again shortly and will visit the towns along the south coast. William Benard is covering the territory north of San Francisco and is also sending in good reports. A first run has been secured in San Francisco at the T. & D. Tivoli opera house.

Big Simplex Installations.

San Francisco, Cal.—The Breck Photoplay Supply Company recently received a shipment of fifteen Simplex machines finished to special order, twelve of these to be installed in local houses and three to be sent out of town to a theater now in course of construction. The machines are finished in white enamel, giving them a very striking appearance, the idea being that of Louis R. Greenfield, of the Kahn & Greenfield circuit. The operating rooms of this concern are models of their kind and it is the delight of members of the firm to show them to patrons of the houses conducted by it. The initial installation of three machines will be made in the Progress theater on Fillmore street, and three each will be installed in the New Mission and the New Fillmore theaters. The latter house is now closed, owing to rebuilding operations, but will be opened again in September. The balance of the big order for machines is divided between the Imperial theater, of this city, and the new Liberty theater being erected at Fresno, Cal., by James Beatty and associates.

Nat A. Magner to Go to the Orient.

San Francisco, Cal.—Nat A. Magner is closing out his local film interests and plans to leave for the Orient about the middle of September, where he will be the sole Selig representative, handling all of the Selig productions. His stock of films has been purchased by Davis Bros., who are enlarging their quarters at 187 Golden Gate avenue, to handle the added business, and he is making a short business trip to Los Angeles. Upon his return he will make a flying visit to Chicago and will then sail from this port for the Far East.

California Film Exchange Notes.

San Francisco, Cal.—E. H. Goldberg, for five years with the California Film exchange, at Los Angeles, has been placed in charge of the Bluebird office at San Francisco, succeeding A. Markowitz.

L. F. Zelinsky is a new salesman out of the local office and he has been bringing in some fine contracts.

Dave Bershon, who was here recently with his family on a visit from Los Angeles, where he is branch manager, has returned home by auto.

John Pervis, of the shipping staff, has been enjoying a vacation and is now back at work again, filled with his usual ginger.

Carl Laemmle, president of the Universal Film Manufacturing Co., is expected here late in August.

Two huge billboards at the entrance to Film Row have been leased by Manager Markowitz and exhibitors cannor enter or leave the district without seeing the attractive paintings on these. A late one represents a great crowd making for the nearest Bluebird theater.

A large contract has been signed between Manager M. L. Markowitz and the Honolulu Film Company for Universal and Bluebird service on the Hawaiian Islands. The Honolulu Film Company is a new concern incorporated with a capital stock of $3,000 by Toru Masuhara, William F. Wallace, Mataji Nagamori and Isami Ta Kano The concern controls a circuit of theaters and will sub-rent films after it has made use of them.

Notes From Progressive Exchange.

San Francisco, Cal.—The new offices recently taken over by the Progressive Motion Picture Company in the Pacific building have been remodeled and are now being occupied. Separate rooms have been made for the bookkeeping and booking departments and local Manager J. W. Allen has been given another private office. A private telephone exchange has been installed and considerable new office equipment added.

Harold N. Harshman, of the single reel department was married on August 18 to Miss Agnes S. Campbell of this city.

Miss Marie Cooper, of the bookkeeping department, has been sent to the new Portland office to assist Manager C. M. Hill.

D. K. Reed, formerly of the Los Angeles branch, is now the feature booker at the home office, and Mr. Lohman has been promoted to the office of chief booker.

"Come Through" Scores a Success.

San Francisco, Cal.—The Strand theater has met with great success in its run on "Come Through," which is controlled personally in this territory by Morris L. Markowitz.

Supply Business Picking Up.

San Francisco, Cal.—Local dealers in machines and theater supplies state that business has been showing quite an increase of late. G. A. Metcalfe recently sold two Power's 6B Cameragraphs, a Westinghouse motor generator set and full operating room equipment to the Rosebrook Amusement Company, which will open a new theater at Piedmont in September and has likewise sold full outfits, with Power's machines, to the Fetters Hot Springs and the Mount Shasta Amusement Company of Etna Mills. A large lot of lobby display equipment was purchased by W. M. Englehart, of Truckee, who was recently here on a visit.

Mutual Representative Visits Golden Gate.

San Francisco, Cal.—A. S. Kirkpatrick, of the home office of the Mutual Film, spent a short time at the local branch recently. The sales force of this office has been augmented by H. Von Emmel.

San Francisco Jottings.

Thomas O'Day, of this city, is erecting a theater near Camp Freemont to have a seating capacity of 1,500. It is on the edge of the great army camp in the suburbs of this city.

Otto Laurelle, a veteran exhibitor of San Francisco, and Charles Rasmussen, a well known dealer in moving picture houses, have opened the Oriental theater, in the heart of Chinatown. With a Chinese girl in the box office and a Chinese attendant at the door, this house has a real Oriental air and the patronage is largely from Chinatown.

John Bromberger, a musician of note, has been made manager of the Panama theater on Market street. He was a witness of a hold-up recently, but was not molested, other than being compelled to elevate his hands.

The Alhambra theater, on Market street, Sam Gordon, proprietor, will change shortly from straight pictures to moving pictures and vaudeville.

A pay-as-you-enter system has again been installed at the T. & D. Tivoli opera house.

Jules E. Smith, of the Butler theater, Tonapah, Nev., was a recent visitor, having been spending a vacation in California.

H. D. Naugle, western division manager of the Greater Vitagraph Company, paid the local branch a visit about the middle of August.

Northern California Notes.

Oakland, Cal.—Phil Doll, of the Circle theater, will reopen the Home theater. Alterations are being made and a full operating room equipment installed by Walter G. Preddey, of San Francisco.

Petaluma, Cal.—The Gem theater has been destroyed by fire.

Vallejo, Cal.—A. M. Bowles, who recently took over the Rex theater, has sold his interests to J. Marsh.

Great Organ for California Theater.

San Francisco, Cal.—The organ for the new California theater at Fourth and Market streets, San Francisco, Cal., which will be opened to the public on November 1, arrived recently and the event was regarded of such interest and importance by the management of the house that a parade was organized, and headed by a band of music the twenty-one large auto trucks required to move the parts making up the great instrument covered the downtown district.

This instrument, which required five large cars to bring it from the factory, is a Wurlitzer Hope-Jones Unit Orchestra, and is the largest ever turned out by the company. It cost more than $50,000 at the factory, and the installation will bring the cost up to about $10,000 more. Many unique features have been incorporated in its manufacture and it has five complete sets of marimbaphones, which will be heard for the first time in this theater. Manager Eugene Roth, under whose direction this house is being built, promises a genuine musical treat to the patrons of this new theater.

The services of Bruce Gordon Kingsley, an organist of international fame, who gave a series of thirty-three eminently successful concerts at the Panama-Pacific International Exposition in 1915, have been secured for a period of three years at a large salary and the musical programs are already commencing to receive attention.

The console of the organ is located in the center of the orchestra pit and is placed on an automatic elevator which permits the organist to rise to the level of the stage when rendering concert numbers and allowing the audience to see the intricate console, with its four manuels. Five large organ chambers house the tone parts of the instrument, which duplicate the music of any instrument ever made.

The contact room in the basement occupies a space of ten by twenty feet and is surrounded on three sides by plate glass, it being the intention of Manager Roth to permit the public to inspect the working of the marvelous electric keys which manipulate the instrument.

Proaucing Company Organized in Spokane

C. J. Ward Is Taking Steps to Incorporate Washington Motion Picture Company —Finds Northwest Better than California for Studio Sites.

By S. Clark Patchin, E1811 Eleventh Ave., Spokane, Wash.

SPOKANE, WASH.—"An Investigation of several weeks convinces me we have found, here, conditions more favorable for the production of moving pictures than in California," said C. J. Ward, manager for Tyrone Power, and who is taking steps for the incorporation of the Washington Motion Picture Corporation. Continuing he said:

"With a contract for the services of Mr Power for the next few years, I have been in a position to complete the essentials for a profitable enterprise.

"We are completing the organization of our company and will at once file articles of incorporation. A board of directors will be elected within the next few days and we will be able to announce within two weeks where we will construct the studios.

"I feel confident that within 60 days the production of pictures will be under way. After spending next week in Spokane Mr. Power will proceed to New York City, where I have contracted for him to accept a limited engagement at the Manhattan opera house. While he is in New York we will arrange to take part of the pictures for a production entitled "A Man and His Brother," in which Mr Power will appear."

A Neat Small Town Theater.

Douglas Wyo.—Exhibitor Irwin A. Erdman, of the Princess theater, at Douglas, Wyo., sends to the Moving Picture World the accompanying picture of his pleasing Princess theater. It seats 600 persons and serves a town of 1,800. "It would do Mr. Richardson's heart good," writes the manager, "to see our operator eat up his projection department in your publication. The handbook he calls his bible."

Princess Theater, Douglas, Wyo.

Artillerymen Are Guests of Theaters.

Spokane, Wash.—C. E. Stilwell, manager of the Stilwell Theaters Company, is keeping open house at all of his theaters for members of the field artillery being organized in Spokane. They are at liberty to visit the Class A, Rex, Unique and Casino with the exception of Saturday afternoons and Sundays.

Notes From Spokane Filmdom.

Spokane, Wash.—Ellis Cohen, of New York City, representing the "Gray Ghost," being put out by the Universal, is spending a few days in this territory. He is visiting W. Potter, manager of the Universal. Mr. Potter has just completed a trip through Western Montana and reports business good.

J. H. Baum, of Portland, Ore., who has spent 30 days in Spokane territory with "20,000 Leagues Under the Sea," returned to Portland.

P. L. Carroll, manager of the Pathe exchange, is covering his territory along the Great Northern Railway, and reports business good.

◆

Seattle News Letter.

By S. J. Anderson, East Seattle, Wash.

Special Concerts a Drawing Card at Clemmer.

SEATTLE, WASH.—With the opening of "The Whip" at the Clemmer theater on Sunday, August 19, the eight-piece Russian Orchestra was enlarged by the addition of a harpist and another violinist. The orchestra is also giving two special concerts a week in the evening in addition to the regular Tuesday and Friday afternoon concerts. M. Guterson and his Russian Orchestra since their coming to Seattle a year and a half ago have won a large following among the music lovers of the city, and these special concerts have become one of the Clemmer's greatest drawing cards.

Regular patrons of this theater have also welcomed with enthusiasm the return of the Drew comedies to the program. Slapstick comedies do not as a general rule appeal to the high class patronage which this house draws, but the funny situations in the Drew comedies and the funnier mannerisms of Sidney always appeal to them.

The Hearst-Pathe News is also a very welcome attraction which has returned to the Clemmer program.

Motion Picture Business Booming in Java.

Seattle, Wash.—According to A. W. Walker, of the firm of Robinson and Walker of this city, exporters and importers to Java, the motion picture business in this and other islands of the Dutch East Indies is flourishing. Messrs. Robinson and Walker make a specialty of exporting film to this section of the Orient, and so keep in close touch with conditions in the industry there. Many fine new bioscopes, as the motion picture theaters are called in the Orient, are being erected; and the inhabitants are demanding better pictures to be shown in them. Motion pictures are just coming into their own as the most popular amusement of the people, and the natives are crazy about them.

Seattle Exchange Notes.

Seattle, Wash.—J. F. Paine, special representative from the New York office, is spending several days this week at the Seattle Triangle office. With S. P. Peck, head of the booking department, ill and two stenographers away on their vacation, H. H. Hurn, manager of the office, is busy.

Melvin G. Winstock, of the L. J. Schlaifer Attractions Company, will leave next week for Portland, where he will open headquarters for a month.

L. Ernest Ouimet, president and general manager of the Specialty Film Import, Limited, of Canada, with headquarters in Montreal, spent a day or two in Seattle this week. Mr. Ouimet handles the Pathe films for Canada, and while here he obtained Alexander Pantages' signature to a contract for Pathe pictures for all his houses in Canada.

Visitors on Film Row.

Seattle, Wash.—Among the exhibitor visitors to Seattle this week were: Hector Quagliotti, Colonial theater, Vancouver; I. L. Williams, Orpheum and Monroe theaters, Snohomish; A. H. McDonald, Rex, Eugene, Oregon; George Hunt, Page, Medford, Oregon; H. T. Moore, Colonial, Tacoma; A. C. Anderson, Apollo, Tacoma; C. E. McKee, Orpheum, Everett.

Portland Suburban Houses Plan Price Raise

Exhibitors Propose to Charge Fifteen Cents for Evening Shows—Raise Will Be Simultaneous—High Cost of Features the Reason.

By Abraham Nelson, Majestic Theater Bldg., Portland, Ore.

PORTLAND, ORE.—A movement is on foot among suburban exhibitors to raise the evening admission price to 15 cents The raise has been talked of since the downtown theaters went to 15 cents for matinees as well as for evening performances several months ago, but it has not until now been whipped into concrete shape.

At meetings of suburban exhibitors held at the club rooms of the Motion Picture Exhibitors' League of Oregon propositions to charge 15 cents on Sundays have been made at various times, also further propositions to raise to 15 cents for certain brands of features. Owing to the fact that competing exhibitors would be unable to obtain sufficiently strong pictures on the 15-cent days, it has been concluded that a general raise of fifteen cents for every night in the week will be the only practical thing.

Suburban exhibitors agree that unless additional revenue is got at the box office several nights in the week, at least, they are not going to make any money at film quotations recently received from several big producers. The need for a raise in price has become so urgent that even the most active competitors are getting together on the proposad plan.

Another incentive toward the price raise is the demand by certain producers that their product be not run at less than 15 cents.

General Film To Return to Portland.

Portland, Ore.—After an absence from Portland of about six months the General Film Company will again open an office here. The exact location had not been selected at the time of this writing, but negotiations have been going on for quarters in the film exchange building on Ninth and Burnside. It is reported that the new manager will be a San Francisco man who has met with a great deal of success in the southern territory. Manager L. A. Todd, of the Seattle office, was in Portland August 17 to arrange details.

Cameraman Returns from Strenuous Trip.

Portland, Ore.—Jesse J. Sill, popular Portland cameraman, is back in the Rose City resting after a strenuous jaunt through Glacier National Park, Montana. He has been absent over a month, accompanying Robert C. Bruce, scenic director for the Educational Films Corporation, in search of new material. The next trip will be made through Rainier National Park, Washington.

Former Owner Returns.

Seaside, Ore.—O. Cacheralis, who conducted the Orpheum for several seasons, has again taken charge of the showhouse. Ed Berg, who managed iit for Tom Gekas, having left. The seaside season is about 45 days late, but has turned off very good.

Julian Eltinge Makes Films in Portland.

Portland, Ore.—Julian Eltinge, the famous female impersonator and now Lasky star, made his first stage appearance at the People's theater here since his entry into film stardom some months ago. This popular star was just as much, if not more. enthused over the success of his appearance before a photoplay audience as he was during his appearance on the "legit" stage a few months ago, when it cost his audience two dollars a seat. In fact he was so pleased with his reception at the People's that it was at his own suggestion that he went back for a second personal appearance.

Mr. Eltinge and company of 20, under the direction of Donald Crisp, arrived from Los Angeles, Aug. 13, on the steamer Beaver. Production manager Fred Kley was highly impressed with the grandeur of the Columbia River Highway and the Oregon scenery generally, and he promised to have his players in Oregon again this fall.

The production upon which Mr. Eltinge was working when in Portland was "The Clever Miss Carfax," in which he is being supported by Miss Daisy Robinson.

Eugene Theater Gets New Owner.

Eugene, Ore.—The lease of the Eugene theater has been transferred from H. F. Hollenbeck to J. A. Morrison, a moving picture man from Canada. Big moving picture features and road shows will be featured in the house. New projection equipment, supplied by the Service Film Company, of Portland, was recently installed.

I. W. W's. Cause Theater Closing.

Portland, Ore.—Col. Warden, Orpheus theater, Klamath Falls, Oregon, was a recent visitor on Film Row, and stated that I. W. W. troubles in the Southern Oregon town had compelled him to close his house temporarily. The industrial troubles have caused a closing of the mills for the time being.

Majestic Books Goldwyn.

Portland, Ore.—The first run theater in Portland to run Goldwyn pictures will be the Majestic. Manager J. J. Parker recently signed up for this brand with C. F. Hill, of the Seattle Goldwyn office. The first picture will be "Polly of the Circus," which is scheduled to show at the Majestic Sept. 15.

Sumpter Theater Burns.

Sumpter, Ore.—The Electric theater was destroyed August 13 when a fire wiped out the business section of the town doing over $200,000 damage. The Electric theater was the only showhouse in this picturesque mining town, and was owned by Herbert L. (Cap.) Davies, a veteran showman.

Brief Oregon Theater Items.

Corvallis, Ore.—A Sunday closing fight that has been going on here for some time will be put direct to the people at the polls Sept. 4.

Portland, Ore.—Herman Wobber, Progressive Motion Picture Company, San Francisco, was in Portland for a few days supervising the installation of the new Paramount office.

J. A. Berkowitz was in Portland with "The Argonaut," and A. W. Watson with "War On Three Fronts."

Bert Latz, manager for Universal at Seattle, and Joe Baum, traveler, were visitors at the local Universal office.

Exhibitors visiting Portland exchanges recently were: Sam Whitesides, Corvallis, Ore.; O. C. Smith, Dallas; F. A. Watrous, Forest Grove; F. H. Park, Molalla; O. Phelps, Hillsboro; C. J. Pugh, Falls City; John Wesley, Scio.

◆

MORE SEATTLE NOTES.

French Official War Pictures at the Strand.

Seattle, Wash.—The French Official War Pictures, which opened at the Strand theater Sunday, August 19, have been showing to big business. The success of these pictures is undoubtedly due, partly, to the big advertising given the British Official War Pictures during their showing at the same house a few weeks ago. Mr. Smythe has added to his collection of war relics which he displayed in front of his theater during that showing and has an army man to explain about them. This was one of the most effective of the many forms of advertisement which he employed for the British pictures.

E. R. Redlich Will Take Charge at Metro

Seattle, Wash.—C. J. Kerr has resigned as manager of the Seattle Metro office, and E. R. Redlich, now manager of the Toronto Metro office, will arrive in Seattle within a week to take charge of this territory. Before leaving this city last spring to go to Toronto Mr. Redlich was coast division manager for Fox and had been in the film business here for years. Exhibitors and exchange men will be glad to welcome him back, for everyone who had dealings with him liked him.

Until Mr. Redlich arrives Harry Lustig, Metro special representative, is managing the Seattle Metro office, assisted by B. F. Rosenberg, special advertising man for Metro.

J. S. Clemmer Member of Committee on Four Minute Men.

Seattle, Wash.—James Q. Clemmer, of the Clemmer theater, has been appointed to serve on the committee of the Four Minute Men for Seattle. Mr. Clemmer will have charge of the arrangements for the four minute speeches in the theaters.

◆

More Theater Notes for Middle West.

Russellville, Ark.—The Crescent airdome is being razed and the site will be covered by a new $25,000 theater, of which Oscar H. Wilson is to be the owner. Mr. Wilson has already negotiated a lease with E. H. Butler to take charge of the new theater upon its completion.

Des Moines, Ia.—C. C. Taft, A. Frankel, and Ira R. Thomas have leased the lot at the corner of Eighth and Locust streets for a motion picture theater.

Shelby, Ia.—W. C. Howland has purchased the motion picture theater of Charles Albertus.

Kingsley, Ia.—Jesse Schofield will open the Reliance theater soon.

Council Bluffs, Ia.—Peter Steenhusan has become the proprietor of the opera house.

Kamrar, Ia.—L. A. Miller has sold his motion picture house to H. E. Ryland and his wife.

Onawa, Ia.—Krigstin & Wonder have purchased the motion picture theater formerly operated by Fairchild & Paine.

Milo, Ia.—J. G. Tharp is now manager of the Star theater.

Spencer, Ia.—H. B. Gray has purchased the Fraser theater.

Allerton, Ia.—The new Majestic theater has been opened. Mr. Lane is the proprietor.

Fayette, Ia.—Charles Halverson has sold the Princess theater to T. J. Leshy.

SCREENCRAFT

BY
LOUIS REEVES
HARRISON

You Ought to Have
It If You're Writing
for the Screen

$2.00 THE COPY, POSTPAID

MOVING PICTURE WORLD
17 Madison Ave., New York City
CHICAGO LOS ANGELES

Stories of the Films

General Film Company, Inc.

FALCON FEATURES.

THE STOLEN PLAY (Four Parts Drama). The cast Sylvia Smalley (Ruth Roland); Leroux (Edw. J. Brady); Charles Edmay (Wm Conklin); Alice Mason (Lucy Blake); Foster (Harry Southard); Mrs. Edmay (Ruth Lackaye); Togo (Makato Inokuchi). Story by D. F. Whitcomb. Directed by Harry Harvey under the supervision of H. M. and E. D. Horkheimer.

Edmay, a blind playwright, is engaged to marry Sylvia, his amanuensis. Leroux is anxious to produce a play that Edmay has about finished, but the playwright is reluctant to sell. Leroux plans to secure the play. Working over the play Sylvia has become nervous and Edmay morbid. Leroux sends Alice Mason, his agent, to steal the script and he abducts Edmay and Sylvia. Alice has an encounter with Togo, the playwright's valet, and accidentally killed him. Leroux has hypnotic ability, and placing Sylvia in a trance gets a dictation of the completed play, while Edmay is detained in a wine cellar. Leroux learns to love Sylvia which leads to a stormy scene with Alice who is infatuated with him.

Alice starts to leave Leroux's house but is pursuaded to remain as a caretaker of Sylvia. Leroux discovers that in a hypnotic state Sylvia is capable of great dramatic powers, and at the play's premiere she takes the leading role with success. The effort is too great, however, and she succumbs to exhaustion. Leroux revives her, she realizes her position and so reproaches him that he releases Edmay from his prison and permits her to escort him home.

Overheard by Alice, Leroux plans a dramatical end of his career; placing a tool of his, Foster, under hypnotic control Leroux commands him to wall up the entrance to the underground prison and leave the country forver. Leroux enters the vault and is walled up alive. At the approach of his death Alice reveals herself to him in the vault where she had secreted herself to die with him. At this apparent climax the story takes a different turn and concludes in an explanatory manner.

ESSANAY.

DON'T LOSE YOUR COAT (Black Cat Feature—Two Parts)—At Hick's Corner. Farmer Jones strikes oil and gets rich. He goes to the city to celebrate. At the hotel a matrimonial agent is seeking to escape from a dozen women whose affections he has tampered with. While Jones is taking a bath, the crook exchanges clothes with him and, disguised as a farmer, gets away. Jone is forced to put on the agent's clothes. He starts to see the sights but the women, mistaking him for their Nemesis make a dash for him. Then a chase begins which does not end until the farmer gets back to Hick's Corner.

SPARKLE COMEDY.

BRAGG'S LITTLE POKER GAME.—Late one night Bragg gets a message that a poker game is in progress at a friend's, and manages to leave the house without waking his wife. Soon after a burglar enters the house, followed by a cop. The burglar gets into the twin bed vacated by Bragg and when the cop appears says, "Hist! don't wake my wife." The policeman leaves the room determined to wait for the burglar. In the meantime the poker game is raided and all are arrested except Bragg, who escapes and arrives home only to be captured by the cop. He protests that he is Bragg, but his wife, half asleep says that her husband is in the next bed, and Bragg is led away. Later Mrs. Bragg finds out her mistake and the real burglar is taken by the police.

At the station the members of the raided poker party who are all in one cell, discover that in the scrimmage a pack of cards has been saved and, with additional partners, the game is continued.

JAXON COMEDY.

PLAY BALL.—Pokes and Jabs, clerks in the brokerage office of Adam Fossil, are both smitten with the charms of Edna, the stenographer. Fossil also indulges in an occasional flirtation with her.

The baseball season is about to begin and the enthusiasm of Pokes and Jabs is aroused to concert pitch by announcements of the opening game. Old Fossil catches them playing an imaginary game and sets Jabs [illegible] to work posting the ledger. Pokes resorts to a little liquid refreshment to brighten his spirits. Edna has a headache and is excused for the afternoon. Pokes writes himself a letter stating his grandma is seriously ill, and is also excused. He meets Edna and they go to the ball game. In the midst of an exciting play Edna discovers the boss is directly behind them, and Pokes sneaks off to another section.

Meantime Jabs has entered into a plot with Bill Blutch to rob Fossil's safe. The game is at its height. The last inning score tie and two men out, three men on bases, when the heaviest hitter has an argument with the umpire and is ordered out of the game. Pokes offers to take his place and hits the first ball so hard that it flies into Fossil's window, hitting Jabs on the head just as he has lit the fuse to blow up the safe. Pokes scores a home run and the stands go wild with delight.

The safe explodes and the noise arouses Pokes from his slumber. Rushing through the offices, he finds everything going on as usual. Returnning to the counting room he throws the bottle of rye out the window repeating to himself, "never again."

SELIG

BETWEEN MAN AND BEAST (Two Parts). The cast: Milbank (Wheeler Oakman); Blackmoor (Roy Watson); Mrs. Milbank (Bessie Eyton); Baby Alma (Lucile Carter); Chimp (Sally Edwards); Nig (A. S. Stecker). Written by W. E. Wing. Directed by Colin Campbell.

Blackmoor, an adventurer, who trails Milbank, accompanied by his wife and his faithful black, into the jungle, is inspired by two motives, first to locate the mining claims that Milbank's father had discovered, and second to cause the death of the party, so that he will secure the gold. The Milbanks locate the cabin of the old man, but they have arrived too late, for he has passed away. Young Milbank starts alone to locate his father's mining claims. Blackmoor follows after first setting fire to the shack which houses Milbank's wife and child. Nig, the faithful native, saves the woman and baby from death.

Milbank, attracted by the fire, returns finding it in ashes and his loved ones gone. Blackmoor picks up Milbank's hat and finds in its lining a description of the locations.

Mrs. Milbank falls asleep in the forest. An ape carries away her child. The mother starts in pursuit, dropping her shawl. The ape proves a kindly guardian for the little one. Eventually comes Milbank and his anguished wife whom he has found. They are astonished to discover the child alive and well in the care of the ape. In addition they find a rich mining claim.

Blackmoor finds his stolen data useless for the mines the paper represent are worthless.

HER SALVATION.—The cast: Sandy McCarthy (Joe King); Pat McGuire (Wheeler Oakman); Ryan (Frank Clark); Dicky (Roy Clark); Nance O'Shaughnessy (Bessie Eyton); Gertie, her friend (Gerti Ryan); Mame Ryan (Eugenie Besserer). Story by Honore Willsie.

Nance, a little Irish American girl from the great East Side, works in a laundry where she meets Pat McGuire, a spieler for a cheap dance academy. Sandy McCarthy, a nice lad from the country, comes to the city to make his way and, meets Nance.

Mame Ryan, who frequents dance halls, loves Pat McGuire, who has no use for her. One night he strikes a woman and his action opens Nance's eyes for she is inclined to favor the man. Ultimately Sandy McCarthy meets Pat McGuire and whips him.

The Celtic instincts of Sandy and Nance draw the pair together more strongly and they conclude to marry.

BROADWAY STAR FEATURE.

THE FURNISHED ROOM (One of the O. Henry Eeries—Two Parts).—The cast: The Girl (Agnes Eyres); The Boy (J. Frank Glendon).

The boy and girl live in the country. The girl has a voice and is anxious to go to the city and become a great singer. She is encouraged to go by an unscrupulous promoter. She tells the boy and they quarrel. She goes to the city to learn that her voice is only mediocre. Too proud to confess defeat, she struggles to exist in the big city without success. The boy learns of her plight and comes to bring her back. Like the characters in Evangeline the boy and girl just seem to miss each other by an eyelash each time. The girl gives up the fight and writes home to the boy to come and take her. The letter returns with no answer. She feels he has forgotten her. She attempts suicide which is unsuccessful, and taken to a hospital in a dying condition. Boy is just about to attempt suicide in same way when the odor of mignonette stops him. It is the girl's favorite perfume and he knows she has been in the room. Learns, all, and goes to the hospital and finds her. They are happily reunited.

THE DEFEAT OF THE CITY (One of the O. Henry Series—Four Parts).—The cast: Robert Walmsley (Frank Glendon); Alicia Van Der Pool, his bride (Agnes Eyre); "'Old Man" Walmsley (Frank Chapman); Ma Walmsley (Mrs. Fisher); Tom, Robert's younger brother (Frank Heath); Millie and Pam (Alice Rodier and Virginia Spraggins). Directed by Thos. R. Mills.

Robert Walmsley, at the end of six years in the city, has won fortune, fame—and Alice Van Der Pool, a "daughter of the old burghers —high and cool and white and inaccessible." So Robert feels that he has achieved the ultimate end of success and happiness.

Alice finds a letter written to Robert by his mother—a letter straight from home, full of farm lore and gossip. She prevails upon Robert to take her for a visit to the farm. Robert is dismayed at the prospect, fearing Alicia will be shocked at the crudeness of his rural atavism. Theer his wife sits silent and immovable while Robert cuts ridiculous capers. Alicia presently ascends to her room. Robert, suddenly feeling that he is disgraced in her eyes, and that he has been unmasked by his own actions and that "all the polish, the poise, the form that the city has given him has fallen from him like an ill-fitting mantle at the first breath of a country breeze," grows quiet.

Presently he follows Alicia upstairs—prepared to meet his fate. He knew the rigid lines that a Van Der Pool would draw. She is standing at the window, in the twilight. Robert silently takes his place beside her. "Robert," said the cool, calm voice of his judge, "I thought I married a gentleman—" Alicia steps closer to Robert. "But," she continues, "I find that I have married—something better—a man. Bob, dear, kiss me, won't you?"

Mutual Film Corp.

CUB.

JERRY TRIES AGAIN (One Reel—September 6).—The cast: Jerry (George Ovey); Marie (Claire Alexander); Expressman (George George); Pete (C. E. Feehan); Postman (Tom Riley); Policeman (Harry Jackson); Physician (Harry De Roy); Minister (Louis Fitzroy).

Disappointed over his failure to marry Marie by reason of the ruling of the Eugenic Bureau, Jerry's only consolation is a large and growing accumulation of postage stamps he received in answers to an advertisement he inserted in a daily paper for a wealthy wife.

Jerry meets several candidates for his lot in life and leads them to the Eugenic Bureau, where one after the other they are disqualified.

Jerry finally makes the mistake of his life and sends for six girls to meet him at one time. He leads his collection of would-be brides to the examining physician who promptly rejects all but one, a large, healthy but heavy maiden. The disappointed girls are furious. They wreak vengeance upon Jerry with their fists and umbrellas, but he escapes with his abundant prize to the minister. All seems clear for a happy ending when the minister demands Jerry's certificate. He rushes to the bureau for examination. He is immediately rejected.

JERRY'S WHIRLWIND FINISH (September 13).—The cast: Jerry (George Ovey); Hank (George George); First Cop (Gordon McGregor); Second Cop (C. E. Feehan); Third Cop (Harry Riley). Written and produced by M. H. Fahrney.

Jerry becomes affected by the wiles of a park flirt who has been lavishing attention upon a large and enthusiastic collection of bench-warmers, to say nothing of several park policemen. Jerry presses his suit, but when discovered by one of her policemen friends, is temporarily routed. Jerry finds a telephone wagon nearby where he procures a coil of rope and succeeds in lassoing the cop and the girl and pulling them into a deep pool. A whirlwind chase ensues, participated in by the entire police force.

Jerry drops from the second-story window of a house into the vacant saddle ordinarily occupied by a mounted policeman and dashes away to freedom. The cops in their flivver run out of gasoline, but make the grade by hoisting a sail, and continue the chase. Jerry rides headlong into the arms of Shoot-em-up-Bill, a bad man, who exhibits a $5,000 sack of gold. "Shoot-em-up" commandeers Jerry and his horse and together they ride into town. Shoot-em-up puts the gold in a safe, and Jerry runs to a room overhead. Safe-crackers blow up the safe, the force of which shoots the gold up through the floor into Jerry's arms. The mast on the flivver waiting below provides the means of Jerry's escape from yet another difficulty.

GAUMONT.

REEL LIFE NO. 71 (Sept. 6).—"The Five Senses—in Business and Pleasure." While in no sense to be regarded as a dramatization of the five senses, the pictures show how the world's work and the world's play are rendered easier and pleasanter by the development of the senses. The dictaphone, the phonograph and the Braile system are some of the means of demonstrating the senses. Then the delicate work of the diamond buyer, the coffee taster, the perfume blender is pictured.

A continuation of the postoffice pictures which began in a recent number shows how parcels post and money orders are handled. The spectator of this reel is taken "behind the scenes" and shown the immense amount of work required in handling these two branches of Uncle Sam's postal system.

"Pets Which Will Never Be Popular" is the title of a section which records a visit to a skunk farm. The one of the five senses most in evidence here cannot be transported to the screen, and the millions of people who visit the farm via these Gaumont pictures will be highly instructed without suffering any ill effects. An interesting feature of this picture is that the farm is conducted by a fifteen-year-old girl. She appears in a number of the scenes.

"A Watering System for a Small Farm" pictures a method of irrigation possible where intensive farming is followed. Pipes supported on posts about six feet from the ground are perforated, and the water flows through these holes to the soil below.

"Fresh Advances in the Champagne District" is a humorous animated drawing founded upon a picture in "Life," the leading magazine of wit and satire.

REEL LIFE NO. 72 (Sept. 13).—How the Government is Planting Trees to Conserve the Nation's Water Supply.—To prevent Americans having such barren, arid areas as China is cursed with, the United States Government has undertaken the work of reforestation of mountain areas devastated by forest fires. It is, thanks to the forests, that our rivers do not carry down the soil of the mountain sides, that they retain the water that otherwise would come down in great floods. Pictures of the work of the national foresters are shown. Most of the views are of the Wind River tree nursery in the State of Washington. How the pine cones give up their seeds, the planting, the transplanting of the small trees, and the camps of the foresters are shown in an interesting manner.

"An Unusual Colt" is a picture of a Shetland pony which weighed only twenty pounds when five weeks old. Its hoof was the size of a silver twenty-five-cent piece. This picture will be particularly pleasing to children. It is only a short section of the reel.

"Hunting Turtle Eggs" shows the habits of the loggerhead turtle which comes out of the ocean at night and lays her eggs in the sand. When it is on the nest, the pictures illustrate how it is captured by turning it over on its back. One hundred or more eggs are found in a nest.

"Testing an Auto Tube" is an interesting illustration of how the inner tube of an automobile can lift a weight of 2,290 pounds. The unusual method is adopted of having the tube lift the automobile which the tire is to support when inflated.

A picture of "The Midnight Sun" completes the reel.

MUTUAL STAR PRODUCTION.

CHARITY CASTLE (American—Five Parts—Sept. 3).—The cast: Charity (Mary Miles Minter); the Prince (Clifford Callis); Merlin Durand (Alan Forrest); Zelma Verona (Eugenie Forde); Simon Durand (Henry A. Barrows); Elmer Trent (Ashton Dearholt); Graves (Robert Klein); Lucius Garrett (Spottiswoode Aitken); Bill Turner (George Ahearn); Sam Smith (Gordon Russell). Directed by Lloyd Ingraham.

"Charity" is a little girl who has been orphaned with her little brother, popularly called "The Prince," these two falling into contact with Merlin Durand, the young son of Simon Durand, a millionaire, who being a miser as well as a millionaire, objected to "Sonny" Durand's scheme of expenditure. At the time the story opens "Sonny" has been told to get out and hustle for a living.

Charity is so sorry that she takes "The Prince" into her confidence. These two youngsters invade "Old Man" Durand's library, with the intention of pleading with him to "please be good to Sonny," but "The Ogre," as Durand was known, had gone away and the servants had departed for a holiday.

Finding the castle uninhabited but filled with good things, Charity and "The Prince" decided to make the best of conditions, so they invited Lucius, a vaudeville actor; Bill, the Badlands burglar; and Sam "the bum" to spend an evening with them.

It is this gathering that "Old Man" Durand interrupts when he returns from taking the "water cure" and discovers "The Prince" master of ceremonies. There is trouble in the wind, but Charity intercedes with "The Ogre," who is so impressed that he forgets the offenses of his son when Charity champions the latter, and all ends happily.

REPUTATION (Five Parts—September 3).—The cast: Constance Bennett (Edna Goodrich); John Clavering (William Hinckley); Edmund Berste (Frank Goldsmith); Mrs. Berste (Carey Lee); Nellie Burns (Esther Evans); Mrs. Williams (Nellie Parker Spaulding); Mrs. Clavering (Mrs. Brunage). Directed by John B. O'Brien.

Constance Bennett is reared in a small town by a maiden aunt, and is the sweetheart of John Clavering, son of the local grande dame. Constance goes to New York, where she becomes a model in a suit and cloak house. Edward Berste, her employer, forces his attentions upon her, and Mrs. Berste becomes suspicious and later wildly jealous.

Constance returns to the home town to escape the attentions of Berste and men of his type. Berste, however, follows her there. She has established a store of her own, and before a crowd of customers Mrs. Berste walks in and accuses Constance. The girl faces ostracism at home. She is turned out of the church. In despair she returns to New York. She meets Berste and visits the cabarets with him. They return to her apartment, where she traps him into an avowal of love. She has summoned his wife and exposes him. Berste seeks to retaliate and hires a woman to trap Constance. She goes to dine with them in a hotel and finds herself alone with Berste. Clavering has returned from Mexico and has followed her. She fights with Berste, and Clavering bursts into the room. A pistol is fired. Berste is mortally wounded. Constance faces trial for murder and is acquitted. She returns to the home town as Clavering's bride.

MUTUAL WEEKLY.

WEEKLY NO. 138 (Aug. 22).

The Recapture of Kut.—Turkish trenches again in the hands of the British.

Atlanta, Ga.—Baseball fan keeps invalid wife confined at home posted on baseball scores. Carrier pigeon, with scores attached to leg, is sent home after each inning.

Denver, Col.—State honors her soldiers. Colorado celebrates Admission Day by presenting each soldier with $10 gold piece.

Copenhagen, Denmark.—The king of Denmark dedicates the Royal Palace of Christiansborg.

Glendale, L. I.—Edna Goodrich, Mutual Film Corporation's beautiful star, who will shortly appear in the photoplay "Reputation," finds time, between the taking of scenes, to make bandages for the Red Cross.

Somewhere-in-America — Our soldier boys learn the art of trench digging, and how to make themselves comfortable in their dug-outs.

New York City.—New styles in milady's shoes. Courtesy of J. Miller, New York. Subtitles: Tan Oxford—wing tips. Satin beaded evening slipper. Sport shoe, tan, with buckskin top.

Conejo, Cal.—Uncle Sam goes into the hog-raising business. Food for National Army assured.

An-Atlantic-Port.—Sea lane guards put in here for supplies. Cruisers in war paint anchor here to give "Jack" a day of play.

South City, Cal.—Motorcycles climb rocky grade. Many try but few succeed in negotiating 78-degree hill.

Alameda, Cal.—Big pottery goes up in flame. Loss, $750,000.

Washington, D. C.—Mrs. Lansing entertains other cabinet ladies at luncheon composed entirely of dried foods. Subtitle: Mrs. Clark and Mrs. Lansing seem to enjoy the menu.

San Diego, Cal.—Army lumber travels 1,500-mile ocean voyage in huge log raft. Eight million feet for U. S. N. A. camp.

Venice, Cal.—Government investigates new aero propellor. It can be adjusted for pulling power to meet all atmospheric conditions and also lift an airplane at the rate of 2,000 feet a minute.

Fort Meyer, Va.—Eighteen hundred student officers receive their commissions. Subtitles: The President and Mrs. Wilson arrive, escorted by Major-General Scott. The student body passes in review. Receiving their diplomas from Secretary of War Baker.

MUTUAL WEEKLY NO. 139 (Aug. 29).—Seattle, Washington.—Big steel freighter is launched. New vessels will replace those sunken by submarines.

Los Angeles, Calif.—"Movie" cameramen mobilize for war service. The great war will be visualized to millions at home by moving pictures.

San Francisco, Calif.—Mikado's envoys reach U. S. for war conference. Viscount Ishii heads the Commission.

Quincy, Mass.—This Little City is Determined to Have Cheaper Food. Grasping middlemen eliminated by establishment of public market bringing producer and consumer together.

San Francisco, Calif.—Norman Ross Wins Golden Gate Swim. Choppy Sea makes the going hard.

New York City.—Speedway Triumph Won by De Palma. 40,000 see him win from Oldfield and Chevrolet. Subtitles: Chevrolet changes a tire in 11 seconds. De Palma, the winner. Oldfield, the veteran.

Boston, Mass.—G. A. R. Veterans Meet Here. Old troopers parade for last time.

New York City.—Belgian Commission Welcomed by the Metropolis. Delegation, headed by Baron Moncheur, greeted by Mayor Mitchel and City Officials.

New York City.—"Fighting 69th" off to Camp. Troopers start on first lap of journey to France. Subtitles: Some of the boys missed the boat, and had visions of the guard house when Miss Ann Murdock, Mutual's star playing in "Outcast," came along and gave them a lift to the nearest R. R. station, where they took a train for camp, arriving on time.

Paris, France.—General Pershing Visits an Ammunition Factory.

Paris, France.—The American Battalion Leaves Here for Headquarters Camp Near the Front.

Brandford, Conn.—Passengers Trapped in Cars and Mangled. 19 dead, 40 injured in head-on trolley crash.

Down in Virginia.—The Watermelon Season Is at Its Height.

Universal Film Mfg. Co.

ANIMATED WEEKLY.

ISSUE NO. 86 (August 22).

Tank bombards eligibles for recruits. Carries an appeal and assurance to men who are *needed* *NOW* by Uncle Sam.—Chicago, Ill. Subtitle: "Don't *wait* to read of America's victory—get into uniform and *help hasten it*."

Finish training course with nine-day hike.—Fort McPherson student officers, "Marching through Georgia," pleases natives.—Near Atlanta, Ga. Subtitle: Quiet in a "scrape" with friends—but with the enemy?—that's different!

Secretary McAdoo entertains "Four-Minute Men."—Group of orators who, in four-minute speeches, will inform the public on vital issues, are honored.—Washington, D. C. Subtitle: In moving picture theaters and elsewhere these men will speak for the Government TO the people. Congressman Kahn, of Conscription and Food Bills fame—a loyal aid of President Wilson a SIMON-PURE AMERICAN! "The Best of Friends Must Part!" Here we see "Joe" Cannon—but where, oh *where* is the famous cigar.

De Palma, now world's speed king.—At 110 miles per hour in his aviation-type motor Packard he beats Chevrolet and Oldfield.—Sheepshead Bay Speedway, N. Y. Subtitles: Off to a flying start! "Neck and neck!" Breaking records at 110 miles an hour. The winner-up, Louis Chevrolet. Barney Oldfield and his famous golden submarine, which was out-distanced early in the race.

Imperial Japanese Mission here for war conference.—Headed by Viscount K. Ishii, distinguished Orientals are welcomed to America.—San Francisco, Cal.—Subtitles: Left to right: Asst. Secy. of State Long, Viscount Ishii, and Cavin McNab. Military honors for our Eastern ally. Viscount Ishii pleased at reception.

Heated cities "overflow" into the sea.—Millions, during record season, make the ocean—in spots—a VERY crowded pond.—Atlantic City, N. J. Subtitle: When he's on the beach there's room in the ocean for others.

Gas mask demonstration in heart of metropolis.—Various types in use on French front shown in Union Square.—N. Y. City. Subtitles: May look freakish, but what of style when life is at stake? "Woof! Woof!"

By chat and chart our fighters learn French.—Prof. of Gordon-Detwiller Institute aids soldiers in simple and practical way to use French military and other terms.—Cicero, Ill. Subtitles: As he pronounces, his class repeats.

When Venus steps forth, crowds flock around.—Fashion parade at Columbia Beach proves no *ONE* section of America has a corner in beauty.—Portland, Ore.

"Fighting 69th," N. Y., start for France.—Cheered by millions, the "Fighting Irish" start for way station on road *TO BERLIN!*—New York City. Subtitles: No city ever gazed on braver! 2,000 strong, determined on victory, this regiment carries the CIVILIZED world's best wishes with it! Irish men o' war! Col. Charles De Lane Hine, who will take them "Over the Top" to victory.

Cartoons by Hy Mayer.

GOLD SEAL.

THE EMPTY GUN (Three Parts—Week of Sept. 3).—The cast: Frank (Lon Chaney); Mary (Claire McDowell); Jim (Sam De Grasse). Story by J. G. Alexander and F. Myton. Produced by J. De Grasse.

Frank, riding through the storm, approaches the station, to give ten thousand dollars worth of gold, which he has just brought from the mine, into safe keeping. Dave the agent hears him, and when he finally appeared, disappointment awaited Frank.

"I can't take charge of the money," says Dave. "I'm sorry, Frank, but the train is late, and the gold can't go on tonight. I saw two suspicious-looking characters hanging around here, and I won't take the responsibility."

Mary, formerly beautiful, but now haggard from work and loneliness, stands at the window of her dilapidated shack clenching a letter which says: "Dear Frank—You and I know it was you, and not Jim, that started me on the downward path, but I did not know you persuaded me to accuse him so that you could marry that innocent thing you were both in love with." Mary can hardly keep back the tears and when Frank enters, she keeps her back turned, even when he remarks he supposes she is crying again because she is sorry she married him. After putting the gold in a drawer, Frank leaves the shack.

Shortly afterward Mary goes and stares at the gold, then fingers the revolver which lies near by, and sits by the fire lost in revery.

Jim knocks at the door. Mary asks who it is, but Jim will only answer: "A stranger lost in the storm." She opens the door. Both are startled and delighted. Jim picks up the gun and asks what she is doing with an empty gun. Laughing, he loads it.

Mary shows Jim the note and he is angry. She sees he still loves her and pleads with him to take her away. Jim takes her in his arms. Then, thinking of Frank, determines to make him account for the past. He leaves to find Frank.

Frank is attacked by one of the tramps, but overpowering him, exchanges clothes with him and hurries to the shack.

The wind from an open window blows out the lamp. Mary hears a noise and sees only a man's eyes, and when he enters the room she orders him to stop, but he only smiles. As he still approaches, Mary fires and he springs at her; they struggle.

Jim, undecided as to the direction of the station, returns to ask Mary. He jumps into the struggle, but the stranger is getting the best of the fight; he breaks away, picks up a heavy object and swings it above his head to strike Jim, who has already been knocked to the floor. Mary picks up the gun again and fires at the stranger, who sinks to the floor. Jim puts his arms around Mary; he removes the mask from the man's face, and both are horrified to see Frank.

"It is the judgment of the Highest Court," says Jim, solemnly.

BISON.

THE LURE OF THE CIRCUS (Two Parts—Week of Sept. 3).—The cast: Bud (Fred Church); His Father (Doctor Crane); Lily Wright (Eileen Sedgwick); Bringley (Kewpie Morgan). Story and production by W. B. Pearson.

"Shoeing mules is all you're fit for, so get busy." So spoke Bud's father, the village blacksmith, as his son was treating him to the story of his talents as an animal trainer.

"Well, I'll show you some day," muttered Bud, and just that minute Lilly, his sweetheart, rushed up with a circus ad. looking for a girl to ride bareback and a man to learn lion taming. It looked like Providence, and Bud dropped his work at once.

Bud and Lilly are employed, Bud with the understanding that he is to start taming the young lions first and thus get used to them. But the men around the arena make fun of Lilly in her riding outfit, and the horse leaves her in the ring hanging on the end of a pole. She soon loses much of her ardor for her new profession. Bud also has his troubles, for when he starts training some cubs, the mother lion gets away and comes after him and he climbs wildly up the cage wall. Then Al, the trainer, comes to his rescue and chases the lions away, but just for fun, lets them out again and they run after Bud, pursuing him until he has climbed over a fence.

Meanwhile, Bringley has dropped a plug of tobacco near Charlie, the elephant, who eats the plug. Then, infuriated with such treatment, Charlie pulls his chain loose and [illegible] his way to the office where Lilly is just telling Bringley that she doesn't want to ride horses any more. Charlie knocks the office building over; Lilly and Bringley are lost in the wreckage. Lilly finally meets Bud outside the arena, and together they return to the blacksmith shop.

"I'll train mules, pop," says Bud, pulling on his leather apron.

VICTOR.

THE CURSE OF A FLIRTING HEART (Two Parts—Week of Sept. 3).—The cast: Max (Max Asher); Mrs. Max (Lillian Peacock). Story by C. B. Hoadley. Produced by Craig Hutchinson.

"If he flirts all the time with strange women, I don't see why I shouldn't flirt with strange men," says Mrs. Max, as she puts on her best hat and goes out.

In a park where the mayor of Bugville is flirting with a swell-looking woman, Mrs. Max seats herself behind her parasol. Max comes along, sits beside his wife and starts a flirtation, neither knowing the other, but Max discovers his error and flees. A cameraman is going about the town shooting local scenes. Max picks up an acquaintance with a young woman who is hanging out clothes; they decide to go to a picture show. Mrs. Max becomes friendly with the [illegible] neighbor's husband and they also go to the picture show, sitting directly in front of Max and his friend.

Max and the neighbor have been chased out of a barn by a mule while trying to hide from Mrs. Max. Max crouches in the crowd as he enters the show. The neighbor hides behind Mrs. Max's skirts as he goes in. The manager of the show receives word that the films for his program missed the train.

The operator writes on a slide and flashes on the screen: "There is a man in the house with another man's wife and the husband is looking for him." Max and the man with Mrs. Max both sneak out of the show and later return, Max being seated by his own wife and the neighbor by his.

The mayor and his wife are also in the show. Because of the lack of regular films, the local views, taken by Professor Shutter, are shown on the screen. All the scenes of the different flirtations are shown; the mayor chased by a bull; the episode with the mule; a prominent old maid and a man flirting; Max and his wife flirting behind the parasol.

"Never again for ours!" vow Max and his wife.

STAR FEATURETTE.

A DREAM OF EGYPT (Two Parts—Week of Sept. 3).—The cast: Dorothy (Lena Baskette); Her Mother (Betty Schade); Her Father (Albert MacQuarrie); the Prince (Fred Montague); Prince's Confidant (Walter Belasco). Story by Myrtle Stedman. Directed by Marshall Stedman.

Dorothy was a little girl whose great passion was dancing. She was never tired of looking at a book in the library called "Mysterious Egypt," which told the story of a famous dancing girl and a Prince. "I know what I'll do," she exclaimed. "I'll get a shawl out of the attic, and play I'm the beautiful dancer."

Draping the shawl around her, she starts to dance. She imagines she is the girl in the picture. Her mother watches her but tells her she must change her dress, as her father will soon be home for dinner.

The father brings home a beautiful statuette of a little Egyptian dancing girl, as a surprise for his wife and child. It is placed on a pedestal at the foot of the stairway. Dorothy is delighted and gazes at it enraptured. Later, Dorothy creeps down-stairs and dances before the statuette.

Dorothy has a wonderful dream. She is the statuette dancing girl; her mother is her sister and her father the sweetheart of her sister. All of them are poor Egyptians. The child dances on the street while her sister sells flowers, and her sweetheart works in the markets of Cairo. A prince falls in love with the sister and desires her for his harem and, because the flower girl refuses, the prince has her seized and taken to his palace.

Dorothy tells the sweetheart what has happened. She makes up her mind to gain entrance to the palace to plead for her sister. Slipping by the guards, she comes to the palace and begs the prince to let her sister go. When he refuses, she begins to dance. The prince is fascinated and at last says he will let her sister go, but she will be held to dance for him. Meantime, the sweetheart has gotten help and fights with the guards.

The prince orders the sister released, but she refuses to leave the child. Then the sweetheart gains admittance to the palace and rescues the two girls, just in time to have the slaves tear the child away from him.

The prince demands that the child dance. She obeys, but finally falls exhausted to the floor at the foot of the raised dias on which the prince is seated.

"Wake up, Dorothy! You've fallen out of bed and pulled the covers with you!"

With these words in her ears, Dorothy wakes from her dream of old Egypt.

JOKER.

OFFICER, CALL A COP! (Week of Sept. 3).—The cast: Bow Nee (Milburn Moranti); Sweeney (William Franey); Evelyn Dale (Janet Eastman). Story by A. F. Statter. Directed by W. W. Beaudine.

"Good day, officer. Nice weather, isn't it?" said Evelyn Dale to Sweeney, as she dismissed her machine at the entrance to Chinatown, and passed down the street to deliver some tracts on "The Social Uplift."

Sweeney looked after her with a sigh, which changed to a gasp of fright, as the girl was suddenly surrounded by a band of Chinks, who dragged her into their lair.

"Stop thief!" began Sweeney, starting to rush to the spot. His spirit was willing, but his feet were weak, and they headed him in the opposite direction, landing him in a familiar saloon.

In the meantime, Evelyn was beating furiously on the panels of an underground chamber. Sweeney had a shot of his favorite beverage, and began to remember the credit of the force of which he was so conspicuous an ornament. Soon he was on his way to the place from which Evelyn had disappeared.

Thud—kerplunk! Sweeney knew no more. When he came to, Bow Nee was offering him a pipe and a pill, and the unsuspecting cop accepted both with resignation. Blissful dreams were his, but a rude awakening followed when the police raided the joint.

"I rescued Miss Dale! I discovered the den! I put out Bow Nee! I done it all?" And Sweeney got away with it, too, until, just as Mr. Dale was handing over the reward for his daughter's rescue, the pesky opium pipe had to fall out of his uniform.

"The cooler for you with the Chinks!" said the heartless captain, and Sweeney's pipe dream was over.

A GALE OF VERSE (Week of Sept. 3).—The cast: Lizzie Loose (Gale Henry); Jerry (Milton Sims); Phoney Felix (Charles Haefli). Story by Tom Gibson. Produced by Allen Curtis.

"And while the bats go batting through,
My love for you will still be true."

Lizzie Loose had just finished reading this masterpiece to the editor of the Caterwaul, and he came to long enough to murmur: "Too good for us, I fear—too highbrow, you know."

"But you can't send me away like that. The stars told me to come to you," said Lizzie, fixing her cross-eyed glance upon him.

Just then a letter was handed to Ye Ed. It was from Lizzie's paternal parent, and said that he would give a hundred plunks to the man who could make Liz go back to the farm. Jerry, the star reporter, pricked up his ears. He wanted a hundred dollars, and he was used to hard work. He frames it with the Ed to send Liz on a phoney assignment to an empty house, while he will appear in a series of different make-ups and scare her from the job. But Liz didn't have her long ears for nothing, and she overhears the plot.

In the cellar of the house lives Phoney Felix and his band of desperate counterfeiters. Jerry is seized and condemned to death. The composer's stone is suspended over his head with the rope in the flame of a candle.

Lizzie arrives. She thinks the whole thing is a frame, so she sails in and does up the gang. The police are attracted by the row

(*Continued on page* 1580.)

SPECIAL Roll Tickets

PRICES

Five Thousand	$1.25
Ten Thousand	2.50
Fifteen Thousand	3.75
Twenty-five Thousand	5.50
Fifty Thousand	7.50
One Hundred Thousand	10.00

Your own special Ticket, any printing, any colors, accurately numbered; every roll guaranteed. Coupon tickets for Prize Drawings, 5,000 $2.50. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. Stock tickets 5,000 to 25,000 fifteen cents per thousand, 50,000 ten cents, 100,000 nine cents.

National Ticket Co., Shamokin, Pa.

Calendar of Daily Program Releases

Releases for Weeks Ending September 8 and September 15

(For Extended Table of Current Releases See Pages 1590, 1592, 1594, 1596.)

Universal Film Mfg. Company

RELEASES FOR THE WEEK OF SEPTEMBER 3.

GOLD SEAL—The Empty Gun (Three Parts—Drama)	02654
NESTOR—Looking 'Em Over (Comedy)	02655
L-KO—Backward Sons and Forward Daughters (Two Parts—Comedy)	02656
UNIVERSAL ANIMATED WEEKLY—Weekly No. 88	02657
STAR FEATURETTE—A Dream of Egypt (Two Parts—Drama)	02658
JOKER—Officer, Call a Cop (Comedy)	02659
VICTOR—The Curse of a Flirting Heart (Comedy).	02660
UNIVERSAL SCREEN MAGAZINE—Issue No. 35 (Educational)	02661
UNIVERSAL CURRENT EVENTS—Issue No. 16 (Topical)	02662
JOKER—A Gale of Verse (Comedy)	02663
BISON—The Lure of the Circus (Two Parts—Comedy-Drama)	02664
UNIVERSAL SPECIAL—The Gray Ghost (Episode No. 11—Two Parts—Drama)	02665

RELEASES FOR THE WEEK OF SEPTEMBER 10.

GOLD SEAL—The Perilous Leap (Three Parts—Railroad Drama)	02667
NESTOR—The Boulevard Speed Hounds (Comedy).	02668
L-KO—From Castus to Kale (Two Parts—Comedy).	02669
UNIVERSAL ANIMATED WEEKLY—Weekly No. 89 (Topical)	02670
STAR FEATURETTE—To the Highest Bidder (Two Parts—Society Drama)	02671
JOKER—Short Skirts and Deep Water (Comedy)..	02672
VICTOR—In the Clutches of Milk (Comedy)	02673
UNIVERSAL SCREEN MAGAZINE—Issue No. 36 (Topical)	02674
UNIVERSAL CURRENT EVENTS—Issue No. 18 (Topical)	02675
JOKER—Nearly A Queen (Comedy)	02676
BISON—The Texas Sphinx (Two Parts—Western Drama)	02677
UNIVERSAL SPECIAL—The Gray Ghost (Episode No. 12—Title not decided—Two Parts)	02678

Mutual Film Corporation

MONDAY, SEPTEMBER 3, 1917.

MUTUAL STAR PRODUCTION—Reputation (Five parts—Drama)	05730-31-32-33-34
MUTUAL STAR PRODUCTION—Charity Castle (American—Five parts—Drama)	05735-36-37-38-39

WEDNESDAY, SEPTEMBER 5, 1917.

MUTUAL—Mutual Weekly No. 140 (Topical)	05740

THURSDAY, SEPTEMBER 6, 1917.

CUB—Jerry Tries Again (Comedy)	05741
GAUMONT—Reel Life No. 71 (Subjects on reel: A Watering System for a Small Farm; Pets Which Will Never Be Popular; Handling the Mail, Parcel Post, Money Orders, etc.; The Five Senses in Business and Pleasure; A Leaf from Life; Fresh Advances in the Champagne District)	05742

MONDAY, SEPTEMBER 10, 1917.

MUTUAL STAR PRODUCTION—Outcast (Frohman—Six parts—Drama)	05743-44-45-46-47-48
MUTUAL STAR PRODUCTION—The Bride's Silence (American—Five parts—Drama)	05749-50-51-52-53

WEDNESDAY, SEPTEMBER 12, 1917.

MUTUAL—Mutual Weekly No. 141 (Topical)	05754

THURSDAY, SEPTEMBER 13, 1917.

CUB—Jerry's Whirlwind Finish (Comedy)	05755
GAUMONT—Reel Life No. 72 (Subjects on reel: An Unusual Colt; Hunting Turtle Eggs; Testing an Auto Tube; Tree Planting in the National Forests; The Midnight Sun	05756

BOUND VOLUMES OF THE MOVING PICTURE WORLD

You Need Them in Your Business!

Each issue of THE MOVING PICTURE WORLD represents the fruit of studied effort on the part of experts to provide just what the average reader of trade publications in the moving picture field can use to best advantage in his business.

Since this is true, the bound volumes of THE MOVING PICTURE WORLD, each comprising the complete issues printed during a period of three months, take immediate standing as

The Reliable Reference Book of the Trade *The Record of Moving Picture History in the Making*

NOW READY—VOL. 32.—APRIL TO JUNE, 1917

WE HAVE AT YOUR DISPOSAL
Bound Volumes for the years 1912, 1913, 1914, 1915 and 1916. Four volumes each year. Shipped as per your instructions at $1.50 per volume—transportation charges additional.

INVEST $33.00
and have at your hand for ready reference every issue of THE MOVING PICTURE WORLD which has been printed since January 1, 1912. These issues are in bound volume form, and are invaluable to the wide-awake moving picture man.

CHALMERS PUBLISHING CO., 17 Madison Ave., New York City

BIGGER
BETTER
BUSINESS

You are doing your part in the furthering of your interests in the United States and Canada; but what of that vast and fertile territory in South and Central America?

The Republic of Argentine, with a population of 15,000,000 people and over 1,000 first-class theatres, is just an example of the great opportunity offered in this growing market.

CINE-MUNDIAL

the Spanish edition of the Moving Picture World,

is selling film, projection machines, generators, cameras and other accessories in this territory and is willing and capable of producing a new volume of business for you.

The opportunity is at hand—grasp it ! ! !

Address

Spanish Department

Chalmers Publishing Company

17 Madison Avenue, NEW YORK CITY

(Continued from page 1577.)

and arrest the bunch. Lizzie wins the big reward for the capture of Phoney Felix. She remembers Jerry just in time and, rushing to him, blows out the candle and saves him.

"But if I untie you, you'll have to marry me," she whispers coyly.

"Marry you? To get out of here I'd marry the ——— himself," and Lizzie takes that for a compliment.

NESTOR.

LOOKING THEM OVER (Week of Sept. 3).—The cast: Eddie (Eddie Lyons); Lee (Lee Moran); Eddie's Wife (Edith Roberts). Story by Lyons and Moran. Directed by Roy Clements.

Eddie is married, but plays the cafes regardless. Lee is married and realizes it every minute. Eddie persuades Lee to go out for a night, and by means of a ruse Lee gets away from the house.

While they are enjoying themselves at a cafe with two pretty entertainers, Lee wife's brother and a friend arrive from the West. They are hungry and get the two wives to go to go to a cafe for something to eat. They go to the same cafe that Lee and Eddie have chosen. Two husbands see their wives with the strange men, and flee to the kitchen for a consultation.

They decide to stay and watch their wives. Donning waiter's clothes, they proceed to wait on the party. Their jealousy is aroused more and more as they watch their wives dance with the two men. Finally their anger leads them to crown the two men with dishes of soft food, and a chase and general scramble ensues.

"Forgive me, darling, I didn't have a bit of a good time without you," says Lee.

"Forgive me, sweetheart. He's only my brother," says wifie, and so peace is restored once more.

UNIVERSAL CURRENT EVENTS.

Issue No. 15.—Aug. 23.

Famous Speeder Known as "The Blue Streak" Ready to Fly in France.—Polly Rice Pierce, society girl, now a daring aviatrix, New York City. Subtitles: A masterful mistress of the air. From her new French military tracfor she "spills" bombs with accuracy.

Troops Reviewed by Gen. Edwards, Commander of Northeastern Department, Fort Ethan Allen, Vt. Subtitle: Gen. Edwards and staff keenly interested.

"What Goes Up, Must Come Down."—True of hoisting tower used in construction of 8,000,000 gallon reservoir. Subtitle: But just suppose it refused to stay down!

Like Fathers Like Sons.—Some Italian fighters hold mountain climbing race, Cuglieri, Cagliari Province, Italy. Subtitle: Watch these mountain squirrels!

Canada's Troops at Famous Westminster Viewed by Royalty. Subtitle: Britain's ruler inspects the fighting Canadians.

These Masons Will Aid War's Wounded.—Masonic Ambulance Corps leaves for American Lake, Wash., to prepare for France, San Francisco, Cal. Subtitle: Mayor Rolph presents a guidon to this unique unit.

One of These Two Baby Parades Should Make America Wake Up.—One was a gay one with fine kiddies and proud mothers, London, England. Subtitles: The other "parade" followed the "humane" visit of zeppelins. The hearses are filled with child victims.

Elihu Root and Others of Mission to Russia Welcomed on Return.—Received at City Hall by Mayor Mitchel, where warning speech stirs throng, New York City. Subtitle: Left to right: Gen. Hugh L. Scott, Nathan Straus, Elihu Root, Mayor Mitchel, Admiral Glennon, and Comptroller Prendergast.

Solves Problem That Expensive Gasoline Offers.—Colored genius of the South decides to ignore the Oil Trust and reverts to the Old Rainbarrel, Richmond, Va. Subtitles: "O! Cos she has to has a little watah! An' den ah slips 'er a little kole. 'Tween de two de steam is riz. An' now ah'm ready. Cum on Mister Millionaire wid hoah rawls rooster!"

Uncle Sam Now a Real Fishmonger.—To teach practical economy he catches grayfish and sells them at cost, Norfolk, Va. Subtitle: The Grayfish was considered inedible until the "Old H. C. of L" taught us different.

After Five Months in the Field the Famous 71st Returns.—Greeted by thousands at Van Cortlandt Park after a campaign guarding bridges and water systems of State, New York City. Subtitle: The ladies of the Red Cross canteen know their needs.

General Petain Visits and Reviews France's Fighters at the Front.—Subtitles. Gen. Petain decorates the 410th Infantry. Gen. Feraud decorates the 1st Cavalry Cyclists. Gen. Petain congratulates the Commanders.

Miscellaneous Subjects

BLUEBIRD PHOTOPLAYS, INC.

MR. OPP (Five Parts—Aug. 20).—The cast: Mr. D. Webster Opp (Arthur Hoyt); Willard Hinton (George Chesbro); Jimmy Fallows (George Hernandez); John Mathews (Jack Curtis); Guinevere Gusty (Neva Gerber); Miss Kippy (Elsie Maison); Mrs. Gusty (Anne Lockhart). Screen version of Alice Heagan Rice's novel. Scenario and direction by Lynn F. Reynolds.

Daniel Webster Opp, egotistical, vain and with only a smattering of education, is the epitome of cheerfulness and optimism. He has ventured into many careers and has made a failure of all of them, until he becomes a traveling salesman for a St. Louis show firm. Just when promises are golden, Opp receives word that his stepfather has died and he must go at once to his old home to settle the estate.

He is met at the hotel in Cove Junction by his brother, Ben, who demands that a settlement be made on the basis of D. Webster taking the homestead while Ben shall have the few dollars in cash that complete the estate. In this arrangement Ben plans to send Kippy Opp to an institution for the feeble minded. As a result of the ravages of fever Kippy at the age of twenty-four has only the mind of a child.

D. Webster Opp decides to sacrifice himself to the care of his sister. He gives Ben the money and settles down in the old homestead to start life anew. As Cove Junction boasts no newspaper, Mr. Opp establishes The Opp Eagle. His optimistic editorials are read by a wealthy promotor who goes to Cove Junction to investigate the possibilities of getting coal from the ground in that vicinity.

Mr. Opp's plan for a "Greater Cove Junction" enthuses the populace, and he is chosen as the community head in forwarding schemes to make the town famous and prosperous. John Mathews, the promoter, addresses an assembly of the townsfolk, promising to co-operate with them in developing the coal lands if the citizens will invest with him in the Turtle Creek Development Co., which he undertakes to form. Mr. Opp's enthusiasm leads the citizens to invest, and Cove Junction begins to boom.

With Guinevere Gusty, the village belle, Mr. Opp has fallen in love, proposes marriage and is accepted. This happens before Willard Hinton, because of threatened blindness, is compelled to abandon his position as private secretary to John Mathews. Hinton decides to remain in Cove Junction and goes to board at the home of the Widow Gusty. This move ends Mr. Opp's matrimonial aspirations, for Guinevere falls in love with Hinton and Mr. Opp releases the girl from her engagement.

John Mathews returns to Cove Junction and at a meeting of the stockholders declares that the coal lands have been found to be unproductive of profit, but offers a plan to sell out to a rival corporation. All the stockholders, except Mr. Opp, agree to sell. Mr. Opp declares the whole transaction to be dishonorable, preconceived by Mathews to trick the rival company into buying a worthless proposition. He, however, is voted down and the sale is consummated.

Then and there Cove Junction's boom begins to wane. Hinton, having married Guinevere, makes a proposal to buy the Opp Eagle and retain Mr. Opp as an employee. Seeing his last hopes vanishing, Mr. Opp sells out on the day the townsfolk have set for a banquet to do honor to the man who has done so much to advance the prosperity of Cove Junction. Mr. Opp finds himself the hero of an occasion that brings to his heart the manna of adulation and praise for which he is so hungry. He is then and there nominated for the office of Mayor and the story ends with Mr. Opp happy in the homage of his follow citizens with a life of devotion to the brain-sick Kippy.

THE CHARMER (Five Parts—Aug. 27). The cast: Ambrosia Lee (Ella Hall); Charlotte Whitney (Belle Bennett); Cynthia M. Perkins (Martha Mattox); Don Whitney (James McCandlas); Franklin Whitney (George Webb); Judge D. W. Appleby (Frank McQuarrie). Story by J. Grubb Alexander and Fred Mynton. Directed by Jack Conway.

Non-Breakable and Sanitary STEEL and CAST IRON
HIGH Quality
LOW Price
Opera Chairs
immediate shipment on many styles; Second Hand Chairs; out-of-door seating. Send measurements for FREE SEATING PLAN. Mention this paper.
STEEL FURNITURE CO.
Grand Rapids, Mich.; New York, 150 Fifth Ave.

Send us your ORDERS
9 A.M. RECEIVED
10 A.M. FILLED
11 A.M. SHIPPED
ERKER'S for Everything in the Motion Picture Line
Good Goods & Prompt Service
608 Olive St. ERKER'S St. Louis, Mo.
Send for Catalog

The Conservative
AMERICAN MASTER ORGAN
insures
The lasting approval of the Public
as well as more business
The Conservative
always wins in the long run and it is permanent popularity that counts in your success and accounts for the success of
The American Master Organ
Manufactured
Lakeview, Paterson, N. J.

We have for sale Twenty Million Dollar Mystery, 22 reels; Zudora, 18 reels; and Million Dollar Mystery, 46 reels. We also have a large stock of new and commercial film in all lengths for all parts of the globe.
Established 1908
THE FILM EXCHANGE
729 7th Avenue, New York City

Pictures are judged by the results which depend as much upon the ability and experience of the **developer** and **printer** as it does upon the one who takes them.
EVANS' reputation, experience and responsibility are essential to best results for you.
EVANS FILM MFG. CO., 416-24 West 216th St., New York City Telephone St. Nicholas 3443-3444

When an enemy torpedo sank a great trans-Atlantic liner, Ambrosia Lee was left an orphan. The only lifeboat heard from after the catastrophe came ashore, with Ambrosia and her two charges—Caesar, a black little imp, and a pet monkey.

The refugees were taken to the general store in Penntucket where the male population were wont to gather for the purpose of assembling 'round the stove and adjusting the fate of the nation. Judge Appleby, supreme in finally settling disputes, ruled that Ambrosia should be contributed to the war bazaar that was then being held in the basement of the parish church.

The wheel of fortune was designated as the means of deciding who should win the prize, and the lucky number was held by Cynthia Perkins, a spinster of rigid New England disposition. Ambrosia, once established in her new home, resumed her communication with fairies that had been interrupted by the disaster on shipboard. A copy of Grimm's Fairy Tales supplied the medium for passing many hours in dreaming of the day when Prince Charming should come to claim her.

The immediate necessity of washing dishes and doing housework was reluctantly observed, but she was always waiting for an event that, suddenly and unexpectedly brought her Prince—and a great deal of trouble to boot. Don Whitney was her Prince Charming and he had been sent to Penntucket because his father and mother were not getting along first class in their matrimonial arrangements.

Mr. Whitney sent Don to his boyhood home and when Mrs. Whitney started her divorce she took the lad elsewhere, leaving Ambrosia forlorn. Ambrosia, having heard of the domestic storm in the Whitney family, had written a letter to Mr. Whitney, telling him the fairies would adjust matters and all would be well.

Mrs. Whitney's lawyer had arranged for a hired co-respondent to give the testimony that should free her from her husband, but when it came to trial the said co-respondent failed to appear. When Ambrosia heard that the trial could not proceed for want of a co-respondent, she remembered the letter she had written Mr. Whitney. Adjudging herself eligible as a "correspondent" Ambrosia took the witness stand—and had explained to her the meaning of the two words she had confused in communion with the fairies.

The interpretation Mr. Whitney gave to the Court as to the contents of Ambrosia's letter touched Mrs. Whitney's heart and impelled her to withdraw her suit. When Cynthia Perkins heard of Ambrosia's "outrageous conduct" she turned her out upon the cold, cold world. When the Whitneys heard of Ambrosia's distress they adopted the child and we leave the little orphan and Don Whitney happy in the extreme.

BUTTERFLY PICTURES.

WHO WAS THE OTHER MAN? (Five Parts—Sept. 3).—The cast: Herbert Cornell (Duke Worne); Senator Washburn (Wm. T. Horne); Marion Washburn (Mae Gaston); Wanda Bartell (Beatrice Van); James Walbert, and Ludwig Schumann (Francis Ford).—Story by J. Lowe. Produced by Francis Ford.

"Prettiest Girl I ever saw," says Ludwig Schumann of the Secret Service, as he catches sight of the young American at the desk of the Grand Hotel in Paris.

He learns she is Marion, the daughter of Senator Washburn of Texas, and is engaged to marry Herbert Cornell, a favorite of Washington society, to whom her father has only one objection. He thinks Herbert has played the role of society butterfly too long, and it is time to prove he is made of sterner stuff. Therefore, he consented on the condition that Herbert take charge of the delivery of the plans for an international canal, and see that they reach the proper hands.

Schumann is about to address Marion, when a young American enters. The spy is struck with the resemblance of the newcomer to himself. His stare attracts the stranger, who is also astonished at the likeness.

The American is James Walbert. He sees Marion, and is attracted by her beauty. A small, dark man enters the hotel and gives Walbert a paper as he passes. Walbert realizes the occurrence is unusual, and goes to his room. He opens it and finds a woman's photograph, with instructions to take the steamer on which she is sailing that evening for America. Walbert, knowing that he has been mistaken for the other, decides to go through with the undertaking."

Schumann meets the dark man, who says:

"You will have to hurry if you want to make that steamer tonight."

"What on earth are you talking about?" says Schumann, and is disconcerted to discover the agent has given the message to the wrong man. He ascends to the other's room, and Walbert looks up to see the muzzle of a revolver covering him.

'Hand over the instructions you received," says a curt voice, and Walbert, bowing to the inevitable, raises his hands above his head. An interruption occurs, and Walbert overpowers his double, ties him securely, rushes for the nearest exit and springs into a taxi.

On the steamer he sees Marion Washburn, the then Wanda Bartell, whom he recognizes from the photograph as his intended confederate. He makes himself known to her. Walbert realizes Marion is far more charming than he thought at first sight. He learns of her engagement to Herbert Cornell with a distinct pang.

Arrived in New York, Walbert and Wanda report at the headquarters of the Black Legion. They have learned that the plans have been intrusted to Cornell, and instruct Wanda to play the old, old game.

It is the ancient passion of jealousy which Wanda calls to her aid. It is not hard for her to contrive an accidental meeting with young Cornell, and the upshot is an invitation to her rooms, and a toast to their better acquaintance. He remembered nothing after drinking the toast, and Wanda relieved him of the plans he carried. Then, as she contemplated his death-like face, a sob burst from her, and she covered her face with her hands.

"Heaven help me! I love him!" she confessed.

That's one reason why you'll hand me those plans. And the other is this!"

The voice was that of her "confederate," and "this" was the badge of the United States Secret Service. Snatching up Cornell's half empty glass, the woman drained it and fell at Walbert's feet.

Walbert left the room, however, determined on rounding up the Black Legion single-handed.

For days Marion had been disturbed by the sense of impending trouble. Many small things combined in her mind into a certainty that Herbert, and possibly Walbert, were in danger. Meeting him on his way to the docks, she had a sudden inspiration.

Walbert, entering unsuspiciously after giving the password, was not prepared for the attack launched against him. Schumann had escaped, and wirelessed the news of the impersonation to headquarters. No match for the dozen men, Walbert was putting up a splendid fight when the police summoned by Marion burst into the place. The Black Legion had held its last meeting.

FOX FILMS CORP.

EVERY GIRL'S DREAM (Five Parts—Aug. [illegible]—The cast: Gretchen (June Caprice); Jane Cummings (Kittens Reichert); Carl (Harry Hilliard); Hulda (Margaret Fielding); Mrs. Van Larn, Gretchen's mother (Marcia Harris); Mynher De Haas (Dan Mason). Scenario by Adrian Johnson. Directed by Harry Millarde.

Olenberg, a town in Holland, is famed for its pretty girls. One of these is Gretchen, who lives with her foster mother, Mrs. Van Lorn. Gretchen is beloved by everyone. Carl, a woodchopper, particularly loves Gretchen. He, too, is a foster child. Mynher De Haas, the town lawyer and capitalist, loves Gretchen and despite his fifty years cannot understand why the girl will not consider him as a suitor.

Mrs. Van Lorn prefers the lawyer. Incidentally the lawyer holds a mortgage on the Van Lorn homestead. But Hulda, a dark beauty, is determined Gretchen will not have Carl. Every time she finds them together she notifies Mrs. Van Van Lorn who drags Gertchen away and leaves Carl and Hulda.

One day De Haas comes to pop the question. As he is making a fervent plea a friend fastens a fishhook to his wig. When he gets up off goes his wig. Gretchen laughs heartily. Mynher leaves in a rage. Determined to make the Van Lorn family pay for the insult he looks for the mortgage in his pocket. It's not there. He has Gretchen arrested as the thief. At the same time Carl is in the woods. A carriage approaches. On nearing Carl it stops and

CONDENSER
BREAKAGE STOPPED
by using the Preddy Mount; fits any lamp in a moment. Very simple and rugged. Pays for itself in a week. Lasts forever. Get circular. Positively stops breaking. Price $4 50. Used everywhere. Condenser expenses ended or money back.
W. G. PREDDY
669 Haight Street
San Francisco, Cal.

"Everything for the M. P. Theatre except the Film." Machines, Motor Generators, Screens, Carbons, Slides, Accessories and Supplies.
UNITED THEATRE EQUIPMENT CORPORATION
1604 BROADWAY - - - NEW YORK

TITLES
CLEAR, CLEAN AND BRILLIANT ON
EASTMAN STOCK
Wording Perfectly Balanced With or Without Borders
ROTHACKER FILM MANUFACTURING CO.
1339-51 Diversey Parkway, Chicago, U. S. A.

BE UP TO DATE
Install
CORCORAN TANKS
Get No. 8 Price List
A. J. CORCORAN, Inc. 751 JERSEY AVE., JERSEY CITY, N. J.

AMERICAN
Fotoplayer
(Trade Mark Registered)
The Musical Marvel Write for Catalogue
AMERICAN PHOTO PLAYER CO.
62 West 45th St. New York City

WAR PRICES—Going Down
The well-known "Orpheum Collection" consists of melodramatic music almost exclusively, and is one of the best collections of agitatos, hurries, mysteriosos, short plaintives, etc., on the market. Particularly useful in serial pictures for bringing out the dramatic points. My last edition is printed from the same plates as the first, on a good quality of paper, and sells for these reduced prices: Piano (solo), 1st, 2d or 3d series, 35 cents each; Violin (1st, 2d or 3d series), 25 cents each; Cornet (1st, 2d or 3d series), 20 cents each; Flute, Clarinet, Trombone, Drums (1st or 2d series), 20 cents each.
CLARENCE E. SINN
1103 Grace St. Chicago, Ill.

TYPHOONS COOL & VENTILATE
TYPHOON FAN COMPANY 1544 B'WAY NEW YORK CITY

a liveried attendant gets out. Noticing a birth mark like a fleur-de-lys on Carl's back he calls another attendant, seizes the youth and throws him into the carriage. They drive off.

The next day finds Gretchen on her way to the stocks, to pay for her theft. Mynher is following her. Just as the girl is to be locked in the lawyer finds the mortgage. He asks that Gretchen be freed. When the populace learns of his mistake they put him in the stocks, and free Gretchen.

That evening a courier enters the town seeking a lost princess. The lucky girl has among her trinkets a beautiful locket. Hulda finds the locket in Gretchen's trunk. Hulda is proclaimed the princess. In a carriage in the square, she is told, is the prince she is to marry. The carriage door opens and out steps an old, wrinkled man.

Hulda runs off, crying she isn't the princess, that Gretchen is the girl and that she stole the locket. Gretchen is placed on the throne.

But the old man wasn't the prince. The prince, no other than Carl, comes from the coach and sits beside Gretchen. After the town's celebration a messenger announces that Carl's father has died and Carl is king.

While the people hail him, Carl gathers Gretchen into his arms and asks her to be his queen. Then Gretchen awakes and finds it was only "Every Girl's Dream".

GREATER VITAGRAPH.

THE DIVORCEE (Five Parts—Aug. 27). The cast: Wanda Carson (Mary Anderson); Rev. Jerry Ferguson (Alfred Vosburgh); Sam Carson (Pliny Goodfriend); Mrs. Pelham-Wilson (Jean Hathaway).

Wanda comes to Reno to visit her brother but he is away on business and in her search for excitement she decides to play the up-to-date divorcee. She makes up a story of martial infelicity which wins her the sympathy of the colony in which she becomes the leader, although in her heart she disapproves of the fast, careless lives they live.

Fond of horseback riding, she meets a young minister whom she mistakes for a cowboy. Riding is just a diversion with him, however, his main purpose being the repeal of laws which makes for easy divorces. She champions the cause of the divorcees and replies to the minister's attacks in press and open meeting, although he is unaware of her identity.

She is frequently put to embarrassment in maintaining her pose and is nearly exposed when her women friends demand that she show her marriage certificate. Her wit saves her, however, when she produces the child of a woman companion who accompanied her to Reno and of whom they knew nothing and challenges the divorcees to show such good proof.

Meantime, the friendship of the minister has grown into love, when Wanda in disgust breaks all relations with the divorcees, who inform the minister that the woman he admires is one of them and has a little girl in the bargain.

Wanda riding out to meet the cowboy minister is witness to a stage hold-up and is convinced that the minister is the robber. She hurries to warn him of a posses' approach and he, under a misapprehension, believes she is fleeing from an angry husband who has found her retreat. And so the two race ahead of the sheriff with bullets falling about them, until finally cornered.

Explanations follow and the sheriff, an old friend of the minister, quickly vouches for him. It might have gone harder with the "divorcee," only her brother Sam, also a friend of the sheriff, happens to be in the posse and she is speedily relegated to her rightful position of a very attractive and unmarried young woman who loves only the minister.

SOLDIERS OF CHANCE (Five Parts—Sept. 3). The cast: Billy Mountain alias Captain Josslyn (Evart Overton); Josephine Winton (Miriam Fouche); Dolores (Julia Swayne Gordon); Philip Winton (Charles Kent); Peter Lawler (Charles Henderson); Yawkey (Denton Vane).

Lawler, the promoter, has Winton, the girl's father absolutely in his power financially, when Billy Mountain, unrecognized as Lawler's enemy, arrives in New York. He needs money to start a revolution in South America to exploit mahogany concessions, and gets Lawler on his yacht intending to force him to sign away valuable securities. Miss Winton and her father also go on the yacht.

Lawler, defiant, refuses to sign any papers and the party finally arrives at the South American estate of Mountain, who starts the revolution. Lawler joins the federal forces and betrays Mountain, who is captured, along with the girl, and sentenced to death the following day.

Miss Winton gets word to the revolutionists of Mountain's plight and agrees to marry Lawler if he will postpone the execution one day. By forced marches, Mountain's men arrive before the palace just as he is about to be shot. There is a battle in which the federals are put to rout and Mountain and Lawler meet face to face. The latter is killed by one of Mountain's followers and the father is cleared of the stigma of a murder with which he has been charged, by the arrival of the man he was supposed to have killed. Mountain and the girl have learned to love each other.

JEWEL PRODUCTIONS, INC.

SIRENS OF THE SEA (Five Part). The cast: Sybil (Louise Lovely); Gerald Waldron (Jack Mulhall); Julie (Carmen Myers); Hartley Royce (Wm. Quinn); Wellington Stanhope (Sidney Sean); Mrs. Stanhope (Helen Wright); Haji (Evelyn Selbie). Story by Grace Helen Bailey. Produced by Allen Holubar.

In the night a terrific storm arises off a strange island and a ship is cast furiously about, sending forth rockets in an appeal for help. As the sun begins to appear, fishermen start drawing in their nets. The rocky shore is strewn with wreckage among which the old beachcomber, Haji, is picking up driftwood. As Wellington Stanhope and his wife, who lives in the Grecian villa, come down to the beach, the fishermen have opened their nets and discovered a tiny blonde child. Haji mutters and looks across the sea. The Stanhopes take the child and try to resuscitate it, and when the tiny girl opens her eyes, they conclude God has sent this little one to fill the void in their hearts.

Fourteen years later Sybil has blossomed into womanhood. Her school chums are spending their vacation at the villa. Julie, a cold, calculating girl, is jealous of Sybil. They go to a nearby island where they start undressing behind rocks, preparatory to going in swimming. Sybil takes their bathing suits. The girls don sea-weed and chase Sybil, then start playing ukeleles and dancing. They are seen by Gerald Waldron, who, bored with society, has found a means of escape on his yacht, but has been unable to escape Hartley Royce, who finds Gerald's money much to his liking. The boys find that there is no such island noted on the map and figure that they have made a discovery. Gerald says it is an enchanted island and over yonder sits Lorelei and her sirens. Destruction or not, he is going to Lorelei. Hartley determines to go back also.

Gerald and Hartley fall in love with Sybil; Julie rages and finds herself relegated to Hartley. A fortnight goes by. Julie and Hartley plot to separate the lovers. Julie insinuates that Sybil is not the daughter of the Stanhopes. Hartley tells Sybil not to worry about Gerald, who has a sweetheart in every port.

It is Sybil's eighteenth birthday and a celebration is in progress. After telling Julie her plan, Sybil slips away to go for Haji, to induce her to tell the fortunes of the young people. Julie informs Hartley, who follows Sybil. She tries to elude him, but he gains and passionately catches her in his arms. She rushes to the top of a cliff and, though she warns him, he rushes toward her and she jumps into the sea. After several moments of horror, he picks up her cloak which has been washed to shore, and returns to the villa. Gerald is frantic. After hours of fruitless searching the dawn finds him hopeless and exhausted. He has heard Haji saying Sybil came from the sea and has gone back to the sea; that she is the spirit of the Greek sculptor, who, lured by the sirens, left his wife and child, and the wife drowning herself and the child, cursed the land and water "until true love shall reign again."

Gerald and Hartley start out to find the girl, each in a different direction, and to each is accorded a series of startling adventures, which end with the sailing of Sybil and Gerald for America.

PHOTO-GRAVURE PROGRAM
4 pages, size, 8½ inches long and 5½ inches in width. Picture covers nearly entire front page. 35 BIG NAMES. Write for specimens, $2.50 per thousand in any quantity desired.

New Colored Catalogue Now Ready

The Photo-gravure program is a real souvenir and will bring you more patrons

LARGE HANDCOLORED PICTURES
Size 22x28 inches. Every prominent player....75c. each
FAC-SIMILE OIL PAINTINGS, all sizes, from $3.50 to $35 framed.
THE SEMI-PHOTO POST CARDS, $3.00 per thousand, of over 600 players.
PHOTOGRAPHS, size 8x10, of all the prominent players, 600 different names, 20c. each.
LARGE PICTURES, HAND COLORED, size 11x14, all the prominent players, 20c.
GRAVURE FOLDER, containing pictures of the prominent players, $10 per thousand.
SINGLE COLUMN CUTS of every prominent player, 60c. each.
KRAUS MFG. CO.
220 West 42d Street, New York
12th Floor, Candler Building

EDWARD M. ROSKAM
Film Broker
Title Specialist Expert Cutter
220 West 42nd Street
NEW YORK
Suite 1017 Bryant 930

Exhibitors Supply Co.
408 Mallers Bldg., Chicago, Ill.
DISTRIBUTORS OF
SIMPLEX MACHINES
NATIONAL CARBONS
TRANSVERTERS
And All Theatre Accessories

The Original and Leading Moving Picture Journal in Europe
The Kinematograph Weekly
The reliable Trade organ of Great Britain; covering the whole of the British Film market, including the American imported films. Read by everyone in the industry. Specialist writers for Finance, Technical Matters, Legal, Musical, Foreign Trading (correspondents throughout the world)—and every section devoted to the Kinematograph. Specimen copy on application to:—
The Kinematograph Weekly, Ltd.
9-11 Tottenham Street, London, W., Eng.

THAT SILENT EASY RUNNING PROJECTOR
Which has replaced a "STARTLING NUMBER" of the so-called popular machines of the "NOISY" variety, has INCREASED the BUSINESS of many theatres for the reason that the patrons are not annoyed by that constant "NERVE-RACKING SOUND." For the machine with a "CONSCIENCE" and "RESPECT" for the people's Nervous System, consult
B. F. PORTER, On the Square at Times Square, 1482 Broadway, New York

K-E-S-E.

PANTS (Essanay—Five Parts—Drama—Sept. 10).—Little Betty has a luxurious home, an army of servants and the costliest of toys. But she hasn't what a child wants most of all—other children to play with. The result is that she runs away and joins a group of children from the ghetto district on the beach. In play she exchanges clothing with a little boy. That evening Betty doesn't return home. Her maiden aunt—an over-zealous guardian—is frantic. She notifies the police. The same evening the father of the boy, who has lost his position and is facing starvation, decides to turn burglar. He steals into the home of Betty's father. The household is awakened and the intruder captured. At that moment the police arrive with the boy whom they have mistaken for Betty on account of the little girl's clothing which he wears. All are utterly bewildered. The denouement comes with Betty's entrance at this juncture, garbed in the boy's clothes. She likes the boy and on her plea he and his father are liberated. The experience teaches Betty's father that his little girl should have more than his wealth can afford her; that is, other children to play with.

CONQUEST PICTURES.

(On K-E-S-E Program.)

THE PRINCESS' NECKLACE (Edison—Four Parts—September 1—On Program No. 8).—The cast: The King (William Calhoun); the Princess (Kathleen Townsend); the Stranger (Wallace MacDonald); the Little Girl (Susan Mitchell); The Girl (Dorothy Graham); the Shepherd (Roy Adams).

Once in a country called Happyland there lived a good and wise King. To his beautiful daughter, Princess Loree, the King presents a priceless pearl necklace. A mysterious stranger arrives. He meets the Princess and they fall in love at first sight. He reveals to her that he comes from a country where the people are forever in gloom and he is here to learn the secret of happiness. He meets with a number of adventures which teach him some of the principles of happiness, but not its Master Secret.

One day a goblin takes the necklace and brings it to his chief, who hides it in the wall of the Goblin's Cave. The Princess and the people are grief-stricken and the stranger decides to find it. He enters the Enchanted Woods and after a series of adventures reaches a secret passage which leads him into the Cave of the Goblins. The chief of the goblins promises to return the necklace if the stranger will brave any perils that may confront him. The latter consents and passes undaunted through them all.

He obtains the necklace and returns it to the Princess, whose happiness is restored. The King is willing to give him half his kingdom as a reward, but all the stranger asks is to be allowed to speak to the Princess one hour every day for seven days. At the end of the seventh day he leaves, promising to return shortly.

Weeks pass. The King informs the Princess the newly crowned King of Roseland is coming to pay homage to Happyland and that she better don her finest apparel and help him entertain the illustrious guest. The King of Roseland arrives and the Princess is happy, for in him she recognizes the Stranger. She inquires if he has discovered the Master Secret. He answers in the affirmative, saying true happiness consists in deeds that bring happiness to others, and in the realization of one's ideals—love crowning all.

THE PUZZLING BILLBOARD (Edison—850 feet—September 1—On Program No. 8).

This is a puzzle story arranged by Sam Lloyd of a billboard or rather of the evolution of a word thereon from *pants* to *nails*. On the surface there seems to be no connection between pants and nails; yet it is as easy as eating pie to make nails out of pants if you know how. The first word advertises the product of a clothing man. But he has made his reckoning without the host—or rather a number of hosts. For a florist, a furrier, a jeweler, a plumber, a dry-goods man, a carpenter, a physician, a lawyer, a mason, a ship's chandler and a hardware man happen along one after the other, and, by merely pasting over one letter of the word on the billboard with a different letter, each alters the word into an advertisement of his own product. The film is ingeniously arranged so as to give the onlooker a chance to use his wits in guessing the next word on the billboard. In the end a goat comes along and eats up the poster. This goat is a puzzle in itself. Is it a rear goat? Who knows?

IN OLD ENGLAND (Edison—250 feet—September 1—On Program No. 8).

This scenic is interesting by virtue of the marked contrast between the rural scenery of Albion and that of our own country. We still boast pristine forests and regions untrod by man. But England is a tight little isle, teeming with population. Nature there bears no aspect of rugged grandeur. Everything, be it sward or tree or brook, is trimmed down to a nicety—according to model. Everything is orderly and prearranged as things in Toyland. We gain this impression as we follow the tourists along English roads, past quaint little houses, where everything is peaceful and serene and unruffled, down the banks of the Thames, under bridges and through massive locks.

THE BLIND FIDDLER (Edison—One Reel—Sept. 1—On Program No. 8. With Viola Dana as the Fairy).—The blind fiddler is playing his weird and haunting music outside his hut, but he is very unhappy. He sighs: "Ah if I could only see my lovely wife, how happy I would be." A fairy is moved by his prayer and restores to him his sight. But the world he has imagined so beautiful bursts repulsively on his sight. He sees a man beating his dog unmercifully. His wife turns out to be old and ugly. The disillusionment affects his genius and his violin is deprived of its haunting, almost human witchery. He cries out in despair for the return of his blessed darkness. The fairy restores it to him and therewith his happiness.

WOODCRAFT FOR BOYS (Edison—400 feet—September 1—On Program No. 8).

This film shows that many schools have complete courses in woodcraft for boys. Two-day canoe trips are part of the course. While out camping, the boys enjoy the simple life, living in tents, taking their daily swim and cooking their own meals. Matches are not needed, and it is a treat to watch the boys starting a fire without them. The flapjacks they turn out would arouse the envy of a Broadway chef. Their bodies are hardened by such sports as racing, swimming and spear throwing. In the evening they dance around the camp fire and indulge in such simple games as knocking each other off the stool. The ending of this split reel shows a boy blowing the bugle and the camp breaking up.

SHIPPING LIVE FISH (Edison—200 feet—September 1—On Program No. 8).

(Photographed at a New York aquarium under the auspices of the New York Zoological Society.)

Fish breathe oxygen from the water. If a fish is placed in a small amount of water he soon exhausts the oxygen and dies of suffocation. The New York Aquarium has solved the question of supplying the oxygen on long journeys even when fish are placed in small jars. The jar is first filled with pure sea water. The fish to be shipped are placed in it and the jar is inverted in a tank full of water. Sufficient oxygen is then admitted to force out one-third of the water. The jar is tightly corked under water and hermetically sealed with waxed linen. The jar is then packed in a barrelful of sawdust or excelsoir, addressed and shipped to its destination. The fish will live for more than fourteen days in a jar of small size. It is therefore possible to ship them from New York to any part of the United States and to most parts of Europe.

THE BROOK (Edison—400 feet—Sept. 1—On Program No. 8).

This famous poem by Tennyson is made the subject of a scenic comprising a tableau of pictures that interpret the mood of the poem. We follow the falls bickering down the valley and the brook as it chatters over stony ways in little sharps and trebles, as it steals by lawns and grassy plots and murmurs under moon and stars in brambling wilderness, as it hurries down the hills past town and under bridges, winding in and out with here and there a foamy flake until it joins the brimming river.

OGDEN PICTURES CORPORATION

THE LUST OF THE AGES (Seven Parts—August).—Edmund Craig, obsessed with the ambition to acquire wealth, pays scant attention to his wife and daughter, Lois. Mr. and Mrs. Craig reap their harvest, but in different ways. Craig, in the excitement of the hour and in the moment of consummating a large financial transaction, is stricken with heart disease and dies.

Lois completes her education at a female "Freshwater" college and is awarded the literary prize as a result of her book, which she has entitled "The Lust of the Ages." Professor Mason, a kindly, elderly gentleman, marvels at the strength of the work, and prevails upon Lois to permit him to have it published. Lois shortly after her graduation becomes the fiancee of Byron Masters, a whole-souled American. Masters is the chairman of the Board of Trustees, whose financial contributions permit Professor Mason to keep his college open. Professor Mason for his commencement lecture, chooses the subject, "The Iniquities of Wealth Wrongfully Applied," and inveighs against monopolies and aggregations of wealth generally.

Masters is the head of a combination seeking to control important railway lines and, hearing Mason's address, determines to remove him as president of the college and forwards him a notification to that effect.

Professor Mason delivers the first copy of Lois Craig's novel to her in the garden of her home and there also tells her of his removal by Byron Masters. Lois protests and tells Professor Mason she will have him restored. She calls on Masters and when she realizes that he, too, is obsessed with the lust for gold, and with the lesson of her mother's experience in her mind, tells Masters they could never be happy and terminates the engagement. She leaves with him her book and asks him to read it.

Masters commences to read the book and the photoplay then visualizes what Lois Craig has written. She proves the dissipation and squandering of wealth, immoral entertainments held by those of the rich, the want and privation of the poor, the reason that girls are driven to immoral deeds and then traces the history of the lust of all ages from the time of the ancient days when there was no money and wealth was acquired through the medium of barter and exchange. There was then known a habitation called the Valley of Content, but the army of Mammon invaded this peaceful valley and, re-

A SOLDIER BOY SINGS

"I want tobacco just as much as bandages and socks,
So drop your contribution in my old tobacco box!"

SEND 25 CENTS, and we will forward a "comfort package" of tobacco to some soldier or sailor at the front—enough to keep him in tobacco for a week. Or SEND $1—it keeps a fighting man happy for a month. Tobacco is the only thing that cheers the soldier boy through the dreary hours in the trenches. He'll probably send you a post card in acknowledgment—a war souvenir you will treasure. Send your "Smokes" at once—he needs them badly. Every cent contributed goes for tobacco for our soldiers and sailors abroad.

"Our Boys in France Tobacco Fund"
19 W. 44th St., New York City

ENDORSED BY WAR AND NAVY DEPARTMENTS

Screencraft
BY LOUIS REEVES HARRISON

An invaluable help to the writer who is making a serious effort to evolve stories for screen production

Of great interest too to the individual who is watching the development of "the silent drama."

$2.00 PER COPY, POSTPAID

Published and for Sale by
MOVING PICTURE WORLD
17 MADISON AVENUE, NEW YORK CITY
Schiller Building, Chicago, Illinois
Haas Building, Los Angeles, Cal.

quiring possession of material things, drove the inhabitants beyond the snow hills and confiscated all their goods and stock. She shows the desolation, the waste and the misery of it all.

Her book further proceeds to record the mad craving for wealth at a later period, when in the Hall of Mammon people followed the Money God; then to a still later period of about forty years ago, when a certain war lord, the ruler of a foreign nation, determines to enter upon a war of conquest and then commences to fill the war chest with gold.

Her book further reveals the present time, when the successor of this war lord, at a time when the war chest is filled, engages upon a war to monopolize the world's wealth and world possessions. She predicts, however, that other nations will rise in the cause of democracy and forever stamp from the hearts of autocracy this mad craving for wealth.

Masters finishes the book. He is convinced that real happiness and joy are found in the simple things of life and not in exceeding wealth. He rejoins his sweetheart, reinstates Professor Mason to the college presidency and determines to live for higher ideals than the acquisition of gold.

PARAMOUNT PICTURES CORP.

DOWN TO EARTH (Artcraft—Five Parts—Aug. 12).—The cast: Bill Gaynor (Douglas Fairbanks); Ethel, the girl (Eileen Percy); Dr. Jollyem (Gustave Von Seyfertitz); Dr. Small (Charles P. McHugh); Ethel's lover (Charles Gerrard); Mr. Carter (William H. Keith); Mrs. Fuller Jermes (Ruth Allen); Jordon Jimmy (Fred Goodwine); Mrs. Phattson Oiles (Florence Mayon); Mr. A. D. Dyspeptic (Herbert Standing); Mr. Coffin (David Porter); Wild Man (Bull Montana).

Billy Gaynor, a famous hunter for big game in Africa, and Ethel Forysthe, a pretty aspirant for society honors, are sweethearts from childhood. Bill asks Ethel to marry him, but she refuses.

Bill starts on his trip to the Alps and the Congo, while Ethel's life is a continuous round of gayety. On returning Bill goes to his ranch where he receives an invitation to the wedding of Ethel and Charley. Just as Bill decides to go to China, he receives a letter asking why he doesn't "come back and take Ethel from the boob," and telling him her health is broken down, and that she has gone to Dr. Jollyem's sanitarium to recuperate, the wedding having been postponed.

Bill starts for the sanitarium. He meets all the invalids, including the woman who always succeeds in suffering from the various symptoms described in Curemall's Almanac. Unsuccessful in persuading Ethel to leave, Bill resolves to save her and the rest of the invalids. He buys the sanitarium and with the help of the "little doctor" and a made-to-order smallpox scare gets the invalids, including Charley, on board his yacht.

The yacht is wrecked and they all go ashore. The invalids sit around bewailing their hard luck. Charley sees the "wrecked yacht" putting out to sea and accuses Bill of doing this on purpose. Everyone, including Ethel, is indignant. Accompanied by the "little doctor" Bill sets out to find something to eat and to prepare camp. The next morning finds him broiling a fish with some mushrooms for breakfast. The invalids smell the inviting meal but are too proud to ask for something to eat. However, the fat lady, finding it impossible to hold out any longer, asks Bill for breakfast, offering to pay for it. Bill advises her that the only currency he recognizes is health, and in order to regain her health she must take proper exercise. "Snakes are never fat," he advises, "so you must wriggle on the ground likt a snake for 15 minutes and then I'll give you your breakfast."

One by one the invalids come to him and he makes each one exercise or do some work around the camp. Ethel and Charley, however, promise that they will never give in. Charley starts to find something to eat, but is badly frightened by a "wild man," who leaps upon him out of a cage near the top of a hill. Charley, terror stricken, rushes to Ethel with the news and announces he is not going to starve any longer. Ethel, disgusted, but knowing she can't hold out alone, goes to Bill with Charley asking what she must do to get something to eat. Bill advises her that she is too weak to do anything; she insists that she is not, and is put to work washing "dishes," which are clam shells gathered on the beach.

Two months later the "invalids" have regained their health. Bill asks Ethel to marry him and she advises him that while she is well again and enjoys the outdoor life she is afraid that if the chance came she would want to go back to her old life. Charley starts out on an exploring tour. Climbing to the top of the hill, sees below him the city of Palm Beach. Charley hurries back to Ethel and Bill with the news just as the "wild man" rushes up and apologizes for allowing Charley to get past him. Bill takes them all to the top of the hill where they meet an auto containing several friends of Ethel and Charley. The latter tells them of Bill's escapade, and to his surprise they treat him as a hero and insist on all coming to a party.

At the party Ethel finds herself bored and disgusted with the shallow women, whom she had formerly called her friends. When she tries to sleep, the stuffy bedroom stifles her, and slipping on a heavy coat she goes out to the lawn to get some air. Here she meets Billy and advises him that she cannot stand this life any longer and suggests that they hunt up a minister.

A year later finds Bill and Ethel fishing at Catalina for tuna and on the site of their former camp, the little doctor has established an outdoor sanitarium where invalids and those who imagine themselves invalids can "get back to earth."

LITTLE MISS OPTIMIST (Five Parts—Drama—Aug. 26).—The cast: Mazie-Rosie Carden (Vivian Martin); Deal Hendrie (Tom Moore); Ben Carden (Charles West); John West (Ernest Joy); Samuel Winter (Charles Gerard); Belle Laurie (Helen Bray).

Maizie-Rosie Carden (Vivian Martin) is a waif who has been taken in by a foster mother, who makes her pay for her board by selling newspapers on the street. The child's smiles and blithe, cheery way win her many customers, however, so the little earnings are large enough to pay for her "keep."

One morning while waiting for the papers she discovers Deal Hendrie on the verge of starvation. Deal is the son of wealthy parents but had decided to become a musician instead of a business man, and had been disowned by his parents. Maizie-Rosie gives him her cherished "lucky dime" and then has her friend, the policeman, send him to the emergency hospital to recover.

In the meantime, Maizie's brother Ben, employed as weigh-master by a coal company, has been discharged on a trumped-up accusation of having falsified the weights by Samuel Winter, a clerk for John West and a pillar of the church. Winter, also an important member of his employer's church, advertises for an organist, and Hendrie, now able to leave the hospital, applies for the position and is accepted by West and the church committee.

Maizie-Rosie's foster mother decides to get married and Maizie finds herself without a home. On her way to a cheap lodging house she hears Deal playing the organ and creeps into the church to listen. She is discovered by the organist, who tells her of the luck the "luck-coin" brought him.

Maizie is given a home at the mission and secures employment at a tea shop. West finds proof of Winter's false records, summons him to the house, and after a fight, is killed by his employee. Carden is induced by Mazie to go to West and say that he has been falsely accused. He arrives in time to see Winter robbing the body of his employer. Winter attacks Carden, knocks him unconscious and escapes, but is seen by Maizie-Rosie, who hides in the church until the following Sunday. She finds Winter substituting the "lucky" dime he has taken from West's pocket for another on the contribution plate and accuses him of the murder before the whole congregation.

A detective arrives and announces that Maizie's brother has regained consciousness and testified as to the real slayer. Hendrie confesses his love for Maizie-Rosie, and the two are happy.

PARAMOUNT-BURTON HOLMES.

FROM MADRID TO MADERIA WITH BURTON HOLMES (Aug. 27).—Burton Holmes takes you to Madrid, the Capital of Spain, there to penetrate to the very heart of the city, where the "Huerta de Sol" now marks the spot where once stood the city's eastermost gate, "The Gate of the Sun," as the present Spanish name of the street implies.

At this prominent centre of traffic you witness the ever-changing types of Spanish population—the street crowds, the styles in conveyances, the Spanish goats with four legs and the

BARGAINS
Variable-speed, 110-volt, A.C. or D.C. motors for Power Machines.
Enterprise Gas Making Outfits.
Power and Edison Rheostats, Lamp Houses and Magazines.
Parts for Power, Edison and Motiograph Machines.
C. R. BAIRD CO. 24 EAST 23d STREET NEW YORK, N. Y.

SWAAB
Complete
Picture Theatre Equipment
CARBONS AND SUPPLIES
Dept. M., 1327 Vine Street, Philadelphia, Pa.

Get This Book Free
This new booklet, just off the press, tells how hundreds of theatres are adding fifty dollars or more each month to their income.
But, most important, it tells how you, too, can make this extra money by giving us a few minutes of your extra time, making big double profitacting as our exclusive agents in your town selling Arrow Monthly Service to your merchants.
Write today for the money making booklet, explaining the Arrow proposition, and why you should act as our representative. Just say "Send booklet 'E'."
Arrow Adv. Film Co.
1429 East 67th Street, Chicago
Titles, Developing and Printing for the Trade.

Do it now!

The Automatic Ticket Selling and Cash Register Co.
Manufacturers of
AUTOMATICKET MACHINES
and all kinds of Theatre Tickets
USED UNIVERSALLY
1735 BROADWAY N. Y. CITY

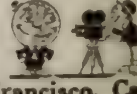
ABC FILMS
SPECIALTY FILMS FROM "THE HOUSE OF FILM SPECIALTIES"
AMERICAN BIOSCOPE COMPANY — INC.
BROADWAY AND [illegible] AVE.
CHICAGO
Do you run a stereopticon or a Motion Picture theatre? We make films for announcing coming attractions just as cheap as your present program breakers—the slides.
J. E. WILLIS
Pres. & General Manager

For the fullest and latest news of the moving picture industry in Great Britain and Europe.
For authoritative articles by leading British technical men.
For brilliant and strictly impartial criticisms of all films, read
THE BIOSCOPE
The Leading British Trade Journal with an International Circulation
85 Shaftesbury Avenue, London, W.
Specimen on Application

THE CINEMA NEWS AND PROPERTY GAZETTE
30, Gerrard Street, W., London, England
THE OFFICIAL ORGAN of
THE CINEMATOGRAPH EXHIBITORS' ASSOCIATION (REGD.)
of Great Britain and Ireland
Has the quality circulation of the trade in Great Britain and the Dominions. All Official Notices and News from the ASSOCIATION to its members are published exclusively in this journal.
Yearly Rate—Postpaid, Weekly, $7.25
Sample copy and advertising rates on request.

Duhem Motion Picture Mfg. Co.
Expert Developing, Printing and Coloring

CAMERA OUTFITS AND RAW FILM SUPPLIED
CAMERA MEN SENT ANYWHERE



985 Market St., San Francisco, Cal.

Spanish kids with two, a view of the Arena where the municipal bull-fights take place; you see the bull-ring, some of the officials and the "Toro."

To the Royal Palace Mr. Holmes then takes you. See the celebrated Guardia Civil—corps of military police who figure prominently in all stories of brigands, gypsies and lonely wayfarers in Spanish mountain fastnesses.

In Barcelona you will go to "La Rambla," the principal menado, then to a number of Spanish seaport towns and to Lisbon, with its hill-climbing trolley cars, its busy life of the streets and a short visit to the fish market of this Capital city of the Portuguese.

To the bull ring you are also taken—this time to behold the "Cavalreiros" on their splendid steeds. You next sail for Madeira, landing at Funchal, the chief port of these islands of perpetual summer, where you will be taken coasting down hill and sleighing under tropic palms, over the slippery cobblestones of the hilly streets and through the town.

Mr. Holmes also takes you by funicular railway up through the lovely vineyards that produce the famous wines, over which you may look seawards from the top of the railway, 2,000 feet above the city.

PATHE EXCHANGE, INC.

HEARST-PATHE NEWS NO. 67 (Aug. 18).

Somewhere in the East.—A park in the heart of a big city is made into a camp for Militiamen. Subtitles: It mother could only see him now. The "Fighting 69th" is the first N. Y. Regiment ordered to France. Troops of the Seventh are added to it to bring it to war strength. The officers of the 69th.

New York City.—Henry Elionsky, the human fish, swims five miles with all his limbs tied. Subtitles: Cast into the briny waters. He makes his way slowly but surely—but how is a secret.

Brandon, Conn.—Ninteen killed and a score injured in the sad toll of a trolly car collision on the Shore Line Electric Railway. Subtitle: All that is left of the "death" car.

On the West Front.—The 410th Regiment of French troops, famous for its daring attacks in the Champagne, returns to its base for brief rest. Subtitles: General Petain, French Commander-in-Chief, decorates the gallant heroes. The General is himself honored by one of the liberated peasants.

Tacoma, Wash.—Way up on the summit of Mt. Tacoma Norwegian skiers compete in a thrilling tourney. Subtitles: Even the experts have their occasional spills. Miss Olga Belstadt of Seattle captures the first prize.

New York City.—The metropolis welcomes the members of the American War Mission to Russia, who recently returned from abroad. Subtitles: Elihu Root, who brings to America Russia's message of hope, her trials and grim determination to safeguard her Liberty. Colonel Roosevelt, who again calls for a united Nation to vigorously prosecute the war.

Fruitvale, Cal.—One of the largest pigeon ranches in the West is carefully breeding thousands of pure white Peralta squabs. Subtitles: Making their way into the world. As usual, the "feed" man is the most welcome visitor.

Jersey City, N. J.—With America's army in formation, women enlist in the Nation's service to keep the wheels of industry running. Keep things moving. They rise to hazardous heights to depict Liberty's appeal.

Fort Meyer, Va.—After months of training, 1,800 student officers are ready for service in the National Army. President and Mrs. Wilson attend the graduation ceremony. Subtitles: Approved by Committee on Public Information. Secretary of War, Newton Baker, confers the commissions upon the successful candidates. They are ready, Uncle Sam, to lead the way to victory.

HEARST-PATHE NEWS No. 68 (Aug. 22).

Welcome.—Members of the Japanese Mission who come to co-operate with America in the war for international freedom. Subtitles: San Francisco gives a rousing reception to the Niponese Envoys. Viscount Ishii, head of the party, who brings a message of "fraternity, confidence and cheer" to the American people.

Monmouth Park, N. J.—Employees of the Bell Telephone lines have organized an entire battalion for service with the U. S. Signal Corps. Subtitles: Theodore N. Vail (right), head of the system, congratulates the patriotic workers. The mascot.

SHEEPSHEAD BAY, N. Y.—Barney Oldfield, the one-time king of dare-devil racers, tries to regain his laurels with a new armored "submarine" car. Subtitles: Frequent bursts of speed thrill the 40,000 spectators. Averaging 107 miles an hour, Ralph De Palma captures the short-distance championship.

Shanghai, China.—Far in the East, 6,000 miles from home, U. S. boys do not forget their glorious freedom and observe Liberty Day. Subtitles: Troops at the Allies' Consular offices join in the celebration. The men are reviewed by American Consul-General Shannon, and cheer news of their fighting comrades in France.

Stratford, England.—Britain's women are doing their bit to fight the U-boat menace by helping to increase the Nation's food supply. Subtitles: They have their jolly sports, too. Many have nobly devoted themselves to Red Cross work.

New York City.—Two ships and seven lighters, with loss of $1,000,000, are destroyed by a fire caused by spontaneous combustion. Subtitles: The pier, loaded with goods for the Allies, is also ruined. Towing one of the burning boats away to prevent the spread of fire to adjoining vessels.

Fremont, Neb.—The need of farm implements to increase food production, brings out many new kinds of tractors at the national show. Subtitles: Some of the larger machines can easily do the work of scores of farmhands. An ingenious reaper and binder.

Chicago, Ill.—Joy riders, behold! The Windy City Limited on tires, a combination autolocomotive designed by a local inventor. Subtitle: Choo-choo.

In the Federal Service.—No longer the "Fighting 69th" N. Y. National Guard, but now the 165th U. S. Infantry, off to train for the firing line. Subtitles; Farewell, old New York. Major-General Mann, who will command the first division of Militia at the front.

THE SEVEN PEARLS (Episode No. 1. The Sultan's Necklace—Two Parts—Sept. 2. The cast Ilma (Mollie King); Harry Drake (Creighton Hale); Grady (John R. J. Dunn).

Six months to recover the seven pearls, or suffer the penalty of being sent to the harem. Ilma, the daughter of Honest Bey, a former American ambassador, agrees to return the pearls while her father is held a hostage. The pearls had been entrusted to her father's care by the Sultan, and he had promised to guard them with his life, but they were stolen by Harry Drake, a New York youth, travelling in Europe. Drake rescued Ilma from drowning, and in gratitude she kissed him. This enraged some Turks, who beat Harry and took his money. His funds gone, Drake asks assistance of Grady, an American crook. He tells him that he too has been robbed of a pearl necklace, and if he can recover it, his reward will be one of the pearls. Ilma finds the pearls, tries them on, and then lays them by a barred window. Reaching in, Harry hooks them with his cane. On account of her veil, he has no suspicions that he is robbing the girl he rescued.

Drake arrives in New York, followed by Ilma, in search of the pearls. During the trip Drake received a note, telling him that his crime is known and unless he returned the pearls, he would die. Learning the pearls never belonged to Grady, Harry refuses his share when they divided amongst the gang. He receives a note from Grady telling him that he had concealed the pearl in the heel of his shoe. Finding it, he locks it in the drawer of his desk. Later that night Drake discovers a masked figure at his desk. Drawing his revolver, he secures the pearl. A second figure holds Drake up, and takes the pearl from him. As the second figure backs towards the door, a strange hand reaches in and takes the pearl from the second figure, while Drake turns in wonderment to the masked woman.

THE FATAL RING (Tenth episode The Perilous Plunge—Two Parts—Sept. 10).—Carslake with the followers of the Violet God watch one of Carslake's minions plunge his knife into the covering under which Pearl has been placed, drawing back the covering he finds a dummy. The High Priestess and her followers cover Carslake and his men with their revolvers and order him to return the diamond. Carslake, discovering the Violet Diamond has been taken from its hiding place, tells the Priestess Pearl secured it.

Pearl, who has reached home, tells her story to Tom Carlton and Aunt Ella. She had escaped from Carslake's house by means of a convenient drain pipe. The Priestess, accompanied by her men, visit Pearl, who had placed the Diamond in a jewel box on a table. Amazed, she sees the Violet Diamond has disappeared. Tom is seized as hostage until Pearl returns the diamond, and he is taken away in an automobile. As they are crossing the river on a ferryboat, Tom sees his chance to escape, when the attention of his captors is attracted by an aeroplane. He starts the automobile, and it runs through the gates. As it plunges into the river Tom manages to swim to the river bank. He phones Pearl of his escape. Pearl tells him to go to her camp in the Adirondacks. As she turns from the 'phone she discovers her pet parrot has taken the Violet Diamond and hidden it behind a picture.

Carslake, through a treacherous maid, learns that Tom has gone to the Adirondacks, and Pearl has recovered the Diamond. After a fight he takes it from her and escapes with it. "The Spider" tells here the Priestess

SHOULD SHE OBEY
A GRIPPING 7-Reel Drama of Divorce, directed by George Siegmann.
FOR STATE RIGHTS
Address
RENOWNED PICTURES CORPORATION
AKIBA WEINBERG President
1600 Broadway New York City

CLUNE FILM PRODUCING CO.
Los Angeles, California
Producers of "RAMONA" (8½ reels) and "THE EYES OF THE WORLD" (8¼ reels)
Harold Bell Wright's famous love story of adventure, of which nearly 2,000,000 copies have been sold, magnificently reproduced.
Available for state rights.

"ARGONAUTS OF CALIFORNIA"
DAYS OF '49
A Thrilling Historical Masterpiece in 10 Reels
Grafton Publishing Film Company
LOS ANGELES, CALIFORNIA

We do not CUT prices but quote SENSIBLE prices for
DEVELOPING—PRINTING
TITLES—TINTING
CAMERAMEN FURNISHED
ALL WORK GUARANTEED
Standard Motion Picture Co.
1620-21 Mallers Bldg., Chicago

Get acquainted with the
ERBOGRAPH WAY
of Developing and Printing
ERBOGRAPH COMPANY
203-11 West 146th St., New York City

FOR SALE
Mailing Lists
MOVING PICTURE THEATRES
Every State — Total 24,000
Price, $3.50 per M.
1400 Film Exchanges.......................... $4.00
306 Manufacturers and Studios........ $1.00
235 Picture Machine and Supply Dealers $1.00
Particulars.
A. F. WILLIAMS, 166 W. Adams St., Chicago

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.

FILM
DEVELOPING
PRINTING
TITLES
TINTING and TONING
GUNBY BROS., Inc.
145 West 45th St. New York

knows where Tom is. Pearl offers him $5,000 to save [illegible] and starts for her camp in the Adirondacks with "The Spider." The next morning Tom is captured by the Priestess and her followers, and the camp is set on fire just before Pearl and "The Spider" reach it. Pearl and "The Spider" are locked in the burning cabin while Tom is led away captive by the Priestess and her followers.

TRIANGLE FILM CORPORATION.

WEE LADY BETTY (Five Parts—Aug. 19). The cast: Wee Lady Betty (Bessie Love); Roger O'Reilly (Frank Borzage); Fergus McClusky (Charles K. French); Shamus McTeague (Walter Perkins); Lanty O'Dea (L. Jefferies); The O'Reilly (Walter Whitman); Mrs. O'Reilly (Aggie Herring); Connor O'Donovan (Thornton Edwards); Father Dan (Alfred Hollingsworth); Michael O'Brien (J. P. Lockney). Story by J. G. Hakws. Directed by Charles Miller.

On the Isle of Kilcroney Wee Lady Betty ruled O'Reilly Castle with a stern hand and a big heart. Their fear of the Wee Lady was next to the fear of the ghost of "Slasher" O'Reilly. Sir Daniel O'Reilly, the rightful owner died, leaving the castle to Roger O'Reilly, who announced that he was coming to take possession. The tenants would not have this as the Wee Lady had been good to them, but she told them to receive the new master kindly.

Not having the where-withal to provide for her aged father, the Wee Lady contrived a scheme. Feigning to leave the castle, she had her father returned after dark the same night and she installed in the haunted chamber, keeping the key. The next day when Roger arrived with his mother his reception was a chilly one, the villagers believing that he was responsible for the Wee Lady's supposed departure. The Wee Lady Betty in the guise of a maid showed them through the place, [illegible] on the haunted chamber and the ghost of "Slasher" O'Reilly.

When Roger had gone, his mother demanded to see the haunted room, so the Wee Lady got into an old suit of armour and said "Begone!" Mrs. O'Reilly fainted. The Wee Lady found that she had developed a strong liking for Roger but was thrown into despair when he declared he would nail up the door of the chamber. When getting food to her father that night she heard a door open and beheld Roger [illegible] behind the armour and said "Begone!" and her answer was a shot from Roger's pistol, [illegible] and Roger rushed from the room, not knowing the work his pistol had done. The villagers had stormed the castle and were rushing up the stairs when Roger appeared at the top. A fight ensued when the Wee Lady appeared and commanded them to leave. They left the castle, leaving the Wee Lady Betty and Roger locked in each other's arms.

A PAWNBROKER'S HEART (Triangle Keystone—Two Parts).—The cast: [illegible] Peggy Pearce (His Wife and Caver[illegible] Maid) [illegible].

Peggy didn't figure that feeding [illegible] tions. Glen essayed to go into the [illegible] strued the situation and Peggy was [illegible].

In the pawnshop, Conklin and Turpin doing [illegible] effort as possible. [illegible] something, for Mrs. C. and Peggy's hubby don't get the angle. A band of crooks plan to rob the pawnshop. Clothing store dummies [illegible] bags, one with and one without cash, figure prominently in the plot.

GRAFTERS (Five Parts—Aug. 26). The cast: Jack Towne (Jack Devereaux); Mark Towne [illegible] (Robert Crimmins). The story of "Grafters" details the efforts of Mark Towne to teach his nephew, who has just inherited a million dollars, to beware of swindlers. The nephew Jack falls so easily for suave strangers who specialize in selling [illegible] that he eventually engages a band of crooks to swindle Jack in a small way, and so teach him through the wisdom of experience to take care of the rest of his money.

At the head of the band of conspirators is Doris Ames, a young woman who is working to save her mother from the poor house, and she and Jack fall in love. In due course Doris finds the rest of the conspirators are planning to make a good haul from Jack while they are at it, and determines to defeat their aims. At about the same time Jack engages a band of detectives to trap the crowd. From the situation, fun follows fun to a thrilling end.

TEN OF DIAMONDS (Five Parts—Sept. 2). Neva Blaine, a cabaret girl in a cheap cafe in a great city, at the price of every youthful and womanly hope has retained her virtue. Her coldness, cynicism, hate and disillusionment form a background for her frantic efforts to help young girls who enter the cafe with men who prey. Between her songs at the cabaret she habitually tells her fortune with playing cards.

Into her life came Warren Kennedy, wealthy society man. He was to have been married to Blanche Calloway, a social butterfly, when his enemy, Ellis Hopper, intrigued against him. Hopper succeeded in getting Miss Calloway to wed his son, leaving Kennedy shamed amid the wedding guests at a great church. Hopper further humiliates him by personally delivering the note in which the girl tells of her treachery.

To forget the tragedy of his love, Kennedy began a night of debauchery ending in the dive where Neva worked. She was selected to get his money. Instead, she fell in love with him.

A plot of revenge occurred to Kennedy. He determined to educate Neva in social affairs, launch her as a wealthy tourist, have her trap [illegible] into marriage and then he, Kennedy, would feel his revenge on exposing her origin and Hopper's plight.

She does her part successfully, winning Hopper but loving Kennedy, who rejects her efforts to become more than a friend to him. She despises Hopper. On the day of the wedding she delays preparations to write a note to Kennedy, imploring him to save her from the unwelcome [illegible]. Kennedy informs her it is either Hopper or the slums for her future.

In desperation she prepares to suffer the wedding [illegible] relief. She secured a bottle of wine, spilled much of the contents over her wedding dress, so the odor was offensive, then pretended drunkenness and reeled through the fashionable crowd toward the altar.

The guests fled from her. Hopper horrified denounces her. She returned to her room, abject in her woe. Then Kennedy could not resist the forces that drew him to her. He went to her room, they exchanged vows of love, and both their lives were made happy.

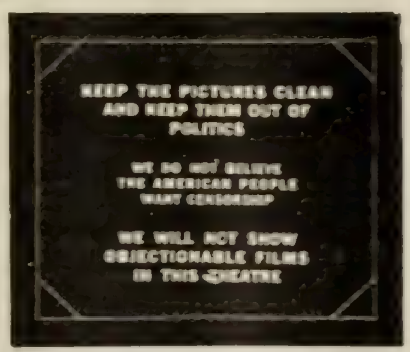
THE MAN HATER (Five Parts—Sept. 2). The cast: Phemie Sanders (Winifred Allen); Joe Stull (Jack Meredith); Phemie's Father [illegible]; Phemie's Mother [illegible]; Lucy Conyer, the Widow (Marguerite Gale); The Doctor (Robert Vivian); Phemie's Little Sister [illegible]. Story by Mary Brecht Pulver. Directed by Albert Parker.

Despite her hatred for the other sex, Phemie assumes charge of her little brothers blacksmith, in order to escape the tyranny of her drunken father. When her parents die, Phemie Sanders marries Joe Stull, a stalwart and sisters, taking them into her own home. She still declines to give her husband any affection, for she told him frankly before their marriage that she could not love him.

In desperation, he attempts to awaken her jealousy by writing notes to himself on lady's stationery and signing them "Lucy." Coincidence helps the scheme. A pretty widow named Lucy Conyer moves into the home across the street from the Stulls and commences a flirtation with Joe. Phemie's attitude toward the affair gives a humorous twist to the story, proving that all women are more or less inconsistent, particularly where men are concerned.

MENGER & RING, Inc.
MANUFACTURERS OF
Poster and Lobby
Display Frames
304-6 W. 42d St., NEW YORK
Phone: Bryant [illegible]

Censorship
is the
Bogey Man
of the
Moving Picture Industry



KEEP THE PICTURES CLEAN
AND KEEP THEM OUT OF
POLITICS

WE DO NOT BELIEVE
THE AMERICAN PEOPLE
WANT CENSORSHIP

WE WILL NOT SHOW
OBJECTIONABLE FILMS
IN THIS THEATRE

This is one of the set.

We have prepared and are distributing at cost

A Set of Nine Anti-Censorship Slides

(All Different)

As a means of self preservation Exhibitors everywhere should constantly fight the proposed discriminatory control of their business.

Picture theatre patrons can aid materially in the fight and will if the subject is kept constantly before them.

The set of nine slides, carefully packed, will be sent postpaid on receipt of $1.00.

Address
MOVING
PICTURE
WORLD
17 Madison Avenue
New York City

PATENTS

Manufacturers want me to send them patents on useful inventions. Send me at once drawing and description of your invention and I will give you an honest report as to securing a patent and whether I can assist you in selling the patent. Highest references. Established 25 years. Personal attention in all cases. WM. N. MOORE, Loan and Trust Building, Washington, D. C.

Classified Advertisements

NOTE TERMS CAREFULLY

Remittances must accompany all orders for classified advertisements as follows: One dollar per insertion for copy containing twenty words or less. Five cents per word on copy containing over twenty words. Each word to be counted including names and addresses.

NOTICE TO ADVERTISERS:—The Publishers expect that all statements made in every advertisement will bear the strictest investigation.

SITUATIONS WANTED.

POSITION WANTED by up-to-date motion picture lady organist. Best city references. Address Organist, care M. P. World, N. Y. City

AT LIBERTY—Union operator and electrician, I. A. T. S. E., September 10th, account Park closing. Ten years' experience, handle any outfit, go anywhere. Sober, reliable, married, reference. State all in first. Operator, care M. P. World, N. Y. City.

EXPERIENCED orchestra leader, violinist, with organist on Wurlitzer and American Master organs. Two years present theater, seek change. Large repertoire for pictures. Address Musicians, 22 Victoria St., Montreal, Can.

CAMERAMAN—Originality, thorough experience. Now with government. Own Pathe professional camera outfit complete. Go anywhere. 613 Eleventh St. P. O., Washington, D. C.

ORGANIST, highly efficient and thoroughly experienced, open for theater engagement. Expert motion picture accompanist. Address Efficient, care M. P. World, N. Y. City.

EXPERT projection operator, open September 5th; ten years' experience; Ultra results. Go anywhere. Rene Robert Laurier, Cape May, N. J.

OPERATOR, strictly experienced, desires position first-class theater only. Handle only best equipment. Perfect projection guaranteed. Henry Alsman, Dyersburg, Tenn.

VIOLINIST and orchestra leader, experienced in picture and vaudeville. Fine library, married, no bad habits. J. Harry Hurley, 710 Fox St., Denver, Colo.

COLORED LADY desires permanent studio connection. Have played "maid" parts before. References. J. R., care M. P. World, N. Y City.

HELP WANTED.

UNION ORGANIST wanted for Indiana city, 90,000 pouplation, experience in picture playing on Wurlitzer-Hope-Jones. State salary and experience first letter. Address L. C. Barnes, care Lyric Theater, Kalamazoo, Mich.

ORGANIST, thoroughly experienced with picture playing two-manual Hillgreen Lane organ; three matinees, no Sunday shows. State price and references. Utopia Theater, Painesville, Ohio.

THEATERS WANTED.

WANTED—To lease theater of 500 seats in Central States, with privilege of purchase. J. Lake, Marseilles, Ill.

THEATERS FOR SALE OR RENT.

FOR SALE—On account of being drafted, will sell swell picture house, southern city of 15,000. Big paying proposition. Price, $4,500, $2,000 cash, easy terms balance. Address R. K. L., care M. P. World, N. Y. City.

FOR SALE—Only motion picture theater in Menomiee, Michigan. Population ten thousand. Seating four hundred and fifty. Popular, doing good, nicely equipped. Needs management. Write or wire owner, Campbell, care Strand, Escanaba, Mich.

THEATER—Moving picture, money maker, absolutely modern. 100 per cent. guaranteed. Fine 50,000 city, central Western State. 300 seats. If looking for cheap, run-down place—don't reply. Address C. O. L., care M. P. World, N. Y. City.

EQUIPMENT FOR SALE.

GUARANTEED MACHINES slightly used type S-1917 model, Simplex motor drive, factory guarantee, at reasonable prices. Room 206, 1482 Broadway, N. Y. City.

FOR SALE—A full moving picture house equipment. 300 opera chairs, machines, operating booth, fans, and miscellaneous equipment. Reasonable price to quick buyer. Must vacate at once. Address Box 23, Norwalk, Conn.

BARGAINS—Two Power's friction speed controllers, motors, 110 volts, direct current. Fort Wayne compensarc. Address 208 So. Market St., Canton, Ohio.

CAMERAS, ETC., FOR SALE.

PROFESSIONAL CAMERAS, tripods, perforators, printers' developing outfits, rewinders, Tessars, effects devices, novelties, experimental workshop, repair, expert film work titles. Eberhard Schneider, 14th St. & Second Ave., N. Y. City.

WILLIAMSON Professional camera, perfect condition. Goertz F:3.5 cellor, 200-foot capacity, tripod, four extra magazines; a bargain for $150.00 complete. Will ship for inspection on receipt of $10.00 to cover express charges. Balance C. O. D. Hoffmann, 1194 First Ave., N. Y. City.

DEVELOPING tanks, racks, printers, polishers, drying drums, cameras, tripods. Electric lights, home projectors. Low prices. Ray, 326 Fifth Ave., N. Y. City.

200-FOOT Ernemann, Tessar lens and direct focusing. Tripod and extras, $150. Full particulars. Address Hew, care M. P. World, N. Y. City.

DAVID STERN COMPANY, INCORPORATED. "EVERYTHING IN CAMERAS." PIONEERS IN THE MOTION PICTURE FIELD——SPECIAL——400 ft. Ernemann Model B, forward and reverse take-up, without change of belts. Finest movement, gear drive, regular and trick crank, 2-in. F:3.5 and Telephoto lenses, in revolving lens mount. Focusing tube through camera. OUR PRICE——$225.00. EXCLUSIVE DISTRIBUTORS FOR THE DAVSCO. AGENTS FOR THE UNIVERSAL. WRITE OR WIRE FOR OUR SPECIAL PROPOSITION. DAVID STERN COMPANY——"Everything in Cameras". In business since 1885. 1027-29 R Madison St., Chicago, Ill.

WRITE AT ONCE to the Motion Picture headquarters of America. The greatest assortment of used bargains ever offered. Note prices and act at once——200 ft. Professional Ernemann with prismatic focusing device, regular and trick crank, Ernon F:3.5 lens, including heavy panoram and tilting top tripod, $135.00——300 ft. Urban Professional with F:3.5 lens, three magazines, heavy panoram and tilting top tripod; an exceptional bargain; price complete, $110.00——200 ft. Universal, second hand, but perfect condition, equipped with 50 M. M. Tessar, F:3.5 lens. A Snap. Price, $195.00——200 ft. capacity U. S. Professional, regular and trick crank, perfect condition, equipped with 50 M. M. Tessar F:3.5 lens, complete, $120.00——Every machine guaranteed. Act promptly and follow the crowd to the greatest camera center in the United States. Telegraphic orders receive prompt attention——BASS CAMERA COMPANY M. P. Camera Dept., 109 N. Dearborn St., Chicago, Ill.

FILMS, ETC., FOR SALE.

FILMS—Better class commercial films available on the leasing basis consisting of one-reel comedies and dramas, two-reel Westerns and dramas, three-reel dramas, and five-reel features. Posters for each film. Formerly most prominent brands on the market. Exceptional opportunities for commercial exchanges. Address Consumers Film Trading Company, Room 518, 220 South State St., Chicago, Illinois.

WEEKLY SHIPMENTS OF FILMS FOR SALE—We will sell outright twenty reels of single-reel comedies and two and three-reel features or one five-reel feature and ten reels of one, two, and three-reelers with a nice assortment of clean paper on each subject at $100.00 a week or shipment. All films are in splendid condition shipped subject to examination. Send $10.00 to guarantee express charges, will ship C. O. D. each week. Wire or write at once. Chicago Film Training & Exporting Co., 4th floor Shops Bldg., Chicago, Illinois.

FILMS. ETC., WANTED.

HAVE you good feature you can't sell? Have new plan percentage booking gets money. Ray, 326 Fifth Ave., N. Y. City.

A Welcome Visitor Each Week in Every Business Home Where Moving Pictures Are of Interest

The Moving Picture World

Is Admirably Adapted to Carry Any Little Message Which You May Wish to Send

Our Classified Advertisements at Five Cents Per Word Will Produce Remarkable Results — One Dollar for Twenty Words or Less

Send Copy, with remittance, to CHALMERS PUBLISHING CO., 17 Madison Avenue, New York City

INDEX

TO CONTENTS

[illegible]
[illegible]
[illegible]
Always Two Sides....1519
[illegible]
[illegible]
[illegible]

[illegible]
[illegible]
[illegible]
[illegible]
[illegible]
[illegible]
[illegible]

[illegible]
[illegible]
[illegible]
[illegible]

[illegible]
"Defeat of the City, The" (General Film)..1523
[illegible]
[illegible]

Exhibitors' Mirror, The....1508

[illegible]
[illegible]

[illegible]
Grinding the Crank....1527

Harte, Richard Bret....1518
[illegible]
Hobart to Write for Paramount....1540

"Jury of Fate, The" (Metro)....1519

Kansas City, Picture Trade Notes in....1571
[illegible]

[illegible]
[illegible]
Lincoln, E. K., Entertains Press....1544
"Little Miss Optimist" (Paramount)....1522
"Little Samaritan, The" (Art Dramas)....1523
[illegible]
[illegible]
Louisville, Plenty of Business in....1562
Lust (Sidney B.) Joins Nat. State Right [illegible]
"Lust of the Ages, The" (Ogden)....1521

[illegible]
Moore, Colleen, Bluebirder....1512
[illegible]
[illegible]
[illegible]
Music for the Picture....1530
"Mysterious Miss Terry, The" (Paramount).1521

N. A. M. P. I. Re-elects Brady....1546
[illegible]
News of Los Angeles and Vicinity....1515
Newark Universal Makes Important Changes.1561
New Theater Association in Northwest....1562

[illegible]
Ontario's New Theater Inspector Popular...1565
[illegible]

"Pants" (Essanay)....1520
Percyval, T. Wigney....1517
Photoplaywright, The....1537
[illegible]
[illegible]
[illegible]
[illegible]

Raver Resigns as Art Dramas Head....1519
[illegible]
Roll of Honor, The....1512

[illegible]
"Seven Pearls, The" (Astra)....1520
[illegible]
[illegible]
State Rights Department....1547
[illegible]
"Straight Shooting" (Butterfly)....1519
Sunday Shows, Theaters Near Camps Ex- [illegible]....1562

Tell, Olive....1518
Texas Theaters, Many Find Business Slack..1570
"Tides of Fate" (World)....1519

Varner, Henry B., in New York....1545

[illegible]
Watkins, William J., Dead....1510

TO ADVERTISERS

CARBONS AND CARBON ACCESSORIES.
[illegible]
Speer Carbon Co....1598

CHAIR AND SEATING MANUFACTURERS.
[illegible]

ELECTRICAL AND MECHANICAL EQUIPMENT.
Amusement Supply Co....1586
Baird, C. R., Co....1584
[illegible]
Exhibitors' Supply Co....1582
Porter, B. F....1582
Preddy, W. G....1581
[illegible]
Typhoon Fan Co....1581
United Theater Equipment Co....1581

FILM EXCHANGES.
Bradenburg, G. W....1595
[illegible]

LENS MANUFACTURERS.
[illegible] Co....1593

MANUFACTURERS OF INDUSTRIAL PICTURES.
American Bioscope Co....1584
Duhem M. P. Co....1584
[illegible]
Evans Film Mfg. Co....1580
Gunby Bros....1585
Rothacker Film Mfg. C....1581
Standard M. P. Co....1585

MANUFACTURERS OF MOVING PICTURES.
[illegible]
[illegible]
Art Dramas, Inc....1501
Bluebird Photoplays, Inc....1456-57
Brady, Alice, Pictures, Inc....1480
[illegible]
Bud Fisher Films Corp....1492
[illegible]
[illegible]
Essanay Film Mfg. Co....1455, 1503-05
Fort Pitt Theater Co....Colored Insert
[illegible]
Gaumont Co....1478
Goldwyn Pictures Corp....1471-75
Grafton Film Publishing Co....1585
[illegible]
Inter Ocean Film Corp....1494
[illegible]
[illegible]
Manxman Film Corp....1459
Metro Pictures Corp....Colored Insert
Mutual Film Corp....Colored Insert, 1479-81
Ogden Pictures Corp....1483
[illegible]
Paramount Pictures Corp., [illegible]
[illegible]
[illegible]
Petrova Picture Co....1454
Photoplay Magazine Screen Supplement..1476-77
[illegible]
[illegible]
Selznick, Lewis J., Enterprises. [illegible]
[illegible]
Skobeleff Committee....1498
[illegible]
[illegible]

MISCELLANEOUS.
Anti-Censorship Slides....1586
Arrow Adv. Film Co....1584
Automatic T. S. & C. R. Co....1584
[illegible]
Cinema, The....1584
Classified Advertisements....1587
[illegible]
Eastman Kodak Co....1591
[illegible]
[illegible]
Kinematograph Weekly, The....1582
La Cinematografia Italiana....1596
[illegible]
Michigan State Convention....1590
[illegible]
M. P. Directory Co....1596
M. P. World....1579
[illegible]
[illegible]
[illegible]
[illegible]
Toch Bros....1588
Williams, A. F....1585

MOVING PICTURE CAMERAS.
[illegible]....1591

MUSIC AND MUSICAL INSTRUMENTS.
American Master Organ Co....1590
American Photoplayer Co....1583
Sinn, Clarence E....1581

LOBBY DISPLAYS.
Kraus Mfg. Co....1592
Menger & Ring....1586

PROJECTION MACHINE MANUFACTURERS.
Enterprise Optical Mfg. Co....1591
Power, Nicholas, Co....1600
Precision Mch. Co....1599

PROJECTION SCREEN MANUFACTURERS.
Gold King Screen Co....1598

THEATRICAL ARCHITECTS.
Botanical Decorating Co....1598
Decorators' Supply Co....1597

MICHIGAN STATE CONVENTION

OF THE

American Exhibitors' Association

DETROIT, MICHIGAN
SEPTEMBER 5-6

With a free Auto Ride, Theatre Party, Smoker and Cabaret. Want every Exhibitor to come, bring his wife and have a good time.

KING PERRY, Secretary
204 Brietmeyer Building, DETROIT, MICH.

ARE YOU

Saving Your Money

TO INVEST IN THE

NEXT ISSUE

OF THE

LIBERTY LOAN

?

INDEX

TO CONTENTS

Activities of War Committees..............1511
Advertising for Exhibitors................1534
Alhambra, in Indianapolis, Beautified......1568
Always Two Sides..........................1509
American Exhibitors' Association Will "Show Us"...................................1509
American's State Directors to Meet........1545
At the Leading Picture Theaters..........1543

Baltimore Sees Good Business this Fall....1561
Bar Harborites Watch Miss Kellermann....1533
Boston Filmdom Doings Last Week........1560
Brady, Alice, Forms Own Company.......1517
Brooklyn Exhibitors Hold Meeting.........1546
Buffalo Film Trade Notes..................1564
"Bushranger's Strategy, A" (Kalem)......1522

Calendar of Daily Program Releases......1578
"Charmer, The" (Bluebird)...............1522
Chicago News Letter......................1513
Comments on the Films...................1525

Davies, Marion, in "Runaway Romany"....1514
"Defeat of the City, The" (General Film)..1523
Detroit, Paramount-Arteraft Contract in..1567
"Divorcee, The" (Vitagraph).............1520

Exhibitors' Mirror, The...................1508

Facts and Comments. 1507
Falcon Features 1524

"Grafters" (Triangle) 1521
Grinding the Crank.......................1527

Harte, Richard Bret......................1518
"His Wedding Night" (Paramount)........1523
Hobart to Write for Paramount............1543

"Jury of Fate, The" (Metro)..............1519

Kansas City, Picture Trade Notes in......1571
K-E-S-E Pittsburgh Film Exchange Grows..1563

"Lady of the Photograph, The" (Edison)..1523
League Executive Committee Meets........1546
Lincoln, E. K., Entertains Press...........1544
"Little Miss Optimist" (Paramount)........1522
"Little Samaritan, The" (Art Dramas).....1523
List of Current Film Release Dates, 1590, 1592, 1594, 1596
Look at Ourselves, Our Friends and Others..1509
Louisville, Plenty of Business in..........1566
Lust (Sidney B.) Joins Nat. State Right Buyers 1562
"Lust of the Ages, The" (Ogden)..........1521

Manufacturers' Advance Notes............1551
Moore, Colleen, Bluebirder...............1512
Motion Picture Educator.................1531
Motion Picture Exhibitor, The............1545
Motion Picture Photography. 1542
Music for the Picture....................1530
"Mysterious Miss Terry, The" (Paramount).1521

N. A. M. P. I. Re-elects Brady............1546
New Exhibitors' Body Planned............1545
News of Los Angeles and Vicinity.........1515
Newark Universal Makes Important Changes.1561
New Theater Association in Northwest.....1569

Observations by Man About Town..........1528
Ontario's New Theater Inspector Popular...1565
"Outcast" (Mutual). 1522

"Pants" (Essanay) 1520
Percyval, T. Wigney......................1517
Photoplaywright, The. 1537
Picture Theaters Projected................1559
Popular Picture Personalities.............1529
Portland, Suburban Theaters Plan Raises in.1574
Projection Department. 1538

Raver Resigns as Art Dramas Head........1518
Review of Current Productions............1519
Roll of Honor, The. 1512

San Francisco Theaters Revise Prices......1572
"Seven Pearls, The" (Astra)..............1520
Silent Witness, The" (Authors)............1523
Spokane, Organizing Producing Company in.1573
State Rights Department..................1547
Stories of the Films......................1575
"Straight Shooting" (Butterfly)...........1519
Sunday Shows, Theaters Near Camps Expect. 1562

Tell, Olive. 1518
Texas Theaters, Many Find Business Slack..1570
"Tides of Fate" (World).................1519

Varner, Henry B., in New York...........1545

Walthall to Have His Own Company.......1544
Watkins, William J., Dead................1510

TO ADVERTISERS

CARBONS AND CARBON ACCESSORIES.
National Carbon Co........................1593
Speer Carbon Co...........................1598

CHAIR AND SEATING MANUFACTURERS.
Steel Furniture Co........................1580

ELECTRICAL AND MECHANICAL EQUIPMENT.
Amusement Supply Co......................1598
Baird, C. R., Co..........................1584
Erker's. 1580
Exhibitors' Supply Co.....................1582
Porter, B. F..............................1582
Preddy, W. G..............................1581
Swaab, Lewis M............................1584
Typhoon Fan Co............................1581
United Theater Equipment Co..............1581

FILM EXCHANGES.
Bradenburg, G. W..........................1595
Film Exchange, The.......................1580

LENS MANUFACTURERS.
Bausch & Lomb Optical Co.................1593

MANUFACTURERS OF INDUSTRIAL PICTURES.
American Bioscope Co......................1584
Duhem M. P. Co............................1584
Erbograph Co. 1585
Evans Film Mfg. Co........................1580
Gunby Bros. 1585
Rothacker Film Mfg. C.....................1581
Standard M. P. Co.........................1585

MANUFACTURERS OF MOVING PICTURES.
Arizona Film Co...........................1585
Artcraft Pictures Corp.................1465-67
Art Dramas, Inc...........................1501
Bluebird Photoplays, Inc...............1456-57
Brady, Alice, Pictures, Inc...............1499
Brenon, Herbert, Productions...........1460-61
Bud Fisher Films Corp....................1462
Century Comedies. 1496-97
Clune Producing Co.......................1585
Essanay Film Mfg. Co...........1455, 1503-05
Fort Pitt Theater Co.............Colored Insert
Fox Film Corp..........................1487-93
Gaumont Co. 1478
Goldwyn Pictures Corp..................1471-75
Grafton Film Publishing Co...............1585
Horsley, David, Productions..............1482
Inter Ocean Film Corp....................1494
Kalem Co. 1506
Klever Pictures, Inc......................1464
Manxman Film Corp.......................1459
Metro Pictures Corp.............Colored Insert
Mutual Film Corp........Colored Insert, 1479-81
Ogden Pictures Corp......................1483
Paralta Plays, Inc.....................1484-86
Paramount Pictures Corp., Colored Inserts(2), 1468-70
Pathe Exchange, Inc., The.......Colored Insert
Perfection Pictures. ....Colored Insert
Petrova Picture Co........................1454
Photoplay Magazine Screen Supplement..1476-77
Russian Art Films...............Colored Insert
Selig Polyscope Co........................1502
Selznick, Lewis J., Enterprises, Colored Insert, 1463
Sherman Pictures Corp.................... 1495
Skobeleff Committee. 1498
Triangle Distrib. Corp...........Colored Insert
Universal Film Mfg. Co....................1458

MISCELLANEOUS.
Anti-Censorship Slides....................1586
Arrow Adv. Film Co........................1584
Automatic T. S. & C. R. Co...............1584
Bioscope, The. 1584
Cinema, The. 1584
Classified Advertisements. 1587
Corcoran, A. J............................1581
Eastman Kodak Co.........................1591
Freeman, Sam I., & Co 1595
Johns, H. W., & Manville Co..............1597
Kinematograph Weekly, The................1582
La Cinematografia Italiana................1595
Liberty Loan. 1589
Michigan State Convention................1589
Moore, Wm. N.............................1586
M. P. Directory Co........................1595
M. P. World. 1579
National Ticket Co........................1577
Our-Boys-in-France Tobacco. 1583
Roskam, Edw. M...........................1582
Screencraft. 1583
Tech Bros. 1593
Williams, A. F............................1585

MOVING PICTURE CAMERAS.
Burke & James, Inc........................1591

MUSIC AND MUSICAL INSTRUMENTS.
American Master Organ Co.................1580
American Photoplayer Co..................1581
Sinn, Clarence E..........................1581

LOBBY DISPLAYS.
Kraus Mfg. Co.............................1592
Menger & Ring.............................1596

PROJECTION MACHINE MANUFACTURERS.
Enterprise Optical Mfg. Co................1591
Power, Nicholas, Co.......................1600
Precision Mch. Co.........................1599

PROJECTION SCREEN MANUFACTURERS.
Gold King Screen Co.......................1593

THEATRICAL ARCHITECTS.
Botanical Decorating Co................... 1598
Decorators' Supply Co.....................1597

MICHIGAN STATE CONVENTION

OF THE

American Exhibitors' Association

DETROIT, MICHIGAN
SEPTEMBER 5-6

With a free Auto Ride, Theatre Party, Smoker and Cabaret. Want every Exhibitor to come, bring his wife and have a good time.

KING PERRY, Secretary
204 Brietmeyer Building, DETROIT, MICH.

ARE YOU

Saving Your Money

TO INVEST IN THE

NEXT ISSUE

OF THE

LIBERTY LOAN

?

List of Current Film Release Dates

ON GENERAL FILM, PATHE AND PARAMOUNT PROGRAMS

(For Daily Calendar of Program Releases See Page 1578.)

General Film Company, Inc.

(Note—Pictures given below are listed in the order of their release. Additions are made from week to week in the order of release.)

BROADWAY STAR FEATURE.

A Little Speck in Garnered Fruit (One of the O. Henry Series—Two parts—Comedy-Dr.).
The Gift of the Magi (One of the O. Henry Stories—Two parts—Comedy-Drama).
The Coming Out of Maggie (One of the O. Henry Stories—Two parts—Comedy-Dr.).
The Venturers (one of the O. Henry Series—Two parts—Comedy-Drama).
Discounters of Money (One of the O. Henry Series—Two parts—Comedy-Drama).
The Furnished Room (One of the O. Henry Series—Two parts—Drama).
The Defeat of the City (One of the O. Henry Series—Four parts—Drama).
The Atavism of John Tom Little Bear (One of the O. Henry Series—Two parts—Drama).

ESSANAY.

Two Laughs (Black Cat Feature—Two parts—Comedy-Drama).
Our Boys (Black Cat Feature—Two parts—Comedy).
Seventy and Seven (Black Cat Feature—Two parts—Comedy-Drama).
Pete's Pants (Black Cat Feature—Two parts—Comedy)
Vernon, the Bountiful (Black Cat Feature—Two Parts—Comedy-Drama).
The Long-Green Trail (Black Cat Feature—Two parts—Comedy-Drama).
Don't Lose Your Coat (Black Cat Feature—Two parts—Comedy).
Star Dust—Black Cat Feature—Two parts—Comedy-Drama).
Twelve Cylinder Speed of the Leisure Class (George Ade Fables—Two parts—Comedy).

FALCON FEATURES.

The Mainspring (Four parts—Drama).
The Martinache Marriage (Four parts—Dr.).
The Stolen Play (Four parts—Drama).
The Phantom Shotgun (Four parts—Drama).
His Unpolished Self (Four parts—Drama).

KALEM.

The Mark of Stingaree (Episode of "The Further Adventures of Stingaree"—Two parts—Dr.).
An Order of the Court (Episode of "The Further Adventures of Stingaree"—Two parts—Dr.).
At the Sign of the Kangaroo (an episode of the "The Further Adventures of Stingaree"—Two parts—Drama).
Through Fire and Water (Episode of the Further Adventures of Stingaree—Two parts—Drama).
A Bushranger's Strategy (Episode of the Further Adventures of Stingaree—Two parts—Drama).
The Stranger at Dumcrieff (Episode of "The Further Adventures of Stingaree"—Two parts—Drama).
A Champion of the Law (Episode of "The Further Adventures of Stingaree"—Two parts—Drama).

GEORGE KLEINE.

Nearly a Husband (One-Reel George Bickel Comedy).
Some Statue (One-Reel George Bickel Comdy).

JAXON COMEDIES.

(Pokes and Jabs).

Pearls of Pauline.
Ploughing the Clouds.

(Second Series.)

Counting 'Em Up.
The Baggage Man.
Getting the Coin.
Tough Luck.
Play Ball.
Love Letters.

SELIG.

Selig World Library No 10 (Educational).
A Daughter of the Southland (Two parts—Dr)
The L.-X. Clew (Drama).
Selig-World Library No. 11 (Edu.)
The Toll of Sin (Two Parts—Drama).
The Bush Leaguer (One part—Drama).
Selig-World Library No. 12 (Educational).
The Smoldering Spark (Two parts—Drama)
The Love of Madge O'Mara (Drama).
Selig-World Library No. 13 (Educational).
A Man, a Girl and a Lion (Two parts—Drama).
Her Perilous Ride (One part—Drama).
Selig World Library No. 14 (Educational).
The Sole Survivor (Two parts—Drama).
Her Heart's Desire (One part—Drama).
Selig World Library No. 15 (Educational).
Between Man and Beast (Two parts—Drama).
Her Salvation (One part—Drama).
Selig World Library No. 16 (Educational).
Pioneer Days (Two parts—Drama).
In After Years (One part—Drama).

RAY COMEDIES.

A Laundry Mix-Up.
A Peaceful Flat.
Cheating His Wife.
A Bathtub Marriage.

SPARKLE COMEDIES.

Bertie's Bath.
A Night of Enchantment.

(Second Series.)

An Attorney's Affair.
Her Peignoir.
Those Terrible Telegrams.
The Stag Party.
Bragg's Little Poker Party.
Mixed Nuts.

Pathe Exchange, Inc.

RELEASES FOR WEEK OF AUGUST 12.

The Streets of Illusion (Five parts—Drama—Astra).
The Neglected Wife (No. 14—"Desperation"—Two parts—Drama—Balboa).
The Fatal Ring (No. 6—"Rays of Death"—Two Parts—Drama—Astra).
Know America No. 19—"Southern Colorado" (Scenic—Combitone).
Hearst-Pathe News No. 66 (Topical).
Hearst-Pathe News No. 67 (Topical).
Bringing Up Father—"He Tries His Hand at Hypnotism (Cartoon Comedy), and Sardine Fisheries at Monterry (Edu.) (International Split Reel).

RELEASES FOR WEEK OF AUG. 19.

Miss Nobody (Five parts—Drama—Astra).
The Neglected Wife (No. 15—"A Sacrifice Supreme"—Two parts—Drama—Balboa).
The Fatal Ring (No. 7—"The Signal Lantern"—Two parts—Drama—Astra).
Along the Baltic Sweden (Scenic—Sveafilms), and Japan, the Religious (Colored Scenic) (Split Reel).
Jerry on the Job—"On the Border" (Cartoon Comedy), and "Fine Feathers" (Edu.) Split Reel).
Lonesome Luke, Mechanic (Two parts—Comedy—Rolin).
Hearst-Pathe News No 68 (Topical).
Hearst-Pathe News No. 69 (Topical).

RELEASES FOR WEEK OF AUGUST. 26.

Iris (Five parts—Drama—Hepworth).
The Fatal Ring (No. 8, "The Switch in the Safe"—Two parts—Drama—Astra).
Know America No. 20—Near Pike's Peak, Colo. (One reel—Scenic—Combitone).
Hearst-Pathe News No. 70 (Topical).
Hearst-Pathe News No. 71 (Topical).

Releases for Week of September 2.

Tears and Smiles (Lasalida—Five parts—Drama).
The Fatal Ring (Episode No. 9, "The Dice of Death") (Two parts—Drama—Astra).
Lonesome Luke's Wild Women (Two parts—Comedy—Rolin).
Know America No. 21, "Central Colorado" (Scenic-Combitone).
Scenic and Cartoon (International Split Reel—Title not reported).
Hearst-Pathe News No. 72 (Topical).
Hearst-Pathe News No. 73 (Topical).

Paramount Pictures Corp.

BLACK DIAMOND COMEDY.

June 25—Auto Intoxication.
Ang. 6—Susie the Sleepwalker.
July 9.—Wits and Fits.
July 23.—The Rejuvenator.

FAMOUS PLAYERS.

July 9—The Love That Lives (Five parts—Drama).
July 23—The Long Trail (Five parts—Drama).

KLEVER KOMEDY.

July 16—The Wrong Mr. Fox.
July 30—Motor Boating.
Aug. 13—Summer Boarding (Comedy).
Aug. 20.—Egged On.

LASKY.

July 26—The Squaw Man's Son (Five parts—Drama).
July 30—The Crystal Gazer (Five parts—Dr.).

MOROSCO AND PALLAS.

July 19—Cook of Canyon Camp (Five parts—Drama).
Aug. 2—A Kiss for Susie (Five parts—Drama).

PARAMOUNT-ARBUCKLE COMEDY.

June 25—The Rough House (Two parts)
Aug. 20—His Wedding Night (Two parts).

PARAMOUNT-ARTCRAFT.

Aug. 5—The Amazons (Five parts—Drama).
Aug. 5—The Varmint (Five parts—Drama).
Aub. 12—Seven Keys to Baldpate (Five parts—Drama).
Aug. 12—The Law of the Land (Five parts—Drama).
Aug. 19—The Mysterious Miss Terry (Five parts—Drama).
Aug. 19—Haskimura Togo (Five parts—Dr.).
Aug. 26—Close to Nature (Five parts—Drama).
Aug. 26—Little Miss Optimist (Five parts—Drama).
Sept. 3.—Rebecca of Sunnybrook Farm (Five parts—Drama).
Sept. 3.—Lost in Transit (Five parts—Drama).
Sept. 10—Barbary Sheep(Five parts—Drama).
Sept .10.—The Hostage (Five parts—Drama).

PARAMOUNT-BURTON HOLMES.

Aug. 20—Tropical Nassau (Scenic).
Aug. 27—Madrid to Madeira (Scenic).
Sept. 3—Norway (Scenic)
Sept. 10.—Hong Kong and the Pearl River (Scenic).

PARAMOUNT BRAY PICTOGRAPHS.

June 25.—No. 73. Subjects on reel. Fencing in Japan: American Match Making; The Oldest Railroad in the United States; Otto Luck to the Rescue (Cartoon).
July 2.—No. 74. Subjects on reel: Mechanical Operation of the British Tanks; Sports and Pastimes of the American Cowboys; Picto-Puzzles; Wartime Economy.
July 9.—No. 75. Subjects on reel: Water Sports in Beautiful Hawaii. Unmasking the Mediums. Going to Sea in the Heart of New York; Bobby Bump's "Fourth" (Cartoon).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

Six New Features For Sure Results

Faster, finer and certain results now are gained with the new improved Universal Motion Picture Camera—the camera that keeps abreast of the science of motion picture photography.

The New Advantages of

UNIVERSAL MOTION PICTURE CAMERA

New framing adjustment—Better film transmission—Advanced film channel—New focusing tube—New footage indicator—New "static" prevention—New automatic dissolve now ready.

200-foot magazine capacity—More Speed—Better Results.

At Less Than Half the Price of other similar cameras.

Send Postal To-day!

for complete description of the world's greatest value in motion picture cameras.

BURKE & JAMES, Inc.
Sole Wholesale Agents
240 East Ontario St., Chicago
Eastern Branch: 225 Fifth Ave., New York City

Given a good scenario,

a capable cast and a *clear picture*, the result is bound to be capacity houses.

Our part in your success is the manufacture of film that assures the clearest pictures.

The *right* film is easily identifiable by the stencil

"EASTMAN"

in the margin.

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

The Motiograph for Dependability

EVERY MOTION PICTURE THEATRE OWNER and MANAGER should read the following letter from Kansas City, Mo.:

Dear Sirs:

Many times I have been considered as a radical man in my views regarding the equipment that I use in the Sapphire Theatre, but the fact that I am compelled to run at such a high rate of speed and run so continuously from early morning until midnight, I feel that I must use only the equipment that gives the best results and costs me the least money to maintain.

In my experience in the show business (which started seven years ago), I have used every make of machine with the exception of one, and until such time as you persuaded me to install the Motiograph equipment I had been buying new machine heads every six months and in many instances I had to have my machine heads overhauled thoroughly at an expense of from ten to thirty dollars. I have had the two Motiographs in service running at the rate of from five to eight minutes per reel for more than seven months, the expense so far has been eighteen cents, and from what my operators advise me they are good for another six months' steady running without any more expense.

If any of your customers desire any further confirmation of this letter (that is, if you show this letter to anyone), have them write or see me, for I know good equipment when I see it and will be only too glad to assist any manager towards locating the most practical moving picture machine that to my knowledge has been manufactured.

Yours very truly,

A. E. Elliot, Prop.,
THE SAPPHIRE THEATRE.

THE ENTERPRISE OPTICAL MFG. CO.
574 West Randolph Street, Chicago, Ill.
Western Office:
833 Market St., San Francisco, Cal.

Place Motiograph Projectors in Your Booth and you will get Maximum Machine Life at Minimum Cost—Superior Service with Supreme Projection. Write for Literature.

List of Current Film Release Dates

ON UNIVERSAL, METRO AND TRIANGLE PROGRAMS

(For Daily Calendar of Program Releases See Page 1578.)

Universal Film Mfg. Co.

ANIMATED WEEKLY.

July 11.—Number 80 (Topical).
July 18—Number 81 (Topical).
July 25—Number 82 (Topical).
Aug. 2—Number 83 (Topical).
Aug. 9—Number 84 (Topical).
Aug. 16—Number 85 (Topical).
Aug. 23—Number 86 (Topical).
Aug. 30—Number 87 (Topical).
Sept. 6—Number 88 (Topical).
Sept. 13.—Number 89 (Topical).

BISON.

Aug. 6—The Soul Herder (Three parts—Dr.).
Aug. 20—Squaring It (Three parts—Drama).
Aug. 27—Jungle Treachery (Two parts—Dr.).
Sept. 3—The Lure of the Circus (Two parts—Comedy—Drama), and Sierra Winter Sports (Scenic).
Sept. 10.—The Texas Sphinx (Two parts—Western Drama).

GOLD SEAL.

July 16—Six Shooter Justice (Three parts—Drama).
July 23—A Soldier of the Legion (Three parts—Drama).
July 30—Right of Way Casey (Three parts—Drama).
Aug. 13—A Wife's Suspicion (Three parts—Drama).
Aug. 27—The Winning Pair (Three parts—Dr.).
Sept. 3—The Empty Gun (Three parts—Dr.).
Sept. 10.—The Perilous Leap (Three parts—Railroad Drama).

JOKER.

July 16—He Had 'Em Buffaloed (Comedy).
July 23—Canning the Cannibal King (Comedy).
July 23—The Soubrette.
July 30—The Battling Bellboy (Comedy).
July 30—The Stinger Stung (Comedy).
Aug. 6—O-My the Tent Mover (Comedy).
Aug. 6—The Vamp of the Camp (Comedy).
Aug. 13—Out Again, In Again (Comedy).
Aug. 13—Back to the Kitchen (Comedy).)
Aug. 20—Behind the Map (Comedy).
Aug. 20—Mrs. Madam Manager (Comedy).
Aug. 27—Why They Left Home (Comedy).
Aug. 27—Busting Into Society (Comedy).
Sept. 3—Officer, Call a Cop (Comedy).
Sept. 3—A Gale of Verse (Comedy).
Sept. 10.—Short Skirts and Deep Water (Comedy).
Sept. 10.—Nearly a Queen (Comedy).

L-KO.

July 16—Surf Scandal (Two parts—Comedy).
July 23—The Sign of the Cucumber (Two parts—Comedy).
July 30—Blackboard and Blackmail (Two parts—Comedy).
Aug. 6—The Little Fat Rascal (Two parts—Comedy).
Aug. 13—Rough Stuff (Two parts—Comedy).
Aug. 20—Street Cars and Carbunkles (Two parts—Comedy).
Aug. 27—Props, Drops and Flops (Two parts—Comedy).
Sept. 3—Backward Sons and Forward Daughters (Two parts—Comedy).
Sept. 10.—From Cactus to Kale (Two parts—Comedy).

NESTOR.

July 16—A Dark Deed (Comedy).
July 23—Seeing Things.
July 30—Married by Accident (Comedy).
Aug. 6—The Love Slacker (Comedy).
Aug. 13—The Rushin' Dancers (Comedy).
Aug. 20—Move Over (Comedy).
Aug. 27—The Night Cap (Comedy).
Sept. 3—Looking 'Em Over (Comedy).
Sept. 10.—The Boulevard Speed Hounds (Comedy).

POWERS.

July 16—Box Car Bill Falls in Luck (Cartoon Comedy) and in the Heart of India (Educational).
July 23—Hammon Egg's Reminiscences (Cartoon Comedy) and in The Land of Light and Gloom (Dorsey Edu.).
July 30—The Good Liar (Cartoon) and "In Monkey Land" (Ditmar's Edu.).
Aug. 6—Seeing Ceylon with Hy Mayer (Travelaugh).
Aug. 13—Doing His Bit (Cartoon Comedy), and Algieria, Old and New) (Scenic) (Split reel).
Aug. 20—Colonel Pepper's Mobilized Farm (Cartoon Comedy), and "The Home Life of the Spider (Ditmar's Edu.) (Split Reel).

STAR FEATURETTE.

July 23—The Beautiful Impostor (Two parts—Drama).
July 30—The Woman Who Would Not Pay (Two parts—Society—Drama).
Aug. 6—The Untamed (Two parts—Drama).
Aug. 13—Cheyenne's Pal (Two parts—Drama).
Aug. 20—The Golden Heart (Two parts—Dr.).
Aug. 27—Hands in the Dark (Two parts—Dr.), and Old French Towns (Short Scenic on Same Reel).
Sept. 3—A Dream of Egypt (Two parts—Dr.).
Sept. 10.—To the Highest Bidder (Two parts—Society Drama).

VICTOR.

July 9.—The Paper Hanger's Revenge (Comedy).
July 9.—Kicked Out (Two parts—Comedy Drama).
July 16—One Bride Too Many (Two parts—Comedy-Drama).
July 30—Where Are My Trousers? (Two parts—Comedy).
Aug. 6—Like Babes in the Wood (Two parts—Juvenile Comedy).
Aug. 13—The Brass Girl (Two parts—Comedy-Drama).
Aug. 20—A Five Foot Ruler (Two parts—Comedy-Drama).
Aug. 27—Scandal Everywhere (Comedy).
Sept. 3—The Curse of a Flirting Heart (Com.).
Sept. 10.—In the Clutches of Milk (Comedy).

UNIVERSAL SCREEN MAGAZINE.

July 16—Issue No. 28 (Educational).
July 23—Issue No. 29 (Educational).
July 30—Issue No. 30 (Educational).
Aug. 6—Issue No. 31 (Topical).
Aug. 13—Issue No. 32 (Topical).
Aug. 20—Issue No. 33 (Educational).
Aug. 27—Issue No. 34 (Educational).
Sept. 3—Issue No. 35 (Educational).
Sept. 10.—Issue No. 36 (Educational).

UNIVERSAL SPECIAL FEATURE.

July 15.—The Gray Ghost (Episode No. 3—"The Warning"—Two parts—Drama)
July 22—The Gray Ghost (Episode No. 4—"The Fight"—Two parts—Drama).
July 29—The Gray Ghost (Episode No. 5—"Plunder"—Two parts—Drama).
Aug. 6—The Gray Ghost (Episode No. 6, "The House of Mystery"—Two parts—Drama).
Aug. 13—The Gray Ghost (Episode No. 7) (The Double Floor) (Two parts—Drama).
Aug. 20—The Gray Ghost (Episode No. 8, "The Pearl Necklace"—Two parts—Dr.).
Aug. 27—The Gray Ghost (Episode No. 9—Title Not Reported—Two parts—Drama).
Sept. 3—The Gray Ghost (Episode No. 10—Shadows—Two parts—Drama).
Sept. 10.—The Gray Ghost (Episode No. 11—Title not reported—Two parts—Drama).

UNIVERSAL CURRENT EVENTS.

July 14.—Issue No. 9 (Topical).
July 21—Issue No. 10 (Topical).
July 28—Issue No. 11 (Topical).
Aug. 4—Issue No. 12 (Topical).
Aug. 10—Issue No. 13 (Topical).
Aug. 17—Issue No. 14 (Topical).
Aug. 24—Issue No. 15 (Topical).
Aug. 31—Issue No. 16 (Topical).
Sept. 7.—Issue No. 17 (Topical).

Metro Pictures Corporation.

METRO PICTURES CORP.

July 2.—The Trail of the Shadow (Five parts—Drama).
July 9—Peggy, the Will o' the Wisp (Five parts—Drama).
July 30—Miss Robinson Crusoe (Five parts—Drama).
Special—The Slacker (Seven parts—Drama).
Aug. 6—The Jury of Fate (Rolfe—Five parts—Drama).
Aug. 13—The Girl Without a Soul (Five parts—Drama).
Aug. 27.—To the Death (Five parts—Drama).

YORKE FILM CORP.

July 16—The Hidden Spring (Five parts—Dr.)
Sept. 3.—Under Handicap (Seven parts—Drama).

METRO COMEDIES.

July 16—Blood Will Tell (Rolina).
July 23—Mr. Parker—Hero (Drew).
July 30—Henry's Ancestors (Drew).
Aug. 6—His Ear for Music (Drew).
Aug. 13—Her Economic Independence (Drew).
Aug. 20—Her First Game (Drew).
Aug. 27—The Patriot (Drew).

Triangle Film Corporation.

TRIANGLE PRODUCTION.

July 15—The Sawdust Ring (Five parts—Dr.).
July 15—The Mother Instinct (Five parts—Dr.).
July 22—A Successful Failure (Five parts—Drama).
July 22—Sudden Jim (Five parts—Drama).
July 29—In Slumberland (Five parts—Drama).
July 29—Borrowed Plumage (Five parts—Dr.).
Aug. 5—The Food Gamblers (Five parts—Dr.).
Aug. 5—An Even Break (Five parts—Drama).
Aug. 12—Master of His Home (Five parts—Drama).
Aug. 12—Golden Rule Kate (Five parts—Dr.).
Aug. 19—Wee Lady Betty (Five parts—Drama).
Aug. 19—They're Off (Five parts—Drama).
Aug. 26—Wooden Shoes (Five parts—Drama).
Aug. 26—Grafters (Five parts—Drama).
Sept. 2.—Ten of Diamonds (Five parts—Drama).
Sept. 2.—The Man Hater (Five parts—Drama).

TRIANGLE KOMEDY.

July 22—His Fatal Move.
July 22—An Innocent Villain.
July 29—Sole Mates.
July 29—His Widow's Might.
Aug. 5—His Perfect Day.
Aug. 5—A Matrimonial Accident.
Aug. 12—His Cool Nerve.
Aug. 12—A Hotel Disgrace.
Aug. 19—A Love Chase.
Aug. 19—His Hidden Talent.
Aug. 26—Their Domestic Deception.
Aug. 26—Her Donkey Love.
Sept. 2.—A Fallen Star.
Sept. 2.—His Foot-Hill Folly.

KEYSTONE.

July 22—She Needed a Doctor (Two parts).
July 29—Thirst (Two parts).
Aug. 5—His Uncle Dudley (Two parts).
Aug. 12—Lost—A Cook (Two parts).
Aug. 19—The Pawnbroker's Heart (Two parts).
Aug. 26—Two Crooks (Two parts).
Sept. 2.—A Shanghaied Jonah (Two parts Comedy).

PARALTA.

Rose O' Paradise.
A Man's Man.

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

METALLINE DYES

Any and Every Tint—
With Perfect Transparency

METALLINE DYES color your scenes to any desired tint and improve rather than detract from the clearness of your photography.

Toch Brothers' standard of chemical accuracy is your assurance against injury to the film itself.

Our Laboratory is at your service.

TOCH BROTHERS
SCIENTIFIC LABORATORIES
320 Fifth Avenue, New York
Works: New York; London, England; Toronto, Ont., Canada

IT HAD TO BE DID

Gold King Screens

will sell for 75c per square foot on and after Nov. 1st, 1917.

The advance in material has forced us to raise the price.

Take advantage of the 50c price by sending in your Order before November 1st.

GOLD KING SCREEN CO., Altus, Okla.

"CUT IN"

and get your share of the steady patronage which comes to the live exhibitor whose lens equipment insures the kind of picture that pleases.

Bausch and Lomb Projection Lenses

will give your pictures the clear, brilliant illumination and sharp definition which makes them stand out, vivid and life-like.

Ask the owner or operator whose machine is equipped with Bausch & Lomb lenses. He, too, will say: "Perfect."

All Edison and Nicholas Power machines have Bausch & Lomb lens equipment. You can get them at your film exchange, too.

Bausch & Lomb Optical Co.
566 ST. PAUL STREET ROCHESTER, N.Y.

New York Washington Chicago San Francisco

Leading American Makers of Photographic and Ophthalmic Lenses, Microscopes, Projection Lanterns (Balopticons) and other High-Grade Optical Products.

PROTECT YOUR AUDIENCE AGAINST EYE-STRAIN!

Use Carbons that Do Not Give Flicker or Poor Definition!

Are you sure that you won't be called upon to explain frequently an annoying flicker or the indistinct pictures which so often accompany the use of a poorly designed projector carbon? The real way to avoid such occurrences is to use a tried and tested carbon, one that has the endorsement of your fellow operators.

The Silvertip negative projector carbon is a sure remedy for such carbon troubles. Its high current carrying capacity and small diameter insure that intense white light which is so necessary for clearly defined pictures.

Moreover, a Silvertip negative with National upper trim is a sure cure for flicker.

Our new booklet tells you why. Sent free on request.

National Carbon Company, Inc.

CLEVELAND, OHIO

List of Current Film Release Dates

MUTUAL PROGRAM AND MISCELLANEOUS FEATURES

(For Daily Calendar of Program Releases See Page 1578.)

Mutual Film Corp.

CUB.

July 19—Jerry's Star Bout (Comedy).
July 26—The Red, White and Blew (Comedy).
Aug. 2—Jerry's Big Stunt.
Aug. 9—Jerry on the Railroad (Comedy).
Aug. 16—Beach Nuts (Comedy).
Aug. 23—Jerry on the Farm (Comedy).
Aug. 30—Jerry's Eugenic Marriage (Comedy).
Sept. 6.—Jerry Tries Again (Comedy).

GAUMONT.

Aug. 7—Tours Around the World No. 40 (Subjects on reel: Down the Senegal River in French West Africa; Bruges, Belgium; Fishing Villages of France) (Travel).
Aug. 9—Reel Life No. 67 (Subjects on reel: An Undersea Garden; A Colored Baptizing; Electricity from the Heart; The Tallest Boy on Earth; Making Schools Safe; Animated Drawing from "Life"; "Not a Shadow of a Doubt"; "A Bomb and a Boomerang" (a war cartoon) (Mutual Film Magazine).
Aug. 16—Reel Life No. 68 (Subjects on Reel: Young Men's Christian Association; Learning to Be a Soldier; The Absent-Minded Dentist; An Animated Drawing from "Life" (Mutual Film Magazine).
Aug. 23—Reel Life No. 69 (Subjects on Reel: Hunting Alligators for Their Skins; Harvesting Potatoes on the Eastern Coast; Coney Island Thrills; Oil from Japan; Something Going to Happen; An Animated Cartoon from "Life."
Aug. 30—Reel Life No. 70 (Subjects on Reel: Using the Abalone, a Little Known Industry of the Pacific Coast: A Boy and a Rope; Handling the Mail; Beach Sports of California; "The March of Science" and "What a Bachelor Sees at a Wedding" are animated drawings from "Life."
Sept. 6.—Reel Life No. 71. Subjects on reel: A Watering System for a Small Farm: Pets Which Will Never Be Popular; Handling the Mail: The Five Senses; Drawing from "Life."

LA SALLE.

July 24—A Match in Quarantine.
July 31—Man Proposes (Comedy).
Aug. 7—Pigs and Pearls (Comedy).
Aug. 14—The Widow's Might (Comedy).

MUTUAL WEEKLY.

July 18—Number 133 (Topical).
July 25—Number 134 (Topical).
Aug. 1—Number 135 (Topical).
Aug. 8—Number 136 (Topical).
Aug. 15—Number 137 (Topical).
Aug. 22—Number 138 (Topical).
Aug. 29.—Number 139 (Topical).
Sept. 5.—Number 140 (Topical).

MUTUAL CHAPLIN

April—The Cure (Two parts—Comedy).
June 23—The Immigrant (Two parts—Com.).

MUTUAL STAR PRODUCTIONS.

July 16—Betty Be Good (Horkheimer—Five parts—Drama).
July 23—Melissa of the Hills (Five parts—Dr.).
July 30—Pride and the Man (Five parts—Dr.).
Aug. 6—Souls in Pawn (American—Five parts —Drama).
Aug. 13—Bab the Fixer (Horkheimer—Five parts—Drama).
Sept. 3.—Reputation (Goodrich—Five parts--Drama).
Sept. 3.—Charity Castle (American—Five parts Drama).

MUTUAL SPECIAL.

July 23—The Great Stanley Secret (Chapter No. 1, The Gipsy's Trust—Four parts—Drama—North American)
July 30—The Great Stanley Secret (Chapter No. 2, "Fate and the Child"—Four parts —Drama—North American).

SIGNAL PRODUCING CO.

July 9—The Railroad Raiders (Chapter No. 14—"The Trap"—Two parts—Dr.).
July 16—The Railroad Raiders (Chapter No. 15, "The Mystery of the Counterfeit Tickets"—Two parts—Drama).

Feature Releases

ART DRAMAS, INC.

Aug. 7—Eye of Envy (Five parts—Drama).
Aug. 13—Think It Over (U. S. Amusement Corp. —Five parts—Comedy-Drama).
Aug. 27.—The Little Samaritan (Erbograph —Five parts—Drama).
Sept. 3.—Behind the Mask (U. S. Amusement Co.—Five parts—Drama).

BLUEBIRD PHOTOPLAY, INC.

Aug. 6—The Clean-Up (Five parts—Drama).
Aug. 13—The Show Down (Five parts—Drama).
Aug. 20—Mr. Opp Five Parts—Drama).
Aug. 27—The Charmer (Five parts—Drama).
Sept. 3—Triumph (Five parts—Comedy Dr.).
Sept. 3.—Mother O' Mine (Five Parts—Drama —Special).
Sept. 10—A Stormy Knight (Five parts—Comedy-Drama).

BUTTERFLY PICTURES.

Aug. 6—Follow the Girl (Five parts—Dr.).
Aug. 13—The Midnight Man (Five parts—Dr.).
Aug. 20—The Lair of the Wolf (Five parts—Drama).
Aug. 27—Straight Shooting (Five parts—Dr.).
Sept. 3—Who Was the Other Man? (Five parts —Drama).
Sept. 10.—The Little Pirate (Five parts—Drama).

CINEMA WAR NEWS SYNDICATE.

Aug. 4.—American War News Weekly No. 14 (Topical).
Aug. 11.—American War News Weekly No. 15 (Topical).
Aug. 18.—American War News Weekly No. 16 (Topical).

EDUCATIONAL FILM CORP.

Aug. 6—Living Book of Nature (Mounting Butterflies).
Aug. 8—Alaska Wonders in Motion No. 4 (Scenic and Educational)
Aug. 13.—Living Book of Nature, "Animals in Winter" (Ditmars).
Aug. 15.—The Hard, Hard Road to Adventure (Bruce).
Aug. 20.—Living Book of Nature, "Ancestors of the Horse" (Ditmars).
Aug. 22.—China and the Chinese, No. 5.

FOX FILM CORP.

Special Release—Jack and the Beanstalk (Ten parts—Drama).
July 29—Wife Number Two (Five Parts—Dr.)
Aug. 4—Wrath of Love (Five parts—Drama).
Aug. 11—Durand of the Bad Lands (Five parts —Drama).
Aug. 18—The Soul of Satan (Five parts—Dr.).
Aug. 25—Every Girl's Dream (Five parts—Dr.).
Sept. 2.—Betrayed (Five parts—Drama).
Sept. 9.—When False Tongues Speak (Five parts—Drama).

FOXFILM COMEDIES.

July 23—A Soft Tenderfoot (Two parts).
Aug. 6—A Domestic Hound (Two parts).

GREATER VITAGRAPH (V-L-S-E).

Aug. 13—Mary Jane's Pa (Five parts—Drama).
Aug. 20—Transgression (Five parts—Drama).
Aug. 27—The Divorcee (Five parts—Drama).
Aug. 6—Bobby, Boy Scout (Comedy-Drama).
Aug. 13—Bobby, the Movie Director (Comedy).
Aug. 20—Bobby, Philanthropist (Comedy-Dr.).
Aug. 27—Bobby, Pacifist (Comedy-Drama).
Sept. 3—Bobby's Bravery (Comedy-Drama).
Sept. 3.—Soldiers of Chance (Five parts—Drama)
Sept. 10.—An Alabaster Box (Five parts—Drama).

KLEINE-EDISON-SELIG-ESSANAY.

Aug. 13—The Barker (Selig—Five parts—Dr.).
Aug. 15—The Bridge of Fancy (One of the "Do Children Count?" Series—Two parts —Drama).
Aug. 18—Conquest Program No. 6 (Subjects: The Customary Two Weeks (Four parts—Drama); The Story of Plymouth Rock (1,000 feet). The Grand Canyon of Arizona (500 feet); The Four P's (500 feet): Nature's Perfect Thread Spinner (500 feet); The Magic of Spring (500 feet).
Aug. 20—Open Places (Essanay—Five parts—Drama).
Aug. 22—The Kingdom of Hope (One of the "Do Children Count?" Series—Two parts—Drama).
Aug. 20—A Trip to Chinatown (Selig-Hoyt Comedy—Two parts).
Aug. 27—The Lady of the Photograph (Edison —Five parts—Drama).
Aug. 25—Conquest Program No. 7 (Subjects: T. Haviland Hicks, Freshman (Three parts—Drama); Gallagher (Two parts—Drama); Turning Out Silver Bullets (One reel); Young Salts and the Holy Land (Combined in one reel).
Sept. 3—Efficiency Edgar's Courtship (Five parts—Drama—Essanay).
Sept. 3—A Midnight Bell (Hoyt Comedy—Two parts).
Sept. 1.—Conquest Program No. 8 (Edison). Subjects: The Princess' Necklace (Four Parts—Drama): The Puzzling Bill-Board, and In Old England (Split Reel); The Brook, and Woodcraft for Boys; Shipping Live Fish (Split reel); The Blind Fiddler (One reel).

SELZNICK PICTURES.

The Lash of Jealousy (Drama).
The Lesson (Drama).
The Moth (Drama).
The Wild Girl.

STANDARD PICTURES.

Aug. 19—The Spy (Ten parts).
Aug. 26—The Honor System (Ten parts).
Sept. 2—Jack and the Beanstalk (Ten parts).
Sept. 16—The Conqueror (Ten parts).

WHOLESOME FILMS CORPORATION.

Sept. 3—The Penny Philanthropist (Five parts —Drama).
Sept. 3—Cinderella and the Magic Slipper (Four parts—Drama).

WORLD PICTURES.

July 16—When True Love Dawns (Brady-International—Five parts—Drama).
July 23—A Self-Made Widow (Five parts—Dr.).
July 30—Youth (Five parts—Drama).
Aug. 6—The Iron Ring (Five parts—Drama).
Aug. 13—Souls Adrift (Five parts—Drama).
Aug. 20—The Little Duchess (Five parts—Dr.).
Aug. 27—Her Guardian (Five parts—Drama)
Sept. 3—The Marriage Market (Five parts—Drama)
Sept. 10.—Betsy Ross (Five parts—Drama).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

SAMUEL T. FREEMAN & CO.
AUCTIONEERS
1519-21 Chestnut Street, Philadelphia, Pa.

LIQUIDATION SALE
The Lubin Motion Picture Plant

REAL ESTATE, MACHINERY AND EQUIPMENT OF

Lubin Manufacturing Co.
20th and Indiana Avenue, Philadelphia, Pa.

to be sold
September 10, 11, 12, 13 and 14, 1917
at 10 A. M. each day
On the Premises

REAL ESTATE: Valuable modernly improved manufacturing property adaptable for any line. Large lot, 3 fronts, 280 feet on Indiana Ave., 200 feet on 20th Street and 200 feet on Garnet Street.

Improved as follows: Factory Building 60 by 250 feet, 2 story, concrete foundation, brick curtain wall, reinforced concrete floors, etc. Studio building 60 by 135 feet, 2 story, concrete foundations, prism glass on steel frames, steel columns, etc. Factory and Administration Building, 5 stories, concrete foundation, brick walls, slow burning mill construction, 4 stories 30 by 36, 2 stories 8½ by 13, tower 20 by 25 feet, 1 story 21 by 35. Garage 20 by 80 feet, 1 story, concrete foundation and floor, brick walls. Boiler House 30 by 45 feet, 2 story and basement, concrete foundation, brick walls, slow burning mill construction.

MACHINERY AND EQUIPMENT, comprising a most complete moving picture plant, equipment and property, consisting of a machine shop, lathe, drill presses, milling machines, shapers, planers, etc. Belting, pulleys, and shafting, electrical equipment, dynamos, motors, wiring, conduit, cables, transformers, Cooper-Hewitt equipment; large wardrobe, scenery, draperies, property, camera and camera supplies, studio supplies and equipment.

Full particulars, descriptive and illustrated catalogue upon application to the Auctioneers.

By order of Nicholas G. Roosevelt
President
Lubin Manufacturing Company.

UNDER THE MANAGEMENT OF
SAMUEL T. FREEMAN & CO.
AUCTIONEERS
1519-21 Chestnut Street, Philadelphia, Pa.

La Cinematografia Italiana ed Estera
Official Organ of the Italian Cinematograph Union
PUBLISHED ON THE 15th AND 30th OF EACH MONTH
Foreign Subscription: 20 francs. per annum
Editorial and Business Offices: **Via Cumiana, 31, Turin, Italy**

G.W.BRADENBURGH
802 VINE STREET, PHILADELPHIA

Title	Reels	Star	Price
Shore Acres	5	Jas. Herne	$125
The Little Girl That He Forgot	5	Beulah Poynter	125
Littlest Rebel	6	E. K. Lincoln	150
Unwritten Law	7	Beatrice Michelena	200
The Lure	5	Claire Whitney	100
America	6	All Star	60
Little Miss Brown	4	Vivian Martin	50
What Happened to Jones	5	Fred Mace	60
Prisoner of Zenda	4	James Hackett	100

All the above are furnished with one, three and six sheet posters, photos and other advertising matter free of charge. All films sent C.O.D. Privilege of examination on receipt of ten dollars in advance.

A Dependable Mailing List Service

Saves you from 30% to 50% in postage, etc. Reaches all or selected list of theatres in any territory. Includes name of exhibitor as well as the theatre in address. A list of publicity mediums desiring motion picture news. Unaffiliated exchanges looking for features. Supply houses that are properly characterized as such. Producers with address of studios, laboratories and offices. Information in advance of theatres being or to be built.
W74.

MOTION PICTURE DIRECTORY COMPANY

88 Fifth Avenue, New York Phone—3227 Chelsea
425 Ashland Block, Chicago Phone 2003 Randolph

Addressing Multigraphing Printing Typewriting

F. H. RICHARDSON'S
MOVING PICTURE HANDBOOK
Published by
The Moving Picture World

THE latest edition of a volume on the technical side of the moving picture industry which has achieved the distinction of being one of the most widely read technical books ever published.

Technical because its subject matter is technical but written in a fluent, easy, everyday style which makes it easily understood by all classes of readers.

Of Inestimable Value to Moving Picture Operators and Managers.

On Sale at Offices of the
MOVING PICTURE WORLD
17 Madison Avenue, New York
Schiller Building, Chicago
Haas Building, Los Angeles

$4.00 the Copy
Postage Paid

List of State Rights Pictures

(For Daily Calendar of Program Releases See Page 1578.)

Note—For further information regarding pictures listed on this page, address State Rights Department, Moving Picture World, and same will be gladly furnished.

ARIZONA FILM CO.

May—Should She Obey (Drama).

BERNSTEIN FILM PRODUCTION.

Humility (First of "Seven Cardinal Virtues"—Drama).
June—Who Knows? (Six parts—Drama).

J. FRANK BROCKLISS, INC.

U. S. Navy (Five parts).
Terry Human Interest Reels (900 Feet Every Other Week).
Russian Revolution (Three parts).
Land of the Rising Sun (10,000 feet—Issued complete or in series of 2,000 feet or 5,000 feet).

BUD FISHER FILMS CORP.

Mutt and Jeff Animated Cartoons.

CAMERAGRAPH FILM MFG. CO.

June.—What of Your Boy? (Three parts—Patriotic).
June.—The Automobile Owner Gets Acquainted With His Automobile (Educational).

CARONA CINEMA CO.

May—The Curse of Eve (Seven parts—Dr.).

CENTURY COMEDIES.

May—Balloonatics.
May—Neptune's Naughty Daughter.
May—Automaniacs.
June—Alice of the Sawdust (Two parts).

BENJAMIN CHAPIN PRODUCTIONS.

(*The Lincoln Cycle Pictures.*)
My Mother (Two parts).
My Father (Two parts).
Myself (Two parts).
The Call to Arms (Two parts).

CHRISTIE FILM CO.

July 2—Almost a Scandal (Comedy).
July 9—The Fourteenth Man (Comedy).
July 16—Down By the Sea (Comedy).
July 23—Skirts (Comedy).
July 30—Won in a Cabaret (Comedy).
Aug. 7—His Merry Mix-Up (Comedy).
Aug. 14—A Smokey Love Affair (Comedy).

CINEMA DISTRIBUTING CORP.

June—The 13th Labor of Hercules (Twelve single parts).

CORONET FILM CORP.

Living Studies in Natural History.
Animal World—Issue No. 1.
Animal World—Issue No. 2.
Birdland Studies.
Horticultural Phenomena.

COSMOFOTOFILM, INC.

March—The Manx-Man (Eight parts—Drama).
June—I Believe (Seven parts—Drama).

E. I. S. MOTION PICTURES CORP.

Trooper 44 (Five parts—Drama).

EMERALD MOTION PICTURE CO.

May—The Slacker (Military Drama).

EXPORT AND IMPORT FILM CO.

June—Robespierre.
June—Ivan, the Terrible.

FAIRMOUNT FILM CORP.

June—Hate (Seven parts—Drama).

FLORA FINCH FILM CO.

"War Prides" (Two parts—Comedy).

FORT PITT CORPORATION.

The Italian Battlefront.

FRATERNITY FILMS, INC.

May—Devil's Playground (Nine parts—Drama).

FRIEDMAN ENTERPRISES.

A Mormon Maid (Six parts—Drama).

FRIEDER FILM CORP.

June—A Bit o' Heaven (Five parts—Drama).

FROHMAN AMUSEMENT CORP.

April—God's Man (Nine parts—Drama).

JOSEPH M. GAITES.

August—The Italian Battlefront.

GOLDIN FEATURES.

A Bit of Life (One Reel Comedy-Drama).

GRAPHIC FEATURES.

April—The Woman and the Beast (Five parts—Drama).

F. G. HALL PRODUCTIONS, INC.

May—Her Fighting Chance (Seven parts—Dr.). (Mr. Hall has world rights to this picture.)
May—The Bar Sinister (Drama). (Mr. Hall has world rights to this picture.)

HANOVER FILM CO.

April—How Uncle Sam Prepares (Topical).

HILLER & WILK.

April—The Battle of Gettysburg.
April—The Wrath of the Gods (Drama).

HISTORIC FEATURES.

June—Christus (Eight parts—Drama).

ILIDOR PICTURES CORP.

June.—The Fall of the Romanoffs (Drama).

IVAN FILM PRODUCTIONS.

Apr. ——One Law for Both (8 parts—Drama).
August—Babbling Tongues (Six parts—Dr.).

JEWEL PRODUCTIONS, INC.

Pay Me (Drama).

KING BEE FILMS CORP.

June 15—Dough Nuts (Two parts—Comedy).
July 1—Cupid's Rival (Two parts—Comedy).
July 15—The Villain (Two parts—Comedy).
Aug. 1—The Millionaire (Two parts—Com.).
Aug. 8—The Genius (Two parts—Comedy).
Aug. 15—The Modiste (Two parts—Comedy).

A KAY CO.

Some Barrier (Terry Cartoon Burlesque).
His Trial (Terry Cartoon Burlesque).
Terry Human Interest Reel No. 1 (Character As Revealed in the Face).
Terry Human Interest Reel No. 2 (Character As Revealed in the Eyes).

KLOTZ & STREIMER.

June.—Whither Thou Goest (Five parts—Drama).
June—The Secret Trap (Five parts—Drama).

MAYFAIR FILM CORP.

Persuasive Peggy (Drama).

MILES.

April—The Test of Womanhood (Five parts—Drama).

MOE STREIMER.

June—A Daughter of the Don (Ten parts—Drama).

B. S. MOSS MOTION PICTURE CORP.

January—In the Hands of the Law (Drama).
April—Birth Control (Five parts—Drama).

NEVADA MOTION PICTURE CORP.

June—The Planter (Drama).

NEWFIELDS PRODUCING CORP.

Alma, Where Do You Live? (Six parts—Dr.).

OGDEN PICTURES CORP.

August—The Lust of the Ages (Drama).

PARAGON FILMS, INC.

The Whip (Eight parts—Drama).

PETER PAN FILM CORP.

Mo-Toy Troupe (Release No. 2—"Jimmy Wins the Pennant").
Mo-Toy Troupe (Release No. 3—"Out in the Rain").
Mo-Toy Troupe (Release No. 4—"In the Jungle Land").
Mo-Toy Troupe (Release No. 5—"A Kitchen Romance").
Mo-Toy Troupe (Release No. 6—"Mary and Gretel").
Mo-Toy Troupe (Release No. 7—"Dinkling of the Circus").
Mo-Toy Troupe (Release No. 8—"A Trip to the Moon").
Mo-Toy Troupe (Release No. 9, "Golden Locks and the Three Bears").
Mo-Toy Troupe (Release No 10, "Dolly Doings").
Mo-Toy Troupe (Release No. 11 "School Days").

PUBLIC RIGHTS FILM CORP.

June—The Public Be Damned.

PURKALL FILM CO.

July—The Liar (Six parts—Drama).

RENOWNED PICTURES CORP.

June—In Treason's Grasp (Five parts—Drama).

REX BEACH PICTURES CO.

March—The Barrier (Nine parts—Drama).

SELECT PHOTOPLAY CO.

May—Humanity (Six parts—Drama).

WILLIAM N. SELIG.

April—The Garden of Allah
May—Beware of Strangers (Eight parts—Dr.).

FRANK J. SENG.

May—Parentage (Drama).

SHERMAN PICTURE CORP.

July—Corruption (Six parts—Drama).
August—I Believe.

SKOBELOFF COMMITTEE.

The Great Russian Revolution.
Behind the Battle Line in Russia.

JULIUS STEGER.

May—Redemption (Six parts—Drama).

SUPREME FEATURE FILMS, INC.

May—Trip Through China (Ten parts).

ULTRA FILMS, INC.

A Day at West Point (Educational).
West Is West.
Rustlers' Frame-Up at Big Horn.

UNIVERSAL (STATE RIGHTS).

May—The Hand that Rocks the Cradle (Six parts—Drama).
June—The Cross-Eyed Submarine (Three parts—Comedy).
June—Come Through (Seven parts—Drama).

E. WARREN PRODUCTION.

April—The Warfare of the Flesh (Drama)

WHARTON, INC.

June—The Great White Trail (Seven parts) (Drama).

WILLIAMSON BROS.

April—The Submarine Eve (Drama).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

Fire-safety for your audience

Safeguard your patrons against the dangers of sudden fire and panic. Provide against emergencies by hanging J-M Fire Extinguishers along the walls of your theatre, so your employees can make short work of a blaze. You'll find it a paying policy to protect your audiences.

Fire-safety for your investment, too—for unless you snuff out the fire before it has a chance to grow dangerous, your losses may run to big figures. And the Johns-Manville Fire Extinguisher will smother any incipient fire, whether from grease, oil, gasoline, or electric arcs. It's a real investment in safety, at minimum cost.

Discharged by simple hand pumping—or in close quarters where there's no room to pump, by air pressure previously pumped up and released by opening the nozzle. This valuable two-way operation is an exclusive Johns-Manville feature.

The Johns-Manville Fire Extinguisher is examined, approved and labeled by the Underwriters' Laboratories, Inc., under the direction of the National Board of Fire Underwriters.

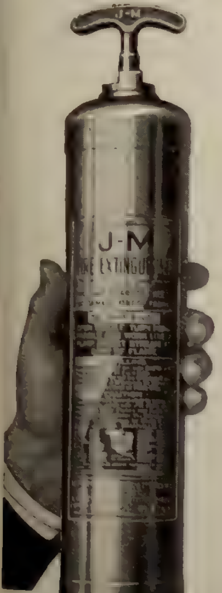
Price in United States:
East of Colorado, $10.00
Brass or Nickel Finish,
Bracket included
$10.50 Colorado and West

Dominion of Canada:
$12.00 East of Calgary
$12.50 Calgary and West

H. W. Johns-Manville Co.
NEW YORK CITY
10 Factories—Branches in 54 Large Cities

JOHNS-MANVILLE SERVICE COVERS THE CONTINENT

Johns-Manville Fire Extinguisher



Send For Our
New Theatre Catalog
Eighty full-page illustrations—many in colors—of theatres we have ornamented.

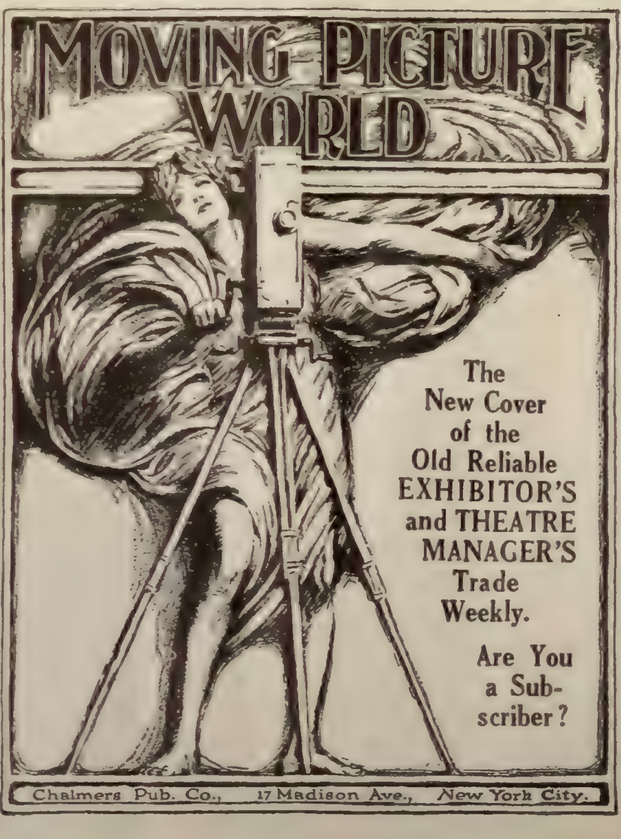
ASCHER'S OAKLAND SQUARE THEATRE

Our new catalog will give you many valuable ideas of theatre design and arrangement.

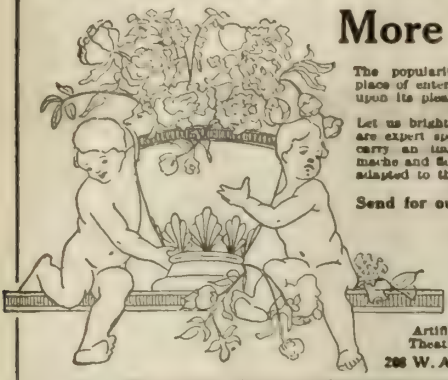
Send Plans for Special Designs of
Ornamental Plaster Decorations

THE DECORATORS SUPPLY CO.
Archer Ave. and Leo St., CHICAGO, ILL.

In answering advertisements, please mention The Moving Picture World


MOVING PICTURE WORLD
The New Cover of the Old Reliable EXHIBITOR'S and THEATRE MANAGER'S Trade Weekly.
Are You a Subscriber?
Chalmers Pub. Co., 17 Madison Ave., New York City.

We Can Make Your Theatre More Popular



The popularity and success of any place of entertainment depends largely upon its pleasing appearance.

Let us brighten up your theatre. We are expert specialists in this line and carry an immense variety of papier mache and floral decorations especially adapted to theatres.

Send for our illustrated catalog

The Botanical Decorating Co.

Manufacturers of
Artificial Plants and
Theatrical Decorations
208 W. Adams St., Chicago

REBUILT MACHINES

We have on hand a number of rebuilt machines which we guarantee to be in A-1 adjustment, all worn parts having been replaced by NEW GENUINE PARTS MADE and GUARANTEED BY THE MANUFACTURER of the particular machines. All orders subject to prior sales.

POWER'S NO. 6, complete wtih lenses and Rheostat	$100 00
Motio., 1909 Model, complete with lenses and Rheostat	75.00
Motio., 1908 Model, complete with lenses and Rheostat	50.00
Power's No 5, complete with lenses and Rheostat	50.00
Edison Exhibition Model, complete with lenses and Rheostat	50.00
Viascope, complete with lenses and Rheostat	40.00
Monarch, complete with lenses and Rheostat	25.00

AMUSEMENT SUPPLY COMPANY

LARGEST EXCLUSIVE DEALERS TO THE MOVING PICTURE TRADE

Dealers in Motiograph, Simplex, Power's, Edison and Standard machines, Transverters, Motor generators, Rectifiers and everything pertaining to the Moving Picture Theatre.

Third Floor, Mallers Bldg.
Corner Madison St. and Wabash Ave., Chicago, Ill.

JUST ISSUED

Our second list of

Educational and Selected Films

Covering releases

from Jan. 1st to June 30th, 1917

A handy reference list for managers and others in selecting programs for children's matinees. A few of the first list containing film releases of last six months of 1916 still on hand. 20c for each list, postage paid. **Moving Picture World,** 17 Madison Avenue, New York.

A PICTURE PROJECTED WITHOUT A FLICKER

FRONT VIEW

SIDE VIEW

BY USING

SPEER HOLD-ARKS

Exhibitors should endeavor to gain the confidence of their patrons. Prove to them that the same intense bright light is used every day. No flickers or sputters and a perfect picture.

The demands of the public today are very severe but to satisfy them means success. It also means the adoption of the famous "Speer Hold-Arks" as the negative carbon.

Write today for descriptive literature.

"The Carbons with a Guarantee"

SPEER CARBON CO.

ST. MARYS, PA.

Simplex

TELEPHONE {1406 1407 1408} BRYANT

S. L. ROTHAPFEL
SECRETARY AND MANAGING DIRECTOR

RIALTO THEATRE CORPORATION
OPERATORS

THE RIALTO
THE TEMPLE OF THE MOTION PICTURE
TIMES SQUARE
NEW YORK

August tenth
1 9 1 7

Precision Machine Co.,
317 E. 34th St.,
New York City.

Gentlemen:

I want you to know that after experimenting with several other makes of machines we have finally decided to [illegible] in use the Simplex projectors simply because we have been convinced that there is nothing on the market that will give the net results obtained from the Simplex projectors.

As you know, the Rialto standard demands the very finest work possible, regardless of expense, and it is the aim of the writer at all times to improve and to not alone keep up the standard but to make it better and better, and in adopting the Simplex machines for this theatre after these experiments is a tribute to you and your product that I know you will be glad to receive

Very truly yours,
S. L. Rothapfel
Managing Director

SLR S

Do we need to say anymore? Let us send you catalog of the best Projector made

THE PRECISION MACHINE CO. INC.
317 East 34th St. New York

NPCo

"SEVENTEEN YEARS OF KNOWING HOW"

What Is Your Answer?

ARE YOU GOING TO ACCEPT
PROJECTION TROUBLES
AS NECESSARY EVILS

OR

ARE YOU GOING TO BE ONE OF THE
GREAT MAJORITY OF EXHIBITORS WHO USE

POWER'S CAMERAGRAPH

WRITE FOR THE NAME OF OUR DEALER IN YOUR TERRITORY

ASK HIM TO SHOW YOU
OUR INTERMITTENT MOVEMENT
OUR LOOP SETTER
OUR TAKE-UP

THESE EXCLUSIVE DEVICES WERE DESIGNED
TO ELIMINATE YOUR TROUBLES

CATALOG "G" MAILED UPON REQUEST

NICHOLAS POWER COMPANY

NINETY GOLD STREET NEW YORK

l. 33, No. 11 September 15, 1917 Price 15 Cents

CALIFO
STATE

MOVING PICTURE WORLD

Founded By J. P. Chalmers in 1907

Goldwyn
Pictures

The most talked-of
motion picture product
in the entire world

And deservedly so,
because they are
the best.

Chalmers Pub. Co., 17 Madison Ave., New York City.

The Giant Hero
of "CABIRIA"
MACISTE
in the seven-reel
film sensation-

THE WARRIOR

Four Weeks Capacity Business At CRITERION THEATRE, NEW YORK, Not A Battle Picture, But A Drama Running Over With Laughter, Thrills, Cheers And Heart-Throbs. The N.Y. TIMES *Says*:
"HE OUT-FAIRBANKS FAIRBANKS"

"A Wonderful Production. I Was Delighted."
ETHEL BARRYMORE

"Great Show: Maciste Is More Wonderful Than In Cabiria."
DAVID WARFIELD

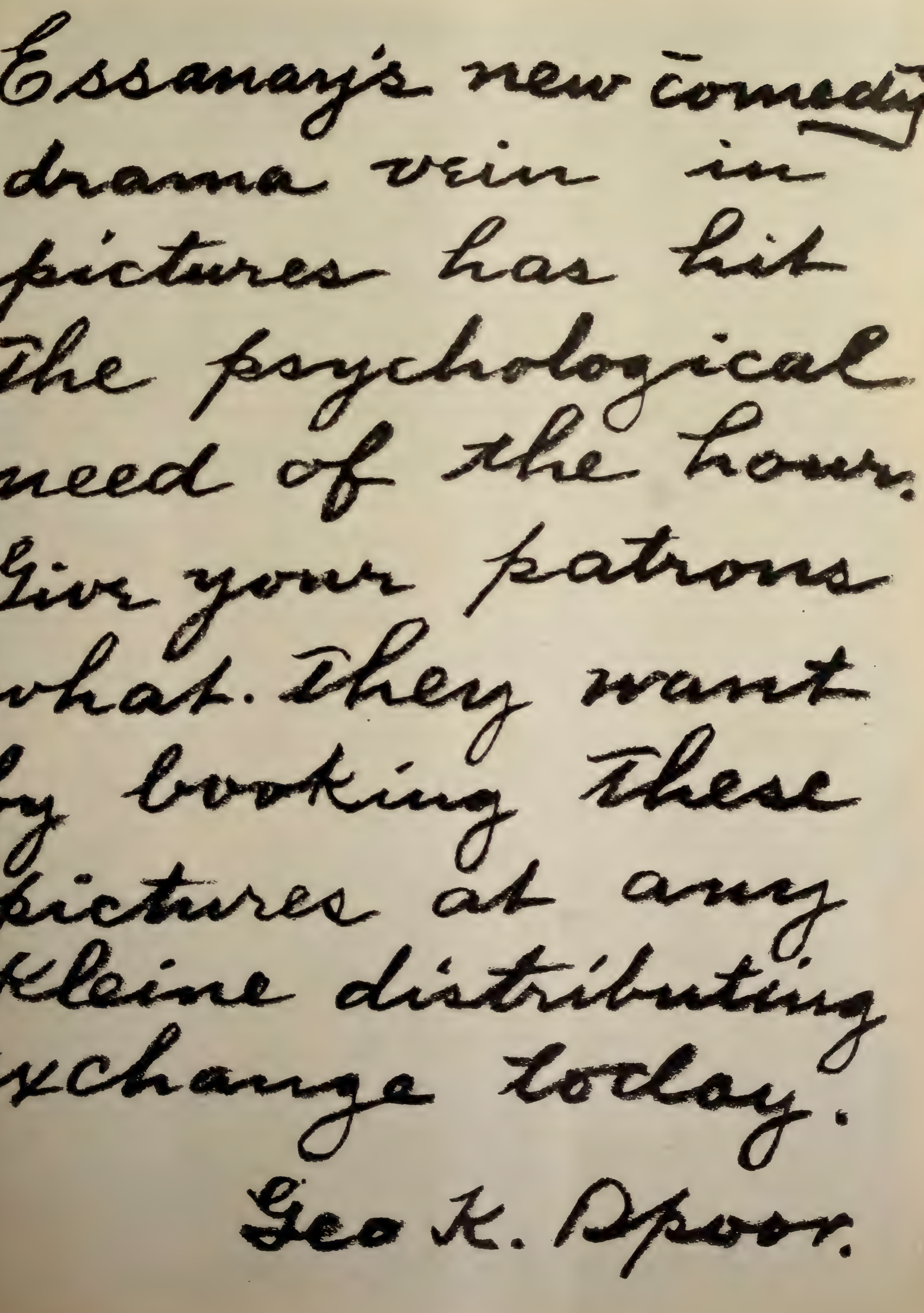
STATE RIGHTS

"Splendid Picture And No Fake About It."
DAN'L FROHMAN

"Great. I Want To See It Again"
ELSIE JANIS

Write, phone or wire

GENERAL ENTERPRISES, INC.
HERBERT LUBIN —— ARTHUR H. SAWYER
1600 BROADWAY, N.Y. Telephone BRYANT 5692



Essanay's new comedy drama vein in pictures has hit the psychological need of the hour. Give your patrons what they want by booking these pictures at any Kleine distributing exchange today.

Geo K. Spoor.

GLADYS TENNYSON
L-KO
WM. FRANEY
JOKER
GALE HENRY
JOKER
DAVE MORRIS
L-KO
NESTOR
EDDIE LYONS
NESTOR
LEE MORAN

Universal's Comedy Stars

The following comedies will be released week of September 24th :

NESTOR

Eddie Lyons and Lee Moran
in
"Taking Their Medicine"

JOKERS

William Franey and Gale Henry
in
"The Marble Heads"

William Franey
in
"The Fountain of Trouble"

Book these through any Universal Exchange, or Universal Film Manufacturing Co., Carl Laemmle, President, "The Largest Film Manufacturing Concern in the Universe,"
1600 Broadway,
New York.

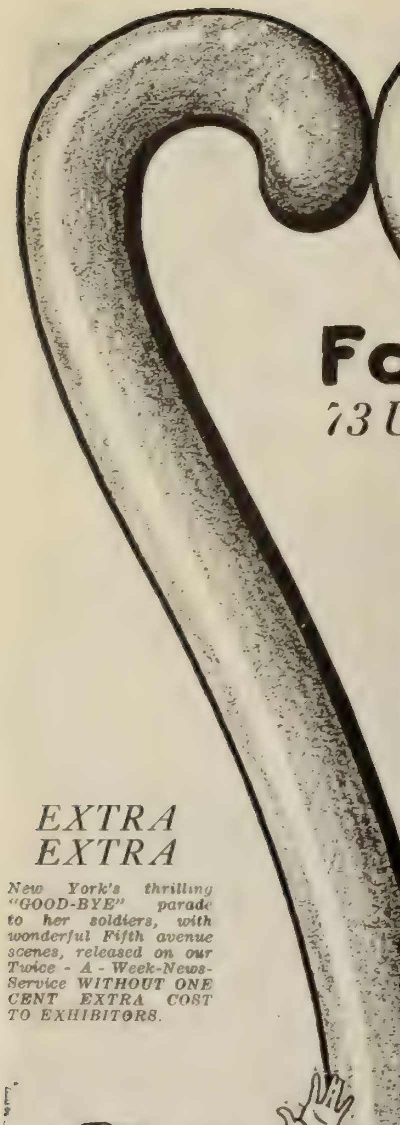
Jack Mulhall
Zoe Rae
Molly Malone
Edith Roberts
Harry Carey
Louise Lovely

Butterfly Stars

BUTTERFLY PHOTOPLAYS
Present
HARRY CAREY
in
"THE SECRET MAN"
with
Edith Sterling and Elizabeth Janes
Directed by Jack Ford
Story by George Hively

he story of an escaped Western convict who re-eemed himself by sacrificing his chances of freedom save a child's life.

ok thru any BUTTERFLY Exchange, or direct from Universal Film anufacturing Co., Carl Laemmle, President, "The Largest Film Manu-cturing Concern in the Universe," 1600 Broadway, New York.



SCOOP

For all Exhibitors

73 Universal Exchanges now specializing on the

Twice-A-Week News Service

UNIVERSAL ANIMATED WEEKLY
UNIVERSAL CURRENT EVENTS

EXTRA
EXTRA

New York's thrilling "GOOD-BYE" parade to her soldiers, with wonderful Fifth avenue scenes, released on our Twice - A - Week-News-Service WITHOUT ONE CENT EXTRA COST TO EXHIBITORS.

—enabling all Exhibitors to secure the combined big winners—The Universal Animated Weekly—and—The Universal Current Events—for months first with the biggest news events of the entire world.

Compare our release dates with competition and you'll see how far in advance the "U" Animated is. This plus the popularity of the "U" Screen Magazine has given to Exhibitors the week's biggest crowd-getter—the Universal's TWICE-A-WEEK-NEWS-SERVICE, especially now during war time.

The demand for the "U" TWICE-A-WEEK-NEWS-SERVICE has prompted us to offer OPEN BOOKINGS. Things have changed in News Weeklies. Time was when the loudest shouter and biggest Trade Paper advertiser got the business. Exhibitors can't be bunkoed any more, by mere loud talk or lavishness in advertising spaces. Exhibitors have demanded the best news first. The Universal's TWICE-A-WEEK-NEWS-SERVICE is the answer. It is sweeping the country, delighting millions and bringing the crowds to thousands of theatres. It has no competition. There's nothing like it. You can book the TWICE-A-WEEK-NEWS-SERVICE thru any Universal Exchange or communicate with the

UNIVERSAL
ANIMATED WEEKLY

1600 Broadway **New York City**

GEORGE BEBAN

in

"Lost in Transit"

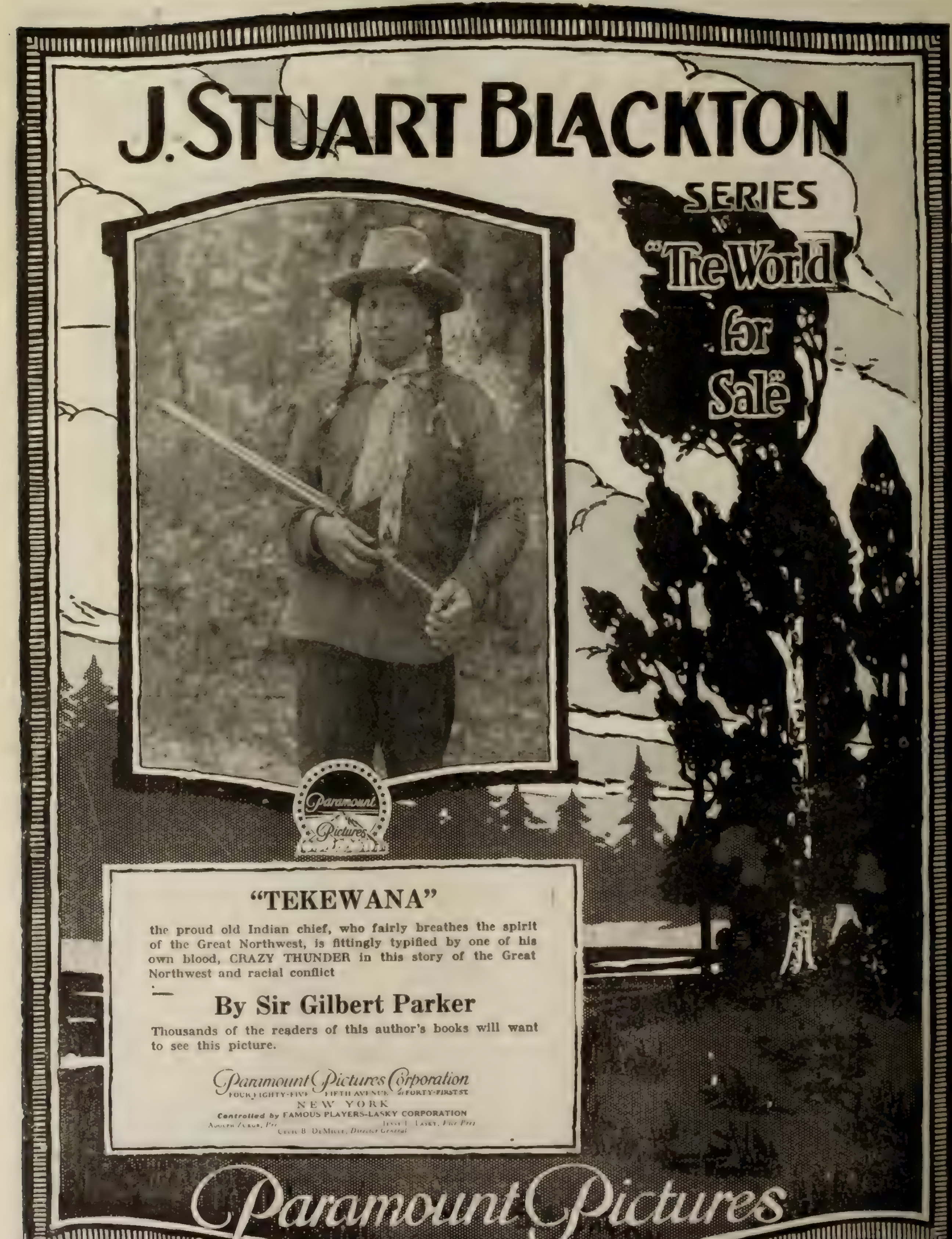
TEEMING with romance—touched with pathos. An exhilarating love theme that will carry an audience spellbound to the end.

Everybody likes a good love story—everybody is going to see George Beban in this one.

Let them know you have it and the rest is easy.

Picturized by Gardner Hunting.
From the story by Kathlyn Williams.
Directed by Donald Crisp.

A Paramount Picture



J. STUART BLACKTON

SERIES

No.

"The World for Sale"

Paramount Pictures

"TEKEWANA"

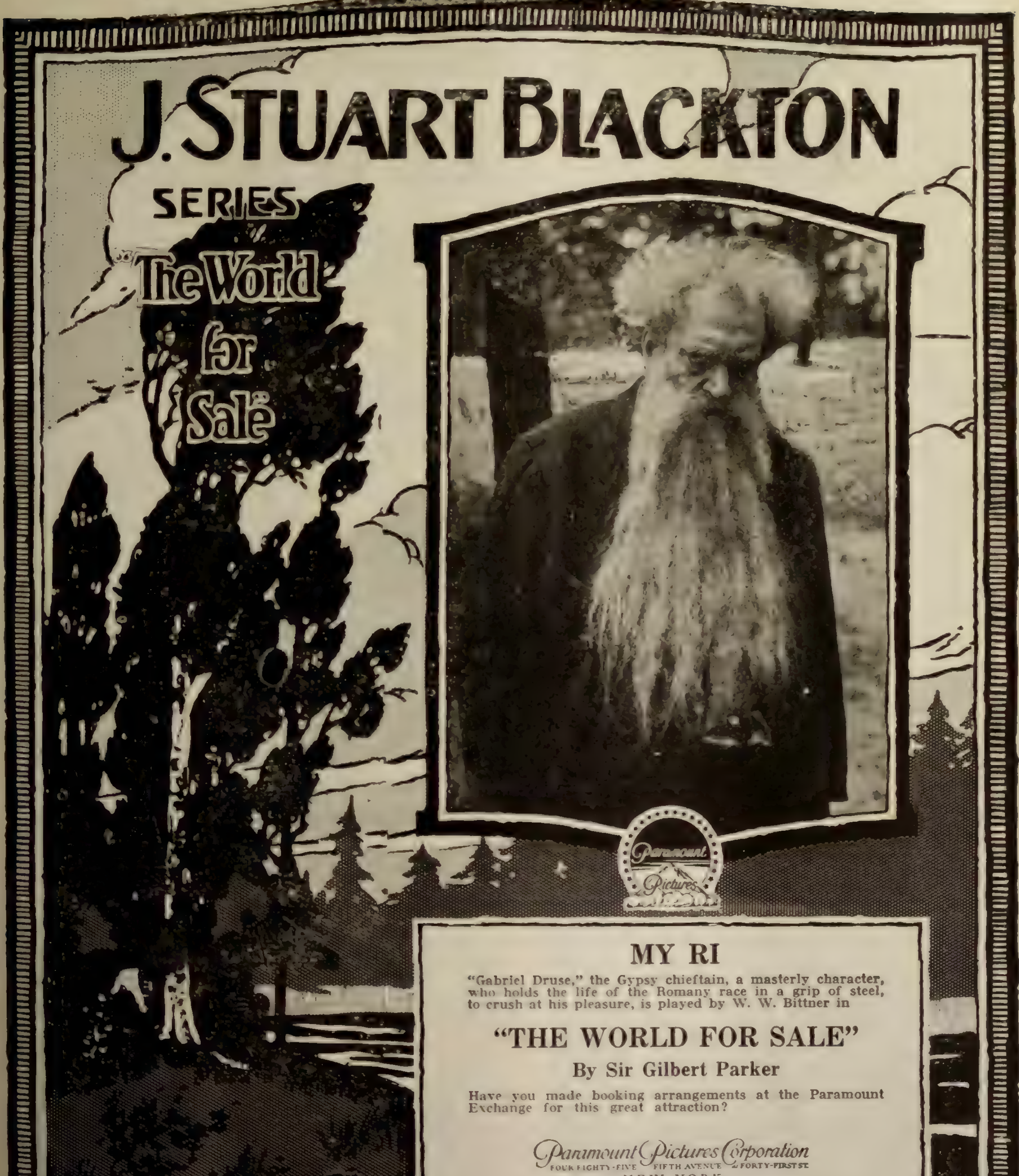
the proud old Indian chief, who fairly breathes the spirit of the Great Northwest, is fittingly typified by one of his own blood, CRAZY THUNDER in this story of the Great Northwest and racial conflict

By Sir Gilbert Parker

Thousands of the readers of this author's books will want to see this picture.

Paramount Pictures Corporation
FOUR EIGHTY-FIVE FIFTH AVENUE at FORTY-FIRST ST.
NEW YORK
Controlled by FAMOUS PLAYERS-LASKY CORPORATION
Adolph Zukor, Pres. Jesse L. Lasky, Vice Pres.
Cecil B. DeMille, Director General

Paramount Pictures


J. STUART BLACKTON
SERIES
The World for Sale
Paramount Pictures
Paramount Pictures

MY RI

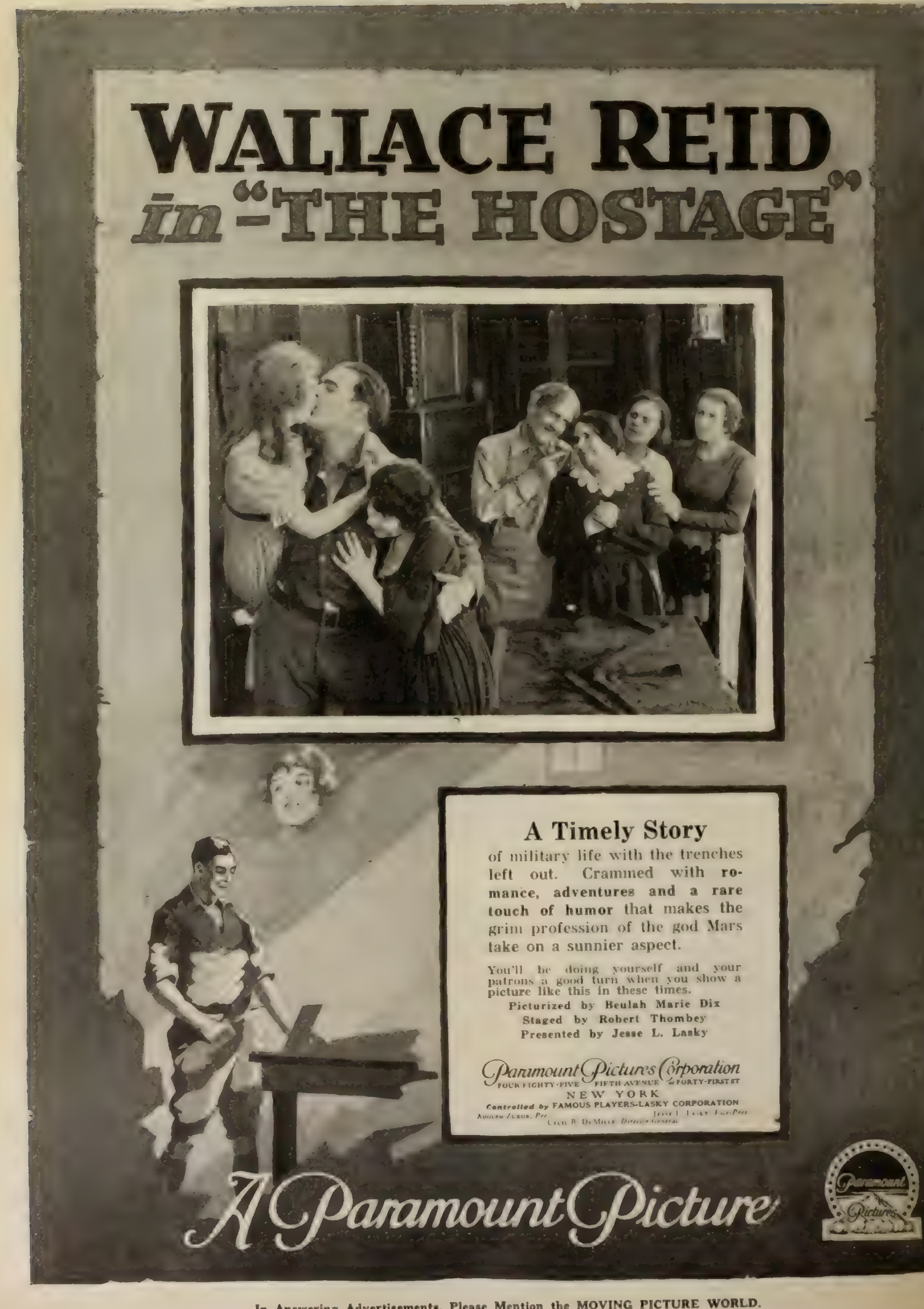
"Gabriel Druse," the Gypsy chieftain, a masterly character, who holds the life of the Romany race in a grip of steel, to crush at his pleasure, is played by W. W. Bittner in

"THE WORLD FOR SALE"

By Sir Gilbert Parker

Have you made booking arrangements at the Paramount Exchange for this great attraction?

Paramount Pictures Corporation
FOUR EIGHTY-FIVE FIFTH AVENUE at FORTY-FIRST ST.
NEW YORK
Controlled by FAMOUS PLAYERS-LASKY CORPORATION
Adolph Zukor, Pres. Jesse L. Lasky, Vice-Pres.
Cecil B. DeMille, Director General



WALLACE REID in "THE HOSTAGE"

A Timely Story

of military life with the trenches left out. Crammed with **romance, adventures and a rare touch of humor** that makes the grim profession of the god Mars take on a sunnier aspect.

You'll be doing yourself and your patrons a good turn when you show a picture like this in these times.

Picturized by Beulah Marie Dix
Staged by Robert Thombey
Presented by Jesse L. Lasky

Paramount Pictures Corporation
FOUR EIGHTY-FIVE FIFTH AVENUE at FORTY-FIRST ST
NEW YORK
Controlled by FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, *Pres.* JESSE L. LASKY *Vice-Pres.*
CECIL B. DEMILLE *Director-General*

A Paramount Picture

Who is "Number One"?

BY ANNA KATHARINE GREEN

the Story A brand-new story brim-full of hair-crisping situations and baffling intrigue by that arch-priestess of mystery - Anna Katharine Green

the Picture A fifteen episode serial into whose making and marketing will be put the genius that has made *Paramount Pictures* stand alone

the Combination Two great powers - Anna Katharine Green and *Paramount* - are at the Exhibitor's service in

Who is "Number One"?

BY ANNA KATHARINE GREEN

the first

Paramount Serial

READY IN OCTOBER

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE & FORTY FIRST ST.
NEW YORK, N.Y.

Controlled by FAMOUS PLAYERS-LASKY CORP.
ADOLPH ZUKOR, Pres. JESSE L. LASKY, Vice-Pres. CECIL B. DEMILLE, Dir. Gen.

Kathleen ......

the Star The rest of her name is Clifford — She is the lovely, brilliantly daring star of the first *Paramount Serial* ....

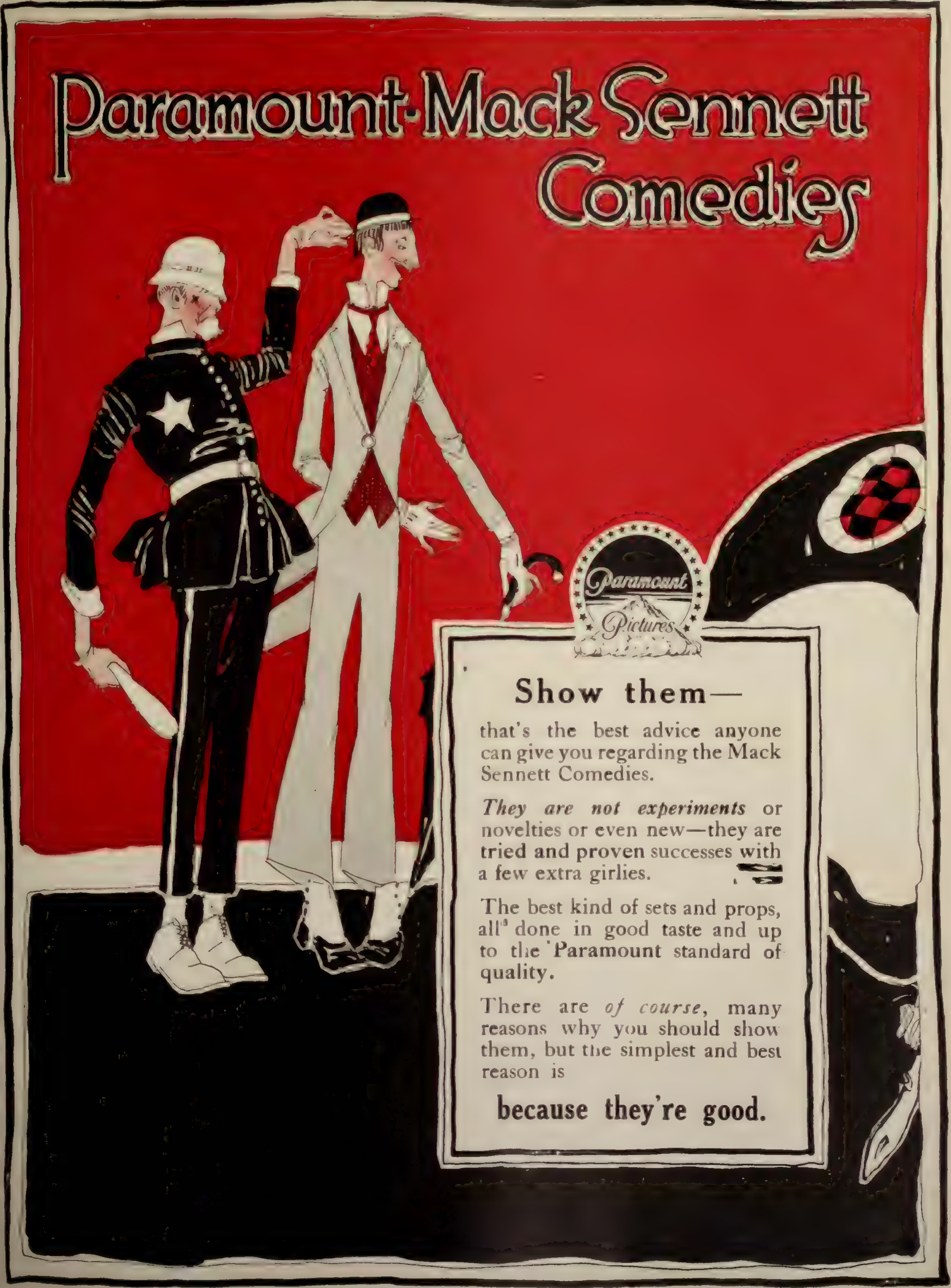
Who is "*Number One*"?
BY ANNA KATHARINE GREEN

the Girl A spring-time girl is Kathleen — She flits through Anna Katharine Green's startling creation like a tinted butterfly

Number One The biggest story — the daintiest star and *Paramount* promotion — Make Who is "*Number One*"? BY ANNA KATHARINE GREEN *number one* on your serial list ....

Ready in October-

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE & FORTY FIRST ST.
NEW YORK, N.Y.
Controlled by FAMOUS PLAYERS-LASKY CORP.
ADOLPH ZUKOR, Pres. JESSE L. LASKY, Vice-Pres. CECIL B. DEMILLE, Dir. Gen.



Paramount-Mack Sennett Comedies

Show them—

that's the best advice anyone can give you regarding the Mack Sennett Comedies.

They are not experiments or novelties or even new—they are tried and proven successes with a few extra girlies.

The best kind of sets and props, all done in good taste and up to the Paramount standard of quality.

There are *of course*, many reasons why you should show them, but the simplest and best reason is

because they're good.

"Nights of Gladness"

Three of them announced so far and they look good—very, *very* good.

"Roping her Romeo"
"A Bedroom Blunder"
"A Pullman Bride"

Everybody's anxious to see the new Paramount-Mack Sennett Comedies.

Not only the laugh-lovers but the *grouch-gushers* as well.

You can't keep quiet with a set of Mack Sennett joy-jumpers and a deck of his gazelles capering before your eyes.

Book them—*make sure*—right now.

Paramount Pictures Corporation
FOUR EIGHTY-FIVE FIFTH AVENUE at FORTY-FIRST ST.
NEW YORK

Controlled by FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, *Pres.*, JESSE L. LASKY, *Vice-Pres.*, CECIL B. DEMILLE, *Director General*

Paramount Pictures

VICTOR MOORE

Do You See What I See?

You know—a couple of purple rabbits or gilt giraffes, or maybe a cerise snake; anyway, this Comedy is a new angle on the old stuff, *and it's great.*

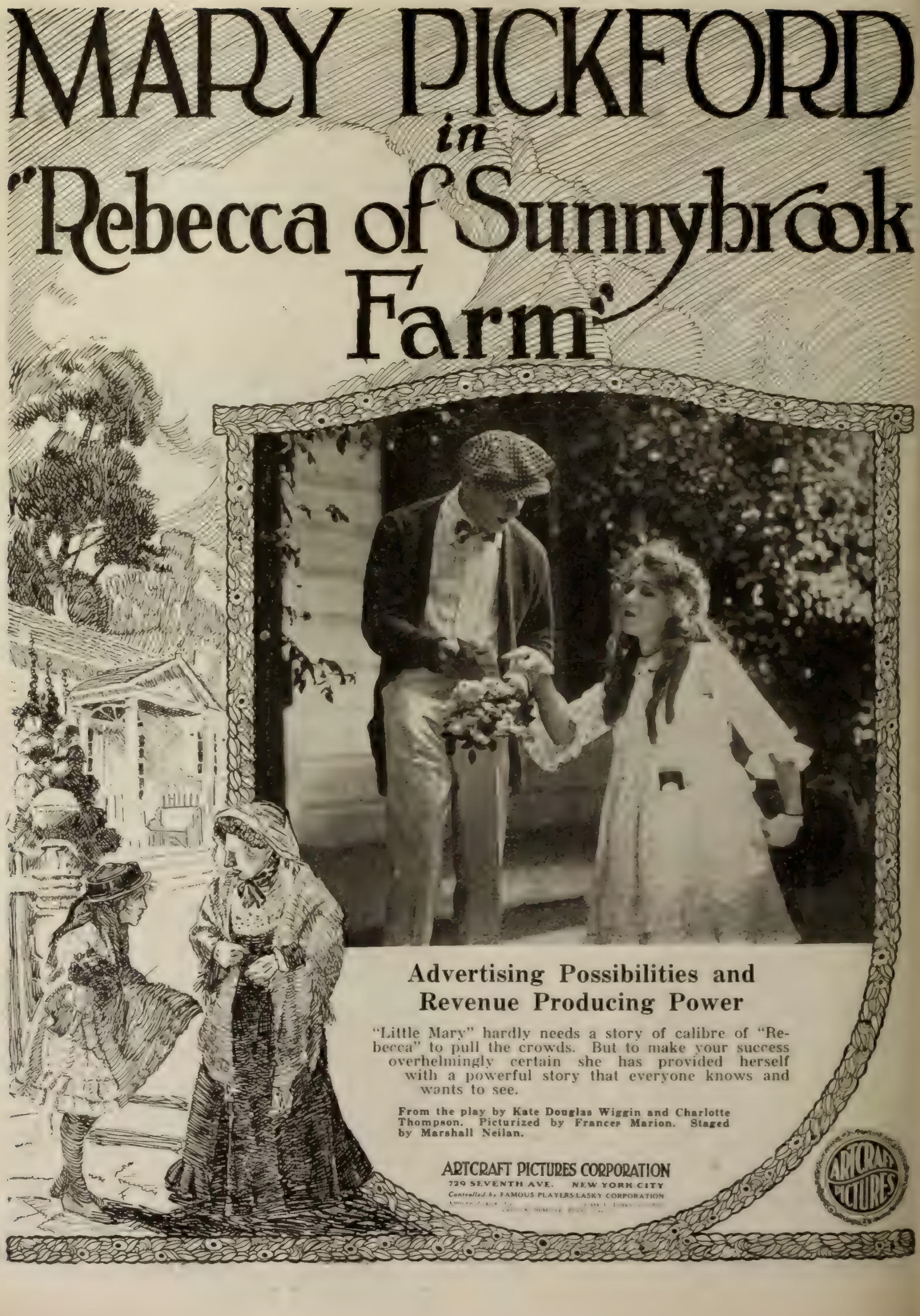
"SEEING THINGS"

By EDWARD McWADE

Open booking

Released September 3rd. At all Paramount Exchanges

Klever Pictures, Inc.
220 WEST 42d ST., NEW YORK CITY
Released in Canada by Regal Films, Limited, 37 Yonge St., Toronto, Canada



MARY PICKFORD

in

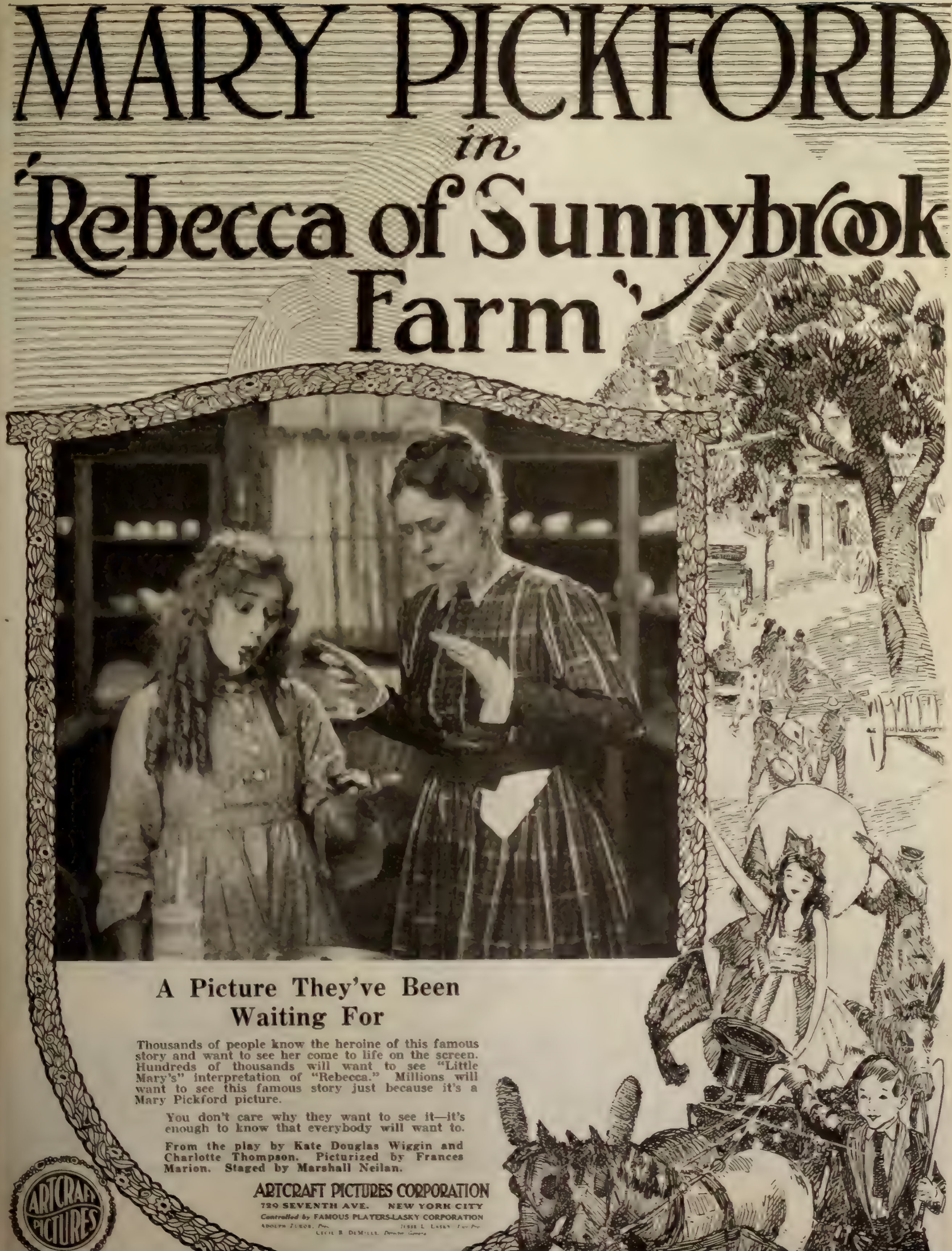
"Rebecca of Sunnybrook Farm"

Advertising Possibilities and Revenue Producing Power

"Little Mary" hardly needs a story of calibre of "Rebecca" to pull the crowds. But to make your success overhelmingly certain she has provided herself with a powerful story that everyone knows and wants to see.

From the play by Kate Douglas Wiggin and Charlotte Thompson. Picturized by Frances Marion. Staged by Marshall Neilan.

ARTCRAFT PICTURES CORPORATION
729 SEVENTH AVE. NEW YORK CITY
Controlled by FAMOUS PLAYERS-LASKY CORPORATION
[illegible]
[illegible]



MARY PICKFORD

in

"Rebecca of Sunnybrook Farm"

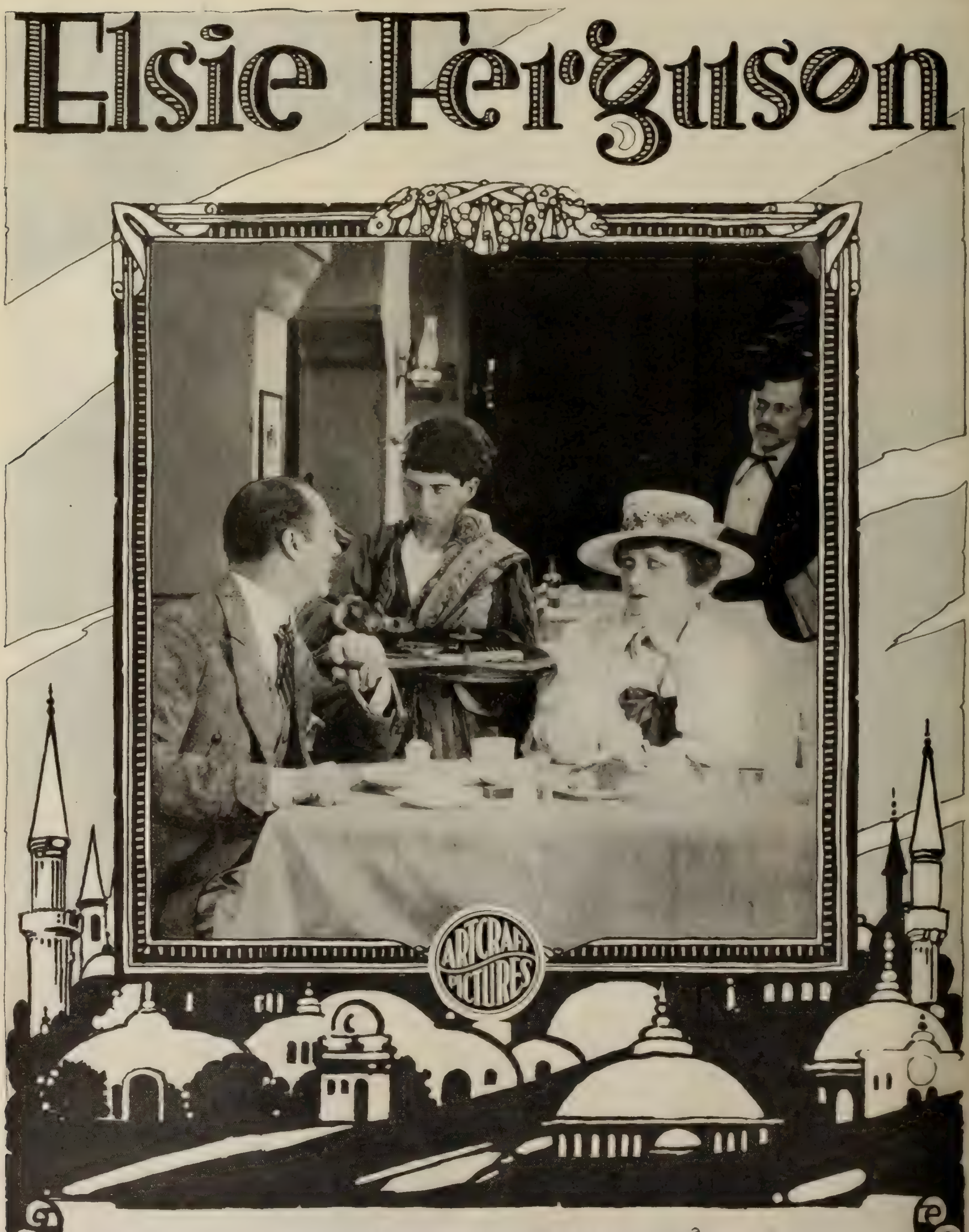
A Picture They've Been Waiting For

Thousands of people know the heroine of this famous story and want to see her come to life on the screen. Hundreds of thousands will want to see "Little Mary's" interpretation of "Rebecca." Millions will want to see this famous story just because it's a Mary Pickford picture.

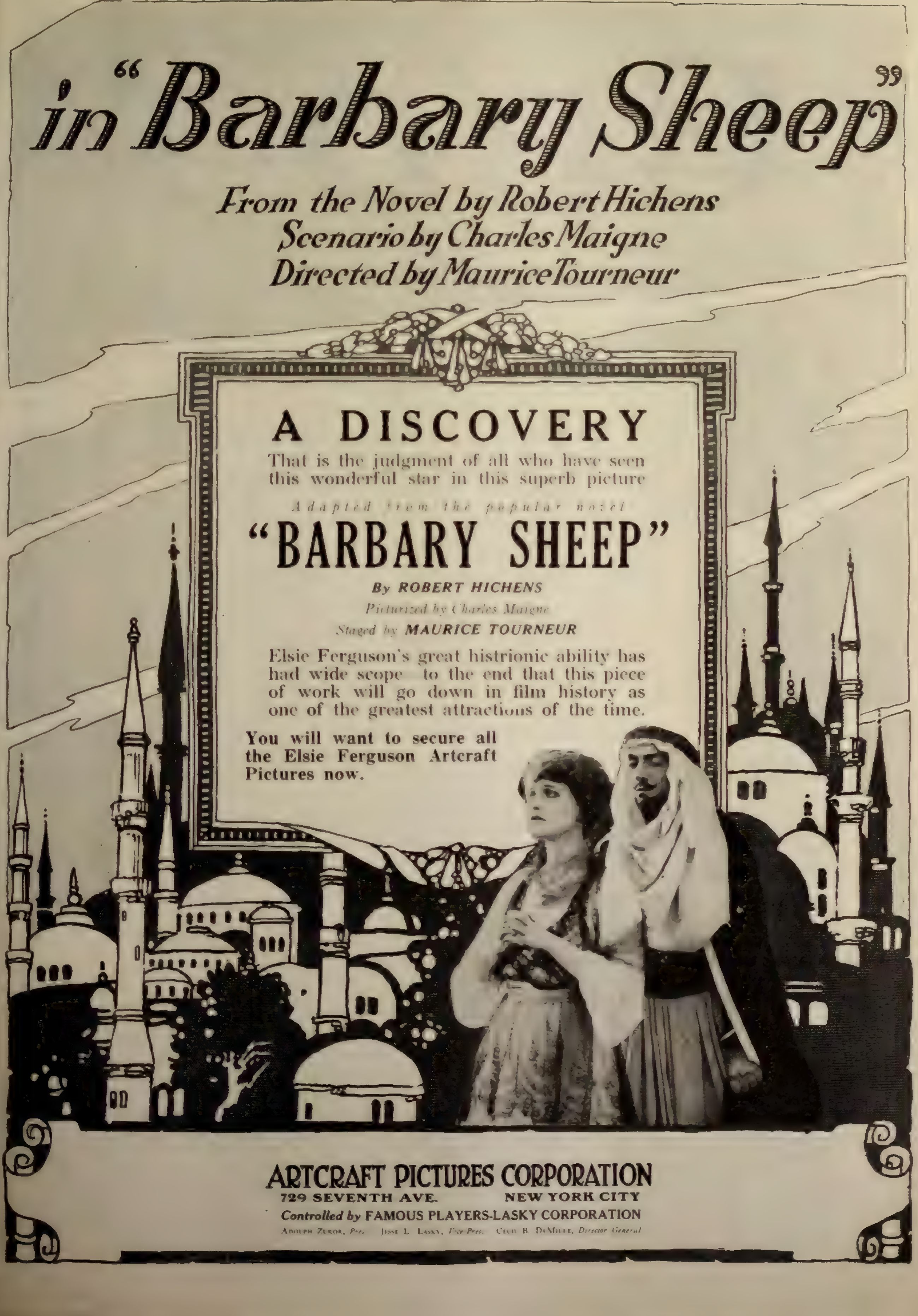
You don't care why they want to see it—it's enough to know that everybody will want to.

From the play by Kate Douglas Wiggin and Charlotte Thompson. Picturized by Frances Marion. Staged by Marshall Neilan.

ARTCRAFT PICTURES CORPORATION
729 SEVENTH AVE. NEW YORK CITY
Controlled by FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, *Pres.* JESSE L. LASKY, *Vice-Pres.*
CECIL B. DEMILLE, *Director General*


Elsie Ferguson
ARTCRAFT PICTURES

ARTCRAFT PICTURES CORPORATION
729 SEVENTH AVE. NEW YORK CITY
Controlled by FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, *Pres.* JESSE L. LASKY, *Vice Pres.* CECIL B. DEMILLE, *Director General*



in "Barbary Sheep"

From the Novel by Robert Hichens
Scenario by Charles Maigne
Directed by Maurice Tourneur

A DISCOVERY

That is the judgment of all who have seen this wonderful star in this superb picture

Adapted from the popular novel

"BARBARY SHEEP"

By ROBERT HICHENS

Picturized by Charles Maigne

Staged by ***MAURICE TOURNEUR***

Elsie Ferguson's great histrionic ability has had wide scope to the end that this piece of work will go down in film history as one of the greatest attractions of the time.

You will want to secure all the Elsie Ferguson Artcraft Pictures now.

ARTCRAFT PICTURES CORPORATION
729 SEVENTH AVE. NEW YORK CITY
Controlled by **FAMOUS PLAYERS-LASKY CORPORATION**
ADOLPH ZUKOR, *Pres.* JESSE L. LASKY, *Vice Pres.* CECIL B. DEMILLE, *Director General*

Geo. M.

"7 Keys to Baldpate"

(From New York World)

The World Says—

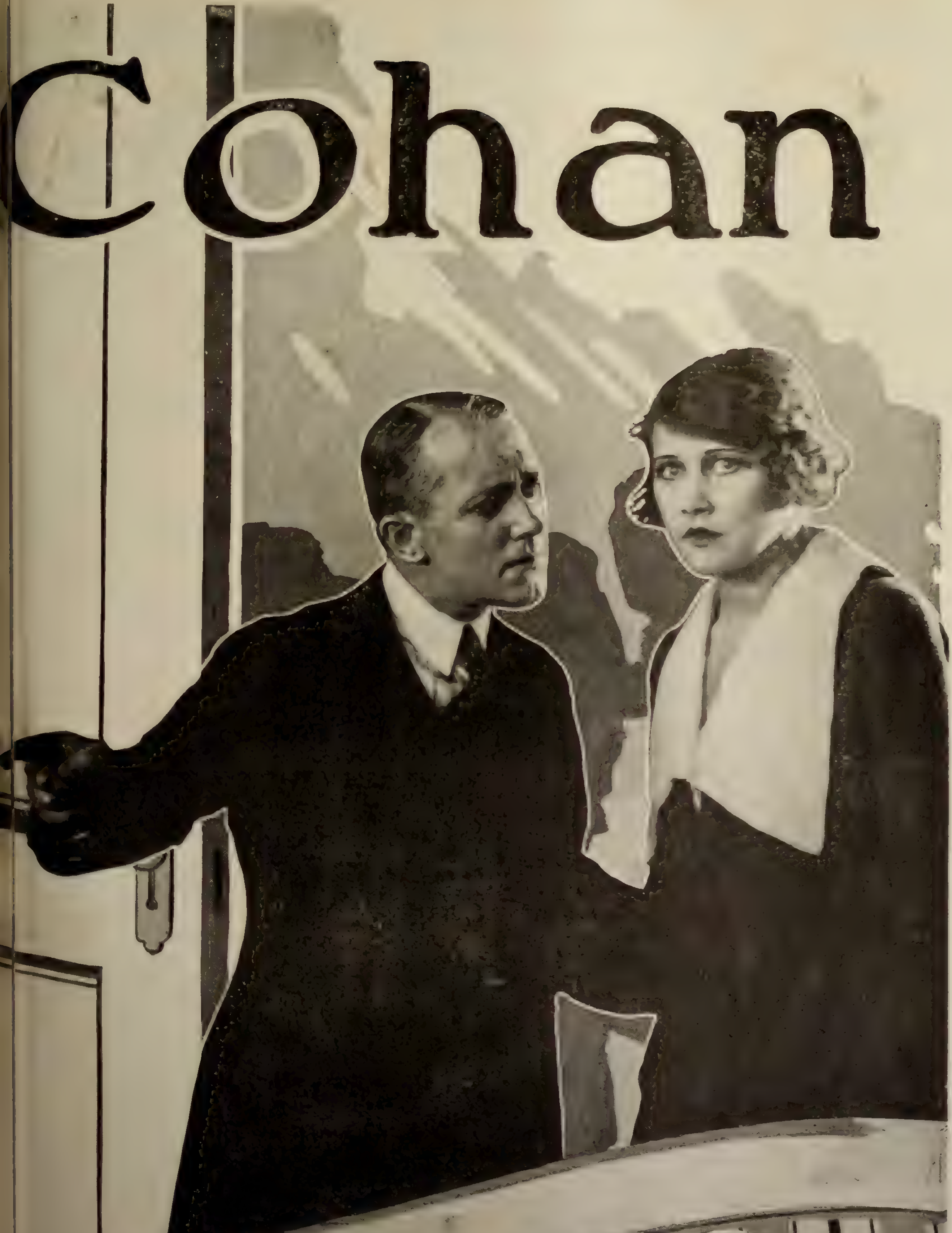
'BALDPATE' ON SCREEN CROWDS THE RIALTO

"Seven Keys to Baldpate," in moving picture form, was shown at the Rialto theater yesterday before crowds that packed the house several times In the evening several hundred persons were so anxious to see the film that they waited over an hour outside the theatre until the first crowd left and the second showing began.

"Seven Keys to Baldpate" is one of the best examples of George M. Cohan's playwriting skill. Those who have never seen it on the stage should certainly seize the chance afforded by its reflection on the moving picture screen; while more fortunate persons — and many were among the spectators last night—may greet the story as an old friend.

Why Shouldn't the Yankee Doodle Boy—
GEORGE M. COHAN
in
"Seven Keys to Baldpate"
By GEORGE M. COHAN
founded on the novel by Earl Derr Biggers
(Published by Bobbs Merrill & Co.)
Directed by Hugh Ford
Crowd YOUR theater?

ARTCRAFT PICTURES CORPORATION
729 SEVENTH AVE NEW YORK CITY
Controlled by FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, *Pres.*, JESSE L. LASKY, *Vice-Pres.*, CECIL B. DEMILLE, *Director-General*

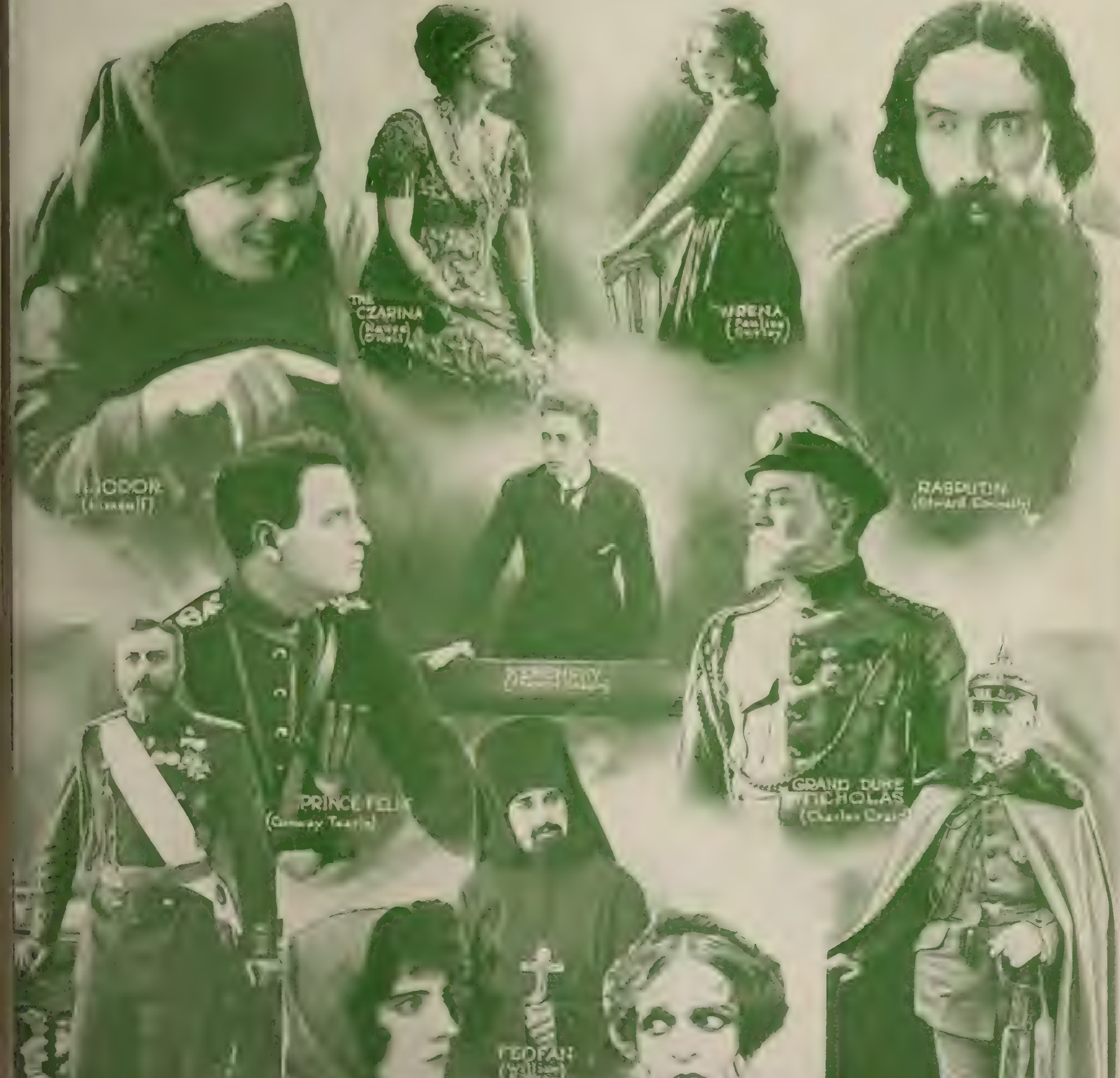

Cohan
ARTCRAFT PICTURES

HERBERT BRENON—Advt.

Herbert Brenon

deals with living men and women - not fictitious characters, in his most extraordinary screen story

the FALL of the ROMANOFFS


ILIODOR
(Himself)
THE CZARINA
(Nance O'Neil)
IRENA
(Pauline Curley)
RASPUTIN
(Edward Connelly)
PRINCE FELIX
(Conway Tearle)
GRAND DUKE NICHOLAS
(Charles Craig)
THEOFAN
THE CZAR
(Alfred Hickman)
SONIA
(Mlle. Marcelle)
ANNA
(Ketty Galanta)
THE KAISER
(George Deneubourg)

Produced by Special Arrangement
with Mr Lewis J Selznick and the
Herbert Brenon Film Corporation

Address All Communications
ILIODOR PICTURE CORPORATION
729 Seventh Avenue

Coming:

Perfection Pictures

"The Highest Standard In Motion Pictures"

Screen Literature! Especially chosen stories-the best works of contemporary fiction. Produced with great care. ~ Plays aptly branded-
-*PERFECTION!*

Details Next Week!

Coming:

Perfection Pictures

"The Highest Standard In Motion Pictures"

Five and six reel productions from the pens of prominent authors -staged by competent directors-produced by America's pioneer picture producers. ~ Attractions described in one word -

-*PERFECTION!*

Details Next Week!

Goldwyn Pictures

"Polly of The Circus" Captures Chicago

GOLDWYN'S first production has been seen by the public and critics of Chicago at a pre-release presentation in the Colonial Theatre. The result, as we expected, is a remarkable demonstration of approval. Exhibitors everywhere will be interested in these comments by the powerful and influential Chicago critics:

Chicago Examiner: "Polly of the Circus" is an event in Filmland's history. . . . Goldwyn has attained a high notch on the ladder of success with its first production.

Chicago Herald: Goldwyn has played a trump card by leading off with Mae Marsh in "Polly of the Circus." She is elfish and pathetic and the circus is a wonder.

Chicago Eve. Post: "Polly of the Circus" is a work of art, not merely a vehicle for the exploitation of a star. Mae Marsh is back, as wistful and appealing as ever. . . . A wonderful picture.

Chicago Tribune: Mae Marsh is a most lovable "Polly." She bubbles over with personality plus. The production has humor, pathos and the great horse race is a "pippin."

Advisory Board:

SAMUEL GOLDFISH
Chairman
EDGAR SELWYN
IRVIN S. COBB
ARTHUR HOPKINS
MARGARET MAYO
ROI COOPER MEGRUE
ARCHIBALD SELWYN
CROSBY GAIGE
PORTER EMERSON BROWNE

Goldwyn Pictures
Corporation
16 East 42nd Street, New York City
Telephone: Vanderbilt 11

Goldwyn Pictures

Scoring a Spectacular
Triumph at its
Chicago Pre-Release

Goldwyn
presents

Mae Marsh

in

Polly of the Circus

From The Celebrated Play
by
Margaret Mayo

Regular Release: Sept. 9

Here Is A Sreen Combination That Guarantees Assured Profits for Exhibitors

Goldwyn
pictures

The Next Great Box Office
Favorite Who Will Make
Exhibitors Tremendous Profits

Goldwyn
presents

Madge Kennedy
in
Baby Mine

From The Celebrated Play
by
Margaret Mayo

"Goldwyn" Has More Than Fulfilled Its Promises of Magnificent Productions" Boston Record

Goldwyn Pictures

Goldwyn presents:

The International Beauty

Maxine Elliott

in

The Eternal Magdalene

by Robert McLaughlin

The First Great Morality Play of The Screen – Greater Than The Huge Stage Successes "Everywoman" and "Experience"

REX BEACH PICTURES

Goldwyn

presents

A magnificent production that describes the life story of a million American girls who have been sacrificed for the social profit that could be made from their beauty

A story of the American small towns and the American big cities. In it are all the big figures in our national life about whom the public reads in the newspapers: millionaire steel magnates, discarded wives; good girls and bad girls; spenders and wasters and the solid, clean, dependable people who are the salvation of America.

All of these are recognizable figures in the tremendous

Rex Beach Picture

taken from the most popular modern author's greatest recent novel, known to the people of the entire world,

The Auction Block

This and all future Rex Beach productions—stories that are bigger and greater in their appeal than those of any other writer—are to be released exclusively through

Goldwyn Distributing Corporation
16 East 42nd.St. New York City

ANNOUNCEMENT EXTRAORDINARY!

HENRY J. BROCK
PRESIDENT
MANX-MAN CO., INC.

ANNOUNCES
GEORGE LOANE TUCKER'S MASTER PHOTOPLAY

THE MANX-MAN

BY *HALL CAINE*

WILL BE DISTRIBUTED BY

Goldwyn Pictures Corporation

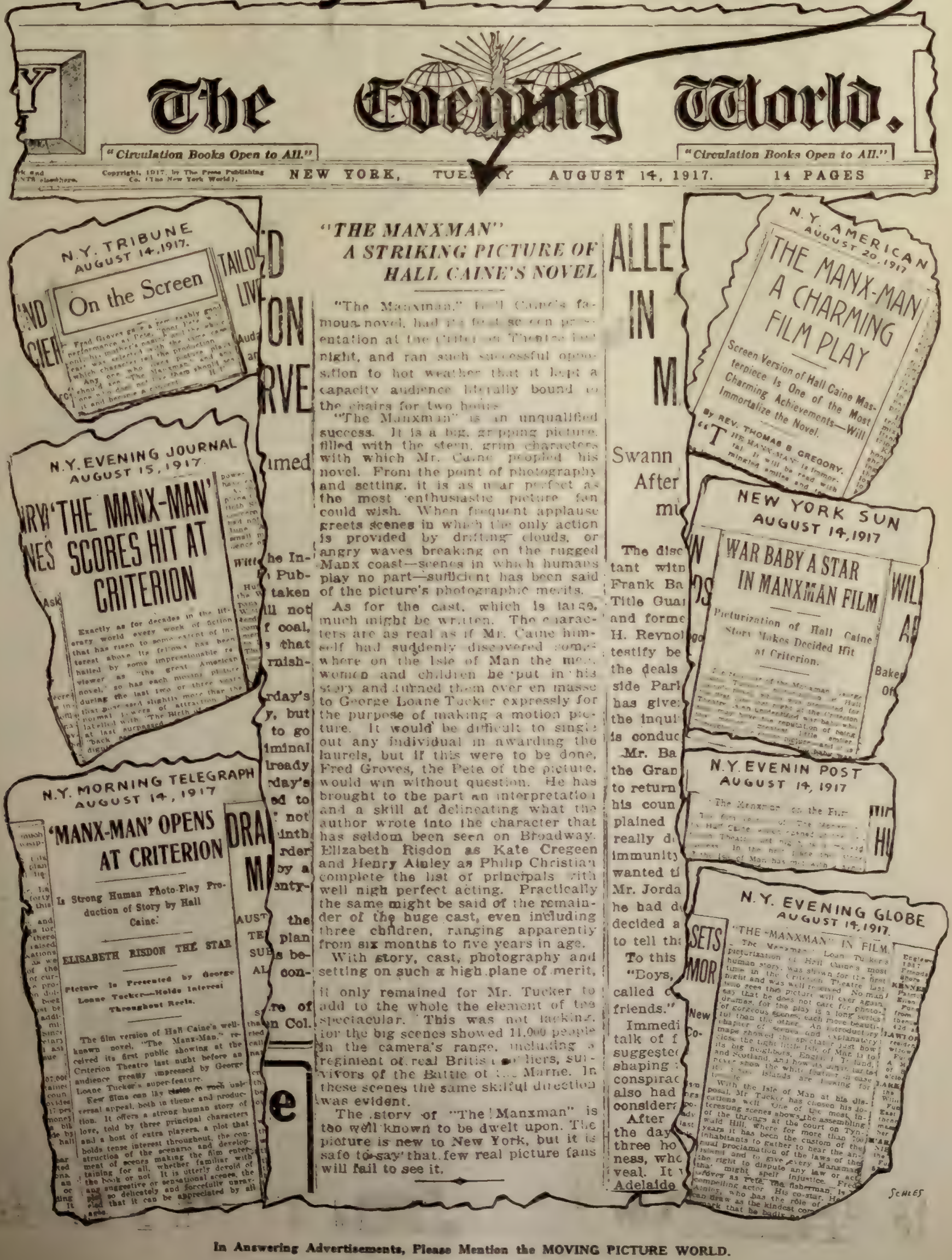
ON THE

OPEN BOOKING PLAN

AVAILABLE TO EVERYBODY

SCHLES

The New York City Press Said:



The Evening World.

"Circulation Books Open to All." "Circulation Books Open to All."

Copyright, 1917, by The Press Publishing Co. (The New York World).

NEW YORK, TUES Y AUGUST 14, 1917. 14 PAGES

"THE MANXMAN" A STRIKING PICTURE OF HALL CAINE'S NOVEL

"The Manxman," Hall Caine's famous novel, had its first screen presentation at the Criterion Theatre last night, and ran such successful opposition to hot weather that it kept a capacity audience literally bound to the chairs for two hours.

"The Manxman" is an unqualified success. It is a big, gripping picture, filled with the stern, grim characters with which Mr. Caine peopled his novel. From the point of photography and setting, it is as near perfect as the most enthusiastic picture fan could wish. When frequent applause greets scenes in which the only action is provided by drifting clouds, or angry waves breaking on the rugged Manx coast—scenes in which humans play no part—sufficient has been said of the picture's photographic merits.

As for the cast, which is large, much might be written. The characters are as real as if Mr. Caine himself had suddenly discovered somewhere on the Isle of Man the men, women and children he put in his story and turned them over en masse to George Loane Tucker expressly for the purpose of making a motion picture. It would be difficult to single out any individual in awarding the laurels, but if this were to be done, Fred Groves, the Pete of the picture, would win without question. He has brought to the part an interpretation and a skill at delineating what the author wrote into the character that has seldom been seen on Broadway. Elizabeth Risdon as Kate Cregeen and Henry Ainley as Philip Christian complete the list of principals with well nigh perfect acting. Practically the same might be said of the remainder of the huge cast, even including three children, ranging apparently from six months to five years in age.

With story, cast, photography and setting on such a high plane of merit, it only remained for Mr. Tucker to add to the whole the element of the spectacular. This was not lacking, for the big scenes showed 11,000 people in the camera's range, including a regiment of real British soldiers, survivors of the Battle of the Marne. In these scenes the same skilful direction was evident.

The story of "The Manxman" is too well known to be dwelt upon. The picture is new to New York, but it is safe to say that few real picture fans will fail to see it.

N.Y. TRIBUNE
AUGUST 14, 1917.

On the Screen

N.Y. EVENING JOURNAL
AUGUST 15, 1917.

'THE MANX-MAN' SCORES HIT AT CRITERION

N.Y. MORNING TELEGRAPH
AUGUST 14, 1917

'MANX-MAN' OPENS AT CRITERION

Is Strong Human Photo-Play Production of Story by Hall Caine.

ELISABETH RISDON THE STAR

Picture Is Presented by George Loane Tucker—Holds Interest Throughout Reels.

The film version of Hall Caine's well-known novel, "The Manx-Man," received its first public showing at the Criterion Theatre last night before an audience greatly impressed by George Loane Tucker's super-feature.

Few films can lay claim to such universal appeal, both in theme and production. It offers a strong human story of love, told by three principal characters and a host of extra players, a plot that holds tense interest throughout, the construction of the scenario and development of scenes making the film entertaining for all, whether familiar with the book or not. It is utterly devoid of any suggestive or sensational scenes, the plot so delicately and forcefully unravelled that it can be appreciated by all ages.

N.Y. AMERICAN
AUGUST 20, 1917

THE MANX-MAN A CHARMING FILM PLAY

Screen Version of Hall Caine Masterpiece Is One of the Most Charming Achievements—Will Immortalize the Novel.

By REV. THOMAS B. GREGORY.

"THE MANX-MAN" is immortal. It will be read with mingled smiles and

---

NEW YORK SUN
AUGUST 14, 1917

WAR BABY A STAR IN MANXMAN FILM

Picturization of Hall Caine Story Makes Decided Hit at Criterion.

N.Y. EVENIN POST
AUGUST 14, 1917

"The Manxman" on the Film

N.Y. EVENING GLOBE
AUGUST 14, 1917.

"THE MANXMAN" IN FILM.

With the Isle of Man at his disposal, Mr. Tucker has chosen his locations well. One of the most interesting scenes shows the assembling of the throngs at the court on Tynwald Hill, where for more than 700 years it has been the custom of the inhabitants to gather to hear the annual proclamation of the laws of the island and to give every Manxman the right to dispute any law or act that might spell injustice.

MR. FOREIGN BUYER

Our Organization is welded together like an endless chain. Our Productions are worthy of our reputation—Our Reputation is our big asset. Our Productions are Standard and are selected by experts who know your requirements as well as you know them yourself.

INTER-OCEAN FILM CORPORATION

Henry J. Brock, Pres. Paul H. Cromelin, Vice Pres.

220 W. 42nd St. NEW YORK CITY

"THE WORLD OUR FIELD"

LARGEST DISTRIBUTORS OF FILMS IN FOREIGN FIELDS

In this month's Mutual releases you see an example of the "Big Stars Only" Policy adopted by the Mutual Film Corporation. We open the season of 1917-18 this month with a further fulfillment of our pledge of "Big Stars Only."

The week of September 3rd we present Mary Miles Minter in "Charity Castle" and Edna Goodrich in "Reputation."

The week of September 10th we present Gail Kane in "The Bride's Silence" and Ann Murdock in "Outcast"—first of the great Charles Frohman Successes in Motion Pictures.

The week of September 17th we present Juliette Day, the charming ingenué of "Upstairs and Down" in "The Rainbow Girl" and Margarita Fischer in "The Girl Who Couldn't Grow Up."

The week of September 24th we present William Russell in "Sands of Sacrifice" and Julia Sanderson in "The Runaway"—second of the Charles Frohman Successes in Motion Pictures.

Eight big feature attractions for September—***Two Mutual Pictures—"Big Stars Only"—Every Week!***

Is this not a splendid demonstration to the Exhibitors of America of the fulfillment of our pledge —"Big Stars Only"? There is value—***sound, substantial box-office value***—in these high class Mutual Pictures. The intelligent Exhibitor will see in these attractions his opportunity for ***higher admission prices and bigger profits.***

John R. Freuler
President
Mutual Film Corporation

"Big Stars Only"

Value in Mutual Pictures

AMERICAN FILM COMPANY, INC., *Presents*

GAIL KANE *in*
"THE BRIDE'S SILENCE"

A powerful five-act mystery drama. By Daniel F. Whitcomb. Directed by Henry King. Released the week of Sept. 10th.

One of the most baffling mystery stories ever unfolded on the screen. An attraction that should be held for a run of from three days to a solid week at any theatre. Now booking at all Mutual Exchanges.

Produced by
AMERICAN FILM COMPANY, INC.
SAMUEL S. HUTCHINSON, President

Distributed by
MUTUAL FILM CORPORATION
JOHN R. FREULER, President

BIG STARS ONLY

HELEN HOLMES

IN

THE LOST EXPRESS

Signal's New Mystery Serial!

STARTS SEPT. 17th.

READ WHAT

ELMER G. SELL, ***Manager Palace Theatre, Youngstown, Ohio, Says:*** — "I think the Helen Holmes serials are the strongest of any of the serials that I have ever run. I have booked the new Helen Holmes serial to follow The Railroad Raiders which I finish Sept. 17th. Am going to run The Lost Express two days or more."

ERNEST SCHWARTZ, ***Manager Erie Theatre, Cleveland, Ohio, Says:*** — "I regard Helen Holmes as the greatest star appearing in motion picture serials and for that reason have lost no time in booking The Lost Express."

HELEN HOLMES

Filmdom's foremost serial star — known the world over as the most daring actress in Screenland — admired and worshiped by hundreds of thousands of picture-goers — performs still more wonderful and dangerous exploits in "The Lost Express" — the big 15 chapter mystery serial, directed by J. P. McGowan. Released September 17th. Now booking at all Mutual Film Exchanges.

Produced by
SIGNAL FILM CORPORATION
Samuel S. Hutchinson, *President*

THEY SAY

H. H. LUSTIG, ***Manager Angelo Theatre, Cleveland, Ohio, Says:*** "I attribute the [illegible] increase in my Sunday receipts to Helen Holmes and prefer a serial starring Helen Holmes to any other serial on the market."

WILLIAM D. SCOVILLE, ***Manager Idle Hour Theatre, Kansas City, Mo., Says:*** "Why shouldn't I like Helen Holmes? Featuring her in serials on Mondays has made that my best paying day. Despite being on a 5c street Helen Holmes is always a 10c day with me."

IN THE LOST EXPRESS

Directed by
J·P·McGOWAN

A stupendous new mystery serial by Frederick B. Bennett—a sensational, baffling, absorbing tale dealing with the complete disappearance of an entire express train while traveling between two stations but eight miles apart. The entire train vanishes in the first chapter—patrons will puzzle week after week over "What became of the lost express?" It will set them talking—keep them coming—for fifteen weeks. The last chapter will reveal in detail what happened to the lost express. Pack *your* theatre with this stupendous attraction—one of the best ever staged by director J. P. McGowan, peerless serial director. Book it *today* at your nearest Mutual Exchange!

BIG
STARS
ONLY

Distributed by
MUTUAL FILM CORPORATION
John R. Freuler, *President*
Exchanges Everywhere

HELEN HOLMES

IN

THE LOST EXPRESS

Helen Holmes is known to all exhibitors as America's most successful serial star—one who "gets the money" at the box-office. J. P. McGowan is world famous as a serial director—has produced one serial success after another. Frederick B. Bennett is acknowledged to be one of America's most successful authors. In "The Lost Express" these three successful creators of screen drama are united. You get the best efforts of *all three* when you book "The Lost Express." Pack *your* theatre for 15 weeks—a new two-reel chapter every week—beginning Monday, September 17th. Don't let your competitor get ahead of you. Make your reservation *today* at your nearest Mutual Exchange—before your territory is closed. Wire your nearest Mutual Exchange AT ONCE!

Produced by
SIGNAL FILM CORPORATION
Samuel S. Hutchinson, President

Distributed by
MUTUAL FILM CORPORATION
John R. Freuler, President

Exchanges Everywhere

CHARLES FROHMAN SUCCESSES *in Motion Pictures*

ANN MURDOCK *in* "OUTCAST"

First of the Charles Frohman Successes in Motion Pictures. A stupendous super-picture in six acts. From the pen of Hubert Henry Davies. Magnificently staged. Played by all-star cast. Directed by Dell Henderson. Released as a Mutual Picture—"*Big Stars Only*"—the week of September 10th. Book it at Mutual Exchanges.

Coming Charles Frohman Successes in Motion Pictures:

ANN MURDOCK *in*

"THE IMPOSTOR," *Directed by Dell Henderson*

"THE BEAUTIFUL ADVENTURE," *Directed by Dell Henderson*

"THE RICHEST GIRL" *Directed by Albert Capellani*

JULIA SANDERSON *in*

"THE RUNAWAY" *by Michael Morton*
Directed by Dell Henderson

OLIVE TELL *in*

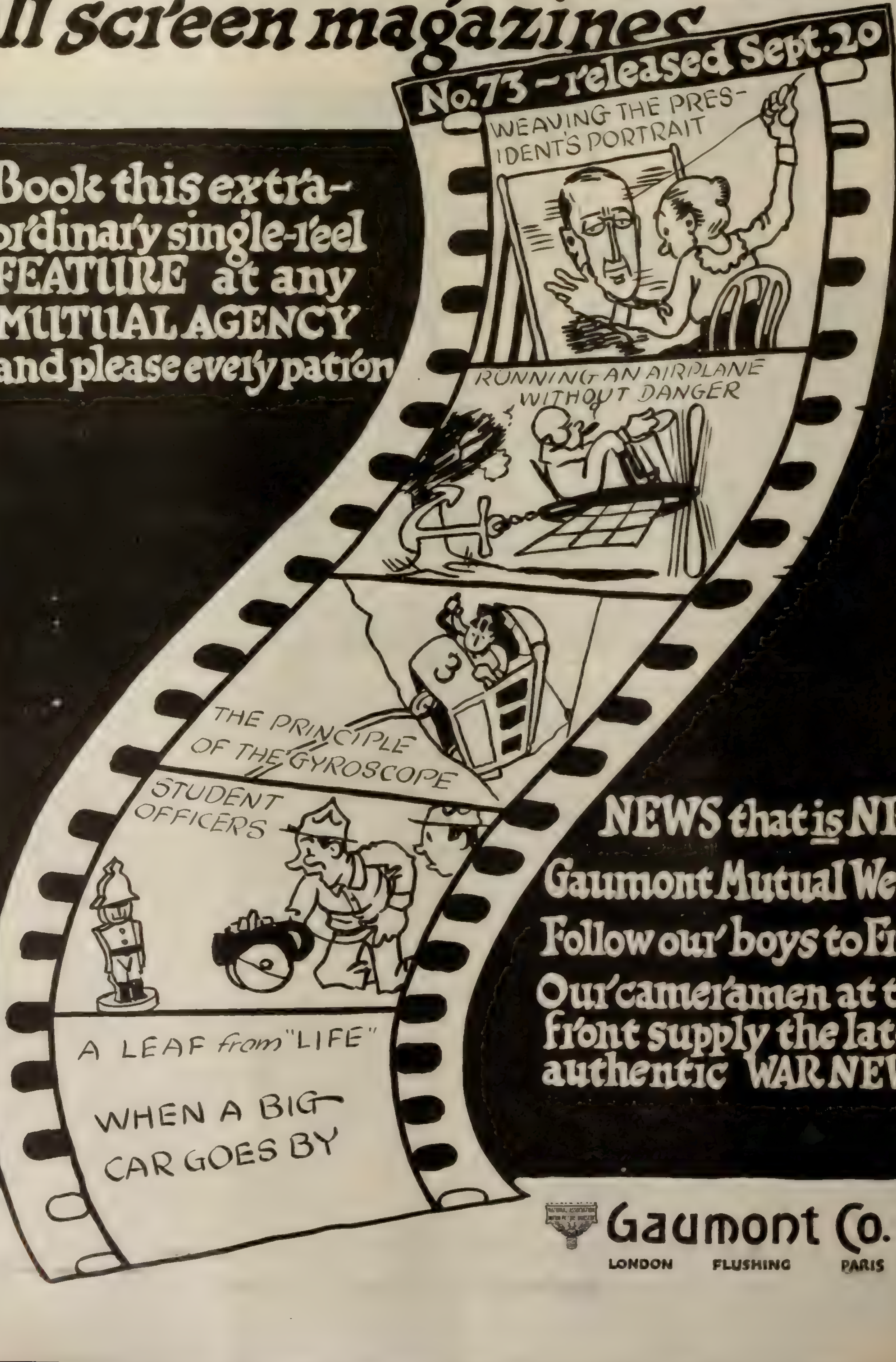
"THE UNFORESEEN" *by Robert Marshall*
Directed by John B. O'Brien

Produced by
EMPIRE ALL STAR CORPORATION
James M. Sheldon, President.

Distributed by
MUTUAL FILM CORPORATION
John R. Freuler, President.

MUTUAL

REEL LIFE — *the leader of all screen magazines*


No. 73 – released Sept. 20
WEAVING THE PRESIDENT'S PORTRAIT
RUNNING AN AIRPLANE WITHOUT DANGER
3
THE PRINCIPLE OF THE GYROSCOPE
STUDENT OFFICERS
A LEAF from "LIFE"
WHEN A BIG CAR GOES BY

Book this extraordinary single-reel FEATURE at any MUTUAL AGENCY and please every patron

NEWS that *is* NEWS

Gaumont Mutual Weekly

Follow our boys to France

Our cameramen at the front supply the latest authentic WAR NEWS

Gaumont Co.

LONDON FLUSHING PARIS

CUB **CUB**

LIVE WIRE EXHIBITORS

have come to recognize

CUB COMEDIES

featuring

GEORGE OVEY

as the finishing touch for a
satisfying program

* * *

"JERRY TRIES AGAIN"

released September 6 through the

MUTUAL FILM CORPORATION

is full of snappy action and amusement.

COMEDIES

DAVID HORSLEY PRODUCTIONS

Los Angeles, Cal.

COMEDIES

JEWEL

PRODUCTIONS INC.

JEWEL Productions are a direct answer to the national demand of the show-man to "get away from the old and give us something new."

* * *

Jewel Productions, Inc., is not a producing concern. Its sole business is to market fine pictures. It will buy negatives outright or it will book them for the producer on percentage, solely on the basis of merit.

* * *

We may release a picture a month—or not more than five or six a year—entirely according to the supply of pictures that are up to the high standard we hope to maintain.

We have thus far acquired the rights to only five pictures after examining a large number.

◆

One was made by Edwin Thanhouser, with the intention of selling it on the state rights plan; but we secured the world's rights.

◆

Three are from the Universal Film Manufacturing Co.

◆

One is from Lois Weber.

◆

All are of the calibre referred to in the trade as "state rights" quality—a quality that will stand the acid test of a Broadway run.

◆

We have given our offices four of these great plays as a beginning. The fifth we will hold back until later in the season. The four that are now ready for bookings are:

◆

"Come Through"—George Bronson Howard's greatest melodrama.

◆

"The Man Without a Country"—the patriotic classic.

◆

"Sirens of the Sea"—the picture beautiful.

◆

"Pay Me"—a big drama of the West.

◆

You may see these plays and arrange for bookings at any of the following offices, already established:

◆

In New York—Jewel Productions,
1600 Broadway
In Chicago—Jewel Productions,
220 S. State St.
In Pittsburgh—Jewel Productions,
1201 Liberty Ave
In Detroit—Jewel Productions,
205 Griswold St.
In Cleveland—Jewel Productions,
112 Prospect St
In Portland, Ore.—Jewel Productions,
401 Davis St.
In San Francisco—Jewel Productions,
121 Golden Gate Ave
In Omaha Jewel Productions
1504 Harney St.
In Los Angeles—Jewel Productions,
822 S. Olive St.
In Canada State Right Features
106 Richmond St. W—, Toronto.

◆

If there is no Jewel Office as yet in your territory, address requests for bookings to the nearest office in the foregoing list, or else write direct to the Home office of Jewel Productions, Inc., at 1600 Broadway, New York City. We are opening other offices as rapidly as possible and will advertise them from time to time.

◆

We will not bore you with extravagant statements about our pictures. We THINK we have bought the best the market affords. We will stand or fall on their merits and on whether you think our judgment is good.

SELECT PICTURES

announces that it has secured for immediate release the great photoplay expose of the methods of the food trust and the high-cost-of-living manipulators.

"The Public Be Damned"

This is the picture on which Herbert Hoover, the official food controller of the United States, placed his emphatic approval when the picture was shown at the Strand Theatre, New York City, to audiences that packed that biggest of houses.

THE PUBLIC BE DAMNED! is not only a film presentation of the most vital problem of the country at the present time—it is also a screen drama of the highest quality in which are seen to advantage those two great favorites,

CHARLES RICHMAN
and
MARY FULLER

In Five Parts—Made under the Direction of S. E. V. TAYLOR

Distributed by

SELECT PICTURES CORPORATION

729 Seventh Avenue, New York City

SELECT PICTURES

LEWIS J. SELZNICK

presents

CONSTANCE TALMADGE

in

"SCANDAL"

a superb screen presentation of COSMO HAMILTON'S great serial of the same name.

As the Mountain Girl in Griffith's "Intolerance" Constance Talmadge burst upon the world of moving pictures with all the brilliance of a meteor flashing through the sky. Her splendid performance won for her a contract as a Selznick star.

In "Scandal" she has the advantage of one of the strongest stories ever brought to the screen. This picture will secure the fame of Constance Talmadge, and make fortunes for the exhibitors who show it.

Distributed by

Select Pictures Corporation

729 Seventh Avenue, New York City

MADE IN RUSSIA

N. S. Kaplan's repertory of Russian plays must not be confused with pictures advertised and marketed as Russian but which depict Russian scenes that exist only in the imagination.

NONE of the so-called Russian pictures heretofore presented in this country have been made in Russia. While possessing a moiety of Russian characters and Russian incidents, they are little better than travesties and the directors have exhibited the most ludicrous ignorance of elemental facts. To reproduce Russian life, to get Russian atmosphere, one must go to Russia.

N. S. Kaplan's repertory of Russian plays was actually produced in Russia by celebrated Russian stars from stories of world renowned Russian authors, but under American direction—a combination that has given to the world

"Pictures That Are Different"

The first production will be presented to the trade
at an early date by the

RUSSIAN ART FILM CORPORATION

729 Seventh Avenue, New York

Pathé

Not a cancellation!

Pearl White has again proven that she brings more money into the box office than any star in the world. Hundreds of exhibitors have reported capacity business with

THE FATAL RING

and this in the hottest weather of the summer. Not a single cancellation has been reported on this serial while every week the bookings increase phenomenally. We have today more bookings on "The Fatal Ring" than we had on the wonderful "Iron Claw" the same number of weeks after release date.

¶ Many theatres have run the first six episodes and many of our branches have shown the first nine episodes. Exhibitors and exchange men say every episode has a punch and is better than the previous one.

¶ The home office film committee has just seen episodes 10, 11, 12, 13 and 14 and they are the best yet. Thrill after thrill, mystery, suspense, lavish production—"The Fatal Ring" is crammed full of them.

¶ "The Fatal Ring" will go down in film history as being a bigger business getter than "The Iron Claw" and that means that it is the biggest serial attraction that has ever been made. It is

An enormous success

¶ If you haven't booked this serial do so to-day. If it has already been shown in your community run two episodes a week until you catch up. Every one will want to see it, so there's capacity business for all. "The Iron Claw" meant the difference between profit and loss to hundreds of exhibitors last year. Here's your big opportunity this year.

Produced by Astra
Directed by Geo. B. Seitz

Written by Fred Jackson
Scenarios by B. Millhauser

Chicago Tribune 7/17/17 THE CHIC

Delights Eye and Mind Like Rich Old Etching

The Successful

Chicago Examiner 7/17/17

Pathe Makes Artistic Reissue of Masterpiece

Chicago Eve Post 7/14/17

HENRY KRAUS

Premier Actor of France

"Production tremendously satisfactory," "A marvel presented faultlessly," "One of those rare things that delight eye and mind alike," "Striking in its atmosphere."

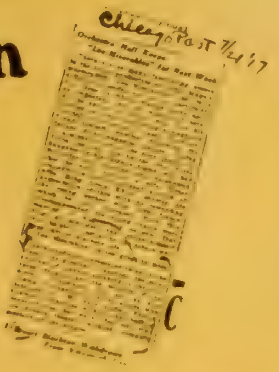
The splendid commendation of a great picture given above was not written by the Pathé Exchange but by the trained and critical observers of the largest newspapers in Chicago.

It played to S.R.O. performance after performance at Orchestra Hall, Chicago, one of the two finest houses of the country.

Pathé

in the eight reel masterful production

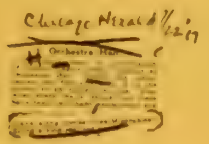
LES MISERABLES



Chicago Post 7/21/17

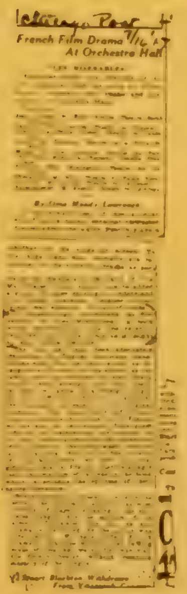
Orchestra Hall Keeps

"Les Miserables" for Next Week



Chicago Herald 7/22/17

Orchestra Hall



Chicago Post 7/16/17

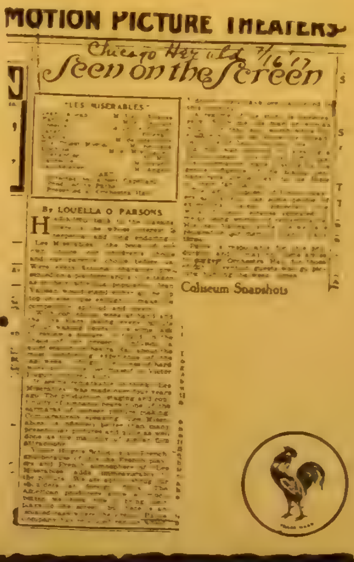
French Film Drama

At Orchestra Hall

LES MISERABLES

"Fills a long felt want", "Proves the worth of the motion picture," "Exquisite detail," "Classic in quality," "The picture shows results that it is doubtful could be achieved in this country."

Such unanimous and highly complimentary opinion from unbiassed journalists proves that Pathé is right in saying that "Les Miserables is one of the greatest pictures of all time."



MOTION PICTURE THEATERS

Chicago Herald 7/16/17

Seen on the Screen

"LES MISERABLES"

By LOUELLA O. PARSONS

Coliseum Snapshots

This super-attraction will be released September 9th. Book it and get the business.

Pathé

Pathé

Punch!

The New Pathé Serial

The SEVEN PEARLS

WITH

MOLLIE KING

AND CREIGHTON HALE

has, in addition to box office stars, a story by a famous dramatist, feature production and national advertising, that essential and vital quality – punch. It is full of thrills, adventure and romance. Each episode is built to please your audience. That's why it's a big attraction for you.

Produced by Astra

Written by Charles W. Goddard
the famous playwright

Pathé

MOLLIE KING

star of

"The SEVEN PEARLS"

Her fascinating personality charmed audiences from coast to coast in "Mystery of the Double Cross."

Pathé

Announcing a five part Gold Rooster Play that is truly a "special" in quality

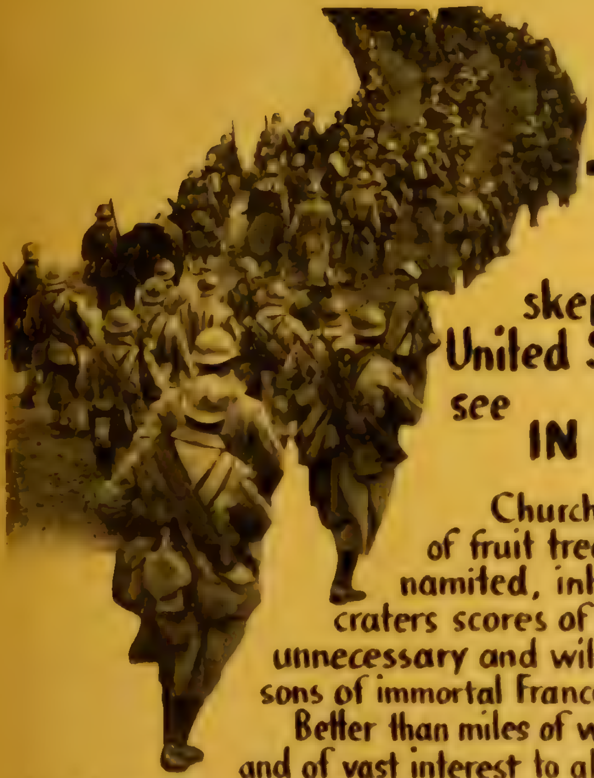
Florence LaBadie
in
War and the Woman

Timely, patriotic and thrilling, beautifully produced and acted, "War and the Woman" deserves special advertising from the exhibitor as it is a picture that will send every audience away more than satisfied. Beyond all doubt it is the best feature that Miss LaBadie ever starred in.

Produced by Thanhouser

Ask the Nearest Pathé Exchange About It.

Pathé



The last lingering doubt of the skeptic and the pacifist as to why the United States is at war will vanish when they see

IN THE WAKE OF THE HUNS

Churches wantonly destroyed, tens of thousands of fruit trees leveled to earth, houses sacked and dynamited, inhabitants outraged, pavements lost in mine craters scores of feet deep, mile after mile of desolation and unnecessary and wilful destruction, and through all the victorious sons of immortal France pursuing the beaten and retreating enemy!

Better than miles of word description, graphic in the extreme, timely and of vast interest to all are these Official French War Pictures. As a box office attraction they are all-powerful. Everyone in your community will wish to see them. Your local newspaper should be willing to play them up big!

Ask the nearest Pathé Exchange about them - quick!

Two smashing, sensational reels!

Pathé

TODAY

WITH

FLORENCE REED

and

THE MAD LOVER

WITH

ROBERT WARWICK

the two greatest pictures of the year will be sold on

STATES RIGHTS

This gives to States Rights buyers an opportunity for profits which has rarely been equalled and certainly never surpassed.

TODAY

is beyond all question Miss Reed's greatest triumph. Adapted from a play by Geo. Broadhurst and Abraham Schomer that took Broadway by storm and played for over a year to S. R. O. houses, it is one of the most powerful dramas that has ever been put on the screen. In the cast with Miss Reed are players all of whom are worthy to be starred in their own productions. The direction by Ralph Ince is perfect—the production lavish. "Today" is pronounced by the magazine and newspaper reviewers a marvellous picture. We believe "Today" will outdraw any feature made this year.

THE MAD LOVER

was written and directed by the celebrated Leonce Perret who has produced a wonderfully artistic picture, combining strength and beauty. Robert Warwick does in it the best work of his career. His talent is so well known as to need no elaboration. He is supported by the beautiful Elaine Hammerstein. "Today," tremendously vivid, sensationally dramatic, is in seven parts. "The Mad Lover," rarely beautiful, delighting eye and mind alike, is in six. Produced by Harry Rapf.

The bare announcement that these great pictures are offered on States Rights should interest every States Rights Buyer.

Address at once the States Rights Department

PATHE EXCHANGE, INC.,
25 W. 45th ST., NEW YORK, N. Y.

watch for

draft

258

B.A. ROLFE *presents*

The third of the
GREAT STAR SERIES

ETHEL BARRYMORE

Directed by George D. Baker
in a 5 Act *Drama de Luxe*

Produced by
METRO
PICTURES CORPORATION

in BASIL KING'S

The LIFTED VEIL

A tremendous production adapted to the public demands of today—

Released through

METRO

EXCHANGES

DREW COMEDIES DRAW

at leading theatres

ask your **METRO** EXCHANGE

METRO'S

EMILY STEVENS

Slacker

Written and Directed by Wm. Christy Cabanne

is reaping a harvest for exhibitors everywhere

Get your share – ANY **METRO** EXCHANGE

Announcing

PHOTOPLAY MAGAZINE-SCREEN SUPPLEMENT

TWELVE single-reel journeys to the homes of the players—screen views of such stars as Douglas Fairbanks, Charlie Chaplin, Bessie Love, Viola Dana, Mabel Talliaferro, Henry Walthall, Mr. and Mrs. Sidney Drew, Lucille Lee Stuart, William S. Hart, Warren Kerrigan, and countless others, as they live, frolic and indulge their pet hobbies when away from the studios.

Positively the greatest box-office attraction ever offered the state rights buyer, or the exhibitor who operates a chain of theatres and is seeking subjects to play his circuit and, later, sub-lease to other exhibitors.

All the Profits to the Red Cross!

All the profits from the sale of territorial rights to Photoplay Magazine Screen Supplement will be turned over to the American Red Cross. Photoplay Magazine is not in the film business for profit, and much of the credit for these pictures must be given the manufacturers who have so generously permitted the filming of their stars. Bids for these twelve single-reel subjects are arriving in every mail. You may still be able to secure exclusive territory for what is sure to be the most talked-about feature on the screen, and at the same time "do your bit" for the Red Cross. Wire or mail your application TODAY!

JAMES R. QUIRK, PUBLISHER
PHOTOPLAY MAGAZINE
CHICAGO, ILLINOIS

PHOTOPLAY
MAGAZINE
SCREEN
SUPPLEMENT

Standard Pictures

A MASTERPIECE OF BARA ART

The Love story which set all Paris talking

WILLIAM FOX
Presents

THEDA BARA

in the THEDA BARA superpicture

CAMILLE

Founded on the story by Alexandre Dumas
Scenario by Adrian Johnson
Directed by J. Gordon Edwards

Fox Film Corporation

Standard Pictures

CAMILLE

The one outstanding heart-story of all literature. It is the tale of a woman's revolt against the bounds of convention, of a hopeless fight for freedom. As the heroine of this great picture-novel.

THEDA BARA

outdoes herself. She is the typification of womanhood, vainly trying to cast afar the shackles of restraint.

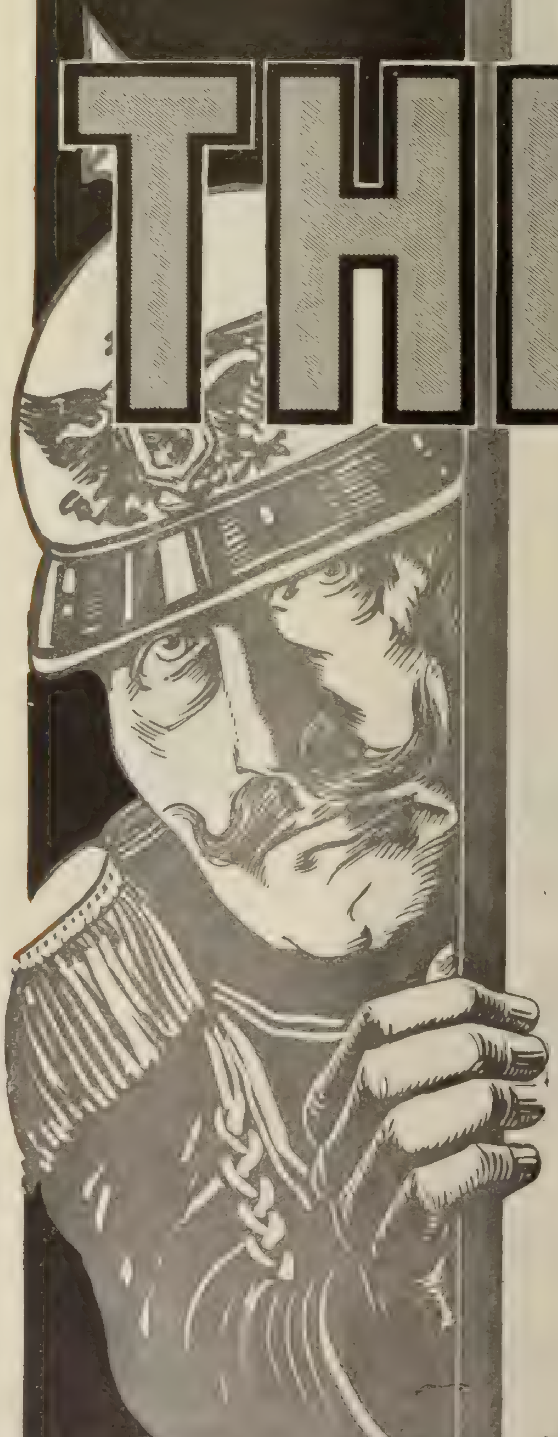
Ready to book NOW
Call, Write or Wire Nearest
FOX EXCHANGE

Fox Film Corporation

STANDARD PICTURES

WILLIAM FOX
PRESENTS

THE SPY



WITH

DUSTIN FARNUM

A Motion Picture Revelation of Germany's Secret System in this Country.

Now Playing at the Globe Theatre, New York City
THE PICTURE SENSATION OF THE COUNTRY

"Audience sat in rapt attention and all but gasped aloud."—New York Times.

"A remarkable picture."—N. Y. Tribune.

"The picture has thrill and movement."—N. Y. Sun.

"The most tense picture that has ever been put on the screen."—N. Y. American.

"An evening of thrills. Frequent bursts of applause."—N. Y. Telegraph.

"Drama of intense interest."—N. Y. Telegram.

"Intensely interesting in itself, and even more so because of its timeliness."—Journal of Commerce.

SEE IT! BOOK IT! DON'T DELAY!

FOX FILM CORPORATION

STANDARD PICTURES

WILLIAM FOX

PRESENTS
TO EXHIBITORS FOR OPEN BOOKING
AS AN INDIVIDUAL ATTRACTION
FOR RELEASE NOW

WILLIAM FARNUM

IN

THE CONQUEROR

A RED-BLOODED ACTOR IN A RED-BLOODED STORY

INDEFINITE ENGAGEMENT
AT THE
GLOBE THEATRE, N.Y.

SEE THE PICTURE AT YOUR
NEAREST FOX EXCHANGE AND
BOOK IT NOW

FOX INVARIABLE POLICY:-
YOU MUST SEE THIS PICTURE
BEFORE YOU CAN BOOK IT.

Directed by
R. A. WALSH

FOX FILM CORPORATION

STANDARD PICTURES

WILLIAM FOX

GIVES YOU
HIS WORD OF

THE HONOR SYSTEM

THAT UNDER HIS
OPEN BOOKING

Directed by R. A. WALSH

THIS PICTURE HAS MADE MORE BOX-OFFICE MONEY FOR EXHIBITORS IN NEW YORK AND NEW JERSEY, THAN ANY FILM EVER PLAYED THERE.

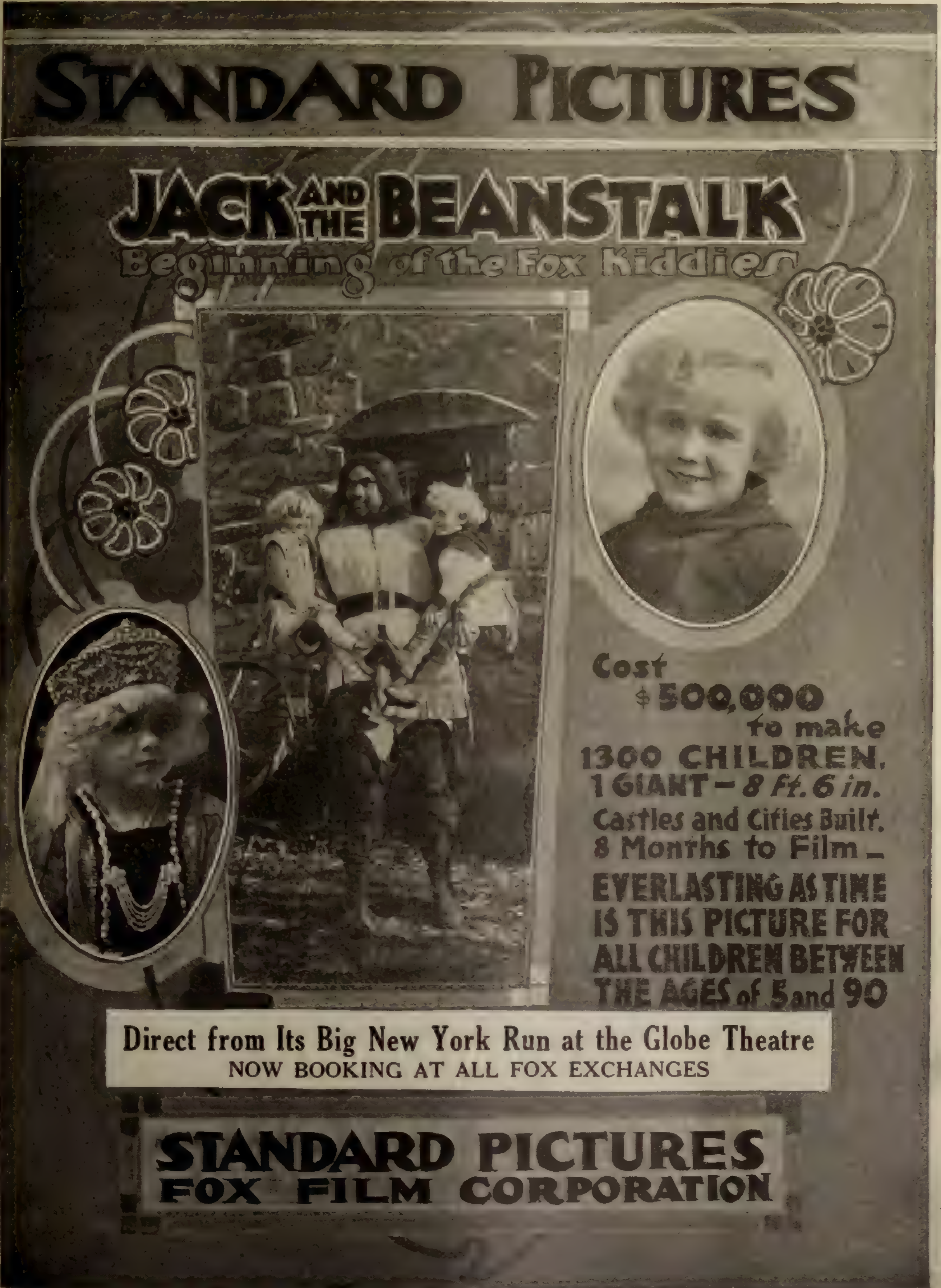
IT IS NOW OPEN TO THE WORLD AS AN INDIVIDUAL ATTRACTION.

BUT YOU CANNOT BOOK IT UNTIL YOU HAVE SEEN IT. THIS IS AN ABSOLUTE FOX RULE WITH ALL STANDARD PICTURES.

YOUR NEAREST FOX BRANCH HAS THE FILM.

SEE THE PICTURE AND BOOK IT NOW.

FOX FILM CORPORATION



STANDARD PICTURES

JACK AND THE BEANSTALK

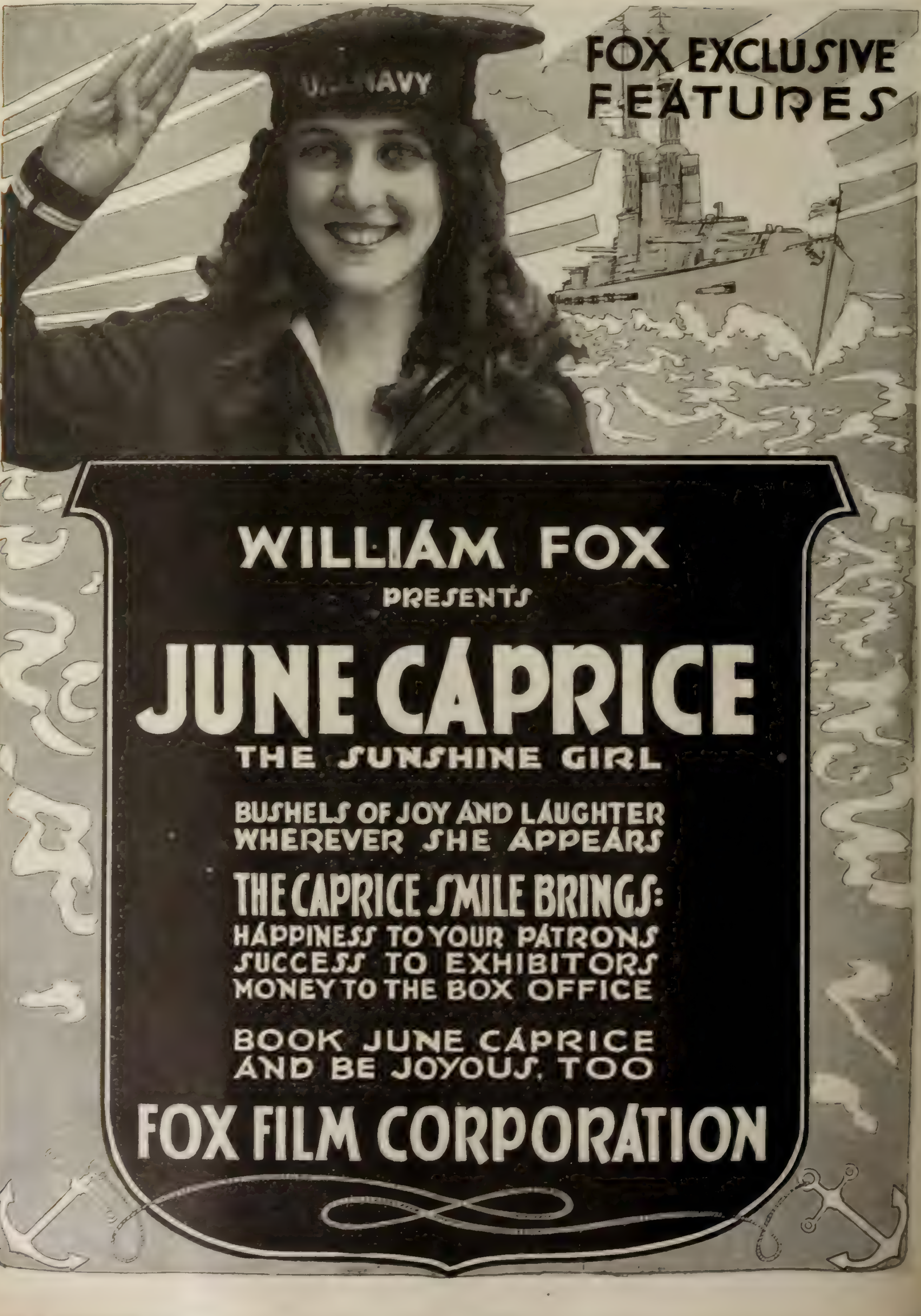
Beginning of the Fox Kiddies

Cost
$500,000
to make
1300 CHILDREN,
1 GIANT – *8 Ft. 6 in.*
Castles and Cities Built,
8 Months to Film –

EVERLASTING AS TIME IS THIS PICTURE FOR ALL CHILDREN BETWEEN THE AGES of 5 and 90

Direct from Its Big New York Run at the Globe Theatre
NOW BOOKING AT ALL FOX EXCHANGES

STANDARD PICTURES
FOX FILM CORPORATION



FOX EXCLUSIVE FEATURES

WILLIAM FOX
PRESENTS

JUNE CAPRICE

THE SUNSHINE GIRL

BUSHELS OF JOY AND LAUGHTER
WHEREVER SHE APPEARS

THE CAPRICE SMILE BRINGS:
HAPPINESS TO YOUR PATRONS
SUCCESS TO EXHIBITORS
MONEY TO THE BOX OFFICE

BOOK JUNE CAPRICE
AND BE JOYOUS, TOO

FOX FILM CORPORATION

FOX EXCLUSIVE FEATURES

JUNE CAPRICE

THE SUNBEAM OF THE FILMS

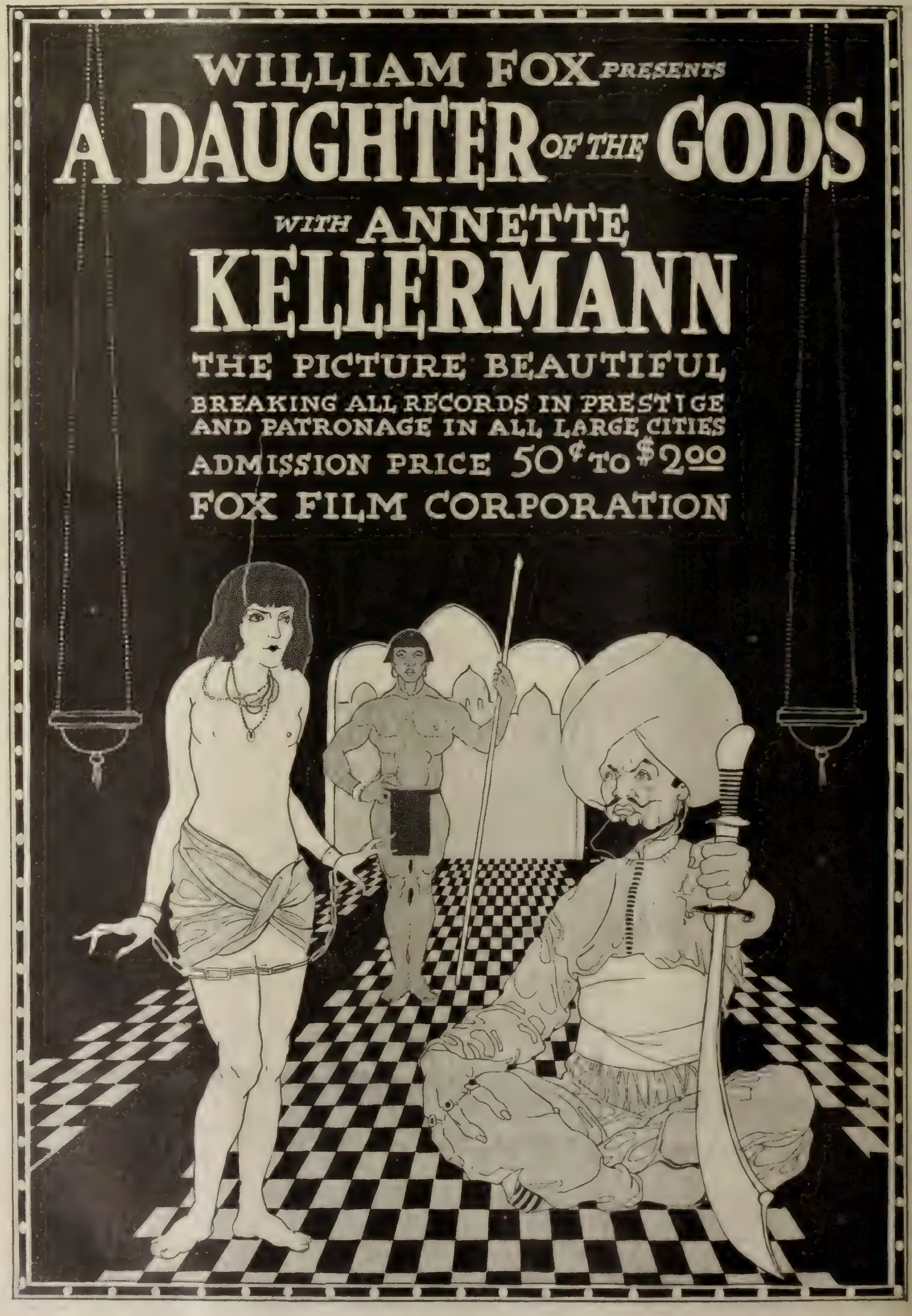
IN BUOYANT AND JOYOUS PORTRAYALS

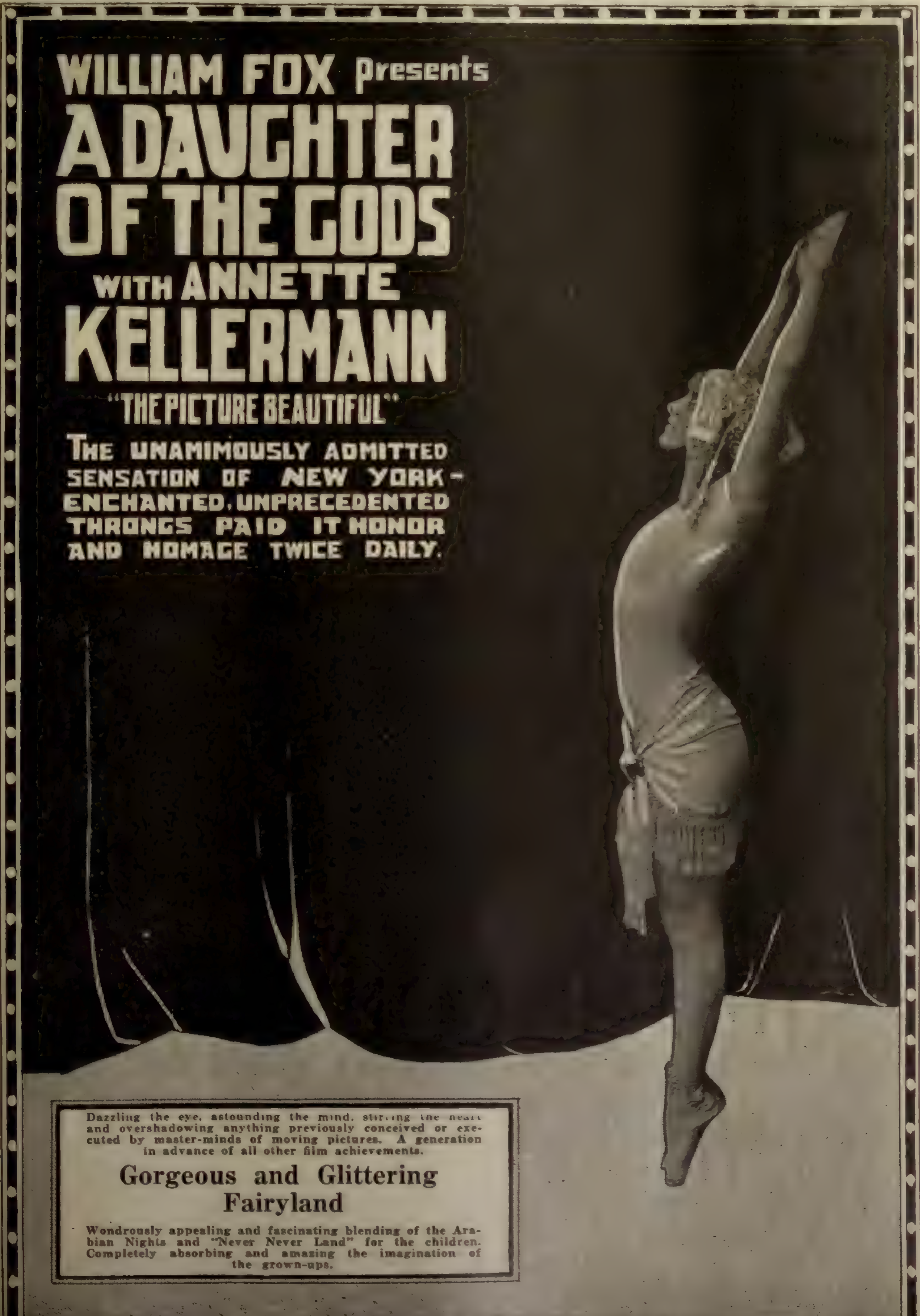
A MESSENGER OF GLADNESS IN CHARMING PICTURIZATIONS OF YOUTHFUL LOVE AND ADVENTURE

THE PUBLIC LOVE CAPRICE PICTURES

BOOK THEM NOW AND WATCH THE BOX OFFICE RESULTS

FOX FILM CORPORATION


WILLIAM FOX PRESENTS
A DAUGHTER OF THE GODS
WITH ANNETTE
KELLERMANN
THE PICTURE BEAUTIFUL
BREAKING ALL RECORDS IN PRESTIGE
AND PATRONAGE IN ALL LARGE CITIES
ADMISSION PRICE 50¢ TO $2.00
FOX FILM CORPORATION



WILLIAM FOX presents

A DAUGHTER OF THE GODS

WITH ANNETTE KELLERMANN

"THE PICTURE BEAUTIFUL"

THE UNAMIMOUSLY ADMITTED SENSATION OF NEW YORK—ENCHANTED, UNPRECEDENTED THRONGS PAID IT HONOR AND HOMAGE TWICE DAILY.

Dazzling the eye, astounding the mind, stirring the heart and overshadowing anything previously conceived or executed by master-minds of moving pictures. A generation in advance of all other film achievements.

Gorgeous and Glittering Fairyland

Wondrously appealing and fascinating blending of the Arabian Nights and "Never Never Land" for the children. Completely absorbing and amazing the imagination of the grown-ups.

Betty Compson

The Prettiest, Daintiest Little Star
in the Comedy Field

Featured in

CHRISTIE COMEDIES

Personally directed by Al. E. Christie

Next Release Week of Sept 11
"CRAZY by PROXY"

CHRISTIE FILM CO.
SUNSET & GOWER LOS ANGELES, CAL.

The Chicago Daily Tribune. FINAL EDITION
MRS MATTERS NOT GUILTY
THE DENVER
The Salt Lake Tri
The Philadelphia In
San Francisco Chroni
DETROIT TIME
The Minneapolis Su
THE FLORIDA TIMES-UNION
The Atlanta Jo
ST. LOUIS POST-DISPATC
New York American
THE OMAHA DAILY
The Seattle Daily T
Boston Evening
The Times-
The Ohio S
The Dallas
The Washi
WIDOW JOYOUS WHEN FREED OF BABY INTRIGUE
MATTERS BABY GIVES 'SOLOM ROLE TO LA
DOCTOR AIDS ROOSEV WIDOW IN BABY CASE
MRS MATTER MADE ILL BY ORDEAL
WIDOW IS NOT GUILTY IN FALSE HEIR CASE
WIDOW, ILL, FAILS TO GO ON STAND
MATTERS TRIAL
BABY IRON LIKE MRS. MATTERS ON THE GIRL

MOTHER-LOVE AND THE LAW

FEATURING

DOLLIE LEDGERWOOD MATTERS

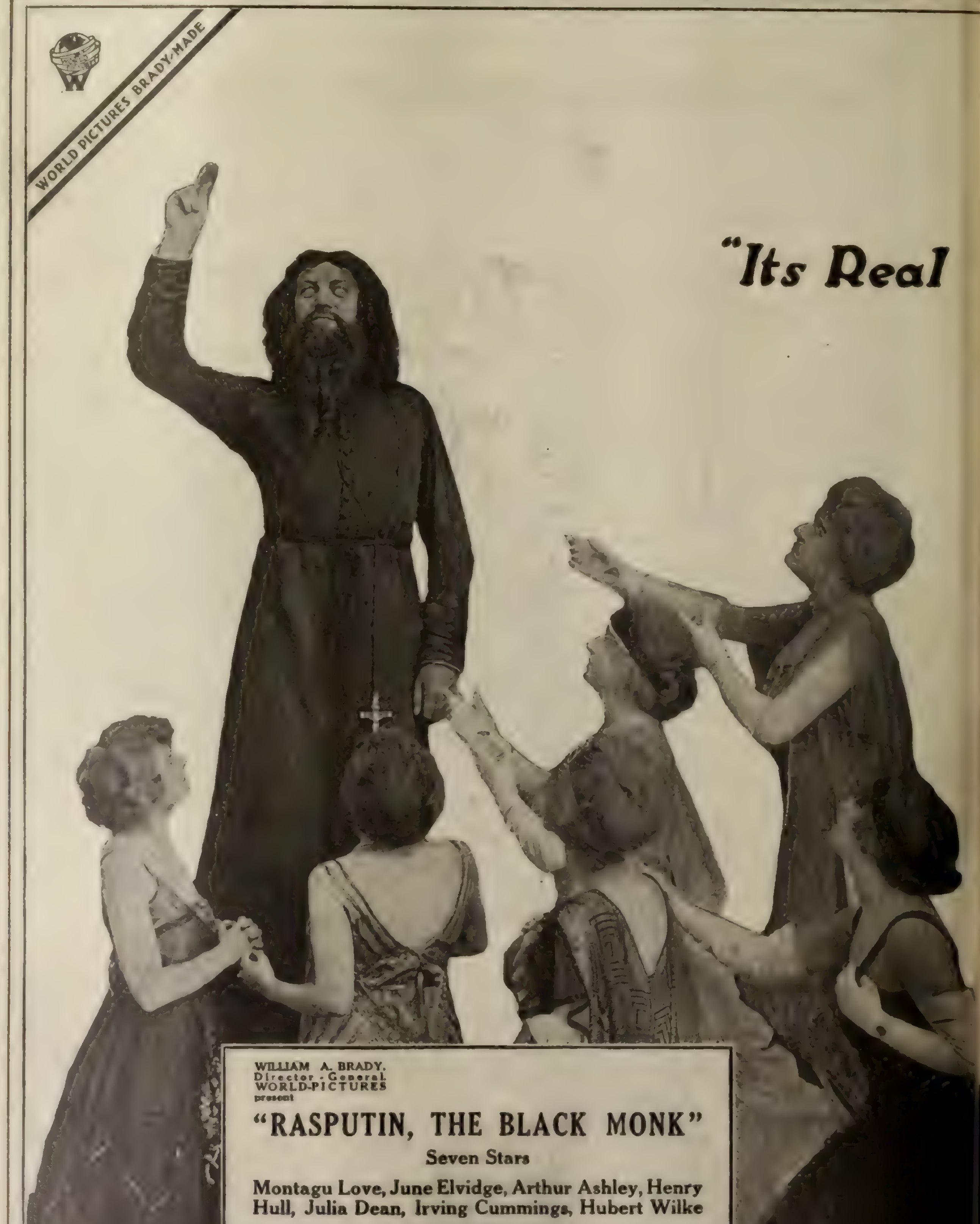
HERSELF

IN A POWERFUL DRAMA SUGGESTED BY HER OWN SENSATIONAL FIGHT FOR THE POSSESSION OF HER BABY AS IT WAS TOLD BY THE NEWSPAPERS OF AMERICA

Produced by
CRYSTAL PHOTO PLAYS
CORPORATION

Directed by
GEO. A. SIEGMANN
Seven Parts

State Rights Now Selling
Wire or Write to
CRYSTAL PHOTOPLAYS CORPORATION
Wm. D. Burford, Gen. Mgr.
76 W. Monroe St., Chicago, U.S.A.



"Its Real

WILLIAM A. BRADY,
Director-General
WORLD-PICTURES
present

"RASPUTIN, THE BLACK MONK"

Seven Stars

Montagu Love, June Elvidge, Arthur Ashley, Henry Hull, Julia Dean, Irving Cummings, Hubert Wilke

Directed by Arthur Ashley

The Russian Revolution

Origin—

RASPUTIN"

"A SCREEN TRIUMPH"

(WM. A. BRADY)

Write QUICK—or, better still, WIRE our nearest branch office.

World Film Corporation

It Keeps On Pulling

IN the face of sweltering humidity—

IN competition with nearly a score of new legitimate shows—

IN complete defiance of the bad repute of other so-called "war pictures"

The ITALIAN BATTLEFRONT

during the first three weeks at the Forty-fourth Street, Theatre, New York, played to

$27,593.50

DO you know of any other moving picture production, giving only two performances a day, whose business has held up to an average of $9,197.83 a week, under like conditions?

DON'T let prejudice rob you of the proved profits these pictures guarantee?

American Tour Under the Direction of

WILLIAM MOORE PATCH

For State Rights, Address

The Fort Pitt Corporation of Pittsburg

New York Office, 19th Floor, Times Bldg. JOSEPH M. GAITES, Gen. Manager

Madame

PETROVA

In Her First Petrova Picture

"The Greater Way"

TO BE RELEASED ON OR ABOUT OCT·22·1917·

Petrova Picture Company
Frederick L. Collins..President
25 West 44th Street New York

CO.
INC.

PETROVA PICTURES

FIRST RELEASE:
on or about Oct. 22, 1917.

Petrova Picture Company
Frederick L. Collins.. President
25 West 44th Street.. New York

Big Exhibitors Book Fairbanks and Hart Reissues

Here are a few of the great theatres of the country which have booked the Fairbanks and Hart reissues, first run, for a full week's showing.

These are exhibitors whose success is the best indication of their judgment:

Clemmer Theatre, Seattle.
Kinema Theatre, Oakland.
Garrick Theatre, Los Angeles.
Paris Theatre, Denver.
Majestic Theatre, Detroit.
Park Theatre, Boston.

The pictures which these theatres have booked are the pictures that made Fairbanks and Hart. The prints are all new, with new paper and accessories. The Fairbanks or Hart series of pictures can be booked separately and at regular intervals of four weeks. They are open to all exhibitors, preference being given to Triangle exhibitors. The first Fairbanks is released September 2d and the first Hart September 16th.

Every exhibitor in the country can pay for these pictures and make a good profit.

WRITE THE TRIANGLE EXCHANGE NEAREST YOU AT ONCE FOR PRICES

THE TRIANGLE DISTRIBUTING CORPORATION
1457 Broadway, New York

Bessie Love

in

"POLLY ANN"

Greater receipts each successive day, because patrons will boost for orphan Polly Ann.

Released Sept. 9

TRIANGLE DISTRIBUTING CORPORATION

1457 BROADWAY, NEW YORK

Louise Glaum

in

"IDOLATERS"

Big advertising possibilities in this play—Display the "stills" and you've sold the show.

Released Sept. 2

TRIANGLE DISTRIBUTING CORPORATION

1457 BROADWAY, NEW YORK

"HIS PRECIOUS LIFE"

Keystone Bathing Girls in splashes of mirth are the box-office winners of to-day.

Released Sept. 9

TRIANGLE DISTRIBUTING CORPORATION
1457 BROADWAY, NEW YORK

PARALTA PLAYS

PICK OF THE PICTURES

J. WARREN KERRIGAN

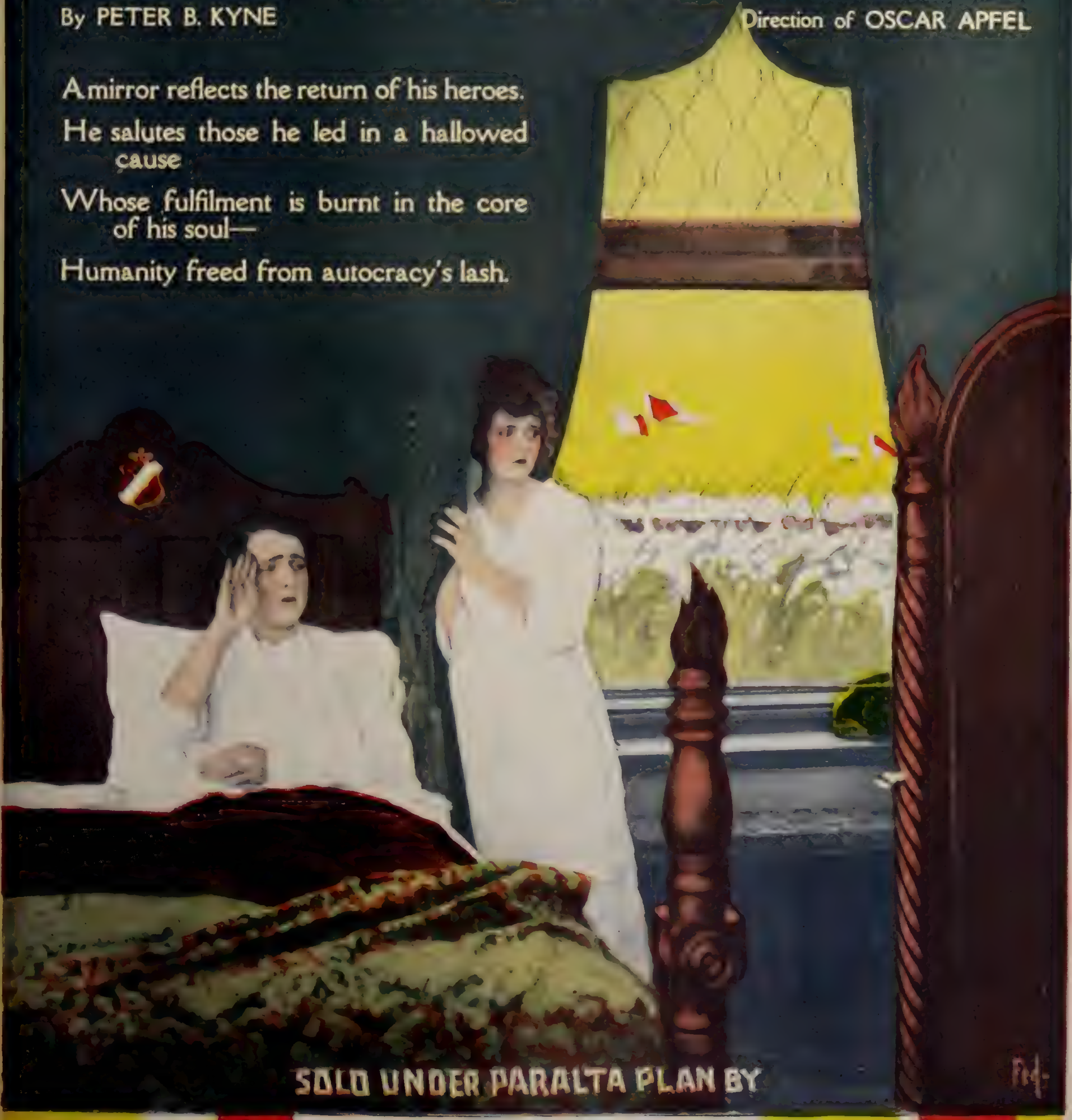
IN

“A Man's Man”

By PETER B. KYNE

Direction of OSCAR APFEL

A mirror reflects the return of his heroes.
He salutes those he led in a hallowed cause
Whose fulfilment is burnt in the core of his soul—
Humanity freed from autocracy's lash.



SOLD UNDER PARALTA PLAN BY

TRIANGLE DISTRIBUTING CORP.

EXPLANATION!!

PARALTA PLAN

Costs More—Worth More

INFORMATION reaching the offices of this company indicates that some exhibitors have misunderstood the price of Paralta Plays sold under the Paralta Plan.

That there may be no doubt in any mind in reference to this important point, we will endeavor to present a concrete example—

Supposing you are renting a picture for $25 a day and are running it two days. That would cost you $50.

Now, under the Paralta Plan, the price would be, say, $75; but the additional $25 secures for you special advantages represented in —

AN UNLIMITED RUN, A TWELVE-MONTHS' CONTRACT, A RESTRICTED TERRITORY AND RE-BOOKING PRIVILEGES, WHICH FREE YOU FROM COMPETITION.

A picture sold you under the Paralta Plan is WORTH MORE AND IT COSTS MORE, for we give you an opportunity to create something for yourself and to keep all that you create.

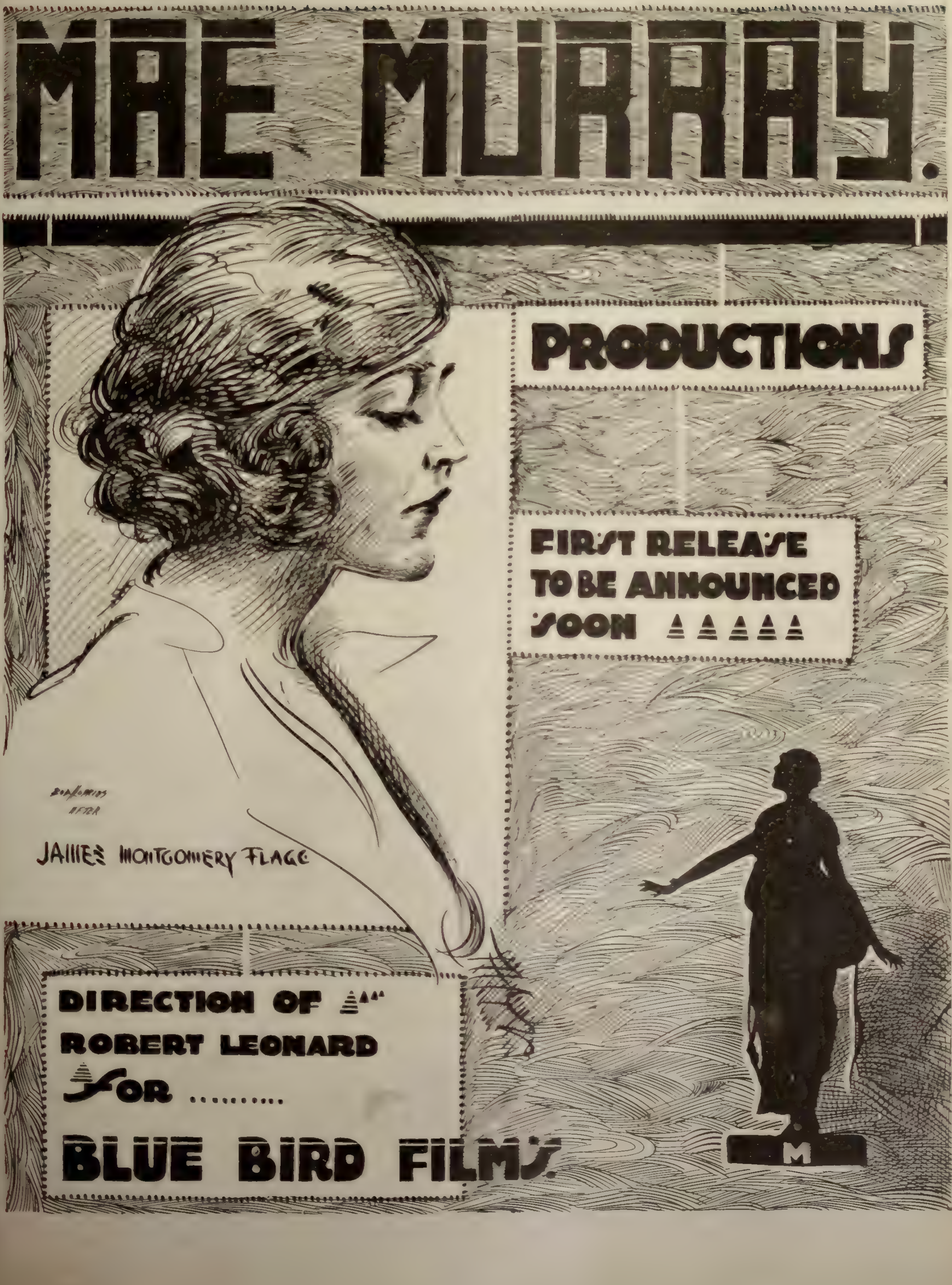
If you do not want to buy Paralta Pictures under the Paralta Plan, you can secure them on the Star Series booking system—eight smashing big Bessie Barriscale and eight stupendous J. Warren Kerrigan productions a year.

"ASK ANY TRIANGLE EXCHANGE."

PARALTA PLAYS INC.

CARL ANDERSON, President
HERMAN FICHTENBERG, Chairman Directors
ROBERT T. KANE, Vice-Prest.
HERMAN KATZ, Treas.
NAT. I. BROWN; Secretary and Gen'l Manager.

729 SEVENTH AVENUE
NEW YORK CITY -


AFTER
JAMES MONTGOMERY FLAGG
M

MAE MURRAY.

PRODUCTIONS

FIRST RELEASE
TO BE ANNOUNCED
SOON

DIRECTION OF
ROBERT LEONARD
FOR ....

BLUE BIRD FILMS.

CROWDS BLOCK BROADWAY TO SEE "SKINNER'S BABY"

The RIALTO in New York and the MERRILL in Milwaukee turn hundreds away nightly

OTHER THEATRES JAMMED! FIGHT FOR RE-BOOKINGS!

BRYANT WASHBURN

scores screen triumph in "Skinner" pictures

Don't Miss
"SKINNER'S BUBBLE"—"SKINNER'S DRESS SUIT"
Taken from the books by Henry Irving Dodge
Released through the K. E. S. E.

Essanay
GEORGE K SPOOR PRESIDENT
1333 Argyle St., Chicago

K-E-S-E

TAYLOR HOLMES

NOW MAKES HIS SCREEN BOW
WITH HIS FAMOUS BROADWAY SMILE

in "Efficiency Edgar's Courtship"

Taken from the story by Clarence Budington Kelland in the Saturday Evening Post

THE GREATEST LAUGH OF THE YEAR

Released through the K. E. S. E.

Essanay
GEORGE K SPOOR PRESIDENT
1333 Argyle St., Chicago

K-E-S-E

Look Who's Here!

CHARLIE CHAPLIN

Essanay bows to public demand and will place in the General Film Exchanges throughout the United States NEW PRINTS of all its famous ESSANAY-CHAPLIN comedies, releasing one of these great laugh-making pictures once a month until further notice, commencing Sept. 15th with

THAT GREAT SUCCESS

THE CHAMPION

A Laughing Knockout

WARNING

Beware of fake or duplicate films. Essanay will prosecute any persons making, distributing or renting spurious or unauthorized Essanay-Chaplin comedies. Exhibitors will aid us in fighting for Picture Honesty by reporting such cases.

Distributed through the General Film Co., Inc.

Essanay
GEORGE K SPOOR PRESIDENT
1333 Argyle St., Chicago

GENERAL FILM COMPANY.

GEORGE ADE NEW FABLES IN SLANG

By America's greatest humorist.

ONE EVERY WEEK
FOR ANY PROGRAM

Sept. 1: "The Fable of the 12 Cylinder Speed of the Leisure Class."

Sept. 8: "The Fable of the Wandering Boy and the Wayward Parents."

Sept. 15: "The Fable of What Transpires after the Wind-Up."

ESSANAY
1333 Argyle St., Chicago

Distributed Exclusively by General Film Co.

GENERAL FILM COMPANY,

Jaxon Comedies!!!

A third group of these electrically convulsing fun subjects is now ready.

BOOK THESE SIX AS A BUNCH

"Speed Demons"	"Wild Injuns"
"The Collectors"	"Deviled Crabs"
"Jolly Tars"	"The Triple Cross"

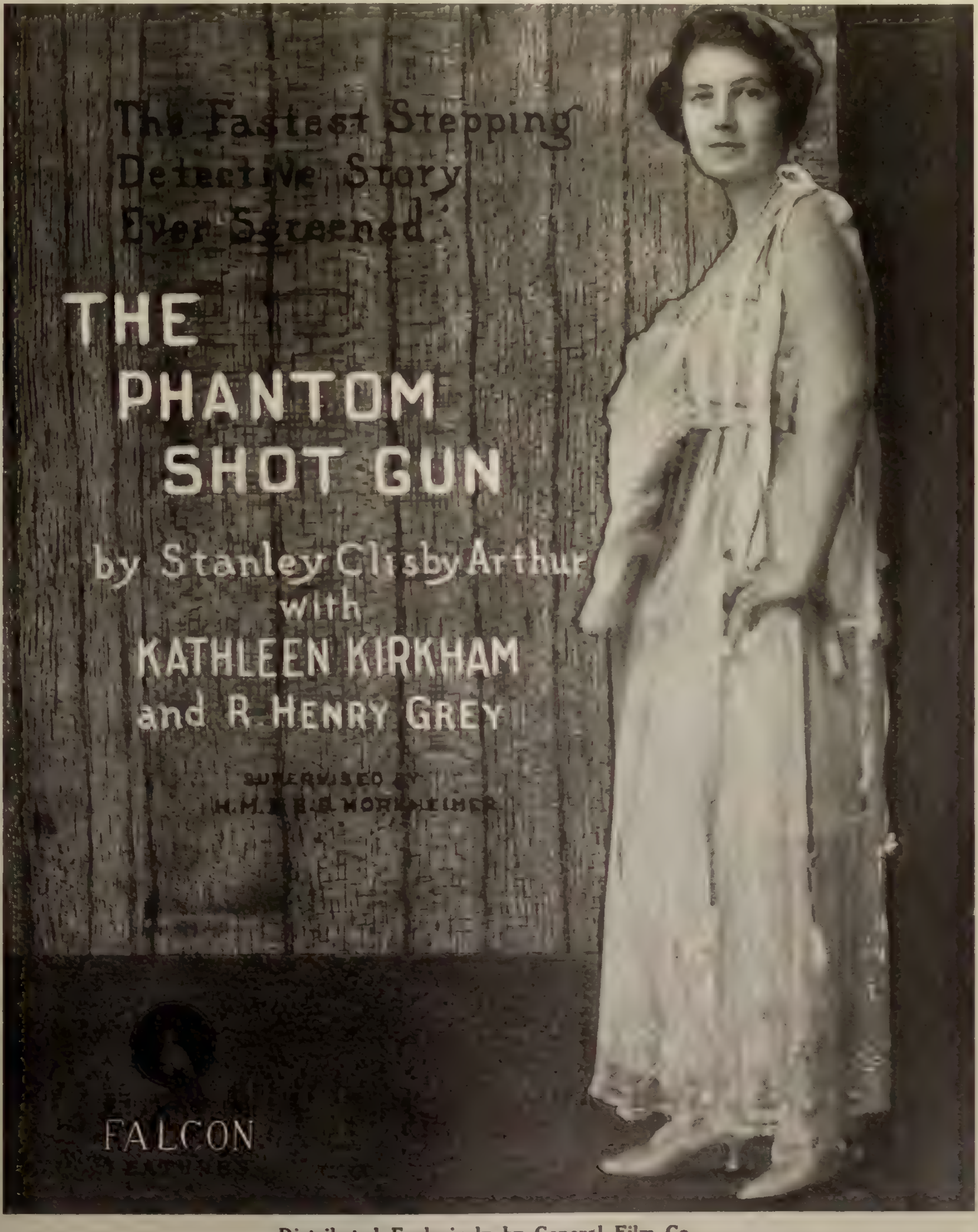
Produced by the

JAXON FILM CORPORATION

220 W. 42nd St., New York City

Distributed Exclusively by General Film Company

GENERAL FILM COMPANY.



The Fastest Stepping
Detective Story
Ever Screened

THE
PHANTOM
SHOT GUN

by Stanley Clisby Arthur
with
KATHLEEN KIRKHAM
and R. HENRY GREY

SUPERVISED BY
H. M. & E. D. HORKHEIMER

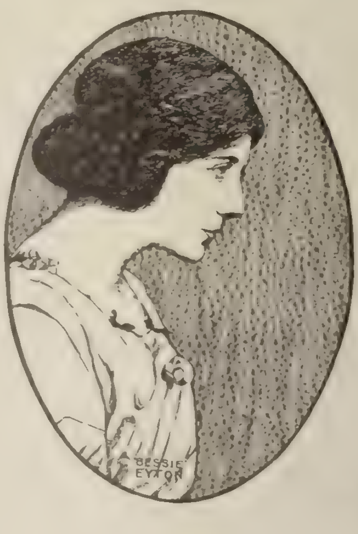
FALCON

Distributed Exclusively by General Film Co.

GENERAL FILM COMPANY.

BOOK THIS ONE!

"THE VICTOR OF THE PLOT"



A Selig Two-Reel Drama of British Army Life in India, Directed by **COLIN CAMPBELL** and Featuring **BESSIE EYTON**. Released Monday, September 10.

KATHLYN WILLIAMS

Is the Star in the Selig One-Reel Drama,

"THE VOICE THAT LED HIM"

A Wild Animal Story With Thrills, Written by Gilson Willets and Released Saturday, September 15.

Book in General Film Service

SELIG POLYSCOPE COMPANY CHICAGO ILLINOIS

S

GENERAL FILM COMPANY.

The Beloved Characters of "O. Henry"

Al Jennings as "John Tom Little Bear," and Roberto Turnbull

"John Tom Little Bear"

"O-ho!" says John Tom, "I see. You're the Boy Avenger. And you've sworn to rid the country of the savage redman!"

The educated Indian whose aspiring soul was dismayed by race inequality—who loved a white woman hopelessly—who reverted to savagery in his hour of crisis.

"John Tom Little Bear," the newest 2-reel O. Henry masterpiece.

Book "THE DEFEAT OF THE CITY," the magnificent heart-interest O. Henry story, first one of four reels.

BROADWAY STAR FEATURES

Distributed Exclusively by General Film Company

GENERAL FILM COMPANY.

The Further Adventures of Stingaree

By E. W. HORNUNG
Author of "Raffles"

With TRUE BOARDMAN
And a Distinguished Cast

Thrills, Feats of Daring, Romance, Dramatic Sensations and Comedy Superbly Blended in 15 Remarkable Two-Part Stories, Each Complete.

A FEATURE ATTRACTION FOR 15 WEEKS AT TWO-REEL RENTAL

MARIN SAIS
In the Two-Part Western Series
"THE AMERICAN GIRL"

"HAM" and "BUD"
In the One-Reel Screams
"HAM" COMEDIES

DISTRIBUTED EXCLUSIVELY BY THE GENERAL FILM COMPANY

Four-color one, three and six-sheet Lithographs for all two-reel pictures and one and three-sheets for the single reels.

KALEM COMPANY

235 West 23rd Street New York City

MOVING PICTURE WORLD

Entered at the General Post Office, New York City, as Second Class Matter

Founded by J. P. CHALMERS in 1907.

Published Weekly by the

CHALMERS PUBLISHING COMPANY

17 MADISON AVENUE, NEW YORK CITY.

(Telephone, 3510-3511 Madison Square)

J. P. Chalmers, Sr.	President
J. F. Chalmers	Vice-President
E. J. Chalmers	Secretary and Treasurer
John Wylie	General Manager

The office of the company is the address of the officers.

CHICAGO OFFICE—Suite 917-919 Schiller Building, 64 West Randolph St., Chicago, Ill. Telephone, Central 5099.

PACIFIC COAST OFFICE—610-611 Wright and Callender Building, Los Angeles, Cal. Telephone, Broadway 4640.

SUBSCRIPTION RATES.

United States, Cuba, Mexico, Hawaii, Porto Rico and Philippine Islands	$3.00 per year
Canada	3.50 per year
Foreign Countries (Postpaid)	4.00 per year

Changes of address should give both old and new addresses in full and be clearly written. Two weeks' time should be allowed for change.

ADVERTISING RATES.

Classified Advertising—One dollar for twenty words or less; over twenty words, five cents per word.

Display Advertising Rates made known on application.

NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, P. O. Box 226, Madison Square Station, New York, and not to individuals.

"CINE-MUNDIAL," the monthly Spanish edition of the Moving Picture World, is published at 17 Madison Ave. by the Chalmers Publishing Company. It reaches the South American and Spanish-speaking market. Yearly subscription, $1.50. Advertising rates on application.

(The INDEX to this issue is on page 1752.)

Saturday, September 15, 1917

Facts and Comments

WE have called attention many times already in these columns to the ways in which the present executive of the League and the coterie of his friends now in control are merely using that organization as a booster for the publishing venture of President Ochs and his friends. The latest attempts along this line include consideration by the so-called executive committee of the League on how best to promote the circulation of Ochs' paper and a ruling by the same committee prohibiting the giving out of any information on League matters by the League Secretaries or any individual member, all such news only to be given out in the future through the office of Ochs' paper. If this is not making the League merely a tail to the President's kite, what would be your answer to the riddle? The great majority of thinking and successful exhibitors throughout the country are not likely to be fooled by the tactics of these few politicians under the guise of exhibitor organization.

* * *

ON Page 1348 of our issue dated September 1, we published a short article on the N. A. M. P. I. by-laws, which is worth a second reading in view of the recent vote of that organization refusing to admit to membership a large, representative and influential body of exhibitors. We counted on fourteen League votes as sure to be cast against admitting other exhibitors into the organization, but we certainly are at a loss to understand by what line of reasoning the other directors voting against the motion felt justified in taking such action. Playing into the hands of a few at the expense of the many and at the cost of fair play and justice is surely poor policy, that cannot be justified even by the prospect of securing 50 per cent. of exposition profits. As members of this association we are compelled to enter this protest against the majority vote in this case. Majorities are not always right nor minorities always wrong. These by-laws should be amended to prevent a very small and unrepresentative body of exhibitors from refusing representation to the great majority of exhibitors of the country.

* * *

THERE threatens to be another flood of publicity on the so-called "open booking" plan. Wonder if anyone knows what anybody thinks the "open booking" plan means? What the theater manager wants is a plan whereby he can get good pictures—good average pictures—with regularity to show his patrons and get them with the least trouble and expense to himself. Dependability is the big idea, and the plan that doesn't comprehend that idea is not worth fussing about. The producer who will make interesting pictures, facilitate their distribution to the greatest degree and rent them at a fair price will get the business, no matter what he calls his "plan."

* *

There is really only one "plan" that deserves attention; it is the plan that will reduce the cost of distribution to a minimum. The high cost of stars is with us to stay for many days to come, so that if there are to be any reductions made they must come out of the cost of administration and distribution. Conservation, efficiency, forethought and a few other cardinal virtues common to almost any other business one might mention, would reduce manufacturing and distributing costs to a fraction of the present figures in many instances. Competition should, in the natural course of business, give this advantage to the exhibitor. Such a "plan" would receive immediate attention from the exhibitors. As for the rest of them—camouflage.

* * *

A SUBSCRIBER closed a recent letter with the following: "Have learned that an established policy backed up by common sense business principles and plenty of advertising makes for success." We might add that above plan will make for success in moving picture exhibiting perhaps more surely than in any other line of business that we knew of. The idea that brains are not necessary in the moving picture business certainly does not apply to the exhibiting end of the business.

Don't

By Louis Reeves Harrison

THERE are all sorts of trade combinations in prospect or in embryo, some of them made necessary by extortionate demands of actors and directors who think they ought to get it all, or by new and changing conditions in distribution, while some are the natural outgrowth of strife for superiority. The grouping of interests may stimulate growth and improvement when it results in a higher test of skill, but, as in the past, it will only prove self-destructive when designed to throttle competition. It is through natural love of superiority, emulation, and through the stimulus of intelligent criticism that we expect to completely win public confidence.

No producer who sincerely desires to improve his product objects to capable criticism—it may hurt for the time, but it pays in the long run to have the good qualities and demerits of a product clearly defined and separated. Just so it helps for one concern to rival competitively another, especially when the desire to equal or surpass another is actuated by honorable motives. Competition in business, however, is very different from that in artistry. Any concern, or group of concerns, which attempts to boycott artistry will soon find itself clear out of the game.

Money is an overpowering factor in ordinary commercial rivalry, and it is a big factor in stimulating the sculptor, the author, the dramatist, the painter—it may be used to advantage to quicken creative genius in any field, but not obstructively. Real creative genius is as sensitive as it is rare. Opposition withers and blights it, only encouragement and nourishment can bring it to full flower. Constructive talent may do what it is told, but the creative kind works by impulse, to less advantage when compelled. The marked distinction between these two is seldom understood.

The motion picture public is sometimes easily amused, some portions of it, but it also easily forgets the superficial representations of life and movement. A man may go to the movies for occasional amusement merely to watch the unfolding of plot in a story, and idly conjecture how it is all to turn out, but he is not strongly enough impressed to care much whether he goes back again. The characters in ordinary screen plays merely drift through some oft-repeated incidents to an inevitable conclusion, one more or less foreseen from the beginning. Such is the commonplace photodrama turned out regularly for routine distribution.

It is in the very breath of creative genius to abandon this machine-made humdrum, to follow some troubled heart through all the vague and mysterious workings of destiny to an end which cannot be foreseen at any stage of development, though it be the most natural end in the long run. Such stories are fascinating pages from the book of the human soul. They have the snap and vigor of a strong pulse in high action. It is when they drag along by the old accepted routes that they become weak or tiresome. The man who goes to the movies may be living a drama, or he may be trudging along in weary commonplace. In both cases he is most deeply impressed by revelation of what has been going on in his spirit without being conscious of it, which is artistry's true appeal.

There is little of this dramatic essence in the stuff turned out by scenario editors, though they may be capable of fine work. They buy an "idea," meaning a plot or a situation, even from an amateur, and work out a machine-made scenario. Any editor who buys on a synopsis basis is on a par with a publisher who would buy the script of a novel on reading a brief summary, or a reader of stage plays who would do such an insane thing. There are none such.

The successful actor, especially one boosted into prominence by producers and exhibitors alike, will form his own company and begin to write his own plays. He may be a playwright, but his tendency will naturally be to keep himself in the limelight as much as possbile, transforming an otherwise good story into a dull vehicle for his specialties. A really good actor can portray character without using the drama for a vanity box, a mere publicity scheme to get all there is while the getting is good. He might prevent other dramatists from working, but he would naturally be among the last to encourage them.

At a time when there is crying need of original stuff, when professional authors have turned cold on the whole moving picture proposition, nothing is to be achieved by clogging the source of creative work. The very men we want, those who have an unfailing font of invention and have mastered the thousand technical difficulties of intelligent authorship, who might double public interest in this new medium, will adhere to the older ones, where there is no boycott of any kind, where genius is SOUGHT, not merely tolerated, where it is recognized and adequately compensated.

The aloof attitude of producers and professional writers, with both at fault, has been responsible for much of the quackery now being forced on the exhibitor and on the public. Authors should know more about screen requirements than they do about details comparatively mechanical of studio craftsmanship, without which their stories often become ineffective, while producers should place a higher value on the profound insight into human nature required of successful authorship. The great composer of music must master his medium before he can use it to advantage, but mastering the medium does not mean successful composition unless the true creative gift is behind it all.

Exactly the same condition we are in has existed in our theatrical world, when adaptations were the rule and native talent at a discount. A talented critic of the time says, "Surely we have been very stupid not to suspect the actual fact in the case, not to realize that there are among us plenty of men peers or superiors of England's Pinero, Shaw, Jones and Hope; of France's Rostand, Donnay, Coppe and Porte-Rich; of Germany's and Austria's Suderman, Fulda and Hauptman; of Norway's Ibsen, Italy's Giacosa, Belgium's Maeterlinck, and Russia's Ostrovsky. Why in the school of nations should we wear the fool's cap"?

Why in the school of arts should this new and beautiful medium of expression dubbed "the movies" wear the fool's cap, when there are men in this line of work capable of writing magnificent dramas for screen representation if they were given time to do so and suitable reward for the time and labor expended?

Timely Thoughts

By Sam Spedon

Twenty-Four to Five.

TO AN individual exhibitor the National Association of the Moving Picture Industry may not mean much, but to exhibitors as a body it should mean a great deal. We believe it does, both individually and collectively. Wm. A. Brady, the president of the N. A. M. P. I., expressed himself in favor of the association admitting the American Exhibitors' Association to its membership, but by a vote of the majority of the board of directors the A. E. A. was rejected. The vote was 24 to 5, and the twenty-four dissenting votes comprised fourteen directors from the National Exhibitors' League and ten votes from other branches of the industry. We held the same opinion as Mr. Brady, that the A. E. A. should be admitted under a certain section of the association's by-laws.

The A. E. A. claims that it can act more freely unaffiliated with the National Association. We hope it can, but we believe there would be a greater chance of harmony between the A. E. A. and the National League if they were all members of the National Association of the industry. Besides, we believe if the two exhibitor bodies were members it would strengthen the National Association in the accomplishment of good for the whole industry. According to parliamentary precedent, we must abide by the decision of the majority, but, like Paddy with King William's nose, we still have our own opinion.

A Flight of Fancy.

Thought expression produces other thoughts that develop into ideas, take form and establish facts. Here is a thought expressed a few days ago: Will any of the many organizations recently formed ever assume the proportions of an exclusive club on the Stock Exchange when it may cost a good round sum to become a member?

It sounds like a pipe dream. Greater things have come to pass. We never can tell to what heights and flights anything in the moving picture world might ascend. Better get in while the getting's good.

Somewhat Different View.

A well known theatrical man said: "Moving pictures haven't hurt the legitimate theater at all; the stage is as popular as ever. In my opinion they have hit periodicals more than anything else. Persons who were in the habit of staying at home every night reading magazines now go to the 'movies' and spend an occasional fifteen cents and evening in that way." Looks feasible.

Another County Heard From.

An exhibitor from the South said: "I have had no difficulty in securing star features at a price commensurate with the earning capacity of my house; even the biggest companies are willing to make fair concessions. I have a theater of five hundred and fifty seats, in a city of 15,000, with several theaters of different grades. We have no competitive opposition, which proves that exchanges will meet conditions where organized consolidation of responsible exhibitors exists."

From 5 to 10 and 10 to 15.

The increase in admission prices from five to ten cents and ten to fifteen cents does not mean that the public is being charged more for what they formerly paid the smaller price. It means that the public is paying more for better service, better pictures, and more comfortable theaters. The public today demands, no matter how small the house, attractiveness, cleanliness, and all the comforts of home. These things, with the increased price of help and materials, make an increase in price of admission necessary. You don't have to get it from the public, it is willing to pay what the service is worth, providing you give it what it wants. Formerly it had to be satisfied with five cent quality, now it wants higher quality and better service; it is educated up to it.

Some exhibitors make it possible for those of limited means, particularly women who wish to take the children, to see the shows by retaining the five and ten cent admission for matinees up to 6 p. m., which strikes us as a very fair arrangement under the present advance in the cost of everything else.

Always With Us.

"You don't happen to know of a position in the film business for a young man with 90 per cent. appearance and 10 per cent. ability? If you do, we know of several who can fill that kind of a job. We have a few on our waiting list, and there are more to follow. We have a lot more with 95 per cent. gall and 5 per cent. ability." This is from the contents of a letter we received about two years ago from a friend of ours in an employment agency.

The woods are full of them, and the film business sequestered something like fifty per cent. of them. It is a little different now. Most of those employed have to produce and make good, the army and navy are willing to take the rest of them. Easy jobs and easy money are getting scarcer every day.

Should "Honor" Funkhouser

WE rise to protest against the opprobrium that is being heaped upon our esteemed collaborator, Major M. L. C. Funkhouser, censor of Chicago. Motion picture men have greatly misunderstood the efforts of the Major. While his seeming opposition to pictures of a certain class has occasioned recourse to law to enable them to be shown in Chicago, it should be borne in mind that the columns of publicity his actions breed in the Chicago papers could scarcely be obtained in any other way. Not even the Chicago sob sisters in chorus could produce such results. You might kittykelly a picture to a fareyouwell and it would not mean a thing in the young lives of Chicago's highbrows. But let Major Funkhouser so much as raise his eyebrows and, bluey, the picture is lifted to the power of popularity. Let it be known that we believe Major Funkhouser's usefulness has been greatly underrated and his efforts meanly recompensed, therefore, in justice to him and as a slight recognition of his services to the trade, we hereby recommend that he be decorated with the red badge of courage and nominated for life membership in the Almighty Press Agents.

"POP" HOADLEY WRITES WAR STUFF.

C. B. Hoadley has written a very amusing one-reel comedy, entitled "Dodging the Draft," just filmed at Universal City under the direction of Craig Hutchinson. Dave Morris and Gladys Tennyson have the leading roles.

National Association Holds Meeting

Elects Officers and New Members — To Give Films to the Soldiers in France

THE first meeting of the recently elected board of directors of the National Association of the Motion Picture Industry, which is to serve until the annual meeting in June, 1918, was held at the organization's headquarters, Times Building, Monday, August 27, with President William A. Brady in the chair.

Thirty-two of the forty-two members of the board were in attendance. This was the largest and most representative meeting of the board since the organization of the National Association in August a year ago. The following were present: William A. Brady, William L. Sherrill, Adolph Zukor, Samuel Goldfish, Walter J. Moore, Lee A. Ochs, Alfred Hamburger, N. C. Rice, C. E. Glamann, Alfred S. Black, Thomas Furniss, Eugene M. Clarke, Frank Eager, Louis L. Levine, Louis F. Blumenthal, J. H. O'Donnell, Dan Chamberlain, Hector Pasmezoglu, Robert Levy, J. A. Berst, Arthur S. Friend, P. A. Powers, Richard A. Rowland, J. E. Brulatour, J. H. Hallberg, Joseph F. Coufal, Arthur James, William A. Johnston, Joseph F. Lee, Thomas G. Wylie, Fred J. Beecroft and George Irving.

Following the reports of the officers and committee, the members proceeded to elect new officers for the ensuing year and the following were unanimously elected: William A. Brady, president; vice-presidents, Adolph Zukor, J. A. Berst, William L. Sherrill, Thomas Furniss, R. A. Rowland, J. H. Hallberg and Arthur James. J. E. Brulatour was re-elected treasurer and Frederick H. Elliott was re-elected secretary for the ensuing year.

The following companies and individuals were unanimously elected to membership: The Bray Studios, Inc., Producer Class C; Pathe Exchange, Inc., Producer Class A; Norma Talmadge Film Corporation, Producer Class A; Selig Polyscope Company, Producer Class A; Inter-Ocean Film Corporation, Standard Engraving Company, Pictures Corporation, Producer Class B; Harry Rapf, Producer Class B; Mayfair Film Corporation, Producer Class B; Robert Welch, George Gould, Frances Klein, J. S. Judd, William McCormack, E. Kendall Gillett, and H. A. Wyckoff.

The aplication of the American Exhibitors Association for affiliation under Article 2 of the by-laws was denied by a vote of 24 to 5.

The secretary's report reviewed the activities of the association since the last meeting of the board. Practically all of the secretary's time, as well as that of the office staff, had been devoted to the work of the War Co-operation Committee in carrying out instructions from Mr. Brady, who was requested by President Wilson to mobilize the industry, and in the perfection of the organization of the national committee. It was reported that all of the twenty-eight state chairmen appointed on July 3 had accepted and were actually engaged in the organization of the exhibitors for the purpose of carrying out the instructions received from the motion picture committees, the chairmen of which are in constant communication with the members of the Cabinet, federal offices, Red Cross war council, Council of National Defense and the four-minute men.

A report was presented by R. H. Cochrane, chairman of the advertising trailer committee, that at the Chicago convention of the national exhibitors the proposition contained in the set of resolutions in regard to showing advertising trailers was rejected. Members of this committee were present and suggested that the committee should be continued in power, with a view to carrying out the plan at some future time.

Resignation of the Mutual Film Corporation as a member of Distributor Class No. 4 was presented and tabled by unanimous request and referred to President Brady for action. The resignation of the Billboard Publishing Company as a member of the general division was accepted. An invitation from the United States Chamber of Commerce to the association requesting it to send delegates to the War Convention to be held at Atlantic City, September 17-21, was presented and President Brady was authorized to appoint delegates to attend this important meeting.

The Inter-Ocean Film Corporation in an application for membership requested a new classification for exporters of motion pictures, which was granted, as was also the application of the Standard Engraving Company in a new classification for engravers.

It was decided to invite all individual state right buyers to join the association as members of the general division, Class 5, entrance fee $10, annual dues $5.

A resolution was adopted requesting President Brady to appoint a committee to confer with the committee of the National Exhibitors League in regard to the holding of future expositions. The following committee was appointed: William A. Brady, ex-officio; Arthur S. Friend, J. E. Brulatour, William A. Sherrill, J. A. Berst, Gabriel L. Hess and J. H. Hallberg. The joint committee went into session immediately following the directors' meeting.

Mr. Brady stated that in view of the increase of the board of directors from thirty to forty-two, it is his opinion that the executive committee should be increased from nine to twelve. This action necessitates an amendment to the by-laws, and the directors decided to call a meeting of the members of the association to be held at headquarters on Thursday, Sept. 20.

Uncle Sam's soldiers will be provided with film entertainment while they are encamped on French soil, through the good offices of the National Association. At the suggestion of President Brady many of the leading manufacturers and distributors guaranteed to contribute films to a distributing agency to be conducted under governmental control, for the entertainment of the soldiers.

President Brady was empowered to name a man to assume charge of this agency and to offer his services to the government, and it is considered possible that in view of the great value of such an agency the man in charge will receive a commission from the president.

Adolph Zukor, president of Famous Players-Lasky Corporation, asserted he was heartily in favor of this move, but suggested that instead of giving old films, the manufacturers should contribute new pictures. Messrs. Rowland, Berst, Brady, Powers and Hess signified their willingness to participate in this arrangement.

Brady Personal Representative of President.

President Brady made a spirited speech and was heartily applauded. He reviewed the work of the association for the past year, declaring his belief it had accomplished wonders. Again he appealed for the getting together of exhibitors. The president made the flat declaration that his appointment by Mr. Wilson to mobilize the industry for service was in his individual capacity and not as president of the N. A. M. P. I. and that he was responsible only to the President of the United States. He said further in that position he would recognize any individual he felt impelled to recognize. Mr. Brady spoke as follows:

> **Gentlemen**: In accepting this office for another year I would like to have it understood at the outset that I am doing it at great inconvenience to myself. I feel that since it seems to be your desire that I should continue for another twelve months that it is my duty to do so, and therefore I accept the office.
>
> I feel, however, in accepting it, and with no intention of boring you in the slightest as to what I've got to say—I will put it in as short a manner as I can—I feel as I felt in Chicago, and I want it distinctly understood by the exhibitor directors who are in the room, that never in any way, shape, manner or fashion have I participated in any politics connected with the Exhibitors' League of America or connected with the American Exhibitors' Association, and I also make this statement in advance, that during the next twelve months, if I live, I shall follow the same rule—that I know nothing but good of the National Association as a whole. I know nothing of the quarrels that may come up between any of the factions in the National Association.
>
> I shall rule honestly and in a fair-minded fashion to the best of my ability on any question that may come up before this association, no matter who it hurts, whether it be the biggest man in this business or the smallest man in the business.
>
> Having that distinctly understood as a so-called platform as to what I want to do, I want to proceed further and say that I feel at the end of the first year of this association that we have accomplished wonders. We are not in debt to any extent that can't be wiped off in an hour. We have succeeded in almost everything that we have attempted, except one thing, that is, the complete organization of the motion picture industry as a national unit, and the principal reason why that has not been accomplished has been the troubles and dissensions among the exhibitors.
>
> I believe at this stage of the game that it is the duty of every exhibitor in the United States to get together in some fashion that you know better than I how to do, and form yourselves in one great, big national group. I feel that it is a great mistake for the exhibitors, either as an association or two associations, either collectively or individually, to stand apart from the National Association.
>
> I received a circular this morning from the American Exhibitors' Association. In one of their clauses, in fact, the first clause in summarizing what they intend to do, is this statement: "Are the exhibitors of this country going to run their own business or are they going to

see it run to ruination by senseless censors, idealists, reformers and self-seeking gentlemen in other branches of the industry?"

After having passed through twelve months, I would like to ask the gentleman who wrote that sentence what he means by "self-seeking gentlemen in other branches of the industry?" I have mixed up with fights in associations of this kind since I was 25. Never in those years of experience have I ever seen men stand together at times when they were needed to stand together as these or other "self-seeking gentlemen in other branches of this industry."

I am not for any branch of this industry. I don't depend for a living upon any branch of this industry, therefore, I can speak fearlessly to any man in this room, and I say to you that the exhibitors who have been connected with this association during the last twelve months would not be men, would not be honest men, if they did not testify to the fact that every time that a proposition has come before this association that the exhibitors have received every bit of value they were entitled to.

(Lee A. Ochs—"Right.").

There never has been a time in the twelve months where a great crisis has come up, as for instance the rows we had in Albany, and after all, Albany is the principal capital city in the United States, because if the reformers and the tax legislators there had succeeded in doing what they proposed to do, in which they almost succeeded in doing, every state in the Union would have followed in their footsteps and the tax that would have been put upon the industry would have been something almost impossible to estimate. I say that we went there as a group. I say that the producer, the exhibitor, the distributor and the miscellaneous class fought just as finely, came forward with their money just as quickly, as any class in the business.

Who would have suffered in that glaring instance of adverse legislation? The exhibitor of America.

We went forward, nearly two hundred men, on a special train, every man paying his own expenses, and put before the legislators at Albany as dignified and intelligent a group of men as they have met representing any industry during the last session.

I testify here to every man in this room and to every exhibitor in America that the manufacturer, that the producer, that the distributor, that every branch here is willing to stand with the other branches, and I claim that those men are not against the exhibitor. I claim that they are for the exhibitor, that upon the success of the exhibitor depends their business, and never have I found one iota of an attempt to injure the exhibitor, but rather a unanimous and solid attempt to benefit the exhibitor. Therefore, I say at the beginning of the second twelve months of this association, that we should all get together.

Before we pass beyond this question of affiliation you will have to take notice of the fact that it places your president in a very embarrassing position. As the American Exhibitors' Association quote in their letter, they tendered to me, as the representative of the President of the United States, their co-operation, and I accepted it, as I will accept the co-operation of any exhibitor, actor, director, producer or distributor in the United States. I will accept their co-operation without regard to any association that exists in the motion picture business.

I might state that at one time last month Mr. Bush of the Exhibitors Trade Review attended here in company with Mr. Ochs, and he put the question direct to me as to whether I had received the appointment from the President of the United States because I was president of the National Association of the Motion Picture Industry or whether I had received the appointment as an individual, and I told him straight that I had received the appointment as an individual, and I desire that every man in this room will appreciate that fact—that I am not responsible to the National Association of the Motion Picture Industry, nor to the Exhibitors' League, nor to the American Exhibitors' Association, nor to any collective members or individual members of this association. You may reconsider my re-election as your president if you will, but I am responsible only to the President of the United States to mobilize this industry for effective co-operation with the different heads of the government in the prosecution of the war, and if, in the carrying out of my national duty, I am compelled to recognize any association or any individual I shall do so.

N. A. M. P. I. and League Get Together

In Future the Two Organizations Will Go Fifty-Fifty on all Expositions, Balls, Etc.

At a joint meeting of the committee representing the National Association of the Motion Picture Industry, and the National Motion Picture Exhibitors League of America, held August 27, consideration was given to matters pertaining to the promotion of future motion picture expositions.

After a careful survey of the situation it was finally decided to schedule two expositions for 1918, the first one to be held in New York City, during the month of February, and the second to be held in Boston at the time of the annual convention of the National Exhibitors' League, which begins on July 14. The promoting and management of both expositions will be under the direction of a joint committee, members of which will be designated by each organization, and it is the purpose to plan these two trade showings so that they will compare favorably with the annual shows and expositions held by other leading industries of the country. The same co-operation is to be effective in the case of balls and other public functions.

The National Association of the Motion Picture Industry was represented at the meeting by President William A. Brady, ex-officio, Arthur S. Friend, J. E. Brulatour, William L. Sherrill, J. A. Berst, Gabriel L. Hess and J. H. Hallberg. The National Motion Picture Exhibitors League was represented by Lee A. Ochs, president, ex-officio, Ernest H. Horstmann, Alfred S. Black, J. H. O'Donnell, Eugene M. Clark and Frank D. Eager. Present also by invitation was Sam Grant of Boston, manager of the 1918 Exposition.

It is expected that permanent committees will be appointed within a fortnight so that preliminary arrangements can be made for the New York exposition in February, which will include the selection of a building, date and manager.

No expositions of the motion picture industry have been held in New York during the past two years, and it is contended that a well organized and conducted exposition, at which every big producing and distributing corporation as well as supply and equipment companies, will be represented, showing the growth of the industry, will attract big crowds and prove a money maker for the promoting organizations.

The Expected Happens in Chicago

"The Spy" Held Up—Fox Sues to Restrain Mayor and Funkhouser From Interfering With Production.

The Mayor of Chicago, William Hale Thompson, and M. L. C. Funkhouser, second deputy superintendent of police, who has charge of film censorship in that city, are named in a bill of complaint just filed by the Fox Film Corporation in the United States District Court for Northern Illinois.

The bill asks the court for an injunction to restrain Mayor Thompson, Mr. Funkhouser and Herman J. Schuettler, general superintendent of police, from preventing the production in Chicago of William Fox's film drama, "The Spy."

Funkhouser, having viewed the picture, refused to give it a permit, declaring (the bill states) "that the acting in the play was in places too powerful and too dramatic, and that it made the sweat stand out on his brow."

It had been planned to present this photoplay at the big Studebaker theater on August 26, but Major Funkhouser has declined to issue a permit unless certain scenes are deleted.

Mr. Fox, however, would not consent to the elimination of the scenes desired, because they were vitally necessary to the patriotic mission of the piece, and because, he asserted, the scenes could be condemned only as the result of a short-sighted policy.

"Mayor William Hale Thompson," the bill reads, "has repeatedly expressed himself publicly and privately as opposed to the war and opposed to the prosecution thereof by the United States."

The bill for the injunction establishes the point that since the outbreak of hostilities between the United States and Germany, President Wilson has specifically requested that film producers and distributors organize and mobilize to co-operate with the Government in waging war and in bringing it to a sucessful conclusion. "The primary purpose of 'The Spy,'" the bill continues, "is to arouse American patriotism and to encourage enlistments."

"Major Funkhouser," the bill proceeds, "heretofore has refused permits for motion pictures depicting the events of the war and the conduct of the war by Germany on the ground that it would offend Germans living in Chicago, and since the declaration of war he has established a rule in his department against issuing permits for such pictures."

Judge Straightens Out Mr. Funkhouser.

In the United States District Court, in Chicago, on August 31, Judge Samuel Alschuler issued an order restraining city officials from interfering with the presentation of "The Spy," the Fox subject which had been banned by the police censor of Chicago. Judge Alschuler ruled that Second Deputy Funkhouser's objection to the picture was not within the meaning of the ordinance creating the bureau of censorship: in other words, the issue involved in the case of "The Spy" was not one of morals and consequently Mr. Funkhouser had no jurisdiction.

SING SING PRISONERS SEE "POLLY OF THE CIRCUS".

Mae Marsh and the great photospectacle, "Polly of the Circus", the first of the Goldwyn productions to be released, will have for their initial showing east of the Mississippi the most remarkable audience in the United States, the members of the Welfare League of Sing Sing prison. Chairman E. J. Meagher of the Welfare League has written to President Goldfish of the Goldwyn Pictures Corporation asking that Goldwyn's first production be screened in the prison auditorium for the benefit of the shut-in men of Sing Sing. President Goldfish immediately consented, and "Polly of the Circus" will be shown to the prisoners on Sunday, Sept. 2.

The Motion Picture Exhibitor

WRITE US EARLY AND OFTEN

THE MOVING PICTURE WORLD carries the most complete record of Exhibitors' News. This department aims at being the fullest and fairest chronicle of all the important doings in the ranks of organized exhibitors. To keep the department as complete and as useful as it is now we request the secretaries of all organizations to favor us with reports of all the news. Coming events in the ranks of the organized exhibitors are best advertised in this department of the Moving Picture World.

League Executive Committee Meets

Decides to Co-operate with N. A. M. P. I. on Trade Functions—To Fight the Payment of Music Royalty.

A REGULAR meeting of the executive committee of the Motion Picture Exhibitors' League of America was held at the Astor on August 26 and 28. There was a full attendance of members. Several important matters were taken up. On Monday, August 27, the League members of the board of directors of the National Association of the Motion Picture Industry attended a stated meeting of that organization. One of the important results of the latter gathering was a decision to hold all expositions, balls and trade functions under the joint auspices of the League and the Association, the two bodies sharing equally in the profits.

The question of deposits was considered, and after passing a long resolution, in which it was declared bills should be presented in all state legislatures the coming year, whereby all deposits would be insured against loss, the meeting decided to hold the matter in abeyance pending a conference with the manufacturers.

By formal resolution the committee declared the League should pay a reasonable amount of money to the National Association in the way of dues.

It was decided to ask Ludwig Schindler, general manager of the recent Chicago exposition, as to the status of the receipts of the big show and to take steps to have the money transferred to the League as soon as it may be available. The committee appointed to have charge of the matter were Peter Schaefer, chairman; Alfred Hamburger, Lee A. Ochs and Joseph Hopp.

Frank D. Eager moved that a committee be appointed with full power to consider the question of a division of profits with the National Association on all trade functions. The

Officers and Members of Executive Committee of Motion Picture Exhibitors' League of America.

Standing, left to right—Robert Levy, Chicago; Peter Schaefer, Chicago; Sam Grant, exposition manager, Boston; Milton Goldsmith, counsel, New York; N. C. Rice, Iowa; C. E. Glamann, Kansas; Alfred Hamburger, Chicago; Louis Blumenthal, New Jersey; Dan Chamberlain, North Dakota; Thomas Funrniss, Minnesota; A. S. Black, Maine; Eugene M. Clarke, Mississippi. Seated—J. H. O'Donnell, Pennsylvania; David Rodgers, Minnesota; Frank D. Eager, Nebraska; William J. Sweeney, Chicago; Hector Pasmezoglu, Missouri; Lee A. Ochs, New York; Joseph Hopp, Chicago; William Isenberg, Mississippi; William Brandt, New York; Ernest Horstmann, Massachusetts.

Coming League and Other Exhibitors' Conventions

(Secretaries Are Requested to Send Dates and Particulars Promptly)

Maritime Provinces League at St. John, N. B. . . . . September 8 and 9

motion prevailed, and the president appointed Lee A. Ochs, Ernest Horstman, Alfred S. Black, J. H. O'Donnell and Louis Blumenthal.

The committee decided to issue a general appeal in favor of the assessment of $3 on each theater in order to fight the demands of the American Society of Composers, Authors and Publishers that exhibitors pay royalties on copyrighted music. Nathan Burkan, general counsel, and President Maxwell, of the society, appeared before the committee and declared any exhibitor who played music copyrighted by any member of their society would be haled to court and prosecuted. Notice was served the society would search the country for evidence of violations. The call to exhibitors by the committee followed the remarks of the two officials of the society.

Peter Schaefer announced that Marcus Loew had joined the Manhattan branch of the Exhibitors' League.

Hector Pasmezoglu, of St. Louis, called the attention of the committee to the labor situation in his city as regards the union musicians. He declared the American Federation of Musicians is compelling theaters to place additional men in the orchestras, according to the price of admission. He charged the musicians with assuming a dictatorial manner and threatening that if the demands are not complied with the musicians will be withdrawn. On a motion by Mr. Eager the president of the League was instructed to communicate with Samuel Gompers, president of the American Federation of Labor, submit the whole question to him and endeavor to learn if the St. Louis musicians were acting within their rights in attempting to dictate how many musicians should be employed by an exhibitor.

Also, on a motion by Mr. Eager, the president and executive secretary were instructed when communicating with locals to secure all available information as to taxes and licenses paid in the various localities, wages paid to operators and musicians, number of hours and conditions of labor, data as to costs of electric lighting and fire insurance, the populations of the towns and number of exhibitors, and all possible information, and that this be collated and placed on file for the benefit of the committee at its next meeting.

The question of a trade show in New York the coming winter was taken up and the whole matter was referred to the joint committee of ten of the League and the National Association.

Virginia Exhibitors' Convention

Enthusiastic Meeting at Ocean View in Which Representatives From Other Southern States Join—Votes to Affiliate With A. E. A.

VIRGINIA Motion Picture Exhibitors held a notable convention at Ocean View, Va., on August 30, 31 and September 1. The organization convened as a branch of the Motion Picture Exhibitors' League, and adjourned as an integral part of the recently organized American Exhibitors' Association. Seventy-five exhibitors were present, and fifty representatives of the exchange and manufacturing branches of the business were in attendance.

President Wells, of the State League, called the meeting to order at 1.30 o'clock Thursday afternoon. Addressing the convention Mr. Wells explained the objects for which it had been convened, and introduced Charles C. Pettijohn, general manager of the American Exhibitors' Association, who addressed the assemblage upon the principles of the new organization, and expressed a sincere desire that the exhibitors of Virginia and the other States represented would decide to become part of it. He was followed by Percy Wells of North Carolina, Harry Crandall of Washington, D. C., and Sam Trigger of New York.

President Wells stated that the Virginia State organization would enter upon its immediate duties, and the other members from other States withdrew. The committee on by-laws and constitution presented and read their constructions, and each section was considered separately. This occupied the remainder of the afternoon.

The reading of the by-laws and constitution was finished and referred back to the committee on Friday morning for revision as corrected, which was done very quickly, and the by-laws and constitution was adopted as read.

The motion was made and carried that the name of the Motion Picture Exhibitors' League of Virginia be changed to the American Exhibitors' Association of Virginia. This was followed by a motion that the A. E. A. of Virginia request charter from the National A. E. A., which was unanimously carried.

Election of State officers being in order the nominating committee presented the following names: President, Jake Wells, Richmond; vice president, E. D. Heines, Roanoke; treasurer, C. E. Geogheghan, Chase City; secretary, Chesley Toney, Richmond. All of whom were unanimously elected.

The convention reassembled as a whole at 3 o'clock. Mr. Pettijohn was again introduced by President Wells, and read the following telegrams, addressed to various officers of the A. E. A.:

Columbia, S. C.

South Carolina solid. Nearly one hundred now for A. E. A. Can't withdraw from League because never joined it. Your principles correct. We depend on you.—Geo. C. Warner, Pres. S. C. League.

Owensboro, Ky.

Charimanship for state accepted. Sure all exhibitors in Kentucky will be in new league in ten days. Look to you for protection and accomplish needed reforms. Forty-one in now.—Geo. A. Bleich.

Indianapolis, Ind.

Passed three hunlred mark for A. E. A. last night. Will keep Indiana in first place if we have to build more theaters. Boys recommend you withdraw the 217 from old league and put in 392 in A. E. A.—Fay Andrews, Secy.

Cleveland, O.

Six members joined since you left. Pay for same so as to have all in good standing. Money on hand to refund. Success to A. E. A. from Ohio.—J. H. Simpson.

Buffalo, N. Y.

Assured of sixty Buffalo and surrounding theater owners. Enthusiastic over A. E. A. Success to convention.—I. Mosher.

Lexington, N. C.

Impossible to attend meeting. North Carolina is solid for A. E. A. More than one hundred in so far. All my personal energy and best wishes with you.—H. B. Varner.

American Exhibitors' Association stands first in Arkansas. As president of Independent Arkansas League I assure you of our hearty cooperation. Anything I can do to assist the cause have no hesitancy in [illegible]

Detroit, Aug. 29.

Your invitation to attend the Motion Picture Exhibitors' Convention received and thank you very much.

I am very sorry that I cannot attend as it is impossible for me to get away at this time. I have been out on a membership tour for the A. E. A. and have been very successful. We have now a better organization than we ever had in the League, and I expect to have 90 per cent. of the exhibitors in Detroit in by Oct. 1. We have not had a single complaint on our action in withdrawing from the League and joining the A. E. A.

With best wishes for the success of the convention and hoping to meet you all at the First Convention of the A. E. A. in Detroit in 1918, I am—Peter A. Jeup.

Providence, R. I., Aug. 31.

[illegible] [illegible] Accept your request to act as temporary chairman. About seventy-five feel sure of half.—Chas. F. Williams.

President Wells, in a stirring address, set forth the need of securing funds for immediate use in working out the objects of the A. E. A., and when he concluded seven members of the A. E. A. there and then subscribed one thousand dollars to the Association for emergency. Suggestions were offered to further augment the treasury by Fred Herrington, Sam Trigger, Percy Wells and Harry Crandall, all of which were referred to the Committee of Ways and Means.

On Friday, August 31, at 1.30 P. M. over two hundred guests sat down to a sumptuous shore dinner given by Messrs. Otto and Jake Wells. The ball on Friday night was attended by two thousand guests, and the following screen stars: Alice Brady, June Elvidge, Kitty Gordon, Marguerite Snow, Madge Evans, Rose Tapley and King Baggot.

The closing session on Saturday was marked by the appearance at the last moment of Lewis J. Selznick, who is on a tour of the States in behalf of his film interests. The convention then adjourned without delay.

A. E. A. to Fight Deposit System

Pettijohn Declares Action of N. A. M. P. I. in Refusing Affiliation Leaves New Association a Free Hand.

"NOW we are ready for our first great fight in the exhibitor's behalf, against the advance deposit system." This was the reply of Charles C. Pettijohn, general manager of the American Exhibitors' Association, when informed that the directors of the National Association of the Motion Picture Industry had voted against the offer of affiliation made by the association.

Mr. Pettijohn was emphatic in declaring that the action of that body in no way affected the aims and purposes of the A. E. A. in working for the betterment of all branches of the industry, particularly where the exhibitors were concerned, and asserted that the vote of the delegates from the Motion Picture Exhibitors' League clearly indicated that it was too closely allied with the manufacturing interests of the trade to be called a representative exhibitors' organization.

As evidence of the stand to be taken in all questions pertaining to the best interests of the trade, Mr. Pettijohn has written William A. Brady, President of the N. A. M. P. I., pledging the support of the American Exhibitors' Association in all matters that will aid the Government in the successful prosecution of the war and assuring him that in every movement that tends to improve any part of the industry will have the backing of the association.

Mr. Pettijohn issued the following statement regarding the action of the National Association of the Motion Picture industry in refusing the offer of affiliation with the American Exhibitors' Association.

"At a meeting of the directors of the N. A. M. P. I., held Monday, August 27, the offer of affiliation on the part of the American Exhibitors' Association as set out in our communication of August 15, was rejected. The offer made the following stipulations:

"First—The American Exhibitors' Association on July 20, 1917, tendered through William A. Brady, not as President of the National Association of the Motion Picture Industry, but as the designated official, by reason of his selection by President Wilson, our hearty co-operation and services to help carry on the work set aside by the Government for the motion picture industry during the present crisis. We are building a business organization of exhibitors to the end that this may effectively be done and good results obtained.

"Second—We care not whether we have one or fifty votes either as directors or members of the National Association of the Motion Picture Industry, because voting inside the industry cannot interest us.

"Third—We are asking nothing of you, and are offering only our affiliation and assistance in a stand with the other branches of the industry for what is healthful and against that which unjustly attacks.

"Fourth—On the other hand, we will not at any time, by any unit vote or combination of votes, permit ourselves to be bound to support any act, measure or effort that is not for the best interests of real exhibitors of America, who comprise our membership, nor for or against any faction in any other branch of the industry that may hereafter develop.

"Fifth—We desire to have it clearly understood that our services are tendered, and that no application is made at this time for votes, or for any change in the by-laws of your organization.

"Sixth—We ask that the directors at the meeting August 27, 1917, either promptly reject our proffer of affiliation, assistance and co-operation in such manner as our position may be clearly and definitely interpreted by our officers and entire membership.

"We are informed that the fourteen delegates representing the Motion Picture Exhibitors' League voted solidly against it, and that seventeen of the other gentlemen present voted twelve for and five against. We are also informed that others present did not vote. It may have been that our offer to work harmoniously with the other branches of the industry was not sufficient, and it may have been that our plain statement that we would not co-operate with any movement which we did not feel was for the best interest of the exhibitors was retaining too much latitude on our part. We shall maintain that attitude, however, irrespective of the action of any other organization or branch of the industry. We feel that it was the proper premise to stand upon, and we still maintain that position.

"We regret the offer was not accepted in the spirit in which it was tendered, but the refusal will not conflict in any way with our plans to build up a real exhibitors' organization which stands for exhibitors only, and which will in no way be allied with the manufacturers either directly or through the medium of a trade paper which depends upon the manufacturer's advertising for its support.

"One thing is certain. This alliance upon the part of the gentlemen representing the other exhibitors' association, and men interested in other branches of the trade has relieved this association of certain embarrassments. Our acts are now free. Our pathway is clear to make a fight for exhibitors only without fear or favor of the manufacturer. To the five directors who voted in favor of the co-operation of this organization that stands for exhibitors we extend our thanks and sincere appreciation.

"There are some manufacturers who really want a business men's organization of exhibitors. There are others who do not care for one, and some who positively 'will not stand for one.'"

REMBUSCH TO HEAR COMPLAINTS.

The complaint department of the American Exhibitors' Association will be handled by Frank J. Rembusch of Indiana. He is recognized as one of the best informed exhibitors on trade questions and will gladly answer the inquiries of the exhibitors on all questions pertaining to the industry. He should be addressed, 412 Indiana Trust Bldg., Indianapolis, Ind.

Each suggestion and complaint will receive his personal attention and exhibitors are invited to write him regarding any angle of their business. Any movement for the betterment of exhibitors will receive his hearty support, and every communication will receive careful attention on his part. Such matters as can not easily be taken up in the Western offices will be forwarded to New York for investigation and a report made after the investigation has been concluded.

Horstmann Corrects Percy Wells

Record Bears Out Statement of Former That Massachusetts Cast but Nine Votes at Chicago.

Editor Moving Picture World:

In a statement issued by Percy Wells on Page 354 of the issue of The Moving Picture World of September 1 he makes a statement that Boston voted 30 delegates at the last convention held in Chicago. This is certainly an absolute misstatement of the facts as the records will show that in every case Massachusetts voted but nine votes. The other Leagues comprising the New England States were voted by their respective presidents who accompanied us to Chicago. Massachusetts, as Mr. Wells admitted, is entitled to nine votes, and that is all it voted.

Massachusetts has always been a lover of "fair play," and has always gone into the battle and come out with its shield untarnished.

E. H. HORSTMANN,
Treasurer M. P. E. L. of A.

Boston, August 29, 1917.

[At the evening session on the opening day of the recent convention of the Motion Picture Exhibitors League of America in Chicago the World man assigned to cover the proceedings was by President Ochs named as one of a committee of three to act as tellers on a vote to be taken. His note book shows that Massachusetts at that time cast nine votes.—Ed.]

GOLDWYN SHOWS "POLLY OF THE CIRCUS."

Several members of the Moving Picture World staff have been permitted an advance viewing of "Polly of the Circus," the first Goldwyn release. The subject was shown last week at the New York exchange, 509 Fifth avenue. Among those present were Vice President Fred B. Warren, of Goldwyn, who received for his company the congratulations of those in attendance. There seemed to be no doubt in the minds of the men and women who followed the fortunes of Polly through the eight reels, that the initial release of Goldwyn will make a strong impression on the photoplay public. "Polly" will not be formally reviewed in this journal until after the regular presentation at the Strand, but there is no hesitation in saying here that the production is above the average, that it is an all-around picture, that it represents a keen blending of the spectacular and of heart interest, as well as containing novel effects in night photography.

CLARA KIMBALL YOUNG BOMBARDS SOLDIERS WITH CHOCOLATE.

All work stopped at the Thanhouser studio Thursday, where Clara Kimball Young has been busily engaged on "Magda," while this enthusiastic little lady occupied a point of vantage to help speed the boys in khaki on their way. At each period of rest Miss Young showered the tired and perspiring soldiers with chocolate, which was weclomed in an enthusiastic and grateful manner.

Miss Young is very much interested in soldiers' kits, and will devote most of her spare time in providing comforts for the boys abroad. She insists that each kit must be well supplied with chocolate, which is so dear to the soldiers' hearts.

ANITA STEWART IN NEW COMPANY.

Anita Stewart, former Vitagraph star, has signed a contract with Louis B. Mayer, of Boston, to appear in a number of big features. Few details regarding the signing of the contract are forthcoming from Mr. Mayer or his associates. Mr. Mayer states that distribution plans and production plans will be made known within a week.

MARY PICKFORD TO REFEREE BOXING MATCH.

Mary Pickford, at the Mason Opera House, Los Angeles, at the benefit given for the French Emergency Hospital fund, will act as a prize fight referee.

Miss Pickford has offered to referee the terrific fistic encounter which is to be conducted by Charlie Chaplin and Eric Campbell, his "heavy."

Activities of War Committees

OF THE MOTION PICTURE INDUSTRY

THE Department of Agriculture, in co-operation with the war committee of the motion picture industry, has arranged for the display during the next three or four weeks at motion picture theaters in Illinois, Massachusetts, New York and Pennsylvania of lantern slides dealing with the canning, preserving, drying and pickling of perishable food products. This action was taken as a result of reports received by the department that a large surplus of perishable fruits and vegetables was accumulating in the big population centers and that there was great danger that large quantities would go to waste.

The following letter has been sent by the Secretary of Agriculture to motion picture exhibitors:

> The help of motion picture exhibitors in your State is urgently needed at this time in bringing before their patrons the importance of conserving perishable fruits and vegetables. I am informed by agencies of this department which are in close touch with conditions that in your State a large surplus of perishables is accumulating, much of which will be wasted unless extraordinary effort is made to conserve for later use that which cannot be promptly consumed. In the emergency which our country is facing the waste of any of this food would be deplorable.
>
> I am taking the liberty of inclosing four gelatine sheets dealing with the canning, drying, preserving and pickling of perishable products. You will be rendering a definite public service, and the Department will greatly appreciate it, if you will place these between cover glasses and project them on your screen between motion picture reels for a period of from one to three weeks, depending upon the number of runs you make, your patronage and other local conditions. It is important that they be shown immediately. While it would be preferable to display all of them at each show, they may be divided, if necessary, using Nos. 1 and 2 during one program and Nos. 3 and 4 when the program is changed. Since it was necessary in order to save time and expense to provide gelatine slides, will you please ask your operator not to leave them in the machine long enough to melt them?
>
> The loyal support which the entire motion picture industry is giving to the Government in this emergency convinces me that you will be willing to assist it in this important matter.
>
> Very sincerely yours,
>
> D. F. HOUSTON, Secretary.
>
> Approved and recommended by the committee of the Motion Picture Industry co-operating with the United States Department of Agriculture
>
> S. A. LYNCH.
> LOUIS L. LEVINE.
> W. R. ROTHACKER.

The National Association of the Motion Picture Industry has also in a general letter requested that all theaters insert the contents of the slides in house programs for a period of four weeks.

These Are the Slides.

The slides sent out by Secretary Houston are as follows, with the exception that the second paragraph of No. 1 is repeated in each of the others:

WAR MESSAGE NO. 1.

> Let nothing be wasted. Preserve, can, pickle, or dry all surplus perishable fruits and vegetables possible to lessen the world's food shortage.
>
> For instructions, write to the State Agricultural College, your County Agent, or the U. S. Department of Agriculture, Washington, D. C.

WAR MESSAGE NO. 2.

> Canning and drying are very simple processes requiring small, cheap equipment. Easy to do in a city house or apartment.

WAR MESSAGE NO. 3.

> Tin cans are scarce. Put up perishable foods in glass jars or bottles. Dry such vegetables as beans, carrots, beets, peas and okra.

WAR MESSAGE NO. 4.

> Dry fruits and vegetables in the sun, in or over a stove, or by an electric fan. Pack in plain or paraffin paper bags or cartons, in empty cereal boxes or coffee cans.

Offer Films to Soldiers in Europe

National Association Formally Agrees to Supply New Subjects for Entertainment of Men of Foreign Service.

IN line with the spirit of co-operation with the Government in the prosecution of the war as suggested recently by President Wilson, the board of directors of the National Association of the Motion Picture Industry at its recent meeting in New York offered to supply regularly to the American troops in Europe all the latest motion pictures. These films will be sent to the soldiers without cost to the Government except such minor expense as may be involved in the transportation of the prints, and possibly the outlay necessary for projecting machines, in case these are not given.

P. A. Powers, a director in the National Association, was delegated to proceed immediately to Washington and present the matter to the authorities of the War Department. Mr. Powers interviewed Secretary of War Baker, who was much impressed by the possibilities for the entertainment of the troops contained in the offer of the association. Steps are now being taken to clear the tracks for the acceptance of the offer.

Mr. Powers tried to get in touch with Raymond B. Fosdick, chairman of the commission on camp activities, but Mr. Fosdick was out of the city. He will take up the whole question with Mr. Hammer, the representative in New York of Mr. Fosdick, and attempt a solution of the difficulties at present in the way of an acceptance by the Government of the Association's offer.

The chief significance of the proposition of the manufacturers lies in the fact that if the Government accepts the offer to establish an agency in Paris in charge of an officer of the War Department the troops will have the benefit of the newest films, enabling them to keep right up to date as to what is going on at home in motion pictures. It will be recalled that already the Government has accepted the offer of the Goldwyn company to supply one print of each subject to be released by that concern.

LOWRY TO SHOW "FOR THE FREEDOM OF THE WORLD."

Ira M. Lowry will present for a trade showing at 10:30 o'clock on the morning of September 10 his eight-part production of Captain Edwin Bower Hesser's story, "For the Freedom of the World." No pretense of a new theme is made. It is the old game of love with three players, one of whom must lose. For screen purposes, however, variation and importance are attained in the production by the employment of patriotic and military atmosphere.

E. K. Lincoln is featured in the character of a young American enlisting in the Canadian army, with Barbara Castleton furnishing a charming Canadian society girl to be wooed and won and Romaine Fielding in the unenviable role of a typical slacker. To Mr. Fielding was also entrusted the direction of "For the Freedom of the World," under the personal supervision of Mr. Lowry.

Why Be a Wolf? Asks Nat Brown

Paralta Man Advises Exhibitors to Choose the Best in Programs, in Open Booking and in Selective Stars

ONE man says program booking is the only rational system on which to conduct a moving picture theater. Another man says the open booking plan is the only one to follow. Another man says that the selective star series method will assure success. Another man says none of these are right; he can't state any other plan, but he is sure they are all wrong.

Why not seek the truth? Why be a wolf? The truth is that each of these plans possesses essentials of right, valuable if appreciated and properly applied. Why not combine the real benefits of all plans and profit by them?

The program system is unquestionably the most logical, for it furnishes substantial assurance of the basis of a strong bill and eliminates a very important element of doubt. No sane man would build or lease a dramatic or vaudeville house without knowing where his attractions are coming from, and the general merit of what he has to depend on to draw people to his theater.

The manager of a dramatic house depends on the productions provided by his booking exchange; the vaudeville manager is in the same boat, with this difference—he can strengthen the bill he books of his regular exchange by putting on a star act, or "big headliner."

The moving picture manager who books a program is in just the same position as the vaudeville man. He puts on a good program bill, but, being enterprising and desiring to give his patrons an entertainment they will appreciate and talk about, he puts in a star feature film, secured either on the open-booking system or under the selective star series method.

What is the result? He has a well balanced bill, and puts on a show that sends his patrons away with the opinion that he is a generous provider and is deserving of support.

The program will ever be the real foundation of moving picture exhibition, for it is certain in contract and of fixed charge. It enables an exhibitor constantly to secure the foundation of his bill under such conditions, and at such price, as will enable him to figure with some degree of certainty just what his operating charges are going to be on the week, and to what expense he can reasonably go to provide special star attractions.

The merit of program pictures, like the real merit of star feature pictures, varies somewhat. A big legitimate star may have an exceptionally strong vehicle one season and a mediocre play the next. The same condition prevails in all picture production. An absolute standard of excellence in a program cannot be maintained, but average merit can.

The open booking system appeals strongly to the man who has not experienced its uncertainties. He thinks, at first blush, that he can be a real "picture picker"; display not a little discrimination and make a big record for selecting the best productions made.

From the moment he enters into this proposition he goes back to the days, practically, when theatrical business was transacted on the curbstones in front of the old Morton House at Broadway and Union square. He abandons system, safety and certainty, and enters into a "catch-as-catch-can" contest with conditions of a most uncertain nature.

Nothing stays fixed, and in his effort to get things where something can be considered as nailed to the floor he soon finds everything in chaos; and, to cap the climax, like the old-time manager of the palmy days before the theatrical syndicate injected real business into the theatrical world he may find himself with two or three pictures booked for the same day in his anxiety to see to it that he gets all the good things.

Open bookings (indiscriminate booking of pictures of various makes and subjects) will never prove successful or satisfactory to the manager of a moving picture theater, for he has nothing to gain by it as a system except an advance in rentals.

Because of lack of responsibility behind most open booking features—a program name carries responsibility which must be met in quality—a manager depending on the open booking system for success will be forced to see run a large part of what he books.

Imagine what that means! He will spend much of his time in a projection room selecting what he may desire to play, whereas, under a program booking contract he knows he will get good pictures, for the program cannot afford to kill itself by putting out bad pictures.

Many fine pictures get on the market through open booking channels. They cannot be disregarded, and here is where the wise booking manager will avail himself of conditions favorable to him in the open-booking system and use them to his advantage. Combination of the valuable parts of the open booking system with the program system, wisely made through the selection of big features offered in open market, bring together two elements which are important to a well balanced moving picture theater management.

The argument for the star series selective method is also a strong one. This system makes for certainty to both producer and exhibitor. On the one hand the producer is proceeding on that certainty which comes from knowing just what his market is, and what he can get for his pictures. On the other hand, the exhibitor can secure a series of pictures of a star most popular with his patrons, under such conditions, and at such cost, that he is enabled to so figure his other bookings that he can "cut his coat according to his cloth."

The producer cannot afford to take the great speculative chances entailed in the tremendous salaries of stars, the great amounts now demanded for adequate subjects and the growing cost of production created by the constant public demand for greater things, without full and complete advance knowledge, so far as lies in human power, of the disposal of his product and the price he will get for it.

Entering into a contract with a star of established drawing power in these days is something of a responsibility, combined with other contingent obligations which run into hundreds of thousands.

A producer cannot fairly be expected to take these chances without knowing the most important of all things to any rational business enterprise—how he is to get his money back with a profit reasonable in the light of the hazard he takes.

The selective star series method is really a step forward, meeting public demand for constant advancement in quality of entertainment. The history of the theater, in this respect, is being repeated in the moving picture. Competitive production and public demand means constantly bigger and better things; and these can only be provided on such a basis as the selective star series method of booking makes possible.

So, instead of the adherents of any one of these systems getting out in the open and shrieking his views with the vehemence of an intolerant fanatic, he would far better study in what way the other fellow's idea may hook up with his.

"Why be a wolf?"

That's one of the great troubles with this business—this habit of seeing where the other fellow may walk a little lame, and then the whole pack jumping on him and eating him up in critical moment.

There is virtue in most all plans for the distribution of moving pictures. Why not combine these virtues and reject the errors. Such a course would not only help the producer and distributor greatly, but it would help the exhibitor—much of the uncertainty under which he now operates would be eliminated.

Most exhibitors are not trained showmen. They read the views expressed by producers and distributors, and try to come to a conclusion which will be right and helpful in the conduct of their business.

How can exhibitors come to any definite and stable conclusion about anything, when one producer or exhibitor may argue one thing and another man may say another thing in reference to the same proposition, and a third man may argue, in the face of obvious truth, that the other two are wrong, and with the Rev. Jasper of Mississippi he agrees that "de sun do move"?

"Less critical conversation and more practical sense," would seem to be an important impression yet to be made on some moving picture producing distributing minds.

Join the best of the program plan, the open-booking plan, the selective star series plan, and a very nearly perfect system will be evolved. This will mean the full protection of the interests of everybody—producer, distributor and exhibitor.

Help it along. "Why be a wolf?" NAT I. BROWN

Embargo on Films

Motion Pictures Among Articles Listed by President Wilson—Exporters Must Obtain Licenses.

FILMS are to be prohibited of export from the United States under the proclamation just issued by President Wilson, extending the list of commodities subject to the provisions of the limited embargo law, unless the exporters shall first obtain a license.

In his proclamation the President stated the public safety requires that, except at such time or times and under such regulations and orders, and subject to such limitations and exceptions as the President shall prescribe, until otherwise ordered by the President or by Congress, the articles named, including films, shall not, on and after August 30, be exported or shipped from or taken out of the United States or its territorial possessions to Abyssinia, Afghanistan, that portion of Belgium not occupied by the military forces of Germany or the colonies, possessions or protectorates of Belgium, Bolivia, Brazil, China, Chile, Columbia, Costa Rica, Cuba, Dominican Republic, Ecuador, Egypt, France and her colonies, possessions or protectorates; Guatemala, Haiti, Honduras, Italy and her colonies, possessions or protectorates; Great Britain and her colonies, possessions or protectorates; Japan, Liberia, Mexico, Monaco, Montenegro, Morocco, Nepal, Nicaragua, the colonies, possessions or protectorates of The Netherlands; Oman, Panama, Paraguay, Persia, Peru, Portugal and her colonies, possessions or protectorates; Roumania, Russia, Salvador, San Marino, Serbia, Siam, Uruguay, Venezuela (excluding any portion of the foregoing occupied by the military forces of Germany or her allies), or any territory occupied by the military forces of the United States or by the nations associated with the United States in the war.

"The purpose and effect of this proclamation," a statement from President Wilson said, "is not export prohibition but merely export control. It is not the intention to interfere unnecessarily with our foreign trade; but our own domestic needs must be adequately safeguarded and there is the added duty of meeting the necessities of all the nations at war with the Imperial German Government. After these needs are met, it is our wish and intention to minister to the needs of the neutral nations as far as our resources permit. It is obvious that a closer supervision and control of exports is necessary with respect to these European neutrals within the sphere of hostilities than is required for those countries further removed."

The administrative processes will be simplified by this action, it is said, and the policy of minimizing the interruption of trade will be continued.

Applications for export license should be made to the Exports Administrative Board, 1435 K street, Northwest, Washington, D. C., or to the branch office at 11 Broadway, New York; or they may be filed at any of the branch offices of the Bureau of Foreign and Domestic Commerce, of the Department of Commerce, at Boston, Chicago, St. Louis, New Orleans, San Francisco and Seattle, where blank application forms may be obtained. Licenses will be issued at the branches of the Bureau of Foreign and Domestic Commerce in all cases possible, but in certain cases it will be necessary for applications to be forwarded to the office of the Exports Administrative Board in Washington.

Licenses will ordinarily be good for sixty days, unless revoked prior thereto, and at the expiration of that time must be renewed to be valid.

It was reported some time ago that large quantities of old films were being bought up by German agents and were being shipped into Germany to be converted into high explosives. American exporters and others were urged to be very careful to see that the good offered by them to foreign buyers should not go to the people who would either send them to Germany or her allies, or to others for that purpose. Under the proclamation of President Wilson, it will be impossible practically for such a thing as this to again occur, for suspicious looking cases will be scrutinized and examined carefully.

SALLY CRUTE IN "BLUE JEANS."

Pretty Sally Crute, a favorite motion picture player, has been engaged to play Sue Eudaly in the special screen production which Metro Pictures Corporation will make of the old-time stage success, "Blue Jeans," with Viola Dana as star. Sue Eudaly was a vampire in the days before there were any vampires, formally so-called, and to Miss Crute has been entrusted the task of presenting to theatre-goers of to-day the splendid charms of the wicked Sue Eudaly of twenty-odd years ago.

At the Leading Picture Theaters

"Efficiency Edgar" Showing at the Rialto, "Rebecca of Sunnybrook Farm" at the Strand.

The Rialto.

AT the Rialto, the week of September 2, Clarence Buddington Kelland's "Efficiency Edgar" will be presented, with Taylor Holmes in the title role. It is a story with an idea back of the usual romance—that of a business man who decides to apply to his personal affairs the same efficiency methods that he has applied with great success to his business. Aiding Mr. Holmes in the funmaking are the well known players, Virginia Vallie, Ernest Maupin and Rodney La Rock.

In the Rialto Magazine, a feature of timely events that makes a history of great value, there will be shown among other pictures of the moment those taken a few days ago at West Point which are rather more intimate and interesting that the usual views shown of this famous military academy. A new "Mutt and Jeff," and a new Mr. and Mrs. Sidney Drew comedy promise an exceptionally fine program.

Many requests have come to Dr. Riesenfeld for Puccini's "La Boheme," and this with a revival of Leo Fall's operetta "The Dollar Princess," will be the two more important contributions by the big orchestra.

Greek Evans will sing, in English, "The Two Grenadiers," for which some special lighting and scenic effects have been devised by Mr. Rothapfel. Madame Felicia French will sing the aria from "Ernani" by Verdi.

The Strand.

One of the most pretentious film offerings ever presented will make its initial appearance at the Strand theater, where Mary Pickford will be seen in her newest Artcraft picture, "Rebecca of Sunnybrook Farm," by Kate Douglas Wiggin and Charlotte Thompson.

Some interesting views from the French battle front also will be shown. Manager Edel has made special arrangements whereby new French battle pictures will be shown every week at the Strand. Victor Moore will be seen in his latest farce entitled "Camping." The Topical Review contains the latest news pictures of interest from this country and abroad.

The musical program is headed by Henri De Caux, the tenor, who will sing "Celeste Aida." Helen Scholder, the 'cello virtuoso who created a sensation at the Strand last week, will be heard again in Popper's Mazurka No. 1 and Drage's Serenade. The Strand concert orchestra, under the direction of Carl Edouarde, will play Liszt's "Prelude." This will be the last week of the Strand concert orchestra. Commencing Monday, September 10, the new symphony orchestra will inaugurate the afternoon symphony concerts which will be given every week day at 2:15 preceding the regular program of motion pictures and vocal and instrumental selections.

Eighty-first Street Theater.

At the Eighty-first Street theater for the entire week Douglas Fairbanks will be seen in his own story, his newest, funniest offering, "Down to Earth," presenting his own optimistic view of life.

At Other Broadway Houses.

At the Globe "The Spy," the Fox spectacular story of German intrigue in the United States, continues for the week.

At the Criterion "The Manxman" is running indefinitely.

ANOTHER GROUP OF SPARKLE COMEDIES.

Another series of Sparkle Comedies is now ready for General Film distribution. As in the preceding groups there are six subjects, the producer, Jaxon Film Corporation, finding significant response in issuing its product in compact series.

The new Sparkles are "Hearts and Harpoons", "Toodles", "Bangs Renigs", "Triple Entente", "Whose Hosiery" and 'Wrong Wrights". The first of these is ready September 20, the others following in order and insured for delivery without a break each week.

Like the first and second series of Sparkle Comedies the new releases are refined farce comedies with each a clever story and snappy production. Care has been taken to get good people, far above the average of players in one-reel pictures, and a reputation for consistent excellence is being clinched with each succeeding group.

Chester Beecroft Returns

Says He is the Only American "Film" Man Who Has Visted Russia and Other Belligerent Countries in Two Years.

CHESTER BEECROFT of 501 Fifth avenue, New York, who has been touring Europe in the interests of his film exporting and importing business for the last four months, returned to America on a Scandinavian-American liner, landing on August 30. Mr. Beecroft left New York on the steamer which carried General Pershing and the first American expeditionary forces to the battlefront in France and enjoyed the exceeding good fortune to witness the entrance of the American commander and his staff into London and later on into Paris.

Chester Beecroft.

It is said that Mr. Beecroft is the only American commercial traveler and possibly the only traveler of any class whatsoever whose passport shows the successful entrance and departure to and from England and France, a return departure from England, then Norway, Sweden, Denmark, Finland and Russia, during the last two years of the war. In making this extraordinary voyage over more than twelve thousand miles of water Mr. Beecroft passed through the majority of the most dangerous submarine and mine areas in the world, including two trips across the Atlantic by different routes, two through St. George's Channel, two across the Straits of Dover, one through the Irish Sea and the North Atlantic, twice across the North Sea and once through the Skager-Rak and Kattegat.

In course of these thrilling voyages, some of which were made in small freight boats under the most trying circumstances, Mr. Beecroft's vessel was twice attacked and once sunk by submarines. Mr. Beecroft does not hesitate to state his reasons for risking his life in so perilous a voyage. He says that conditions in the foreign film markets have changed so rapidly and so completely during the last year that no one on this side possessed any definite knowledge of the subject and that so many mistaken impressions had gained credence here that the American manufacturers were bewildered and had no way of basing a definite policy for the foreign distribution of their pictures. So many conflicting statements had been made by those who knew a litle and those who pretended to know much, that in many cases extraordinary prices out of all proportion to the possibilities of the market were being asked. Sometimes these prices were absurdly high and sometimes absurdly low, few people indeed having any idea as to what kind of picture was suited to the various countries in which they were endeavoring to make a sale. It frequently happened that a product which had absolutely no chance of being placed in a certain specific market at any price at all was being held at a price which was peculiarly suited and which consequently would net the buyer or distributor a handsome profit were being slyly coaxed away by the "wise ones" at a figure far below their worth.

It was this state of affairs, so unfair to the American manufacturers of today, and so inimical to the American product of the future, that determined Mr. Beecroft to go abroad, despite all hazards, to study first hand and to learn from actual observation the exact conditions which obtained in the principal European markets. Mr. Beecroft found, among other things which will be of particular interest to picture producers here, that the film business is far from enjoying the full confidence in certain official circles and that the American manufacturer should use the utmost caution and make most thorough investigation, as an unfortunate association, however innocent the action of the seller may be at that time, is almost certain to have a most serious effect upon the standing and future activities of the manufacturer or seller himself.

While abroad Mr. Beecroft closed several important contracts and considers his journey to have been even more successful than anticipated. He, no doubt, has many friends in the business who will be glad to hear of his safe return.

Tanya Fetner, Russian Actress

TO a public ever on the alert to discover some new favorite in the films there is a promise in the announcement of the Russian Art Film Corporation that in its first release a young woman who bears the unfamiliar name of Tanya Fetner will appear. Miss Fetner plays the title role in "The Painted Doll," which has in its cast two of the most popular players in Russia, Ivan Mozukin and Natalia Lesienko. In Russia Miss Fetner is merely one of the company at the famous Moscow Art theater. She is undergoing the usual course of training which has evolved all the great Slav stars of the stage, which means that until she becomes a star herself in her native land she must play the parts assigned to her, whether on the speaking stage or in the motion picture.

Tanya Fetner.

When Mozukin assembled his cast for the Pushkin drama he selected Miss Fetner for the part of Tanya, wife or a plodding engineer in the employ of the most brilliant man of the profession in Russia. While her husband works and works under the direction of this man, played by Mozukin, the pretty wife fascinates his employer. Kresslof, the name of the character created by Mozukin, despises the social aspirations of his wife, they are separated for long periods and he yearns for feminine associations. He finds them in Tanya, who is ambitious and looks beyond her own narrow sphere.

In the development of this familiar story the famous Russian poet and dramatist departs from obvious methods and keeps up the suspenses by numerous original devices of the author of great artistry. The role of the young wife at once excites the sympathy of the audience and is condemned as it deserves. Miss Fetner in her delineation of the character always emphasizes the better side of her nature and suppresses the weakness born of ambition for a larger life. Trained in the most comprehensive school in the world, she never overacts and her appearance on the Russian Art Film programme in "The Painted Doll" is expected to achieve the succcess in America that is always waiting for the artist of talent. "The Painted Doll" will be presented to the trade in a few weeks.

GRAHAM BAKER MANY SIDED.

As an antidote for the serious work of writing one Big V slapstick comedy each week, Graham Baker, of the Vitagraph scenario staff, has relieved his sombre moments by picturizing "The Grell Mystery," in which Earle Williams is appearing under the direction of Paul Scardon; adapting "The Flaming Omen" for Mary Anderson and Alfred Whitman; and writing titles for "An Alabaster Box," featuring Marc MacDermott, and assisting in the titling of "For France," a thrilling spectacle featuring Edward Earle and Betty Howe.

Mr. Baker's versatility will be appreciated in the fact that "The Flaming Omen" is a play with a deeply religious motive; "The Grell Mystery" is a detective play; "An Alabaster Box" is a story of country life; and "For France" is a patriotic picture. To fill in his spare moments, Mr. Baker reads and passes on all comedies submitted to the Vitagraph for sale.

War Cameraman's Kit

Leon H. Caverly With Marine Corps in France Describes the Methods and Needs of the Cinematographer at the Front.

AN old-time "weekly" motion picture cameraman, Leon H. Caverly, who is now "somewhere in France" with the Fifth U. S. Marines, writes an interesting letter to the Moving Picture World regarding the methods he employs in taking photographs, both still and motion, and what a cameraman at the front needs in the way of a "kit." Here are his directions:

"Motion Picture World, New York, N. Y.

"Gentlemen: I am taking the liberty to send you a description of the outfit which I am now using in the capacity of war cinematographer for the U. S. Marine Corps, thinking that it may be of interest to some of your readers. For the benefit of some of my brother photographers who are interested to know what constitutes a complete equipment for the war photographer, I herewith list the following equipment which I have thus far found adequate for all conditions at the front.

"As one is often obliged to carry his outfit on 10-mile hikes, weight and bulk are very important factors. Developing and printing movie film while in the field is entirely out of question, but with the aid of an Eastman developing tank and a pail of water, which, by the way, often has to be carried a mile, good results can be secured on all stills. As ice is very hard to obtain I have found the water cool enough for all photographic purposes early in the morning when it has had ample time to cool over night. By using one ounce of alum to a barrel of water and allow it to stand over night we get, by draining off the top, very good washing water. This method has to be resorted to many times owing to one's inability to secure fresh running water.

"To return to the proper outfit for recording every phase of modern warfare we must divide such pictures into two classes, moving and still pictures. I am now using a Pathe (Outside Model), with the magazines enclosed. A Debree Moy or Bell & Howell are all equally good for this class of work. My outfit is fitted with the Goerz Michrometer mount adjusted to take the 2-inch, 3-inch and 6-inch lenses. A set of color screens to fit these lenses will oftentimes allow one to secure artistic results, but are not a real necessity.

"The ball-bearing tripod manufactured by the New York Motion Picture Apparatus Company is considered the best on the market, although any good substantial tripod with panoramic and tilting top will do. Extra retorts sufficient to carry 3,000 feet of film will more than prove sufficient for any day's work.

"Leather cases for one's equipment should be especially made of extra heavy hand-sewed leather with brass bound corners as they secure unusually severe treatment in transit.

"Eastman's negative film should be ordered in separate cans of 400 feet each, and only opened as needed for immediate use. Development should follow at the earliest possible moment for best results.

"Light values I find about the same as in America at this season of the year. "X" backed film may be used during cold weather, and should static appear, cotton soaked with ammonia or a weak solution of glycerine placed in the corner of the retort will prevent this bugbear of the cameraman. A metal crank has also been recommended as a preventative of static, and I believe, has been used to good result. Loading retorts under blankets for a dark room is but one of the many tricks the camera man has to resort to in his long line of inconveniences.

"Still pictures offer far less difficulties, and armed with the 3-A Eastman Kodak Special fitted with a 6.3 Zeiss Tessar in Optimo, also a 3-A Graflex and F4.5 Tessar, complete my outfit of still cameras. Good aerial pictures can be secured only with the proper equipment, and this I have found possible by using the Eastman Aeroplane Camera. Owing to the extreme high speed of the aeroplane it becomes necessary to use a much faster exposure, both on account of this fact, and also that one is traveling at a tremendous rate of speed. Regardless of what class of photography is being covered in the events of actual warfare, one is constantly up against all kinds of difficulties which have to be overcome in one hundred different ways as they come up from time to time.

"The strict censorship on all mail returning to the States prevents my going further into detail in regard to what I am actually photographing, still you can judge my location to some extent when I tell you that the roar of battle is distinct here both day and night. I am sorry that I cannot accompany this article with a series of photographs, but upon my return to the States will be pleased to go further into detail and offer such pictures as you may care to accept for publication, with the permission of the Publicity Bureau.

"With your kind permission I will take this opportunity to send my regards to all my brother crank turners, from somewhere in France. Very sincerely yours,

"LEON H. CAVERLY."

Louis Rosenbluh Comes Back

Famous Manager of Greater New York Exchange Will Handle Fox Standard Pictures in the East.

WITH the announcement by the Fox Film Corporation of the inauguration of Standard Pictures, comes the further news that the chief executive for their distribution in the East will be Louis Rosenbluh, well-known in film circles throughout the country, and particularly in the New York territory, where he has for years conducted his successful operations.

Louis Rosenbluh.

Mr. Rosenbluh's re-entry in the field of film distribution brings back into the fold one of the strongest personalities in the industry, as well as it recalls to the trade a career notable for its spectacular features. Ten years ago Mr. Rosenbluh, in co-operation with William Fox, entered the exchange business with their Greater New York Film Rental Company on Fourteenth street.

At the height of its success came complications with the Motion Picture Patents Company, and there ensued a long controversy in the United States Courts. To the credit of the Greater New York Film Rental Company came a striking victory over the Patents Company, which, as every exhibitor knows, has made the film rental situation easier for the exhibitor.

Recently the Greater New York Film Rental Company was sold. Mr. Rosenbluh has looked carefully over the film manufacturing market for the organization which he believed was producing the class and type of pictures that the exhibitor demanded. He aimed high and found his haven in Standard Pictures under the banner of Fox Film Corporation.

Mr. Rosenbluh describes the situation as follows:

"Not until I viewed the first Standard Pictures on the screen did I decide that I had found films that were worth my conscientious recommendation, and which would retain for me the confidence which my customers have always had in any product I recommended to them. Apart from that, as a pure proposition of dollars and cents, Standard Pictures are the first proposition I saw that merited unquestionably the effort that I intend to put into them."

This brings back into the field a man whose every move has always had a reason, and having satisfied himself, as he outlines above, Mr. Rosenbluh is now busy with his staff, getting into shape a home befitting this high opinion of Standard Pictures. These quarters will occupy the seventh floor of 130 West Forty-sixth street, where the old friends and the new will be welcome to come in and renew acquaintance.

SYLVIA BREMER LEADING LADY FOR HART.

As William S. Hart's leading lady in his initial Artcraft picture, "The Narrow Trail", Thomas Ince has selected Sylvia Bremer, the popular Australian actress. Miss Bremer has won fame, not only on the stage of her native country, but in a series of plays that enjoyed long periods of financial and artistic success in America.

Universal Gets Government Contract

Official Films, Showing Work of Department of Agriculture, to Be Distributed By Big U Organization at Reasonable Price.

UNIVERSAL this week signed a contract with the officials of the United States Department of Agriculture to distribute all motion pictures showing the work and activities of the department during the coming year.

This is considered one of the most important deals of the kind and significant in showing that the national government is fully alive to the power of the motion picture as an agency of enlightenment. It is also a striking indorsement of Universal's distributing facilities, as many other companies were competing for the contract.

A number of pictures have already been completed by the Department of Agriculture, and others will be made with the co-operation of Universal, as the contract provides that the services of scenario writers, producers, directors, actors and actresses and others shall be furnished by the distributing organization whenever needed. Operators are also to be provided for the exhibition of pictures in foreign lands.

Some of the pictures already made show the work of the forestry bureau in fighting fires and caring for the immense tracts of wild land under government supervision. There are also many beautiful and picturesque studies of the agents of the department at work among the sheep and cattle ranches of the west, and a reel devoted to the work of road building under various circumstances is highly instructive, besides possessing many splendid bits of photography.

One of these features will be released every two weeks, bearing the notice, "Official Film of the United States Department of Agriculture, Distributed by the Universal Film Manufacturing Company."

Special advertising matter and lithographic paper will also be issued for the series in co-operation with the department.

Any scenes that are of particular timeliness will be utilized in issues of the Animated Weekly, Current Events and the Screen Magazine. It is planned, however, to edit the original films so as to bring out all of the dramatic and human interest qualities in the subjects handled.

Each feature released will thus be the official expression of one of the most interesting phases of work carried on by the government of the United States, presented in a way to interest and educate all classes of citizens.

Charges for this service will be made reasonable enough to meet the purse of any exhibitor in the business.

WELL KNOWN WRITERS DOING PATHE SCENARIOS.

Gladys Hulette's latest picture, "Miss Nobody", which has been very well received, was written by Jos. F. Poland, the author of the story "The Fraud", which being put into scenario form by Howard Irving Young, was produced as a Pathe Gold Rooster play by the Astra Company, under the title of "Miss Nobody". Mr. Poland is an author of ability and particularly successful at injecting "human interest" into his stories.

Mr. Young, who did the scenario, has just completed his course of training at Ft. Myer and is now an officer in the Reserve Army.

The previous Gladys Hulette Gold Rooster play, "The Streets of Illusion", was written by John B. Clymer and Harry O. Hoyt. The scenario was prepared by Philip H. Bartholomae, the well known dramatist.

INFORMATION WANTED.

On behalf of some of its readers, the Moving Picture World desires information as to the present address of the Hall of Fame Publishing Company, Inc., or of Harry Ash, who was connected with that company. For a time they occupied an office in the Brokaw Building, near 42d street, New York, and were soliciting copy for a publication which was to be devoted to leading moving picture artists, publication of which was promised before the end of last year. Mr. Ash is said to be a relative of a well-known film director, and his father was believed to be interested in the company also. All information will be considered confidential, if desired.

GOLD KING DOUBLES FACTORY.

President Jones of the Gold King Screen Company, announces that their factory has doubled its capacity. The Gold King Screen will be handled by picture theatre supply houses exclusively in future.

Selznick on Tour

Will Spend Six Months Meeting Exhibitors of Every Section of the United States—Starts With Five States Convention at Ocean View, Virginia.

LEWIS J. SELNICK left New York Friday afternoon, August 31, by Old Dominion Steamship for Norfolk, from which place he will proceed to Ocean View, Va., where the five states exhibitors convention is being held. Mr. Selznick will address the convention by special request of the exhibitors, invitation having been extended by H. M. Crandall, owner of the important Crandall chain of theaters in Washington, and Jake Wells, owner of the Colonial Theater in Richmond and a great chain of theaters in the South, who came to New York to urge Mr. Selznick to attend the convention.

Five states convention is a get-together organization formed by the exhibitors of South Carolina, North Carolina, Virginia and Maryland, with the District of Columbia included. This organization includes in its membership some of the livest operators of motion picture theaters in the South Atlantic territory, and they are especially interested in the Open Door policy of which Lewis J. Selznick has been the pioneer.

Mr. Selznick, before leaving New York, expressed himself as unusually pleased that the Southern exhibitors wanted to meet him and to have him address them, as many of these men were adherents to the closed program system when Mr. Selznick began preaching the open door policy.

But this is only the beginning of an extensive tour which Mr. Selznick intends making. In the interest of the Select Pictures—the new distributing corporation which has just been formed—Mr. Selznick will spend six months touring every part of the United States and meeting the exhibitors in every city and town of importance. This will occupy about half of Mr. Selznick's time during the coming twelve months, and it is the first instance of a producer of the highest quality pictures taking steps to put himself into personal touch with exhibitors throughout the land.

Mr. Selznick draws an apt comparison between conditions in the film industry and the banking business.

"There was a time," he says, "when the president of a bank always hid himself away behind a closed door at the rear of the banking offices. Neither depositors nor borrowers, nor anyone except his intimate friends could reach Mr. Bank President. Now, however, all that has passed. The bank president today sits in an open office near the entrance to the bank, and it is part of his business—one of the most important parts of his business—to meet the patrons of his bank."

Just such an evolution has taken place in the motion picture industry, contends Mr. Selznick. "The producer used to be an unknown quantity to the exhibitor as far as personal acquaintance is concerned, but the time for that has passed. Today the producer and the exhibitor must get together for their own good and the good of the industry; and I am going out to meet the exhibitor in his home town."

Mr. Selznick looks for great results from this pilgrimage of friendship, during which he will bring home to every exhibitor in America the tremendous importance of Selznick Pictures and of Select distribution.

SALISBURY RETURNING FROM CHINA.

Edward A. Salisbury, according to advices just received by the Moving Picture World, stating that he is returning to America on the Steamer Siberia Maru after his extended trip through Japan and China for Prixma. From present indications, backed by the assurances from this noted photographer-explorer, Dr. Salisbury has not only obtained the most valuable records ever photographed in these countries, but he has preserved for the first time in color the customs, habits and costumes of these interesting peoples of the Orient.

Dr. Salisbury had the good fortune to be in Pekin at the time of the recent uprising. Concerning this he cabled Carl H. Pierce recently: "I have the only camera here. Have fine close-ups of the fighting, bursting shells, etc. Large footage;" following this up with another message: "My camera is the only one in Pekin during all the trouble and I have taken several thousand feet and am still taking. It is all in color. Taken for The Prizma, Inc."

Doubtless this is the first time in the history of the world that a revolution in China or in any other country on the globe has been taken in color and the Prizma people are enthusiastically awaiting Dr. Salisbury's arrival, because it is expected that these views of bursting shells and other battle scenes will give Americans and the public at large a better idea of actual fighting conditions as they exist than anything yet offered for the screen.

Billy the Exhibitor

While Appreciating the Benefits of Properly Prepared Press Matter, He Hands Out a Joke to the Publicity Man Who Sells Himself to the Boss.

By E. T. Keyser.

BILLY had a pipe in the southwest corner of his mouth, a pair of shears in his right hand and a paste brush in his left, the waste basket was overflowing and his office looked like the editorial room of a country paper just about to go to press.

"Gee, I am glad to see you," he observed with that portion of his mouth not holding the pipe. "I have a few observations regarding press agents that would sour in my system if I didn't get them out pretty quickly."

"What is the brand of calamity that is making you so exceedingly glad to see me on a busy day?" I asked.

"See that waste basket?" said Billy. "It's full of press dope that was fired at me by misguided individuals who imagined that I had any particular interest in the fact as to whether the plans of various picture companies were formulated after hard and laborious study, who did the studying, and also why he thinks his concern is the greatest that ever came down the pike or ever will come and incidentally how, when or why the boss of the aforementioned concern is one of the greatest minds in the picture field today."

"Then you don't care about personal reminiscences of that sort?" I inquired.

"I certainly do not," said Billy with much emphasis. "I don't care the forty-second part of a rap whether the boss stayed up all night to figure out a program or a policy or whether it came to him in the guise of an acute attack of indigestion produced by a Welsh rabbit having the wrong reaction on a lot of ill-assorted wet goods.

"Neither do I care how big or how grand is the celebrated Mr. B. Unkum. The only thing I care about is information I can spread to my fellow-townsmen that will make them want to come in to see the picture and make them want to come so badly that they will leave tangible evidence of their desire in the box office.

"Neither do I care how many near accidents stars, staresses and would-be stars experience in the course of a week or a rehearsal. Perhaps if one of them jumped off a cliff and was spattered over the surrounding landscape, thereby creating a universal interest in the afore-demised's last picture I might gain a fuller house if the news was tactfully spread abroad, but otherwise you cannot expect anyone to buy an extra admission because Molly Molasses narrowly escaped drowning by not embarking on a boat that ran ashore two days later."

"Then you don't like the line of press work that is being handed out?" I asked.

"A great deal of it, no," said Billy, "and still there is enough of good stuff written by fellows who know their business to help me get out my house organ and liven up my program, but I notice that this line of matter comes from men who have held their jobs down long enough to be able to distinguish between what will help an exhibitor increase admissions, and what the boss will like because he finds his name mentioned in nineteen assorted places.

"The trouble seems to me that just about the time a press agent gets wise to the kind of dope that helps exhibitors, the boss's first cousin by his fourth wife comes along and wins the experienced man's job away and has to be taught all over again and by the time he really begins to make good the boss's fourth wife becomes an angel and some relative of number five succeeds to the job."

CHAPIN PHOTOGRAPH IN LINCOLN HOUSE.

O. H. Oldroyd, noted as the owner of the house in which Lincoln died in Washington, D. C., which contains the famous Oldroyd Lincoln Memorial collection, requested a photograph of Benjamin Chapin for framing in the Lincoln House just after the Lincoln Cycle was given a private showing in the National Capitol.

Mr. Chapin felt so pleased with the request that he immediately arranged for a special sitting at his studio, and the portrait has been sent to Mr. Oldroyd by special messenger with a note explaining "The Lincoln Man's" gratification at being able to find place in the Oldroyd Lincoln collection.

RATH GOES TO YAPHANK.

Frederick Rath, scenario editor for Apollo Pictures, Inc., has been called in the draft. He was passed by the medical board and enters the military service on September 19. The chairman of the district board has selected him to have charge of the drafted men from his district when they entrain for Camp Upton at Yaphank, L. I.

Prompt Rebuilding of Eastern Studio

Jaxon Film Corporation's Progress Unchecked by $65,000 Fire at Providence, R. I.

BY a fire that started from undetermined causes at 3 a. m. on August 23, the extensive plant of the Jaxon Film Corporation at Providence, R. I., was damaged to the extent of $65,000. By 3 p. m. work had been resumed making pictures. On the second day following, Saturday, ground had been broken for rebuilding.

The fire destroyed the main studio building at the plant, but left the laboratory unscathed. The company is enabled to go along with its regular work from having an outdoor studio and a small indoor studio left. The work of making Sparkle Comedies and Jaxon Comedies for release through General Film Company will therefore not be interrupted. A serial which the company is producing will not be delayed much. However, considerable film which was being handled on government contract was destroyed in the building which was burned, entailing a setback which will be costly. Arrangements have already been made to replace this film.

Main Studio of Jaxon Film Co., Which Was Gutted by Fire.

The new building is to cost $75,000. The company has also a studio at Jacksonville which can be used if necessary.

Defective insulation of electric wiring is supposed to have caused the fire.

TRIANGLE WANTS EXHIBITORS' CRITICISMS.

"The Triangle Film Corporation will organize an exhibitors' service department at the Culver City studio, which will be maintained solely for the purpose of studying exhibiting conditions and co-operation with exhibitors from the studio end," says Manager Davis. "The individual and community needs of the exhibitors will be investigated from every viewpoint, and sincere effort will be made to determine the most satisfying kind of pictures and the methods of production that will best please exhibitor and public alike.

"Right now I want to take occasion to appeal to every exhibitor in the country to communicate their needs, suggestions and complaints to me at the Triangle Culver City, California, Studio, and I will see that they are given immediate attention by this department. We do not expect to satisfy or please every exhibitor, but our efforts will be directed toward securing the best results obtainable for the majority."

JUDGE WILLIS BROWN WRITES FOR UNIVERSAL.

Judge Willis Brown, widely known throughout the United States as a juvenile authority and educator, has been lured into the motion pictures. That is, the founder and first judge of the Utah juvenile courts and the originator of the Boy City movement, has written a number of stories for the screen which are to be produced by Universal. The first of these stories to be filmed is entitled "Nancy's Baby," in which Violet MacMillan will be starred on the Butterfly program. A series of boy stories will follow. It is in connection with his Boy City idea that Judge Brown has made the greatest contribution to the advancement of children, particularly boys.

The Roll of Honor

EARL METCALFE, announcement of whose appointment as a lieutenant in the officers reserve corps of the United States Army was recently made, was born and raised near Fort Thomas, Kentucky. Lieutenant Metcalfe was a graduate of the Plattsburg camp. At one time he was a captain in the Kentucky National Guard, and has organized many drill organizations. He has appeared in many military and naval characters on the screen. When with the Kalem company he was one of the first players to don a uniform in a war time subject. Also with Lubin he appeared in many military dramas. His last appearances on the screen before departing for Plattsburg were in a Mutual serial, in which he played the leading male role, and with Art Dramas. Lieutenant Metcalfe, who is twenty-eight years old and married, has been assigned to the National Army at Camp Upton, Long Island.

Lieutenant Earl Metcalfe.

* * *

Edward J. McCloskey, formerly Moving Picture World correspondent for Boston and vicinity, and well known in moving picture and newspaper circles, has enlisted in Uncle Sam's Navy, and has been assigned to transport duty. Mr. McCloskey was given a fine send-off the other night in Boston when he departed for New York, where he goes on to one of the world's greatest liners, now a transport, as a yeoman. Mr. McCloskey for two years has been on the reportorial staff of the Boston American. Before that he was a member of the force of the Atlanta staff of General Film. When Edward J. Farrell took over the Southern office of General Film he took Mr. McCloskey South with him as his secretary and assistant manager. On Mr. Farrell's return to Boston, Mr. McClockey left the film business and returned to active newspaper work.

* * *

William Cunningham, owner of the Orpheum and White Way theaters at Fredonia, Kan., has left his houses in charge of Mrs. Cunningham to take up work with the Red Cross.

* * *

Mr. Kindley, of Kindley & Perry, who conduct the Drexel theater at Coffeyville, Kan., has joined the aviation corps.

* * *

Mannie Gottlieb, former manager of Favorite Features exchange, Minneapolis, Minn., is now drilling with Aero Squadron No. 72 at Kelly Field, South San Antonio, Texas.

* * *

R. H. Zerbel, manager of the Marquette opera house, Marquette, Mich., was recently in Detroit bidding his friends goodbye. He has enlisted in New York University Hopsital Unit, and is now somewhere in France.

* * *

Arthur W. Metcalfe, who played a prominent role in the recent Essanay production, "The Golden Idiot," as well as numerous other pictures, has resigned from Essanay and is now training in the Canadian army. Mr. Metcalfe joined the First Battalion, Forty-eighth Highlanders, and is at Camp Borden, Ontario, preparatory to sailing for the front. Mr. Metcalfe is a native of England. He played in several London stage hits before crossing to this country. He has been with the Essanay company two years.

MRS. ALLEN WALKER WITH NOBLE.

Mrs. Allen Walker, who will be remembered for her characterization of Mother Camillo in "The Call of Her People," supporting Ethel Barrymore, has signed with Director John Noble and will appear in a new picture supporting Arnold Daly. For the first time in many years Mrs. Walker will be seen in other than a character part, her "gypsy" and "hag" roles having made her famous in that particular line of work.

Larry Peyton Hero of "The Red Ace"

LARRY PEYTON, one of the best known and most popular leading men in the films, who plays the leading role opposite Marie Walcamp in the new Universal serial, "The Red Ace," announced for release early in October, is an actor of wide experience. Originally "intended for the farm" by his father, who was a tobacco planter in Kentucky, his early training and education were anything but conducive to a career behind the footlights or before the cameraman. With a thorough foundation in the way of elementary education, he was sent to the Colorado Agricultural College, where he started in to learn all the fine points of stable sanitation, mechanical milking, and the rotation of crops.

Larry Peyton.

But, notwithstanding all the lavishing of money and attention upon his agricultural education, Larry always had a hankering for the stage. So it was not strange that the embryo farmer, once beyond the influence of immediate parental association, soon found his way behind the footlights. His debut, in an "ornamental" part, was made at the Curtis theater in Denver, but it was not long before the manager of the stock company gave him something to say. He worked hard those first three months, at the end of which period he went to Chicago and obtained, through a friend, a part in "Human Hearts," that rugged old melodrama known to almost every town in America boasting an opera house. He toured throughout the West in this production, and was later associated with many traveling companies. One of his last roles in the spoken drama was that of Stephen Brice in "The Crisis."

But in spite of his success, Peyton longed for work in the out-of-doors. "I never could accustom myself to the speaking stage," he said the other day, "notwithstanding its fascination for me—it always seemed such a cramped place for a man to work in. I suppose that was due to the fact that I had lived so long in the open, and when a chance came for me to get into the movies I lost no time in availing myself of it. I would never think of going back to the stage."

Before joining the Universal, Peyton appeared in productions of Kalem, Balboa, Lasky and others, and has played important roles with Marguerite Clark, Blanche Sweet and Geraldine Farrar, appearing with the last named as Gaspard in "Joan the Woman." He is fully six feet tall and of fine physique, proving the ideal hero of "The Red Ace."

FOX FILM CORPORATION TAKES MORE SPACE.

To keep abreast of the need for more space, due to the expansion of its business, especially within the last year, extensive alterations are being made in the Leavitt Building, at 130 West Forty-sixth street, New York, after the completion of which Fox Film Corporation will occupy the entire seventh floor.

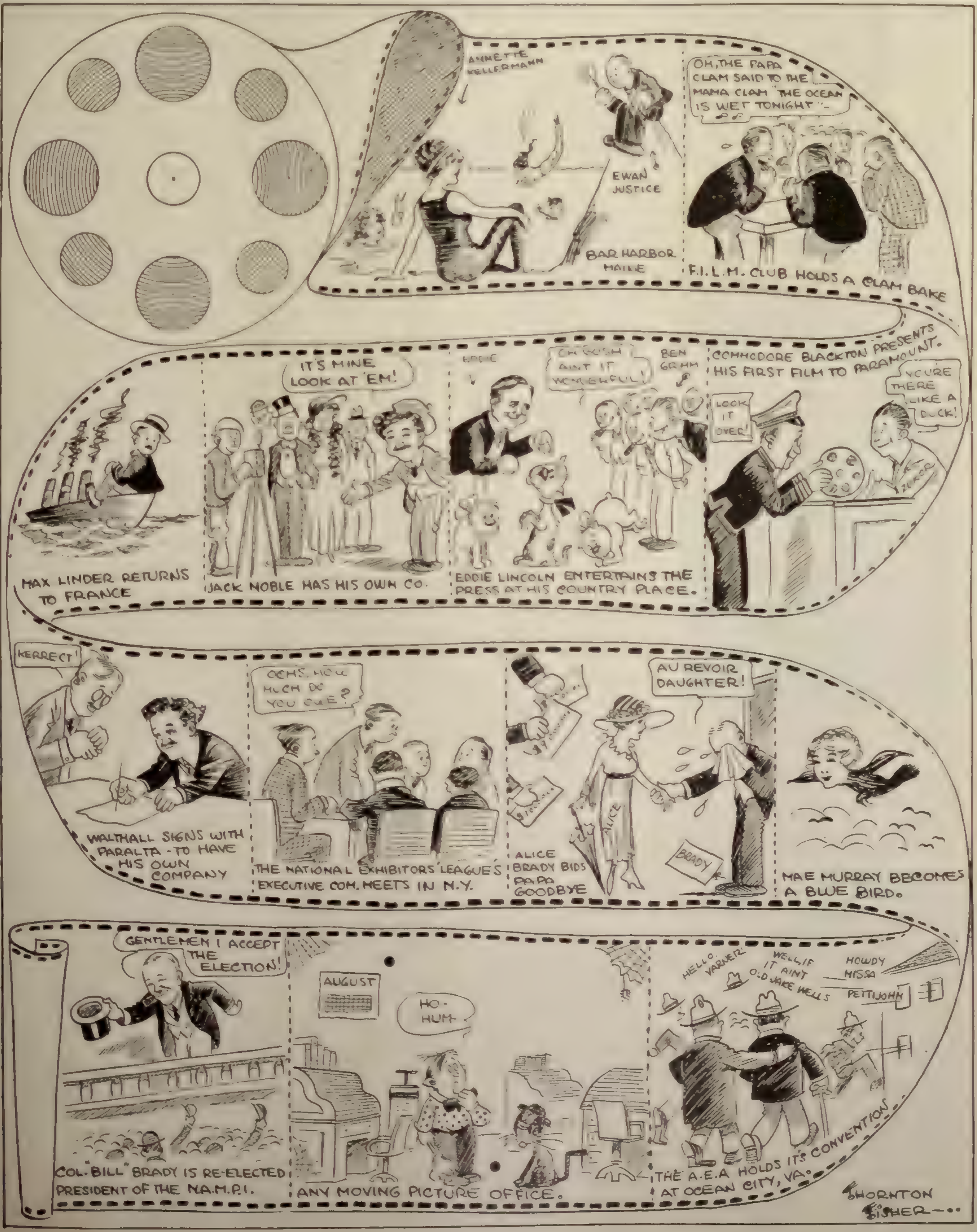
The primary reasons for taking greater area, in addition to that it already has, is the rise of Mr. Fox's Standard Pictures and the growth of the Fox Special Features, which are released weekly. It is only a few years since the company occupied a single floor.

This space has increased steadily until the offices now require five floors. The corporation also maintains an enormous loft, or storehouse, in the downtown section of New York.

CONNOR HEADS MUTUAL IN INDIANAPOLIS.

The Mutual Film Corporation has appointed J. G. Connor, formerly a salesman, as temporary manager of the Indianapolis branch office.

MOVING PICTURE WORLD NEWS REEL for AUGUST


ANNETTE KELLERMANN
EWAN JUSTICE
BAR HARBOR MAINE
OH, THE PAPA CLAM SAID TO THE MAMA CLAM "THE OCEAN IS WET TONIGHT"
F.I.L.M. CLUB HOLDS A CLAM BAKE
MAX LINDER RETURNS TO FRANCE
IT'S MINE LOOK AT 'EM!
JACK NOBLE HAS HIS OWN CO.
EDDIE
OH GOSH AINT IT WONDERFUL!
BEN GRMM
EDDIE LINCOLN ENTERTAINS THE PRESS AT HIS COUNTRY PLACE.
COMMODORE BLACKTON PRESENTS HIS FIRST FILM TO PARAMOUNT.
LOOK IT OVER!
YOU'RE THERE LIKE A DUCK!
ZUKOR
KERRECT!
WALTHALL SIGNS WITH PARALTA - TO HAVE HIS OWN COMPANY
OCHS, HOW MUCH DO YOU OWE?
THE NATIONAL EXHIBITORS' LEAGUE'S EXECUTIVE COM. MEETS IN N.Y.
AU REVOIR DAUGHTER!
ALICE
BRADY
ALICE BRADY BIDS PAPA GOODBYE
MAE MURRAY BECOMES A BLUE BIRD.
GENTLEMEN I ACCEPT THE ELECTION!
COL. "BILL" BRADY IS RE-ELECTED PRESIDENT OF THE N.A.M.P.I.
AUGUST
HO-HUM
ANY MOVING PICTURE OFFICE.
HELLO VARNER!
WELL, IF IT AINT OLD JAKE WELLS
HOWDY MISSA PETTIJOHN
THE A.E.A HOLDS IT'S CONVENTION AT OCEAN CITY, VA.
THORNTON FISHER

Chicago News Letter

By JAS. S. McQUADE

Pictures for War Purposes

An Interesting Chat With John R. Freuler on Patriotic and Other Films.

DURING an interview with John R. Freuler, president of the Mutual Film Corporation, last week the conversation touched on the desire of producers to render willing and intelligent service to the Government in the present crisis. Mr. Freuler is chairman of the war co-operative committee of the N. A. M. P. I., in connection with the Navy Department, and he is in favor of the production of features the stories of which would meet the requirements of the Navy and War Departments. The secretaries of these departments are exceedingly busy men just now, but if each could outline the needs of the hour in his department so that they could be embodied in a feature story for production, the producers of the country are ready to do their share in making films that will give these needs the widest publicity.

John R. Freuler

Regarding the "four-minute men," who deliver speeches in picture theaters throughout the country, Mr. Freuler is of the opinion that much better results could be obtained if the subject matter of these speeches was turned into story form and visualized. By this means more can be told on the screen in four minutes than could be done in a speech that would take half an hour to deliver, besides, the screen story would be more vivid and lasting. This method would also avoid causing complaints from exhibitors, as is now the case in several instances, where the speakers sometimes take up fifteen minutes instead of four. Mr. Freuler intends taking up this subject in the near future with George Creel, civilian chairman of the committee on public information.

There is no doubt that producers will be glad to make special patriotic feature pictures, if the Government departments will outline the special needs that are to be met and which should be given the widest publicity. Devotion to country by those who offer themselves at the front should be equaled at least in willing service by those who remain at home. It is understood, of course, that these special patriotic features are to be released and rented just like other features, and that in themselves they have the attractiveness to win liberal patronage.

Mr. Freuler incidentally mentioned "Our Country's Call," in which Mary Miles Minter plays the leading role, and which will be released October 1. This photoplay story has deep human interest and strong patriotic appeal. Indeed, the dominant note is patriotism. It was produced by the American Film Company, Inc., under the direction of Lloyd Ingraham.

Speaking of the Charles Frohman players now being visualized, Mr. Freuler was much pleased with the outlook. The first of these, "Outcast," with Ann Murdock in the leading role, will be released September 10, and this will be followed by "The Runaway," in which Julia Sanderson stars, the release date being September 17.

"Please Help Emily," which as a play had fine vogue in this country and is still showing in England, is now being produced at the Empire studios, Long Island, with Ann Murdock in the lead. Olive Tell, one of Charles Frohman's stars, is now working in "The Unforseen," another successful Charles Frohman play. The announcement that William Gillette will soon begin work in "Secret Service" at the Empire studios will be received with great acclaim by exhibitors throughout the country.

Mr. Freuler makes no bones in saying outright that he is never satisfied with business; but on this occasion he was compelled to state that he had no cause to complain. And well he may refrain from complaining; for no less than 100 new customers—in the Chicago territory alone—have been secured within the last two weeks in view of the two features a week released, which include Charles Frohman plays and the product of the American Film Company. This, Mr. Freuler concedes, is most encouraging at the present time.

D. W. Griffith Champions England's Natural Light.

At various times we have either read, or have heard it said, that the natural light in England was poor for producing purposes. Now no less an authority than D. W. Griffith explodes the statement, as is shown by the following paragraphs from a recent interview which appeared in the Weekly Dispatch, of London, England:

"There is nothing to compare with the variety of color in an English landscape. You have old walls of between 300 and 400 years old which only time could have painted. The winding lanes have unexpected lines and changing beauty. In the new country the houses are all exactly like each other; in the old country, in the villages, there are so many different shapes and styles of houses that you wonder how it is possible for them to have been invented. Let the people in the States see moving pictures of your English country life—the pastoral simplicity of the villages.

"It is absolute nonsense to say that your lighting here is a handicap. Some of the pictures we have already taken here are the most beautiful we have made anywhere. The light is as good as in the States, and, what is more important, it lasts longer. In the States we have to stop at six o'clock; it gets darker much sooner. Over here we have taken pictures as late as nine o'clock in the evening. Here, too, we can get much more artistic effects because of your long, varying twilight. It is the most beautiful twilight imaginable."

Peel Off the Cotton Wool.

The untiring activities, of late, of Major Funkhouser in the censorial field, as shown in his attitude toward "The Little American," "Within the Law" and "The Spy," all films to which no loyal American can take exception, have aroused great hostility to his methods in Chicago.

The Second Deputy, by some fancied God-bestowed wisdom, assumes the right to prevent adults, no matter how enlightened, from viewing pictures on which he has placed his ban. He predicted for the release of "The Little American" great injury to the feelings of Americans of German origin, and other ills; but I have talked with a number of these citizens and they have testified that they had not suffered any ill effects. The truth is these men are good Americans and don't give a snap for the Kaiser. America is their country and their sons are going to the front for her.

The Major is getting what he richly deserves from all sides, a sample of which is furnished by the following editorial from the Chicago Post, which appeared under the title, "Peel off the Cotton Wool":

> The delicate sensibilities of Chicago's public are being tenderly protected. We are not allowed to see anything that might shock or horrify. We are not permitted to feel a little of the reflected anguish of Europe. Broken bodies and shed blood are the commonplaces of France and

Flanders, but pictures that would help us to visualize something of what our allies have suffered are kept from our gaze.

We understand that the pictures showing the tanks in action at the battle of the Ancre were subjected to the "cut out" process and all unpleasant scenes eliminated before permission was given for their local production. And now the guardian of our innocence refuses to allow "The Spy" to be shown until the "close-ups" are expunged that show a loyal American suffering torture because he refuses to disclose secrets greatly desired by the Berlin police and the German war office.

It is about time we peeled off the cotton wool. This nursery care which we are now enduring makes mollycoddles of us. We cannot hope to live in isolation from the pain of the world—and we should not hope to.

The banned picture contains no horror that the Kaiser's vassals have not inflicted numberless times on their victims. Many things more cruel have been done. It is part of the needed education of the American people to know about these things, and to know about them in a way that will make us feel them.

Major Funkhouser's services as a shock absorber for Chicago are tiresome, harmful, and ought to be ended.

Chicago Film Brevities.

Director J. A. Richmond recently completed "A Midnight Bell," of the Selig-Hoyt comedy series, and is now engaged in the production of "A Contented Woman," another of the Selig-Hoyt comedies, which will be released Monday, Sept. 17. The first mentioned was released Monday, Sept 3.

* * *

Mary Miles Minter took second place, with 1,000 votes, for the first week of the popularity contest now being conducted by the Photoplay Art Magazine. Gail Kane, Juliette Day, Charlotte Burton and Kathleen Kirkham, other American Film Company stars, also secured high places on the list of contestants.

* * *

Colin Campbell, dean of the Selig directors, recently returned to the Selig Los Angeles studios from his summer vacation and is now engaged in the production of "The Still Alarm," in which Thomas Santschi plays the lead Other prominent Selig players in the cast are Bessie Eyton and Fritzi Brunette.

* * *

Sidney E. Abel, manager of Chicago Vitagraph branch office, is circulating a petition for signatures which asks that Major Funkhouser be removed as film censor, or that the censorship be likewise applied to newspapers, sermons and stage dramas. "Within the Law" (Vitagraph) is still held up by the Chicago censor.

* * *

It has been announced that Henry B. Walthall's productions will bear the Paralta brand and that they will be released through the Triangle Distributing Corporation.

* * *

Peggy O'Neil, the well known star in the stage success, "Peg O' My Heart," has been selected to play the lead in "The Penny Philanthropist." She arrived in the city last week and began work at the Wholesome Films studio under the direction of Guy McConnell. Ralph Morgan, who is a popular figure in the cast of "Turn to the Right," which has been turning many away at Cohan's Grand and which is now in the thirty-third week of its run, is playing opposite Miss O'Neill.

* * *

In a recent interview, in England, D. W. Griffith announced that he has already produced a picture in that country which will be worth 100,000 men to the cause of the Allies when shown in the United States.

* * *

"The Spy," a patriotic production by Fox, in which Dustin Farnum plays the lead, has been forbidden public showing in Chicago by Major Funkhouser. A special invitation presentation of the picture, which was attended by many prominent Chicago people, was given at the Studebaker Monday morning, Aug. 27, and the consensus of opinion was decidedly in favor of the Funkhouser ban being lifted. An appeal to the courts will be made for permission to have it shown here. The photoplay critics of the Chicago dailies, who saw the picture at the Studebaker, are all in favor of its being presented in Chicago. Kitty Kelly writes:

"The picture is strongly American—strongly anti-enemy, which is in this case anti-German. It's perfectly respectable, so far as that section of the ordinance goes, and certainly should not arouse any race riot or prejudice among American citizens—the only kind of people there is room for in the country at present."

* * *

Wm. N. Selig, president of the Selig Polyscope Co., recently forwarded a composite film to the National Association of the Motion Picture Industry, New York, which is intended for use in a nation-wide campaign for legislative uses. The first part of this film shows the famous fight in "The Spoilers," in its entirety, which is considered the most realistic fistic event ever shown in a photoplay; the second part shows Tom Mix in some of his most sensational cowboy feats on horseback, and the third shows Kathlyn Williams in several of her hair-raising adventures with wild animals. Everyone who has seen this Selig composite film has pronounced it a strong attraction.

* * *

Friday, Sept. 7, is the date of the next regular meeting of Chicago Local, M. P. E. L. of America, in their hall, on the fifth floor of the Masonic Temple. As Messrs. Joseph Hopp, Peter J. Schaefer, Robert R. Levy, Alfred Hamburger and William J. Sweeney—who attended the recent meeting of the officers and national executive committee of the M. P. E. L. of America in New York—will have some interesting statements to make, a large attendance should mark the occasion.

* * *

W. R. Rothacker, president of the Rothacker Film Manufacturing Company, left for New York City Thursday, August 30, where he will remain for about a fortnight on business.

* * *

The Italian war pictures, entitled "The Italian Battle Front," are continuing to do a crowded business at the Auditorium. Through their influence hundreds of alien Italians have applied at the recruiting stations either to enlist under Uncle Sam or to be sent back to Italy to enlist under King Victor.

* * *

"Efficiency Edgar's Courtship," by Essanay, has been receiving favorable criticism from the local press generally during the week. Taylor Holmes comes in for numerous compliments and high praise for his work in the title role

Mae Marsh

THOUGH she got her start in motion pictures more or less by accident there is no question but what Mae Marsh, the famous little celebrity and star in "Polly of the Circus," the first Goldwyn release, found the vocation she was best fitted for. Her rise in motion pictures has been meteoric.

Miss Marsh is one of the youngest of the stars of the screen. She is only twenty years old. She was born in Santa Fe, N. M., where her father was an officer of the Santa Fe railroad.

The "accident" by which Mae Marsh became associated with motion pictures occurred in Los Angeles. She was in a studio watching her sister, Marguerite, rehearse for a production being directed by D. W. Griffith. The director was attracted by the little girl sitting on a box in the corner and asked her if she would like to go into motion pictures. With a nod of her head Mae Marsh entered upon a great future.

Within three years she was featured in "The Birth of a Nation," and a year later was the star of the modern episode of "Intolerance." Last September Samuel Goldfish, president of Goldwyn Pictures, induced Miss Marsh to join the company he was forming. He admits she was the inspiration for the formation of the Goldwyn corporation. The following is a partial list of the big picture productions in which Miss Marsh has appeared either as the star or in important roles, and covers a period of five years: "The Birth of a Nation," "Intolerance," "The Wharf Rat," "The Little Liar," "The Marriage of Molly O.," "Hoodoo Ann," "The Wild Girl of the Sierras," "The Escape," "A Child of the Paris Streets," "Judith of Bethulia," "The Sands of Dee," "A Temporary Ruse," and "Man's Genesis," the latter her first "hit" and the one responsible for her permanent engagament by the Biograph Company.

Mae Marsh.

News of Los Angeles and Vicinity

By G. P. HARLEMAN

Yorke-Metro Coming East

Balshofer's Company Will Make Pictures in Eastern Studios For Three Months.

IN ORDER to complete the production, "Paradise Garden," which was begun in the Hollywood studios of the Yorke Film Corporation, the Harold Lockwood company, under the direction of F. J. Balshofer, will this week go to New York, where scenes of the picture requiring locations in New York City will be filmed.

Following the completion of "Paradise Garden" in New York, Mr. Balshofer's company will probably undertake the production of several Lockwood comedy-dramas before returning to the Los Angeles studios. Stories are now under consideration, and it is probable that either two or three of these will be produced in the East.

Since bringing the Harold Lockwood company to California about a year ago, the Yorke-Metro company has produced six pictures at the Hollywood studios. According to Balshofer, this is an ideal location for the making of most of the Harold Lockwood features. The York-Metro studios in Hollywood will therefore be closed only temporary, or until perhaps the first of 1918, when it is expected that the Lockwood company will have returned from the East.

Those who are leaving Los Angeles for New York this week are Harold Lockwood; Fred J. Balshofer; Lester Cuneo, heavy man; Richard V. Spencer, scenario editor; Tony Gaudio, cameraman; Ben Pierpaolo, assistant; and Wiley J. Gibson, business manager.

Crane Wilbur to Go on Tour of United States.

Crane Wilbur, whose present contract calling for appearance in a series of pictures for the Art Dramas expires August 22, will leave Los Angeles early in September, to begin the first lap of a nation-wide tour, in which he will make personal appearances at a large number of motion picture theaters throughout the country. Mr. Wilbur will fill the first engagements of his personal tour in the southern and middle-western states and will continue through the leading cities for an extended trip of several months duration. The route of his tour is being arranged by Carlyle R. Robinson, who accompanied J. Warren Kerrigan on the first extensive tour of this kind to be undertaken by a motion picture star.

Los Angeles Film Brevities.

Work on the seventh episode of "The Lost Express" the Signal-Mutual serial featuring Helen Holmes is progressing rapidly, Director General J. P. McGowan having "shot" 180 scenes in two days.

For scenes in this episode Mr. McGowan took the Helen Holmes company to Delmar, California, where a number of locations about the Saratoga Inn were used.

* * *

Sherwood Macdonald, former director of Jackie Saunders, Horkheimer Mutual star, is having his first experience at "shooting the baby" as, in studio vernacular they call photographing the baby star, Gloria Joy.

* * *

Anita King, Balboa's new star, has begun work in a five reel feature under direction of Edgar Jones, who has just completed "The Twisted Thread" for Horkheimer Brothers. Miss King's first story is "The Girl Angle" by L. V. Jefferson. Miss King will be the featured star in a series of six photoplays all to be produced under the management of E. D. Horkheimer and for release by Mutual.

* * *

Jack Dillon, formerly of the Vogue and Keystone Companies, has joined the Triangle Film Corporation directorial staff and soon will begin the production of a picture in which Olive Thomas will play the leading role.

* * *

Mildred Delfino, the Triangle actress who was dangerously injured while working in support of Miss Margery Wilson at the Hartville ranch studio several days ago, is recovering rapidly and soon will return to her studio duties at Culver City.

* * *

Mr. and Mrs. Harry Todd, and daughter Margaret, Harold Lloyd, Marie Mosquini and Gil Pratt were guests at a reception and dinner given by Bebe Daniels, leading lady of the Rolin, at her seashore home at Ocean Park, Sunday, August 19.

* * *

Al Griffin, for five years technical director with the Essanay Company and also with Rex Beach for a long period, has been engaged by the Rolin Company as technical director.

* * *

Deep inroads are being made into the ranks of the Rolin Company by the National call to the colors. Three of the boys have already appeared before the examining board and have been found physically fit for the selective army. They are Hal Roach, Director-General of the company; Herb Kerrigan, assistant director to Mr. Roach and Harry "Snub" Pollard of the Harold Lloyd Company. Dwight Whiting, treasurer, secretary and manager of the Rolin, has just been notified to appear for examination.

* * *

The Harold Lloyd Company, under the direction of Alf Goulding, has started the filming of a new one reel comedy featuring Harold Lloyd. He is being supported by Bebe Daniels and Harry "Snub" Pollard.

* * *

Josephine Sedgwick, who recently joined the Triangle Culver City studio playing forces as a stock woman, has done such creditable work in the first production in which she appeared that she has been elevated to the rank of a leading woman and will play opposite Roy Stewart in the Western star's next picture.

In her new position Miss Sedgwick will be one of the youngest leading women enrolled under the Triangle banner, but she has been engaged in dramatic work since childhood. She was in vaudeville several seasons with members of her family as one of the "Five Sedgwicks" and has been before the camera two years. Her previous appearance in a Triangle picture was in support of Belle Bennett in "Ashes of Hope," which will be released in the near future.

* * *

George Stone, Beulah Burns, Thelma Burns and the celebrated Triangle Kiddies soon will be seen again in a production which has been begun at the Triangle Culver City studio under the direction of William V. Mong.

Margery Wilson is the featured player in the cast and is supported by George Chesboro, but the youngsters have prominent parts in a counter plot that will enable the many admirers to enjoy their work.

* * *

"The Firefly of Tough Luck" is the new drama E. Mason Hopper is directing at the Triangle Culver City studios. Walt Whitman and Alma Reuben are playing the leading roles.

* * *

Four hours a day was the limit of work for the Triangle Company directed by Lynn Reynolds, wihle in the vicinity of Victorville, shooting scenes for the Olive Thomas Comedy-drama, "Broadway Arizona," due to the fact that the mercury around Victorville is on speaking terms with one hundred degrees in the shade, and no shade to be found.

* * *

With activities at the Triangle-Keystone studios in Hollywood, California, slipping along in two-four time, comes the announcement that the famous song writer and director, Harry Williams, will again be with the comedy forces, starting Monday.

Harry Williams has three stories under consideration, his initial production with the Triangle-Keystone studios to be determined as soon as his company has been organized and decided upon. It is likely that he will make his first comedy with Max Asher, who has just signed a Triangle-Keystone contract. Asher is a well known figure in film comedy, his most recent work being with Universal.

* * *

With five companies in operation turning out one and two reel comedies, and another to start next week, the scenario staff at the Triangle-Keysone studios have found litle else to do but work and work hard. Headed by Albert Glassmire, the Triangle-Keystone writing staff now includes Walter McNamara, Walter Fredericks, Harry Wulze, and Anthony Coldowey.

* * *

Enid Markey is finishing her work with the Fox company, a special engagement opposite George Walsh. Her future plans are not fully developed, but she is already considering several offers.

* * *

Margarita Fischer has completed her work in "The Girl Who Would Not Grow Up" and promses to pay Los Angeles a short visit soon. The film is a bright comedy written for Miss Fischer, has been made in and around San Diego. It is likely that Miss Fischer will stick to this line.

* * *

Henry King brought his wife, Gypsy Abbott, to Los Angeles to submit to an operation and the plucky little lady, now in a Los Angeles hospital, is reported as getting along nicely. Miss Abbott was unable to see herself in the preview of "Lorelei of the Sea" in which she did capital work.

* * *

Ten Los Angeles film exchanges will soon be extablished, with convenient offices and supply facilities in a six-story reinforced concrete building at 720-24 South Hill street, alterations to be made by Lawrence B. Burch and Dr. W. Jarvis Barlow, lessees of the building. Plans have been made by architect Frauenfleder for remodeling of several floors of the building for motion picture firms.

* * *

The Los Angeles photoplay colony was a large contributor of talent for a benefit performance given at the Mason Opera House for the French Wounded Emergency Fund. Among those who gave their bit to entertain the audience were Raymond Hatton, Louise Huff, Wallace Reid, Mary Pickford, Charlie Murray, Eric Campbell, Charlie Chaplin, Harry Carol, Julian Eltinge and Hughie Mack.

* * *

W. Todd Martin, of Australia, is registered at the Hotel Alexandria. He is here to buy feature films for release on the Australian market.

* * *

Dan Cupid continues to be a happy busybody at Universal City and a few nights ago the little god of love was chief guest at the wedding of Miss Eileen Sedgwick and Justin H. McCloskey.

* * *

Miss Sedgwick has been featured during the past year in Bison thrillers in which lions, leopards and other beasts of the jungle contribute to the exciting scenes.

* * *

McCloskey came to Universal City from New York a year and a half ago and at present is assistant to Director George Marshall, producer of western pictures.

* * *

The filming of the sixth episode of the latest Universal serial, "The Phantom Ship," has begun under the direction of Francis Ford. Ben Wilson is the featured player with a large supporting cast headed by Neva Gerber, Kingsley Benedict, Duke Worne and Elsie Van Name.

* * *

Director Eugene Moore is rapidly nearing the completion at Universal City of a five-reel drama entitled "O'Connor's Mag." The production, the story of which was written by Charles J. Wilson, Jr., features Edith Roberts. Others in the cast are P. S. Pembroke, Francis McDonald, Harry Mann and Marie Van Tassel.

* * *

With Eddie Lyons and Lee Moran as his principal players, Director Harry Edwards is filming a two-reel Nestor comedy, "The King Was Crowned," at Universal City.

* * *

Frank H. Spearman's story, "The Run of the Yellow Mail," is under production at Universal City by Director George Marshall in three reels. The leading role is played by Helen Gibson, supported by Val Paul, Buck Connors, G. Raymond Nye and Wadsworth Harris. R. A. Dillon prepared the scenario.

* * *

"The Ghost Girl" is the title of a five-reel comedy-drama being produced at Universal City under the direction of Jack Wells. Donna Drew plays the leading role. Miss Drew has in her support Casson Ferguson, Claire Du Brey, Fred Montague and Victor Rottman. The story was written by Patricia Foulds and prepared for the screen by Charles J. Wilson, Jr., and George Hively.

* * *

The Universal western company under the direction of Jack Ford is filming a five-reel drama entitled "Bucking Broadway." It features Harry Carey with Molly Malone playing opposite. George Hively wrote the story and prepared the screen version also.

* * *

With an all-star cast of players headed by Dorothy Phillips, William Stowell and Jack Mulhall, Miss Ida May Park of the Bluebird studios is filming a five-reel drama entitled "The Boss of Powderville." Miss Park prepared the scenario from a story written by Thomas Addison, and which appeared in "Adventure."

* * *

Frank Borzage, who has just joined the Universal company, will make his first appearance opposite Brownie Vernon under the direction of Allen J. Holubar in "The Twisted Soul," a five-reel feature production.

Borzage before entering the motion pictures was on the legitimate stage for several years playing in various stock companies.

* * *

With Ruth Clifford and Monroe Salisbury as his principal players, Director Rupert Julian is filming a five-reel drama at the Bluebird studios. This photoplay, which is being produced under the working title of "Julie Sandovel," was written by Elliott J. Clawson.

* * *

A five-reel drama, dealing with the backwoods, is under production at Universal City by Director E. J. Le Saint. It is entitled "The Wolf and His Mate" and features Louise Lovely. The story was written by Julia Maier and was prepared for the screen by Doris Schroeder. Hart Hoxie, Hector Dion, George O'Dell, Betty Schade and Georgia French appear with Miss Lovely in this production.

* * *

Al Santell, who is directing Victor comedies at Universal City, is engaged in the filming of a one reel farce comedy entitled "The Pink Pajamas." Gladys Tennyson and Dave Morris are the principal players.

* * *

The production of the sixteen-episode serial, "The Gray Ghost," is nearing completion at Universal City, Director Stuart Paton now being engaged on the fourteenth installment of the story. The action is largely carried by Priscilla Dean, Eddie Polo, Harry Carter and Emory Johnson.

* * *

Director Allen J. Holubar has under production at Universal City a five-reel drama entitled "The Twisted Soul," featuring Brownie Vernon. Supporting Miss Vernon are Frank Borzage, Murdock MacQuarrie, Joseph Girard and Miles McCarthy. The story was written by J. Grubb Alexander and Fred Myton.

* * *

To the cast supporting Miss Mae Murray in "The Princess Virtue," which includes Wheeler Oakman, Harry Von Meter, Gretchen Lederer, Jean Hersholt and Clarissa Selwynn, has been added Paul Nicholson, popular star of the musical comedy stage.

This engagement marks Nicholson's first screen appearance since the perfection of motion pictures. He is, however, one of the pioneers of screen acting.

* * *

David Horsley is expected to return to his Los Angeles studios early next week after nearly a month's business trip in Eastern states.

* * *

The Cub Comedy featuring George Ovey has just completed the filming of "Officer Jerry," written and directed by Milton H. Fahrney. The action is somewhat unique in that Jerry is called upon to enact a "cop" role, the sight of a policeman to Jerry ordinarily being the high sign to "beat it."

* * *

Director Thomas Ricketts will this week complete the filming of Mary MacLaren's second feature photoplay made under her contract with David Horsley.

* * *

Harrish Ingraham has nearly completed "The Child of M'sieu," a five-reel drama featuring Baby Marie Osborne for the Pathe program. The camera work executed by William Nobles promises many new efforts as the result of a number of experiments made recently under a new lighting process.

Export Items

By E. T. McGovern.

LEROY GARFINKLE, New York representative of the Sociedad General Cinematografica, has just closed a deal by which his company controls the rights in Chile, Uruguay, Paraguay and Argentina for the Triangle Pictures.

* * *

Myron Selznick has moved his office to the 8th floor of the Godfrey Bldg., and is handling the film advertising service. There is a rumor afloat that Myron may go into the foreign rights selling field.

* * *

Felix Malitz, General Manager of the Piedmont Pictures Corp., is receiving regularly extremely interesting films from France and England showing current topics. His latest arrivals were films showing General Pershing and the American troops in Paris on July 4th and the celebration of July 14th by the French troops.

* * *

Alexander Beyfuss, President of the Iliodor Picture Corporation, informs us that the demand for foreign rights on "The Fall of the Romanoffs" has exceeded his utmost expectations. No contracts will be closed until the showing is made to the trade at the Ritz-Carlton Hotel.

* * *

Fred Warren of the Goldwyn Pictures, reports a continued demand for the rights on his pictures from the Spanish speaking countries.

* * *

The Fleitzer Film Co. of 220 W. 42nd Street, have received five Danish five-reel features for exploitation in the United States and South American territories.

* * *

Jacob Glucksmann has moved from the third floor of the World's Tower Building to suite 407, the same building, into more spacious quarters and invites offers from producers for distribution through Max Glucksmann of Argentina.

* * *

The Russian Art Films, now being exploited in the United States, are open for negotiations for distribution in the South American markets.

* * *

The Universal is inaugurating a campaign through its export department for the sales in South America of "Twenty Thousand Leagues Under the Sea." This picture should have a strong appeal to the Spanish and Portugese speaking people.

* * *

J. Frank Brockliss is preparing to return to England. He will leave his office in capable hands for the erection of a larger export trade than ever before. The Billy West Comedies are a great attraction to foreign buyers and a number of sales have been consummated.

* * *

The Bray Cartoons have been sold for Mexico. There seems to be a strong demand for these laugh-provoking pictures in the Latin-American fields. They now are contracted for in Argentina, Uruguay, Paraguay, Chile, Porto Rico and Mexico.

* * *

The Precision Machine Co. reports a rapidly increasing demand for the Simplex in the South American countries. A big contract is now in contemplation with one of the largest importers in this territory for the exclusive agency of these projectors.

COMPETITION FOR JUVENILE REVIEWERS.

William Fox is offering prizes of $500, to be distributed in five awards of $100 each, for the best written reviews on "Jack and the Beanstalk." Any boy or girl under 14 years of age is eligible and is invited to compete in the contest, which begins with the announcement.

The reviews should be written on only one side of the paper and should be sent to the Fox Kiddies Editor, 130 West Forty-sixth street, New York City. All communications regarding the contest should be addressed to the same office.

Australian Notes

THE censorship trouble has been largely remedied, and all concerned are much more satisfied than they were three months ago. The board has reaffirmed its decision regarding productions of a salacious and harmful nature, and such pictures are not to be allowed to be imported.

* * *

Owing to the great success of his first production, Beaumont Smith, formerly well-known in the theatrical line, has completed a second film subject. A comedy entitled "Hayseeds in Sydney," which is a burlesque on the Australian bush farmer who brings his family to this city. The chief sights of our premier village are shown.

* * *

The Southern Cross Film Company has been registered in Sydney, and will produce short stories. The present program of production consists of two single-reel comedies and several one and two-part dramas. The head of the new concern, J. Goudet, is at present organizing an efficient staff of helpers for all branches of his venture.

* * *

John F. Gavin is likely to give up producing features and devote his energy to two-reel dramas. The great number of features imported monthly from America hardly gives the Australian producer a chance, as his production must be much better than the imported stuff to be marketable. Gavin has therefore decided to produce program fillers, and hopes to finish one subject each week. He has secured a large studio in the I. O. O. F. buildings, Pitt street, Sydney, and is fitting it up with all the latest apparatus.

* * *

Australasian Films, Ltd., this week presented on behalf of the Commonwealth Government a series of war films under the general title, "Australian in Action." This included the "Australians at Pozieres," "The Battle of the Marne," and "The Tanks at the Ancre." Some very original advertising stunts were tried, one of which was a motorcar disguised as a tank, which went round the streets. The "Disguise" was done on a very elaborate scale, and the effect was most realistic.

* * *

"The Barrier" is the current attraction at the Sydney Lyceum. E. J. Carroll's very efficient publicity manager has put over a great advertising campaign in connection with this subject, and the result has been very satisfactory. The picture is undoubtedly a good drawing card.

* * *

Hoyt's Limited has opened a new exchange for a brand of English features, the Ideal productions. These are shown first at the same firm's city theater. Two subjects have already been released: H. B. Irving in "The Lyons Mail" and Albert Chevalier in "The Fallen Star."

* * *

"The Honor System" closed a month's very successful run at the Sydney Theater Royal last week. The big Fox feature has been very favorably commented upon in all quarters. The Farnum de luxe attraction, "A Tale of Two Cities," is the current special attraction at the same theater.

* * *

Australian Feature Films, Ltd., distributors here of Paramount features, have announced that, starting shortly, all features will be released on the open market basis.

The news that Ince and Sennett productions would be released through this exchange, conveyed in a full page newspaper advertisement last week caused much amazement to all in the film business.

THOS. S. IMRIE.

Sydney, N. S. W., Australia, July 24, 1917.

EAGLE TO DIRECT SKATER.

The Commonwealth Pictures Corporation has secured the services of Oscar Eagle to direct their first production featuring Charlotte, the international ice skater. Mr. Eagle arrived in Chicago August 27 and commenced work immediately.

Grinding the Crank

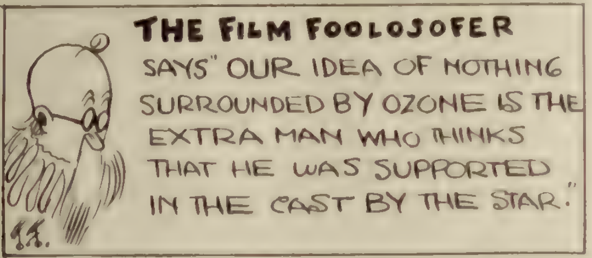
With Thornton Fisher

VACATION is over! Gosh, where did those two weeks go so rapidly?

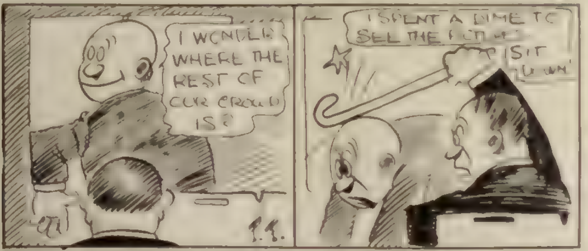
* * *

News report from the Coast says that little Mary Pickford's maid started a free-for-all at the Pickford home. Somebody called the police. Nobody thought of calling the cameraman.

* * *


THE FILM FOOLOSOFER
SAYS "OUR IDEA OF NOTHING SURROUNDED BY OZONE IS THE EXTRA MAN WHO THINKS THAT HE WAS SUPPORTED IN THE CAST BY THE STAR."
T.F.

Met the first guy yesterday who said he never had attempted to write a scenario. Otherwise he was all right.


I WONDER WHERE THE REST OF OUR CROWD IS?
I SPENT A DIME TO SEE THE PICTURE
T.F.

THEY OUGHTN'T TO ARREST A MAN FOR DOING THAT.

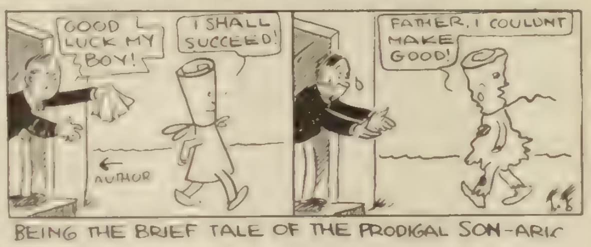
Chicago has recovered from its convention, but it will never look the same

Let's sing a tune.

It's the funniest thing I ever did see;
In fact I may say that by far
It's the cleverest comedy that ever was filmed.
Who me! Why of course I'm the star!

* * *

J. Fillam Foote, the director, when interviewed concerning the work of a certain extra in his recent release said !!!???


GOOD LUCK MY BOY!
I SHALL SUCCEED!
AUTHOR
FATHER, I COULDN'T MAKE GOOD!
T.F.

BEING THE BRIEF TALE OF THE PRODIGAL SON-ARIO

M—UTUAL-METRO.
O—GDEN PICTURES CORPORATION.
V—ITAGRAPH.
I—NTERNATIONAL.
N—EWS REEL.
G—AUMONT-GOLDWYN.

P—ARAMOUNT-PATHE
I—VAN.
C—OSMOFOTO FILMS.
T—RIANGLE-THANHOUSER.
U—NIVERSAL.
R—EX
E—SSANAY-EDISON
S—ELIG

* * *

What Every Man Connected With Pictures Hears.

"Oh! Do you know Bill Hart personally?"

"Tell me, is it true that Gertie Gimpus is married?"

"I'd just love to be in a picture to see how I'd look!"

"I have a friend who'd take fine in moving pictures!"

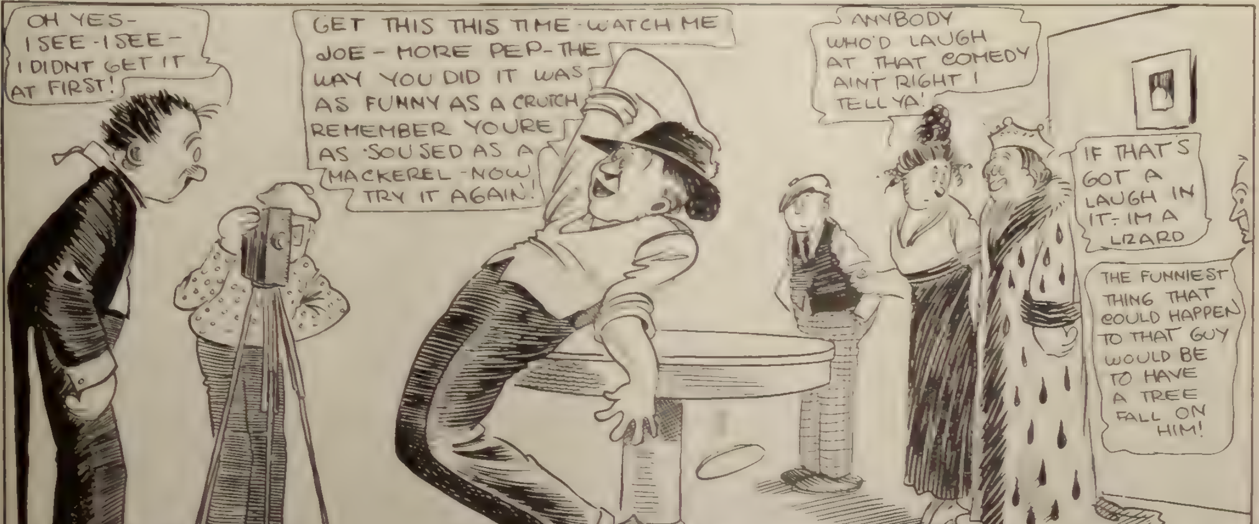
"Does Charlie Chaplin really get what the papers say?"

"See that actor on the screen there? Well after seeing him on the street, I must say the camera certainly is lenient with him!"

"It must be nice to know the actors people read about!" etc., etc., etc.

* * *

There goes the elevator, so I guess we'll go.


OH YES - I SEE - I SEE - I DIDNT GET IT AT FIRST!
GET THIS THIS TIME - WATCH ME JOE - MORE PEP - THE WAY YOU DID IT WAS AS FUNNY AS A CRUTCH REMEMBER YOURE AS SOUSED AS A MACKEREL - NOW TRY IT AGAIN!
ANYBODY WHO'D LAUGH AT THAT COMEDY AINT RIGHT I TELL YA!
IF THAT'S GOT A LAUGH IN IT - I'M A LIZARD
THE FUNNIEST THING THAT COULD HAPPEN TO THAT GUY WOULD BE TO HAVE A TREE FALL ON HIM!
THE DIRECTOR TRYING TO SHOW THE COMEDIAN HOW TO BE FUNNY.
THORNTON FISHER

Spokes from the Hub

By Marion Howard

COMMEND me to "The Sawdust Ring" for pure fun and kid stuff which pleases young and old alike. Why have we not seen the youngster Harold Goodwin before? Strikes me he shared the honors with Bessie Love. Here we get real circus life in action, the young pair traveling with a genuine company, and it was some show when Bessie got in the ring with her burlesque stunt. Nothing deep or new in the plot, but it is good entertainment, and that is what we go to the theater for. One of the funniest things in this was the dream indulged in by the kids, the horse and the dog, worked out for our edification. On the same program at the Exeter theater was George Beban in "The Cook of Canyon Camp" and who had a penchant for flapjacks, otherwise known as griddle cakes. Beban's methods are about the same and he had splendid support in Helen Eddy. It was a joy to see the fine work of Monroe Salisbury. I had not seen him since "Ramona," in which he scored as Alessandro. He had a sympathetic part and deserved all that came to him later, thanks to the cook. The outdoor scenery was excellent.

* * *

Is it not questionable taste for acrobats and other persons doing stunts to drape their bodies with "Old Glory"? It "sure is," at this time, when our flag is held in such high respect the world over—even our enemies have a secret regard for what it spells. I saw a short subject Sunday night, picturing a man on a skyscraper wearing our flag in a questionable manner, and I was glad to hear a few hisses round me. What are directors thinking of to so offend good taste! I have seen my first "Scarlet Runner" with Earl Williams and enjoyed it as all did. We are to get the series each week at the Exeter, which runs good Universal short stories Sundays.

* * *

"The Second Mrs. Tanqueray" went well at the Fenway, though it is somewhat of a tragedy, as all know who have seen the speaking play. Sir George Alexander, Hilda Moore (who is so like Mrs. Pat Campbell in this character) and a finished array of English players gave us an artistic treat. The interiors were pretentious and beyond criticism; still it is not a picture one cares to see twice because it lacks lightness and good finale.

* * *

The Hub is just now enjoying "The Italian Battlefront" picture, one of the best attractions of its kind, put on at the Tremont theater, the first home of "The Birth of a Nation" here and which is one of our coolest theaters. So much has been written in this publication and by the critics all I can say is "them's my sentiments, tew." We have a very large Italian colony—40,000 at least, and I hope all will be able to see this.

* * *

The Community Picture Bureau is doing a tremendous business in its new quarters, and has placed pictures in army camps in New England and other pictures as far away as San Diego, Vancouver and Montana. It does not make any pictures, but supplies the calls from far and near for clean, virile pictures and selects them and it knows what's what. Mrs. William Foster and a large staff are busy well into the night filling orders. This bureau is a Hub institution and unique.

* * *

Glad to see that Rex Beach is making his own titles; that Lillian Walker is getting busy on new pictures, but why such a title as "The Lust of the Ages"—why the misleading word. "lust"? What if it has naught to do with sex, is it a good box office word?

* * *

We had fun over the Motoy doll pictures and liked the novelty.

* * *

"Her Strange Wedding" was some picture and oh, my, doesn't Fannie Ward wear some stunning gowns? Edythe Chapman is one of my favorites, a graceful, well-groomed woman who makes a capital society mother.

* * *

Do we need such plays as "A Strange Transgressor"? It pointed no moral, had no comedy in it to relieve the tension felt in front, and was not especially wholesome. We are surprised at this Triangle offering, though it was superbly acted and put on. Louise Glaum made a fascinating member of the demimonde class, so much so that a man said to his companion, "Gee, I don't blame John Hampton, for she has class." The redeeming part was centered around the kid and here we had some good touches, showing the great mother love willing to sacrifice her all for the sake of the lad. Still, the play apart from this is unreal.

* * *

I saw two splendid pictures of late, one "Time Locks and Diamonds," from the Triangle studios and in contrast to the one just mentioned, for here we get William Desmond and looking for all the world like William Gillette, in a part which suits him evidently. We get a lot of suspense in this, some trickery and good twists. Mildred Harris is better in this than in recent pictures and we liked the ending.

* * *

"Forbidden Paths" with the Japanese actor was another Lasky picture to go well here, with Vivian Martin, Tom Forman and others, and here we get the stoicism of the Japanese wonderfully displayed by Hayakawa. It was a fine bit of acting, as we learn to expect at his hands.

* * *

We liked "The Stolen Treaty" as we do all plays with the secret service sauce as spice. Earle Williams has some support in Corinne Griffith, and doesn't she film well!

* * *

Again I went to see "The Little American," and got a bit more of the picture at the Fenway as Manager Sumner did not cut the offending reel picturing the Red Cross nurse after the vile attack which might better be eliminated, as it is a blot. Mrs. Ayer did not use it at her theater—hence my remark in my last letter. What a wonderful picture Artcraft has given us here, and not a bit of it overdrawn. Good idea to have these scenes presented as they exist somewhere in France and Belgium—yes and in more harrowing detail. We get enough here in this to open the eyes of the indifferent to the type of system we are up against in dealing with the enemy. Raymond Hatton is some actor and wonderfully versatile—here as the young French officer wearing the medal of bravery, sacrificing his arm and with a sorrow in his heart because he could not win the "Little American." He was an artist all through. Only last week I saw him in another role vastly different as a king in that delightful picture, "What Money Can't Buy." I wonder no critic has mentioned his make-up, as he looked like Charles Dickens when he came to this country fifty years ago. It was startling. The titles were great and got a hand.

* * *

Another pair of gems is "The Uneven Road" and "The Lighted Lamp" given to delighted fans by the Essanay company. In the first named where little McAlister figures as a blind child there were two features to hold attention and which have passed unmentioned. One was the unconscious influence of that child (wandering along the street led by her wonderful dog) upon the lascivious mind of the man bent on moral destruction in her home. Of course, "hubby" returned suddenly, but there was the earlier transformation in the man who suddenly realized the mother's would-be sacrifice for the child. Will you who have seen this ever forget the closing picture of Mary and the dog eating ice cream and the knowing look of the dog toward the house? Edwin Arnold seems a dependable man for "The Lighted Lamp." The opening scene was of the cave man order, but I liked best the camp with the lonesome men thinking of the absent ones when the juice of "Home Sweet Home" was turned on in the machine. These plays are novel in idea and well worked out. This is the day of the short story well sandwiched on the program.

"TOM SAWYER" NEARLY READY FOR RELEASE.

Boys of all ages, from ten to ninety, will welcome the advent of Tom Sawyer, the immortal boy, in motion pictures, and the much-loved juvenile hero, who seems to symbolize the real boy character as no other has ever done, will strut bravely across the screen when Jack Pickford portrays the character in his forthcoming Paramount production. The fact that Louise Huff, the other member of the famous "kid" duo, will interpret Becky, is assurance these two figures will be adequately rendered to the last degree of perfection

The filming of the exteriors at Hannibal, Missouri, the place where Mark Twain spent his own boyhood—seventy years ago—has been accomplished. Hannibal Cave figures in the picture and many other spots made familiar through the author's work

British Notes

AS INDICATION of the hold the moving picture has upon the industrial classes in northern England the suggestion has been made by the Kinematograph Exhibitors' Association that the time is opportune for the industry to possess direct parliamentary representation. There are several areas in industrial districts, it is pointed out, where a candidate, apart from political currents, would be well supported in championing the cause of the national amusement, the kinema. In view of the momentous issues before the nation at the present day this may be too optimistic an estimate of his chances, nevertheless, by association with the labor interests now in office with the moving picture as the main plank in the election platform, the return of a candidate does not seem improbable. The Exhibitors' Association, being now a registered trade union, has much to gain by affiliation with the central organization of trade unions, controlled in politics only by the Labor party, and negotiations to this end have already been opened Speculation is rife in the trade as to who will be the first "Movie M. P." Many names have been mentioned, but popular selection favors either A. E. Newbould (chairman of the Exhibitors' Association) or W. Gavazzi King (secretary of the association).

* * *

Samuel Goldfish's undertaking, Goldwin Pictures, proposes a strong campaign for its features on the British market R. S. Edmondson (American Film Releases) has found temporary office accommodation at his new and commodious premises just off Wardour St. for the preliminary work and advertising. Goldwyn's London address until further notice is 16 Great Chapel street, London, W. I.

* * *

Film production is as a strange black art to the Irish peasant people. The colleens of Mullinahone, near Clonmel, were horrified a few days ago at the extravagance of a director of the Film Company of Ireland in rebuilding a thatched cottage, only to burn it down again. The scene was one of many recorded in the Clonmel district for inclusion in a new feature play entitled "Knocknagow."

* * *

A supplementary order of the Privy Council has placed carbons and dry cells upon the list of articles which must be imported into the country by special license only.

* * *

Admiral Jellicoe recently stated that the number of ships in the navy now was in excess of 4,000. From this can be gathered a conception of the immensity of the task of supplying the fleet with moving picture films apart from the gigantic task of distribution. The Lord Mayor of Liverpool has raised a substantial fund for the provision of further Kinematograph outfits for the senior service, while today (July 23rd) sees the opening in London of "navy week." For the next few days many theater and kinema theater proprietors are devoting a day's proceeds for this and other comforts for our sailors.

* * *

The final sitting of the Kinema Commission took place at Westminster last Monday. The Bishop of Birmingham presided and announced that the report (a 500-page volume) would be issued within the course of a few days. He specially thanked the trade for the assistance given the Commission, particularly by Messrs. Newbould and King.

* * *

Printed histories of the great war are as numerous as flies, but it has been left to the instigation of Pathe Freres to make a moving picture anthology illustrative of the progress of the European conflagration since the assassination of the Austrian arch-duke three years ago. War pictures are apt to pall unless of some great battle, but this cannot be attributed to the Pathe "History of the War." It is comprised of the brightest and most interesting selections from miles of negative taken by Pathe cameramen on six war fronts. Mr. Balfour and Lord Derby attended the trade shows last week and warmly commended Messrs. Pathe on the coherence of the animated history.

* * *

The motto of the successful film producer has long been "The Play's the Thing," but it looks as though this slogan is to be steadily usurped by the intervention of the song theme into the gentle art of filmongery. A popular song does not usually embody a plot, but it does have a theme for the nucleus of a story. One of the most successful British subjects, "My Old Dutch," was a simple story written around Albert Chevalier's famous ballad of Cockney life. Now the Ideal Co. is almost ready with another champion tear-enticing melody of last decade, namely. "Asthore," while International Exclusives have visualized that super-sobber, "Daddy." Cannot someone produce a song-story from a humorous favorite by way of a change?

* * *

D. W. Griffith still keeps in or about London, and has been engaged in Kent taking scenes for a forthcoming drama featuring the sisters Dorothy and Lillian Gish. One scene is of a society garden party, and among the people whom Griffith persuaded to appear in the scene were Lady Paget, Lady Drogheda, Miss Elizabeth Asquith and the Princess of Monaco.

J. B. SUTCLIFFE.

Indian Notes

By S. B. Banerjea.

RECENTLY certain leading film manufacturers of America requested the American consul in Calcutta to furnish them with a list of all the bioscope theaters in India. This news has caused some uneasiness in the English bioscope world in India, one of the organs of which has suggested that both British and native proprietors should combine for mutual protection, as the Americans mean the sort of enterprise in the near future which will harm their interest. It adds: "If American promoters intend after the war to open up in various towns in India, they or any others, not British subjects, should be impeded by a special theater tax, or be similarly handicapped by a tax on receipts. So far India has managed very well without American theatrical enterprise, and we have yet to discover that this country is pining for it."

* * *

Now, there are not many picture houses in India. Only Calcutta, Bombay, and Madras boast of half a dozen picture theaters, while Delhi—the Imperial city—Lahore, Mussooric, Darjeeling, and certain other cities have only one theater each. These theaters, I must state, are owned by natives mainly. It must not be concluded that the Indians are not patrons of the bioscope. In fact, they will gladly patronize any decent show. But where is the enterprising showman to cater to their wants? If now Americans come here and open picture houses they will simply meet a want. If you, Mr. Grumbler, have the means, why don't you open picture theaters in the leading cities and towns of India? If you have not the necessary means or cannot command the necessary capital, your rival is sure to occupy the field.

* * *

When the Picture House of Calcutta, which is owned by natives, opened the other day we were told that we would get the best Universal and other American films. We have too much of Pathe in the Elphinstone, and thought that we might now expect a variety of American films. It is understood that, owing to certain reasons, the policy of the Picture House has undergone a change. This policy, we are assured, has been crowned with success, and that large audiences are now greeting the all-British films. I prefer not to discuss the new policy of Messrs. K. D. Bros., the proprietors of the Picture House, but will only remark that they have acted a bit hastily, as they will find out sooner or later.

* * *

Referring to the trial scene, which is a feature of "God's Witness," the leading paper of Asia remarks: "It was a splendid story, but we wish the Americans would be a little less free with their maker's name in movie titles." Obey this order, ye American film manufacturers, otherwise ye run the risk of banishment from India!

* * *

I would advise some enterprising American dealer to secure the great Red Cross film, "The Sick and Wounded in Bombay," for exhibition in his country. It shows that India is trying to move with the times. The rights for premises just off Wardow St. for the preliminary work and is 16 Great Chapel St., London, W. I.

India and Burma have been acquired by the Royal Opera House of Bombay. I think the American rights have not been disposed of yet.

* * *

Calcutta has at last got its board of film censors. It consists of three members—one a representative of the police, and one each from the Trades Association and the European Association. Every Thursday morning they visit one or other of our bioscope theaters and pass the weekly program. It is to be regretted, however, that no native is on the board. The bioscope theaters are mostly patronized by natives, and it stands to reason, therefore, that a representative Indian should have been among those selected. The censorship has been established on the score of morality. Now, many European manners and customs are repugnant to the Indians. Take the film, "Midnight at Maxim's," for instance. It is objectionable in Indian eyes, but Europeans do not object to it. No wonder it has not been withdrawn. But if an Indian were on the board he would have insisted upon its withdrawal. The Indians found little or nothing objectionable in "Who Pays," but only three or four episodes of this series were shown. I need not multiply instances. Suffice it to say, however, that on the board of censor the Indian and not the European element should have predominated. I should add that the board is a tentative measure. It has a life of one year only, but it will be made permanent. The Calcutta vigilance committee, to which the board is mainly due, has just issued a report of its activities, which contains much interesting reading. Already I hear the wails of the proprietor of a leading bioscope theater of Calcutta. He has been compelled to take off certain films. He has had a fling at the "crank brigade" in his paper recently, and hopes that its interference will not influence the Government toward any decision which will unduly tie the hands of proprietors and managers. He specializes in all British films.

* * *

We have had a succession of Gold Rooster plays at the Elphinstone. By way of variety, Mr. Madan is now showing us the big Balboa film, "The Red Circle." It is bound to draw big houses. At the Picture House we have had the opportunity of seeing the Bluebird photo drama, "The Girl of Lost Lake," "The Secret of the Swamp," and "Barnaby Rudge." At the Bijou we witnessed "The Black Orchid," "Ultus and the Secret of the Night," and the Selig film, "The Hare and the Tortoise." This theater had to withdraw "The Chalice of Sorrow" after showing it for one day only. Mr. Bandmann is showing "The Battle of the Seine" to crowded houses. At the New Alexandra cinema (Kristma Theater) of Hyderabad, which was opened last January, "The Woman Who Did," "Pearl of the Ganges," "She," and other all British and several Chaplin, Keystone, and L-Ko films have been shown with success.

* * *

The Essanay company's decision to announce the running time of film instead of its length has been approved by Mr. Incasse and other Bioscope theater proprietors. Mr. Incasse suggests that the Essanay action should be copied by all other film manufacturers, and that Bioscope managers should also notify the time table of the feature film in their program. At any rate he has begun doing so. I hope Mr. Madan will follow suit.

BLACKTON RESIGNS FROM VITAGRAPH.

Having completed the taking of scenes for his first production for Paramount, "The World for Sale," a screen version of Sir Gilbert Parker's widely-read novel, J. Stuart Blackton has formally resigned as vice-president and secretary of the Vitagraph Company of America, with which he was so long associated.

Commodore Blackton feels that inasmuch as he will henceforth devote all his time to his own productions, he would be unable to properly fill the offices he has held with Vitagraph.

CHARLES MILLER NEW DIRECTOR FOR NORMA TALMADGE.

Charles Miller, who for two years directed many of Triangle's greatest productions, has been engaged by Joseph M. Schenck to direct the Norma Talmadge photoplays. The first effort of Mr. Miller's new affiliation will be Grace Miller White's "The Secret of the Storm Country," where the original scenes of the story were laid. Mr. Schenck's attention was called to Mr. Miller through the splendid work he did under the Triangle banner, for Bessie Love, in "The Sawdust Ring," for Dorothy Dalton, in "The Flame of the Yukon" and for Bessie Barriscale.

Arthur Leslie's Book

"Who's Who and Why: The 100 Leading Lights of the Screen" Is Well Received By Newspaper Editors.

"WHO'S Who and Why: The 100 Leading Lights of the Screen" is both the title and the description of a compact biographical cyclopaedia of photoplayers just prepared and published by Arthur Leslie

As its name implies, it is selective in its scope and aims only to include the actors and actresses of the screen who have won assured position as recognized favorites, or those who have given proof that they will soon take their place with them. As the "Why" in its titular "Who's Who and Why" indicates, this book does not limit itself to the dry details of the player's professional career, but gives his or her life history in such manner as to throw informing light on the causes that have led, or are leading, to the winning of success. In these intimate personal details of early work and early struggle that are here given may be found a deeper interest than in the later records of achievement. It is a book that will be of the greatest aid to every editor controlling a department devoted to photoplays and photoplayers, and the one purpose that led to its compilation was to fill a need that has been felt in every newspaper office. Wide recognition of this fact is already coming from editors throughout the country.

The book is inscribed "This work is respectfully dedicated to Carl Laemmle, President of the Universal Film Manufacturing Company, whose fine courage and broad vision made the motion picture world safe for democracy." Leslie refers to the fight made by Mr. Laemmle as the first big independent producer.

Vivian Rich with Universal

VIVIAN RICH, one of Universal's latest acquisitions, is at present playing opposite Neal Hart in a five-reel feature entitled "The Bumble Bee." Miss Rich says that when she graduated from high school her parents wanted her to go to college, but she had a longing for the stage and prevailed upon her father and mother to permit her to gratify her ambition in that direction. There was no serious objection upon their part, as both had been theatrical people themselves.

Vivian Rich.

One of the first productions in which Miss Rich appeared was "The Country Girl" at the Herald Square Theater, New York. The same season she joined Gus Edwards in vaudeville and after a time with his company came with her mother to the Pacific Coast. That was in 1913, and she joined the American Company, subsequently playing under the banner of William Fox.

Among the notable features in which she has appeared are "Holly House," "Pastures Green" and "The Little Troubadour," in all of which she played leads. Miss Rich also appeared opposite William Farnum in 'The Price of Silence."

Vivian Rich is a great reader. She is seldom to be seen without a book, and her dressing room looks like a small library. Occasionally she tries her hand at a short story, and has had some success in inventing scenarios. Nearly all outdoor sports appeal to her, motoring being her special hobby; but, unlike most girls, she is a thorough mechanician and can overhaul her own car like a paid expert.

CARMEL MYERS WITH JEWEL.

Carmel Myers, one of the most beautiful women of the screen, has joined the forces of Jewel Productions, Inc., and made her first bow as a Jewel star in "Sirens of the Sea" at the Broadway theater. It is understood that Miss Myers will shortly be featured in an important Jewel production.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

Interesting Educationals

One Topical Subject, Four Travel, Two Zoological, Two Industrial and One Historical.

"Efficiency Via Express" (Paramount-Bray).

THE manner in which our express packages are handled on their way from one part of the country to another is shown in the 82d release of the Paramount-Bray Pictograph. Here we learn that in one of the largest express offices in the country some 50,000 packages arrive per day. These packages must also leave this office and start on their several journeys on that same day; and in order to do so and to avoid congestion remarkable efficiency is necessary in the handling this immense mass of material, including live stock, plants and all the other kinds of things that travel by express. When waggons come to the terminal a crew is ready to unload it. The packages are then tossed onto a wide endless belt which precipitates them onto a tremendous revolving cone. Around the base of this cone stand forty-eight men, each man representing one of the forty-eight states of the Union, and so expert are they that as the packages slide down the slippery sides of the cone they are picked out and properly sorted into the bins of the proper states. Back of the bins again stand boys who reassort the packages according to counties, cities, towns and villages. The subject is well illustrated and interesting.

"Alaska Wonders in Motion No. 3" (Educational).

This interesting reel opens with views of the village of Kenai which was founded 160 years ago by a tribe of the same name. A number of types of this tribe are shown, and we are told that many of them go blind because of the number of months to which they are subjected to darkness, having only three months in all the year when they have daylight. Some good views illustrative of the fishing industry are given, and remarkably well-photographed scenes in which the interest is focused on the ice floes in the neighborhood of Miles Glacier, showing the constant dropping of immense pieces of ice into the water below. This Alaska series is an unusually good one, and can be relied upon to interest an audience. Other scenes of interest are the interior of a Russian church, and the Million Dollar span on Copper River between Miles and Childs glaciers

"China and the Chinese No. 5" (Educational).

One of the principal features of this number illustrates the cotton industry as it exists in China. Here the laborers work at picking and hauling the cotton for a few cents a day. We are shown their primitive methods of spinning and weaving the cotton, and later a more modern method, to photograph which the side had to be taken from the small factory in order to get enough light by which to make the picture of a girl at work at a loom The making of bamboo and grass rope introduces us to other primitive methods. Then there is pictured a feast day, and the elaborate funeral of a rich Chinaman. A leaning pagoda 1,300 years old is among the other interesting sights of the picture and also a view of the Loo Chow pagoda, the largest and most beautiful in China.

"Norway" (Paramount-Holmes).

In his trip to Norway Mr. Holmes lands us at Bergen, where he gives us a closeup view of the genuine Norwegian at the fiish market of this typical Norse city. A journey by rail takes us from Bergen along the shores of the famous Norse fiords through the most beautiful of scenery. In carioles we make the trip through the Romsdal, alighting now and then at the very steepest places, or to gaze at the splendors of such waterfalls as the Voringfos or to photograph Alpine lakes snuggled in the heights of the mountains. One of the delights of the trip is a cruise on the Telemarken Canal, which your steamboat passes through in about 30 minutes of actual time. The famous Trondhjem cathedral and the hotels at Balholm are also interesting sights. Finally we arrive at Hammerfest, the most northerly of all the cities of the earth, where we meet the Laplander with his reindeer. A delightful scenic.

"Historic Monterey, California" (General Film-Selig).

In World-Selig Library, No. 15, is a good series of pictures of points of interest in Monterey, the capital of the province under Mexican rule. The first theater (built as a hotel), the first frame house, and the first brick are shown. The most interesting view is the home of Robert Louis Stevenson. The custom house, which has had the flags of Spain, Mexico and the United States over it, is shown. Also the rose bush planted by General Sherman. He fell in love with a senorita when he visited the city and when he left he planted a rose bush, saying that he would return when the roses bloomed.

"Animals in Winter" (Educational-Ditmars).

This picture opens with a delightful winter scene showing a herd of buffalo feeding at the Zoo in winter. The scene is especially effective, photographed as it is with the winter landscape as a background. This is followed by several scenes at the Zoo during a blizzard, with sheep huddled together on a rocky slope. Then we are introduced to the walrus in his winter quarters and learn that his icy surroundings are the height of his ambitions. The same is true of the Polar bear, who sniffs the approach of the winter season with evident delight. The tropical gorilla taking a carriage ride well muffled up to protect him from the elements is amusing. The picture closes with some amusing scenes showing the feeding of the beckoning bear.

"Ancestors of the Horse" (Educational-Ditmars).

The various species of the horse family as shown in this picture, which has been carefully arranged by Raymond L. Ditmars, are the Celtic horse which roamed a part of Europe during the ice age, the Norse or Scandinavian horse of the same period, the wild horse of Mongolia with colt, and the kiang or wild horse of Tibet. Then there is the Chapman zebra with its colt, the Abyssinian zebra with narrow stripes and the mountain zebra with wide stripes. An interesting number.

"The Silk Industry of Japan" (General Film-Selig).

In World-Selig Library, No. 15, silk is traced from the egg of the moth to the finished cloth. The moths are shown laying eggs. Then after a gorge of mulberry leaves, they are shown making cocoons. The process of reeling this silk from the cocoons as they float in a pan of warm water, is shown, followed by the spinning and weaving processes. Four thousand yards of silk may be taken from a single cocoon. We have often read of these processes, and we can say that they mean much more as pictured here.

"Tuna Fishing in the Pacific" (General Film-Selig).

In World-Selig Library, No. 15, is a picture of how tuna fish are caught in the Pacific. They are pulled into the boat, knocked on the head with a club and cleaned at sea. Some of these fish reach a length of fifteen feet and weigh fifteen hundred pounds. Fish of this size are not shown. Other fishing subjects shown in brief scenes on this reel are: Mussel hunting, and salmon and rock cod fishing. A fifty-pound salmon is shown. An interesting feature is the securing of salmon for spawning purposes. Taking the eggs from the female is shown clearly. The subtitle calls this "despoiling the female." This has a criminal connotation It is as if one should speak of stealing hens' eggs instead of gathering them. The correct expression for taking the eggs from the female salmon is "stripping them."

"Pioneer Days" (Selig).

This is a two-reel historical picture of the massacre of the whites at Fort Dearborn settlement (the site of Chicago) by the Indians on August 15, 1815. The picture begins with scenes about the fort. Then follows the evacuation and the attack by the Indians. In the course of the massacre several persons are tapped on the crown with tomahawks, but the picture is not bloody. This is an instructive picture. It is entertaining. And it is done on a big scale.

Russia to the Front

Rialto Theater Gives Up Whole Program to Depicting Scenes Relative to Russia's Freedom Preluded by Scenes on the Russian War Front.

THE unusual program exhibited in the Rialto theater, New York City, the week of Aug. 20th, is deserving of more than a passing comment. The management, alive to the importance of a picturization of Russia's awesome position of having at last entered the gateway of freedom after centuries of serfdom, gave up the entire program of an entire week to the exhibition of the Skobeleff Committee's motion pictures of the Russian campaign on the Caucasian front, the Southwestern front, the Russian Revolution and the famous first celebration of Russian independence held May first, 1917.

These pictures are not only well photographed, but have the quality of conveying more clearly, more impressively than anything else possibly could, the immense significance of the Russian Revolution in world civilization. One could scarcely view these scenes in which surging masses of individuals of all classes joined hearts as one in celebrating what was not only the greatest even in the history of their country, but one of the greatest events in the history of the whole world, without being aroused to a high degree of enthusiasm and admiration for the heroes of the hour.

The program opened with Tschaikowsky's "March Slav" splendidly rendered by the Rialto orchestra, followed by scenes on the Caucasus front showing the transporting of supplies and wounded soldiers over the mountains. The "Plastun" Cossacks in a flanking movement in the rear of the Turks presents some effective scenes which are followed by a view of Anatolia as seen from an aeroplane. With the Russian fleet on the Black Sea we see the destruction of a causeway bridge, breaking communication between the Turkish army and Trebizond and the destruction of a floating mine by machine guns, as well as much else of interest. The fall of Trebizond is also well depicted, showing Mr. Kaiser, United States Consul, at the head of the people of Trebizond, who carrying a white flag of truce went out to meet the commander of the Russian detachment, to hand over to him the keys of the city. The desecration of the monastery of Pochayev, showing how the German soldiers, respecting not even the dead, opened the tombs and threw the corpses from their coffins in search of treasure, and the replacing of the bodies and re-bricking of the tombs by the Russian soldiers, testifying to the grossness of German soldiers.

The remainder of the program had to do with scenes relative to the Russian Revolution and encompassed the funeral procession of the four hundred victims in Mars Field, Petrograd, when the entire population of the city turned out to pay a final tribute to the heroes of the Revolution. Views of the fortress of St. Peter and St. Paul, the gala jubilee session of the State Duma, April 27th, 1917, and scenes showing the celebration on Mars Field on May 1st, 1917, encompass a wealth of material to make the thoughtful individual stop and think. Pictures of the Czar, the Czarina and the entire Royal family of Russia, who, according to a subtitle, "are now in an ordinary railway coach on their way to Siberia", are also included in the collection.

The weight of this program was relieved by interpolations of Russian music well rendered by the Rialto orchestra and a Russian male chorus.

New Suffrage Film

"Woman's Work in War Time" Title of Propaganda for New York State Woman Suffrage Party Made by S. S. Film Company.

J. CHARLES DAVIS, JR., of the S. S. Film Company, 220 West 42d Street, New York City, recently produced for the New York State Woman Party, a propaganda film which is not alone destined to fulfil the purpose for which it was made, but is a credit to its maker.

This statement is not intended to convey idea that the two-part picture, "Woman's Work in War Time", is an elaborate production with a big story, for it is not. On the contrary the story interest is very slight. We are introduced first to a much domesticated mother whose daughters are enthusiastic workers for the suffrage cause. The daughters in a successful attempt to convince the mother that their cause is a just one, and that women are at the present time actively engaged in important work for the nation, taking the places of men who must answer their country's call to battle, afford an opportunity of exploiting the subject on the screen. For this purpose Mr. Davis has photographed the various recently acquired activities of women, such as farming, making ammunition, working in locomotive shops, and working as conductors on trolley cars. Some scenes showing the food conservation classes at work at the War Service Department of the New York State Woman Suffrage Party are also included in the picture. Scenes at the headquarters of the Suffrage Party picture Mrs. Norman Whitehouse and her associates discussing important matters; and in closing the picture the son of the house having gone to war a splendid view of the soldiers marching down Fifth avenue is given.

During a conference of the New York State Woman Suffrage Party which was held at Saratoga on Aug. 29th and 30th, this film was exhibited before Governor Whitman. It is expected that it will be given immediate distribution throughout New York State by the A. Kay Company of 729 Seventh avenue, New York City.

Retreat of the Germans

Official Government Pictures Taken on the British Front at the Battle of Arras Shown at Strand Under Direction of Pathe.

THE Pathe Exchange, Inc., is responsible for the presentation of the Official Government Pictures of "The Retreat of the Germans at the Battle of Arras", which have been seen at the Strand theater in two instalments during the past two weeks. These pictures are remarkable for the fact that they bring us extremely close to the actual battle. They repeat without any startling gruesomeness the story of how a great battle is conducted. They suggest again the dreadful efficiency embodied in the British tank; and in fact we are face to face with the realism of battle as we view these pictures. We see men obedient to the battle call emerging from their dugout to man the big guns for an attack on the enemy's positions and the various maneuvers and rushing forward of troops and artillery in pursuit of the retreating Germans. There is nothing singularly spectacular about these pictures. They are merely as true a statement as a merciless camera can give of things as they happened at the Battle of Arras.

The Call of the World

The Moving Picture Must Put Forth Its Full Power in the Service of Humanity.

Under the caption of "A Call" many pictures have been put upon the market and readily accepted by the public as filling certain very necessary conditions, revealing certain requirements and meeting with acceptable and often profitable responses. "The Call of Nature" has been made and met; "The Call of the West" and "The Call of the Wilds" have each in turn had their messages instructive, helpful and entertaining by means of the moving picture. A new call has now come in a more concrete form and from a far wider field than any yet imagined by any scenario writer. This call is not for a certain kind of picture from a certain locality and for a certain purpose however laudable; it is a world call for the whole powers of the moving picture to put forth its greatest efforts in the service of humanity.

The Call from the Nations.

All the great nations of the earth have called upon the moving picture to assist them in seeing that which the human eye cannot see and to record indelibly all the varied scenes of domestic, commercial, industrial activities both for peace and war. In war the activities of a nation are exercised to the utmost degree and to the last detail. Every nation has become one vast unit through the amalgamation of all its powers and forces for concentration upon one purpose and objective.

The moving picture has been seized upon as being at once a time saver, illustrator, teacher and recorder; it would seem difficult to find an occasion of necessity which the pictures do not fill their new, yet all important task, and that they do so with thoroughness and efficiency is only a natural result of their applied powers.

In addition to the numerous unofficial uses of the camera, every government has taken official cognizance of the need of the times and official pictures of the natural activities and especially the war scenes are being exactly recorded.

The great nations have organized and equipped moving picture departments, so that faithful reproductions of all stages of the war's progress may be permanently recorded. How different to former years when the description of an intrepid war correspondent alone was sufficient of the artist to produce a few pictures of important events for the walls of the nation's art galleries. Now any selected scenes may be faithfully reproduced while the whole relationship of scenes and events become an eternal chronicle.

The Call of Governmental Departments.

As if in subdivision of the work of the nation, the departments of the Government find the need of the moving picture and call for its particular and specific aid. Answering this call in the United States the moving picture industry is now positively mobilized into War, Navy, Treasury, Agriculture and other permanent departments, including the new commissions, such as Food Control and Training Camp. In a word, there is no department, either permanent or special, which is without its associate branch in moving picture work. The work of these departments must of necessity be most helpful and far-reaching and the help given by the pictures beyond computation. When the government saw the wisdom of mobilizing the moving pictures it secured at the same time the interests of the whole people, for are they not inseparable, and from the fact that the pictures are the great leaders of the people, we can safely paraphrase an old saying and declare that "as go the pictures so go the people," and when the government secures the picture help they secure the people also.

The Call of the Red Cross.

Patriotism and Humanity are nowhere linked together as in the Red Cross; the two highest attributes of human character are found in the theory and practice of the Red Cross movement; nowhere else are God, Country and Man blended in happy unison for the good of all. The Red Cross has asked for money by the millions of dollars and has been fully answered. The Red Cross has asked for trained volunteers by the thousands and has received a noble response; now this same organization calls for the moving picture to bring its influence to in further spreading its gospel of help to all mankind and the moving picture is going to reply to the fullest extent of its great abilities. To secure twenty millions of members is the first object of this new call to show America's teeming millions how, while patriotism is compelled to fight battles, humanity can minister to all those needs the curse of war imposes upon all. Never was a nobler work placed before or upon any power than that which is here made the objective of the moving picture and never will any response be more thorough and acceptable

The Call of the People.

Race, creed, color and language are one in the interpretation of the moving picture. This is another link in the chain of mutual purposes now dominating the civilized world, and the peoples of the earth are calling upon the moving pictures to do three things: Aid them in that war which is to destroy war and make democracy safe for all; keep them enlightened as to the progress of all the many sided events of that war and become the eternal historian, chronicler and illustrator, so that in ages yet to come because of the moving picture, "generations yet unborn" shall receive an education which shall lift them into a realm of knowledge so superior to our times that, beginning where we leave off the benefits of our struggles, aims and victories shall be the seed from which shall spring up a newer, brighter and safer world.

EXPERT REVIEWING.

"A Pleasing Role." While the ability required to review a picture is of no mean order, the power of descriptive language should run parallel with the ability to discern. The art of the reviewer was recently the subject of some sarcasm in a certain moving picture trade paper which tried to ridicule—without cause and without effect—the reviews of one of its contemporaries; to this same paper we are indebted for what their own reviewer considers "A Pleasing Role."

The latest release of a picture in which Madam P. takes a leading part, we find she fills the role of a young lady who is compelled to marry a man she despises to save her mother from a scandal consequent upon her cheating at cards.

Her married life being one of prolonged and intense misery, which she endures for the sake of her boy, who is a victim of the father's cowardly hate, until unable longer to endure his treatment the wife, seeking to defend the boy from further abuse, shoots the father and so tragically puts an end to a life of such brutal associations. This is the "Pleasing Role" which our neighborly reviewer describes as being so well filled by Madam P. Just in what way it is "pleasing" we are not enlightened; possibly our ignorance prevents us from seeing the point, but we learn the lesson that when a woman becomes the wife of a coward and a brute and enacts a tragedy to defend her home from his continued abuse, she is filling "A Pleasing Role." W. H. J.

TRUE AND "FAKE" FRENCH OFFICIAL WAR PICTURES.

Edmond Ratisbonne, head of the French Official Pictorial Service in the United States, has had his attention called to certain war pictures advertised as "French Official" and showing gruesome or faked scenes of prejudicial character.

The French Official pictures, handled in this country by Mr. Ratisbonne, who is the delegate of the Photographic and Cinematographic Division of the French Army, are very carefully edited and titled, and are patriotic, educational and intensely interesting from the American as well as the French point of view.

It is unfortunate that certain unscrupulous parties are using "patched up" Official pictures with other pictures which are not official, and which give a distorted and undesirable impression, and are offering these pictures to the exhibitors as "French Official."

Mr. Ratisbonne wishes to call the attention of all patriotic exhibitors to the fact that these are times when the performances of the Allied Armies must not be misrepresented, and that they should co-operate with him by preventing the exhibition of "pirated" pictures.

All owners of bona fide Official French war pictures may obtain the written endorsement of Mr. Ratisbonne: and all exhibitors showing such pictures are urged to demand such evidence before booking pictures which are represented to them as French Official. W. H. J.

WEEK'S RUNS AT NEW YORK'S ACADEMY.

Arrangements have been made to show William Fox's three big Standard pictures, "Jack and the Beanstalk", "The Spy", and "The Conqueror", at the Academy of Music, New York, after the runs of these productions at the theatre for the entire week. The doors will be opened at ten o'clock each morning, and inasmuch as the historic playhouse seats more than 3,100 persons, new attendance records will probably be established.

"The Spy", now at the Globe for a limited engagement of two weeks, will then take the screen for the entire week of September 9, at the Academy. During the week of September 23, "The Conqueror", R. A. Walsh's American drama with William Farnum in the stellar role, will be the attraction.

The policy at the Academy of Music, of which John Zanft is managing director, has been hitherto to make a wid-week change in programme.

JUST

ISSUED

Our second list of EDUCATIONAL and SELECTED FILMS covering releases from January 1st to June 30th, 1917. A handy reference list for managers and others in selecting programs for children's matinees. A few of the first list containing film releases of last six months of 1916 still on hand. Twenty cents for each list, postage paid.

MOVING PICTURE WORLD
17 Madison Avenue :: :: :: New York

Popular Picture Personalities

WHO'S WHO IN THE MOVING PICTURE WORLD

Compiled by the Statistical Department.

MALONE, Molly. Born in Denver, Colorado. Her father was Irish and her mother English. Is five feet two inches tall and weighs 108 pounds. Fair complexion, chestnut hair and dark brown eyes. Miss Malone has had no stage experience, making her debut directly before the camera in 1915 in The Little Angel of Canyon Creek. He is at present a Universalist, but has been with the Vitagraph, Lubin and Lasky Western companies. Some of the best remembered plays in which she has been seen are The Girl in the Garret, The Red Stain, The Telltale Clue, The Lawyer's Secret and Mountain Blood. Miss Malone writes that swimming, tennis and riding are her pet fads, but the thing she loves the most is her work, and she adds "truly," with a line under the truly to make it emphatic, because she did not have time to run down to the notary and hold up her right hand and solemnly swear.

Molly Malone

KING, Henry. Born in Christiansburg, Va. American parentage. Is half an inch over six foot mark and weighs 184 pounds. Fair complexion, brown hair and blue eyes. Mr. King made his stage debut in February, 1903, and for ten years played in stock and productions. In stock he has played in New York, Cleveland, Buffalo and Chicago. He has also appeared in The Lion and the Mouse, The Devil, Graustark and for a season played a round of Shakespearian parts. In January, 1913, he made his debut in pictures in the lead in Love and War in Mexico, a Lubin West-Coast production. He remained with Lubin for a year, then went to Balboa, where he remained for three years and ten months, and is now with American. He has been director and co-star of Should a Wife Forgive and with Little Mary Sunshine in Joy and the Dragon and Twin Kiddies. Likes swimming, motoring and all out door sports.

Henry King

SLOMAN, Edward. Born in London, England. English parentage. Six feet tall, weighs 165 pounds. Dark complexion, dark brown hair and gray eyes. He made his stage debut Christmas, 1904, and for more than eight years played in English and American productions, including the lead in The Wolf. He made his picture debut on March 10, 1913, his first part being the juvenile lead in Universal's The Severed Hand. He was Trine in the serial Trey o' Hearts, Prince Hassan in Under the Crescent, Aaron in The Vengeance of the Oppressed, and had the leads in many of the Lubin productions made by Capt. Melville on the West Coast. He is at present with American at Santa Barbara and directs as well as acts. His fads are an odd mixture, for he loves hunting and motoring, but is also a painter and writer, being the author of numerous two to five reel plays done by Lubin and American.

Edward Sloman

PERIOLAT, George E. Born in Chicago. His father was born in France and his mother in Ireland. He is five feet ten inches in height and ten pounds shy of the 200 mark when he gets on the scales. Brown hair and blue-gray eyes Mr. Periolat was for eighteen years on the speaking stage, and will be best remembered in his stage work through appearances in Otis Skinner's Prince Otto and Julia Arthur's More Than Queen. He is a veteran of the pictures as well, for he made his camera debut away back in 1909, appearing initially in Forgiven. He is at present with the American, at Santa Barbara, but he has signed the payrolls of Essanay, Selig and Universal. Some of his best known plays have been Oil on Troubled Waters, The Man from Nowhere, A Diamond from the Sky and Annie for Spite, but he has literally hundreds of well-played parts to his credit. Likes swimming, music, etc. What does etc. mean?

Geo E Periolat

KANE, Gail. Born in Philadelphia, American parentage. Is five feet five inches tall and weighs 140 pounds. Dark complexion, brown hair and eyes. Miss Kane is now with the American, but has also played for the World Film. She is best known as a dramatic actress, for her connection with the pictures has been comparatively recent. She was one of the stock of the Little Theater in New York and has figured largely in George M. Cohan productions. Some of her best dramatic roles have been in Arizona, Seven Keys to Baldpate, Anatol and The Miracle Man. Of her picture career Miss Kane says nothing, evidently feeling that it is too recent to need repetition, and she does not say a word about her fads, ignoring the fact that a hardworked cuss has to make these paragraphs run twenty-four lines whether the player says anything or not, but it is safe to say that she likes all outdoor sports and is devoted to her work. Selah!

Gail Kane

NOTICE.

Players are invited to send in material for this department. There is no charge of any sort made for insertion, cuts, etc. This is a department run for the information of the exhibitors, and is absolutely free to all players with standing in any recognized company. No photograph can be used unless it is accompanied by full biographical data and an autograph in black ink on white paper. If you have not received any, ask for a questionaire and autograph card. Send all three.

STATISTICAL BUREAU,
Moving Picture World.
17 Madison Avenue, New York City.
Haas Building, Los Angeles.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Maine Advertising.

EVIDENTLY Maine advertisers should be represented by a minus rather than a plus sign. Recently we discussed the advertising in Waterville and spoke of the work down the river, but the other day we got a file of the Daily Kennebec Journal and went over it systematically. This paper is published in Augusta and serves a considerable territory; most of the towns being represented by weekly papers or being too small even to support a once-a-week. The entire advertising in the average issue would not make a single regular advertisement for many western houses.

Because of the large proportion of space given the nearby towns there are special headings for the leading points and [illegible] appear below these headings but without definite [illegible]. Gardiner for example has two houses. One of these recently reopened after a shut down and actually splurged to the extent of six inches of space in the form of a two threes that shows.

The Strand Will Reopen On Saturday

7 reels of high class motion pictures. George Walsh in, "THE ISLE OF DESIRE," and a Fox 2 reel comedy. Matinee at 2.45, Evening 7 and 8.30.

Jly6d2t

This ran for two insertions and then the house dropped [illegible] of its opposition and runs on with three inches daily [illegible] 1½ inches across two columns. The paper seems to require that all ads be cut off by double rule and the measurement is done between these rules, so the actual advertisement is only 1 5/16 inches deep, discounting two point rule. As the stuff is on the Gardiner page there is no town name in the advertising. Only the stranger in Augusta would go around looking for the Johnson Opera House in that town.

THE STRAND -:- WEDNESDAY AND THURSDAY

Metro Pictures Presents the Supreme Screen Favorites Harold Lockwood and May Allison in "MISTER 44," a Metro Wonderplay of Exquisite Charm in Five Parts

Two Reel Comedy, Pathe Weekly Showing European War News in Motion Pictures

Coming Friday and Saturday Clara Kimball Young in Her Latest Production, "THE EASIEST WAY" in Seven Parts.

Johnson Opera House - TODAY

Sessue Hayakawa in "THE JAGUAR'S CLAWS," a smashing, fighting story of the border. Sessue Hayakawa as a Mexican bandit heads an all-star cast.

JUVENILE CHARLIE CHAPLIN

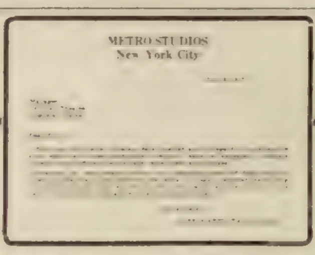
Pictograph & Bray Cartoon Twelve Reels Friday & Saturday

Jly11-12

The City Opera House, Waterville, takes from an inch and a quarter to an inch and three-quarters deep. The Silver does not advertise apparently, save in the local paper. Having the page to himself, Mr. Kelliher does not trouble with rule work save to box in with a light line the house title.

The Colonial, Augusta, has the same type of advertisement as the Gardiner houses and generally takes the same three inches a day divided between two columns, but the Fourth of July brought out nine inches in which to announce the Pershing picture in two four and a halfs. Sometimes the regular advertising runs as high as two threes and the house seems to gauge its space by the attraction. Mabel Taliaferro got 36 inches for "A Magdalene of the Hills," four nines being used. Moreover, it is a very well set advertisement; the first really good advertisement for a motion picture we have seen in a Central Maine newspaper.

But even the Colonial, livelier than the rest, does not appear to have declared in on Dollar Day in Augusta, where Charles Decker, of Grand Junction, Colorado, for example, actually inaugurated a dollar day, stirring up the merchants just to get the crowd into town. There were two dollar days in succession and the house did not seem to know it, to judge from the newspaper advertising.



METRO STUDIOS
New York City

WILL HER VERDICT BE YOURS?

MABEL TALIAFERRO

"A Magdalene of the Hills"

FRIDAY ONLY

AT THE COLONIAL

Other houses in the smaller towns do not advertise. Even the summer park within the ten cent fare limit, does not announce its attractions. They all seem to trust to word of mouth advertising or the desire for amusement. None of them go after business. No wonder they do not do better business, yet they complain because they cannot draw better. It is entirely their own fault. There must be some real live wires in the state—there used to be—but if there are, we would be glad to get some examples of their work. It would be a novelty.

Makes Its Border.

The Grand theater, Faribault, Minn., sends in a window card for Miss George Washington, nicely done in red and blue. The card is 14 by 22 inches and has a home-made patriotic border. Evidently they had on hand a lot of white stars with dark grounds. These are about eighteen points square. By putting three bits of three-point rule between the stars, they get an effective running border, printing the star backgrounds in blue with the stripes in red. It is not a flag border, the use of which is prohibited, but it is striking and timely. This

Hutchinsons Special Offer Hutchinsons

From 9 a. m. until 10 a. m. (one hour) Monday, June 18th, we will give with every Cash Purchase of $1.50 or over a ticket to Marguerite Clark in "Miss George Washington" at the Grand Theatre Monday night.

Our Sale Still Continues On

Coats Suits Children's Coats Wash Dresses Wash Goods Bath Towels Bed Spreads Long Cloth

REMEMBER— We will give these tickets for only one hour, 9 to 10 Monday morning next and only on Cash Purchases of a $1.50 or more. One ticket to a customer. No telephone orders. No C. O. D. No charges.

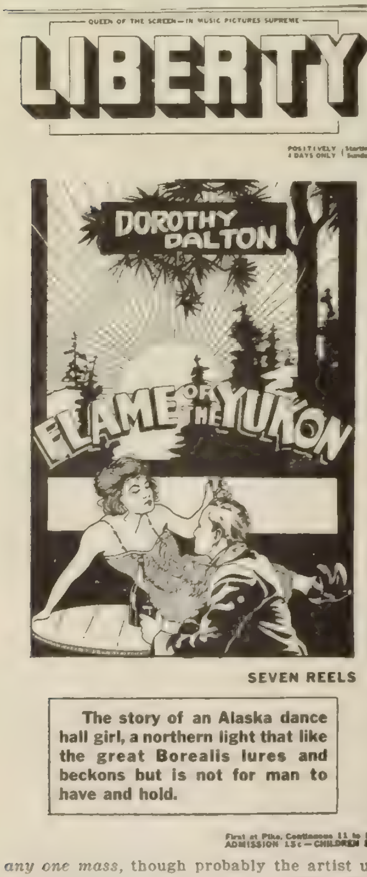
red, white and blue will not reproduce, as the blue takes too white, but in the original the display is excellent, both as to copy and type composition. In connection with the showing of the subject a local dry goods house gave a free ticket to every woman purchasing goods to the value of $1.50 or more to the evening performance, and took four sevens in the local paper to advertise that fact, giving the house considerable publicity both in the advertisement and the accompanying reader, while paying straight box office prices for the tickets. This, of course, is the ideal condition, but if your matinee business is poor and you want to build up you can arrange with some local store to work in with you, perhaps paying half price for the tickets and guaranteeing a certain amount of publicity. Show this reproduction to your prospect if he is in doubt as to how it works, and point out that the shopping public will be more apt to read an announcement of free tickets than straight bargain dope. It works good to both house and store.

Good Ideas.

The Ideas slip now being sent out with all Bluebird press sheets is good advertising. Generally there is offered one or more street stunts and the copy for a post card or form letter, but the point is that the ideas are calculated to work instead of getting the user into trouble with the police, which is the chief trouble with many of the schemes. That is one point to be watched. If you expect to use a traffic impeding stunt see the chief of police in advance and tell him what you want to do, and ask if you may. Generally you can, save in the larger cities, and it is better to have a permit than a summons given you.

A Rush Drawing.

Gordon F. (100%) Fullerton, of the Liberty, Seattle, Wash., sends in a new cut example and writes:


QUEEN OF THE SCREEN—IN MUSIC PICTURES SUPREME
LIBERTY
POSITIVELY 4 DAYS ONLY
Starting Sunday
DOROTHY DALTON
FLAME OF THE YUKON
SEVEN REELS
The story of an Alaska dance hall girl, a northern light that like the great Borealis lures and beckons but is not for man to have and hold.
First at Pike. Continuous 11 to 11
ADMISSION 15c—CHILDREN 5c

> Thank you for the story on the Liberty, which you ran in the MOVING PICTURE WORLD of July 7. The suggestions for the use of the Benday are very good. Had it not been for the simple reason that the feature was picked at the last minute, and I had to get an idea for the cut and have the drawing made in a little more than an hour, I would have had more details and finishing touches. We appreciate your criticisms because we want to improve our work.
>
> We are enclosing "FLAME OF THE YUKON" Sunday ad. It is a wonderful picture. We have tried to get the atmosphere of the picture in the drawing. This is another one of those rush order drawings, turned out while you wait, and it might have been better. In spite of the fact that the temperature hovered around ninety degrees (equivalent to 130 degrees in the east), the crowds jammed the theater all day Sunday and were standing out in the streets by night to see this feature.

If you will turn to the issue for July 7 you will see an hour-glass cut for The Witching Hour. The black masses were unrelieved by white save the figure eight of the glass itself. In the cut reproduced here there is less black *in any one mass*, though probably the artist used no more ink on the other cut. Here the black is better distributed, and so a better display is gained. But Benday, when it is needed should take no more time than plain black, and Benday is effective where too solid a mass is to be avoided. We think that had this been cropped slightly above the title with another box of type above that, the advertisement would have shown as well, since the top part contributes but little to the atmosphere. The main point, however, is that a display drew a turnaway. More than that no manager can ask. An hour is a pretty limited time for drawing. Under the circumstances, the artist has done well, but he should get more time and be encouraged to study the subject ahead. Here he got the main idea well—that of an Alaskan dance hall girl, but we think that sun must have been the one that brought the 90 degree weather. But what does Mr. Fullerton mean about 130 degrees back east?

Catch Up Matinees.

Lately we had the Luncheon Matinee. Now it's the catch-up matinee. This is part of the front page of the Lagoon theater, Minneapolis:

> To Every Woman and Her Husband.
>
> Dear Madame:
>
> So wonderfully interesting has proven "The Neglected Wife" featuring Ruth Roland, and so thoroughly am I convinced every woman and man should see this great serial photoplay in its entirety, we have arranged to give a "CATCH-UP" matinee on WEDNESDAY, JULY 11, at the LAGOON theater, at which every adult woman will be given FREE ADMISSION.
>
> On this occasion the first three episodes, consisting of six reels, will be shown. You are cordially invited. REMEMBER, there will be no charge for this Wednesday Matinee.
>
> The fourth episode of the serial will be shown Wednesday evening and Thursday matinee and evening. The CATCH-UP matinee will enable those who did not see the opening chapters to see the picture in its entirity from the beginning and follow it consistently to the end. It is going to be a very fascinating and pleasant entertainment for thousands of women, for aside from the entertainment the Lagoon theater is delightfully cool on hot summer afternoons.

This is in typewriter type, and is signed by the manager, J. S. Woodhouse. Since the letter is addressed to "every woman and her husband" the salutation should be changed to match. Repetition of the first of a serial is not at all a new idea, but calling it a catch-up matinee gives it a new kink.

Growing.

The Colonial, Camden, N. J., is closed for a brief period to permit the enlargement of the auditorium. Mrs. A. R. Woodruff is a steady and consistent advertiser. She has worked her house program into a model of its kind, and she goes after business intelligently. Instead of making a "poor mouth" and joining the general cry that she is slaving to keep the exchanges prosperous, she is increasing her auditorium to take care of the crowds that seek admittance. Good advertising backed by good bills and courteous management will bring money and more money to a house. No kick of poor business comes from the real hustlers. If your own business is poor advertise more and advertise more intelligently. You cannot pull business with no advertising and films so old they are ready to drop apart. We saw a year old Chaplin the other day, and it was in wretched shape, yet it was a feature of a house that tries to bolster up poor business with a musical comedy stock company that is even worse than the business. It cannot be done that way. Mrs. Woodruff knows the way, and so she has to add more seats.

Program Stuff.

Here is an unusually good program reader. It is by E. P. Coe, of the Theater Louisiana, Baton Rouge, La., the home of the model program. Mr. Coe seldom runs general copy in his small folder, but when it does it is all there. You can adapt this to your own facts:

> SOMEBODY HAS SAID:
>
> "The greatest preacher of them all is the ant—and he says nothing!" But then the ant has nothing to advertise. Theater Louisiana offers a good show every day. The best in pictures perfectly presented and projected. A comfortable house at all times. Typhoon ventilation; air changed twice every minute; fresh air too, from fifty feet above the street. And last but not least, courtesy at all times and a marvelous ability to listen to criticism—sometimes called "kicks." These we do not get often, but they are appreciated when they come, and finally, be sure of this, that we are striving to please, and we thank you most heartily for your generous patronage in the past. P. E. COE, Manager.

There is nothing extravagant about this. It is all plain, common sense stuff that sounds as if Mr. Coe meant it, as undoubtedly he does. If Mr. Coe can write as well as this it would pay him to take half the back page each issue just for a chat and change weekly.

Just So—What?

This is by L. J. Scott in the Essanay house sheet:

> WHAT COULD HE EXPECT?
>
> A PATRON RECENTLY ATTENDED A THEATER ON THE NORTH SIDE OF CHICAGO TWO NIGHTS IN SUCCESSION. THIS HOUSE IS LOCATED IN ONE OF THE MOST THICKLY POPULATED DISTRICTS WHERE COMPETITION IS KEEN.
>
> ONE PROJECTOR WAS OUT OF FOCUS, A DIRTY FRINGE SURROUNDED THE APERTURE PLATE OF EACH MACHINE, AND THE LENS ON THE SLIDE PROJECTOR WAS COVERED WITH A SMEAR OF GREASE THAT ALMOST OBLITERATED THE SLIDES. THE SECOND NIGHT NO ATTEMPT HAD BEEN MADE TO REMEDY THE FAULTY PROJECTION.
>
> AND YET THE MANAGER OF THIS SHOW IS WONDERING WHY BUSINESS IS BAD.

Just so. Why shouldn't business be bad. The exhibitor would not expect to sell decayed bananas for the price of fresh fruit, but to too many anything on a film seems to be a picture no matter how rainy it may be or how poorly projected.

Real Time Tables.

The Third Street theater, Easton, Pa., has another good wrinkle. It is a pocket size folder captioned

Time
Table
July 1917
Pennsylvania
Lehigh Valley
Central Railroads
and
Third Street Theater

Below is the explanation that it shows the trains running to and from Philadelphia and New York and the features at the theater for the second half of July. The second page gives the schedule to and from Philadelphia, trains of all the roads being listed in chronological order, saving the consultation of three time tables in order to discover the next train. Page three gives the trains to New York and the back page lists the features. This is something that is really valuable to the recipient, for even the man who does not expect to travel likes to have a time table. Linking the house with the railroad and even semi-public institutions is an excellent scheme. The Third Street management keeps thinking winter and summer.

An Improvement.

C. H. Bayer, of the Opera House, Leighton, Pa., has turned to a nice folder program that is about as neat as anything he has done. The card is 3 by 4½ inches, a nice buff, printed in a warm brown. The front page is really artistic. There is a small cut of a player to the left with a strip of border and the type choice is excellent. The days are dates and stars are set in roman caps with titles in full face. Evidently Mr. Bayer was fortunate in getting hold of a printer who takes a pride in his work, and between them they have turned out a model issue. We hope to reproduce one as soon as we can get one on white stock. Mr. Bayer does not make the error of trying to tell too much in small space. He has just one line of brief comment for each play, but the line tells something. "A tear or two and more than a few smiles," means more than "Thrilling society drama" or any other of the bromides. Mr. Bayer has a program that is worth holding to for a time.

Too Extravagant.

The Lafayette theater, Baltimore, Md., is inclined to be too effusive. Where everything is "splendid," nothing is good, and it is better to use a sliding scale of adjectives. One announcement, for example, starts off: "This program combines some of the grandest selections in picturedom for this week." The next week they have "Intense interest in every subject, elements of suspense constantly before your eye and startling plunges of mystery and love." That sounds almost too good to be true. Next week the bill is "So vividly interesting, breathless action, thrills, suspense, heart interest, romances so intensely dramatic, enacted by the cream of popular players." That is so glittering that it means nothing at all. It is not even a grammatical sentence. A more temperate announcement would be more convincing to the average patron. "Grand" should never be used. Its erroneous use always cheapens a statement. The same lack of continuity of thought is apparent in the detail program, and the proofreading is poor. Take this for Tillie Wakes Up.

> Some comedy drama, you begin to chuckle, it spreads to an the merriment it creates when Marie makes for the [illegible] waves and her dizzie feeling from the effects of old Scotch says nothing saying nothing about her seated on a cake of ice, when Tillie wakes up. What wild experiences and hilarious moments caused by these spandiards effects can only be known, when you see this photoplay. Don't miss this fun.

Lindley Murray himself could not parse that. Another announcement tells that the heroine was the hero's "all in," instead of "all-in-all," which is something else again. Greater care would give the program infinitely greater value as advertising material. The present phrasing is apt to convey the suggestion that a management so unfamiliar with good English is not apt to know how to run a good show. This probably is not true, but that is the impression the stranger prospect is apt to receive.

Booming West.

Phil L. Ryan, of the Standard Film Corp., Kansas City, asks for a personal letter of criticism on a mailing sheet for Billy West Comedies. We trust that the carbon of this copy will suffice. The sheet is 17 by 22 inches, printed as a whole on one side and in half and sixths on the other. The full sheet is rather awkward to handle for mail use, but it folds well and one of the sixths is printed for the address. It is done in a gray brown and yellow and the use of tint suggests three colors. As an example of good press work it qualifies and the general argument is good, though we think that too much stress is laid upon sending for the campaign book. This sheet should be the salesman and not the campaign book. Some of the argument is too extravagant to be convincing. For example, the statement is made that Director Gilstrom's salary is "the largest paid to any individual man in the business with the exception of Charles Chaplin and Douglas Fairbanks." Not only does this put West in the position of the tail to the dog, but the statement is so utterly at variance with the facts that your credence is weakened and you can believe nothing that is said. No exhibitor is going to swallow such a statement as that, and it weakens the entire sheet.

Bottled Up.

John C. Green, Galt, Canada, Canadian handler of the Wharton features, uses a bottle cut-out to advertise "The Great White Trail." The bottle has no bearing on the release, but the label reads:

PEP
and
PUNCH

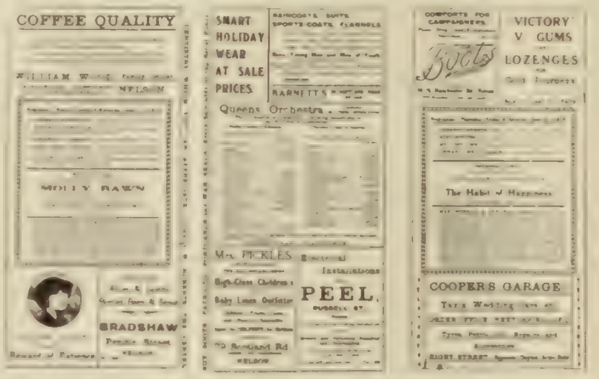
The Sure cure

Open me up
and look me over.

Cut-outs are costly, but they generally attract, and if they can be picked up at a bargain almost any cut-out can be made to apply to a release. Personally we prefer glass bottles with extractable corks, but this idea is neatly done. Inside there is a neat typographic idea that can be used when there are three stars, one of whom is the feature. Here the principal name is set in 36 point with the supporting stars in two eighteen point lines, one at either side.

English Programs.

Arthur Peel, of the Queen's, Nelson, England, sends in a new advertising booklet and writes that he proposes to issue this monthly. It is 3 by 4½ inches, a heavy tint cover and eight pages in blue on white inside, making twelve in all. This carries portrait cuts and announcements of coming attractions and supplements the house program. This last is a six page folder, a rather awkward size unless one is used to it, but a standard British form. The full sheet is 11 by 17 inches folded to get a six page railroad. The two changes for the week stand on either side of the musical program in the center, and there is plenty of space for the trade advertising. The front page carries a sketch design and there is some film chat on the other pages in the program space; giving reading on every page of advertising. The small booklet, because of the portraits, is apt to be retained, and it is small enough to class as a vest pocket. It admirably supplements the weekly program by attracting prior interest.


COFFEE QUALITY
MOLLY BAWN
BRADSHAW
SMART HOLIDAY WEAR AT SALE PRICES
BARNETT'S
Queens Orchestra
Mrs. PICKLES
PEEL
Boots
VICTORY V GUMS
LOZENGES
The Habit of Happiness
COOPER'S GARAGE

Parkway Programs.

The Parkway, Baltimore, in one recent program used cuts two inches wide by an inch and a quarter high in spaces 3½ by 4½. Making these [illegible] cuts from stills showing close-ups gives a much better effect than could be had from portrait vignettes or the regulation scene cuts supplied by the manufacturer. The pages of the Parkway are always well laid out, and a neat looking page is the first gun in the campaign. You must have an attractive page if you would have it read in the proper frame of mind. The McHenry, a sister house, uses a six page railroad style, taking the inside for the three changes of bill and the back for house talk and full information from times of feature showing to the free ice water.

A Voting Idea.

H. G. P. Nerge suggests a new adaptation of the voting scheme. In place of the checked ballot he contemplated using the half of a ticket given the patron in many houses as a seat identification, though the common duplex ticket will work as well, or a card may be specially printed and handed the patron on entering. The essence of the scheme is a series of boxes near the exit, the slots being letered "for" and "against" the feature or features. Where but a single feature is used, the idea works well, but with two or more features and but a single vote, the patron is left undecided and is apt to vote erratically. It should be remembered, in all voting schemes of this sort, that some people will vote adversely through a misdirected sense of humor, and a certain allowance should be made for this fact.

One Good Maine Man.

We were pleasantly surprised the other day to pick up a good advertisement at the Belgrade Lakes, Maine. It was only a four by eight throwaway, printed on one side, but well printed from clean and well selected type. It advertised the Acme theater to the campers and hotel guests, and must have been distributed broadcast, for we picked a couple out of the road.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical *because it has helped others.* It will help you. *By mail, postpaid,* $2.00. Order from nearest office.

Moving Picture World, 17 Madison Ave., New York

Schiller Building
Chicago, Ill.

Wright & Callender Building
Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticised, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is inclosed.

Bill Wright Writes.

THE story from William Lord Wright, now of the Selig Staff, throws some light on certain closed markets. Selig is not buying much now because he bought so liberally in the past. He has a stock on hand that supplies his present needs. Now he wants only the most striking and the most timely stuff. Only lately a former employee said that the Selig company had thousands of dollars worth of stuff in its vaults. Selig still wants the biggest and most important stuff, but is not in the market for what might be termed "good average stuff," for this was bought in the market when the average was considerably higher than it is now. Mr. Wright says:

> According to William N. Selig, president of the Selig Polyscope Company, that company is not in the regular market for scenarios, although ready to consider any unusual idea or story that can be developed into a feature production. Stories or ideas dealing with comprehensive subjects or timely questions are always worthy of consideration. Two of the recent releases of the Selig Company are criterions. "Beware of Strangers," filmed with all the care and expense for which the Selig Company is noted in big stuff, dealt with the operations of Mann Act blackmailers, and polished swindlers. The work of these crooks filled the public prints some months ago and it remained for the Selig Company to present a drama that has proven both artistically and commercially popular. Another drama soon to be released by the Selig Company is entitled "Who Shall Take My Life?" Miss Maibelle Heikes Justice became interested in the pros and cons of the Capital Punishment question—a question that is being universally discussed. She secured consent of the authorities to visit Sing Sing, and did so as the guest of Thomas Mott Osborn, then Warden. She is said to be the only woman who ever received permission to visit the Death House of Sing Sing and converse with the prisoners there. She then wrote a seven-reel feature protesting against Capital Punishment, and in the drama she used the atmosphere she gained during her visit to the prison. The production is said to be a strong plea against Capital Punishment, also carrying a dual love story.
>
> One occasionally reads of the dearth of material for motion picture plays. The Selig Company claims enough plot material to supply all needs for years to come, and that is one reason why the company is not in the open market. Mr. Selig finally passes on all stories accepted by his company, and he early realized the wisdom of buying good material. For years he has paid authors the prices they have asked for their work, and those writers who may complain today have been the ones who yesterday importuned the Selig Company to buy their stuff and sold it.
>
> In the Selig Company vaults are both stories and poems from practically all of the famous writers of the present day. Not only novels but short story rights to pictures are owned by Mr. Selig. At a moment's notice he can supply a director with a tale by a well-known author, for a feature film, a five-reeler, or interesting stuff for one, two and three-reelers.

Get It All.

Now and then the boob letters are lightened by something real. Here's a line from a man whose work is selling and whose vocation indicates the possession of real brains. He says:

> Of course every photoplaywright in America should read your page every week. I do, and it has been untold assistance to me in my work. But he should also read the Moving Picture World from "kiver to kiver." In the issue of June 9th I ran across a little ten-line review which proved to me in just five seconds that one of the best ideas I ever had had been anticipated by an earlier and perhaps better author. When the first pangs of disappointment had pased away I realized with a deep feeling of thankfulness that by reading that one item I had saved myself many days and nights of hard but absolutely unproductive labor; for, with the other fellow "beating me to it," my script would not have been worth the paper it was written on.

There are two big facts in this letter. In the first place he does not say his idea was stolen. He is able to understand that another might have the same idea, particularly since he has not submitted his, but the main point is that he reads the entire paper, and *reads it carefully*. Do you? You should. It saves trouble in many ways.

Psychology.

"I have too much psychology in my stories," complains a writer. "My plots are all dependent upon the thoughts and emotions of my characters rather than their actions." The inference is that the ideas find visual expression in drab action. Perhaps this is true, but the fault may be with the thinker and not with the thought. Perhaps the writer takes too seriously the psychology of his stories without giving heed to the action rising from those stories. The desire of a man for wealth, for instance, the subordination of all else to this desire, taken by itself is purely mental and not physical, but this desire surely can find symbolism in pictured action if the author is careful not to make the thought superior to action. Suppose that we conceive the idea of a man who sacrifices everything to a desire to be wealthy. As a psychological study of character, this would scarcely be interesting, even in words, but this desire, the striving and the result are all capable of being pictured in action as clearly as his mental processes may be described in words. We have a wealthy person as the symbol of his desire. We have the woman he loves as the symbol of his renunciation. By a skillful handling of these symbols and the lesser factors, we can indicate as clearly in action as in words the struggle and the sacrifice he makes. All photoplay really is, is the substitution of action symbols for word symbols. You express avarice in the five letters, g r e e d. You can express it more forcefully by showing the result of greed, the deliberate putting away of happiness and contentment for power and wealth; the marriage for money instead of for love, the severance of home ties that bind ambition. Idea is the spring which gives movement to action, but any person should be able to replace words with action if only they strive to arrive at a proper appreciation of the value of idea, and can come to realize that the exact and definite expression of an idea in words is seldom as effective and graphic as the showing of the results of that idea in happenings. To say that a man discarded love to marry money conveys an idea. Building up we can tell just how he came to put wealth above affection, but if we use words to do this we merely leave the reader to put into picture the thoughts we express in language where, by realizing the picture ourselves we can put on paper words conveying actions that, done into pictured action, will make the play. The trouble with the writer seems to be that he values idea too highly and action not sufficiently. He fails to see that the apparently indirect expression of the idea in action is really the most complete and understandable expression of the thought. Photoplay should be the most complete exposition of thought. It will be when its possibilities are fully understood. The author seeks to convey thought in word pictures. The sculptor seeks to reproduce life. The artist paints pictures of life and often seeks, more or less unsuccessfully, to convey the idea of motion. The photoplay writer writes in life-motion. He realizes the goal for which the others all have striven. It is a pity that so few realize fully their wealth of opportunity and use their wonderful resources only to convey the simplest and most banal ideas.

You Can't Fool Pop.

C. B. Hoadley, better known as Pop Hoadley, one of the original Inquesters and one of the best old scouts in the photoplay end, is now reading comedies for the Universal. He writes that there is a small market for comedies at the Big U, but adds: "One must be acquainted with the needs of the various companies to get by with it. I have a good staff, and we supply nearly all of the stuff, with a script from the outside now and then. Good comedies are becoming scarce. Most of the stuff submitted is of the musty, mouldy brand, and the dubs are trying to peddle me my own stuff, written several years ago." You cannot fool Pop with old stuff. He was in the game when it was young and he has a memory that is the despair of the plagiarist. He remembers all his own stories and all the stories of others, and if he buys it must be brand new, and a thing is not brand new merely because you never heard of it before. It is brand new only if Pop never heard of it, and there are few comedy ideas he has never heard of before, so send him only the stuff so new that you're a bit surprised at its newness yourself.

Technique of the Photoplay
By
EPES WINTHROP SARGENT

A book replete with practical pointers on the preparation of stories for the screen, answering the hundred and one questions which immediately present themselves when the first script is attempted. A tested handbook for the constant writer of picture plots.
'Straight-from-the-shoulder" information from an author with a wealth of real "dollars-and-cents" experience.

Published and For Sale by
THE MOVING PICTURE WORLD, 17 Madison Ave., N. Y.
Schiller Bldg., Chicago Haas Bldg., Los Angeles

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Reopens Charter.

Carl Gilbert, secretary-treasurer Sioux City, Iowa, Operators' Local Union No. 355, I. A. T. S. E. & M. P. M. O., writes as follows:

> Will you kindly have the following published in next issue of the department.
>
> The Sioux City Motion Picture Operators' Union, Local No. 355, I. A. T. S. E., will reopen its charter September 1st, and it will remain open until January 1, 1918. During this period the initiation fee will be $25, but on January 1st the fee will be raised to $50. This action is taken for the benefit of those operators working within the jurisdiction of this local who may wish to join. Application should be made to Carl Gilbert, Secretary, P. O. Box 834, Sioux City, Iowa.

It is impossible to get anything into the "next issue" after its receipt In matters of this kind we expedite publication as much as it is possible. I would strongly recommend to all operators within the jurisdiction of the Sioux City local that they take this opportunity to climb aboard the band wagon and become members of the international organization. It is to be regretted that Brother Gilbert did not send a list of towns within the jurisdiction of the local.

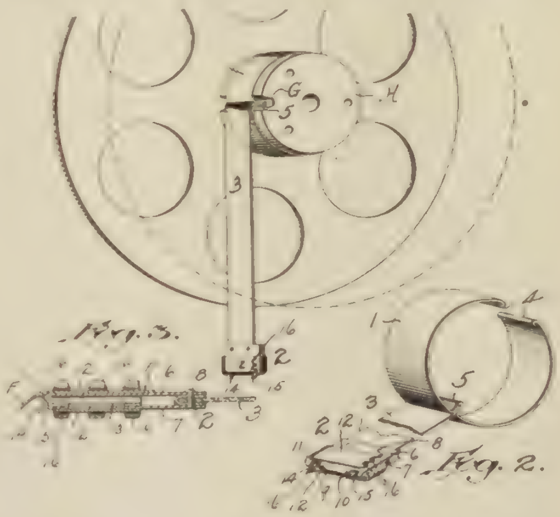
An Invention.

From L. S. Baluta, Roaring Creek, Pennsylvania, comes letter and patent papers (Patent Number 1,232,753), descriptive of an invention by friend Baluta, who also sends crudely made working models. He asks that the invention be criticised in the department, also for our personal opinion as to its merits, or possible improvements.

The invention consists of a metal clasp designed to engage the outer diameter of an ordinary wooden reel hub, an elastic band attached thereto, of length sufficient to reach beyond the outer diameter of the metal reel-side, and a metal clasp attached to the outer end of the said elastic band, the latter being so made that the film may be readily shoved under and thus engaged with the end of the band though not so firmly but that it will readily pull loose at the end of the rewinding process. The whole is intended to facilitate threading the machine by making it easy to attach the film to the lower reel while the reel is in the magazine.

In the illustration, 3 is the aforesaid elastic band, 1 the metal clasp designed to slip over and engage the reel hub, and 12 is the film clasp. In figures 2 and 3 full detail is given, so that I think you can readily grasp the idea, as well as its practical operation. So far a slot G in the upper illustration, and dowel (don't know what else to call it) in figure 3 be concerned, I think they are unnecessary and impractical. They do not exist in the models sent. Ends of clasp 4 can be bent at right angles and have a saw-tooth edge which will provide ample anchorage, always supposing the clasp to be made of spring steel. Band 3 can be riveted to clasp 1 on its flat surface, extending clear around the clasp to prevent out-of-centering effect. Clasp 12 should be made of best grade spring steel, and there ought to be a slight shoulder between screws 8 and clasp 2, figure 3, in order that the film be engaged a little more firmly than it is likely to be with the plain, flat surface.

The thing seems to be practical, but there would, I am afraid, be more or less trouble through weakening of clasp 2, due to the necessarily very short bend, and the liability of operators when in a hurry to raise the clasp up to slip friend film under—not supposed to be necessary, but will be done just the same—and raise it too high, thus ruining the clasp. I would suggest that neighbor Baluta send two of these devices to each of the following operators, requesting them to make report to the department: W. G. Woods, Market Street theater, San Francisco, who can also report as to its probable marketability, he being connected with a firm making and dealing in theater specialties; Chief Operator Strand theater, New York City; E. A. Shields, Chief Operator Isis theater, Denver, Colorado.



Measuring the Intermittent.

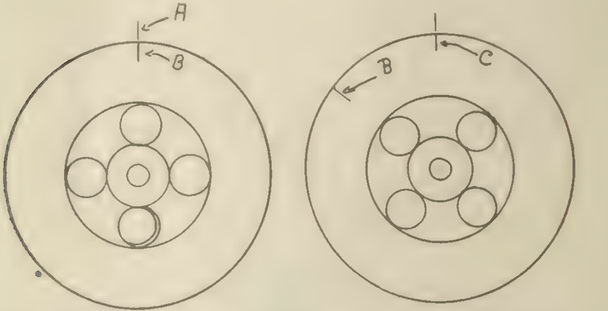
A. G. Rollins, St. Louis, Missouri, propounds the following:

> I have received much benefit from the, or rather from "our" department. Just what the profession would have done without its help in years gone by I do not know, and I believe operators, as a class, do not properly appreciate what a tremendous help it has been, or in how many ways it has aided them. To my mind, immense as has been its aid in improving the technical knowledge of the operator, it has done an even greater work in making of the business of operating respectable in compelling the operator, often against his own will, to respect his own profession, and pounding into the mind of the manager the fact that projection is, when all is said and done, one of his very greatest assets.
>
> And now, having eased my mind of that load, may I ask a question? You often speak of the relation of intermittent speed to shutter blade width, and the importance of the operator measuring and comparing the various intermittents and their speed ratio. I think, however, it would help many of us if you would go further and explain the whole matter, including illustrated directions for measuring intermittent speed. It may seem childishly simple to you, friend Richardson, but to me, and I am sure to many more, it is almost anything else. May I hope to see a complete answer to this, my first question, in the columns of our department soon?

You certainly may, Brother Rollins. A request so courteously made is doubly deserving of attention; moreover I agree that the matter needs elucidation in the department. It is one of more than passing importance; also it is one very little understood by operators in general. In Memphis, Tennessee, the secretary of the local union did not even know what I mean by ratio of intermittent speed, and, in consequence of lack of knowledge on that and other points, he was cutting an unnecessarily large percentage of his light. And this same is true in very many cases.

The measuring of the ratio of intermittent speed is a very simple matter. But first let me explain that ratio of intermittent speed means the ratio the time the intermittent is moving and pulling down the film bears to the time it is at rest, and the picture being projected to the screen. Therefore it means the ratio of the time the main shutter blade must cover the lens to the time the lens is open, hence, while it does not necessarily mean the ratio of light to darkness (percentage of light cut), it has a direct and important bearing thereon, and does mean the ratio of light to darkness it is possible to obtain under a given local condition.

Examining the drawing we note mark A, B. C. A is a slight, but plainly visible scratch mark made on the machine frame, at any convenient point beside and as close as possible to the outer rim of the flywheel. We now turn the flywheel until the intermittent sprocket just barely begins to move. We must be very particular about this, and very carefully locate the precise point at which the sprocket begins to move. If we are to use our test as indicating the speed of the intermittent movement of a particular type of machine, then it will be well to use a new mechanism, and to be sure the intermittent is in proper adjustment.



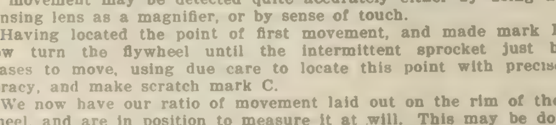
Having located the precise point at which the intermittent sprocket begins to move, make a slight, but plainly visible mark on the rim of the flywheel, exactly opposite mark A on the frame. Mark B ought to be made on the outer diameter of the wheel, so it will come just as close as possible to mark A, because any variation, however slight, will affect the result. To locate the point of first movement of the sprocket an extremely accurate method is to set a straight strip of flat spring steel, such as the steel the main spring of a watch is made from, about three of four inches long, so that one end rests against one of the sprocket teeth and the other against any temporary stop, as shown in the second illustration.

But the steel must be not less than three inches long, and must be very light, since the parts must not be put under strain. Of course when the sprockets move the spring steel will instantly bow, either up or down. I suggest this as a very accurate method, but the beginning of movement may be detected quite accurately either by using a condensing lens as a magnifier, or by sense of touch.

Having located the point of first movement, and made mark B, we now turn the flywheel until the intermittent sprocket just barely ceases to move, using due care to locate this point with precise accuracy, and make scratch mark C.

We now have our ratio of movement laid out on the rim of the flywheel, and are in position to measure it at will. This may be done in several ways. One is to take a compass having very sharp points, and set it to just register the distance from marks B to C. Having done this, just "step" the compass on around the diameter of the wheel, and if you find there are just six "steps," including the distance between marks B and C, then the movement is a one to five, which means that the film will be at rest exactly five times as long as it is moving. You may also measure the circumference of the wheel with a steel tape line (an ordinary tape will not serve), and then measure the distance between marks B and C. Divide the first by the last and the answer will be the number of divisions. Suppose, for instance, the circumference of the wheel to measure exactly nine inches, and the distance between marks B and C to be exactly one and one half inches. Dividing nine by one and one half we get six, hence we conclude the movement to be a one to five.

Applying this to the shutter, it means that the lens must be covered by the main blade during one sixth of the period of time elapsing from the time the intermittent sprocket begins to move until it begins to move next time, qualified by the fact that the lens need not be entirely closed until the film has moved considerably, and may be opened before the film has actually come to rest. On the other hand, with a one to six movement the lens must only be covered one during one seventh of each picture cycle, which is a very distinct gain in picture brilliancy and in other ways. Of course I fully understand, Mr. Pick-It-To-Pieces, that in practice other things besides speed of intermittent have to do with necessary shutter blade width, but that fact does not in any way affect or alter the matter with which we are now dealing. If a certain local condition, due, for instance, to wide picture at short throw, necessitates a certain added width of shutter blade it will add just that much to the comparatively narrow blade of the fast intermittent machine, or to the already comparatively wide blade of the slow intermittent. Summed up, the faster the intermittent the narrower may the cut-off blade of the revolving shutter be, hence the less percentage of light will be cut off.


WEIGHT LAID ON MACHINE TABLE TO ACT AS A STOP.
SPRING STEEL WHICH WILL BOW UP OR DOWN THE INSTANT THE SPROCKET MOVES
INTERMITTENT SPROCKET

As against this, however, the faster the intermittent the greater the strain on the star and cam, on the intermittent sprocket teeth and on the film sprocket holes. Experience has proven, however, that film sprocket holes will stand up well with a one in six movement, and the same is true of the mechanism, always provided it be well made and properly hardened. But with these latter matters we have nothing to do, other than to set forth the facts as we have found them. It is very necessary that operators understand these matters, and understand them thoroughly. And the more thoroughly you understand them the more valuable will you be to your employer and to the moving picture industry. You will find machine manufacturers who will argue for fast intermittent movement, while other manufacturers will argue for slow. It is for you, Mr. Operator, to understand, and be in position to intelligently weigh such arguments. There are other important reasons why speed of intermittent is of great importance, under certain local conditions. Let us hear from some of you as to your views in this matter; also tell us what would be most desirable in this respect in a house having short throw and wide picture, and why.

Better Be Careful.

J. R. Gralledale, Chicago, Illinois, wants information concerning a new projector. He asks:

> Will you please advise me as to whether or not the Stern Moving Picture Machine is a good machine. It is made in Philadelphia, and its makers claim big things for it.

Claims, friend Gralledale, are easy to make—much easier than a projector. If the makers of the machine in question had a really excellent article, it is reasonably certain this department would have heard from them. The fact that we have not heard from them is not conclusive evidence that their projector has no merit, but it certainly does incline one to the idea that it is not up to the standard. That a manufacturer of a really superior projection machine would place his machine on the market without first having presented its points of excellence to the Projection Department is extremely unlikely. It has been the experience of eight years that those who have projection apparatus of merit let no grass grow under their feet in getting it to the Department, in order to secure its approval, which costs not one red cent. On the other hand the manufacturer of inferior apparatus invariably keeps it away from us as long as possible.

There are plenty of excellent, standard projection machines on the market, neighbor Galledale, and I would advise you to stick to goods of known value and merit, until such time as the manufacturer in question takes the trouble to present his goods for examination. We will then tell you precisely what he has, and you won't have to buy a pig in a poke.

From Texas.

D. Prather, San Angeleo, Texas, sends forty cents for the first and second sets of questions, and says:

> Am operator in the Lyric Theatre. We have two machines, one a Power's 6-A and one a Baird. The latter is a wonder in producing a flickerless picture. We have a large concrete operating room and a 110 foot distance of projection. The current is A. C., which we change to D. C. by means of a Mercury Arc Rectifier. Have just finished remodeling the house all over, and it certainly has helped a lot. We have just ordered 250 new opera chairs, and when they are in our seating capacity will be 600. It is 500 now. Have the very best programme we can buy and it gets the crowd, both at matinee and night.
>
> The owners are Messrs. H. B. Robb and E. H. Rowley. Please let me know about six weeks ahead of expiration of my subscription to the World, so I can renew without missing any numbers.

You will receive bill for renewal in good time, Brother Prather. And now as to the questions (which have been sent): Some few who ordered them seem to have the mistaken idea that the answers accompany them. If that were true it would make a book worth at least $2.50, if not more. The reason I still continue to sell the booklets is that the operator who gets them will have a guide to study. If he starts at the beginning and studies those questions, he will have acquired a wide range of technical knowledge by the time he has finished with them.

Glad to know your theatre is doing well, which means that Messrs. Robb and Rowley and their operator are also doing well. Come again when the spirit moves.

Working for Nothing.

From a town in the state of Washington comes the following:

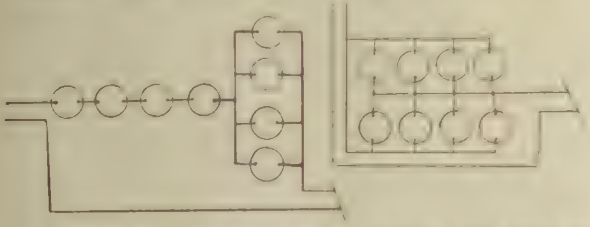
> I wonder if other theaters in this state get film like I do. I am enclosing just a few of many faults amputated from the last 100 feet of "The Pride of the Clan," received from the Progressive Film Corporation recently. I mailed a lot of them to the Progressive, explaining what a world of trouble it put a fellow to. This thing of doing a lot of work for nothing gets very monotonous in course of time. Never hear of other operators making complaint—Washington men, I mean—and am wondering if I am the only goat. What is your idea of an exchange giving this kind of service?

My opinion of such mis-managed exchanges has been set forth so often that it hardly requires repetition. I wonder what sort of howl one of the exchange mis-managers who do this sort of thing would put up if he rented a house, at a good, stiff rental, on the presumption it was in good order, only to find the roof leaked like a sieve, and when he demanded that the roof be fixed the landlord told him to "fix it himself!" Or if the wall paper all fell to pieces and the landlord told him to "fix it himself, or go to the devil!" Oh, yes, Mr. Exchange manager, the cases are precisely analagous. The landlord rents you a building under the presumption that it is in usable condition—in good order. You rent a theater films on precisely the same assumption. The landlord has just as much right to tell you to "fix it yourself," as you have to tell the operator the same thing. But I believe this form of outrage on the part of irresponsible, incompetent exchange managers will never cease until one of two things happen, viz. Sending out films in anything but first class mechanical condition is prohibited (as it ought to be prohibited) by law, or the operator gets strongly enough organized to put a stop to it himself.

Figuring Resistance.

A. W. Reynders, Sioux City, Iowa, makes the following inquiry:

> As a subscriber to the Moving Picture World and owner of a handbook, which is very good indeed, I would like to have an answer to the following. What would be the resistance of the following. Please give formula for figuring it.



In the first connection you would have a series of four 8 ohm coils making a total of 32 ohms, and a multiple of four 8-ohm coils in series with the 32 ohms. The placing of four coils in multiple would actually offer the resistance of one coil divided by four so that the [illegible] would actually offer 8÷4=2 ohms, which, added to the 32, makes a total of 34 ohms opposed to the voltage. In the second sketch we have eight 8-ohm coils in multiple, and eight divided by eight equals one ohm. In dealing with a multiple, if the coils or resistances all have equal resistance just divide the resistance of one by the number of resistances, or [illegible] and the result will be the resistance opposed to the current. If the rheostats have unequal resistance, then add the total of them all together and divide by the number of rheostats. The result will be the total resistance opposed to the voltage. In these calculations no account has been taken of the arc resistance.

Probably a Loose Lens.

J. B. Stine, Covington, Indiana, is in trouble. I shall make my own suggestion, and ask operators who may have experienced similar trouble and who may be able to suggest a different solution, to advise. Friend Stine writes:

> Have been a constant reader of the World for several years also possess one of your handbooks, but have recently bumped into a projection proposition for which I have been unable to find either remedy or cause, though I have diligently searched my files of projection dope from A to &c. My present operator has had no previous experience with such a trouble, and I have had two high class operators trying to dope it out, but their success is represented by 0. So here I am, hat in hand, making my best bow and asking the Main Guy himself to get on the job.
>
> Some time ago I remodeled my house, increasing the distance of projection to 124 feet. Machine is a Power's 6 B, taking A C through Bell & Howell Compensarc, from a 110 volt, 60 cycle supply. Had to get a Gundlach-Manhattan half size or No. 2 projection lens, with the special Power shutter for large diameter lens. Picture is 14 feet. And now for the disease, which is really not so easy to describe on paper: The shutter seems to be in time, as there are no streaks either up or down from title letters, nor do we have what is commonly termed a "travel ghost" (Streaks up or down is precisely what travel ghost is, neighbor Stine.—Ed.), but there is a blur of all objects—a shaded-out effect very similar to a ghost, which sometimes appears on the left one third of the screen, and sometimes on the lower one third, while the upper part and center is usually, though not always, clear. This condition does not always obtain, there being times when the picture will run absolutely perfect for several consecutive minutes.
>
> Have tried all combinations of consenser lenses, using for a time, a 8½-9½ bi-convex set, but recently changed to 7½-9½ meniscus bi-convex, which gives us a beautiful, white light, almost equal to direct current. In using this set we have the lamphouse back as far as it will go, and get a clearly defined spot which looks good. Am using ¾ National cored carbons above and below. Smaller size seemed to pencil down to a point, and would not hold steady arc. If you can help us it surely will be appreciated. Enclosed find 4 cents, stamps, for carbon of department reply.

It seems to me, neighbor Stine, your trouble can only be due to one of two or three things. Take that lens out and shake it sharply, listening for a rattle which would denote a loose lens. But failure to hear the rattle should not stop you from taking the lens combinations out and examining the mounts. But before you even do this, take off the revolving shutter and project a light scene in some film, holding a piece of thin white writing paper over the front of the projection lens. It may be, and probably will be, found that the actual picture ray is very much smaller than the lens diameter. If so, then, with a pencil, while the film is running (the white light will not do), trace the outline of the picture ray on the paper. Then, using that as a pattern, cut a mask from black cardboard and place it in front of the projection lens, so as to just allow the actual picture ray to pass out, and nothing else. You may find that this will stop your trouble (though I hardly think so) and at the same time allow you to trim down on your main shutter blade considerably. Next, stop up the lens port in the operating room wall with black cardboard, or sheet metal—preferably the latter, and project a film (not the white light, but a film scene), marking the exact outline of the actual picture-carrying ray on the cardboard or metal, after which cut out the mask thus indicated. If these things stop the trouble, well and good. The next thing is a search for a loose projection lens.

I could not advise as to your condenser combination unless I knew your amperage. Ordinarily I would say you are wrong, but you have a rather long focal length projection lens, and maybe it is all right. The chart says that with 60 amperes A C a 7½-7½ meniscus bi-convex set, with 22 inches from center of condenser combination to film, is correct. The trouble with the 7½-9½ is that you have too great a distance from crater to lens. Suppose you try two 7½ lenses and let us know the result. They must be set close together, of course. Sorry your reply was somewhat delayed, but I'm just beginning to get half way straightened out after the Long Hike.

Information Wanted.

Under date July 7, Nebraska, asks:

> Will you kindly tell me how to take the jump and side motion out of a picture, and what carbons to use on A C; also what amperage and what make of lens. Please let me know at once, as my picture has a bad jump. Sprocket is new, as is also aperture plate. Enclosed find two cent stamp; also fifteen cents for your book.

Now brother, don't get insulted when I tell you you ought to secure a position under a competent operator and serve at least a year apprenticeship. While it is true you are in a comparatively small city, still photoplays which cost many thousands of dollars to produce are placed in your hands for reproduction, and the art of artists, than whom there are none better, is dependent entirely upon your skill for proper reproduction upon the screen. Nor is this all, for the patrons of your theater pay admission to see photoplays properly reproduced upon the screen, and still, beyond all this, you may be wasting, and probably are wasting money of your employer, since you cannot possibly work efficiently or intelligently unless you understand the apparatus, and your letter seems to indicate an almost total lack of knowledge thereof. As to fifteen cents for "my book," why you had me puzzled, but I guess you mean a copy of the Moving Picture World, which is $3.00 per year, or $1.50 for six months. I am returning your stamps. Carbon copies of department reply are four cents, not two. Even at that the carbon copies cost me a great many dollars a year more than they bring in. However, I am glad to supply them. And now to your queries: You have not even told me what kind of machine you have, so how I can direct you how to eliminate side motion, other than to say that to remove any side motion there may be in the intermittent sprocket, see that the guide rollers at top of the gate (if there are any) fit the film snugly, but without buckling it, and be sure there is no side motion to the machine itself. As to the jump, if it occurs regularly four times to every revolution of the crank the trouble lies in either your intermittent sprocket or its shaft. Be sure of the faces of your sprockets, particularly the intermittent sprocket, are perfectly clean. Dirt on face of intermittent sprocket is apt to make the picture jump. You should have described the "jump" very carefully, which you did not do. Am sorry your reply was so long delayed, but the letter came while I was away and was buried under a mass of correspondence. It should have been kept separate. As to carbons, why I could hardly take space to re-publish tables covering this. Would suggest that you procure a handbook from the Moving Picture World, price $4.00. It is precisely what you need. 700 pages dealing with practical projection in terms which you, or any other man, can understand. With this book and a year of apprenticeship you will be a thoroughly competent operator, provided you study, as well as work. The carbon-size tables for A C and D C will be found on page 287 of the handbook.

Wonder What's Up?

From San Francisco, California, comes a postcard, on one side of which are pictures of the exterior and interior arrangements of what seems to be a real swell hotel, and on the opposite the following: Hello Rich! Just on a trip to Frisco with a few chinks, en route to Hong Kong. Toro Glucksman. Huh, I am real curious to know what my old friend Turo, of New Orleans, is doing chaperoning a mess of ex-pig-tails around over the scenery; also whether it is only the crevices (joke! A Chink is a crevice, isn't he?) who are en route to the Flowery Kingdom, or is Glucksman also bound thenceward?

When You're in Trouble

RICHARDSON'S
MOTION PICTURE HANDBOOK
FOR MANAGERS AND OPERATORS

Is the Doctor That Can Unfailingly Prescribe for Your Ailments.

There isn't an operator's booth in the universe in which this carefully compiled book will not save ten times its purchase price each month.

BUY IT TODAY! $4.00 THE COPY, POSTPAID

Your bookseller can supply you or the nearest Moving Picture World office will promptly fill your orders.

MOVING PICTURE WORLD

Schiller Bldg. Chicago, Ill.
17 Madison Ave., New York City.
Haas Bldg. Los Angeles, Cal.

Motion Picture Photography*

Conducted by **CARL LOUIS GREGORY, F. R. P. S.**

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Fixing Baths (Continued).

WHERE acid short stop alone is used the acid carried over from the short stop may cause sulphur precipitation and the sudden neutralization of the alkaline carbonates of the developer, by a strong acid short stop, liberates bubbles of carbonic acid gas in the gelatine film, causing small round blisters. Where the short stop is made weak to avoid these blisters it becomes rapidly exhausted from the neutralization of the acid by the alkaline developer and must be often renewed to accomplish its purpose.

Plain hypo also becomes rapidly discolored by the old developer carried into it by the film. Acid hypo prevents staining of the film and remains clear much longer than plain hypo.

Sulphurous acid is a strong decolorizing agent and the acid fixing bath contains a certain amount of free sulphurous acid produced by the action of the acetic acid upon the sodium sulphite present.

Acid Hypo Fixing Solution.

Dissolve completely:

Water	10 gallons
Hypo	21 pounds

Then mix the following acid hardener separately and after it is thoroughly dissolved add it to the hypo solution above:

Water	40 ounces
Sodium sulphite (dessicated)	4 ounces
Alum (white, not chrome)	8 ounces
Acetic acid (No. 8)	24 ounces

When this acid hypo solution is run into precipitation tanks for silver recovery it is highly important that enough spent developer be also run into the recovery tanks to neutralize all of the acid present or the acid will react with the sulphide used for precipitating and produce an awful stench of liberated hydrogen disulphide.

When the fixing of the film is complete, wash it thoroughly and immerse for two minutes in a glycerine bath—water, 10 gallons (40 litres); glycerine, 32 fluid ounces (1 litre)—to maintain the flexibility of the film.

These formulas are given in the small quantities of 10 gallons each so as to render the calculation of larger quantities relatively simple. Most developing tanks hold very nearly some multiple of ten gallons, thus rendering the calculation for a 20, 40, 60 or 80 gallon tank the simplest kind of mathematical calculation.

By mixing the same amount of chemicals in a smaller quantity of water, a good stock solution may be mixed for the development of still picture negatives.

The following acid hardening bath has an even greater hardening action than the first, but may be objected to on account of its green color, and some claim that it is slightly more liable to sulphur precipitation than the plain alum bath. That is probably untrue, as either will remain clear as long as they will mix thoroughly if they are properly compounded.

The following formula for chrome acid hardener is for addition to ten gallons of 1 to 4 plain hypo solution:

Water	2	gallons
Sulphite of soda (des.)	2	lbs.
Sulphuric acid, C. P.	5	ounces
Chrome alum	1½	lbs.

Be sure to mix in the order given, and when adding to the hypo stir well and add slowly, otherwise precipitation may take place.

To insure permanency and perfect hardening, film should remain in this bath for twenty minutes, or at least twice as long as it takes for the milky appearance of the silver haloid to disappear from the back of the film.

Films from a properly mixed chrome alum bath will withstand the warmest of wash water.

(The End.)

Motion Picture Nomenclature.

The motion picture has brought into use a number of words and phrases peculiar in their significance when used in connection with the industry.

Many of them have a self-evident application while others are either ambiguous or have entirely different meanings as used in various studios.

The Society of Motion Picture Engineers has undertaken to define a few of the more common terms met with in the industry. It is to be hoped that they will lengthen the list in the near future, as there are yet many words which are still in need of concrete definitions and which are, therefore, used loosely and indiscriminately.

The following list gives the definitions which have been approved by the society:

Cine—A prefix used in description of the motion picture art or apparatus.

Condensers—In an optical projection mechanism, the lens combination which gathers the diverging rays of the luminant and converges them into the objective.

Douser—The manually operated door in the projecting machine which intercepts the light before it reaches the film

Frame (noun)—A single picture of the series of a motion picture film.

Frame (verb)—The adjustment of the relative position between the aperture and the pictures on the film to bring them into register with each other.

Intermittent Sprocket—The sprocket (in motion picture apparatus) which engages the film to give it intermittent movement at the light aperture.

Lantern Picture—A still picture projected on a screen by means of an optical lantern.

Lantern Slide—The transparent picture from which a lantern picture is projected

Magazine Valve—The film opening in the magazine of a motion picture projector.

Motion Picture—The synthesis of a series of related picture elements, usually of an object in motion.

Motion Picture Film—The ribbon upon which the series of pictures are recorded.

Motion Picture Projector—An optical lantern equipped with mechanisms for suitably moving motion picture film across the projected light.

Negative Stock—Light sensitive film intended for motion picture camera use.

Negative—The developed film, after being exposed in a camera.

Objective—The image-forming member of the optical system in picture apparatus.

Positive Stock—The light, sensitive film intended to be printed upon through a negative.

Positive—The developed film, after being printed through a negative.

Print—Same as "positive."

Projecting Lens—The lens (in an optical machine) which images the picture on the screen.

Reel—The flanged spool upon which film is wound for use in projecting machines.

Reel—An arbitrary unit of measure for film—approximately a thousand feet of length.

Rewind—The process of reversing the winding of a film, usually so that the end to be first projected shall lie on the outside of the roll.

Rewinder—The mechanism by which rewinding is accomplished.

Safety Shutter (also known as the fire-shutter)—The automatically operated door (in a projecting machine) which intercepts the light when the machine runs below normal speed.

Screen—The surface upon which a picture is optically projected.

Shutter—The obscuring device, usually a segmental revolving disc, employed to intercept the light during the movement of the film in motion picture apparatus.

Shutter—Working Blade (also known as the cutting blade or obscuring blade)—That segment which intercepts the light during the movement of the film at the picture aperture.

Shutter—Intercepting Blade (also known as the flicker blade)—That segment which intercepts the light one or more times during the rest or projection period of the film.

Sprocket—The revolvable toothed member (in motion picture mechanism) which engages the perforations in the film

Take-up (verb)—The process of winding the film (in a motion picture machine) after it passes the picture aperture.

Take-up (noun)—The mechanism which receives and winds the film (in a motion picture machine) after it passes the picture aperture

Throw—The distance to the screen from the objective of a lantern or a motion picture projecting machine.

Still—A picture printed from a single negative.

---

*Copyright, 1917, by the Chalmers Publishing Co.

Florence Short in Metro's "Nobody"

FLORENCE SHORT, dramatic actress and artist's model, has been engaged for the part of Mrs. Standish in Metro's screen version of "Nobody," Louis Joseph Vance's novel, which has been adapted by Charles A. Taylor for the use of the exquisite Metro star, Emmy Wehlen. William C. Dowlan will direct the production.

Miss Short is intensely patriotic, and divides her time between patriotic duties and her work at the studios. She gives several hours each day to the Stage Women's War Relief, where she is in charge of the surgical dressings department.

Florence Short.

Mrs. Standish, the part played by Miss Short in the Wehlen production, is a new kind of "vampire," a society woman who steals her own jewels in order to claim the insurance she has placed on them.

Because of her brunette beauty, directors insist on casting Miss Short in villainess roles. Her introduction to the stage was in the part of "Passion" in "Experience." Holbrook Blinn happened to see her in this part, secured for her a "bit" in the McClure picture, "Pride," and her success in this justified her engagement for leading adventuress roles with Apollo. Among her pictures have been "Pride and the Devil," "The Law That Failed," and "The Mystic Hour."

Miss Short has played prominent parts in successes on the speaking stage, notably in "Sinners," "Damaged Goods," with Richard Bennett, and "The Real Thing," with Henrietta Crossman. She has posed for paintings by Robert Henri Glackens, Sloane, Maynard and other artists, being often chosen for Italian and Spanish types.

Miss Short was born in Springfield, Mass., but removed with her family to New York when she was only six years old. Later she attended the Finch School for Girls. Miss Short is a member of the Gamut Club for professional women.

SMALLWOOD COMES BACK.

Arthur N. Smallwood, who will release the Aubrey Series of two-reel Super-Comedies featuring James Aubrey, formerly featured as Heine, in the "Heine and Louie Series," issued by Pathe, and in "Big V" Comedies by Vitagraph, announces that his producing organization has been fully recruited. The pictures will be made under Mr. Smallwood's personal supervision and will be released on the state rights plan. The direction of the Aubrey series will be in the capable hands of C. Jay Williams and Wm. A. Seiter, who will act as co-directors on every production. Archer McMackin will be editor-in-chief of the Scenario Department.

PHYSICAL CULTURE FEATURES FAIRBANKS.

Douglas Fairbanks is featured in the August issue of Physical Culture. The author classifies the player as 100 per cent alive, and suggests to any reader if he desires fully to comprehend the meaning of that expression he should see Fairbanks on the screen. The story covers eight pages, and is an interesting illustrated review of the comedian's work as well as containing much on the personal side. One of the statements that may attract attention sets forth that Fairbanks smokes little, mostly for the camera, and that his strongest drink is orange juice.

FRANCIS FORD IN BUTTERFLY FEATURE.

"Who Was the Other Man?" is a rapidly moving story of international intrigue in which Ford plays a dual part. Jessie Lowe and William Parker are the authors of the script, which has been directed by Ford with his customary vigor of treatment.

WANTS LARGER TYPE IN TITLES.

"Mostly all, if not all, of the best photoplays produced today have one glaring error in common, i. e., the type of print in the facsimiles of both written and typewritten letters is so small that it becomes an utter impossibility for the patrons sitting in the further removed seats from the picture sheet to read them. Now, when the letter contains, as it does in most pictures, a vital part of the story, the person or persons who cannot read the writing lose the continuity of the story and the tale becomes disconnected and in some parts impossible of explanation. Cannot something be done to remedy this error? It seems a pity to me to spoil a good story for the sake of omitting the use of larger type. Very truly,

"WILLIAM KATZ,

"Manager 'The Stanley,' Philadelphia, Pa."

UNIVERSAL TO AID IN SAFETY FIRST CAMPAIGN.

The services of the Universal Screen Magazine have been enlisted by Francis W. Hugo, New York's energetic Secretary of State, to assist in the "Safety First" campaign inaugurated some time ago through the State Automobile Bureau for the purpose of lessening the number of automobile accidents. The pictures, which will be released shortly, were taken in New York City under the personal supervision of C. L. Grant, manager of the publicity bureau of the Secretary of State's office.

The film starts with flashes of the Safety First folder issued by the bureau and Secretary Hugo and Chief Redmond of the automobile department, followed by a number of graphic pictures of automobile accidents.

"ITALIAN BATTLEFRONT" FORCED OFF BROADWAY.

Notwithstanding that the business of the official Italian war films, "The Italian Battlefront," which have been playing at the Forty-fourth Street Theater, for the past four weeks, is said to have broken all records, not only for war pictures, but for any other film production, with the exception of "The Birth of a Nation," the management was forced to bring the run to an end on Saturday, September 1. This was due to the unparalleled demand for theaters which exists on Broadway now, every house having at least three or four attractions waiting to get in.

SPECIAL GENERAL FILM HERALD.

To cover important new announcements a special edition of the General Film Herald has just been distributed. It contains data and forecasts on the new four-reel O. Henry stories, the new George Ade "Fables in Slang" and the Falcon Features, four-reel dramas. The newest Selig releases and the complete "Further Adventures of Stingaree" from the Kalem Company are also represented in this edition.

SIX NEW JAXON COMEDIES.

General Film announces a high-voltage group of six new Jaxon Comedies for release beginning November 14. All these subjects feature Jaxon's best comedians. The titles are "Speed Demons," "The Collectors," "Jolly Tars," "Wild Injuns," "Deviled Crabs" and "The Triple Cross."

These are one-reel subjects.

"LIKE WILDFIRE" STOLEN FROM CONSOLIDATED.

Manager Depinet of the Consolidated Film and Supply Company, Dallas, Texas, writes that the Butterfly picture "Like Wildfire" has been lost or stolen from his Houston, Texas, office. It disappeared on August 10, and has not been located since. Exhibitors and exchanges are requested to watch for it. The number is 868.

GENERAL MOVES CLEVELAND OFFICE.

A change in location that will be beneficial has been made by the Cleveland branch of General Film. This office, formerly at 1022 Superior avenue, has removed to 809-811 Prospect avenue in the Standard Theater Building, where Branch Manager J. E. Flynn will be in closer touch with his trade.

HARRY I. GARSON HURRIES WEST.

Harry I. Garson, manager of Clara Kimball Young, and the Broadway Strand in Detroit, hastened West last week on an important theater deal, which, it is said, will change the moving picture theater map in Detroit.

BEBE DANIELS RECOVERS.

Bebe Daniels, whose piquant little personality has been pleasing admirers of the "Luke" comedies ever since their inception, has returned to the Rolin Studio after an illness of two weeks.

Reviews of Current Productions

EXCLUSIVELY BY OUR OWN STAFF

"Betrayed"

Dash and Suspense Keep Fox Picture Alive From the Start—Hobart Bosworth and Miriam Cooper With Competent Cast Stir Things Up.

Reviewed by Hanford C. Judson.

IF PUNCH is wanted, the new Fox release "Betrayed" is a good place to find it. The story deals with a Border raid, but the viewpoint is wholly from the Mexican side. There is nothing in it to excite a feeling of animosity between Americans and Mexicans, but it is full of matter to keep the nerves tingling. The villain, whom Hobart Bosworth's sensible acting makes amply satisfactory to the spectators, is a villain to the Mexicans as well as to the Americans. The senorita, Miriam Cooper, seems to love him and does a good deal of satisfactory posing in her Mexican way, for while her nature must play at capriciousness, she really is true to her shiftless singing lover at the expense of both the blustering bandit and the young Americano lieutenant. The weakness of the plot is that part of it is a dream and we are not shown clearly where the dream begins. There is consequently a couple of hundred feet where we are left dangling in the air, so to speak, before we can get our bearings again after we find that things we thought were real were solely in the dream of the fair senorita.

Scene from "Betrayed" (Fox).

The quality of it comes largely from the able directing of William Walsh who keeps not only his small scenes where two or three players have the stage, but the large scenes in which there is riding and fighting, filled with dramatic suspense. His scenes also are largely free from those trite bits that show a director's lazy mind and which, not long ago, disfigured many pictures of all makes or nearly all. This is an excellent popular offering and will win favor with all kinds of spectators. Its realism comes near spoiling romance in the early scenes; but there is always in it a subtle touch of humor which rises to fun now and then as when the Papa of the senorita disgusts the bandit by his table manners—the bandit is no Chesterfield either.

"The Girl Without a Soul"

Viola Dana's Clever Acting in Dual Role, the Outstanding Feature—Ably Assisted by Robert Walker.

Reviewed by C. S. Sewell.

AS a result of her splendid work in "The Girl Without a Soul", the Metro-Rolfe five-reel picture released August 13, Viola Dana will gain many admirers. Cast in the dual role of twin sisters whose temperaments are entirely different, she does excellent work in delineating the two characters, particularly in the scenes where, by means of double exposure, both appear simultaneously on the screen.

Dominic Beaumont, a mender of violins, lives in a country village with his twin daughters, Priscilla, who has inherited her mother's musical talent, and Unity, who, because of her lack of artistic temperament, is called by her father "a girl without a soul". Ivor, a traveling musician, persuades Priscilla to elope, by painting a glowing picture of the wonderful career that awaits her. The necessary money is obtained by theft from Hiram Miller, Unity's sweetheart, who has been entrusted with funds for purchasing an organ for the village church. Unity, masquerading as Priscilla, meets Ivor, and unmasks his plot. Hiram is arrested, and at the trial Unity, who has secured the money, returns it, but refuses to name the thief; Priscilla, however, confesses, exonerating Hiram, and is freed by the Judge, who lays the blame on Ivor's sinister influence.

Adequate settings and good direction characterize the work of Director John H. Collins, who also wrote the story, and there is an unexpected punch near the end of the picture, where Hiram breaks away from the authorities, leaps on horseback, and by taking a short cut, intercepts Ivor who has fled in an auto, gives him a thrashing and brings him back to the court.

Robert Walker gives a fine performance as Hiram Miller, and Fred Jones is good as Ivor. The rest of the cast, including Henry Hallam as Dominic Beaumont, Marguerite Seddon as Henrietta Hateman, the village storekeeper, and Margaret Vaughan as Louise, the girl whom Ivor has cast aside, are entirely satisfactory.

"Men of the Desert"

A Western Picture of the Higher Type, by Essanay, Featuring Jack Gardner, With a Strong Supporting Cast—Written and Directed by W. S. Van Dyke.

Reviewed by James S. McQuade.

THE old type of Western picture has faded out; but that did not mean that a ban was placed by the screen on all stories of Western plot and action. William S. Hart has proved that conclusively, and Jack Gardner, under W. S. Van Dyke's direction, is furnishing additional proof that the atmosphere and real types of the West still retain their old glamor to make the spectator's blood tingle, his heart beat faster and to hold his interest with the steady rein of a fearless rider.

"Men of the Desert" is the best thus far of the Gardner series. Everyone familiar with the long strife between the cattlemen and the sheepmen of the great ranges of the old West, in which the cowboys and the sheep herders were the militant forces, can recall the bitterness of the struggle. It was really a battle for existence on the part of the cattlemen; as wherever sheep graze, it is impossible for cattle to subsist. It can, therefore, be expected that "Men of the Desert" abounds in thrills and in types of men who laughed at fear and scorned danger.

Jack, impersonated by Jack Gardner, is a cowboy who holds that his allegiance to law is higher than that which he owes to his calling; and so we find him relieving a cowardly sheriff of his office in order that he may arrest and bring to justice the murderer of a sheepherder who was shot while protecting his flock, by one of the Flying O cowboys. Mason (Carl Stockdale), the leader of the Flying O outfit, acknowledges to Jack that he knows the murderer, and is at once arrested and jailed. Much to his astonishment he is subjected to such harsh treatment that he gives the name of the guilty man.

Scene from "Men of the Desert" (Essanay).

May (Ruth King), daughter of the owner of the Flying O, holds Jack in high scorn at first, but learns to love him for his bravery and fearlessness and for his gentleness to women. Jack's boldness in arresting the murderer makes her fear for his safety, as she knows that the Flying O cowboys, led by Mason, will never rest until they release the prisoner and kill his captor. They succeed in the first, but May frustrates them in the second undertaking by a ruse that is as novel as it is exciting and clever.

The praiseworthy acting of the principals will appeal to everyone, as will the various well-staged scenes which show the climaxes of the story. So also will the scene which shows Jack's method of popping the question to May. This is not only Western in method, but (it strikes me) it is decidedly original and most enjoyably amusing.

The release will be made September 24, through K-E-S-E, Inc.

"Who Was the Other Man?"

Francis Ford and Mae Gaston Appear in Five-Reel Butterfly Subject Which Deals With Activities of Foreign Spies.

Reviewed by Robert G. McElravy.

FRANCIS FORD plays a double role in this five-reel offering, appearing as James Walbert, an American secret service man, and Ludwig Schumann, a foreign spy. Both characters are introduced early in the story, when Schumann is about to leave Paris to come to this country. The instances of double exposure photography are carefully handled though something of confusion exists in the observer's mind regarding the identity of the two individuals. Fortunately for the story this doubt is a helpful thing, and is partly intentional.

The events which follow the sailing of the supposed Schumann for America are quite entertaining, though no particular thrills develop until the final reel is reached. He finds a woman confederate on board, named Wanda, and they begin paying marked attention to a young man named Herbert Cornell and his sweetheart, Marion Washburn. This latter couple have the entree to Washington society and the plotters make good use of their opportunity.

In the course of the story the principals are seen at a social function in Washington, where Wanda gives Herbert some drugged wine and relieves him of important government documents, which she turns over to the supposed Schumann. She is then seized with remorse, for she had really fallen in love with Herbert, and kills herslf. In the final reel, which contains more action than the others, the spy is discovered to be, not Schumann, but the American secret service man. This final reel does much to strengthen the general effect of the number, which is brightly pictured but only moderately entertaining in story interest in the early reels.

Scene from "Who Was the Other Man" (Butterfly).

The cast is an agreeable one throughout, Mae Gaston being attractive in the part of the heroine. Others appearing are Duke Worne, Wm. T. Horne and Beatrice Van.

"Lorelei of the Sea"

M. Philip Hansen Presents Six-Reel Picture Produced by Henry Otto—Tyrone Power and Frances Burnham Featured—Released on State Rights.

Reviewed by Ben H. Grimm.

PHOTOGRAPHICALLY beautiful, sometimes artistically pleasing, but with far too little story value to hold up its footage, "Lorelei of the Sea", a six-reel picture produced by Henry Otto, is presented for release on the state rights basis by M. Philip Hansen. The production lacks the substantiality necessary to hold interest at such time as the consciousness is not enthralled by mere physical beauty. In those scenes in which nymphs disport about waterfalls and subterranean caves Mr. Otto has proven himself no less an artist than did he in his production of similar scenes in "Udine." But in "Lorelei of the Sea" there is an overabundance of beautiful scenes and not enough action. No matter how great an appetite we have for beauty, too much will give us indigestion. The scenes that tell the story proper have been allowed too much footage; the picture would be vastly improved if judiciously cut at least a thousand feet. The excess footage allowed to remain in the print shown for review retards the tempo to a very slow pace.

From the standpoint of mere beauty there are scenes in the picture which, if transferred to canvas, would be worthy of lining the walls of a palace.

Tyrone Power and Frances Burnham are the featured players. Mr. Power is seen as a villager on Seal Island, the Pacific haven of a group of refugees. Miss Burnham is ostensibly his daughter. It is in the visualization of the latter's dreams and imaginings that we see the Lorelei at play. Although there are nude figures in the picture, they are at all times far enough away from the camera to make us see them only in their beauty. It is also due to Mr. Otto's handling that the scenes showing the nymphs are art in every sense of the word, and incapable of giving offense to even the most prudish. There is absolutely nothing unwholesome in the picture.

Two of the refugee youths are in love with the girl, who is known as Lorelei. Paul (Mr. Power) is made the leader of the islanders. Young Dorian, son of a wealthy pearl agent, comes to the island on his yacht. He hears the Lorelei song and his boat is wrecked. He is rescued by Lorelei. Mutual love develops. Dorian is believed by his companions to have been drowned, but his father comes to Seal Island and finds him. It develops that young Dorian and Lorelei are step-brother and step-sister. Jay Belasco has the role of young Dorian. Mr. Otto is seen as his father. Others in the cast are John Oaker, Gypsy Abbott and Winnifred Greenwood.

Scene from "Lorelei of the Sea" (Marine).

The story was written by Richard Willis. Camera work was done by James Crosby.

"Soldiers of Chance"

Evart Overton and Miriam Fouche Featured in Five-Reel Vitagraph Blue Ribbon Feature—Released September 3.

Reviewed by Ben H. Grimm.

THERE is plot action in every foot of the five reels of "Soldiers of Fortune", a five-reel Vitagraph Blue Ribbon Feature released September 3. Evart Overton and Mirian Fouche are the featured players. The picture was directed by Paul Scardon from a story by James Oliver Curwood. The photoplay is out-and-out melodrama. It makes no pretense of being anything else, and as such holds the interest from start to finish. The story is full of adventure and has all the elements of stories such as are seen in magazines as the Popular, Adventure, and the like. Love, revenge, South American revolutions, and other elements popular in this type of story all have their place in the picture.

In the film the story progresses rapidly, and shows a clever hand at plot building on the part of Mr. Curwood. The actors who were selected for the screen interpretation of the story carry it over with a dash. The one thing that mars the film is the fact that many of the battle scenes are quite badly out of focus.

Mr. Overton is seen first as Captain Josslyn and later as Billy Mountain (his real identity). Tis one enemy is Peter Lawler (Charles Henderson). Lawler holds a confession made by Philip Winton (Charles Kent) that he killed a man. Winton's daughter is coveted by Lawler. Billy gets Lawler on his yacht and forces him to become a stoker. Love springs up between Billy and the girl, but she has promised to marry Lawler if he does not make her father's confession known. The plot complications come thick and fast and here and there is a fine degree of suspense. Lawler gets into the good graces of the republic's president. Billy's forces attack the

Federal soldiers and win the battle. Lawler is killed. It develops that the man Winton thought he killed is alive.

Mr. Scardon has used some very effective lighting in darkened room scenes. His direction meets every need of the story. Others than those mentioned who are seen on the screen are Julia Swayne Gordon and Denton Vane.

"Mother O' Mine"

Five-Reel Blue Bird Tells Strong Story of Young Man Whose Personal Ambition Made Him Forget Love for His Mother.

Reviewed by Robert C. McElravy.

A STRONG story is unfolded in this five-reel number, written and produced by Rupert Julian and put into scenario form by Elliot J. Clawson. Mr. Julian appears to advantage in the leading role and is supported by a good cast, which includes Mrs. Ruby La Fayette, Elsie Jane Wilson, Ruth Clifford and W. E. Warner.

The story is one that brings both smiles and tears. It is developed in a quiet, effective manner and rounds up with a pleasing climax. The chief idea is perhaps new to the screen, though familiar in fiction. It concerns an elderly woman who comes to the city to see her son, unexpectedly, and arrives in the midst of a social affair. The son really loves his mother and is delighted to see her, but her plain, old-fashioned appearance makes him just a little ashamed of her, as he moves in high society and is engaged to a girl "bred in the purple."

Scene from "Mother O' Mine" (Bluebird).

Mrs. La Fayette gives a splendid portrayal of the sweet old lady, being exactly that herself to all appearances, and gets a firm hold on the sympathies. Her appearance at the reception has been carefully led up to, many scenes having been shown at the old country home where she has waited a long period of years for the return of her son.

The son welcomes her joyously and then later succumbs to the false pride which induces him to tell his sweetheart that the old lady was once his nurse. The mother hears this and that night slips away from the house and returns to her country home. The son follows in a repentant frame of mind and with a firm resolution to devote future years to the care of his mother. He even breaks off the engagement with his sweetheart, but the latter, who knows the truth, follows with her own mother and there is a reconciliation at the country home.

The production is splendidly made and is one that should prove successful wherever shown.

Conquest Program

Excellent Material Contained in Number Six, Consisting of Nicely Chosen Variety of Subjects.

Reviewed by Margaret I. MacDonald.

THE thing that strikes one after viewing No. 6 of the Edison Conquest programs, which are now being released by K-E-S-E, is the careful arrangement and excellent quality of the material of which it consists.

"The Customary Two Weeks"

which is the opening number is a four-part drama of more than the ordinary amount of interest. It is well made and is a proof of the virtue of fitting the film to the story and not the story to the film. The story moves at a lively pace and no attempt is made to drag in unnecessary scenes for the mere purpose of filling in footage, as is so often the case in productions of five reels and over. The plot hinges about the career of a young man who, feeling himself an indispensible adjunct of the firm by which he is employed, becomes the butt of an unscrupulous manager when he makes an effective interference in the case of an aged employee who is discharged by this man with the "customary two weeks". A fine lesson in the art of advertising and salesmanship is contained in the story when fate makes these two men competitors for a big order of goods.

"The Story of Plymouth Rock"

covers the story of "The Courtship of Myles Standish" as told in Longfellow's poem, as well as giving a clear but brief delineation of the history of the Pilgrim Fathers from the time of their persecution in England to the establishment of their little colony in America. This picture is in one reel.

"The Grand Canyon of Arizona"

contains some fine views of this wonderful spot, showing the descent of a party of tourists four thousand feet below its rim to the Colorado river. Scenes on the Bright Angel trail, and at the Hermit House, as well as of the clouds gathering about the rim of the canyon, are interesting. At the time when this picture was photographed a snow storm had invaded the canyon, adding considerably to its beauty from a photographic viewpoint.

"The Four R's"

brings us in touch with the art of the fourth R, which is riding, and introduces some tremendously interesting scenes at the Culver Riding Academy.

"Nature's Perfect Thread Spinner"

gives one of the best illustrations of how the silk worm spins itself into a silk cocoon, from which it emerges a short time afterward in the form of a beautiful moth, that we have seen. This moth, the picture tells us, lays 200 eggs and then dies. The moth in the act of laying these eggs is an interesting and unusual sight.

"The Magic of Spring"

is a delightful short bit in which a young man falls asleep in a park on a beautiful spring day and dreams that he is a son of Pan, pursuing a beautiful maiden, who eventually comes to him of her own accord. He awakens to find the idol of his dreams beside him. The scenes of this picture are inspiringly beautiful.

Pathe Pictures

"Tears and Smiles," Five-Reel Gold Rooster, Featuring Baby Marie Osborne, and "Lonesome Luke Loses Patience," Two-Reel Rolin Comedy.

Reviewed by Ben H. Grimm

OBVIOUSLY a photoplay builded around the particular talents and charm of Baby Marie Osborne is "Tears and Smiles", a five-reel Pathe Gold Rooster picture released September 2. The picture follows the same general lines of former Lasalida productions in which the diminutive star was featured. In this production most of the burden of entertaining falls on the shoulders of Miss Osborne, and she carries off honors easily and in a manner that will please her followers to no inconsiderable degree. The little colored boy who has acted as a foil for little Miss Osborne in several preceding releases also is seen in this picture, and the two get over considerable touchingly humorous situations. The incidents knotted into the thread of the story aids the picture's entertaining power to no little extent.

Scene from "Tears and Smiles" (Pathe).

Baby Marie is seen as the child of a drunken father who beats his wife. The baby runs away when her mother is taken to the hospital and is adopted by a wealthy, childless couple. Through the tot's diplomacy the mother is given a position as the baby's governess. The father gets out of jail and kidnaps his child. This gives the adopters a knowledge of the baby's mother's relationship to the child. Baby is rescued and the drunken father is shot in a struggle with a policeman. Meanwhile the wealthy man's wife has died from an overdose of headache powders. Later this leaves the way clear for a marriage between the broker and the baby's mother.

Baby Marie is surrounded by a company of capable players. Philo McCullough is seen in the leading male role. Marian Warner and Katherine MacLaren also have important parts.

The picture was directed by William Bertram. He has introduced some very pretty backgrounds for his action and has given the story fitting screen interpretation. Photography and other technical details are satisfactory.

"Lonesome Luke Loses Patience."

"Lonsome Luke Loses Patience", a two-reel comedy made by the Rolin Film Company for release by Pathe on September 9, contains a full quota of laughs. Harold Lloyd this time is seen as the conductor of a sanatarium. He is surrounded by a score or more of pretty girl nurses, which fact helps the number. Most of the action is confined to scenes in the sanitarium, which is the haven for several "ill" old men. There is enough speed to keep things going, with a whirlwind finish along toward the 800-foot mark. Harry Pollard and Bebe Daniels also are seen on the screen.

"The Marriage Market"

Five-Reel World Film-Peerless Production Tells Strongly Entertaining Story, With Melodramatic Finish.

Reviewed by Robert C. McElravy.

RARELY does a five-reel offering contain so much action as this number, written by Clay Mantley and directed by Arthur Ashley. There is a wealth of plot material and it has been so smoothly and carefully put together that one situation follows another without awkward breaks of any sort. It is highly entertaining and there is no lack of conviction until perhaps in the melodramatic scenes at the close, but even here the interest is held so strongly that the absence of entire plausibility is readily excused.

June Elvidge does excellent work in the leading feminine role. She plays the part of Helen Grant, daughter of a Wall street speculator who commits suicide after financial failure. The girl, in a vain effort to save her father just before his death, sells herself to Bradley Spayden, a young speculator on the street, though at the time she is in love wiih another man named Richard Marlowe. After her father has killed himself the girl remains true to her bargain, though her husband treats her cruelly. From this point the story moves forward in breathless fashion, showing the girl's attempt to gain financial independence on the street, her appeal to Eric Foxhall. and the latter's murder under complex circumstances. The court scenes are the ones which are rather lacking in conviction, but they are merely incidental to tne main story. The girl, through a happy turn of events, is at last restored to her own lover.

The opening scenes of this story are particularly strong. showing an auction sale of thoroughbred horses. The stock market scenes are also pleasing. As a whole the production is one of rather exceptional interest in many ways.

Others in the cast are Arthur Ashley, Carlyle Blackwell, Frederick Truesdell, Jack Drumier, Charles Duncan, Eugenie Woodward and Lewis Edgard.

Scene from "The Marriage Market" (World).

No Date Set for New Chaplin.

The date of the release of "The Adventurer", Mutual-Chaplin Special No. 12, has not yet been set and will not be decided until the film reaches the executive offices of the Mutual Film Corporation from Los Angeles and is viewed by President John R. Freuler.

"The Stranger at Dumcrieff"

Latest Two-Reel Episode of Kalem's "The Further Adventures of Stingaree" is Interesting

Reviewed by Ben H. Grimm.

E. W. HORNUNG has written another interesting story in "The Stranger at Dumcrieff," latest two-reel episode of Kalem's "The Further Adventures of Stingaree" series. Paul C. Hurst has given the story fitting screen interpretation with himself and True Boardman in the leading roles. This time Stingaree is instrumental in vindicating a young preacher who has been maligned by a former cell-mate; also the gentleman bushranger brings together two hearts that were separated by the criminal's story.

Scene from "The Stranger at Dumcrieff" (Kalem).

The story progresses toward its climax at a pace that keeps the spectator just one jump behind and always interested. There is just enough heart interest, enough suspense and enough of the other necessary photoplay elements to make the release attractive.

Besides Mr. Boardman and Mr. Hurst there are in the cast G. A. Williams, Edythe Sterling, Edward Hearn, Frank Jonasson and Barney Furey. Photography, locations, etc., are up to the high standard of this series.

"Sirens of the Sea"

Louise Lovely, Carmel Myers, and Jack Mulhall in a Five-Part Jewel Photoplay Suggested by the Legend of the Lorelei.

Reviewed by Arthur W. Courtney.

THOSE who go to see the five-part Jewel photoplay, "Sirens of the Sea," to see the beauty of the female form revealed will not be disappointed. Louis Lovely, in a bathing suit entertains about twenty of her school girl chums. She takes them to the seashore; then tells them that they must undress behind the rocks. When there is nothing but bare arms and shoulders and legs in sight, she runs off with their clothes and gives them seaweed to drape themselves in. Nothing could be fairer.

Jack Mulhall comes along on his yacht with a good-for-nothing companion (played by William Quinn). They come ashore and Mulhall pairs off with Louise and Quinn with Carmel Myers, who has the part of an artificial girl of the fashionable set jealous of Louise. One night Quinn chases Louise down by the shore and she jumps off a cliff. Mulhall goes in search of her in a rowboat, gets exhausted and has a beautiful dream. He dreams that Louise, who came out of the sea no one knows whence, has gone back to the sea to the haunts of the sirens.

The scenes of the sirens swimming about in their grottos are indeed very beautiful. After this the picture drags. A handful of scenes like Mulhall kissing Louise, and the sirens, in Greek bathing suits, dissolving out of and into the sea are repeated to the point of tedium and beyond. The story of the dream does not hold the attention. It was written by Grace Helen Bailey, and adapted and directed by Allen Holubar. This picture is clean, and beautiful.

Change in Standard Releases.

Through a change just decided upon by William Fox in the order of release of several of his most pretentious Standard Pictures, it becomes necessary to make revision in the schedule. Instead of "Cleopatra" being the first of the Theda Bara Superpictures issued to exhibitors, the initial production of the series will be Miss Bara's "Camille", directed by J. Gordon Edwards, released September 30.

The release dates of the first of the Standard Pictures are: August 19, "The Spy"; August 26, "The Honor System"; September 2, "Jack and the Beanstalk"; September 16, "The Conqueror"; September 30, "Camille".

"Seven Keys to Baldpate"

Sntertaining Comedy-Melodrama of Artcraft Production, With George M. Cohan.

Reviewed by Louis Reeves Harrison.

IN many respects "Seven Keys to Baldpate" is of high merit. Mr. Cohan's interpretation of an author who is called upon to write a novel in twenty-four hours in order to win a large wager, is highly intelligent and effective. He does not fail into studio and stage errors about the writer of fiction, but acts like one in minute details quite as well as in psychology. When to this is added the fascination of his genial personality, his performance dominates the entire work. He is interesting every moment he appears on the screen, and he lucidly conveys an infinite variety of thought and feeling by subtle methods, rather than by the broad ones of the stage. Concessions have been made in the settings to theatricalism, but not offensively so. Only in the grouping of characters is this fault shown.

Scene from "Seven Keys to Baldpate" (Artcraft).

Those same settings are admirably selected, but they might be less impressive if it was not for some exceptional photographic work, nicely adjusted composition and powerful contrasts of light and shade. Artistic photography ranks second to Mr. Cohan's performance. The story held tight before a large Rialto audience until the concluding scenes, where the story-within-a-story idea seemed to act as an anti climax. There was a slump when it was seen that the supposedly real characters were fictitious ones. In a play of such general high merit it might be worth while trying the effect of ending as though the experiences depicted were those the author passed through. It might easily give more "zip" to the conclusion. The general impression, however, was favorable, and, as it stands, the story will please.

Robert Leonard Begins Mae Murray Bluebird.

Out in Universal City Robert Leonard, who will direct Bluebird's new star, has begun work on the interiors for "Princess Virtue", the feature designed to introduce Miss Murray to the program Nov. 5. The scenes are laid in France, among ultra fashionable folk, and at exclusive watering places, thus making the scenic requirements unusually exacting. Massive sets are under construction, and the exteriors will be made at Coronado Beach, Cal., the famous Pacific Coast resort. Bluebird intends to introduce Miss Murray to the program with every possible adjunct that may be expected to make for an immediate success for her productions. To that end a careful selection of her support has resulted in the engagement of Wheeler Oakman, Paul Nicholson, Jack Vosburg, Harry Von Meter, Gretchen Lederer and Clarissa Selwyn.

"Every Girl's Dream"

Fairy Tale—Like Quality in Its Story—Pretty Interior Scenes—June Caprice, a Good Cast, and a Remarkable Dog Player.

Reviewed by Hanford J. Judson.

THE new William Fox picture, "Every Girl's Dream," will please a good many in almost any general audience; but there is nothing sure-fire about it. The spectators at the Academy of Music, New York, seemed to take interest in it, but it is too long for a costume picture with so slight a plot as is this.

In the little Dutch village of Olenberg a baby girl, Gretchen (June Caprice), is found by the watch. The burgomaster makes Frau Van Lorn (Marcia Harris) adopt her, and as she grows up she has a hard time with the crabbed old woman. A silver box was found with her, and this she still keeps. She is loved by Carl (Harry Hilliard), who is also a foundling, but whose foster parents are kind to him. We are let into the secret that he is a stolen prince. A comical old mynher (Dan Mason) takes a fancy to Gretchen and offers to buy her as his wife by paying off Frau Van Lorn's mortgage. Through this and through the jealousy of Hulda (Margaret Fielding) much trouble comes to poor Gretchen. She is falsely accused of theft and Carl can't save her and she is put in jail. While Carl is mourning, he is taken away to the palace and finds that he is the king of the country. There is still a bit more of well-built suspense before Carl and Gretchen are seated on a throne together.

Scene from "Every Girl's Dream" (Fox).

The picture is helped by excellent character work. Margaret Fielding also deserves credit for good work in the not elaborate part she fills. The center of the picture is, of course, Caprice, with her remarkably trained dog. It is surely a pretty picture and it has many praiseworthy qualities.

A Couple of Mutuals

"The Bride's Silence" Melodrama Featuring Gail Kane, and "Charity Castle," With Mary Miles Minter in the Feminine Lead, Excellent Offerings.

Reviewed by Margaret I. MacDonald.

"The Bride's Silence."

GAIL KANE plays realistically in a well made melodrama for the Mutual Program, entitled "The Bride's Silence". The production, which is in five parts, was made at the American studios and is unusually creditable. It is a well-staged, well-dressed play which guards its secret to the end, and affords a large amount of live entertainment.

Scene from "The Bride's Silence" (Mutual).

The story opens on a scene in which a woman enters from between velvet portieres with a dagger in her hand. This sets the ball of mystery rolling, and not until the very close of the story are we sure that the son of the house, whose murder is disclosed also at the opening of the story, has not been murdered by his own sister. Sharing with us in dread silence the belief that the woman, who has become the bride of the prosecuting attorney, and has inspired this suspicion by becoming hysterical in her sleep, are her husband and her father. Carefully guarding what they believe to be her secret they take her away to a secluded spot where the world will not be the wiser of the fact that her mentality is shaken; and there they remain until the arrival of a telegram revealing the secret which the bride has striven to keep, that another woman bearing the family name has committed the murder in revenge of a wrong. The story is a good one well told.

"Charity Castle."

Mary Miles Minter has been afforded an excellent vehicle for her talent in "Charity Castle", a five-part comedy-drama from the American studios. The story is one that will appeal to children as well as adults, and is wholesome and amusing While the plot of the story may be reminiscent the general entertaining quality of the production makes it acceptable.

According to the story the extravagant son of a grouchy, gouty old man, at a moment when his father has turned him out of his house with orders not to return until he can show that he is able to earn a week's salary, finds himself face to face with a peculiar situation His charwoman dying and her two attractive children left alone, he decides in the goodness of his heart to adopt them, not counting the cost. One day the little girl, who is a believer in fairy stories and all beautiful things, discovering his identity and also the fact that he is in financial trouble because of bills which he is called upon to pay on their behalf, starts out, accompanied by her little brother, for his father's house, which she afterward names Charity Castle, to try to mend the situation. Some amusing incidents occur when the children, alone in the great house, from which the master and servants had gone vacationing, make friends with a burglar, a "bum" and a down-and-out actor. Of course the story ends with the grouch arriving on the scene and being converted to a happier and kindlier frame of mind by the children. The son, returning after having actually earned a week's salary, is reinstalled in his father's affections.

"Idolaters"

Louise Glaum and Strong Supporting Company Appear in Five-Reel Triangle Story of the Vampire Type.

Reviewed by Robert C. McElravy.

THIS five-reel offering, written by John Lynch and Monte M. Katterjohn, and directed by Walter Edwards, represents the voluptuous, exotic type of narrative, usually designated as the "vampire" story, in a high state of development. Nothing is wanting in the way of appropriate settings, sensual atmosphere and intense, fervid acting to carry out the traditions in this sort of production. It is, in fact, so true to type that for many observers the end of the story is in sight long before the last reel has finished its revolutions.

The plot is stronger that many of the kind and deals with an interesting set of characters. It begins with the chance meeting of two girls in a Chicago station, each of them bound for New York City with the express intention of becoming an actress. In the course of the story both succeed. Anita Carew wins by dint of hard work and then gives up the stage to marry a young playwright. Viola Strathmore wins by a different method. Her success is brought to her by the aid of an "angel," a wealthy old man who has fallen into her clutches. Later she appears in a play written by Anita's husband, whom she lures to his destruction. The inevitable tragedy is led up to in masterly fashion, though such situations never get far away from a certain artificiality. The young playwright is murdered and Viola also meets death afterward at the hands of her jealous Egyptian servant.

Scene from "Idolaters" (Triangle).

Louise Glaum is strong in the part of Viola, utilizing all the seductive methods permissible for carrying out her ambitions. She times the arrival and departure of her various admirers by a wrist watch. Dorcas Matthews does some appealing and effective work as Anita Carew, and Lee Hill has a few good bits as Borul, the Egyptian. George Webb has the leading masculine role as the playwright. Others in the cast are T. S. Hill, Hugo Koch and Milton Ross.

"Triumph"

Dorothy Phillips as a Stage-Struck Country Girl in a Five-Part Bluebird.

Reviewed by Arthur W. Courtney.

IN THE five-part Bluebird, "Triumph," Dorothy Phillips is a stage-struck country girl. She gets only as far as the country railroad station, where she meets a traveling troupe waiting for a train. One of the actors tells her a story which shows that triumph on the stage costs chastity. This story runs four reels. It is a tragedy. Dorothy Phillips plays the part of the young actress that the story is about. She is loved by the manager of the show and the author. After the dress rehearsal the author goes to her dressing room to run over the love scene. It should go more smoothly. The manager finds them and calls off the show. The actress goes to the manager's rooms to plead with him to let the show on. 'He finally consents (we quote the press book) after setting his own price upon the girl's ambition. When he immediately attempts to bind the bargain, the girl stabs and kills him. This murder is followed by two suicides.

Scene from "Triumph" (Bluebird).

The succession of scenes after this when the girl is taking curtain calls at the theater and the author is lying dead at home, after writing a confession to the murder of the manager, brings out dramatic irony strongly. It is the best part of the photoplay. In the girl's death scene in the play she uses a real dagger and kills herself. When we are brought back to the railroad station where the actor is telling this story to the stage-struck country girl. When he finishes she changes her mind about going to the city. Thus the photoplay is injured at the end by the anti-climax.

The audience is cheated at the beginning of the story within the story. This made to seem a continuation of the outside story. Some like this manner of construction. It is not clear why Dorothy Phillips should be the only person in costume at the first rehearsal of the play unless it is to show her understanding as an ingenue. However, the tragic story within the story would make a very good photoplay without the outside story. This photoplay is a screen version of a magazine story written by Samuel Hopkins Adams. In the cast are: Lon Chaney, William Stowell, William J. Dyer and Claire Dubrey. It was directed by Joseph De Grasse. It was released September 3.

"The Cinderella Husband"

Victor Moore in a Modernized Version of the Fairy Story—A Good Klever Comedy That is Not Too Rough.

Reviewed by Arthur W. Courtney.

A GOOD Klever Comedy that is not too rough is "The Cinderella Husband," written by Thomas J. Gray. Vic lives with a "brutess" of a wife and her brother. The first part of the picture shows Vic doing the housework. There are some good bits here. Then the trio attend a meeting where the king of a carnival is to be selected. Each man puts a shoe in a basket. The queen, blindfolded, takes out a shoe and the one that the shoe fits is acclaimed king. Vic makes a very funny king. We are sorry that he had to sit on his sharp-pointed crown. When the brother-in-law villain blows up the throne it raises Vic very high in everyone's estimation. This picture is bound to bring laughs. The interest of the picture is in Victor Moore's characterization. It is very well done.

"The Ten of Diamonds"

A Triangle Five-Part Production Featuring Dorothy Dalton Proves to Be Unusually Entertaining.

Reviewed by Margaret I. MacDonald.

THE reason why "The Ten of Diamonds," from a story by Albert Cowles, proves intensely entertaining, is principally because its presentation is psychologically correct. The chief feminine character in the story is not of the type that we might wish our daughters or sisters to emulate, yet as a stray bit of human driftwood we find Dorothy Dalton's portrayal of her very fascinating.

According to the story, a cabaret dancer of the rougher type takes the offer of a handsome stranger who comes to her as she is reading her fortune in cards with the proposal to take her away from her present life and make a lady of her. In his secluded country home after a drunken scene with the butler in the middle of the night she is tamed and shamed by her apparent benefactor into behaving herself and following out the plan which he has made for her.

When the task of making a lady of the girl has been accomplished he takes her to the city and presents her to society A speculator in women's hearts proposes to her and it is at this point of the story that she discovers that the man she has believed to be her benefactor has been using her for a tool against this man, who he tells her is his bitterest enemy. He tells the girl that she must marry the man, whom she despises, as a fulfillment of his revenge. At the hour of her marriage she weakens in her purpose and uses apparent drunkenness as a foil to deceive and disgust the bridegroom. The story closes with the dispersal of the wedding guests and the acceptance by the man of the love of the woman he has attempted to wrong.

Bluebird's October List

Presents Five Stars of Known and Proved Value—Adequate Publicity Planned.

COMPREHENSIVE plans are being worked out by Bluebird to give special impetus during the coming months to promoting, with the exhibitor and his public, an interest in the stars and productions in that series. There will be an advertising campaign of wide publicity as part of the general plan, but an announcement is promised, at an early date, that will appeal directly to showmen who draw their entertainment from Bluebird. These increased efforts will be applied about October first, when fixed stars on the program will begin regular appearances on dates to be definitely fixed far ahead.

Ella Hall, announced to appear Oct. 1 in "The Spotted Lily", will very likely then make her final appearance among Bluebirds. Harry Solter, who directed Miss Hall in this feature, has been assigned to the development of Carmel Myers as a Bluebird star, "The Dynast" being now in process of production as Miss Myers' initial release, Nov. 12. This will introduce two new stars to the program on successive weeks—Mae Murray, in "The Princess Virtue", coming out Nov. 5, under the screen management of Robert Leonard.

Further releases in October will start a regular routine of appearance for each principal eight weeks intervening, while Bluebird's eight fixed stars take their regular turn on the schedule. Franklyn Farnum will be introduced as a lone star in "The Maverick" (directed by Joseph De Grasse) Oct. 8. Chief in his support will be Lon Chaney and his leading lady will be Claire Du Brey. Both of these players moved over with Director De Grasse from the Dorothy Phillips company. Isola Forrester and Mann Page furnished the story of "The Maverick".

Miss Phillips, directed by Ida May Park, who will make all future Dorothy Phillips Bluebirds, will offer "Bondage", Oct. 15, as her tenth production since joining Bluebird as many months ago. In this feature Miss Phillips will have William Stowell as leading man, to be featured along with Gretchen Lederer and Gertrude Aster in the supporting company. "Bondage" was created for the screen exclusively by Miss Park from a story Edna Kenton suggested .

Rupert Julian and Ruth Clifford will be presented Oct. 22 in "The Desire of the Moth", a third offering in the series of "Rupert Julian Bluebirds" to be especially featured on the program hereafter. Monroe Salisbury makes his first appearance in this feature, working opposite Miss Clifford. The story came from Eugene M. Rhodes, Elliott J. Clawson furnished the scenario and Mr. Julian has directed a feature that created great enthusiasm among Bluebird executives when it was first screened for their consideration.

Violet Mersereau, directed by Theodore Marston, is finishing the Oct. 29 Bluebird at Leonia, N. J., where Robert L. Hill is assisting in producing "The Girl by the Roadside" from John C. Brownell's version of Varick Vanardy's "best seller" of the same title. During the past week Miss Mersereau and her company have been finishing up some exteriors, to complete the work of production.

Anna Little to Support Wallace Reid.

"Nan of Music Mountain" is to be seen on the screen. This will be welcome news to the thousands who have delighted in the breezy novel which has long held a record among the best sellers. It will be a Paramount picture, and will have as its star none other than Wallace Reid, whose latest picture, "The Hostage," is a September 10 Paramount release. An announcement of particular interest in this connection is that Anna Little, former Ince star, and who will be seen with Conway Tearle in J. Stuart Blackton's forthcoming production of Sir Gilbert Parker's novel, "The World for Sale," has been engaged by Jesse L. Lasky to support Wallace Reid in the picture.

New Faces in Forthcoming Triangles

All Departments Have Been Augmented by Addition of New Players, Directors and Scenario Writers.

MORE than twenty new players, scenario writers and directors have been added to the Triangle Culver City forces since the reorganization of the company, and it is reported that negotiations are now under way to obtain the services of several more stars and production experts. Among the most important of those recently engaged is Richard Bret Harte, grandson of the famous writer. Mr. Harte will devote his time to preparing original stories for the screen, drawing on a rich fund of experiences during his life in this country and abroad.

Texas Guinan, whose engagement has been officially announced, is already a favorite of the public by reason of her musical comedy success. "The Devil Dodger," a forthcoming western drama, will present Roy Stewart as gunfighter for the first time in the Triangle program. Stewart is master of all the tricks of horsemanship, it is said, having owned and operated a ranch in Mexico prior to the disturbances there some time ago.

Belle Bennet is another "find" for whom a wide popularity is predicted. Her first appearance before the Triangle cameras was in "Valley of Fear," to be released the middle of September. She is now working on "Ashes of Hope," a play similar in locale and action to "The Flame of the Yukon," one of Triangle's greatest successes. Arthur Hoyt, whose most recent appearance was in the title role of "Mr. Opp," has become a member of the Triangle Players' Company and will appear in roles of the type which he has interpreted with remarkable success during the past.

Claire MacDowell, featured in numerous recent plays produced by other companies, has been added to the Triangle lists for leading roles. Ruth Stonehouse, already one of the film favorites of the day, has started work on a Triangle production, the title of which has not been decided upon. Margery Wilson, who has long attracted attention for her work in Triangle plays, comes forth as a new star in "Mountain Dew," on the program for the week of September 16.

Among the other new names that appear on the roster of the stock company is that of George Cheseboro, who has played leading roles in numerous productions, his most recent being in support of Arthur Hoyt in "Mr. Opp." He will act as leading man for Olive Thomas in "Broadway, Arizona," just completed. George Hernandez, George C. Pearce, Gloria Madien, Carolyn Wagner, and others whose names are known to the film fans, will shortly appear in Triangle offerings.

The directorial staff has been augmented by the addition of Lynn F. Reynolds, Jack Conway, E. Mason Hopper, Ferris Hartman, Thomas H. Heffron and William V. Mong. Cliff Smith, who has directed William S. Hart in many of the star's western dramas, now being reissued, has been assigned to the direction of plays featuring Roy Stewart, Walter Edwards, one of the best known of Triangle directors, having completed "Idolaters," with Louise Glaum, is now directing Belle Bennett in "Ashes of Hope."

George Ade Fables Begin

"The Twelve Cylinder Speed of the Leisure Class" First of Essanay's New General Film Series.

WITH the naming of the first releases in the new George Ade "Fables in Slang" series General Film reports extraorlinary attention for these comedies being manifested by exhibitors. There will be twelve of these American humorous subjects in approximately two-reel lengths. The releases come one a week

The opening number of the current series is "The Twelve-Cylinder Speed of the Leisure Class". The story concerns the sudden rise to wealth of Mr. and Mrs. Basker, plain, homespun people of the Middle West. A terrific pace is set them by their more modern son and daughter. Particularly happy types for the Baskers have been found by Essanay in George Bean and Frankie Raymond.

The succeeding subjects in the Ade series of comedies are "'The Wandering Boy and the Wayward Parents" and "What Transpires After the Wind-Up".

"The Neglected Wife" Contest.

The work of sorting out and reading the great mass of answers submitted by serial fans throughout the country in the contest on "The Neglected Wife", Pathe's serial, is practically completed, and the judges are now considering the merits of less than 100 of the 50,000 answers received, to decide as to who will obtain the prizes. The prizes to be awarded consist of the first prize of $1,000, a second prize of $500, and five additional prizes of $100 each.

Mabel Herbert Urner, the author of "The Neglected Wife", J. A. Berst, vice-president and general manager of Pathe Exchange Inc., and Lewis Joseph Vance, a well known American writer, are the judges who will make decision in this contest.

Comments on the Films

EXCLUSIVELY BY OUR OWN STAFF

General Film Company.

THE STRANGER AT DUMCRIEFF (Kalem).—A two-reel episode of "The Further Adventures of Stingaree" series. E. W. Hornung has written an interesting story and Paul C. Hurst has screened it fittingly, with True Boardman in the leading role. Stingaree is this time instrumental in vindicating a young minister who has been maligned by a former cell-mate, and also brings together two hearts that were separated by the story. Reviewed in this issue.

TWELVE-CYLINDER SPEED OF THE LEISURE CLASS (Essanay)—A two-reel George Ade fable about a middle class family that is visited by the scourge of war. Juicy contracts make them rich. The father dresses up like a safeblower disguised as John Drew, and the mother takes orders from a maid whose coat of arms is French but whose map is Killarney. They go to Palm Beach. The humor of the picture is in their attempts to ape the rich. Some of the sub-titles are very funny. The moral of the fable is not clear

IN AFTER YEARS (Selig).—A one-reel drama. In the first part a reminiscent passage is very well done. The heroine sees the events of her past life enacted in the fireplace. Her lover goes to hunt in the jungle. He is attacked and wounded by a tiger. This part is very exciting. He recovers. Camels and elephants figure in the jungle scenes, with a very interesting tiger.

WORLD SELIG LIBRARY, No. 16.—Four subjects are treated in this reel. The best part is the harvesting of wheat on a 25,000-acre farm in North Dakota. Threshing 2,000 bushels a day is shown; the use of tractors, plowing eight furrows at once, and the use of grain elevators. The reel begins with the instruments in the Government weather bureau, and ends with an arsenic squad going out after grasshoppers. The short subject on this reel is the breeding of silver foxes at $6,000 each. The foxes are camera shy. They scarcely give an idea of what a silver fox looks like.

THE HOUSE OF MYSTERY (Selig).—A two-reeler with John Cossar in the cast. It bears a resemblance to a photoplay seen two years ago in which there was a circular staircase with a secret chamber at the top. The story of this picture is quite incoherent.

A MAN OF HIS WORD (Falcon).—A four-reeler set in England The story is about a run on a bank. The hero is an Englishman of a family which has headed the bank for six generations. He is brought back from ranch life, where he has spent twenty years, to take charge of the bank. He helps a good-for-nothing rival banker and nearly causes the collapse of his own bank. This is a fair photoplay.

THE PHANTOM SHOTGUN (Falcon).—A four-reeler directed by Harry Harvey and featuring Kathleen Kirkman and R. Henry Grey. The story was written by Stanley Clisby Arthur. It is a mystery story set on shipboard where a number of passengers are strangely shot It takes two reels to work up to this situation. It is fairly entertaining.

JOHN TOM LITTLE BEAR (Broadway Star).—A two-reel O. Henry story adapted by Harry Southwell and directed by David Smith. Al Jennings has the leading part. He is an Indian college graduate associated with two fakirs in the exploitation of a patent medicine called Sum-wat-ah. A child joins them. They find his mother. John Tom falls in love with her, gets intoxicated and puts on his war paint. He visits the hotel where mother and child are. He meets the father, who has separated from the mother and has returned to kidnap the child. John Tom kills the father and scalps him. The story centers about the Indian's reversion to type under alcoholic intoxication. The beginning is dull and full of sub-titles. The end is somewhat repulsive. The Indian staggers in with the dank scalp hanging at his belt.

Art Dramas, Inc.

THE LITTLE SAMARITAN (Erbograph), August 27.—A five-part comedy-drama of church life in a small town. The story, written by a clergyman, is excellent. Marian Swayne has the leading part. Reviewed in last week's issue.

Bluebird Photoplays, Inc.

MOTHER O' MINE, September 3.—A strong five-reel subject, written and produced by Rupert Julian, who plays the leading role, supported by Mrs. Ruby LaFayette, Elsie Jane Wilson, Ruth Clifford and W. E. Warner. The number contains a great deal of humor and pathos and is one that should have wide appeal. Reviewed at length elsewhere.

Butterfly Pictures.

WHO WAS THE OTHER MAN? September 3.—A five-reel subject featuring Francis Ford in the double role of foreign spy and American secret service man, supported by Mae Gaston and others. This deals with the activities of foreign spies in Washington. The story is only moderately entertaining at the start, but reaches a pleasing climax. The cast and photography are pleasing. Reviewed at length elsewhere.

Fox Film Corporation.

THE DOMESTIC HOUND, August 6.—A Hank Mann picture full of rough comedy that made a number of good laughs at the Academy of Music, New York. It is the usual Hank Mann stuff. It isn't polite comedy, but it gets by with most, or seems to.

BETRAYED, August 26.—Plenty of action and well directed story, wtih humor, realism, romance and dash. It will be a sure winner with most audiences and will please every audience probably. For a longer notice see elsewhere in this issue.

EVERY GIRL'S DREAM, August 25.—A costume picture in five reels, telling a slight but pretty romance half like a fairy tale. It is well put on and has many attractive qualities, but is rather long for the substance of the plot and this makes it seem slow in action. A longer notice will be found on another page of this issue.

Jewel Productions, Inc.

SIRENS OF THE SEA, August ...—A five-part photoplay suggested by the legend of the Lorelei. Louise Lovely, Carmel Myers and Jack Mulhall have leading parts. The first two reels are very fine. After that Mulhall has a dream that does not hold the interest well. It is composed of a monotonous succession of similar scenes. This picture is clean. The best parts are the swimming scenes, with about twenty girls, in the first two reels. Reviewed in this issue.

Greater Vitagraph.

WHEN BOBBY BROKE HIS ARM.—A one-reel Bobby Connelly picture written and directed by Charles M. Seay. Bobby with a fractured arm visits his grandma in the country. He and Aida Horton fall in love with a calf, Gladys Pansy. The calf is sold to a butcher; but when the children learn of this they take it away from the butcher's shop where it is tied up. They plan to join a circus. Bobby will be a lion-tamer, Aida a bare-back rider, and the calf, a horse. Bobby's mother arrives and affairs are straightened out. This picture is fairly entertaining.

SOLDIERS OF CHANCE (Vitagraph), September 3.—A five-reel melodrama by James Oliver Curwood. Evart Overton and Miriam Fouche are featured. The film has story action in every foot of film. It tells of adventure in South America and of the revenge on an unworthy capitalist. The love interest is there, too. A longer review is printed in the review columns of this issue.

GALL AND GOLF (Vitagraph).—A one-reel comedy produced by Lawrence Semon, who also takes the leading role. The comedy is mostly devoted to footage, showing Mr. Semon in attempts at clowning. The number does not go over very well, its only laughs being in the scenes showing the golf balls flying around. A few pretty girls help a little. A mediocre release.

SLIPS AND SLACKERS (Vitagraph).—A one-reel Lawrence Semon comedy written by Graham Baker. He is a slacker who is scared by the methods of testing recruits. These scenes are very funny. He compels the scrubwoman to marry him. Then he finds that she is worse than war. The best part is where he sits on a target that has been freshly painted. When he gets up the recruits mistake him for the target and begin practice.

M. H. Hoffman, Inc,

THE SILENT WITNESS, August.—A seven-part picture, produced by the Authors Film Company and featuring Gertrude McCoy and Frank L. A. O'Connor. As pointed out in a review on another page the story has merit in its last third, the first five thousand feet lacking the interest to sustain that amount of footage.

Kleine-Edison-Selig-Essanay

CONQUEST PROGRAM NO. 6 (Edison), August 18.—This program contains an excellent four-part comedy-drama entitled "The Customary Two Weeks," wholesome and entertaining, a one-reel historical picture, "The Story of Plymouth Rock," scenes in "The Grand Canyon of Arizona," "Nature's Perfect Thread Spinner," which is a 500-foot illustration on the silk worm, and "The Magic of Spring," a delightful fantastical bit. This is a good program all through and has been reviewed at length elsewhere.

THE LADY OF THE PHOTOGRAPH (Edison), August 27.—A five-reel comedy-drama featuring Shirley Mason. The star is attractive and the story is a good one; but the latter has not been handled well and the comedy does not always get over. A full review of the picture will be found elsewhere. The cast is a good one.

A MIDNIGHT BELL (Selig), September 3.—A two-reel version of a Hoyt farce directed by J. A. Richmond. William Fables, James Harris and Amy Dennis are in the cast. The story is about a fire in a country town where the fire chief and chief of police are both in love with the girl to be rescued. Much of the humor depends on the fire hose. A very funny incident is where a rope is thrown up to a window and the chief of police pulled down. This is a knockabout with laughs. It is free from the objectionable features of its predecessors.

THE KINGDOM OF HOPE (Essanay), August 22.—A two-reel episode of the "Do Children Count?" series, with Little Mary McAlister as the child of pacifist parents. She and Ellis Paul shame their parents by enlisting. This is not an interesting picture.

Marine Film Corporation.

LORELEI OF THE SEA (Marine), August.—A photographically beautiful, sometimes artistically, pleasing six-reel picture that has far too little story value to hold up its footage. Tyrone Power and Frances Burnham are featured. There are many scenes showing nymphs disporting about waterfalls, etc. The picture is wholesome and clean. It was produced by Henry Otto. A longer review is printed in the review columns of this issue.

Metro Pictures Corporation.

THE GIRL WITHOUT A SOUL, August 13.—Viola Dana does some very fine work in this five-reel Rolfe production, in which she plays the part of two sisters having opposite temperaments. The direction and photography are good, and she is ably assisted by a competent cast. A review appears on another page of this issue.

THE PATRIOT (Drew), August 27.—An excellent patriotic comedy offering featuring the Drews. In this number Mr. and Mrs. Henry become very patriotic, and fond as they are of good living, decide to support the administration in conserving food. Mandy, the colored cook, is taken into their confidence and turns out to be more patriotic than her employers. Very funny.

Mutual Film Corporation.

CHARITY CASTLE (American), September 3.—A Mary Miles Minter picture in which the star has been given a better opportunity than usual. The story is somewhat reminiscent, but is well done and interesting. It is a picture that children will like as well as adults, and has been reviewed at length elsewhere. The story tells how a little girl regenerates an old grouch and cements sundered family relations.

REEL LIFE NO. 71 (Gaumont), September 6.—The subjects in this number of Reel Life are "A Watering System for the Farm," a short but interesting bit; "Pets Which Will Never Become Popular," introducing a skunk farm and its young mistress. This is also a short length. "Handling the Mail" shows us how the parcel post department is managed, and also the money order and postal savings departments. A short length on "The Five Senses," with a couple of cartoons from "Life" close the reel.

THE BRIDE'S SILENCE (American), September 10.—A well-made five-part melodrama featuring Gail Kane. A full review of the production appears elsewhere. Suffice it to say that the story is a good one, and has been produced in a manner to create suspense. The picture is well dressed, artistic, and holds its secret to the end.

REPUTATION (Goodrich).—A five-part production featuring Edna Goodrich. It is not the fault of the story or of the supporting cast that this production is not up to the mark. The picture is badly made. It tells the story of a young girl who goes to the city to try to make good, and is harassed into leaving her position by a loosed-moraled employer. The wife of this man, believing the girl to be at fault, ruins her name in her own town. Later when again she tries to make her way in the world a trap is set for her by some associates of the man's. In the end she triumphs by luring the man on and exposing his perfidy to his wife. As the story is told on the screen it has an unwholesome tinge.

REEL LIFE NO. 72 (Gaumont), September 13.—This number contains some interesting matter, the most interesting of which is "Tree Planting in Our National Forests." "An Unusual Colt," presents a tiny Shetland pony in the arms of a little boy. "Hunting Turtle Eggs" tells some interesting things about the loggerhead turtle, and shows a nest of eggs being unearthed in a sand bank. "The Midnight Sun," photographed at a far northern point of Alaska, presents an unusual sight.

Paramount Pictures Corporation.

THE CINDERELLA HUSBAND (Klever).—Victor Moore in a good one-reel comedy written by Thomas J. Gray. First we see Vic doing the housework. Then he is elected king of a carnival. Victor Moore does some good comedy character acting.

Pathe Exchange, Inc.

HEARST-PATHE NEWS NO. 68, August 19.—Arrival of Japanese Mission on Pacific coast; championship auto races at Sheepshead Bay, N. Y.; Fourth of July celebration of U. S. Soldiers in China; British women doing their "bit," and other interesting items comprise this reel.

HEARST-PATHE NEWS NO. 69, August 26.—An interesting feature shows Greeks at Athens cheering arrival of French officers; there are also views of 165th U. S. Infantry at Mineola; German Liner Kronprinzessin Cecile being overhauled for U. S. service; National Army men drilling on Governor's Island, N. Y., and harvesting of gigantic [illegible].

TEARS AND SMILES (Lasalida), September 2.—A five-reel picture featuring Baby Marie Osborne. Miss Osborne holds up her end in a masterly fashion, although she hasn't got a particularly strong story to work with. The story tells of her being adopted by wealthy folks and later scheming to get her mother with her. The supporting cast is good. A full review is printed in the review columns of this issue.

LONESOME LUKE BOSSES PATIENTS (Rolin), September 9.—A two-reel comedy in which Harold Lloyd is featured. The film contains a full quota of laughs. The action is confined to scenes in a sanatarium which old men attend, and in which are a score or more of pretty girl nurses. There is enough speed to the comedy to carry it through. Reviewed in this issue

THE SHORT CIRCUIT (Astra), September 16.—Episode No. 11 of "The Fatal Ring." Pearl White gets over several thrills in this chapter—one when she leaps from a galloping horse to a tree, another when she jumps from the horse into an automobile, and a third when she catapults from a bridge to the top of a speeding train. The story progresses rapidly. Pearl escapes from the burning building, but thinks Tom has perished. She gets possession of the violet diamond and learns that Tom is a prisoner. Carslake holds her up and gets the diamond. Pearl, aided by the foresters, rescues Tom.

OUR NATIONAL PARKS—GLACIER PARK (Pathe).—A split-reel sharing American scenery with Japanese. The first half of the reel is devoted to beautiful scenes in the vicinity of Triple Divide Mountain. Ice and snow on the mountain tops in summer are shown in all their grandeur. Close-up views give us an insight into what Nature does when she dresses her mountains in white. The latter half of the reel contains beautiful "shots" in Pathecolor at gorgeously pretty Japanese gardens. We get a thorough idea of the horticultural skill of the Japanese through the views obtained by the cameraman.

MAKING MARINE OFFICER (International), September 2.—A split-reel combining a visualized article outlined by the title and a 500-foot animated cartoon titled "Happy Hooligan Gets the Razoo." The first half of the reel shows us just how this country is training youths to become officers. The pictures were taken aboard the training ship Newport and show the boys learning seamanship. A few excellent scenes show the men climbing up ratlines. The "man overboard" drill is also interesting. The cartoon brings Hooligan and his brother Gloomy to a cannibal island. It is quite funny.

Triangle Film Corporation.

THE TEN OF DIAMONDS (Triangle), September 2.—A five-part production of entertaining quality featuring Dorothy Dalton. The picture is presented in a manner psychologically correct, and therefore carries weight as a box office attraction It is not, however, a picture of entirely wholesome moral atmosphere. A full review will be found elsewhere.

IDOLATERS (Triangle-Kay-Bee), September 9.—A five-reel offering of the vampire type, by John Lynch and Monte M. Katterjohn. Louise Glaum is featured in the leading role, which is effectively rendered for this type of part. The story is one of the sensuous sort, leading up to a series of tragical events. It is lavish in settings and well produced. Reviewed at length elsewhere.

HIS COOL NERVE, August 12.—A comedy number of average strength, involving the adventures of Harry McCoy as an iceman and a fickle lover, handled in such a maner as to get a number of laughs. Much of the comedy is supplied by an exceedingly thin spinster, whose bank account finally secures for her a stout husband.

Universal Film Mfg. Company

THE PERILOUS LEAP (Gold Seal), September 10.—A three-reel subject, by T. Shellay Sutton, featuring Val Paul, Helen Gibson, O. C. Jackson. George Williams and George Routh. This tells of opium smuggling. The girl performs some daring feats on a swiftly-moving fright train in going to the rescue of the hero, a secret service agent. The story could well have been told in two reels, as some of the opening scenes are not essential. At the same time the subject has considerable strength and works up to an exciting close.

SHORT SKIRTS AND DEEP WATERS (Joker), September 10.—A burlesque number, by Tom Gibson, featuring Gale Henry and William Franey as leaders in an "Anti-Sin" society. They visit the beach and attempt to regulate the length of bathing costumes. This is characteristic and contains some fairly good humor of the type.

BOULEVARD SPEED HOUNDS (Nestor), September 10.—An original and unusually funny comedy, by Fred A. Palmer, featuring Eddie Lyons and Lee Moran. They are pinched for speeding and fool the cop by making believe Eddie's wife is ill from childbirth; Lee poses as the wife and uses a small dog for the baby. A delicate situation handled with just right comedy touch to get it over in good style.

TO THE HIGHEST BIDDER (Star Featurette), September 10.—Whether or not the author of this two-part picture took his idea from the play called "The Marriage Market" is of slight importance, for whatever its origin this production will make satisfactory entertainment. Mary Fuller plays a country girl who goes to the city, and when her small fortune is spent offers herself to the highest bidder. A first rate story well presented by Miss Fuller, Averill Harris, Clara Beyers and others.

IN THE CLUTCHES OF MILK (Victor), September 10.—A comedy number, by Craig Hutchinson, featuring Max Asher, Gladys Tennison and Harry Mann. There is a great deal of "boozing" in this number, but not much point to the action, which keeps it from being very funny. It has but few really strong moments; the chase scenes at the close are best.

NEARLY A QUEEN (Joker), September 10.—A typical Gale Henry number, which brings the usual number of laughs. She plays the part of a waif left in a far land by some sailors. Twenty years later she poses as queen. The hero and the villain clash over her. This gets up some amusing burlesque action and is quite entertaining.

A TEXAS SPHINX (Bison), September 10.—This is a two-reel Western drama with a surprise plot. Harry Carey holds up a stage. One of his victims, sworn in as deputy sheriff, tracks down his partner and puts him in jail as a noted outlaw in disguise. Harry Carey turns out to be a ranger, and the deputy sheriff is the real outlaw. This picture leads up to a very strong climax.

FROM CACTUS TO KALE (L-KO), September 10.—A two-reel comedy number that has a quite fast and furious finish. There is not much to the eariler parts of the picture, the scenes of which are devoted mostly to a restaurant where the Weasel starts things. When the Weasel inherits money and comes to the city he starts some more things. The chase that finishes the picture is a good one. During the course of it an auto plunges into the sea. A fair comedy of its type.

ANIMATED WEEKLY, NO. 86, August 29.—Recruiting with a tank in Chicago, training in Georgia, visit of the Imperial Japanese Mission, and various other entertaining features are included in this number.

CURRENT EVENTS, NO. 16, August 31.—A number filled with timely pictorial subjects, including views of Uncle Sam's coast defense, the dog show at Atlantic City, the Dolly sisters posing as iron workers, swimming instructions at Silver Bay, and others.

THE FLAMING METEOR (Universal Special), September 3.—Episode No. 11 of "The Gray Ghost." Very interesting developments mark this episode. Wade Hildreth and Morn Light escape from the House Shadows. The Gray Ghost has a mental control of some sort over the girl, but it develops that the maid, who is in love with him, is overcome with jealousy and she threatens to kill The Gray Ghost. The installment, which is full of pleasing incidents, closes with the maid about to shoot the master criminal.

World Film Corporation

THE MARRIAGE MARKET (Peerless), September 3.—A brisk well-constructed five-reel number, with a melodramatic close, featuring June Elvidge, Arthur Ashley, Carlyle Blackwell and others. The story deals with the paddock, the financial district and also has a pleasing social side. It has a swift moving plot, not entirely convincing in certain of the latter scenes, but very enjoyable. Reviewed at length elsewhere.

To Show "Fall of Romanoffs"

Brenon's Picture Dealing With Incidents of the Russian Revolution to Have First Screening at Ritz Carleton.

INVITATIONS are out for the premier showing of Herbert Brenon's screen creation "The Fall of the Romanoffs" scheduled for Thursday evening, September 6, in the ballroom of the Ritz-Carleton Hotel, New York City. It is expected that many notables will be present. The showing begins at 8.30 o'clock.

The relation of the subject of this picture to events that have transpired in Russia within the past few months has aroused considerable interest in it, undoubtedly, and many will be curious to learn just how faithfully and with what insight Mr. Brenon has handled his theme. Much will be expected of the producer, who presumes to portray as historical facts events of so recent occurrence and to base conclusions upon them. As a record of those events—if it is a record—"The Fall of the Romanoffs" should be of inestimable value.

As an inference of the importance of the Brenon picture we append the impressions of Julian Johnson, a writer and critic of known ability, connected with the Department of Exploitation of the Herbert Brenon Film Corporation, which may be fairly said to indicate the character of the subject. Mr. Johnson says:

"Herbert Brenon's screen production 'The Fall of the Romanoffs' is the first big and significant record, literary or pictorial, which the Great War has inspired. It should be as enduring as the events which it reproduces are far-reaching.

"One can think, immediately, of many pictures which the war has caused to be painted; of the multitude of books which the conflict has caused to be written; of the inspired poems, of the messages of authors from Maeterlinck to Kipling, of the earnest efforts of every great artistic mind. But what have these men —and women—recorded? Impressions. Nothing more.

"To rely on the ever-ready motion picture phraseology, there has been but one 'complete sequence' in the war; and but one enduring effect has been registered so far on the changeless film of eternity. That sequence effect, result, or what you will, is the Russian revolution.

"Be the Western finish what it may, regarding crowns and boundaries; be the final result the overthrow of a dynasty and indemnity, or be it pacifism and disarmament, Russia is free. She has changed from a barbarous despotism to militant democracy, and so far there is no promise of any single result in the war which will be so great.

"And the nucleus, the kernel, the causation of all this, has been registered in Brenon"s film. These absolute realities form the plot, the personality, the thrill, the suspense, the romance, the terror, the big living drama of 'The Fall of the Romanoffs.' The title of the picture itself is history.

"Forgetting what the fall of the Romanoff dynasty means to the world, let us see what the picture means to motion picture progress. It is the second of two great historic scrolls worthy preservation for the instruction of future generations. The first was 'The Birth of a Nation,' in which Mr. Griffith made a long-dead day live again, and showed the horrors of fratricide in so convincing a manner that it is quite probable that this photoplay alone might prevent a civil war. Here was a record of the past, made to live again by the touch of a man of genius. It is quite true that practically none of the present generation knew by direct personal contact anything about Civil War men and Civil War times, but the transcript was enough—it was art enough, humanity enough to plunge any twentieth century boy or girl unreservedly into the events of fifty years ago.

"Mr. Brenon, however, has taken the most significant episode of the moment, and has told its meaning in a universal language. This is the first and only historical document which is equally understandable in Singapore, Naples, Belfast, New York and Clay Center. This picture is destined to go around the world, proclaiming what the Russian revolution means to all peoples. 'To all peoples,' you say; what concern is the Russian revolution to all peoples?

"Russia is next to China, the world's most populous country. While the vast body of its agriculturists have not been progressive, the nation is not at all to be compared to China in its inertia and lack of imaginative force. Contrariwise, Russia is the most potential country on the face of the earth. Its millions are children of imagination, invention and ambition. Even in their darkest hours of slavery great poets, great composers, great painters and great generals have arisen among them, and the fame of their art and their valor has gone around the world. Liberty to Russia will prove a flame in a tinder forest; and an exposition of the source of Russian liberty, as well as the cause of Russian slavery, is of interest to every living man and woman who is above the level of tearing raw meat and wearing a gee-string.

"Why? Because Russia, in peace, is going to be the world's most stupendous competitor. Her countless thousands are going to make life a matter of hustle for everybody else on the globe, and the pre-eminent question is going to be: 'How did this happen?' Brenon is telling you how it happened—now.

"It chanced that the greatest romance and the most unbelievable melodrama are wound up inextricably in the final throes of Russian autocracy, and the first struggles of the new-hatched freedom. Rasputin, the strangest, the most diabolic, the most gigantic figure since the Middle Ages, was the wielder of empire in empire's final wild flare, and Brenon's story picks up Rasputin at his very dawn, and follows him to his doom. He is the central figure—the demon—if you please—of a great tableau of love and hate which embraces the Czar, the Czarina, the reactionaries, such revolutionists as Korniloff and Kerensky, and the beauties of the Imperial court."

PREPARATIONS FOR ONCOMING L-KO'S.

General Director J. G. Blystone, of L-Ko Comedies, back from a fortnight of refreshing rest amid the Sierra Nevadas, has set to work upon a series of comedies with his staff of assistants speeding up the preparations for a series of lively fun-makers. Noel Smith, Phil Dunham, Dick Smith, Archie Mayo and Van Moore have all been instructed to work fast before it starts raining for a Los Angeles winter.

Just now Noel Smith is working out a comedy that centers around a dancing school, with Gladys Varden, Walter Stevens and Bert Roach leading in the festivities. Dick Smith has rebounded from a siege of pleurisy and is making up for lost time with Eva Novak, Bob McKenzie, Chester Ryckman and Eddie Barry doing comedy stunts to enliven the L-Ko series.

Phil Dunham, having tried his hand at both acting and directing, is now combining his talents in a two-reeler that will have Lucille Hutton and Billy Bevan featured with Mr. Dunham playing a part as well as showing them how to do it. As he was a favorite comedian in L-Ko's before he took to directing, Mr. Dunham will find his audience waiting for his return to the screen.

Vin Moore is working on a mining comedy, starring Myrtle Sterling with Al Forbes featured. Miss Sterling has her work cut out for her as a Western belle who cleans up a mining camp, reforms a dance hall and does a comedy "white wings" in the village street. Hughie Mack is nearing the finish of his first L-Ko, with Noel Smith directing him and the new featured one in L-Ko's is trying to make his first comedy serve as an effective introduction.

Exhibitors who get their comedies through Universal sources are promised a series of L-Ko's that will cleverly maintain the average set by past releases in that series.

SOUTHWESTERN ART DRAMAS TAKES LARGER QUARTERS.

Southwestern Art Dramas, Inc., distributors of the Art Dramas program throughout the State of Texas and the Southwestern territory, has taken larger and more convenient quarters at 1911½ Commerce street, Film Row, Dallas, Texas.

Announcement is also made by this company of the acquisition of James J. Harvey, well known salesman throughout the New Orleans territory, to do special work and help exhibitors with Art Dramas in that section. Mr. Harvey has an enviable record and is one of the best liked film men in New Orleans. He was formerly connected with the Central Feature Film Company of New Orleans.

State Rights Department

Conducted by **BEN H. GRIMM**

Lee Organization Completed

Roster Includes Big Operators—Foreign Buyers Also Join —Body Comprises Three Classes.

JOSEPH F. LEE announces that the organization of state rights buyers promoted by him is completed. Numbered on the organization's membership roll are some of the biggest operators in the United States. Also, under Mr. Lee's promotion and through his efforts and the efforts of Jacques Kopfstein, several independent foreign buyers have joined the organization. There will be three distinct classes of franchise holders under the plan of operation: those who handle nothing but the big special state rights features, those who handle the "commercial" five and single-reel films, and those who handle foreign territories on all pictures.

Mr. Lee gives it as his belief that the success of the special feature attraction depends largely on the representatives in the territories having suitable theaters to exploit them properly. Those who have already signed in the special attraction class are: Louis B. Mayer, controlling the New England States, also the Park theater, Boston; Harry Samwick, New York and State; Sid Gruman, of San Francisco, who controls the Empress theater circuit, and who at present has in course of construction in Los Angeles a theater that will have cost a million dollars, controlling California, Arizona and Nevada; A. Dresner and Harry Crandall, of the Exhibitors' Film Exchange, Washington, controlling District of Columbia, Delaware, Maryland and Virginia; Jack Lannon, general manager of the Greater Features Co., controlling Washington, Oregon, Montana and Idaho.

The remainder of the territory, according to Mr. Lee, merely awaits confirmation. The foreign department, in charge of Mr. Kopfstein, includes the following: Sociadad General Cinematografica, Argentina, Chile, Uruguay, Spain, Portugal and New Guinea, Leroy Garfinkle, representative; The Pan American Film Service Company, Mexico and Cuba, Thomas & Kapfstein, representatives; Charles Thompson, Philippine Islands, Peru, Bolivia and Brazil, U. Ono, Japan; Progressive Film Company of Australia, Australia, William Schmidt and C. Lippman, representatives; Scandinavian Fim Company, Scandinavia and Russia; David P. Russell, Great Britain, and Royal Cinema Corporation, Switzerland.

There will be no directors of the organization, it is announced. Simplicity and efficiency will be the keynote. Each man in his respective territory will act as a selling agent. He alone will judge what he will use and purchase. He will not be forced to take anything that he does not believe will prove a box-office winner in his territory

With the addition of the foreign representatives it will be the purpose of the organization to purchase as much of the United States and Europe at one time as is possible, paying cash for same. Mr. Lee, general manager of the organization, is seeking permanent quarters where it is hoped American and foreign buyers can be gathered under one roof. Temporary quarters are at suite 1103, Longacre building, New York.

BACKER ON TRIP TO WEST.

Franklyn E. Backer, president of the Mammoth Film Corporation, left for the West on Wednesday, August 29, to oversee his numerous activities on the Coast. His first point will be Denver. From there Mr. Backer will visit all the important cities in his territory, finally meeting in San Francisco a number of capitalists who are discussing with him the early formation of a novel producing company, based upon lines which will be especially attractive to the exhibitor. A new and beautiful star is looming on the horizon in connection with this company.

One year ago Mr. Backer started in the state rights field with one picture, "The Fall of a Nation." Today he controls the output of ten big features in New Jersey and New York, and the Western rights in a big film. Mr. Backer attributes his success to the motto of his exchange, which is: "A square deal and a carefully selected picture."

BUYS "LUST OF AGES" FOR NORTHERN JERSEY.

Franklyn E. Backer, president of the Mammoth Film Corporation, has purchased the Northern New Jersey rights to the Ogden Pictures Corporation's "The Lust of the Ages." The deal was consummated by Mr. Backer and Jesse Goldberg, of the Ogden Corporation, between the time it took a Pennsylvania train to reach Harrison from New York. Mr. Backer was en route to Denver when overtaken by Mr. Goldberg.

"The Warrior" for State Rights

General Enterprises, Inc., Purchase Italian Film Featuring Maciste from Harry Raver.

NEGOTIATIONS have been closed by Herbert Lubin and Arthur H. Sawyer between General Enterprises, Inc., 1600 Broadway, New York, and Harry Raver, whereby the General Enterprises, Inc., becomes the owner of the American and Canadian rights for "The Warrior."

This Italian picture features Maciste, the giant who reached prominence through his wonderful feats of strength and daring in "Cabiria," and whom the New York Times calls "The Fairbanks of Italy." "The Warrior" shows Maciste at his best in a great story, a combination of farce-comedy and drama of which the New York American says, "a succession of laughs, weeps and cheers."

General Enterprises, Inc., plans to distribute the picture throughout the United States and Canada on the territorial or state rights plan. Mr. Raver had received numerous offers for different territories, but his plan has always been to sell the entire rights for the United States and Canada to one purchaser.

"The Warrior" ran four weeks at the Criterion theater, New York, and proved a tremendous box office attraction.

Attractive advertising matter is being made up by the General Enterprises Inc. and plans are under foot to run the picture at another Broadway theater for an indefinite run.

"THE LUST OF THE AGES" FOREIGN RIGHTS SOLD.

Although the Ogden Pictures Corporation's initial release, "The Lust of the Ages," in which Lillian Walker is starred, has been exploited, or offered for sale, through advertising in the trade journals for but three weeks, and although but two weeks have elapsed since the trade showing of that production, sixty-two per cent. of the entire would have been sold on this as well as the succeeding seven Lillian Walker super-attractions. All of the foreign markets with the exception of three of the belligerent Central Powers has been disposed of.

Jesse J. Goldburg, exploitation and production manager, stated: "We do not intend either advertising or giving publicity to the individual territory sold until the entire world has been disposed of; then we shall pound away through the medium of every worthy trade journal to the end that the exhibitors may know with whom to deal. In any event, although sixty-two per cent. of the world has been sold, our contracts provide the release by the exchange cannot take place before September 25.

WOLFBERG ENGAGES ADVERTISING MAN.

In line with the recent avowal from the Harris P. Wolfberg offices that co-operation with the exhibitor is being developed to the highest degree, comes news of the engagemnt of J. L. Ellman to take complete charge of this department. Mr. Ellman is an advertising man with many original ideas, and for the past year has been with the Reuble-Brown Advertising Agency of St. Louis. During this period he played a prominent part in "putting over" some of the biggest advertising successes of the year. Mr. Ellman will be located at the Pittsburgh office, but his work will take him over the entire territory—Ohio, Western Pennsylvania, West Virginia, Missouri and Kansas.

CLAIRE WHITNEY TO STAR IN SPECIALS.

Several big producers of state right specials have approached Claire Whitney to star in big specials, it is reported. Miss Whitney has starred under the Fox banner for the last three years, where she established herself as a big favorite.

Among her big successes were "Life's Shop Window" and "The Ruling Passion," also supporting William Farnum in "The Plunderer" and "The Nigger." Her versatility has enabled her to play the winsome and sweet ingenue in "Heart and Soul" with Theda Bara to the fair-haired "vamp" in Virginia Pearson's next picture, "When Lying Tongues Speak."

Miss Whitney is enjoying a well earned vacation after her strenuous labors at the Fox studios.

HOFFMAN BUYS "ONE HOUR."

M. H. Hoffman has purchased from Harry Rapf the American rights to "One Hour," a six-reel love romance distinctly out of the ordinary. Some persons will be inclined to term it "sensational," for the reason that the events crowded into a single hour in the lives of the hero and heroine of the story are unique and extraordinary

Star Series Profits to Red Cross

Net Earnings of "Photoplay Magazine Screen Supplement" to Be Given for War Relief, Says Quirk.

JAMES R. QUIRK, publisher of Photoplay Magazine, who is about to issue twelve single-reel motion pictures on a state rights basis, under the title "Photoplay Magazine Screen Supplement," announces that all the profits from the sale of these de luxe motion picture subjects are to be turned over to the American Red Cross. All of the net profit received from the sale of territorial franchises on Photoplay Magazine Screen Supplement will be donated to the fund for aiding war-stricken Europe helping Uncle Sam's soldiers and sailors to be more comfortable.

"In these strenuous times, when the whole civilized world is struggling in defense of humanity, when every man, woman and child is being called upon to aid the cause in which we have taken up arms, I feel that the least Photoplay Magazine can do is to contribute its bit toward alleviating the sufferings of those who are stricken," said Mr. Quirk. "The idea of making and distributing pictures of the stars as they are—unique and unusual views of the players 'off-the-screen,' under the title 'Photoplay Magazine Screen Supplement,' was not conceived with a thought of profit. We aimed solely to increase and augment our service to the picture fans of the country—to give them in motion pictures glimpses of the things they have read about the players doing in the pages of Photoplay Magazine.

"I want to thank the manufacturers who have co-operated to make this idea a success. Without their whole-hearted belief in the proposition it would have been impossible. I am sure every one of them will be with us strong on this idea of increasing the public interest in the stars, and at the same time helping the most worthy cause in the world. I am going to make sure these pictures reach the highest degree of excellence. They are going to reflect Photoplay Magazine throughout the country in a wonderful way, and I want that reflection worthy of the high ideals of the magazine itself If I were not assured that the pictures reached this high ideal they would never be released.

"We have the pictures ready, and though many of them have been difficult to secure, we are not going to exploit them for profit. It is my plan to turn over every cent received from the sale of territorial rights on these twelve de luxe single-reel subjects to the American Red Cross after deducting, of course, the sum necessary to cover the cost of the undertaking This does not apply to any one release of Photoplay Magazine Screen Supplement, but to the entire series of twelve subjects, which are to be released within a period of a year.

"I am more than glad to assure every buyer of territorial rights on 'Photoplay Magazine Screen Supplement' that his money will not only secure for him what I believe to be the greatest box-office attraction ever offered him but also will enable him to participate pro rata on what I hope may be a generous donation for the relief of the sufferers of all nations."

HOFFMAN TOURING FOURSQUARE CIRCLE.

Swinging around the Foursquare circle is the occupation which M. H. Hoffman, vice-president and general manager of M. H. Hoffman, Inc., is now following. Mr. Hoffman left New York on Monday, August 27, and the following day arrived in Chicago. From that city he sent the following wire to P. V. R. Key, his manager of sales and advertising:

"Chicago Hoffman-Foursquare Exchange will be established next week. Exhibitors here united in endorsing our policy of reasonable profits on strong features, and want our combined product. After visiting our exchanges in St. Louis, Cincinnati, Cleveland, Detroit, Pittsburgh and Philadelphia will return to New York. Toronto and Montreal Foursquare Exchanges will be next in order of establishment."

According to Mr. Key, Mr. Hoffman will personally proceed at once to finish starting the Hoffman-Foursquare service stations, and before the end of September not less than three other cities will be added to New York, Boston and those mentioned in the paragraph preceding.

"Mr. Hoffman's plans for exhibitors," said Mr. Key, "are certainly more than liberal. He feels that the quickest and surest way to build up a permanent patronage is to give big values for a sum considerably under what would ordinarily be regarded as reasonable.

"The Hoffman-Foursquare idea is to approach seriously the price question—among others to be corrected. And when we say we purpose putting our prices for each feature to the exhibitor on a basis allowing us only a small margin of profit, Mr. Hoffman intends to abide by that decision."

ATLANTA EXCHANGE MOVES.

The E. & H. Film Distributing Company of Atlanta, Georgia, has moved from 65 to 73 Walton. The firm has purchased all the fixtures of the Artcraft office, which was formerly at this address, and at the same time took over all the films controlled by the Strand Film Company, consisting of about twenty state rights features, including "The Ne'er-do-Well."

The E. & H. Film Company consists of two men—Chas. W. Harden and P. A. Engler. Mr. Harden has for several years been associated with several of the big film companies. Mr. Engler, the other member of the firm, is also an old film man.

"Today" and "Mad Lover" for State Rights

Pathe Offers Buyers Pictures Starring Florence Reed and Robert Warwick, Respectively.

PATHE announces that "Today," starring Florence Reed, and "The Mad Lover," starring Robert Warwick, are for state rights sale.

It is with full appreciation that the important state rights buyer demands productions that are "special" in every way—stories, stars, cast and direction—that Pathe offers these two photoplays, which are looked upon as state rights propositions extraordinary.

"It is no exaggeration to say," stated a Pathe official, "that judged from every angle and by every standard that makes a picture great, 'Today' is not merely one of the great pictures of the year, but one of the greatest that has ever been made, from a standpoint of box-office value."

Harold Edel, managing director of the Strand theater, New York, called it one of the three or four best pictures he has ever seen. The picture was greeted by newspaper and magazine critics as a bigger hit than the play by George Broadhurst and A. S. Schomer, which played to tremendous business on Broadway for over a year.

Florence Reed, who has proven herself to be a splendid moving picture actress, says it is the best film she has ever appeared in. Her interpretation of the role of Lilly is a wonderful piece of screen acting. The picture was produced by Harry Rapf under the direction of Ralph Ince.

Robert Warwick is one of the most popular dramatic stars on the screen. The title, "The Mad Lover," is also a box office asset. Elaine Hammerstein, who made a hit with Mr. Warwick in "The Argyle Case," is the leading woman. Leonce Perret, the famous French producer, not only directed the picture but also wrote the story.

A. KAY DISTRIBUTING MASON COMEDIES.

The A. Kay Company has acquired from the Filmcraft Corporation the distributing rights to the Walt Mason Comedies, and has already started plans for the disposition of these pictures in state rights territory. Since the announcement that the A. Kay Company were to act as agents for the Filmcraft Corporation, numerous inquiries have come into the offices of the A. Kay Company from state rights buyers.

S. L. Rothapfel, of the Rialto theater, after seeing several of the Walt Mason stories, unhesitatingly placed his stamp of approval on them and gave it as his opinion that exchange owners, exhibitors and the public would be quick to appreciate the amusement and actual money value of such a line of clean, natural, humorous stories from a genuine poet-author who, during the past twelve years, has endeared himself to the hearts of millions of newspaper and magazine readers.

At present "The Dipper", "True Love and Fake Money", "Hash" and "Bunked and Paid For" are ready for release, and Filmcraft announces that these releases will be followed up regularly with others taken from the best of Walt Mason's stories.

HEARST-PATHE NEWS SHOWS DEPARTING GUARDSMEN.

By a fine bit of enterprise on the part of the Hearst-Pathe News many persons in New York, Newark, N. J., Albany, Newburg and Poughkeepsie who were unable to see the magnificent send-off which New York City gave the departing National Guard, saw the parade just the same, but on the screen. Pictures taken by a large squad of Hearst-Pathe News cameramen were speedily developed, edited, titled and printed and then put out as a "special" in the cities mentioned the night of the same day the parade was held—Thursday, August 30. This special was 400 feet long and was greeted with cheers by every audience to which it was shown.

Sixty-six of the most prominent theaters in New York City showed this special, among them the Strand. Much favorable comment was heard among exhibitors as to the interesting character of the film and the great speed with which it was issued.

"REDEMPTION" BOOKING BIG IN NEW YORK.

Announcement has been made by Nathan Hirsh, president of the Civilization-Pioneer Film Corporation, controlling the rights for Greater New York and New York State to Julius Steger's production, "Redemption," that a heretofore unattained record has been broken in booking the feature, inasmuch as twenty copies have been booked for September 10, the date of release. The picture has been booked by the entire Loew and Keith circuits, the Eighty-first Street theater, Mt. Morris theater, and other leading theaters in the terriory.

The Civilization-Pioneer Film Corporation also controls the exclusive rights to "Hate" and the Williamson Brothers' production, "The Submarine Eye."

"A MAN OF HIS WORD" (Falcon Feature).

George Loane Tucker is the producer of the fifth of General Film's series of Falcon Features, "A Man of His Word." It is a picturization of the famous play "Jelf's," by Horace Annesley Vachell. In this picture Henry Ainley, who does such conspicuous work as a principal in "The Manxman," is the featured lead. Opposite him plays Mary Dibley, one of the most versatile of the English actresses of the film.

Italian War Pictures Breaking Records

Chicago and Boston Follow New York in Acclaim of Films Controlled by Fort Pitt Theater Corporation.

CHICAGO has rallied to the first and only authentic Italian war pictures, "The Italian Battlefront," with audiences that have packed the big Auditorium from pit to dome at every performance. Beginning with the initial performance, when the entire house of four thousand seats was sold out two hours before the opening, with prices ranging from 50 cents to $2.00, the picture has played to a business exceeding that of any other production ever presented in Chicago, save one, according to announcement from the offices of the Fort Pitt Theater Corporation.

Notwithstanding the pace set by the opening performance, which was attended by Lieutenant-General Guglielmotti, one of the highest ranking officers of the Italian army, who, with his entire staff, went from Washington to Chicago for the premier, and Major-General Thomas H. Barry, Commander-in-Chief of the Central Department, who has since left for active service abrôad, together with the Italian, French, British, Belgian, Russian and Japanese consuls, the picture has consistently maintained the high level of business with which it started.

This has no doubt been due to the fact that in common with the New York, Boston and Pittsburgh reviewers, the Chicago critics have heralded the production in a manner almost unprecedented. In Boston the films broke a long-standing precedent. For the first time in the history of the city, a Sunday night performance of a moving picture was held in a legitimate theater. A special dispensation, suspending Boston's ordinance having to do with exhibitions in a legitimate theater on Sundays, was obtained through the influence of Mayor Curley.

The chief executive of the city, together with Governor McCall, General Clarence Edwards, commanding the New England Department, and his entire staff, as well as many other notables, attended the opening performance of this production.

They were so impressed with the inspiring and patriotic character of the picture that when a request was made by the management to exhibit the production on Sunday evening, it was readily complied with.

"REDEMPTION" BREAKS RECORDS IN CANADA.

"Redemption," with Evelyn Nesbit and her son, Russell Thaw, is reported to have broken all records for attendance at Loew's Yonge Street theater, Toronto. This is one of the largest and finest theaters in Canada, with both a theater and roof garden. It was packed continuously for a solid week with "Redemption," and the picture will probably be brought back for a return engagement later.

"Redemption" has also been engaged for an entire summer season's run at the Brighton Beach Music Hall, the vast amusement palace at New York's summer resort. It is playing to capacity at Gordon's theater, Rochester, where it was held over for an additional week because of big business.

Territory for "Redemption" has been selling very fast lately. The De Luxe Feature Film Company has bought the rights for Washington, Oregon, Idaho and Montana. The Exhibitors' Film Exchange has bought Maryland, Delaware and Virginia. The best proof that the picture is a remarkable business proposition is furnished by Jones, Linick & Schaffer, of Chicago, who bought the rights for the State of Illinois, and found that the bookings were so heavy that they have purchased the film for Indiana.

PRE-RELEASES PROPEL "MOTHER O' MINE."

"Mother O' Mine," the third "Bluebird Extraordinary," was released throughout the country Labor Day on staterights lines, although during the previous week it was shown on pre-release in several localities. The feature was shown two days at Marcus Loew's New York theater, during the benefit week for The Sun's tobacco fund for U. S. Soldiers in France.

Rupert Julian, who directed the production, is co-star with Ruth Clifford, while Ruby La Fayette, a veteran actress, made her bow before the moving picture camera, at the age of seventy-three, in the mother role. "Mother O' Mine" is the third "Bluebird Extraordinary" distributed indepent of the program, "The Eagle's Wings," an industrial preparedness feature that is being widely used as a patriotic incentive to enlistment, and "Hell Morgan's Girl," a story of the San Francisco fire, being the others. Herbert Rawlinson is star of "The Eagle's Wings" and Dorothy Phillips stars in "Hell Morgan's Girl."

WILLIAM HARTMANN OPENS NEW YORK OFFICES

William C. Hartmann has opened offices on the fifth floor of 218 West Forty-second street, New York, where he will conduct a general motion picture film business, specializing in state rights features and comedy productions. Mr. Hartmann's first offerings will be a series of high class farce comedies produced along new and original lines.

There will be four separate and distinct subjects, each under an individual trade mark, and one of each of the series will be produced monthly. The stories are by writers of national reputation.

Each subject or series will be worked out with a star performer having a world-wide reputation. The first of one of the subjects will be ready for screening within a week.

Peter Pan Increases Output

R. M. Vandivert Tells of Novelties Additional to Motoy Comedies—Will Release 2,000 Feet a Week.

R. M. VANDIVERT, vice president and general manager of the Peter Pan Film Corporation, has recently returned from an extensive trip covering all the distribution centres of the United States. The purpose of this trip was to establish the exact status of the short subject upon the present day program. Mr. Vandivert has made a keen analytical study of the market conditions, and has submitted in his report to H. C. Allen, president of the organization, that there is a brilliant future in store for the short subject throughout the country.

"As regards our future plans," said Mr. Vandivert, "we have decided to launch into the short subject on a very elaborate scale. The first step toward this end was the moving of the studio from Chicago to New York. We have contracted for the services of one of the most virile and capable men in the novelty field—C. P. Jaeger, who is our director-in-chief. George W. Hanlon, a son of one of the famous Hanlon Brothers, has been engaged to assist him in the production.

Scene_from One of the Motoy Comedies.

"We have given very considerable thought to the type and character of short subjects that we could add to our program of Motoy Comedies in order to make the Peter Pan short features the leading factor in the independent field. To this end we have selected the Black Magic Comedies, which are a series of novelties in which everything is black and white, the actors either in white against a black background, or in black against white.

"The Mirror Comedies, the Shadographs, and the 'Honeymooners' are our other releases, the last being a series of foreign pictures, which Mr. and Mrs. Richard Schayer are taking on their wedding trip around the world.

"Our sales plan already is complete. Commencing September 15, the Motoy Comedies and the Black Magic will be released as a single reel, alternating each week with Shadograph and Mirror Comedies as a single reel. In addition to this the 'Honeymooners' will be released in a 1,000-foot reel each week, thus enabling us to give the exchange a weekly output of 2,000 feet of high-class novelty pictures.

DESERET BUYS "DEEMSTER" FOR ELEVEN STATES.

J. L. Adams, acting for the Deseret Film Corporation, of Salt Lake City, Utah, and W. E. Shallenberger, president of the Arrow Film Corporation, have signed contracts whereby "The Deemster" becomes the property of the Deseret Film Corporation in eleven Western states—Colorado, Utah, Wyoming, New Mexico, Washington, Oregon, Idaho, Montana, California, Arizona and Nevada.

This leaves only one group of states on "The Deemster" available. It has not been decided what policy will be pursued by the Arrow offices for the immediate future, as nothing has been produced or obtained to follow the Hall Caine feature.

Commenting on the sale, Dr. Shallenberger expressed himself as highly pleased with the result, and stated that he was delighted with the knowledge that his picture would be in such efficient hands for exploitation throughout the Western half of the United States.

LION COMEDIES BOUGHT FOR WEST.

The Peerless Film Service, of Los Angeles, has closed a deal with the A. Kay Company, in which it becomes the exclusive distributors of Lion Comedies for California, Nevada and Arizona.

Manufacturers' Advance Notes

LITTLE ZOE RAE IN "THE LITTLE PIRATE."

Little Zoe Rae will be the star of the Butterfly feature to be released September 10. "The Little Pirate" is the title of the picture in which Zoe will have the lead, supported by Gretchen Lederer, Frank Brownlee, Charles West, Lillian Peacock and Burwell Hemerick.

Directed by Elsie Jane Wilson from the story by Norris Shannon and Elliott J. Clawson, "The Little Pirate" brims with human interest, and offers the small leading lady the best part she has depicted up to date on the Butterfly program.

It tells the story of a married couple who become estranged when the wife refuses to allow her husband to raise some necessary cash on the bonds that are held in trust for their small daughter, Margery. Virginia Baird not only fails to comprehend the vital urgency of the request, but when she overhears a conversation in which her husband's lawyer advises him to utilize the bonds without consulting her, she decides to place them in the hands of Charles West, a friend of long standing. This leads to an open rupture, and Virginia leaves the house. Margery tries to console her father, and failing in this, she sets out that evening on her pony to bring her mother home again. But she is held up on the road by Captain Kidd, Jr., who adopts her forthwith as his trusty first mate, and the two children take up their residence in a grass hut on a nearby island, where they live a life of gay piracy until they finally take part in a denouement that brings happiness to all the principals in the story—except the unfortunate villain responsible for the act of grand larceny, which furnishes most of the suspense to the plot.

Scene from "The Little Pirate" (Butterfly).

"MEN OF THE DESERT" (Essanay).

The public mind generally associates the feuds of old with the mountaineers of Kentucky and Tennessee, yet history will show that perhaps the most terrific of these internecine quarrels were fought out on the great deserts of the West. For a quarter of a century, up until as late as 1895, cattlemen and sheepmen fed their factions against each other in bloody battles for the possession of the best grazing lands. Deeds of heroism beyond the ken of the Easterner were but a part of the ordinary day's work in the thrilling lives of these people.

"Men of the Desert," the fourth of Essanay's series of Western photodramas, is a picturization of such a feud. It will be released through the K-E-S-E service September 24. It is being given trade shewing now at all branch offices of the K-E-S-E.

Jack Gardner, the former musical comedy star, takes the lead as the nomadic cowboy who attempts to restore law and order to the feud-stricken desert. Ruth King, as the daughter of one of the feud leaders, is his leading woman. Carl Stockdale heads the remainder of the supporting cast, which is made up principally of cowboys and ranchmen noted for their daring horsemanship.

"Men of the Desert" will have a screen time of sixty-five minutes, approximately.

VIRGINIA PEARSON'S TENTH PICTURE.

Virginia Pearson appears in her tenth production for Fox Films in "When False Tongues Speak", a big surprise drama, which William Fox will release on September 9. The unusual scenes scattered through the picture make it one of the year's most distinctive features.

The supporting company includes among the principals Carl Harbaugh, who also directed Miss Pearson in the film; Hardee Kirkland, Carl Eckstrom and William Meehan. Meehan had a prominent role in "Turn to the Right", the big comedy success, which has been running at a Broadway theater for a solid year.

"THE PHANTOM SHOT GUN" (Falcon).

What some enthusiasts have described as "the fastest-stepping detective story ever screened," is presented in General Film's current Falcon Feature release, "The Phantom Shot Gun".

This is the fourth of the four-reel dramas scheduled under the Falcon brand and is one of the most admirable subjects for holding an audience spellbound that has so far been found in a detective story. It is a detective story unlike so many others which have a great wealth of mystery without the varied action of a typical drama. In "The Phantom Shot Gun" developments are continuous. Situations and new mysteries come one right after the other until suddenly the guilty person is discovered in a most cleverly built up denouement.

The story is by Stanley Clisby Arthur, noted magazine writer. The hero is Courtland, broker, a partner of Hamilton Forbes, who appears as the villainous element as far as the love interest is concerned. Both men are in love with Elizabeth Kennedy, their secretary. Forbes gets Courtland out of the way by nearly framing up a conviction for forgery. At the last moment a bribed witness becomes stampeded and flees, and Courtland sets out to find him to clear his name. Forbes makes Elizabeth believe Courtland is dead and she consents to marry him. They are on their honeymoon trip abroad an ocean vessel when Courtland, with Larkins, a newspaper reporter, comes aboard by chance, and the whole situation becomes dynamic. On the voyage Forbes and a half dozen others are shot down by an invisible gun. Forbes, Elizabeth and others are in turn suspected. On the fourth day out Larkins, who has been a silent investigator all along, turns up the murderer with a brilliant stroke of detective work.

Scene from "The Phantom Shotgun" (General Film).

Kathleen Kirkham is featured as Elizabeth and R. Henry Grey as Courtland. Frank Brownlee, Wm. Marshall, Gloria Payton, J. E. Nicholson, Barney Furey and Bruce Smith are other members of a most excellent cast. The play was directed by Harry Harvey, supervised by H. M. and E. D. Horkheimer.

The next Falcon Feature will be "His Unpolished Self" from the great play "Jelf's" by Horace Annesley Vachell. This is a George Loane Tucker production, and features Henry Ainley and Mary Dibley.

Art Dramas Fall Program

Crane Wilbur, Catherine Calvert, Jean Sothern and Marian Swayne to be Seen in Strong Features.

ART DRAMAS offers exhibitors a fall program of exceptional strength, with a wide range of stars and subjects. The schedule is typical of Art Dramas in that it possesses marked variety. Crane Wilbur, Jean Sothern, Catherine Calvert and Marian Swayne, Art Dramas stars of proven ability and certain drawing power, are represented in a list of features, whose stories are original and technically perfect.

Crane Wilbur will be seen in a Horsley feature, "Blood of His Fathers"; Jean Sothern in a Van Dyke production, "Peg O' the Sea"; Catherine Calvert in "Behind the Mask", produced by the U. S. Amusement Corporation, and Marian Swayne in "The Little Samaritan", an Erbograph picture.

"Blood of His Fathers" tells an unusual story, treating of the subject of heredity. In construction, too, it is out of the beaten track of motion pictures, necessitating the portrayal of three distinct characters by Mr. Wilbur. In the prologue, laid in Civil War days, the Horsley star portrays the role of a questionable captain of predatory guerillas. In its later development the story is entirely modern and of compelling interest. J. Francis Dunbar is credited with the authorship of "Blood of His Fathers", while the direction was in the capable hands of Harrish Ingraham.

"The Little Samaritan" is an elaborate production in which Marian Swayne is fitted with a role, similar to that which she so successfully interpreted in her former Art Dramas vehicle, "Little Miss Fortune", and "The Road Between". Miss Swayne's character is that of a little orphan in a New England village. Babbling tongues fire the minds of the small-minded villagers against her and heap down upon her unhappiness and misery. But she battles against the odds and finally is blessed with a bountiful reward. The story is replete with interesting details and strong situations and affords the appealing little star a wide scope in which to display the charm and ability which placed her at the top almost overnight.

Joseph Levering directed, while the story was especially written for Miss Swayne by the Rev. J. Clarence Harris, a practicing minister, also wrote "Little Miss Fortune."

"Behind the Mask", starring Catherine Calvert, is said to be the best production yet made by the U. S. Amusement Corporation. This picture, written by Charles T. Dazey, author of many film classics, is, like most of Mr. Dazey's screen stories, a marvel of workmanship. It is, indeed, such a perfect example of the best in the photodramatic art that Mme. Alice Blache, who directed, cited it to the Columbia University journalistic students in connection with her lecture on scenarios recently as a desirable form of study. "Behind the Mask" was adapted to the screen by Frederick Rath.

Next in order is "Peg O' the Sea" by Winifred Dunn. Jean Sothern, star of this picture, is seen as the daughter of an old fisherman, living in a New England fishing village. In her slackers and rain hat she makes an appealing picture. Comedy is mingled with pathos and the splendid coast scenes give the picture a background of rare beauty. Miss Sothern, her director, Eugene Nowland, George Wiley, president of Van Dyke, and the others of the company spent several weeks in the Atlantic Highlands "shooting" these scenes.

SELIG RELEASES BY GENERAL FILM.

William N. Selig announces the following releases in General Film service:

"The Victor of the Plot", a two-reel drama of British Army in India, featuring Miss Bessie Eyton, supported by an all star cast.

"The Voice That Led Him", a one-reel drama, will be released Saturday, September 15. This is a gripping drama of the African jungle, with Kathlyn Williams in one of her most sensational roles. A number of wild beasts are engaged in the scenic action.

On Monday, September 17, "The Law, North of 65", is the two-reel Selig release. In this, a strong drama of the Canadian Northwest, winsome Bessie Eyton is seen in an entirely new characterization. Colin Campbell is the director.

"Vengeance Versus Mercy" is the title of a single reel drama announced for release Saturday, September 22. It is a gripping drama of vengeance thwarted by mercy, showing the infinite power of even a mere memory of a woman once loved, in the heart of a man.

The Selig Company promises excellent photography and strong plots. The principals announced speak for themselves.

TRIANGLE RESTORES MUSIC CUES.

The music cue sheet accompany each picture, which was lately eliminated from the Triangle service in order to ascertain whether or not it was of value to the exhibitor, has been restored in response to the demand for it. The number of requests indicate positively the value of this feature. It has become an essential part of the service provided exhibitors in connection with the showing of the picture. The Triangle policy of providing service men and every conceivable aid to theaters booking Triangle pictures demands a thorough investigation of the value of all material, insuring that effort is not being misdirected. The demand for the music cue is gratifying to those responsible for this service policy, for it proves that service is scarcely second in importance to the quality of productions.

West Pointers Graduate Early

1918 Class Which Will Help Train Half Million Soldiers Shown in Gaumont-Mutual Weekly, Sept. 5.

WEST POINT cadets who, under normal conditions, would have continued as students until June, 1918, were graduated on August 30, ten months ahead of time. Interesting views of these 154 highly trained young officers, who will aid in the instruction of the first 500,000 selective draft army, are shown in Gaumont-Mutual Weekly No. 140, released Sept. 5.

The remainder of this reel is filled with current news events of general interest. Monster celebrations in New York City and elsewhere in honor of the members of the National Guard who are leaving for Southern encampments prior to embarking for France; military activities throughout the United States; and scenes on the actual battle ground, in France, are shown. The Mutual Weekly is fortunate in being able to obtain weekly shipments of news negative direct from the Societe des Etablissements Gaumont, whose large force of military cameramen co-operate with the French Government in the taking of these authentic war pictures.

Among other subjects of current interest, Governor Stephens, of California, is shown amid the giant redwoods of that state inaugurating the opening of the California State Highway. In Denver, women are acting as conductors and motormen on the city tramway. In New York City Bill Snyder, famous animal trainer of the Central Park Zoo, is teaching women to take the place of the park attendants.

JEWEL PRESENTS "MAN WITHOUT A COUNTRY."

"The Man Without a Country", Edward Everett Hale's appeal to patriotism, is the basis of a multiple reel photoplay produced by the Thanhouser Film Corporation which Jewel Productions, Inc., will present at the Broadway theater, beginning September 9, featuring Florence LaBadie and H. E. Herbert, supported by an excellent cast.

The version is the work of Lloyd Lonergan, after the story written by Mr. Hale in the summer of 1863.

Ernest C. Warde, the producer of many well-known photoplays, including "The Vicar of Wakefield", is responsible for the staging of the Hale story.

Mr. Herbert made his first appearance on Broadway five years ago, as Billie Burke's leading man in Pinero's "Mind-the-Paint-Girls"; he had a leading role with Blanche Bates in "The Witness for the Defense", with Grace George in "Half an Hour" and with Mrs. Patrick Campbell in Shaw's "Pygmalion" and "The Second Mrs. Tanqueray".

VICTOR MOORE IN "SEEING THINGS."

Victor Moore releases on Sept. 3 a distinctly different comedy called "Seeing Things", writen by Edward McWade. Vic has been in a sanitarium for some time for the "cure", he having had "too many mornings after the night before." He is almost well and his doctor is about to discharge him, hoping that the change will also cure him of an optical delusion that he has. It seems Vic has a delusion that a certain "Gloomy Gus" looking creature is always following him wherever he goes and this serves to get him into no end of trouble. The doctor wires this fact to Vic's wife and prepares to start Vic on his way. Vic after bidding good-bye to the other inmates goes, only to be so he thinks followed by his friend "Gloomy Gus." He feels that he is with him all the way home, and he certainly has his troubles with him.

Scene from "Seeing Things" (Klever).

Vic arrives home much to the delight of his wife but much to the disgust of his mother-in-law. It is not very long after his arrival home that the "optical delusion" again starts working, and poor Vic gets himself into lots of difficulties, and at the finish gives it up as a bad job.

This comedy is unlike anything that Moore has made, and is distinctly novel. It should more than please the "Moore Fans", and give them lots of laughs.

Border Drama Heads U List

Helen Gibson, Mary Fuller, Lyons & Moran, Max Asher, Harry Carey and Alice Lake Give Class to Releases for Week of September 10.

FOLLOWING the release, on Monday, September 10, of the Butterfly feature, "The Little Pirate", starring Little Zoe Rae, the week's schedule of Universal pictures opens on Tuesday, the 11th, with a Gold Seal drama, entitled "The Perilous Leap". The scenario was prepared by George Hively from a story by T. Shelley Sutton, and J. D. Davis directed the production. Helen Gibson and Val Paul have a lot of thrilling work to do in this story of opium and Chinese smugglers, and they are ably supported by a fine cast. The scene is laid near the Mexican border.

On the same date Eddie Lyons, Lee Moran and Edith Roberts appear in a rollicking Nestor comedy, "The Boulevard Speed Hounds". As Clinton Syx and Steele A. Ryde, they are arrested for speeding, but stall the officer with the pretext that Syx is a doctor, hastening to Ryde's wife. The cop is suspicious and demands to see the wife. So the bluff has to be carried out, the utmost being made of the comedy opportunities. The real wife appears on the scene at a most embarrassing moment and adds to the amusing complications

On Wednesday, September 12, Gladys Warden, Walter Stephens and Harry Griffith are presented in a two-reel L-Ko comedy, "'From Cactus to Kale", in which the action rapidly shifts from a small town restaurant to a palatial residence in the metropolis and finally out into the very middle of the ocean. The plot involves the kidnapping of the weak-kneed heir to a fortune, and employing him as a stalking horse in the operation of obtaining a large amount of money. The climax is reached when the victim of the conspirators gathers his cohorts and starts in pursuit, several buildings being demolished in the chase. Universal Animated Weekly No. 89 is scheduled for release on the same date.

Mary Fuller is the star of the feature for Thursday, September 13. "To the Highest Bidder" will be the title of her vehicle, a swiftly moving drama of a country girl who is determined to get away from the deadly monotony of her surroundings to the city, where she will be able to make a career for herself. She carries out this determination, but becomes entangled in a Bohemian set, and after spending all of her funds one day announces at a party that at the end of the month she will sell herself to the highest bidder. The outcome of this unusual situation is both surprising and satisfying to the most jaded picture fan. Emmett Campbell Hall and Catherine Carr wrote the play, which has been ably directed by Lucius Henderson.

"Short Skirts and Deep Water" is the rather startling title of the Joker comedy released on the same day, featuring Gale Henry, William Franey and Milburn Moranti. It deals with the efforts of the Anti-Sin Society to enforce the rules regarding the wearing of decollette bathing apparel on the beaches. Allan Curtis and Tom Gilson prepared the script, which has been produced with many hilarious effects by Curtis.

Max Asher and Gladys Tennison are the featured players in "The Clutches of Milk", a Victor comedy released Friday, September 14. Written by Craig Hutchinson and C. B. Hoadley and put on by the former, the piece details the amusing mix-up that occurs when a husband of one of Max's numerous flames writes him a letter declaring that he intends to put him out of the way, via the poison route. The thirty-sixth issue of the Universal Screen Magazine will be released at the same time as the Asher comedy.

Saturday, September 15, will be signalized by the release of "The Texas Sphinx", a Bison drama of the Southwest, featuring Harry Carey and Alice Lake. The story was written by T. S. Sutton and George Hively and produced by F. A. Kelsey It provides Carey with the sort of vigorous character, reflecting the color and primitive strength of the open range, that has already built up an enviable following for him. Alice Lake is both a beautiful and appealing foil for Carey's sunburnt type of hero.

"Nearly a Queen" is the Joker comedy in which Gale Henry and Milton Sims appear on the same day. Allen Curtis and Tom Gibson are also responsible for the authorship and direction of this tale of the strange adventures of a waif who is beguiled into believing herself the daughter of ancient kings The eighteenth issue of Universal Current Events completes the list of releases for the week, with its usual quota of timely scenes, strikingly photographed.

SELIG'S WORLD LIBRARY NO. 17.

The Selig-World Library No. 17, released in General Film service on Wednesday, September 5, is of unusual excellence, according to the Selig Polyscope Company. The famous beach resorts on our Atlantic Coast are pictured, including the homes of millionaires at Newport.

The mussel pearl industry is another interesting picture. Fishermen drag mussels from the bed of White river, Arkansas, and the value of the pearls discovered amounts to thousands of dollars yearly. Out of the shells pearl buttons are made, and this is the most profitable part of the industry.

In Africa the wife must be her husband's barber. The primitive method of pulling out the hairs is still in practice.

Java possesses a soil of astonishing fertility and a vegetation unsurpassed in its luxuriance. One of the chief articles of export is sugar. Preparing the soil, the plant, the harvest of sugar cane, the manufacture of sugar.

"A MIDNIGHT BELL" (Selig).

"A Midnight Bell" is the title of the latest Charles Hoyt comedy to be released by the Selig Polyscope Company, Monday, September 3, in K-E-S-E. Those who have been permitted to view this two reel comedy pronounce it as being one of the best of the Selig-Hoyt series that have proven so popular.

A comical story of rural life is "A Midnight Bell", involving the rival affections of the Punktown Chief of Police and Ezekiel Slover, chief of the fire department, for the heart and hand of Amy Grey, the village belle. The rivalry is not confined to love making, however, for professional jealousy crops out between the two village functionaries and this leads to many and varied developments.

Scene from "A Midnight Bell" (Selig).

J. A. Richmond, responsible for the popular Selig-Hoyt comedies, is the director in charge and the cast includes William Fables, James Harris and Amy Leah Dennis.

The fire at Punktown's city hall is said to be among the funniest of motion picture episodes and carried out with all the enthusiasm and the blunders so common in "tank towns". The K-E-S-E reports that the Selig-Hoyt comedies are increasing in popularity and that reboomings are common with many of the K-E-S-E exchanges.

Following 'A Midnight Bell" the Selig Company announces the following Hoyt comedy in two reels for release Monday, September 17, "A Contented Woman". For release in K-E-S-E service Monday, October 1, "A Bear Fact". This comedy was not written by Charles Hoyt but is said to be a clever comedy in every detail.

FOUR COMING FOX FEATURES.

Miriam Cooper, Virginia Pearson, George Walsh and Dustin Farnum, four William Fox stars, are announced as the principal players in the first four feature releases during September. This group of films consists in a picturesque comedy drama of a thrilling romance in Mexico, a mystery photoplay of suspense and action built around present day life in New York City, a refreshing and fast moving story of a love affair which began in a Chicago cabaret and ended with a wedding ring in a Balkan principality, and a powerful visualization of a big man's struggles in the great snows of the Northwest.

These are the productions, with the dates of their release: September 2, R. A. Walsh's drama "Betrayed", with Miriam Cooper; September 9, Virginia Pearson in "When False Tongues Speak"; September 16, George Walsh in "The Yankee Way"; September 23, Dustin Farnum in "North of Fifty-three".

"Betrayed" has a score of deft, unusual touches.

While it is necessary to dwell lightly on the story of "When False Tongues Speak", that the novel twists shall remain undisclosed until the screening the fact that the script was written by George Scarborough is conclusive evidence of its merit.

"The Yankee Way" is described as a "star-spangled comedy". It presents the genial George Walsh as Dick Mason, a young millionaire who happens into cabaret just in time to end one flirtation and start one of his own.

"North of Fifty Three" was taken from the story of that name by Bertrand W. Sinclair. The picture, with the inimitable "Dusty" Farnum as "Roaring Bill" Wagstaff, will undoubtedly have the same wide vogue as that enjoyed by the novel.

AMERICAN MADE WARES IN DEMAND.

The scarcity of foreign made motion picture machines and equipment has created a demand upon the American manufacturers for such wares. The Precision Machine Company recently received orders for twenty-eight Simplex Projectors to be delivered to the Scandinavian countries. A special letter of assurance from the British Embassy was granted for these shipments, so that there would be no delay in the projectors reaching their destination. Other equipment such as screens, generator sets, carbon, etc., were also purchased to be used in the above countries.

General Forecasts "O. Henry"

Releases for September and October Include Five Four-Reel Features and Four Two-Reelers.

WITH three directors working at one time on the new "O. Henry" Broadway Star Features, the production of these dramatic releases is definitely established for two months ahead, announces General Film. Five of the very greatest of O. Henry's intensely human stories will be filmed and distributed during this period in the four-reel feature form. A number of the shorter stories that carry all the inimitable sentiment of the great author's characteristic treatment will also be ready within the same span.

The big O. Henry features will be these, named in the order of distribution: "The Defeat of the City", with J. Frank Glendon and Agnes Eyre, directed by Thomas R. Mills; "Blind Man's Holiday", with Carlton King and Jean Paige, directed by Martin Justice; "The Duplicity of Hargraves", with Charles Kent, J. Frank Glendon and Myrtis Morgan, directed by Thomas R. Mills; "The Ruler of Men" and "A Night in New Arabia".

The new series of two-reel O. Henry stories starts with the "John Tom Little Bear" story, with Al Jennings, Dan Duffy and little Roberto Turnbull, followed by "The Last of the Troubadours", with S. E. Jennings, Dan Duffy and Nolan Leary. These are directed by Dave Smith. Succeeding them will be "The Lonesome Road" and "Law and Order".

"JACK AND BEANSTALK" IN ST. LOUIS.

"Jack and the Beanstalk", William Fox's cinema spectacle, which concluded its run on Broadway on August 26, opened at the Belasco Theater in Washington, D. C., on that date. A week later the picture will go into the Garrick Theater in St. Louis, while still showing in Washington.

"RASPUTIN, THE BLACK MONK" (World).

"Rasputin, the Black Monk", is the title of a newly completed World-Picture Brady-Made about to be published on the World program. This photoplay has been in preparation for several months under the direction of Arthur Ashley, with a most unusual assemblage of star players. These include Montagu Love, June Elvidge, Arthur Ashley, Henry Hull, Julia Dean, Irving Cummings and Hubert Wilke.

Mr. Love appears in the name part; Miss Elvidge personates the wife of Rodin (Mr. Ashley), the early leader of the revolutionists, betrayed by Rasputin; Mr. Hull is seen as Kerensky, the hero of the hour in Russia, to whom the young American actor bears a quite striking likeness; Miss Dean is the Czarina's favorite lady in waiting under such hypnotic fascination for the black monk that she eagerly performs his bidding in all things; Irving Cummins plays a gallant young prince whose influence, thrown to the revolutionists at the crucial moment, enables him to overthrow the Government and accomplish the freedom of their country; and Mr. Wilke portrays the Czar whose rule is ended in the final episodes of the new drama.

It is declared that the present exposition of the conditions and influences which led to the great upheaval is entirely authentic, and that many details are brought to light for the first time, even to certain state secrets which have been guarded heretofore with the greatest care.

Scene from "Rasputin, the Black Monk" (World).

"Rasputin, the Black Monk", is described as an exceptionally "big" picture in theme and production. Several immense scenes have been built outside the studio from photographs brought to America by returning representatives of World-Pictures Brady-Made who had been in Petrograd for a long time prior to the culmination of the movement for freedom. In addition to the star cast large numbers of "extras", horses, etc., are employed in the several imposing spectacular episodes.

"CAMILLE" (Fox).

Theda Bara in a sumptuous picturization of "Camille" is the latest announcement of William Fox to the motion picture public. Once more the makers of Fox pictures have delved into the masterpieces of literature. "Camille", the story of Alexandre Dumas fils, has behind it a long history of successful engagements in every civilized country of the world. It has been acted on every great stage of Europe and both Americas, and, in book form, it has brought tears to the eyes of men and women all 'round the globe.

Scene from "Camille" (Fox).

Theda Bara, as the unhappy Parisian girl who sacrifices herself on the altar of convention, has surpassed all her previous work in this production.

"Camille" has just been completed, under the direction of J. Gordon Edwards. Parisian life has been followed in every detail, so that the atmosphere of the story fits admirably with the acting in it.

"Camille" is the most famous French novel of the nineteenth century. The original story, known as "The Lady of the Camellias", was published in 1848. A year later its author recognized the dramatic possibilities of the piece and made a new version, which was acted on the Parisian stage in February, 1852. Its success was enormous.

The Fox version of this tremendously successful story play will be released to exhibitors on September 30.

"SANDS OF SACRIFICE" (American).

Human sympathy and devotion blend pleasantly in William Russell's next publication for the American, the issue of September 24, entitled "Sands of Sacrifice". Centered in "Big Bill" Darcey (Russell), they are played interchangeably between the two leading supporting characters, Nora Farnes, later Mrs. Darcey (Francelia Billington), and Billy's pal, the invalid "Sammy" Goode (John Gough).

When Nora is placed in compromising straits, "Big Bill" gets her out in marriage, and when "Sammy" is told he is going to die unless he burns out the poison in the hot sands of the desert, Darcey packs him off with him to the wilderness.

Mr. Russell had a hot time making the film. He and Gough, Director Tod Sloman, cameraman, assistants, etc., did the desert scenes in the midst of the July torrid wave which seared and parched California to the limit of endurance. But photographic conditions were excellent and some splendid exposures were made.

The same holds true of the mountain scenes, several in particular being magnificent panoramas of the famous "hairpin" curve of the San Bernardinos, down which Darcey's roadster races. Much of the scenery was obtained in the "big tree" country and has been reproduced in accordance with the American's high standard of workmanship.

Coming in the fall hunting season, the interiors of Darcey's mountain lodge will be specially interesting. These sets were built with great care and expense, and when shown will excite the envy of the sportsmen of the Adirondacks.

"THE AWAKENING OF RUTH" (Edison).

"The Awakening of Ruth", by Julien Hubbard, the five-reel Edison feature, one of the first Perfection Pictures to be released through the Kleine System on September 17, is a story of unusual charm and variety. Shirley Mason, Viola Dana's younger sister, is given an excellent opportunity to snow her subtle and versatile art and she is ably supported by George Forth and Donald Hall.

The suspense of the story is sustained through a plot in which life on an island off the Florida coast and the complex existence of the Great White Way are cunningly interwoven.

The love interest predominates and technically the pictures exhibit the perfection of detail which characterizes all of the Edison productions. This release cannot fail to be popular with all ages and classes.

"The Angel Factory" Heads Pathe Program

First Appearance of Antonio Moreno—"Seven Pearls" Serial Begins—Other Features for Week of September 16.

PATHE'S program for the week of September 16 marks the first appearance of Antonio Moreno as a Pathe star. It also brings Mollie King in the first episode of "The Seven PPearls" serial, Pearl White and a Lonesome Luke two-reel comedy as other features.

Antonio Moreno, one of the most popular male stars on the screen, is seen in "The Angel Factory." Opposite him is Helene Chadwick, who has been rapidly coming to the fore. Other important members of the cast are Suzanne Willa, Margaret Green and Armand Lopez. The story deals with a little East Side girl whose father is a drunkard and whose mother is a sloven. It tells how she comes into contact with the superintendent of a settlement house and finally develops into the kind of woman it was intended that she should be. The picture works up to a big punch at the end with a shooting and circumstantial evidence pointing to the guilt first of the heroine and then of the hero.

Mollie King stars in the first episode of the "Seven Pearls", entitled "The Sultan's Necklace". The story tells how the Sultan's necklace is stolen, how Ilma, a beautiful young American girl, must recover the seven pearls contained in it, or see her guardian die and herself enter the Sultan's harem. Creighton Hale appears opposite Mollie King.

Pearl White stars in the 11th episode of "The Fatal Ring", entitled "The Short Circuit", another thrilling chapter of a serial that is a guarantee of twenty weeks' big business. It is a knockout wherever shown according to all reports. The story tells how Pearl succeeds in recovering the Diamond from Carsake in an unusually interesting fashion, and how he in turn takes it from her. Warner Oland does especially good work.

Lonesome Luke is seen in "Lonesome Luke Loses Patients", a two-reel comedy produced by Rolin. Lonesome Luke is the Doctor Killem of a twentieth century sanitarium. An idea of the laughs in it can be seen from the following titles: "I hope you'll get well—or something". "This part requires practice and 'sang froid'—whatever that is". "My middle name is Cuddle". "He swallowed a buffalo nickel and it's kicking him". "I feel like a camel on the eighth day".

There is a Pathe scenic on the program entitled "Triple Divide Mountains, Glacier Park" and "Japan, the Floral" (colored). There is also an International cartoon and scenic split reel and Hearst-Pathe News No. 76 and No. 77.

INSTALLING SHECK ADAPTERS.

H. H. Cudmore, general manager of The Argus Lamp & Appliance Company, manufacturers of the Sheck Universal Adapters for Mazda projector lamps, in company with R. P. Burrows, manager commercial section, engineering department, National Lamp Works of General Electric Company, Nela Park, Cleveland, who has been directly responsible for the commercial development of the newly designed Mazda projector lamps, recently visited the cities of St. Paul and Minneapolis and made several successful installations of the Sheck Universal Adapter with Mazda projector lamps in motion picture theaters. Successful installations were made in the "Cozy" theater, Seventh and Smith streets, St. Paul, Minn., of the Model "A" Sheck Universal Adapter with the 20-ampere 28-30 volt 600 Watt Mazda projector lamp, using the newly designed type "T" Ft. Wayne compensarc for directly controlling alternating current for the successful operation of Mazda projector lamps.

This theater was especially selected as being typical of all motion picture theaters of six hundred seats and under using alternating current where the Sheck Universal Adapter and Mazda projector lamps will successfully replace carbon arc projection apparatus and effect a current saving of at least two-thirds the cost of operating carbon arc projection apparatus.

A successful installation was made in the "Gem" theater, St. Paul, Minn., utilizing model "A" Sheck Universal Adapter with the 20-ampere Mazda projector lamp in connection with the newly designed Ward-Leonard 110 volt direct current rheostat.

All exhibitors who have seen these practical demonstrations of the Sheck Universal Adapter for Mazda projector lamps were very well satisfied and pleased and a large number of orders were placed with distributing agents for the Sheck Universal Adapters in the northwest territory.

Mr. Cudmore and Mr. Burrows contemplate visiting all of the prominent cities of the United States within the next few months for the purpose of making practical trial demonstrations of the Sheck Universal Adapter for Mazda projector lamps.

BILL DESMOND IN "FLYING COLORS."

William Desmond, the most popular of the Triangle stars, is to be seen in "Flying Colors," as a Yale athlete who puts into practical use some of the gymnastic stunts which made him a star at university field meets. In the cast supporting the star are: Golda Madien, Jack Livingston, Laura Sears, J. Barney Sherry, George W. Chase, John Lockney, Bert Offerd, Mary McIvor and Ray Jackson. The story was written by John Lynch and R. Cecil Smith, and produced under the direction of Frank Borzage.

Initial Hart Picture Nearing Completion

"The Narrow Trail," a Thrilling Drama of Western Bandit Life—Fritz, Hart's Famous Horse, Plays Opposite Actor.

WILLIAM S. HART'S initial Ince production to be released by Artcraft Pictures in October is now rapidly nearing completion at the Lasky studio in California. The photoplay, "The Narrow Trail," offers a dramatic Western story involving the life of a bandit and his great love for his beautiful pinto, the fastest horse in the community. Appearing opposite the star, with almost human intelligence, is Fritz, Hart's famous horse. The story allows for a great heart appeal, which is most effectively brought out by the splendid actor and his pony.

The exteriors for "The Narrow Trail" were staged in the range of mountains south of Los Angeles, and work is now being finished on several interiors at the Lasky studio, which will complete the production. One of the thrilling bits of play is a fight between Hart and two other members of the cast. The scene was staged last week at the Lasky studio, and is expected to become established as the greatest rough and tumble scuffle ever staged before the camera. Hart, as well as his opponents, were severely bruised as a result of this encounter in which blood flowed. Many other tense scenes of equal effectiveness have been staged which are contrasted with views of the bandit and his horse disclosing various pictures of particular human charm.

The story for this production is the creation of William S. Hart himself, and is adapted to the screen by Harvey F. Thew, of the Famous Players-Lasky staff. During Hart's recent trip across the country, when he appeared personally before many audiences, he received so many requests for information regarding his popular horse that the star decided to feature the animal in his next picture. Fritz was purchased by Hart from an old Indian several years ago for a trifle. At this time the animal was nothing but a raw-boned pony. As a result of great care from the hands of the actor himself the pony developed, not only in one of the most beautiful animals ever screened, but became one of the swiftest horses on the West Coast. An exceptional supporting cast has been given the star, including Sylvia Bremer, the talented beauty who appeared with him with such distinction in "The Cold Deck."

"ARMS AND THE GIRL" COMPLETED.

"Arms and the Girl," the latest Billie Burke picture for Paramount, has been photographed in its entirety. The film is now being cut and assembled—in itself no mean task, as many scenes had to be taken over and over to insure getting perfect results.

This picture will be one of the most spectacular, according to the belief of those responsible for its production, ever turned out by Paramount. Director Joseph Kaufman has permitted no opportunity of enhancing the war scenes and rendering them realistic to escape his attention. One member of the cast who saw the battle of Arras in films declared that some of the scenes were almost paralleled in "Arms and the Girl," despite the fact that the director had not seen the actual war picture.

"COMPLICATED COMPLICATIONS" (L-Ko.).

Director Phil Dunham, of L-Ko, having graduated from General Director Blystone's acting forces, shows how well he can produce pictures as well as create laughs on his own account in "Complicated Complications," set for distribution through Universal sources Sept. 26. Lucille Hutton and Billy Bevan will be the featured players in an oddly-conceived and amusingly executed two-reel laugh-maker. While it is fair to presume that the methods for surprising laughs out of audiences have been pretty well covered by the producers of rough-house comedy, it is declared that Phil Dunham has discovered a few remaining wrinkles in the game that will be first exploited in his initial L-Ko.

Scene from "Complicated Complications" (L-Ko.).

Change in Triangle Program

Substitutes "Idolaters" for September 2—September 9 Releases Include Bessie Love in "Polly Ann" and Winifred Allen in "The Haunted House."

OWING to the fact that the cutting and sub-titling of "The Man Hater", the Saturday Evening Post story starring Winifred Allen, has not yet been perfect, that play has been taken off the Triangle schedule for September 2, and "Idolaters", starring Louise Glaum, substituted. "Idolaters" is the story of a woman who worships the false god of vain success, setting aside all else to satisfy her ambition. The action parallels the lives of two women who are determined to win places for themselves on the stage. One proceeds to four-flush her way, the other to make good by hard work.

This is the production for which Triangle built an elaborate Egyptian setting, representing the apartment of "the peacock woman", played by Miss Glaum, who, as "vanity", wears innumerable gowns of bizarre fashion.

The tale of a ghost that turned human is the theme of "The Haunted House", an Allan Dwan production, featuring Winifred Allen, which will be presented on the program for September 2. The locale is a New England village, where superstition continues to stalk in the minds of the austere residents. Denied the ordinary pleasures of youth, the girl of the story devotes herself to imaginative fancies. Being of a sensitive, spiritual temperament, she believed the spirits of the wood commune with her, as they did with Joan of Arc. The mystery of the haunted house, which holds in awe the superstitious villagers, is not penetrated until one night a young desperado, seeking refuge, dares to invade its premises and finds the ghost to be exceedingly human.

As a small-town slavey who becomes a barnstorming Bernhardt, Bessie Love makes her appearance in "Polly Ann", the other release for September 9. She is an orphan inmate of a poor farm until the village tavern keeper engages her as slavey of all work. When a fly by night company of players comes to town, Bessie is smitten by the romantic demeanor of one of the actors. She determines to become a player and proceeds to give her version of Ophelia, Portia and other great characters of dramatic literature. Later she becomes an heiress and experiences a real adventure, as romantic as any ever presented by the strolling players.

"His Precious Life", featuring such famous Keystoners as Louise Fazenda, Charlie Murray, Slim Summerville, Dora Rogers and Wayland Trask, will be released by Triangle on the week of September 9.

"A Warm Reception", with Alatia Morton, Marianne de la Torre, Pietro Bianchi, Pat Kelly, Jack Dillon and Larry Bowes, is the Triangle comedy accompanying "Polly Ann."

"A Dark Room Secret" will be the supplementary feature with "The Haunted House". The comedians of this one-reeler are: Elizabeth De Witt, Lillian Biron, Harry Depp, Lloyd Bacon, Marie Manley and Ben Horning.

BOYS' PRANK HELPED CHAPIN.

Boys will be boys, but their pranks can be an inspiration, Benjamin Chapin has discovered. The result is "The Call to Arms" chapter of the Lincoln Cycle has been materially helped and here is how: Mr. Chapin found himself ready to do a scene showing Willie and Tad Lincoln, but the boys who were to play the parts had disappeared. There is a swimming hole near the Chapin studio at Ridgefield Park, New Jersey, and Mr. Chapin's own knowledge of youthful ways led his steps to it. But "Willie and Tad" were not there. At length he discovered them stealing into the studio with soaking wet bath towels under their arms. They had beaten him to it, but a Chaplin lecture on "Lateness" followed just the same. At the conclusion of it Mr. Chapin sat down.

Were the late actors impressed? Did they give way to tears? As we have said, Mr. Chapin sat down. But he also stood up. He didn't relish sitting on wet towels. He thought it a corking "situation," however, and that is why you find the incident repeated in "The Call to Arms" and get a big laugh from a little happening.

"If nothing else, this incident should show how laugh currents are worked up in production," says Mr. Chapin. "They are likely to come to one at any time and nothing should be overlooked if usable."

CAST FOR GOLDWYN'S "CINDERELLA MAN."

Casting Director Adolph Klauber of the Goldwyn Pictures Corporation has completed the list of principals for Mae Marsh's new screen vehicle, "The Cinderella Man", and work upon Edward Childs Carpenter's whimsical story is already well under way at the Fort Lee studio.

Barring "Margie", which Mae Marsh will play, the most important part in the new Goldwyn film is "Tony". He is the so-called "Cinderella man", who lives all alone in his garret under the eye of his former butler, until "Margie" slips across the roof one Christmas Eve from her aristocratic house to bring him friendly cheer—and food. For "Tony", Mr. Klauber has selected Tom Moore.

In George Fawcett Goldwyn has secured an admirable "Caner". Another distinguished character actor, who has left the legitimate stage for the screen, is George Farren, who will play "Sewell".

Alec B. Francis has been chosen for the part of "Romney". Others in the cast are Louis R. Grisel, Elizabeth Aarionsm, Mrs. J. Cogan, Dean Raymond and Harry Scarborough.

Fine Production of "On the Level"

Strong Cast and Admirable Story Make This Paramount Picture Unusually Attractive.

When "On the Level" is released September 10 as a Paramount feature it will be found that, in addition to the star, Fannie Ward, there is a cast which throughout is of unusual strength, a story that is both thrilling and convincing, and a production leaving nothing to be desired. In the cast are such well known and popular players as Jack Dea, Harrison Ford, Lottie Pickford, James Cruze, James P. Mason, James Neill, Edythe Chapman, Jane Wolff and Henry Woodward.

The direction of George H. Melford is a guarantee of the excellence of the picture in this respect, while the fact that the story was written by Charles Kenyon, the well-known playwright, and the screen arrangement by Marion Fairfax, assures its perfection.

SHECK SALES MANAGERS.

H. A. Brereton has been appointed sales manager of the Argus Lamp & Appliance Company, 322 Euclid avenue, Cleveland, manufacturers of the Sheck Universal Adapter for Mazda projector lamps.

H. L. Nebeker, formerly manager of the Chicago office of the Victor Animatograph Company, manufacturers of semi-portable motion picture projection machines, has been appointed Chicago district manager. Mr. Nebeker will handle all of the business in the Chicago district territory and Indiana and territory adjacent to Chicago.

A large stock of Sheck Universal Adapters for Mazda projector lamps and the necessary current controlling apparatus will be carried in Chicago to take care of the extensive demand for their products, at 708-10 First National Bank building.

SAME CAST IN ALL "BAB" PICTURES.

For the five big five-reel productions, starring Marguerite Clark, and adapted from the "Sub-Deb" stories by Mary Roberts Rinehart, the same cast will be used throughout, according to Hugh Ford, Eastern production manager, who has just completed his arrangements for these exceptional Paramount productions.

The principal players in the "Sub-Deb" or "Bab" pictures, and who will appear in each of the five big productions, are Marguerite Clark as Bab Archibald, Leonora Morgan as Jane, Nigel Barry as Carter Brooks, Richard Barthelmess as Tommy, Frank Losee and Isabel O'Madigan as Mr. and Mrs. Archibald, Helen Greene as Leila, Guy Coombes as Harry and Jack O'Brien as Harold.

"THE SPOTTED LILY" (Bluebird).

Ella Hall makes another appearance as a star among Bluebirds with the release of "The Spotted Lily," on Oct. 1. This feature previously referred to as "Bitter Sweet" is a story of pathetic sacrific, having the outrage of Belgium as its basis, with its final scenes translated to the United States for the happy ending. J. Grubb Alexander wrote the story, Fred Myton prepared the scenario and Harry Solter, veteran among moving picture directors, made the production. In Miss Hall's support, Charles Hill Mailes will play the role of a Roman Catholic priest who suffers indignities through his protection of a defenseless girl, and finds recompense in the surety of his charge's future happiness in America. There is just enough battle and carnage to develop the motive of the plot, but while they last the war episodes are sharp and sensational. Ella Hall, who has made an enviable name as an interpreter of juvenile roles, finds opportunity to display her more widely developed talents in playing the part of a little girl and, later, her mother grown up.

Scene from "The Spotted Lily" (Bluebird).

Paramount Chooses Serial Title

"Who Is Number One?" Will Be the Name of the Fifteen-Episode Mystery Drama.

PARAMOUNT has selected the title for its first serial. The fifteen-episode mystery drama, starring Kathlen Clifford, is to be called "Who Is 'Number One?" and the story by Anna Katharine Green, great writer of mystery fiction, will bear the same title when it is published in book form after the serial has completed its run.

Paramount has demanded that its first serial satisfy in every particular the standard that exhibitors have learned to expect from Paramount pictures. A corps of motion picture expert writers, art directors, photographers, producers, editors and artists are concentrating their efforts toward making "Who Is 'Number One'?" a serial of undisputed quality.

Thousands of feet of retakes are being made, entire episodes are being reconstructed in order that no part of any episode shall drop into the category of ordinary serials. Paramount realizes the importance of gaining for its serials the same confidence that exhibitors place in its other productions, and "Who Is 'Number One'?" will not be shown anywhere until the entire fifteen episodes have passed every test.

When "Who Is 'Number One'?" is ready—some time in October exchanges will be furnished prints of the entire production, so that if exhibitors choose they can see every reel of the serial before they sign a contract.

GAUMONT FOR WEEK OF SEPTEMBER 17.

The Gaumont-Mutual Weekly which will be released September 19 will contain the usual unusual scenes of timely news interest which the public confidently looks for in this news reel As the Weekly is an up-to-the-latest-minute release, it is not possible to say in advance just what happenings will appear in a number until it "goes to press". But a staff of enthusiastic news-photographers stationed all over the world, including the military cameramen of the Societe des Etablissements Gaumont who are with the American expeditionary forces in France and on the battle front, insure that spectators of the Mutual Weekly will receive the earliest possible photographic advice of the march of our boys toward Berlin.

"Reel Life," the Mutual film magazine, does not show news events, but longer, fuller subjects which are current at all times. Issue No. 73, which will be released September 20, contains three subjects which are real features: "Running an Airplane Without Danger" shows how aviators can learn to fly before they leave the earth. "Student Officers" illustrates how the young commanders of our new army are learning the up-to-date methods of modern warfare. "The Principle of the Gyroscope" is a rare, scientific article so clearly pictured that no one can see it without being entertained. A picture of the weaving of President Wilson's portrait in fabric, and an animated drawing from America's leading humorous weekly, "Life," showing how you feel when a big car passes your "flivver", complete the reel.

CABANNE FINISHING "DRAFT NO. 258."

Although Director Wm. Christy Cabanne's contract with Metro expired on September 2, he will continue with that organization until the completion of his newest war picture, "Draft No. 258." The possibilities and magnitude of this production were not realized until Director Cabanne had gotten well into it. He estimates now that it will be a picture seven or eight reels in length, with stupendous scenes and groupings.

There will be no definite announcement of Director Cabanne's plans until after "Draft No. 258" is finished. The dynamic director has a number of offers under consideration, but has decided to take his time in making a decision. Several propositions for the production of his own pictures on a basis of state rights have made the most direct appeal to him so far.

The conspicuous position which Director Cabanne occupies in the motion picture world among producers and exhibitors, to whom he has never offered a failure, and the further fact that he has been the author and director of some of the most popular of screen dramas, makes his future plans of general interest. His most recent picture, "The Slacker," of which he was author and director, is playing to crowded houses from Coast to Coast.

"THE BRIDE'S SILENCE" (Mutual).

Gail Kane, the Broadway star who is making a series of pictures for the Mutual release at the studios of the American Film Company, Inc., Santa Barbara, is starred in "The Bride's Silence", a five-reel mystery drama, scheduled for release September 10.

"The Bride's Silence" is the fifth of Miss Kane's Mutual productions. It was staged under the direction of Henry King. The story is by Daniel Frederick Whitcomb, author of "Little Mary Sunshine" and more than two hundred other successful motion picture productions. The story involves a prominent New York family. Miss Kane is supported by Ashton Dearholt, a stage and screen actor of note; Henry A. Burrows, James Lee Farley, Robert Klein and Lewis J. Cody.

"THE YANKS ARE COMING!" IN UNIVERSAL CURRENT EVENTS.

Universal covered the big military parade in New York, August 30, with six of the best cameramen on the staffs of the Animated Weekly and Current Events. Every interesting feature in connection with the greatest mustering of armed troops that the city has witnessed since Civil War days was pictured, from the start at 110th street to the disbanding of the husky 30,000 at Washington Square. Although the parade was not over until three o'clock, the Universal version was shown on the screens of the Broadway and other leading New York theaters the same evening. Some 450 feet of selected views have also been incorporated in the 17th issue of Current Events, released September 1.

Scene from "Current Events No. 17" (Universal).

Besides picturing Manhattan's farewell to her boys, the Universal scored a beat on competing news weeklies by securing permission to send a cameraman with the 22d Engineers to Spartanburg, S. C. In this way, the entire journey of Colonel Vanderbilt's famous regiment will be pictured from the time it left Fifth avenue until it turns into cantonments prior to its embarkation for France.

This issue of Current Events will also contain a series of exclusive views of the graduating exercises at West Point.

"WHO SHALL TAKE MY LIFE" (Selig).

Thomas Santschi and Fritzi Brunette enact important roles in "Who Shall Take My Life?" the Selig feature film written by Maibelle Heikes Justice, and presenting a convincing plea against the evils of capital punishment. The drama not yet presented to the general public is said to be one of the most gripping productions of the film world. Santschi enacts the role of "Big Bill" O'Shaughnessy, a bridge tender, while Fritzi Brunette plays the part of a girl of the underworld who loves the bridge tender and, when cast aside, becomes embittered and revengeful. How the web of circumstantial evidence enmeshes "Big Bill" O'Shaughnessy, how the girl finally confesses her part in the plot against him, how the bridge tender is led to the electric chair and then—— Well, "Who Shall Take My Life?" is a stirring and convincing plea for the abolishment of capital punishment.

"Who Shall Take My Life?" and the propaganda it advances has been endorsed by the Maurice Kovnac, National Secretary of the Anti-Capital Punishment League of America; former Warden Osborne, of Sing Sing Prison; members of the Anti-Capital Punishment League of Chicago, all of whom have viewed the film.

EDITH STOREY IN DUAL ROLE.

In "The House in the Mist", the forthcoming Metro wonderplay in which Edith Storey will make her bow to Metro screen patrons, the favorite star will be seen as both mother and daughter, first in fascinating crinolines and powdered hair, and later in the mode of the present moment.

In this story, adapted by June Mathis from the novel of Octavus Roy Cohen and J. U. Giesy, the mother of Carma Carmichael marries the wrong man. She marries Roger, a carefree ne'er-do-well, whereas it is his brother, Quincy Carmichael, who has a heart's devotion to offer her. She makes her choice between the two at a costume ball where the guests are garbed in the manner of 1832. Miss Storey has never looked more attractive than she does in the full panniers and silk brocades of that period. The ballroom scene is a brilliant one, resplendent in laces, frills and powdered wigs, with men and maidens dancing the minuet and quaint old-fashioned "square" dances.

Later, as Carma Carmichael herself, Miss Storey appears in modern evening gowns and "sport" clothes. Plenty of incident is arranged for the Cohen-Giesy story, and Tod Browning, who is directing the production, has developed it in terms of good red-blooded action.

Two Mutual Features for Sept. 10

Ann Murdock and Gail Kane Are Starred in Five and Six-Reel Subjects.

THE first of the Frohman Empire All-Star subjects will be released on the Mutual Film Corporation's schedule September 10 when Ann Murdock returns to the screen in "Outcast", a six-reel picturization of the Broadway success. On the schedule with "Outcast", under President John R. Freuler's policy of "two star productions a week", will be released "The Bride's Silence", a five-reel American Mutual drama starring Gail Kane.

"Outcast" is a screen adaptation of Hubert Henry Davies' startling and sensational play, which scored a hit on Broadway with Miss Murdock in the stellar role. The picture was directed by Dell Henderson. Miss Murdock is supported by a notable cast, which includes most of the original company of players who appeared in the play.

"The Bride's Silence" is the fifth of the series of American Mutuals starring Miss Kane, who deserted the footlights of Broadway to go to Santa Barbara to make pictures for Mutual. The picture was originally announced under the working title of "The Unafraid". It was directed by Henry King. It is an unusual and thrilling mystery story by Daniel Frederick Whitcomb. Miss Kane's return to the screen has been justified by the success of the series of productions in which she has recently been starred.

"Jerry's Whirlwind Finish", a one-reel Cub comedy, is on the Mutual release schedule for Thursday, September 13. The picture features George Ovey, the funny man of the Cub's. On Wednesday will be released Mutual Weekly No. 141, carrying current news, on September 13 Reel Life No. 72, the Mutual-Gaumont screen magazine, will be released. It shows "Tree Planting in the National Forests," most of the pictures being taken in the Wind River nursery of Washington. "Hunting Turtle Eggs" is another subject covered, while "Testing an Auto Tube" shows a remarkable exhibition of the strength of the inner tube of motor tires, the experience of motorists notwithstanding. The reel carries an interesting picture of the midnight sun from Alaska.

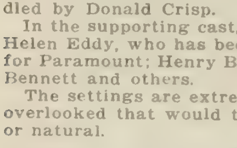
"LOST IN TRANSIT" ABOUNDS IN HUMAN INTEREST.

While patrons of the photodrama have grown accustomed to expecting genuine touches of human interest in all of George Beban's productions, it is safe to say that they will be agreebly surprised when "Lost in Transit" is shown, for it contains a greater amount of those features which appeal to human sympathy than anything in which he has heretofore appeared. September 3 is the release date of "Lost in Transit," and the fact that it is from a story by Kathlyn Williams, also a Paramount star, is an added feature of interest. The scenario was prepared by Gardner Hunting, and the direction was most capably handled by Donald Crisp.

In the supporting cast, besides Bob White, the child actor, are Helen Eddy, who has been seen so often in Mr. Beban's pictures for Paramount; Henry Barrows, Pietro Sosso, Vera Lewis, Frank Bennett and others.

The settings are extremely realistic, and not a point has been overlooked that would tend to make the picture more pleasing or natural.

HARTFORD THEATER SAFE ROBBED.



Guy Bottume.

A. C. Morrison, managing director of the Majestic theater, Hartford, Conn., writes that the safe of his house was broken into on August 2 and $100 in change taken. It is believed that the house was entered by someone who had the keys. The last person seen about the place was Guy Bottume, eighteen years old, who had been employed as doorman. He came to the theater on the night of the robbery to polish some brass and disappeared from Hartford the same night, leaving about 4 a. m. on a bicycle. Bottume is of light complexion, wore a blue suit and a straw hat at the time of his disappearance. It is thought he might be working in New York City. A warrant has been issued for Bottume's arrest and ten dollars will be paid for information leading thereto. Information may be sent to A. C. Morrison, owner of the Majestic theater, or to the Chief of Police of Hartford, Conn.

EVELYN NESBIT'S SECOND PHOTOPLAY.

A company of forty people has left New York for the Adirondacks, where Miss Evelyn Nesbit, assisted by her son, Russell Thaw, and a cast of excellent players, will begin her second photoplay, under the personal direction of Julius Steger. The title of this picture is "The Greater Love," by James M. Starr, the scenario version of which has been made under Mr. Steger's supervision.

PATHE FRENCH WAR PICTURES SHOWS DESTRUCTION BY GERMANS.

Under the title of "In the Wake of the Huns," Pathe will release on September 23 the first authoritative pictures taken under French Government supervision of the occupation by French troops of the territory recently evacuated by the Germans after the battle of Arras. As a contribution to history, as well as for its great interest and timeliness, this two-reel picture ranks very high. Unlike many of the war pictures which have found their way to this country, "In the Wake of the Huns" is beautifully photographed. The cameraman or cameramen who took these views were artists. By intelligent selection of foregrounds there is a wonderful effect of depth obtained in the longest "shots," as well as those with more limited backgrounds.

The havoc in the evacuated territory is almost beyond belief. Stately chateaux, churches, city halls—all manner of buildings, both public and private—are shattered apparently beyond repair. Particularly interesting are the scenes of the famous castle of Coucy before and after German occupation. This castle, one of the most famous of mediaeval strongholds left in the world, was not under French bombardment, but the Germans, when they abandoned the section, blew it up, for what reason it is hard to say. Such senseless destruction is all too apparent in almost every scene in these pictures.

NEWMAN BRASS INSTALLATIONS.

The Newman Manufacturing Company, of Cincinnati, Ohio, with branch factory located at 68 W. Washington street, Chicago, Illinois, have recently furnished the New Rialto Theater of Brockton, Mass., with the entire equipment of brass work, including a brass ticket booth, special brass Unit frames to fit around the corners of lobby, and brass railing work and brass ticket chopper.

Mr. Papouleas, the owner of this new theater, wanted only the very best brass work which he could obtain and selected the Newman Manufacturing Company to do this work for him. He had them build special hinged one sheet frames to fit the entire length of his lobby, which is 71 feet long. These one sheet frames are made with lion heads and leaf ornaments on the face of frame, making same very attractive.

The Newman Manufacturing Company are also furnishing the Dusenbury Theaters, at Columbus, Ohio, namely the Grand and Vernon, with special Unit frames to fit around the corners made of corrugated moulding. This is the very latest style of display frames. This concern is running a night shift in order to take care of orders and thus give prompt service.

EMMY WEHLEN IN "NOBODY."

Exquisite Emmy Wehlen, one of the most delightful of Metro stars, has commenced work on her new Metro wonderplay, "Nobody", a screen version of the novel of the same name by that prince of story tellers, Louis Joseph Vance. Charles A. Taylor has adapted the story for the screen. Directing "Nobody" is William C. Dowlan, and assisting him is Benjamin S. Kutler. "Nobody", published by the Charles H. Doran Co., was originally issued in serial form under the title "An Outsider". This "Outsider" is Sally, who up to the time the story opens has been a shop-girl in a department store. So well does the role of Sally fit Miss Wehlen that Mr. Vance might easily have written the story with her in mind.

A capable cast has been chosen for the star for this production. Herbert Hayes will play Trego, the western millionaire. Florence Short will play Mrs. Standish, the clever society woman who steals her own jewels. Ilean Hume, the clever and pretty Metro player, will have the part of Lucy Spode, a young worker in New York's art colony. Virginia Palmer and Boyce Combe are other members of the cast.

BROWNIE VERNON IS A BUSY LADY.

Since her elevation to stardom, in conjunction with Franklyn Farnum, on the Bluebird program, Brownie Vernon has found nothing dull, from a professional standpoint, in her moving picture life. She appeared in seven exciting comedy-dramas as co-star with Mr. Farnum and when it was decided to continue Farnum as a lone-star on the program Miss Vernon was transferred to Elmer Clifton's company as co-star with Herbert Rawlinson.

"Flirting With Death", the first Rawlinson-Vernon Bluebird, will be released Sept. 24, and a second Bluebird, "It's Up to You", has just been finished for the same stars. Now Miss Vernon has begun work under Allen Holubar on "The Twisted Soul", in which she will be individually starred.

"UNDER FALSE COLORS."

On September 23 Pathe will release another Gold Rooster play, in which Frederick Warde and Jeanne Eagels have the leading parts. It is called "Under False Colors," written by Lloyd Lonergan, directed by Emile Chautard and produced by Thanhouser. The last time these two stars appeared in the same production was in "The Fires of Youth," which was more than ordinarily successful and was very well received by the critics. The story is most timely, dealing as it does with Russia just prior to the dethronement of the czar.

Petrova Organization Completed

Many Well-Known Experts Join the Staff of Petrova Pictures—Baron Dewitz Engaged.

MADAME PETROVA has announced the personnel of the staff that will assist her in the production of Petrova Pictures. An innovation, so firmly grounded on hard common sense that it will probably be adopted by all studios seeking to produce perfect dramas, is revealed in Petrova's engagement of an art connoisseuer-regisseur, in the person of Baron Dewitz, to see that the actors appearing in Petrova Pictures dress, bow, eat, fence, write telegrams, telephone and dance in strict accordance with the social customs and practices of the country in which the scene of the play is laid.

The Baron's first duties will be to co-operate with Director George Irving in making the big spectacular scenes and the locale of her first picture absolutely authentic and correct. A regisseur can best be described as "a consulting technical director." His work consists of removing all of the little inconsistencies which are apt to creep into the film, and which, to an exacting audience, are inexcusable. A few years ago such defects would have passed without a murmur, but today the engagement of the Baron is Petrova's answer to the public's just requirements. It is therefore safe to say that when an audience views a scene in Petrova Pictures it can be sure that it is an accurate representation.

Other experts who will assist Director George Irving in the production of Petrova Pictures are: Robert North, studio manager, who brings to his new work a fund of experience gained while serving in this capacity with other companies. Harry B Harris, camera man, was associated with Petrova in former pictures, and assisted her director, Mr. Irving, in the production of "Raffles." Mrs. Emma B Clifton will be the continuity writer for Petrova's first picture, the story having been written by Petrova herself. Mrs. Clifton has collaborated with Petrova on former occasions. Messenier, from the Biograph Studios, will be Petrova's technical director.

It has been decided by Frederick L Collins president of Petrova Pictures Company, to present Petrova Pictures to the public through one of the most powerful, yet dignified publicity campaigns in the history of motion pictures. The plans embrace magazine, newspaper, billboard, and direct-by-mail advertising on a countrywide scale. Daniel M. Henderson, who has had charge of advertising campaigns for McClure Pictures and Superpictures, will manage the advertising and general publicity campaign for Petrova Pictures.

Madame Petrova has engaged Miss Beulah Livingstone as her personal representative, in charge of her special publicity work. Miss Livingstone was formerly associated with Thomas H. Ince as his general publicity representative in the launching of "Civilization" in New York. She was general publicity representative last season for Henry W. Savage, and previous to that conducted special publicity campaigns for David Belasco, F. Ray Comstock, Elizabeth Marbury and others. She also handled the New York publicity for Arthur Hopkins when he had Mr. and Mrs. Vernon Castle on their whirlwind dancing tour of twenty-four cities.

New Fairbanks-Artcraft Picture Finished

"The Man From Painted Post" to Be First Artcraft Release in October—Star and Company to Arrive in New York Early Next Week for New Production.

A TELEGRAM received at the New York headquarters of Artcraft Pictures from John Fairbanks, general manager of the Douglas Fairbanks company, announces the completion of "The Man From Painted Post," which has been in the course of production during the past month in Wyoming. The entire Fairbanks organization is highly enthusiastic over its newest offering.

Replete with the swift action and thrills of a story dealing with the cattle rustling days of the West, together with the most beautiful scenic displays of Wyoming, the latest Fairbanks-Artcraft picture discloses the popular exponent of the smile in a role said to be quite different from any of his previous screen efforts. In addition to being a typical Fairbanks vehicle of the rapid-fire variety, the story allows the player a great opportunity of proving his dramatic ability. Various scenes of tense interest afford the star a chance to display his versatility as an actor. In contrast to these situations are many humorous bits showing the experiences of Douglas as a supposed "tenderfoot" among the cowboys.

Douglas Fairbanks and his company is expected in New York early next week for the production of several scenes of his next Artcraft picture. The company will remain in New York only long enough to film the desired scenes, after which it will return to California to finish the picture.

"THE LOST EXPRESS" (Mutual).

Helen Holmes' latest Mutual-Signal fifteen chapter photonovel "The Lost Express," the first chapter of which will be released on September 17, is without doubt the most thrilling adventure drama in which the intrepid young star has appeared on the screen.

The story, which was written by Frederick B. Bennett, is based on the amazing disappearance of an express train between way stations on an absolutely straight piece of railway track with no switches or sidings. How this train is disposed of by a band of robbers constitutes the mystery of a drama that is as full of mystery as it is of adventure, and which is engrossingly interesting in every one of its fifteen episodes.

The new photonovel has been directed by John P. McGowan, who has directed most of Miss Holmes' plays and one of the most widely traveled men in the motion picture world. McGowan knows how to get the right atmosphere in "outdoor stuff," and his genius in the selection of locations for "thrillers" is not to be outdone.

Included in the cast of "The Lost Express" are Leo D. Maloney, Thomas Lingham, William Brunton, Edward Hearn, Al J. Smith, Andrew Waldron, V. O. Whitehead, S. A. Sues, R. V. Phelan, Clyde Roe, William Behrens, Charles U. Wells and Lenren Maxem, all regular actors in the star's support.

ALL KEITH THEATERS BOOK PATHE WAR PICTURES.

One of the largest bookings made for motion pictures was that consummated the last days in August by the B. F. Keith circuit and the Official Government Pictures, distributed by Pathe, for a showing of these war pictures that will be over 5,000 days and will amount to almost a quarter of a million dollars.

All the theaters on the Keith circuit will show these latest pictures of the war. Beginning Monday, September 17, and continuing for three weeks, these pictures will be the headline feature of the Keith vaudeville houses.

Picture Theaters Projected

FRESNO, CAL.—Hippodrome Circuit has leased the Fresno theater for a period of ten years. L. L. Cory, owner of the building, will expend about $25,000 for improvements.

LOS ANGELES, CAL.—R. H. Arnold Company have the contract for the theater under construction at the corner of Third street and Broadway. The project represents an investment of $100,000.

LONG BEACH, CAL.—Palace theater, managed by William J. Fahey, is being remodeled.

MANTECA, CAL.—Steve Pelton, of San Jose, has leased space in the Palm building. He will fit it up as a moving picture theater.

OAKLAND, CAL.—A moving picture theater at the corner of Piedmont street and Linda avenue, to be known as the New Piedmont, will be opened to the public shortly by D. C. Rosebrook.

PORTERVILLE, CAL.—Extensive improvements will be made to the Monache theater.

SAN FRANCISCO, CAL.—Weeks & Day are preparing plans for a theater to be erected on Broadway, near Stockton street. It will be known as the New Broadway and have seating capacity for 2,000 persons. It will be conducted under the management of Max Blumenfield.

SAN FRANCISCO, CAL.—An addition will be built to the St. Francis theater.

SAN JOSE, CAL.—Theater will be erected on the site of the Auditorium, with seating capacity for 1,800 persons. M. Blumenthal, of San Francisco, is the lessee.

BRIDGEPORT, CONN.—Feuer-Sagerstein Theatrical Enterprise Corporation has been incorporated with a capital of $30,000. The purpose of the company is to construct, buy and own various moving picture theaters. At present the company owns the Hippodrome theater in this city and a theater in Bristol, Conn.

WILMINGTON, DEL.—Theater which Rush & Andrews are erecting will be completed about November 1. It will be known as the Vanderbilt.

CHICAGO, ILL.—James Svehla will erect theater at corner of Marshfield avenue and Forty-seventh street, with seating capacity for 3,000 persons and costing $250,000. Theater will be operated by Jones, Linick & Schaefer.

CHICAGO, ILL.—E. F. Wach, 5311 S. Kedzie avenue, is having plans prepared for a one-story moving picture theater and store building, 50 by 60 feet and 42 by 60 feet, to cost $13,500.

CHICAGO, ILL.—J. A. Loranger, 111 W. Washington street, has plans by Paul F. Olsen, 127 N. Dearborn street, for a one-story moving picture theater, 75 by 125 feet, to cost $60,000.

COOKSVILLE, ILL.—Profit and Stagner, of Anchor, have taken over the moving picture theater formerly conducted by O. J. Breidenbach.

EAST ST. LOUIS, ILL.—Theater erected on Main street by Maurice V. Joyce and Ernest Schmalzried has been completed.

MORRIS, ILL.—M. J. Hogan, Jr., and R. L. Davison, of Seneca, owners of the Dreamland theater, have purchased the Royal theater.

PETERSBURG, ILL.—Elite theater has been remodeled, redecorated and reopened to the public.

TAYLORVILLE, ILL.—Joseph McCarthy, owner of the Empress Picture theater, contemplates expending about $10,000 in remodeling the structure.

MARION, IND.—Grand theater has been opened to the public under the management of W. D. Clark.

ROCHESTER, IND.—J. F. Dysere plans to erect a moving picture theater, with seating capacity for 500 persons.

BURLINGTON, IA.—Grand opera house has been reopened to the public.

KINGSLEY, IA.—Jesse Schofield has purchased the Hoops theater.

MILO, IA.—J. G. Tharp is the new proprietor of the Star theater.

ONAWA, IA.—Fairchild and Payne have disposed of their moving picture theater to Krigstin and Wonder.

POMEROY, IA.—George Hockechwender has disposed of his moving picture business to Richard Moore.

SPENCER, IA.—Fraser theater, formerly conducted by William Fraser, has been taken over by E. J. Strow and H. B. Gray, of Fort Dodge. Mr. Strow is the principal owner.

BROCKTON, MASS.—Rialto theater, at 56 Main street, has been opened under the management of William J. Papouleas. The house has seating capacity for 1,200 persons. Up-to-the-minute system of ventilating is a feature.

DETROIT, MICH.—Colonial theater, at the corner of Sibley street and Woodward avenue, will be opened to the public on September 17.

JACKSON, MICH.—Mrs. Mary E. Jackson has purchased the Crown theater on West Main street and plans to remodel the structure.

MINNEOTA, MINN.—Crescent theater has been opened under the joint management of George Benson and E. B. Kiley.

MONTEVIDEO, MINN.—Star theater has been leased by E. E. Marsh.

NEW RICHLAND, MINN.—Faust theater has been closed for two weeks during which time it will be redecorated.

PRESTON, MINN.—Edward Johnson has disposed of his moving picture business to Mr. Smelzer.

STAPLES, MINN.—Palace theater has been leased by A. A. Green.

TRACY, MINN.—Walter Heine has disposed of his interest in the Colonial theater to T. H. Webb.

WALTHAM, MINN.—O. W. Root of Brownsdale has purchased the moving picture business of E. E. Dennis.

HATTIESBURG, MISS.—A new moving picture theater will be opened here in the near future by the Tri-State Amusement Company of Meridian. The house will be under the management of C. R. Hatcher.

AURORA, MO.—A. L. Johnson has disposed of his moving picture house to Ernest Williamson of Pittsburg, Kan.

KANSAS CITY, MO.—Work has been started remodeling a theater building for the Columbian Amusement Company, southwest corner Twelfth and Wyandotte streets. The improvements will cost about $4,000.

OAK GROVE, MO.—An airdome having seating capacity for about 400 persons has been erected here by D. F. Trigg and N. W. Lemasters.

SEDALIA, MO.—The Sedalia theater has been remodeled at a cost of $6,000. The house will be devoted to high-class pictures and vaudeville. Jack Truitt is the manager.

ST. LOUIS, MO.—Frank G. Root has purchased ground on the west side of Broadway, between Lafayette avenue and Soulard street, and will improve it with an addition to his present moving picture theater.

ANACONDA, MONT.—The Broadway theater is to be remodeled at a cost of about $100,000.

BAKER, MONT.—The Lyric theater has been opened by Mogren & Hazelton

BUTTE, MONT.—Broadway theater is to be completely remodeled, new seats installed and the entire inerior changed. It is estimated that the improvements will cost about $100,000. The house will be devoted to high-class pictures and vaudeville.

LIVINGSTON, MONT.—Arcade theater, formerly conducted by Dorman-Kellogg, has been taken over by G. H. Howard.

OUTLOOK, MONT.—Star theater, formerly conducted by Joe Cairns, has been leased by J. L. Burns and H. Tschen.

WINNETTO, MONT.—W. E. Dickson has the contract to build an addition to the Aridto theater.

AMHERST, NEB.—A new moving picture house, with seating capacity of 250, has been opened here by William Buettner.

CENTRAL CITY, NEB.—C. E. McDonald has purchased the Empress theater from Kerr Brothers.

HAVELOCK, NEB.—The Joyo theater has been purchased by R. W. Wolverton.

GENEVA, NEB.—Grand theater has been taken over by J. E. Zimmer.

IMPERIAL, NEB.—George Brewer has disposed of his interest in the Imperial theater to A. C. Norman.

LINCOLN, NEB.—George Tobin, 1948 J street, has the contract to erect a one-story moving picture theater, 50 by 140 feet, for Nellie C. Buck, to cost $15,000.

NEBRASKA CITY, NEB.—The Empress theater, formerly conducted by E. W. Blakeslee, has been taken over by George Stevenson.

OMAHA, NEB.—Paul Le Marquand and W. Le Doux, lessees and managers of the Empress theater, have leased the Brandies theater.

SEWARD, NEB.—A building is being remodeled here for Fred and Will Hayland for a moving picture theater.

SEWARD, NEB.—Will and Fred Mayland, of Omaha, have opened a moving picture theater here. The house has seating capacity for 500 persons.

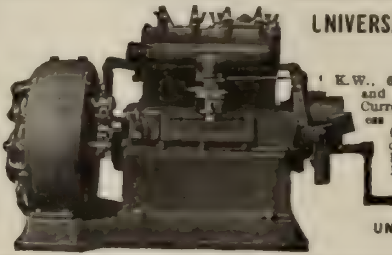
ASBURY PARK, N. J.—The St. James is the name of a new moving picture house opened here by Walter Rosenberg. It has seating capacity for 2,300 persons.

HACKENSACK, N. J.—James Tracey, northeast corner Main street and Salem place, contemplates making alterations to his moving picture theater.

PASSAIC, N. J.—Harris Brothers, 184 Fourth street, have plans by Abram Preiskel, Hobart Trust building, for a one-story and balcony moving picture theater, 75 by 100 feet, to cost $60,000.

TYRONE, N. MEX.—Robert Belb has leased the moving picture house formerly conducted by Simon B. Casey.

CORINTH, N. Y.—Tiffany & Conrad, Phelps building, Binghamton, N. Y., are preparing plans for a one-story and gallery moving picture theater, 50 by 90 feet, to cost $12,000.



UNIVERSAL ELECTRIC GENERATOR SET

K.W., 60 or 110 Volt. Dependable and Efficient. Smooth, Direct Current, and consequent Flickerless Light. Direct connected to 4 Cylinder, 4 Cycle Engine of unquestioned reliability. By all odds the best for Moving or Permanent Picture work.

Write for Bulletin 28.

UNIVERSAL MOTOR CO.
Oshkosh, Wis.

Second Annual Convention

Motion Picture Exhibitors' League

MARITIME PROVINCES

St. John, N. B.

Saturday and Sunday Sept. 8-9, '17

Programme

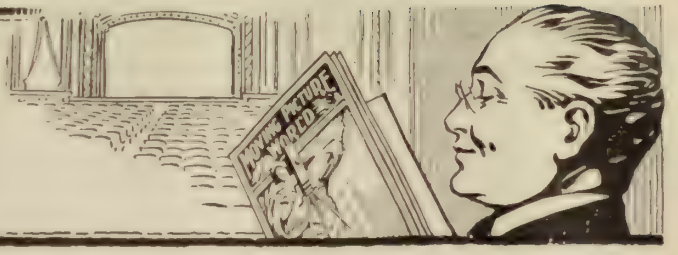
Saturday Afternoon and Evening—Business Sessions.

Sunday, 10 a. m. to 5 p. m.—Steamer Trip on the River St. John (if weather permits).

Sunday Evening at 8:45—Auditorium Session in Keith's Imperial Theatre, to which friends will be invited by card.

Very Important! Send the name of your party in to the Secretary, Steve Hurley, Unique Theatre, St. John, at once to facilitate the plans of the committee.

Trade News of the Week



GATHERED BY OUR OWN CORRESPONDENTS

Week's News from Boston Film Territory

Globe Feature Film Works Out Complete Scheme for Percentage Basis for Its Pictures in New England—Paramount-Artcraft Changes—Notes.

By Richard D. Howe, 80 Summer Street, Boston, Mass.

BOSTON, MASS.—An important change in the policy of the Globe Feature Film Corporation, which went into effect September 3, is announced by General Manager Harry G. Segal. Under the new plan all feature productions released through this organization will be sold to the exhibitor on a straight percentage basis.

A careful survey of the entire New England territory has been made by General Manager Segal and Exchange Manager Robert W. Cobe, each city and town has been figured down to a certain specified percentage basis. The figures for the new proposition have been derived not from the estimated population of the city or town, but from the actual industrial conditions of the community.

Mr. Segal states that while prices may fluctuate, the price to the exhibitor will remain the same. It is announced that productions will cost the exhibitor the same amount on release date as one year later. One price will be set and there will be no bargaining on sales.

One, two or three-day runs will cost the exhibitor the same identical price and no reductions or excess charges will be made to exhibitors playing a three-day run or the man using a one-day run. All charges will be the same.

Frank McKay Will Be Fox Sales Representative.

Boston, Mass.—Frank McKay, formerly manager of the Kriterion Film Company, of this city, has resigned his position and joined the Boston office of the Fox Film Corporation as a sales representative in Massachusetts and along the Cape. Mr. McKay succeeds Samuel Steinfeldt, who has been appointed New England manager for the Louis J. Selznick Enterprises.

Changes in General Officers and Staff of Paramount-Artcraft.

Boston, Mass.—Several important changes have been made in the Boston, New Haven, Conn., and Portland, Me., offices of the Paramount and Artcraft Pictures Corporation as a result of the new selective series booking plan of these concerns.

The general management of the joint business in New England is in the hands of Harry Asher, formerly manager of the Boston office, and he will now have supervision over all of the New England offices of the two concerns.

Manager Asher brings to Boston as publicity manager of the two interests John P. McConville, a Portland, Me., newspaper man and formerly secretary to former Governor Curtis of Maine. An account of Mr. McConville's experience and a picture were recently printed in this paper.

Joseph A. McConville, a brother of John P. McConville, who was formerly assistant manager of the Boston office of Paramount, has been advanced to branch manager of the New England office of both Paramount and Artcraft.

George K. Robinson, formerly Paramount publicity manager, becomes sales manager in the Boston office of both concerns, and Samuel Bernfield, continues as branch manager for Artcraft.

Other changes include: A Barry, formerly Paramount booker, becomes booker for both interests; Moxley Blumenberg, the Portland, Me., manager, becomes manager for the Maine, New Hampshire and Vermont interests of Artcraft and Paramount, and Henry T. Scully takes over the whole of Connecticut, a part of Rhode Island and Massachusets, as his district in the management of the joint interests, with headquarters in New Haven.

Dudley Street Theater Has New Manager.

Roxbury, Mass.—Harford Wallins, former manager of the Mystic theater, Malden, Mass., has been installed as the new manager of the Dudley Street theater in Roxbury. Mr. Wallins is a well known moving picture exhibitor and is one of the oldest moving picture men in New England. He succeeds Hugo O'Neil, who has become a salesman for the Universal Film Company in Boston.

S. J. Steinfeldt Heads New England Selznick.

Boston, Mass.—General Manager Arthur S. Kane, of the Louis J. Selznick Enterprises, Inc., has appointed Samuel J. Steinfeldt to represent the Selznick productions in New England. For some months Mr. Steinfeldt has been a sales representative in Massachusets for the Fox Film Corporation under Manager William D. Shapiro, of the local exchange. He was very successful while with Fox and will be greatly missed by that organization.

J. Lester Reardon, owner of the Cross Street Orpheum theater in Somerville, Mass., and former manager of Greater Vitagraph's Boston office, who a few weeks ago was appointed head of the New England Selznick office, remains with the Selznick Enterprises as an assistant to Manager Steinfeldt.

General Manager Kane located the new Boston offices of the Selznick company temporarily at No. 69 Church street, in the exchange of the E. W. Lynch Enterprises.

Manager Steinfeldt has taken on Max Carmusion, formerly Maine, New Hampshire and Vermont representative of the Universal, as a New England salesman. Mr. Carmusian is a widely known roadman and should be a big asset to the Selznick people.

M. J. Coyle Joins Eastern Feature Staff.

Boston, Mass.—Herman Rifkin, president and general manager of the Eastern Feature Film company of this city announces the acquisition of M. J. Coyle, an experienced roadman, to his staff of New England sales representatives. Mr. Coyle has been assigned to the Massachusetts territory and feels sure of success in his new appointment. He turned in good results his first week at work.

General Manager Rifkin states that his long list of features, for which he controls the New Engdand distributing and states rights for, are doing a fine business. His newest Ivan picture, "Babbling Tongues," is going over exceptionally. Mr. Rifkin has closed a deal with the Ivan people to handle all of their productions in this territory.

Waterbury's New Rialto Opens Sept. 3.

Waterbury, Conn.—The new Rialto theater in Waterbury, Conn., formerly the Bijou, opened September 3. The new moving picture house, with a seating capacity of about 1,400, is one of the most beautiful theaters in Connecticut and is magnificently furnished throughout. Everything has been arranged for the convenience of the theater's patrons.

Manager Nichols has planned a grand opening for his new theater and has booked "The Honor System" for the initial night.

Fire Destroys Eastern Film Studio.

Providence, R. I.—A large amount of valuable film went up in flames when fire destroyed the studio of the Eastern Film Company, here, on Thursday, August 23. The loss is estimated at $100,000.

The Eastern Feature Film Company for some time has been producing film for the general market. The company officials would not state when they could resume business.

Exhibitor Hawes Was on His Job.

Boston, Mass.—The alertness of Manager Charles Hawes of the Puritan theater, a moving picture house on Washington street, this city, averted a possible panic in the theater when the blowing out of a fuse caused a flash of flame to burst forth frightening the audience.

Some excited person in the audience shouted "fire" and women and children rushed for the exits. Many were caught and trampled upon before they could be rescued. Manager Hawes immediately leaped upon the stage of the theater and, shouting to the excited audience, told them to keep their seats. His quickness prevented more serious consequences. Manager Hawes and Special Officer John E. Smith quieted the crowd and the performance was resumed.

M. H. Hoffman Chooses Boston Offices.

Boston, Mass.—The New England headquarters of the M. H. Hoffman Productions, Inc., will be at No. 16 Piedmont street, which is the general office of the Federal Feature Film Corporation, of which Samuel V. Grand is president and general manager.

A private trade showing of two important Hoffman features, "The Fighting Chance" and "The Sin Woman," attracted a large number of exhibitors to the Fenway theater, this city, where the run-offs were made, through the courtesy of Manager Stanley Sumner of the Fenway.

Halifax Family Theater to Play Up Pictures

Has Been a Vaudeville House With an Occasional Picture—Contracts for Universal Output and Begins With "Red Ace."

By Alice Fairweather, The Standard, St. John, N. B.

HALIFAX, N. S.—Some decided changes have taken place in the Family theater, known as "Acker's", in Halifax, N. S. This has been a vaudeville house, with just an incidental picture. Beginning August 25 L. R. Acker will show entirely Universal pictures, with four acts only of vaudeville. He has booked the Universal service for twenty-six weeks and asked for an option later.

He starts the serial, "The Red Ace", on the same date and through the week will use as a feature Bluebird, Butterfly and L-Ko comedies. G. A. Margetts, of St. John, has just returned from Halifax and will go back this week to start the advertising campaign. I believe the Herald and Mail, leading morning and evening papers, are to carry a large space, starting off the pictures thoroughly.

The theater is to be redecorated throughout, the seats upholstered in cretonne, new seats put in the balcony, new electric light fixtures installed and a regular little palace made of the house. An American decorator is doing the work.

The owners of the building are making several necessary alterations to comply with the building and fire regulations of the City of Halifax.

G. A. Margetts Will Manage U. State Rights.

St. John, N. B.—G. A. Margetts has been appointed manager of the State Rights Department of the Universal for the Maritime Provinces. He will handle at least twelve big productions during the year besides the Alice Howell Comedies. Mr. Margetts continues as manager at the St. John office of the company as well.

It is expected to have one of the comedies here for screening during the coming convention.

Local 497 Gets Charter.

Halifax, N. S.—The moving picture machine operators and theatrical stage employees of Halifax have secured a charter in the International Alliance of Theatrical Stage Employees of United States and Canada. The number of this local is 497, and the charter gives it jurisdiction over all operators and stage employees in the Maritime provinces. The officers elected for the ensuing year are:

F. P. Metzler, president; Tom S. Daley, vice-president; H. J. Ward, financial secretary; A. A. MacDonald, corresponding secretary, Strand theater; Halifax; W. B. Fox, recording secretary; A. Flynn, J. O'Brien, E. Harrington, trustees; M. Lannigan, sergeant-at-arms.

Mr. Daley, the vice-president, is a former St. John boy, having been operator at the Gem theater, St. John, for some time.

Perkins Interests Get Government Films.

St. John, N. B.—Allan Christie, manager of the Perkins Electric and the Independent Film and Theater Supply companies, has received news from Montreal that this company has been appointed by the British Government to handle all official films, such as British cinema war weeklies and all big war pictures. The company expects to have four prints. The first is to be the arrival of the United States Fleet in British waters. This picture is exclusive and an official Government picture. It has been booked by the Imperial theater, Montreal. "The Battle of Arras" will probably be shown in Halifax very shortly, and the fleet picture will be in St. John in September. Allan Christie has just returned from Halifax, where he was in the interests of the electrical side of his business. He states that business in that line is fair.

Jottings from Maritime Provinces.

St. John, N. B.—C. J. Godet, of Happyland theater, Prince Edward Island, was in St. John last week. Mr. Godet is an ardent horseman and was one of the judges at the races run at Moosepath, St John, N. B., recently.

Charlottetown, P. E. I.—J. G. Armstrong, who is associated with F. G. Spencer in the capacity of treasurer, is visiting C. J. Gallegher, of the Prince Edward theater, Charlottetown, P. E. I., for some weeks.

St. John, N. B.—F. G. Spencer, of St. John, is traveling from one of his new theaters to another and is personally superintending the remodeling and decorating of all three (Amherst, Woodstock and Fredericton).

Truro, N. S.—The Princess theater, managed by A. A. Fielding, for F. G. Spencer, St. John, has had a new projection booth added to it. This is said to be the finest booth in the Maritime Provinces.

St. John.—R. G. March, of the Specialty Film Import, has come back from a trip through Nova Scotia, where he did some good business. N. W. Mason, of the Academy of Music Co., New Glasgow, has booked Pathe features and the serial. "The Fatal Ring", for New Glasgow. At Pictou, W. O. Wheton, of the Opera House, will show "The Fatal Ring", as will D. A. McKay, of the Bijou, New Waterford, N. S.

St. John.—At the office of the Specialty Film Import many inquiries are being received regarding the new Pathe serial, "The Seven Pearls", featuring Mollie King and Creighton Hale. This serial will be released in this territory the week of September 17.

West St. John, St. John.—William Smith, of the Empress theater, West St. John, last week closed with the Pathe Exchange for no less than three of their serials and will run an all-Pathe program, features, comedies, weeklies and serials. The serials are "The Double Cross Mystery", "The Fatal Ring" and the "Neglected Wife".

Yarmouth, N. S.—K. Keltie, of Yarmouth, is in St. John arranging for his programs.

Moncton, N. B.—Mrs. R. H. Davidson will close her house, the Dreamland, August 25, for one week, when the theater will be redecorated and a number of new seats installed. Mrs. Davidson has booked from G. A. Margetts "The Voice on the Wire" and Butterfly features.

◆

Pine Tree State News

By J. P. Flanagan, 151 Park View Avenue, Bangor, Me.

Kellermann Players Net $4,000 for Hospital.

BAR HARBOR, ME.—Society paid more than a dollar a minute to admire itself and see Annette Kellermann do a three or four-minute swimming exhibition at the fashionable Bar Harbor Swimming Club.

The exhibition was for the benefit of the Bar Harbor Hospital and Miss Kellermann, who is here making a new sub-sea picture—"Queen of the Sea"—consented to give the performance. Nearly $4,000 was raised and this will enable the hospital to keep open throughout the year.

Miss Susette Sturgis arranged the affair and every cottager in Bar Harbor was there. The congestion of automobiles at the entrance to the club house was so great that many of the box holders were unable to get in to the beginning of the exhibition, which was delayed in order that as many as possible might be present.

After the swimming exhibition, which was repeatedly applauded, Miss Kellermann was given a reception on the lawn and a tea by Mr. and Mrs. Herbert L. Satterlee, Mrs. William Lawrence Green, wife of the president of the club, and other prominent social leaders.

The boxes, holding five persons, sold for $50, while the reserved seats were disposed of for $5 each.

Neal W. Cox President of Gold Moon Pictures.

Portland, Maine.—An error in our report of the officers of the Gold Moon Pictures Corporation has been noticed. We give a correct list of the officers of that company as follows: President, Neal W. Cox; vice president, E. T. Rundlett; treasurer, Sumner E. Coleman; clerk, Percy B. Maxon. The office of the Gold Moon Corporation is at 502 Congress street, Portland, Maine.

Handsome New Theater Promised Baltimore

Parkway Theater Company Plans a 2,000-Seat House in the North Avenue and Charles Street Section—Will Be the Homewood.

J. M. Shellman, 1902 Mt. Royal Terrace, Baltimore, Md.

BALTIMORE, MD.—The announcements were made last week that Baltimore is to have one more large and handsome theater in the North avenue and Charles street section. The Parkway Theater Company, Harry W. Webb, president, plans a playhouse to have a seating capacity of 2,000. This company is now operating the Parkway, Strand and McHenry theaters and the new building will probably be called the Homewood. It will be on the northeast corner of Charles street and Lafayette avenue. According to the present arrangements of the company work will begin immediately and it is thought that the new theater will be ready for the public about January 1.

On August 24 the Homewood Amusement Company filed incorporation papers with the State Tax Commission, its capital being $100,000 preferred and $100,000 common stock. Among the directors of the new company are George A. Finch. Howard M. Emmons and Edward C. Sandell. The last named is of the Lord Calvert Theaters Company and it is understood that he will manage the new house. Blanke & Zink are the architects and the general design will be on the Colonial lines. Work will be rushed so that the new house may be opened by December 1.

A. M. Seligman Goes to Pittsburgh Theater.

Baltimore, Md.—Affable and courteous, A. M. Seligman, who has acted as treasurer at Nixon's Victoria, 415 East Baltimore street, since that theater was taken over from Pierce & Scheck, last October, and has many friends in this city, will shortly leave for Pittsburgh, where he will become associated with the management of the Nixon theater.

Beautiful New Theater for Hanover.

Hanover, Pa.—On Friday, September 14, the Strand, a new and beautiful motion picture theater, will be thrown open to the public. It is in the new $800,000 building now nearing completion. M. Schaeffer will be the proprietor.

This theater is fireproof throughout. The seating capacity is 498, with standing room for 200. The chairs will be the orchestra type, upholstered with green leather, which carries out the general color scheme of the decorations. The auditorium of the theater will be decorated very artistically by a series of dark green panels with trimmings of gold leaf. The woodwork will probably be done in white with the walls of old ivory, the cornice being done in old ivory and gold. A mellow glow of light is obtained by the indirect system.

The operating room is equipped with metal doors. Two Power's 6B projection machines have been installed. The throw to the screen is 90 feet and it is a Mirror screen measuring 13 by 16 feet.

Perfect ventilation has been obtained by building a system of eight ventilators, each measuring about three feet across, on each side of the theater, each of which is equipped with a powerful exhaust fan. The lobby is trimmed with marble.

Theater at Red Lion Reopens.

Red Lion, Pa.—Robert Quigley, proprietor of the Photoplay theater of this city, announces that he will reopen this playhouse on Saturday, September 1. This house has been closed during the summer months, and while dark Mr. Quigley has greatly improved its appearance by having it thoroughly repainted and overhauled.

Huntingdon Theater Changes Hands.

Baltimore, Md.—J. Coghlan has given up the management of the Huntingdon theater, 225 West 25th street, and Mr. Simpson has leased the playhouse for a period of five years. The Huntingdon has been greatly improved, having been entirely repainted, new frames having been built on the front for paper, and the lighting system entirely rearranged. This house has a private dynamo which furnishes all the current needed to run the machines and the lights.

Vitagraph $1,000 Essay Prize Awarded.

Baltimore, Md.—On Tuesday night, August 28, the $1,000 prize for the best essay written on "How America Should Prepare," which was offered by the Vitagraph Company in connection with its production "Womanhood, the Glory of a Nation," was awarded to Henry H. Bliss, of Baltimore, at the New theater, 210 West Lexington street. The presentation of the money, which was in one-dollar notes, was seen by many of the patrons of this house. President Albert E. Smith of the Vitagraph, was represented on this occasion by Nat S. Stronge, the publicity director for this company. Mr. Bliss is a widower who is employed in the engineering department of the Pennsylvania Railroad. He is a true patriot and his two stalwart sons resemble him in this respect, for they are connected with the Aviation Corps at Fort Myer, Va. Just before the affair was staged L. A. DeHoff, manager of the New theater, entertained several of his newspaper friends and Mr. Stronge at a very enjoyable little dinner at the Rennert Hotel.

Garden Ballroom to Open.

Baltimore, Md.—It is announced by Harry Woods, manager of the Garden theater, Lexington street at Park avenue, that the beautiful ballroom of this house will be reopened to the public on Saturday, September 15.

Bridge Theater Contest Coming.

Baltimore, Md.—Through a misunderstanding it was stated in last week's issue that Louis Schlichter, manager of the Bridge theater, ran a criticism contest for his patrons during the week of August 20 on Mary Pickford in "The Little American." This was wrong, for the cor.test will be held on September 12, and four prizes will be awarded, $5, $3, $2 and $1 each. The essays are limited to 200 words.

Stanley Theater Organization Has Outing

Over 200 Persons Connected With the Stanley Theaters and Exchanges Enjoy a Picnic at Doylestown—Merry-Making and Athletics.

By F. V. Armato, 144 North Salford Street, Philadelphia, Pa.

PHILADELPHIA, PA.—The first Stanley outing, including the employees of the Stanley theaters and those of the exchanges belonging to this organization, was held on Sunday, August 26, at the National Farm Schools, near Doylestown. The happy crowd, 200 strong, were fully prepared to start the day with merry making of all sorts. Headed by a committee, consisting of B. F. Tickner, Jules W. Catsiff, David S. Fuhrman and Miss C. W. Wachwitz, they assisted in amusing the crowd with their various contests.

A strong line-up for a ball game was headed by Robert Lynch, captain of the exchange men's team which was pitted against Captain Jules W. Catsiff's team of theater employees. The game has hotly contested until the eighth inning when the theater employees' team gracefully retired in favor of the exchange mens' team, who were leading by the score of 10 to 6. H. Tyson and Bill Bethel on more than one occasion brought home the bacon by driving out home runs at opportune moments and making several spectacular plays.

A general rumpus was started by a pie-eating and watermelon contest. Bert Tickner succeeded in consuming more watermelon than the rest of the party and David Fuhrman and Jules Catsiff ran a dead heat in the pie-eating contest. Miss Anna Laverty and Miss C. W. Wachwitz were two of the popular girls present who attended to witness this massacre. The theaters represented were The Stanley, Great Northern, Imperial and Rialto, and the exchanges represented were Metro, Goldwyn, Selznick and Peerless.

Allentown's Hippodrome Reopens September 10.

Allentown, Pa.—The Hippodrome, now being remodeled by George Bennethum at a cost of $40,000, when completed will be one of the finest houses in the state. The opening is expected to take place on or about September 10. The equipment will be entirely of the latest type and everything will have an up-to-date finish. This is the theater which Mr. Bennethum recently bought for $97,000. A $10,000 billard room will be on the second floor and a fine tonsorial parlor with six chairs will be in the basement to make this place a huge success.

State Moving Picture Censorship Changes.

Harrisburg, Pa.—Eleven changes in the staff of the State Board of Censors for moving pictures have been made, without official announcement. Charles E. Bell becomes chief clerk in place of Joseph Berrier, transferred to inspector; J. A. McLaughlin, first assistant chief clerk, vice R. W. Read, removed; Maude M. Ely, second assistant chief clerk; Thomas Watson, chief inspector, vice Henry W. Lewis, removed; R. F. Costello, advanced to inspector; William E. Conner made inspector; E. Fred Dummel and Daniel McDonald, operators; James J. Brennen, janitor; Mary Leatherberry, clerk, as substitute for Francis Sears, enlisted, and R. W. R. Work, chief operator, as substitute for Samuel Johnson, enlisted.

Exhibitor Rappaport Aids Cigarette Fund.

Philadelphia, Pa.—Charles Rappaport, one of our prominent exhibitors, aided Sergeant C. R. Tracey, of Truck Company No. 3, who is camping at Mt. Gretna, in collecting the sum of $68 for their cigarette and tobacco fund. Many of the prominent exchange men and exhibitors contributed freely to the fund.

Philadelphia Theaters Use Street Car Ads.

Philadelphia, Pa.—Street car advertising is being indulged in by a large number of theaters, among whom are such houses as the Iris, Lafayette, Logan, Auditorium and the 56th Street theaters.

E. Millegan Traveling With Submarine Film.

Philadelphia, Pa.—E. Millegan, the traveling road representative, is on a tour throughout the state with the new Peerless production, "20,000 League Under the Sea", which has met with such wonderful success here.

Special Films Shown in Philadelphia.

Philadelphia, Pa.—During the week of August 27, the following new photoplay attractions made their debut here. An intensely human story, gripping in every situation, and splendidly portrayed, makes "The Honor System," a Wm. Fox production, at the Stanley, one of the season's film masterpieces. It has been booked for a two-week engagement at the above theater, starting from August 27. The Regent opened with "The Girl Without A Soul," in which Viola Dana is the attractive heroine, this picture already having won local approval. During the last part of the week Mary Anderson will be the star in "Divorcee." For the opening week of its new season the Strand is offering the ever-popular Douglass Fairbanks in "Down to Earth". This will be replaced in the latter part of the week by "The Law of the Land", another new production in which Olga Petrova appears. At the Arcadia this week is H. B. Warner in "God's Man", a gripping film by George Bronson Howard. The Palace has one of its best attractions of the season in the presentation of the new Herbert Brenon picture, "The Lone Wolf,,' from the well known novel by Louis Joseph Vance. This cast is headed by Hazel Dawn and Bert Lytell. The Victoria will divide the week, opening with "The Silent Witness", in which Gertrude McCoy is the heroine. This will be followed on Thursday by Mme. Petrova in "To the Death", in which she appears as Blanca, a Corsican girl. The Great Northern opens the week with "The Golden Fool", which features Bryant Washbrun. The Leader starts the week with a double bill, including "The World Apart" and "His Wedding Night," with Fatty Arbuckle the feature. The Alhambra opens its regular season with Enid Bennett in "The Mother Instinct".

"The Crisis" Begins Its Third Week.

Philadelphia, Pa.—"The Crisis" entered on its third week beginning Monday, August 27. It has now played to almost 50,000 persons in Philadelphia. Persons have crowded the Garrick to see this film version of Winston Churchill's popular novel and to enjoy the additional treat provided by the theater management.

"Redemption" a Success.

Philadelphia, Pa.—At the Forrest theater the screen production, "Redemption", with Evelyn Nesbit and her son, Russell Thaw, has reached its last week. The presentation of Evelyn Nesbit in pictures has excited an interest only equaled by the appreciation of her work. The picture has proven very popular. The story of the film is built largely around the star's own tragic experience and critics say that accounts for the realistic way in which she plays. Miss Nesbit has proved herself a very earnest artist and the public is recognizing her as such.

The Week's Trade News in Pittsburgh

Jewel Productions, Inc., Opens Office—Longacre Distributing Takes Room in Blue-Bird Exchange—Business Changes Noted Last Week.

From Pittsburgh News Service, 6104 Jen kins Arcade, Pittsburgh, Pa.

PITTSBURGH, PA.—The Jewel Productions, Inc., have established a Pittsburgh branch office in the Seltzer Film building, 1201 Liberty avenue, with Fred Flarity, one of this city's most able film men, in charge as manager.

Mr. Flarity was at the head of the local branch of the General Film for the past year and a half.

The Jewel exchange was thrown open for business August 27, but the installation of the equipment and furnishings has not yet been completed. Manager Flarity plans to make the quarters among the finest in the city. It has been announced that the release date of the first offering of the new exchange, "Come Through," a seven-part feature, will be September 15. The production has been screened for the local trade and met with much approval.

Walter F. Kinson Heads Pittsburgh's General Film.

Pittsburgh, Pa.—Walter F. Kinson, recently with the Mutual in this city, has been appointed manager of the General Film office here. Mr. Kinson is a film man of broad experience and one of the best known of the younger managers in Pittsburgh. He was at one time manager of the local office of the General for several years and his return is welcomed by many of his old associates and friends.

Longacre Distributing Office Opens.

Pittsburgh, Pa.—The Longacre Distributing Company has opened an office in the quarters of the Bluebird exchange, Film Exchange building, Pittsburgh, for the handling of the new Century Comedies. Sidney Lenchner, of the Pittsburgh Bluebird sales staff, has been placed in charge. The new productions, in which Alice Howell is featured, will be released monthly, the first, entitled "Balloonatics," being scheduled for release Sept. 1.

F. J. Herrington Running for City Office

Pittsburgh, Pa.—Local exhibitors and exchange men have received with much approval the announcement by Fred J. Herrington of his candidacy for City Council. Mr. Herrington is one of the foremost figures in the moving picture industry and a pioneer exhibitor. The entire trade is assuring him of its support in the coming election, as he is a tireless champion of the picture interests. Mr. Herrington has a large following throughout the city, and his election to the important office of Councilman is regarded as practically certain.

Samuel Sivitz on Road to Recovery.

Pittsburgh, Pa.—Samuel Sivitz, publicity manager of the Rowland & Clark theaters, with offices in the Westinghouse building, Pittsburgh, has been seriously ill for several weeks, but is now on the road to recovery. M. J. C. Kornblum, formerly manager of this department, is in charge during Mr. Sivitz's absence.

Local Notes of Passing Interest.

Manager Burhans, of the Fox exchange, reports that contracts have been renewed by the Olympic theater, Fifth avenue, and the Cameraphone theater, East Liberty, for the Fox regular weekly feature service.

The Theatorium, Brookville, Pa., was closed September 1 for extensive remodeling and renovation, and indications are that when the improvements are completed the theater will be one of the most attractive in its locality. Manager J. M. Scribner states that the house will be formally reopened in about three weeks.

George Schweitzer, manager of the Century Family theater, East Ohio street, Northside, Pittsburgh, and president of the Motion Picture Exhibitors' League, has just returned from his vacation, which he spent on an extended tour in his new automobile.

The Leader Film Service, 804 Penn avenue, Pittsburgh, has purchased the Western Pennsylvania and West Virginia rights on the notable film production "Ignorance," featuring Earl Metcalf and Mary Moore.

Newark News Letter.

By Jacob J. Kalter, 25 Branford Place, Newark, N. J.

Remodeled Newark Theater Reopens.

NEWARK, N. J.—After several months of extensive remodeling and renovating the Newark theater, at 195 Market street, will reopen its doors September 2 to an invited audience composed of city officials, press representatives and others to the number of 2,500. The theater in its new dress is hardly recognizable.

The property on which the show house is situated was sold two years ago by the H. C. Miner estate to the Beaver & Market Realty Corporation, of which Max Spiegel is president and Edward Spiegel acting director. The concern has spent over $400,000 in improving the theater, which has been practically reconstructed, steel and reinforced concrete being the principal materials used.

The proscenium arch has been set back to provide larger capacity, the old boxes have been removed and boxes of a recent design have been substituted and the old gallery and balcony have been replaced by one large balcony. The inaugural attraction is Mary Pickford in "Rebecca of Sunnybrook Farm."

John B. McNally, well known local theatrical man, will assume active management of the house. Mr. McNally has been resident manager of the Keeney theater here and more recently has managed the Strand theater. He is exceedingly active in the various theatrical organizations. Mr. McNally will be assisted in his new duties by George Turner, also well known locally.

F. D. Allison Managing Strand.

Newark, N. J.—Frank D. Allison is now the manager of the Strand theater, 118 Market street, owned by the Frank Hall interests. Mr. Allison hails originally from Pittsburgh, where he owned and managed several moving picture theaters, including the Pastime, the Dreamland and the Homewood.

Montclair Has Open Air Theater.

Montclair, N. J.—An open air theater that has been constructed on the grounds of the Montclair High School will be opened September 6. A concert will be the initial attraction. The funds from the affair will be expended in the beautifying of the grounds adjacent to the outdoor theater.

"Jack and the Beanstalk" at the Terminal.

Newark, N. J.—The William Fox "Jack and the Beanstalk" was the attraction at the Terminal theater, Park place, during the week of September 2. A children's special matinee will take place daily at 10 a. m. Manager Moe Kridell has had beautiful twenty-four sheets posted up over the city and has employed other methods of advertising the feature.

Operators Represented at Paterson.

Paterson, N. J.—The Moving Picture Operators' Unions of Newark and Hudson County were represented at the annual convention of the New Jersey State Federation of Labor August 20, 21 and 22. John R. Walsh, Reginald Cooper and Jack B. Higginson represented Newark Local 244, while Hudson County Local 384 elected Edward Dougherty, Anthony Boscarelli and E. W. Bordman as its delegates.

Lyric Theater Reopens.

Newark, N. J.—The Lyric theater, 211 Market street, was reopened August 25 by the owner and manager, Dr. R. G. Tunison. The house has undergone extensive improvements during the summer months.

S. Pfirschbaum With Adler.

Newark, N. J.—Semi Pfirschbaum has become the right hand man for Lester Adler, manager of the World Film, Strand theater building. Semi was formerly connected with the Royal Features Film Company, and more recently with the various film delivery companies.

Children's Matinee at City.

Newark, N. J.—One of the most popular innovations at the City theater, Seventh and Orange streets, is the children's matinee, which is held twice a week, Wednesday and Saturday. Managing Director Leon O. Mumford arranges only pictures which have a direct appeal to the children for these shows. At present the Edison Conquest Pictures are being featured. This house is the only one in the Roseville section showing these educational reels.

Obtains Patent on Machine.

Montclair, N. J.—Frank L. Dyer, of this city, has secured a patent on a motion picture projection machine.

Wilmington, N.C., 5 Cent Shows Charge 10

Jitney Theater Raises Its Price Under Stress of War Times—Old Days Recalled When a Show Was Somewhat Different from Now.

By D. M. Bain, Wilmington, N. C.

WILMINGTON, N. C.—Effective next Monday, Sept. 3, the Bijou, which has the honor of having been the first motion picture house in the South, and which has the unique record of never having changed admission charges of strictly five cents during the twelve years of existence, will change its policy and increase admission price to ten cents.

The Bijou was started in a tent on the same site of the present building, by Messrs. Howard & Wells, pioneers in the motion field in the South. Sawdust carpeted the floor, a few incandescents strung from pole to pole, were the illumination, and in winter a big coal heater gave the heat, and it had a phonograph ballyhoo out front. In its early days, before the public had learned to grasp the meaning of the flashing pictures, the operator acted as spieler, yelling from the porthole of the booth a description of the action as it was unfolded on the screen. Three reels of pictures was then considered a whale of a show, and only one reel was changed daily, giving one new reel and one repeater every day. An illustrated song, of course, was necessary to complete the program, together with that other relic of a prehistoric past, a slide bearing the reading: "Just One Minute Please, to Change Reels." The Bijou building was erected on the same lot five years ago, and has been one of the most successful theaters in the South, from which the owners have enlarged their activities to the point where they control all five of the Wilmington theaters at present.

Prosperity Comes to Charlotte, N. C.

Charlotte, N. C.—Charlotte last week enjoyed their first season of "war prosperity" attributable to the immense army of workmen employed at the cantonment grounds erecting the mammoth city for the forty thousand soldiers who will soon invade the place for training. The first pay day for the three thousand workmen was Saturday, September 25, and $130,000 was loaded on to a large van from the Realty National Bank, and escorted by soldiers with drawn bayonets was taken to the cantonment camp office where it was distributed to the men. Saturday night a general invasion of the city took place and the shows did the biggest business in their careers, records being smashed all down the line. Proprietors of Charlotte's theaters are very optimistic over the outlook for the biggest season in the history of the city, with the coming next month of the soldiers and theatrical stocks are on a big boom.

"Womanhood" Breaks Record of Strand.

Fayetteville, N. C.—Manager H. T. Drake of the Strand, Fayetteville's most modern and newest theater reports all house records broken with "Womanhood" this week, due to co-operation of the War Department in putting it over big. Mr. Drake notified the Adjutant General at Washington of his date, and Corporal Williams was sent down from Washington to assist in staging this mammoth patriotic spectacle in a proper manner. A tent was rigged up in the lobby of the theater, with stacked guns, bayonets and small cannon much in evidence. Mr. Drake is attending the convention at Ocean View, Va., this week.

Local Notables at Ocean View Convention.

Wilmington, N. C.—Messrs. Percy W Wells, B. H. Stephens and Marx S. Nathan, of this city, are attending the Film Convention and Exposition at Ocean View, Va., this week. Word from Harry Bernstein, of Richmond, who has charge of the exposition, is to the effect that all motion picture stars promised will be there except Pearl White, who was unable to leave location in the Adirondack mountains to attend.

DETROIT JOTTINGS.

The formal opening of the New Adams theater, Detroit, devoted to stock and the property of John H. Kunsky, took place Saturday, Sept. 1, to big crowds. R. G. McGaw is the house manager for Mr. Kunsky.

Milton Bryor, formerly Pathe salesman in Detroit, has been transferred to Chicago.

George W. Weeks, division manager at Detroit for Foursquare pictures, is back from Chicago, where he had a conference with M. H. Hoffman.

Unless granted exemption it looks very much as if A. I. Shapiro, Goldwyn manager at Detroit, will see training within the next 30 days, inasmuch as he is in the first selective draft and passed an excellent physical examination.

Jules Levy, now covering the state for General, has booked service into 90 per cent. of the houses he calls on, which is a mighty good record.

Earl H. Rathbun, of the State Film Co., Detroit, has been examined for the first draft, but will probably be exempted owing to dependents.

Detroit Operators Dissatisfied With Scale

Demand Increase in Wages of From $3 to $5 a Week—Got Increase Last Year—Put Joker About Rejecting Slides in Demand.

By Jacob Smith, 718 Free Press Building, Detroit, Mich.

DETROIT, MICH.—A serious problem confronting the motion picture business of Detroit right now is the demand of the union operators for increased wages, a new schedule of hours and several other demands that are meeting with opposition from the exhibitors. The latter have been holding daily conferences, some with members of the union in an endeavor to come to some amicable understanding, but up to the time of writing no final agreement had been reached from both sides.

In the first place, the increase in wages amounts to from $3 to $5 per week. Last year the unions were granted an increase and the new agreement is for one year only. Then there is a schedule of hours which is not considered fair to the industry for the reason that some theaters operate on a different schedule of hours than called for in the agreement. Then again the union demands 80 cents per hour for all overtime, with not less than $2 for extra matinees and not over three hours' work. Another clause in the contract gives the union the final right to reject any slides to be thrown on the screen other than the regulation theater slide. This is resented by exhibitors, who feel that they have a right to be the final judge of what goes on their screen, being their property and not that of the operators' union. However, this is a clause which will be readily stricken out, inasmuch as it was put in the agreement only as a "joker," as one operator expressed it.

Exhibitors grant that the operators are entitled to some wage concessions, but they also feel that inasmuch as they are now paying increased taxes, increased film rental, and that last year the operators refused to carry film, putting them to an expense of $3.50 per week extra, they are going pretty near the limit. We trust that by the time our next letter is ready the whole matter will be satisfactorily adjusted on both sides.

Two More Theaters May Be Started.

Detroit, Mich.—A number of new theaters are contemplated for the city of Detroit, which is very encouraging to the industry in the face of building conditions, such as the high prices for materials, labor and the uncertainty of getting orders property filled.

The DeVoe Construction Co., with offices at 521 Book building (a Chicago company, which recently opened Detroit offices), are considering the erection of a theater seating 1,800 on Grand River avenue, about a mile past the Grand Boulevard, in a district that is growing very rapidly. They plan to own and operate the enterprise.

Another theater is under consideration for the east side by the Schram Amusement Co., who now operate the Bijou, Monroe and Bernhardt theaters, and who are building the Farnum theater in Hamtramck district.

Theaters under construction right now in Detroit are the Farnum, the DeLuxe, one at Fort and Military, and another in Springwells for J. L. Selling.

Palace Theater at Flint Has Premier.

Flint, Mich.—The Palace theater, in Flint, Mich., was officially opened on Thursday evening, August 30, with vaudeville and pictures. Several dozen Detroit exhibitors and exchange managers were on hand for the opening to extend felicitations to Col. W. S. Butterfield, the owner. Frank Butterfield is the house manager. The new Palace seats about 1,500 on two floors, although most of the seats occupy the main floor. The booth is 24 by 50 feet and is equipped with Power's machines and a Hertner transverter. Most of the equipment was installed by Ray Branch of the United Theater Equipment Co. The Hertner transverter was installed by M. S. Bailey, the New Michigan representative. The policy will be six acts of vaudeville and short reels of film. Quite a crowd of noted theatrical men from Chicago and New York were also on hand for the opening.

Exchanges Moving Into Film Building.

Detroit, Mich.—The first exchange to move into the new film building, Detroit, at John, R and Elizabeth streets, will be the Mutual. Next will follow the K-E-S-E and possibly Pathe. By the 1st of October most of the exchanges in town will be over there, exclusive of Paramount, Metro and the John H. Kunsky enterprises. The building is the finest of its kind in the country, with fireproof steel and concrete vaults, safes and everything right up to date to conform to the building code.

M. S. Bailey Exploiting Hertner Transverter.

Detroit, Mich.—M. S. Bailey, formerly manager of the Universal branch in Detroit, is back in the picture business, but this time in the supply end of it. He is also president of The Metropolitcan Co., specializing in cartoon film advertising. Mr. Bailey has offices at 908 Peter Smith building, and has already secured the exclusive state agency for the Hertner Transverter, made in Cleveland. He is going to make a strong drive for business and has already made several important sales. J. H. Chambers, sales manager for Hertner products, was in Detroit last week and closed up the deal with Mr. Bailey. The latter has other lines for which he is now endeavoring to secure the Michigan sole agency.

O. Henry and Other Short Films in Big Demand.

Detroit, Mich.—Dave Prince, manager of the General Film, Detroit, is confident that short subjects are coming back. He said to the World: "We are doing an enormous business on O. Henry, Stingaree and Black Cat subjects, all two reels each, and we expect to do equally as well with the new four-reel Falcon Features and the new four-reel O. Henry subjects. I don't say that exhibitors want a program of short subjects seven nights a week, but surely out of the seven they can easily devote two nights to such a program, and give their patrons something away from the long feature. The best indication that short subjects are coming back is the big business our exchange is doing."

Interesting News Notes from Detroit.

J. M. Duncan, manager Vitagraph exchange, Detroit, reports heavy bookings on "The Fighting Trail."

M. W. McGee, manager Majestic theater, Detroit, returned August 28 from a two-weeks' motoring trip to Chicago.

J. O. Brooks, manager of the Madison Film exchange, Detroit, reports that bookings are heavy for fall and winter on "The Crisis," "Enlighten Thy Daughter," "Idle Wives" and "On Trial." Mr Brooks, by the way, will also be special field representative for the Columbia Booking exchange, another Kunsky enterprise, which will book vaudeville to theaters.

Buffalo Feels Need of Exchange Building

Fifteen or More Exchanges Now in the City Are Scattered—Film Center Would Add Efficiency and Solve Rent Problems.

By James A. McGuire, 152 N. Elmwood St., Buffalo, N. Y.

BUFFALO, N. Y.—The opinion has frequently been expressed that Buffalo is sorely in need of a film exchange building. This city has developed into a live film center in the past few years. The fifteen or more exchanges are scattered here and there about the downtown business section, and it is generally conceded that for efficiency reasons they would have many special advantages if concentrated under one roof.

Some other cities the size of Buffalo boast of such buildings, whose tenants are delighted with the benefits derived from having the film industry so centralized. The exhibitors, express companies and the exchange men are quick to realize that this concentration offers advantages over Buffalo's plan of having the exchanges spread over a wide area. Buffalo's capitalists are often alert when it comes to dropping their surplus coin into some wildcat venture, but they seem to sink into a state of coma when urged to consider the erection of a fireproof film exchange building in this city.

Some of the local exchange men say their present facilities are adequate, while others claim their locations are far from satisfactory. New exchanges coming to Buffalo often have a great difficulty in finding suitable quarters. Many of the landlords object to the presence of film in their buildings on the ground that it means a sharp advance in the insurance rates. They say that film vaults, no matter how fireproof, are objected to by the other tenants.

It is said a new "film building" in Buffalo would be a paying investment from the beginning and would soon have its full quota of tenants. Such a structure, it is said, would attract more exchanges to this city, and as competition is the life of trade, such an enterprise would thus give a powerful impetus to the local film industry.

Manager C. H. Williams Announces Staff Changes.

Buffalo, N. Y.—C. A. Williams, recently chosen manager of the Modern Features, Buffalo, has made these appointments in his staff: Miss Rebecca Rappeport, assistant manager; Miss Annette Frey, inspector; Hiram Hatch, shipper; Victor Zebil, transferred from the office to the road.

Operator Shafer Wins World Film Prize.

Ogdensburg, N. Y.—E. J. Shafer, operator of the Strand theater, Ogdensburg, won the World's monthly operators' contest for keeping his [illegible] in the best condition.

H. E. Lotz Heads Buffalo Triangle.

Buffalo, N. Y.—H. E. Lotz has been appointed manager of the Triangle Film, Buffalo. Mr. Lotz, who was born in Buf[illegible] ago to enter the moving picture business in the West. He was with the General Film Co. for two years in the capacity of general manager in Canada, and had supervision of all the Canadian branches. Later he came to the United States as special representative of the same company in the [illegible]. Last year Mr. Lotz resigned from the General to become branch manager of the Pathe in San Francisco.

Tag Day Nuisance Condemned.

Buffalo, N. Y.—The Buffalo Chamber of [illegible] of the moving picture men [illegible] adopted a resolution against "tag day," conducted in the streets for charitable purposes. Local showmen for a long time have been opposed to "tag days." These were quite the vogue not very long ago and were so overworked that they became a nuisance. Solicitors were accustomed to run rampant in the streets, hold up citizens for funds, follow them into the lobbies of the theaters and elsewhere, and hold up business men and their staffs. Local theatrical men realize that unscrupulous persons have been using "tag days" as a means of collecting and pocketing funds and condemn the system as no longer coutenanced by progressive cities.

Veribest Pictures Opens Offices.

Buffalo, N. Y.—The Veribest Pictures, Inc., which has opened offices at 43 West [illegible], has begun a campaign on the feature, "Parentage." This company has other attractions such as "[illegible] Man," "Morman Maid," and "Whither Thou Goest?" The offices are being fitted out elaborately. The Veribest policy will be two features a month, beginning in October.

Buffalo Expects Good Fall Business.

Buffalo, N. Y.—Buffalo film men are alive with enthusiasm for the coming season. There is every indication that business through Western New York will be brisk and attractive. One of the new films commanding attention is "The Slacker," released by the Metro. This new war picture has proved a wonderful aid in securing recruits in Buffalo. The Metro plans to release one big feature a month. The K-E-S-E reports that the Little Mary McAllister pictures, "Do Children Count" are proving a success.

Changes in K-E-S-E Buffalo Staff.

Buffalo, N. Y.—J. V. Allen has been transferred from the New York office of the K-E-S-E as assistant to Louis Green, Buffalo manager. L. A. Schaeffer, formerly booker, has been appointed salesman to work out of the Buffalo office of the K-E-S-E.

Have Responded to Bugle's Call.

Buffalo, N. Y.—Among the patriotic young film men who have answered the "bugle call" are H. Lawrence, Isadore Wartikowski and John Child of Buffalo. Mr. Lawrence is a salesman for the Mutual, Buffalo, and Mr. Wartikowski was night shipper on the same force. Mr. Child has been with the World Film for two years. He left Saturday for New York City. George Landis, formerly of Chicago and Indianapolis, is taking Mr. Child's place, covering Western New York.

Relven Theater Company Incorporated.

Buffalo, N. Y.—The Relven Theater Company has been incorporated in Buffalo to do a theatrical and realty business, with a capital stock of $10,000. The incorporators are Walter W. Newcomb, Fannie M. Mumerson and Irving L. Fish, of this city.

Notes of Trade from Buffalo.

Buffalo, N. Y.—Charles L. Taylor, of Metro, Buffalo, is touring New York State in his automobile.

Mr. and Mrs. J. Savage, of the Como theater, Buffalo, have returned from an extended auto trip through the east. They visited Boston, New York, Philadelphia.

All the employees of the Victor Film Co., Buffalo, have returned from their vacations.

Cleveland News Letter

From M. A. Malaney, 218 Columbia Bldg., Cleveland, O.

A Romance in Cleveland's Filmdom.

CLEVELAND, O.—The fade out in the last reel of a real moving picture romance occurred in Cleveland last Wednesday afternoon, when Miss Helen Muckley, photoplay editor of The Leader, became Mrs. John DeKoven Hill, formerly photoplay editor of that paper, who recently received a commission as a lieutenant in the officers' reserve.

Miss Muckley met Mr. Hill when he was "doing" movies about a year ago and she was working in the Sunday department of the paper. She wished to write about films, so Mr. Hill took her to screenings and soon she was assisting him in his daily work.

Whether this was a "labor of love" or [illegible] by the managing editor, we won't say, but along about last Valentine Day Mr. Hill presented Miss Muckley with a handsome engagement ring as her valentine. Miss Muckley immediately started to wear it—in the little plush box, so no one working on the paper or film men saw it. The engagement was kept a secret until last Wednesday, when Lieutenant Hill returned from the officers' camp at Fort Ben Harrison, Indiana, and obtained the wedding license. The same day in St. John's Episcopal Church the wedding occurred, and Mrs. Hill, who had just returned from a vacation the previous week, plunged into her work, forgetting any such thing as a honeymoon.

New Gaiety Theater Has Its Premier.

Cleveland.—Max Lefkowich, one of the pioneer exhibitors of Cleveland, was in his glory Thursday night, August 23, when his new Gaiety theater was formally opened to the public.

Max has operated the little Wonderland theater on East Ninth stret for many years. The new house, which seats close to 500, is only a few doors south of the Wonderland.

The Gaiety has all the modern improvements. There is a long lobby leading to the auditorium, which is in the rear of the building.

At the opening Max showed the Standard Film Company's production of "The Girl Who Doesn't Know", with Marie Empress in the title role. The equipment was furnished by the Oliver Motion Picture Company.

Jewel Productions Opens Offices.

Cleveland.—The new Jewel Productions, Inc., have opened up quarters here at 812 Columbia building, in charge of A. J. Mentz, a well-known film man of the Middle West.

The first production, "Come Through", will be ready for release shortly.

Leon J. Bamberger, who is establishing the offices, also has announced that an exchange will be located in Cincinnati.

The Stillman Will Remain Picture House.

Cleveland.—Marcus Loew came to Cleveland recently and left the same night after looking over his latest theater project—the Stillman.

Mr. Loew announced that the Stillman would not show vaudeville, but will continue pictures and the prices will be lowered. He also stated that Jack Kuhn, of New York City, has been made manager of the theater.

Elyria Theater Wants New Name.

Elyria, O.—[illegible], manager of the Strand theater, Elyria, together with [illegible], H. A. Dykeman and John [illegible] have taken over the Elyria theater, formerly the Opera House and will show pictures in it. They will install new equipment and a prize has been offered for the best name for the house to be suggested to the Daily Telegram, an Elyria newspaper.

Trade Notes in Cleveland.

Cleveland.—Agnes Eyre, a young moving picture actress, who was seen in Cleveland last week in "To the Death", featuring Mme. Petrova, is spending her vacation in Cleveland, staying at the Ford residence, on Euclid Heights.

Cleveland.—The Consolidated Film Company, Cleveland, now has a complete laboratory and an expert cameraman, who is taking many local pictures for exhibitors in northern Ohio.

Dayton Weekly News Letter

By Paul J. Gray, Alhambra Theater Building.

Clay E. Brehm to Manage Keith's Strand.

DAYTON, OHIO.—According to an announcement made Saturday, the 25th, Clay E. Brehm has been appointed manager of the Strand theater here. Mr. Brehm is very popular in Dayton through having served in managerial capacities with the World Film and also the Universal Film. He was at one time manager of the World Film Exchange in New York and made quite a success with it. The Strand is one of Dayton's largest theaters and it takes a twenty-four man staff to keep things going fast in a theater that seats eighteen hundred, with balcony and gallery. The house is operated by the Keith interests and runs Paramount and Artcraft pictures, first run exclusively. If advance notices are lived up to the Strand will be one of Dayton's best managed theaters.

Little Things Are Often Best Publicty.

Dayton, O.—A novel way to restore lost articles to his patrons is practiced by Bert Frala, manager of the Alhambra theater in Dayton. On a big night when the house was filled a small boy turned in a diamond ring that he found in the theater. Not knowing who the ring belonged to and knowing that the party that lost the ring was probably not aware of it, Mr. Fiala quickly made a slide which read as follows:

Did you lose a diamond ring?
We found one.

About two minutes after the slide came off the screen a lady came to the box office and described the ring perfectly. The boy received a liberal reward and the theater too, for next day everybody within a radius of ten squares of the theater knew of the incident and advertised the theater in a way which no paid advertising can do.

Mr. Fiala is to be complimented on his quick action and also for creating something better than a press story for publicity.

New Dayton Theater Nearly Ready.

Dayton, O.—The new Dayton is rapidly nearing completion and will soon be opened. The Dayton will seat 2,500 and will be the most modern theater in Ohio.

Jottings in Dayton.

Dayton, O.—Assistant Manager George Wilson, of the Standard Film Co.'s' office in Cincinnati, was in Dayton last week and reports that the Billy West comedies are going strong in this section. While in Dayton Mr. Wilson secured eight contracts for the Billy West comedies.

Dayton, O.—Through having held a private exhibition of their latest serial, "The Fighting Trail", at the Globe theater last week, the Vitagraph Co. has contracted with quite a few Dayton exhibitors to run this picture in its entirety. This is a new departure in Dayton and was appreciated by exhibitors here, as a few of them are too busy to go to Cincinnati, where the nearest Vitagraph exchange is.

Globe Films Limited Establishes Offices

Arthur Cohen Heads Film Corporation—Office in Rialto Building on Yonge Street, Toronto—Personnel of the Globe Staff.

By W. M. Gladish, 1263 Gerrard Street, East, Toronto.

TORONTO, ONTARIO.—A Canadian development of prime importance has been the establishment of the Globe Films, Limited, with officers in Toronto and Montreal. The chief of staff is Arthur Cohen, who is also head ofthe Globe Securities, Limited, operating the Globe and Rialto theaters, Toronto. In addition, Mr. Cohen is the "resigned president" of the Moving Picture Exhibitors' Association of Ontario. He is not the whole works, however, as he has gathered about him some of the most able exchange men in the country. His associates include Phil. Kauffman as vice-president, who was formerly general sales manager for the Famous Players Film Service, and Harry Kauffman, of Montreal, who has become general manager of the Glob company. Harry Kauffman remains in Montreal.

The Globe interests recently acquired possession of the second and third floors of the Rialto building, 219 and 221 Yonge street, Toronto. During the past few months the company has absorbed two Canadian exchanges, All-Features and the Peerless, and has also secured the Canadian rights for Ivan and King Bee releases, in addition to a number of state rights attractions, chief of which is "Redemption". The company already has four prints of "Redemption" in constant use in Eastern Canada alone. A new De Luxe edition of ""The Spoilers" has also been secured for early release. One of the principal bookings for "Redemption" is that of the St. Denis theater, Montreal, the largest theater in Canada, for the week of September 17. The Photodrome, Toronto, also took this feature for two weeks, starting August 27.

When Phil Kauffman left the Famous Players Film Service he was presented with a large diamond stick pin by fellow officials and employees. He was succeeded as general sales manager by I. Soskin, who has been with the Famous Players for a considerable period. The Globe company has also closed with Mr. Humble, a Toronto writer and advertising specialist, as manager of the publicity department. There are two road men atached to the Toronto office also.

Globe Films, Limited, is in a position to negotiate for large or small state rights propositions for the whole of Canada. President Cohen is particularly anxious to secure the largest independent releases available.

A recent change has been made in the management of the Rialto theater, Toronto, which is closely associated with Globe interests. W. J. Stewart, formerly manager of the Casino, Ottawa, has become manager of the Rialto in succession to R. E. Willis, who has returned to Winnipeg to manage the Rex. The manager of the Globe theater, Toronto, is T. Coulson.

The plans of the Globe company include the opening of branches in Western Canada before the end of the present year.

Herman Fischer Will Look After U. State Rights.

Toronto.—Herman Fischer formerly manager of the United Photo-Plays, Limited, has joined the force of the Canadian Universal. Mr. Fischer has taken charge of the State Rights Features Department at the Universal headquarters here and will look after the distribution of a number of attractions, the Canadian Rights Features Department of the "U". These include the special releases, "God's Law" and "Come Through". Century Comedies, featuring Alice Howell, will also be handled in Canada by the State Rights Features Department of the "U". Special managers for the distribution of these pictures from Universal branches from Coast to Coast in Canada are to be appointed, it is announced.

Attractive Fronts and Favorable Business.

Toronto.—A very noticeable increase in attention to lobby displays by exhibitors of Toronto has taken place during the past three or four weeks. Most everybody is doing it now and the theater managers are enthusiastic in their belief that the attractive fronts have caused a substantial increase in business. Judging by statements of various managers, there is scarcely a theater in town which has not enjoyed far greater patronage this summer than during the 1916 hot season. Not one Toronto theater had a special lobby display during the summer of 1916, and therefore attention to this detail is more than probably responsible for increased attendance this year.

Toronto theaters which have had special lobby decorations this summer include the Strand, Rialto, Globe, Photodrome, His Majesty's, Red Mill and Colonial. Outside of the big Regent, these are practically all of the downtown theaters of the city.

T. J. Peart Starts Theater at New Toronto.

Toronto.—T. J. Peart, 591 Indian road, Toronto, has started the construction of a two-story moving picture theater and office building at Fifth street and Lake Shore road, New Toronto. The structure, which will cost $20,000, will include the theater, three stores and accommodation for a number of offices. The theater will seat 400 people. New Toronto has become a hustling industrial center, several large factories having been erected in the vicinity during the past year. The theater building will be of brick construction, with hardwood floors, etc., and will be ready before Christmas, it is announced.

Sam J. Massoud Buys Empress Theater.

Toronto.—Sam J. Massoud has purchased the Empress theater, 317 Yonge street, Toronto, and has made a number of improvements in the house. The ventilation arrangements have been improved and new equipment includes an organ costing $2,500. Massoud has decided on two changes of program each week and performances are given from 1 p. m. to 11 p. m. During his opening week Manager Massoud gave a nine-reel show.

Notes of the Trade in Ontario.

Orangeville, Ont.—Dr. T. G. Phillips, 185 St. Clair avenue, West, Toronto, has offered his moving picture theater at Orangeville, Ontario, for sale or rent. Orangeville is a wide-awake Ontario town and the house would make a fine opening for a hustler.

Toronto.—Announcement is made by General Manager Mulhall, of the Atlas Films of Canada, Limited, that A. Dunbar is no longer associated with that company as a director.

Toronto.—Harold Hitchinson, formerly of the Toronto World, has become assistant treasurer of the Strand theater, Toronto.

Toronto.—Many Toronto exhibitors witnessed the special presentation of the first four episodes of the new Greater Vitagraph serial, "The Fighting Trail", at the Strand theater, Toronto, on Wednesday evening, August 22.

Memphis Foresees Good Picture Season

Road Shows Have Been Hit by War Conditions—Special Shows Will Have their Place; But the Ma:nstay Will Probably Be Pictures.

By J. L. Ray, 1014 Stahlman Building, Nashville, Tenn.

MEMPHIS, TENN.—Operators of theaters playing big stage productions are of practically the same opinion as the vaudeville and moving picture managers in West Tennessee, to the extent that the road shows in 1917-1918 will suffer materially from the war and its consequences. This city being in a direct line of the high-class productions from Chicago to New Orleans, will receive its share of the best shows, but the general opinion pravails that another unusually successful season for the moving picture and combination vaudeville and picture houses will arrive with the cold weather.

All three of the larger Memphis theaters will be open in September. The Lyceum, under the local management of Mr. Stainback, is on the Loew Circuit, and will step from its summer to the winter season shortly. The Orpheum, on the circuit of the same name, opened its winter season August 27, and will continue to run under the active supervision of Manager Arthur Lane. The moving pictures at this house have been one of the bright spots on its program all season, and under no circumstances could the management consider removing this service from the daily performances. News and travel pictures have in the past proven a stimulus to patronage. The policy of the Orpheum will be as it has been for the past several winters, namely two performances every day, consisting of three sets of moving pictures and several vaudeville acts.

Manager Frank Gray will be in charge of the Lyric. This house will operate as a legitimate, but it is understood that a few of the largest screen productions may be worked into the bookings as the opportunities arise.

The straight moving picture houses, too numerous to mention, will continue to run as usual, with a number of improvements contemplated for the larger uptown houses. These, in addition to the new theaters put up during the summer, will furnish a battery of substantial moving picture shows for Memphis.

Open Booking Also Has Its Disadvantages.

Nashville, Tenn.—In conferring with local theater managers as to the respective merits of open booking and contract program service, it has been pointed out by one Nashville manager that while there are a number of advantages to be derived from the open booking plan, at the same time it carries its disadvantages.

"For instance," said the theater man, "I have just returned from the Southern film market centers, where I went into booking arrangements with a number of exchanges for the coming season. I found at one exchange that service which I formerly paid a moderate price for had materially increased. It looks as if they had set out to make up on the two good pictures they made each month what they would naturally lose on the bad ones. Of course, everybody will pick out the two good ones each month, which will rush the number of prints in circulation, and create a one-sided arrangement, so to speak." This is a feature of the open booking question which might not have appealed to many of the theater managers, but is worthy of note. The majority of the Tennessee managers, however, are strongly in favor of open booking.

Strand Will Reopen With 35-Cent Seats.

Nashville, Tenn.—Manager Carson Bradford announces that the Strand theater will close on September 3 for a period of [illegible] weeks during which time a complete [illegible] and renovation will be undertaken. A number of high-class attractions have been lined up for the reopening, the first of which will be "Within the Law." Manager Bradford intends to book a big Vitagraph picture after the house is re opened, and will institute a 35-cent admission price—the first of the kind to be charged in Nashville, but the picture will be nine or ten reels in length and based upon an unusually strong theme.

Fire Inspectors at Memphis Busy.

Memphis, Tenn.—Seeking to reduce the possibility of fire loss to a minimum, a score of trained underwriting engineers, representing the Conservation Association of Tennessee, will conduct an immediate survey of local warehouses, grain elevators, groceries, store rooms, and adjacent moving picture theaters, being authorized by the United States Government to take these steps as a means of protection to the food supply of the country. It was pointed out that the loss by fire resulting from burning film in projection machines has caused fires over the United States from year to year, and while modern apparatus has brought this loss down to a much lower figure than in the past, at the same time the danger incident to certain moving picture theaters was apparent.

Cotton States Convention Filmed.

Memphis, Tenn.—The entertainment and business features incident to the convention of the Cotton States Convention Association will be recorded in moving pictures by a cameraman connected with the Majestic Amusement Company. A novelty in connection with the pictures will be the fact that all photography will be taken at night by the aid of flares, being in charge of D. B. Griswold, of the Majestic company. The films will be displayed first at the Majectic theater, and later over the South.

Nashville Orpheum to Reopen.

Nashville, Tenn.—The Orpheum theater, under the management of William H. Moxon, will be opened to the public on September 10, instead of Labor Day, September 3, as previously planned. Mr. Moxon has been in New York, but will return shortly and set to work on his plans for the winter. Some minor repairs will be made to the theater, but the larger items, such as painting and redecorating were attended to prior to its closing several months ago, and the interior is still in good shape.

Columbia Another Long Show Town.

Columbia, Tenn.—The Vogue theater of this town is another moving picture house showing from seven to nine reels for a ten-cent admission. A goodly sprinkling of comedy relieves the performance of any tediousness which might be prevalent if the entire show was composed of drama. A recent program consisted of two reels of the serial, "Patria," a two-reel Lonesome Luke, a single reel Big V Comedy, Pathe News Reel, and Mutt & Jeff Cartoon. Columbia is a good picture town all the year around.

War Time Prices for Seats in Louisville

Fifteen Cents or More for a Seat Is the Rule Now—Changes in Policy in Several of the Big Theaters—Ready for the Soldiers.

βy Ohio Valley News Service, 1404 Starks Bldg., Louisville, Ky.

LOUISVILLE, Ky.—All of the large theaters of Louisville are now charging war time prices with the exception of the Mary Anderson, and the management of that theater expects to increase the ante to fifteen cents within a few days, the matter being under consideration. The Alamo theater has gone from a dime to fifteen cents, while the Majestic has been getting fifteen cents and the Strand twenty cents for some time past.

Some Big Pictures Ready for Release in Louisville.

Louisville, Ky. — The Big Features Rights Corporation has secured several new pictures which will be released in this district shortly. The principal pictures are "On Trial," seven reels, state rights in Kentucky and Tennessee; "The Deemster," seven reels, state rights in Kentucky and Tennessee; "One Law for Both," in eight reels, Kentucky, Indiana and Tennessee; "Babbling Tongues," seven reels, Kentucky, Indiana and Tennessee; and "Two Men and A Woman," five reels, Kentucky and Tennessee. This list constitutes a formidable array of big new features, and coupled with the new Chaplin releases handled by the local company in this territory, gives a good list of material to book for the present time.

C. N. Koch Plans to Film Army Scenes.

Louisville, Ky.—C. N. Koch, manager of the Rex theater, recently returned from Clarksville, Tenn., where he made a two-reel picture of the Odd Fellows' home. Mr. Koch is now planning to make a series of army pictures at the local cantonment, these pictures to be released through the string of theaters controlled by the Broadway Amusement enterprises.

Louisville Ready for Soldiers.

Louisville, Ky.—The cantonment at Louisville has been completed, and drafted soldiers from Kentucky, Indiana and Illinois will be located here within a few days according to the press. It is estimated that between 40,000 and 50,000 men will be located here, and prospects are for the local moving picture theaters handling the largest business on record. It is thought that every theater in the downtown district, and all of those near the camp will do capacity business, while the few vacant theaters will be placed in operation as soon as the camp is occupied. Just now the outlook is far more favorable than ever before in the moving picture or other theatrical field.

Several Important Leases Expire.

Louisville, Ky.—As stated several weeks ago some big changes are likely to be made shortly in local moving picture circles. Starting September 1, the Walnut and Casino theaters were darkened. The lease of the Princess Amusement Co., on the Casino, the oldest Fourth avenue house in operation, expired on August 31. However, it is rumored that arrangements will be made to continue operations at the house. At the Walnut theater a two-year lease expired, and the owners refused to rent the house at the old figure except on a sixty-day clause in the lease and this was refused as it would make it impossible to book pictures ahead for any length of time.

Theater Jottings in Oklahoma.

By Kansas City News Service.

Bartlesville, Okla.—Carl Gregg has recently bought the Lyric theater here. He will open with "Within the Law" on September 3.

Geary, Okla.—Rex Dunn, of Shattuck, has recently purchased a moving picture theater at Geary.

Lawton, Okla.—The Temple, a new moving picture theater here, has been formally opened to the public.

Miami, Okla.—The Miami Business Men's League will lease the city park from the city for five years, upon which there will be erected an open-air theater.

Cincinnati News Letter.

From Kenneth C. Crain, 307 First Nat. Bk. Bldg., Cincinnati.

Myrtle Theater Will Become Store.

CINCINNATI, O.—The Myrtle theater, on Woodburn avenue, Walnut Hills, one of the smallest of the Hynicka holdings, has finally been disposed of, after being on the market for several years, and will no longer be used as a photoplay house. It has been leased by a florist. The house was one of the first picture theaters in the Walnut Hills district, and did fairly well until the popularity of the Orpheum, a few blocks away, took most of the business in that section.

"Four-Minute Men" at Cincinnati Theaters.

Cincinnati.—The "Four-Minute Men" are again at work in the moving picture houses, emphasizing the need for the whole community assisting the Government in the great work of carrying on the war. The following theaters are being visited by the speakers: The Strand, Forest, Orpheum, Keith's, Walnut, Norwood Plaza, Family, Lyric and Grand.

Cincinnati Film Men Pleased With Fox Method.

Cincinnati.—The announcement by the Fox Film Corporation that exhibitors' deposits hereafter are to draw four per cent. interest has been well received here, and bids fair to dispose of the irritation which the deposit system has caused, at least as far as this company is concerned. The chief objection of reliable exhibitors to the system has been that they were deprived of the use of their money, and the allowance of interest will meet this objection. Walter Lamford, head of the publicity department of the company, was in Cincinnati lately, visiting this among other western offices.

Notes of the Trade Around Cincinnati.

Cincinnati.—George M. Cohan in "Seven Keys to Baldpate", of the stage version of which he was the producer, was the Artcraft offering at the Walnut for a week, meeting with marked success, as Cohan appears in only a few film productions, and the public seem anxious to see the famous actor-author-composer-manager-producer.

Cincinnati.—The usual engagement of the Lyman H. Howe pictures, which serves to mark the end of the summer season of pictures at the Lyric and the beginning of the regular season, started on Sunday, August 26, the travel offerings of the Howe organization for this season being the remarkable pictures taken in the Antarctic regions by the Shackelford expedition. Higher prices prevail for this engagement than for the summer moving pictures, but the houses are always large.

Hamilton.—The Grand theater, which has had a splendid summer season of moving pictures, is being prepared for its regular winter season of vaudeville and pictures combined by complete redecorating, white and gold, with green draperies, furnishing an attractive color scheme. Manager Goodwin also announces that a larger orchestra than ever before will be employed.

Youngstown.—The management of the Grand Opera House reports a pronounced hit by the Metro patriotic production featuring Emily Stevens, "The Slacker".

Akron.—The marked success of the first week's engagement of "The Birth of a Nation" at the Colonial was instrumental in bringing about a second week"s run of the great feature. In spite of the high prices charged, ranging up to $1 at the afternoon performances and $1.50 at night, full houses were the rule during the entire run.

Camp Gordon Makes Boom City in Georgia

Atlanta Feels a Bit Left-Out Through Lack of Transportation to the Camp Site —Chamblee Becomes a City.

By A. M. Beatty, 43 Copenhill Ave., Atlanta, Ga.

ATLANTA, GA.—While the people of Atlanta, and especially many moving picture exhibitors, are awaiting to find whether or not they are to be isolated from Camp Gordon by lack of transportation facilities, the people of Chamblee, Ga., are preparing to do what Atlanta expected to do—take care of the 40,000 soldiers who will begin arriving at Camp Gordon on September 5.

This became evident Wednesday when it was learned that over forty stores have already been built at Chamblee and between fifteen and twenty more are planned, that four motion picture houses and other amusements will be established, that two hotels have been projected and that what was little more than a hamlet is soon to be a thriving city in it's own right.

Even more interesting was the statement by a citizen of Chamblee that these enterprises are in large measure being financed by business men in Macon, Jacksonville, Columbia, Chattanoga and cities other than Atlanta, and that these men are preparing to reap the "golden harvest" which Atlanta merchants and theatrical men expected to reap, but which they are not going to reap unless a way is provided for the soldiers to come eleven miles to the city of Atlanta.

It isn't that Chamblee wants to take anything away from Atlanta. On the contrary, the people of Chamblee would be delighted to see the Georgia Railway and Power Company build a double track extension. As proof of this fact, the Chamblee committee on public safety has invited the power company not to stop its extension on the edge of Chamblee, as it plans to do, but to continue the line right on up to the Chamblee depot. The town of Chamblee will be glad to give the power company a right-of-way through Chamblee.

Sixty days ago Chamblee, Ga., was only a mile in circumference and consisted of one main street, one postoffice, one depot and two stores. Now it has forty shops already established and is surveying and grading for fifteen more.

Camp Gordon has been the making of Chamblee, but even that which has been done could not have been done if the citizens of Chamblee had not been enterprising and farsighted enough to see what was coming, and patriotic enough to co-operate to the fullest with the Government authorities.

When the Government wanted to move some houses from the camp site of the Southern Railroad the people of Chamblee said "Go Ahead!" Now the Government has returned good for good by announcing that property owners can begin erecting permanent structures on the town side of the railroad, assured that the Government will not want this land.

H. R. Bannister Now Heads Atlanta K-E-S-E.

Atlanta, Ga.—Harry R. Bannister has been appointed manager of George Kleine's Kleine - Edison - Selig - Essanay branch at Atlanta, succeeding J. T. Ezell. Mr. Bannister possesses every qualification for making a successful manager, and it is expected that K-E-S-E service at Atlanta will do well under his direction.

C. A. Nathan Now With New York Concern.

Atlanta, Ga.—C. A. Nathan, after traveling the South, from Atlanta headquarters, for six months, on "The Crisis," has moved to New York City. Mr. Nathan will have charge of New York City and State for the Jewel Productions, 1600 Broadway. While in the South Mr. Nathan made many good friends among the exhibitors, as also exchangemen.

Bob Northey Now Running Grand Theater.

Greenville, Ga.—Bob Northey, who has been leader of the Bonita theater orchestra about a year, has resigned and will assume the management of the Grand theater, Greenville, S. C.

Strand Film Company Changes Hands.

Atlanta, Ga.—The E. & H. Film Distributing Company, who for the past year has been distributing "The Crimson Stain Mystery" serial in the South, announced this week that it had purchased the Strand Film Company, at 73 Walton street, and will in the future be located in the office formerly occupied by the Strand Company.

Charles W. Harden, president of this company, was formerly district manager for the Fox Film Company in the South, and more recently of the Metro offices in Kansas City, Mo. Paul A. Engler was formerly manager of the Fox Film office in this city, and later connected with the International Film forces. They state they have decided to locate in Atlanta due to the wonderful prospects of business conditions for the coming season, especially in the amusement business.

Walter Hiers at the Rialto in Person.

Atlanta, Ga.—Walter Hiers had the chance to see himself as others saw him, and incidentally perhaps heard what others thought about him when he appeared at the Rialto theater, in person, to make a little talk Friday and Saturday about his work in the silent drama.

Hiers is one of the few comedians of prominence in the screen world who hail from Georgia. He was born in Cordele, Ga., and at the age of 14 he moved to Savannah. At present he calls New York his home.

He has been engaged in making a picture in Charleston, S. C., and getting time for a short vacation came to Atlanta to see his aunt and her husband, Mr. and Mrs. J. A. Bishop, 88 Columbia avenue. He is appearing at the Rialto at the request of the management. In "The Mysterious Miss Terry", which stars Billie Burke, he plays the comedy lead.

Death of Howard Winburn.

Atlanta, Ga.—Funeral services for Howard Winburn, pianist at the Vaudette theater, and widely known musician, who died Saturday following an attack of acute indigestion, were held Monday.

Mr. Winburn's death came as a distinct shock to his many friends in this city. Born in Atlanta, Mr. Winburn had spent practically all his life here. For a number of years he has been at the Vaudette theater, as leader of music. Mr. Winburn was an Elk and a Mason.

Atlanta Trade Jottings.

Atlanta, Ga.—The first authentic motion pictures of the landing of American troops in France was shown at the Savoy theater Monday. It was the arrival of the first army divisions on French soil and filled the Savoy to capacity.

Billie Burke played at the Rialto all this week in the first of her Paramount pictures, "The Mysterious Miss Terry." This is thought by many Atlantians to be the best picture the famous star has ever done.

LaGrange, Ga.—A. Ginsberg, proprietor of the Strand, LaGrange, Ga., was in Atlanta this week looking over some feature pictures.

Film Jottings in Kansas City Territory

Prominent Visitors—Changes in Personnel at City Exchange Offices and Among the Road Men—With Local Exhibitors—Other Notes.

By Kansas City News Service, 205 Corn Belt Bldg., Kansas City, Mo.

KANSAS CITY, MO.—The local Vitagraph office was the host on August 27 to Walter W. Irwin, vice-president and general manager of the Greater Vitagraph Company, New York City, and to H. Naugle, western division manager, with headquarters at Los Angeles. Mr. Irwin is on his way to Denver. The salesman working out of the Kansas City office called in to meet Mr. Irwin were George Ware, J. B. Lowe, William Darnell, C. F. Doles and Joseph Fox. Roy R. Wert, formerly president of the Oklahoma Exhibitors' League of Oklahoma, from Enid, Okla., and several out-of-town exhibitors were also visitors at the office. A meting was held in the afternoon at the Hotel Muehlbach, after which Mr. Irwin visited several of the local theaters.

C. D. Struble Takes Over Yale Photo Play.

Kansas City, Mo.—C. D. Struble, formerly branch manager for the Southern Triangle, is now handling the picture, "Joan, the Woman", for A. D. Flintom. He has also taken over the Yale Photo Play Corporation, which is handling only big, high class state right productions. Mr. Struble recently returned from New York City, where he made arrangements for some big state rights pictures, which will be announced at a later date.

Columbia Theater Opens for Super Features.

Kansas City, Mo.—The Columbia theater here has been reopened after being closed the entire summer. The theater will show only super-features at an admission price of 25 cents. The theater will open with "Civilization", which will be followed by other big productions never shown in this territory before. It will be operated by the Columbia Theater Amusement Company, the former owners, and will have the same manager in charge. The music for the present will be furnished by a Wurlitzer pipe organ, although an orchestra will be furnished later. The theater has been remodeled and renovated. There has also been a new cooling plant installed.

General Auditor J. J. Rotchford in Kansas City.

Kaisas City, Mo.—J. J. Rotchford, general auditor of the General Film Company, from the home office at New York City, is now working at the Kansas City office. He will be in Kansas City for several weeks.

S. L. Huldeman Gets Territory for General.

Kansas City, Mo.—S. L. Huldeman has been added to the sales force of the General Film Company. He will work in Kansas, Missouri and Oklahoma.

Ed. J. Eskay Gets Missouri for Mid-West Film.

Kansas City, Mo.—Ed. J. Eskay is taking over the Missouri field for the Midwest Film Corporation. He was formerly at the Artcraft office in Chicago, Ill.

M. P. Moore Appointed Cashier at Vitagraph Exchange.

M. R. Moore, formerly of the Mutual Oil Company of Kansas City, has been made cashier at the Kansas City Greater Vitagraph office.

Joseph Fox Becomes Vitagraph Salesman.

Joseph Fox, formerly with the Midwest Film Corporation, has been put on the sales force of the Greater Vitagraph Company. He is at present specialty man for the Kansas City office.

J. B. Howard Joins General's Sales Forces.

Kansas City, Mo.—J. B. Howard is now a member of the sales force of the General Film Company. He formerly represented "Civilization" in this territory. He is an experienced man and will work in parts of Kansas, Missouri and Oklahoma.

Recent Visitors in Kansas City Were:

J. G. Tyndale, Elite theater, Iola, Kan.; Lewis Marcus, Majestic theater, Council Bluffs, Ia.; M. W. Reinke, Orpheum theater, St. Joseph, Mo.; Lee Gunnison, Crystal and Royal theaters, Atchison, Kan.; Robert Holmes, Royal theater, Emporia, Kan.

New Exclusive Theater Will Be Exceptional.

Kansas City, Mo.—A new exclusive motion picture theater is being built at Eleventh and Main streets, Kansas City, Mo., by Harding Bros., of Omaha. It is in the heart of the shopping district and its seating capacity will be about fifteen hundred. The ground, building and equipment will be an investment of $700,000. The theater will be open some time this year.

Mr. Sam Harding, owner of the Princess theater, Omaha, is one of the oldest exhibitors in the state, and says his new theater in Kansas City will be one of the most modern and equipped theaters in this country. One of the important features will be a $25,000 Austin organ, and the seats will be of the highest quality, installed by the American Seating Company, and another added feature of the house will be the ventilation on which Mr. Harding says they have spared no expense.

Supreme Film Closes Kansas City Office.

Kansas City, Mo.—The Supreme Film Corporation has discontinued its office here at 215 Gayety building. Frank Sailsberry, who was the manager of the office, is now handling "Civilization" throughout Kansas, Nebraska and Oklahoma. All business formerly handled by the Kansas City office will be taken to the Pittsburgh, Pa., office of the Supreme Film Corporation.

Son Born to George Bowles.

Kansas City, Mo.—George Bowles, manager of the local Bluebird office, reports the birth of a son, George III, who weighed eight pounds at birth. The youngster was recently given a present of $10 by R. G. Cropper, president of the Standard Film Corporation, and who was at one time manager of the Universal office here. Mr. Bowles has recently received his exemption papers from the Government.

Missouri Theater Changes and Notes.

Excelsior Springs, Mo.—The Auditorium theater here has been sold to C. V. Tanner by S. H. Snively.

St. Louis, Mo.—Work on the new Melba theater here is progressing nicely. This theater will have a seating capacity of 1,400.

St. Louis, Mo.—William Goldman is building an addition to his motion picture house at 2812 North Van Deventer street.

Independence, Mo.—The Lewis theater here was slightly damaged by fire a short time ago.

Among Kansas and Arkansas Theaters.

Howard, Kan.—J. F. Tonken, of the Princess theater, has taken his wife to Tulsa, Okla., to place her under expert treatment for a long sickness.

Arkansas City, Kan.—Roy Burford has closed the Rex theater in order to put in a balcony in his house and to do other remodeling.

Eureka, Kan.—The Isis theater here has been sold by William Shively to C. H. Barrow, who is also the owner of the Isis theater at Augusta, Kan.

Madison, Kan.—Otto Focht, manager of the Royal theater here, will soon reopen his picture house, which has been closed for some time, owing to the electricity plant of the town being out of commission. He will begin with the "Fall of a Nation".

Coffeyville, Kan.—Mr. Kindley, of Kindley & Terry, who are operating the Drexel theater here, has left for service in the aviation corps.

Solomon, Kan.—H. C. Collins has sold the Cozy theater here to W. W. Brown.

Humboldt, Kan.—A new brick theater building has been erected here recently.

Hutchinson, Kan.—The Pearl theater, recently damaged by fire, is being remodeled and will be opened about September 1.

Satanta, Kan.—A moving picture theater was opened here recently.

Penalosa, Kan.—A. T. Ware has opened the Electric theater.

Notes from the Texas Field.

Plainview, Texas.—The Ruby theater is being remodeled.

Dallas, Texas.—The Liberty Film Company has been chartered with a capital stock of $10,000 by H. Clogenson, B. F. Yancey and J. C. Deane, all of Dallas.

Leesville, Texas.—Ground has been broken for a new moving picture theater building that is soon to be built here. The building will be of brick.

Waco, Texas.—The Queen theater here, which was recently destroyed by fire, will be immediately rebuilt by J. E. Horne, the owner of the building.

San Antonio, Texas.—A new film exchange handling 250,000 feet of film will soon be opened here with S. J. Smith, of New York City, as manager.

◆

Indiana Trade News Letter.

From Indiana Trade News Service, 861 State Life Bldg., Indianapolis, Ind.

One Four-Minute Man Sees His First Show.

COLUMBUS, IND.—In addition to doing many other things since the war broke out, patriotism has taken the Rev. W. H. Book, pastor of the Tabernacle Christian Church, of this city, to his first moving picture show.

The Rev. Book has always been opposed to the class of pictures shown frequently at local photoplay houses, and had the distinction of being about the only person in the city who had never attended a single show. But the call of his country came and he put patriotism first, and answered the call. He was selected as one of the '"four-minute men" and spoke between reels last Saturday night at the Crystal theater.

The Rev. Book said he had seen moving pictures of religious work in churches, but last Saturday was his first experience inside a real moving picture theater. As it was his first opportunity he decided to make the best of it, arriving at the theater when the show started and remaining nearly the entire evening. Following the show, the Rev. Book said he spent a most enjoyable evening and was somewhat surprised to see the large number of his church members in attendance.

E. E. Norman, manager of the Crystal, and Ernest Rogers, manager of Crump's Theater, have agreed to the proposals of the local council of defense and have made arrangements to permit the four-minute men to make speeches at the theater any time the committee may ask.

Joe Gavin to Run the Isis Theater.

Indianapolis, Ind.—The recent announcement of the appointment of Joe Gavin as house manager of Barton & Olson's Isis Theater, on North Illinois street, is welcome news to legions of Indianapolis amusement patrons, whom Mr. Gavin has served for many years. Mr. Gavin began his theatrical career as treasurer for Dickson & Talbott, working in the old Grand and Park Theaters. When the Valentine Company secured the lease on English's opera house, some twenty years ago, Mr. Gavin was made resident manager. He was treasurer of the Indianapolis baseball club from 1886 to 1900, and again from 1908 to 1910. His last theatrical work was the management of the Illinois theater, of which he was the owner.

Progress Film a New Producing Company.

Indianapolis, Ind.—The Progress Film Company, established recently with home offices in the Indiana Pythian building, in this city, has filed incorporation papers with the secretary of state to engage in the manufacture and production of motion picture plays. The capital stock is announced at $20,000. The directors are Louis M. Emmons, Carey L. Smith and Elizabeth D. Kimball.

The first photoplay to be filed by this concern, it is announced, will be entitled "Society". It is the plan in this film to depict society events of all kinds—events in which the acme of American fashions and styles may be shown as a further proof of the superiority of American fashions. "Society" will be filmed in this city and will be given its premier showing in the principal theaters of Indianapolis before being released throughout the country.

One of W. F. Warneford's Lobbies.

Lawrenceville, Ind.—Theforegoing photograph shows a view of the lobby display used for the showing of "Womanhood", by W. F. Warneford, manager and owner of the Gem theater at Lawrenceburg, Ind. Mr. Warneford is one of the foremost exhibitors in the state and spends a great part of his time sitting up late at night figuring out attractive lobby displays for his theater. Judging from the success he is enjoying the most skeptical could be convinced that "advertising pays".

Lobby of Gem Theater at Lawrenceburg, Ind.

Goshen, Ind.—James Bourcas and S. Reynolds, motion picture exhibitors of South Bend, were in Indianapolis last week negotiating with H. F. Kidder for his double room on East Lincoln avenue, which was formerly a portion of the Irwin theater, destroyed by fire early last winter. If successful in closing the deal with Mr. Kidder the two men expect to open a modern motion picture theater in the place. An Elkhart exhibitor has also been trying to lease the room, it is reported.

Twin City Film Men Enjoy Big Picnic

Cold Drizzle Didn't Dampen Baseball or Other Outdoor Sports—Many Amusing Events on Program—Who Were and What They Did.

By John L. Johnston, 704 Film Exchange Building, Minneapolis, Minn.

MINNEAPOLIS, MINN.—The front line had nothing on Spring Park, Lake Minnetonka, for activity Thursday, August 23, when Minneapolis and St. Paul exhibitors and exchangemen got together for their seventh annual picnic and field day. A damp polar breeze and a little damper drizzle failed to check the festivities and all of the events went off as per schedule. Hardly had the boat carrying the merrymakers from the street car to the island docked when ball players began to gather on the diamond and at the end of five innings of play Newton Davis' Bluebirds had warbled a three to nothing victory over Ira Mantske's pet exchangemen's aggregation. Frank Thayer, manager of the Calhoun theater, Minneapolis, and A. A. Hixon, Metro, made up the Bluebird battery, and this pair, aided by Mortensen's heavy clubbing, did much to put the Bluebirds on the long end of the score.

The other athletic events on the program brought out some sterling material. Lee Horn, Long Acre exchange boss, ran away from a good field in the 100-yard, dash; Ira Mantske, Mutual, nosed out Horn in the 50-yard sprint, and Horn and Thayer came back and won the men's three-legged race hands down. Joe Cohen, Lagon, Minneapolis, won the fat men's wobble, otherwise known as a race. Mrs. Margaret Chambard, Art Dramas, was a double winner among the ladies. She was a victor in both the ladies' free for all and married women's races and finished second in the hop, skip and jump. Ethel Mortensen, Mutual, won the ball throwing contest, and Ethel Swenson, of the Selznick exchange, proved the best jumper among the feminine contingent. In a special professional 100-yard dash Fred Meyer, general manager, beat out Otto C. Stelzner, Minneapolis Star theater sprinter, in a neck-and-neck race. The two demons of the cinder paths raced on a winner-take-all basis. Mr. and Mrs. W. Al Steffes, of the Minneapolis Northern theater, were winners in a prize old-fashioned waltz contest. The Steffes plan to build a school with the prize money received and name it "Castles-on-the-Mississippi."

Mike Conhaim and a select bevy of bathing Venuses, Hugh C. Andress, Minneapolis Lyric manager; Eddie Westcott, Fox; Frank Burke, Westcott exchange; Harry Rathner, Selznick; Henry Breilein, Breilein theaters, St. Paul; Lew Francis, Dolly McCallum, Jack Elliott, Tom Hamlin, Clyde Hitchcock, Ira Mantske, George Law, Harry Cohen, Art Lund, Olga Mortensen, Bill Cutter, Henrietta Oftedahl and Mr. and Mrs. Ben Blotcke were among the many prominent film people much in evidence at the picnic.

H. J. Breilein Leases Arcade Theater.

St. Paul, Minn.—Henry J. Breilein, owner of the Verdi, Faust and Victoria theaters on University avenue here, has leased the Arcade theater on Dayton's Bluff. The Arcade, a two-year-old, handsome, neighborhood house, has been managed by William Cutter, former K-E-S-E roadman. William Maitland, Mr. Breilein's chief of staff, is expected to look after the Arcade's destinies.

What Is Booked for Fair Week.

Minneapolis, Minn.—Manager Hugh C. Andress, of the New Lyric theater here, will offer "The Barrier", by Rex Beach, as a special Minnesota State Fair week feature, September 2 to 9. Twenty-five cents admission will be charged.

Manager Lowell V. Calvert, of the New Garrick, will offer Mae Marsh in "Polly of the Circus" for Fair Week.

Manager Charles G. Branham, of the Strand, has booked "The Slacker" for Fair Week at regular prices. He has added to the bill personal appearances every evening of Egbert Van Alstyne, popular song writer, and Walter King, soloist. Mr. Branham has secured John Howard, former organist at the Covent Garden, Chicago, to play the organ at his theater in the future.

Geo. F. Bromley Stops Over.

Minneapolis, Minn.—George F. Bromley, former star University of Minnesota athlete, stopped off here two days recently on his way to Omaha, where he will open a Triangle branch exchange. Mr. Bromley has recently seen service with the Chicago Triangle and Fox exchanges. A few years back he was considered one of the greatest footbal linemen in the country.

F. O. Fredrickson With Pathe.

F. O. Frederickson, former Vitagraph and Elliott-Sherman exchange broker, is now located with the Pathe Exchange, Inc., at Kansas City, Mo.

A. A. Hixon Again on Metro Sales Force.

Minneapolis, Minn.—No permanent manager for the local Metro exchange has been appointed—yet. A. A. Hixon, former assistant manager of the exchange, has joined the sales force again. It is rumored he may be put in charge of the Milwaukee office, recently vacated by Daddy E. H. Hoyt, resigned.

Notes at the Film Exchanges.

Minneapolis, Minn.—Manager Bayley, of the Greater Vitagraph, has booked "The Fighting Trail" in the Minneapolis Pantages and St. Paul Hippodrome theaters for first run.

Harry Rathner has anonunced that he will distribute Clara Kimball Young's "Select" features in the Northwest. This was predicted two months ago.

Manager Ralph Bradford, of the Goldwyn exchange, is calling attention to the large number of Goldwyn twenty-four sheets displayed in and around the Twin Cities.

Manager Charles Stombaugh, of the Standard Art Dramas exchange, has been called to the bedside of his father, who is seriously ill at Lincoln, Neb.

Acting Manager Strauss, of the Metro exchange, has booked first run Metro features in The Strand, Minneapolis.

Manager C. L. Peavey, of the Paramount exchange, has booked fifteen first-run Paramount features not included in other Twin City first-run contracts in The Strand, Minneapolis. Keystone-Sennett comedies and Arbuckles are much in demand at the Paramount exchange, Mr. Peavey reports.

Manager Benjamin Friedman, of the Friedman Film Corp., has booked "The Bar Sinister" in Thomas Furniss' Rex theater, Duluth, Minn.

Manager Harry Graham, of the K-E-S-E, has booked Taylor Holmes' "Efficiency Edgar's Courtship" to Charles G. Branham, of the Minneapolis Strand.

Dan Michalove, Minneapolis Triangle manager, has received word from his home in North Carolina to report to a Minneapolis medical board for draft examination. Mr. Michalove has also received word that President Freeman, of the Triangle exchange, is to visit him shortly.

Levi Chandler, former Universal and Bluebird exchange man, has been appointed assistant manager of the New Garrick theater, St. Paul, Minn.

New Policies in Crescent City Theater

New Orleans Has Several Picture Houses of the Highest Grade—What Is Being Offered—Smaller Houses Dropping Out.

By N. E. Thatcher, 3801 Canal St., New Orleans, La.

NEW ORLEANS, LA.—With the return of the summer vacationists the outlook for the motion picture business for the coming season takes on a most hopeful appearance. Marked changes are to be noted in the lineup of theaters and in the policies of their owners and managers. There is a growing death list of store shows. Alert managers are bending every endeavor to present attractive theaters and the best programs possible during the winter months.

It behooves them to do so. With the opening of the magnificent Strand theater a few weeks ago, a new mark was set for the exhibitors. The Strand is managed by men who make the showing of pictures a profession and not a mere occupation. Success is their natural reward. The Diamond theater has made a record for itself and its bank account by adhering to the fixed policy of showing only such pictures as meet with the personal approval of the management, regardless of the picture's relation to any or no program. The Triangle theater's manager started on the road to much greater achievements when he opened the house. In fact Ernst Boehringer may be regarded as the pioneer in modernizing the motion picture business in New Orleans.

Policy of Leading Houses.

On September 1 Marcus Loew launched the Crescent theater as a motion picture enterprise, using vaudeville acts at certain hours of the day as an added attraction. A feature production and single and special reels will make up the program. The opening offerings were of Paramount service, and other brands will also probably be shown later on. The Crescent will be one of the units in the Loew circuit of theaters.

Upon the same day the Palace theater which is the old Triangle, made notable as a motion picture house under the Boehringer regime, opened as a motion picture theater under the direction of the Orpheum circuit. The program of each of these theaters is to begin showing pictures at 11 o'clock in the morning and to continue until 11 at night. At stated intervals vaudeville acts will be introduced and prices are to range from 5 to 30 cents.

The Strand theater is presenting a program of feature and special pictures interspersed with high class music under the direction of Don Phillipini at the head of thirty-five expert musicians. The Strand entertainment is very similar to that of the Rialto theater in New York. Every appliance of the pleasure and comfort of the patrons of the Strand has been provided and the house has leaped into immediate and widespread popularity. Managing Director Cornelius was the first motion picture theater manager to inaugurate the noonday musical concert, rendered by the full Phillipini orchestra and the great pipe organ, and these concerts have attained statewide reputation and incidentally have proven to be a very noticeable aid to the cash box. The Pearce interests are tightening up their exhibition forces and are planning an aggressive campaign with special features for the winter months.

New Liberty Theater Coming Along.

Still another element to be reckoned with before the season is ended will be the Liberty theater, which is being built for the Boehringer Amusement Company under the supervision of Ernst Boehringer. Work was advancing rapidly upon this theater when the government commandeered the steel frames for the structure and an unavoidable delay was thus caused. Manager Boehringer took the delay with greater good humor than he usually displays when his enterprises fail to run smoothly, and he is pleased to do one of his "bits" to help his country in this manner. A reserve force of workmen are held in readiness to proceed with the building upon the moment of the arrival of new steel, which is now on the way.

In addition to the activities in motion picture circles in the downtown sections the suburban houses are manifesting marked activity. Much improving and remodeling is under way and the new and pretentious houses recently opened are building up remarkably liberal patronage

Pearce Interests Take the Dreamworld.

New Orleans, La.—On October 1 the Josiah Pearce & Son's interests will take over the Dreamworld theater at the corner of Canal and St. Charles streets, but no announcement has been made as to the future policy in the operation of the house. The Dreamworld is one of the pioneer houses of the city and in its early days was a good money maker for its owner, Herman Fichtenberg. Later it passed under the control of the Saenger Amusement Company, along with the Picto, a small theater adjoining. The Saenger interests still control the Picto and rumors of new enterprises are numerous.

Notes of Interest in the Crescent City.

New Orleans, La.—The Dreamland, one of the Pearce smaller houses, on St. Charles street, was closed on August 23 and the furnishings were removed. The lease on the building had expired.

The Symphony orchestra of the Strand theater, under the direction of Don Phillipini, at the request of Mayor Behman, of New Orleans, gave a concert at Camp Nicholas on Sunday, August 26, at which over 2,000 soldiers and their friends were delighted. Manager Cornelius of the Strand is endeavoring to arrange another concert at the earnest solicitation of the soldiers.

The Avenues theater, which was the old Mercedes, on St. Cloud street, has been remodeled and reopened. This house is in a good suburban neighborhood and it has been enjoying a liberal patronage since its rehabilitation.

C. E. Tandy, at the head of the Southern Paramount Pictures Corporation, which controls the output of the Paramount production for eleven Southern states, was a recent visitor to New Orleans.

The Diamond Film Company has opened a suite of magnificent offices in the Audubon building and the work of renovating the studios on Bayou St. John is well under way. A contract for the making of the first five-reel feature has been signed with Richard C. Travers and negotiations are under way for securing the services of a leading lady. The best actress that money can secure is sought.

Prairie State News Letter

By Frank H. Madison.

New Booking Association Contemplated in Omaha.

OMAHA, Neb.—Suburban exhibitors contemplate the organization of The Exhibitors Booking association for the protection of mutual interests.

Private Showing of "Jack and the Beanstalk."

Omaha, Neb.—Club women interested in moving pictures for children were given a private showing of the Fox film "Jack and the Beanstalk" at the Rholff theater. Mrs. W. S. Knight, chairman of the moving picture committee of the Omaha Woman's club said: "This is the most elaborate program thus far produced for boys and girls, unless it is 'Alice in Wonderland.' Those interested in the work appreciated the thought and planning which is leading producers to be willing to expend vast sums of money for our young people, a most important part of the film business."

Nebraska Theater Notes.

Imperial, Neb.—A. C. Norman has purchased the Imperial theater from George Brewer.

Omaha, Neb.—Moving pictures are proving a popular attraction at Manawa Park.

Falls City, Neb.—Company E's mess fund is $180 richer as the result of special shows by the World theater and the Airdome. Films of the company's Farewell Day were the feature.

Theater Jottings from the Dakotas.

Sioux Falls, S. D.—S. J. Smith has sold a half interest in the Princess theater to H. J. Updegraft, until recently owner and manager of the Gem theater at Pipestone, Minn.

Forman, N. D.—Walloch & Hobbins are now operating the moving picture theater here, Millard Dada having sold his interest to Hobbins.

Florence, S. D.—The new Florence opera house has been opened.

Lake Preston, S. D.—W. H. Owen has sold his moving picture theater here.

Grand Forks, N. D.—John Bertram, manager of the Foto Play theater since its erection and manager of the Grand theater since 1908, has resigned to accept a position as booker for the Western Vaudeville Managers' Association.

Sioux Falls, S. D.—"The Birth of a Nation" played a four-day return date at the Orpheum theater.

Mitchell, S. D.—Manager Dix has opened the Gale theater on Main street.

Garretson, S. D.—The Princess theater has been sold by J. W. Tillman to Mr. Peterson of Edgerton.

Wisconsin Theater Notes.

By Frank H. Madison, 623 S. Wabash Ave.

MADISON, WIS.—Fred Flom, owner of a building at 20 E. Main street, is remodeling it into a moving picture theater, seating 450.

Durand, Wis.—George Harrington has sold the Grand theater to A. N. Storey.

New Richmond, Wis.—F. J. McNally is now manager of the New Richmond opera house.

Chippewa Falls, Wis.—Opening of the new Rex theater was planned for September 10, featuring the schedule which originally called for a Fair week opening.

Illinois News Letter

By Frank H. Madison, 623 S. Wabash Ave., Chicago, Ill.

Nu-Movie-Lite Company Formed.

PEORIA, ILL.—Articles of incorporation have been filed by the Nu-Movie-Lite Company with a capital stock of $100,000. The incorporators are M. M. Livingston, Charles W. LaPorte and Hiram Todd. The company will manufacture the Nu-Movie-Lite, an electrical appliance for all standard projectors which is said to eliminate the use of carbons. Livingston is the inventor. The concern also will make a combination stereopticon flood light and spotlight, designed by Livingston. All the stock has been sold to Peoria men, it is announced.

New Houses and Changes in Illinois.

Rock Island, Ill.—Rock Island's ninth moving picture theater, the Fifth Avenue, has been opened by C. J. Larkin at 2530 Fifth avenue. It seats 500, is modernly decorated, lighted and ventilated and has rest rooms, a confectionary booth near the entrance is an innovation. One afternoon and two evening shows will be given.

Morris, Ill.—M. J. Hogan, Jr., and R. L. Davison, owners of Dreamland theater at Seneca, have purchased the building in which the Royal theater of this city is located. The Royal has been under the management of Leo Osmanson, but the new owners of the building announce they will operate it in conjunction with the Seneca house.

Cooksville, Ill.—Profit & Stagner of Anchor, Ill., have purchased the moving picture theater here from O. J. Breidenbach.

East St. Louis, Ill.—The moving picture theater on Main street erected for Maurice V. Joyce is nearing completion.

Streator, Ill.—Manager C. A. Day gave an entire day's receipts to the Red Cross fund. He ran the "Pershing in France" pictures as a special attraction.

Galena, Ill.—Dreamland theater has been re-opened with a new dress. The Paramount, "Each to His Kind" was the initial attraction.

Streator, Ill.—The old Lyric theater has been remodeled into a store building.

Springfield, Ill.—The Majestic vaudeville theater will use the Universal weekly this season.

Havana, Ill.—"Les Miserables" in films was a feature attraction at the Chautauqua assembly held at Quiver Lake park near here. Moving pictures were used extensively on the fifteen-day program.

Cairo, Ill.—The Bijou theater is co-operating with local merchants who are giving with purchases tickets which will be honored by the Bijou.

IN MICHIGAN.

Manager and Usher Burned Trying to Save Film.

Belding, Mich.—Manager Frank Joslin of the Empress theater and Earl Wright an usher were badly burned when they rushed into the operating room in an attempt to save films from fire. The blaze did $750 damage to the theater. The films were valued at $500.

Michigan Theater Changes and Notes.

Battle Creek, Mich.—Lipp & Cross have sold an interest in the Rex theater to E. J. Wheelock, who has been connected with the house for two years. Wheelock has assumed the management. The theater has been redecorated.

Jackson, Mich.The Crown theater on West Main street has been sold to Mrs. Mary E. Jackson of this city.

Grand Rapids, Mich.—The entire Grand Rapids battalion headed by its band attended the first presentation of "The Slacker" at the Majestic Gardens. All house attaches were in uniform during the week. Civil War veterans were admitted free.

Calumet, Mich.,—The Calumet theater has booked "The Barrier" for early in October.

South Range, Mich.—The Star theater has been redecorated with a view to booking vaudeville and other shows this winter.

TO EXHIBITORS.

If you are doing something new and interesting at your theatre let our correspondent know about it. It may help others and help you as well.

Helpfully yours,

THE MOVING PICTURE WORLD.

Houston's Hour of Terror---Texas Notes

Exhibitor Polmanakes of the Crown Theater Tells of Turmoil When Negro Troops Run Amuck—Drought Partly Broken.

By Douglas Hawley, Times-Herald, Dallas, Texas.

DALLAS, TEXAS.—Theodore Polmanakos, of the Crown at Houston, told of the reign of terror which existed there as a result of the outbreak of negro troops. Much was carried in the papers, says the Houston theater man, but only those who were in the city know the actual feeling which existed and the actual terrorization of the people which resulted.

"'Twould have made a picture full of action, wouldn't it?" it was suggested to Mr. Polmanakos

"It might have", he said, "but it would have required a man nervier even than Charley Van Loan's Gabby to have ground a crank while the actual shooting was going on."

The city was soon quiet after the outbreak, says Mr. Polmanakos, and within a few hours was back at its normal temperature, despite the seriousness of the situation. It will be remembered that negro troopers of the twenty-fourth infantry, stationed here, ran amuck, and that seventeen people were killed.

"Down to Earth" Makes Record at Old Mill.

Dallas.—Douglas Fairbanks in "Down to Earth", played to the biggest business Hulsey's Old Mill theater has done in some time, on its five-day run here. Observant local critics declared it to be the best thing the versatile player has done.

As this is written, Arbuckle's "Wedding Night" is beginning a run at the same theater, which bids fair to set a new mark for that cherubic scion of avoirdupois.

J. D. Wheelan Comes Back with Newport Theater.

Dallas.—Away back in the pioneer days, when folks scoffed and predicted that the motion picture "craze" was an ephemeral thing of faddish conceit, doomed to exist for but a span, J. D. Wheelan entered the business as a local exhibitor. The ephemeral didn't ephem, and Wheelan got rich. He got out of the business later, and has been taking life easy. But now he's back again. His name is back of the reopening of the Newport theater, Dallas, closed for the last several months. The theater is a small one and not elaborate, but it enjoys an ideal location and is doing well, apparently.

Drouth Broken in Parts of Texas.

Dallas.—A number of sections of the heretofore drouth stricken region in West Texas have been blessed with life-restoring precipitation, and as a result the feeling is much better. The effect is noticeable in a number of managers from what is inelegantly termed "the sticks" calling on booking agencies and branch houses in Dallas during the last week.

Fox "Siren" Too Daring.

Dallas.—Valeska Suratt, daring and dashing, has been ruled a bit too daring and somewhat too dashing as "The Siren" in the Fox film of that title, for Dallas motion picture patrons, by Mrs. Ethel Boyce, the Dallas censor. The picture was condemned for local showing. Under requirements of the local ordinance, a private showing was made, after which the censor acted. It is the third film which has come under the ban here during the last month.

West Wants Western Stuff.

Dallas.—They like Western stuff in the West, just the same as in the East, according to J. B. Dugger, V. L. S. E. branch manager here. Mr. Dugger is now on a Western trip, called out by the prospect for big business with "The Fighting Trail", a recent V. L. S E. release. Incidentally, Dugger named the picture. His suggestion for a title was selected from the many sent in.

H. E. Fulgham Back With Vitagraph.

Dallas.—H. E. Fulgham is back on the road in the interest of Vitagraph. Mr. Fulgham has been on duty in the local office for the last several months.

Texas Trade Notes of Interest.

Dallas.—Joseph Clemons, of the Tivoli, Beaumont, and J. A. Holton, of the People's at Port Arthur, booked new stuff through local branches during the week and declared themselves satisfied.

Houston, Tex.—Oh, yes, there are lady owner-managers in Texas. Witness: Miss Edith Johnson, of the Liberty and Keith at Houston, booked several new things through Dallas branches during the last week and reported conditions and the prospect for the fall entirely promising.

Brenham, Tex.—W. A. Stuckert, of The Rex at Brenham, Tex., was another South Texas manager who said that section of the state was in good condition.

Iowa Film Trade News

By Dorothy Day, Register-Tribune,
Des Moines, Ia.

"The Slacker" Does Big Business in Des Moines.

DES MOINES, IA.—The Palace theater in this city surely cleaned up on "The Slacker" the week of the 19th. J. Miloskowsky, who is usually reticent in his praise of pictures, went so far as to openly state that his business was something wonderful on the big Metro success. He would have held the picture over into the week of the 26th if it had been possible for the local Metro office to have obtained prints.

The picture is not only going big in Des Moines, but all over Iowa and Nebraska exhibitors are writing in and seeking dates on the feature. It is being booked in all of the smaller towns for more than two days, where no picture has ever been shown more than but one day.

News of Film People and Des Moines Visitors.

Des Moines.—J. S. Skirboll, general manager of the Metro out of Pittsburgh, Kan., spent one day in Des Moines, last week, visiting his brother, William N. Skirboll, manager of the local Metro exchange.

Charles B. Orr, of the photoplay house in Bagley, Ia; William Gleason, of the Little Gem in Duncomb, Ia., and the Misses Gerbracht, of Ames, Ia., were callers at the Universal exchange in Des Moines last week. Miss Ada and Miss Della Gerbracht are the sisters and partners of Joe Gerbracht in the ownership of the Twin Star theater in Ames.

C. W. Stombaugh, formerly manager of the General exchange in Des Moines, and now manager of the Standard office in Minneapolis, stopped over the latter part of the week, on his way home to Minneapolis after attending the burial of his father in Lincoln, Neb.

George Fowler, of the Unique in Menlo, Ia., and Charles Owens, of the Past Time in Bagley, Ia., were callers at the Pathe this week.

Charter Oak, Ia.—C. C. Cooper has purchased the Royal theater in Charter Oak from William Probasco.

Ackerman & Harris Circuit Is Extending

Takes Ten Year Lease on Cory at Fresno—To Build New Hippodrome in San Jose —Takes Over the Strand at Stockton.

From T. A. Church, 1507 North Street, Berkeley, Cal.

SAN FRANCISCO, CAL.—Ackerman .& Harris, who conduct the circuit of Hippodrome theaters on the Pacific Coast, and who already have fourteen houses under their control, are making preparations to add several new ones in California at an early date. This increased activity on their part has made necessary the securing of larger office quarters, and within thirty days they will remove from the Humboldt Bank building, where they have made their headquarters for years, to what will be known as the Circuit building on O'Farrell street, opposite the Alcazar theater, where a building is being fitted up to meet their particular needs. The Hippodrome shows are made up of vaudeville and moving pictures, with the latter receiving special attention.

A ten year lease has been taken on the Cory theater at Fresno, Cal., and it is planned to open this in October, after extensive alterations have been made by the owner of the property, L. L. Cory. The front of the house will be changed the interior redecorated, a marquise installed and other improvements made at an estimated cost of $25,000, under the direction of Eugene Mathewson, an architect of Fresno.

Contracts have also been signed for a new Hippodrome theater at San Jose, Cal. A two-story, reinforced concrete theater with a seating capacity of 2,000 will be erected by T. S. Montgomery, adjoining the Montgomery hotel, and opposite the T. & D. theater. This house, in a complete form, will cost about $150,000. The architects are Binder & Curtis.

The old Strand theater at Stockton, Cal., has also been taken over, remodeled and enlarged, and will be opened on August 29 as the Hippodrome theater, the initial moving picture to be shown to be the "On the Square Girl," with Mollie King. The circuit has also arranged to place its acts in the Wigwam theater in the Mission district, San Francisco, which is to be changed on September 2 from a stock to a vaudeville and moving picture house, the first picture offering to be "Lonesome Luke's Wild Women."

Theater Deal Falls Through.

San Francisco, Cal.—The deal whereby the Strand theater was to pass from the possession of Sid Grauman and D. J. Grauman to the proprietors of the Rialto theater, of this city, struck a snag at the last moment and will probably not be consummated. In speaking of the matter Sid Grauman states that a decision has virtually been arrived at not to dispose of the house, but to operate it in conjunction with the one to be opened shortly at Los Angeles. He said, "We have a fine theater in an ideal location and have about decided not to dispose of our interests here, where our name is an asset. Business is increasing in fine shape and it looks as though we would experience a wonderful fall and winter season".

Lasky Company Makes Coast Trip.

San Francisco, Cal.—A company of players from the Lasky studio at Los Angeles were recent visitors here to take scenes for the "Clever Miss Carfax", featuring Julian Eltinge. The company came up the coast by boat and went as far as Portland, Ore., but adverse weather conditions prevented the taking of as many scenes as was desired. Mr. Eltinge was to have appeared in person a the Porter theater, in this city, but the boat was late and he was compelled to postpone the engagement. The company was in charge of director Donald Crisp and in addition to Julian Eltinge included H. B. Carpenter, Ernest Joy, Noah Beery, Fred Church, Miss Daisy Robinson, Miss Marie Stark, Mme. Rosita Marstini, Miss Camille Ankewich and Frank Deshon. Faxon Dean accompanied the party as camera man, having Farciot Eduart as assistant.

Goldwyn Author in Town.

San Francisco, Cal.—Roy Cooper Megrue, author of "Fighting Odds", in which Goldwyn will feature Maxine Elliott in its third release, is here for a short stay and will shortly go on to Los Angeles, having come by way of the Northwest. Harry Leonhart, the Western division manager for Goldwyn, is making a visit to the Seattle branch.

"British Tanks" Draw Crowds.

San Francisco, Cal.—Howard J. Sheehan, of the Rialto theater, advises that all former records at this house were broken during the recent engagement of the Pathe "Tanks at the Battle of Ancre." This showing is considered a remarkable one in view of the fact that this week also marked an advance in admission price from 10, 20 and 30 cents to 15, 25 and 35 cents.

Turner & Dahnken Activities.

San Francisco, Cal.—E. B. Johnson, secretary of the Turner & Dahnken circuit, will leave shortly for New York to attend a meeting of members of the First National Exhibitors' Circuit. While away he will also attend to details in connecnection with the opening of an exchange in that city. This is to be ready for business on November 1 and is to be in charge of Ralph Clark, manager of the T. & D. theater at Oakland.

This circuit has purchased the California, Arizona, Nevada, New York and Hawaiian Island rights to "The Curse of Iku", which is now being shown with great success in the local territory.

The new organ in the T. & D. theater at Berkeley is proving to be a strong drawing card and music is being featured as never before. Clarence A. Tufts is the organist and the services of well known solo artists are being secured from time to time to lend variety to the program.

A free recital marked the opening of the new orchestral organ at the T. & D. opera house on August 18. This organ has been entirely reconstructed and enlarged and is now one of the finest in the West. The opening concert was rendered by Gordon Bretland.

E. H. Kemp Installing Many Machines.

San Francisco, Cal.—Edward H. Kemp is busily engaged in installing Motiographs in Y. M. C. A. buildings at army camps in this territory and expects to put in about thirty in all. He has sold three Motiographs to be installed in the new California theater, these to be built especially for this house. A traveling equipment, with a portable electric lighting plant, has also been fitted up for use in Mexico.

New House for North Beach.

San Francisco, Cal.—Sam Gordon has sold his interests in the old Penny Arcade on Broadway and a new fireproof theater with a seating capacity of 2,000 is to be erected on the site for the Broadway Theater Company. The architects are Weeks & Day, Phelan building, and the theater will be conducted under the management of Max Blumenfeld.

Babies Are Tickets.

San Francisco, Cal.—During the recent engagement of "Skinner's Baby" at the Strand theater, manager Sid Grauman extended an invitation to mothers to attend the Thursday and Friday matinees, the only ticket required being a baby in arms. Hundreds accepted the invitation and baby buggies filled the lobby and all the available storage space in the house. Mothers were asked to check their tickets should they become obstreperous, but only a few found this necessary, the behavior of the little tots being most exemplary. The ticket taker had instructions to punch no tickets, but to smile at every baby, regardless of race or disposition.

Australian Film Man Visits San Francisco.

San Francisco, Cal.—N. Crown, formerly of Dallas, Tex., but for the last three years located in Australia, arrived here recently to secure films to be taken to that country. He is negotiating for the Pathe release, "Les Miserables", the Hart feature, "The Cold Deck", and productions of a like character. He reports that so many men have left Australia that the theaters in many of the small towns have been closed, but that business is good in the larger places.

Pathe Exchange Notes.

San Francisco, Cal.—C. A. Meade, the special Pathe representative, who has been here for several weeks, has left for a brief stay at Los Angeles.

Nick Turner, formerly a well known exhibitor of northern California, and later connected with local film exchanges, has returned from an Eastern trip and has joined the Pathe sales staff.

H. Stuart has become assistant bookkeeper at the local office and Gilbert Moyle has been appointed cashier, replacing L. Adler, who has been transferred to the Dallas branch.

Sol Lesser Gets New Film.

San Francisco, Cal.—Sol L. Lesser has purchased the California, Arizona and Nevada rights to "The Cold Deck", featuring William Hart, and the All Star Distributors, Inc., is now booking this production locally. "The Garden of Allah" recently had a successful run at the Lyric theater at San Rafael and will shortly be shown here for the first time.

Demanding Safer Operating Rooms.

San Francisco, Cal.—Officials of the local Department of Electricity have been visiting the operating rooms of local houses of late and have insisted on improvements that have necessitated the purchase of considerable new equipment. The use of fireproof rewinds has been especially insisted upon.

Frisk Makes Theater Sales.

San Francisco, Cal.—Fred Frisk, of the United Theater Exchange, has effected the sale of the Rex theater at Santa Clara, Cal., from Hoots & McDaniel to John G. French, formerly of Angels Camp, and has sold a one-half interest in the Larkin theater of this city for Charles M. Goodwin to Louis C. Werner.

Selznick Offices Being Improved.

San Francisco, Cal.—Now that the uncertainty in regard to the plans of the Lewis J. Selznick Enterprises has been dismissed arrangements are being made to place the local offices on a permanent basis. A large film vault is to be installed at once and the quarters in the Easton building.

California Newslets.

Hollister, Cal.—The Opal theater has been taken over by Stark & Hodges.

Angels Camp, Cal.—E. A. Watkins has purchased the Angels theater.

Sacramento, Cal.—The Nippon theater has been opened by C. Rohrer.

Willows, Cal.—The Opera House will be opened by R. W. Claman.

Spokane News Letter

By S. Clark Patchin, E1811 Eleventh Ave., Spokane, Wash.

Tyrone Power Addresses Spokane Audience.

SPOKANE, WASH.—Tyrone Power, Shakespearean actor and moving picture actor, swooped down on Spokane for the week of August 19 and was royally entertained by the people of the city, who hope to have him and C. J. Ward, his manager, establish a producing moving picture studio here.

In an address before the Spokane Transportation Club, Wednesday, August 22, he said:

"The man who would continue to play Shakespeare is on a direct road to the workhouse. I was on that road until the motion picture came along and said 'Eat': and actors must eat. Ministers would fill their houses better if they had the Bible stories prepared for the screen, and when they announce their texts have the pictures, depicting the text, thrown on the screen. Some say they are oposed to pictures, yet on their windows and walls are highly colored Bible pictures and statuary.

"Whether I come here or not to make pictures someone is going to, for your scenery is ideal and conditions are most wonderful. You have a vast amount of virgin scenery here that has not been used up like the California scenery has. Things are ideal and it seems a great shame that it has not been taken advantage of sooner."

Pantages Theater Being Rebuilt.

Spokane, Wash.—Work on reconstructing the Pantages theater in Spokane has been started by Earl B. Newcomb, of Seattle, the contractor. The Pantages circuit shows are being produced in the American theater, which was dark, and are drawing large crowds. The house has just booked the Vitalgraph serial, "The Fighting Trail", which will start to run September 10. Additional to its moving picture portion of the program Ottavia Handworth, a moving picture actress, appeared on the stage the week of August 19.

Majestic Theater Changes Hands.

Spokane, Wash.—The Majestic moving picture theater, of Spokane, which was incorporated, has changed managements. On August 18 J. C. Knipe, C. Bowman and H. W. Koons purchased the controlling interest in the place and Mr. Knipe is the acting manager, taking the place of A. H. McMillan, manager, who will take up other duties after September 1. The purchase price was not made public.

Film Men From Seattle Visit Spokane.

Spokane, Wash.—F. A. Hill, representative of Goldwyn, with offices in Seattle, visited Spokane managers during the week of August 20.

G. A. Ferris, manager of the Vitagraph exchange in Seattle, and Ashley McRea, traveling representative of the company from the same office, gave private showings of "The Fighting Trail" and "The Common Law" in the Clemmer and Lyric theaters, August 23, to exhibitors from outside of the city. Mr. McRea announced that several good bokings resulted from showing the pictures to the men of the Inland Empire towns.

◆

PORTLAND, ORE., NOTES.

C. W. Meighan Leaves the People's.

Portland, Ore.—C. W. Meighan has resigned his position as manager of the People's Amusement Company to accept the position of manager of the Columbia theater and publicity expert for both the Columbia and Liberty theaters.

Exchanges Make New Demands

Oregon Exhibitors See Serious Problems Ahead in Dealing With Exchanges—Raise in Prices—New Schedules Require Two Days' Run of Films.

By Abraham Nelson, Majestic Theater Building, Portland, Ore.

PORTLAND, OREGON.—The reorganization that has been going on among certain film distributing companies has struck home in the usual and customary place, to wit, the ultimate consumer, the exhibitor. The past few weeks have found certain exhibitors in a frenzy to grab one or two certain picture programs and those programs have been demanding prices among the small showmen that by far top anything ever before asked, even in the palmy days of General Film monopoly

To an exhibitor who for the past year or more has maintained an every day change policy, a film concern makes this demand: "$—— for our films in your locality for two days."

"But," says the exhibitor, "I change every day and never show a film two days."

"That makes no difference," answers the exchange, "the price of our service is $—— for your locality whether you run the picture one or two days."

All of which, the exhibitor believes, is a polite way of saying that the film rental charged by the distributing concern is about twice what it was before.

Nevertheless, competing exhibitors in a locality have, for the past few weeks, been engaged in a throat-cutting bidding fray for certain film service, which, it is argued by the onlooker, must eventually result disastrously even for the winner. Men who have held one brand of service for years are trembling for fear their competitors will take it away from them and the competitors are not backward about admitting that they are out to get it if possible.

One of the exchanges in question states that the increased salaries paid to stars and the increased cost of production are responsible for the increased charges in rental of service. However, the situation as it confronts film exchanges themselves appears to the exhibitors in the territory to be a most delicate one, and it is their opinion that only the exercise of excellent judgment and the most painstaking efforts to give the exhibitor a square deal will solve the perplexing problem in a manner that will guarantee the future prosperity of the distributors as well as the present. The activities of the old General Film regime still rankle in the breasts of Oregon's exhibitors.

No Sunday Express Deliveries in Portland.

Portland, Ore.—Starting August 26, Portland express companies will not make any Sunday deliveries and exhibitors who get their shows from Seattle will be compelled to personally call at the express offices to get their Sunday programs. The action by the express companies is a war measure, in line with the "one delivery a day" plan adopted by the Portland merchants. Neither will the express companies pick up film for out-of-town shipment after five o'clock. The rule applies to Portland, Seattle, Tacoma and Spokane.

The situation is just another argument in favor of Seattle exchanges putting branches in Portland so that its exhibitors can be effectively served.

W. E. Tebbetts Learns a Lesson.

Portland, Ore.—Ask W. E. Tebbetts, the popular owner of the Alhambra theater, whether two projecting machines are an absolute necessity or merely an improvement over the old way of doing business, and his answer will be "necessity" in positive tones.

After putting on faultless pictures for four years with a single machine, using 2,000-foot reels, Mr. Tebbetts enjoyed the disheartening experience of the old standby breaking down on a Sunday afternoon. Pete Sabo, projection expert, could have fixed it in 15 minutes, but he was out of town. Finally Charles Pumphrey was routed up from his Sunday dinner a few miles away and a temporary machine was secured after a few hours' delay.

Needless to say, Mr. Tebbetts bought a second machine the next day.

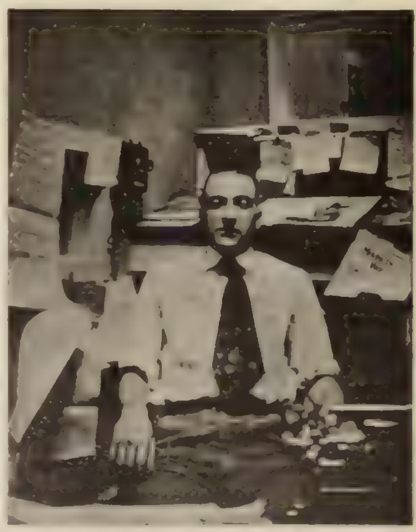
Ed. Hudson Leaves Triangle.

Portland, Ore.—Ed. Hudson, popular traveller in the Portland territory, has resigned his position with Triangle to accept one as travelling representative with Goldwyn.

During his connection with Triangle, Mr. Hudson has built up a reputation for square dealing, making personal service a selling point of his product. In that way he has established a regular clientele among the exhibitors in the territory.

Jack Hovick a Wise Money Spender.

Portland, Ore.—Jack Hovick, Jensen & Von Herberg publicity expert, holds an enviable position. He has the opportunities to spend just as much, if not more, money on advertising than any theatrical ad writer in the Pacific Northwest or on the Pacific Coast. Whole newspaper pages of Jensen & Von Herberg advertisements every few days is nothing in his young life. Recently he startled the staid Portlanders with a cut of Olive Thomas a page long. However, Mr. Hovick spends his bosses' money judiciously, as the business at the Portland Liberty and Columbia and the Seattle theaters for which he writes publicly will testify.



John Hovick in His Den at the Liberty Theater.

Goldwyn Goes Over Big.

Portland, Ore.—H. C. Arthur, Jr., road man for Goldwyn, was a recent caller at the League rooms and reports excellent business down the Willamette Valley and a big clean-up for Goldwyn.

Mr. Arthur reports that Maude Munson, the new owner of the Rainbow theater at McMinnville, has inaugurated a new policy in her theater and hereafter will show only the highest class of pictures. Increased admission prices are charged.

Calendar of Daily Program Releases

Releases for Weeks Ending September 15 and September 22

(For Extended Table of Current Releases See Pages 1754, 1756, 1758, 1760.)

Universal Film Mfg. Company

RELEASES FOR THE WEEK OF SEPTEMBER 10.

GOLD SEAL—The Perilous Leap (Three Parts—Railroad Drama)	02667
NESTOR—The Boulevard Speed Hounds (Comedy)	02668
L-KO—From Castus to Kale (Two Parts—Comedy)	02669
UNIVERSAL ANIMATED WEEKLY—Weekly No. 89 (Topical)	02670
STAR FEATURETTE—To the Highest Bidder (Two Parts—Society Drama)	02671
JOKER—Short Skirts and Deep Water (Comedy)	02672
VICTOR—In the Clutches of Milk (Comedy)	02673
UNIVERSAL SCREEN MAGAZINE—Issue No. 36 (Topical)	02674
UNIVERSAL CURRENT EVENTS—Issue No. 18 (Topical)	02675
JOKER—Nearly a Queen (Comedy)	02676
BISON—The Texas Sphinx (Two Parts—Western Drama)	02677
UNIVERSAL SPECIAL—The Gray Ghost (Episode No. 12—Title not decided—Two Parts)	02678

RELEASES FOR THE WEEK OF SEPTEMBER 17.

GOLD SEAL—The Pullman Mystery (Three Parts—Drama)	02680
NESTOR—Welcome Home (Comedy)	02681
L-KO—A Prairie Chicken (Two Parts—Comedy)	02682
UNIVERSAL ANIMATED WEEKLY—Weekly No. 90 (Topical)	02683
STAR FEATURETTE—The Right Man (Two Parts—Drama)	02684
JOKER—Hawaiian Nuts (Comedy)	02685
VICTOR—Marathon Maniacs (Comedy)	02686
UNIVERSAL SCREEN MAGAZINE—Issue No. 37 (Topical)	02687
UNIVERSAL CURRENT EVENTS—Issue No. 19 (Topical)	02688
JOKER—Circus Sarah (Comedy)	02689
BISON—The Last of the Night Riders (Two Parts—Drama)	02690
UNIVERSAL SPECIAL—The Gray Ghost (Episode No. 13—Title not decided—Two Parts—Drama)	02691

Mutual Film Corporation

MONDAY, SEPTEMBER 10, 1917.

MUTUAL STAR PRODUCTION—Outcast (Frohman—Six Parts—Drama)	05743-44-45-46-47-48
MUTUAL STAR PRODUCTION—The Bride's Silence (American—Five Parts—Drama)	05749-50-51-52-53

WEDNESDAY, SEPTEMBER 12, 1917.

MUTUAL—Mutual Weekly No. 141 (Topical)	05754

THURSDAY, SEPTEMBER 13, 1917.

CUB—Jerry's Whirlwind Finish (Comedy)	05755
GAUMONT—Reel Life No. 72 (Subjects on reel: An Unusual Colt; Hunting Turtle Eggs; Testing an Auto Tube; Tree Planting in the National Forests; The Midnight Sun	05756

MONDAY, SEPTEMBER 17, 1917.

MUTUAL STAR PRODUCTION—The Girl Who Couldn't Grow Up (Pollard—Five parts—Drama)	05757-58-59-60-61
MUTUAL STAR PRODUCTION—The Rainbow Girl (American—Five Parts—Drama)	05762-63-64-65-66
SIGNAL FILM CORP.—The Lost Express (Episode No. 1—"The Lost Express"—Two Parts—Drama)	

WEDNESDAY, SEPTEMBER 19, 1917.

MUTUAL—Mutual Weekly No. 142 (Topical)	05767

THURSDAY, SEPTEMBER 20, 1917.

CUB—Officer Jerry (Comedy)	05768
GAUMONT—Reel Life No. 73 (Subjects on Reel: Weaving the President's Portrait; Running an Aeroplane Without Danger; The Principle of the Gyroscope; When a Big Car Goes By (Animated Drawing from Life) (Mutual Film Magazine)	05769

BOUND VOLUMES OF THE MOVING PICTURE WORLD

You Need Them in Your Business!

Each issue of THE MOVING PICTURE WORLD represents the fruit of studied effort on the part of experts to provide just what the average reader of trade publications in the moving picture field can use to best advantage in his business.

Since this is true, the bound volumes of THE MOVING PICTURE WORLD, each comprising the complete issues printed during a period of three months, take immediate standing as

The Reliable Reference Book of the Trade *The Record of Moving Picture History in the Making*

NOW READY—VOL. 32.—APRIL TO JUNE, 1917

WE HAVE AT YOUR DISPOSAL

Bound Volumes for the years 1912, 1913, 1914, 1915 and 1916. Four volumes each year. Shipped as per your instructions at $1.50 per volume—transportation charges additional.

INVEST $33.00

and have at your hand for ready reference every issue of THE MOVING PICTURE WORLD which has been printed since January 1, 1912. These issues are in bound volume form, and are invaluable to the wide-awake moving picture man.

CHALMERS PUBLISHING CO., 17 Madison Ave., New York City

Motiograph Popularity

INCREASING EVERY DAY

Place a Motiograph Projector in your Booth and you will get

Maximum Machine Life at Minimum Cost

Superior Service with Supreme Projection

The Rapid Growth of Motiograph Sales Proves the Following:

(1) That Exhibitors who have used Motiograph machines continue to use them;

(2) That more and more Exhibitors who used other makes of projectors are turning to the MOTIOGRAPH;

(3) That the Film Manufacturers have noticed the work of the MOTIOGRAPH and are equipping their studios with them.

Write for Literature

THE ENTERPRISE OPTICAL MFG. CO.

568 W. Randolph St., Chicago, Ill. Western Office:
833 Market St., San Francisco, Cal.

Westinghouse

WESTINGHOUSE ELECTRIC

WELLS THEATRE-NORFOLK, VA.

"Seeing Is Believing"—

said a manager to a Westinghouse Man.
The Westinghouse Man replied, "Let us go over to the XYZ and you will see the difference." They went and after seeing the difference between using direct and alternating current the owner believed.

If you write us we will furnish you a list of houses in your territory that are equipped with Westinghouse Motion Picture Equipment and you can see for yourself.

Westinghouse Electric & Manufacturing Co.

East Pittsburgh, Pa.

Stories of the Films

General Film Company, Inc.

SELIG.

PIONEER DAYS (Two Parts).—General Herald of Fort Dearborn (LaFayette McKee); Black Partridge, an Indian Chief (Charles Clarey); Toinette, a French girl (Adrienne Kroell). Written by C. E. Nixon. Directed by Oscar Eagle.

In June, 1812, England declared war against the United States and secured the co-operation of the northern Indians as mercenaries and proceeded to devastate what was then the northwestern frontier.

At the mouth of the Chicago River stood Fort Dearborn, named in honor of General Nathaniel Dearborn, and established by the order of General Wayne. After the war with England started, General Wayne instructed General Heald to evacuate Fort Dearborn and go to Detroit.

Before he carried out this order Heald infuriated the hostile Indians in the vicinity by dampening all the surplus powder, emptying casks of liquor in the Chicago River and throwing all surplus muskets into a deep well at the fort.

On August 15, 1812, the men, women and children of Fort Dearborn started overland for Detroit. The hostile Indians attacked the troops and the famous Fort Dearborn massacre resulted, in which women, children and soldiers were slaughtered by the savages.

This massacre, together with other historical data of pioneer days, are thrillingly presented.

WORLD LIBRARY NO. 15 (August 22). Historic Monterey, California.—In 1602, Don Sebastin Vizcaine entered Monterey Bay and took possession of the soil in the name of King Philip III. of Spain. Monterey was the capital of California when the latter was a Mexican province. California's first theater, first frame house, first brick building. The home of Robert Louis Stevenson. The old Custom House over which have flown the flags of three nations, Spain, Mexico and Old Glory. The famous Sherman rose.

Latest African Fashions.—

A skirt in perfect taste;
It's made like Eve's,
From bamboo leaves—
Without the slightest waste!

Tuna Fishing in the Pacific.—Many tons of tunnies are caught along the Pacific Coast, where they swim in shoals. Some attain a length of 15 feet, weighing about 1,500 pounds, rock cod are caught in great numbers. A fifty pound salmon. Securing salmon for spawning purposes.

The Silk Industry of Japan.—The Silk worm came originally from China. Mulberry leaves are the chief food of the silk worm. The silk secreting glands. The cocoon in which the chrysalis is killed, is placed in warm water to soften the gum, allowing the silk fiber to be reeled. After being properly cleaned it is ready for spinning.

ESSANAY.

OUR BOYS (Black Cat—Two Parts).—The downfall of Bobbie Browbeat, the bully in the little country school, presents a crisis in the life of Miss Patience, the teacher. Bobbie's cruelty to the smaller children leads Average Fellows and Howard Herows to trounce him severely. The affair winds up in a fight in the school and the teacher, learning the real cause, suspends the bully.

Bobbie induces his father, a school trustee, to "get" Miss Patience's job. The other children enlist on her side, and with their parents, threaten to "get" the jobs of the trustees if the teacher is discharged. The trustees changed their minds quickly.

ROLL TICKETS
SAVE MONEY
on Special and Stock
Tickets by Ordering from
KEYSTONE TICKET CO.
SHAMOKIN, PA.
Our Samples and Prices Tell the Story

STAR DUST (Black Cat—Two Parts).—The cast: Polly Parker (Marguerite Clayton); Capt. John Hastings (Mark Ellison).

Every girl has a soldier sweetheart these days; that is, every girl except Polly Parker. At her big university she alone is loveless and unloved. To a crowd of girls one day she reads a story she has written of Mary, a girl just like herself, who pines for a soldier's love.

Mary read of Captain John Hastings' return from the front and writes him, explaining her plight. An exchange of letters followed, then photographs. Finally the Captain was ordered back to the front. He took Mary with him as his happy wife. As Polly finishes the story she remarks that it is only "star dust"—a happy dream, but her audience is gazing across the campus in wonderment. There comes Captain Hastings for Mary, who, in reality, is Polly, herself. The "star dust" comes true.

THE FABLE OF THE WANDERING BOY AND THE WAYWARD PARENTS (Sept. 10).—Elmer (Rodney LaRock); his dad (Bobbie Bolder); his ma (Marion Skinner); heiress (Magna Anderson).

From a small seat of learning where even the consumption of water was regulated by the curators there was cast forth on the turbulent sea of worldly strife a youth, Elmer, by baptism. Teeming with big ideas was an accomplishment which had rendered Elmer immune from any contamination by the curriculum.

No sooner had the flow of family welcome been staunched than he gave vent to his pent-up emotions, exposing to the fire of criticism his yearning for a wider pasture to gambol in. In spite of the mater's apprehensive visions of vampires, cabarets and improper camaradie, his telling arguments and debating society gestures had their effect. With a promise to spurn temptation's flirtatious advances he parlor-carred to the wider scope.

Lured by three ukulele thrummers from the old Alma Mater, he succumbs to their invitation to spend an evening. A meeting of the Civic Improvement League proves to be the main bout, and nothing more exciting occurs than making the acquaintances of an heiress. With her as his inspiration, he eventually becomes the dominating factor in a struggle against social obnoxities. Nuptials naturally follow, since Elmer is now wearing a frock coat and a thoughtful and detached air.

Imagine, then, his utter horror upon returning to the birthplace, to find it in the last stages of a virulent attack of speed. Haste in all its most compromising forms had superseded all other activities. The most indisputable evidence being father's position as president of the Country Club, while mother whiles her afternoons at bridge. Though Elmer's "What-are-we-coming-to" pose makes him the butt of many gentle jests, he persists until an exclusive soiree is given by mother for the benefit of those appreciating terpsichore unhindered by convention. He then wends his way back to wife and the sane life of the city, convinced that "sobriety is a sister to solitude and speed no respecter of persons."

FALCON FEATURES.

HIS UNPOLISHED SELF (Four Parts).—The cast: Richard Jelf (Henry Ainley); Thomas Jelf (Charles Rock); James Palliser (Gerald Ainley); Sir Jonathan Dunne (Philip Howland); Adam Winslow (Hubert Willis); Perkins (George Bellamy); Tom Harkaway (Douglas Munro); Hon. Archibald Mull (Hayford Hobbs); Countess of Skene and Skye (Gwynne Herbert); Lady Fenella Hull (Mary Dibley); Dorothy (Christine Rayner). From "Jelf's," a play. By H. A. Vachell.

Dick Jelf, who has been ranching in Arizona, is recalled to London by his uncle to take over the direction of the banking house of Jelf's. There is much misgiving among the representatives of finance.

Through Jim Palliser, also a banker, Dick meets Lady Fenella Hull and her aristocratic, though impoverished, family. Fenella is engaged to Palliser, but his bank is shaky and her mother insists on the engagement being broken. Dick is captivated by the beautiful girl, but she complains to her mother of his crudeness. However, she recognizes his strength and agrees to marry him.

Dick's unconventionality scandalizes Sir Jonathan Dunne, president of the Bankers' Association, but the ex-rancher shows brains and adaptability. The crisis comes when Palliser, faced by ruin, begs Dick to help him and Dick does so out of his own resources, for Jelf's bank must not be connected with Palliser's. Soon after Dick finds Jim Palliser making love to Fenella, but he keeps his word, even when Palliser telephones to a financial paper that Jelf's bank is supporting Palliser's. The news that Jelf's Bank is backing a rotten concern like Palliser's causes a run on the bank which Dick faces alone. A panic-stricken mob surges at the doors. Tom Harkaway, who is known by every sporting man to have $250,000 in Jelf's, can't trust his money with one who has been "fool enough to back Jim Palliser."

When the outlook is darkest. Fenella who has tried to induce Palliser to make amends, comes and stands at Dick's side. When the last moment comes and the cash is exhausted, Harkaway, impressed by Dick's honesty and courage, checks the crowd with a lusty bellow, telling them to leave their money where he is going to leave his—with an honest man. Then Sir Jonathan, who has been watching Dick closely, induces the Bankers' Association to stand by Jelf's, and the old bank weathers the storm and Dick wins the girl.

SPARKLE COMEDY.

THE STAG PARTY. The cast: Sally (Effie Shelley); Billy Barlow (Tom McEvoy); Bob Temple (Tom Mulgrew); Grace Gilmora (Mildren Bright). Story by Mae A. Hitchcock.

Billy Barlow sends Sally a note inviting her to go motoring but drops it, and his sister Betty puts it in his overcoat. Billy finds Sally out, and thinks she does not love him. Meantime Bob Temple and Grace Gilmore have planned to elope and ask Billy to help them. On the night of the elopement Sally gives a stag party for her girl friends and Betty provides herself and several others with clothes from her brother's wardrobe. Billy is astonished to find his clothes gone. Finding Betty's invitation to the stag party he sees a chance of getting even with Sally and phones the police a description of the clothes, saying the thieves are at Sally's house. He starts out in his pajamas and overcoat, but is arrested for speeding. He phones Bob to bring him some clothes.

Meantime the police arrive at Sally's and they are all brought to the station house. Billy has been released, and hearing of the raid he and Bob race to the station house. Explanations follow and Bob, Grace and Billy hasten to the minister's, Grace still wearing male clothing. At the depot Grace and Bob pick up the wrong suit case and discover on their arrival at the hotel that Grace has a bag full of men's clothes while Bob has the bag containing Billy's pajamas. After mutual explanations, Billy and Sally race to the minister's and are married.

KALEM.

A BUSHRANGER'S STRATEGY, An Episode of "The Further Adventures of Stingaree" (Two Parts). The cast: Stingaree (True Boardman); Howie (Paul C. Hurst); Signor Corelli (Barney Furey); Jane Ryder (Edythe Sterling); Sergeant Whipple (Jack Waltemeyer). Story by E. W. Hornung. Directed by Paul C. Hurst.

Stingaree and Howie are surprised to meet, near this camp, an Italian violinist, who introduces himself as Signor Acampora. Stingaree recognizes the name as that of a master musician and is delighted at the meeting. Himself a violinist, the gentleman bushranger rejoices at the opportunity of hearing such a celebrated performer. But Howie suggests "if this feller's worth a barrel o' money, why not hold him for ransom?" The signor makes no objection to this, as he realizes that to be held for ransom by the famous Stingaree will be a great advertisement when he returns home. The bushrangers take the musician to their camp, and Stingaree appears disappointed when he hears the Italian play.

Jane Ryder, a former show girl, arriving in the bush country, finds that her horse has gone lame, and is forced to abandon him and proceed on foot. Approaching the camp of the bushrangers, she finds a handkerchief that the Italian musician has dropped, and appears to reognize it. The signor, while playing for Stingaree, sees Jane dodging through the bushes. Awaiting his opportunity, he slips away and waylays the girl. He binds her hand and foot, and hearing the bushrangers calling, hurries back to the camp.

While the Italian is enjoying a repast Jane manages to free herself and is soon lost in the bush country. Stingaree, again listening to the signor play, instructs Howie to fetch the Italian's horse.

Troopers of the New South Wales Mounted Police hear the strains of the signor's violin and approach. Coming in sight of the violinist, he signals them to approach further, and they surround the bushranger's tent. They see it move, and believe the bushranger to be inside. Rushing inside, they find the Italian's horse. Stingaree has escaped.

Riding away from camp, Stingaree and Howie meet Jane. She tells them her story. Penniless and desperate, she is following a man who had stolen the money she had saved to return to her home in England. He was the orchestra leader in the show in which she played. From her description, Stingaree knows that the fake Signor Acampora is the man. Riding off, he finds the Italian who, with the troopers, has resumed the search for the bushrangers. He takes him back to Jane and hands over to the girl the money which he finds hidden in the Italian's violin. Then, compelling the signor to take off his boots and socks, he gives him a canteen of water and sends him forth barefooted.

The feet of the troopers' accomplice are soon cut and scratched as he trods over the rough ground, while Jane thanks the bushrangers and accepts the loan of Stingaree's horse to ride back to town.

THE STRANGER AT DUMCRIEFF (Episode of "The Further Adventures of Stingaree)—Two Parts. The cast: Stingaree (True Boardman); Howie (Paul C. Hurst), John Stewart (G. A. Williams); Edith Stewart (Edythe Sterling); Stephen Hope (Edward Hearn), Jerome Moffitt (Frank Jonasson), Sergeant Deane (Barney Furey). Directed by Paul C. Hurst.

Just as Stephen Hope, the youthful minister of Dumcrieff, becomes engaged to Edith Stuart, a stranger calls. The minister recognizes him as Jerome Moffitt, who recalls to the days when they were cell-mates in prison. Moffitt demands money, and when refused spreads the news that the minister is an ex-convict. The villagers plan a public denunciation of Hope.

Stingaree enters the village in a disguise to purchase ammunition. He recognizes Hope as a man who once befriended him when Stingaree lived in England and plans to vindicate him. With Howie, Stingaree meets Moffitt, invites him up to his cabin and gives him several drinks until his tongue is sufficiently loosened to tell the story of Hope's arrest and conviction for a crime Moffitt himself committed.

The public denunciation of the minister at the Sunday service has begun when the bushrangers arrive with Moffitt. While Howie keeps guard outside, Stingaree holds up the church and forces Moffitt to tell the story of Hope's conviction. They are interrupted by the arrival of the mounted police. Hope persuades Sergeant Deane to allow the bushranger to complete his mission. Deane waits in the sacristy, facing the altar where Stingaree is standing. But Howie sneaks in and overpowers the trooper. After vindicating the minister, Stingaree is able to make a getaway.

Stingaree and Howie ride to their retreat, satisfied with their day's work, while Hope is reunited to his sweetheart.

Universal Film Mfg. Co.

ANIMATED WEEKLY.

ISSUE No. 87 (Aug. 30).

Marine "Masked Ball" Prepared for Sea Wolves.—Spbmarine Chasers Built by United States for France Invisible at a Distance.—An American Navy Yard. Subtitle: A Keen Eye and a Steady Hand and the Subsea Boat Will Be Found!

Opera Star Sings to Troops.—Governor Edge Introduces Miss Anna Case to Jersey Guardsmen.—Sea Girt, N. J. Subtitle: Left to right: Col. Landin, Anna Case and Governor Edge.

Armour Co. Ice Plant Burns.—War Plot Suspected in $400,000 Fire at Largest Ice Plant in World.—Round Lake, Ill. Subtitle: 100,000 Tons of Ice Destroyed.

British Volunteers From America.—Major General Sir Fancis Lloyd Commends Patriots in Review on Horse Guards Parade.—London, England.

Review of Princeton University Warriors.—Brigadier Gen. Chas. W. Barber Inspects Student Soldiers. Subtitles: Realistic Bayonet Drill. Charging Dummies.

3,000 Car Strikers Parade with Wives and Babies.—Plea for "Living Wage" Makes One of the Most Spectacular Labor Demonstrations Ever Held.—San Francisco, Cal.

Wreck of Grain Steamer Spokane.—Loaded with Wheat, Big Freighter Collides with Pier and Sinks.—Sault Ste. Marie, Mich. Subtitle: Salvagers at Work.

Making Comfort Kits for "Sammies."—Red Cross nurses preparing to ship boxes to U. S. soldiers in France.—Pittsburgh, Pa. Subtitles: "Needles and Pins, Needles and Pins."

When a man enlists his troubles begin—

UNTIL he gets a comfort kit.

Teaching the Soldiers to Cook.—Public school instructor volunteers four days a week to educate 22nd Engineers in culinary art.—New York City. Subtitles: Flipping Flapjacks. Tough as Leather? Not on Your Life!

Welcoming Japanese Envoys at Capital.—Secretary Lansing and Other Officials Cordially Greet Baron Ishii and the Imperial War Mission.—Washington, D. C. Subtitles: Escorted by Cavalry Along Pennsylvania Avenue. The Visiting Diplomats of the Mikado.

Cracks of the Racket Play Patriotic Tennis.—War turned the National Championship Tournament into a Brilliant Exhibition Benefit for the Tennis Ambulance Section in France.—Forest Hills, L. I. Subtitles: Miss Molla Bjurstedt (left), National Woman Champion, and Miss Mary K. Browne, the Tennis Wonder-Girl of California, Three Times Former Champion. East Versus West—Robert Lindley Murray, of California, winning the tournament from Nathaniel W. Niles, of Boston.

Fighting Sixty-ninth Has 5000 Callers.—Famous Irish-American Regiment from New York, now the 165th, plays and prays on its first Sunday at Camp Mills, L. I. Subtitles: Rev. Father Duffy, Chaplain of the Regiment, Celebrating the Mass. At Field Mass on Hempstead Plains.

Cartoons by Hy Mayer, world famous caricaturist.

UNIVERSAL CURRENT EVENTS.

ISSUE NUMBER 16 (Aug. 31).

Giant Bulldog Guardians of Uncle Sam's Shoreline Thunder Defiance at Democracy's Enemies.—These have been used to train new coast artillery officers in the difficult art of big gun handling. Subtitle: Some shells are large and some are small, but they only have one mission—to put a kink in Kaiserism.

Dances of the Old Days Versus Broadway Winners.—Ned Wayburn puts his beauties in the "Ziegfeld Follies" chorus through stunts for benefit of National Convention of Dancing Masters.—McAlpin Hotel, N. Y. City. Subtitle: This is what grandfather paid good money to see. "Swanee River." "Watch Your Step!" "Oh, You baby!"

Dogs Do "Their Bit"—for patriotic cause. Elite of canine society display themselves at show for benefit of the Red Cross.—Atlantic City, N. J. Subtitles: Rip Van Winkle, Junior. Highbrows from Boston. Fluffy-fluff-fluff of the Powder-Puff Class.

Eagles Make the Eagle Scream! Patriotism Reaches High Pitch at Annual Convention of Order. Mammoth parade is the feature event of festive week at Buffalo, N. Y. Subtitle: They didn't want anybody to miss "Old Glory."

"As Iron Workers We Are Good Dancers!" That's What the Dolly Sisters Say. When they aren't dancing and acting on Broadway these talented twins do movie stunts on hotel roof.—New York City. Subtitle: "When it's 99 in the shade heating rivets is perfectly adorable!" "Iron working is such a nice, lady-like job—we love it!"

Learn to Swim on Dry Land.—Y. M. C. A. gives complete course of instruction to boys before allowing them to enter water.—Silver Bay, N. Y. Subtitle: The stroke is first taught. Theory is immediately followed by practice! You can take a post-graduate course in fancy diving. Look at this!

Benny Leonard Fights for Uncle Sam—But Not in France. Champion lightweight boxer gives a war benefit exhibition at Monument Grounds. Washington, D. C. James J. Corbett, master of ceremonies (left), gives the "Glad Hand" to Benny. Subtitle: The little champion displays a full line of the "mule-kick" wallops that won him fame.

Russian Diplomats Welcomed by Aged "Boys in Blue." G. A. R. Veterans march miles through torrid city streets to honor distinguished visitors.—Boston, Mass. Subtitle: They proudly display the flag of the republic THEY fought to save.

"Safety First" Is a National Slogan—But Wrecks Sometimes Happen.—Steel coaches prevent great loss of life as train leaves rails at high speed.—Seabrooke, La.

Bevy of Daring Beach Venuses Sport Fearlessly with Sharks.—Only these don't bite and make great surf-sleds.—Ocean Park, Cal. Subtitle: Three charming dare-devil experts. Whoops, my dear! The higher the better!

Bravest Nation-Martyr in All History Sends Mission for Munitions to Wage Fight for Freedom.—Marked tribute paid to members of Belgium War Mission upon arrival in nation's metropolis, New York City. Subtitles: Mission arrives at City Hall. Marines and sailors forming honor guard pass in review. Baron Moncheur, head of Mission, and Mayor Mitchel.

VICTOR.

IN THE CLUTCHES OF MILK (Victor—Sept. 10. The cast: Max (Max Asher); his niece (Gladys Tennyson); Dick (Chester Bennet). Story and production by Craig Hutchinson.

Max refuses to let his niece marry Dick, because he says Dick is not a moral fellow. Max proceeds to make love to the maid. He receives a letter and, not having his spectacles, has his niece read its contents. Some one threatens to beat him up for being a "woman chaser." Max is frightened. A bum comes to see him, but his niece says her uncle left for Europe—to be gone five years.

Dick arrives and is told that the niece can't marry him, so he decides to kill himself and rushes to the drug store for poison. Max is getting drunk and very flirtatious. Terrified at Dick's threat, his girl takes the bottle to tell Max about it. She hides the poison, after tearing off the label and goes back to Dick. Max discovers the bottle and takes a drink, which causes him to cough. The niece rushes out. Seeing the bottle, she yells that Max has drunk poison. Dick is dumfounded, Max rushes out, partially dressed. He snatches a bottle of milk from a wagon, but the milkman gives chase. A crowd carries Max to a doctor's house, where the doctor prepares to use the stomach pump. But the drug clerk rushes in to tell them that he gave Dick the wrong stuff—ipecac instead of poison.

STAR FEATURETTE.

TO THE HIGHEST BIDDER (Two Parts—Sept. 10).—Story by Emmett Campbell Hall. Directed by Lucius Henderson.

Rose Weston looked up from her uncongenial task of churning butter, as Robert Wayne, her sweetheart, came up the path.

That night the family is gathered in the sitting-room. Robert and Rose's father talk "crops." Rose's fat brother is engaged in brushing flies from his forehead; her mother is sewing. Rose bangs at the piano unmercifully.

"Rose, child, what is the matter? Hush!"

"I am tired of stopping, hushing, being quiet, living in the country, listening to talk of crops!" She rushes blindly from the room.

Later Robert hands Rose a letter. She is still angry, so he kisses her and leaves.

Next day Rose receives a letter from a former schoolmate, Esther, who deplores the fact that the girl is going to marry a farmer, settle down in the country and be an old "drudge." Shortly, thereafter, Rose's father hands her a cheque for $500, which has been left her by an uncle. In the night, Rose slips from the house, having left a note saying that she is going to the city and Robert ought to be glad to get rid of her.

Rose goes to the apartment of Esther, where there is in progress a Bohemian party. The girl drinks her first glass of wine.

There follows many auto trips and suppers. Rose's funds are becoming very low. She announces, to friends, at the close of a day spent in the woods, that, at the end of a certain time, she will sell herself to the highest bidder.

Meanwhile a prospector has met Robert and discovered a copper mine, which the two develop. Robert comes to town, and with his partner is seated in a restaurant where there is a gay party. He is attracted to one of the

SPECIAL Roll Tickets

PRICES

Five Thousand	$1.25
Ten Thousand	2.50
Fifteen Thousand	3.75
Twenty-five Thousand	5.50
Fifty Thousand	7.50
One Hundred Thousand	10.00

Your own special Ticket, any printing, any colors, accurately numbered; every roll guaranteed. Coupon tickets for Prize Drawings, 5,000 $2.50. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. Stock tickets 5,000 to 25,000 fifteen cents per thousand, 50,000 ten cents, 100,000 nine cents.

National Ticket Co., Shamokin, Pa.

The
Apollyne Orchestra
of Boston

Box 2245, Boston, Mass., U. S. A.

Comprises Twelve Young Ladies of More Than Usual
Musical Talent and is

Desirous of Receiving
Enquiries from Exhibitors

Requiring the Services of

A LADIES' ORCHESTRA

With High Musical Ideals and Capable of Playing
Pictures Intelligently

FOR THE COMING SEASON

Address All Communications to
Osborne Stearns, Conductor

women, and when she turns he sees that she is Rose. His partner tells him of her declaration to sell herself to the highest bidder.

Rose sees Robert and starts to speak to him. He repulses her. When she arrives home she finds him waiting for her. He remonstrates with her and she orders him out of the place.

The day of the auction draws near. Robert gives his partner a blank cheque telling him to bid anonymously for the woman.

The auction is at hand. Rose, mounted on a chair, goes under the hammer. Suitors bid for her. One offers riches in India; another spreads jewels at her feet; another lures her with the promise of making her a prima donna; Robert's friend offers wealth, in the form of a cheque, in behalf of an absent friend.

A message arrives. Rose announces that every one is outbidden.

Robert is dejected when his partner tells him the outcome of the sale. He packs up and goes back to the farm.

In the garden he meets Rose. She shows him her father's note, telling her he forgives her for having left home and explains this is a higher bid than any for her.

They are happily reunited, each the richer for their experiences.

NESTOR.

THE BOULEVARD SPEED HOUNDS (Sept. 10).—The cast: Clinton Syx (Eddie Lyons); Steele A. Ryde (Lee Moran); G. Rabum Quick (Harry Nolan); Cherrie Sundae (Ray Godfrey); Mrs. Clinton Syx (Edith Roberts). Story by F. A. Palmer. Produced by B. George.

"You're under arrest! Stop!"

"But this is a physician," Ryde explains. "Wife's ill."

The cop becomes suspicious. He demands to see friend wife. Syx has to carry the bluff through and Ryde gets into the wife's bed. The cop sees the form in bed (and something else), which he believes is a baby.

The cop demands that he be allowed to get the wife's signature. Ryde has resumed his own clothes and hurries to borrow "a wife." He secures his fiancee, who happens to be passing, gets her upstairs and into the bed. The cop is satisfied. BUT—when he has gone, the real wife returns, and the girl is still in the house. After considerable excitement and sundry narrow escapes she meets the girl, and finds her to be an old friend, the fiancee of her hubby's friend. All, thenceforth, is well with the Syx's and affairs are amicably settled.

GOLD SEAL.

THE PERILOUS LEAP (Gold Seal—Three Parts—Sept. 10).—The cast: Joe Mead (O. C. Jackson); "Dad" Shannon (George Williams); Pete Larkins (George Routh); Effie (Helen Gibson); Ned Donnely (Val Paul). Story by S. Sutton; produced by J. D. Davis.

Joe Mead stood on the porch of "Honest" Dad Shannon's shack, to all intents an agent of a munition factory in search of quicksilver, but, in reality, the head of a clique of smugglers.

Dad Shannon believed in everybody, despite the fact that he knows Le Cruz, not far from the Mexican border, is infested with opium smugglers and Chinese.

He allows the "mercury" to be located in his shed, for Joe says the government is in need of it. Joe warns "Dad" to keep the affair a secret.

Pete Larkins, a renegade brakeman and member of the band, is in love with Effie, Shannon's daughter, but she cares nothing for him. But when she meets Ned Donnelly of the Secret Service, the attraction is mutual.

Ned warns the inspector to watch Mead. That night the Inspector sees Mead and "Dad" lifting boxes from an auto and carrying them into the shed. The Inspector approaches the shed and breaks the locks. He finds the boxes contain opium.

Mead meets Pete, who warns the former that Ned is in town and the two men hasten to look after their stuff. They see some one is in the shed, and, when the Inspector comes out Mead fires and misses, then the Inspector shoots and both men fall wounded, while Pete takes the guns and runs away. "Dad" rushes out and Ned and Effie join him. Ned concludes some one has tried to murder the men, for there is no weapon about.

Later Pete tells "Dad" it will go hard if they find the opium in his shed, but he is willing to keep quiet if "Dad" will let him marry Effie. Effie offers to marry Pete to save her father.

Ned receives word that Pete is identified as a member of Mead's gang. He stops to watch him. Ned then urges Shannon to make a clean breast of the whole affair. Shannon tells Ned Pete agreed to take the opium away and promises to help Ned catch the culprits.

Pete moves the stuff to the railroad yard and prepares to send it out on No. 7, along with some Chinamen. Effie informs Ned and he rushes to the depot where Pete is just resealing the car. Ned holds Pete up with his gun, but a Chinaman suddenly jumps from the car onto Ned, who is overpowered and thrown into the car. Effie has seen this act. She swings onto a car as the train passes, but is seen by Pete who runs to her, trying to prevent her from reaching the top of the car. They struggle. She gets away and climbs to the top of the car, but is caught and Pete tries to throw her in the refrigerator car. As they go under a bridge, Effie trips Pete, then grabs one of the girders and swings from the train, dropping onto the train several cars away from Pete, who seeing her trick, runs after her.

Meanwhile, Ned has had a desperate fight with the Chinaman, who is trying to knife him. Escaping, he climbs to the top of the car and sees the struggle between Pete and Effie. Ned knocks Pete from the train and catches Effie as she swoons. Finally the train is stopped. Pete is forced to confess to everything, exonerating "Dad," and Ned and Effie plan to be married.

JOKER.

SHORT SKIRTS AND DEEP WATER (Sept. 10).—The cast: President of Anti-Sin League (Gale Henry); Deacon (William Franey); Judge of Police Court (M. Moranti). Story and direction by Allen Curtis.

The president of the Anti-Sin League has called a meeting to discuss the shortness of bathing suits. Her right-hand man is the Deacon. He is sent to get evidence, but falters upon seeing divers types of loveliness which the bathing suits adorn.

The president is a fire-brand and takes her fight to the Police Judge. She convinces him the short-skirted suit must go.

The Deacon is observed by the president and determines to teach him a lesson. Donning a bathing suit with a long skirt, she veils her face and starts to lure the Deacon. The end of the yarn with which the bathing suit was made becomes entangled on a nail and the skirt is unraveled to an alarming shortness by the time she is seen by the Deacon. He follows and she proposes a boat ride. They land on an island, where she discloses her identity and maroons the Deacon.

While waiting she is run down by the police boat, searching for violators of the new law, and is arrested and locked up for ninety days.

Remembering the Deacon, she manages to escape disguised as a policeman and arrives in time to take the penitent Deacon aboard her boat.

NEARLY A QUEEN (Sept. 10).—The cast: Belinda (Gale Henry); Felix (Milton Sims); Stranger (Charles Haefili). Story and production by Allen Curtis.

It is the morning of a terrible storm off a lonely island. A baby girl has been washed ashore and is adopted by an island couple..

Grown to womanhood, there comes a stranger who tells her she is the daughter of kings, that she has a palace and wealth awaiting her. Felix, her lover, is forgotten as she makes plans to go to her throne. But—she has reckoned without the cupidity of the stranger. He plans to get rid of the princess and have the throne to himself. His accomplices lure her aboard their boat, tie her in a sack and dump her overboard. Felix, however, is a stowaway, and manages to get her to shore. The stranger again come upon them. He is bested in the fight and Belinda is taken away. She is tied in an abandoned cabin and the place set afire. Felix tries to put the fire out, but before he can succeed, is made a captive by the plotters.

Felix's dog comes to the rescue and frees Felix who is amazed to find the cabin. Nothing daunted, he digs in the embers and finds her unharmed. She is still the "Queen" and instead of winning commendation, he gets nothing but abuse. Trying to explain, he follows her back to the village where they come upon the stranger explaining that a mistake has been made, that he is the King. The "King" spies Belinda and she is once more set upon, but this time Felix defends her valiantly. The fight is interrupted by the arrival of a couple of guards from a nearby asylum. They take Napoleon away with them, explaining to Belinda that his mania seems to be thrones.

Belinda is the laughing stock on account of the airs she put on. But Felix gets on the job and once more they are happily reunited.

L-KO.

FROM CACTUS TO KALE (Two Parts—Sept. 10).—Directed by Noel Smith.

Gladys, the waitress in the restaurant, offers Walter a pail of water. He has had a bad time of it when he is mistaken for a cow and almost branded. He is inclined to be comforted, however, by Gladys, until the cook with floury gestures announces the house's slogan: "Shot at sunrise if you flirt with the waitress."

Walter is kicked out and lands on a cactus bush. He returns with a handful and throws it at the cook. The fight is on and the place is almost demolished.

In a sitting-room the no longer young Miss Young reclines on a sofa, and Harry gives the paper the once over. They both jump to their feet when he reads a certain paragraph and make a rush for the depot. But the train has already steamed out, carrying a mustached gentleman who carries some very precious papers.

Harry and Miss Young pursue the train in an auto and board it at the tank station. Miss Young engages the mustached gentleman in conversation. She winks to Harry. He follows to the rear end platform where he adminsters to Miss Young's companion a dose of chloroform and hurls him from the train.

The couple arrive in the town and Gladys and Walter make for the restaurant. They take Walter and tell him piles of gold await him in the city.

Walter, once arrived in the Metropolis, indulges in diversions, which almost put the precious trio in very bad. However, Walter and Miss Young land the young gentleman in a house, where there are a number of strange-looking inmates. One gives Walter the combination of a safe, after which he falls dead. When the couple see Walter has the safe's combination they attempt to wrest it from him, after having installed him as master in a large house, where he is giving a large dinner party. He is eating principally with his knife and shooting from the table live crabs and lobsters.

Meanwhile the mustached gentleman has picked himself up from the embankment, brushed off the dust from his coat and made his way into town and into the good graces of Gladys. He tells her Harry and Miss Young have kidnapped him and the couple pursue the trio and arrive just as the conspirators are wresting the fortune from the safe. They rush through the house, hands, arms, pockets filled with bank notes, Gladys, Walter and the mustached gentleman hot in pursuit. The race gathers momentum and grows as it continues through the streets, demolishes whole buildings and ends in the middle of the ocean, where the lovers are reunited.

ABC FILMS
SPECIALTY FILMS FROM THE HOUSE OF FILM SPECIALTIES
AMERICAN BIOSCOPE COMPANY — INC.
CHICAGO

Do you run a stereopticon or a Motion Picture theatre? We make films for announcing coming attractions just as cheap as your present program breakers—the slides

J. E. WILLIS
Pres. & General Manager

MENGER & RING, Inc.
MANUFACTURERS OF
Poster and Lobby
Display Frames
384-6 W. 42d St., NEW YORK
Phone: Bryant 6621-22

EVERY TELEPHONE AND LETTER BOX IS OUR BRANCH OFFICE.
When you need anything in the
MOTION PICTURE LINE
your order by Phone or Mail will receive our careful attention.
SLIDES MADE TO ORDER.
Get that Catalog now.
ERKER'S
608 OLIVE ST ST LOUIS, MO

FOR SALE
Two Duplex Step Printers
With Automatic Light Change
Complete and in splendid condition. Make cash offer to D.S.P., Moving Picture World, Schiller Bldg., Chicago.

UNIVERSAL
Motion Picture Camera
more speed,
better results,
at half the
price.
Write for 6 new features
Burke & James, Inc.
240 E. Ontario St., Chicago

The Original and Leading Moving Picture Journal in Europe
The Kinematograph Weekly
The reliable Trade organ of Great Britain; covering the whole of the British Film market, including the American imported films. Read by everyone in the industry. Specialist writers for Finance, Technical Matters, Legal, Musical, Foreign Trading (correspondents throughout the world)—and every section devoted to the Kinematograph. Specimen copy on application to:—
The Kinematograph Weekly, Ltd.
9-11 Tottenham Street, London, W., Eng.

BACKWARD SONS AND FORWARD DAUGHTERS (Two Parts—Sept. 3).—Directed by Phil Dunham.

Billy, supposed to saw wood, was possessed of other plans. He went fishing.

Lucille was rich. She held a mortgage to the soil where Billy was fishing. The Bevans, proud parents of Billy, were about to be ejected.

"I have a plan," said Lucille as she broke in upon them. "Your son", exclaimed the unhandsome spinster. They found Billy. But he had other plans.

Billy took Lucille for a boat ride, during which he managed to drop her in the middle of the lake, a stone about her throat. Then he packed his belongings and beat it for town.

In the hash house of the sweltering city he found employment and love, in the person of the proprietor's daughter. But Lucille, recovering, got on the job.

Bill had no intention of giving up his sweetheart, but he could not confide to her that a former would-be flame devoured corn flakes at one of her father's tables.

"Quick, a mustachio from the wigmaker", Bill appealed to a fellow slave. As they are cooing at the desk, Lucille has penetrated Bill's disguise and rushes toward him, throwing herself into his unwilling arms. "Out of my way", exclaims Bill, grabbing up about a dozen and a half plates, which he manipulates with telling effect.

A marconi battle follows, with more dishes thrown and a complete demolishing of the place.

Lucille goes back to the farm, much the worse for wear, and Bill takes into his arms the fair form of his beloved. The mortgage is lifted from the homestead, and Bill's parents welcome his bride. Lucille takes courage again in the smiles of a lean lodger, sure that he has at last found in her a much-needed and long-coveted meal ticket.

UNIVERSAL SPECIAL.

THE GRAY GHOST (Episode No. 11—"The Flaming Meteor"—Two Parts—Sept. 3).—The cast: Morn Light (Priscilla Dean); Wade Hildreth (Emory Johnson); His Secretary Marco (Eddie Polo); The Gray Ghost (Harry Carter); Cecelia (Gypsy Hart); Arabian (Howard Crampton); Jerry Tryon (Lou Short); Williams (Francis Macdonald). Story by A. S. Roche. Directed by Stuart Paton.

Moonlight, Hildreth and Marco, stealing through the underbrush, suddenly paused in terror. Three weird shapes were approaching them. They moved as if encased in metal, as indeed they were. With indrawn breath came a sensation in the throat of each of the fugitives. They saw a stream of vapor coming from the mouths of the figures, which moved upon them.

"It is poison gas"! cried Marco. "Fly for your lives"! The sky grew darker and darker, and the whole atmosphere seemed charged with deadly fumes. Suddenly there came a crash. The sky seemed to split and a meteor plunged head on crashing the figures to the ground.

Cecelia, Morn Light's maid, had watched with jealous attention the progress of the Gray Ghost's infatuation. Now she searched him out, and informed him she knew the secret which enabled him to confront with such indifference the menace of his enemies.

"I'll inflict upon you the fate you reserved for me!" she cried, advancing with upraised knife; for she had learned that only a knife stab to the heart could kill him. As she approached he gave the signal, and she was surrounded by his henchmen and quickly disarmed. She fell into passionate sobbing, while he left her to seek Morn Light, who had been discovered wandering on the island. His object was to obtain the ring Hildreth had given her, and he exerted the mysterious influence he possessed to attain his end. Morn Light never knew why she acceded to his demands, but she was powerless in his hands. She was about to hand him the ring when Cecelia spoke.

"You're covered", she said coldly, and the master thief, turning, saw a revolver in her hands.

THE Automatic TICKET SELLING AND CASH REGISTER CO.
MANUFACTURERS OF
AUTOMATICKET MACHINES
and all kinds of Theatre Tickets
USED UNIVERSALLY
1735 BROADWAY N. Y. CITY

UNIVERSAL SCREEN MAGAZINE.

ISSUE NO. 36 (Sept. 14).

The first subject shows how inland sea-birds and myriads of sea-fowl live on Bird Island in the center of the great Salt Lake and keep the identity of the species intact. There is first a launch laden with nature students, leaving for Bird Island, and a flock of California sea gulls, with a group of baby California gulls. An afternoon siesta of thousands of pelicans on the surface of the lake, groups of sandhill cranes, blue heron and handsome specimens of the gull family, together with fine views from the summit of Bird Island, make this interesting.

What We Eat, the second subject, shows the various ways of making butter on the farm, from the separation of milk and cream to the moulding of one-pound prints of butter.

Better Babies—For a perfect peach of a specimen, little Miss Romine Williams is seen being put through a third degree, just loving all manner of exercises to make sturdy and vigorous arms, shoulders, legs, spine and knees.

A splendid preparedness subject reveals the making of shrapnel and other shells, from the rough castings down to the Government inspection of them and mobilization for shipment to the front. Willie Hopkins contributes a number on "Swat the Fly".

BISON.

THE TEXAS SPHINX (Two Parts—Sept. 10). —The cast: Jim Cranman (Harry Carey); Bob Giles ("Hoot" Gibson); Dave Baxter (Ed. Jones); Steve (Vester Pegg); Elsie (Alice Lake); Dick Lonagan (Bill Gettinger). Story by T. S. Sutton. Produced by F. A. Kelsey.

Everybody knew Sheriff Baxter of Maverick was considerable of a coward and a "softie".

The stage coach approaches Maverick, with one lone passenger. Two men see it. One wants to rob it, the other demurs. The first man, Giles, decides to rob it alone. He does so, taking the money he finds in the possession of the lone passenger, who is Dick Lonagan. Giles returns to his companion, Clanman, and goes to Ballinger, where Pete Howell recently robbed the postoffice. Cranman proceeds after the stage coach to Maverick. The stage coach driver makes known the holdup.

Lonagan is introduced as a cattle buyer from El Paso. He says he is broke and is taken home by McGibben's daughter, and immediately takes a liking to her. Cranman arrives and is seen by the Sheriff, who becomes suspicious of him, but McGibben tells him he is not the holdup man. The Sheriff gets the idea that Cranman is the man who is wanted in Ballinger, and confers with McGibben. Cranman meets Elsie. Elsie likes Lonagan and Cranman is unable to warn her against him, although he believes Lonagan to be a bad character

Lonagan calls on the Sheriff and the Sheriff tells him that he suspects Cranman of being the bandit. He encourages the Sheriff's belief. The Sheriff decides to "get" Cranman. Elsie learns of this, and is cautioned by her father to stay away from Cranman. Lonagan presses his suit, favored by the father. Elsie agrees to marry Lonagan. Lonagan insists that the Sheriff arrest Cranman, and, believing the Sheriff afraid, he agrees to arrest him, giving the Sheriff the reward and the glory.

Lonagan lays for Cranman and covers him. No one but the Sheriff and Elsie (unseen) sees this. Elsie is not quite satisfied that Cranman is guilty. Lonagan places Cranman in jail; then urges Elsie to leave with him on their honeymoon in Oklahoma.

Meanwhile Giles arrives in Maverick. He overhears a conversation and learns Cranman is in jail. The Sheriff, Lonagan and McGibben meet Giles. He is recognized as the hold-up man. Giles admits Cranman is his partner, but does not reveal his character or business. Giles is denounced as the robber. Lonagan attempts to cover Giles, but the latter is too quick for him.

Giles disarms the men, keeping them covered, leads them up to the jail and explains that they held up the stage to get the evidence on Lonagan; that he is Pete Howell, and that they have the money he took from Ballinger. Giles turns over photo of Howell to Sheriff and convinces him.

$50 For You
YES, OR MAYBE MORE!
Hundreds of theaters in all parts of the country are adding to their monthly income by acting as our exclusive agents in their town. Make big
DOUBLE PROFIT
selling Arrow Ads to your merchants and showing them in your theater. Monthly Service enables yearly contracts with merchants. Satisfaction guaranteed or money refunded.
Get the Arrow Proposition
It's a money-maker. Write today for booklet telling how to make more money and monthly service circulars.
Arrow Adv. Film Co.
1429 East 67th Street, Chicago
Titles, Developing and Printing for the Trade
Do it now!

EDWARD M. ROSKAM
Film Broker
Title Specialist Expert Cutter
220 West 42nd Street
NEW YORK
Suite 1017 Bryant 930

PATENTS
Manufacturers want me to send them patents on useful inventions. Send me at once drawing and description of your invention and I will give you an honest report as to securing a patent and whether I can assist you in selling the patent. Highest references. Established 25 years. Personal attention in all cases. WM. N. MOORE, Loan and Trust Building, Washington, D. C.

Non-Breakable and Sanitary STEEL and CAST IRON
HIGH Quality
LOW Price
Opera Chairs
immediate shipment on many styles; Second Hand Chairs; out-of-door seating. Send measurements for FREE SEATING PLAN. Mention this paper.
STEEL FURNITURE CO.
Grand Rapids, Mich.; New York, 150 Fifth Ave.

We have for sale Twenty Million Dollar Mystery, 22 reels: Zudora, 18 reels; and Million Dollar Mystery, 46 reels. We also have a large stock of new and commercial film in all lengths for all parts of the globe.
Established 1906
THE FILM EXCHANGE
220 7th Avenue, New York City

Mutual Film Corp.

MUTUAL WEEKLY.

Issue No. 140.—Sept. 5.

Madrid, Spain.—Mr. Nekludof, new Russian Ambassador, is received at the royal palace.

New Orleans, La.—Two of crew are killed when fast train is wrecked. Plunge into lake is narrowly averted.

Camp Mills, L. I.—Twenty thousand Sunday visitors invade 165th Regiment camp. Mothers, sisters and sweethearts bring gifts and good wishes to khaki-clad men.

Shivley, Cal.—Governor Stephens opens State highway. Beautiful scenic road among giant red woods is thrown open to traffic.

Boston, Mass.—Burning wool and leather in terminal stores' fire overcomes veteran smoke-eaters. Over half million dollar loss.

Fort Oglethorpe, Ga.—Four thousand army medical men pass in review. Field hospitals and ambulances in array.

Minneapolis, Mill.—American speed boat races. Miss Detroit II sets new world's record. Average speed 50 miles per hour.

New York City.—Bill Snyder, famous animal trainer, uses girls to take place of men gone to the front. "Hattie," the Central Park pet, gets acquainted with her new caretakers. Subtitle: In Denver, Col., girls are taught to run street cars and are found to be as efficient as men.

New York City.—Two million cheer State's troops in great "send-off" pageant. Twenty thousand guardsmen swing down Fifth avenue in impressive military spectacle as relatives and friends cry "Good-bye. Good luck." Subtitles: A mother with a son in the army offers up a prayer for peace. "Teddy" receives an ovation from the boys in line.

West Point Military Academy, N. Y.—First class of cadets graduates nearly a year in advance. More than 200 highly-trained officers will be ready to command the National Army when it is called to the colors. Subtitles: The cadets receive their last lesson in artillery firing. Actual shells are used on a blockhouse target located over two miles from the battery. The accuracy of their aim is shown by the picture of the target before—and after.

GAUMONT.

REEL LIFE NO. 73 (Sept. 20).—"Weaving the President's Portrait:" A special loom weaves the portrait of President Wilson in cotton fabric. Other views are shown of a machine which weaves plain fabric, one which twists thread, and one which ties knots.

"Running an Airplane Without Danger:" After years of flying and instructing others how to fly, A. C. Beech has invented a machine on which every exercise of flying can be learned without leaving the ground. An enormous fan forces strong currents of air through the wings. As the tutor-machine is controlled by levers similar to those in a regular machine, its handling becomes instinctive.

"The Principle of the Gyroscope:" Prof. Newkirk, of the University of Minnesota, demonstrates the gyroscopic principle of the monorail car and the motion of the earth, the rotation of which causes the axis to set north and south. Wrestling bouts with the gyroscopic bar-bell and dumb-bell are clearer than words in explaining the principle; that a spinning body resists any effort to change the direction of the axis.

"Student Officers:" Young Americans who will fight Germany are taught how to handle big guns, battleships, and all the up-to-date methods of warfare.

"When a Big Car Goes By:" How we feel when our friends pass our "flivver" in their big car is shown in this animated drawing from "Life."

MUTUAL STAR PRODUCTION.

THE BRIDE'S SILENCE (American—Five Parts—Sept. 10).—The cast: Sylvia Standish (Gail Kane); Paul Wagner (Lewis J. Cody); Nathan Standish (Henry A. Barrows); Bull Ziegler (James Farley); Bobbins (Robert Klein); Ford (Ashton Dearholt). Directed by Henry King.

Sylvia Standish, daughter of a distinguished

MIRROROID
The Supreme Projection Surface
For 10 years the unquestioned leaders—the acknowledged standard of screen perfection.
More than 10,000 exhibitors in all parts of the world testify to its pre-eminence.
Let us show you—Samples on Request.
J. H. Genter Co.
INC.
Newburgh
New York

family and jealous of the family name, believes a member of that family responsible for the murder of Nathan Standish, her brother, who is mysteriously stabbed from behind a portiere.

Sylvia discovers the knife with which the deed was perpetrated and hides it. Bobbins, the footman, known to have hated Standish, comes under suspicion of the crime. To preserve the Standish name, Sylvia allows Bobbins to be dragged away to jail.

"Bull" Ziegler, a detective, suspecting that the surface indications concerning the murder are false, pursues his investigations privately, to the horror of Sylvia, who is haunted by remorse. On the insistence of her father, Sylvia marries Paul Wagner, the district attorney. Her fear of an exposure is thus emphasized.

Meantime Ziegler has become convinced that Bobbins is innocent, and that an effort is being made to convict him of another's crime. He suspects Sylvia. Having pursued the young wife to a retreat in the mountains, to which she has been sent by her husband, Ziegler is in time to witness the clearing up of the mystery and the clearing of the Standish name of the crime, through confession of a girl suicide that Chester Standish had been her betrayer and that she had killed him in revenge after secreting herself in his home.

OUTCAST (Empire—Six Parts Sept. 10).—The cast: Geoffrey (David Powell); Valentine (Kathryn Calvert); Hugh (Richard Hatteras); Tony (Jules Raucourt); Mr. Guest (Herbert Ayling); Lord Moreland (Reginald Carrington); Mrs. Guest (Kate Sargeantson); Taylor (H. Ashton Tonge); Gerald (V. L. Granville); Bemish (Maud Andrew); Miriam's father (James Malaidy); Miriam (Ann Murdock). Directed by Dell Henderson.

Miriam, a beautiful girl without near relatives, meets, loves and is betrayed by a handsome adventurer who later abandons her to marry an old woman with money. When the child is born, Miriam finds herself without friends or funds.

Compelled to take to the street for funds to save her child from starvation, she sells herself for naught, because the child dies. She buries her hopes with the baby and, despairing of any future for herself, adopts the life of a courtesan.

Taken up by Geoffrey Sherwood, a London barrister who has been jilted by his fiance, Miriam becomes Sherwood's mistress. She hopes he will marry her, but as time goes on and the influence of his former fiance is re-established, this hope lessens. Valentine is married to a man of great wealth, but remains unhappy. Sherwood convinces her that all must be over between them. He then offers marriage to Miriam, and after being wed in a little Scottish kirk they start for Buenos Aires.

THE RAINBOW GIRL (Five Parts—Sept 17).—The cast: Mary Beth (Juliette Day); Richard Warner (George Fisher); Amos (Charles Bennett); Christiana (Lillian Hayward); Plugger (Louis Morrison; Mme. Lavarenne Du Bois (Emma Kluge); Eva Bangaway (Marie Robertson).

Mary Beth never was grum or grouchy, not even when her daddy came home to say his job was gone and he was too old to get another. She said: "Don't be sad. Here's my money to tide things over."

Mary had been saving a small legacy to get a musical education, but she gladly sacrificed herself to make her daddy comfy. To help out a little better, Mary put an ad in the paper for a roomer for the attic.

Richard Warner, a poor musician, was looked upon as a joke where he tried to sell his songs. He needed a room and took the one in Mary Beth's attic. They fell in love at once. Both lied and said they had been unfortunate in love, that they both had sweethearts and some day they hoped to patch things up.

Poor Richard got shabbier and shabbier and finally hungry. He just couldn't put his ballads over. He was desperate, so came home and chancing to find a book which quoted Pliny as saying it was fine to commit suicide; turned on the gas and closed the windows. But a plate of biscuits and a pot of tea saved him from the great beyond. Mary Beth brought them up and when he had eaten them he felt so good that he wanted to live.

It was well he did, for the next day Mary took his song about the rainbow girl to Old Plugger, the music publisher, and sold it. Now Richard had lots of money, yet he wasn't happy.

He was thinking about that sweetheart of Mary Beth's. He wanted to see the thing squared up, so he said, "I'll give her up and get out." But Mary Beth caught him in his exit.

"Aw, I fibbed," admitted she.

"Well! well, so did I," he breathed, close in her embrace. Can't you hear the sweet wedding bells.

SIGNAL.

THE LOST EXPRESS (Signal—Chapter 1—Two Parts—Sept. 17). The cast: Helen Thurston (Helen Holmes); Pitts (Leo Maloney); The Baron (Thomas G. Lingham); Valquez (V. O. Whitehead); Charles Bonner (William Brunton); Francis Murphy (Edward Hearn); General Thurston (John McKinnon).

Helen Thurston is the daughter of General Thurston, inventor-financier—man of wealth. Thurston owns a new invention for granulating gasoline, a mechanical invention affecting combustion, without which granulated gas is useless.

Thurston's mansion is outside Capital City near Landport. With him live his daughter, Helen, and Gaston Pitts, private secretary. Thurston regards Pitts as a future husband for Helen, who distrusts the man.

The representative of a foreign government, Valquez negotiates for rights to Thurston's process. Thurston is obdurate. Valquez hires crooks to obtain the device. In this gang are "The Leach," "The Baron" and "The Hare." "The Hare" has a harelip. He resembles Pitts but for that deformity.

This gang burglarizes the Thurston place. Helen gives the alarm. General Thurston is paralyzed by a bullet wound.

Helen hires an express train to transfer the invention and models to a city bank vault. The express train completely disappears between stations from a single line of rail with no switches. Helen rescues the crew of the missing train in a desperate leap from a speeding engine to a wagon pulled by runaway horses.

CUB.

OFFICER JERRY (Cub—One Reel—Sept. 20).—The cast: Jerry (George Ovey); Bill (George George); Pete (Gordon MacGregor); Jack (John J. Hayes); Tilly (Beulah Booker); Bess (Eve Southern). Written and produced by M. H. Fahrney.

Jerry becomes enamoured of a maid servant in the home of a wealthy newly married couple. His flirtation is interrupted by the arrival of Jack and his bride. Jerry sticks around while Jack opens a letter from Bill, a wild-eyed gun man who is enraged at Jack's marriage to Bess. Bill threatens Jack's life and Jack writes a note to the police demanding protection. He gives the letter to Tilly who has been granted an afternoon off. Jerry meets Tilly and promises to mail the note. Tilly leads Jerry to a dressmaker's where several dummies appeal to his sense of humor. Jerry and Tilly select a seat in the park where they expect seclusion but the inevitable cop drives Jerry from his new found love. Jerry opens the letter he promised to mail. A sergeant appears. Jerry peaches on the amorous cop who is fired. Jerry runs to the dressmaker's where he steals a dummy. Returning, he throws the dummy in the lake, rushes up to the humiliated cop and points to the dummy and tells him it is Tilly. The boy discards his uniform, leaps in the lake and drags the dummy ashore while Jerry dons his uniform and applies to Jack as preserver of the peace.

Tilly recognizes Jerry, serves him a repast in the kitchen while Bill and his chum Pete arrive and make matters uncomfortable for Jack. His bride covers Pete while Jerry, roused to action, covers Bill. The real cops arrive, ending the family's and Jerry's troubles.

Miscellaneous Subjects

BUTTERFLY PICTURES.

THE LITTLE PIRATE (Five Parts—Sept. 10).—The cast: George Drake (Charley West); John Baird (Frank Brownless); Virginia Baird (Gretchen Lederer); Margery (Zoe Rae); Butler (Mr. Titus); Maid (Lilian Peacock); The Boy (Burwell Hemerick). Story by N. Shannon. Produced by Elsie Jane Wilson.

Over the home of John Baird a pall has

CLUNE FILM PRODUCING CO.
Los Angeles, California
Producers of "RAMONA" (8½ reels) and "THE EYES OF THE WORLD" (8½ reels)
Harold Bell Wright's famous love story of adventure, of which nearly 2,000,000 copies have been sold, magnificently reproduced.
Available for state rights

"ARGONAUTS OF CALIFORNIA"
DAYS OF '49
A Thrilling Historical Masterpiece in 10 Reels
Grafton Publishing Film Company
LOS ANGELES, CALIFORNIA

? SHOULD SHE OBEY ?
A GRIPPING 7-Reel Drama of Divorce, directed by George Siegmann.
FOR STATE RIGHTS
Address
RENOWNED PICTURES CORPORATION
AKIBA WEINBERG President
1600 Broadway New York City

FOR SALE
Mailing Lists
MOVING PICTURE THEATRES
Every State — Total 24,000
Price, $3.50 per M.
1400 Film Exchanges $4.00
206 Manufacturers and Studios $1.50
235 Picture Machine and Supply Dealers $1.50
Particulars
A. F. WILLIAMS, 166 W. Adams St., Chicago

The Conservative
AMERICAN MASTER ORGAN
insures
The lasting approval of the Public
as well as more business
The Conservative
always wins in the long run and it is permanent popularity that counts in your success and accounts for the success of
The American Master Organ
Manufactured
Lakeview, Paterson, N. J.

THAT SILENT EASY RUNNING PROJECTOR
Which has replaced a "STARTLING NUMBER" of the so-called popular machines of the "NOISY" variety, has INCREASED the BUSINESS of many theatres for the reason that the patrons are not annoyed by that constant "NERVE-RACKING SOUND." For the machine with a "CONSCIENCE" and "RESPECT" for the people's Nervous System, consult
B. F. PORTER, On the Square at Times Square, 1482 Broadway, New York

fallen. Baird faces financial ruin. Weary and haggard he arrives at his attorney's offices. "Get those securities of Margery's and raise a few thousand on them to tide you over," suggested the attorney.

Baird explained his plight to Virginia, his wife, asking for the securities of Margery, their child, but she refused to give them up.

Virginia asks Drake to get the securities, and, though reluctant, he consents. Drake has just bought a new auto and asks Virginia to gó for a spin with him. A bearing is burned out and the mechanic informs Drake it will take about an hour and a half to fix it. Virginia is hungry, so they go to a roadhouse, not knowing it is a notorious place. Virginia suggests Drake phone Baird of their predicament, but he says it is unnecessary.

That evening Baird tells Virginia he knows Drake is almost a member of the family, but others may put a meaning upon the easy companionship between them. Virginia says she is sorry she refused to let him have the securities, which she now offers him. Baird says he will get them from the bank, but she says she sent Drake for them. Baird is furious, saying she confides in Drake and mistrusts her husband, and insists she must think a great deal of Drake. Virginia, dumb with outraged pride, leaves the room. Baird has already received word that, thanks to an unknown friend, they have weathered the storm.

Drake has placed the securities on the table of his room when Baird arrives and asks for them. Drake goes to his room, only to find them gone, and the butler declares he has no idea who could have taken them.

Virginia has, meanwhile, left a note, saying she has gone to her Aunt Sarah's until he regains his reason and begs her forgiveness. Margery comes to him that night. Baird tries to comfort her. The child writes a note to her mother, saying everybody forgives her and loves her very much, so to come right back home again, and signs it, "Your Loving Husband." Margery dresses, leaves the house quietly and rides away on her pony.

A voice commands her to halt, and a blunderbuss is pointed at her through the bushes. It is a boy playing that he is Captain Kidd and searching for buried treasure. Margery joins his band and they row across the lake into his cave. Margery and "Captain Kidd" see a man bury something and then hurry away. They dig up what he buried and are disgusted to find only a package of papers, which "Captain Kidd" puts in his pocket. They eat most of their supplies, and terrified by stories the boy reads, Margery finally begins to cry and wants to go home. Meanwhile, the pony has returned home, and Baird is frantic. Searchers find hair ribbon in the lake. Baird goes to tell Virginia. Both forget their own troubles in the new one.

Captain Kidd and Margery finally start home in the boat, which begins to leak rapidly. At last there is a happy reunion. Margery shows the papers and declares the butler buried them. Though the butler jumps into the lake to escape, the detectives catch him.

Baird receives word that Drake is the friend who has kept him from ruin. Baird shakes hands with Drake, whom Margery hugs and kisses, declaring that when she grows up she is going to be a pirate's wife.

FOX FILM CORPORATION.

BETRAYED (Five Parts—Sept. 2).—The cast: Carmelita Carruti (Miriam Cooper); Carpi, her father (James Marcus); Leopoldo Juares, outlaw (Hobart Bosworth); Pepo Esparenza, lover (Monte Blue); William Jerome, U. S. A. (Wheeler Oakman). Directed by R. A. Walsh.

The story of "Betrayed" centers about Carmelita Carrito, whose condition is that of a peon, but who remains an aristocrat and a coquette at heart, despite Carpi, her fat, filthy father. Carmelita has a lover, Pepo, but her affection goes aglimmering when the bandit, Leopoldo Juares, raids her home. Leopoldo's personality impresses her in a never-to-be-forgotten way.

After Leopoldo departs, Carmelita sits by the window looking silently at the soft Mexican moonlight. Gradually she falls asleep and dreams.

An American army officer, William Jerome, is searching for Juares. Carmelita is fascinated by the Gringo, and tells him Leopoldo is to meet her at the brook.

Leopoldo intercepts the note and arranges a counter plan. He is enraged by the girl's duplicity. He expresses fear lest she catch cold in the evening breeze and forces her to don his coat and put on his hat.

An instant later Jerome, seeing the pair through the bushes, thinks Carmelita is Leopoldo and shoots the woman he loves. The American goes to his death before the firing squad. Then the heartless Carmelita whispers to Pepo, her first lover, that he must get the Americans.

Carmelita awakes. United States troopers, aided by Pepo, are closing in on her house. There the bandit, Leopoldo, has taken refuge.

So Pepo captures Juares and receives the reward.

M. H. HOFFMAN, INC.

THE SILENT WITNESS.—The cast: Sarah Blakeney (Aphie James); Helen Hastings (Gertrude McCoy); Bud Morgan (Junius Mathews); Janet Rigsby (Helen May); John Pelham (Edwin Fosberg); Wilbur Weldon (Roulef E. Cutton); Travers (Jack Sherrill); Richard Morgan (Frank L. A. O'Connor). Adapted from the play by Otto Hauerbach.

The opening scenes are laid in Denver, presenting Janet Rigsby in love with a college student, who later meets his death through a fire. Shortly after, Janet leaves her home and within a short time a son is born to her. Her circumstances through these years are not of the best, but she manages to send her son (Bud Morgan) through college.

While in college he becomes acquainted with the other students, the most of whom are sons of wealthy families. Among these is one who casts a slur on the poor boy's mother. This causes a fight and Bud Morgan kills—as he believes—his adversary. He is held for murder and his father (unaware at the time of his relationship to the prisoner) is the District Attorney. During the trial the facts are brought about so as to clear the boy from the charge of murder and finally bringing his father and mother together.

K-E-S-E.

A MIDNIGHT BELL (Selig—Two Parts—Sept. 3).—The cast: Lemuel Tidd, chief of police (Wm. Fables); Ezekiel Slover, chief of the fire department (James Harris); Amy Grey, the village belle (Amy Dennis); Jonathan Grey, her father (Fred Eckhart); Steve Larabee, Lemuel's right-hand man (Frank Hamilton); Nap Keene, Ezekiel's leading fire fighter (Jim West). Story by Charles Hoyt. Directed by J. A. Richmond.

Lemuel Tidd, chief of police, and Ezekiel Slover, chief of the fire department, are bitter rivals for the hand of Amy Grey. The two resort to all manner of tricks and deceptions in order to gain an advantage.

When fire breaks out in Punktown, the fire department saves the chief of police in a marvelous manner and saves Amy Grey by a still more wonderful feat, by sliding down a stream of water from the fire hose. After both the chiefs have extended themselves to the limit, they drag themselves away from the noise and confusion to resume their listless lives and to give their future strictly to the duties of their respective offices namely, caring for the safety and happiness of Punktown.

PARAMOUNT PICTURES CORP.

EGGED ON (Klever—Aug. 20).—The story tells of Vic's misadventures with a gunpowder formulae which he is intrusted to bring to America from Europe. To guard his secret Vic puts the plans in some eggshells which he keeps in a handbag. He loses the handbag and the wallet, however, and is forced to take a job as a sandwich man in order to earn $5 to cable home.

Just as he has earned enough money to send a cable he is forced to give it up to become a member of the sandwich men's union. While parading on the avenue with the restaurant advertisement he is met by an heiress who insists he have lunch with her. Through a series of manipulations, Vic manages to get another man's coat, but he never does regain his lost formulae. They had been mistaken for real eggs and placed in an incubator to be hatched.

PATHE EXCHANGE, INC.

TEARS AND SMILES (Lasalida—Five Parts—Sept. 2).—The cast: Little Marie (Baby Marie Osborne); Bertrand Greer (Philo McCullough); Marie's Mother (Marian Warner); Louise, a society favorite (Katherine MacLaren). Directed by Wm. Bertram.

Now see what you've done! Poor Mama," said Marie to her father, who in a drunken stupor

RECTIFIER TUBES
burned out, cracked or in pieces. We buy them. Write us and state fully what you have.
H. DAVIS
187 Golden Gate Ave. San Francisco, Cal.

BE UP TO DATE
Install
CORCORAN TANKS
Get No. 8 Price List
A. J. CORCORAN, Inc. 751 JERSEY AVE., JERSEY CITY, N. J.

We do not CUT prices but quote SENSIBLE prices for
DEVELOPING—PRINTING
TITLES—TINTING
CAMERAMEN FURNISHED
ALL WORK GUARANTEED
Standard Motion Picture Co.
1620-21 Mallers Bldg., Chicago

Get acquainted with the
ERBOGRAPH WAY
of Developing and Printing
ERBOGRAPH COMPANY
203-11 West 146th St., New York City

BARGAINS
Variable-speed, 110-volt, A.C. or D.C. motors for Power Machines.
Enterprise Gas-Making Outfits.
Power and Edison Rheostats, Lamp Houses and Magazines.
Parts for Power, Edison and Motiograph Machines.
C. R. BAIRD CO. 24 EAST 23d STREET NEW YORK, N. Y.

SWAAB
Complete
Picture Theatre Equipment
CARBONS AND SUPPLIES
Dept. M., 1327 Vine Street, Philadelphia, Pa.

F DEVELOPING
I PRINTING
L TITLES
M TINTING and TONING
GUNBY BROS., Inc.
145 West 45th St. New York

TYPHOONS COOL & VENTILATE
TYPHOON FAN COMPANY 1544 B'WAY NEW YORK CITY

had flung Marie's mother across the room, where she collapsed and fell to the floor. Angry at the child's accusation, he attempted to seize her, but she ran out of the house. A policeman after a terrific fight arrested Marie's father. Later her mother was taken to a hospital.

Nowhere to go, Marie wandered into a park. She suddenly saw a dog. Picking him up she whispered that they were going to be friends. Her happiness was disturbed by the arrival of a maid, who claimed the dog. Marie refuses to part with her find. Unable to separate them, the maid brings them to the home of Bertrand Greer, a well-to-do broker. Bored with his continual plea for her to adopt a child, his wife finally consents. At this moment Marie was ushered in. Fascinated, Greer adopts Marie.

Marie's mother recovers and pays her a secret visit. Marie begs her mother to take her back, but she refuses, as she is unable to care for her. Finally Marie has her maid dismissed and has Greer hire her mother without letting it be known just who she is.

Sunshine reigns until Marie's father is released from prison. He writes a note telling her if she does not return he would steal the child, and carried out his threat. Greer learned of this and also the truth of Marie and her mother. Rushing to her old home, Greer and the mother find Marie's father had been shot by an officer.

Greer's wife takes an overdose of headache medicine and when Greer arrives he finds her dead. Marie and her mother enter. Greer is deep in thought when suddenly Marie steals over to him. Taking her mother's hand, she places it in Greer's. Her mother tells him she is going to leave. Grasping her hand tighter, and looking at Marie, he begs her to remain.

HEARST-PATHE NEWS No. 60 (Aug. 25).

San Francisco, Cal.—The ties of friendship between America and Japan are more firmly cemented with the arrival of the Japanese Envoys Subtitles: They are entertained by Mayor Rolph and other Western leaders. They visit General Liggett at the Presidio Camp, and get their first glimpse of Liberty's new forces.

Enos Mills, Colo.—Conventionalities of life bore Miss Agnes Lowe, so she wanders forth into the wilds of nature, a true daughter of Eve. Shy even of the camera.

Seabrooke, La.—Two lose their lives when the fast Cincinnati Express is derailed and narrowly escapes a plunge into the lake. Subtitles: The track is soon cleared to enable resumption of traffic.

A Coast Fortification.—Hidden in many secret places along the seaboards lie these huge mortars, ready at a minute's notice to repel invasion. Subtitles: Approved by Committee on Public Information. Frequent tests keep the guns in trim. The shell weighs 1,075 lbs. and requires 325 lbs. of powder. These powerful disappearing guns are a source of relief to many anxious shore dwellers.

New York City.—Farms in the country, farms in back yards, farms atop skyscrapers, farms everywhere in answer to the Nation's call. Subtitles: The old fashioned well, the indispensable feature of every farm, is not forgotten. 'Way up yonder in the cornfields.

San Francisco, Cal.—Big waves and a strong tide make the fifty-five entries in the swim across the Golden Gate battle hard for victory. Subtitles: Numerous boats watch out for the safety of the swimmers. Norman Ross covers the difficult course in 21:13 minutes.

Battle Creek, Mich.—The barracks at Camp Custer, National Army cantonment for this district, will soon be ready for the embryo soldiers. Subtitles: Major Gansser, German by birth, but a true-blooded, loyal American citizen and soldier. The 33rd Michigan Regiment does not wait for quarters to be finished and is already engaged in vigorous sham battles. On the march.

Oyster Bay, L. I.—Colonel Theodore Roosevelt greets the Envoys of bleeding Belgium, whose rights he has so ardently championed. Subtitles: Oh, for a chance at the ruthless invaders who rode roughshod over the little kingdom.

Boston, Mass.—Veterans of the Grand Army of the Republic, six thousand strong, mobilize once again for the annual encampment. Subtitles: Age has bent their backs, but the hearts of the Boys in Blue still beat warmly for America. Old Glory was their standard.

Cincinnati, Ohio (Local).—The boys of the Third Ohio Infantry in the Federal Service since the call to the border, leave under secret orders. Subtitle: Off to duty.

St. Louis, Mo. (Local).—The famous Clendenen Dancing Girls give an exhibition of the beautiful Grecian art at the Municipal Theatre. Subtitle: On with the dance; let joy reign unconfined!

San Antonio, Tex. (Local).—Uncle Sam's boys vie with each other in athletic prowess at a meet held here for the benefit of the Red Cross. Subtitle: The hurdle race is closely contested.

Washington, D. C. (Local).—Mrs. Robert Lansing, wife of the Secretary of State, entertains other Cabinet ladies at a novel luncheon of dried foods. Subtitles: The food before it was prepared. Those present are, left to right: Mrs. Redfield, Mrs. Scott, Mrs. Clark, Mrs. Lansing, Mrs. Pomerene, Mrs. Daniels.

HEARST-PATHE NEWS, NUMBER 70 (Aug. 29).

Mineola, L. I.—The 165th U. S. Infantry, made up of the N. Y. "Fighting 69th," holds its first field mass in training camp. Subtitles: Hundreds of friends and relatives take advantage of the privileges of visiting day. Proud of her soldier daddy.

Overbrooke, Pa.—The rapid advance in railroading is emphasized by the installation of huge electric locomotives on Eastern lines. Subtitles: The engine can develop 7,000 horsepower. Note the ease with which it gets under way. The steam locomotive looks rather small against the new type.

Chicago, Ill.—Wartime interest in marksmanship brings out a very large field for the Grand American trap-shooting meet. Subtitles: Every shot a hit, the standard of the U. S. A. Women vie with the men in sharpshooting skill.

An Atlantic Port.—The German liner Kronprinzessin Cecilie, taken over by the U. S., is placed in drydock for thorough overhauling. Subtitles: Scraping the bottom to remove deposits accumulated during the three years of internment. Captain Robertson, who will command the big vessel under the Stars and Stripes.

Athens, Greece.—The sympathies of the Greek people in the war are clearly indicated as crowds cheer the arrival of French officers. Subtitles: Allied troops join in the great celebration. Leaders of the new government pledge fidelity to the Greek constitution.

Bayside, L. I.—A closely contested tub race is one of the features of the war sports carnival given by the Bayside Yacht Club. Subtitle: Some people discover that a canoe can be easily overturned.

New York City.—Men drafted for the National Army, eager to start on their new duties, get preliminary course on Governor's Island. Subtitles: They drill with wooden guns. Miss Liberty gazes down upon her stalwart sons who soon will battle for her safety.

Gloucester, N. J.—Shipyards are fast attaining the pace set by U-boats, and for each ship sunk there will be another to take its place. Subtitle: This new tanker, Desdemona, is ready for service in the Allied cause.

Sacramento, Cal.—The largest wheat crop ever raised in this district is ready for war needs and the work of harvesting is rushed. Subtitles: These monster machines make quick work of the threshing. Scores of wagons are required to haul the wheat to the elevator pits. Uncle Sam's land army, upon whom may depend the final decision in Democracy's struggle .

San Francisco, Cal. (Local).—The British Recruiting Mission, headed by General W. A. White, arrives to open up the campaign in the West. Subtitle: They review American troops at the Presidio.

Fort Oglethorpe, Ga. (Local).—Four thousand men of the U. S. Army Medical Units participate in a grand review on McDonald Field. Subtitle: Some of the different kinds of wagons used.

THE FATAL RING (Episode No. 11—"The Short Circuit"—Two Parts—Sept. 17).—The house caves in, Pearl extricates herself and the body of the Spider from the smoking debris. She tries to rouse him, but he is all in. Half dragging the Spider, Pearl finally manages to escape without being injured.

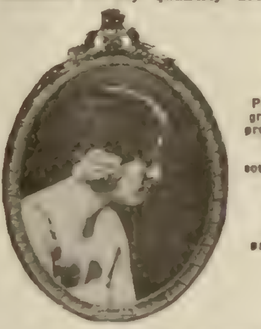
The Spider recovers, Pearl starts back into the flames, half-stifled by the smoke. Looking around, she sees Tom's watch and chain! Meanwhile, Tom, a prisoner of the Order of the Violet God, saves the priestess' life when she is bitten by a spider, and she grants him any favor in her power. Tom requests that Pearl be told of his whereabouts. The Priestess consents.

In the city Carslake gloats over his possession of the Violet Diamond, but is interrupted by the arrival of the telephone man, who wishes to fix the wires. The 'phone rings and the man tells Carslake the call is for him. Unsuspecting, he drops the Diamond on the table. Picking up the

PHOTO - GRAVURE PROGRAM

4 pages, size, 8½ inches long and 5½ inches in width. Picture covers nearly entire front page. 35 BIG NAMES. Write for specimens, $2.50 per thousand in any quantity desired.

New Colored Catalogue Now Ready



The Photogravure program is a real souvenir and will bring you more patrons

LARGE HANDCOLORED PICTURES

Size 22x28 inches. Every prominent player.......... 75c. each

FAC-SIMILE OIL PAINTINGS, all sizes, from $2.50 to $35 framed

THE SEMI-PHOTO POST CARDS, $3.00 per thousand of over 600 players

PHOTOGRAPHS size 8x10, of all the prominent players, 600 different names, 20c each

LARGE PICTURES HAND COLORED, size 11x14, all the prominent players, 20c

GRAVURE FOLDER containing pictures of the prominent players $1.50 per thousand

SINGLE COLUMN CUTS of every prominent player, 60c. each.

KRAUS MFG. CO.
220 West 42d Street, New York
12th Floor, Candler Building

Exhibitors Supply Co.
408 Mallers Bldg., Chicago, Ill.
DISTRIBUTORS OF
SIMPLEX MACHINES
NATIONAL CARBONS
TRANSVERTERS
And All Theatre Accessories

WAR PRICES—Going Down

The well-known "Orpheum Collection" consists of melodramatic music almost exclusively, and is one of the best collections of agitatos, hurries, mysteriosos, short plaintives, etc., on the market. Particularly useful in serial pictures for bringing out the dramatic points. My last edition is printed from the same plates as the first, on a good quality of paper, and sells for these reduced prices: Piano (solo), 1st, 2d or 3d series, 35 cents each; Violin (1st, 2d or 3d series), 25 cents each; Cornet (1st, 2d or 3d series), 20 cents each; Flute, Clarinet, Trombone, Drums (1st or 2d series), 20 cents each.

CLARENCE E. SINN
1103 Grace St. Chicago, Ill.

When writing to advertisers kindly mention The Moving Picture World.

WILL BUY AND RENT FEATURES

We are in the Market for Features, five reels or more; also two and three reel comedies. All films must be in good condition, with a complete line of advertising matter. When writing give full particulars.

THE EXHIBITORS MUTUAL FILM EXCHANGE
Balboa Hts., Canal Zone, Panama

'phone, he receives a shock and endeavors to drop it, but is unable to do so. The man takes the Diamond and escapes. The housekeeper cuts the wires and saves Carslake. Searching the man's coat, which he left behind, Carslake finds this note: "Sapper—Get the Diamond. Bring it to me at Pearl Standish's lodge in the Adirondacks." Carslake leaves immediately. Gravina, one of the priestess' spies, starts on his mission to Pearl, meets Carslake; informs him where he is going and learns of the diamond. He advises he will send Pearl on the trail, but she need never reach Tom.

Sapper gives the Spider the diamond. He unwraps it and gives it to Pearl. Pearl learns of Tom's whereabouts and starts off. Galloping along, Pearl sees Carslake and his benchman rushing towards her. She is about to pass a low hanging bow. Reaching up, she grabs hold of it, letting her horse run from beneath her. Carslake catches her and demands the diamond. She hands it to him. Worried over Tom, Pearl gains the assistance of some constabulary officers. At sundown Tom is to die, according to the decree of the Secret Order. The Priestess takes the scimitar and is ordered to carry out the death sentence. She looks at it in horror and starts towards Tom. Raising the knife, she is about to strike as the film fades out; the cavalry gallops towards the den.

Pearl fires and hits the Priestess in the hand. She drops the knife and flees. Pearl rushes to Tom and unbinds him. "Now that I have you, I simply must get the diamond," says Pearl.

Carslake and his adherent catch a train as Pearl comes galloping towards the station. Seeing that she has missed the train, Pearl jumps into a machine and passes the train. She jumps out and on to the railing of the bridge. As the train is passing beneath, she drops on to the train and goes into the coach where Carslake is. Pearl speaks to the astounded Carslake. "The Diamond, please." Carslake smiles as his adherent comes behind Pearl and holds a stiletto at her ribs as the film fades.

SEVEN PEARLS (Episode No. 2, "The Bow String"). Two Parts.

Harry Drake discovers that the masked figure who held him up is Ilma. When they realize the intruder has departed, they discover the pearl has disappeared. Harry tries to comfort Ilma. He tells her that he loves her, but she tears herself away from him saying, "Love me? Do you realize how I must pay for those pearls?" She then tells Harry she must go into the Sultan's harem or see her father killed, if she cannot recover the pearls.

Harry offers to co-operate with her and Ilma suggests he pretend to join Grady's gang. He agrees to do so.

Ilma is traced by the Sultan's executioner, to Harry's apartment. Standing outside the door, he overhears their conversation. Nemesis, who secured the pearl from Harry and Ilma, has been overcome by the executioner who takes the pearl from him.

Harry again tells Ilma he loves her and is about to kiss her when he hears a knock at the door. He looks through the keyhole and assures Ilma no one is there. She points to the floor, starting back in terror as she sees a bow string, used to strangle women of the harem who flirt, slipped under the door. Later the pearl is mysteriously returned to Ilma, and Harry, gambling for Jack's pearl, loses his own.

That night, a member of the gang, sneaks into a rich man's residence. He is followed by [illegible] gallery, decorated by suits of armor, Jack dons one of the suits. Drawing his sword, he starts to cut out one of the pictures. He is interrupted by Ilma, who demands his pearls. He tells her he cannot get at them through his armor. He overcomes Ilma and, tying her to a chair resumes his work.

The door opens, and a scond figure in armor enters. Jack fumbles for his gun but is unable to get it from under his armor. The strange figure draws his sword and he and Jack fight like knights of old. Jack is overpowered. The stranger proves to be Harry. Recovering the pearls, Harry gives them to Ilma, and starts towards the window after Jack, who tries to escape. Ilma backs towards the curtain. In an instant some unknown throws a curtain over her head, takes the pearls and escapes.

TRIANGLE FILM CORP.

[illegible] —The cast: Viola Strathmore (Louise Glaum); Curtis de Forest Ralston (George Webb); Anita Carew (Dorcas Matthews); Borul, Egyptian servant (Lee Hill); Burr Britton (T. S. Guise); Druce Winthrope (Hugo Koch); Oscar Brent, stage manager (Milton Ross). Story by John Lynch and M. Katterjohn.

Two girls become acquainted while waiting in a railroad station on the way to New York, where both expect to make careers. Violet Striker, flashly dressed, expresses her opinion that a girl must four-flush to get ahead in the world, while the other, Anita Carew, believes that success is attained only by work.

The two are brought together later in a strange situation. Violet, under the name of Viola Strathmore, has gained success as an actress through the friendships of masculine admirers. One of these men is a young playwright, Ralston, whom Anita has married. In a vain attempt to keep his affection, Mrs. Ralston visits Viola to plead with her. She is spurned by the audacious beauty, and her pride is crushed when her husband makes his appearance in the apartment, shamelessly boasting of his love for Viola.

In Ralston's play, "Vanity," Viola makes her great hit, but it is not lasting, for the man who has financed the production turns against her when he discovers her faithlessness. In a moment of mad fury Viola kills Ralston, whom she believes to have caused her downfall. Her only friend is the Egyptian servant, who has cherisheda certain love for her.

The climax comes when this barbaric lover defies the law that seeks to punish her, and the woman reaps the penalty of her lustful career.

WORLD FILM.

TIDES OF FATE (Five Parts—Sept. 3).—Fanny Clawson is rescued from a runaway horse and a watery grave by Stephen King, a newcomer to the village. He is a flashy, agreeable adventurer, and Fanny's gratitude turns to love. When Claudia's husband, Ezra Nelson, the mayor of the town, expresses a doubt regarding King's character Fanny upholds King.

Captain John Cross, of the Northwest Mounted Police, is spending his vacation in the village. He is attracted by Fanny, but she has eyes for King only. On the day of his return to duty, Cross experiences a keen disappointment when he reads of the engagement of Fanny to Stephen King.

Ezra shows King a report from a private detective that King has served a prison term for counterfeiting. King denies this. He urges Fanny to marry him and go to the city at once.

In the Northwest, a year later, the Mounted Police round up a band of train robbers, and Cross, still suffering from the effects of his nervous breakdown, loses his nerve and deserts. Charged with cowardice, Cross is discharged without honor. Fergus, his friend, not believing Cross cowardly, resigns his commission to go with the dishonored man.

King's indifference to his wife, and the mystery with which he surrounds his occupation causes her [illegible]

The appearance of a new counterfeit note results in the Government agents following a clue to the corner grocer, from where it is traced to Fanny.

In accordance with instructions received from King, urging her to express him the iron ore which he has hidden under the couch, Fanny pulls out a heavy box, speculating as to its contents. The Government agents come upon her with the box, which contains counterfeiter's plates. She is arrested and convicted on circumstantial evidence. Hoping to retrieve the past, Cross, accompanied by Fergus, enlists in the service of Uncle Sam. In the Philippines, they are among the soldiers sent to quell an uprising among the Moros. Cross, single-handed, volunteers to go for aid. Fergus follows. The natives are put to rout.

King escapes to the coal district, where he hides among the miners. At the prison entertainers give a performance. One, noting Fanny's distress, secures her services in helping to dress. After hearing her story she persuades Fanny to escape in a suit of boys' clothes.

At the mines, King gambles and loses his watch. The boss discharges King. The following day, after an accident, one of the miners is brought up dead. Because of the watch he wears, engraved "Stephen King," he is identified as King.

Broken in spirit Fanny arrives at the home of Claudia who makes her welcome. Fanny reads of the death of Stephen King, the notorious counterfeiter. Relieved, she looks forward to a

He is going over the top! and he needs a smoke to cheer him up!

Americans, our fighting men in France need tobacco. They are giving their lives to defend you. Do your part to make them comfortable during the dreary hours in the trenches.

Twenty-five cents provides enough tobacco to make one of our gallant defenders happy for a week. $1.00 sends a month's supply.

Prominent magazines and newspapers stand back of this movement. The War and Navy Departments endorse it.

A War Souvenir for You

In each package is enclosed a post card addressed to the donor. If these come back they will be war souvenirs much treasured.

Mail Coupon Today

"OUR BOYS IN FRANCE TOBACCO FUND"

19 W. 44th St. New York

Gentlemen:

I want to do my part to cheer up the American soldiers who are fighting my battle in France. If tobacco will do it—I'm for tobacco.

(Check below how you desire to contribute)

I send you herewith ...., my contribution toward the purchase of tobacco for American soldiers. This does not obligate me to contribute more.

I enclose $1.00. I will adopt a soldier and send you $1.00 a month to supply him with "smokes" for the duration of the war.

Name. ....

Address. ....

For the fullest and latest news of the moving picture industry in Great Britain and Europe.
For authoritative articles by leading British technical men.
For brilliant and strictly impartial criticisms of all films, read

THE BIOSCOPE

The Leading British Trade Journal with an International Circulation

85 Shaftesbury Avenue, London, W.
Specimen on Application

NOW IS THE TIME

Decide on EVANS' DEVELOPING and PRINTING SERVICE.

The responsibility and experience it will bring to your productions will enhance their value greatly in the eye of the critical public. Promptness is another feature that will commend our service to you when you are in a hurry.

EVANS FILM MFG. CO., 416-24 West 216th St., New York City Telephone St. Nicholas 3443-3444

An Invitation

is cordially extended to

The Motion Picture Trade

to attend

MR. IRA M. LOWRY'S

private presentation of

"FOR the FREEDOM of THE WORLD"

In Eight Parts Featuring

E. K. LINCOLN

with

BARBARA CASTLETON
and ROMAINE FIELDING

Story by CAPT. EDWIN BOWER HESSER

10 O'CLOCK A. M., MONDAY, SEPT. 10

at the

BROADWAY THEATRE

Broadway and 40th Street, New York City

new life, but her brother-in-law drives her from the house.

Their terms of enlistment having expired, Cross and Fergus return to America. Ill with fever, Cross remains in New York while Fergus continues to the Northwest. Under an assumed name, Fanny is living in New York. Cross rents a room in the same boarding house. Weakened by the journey, Cross drops **a bottle of medicine** and groans. The landlady and Fanny rush to his aid. Weeks pass, and with the return of his health, comes love for Fanny.

A Sergeant from the Mounted brings the news that Cross' commission has been restored at Fergus' intercession. His name cleared, Cross proposes to Fanny, who recalling her prison record, fears to share her disgrace with the man she loves, and does not give him an answer.

Later Fanny is seen by King, the fugitive from justice. He follows her to the boarding house, where he demands money. When she refuses, there is a struggle and Cross comes to her aid. Fanny calls for police, and in an attempt to escape King is shot by the policeman. In his dying confession, he clears Fanny of the counterfeiting charge, saying she had no knowledge of his work.

Cross tells Fanny King has cleared her name. They start life anew.

THE MARRIAGE MARKET (Five Parts—Sept. 10).—At an auction sale of thoroughbred horses, Helen Grant bids against Eric Foxhall for Dandy Dick. The horse goes to Helen for five thousand dollars. Foxhall, learning of activity in steel, requests the stock Grant had pledged to him. Grant stalls him off. Foxhall goes to Beale and Marlowe to purchase Southland stock. Here he is shown the stock certificates which Grant had left as security. Beale promises to secure the stock for Foxhall if he can. Foxhall is enraged to find it is the same stock for which Grant had given him a receipt as security for the loan. He confronts Grant, threatening to arrest him. When Helen learns of her father's predicament, she determines to do all in her power to save him.

She goes to Bradley Spayden for a loan of a hundred thousand, offering a pearl necklace and their home, but Spayden says she is the thing he desires most. Putting aside her love for Marlowe, she agrees to marry Spayden. He writes a check for a hundred thousand, payable to Mrs. Helen Grant Spayden. They are married and Helen rushes to her father's office. With the check she buys from Foxhall her father's receipt for the stock certificates. Foxhall remarks she sold herself cheaply—he would have paid a million! Marlowe denounces Helen. A shot rings out—her father ignorant of the fact that Helen has saved him, has killed himself. Richard pleads with Helen to annul the marriage before it is too late, but she decides to stand by her bargain. At his club, Spayden regards his marriage as an occasion for getting drunk. As time passes, Helen learns the full meaning of disillusion. Spayden exhibits her to his maudlin friends as the best little thoroughbred he ever owned. Mortified beyond endurance, Helen sells her jewels, and has Beale invest the money for her.

Beale advises Helen she must have five thousand dollars to safeguard her investment. She decides to sell Dandy Dick. She phones Foxhall. He asks her to come to his house. She writes Beale to have Marlowe meet her at Foxhall's at eight-thirty, that she may give him the money to cover her investment. Foxhall offers to lend Helen the money. She realizes his insinuation, and when he attempts to embrace her, she spurns him

Not finding Helen at home, Spayden learns she has gone to Foxhall's.

The struggle between Helen and Foxhall ends in her threatening him with his revolver. There is a furious ringing of the doorbell. Foxhall rushes Helen into the bedroom. He pulls out his cigarette case, showing a bullet imbedded in it. Spayden rushes in, demanding to know where Helen is. They hear a noise in the next room. Spayden strikes Foxhall down, and drags Helen out. Believing she has killed Foxhall, she swoons. Spayden picks up the revolver and shoots Foxhall. He falls back dead. Horrified, Spayden leaves through a window.

Richard Marlowe finds Helen and Foxhall, both apparently dead. Helen comes to, and Richard believes she has killed Foxhall. He takes her to his mother's home. Marlowe is arrrested for the murder of Foxhall, and pleads guilty. In the days of her convalescence, all knowledge of Marlowe's trial is kept from Helen. Marlowe is pronounced guilty. Helen hears a newsboy calling an extra, and discerns Marlowe's name. With the aid of her nurse, she rushes to court, declares Marlowe innocent, saying she killed Foxhall. Among the spectators are Spayden and Grimes, Foxhall's butler. As Helen confesses, Spayden starts to sneak out, but Grimes yells to have him stopped. Spayden is brought back, and Grimes swears he saw Spayden kill Foxhall. Grimes tells his story.

For fifteen years he has been in the service of Foxhall, whom he hated and despised. After Spayden left, Grimes stole the money Foxhall had prepared for Helen. Spayden denies the story, but he is dragged off by attendants. In another room, he shoots himself. Helen and Richard are reunited.

BETSY ROSS (Five Parts—Sept. 17).—Betsy Griscom, living in Philadelphia at the beginning of the Revolution, is the daughter of a Quaker. Clarissa, her sister, wearing Betsy's cloak, keeps tryst with Clarence Vernon, an officer in General Howe's Army. On her way to meet Joseph Ashburn, owner of a trading vessel, Betsy meets Clarissa. Taking the wrap from her, Betsy goes on to her trysting place. When Joseph expresses a fear that her father will not consent to her marriage, Betsy is for declaring war on her father. Vernon sees Betsy in Joseph's arms, and he believes Clarissa is playing him false. When Betsy has left, Vernon says Mistress Griscom is his. In the duel, Vernon is struck down by Joseph. The town crier, Ketch, urges Joseph to escape. Throwing his hat and cloak into the river, Joseph departs.

Joel Radley, a renegade, finding Vernon wounded, realizes he will be well paid for befriending the rich officer. When Ketch calls for help, Radley kills him. Vernon comes to and Radley shows him Ketch's body, saying Vernon had killed the crier. Radley assures him he will save him if paid well. Radley helps Vernon to his home. Radley compels Vernon to introduce him as a trusted friend, saying he will make a valuable spy for General Howe.

Betsy learns Joseph has been drowned. A year later she marries John Ross, who is afterward killed. Then Betsy becomes proprietress of an upholstery shop. Later Joseph, under the name of Nathaniel Wheatley, has become aide to General Washington. Clarissa is driven from her home and Betsy cares for her.

Disguised as a Dutch vender, Vernon comes to Philadelphia. His resignation from Howe's Army has been accepted and he is waiting to join the American Army.

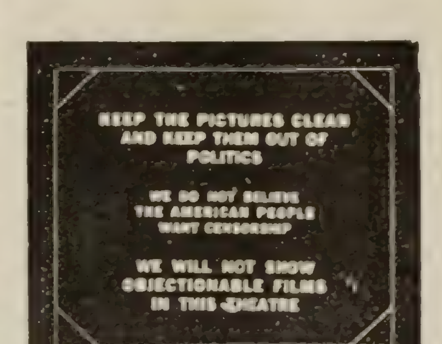
Betsy suspects Vernon is a spy, when Clarissa tells her she saw him in disguise. As Lieut. Wheatley, Joseph comes to Betsy's shop. Both are startled. Washington commissions Betsy to fashion the country's first flag. Joseph confesses he is a murderer. She promises not to betray him. Unable to go to Clarissa, Vernon urges his mother to reassure her. When the minister accuses Betsy of harboring a scarlet woman, she swears the child is her own. Mrs. Vernon insinuates Betsy's shop is a harbor for spies. Vernon peers through the shop window, and when Joseph is about to shoot, Betsy says a shot may alarm someone who is ill upstairs. Joseph believes she is harboring either a lover or a spy.

Betsy spurns the money offered by Mrs. Vernon, who says her son denies the marriage to Clarissa. Vernon rushes in. He is being pursued by American guards. He pleads with Betsy to hide him. Betsy sits in a chair and covers Vernon with the flag. Betsy smuggles Vernon into a closet. Washington calls to get the finished flag. Joseph asks to be permitted to retain the guard. When he refuses to explain why, he is placed under arrest. Washington gives him a letter to Benedict Arnold, ordering Joseph to report his arrest in person to Arnold. Arnold sends Joseph back to Washington with papers which had been captured on an enemy messenger.

Realizing that through his love for her, Joseph is being dishonored, Betsy confesses there is a spy in the house—her sister's husband. Joseph returns. Washington tells him his position has been explained by Betsy, and asks Betsy to turn her prisoner over to Joseph. When Joseph sees Vernon, he realizes he is not a murderer. Vernon is tempted to go to Clarissa, but he steels himself and leaves with Joseph. Betsy assures Clarissa that she has seen Vernon and heard from his lips that she is his wife. The next morning Betsy comes upon the packet which Joseph had brought from Gen. Arnold. She reads Vernon's name and realizes it must be his discharge from Gen. Howe's Army. Knowing his life is in jeopardy, Betsy rushes to Washington, only to find Joseph has taken Vernon to Gen. Arnold. Believing Vernon already convicted by the Court Martial, General Washington writes a release, with which Betsy goes on an adventurous ride to General Arnold's headquarters.

Radley is suspected by the Americans and arrested. Thrown into Vernon's cell, he confesses he killed Ketch. Vernon is found guilty. Radley is also sentenced to be shot. Betsy arrives, but is told the spy has been executed. As the body is carried out, Betsy finds it is not Vernon but Radley. As the squad aims to fire at Vernon, Gen. Arnold stops the execution, and Vernon is permitted to return to his wife and child, an honorable American. Joseph looks on, unable to understand the relation between Betsy and Vernon. Betsy explains, and his faith restored, Joseph folds Betsy in his arms.

Censorship
is the
Bogey Man
of the
Moving Picture Industry



KEEP THE PICTURES CLEAN
AND KEEP THEM OUT OF
POLITICS

WE DO NOT BELIEVE
THE AMERICAN PEOPLE
WANT CENSORSHIP

WE WILL NOT SHOW
OBJECTIONABLE FILMS
IN THIS THEATRE

This is one of the set.

We have prepared and are distributing at cost

A Set of Nine Anti-Censorship Slides

(All Different)

As a means of self preservation Exhibitors everywhere should constantly fight the proposed discriminatory control of their business.

Picture theatre patrons can aid materially in the fight and will if the subject is kept constantly before them.

The set of nine slides, carefully packed, will be sent postpaid on receipt of $1.00.

Address
MOVING
PICTURE
WORLD
17 Madison Avenue
New York City

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compare with the standard of the MOVING PICTURE WORLD? There's a reason.

Classified Advertisements

NOTE TERMS CAREFULLY

Remittances must accompany all orders for classified advertisements as follows: One dollar per insertion for copy containing twenty words or less. Five cents per word on copy containing over twenty words. Each word to be counted including names and addresses.

NOTICE TO ADVERTISERS:—The Publishers expect that all statements made in every advertisement will bear the strictest investigation.

SITUATIONS WANTED.

OPERATOR, strictly experienced, desires position first-class theater only. Handle only best equipment. Perfect projection guaranteed. Henry Alsman, Dyersburg, Tenn.

HELP WANTED.

WANTED—Violinist with up-to-date library for small orchestra; also pianist for high-class theater in Iowa. Playing best picture attractions, road shows and vaudeville. Seven-day town, matinee and night. Only capable artists answer, stating your experience and salary for permanent position year round. Iowa, care M. P. World, N. Y. City.

BUSINESS OPPORTUNITIES.

FOR SALE—Theater and store building, store rents for one hundred twenty-five per month. Address J. Rantschler, Harlem, Mont.

THEATERS FOR SALE OR RENT.

FOR SALE—Only motion picture theater in Menominee, Michigan. Population ten thousand. Seating four hundred and fifty. Popular, doing good, nicely equipped. Needs management. Write or wire owner, Campbell, care Strand, Escanaba, Mich.

THEATER TO RENT IN WORCESTER, MASSACHUSETTS (THE CITY OF PROSPERITY). CITY OF 175,000 PEOPLE. CENTRALLY LOCATED, SEATING 1,100. APPLY F. W. TAYLOR, 438 MAIN ST.

EQUIPMENT FOR SALE.

GUARANTEED MACHINES—Slightly used type S-1917 model, Simplex motor drive, factory guarantee, at reasonable prices. Room 206, 1482 Broadway, N. Y. City.

FOR SALE—A full moving picture house equipment. 300 opera chairs, machines, operating booth, fans, and miscellaneous equipment. Reasonable price to quick buyer. Must vacate at once. Address Box 23, Norwalk, Conn.

USED opera and folding chairs, large quantities in stock, also upholstered, all in excellent condition. Bargains. Atlas Seating Co., 10 East 43d St., N. Y. City.

$125.00 BUYS my complete, good-as-new, 110-volt, direct-current, motor-drive Power's 6A moving picture machine, with rheostat and lenses. H. David, 711 So. Kedzie Ave., Chicago, Ill.

3000 OPERA CHAIRS, steel and cast frames, 60c up. All serviceable goods, cut prices on new chairs. Six standard asbestos booths. Send for weekly list of close outs and save half. J. P. Redington, Scranton, Pa.

144 VENEERED CHAIRS twenty inch, suitable for moving picture theater or lecture hall. Price, 75c each. D., care M. P. World, N. Y. City.

FOR SALE—6A Power's machine, used 30 days. New 50-ampere tube. H. L. Salmon, 2725 No. Clark St., Chicago, Ill.

FOR SALE—Complete outfit 400 chairs Simplex and Motiograph, 1917; Mansville booth, coils fans screen etc., whole or part. Bargain. Write Crawford 822 Wood St., Wilkinsburg, Pa.

CAMERAS, ETC., FOR SALE.

PRESTWICH M. P. Camera, not much used, good condition. Ziess Tessar lens, tripod, about 4,000 feet Florida views. Also printing machine. All in good shape, bargain to early buyer. W. F. Hitchins, 366 Centre St., Bloomsburg, Pa.

DAVID STERN COMPANY, INCORPORATED. "EVERYTHING IN CAMERAS" PIONEERS IN THE MOTION PICTURE FIELD———— SPECIAL————400 ft. U. S. Professional Automatic Dissolve, Forward and reverse, regular and trick crank with Pan. and Tilt Tripod, $250.00. EXCLUSIVE DISTRIBUTORS FOR THE DAVSCO. AGENTS FOR THE UNIVERSAL. WRITE OR WIRE FOR OUR SPECIAL PROPOSITION. DAVID STERN COMPANY ————"Everything in Cameras." In business since 1885. 1027-29 R Madison St., Chicago, Ill.

TO ALL INTERESTED IN MOTION PICTURE CAMERAS. WRITE AT ONCE FOR BEST BARGAIN LIST OF USED UNIVERSAL CAMERAS. LARGEST SELECTION IN THE COUNTRY, NEW AND USED. PRICES: 1915 MODELS, $185.00, 1916 MODELS FROM $200.00 to $225.00. 1917 MODELS FROM $225.00 to $260.00. Write for special proportions on new Universals. Prompt shipment, telegraphic orders shipped five minutes after receipt. Our list of satisfied customers grows every week. Latest buyers of Bass Bargains: A. N. Harlow, Chattanooga, Tenn. J. L. Schrode, LaSalle, Ill. R. F. Hildebrand, Des Moines, Iowa. Several others. You, too, will be pleased at our prompt, satisfactory service. Quality cameras only. Our complete sixty-six page camera catalog ready for distribution, free on request. The latest and best book on Motion Pictures, "How to Make and Operate," postpaid, $1.10. WRITE TO CAMERA HEADQUARTERS OF AMERICA AT ONCE. BASS CAMERA COMPANY, CHARLES BASS, PRES., 109 NORTH DEARBORN ST., CHICAGO, ILL. MOTION PICTURE CAMERA DEPT.

PHOTO CINES camera complete with 2" lens, magazines, tripod and tilt regularly $300; our price, $175. Like new. Ernemann Model B, four magazines, 2" lens, like new, $275. Universal camera, four magazines, 2" lens, $250, exactly like new. Also the largest stock in the United States of other motion picture cameras, printers, tripods, etc, both new and second hand, at the right prices. Motion Picture App. Co., 110-114 West 32d St., New York City.

FILMS. ETC., WANTED.

WANTED—The following subjects in good condition: The Great Train Robbery, 1 reel; Convict King, 3; Highbinders, 2; Fight for Right, 2; Convict Hero, 3; Chinatown Mystery, 2; Convict 4287, 2; The Light of New York, 5, and Charles Chaplin comedies. Select Film Co., 145 West 45th St., N. Y. City.

In answering advertisements please mention The Moving Picture World

---

A Welcome Visitor Each Week in Every Business Home Where Moving Pictures Are of Interest

The Moving Picture World

Is Admirably Adapted to Carry Any Little Message Which You May Wish to Send

Our Classified Advertisements at Five Cents Per Word Will Produce Remarkable Results — One Dollar for Twenty Words or Less

Send Copy, with remittance, to CHALMERS PUBLISHING CO., 17 Madison Avenue, New York City

INDEX

TO CONTENTS

Ackerman & Harris Circuit Extending......1736
Activities of War Committees..............1669
Advertising for Exhibitors.................1691
A. E. A. to Fight Deposit System..........1667
At the Leading Picture Theaters...........1671
Australian Notes 1682

Baltimore, Handsome New Theater in......1724
Beecroft, Chester, Returns.................1672
"Betrayed" (Fox) 1700
Billy, the Exhibitor.......................1675
Boston, News of Week in...................1723
"Bride's Silence, The" (Mutual)............1704
British Notes 1685
Buffalo Needs Central Film Building........1728

Calendar of Daily Program Releases.......1738
"Charity Castle" (Mutual)..................1704
Chicago News Letter.......................1678
"Cinderella Husband, The" (Klever).......1705
Comments on the Films....................1707
Crescent City Theaters, New Policies at....1734
"Customary Two Weeks, The" (Edison)....1702

Detroit Operators Dissatisfied.............1727
Don't 1662

Embargo on Films.........................1671
"Every Girl's Dream" (Fox)...............1704
Expected Happens in Chicago, The.........1665
Export Items 1682

Facts and Comments 1661
Feltner, Tanya, Russian Actress...........1672
"Four R's, The" (Edison)...................1702

Georgia, Camp Gordon Makes Boom City in.1731
"Girl Without a Soul, The" (Metro).......1700

Globe Film, Ltd., Establishes Offices........1729
"Grand Canyon of Arizona, The" (Edison)..1702

Halifax Family Theater Plays Up Pictures..1724
Horstman Corrects Percy Wells............1668
Houston's Hour of Terror..................1735

"Idolaters" (Triangle). 1705
Indian Notes. 1685

Kansas City, Film Jottings in..............1732

League Executive Committee Meets.........1666
Leslie's, Arthur, Book......................1686
List of Current Film Release Dates,
1754, 1756, 1758, 1760
"Lonesome Luke Loses Patience" (Pathe)..1702
"Lorelei of the Sea" (Marine)..............1701
Louisville, War Film Prices in.............1730

"Magic of Spring, The" (Edison).........1702
Manufacturers' Advance Notes.............1731
"Marriage Market, The" (Pathe)...........1703
Marsh, Mae. 1679
Memphis Foresees Good Picture Season.....1730
"Men of the Desert" (Essanay)...........1700
"Mother o' Mine" (Bluebird).............1702
Motion Picture Educator..................1687
Motion Picture Exhibitor, The.............1666
Motion Picture Photography. 1698

N. A. M. P. I. and League Get Together....1665
National Association Holds Meeting........1664
"Nature's Perfect Thread Spinner" (Edison).1702
News of Los Angeles and Vicinity..........1680

Offer Films to Soldiers in France...........1669

Peyton, Larry, of "The Red Ace"..........1676
Photoplaywright, The. 1694

Picture Theaters Projected.................1721
Pittsburgh, Week's Film News in...........1728
Popular Picture Personalities..............1690
Portland, New Demands by Exchanges......1737
Projection Department. 1695
Prompt Rebuilding of Eastern Studio......1675

Reviews of Current Productions............1700
Rich, Vivian, With Universal...............1686
Roll of Honor, The.........................1676
Rosenbluh, Louis, Comes Back..............1673

Selznick on Tour. 1674
"Seven Keys to Baldpate" (Artcraft)......1704
Short, Florence, in Metro's "Nobody"......1699
Should "Honor" Funkhouser...............1663
"Sirens of the Sea" (Jewel)................1603
"Soldiers of Chance" (Vitagraph).........1701
Spokes from the Hub......................1684
Stanley Theater Organization Has Picnic...1725
State Rights Department..................1710
Stories of the Films.......................1740
"Story of Plymouth Rock, The" (Edison)..1702
"Stranger at Dumcrieff, The" (Kalem).....1703

"Tears and Smiles" (Pathe)...............1702
"Ten of Diamonds, The" (Triangle).......1706
Timely Thoughts. 1663
"Triumph" (Bluebird)......................1705
Twin City Film Men Enjoy Big Picnic......1733

Universal Gets Government Contract.......1674

Virginia Exhibitors' Convention............1667

War Cameraman's Kit......................1673
"Who Was the Other Man?" (Butterfly)....1701
Why Be a Wolf? Asks Nat Brown..........1670
Wilmington, N. C., 5 -Cent House Charges 10.1726

TO ADVERTISERS

CARBONS AND CARBON ACCESSORIES.
Speer Carbon Co.........................1759

CHAIR AND SEATING MANUFACTURERS.
Steel Furniture Co.......................1744

ELECTRICAL AND MECHANICAL EQUIPMENT.
Amusement Supply Co....................1757
Baird, C. R., Co..........................1746
Erker's 1743
Exhibitors' Supply Co....................1747
Northwestern Electric Co..................1761
Porter, B. F..............................1745
Swaab, Lewis M...........................1746
Typhoon Fan Co..........................1746
United Theater Equip. Corp...............1755
Universal Motor Co.......................1722
Wagner Electric Mfg. Co..................1753
Westinghouse Electric & Mfg. Co..........1739

FILM EXCHANGES.
Bradenburgh, G. W.......................1761
Film Exchange, The......................1744

LENS MANUFACTURERS.
Crown Optical Co.........................1755
Gundlach Manhattan Optical Co............1757

MANUFACTURERS OF INDUSTRIAL PICTURES.
American Bioscope Co....................1743
Dunhem Motion Picture Co................1759
Erbograph Co. 1746
Evans Film Mfg. Co.......................1748
Gunby Bros. 1746
Standard M. P. Co........................1746

MANUFACTURERS OF MOVING PICTURES.
Arizona Film Co.........................1745
Artcraft Pictures Corp................1612-17
Brenon, Herbert, Productions,
1618, Colored Insert
Broadway Star Features..................1659
Christie Film Co..........................1646
Clune Producing Co.......................1745
Crystal Photoplays Corp..................1647
Essanay Film Mfg. Co...........1603, 1652-55
Falcon Features. 1657
Fort Pitt Theater Co......................1650
Fox Film Corp.........................1636-45
Gaumont Co. 1628
General Enterprises, Inc..................1602
Goldwyn Pictures Corp................1619-23
Grafton Film Publishing Co...............1745
Horsley, David, Productions...............1629
Jaxon Film Corp..........................1656
Jewel Productions, Inc 1630-31
Kalem Co. 1660
King Bee Film Corp......................1647
Klever Pictures Corp.....................1611
Inter Ocean Film Corp....................1626
Lowry, Ira M.............................1749
Manx-Man Film Co....................1624-25
Metro Pictures Corp............Colored Insert
Mutual Film Corp......Colored Insert (2), 1627
Paralta Plays, Inc...............Colored Insert
Paramount Pictures Corp.,
1607-10, Colored Inserts (2)
Pathe Exchange, Inc., The.......Colored Insert
Perfection Pictures.............Colored Insert
Petrova Picture Co.............Colored Insert
Photoplay Magazine Screen Supplement...1635
Russian Art Films.........................1634
Select Pictures Corp...................1632-33
Selig Polyscope Co.......................1658
Triangle Distrib. Corp...........Colored Insert
Universal Film Mfg. Co................1604-06
World Film Corp......................1648-49

MISCELLANEOUS.
Anti-Censorship Slides. 1750
Apollyne Orchestra. 1742
Arrow Adv. Film Co......................1744
Automatic T. S. & C. R. Co...............1743
Bioscope, The. 1748
Cine Mundial 1753
Cinema, The. 1759
Classified Advertisements. 1751
Convention at St. John...................1722
Corcoran, A. J............................1746
Davis, H. 1746
D. S. P., care M. P. W., Chicago..........1743
Eastman Kodak Co.......................1755
Exhibitors' Mutual Film Exchange........1747
Freeman, Sam T., & Co...................1757
Keystone Ticket Co......................1740
Kinematograph Weekly, The..............1743
La Cinematografia Italian.................1761
Moore, Wm. N...........................1744
M. P. Directory Co.......................1761
M. P. World.............................1749
Murray, Mae and Leonard, Robt..........1651
National Ticket Co.......................1741
Richardson's M. P. Handbook.............1755
Roskam, Edw. M.........................1744
Sabo, Nicholas. 1759
Soldier-in-France Tobacco Fund...........1748
Toch Bros. 1761
Williams, A. F...........................1745

MOVING PICTURE CAMERAS.
Burke & James, Inc.......................1743

MUSIC AND MUSICAL INSTRUMENTS.
American Master Organ Co...............17[illegible]
American Photoplayer Co................1763
Sinn, Clarence E.........................1747

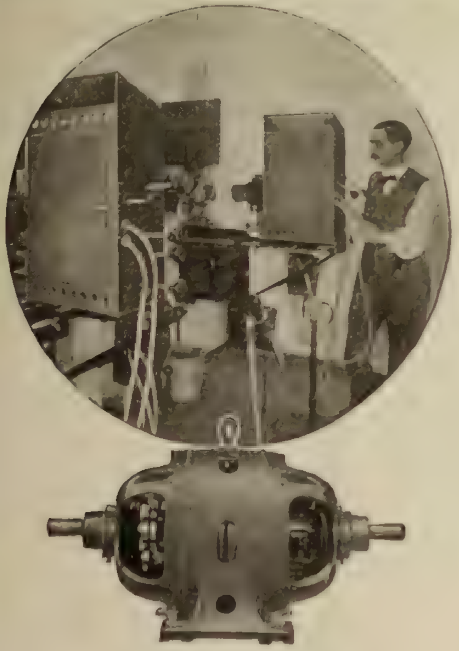
LOBBY DISPLAYS.
Kraus Mfg. Co...........................1747
Menger & Ring..........................1743
Newman Mfg. Co.........................1759

PROJECTION MACHINE MANUFACTURERS.
Enterprise Optical Mfg. Co...............1739
Power, Nicholas, Co......................1764
Precision Mch. Co........................1762

PROJECTION SCREEN MANUFACTURERS.
Genter, J. H., Co.........................1744
Gold King Screen Co.....................1757

THEATRICAL ARCHITECTS.
Decorators' Supply Co....................1761

Wagner Quality



Do you know anything about

The Wagner WHITE LIGHT Converter

and what it will do for you?

Don't overlook a profitable proposition. Competition is keen these days. You cannot afford to ignore anything that may increase your patronage and your profits.

Let us send you at once Bulletin 10923 and Booklet "Ghosts."

Wagner Electric Manufacturing Company,
Saint Louis, Missouri

16,000,000 FEET OF FILM
WERE IMPORTED INTO
THE REPUBLIC OF ARGENTINE
In 1916

Sixty Per Cent. of This Amount Was of American Make

One of the Main Reasons for This Increase in Sales Was

CINE MUNDIAL

The Spanish Edition of THE MOVING PICTURE WORLD

IF YOU ARE NOT GETTING YOUR SHARE OUT OF SOUTH AMERICA
COMMUNICATE AT ONCE WITH
CHALMERS PUBLISHING CO., 17 Madison Ave., New York City

List of Current Film Release Dates

ON GENERAL FILM, PATHE AND PARAMOUNT PROGRAMS

(For Daily Calendar of Program Releases See Page 1738.)

General Film Company, Inc.

(Note—Pictures given below are listed in the order of their release. Additions are made from week to week in the order of release.)

BROADWAY STAR FEATURES.

The Gift of the Magi (One of the O. Henry Stories—Two parts—Comedy-Drama).
The Coming Out of Maggie (One of the O. Henry Stories—Two parts—Comedy-Dr.).
The Venturers (one of the O. Henry Series—Two parts—Comedy-Drama).
Discounters of Money (One of the O. Henry Series—Two parts—Comedy-Drama).
The Furnished Room (One of the O. Henry Series—Two parts—Drama).
The Defeat of the City (One of the O. Henry Series—Four parts—Drama).
John Tom Little Bear (One of the O. Henry Series—Two parts—Drama).
Blind Man's Holiday (One of the O. Henry Series—Four parts—Drama).

ESSANAY.

Our Boys (Black Cat Feature—Two parts—Comedy).
Seventy and Seven (Black Cat Feature—Two parts—Comedy-Drama).
Pete's Pants (Black Cat Feature—Two parts—Comedy).
Vernon, the Bountiful (Black Cat Feature—Two Parts—Comedy-Drama).
The Long-Green Trail (Black Cat Feature—Two parts—Comedy-Drama).
Don't Lose Your Coat (Black Cat Feature—Two parts—Comedy).
Star Dust—Black Cat Feature—Two parts—Comedy-Drama).
Twelve Cylinder Speed of the Leisure Class (George Ade Fables—Two parts—Comedy).
The Wandering Boy and the Wayward Parents (George Ade Fable—Two parts—Comedy).

FALCON FEATURES.

The Mainspring (Four parts—Drama).
The Martinache Marriage (Four parts—Dr.).
The Stolen Play (Four parts—Drama).
The Phantom Shotgun (Four parts—Drama).
His Unpolished Self (Four parts—Drama).

KALEM.

An Order of the Court (Episode of "The Further Adventures of Stingaree"—Two parts—Dr.).
At the Sign of the Kangaroo (an episode of the "The Further Adventures of Stingaree"—Two parts—Drama).
Through Fire and Water (Episode of the Further Adventures of Stingaree—Two parts—Drama).
A Bushranger's Strategy (Episode of the Further Adventures of Stingaree—Two parts—Drama).
The Stranger at Dumcrieff (Episode of "The Further Adventures of Stingaree"—Two parts—Drama).
A Champion of the Law (Episode of "The Further Adventures of Stingaree"—Two parts—Drama).

JAXON COMEDIES.

(Pokes and Jabs).

(Second Series.)

Counting 'Em Up.
The Baggage Man.
Getting the Coin.
Tough Luck.
Play Ball.
Love Letters.

(Third Series.)

Speed Demons.
The Collectors.
Jolly Tars.

SELIG.

A Daughter of the Southland (Two parts—Dr.).
The L.-X. Clew (Drama).
Selig-World Library No. 11 (Edu.)
The Toll of Sin (Two Parts—Drama).
The Bush Leaguer (One part—Drama).
Selig-World Library No. 12 (Educational).
The Smoldering Spark (Two parts—Drama).
The Love of Madge O'Mara (Drama).
Selig-World Library No. 13 (Educational).
A Man, a Girl and a Lion (Two parts—Drama).
Her Perilous Ride (One part—Drama).
Selig World Library No. 14 (Educational).
The Sole Survivor (Two parts—Drama).
Her Heart's Desire (One part—Drama).
Selig World Library No. 15 (Educational).
Between Man and Beast (Two parts—Drama).
Her Salvation (One part—Drama).
Selig World Library No. 16 (Educational).
Pioneer Days (Two parts—Drama).
In After Years (One part—Drama).
The House of Mystery (Two parts—Drama).
Selig World Library No. 17 (Educational).

RAY COMEDIES.

A Peaceful Flat.
Cheating His Wife.
A Bathtub Marriage.

SPARKLE COMEDIES.

(Second Series.)

An Attorney's Affair.
Her Peignoir.
Those Terrible Telegrams.
The Stag Party.
Bragg's Little Poker Party.
Mixed Nuts.
Hearts and Harpoons.
Toodles.
Bangs Renigs.

Pathe Exchange, Inc.

RELEASES FOR WEEK OF AUG. 19.

Miss Nobody (Five parts—Drama—Astra).
The Neglected Wife (No. 15—"A Sacrifice Supreme"—Two parts—Drama—Balboa).
The Fatal Ring (No. 7—"The Signal Lantern"—Two parts—Drama—Astra).
Along the Baltic Sweden (Scenic—Sveafilms), and Japan, the Religious (Colored Scenic) (Split Reel).
Jerry on the Job—"On the Border" (Cartoon Comedy), and "Fine Feathers" (Edu.) Split Reel).
Lonesome Luke, Mechanic (Two parts—Comedy—Rolin)..
Hearst-Pathe News No. 68 (Topical).
Hearst-Pathe News No. 69 (Topical).

RELEASES FOR WEEK OF AUGUST. 26.

Iris (Five parts—Drama—Hepworth).
The Fatal Ring (No. 8, "The Switch in the Safe"—Two parts—Drama—Astra).
Know America No. 20—Near Pike's Peak, Colo. (One reel—Scenic—Combitone).
Hearst-Pathe News No. 70 (Topical).
Hearst-Pathe News No. 71 (Topical).

RELEASES FOR WEEK OF SEPT. 2.

Tears and Smiles (Lasilida—Five parts—Drama).
The Fatal Ring (Episode No. 9, "The Dice of Death") (Two parts—Drama—Astra).
Lonesome Luke's Wild Women (Two parts—Comedy—Rolin).
Know America No. 21, "Central Colorado" (Scenic-Combitone).
Scenic and Cartoon (International Split Reel—Title not reported).
Hearst-Pathe News No. 72 (Topical).
Hearst-Pathe News No. 73 (Topical).
Happy Gets the Razoo (Happy Hooligan Cartoon Comedy) and "Making a Marine Officer" (Educational) (International Split Reel).

RELEASED FOR WEEK OF SEPT. 9.

War and the Woman (Thanhouser—Five parts—Drama).
The Fatal Ring Episode No. 10, "The Perilous Plunge"—Two parts—Drama—Astra).
Know America No. 22, "Colorado's Scenic Wonders" (Scenic—Combitone).
Over the Fence (Comedy—Rolin).
Happy Hooligan in the Zoo (Cartoon Comedy); and "From Rookie to Regular" (Educational) (International Split Reel).
Hearst-Pathe News No. 74 (Topical).
Hearst-Pathe News No. 75 (Topical)
Les Miserables (Special—Eight parts—Drama).

Paramount Pictures Corp.

BLACK DIAMOND COMEDY.

Aug. 6—Susie the Sleepwalker.
July 9.—Wits and Fits.
July 23.—The Rejuvenator.

FAMOUS PLAYERS.

July 9—The Love That Lives (Five parts—Drama).
July 23—The Long Trail (Five parts—Drama).

KLEVER KOMEDY.

July 16—The Wrong Mr. Fox.
July 30—Motor Boating.
Aug. 13—Summer Boarding (Comedy).
Aug. 20.—Egged On.
Aug. 27—The Cinderella Husband.

LASKY.

July 26—The Squaw Man's Son (Five parts—Drama).
July 30—The Crystal Gazer (Five parts—Dr.).

MOROSCO AND PALLAS.

July 19—Cook of Canyon Camp (Five parts—Drama).
Aug. 2—A Kiss for Susie (Five parts—Drama).

PARAMOUNT-ARBUCKLE COMEDY.

June 25—The Rough House (Two parts)
Aug. 20—His Wedding Night (Two parts).

PARAMOUNT FEATURES.

Aug. 5—The Amazons (Five parts—Drama).
Aug. 5—The Varmint (Five parts—Drama).
Aug. 12—The Law of the Land (Five parts—Drama).
Aug. 19—The Mysterious Miss Terry (Five parts—Drama).
Aug. 19—Haskimura Togo (Five parts—Dr.).
Aug. 26—Close to Nature (Five parts—Drama).
Aug. 26—Little Miss Optimist (Five parts—Drama).
Sept. 3.—Lost in Transit (Five parts—Drama).
Sept .10.—The Hostage (Five parts—Drama).
Sept. 10—On the Level (Five parts—Drama).
Sept. 17—Her Double Cross (Five parts—Dr.).
Sept. 17—Exile (Five parts—Drama).

PARAMOUNT-BURTON HOLMES.

Aug. 20—Tropical Nassau (Scenic).
Aug. 27—Madrid to Madeira (Scenic).
Sept. 3—Norway (Scenic).
Sept. 10.—Hong Kong and the Pearl River (Scenic).
Sept. 17—Canton and Shanghai (Scenic).

PARAMOUNT-BRAY PICTOGRAPHS.

July 9.—No. 75. Subjects on reel: Water Sports in Beautiful Hawaii; Unmasking the Mediums; Going to Sea in the Heart of New York; Bobby Bump's "Fourth" (Cartoon).
July 16—No. 76; Subjects on Reel: The Key to Beauty; Otto Luck and the Ruby Razmataz (Cartoon); The Latest Kinks in Canning.
July 23—No. 77; Subjects on Reel: Testing Men for Air Fighting; A Study in Fox Hounds; Land of Make Believe; "Sic 'em Cat" (Cartoon).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

Given a good scenario,

a capable cast and a *clear picture*, the result is bound to be capacity houses.

Our part in your success is the manufacture of film that assures the clearest pictures.

The *right* film is easily identifiable by the stencil

"EASTMAN"

in the margin.

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

SUCCESSFUL EXHIBITORS

Use and Endorse

Power's 6-B Cameragraph

and

Hallberg 20th Century Motor Generator

Ask your nearest United branch manager for demonstration of this successful equipment.

NEW YORK—729 Seventh Ave. and 115 E. 23rd St.
PHILADELPHIA, PA.—1233 Vine St.
BOSTON, MASS.—129 Pleasant St.
PITTSBURGH, PA.—940 Penn Ave.
CLEVELAND, O.—314 Columbia Bldg.
CINCINNATI, O.—123 Opera Place
CHICAGO, ILL.—154 W. Lake St.
DETROIT, MICH.—409 Peter Smith Bldg.
GRAND RAPIDS, MICH.—232 N. Ottawa Ave.
KANSAS CITY, MO.—813 Walnut St.
DES MOINES, IOWA—Utica Bldg.
OMAHA, NEB.—12th and Harney Sts.
MINNEAPOLIS, MINN.—16 North 7th Street

NOVELTY TYPEWRITER SLIDES

Ideal for quick, neat announcements

50 for $1.80 100 for $3.50

"Everything for the motion picture theatre except the film"

EXECUTIVE OFFICES

United Theatre Equipment Corp.
1604 BROADWAY, NEW YORK

F. H. RICHARDSON'S

MOVING PICTURE HANDBOOK

Published by

The Moving Picture World

THE latest edition of a volume on the technical side of the moving picture industry which has achieved the distinction of being one of the most widely read technical books ever published.

Technical because its subject matter is technical but written in a fluent, easy, everyday style which makes it easily understood by all classes of readers.

Of Inestimable Value to Moving Picture Operators and Managers.

On Sale at Offices of the
MOVING PICTURE WORLD
17 Madison Avenue, New York
Schiller Building, Chicago
Wright and Callender Building, Los Angeles

$4.00 the Copy
Postage Paid

If you are planning to buy a new projector, make sure that it is equipped with a

Marlux

lens, which will bring out sharply every detail in every part of every picture.

Marlux lenses combine the highest perfection of optical corrections with a mechanically perfect focusing construction.

Your operator will be delighted with the sureness with which the Marlux focuses, for as there is no rotation in focusing, there is no possibility of a displacement of the image on the screen.

For further information ask your Dealer, or write direct to

CROWN OPTICAL COMPANY
Rochester, N. Y.

List of Current Film Release Dates

ON UNIVERSAL, METRO AND TRIANGLE PROGRAMS

(For Daily Calendar of Program Releases See Page 1738.)

Universal Film Mfg. Co.

ANIMATED WEEKLY.

July 18—Number 81 (Topical).
July 25—Number 82 (Topical).
Aug. 2—Number 83 (Topical).
Aug. 9—Number 84 (Topical).
Aug. 16—Number 85 (Topical).
Aug. 23—Number 86 (Topical).
Aug. 30—Number 87 (Topical).
Sept. 6—Number 88 (Topical).
Sept. 13.—Number 89 (Topical).
Sept. 20—Number 90 (Topical).

BISON.

Aug. 6—The Soul Herder (Three parts—Dr.).
Aug. 20—Squaring It (Three parts—Drama).
Aug. 27—Jungle Treachery (Two parts—Dr.).
Sept. 3—The Lure of the Circus (Two parts—Comedy—Drama), and Sierra Winter Sports (Scenic).
Sept. 10.—The Texas Sphinx (Two parts—Western Drama).
Sept. 17—The Last of the Night Riders (Two parts—Drama).

GOLD SEAL.

July 23—A Soldier of the Legion (Three parts—Drama).
July 30—Right of Way Casey (Three parts—Drama).
Aug. 13—A Wife's Suspicion (Three parts—Drama).
Aug. 27—The Winning Pair (Three parts—Dr.).
Sept. 3—The Empty Gun (Three parts—Dr.).
Sept. 10.—The Perilous Leap (Three parts—Railroad Drama).
Sept. 17—The Pullman Mystery (Three parts—Drama).

JOKER.

July 23—The Soubrette.
July 30—The Battling Bellboy (Comedy).
July 30—The Stinger Stung (Comedy).
Aug. 6—O-My the Tent Mover (Comedy).
Aug. 6—The Vamp of the Camp (Comedy).
Aug. 13—Out Again, In Again (Comedy).
Aug. 13—Back to the Kitchen (Comedy).)
Aug. 20—Behind the Map (Comedy).
Aug. 20—Mrs. Madam Manager (Comedy).
Aug. 27—Why They Left Home (Comedy).
Aug. 27—Busting Into Society (Comedy).
Sept. 3—Officer, Call a Cop (Comedy).
Sept. 3—A Gale of Verse (Comedy).
Sept. 10.—Short Skirts and Deep Water (Comedy).
Sept. 10.—Nearly a Queen (Comedy).
Sept. 17—Hawaiian Nuts (Comedy).
Sept. 17—Circus Sarah (Comedy).

L-KO.

July 23—The Sign of the Cucumber (Two parts—Comedy).
July 30—Blackboard and Blackmail (Two parts—Comedy).
Aug. 6—The Little Fat Rascal (Two parts—Comedy).
Aug. 13—Rough Stuff (Two parts—Comedy).
Aug. 20—Street Cars and Carbunkles (Two parts—Comedy).
Aug. 27—Props, Drops and Flops (Two parts—Comedy).
Sept. 3—Backward Sons and Forward Daughters (Two parts—Comedy).
Sept. 10.—From Cactus to Kale (Two parts—Comedy).
Sept. 17—A Prairie Chicken (Two parts—Com.).

NESTOR.

July 23—Seeing Things.
July 30—Married by Accident (Comedy).
Aug. 6—The Love Slacker (Comedy).
Aug. 13—The Rushin' Dancers (Comedy).
Aug. 20—Move Over (Comedy).
Aug. 27—The Night Cap (Comedy).
Sept. 3—Looking 'Em Over (Comedy).
Sept. 10.—The Boulevard Speed Hounds (Comedy).
Sept. 17—Welcome Home (Comedy).

POWERS.

July 23—Hammon Egg's Reminiscences (Cartoon Comedy) and in The Land of Light and Gloom (Dorsey Edu.).
July 30—The Good Liar (Cartoon) and "In Monkey Land" (Ditmar's Edu.).
Aug. 6—Seeing Ceylon with Hy Mayer (Travelaugh).
Aug. 13—Doing His Bit (Cartoon Comedy), and Algieria, Old and New) (Scenic) (Split reel).
Aug. 20—Colonel Pepper's Mobilized Farm (Cartoon Comedy), and "The Home Life of the Spider (Ditmar's Edu.) (Split Reel).

STAR FEATURETTE.

July 30—The Woman Who Would Not Pay (Two parts—Society—Drama).
Aug. 6—The Untamed (Two parts—Drama).
Aug. 13—Cheyenne's Pal (Two parts—Drama).
Aug. 20—The Golden Heart (Two parts—Dr.).
Aug. 27—Hands in the Dark (Two parts—Dr.), and Old French Towns (Short Scenic on Same Reel).
Sept. 3—A Dream of Egypt (Two parts—Dr.).
Sept. 10.—To the Highest Bidder (Two parts—Society Drama).
Sept. 17—The Right Man (Two parts—Drama).

VICTOR.

July 9.—Kicked Out (Two parts—Comedy Drama).
July 16—One Bride Too Many (Two parts—Comedy-Drama).
July 30—Where Are My Trousers? (Two parts—Comedy).
Aug. 6—Like Babes in the Wood (Two parts—Juvenile Comedy).
Aug. 13—The Brass Girl (Two parts—Comedy-Drama).
Aug. 20—A Five Foot Ruler (Two parts—Comedy-Drama).
Aug. 27—Scandal Everywhere (Comedy).
Sept. 3—The Curse of a Flirting Heart (Com.).
Sept. 10.—In the Clutches of Milk (Comedy).
Sept. 17—Marathon Maniacs (Comedy).

UNIVERSAL SCREEN MAGAZINE.

July 23—Issue No. 29 (Educational).
July 30—Issue No. 30 (Educational).
Aug. 6—Issue No. 31 (Topical).
Aug. 13—Issue No. 32 (Topical).
Aug. 20—Issue No. 33 (Educational).
Aug. 27—Issue No. 34 (Educational).
Sept. 3—Issue No. 35 (Educational).
Sept. 10.—Issue No. 36 (Educational).
Sept. 17—Issue No. 37 (Educational).

UNIVERSAL SPECIAL FEATURE.

July 22—The Gray Ghost (Episode No. 4—"The Fight"—Two parts—Drama).
July 29—The Gray Ghost (Episode No. 5—"Plunder"—Two parts—Drama).
Aug. 6—The Gray Ghost (Episode No. 6, "The House of Mystery"—Two parts—Drama).
Aug. 13—The Gray Ghost (Episode No. 7) (The Double Floor) (Two parts—Drama).
Aug. 20—The Gray Ghost (Episode No. 8, "The Pearl Necklace"—Two parts—Dr.).
Aug. 27—The Gray Ghost (Episode No. 9—Title Not Reported—Two parts—Drama).
Sept. 3—The Gray Ghost (Episode No. 10—Shadows—Two parts—Drama).
Sept. 10.—The Gray Ghost (Episode No. 11—"The Flaming Meteor"—Two parts—Drama).
Sept. 17—The Gray Ghost (Episode No. 12—Title not reported—Two parts—Drama).

UNIVERSAL CURRENT EVENTS.

July 21—Issue No. 10 (Topical).
July 28—Issue No. 11 (Topical).
Aug. 4—Issue No. 12 (Topical).
Aug. 10—Issue No. 13 (Topical).
Aug. 17—Issue No. 14 (Topical).
Aug. 24—Issue No. 15 (Topical).
Aug. 31—Issue No. 16 (Topical).
Sept. 7.—Issue No. 17 (Topical).
Sept. 14—Issue No. 18 (Topical).

Metro Pictures Corporation.

METRO PICTURES CORP.

July 9—Peggy, the Will o' the Wisp (Five parts—Drama).
July 30—Miss Robinson Crusoe (Five parts—Drama).
Special—The Slacker (Seven parts—Drama).
Aug. 6—The Jury of Fate (Rolfe—Five parts—Drama).
Aug. 13—The Girl Without a Soul (Five parts—Drama).
Aug. 27.—To the Death (Five parts—Drama).
Sept. 10—The Lifted Veil (Five parts—Drama).
Sept. 17—Their Compact (Seven parts—Drama).

YORKE FILM CORP.

July 16—The Hidden Spring (Five parts—Dr.)
Sept. 3.—Under Handicap (Seven parts—Drama).

METRO COMEDIES.

July 23—Mr. Parker—Hero (Drew).
July 30—Henry's Ancestors (Drew).
Aug. 6—His Ear for Music (Drew).
Aug. 13—Her Economic Independence (Drew).
Aug. 20—Her First Game (Drew).
Aug. 27—The Patriot (Drew).
Sept. 3—Music Hath Charms (Drew).
Sept. 10—Rubbing It In (Drew).
Sept. 17—Henry's Ancestors (Drew).

Triangle Film Corporation.

TRIANGLE PRODUCTION.

July 22—A Successful Failure (Five parts—Drama).
July 22—Sudden Jim (Five parts—Drama).
July 29—In Slumberland (Five parts—Drama).
July 29—Borrowed Plumage (Five parts—Dr.).
Aug. 5—The Food Gamblers (Five parts—Dr.).
Aug. 5—An Even Break (Five parts—Drama).
Aug. 12—Master of His Home (Five parts—Drama).
Aug. 12—Golden Rule Kate (Five parts—Dr.).
Aug. 19—Wee Lady Betty (Five parts—Drama).
Aug. 19—They're Off (Five parts—Drama).
Aug. 26—Wooden Shoes (Five parts—Drama).
Aug. 26—Grafters (Five parts—Drama).
Sept. 2.—Ten of Diamonds (Five parts—Drama).
Sept. 2—The Man Hater (Five parts—Drama).
Sept. 9—Idolators (Five parts—Drama).
Sept. 9—Polly Ann (Five parts—Drama).

TRIANGLE KOMEDY.

July 22—An Innocent Villain.
July 29—Sole Mates.
July 29—His Widow's Might.
Aug. 5—His Perfect Day.
Aug. 5—A Matrimonial Accident.
Aug. 12—His Cool Nerve.
Aug. 12—A Hotel Disgrace.
Aug. 19—A Love Chase.
Aug. 19—His Hidden Talent.
Aug. 26—Their Domestic Deception.
Aug. 26—Her Donkey Love.
Sept. 2.—A Fallen Star.
Sept. 2.—His Foot-Hill Folly.
Sept. 9—A Dark Room Secret.
Sept. 9—A Warm Reception.

KEYSTONE.

July 29—Thirst (Two parts).
Aug. 5—His Uncle Dudley (Two parts).
Aug. 12—Lost—A Cook (Two parts).
Aug. 19—The Pawnbroker's Heart (Two parts).
Aug. 26—Two Crooks (Two parts).
Sept. 2.—A Shanghaied Jonah (Two parts Comedy).
Sept. 9—His Precious Life (Two parts—Com.).

PARALTA.

Rose O' Paradise.
A Man's Man.

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

It Has Paid Others. It Will Pay You

to investigate our system of SELLING MACHINES on the PARTIAL PAYMENT PLAN.

We will sell you a latest type MOTIOGRAPH, SIMPLEX or STANDARD Moving Picture Machine on a SMALL PAYMENT DOWN, BALANCE on MONTHLY INSTALMENT.

Write today for information and catalog.

AMUSEMENT SUPPLY COMPANY

Largest Exclusive Dealers to the Moving Picture Trade

Dealers in Motiograph, Simplex, Edison and Standard Machines, Transverters, Motor Generators, Rectifiers, and everything pertaining to the Moving Picture Theatres.

Third Floor, Mallers Building
Cor. Madison St. and Wabash Ave.
Chicago Ill.

WE SELL ON THE INSTALMENT PLAN

IT HAD TO BE DID

Gold King Screens

will sell for 75c per square foot on and after Nov. 1st, 1917.

The advance in material has forced us to raise the price.

Take advantage of the 50c price by sending in your Order before November 1st.

GOLD KING SCREEN CO., Altus, Okla.

Gundlach
Projection Lenses

give clean cut definition with the utmost illumination. This is all that you can expect from perfect lenses. The universal use of these lenses is the best evidence of their superior quality. They are sold on approval by all dealers and furnished as the regular equipment with the best machines.

IT'S ALL IN THE LENS

Gundlach-Manhattan Optical Co.
808 So. Clinton Ave., Rochester, N.Y.

SAMUEL T. FREEMAN & CO.
AUCTIONEERS
1519-21 Chestnut Street, Philadelphia, Pa.

LIQUIDATION SALE
The Lubin Motion Picture Plant

REAL ESTATE, MACHINERY AND EQUIPMENT OF

Lubin Manufacturing Co.

20th and Indiana Avenue, Philadelphia, Pa.

to be sold
September 10, 11, 12, 13 and 14, 1917
at 10 A. M. each day
On the Premises

REAL ESTATE: Valuable modernly improved manufacturing property adaptable for any line. Large lot, 3 fronts, 280 feet on Indiana Ave., 200 feet on 20th Street and 200 feet on Garnet Street.

Improved as follows: Factory Building 60 by 250 feet, 2 story, concrete foundation, brick curtain wall, reinforced concrete floors, etc. Studio building 60 by 135 feet, 2 story, concrete foundations, prism glass on steel frames, steel columns, etc. Factory and Administration Building, 5 stories, concrete foundation, brick walls, slow burning mill construction, 4 stories 30 by 36, 2 stories 8½ by 13, tower 20 by 25 feet, 1 story 21 by 35. Garage 20 by 80 feet, 1 story, concrete foundation and floor, brick walls. Boiler House 30 by 45 feet, 2 story and basement, concrete foundation, brick walls, slow burning mill construction.

MACHINERY AND EQUIPMENT, comprising a most complete moving picture plant, equipment and property, consisting of a machine shop, lathe, drill presses, milling machines, shapers, planers, etc. Belting, pulleys, and shafting, electrical equipment, dynamos, motors, wiring, conduit, cables, transformers, Cooper-Hewitt equipment; large wardrobe, scenery, draperies, property, camera and camera supplies, studio supplies and equipment.

Full particulars, descriptive and illustrated catalogue upon application to the Auctioneers.

By order of Nicholas G. Roosevelt
President
Lubin Manufacturing Company.

UNDER THE MANAGEMENT OF
SAMUEL T. FREEMAN & CO.
AUCTIONEERS
1519-21 Chestnut Street, Philadelphia, Pa.

List of Current Film Release Dates

MUTUAL PROGRAM AND MISCELLANEOUS FEATURES

(For Daily Calendar of Program Releases See Page 1738.)

Mutual Film Corp.

CUB.

Aug. 9—Jerry on the Railroad (Comedy).
Aug. 16—Beach Nuts (Comedy).
Aug. 23—Jerry on the Farm (Comedy).
Aug. 30—Jerry's Eugenic Marriage (Comedy).
Sept. 6.—Jerry Tries Again (Comedy).
Sept. 13—Jerry's Whirlwind Finish (Comedy).

GAUMONT.

Aug. 16—Reel Life No. 68 (Subjects on Reel: Young Men's Christian Association; Learning to Be a Soldier; The Absent-Minded Dentist; An Animated Drawing from "Life" (Mutual Film Magazine).
Aug. 23—Reel Life No. 69 (Subjects on Reel: Hunting Alligators for Their Skins; Harvesting Potatoes on the Eastern Coast; Coney Island Thrills; Oil from Japan; Something Going to Happen; An Animated Cartoon from "Life."
Aug. 30—Reel Life No. 70 (Subjects on Reel: Using the Abalone, a Little Known Industry of the Pacific Coast; A Boy and a Rope; Handling the Mail; Beach Sports of California; "The March of Science" and "What a Bachelor Sees at a Wedding" are animated drawings from "Life."
Sept. 6.—Reel Life No. 71. Subjects on reel: A Watering System for a Small Farm; Pets Which Will Never Be Popular; Handling the Mail; The Five Senses; Drawing from "Life."
Sept. 13—Reel Life No. 72; Subjects on Reel: An Unusual Colt; Hunting Turtle Eggs; Testing an Auto Tube; Tree Planting in the National Forests; The Midnight Sun.

LA SALLE.

Aug. 7—Pigs and Pearls (Comedy).
Aug. 14—The Widow's Might (Comedy).

MUTUAL WEEKLY.

Aug. 8—Number 136 (Topical).
Aug. 15—Number 137 (Topical).
Aug. 22—Number 138 (Topical).
Aug. 29.—Number 139 (Topical).
Sept. 5.—Number 140 (Topical).
Sept. 12—Number 141 (Topical).

MUTUAL CHAPLIN

June 22—The Immigrant (Two parts—Com.).

MUTUAL STAR PRODUCTIONS.

Aug. 13—Bab the Fixer (Horkheimer—Five parts—Drama).
Sept. 3.—Reputation (Goodrich—Five parts—Drama).
Sept. 3.—Charity Castle (American—Five parts Drama).
Sept. 10—Outcast (Empire—Six parts—Drama).
Sept. 10—The Bride's Silence (American—Five parts—Drama).
Sept. 17—The Rainbow Girl (Five parts—Dr.).
Sept. 17—The Girl Who Couldn't Grow Up (Five parts—Drama).

Feature Releases

ARTCRAFT PICTURES CORPORATION.

Aug. 12—Down to Earth (Five parts—Comedy-Drama).
Aug. 26—Seven Keys to Baldpate (Five parts—Drama).
Sept. 3—Rebecca of Sunnybrook Farm (Five parts—Drama).
Sept. 10—Barbary Sheep (Five parts—Drama).

ART DRAMAS, INC.

Aug. 13—Think It Over (U. S. Amusement Corp. —Five parts—Comedy-Drama).
Aug. 27.—The Little Samaritan (Erbograph —Five parts—Drama).
Sept. 3.—Behind the Mask (U. S. Amusement Co.—Five parts—Drama).
Sept. 10—Blood of His Fathers (Horsley—Five parts—Drama).
Sept. 17—Peg o' the Sea (Van Dyke—Five parts —Drama).

BLUEBIRD PHOTOPLYS, INC.

Aug. 18—The Show Down (Five parts—Drama).
Aug. 20—Mr. Opp Five Parts—Drama).
Aug. 27—The Charmer (Five parts—Drama).
Sept. 3—Triumph (Five parts—Comedy-Dr.).
Sept. 3.—Mother O' Mine (Five Parts—Drama —Special).
Sept. 10—A Stormy Knight (Five parts—Comedy-Drama).
Sept. 17—The Mysterious Mr. Tiller (Five parts —Drama).

BUTTERFLY PICTURES.

Aug. 13—The Midnight Man (Five parts—Dr.).
Aug. 20—The Lair of the Wolf (Five parts—Drama).
Aug. 27—Straight Shooting (Five parts—Dr.).
Sept. 3—Who Was the Other Man? (Five parts —Drama).
Sept. 10.—The Little Pirate (Five parts—Drama).
Sept. 17—The Spindle of Life (Five parts—Dr.).

CINEMA WAR NEWS SYNDICATE.

Aug. 18.—American War News Weekly No. 16 (Topical).
Aug. 25—American War News Weekly No. 17 (Topical).
Sept. 1—American War News Weekly No. 18 (Topical)

EDUCATIONAL FILMS CORP.

Aug. 13.—Living Book of Nature, "Animals in Winter" (Ditmars).
Aug. 15.—The Hard, Hard Road to Adventure (Bruce).
Aug. 20.—Living Book of Nature, "Ancestors of the Horse" (Ditmars).
Aug. 22.—China and the Chinese, No. 5.
Aug. 27—Living Book of Nature, "Orong Volunteers" (Ditmars).
Aug. 29—First American Apartment House and Nature's Theatricals (Scenic and Educational).
Sept. 3—Living Book of Nature, "Kangaroos and Their Allies" (Ditmars).

FOX FILM CORPORATION.

Special Release—Jack and the Beanstalk (Ten parts—Drama).
Aug. 4—Wrath of Love (Five parts—Drama).
Aug. 11—Durand of the Bad Lands (Five parts —Drama).
Aug. 18—The Soul of Satan (Five parts—Dr.).
Aug. 25—Every Girl's Dream (Five parts—Dr.).
Sept. 2.—Betrayed (Five parts—Drama).
Sept. 9.—When False Tongues Speak (Five parts—Drama).
Sept. 16—The Yankee Way (Five parts—Dr.).

FOXFILM COMEDIES.

July 23—A Soft Tenderfoot (Two parts).
Aug. 6—A Domestic Hound (Two parts).

GOLDWYN PICTURES CORP.

Sept. 9—Polly of the Circus (Eight parts—Drama).
Sept. 23—Baby Mine (Six parts—Drama).
Oct. 7—Fighting Odds (Six parts—Drama).

GREATER VITAGRAPH (V-L-S-E).

Aug. 13—Mary Jane's Pa (Five parts—Drama).
Aug. 20—Transgression (Five parts—Drama).
Aug. 27—The Divorcee (Five parts—Drama).
Aug. 6—Bobby, Boy Scout (Comedy-Drama).
Aug. 13—Bobby, the Movie Director (Comedy).
Aug. 20—Bobby, Philanthropist (Comedy-Dr.).
Aug. 27—Bobby, Pacifist (Comedy-Drama). Drama).
Sept. 3—Bobby's Bravery (Comedy-Drama).
Sept. 3.—Soldiers of Chance (Five parts— —Drama).
Sept. 10.—An Alabaster Box (Five parts—
Sept. 17—For France (Five parts—Drama).
Sept. 17—Favorite Film Features: "Winning the Stepchildren" (One Reel Drama); "Goodness Gracious" (Two Reel Comedy).

KLEINE-EDISON-SELIG-ESSANAY.

Aug. 18—Conquest Program No. 6 (Subjects: The Customary Two Weeks (Four parts—Drama); The Story of Plymouth Rock (1,000 feet); The Grand Canyon of Arizona (500 feet); The Four P's (500 feet); Nature's Perfect Thread Spinner (500 feet); The Magic of Spring (500 feet).
Aug. 20—Open Places (Essanay—Five parts—Drama).
Aug. 22—The Kingdom of Hope (One of the "Do Children Count?" Series—Two parts—Drama).
Aug. 20—A Trip to Chinatown (Selig-Hoyt Comedy—Two parts).
Aug. 27—The Lady of the Photograph (Edison —Five parts—Drama).
Aug. 25—Conquest Program No. 7 (Subjects: T. Haviland Hicks, Freshman (Three parts—Drama); Gallagher (Two parts—Drama); Turning Out Silver Bullets (One reel); Young Salts and the Holy Land (Combined in one reel).
Sept. 3—Efficiency Edgar's Courtship (Five parts—Drama—Essanay).
Sept. 3—A Midnight Bell (Hoyt Comedy—Two parts).
Sept. 1.—Conquest Program No. 8 (Edison). Subjects: The Princess' Necklace (Four Parts—Drama); The Puzzling Bill-Board, and In Old England (Split Reel); The Brook, and Woodcraft for Boys; Shipping Live Fish (Split reel); The Blind Fiddler (One reel).
Sept. 10—Pants (Five parts—Drama—Essanay).
Sept. 17—The Awakening of Ruth (Five parts—Drama—Edison).
Sept. 17—A Contented Woman (Hoyt Comedy—Two parts).

SELECT PICTURES CORP.

Magda (C. K. Y. Corp.).

SELZNICK PICTURES.

The Lash of Jealousy (Drama).
The Lesson (Drama).
The Moth (Drama).
The Wild Girl.

STANDARD PICTURES.

Aug. 19—The Spy (Ten parts).
Aug. 26—The Honor System (Ten parts).
Sept. 2—Jack and the Beanstalk (Ten parts).
Sept. 16—The Conqueror (Ten parts).

WHOLESOME FILMS CORPORATION.

Sept. 3—The Penny Philanthropist (Five parts —Drama).
Sept. 3—Cinderella and the Magic Slipper (Four parts—Drama).

WORLD PICTURES.

Aug. 13—Souls Adrift (Five parts—Drama).
Aug. 20—The Little Duchess (Five parts—Dr.).
Aug. 27—Her Guardian (Five parts—Drama).
Sept. 3—Tides of Fate (Five parts—Drama).
Sept. 10—The Marriage Market (Five parts—Drama).
Sept. 17—Betsy Ross (Five parts—Drama).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

THE CINEMA

NEWS AND PROPERTY GAZETTE

30, Gerrard Street, W., London, England

THE OFFICIAL ORGAN of
THE CINEMATOGRAPH EXHIBITORS' ASSOCIATION (REGD.)
of Great Britain and Ireland

Has the quality circulation of the trade in Great Britain and the Dominions. All Official Notices and News from the ASSOCIATION to its members are published exclusively in this journal.

Yearly Rate—Postpaid, Weekly, $7.25
Sample copy and advertising rates on request.

Duhem Motion Picture Mfg. Co.

Expert Developing, Printing and Coloring

CAMERA OUTFITS AND
RAW FILM SUPPLIED

CAMERA MEN
SENT ANYWHERE

985 Market St., San Francisco, Cal.

"NEWMAN" BRASS FRAMES AND RAILS

Read What Josiah Pearce & Sons Say About Our Goods

Gentlemen:

Now that you have completed equipment in our new theatres here in New Orleans, and Houston, Texas, we want to take this means of expressing to you our appreciation of the manner in which we have done business with you, also as to the character of your goods. You have without exception, filled our orders just as promptly as we could ever expect and probably quicker than we had anticipated, and the fact of your having supplied us with brass frames and various other equipment in our fifteen theatres is evidence that we are pleased with your goods, for they are the most attractive, durable and practical that we have as yet found.

We wish you good luck in the prosecution of your work.

Yours very truly,
JOSIAH PEARCE & SONS,
New Orleans, La.

J. E. PEARCE.

The Newman Mfg. Co.

Write for our Latest Catalogue.

717-19 Sycamore St., Cincinnati, O.
68 W. Washington St., Chicago, Ill.
Canadian Representative—J. T. Malone, Rialto Theatre Bldg., Montreal, Canada.
Pacific Coast—G. A. Metcalfe, San Francisco, Cal.

Established 1882

Frames, Easels, Rails, Grilles, Signs, Choppers, Kick Plates, Door Bars

---

NOTICE

My first Daylight Moving Picture Advertising Station at 364 West 23rd Street will open on September 10th.

Pictures with both films and stereopticon slides will be shown, and seen from the street, daily from 9 A. M. until 11 P. M. Advertisers and visitors interested in the system are welcome.

State rights, except New York and Pennsylvania, for sale.

NICHOLAS SABO

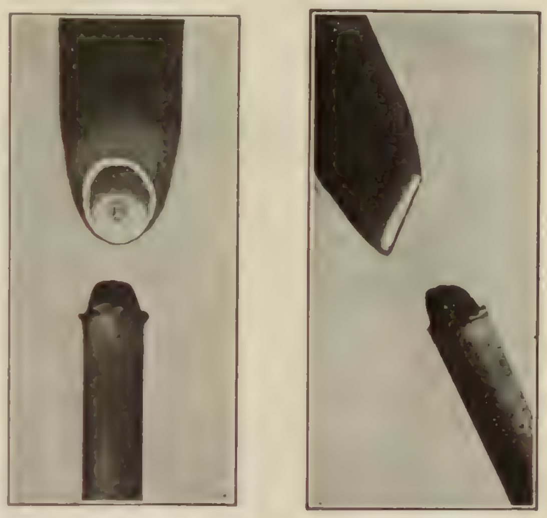
LABORATORIES

364 West 23rd Street New York

Telephone Farragut 5291

A

PICTURE PROJECTED WITHOUT A FLICKER



FRONT VIEW **SIDE VIEW**

BY USING

SPEER HOLD-ARKS

Exhibitors should endeavor to gain the confidence of their patrons. Prove to them that the same intense bright light is used every day. No flickers or sputters and a perfect picture.

The demands of the public today are very severe but to satisfy them means success. It also means the adoption of the famous "Speer Hold-Arks" as the negative carbon.

Write today for descriptive literature.

"The Carbons with a Guarantee"

SPEER CARBON CO.

ST. MARYS, PA.

List of State Rights Pictures

(For Daily Calendar of Program Releases See Page 1738.)

Note—For further information regarding pictures listed on this page, address State Rights Department, Moving Picture World, and same will be gladly furnished.

ARIZONA FILM CO.

May—Should She Obey (Drama).

BERNSTEIN FILM PRODUCTION.

Humility (First of "Seven Cardinal Virtues"—Drama).
June—Who Knows? (Six parts—Drama).

J. FRANK BROCKLISS, INC.

U. S. Navy (Five parts).
Terry Human Interest Reels (900 Feet Every Other Week).
Russian Revolution (Three parts).
Land of the Rising Sun (10,000 feet—Issued complete or in series of 2,000 feet or 5,000 feet).

BUD FISHER FILMS CORP.

Mutt and Jeff Animated Cartoons.

CAMERAGRAPH FILM MFG. CO.

June.—What of Your Boy? (Three parts—Patriotic).
June.—The Automobile Owner Gets Acquainted With His Automobile (Educational).

CARONA CINEMA CO.

May—The Curse of Eve (Seven parts—Dr.).

CENTURY COMEDIES.

Sept. 1—Balloonatics (Two parts—Comedy).

BENJAMIN CHAPIN PRODUCTIONS.

(*The Lincoln Cycle Pictures.*)
My Mother (Two parts).
My Father (Two parts).
Myself (Two parts).
The Call to Arms (Two parts).

CHRISTIE FILM CO.

July 9—The Fourteenth Man (Comedy).
July 16—Down By the Sea (Comedy).
July 23—Skirts (Comedy).
July 30—Won in a Cabaret (Comedy).
Aug. 7—His Merry Mix-Up (Comedy).
Aug. 14—A Smokey Love Affair (Comedy).

CINEMA DISTRIBUTING CORP.

June—The 13th Labor of Hercules (Twelve single parts).

CORONET FILM CORP.

Living Studies in Natural History.
Animal World—Issue No. 1.
Animal World—Issue No. 2.
Birdland Studies.
Horticultural Phenomena.

COSMOFOTOFILM, INC.

June—I Believe (Seven parts—Drama).

E. I. S. MOTION PICTURES CORP.

Trooper 44 (Five parts—Drama).

EMERALD MOTION PICTURE CO.

May—The Slacker (Military Drama).

EXPORT AND IMPORT FILM CO.

June—Robespierre.
June—Ivan, the Terrible.

FAIRMOUNT FILM CORP.

June—Hate (Seven parts—Drama).

FLORA FINCH FILM CO.

"War Prides" (Two parts—Comedy).

FORT PITT CORPORATION.

The Italian Battlefront.

FRATERNITY FILMS, INC.

May—Devil's Playground (Nine parts—Drama).

FRIEDMAN ENTERPRISES.

A Mormon Maid (Six parts—Drama).

FRIEDER FILM CORP.

June—A Bit o' Heaven (Five parts—Drama).

FROHMAN AMUSEMENT CORP.

April—God's Man (Nine parts—Drama).

JOSEPH M. GAITES.

August—The Italian Battlefront.

GOLDIN FEATURES.

A Bit of Life (One Reel Comedy-Drama).

F. G. HALL PRODUCTIONS, INC.

May—Her Fighting Chance (Seven parts—Dr.). (Mr. Hall has world rights to this picture.)
May—The Bar Sinister (Drama). (Mr. Hall has world rights to this picture.)

HANOVER FILM CO.

April—How Uncle Sam Prepares (Topical).

HILLER & WILK.

April—The Battle of Gettysburg.
April—The Wrath of the Gods (Drama).

HISTORIC FEATURES.

June—Christus (Eight parts—Drama).

ILIDOR PICTURES CORP.

June.—The Fall of the Romanoffs (Drama).

IVAN FILM PRODUCTIONS.

Apr. ——One Law for Both (8 parts—Drama).
August—Babbling Tongues (Six parts—Dr.).

JEWEL PRODUCTIONS, INC.

Pay Me (Drama).
Sirens of the Sea.

KING BEE FILMS CORP.

July 1—Cupid's Rival (Two parts—Comedy).
July 15—The Villain (Two parts—Comedy).
Aug. 1—The Millionaire (Two parts—Com.).
Aug. 15—The Goat (Two parts—Comedy).
Sept. 1—The Fly Cop (Two parts—Comedy).
Sept. 15—The Star Boarder (Two parts—Com.).

A KAY CO.

Some Barrier (Terry Cartoon Burlesque).
His Trial (Terry Cartoon Burlesque).
Terry Human Interest Reel No. 1 (Character As Revealed in the Face).
Terry Human Interest Reel No. 2 (Character As Revealed in the Eyes).

KLOTZ & STREIMER.

June.—Whither Thou Goest (Five parts—Drama).
June—The Secret Trap (Five parts—Drama).

MANX-MAN COMPANY.

The Manx-Man (Eight parts—Drama).

MAYFAIR FILM CORP.

Persuasive Peggy (Drama).

MOE STREIMER.

June—A 'Daughter of the Don (Ten parts—Drama).

B. S. MOSS MOTION PICTURE CORP.

April—Birth Control (Five parts—Drama).

NEVADA MOTION PICTURE CORP.

June—The Planter (Drama).

NEWFIELDS PRODUCING CORP.

Alma, Where Do You Live? (Six parts—Dr.).

OGDEN PICTURES CORP.

August—The Lust of the Ages (Drama).

PARAGON FILMS, INC.

The Whip (Eight parts—Drama).

PETER PAN FILM CORP.

Mo-Toy Troupe (Release No. 4—"In the Jungle Land").
Mo-Toy Troupe (Release No. 5—"A Kitchen Romance").
Mo-Toy Troupe (Release No. 6—"Mary and Gretel").
Mo-Toy Troupe (Release No. 7—"Dinkling of the Circus").
Mo-Toy Troupe (Release No. 8—"A Trip to the Moon").
Mo-Toy Troupe (Release No. 9, "Golden Locks and the Three Bears").
Mo-Toy Troupe (Release No 10, "Dolly Doings").
Mo-Toy Troupe (Release No 11 "School Days")
Moy-toy Troupe (Release No. 12, "Little Red Riding Hood").
Moy-toy Troupe (Release No. 13, "Puss in Boots").

PUBLIC RIGHTS FILM CORP.

June—The Public Be Damned.

PURKALL FILM CO.

July—The Liar (Six parts—Drama).

RENOWNED PICTURES CORP.

June—In Treason's Grasp (Five parts—Drama)

REX BEACH PICTURES CO.

March—The Barrier (Nine parts—Drama).

SELECT PHOTOPLAY CO.

May—Humanity (Six parts—Drama).

WILLIAM N. SELIG.

April—The Garden of Allah.
May—Beware of Strangers (Eight parts—Dr.).

FRANK J. SENG.

May—Parentage (Drama).

SHERMAN PICTURE CORP.

July—Corruption (Six parts—Drama).
August—I Believe.

SKOBELOFF COMMITTEE.

The Great Russian Revolution.
Behind the Battle Line in Russia.

JULIUS STEGER.

May—Redemption (Six parts—Drama).

SUPREME FEATURE FILMS, INC.

May—Trip Through China (Ten parts).

ULTRA FILMS, INC.

A Day at West Point (Educational).
West Is West.
Rustlers' Frame-Up at Big Horn.

UNIVERSAL (STATE RIGHTS).

May—The Hand that Rocks the Cradle (Six parts—Drama).
June—The Cross-Eyed Submarine (Three parts—Comedy).
June—Come Through (Seven parts—Drama).

E. WARREN PRODUCTION.

April—The Warfare of the Flesh (Drama)

WHARTON, INC.

June—The Great White Trail (Seven parts) (Drama).

WILLIAMSON BROS.

April—The Submarine Eye (Drama).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

La Cinematografia Italiana ed Estera

Official Organ of the Italian Cinematograph Union

PUBLISHED ON THE 15th AND 30th OF EACH MONTH

Foreign Subscription: 20 francs. per annum

Editorial and Business Offices: **Via Cumiana, 31, Turin, Italy**

METALLINE DYES

For Artistic Color Photography

METALLINE DYES give any desired tint or tints to your pictures.

They are perfectly transparent and chemically neutralized to prevent damage to the film itself.

Easy to apply—absolutely color fast and always the same. We can save you time, trouble and money in this branch of the art.

Write our Laboratories for details.

TOCH BROTHERS
SCIENTIFIC LABORATORIES
320 Fifth Avenue, New York
Works: New York; London, England; Toronto, Ont., Canada

G.W.BRADENBURGH

802 VINE STREET, PHILADELPHIA

Title	Reels	Star	Price
Shore Acres	5	Jas. Herne	$125
The Little Girl That He Forgot	5	Beulah Poynter	125
Littlest Rebel	6	R. K. Lincoln	150
Unwritten Law	7	Beatrice Michelena	200
The Lure	5	Claire Whitney	100
America	6	All Star	60
Little Miss Brown	4	Vivian Martin	50
What Happened to Jones	5	Fred Mace	60
Prisoner of Zenda	4	James Hackett	100

All the above are furnished with one, three and six sheet posters, photos and other advertising matter free of charge. All films sent C.O.D. Privilege of examination on receipt of ten dollars in advance.

A Dependable Mailing List Service

Saves you from 30% to 50% in postage, etc. Reaches all or selected list of theatres in any territory. Includes name of exhibitor as well as the theatre in address. A list of publicity mediums desiring motion picture news. Unaffiliated exchanges looking for features. Supply houses that are properly characterized as such. Producers with address of studios, laboratories and offices. Information in advance of theatres being or to be built.
W74.

MOTION PICTURE DIRECTORY COMPANY

80 Fifth Avenue, New York Phone—3227 Chelsea
425 Ashland Block, Chicago Phone 2003 Randolph

Addressing Multigraphing Printing Typewriting

"MARTIN" ROTARY CONVERTER

FOR REAL SUN-LIT PICTURES

PERFECT REEL DISSOLVING

The voltage of the "MARTIN" polyphase converter is maintained constant, so that the starting of the second arc does not disturb the light given by the first, making the dissolving of the reels as simple as if the arcs were operated in a Direct Current district. Our emergency panel does away with expensive compensarcs and cuts the wiring and installation cost in half.

Write for further information.

NORTHWESTERN ELECTRIC CO.
412 S. Hoyne Ave., Chicago. 1010 Brokaw Bldg., New York

Send For Our

New Theatre Catalog

Eighty full-page illustrations—many in colors—of theatres we have ornamented.

ASCHER'S OAKLAND SQUARE THEATRE

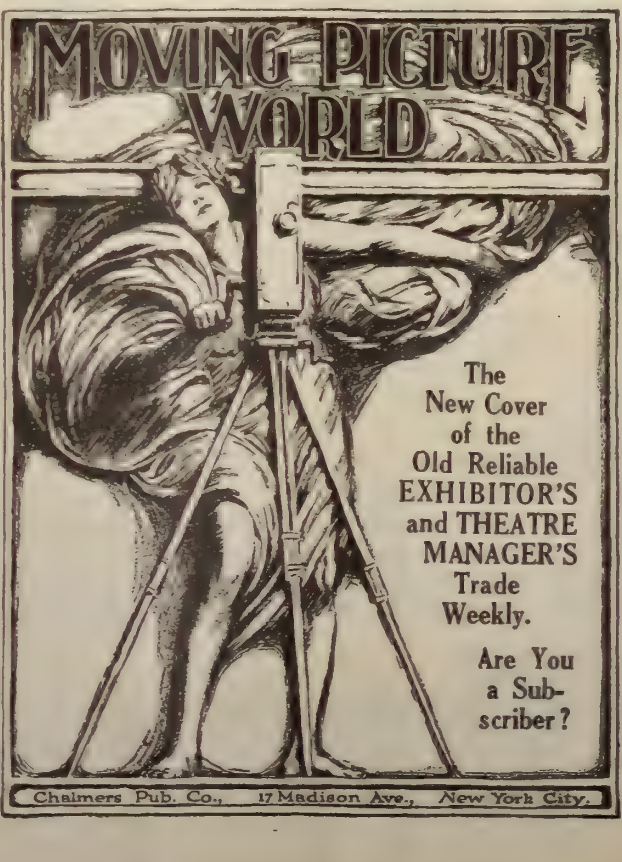
Our new catalog will give you many valuable ideas of theatre design and arrangement.

Send Plans for Special Designs of

Ornamental Plaster Decorations

THE DECORATORS SUPPLY CO.
Archer Ave. and Leo St., CHICAGO, ILL.

In answering advertisements, please mention The Moving Picture World


MOVING PICTURE WORLD
The New Cover of the Old Reliable EXHIBITOR'S and THEATRE MANAGER'S Trade Weekly.
Are You a Subscriber?
Chalmers Pub. Co., 17 Madison Ave., New York City.

Simplex

A Look Behind the Scenes

On Curtis Street, Denver

where there are more Moving Picture Theatres crowded into two blocks than anywhere else in the world.

When Mr. F. H. Richardson, the noted Projection Expert, visited Denver recently, he wrote in the Moving Picture World:

"I didn't get a chance to visit a single Denver Theatre, and she has some beauties, too, to say nothing of the Curtis Street White Way, which for two blocks would actually make Broadway at 42nd Street at 11 p. m. look shady by comparison.

"It hasn't the tremendous size of New York's White Way . . . but what there is of it is a stem-winding, double-back action humdinger, and, what's more, the entire show is composed of the illumination on the fronts of the Curtis Street colony of Moving Picture Theatres."

Now let us

do what Mr. Richardson didn't have time for, and find out what "makes Denver's White Way go."

Here it is:

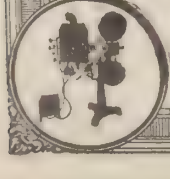
Simplex Projection in every Theatre on Curtis Street
Simplex Projection for a seating capacity of nearly 20,000
Simplex Projection delighting 75,000 pairs of eyes daily

Now that you know what is back of Denver's White Way you need no longer wonder why it is such a success, why it compares so favorably with New York's White Way.

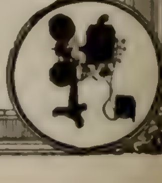
And of course you can't overlook that what the Simplex is doing for these Denver Exhibitors it will do for you—if you let it.

Let us send you Catalog "A." Then we'll tell you at the same time what Simplex Distributor can help you to the equal of Denver's projection.

Get in touch with the Simplex Distributor. He's the friend of the Exhibitor.



THE PRECISION MACHINE CO. INC.
317 East 34th St. – New York



Mobilize your Movies

FORTIFY your Pictures with Successful Music

For Good Pictures and Better Music are your Box-Office Allies

Thrill your Loyal Patrons with Martial Melody Stir their Hearts with Crash of Cymbal and Beat of Drum. The Rattle of Musketry—The Roar of the Big Guns—vividly and faithfully reproduced on

The FOTOPLAYER

—and again in the peaceful quietude of sunset setting—in the witchery of nights still watches—the soulful melody of it's Orchestral and Organ Tones caress the spirit and charms your audience

The FOTOPLAYER interprets every mood of Screen action INSTANTLY and completes that emotional response so necessary to make Reel pictures Real

HUNDREDS OF SUCCESSFUL EXHIBITORS TESTIFY TO PROFITABLE INSTALLATIONS

Strong construction—ease of operation and economy of upkeep—recommend this instrument as the ideal accompaniment to your pictures The FOTOPLAYER may be played manually or by roll—requiring no musical education. It is a practical and artistic success.

We construct Orchestral Pipe Organs to meet your specifications Write us

The AMERICAN PHOTO PLAYER CO.

62 West 45th Street
NEW YORK CITY

Parkway Building
PHILADELPHIA PA

100 Boylston Street
BOSTON, MASS

121 John R Street
DETROIT MICH

517 Benton Boulevard
KANSAS CITY MO

Lytton Building
CHICAGO, ILL

1210 G Street, N W
WASHINGTON, D C

40 Luckie Street
ATLANTA GA

109 Golden Gate Avenue
SAN FRANCISCO, CAL

737 South Olive Street
LOS ANGELES, CAL

1818 Main Street
DALLAS, TEXAS

"SEVENTEEN YEARS OF KNOWING HOW"

Conduct Your Own Investigation

and Learn for Yourself That

EXTREME ACCURACY

and

SUPERIOR GRADE MATERIALS

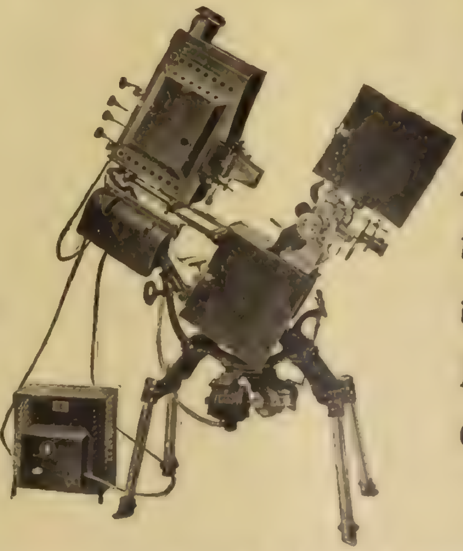
Form a Foundation for the

SERVICE AND DURABILITY

That Characterize

POWER'S CAMERAGRAPH

***We Invite an
Inspection
of Our Plant
Which Is Open
to Visitors
at All Times***



***Our Dealers
Are in Position
to Give You
the Facts
Regarding
Our Product***

WRITE FOR THE NAME OF YOUR DEALER IN YOUR TERRITORY AND SPEND A PROFITABLE HALF HOUR WITH HIM

CATALOG "G" MAILED UPON REQUEST

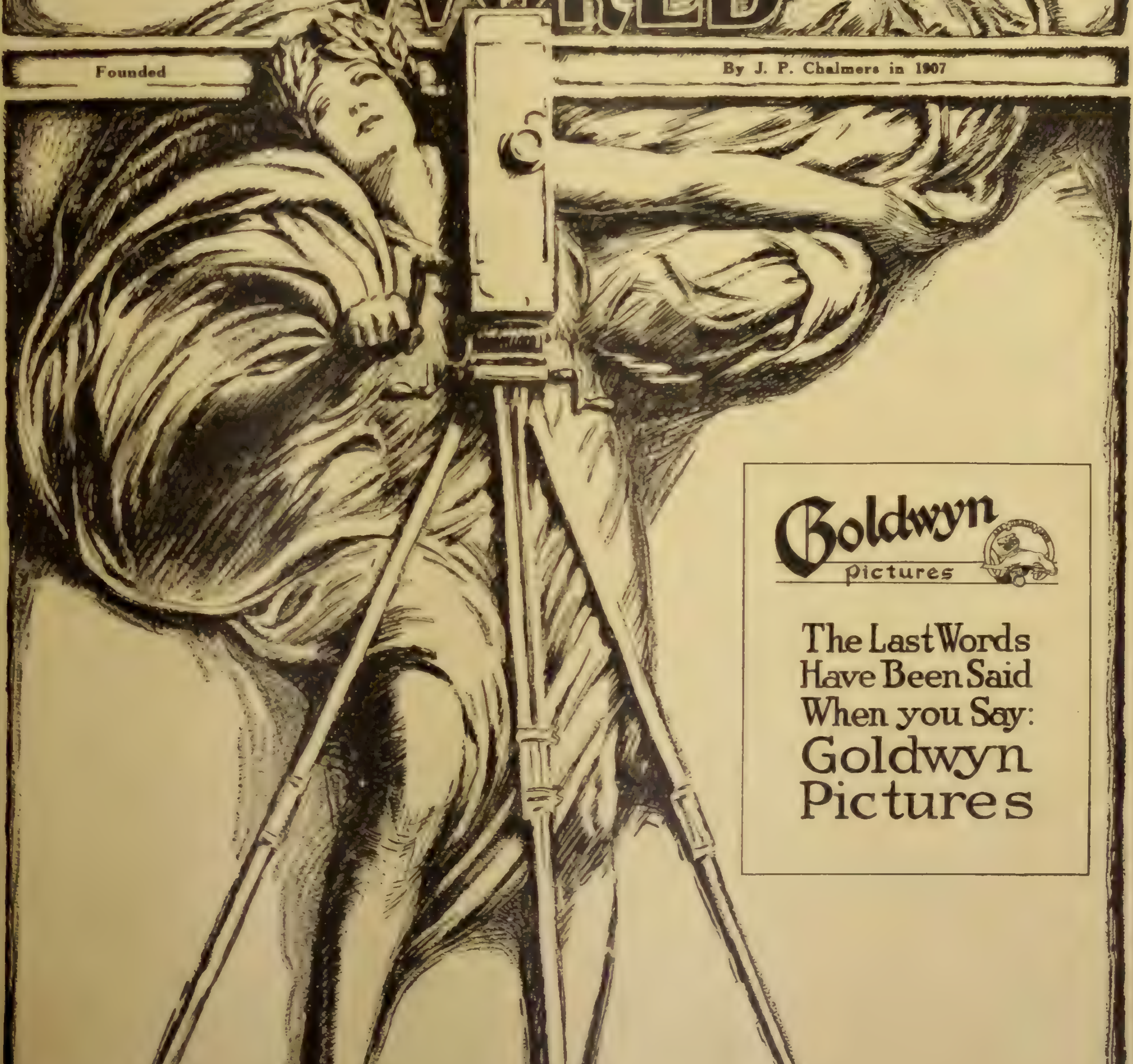
NICHOLAS POWER COMPANY

NINETY GOLD STREET NEW YORK

Vol. 33, No. 12 September 22, 1917 Price 15 Cents

MOVING PICTURE WORLD

Founded By J. P. Chalmers in 1907



Goldwyn pictures

The Last Words
Have Been Said
When you Say:
Goldwyn
Pictures

Chalmers Pub. Co., 17 Madison Ave., New York City.

JEWEL
PRODUCTIONS INC.

¶ Art, in its various forms of expression, obtains a following only so long as it maintains a lead. Sophistication, more than familiarity, breeds contempt. If you permit your audiences to grow beyond the pictures you show, you lose their patronage.

¶ The most progressive managers are the first to recognize this condition as they are the first to suffer from it. The average feature, or the best feature produced in the average way, not only does not solve the problem, it makes matters worse by false promises.

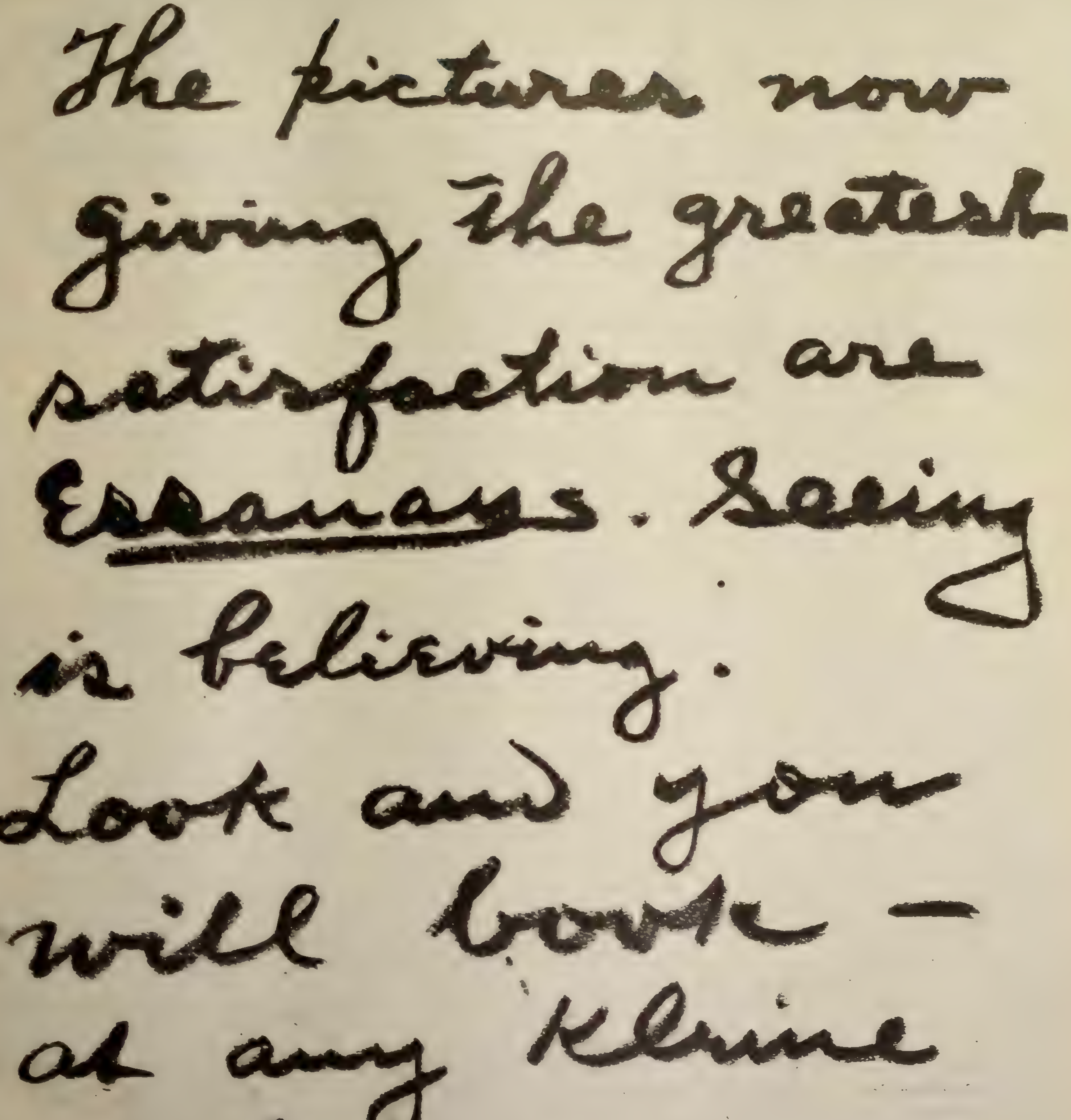
¶ Yet——There *are* directors unhampered by producers, and a *few* producers unfettered by greed or tradition, who have "seen visions and dreamed dreams." Their work marks the present limit of the moving picture art. As the art advances in the future, these men will be behind the movement, and the pictures will reach the screen thru JEWEL Productions (Inc.).

¶ JEWEL Productions (Inc.) is not a producing concern. It is not afflicted with a producing "policy." Its sole business is to market fine pictures. Extraordinary merit alone determines the pictures bought and distributed by the JEWEL organization.

¶ We have thus far acquired the rights to only five pictures after examining a large number. Three are from the Universal Film Mfg. Co.—"Come Through," George Bronson Howard's greatest melodrama; "Sirens of the Sea," the picture beautiful; "Pay Me," the big drama of the West. One to be announced is from Lois Weber. One was made by Edwin Thanhouser. It is the patriotic classic, "The Man Without a Country."

¶ You are asked to see and judge these pictures on their merits—unprejudiced by what we think of them. Write to the address below for further particulars and the address of your nearest JEWEL Exchange.

JEWEL PRODUCTIONS (INC.)
405 MECCA BUILDING
1600 BROADWAY NEW YORK



The pictures now giving the greatest satisfaction are Essanays. Seeing is believing.

Look and you will book — at any Kleine Exchange.

Geo. K. Spoor.

Tense ◆ Timely ◆ Thrilling

"The RED ACE"

The UNIVERSAL Master Serial featuring Dashing, Daring, Fascinating Marie Walcamp

---

CONSIDER THESE FACTS, Mr. Exhibitor, in booking "THE RED ACE." The Universal's great serial "LIBERTY" played from Coast to Coast, in many towns repeat, in some towns four and five times, and in every town Exhibitors positively cleaned up.

We could give you the names of hundreds who cashed in BIG MONEY on "LIBERTY." Now — in "THE RED ACE" you get the same STAR, Marie Walcamp — you get the same director, Jacques Jacquard, and you get even greater thrills, more tense situations, wonderful struggles, adventures, romance and a beautiful love story. "THE RED ACE" is a whale of a serial There is ***no serial on the market*** that surpasses the RED ACE. We will guarantee it to pack your house. BOOK IT *NOW* thru any of our 73 Universal Exchanges.

Jack Mulhall
Zoe Rae
Molly Malone
Edith Roberts
Harry Carey
Louise Lovely

Butterfly Stars

BLUEBIRD Photoplays
Present
FRANKLYN FARNUM
in
"A FOOL FOR LUCK"

Production by Joseph De Grasse
Story by Isola Forrester and Mann Page

The story of a man who was willing to "try anything once" and his ultimate success in getting a square deal for himself and others.

Book through your local BLUEBIRD Exchange

BLUEBIRD Photoplays, Inc. 1600 Broadway, New York

SELECT SP PICTURES

JOSEPH M. SCHENCK

PRESENTS

NORMA TALMADGE

IN

"THE MOTH"

Founded on the Novel by
William Dana Orcutt
Directed by Edward José

Those brilliant gifts which gained Norma Talmadge nation-wide popularity in "Panthea," and which doubled the circle of her admirers in "Poppy," establish her as a reigning favorite of the screen in drama of the highest class. Miss Talmadge's success is due to no freak of fortune. Sheer ability — and notable performances that never raise expectations without more than satisfying them — these are the secrects of her high achievement.

"The Moth" is the first of a series of eight pictures in which Norma Talmadge will be seen during the coming year.

Distributed by
Select Pictures Corporation
729 Seventh Avenue, New York

SELECT SP PICTURES

announces that it has secured for early distribution

Clara Kimball Young

and

Her Own Company

in

"MAGDA"

from the famous play of the same name

Scenario by Margaret Turnbull
Directed by Emile Chautard

This will be the first of eight pictures to be made during the coming year by the distinguished star of "The Common Law," "The Price She Paid," and "The Easiest Way"—all of which pictures have been secured for distribution through Select Exchanges, the branches of which are now open in the various trade centers of the United States. Miss Young and her company are now well advanced in the work of filming this first production, and its date of release will be announced shortly.

Distributed by

Select
Pictures
Corporation

720 Seventh Avenue
New York City

You live this picture

Three times a day at least you play a part in it—every hour of the day you grapple with its problems,

for this is a compelling presentation on the screen of the most vital national problem which this country has had to face: the problem of food conservation and of price fixing.

"the Public be Damned!"

has been secured for immediate release by

SELECT SP PICTURES

This is the sensational photoplay success on which Herbert Hoover, official food administrator of the United States, placed his emphatic approval when the picture was shown at the Strand Theatre, New York, to audiences which packed this big playhouse. Aside from its value as a timely and forceful expose of food gambling, this is a corking fine photo-drama in which the principal roles are visualized by two favorite screen stars,

CHARLES RICHMAN

and

MARY FULLER

A sensation in New York—a triumph wherever booked!

Distributed by

SELECT PICTURES CORPORATION

729 Seventh Avenue, New York

SELZNICK PICTURES

LEWIS J. SELZNICK
PRESENTS

RITA JOLIVET

The International Star, in

"LEST WE FORGET!"

Directed by LEONCE PERRET

THE distinguished stage artiste, RITA JOLIVET, is shown in this picture as the center of a powerful drama, the scenes of which reflect international events at the beginning of the European war. Based on actual occurrences in the memorable summer of 1914, the play presents as its central picture the torpedoing of the Lusitania. RITA JOLIVET was one of the survivors when the Lusitania was destroyed by a German submarine, and in this picture she lives over again the memorable scenes that accompanied the sinking of the ill-fated steamer. Running through the photoplay is a tender love story. Miss JOLIVET, supported by a notable cast, in this picture displays to advantage those talents which have made her a star of international repute.

Produced by
Rita Jolivet Film Corporation
729 Seventh Avenue, New York

WHAT OTHER PEOPLE SAY

OF

LILLIAN WALKER

"The Darling of the Screen" in

"THE LUST OF THE AGES"

From the book by Aaron Hoffman
Directed by Harry Revier

"THE LUST OF THE AGES" is all of a big "special" and will rank high as a State Rights money-getter for the three best of reasons: A worthy story, superlative production and a widely-known and talented star appearing at her best.

The surprise and wonder start with the first clicks of the projector and endure through the seven reels, while the spectator sits transfixed at the strength, beauty and true artistry with which the thing is treated.—GRAVES in MOTOGRAPHY.

From first to last of that sort that will make sure appeal to feminine audiences. Particularly charming and strikingly well done. Should be billed as a special attraction.—EXHIBITORS' TRADE REVIEW.

Ingeniously directed and photographed along original lines. A timely story. It ranks as one of the most important photoplay productions of the present day.—JOLO in VARIETY.

Pretentiously produced and excellently staged, "THE LUST OF THE AGES" is a picture decidedly above the average run and is imaginatively and picturesquely presented. Miss Walker's many admirers will be delighted by her return and be glad to see her in a picture that has many claims to the unusual.—SUNDAY TELEGRAPH.

An interesting and unusual offering with technical bits of artistry and decidedly different from the ordinary routing productions. It has an element of romance, but beneath it all there is a thought which will reach home. The interest is held throughout, and any fan will consider this a production worth while. Miss Walker's work in this production will not soon be forgotten.—WID.

Exceptionally good State Rights feature. Entirely different from the average run. Miss Walker's work is above criticism.—NEW YORK REVIEW.

The film will sell itself because it is a criterion of photographic art, beautiful to the eye, and holds the attention throughout. It is one of the pictures which can be warmly endorsed.—L. H. in BILLBOARD.

A production that will stand the scrutiny of the classes and registers with force. There is a certain grandeur about this production that holds. Some of the best work ever shown on the screen comes to light in this production. Miss Walker's work will elicit praise from her many admirers. If there is any reason why the exhibitor in any locality cannot book this feature and "cash in," the reviewer has failed to recognize it.—KELLY in MOTION PICTURE NEWS.

A pretentious subject with many novelties, touches that add to the picturesqueness of the subject.—MOVING PICTURE WORLD.

An excellent interpretation, both for beauty and direction of an absorbingly interesting story, and the interest is not permitted to lag for a moment. Miss Walker displays her customary ability and charm. Exhibitors managing any class of theatre may rest assured that "THE LUST OF THE AGES" will meet with instantaneous success.—F. T. in DRAMATIC MIRROR.

Lillian Walker has done nothing so good as her portrayal of Lois Craig in "THE LUST OF THE AGES," nor has any screen actress been allotted a more delightful character to portray. Her work stamps her as one of the screen's foremost players. The episodes of "THE LUST OF THE AGES" are tremendously gripping with much heart interest.—EXHIBITORS' HERALD.

Above is the verdict of the keen-sighted, discriminating critics upon whom the trade relies. We can say no more.

Franchises for the remaining seven Lillian Walker productions to be produced during the year are being awarded to the State Right purchasers of the initial production.

Address all communications to

OGDEN PICTURES CORPORATION

Eastern Executive Office

Phone—Bryant 1820.

729 Seventh Avenue, New York City, Room 1202

Released soon
The Slacker's
legitimate
successor-

Draft 258

Special production de Luxe *starring*

MABEL TALIAFERRO

Directed by
**WM. CHRISTY
CABANNE**

Written by
June Mathis and
Mr. Cabanne

METRO PICTURES
CORPORATION presents
An extraordinary
BIG STAR SERIES
production

FRANCIS X BUSHMAN
and
BEVERLY BAYNE

SEVEN ACTS of
MASTER DRAMA

THEIR COMPACT

by CHARLES A. LOGUE

Produced under the personal supervision of **MAXWELL KARGER** and directed by Edwin Carewe

Released
SEPTEMBER 17*th*

ALL
METRO
EXCHANGES

Her most astonishing contribution to the drama of the screen

Wonderful

EMILY STEVENS

in the E. Phillips Oppenheim master piece

SLEEPING MEMORY

Special Production de Luxe *Seven Acts of Stevens Power*

Directed by George D. Baker

under the personal supervision of MAXWELL KARGER

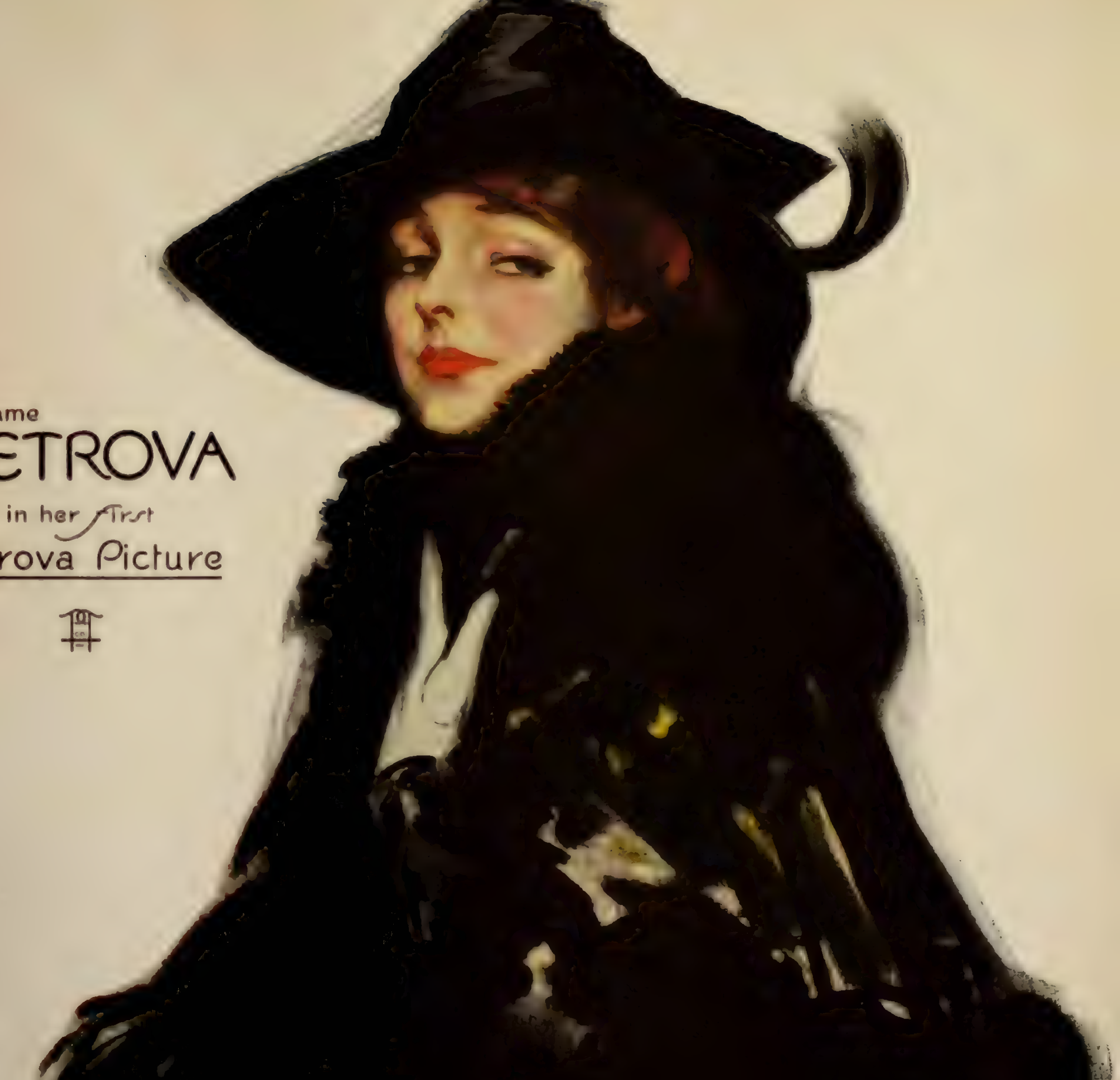
METRO

Madame

PETROVA

in her first

Petrova Picture



PETROVA PICTURES

FIRST RELEASE:
on or about Oct. 22, 1917.

Petrova Picture Company
Frederick L. Collins.. President
25 West 44th Street.. New York

RUSSIAN ART FILM CORPORATION

PRESENTS

IVAN MOZUKIN

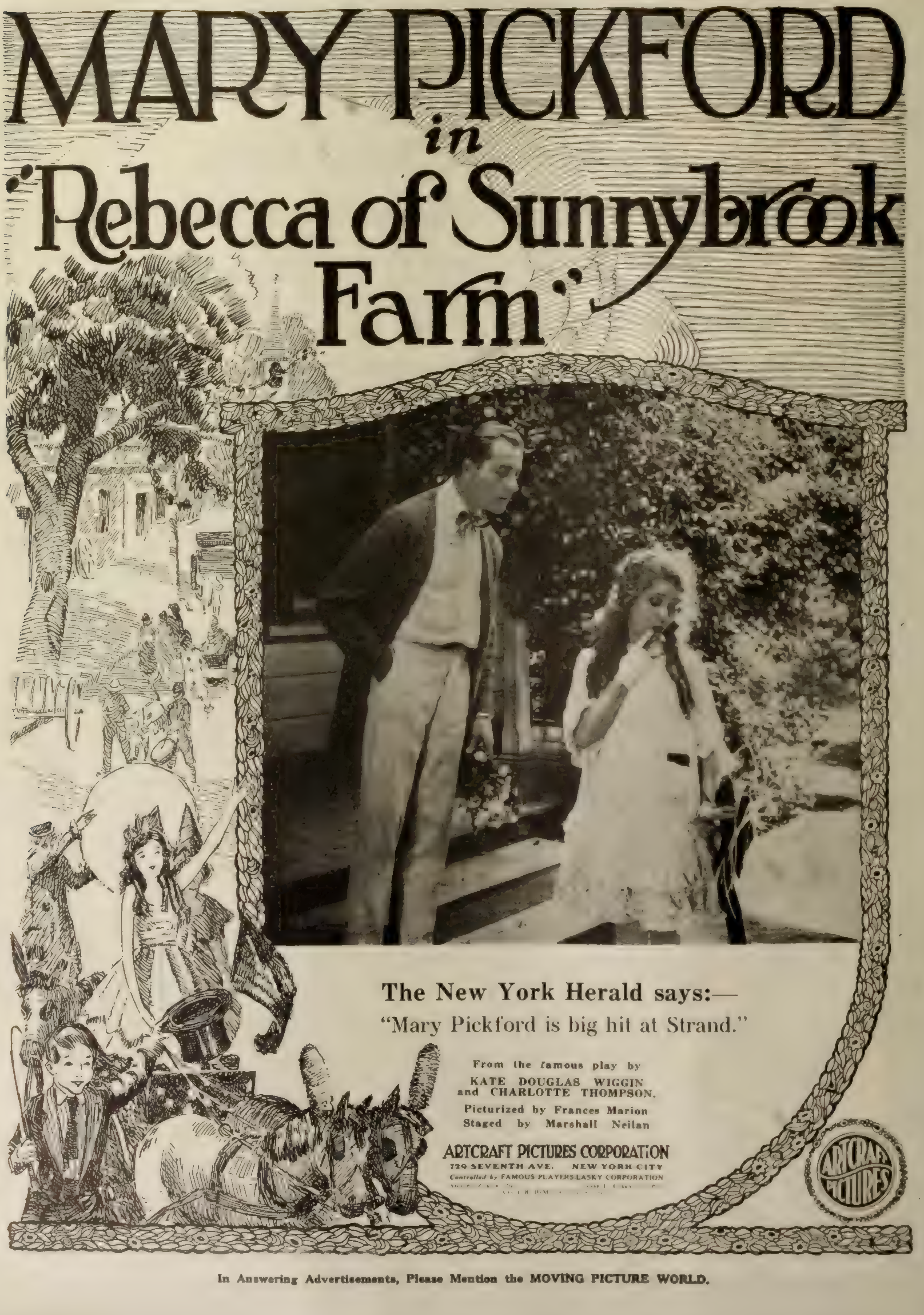
and the renowned company of stars from

THE MOSCOW ART THEATRE

in a repertory of plays by famous authors.

"PICTURES THAT ARE DIFFERENT"

IVAN MOZUKIN



MARY PICKFORD

in

"Rebecca of Sunnybrook Farm"

The New York Herald says:—

"Mary Pickford is big hit at Strand."

From the famous play by
KATE DOUGLAS WIGGIN
and CHARLOTTE THOMPSON.

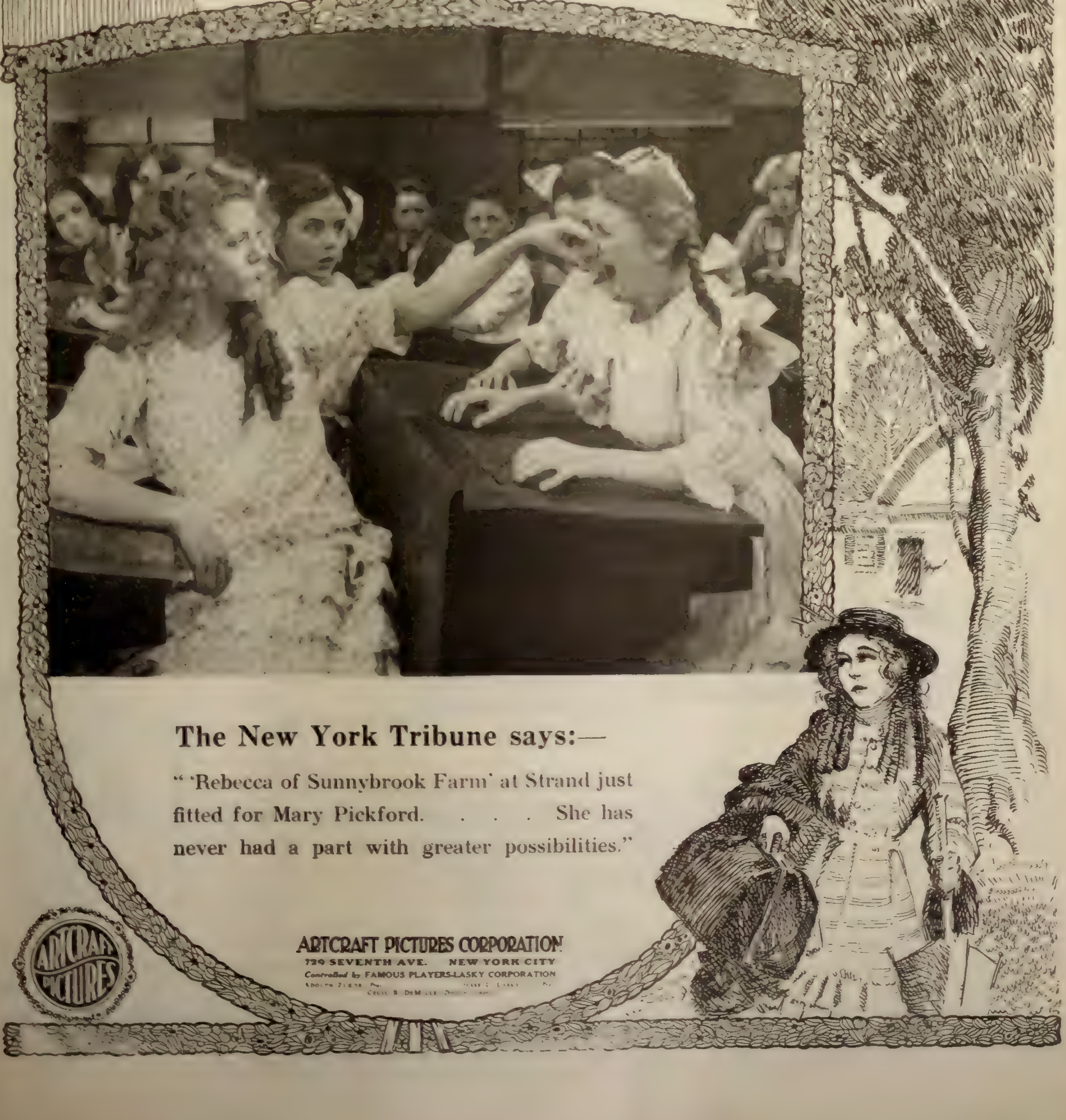
Picturized by Frances Marion
Staged by Marshall Neilan

ARTCRAFT PICTURES CORPORATION
729 SEVENTH AVE. NEW YORK CITY
Controlled by FAMOUS PLAYERS-LASKY CORPORATION
[illegible]
[illegible]

MARY PICKFORD

in

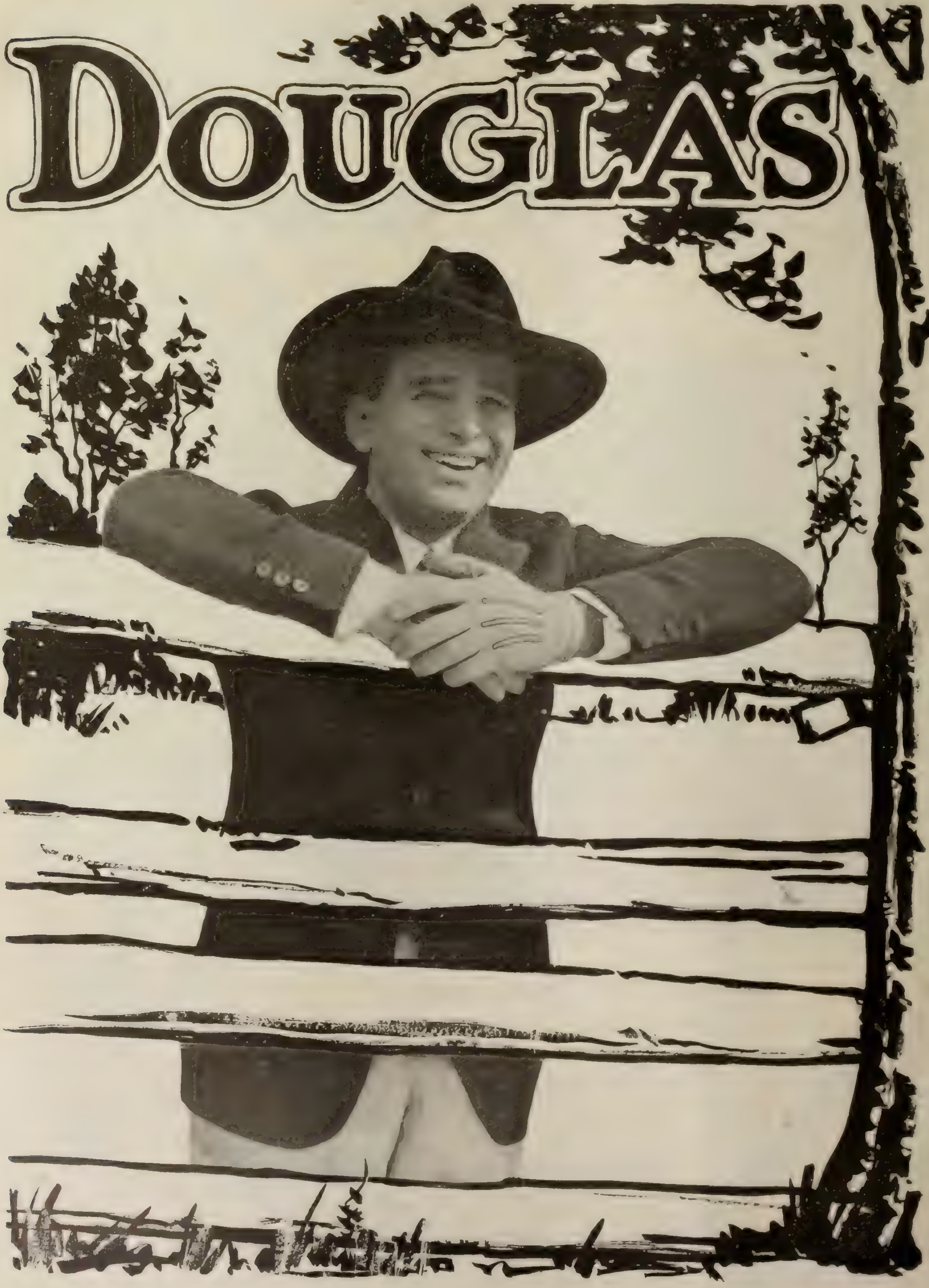
"Rebecca of Sunnybrook Farm"



The New York Tribune says:—

" 'Rebecca of Sunnybrook Farm' at Strand just fitted for Mary Pickford. . . . She has never had a part with greater possibilities."

ARTCRAFT PICTURES CORPORATION
729 SEVENTH AVE. NEW YORK CITY
Controlled by FAMOUS PLAYERS-LASKY CORPORATION


DOUGLAS

FAIRBANKS

"The Man from Painted Post"

ARTCRAFT
PICTURES

—is just a big hearted citizen who will tickle your sense of humor and make you glad you're alive.

Gladder, in fact. Think of your returns on his last picture, and how your patrons liked it, and the way your newspapers wrote it up, or the "class" your house gets by showing all the new Artcraft-Douglas Fairbanks Pictures. The next one will be advertised—everywhere as

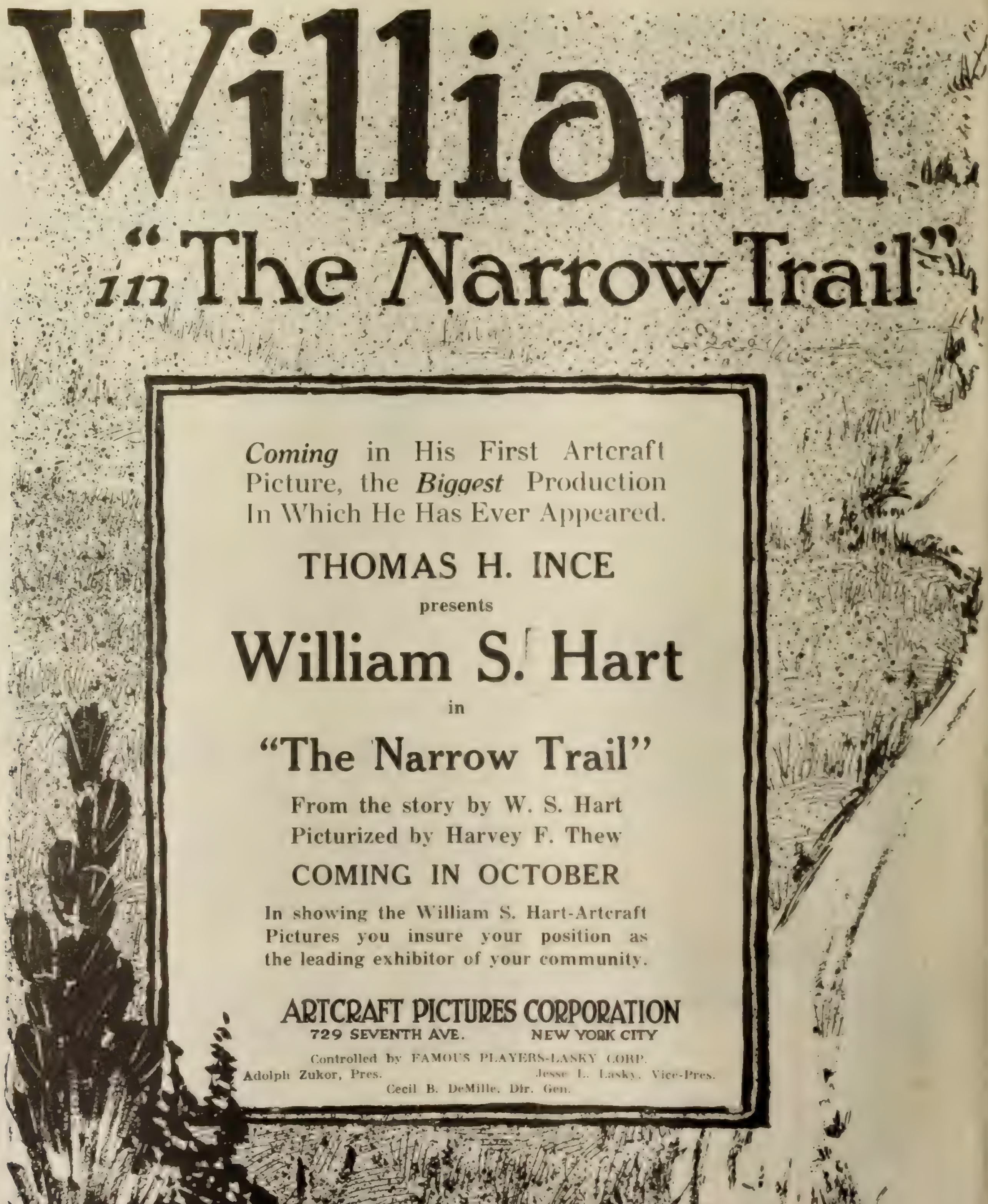
DOUGLAS FAIRBANKS

in

"The Man from Painted Post"

Story by Jackson Gregory,
Picturized by Douglas Fairbanks,
Staged by Joseph Henaberry

AN ARTCRAFT PICTURE



William

in "The Narrow Trail"

Coming in His First Artcraft Picture, the *Biggest* Production In Which He Has Ever Appeared.

THOMAS H. INCE

presents

William S. Hart

in

"The Narrow Trail"

From the story by W. S. Hart
Picturized by Harvey F. Thew

COMING IN OCTOBER

In showing the William S. Hart-Artcraft Pictures you insure your position as the leading exhibitor of your community.

ARTCRAFT PICTURES CORPORATION
729 SEVENTH AVE. NEW YORK CITY

Controlled by FAMOUS PLAYERS-LASKY CORP.
Adolph Zukor, Pres. Jesse L. Lasky, Vice-Pres.
Cecil B. DeMille, Dir. Gen.

S. Hart

ARTCRAFT PICTURES

VICTOR MOORE

Enthusiasm Increasing

The ever-increasing number of Vic. Moore enthusiasts will like

"Camping"

By Thomas J. Gray

Released September 10th

This is a particularly good example of Vic.'s ability to make 'em laugh—laugh—laugh, release after release.

The Single-Reel Comedies with a Story

Open Booking—All Paramount Exchanges.

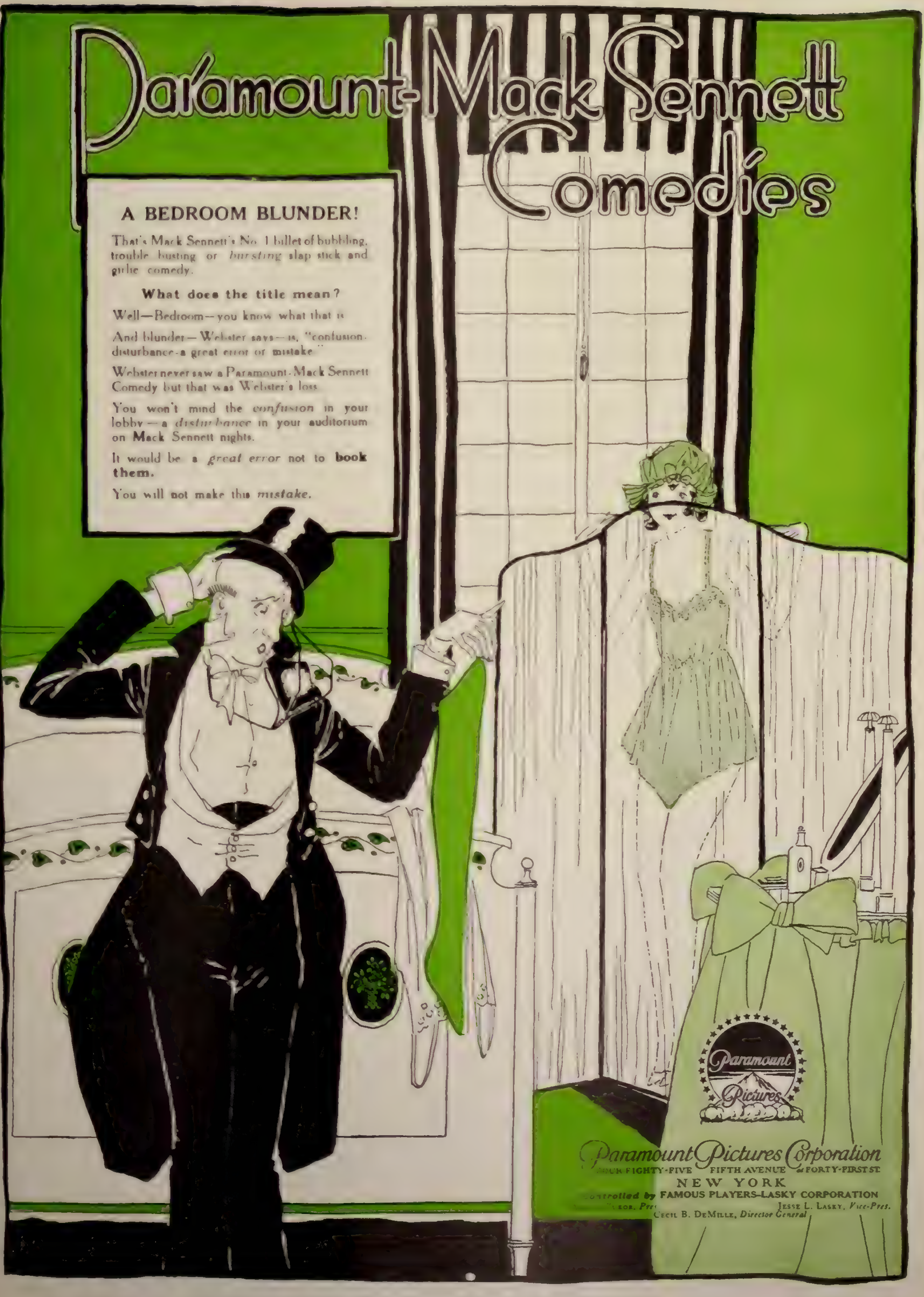
Paramount Pictures

Klever Pictures, Inc.

220 WEST 42d ST., NEW YORK CITY

Released in Canada by Regal Films, Limited, 37 Yonge St., Toronto, Canada.

KK



Paramount-Mack Sennett Comedies

A BEDROOM BLUNDER!

That's Mack Sennett's No. 1 billet of bubbling, trouble busting or *bursting* slap stick and girlie comedy.

What does the title mean?

Well—Bedroom—you know what that is

And blunder—Webster says—is, "confusion-disturbance-a great error or mistake."

Webster never saw a Paramount-Mack Sennett Comedy but that was Webster's loss.

You won't mind the *confusion* in your lobby—a *disturbance* in your auditorium on Mack Sennett nights.

It would be a *great error* not to **book them.**

You will not make this *mistake.*

Paramount Pictures Corporation
FOUR EIGHTY-FIVE FIFTH AVENUE at FORTY-FIRST ST.
NEW YORK
Controlled by FAMOUS PLAYERS-LASKY CORPORATION
kor, *Pres.* Jesse L. Lasky, *Vice-Pres.*
Cecil B. DeMille, *Director General*

"Anything Goes"

in a Paramount-Mack Sennett Comedy—only one rule—good taste—for comedies—they are for ladies and gentlemen, you know—by ladies and gentlemen, for ladies and gentlemen, with ladies and gentlemen—with the accent **on the** ladies—1, 2, 3—we're off—

"Roping Her Romeo"
"A Bedroom Blunder"
"A Pullman Bride"

Remember, we all like to laugh.

Kipling put it "Biddy O'Grady and the Colonel's lady are sisters under the skin."

Most of them girlies, and none of them twenty, and you can't fool a camera—**come and see.**

Paramount Pictures Corporation
FOUR EIGHTY-FIVE FIFTH AVENUE *at* FORTY-FIRST ST.
NEW YORK

Controlled by FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, *Pres.*, JESSE L. LASKY, *Vice-Pres.*, CECIL B. DEMILLE, *Director General*

Kathleen Clifford

Like a May Morning

is

Kathleen — the starry-eyed heroine of *Paramount's* first serial --- She dances - a daring saucy sunbeam through the dark plots and intrigues of

Who is "Number One"?

BY ANNA KATHARINE GREEN

—a mystery serial of unqualified strength woven around the hate and fury of a woman scorned

A campaign of far-reaching and irresistible advertising and promotion is behind this rare combination of author, star and producer

READY IN OCTOBER

Anna Katharine Green

Polishing a Diamond

The usual five-act feature is completed in six weeks
The first *Paramount Serial* - - -

Who is *"Number One"*?
BY ANNA KATHARINE GREEN

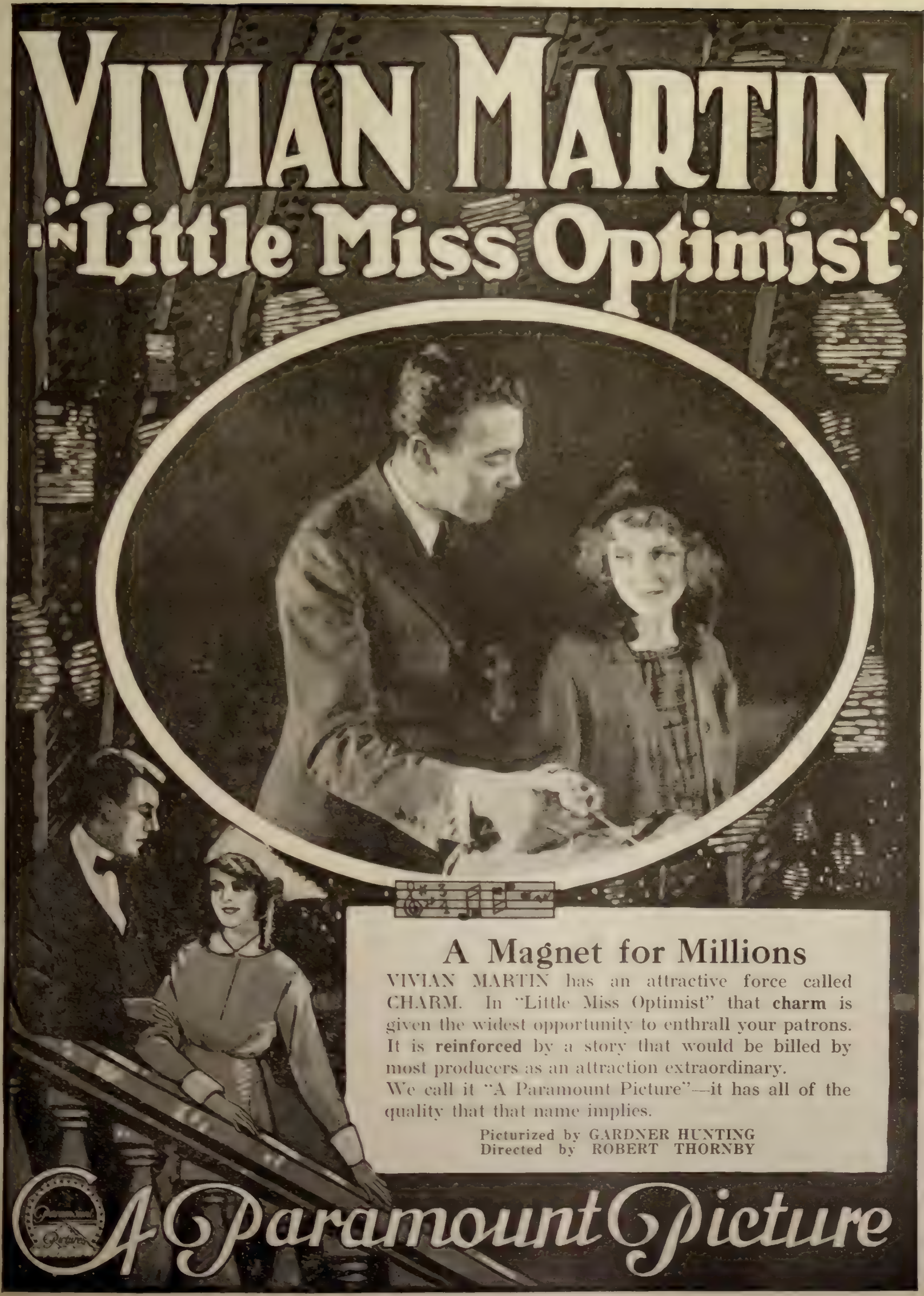
was begun early in last January and is not yet finished!

It takes a long time to cut and polish a diamond

That is the parallel by which to judge Anna Katharine Green's great serial of mystery and a woman's jealous hate

READY IN OCTOBER

Paramount Pictures



VIVIAN MARTIN

"IN Little Miss Optimist"

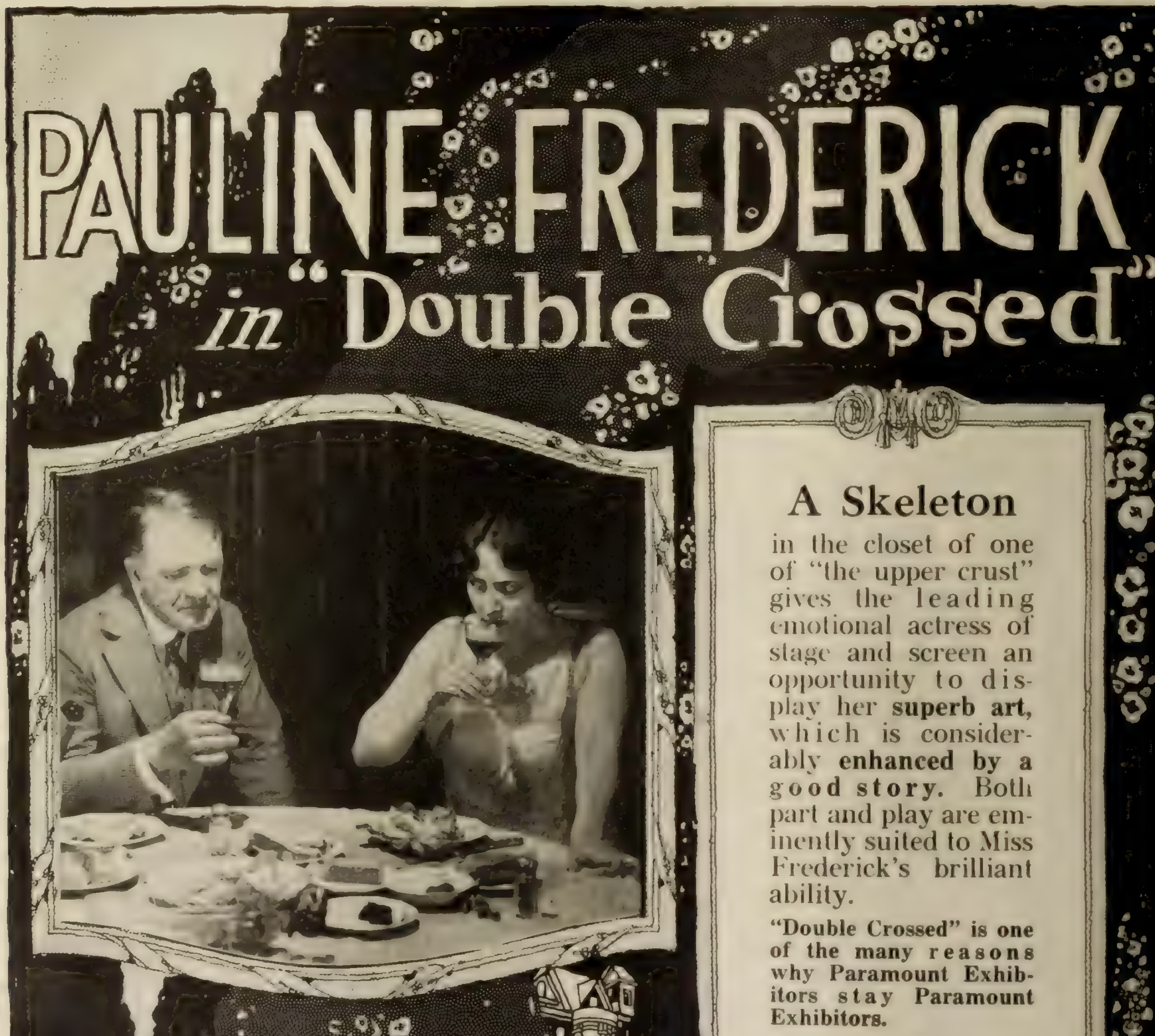
A Magnet for Millions

VIVIAN MARTIN has an attractive force called CHARM. In "Little Miss Optimist" that **charm** is given the widest opportunity to enthrall your patrons. It is **reinforced** by a story that would be billed by most producers as an attraction extraordinary.

We call it "A Paramount Picture"—it has all of the quality that that name implies.

Picturized by GARDNER HUNTING
Directed by ROBERT THORNBY

A Paramount Picture


PAULINE FREDERICK
in "Double Crossed"
A Paramount Picture
Paramount Pictures

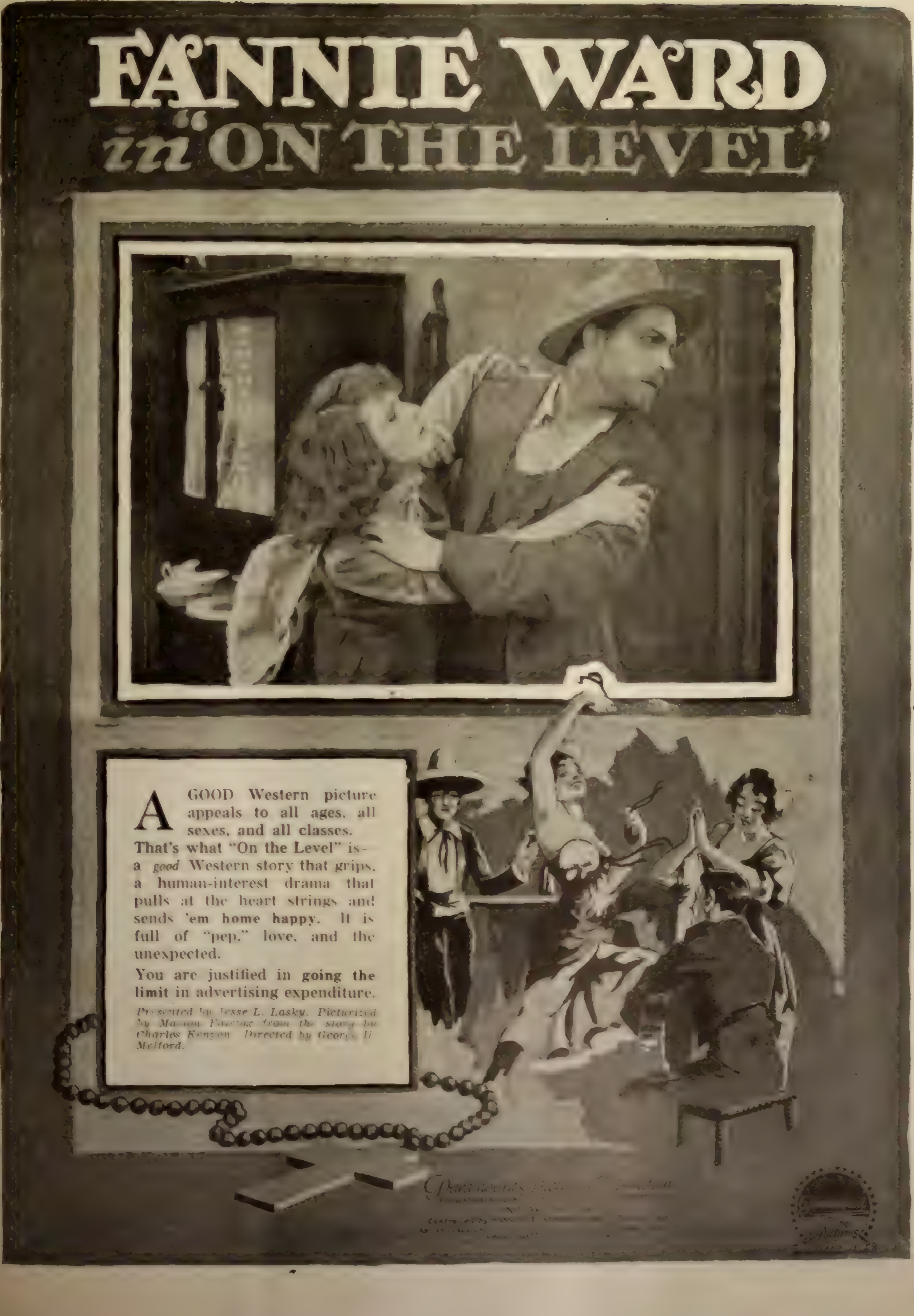
A Skeleton

in the closet of one of "the upper crust" gives the leading emotional actress of stage and screen an opportunity to display her **superb art,** which is considerably **enhanced by a good story.** Both part and play are eminently suited to Miss Frederick's brilliant ability.

"Double Crossed" is one of the many reasons why Paramount Exhibitors stay Paramount Exhibitors.

By Hector Turnbull.
Picturized by Eve Unsell.
Staged by Robt. G. Vignola.

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY-FIRST ST
NEW YORK
Controlled by FAMOUS PLAYERS-LASKY CORPORATION
[illegible]
[illegible]



FANNIE WARD in "ON THE LEVEL"

A GOOD Western picture appeals to all ages, all sexes, and all classes. That's what "On the Level" is—a *good* Western story that grips, a human-interest drama that pulls at the heart strings and sends **'em home happy**. It is full of "pep," love, and the unexpected.

You are justified in **going the limit** in advertising expenditure.

Presented by Jesse L. Lasky. Picturized by Marion Fairfax from the story by Charles Kenyon. Directed by George H. Melford.

Paramount Pict[illegible]

Controlled by [illegible]

WALLACE REID in "THE HOSTAGE

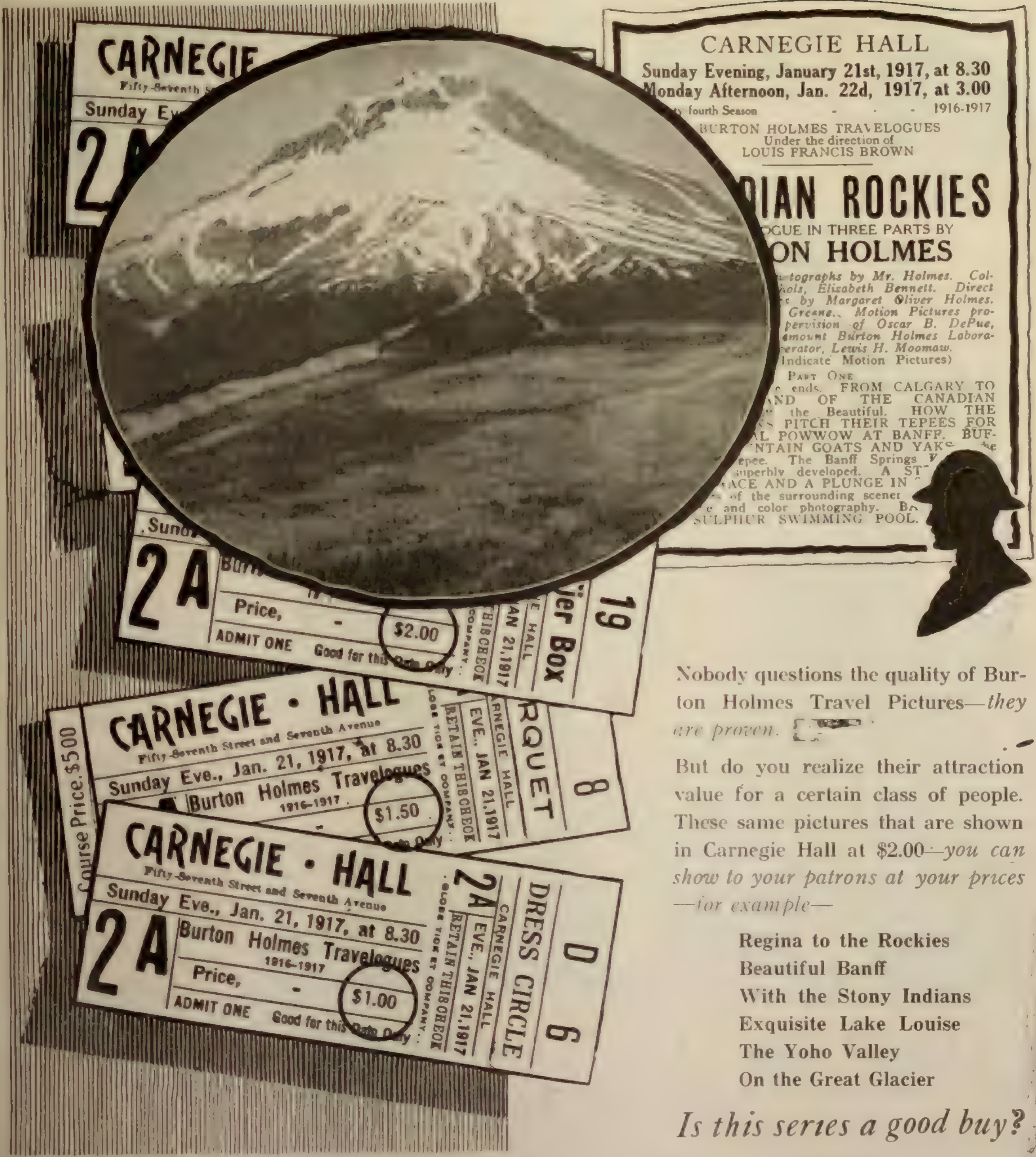
A ROMANTIC, human-interest story of life "over there" with the grimmer side left out.

A picture your people will thank you for showing in times like these.

Picturized by Beulah Marie Dix
Staged by Robert Thornby

Paramount Pictures Corporation
FOUR EIGHTY-FIVE FIFTH AVENUE at FORTY-FIRST ST
NEW YORK
Controlled by FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, Pres. JESSE L. LASKY, Vice Pres.
CECIL B. DEMILLE, Director General

A Paramount Picture



CARNEGIE
Fifty-Seventh S
Sunday Ev
2A

CARNEGIE HALL
Sunday Evening, January 21st, 1917, at 8.30
Monday Afternoon, Jan. 22d, 1917, at 3.00
fourth Season - - - 1916-1917
BURTON HOLMES TRAVELOGUES
Under the direction of
LOUIS FRANCIS BROWN
DIAN ROCKIES
OGUE IN THREE PARTS BY
ON HOLMES
tographs by Mr. Holmes. Col-
hols, Elizabeth Bennett. Direct
by Margaret Oliver Holmes.
Greene. Motion Pictures pro-
pervision of Oscar B. DePue,
amount Burton Holmes Labora-
erator, Lewis H. Moomaw.
Indicate Motion Pictures)
PART ONE
ends. FROM CALGARY TO
ND OF THE CANADIAN
the Beautiful. HOW THE
PITCH THEIR TEPEES FOR
L POWWOW AT BANFF. BUF-
NTAIN GOATS AND YAKS
epee. The Banff Springs
superbly developed. A ST
ACE AND A PLUNGE IN
of the surrounding scener
and color photography. B
SULPHUR SWIMMING POOL.

Sund
2A
Burt
Price, -
$2.00
ADMIT ONE Good for this Date Only
COMPANY
THISCHECK
AN 21,1917
E HALL
ier Box
19

Course Price $5.00
CARNEGIE • HALL
Fifty-Seventh Street and Seventh Avenue
Sunday Eve., Jan. 21, 1917, at 8.30
Burton Holmes Travelogues
1916-1917
$1.50
Date Only
LOSE TICKET COMPANY
RETAIN THISCHECK
EVE., JAN 21,1917
RNEGIE HALL
RQUET
8

CARNEGIE • HALL
Fifty-Seventh Street and Seventh Avenue
Sunday Eve., Jan. 21, 1917, at 8.30
2A
Burton Holmes Travelogues
1916-1917
Price, -
$1.00
ADMIT ONE Good for this Date Only
2A
CLOSE TICKET COMPANY
RETAIN THISCHECK
EVE., JAN 21,1917
CARNEGIE HALL
DRESS CIRCLE
D
6

Nobody questions the quality of Burton Holmes Travel Pictures—*they are proven.*

But do you realize their attraction value for a certain class of people. These same pictures that are shown in Carnegie Hall at $2.00—*you can show to your patrons at your prices*—*for example*—

Regina to the Rockies
Beautiful Banff
With the Stony Indians
Exquisite Lake Louise
The Yoho Valley
On the Great Glacier

Is this series a good buy?

Paramount-Burton Holmes Travel Pictures

Paramount Pictures Corporation
FOUR EIGHTY-FIVE FIFTH AVENUE AT FORTY-FIRST ST.
NEW YORK
Controlled by FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, *Pres.*, JESSE L. LASKY, *Vice-Pres.*, CECIL B. DEMILLE, *Director-General*

THE WARRIOR

THE SMASHING SEVEN REEL
COMEDY-DRAMA
featuring MACISTE
The giant hero of "CABIRIA"

STATE RIGHTS

The biggest "Sure-Fire"
Money-Making State Rights
Proposition Ever Offered.
Four Weeks Capacity
Business at
CRITERION THEATRE
NEW YORK

LAUGHTER - THRILLS - CHEERS - TEARS

Not a Battle Picture, But a Human Story full of
Heart Interest, Suspense and Side-Splitting Comedy

"Some Warrior, Maciste. He Out Fairbanks Fairbanks." *N.Y. Times*

"Such a demonstration seldom has been seen before at the Criterion Theatre." *N.Y. Tribune*

"Laughs, Tears, Cheers." *N.Y. American*

"I think it immense; Ought to make a lot of Money." A. H. Woods, *Theatrical Producer*

NOW READY FOR BIDS from STATE RIGHTS BUYERS

HERBERT LUBIN **GENERAL ENTERPRISES, INC.** ARTHUR H. SAWYER

1600 BROADWAY, New York ... Telephone **BRYANT 5692**

"We Deal Direct with Exhibitors"

NOW BOOKING

WHOLESOME FILMS CORPORATION'S

© W. F. Corp.

First BIG Feature

"The Penny Philanthropist"

CLARA E. LAUGHLIN'S
Master Story with

Peggy O'Neill
and
Ralph Morgan

Ready Sept. 15

Production in Five Parts
Under Personal Direction
GUY W. McCONNELL

EXHIBITORS: We Book Direct and
Pay Express Both Ways
Anywhere in United States
Reservations in Order of Receipt

BOOK TODAY!

WHOLESOME FILMS CORPORATION

Milton Daily, Pres.
A. M. Allen, Vice-Pres.-Sec'y

CHICAGO

P. W. Stanhope, Treas.
M. J. Weisfeldt, Gen. Mgr.

PHOTOPLAY
MAGAZINE
SCREEN
SUPPLEMENT

The Sidney Drews at Home

America's Greatest Stars

—Stars famous wherever motion pictures are screened—stars like Douglas Fairbanks, Charles Ray, Emily Stevens, Louise Glaum, Dorothy Dalton, Viola Dana, Margaret Thompson, William Russell, Mr. and Mrs. Sidney Drew, Mary Miles Minter, Bessie Love, Annette Kellerman and hosts of others —"The Stars As They Are"—are presented from a new and fascinating angle in

PHOTOPLAY MAGAZINE-SCREEN SUPPLEMENT

Positively the greatest series of single-reel de luxe motion pictures ever assembled—the kind of attractions exhibitors not only book for themselves, but recommend to their brother exhibitors—now offered state rights buyers and chain theatre owners. Superb photography—unique sub-titling—an absolute novelty—nothing like it ever before screened.

Applications for territory are arriving daily. Zone franchises will be issued at an early date. To receive consideration make your application without delay. Wire or write

JAMES R. QUIRK, PUBLISHER
PHOTOPLAY MAGAZINE
CHICAGO, ILLINOIS

TRIANGLE

Margery Wilson
in
"Mountain Dew"

Released
Sept. 16

A sparkling new star in a play of mountain charm and freshness

TRIA

William Desmond
in
"Flying Colors"

Released
Sept. 16

A Yale athlete turns society detective and with daredevil stunts captures a thief, a bride and an income

THE TRIANGLE
1457 BROADWAY

NGLE

Winifred Allen
in
"The
Haunted House"

Released
Sept. 9

The tale of a ghost
that turns human
and falls in
love with a
thief

DISTRIBUTING CORP.
NEW YORK CITY

TRIANGLE

Keystone Comedy

"Hula-Hula Land"

Released
Sept. 16

The Keystone girls in a bathing spree on the beach of Wakiki

PARALTA PLAYS

PICK OF THE PICTURES

J. WARREN KERRIGAN

in "A Man's Man"

by Peter B. Kyne

Direction of Oscar Apfel

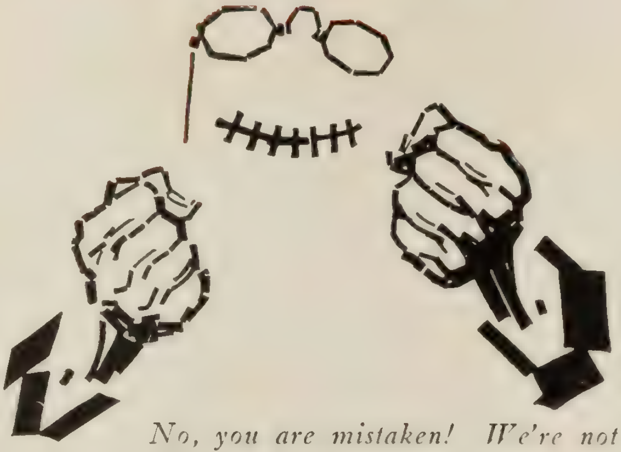
A Man's Man.
He is no respecter of persons or pomp.
Braid of gold—tan leathers.
To him they are meaningless.
Is a man TRUE?—No one may tell by his skin.
Deep in his heart lies the worth of a MAN.

Sold Under Either Star Series Booking Method, or The Paralta Plan.

"Ask Any Triangle Exchange"

TRIANGLE DISTRIB OOD

PARALTA PLAN



No, you are mistaken! We're not shaking our fists at you; we're only trying to be emphatic—talking with both hands.

We believe what we have to say to you in the Paralta Plan book is of great importance to your interests as an exhibitor, and so we adopt one of the strenuous methods of the most forceful personality in American public life to impress this fact on your mind and talk with both hands.

Some exhibitors have not yet sent for the Paralta Plan book. It only costs one's name and address on a one-cent postal card. Are you one of them? If so, why?

Real wise men get all the information they can about their own business from every possible source. Why not be a real wise man?

You have heard much about working on system. This book not only tells you of a system that will work in your interests, but it also tells you how another SYSTEM is working against you day and night.

Write for the Paralta Plan book. It is only sent on request. Read it and know every angle of your own business. Knowing "all his game" made Rockefeller a billionaire.

"Ask any Triangle Exchange."

PARALTA PLAYS INC.

CARL ANDERSON, President
ROBERT T. KANE, Vice-Prest.
HERMAN FICHTENBERG, Chairman Directors
HERMAN KATZ, Treas.
NAT. I. BROWN, Secretary and Gen'l Manager.

729 SEVENTH AVENUE
NEW YORK CITY

Goldwyn Pictures

Goldwyn's New Message to the Small Exhibitor

MORE than a thousand of the smaller exhibitors of the nation have signed for Goldwyn Pictures — quality productions at prices they can afford to pay. At prices that will leave them a profit.

There are ***eighteen thousand*** motion picture theatres in the United States—the great majority of them ***small*** theatres. It is our ambition to have all of the smaller exhibitors of the nation solidly behind Goldwyn Pictures—liking them, playing them and making a profit on them.

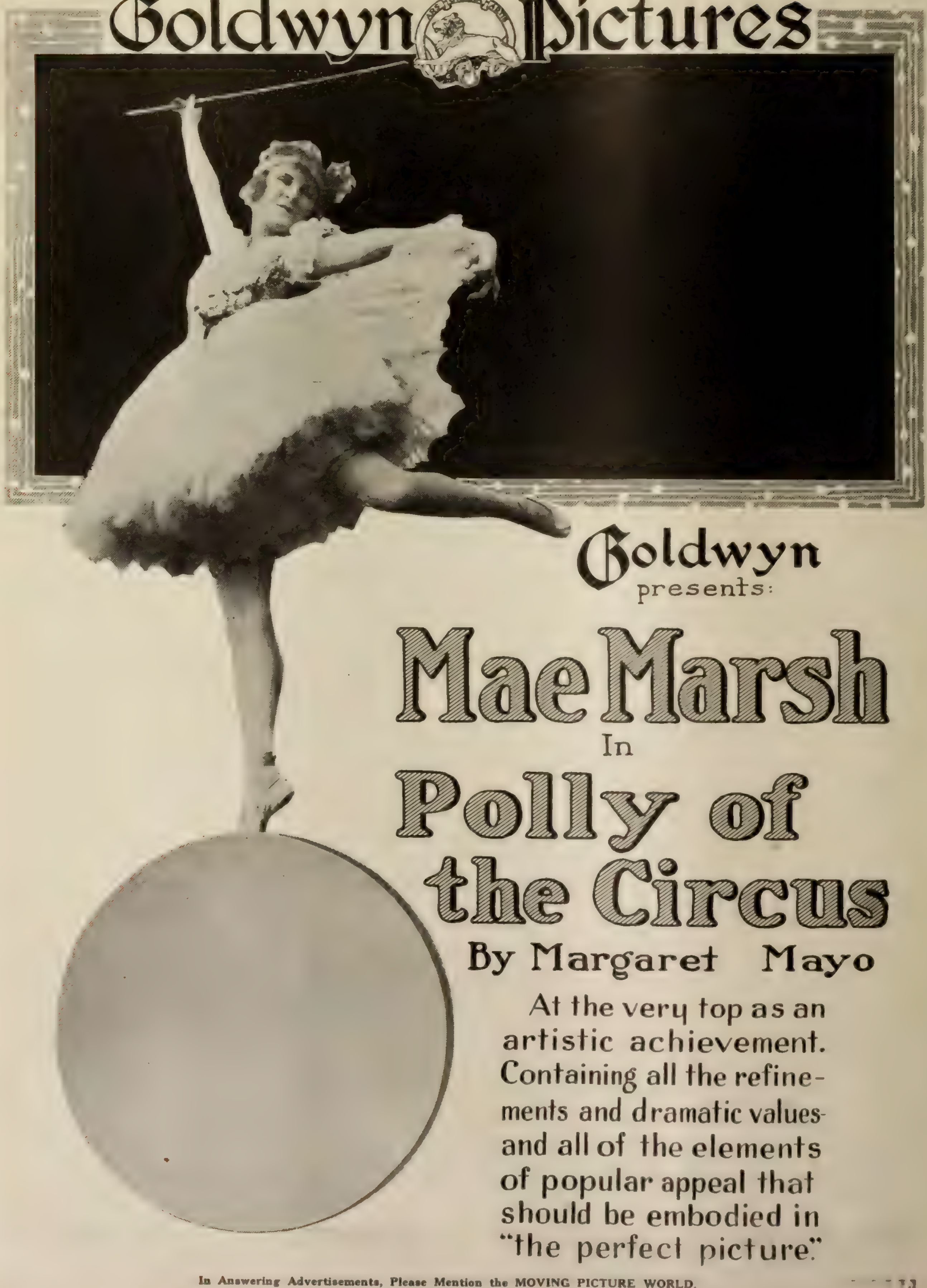
And here is news for you: By playing Goldwyn Pictures you can make your small theatre ***a large theatre.*** For Goldwyn productions will bring the best people in every community in America to your box offices. ***And they will go away pleased.***

At this moment, when our productions are the most talked-of motion pictures in America, there are still thousands of exhibitors who can increase their profits and their prestige by signing Goldwyn contracts.

Goldwyn Pictures Corporation
16 East 42nd Street, New York City
Telephone: Vanderbilt 11

Advisory Board:
SAMUEL GOLDFISH
Chairman
EDGAR SELWYN
IRVIN S. COBB
ARTHUR HOPKINS
MARGARET MAYO
ROI COOPER MEGRUE
ARCHIBALD SELWYN
CROSBY GAIGE
PORTER EMERSON BROWNE

Goldwyn Pictures



Goldwyn
presents:

Mae Marsh

In

Polly of the Circus

By Margaret Mayo

At the very top as an
artistic achievement.
Containing all the refine-
ments and dramatic values-
and all of the elements
of popular appeal that
should be embodied in
"the perfect picture."

Goldwyn Pictures

Speaking for Chicago

Oma Moody Lawrence, motion picture critic of the *Chicago Evening Post*, telegraphs to Goldwyn the following enthusiastic approval of Madge Kennedy in "Baby Mine":

> Congratulations on Madge Kennedy's first Goldwyn Picture, "Baby Mine" which opened at the Colonial today. The critics at the advance showing here agreed it was a credit to Goldwyn and the industry. Make more like it. We don't care how hard we work looking at Madge Kennedy if she continues in the present form.

Goldwyn

presents

as its second remarkable release on September 23rd, throughout North America.

Madge Kennedy

in

Baby Mine

By Margaret Mayo

Kitty Kelly in *The Chicago Examiner* says: "Madge Kennedy is what Samuel Goldfish predicted—a comedy mine... A comedy gold mine for the exhibitors of America... 'Baby Mine' is a path-pointer for the new comedy era."

Goldwyn Pictures Corporation

16 East 42nd. St. New York City

Goldwyn Pictures

Goldwyn
announces

That it has produced and will release as its third picture, on October 7, the first great morality play of the screen; a play that will rival in exhibitor profits and in audience attraction-power those tremendous stage successes, "Everywoman" and "Experience."

This production brings to the screen for the first time one of the world's most beautiful women, a theatrical star who is a favorite here and abroad, and likewise a star who always has been one of the greatest box-office magnets in theatrical history,

Maxine Elliott
in
The Eternal Magdalene
By Robert McLaughlin

This spectacular production of the sensational Broadway stage success, and nationally approved play, was directed by Arthur Hopkins, a genius of the dramatic stage who first found and presented "On Trial," "The Poor Little Rich Girl" and other plays that made fortunes, including "A Successful Calamity" and "Good Gracious Annabelle."

To introduce this lovely star Goldwyn will conduct a tremendous nation-wide campaign of exploitation backed up in each community by publicity of the most unusual character ever employed in the industry. This production was passed with cheers by The National Board of Review which said that the entire world "owes Goldwyn a debt of gratitude for making such a remarkable picture."

Goldwyn Pictures
Corporation

16 East 42nd. St. New York City

Goldwyn Pictures

William Fox

President and owner of the Fox Film Corporation, owner of a chain of motion picture and vaudeville theatres in New York and New England and one of the ablest personalities in the motion picture industry, under the terms of a contract made between his personal representatives, Charles Levine and John Zanft, Managing Director of the Academy of Music.

Books All
Goldwyn Pictures

for all of his highly successful houses in the New York metropolitan district, thereby placing the significant stamp of approval of one of America's most successful exhibitors upon the Goldwyn productions and the drawing power of the Goldwyn stars.

For All
William Fox Theatres

Goldwyn predicts a still further increase in their large patronage and the continued approval of a following that has been educated always to expect and receive the best motion pictures in the William Fox houses.

Other exhibitors will do well indeed to follow the example of this showman who has made a fortune by his intelligent understanding of popular taste.

Goldwyn Pictures
Corporation

16 East 42nd. St New York City

Goldwyn Pictures

More Money

will be made by the exhibitors of America when they play the greatest of all the Rex Beach pictures, "The Auction Block," than has ever been made before on his previous tremendous successes, "The Spoilers," "The Barrier," or "The Ne'er-Do-Well." Goldwyn, now preparing to place prints in all of its branches for trade showings, unhesitatingly announces that this

Rex Beach Picture

is the supreme effort of the most popular American novelist of this generation and expects within the next few months to see

The Auction Block

become the greatest booking success among all the special productions offered to exhibitors in years. Every element that is required to make a picture achieve popularity with the public is to be found in this remarkable production directed by Larry Trimble.

This and all future Rex Beach pictures are to be released exclusively through

Goldwyn Distributing Corporation

16 East 42nd. St New York City

Goldwyn

announces:

A Tremendous
Open Booking
Attraction

George Loane Tucker's
Special production of
Hall Caine's Greatest Story

The Manx-Man

Featuring

Elisabeth Risdon and Henry Ainley

Henry J. Brock, owner of the "Manx-Man", selected Goldwyn as the exclusive distributor because, to use his own words, "Goldwyn has built a tremendously fine selling organization and seeks by its policies to win and hold the confidence of American Exhibitors."

This remarkable production is now having a four weeks' run at The Criterion Theatre, New York, where it plays to capacity business and has won for itself the unanimous approval of the daily newspapers of Greater New York—fourteen separate enthusiastic indorsements.

Goldwyn will at once place prints of this superb production in all of its branch offices so that trade showings may be held for exhibitors everywhere. "The Manx-Man" is available to every exhibitor in America under a system of wide open bookings. Write at once for details.

Goldwyn Distributing Corporation
16 East 42nd. St. New York City

Get to Know This Trade Mark

¶ Its product is to play a very important part in the construction of your program.

¶ We have hundreds of splendid subjects that have been "featured" at the *Rialto* and *Strand theatres*, Broadway, New York City. Pictures that have evoked rounds of applause.

¶ The most *successful exhibitors* in the United States have learned the meaning of this "trade mark," and are using it to *strengthen* their programs. *Take advantage of it in building your Fall programs.*

Releasing

Scenics-Beautiful

Direction Robert C. Bruce

Releasing

"Living Book of Nature"

By Raymond L. Ditmars

Releasing

Palmer Cartoons

By Harry Palmer, Inc.

EDUCATIONAL FILMS CORPORATION

OF AMERICA

729 7th AVENUE NEW YORK, N.Y.

Announcing

Perfection Pictures

"The Highest Standard In Motion Pictures"

This announces the inception of a new era in motion pictures—merging the interests of America's pioneer picture producers, foremost stars, leading directors and celebrated authors into one solid unit, whose purpose it is to present a new high standard in cinema art—Perfection Pictures.

Under the brand of Perfection Pictures leading theatres the world over will offer the very ultimate in motion photography — five and six reel stories by the most celebrated authors of the day—directed by experts in stage supervision and technique — portrayed by the brightest stars in the photoplay firmament—produced by America's picture pioneers, Essanay Film Mfg. Co., Thomas A. Edison, Inc. and George Kleine.

For several months past, the production of Perfection Pictures has been going along quietly. The market of high class contemporary literature has been searched for the new-type story to be found in Perfection Pictures. The first eight productions are now completed. Ten more are in work. A new Perfection Picture will be released each week.

Perfection Pictures will be heralded far and wide by a great campaign of national advertising. Pages in periodicals like the Saturday Evening Post, space in newspapers in all the leading cities, publicity of every imaginable sort will make Perfection Pictures known throughout America. Theaters showing them will be able to appeal to this vast audience and directly benefit by this gigantic advertising campaign.

Nothing but the highest class of motion picture entertainment will be offered as Perfection Pictures. Light comedy dramas of a wholly delightful sort, plays superbly mounted and lavishly costumed will be issued at weekly intervals. Read the following pages for details regarding the initial attractions.

Perfection Pictures will be sold at fair prices that will enable you to make a big profit. The Perfection sales policy is broad—liberal. No deposits of any kind are required. Territory will be allotted *at once*. Make your service applications *now* at the exchanges of

GEORGE KLEINE SYSTEM

Sole Distributors of Perfection Pictures throughout America
Branches in all principal cities

GEORGE K. SPOOR PRESENTS

TAYLOR HOLMES

Filmdom's newest and greatest humorist - the star of such stage successes as "His Majesty, Bunker Bean" and "Seven Chances"

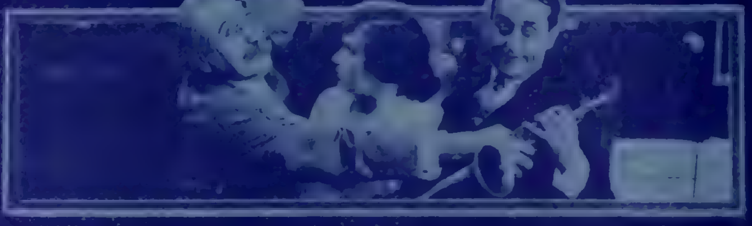
in

"EFFICIENCY EDGAR'S COURTSHIP"

A rollicking comedy-drama. The same story by Clarence Budington Kelland that ran in the Saturday Evening Post. Directed by L. C. Windom. Enlivened by crisp and sparkling subtitles. Screen time 65 minutes. Now available.

Essanay

GEORGE KLEINE SYSTEM



Perfection Pictures

GEORGE K. SPOOR PRESENTS

Little Mary McAlister

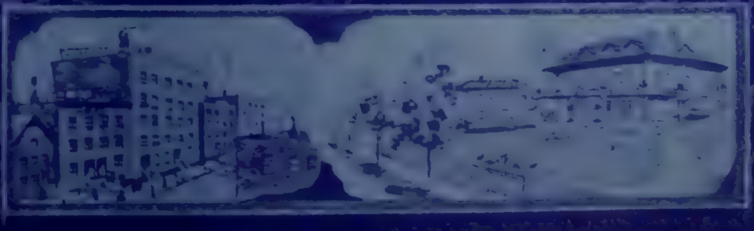
Screenland's child wonder—a miniature Bernhardt—the featured star of the phenomenal Essanay series "Do Children Count?"—now offered in a delightful story—

"PANTS"

A remarkable tale of Millionaires' Row and the stuffy tenement district. Depicting the adventures of a child of luxury who wandered into the Ghetto in search of a real playmate. Screen time 65 minutes. Available Now.

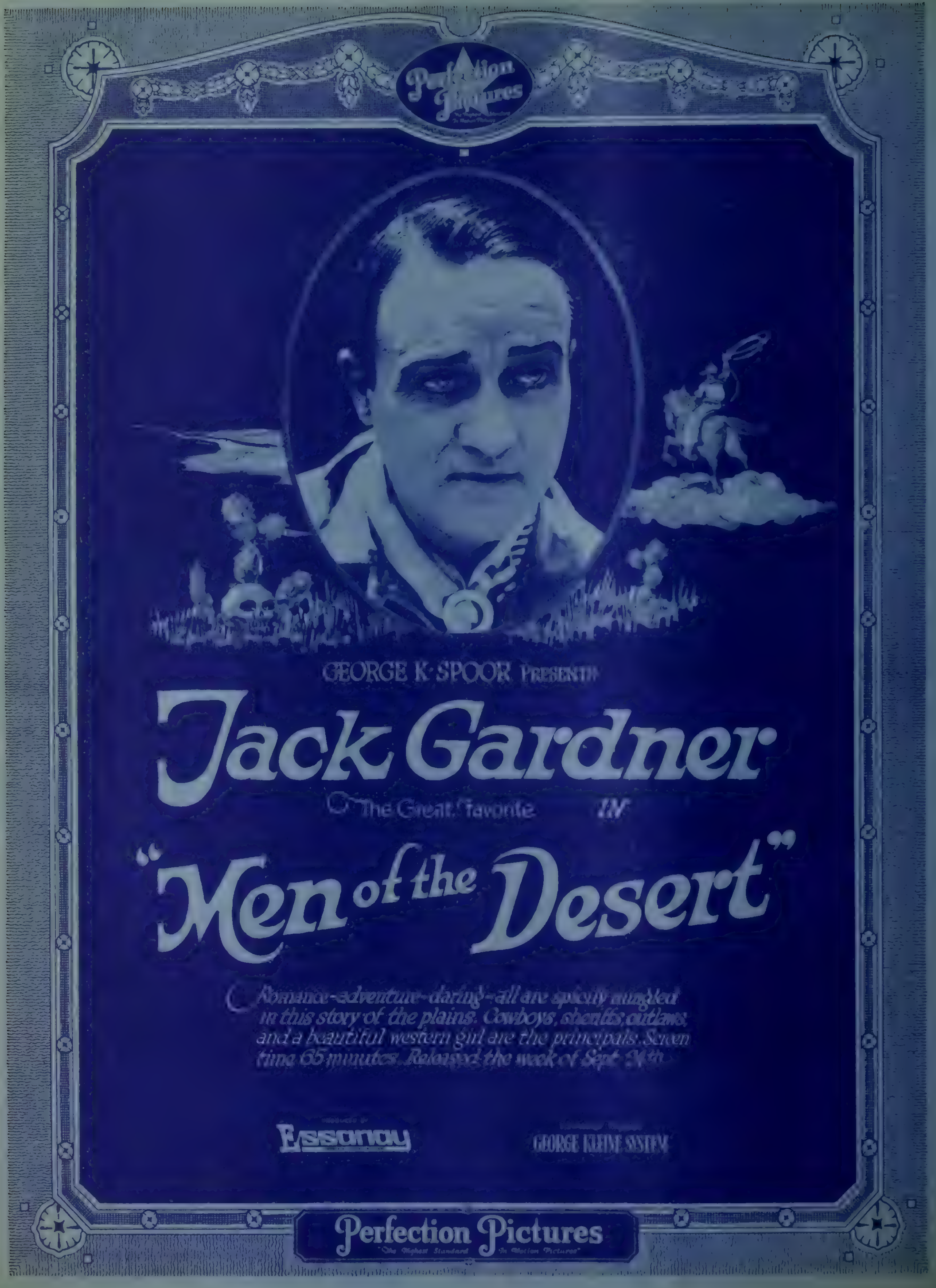
Essanay

GEORGE KLEINE SYSTEM



Perfection Pictures

"The Highest Standard in Motion Pictures"



Perfection Pictures

GEORGE K·SPOOR PRESENTS

Jack Gardner

The Great Favorite IN

"Men of the Desert"

Romance-adventure-daring-all are spicily mingled in this story of the plains. Cowboys, sheriffs, outlaws, and a beautiful western girl are the principals. Screen time 65 minutes. Released the week of Sept. 24th.

Essanay

GEORGE KLEINE SYSTEM

Perfection Pictures

"The Highest Standard In Motion Pictures"

Perfection Pictures

GEORGE K. SPOOR PRESENTS

Taylor Holmes

Filmland's newest twinkler IN

"Fools For Luck"

Four leaved clovers, horseshoes, rabbits feet, and Swastikas were all "jinxes" when compared to the luck that followed the hero of this comedy-drama. Based on Kennett Harris' Saturday Evening Post story "Talismans". Screen time 65 minutes. Released the week of Oct. 8th.

PRODUCED BY
Essanay

GEORGE KLEINE SYSTEM

Perfection Pictures
"The Highest Standard In Motion Pictures"

Perfection Pictures

Thomas A. Edison, Inc., Presents

SHIRLEY MASON

The Ingenue Without a Rival

IN

"The AWAKENING of RUTH"

By LUCIEN HUBBARD

One of those inimitable pictures that keep theatre patrons talking—fill them with new enthusiasm for their favorite form of entertainment. Released the week of Sept. 17

Thomas A. Edison, Inc.

GEORGE KLEINE SYSTEM

Perfection Pictures

Perfection Pictures

CONQUEST
REG. U.S. PAT. OFF.

Thomas A. Edison, Inc., Offers

CONQUEST PROGRAMS

Films for all the family

Conquest Programs offer a diversified evening's entertainment of seven reels —a three or four reel feature, a one or two reel comedy,—and scenic, travelogue, historic, cartoon, or scientific subjects to make up the remainder. "Films for the Whole Family" aptly describes Conquest Programs.

A new Conquest Program is released each week through the exchanges of the George Kleine System.

A Typical Conquest Program

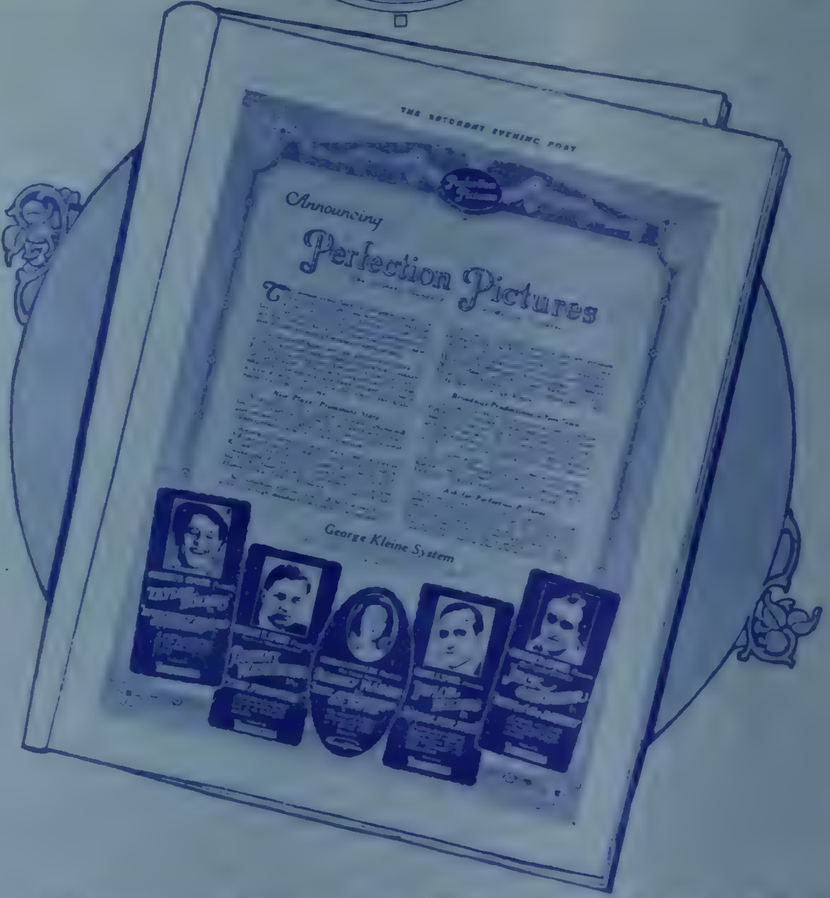
The Princess' Necklace	4 reels
The Puzzling Billboard	1 reel
The Book—Woodcraft for Boys, Shipping Live Fish in Sealed Bottles	1 reel
The Blind Fiddler	1 reel

PRODUCED BY

Thomas A. Edison, Inc.

GEORGE KLEINE SYSTEM

Perfection Pictures
"The Highest Standard In Motion Pictures"



THE SATURDAY EVENING POST

Announcing

Perfection Pictures

Ask for Perfection Pictures

George Kleine System

Let Your Theatre Benefit By This Saturday Evening Post Campaign

Put this big national advertising campaign to work for *your* theatre. The first of these national advertising bombs is fired in the issue of the Saturday Evening Post dated Sept. 22nd. Millions of people will see it. They will be looking for the theatres showing Perfection Pictures—"*The Highest Standard in Motion Pictures.*" Let your box-office benefit by this publicity. Bring the people to *your* theatre to see the films in which they are interested. The value of a Perfection Picture contract will be tremendous in your territory. Don't let your competitor get ahead of you. Arrange *today* to show Perfection Pictures in *your* theatre. Wire or write your nearest Kleine Exchange for details.

GEORGE KLEINE SYSTEM

Sole distributors of Perfection Pictures throughout America

Perfection Pictures
"The Highest Standard In Motion Pictures"

Pathé

Up to Now Exhibitors Have Talked of "The Iron Claw" as the Biggest Business Getter They Ever Had. Now They All Admit That Pathé Has Given Them Something Even Greater –

THE FATAL RING –

with

PEARL WHITE

Pathé has the best serial organization in the world – it has the best serial stars, the best serial writers, the best serial directors; Pathé knows first how to make a quality serial and secondly how to help the exhibitor fill his house every time he shows an episode of that serial. Many exhibitors who once booked Pathé serials for one day only now show each episode for a week, proof positive that Pathé serials pay big dividends in large attendance and pleased patrons.

The later episodes of "The Fatal Ring" are even better than the earlier ones. Episodes 10, 11, 12, 13, and 14 set a new mark in thrills, interest and suspense. As your audiences see each episode they will be hungry for more. If you haven't booked it, do so today – then run two episodes a week until you have caught up. You'll find it the best investment your ever had in your theatre.

Produced by Astra
Directed by Geo. B. Seitz

Written by Fred Jackson
Scenarios by B. Millhauser

Pathé

FINAL EDITION
Chicago Examiner
Baltimore American
THE HOUSTON CHRONICLE
Home Edition
New York American
San Francisco Examiner
THE WEATHER
STRANGE AIRSHIPS OVER MAINE
BOSTON AMERICAN
HOME EDITION
ATLANTA GEORGIAN
HOME EDITION
THE OMAHA DAILY NEWS
84,423
NIGHT PINK
THE NORTH AMERICAN
THE LOUISVILLE HERALD
THE SYRACUSE HERA
Los Angeles Examiner
Richmond Times-Dispatc
THE DAILY NEWS

MOLLIE KING star of
"The SEVEN PEARLS"

The Serial That Will Be Advertised Everywhere

Pathé

Not only are Pathé serials the best written, the best produced, the best acted, but they are the best advertised. In the chief cities of the land as well as many others the principal newspapers publish the novelizations of the serials and carry the extensive help-the-exhibitor advertising.

The following is only a partial list of Sunday newspapers which will publish the novelization of

The SEVEN PEARLS

WITH

MOLLIE KING

AND CREIGHTON HALE

New York American
Boston American
Atlanta Georgian
Chicago Examiner
San Francisco Examiner
Los Angeles Examiner
Philadelphia North American
Baltimore American
Albany Knickerbocker Press
Washington Times
Louisville Herald
New Orleans Item
Omaha News
Minneapolis News
St. Paul News
Syracuse Herald
Milwaukee Leader
Richmond Times Dispatch
Houston Chronicle
Rochester Picture Play News
Indianapolis Star

Such co-operation, united with the unequalled feature quality of the serial, insure to the exhibitor wide public interest and a consistently large attendance.

Additional lists of newspapers advertising "The Seven Pearls" will be given later. There is a newspaper in your section which will have this advertising.

Produced by Astra - Written by Charles W. Goddard, the famous playwright

Pathé

Antonio Moreno

brilliant player, popular box office star, is announced in the five part Gold Rooster Play

The Angel Factory

the story of a rich young man who went into settlement work to help men and women to be better and found a wife in a girl of the slums. Incidentally he found much excitement also. Beautifully produced, splendidly acted by a cast that's good all around, it's a first class picture from every standpoint.

Produced by
Astra

Directed by
Lawrence McGill

Ask the nearest Pathé Exchange to show you Florence La Badie's best picture - the five part Gold Rooster Play

War and the Woman

It's a humdinger - you will like it!

Produced by Thanhouser
Directed by Ernest Warde

Pathé

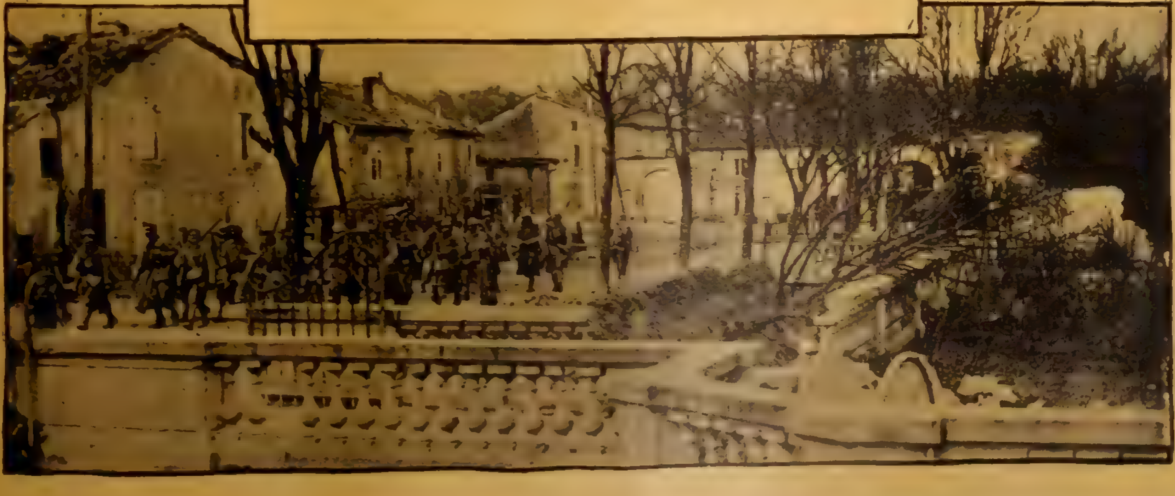
Every exhibitor should book, every American should see

In the Wake of the Huns

These pictures, taken under the supervision of the French Government, will stir the blood of every beholder and raise it to fighting pitch. Through miles of wanton destruction, villages pillaged, orchards fiendishly cut down, nothing untouched - everything burned, dynamited or defiled you see the conquering armies of France, our allies, hot on the trail of the perpetrators of unmentionable deeds!

This is History indeed. It is timely, fascinating. It should outdraw any two reel picture ever filmed.

Ask the nearest Pathé Exchange about it, book it, advertise it. You will find it will PAY!



Pathé

Everyone who loves to laugh
is a booster for the two reel

Lonesome Luke Comedies

and the new one reel

Rolin Comedies

featuring Harold Lloyd

These comedies are averaging over 90% in excellence right along. Exhibitors, newspapers and trade papers all praise them. It takes quality to bring out such comment as these receive!

"'Luke's Lively Life' is a wonderful comedy. My audience was well pleased."

—*William Maguire, Silverton, Colo.*

"Harold Lloyd as 'Lonesome Luke' does many original funny stunts and keeps the audience guessing as to what he will do next. He is guaranteed to produce loud and long laughs--in fact he will burst your laughing valve wide open."—*Dallas, Texas, Herald.*

"'Lonesome Luke, Mechanic' has all the earmarks of originality. The action is quick with plenty of good hearty laughs."—*Exhibitors Trade Review.*

"'Over The Fence', a one reel Rolin featuring Harold Lloyd, has plenty of true out and out laughs. Its interesting plot and original bits bring this release out of the ordinary class."—*Exhibitors Trade Review.*

Send your audiences away with a smile – show these "Lonesome Luke" and Rolin comedies.

Pathé

Many of the leading theatres of the country have already booked the superb Pathé adaptation of Victor Hugo's great classic

HENRY KRAUS

Premier Actor of France in the eight reel masterful production

LES MISERABLES

Among them are;

The Circle Theatre, Indianapolis
The Broadway Theatre, Portland, Ore.
The Sievers Interests St. Louis

Representative exhibitors thus give proof of their appreciation of the drawing power and universal appeal of this film masterpiece.

You remember what "Les Miserables" did at Orchestra Hall, Chicago, in a three weeks run.

Released through the Pathé Exchanges as a "Special Feature" September 9th. Ask the nearest of these exchanges about it.

Pathé

It is with full appreciation that states rights buyers demand productions that are "Special" in every way—stories, stars, casts, and direction, that Pathe offers

TODAY
with
FLORENCE REED

and

THE MAD LOVER
with
ROBERT WARWICK

as States Rights Propositions Extraordinary!

¶ Judged from every angle, by every standard that makes a picture great, *TODAY* is not merely one of the best pictures of the year but one of the very greatest that has ever been made. Harold Edel, manager of the Strand Theatre, did not hesitate to call it one of the six best pictures he ever saw, and *TODAY* had its premiere at the Strand. Newspaper and magazine critics lavish praise upon it. The play by George Broadhurst and Abraham Schomer was a tremendous hit for over a year—the picture will be an even greater success. Miss Reed says it is the best picture she ever starred in. It is admitted by all that Harry Rapf and his director, Ralph Ince, gave *TODAY* the very highest grade of production.

¶ Robert Warwick is one of the best drawing stars of the day. Everyone knows him, everyone likes to see him on the screen. In *THE MAD LOVER* he is at his best. Leonce Perret not only wrote the story but directed the picture—that means that it is beautiful and artistic from beginning to end. Prominent film men who have seen it give *THE MAD LOVER* unstinted commendation. It is a picture that will be successful in *any* house.

¶ *TODAY* is in seven parts; *THE MAD LOVER* is in six; Harry Rapf, the producer, considers them the best pictures he ever made and he has made many good pictures.

Address at once The States Rights Department

Pathe Exchange Inc., 25 W. 45th Street
New York

The Summit of Box Office Success

Police called to handle crowds turned away at first day's performances, Garrick Theatre, Philadelphia. House sold out *solid* for week in advance.

Chicago run, in the 4,000 seat Auditorium extended additional week—receipts on tenth day of run—two performances only—**$2,389.00.**

Receipts for opening day of a week's engagement, at The Avon, Rochester, N. Y., **$1,550.00**

THE ITALIAN BATTLEFRONT

Receipts for first day's two performances, at the Majestic, Brooklyn, **$1,482.00.**

Last day's business of a four week's run at the Forty-fourth Street Theatre, New York, **$1,824.25**

Return engagements to be played in New York and Boston.

American Tour Under the Direction of

WILLIAM MOORE PATCH

For State Rights, Address

The Fort Pitt Corporation of Pittsburg

New York Office, 19th Floor, Times Building

JOSEPH M. GAITES, Gen. Manager

Crowds at the Forty-Fourth Street Theatre, New York
The Last Day of a Four Weeks Run of "THE ITALIAN BATTLEFRONT"

Facts to Face

YOU may not like "war" pictures, nor believe in their drawing power.

Neither do we.

Why, then, are we handling "The Italian Battlefront?" Because **THESE ARE NOT WAR PICTURES AT ALL.**

They are a great, living, breathing, human document of a super-struggle—with the war taken out.

They are not propaganda films. They are not educational pictures. They are not visions of horror.

Jammed with dramatic action and effects, unequalled as Charles Darnton, in "The Evening World" declared, by "anything along Broadway," these pictures combine suspense, splendor of scenes, such as no camera has ever before depicted; thrills, romance, faith, courage, and above, and beyond all, a portrayal of self-sacrifice that gives every one who sees it a new lease on life.

Do not take our word for these statements.

See the picture yourself in any of the big centres in which it is being presented. Judge of the enthusiasm and size of the crowds. Note the make-up of the audiences—the number of high-priced seats — $1.00, $1.50 and $2.00 — filled by Americans—the automobiles lined in front of the theatre.

Compare the business done by this picture—not in **one** city, but **everywhere** it has been presented—with the straggling, inflated "runs" of other New York showings, given at a tremendous loss, for the purpose of "making" the picture.

Then ask yourself, regardless of previous opinion or prejudice, whether you can get back of these facts.

A few territories—near enough for us to serve efficiently—cannot be had for love nor money. Others available, if you act quickly.

THE ITALIAN BATTLEFRONT

19th Floor, Times Building, New York

AN OPEN LETTER
TO MEN WHO EXHIBIT PICTURES

How many pictures offered you for contract this season **have you seen?**

Are you letting other men furnish your brains or are you using your own?

An extensive exhibitor who has played the pictures of **all the producers** in his twenty-five theatres has found by studying his audience that the **Best Star in the world** will not carry a feeble story and an inexpensive production.

You know that, too, don't you; and your box office suffers, too, doesn't it?

A Big Cast in a big story and a wonderful devil-take-the-cost production has a vastly greater drawing power than a big star in a hastily written story and an indifferent production.

You know that, too, don't you?

Mr. Exhibitor, the handwriting is on the wall. Witness the Fox Standard Pictures and reap the golden harvest.

Witness "THE HONOR SYSTEM."

Witness "JACK AND THE BEANSTALK."

Witness "THE CONQUEROR," a titanic American drama with William Farnum at his best.

Witness "THE SPY" with Dustin Farnum in the timely American patriotic drama with exposures that will startle any audience, and melt a heart of steel with its dramatic punches.

Witness "CAMILLE," a Theda Bara super picture that women cannot resist—men want to see it—children, too, will appreciate "CAMILLE."

Witness "WHEN A MAN SEES RED"—William Farnum in the greatest dramatic story ever staged in the history of the world.

Still greater Standard Pictures produced along the same efficient, careful lines, built on the solid foundation of good showmanship:

Witness the coming Jane and Katherine Lee Series; the coming Fox Kiddie Series.

Witness the bomb shells that will write new motion picture history, namely: Theda Bara in "CLEOPATRA" and William Farnum in "LES MISERABLES."

Well, this is why an extensive exhibitor after years of studying the trend of the taste of critical audiences produced Standard Pictures, which include the aforementioned. He insists that his fellow exhibitors see these pictures before they book them, for he wants them to use their brains along with his before sharing with him the millions he has already ventured.

The wise exhibitor will respond to his impulse and see these pictures before he contracts for a pig in a poke.

William Fox

STANDARD PICTURES
FOX FILM CORPORATION

WILLIAM FOX
PRESENTS

WILLIAM FARNUM

IN

"WHEN A MAN SEES RED"

BY
LARRY EVANS
FROM HIS SATURDAY EVENING POST STORY
"THE PAINTED LADY
DIRECTED BY FRANK LLOYD

GET IN TOUCH WITH YOUR NEAREST
BRANCH MANAGER

STANDARD PICTURES

THIS IS HOW A MAN LOOKS—

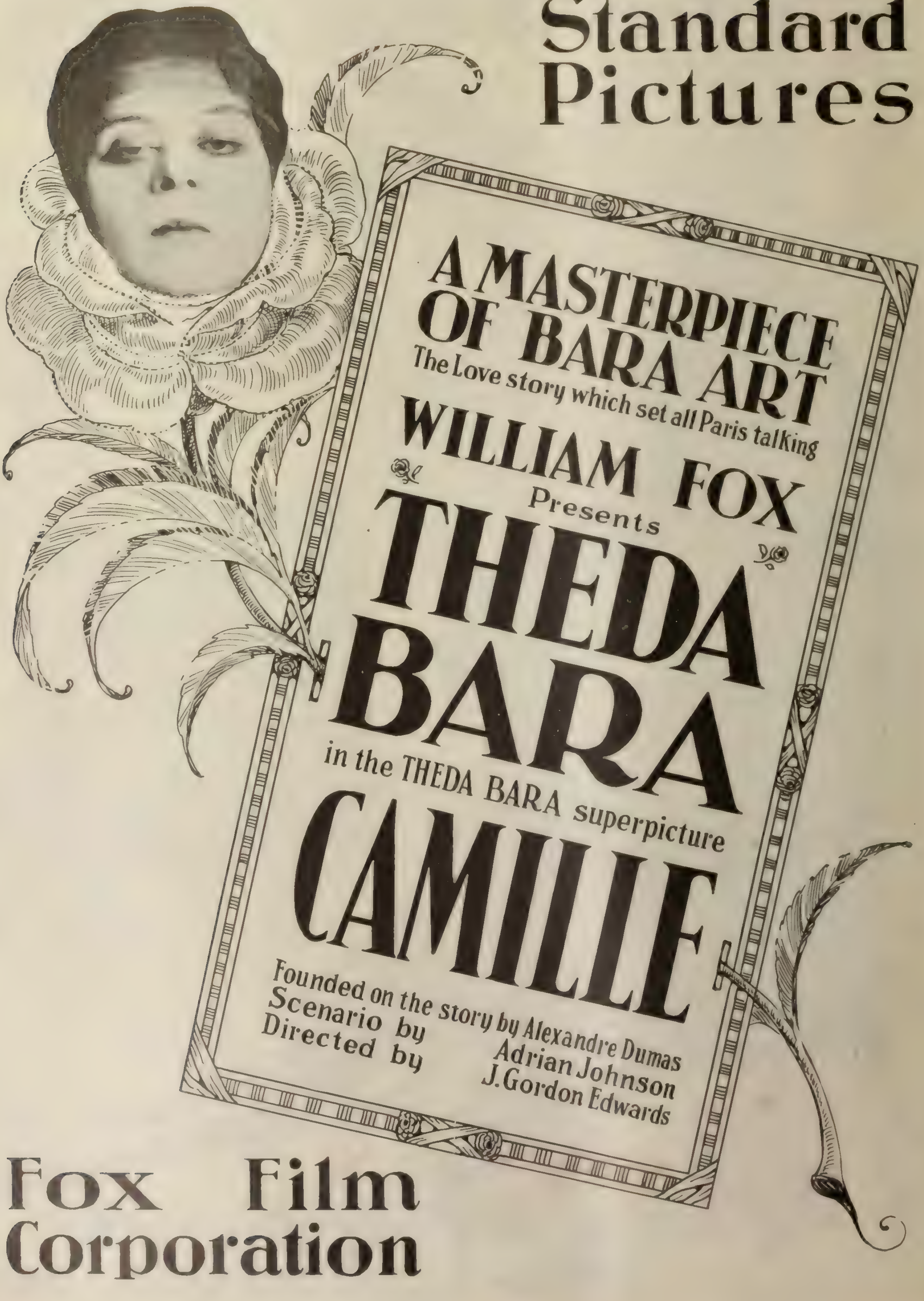
—WHEN HE SEES RED

MR. EXHIBITOR:—

THIS IS HOW
MAD YOU'LL
LOOK IF YOUR
COMPETITOR
GETS THIS
PICTURE AND
EVERYBODY GOES
BY YOUR DOOR

ACT QUICK

Standard Pictures



A MASTERPIECE OF BARA ART

The Love story which set all Paris talking

WILLIAM FOX Presents

THEDA BARA

in the THEDA BARA superpicture

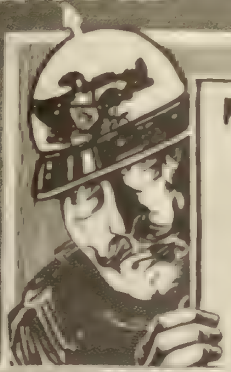
CAMILLE

Founded on the story by Alexandre Dumas
Scenario by Adrian Johnson
Directed by J. Gordon Edwards

Fox Film Corporation

STANDARD PICTURES

THE FOUR ACES



THE SPY

WITH

DUSTIN FARNUM

DIRECTED BY RICHARD STANTON

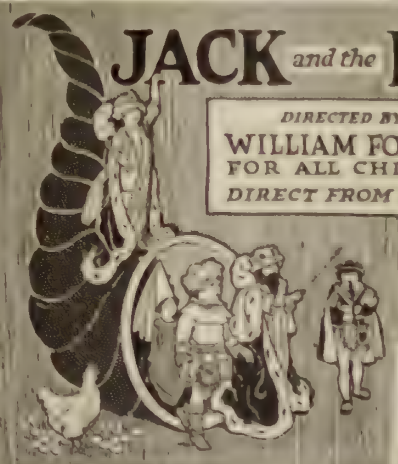
THE PICTURE THAT AWAKENS AMERICA TO THE PERILS WITHIN HER OWN GATES

THE MOST TIMELY - THE MOST VITAL THE MOST WORTH-WHILE PHOTODRAMA SINCE CINEMA ART BEGAN

GLOBE THEATRE, NEW YORK CROWDED EVERY PERFORMANCE

BOOK THIS PICTURE NOW — BUT YOU MUST SEE IT FIRST AT THE NEAREST FOX BRANCH

JACK and the BEANSTALK



DIRECTED BY C.M AND S.A. FRANKLIN

WILLIAM FOX'S WONDER FILM FOR ALL CHILDREN FROM 5 TO 90

DIRECT FROM ITS BIG NEW YORK RUN AT THE GLOBE THEATRE

"THE PETER PAN OF THE FILMS"

[illegible]

READY FOR RELEASE ON THE OPEN MARKET NOW AS AN INDIVIDUAL ATTRACTION

The HONOR SYSTEM

DIRECTED BY R.A. WALSH

THIS PICTURE HAS MADE MORE BOX OFFICE MONEY FOR EXHIBITORS IN NEW YORK AND NEW JERSEY THAN ANY FILM EVER PLAYED THERE

IT IS NOW OPEN TO THE WORLD AS AN INDIVIDUAL ATTRACTION

BUT YOU CANNOT BOOK IT UNTIL YOU HAVE SEEN IT. THIS IS AN ABSOLUTE FOX RULE WITH ALL STANDARD PICTURES

STANDARD PICTURES

WILLIAM FOX

PRESENTS
TO EXHIBITORS FOR OPEN BOOKING
AS AN INDIVIDUAL ATTRACTION
FOR RELEASE NOW

WILLIAM FARNUM

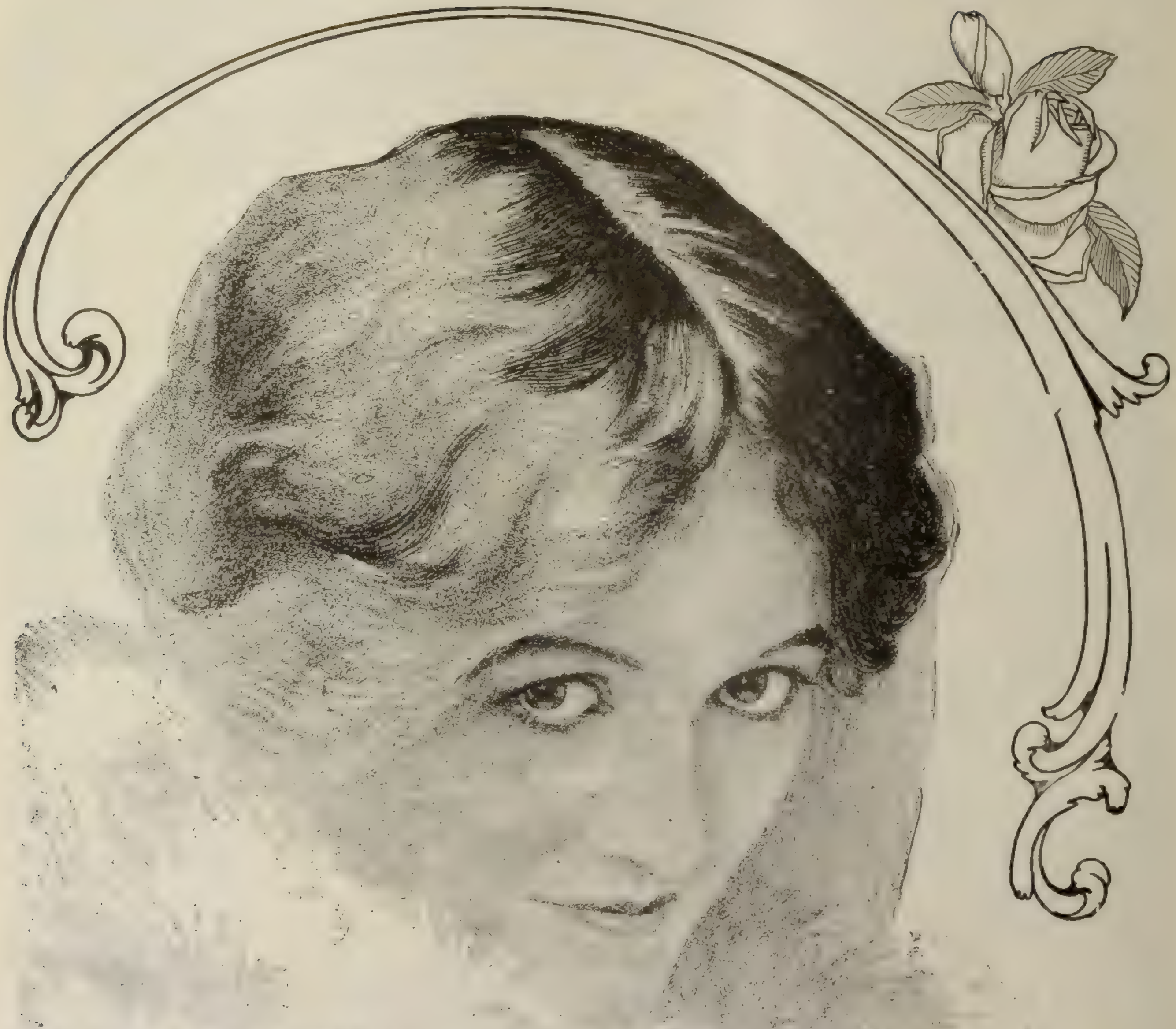
IN

THE CONQUEROR

DIRECTED BY R.A. WALSH

A RED-BLOODED ACTOR IN A RED-BLOODED ROLE
A TITANIC DRAMA OF AMERICAN HISTORY
BROADWAY RUN BEGINS AT THE GLOBE THEATRE ON SEPTEMBER 10th

FOX FILM CORPORATION

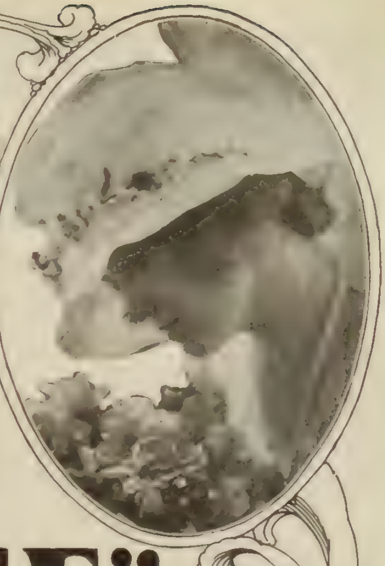


WILLIAM FOX
PRESENTS

GLADYS BROCKWELL

THE FIRST
LADY OF
CINEMALAND

FOX SPECIAL FEATURES
ONE A WEEK ··· FIFTY-TWO A YEAR



GLADYS BROCKWELL

THE WOMAN OF A THOUSAND EXPRESSIONS

WILL IN HER NEXT RELEASE

"CONSCIENCE"

PORTRAY FIVE DIFFERENT CHARACTERS
IN AN ALLEGORY SHOWING THE VICES
AND VIRTUES THAT INFLUENCE THE LIVES
OF THE PEOPLE OF THE WORLD

A STARTLING NOVELTY
WONDERFUL PRODUCTION

WHEN YOU BOOK **FOX SPECIAL FEATURES**
YOU PLAY AMONG THE CONSTELLATION OF STARS

GLADYS BROCKWELL

WHO IS THE MOST VERSATILE, TALENTED, POPULAR
AND ALTOGETHER CERTAIN BOX OFFICE
ATTRACTION OFFERED IN ANY SERIES.....

NOTE:
INTEREST AT THE RATE OF 4%
PER ANNUM WILL BE PAID QUARTERLY
ON MONEY DEPOSITED UNDER THE
TERMS OF FOX CONTRACTS. INTEREST
TO START ON DATE FIRST PICTURE IS
PLAYED UNDER CONTRACT........

FOX SPECIAL FEATURES
FOX FILM CORPORATION

STANDARD PICTURES

ALADDIN AND THE WONDERFUL LAMP

THE MOST THRILLING FAIRY TALE EVER TOLD

PLAYED BY THE MOST TALENTED CHILDREN EVER ON STAGE OR SCREEN

MAGNIFICENT PRODUCTION WONDERFUL ACTORS

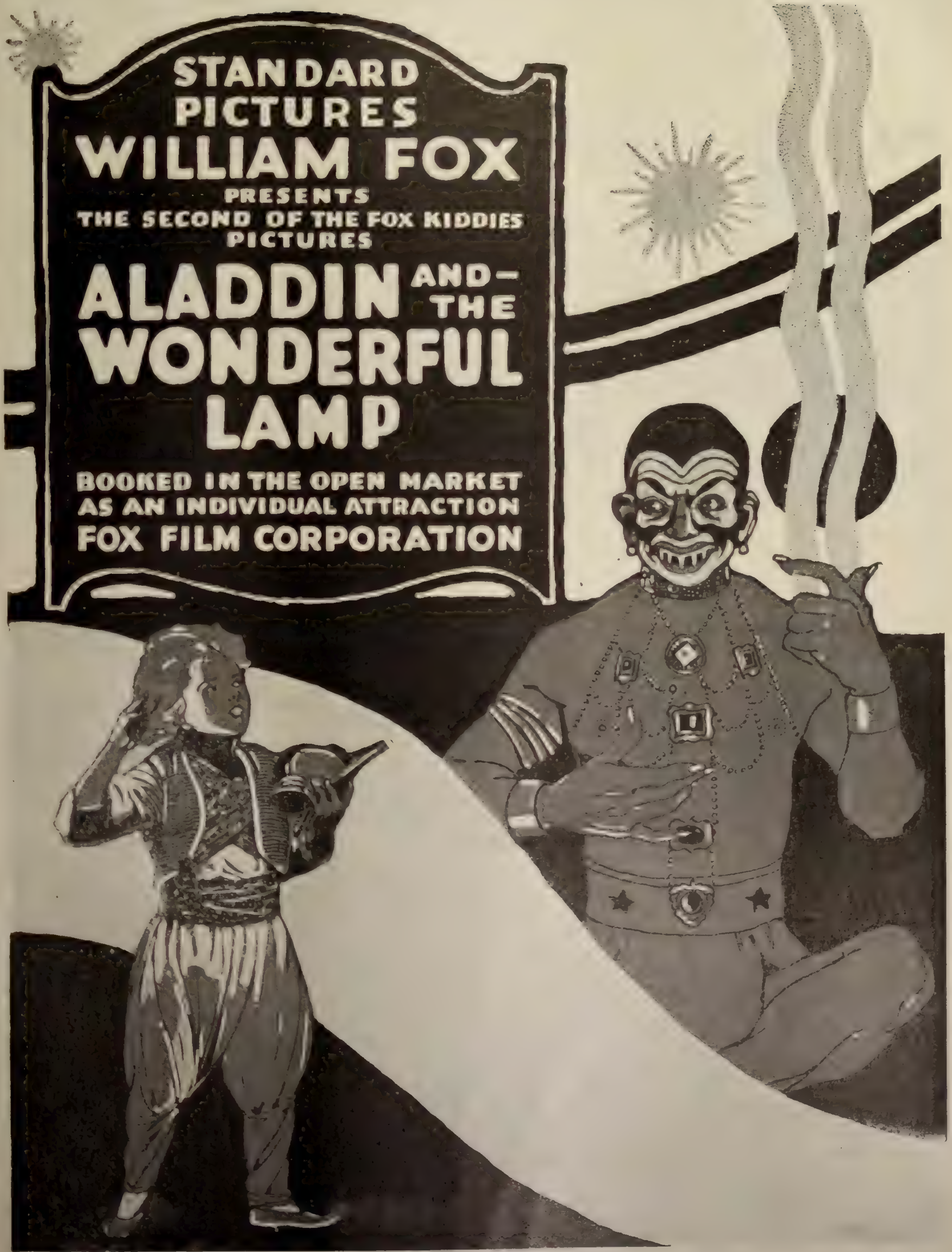
DIRECTED BY C.M. AND S.A. FRANKLIN

FOR YOUNG AND OLD

— MR. EXHIBITOR—RUB THIS MAGIC LAMP IN YOUR THEATRE AND WISH FOR ALL THE GOLD YOU WANT AND YOU'LL GET IT

COMING SOON
GLOBE THEATRE
BROADWAY AND 46th
$1.00 SCALE

FOX FILM CORPORATION

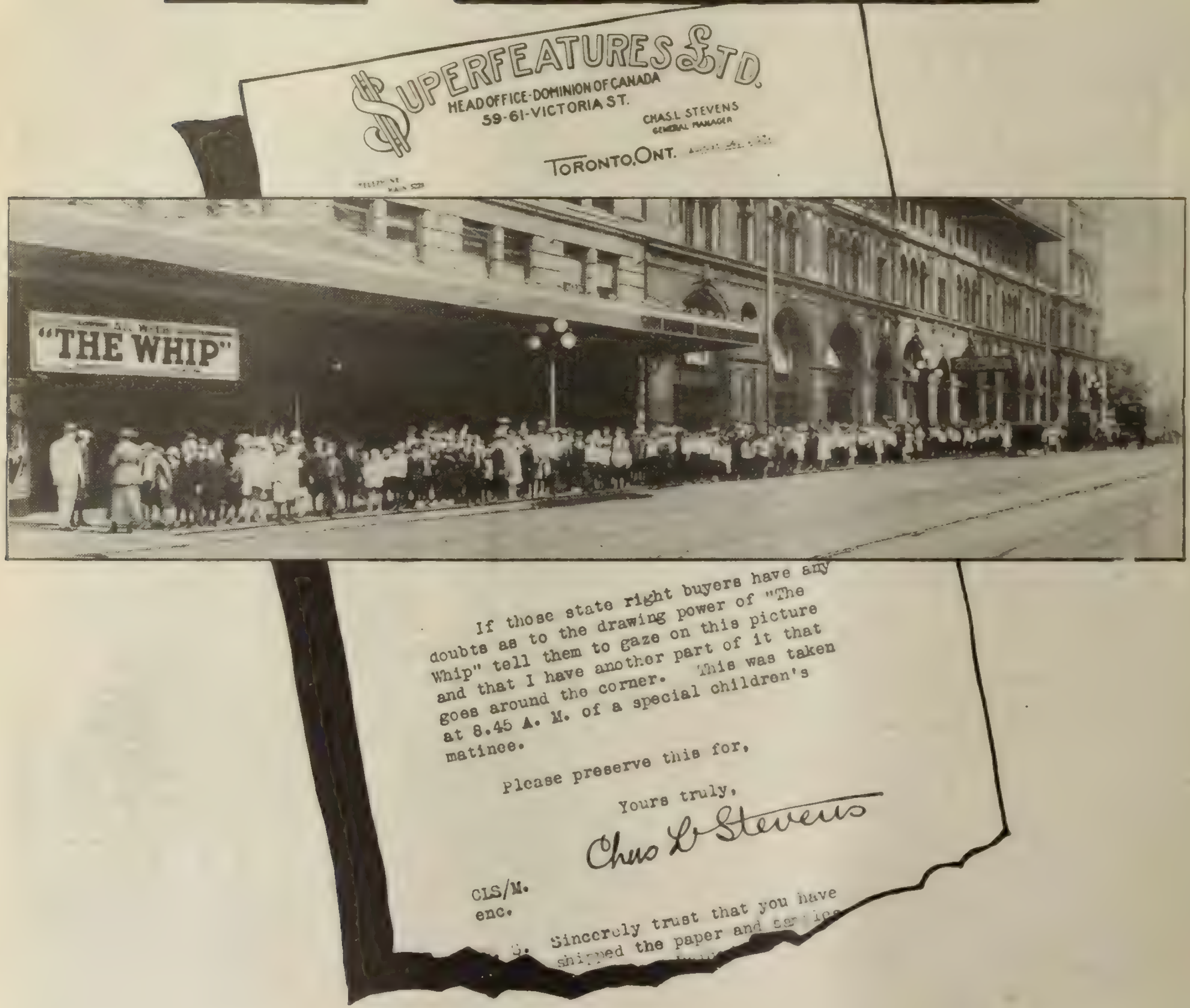


STANDARD
PICTURES
WILLIAM FOX
PRESENTS
THE SECOND OF THE FOX KIDDIES
PICTURES

ALADDIN AND THE
WONDERFUL
LAMP

BOOKED IN THE OPEN MARKET
AS AN INDIVIDUAL ATTRACTION
FOX FILM CORPORATION

THE EVIDENCE



SUPERFEATURES LTD.
HEAD OFFICE-DOMINION OF CANADA
59-61-VICTORIA ST.
CHAS. L. STEVENS
GENERAL MANAGER
TORONTO, ONT.

If those state right buyers have any doubts as to the drawing power of "The Whip" tell them to gaze on this picture and that I have another part of it that goes around the corner. This was taken at 8.45 A. M. of a special children's matinee.

Please preserve this for,

Yours truly,

Chas L Stevens

CLS/M.
enc.

Sincerely trust that you have shipped the paper and

THESE TERRITORIES ARE STILL OPEN FOR "THE WHIP"

Pennsylvania, Illinois, Ohio, Missouri, Kansas, Nebraska, Iowa, Colorado, Utah, North Dakota, South Dakota, Nevada, Montana, Wyoming, Wisconsin, Minnesota, New Mexico, Arizona, West Virginia, North Carolina, South Carolina, Florida, Georgia, Tennessee, Alabama, Louisiana, Mississippi, Texas, Arkansas, Oklahoma.

All of Europe except Great Britain and Scandinavia.
All of South America, Cuba and Mexico
All of Asia except Japan.
All of Africa except South Africa.

Apply to PARAGON FILMS
912 Longacre Bldg.
New York

WORLD PICTURES BRADY-MADE

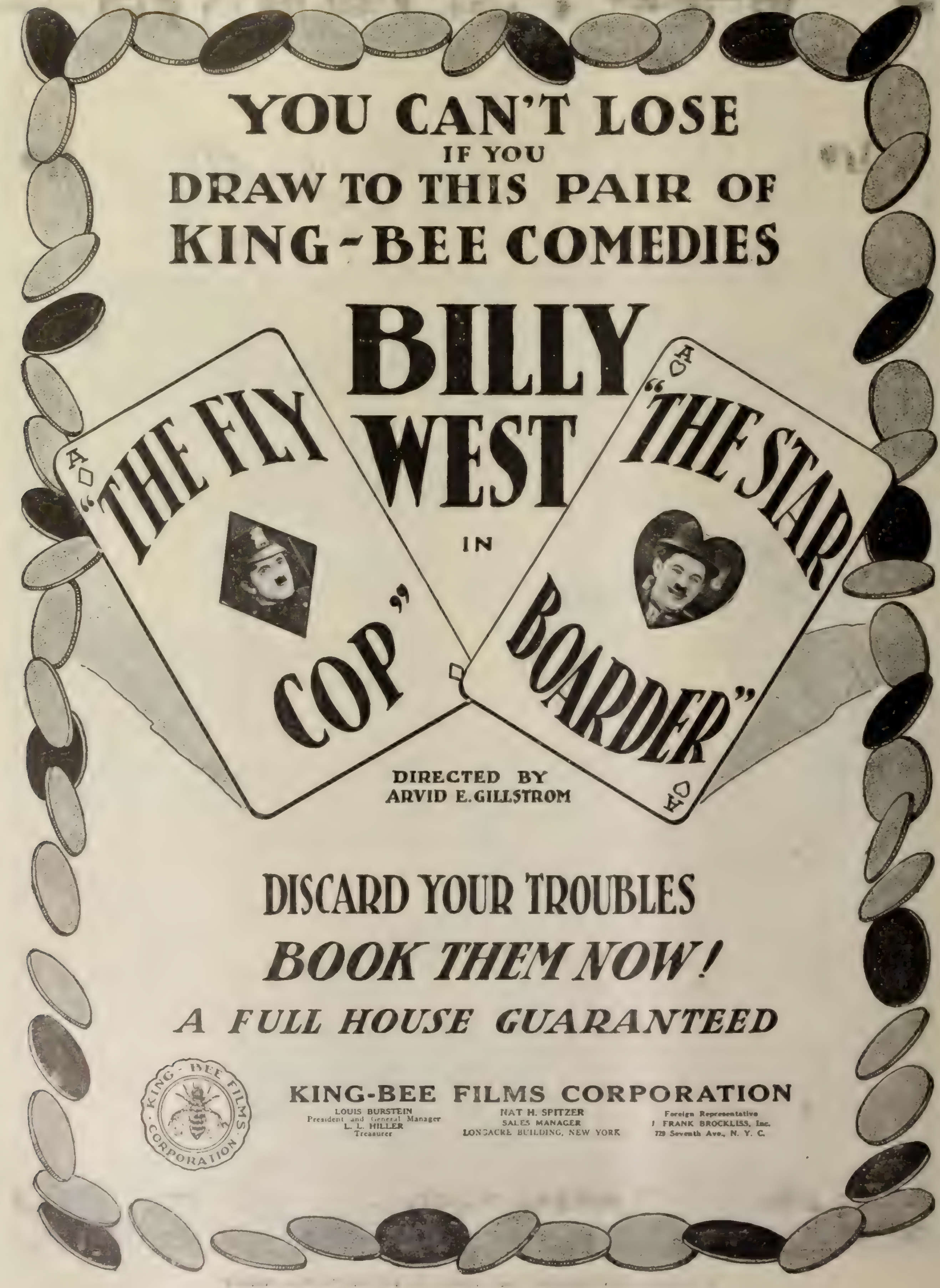
Because

It has every element of good drama in it, "The Marriage Market" will make a big success for World Exhibitors.

Three Stars —

WILLIAM A. BRADY,
Director-General.
WORLD-PICTURES
present

CARLYLE BLACKWELL
JUNE ELVIDGE
with
Arthur Ashley
in
"The Marriage Market"
Story by CLAY MANTLEY
Directed by ARTHUR ASHLEY



# YOU CAN'T LOSE
IF YOU
DRAW TO THIS PAIR OF
KING-BEE COMEDIES

BILLY WEST
IN

"THE FLY COP"

"THE STAR BOARDER"

DIRECTED BY
ARVID E. GILLSTROM

DISCARD YOUR TROUBLES
BOOK THEM NOW!
A FULL HOUSE GUARANTEED

KING-BEE FILMS CORPORATION

LOUIS BURSTEIN
President and General Manager
L. L. HILLER
Treasurer

NAT H. SPITZER
SALES MANAGER
LONGACRE BUILDING, NEW YORK

Foreign Representative
J. FRANK BROCKLISS, Inc.
729 Seventh Ave., N. Y. C.

Century Comedies
Present

Alice Howell

in "BALLOONATICS"

Directed by
J. G. BLYSTONE
Released September 1st

COMING RELEASES

"AUTOMANIACS"
Released October 1st

"NEPTUNE'S NAUGHTY DAUGHTER"
November 1st

"HER BAREBACK CAREER"
December 1st

Convincing evidence that CENTURY COMEDIES—featuring ALICE HOWELL—are the foremost Comedy attraction now on the market proven by the entire theatre circuit booking of CENTURY COMEDIES by MARCUS LOEW, largest and shrewdest moving picture theatre Owner in the United States. Marcus Loew is successful. Pretty good idea to follow the lead of successful theatrical men. It's your tip.

NOTE—For the past two weeks double-page advertisements appeared in the Motion Picture News and Moving Picture World giving addresses of all the Branch offices of the LONGACRE DISTRIBUTING COMPANY, who are now exclusive Distributors of CENTURY COMEDIES throughout the United States and Canada. Refer to either publication for address of the office nearest you and write for particulars, or address the Home office of the LONGACRE DISTRIBUTING COMPANY, Mecca Building, New York City.

Century Comedies 1600 BROADWAY
NEW YORK CITY

MR. FOREIGN BUYER

Do you know

"WE OPERATE EVERYWHERE"

England-Russia-France
South-America-Spain-Italy
Australia-or any other
country is just as
familiar to US
as your own
Country

We are the largest distributors of film in foreign fields

WE NEED YOU
YOU NEED US

Our organization is at your service

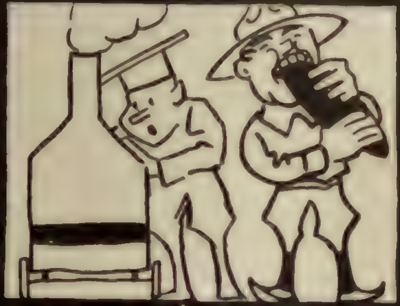
INTER-OCEAN FILM CORPORATION

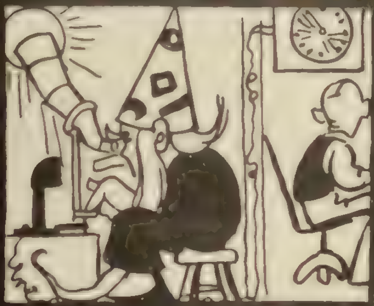
Henry J. Brock, Pres.
220 W. 42nd St.

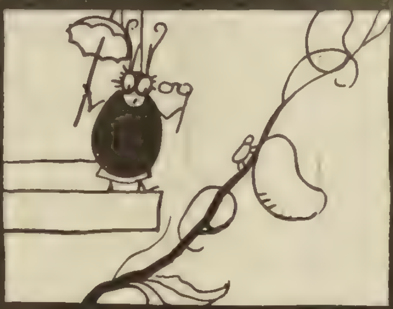
Paul H. Cromelin, Vice Pres.
NEW YORK CITY

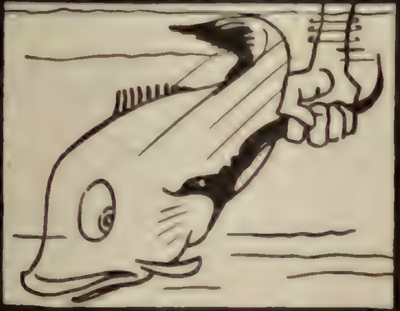
"THE WORLD OUR FIELD"

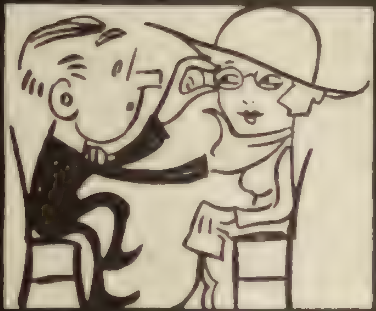
MUTUAL
THE BEST SINGLE REELS ON THE MARKET
REEL LIFE No.74 - released Sept 27

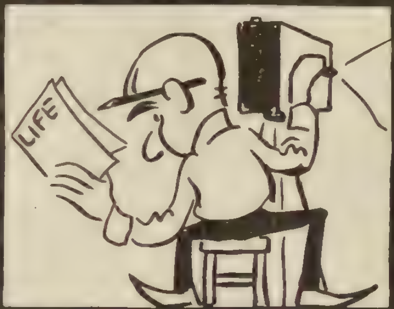

THE SOLDIER'S STAFF *of* LIFE


THE CORRECT TIME


BEANS *and* LADY BUGS


THE LAMPREY


MAKING EYEGLASSES



"SO EASY."
An animated drawing from "LIFE"

Grandfather and the baby, father and mother, sister and her beau—they all find something to interest them in Reel Life, the wonderful Mutual Film Magazine.

THE GAUMONT-MUTUAL WEEKLY
the News-Reel with exclusive Features

The cameramen of the world combine to make the Mutual Weekly the best. Here's what the manager of the Strand Theatre, Cedar Rapids, Iowa, writes:

> "By far the best of all weeklies used in this theatre. It shows that Mutual cameramen are on the job, and that the Mutual believes in giving the best to their exhibitors without the extra price for the so-called 'specials.'"

What more need be said?

NATIONAL ASSOCIATION MOTION PICTURE INDUSTRY

Gaumont Co.

LONDON FLUSHING, N.Y. PARIS

CUB **CUB**

CUB COMEDIES

featuring

GEORGE OVEY

are winning steady patronage for hundreds of successful exhibitors.

* * *

"JERRY'S WHIRLWIND FINISH"

May be booked through any exchange of the MUTUAL FILM CORPORATION.

* * *

Those exhibitors who are now using Cub Comedies on their program unanimously praise their laugh producing qualities.

COMEDIES

DAVID HORSLEY PRODUCTIONS

Los Angeles, Cal.

COMEDIES

A

AMERICAN FILM COMPANY, INC., *Presents*

Juliette Day

The Star of "Upstairs and Down" IN

"The RAINBOW GIRL"

A five-act drama of intense heart appeal. By Jere F. Looney. Directed by Rollin S. Sturgeon. Released the week of Sept. 17th.

First of the Juliette Day Series of American Pictures—"*Big Stars Only.*" Presenting this popular stage favorite in the role of a cheer-up lady, who brings joy and romance into the life of an humble worker in "Tin Pan Alley". The kind of a picture that sends patrons home radiating happiness and good will. Book the entire series of Juliette Day American Pictures at your nearest Mutual Exchange.

Produced by
AMERICAN FILM COMPANY, INC.
Samuel S. Hutchinson, Pres.

Distributed by
MUTUAL FILM CORPORATION
John R. Freuler, Pres.

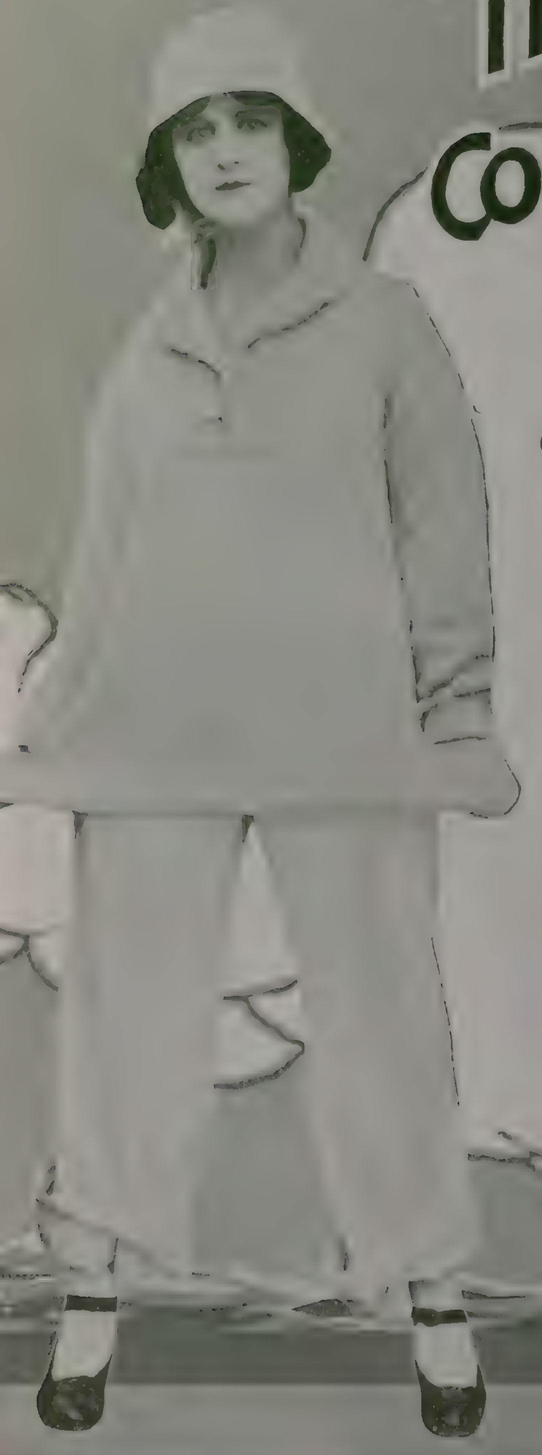
BIG STARS ONLY
PICTURES

POLLARD PICTURE PLAYS COMPANY *Presents*

Margarita Fischer

IN

"The Girl Who Couldn't Grow Up"



A five-act comedy-drama. Written
and produced by Harry Pollard ~
Released the week of September 17th

Pretty Peggy Brockman, despite her dad's millions, was a regular tom-boy. Her sisters set their caps for Lord George Raleigh, but Peggy preferred Wiggins, his valet. ~ And then—-Wiggins proved to be the real "Lord George" after all. A "sure-fire" attraction of the type for which Margarita Fischer is famous. Booking NOW at all Mutual Exchanges.

Produced by
POLLARD PICTURE PLAYS COMPANY

Distributed by
MUTUAL FILM CORPORATION
John R Freuler, Pres.

BIG STARS ONLY

Have You Booked

HELEN HOLMES

in

'THE LOST EXPRESS'

Signal's New Mystery Serial ? ? ? ?

HELEN HOLMES

IN

THE LOST EXPRESS

- The greatest fifteen chapter serial of the year.
- A sensational mystery story by Frederick B. Bennett.
- America's most popular serial star — HELEN HOLMES.
- A director of long experience with a record of big successes — J. P. McGOWAN.
- Box-office value — a stupendous feature that will keep crowds coming for fifteen weeks.
- Released September 17th. Book W —before your territory is closed! Wi or write your nearest Mutual Exchange.

Produced by
NAL FILM CORPORATION
[illegible]

Distributed by
UTUAL FILM CORPO
[illegible]

BIG STARS ONLY

CHARLES FROHMAN SUCCESSES in Motion Pictures

EMPIRE ALL STAR CORPORATION *Announces*
The forthcoming presentation of

JULIA SANDERSON
IN
"The RUNAWAY"

By MICHAEL MORTON

Second of the Charles Frohman Successes in Motion Pictures. The play that packed theatres all over the country for season after season. In six acts. Directed by Dell Henderson. Superbly mounted. Enacted by an all-star cast. Bookings on all Frohman Successes can be made NOW at Mutual Exchanges.

Coming Charles Frohman Successes in Motion Pictures:

ANN MURDOCK *in*
"The BEAUTIFUL ADVENTURE" - **"The RICHEST GIRL"**
Directed by Dell Henderson *Directed by Albert Capellani*
"The IMPOSTOR" *Directed by Dell Henderson*

OLIVE TELL *in* **"The UNFORESEEN"**
Supported by an all-star cast headed by David Powell. Directed by John G. O'Brien.

OLIVE TELL

ANN MURDOCK

Produced by
EMPIRE ALL STAR CORPORATION
James M. Sheldon, Pres.

Distributed by
MUTUAL FILM CORPORATION
John R. Freuler, Pres.

BEST PICTURES EMPIRE

BIG STARS ONLY

LOUIS LOVELY

FEATURES

The Unique Little French-Australian Star with the Sweet and Winsome Personality

Now Under the Direction of
Edward J. LeSaint

Universal Film Mfg. Company
CARL LAEMMLE, President
1600 Broadway NEW YORK

KLEINE EDISON SELIG ESSANAY

Book These Laugh Producers!

"A CONTENTED WOMAN"
Released in K-E-S-E September 17
"A MIDNIGHT BELL"
"A TRIP TO CHINATOWN"
"A DOG IN THE MANGER"
"A RUNAWAY COLT"
"A RAG BABY"
"A DAY AND A NIGHT"
"A BRASS MONKEY"
"A HOLE IN THE GROUND"

LEW FIELDS

in

"THE BARKER"

Charles K. Harris' Drama of Circus Life Is Getting the Money for the Wise Exhibitor.

BOOK THEM ALL IN
K-E-S-E

RED SEAL SELIG PLAYS

Selig Polyscope Company
Chicago, Ill.

K-E-S-E K-E-S-E K-E-S-E K-E-S-E

GENERAL FILM COMPANY.

"Sorry, Mr. Hommel, but it can't be done!"

ARCADE THEATRE
BROWNSVILLE, PA., AUG. 23, 1917.

Kalem Company,
New York City.

Dear Sirs:

The only trouble with your series, "THE FURTHER ADVENTURES OF STINGAREE," is that it should be in 150 EPISODES instead of 15.

Yours very truly,
E. HOMMEL, Manager.

We'd be mighty glad to accommodate you—and hundreds of other Exhibitors, but E. W. HORNUNG, the famous author of "Raffles," positively limited himself to 15 plots to insure his high standard of excellence in each episode of

"The Further Adventures of Stingaree"

A Feature Attraction for 15 Weeks at 2-Reel Rental

MARIN SAIS
In the Two-Reel Western Series
"THE AMERICAN GIRL"

"HAM" and "BUD"
In the One-Reel Riots
"HAM" COMEDIES

DISTRIBUTED EXCLUSIVELY BY THE GENERAL FILM CO.

Four-color one, three and six-sheet Lithographs for all two-reel pictures and one and three-sheets for single reels.

KALEM COMPANY

235 WEST 23rd STREET NEW YORK CITY

MOVING PICTURE WORLD

Entered at the General Post Office, New York City, as Second Class Matter

Founded by J. P. CHALMERS in 1907.

Published Weekly by the

CHALMERS PUBLISHING COMPANY

17 MADISON AVENUE, NEW YORK CITY.

(Telephone, 3510-3511 Madison Square)

J. P. Chalmers, Sr	President
J. F. Chalmers	Vice-President
E. J. Chalmers	Secretary and Treasurer
John Wylie	General Manager

The office of the company is the address of the officers.

CHICAGO OFFICE—Suite 917-919 Schiller Building, 64 West Randolph St., Chicago, Ill. Telephone, Central 5099.

PACIFIC COAST OFFICE—610-611 Wright and Callender Building, Los Angeles, Cal. Telephone, Broadway 4640.

SUBSCRIPTION RATES.

United States, Cuba, Mexico, Hawaii, Porto Rico and Philippine Islands	$3.00 per year
Canada	3.50 per year
Foreign Countries (Postpaid)	4.00 per year

Changes of address should give both old and new addresses in full and be clearly written. Two weeks' time should be allowed for change.

ADVERTISING RATES.

Classified Advertising—One dollar for twenty words or less; over twenty words, five cents per word.

Display Advertising Rates made known on application.

NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, P. O. Box 226, Madison Square Station, New York, and not to individuals.

"CINE-MUNDIAL," the monthly Spanish edition of the Moving Picture World, is published at 17 Madison Ave. by the Chalmers Publishing Company. It reaches the South American and Spanish-speaking market. Yearly subscription, $1.50. Advertising rates on application.

(The INDEX to this issue is on page 1904.)

Saturday, September 22, 1917

Facts and Comments

SPURRED on, no doubt, by the attempts of the music composers to bleed the picture theater managers by way of a graded yearly tax for permission to play music already bought and paid for, we now have the musicians' unions trying to dictate to the picture theater managers how many men they may employ in their houses. If we are not mistaken, a similar attempt was made by this same dictatorial body some time since on the legitimate theater owners and managers. Instituting a policy of killing the goose that lays the golden egg seems to be the long suit of some of the leaders of our unions, with consequent loss and very often serious readjustment of living conditions to the rank and file of their own members. Unless the theater owners and managers present an unflinching front against such unwarranted and illegal encroachment of their rights, nothing but choas and ruin all round can be the result.

* * *

AGAIN referring to this new "stand and deliver" policy of the music composers, we would refer theater managers once more to the article on this subject on page 1530 of our issue of September 8. Managers can secure all the music they really need and for which no royalty or "music tax" can be demanded. The composer and publisher of music are entitled to their share, but said share can only be equitably secured by placing it on the first cost and not by any additional tax for so-called performing rights. As a matter of fact, the publishers and composers have only themselves to blame for present unsatisfactory conditions and they seem to be going at the readjustment on an altogether unjust basis.

* * *

THE unanimity of condemnation of the recent vote of the N. A. M. P. I. in refusing membership to a large body of exhibitors indicates quite conclusively that this action was not based on justice and right principles. That the action was dictated by a mistaken policy of self-interest on the part of those who desired to curry favor with the small body of exhibitors who mainly represent their own narrow interest in this city becomes more and more evident as the question receives further consideration. Fortunately the vote does not adversely affect the great body of exhibitors throughout the country, who are, after all, the real backbone of the exhibiting side of the industry. Refusing exhibitors representation in the N. A. M. P. I. just means that much of a loss to the latter body, to our way of thinking.

* * *

LAYING out a business policy that is worthy of the name and not primarily intended as a get-rich-quick scheme is surely not as easy as one would think, judging from the mistakes that are continually made along this line. No matter whether it is the business policy of an exhibitor for his theater or that of an exchange with his patrons or the bigger and further reaching policy of a producing combination that affects all branches of the industry. We have had examples galore of the foolishness of over-reaching; we have seen theaters driven to the wall through trying to gouge the public, we have seen large business in the renting and exchange end of things go down the hill for the same reason. Treat your public fair and square, "give them all you can for a dime and they will give you all the dimes they can" was the good old motto of a successful exhibitor. We hear a lot today about "open booking" and various other kinds of exchange "policies," but no policy will be permanent that does not look ahead to the extent of building up the business of its clients while building up its own. All attempts at securing exclusive control of this big industry or anything like it are bound to fail and their promoters should be able to see that success itself would mean eventual failure.

* * *

IN PHILADELPHIA the I. A. T. S. E., Local 307, has passed a resolution to provide $100 to the dependents of every member of the Local who dies in honorable discharge of his duties in the United States service during the war. This will be raised by levying one dollar on every active home member of the Local. One of the greatest benefits that the struggle in which we have taken up our part is already bringing to us is the awakening of brotherhood and solidarity and responsibility for our individual share. Those who go pluck the flower of service, but its sweetness extends to the senses of everyone whose heart is in the right place.

Miss Mollycoddle

By Louis Reeves Harrison

IF SCREEN subjects are to be vital, if we are not to deliberately avoid noticing great changes taking place in our midst, necessary as air to our existence, contributing heavily to our development as a race, we should not fail to recognize a remarkable evolution in womanhood at home and abroad. We need not give much serious attention to violent and erratic efforts at enfranchisement, but we cannot shut our eyes to certain steady and irresistible changes taking place in the mother half of humanity, which may be for our benefit or detriment, according to circumstances we help to create by the production and exhibition of moving pictures.

Standing as we do in a vestibule of progress, it is permitted to glance back at the fine mothers many of us have known with pride and affection, but only that we may more deeply realize a responsibility we share in common for mothers of the future. We may thus face the other way with intelligent comprehension of what present conditions are leading to, what sort of false mental images we are setting up before the people in our repetition of two stale types, that spectral relic of Slavic superstition, the "vampire," and that listless lollypop of exaggerated ineptitude, the curly-haired, treacle-smeared simp, Miss Mollycoddle, the ingenue.

Some of us who have been a long time very much alive, who have travelled other lands than this, have never seen a woman bearing the slightest resemblance to the vampire of stage and screen—she has long been discarded in fiction. To the common run of men she is the morbid imaging of some disappointed boob, the vengeful conception of some weakling Adam, who tried to blame it all on Eve. What a small-town ideal of womankind! The only place to exploit her is in farce-comedy.

What do our women represent? For one thing the average member of the mother sex lives a far cleaner life than the average male. She helps him to live right from the time he lisps at her knee to the last days of his grouchy old age, whereas he has been known to devote the energy of ingenuity at his command to bringing her down morally to his level, not even after he is married, but usually so. Once in a while a girl hits back at him as hard as he gives it to her. That is when he bawls it out all over the lot, so that everybody may hear, "she is a vampire." He renders some such service to his kind as the "Pass-a-fist" does.

Forget the vampire, and let us turn to the other type, one set up persistently as the ideal to which we all aspire, the intelligent and healthy wife, the mother of a race hardy, resolute and energetic, Miss Mollycoddle, who embraces the innocuous hero in the last act. She is representative of something to some people. There is Mrs. Bulge, for instance, rotund, weepy, overfed product of table, rocking-chair and bed. Mrs. Bulge leaves the dirty dishes in the sink and goes to the movies of an afternoon. She thinks Miss Mollycoddle is a "little dear," and she really does not mean to pun on the high cost of squab stars to the average producer.

There is also thirteen-year-old Chewing-gum Mabel, of lanky legs and ardent hopes. She sees herself reflected in the "little dear" of colorless character and thin-soup emotions. How grand to be rescued from the humiliation of having to ride in trolley cars by a young Wall Street millionaire in dress suit and shiny pumps and carried away in his twin-six to a paradise of bridge whist and late suppers! She fairly dotes on her favorite Miss Mollycoddle and says of her on the way to the soda fountain, "I think she is just simply too sweet for anything."

One brilliant little artist has shown unusual talent. She interprets all sorts of roles with skill, and she has a vast amount of personality, which enables her to put zip into the characters she impersonates. In imitation of this successful actress we have been flooded with ingenues of doll faces and curls irrespective of native ability or consistency of performance. Worse, the average ingenue is not representatively American except in rare cases, and she is not at all representative of the new womanhood.

There are a lot of changes taking place in our ideas of family life, deeply concerning the modern woman, and progress in standards of education and intelligence have so greatly elevated our ideas of what woman should be and can be that she has become an object of tremendous interest to all classes of people except those mummies who believe that the world is standing just where it was when they were really alive. It is among the masses that these new ideas are taking hold, the very people who are counted upon as steady patrons of the moving picture show. The modern young woman does not wait for some man to come along and rescue her from pitiful dependence. She does the rescuing herself.

All this is changing our conditions of marriage, sometimes to the disadvantage of the man who earns only a moderate salary, quite as often to his benefit, but this new individualism of the woman, bearing upon important questions of marriage and divorce, upon the future of her offspring, upon our world status as a great race, cannot be expressed through negative and colorless types any more than through unnatural ones The fact should be faced that we are up against new social conditions, and our bright young girls should be portrayed as they are, not as they were in the days of the good little girl and the bad little girl. She of today is as composite as we are.

We are just beginning to realize that woman can fight. This is a dangerous subject, but a recent writer on it declares that she has been sticking a bayonet in her husband for many years; not only that, but turning it around inside of him, very much to his discomfort. Ask any married man if this is not true. She likes a fight better than he does, and she doesn't care much where it takes place or who knows it. We ought to occasionally portray her as she is, not always as we think she ought to be. She is here, just one of us, with her full share of the primitive instincts, impelling her for good or bad, moved by the same influences which affect us, quite as capable as we are of improvement.

It would at least add variety to our screen stories if we had a few examples of the modern intelligent woman offered now and then, at least so that she is recognizable as a product of existence as we know it, and not as it has been plotted out according to set types. She is all types in one. If she must be idealized, let it be in physical perfection, not an amazon, but the kind of a woman who responds to the masculine conception, which is certainly not that of the mollycoddled kind.

In that every twelveth marriage ends in divorce, with more pending, lies opportunity for stories dealing with men and women after that eternal embrace in the last act of the photoplay. The real end is not there—it is the beginning of comedies, dramas and tragedies without number.

Do Something

By Sam Spedon

To Everybody.

PROBABLY others have thought these same thoughts. Probably some have already put them in operation. Probably there are others to whom they will be a discovery. To some they may be a revival. We will let it go at that. Audiences change every four years. If they didn't, you wouldn't have been making and showing pictures for the past ten years and we wouldn't have been writing. If they didn't change, there would be no hope for motion pictures and publications in the future. There is nothing new under the sun

To the Exhibitors.

Until the exhibitors, exchangemen and the producers—the three great factors of motion pictures—get down to an established business basis of organization they cannot do business safely and sanely. The exhibitor cannot look for relief until he can decidedly calculate the number of patrons within his reach, in his immediate territory; the capacity of his theater; what profit he can make after he has paid cost of film service; the running and upkeep of his theater. When he can do this and make it clear to the exchangemen that he can afford to pay but so much for his pictures, then, not till then, will he be relieved from the excessive prices asked by the salesmen sent out to make a record for themselves and the interests they represent. To accomplish this for the benefit of all, particularly its members, the national organization should have each and every exhibitor send in or secure in some other way the above-mentioned information and keep it on file with a record of the management's responsibility. In this way the organization could arrive at what would be an equitable price for productions or service, based on its knowledge of what the exhibitors could afford to pay in each territory and class of theater. It would also enable the organization to become acquainted with the character of the theaters represented by its membership.

To Exchangemen and Distributors.

With this same information the exchange would not be sending out salesmen on "gypping" excursions to establish records for themselves. Furthermore, it would make the salesmen more secure in their positions, by showing their business superiors that it is impossible to do business where it doesn't exist and get prohibitive prices where possibilities are limited. It would also enable the exchange manager to figure on the amount of business he might reasonably expect from the exhibitors and the different territories. In other words, he could work intelligently and would not be susceptible to the "fairy tales" told by the smart salesmen who promise much and produce little. He would do business on a safe and sane basis.

To the Producers.

With this knowledge in hand, the producer could estimate what he should expend in the making of a picture. He would know he could or could not employ high-priced stars with or without proportionate returns. If he could not afford the expense, he would naturally tell them he could not engage them and would have to employ less expensive ones. He would not indulge in "pipe dreams" and "brain storms" of golden harvests and Eldorados. Such knowledge would bring the stars to a realization of facts and do away to a great extent, if not entirely, with extravagant salaries demanded and paid by producers. If these facts were known, all producers would be led to estimate in this way and stars would determine that one producer could not safely afford to pay more than another. They would wisely decide, all things being equal, to stick and not change, as they have in the past, from one company to another. The stars might conclude that their value as actors, their drawing power and past records should be considered. So they would; but with the facts before them they would face an insurmountable barrier to excessive demands.

Our great benefit to be derived from an exact knowledge of business conditions would be the making of better pictures that would stand on their own merits, story and direction, and not entirely upon the greatness of the stars employed.

Another benefit would be that the exhibitors, be they few or many, who demanded or expected high-priced stars would have to pay the high price to enable the producer to pay the stars. Thus it would devolve upon the exhibitors to decide. This brings us to our first premise. Exhibitors are the base of operations and must furnish or present the facts to the other two branches of the industry if they hope to get what they want.

Don't Forget the Public.

It sometimes makes excessive and extravagant demands as well as the stars and other individuals. Certain classes of it want the best and first choice. The question to decide is: How many in the localities of your theaters will pay for it, or can afford to pay for the choice? If they can do it, then, Mr. Exhibitor, it is again up to you to get the price and pay the producers for it. If your public can't or won't pay you, then it will have to wait and take second or third choice, according to the returns of your box office. When you acquaint the distributor, the producer and the public with the facts and take them into your confidence, the motion picture business will be conducted on a safe and sane business basis.

May Be Right at That.

At a recent convention a well-known producer and exhibitor said: "I will be glad when the exhibitors organize and lay down some well-defined and formulated terms upon which the distributor can do business and eliminate existing differences between him and the exhibitor. If the exhibitors can say and mean what they say, they will insure us and themselves against failure."

They Don't Know.

The foregoing assertion prompts us to believe that the distributors and producers don't know just where they are at and want the exhibitors to tell them. We feel sure that the man who made the assertion would not listen or take heed to an individual exhibitor if he were to tell him what could be done. We presume he meant exactly what he said: he would be glad if an organized body of exhibitors, big and strong enough, would tell the distributors and producers where they are at.

Activities of War Committees

OF THE MOTION PICTURE INDUSTRY

REPORTS which are being received from the State chairmen of the National Committee, appointed by President William A. Brady of the National Association of the Motion Picture Industry, indicate widespread enthusiasm in the plan to mobilize the exhibitors throughout the country in aid of the government's war policies.

Striking evidence of this fact is contained in an announcement from President Brady to the effect that every one of his appointees in the forty-eight States have now accepted and are busily engaged in making up lists of the motion picture theaters so as to inform their managers of the plans of the War Co-operation Committee, and that they may be prepared to show on their screens slides or trailers received from the motion picture committees of the National Association acting in conjunction with the members of the Cabinet and the various Federal departments, the Council of National Defense, the Red Cross War Council and the Committee on Public Iinformation.

Rapid progress is being made in the organization of the exhibitors in many States following the successful campaign which was inaugurated last June under the auspices of the National Association and the Exhibitors' League in connection with the Liberty Loan, and the splendid service rendered by the industry in this instance will be greatly augmented in the future, as new theaters are being listed which have only been opened during the past few months.

In this connection a novel plan as set forth in the following letter has been successfully worked out by Herman J. Brown, state chairman of Idaho, which will interest the chairmen in other states:

> I have made arrangements to reach villages so small that our association has no record of the theaters and managers. I did this through letters to the postmasters and was surprised that fly specks on the map all seem to be on deck with some place to show pictures and someone to show them. The postmasters to call personally on the reluctant exhibitors.
>
> My experience has convinced me more than ever that the screen has the press skinned a mile, as "burgs" of 150 population have a show at least once a week but no paper within a hundred miles.

C. W. Meighan, state chairman of Oregon, has made notable progress in the organization of the exhibitors, according to report contained in the following letter to President Brady:

> In pursuance with the instructions contained in your favor of the 4th, I am now having prepared with all possible care a list of representative motion picture exhibitors from every city, village, town and hamlet in our state; men whom I know will be pleased to serve with unselfish devotion the cause which you have so generously undertaken to promote.
>
> It may interest you to know that even before you formed the National Committee our exhibitors in Oregon were exerting every possible effort to cooperate with the government. That their work was effective is attested by the fact that the screen in Oregon is given great credit for the splendid over subscription this state showed in Liberty bonds, Red Cross subscriptions, and for the fact that it stands first among all the states in the matter of voluntary enlistments. Our Portland district is the only one in the United States, I am told, which contributed so many voluntary enlistments that no men at all were taken by the government on the first draft. Concerted work on the part of motion picture theaters is credited with contributing largely to this splendid showing.
>
> I tell you this so you may know that to every extent within the power of our exhibitors in this state you may count upon our fullest, heartiest and most cheerful co-operation.
>
> As state chairman I shall look forward to your various communications and suggestions from time to time and shall be more than pleased to have an opportunity to put them promptly into execution.
>
> C. W. MEIGHAN,
>
> Chairman of the Oregon State Committee for War Co-operation, President Motion Picture League of Oregon, Manager People's Amusement Company.

The western states are not the only ones in which active work is under way. Many of the middle west and eastern states are being organized by the state chairmen, and in some localities this campaign apparently affords the first real opportunity for perfecting an exhibitors' organization.

H. M. Morrison, of the Majestic and Princess theaters, Hartford, Conn., and state chairman of the National Committee, is now engaged with plans for effecting the first organization of exhibitors in that state. Mr. Morrison is vice president of the Hartford local, which comprises all the theaters in the state capital, and similar organizations are proposed for New Haven, Bridgeport, Waterbury, Stamford, New London, Meriden and Danbury. Chairman Morrison will issue a call for a general meeting of all the exhibitors of the state at an early date, when the purposes of the War Co-operation Committee of the National Association will be placed before them by President Brady, who is to be invited to attend the conference as guest of honor.

Cabanne to Stage Red Cross Pageant

Prominent Artists of Opera, Stage and Screen to Participate in Great Open-Air Patriotic Spectacle.

WHAT is expected to be one of the most ambitious open-air spectacles produced in this country is the national pageant of the American Red Cross, which will be staged in the beautiful open-air theater on Rosemary Farm, at Lloyd's Neck, Huntington, L. I., on the afternoon of October 5.

The Rosemary Pageant, as the production is now termed for working purposes, was written for the Red Cross by Joseph Lindon Smith, author, traveler and lecturer of Boston, and Thomas Wood Stevens, head of the department of dramatic arts of the Carnegie Institute of Technology at Pittsburgh and president of the American Pageant Association. It will be directed and produced by Mr. Stevens, who was the author and director of the pageant of St. Louis, the pageant of Newark, and the pageant of the Old Northwest. He will be assisted by a number of the foremost pageant directors in the country, including Mrs. John Alden Carpenter, Paul Chalfin, Ben Ali Haggin, Prince Pierre Troubetzkoy and Mrs. Harry Payne Whitney. Interested in the theatrical side of the production also are E. H. Sothern and William Faversham, while Daniel Frohman is the casting director.

The Rosemary Red Cross Pageant is to be divided into two parts—the first devoted to a series of symbolic scenes representing achievements of the great Allied Nations—the second a dramatic statement of the Allied cause in the present war. The first half is magnificently spectacular, the second half is essentially dramatic in character.

Episodes of ancient, medieval and modern times of the various lands will be depicted and the characters appearing in the numerous scenes will be portrayed by hundreds of the best-known stars of the opera, stage and screen. Among the prominent professionals who have already been enrolled in the cast of the pageant are Mme. Frances Alda, George Arliss, Miss Blanche Bates, Miss Ethel Barrymore, Barney Bernard, Holbrook Blinn, John Barrymore, Miss Constance Collier, Miss Hazel Dawn, Robert Edeson, William Faversham, Miss Irene Fenwick, Miss Mary Garden, Ernest Glendenning, Miss Kitty Gordon, Hale Hamilton, Miss Gladys Hanson, Miss Marie Horn, Shelly Hull, Miss Rita Jolivet, Walter Jones, Howard Kyle, Ernest Lawford, Mrs. Ernest Lawford, Miss Eva Le Gallienne, Miss Edith

Wynne Mathison, Major Wallace McCutcheon, Mr. Mortimer, Miss Margaret Mower, Miss Julie Opp, Gabriel Perrier, William Rock, Miss Zelda Sears, Vincent Serrano, Hassard Short, E. H. Sothern, John Philip Sousa, Miss Frances Starr, Paul Swan, Miss Mabel Taliaferro, Miss Alma Tell, Miss Olive Tell, Ernest Truex, Miss Helen Ware, Jack Wilson, Miss Frances White and Miss Marjorie Wood.

For the reason that the Red Cross has planned to make the Rosemary Pageant a national affair and that it is practically impossible to produce and present such a spectacle to the people of every city, it has been arranged to perpetuate the entire pageant on the screen with the original all-star cast as staged and produced in the magnificent Rosemary Farm open-air theater.

The filming of this spectacle will be under the direction of Wm. Christy Cabanne, who has produced some of the masterpieces of the screen, and a seven-reel feature film will be the result of his work. This picture will be shown in every city and town, and in this way the Rosemary Pageant will be brought direct to all the people and will also be a source of revenue to the Red Cross, as the distribution and exhibition of the film will be made for the sole benefit of the American Red Cross.

Working headquarters for the scores of prominent men and women who are giving their time and energy to the Rosemary Pageant have been established at 71 West Twenty-third Street, in offices that have been donated to the Red Cross.

Industry Aids Food Conservation

Chairman Friend of Auxiliary Motion Picture Committee Outlines Importance of Work.

THE motion picture industry in its every phase is being enlisted by the United States food administration to get the whole American people lined up on the food pledge, "which gigantic job must be done," according to the Government's plan.

The motion picture division of the food administration, which is in charge of Arthur S. Friend, treasurer of the Famous Players-Lasky Corporation, is having produced a series of short subjects which will forcibly visualize the fact that "Food will win the war."

Every motion picture exhibitor in the country is being personally urged to lend his hearty co-operation in this movement and to show the pictures in his theater and also to become a member of the food administration. Exhibitors are being impressed with the fact that by lending their co-operation to the Government in placing these pictures on the screen they will not only be doing their country a great service but they will win for their theaters a higher respect in their immediate communities, and for themselves a sense of gratification because they are materially contributing to the greatest cause of their lives.

"Getting the whole American people lined up on the food pledge is a job that must be done," said Mr. Friend. "The wheatless meal, the meatless meal, and the clean plate must be with us until peace returns.

"This is a sales job. It calls for leadership. Every reader of a newspaper, trade journal and every motion picture lover may consider himself a leader and begin his sales work by selling the food pledge to himself.

"There is a tremendous necessity for food conservation. Not that people shall eat less, but that they waste nothing. Nothing in the world will send this message 'across' to the hearts of the millions of motion picture lovers in this country so forcibly as the visualizing on the screen in a series of pictures the singular fact that the world war can be won by saving food.

"We know how we would save food in Germany—under a dictator. But here the food pledge is entirely voluntary. We are put upon honor. Nobody prescribes what we shall eat, or how much, but ourselves. Nobody keeps a record of our performance but ourselves. In just the measure that we are honorable in this matter are we Americans. That is the sales sense of the food-saving proposition. Now sell it to yourself, and then sell it to those who look to you for leadership.

"Every exhibitor who will co-operate with this movement at this time will be doing the Government a tremendous service, and it is the plan of the food administration to serve him in every respect, so that he, too, will benefit through the assistance he renders in this movement."

The Gold King Screen Company, of Altus, Okla., has announced that the price of their screen will advance to 75 cents on and after November 1, 1917. They state the advance prices in materials have forced them to raise the price.

ELLIOTT SUBJECT FOR FIGHTING IRISHMEN.

At the suggestion of Maxine Elliott, her first Goldwyn production, "The Eternal Magdalene," was given its first outside showing for the entertainment of the soldiers of the 165th Regiment the evening of September 2 at Camp Mills, near Mineola, L. I. It was received with the cheers of the 3,700 men and officers who saw it from the natural amphitheatre where it was shown.

This was the first opportunity offered to Goldwyn Pictures to carry out its offer to provide motion picture entertainment for the soldiers in their encampments both here and in Europe.

Shortly after registration had closed for the draft army, Samuel Goldfish, president of Goldwyn Pictures, in a letter to the secretary of war, Newton D. Baker, offered to provide prints of Goldwyn productions for the soldiers. This offer was accepted with thanks by Mr. Baker and the matter was placed in the hands of Raymond B. Fosdick, who is at the head of the commission which has jurisdiction over the recreational activities of the troops.

CHANGES IN MUTUAL BRANCH MANAGERS.

The Mutual Film Corporation has announced several changes in the managerships of branch offices.

J. L. Merrick, manager at Seattle, has been appointed manager at Los Angeles, to succeed T. C. Malcolm, whose resignation was effective August 29.

C. P. Merwin, former booker at the Seattle branch, has been appointed manager of the office.

A. C. Field, manager of the Escanaba branch, has been transferred to the sales force of the Milwaukee office and C. K. Olson, formerly a salesman at the Minneapolis branch, has been appointed branch manager at Escanaba.

B. Whitman, formerly salesman at Winnipeg, has been named branch manager at Winnipeg, succeeding J. H. Boothe, whose resignation became effective September 2.

PEIL RETURNS TO SELIG.

Edward J. Peil, a former Selig player and one of the screen's very best exponents of genteel though none the less deep-dyed villainy, has rejoined the Selig Company's acting forces after a long absence, and will be seen in the important heavy role in "The Still Alarm," now in course of production at the Los Angeles studio, under Colin Campbell's direction. Mr. Peil, among other things, will pay for his screen misdeeds in this feature by being defeated in a thrilling fistic encounter with the hero, played by Thomas Santschi.

EMILE CHAUTARD TO DIRECT MME. CAVALIERI.

An announcement of more than ordinary interest is that Mme. Lina Cavalieri, the beautiful operatic star, will be directed in her first Paramount picture, "The Eternal Temptress," by the eminent French expert, Emile Chautard. This has just been decided upon and work will begin the first part of September upon the production, which is an original play, written expressly for Mme. Cavalieri by Mme. Fred de Grisac, whose work is almost too well known to need mention.

TWO MORE WELL-KNOWN PLAYERS FOR FOX.

Eugenie Forde and Marjorie Daw, famous on the shadow stage, have begun work under the William Fox standard in Hollywood, Cal., in a new picture starring Gladys Brockwell.

Miss Forde was well known for her performances in the legitimate before she came to the films. She appeared for more than fifteen years with such footlight favorites as George Munroe, William Faversham and Chauncey Olcott.

E. O. BROOKS RETURNS TO NEW YORK.

Edgar O. Brooks, for the past two years connected with the Mutual Film Corporation in Chicago, has resigned that position and returned to New York. Brooks paid the Moving Picture World a call upon his arrival and let it be known that he was going to take a few weeks to look around before making another connection. He is looking as though the climate of the Windy City agreed with him.

CIRCLE THEATER CELEBRATES FIRST YEAR.

The Circle Theater of Indianapolis, Ind., celebrated its first anniversary during the week of September 3, augmenting the occasion by showing the first Goldwyn subject, "Polly of the Circus." Special stage settings were devised by Manager McCormick and an unusual music program was arranged by Max Weil, orchestra leader.

The Motion Picture Exhibitor

WRITE US EARLY AND OFTEN

THE MOVING PICTURE WORLD carries the most complete record of Exhibitors' News. This department aims at being the fullest and fairest chronicle of all the important doings in the ranks of organized exhibitors. To keep the department as complete and as useful as it is now we request the secretaries of all organizations to favor us with reports of all the news. Coming events in the ranks of the organized exhibitors are best advertised in this department of the Moving Picture World.

Michigan Exhibitors Meeting

Greatest Convention Picture Men of That State Have Ever Held—Affiliated With A. E. A.

THE meeting called for Tuesday, Sept. 4th, at the Hotel Statler, Detroit, Mich., was a huge success—not only because it brought out a large attendance but due to the fact that it resulted in the abandonment of the State branch of the Motion Picture Exhibitors' League and the formation of a new and greater state association which is to be affiliated with the new American Exhibitors' Association. Michigan is 100 per cent. against the Motion Picture Exhibitors' League because it no longer has confidence in that organization due to its "gag" methods and tyrannical policy as displayed at the recent national convention in Chicago.

The Detroit meeting just referred to was attended by about 75 exhibitors, city and state, and they were owners of large and small theaters. They came to discuss the proposition of a new and greater state association. They listened attentively to the stories by delegates to the national convention of the disgraceful, embarrassing and shameful way they were treated on the convention floor, and when they were all through with their stories, there wasn't a man in the hall that was not more earnest than ever in breaking away absolutely from the national organization.

A vote was taken as to what should be done and everyone present unanimously voted "yes" to a motion made, calling for the formation at once of a temporary state association to be affiliated with the American Exhibitors' Association and the appointment of a committee to work out the proper by-laws and constitution so that steps could be taken in the near future for making it a permanent association. Until such time, S. A. Moran, of Ann Arbor, will act as president, and Claud Cady, of Lansing, as secretary.

A discussion came up regarding the coming convention at Detroit of the American Exhibitors' Association, which is scheduled to meet in Detroit some time during the summer of 1918. While the association will hold its meetings in Detroit, it will be up to Detroit and Michigan exhibitors to decide as to whether they want to hold an exposition, as well as to work out the matters relative to entertainment. A committee and state exhibitors will be appointed to take up these questions during the next ninety days, and to then report to Manager Pettijohn of the national organization. As far as he is concerned, we understand it is perfectly agreeable, although the final yes or no is right up to Michigan and no one else. If the Michigan exhibitors feel that they can successfully conduct such a stupendous affair without losing money, no doubt they will entertain such a proposition, but it will be thoroughly looked into and investigated before any final action is taken.

The principal speakers of the Detroit meeting were Frank Rembusch, of Shelbyville, Ind., and an officer of the American Exhibitors' Association, and Fighting Sam Bullock, of Cleveland, Ohio. They sure did talk straight from the shoulder and what they said carried considerable weight and made a favorable impression—so much so that when they concluded their talks, there wasn't an exhibitor present that did not agree with them that the American Exhibitors' Association was organized along the right lines. The point made by both gentlemen was that the new national organization had but one thing in mind—and that was "business." Some of the things touched upon by Mr. Rembusch were membership, clean pictures, censorship, Sunday opening, our president, need of economy, cost of programs, over buying, length of program, complaint department, advance deposit system, all exhibitors are welcome, our general manager, this is not a one-man organization and maintenance.

Sam Bullock of Cleveland in his talk practically reiterated the statements made by Mr. Rembusch. He was given a rousing ovation upon the conclusion of his remarks, as was Mr. Rembusch. Both remained in the city until the next day and were shown around the town via motor car.

In the evening there was a big theater party for the ladies at the Washington theater to see "On Trial" given complimentary by J. O. Brooks and John H. Kunsky. At 11 p. m. there was a big stag smoker for the men at an east side restaurant, which was attended by nearly 250 exhibitors and exchangemen. It was positively the largest joint gathering of tradesmen held in the State of Michigan. The smoker was a huge success, thanks to the untiring efforts of King Perry, secretary of the Detroit association, who had full charge of all entertainment features.

F. I. L. M. Club Visits League

Delegation Attends Session of Manhattan Local and Urges Co-operation Between Exhibitors and Exchangemen.

THE meeting of the Manhattan Local No. 1, Motion Picture Exhibitors' League of America, was held on September 5 at headquarters, 218 West Forty-second Street, New York, President Martineau presiding. The meeting was opened with an address by one of the four-minute men—Mr. Williams, secretary—who took for his subject the co-operation of the exhibitors in and around Greater New York. Mr. Williams said he hoped the picture men would continue their help in the future as they had in the past.

The next matter taken up was the matter of expressage of film. A committee, composed of exchange men representing the F. I. L. M. Club, was present. Mr. Chadwick acted as spokesman. The committee hoped for a better feeling between exhibitors and exchangemen, a solution of the problems of the film delivery system, and for the elimination of film thievery. A committee was appointed, with power to act, for further discussion with a view to a final settlement of the delivery system. This committee, consisting of Messrs. Haring, Brecher and Wolf, met Monday at 2 o'clock at local headquarters.

National President Ochs told of the work accomplished by the National Executive Committee. This was followed by a discussion of the music tax situation.

In a discussion as to the advisability of taking up new headquarters, it was suggested that the local take an entire building with four floors, located between Forty-sixth and Forty-ninth Streets, near Broadway. It was further suggested that the building be shared with the F. I. L. M. Club, thereby creating a better feeling among all parties interested. The division of the building was suggested as follows: One floor for a restaurant, one for a lounging an billiard room, and the other two floors for separate meeting rooms, such as one for exhibitors and one for exchangemen, thereby reducing expenses. A committee was appointed, with power to co-operate with a committee from the F. I. L. M. Club.

The meeting was well attended and harmonious. The resignation of Samuel H. Trigger as a member of Local No. 1 was tendered by William Hilkemeier and Morris Needles and was accepted.

Pettijohn Enthused

Rapid Growth of Sentiment Among Exhibitors in Favor of A. E. A. Interests Him.

"THE action of the exhibitors' convention at Ocean View, Va., illustrates that the exhibitors of the country have awakened to the fact that the American Exhibitors' Association is made up of men who have the interests of the owners of motion picture theaters at heart," said Charles C. Pettijohn, general manager of the A. E. A.

"Before the State organizations represented at the Virginia convention became affiliated with our organization the delegates carefully studied our plans and principles and then unanimously applied for membership in the American Exhibitors' Association.

"The fact that as State bodies in Virginia, Indiana, North Carolina, Oklahoma, Michigan, South Carolina, District of Columbia, Arkansas, Idaho, Nevada, Oregon, Washington, Georgia, Kentucky and other States, they have joined the A. E. A. speaks for itself.

"Already our organizations in Illinois, New York, New Jersey, the New England States and Pennsylvania are very strong and growing rapidly

"What impresses me most is that we have succeeded in interesting men who have heretofore no interest in exhibitors' organizations. We realize that meeting with the approval of the exhibitors as we have, it is up to the officers of the association to merit this confidence which is piling upon us in leaps and bounds. We all recognize our responsibilities and will work unceasingly to the end that we may be able to maintain the standard of efficiency as set out in our platform, pledging the making of this organization a powerful weapon in the hands of exhibitors for exhibitors only.

"I can't help but be pleased and elated over our success. It is really wonderful the way the exhibitors are responding. Their responses fully convince me that they have wanted this kind of an organization badly, else we would not have received this practically unanimous vote of approval."

During the past week, Mr. Pettijohn has been deluged with personal letters from exhibitors, applications for membership, checks for dues and inquiries calling for further information.

Maritime Provinces League Election

Officers for the Coming Year Chosen at the St. John Convention—Affiliation With Any American Organization Rejected.

AT A LARGE gathering of exhibitors of the Maritime Provinces of Canada at St. John, N. B, held September 8, 9 and 10, the following officers were elected to serve during the coming year:

President, Narcisse V. Gastonguay of Halifax; vice-president, Fred G. Spencer of St. John; secretary, J. M. Franklin of Halifax; treasurer, J. G. B. Metzler of Halifax; vice-president for Nova Scotia, N. W. Mason of New Glasgow, N. S.; vice-president for New Brunswick, W. H. Golding of St. John, N. B.; vice-president for Prince Edward Island, C. C. Gaudet, Charlottetown, P. E. I.

A motion to consider the question of affiliation with an American national organization was laid upon the table until the next convention.

RAYNOR TO MANAGE NEW YORK MUTUAL.

W. E. Raynor, manager for George Kleine and the K-E-S-E. New York Exchange, has resigned his position to take up the management of the New York Branch of the Mutual Film Corporation.

Mr. Raynor first came to New York four and a half years ago to introduce "Quo Vadis" for Mr. Kleine, which was the first big moving picture road show. Since then Mr. Raynor has handled Mr. Kleine's various enterprises in the East and was finally made branch manager for the K-E-S-E. N. Y. Exchange.

The severing of business connections have been pleasant on both the part of Mr. Kleine and Mr. Raynor. Mr. Raynor has the good wishes of all the leading exhibitors in this territory with whom he is personally acquainted.

PETTIJOHN ATTENDS MARITIME CONVENTION.

Charles C. Pettijohn, general manager of the American Exhibitors' Association, left New York Friday to attend the convention of the Motion Picture Exhibitors' League of Canada, to be held at St. John, N. B., Sept. 8th, 9th and 10th. Mr. Pettijohn received an invitation from W. C. Golding, president of the Canadian exhibitors' organization.

OKLAHOMA GOES OVER TO A. E. A.

L. W. Brophy, secretary of the Oklahoma Motion Picture Exhibitors' League, wired the Moving Picture World, under date of September 5, as follows:

"At the Motion Picture Exhibitors' League meeting at the Lee Huckins Hotel, Oklahoma City, on August 28, our members assembled unanimously voted to quit the league and to make application for a charter in the American Exhibitor's Association—a business organization. There were fifty members present."

At this meeting A. B. Momand, of Shawnee, was chosen president, and H. W. McCall, of Oklahoma City, vice president. L. W. Brophy continues as secretary. He operates the Yale theater at Muskogee.

ONTARIO EXHIBITORS TO JOIN A. E. A.

The motion picture exhibitors of Ontario are organizing under the leadership of M. Mannist, of the Royal theater, Fort Williams, Ont., and when their organization is completed they will apply in a body for a charter in the American Exhibitors' Association. Mr. Mannist is a wide-awake exhibitor who recognizes that the only way the exhibitor can accomplish any reforms is through concerted action with a body that is composed entirely of exhibitors who have no connections with the manufacturer.

He is also avowedly opposed to the advance deposit system, which method of doing business by the producer is being fought by the American Exhibitors' Association.

JAKE WELLS ATTENDS CIRCUIT MEETING.

Jake Wells, president of the American Exhibitors' Association, has been attending the meeting of the First National Exhibitors' Circuit at the Hotel Astor. Charles G. Pettijohn, general manager of the A. E. A., was his guest at the dinner of the Exhibitors' Circuit at the Hotel Astor, Wednesday, September 5.

VARNER WATCHING LEGISLATION.

H. B. Varner, chairman of the legislative committee of the American Exhibitors' Association, has been in New York for several days attending to matters connected with the A. E. A. He left for Washington, where he will look after legation which affects the exhibitor. Mr. Varner was most enthusiastic over the hearty response of exhibitors in all parts of the country in becoming members of the American Exhibitors' Association.

"At last," he said, "we have a sound business organization of exhibitors only—men who are in no way affiliated with the manufacturers and who can work together for the betterment of the exhibitor without fear of any interference from the producer. I freely predict that the American Exhibitors' Association will prove to be the organization that all real exhibitors have been looking for since they entered the motion picture business."

IRVING THEATRE, CHICAGO, OPENS.

The Irving theater, a new 1,800 seat house, opened at Crawford avenue and Irving Park boulevard, Chicago, Saturday evening, September 1, with Mary Miles Minter in "Charity Castle," the first of Miss Minter's new series of Mutual-American productions.

The Irving theater is located in the heart of Irving Park, one of the most populous of Chicago's neighborhoods. It is one of the largest and most modern theaters outside of the Chicago loop and one of the most completely equipped picture theaters in the United States. Careful attention has been paid to every detail of construction and equipment. The decorations are dainty tints of blue and pink on a cream background.

The theater cost $200,000 and will be devoted exclusively to motion pictures. The management has announced a policy of showing only the highest type of productions and selected "Charity Castle" for the inauguration of its policy.

ANOTHER FRANKLYN FARNUM BLUEBIRD.

Director Joseph De Grasse, having completed his first production, with Franklyn Farnum as the star, is now turning to a second feature, entitled "The Winged Mystery," in which Mr. Farnum will play a dual role. Claire Du Brey will continue as leading lady, and the support will also include Sam De Grasse and Charles Hill Mailes. Incidentally Sam De Grasse is a brother of the producer, and although they have each been long employed in pictures, this is the first engagement Joe and Sam have ever played together.

Brady Misinformed

Arthur F. Beck Takes Exception to William A. Brady's Views on Successful Pictures.

WILLIAM A. BRADY'S recent statement to the effect that the biggest and most enduring hits are adaptations of stage play successes is held to be invalid by Arthur F. Beck, general manager of Art Dramas.

"Mr. Brady seems to be misinformed," said Mr. Beck. "While it is true that some of the most successful pictures are adaptations of successful stage plays, still there have been just as many, if not more, really big and enduring successes which were especially written for the screen.

"As proof of this, I need mention only one picture which was not adapted from a stage success. I mean 'Cabiria.' Surely, 'Cabiria' is entitled to be classed as one of 'the biggest and most enduring hits.'

"Then there are 'Civilization,' 'Intolerance,' 'The Battle Cry of Peace,' 'Womanhood,' 'Joan, the Woman,' 'Traffic in Souls,' 'Neptune's Daughter,' 'A Daughter of the Gods,' 'The Soul of a Woman,' and 'The Spoilers.'

"Then there is that notable instance of a success that had its origin purely as a scenario—'The Cheat,' by Hector Turnbull. Here is a photoplay that reverses the usual order of things. It was such a phenomenal success that it was dramatized, which seems to be conclusive proof that the screen is capable of doing big things without looking for aid from the legitimate stage.

"And again: What about Mary Pickford's successes, such as 'Rags,' 'Hearts Adrift,' 'Poor Little Peppina,' and many others? And, finally, take the Fairbanks pictures—tremendous successes and written for the screen.

"I might go on to enumerate hundreds of substantial screen successes which were not adapted from the stage. But what's the use? It seems to have been pretty well established by now that what the public is looking for is good entertainment. If it can be found in play adaptations, well and good. On the other hand, the public has found excellent entertainment in original photoplays and book adaptations. And, Mr. Brady's statement to the contrary notwithstanding, the demands of the screen are leaning more and more to original works of photoplaywrights. In fact, the scripts of our big writers are always in great demand. A majority of the big special pictures today are originals.

"It seems to me that Mr. Brady's statement could do a lot of harm. Never in the history of motion pictures have we been more in need of the stimulus that goes with original works. As has been said many times before, no art can ever be truly great unless it evidences creative ability."

MARGUERITE SNOW MAKES SOUTHERN TOUR.

MARGUERITE SNOW, motion picture star extraordinary, and known the length and breadth of the world for her wonderful film portrayals, not only attended the convention of the Virginia State Exhibitors' Association at Ocean View, Va., but she made such a decided impression on the delegates that she was immediately signed for a personal appearance tour of the principal cities of the South, being the only motion picture star present offered such a contract.

Although there were no less than twelve of the most prominent stars of filmdom present, when the members of the association held a session to determine which of the stars would be asked to make a personal tour of their various theaters, Miss Snow received 22 of the 24 votes cast, and being such an unanimous choice, was engaged within the hour.

As a result Miss Snow left New York for Martinsburg, W. Va., Sept. 7, opening at the Central Opera House the following day with an afternoon and evening appearance. The tour is to extend for four weeks, and is being booked by J. Henkel Henry, manager of the Empire theater of Winchester, Va., who also holds an option for four additional weeks of Miss Snow's time, providing it does not interfere with her picture engagements.

ED ROSENBAUM, JR., KING BEE PRESS AGENT.

Nat H. Spitzer, general manager of the King-Bee Film Corp., presenting Billy West in two reel comedies, announces the engagement of Ed. Rosenbaum, Jr., as head of their publicity department. Mr. Rosenbaum has resigned from the executive staff of Elliott, Comstock and Gest to take charge of this department.

For four seasons he handed the publicity of the Ziegfeld Follies, then "The Winsome Widow," Donald Brian. "Madame Sherry," Anna Held, "Very Good Eddie" and many others.

Not Under the Law

Judge Altschuler Says Funkhouser Had no Authority to Hold Up "The Spy."

THE Fox Film Corporation obtained a preliminary injunction restraining Major Funkhouser, the Chicago censor, from refusing to issue a permit for the showing Chicago of "The Spy." In the decision handed down by Judge Samuel A. Altschuler, in the United States District Court, Chicago, the court says in part:

"From a perusal of his (Funkhouser's) affidavit, I find and conclude there is nothing that he stated there which, under the ordinance, would be considered as immoral or obscene or unlawful or otherwise objectionable, but that the objection consists wholly in the horrifying nature of the tortures which are portrayed as inflicted upon the hero of the play, and his ultimate execution, and shooting by a firing squad. Now, I do not believe that from his own portrayal of the play, on his own depicting in his affidavit of the facts upon which he bases his conclusion, his action is within the authority of the ordinance."

The ordinance referred to in the decision is that city ordinance which prohibits the exhibition of immoral, obscene or unlawful pictures. According to Judge Altschuler, "The Spy" does not come under that category. In this connection the decision reads:

". . . Now, this finding, therefore, that it is not immoral or obscene or otherwise objectionable under t ordinance as to adults it seems to me of itself would place the picture in the category of those which do not come within the prohibition of 1627."

The decision concludes: ". . . I am satisfied that from the showing here that the statement made in the affidavit is apparently a truthful and sincere statement of Mr. Funkhouser on which he has assumed to act and to refuse the permit, and that accordingly the chief of police has refused the permit upon grounds wholly outside of those enumerated in the ordinance, which alone gives them the power and the right to refuse the permit, and under these circumstances I believe that the preliminary injunction prayed for should be granted."

HOAGLAND BACK WITH PATHE.

An announcement of more than passing interest to the trade is that from Pathe to the effect that J. A. Berst, Vice-President and General Manager of Pathe Exchange, has engaged H. C. Hoagland, recently general manager of the Selig Co. to act as film editor with supervision over the titling, cutting and film editing departments. Mr. Hoagland was for five or six years with the old Pathe Freres in Jersey City, holding in succession the positions of publicity and advertising manager, editor of the Pathe Weekly, manager of the film department and later after the resignation of Mr. Berst to accept the presidency of the General Film Co., acting general manager of Pathe Freres. Mr. Hoagland thus brings to his new position an unusually broad experience gained in every branch of the film business and one that makes him an unusually valuable man. His engagement illustrated Mr. Berst's policy to make the Pathe film department second to none in the business.

Mr. Hoagland comes of a family distinguished in private and public endeavor since the Colonial period. His father is the Rev. Warren L. Hoagland, one of the most prominent ministers of the Methodist Episcopal Church. His grandfather on his mother's side was a cousin of ex-President Grover Cleveland; his great-uncle on his mother's side was Orestes Cleveland, several times mayor of Jersey City, and several times U. S. Congressman from New Jersey. Before Mr. Hoagland went with Pathe Freres he was advertising manager of a large Newark, N. J., department store and later was advertising manager for a well known and largely advertising specialty house.

BLUEBIRD HAS ANOTHER MARY MAC DONALD.

Mary Mac Donald, who has made considerable progress upon the speaking stage before she entered pictures, has been engaged by Bluebird for a position of prominence in one of their stock companies. "Mary Mac Donald" is a name that has figured in Bluebird's announcements, since Lois Weber took a novice of that name, changed it to Mary Mac Laren and established her as an "over night" star in "Shoes." The name of "Mary Mac Laren" was created and copyrighted for the purpose of moving pictures, and it is barely possible that when Mary Mac Donald reaches the screen, she will be heralded, after the fashion of her predecessor, as "Mary Mac Laren."

Universal Increases Forces

More Actors, Actresses and Directors Engaged During Past Month Than at Any Similar Period During the Year.

MORE additions have been made to the acting and directing forces at Universal City during the past month than at any similar period throughout the present year. Among the leading men who will be seen in important productions shortly are: Charles West, Frank Borzage, Casson Ferguson, Hart Hoxie, Kenneth Harlan, David Morris and Hal Cooley. The first five of these actors have already won wide recognition for effective dramatic work, while Morris and Cooley are equally well known as comedians.

Charles West, who will shortly be seen in support of Zoe Rae in "The Little Pirate," gained his first experience as a member of D. W. Griffith's famous Biograph stock company, appearing later in Fine Arts' productions when Griffith was in control of that organization.

Frank Borzage, who is also a newcomer to the Big U. plant, is now appearing opposite Brownie Vernon in Allen Holubar's production of "The Twisted Soul." Every picture fan of three years' standing will vividly recall Borzage as the young American sailor hero of Thomas H. Ince's "Wrath of the Gods," the remarkable Japanese play with Tsuru Aoki and Sessue Hayakawa. Borzage also appeared in many western features as a member of the American company, and gained some prestige as a director before coming under the Universal banner.

Casson Ferguson, now nearing the completion of his first Universal lead opposite Donna Drew in "The Ghost Girl," directed by Jack Wells, has played with the American and other well-known film companies, besides having won his spurs on the legitimate stage.

Hart Hoxie appeared in several of the Lois Weber productions made a year or more ago at Universal City. Hoxie will make his present debut to Universal patrons in Edward J. Le Saint's current production.

David Morris, who has been advanced to the position of leading comedian of Craig Hutchinson's Victor Comedy company, has had a long career on both stage and screen. He was recently seen in support of Max Asher.

Hal Cooley returns to the Universal fold to take an important part in "The Cricket," the Zoe Rae play now being produced by Elsie Jane Wilson. Cooley was a member of the Universal forces a year ago, when he left to do juvenile leads with the Keystone Company. He has also appeared in American productions at Santa Barbara.

Among the actresses and comediennes of achievement and especial promise who have been engaged for Universal productions during the past month might be mentioned Rena Rogers, Gladys Tennyson, Rosemary Theby, Beatrice Burnham and Mildred Davis.

Rena Rogers will be remembered for her striking characterization in Lois Weber's especial production, "Where Are My Children?" She will also be seen shortly in the Zoe Rae vehicle, directed by Elsie Jane Wilson.

Gladys Tennyson, who will be seen in the leading feminine roles of Victor comedies during the coming months, is a Texas girl, and did good work in Keystone and Christie comedies before joining the funmakers at Universal City.

Rosemary Theby becomes a Universalite for the second time. She is equally adept in comic and dramatic roles, and after completing her present work with Eddie Lyons and Lee Moran will be featured in more pretentious productions.

Beatrice Burnham, although but seventeen years of age, has had several years' experience acting for the films. She will be attached to the Nestor comedy company, appearing in support of Lyons and Moran when Miss Theby finishes her engagement with that team of favorites.

Mildred Davis, who has the ingenue role in "Man of God," the production being put on by E. J. Le Saint, owns to eighteen summers. She is an attractive blonde, and is said to possess authentic emotional ability.

Besides E. J. Le Saint, who is filling a return engagement on Universal's producing staff, Harry Harvey has recently been added to the directing forces.

For some time past associated with Pathe, Harvey has many notable productions to his credit in the widely advertised serials, "Neal of the Navy," "The Red Circle," and "Who Pays?" He also directed some of the best western pictures released by that company.

Zittel to Manage International

Hearst Appoints Well Known Vaudeville Publicity Man to Take Charge of His Film Company.

C. F. ZITTEL, famous throughout the country as "Zit" of the New York Evening Journal, has been appointed by William Randolph Hearst as general manager of the International Film Service, Inc. Mr. Zittel's appointment as head of the International will not in any way interfere with his duties as head of the theatrical department of the New York Evening Journal from 224 West 47th street to the general offices of the International, which occupy the entire sixteenth floor of the Godfrey Building at 729 Seventh avenue.

Mr. Zittel assumed his new position last week immediately upon returning from a vacation in the Adirondacks.

"It is too early," he said, "for me to outline a policy of what the International probably will do. But we are going to do big things. Mr. Hearst is never satisfied unless he is doing big things.

"The International expects to begin producing within a short time. The Hearst organization controls the output of the foremost writers of today. Their works, which originally appear in the eight magazines owned by Mr. Hearst, will be utilized in motion pictures, prepared for the screen by foremost scenario writers. Other plans are being worked out, the details of which will be announced later on."

Mr. Zittel has been with the Hearst organization for twelve years, having taken charge of the Dramatic Department of the New York Journal in 1906. He made that department a power, and the New York Evening Journal was soon recognized as one of the foremost theatrical authorities in the country. In February of 1913, Mr. Zittell, foreseeing the remarkable future of the motion picture industry, established a motion picture department in the New York Evening Journal which has been as successful as the theatrical department.

In assuming the general management of the International, Mr. Zittel will divide his time between that organization and the theatrical department of the New York Evening Journal, surrounding himself with a corps of able assistants in both of these organizations.

Brings New Names to Screen

Empire All Star Corporation Introduces Many Players Who Have Never Been in Pictures Before.

THE Empire All Star Corporation is introducing many well-known names to the screen who have heretofore remained adamant to all offers to forsake the footlights even for a short time. Ferdinand Gottschalk, whose list of stage successes is too long to enumerate, is one of them. He is now with the organization that is busily engaged in transforming the late Charles Frohman's stage successes into noteworthy screen productions. In "My Wife" Mr. Gottschalk is playing for the screen the same role that he created on the stage, and many people will welcome his screen "Gibby."

Warburton Gamble is another who makes his initial bow to the screen. All those who saw the late Sir Herbert Tree in "Colonel Newcome" last season will remember the acting of Mr. Gamble, whose "Sir Barnes Newcome" was a performance to be hugely enjoyed and forever remembered.

Miss Eileen Dennes, who with Mr. Gamble is appearing in "The Unforeseen," starring Miss Olive Tell and featuring Mr. David Powell, is another screen debutante. Miss Dennes originally started out to be a dancer, and with the end in view spent a whole year with the great Pavlowa studying and appearing in her company both in London and New York.

Hubert Druce, the deservedly well-known English actor, is yet another member of the Empire All Star Corporation to make his first appearance in the motion picture world, as is Amy Veness, John Harwood, Rex McDougal, Edward Fielding, Norman Trevor, and, last but first to be remembered, Miss Julia Sanderson.

Miss Sanderson has refused to even consider any offer from motion picture managers so often that it was generally considered hopeless to suggest "getting" Miss Sanderson for any production however noteworthy. But the name of Charles Frohman still stands for all that is best and most successful now, as it did when he was alive, and it was through this that Miss Sanderson was persuaded. Her first picture, "The Runaway," is scheduled for release through the Mutual exchanges Sept. 24.

Thomas Meighan Continues With Famous Players-Lasky

Hero of Many Paramount Pictures Renews His Contract; Will Be Seen Shortly With Billie Burke in "Arms and the Girl."

IT will be welcome news to the thousands of admirers of Thomas Meighan that he is to continue to appear in Paramount productions, having just signed a new contract with the Famous Players-Lasky Corporation. Mr. Meighan will next be seen in "Arms and the Girl," in support of Billie Burke, with whom he has appeared since her association with Paramount. His last picture with her was "The Mysterious Miss Terry."

Thomas Meighan.

Prior to his appearances in Billie Burke's screen vehicles, Thomas Meighan was leading man for Pauline Frederick in a number of her most successful pictures, including "Sapho," "Sleeping Fires" and "Her Better Self."

Mr. Meighan's first Lasky picture was "The Fighting Hope" in support of Laura Hope Crews. He was leading man for Charlotte Walker in "The Trail of the Lonesome Pine" and "Kindling." He was seen in "Armstrong's Wife" with Edna Goodrich, "The Sowers" with Blanche Sweet, "The Clown" in support of Victor Moore, "The Dupe" in support of Blanche Sweet, and "Common Ground," in which Marie Doro had the leading feminine role.

Still other Paramount pictures in which Mr. Meighan has appeared are "The Secret Sin" with Blanche Sweet, "Blackbirds" with Laura Hope Crews, "Out of Darkness" with Charlotte Walker, "The Immigrant" with Valeska Suratt, and "The Heir of the Hoorah" with Anita King.

Personality is the thing that, coupled with his undoubted ability and versatility, has made for Mr. Meighan a host of admirers who welcome his every appearance on the screen. He is the exact type for a leading man, of fine presence, athletic and with an ever-ready smile.

MADAME PETROVA ANNOUNCES CAST.

Madame Petrova is making the Biograph studio a hive of activity as she produces the first of the pictures to be made under her personal supervision. In spite of Petrova's exacting work and the countless details involved in making a play filled with spectacular scenes, it is practically assured that the first Petrova picture will be ready for release by the latter part of October.

Petrova has personally selected the following cast: Thomas Holding, leading man; Anders Randolf will play the part of Franz Jorn, an artist; Henri Leone plays the part of a police agent; Richard Garrick plays the part of Graham West, secretary of the American Minister; Carl Dietz plays the part of a secret service operative; Warren Cook has the part of the American Minister to Belmark; Anita Allen is the maid.

STRONG SUPPORTING CAST FOR DOROTHY DALTON.

Dorothy Dalton is more than pleased with the cast chosen to support her in her first Paramount-Ince picture which is now being filmed at the Thomas H. Ince studios. The players who will appear in the picture in support of the beautiful and talented star include Thurston Hall, a leading man with long experience on the legitimate stage; William Conklin, who has an enviable reputation through his past work for the screen; Dorcas Matthews, a talented young actress who has for some time been under Mr. Ince's management; Adele Farrington, an accomplished player, with both film and stage experience, together with several others.

Sing Singers Loudly Applaud "Polly"

Goldwyn's First Production Is Seen By Prisoners, Who Greet Mae Marsh and Margaret Mayo.

SING SING prison, through its Mutual Welfare League, gave Mae Marsh, Margaret Mayo and Goldwyn's big photo-spectacle, "Polly of the Circus," a tumultuous reception the night of Sunday, September 2, when the big motion picture had its eastern premiere in the presence of its star and author and a group of guests.

The chapel of the prison, on the second floor of the big dining hall, has seating accommodations for 800 prisoners, but there were 1,200 in the room when Miss Marsh, Miss Mayo, Edgar Selwyn and other Goldwyn officers arrived.

Presentation of the picture began at 7.45 o'clock following the introduction of Miss Marsh and Miss Mayo to the large and temporarily silent audience. Both star and author were greeted by a storm of applause.

Sing Sing's projection room is equipped with one machine, which necessitates a moment of intermission between each reel. At the conclusion of each reel the big prison audience gave unmistakable evidences of its approval of "Polly of the Circus" by prolonged applause, and during the running of the exciting horse race the white-shirted audience could be seen half rising from the seats and each time the white horse ridden by Mae Marsh forged ahead applause and cheers were given so loudly that they could have been heard half a mile away beyond the prison walls.

During an intermission one of the League officers made announcement that Goldwyn Pictures Corporation hereafter would place Sing Sing prison on its regular circuit—all Goldwyn Pictures, as released, being at the disposal of the League.

Brady Finds a "Kerensky" Too

HENRY HULL, the young actor who plays the role of Kerensky in "Rasputin, the Black Monk," is said to bear an almost startling resemblance to the Russian idol of the hour. Young Hull, however, is not a product of the Czar's former domain—in fact, has never been nearer than the Atlantic seaboard to Russia.

He was born in Kentucky, where his father, Will Hull, was a very well known newspaper man. His brothers, Howard and Shelby Hull, have met with unusually fine success as actors.

Henry Hull.

When William A. Brady, director-general of World-Pictures Brady-Made, was casting about for an actor to impersonate the leading male role in "The Man Who Came Back," then about to be produced at the Playhouse, he found he had assigned himself to no easy task. To fill the bill properly the actor must be not only the possessor of real dramatic power, but manifestly youthful—two qualities which rarely go together.

In young Henry Hull he finally discovered the material he sought, and on the opening night a brilliant young leading man was added to the list of Broadway favorites. Since then Mr. Hull has supplemented his stage work by appearing in several World Pictures with quite marked success. It was Mr. Brady who detected the likeness between Mr. Hull and the photographs of Kerensky when looking for a recognized player to fill this important place in the "Rasputin" cast. Several photographs of the actor as he is shown in the Kerensky characterization making the impassioned address which swayed the Russian Duma in unrestrained unison toward the revolution, have the effect of stamping the director-general's choice as altogether felicitous.

Griffith Returning

Completes Successful Trip to Europe After Many Triumphs —Has New Picture Under Way.

AUTHORITATIVE announcement was made September 5 that D. W. Griffith, who has been in Europe since March 17, has completed his labors on the other side and is to return to America the last week in September. Mr. Griffith went to London to personally oversee the presentation there of his "Intolerance" at the Theater Royal, Drury Lane, London.

"Intolerance" in London proved the greatest motion picture success the British stage has ever known and crowned its triumph by being given at a gala performance in Drury Lane before King George and Queen Mary. Other occupants of the royal box on this occasion were Queen Mother Alexandria and Princess Mary and the younger sons and daughters of the Duke of Fife, members of the British royal family.

Mr. Griffith was presented to their Majesties. At that meeting he also grouped the royal family in an impromptu scene on the stage of the famous old theatre and took moving pictures of them. He has also been busy doing some work for both the British and French governments and has taken actual views of the war at numerous points along the western front. With these activities and the great success of "Intolerance" in Europe his time has been so occupied that his original visit which was only intended to last six weeks stretched over as many months. "Intolerance" has been seen by nearly everybody of prominence in London, Paris and Rome, and Mr. Griffith has completed arrangements for its presentation in the principal cities of England, France and Italy

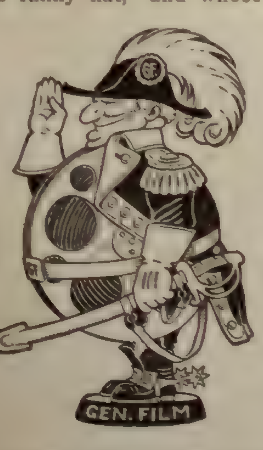
With "Intolerance" launched upon its phenomenal run in Europe Mr. Griffith called Robt. Harron, Dorothy and Lillian Gish to England along with William Bitzer, his camera man, and together these prominent lights of the American motion picture world have been working upon a story which will be Mr. Griffith's next presentation. The European scenes have been completed and Mr. Griffith and his forces are hurrying home to complete the production for presentation the coming winter. A studio has been secured in California and the big production will be rounded out there. As Mr. Griffith was on the battle front in France for several months, it is a safe conjecture to say that his forthcoming production will deal in a powerfully dramatic way with the present world war.

General Adopts a "Little Man"

Quaint Emblem Suggested by "K. C. B.," the Clever Humorist of "Ye Town Gossip" Fame.

BECAUSE a noted newspaper humorist had a hunch which he could not make use of in his own work, General Film Company is the gainer by a new totem or emblem. It has a visualized "General Film," in the form of the accompanying cut.

This emblematic "General Film" is the suggestion of "K. C. B.," known all over the country as "the little man with the funny hat," and whose "Ye Towne Gossip" column in the Hearst newspapers in Boston, New York, Chicago, Atlanta, Los Angeles, San Francisco and elsewhere is as well known as the newspapers themselves. Although he hides himself under the famous initials, Kenneth C. Beaton as his name really is, has from the outset made himself a tangible personality to his readers by the daily illustration at the bottom of his column showing himself as "the little man." And a very accurate portrait it is, as regards his features, those who know him personally can testify.



To a General Film official with whom he has been long acquainted "K. C. B." said recently, "I dreamed the other night that I saw General Film marching down Fifth avenue all by himself with a sword. I suppose he was on his way to war, or whatever it is he was on his way to, and I liked him. He was a nice little man."

Then "K. C. B." described him. An artist was put to work and the result is General Film's own "little man," or "Gen. Film."

Gilson Willets With Pathe

GILSON WILLETS, well known novelist and traveler, who for a number of years has been associated with the Selig Company as scenario writer, has been engaged by Pathe, and has already started work in his new position in the Pathe scenario department. This is not the first time that Pathe has made use of Mr. Willets' talents. The rights to his novel "The Double Cross" were purchased by Pathe for adaptation into a serial which was later put out under the title "The Mystery of the Double Cross." In his review of his novel for the New York American, Edwin Markham, author of "The Man With a Hoe," characterized it as by far the greatest American mystery novel that had ever been written.

Mr. Willets is the author of twenty other books, among them "The First Law," "His Neighbor's Wife," "Anita the Cuban Spy," "The Workers of a Nation," "The Rulers of the World," "The Inside History of the White House," etc. In addition to his books Mr. Willets is a prolific magazine writer and has had published over a thousand different articles in such media.

Gilson Willets.

As a scenario writer Mr. Willets has many successes to his credit, among them the first motion picture serial, "The Adventures of Kathlyn" and the special features, "The Thundering Herd," "The Lily of the Valley," "I'm Glad My Boy Grew Up to Be a Soldier," "I Hear Her Calling Me," etc.

Mr. Willets has had a very busy and interesting life. He began his literary career at the age of nineteen and at twenty-one published his first book. When hardly more than a boy he became editor of Current Literature. In search of literary material he traveled in all parts of the world. Among his exploits at this stage of his career were traveling for three months through the length and breadth of India in famine and plague time, making a sledge journey of 500 miles through Northern Russia, Finland, Lapland and Sweden and crossing Northern Mexico on horseback. More than any other man can he claim credit for preserving Niagara Falls from despoliation at the hands of greedy commercial interests. His articles in Leslie's Weekly on "The Raps of Niagara" started a country wide agitation to save the Falls.

Mr. Willets comes of an old colonial family of distinction. His ancestor, Thomas Willets, was first mayor of New York in 1665. Two and a half centuries ago the family owned a large tract of land on Lond Island which extended from Willets Point to Hempstead. At the latter place Mr. Willets was born, the fourth of the same name in direct line. He is a member of many of the leading New York Clubs, among them the Aldine, Fencers, Republican and St. Andrew's Golf Club.

Mr. Willets' engagement is indicative of the policy of J. A. Berst, vice-president and general manager of Pathe Exchange, to build up the scenario department of Pathe to the point where it is admittedly the strongest and best balanced in the business.

MONTAGU LOVE CONTINUES WITH WORLD.

Montagu Love has been re-engaged for World-Pictures Brady-Made under a contract covering the next twenty-four months. During this period Mr. Love will be either "starred" or "featured" in all productions in which he takes part, and the agreement also provides for a substantial increase in the monetary compensation for his services.

Mr. Love has been a member of the World Film Corporation's acting forces for something more than a year. During the early stages of this term he played a wide variety of roles chiefly of the kind technically known as "character parts," and in these he displayed such unusual and dexterous versatility that the patrons of World Pictures began to ask for plays in which he was cast.

Sir Gilbert Parker Guest of Commodore Blackton

Noted Author, Whose Works Are Being Filmed for Paramount, Combines Business With Pleasure at Harbourwood.

KEENLY enjoying every moment of the time, Sir Gilbert Parker, the gifted English novelist, and M. P., whose books have sold into the millions and a number of whose most popular works are now being filmed by J. Stuart Blackton for Paramount, recently was the guest of Mr. Blackton, at the latter's beautiful country estate, Harbourwood, at Oyster Bay, Long Island.

Sir Gilbert Parker and Commodore Blackton.

It was a combination of business and pleasure, however, for at intervals seated on the spacious veranda of the Casino, overlooking the blue waters of the Sound, the author and producer discussed in detail the forthcoming production of "The World for Sale" as well as future pictures to be made from the Parker novels.

Sir Gilbert witnessed a private projection of "The World for Sale" the other night at Oyster Bay and expressed himself as delighted by the outcome of the careful and artistic work that had been devoted to the production.

"Of course," said Sir Gilbert, "when I had read Commodore Blackton's scenario, I felt easy in my mind as to the story, at least. It was a masterful piece of work. I frankly confess I could not have done it. Were someone to offer me five thousand dollars now to write a three-reel scenario—much less a seven-reel one—I would have to decline. I simply haven't got that peculiar talent. It is an art in itself.

"As I say, I was confident the story would be right, because I had read the script. I was, to say the least, astonished. Every bit of the story that was essential to the plot was there, yet most wonderfully condensed. The few necessary changes that had been made, resulting from the absence of dialogue, have not marred the work; it is a direct, concise and wholly entertaining rendition of my book.

"Then I saw the picture screened, as you call it. And I marveled again. I confess I had been a bit anxious as to one or two of the characterizations, but I was agreeably surprised in every respect. I can only repeat that I marveled. The types selected to play the leading roles—such as Ingolby and Fleda Druse, Marchand, the French villain, Jethro Fawe, the Gypsy and of course the Ri, Gabriel Druse, had evidently been picked with the utmost care and attention the requirements of the unusual parts called for in the story. I can hardly say enough in praise of Mr. Blackton's efforts in this direction."

As a matter of fact, when Sir Gilbert saw the picture screened, it was without the subtitles, which have been taken entirely from the author's own lines.

"Since I have seen an example of Commodore Blackton's work," went on Sir Gilbert, "I feel safe in leaving my books in his hands for translation into motion pictures. Any author may feel as I do with him. It is a relief to know that intelligence and artistic perception will mark every production made under his supervision."

Sir Gilbert Parker will watch the filming of one or two more scenes in one of the later pictures, now under way, and will return shortly to England.

At Leading Picture Theaters

Programs for the Week of Sept. 9 at New York's Best Motion Picture Houses.

"POLLY of the Circus," the first of the new Goldwyn pictures to be released, was the principal photodramatic feature at the Strand the week of Sept. 9, with Mae Marsh in the title role. It tells a story of a little circus orphan who is raised by Toby, the clown. Polly is hurt in an accident and has to remain behind while the show goes on. She is taken to the home of the minister, where her presence in the house is turned into a scandal by the narrow-minded village gossips. Everitt Shinn, the artist, designed the settings, and Margaret Mayo, the author, personally aided Charles Horan, the director of the picture, in his work. The Strand Topical Review, Educational and Travel features and a new comedy were also shown.

The soloists were Mlle. Verba, Herbert L. Waterous, Arthur Depew and Ralph H. Brigham.

"Barbary Sheep" at the Rialto.

At the Rialto Theater Elsie Ferguson made her motion picture debut in "Barbary Sheep" for Artcraft Pictures under the auspices of Adolph Zukor. Adapted from Robert Hichins' most popular book since "The Garden of Allah," the romantic story of Algeria, tells of the infatuation of an English noblewoman for a dark-skinned army officer, and is charged with the passion, and swift action that befit a novel of this kind. Supporting the star is an exceptional cast of players, including Pedro de Cordoha, Lumsden Hare, Macy Harlam, Alex Shannon and Maude Ford. The scenario was adapted from the book by Charles Maigne.

The soloists were Gaston Hubois, Marion Rudolfo, and Greek Evans.

Eighty-first Street Theater Bill.

At the Eighty-first Street Theater for the entire week Evelyn Nesbit and her son, Russell Thaw, were seen in "Redemption."

"The Man Without a Country" at the Broadway.

Edward Everett Hale's patriotic classic, "The Man Without a Country," has been put into screen form by Thanhouser and opened an engagement at the Brodway Theater last Sunday night.

GENERAL OPENS IN PORTLAND.

Owing to continued pressure in the northwest Pacific field from exhibitors attracted by the quality of General Film's product, the company has just opened a branch office in Portland. This office will relieve the Seattle office of the growing bulk of business in the Oregon district.

In accordance with its policy of making promotions from its own organization wherever recognition is earned, General Film has placed in charge of the Portland office Mr. W. E. Matthews. Mr. Matthews is a successful, energetic and popular salesman, who had been for some years with the San Francisco office of the company. He has taken charge, and Portland is now permanently on the General Film map.

FIRE SHUTTER CASE WILL BE APPEALED.

The Moving Picture World is advised by J. A. LeRoy, one of the plaintiffs in the case of C. R. Baird and J. A. LeRoy against the Nicholas Power Company, that the decision reported in the Moving Picture World of September 1 is not final but that it was in the nature of an interlocutory decree and that he wishes to inform the readers of the World, upon advice of counsel, that the case will be carried to the Court of Appeals in due and proper course.

HERMAN MANDELBAUM GETS INTO UNIFORM.

Herman Mandelbaum, son of Henry J. Mandelbaum, manager of the Cleveland branch of the United Theater Equipment Company, has left for a camp in Alabama, as a member of the artillery company recently organized in the Forest City. Mr. Mandelbaum was for years with the equipment and supply house and is well known among the exhibitors of Ohio, who wish him the best of success.

NEW OPERATORS' SCALE FOR NEW YORK.

Henry I. Sherman, recording secretary of New York Operators' Union 306, I. A. T. S. E., announces that a new wage scale for motion picture operators will go into effect Monday, September 24. The new scale will appear in full in the Projection Department for the issue of September 29.

Abel to Represent Select Pictures

Resigns From V-L-S-E Chicago Branch and Will Travel for New Distributing Company.

SYDNEY E. ABEL has been appointed Special Representative of Select Pictures Corporation and begins work in the interest of Select exchanges Sept. 10. Mr. Abel has resigned his position as manager of the Chicago branch exchange of Vitagraph V-L-S-E

Mr. Abel has made an enviable record in conducting branch exchanges in the Middle West. He started with the Cleveland Exchange two years ago after the Vitagraph V-L-S-E organization was effected. The splendid showing which he made in selling V-L-S-E product in the Cleveland district in six months' time brought him promotion to the managership of the Chicago exchange, which position he has held ever since In Chicago Abel established a record for big sales. He is credited with having put over the V-L-S-E in that territory.

Sydney E. Abel.

Prior to his connection with the Vitagraph interest, Sydney Abel spent four and a half years with the Mutual Film Corporation as branch manager in various eastern cities. He was in charge of the Pittsburgh exchange when the Vitagraph brought him into their fold. Abel is a Minnesota man, having been born in St. Paul, but for several years past has resided in Chicago. He is of a most genial disposition and has a host of friends among exhibitors and salesmen throughout the country. Aside from putting over big sales of pictures, Abel has one love that is dear to his heart—his Paige car. He is an enthusiastic motorist and spends most of his spare time burning gasoline in the interest of real sport.

With Select pictures Abel will act as a first aid to sales, much of his time being spent on the road visiting exchanges in the various cities.

WANTS RECORD KEPT OF INSURED PARCELS.

Exhibitors and exchange managers are soon to be requested by their local postmasters to install a system whereby an accurate record may be kept of all insured parcel-post shipments received at the theaters and exchanges.

This request will be made at the instance of the office of the Third Assistant Postmaster General at Washington, which has just issued a letter in which it is asked that, in view of the fact that insured parcels are now delivered without record being made at post offices of address, the postmasters take up with those who receive large numbers of insured packages the matter of putting in a system of checking the receipt thereof, so as to make sure that their answers as to whether a particular article has been received are correct.

In the case of parcels being received that do not bear the name and address of the sender, the department asks that a record be made by the recipient of the number of the parcel, the date of receipt and the office of mailing, in order that when inquiry is made regarding such parcels the fact of their receipt may be reported. The attention of patrons of this service is also to be directed to the necessity for extreme accuracy in such cases.

Director Dillon Has Had Much Experience

Man Who Will "Put On" Next Ann Pennington Picture for Paramount Has Turned Out Many Comedies in Past.

AN all around experience, dating from the earliest days of the motion picture, is possessed by Edward Dillon, whose first Paramount picture will be a comedy drama in which diminutive Ann Pennington, the "Follies" beauty, will be starred. Nor is his experience limited to the films, for he was at one time an actor himself. He served two seasons with Otis Skinner, a season with Dustin Farnum and Ada Rehan. Oddly enough, he began his stage career as a horseback rider in racing melodramas, once exceedingly popular.

Edward Dillon

For eight years Dillon served with D. W. Griffith, varying from drama to comedy, in which latter field he displayed remarkable talent for devising unique situations and getting the most out of every opportunity. The old Biograph comedies were directed by him for some time, in the days when Mack Sennett, Mabel Normand, the late Fred Mace, and Del Henderson were familiar figures in those productions. When Griffith left the Biograph, Dillon went to the Reliance - Majestic and started a new brand of comedies till the Triangle was formed. He created the Triangle comedies and later put on longer pictures.

"The new Ann Pennington film," said Mr. Dillon, "will be notable for the opportunities it gives the star to wear some stunning gowns, fetching bathing costumes in the swimming scenes, etc. She will also have a chance to display her powers at dancing and high diving. I am putting a lot of original material into the picture, and though it is too early to divulge the character of the plot I may say that it will be something out of the ordinary in comedy-drama, with novel sets and plenty of real action.

KEENE THOMPSON WITH FAIRBANKS.

Douglas Fairbanks last week engaged Keene Thompson, the well-known magazine contributor, as a member of his scenario department in the production of Artcraft pictures. Mr. Thompson started his professional career as a comic artist on the staff of the New York World, when still in his knickerbockers, at the age of 15. His first fiction work followed shortly, when he sold a story to the New York Sun, followed by having the Scrap Book accept one of his manuscripts.

Thompson has written advertising copy for such accounts as the Singer Sewing Machines, Ingersoll Watches, Regal Shoes, American Tobacco Company, etc., and then entered the free-lance fiction field. He has sold over six hundred short stories, novelettes and verses, and was approached by Douglas Fairbanks, after accepting one of Keene's film stories, "Far From the Maddening Girls," written in conjunction with Gerald C. Duffy, editor of Picture Play Magazine.

JEWEL CARMEN COMES EAST.

Jewel Carmen is now an outstanding feature of the landscape around the William Fox studios at Fort Lee, N. J. She is playing Fantine in the film version of "Les Miserables," now in the making.

Miss Carmen has been in motion pictures almost four years, but she has earned a good part of the love which photoplay fans bear her since her advent into William Fox films about twelve months since. She has played in the role opposite William Farnum in "The Conqueror," as Lucy Manette in "A Tale of Two Cities," and in the leading feminine roles of "American Methods" and "When a Man Sees Red."

Traveling Cameramen Get Thrills

Willard Vander Vere and Assistant Return from Trip Through West Indies—Arrested as Spies at St. Pierre.

WILLARD VANDER VERE, a Gaumount cameraman, and his assistant, Norton Willis, have returned to the United States after spending several months in the West Indies taking scenic and educational subjects. The trip was highly successful and, according to Mr. Vander Vere, somewhat exciting. It was while at Martinique, a French possession and under martial law, that the most thrilling incident occurred. Mr. Vander Vere and his assistant had left their ship to take advantage of an unexpected opportunity to visit this interesting island. Securing an automobile they had journeyed from Fort de France to the ruined city of St. Pierre and Mt. Pelee, some twenty miles away.

Vander Vere and a Curious Native

Arriving at St. Pierre they prepared to take some pictures of that famous old city, once known as "Little Babylon," when a gendarme suddenly appeared from an old ruin and demanded an explanation. "He talked for several minutes with his mouth and hands," said Mr. Vander Vere, "but we could not understand a word he said. In a general way I guessed what he wanted, so we got into our machine and he guided us back to Fort de France, where we went to the police headquarters and were brought before a number of officials in gold braid, tassels and plumed hats. Other officers came in and they talked to, at, of, and about us, for two solid hours. I was asked for my passport, but I had left it on the ship. This looked bad for us. Fortunately Willis had his, which helped some, but there was I in a French possession under martial law, known to have taken photographs of the island, claiming a questionable name and with no passport to show.

"After a while I got them to send for the American Consul, who arrived half an hour later. To him I explained the situation, and he pow-wowed with the officials, with the result that we were freed with a warning. Speaking to the consul afterward I was informed that I had been taken for a spy and that the officials were deciding to shoot me.

Vander Vere said that they were again arrested in Barbados, B. W. I., for taking pictures in a certain vicinity that was barred to photographers, but that they cleared themselves and left for Trinidad the next day. "Everything went fine in Trinidad," said Mr. Vander Vere, "till I started to take views along the waterfront. I had to develop my negative and show the officials that I was not photographing anything that would be of value to the enemy. While in the country districts I was held up several times, but upon showing my permit I was allowed to continue. One reason for my being allowed a great deal of liberty with the camera in Trinidad was because it was my second visit and I was known to a great many of the people.

"I found so much of interest in Trinidad that I stayed several months. Among the subjects taken were 'West Indian Life,' 'The Cocoanut,' 'Monkey Tricks,' 'Indian Industries,' such as basket making and jewelry making, making cocoanut bread, scenes of the Mohammedan mosque and types of worshipers. An interesting comparison is of the Mohammedan and Hindu priests; another is that between Port of Spain, the present capital, with its 60,000 inhabitants, electric cars, asphalt streets, electric lights and handsome residences, and the town of St. Joseph, the ancient Spanish capital, with a few hundred people, its unpaved streets and small huts. In fact, it is like being in a different world, although Port of Spain is but ten miles distant."

Mr. Vander Vere visited the islands of St. Thomas and St. Croix just prior to their purchase from Denmark by the United States and took the pictures that Gaumont released on the day that the Danish commissioner received Uncle Sam's check for the purchase price—$25,000,000.

GIVEN A BEAUTIFUL WATCH.

VISITING film men who meet E. V. Richards, Jr., general manager of the Saenger Amusement Co., Inc., in his native lair in New Orleans, and ask him the time of day will get at least passing glimpse of a "watch what is a watch," recently given him by his subordinates in the Saenger Company as a token of the appreciation and esteem in which he is held by the men who work with him and meet him from day to day.

Mr. Richards—or "Rich" to his many friends throughout the South—is the foundation upon which the big Saenger organization was constructed, the building having been begun in Shreveport, La., some years ago. He has been much in the limelight recently because of the amalgamation of the Saenger and the Fitchenburg interests in the South and because of the opening of the beautiful new Strand theater in New Orleans, the construction, equipment, and advance plan of operation of which he personally plotted and supervised.

The beautiful watch given Mr. Richards is of platinum, studed with diamonds, the designs being a monogram of the recipient's name and the insignia of the Shrine, F. A. O. M., Mr. Richards being a member of El Karujah Temple of Shreveport, La. The presentation, very much in the nature of a surprise, took place at a recent weekly conference of the Saenger employees and was made by Will Gueringer, formerly general manager of the Fitchenburg motion picture interests, but since the amalgamation of the two companies, Mr. Richards' assistant.

REAL "SPEED DEMONS" IN COMEDY.

In the new series of six one-reel Jaxon Comedies just announced the initial release carries about a dozen cut-ins of an honest-to-goodness auto world's championship race. This comedy, dated for September 14, is "Speed Demons." Besides Pokes and Jabs in their burlesque of automobile strenuousness, Barney Oldfield and Ralph De Palma figure as racers in deadly earnest. The automobile color for this film was obtained July 21 at Providence, when De Palma and Oldfield held their historic meeting before a tremendous crowd.

The Jaxon Film Company, whose Eastern studios are at Providence, had special facilities for covering the Narragansett Park event, and had several cameras on the scene.

Burton Holmes and H. T. Cowling Making the Paramount-Burton Holmes Travelogues in the Blue Mountains of Australia.

Henry J. Brock Killed in Auto Accident

Pioneer Film Man and Foreign Market Specialist Dies When Pinned Under Car.

HENRY J. BROCK, who was one of the best known and most loved men in the motion picture industry, was killed in an automobile accident that occurred near Kingston, N. Y., on Friday afternoon, September 7. Mr. Brock was on his way to Kingston to his home in Buffalo. In the automobile with him were Herry Brouse, a well known exhibitor of Ottawa, and Emery Hylandt, a friend of the Brock family, Mr. Brock was at the wheel when the car suddenly turned turtle and pinned Mr. Brock beneath. He was killed instantly. Mr. Brouse and Mr. Hylandt were injured seriously. They were taken to the Kingston Hospital. Mr. Brock was forty-six years old. He had been identified with the motion picture industry for upwards of eleven years. He began his career on the amusement field when he gave up a profitable wholesale clothing business in Buffalo to become associated in the exhibiting of motion pictures with Mitchell H. Mark, his brother-in-law, who now controls the Strand theater in New York. The two men founded the Mark-Brock enterprises. The venture proved an immediate success, and was one of the institutions that founded the penny arcade system in the early days of motion pictures. The firm soon widened its activities until it controlled theaters throughout Northern New York and Canada. Mr. Mark later withdrew from the firm, leaving it in control of Mr. Brock.

The Late Henry J. Brock.

Still holding his interests in the theaters, Mr. Brock became president of the Kinemacolor company. In this position he made many friends and broadened the field of his activities to a wide extent. After his association with Kinemacolor Mr. Brock began to specialize more in the foreign market. He made several trips to Europe, and at the time of his death had the entire foreign market at his finger tips. For the past few years Mr. Brock had been wonderfully successful in the handling of big features, and he controlled the rights to South America, Central America, Great Britain and Canada on the best products of American producers. He operated on a large scale and was successful in all his undertakings. He owned or controlled a great many motion pictures.

At the time of his death Mr. Brock was president of the Inter-Ocean Film Company, the Manxman Company and the Cinema Distributing Company. He, also owned the Academy and Regent theaters, in Buffalo, and the Strand and York theaters, in Toronto.

He is survived by his widow and four children—two girls and two boys, ranging in age from five to eighteen years—his mother and four sisters.

Representatives of every branch of the motion picture field and other amusement enterprises attended the funeral, which was held from Mr. Brock's late residence in Richmond avenue, Buffalo, on Sunday afternoon. Details of the funeral were in charge of Mr. Mark, who hurried to Kingston as soon as he had heard of the accident.

Among the bearers at the services were Hiram Abrams, of Paramount; Felix Feist, Joseph M. Schenck, of the Loew interests; George W. Newgrass and Fred Newman, business associates of Mr. Brock, and Paul H. Cromelin, vice-president of the Inter-Ocean Film Corporation.

Among the others who attended the funeral were Gus and Leo Schlessinger, M. S. Epstien, Eugene Kaufman, Madge Maloney and Edith Schulhoff. Miss Maloney had been in the employ of Mr. Brock for fifteen years and was his chief auditor. Miss Schulhoff was his private secretary.

Circuit Forms Release Plans

First National Members Form National Distributing Organization—By-Laws Revised—Schwalbe to Supervise Exchanges.

THE First National Exhibitors' Circuit, during meetings held several days last week at the Hotel Astor, New York, formed new release plans and formed a national distributing organization. The by-laws of the organization were amended and revised to cover the new plan. Harry M. Schwalbe, of Philadelphia, was appointed general supervisor of the exchanges that in future are to be controlled by the Circuit. The representative member of the Circuit in each respective district will open an exchange. All exchanges in all probability will be supervised from a headquarters in New York.

Many matters of importance were considered and acted upon during the meetings. One revision of the by-laws allows a greater leeway in the purchase of pictures. The purchase of two or three productions is under consideration, and the signing of contracts with national stars also is being considered. One or two contracts are said to have been signed, but members of the organization decline to either affirm or deny that such is the case.

Among those who attended the meetings at the Astor were: T. L. Tally, of Los Angeles, who was instrumental in the Circuit's signing Charlie Chaplin; Harry M. Schwalbe, Philadelphia; Aaron J. Jones, Chicago; Nat Ascher, Chicago; Robert Lieber, Indianapolis; E. H. Hulsey, Dallas; E. B. Johnson, San Francisco; E. V. Richards, Jr., New Orleans; William Sievers, St. Louis; E. Mandelbaum, Cleveland; A. J. Gilligham, Detroit; Lynn S. Card, New Jersey; Nathan H. Gordon, New England; J. B. Clark, Pittsburgh; Jake Wells, Norfolk; J. H. Blank, Des Moines; Henry Brouse, Ottawa; W. H. Bewetts, Vancouver; Tom Moore, Washington; J. H. Kunsky, Detroit, and W. H. Swanson, Denver.

Lloyd Lonergan Retires

Thanhouser Scenario Writer Decides to Take a Rest from His Labors.

LLOYD LONERGAN, who wrote the first scenario for the Thanhouser Company, and has been connected with that institution since it was started in 1909, retired on September 1. He is going to Cape May, New Jersey, for a rest, and intends to put business to one side until his return.

Of the hundreds of stories Mr. Lonergan has written, "The Million Dollar Mystery" was easily the most famous. Not only did he evolve the name and prepare the script of this serial, but the selection of the director and the cast was done by him, and every detail of the production was in his hands. Mr. Lonergan was more lucky than many authors, for he had a large financial interest in his "brain child," and shared in the tremendous returns that came to the stockholders.

The latest picture from the pen of Mr. Lonergan is "The Man Without a Country," suggested by Edward Everett Hale's patriotic story. This photoplay, a six-reeler, was made by Thanhouser, and will be released by Jewel Productions, Inc. Some of his other recent productions are "The Woman in White," "Mary Lawson's Secret," with Charlotte Walker; "Under False Colors" and "The Heart of Ezra Greer," in both of which Frederick Warde starred; "A Modern Monte Cristo," featuring Vincent Serrano, and "Her Belover Enemy."

J. H. GENTER DEAD.

A letter from the J. H. Genter Company, Inc., of Newburgh, N. Y., makers of Mirroroid screens, brings the news that J. H. Genter, president and treasurer of the company, died very suddenly at his home in Newburgh on Wednesday evening, September 5. Heart failure is given as the cause of death which was as unexpected as it was sudden, for Mr. Genter was apparently in the best of health.

The deceased was thirty-eight years of age. He was born in Albany, N. Y., but had made his home for the past twelve years where he founded the business which bears his name. A widow and son of twelve survive. The funeral services were held on Sunday, September 9.

BASS CAMERA COMPANY ISSUES CATALOG.

The Bass Camera Company, of No. 109 North Dearborn street, Chicago, has issued a new and complete catalog covering their line. The catalog has been compiled along lines that make its contents accessible in minimum time. All accessories are listed in alphabetical order, making the catalog self-indexing.

Chicago News Letter

By JAS. S. McQUADE

Traveling Picture Tent Shows Hurting Country—Town Exhibitors in Mississippi and the South.

CLYDE MARTIN, widely known among exhibitors as the first traveling musician who played musical accompaniment for moving pictures, is at present touring the south in that capacity. I have just received a letter from him that is well worthy of appearing in print, as it shows the prosperous condition of exhibitors in Mississippi and some of their drawbacks, the traveling picture tent show being one of the chief.

Mississippi exhibitors should certainly organize and have laws passed that will protect them against these itinerant competitors. Moving picture theater owners are tax payers and contribute to the growth and attractiveness of their communities. The small license paid by the tent show picture does not compensate the community for the loss sustained by the responsible, resident theater-owner. The town officials should be guided by ordinances that will protect the regular licensed exhibitor and resident from these traveling mountebanks. Following are paragraphs from Mr. Martin's letter:

"I am playing through the south, my first trip down here since 1912, and the change in the picture business in this territory is certainly astonishing. In fact, I think the business in the small towns of the Delta of Mississippi would open the eyes of some of the Northern exhibitors in the smaller towns. Everywhere I have found regular theaters, regular managers and the fifteen-cent admission. They are getting fifteen cents for regular attractions and twenty and twenty-five cents for features. Cotton prospects are wonderful and all exhibitors are doing good business.

"The only drawback which the Mississippi managers have is the road show competition. This territory is infested with a swarm of cheap tent shows. Several of the towns have passed laws regarding tent shows that have protected the exhibitor to a certain extent. I should think that this form of opposition would be enough to impress the exhibitor that organization is needed to protect their interests.

"This week, I am playing Cleveland, Miss., a town of two thousand population, and it would do your heart good to see the projection and the theater, and to meet the manager, R. T. Megibben. This house, The Regent, has a seating capacity of four hundred and he needs every seat. On Tuesday he ran 'The Masque of Life' at twenty-five cents admission, and packed them in. Wednesday and Thursday he has 'Womanhood,' at fifty cents admission, and I would bet a box of those favorite Havanas of yours that he will pack two shows each day. But 'Every silver lining has its cloud,' and in this case the cloud is formed by three tent shows which are billed in the town within the next ten days.

"But, notwithstanding all this, business is good in the South."

"Denver Dixon," Cowboy Actor, Tours Australasia for Two Years with Selig Western Pictures.

"Denver Dixon," the cowboy actor who figured prominently in Selig pictures a number of years ago, has just returned to Chicago after a two-years' trip through Australasia. During that time he has visited every city and town of importance in New Zealand and Australia, and has "showed" in 600 picture theaters.

Mr. Dixon carried with him two Selig films, "The Days of the Thundering Herd" and "The Diamond S Roundup," and at each presentation of these he delivered a lecture, entitled "What an American Cowboy Really Is."

While delivering this lecture and showing the films in a theatre at Adelaide, the Governor of South Australia and his wife, Lady Galloway, were present and gave high praise to the Selig pictures. Lady Galloway also told Mr. Dixon that previous to hearing his lecture she had never known why American cowboys wear fringes on their chaps, a something about which many millions of Americans are also ignorant.

Moving pictures are extremely popular in Australia and New Zealand, Mr. Dixon states, and the theaters are, as a rule, superior to those in America. The presentations are made with great care, both as to projection and the accompanying music.

American pictures are much preferred and Western subjects are in high favor. Pictures produced in Australia are inferior, owing to the lack of high-class directors, Mr. Dixon says.

Douglas Fairbanks Goes East to Film Several Scenes in "Reaching for the Moon."

Douglas Fairbanks stopped over in Chicago about an hour Tuesday, September 4, on his way from Los Angeles to New York. It was at first intended to entertain him at lunch in the Blackstone Hotel, but the brief time made it necessary to substitute instead the Hotel Dearborn, which is beside the La Salle depot, the point of departure eastward.

Max Goldstine, division superintendent of Paramount-Artcraft, stationed in this city, was the host. He had assembled over a score of representatives of the daily press and trade journals to meet the guest of honor, who was accompanied on the trip by his brother, John Fairbanks, who fills the position of business manager, and Bennie Ziedman, press representative. During lunch the author and star of "Down to Earth" gave an informal address, interspersed with some of his funny stories, which put everyone present in good humor.

Mr. Fairbanks stopped over at several towns on the way from Los Angeles before reaching the Windy City. These included San Bernardino, Gallup, New Mexico, where he was greeted at the station by several hundred children, who presented him with an American flag; Albuquerque, where a crowd of 2,000 people had assembled to do him honor, and at Dodge City, Ia., where Dick Crawford presented him with a gun which had been active in numerous holdups.

In New York, Mr. Fairbanks will take several scenes at Sherry's and Rector's for one of his near, coming productions, "Reaching for the Moon." The story of this picture has to do with modern life from the psychologic viewpoint.

Moving Pictures and Japanese Cops.

Mae Tinee, photoplay critic of the Chicago Tribune, treated her readers the other day to an amusing story showing how the police in Japan regulate moving picture theaters. Taking all in all we are thankful to be in Chicago.

Here is the story:

"Many lively comedies are being enacted in the picture houses of Tokio, a Japanese correspondent informs me—more comedies than are thrown on the screens. It seems that the police have been appointed guardians and that they take their duties seriously, congregating outside in numbers that would indicate that a political meeting was going on within. They watch carefully all who go in and make no bones about preventing them.

"A boy who declared he was 16, it is said, was told by the police that he appeared to be only 15. Whereupon he was compelled to go home and get the family register before he would be permitted to enter. The police also took serious exception to a married couple sitting in different parts of the house and spoke to the management about it.

"'If they are married,' said they, 'why don't you keep them together?'"

Chicago Film Brevities.

Thomas J. Furniss, member of the national executive committee of the M.P.E.L. of America, stopped over in the city, Saturday, Sept. 1, on his return from New York, where he attended the meetings connected with the officials of the League and the meeting of the N.A.M.P.I. Mr. Furniss left for Duluth the same evening, accompanied by Mrs Furniss.

* * *

Sidney E. Abel, manager of Vitagraph's Chicago office for a year and a half, resigned his position Saturday, Sept. 1. and has been succeeded by H. J. Bayley, formerly manager of Vitagraph's Minneapolis office.

* * *

Margarita Fischer has just signed a contract with President S. S. Hutchinson, of the American Film Co., Inc., and will begin work in a new American feature on Sept. 10. The name of the picture has not yet been announced.

* * *

Miss Lottie Pickford made a brief stop-over in the city Thursday forenoon, Sept. 6, on her way from Los Angeles to New York., It is understood that during her stay in New York Miss Pickford will consider a flattering offer from Pathe Exchange, Inc., to appear again under the Pathe banner.

* * *

Luman C. Mann, who is well known in Chicago film circles, and who was formerly a member of Company H in the First Regiment Illinois National Guard, has been appointed observer in the aviation corps now stationed at Fort Sill, Okla. While with Company H, of which he was a noncommissioned officers, Mr. Mann produced a one-reel picture describing general camp life, entitled "With the Illinois Troops" or "A Day with the Second Battalion First Illinois Infantry." Mr. Mann, who left for Fort Sill Wednesday evening, Sept. 5, made arrangements with the Lea-Bel Company, 612 Schiller Building, to handle the picture just mentioned.

* * *

At the New York meeting of the officers and members of the executive committee of the M.P.E.L. of America, the music tax was brought up, and after a brief discussion, was referred to a special committee appointed at the time to meet the situation and to confer with the national president of the Federation of Musicians.

* * *

Leon J. Bamberger, general publicity manager of Jewel Productions, Inc., was in town during the week and established a Chicago office for the company. The Jewel Productions, Inc., is not a producing company, being engaged in the buying of features and in their sale to exhibitors. The Chicago office is on the 15th floor of the Consumers Building, and Eli Van Ronkel has been appointed manager Mr. Van Ronkel is a brother of I. Van Ronkel, manager of the Bluebird Exchange, this city, of which he has been assistant manager for some time.

* * *

"A Stormy Knight," a Bluebird feature, had a week's run at the Playhouse theater, Michigan avenue, from Sept. 1 until Friday, Sept. 7, inclusive. Manager I. Van Ronkel, of Bluebird Photoplays, Inc., donated 15 per cent. of the gross receipts of the week to the tobacco fund for American soldiers now in France.

* * *

"Rebecca of Sunnybrook Farm" (Artcraft), with Mary Pickford, began a run for one week at the Ziegfeld theater, Saturday, Sept. 8. This fine feature was directed by Marshall Neilan, who will be remember long as the author and director of "The Country that God Forgot" (Selig).

* * *

The war council of the Y. M. C. A. has made an appeal to moving picture producers for industrial moving pictures, which are intended to be shown in the military camps in this country and in France, and in the prison camps of Switzerland. It is estimated that the attendance in military training camps in this country will be over 250,000 a week, while the number of prisoners in Switzerland who will be entertained will be over 30,000. The appeal for such pictures has also appeared in the commerce reports of the U. S. Government, and the heads of film companies as well as business men who have had industrial moving pictures made especially for their lines, are directed by the government to write to Arthur M. East, secretary of the moving picture bureau of the Association, New York City.

* * *

"Within the Law" (Vitagraph), which Major Funkhouser has refused a "white" permit, and for which Vitagraph firmly refuses to accept a "pink" permit, will reach a hearing in the Circuit Court (Judge Robert E. Crowe presiding), Saturday, Sept. 15.

* * *

The case of "The Spy," the Fox picture which had been refused a "white" permit by Major Funkhouser, was given a hearing in the United States District Court, before Judge Samuel Alschuler, Friday, Aug. 31, and an order was issued restraining the city officials from interfering with its exhibition. Judge Alschuler ruled that the objection of Major Funkhouser to the picture was not within the meaning of the ordinance providing for the censorship of moving pictures. "There is nothing in the ordinance providing for the censorship of pictures which states a permit may be refused a picture simply because of the horrifying nature of one scene," ruled Judge Alschuler. "Objections to pictures are allowed when they are of an immoral or suggestive caliber." An order permitting the showing of "The Spy" was issued Saturday morning, Sept. 1, by Judge Alschuler.

* * *

Hazel Daly, popular throughout the country for her impersonation of "Honey" in Essanay's Skinner comedy series, has been engaged by Wm. N. Selig, president of the Selig Polyscope Co., to take the leading woman's role in "Brown of Harvard," the production of which will soon begin at the Selig Chicago studios.

* * *

Dick Travers, the popular moving picture player, is now at the officers' training camp, Fort Sheridan. He is the third in the family to join the ranks of the allied troops. His younger brother is now in service in France, and another brother has been killed at the front, in action.

* * *

"The Italian Battle Front" closed at the Auditorium Sunday, Sept. 9, after a remarkably successful run. The opening date was Thursday, Aug. 23.

* * *

Winfield Sheehan, general manager of the Fox Film Corporation, spent several busy days in the city last week in connection with the big Fox programs that will prevail during the year opening September 2. All social and sex problem stories have been strictly eliminated from the Fox programs, Mr. Sheehan assured me, which will be supplanted by stories with a particular appeal to women and striring and vigorous plays for men. "Kiddie" series for children, which have become so popular will, of course, be continued and carried into still higher favor. Mr. Sheehan motored all of the way from New York City, stopping off at various points on the way to attend to the Fox interests.

* * *

Cecil Holland, the Selig player who appeared in the cast of "The Crisis," has joined the colors, and will go to the front in France with the contingent from the Pacific Coast.

* * *

James Bradbury, who took leading roles in "A Milk White Flag" and other Hoyt plays filmed by the Selig Polyscope Co., is at present appearing at the La Salle theater, this city, in the role of Judge Carter, in "Oh, Boy!" Mr. Bradbury scored a great success as the Sand Diviner in "The Garden of Allah," and has been at the Selig Los Angeles studio for some time. Since his return to Chicago he has been kept busy greeting his many friends in the city.

* * *

The marriage of Miss Margaret M. Tighe to Mr. Thomas J. Hackett, both of Chicago, has been announced to take place Tuesday morning, September 18, at Holy Cross Church, Sixty-fifth street and Maryland avenue. The marriage will be solemnized by the Rev. D. D. Hishen. Miss Tighe has been on the city office staff of George Kleine for the last eight years, and was one of the most popular and valued members. Indeed, so intimate was Miss Tighe's knowledge of the office routine, she has been known for a long time as Miss "Efficiency" Margaret. Personally, I am indebted to Miss Tighe for her intelligent assistance on many, many occasions, and I take this opportunity to thank her sincerely and to wish her all happiness in the years to come.

Vitagraph Seeks Injunction

Gets Temporary Restraining Order from Justice Mullen Against Anita Stewart and Louis B. Mayer—Returnable September 11.

RECENT announcements in the trade press to the effect that Louis B. Mayer has secured the services of Anita Stewart, and had formed a company to exploit her in pictures has raised a protest from the Vitagraph Company, which claims that Miss Stewart is still under contract to play in Vitagraph pictures, and that said contract does not expire until January 31, 1918.

In support of these contentions the Vitagraph Company has brought an action against Miss Stewart and Mr. Mayer to restrain them proceeding with their plans to produce pictures featuring Miss Stewart, or to give publicity in any manner to such plans before the expiration of the existing contract between the Vitagraph Company and Miss Stewart.

Upon hearing the complaint and affidavits of the plaintiff, Justice Mullen of the Supreme Court, New York County, granted a temporary injunction on September 6, which order is returnable at 10.30 o'clock on Tuesday, September 11, when a motion to make it permanent will be argued.

News of Los Angeles and Vicinity

By G. P. HARLEMAN

Carl Laemmle Arrives at the Coast

Will Replace Drafted Stars With Men Under Draft Age—To Send Several Companies to Orient.

"WE are now engaged in developing young men under the draft age to take the place of our young leading men who have been called to the colors."

Carl Laemmle, president of the Universal Film Manufacturing Company, imparted this information to a representative of the Moving Picture World upon his arrival at Universal City from New York, for a stay of a month or more, when asked if the mobilization of the liberty army would not have a serious effect upon the ranks of the young men who play leads in Universal pictures.

"For a time," continued the head of the Big U organization, "there was every indication that the necessity of filling Uncle Sam's wants would cripple us as far as the young leading men were concerned, but we hit upon the idea of replacing them with the younger men and we are meeting with gratifying success.

Carl Laemmle.

"We have in our organization excellent material in the ambitious youngsters, quite a number of whom have been with us for several years and, being familiar with the exacting requirements of cinema production, they are fitting into the leading roles in a most satisfactory manner.

"Youth is a wonderful thing and we all admire it both in real life and when it is presented to our view on the screen, and that is why in all of the Universal productions we make every effort to obtain a cast containing young people who we believe form the most alluring combination for our patrons—youth, naturalness and acting ability."

Mr. Laemmle said that the motion picture industry is in a most prosperous condition, new theaters being constructed in every part of this country and in the Canadian dominions, thus causing a corresponding increase in the demand of the product of the various manufacturing concerns.

"We are going full tilt, day and night," said Mr. Laemmle, "and one of the objects of my visit at this time is to arrange for doubling the capacity of the laboratories at Universal City, so that we will have no difficulty in meeting the ever-increasing demand. We are doing an unusually large business with China, Japan, India and Australia just now and Universal films are being transported to twenty-one different foreign lands, our agents having met with wonderful success in the countries across the seas where American films have become so popular. It is our intention to send several companies to the Orient in the near future to film on an elaborate scale a number of pictures in the atmosphere of the Far East."

The Universal president brought with him from New York a number of new stories by well-known authors and these are to be made into feature productions.

"Comedy will prevail to a large extent in the forthcoming photoplays," said Mr. Laemmle; "these are serious times, you know, and in their diversion the people must find much of the lighter side of life. That's the reason we are going to inject all the comedy we can into our future productions."

Johnson Chief at Culver City

Will Have Dictatorial Powers Over Triangle Productions From Scenario Department to Market.

JULIAN JOHNSON, until recently editor of the Photoplay Magazine and a former Los Angeles drama critic, has been appointed editor-in-chief of the Triangle Film Corporation, and is en route to Los Angeles to assume his post.

The position was created for Mr. Johnson by H. O. Davis, general manager and vice-president of the Triangle Film Corporation, and is one of exceptional responsibility. He will be held responsible for all pictures produced at the Triangle Culver City studio from the time they leave the scenario until they are ready for marketing.

"It is a new department for us," stated Mr. Davis. "No such position has been open in our company until now. I saw the need of a final supervisor or editor-in-chief, and I simply created the post. Of course, I first made certain that we could obtain Mr. Johnson's service.

"He will act as sort of a middleman between our script editor, Mr. Cunningham, and myself. His word on the stories will be final, and a picture will not be released until he has placed his O. K. on the film following the cutting operation. The new system will, I think, eliminate a lot of waste and will work for the betterment of Triangle pictures.

"Mr. Johnson is rated among the best newspaper and magazine writers of the country, and my opinion of him is expressed by the dictatorial powers which have been granted him."

At the Paralta Studios

Henry Walthall Arrives—President Anderson Visiting the Studios—Vice-President Robert T. Kane Drafted.

HENRY WALTHALL, who has recently signed up with Paralta Pictures, Inc., arrived at the local studios Sunday, August 26. Oscar Apfel, who has directed the Warren Kerrigan Company, will be Mr. Walthall's director. Kerrigan is now up and around again and doing very nicely considering that he sustained a bad fracture of the leg only four week's ago. Mary Charleson has been selected to play opposite Walthall in his first production. The story and supporting cast has not been selected as yet. Carl Anderson, the president of the Paralta, arrived in the city last week and reported himself as delighted at the progress his organization has made. Robert T. Kane, vice-president of the Paralta Pictures, Inc., who came out here to open up the Pacific Coast studios, has been drafted and expects to join the colors in a very short time. He has been working for several weeks to put his affairs in such order as to be able to leave for the front on a moment's notice. The vice-president of the Paralta Pictures, Inc., did not claim exemption.

G. R. Warren Now Horsley Manager.

G. R. Warren has been appointed manager of productions of the Horsley studios in Los Angeles, and will assume immediate charge.

Mr. Warren, who is recognized as one of the most capable all-around men in the picture business, began his career in the legitimate drama, through which he graduated to executive positions in the administration side of the profession. Early in the development of moving pictures Mr. Warren was first associated with Mr. Horsley in what has since become the Universal Film Company.

W. A. S. Douglas and Norman Manning have severed their affiliations with the Horsley organization. Mr. Douglas was associated in the conduct of the Lasalida Company and Mr. Manning was manager of the studio.

Mary MacLaren Injured.

The car of Mary MacDonald MacLaren, the David Horsley star, was wrecked by another machine last week and Miss MacLaren suffered painful lacerations and bruises. Although her beauty will not be impaired, she will be confined to a hospital bed for several weeks to come.

Los Angeles Film Brevities.

C. M. and S. A. Franklin, who are directing the Fox Kiddie Features, are engaged in the production of "The Mikado," for which a version has been arranged by Bernard McConville. The original story has been carefully preserved, with an addition of a great deal that lends atmosphere to it and that conveys a strong impression of the real Nippon life. The two famous little players, Francis Carpenter and Virginia Corbin, take the leading roles.

* * *

William Russell has commenced work on a western comedy-drama written by his director, Edward Sloman. The initial scenes are being made in the American Film Studio at Santa Barbara, though the majority of this new Russell feature will be made in mountain locations.

* * *

E. W. and J. G. Kuehn, president and vice-president, respectively, of the Mena Film Company, have decided to remain in Los Angeles until the completion of their first multiple-reel feature, "By Super-Strategy." Brooklyn is the Kuehn home.

* * *

J. P. McGowan, of the Signal Corporation, started shooting Saturday morning scenes for the seventh episode of "The Lost Express," which has been given the instalment title of "The Race With the Limited." Director McGowan will take the entire Helen Holmes company to San Diego, where a number of scenes in and around the big hotels will be made.

To secure several scenes for the sixth episode of the "Lost Express," just completed, Director-General McGowan took the entire Helen Holmes company on a hurried trip to Santa Barbara.

* * *

In her production of Mary Roberts Rinehart's "K," now nearing completion, Lois Weber has selected an unusually strong and well selected cast of popular players to appear in her second independent release. The stellar role of Sidney will be played by Mildred Harris. True Boardman, of Stingaree fame, will play the title role of "K," while he and Miss Harris are being supported by Albert Roscoe (Dr. Max), Hal Clements (Dr. Ed), Zella Caull (Charlotta), Carl Miller (Joe Drummond), George French (Schwitter), and Jean Bernoudy (Tillie), and a host of others. It has not yet been decided whether it will be marketed as one of her new independent releases or on the states rights plan.

* * *

That poverty comes high is proved by the setting for "Doing Her Bit," which Ruth Stonehouse is starring in, under the direction of Jack Conway. In this a block from a New York tenement district has been reproduced at the Triangle's Culver City studio at a cost of nearly $50,000.

In "Doing Her Bit," Miss Stonehouse, the new Triangle star, is shown as the sister of a slacker, and as a result of her tireless effort not only the wayward brother, but many other war dodgers in the tenement district are imbued with a spirit of patriotism which carries them into the recruiting station and Uncle Sam's liberty army.

* * *

Film fans with a taste for the melodramatic will be able to get their fill of thrills and incidentally witness the screen debut of Roy Stewart as a star when the new Triangle actor's first picture, "The Devil Dodger," which just has been completed, is released.

Stewart appears in the role of a bad man of the worst type, who shoots from his hip and fears neither man, beast nor devil.

* * *

A good idea of the amount of money consumed in film alone in a modern motion picture plant may be gained from the following data furnished by Peter Shamray, laboratory manager of the former Triangle-Fine Arts plant, now the producing center of Triangle-Keystone comedies.

The Eastman company recently sent out a notice to the trade to the effect that they would be unable to ship film on account of the shortage of tin cans, brought about by the war, and urging all producing plants to return the empty containers they had on hand, for which a liberal price would be paid.

An inventory of the film cans in the Triangle-Keystone plant revealed the fact that, in a period of a little over two years, the Triangle-Fine Arts studios had used 8,142 cans of raw stock. Each can contains 2,000 feet of film, making a total of sixteen million, two hundred and eight-four feet. The cans, when crated, made twelve truck loads.

Until recently, the freight on empty cans to New York was more than the containers themselves were worth, but the price of tin has mounted so rapidly that at the present time the revenue on the empties effects a saving not to be scoffed at. What is more important than the monetary saving, however, is the insurance that the Triangle-Keystone studios will not be held up on account of inability to procure raw stock.

* * *

The Universal Nestor company, under the direction of Roy Clements, is filming a two-reel comedy at Universal City entitled "Trial Engagement." The principal roles are played by Eddie Lyons and Lee Moran, supported by Donna Drew.

* * *

Ida May Park is rapidly nearing the completion of a five-reel special feature production, "The Boss of Powderville," written by Thomas Addison and prepared for the screen by Miss Park. William Stowell plays the "Boss" and Dorothy Phillips has the star feminine role. Jack Mulhall plays the "juvenile." Lon Chaney and Alfred Allen also have important parts in the photoplay.

* * *

When Mae Murray, with her director, Robert Leonard, came to the Bluebird studios recently, Production Manager Henry McRae set about to secure for the celebrated star th best supporting cast available. For her leading man he was forunate in obtaining the services of Wheeler Oakman, who is one of the most popular of the younger lead men of the screen.

Oakman has built up an enviable reputation for himself during an engagement of more than two years with Kathlyn Williams at the Selig studios. He played the leading juvenile role in Selig's "The Rosary" and "The Spoilers," and was the principal player in "The Ne'er-Do-Well." More recently he has been playing opposite Mabel Normand.

Another well-known screen actor who has been engaged to support Miss Murray is Harry Von Meter, who had been with the American Company for nearly four years before joining the Bluebird players. He played the heavy lead in several of Mary Miles Minter's productions and was one of the featured players with Gail Kane in "Whose Wife?"

* * *

A one-reel comedy entitled "Out of the Bag," is being produced at Universal City under the direction of Al Santell. Harry Mann is the featured player.

* * *

Allen Curtis, director of Universal Joker comedies, is staging a new one-reel comedy, "Rain and Rascality." Gale Henry and William Franey, supported by Milburn Moranti, play the leading roles.

* * *

Rosemary Theby is to become a member of the Bluebird company, directed by Joseph De Grasse and playing opposite Franklyn Farnum. The first Bluebird in which Miss Theby will appear will be "The Winged Mystery." The story is by O. D. Stuart and it has been scenarioized by William Parker.

* * *

"The Twisted Soul" is the title of a five-reel photoplay production at Universal City by Director Allen J. Holubar. The featured role is played by Brownie Vernon. Others who have important roles are Frank Borzage, Murdock MacQuarrie and Joseph Girard. The story was written by Fred Myton and J. Grubb Alexander.

* * *

Director Stuart Paton is filming the fifteenth and final episode of the Universal serial, "The Gray Ghost," with Priscilla Dean, Eddie Polo, Harry Carter and Emory Johnson as his principal players. The serial was adapted for filming by Paton and Karl R. Coolidge, from the book, "Loot," written by Arthur Somers Roche.

* * *

With Louise Lovely as his featured player, Director Edward J. Le Saint is producing a five-reel drama entitled "The Wolf and His Mate." Supporting Miss Lovely are Hart Hoxie, Betty Schade, Hector Dion and George O'Dell. The story was written by Julia Maier and prepared for the screen by Doris Schroeder.

* * *

Ben Wilson and Neva Gerber are the principal players in the Universal serial, "The Phantom Ship," being produced at Universal City by Director Francis Ford. The company is filming the sixth episode at the present time.

* * *

Neva Gerber was operated upon for appendicitis at the Clara Barton Hospital, Los Angeles, on August 23. The operation was a success, but it will be at least a month before Miss Gerber will be in satisfactory condition for the resumption of her work and then only to play in scenes requiring but little effort on her part.

How Pictures Look to a Legionaire

Interesting Letter from Bennett Molter, Who Describes Exhibitions in Sound of the Guns.

BENNETT MOLTER, formerly of Metro's directing staff, the only moving picture man "at the front," who is an aviation pilot, will return soon to America to take his examinations for a commission. The American aviator was slightly injured recently in a fall which, however, had no power to lessen his enthusiasm for the service.

Robert J. Huntington, at the Metro Studio, 3 West Sixty-first street, has just received a letter from Mr. Molter which proves conclusively that his enthusiasm for motion pictures has not lessened, either. Here are some interesting facts about the pictures shown to the men in the service abroad, quoted from Molter's letter to Huntington:

At the Front—Flanders.

My Dear Bob: I am back at it again, but not so strong as before my smash. Looking back, I sure was in luck. The British have a battery of heavy caliber guns near us, and have taken over an old barn in the village in which a regular motion picture show is given daily. It is run under the auspices of the British Expeditionary Forces Canteen Cinema Supply.

A charge of thirty centimes, 6 cents, is made for soldiers, and a franc for officers. They have a portable dynamo and projection machine, etc. And all the subjects are American. Can you beat it? Last night I had the pleasure of seeing the "M" in Metro tumble around, and the stars take their places, and then the Drews, in "At the Count of Ten." Sidney Drew got many laughs, especially when he repeatedly touched the money he succeeded in borrowing to his forehead, nose and lips. Believe me, Bob, it was a real treat for me to see the old faces again, to imagine big Bob Kurrle at the crank, Eddie Shulter running around back of the set, and maybe you looking on. It took me back to Sixty-first street for an hour or so. And all the time the picture was on we could hear the "boom, boom" of the cannonading. Metro is sure "At the Front."

The program is an all-comedy one, generally three single-reelers and then two two-reelers. They love the westerns, especially the trick stuff in chases, etc. A real picture would fall flat, because they don't want to have to think, but comedies give them something to laugh at and make them forget the hardships of the trenches. One day a week the civilians are allowed to attend the show, but on the others days, only troops. They begin the run at 6 o'clock and finish at 8—two hours; change the program twice a week, Sundays and Thursdays. On conversation with the lieutenant in charge, I find he pays $24 a week for this service, and his overhead for petrol, etc., is about the same, but he takes in from 750 to 1,000 francs a week. The balance above the expenses is used to finance new shows of a similar nature in other portions of the British front.

Gee, but I would like to be back in the good old U. S. A. That ——. Drew picture has made me homesick. Regards to Cabanne and Pop and Billy. BEN.

HAL ROACH IN NEW YORK.

Hal Roach, director general of the Rolin Film Co., and the man who is personally in charge of the direction of Pathe's new Toto comedies and the well known "Lonesome Luke" and Harold Lloyd comedies, is now in New York on a business visit to the Pathe offices. Mr. Roach brought with him the second Toto comedy which was shown to the Pathe film committee. The report on it was to the effect that it easily ranks as one of the best laugh producers that has ever been made and that Toto is destined to be a great favorite.

Mr. Roach reports the engagement by Rolin of a number of new players, directors and technical men. The company has shown an uninterrupted and rapid growth from the time when its product was first placed upon the Pathe Program two years ago.

NEW GLADYS BROCKWELL CAST ANNOUNCED.

One of the finest companies of motion picture players that has been seen this year in a feature production is that which has been gathered together under the direction of Bertram Bracken for Gladys Brockwell's new William Fox drama.

In the cast are Eugenie Forde, Marjorie Daw, Harry Lonsdale, Douglass Gerrard, Edward Cecil, Colin Chase and Bert Grassby. Gerrard has acted in and directed many films; Lonsdale was with Mansfield in "Beau Brummel," with Nat Goodwin for five years, and with E. S. Willard for twelve; Edward Cecil and Grassby have been in several Fox plays.

Douglas Fairbanks Arrives on Broadway

Met by Reception Committee at Grand Central Station—Expresses His Delight at Being Back in Typical Fairbanks Style.

IN order to spend two days in New York for the production of a few scenes of his newest Artcraft picture, Douglas Fairbanks, accompanied by his players and technical staff crossed the continent from Los Angeles, arriving in Manhattan last Wednesday. With his famous smile in full play the energetic Douglas expressed his delight in being back among the tall buildings by performing a somersault over the tonneau of S. L. Rothapfel's car which awaited him, while the Universal Weekly cameraman, the Underwood & Underwood Syndicate Newspaper photographer and reporters recorded proceedings. Spying a New York copper the athletic once again leaped out of the car, hurdling over the rear end and with a shout, landing on the shoulders of the surprised copper. Grasping the wielder of the nightstick around the neck Douglas expressed his delight in seeing one of New York's finest in a no uncertain manner.

At the depot a reception committee of well known filmites awaited the arrival of Fairbanks and his company, including Al. Lichtman, general manager of Artcraft, S. L. Rothapfel, managing director of the Rialto theater, John Emerson, director-general of the Fairbanks forces, Emil Shauer of the Famous Players-Lasky offices, and Pete Schmid, of Artcraft.

The trip cross country proved a never-to-be-forgotten event for the popular Douglas. At San Bernardino one of the greatest crowds ever seen at the station greeted the Artcraft star and during the fifteen minute stop-over Douglas autographed articles ranging from the inside hat-band of a straw hat to the tongue of a tennis shoe. At Gallup, N. M., 200 school children presented the popular actor with an American flag which had been waving over their school house for fifteen years. At Alberqueque a troop of soldiers and a tribe of Indians gave him a rousing reception. Dodge City presented him with a gun that boasts of ten notches, formerly owned by Dick Crawford, the one time notorious bandit. Kansas City, Toledo, Cleveland and Chicago offered him similar receptions. Douglas was accompanied by John Fairbanks, Eileen Percy, Mrs. Douglas Fairbanks and Douglas, Jr., Victor Fleming, Bennie Zeidman, Joseph Henaberry, Millard Webb, Bill Shay, Keene Thompson, Edwin Tanake and Deliah Dowd. The party made the trip in a special car, which took them back to the Coast after a two day stay in New York.

R. A. WALSH TO DIRECT GEORGE WALSH.

Probably for the first time in screen history a motion picture director, R. A. Walsh, will direct his own brother, George Walsh, in a feature production. The film play is now in process of construction at the big William Fox studios in Hollywood, Cal. Unusual interest will attach to the production, of course, because of the alliance of the two Walshes on a single work.

George Walsh has appeared in an even dozen photoplays and R. A. Walsh has directed nine subjects for the Fox organization.

Both George and R. A. Walsh were born in New York City. The former attended Fordham and Georgetown Universities, while the latter holds a degree from Seton Hall College.

NORMA TALMADGE RETURNS TO NEW YORK.

Miss Norma Talmadge has returned to her own studio at 318 East 48th street to make the interiors of her new picture, "The Secret of the Storm Country." Ithaca, New York, witnessed in detail the filming of the rugged exteriors of this screen story, a sequel to Grace Miller White's "Tess of the Storm Country," which also appeared in film form. Miss Talmadge spent several weeks in Ithaca with her supporting cast. The entire company returned to New York early this week. Niles Welch and Helen Dahl will appear in her new picture.

W. T. KINSON WITH GENERAL AT PITTSBURGH.

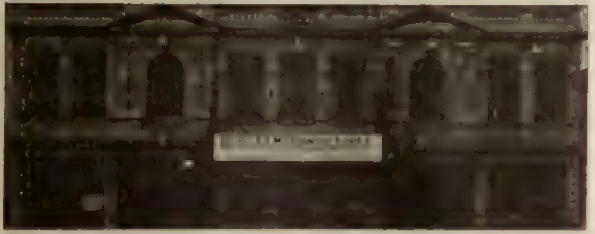
A new manager for the General Film Company exchange at Pittsburgh is announced. He is W. T. Kinson, who was for two years the Mutual representative in Pittsburgh. Mr. Kinson has always had an excellent record in the motion picture distributing world and comes to his new position with excellent prospects for usefulness.

Among the Picture Theaters

Morelock Leases the Liberty

Will Open House on September 30 as High Class Photoplay Theater—Productions Booked to Determine Admission Prices—Reserved Seat Accommodation for Patrons.

A. E. MORELOCK, former owner and manager of the Pageant theater, Delmar avenue, St. Louis, Mo., has concluded a long-term lease on the Lorelei Building at Olive street and Taylor avenue, and will open it September 30 as a high-class motion picture theater. The Liberty has 1,600 seats, all on one floor, 250 being loge, or box, seats arranged in a unique manner on each side of the main circle and raised to a position that puts them in a direct line of vision with the screen.


Liberty Theater, St. Louis, Mo.

The interior decorations of the theater are in white and colored tile, the sides and ceilings being finished in lattice lacings of hardwood painted in old gold and white enamel. The lobby is especially striking, with solid marble wainscoting and ceramic tile floor. Mr. Morelock will operate the Liberty on a new policy of program, only one show being given in an evening. The doors will be opened at 7 p. m., but the regular performance will not begin until 8. The hour preceding the feature will be taken up by musical concerts, soloists, lectures, and slides of an educational nature. The regular program will last until 11.

Spacious Interior of Liberty Theater, St. Louis, Mo.

Only high-class features of the larger and better kind will be shown. Admission will be based on the strength and merits of the productions screened, and tickets will be sold on the reserved seat coupon plan, enabling patrons to reserve seats in advance by telephone or in the usual manner.

Mr. Morelock has had wide experience in all lines of the amusement business. He entered the field in St. Louis in September, 1915, when he erected The Pageant, one of the biggest and best equipped theaters in the city. His new house is in a fine location, being in a high-class residence and business district known as the West Side Rialto, at Delmar and Kings Highway. Mr. Morelock says he is in the market for productions that will stand a week's run or more, and will either rent outright or book on a percentage basis.

Princess Theater, Argenta, Ark.

On Front of House and Extending Across the Street Is Big Electric Sign Emblazoning Theater's Name—Letters Are Four Feet in Height—Managed by Louis Rosenbaum.

ARGENTA, located just across the river from its sister city, Little Rock, the capital of Arkansas, has one institution of which every one of its 15,000 inhabitants is proud. It is an amusement resort—the Princess theater—a strictly modern and fireproof structure, equal to any in the state. Louis Rosenbaum is the manager.

Constructed at a cost of $15,000 and furnished in the most up to date theater furniture at no less expense than $7,500, the Princess is "nifty," cozy and and a really handsome place of amusement. It is located on Main street on the busiest block in the city, between Second and Third streets.

Princess Theater, Argenta, Ark.

The interior of the theater is striking. The walls are beautified with oil paintings and in the ceiling are six large domes with an indirect lighting system that in no way affects perfect pictures and at the same time make the theater light as day. A ventilating system that changes the air in the theater every three minutes has been installed, thereby making the auditorium a real airdome on the hottest summer day.

One Motiograph and one Power's 6B machine are used. A Wagner Transformer permits the use of direct current, and the Gold King screen leaves no room for improvement along these lines. Music is rendered by a $3,000 player piano.

A large electric sign with the word, "Princess," has been hung across the street. The letters are four feet high and 196 lights illuminate it so that it can be plainly seen for a distance of several blocks. Not only does the management believe in giving the patrons the best in theater furnishings, but also strives to furnish them with the best motion pictures on the market. Program is changed daily.

The Princess seats 650 persons. A balcony, seating 150, is provided for the negroes. That no part of the theater may present the appearance of anything but a comfy playhouse, the same care in equipping the balcony was used as in the lower floor. The balcony and lower floor are supplied with twenty-two electric fans. The auditorium is steam heated. In fact, nothing has been overlooked to install everything that appertains to a first-class playhouse.

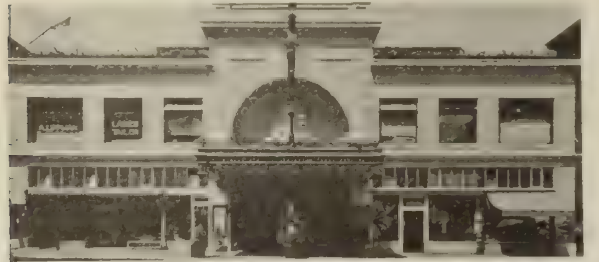
New Liberty Theater, Portland, Ore.

Jensen and von Herberg Transform Playhouse Into a Shrine of Photoplays and Music—Magnitude of Sumptuous Settings Elicits Unbounded Praise—Spacious and Luxurious Rest-rooms for All Patrons—Seats 2,100.

"THE grandest in the West"—thus Jensen and von Herberg characterize the latest acquisition to their already pretentious circuit of photoplay theaters. "The grandest in the West" is the Portland, Oregon, Liberty Theater, and the people of this City of Roses call it a shrine of photoplays, music, and allied arts.

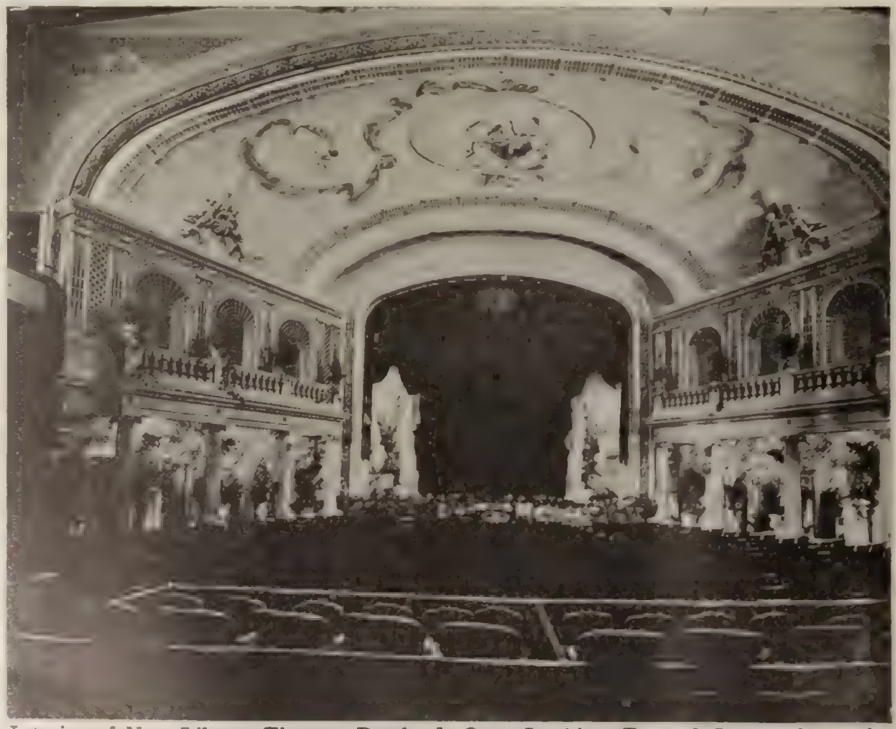
And the Portland Liberty may fittingly be called a shrine, for, since its opening on July 17, patrons of photoplay have thronged its portals, and once within have reveled in its grandeur, effused over the magnitude of its sumptuous settings, and gloried in the fact that this photoplay palace has graced their city.

The motif—one usually speaks of decorations alone as having a motif, but with the Liberty it may be said that the whole theater casts a spell over the patron that seems to be impelled by a sensuous something to which that term may be properly applied. The motif of the Liberty, then, is from the Italian, tempered a bit with the atmosphere of rose-fragrant Portland, and ever spreading until, even beyond the ripple of the water falls symbolic of Oregon's great outdoors, the spectator is caught and held and thrilled by its witchery. Such is the motif.



Exterior View of the New Liberty Theater, Portland, Ore.

On both sides of the velvet curtains of burnt orange which hide the screen are replicas of Oregon's famous water falls, Multnomah and Bridal Veil. Here water ripples in true outdoor fashion over miniature rocks and under fairy bridges.



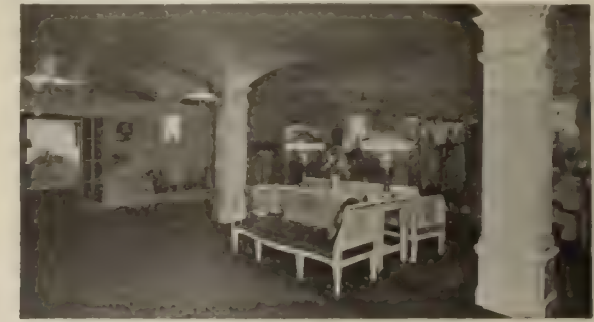
Interior of New Liberty Theater, Portland, Ore., Looking Toward Stage. Note the Beautiful Falls at Each Side of Curtain, and the Trellised Balconies Behind Which Are the Pipes of the Big Wurlitzer Hope-Jones Unit Orchestra.

To the left and to the right of the stage are the organ lofts where the notes from the big Wurlitzer Hope-Jones Unit Orchestra come forth from behind Italian Garden sets, vine hung pergolas and trellised balconies, replete with palms and floral decorations in most profuse varieties.

In the spacious inner lobby, the patron passes a fountain in sculpture, a reproduction of the Boy and Goose masterpiece by Verraccio. Here a stream of water constantly plays against the center lights and drops into the fountain's base where the goldfish swim. The floor of the inner lobby is carpeted in a rich gray, which color is also used on the stairway and ramp. The patron can enter the auditorium from this inner lobby either by going through the curtain hung entrances to the lower floor or by selecting the ramp or stairway to the balcony.

On the mezzanine floor is the reception room. The architecture of this room is of the Georgian period and it is handsomely and harmoniously furnished. Here the patron is impressed by the vista effect of heavy French mirrors showing through arbors of hanging flowers, reflecting latticed balconies and radiant color beyond the fancy of the most vivid imagination.

The walls of the auditorium are decorated with frescos from famous paintings, to which are added canvas reproductions of the work of the artist Fraganard. The general decorative color scheme harmonizes with the other fittings of the theater, of course, and is burnt orange, gray and black. The decorations, the settings, the effects, are the work of Percival Collins, of Seattle, under whose direction several other of the Jensen and von Herberg theaters have been decorated. A gentlemen's smoking room, provided with comfortable lounging chairs, has its entrance from the mezzanine floor.



Luxurious Reception Room at New Liberty Theatre, Portland, Ore.

The Portland Liberty is as perfect mechanically as it is artistically. The three stage curtains of burnt orange colored velvet, over 200 yards in area, are controlled by motors from the operating room. When the center curtain is down hiding the screen, the side curtains are drawn back, disclosing the cascading water falls on each side of the stage set. Then when the picture is to be projected, the center curtain parts and the side curtains close the wings.

The throw is 122 feet from the operating room on the lower floor, and a perfect picture is projected. The operator is in charge of both stage sets and projection. He has at hand dimmers for various purposes and myriads of colored lights throughout the theater are under his control. The front of the Liberty is graced with an electrically lighted replica of the goddess after which the theater is named. This stands above the elaborate marquee and shows for blocks up and down Portland's Broadway.

To those who have known the Liberty in the days when it was the Orpheum, Empress, T & D, and James' Broadway, mention of a few of the big changes might be of interest. The outside lobby has been shortened by perhaps 20 feet and the result is the magnificent inner lobby with the Boy and Goose fountain. The left hand stairway has been converted into a ramp leading to the balcony, the former loft-like mezzanine has been divided into rest rooms, the ceilings have been arched, and French mirrors have been fitted into the walls.

The old, big, gloomy auditorium has been made comfortable, cozy and cheerful by the removal of the theater boxes and the installation of Italian garden sets, balcony effects and rows of loges across the middle of the house. The new decorative scheme, frescos and hidden lights have added an inviting atmosphere that was formerly lacking.

Capacious Foyer of New Liberty Theater, Portland, Ore. Note the Boy and Goose Fountain in Center, Which is a Reproduction of the Original Sculpture by Verraccio.

The opening of the theater on the afternoon of July 17 was most auspicious. Shortly after the lunch hour, the crowd began to gather under the marquee and by two o'clock, the opening time, the people were lined up Broadway to Washington street. The performance began with a showing of the Statue of Liberty as the sun rises on New York harbor. The electrical effects were given full play while the short piece of film was being projected, and Oliver C. Wallace, at the organ, had his audience on its feet cheering. Then came the feature. "The Flame of the Yukon."

The Liberty is operated by the Liberty Theater Corporation, of which Jensen and von Herberg are the managing directors. J. G. von Herberg was personally present at the opening. The direct management of the theater is in the hands of E. J. Myrick, whose successful direction of the Portland Columbia has placed it in an enviable position among the Rose City's photoplay theaters.

The new Liberty is the sixth Jensen and von Herberg house on the Pacific Coast. It seats 2,100 and about $48,000 was expended making the alterations preliminary to its opening, a sum approximately $10,000 in excess of the first estimate. A newer and bigger Hope-Jones Wurlitzer is now being built for the theater, to be delivered in October.

Madison Theater, Detroit, Mich.

Kunsky's Magnificent Picture House the Embodiment of Everything Modern in Theater Construction, Architecture and Furnishings—Seats 3,600—Property Represents Investment of $500,000.

THE Madison, which is situated at Broadway and Grand Circus Park, Detroit, is a John H. Kunsky creation. The structure faces the park on Witherell street. The original plan called for an expenditure of $250,000, but when the doors were opened upward of $500,000 had gone into the property. Mr. Kunsky cast about a long time before he was able to secure the piece of land he wanted, and considering it the best of any possible location in the city, he built a theater which adds to Detroit's fame.

In the Madison is combined everything that has been found to be most desirable in a strictly high class moving picture house. Added to these are many innovations, so that the Madison stands out today as one of the most up to date theaters in the country.

The Madison seats 3,600 on the main floor and in the spacious balcony. Between the two elevations is a mezzanine—the architect calls it a well—for the convenience of those who come between shows and desire to sit around in comfort until the beginning of the next picture. The seating arrangement is such that the entire screen is in a direct line of vision from all parts of the house.

The decorative scheme of the Madison is from the Italian renaissance. Tapestry panels cover the walls, and a color scheme of green, gold and old ivory is carried out in every bit of work. The stage setting differs from all others. It is a complete dome, and the pillars and dome are colored with a combination of the three primal hues. Lighting effects are arranged at the top, bottom and sides, so that any desired effect can be produced—beautiful sunsets, winter scene, cold moonlights or the glare of the tropical sun.

Interior of Madison Theater, Detroit, Showing Arrangement of Mezzanine Floor.

The orchestra pit also is new, being in three elevations, similar to the concert arrangement, and in full view of the spectators. The pipe organ cost $50,000, and is probably the largest in any theater this side of New York.

The lighting arrangement is such that the house is never dark; that is to say, of course, during the time it is open to the public. The orchestra is under the direction of Eduard Werner, and the organist is Arthur H. J. Searle, of London. M. Harlan Starr, formerly of the Washington, is manager of the Madison.

A Section of the Mezzanine Floor, Madison Theater, Detroit.

Associated with Mr. Kunsky in this and other enterprises is George W. Trendle, corporation lawyer. The financial welfare of Mr. Kunsky's enterprises and many of the important business details have been consummated under his direction and with his advice.

The location of the Madison being most central, Mr. Kunsky has arranged for a continuous performance from 12 o'clock noon until 11 o'clock at night. The start of each of the set performances during those hours is at 12 o'clock, 2, 4, 5:45, 7:30 and 9:15 o'clock.

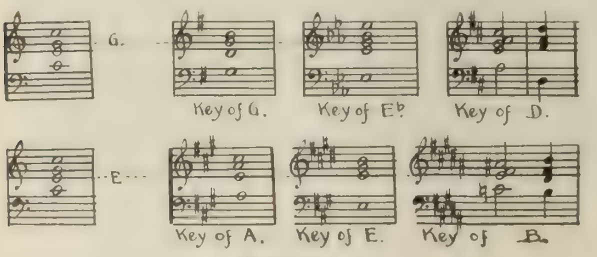
Music for the Picture

Conducted by **CLARENCE E. SINN**

Improvising (Part II)

IN ISSUE of July 28 (page 637) Moving Picture World, was shown an example of progression from one chord to another through means of one note held in common by both chords. Example 33 illustrates the tonic chord of C, and shows four other chords (or keys) each having a note which is contained in the chord of C. In the illustration (Ex. 33) the note in question is "C" which—as shown—is also contained in the chords of A minor, F major and the dominant 7th of the key of G major. (This note "C" is also found in the chords of F minor and the dominant 7th of the key of G minor.) A sort of relationship is thus established between the chord of C and other chords containing the note "C."

Observe the two other notes in the chord of C ("E" and "G"). Each one of these notes may be found in other chords beside the chord of C. Example 34 shows three chords (besides the C chord) containing the note "G," and three containing the note "E."



Ex. 34.

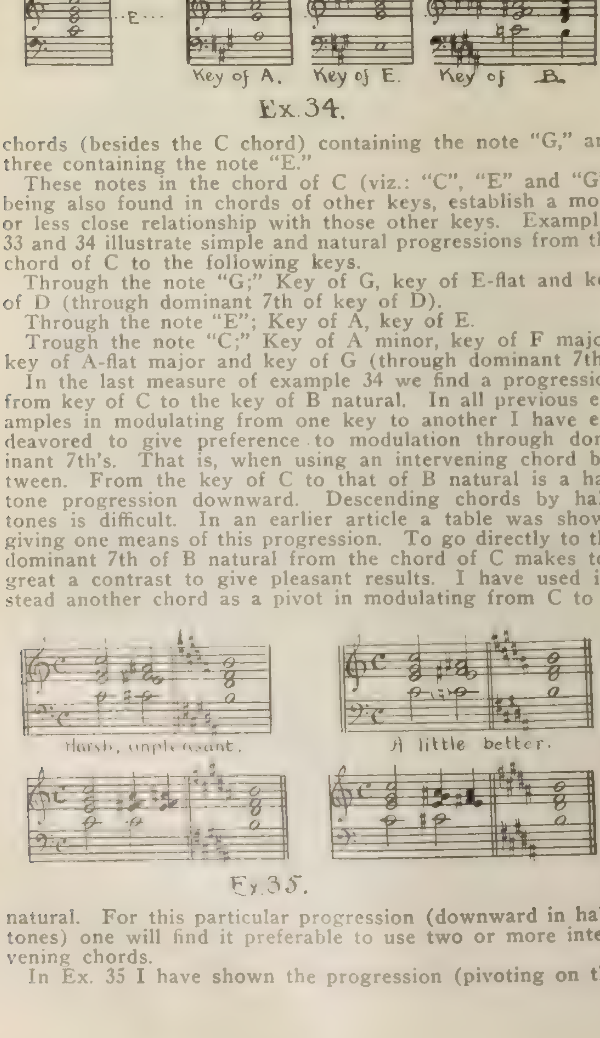
These notes in the chord of C (viz.: "C", "E" and "G") being also found in chords of other keys, establish a more or less close relationship with those other keys. Examples 33 and 34 illustrate simple and natural progressions from the chord of C to the following keys.

Through the note "G;" Key of G, key of E-flat and key of D (through dominant 7th of key of D).

Through the note "E"; Key of A, key of E.

Trough the note "C;" Key of A minor, key of F major, key of A-flat major and key of G (through dominant 7th).

In the last measure of example 34 we find a progression from key of C to the key of B natural. In all previous examples in modulating from one key to another I have endeavored to give preference to modulation through dominant 7th's. That is, when using an intervening chord between. From the key of C to that of B natural is a half tone progression downward. Descending chords by half-tones is difficult. In an earlier article a table was shown giving one means of this progression. To go directly to the dominant 7th of B natural from the chord of C makes too great a contrast to give pleasant results. I have used instead another chord as a pivot in modulating from C to B natural. For this particular progression (downward in half-tones) one will find it preferable to use two or more intervening chords.



Ex. 35.

In Ex. 35 I have shown the progression (pivoting on the note "E") from the chord of "C" to the dominant 7th of B natural. Next, from the chord of "C" to another chord (augmented 6th) to key of B natural. The two examples in the lower part of Ex. 35 show progressions through two intervening chords—all pivoting upon the note 'E."

The Garden of Allah.

E. James, Chicago, writes: "Can you kindly give me any information regarding the exquisite incidental music to the 'Garden of Allah' (Selig Special)?"

The music incidental to this artistic Selig production was compiled by Mr. Harry Alford of Chicago, Illinois. A great part of the music is original with Mr. Alford, and was composed by him especially for this picture. Mr. Alford conducts a bureau for arranging, copying and composing music, and is the best equipped for work of this sort of any man in the west. He has made musical settings and orchestral scores for a number of special pictures, among them the "Garden of Allah." Numerous inquiries similar to the one above have been received concerning this picture, and the writers will please consider this an answer to all.

New Picture Music.

Mr. Joseph Carl Breil, the man who composed and compiled the music for "The Birth of a Nation," has, through Chappell & Co., Ltd., issued a brand new collection of incidental music for use in playing for the picture. This collection contains twelve original numbers presented in a novel form. Nine of these numbers are divided into parts marked "A," "B," and "C." Each of these lettered themes is complete in itself, yet related to the others. The idea being that a chosen theme can be amplified or carried to its logical conclusion through one or both of the succeeding themes For example, No. 7, is arranged in this manner:

1 (A)—To depict a conspiracy or burglary with (B) consequent tumult or escape.

2 (A)—A dismal forest or desert scene with (B) pursuit by wild beasts or bandits.

3 (A)—An approaching storm and (B), its unleashing.

A dainty little conceit is No. 10, opening with a recitativo in which the music seems to ask a question. It is divided thus:

'The question" (A) a doubtful or embarrassing moment followed by (B) threat, decision or resolution.

Mr. Breil has a number of other good things to his credit, having compiled and composed the incidental music to "Intolerance," and other pictures; has composed the music to the opera "The Legend" (anew work), and will be best remembered as composer of the music to the playlet, "The Climax," a success of some years ago. His song, "The Climax," is still a popular number among the better class of soprani.

NEW THEATER AT RADFORD, VA.

The new Colonial Theater at Radford, Va., is nearing completion and will open Oct. 10 with the "Birth of a Nation." The new house will have a seating capacity of about seven hundred. It will be a decided credit to a city of five thousand population. The management will offer both pictures and legitimate, keeping open all the time with pictures when other shows are not booked. The city has been without a large house for years and is looking forward to the opening. It will be run under the management of Painter and Lane.

ALMA RUEBEN IN "THE FIREFLY OF TOUGH LUCK."

Alma Rueben, whose beauty and finished delineations have attracted remark from critics and fans, will from henceforth be featured in Triangle plays, the first one selected for her being "The Firefly of Tough Luck," in which Walt Whitman, the veteran character actor, will also have a leading part.

British Notes

D. W. GRIFFITH shortly intends to revive "The Birth of a Nation" for another season at Drury Lane Theater. Since its introduction to British audiences two years ago its progress from London, around the leading provincial theaters, then back to London, has been rather slow but of undoubted certainty. Particularly in Lancashire, Yorkshire, the Tyneside and Scotland has the Clansman story developed into a prime favorite, and repeated runs have been the rule rather than the exception. Now, while "The Birth of a Nation" is to reappear at the national theater, its successor, "Intolerance," commences its first provincial tour.

* * *

The Fox superfilm, "A Daughter of the Gods," was also launched upon an extensive provincial and suburban tour last week, after a short season at the London Opera House (now known as the Stoll Picture Theater). At its first engagement at the Royal Artillery Theater, Woolwich, it proved a refreshing attraction to the munition makers.

* * *

A growing complaint against imported picture plays from America is of hustle. In one or two recent productions I could name to such a noticeable degree is the action of the story speeded up that only the discretion of the operator could save the situation. It is an axiom of the successful film maker that the photoplay must be the embodiment of life and movement, but at the same time a picture play that reflects things in an unnatural manner fails in its purpose A Wardour street exchange manager advises me that he received a subject a few weeks ago keyed up in action to such a pitch that when projected below the normal speed it was converted from first-class drama into third-rate slapstick. He overcame the speed difficulty by judicious padding

* * *

A celebrity in any sphere of art or industry who has never seen a film exhibition must be relegated to the plane of the dodo, both in rarity and ideas. Such, however, is the proud boast of a well-known concert vocalist who attended a kinema for the first time the other day. The film shown was Essanay's "Burning the Candle," starring Henry B. Walthall. After the show the famous singer admitted to a group of copy-thirsty pressmen being agreeably surprised to find an entire absence of flicker and ventured the opinion that the average line of posters outside kinema shows did the films rather less than justice. Rather singularly the celebrated singer complained of hustle in the picture. "It struck me very much that there was too much hurry about it. Over and over again I wanted longer to study the facial expression of the characters. Walthall has a particularly mobile face, and it was annoying when one was watching its changes of expression to find the film switching off suddenly to another incident. There was not enough use of the dramatic pause to enable one to study the thoughts of the characters. The heroine was treated with the same brusqueness, just a fleeting glance of her changes of expression. I wanted more time to take it in."

* * *

Joseph R. Darling, of the Fox Film Corporation, left London last week-end for South America. He anticipates returning to London via New York at the end of the year.

* * *

Censor Films is the name of a new renting exchange that has opened at 101 Wardour street and will work southern territory upon several first-class exclusives, notably "The Fall of a Nation," "The Witching Hour," and "God's Man," in addition to productions of the Frohman Corporation. The new undertaking is identified with Bolton-Stewart's International Pictures and will act as agents for that firm in London and district.

* * *

The short career of the only registered trade union of the industry, the Kinematograph Exhibitors' Association, is already becoming schismatic. A number of exhibitors in the northern provinces have, one can not say other than indiscreetly, abandoned the exhibitors' association in favor of a rival association, the Provincial Entertainment Proprietors and Managers' Association. I asked one well-known exhibitor his reason for breaking away from the old association. He replied that there was considerable dissatisfaction among provincial members with the policy of the general council of the exhibitors' association. The provinces are dominated too much from London, he alleged, and the interests of northern exhibitors are subservient to those in the metropolis and the south. Two other exhibitors opined that recent attitudes of the exhibitors' association on questions affecting their welfare were passive or even dormant, and this view generally summarizes the complaint of the wayward ones. Nevertheless, the breach is an unfortunate one, occurring at the commencement of a new phase in the career of an association better organized, better fitted, and better able to serve the exhibitors' interests than ever before. To abandon a ship before there is any probability of it sinking and after acting as guarantors for its passage is decidedly not playing the game.

* * *

John D. Walker (Walker's World Films) has secured another feather for his cap in the capture for the British market of the Arbuckle (Fatty) comedies. The first of the new series, entitled "The Butcher Boy," will be shown to the trade within the course of a few days.

* * *

D. W. Griffith has been scouring the countryside on the outskirts of Greater London in search of prospective locations for dramatic subjects. The belief held by American producers that production in Great Britain is handicapped by the climate and inferior lighting is entirely a myth, says "D. W. G."

* * *

It is not unlikely that a new edict about to be issued by the Railway Executive Committee, the joint board of control of British railroad companies, will give the kinema theater business a decided impetus at the expense of the legitimate theater. Touring theatrical companies after September will not be allowed to travel with scenery and effects and artists will be allowed to travel on Fridays only. No discrimination is made between the barnstorming fraternity and royal opera. While this may not cause any appreciable difference in London, its effect in the provinces can be imagined, for by far the majority of the companies on the road, whether revues, music-hall sketches, musical shows, or melodrama, deprived of their own special scenic effects, would be shorn of half their attractiveness. Sunday is the present general day for theatrical companies on tour to make the change over from one theater to another. In the height of the pantomime season close upon a thousand such changes are made, involving as many journeys from one town to another, very often long distances. The substitution of Friday for Sunday will do away with the Saturday matinee at most theaters, in addition to the loss of one business day. The proposed regulations are naturally meeting with strenuous opposition from the theatrical associations.

* * *

It is expected that the funds of the British American Overseas Ambulance will benefit considerably from a charity matinee at the West End Kinema Tuesday, Aug. 7. The kinema will be open all day free. Whether visitors will get out free is, of course, another matter.

* * *

The London Film Company has not been particularly active at its Twickenham studio since G. L. Tucker finished "The Manxman." Now, however, another W. W. Jacobs comedy is well under way, as that master of nautical satire and dialogue would say. The title is "The Persecution of Bob Pretty" and the length only one reel.

* * *

Additional regulations will shortly be drafted into operation governing the importation of films into France. Although a film dealer may procure a license from the War Department allowing him to export films to France, it will be necessary for the purchaser of the films to have an import license before they can be admitted into that country. Any American firm likely to be affected can obtain full information from the department of the Minister of Commerce, Paris.

J. B. SUTCLIFFE.

UNFAIR COMPETITION SQUELCHED.

The William Abrahamson Theater Company of Duluth, Minn., haled the members of the Brunswick Theater Company of the same city into court the other day on the charge of unfair competitive methods in that the latter company placed misleading advertisements in the local newspapers. An injunction was asked and secured from a local justice which remedied the evil complained of. The Abrahamson company had advertised the picture entitled "The Slacker" for two weeks when the Brunswick company came out with large advertisements for the "The Man Who Was Afraid" in which the words "The Slacker" were most prominent. The court ruled that the Brunswick had no right to the use of the words "The Slacker."

Motion Picture Educator

Conducted by **REV. W. H. JACKSON** and **MARGARET I. MACDONALD**

Interesting Educationals

Four Travel Subjects, One Zoological, Four Topical, One Economic, One Forestry, One Agricultural, One Industrial, and One Art Subject.

Reviewed by Margaret I. Macdonald.

Glacier National Park (Pathe).

BELONGING to the Pathe series, entitled "Our National Parks," this number does its delightful best to exploit for our benefit the beauties of Glacier National Park. While but half a reel is given over to scenes in this beautiful stretch of mountains and ice and snow, this half reel is tremendously convincing. Many of the scenes contained in the picture are in the vicinity of Triple Divide Mountain. Close-up views of the mountains give us an insight into what Nature does when she dresses them in snow. The last half of the reel is devoted to Japanese Gardens, which are presented in all the glory of color photography. Through this latter subject we get a thorough idea of the horticultural skill of the Japanese.

"The Snows of Many Years" (Educational).

Scenes photographed on and in the vicinity of Eliot Glacier give us an excellent idea of "The Snows of Many Years." There, as the fearless mountain climbers traverse the dangerous wastes of ice and snow which comprise the glacier, we are treated to close-up views which show us the layers of ice and snow representing passage of the years. Very fantastical, too, is this beautiful field of ice in the mountain tops, with its crevasses worn by mountain streams, and its grottos and queer-shaped spears of eternal ice. The picture is one of the Bruce series, but not one of recent release.

"In the Hanging Glacier Country" (Educational).

Isella Glacier and vicinity is the spot to which we owe the beauty of this picture, which shows us Railroad Creek, the Mary Green Cabin, and other interesting sights of mountain travel before we finally ascend with the cameraman and his party to where this great mass of ice which moves at the rate of about 400 feet per year still holds its equilibrium. One thousand feet below the glacier is Horton Lake, into which great pieces of the glacier are seen to drop in the months of August and September. This is an enjoyable scenic number which will appeal to the adventurously inclined.

"In Hong Kong" (Paramount-Holmes).

In one of his journeys in the Orient Burton Holmes visits the wonderful Chinese city of Hong Kong. Hong Kong, he explains to us, is one of the most important commercial ports of the world, and one of the most beautifully located, rising as it does from the water's edge and dominated by "The Peak," that lovely suburb in the clouds, its park and residential sections forming an abiding place for the vast European colony of Hong Kong. Hong Kong is an island, and the name of the actual city is Victoria, we are told; and we are given a glimpse of "The Peak" and of other interesting points about the city. A view of the port, and of the busy streets with its throngs of busy people are all interesting sights.

"Nature's Perfect Thread Spinner" (Edison).

One of the clearest illustrations of how the silk worm spins its 1,000 yards of beautiful silk thread per cocoon will be found in the Edison Conquest Program No. 6. In this illustration we are privileged to watch the spinner at close range enclosing itself in a dextrously-fashioned silken enclosure. The substance from which this cocoon is made comes from two glands in the mouth of the silk worm. We are also shown what appears to be an X-ray of the cocoon after the worm has spun itself in, and later we see a beautiful white moth emerge from the cocoon. This moth lays 200 eggs and then dies. The young silk worms hatching from the eggs and feeding on the leaves of the mulberry tree are also shown.

U. S. Government Weather Bureau (World-Selig).

The instruments that the Government uses in forecasting the weather are shown at the beginning of World-Selig Library No. 16. The barometer, the anemometer which measures the velocity of the wind, and weather vanes that record electrically are shown. The instruments are not photographed so as to be instructive. The views are as so many "stills," even though some of the instruments are in motion.

"Saving the Babies" (Universal).

In No. 37 of the Screen Magazine will be found some interesting views taken in one of the several hundred health stations maintained by the New York Department of Health. Here we learn that the pedigree of each baby is taken when it is first brought in. They are weighed and examined each time they are brought to the station, and their progress is carefully noted. Milk in proper ratio to the age and condition of the baby is given out each day. The picture contains some interesting and healthy looking specimens of babyhood as a result of careful feeding and proper care.

"Handling the Mail, No. 2" (Mutual-Gaumont).

In Reel Life No. 71 will be found the second instalment of "Handling the Mail." This time we are shown in detail just what happens to parcels which we have weighed, stamped, and handed in at the post office for safe transportation to their destinations. This also includes the customs department, where all foreign parcels are opened, the contents valued, and the packages resealed. Following this cards are sent to the owners of the parcels apprising them of their whereabouts and amount of duty due. The postal order and postal savings departments are also explained in detail.

"Making a Merchant Marine Officer" (Pathe-International).

The pictures contained in "The Making of a Marine Officer" were photographed aboard the training ship "Newport" and show the boys learning the art of seamanship. A few excellent scenes show them climbing up ratlines. The "man overboard" drill is also interesting.

"Canning Corn" (Universal).

At a time when the necessity for food conservation is so great, a public demonstration of even one method of accomplishing this is of great value. The Screen Magazine No. 37 contains such a demonstration, teaching the thousands of women who view this number how to can corn for use in the winter months. In the first place, according to the picture, the ears of corn are subjected to a blanching method, after which they are dipped in water at a temperature of 50 degrees. The corn is then cut from the cobs with a sharp knife and put at once in hot jars, after which a level teaspoonful of sugar or salt is added, and the jars filled with boiling water. The jars are then placed in a covered tin receptacle and cooked for three hours after the water begins to boil. The scenes of this picture are presented by courtesy of the United States Department of Agriculture.

"Tree Planting in Our National Forests" (Mutual-Gaumont).

Comparatively few in an audience know anything about the manner in which the regeneration of our national forests is conducted. This they can learn from a series of scenes on the subject included in Reel Life No. 72. Here we are shown the barren wastes of charred timber which result from the great forest fires that from time to time ravage the forest growth of many years. We learn that the pine cones are dislodged by careful hands from their hiding places under leaves and hollow logs and are broken up, then sifted through a sieve. In this way the seeds of the pine tree are obtained and are furthermore put through a machine for the removal of the chaff before planting them in shallow beds, which are then carefully covered by wire screens. When the plants are two inches high the screens are lifted, and some time later they are removed from these beds, their roots trimmed, and transplanted. When they are two years old they are ready for shipping. Views of planted territory with the young trees well under are also shown. This picture is unusually instructive and interesting.

Harvesting Wheat (World-Selig).

The magnitude of a 25,000-acre wheat field in North Dakota can be appreciated by seeing World Selig Library No. 16. A threshing machine that handles 2,000 bushels a day and tractors at different jobs are shown. The plowing of eight furrows at once is one of the views. The grain is followed to market as far as the grain elevators, the operation of which is shown. This is an instructive picture.

"Goat Ranching in America" (Paramount-Bray).

In the eighty-third release of the Pictograph we learn more than most of us ordinarily know about goats. We learn that great ranches of these animals are kept in America for the purpose of supplying the large amount of goat's milk which the demand requires. Goat milk, which is supposed to contain no tuberculosis germs, is fed to babies with good results. It is also used in the manufacture of certain kinds of cheese. We are shown a herd of goats grazing contentedly on sage brush, and are told that cattle would starve on pasturage on which goats thrive. It costs 5 cents a day to feed a goat which yields five quarts of milk per day.

"Art in Bookbinding" (Paramount-Bray).

In the eighty-third release of the Pictograph will be found some wonderfully interesting and well-illustrated details regarding the art of bookbinding in its finer forms. The renovation of old manuscripts calls for skilled workmanship, and we are allowed to gaze familiarly at the busy hands of selected workers as they remove the dust of ages, resew, recover and regild priceless volumes. The only person in the world who can bind a book entirely by herself is presented to us. This turns out to be a young lady of artistic bent, who has charge of one of the costliest private libraries in the world. One marvels at her skill, especially in the finer work of fixing, with tools for the purpose, designs of ancient pattern on volumes of fabulous value.

Another "Romeo and Juliet"

This Time the Souls of the Shakespearian Lovers Will Saunter Forth Enveloped in Animated Clay.

SOME of our readers no doubt will be familiar with the artistic animated clay work, or statuette cartoons, made by Helena Smith Dayton. These have followed different lines from scenes and individual figures in metropolitan life to the fads of the wealthy. Wonderfully clever have been the efforts of this artist to instil the soul of an idea into the lifeless substance of clay.

It is interesting to note that by way of novelty and also abeyance to the artistic spirit of the thing, the S. S. Film Company are producing a series of animated clay figure pictures, the first of which will be the Shakespearean play, "Romeo and Juliet," with Mrs. Dayton as the artist. We understand that the greatest possible pains have been taken to make a faithful version of the play. All the sets are specially built and are said to be as correct as the sets used in any stage production of the same play. The costuming of the clay figures will also be historically correct.

It is expected that the picture will be handled by the Educational Films Corporation of America, 729 7th Avenue.

A Patriotic Comedy

The Sydney Drews Concoct a Patriotic One-Reeler Which, Comic Though It Is, Hits the Nail of Common Sense Square on the Head.

Reviewed by Margaret I. Macdonald.

"THE Patriot" is the title of a comedy which features the inimitable Mr. and Mrs. Sydney Drew, and which was written by them. The picture is, of course, in one reel, as are all of the Metro-Drew comedies, and has been made with an eye to fitting the present situation. The plot centers about the food conservation problem, making Mandy, the colored cook of Mr. and Mrs. Henry of the play, one of the chief exponents of this thing which has by force of circumstance become one of the cardinal virtues.

As the story of the picture runs, Mr. and Mrs. Henry, who are fond of good living, have become ardent patriots. In the first year of their married life they have had some fifty-seven cooks, all of whom were temperamental; but at last an angel has been sent them in the shape of Mandy, who caters religiously to their appetites. Mandy's first jolt from the patriotic side comes one day when she finds in the ice box the chicken, which she has carefully prepared and sat up four hours the night before to serve as a part of a late supper to her master and mistress on their return from a patriotic ball. At this point Mandy's education has begun, and at last, to the delight of Mr. and Mrs. Henry, Mandy not only has become a full-fledged food conservationist herself, but has educated all the cooks in the block, and has seen to it that Mrs. Henry wears the badge of honor also.

The picture will make an excellent comic number for a patriotic program, for, in spite of its comedy, it carries a real lesson.

Lesson in Advertising

Edison Conquest No. 6 Contains a Four-Reel Feature in Which Will Be Found a Wholesome Lesson in the Business of Honest Advertising.

"THE Customary Two Weeks" is a four-reeler of merit appearing on No. 6 of the Edison Conquest Programs, which are being leased through the K-E-S-E. The excellent lesson in honest advertising methods which it contains prompts a special notice for the production as one based on fine wholesome principles, and one which is of special value for exhibition before boys and young men. The manly spirit of the hero as pitted against the baser principles of his opponent is an inspiration for good.

The production pictures a conflict between two young men which has arisen through the championing by our hero of the cause of an old employee of the firm. The affair leads indirectly to the hero of the story losing his position, after which he has a desperate time to gain another. Finally, when he has been given an opportunity with another big firm in the capacity of traveling salesman, he is sent, after having made good in a small way, to land a million-dollar order. His old enemy, representing the firm for which he had worked previously, becomes his competitor for the order, proceeds to knock the goods of every other firm in the market, and loses out thereby. The hero of the story wins by opposite legitimate methods of presenting his goods. A love thread running through the story adds to its interest.

E. W. Hammons Drives More Nails

For the Success of the Educational Films Corporation of America—Corrals Ditmar's Negatives and Lassoes the Latest in Cartoonists.

IT was necessary to chat a while with E. W. Hammons, vice president of the Educational Films Corporation of America, to get a look in at the real facts of the case; in other words, to find out just the latest triumph of this progressive organization. There were only a couple of choice bits at the time with other important matters in a state of crystallization, not yet to be spoken about.

We all know, of course, that the Raymond L. Ditmars series of animal pictures known as "The Living Book of Nature" have for more than a year been distributed exclusively by the Educational Films Corporation of America. Readers will be glad to learn that the contract of this corporation with Mr. Ditmars has been renewed for a period of five years. And in addition to this the control of the Ditmars negatives has been ceded to them for the same period with an increase in the number of prints to be supplied.

The Educational Films Corporation of America has also been quick to make negotiations with a couple of young cartoonists, B. E. and V. I. Whitman, an exhibition of whose work at the Rialto theater, New York City, a short time ago caused considerable furore. Cartoon subjects by these young artists will hereafter be affixed to certain educationals released by the Educational Films Corporation of America.

Merger of Viewpoints

Purpose of Conference to Be Held at Scudder School, at Which National Board of Review Will Listen to What Producers Have to Say.

THE Review Committee of the National Board is formulating plans for a series of round-table conferences in co-operation with the Scudder School, 72d street and Riverside Drive, New York. The purpose of the conferences will be to secure for the members of the National Board a clearer comprehension of the point of view of the makers of motion pictures. Some of the leading motion picture directors are expected to address the conferences, and it is hoped that a more complete understanding of their work by the National Board will result. Such conferences will also furnish an opportunity to demonstrate to the directors what, in the minds of the National Board, a "better film" consists of or does not consist of, as the case may be. It is hoped that the producing directors will come to see that the Better Films Movement is not a movement for educational pictures, but, on the contrary, one looking to the production of the highest types of film entertainments.

Advertising for Exhibitors

Conducted by **EPES WINTHROP SARGENT**

An Exhibitor's Catechism.

SOMEONE on the staff of the Moving Picture Weekly, the Universal's house organ, has prepared a series of questions to be asked of himself by the exhibitor. They are worth reprinting in case you passed them over the first time. Here they are:

> What causes the crowd to pass my theater up in favor of my opposition?
>
> Am I showing the right kind of pictures?
>
> Am I doing the right kind of advertising?
>
> Am I fighting hard enough to get business?
>
> What do I do to hold on to business when I do get it?
>
> Are my business methods such as to win friends for me?
>
> Have I been successful in making friends of my patrons?
>
> Is my personality a liability or an asset?
>
> Have I been sufficiently attentive to my customers?
>
> What kind of employees are on my payroll?
>
> Are they helping me, or are they hindering me in my effort to make my theater a paying investment?
>
> Is my theater the kind of a place I would allow my own children to attend?
>
> Does it present an inviting appearance, both inside and out?
>
> Is the ventilation everything it should be?
>
> Is it comfortable both winter and summer?
>
> Is it kept in spotless condition?
>
> Have I paid sufficient attention to the musical end of my shows? Or are my musicians the "don't-give-a-darn" variety who play ragtime stuff during intensely dramatic scenes, and "Hearts and Flowers" during comedy pictures?
>
> What is the condition of the films I show?
>
> Am I saving at the spigot and wasting at the bunghole by getting old stuff that costs me little—and that pleases my patrons about as much as it costs?
>
> What have I done to make my theater one of the community's social centers?
>
> Am I a member of the local merchants' organization?
>
> Have I ever attempted to get the local merchants to co-operate with me for mutual benefit?
>
> What have I done to get such special business as various social, fraternal and religious organizations could be made to yield?
>
> Am I paying more for my pictures than the seating capacity of my house warrants?
>
> Am I charging the proper admission price?
>
> Is it too high? Too low?
>
> Have such big special features that have cost me higher prices brought me as much business as regular program features times?
>
> Did they please my patrons as much?
>
> What percentage of my trade comes from the immediate vicinity?
>
> What percentage comes from outside the community?
>
> What am I doing to attract the latter class?
>
> To what extent is my opposition cutting into my trade?
>
> Why should people who would find it more convenient to patronize me attend my opposition?
>
> Are my patrons satisfied with the shows I am presenting?
>
> Have I ever taken such steps as would enable me to know accurately my patrons' likes and dislikes?
>
> Would it be worth my while to offer little prizes for suggestions that would help me make my theater more popular?
>
> Do I keep a set of books, so that I may know at all times exactly where I stand?
>
> Where do I stand?
>
> Am I in the business best suited to my peculiar talents?
>
> Would I do better in some other line?
>
> What are the prevailing conditions in this community?
>
> What is the outlook for the next year?
>
> Is the community going back? Is it progressing?
>
> Is the location of the house against me?
>
> Is there any way in which the handicap of location can be overcome?
>
> Are my cashier and ticket taker courteous and reliable?
>
> Which pictures, according to my box office receipts, have brought me the most money?
>
> Which brand yields the poorest receipts?
>
> Which players, according to the same authority, are most popular with my patrons?
>
> What am I doing to build up my matinees?
>
> Am I exerting any effort to make Saturday mornings productive by presenting special children's performances?
>
> Is my projection all that it should be?
>
> Are my projection machines up to date?
>
> Is my operator the right man for the job?
>
> Is my screen suited to the peculiar requirements of my theater?
>
> Which are my best days?
>
> Which are my poorest days?
>
> Why?
>
> What can I do to build up my attendance on these days?
>
> Have I given the business as much of my personal attention as it deserves?
>
> Have my personal habits injured my theater to any extent?

How many of these questions can you honestly answer in a way that will be satisfactory to yourself? Of course if you can answer the first question by saying that you are really getting the opposition's business, then you do not have to worry, but if you feel that you are not getting all the available business, run down the list. Answer the questions intelligently. For example one asks if the big special features bring as much as a regular service. Don't merely look at your books and find that you took in an extra hundred or so on the day. Look back and forward. See if people held back for the feature. See if receipts increased or diminished following the big show. You cannot say that you made an extra hundred if you find that the big show killed your regular business two hundred dollars. In such a case you lost one hundred dollars instead of gaining that sum.

Look at the question of what business you are getting outside your territory. It is no great credit to you to bring in the patron from next door or three blocks down. Any dub should be able to do that. But can you make your house so pleasant that patrons seek your house in preference to that of your opposition? This does not necessarily mean a bigger house or even a better house. It does mean a better run house. It does mean that you can answer to your satisfaction questions about your help, your projection, your program and your advertising. It doesn't mean buying a few pots of artificial flowers or an electric fountain for the foyer. It does mean making the house cordial and restful. Have it smell clean and sweet, with the cleanliness of soap and water and not the sweetness of some powerful disinfectant masked by an artificial scent. Don't cover up your dirt. Sweep it out. Don't mask your vitiated air. Sweep it out. And along with it sweep out the discourteous usher or the grouchy doorkeeper.

And ponder long and seriously that question as to your personal habits. Do you smoke cigars—possibly bad ones—all over the house, either before or during the performance? Have you the common trick of grabbing people by the arm to shove them around instead of directing them with a gesture? We know of one house where the women patrons complain that the manager gets their light dresses dirty by grabbing their arms in the dark to lead them to the aisles. We have seen the handprints on white dress sleeves. The manager is merely eager to give the fullest service, but he grabs his patrons with his unwashed hands instead of putting in a couple of indirect lights to enable patrons to make their own progress to the aisles. Women cannot make a scene, but they can, and many of them do, avoid a repetition of the annoyance.

If you can answer all these questions to your own satisfaction and still are not making money, answer them to someone else and see if they are convinced. That may be the trouble. You are not trying to please yourself in the conduct of your house. You don't count. You are there to please your patrons. They count—even the smallest tot with the plugged nickel counts for more than your whims and fancies. Whoever wrote that article for the Universal seems to know the game. The result has been worth while.

Precisely.

We lift this from Paramount Progress because it is so close to the secret of success:

> *When you get right down to the beef and beans of life, it's the fellow that does a little hard work, a little hard thinking, a little planning, and carries it out that makes the big success in life.*

Picture theaters are no longer automatic money-making machines. You must work for your money, and the harder you work, the more you can make, if you direct your efforts in the proper direction, but there must be direction. A dog chasing a cat is doing more than a puppy chasing its own tail, and advertising is precisely like the picture theater. It is not an automatic money-maker. It *must* be *good* advertising.

For Your Program.

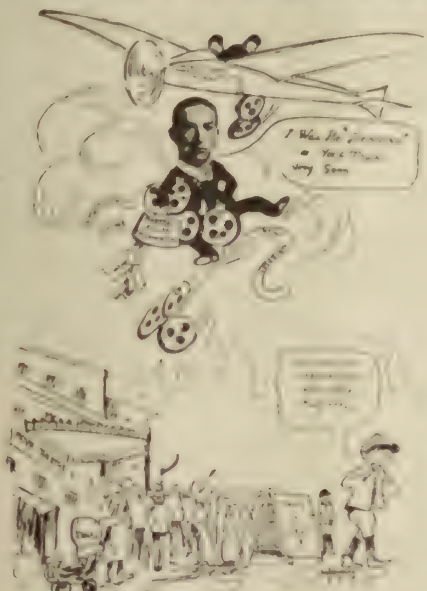
We like this line from the Stillman program. It will serve to run on any news weekly.

> If you've failed to read the newspapers—no matter. The latest news is here and you're right by while it happens.

It would be difficult to express it more neatly than that. Too many exhibitors fail to realize what a business-builder the news weekly can be made if they use a recent date. Thirty day stuff is no longer news: it's history.

An Avant Courier.

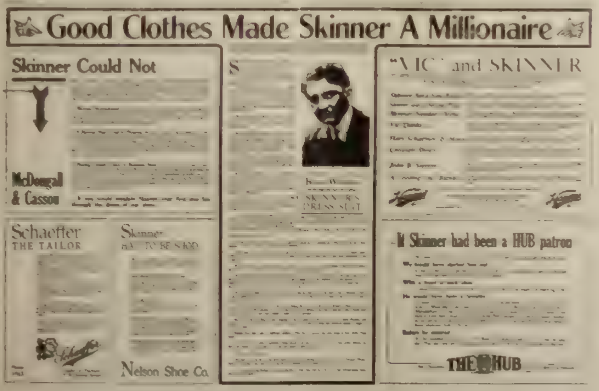
The scheme of using an advance card is not new to traveling men, but not many film men seem to use the scheme. Maurice M. Davis, of the General Film, of Canada, sends in the post card he sends in advance



of his coming. It is well drawn, but his name appears only on the aeroplane and in letters only about 1/8 of an inch in height, which will confuse new prospects. It would be better to print the name larger and clearly and to use in place of the 'I will be dropping in your town very soon' 'about ——' instead of 'very soon.' Then the approximate date can be filled in.

Letting Others Help.

A couple of years ago several exhibitors brought in dealers to work with them on a double page display for Shoes. The idea was widely exploited at that time, but so far but a single exhibitor, The Hip, Phoenix, Arizona, has seen that Skinner's Dress Suit gives as good a chance at the clothing dealers. The house got four tailors and a shoe store to come in with it on a double middle page in the daily paper. All of the clothing ads hinged on the luck the dress suit brought Skinner and the shoe man added that shoes are necessary to make a smart costume complete. Here was a chance thrown away, and yet there are scores of chances to do the merchants a good turn while helping them to help you advertise your attraction. Trade advertising that is coupled with amusement advertising always pulls better, and here was a fine chance for anyone—and only one man in Arizona seems to have seen that opportunity. This cut can do little more than give a general idea, but paste it above your desk and watch for the next chance if you have already booked with Skinner.


Good Clothes Made Skinner A Millionaire
Skinner Could Not
McDougall & Casson
Schaeffer THE TAILOR
Nelson Shoe Co.
"VIC" and SKINNER
If Skinner had been a HUB patron
THE HUB

Brief but Efficient.

The Circle, Washington, D. C., uses a small four pager, the pages three by six inches, but they make good use of this rather limited space and do just as much as they could on a five by seven. They use the same copy but hold down the type sizes, getting the same relative display. This is possible because they print in a shop provided with display faces in the smaller sizes. In the latest example a couple of the compartments are a bit crowded, but the general effect is good and the program is efficient. The back page is held for house talk. The entire page is not filled, but runs about one-half of the space. This gives the patron the suggestion that he is not asked to read too much, and on a small program the device is good. On a larger size it is better to set double column and fill the page, breaking up the paragraphs, but for a small space, the single column and the partly filled page form a better combination. They handle the matter of varying prices very nicely. Perhaps this clip will help others:

> It has ever been our slogan to show a Program that was Consistently good," and with this object in view we have spared neither trouble nor expense to secure the best obtainable pictures. Our regular price of admission is 10c., but occasionally, on stated evenings, the price of admission to the CIRCLE will be 15c. This increase in the price of admission when BIG PICTURES or POPULAR STARS are shown is not actuated by any desire on our part to take advantage of your eagerness to see the best pictures. It is dictated by necessity. The explanation of this necessity lies in the fact that film actors and actresses who become popular favorites realize their drawing power and demand fabulous salaries. In turn film producers demand high rental for the films and the exhibitor is thus constrained to increase the price of admission.

The best way to explain the increased price is to tell the truth. It's all right to say that this or that feature is so much bigger than the average that it is worth more, but when you say that you must charge more because there is an increase all along the line, starting with the star's salary, then you have a concrete argument that you can prove. People cannot see why they should pay more merely because a picture is better. They can understand the higher admission if they are told the real reason.

For Pickers.

We forget just where this clip from the program of the Garfield theater, Chicago, originally appeared, but it seems to have been lifted from a recent periodical. The management picked up or adapted the one paragraph that gives the essence of the idea. Constructive criticism—not merely complaint—is something that every manager should welcome and appreciate. Run this in your program or on your screen. You'll find out things about your own house that will surprise you:

> DON'T GROWL—KICK!
>
> Talk with anybody in the management of an institution that serves the public and you will find the average American will growl, but he seldom complains. When something is wrong he will argue the matter with a ticket-seller, usher or doorman. They have no authority to set things right. The public will not go to the trouble of sending an orderly complaint to the management. An intelligent complaint will often clear up difficulties for you. You must know how to gather yourself for a kick and how to land it in the right place.

You can find a lot of good program material in magazines and newspapers if you'll only look for the stuff. This paragraph had nothing to do with picture theaters, but deals merely with the value of the kick properly landed instead of shot at random, but it suits no business more accurately than the business of selling entertainment, for here the merchant of pleasure must give satisfaction from every angle to draw return business, and it is only the steady patronage that counts. Encourage suggestion, but do not seek to create kickers. Ask them to help you run your house; not to run it for you.

Poor Counting.

The Cozy, Schenectady, N. Y., remarks "5,000 feet of film, with 12 pictures to the foot, means 60,000 pictures that will please the eye," etc. They must be getting film that has gone through one of those operating "booths" in the care of one of those careless operators that Brother Richardson has been scolding. But we are inclined to think that so many persons now know that there are sixteen frames to the foot that they will think the management a bit slow. It is just a slip of the pen, but it is apt to have a bad effect. The general program is well done, but some little points might be improved. There is a cut of Baby Osborne on the front page, but no line to connect with a picture in which she appears, advertised on the third page. Most persons can figure it out, but there should have been a caption line to connect the portrait with the appearance of the star. An oddity is a credit line at the bottom of the last page announcing "This program is written by J. P. Arthur, 24 Cedar St." The union label and office imprint and address follow. Mr. Arthur writes well, but he does not always show good judgment in placing his material in the form. An announcement of a change of service is run casually on the third page instead of being featured on the front as a matter of real importance. Generally speaking, the program is well done.

Darn that Comp!

The festive compositor and the foolish proofreader have been at it again. Charles Decker, of the Majestic, Grand Junction, Colorado, booked House Peters and Kathlyn Williams in "The Highway of Hope" and ran a strip across the top of the front page, above the heading, announcing "Two real stars in a real play." And the printer got it "two rear stars." They treated more respectfully Mr. Decker's

> DON'T STAY HOME
> ON ACCOUNT OF
> THE HEAT
>
> Do just the opposite—go to the Majestic to keep cool.
> Safeguard your health.
> Breathe pure air.

There follows an explanation of the ventilation system winding up with "Pure air is just as essential as pure food to keep you in good health." We like that last. It is forceful and it's true.

Hardwick Hustle.

Hardwick Brothers, of Clovis, N. M., have another new one. It is a very simple idea—once you think of it. This is it:

> "WITHIN THE LAW"
> PERSONALLY GUARANTEED
>
> BRING THIS CARD WHEN YOU BUY YOUR TICKET
>
> We have every confidence that "Within the Law" will meet with your approval. When you purchase your ticket, this card will be stamped. After seeing "Within the Law" and you do not think that it is worth the money, tell us why on the back of this card, mail it to Hardwick Bros., and we will refund the difference between the price of the ticket you purchased and a fifteen cent ticket. No refund will be made unless card is in by the 23d. This is our "personal guarantee" of absolute satisfaction.
>
> Name.......................... Address....................
>
> You must write your reasons on back of this card.

The way it works is very simple. The cards are sent to out-of-town patrons with a form letter that runs in part:

> Mr.......................................,
>
> Texico, New Mexico.
>
> "PERSONALLY GUARANTEED" entertainment.
>
> Dear Sir:
>
> They tell us about page advertisements in the magazines that cost five thousand dollars for a single inseration, so that we may understand that this is the day of worth-while advertising. It is—this letter represents something over thirty thousand dollars of our money.
>
> In other words, we are putting everything back of the guarantee which we give you on "PERSONALLY GUARANTEED" entertainment. If this entertainment does not make good, we will have to close up, lose our property, our business, our everything.
>
> So you may be sure that we are not offering "PERSONALLY GUARANTEED" entertainment without first making sure that it is of the highest quality. You may be sure also that when you spend your money for "PERSONALLY GUARANTEED" entertainment you will get full value for every cent, regardless of the price.
>
> The first of these "PERSONALLY GUARANTEED" entertainments is "WITHIN THE LAW." It is a Vitagraph production in nine parts and features the greatest combination of stars before the public today. They are ALICE JOYCE and HARRY MOREY, whom you recently saw in "WOMANHOOD." But "WITHIN THE LAW" is better than "WOMANHOOD," being the successful photodramatization of the greatest success that Broadway has ever known. It ran for sixteen months in one theater in New York, and nine road companies played to over two and a half million dollars' receipts in the U. S. and Canada alone. These are only proofs of the high quality of the production.
>
> This personal guarantee we look upon as a service to you. When an attraction is so advertised you know that you are going to get full value for your amusement money, for we, HARDWICK BROS., theater managers, within your easy reach, stand back of "PERSONALLY GUARANTEED" entertainments. If they are not right you have only to call us to account. It's our thirty thousand that protects you, because it's right here on Main Street, day and night.
>
> Come and see "WITHIN THE LAW." Look over the first of these personally guaranteed entertainments, the entertainment that protects you with our dollars and our word. You will find that our guarantee has not been misplaced.

There was about half a page additional about the attraction and the house. About 250 of these letters were sent out on house letter heads. For the local campaign eight young women, who were intelligent and good talkers, were schooled in a selling talk. The reviews from all the trade papers were read to them and they were provided with a selling talk, running about 500 words, which they were to translate into their own language. The city was divided into districts, and one girl was assigned each district. She called upon every family and left a card at each home. The scheme worked so well that it will be repeated with other big attractions. The value of the personal appeal cannot be underestimated, and while it costs money it is worth more than the cost, and it should be remembered that the cost will cover much more than the original production. It lasts and brings in money long after the particular film boomed has passed down the line.

The Hardwicks literally smeared the newspapers. In one issue there were 65 column inches of display advertising in four different spaces, more than a column reader with a double column cut, and twelve readers. There was one or more mentions of the play on seven out of the eight pages of one issue of the local paper in addition to other matter about the house. As preparation about twenty-four different slides were used for the screen, and the slides were the sort with a punch, not the "greatest ever" type, but like this:

> If you want to stop the girls from stealing, give them a chance. No honest girl can live decently on six dollars a week, and buy food and clothes and pay room rent and carfare. ALICE JOYCE says
>
> "WITHIN THE LAW."
>
> SEE IT! ! !

The Hardwick Brothers demonstrate what others know: that you can pay a rental price for a feature and get your money back, or you can add advertising to rental and make much more money. But advertising is something more than space in a newspaper. It is hammering all along the line and in every way possible.

Lobby Specials.

The Triangle Magazine has some good stuff on lobby work, dealing mostly with the painted signs used in lobbies. Their story is too long to be used in full, but these paragraphs are worth while pasting up for general reference:

> As to actual colors used on the signs, much of that may be left to the painter, although one has to be careful that his combinations are not too shrieking or too "futuristic" for the good of the institution in which they are to be used. The same caution may be expressed with regard to the type of letter used and the "decorations" employed to fill in odd corners. The same style of letter should generally be used throughout any one sign, and the ornaments should be in keeping with the subject and the general display. It is also wise to avoid the same kind of letter that nearly everyone else is employing. However, that does not mean trying to create a peculiar form of type for use in the theater alone. It is virtually impossible to create a new kind of letter to be used in brush work that will not be so fantastic that it will be hideous. There is nothing smart or clever in ugliness.
>
> Triangle on several occasions has detailed a scientific series of experiments onec carried on to determine the degree of legibility in colored advertisements of various combinations. It was there declared that the most legible (if not the most effective) combination is black on yellow. Then follow green on white; blue on white; white on blue; black on white; yellow on black; white on red; white on green; white on black; red on yellow; green on red and red on green, the degrees of legibility following in the order named. One unusual combination that was lately put into effective use at a New York theater, for its lobby signs, is blue on orange. By trying out combinations the theater manager will find one that will be distinctive for his purposes and also pleasing to the eye. Pleasing the eye is important. One may attract attention with the shriek of a steam whistle, but it will not necessarily please the public. Red and black letters on a white ground is a pleasing combination, but it is not the only one.

Notice how low down white on black is. Also the famous red on yellow, once supposed to be the last word in poster work.

Like Suggestions.

J. E. Cooney, publicity man of the Winchester Avenue theater, New Haven, Conn., sends in some house programs and asks for comment.

The programs are the familiar five by seven size. Each carries a front page portrait cut linked to the showing of that star during the week by some proper comment as "Here Thursday," "In a beautiful drama of the Orient on Wednesday," and similar lines. Inside day and date is indented to the left of the text in a large type and the back is reserved for chatter. Enough outside comment is mixed with the remarks on the current films to make it all read and readable. The front carries the house information as to times of showing and admission prices. There is little comment to be offered, for Mr. Cooney seems to have followed good examples, but it might help to discard the house advertisement on the back and make a page of two column chat running down to the underline at the bottom and referring in some measure to that underline. This would give the opportunity for sufficient type to create a more intimate feeling between the editor and the readers, which, in turn, would give force to what the editor has to say. Win the reader's confidence with friendly chat, hold it by never betraying confidence, and that back page could be made to work harder than the other three pages put together, but the other three pages are needed for a backing.

Bettered.

Film Forecast, the Pittsburgh organ of Rowland and Clark, has come out in a new dress and looks much better, for the imprint is cleaner and the make-up improved slightly. One departure worth while is a page editorial on one of the coming plays. This is signed by the editor and its authoritative form of statement impresses the reader with the merits of the film. The trade advertising is still a bit too obtrusive, giving a choppy make-up, but trade advertising is what pays the freight

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT Conductor of Advertising for Exhibitors in the Moving Picture World

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical *because it has helped others*. It will help you. *By mail, postpaid*, $2.00. Order from nearest office.

Moving Picture World, 17 Madison Ave., New York

Schiller Building
Chicago, Ill.

Wright and Callender Building
Los Angeles, Cal

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticised, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is inclosed.

Merwin on Scripts.

BANNISTER MERWIN writes from his home on the Thames: "During some spare hours the other day I went through your last edition of Technique of the Photoplay more carefully than I have yet had opportunity. My point of view of your point of view holds certain considerations which I should like to talk over with you at some length if there were opportunity. My points are not opposed to yours, but tangential. For example, your chapter on continuity.

Strong insistence upon complete continuity means dullness. Now the question how far we are to go with our approximate continuity can only be solved by more or less abitrary conventions. In so far as we become slaves to those conventions we again tend to dullness. Don't you suspect, as I do, that we make a shibboleth of continuity? Personally I believe that we should aim to make every scene that is to fill a time gap a really significant scene. If it is necessary to show a man leaving a house, construct the story in such a way that something rather important happens as he leaves the house. But if such a scene is not practicable surely we should get our continuity matter, as such, down to the narrowest margin compatible with the prevention of a jarring and confusing break. Suppose that Jones is talking with Brown in one scene and in the next scene Jones is talking with Smith in a room at the other end of town. Surely it is enough if we give the conclusion of the first scene—show Jones winding up his business with Brown, then leaving, and give Brown five seconds alone with some incidental bit of action; then go to Smith's office, show Smith alone for a few seconds and then Jones entering. It all depends upon the interest of what you make Brown and Smith do in the brief periods when they are alone in their respective offices. The point to remember is, *continuity is not an attempt to approximate in every case the actual time in which the movements of the characters would take in real life, but it is an endeavor to prevent the spectator from suffering mental confusion.* If we satisfy this point we do all that we should do.

My present notion of the best construction for long feature stories follows somewhat the lines of the stage play. The line of character development should be a series of ascending waves. After each crisis or climax there should be a slight lull. And the first few hundred feet, like the first ten minutes of a play, should be devoted to getting your audience acquainted with your characters and their relationships. To place a very important action in the first few hundred feet before the audience knows who the characters are or what they are to one another tends to create confusion. People will later say, "Oh, was *he* the one who did that?" Of course the characters must do things in these first few hundred feet, but they should be things that express their characters interestingly rather than things that have important significance in the plot development. Perhaps I put the point a little too strongly, for there are always exceptions, but you will know what I mean.

The thing is to look at one's own work from the viewpoint of the audience, and continually ask one's self such questions as, "Is it clear? Can I follow it without confusion of mind? Does it constantly keep my interest stimulated?"

Now the question of breaking one's scenes with close-ups and varied shots from different angles. Of course, we all do this in preparing our scripts. But lately I have wondered whether it would not be better to leave the breaking up of the scene to the producer, except in very obvious cases. You see, I am now speaking as a producer as well as a writer. The value of the close-up almost always is governed in practice by floor conditions. I mean by this several things. For one thing, if the cast is not the ideal cast you have had in mind when writing the play the character you have set down for a close-up may not be able to express what it is essential to express in that particular close-up. The producer must then find some other means of punctuating the situation. For another thing, no producer is likely to build a set and handle his people in it in exactly the way you have conceived. For that matter no two producers are likely to handle the set and the characters in the same way. It follows that very often the producer can secure a natural close-up in the course of the action where you have called for a special close-up scene. And on the other hand the producer may find that he needs a special close-up scene at a point where your conception of the movements of the characters has not made it appear necessary. Anyhow, the close-up is an interpretation. If, as I hold, the producer is an interpreter, would it not be better to leave this matter of close-ups to him, and write your scene straight, with emphasis on the points that should be brought out most strongly? I don't say that this surmise is right; I merely am wondering. In any event we do not want to see the close-up overdone. We don't want too much of the Griffith staccato. It leads to what a certain friend of mine once called Tom Lawson's method of muck-raking—"The method of universal emphasis."

There is another belief that has become strong in me during the last year or two. It is that just as a knowledge of actual stage conditions is almost essential to the writer of plays for the stage so a knowledge of actual studio conditions is almost essential to the writer of photoplays. The writer should learn not in the picture house, where he is bound to be more or less under the illusion, but on the studio floor. I don't mean that he cannot get a start without this knowledge. But he cannot reach his full development until he knows the studio. This is a hard saying, but I believe that this is true.

I append a sheet of manuscript to show you a form I have been using lately in my work. It seems to work well, and I find it easy to write. These are action scenes and not acting scenes.

Scene 30.—A road close to the cliffs. Night.

Action.—Walters, Aymond, and Hand drive on in the wagon. They stop, and Hand gets down, taking a lantern (a powerful electric hand-lantern) from the wagon. He walks toward the cliff.

Scene 30A.—On the cliff. Night.

Action.—Hand moves toward the edge of the cliff from behind the camera. He stands holding the darkened lantern and looking out to sea.

Scene 30B.—A view out to sea (night). Shoot downward at first, then pan slowly upward until the horizon is included. Then hold.

Scene 31.—At sea. Night.

Action.—A German submarine lies almost awash, with a small boat ready to put off from it. Commander, officer, and men are on the upper works. The commander is looking toward shore through binoculars.

Back to Scene 30A.—Hand signals with his lantern.

Scene 30D.—A view out to sea (night). Shoot downward at first, then pan up to the horizon, as in Scene 30B. Three times a light appears and disappears on or near the horizon.

(Note: You can get this effect of the appearing light in one of two ways: [1] Double exposure studio black cloth with hole in it through which light appears. [2] When you get to your hold of the horizon you have virtually a still. By putting a black dot on your [illegible] near the horizon line and duping your still you can get the effect.)

Back to Scene 30A.—Hand turns back toward the wagon.

Back to Scene 30.—Hand rejoins Walters and Aymond at the wagon. They begin to take the tins of oil from the wagon and carry them down the path to the beach.

We think that Mr. Merwin takes more seriously than we intended certain general rules, one of which was that to see the same man in two rooms without leaving the house suggested that he was in the same house. This did not mean that he was actually to be bundled out of doors to get him to the next house. We do believe, however, that the ten feet for closing and opening might better be a six or eight foot break scene. We have italicized Mr. Merwin's definition of continuity, since it is better than our own. If you have a copy of Technique paste it in.

Another point is that we suggested that some important action should open the picture, but not something setting the key too high. Most assuredly there should follow the introductory phases, but we have too many pictures like that recently described by William Lord Wright in Selig's Paste Pot and Shears, in which the seven-part story would have been better "had not the first five reels been used to introduce the story."

Revision.

The only revision bureau that can help you to success is the studio continuity writer. If your idea is worth changing he will change it for you, and he'll probably change it even though it may not need it.

Technique of the Photoplay
By
EPES WINTHROP SARGENT

A book replete with practical pointers on the preparation of stories for the screen, answering the hundred and one questions which immediately present themselves when the first script is attempted. A tested handbook for the constant writer of picture plots.

"Straight-from-the-shoulder" information from an author with a wealth of real "dollars-and-cents" experience.

By Mail, Postpaid, Three Dollars
Published and For Sale by
THE MOVING PICTURE WORLD, 17 Madison Ave., N.Y.
Schiller Bldg., Chicago Wright and Callender Bldg., Los Angeles

Projection Department

Conducted by **F. H. RICHARDSON**

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Oil.

The receipt of a new lot of oil from a Pennsylvania company, with request that I test it, and recommend if found good, recalls to me the fact that it is time I gave you all another talking to about lubrication. The projection machines in use in this country alone are worth something more than $6,000,000, and I think there is no doubt but that these machines and their vital parts would last one-third longer if they received proper lubrication, or rather if they were lubricated with oil in every way best suited to the work. If this is true, then it will be seen, merely by glancing at the machine value, the waste through inefficient oil is something pretty huge. At least, it is well deserving the careful consideration of operators. It is, of course, not to be expected that the average operator can or will conduct a series of elaborate tests in order to determine the relative efficiency of different oils. The great majority of the men could not do this, and do it intelligently, if they would. How, then, are they to secure oil which they can feel satisfied will give satisfactory service?

The matter is quite simple. In the first place we may promptly discard all drug store oils. They are made to sell, and you can have no possible wav of knowing what they are, except that they vary from poor to very poor. They are expensive in first cost, and very, very expensive in damage to machinery. Three in One oil, for instance, is advertised to oil fine rifles, typewriters and to polish furniture with. Is it likely to be efficient to oil a machine which sees heavy service? Ask yourself that question! Is not the reply pretty obvious? Do we polish furniture with an oil having high lubricating qualities?

Having rejected the drug store as a possible source of supply, we may then consider other possible oils, one of which is that sold by the manufacturer of projection machines. Such oil may be relied upon as having at least fair lubricating properties. It may be accepted as suited at least fairly well to the work, with the notation that the same oil is sold for use in Edmonton, Alberta, as is sold for use in Miami, Florida. The other, and really best, supply source is to purchase oil from the local light and power company, securing the same oil they use for their generators. As I have time and again pointed out to you, the light and power company simply *must* have good oil for its generators. It must be an oil light enough to not clog the oil rings when the generator is shut down in cold weather, and must have high lubricating qualities, else the generator bearings will very soon begin to buck. You will usually be able to get this oil at a very reasonable price, probably very much less than one-half of what you pay for the drug store variety, and it will, if used intelligently, last very much longer—also your machines will last very much longer. In closing, let me again reiterate one of my many-times repeated statements, viz.: never use but one drop of oil on a moving picture machine bearing. An added drop does no good, and does do much harm, for an oil soaked machine means oil smeared films, and films are worth approximately $125 per reel, which valuable property is intrusted to your care under the presumption that you are an *operator*, not a sloppy slob—that you know your business and, knowing it, attend to it intelligently and well.

Interesting Installation.

The editor has been informed that Operator F. H. Avery, Home theater, Portage, Wisconsin, is a reg'lar feller, and an operator of the high-voltage type. As I understand the matter, he has an installation containing many inventions of his own, and that it is most complete. Have written Brother Avery and asked him to contribute description for the department. Will await his reply with interest.

Floor Paint Wanted.

Frank Gwinn (or at least Gwinn is what it seems to be), Shreveport, Louisiana, desires information with regard to a floor paint, as follows:

> This is the first time I have attempted to break into the Projection Department, though I have read it for the past three years, and get from it much benefit and enjoyment. And now I have an axe to grind myself. My operating room is floored with asbestos, which same is soft and spongy. What can I paint it with to get a good, hard surface? Please advise through the department. I carry a card in the Shreveport local No. 222, I. A.

Um, well, I'm not at all certain you haven't got me sticked. I really don't know whether a thin Portland cement paste, mixed half fine, sharp sand and half cement, would do the trick or not, but I think not. I believe the best thing to do would be to run in an inch and one-half of cement finish. It does seem to me there was something published about just such a paint as this a long time ago, but I cannot remember what it was, nor can I seem to find any record of it. If any brother can offer anything on this subject, let him get out his pencil and paper and be heard.

Later: I have been thinking this matter over. Here is a mess I saw used for a somewhat similar purpose once upon a time. It worked all right, and maybe it would do the trick for Shreveport. I dunno. Might try it anyhow—just a little at first, to see how it comes out. Asphaltum varnish and shellac, mixed equal quantities, the shellac to be tolerably thin before mixing with the asphaltum. Having thoroughly mixed the two, thin down with benzine until it is quite thin. Apply plenty of it, and be sure no matches are lighted in the room, and that the arc is not struck for at least half an hour after the job is complete. By that time all fumes will have evaporated. I do *not* say this will work, but I am inclined to think it will. Undoubtedly shellac alone would do the trick, but it would be too expensive.

Wants to Be Correct.

Edwin L. Benton, LaCrosse, Wisconsin, sends in newspaper clipping concerning our address to the men of LaCrosse last July, and asks:

> In what issue of the World did that table you referred to in your address appear, and can I obtain a copy? Am interested in cutting down my shutter, and want to know my lens system is right before I start.

It was not a "table," Brother Benton, but a chart. It appeared in March 17 issue, this year. You may obtain copy by remitting fifteen cents, stamps, to the Moving Picture World, Box 226, Madison Square Station, New York City. You are quite right in wanting to be sure you are right before proceeding. Study your lens system closely. Get you a Handbook, unless you already have one, and study it closely. Take time to do a little experimenting on your own book. It will prove to be interesting, and the more knowledge you acquire the better operator you will be.

Non-Flam Film.

The Stout Machine Company, Rockford, Illinois, manufacturers of the Portoscope projector, desire information concerning non-inflammable film. They write:

> We have under way negotiations which will call for the use of a great deal of non-flam film, and are trying to gather information concerning same. The following is what we would like to know: Names of manufacturers of non-flam film stock, both in this country and abroad. Which are the ones that are most transparent, flexible and most likely to give best satisfaction, all things considered? Do you know of any producers of pictures intended primarily for use in churches and schools which are printed on non-flam stock? We are dealing with an institution which will have their own pictures taken and printed on non-flam stock, but will want to use other suitable pictures, also printed on non-flam film.

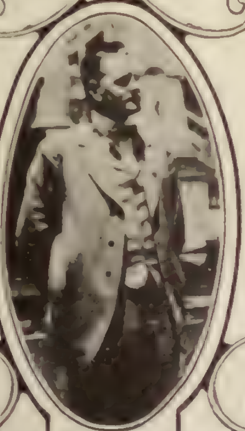
If you are dealing with a company which will produce pictures on non-flam film we would like to have particulars ourselves. So far as myself, or others in position to know are aware, there is no available non-flam film stock, in any quantity at least except some the Pathe company holds for its own use, which same is not for sale. So far as is known no non-flam film stock is being made. It is, to all intents and purposes a non-existent material. You may have this statement verified by addressing the Eastman Company, Rochester, N. Y., or the Pathe Exchange, J. A. Berst, General Manager, 25 West 45th street, New York City.

OGDEN, UTAH
OPERATORS

HOUSTON, TEXAS. OPERATORS
THIRD FROM LEFT IS
PRESIDENT LOCAL UNION NO. 279

MEMBERS OF
LOCAL UNION NO 117
BELLINGHAM, WASHINGTON

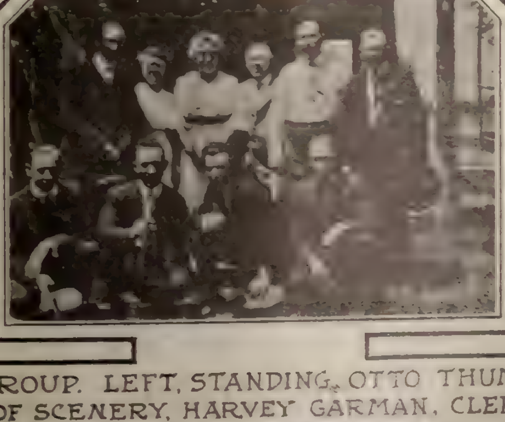
OPERATORS OF
OKLAHOMA CITY, OKLAHOMA
WITH CAP, AN EXCHANGE MANAGER



BUSH KENT, MANAGER
SUPERB AND BROADWAY
THEATRES
SAN DIEGO, CALIFORNIA

JOSEPH H. SMITH
FORT WORTH, TEXAS
AND HIS FAMILY.

CARL CREWS, LEFT,
SECRETARY LOCAL UNION
NO. 234, WALLA-WALLA
BLAINE GEAR, RIGHT
MRS. GEAR AND DAUGHTER.

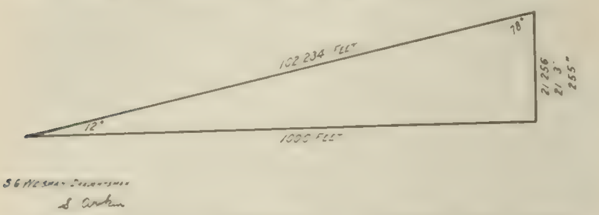


A DENVER, COLORADO GROUP. LEFT, STANDING, OTTO THUM, COMMISSIONER CITY OF DENVER. FIRST ON RIGHT OF SCENERY, HARVEY GARMAN, CLERK DENVER CITY COUNCIL NEXT COMES RALPH MOSER, CITY BOILER INSPECTOR, AND LAST THE CITY ELECTRICIAN.

What Twelve Degrees Drop in Projection Means.

Simon Arkin, New York City, contributes the following:

> Having had my attention drawn, by an article in the projection department, to the fact that the maximum allowable pitch in projection adopted by the Society of Projection Engineers and expressed in degrees (twelve degrees being the maximum adopted), will not be understood by the moving picture industry, I have drawn a sketch for your benefit.
>
> Looking at the drawing you will see that the standard, as adopted, will mean an allowable drop of 21.256 feet, or approximately 21 feet and 3 inches, or 255 inches, in 100 feet of distance. For each ten feet of throw the 12 degree drop means 2.1256 feet, or 25.5 inches. Expressed another way, the maximum drop in projection must not exceed 21.256 per cent. of the throw.



Friend Arkin, who is a consulting engineer, did not quite understand me. I did not mean that we could not figure out what twelve degrees drop stood for in inches, but that if it had been expressed in inches per foot in the first place, a lot of unnecessary trouble would have been avoided; moreover, it is not every operator or manager who could figure the thing out. The idea I sought to convey to my esteemed colleagues in the Society was that it would be well to avoid unnecessary little-understood expressions and make things perfectly plain. But we are nevertheless indebted to Arkin for the sketch and explanation. It has at least saved this editor the labor of figuring the thing out for himself, as he had intended to do for the benefit of all

Wants More Light.

C. Elmer Dietrich, Tunkhannock, Pennsylvania, seeks the following information:

> We are not getting enough light. We are about to install two new Simplex projectors with the same rheostats we are now using, and are afraid the light will be the same. We are now using two No. 6 Power's, projecting a 15 foot picture at 90 feet current 133 cycle, 110 volt. The rheostat delivers 45 amperes. The current will be changed to 60 cycle in about fourteen months, and I don't wish to invest in any apparatus which will be useless after the change is made. Kindly advise me what we can do to get a better light. Using ⅝ cored National carbons.

Assuming that it is possible to, and that you do line up the optical systems of your Simplex, including revolving shutter, the same as the Power's, the mere changing from Power's to Simplex will have no effect on your screen brilliancy. The advice I would give you would depend on things you have not set forth. If you are getting current on what is known at a "flat rate," then all that is necessary is to hitch a twenty five ampere, 110 volt rheostat in multiple with the 45 ampere one you are now using. This will only involve the purchase of two 25 ampere, 110 volt rheostats, which won't be a very serious matter, and will give you almost anything you want, up to sixty, or maybe sixty five amperes—you must understand that the average rheostat does not really deliver its rated capacity after it has been in use a short while.

On the other hand, if you are on meter rate, and the rate is high, it is quite another matter. In that event it would be expensive to use current through rheostats, and the higher the amperage the greater the waste—for you must understand that, when using 110 volt alternating current through resistance, much more than half the power is wasted, and all the waste registers on your meter. Using 60 amperes it would stack up something like this: wasted in the resistance, about 4,000 watts; utilized in the form of light at the arc, about 2,600 watts. And this would be pretty expensive. Suppose you pay six cents per K. W. hour, and run an average of seven hours per day. You would be wasting about (4x6)x7=$1.68 per day in the resistances and that multiplied by 425 days (one year and two months) means something like—umph, well, figure it out for yourself, substituting the actual hours per day you run, the number of days per year you run and the actual rate you pay per K. W. hour.

There are several things you may do. First you may install a semi-reflective (metallic surface) screen, if you have not one already. Second, you may decrease the size of your picture, which will increase its brilliancy, since it will have the effect of concentrating the light upon a smaller surface. You now have about 170 square feet of screen to cover with picture. With a twelve foot picture this would be reduced to 108 square feet, which would mean that your available light would be covering 62 square feet less surface, with corresponding gain in brilliancy, except that there will be some added loss between aperture and lens over what there is now, though not nearly enough to counterbalance the gain at the screen. In fact, by getting the new objective (you would require one to change your picture size) with proper opening and carefully matching the optical system, including revolving shutter, to the local conditions, you might have no added loss at all between aperture and lens.

Third, you could get a sixty or seventy ampere A. C. economizer (low voltage transformer) and run both machines off it, using one of your rheostats to warm up the carbons with, making the connection as illustrated in figure 100, page 251 of the handbook. It it quite possible you might arrange with the United Theatre Equipment Corporation or Mr. Lewis M. Swaab (address will be found in their advertisements on another page) to purchase an economizer, allowing you a very substantial sum for it in exchange for sixty cycle economizers or a motor generator set (which latter is what you should have) later on, when the change in the current cycle is finally made. The use of A C for projection is out of date. In order to get anything like equal brilliancy you must use almost double the amperage necessary with D C. Get a motor generator set after the change is made, is my advice. It is even possible Swaab or the United might sell you a motor generator set with a 133 cycle motor, under agreement to exchange the motor for a 60 cycle one later at a reasonable, agred-upon-at-the-time-the-bargain-is-made figure for the exchange, but this agreement should be in writing.

In Bad Condition.

Ohio sends us some samples of film faults he finds in his service and says:

> Am running two Power 6-A projectors and thus far have obtained pretty good results on the screen. Have your handbook, second edition, and it helps a whole lot. Attached you will find a few samples of what I cut out of an "inspected" Universal film. This was a particularly bad example, in that whereas the first hundred feet was right side to, the rest of the reel was wrong side to. Our service comes from the Victor Film Service, Cleveland, Ohio.

No exchange manager who has any right conception of what is due his customers, of what is due the film producer, or what is due the industry itself, or who cares for the safety of theatre patrons, would send out films in such wretched condition as is evidenced by the samples sent in by Ohio. My compliments to the mismanager of the Cleveland Victor Film Service. To say there was not time to inspect the film is no excuse. There was no 'Film not inspected—operator inspect and send bill for labor to exchange' slip in the shipment.

To Renew Our Friendship.

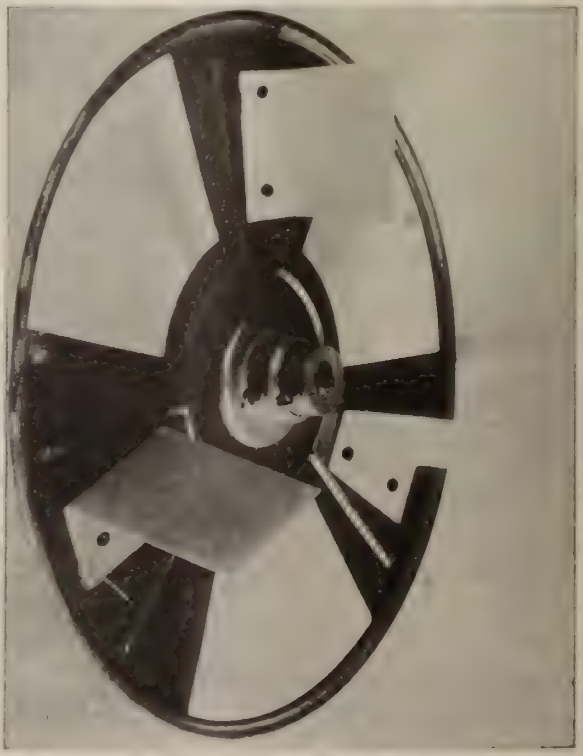
Daniel Constantino, Easton, Pennsylvania, writes as follows:

> Just a few lines to renew our friendship. We last met on the night you addressed the managers and operators of Easton last fall. I was then assistant to Earl Roberts, but since then have become chief operator at the Strand. Have two Power 6As, moter driven. The operating room is just about ample size for the two machines. Am projecting a picture a trifle wider than sixteen feet, at 82 foot throw, with a five and one half foot drop in the projection. Use meniscus bi-convex condensers. Am a member of local union 203, I. A.

All of which requires no comment, except to say I am glad to hear you are getting ahead. I remember the Easton men well, and enjoyed my visit with them. Maybe I'll drop in again some of these days when you're not looking for me, so keep your eye on the screen, and don't get caught with a fault thereon.

For the Hot Days.

Here is a scheme for hot days. I think it requires no special comment other than to say that the fan wings should not be made any larger than the proportion shown. Strikes me, too, they would be more effective if placed on the other side of the shutter. They will not add enough extra strain to the gears to amount to anything.



Unnecessary Fighting.

From Edward J. Cooper, manager Phoenix, Arizona, comes a letter which I only quote in part because its full publication, would, I think, serve no good purpose, and might stir up additional bitterness and ill feeling. I quote the letter, in part because I wish to use it to point a moral for the benefit of others. Friend Cooper says:

> Noticed your remarks, July Fourth issue, concerning the trip you did not make through our city, and wish to throw a little light on conditions as they existed in Phoenix at that time, and do now exist. Had I personally known it was possible to have you include Phoenix, I would have gotten busy with the exhibitors, and have insisted that you include the capital city of Arizona, for all exhibitors here are live wires. So far as the union was concerned, however, under the conditions existing, it would have been impractical for it to invite you, without the assistance of the exhibitors. Along about tha first of the year everything in Phoenix was union, and we were getting along very well. About that time the Columbia was contracted to play "Intolerance," and right there the union pulled a foolish play which resulted in every house in the city except one a "[illegible] show," employing non-union operators (Cooper says "go open shop," but I think he means just what I have said, and that it included the stage hands too. "Open shop" means, as used in a case of this kind, non-union.—Ed.) The stage hands made an unnecessary demand, which cost the Columbia a lot of money which literally meant the entire profit on the big picture. This deal was pulled after the theater was packed to the doors, although it was understood there would be two weeks' notice of any change in the then existing conditions. Of course, there was nothing to do but concede the point under the conditions, or else dismiss the audience. So Mr. Mauk gave in, but next day there was a hurried meeting of exhibitors and every house except the one spoken of went non-union. * * * I am not writing this from a prejudiced viewpoint, because this thing took place before I took the management of the Columbia. * * * The union now feels that it made a mistake and has been back many times, trying to fix things up. At present there are but few of its members left in the city.
>
> The Phoenix Amusement Company is getting along very well. It has, as you will see by the letterhead, added two more houses to the circuit, and is now negotiating for two more, which will make it one of the largest circuits in the entire West. I followed your trip throughout, and you must have enjoyed it. If you ever start this way again without letting us know your route, and including Phoenix therein, we will boycott the World, which, by the way, has by far the largest circulation in this territory.

All right, Neighbor Cooper, next time Phoenix will be graced with my presence for one day. I've been there twice already, before the days of moving pictures. It's a great old place alright, and one where one never has to dread death by freezing.

And now let us consider the Phoenix mix-up. I have had to change Cooper's lines considerable but think I have his meaning clear. If he has been made to say anything he did not really say, that is my fault for I have misunderstood.

Now, I know nothing whatever about the real merits of this case, because I do not know what demands the men made. Perhaps the demands were, as Cooper says, unreasonable. Perhaps, also, they were not, when all things are considered. But one thing seems certain, viz.: the Phoenix union committed an unpardonable blunder in the method of approach, always supposing Friend Cooper to have set the facts forth as they are, and we have no reason to suppose he has not. The only possible excuse for such a method (making a demand without notice, where it was understood two weeks' notice would be given) would be a case where something in the proposed presentation of the play violated international I. A. laws, and even that would not, under any ordinary conditions, justify a union in pulling, or threatening to pull its men after the audience is assembled. Mind you, it is no pleasant thing for me to take up a matter of this kind in this way. Nor am I necessarily condemning the Arizona local. I would have to know ALL the circumstances before I could do that. But this I feel should be said: It is very easy to, by the use of wrong taotics, kick up more unnecessary trouble in one day than can be remedied in two years. Where there is prospect of a demand being made which will entail an argument, the union should never attempt to catch the managers unawares and butt it through, except in possible cases where the union is dealing with managers who are themselves known to seize unfair advantage. A union is a business organization, pure and simple, formed to protect and advance the interests of its members. It should deal with theater managers as business men, in a business way. Strong arm methods are still, it shames me to say it, necessary in isolated cases, but even in such instances, nine times out of ten, if the matter be carefully taken up, by very carefully selected committees, more would be accomplished in the long run by argument and diplomacy than by force.

There is, however, one phase of this matter which needs a little onceovering. It often occurs that an I. A. rule, or law, which seems at first glance to be oppressive and unjust, and which really may be just, that, insofar as the individual case be concerned, is, nevertheless, a very important and very necessary, as well as a very just law. It is possible that this particular demand on the part of the Phoenix union was due to some such law as this, which the union had no power within itself to waive, and the violation of which would bring upon the local and its individual members severe penalties. But, even so, there still could be no real, legitimate excuse for threatening to tie up a show after the audience had assembled. That is not only taking an unfair advantage (assuming that no demand had previously been made on the Columbia) of the theater, but violates the right of an innocent party, the audience.

The editor of this department and this department stands for organization. The editor is himself an active member of the I. A. T. S. E. and M. P. M. O. and an honorary member of several locals. Neither himself, or this department, however, will defend any union in an action which is wrong, because that would not be true friendship to the union itself.

In this case, however, regardless of everything else, if the union sinned it has paid the penalty. It has suffered amply for any fault it may have committed, and I would suggest that Phoenix managers and exhibitors ought to now prove their broad mindedness by forgetting the whole thing, holding no rancor against those they have, according to Friend Cooper's statement, defeated. The men should, on the other hand, accept their defeat gracefully, taking profit by the mistakes of the past. There is no use fighting forever over a lost cause, and keeping ill feeling alive. If you must fight, fight like the devil (but fairly) until victorious or defeated, and then promptly proceed to forget it. If I have not made all this very clear, just try and understand my meaning, and that I am trying to give you a little lecture for the good of all concerned.

Operators Deserve a Cussing.

Verne P. Clement, Brevard, North Carolina, expresses his opinion of certain matters as follows:

> I look for the World every week, and am an enthusiastic reader of its pages. In a recent issue appeared a letter from a Florida operator who complained of film reaching him in bad condition. And you make take it from mé as a statement of fact that I know something about that particular thing. I am compelled to work for hours on some programmes in order to get them in shape to run. However, I don't think the fault lies altogether with the exchange. I believe some operators are due to get a little cussing. If every operator would send film back in the same condition it is received, the next man would not have such a hard time. I have been operating about one year in a town of fifteen hundred. Have one Power 6A, with a 6 x 14 foot operating room. Have been having a little trouble with up and down movement in my picture. Can you help me to locate the trouble?

Operators should by all means take proper care of film while in their charge, and should, so far as possible, repair damage done by them, *but* that fact does not relieve the exchange from making a thorough inspection and thoroughly repairing films before sending them out to a customer. It is their duty so to do. It is a part of the service they sell, and to sell a thing and not deliver it smacks of dishonest methods.

As to the movement in your picture, you should have described it very much more in detail. If the movement is regular, occurring four times to each turn of the crank shaft, then the trouble lies in your intermittent, and is probably due to (A) Dirt on face of intermittent sprocket. (B) Intermittent sprocket not true. (C) Intermittent sprocket loose on shaft. (D) Intermittent sprocket shaft sprung. If the movement is irregular, it may be due to any one of several causes, and I would have to have it very closely described before attempting to tell you which one it is. Be sure, also, that it is not in the films themselves.

A Change in Projection Machine Manufacture.

This department is officially notified by the Stout Machine Company that the Portoscope, formerly manufactured and sold by the Picture-Scope Company, 565 West Washington street, Chicago, will in future be made and sold by them. The Stout Machine Company is located at 814 South Main street, Rockford, Illinois.

The Portoscope is a good machine of its kind, and we wish the Stout Machine Company success in its new field.

Incidentally the company asks for authoritative information with regard to transparent screens. In reply to this, the Mirror screen, made by Frank J. Rembusch, Shelbyville, Illinois, is the most efficient of any, but rather costly and very fragile. The Optigraph Company, Chicago, 1010 First National Bank Building, makes, or did make, a trasparent screen. There was a screen known as the Trans Lux, made by the Trans Lux Company, 251 Washington street, Brooklyn, but whether or no they are still doing business, I cannot say. That is the sum of my knowledge as to transparent screens just at this time. They are so little used that I have not kept up to date on them, I am sorry to say.

When You're in Trouble

RICHARDSON'S
MOTION PICTURE HANDBOOK
FOR MANAGERS AND OPERATORS

Is the Doctor That Can Unfailingly Prescribe for Your Ailments.

There isn't an operator's booth in the universe in which this carefully compiled book will not save ten times its purchase price each month.

BUY IT TODAY! $4.00 THE COPY, POSTPAID

Your bookseller can supply you or the nearest Moving Picture World office will promptly fill your orders.

MOVING PICTURE WORLD

Schiller Bldg.
Chicago, Ill.

17 Madison Ave.,
New York City.

Wright and Callender Bldg.
Los Angeles, Cal.

Motion Picture Photography*

Conducted by **CARL LOUIS GREGORY, F. R. P. S.**

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Sepia Toning.

THE usual method of sepia toning is that of immersing the film in a solution which changes the metallic silver image to a haloid or ferricyanide salt, which is in turn converted to the brown sulphide. Since the conversion of the image to a haloid salt causes the emulsion to whiten so that it resembles unexposed film and the sulphide solution "develops" the image again, this process is often termed re-development.

Films for re-developing should possess a blue-black tone and should be thoroughly washed (to eliminate Hypo) and be perfectly dried. Films which have been over-exposed and under-developed do not give successful results in Sepia toning. A print to produce a pleasing brown should have just the correct exposure, or perhaps a little less than normal, and be developed completely; that is, one in which the image seems to come to its full density in the normal time and which will not gain further with continued development; except, of course, that if the development is too prolonged there will be a chemical fog slowly produced by the continued action of the developer. Two solutions are required for the production of Sepia-toned films.

Sepia tone is one in which the silver image has been converted to a pleasing tone of brown, and in which the high lights are clear, transparent films. The solutions are made up as follows:

No. 1. Bleaching Solution.

Potassium Ferri Cyanide	1½	lbs.
Potassium Bromide	1½	lbs.
Water	10	gallons

No. 2. Re-developing Solution.

Sulphide (not Sulphite) Soda	12	ozs.
Water	10	gallons

Manipulation.—(1) immerse the rack of film in the bleaching bath, letting it remain until the entire silver image has turned to a creamy yellow, allowing it to remain until the yellow image has practically the same appearance from the back as well as the front of the film. This operation will take place in from one to two minutes.

(2) Rinse thoroughly in clear, cold water in a rinsing tank.

(3) Place in the developing solution until original detail of the picture returns, except that the image is now brown instead of black. This takes about thirty seconds. The films should not be allowed to remain in this solution any longer than is necessary to complete the developing action, as the sulphide is a strong caustic and has a tendency to soften the emulsion, and in hot weather to produce reticulation.

(4) Wash for half an hour before drying.

In warm weather, if troubled with softening of the emulsion or with reticulation, rinse the film quickly as it comes from the re-developer, and then immerse for five minutes in a hardening bath composed of

[illegible]	3 qts.
Water	10 gallons

Then remove from this bath and wash as usual.

If properly carried out, the density and graduation of the sepia-toned film will not be affected by re-development, although many studios make a slightly lighter print for sepia than for a straight print.

The acid hardener is the same formula as that used in the preparation of acid hypo fixing bath, given recently in this department.

While intensification and reduction of motion picture films is not, as a rule, advisable on account of the tendency of granularity in the image, caused by the use of the solution, it is often desirable to give an added snappiness and contrast to a negative film by a slight intensification. One of the best methods of intensifying a negative and one which has practically no tendency to a granular image, is the sepia re-development.

While the method of intensification by re-development is comparatively new, yet it is a most effective and simple means of intensifying film negatives. It may be used in exactly the same manner as for producing sepia tones on positive film. Negatives intensified by re-development are built up evenly without undue contrast and without the chance of staining. They are, moreover, more permanent than a straight developed negative, as they will never be subjected to brown staining such as is often seen in old negatives which have been kept in damp vaults for some time. The advantage of being able to use toning bath for two different purposes is obvious, the results in either case being all that could be desired.

On account of war prices the cost of the bleaching bath has reached an alarming height. The following bleaching bath is cheaper but cannot be kept in a wooden developing tank unless it is well protected with parafin, asphalt, or Probus paint, as it attacks the wood and precipitates. A slate or soapstone tank is best for this solution.

Permanganate Bleach.

A

Potassium permanganate	1½	ounces
Sulphuric acid (C. P)	9	fluid ounces
Water	6	gallons

B

Sodium chloride (common salt)	3	ounces
Water	2	gallons

Solutions A and B should be prepared separately and mixed together for use after dissolving. Do not use table salt but the coarser brine salt, as table salt generally contains flour or starch to prevent caking in damp weather when exposed to the air in salt cellars.

When the film has been bleached white the gelatine will have a permanganate stain. Rinse it thoroughly and place in a 1% solution of sodium bi-sulphite which will clear it of the stain. Rinse again and re-develop in the re-developing solution first given.

The explanation of the process is very simple. The permanganate and acid acts as a reducer in dissolving the metallic silver, but in the presence of sodium chloride the dissolved metallic silver is immediately transformed into a silver chloride and remains in the film.

Quick Work and Double Exposure.

The modern cameraman finds it necessary, in order to keep up with the times, to have at his disposal a number of devices which, a few years ago, were seldom, if ever, used.

Many beautiful effects, which, when properly used, add a greatly enhanced value to the beauty of the photography and lend to the capable director a variety of effects hitherto not at his command, may be obtained by a few comparatively simple devices.

In the old days it was seldom that even the common fade out was used. Today there is scarcely a picture in which the simple fade out does not occur at least once, and generally several times. On account of the number of different devices used in securing similar or nearly similar effects, there has been a confusion in the nomenclature used in designating the different effects; therefore, it will not be amiss to explain briefly in this regard the terms used and the means of distinguishing between the various effects and the apparatus by which they are produced.

Fade-out and fade-in: These terms are open to the criticism of being too general in their application, but, being the oldest form of an effect in motion pictures and having the sanction of long usage, designate, respectively, the even fading of the entire picture within the frame to blackness and the general transformation of a picture filling the entire frame from total obscurity to brightness.

This effect may be obtained in several ways: First, by closing the iris diaphragm in the lens while turning; second, by a dissolving shutter; third, by a graduated screen; fourth, by chemical means.

The first method is probably the commonest, but is open to the objection that most iris diaphragms do not close entirely and that it is therefore impossible to make a complete fade, especially in a brightly lighted location. There is also the objection that, as the diaphragm closes, the depth of focus increases, and there is a very perceptible sharpening of the focus as the image darkens, giving the unpleasant suggestion that the scene was not as sharply focussed as it could have been.

No matter what stage of development has been reached in the attainment of artistic effects by the "fuzzytype" school of still-photography, cinematography has not yet reached the stage where "fuzzytype" results can be tolerated in the picture. The psychology of vision permits one to view a motionless landscape or a still life through half-closed eyelids for the attainment of an artistic effect, but a moving object demands open-eyed attention and sharply focussed eyes to delineate its contour, and the inability of the eye to sharpen the definition of an out-of-focus picture results in an irritation to the eye which is not only a mental abomination but an actual and harmful physical eye-strain. On the other hand, razor-blade sharpness in every plane of a motion picture is not always essential nor is it natural. The human eye only discerns clearly those objects which are in the plane on which it is focussed, and it is an insurmountable law of physics that no lens should be in focus at all distances, whether it is a photographic objective or the cornea of the human eye.

(To be continued.)

---

*Copyright, 1917, by the Chalmers Publishing Co.

Reviews of Current Productions

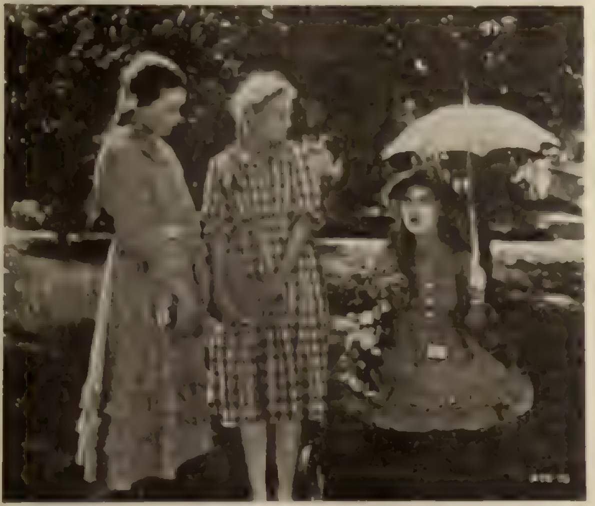
EXCLUSIVELY BY OUR OWN STAFF

"Rebecca of Sunnybrook Farm"

Artcraft Presents Mary Pickford in a Delightful and Humanizing Comedy of Decided Artistry.

Reviewed by Louis Reeves Harrison.

REBECCA of Sunnybrook Farm" can easily run the gauntlet of close inspection and sharp criticism without fear. It is complete and satisfying in every department, the kind of artistry destined to bring millions to the picture shows who do not now attend. The author, the director and the brilliant little artist who plays the title role are in a harmony of creative and interpretative effort which delights the eye, the mind and the heart, now a beautifully composed picture effect, now a flash of wit or humor in subtitle and again a revelation of tender sympathy which stirs one's kindest sensibilities. Miss Pickford is given far higher opportunity than could be attained in any "vehicle," and she easily rises to the dramatic heights afforded her. She becomes a dominating figure through ability, instead of having everything thrown her way.


Scene from "Rebecca of Sunnybrook Farm" (Artcraft).

The play, to begin with, addresses refinement. The influence of any such story upon the public reacts for good or evil upon the exhibitor and producer alike. It is not a question of satisfying the vulgar and morbid tastes of this or that group of spectators, but of addressing the higher standards of millions upon millions of Americans who read the magazines of high quality, who have been disgusted with low standards in moving pictures. "Rebecca of Sunnybrook Farm" is not superior in subject matter, nor in plot, nor in many other respects to other pictures, but in logic of construction—it is developed along lines which appeal to rational minds. It is an attempt to entertain the great majority of intelligent people, and it reaches out to the minority primitive minds without vulgarity. It is thus a success both ways. The circus scene is a scream—it will convulse the average audience—yet there are moments of tender pathos, and even a touch of melodrama in the storm, but there are no flashy characterizations of the theatrical kind.

As a consequence, Miss Pickford does not have to be theatrical. She does not have to sterilize her personality. She uses it brightly to stimulate the imagination, expressing temperamentally a variety of thought and feeling, ranging from the depths of sorrow to the heights of youthful spirits and good humor, with a lot of kindly sympathy interspersed. This is made possible by the high quality of the medium. The greater consistency of ideas throughout impels the actress to greater naturalness, to more effective characterization and emotional denotement. Play and player unite in an effort indispensable for the advancement of this new art of ours. They make it an instrumentality for humane advancement and, at the same time, raise the standard of motion picture representation.

The recently completed Alice Brady photoplay for World Pictures is now called "A Maid of Belgium" instead of "The Refugee," as at first.

Pathe Pictures

"War and the Woman," Five-Reel Melodrama Featuring Florence La Badie, and "The Angel Factory," Five Reel Astra Production Featuring Antonio Moreno.

Reviewed by Ben H. Grimm.

BECAUSE war is uppermost in the minds of all at the present time, "War and the Woman," a five-reel Thanhouser melodrama featuring Florence La Badie, is an acceptable offering and should get over. Considered solely on its merits as a photoplay and aside from its association of ideas with that which is most vital to us just now, the picture is not so much. It is a composite of ideas used in several war pictures of late, with enough original touches and plot twists to carry it through. There are no battle scenes. Philip Lonergan wrote the story and scenario. He has given us a highly imaginative story of, as he terms it, "what might have been"—what might have happened had a foreign enemy invaded this country. Miss La Badie is seen in the role of a girl whose stepfather is suspected of being a spy. She leaves him and, through a series of circumstances marries John Barker (Wayne Arey), after she has rescued him from an aeroplane accident. John is called to duty. The foreign enemy invades the country and takes over the Barker country home. The girl is made a servant because of her refusal to meet the advances of the commander of the invading army. John, now an aviator, gets leave to search for his wife. He gets through the lines and plans to rescue the girl. She manages to elude the invaders as they are at a Bacchanalian dinner. She lights a fuse connected with a dynamite charge in the cellar. The house blows up and the girl is carried away in her husband's airplane.

One touch that could have been left out is that in which President Wilson is shown purchasing books. The actor who plays the part bears a striking resemblance to the President, but it is doubtful if the incident will take well. Another incident that might have been left out is that showing one of the girls who had been "invited" to the invaders' dinner, and who too obviously had been ravaged.

Miss La Badie is thoroughly capable in her part, as is also Mr. Arey. Other important parts are in the hands of Tom Brooke, Grace Henderson, Arthur Bower and Ernest C. Warde, who also directed. Mr. Warde directed with his usual skill.

"The Angel Factory."

At all times interesting and with an idea that scratches below the surface, "The Angel Factory," a five-reel Astra production, is a good photoplay. Into the picture have been kneaded all the elements that make for interest, and the whole is served in a fitting manner. Antonio Moreno is the featured player. Opposite him is Helene Chadick, a young woman who shows rare promise. Much interest in the picture centers in the types obtained for even the smaller character parts, and the production given Lucien Hubbard's story by Director Lawrence McGill. The picture shows that the author knows the slums and

Scene from "The Angel Factory" (Astra).

knows how slum inhabitants act; also that the director was in sympathy with the story.

Mr. Moreno has the part of a wealthy young man who conducts a settlement house which has been dubbed "The Angel Factory." Miss Chadwick is seen as a virtuous slum girl who is more or less carried away by the adventurous charm of a gang leader. The settlement worker's efforts to uplift, despite his society's fiance's objections, lead the latter to invite the girl, now the youth's protege, to a dance. The girl carries off honors at the dance. The gang leader becomes jealous of the settlement worker and, as he attempts to shoot his rival, is himself killed. The girl is first accused of the murder. Later the settlement worker is accused. During this part of the picture there is a fine degree of suspense worked up, which is finally dispelled when Sailor Bill, a man whom the youth had helped, and who finally had given in to his whiskey craving, confesses. The youth's society fiance jilts him, and he and the girl of the slums confess their mutual love.

The character portrayals are excellent. Important players besides the leads are Armand Cortez, Laura West, Margaret Greene, Suzanne Willa and Franics X. Conlan.

"Fools For Luck"

Taylor Holmes Makes Second Hit in Photocomedy Adapted from Kenneth Harris' "Talismans."

Reviewed by James S. McQuade.

WHEN Kenneth Harris wrote "Talisman's," he aimed at making each of the characters fit into his or her niche in real life as closely as possible. In other words, the story impresses one as a matter-of-fact story, which will remind the spectator of incidents in his own life or in the lives of people whom he has known, without any attempted exaggeration. Naturally the hero of the story is placed at a disadvantage under these somewhat prosaic conditions, especially in the judgment of people who revel in melodramatic, or unreal life; but to those who have learned to look for a faithful reflection of life on the screen "Fools For Luck" will be gladly welcomed and Essanay will be credited with another success in which Taylor Holmes is the leading figure.

At this point it is timely to remind Mr. Holmes that in the early reels of this picture, in certain scenes, he can be justly accused of over-acting the role of Philander Jepson, an oversight that is emphasized by contrasting the simple, natural treatment of the part of Brunhilda by Helen Ferguson.

Essanay's foreword to this photo comedy prepares the spectator for what is to come in the following words: "This is a darn fool story about good luck, bad luck, love and other silly things. If you are not a little bit superstitious, please pass out quietly, and maybe the box office will give your money back —maybe." I have very little fear, however, that any one of the many hundreds of thousands who will view this picture will take the chance, for it is exceedingly pleasing to stay. There is such a gratifying, pleased feeling in one's heart to watch the self-redemption of Philander, who has been a firm believer in rabbit foot, and other good luck charms and superstitions. We see him get down to bedrock and begin building the foundations of character on his own best efforts, and we joyfully watch him as he throws gambling and his gambling friends aside and devotes himself, heart and soul, to the nursing of his job. And this leads him back again to Brunhilda, whose father had forbidden him his home, because he was "going straight to the devil, with a clear track."

Scene from "Fools for Luck" (Essanay).

Mr. Holmes will add to his following by his screen creation of Philander Jepson. The natural talent for the conveying of fine comedy points before the camera is again pleasingly evidenced. In the love scenes between Philander and Brunhilda, Mr. Holmes shows great tenderness and devotion. While Helen Ferguson's Brunhilda cannot fail to win a host of admirers.

Robert Bolder and Frankie Raymond, as the father and mother of Brunhilda; John Cossar, as the boss who fired Philander; James C. Carroll, as the succeeding boss, who gave Philander another chance, and Ed Cooke, as the barroom waiter, who advised Philander to jump in the lake, are the other members of a capable cast.

The release will be made through K-E-S-E, Inc., October 8.

"The Little Pirate"

Five-Reel Butterfly Subject Features Zoe Rae in Story of

Reviewed by Robert C. McElravy.

A STRONG juvenile interest is uppermost in this five-reel number, written by Norris Shannon and produced by Elsie Jane Wilson. It has a simple, direct plot, which could easily have been encompassed in a less number of reels, but which, nevertheless, holds the interest firmly as presented.

"Scene from "The Little Pirate" (Butterfly).

Zoe Rae, a child actress well known to the films, has the part of Margery Baird, daughter of a business man in temporary financial straits. The father is trying to raise some money to tide him over a crisis and his suspicions are aroused by the disappearance of some securities in the hands of a man named Drake. The latter individual is also the cause of trouble between Baird and his wife. This latter phase of the story constitutes the chief adult interest in the number.

It is after the quarrel and separation of Baird and his wife that little Margery ventures out upon the exploit which brings up the chief incidents of the story. She is riding through the woods on her pony, which she leaves temporarily in order to pursue a rabbit. The pony runs away and Margery then meets the boy pirate, played by Burwell Hemerick. The latter attempts to terrorize her, but only makes her fall in love with him. Then they decide to leave civilization and take a boat for the pirate island.

The remainder of the story is concerned with the efforts of two sets of grieving parents to get trace of the missing children. The latter for a time enjoy life on the island, turning up the missing "securities" in their search for treasure. They attempt to return in a leaky boat and considerable excitement ensues before they are rescued.

Others in the cast are Charley West, Frank Brownlee, Gretchen Lederer, Mr. Titus and Lillian Peacock.

George Ade Fable

The Fable of "The Wandering Boy and the Wayward Parents" an Amusing Two-Reel Essanay.

Reviewed by Arthur W. Courtney.

THE second of George Ade fables made by Essanay in two reels, "The Wandering Boy and the Wayward Parents," is a splendid photoplay in every respect. It was directed by Richard Foster Baker.

This fable points the moral that if you want to see city life you must go to the country. Rodney La Rock plays the part of the country boy just returned home from college. This is the best piece of acting we have seen him do. He is the life of the picture and he makes it very funny indeed. Magna Anderson plays opposite him as the millionaire's daughter, who considers it her duty to bring Maeterlink to the masses. Her part is more or less of a burlesque, but it, too, is a scream.

The photoplay shows the college boy coming home. He finds nothing to do. He gets an invitation to the city. He goes and gets into social uplift work. He helps clean up the morals of the city. He has not time for even such conventional temptations as musical comedy. He visits his parents and finds that they have gone to the bad. Father is head of the house committee of a fashionable club that runs a blind pig. He returns to the city to live a clean life with the girl who likes to read aloud from the Belgian playwright.

"Polly of the Circus"

Goldwyn Initial Production a Great Picture—Mae Marsh in Margaret Mayo Story Shines Her Brightest.

Reviewed by George Blaisdell.

IN "Polly of the Circus," Goldwyn's initial production, we have a great picture. It makes a twin appeal to the eye and better still to the heart. If Adrian Gil-Spear's development of Margaret Mayo's story has been somewhat slow it has been sure. The eight reels may be divided into two equal parts. The first half is pure entertainment, or nearly so. The last half is sterling drama. It grips and it deeply stirs. The spectacular, of which there is much, is subsidiary. It rounds out, it complements, the whole; but what dominates, holds tight, is the growing affection of Polly for the 'sky pilot' toward whom at first sight she displayed nothing but scorn—a perfectly natural attitude on the part of the girl reared among the big tents.

Scene from "Polly of the Circus" (Goldwyn).

Mae Marsh shines as Polly. It is over five years since we saw her first in a big role and her portrayal of Lily-white in "Man's Genesis" was one of the first pieces of work she did for the screen. As Polly she displays the same talent evidenced in the earlier characterization, and in addition the art that she has acquired in a busy half decade under exceptionally keen instruction. Polly enters the story as a girl untamed, inured to the hurlyburly of the show and accustomed only to the ways of men and women who act and speak frankly. She emerges a woman—softened by contact with men and women of quieter ways, of education, of simpler life, and touched by love.

The opening of the picture is addressed to those boys and girls whose childhood is far behind them; it is an effective appeal, made stronger by reason of the charming bits of village scenery. There is brought out the fascination for mankind that inheres in the annual circus, with its strange humans and animals. We are intoduced to the two boys and the girl who figure in the main story. The first touch of real drama comes when Polly, injured in the ring, is brought to the home of the boy "Skinnay," now the village preacher. Indignant parishioners declare the girl of the circus must not enter the parsonage. "This is the Lord's house, and while I dwell in it none shall be turned away," says the pastor, and the matter is settled.

Right here the story really begins. Polly's first day, a Sunday, in her new home is full of interest. In her bed, pulled to the window, she can look in on the services in the church and hear the minister, as well as see him. There is rare comedy when Polly, catching the eye of the speaker, furiously waves her arms to him. It is a tragic situation for the preacher and for one of the protesting ancient members of the choir who has witnessed the action. The home life of the parsonage, with its two negro servants, is finely shown. Polly, convalescent, romps with the children—and with the pastor—studies and leans more and more on her protector.

Vernon Steele is John Douglas, the minister, a fine character, and he gives an equally fine characterization. Wellington Playter is Big Jim, the Boss Canvasman, the protector of Polly and in love with her, a strong performance. Charles Eldridge's identity is concealed under the make-up of Toby the clown. Mr. Eldridge is at his best. George Trimble is Barker, the portly owner of the show, a convincing ringmaster. There is a long supplementary cast, among them the villagers and church members, the latter of whom are made to show us the most uncharitable sort of persons—an interpretation that very likely will be resented in communities that best know that non-cosmopolitan type.

On the dramatic side there is much to commend. The ever new story of Ruth and Naomi is effectively told by the pastor to his injured visitor; that its influence on Polly is marked we have abundant proof later. If any screen horse race has in its suspense ever matched Bingo's battle to be first under the wire we did not see it.

On the pictorial side the subject is notable. Charles T. Horan directed. To Everitt Shinn is given the credit for the art direction. George W. Hill was the photographer. There are many examples of night stuff, all of them unusual and remarkably effective—of the show, of street scenes.

"Polly of the Circus" will go strong in any house.

A Pair of Triangles

Bessie Love in "Polly Ann," a Five-Part Comedy-Drama by J. G. Hawks and R. Cecil Smith, and William Desmond in "Flying Colors," by John Lynch and R. Cecil Smith.

Reviewed by Edward Weitzel.

"Polly Ann."

THE humors of New England village life are entertainingly set forth in "Polly Ann," a five-part photoplay written by J. G. Hawks and R. Cecil Smith and produced by the Triangle, with Bessie Love in the title role. The bewitching Bessie appears as a neglected orphan whose only home has been the poor farm until she is hired out to the proprietor of the village tavern and made to do most of the work about the place. The story follows along the accepted lines laid down for this class of screen and stage romance, and Polly Ann's fairy prince arrives in due time and carries her off to the city and a life of ease and luxury. Before this happens, however, she goes through a series of amusing experiences; she even becomes a member of a one-night-stand show troupe and plays one of the little Princes in Richard the Third.

The engagement of the company is not a success, but Polly departs with them when the star and his support jump their board bill and flee in the faint light of early dawn. The attentions of the handsome leading man becoming too insistent, the ex-slavey is glad to be rescued by the real hero. The plot is mainly valuable by reason of the opportunities it gives Miss Bessie to play a simple hearted but clear headed little waif whose good fortune at the finish will be welcomed by everyone in front of the screen. The amount of charm, sly humor and human nature that the actress puts into her creation will be easily anticipated. The supporting company, consisting of Rowland Lee, Walt Whitman, John Lockney, William Ellingford, David Foss, Alfred Hollingsworth and Josephine Headly, portray the various New England types with the proper amount of realism. Charles F. Miller's direction of the picture adds materially to its worth.

"Flying Colors."

The moral to be learned from "Flying Colors," a five-part photoplay written by John Lynch and R. Cecil Smith and directed by Frank Borzage, is not to pull a long face when down on one's luck but to encourage a genial smile. William Desmond, who has the leading role in this picture, is a living example of the force of the above precept and, as Brent Brewster, a famous college athlete who turns detective when forced to by circumstances, illustrates that a pleasant look, backed up by a firm will and strong muscles, is quite sure to make any young chap come out with flying colors. Brewster is sent to keep his eye on a house party, the mistress of the place having been robbed of her jewels. The first thing he does is to fall in love with the sister of his hostess. He then gets down to business, and fastens the robbery upon a certain Captain Drake, a high class crook of English birth, who is also endeavoring to carry off the object of Brent's newly awakened affections.

Scene from "Flying Colors" (Triangle).

"Flying Colors" was evidently written with William Desmond in view and proves an excellent fit. It is good entertainment of its class, and is assisted in this end by the acting of Golda Madien, Jack Livingston, Laura Sears, J. Barney Sherry, Geo. W. Chase, John Lockney, Bert Offerd, Mary McIvor and Ray Jackson.

"Lost in Transit"

Pallas Five-Part Subject Is a Typical Beban Picture, One With Smiles and Tears.

Reviewed by George Blaisdell.

IT'S a real Beban picture we have in "Lost in Transit," a Pallas five-part subject released on September 3—just the sort we look for when we see George Beban on the bills. There are smiles in good measure for the first 3,500 feet, but in the remainder these are not in evidence. For 1,500 feet it is tense drama—of life on the pathetic side artistically portrayed. There's a baby in this story, too—very much in it, by the way. Bob White is an interesting youngster, but it is likely his natural attractiveness is very much increased by his contact with the leading player; Beban surely has a way with him when he is engaged in securing the confidence of a little one. The actor is a natural-born playmate, and the entertainment he radiates extends beyond its immediate subject. In this instance, by the way, there is a suspicion the relationship between the two is more than casual. The resemblance is marked.

Scene from "Lost in Transit" (Paramount).

Mr. Beban is Niccolo Darini, an Italian junkman, with a wagon—and a white horse; a thoroughbred by no means, but just good-natured, plodding, plugging old plug. The animal looks wise, too, when his master whispers in his ear. The baby enters the story when its mother lifts it in among the rags in Niccolo's cart and disappears. From this point on the baby is right up in front. He is not turned over to the "peleece"—he becomes a part of the life of Niccolo.

Helen Eddy plays opposite Mr. Beban, and plays in her always finished manner the smaller part that falls to her. Vera Lewis is Mrs. Flint, the matron of the children's home who takes the baby from Niccolo and passes it off on Mr. Kendall for the reward of five thousand dollars. Henry Barrows is Kendall, who for two and a half years refused to look on the face of his child because its mother had died at its birth, only to suffer the loss of the little one by kidnapping when his heart softened.

Kathlyn Williams has given us a story of real human interest and Donald Crisp has so directed it as to bring out the best drama in it. "Lost in Transit" possesses the rare faculty of sending 'em away in a happy and also in a melting mood.

"Under Handicap"

Harold Lockwood in Eight-Part Yorke Photoplay Has Congenial Role—Released on Metro Program.

Reviewed by Edward Weitzel.

ALTHOUGH handicapped by an unmusical title, the eight-part photoplay produced by Yorke and named "Under Handicap," is a well made picture and has a pleasing story. It is the familiar one of the rich man's son who goes the pace, until his father comes to his senses and refuses to keep up the supply of necessary coin. Thrown on his own resources, the young man, having the right material hidden away in his backbone, turns to and works out his own salvation. In the present photoplay he again follows the beaten trail and heads for the West. Once there, he meets just the sort of young woman to inspire him with a desire to show her that he is a real man, and before the end of the last part succeeds in downing his enemies, completing an important piece of engineering work and winning the heart of the Western heiress.

The importance of intrusting the part of the hero to the right type of actor has not been overlooked in the casting of the photoplay. As Greek Conniston, the young man with too much money to spend, Harold Lockwood fills all the requirements of the character. Anna Little is uncommonly attractive as Argyle Crawford. The picture was directed by Fred S. Balsholfer.

Two Kalems

"A Champion of the Law," Last of the "Stingaree" Series, and "Politics in Pumpkin Center," a "Ham" Comedy.

Reviewed by Ben H. Grimm.

KALEM'S "The Further Adventures of Stingaree" series finished up with "A Champion of the Law," a two-reeler that is more full of thrills than have been any of the preceding episodes. Also it brings to the screen almost the entire roster of Kalem players. The story is not so connected as it might have been, but the "punch" is there nevertheless. In the last chapter Stingaree, through a series of melodramatic circumstances, becomes one of those who defend a house against a band of outlaws. Incidentally he is brought face to face with his sweetheart from England. The end shows the gentleman bushranger sailing for home with his sweetheart. His defense of the house set upon by the bandits has earned for him a pardon.

True Boardman finishes his Stingaree role with his usual ease. Paul C. Hurst is the Howie that is left in Australia. The cast includes Marin Sais, Chris Lynton, Edythe Sterling, Edward Hearn, Ronald Bradbury, Hart Hoxie, Frank Jonasson and Edward Clisbee.

Mr. Hurst, who directed, has succeeded in obtaining some good night scenes, showing various groups around campfires The number is one that finishes the series in a fitting manner

"Politics in Pumpkin Center."

Ham and Bud are responsible for a number of laughs in this one-reel comedy. Ham is the mayor, fire chief and everything else in a rural town. Bud is the assistant everything. Henry Murdoch is the cause of Ham's deposition. Bud takes his place. Considerable fun is had with a flivver, which changes from a fire engine to a police patrol quite often.

"A Stormy Knight"

Franklyn Farnum Is Featured in a Bluebird That Holds Well for Three Reels and Then Lets Down.

Reviewed by George Blaisdell.

THERE is real interest in the first three reels of "A Stormy Knight," the five-part Bluebird released on September 10 and featuring Franklyn Farnum. Brownie Vernon is in the cast, but her appearances are so widely spaced it can hardly be said she is featured. What counts much in the picture is the fine night storm stuff. It seems to be a foregone conclusion that the more some directors get away from the attempted illusion of tinting down for night scenes the more some others will have to meet their work and give us the genuine article In the opening of the picture there are also shown some remarkable views of banks of clouds, seen from the mountain tops above. It will be sure to make a hit.

The subject gets well started as a melodrama, but the action toward the ending diverges to the farcical. Throughout the story one is curious to know what it's all about; at the denouement he is informed that all of the seeming plots and counterplots have been designed solely for the sake of interesting the hero in a young woman—all ordinary means having failed. Mr. Farnum's smile lacks the illusive quality that may be noted in the case of its obvious inventor. Perhaps the fault lies in overworking it, in smiling when the observer cannot in the immediate situation discover any occasion for evidence of pleasure.

Scene from "A Stormy Knight" (Bluebird).

Others in the cast besides the two principals are Jean Hersholt as Dr. Fraser, Hayward Mack as Richard Weller and Frank McQuarrie as Mr. Weller. The story is based on Jack Cunningham's tale of "The Fourth Glove." Waldemar Young made the adaptation and Elmer Clifton directed.

"Betsy Ross"

Alice Brady in Five-Part Peerless Photoplay Founded on Stage Drama by Henry A. Du Souchet—Released by World Film Corporation.

Reviewed by Edward Weitzel

THE character of Betsy Ross, the young woman who made the first American flag, is an appealing one, as shown in the five-part photoplay produced by Peerless and released on the World Program. Henry A. Du Souchet, the author of the story, first fashioned his work for the spoken stage, and the screen version shows many traces of its origin. Although history gives the making of the flag as the most important event in the life of Miss Betsy, the playwright uses it merely as an incident, her personal affairs of the heart taking up the larger part of the action. Through a misunderstanding, due to Betsy's sister wearing her cloak, the heroine's lover thinks she is untrue to him and fights a duel with his supposed rival, leaving him for dead. This is the means of tying the usual dramatic tangle, which is only straightened out after Betsy has had several opportunities to exhibit her courage and loyalty. George Washington and Benedict Arnold also figure in the cast of characters.

Scene from "Betsey Ross" (World).

The direction of the picture was intrusted to Travers Vale and George Cowl, and reflects credit upon them both. Alice Brady finds the character of the historic flag-maker quite in her way. Her personal charms offer sufficient excuse for her lover's devotion, and she acts the part excellently. The supporting company is a large one and consists of such well schooled actors as John Powers, Lillian Cook, Eugenie Woodward, Kate Lester, Frank Mayo, George MacQuarrie, Robert Cummings and Nellie Fillmore.

"To the Death"

Olga Petrova Appears in a Melodramatic Story of a Woman's Revenge—Tragic in Theme, but With a Happy Ending.

Reviewed by C. S. Sewell.

CORSICAN revenge is the basis on which "To the Death," the five-part Metro production released August 27, starring Olga Petrova, is founded. The story, tragic in theme, has been given a happy ending, which, while tending to weaken it, makes it more acceptable to a majority of audiences.

Bianca Sylva (Olga Petrova), a lace maker in Calvi, Corsica, is sent to Paris by a sculptor who is impressed by her talent while watching her modeling in clay. She meets Robert Dumont of the Secret Service and they are attracted to each other. Dumont is warned to go to Corsica and watch Laporte, who is engaged in government work. Some time later Bianca, who has achieved success, is suddenly called home. She finds her sister dying and discovers the note which lured her to her destruction, signed "Pierre Renard," and vows vengeance "to the death." On returning to Paris, she meets Laporte, and agrees to sacrifice herself upon his promising to find "Pierre Renard." On learning that Dumont is Renard, she stabs him, and goes with Laporte, who then boasts that it was he who signed Renard's name to the note. Detectives break in and arrest Laporte for treason, while Bianca rushes back to her studio and finds that Dumont will recover.

While the work of the star in this picture is good, she is not afforded as great opportunities as in some of her other productions. Evelyn Brent is attractive as Rosa, the younger sister, and the rest of the cast, including Wyndham Standing as Laporte and Mahlon Hamilton as Dumont, are satisfactory. The story was written by Madame Petrova and L. Case Russell, and the production directed by Burton L. King.

"The Fall of the Romanoffs"

Herbert Brenon's Eight-Part Picture Novel of the Russian Revolution Has the Absorbing Interest and Dramatic Sweep of the Actual Events.

Reviewed by Edward Weitzel.

AMONG the many excellences to be found in "The Fall of the Romanoffs," Herbert Brenon's eight-part picture novel, based on the Russian Revolution, one attribute stands out in bold relief—the swift onrush of events. Realizing that the multiplicity of amazing happenings which have taken place since Rasputin, the Sacred Devil of Russia, came in contact with the unhappy ruler and his family, offered an embarrassment of historical facts, Austin Strong and George Edwardes-Hall, the writers of the scenario, and producer Brenon, have hurried the action from one salient episode to another and dispensed with the minor detail generally found in works of fiction. In this way the historical events of several years have been compressed into an eight-part picture, and its effect on the beholder is as if he himself were an actor in the scenes that have but recently been added to the pages of history.

It is hardly necessary to outline the plot of "The Fall of the Romanoffs." Rasputin, the illiterate sled driver who rose to power on the ladder of religious superstition, is the dominant figure of the novel. Other characters from life are Nicholas II, the Czarina, the German Emperor, Grand Duke Nicholas, Alexander Kerensky, and Iliodor, the Siberian monk who attempted to overthrow Rasputin, and was himself obliged to flee from Russia. The fictitious characters and events that have been introduced to assist in telling the story fit in admirably with the selection of material from the actual course of affairs. In tracing the rise and fall of Rasputin, the self-styled prophet, the overthrow of the Romanoffs is also shown; and the amazing power commanded by this drunken, licentious mountebank fascinates the spectator, despite his better judgment. Rasputin's effect upon the fate of a great nation when ruled by a man whose only qualification is one of birth, offers a potent argument in favor of democracy. The spectacle of the Czar and Czarina listening to this charlatan as to one inspired and allowing him to direct matters of state as well as their private lives, strengthening the conviction that absolute monarchs are no longer needed on this war-rent world.

To Herbert Brenon belongs a large share of the credit for putting "The Fall of the Romanoffs" before the public in an able and impressive manner. The reproduction of the scenes, episodes, characters, and all that goes to make up the life of the country, has been accomplished with convincing skill. Palace and hut, noble and peasant, the lone figure of the Czar or the rabble in the streets clamoring for freedom—the director has placed them on the screen in exact counterpart and made them do his bidding in an absorbing story which he wisely classifies as a picture novel. One touch of theatricalism mars his work. In the banquet scene, which ends with the killing of Rasputin, a soldier enters the room on horseback and rides his mount down the length of the long table. A very good circus trick, but out of place in this scene.

The cast could hardly be bettered. Edward Connelly as Rasputin gave a character study, based upon actual knowledge of the man, that was finely conceived and adroitly executed. Charles Craig's performance of the Grand Duke Nicholas was equally meritorious, and Conway Tearle as Prince Felix, Nance O'Neil as the Czarina, Alfred Hickman as the Czar, R. Payton Gibbs as Baron Frederick, Mlle. Ketty Galanta as Anna, Pauline Curley as Princess Irena, Mlle. Marcelle as Sonia, William E. Shay as Theofan, George Denueburg as Wilhelm II., Master Lawrence Johnson as the Czarevitch, and W. Francis Chapin as Alexander Kerensky, sustained their roles with commendable ability. Iliodor, the Russian monk, appeared in person and was surprisingly excellent before the camera.

Vitagraphs

"An Alabaster Box," Five-Part Blue Ribbon Feature Featuring Alice Joyce and Marc MacDermott, and "The Fighting Trail," Serial by J. Stuart Blackton and Cyrus Townsend Brady.

Reviewed by Edward Weitzel.

"An Alabaster Box."

IT was a foregone conclusion that a story by Mary F. Wilkins Freeman would contain sound character drawing and be wholesome of theme. Both of these qualities are found in "An Alabaster Box," a five-part Vitagraph Blue Ribbon feature, written by Mrs. Freeman and Florence Morse Kingsley, and directed by Chester Withey. The leading character of the drama is Andrew Bolton, the "big man" of a New England village, whose energy and push keep the place alive and furnish employment for nearly all the inhabitants, but whose financial failure is brought about by the refusal of his fellow townsmen to support him when he tries to enlarge his business interests, and he is sent to prison for embezzlement. Years after his daughter, who was a young child when her father was convicted, returns to the village under an assumed name, and becomes the Lady Bountiful of the place, a fortune having been left her by an uncle. Her father also returns and when his old neighbors learn the truth they turn on his daughter and attempt to wreck the old Bolton home where she is now living. Bolton tries to defend the house, and falls dead from excitement. An interesting love interest runs through the story.

Alice Joyce fits the character of Lydia Bolton to a nicety, and

Marc MacDermott plays Andrew Bolton with the necessary force and finish. Harry Ham, Patsy De Forest and Frank Crane have other important roles and act them properly. The production is adequate, and Chester Withey has directed it with skill.

"The Fighting Trail."

The opening installment of "The Fighting Trail," the new Vitagraph serial in fifteen episodes, written by J. Stuart Blackton and Cyrus Townsend Brady, is called "The Priceless Ingredient," and deals with a struggle to control a powerful explosive the use of which would go far in settling the Great War. One ingredient is very difficult to obtain, a young mining engineer named John Gwyn, having a secret source of supply. The Central Powers attempt to gain possession of it, and stop at nothing in their efforts. With a motif such as this, it should be easy to build up a powerful story, and vindicate the claims of the Vitagraph that the serial is one of the best adventure tales ever filmed.

The cast has been well selected. William Duncan has the brawn and brains to portray the mining engineer, and Carol Halloway, as Nan Lawton, his sweetheart, appears as a Western heroine of the particularly feerless type. George Holt, Joe Ryan, Walter Rodgers, H. Ducrow and Charles Wheelock are prominent members of the cast.

World Film Prepared for Emergencies

Its Reserve of Brady-Mades Carry It to February, 1918—List of Available Subjects.

WORLD Pictures, Brady-made, are now completed for publication far beyond the beginning of 1918. This is the result of steady accumulation in following out the policy long ago established by Director General William A. Brady, under which the rate of manufacture has been considerably in excess of the volume of issue.

The outcome has been brought about not by speeding up the making of each picture—which might have affected the quality of the product to some extent—but by increasing the number of plays simultaneously in process of production. For months the World studio and outdoor stage at Fort Lee have been occupied constantly by at least six working photoplay companies all the time.

The situation thus developed places World Pictures in a very advantageous position. It enables the director general to correct any minor defects that may come to notice on repeated private showings of a given picture, permits of a complete shift of publications whenever a particularly timely play comes along (as for instance "Rasputin, the Black Monk"), and supplies a constantly swelling list of tangible assets.

Further, in case of any sudden upheaval of general business affairs, the World interests would find it possible to cease making productions for some months without interrupting the regular series of releases. Of course, no such situation is at all likely to arise, but the World executives obviously perceive the advantage of being ready for emergencies, unforeseen and otherwise.

Following are the World Pictures Brady-Made, in the order of their publication up to and including the week of February 11 of next year:

September 24, Ethel Clayton in "The Woman Beneath;" October 1, Lew Fields and Madge Evans in "The Corner Grocer;" October 8, all star cast, headed by Montagu Love, June Elvidge, Arthur Ashley, Julia Dean, Henry Hull, Irving Cummings and Hubert Wilke in "Rasputin, the Black Monk;" October 15, Carlyle Blackwell, Madge Evans and Evelyn Greeley in "The Burglar;" October 22, Alice Brady in "The Maid of Belgium;" October 29, June Elvidge and Arthur Ashley in "Shall We Forgive Her;" November 5, Ethel Clayton in "The Dormant Power;" November 12, Madge Evans in "The Little Patriot;" November 19, Carlyle Blackwell and Evelyn Greeley in "The Good for Nothing;" November 26, Kitty Gordon in "Her Hour;" December 3, June Elvidge and Arthur Ashley in "A Creole's Revenge;" December 10, Montagu Love in "The Beast;" December 17, Ethel Clayton in "Easy Money;" December 24, Carlyle Blackwell and Evelyn Greeley in "The Ladder of Fame;" December 31, Kitty Gordon in "The Divine Sacrifice;" January 7, June Elvidge in "The Way of the Strong;" January 14, Alice Brady in "The Spurs of Sybil;" January 21, Madge Evans in "True Blue;" January 28, Ethel Clayton in "Stolen Hours;" February 4, Carlyle Blackwell and Evelyn Greeley in "Almost a King;" February 11, Kitty Gordon in "Making a Man Pay."

This list insures a definite program for twenty-one weeks, which is said in the offices of World Pictures to embrace a much greater number of releases than were ever made in advance by any other picture producing company.

NEW FARRAR SPECTACLE FINISHED.

The new Geraldine Farrar motion picture spectacle, staged under the personal direction of Cecil B. De Mille, "The Woman God Forgot," has been finished in California and marks the initial Farrar release through Artcraft Pictures. The last scenes for this production were staged in the Yosemite when Director De Mille took 200 people by special train to this beautiful section for several immense exteriors.

Supporting the famous diva in "Woman God Forgot" are many of the artists who appeared with her in "Joan," including Wallace Reid, Raymond Hatton, Hobart Bosworth, Walter Long, Charles B. Rogers, Olga Grey, as well as Theodore Kosloff, the Russian dancer. The story is by Jeanie Macpherson, who also wrote "Joan."

A Three-Star Mutual Week

Mutual's Schedule for the Week of September 17 Contains Three Productions of Unusual Interest—Fischer, Day and Holmes Featured.

MARGARITA FISCHER, whose productions has been interrupted by illness, is starred in "The Girl Who Couldn't Grow Up," a five-reel comedy drama listed for September 17. Juliette Day, who deserted the footlights of Broadway for the Santa Barbara studios, is released in "The Rainbow Girl," a five-reel drama on the same date.

"The Lost Express," the first chapter of "The Lost Express," fifteen chapter Signal-Mutual photonovel, is scheduled for first run on Monday, September 17. The schedule for the week includes "Officer Jerry," a one-reel Cub Comedy, Mutual Weekly, the current events reel and Reel Life, the one-reel magazine of the film.

Miss Fischer comes back in pants. "The Girl Who Couldn't Grow Up" is a rollicking comedy and provides Miss Fischer with a role well suited to her abilities. She wears middy and trousers, an over-sized dress suit and adorable pajamas. She is a mischievous college girl, loved by a British nobleman who masquerades in his valet's place while his valet is being lavishly entertained by the girl's stepmother and her daughters at papa's home in the mountains.

The plot brings in a dozen intricate and comical situations which provide Miss Fischer with splendid chances for fast comedy action. The picture isn't all funny, for there are a lot of serious situations and Miss Fischer wears her most becoming gowns in most becoming style.

Miss Fischer's illness followed the production of "The Devil's Assistant," and she has spent most of the summer recuperating. "The Girl Who Couldn't Grow Up" shows that she has regained her health and her energy and that she is the same beautiful Margarita who scored so heavily in "The Pearl of Paradise" and "Miss Jackie of the Navy."

Miss Day, star in "Upstairs and Down," during its successful run on Broadway, went to the Pacific Coast early in the spring to produce a series of pictures for the American Film Company for Mutual release, and "The Rainbow Girl" is the first completed for presentation. "The Rainbow Girl" deals with a couple of young folks who loved each other but thought that the other loved somebody else.

Miss Day's value at the box office lies in her fame on the legitimate stage, but that is quite sufficient to attract the crowd. When Broadway will part with its money, night after night, to see an actress and she reaches the point where she is styled a hit, photoplay fans want to see her on the screen. Miss Day is declared to screen well and she is known to be a clever little actress. "The Rainbow Girl" is a crack story. The picture was directed by Rollin S. Sturgeon.

"The Lost Express," the serial release for the week of September 17, has been pronounced a corking photo-novel by the reviewers who have seen the opening chapters. It opens—bang—with the mysterious disappearance of a trainload of valuable documents. A band of pirates has raided the laboratories of old General Thurston to steal his formula for granulated gasoline and the old general himself has been shot in the fight. His daughter Helen, played by Miss Helen Holmes, orders that the documents in his safe be removed to a safety vault in a nearby city and charters a train to take them. Between stations the whole train disappears.

"The Lost Express" will be released, a chapter at a time, for fifteen weeks. The chapters are in two reels each. The production was directed by J. P. McGowan, celebrated for his stage management of photo-melodrama starring Helen Holmes, acknowledged to be the most fearless of motion picture actresses. It was produced by the Signal Film Corporation.

The Cub comedy "Officer Jerry," released on September 20, gives George Ovey the role of a masquerading policeman in which he goes through a series of humorous situations. Reel Life No. 73, the release of September 20, carries scenes showing the making of army rifles, running an aeroplane without danger, portrays the principle of the gyroscope and animated drawings from Life. Mutual Weekly, scheduled for September 19, includes current events up to the time the reel is assembled.

ESSANAY-CHAPLINS TO BE REISSUED.

Essanay has bowed to the call of the public for its famous Charlie Chaplin comedies and will put out new prints of all the Essanay-Chaplin productions. The first one will be offered on September 15, and one a month will be issued thereafter. "The Champion," with a screen time of approximately thirty minutes, will head the program.

This will be followed by other equally humorous comedies, including "In the Park," "By the Sea," "A Woman," "Shanghied," "Work," "A Jitney Elopement," "The Bank," "A Night in the Show," and others. They will be distributed through the General Film Company, Inc.

These comedies were all made in the heyday of Chaplin's popularity and have been held by both critics and the public to be the very best of his pictures.

The Essanay Company has issued a warning that it will prosecute any person making, distributing or renting spurious company in its fight for picture honesty if exhibitors will kindly report such abuses.

Comments on the Films

EXCLUSIVELY BY OUR OWN STAFF

General Film Corporation.

SELIG WORLD LIBRARY NO. 17 (Selig), September.—In this number of the Selig World Library will be found the following subjects well illustrated: "The Mussel Pearl Industry," "American Beach Resorts," and "The Sugar Industry of Java."

THE WANDERING BOY AND THE WAYWARD PARENTS (Essanay).—A George Ade fable in two reels. This is a very amusing subject that will entertain the intelligent. Rodney La Rock does the best work we have seen him do. The moral of this fable is that if you want to see city life you must go to the country. A review of this picture is printed elsewhere

Artcraft Pictures Corporation.

REBECCA OF SUNNYBROOK FARM (Sept. 3).—A gem of motion picture production, resourceful in all departments, with Mary Pickford in what may be justly called her finest impersonation. A screen story well calculated to please old patrons and bring a host of new ones to the theater.

Bluebird Photoplays, Inc.

TRIUMPH, September 3.—A five-part photoplay from a story by Samuel Hopkins Adams, directed by Joseph De Grasse. In the cast are Dorothy Phillips, Lon Chaney, William Stowell, William J. Dyer and Claire Dubrey. The tragedy is told as a tragic story within a story with a happy ending. The inside story has some strong moments. The story hinges upon a theatrical manager's improper advances to the leading lady of his show. This is followed by a murder and two suicides. A review of this photoplay was printed in last week's issue.

A STORMY KNIGHT, September 10.—Franklyn Farnum is featured in this mystery story. Opposite him is Brownie Vernon. The story gets away to an excellent and a picturesque start, but the interest lets down in the last two reels. The subject is reviewed in another column.

Butterfly Pictures.

THE LITTLE PIRATE, September 10.—A five-reel story, by Norris Shannon, featuring Zoe Rae, Burwell Hemerick, Gretchen Lederer and others. This will perhaps make its strongest appeal to children, as it concerns a boy and girl who run away to become pirates. The story interest is moderately strong and the presentation is consistent. Reviewed at length elsewhere.

Greater Vitagraph.

BOBBY'S SECRET (Vitagraph).—This is a one-reel Bobby Connelly picture with Aida Horton poor again and lame. The story was written and directed by Charles M. Seay. It is a clumsy story within a story. The inside story is fairly entertaining. Bobby's parents leave him in care of the maid who begins to receive presents of jewelry from an admirer. When the parents return, Bobby's bank that had ten ten-dollar gold pieces in it is found empty. The maid is accused, and then Bobby tells the long inside story, which is the main story. He finds the poor lame girl, and takes her to a hospital and pays for the operation. The best scene is where a dog, thrown into the river in a weighted bag, is rescued by Bobby's pal and taken home for Aida.

Kleine-Edison-Selig-Essanay

MEN OF THE DESERT (Essanay), September 24.—This is a Western picture that is certain to win high favor. It is of the new Western type, affording much that is satisfying to the spectator. Jack Gardner, Ruth King and Carl Stockdale play the principal roles with fine spirit. Director Van Dyke is to be complimented for the art and care bestowed on the production. A detailed review appears in last week's issue.

FOOLS FOR LUCK (Essanay), October 8.—A clean, wholesome photocomedy, abounding in mirthful incidents, in which Taylor Holmes and Helen Ferguson appear as the lovers—ably directed by Lawrence Windom. An extended review appears on another page in this issue.

Metro Pictures Corporation.

TO THE DEATH, August 27.—A five-part Metro production, presenting Olga Petrova in a story of Corsican revenge, tragic in theme, but having a conventional happy ending. A review is printed on another page of this issue.

MUSIC HATH CHARMS (Drew), September 3.—This is not the best of the Drew comedies by any means. At the same time it is capable of getting a laugh. The subject is presented amusingly, and deals with the effect which the music played at the wedding ceremony has on the bride. In one instance Mr. Henry learns by accident of the quadruplettes were the result of the playing of the quartette from "Rigoletto"; and when on the anniversary of his own marriage his wife in reminiscent tones reminds him of the various things which happened on their wedding day, among them the playing by the orchestra of the sextette from "Lucia" a closeup of Mr. Henry's face suggests nervous prostration. We venture to say that none but the Drews could present such a subject in comedy without offense.

Mutual Film Corporation.

MUTUAL WEEKLY NO. 138 (Gaumont), August 22.—Items of interest in this issue show us our boys learning the art of trench digging, motorcycles climbing a rocky grade, Colorado honoring her soldiers, and presenting each with a $10 gold piece, army lumber taking a 1,500 mile journey on a log raft, and 1,800 student officers receiving their commissions at Fort Meyer, Va.

MUTUAL WEEKLY NO. 139 (Gaumont), August 29.—The launching of a big steel freighter at Seattle opens this number. Other interesting sights are the mobilization of camera men at Los Angeles for war service, the speedway triumph at New York City won by De Palma, General Pershing visiting French munition factory, and Norman Ross winning the swimming championship at Golden Gate, San Francisco.

REEL LIFE NO. 73 (Gaumont), September 20.—The subjects in this number of Reel Life are "Weaving the President's Portrait"; "Running an Aeroplane Without Danger;" "The Principle of the Gyroscope," and "Student Officers." An interesting and well-illustrated number.

Paramount Pictures Corporation.

LOST IN TRANSIT (Pallas), September 3.—A typical George Beban subject, with lighter touches and pathos. A fine picture, as is set forth in a review in another column.

Pathe Exchange, Inc.

WAR AND THE WOMAN (Thanhouser), September 9.—A five-reel war melodrama featuring Florence La Badie. The picture tells an imaginative story of what might have been had a foreign enemy invaded this country. There are no battle scenes. Spies and other war followers are seen in the picture. It is melodrama pure and simple, and as such should interest. A longer review can be found in the review columns.

THE ANGEL FACTORY (Astra), September 23.—A five-reel picture featuring Antonio Moreno and Helene Chadwick. It is at all times interesting and has an idea that scratches below the surface. While the story centers around a girl of the slums and a wealthy settlement worker, it carries the idea of uplift. The story is full of suspense and interest. Reviewed in the review columns of this issue.

THE AIR PERIL (Astra), September 30.—Chapter No. 3 of "The Seven Pearls" serial. The story speeds up considerably in this number, and Mollie King in the role of Ilma creates more mystery and goes through more adventure. The chapter ends showing her bound to a balloon that is released by a man who murdered his brother for one of the pearls.

Universal Film Mfg. Company.

ANIMATED WEEKLY, NO. 87 (Universal), August 29.—An entertaining and diversified number, picturing various war activities on land and sea, burning of an Armour ice plant in Illinois, car strike in San Francisco and other features.

CURRENT EVENTS, NO. 17 (Universal), September 8.—Graduation exercises at West Point, annual baby parade at Asbury Park, bathing suit styles in Chicago and many war scenes are included in this instructive number.

A PRAIRIE CHICKEN (L-KO), Rel. Week of September 17.—Myrta Sterling is featured in this two-reel comic, playing the part of a fat, roly-poly Western girl who goes East to visit relatives. She shocks the effete Easterners with her uncouth ways, and some amusing situations result. This is free from offense and is well up to the average of this company's productions.

HAWAIIAN NUTS (Joker), Rel Week of September 17.—A comedy number, by William Beaudine, featuring Gale Henry, William Franey, Ed Baker and Milton Sims. Franey is designated by a secret order to procure a certain valuable ukulele. The plot rather fizzles out, but there are some very amusing situations of a nonsensical sort.

CIRCUS SARAH (Joker), Rel. Week of September 17.—A comedy number, by Tom Gibson, featuring Gale Henry and Milton Sims. The circus manager, in financial straits, meets Gale and invites her to do bareback riding. Her awkward attempts at this are funny, though there is not much to the plot as a whole. It makes a fair subject.

THE PULLMAN MYSTERY (Gold Seal), Rel. Week of September 17.—A three-reel subject by Robert von Saxmer, featuring Hayward Mack, Molly Malone, Ray Hanford, Larry Peyton, T. D. Crittenden, Fred Montague and Josephine Sedgwick. The story is of the melodramatic type and has no particular plot novelty. The action and continuity are good, however, and it makes a fairly strong offering. It begins with a murder committed during some labor troubles. The hero, accused of the crime, impersonates a man supposed to be dead, but in the end reveals his true identity. The real murderer then makes a confession of his crime. There is the usual love story.

WELCOME HOME (Nestor), Rel. Week of Sept. 17.—A comedy subject, by Fred A. Palmer, featuring Eddie Lyons, Lee Moran and Edith Roberts. Lee Moran is amusing in the part of the hobo who observes the "game laws" and refuses to shoot snipes under two inches in length. The plot is not particularly strong, but the subject proves quite entertaining. The close is rather conventional.

THE RIGHT MAN (Star Featurette), Rel. Week of September 17.—A two-reel subject, by M. McCall, featuring J. Warren Kerrigan, E. M. Wallack, Edith Johnson and Charles Cummings. This tells of a young bank clerk, in love with the president's daughter, who is found guilty of embezzlement, though the job was put up on him by another. He goes West and later a friend tells him the true facts. He hastens back home, just in time to interrupt the wedding of the girl to the real villain. This makes a good offering of the slightly melodramatic sort, and is enacted by a pleasing cast.

MARATHON MANIACS (Victor), Rel. Week of September 17.—A comedy number, by Craig Hutchinson, featuring Dave Morris, Max Asher and Gladys Tennison. This has a "sporting" flavor, most of the scenes transpiring in a training quarters. It is an amusing and successful offering of the type. The reel closes with a footrace.

THE LAST OF THE NIGHT RIDERS (Bison), Rel. Week of September 17.—A two-reel subject, by Jack Cuningham, featuring Fred Church, Eileen Sedgwick, Frank Lanning, Leonard Clapham and others. This begins with the incendiary firing of a tobacco warehouse by some Southern night riders, and the story deals with the efforts of the hero and his father, the sheriff, to bring the miscreants to justice. The plot is melodramatic at times and none too convincing. At the same time the scenes are picturesque and the action good.

THE POISONED RING (Universal Special), Rel. Week of September 17.—Episode No. 12 of "The Gray Ghost." This is an eventful number, in which the arch vilain fulfils his threat to call upon the commissioner of police. He does so and by a trick escapes with the valuable pearls. The ring is also returned to Morn Light, but has been poisoned, and the last reel closes just as she is about to place it on her finger.

Hart's Initial Artcraft Finished

"The Narrow Trail," to Be Released Next Month, Marks Double Debut of Star as Author and Artcrafter.

WILLIAM S. HART'S initial Ince-Artcraft production, "The Narrow Trail," has been finished at the Lasky studios in California. This photoplay marks a double debut for "Big Bill," so to speak, in that it presents him for the first time as an Artcraft star and also presents his initial endeavor as an author. The story was scenarioized by Harvey Thew. In writing the tale Mr. Hart has not forgotten the popularity of his Pinto pony Fritz and has given his horse particular opportunity to display his talents for the benefit of his many admirers.

The story has to do with Ice Harding, a notorious Western bandit, whose beautifully marked pinto makes him an easy mark for the members of the law who are hunting him and his gang. The wonderful speed and endurance of the animal keeps the outlaw safe from the sheriff and his posse, but finally the animal causes considerable trouble for its master, who refuses to part with his best pal. A romantic theme is also involved in the story when the outlaw falls in love with his ideal of a girl and turns over a new leaf only to be suddenly confronted with the belief that his new faith has been shattered.

Among the thrills offered in the picture are daring feats in horsemanship, a stirring fight between Hart and two opponents, and an exciting horse race with crowded grandstands, offering a surprise climax to the story.

"MADAM WHO" MISS BARRISCALE'S FIRST RELEASE.

Bessie Barriscale's first Paralta release will not be Grace Miller White's "Rose o' Paradise," as at first announced. Instead, Harold MacGrath's "Madam Who," Miss Barriscale's second Paralta production, will be presented in October and will be followed by "Rose o' Paradise."

Mrs. White's story may be termed an emotional optimistic romance in which the principal characters, "Jinnie Singleton," played by Bessie Barriscale, "Lafe Grandeken," acted by Howard Hickman, and "Peg," impersonated by Edythe Chapman, are beset by poverty, intrigue and danger and yet they form a "Happy in Spite" club, in which they find inspiration to see in every disappointment and disaster—"it happened for the best."

Mrs. White's story has attracted much attention because of her very beautiful handling of its optimistic theme. The result has been that over one hundred "Happy in Spite" clubs have been formed throughout the country.

A nation-wide publicity campaign in connection with "Rose o' Paradise" and its optimistic clubs has been inaugurated and will reach and interest over one million people before the picture is released. A special picture edition of the story will also be issued to further the promotion of these "Happy in Spite" clubs.

"The Pullman Mystery" Leads Universal

Mystery Drama, Several Rollicking Comedies and Three Big News Features Complete Strong List for Week of September 18.

THE PULLMAN MYSTERY," a Gold Seal drama, released Tuesday, September 18, heads Universal's schedule for the week of the 17th. On the previous day, released under other arrangements, "The Spindle of Life," is the regular Butterfly feature for the week. "The Pullman Mystery" was written by Robert Von Saxmar and Jack Cunningham, Charles Swickard being the director in charge. An excellent cast, including Molly Malone, Larry Peyton, Hayward Mack and Ray Hanford, is provided. The story is built around the masquerading adventures of Paul Dustin who, an innocent suspect of a murder, the immediate circumstances of which seemed to incriminate him, dons the clothing of a suicide whose body he discovered in a compartment by his losing fight for the affections of the heroine, confesses with his dying breath, and Dustin is able to clear himself of suspicion in the mystery of the Pullman car.

A clothes-changing episode under decidedly different circumstances is one of the high spots in the Nestor one-reel comedy, "Welcome Home," released on the same date. Eddie Lyons and Lee Moran are the chief fun makers, with Edith Roberts playing the part of Eddie's innocent wife, who didn't get Eddie's letter announcing his return—because Eddie never mailed it.

The release for Wednesday, September 19, is a rattling good two-reel L-Ko comedy entitled "A Prairie Chicken," directed by Vin Moore. Merta Sterling plays the part of the "Chicken," who pays a visit to her blaze city relatives and gives them a shock upon shock by indulging in all her ranch accomplishments, even to shooting at the feet of the butler. She squares herself with the family when she gives chase to a thief who has stolen her aunt's jewels, pursues him to the edge of a drawbridge, ropes him and recovers the jewels.

Thursday, September 20, is the date of release of another of the popular J. Warren Kerrigan features in two reels, this one being entitled "The Right Man," by E. M. McCall and William Parker, directed by Henry McRae. It is a highly exciting story of the rivalry of two suitors for the same fair lady's hand. They are employees of the same bank, and the president's daughter is the girl in the story. One of the rivals tampers with some bank notes, casting suspicion upon the other, who loses his job, girl and all. But truth finally prevails and the marriage of the girl to the wrong man is prevented, after a series of thrilling adventures, in the nick of time. "Hawaiian Nuts," a Joker comedy, is released the same day. It was filmed under the direction of W. W. Beaudine.

"Marathon Maniacs," a Victor comedy, is scheduled for Friday, September 21. Max Asher, Dave Morris and Gladys Tennyson are featured and a riotously funny "Marathon race" is staged. Universal Screen Magazine No. 37 is scheduled for the same day.

For Saturday, September 22, a thrilling Bison drama, "The Last of the Night Riders," is the offering. As the name implies, it is a story of the night-riding days in Kentucky, in which the course of true love is decidedly ruffled by the enmity between the riders and the officers of the law. "Circus Sarah," a Joker comedy, written and produced by Allen Curtis, the scene of which is laid under the "big top," completes the bill.

October Keystone Comedies Completed

Girls and Favorite Comedians Are Prominent in Two-Reel Triangle Mirthmakers.

DUE to the system recently inaugurated at the Triangle west coast studios, productions are being made a month or two in advance of their release dates in order that they may be at the exchanges in time for exhibitors' pre-release showings. With new directors and players already added to its large staff, the Keystone company has been in a position to complete all October productions during August and early September.

"His Crooked Career" with the blond Keystone siren, Claire Anderson, and the character comedian, Fritz Schade, is scheduled as the first October release, the week of the 7th. Robert Milliken, who has been in pictures a comparatively short time, flashes forth as a new type of the comedy species in this Keystone.

The Keystone beauties in a fashion show will be one of the features of "Pearls and Perils," released October 14. A classic dancer, Alice Maison, is among the featured players, who include Dora Rogers, Alatia Morton, Harry McCoy, George Hall and Lloyd Bacon.

Dale Fuller, George Binns and Maude Wayne are the comedy trio appearing in a picture called "A Hindu Hoodoo," the October 21 feature. Binns is a get-rich quick gentleman of the Wallingford school. By day he is a city editor; at night he is Swami Swobodi, crystal-gazer. Guy Woodward, Eddie Gribbon and Mal St. Clair also have important roles in the comedy, which was directed by H. Raymaker.

Myrtle Lind and Jay Dwiggins are the victims of "A Seminary Scandal," the comedy scheduled for the last week in October. They are supported by two of the Keystone featherweights, Caroline Rankin and Martin Kinney. The Keystone beauty squad will be represented by Rose Carter. Aileen Allen, the champion driver, is another siren of the bathing scenes.

State Rights Department

Conducted by BEN H. GRIMM

Foreign Buyers Explain Aims

Organization Hopes to Eliminate Middlemen—New Credit System Planned—Affiliated With Lee Organization.

THE formation into an association of the foreign film buyers resident in this country and the affiliation of that body with the organization of state rights buyers promoted by Joseph F. Lee, marks a departure in the manner of handling films for foreign exploitation. The prime purpose of the new foreign buyers' organization, which became such mainly through the efforts of Jacques Kopfstein, will be the centralization of the buying of films for the foreign market. Under the plan the individual broker and dealer in foreign rights is eliminated. The buyers now will deal direct with the manufacturers through their organization.

The association will rent offices, where each of its members will be housed. Vaults, packing and shipping rooms will be engaged, to be used for the joint benefit of all the members. A screening room will be built, to be used only for association purposes and exclusively for the use of members. Notices of films offered for the foreign market will be posted on the board and in this wise it will be possible for all members to view a film at one time and make a combination offer for all territory outside the United States and Canada.

The greatest problem which today confronts the foreign buyer is the transfer of credits from abroad to this country, and the long delays necessitated by the prevailing system of money transfers. "Cash against documents" often causes film to be held up for a long period. As a consequence, the foreign buyer must have large sums of money tied up in the banks here in order that he can get delivery of film, and where transfers are slow or the buyer operates on a limited amount, he is almost certain continually to change his schedule of releases and shipments because of this unfortunate condition. Mr. Kopfstein is negotiating with one of the largest American banking houses engaged in the foreign business to act as factors to the members of the association, and if satisfactory arrangements are concluded, members of the foreign buyers' association will be enabled to operate on about one-quarter of the ready cash capital they have required heretofore.

The following countries, comprising ninety-five per cent. of the film buying foreign territory, are represented in the new organization: France, Francisco Elias; England, David P. Russell; Italy and Switzerland, The Royal Cinema Corporation; Australia and New Zealand, the Progressive Film Company of Australia; Scandinavia, the Scandinavian Films Company; Phillipine Island, C. W. Thompson; Cuba, Santos and Artigos; Central America, the Las Americas Company, Mexico, Kopfstein and Thomas; Spain and Portugal, Alfonso and Guinea; Brazil, Frederick H. Knocke; Argentine, Chile and Uruguay, The Sociadad General Cinemetografica (Leroy Garfinkle, representative); Japan, U. Ono; Russia, David P. Rissell; Peru and Bolivia, Charles Thompson; India, Symington, Cox and Company; The Far East, David P. Howells; the West Indies, Frederick H. Knocke, and Greece, Alexander Stathopoulo.

Offices for the new association will be engaged jointly with the Lee state rights organization at a very early date.

NEW YORK RIGHTS ON "TODAY" AND "MAD LOVER" SOLD.

Pathe announces that the rights for the state of New York on "Today," with Florence Reed, and "The Mad Lover," with Robert Warwick, have been sold to the Civilization-Pioneer Film Corporation.

"Today" is the refutation of the theory which once held that a successful play suffered by transportation to the screen. In the opinion of competent critics "Today" as apicture is as great as the play was as a play. The punch, the vitality which Messrs. Broadhurst and Schomer put into the situations and dialogue of the spoken drama is retained and accentuated in the feature. Miss Reed adds materially to the laurels which she has gained as an emotional star of the first magnitude. It is called Ralph Ince's best work.

"The Mad Lover" enjoys with "Today" the distinction of being called by Harry Rapf, the producer, the two best pictures he ever made. Leonce Perret, who wrote and directed it, put info a rare beauty and finish. Elaine Hammerstein plays opposite Mr. Warwick.

MICHIGAN RIGHTS TO "WRATH OF GODS" SOLD.

The Dawn Masterplays Company, of Detroit, has purchased through Hiller & Wilk the Michigan rights to "The Wrath of the Gods," the reissue in which Sessue Hayakawa is the star.

Blumenthal Buys "Loyalty" and "Humility"

Entire Foreign Rights to Bernstein Production Purchased by Export and Import Executive.

THE Export and Import Film Corporation, Inc., have bought the world rights to the Isadore Bernstein productions "Loyalty" and "Humility," excepting the United States and Canada, and are at present negotiating for the sale of the entire territory. Ben Blumenthal, president of the organization, has had years of experience in Europe with the foreign market, and is one of the keenest judges of picture sales possibilities in the business. He has taken the rights to these pictures feeling that they are assured immediate success in the foreign field.

"We have bought these pictures," he said, "because they have a moral value and purpose, and although like all American made pictures, they have the happy ending, their structure and lesson cannot but appeal to the European audiences. I am glad to see that the American producer is finding courage enough to teach a definite moral lesson, undisguised, while possessing the ability to do it interestingly and convincingly. The pictures are well produced and well acted and filled with thrills from beginning to end. The foreign markets are demanding the American product at present, and we look confidently toward a brilliant future for these new releases.

"I feel that 'Loyalty' will present a great appeal to the foreign audience. It is the powerful story of a man conquering a great weakness with the help of a true woman. It is an arraignment of snobbery and the sham of false social position, which will not let itself see the real things that count in life. Under the pressure of the present crisis, people are daily realizing the futility and danger of this false attitude, and the picture will help to bring home the lesson. Added to this fact, the story, although crammed with thrills, does not see-saw up and down over climaxes, but maintains a tremendous dramatic tension, so dear to the European heart.

"The people abroad go to the theater not only to be entertained, but to be made to think, but they do not wish a problem merely presented and left to them to solve. They want it entirely worked out to a logical conclusion, and it is here that these pictures will successfully pass the test."

"A MORMON MAID" SOLD FOR NEW ENGLAND.

The Boston Photoplay Company has purchased the New England rights to the Friedman Enterprise feature, "A Mormon Maid," in which Mae Murray is the star. This is the feature which created so much discussion when it was shown at the Park theater, New York. It deals with pioneer days in Utah and it served to bring Mae Murray into the lime light as one of the few charming photoplay stars.

In addition to owning the New England rights to "A Mormon Maid" the Boston Photoplay Company controls the New England rights to "Joan the Woman," "The Common Law," "The Foolish Virgin," "The Price She Paid," "The Easiest Way," "War Brides," "Panthea," "The Argyle Case," "The Libertine," "Where Are My Children," "Wars' Women," "The Dumb Girl of Portici," "The Conquest of Canaan" and "Twenty Thousand Leagues Under the Sea."

LUST MAKES SEVERAL PURCHASES.

Sidney B. Lust, of the Super Film Attractions, Washington, D. C., has purchased "The Whip" for the District of Columbia, Delaware, Virginia, Maryland and North Carolina. The deal was negotiated for Paragon Films by Hiller & Wilk, as also was the deal whereby Mr. Lust obtained from the Lynch Enterprises, Inc., the rights for the same territory to "The Cold Deck." On his shopping trip Mr. Lust also purchased the rights to "The Wrath of the Gods."

SPITZER OPENS NEW YORK EXCHANGE.

Nat. H. Spitzer, sales manager of the King-Bee Films Corporation, announces that the Billy West Comedies are in such great demand that they have decided to open their own exchange for the State of New York. All the other state rights have been disposed of. King Bee releases two comedies a month.

FRIEDMAN ON WESTERN TRIP.

Benjamin Friedman, head of the Freidman Enterprises, Inc., left Minneapolis on Sunday, September 8, on a tour of exchanges of the Middle West and West. He will work in the interests of the Friedman Enterprises' "The Mormon Maid" during the trip

ALBERT SCOWCROFT RETURNS TO OGDEN.

Albert Scowcroft, president of the Ogden Pictures Corporation, left New York for Ogden, Utah, Friday, August 31, after having seen the establishment of the Eastern executive office cf that company well on its way. Mr. Scowcroft, before leaving, stated that his visit to the East was for the purpose of securing a competent Eastern manager of productions and general representative.

"Our Eastern organization now is completed," said Mr. Scowcroft, " and the second Lillian Walker extraordinary attraction will be made in the East; the third will be made at Ogden, Utah; the fourth at Los Angeles, and the remaining four of the first year's series also will be made in the East. I shall report to my co-directors the wonderful progress we have made and will present to them a plan of enlarged operations that will call for a scheme of advertising, publicity and exploitation the like of which never has been attemtped in the exploitaton of any individual star. We know we have made no mistake up to this point. What those plans are, however, cannot be given to the trade at this time, excepting to say that we hope to teach the photoplay public a few additional startling innovations that will convince them of the wonders that motion pictures can really perform. Several such innovations, we are advised by our attorneys, are patentable and we have already applied for patent rights on them. When I state that I hope to present to the world, through the medium of Ogden Pictures, a stereoscopic form of photography that will present the characters of the screen almost as if they were in the flesh and on the stage, you can well appreciate what I have in mind."

Mr. Scowcroft will return to New York at the completion of the production now being made in the East.

"THE FATED HOUR" READY.

Victoria Feature Films, 220 West Forty-second street, New York, have contracted to release Clines' six-reel sensational drama, "The Fated Hour," in the United States and Canada. It will likely be offered to state right buyers and the sales campaign will commence Sept. 15.

The picture had a big foreign run and is considered one of the few of the larger features that have attracted attention in Europe in the last year.

The punch of the picture is a thrilling fire scene, depicting the destruction of a theater. This particular effect is reported to never have been secured with such realism before. The star, Minichelli, has attained much publicity abroad.

"We had this ready for the market in June," stated a Victoria representative, "but it was not thought to be the best time to launch such a big picure. The result was that we locked it up in our vault, and it will stay locked there until Sept. 15."

A. KAY GETS LION HUNT FILMS.

The A. Kay Company announces that it has closed a deal with Bob Bakker, the celebrated lion hunter, in which it has secured for universal distribution the hunter's famous motion pictures of "Hunting Mountain Lions in Montana." The pictures are a distinct novelty and depict in master fashion the hunting of mountain lions in the rough, mountainous sections of the Rockies.

Bob Bakker comes from Libby, Montana, and holds the unique distinction of having captured more mountain lions than any man in America, and since most hunters are not over anxious to attempt to wrest these laurels from him, his championship and record are most likely to remain his for many years to come.

LESSER BUYS "TODAY" AND "THE MAD LOVER."

Sol L. Lesser has added to his ever-growing list of features the new seven-reel production, "Today," featuring Florence Reed, and the six-reel feature, "The Mad Lover," with Robert Warwick, for exploitation in California, Nevada and Arizona. The deal was consummated through his associate, Mr. Leon D. Netter, during Mr. Lesser's illness.

Mr. Lesser has now so far recovered from the attack of typhoid fever that Mr. Netter, who has been with him constantly, has found it possible to make a trip to Cleveland for a few days. From present indications, Mr. Lesser will be out of the hospital within a week.

LUST PLACES MOTOYS IN SEVEN THEATERS.

Sidney B. Lust, of the Super Film Attractions, Washington, D. C., distributor of the Peter Pan Film Corporation's Mo-Toy Comedies for Maryland, Delaware, Virginia, North Carolina and District of Columbia, announces that these comedies have been placed in the following theaters: Garden, Strand, Lyric and Navy, Washington; American, Hopewell, Va.; Strand, Petersburg, Va., and American, Norfolk, Va.

INTERNATIONAL VAMPIRE IN METRO-DREW COMEDY.

Evelyn Dumo, "the international vampire," will be seen in the forthcoming Metro-Drew comedy, "The Unmarried Look," in the role of the newest and smartest type of vampire. She is the "lady buyer" from "the provinces," in the big city to get a new stock of goods for her firm, and all the amusement possible for herself.

STANDARD MAN GETS ST. LOUIS CONTRACTS.

Phil L. Ryan, sales manager of the Standard Film Corporation, paid a visit to the organization's St. Louis office, which resulted in the securing of several large contracts from the local theater men on the Billy West comedies, which the Standard is handling throughout the Middle West. Mr. Ryan's visit extended over a period of sixteen days, a part of which time was given over to the consideration of the many new angles of the sales problem in the St. Louis territory, which is now under the management of "Barney" Fegan.

Mr. Ryan, who is also advertising manager of the Standard, gives considerable credit to a persistent advertising policy for his success in selling the Billy West comedies not only in St. Louis, but in other cities served by the Standard as well. "We have," said Mr. Ryan, "virutually created this question in the mind of the theatergoer: why has not my theater manager booked the Billy West comedies? And the theater manager is not the last person in the world to sense the existence of this question, either as is illustrated in the case of Messrs. Cella & Tate, the leading exhibitors of St. Louis, who operate the Columbia and several other theaters there.

"Cella & Tate have arranged with us for the Billy West comedies for a run of fourteen days in their theaters, and Mr. Cella was frank in admitting that, aside from the value of West as a drawing card and a comedian, he was booking him because of the accumulative interest-force of advertising that we have placed in the St. Louis and surrounding papers."

STRAND BOOKS FIRST WALT MASON STORY.

The Short Features Exchange of New York announces that it has arranged with Manager Harold Edel of the Strand theater, New York, whereby "Bunked and Paid For," the first of the series of Walt Mason Stories, which are now being made by the Filmcraft Corporation, was shown at that theater during the week commencing September 9. Mr. Edel expressed himself as highly delighted with the picture, and his placing it on the Strand program confirms the fact that he was well pleased with it.

RENOWNED OPENS PROJECTION ROOM.

Further evidence of the activity of the Renowned Pictures Corporation, located on the fourth floor of the Mecca Building, 1600 Broadway, is demonstrated by the opening of the new and up-to-the-minute projection room in their suite of offices. No effort has been spared to make an improvement over the projection rooms now being used in the trade. The result is a comfortable and handsomely furnished projection room where pictures can be screened under the most ideal conditions.

The projection room is at the disposal of the trade; perfect projection by a competent operator is assured.

"THE STAR BOARDER" (King-Bee).

Billy West, King-Bee's comedy star, has just completed his ninth two-reeler, entitled "The Star Boarder." In this number Billy is seen as the star boarder in a boarding house, in which most of the other boarders are pretty girls. But there are janitors, cooks, cows and lots of other things around the house in which Billy is the star boarder, and each furnishes the comedian with laugh-making possibilities that are taken advantage cf to the full. Many of the scenes of "The Star Boarder" were made at a well-known seashore resort. Gil Gilstrom, Billy's director, has injected into the latest King-Bee release comedy action enough to satisfy even the most laugh-hungry appetite.

Scene from "The Star Boarder" (King Bee).

Zena Keefe Star in "Shame"

Considers Her Best Work Done in John W. Noble's Big Feature—Most Dramatic Role of Career, She Believes.

ZENA KEEFE, who in spite of her long stage career and many notable appearances in important picture productions, still enjoys the distinction of being one of the youngest stars in the theatrical firmament, will soon be seen in the leading role of the special state rights feature "Shame," recently completed by John W. Noble.

Zena Keefe.

The new Zena Keefe vehicle, which is in seven reels, and which is said to represent ten weeks of Mr. Noble's greatest effort as a director, is considered by the beautiful little star as the most ambitious production in which she has ever appeared. "I deserve very little credit for my work in 'Shame,' although I must confess that I think it the best I have ever done," said Miss Keefe. "Every actress looks forward to a time when she will be given an opportunity to play a really great part in a powerful drama. I was just lucky enough to get my wish, that's all. Can you imagine a girl being placed in more dramatic situations than the little daughter of the hero of my [illegible] in 'Shame.' Why, I simply had to act."

Miss Keefe is one of the interesting personalities of the stage that, starting as mere tots, practically grow up behind the footlights and get as naturally as they walk. She starred as a child, being closely identified with the remarkable success of "The Fatal Wedding" and later becoming an established vaudeville headliner. Her long engagement with the Vitagraph comedy made her a prominent screen star. Her experience there was followed by notable appearances in feature pictures, of which "Enlighten Thy Daughter" and "One Hour" are now enjoying exceptional popularity. Notwithstanding the fact that her stage and screen record equals that of many of the older stars, Miss Keefe is only twenty-one years of age, having been born in San Francisco on June 26, 1896.

More Cities Acclaim Italian War Films

William Moore Patch Announces Extraordinary Business—Chicago Run Extended—Plans Another New York Engagement.

PILING UP the success which has marked its presentation everywhere, the official Italian war pictures, "The Italian Battlefront," opened at the Garrick theater, Philadelphia, last week, to crowds which, on the first day, blocked Chestnut street, in a vain effort to gain admission. The production accomplished that which has never been achieved by any other picture shown in that city—the complete sell out of the house for a solid week in advance. The opening performance was attended by the Mayor of the city and other important public dignitaries, including the various foreign Consuls of the Allies stationed in Philadelphia.

As in the instance of Chicago, the run in Philadelphia is proving doubly remarkable, because of the presence of so many Americans in the audience. Although Philadelphia has a large Italian population, the interest and support accorded these war films by its native public easily equalled that given to them by the Italians. As has been pointed out before, this seems to be due to the fact that "The Italian Battlefront" is totally unlike any other war series heretofore presented in this country, introducing suspense, dramatic action, beauty, heroism and thrills, rather than horror.

William Moore Patch, under whose direction the American tour is being conducted, stated upon his return from Philadelphia to New York that the Chicago run, in the Auditorium theater had been extended to September 9, and that arrangements were being made whereby these pictures would be returned to the Forty-fourth Street theater, New York, where they played to unparalled business for four weeks. Mr. Patch said that the only reason the New York run had been interrupted was because of the total inability to obtain a theater along Broadway for Labor Day week.

Arrangements are already being made in quite a number of Western states, including Cleveland, St. Louis, Kansas, and in the East, Baltimore, Providence, Washington, Norfolk and similar centers.

Lubin and Sawyer Active

Heads of General Enterprises Inc., Plan "Warrior" Campaign—Negotiate Contract for Washington Film Building.

THE activities of General Enterprises, Inc., have attracted considerable attention in film circles during the past few weeks and interest culminated last week in the announcement by the firm that the United States and Canadian rights to "The Warrior" had been secured. The prime movers of General Enterprises, Inc., A. H. Sawyer and Herbert Lubin, propose to allot territorial rights to the master feature starring Maciste, the Herculean lead of "Cabiria," and already offers from prominent buyers are pouring into headquarters at 1600 Broadway, New York. A technically-planned exploitation campaign has been laid out by experts to properly assist the showmen who will exhibit "The Warrior," and many advertising novelties of a "different" nature have been devised. This trilling and timely feature controlled by General Enterprises, Inc., has been unanimously declared by New York theatrical and film critics a worthy successor to the famous "Cabiria," and Maciste actually outdoes himself in feature of strength and hair-raising, death-defying stunts.

Of equal importance is the statement issued by A. H. Sawyer to the effect that General Enterprises, Inc., has successfully negotiated a contract for the erection of a modern film building in Washington, D. C. This deal, highly significant to the Southern film trade, was closed Saturday, September 1, with Alonzo C. Mather of Chicago. The structure, to be known as the Mather building, will be a ten-story affair, completely equipped with vaults, a series of projection rooms, telegraph offices, express facilities, etc., and will be the last word in construction of this nature. Construction will commence on the new building Tuesday, September 4, located at 916 G street, N. W., Washington, D. C.

The new organization rapidly is increasing its scope in the buying of film rights and in line with this progress the foreign rights to the McClure Series of "The Seven Deadly Sins" have acquired. This series, starring eminent players of the silent and spoken drama, has met with sweeping success in this country and the securing of the foreign rights is considered a coup by wise film men.

HOFFMAN ABOLISHES RELEASE DATES.

"Ancient methods of booking subjects on release dates have been done away with by Hoffman-Foursquare exchanges," declared M. H. Hoffman, president and general manager of his organization, on his return a few days ago from his Western trip. "From now on there will be no such thing as a release date in any of our service stations.

"Every Hoffman-Foursquare exchange will be ready at any time to supply the demands of the exhibitor, and will release any desired feature the moment prints and advertising material are ready for runs. Because of this, exhibitors need not look for release dates on any picture we control. They merely have to examine our list of subjects available and act accordingly.

"There is one thing, however, I wish to emphasize: the elimination of release dates does not mean that there will be no protection of first, second or third runs in territories or towns. Each run will be amply guarded by our division and branch managers, whose instructions to salesmen will be clear in this most important matter.

"It is my belief that this policy—which I regard as a long step in the direction of advancement—will work to the advantage of both exhibitors and public. When an exhibitor requires a certain production we have we will see to it that he gets it. The fact that some of our pictures may not suit his need of that particular moment will not prevent him from getting those, of later production, which he can use.

"Priority runs, as one may readily see, can and will be protected under our system as well as any other. It is simply that our method has all the advantages of the old system and none of its disadvantages. An exhibitor interested in the tail-end feature may have it; 'the last will be first' whenever he says the word."

SCHWARTZ OBTAINS SHORT SUBJECTS.

Eddie Schwartz, of the Federal Feature Film Company, announces that he has just secured a large assortment of one, two and three-reel pictures from several film companies, for exploitation in New York State. The pictures consist of one-reel comedies, scenics and educations, two-reel comedies and dramas and a numbr of three-reel dramas. Several of the two and three-reelers are features in themselves, and each one of them is strong in plot and in cast. With this new addition of short subjects to his list of features, Mr. Schwartz plans to innaugurate a new service, which he will call the Federal's Short Picture Service. The new service department which Mr. Schwartz plans to put into effect will cater only to the wants of exhibitors who are desirous of obtaining short pictures of merit. Mr. Schwartz will manage this department in conjunction with his other duties, and will see to it that every exhibitor gets what he wants at a price within the reach of his pocketbook.

Manufacturers' Advance Notes

Beach Pictures on Separate Contract

Goldwyn Announces Its First Story by Author Will Be Ready for Trade Showing in Two Weeks.

THE productions of Rex Beach Pictures Corporation, which are to be distributed exclusively by Goldwyn, will be issued to exhibitors on contracts separate from those of the regular Goldwyn subjects and will be maintained as a distinct selling unit.

The officials of the Beach company—Mr. Beach, Benjamin B. Hampton, president, and Larry Trimble, director—announce that "The Auction Block" will be ready for the trade in a few days. Goldwyn plans to have enough prints for trade showings delivered to each of its branches in the United States and Canada within two weeks. The task of cutting and titling the film has proved to be a large one. More than 18,000 feet of film were exposed in the making of the picture, virtually all of which was good. Mr. Beach, who is doing his own subtitles, finds that brief conversational excerpts from the book serve to thread the picture story together. The continuity was so carefully done that even with a great deal of cutting he has not found it necessary to insert more than occasional explanatory leaders.

VICTOR MOORE IN "CAMPING."

Victor Moore gets back again to the "family series" in his Sept. 10 release called "Camping," written by Thos. J. Gray. Vic is a lover of fresh air, and decides that the best way to get it is to go "camping." He manages to induce his wife to go along with him and take the kids. He also takes his nephew, and two nieces. After equipping them with camping outfits, and also loading his Ford up with the necessary camping things they make a start. The car looks like a moving circus and the kids have the time of their young lives. Vic encounters many troubles en route to the camping place, the last one being the climbing of a mountain, which is very exciting and funny He eventually arrives at a spot he thinks will do. The tent is put up, and camping life is on in full blast. Everything would have been ideal if it was not for a "would be" Indian who tries to scalp Vic. He nearly scares the daylight out of Vic, and only the arrival of an old hermit and the kids save him. They knock the spots out of the Indian, and the hermit takes him off in his custody. By this time the nightfall is coming on, and Vic and the family get in the sleeping bag, to get into the arms of Morpheus. It had to pick out that night to rain, and rain it does, as it never did before. Vic unfortunately built the trench around the tent the wrong way, and consequently the water runs in the tent instead of out. Added to this comes a gale, which blows the tent away, and they are all left standing in their "nighties." Vic makes them all get under the Ford, which he says is like a rich uncle, it always comes in handy.

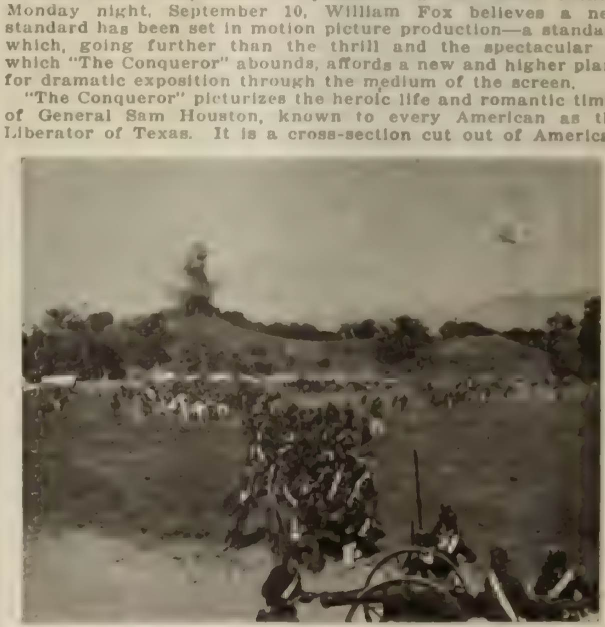
Scene from "Camping" (Klever).

"Camping" is the funniest "family" comedy Moore has made, and it is "chucked" full of laughs and ridiculously funny situations.

"THE CONQUEROR" (Fox).

In "The Conqueror," a Standard picture with William Farnum in the stellar role, which he presented at the Globe theater Monday night, September 10, William Fox believes a new standard has been set in motion picture production—a standard which, going further than the thrill and the spectacular in which "The Conqueror" abounds, affords a new and higher plane for dramatic exposition through the medium of the screen.

"The Conqueror" picturizes the heroic life and romantic times of General Sam Houston, known to every American as the Liberator of Texas. It is a cross-section cut out of American history in the making, and it holds intense interest for every citizen and resident of these United States.



Scene from "The Conqueror" (Fox).

There is probably no more romantic figure in American history than Sam Houston, and there is unquestionably no actor better equipped artistically as well as physically for the portrayal of Houston than William Farnum. Mr. Farnum's is said to be a masterly interpretation of a role in which his admirers will like him best.

Given Henry Christeen Warnack's engrossing, virile story, and the enormous facilities afforded by the unlimited resources of the Fox producing organization, it needed but the master hand of R. A. Walsh, the famous Fox director and the man who staged "The Honor System," to make of "The Conqueror" a photodramatic masterpiece. This Mr. Walsh has done.

"The Conqueror" was photographed in California, Texas and Mexico. It was six months in the making. In the making of the picture were 450 Sioux Indians secured through the Department of the Interior from the Pine Ridge Agency, and for whose safe return at the end of their artistic labors a bond of $50,000 was deposited. There were also Mexican soldiers, negroes from Southern plantations, Texas Rangers and regular Cavalrymen.

Prominent in Mr. Farnum's support are Jewel Carmen, who appears as Eliza Allen; Charles Clary, J. A. Marcus, and William Eagle Shirt, Chief Birdhead and Little Bear, Indians all.

HOLUBAR STARTS NEW PLAY.

Director Allen J. Holubar's next production will be entitled "The Twisted Soul," the story of which is by J. Grubb Alexander and Fred Myton. It is a psychological drama in which heredity figures to a considerable extent and it will be produced in five reels.

Director Holubar's star in "The Twisted Soul" will be Miss Brownie Vernon, who although the only woman in the production, will be supported by an unusual cast, among whom will be Murdock MacQuarrie and William Garwood, two former well-known actors and directors at the Universal Company, who have returned to the fold.

Garwood will play the lead opposite Miss Vernon and the principal character lead will be in the hands of MacQuarrie, who ranks high in the cinema world for his remarkable character portrayals.

Others in the cast will be Myles McCarthy, whose legitimate stage work is well known; Joseph Girard and Charles Hill Mailes

A Five-Star Pathe Week

Appearing in Features and Serials—French War Pictures, Cartoons and Scenics Complete Program.

THE Pathe program for the week of September 23 is characterized by two unusually big features, a very funny comedy and two strong serial episodes. The box office stars who appear on this program are Frederick Warde, Jeanne Eagles, Mollie King, Pearl White and Harold Lloyd.

The five-reel production of the week is Frederick Warde and Jeanne Eagles in "Under False Colors." It is an original story by Lloyd Lonergan, produced by Thanhouser under the direction of Emile Chautard, with one of the best starring combinations ever seen on the screen—the best known Shakespearian actor in America in the role of a modern financier, and the most charming young leading woman on the American stage in the role of a beautiful Russian countess, forced to take refuge in the United States under a false passport.

"The Bow String" is the title of the second episode of "The Seven Pearls" serial in which Mollie King is featured with Creighton Hale and Leon Bary.

The suspense of the first episode is heightened in the second, one of the features of which is a fight between two men dressed in armor and thus disguised as knights of old. As Ilma (Mollie King) starts toward the curtain, a hand steals out from behind it, takes the pearls and before she is able to untangle herself the indistinguishable figure steals out and escapes.

Pearl White stars in the 12th episode of "The Fatal Ring" entitled "The Desperate Chance." This chapter is characterized by breathless suspense and many thrills. At the point of a revolver in a fight on top of a fast moving train, Carslake and Pearl both fall off. Carslake rises and starts after the train, leaving Pearl lying prone across the track. With a northbound train only fifty yards from Pearl, Tom Carleton, after an exciting race in his automobile, manages to pull the switch in time to save her. Learning where Carslake is hiding, Pearl, accompanied by the Spider, Tom, and detectives, invades the house. After a terrific fight, Carslake opens a trap door in the roof and climbs out. Pearl comes out of the trap door as Carslake gets to the edge of the roof by the iron girder. As he starts over the girder Pearl pursues him. Thinking that this is a good chance to get rid of her, Carslake seizes her and as the film fades out, starts to bend her back, back, back.

The second big feature of the week is the three-reel Official French War Film entitled "In the Wake of the Huns." Pathe calls attention to the drawing power of this title "plastered all over town on the most striking paper you ever saw and advertised big in the newspapers."

"In the Wake of the Huns" is official. It is the first French picture of its kind to be seen in this country, and it is safe to say that the interest of the people of America is greater in what the French are doing than in the activities of any other belligerent, except Uncle Sam itself. These pictures show the actual French territory which has been recovered in the great Allied advance and in which the American troops will see their first action.

It is an impressive historical document, which is so absorbingly interesting that though it is only three reels in length it deserves the featured position in any theater's bill.

Harold Lloyd is seen in "Pinched," a one-reel comedy, produced by Rolin. It is one of the funniest of the Lloyd comedies. In it the star and Snub Pollard manage to get their clothes and identities mixed and both land in the police station with "a-laugh-a-foot" complications.

International cartoon and Scenic, and Hearst-Pathe News No. 78 and No. 79 complete an unusually strong program.

HERBERT BRENON AT WORK ON "EMPTY POCKETS."

The filming of Rupert Hughes' popular novel, "Empty Pockets," is now progressing rapidly at Herbert Brenon's Hudson Heights studios. "Empty Pockets" will be the Brenon production to immediately follow "The Fall of the Romanoffs."

In "Empty Pockets" Mr. Brenon has another swift moving romance. The story is built around the murder of a debonaire millionaire, "Merry" Perry Merithew, who is found dead on the dirty tin roof of an East Side tenement. Strands of a woman's red hair are clutched in his hands. This is the only clue. The mystery involves four Titian haired girls: one a millionaire's beautiful daughter; another a model installed by the dead man in a Central Park West apartment, the third the unscrupulous daughter of a bankrupt society matron, and the fourth a cabaret dancer married to a thug.

One of the thrilling incidents is a midnight motor chase back and forward across the island of Manhattan and ending at the edge of Spuyten Duyvil Creek. This is said to be one of the most thrilling things to yet reach the screen.

For the role of the heroic Doctor Worthing, Mr. Brenon has selected Bert Lytell, who scored so decidedly as the Lone Wolf. Reviewers pronounced him the genuine find of the past screen season.

Barbara Castleton has been selected to play Muriel Schuyler, the daughter of a money king, who is involved in the murder mystery. Miss Castleton is looked upon by Mr. Brenon as a distinct discovery.

Mr. Lytell and Miss Castleton have the principal roles. The other parts will be enacted by equally well known players since Mr. Brenon is a believer in the well balanced cast, rather than the top-heavy star cast.

"THE SPINDLE OF LIFE" (Butterfly).

Ben Wilson is the featured player of "The Spindle of Life," the Butterfly picture scheduled for release September 17th. He will be capably supported by Neva Gerber, Richard La Reno and Hayward Mack, who have prominent parts in a well-selected cast.

"The Spindle of Life" is a picturization of Sidney Robinson's novel, "Gladsome," arranged for the screen by Karl Coolidge and produced by George Cochrane.

It tells the story of the unconventional meeting of Gladsome Harrison, an interesting young tomboy heiress, and "Alphabet" Carter, crown prince of America's financial realm, in a quaint seacoast town. Gladsome's mother, a wealthy widow, tries to bring her daughter up according to the latest approved mode of the smart set, but Gladsome would rather knock around in overalls with her old pals, the fishermen, than drink pink tea out of a Soissons tea-cup. This is a sore trial to mother, who would like to see Gladsome safely married to Vincent Bradshaw, the tiresomely correct son of her financial adviser.

Scene from "The Spindle of Life" (Butterfly).

One day on the sands Gladsome meets an interesting stranger, and they strike up a friendship which develops along unexpected lines, when the girl asks the "sandman" to help her devise a way to foil her mother and the ubiquitous Bradshaws. The way out of the resulting tangle is the occasion for considerable fun, interspersed with some good dramatic work, in which both Wilson and Miss Gerber score.

THE WEEK IN THE FOX STUDIOS.

William Fox's present schedule of releases calls for the issuing of "When a Man Sees Red," the powerful extra-reel drama with William Farnum in the stellar role during October. Frank Lloyd was the director. He filmed the picture from the story "The Painted Lady," by Larry Evans.

Jewel Carmen, who played opposite Mr. Farnum in this production, as well as several others, has been transferred from the Fox studios in California to the plant at Fort Lee, N. J., where Mr. Farnum is making "Les Miserables." Miss Carmen will have the role of Fantine in the production.

Work is progressing rapidly on Virginia Pearson's new starring vehicle, and on the first of a series of eight light comedy dramas starring the magnetic Jane and Katherine Lee. Miss Pearson's picture is to be called "Thou Shalt Not Steal," and is being directed by William Nigh. In the supporting cast are Claire Whitney, Eric Mayne, Robert Elliott, John Goldsworthy, Victor Delinsky, Dan Mason, Dan Sullivan, Lemuel Kennedy, Martin Faust and Mathilde Brundage.

The Lee children's subject is almost completed. Kenean Buel, who screened the highly successful "Two Little Imps," is again in charge of the direction.

George Walsh, the man who made the smile famous, has started another production on the West Coast. It will be his thirteenth photoplay.

The release for September 9 will be "When False Tongues Speak," in which Virginia Pearson has the chief part. The story is by George Scarborough and the direction is by Carl Harbaugh. Hardee Kirkland is the leading man.

"MEN OF THE DESERT" SHOWN BY K-E-S-E.

Trade showings of "Men of the Desert," the fourth of Essanay's series of Western photodramas, featuring Jack Gardner, the musical comedy star, are in progress at all branches of the George Kleine distributing system. This picture, presenting a screen version of the Taylor-Norris feud, one of the most notorious of the West, is said to be the strongest unit of this series. It will be released September 24.

Mr. Gardner is supported by Ruth King, Carl Stockdale and the remainder of the company, which has been seen with him in "Land of Long Shadows," "The Range Boss," and "Open Places." The picture was staged on the plains of Arizona and presents many picturesque settings. It has a screen time of approximately sixty-five minutes.

What Triangle Offers for September 16

"Mountain Dew" Has Kentucky Locale and Kentucky Star; William Desmond in "Flying Colors" Is Other Feature of the Week.

MARGERY WILSON'S first starring play, "Mountain Dew," will be released on the Triangle program for the week of September 16, together with "Flying Colors," in which William Desmond is starred.

Being a Kentucky girl, Miss Wilson is naturally adapted to her role in "Mountain Dew," which has as its locale the Blue Grass state. Miss Wilson is seen as a wild sprite of the mountains who knows nothing of "larnin'" and is not worried over the deficiency.

The Triangle comedy accompanying "Mountain Dew" is entitled "His Baby Doll." The players featured are Claire Anderson, Mal St. Clair, George Binns, Florence Clark and James Donnelly.

In "Flying Colors" Bill Desmond has the role of a Yale athlete who puts to practical account some of the dare-devil stunts he learned at college. A one-reel Triangle comedy will be presented as a demitasse for the program of which "Flying Colors" is the feature. It bears the title of "His Unconscious Conscience" and features Hugh Fay, Tom Persse, Phylis Hoover, Wm. Irving, Geo. Jessks, James Spencer and Jack Perrin.

"Hula-Hula Land" is the Keystone comedy for the week and brings forth the Keystone bathing girls, this time in grass skirts and strings of beads. Billy Armstrong, Maude Wayne and Guy Woodward disport at the head of this band of ukelele maids.

GAUMONT'S "REEL LIFE" NO. 74.

Californians regulate their watches when they reach their offices at 9 a. m. Chicago men perform this duty at 11. New Yorkers and other Easterners wait until they are ready for luncheon, at 12 o'clock. Strange though it may seem, all these timepieces are checked up at the same moment. The determining of exact noon by the Naval Observatory at Washington, for flashing throughout the United States, forms a most interesting subject which is shown in Reel Life No. 74, released the week of September 24.

President Washington's spectacles differed greatly from the curved lenses of to-day, which science has enabled even the poorest to wear. The manufacture of glasses which duplicate the best natural sight is another section of this film magazine.

That many are willing to fight if they can be assured of good bread is shown in "The Soldier's Staff of Life," which depicts the use of a portable bread-maker which the government used in seeking recruits. Last year the bean-eating aphides contributed to the shortage of another army standby, but this year we need too many beans to humor these plant lice, and so scientists have sicked lady-bugs onto them. Scientists are also working to get rid of the lamprey, a fish which has killed thousands of others because of its blood-sucking proclivities. These three subjects add to the variety of this issue of Reel Life.

"So Easy," an animated drawing from the leading humorous weekly, Life, closes a highly entertaining reel.

CANADIANS LOOK ON "POLLY OF THE CIRCUS."

A large audience crowded the Regent theater, Toronto, on Thursday, August 30, at an invitation showing of the first Goldwyn production, "Polly of the Circus." Prominent exhibitors from all over Ontario made a flying visit to the city for the purpose of seeing the results of a year's efforts on the part of the Goldwyn producing forces.

At the screening were prominent city officials, representatives from all of the city newspapers, besides practically every exhibitor in the city. The Regent Symphony orchestra, under the leadership of John Arthur, gave the musical setting. The audience showed its appreciation of the picture by hearty applause.

Among the out-of-town exhibitors who made the trip to the city especially to see the picture were: Clyde Curry, Favorite theater, Windsor; J. A. Walsh, Walkerville; John C. Green, Temple theater, Galt; William Stewart, Patricia theater, London; T. W. Logan, Majestic theater, London; Dr. Robinson, Empire theater, Peterboro; Ernest Moule, Brant theater, Brantford; F. Pursel, Lyric theater, Simcoe; James Sullivan and Jack Sullivan, King George theater, St. Catherines; J. Brady, Princess theater, Sarnia; Meighan and Roneigk, Academy theater, Lindsay; Mr. Simpson, Apollo theater, Guelph; Leo Longo, Roma theater, Kitchener.

"ANTICS OF ANN" NEW PENNINGTON PICTURE.

Ann Pennington has begun work on her new Paramount picture, a charmingly written little comedy entitled "The Antics of Ann." Edward Dillon is directing the production and a number of the interior scenes already have been made. It offers the young star an opportunity of proving that she is a comedienne of no small skill and in addition permits of her wearing many fetching costumes, including something new in the way of satin pajamas and bathing suits that were never made for the water, but which are nothing short of bewitch-

SELIG RELEASES ON GENERAL FILM.

"Over the Top to Victory," is the title of one of the latest of motion pictures announced by William N. Selig for release in General Film service on Monday, Sept. 24. The production is in two reels and should prove particularly interesting to the mothers and fathers, the wives, sisters and sweethearts of the young men who have become soldiers.

"Over the Top to Victory" is said to present as details of the development of America's young men into soldiers who will defend their country's honor in the battlefields of Europe. From daybreak until "Taps" are sounded, we follow the citizen-soldiers through their drills and pastimes.

For release Saturday, Sept. 29, the Selig Company announces the one-reel drama, "The Angel of Poverty Row," with winsome Bessie Eyton as the star. Colin Campbell directed this production, which is said to possess many of the characteristic touches which have made Colin Campbell famous as a director.

On Monday, Oct. 1, the Selig Company announces the release of a two-part Western drama entitled "The Rustler's Vindication," with daring Tom Mix performing many of his death-defying feats. Myrtle Steadman is also seen in an important part.

"The Witness for the State" is the title of the Selig one-reel release in General Film service for Saturday, Oct. 6. Bessie Eyton and Eugenie Besserer both have important parts in this one-reeler, which was also produced by Colin Campbell.

ACTIVITIES AT L-O STUDIOS.

With five directors working, General Director J. G. Blystone is turning out a supply of L-Ko's to last through the bad weather that is bound to come on the Pacific Coast. Noel Smith, Archie Mayo, Dick Smith, Phil Dunham and Vin Moore are rushing matters as expeditiously as possible.

Lucille Hutton has written a story which will be entitled "A Giddy Girl's Love," when it eventually becomes an L-Ko from Mr. Blystone's scenario. This is the first time Miss Hutton has done more than to act in other people's stories. If the expected success attends her first efforts as a screen novelist, she will probably write her own material hereafter.

Vin Moore has just completed a Western comedy and has started another feature with beginnings in Mexico and a finish in San Francisco. The work required a special steamer, on charter, to carry Myrtle Sterling and her company, as well as figuring in the scenes.

Because of the increased production of L-Ko's a new studio is under course of construction, with an addition to the main stage, occupying 80 x 120 feet. A new wardrobe department is also being outfitted, to meet the extra demands of five active producing organizations.

Hughie Mack, latest addition to the L-Ko comedy leaders, has just finished his first release. It will be sent along to exhibitors early in October through Universal exchanges.

LOIS WEBER HAS "THE TIME OF HER LIFE."

"The Time of Her Life" is the alluring title of the first of the new Lois Weber productions, which is now completed and ready for release. Any production by Lois Weber is an event of interest and curiosity to all exhibitors and film fans who look with confidence for something unusual and worth while in all plays bearing her name. "The Time of Her Life" will prove no exception to the rule, save that in this—her first independent production—this "dean" of directors has forsaken propaganda only to demonstrate the more dramatically the influence of home upon character and one's subsequent life and career. In her new play Miss Weber takes for her principal characters two girls working side by side in a big department store, to show how the influence of their respective homes so widely distinguishes their destinies. It is a big theme, handled with that fearless fidelity to facts and yet that unswerving idealism in purpose which distinguish all Lois Weber's productions. Mildred Harris, the former Fine Arts ingenue, is seen in the stellar role, supported by Helene Rosson, Kenneth Harlan, Adele Farrington, Gertrude Astor and Alfred Allen, of "Hell Morgan" fame—some cast. As for the play—well, see for yourselves, and remember it's Lois Weber's choice for the first independent release.

ALADDIN THE NEXT FOX KIDDIES RELEASE.

An early release of William Fox's kiddies pictures will be the picturization of "Aladdin and the Wonderful Lamp." This fairy story film has just been completed, and those who have seen the uncut film believe the picture will even surpass "Jack and the Beanstalk," the first Fox kiddies picture which has been so favorably received throughout the country since its most successful run at the Globe theater in New York in August.

It was felt by those who had seen "Jack and the Beanstalk" that the acting of Francis Carpenter and Virginia Lee Corbin and the other children could not be bettered, but in "Aladdin" they have even gone beyond their work in "Jack." According to those who have seen the film the portrayal of those eastern characters is a revelation.

In one of the scenes the lamp is rubbed and a palace appears on the burning desert. And the desert itself gives to one an atmosphere that is romantic, mysterious and oftentimes consuming.

Paramount October Releases

Marguerite Clark, Billie Burke, Vivian Martin, Charles Ray, Dorothy Dalton, Jack Pickford, Louise Huff, Sessue Hayakawa and Ann Pennington Among Stars Listed.

SOME inkling of the tremendous drawing power and wide variety of entertainment to be furnished by Paramount under its new "Star Series" selective booking system of distribution can be gained by that company's announcement of its releases for the month of October. The October list of Paramount releases furnishes a striking example of the combined strength represented by the various producing forces in addition to the tremendous producing organization already built up and perfected by Famous Players-Lasky. The October schedule marks the first appearance of a Blackton production on the Paramount schedule and also contains the first of the Paramount-Ince photoplays in addition to embracing such stars in its roster as Marguerite Clark, Billie Burke, Vivian Martin, Jack Pickford, Louise Huff, Sessue Hayakawa and Ann Pennington. The stellar forces of the Thomas H. Ince organization are represented by Dorothy Dalton and Charles Ray. In the Blackton production, which is an adaptation of Sir Gilbert Parker's celebrated novel, "The World for Safe," the principal roles are played by Anna Little and Conway Tearle. The tentative arrangement of the schedule is as follows:

"The Ghost House," starring Jack Pickford and Louise Huff, directed by Wm. C. DeMille, leads off. This is a story which has to do with an old haunted house and a band of criminals—which is enough to tell at present. Suffice that it is a picture calculated to thrill as well as entertain.

"Arms and the Girl," from the successful stage play, has as its bright particular star the lovely Billie Burke. The picture deals with the invasion of a Belgian town by the Germans and the scenes depicting this particular event are said to be so near the actuality as to be positively startling. Needless to say in the stellar role, Miss Burke gives a charming performance. Joseph Kaufman directed the film and Thomas Meighan, who played opposite Miss Burke in her first Paramount picture, also supports her in this one.

"The Trouble Buster"—with Vivian Martin in the star role—is, as the title implies, another of the optimistic films for which Miss Martin is already famous. It is a "cheer-up" story with plenty of action.

"The Call of the East," starring Sessue Hayakawa, the eminent Oriental actor whose popularity in Paramount pictures is unquestioned, gives him a splendid chance for his dramatic ability, because it is a tale of modern Japan with a plot based on the racial conflict. Margaret Loomis supports Hayakawa, while Tsuru Aoki, Jack Holt and other well known Paramount players appear in the cast. The story is by Beulah Marie Dix and George Melford is director.

"The World for Sale," by Sir Gilbert Parker, directed and produced by J. Stuart Blackton, is a picture with a carefully chosen cast of type actors, and headed by Conway Tearle and Anna Little.

"Bab's Burglar," second of the "Sub-Deb" stories by Mary Roberts Rhinehart, directed by J. Searle Dawley, and starring Marguerite Clark, will further establish the popularity of the star in the role of ingenuous Barbara Archibald.

"The Son of His Father," offers Charles Ray, among the most popular of all the younger stars. The Ince picture is directed by Victor Schertzinger and stages a thrilling hand-to-hand fight that is said to be a "hummer."

Dorothy Dalton will make her first appearance in Paramount-Ince pictures in "The Price Mark," an exceptionally powerful drama such as those with which the name of Mr. Ince and Miss Dalton have already been indelibly associated.

Ann Pennington, the Ziegfeld Follies star, who has already made an enviable reputation in Paramount pictures, returns to the screen after a successful season upon the stage in "The Antics of Ann," a delightful comedy written especially for her.

From the foregoing list of attractions it need scarcely be repeated that October is certain to be a memorable month in the history of Paramount, where every month is notable. It is the logical beginning of the Fall season in motion pictures and a more auspicious opening could hardly be desired, and while it is to be expected that Paramount should take front rank position, it is at least worthy of note that in the October list there appear the names of not only several new stars—new that is on the Paramount schedule, but already established favorites with the film-going public; several authors of world wide prominence, and, withal, a series of offerings that should supply every exhibitor's need.

GREAT FIGHT IN "WHEN A MAN SEES RED."

A motion picture director's word is law to the players in his company. Actors carry out his commands by instinct. While making the Fox production of "When A Man Sees Red," one of the Standard pictures soon to be released, William Farnum stood facing G. Raymond Nye, preparatory to the great fight scene. Nye, like Farnum, was known affectionately as "Bill." Suddenly Frank Lloyd, who directed the picture, called out: "Hit him Bill!" The two players both struck, and went at it hammer and tongs. When Lloyd was asked afterward which "Bill" he meant he smiled.

"THE NURSE OF AN ACHING HEART" (L-Ko).

Eva Novak, Chester Ryckman, Eddie Barry and Bob McKenzie are featured in the forthcoming L-Ko that General Director J. G. Blystone has captioned "The Nurse of an Aching Heart." In this work Archie Mayo shows himself for the first time as a director of L-Ko's. As this is his first L-Ko, it may be his last one, for the reason that the Board of Examiners in Hollywood, Cal., have given him his "number" and he awaits the final call to arms. As the title would indicate, "The Nurse of an Aching Heart" is located in a hospital where Eva Novak, as a nurse, does some heroic work. Comedy situations have been created in abundance amid unusual surroundings, and it is promised that L-Ko standards are well maintained.

Scene from "The Nurse of an Aching Heart" (L-Ko).

PEGGY O'NEILL IN "THE PENNY PHILANTHROPIST."

Peggy O'Neill, famed as the creator of the title role in the big Broadway success, "Peg O' My Heart," has been signed by Wholesome Films Corporation to play the lead in that organization's first feature production, "The Penny Philanthropist."

Miss O'Neill will have ample opportunity in this feature to display on the screen all that charm which has made for her success on the speaking stage.

Miss Clara Laughlin, one of America's best known women writers, is author of "The Penny Philanthropist," and Guy W. McConnell will personally supervise the production.

Miss O'Neill will have playing opposite her Ralph Morgan, a young convert from the speaking stage, whose work in "Turn To The Right" was one of the best dramatic characterizations of the year. The story of "The Penny Philanthropist" is replete with a humaneness, virile and yet gentle, carrying a message of good deeds in a manner compellingly interesting and entirely unique.

O. HENRY'S "BLIND MAN'S HOLIDAY."

Scarcely a better story could have been chosen for picturization than O. Henry's "Blind Man's Holiday." This is the second of the 4-reel de luxe features released through General Film Company, as a departure from the already famous two-reel subjects from the great short story author's repertoire. "Blind Mans' Holiday" has its scene laid in New Orleans. Incidentally there is another New Orleans four-reel story to follow this one in another month, "The Enchanted Kiss." Before that, however, there will be one with a Washington atmosphere, "The Duplicity of Hargraves," also in four-reel form.

In "Blind Man's Holiday" the story is that of Lorison, a young man who is the victim of extreme moods. His romance is one of psychological peculiarities handled in a most telling and lucid fashion, an art which O. Henry more than any other popular short story writer has mastered. Added to that O. Henry puts sentiment into the story that irresistibly sways the emotions. This story also has one of O. Henry's most triumphant "happy endings."

ESSANAY-HOLMES COMEDIES.

Essanay has completed the production of three pictures in which Taylor Holmes, the stage comedian, is featured. A fourth is now in the filming process.

"Efficiency Edgar's Courtship," the first of this series, and, incidentally, the star's initial screen vehicle, was released September 3. The second picture, entitled "Fools For Luck," will be released October 8.

This picture will be followed in November with the release of "Two-Bit Eats," and "The Small Town Guy" will be the title of the December releases.

In line with the policy recently announced by George K. Spoor, president of Essanay, that his organization henceforth will produce only pictures of a lighter vein in an attempt to offset the gloom of war, all Holmes pictures will be comedy-dramas. The George Kleine System will distribute these films.

Triangle Aims for Variety

Kiddie Features, Patriotic Plays, Western Dramas, and Comedies of All Varieties Now in the Course of Production.

DIVERSITY of subjects, having an appeal for all classes, ages and professions, is to be a feature of the Triangle policy, according to a schedule recently evolved, which provides for kiddie features, western dramas, stories of business, patriotic plays, mythical fables, and comedies ranging from those of human interest drama in five parts—to the fast and furious burlesques in one and two-reel comedies. These will be presented in rotation, with the intention of providing exhibitors with a program which, like the leading national magazines, will have something of interest for everybody.

During the past few months the Triangle Distributing Corporation has issued plays in keeping with this policy. The Triangle September schedule has been carefully arranged with plays of contrasting type succeeding one another. "Idolaters," a drama of city life with a designing adventuress as the chief character, is followed by "The Haunted House," which presents a spiritualistic girl living with her fairy fancies in a quiet New England village. "Polly Ann," the next release, is described as a play of gladness, recounting, as it does, the humorous experiences of a little orphan. "Mountain Dew" is a story of a girl of the Kentucky Cumberlands who learns the secrets of love and "larnin'" at the same time. A Yale athlete who becomes a society detective is the central figure of "Flying Colors." The following week, September 23, presents "The Devil Dodger," a western drama with the new bad man star, Roy Stewart. This is followed by "Broadway, Arizona" with Olive Thomas as the gay young chorus girl who is abducted and carried to the western mountains where she creates a Broadway of her own.

The October productions are being completed and the order of their release is now being planned. The schedule will lead off with "Ashes of Hope," a drama that is said to be similar in action and spirit to "The Flame of the Yukon." "Doing Her Bit," a patriotic play, is another feature of the month which was devised with an eye to timeliness of appeal. About October 21 Alma Ruebens will come forth as a star in "The Firefly of Tough Luck," scenes of which are now being filmed on the deserts of Arizona. The Triangle kiddies, headed by Georgie Stone, Beulah Burns, and Thelma Burns will appear in support of Margery Wilson, who stars in a gypsy role of "Wild Sumac."

RITA JOLIVET PICTURES TO BE "LEST WE FORGET."

"Lest We Forget" is the title which has been selected for the great screen drama of international events in which Rita Jolivet is starred. This picture depicts occurrences at the beginning of the war and especially the early German invasion of Belgium and France, the sinking of the Lusitania, and deals with secret service in France, England and America, and shows the co-operation between the British and American foreign offices in handling German spies on both sides of the Atlantic.

Miss Jolivet is surrounded by a notable cast, among whom are included Hamilton Revelle, an actor whose prominent work has scored in many Broadway productions. Roger Lytton, who so capably portrayed a German spy in "The Battle Cry of Peace," again is seen as an agent of the Wilhelmstrasse in "Lest We Forget!" Mr. Lytton holds an officer's commission in the American army. He was excused from duty at Plattsburg for a period of weeks in order to allow him to take part in Miss Jolivet's great photoplay. At the conclusion of the scenes in which he is required he leaves at once for a military camp, from which he is scheduled to depart at a very early date for France.

The Jolivet picture is an unusually pretentious production. The actual taking of the scenes in the picture has been proceeding since July 7 and will not be completed for another month. At present Director Leonce Perret is working in the large village—a duplication of a French coast town—which has been erected on the Watson farm in Westchester County. Many of the scenes in the picture are laid in this village. When these scenes have been filmed the destruction of the village by German bombardment will be photographed. This is one of the spectacular moments in the picture.

CANADIAN RIGHTS FOR ART DRAMAS SOLD.

Another big deal was consummated last week by Art Dramas, Incorporated, when contracts were closed for the distribution rights of the Art Dramas pictures for all Canada.

Despite its importance, the final arrangements were made in record time between Arthur F. Beck, general manager of Art Dramas, and George F. Perkins, a prominent Canadian exchange man, who immediately formulated plans for the exploitation of the Art Dramas Program in his territory.

Mr Perkins is a veteran [illegible] man and is known as one of the most capable men in the business. He owns the Independent Film and Theater Supply Company, which handles a vast amount of business throughout Canada, and has exchanges in Toronto, Montreal and Winnipeg, Canada

Mr. Perkins has engaged A. Fischer, who accompanied him on the trip to New York, as general manager. Both were in conference at the Art Dramas executive offices, and matters of distribution were discussed at length.

Also accompanying Mr. Perkins and Mr. Fischer was George Rotsky, general manager of Montreal's two leading theaters, the [illegible] and the New Grand. Mr. Rotsky arranged to run Art Dramas in his houses.

GAUMONT PROGRAM FOR WEEK OF SEPTEMBER TWENTY-FOUR.

On the road to Berlin, via France! Our soldier boys are everywhere—in camp, on the high seas, even at the very edge of battle! And wherever they may be there you will find Gaumont cameramen to keep the home folks posted as to their movements. The people have come to look forward with eager expectancy to the release of the Gaumont-Mutual Weekly on Wednesday of each week, and they can safely expect that when Weekly No. 143 is released on September 26 they will not be disappointed in its contents. As the Weekly is "made up" at the last moment, like a daily newspaper, it is not possible to predict its contents.

One day later the Gaumont film magazine, "Reel Life," will be released. It is the policy of the Gaumont Company to make the subjects in this release as diversified as possible, no two similar subjects appearing in a single issue. "Reel Life" No. 74, which will reach the public on September 27, contains a half dozen subjects of such dissimilar nature that no spectator can fail to be entertained. "The Correct Time" shows how the U. S. Naval Observatory determines exact noon each day and flashes it throughout the country. "Beans and Lady-Bug" illustrates how the common lady-bug is working to prevent a shortage in the food which makes Boston famous. Contrarily, "The Lamprey," a blood-sucking fish, is doing its best to deplete the food supply. In "Making Eyeglasses" we are familiarized with a novel industry, and shown how even the poorest of us may duplicate the best natural sight. "The Soldier's Staff of Life" enabled Uncle Sam to gain many recruits "So Easy," an animated drawing from Life, America's leading humorous magazine, completes the reel.

"SINS OF AMBITION" (IVAN).

"Sins of Ambition," Ivan Film Productions' play now in making, written and directed by Ivan Abramson, promises to be a super-feature of exceptional quality.

As usual, Ivan Abramson has gathered around him a stellar cast, the names of which are suffcient to guarantee the artistry to be developed upon the screen. Wilfred Lucas, for a long time with the Triangle Fine Art Films, and known as leading man in "Hell-to-Pay Austin," "Orpheus in Our Square," and lately appearing in the leading male part of "The Food Gambler," has been entrusted with a big part in "Sins of Ambition." Co-starring with him we find such screen favorites as beautiful Leah Baird, charming Barbara Castleton and James Morrison, who, as always in Ivan productions, carries away his full share of honors. Other well-known stars appearing in the picture are Madaline Travers, Anders Randolf and Edward Lawrence.

The picture will, Mr. Abramson says, be an epoch-making one, both on account of its exceeding timeliness and exceptional dramatic action. While it has to deal with a great international question, yet it is in no sense whatsoever a military picture, as its basic proposition is to show the philosophical side of the sins of ambition and the consequences when ambition oversteps its boundaries.

HOW TO RAISE STRONG CHILDREN.

Bernarr Macfadden, widely known as the editor of Physical Culture, has made an agreement with Universal whereby he will demonstrate feats of strength and methods of physical development for the average man or woman in future issues of the Screen Magazine.

In the 39th issue, to be released shortly, Macfadden gives some highly entertaining scenes in which he and his children take part. He is an advocate of the training of children from their earliest babyhood, and in the case of his own family shows that normal children can soon be developed into prodigies of health and strength. His three-year-old son is shown punching the bag, turning hand springs and performing other feats ordinarily far beyond the ability of a child so small. The boy's ten-year-old sister demonstrates that she possesses the stamina and agility of a boy of fifteen by chinning herself fourteen times on a horizontal bar. Macfadden maintains that his system of strenuous but judicious training from the earliest days of the child's life not only builds muscle but gives fine poise and completely banishes fear. Directions are given for the building of inexpensive apparatus that can be erected and utilized in any backyard.

"SUNSET TRAIL" IS A PLAY OF THE GREAT OUT-DOORS.

Vivian Martin appears in a new Paramount picture, "The Sunset Trail," September 17th, and in addition to the fact that it is a story with a genuinely interesting plot, many unique situations and a splendid cast in support of the charming young star, it is notable because of the exceptional photography and the spirit of the great outdoors which it possesses.

Beulah Marie Dix made the scenario of the photoplay from a story by Alice McIver and George H. Melford directed it. Cameraman Percy Hilburn will come in for a good share of praise when the picture is exhibited owing to the remarkable work he has done in perpetuating in celluloid some of the exquisite scenery in the mountains and the views of sunsets and drifting clouds which were found in the locations chosen for many of the scenes. Harrison Ford appears as the sweetheart of Bess and the others in the cast give entirely adequate performances.

MME. OLGA PETROVA IN "EXILE."

Oddly enough the title of "Exile" is derived from the name of a town—or colony—a Portuguese settlement. This is the picture in which Mme. Petrova will appear September 17, under the Paramount banner. It is a Lasky production, directed by Maurice Tourneur, and is said to be a really "red-blooded" picture, with a world of opportunity for the star as well as the exceptional supporting cast, together with settings that are far beyond the ordinary.

The story is by Dolf Wyllarde, with a scenario prepared by Charles E. Whittaker. It deals with the efforts of a young American engineer played by Mahlon Hamilton to bring better conditions in the lonely colony. He encounters the Chief Justice of the place, Perez, an unscrupulous wretch who becomes realistic in the hands of Wyndham Standing. Claudia, protrayed by Mme. Petrova, is the wife of Perez and when the engineer secures a hold over the official he undertakes to gain his way with Claudia. He learns, however, that she is genuinely in love with him and refuses to take advantage of the situation with the result that Perez is permitted to go unscathed. But he is afterward lynched by the furious natives against whom he has long plotted and the American saves Claudia. They watch the Arabs departing over the desert and turn back to finish out their own span in mutual happiness.

Scene from "Exile" (Paramount).

The scenes in the Portuguese-Arabian colony, the startling situations and the splendid acting of all concerned should render "Exile" an unusually strong attraction. Others in the cast beside those mentioned are Warren Cook, Charles Martin and Violet Reed.

"IN THE WAKE OF THE HUNS" (Pathe).

Pictorial evidences of the progress the French are making in regaining the northern part of their land from the Germans is shown in the Official French War Pictures titled "In the Wake of the Huns," which will be released by Pathe September 23.

These pictures are different from any other war pictures shown, because, while they show war as it really is they also show France recovering herself from the blows struck by the Germans. They depict the French army rebuilding the railroads, the bridges and the roads. They show the ruin left by the Germans, in the orchards, in the villages, in the cities and the devastation of churches and other public buildings.

One of the features of the film is the picture of the Chateau de Coucy. This chateau was built over six hundred years ago and many famous events in French history happened under its roof and around its walls. The pictures show the chateau as it was before its occupation by the Germans. These pictures, of course, were taken before the war broke out. Then is shown the devastation wrought by the Germans when they were forced to evacuate the chateau and it typifies in a measure the wantons spite that is being taken out on French monuments and on France itself by her invaders.

Troops in action, troops on the march, troops moving forward to engage the enemy are shown and will arouse the enthusiasm of American audiences.

"TILLIE" THE SCRUB-LADY" IS FINISHED.

Compressing 459 comedy scenes into 1,800 feet of motion picture film is likely to be a fast-moving whole. Marie Dressler has demonstrated this with "Tillie, the Scrub-Lady," the first of her two-reel comedies for Goldwyn distribution. The subject, titled and finally cut, is being printed for trade showing at all the company's branch offices.

Marie Dressler has substituted plot for pies, so that her audiences may not feel compelled to laugh when they feel perfectly sure they oughtn't to.

CURRENT EVENTS IN ANIMATED WEEKLY.

Practical lessons in the art of cooking and handling food, demonstrated by a corps of experienced cooks for the benefit of the new American army, furnish one of the most interesting features of the 87th issue of the Universal Anmiated Weekly, just released. These pictures were posed exclusively for the Animated Weekly, and present many human interest bits, besides imparting much valuable information.

In the same issue, Anna Case, whom many consider the most beautiful of the younger American opera singers, is shown singing for the New Jersey troops encamped at Sea Girt. Some effective close-ups of Miss Case are pleasingly introduced.

The recent championship tennis match between Molla Bjurstedt and Mary K. Browne at Forest Hills, L. I., has been graphically recorded in a series of views bound to stir the blood of any spectator who has ever wielded a racquet.

Other subjects that help make this number notable are scenes taken during the recent parade of street car workers with their wives and babies in San Francisco; pictures of the wreck of the grain steamer Spokane at Sault Ste. Marie, Michigan; the review of British volunteers from America, recently held in London; and the ceremonies in connection with the welcoming of the Japanese envoys in Washington. Brief, snappy subtitles add considerable interest to the reel, which is concluded, as usual, with one of Hy Mayer's timely cartoons.

MARY GARDEN SAILS FOR HOME.

Mary Garden, famous opera prima donna, has taken ship from France for home. Upon her arrival here she will be met by officials of Goldwyn Pictures and will go at once to the Goldwyn studios at Fort Lee to begin work in the splendid motion picture production of "Thais."

Miss Garden will not get into the swing of her work, however, until she has made a little concert tour she herself suggested. She wants to sing at least once for the soldiers in every northern cantonment before her camera engagements keep her close to the studios.

The script of "Thais" has been completed in the Goldwyn scenario department and awaits Miss Garden's approval. In the picturization the story of the opera has been deviated from but slightly—only enough, in fact, to lift the principal character a shade above the estate of a courtesan.

"THE MAVERICK" (Bluebird).

Franklyn Farnum makes his first appearance as a lone-star in Bluebirds on Oct. 8, presenting a sensational comedy-drama, tentatively titled "The Maverick." William Parker prepared the scenario from a story furnished by Isola Forrester and Mann Page and Joseph De Grasse directed the production. Mr. De Grasse previously supervised the screen appearance of Dorothy Phillips in the Bluebird series but has now undertaken the direction of Mr. Farnum during his progress as an individual star.

Claire Du Brey, who has worked herself up from playing humble "maids" in Dorothy Phillips' company, has also been transferred to the support of Mr. Farnum as his leading lady.

Scene from "The Maverick" (Bluebird).

Lon Chaney, previously featured in Miss Phillips' support, has an important character role in "The Maverick" and will continue in the De Grasse company for more Farnum pictures. Mr. St. John, Margery Lawrence, Sam De Grasse, Eugene Moore, Wm. Dyer and D. A. Appling are other members of Mr. Farnum's support.

"The Maverick" has a plot that starts in the East and winds up in the West where Farnum cuts a sensational dash as a "tender foot" ranchman.

THE SCREEN SHOWS A NEW EVA TANGUAY.

Those persons who have long been familiar with that dynamic personality of the vaudeville circuits, Eva Tanguay, will be surprised to find an entirely new Eva when they see her in "The Wild Girl," the first screen production in which Eva Tanguay has come before the public. For the Eva of "I don't care" fame is lost among the hundred other Evas who play the central character in "The Wild Girl."

Miss Tanguay, experienced artist that she is, has not made the mistake of cutting her screen heroine after the pattern of her vaudeville self. The problem of characterization in the photoplay has been made clearly and fully by the eccentric little artiste. Eva Tanguay of the music halls has disappeared and a new—and dare we say greater?—Eva has come in her place.

The story of "The Wild Girl" is based on a suggestion by George M. Rosener, and was directed by Howard Estabrook. The play has been given a costly production and is unusually handsomely mounted. Miss Tanguay's screen debut will be made in a picture well worthy of the fame of its star.

EDNA GOODRICH IN "AMERICAN MAID."

With the completion of "Reputation," "Queen X" and "A Daughter of Maryland," her first release of the series of star productions which she is to make for the Mutual Film Corporation, Miss Goodrich is at work at her studio on Long Island under Albert Capellani's direction in "American Maid," a five-reel patriotic picture. "Reputation" was released on Sept. 3 and met with an enthusiastic reception from exhibitors and their patrons.

The other forthcoming Goodrich productions are "Queen X," written by Assistant United States District Attorney Edwin M. Stanton of New York; "American Maid," scenarioized by Hamilton Smith from a story by Julius Rothschild, and "A Daughter of Maryland," scenarioized by Anthony Kelly from a play by Samuel Morse.

LOYALTY IS THEME OF "DOUBLE-CROSSED."

Loyalty to her husband, even when she discovers that in his past there is a black spot which is cropping up to menace their happiness, forms the theme of "Double-Crossed," in which Pauline Frederick will appear September 17th. This is a Paramount picture produced under the direction of Robert G. Vignola, with the same attention to detail, the same richness of settings and excellence of support that characterizes all Paramount productions.

Hector Turnbull, author of "The Cheat," is responsible for the scenario of "Double-Crossed," and in the cast are such well-known players as Crawford Kent, Clarence Handyside, William Riley Hatch, Harris Gordon and Joseph Smiley. This picture will appeal to women particularly because of the exquisite gowns that Miss Frederick wears and the fact that it is a story which touches the home so deeply.

MARGUERITE CLARK AT WORK ON THIRD "BAB" PICTURE.

After a brief rest, Marguerite Clark begins work this week on the third in the Paramount series of "Sub-Deb" stories by Mary Roberts Rhinehart, which are being filmed under direction of J. Searle Dawley from the stories originally published in The Saturday Evening Post. The first story, "Bab's Diary," will be released on the 24th of this month and in October "Bab's Burglar," also completed, will be placed on the market. The idea is to follow in regular sequence the order of the stories as published in the Post and for the entire series the same cast will be used in support of Miss Clark.

Picture Theaters Projected

PAYSON, ARIZ.—Moving picture house has been opened here by Floyd Gardner. Pictures will be shown two or three times a week.

MIAMI, ARIZ.—Theater to cost $45,000 will be erected here.

RUSSELLVILLE, ARK.—A new $25,000 moving picture theater will be erected on the site of the Crescent Airdome on Main street by Oscar H. Wilson. Lessee, E. H. Butler.

FRESNO, CALIF.—Theodore Keech has leased the Liberty theater.

SANTA ANA, CALIF.—Clune's theater has been leased by Mr. and Mrs. L. A. Schlesinger.

STOCKTON, CALIF.—D. S. Rosenbaum will expend $2,000 in remodeling interior of Strand theater.

THOMPSONVILLE, CONN.—Nathan Sisitsky, owner of the Majestic theater, has formed a business partnership with Clarence D. Burbank, owner of the New Franklin theater.

BLUE ISLAND, ILL.—Lyric is the name of a new moving picture theater opened here under the management of Fitzpatrick & McEvoy. House has seating capacity for 1,200 persons.

CANTON, ILL.—John Silvernail has leased space in the Blackaby building on South Main street. He will equip it as a moving picture theater.

CHICAGO, ILL.—Dahl, Stedman & Co., 11 S. La Salle street. have the contract to make alterations to the Suedebaker theater for the Studebaker Theater Company.

CHICAGO, ILL.—Haymarket theater, at 722 W. Madison street, has been acquired by Francis and Augustus Biedler and Emma B. Camp from Mrs. Clara A. Avery.

CHICAGO, ILL.—Marshall & Fix. 706 Lincoln parkway, are preparing plans for interior alterations to the Powers theater.

SALEM, ILL.—Princess theater will be closed while improvements are being made.

FOWLER, IND.—Edward Martin has disposed of his interest in the Fowler theater to Andrew La Fountain.

MUNCIE, IND.—Vaudeville theater, on South Walnut street, has been remodeled and reopened to the public.

CRESTON, IA.—W. Weldon has purchased the Willard theater.

DES MOINES, IA.—The Auditorium has been leased by A. P. Rainsburg.

ROCK RAPIDS, IA.—Strand is the name of a new moving picture theater opened here by R. W. Steen.

TOLEDO, IA.—W. B. Persons, of Wall Lake, has purchased the Grand theater from C. E. Olson.

WHEATLAND, IA.—Otto Lahann has purchased the interest of J. C. Robertson in the A-Muse-U picture theater.

LEXINGTON, KY.—Gurnea Theater Company has been incorporated with capital of $25,000 by T. C. Fuller, V. H. Fuller and others.

BOSTON, MASS.—A. Paul Keith and Edward F. Albee will have the Boston theater on Washington street torn down. A new structure to cost $1,000,000 will be erected on the site, with seating capacity of 4,000.

ADRIAN, MICH.—Garden Theater Company has taken over the Croswell theater. The building will be remodeled.

MANISTIQUE, MICH.—Extensive improvements will be made to the Geno theater.

NEGAUNEE, MICH.—Members of Iron Mountain Lodge of Odd Fellows are considering using their building on West Iron street for theater purposes.

BELLE PLAINE, MINN.—Paul Grossman has purchased the moving picture business of Frank Weiss.

BLUE EARTH, MINN.—J. F. Brinkman and C. E. Steele are proprietors of the Royal theater.

OSLO, MINN.—Bert Lee has purchased the interest of Mr. Olson in the Lyric theater.

OSSEO, MINN.—Masonic lodge recently taken over by Heesen Brothers, will be converted into a theater.

ASHLAND, MONT.—Moving picture theater will be opened here under the management of Carl Risvald.

Duhem Motion Picture Mfg. Co.
Expert Developing, Printing and Coloring
CAMERA OUTFITS AND RAW FILM SUPPLIED
CAMERA MEN SENT ANYWHERE
985 Market St., San Francisco, Cal.

JUST ISSUED

Our second list of EDUCATIONAL and SELECTED FILMS covering releases from January 1st to June 30th, 1917. A handy reference list for managers and others in selecting programs for children's matinees. A few of the first list containing film releases of last six months of 1916 still on hand. Twenty cents for each list, postage paid.

MOVING PICTURE WORLD
17 Madison Avenue :: :: :: New York

With Greatest Sorrow
it becomes our painful duty
to announce the death of
Our Esteemed President

Mr. Henry J. Brock

Which occurred on
September 7th, 1917

Inter Ocean Film Corporation

Addresses of Home Offices and Film Exchanges

Up-to-Date Lists of the Larger Groups of Distributors Arranged in Alphabetical Order.

FOR the convenience of our readers and subscribers we are publishing herewith up-to-date lists of the head offices and branch exchanges of all the larger groups of film renters. The lists are arranged alphabetically by companies and also by cities. The film brands handled by each group are also listed alphabetically at the beginning of each list. Exhibitors are requested to file this copy for future use, as we will only be able to publish the lists at intervals on account of the space required. Time will usually be saved by corresponding with the nearest branch office, but matters may be taken up with the head office direct when desired. In all your correspondence with any of these offices, kindly refer to the Moving Picture World.

ARTCRAFT PICTURES CORPORATION.

Releasing All Artcraft Productions.

Executive Offices:
729 Seventh Avenue, New York.
With branch offices as follows:

Atlanta, Ga..............51 Luckie Street
Boston, Mass........8-14 Shawmut Street
Buffalo, N. Y..........145 Franklin Street
Chicago, Ill........220 South State Street
Cincinnati, O...107-109 West Third Street
Cleveland, O. ......Standard Theater Bldg.
Dallas, Tex..............1919 Main Street
Denver, Colo..........1747 Welton Street
Detroit, Mich......278 E. Jefferson Avenue
Kansas City, Mo....22nd & Grand Avenue
Los Angeles, Cal...Marshall-Strong Bldg.
Minneapolis, Minn........16 N. 4th Street
New Orleans, La........814 Perdido Street
New York, N. Y...........729 7th Avenue
New York, N. Y...........71 W. 23d Street
Philadelphia, Pa..........1219 Vine Street
Pittsburgh, Pa.....12th St. & Penn. Ave.
Portland, Me............85 Market Street
Portland, Ore......9th & Burnside Streets
San Francisco, Cal......445 Pacific Bldg.
Salt Lake City, Utah..133 E. 2nd South St.
St. Louis, Mo.........14th & Locust Streets
Seattle, Wash............1200 4th Avenue
Washington, D. C......525 13th St., N. W.

CANADA.

Famous Players Film Service, Ltd.,
Calgary ....Elma Block
Famous Players Film Service, Ltd.
Montreal, Que..198 St. Catherine St. West
Famous Players Film Service, Ltd.,
Toronto, Ont...........12 Queen St. East

AUSTRALIA.

Australian Feature Films, Ltd.,
Sydney, N. S.......192 Castlereagh Street

ART DRAMAS, INC.

Art Dramas, Inc., releases the following brands: Apollo, Erbograph, Horsley, U. S. Amusement Corporation, Van Dyke.

Executive Offices:
1400 Broadway, New York.
With branch offices as follows:

E. & H. Film Distributing Co.,
Atlanta, Ga..............65 Walton Street
Boston Photoplay Company,
Boston, Mass..........195 Pleasant Street
Standard Film Corporation,
Chicago, Ill......207 South Wabash Street
Standard Film Service Company,
Cincinnati, O.....14 West Seventh Avenue
Standard Film Service Company,
Cleveland, O..............Columbia Bldg.
Southwestern Art Dramas, Inc.,
Dallas, Tex..............1818 Main Street
Standard Film Corporation,
Des Moines, Iowa.....702 Mulberry Street
Standard Film Service Company,
Detroit, Mich.................Smith Bldg.
Standard Film Corporation,
Kansas City, Mo.......1305 Walnut Street
Sol Lesser,
Los Angeles, Cal...514 West Eighth Street
Standard Film Corporation,
Minneapolis, Minn...406 Film Exch. Bldg.
Standard Art Dramas Film Exchange,
New Orleans, La.........608 Canal Street
Modern Feature Photoplays, Inc,
New York City.......729 Seventh Avenue
Standard Film Corporation,
Omaha, Neb..........1417 Farnham Street
Electric Theater Supply Company,
Philadelphia, Pa..........1321 Vine Street
Liberty Film Renting Company,
Pittsburgh, Pa..........938 Penn Avenue
Sol Lesser,
San Francisco, Cal...191 Golden Gate Ave.
Standard Film Corporation,
St. Louis, Mo...304 Empress Theater Bldg.

CANADA.

Independent Film and Theater Supply Co.,
Montreal, Quebec.......7 Phillips Square

FOX FILM CORPORATION.

The Fox Film Corporation releases the following brands: Foxfilm Comedies, Fox Special Features, Standard Pictures.

Executive Offices,
130 West 46th Street, New York City,
With branch offices as follows:

Atlanta, Ga.............111 Walton Street
Boston, Mass......10-12 Piedmont Street
Chicago, Ill.............Mallers Building
Cleveland, Ohio......750 Prospect Avenue
Cincinnati, Ohio...........412 Vine Street
Dallas, Texas ......1907 Commerce Street
Detroit, Mich.........407 Smith Building
Denver, Colo...........1442 Welton Street
Indianapolis, Ind.....232 N. Illinois Street
Kansas City, Mo..........928 Main Street
Los Angeles, Cal...734 South Olive Street
Minneapolis, Minn....627 First Avenue N.
New York, N. Y.....130 West 46th Street
Newark, N. J....Strand Theater Building
New Haven, Conn....Poli's Theater Bldg.
New Orleans, La......832 Common Street
Omaha, Neb.........315 South 16th Street
Philadelphia, Pa.........1333 Vine Street
Pittsburgh, Pa........121 Fourth Avenue
Salt Lake City, Utah...McIntyre Building
San Francisco, Cal..243 Golden Gate Ave.
Seattle, Wash.........1214 Third Avenue
St. Louis, Mo............3632 Olive Street
Syracuse, N. Y.......445 S. Warren Street
Washington, D. C....305 Ninth St., N. W.

CANADIAN OFFICES.

Montreal, Que....322 S. Catherine St. W.
Toronto, Ont.......12 Queen Street, East
St. John, N. B.,
Bank of B. N. A. Bldg., 1-5 Market Sq.
Vancouver, B. C.,
508-9-10 Orpheum Theater Building
Winnipeg, Man........115 Phoenix Block

UNITED KINGDOM.

London, Eng....74-76 Old Compton Street
Liverpool, Eng......15 Manchester Street
Manchester, Eng.,
28 Deansgate Arcade, Deansgate, E.
Newcastle-on-Tyne, Eng..20 Westgate Rd.
Leeds, Eng.............. 29 Albion Place
Birmingham, Eng.1-3 Temple St., New St
Cardiff, Wales.....9 and 9-A Wharton St.
Glasgow, Scotland......73 Dunlop Street
Dublin, Ireland,
Dame House, 24-26 Dame Street

AUSTRALIA.

Sydney, N. S. W.Symond Bldg., 194 Pitt St.
Melbourne, Victoria,
Elizabeth and Little Collins Streets
Adelaide ....Peel Street

SOUTH AMERICA.

Rio de Janeiro, Brazil...Caixa Postal 989
Sao Paulo, Brazil.Rua Santa Ephigenia 77
Buenos Aires, Argentine,
951 Calle Corrienties
Rosario, Argentine.......San Lorenzo 912
Montevideo, Uruguay,
Care London and River Plate Bank
Lima, Peru (for Chili, Peru, Bolivia).

SPAIN AND PORTUGAL.

Barcelona...........Ronda Universidad 14

SCANDINAVIA AND RUSSIA.

Stockholm, Sweden,
Metropolitan, 3 Hollandaregat
Christiania, Norway.......4 Startingsgade

NEW ZEALAND.

Wellington, N. Z..........66 Willis Street

GENERAL FIRM CO., INC.

The General Film Company, Inc., releases the following brands: Broadway Star Features (the O. Henry Series), Essanay (Black Cat Feature, George Ade "Fables in Slang" and Chaplins), Falcon Features, Kalem (series and comedies), George Kleine (George Bickel comedies), Jaxon Comedies (Pokes and Jabs), Selig (short subjects), Ray Comedies, Sparkle Comedies.

Executive Offices.
440 Fourth Avenue, New York City,
With branch offices as follows:

Albany, N. Y............48 Howard Street
Atlanta, Ga.............111 Walton Street
Bangor, Me...........123 Franklin Street
Boston, Mass.........28 Ferdinand Street
Buffalo, N. Y.............122 Pearl Street
Chicago, Ill........139 North Clark Street
Cincinnati, Ohio...........514 Elm Street
Cleveland, Ohio..1022 Superior Ave., N. E.
Dallas, Texas.......2017 Commerce Street
Denver, Colo........1448 Champa Street
Detroit, Mich.........100 Griswold Street
Indianapolis, Ind...24 W. Washington St.
Kansas City, Mo.......921 Walnut Street
Los Angeles, Cal....738 South Olive Street
Minneapolis, Minn..... 909 Hennepin Ave.
New Orleans, La......343 Baronne Street
New York, N. Y.......71 West 23d Street
Omaha, Neb..........1508 Howard Street
Philadelphia, Pa..........1308 Vine Street
Pittsburgh, Pa.......1201 Liberty Avenue
St. Louis, Mo............3601 Olive Street
San Francisco, Cal..255 Golden Gate Ave.
Seattle, Wash. ....819 Third Avenue
Washington, D. C...7th and E Sts., N. W.
Wilkes-Barre, Pa.....50 E. Market Street

CANADIAN OFFICES.

GENERAL FILM COMPANY, LTD.

Executive Office:
243 Bleury Street, Montreal, Quebec.
With branch offices as follows:

St. John, N. B..........122 German Street
Toronto, Ont........172 King Street W.
Vancouver, B. C.....440 Pender Street W.
Winnipeg, Man........220 Phoenix Block

GOLDWYN DISTRIBUTING CORPORATION.

Releasing all Goldwyn Productions.

Executive Offices:
16 East Forty-second Street.
With branch offices as follows:

Atlanta, Ga...............75 Walton Street
Boston, Mass.......40-44 Piedmont Street
Buffalo, N. Y...............200 Pearl Street
Chicago, Ill........110 South State Street
Cincinnati, O........217 East Fifth Street
Cleveland, O..403 Standard Theater Bldg.
Dallas, Tex............ 1922 Main Street
Denver, Colo..........1440 Welton Street
Detroit, Mich.Room 404, Peter Smith Bldg.
Kansas City, Mo......1120 Walnut Street
Los Angeles, Cal....912 South Olive Street
Minneapolis, Minn..16-18 N. Fourth Street
New York, N. Y.........509 Fifth Avenue
Philadelphia, Pa...Cor. 13th and Vine Sts.
Pittsburgh, Pa.......1201 Liberty Avenue
San Francisco, Cal......985 Market Street
St. Louis, Mo.............3312 Lindell Blvd.
Seattle, Wash.........1200 Fourth Avenue
Washington, D. C...10th and G Sts., N. W.

CANADIAN OFFICES.

GOLDWYN PICTURES, LTD., OF CANADA

Executive Office:
21 Adelaide St., W., Toronto, Ont.
With branch offices as follows:

Calgary...............315 MacLean Street
Montreal, Quebec.......337 Bleury Street
St. John, N. B...........19 Market Square
Toronto, Ont..........21 Adelaide St., W.

Vancouver, B. C.......304 Orpheum Block
Winnipeg, Manitoba.......48 Aiken Block

GREATER VITAGRAPH, INC.

Greater Vitagraph, Inc., releases the following: Big V Comedies, a Bobby Connelly series release, two Favorite Film Features, a two-reel episode of "The Fighting Trail" and a Multiple Reel Feature.

Executive Offices:

1600 Broadway, New York City.

With branch offices as follows:

Atlanta, Ga..............111 Walton Street
Boston, Mass...........67 Church Street
Chicago, Ill....Adams St and Wabash Ave.
Cincinnati, O....N. W. Cor. 7th & Main St.
Cleveland, O......2077 East Fourth Street
Dallas, Tex............1900 Commerce Street
Denver, Colo..........1432 Champa Street
Detroit, Mich..........44 E. Larned Street
Kansas City, Mo.....12th and Walnut Sts.
Los Angeles, Cal....643 South Olive Street
Milwaukee......Third and Grand Avenues
Minneapolis, Minn....608 North First Ave
New Orleans, La......347 Carondelet Street
New York City.............1600 Broadway
Omaha, Neb..............1111 Farnam Street
Philadelphia, Pa.......220 North 13th Street
Pittsburgh, Pa.........117 Fourth Avenue
San Francisco, Cal.......985 Market Street
Salt Lake City, Utah.......42 Exchange Pl
St. Louis, Mo..............3630 Olive Street
Seattle, Wash..............415 Olive Street
Syracuse, N. Y...........117 Walton Street
Washington, D. C......710 Eleventh Street

CANADIAN OFFICES.

Montreal, Canada.........401 Bleury Street
St. Johns, N. B...167 Prince William Street
Toronto, Ontario.........15 Wilton Avenue
Winnipeg...............114 Phoenix Block

KLEINE-EDISON-SELIG-ESSANAY.

Kleine - Edison - Selig - Essanay releases the following brands: Edison (Conquest Program and Multiple Reel Features), Essanay (Multiple Reel Features, Kleine Multiple Reel, two-reel Comedies and "Do Children Count?" series), Selig (Multiple Reel Features and Hoyt Comedies).

Executive Offices:

63 East Adams Street, Chicago, Ill.

With branch offices as follows:

Atlanta, Ga ....71 Walton Street
Boston, Mass..........14 Piedmont Street
Buffalo, N. Y.........Palace Theater Bldg.
Chicago, Ill. ....207 So. Wabash Avenue
Cincinnati, O. ....138 W. 7th Street
Cleveland, O. ....2077 E. 4th Street
Dallas, Tex. ......1812½ Commerce Street
Denver Colo................729 18th Street
Detroit, Mich. ....Peter Smith Bldg.
Indianapolis, Ind. ....Lyric Theater Bldg.
Kansas City, Mo...........209 Ozark Bldg.
Los Angeles, Cal.......642 So. Olive Street
Minneapolis, Minn........16 No. 4th Street
New Orleans, La.......714 Poydras Street
New York, N. Y............729 7th Avenue
Philadelphia, Pa. ....1309 Vine Street
Pittsburgh, Pa. ....123 4th Avenue
St. Louis, Mo.............3315 Olive Street
Salt Lake City, Utah..127 E. 2nd South St.
San Francisco, Cal..183 Golden Gate Ave.
Seattle, Wash....204 Orpheum Thea. Bldg.
Washington, D. C......6th & F Sts. N. W.

CANADIAN OFFICES.

Toronto, Ont., Canada..39 Adelaide St. W.
Montreal, Que., Canada,
6 McGill College Avenue

METRO PICTURES CORPORATION.

The Metro Pictures Corporation releases the following brands: Columbia, Drew Comedies, Metro, Popular Plays and Players, Quality, Rolfe, Yorke.

Executive offices:

1476 Broadway, New York City.

With branch offices as follows:

Metro Pictures Corporation of N. E.,
Boston, Mass.............60 Church Street
N. Y. Metro Film Service,
Albany, N. Y..............Enterprise Bldg.
N. Y. Metro Film Service,
Buffalo, N. Y..............Palace Theater
Southern Metro Pictures Corp.,
Chattanooga, Tenn....7 Chamberlain Bldg.
Metro Picture Service,
Chicago, Ill. ....410 Mallers Bldg.
Metro Film Service, Inc.,
Cincinnati, O.........7th and Main Streets
Metro Pictures Corp.,
Dallas, Tex. ......1905½ Commerce Street
Metro Pictures Corp.,
Denver, Colo.........1721 California Street
Metro Pictures Corp.,
Des Moines, Ia..........920 Walnut Street
Metro Pictures Service,
Detroit, Mich..................75 Broadway
Metro Pictures Service,
Kansas City, Mo..........928 Main Street
Metro Pictures Corp.,
Los Angeles, Cal.........820 Olive Street
Metro Pictures Service,
Minneapolis, Minn. ....807 Produce Exch.
Southern Metro Pictures Corp.,
New Orleans, La......712 Paydros Street
N. Y. Metro Film Service, Inc.,
New York, N. Y......729 Seventh Avenue
N. J. Metro Film Service,
New York.............7 West 23d Street
Metro Film Exchange,
Philadelphia, Pa. ....1331 Vine Street
Metro Pictures Service,
Pittsburgh, Pa...........938 Penn Avenue
Metro Pictures Corp.,
San Francisco, Cal.........55 Jones Street
Metro Pictures Corporation,
Salt Lake City........14 Post Office Bldg.
Metro Pictures Service,
Washington, D. C.....7th and D Sts., N. W.

CANADIAN OFFICES.

Metro Film Service, Ltd.,
Montreal, Canada..8 McGill College Avenue
Metro Pictures Service, Ltd.,
Toronto ....263 Yonge Street
Western Metro Service,
Vancouver, B. C.........Orpheum Theater

GREAT BRITAIN.

Ruffells Exclusive, Ltd.,
London, England ....9 Long Acre

MUTUAL FILM CORPORATION.

The Mutual Film Corporation releases the following brands: Chas. Frohman's Successes in Moving Pictures, Cub, Gaumont, La Salle, Monmouth ("Jimmie Dale alias the Grey Seal" serial), Monogram ("The Shorty Hamilton" series), Mutual Chaplin, Mutual Special ("The Great Stanley Secret" serial), Mutual Star Production, Mutual Weekly, Niagara ("The Perils of Our Girl Reporter" series), Signal Producing Company ("The Lost Express" serial), Strand Comedy and Vogue Comedy.

Executive offices:

220 South State street, Chicago, Ill.

With branch offices as follows:

Albany, N. Y...............733 Broadway
Atlanta, Ga............146 Marietta Street
Baltimore, Md...........413 E. Baltimore
Boston, Mass...........39 Church Street
Buffalo, N. Y.............106 Pearl Street
Butte, Mont............126 Granite Street
Chicago, Ill...........Consumers Building
Cincinnati, O............224 E. 7th Street
Cleveland, O....750 Prospect Avenue, S. E.
Dallas, Tex...............1807 Main Street
Denver, Colo...........1724 Welton Street
Des Moines, Ia............Cohen Building
Detroit, Mich.......97 Woodward Avenue
El Paso, Tex.,
Cor. W. San Antonio Ave. & S. Santa Fe St.
Escanaba, Mich.....1019 Ludington Street
Fargo, N. D..............119 Fifth Street
Houston, Tex........805 Franklin Avenue
Indianapolis, Ind..150 North Illinois Street
Kansas City, Mo..........928 Main Street
Los Angeles, Cal....825 South Olive Street
Memphis, Tenn..........230 Main Avenue
Milwaukee, Wis...301 Enterprise Building
Minneapolis, Minn...22 North Sixth Street
New Orleans, La.......816 Perdido Street
New York City, Mutual Film Exchange,
71 W. 23rd Street
New York, Western....126 W. 46th Street
Oklahoma City...Box 978, 715 Walker St.
Omaha, Neb...........1413 Harney Street
Philadelphia, Pa.........1219 Vine Street
Pittsburgh, Pa...........420 Penn Avenue
Portland, Ore.........9th and Davis Street
Salt Lake City, Utah..123 E. South Street
San Francisco, Cal........177 Golden Gate
St. Louis, Mo.............1311 Pine Street
Seattle, Wash...........1933 Third Avenue
Washington, D. C.....419 Ninth St., N. W.

CANADIAN OFFICES.

Toronto, Canada........15 Wilton Avenue
Calgary, Canada...........702 4th St., W.
Montreal, Canada.......345 Bleury Street
St. John, Canada.......39 Waterloo Street
Vancouver, Canada...963 Granville Street
Winnipeg, Canada,
48 Aiken Block, McDermott Avenue

PARAMOUNT PICTURES CORPORATION.

The Paramount Pictures Corporation releases the following brands: Arbuckle Comedies, Black Diamond Comedy, Furton Holmes Travelogue, Bray Pictographs, Famous Players, Klever Comedy, Lasky, Morosco, Pallas.

Executive Offices:

485 Fifth Avenue, New York City.

With branch offices as follows:

Southern Paramount Pictures Co.,
Atlanta, Ga. ....51 Luckie Street
Famous Players Film Co. of N. E.,
Boston, Mass...........10 Shawmut Street
Wm. L. Sherry Feature Film Co.,
Buffalo, N. Y..........145 Franklin Street
Famous Players Film Service,
Chicago, Ill...........220 So. State Street
Famous Players Film Service,
Cincinnati, Ohio ......107 West 3rd Street
Famous Players Film Service,
Cleveland, Ohio....Standard Theater Bldg.
Texas Paramount Pictures Co.,
Dallas, Texas ......1902 Commerce Street
Notable Feature Film Co.,
Denver Colo...........1749 Walton Street
Famous Players Film Service, Inc.,
Detroit, Mich...278 East Jefferson Avenue
Kansas City Feature Film Co.,
Kansas City, Mo..........2024 Broadway
Progressive Motion Picture Co.,
Los Angeles, Cal......Marsh-Strong Bldg.
Famous Players Star Feature Film Co.,
Minneapolis, Minn....Produce Exch. Bldg.
Famous Players Film Co. of N. E.,
New Haven, Conn......131 Meadow Street
Southern Paramount Pictures Co.,
New Orleans, La..........814 Perdido St.
Wm. L. Sherry Feature Film Co.,
New York City, N. Y..729 Seventh Avenue
Famous Players Exchange,
New York City, N. Y..71 West 23d Street
Famous Players Exchange,
Philadelphia, Pa. ....1219 Vine Street
Famous Players Film Service,
Pittsburgh, Pa. .....Penn Ave. & 12th St.
Famous Players Film Co. of N. E.,
Portland, Me............85 Market Street
Notable Feature Film Co.,
Salt Lake City, Utah..133 E 2nd So. Street
Progressive M. P. Co.,
San Francisco, Cal.......645 Pacific Bldg.
Progressive M. P. Co.,
Seattle, Wash. ....Central Bldg.
Famous Players Exchange,
Washington, D. C......525 13th St. N. W.

CANADIAN OFFICES.

Famous Players Service, Ltd.,
Calgary, Alberta, Canada...12 Elma Block
Famous Players Exchange, Ltd.,
Montreal, Canada..198 St. Catherine Street
Famous Players, Ltd.,
Toronto, Canada....12 Queen Street East

PATHE EXCHANGE, INC.

Pathe Exchange, Inc., releases the following brands: Astra, Hearst-Pathe News, Interantional, Lasalida, Rolin, Thanhouser.

Executive Offices

25 W. 45th St., New York City,

With branch offices as follows:

Albany, N. Y...............398 Broadway
Atlanta, Ga. ....111 Walton Street
Boston, Mass. ....7 Isabella Street
Buffalo, N. Y.............269 Main Street
Butte, Mont. ....124 W. Granite Street
Charlotte, N. C........2 S. Graham Street
Chicago, Ill. ......220 South State Street
Cincinnati, O. ...124 East Seventh Street
Cleveland, O. ..750 Prospect Avenue, S. E.
Dallas, Texas ....2012½ Commerce Street

Denver, Colo. ....1229 16th Street
Des Moines, Iowa..316 West Locust Street
Detroit, Mich. ....40 Larned Street E.
Indianapolis, Ind. ....224 N. Medidian St.
Kansas City, Mo. ....928 Main Street
Los Angeles, Cal......732 South Olive St.
Milwaukee, Wis...........174 Second Street
Minneapolis, Minn. ....608 First Ave. N.
Newark, N. J..........6 Mechanic Street
New Orleans, La.....836 Common Street
New York, N. Y.......115 East 23d Street
Omaha, Neb. ....1417 Harney Street
Philadelphia, Pa. ....1235 Vine Street
Pittsburgh, Pa. ....938 Penn Avenue
Portland, Ore. ......392 Burnside Street
Salt Lake City, Utah....68 S. Main Street
San Francisco, Cal....985 Market Street
Seattle, Wash. ....810 Third Avenue
St. Louis, Mo............3210 Locust Street
Washington, D. C.....601 F Street, N. W.
Spokane, Wash..12 S. Washington Street

CANADIAN OFFICES, PATHE BRANDS.

SPECIALTY FILM IMPORT, Ltd.

Executive Offices
313 Bleury Street, Montreal, Quebec.

Calgary, Alberta..Leeson & Lineham Blk.
St. John, N. B.........167 Prince William
Toronto, Ontario ......56 King Street W.
Winnipeg, Man..........382 Donald Street
Montreal.................313 Bleury Street
Vancouver, B. C......553 Granville Street

TRIANGLE DISTRIBUTING CORP.

The Triangle Distributing Corporation releases the following brands: Triangle-Plays, Trinagle Komedies, Keystone Comedies, Paralta Plays.

Executive Offices
1457 Broadway, New York City,
With branch offices as follows:

Atlanta, Ga..............51 Luckie Street
Boston, Mass.........48-50 Melrose Street
Chicago, Ill......5 South Wabash Avenue
Cincinnati, Ohio.......215 East 5th Street
Cleveland, Ohio.........704 Sincere Bldg.
Dallas, Texas......1814 Commerce Street
Denver, Colo.........1435 Champa Street
Detroit, Mich...............71-75 Broadway
Kansas City, Mo....19th and Main Streets
Los Angeles, Cal....643 South Olive Street
Milwaukee, Wis...172 Toy Bldg., 2d Street
Minneapolis, Minn......16-18 N. 4th Street
New Orleans, La....340 Carondelet Street
New York, N. Y.............1457 Broadway
New Haven, Conn......130 Meadow Street
Omaha, Neb......15th and Harney Streets
Philadelphia, Pa.........1227 Vine Street
Pittsburgh, Pa..........414 Penn Avenue
St. Louis, Mo......3320 Lindell Boulevard
Salt Lake City, Utah..58 Exchange Place
San Francisco, Cal..111 Golden Gate Ave.
Seattle, Wash.........1206 Fourth Avenue
Washington, D. C.....708 13th St., N. W.

UNIVERSAL FILM EXCHANGES.

The Universal Film Manufacturing Company releases the following brands: Ani-
Ohama, Neb......13th an Harnev Streets
mated Weekly, Big U. Bison, Butterfly Pictures, Gold Seal, Imp, Joker, L-Ko, Nestor, Powers, Rex, Star Featurette, Universal Current Events, Universal Screen Magazine, Victor.

Executive Offices,
1600 Broadway, New York City.
With branch offices as follows:

Consolidated Film & Supply Co.,
Atlanta, Ga. ....Rhodes Bldg.
Albany, N. Y..........Rex Film Exchange
New England Universal
Boston, Mass........13-19 Stanhope Street
Victor Film Service,
Buffalo, N. Y.............35 Church Street
Universal Film Exchange,
Butte, Mont. ....52 East Broadway
Universal Film Exchange,
Charlotte, N. C....307 West Trade Street
Laemmle Film Exchange,
Chicago, Ill............17 So. Wabash Ave.
Universal Booking Office,
Chicago, Ill..:.......220 South State Street
Cincinnati-Buckeye Co.,
Cincinnati, Ohio ....531 Walnut Street
Universal Supply Company,
Cairo, Ill. ......8th & Washington Aves.
Cleveland, Ohio.......Victor Film Service
Consolidated Film Supply Co.,
Dallas, Texas.......1900 Commerce Street
Universal Film Exchange,
Denver, Col............1422 Welton Street
Laemmle Film Exchange,
Des Moines, Ia. ....918 Locust Street
Universal Film Exchange,
Detroit, Mich. ....101 West Fort Street
Universal Film Exchange,
Escanaba, Mich.
Universal Film & Supply Co.,
Fort Smith, Ark.
Consolidated Film Supply Co.,
Jacksonville, Fla. ....330 Forsythe Street
Central Film Service,
Indianapolis, Ind....113 West Georgia St.
Universal Film & Supply,
Kansas City, Mo.....214 East 12th Street
Universal Film Exchange,
Harrisburg, Pa. ....5 So. 4th Street
Consolidated Film & Supply Co.,
Houston, Tex. ....801 Franklin Street
Universal Film Exchange,
Milwaukee, Wis. ....133 Second Street
Consolidated Film Supply Co.,
Memphis, Tenn. ....226 Union Avenue
Laemmle Film Service,
Minneapolis, Minn. ..717 Hennepin Avenue
Universal Film Exchange,
New Haven, Conn. ....229 Meadow Street
Consolidated Film & Supply Co.,
New Orleans, La.........914 Gravier Street
Universal Film Exchange,
Newark, N. J............25 Branford Place
Universal Film Exchange,
New York City............1600 Broadway
Universal Film Exchange,
New York City........115 East 23d Street
Universal Film & Supply Co.,
Oklahoma City, Okla..116 West 2nd Street
Laemmle Film Service,
Omaha, Neb. ....1122 Farnum Street
Universal Film Exchange,
Grand Rapids, Mich..48 So. Division Ave.
California Film Exchange,
Los Angeles, Cal......736 So. Olive Street
Interstate Film & Supply Co.,
Philadelphia, Pa. ....1304 Vine Street
Eagle Projection Co.,
Philadelphia, Pa. ....1304 Vine Street
Philadelphia Film Exchange,
Philadelphia, Pa.....223 West 13th Street
Universal Film Exchange,
Phoenix, Ariz...........117 No. 2nd Street
Independent Film Exchange,
Pittsburgh, Pa. ....938 Penn Avenue
Film Supply Co.,
Portland, Ore. ....401 Davis Street
Universal Film Exchange,
Saginaw, Mich. ....4 Mercer Bldg.
Universal Film Exchange,
Salt Lake City, Utah...56 Exchange Place
California Film Exchange,
San Francisco, Cal..121 Golden Gate Ave.
Film Supply Co.,
Seattle, Wash. ......217 Virginia Avenue
Universal Film Supply Co.,
Spokane, Wash...16 So. Washington Street
Universal Film Exchange,
Springfield, Mass........326 Dwight Street
Universal Film & Supply Co.,
St. Louis, Mo............2116 Locust Street
Toledo Film Exchange,
Toledo, Ohio..............439 Huron Street
Washington Film Supply Co.,
Washington, D. C....419 9th Street N. W.
Universal Film Exchange,
Wichita, Kan..........209 East 1st Street
Exhibitors Film Service,
Wilkes-Barre, Pa. .....61 So. Penn Street

CANADIAN OFFICES.

Canadian Film Exchange,
Winnipeg, Manitoba, Canada,
40 Aikens Bldg.
Canadian Film Exchange,
St. Johns, N. B., Canada...87 Union Street
Canadian Film Exchange,
Calgary, Alta., Canada..407 Eighth Avenue
Canadian Film Exchange,
Vancouver, B. C., Canada...711 Dunsmuir
Canadian Universal Film Co.,
Montreal, Canada..295 St. Catherine Street
Canadian Universal Film Co.,
Toronto, Canada.....106 Richmond Street

FOREIGN OFFICES.

Universal Film Mfg. Co.,
Tokio, Japan,
14 Sanchome, Minamidenmacho, Kiobashi
Universal Film Mfg. Co.,
Bombay, India,
Heera House, Sandhurst Rd., Girguam
Excelsior,
Buenos Aires, Argentina.........Lima 691
E. Martinez y Gunche,
Buenos Aires, Argentina ....Bogata 2879
Universal Film Mfg. Co.,
Manila, P. I..............206 Roxas Bldg
Universal Film Mfg. Co.,
Singapore, S. S..........62 Orchard Road
Agencia Cinematographica Universal,
Rio de Janeiro......25 Rua Treze de Maio
Universal Film Mfg. Co.,
San Juan, P. R..............Tetuan Street
Universal Film Mfg. Co.,
Bandoeng, Java ....Z. W. 37 Pasirkliki
Universal Film Mfg. Co.,
Havana, Cuba ....Edificio Campoainor

WORLD FILM CORPORATION.

The World Film Corporation releases the following brands: Brady-International, World Pictures-Brady Made.

Executive Offices:
130 West 46th Street, New York City.
With branch offices as follows:

Atlanta, Ga.............148 Marietta Street
Boston, Mass..........41 Winchester Street
Buffalo, N. Y...............269 Main Street
Chicago, Ill.....207 South Wabash Avenue
Cincinnati, O..N. W. Cor 7th and Main Sts
Cleveland, Ohio..........Belmont Building
Dallas, Texas.......1905 Commerce Street
Denver, Colo...........1753 Welton Street
Detroit, Mich.........97 Woodward Avenue
Indianapolis, Ind.....234 N. Illinois Street
Kansas City, Mo.......411 Ozark Building
Los Angeles, Cal..822 South Grand Avenue
Minneapolis, Minn.Produce Exchange Bldg.
New Orleans, La..........815 Union Street
New York, N. Y........130 W. 46th Street
Omaha, Neb.............1508 Harney Street
Philadelphia, Pa...........1314 Vine Street
Pittsburgh, Pa............938 Penn Avenue
St. Louis, Mo.............3626 Olive Street
Salt Lake City, Utah .....135 E. 2nd Street
San Francisco, Cal...104 Golden Gate Ave.
Seattle, Wash. .... 1301 Fifth Avenue
Washington, D. C.........1004 E St., N. W.

CANADIAN OFFICES.

Regal Films, Ltd.,
37 Yonge Street, Toronto, Ont.

The attention of EXHIBITORS and THEATER MANAGERS is called to the preceding lists of Film Exchanges, covering the larger groups of film renting offices and the majority of best known brands of films. Keep this list for reference, as we will only publish same occasionally on account of space required. Time will be saved by corresponding with the nearest branch office for whichever brands you desire, but correspondence may be sent to the executive office whenever necessary. It will facilitate matters if you will refer to the MOVING PICTURE WORLD in all your correspondence.

Trade News of the Week

MOVING PICTURE WORLD

GATHERED BY OUR OWN CORRESPONDENTS

"Jack and the Beanstalk" Pleases Boston

Newspapers and Public Accord Fox Big Fairy Tale Feature the Warmest Welcome at the Majestic Theater—What Dailies Said About It.

By Richard Davis Howe, 80 Summer street, Boston, Mass.

BOSTON, MASS.—The great Fox feature film, "Jack and the Beanstalk," got a big welcome in Boston. Here are what the leading daily papers had to say of the first day's run at the Majestic theater:

Harlow Hare, in the Boston American: "There was a large audience on hand which wasn't youthful by any means, but the big folks seemed to enjoy the picture as much as the children."

Cortlandt Marsden, in the Traveler, said: "The work of that youngster, Francis Carpenter, as Jack was a revelation. 'Jack and the Beanstalk' is well worth seeing."

Salita Solano, in the Journal: "Film to delight the imagination of every child who ever lost himself between the covers of a book of fairy tales."

The Globe: "The most fertile imagination never travelled faster or reached greater heights than this William Fox production of the oldest of fairy tales. Thrills and enchantment combined to the complete joy and satisfaction of the juveniles and to the admiration of their elders."

A large amount of space was purchased in the Boston papers for the exploitation of the picture at the Majestic, one of Bosaon's largest legitimate theaters in the downtown district. The picture drew large crowds. Some especially good press work was done by Joseph DiPesa, who was retained by the Fox interests to look after the publicity end of the run.

Premier of Waterbury's Rialto.

Waterbury, Conn.—The new Rialto theater in Waterbury, Conn., was opened on Labor Day, with William Fox's feature production, "The Honor System." There was a capacity crowd all day. The Rialto is one of the finest show houses used for motion pictures in New England. It was formerly the Bijou, which was torn down and rebuilt into the Rialto. The theater seats 1,400. Manager Nichols is booking only the very best productions for this house.

Joseph Mack on Manager Campbell's Staff.

Boston, Mass.—Harry F. Campbell, manager of the Boston Goldwyn exchange, has completed the personnel of his office by adding to his sales and office staff, and now has everything in readiness for a great drive.

Joseph Mack, one of New England's foremost film salesmen, has become a member of the Boston exchange and will represent the Goldwyn productions in western Massachusetts, Worcester inclusive, and the territory east of the Connecticut river handled by the local office. This territory is very familiar to Mr. Mack, who has a wide acquaintance among the moving picture men in this vicinity.

Mr. Mack is one of the most popular film men in New England and controls the Onset theater in Onset, Mass., which he personally manages during the summer months. He was formerly sales representative for the World Film in the Bay state, under Stanley Hand, manager until a few months ago when he was succeeded by George M. A. Fecke. He was the winner of a sales contest conducted by Manager Hand, turning in the largest amount of business for a two months' period.

Goldwyn Gives List of New Contracts.

The following is a partial list of theaters in New England that have signed up contracts for Goldwyn productions, through Harry F. Campbell, manager of the local office.

Three day runs—Harvard, North Cambridge; Olympia, Lynn; Olympia, New Bedford; Rialto, Brockton; Broadway, Lawrence; Music Hall, Pawtucket, R. I.; Union Square, Pittsfield; Davis, Norwich, Conn.

Two day runs—Olympia, Chelsea; North Shore, Gloucester; Park, Woonsocket, R. I.; Opera House, Willimantic, Conn.; Empire, New London, Conn.; Central, Westerly, R. I.; Empire, North Adams; Gorman, Framingham; Orpheum, Gardner, Mass.

The Bowdoin Square's Sunday Evening Shows.

Boston, Mass.—Manager Al Somerby, of the Bowdoin Square theater, in the west end of the city, has inaugurated a new program for his patrons on Sunday evenings. The entire bill of moving pictures will consist of Paramount productions. There will be vaudeville in addition to the picture program. Last Sunday Manager Somerby played "Out of Darkness," with Charlotte Walker, and "Hearts and Flowers," with Mrs. Thomas Whiffen and Beulah Poynter. A record-sized audience was in attendance at this performance and many favorable comments were heard from patrons as they passed out of the theater regarding the new policy.

Manager Farrell Pleased With New Pathe Serial.

Boston, Mass.—"The Seven Pearls," the new Pathe serial, bids fair to do unprecedented business in New England. The interest with which the chapter picture is being received by local exhibitors indicates that the new serial will go over bigger than any other chapter photoplay ever exploited in New England. Manager Edward J. Farrell, of the Boston Pathe exchange, states that he is very well pleased with the bookings that are coming in every day, some from his sales representatives and others direct from the exhibitors.

The release date of the serial has been changed from Sept. 3 to Sept. 16.

Manager Farrell's staff of salesmen, Frank J. Grady in greater Boston; J. J. Donnelly in Connecticut and Rhode Island; H. I. Goldman in Western Massachusetts and A. E. Penn in Maine and New Hampshire, are all working hard to put this new serial over in grand style and make it a record-breaker for business.

Frank J. Grady Leading Pathe Salesman.

Boston, Mass.—Frank J. Grady, Pathe sales representative in Eastern Massachusetts, is receiving the congratulations of many of his friends today, having achieved the honor of being the champion salesman of the entire Pathe forces of the country for the month past. He turned in more business than any other roadman for Pathe in the United States. Mr. Grady has achieved this feat several times since joining Pathe a little over a year ago.

Straight Pictures at Colonial Theater.

Haverhill, Mass.—Keon Brother's Colonial theater, one of Haverhill's finest theatrical houses, has reopened under an entirely new policy. The management has arranged a six-day program of pictures and on Sundays will run moving pictures and vaudeville. The picture program will consist of Metro productions, Conquest films and open market pictures.

During the summer months, while the house was closed down for repairs, Keon Brothers employed the services of two well-known club women to make a complete canvass of the city, visiting every house in an effort to find out at first hand just what the people of the city wanted at the Colonial. They unanimously acclaimed the straight moving picture policy, which is expected to be successful.

Al Couture Takes Scenic Theater.

Rochester, N. H.—The Scenic theater, a moving picture house in this town, was sold last week to Al Couture, owner of the Crown theater, Manchester. The Scenic was formerly owned and managed by L. H. McDuffee and has always been a very successful enterprise.

Moses Demers Buys Globe Theater.

Holyoke, Mass.—The Globe theater in this city has been taken over by Moses Demers, former manager of the Grand theater, also located in this city. The Globe is a house of about 600 seats, while the Grand has a seating capacity of 500.

SHORT NEW ENGLAND NOTES.

Meriden, Conn.—Manager J. Belasco of the Life theater, in Meriden, Conn., has booked the Ivan production, "Babbling Tongues," from General Manager Herman Rifkin of the Eastern Feature Film company of this city.

Boston, Mass.—Manager L. A. Watrous, of the Boston office of the Vitagraph, announces that the new V-L-S-E serial production, "The Fighting Trail," is making a tremendous hit with New England moving picture exhibitors in general.

Boston, Mass.—The Hyde Park theater, in Hyde Park, a suburb of Boson, which has been closed during the summer months, reopened Labor Day. The theater has been completely renovated both in the interior and on the exterior and has been greatly improved upon.

Seattle Film Trade News and Theater Notes

Clemmer Theater Has Big Success on Reopening for New Season—Changes Among Exchange Offices and Jottings About Local Exhibitors.

By S. J. Anderson, East Seattle, Wash.

SEATTLE, Wash. — The show at the Clemmer theater the last week in August, advertised as the Fall Opening, was a big success from the points of view of both business and satisfaction of patrons. Few programs shown in Seattle have been so widely and so favorably commented on. To begin with, Guterson's Russian orchestra had been augmented by four pieces. A special concert was given every afternoon and twice each evening. In all the newspaper advertisements the Clemmer is now labeled as "The House of Music," but this description was not adopted until the people had already begun to think of it as such.

The feature on the opening program was "The Whip," and the audiences became so enthusiastic that they cheered again and again during the showing.

The "filler" was a travel picture showing the Columbia Highway in Oregon. The clear photography was commented upon by all who appreciate beautiful pictures. Beverly B. Dobbs, a Seattle cameraman, was the photographer.

With this week's bill the admission price after 6:30 has been raised to 20 cents. Fifteen cents will remain the price of admission to the matinees.

H. Sussman Buys Out Waring & Finck.

Seattle, Wash.—H. Sussman, president of the Peerless Film service, has bought Waring and Finck's supply store at 1014 Third avenue. The deal includes the transfer of the agency of the Motiograph machines to the purchaser. Mr. Sussman will carry out the plans of Waring and Finck in moving to the new location built for them on film row at 2020 Third avenue, which will be completed by September 15. The new store will be known as Sussman's Theater Supply Company and will be operated as an altogether separate business from the Peerless Film Service, which will continue at 218 Seneca street.

Mr. Sussman has engaged as manager of the supply store E. L. Shwetzer, for the past few months manager of the G. A. Metcalfe store in this city. Mr. Shwetzer knows every phase of the exhibitor's business, having been both an operator and an exhibitor. He came to Seattle directly from the San Francisco headquarters of G. A. Metcalfe. Mr. Sussman has been receiving congratulations on his good fortune in securing the services of so able a manager.

For several years Mr. Sussman has conducted the Peerless Film Service, buying and renting short length films and dealing in certain lines of theater supplies. It was an unpretentious business, but he continually made good at it, until he has been enabled to buy one of the best supply businesses in Seattle. Progressive business men like to see a man make something big out of a little thing. Therefore some of Seattle's film men have named Mr. Sussman "The Little Giant."

H. W. Finck, one of the former owners of the supply store, has been wanting to get away to the officers' training camp at the Presidio in San Francisco for some time. He left the day after he sold out to Mr. Sussman. After the war he expects to return to some phase of the motion picture business in Seattle. Mr. Waring will probably enter some branch of studio work in Los Angeles immediately.

New Manager for Seattle "U" Office.

Seattle, Wash.—B. R. Latz has resigned as manager of the Seattle Universal office and will leave next week for Portland to take charge of the office of the Jewel Productions in that city. John R. Meldrum, formerly Bluebird representative in Butte, has arrived in Seattle to take Mr. Latz's place. Mr. Meldrum opened the first office in Seattle of the Film Supply Company, the organization that handles the sale of Universal pictures in this territory. This was in 1912, and he remained until 1915, so he is not a stranger in this new location.

Select Pictures Takes Over Selznick Productions.

Seattle, Wash.—The Lewis J. Selznick exchange in Seattle, which has been taken over by the Select Pictures Corporation, will handle all Selznick productions, including those formerly handled in this territory by the De Luxe Feature Film Company. The De Luxe company will, however, continue to serve exhibitors who still have deposits on their Selznick pictures. The Select Pictures' Seattle branch will also handle Clara Kimball Young, Norma Talmadge and Constance Talmadge releases. B. R. Keller will remain as manager.

E. R. Redlich Takes Management of Seattle Metro.

Seattle, Wash.—E. R. Redlich has returned to Seattle from Toronto to become manager of the local Metro office. H. L. Lustig, division manager, will remain in the city to help Mr. Redlich get settled in the new building at 2002 Third avenue B. F. Rosenberg, Metro representative, spent last week in Spokane. He reports that first, second, and third runs of Metro pictures have been signed for in that city. Mr. Lustig reports tremendous business in this territory on "The Slacker" and that Metro's prospects for all fall and winter business is very encouraging.

Two New Houses Open in September.

Mansfield, Wash.—Theodore Radtke will open a new house of 350 capacity on September 25. He has purchased his entire equipment from the Sussman Supply Company of Seattle, including two of the 1918 De Luxe models of the motiograph.

Zillah, Wash.—A. S. Hillyer will open a new motion picture theater this month. Mr. Hillyer purchased his outfit from the Sussman Supply Company of Seattle. He will also use the De Luxe model of the motiograph projection machine.

Idaho Exhibitor in Seattle Hospital.

Seattle, Wash.—R. S. Tucker, manager of the Strand theater, Moscow, Idaho, is confined in the Providence hospital in Seattle.

H. C. Arthur, Jr. and J. E. Hudson With Goldwyn.

Seattle, Wash.—E. I. Hudson, formerly road man for Triangle, is now with Goldwyn. He has the western Oregon territory and will have his headquarters in Portland. H. C. Arthur, Jr., is the new Goldwyn representative for eastern Washinton, northern Idaho, and northwest Montana.

Exchange Notes From Seattle.

Harry Leonhardt, western division manager for Goldwyn, with headquarters in Los Angeles, stopped for a few days in Seattle this week while on a tour of the western offices.

C. F. Hill, manager of the Seattle Goldwyn office, is carrying on an extensive publicity campaign through billboards. He already has 46 boards on the leading car lines of Seattle covered with 24 sheets.

Eugene L. Perry, Fox special representative from New York, was in Seattle in conference with A. W. Eden, Seattle manager.

J. L. Merrick, manager of the Seattle Mutual office, had a conference recently with J. F. Dippy, manager of the Vancouver office, and F. S. Marshall, manager of the Calgary office. The two Canadian managers spent several days in Seattle.

The productions of the Frohman Amusement Company will be handled in this territory from the Seattle Mutual office.

Mike Rosenberg, president of Greater Features, has just returned from his trip to New York. While there he bought the latest Hart picture, "The Cold Deck," and "Redemption," starring Evelyn Nesbit.

H. A. Johnson, of the H. A. Johnson Company, returned to Seattle this week after several weeks in New York and Chicago.

S. J. Ekre, salesman for Selznick, who has just returned from a trip through his territory, wishes it announced that he is eating regularly since joining the Selznick forces.

Supply Store Manager Receives Bad Cut.

Seattle, Wash.—Dr. P. Metcalf, of the G. A. Metcalf supply store of this city, had to spend two days in a hospital last week as the result of splitting too much kindling early in the morning. It would seem that Dr. Metcalf tried to add his hand to the kindling pile. The tendons of the thumb and index finger were cut, and the operation of sewing them back together was a long and painful one.

Tacoma Exhibitor Drafted.

Tacoma, Wash.—Clarence Summerville, manager of the Melbourne and Hippodrome theaters, two houses operated by Eugene Levy of Seattle, has been selected in the draft and will go to American Lake to begin training on September 5.

Snapshot taken by Seattle World Correspondent of H. D. Nangle, Vitagraph Coast Division Manager, and G. A. Faris, Vitagraph Seattle Manager. Mr. Faris is the one casting his eyes at the "chicken" off stage. Mr. Nangle is the perfectly proper looking gentleman on the right.

Exhibitor Visitors to Seattle.

Seattle, Wash.—Among the exhibitors visiting Seattle's film row this week were: Henry Newman, Arcade theater, Hoquiam; W. D. Gross, Coliseum, Juneau, Alaska; E. A. Rupert, Dream, Aberdeen; J. D. Ferrel, Colonial, Ellensburg; E. A. Halberg, Lincoln, Port Angeles; E. I. Zabel, Ray, Olympia; Chas. Stillwell, Stillwell Theaters Company, Spokane; J. G. Gregg, Dreamland, Dayton.

When Writing to Advertisers Kindly Mention Moving Picture World.

Maritime News Letter

By Alice Fairweather, The Standard, St. John, N. B.

March-Golding Wedding a Brilliant Affair.

ST. JOHN, N. B.—The wedding of Miss Kathleen Golding and Reginald George March, manager of the Specialty Film company, took place Wednesday, August 25. Mr. March is a son of the late Rev. H. G. March, of Montreal. Miss Golding is the daughter of J. N. Golding, Jr., and a niece of Walter H. Golding, of the Imperial theater, St. John. The ceremony took place in the Germain Street Baptist church in the presence of many friends. After a bridal tour through the Annapolis valley, N. S., Mr. and Mrs. March will reside on Sydney street, St. John.

K. Keltie Leases Strand Theater.

Truro, N. S.—It seems that there was some hitch in the sale of the Strand theater, Truro, N. S., and K. Keltie, of Yarmouth, has become the lessee and will run it on his own behalf. Mr. Keltie is well known as a very successful manager.

Notes From Famous Players Exchange.

St. John, N. B.—Visiting the Famous Players exchange I gleaned the following items.

M. Bernstein has returned from a trip to Montreal and tells me that the Monarch Film company will have here "The Garden of Allah," "Beware of Strangers," "The Submarine Eye," and "The Public Be Damned," all for release in this territory.

Alfred Gaudet, late of the Empress theater, Moncton, and formerly of the Birth of a Nation company, has joined the Monarch Film company as one of its sales force for the maritime provinces.

"Joan, the Woman," is to play at the Casino, Halifax, for four days.

Edwin Lynn, of the Casino theater at Sydney, has signed a new contract with the Famous Players for Artcraft and Paramount pictures.

Mat Nowland, of the Russel theater, Glace Bay, has also a new contract for the Mary Pickford franchise, the Russel Arbuckle franchise and the George Cohan pictures. N. W. Mason, of the Roseland theater, New Glasgo, has renewed his Paramount contract.

Halifax, N. S.—Ackers Family theater opened with the new Universal service on Monday, August 25. The picture was "The Man Who Took a Chance," featuring Franklyn Farnum, and it went very well.

◆

BALTIMORE JOTTINGS.

Ford's Gives Annual Treat to Cripples.

Baltimore, Md.—Last year, about this time, the annual treat which has been given by Charles E. Ford, manager of Ford's Opera House, to the children at the Kernan Hospital for Crippled Children, could not take place owing to the outbreak of infantile paralysis. But on Wednesday afternoon, August 29, about twenty-five of them that were able to travel in automobiles were brought in to the theater and greatly enjoyed the treat of viewing Howe's Travel Pictures.

Business and Personal Jottings.

Greenwood, Del.—Mr. Hausman, proprietor of the Auditorium theater, in this city, visited Baltimore last week and called on his friends at the exchanges.

St Michaels, Md.—The proprietor of the Electric Rainbow theater, of this city, F. Wrightson, took a run up to Baltimore last week to look over the situation.

Dallastown, Pa.—W. Bigler, proprietor of the Auditorium theater, in this city, announces that after Saturday, September 1, he will open his playhouse to the public every night in the week.

New Newark Theater Has Brilliant Premier

Theater Recently Rebuilt at a Cost Reaching Up in the Hundred Thousands Is Opened September 1—Mayor of City Makes Speech.

By Jacob J. Kalter, 25 Branford Place, Newark, N. J.

NEWARK, N. J.—One of the most notable premiers of a showhouse took place Sept. 1, when the new Newark theater at 195 Market street was opened to an invited audience. The lobby was completely converted into a fragrant bower by the floral tributes.

Representing the management, Joseph J. Fiske, a local newspaper man, introduced Max Spiegel, president of the Market and Beaver Realty Company, owners of the theater.

The old Newark theater has been completely demolished, and now in its place is the modernly-constructed moving picture house, seating about 2,500. The chairs are upholstered red panne plush.

Music an Important Adjunct—Prices.

The musical program plays an important role at the new house. The orchestra, in charge of Warde Johnson, who was musical director of the Strand in New York, consists of twenty-five able musicians. A large Austin pipe organ has also been installed and two accomplished organists have been employed to play it. At the premier Miss Grace Hoffman, operatic soprano, sang, and Mery Zentay, violinist, played. Music forms no little part in the program of the Newark.

As the opening program, Mary Pickford, in "Rebecca of Sunnybrook Farm," was the feature. In addition, the British War Pictures were also exhibited. The week of Sept. 9 will bring Elsie Ferguson in "Barbary Sheep."

The programs will be changed twice a week, Thursdays and Sundays. There will be a continuous performance from 11 o'clock in the morning until 11 o'clock in the evening. The matinee prices are 10, 15, 25, 35 cents, while in the evening, 15, 25, 35 and 50 cents are the prices.

Personnel of the Firm.

The men behind the enterprise control the Strand theater, New York. The officers are Max Spiegel, president; Henry Waterson, vice-president; A. B. Stupel, secretary; Dr. Richard G. Tunison, treasurer, and Edward Spiegel, acting director.

John B. McNally will be the resident manager of the new playhouse, and he will have as his assistant George F. Turner. Mr. McNally is well known locally.

L. S. Card Booking Corporation Formed.

Newark, N. J.—For the purpose of acquiring the new Jersey rights to the new Chaplin comedies and the other releases of the First National Exhibitors' Association, Inc., there has been incorporated under the laws of New Jersey the L. S. Card Booking Corporation. The concern has opened offices in Suite 605, Godfrey building, 729 7th avenue, New York City. The first Chaplin release is expected early in October.

Lynn S. Card.

The officers of the concern are Lynn S. Card, president; Jacob Fabian, vice-president; Samuel Sobelson, secretary; Edward I. Church, treasurer. Louis D. Lyon will be the manager of the exchange. Mr. Lyon was associated with Mr. Card in the running of the Newark branch of the Mutual, and later with the Civilization Film Corporation.

Lynn S. Card, the president of the new booking company is one of the most popular of the Jersey film exchange managers. An excellent likeness of Mr. Card is herewith reproduced. Mr. Card was manager of the Newark branch of the Mutual, and left that position to become manager of the Civilization Film Corporation. After making a tour of the United States in the interests of the Frank Hall Productions, Inc., Mr. Card returned to New York, where he formed the new booking concern.

New Burlington Amusement Company.

Jersey City, N. J.—The Burlington Amusement and Development Company has been incorporated here under the laws of New Jersey. It is capitalized at $125,000, and is authorized to operate theatrical enterprises. Peter Bentley, of 75 Montgomery street, is the registered agent. The incorporators are James J. Higgins, Peter Bentley and Arvilla Ullmeyer.

New Organ for Carlton.

Newark, N. J.—The $15,000 Hope-Jones Unit Orchestra recently installed in the Carlton theater, Market and Halsey streets, is meeting with the approval of the patrons. Louis P. DeWolfe, the manager, reports exceptionally good business for this time of the year. Mr. DeWolfe has just returned from a vacation spent in New England.

"Polly of the Circus" Here.

Newark, N. J.—The first Goldwyn release, "Polly of the Circus," was at the Goodwin theater, under the management of Mrs. L. H. Webbe, during the week of Sept. 9. During the week of Sept. 2, Evelyn Nesbit in "Redemption" was the feature.

Strand Adds Vaudeville.

Newark, N. J.—The Strand theater, 118 Market street, has added eight acts of vaudeville to its regular program. Feature photoplays will be shown in conjunction with the vaudeville. Frank D. Ellison is the manager of the theater.

Belmont Square Closed.

Newark, N. J.—The Belmont Square theater, 1 Belmont avenue, is closed. The foreclosure of a mortgage was the cause. On Thursday afternoon, August 16, a public sale was held at the theater, and a good portion of the equipment was sold to meet the indebtedness.

Loew's Opened Labor Day.

Newark, N. J.—Loew's Market theater, 99 Springfield avenue, reopened for the season Labor Day, September 9. Eugene Meyers was the resident manager last year. The house is a combination vaudeville and moving picture theater.

Park View to Reopen.

Newark, N. J.—The Park View theater, Watson and Badger avenues, is closed temporarily for repairs and a complete renovation. Floyd Longyear, the new manager, announces that the house will reopen August 20.

Forrest Theater Books "Redemption."

Philadelphia, Pa.—"Redemption," starring Evelyn Nesbit and her son, Russell Thaw, will have its premier at the Forrest theater and be put on as a first class theatrical attraction.

"Redemption" has been booked for a limited engagement of two weeks, beginning Monday, August 20. An extensive publicity campaign is in charge of Abe Einstein, who previously met with great success at the same house when "20,000 Leagues Under the Sea" was offered.

Philadelphia Theaters May Raise Prices

Film Circles Have a Feeling that the Price of Admission Is Too Low—Changes in Personnel at Exchanges—Trade Notes.

By F. V. Armato, 144 North Salford St., Philadelphia, Pa.

PHILADELPHIA, PA.—There is talk among the local exhibitors of an increased admission charge. Promise of concerted action cannot be pinned down aywhere ,but the movement seems to be "in the air," and the general feeling is that in th late autumn all the photoplay theaters will raise their prices.

The cost of exhibiting is going up all around and it looks as if the customer, as usual, will have to pay the bill.

Moving pictures have steadily been coming into more popular favor, though, and it may be that no serious objection will be registered.

General Manager F. W. Buhler, of the Central Market Street Amusement Co., announces that admission prices at the Victoria theater will advance from 10 and 20 cents to 15 and 25 cents, while the Fairmount will also increase its price from 10 to 15 cents. However, the percentage of increase of prices among local exhibitors is expected to be large and should take effect in the very near future.

Charles Wanamaker Now With Nixon-Nirdlinger.

Philadelphia, Pa.—Announcement is made that Charlie Wanamaker, for several seasons resident manager of the Garrick theater, has become associated with Fred G. Nixon-Nirdlinger in his theatrical and motion picture interests as personal representative. Mr. Nirdlinger, who has just returned from a tour of the Far West, has many interests in a theatrical way in this city.

Will Run "Jack and the Beanstalk" for Month.

Philadelphia, Pa.—Al Boyd, to whom I was talking the other day, told me he is so confident of the future that he has enlarged his pretty little Arcadia theater so that it will seat six hundred persons, and that he contemplates an innovation in October that should be looked upon with interest. It is nothing less than the running for an entire month of "Jack and the Beanstalk."

M. D. Starkman Goes to Metro as Salesman.

Philadelphia, Pa.—M. D. Starkman, formerly of the Mutual forces, has joined the Metro staff of salesmen and will shortly begin a tour of the neighboring towns.

I. A. T. S. E. Local 307 Will Provide War Insurance.

Philadelphia, Pa.—A noteworthy resolution presented by Walter Murray, of the Local 307, I. A. T. S. E., was unanimously adopted at the first meeting. It provides that in the event of any of its paid-up members who have enlisted or have been drafted into Uncle Sam's service should be killed or die in the defense of his country, the organization will pay $100 to the deceased member's family or dependents. This patriotic and humane donation is made up by a voluntary assessment fund of $1, being contributed by each of its members.

Thomas Love Feels Exclusive.

Philadelphia, Pa.—A general complaint was made to representatives of the daily newspapers by Thomas M. Love, manager of a large theatrical syndicate, regarding the advertising of photoplays under the head of amusements. The theatrical interest suggested the placing of sub-headings, like vaudeville, photoplays, burlesque and others, in the columns of the newspapers so readers could easily distinguish the various forms of amusements. However, as zoological gardens, musical and vocal concerts and a number of other classifications would be necessary, the newspaper men voted that the idea of any change would be impracticable and not in accord with the original heading of amusements, which has stood for all forms of amusements for over half a century.

Attractions Passed and Coming.

Philadelphia, Pa.—During the week of Sept. 3 interesting photoplay announcements disclose the following photoplay schedule:

"The Honor System" will enter upon its second and final week at the Stanley. This big Fox spectacle was acclaimed by the press and public as one of the greatest human-interest dramas ever shown.

At the Arcadia the attraction for the first three days of the week will be "The Marriage Market" with Carlyle Blackwell and June Elvidge as the stars. The feature of the last half of the week will be Taylor Holmes in his first screen comedy, "Efficiency Edgar's Courtship."

The Palace will present "Betsy Ross," a World feature, starring Alice Brady, during the first three days of the week and Earle Williams in "Transgression" during the last part.

Norma Talmadge, in the "Moth," has been booked a solid week at the Victoria.

At the Regent, Ethel Clayton, in "Souls Adrift," will be shown for two days.

First-run Paramount and Artcraft pictures to be presented by the Strand will be Billie Burke in "The Mysterious Miss Terry" and Sessue Hayakawa in "Hashimura Toga."

At the Locust, Geraldine Farrar in "Joan, the Woman," will be shown during the entire week.

"The Italian Battlefront," war pictures, will begin its engagement at the Garrick theater beginning Monday, Sept. 3, for a limited engagement.

The Stanley Co. announce that for the week of Sept. 10 Mary Pickford, in "Rebecca of Sunny Brook Farm," will have its first presentation at the Palace, 1218 Market street, and at the Arcadia, 16th and Chestnut streets.

Sabolsky and McGirk Open Fall Season.

Manyunk, Pa.—The Empress, one of the most popular and commodious amusement places in Manayunk, begins its fall season with high-class vaudeville and films, under the direction of Sabolsky and McGirk, who have won success in other sections. The vaudeville bills will be changed on Mondays and Thursdays and the pictures daily.

Margaret Mayo Expected at the Stanley.

Philadelphia, Pa.—Margaret Mayo, who enjoys the reputation of being one of the most artistic playwrights in this country, and who is now one of the advisory board of the Goldwyn Pictures, will visit this city Monday, Sept. 10, when her great picture, "Polly of the Circus," will have its first presentation at the Stanley theater. As this is the first time for many years that Miss Mayo has been seen in this city and as this marks the inauguration of the Goldwyn Pictures in Philadelphia, this gifted woman will be tendered a dinner, served with the famous golden Bellevue service set, and reception by Stanley V. Mastbaum, in the Bellevue-Stratford Hotel at six o'clock. Miss Mayo will be greeted and introduced to the dramatic critics of the newspapers and she will be made welcome in that true hospitable style which Mr. Mastbaum is famous. After the dinner Miss Mayo will be escorted to the Stanley theater.

Business Notes from Philadelphia.

Philadelphia, Pa.—Some very interesting and noteworthy films which were presented at a recent entertainment for the benefit of the sailors and marines were the K-E-S-E Conquest Pictures. An entire program consisting of seven reels made up the splendid show. A noteworthy picture included was a four-reel feature entitled "The Little Chevalier."

Philadelphia, Pa.—H. M. Kendrick, of the Fairmount, has returned from his vacation, which he spent in New York, making frequent visits to Asbury Park. Beginning September 3 the Fairmount will increase its price of admission to 10 cents and 15 cents.

Philadelphia, Pa.—General Manager Herbert Effinger, of The Strand and The Leader, reports very favorable business upon the opening of the new season with Paramount and Artcraft pictures.

Philadelphia, Pa.—Abbott Oliver, after a successful tour with "Intolerance," will begin his season's projection work at the Nixon's Colonial, beginning Sept. 3.

Philedelphia, Pa.—Charles Segal of the Apollo theater is making preparations for the fall season to show a large number of exclusive masterpiece productions.

Philadelphia, Pa.—E. Elliott, of Atlantic City, paid the Paramount office a visit last week and reported good business at the seashore. He is now using first-run Paramount productions with good results.

Philadelphia, Pa.—Lewis M. Swaab made a big sale of nine Simplex moving picture machines to Mr. George Bennethum last week.

Buffalonians Want the Six Cent Pieces

Cheaper Theaters Would Find the Proposed Coin Much More Advantageous Than the Jitney—Many Other Good Uses for It.

By Joseph A. McGuire, 152 N. Elmwood St., Buffalo, N. Y.

BUFFALO, N. Y.—Is the time-worn expression "the nickel show" to be relegated to the past in Buffalo and other cities and to be replaced by a new term, "the six-cent show?" This is a question which local film fans are considering as a result of a bill introduced at Washington by Representative Linkham of Massachusetts, authorizing the coinage of a six-cent piece. Many Buffalonians, especially in the mercantile lines, are writing to their representatives advocating passage of the measure. It has been pointed out that the general use of the six-cent coin would popularize the sale of many articles, which for a long time have been selling at a meagre profit at five cents. Of course in line with this change would be the six-cent picture show.

Buffalonians for a long time have been educated to a knowledge of the increased cost of giving " a nickle show." Under the present system, however, if the price were raised to six cents, patrons of such houses would object to paying the extra penny because of its inconvenience. The searching for the extra penny or the receiving of four pennies in change from a ten-cent piece would get on the nerves of patrons and would be out of step with their rapid way of doing business. If the proposed coin is introduced, it would be as easy to pay a six cents admission as it is to pay five cents. The possibilities of the proposed six-cent coin are therefore being fully realized by the men who run five-cent theaters in the Bufalo territory.

Shea's Hippodrome Enters Third Year.

Buffalo, N. Y.—Shea's Hippodrome, Buffalo, recently celebrated its third anniversary. This theater is regarded as one of the most luxurious picture houses in

America. The management has just closed a contract giving the Hippodrome first run of Douglas Fairbanks, William S. Hart, Pauline Frederick, Marguerite Clark, and a long list of other stars, as well as the Arbuckle and Keystone comedies. This house has a concert orchestra of twenty-six soloists, who offer carefully selected incidental music for each production. The overture is changed twice a week. Matinee prices on the orchestra floor have been advanced from ten to fifteen cents.

The International a Host to Company.

Niagara, N. Y.—Howard C. Carroll, manager of the International theater, Niagara Falls, recently gave a theater party in honor of Company E, Third New York Infantry of that city. The company paraded the streets before the show in uniform for the first time.

Matinee Prices Go Up at Shea's.

Buffalo, N. Y.—At the opening of the fall season at Shea's theater, Buffalo, there was a change in matinee prices. The same prices which formerly prevailed on Saturday at 25, 50 and 75 cents will now be charged throughout the week. The evening prices will remain unchanged.

Rialto Reopens September 2.

Buffalo, N. Y.—The Rialto, formerly the Family theater, Buffalo, opened for the season Sunday, September 2. Many improvements have been made in the house. Manager Harry [illegible] announces that he will present only high class productions. The initial offering was "Parentage," which was well received.

Buffalo Jottings.

Various war scenes showing how soldiers greatly enjoy their "smokes" were shown in Buffalo recently. The purpose was to arouse interest in a campaign in which thousands of packages of cigarettes, tobacco, pipes, etc. were collected for Buffalo boys who are going to the front.

Manager Weinberg of the Elmwood moving picture theater, Buffalo, recently distributed minature pictures of Emily Stevens, who appeared in "The Slacker" at that house. Back of each picture was this information about the production: "A patriotic drama of the times. No war scenes, BUT it makes the old yearn to be young. It makes the young spring to the nation's call."

J. M. Sitterly, of the Popular Cinema, Buffalo, has a new motor car in which he will cover his territory.

Sherman S. Webster has bought a new auto, in which he is touring Western New York, introducing a new policy for the Select Film Co.

E. R. Price, formerly of the Triangle, Buffalo, is visiting friends in New York City.

Western New York Notes.

Seneca Falls, N. Y.—Mr. Hilkert, of Geneva, has closed a deal for the Johnson opera house, Seneca Falls. On the site he will erect a new picture theater with a seating capacity of 1,000. The house will be ready for business by December 1, 1917.

Bradford, N. Y.—Thomas Breaky, of the Star theater, Bradford, called at the Victor office, Buffalo.

Salamanca, N. Y.—Dr. Robbins, of the Strand, formerly the Palm theater, Salamanca, reports a good business during opening week. The policy of the Strand is to play high class attractions only.

Gouverneur, N. Y.—William Gauthier, of the Gouverneur opera house, was a Buffalo visitor.

In answering advertisements,

please mention

The Moving Picture World

New Canadian Triangle Service Company

Headquarters of New Distributing Organization Are in Montreal—Branches Being Opened in Winnipeg, Vancouver and Other Cities.

By W. M. Gladish, 1263 Gerrard Street East, Toronto.

MONTREAL, QUE.—An announcement made at Montreal headquarters by the Triangle contains the information that entirely new distributing arrangements for the whole Dominion have been made by the company. The interests of E. A. Fenton, of Montreal, holder of the Triangle distribution rights in Canada, have been purchased outright, it is announced, and a Canadian company known as the Triangle Film Service, Limited, has been incorporated with headquarters in Montreal. [illegible] is now located as the district manager of the company in charge of the Montreal headquarters.

Branches of the Triangle company are being opened in Winnipeg and Vancouver to take care of the Western Canadian territory.

Announcement is also made that first run of Triangle features in Canada will be seen at the [illegible] theater, Montreal, and seventeen other houses of Montreal are already booking Triangle releases.

A branch office of the Triangle has been in operation in Toronto for almost a year. This office also becomes a part of the new Triangle Film Service, Limited.

Bert Mason Goes to K-E-S-E at Montreal.

Montreal.—A [illegible] salesman has been added to the staff of the Montreal K-E-S-E office in the person of Bert Mason, who was formerly associated with the Mutual branch in Montreal. The other outside men under Manager Arthur Reddy are Arthur Larente and Phil Magher. Announcement is made that the K-E-S-E in Montreal is now releasing seventeen reels per week.

Notes From Famous Players' Office, Calgary.

Calgary, Alberta.—N. M. Trafton, who [illegible] in Fernie, Nelson and Trail, has arranged for the Artcraft productions in these towns, as well as several special features booked by the Famous Players in Canada.

Mr. Dawson of Vancouver is in the city looking after his interest in "The Never Do Well" during its engagement at the Grand theater, Calgary, for one week.

C. G. Bowker, Empress theater, Mcleod, was in Calgary and arranged for some of the Famous Players specials.

A. W. Warner, who controls the theaters in Prussia and Prelate, Sask., was in Calgary and arranged for several of the special features, as well as regular service from the Famous Players Film Service, Ltd.

Big Films During Fair Week at Toronto.

Toronto.—Picture fans of Toronto had a wealth of good productions from which to choose during the week of September 3. In fact, the quality of the various attractions constitutes a record for any city in Canada. The larger features included:

"Intolerance"—Massey Hall.

"The Daughter of the Gods"—Grand opera house.

"The Barrier"—Regent theater.

"Beware of Strangers"—Strand theater.

"Redemption"—Photodrome.

"The Page Mystery"—Loew's.

"The Candy Girl"—Hippodrome.

New Policy at Toronto's Regent.

Toronto, Ont.—Upon the completion of the first year's operation of the Regent theater, Toronto, on September 1st, Manager Roland Roberts announced a new policy for the big downtown house. One of the principal features of this is a new scale of prices. At evening performances the new price for ground floor seats is 35c instead of 25c and 15c. Matinee prices, except on Saturdays and holidays, are 15c and 10c, and on the special days the matinee prices are 25c and 15c. Reserved loge chairs at evening performances are 50c.

New program features include a symphony concert every afternoon for half an hour, starting at 4:15, and the presentation of a solo number at every performance by a special artist. Manager Roberts also announces that he will insist on absolutely first run pictures simultaneously with New York release dates whenever possible. Shows will be held five times daily, starting at 12:15, 2:15 and 4:15 in the afternoons and during the evenings at 7:00 and 9:00 o'clock.

As a start for the new Regent year, Manager Roberts presented "The Barrier" during the week of September 3, and the first Goldwyn, "Polly of the Circus," was shown during the week of September 10. Programs will be changed weekly.

Small Toronto Theater Burns.

Toronto.—It is very infrequent that a fire occurs in a moving picture theater in Ontario during the course of a performance. One of these unusual experiences occurred, however, when the small theater at 1035 Gerrard street East, Toronto, was partially destroyed on Saturday afternoon, September 1. The operator was rewinding a reel when the fire started. G. T. McNally, the proprietor, was painfully burned about the hands and face when he attempted to extinguish the blaze at close quarters. The audience made its escape quickly and without mishap through the various exits.

The feature picture which was destroyed was Clara Kimball Young's "The Price She Paid." The loss to the building amounted to $400.

W. Yates Making Good at Royal Theater

Toronto.—The Royal theater, King street West, Hamilton, Ontario, has prospered since the recent change in ownership and management. The theater has been taken over by W. Yates, who announced that he had served his apprenticeship in showmanship with some of the best houses in New York. Manager Yates made a number of alterations and improvements in the building, did a little advertising, increased the quality of the pictures and has already begun to count growing receipts.

New Corona Theater Begins.

Toronto.—The New Corona theater, Fort William, Ontario, was opened on Monday, September 3, under the management of William H. Chadderton. Programs will be changed twice each week, according to the adopted policy.

Exhibitors' Association Has Club Rooms.

Toronto.—Club rooms for the Exhibitors' Association of Ontario have been opened over His Majesty's theater, Yonge street, Ontario.

STRAY NOTES FROM NEW ENGLAND.

Marblehead, Mass.—The Warwick, a moving picture theater in this town, has shut down for the summer. The Warwick is a comparatively new house, built a few months ago. The management will open it again in September.

Boston, Mass.—The Hyde Park theater in Hyde Park, a suburb of Boston, has closed and will open again early in September.

Meat Cutters May Trouble Sunday Theaters

Want Closed Meat Shops and Butchers Threaten to Invoke Blue Laws to Aid Their Cause by Closing Up Everything in Sight.

By Kenneth C. Crain, 307 First National Bank Building, Cincinnati, O.

CINCINNATI, O.—For the first time a threat of the enforcement of the old Ohio blue laws, involving Sunday closing, has been heard in Cincinnati as a result of the conflict between members of the Meat Cutters' Union and the Cincinnati Retail Grocers' and Butchers' League. The union men want all shops selling meat to remain closed on Sunday, so as to give them a full day of rest, while there are some retailers who desire to remain open, and these threaten that if they are forced by the union to close they will invoke the old laws to close the picture shows and other places of amusement and refreshment on Sunday.

Several Ohio cities have enforced the blue laws against picture shows, and are now without moving pictures on Sunday, but Cincinnati has heretofore been totally without trouble of this sort. The union representatives declare that they will get warrants under the Sunday laws against all grocers and meat retailers who remain open on Sunday hereafter, and if this is done the retaliatory measures referred to may be taken against the photoplay houses as well as the other theaters, thus bringing up the question in the local courts.

S. W. Hatch Takes Charge of K-E-S-E Offices.

Cincinnati, O.—Manager S. W. Hatch, for a long time associated with the Mutual and the Vitgraph offices in Cincinanti, being manager of the latter ever since C. E. Holah left, has taken charge of the K-E-S-E organization in this territory, being succeeded at the Vitagraph office by A. H McLaughlin, of Chicago.

One of Mr. Hatch's first acts at the K-E-S-E was to arrange to move the exchange several blocks east, to 111 East Seventh street, which is just around the corner from the new Film Exchange building, is near other exchanges as well, and is only two blocks from the theatrical center. The move has not yet been completed, but is to take place shortly, giving the K-E-S-E branch much better quarters in every respect than those it has been using on West Seventh street.

Manager Wessling Pleased With New Features.

Cincinnati, O.—Manager W. S. Wessling, of the Pathe exchange, was highly elated recently at news from New York that his company has purchased the distribution rights to a pair of big features, "To-Day," made from the successful play of that name, and "The Mad Lover," featuring Florence Reed and Robert Warwick. Manager Wessling has already made arrangements for the first showing of these pictures, a pair of downtown houses having taken the first run as soon as they were offered.

Manager Harry Hawn Killed By Auto Accident.

Akron, O.—Harry Hawn, manager of the Casino Park theater for some years, and booking agent for the Meyer's Lake theater, was almost instantly killed when an automobile in which he and three companions were riding skidded against a tree. Mr. Hawn's skull was fractured. He had been for years prominent in theatrical circles, and was also a prominent member of the Elks.

"Nation Film" Coming Back to the Grand.

Cincinnati, O.—The Grand opera house is about to close the most successful summer season it ever had, starting the usual run of stage attractions for the fall season with "Dew Drop Inn." This, however, is a little early, so it is to be followed by a week's return engagement of "The Birth of a Nation," which had a remarkable success at its long run early in the season, going far toward making the Grand's summer period of pictures the record-breaker it was. The opportunity to secure the big Griffith picture for another week was promptly seized, as the crowds were still coming when the early run closed, and indications are that the week will be a successful one. The same prices as originally prevailed are scheduled.

Orphans Visit the Lyric as Guests.

Cincinnati, O.—Manager Herbert Heuck, of the Lyric theater, brought the moving-picture season of the house to a fitting close by entertaining, the city's orphans with a free view of the Lyman Howe travel pictures, which featured the final two weeks of the season. All told nearly 2,000 children participated in the treat, each institution sending its children on the day appointed for them, and they formed an enthusiastic part of the audiences.

Short Notes of the Trade.

Piqua, O.—The management of May's opera house co-operated recently with a number of local merchants, who issued admission tickets with a certain amount of purchases made at advertised sales, and the net result was highly gratifying all around. The house entertained unusually large crowds, while the merchants participating in the sales reported considerable increases in business.

Lima, O.—The "four-minute men" have been addressing audiences at local theaters with talks on the necessity of unanimous co-operation in war-time work, all of the houses giving time to the speakers. Among those used were the Orpheum, the Star, the Lyric, the Dreamland, the Royal, the Star, the Majestic and the Empire.

◆

CLEVELAND NOTES OF INTEREST

By M. A. Malaney, 218 Columbia Building, Cleveland, O.

AKRON, OHIO.—The exhibitors of Akron have formed an organization known as the Akron Screen club. There are 28 active theaters here and nearly all of the managers have joined. The following officers have been elected: Robert Miller, Waldorf theater, president; J. H. Moore, Ideal theater, secretary; C. H. Belden, Thornton theater, treasurer. Their first social affair will be a supper September 10 at Young's restaurant, a summer place near Akron.

Henry Morris Dies.

Cleveland.—Henry Morris, well known among the film men of Cleveland, died recently, aged 67. He was financially interested in Cleveland theaters and at one time managed the Crown, on East 105th street. Mr. Morris was the father of Sam Morris, of the Selznick Pictures, and Isaac Morris, manager of the Home theater; also Mrs. L. H. Kilk, wife of the present manager of the Crown.

◆

Atlanta News Letter

By A. M. Beatty, 43 Copenhill Ave., Atlanta, Ga.

Atlanta's Beginning of Prosperity.

ATLANTA, Ga.—Exhibitors here are beginning to feel good, since transportation facilities seem to be well provided for soon, to and from Camp Gordon, and this will give the forty thousand soldiers stationed there an opportunity to come to Atlanta. Already the moving picture theaters are beginning to feel the increased attendance, and much doubt is expressed, with the transportation facilities now being provided pouring soldiers into Atlanta during the evening hours whether the theaters can take care of them. It looks like boom days for Atlanta exhibitors.

Chamblee Church's Free Pictures for Soldiers.

Chamblee, Ga.—One of Chamblee, Georgia's, municipal activities in connection with the entertainment of the soldiers at Camp Gordon will be presentation of a free moving picture show every Monday evening at 7:30 o'clock at the Chamblee Methodist Church. Chamblee, Ga., has grown from a few houses to a city, since the establishment of Camp Gordon, and is sporting four moving picture theaters. They are, however, crude affairs.

"Modern Mother Goose" at Loew's Grand.

Atlanta, Ga.—The big feature film, "Modern Mother Goose," which Loew's Grand theater has brought to Atlanta especially for the entertainment of the children, had its first public showing at a children's matinee at Loew's Grand theater Friday morning. The theater played to capacity Friday and Saturday.

Alice Brady Appears in Person at Loew's

Atlanta, Ga.—Alice Brady, charming star of the Alice Brady Pictures, Inc., and recently of World Film, known and admired by thousands of Atlantians through her appearance upon the picture screen at Loew's Grand theater, in World Film pictures, appeared in person upon the stage of Loew's Grand Tuesday, Aug. 28.

Loew's Grand theater secured for first showing in the South, Miss Brady's newest picture, the historical drama, "Betsy Ross," to be shown conincidental with Miss Brady's appearance in person. Though Miss Brady was seen in person only on Tuesday, her new picture was shown at all performances on Monday, Tuesday and Wednesday.

Children Flock to See "Jack and Beanstalk" Lobby.

Atlanta, Ga.—Every child in Atlanta, so it seemed, came out Sunday, Aug. 2, to see "The Village of Cornwall," which had grown overnight in the lobby of the Criterion theater and which was on exhibition Sunday only, as it was cleared away before the opening of the doors Monday morning for the first performance of the big film spectacle, "Jack and the Beanstalk." Manager Willard Patterson spent much time and trouble getting the village ready and the kids saw with delight the most elaborate and lavish lobby exhibit ever attempted in Atlanta.

This miniature village was complete in every respect. Houses, barns, fences, roads, trees, shrubbery, churches, cattle, sheep and the cow that was sold by Jack for the beans. Even the enormous beanstalk was there, and hovering over all inhabitants of this tiny village was the giant, his bulky form towering over everything. One more play like this and Atlanta children will place Willard Patterson in the same class as Santa Claus.

J. H. Butner Arrives in Atlanta.

Atlanta, Ga.—J. H. Butner, who was for the last year, manager of the Washington branch of the Triangle, has arrived in Atlanta and taken charge of the First National Exhibitors' Circuit, Inc., headquarters being temporarily established at the Lyric theater. The Atlanta branch will serve exhibitors in North and South Carolina, Georgia, Florida, Alabama and Tennessee.

Mr. Butner is delighted in being transferred to Atlanta, and the good fellowship that exists on exchange row among the exchangemen.

IN LOUISVILLE.

Worth a Passing Glance.

Louisville, Ky.—When the Walnut theater went dark at the end of a fortnight's showing Audrey Munson in "Purity," it closed on the two best weeks in the history of that theater. Not only, according to the management of the theater, were the attendance records broken, but the total box office receipts exceeded those of any other two weeks.

After having run tabloid musical comedy attractions through the summer at the Casino, Judge W. Allen Kinney, head of the Princess Amusement Co., has dispensed with the side issue. The Casino has gone back to straight pictures again.

During the showing of "The Slacker" at the Strand, Louisville, the management of the house had a "Camp Zachary Taylor Day," in honor of the soldiers stationed at the army camp just outside the city. On the day in question admission was free to every man in uniform. The house was well filled and very few of the soldiers came alone.

Lee Goldberg has just returned to Louisville from New York where he spent some time looking into forthcoming attractions. He was joined there by Col. Fred Levy, president of the Big Features Rights Corporation, and Mrs. Levy, and spent some time doing the studios. In New York, among others, Mr. Goldberg met Miss Marguerite Clark, and had the pleasure of recalling to her that she opened the Mary Anderson theater.

Kentucky Exhibitors Answer War Appeal

State Committeeman Lee Goldberg Finds No Lack of Patriotism—Gets Hearty Response All Over State—May Divide Territory.

By Ohio Valley News Service, 1404 Starks Building, Louisville, Ky.

LOUISVILLE, Ky.—Lee Goldberg, general manager of the Big Features Rights Corporation, and the Kentucky war committeeman named by Wiliam J. Brady, has been in communication with all of the exhibitors in Kentucky and has obtained from them their promise to co-operate in every way possible to acquaint the people with the real inwardness of the war and to help war movements.

All of the exhibitors have agreed to use slides to help along the Red Cross work, food conservation and other allied movements. One of the big pieces of work which the exhibitors will help along will be the floating of the Second Liberty Bond issue, the selling campaign of which is to be undertaken in the near future. For this campaign not only the Louisville theaters, but the houses all over the state will use slides and such views as may be provided.

In the way of food conservation, most of the theaters of the state either have or will make provisions for the appearance of talkers who will spend four minutes at intervals telling those who have come to see the pictures what the food conservation movement means. In Louisville the theaters have or will set aside days on which parts of the receipts will be given to patriotic causes.

Mr. Goldberg is finding that there is a good deal of routine work attached to his office and it is likely that he will shortly divide the state into districts over each of which a sub-committeeman will be appointed.

Theatrical Season Began Labor Day.

Louisville, Ky.—Labor Day saw Louisville's theatrical season opened with Macauley's, the Gaiety and B. F. Keith's theaters bright, while the Buckingham, the burlesque house, hoped soon to be able to announce its premier. The summer vaudeville at Fontaine Ferry Park still continues, in addition to the moving picture theaters, all of which are operating except for the Walnut. This latter house is still dark, on account of the differences over the rent between the owner and the Broadway Amusement Enterprises interests.

In spite of the many amusement places in Louisville, all of them continue to be freely patronized and capacity houses are the rule. There is every indication that this will be a busy winter in Louisville. It is very noticable that audiences in all of the theaters and the moving picture theater crowds are peppered with the khaki of the men and officers stationed at the camps.

The retail merchants are already feeling present prosperity and one of the largest houses in the city reported that its August business this year was three times that of August of last year.

Big Features Go to the Mary Anderson.

Louisville, Ky.—A change that amounts to a complete switch has been announced by the management of the Keith photoplay theaters in Louisville for the winter. The Mary Anderson theater, which has been a 10-cent house, showing the popular pictures, with two and three changes of program weekly, becomes the feature house of the company, while the Strand, which has been the big features house, will take the popular-priced pictures, with two and three changes of program weekly. Prices at the Mary Anderson will be 20 cents and 15 cents, and those at The Strand will be 15 cents and 10 cents. This arrangement began on the first week of September with the Essanay production of Cohan & Harris' "On Trial." The Mary Anderson will also have the first of the new Chaplin series.

Ben Ali Shows "Joan" at 20 Cents.

Lexington, Ky.—For the first time in the history of motion picture in Lexington, prices have been put to a high figure. In connection with its showing of "Joan The Woman," the Ben Ali theater showed at a schedule ranging upwards from 25 cents, and had full houses all along.

Capitol Theater Advertises Stars.

Frankfort, Ky.—The Capitol theater of this city used a full-page newspaper advertisement announcing that it had contracted for the Paramount and Artcraft programs, the first of the offerings being Douglas Fairbanks in "Down to Earth" and the next Marguerite Clark in "The Amazons." The text of the advertisement discussed the Strand in New York, described as the "best known picture theater in the world," and closed with "The Capitol is Your Strand."

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compare with the standard of the MOVING PICTURE WORLD? There's a reason.

Exchange's Bad Policy Hits Everyboay

Dayton Branch of Fox Lets Bigger Theater Snatch Program from Smaller House and the Consequence Is That No One in City Sees Fox Pictures.

By Paul J. Gray, Alhambra Theater, Dayton, Ohio.

DAYTON, OHIO.—Quite a surprise will be evidenced when the announcement is made that there is at present no house in Dayton presenting Fox features first-run exclusively. The Lyceum, which formerly ran the Fox features really made the program in Dayton, and after developing the stars into drawing cards, the Strand suddenly took the program away from the smaller house. As the Lyceum seats about five hundred and the Strand about eighteen hundred, it can be readily seen that no competition could be offered by them. The Strand did not run the program very long, until they dropped it in place of Artcraft, and, in consequence, the Fox people have no first-run house in Dayton.

It is rumored that the New Auditorium, which will open in the next few weeks, is to run the program; another rumor has it that the Columbia, another large house a square away, is to present first-run Fox features in Dayton. As it has been over three weeks that these conditions have been in effect, the people of Dayton are surely missing some good pictures, as the writer had the privilege of witnessing a private exhibition of "The Honor System," and thinks it a very good ten-reeler. If the rest of the new Fox pictures are to continue in the standard set by the "Honor System," it is hoped that some theater manager will book the program soon.

New Superintendent a Speedy Man.

Dayton, O.—Before being appointed superintendent of the Strand here, one of the largest picture houses in Dayton, Rudolph Yost, formerly assistant treasurer of B. F. Keith's theater, had the reputation of being the fastest ticket racker in the state. This is quite a record in a busy box office, and is something to be proud of. It is hoped that Mr. Yost will make another good record at the Strand and excel in some line there.

Projectors in Dayton's Schools.

Dayton, O.—In the future all school buildings erected in Dayton will be equipped with the latest model projectors, two new schools now being built have this plan in operation, which is only another proof that the moving picture is the leader of them all in up-to-date education.

Negro Situation Troubling Ohio.

Dayton, O.—Almost directly following the recent agitation concerning the showing of the "Birth of a Nation" in Ohio comes the news that the negro problem in this state is growing more acute every day. When one hears all the popular "Dixie" songs that are going the rounds and also thousands of victrolas over the country expounding the fact that Dixie is the dearest place in the world, it would naturally lead one to believe that there is quite a bit of affection in the hearts of Northern whites that is directed toward the black man and that is going to waste. Such is not the case, however, and when remembrances of the Illinois riots are refreshed it also pictures the sentiment of most Ohio people.

At least two-thirds of Governor Cox's Labor Day speech is taken up with the negro question, which indicates the deep feeling throughout the state. It seems that thousands of colored people have been induced to move to Ohio from the South, with promises of good jobs, low rent, etc., by employment agencies who do this only for the money that is in it. Estimates show that on one day this month over a thousand colored people arrived in Cincinnati from the Southern states. There are already demands from several labor unions that this influx be stopped, as it is growing to be a nuisance, for in the winter most of these people will be dependent on the general public for a living.

An excerpt from Governor Cox's speech on Labor Day gives the majority of people reason to be calm, as evidences are given that the question will soon be solved.

Exhibitors in residence districts will hardly find that this situation complicates their problems; but in other neighborhoods they may find matter in it worthy their careful consideration.

Nashville Local Union Gets Concessions

Wins Fight to Place Union Operators in All Local Houses Through Agreement of Crescent Amusement Company with I. A. T. S. E.

By J. L. Ray, 1014 Stahlman Building, Nashville, Tenn.

NASHVILLE, Tenn.—After two years and a half of vigorous agitation on the part of organized labor unions in this city, the Crescent Amusement Company, through its president, Tony Sudekum, has come to an amicable agreement with Local No. 626, I. A. T. S. E., of which Wm. J. Crane is secretary, whereby the Crescent company has agreed to work union labor in its several houses located in Nashville. Heretofore these houses have maintained a strictly non-union policy, but largely through the influence and instrumentality of Lee Murkin, a member of Local No. 46, Stage Employees, a satisfactory agreement has been reached between the union men and President Sudekum. The agreement is already in force, having taken immediate effect, but contracts were drawn up following the verbal understanding, for a period of four years, August 31, 1917, to August 31, 1921, inclusive.

A voluntary feature of the agreement, on the part of Mr. Sudekum, was an increase in salary accorded the men in the employ of the Crescent Amusement Company, averaging two to three dollars per week. This was not called for by the operators, but holds forth in the written contracts. The houses affected by this action are the Fifth Avenue, Crescent, Elite, Rex, and Alhambra theaters, all located on Fifth avenue.

The victory of the union, however, is not limited to the Crescent company, but extends also to the suburban districts. L. E. Marshall, operating the Colonial, at Second avenue South and Carroll street, and the Dixie, for colored people, located at First avenue and LaFayette street, has signed similar contracts for one year. These theaters, up to two months ago, had been operating in sympathy with the union, but withdrew, and have just been brought back into the old working scale.

Robert Haury, manager of the Peafowl theater, Fourth and Meridan streets, has closed one year contracts with the local union. This leaves out three Nashville houses outside the local, which are under the control of Henry Mousson, operating the [illegible] Theater, for white people and the Liberty and Royal Palace for negroes. The union, however, will not let up on these three houses until some kind of a satisfactory understanding is reached, according to the secretary of Local No. 626, and it is expected that they will fall in line within a short time.

The Nashville local consists of forty-three members, and Secretary Crane has been in charge since February. Prior to that time Fred Carter held the secretaryship, but is now out of the city and no longer connected with this organization. His brother, Frank Carter, has had much to do with the success of the union policy in connection with the suburban houses, however, and is responsible for a large part of the union's achievements. The majority of the credit is being given to Lee Murkin by the operators, who, while [illegible] union man, being connected with the Prin- [illegible]

Elite Runs Billie Burke Whole Week.

Nashville, Tenn.—The Elite theater, recently opened as a moving picture feature house, ran "The Mysterious Miss Terry," featuring Billie Burke, for the entire week of August 27th, with prices set at 10 cents daytime, and 15 cents night. This is the third week of running a single picture at the Elite, something which is a rare occasion in Nashville, and will be followed next week by a Mary Pickford Artcraft subject.

Sunday Nuisance Case Decided.

Nashville, Tenn.—A decided victory has been achieved by amusement owners in Nashville through the decision of Special Judge Robert E. Blake, of the Second Circuit Court, who has ruled that Sunday baseball in this city can not be considered a public nuisance. It was pointed out at the time that if the courts decided in favor of the baseball club, that no nuisance was committed by an athletic contest of this kind on Sunday, certainly the operation of theaters on Sunday would not be a nuisance. Should the local theater managers decide at any future time to wage an active fight for Sunday opening, they will have a splendid basic ground to work upon.

Lincoln Theater Opens for Negroes.

Nashville, Tenn. — Entirely renovated, both inside and out, and under new management, the Lincoln theater for colored people opened for business on August 27th as a feature and comedy house. The Lincoln is located on Cedar street, and has experienced a varied career as a vaudeville and moving picture theater, but under the new plan will show moving pictures exclusively. The management promises to furnish the negro population with a high-class line of film attractions for the fall and winter season.

Gaumont Obtains Wrestling Rights.

Birmingham, Ala.—J. P. Harding, staff photographer for the Birmingham News, and representative of the Gaumont Company, secured rights to take a moving picture of the Lewis-Zbyszko wrestling match on Labor Day..

◆

Prairie State News Letter

By Frank H. Madison, 623 E. Wabash Avenue, Chicago, Ill.

Film Men and Theaters in Nebraska.

OMAHA, NEB.—Carl Laemmle, president of the Universal Film Mfg. Co., while in Omaha declared that at all points visited on his trip to the West he had found business good.

Lincoln, Neb.—As a special ten week venture, N. H. [illegible], of the Magnet theater, and F. D. Eager, of the Orpheum, Lyric and Wonderland theaters, leased the Lincoln Auditorium for the showing of "The Little American." Prices of 10 and 25 cents were secured.

[illegible], Neb.—C. E. [illegible] [illegible] offices, has gone to New York City to be- [illegible] the business manager of the Pathe Company in that city.

[illegible], Neb.—Mrs. Edith [illegible] has sold the Grand theater, moving picture theater, to J. E. Zimmerman.

[illegible], Neb.—The Lyric has been reopened by Fred Laun and Carl Dregor.

Happenings in the Dakotas.

Dickinson, N. D.—Manager Davis, of the Ray theater, has announced that he will remodel that house so as to increase the seating capacity. Davis is also said to be interested in a plan to erect a new 25 x 140 fireproof theater on Sime street.

Lakota, N. D.—Manager Enny has sold his interest in the Star theater to Geo. [illegible]

Dickinson, N. D.—The Dickinson opera house, which was damaged by fire, causing a loss of $7,000, will be modernized when repairs are made, according to H. L. Reichert, the owner.

Langdon, N. D.—Alvin Orton has taken over the interest of his brother, Morris Orton, in the Electric theater.

Mandan, N. D.—Manager H. L. Hartman, of the Palace theater, made a Sunday opening with "The Life of Our Savior."

Sioux Falls, S. D.—Old Soldiers' Day at the Princess theater, when "The Slacker" was shown, was featured by attendance of members of the G. A. R., W. R. C. and Catholic Cadets.

◆

Midwest News Letter

By Frank H. Madison, 623 S. Wabash Ave., Chicago, Ill.

Illinois Exhibitors and Theaters.

CANTON, ILL.—John Silvernail, formerly interested in the Dreamland theater, has leased the Blackaby building on South Main street and will open a moving picture theater.

Salem, Ill.—The Princess theater, under the management of Mrs. Sadie Sweet, was closed until Sept. 17 for redecoration, installation of new projection apparatus, new front and a larger operating room.

Galesburg, Ill.—The sale at auction of the Auditorium, one of Galesburg's oldest theaters, has been announced. The moving pictures is blamed for making theatrical attractions unprofitable.

Jottings from Michigan.

Negaunee, Mich.—Local Odd Fellows have been contemplating remodeling a building on West Iron street into a moving picture theater. The building has been vacant several months and statewide prohibition in May will throw other store buildings into the renting field.

Lansing, Mich.—Manager Claude E. Cady has had the Colonial theater on East Michigan avenue overhauled and redecorated.

Grand Rapids, Mich.—The Grand Rapids Herald is putting out a Pictorial News reel. It has been booked by the Tokio theater at Muskegon and the Robin Hood theater at Grand Haven.

Grand Rapids, Mich.—Another return date of "The Spoilers" marked the reopening of The Majestic Gardens on Sept. 2.

Hancock, Mich.—The Kerredge theater has installed two new projectors.

Bay City, Mich.—The Bijou theater, which formerly played pictures the last half of the week has a new policy of vaudeville seven days a week.

Heard in Wisconsin.

Sheboygan, Wis.—The Palace theater, at South Eighth and Clara avenues, closed since June, has been leased by [illegible] & Mallman. It has been remodeled. Five cents admission will be charged.

Randolph, Wis.—The Opera House has been leased by Thomas Lawrence and [illegible] who will conduct a moving picture show.

La Crosse, Wis.—The La Crosse theater has been reopened and will play this season feature pictures, vaudeville and theatrical attractions.

◆

Notes of the Trade in Detroit.

Detroit, Mich.—Manager J. M. Duncan, of the Vitagraph exchange in Detroit, has already booked more than $8,000 worth of business on the new Vitagraph serial, "The Fighting Trail."

We note that Col. W. S. Butterfield, president of the State Film Co., Detroit, is a member of the State Rights Distributors' Association, recently organized in New York.

The Majestic theater, Detroit, has signed for the Triangle reissues of Hart and Fairbanks, running each a full week. The Drury Lane theater, Detroit, has taken second run.

Both the Regent and Orpheum theaters, Detroit, used first-run Triangle features the week of Sept. 2.

Frank Gruber has taken over the lease of the Temple theater, East Jordon, Mich.

J. S. Greenberg City Salesman for General.

Detroit, Mich.—J. Stenton Greenberg has been appointed city salesman in Detroit for the General. Jules Levy continues as state representative, and Dave Prince is manager of the exchange.

A Successful Middle West Showman.

Battle Creek, Mich.—The sound business sense of a policy of "satisfaction guaranteed", as applied to what is known as "show business", is no better exemplified than in the career of W. S. Butterfield, more familarly known as "Colonel" Butterfield of Battle Creek. On this policy has depended the upbuilding of a large circuit of theaters, comprising both motion picture and vaudeville houses, as well as an important participation in the amusement affairs of Michigan. Colonel Butterfield started in as an usher and soon advanced himself to the position of treasurer in an upstate New York theater. Along came old man "Wanderlust" and before long Colonel Butterfield was a manager for one of Charles E. Blaney's then numerous traveling attractions.

Col. W. S. Butterfield.

His success with Blaney led him to branch out for himself and the result was the introduction of Rose Stahl and William Bonelli to the one-night stands. After several seasons with various road shows, the Colonel found himself one summer's day in Battle Creek. He decided that a vaudeville theater would be a valuable adjunct to the town's attractions.

The Hamblin opera house, which had welcomed Booth and Barrett to Battle Creek was vacant, owing to the recent opening of a fine new theater for the traveling shows. So the Colonel leased the theater, borrowed some opera chairs, sent to Chicago for some vaudeville acts, and laid the cornerstone of the present Butterfield circuit. At the present time this circuit includes two theaters in Battle Creek, one in Kalamazoo, one in Jackson, one in Ann Arbor, one in Lansing, three in Flint, three in Saginaw and one in Bay City. In addition, Colonel Butterfield is an active partner in theaters located in Waterloo, Iowa; Davenport, Iowa; Rockford, Illinois; Chicago, Illinois; Green Bay, Wisconsin, and Hammond, Indiana, as well as other theatrical holdings scattered through the Middle West.

The rapid evolution of the motion picture field attracted the Colonel's attention in the past few years, with the result that he is gradually coming into prominence in that division.

J. M. Erickson Now With Artcraft.

Detroit, Mich.—John M. Erickson, manager of the program department of the Fox Film exchange in Detroit, has resigned to become connected with the city sales staff of the Artcraft-Paramount exchange in Detroit.

E. J. Taylor With Artcraft.

Detroit, Mich.—E. J. Taylor, former salesman in Michigan for Artcraft, has joined the K-E-S-E in the same state.

Joe Fertie Joins Foursquare.

Detroit, Mich.—Joe Fertie, former salesman for Metro, is now salesman for Hoffman Foursquare Pictures in Michigan.

Michigan Filmdom Starts Its New Season

Flint Sees Premier of Butterfield's New Palace—Kunsky Opens Legitimate Theater—State's Biggest Theater Will Add Vaudeville.

By Jacob Smith, 718 Free Press Building, Detroit, Mich.

DETROIT, MICH.—The past week was an important one from the theatrical standpoint in the state of Michigan. Two brand new houses opened up, while the largest theater in the state reopened under a new policy.

First, there was the opening of the New Palace theater in Flint, owned by Col. W. S. Butterfield. The opening took place Thursday evening, August 30, and the affair was very successful. The policy of the Palace theater is vaudeville, Col. Butterfield shifting motion pictures to the Garden, and a combination of big features and road attractions to the Majestic in that city. The Palace seats about 1,500 and has a very complete motion picture booth, fully equipped with Power's machines and a Hertner transverter. After the night shows, Col. Butterfield entertained about 100 of his friends at a banquet in the Hotel Dresden, followed by informal vaudeville and dacing. Those from Detroit who went to the opening were J. O. Brooks, Art Hoganson, Eddie Murphy, Harry S. Lorch, Earl H. Rathbun, Jos. Kalisha, John M. Erickson, A. I. Shapiro, Harry Zapp and Jacob Smith (Moving Picture World), all from Detroit. There was also present two trainloads of Chicago vaudeville agents and managers, as well as a number of the managers of Butterfield theaters in other Michigan cities.

Second, the New Adams theater, Detroit, opened Saturday evening, Sept. 1, with dramatic stock. This house is owned by John H. Kunsky, making his tenth theater in Detroit. It is his first house devoted to this type of amusement, most of his other theaters being devoted to motion pictures. The Adams is a beautiful playhouse, seating about 1,800, and the sales of season tickets already assures Mr. Kunsky of another big theatrical success.

Third, the reopening of the Regent theater, Detroit. In the past this house has been devoted to motion pictures, but under the new lease to C. H. Miles it is devoted to vaudeville and pictures. The opening took place Labor Day, and the theater was packed to capacity at every show. If the [illegible] the Regent is certain to continue with its present policy. The opening picture attraction was a Triangle feature, "They're Off." For the second week Mr. Miles is using the "Battle of the Tanks," Pathe release. Tom Ealand, manager of the Orpheum theater for Mr. Miles, [illegible] the Regent under the new lessee.

Operators Win an Increase in Wages.

Detroit, Mich.—The wage discussion between the union operators and the exhibitors in Detroit has been satisfactorily adjusted. The new contract at first demanded by the unions, effective Sept. 1, had a number of clauses which exhibitors considered unreasonable. Arbitration committees were appointed by both sides for a conference, and after several meetings, all matters were mutually fixed up. The operators get a wage increase, but eliminate the undesirable features of the new contract, which settles the wage scale for union operators until Sept. 1, 1918.

Mutual Exchange in New Film Building.

Detroit, Mich.—The Mutual exchange moved on Sept. 1 from 97 Woodward avenue, Detroit, to the new film building, at John R and Elizabeth streets, being the first film company to move to the new building. The Mutual occupies the greater portion of the second floor. Partitions are now being installed and it will probably be the 15th of the month before everything will be in its proper place. Other exchanges will be moving this month, so that by Octobr 1 most of the film companies will be doing business at the film building.

Joseph Horwitz Passed Cigars Recently.

Detroit, Mich.—"Hustling" Joe Horwitz, Universal salesman in Detroit, recently celebrated his 57th birthday, which was an occasion for "passing the cigars" among his many exhibitor friends. Mr. Horwitz came to Detroit several months ago direct from the New York office, where he had been in the life insurance business for 20 years. The Universal wanted a real salesman to locate in Detroit and build the city business to the point where it should be. Joe had made a success of the life insurance business by absolutely adhering to square principles—why wouldn't the same principles apply to his selling film. So he consented to go to Detroit.

Joseph Horwitz.

When he started to call on the Detroit exhibitors Universal had 31 accounts. On August 18, Universal was supplying service of one kind or another to 121 Detroit theaters—and Joe says he is not through yet, although the town has only about 140 houses.

In consideration of his splendid work, Universal bought Joe a five-passenger automobile, which enables him to call on from 12 to 15 exhibitors every night.

Joe has "57 varieties" of pep—and for a man of 57 summers he is a wonder at selling film.

W. O. Kenan Has Enlarged His Theater.

Adrian, Mich.—The Crescent theater, Adrian, Mich., operated by W. O. Kenan, is being extensively remodeled and enlarged to 400 seats. Mr. Kenan has been conducting the house for eight years and has a big success of that institution. He will take into partnership his son-in-law, Vincent J. Williams, who will be active in the management of the Crescent. No less than ten thousand dollars will aetually be spent in fixing up the Crescent, during which time the house will be closed. A new 20-year lease has been taken of the property by Messrs. Kenan and Williams.

Detroit's Duplex Wili Be a Garage.

Detroit, Mich.—The theater equipment of the Duplex theater, Detroit, was sold at public auction on Sept. 4 to satisfy a judgment against that playhouse. This means "good-bye" to the Duplex as a theatrical enterprise. We will likely see the building converted into a garage.

Two Houses Charge 7 Cents.

Detroit, Mich.—This city now has several seven cent theaters—the Comique and the Rosebud, operated by the Woodward Amusement Co. Heretofore these houses have had a six cent admission price. "Increased expenses and increased film rental are the reasons for the advance," said Bert Williams, general manager.

Jewel Opens Temporary Offices.

Detroit, Mich.—The Jewel Productions, Inc., have opened temporary offices at 120 Broadway, in charge of Harry A. Bugie. Later he will have offices in the new film building.

Airdome Season in St. Louis Draws to Close

Mosquitoes Seek in Vain for the Thin Haired Patron—Legitimate Theaters Brush Up Stock Promises—Picture Houses Brighten.

By A. H. Giebler, 4123 Westminster Pl., St. Louis, Mo.

ST. LOUIS, MO. — It's getting along toward the shag end of summer here in St. Louis, and the baldheaded fans are happy because the shows will be moving back [illegible].

Downtown, in the treeless sections, the airdomes are not so bad from an insect standpoint, but out in the neighborhoods, where there are lots of leaves and grass, the bugs are fierce on a chap whose cranial foliage is getting thin, and even those who have hair find their whole evening spoiled when they have to go home and spend half an hour digging the katydids out of their ears.

Not Applause for Wild Cat Feature.

There was a "wild-cat" feature salesman here this summer who rented his unprecedented attraction to an airdome exhibitor out in the bug belt. Along about the last reel the "wild-catter" came in from the outside, stopped, and listened a minute.

"Gee, it's going great, ain't it?" he said to the exhibitor.

"It is not," grumbled the exhibitor, "it's a rotten show."

"But listen to that!" said the W. C. "Hear 'em applaudin' !"

"Applaudin' hell!" said the exhibitor. "They ain't applaudin', they're slappin' skeeters.'"

Otherwise things are pretty brisk and the outlook for fall and winter business is promising.

Promises by the Legits as Usual.

The regular stage people are getting into print with their annual predictions of a revival of the drama. The newspapers are coming out with the usual this-time-of-the-year stories on the brilliant winter season that is about to burst upon us.

It is curious how hope springs eternal in the dramatic editors' breasts. They have been sitting back and watching the regular drama die of slow starvation for the last six years and they can not see the signs of dissolution yet.

Last year there was only one theater outside of the vaudeville and burlesque houses that kept its doors open all season, and the signs do not look any better for the future; yet, in the face of this, they whet up their fountain pens and rave about the momentous dramatic events that are about to happen to us, and predict a return of the old days when some of the regular houses were so arrogant that they did not have telephone connections with the common herd for fear some one might want to reserve a seat in advance.

Let 'em rave! We read their dope with our tongue in our cheek and the salt cellar handy.

The advance drama stuff is the same as it was last year. We are to get all of the great New York successes. And we will! We'll get 'em—we've got 'em before, and there's no earthly reason why we shouldn't get 'em again. Nobody in New York wants 'em any longer. They are all a year and a half and two years old, and they have worn themselves out utterly and com- [illegible]

They'll send us the New York shows with the original casts, the original scenery and the original costumes, just as they were bought two years ago without ever having been to the dry cleaners. They do that to give us the real New York at- [illegible]

Same old jokes, same old songs we have been listening to in the four-a-day vaudeville houses all summer. And then some of these regular drama birds can't understand why St. Louis is a poor show town.

Houses Open for Fall Season.

The Jefferson will open next week, and the Garrick—which has been renamed the Shubert-Garrick, why, the Lord only knows; nobody will ever call it that—is to begin a brilliant season of speaking stage plays right away. But to make sure, they are opening with pictures, "Jack and the Beanstalk."

The Columbia has started a twelve-hour continuous grind with a half picture and half vaudeville bill.

The picture houses are booming and getting ready for what looks like good business for fall and winter.

The New Grand Central has just finished a two weeks' run of "Within the Law," and have "On Trial," the first of the First National Exhibitors Circuit releases on the screen this week.

The Lyrics are stepping along with their usual first run Paramounts.

Hector M. E. Pasmezoglu, of the Congress, is pleasing big audiences with a mixture of Triangle, Paramount, Fox and Vitagraphs.

Skouras Brothers, out at the Pageant, are doing a nice business.

The Kings theater is reigning again with first run Triangles, and A. E. Morelock is getting ready to break into the game with the beautiful new Liberty theater, which will open very shortly with big stuff.

Down on the South Side, the Shenandoah, the Juniata, and the Arsenal are holding their own, and Freund Brothers, with the big Cinderella, are handling crowds of more than the usual size.

Joe Mogler, up on Ninth and Bremen, reports prosperity at the Mogler and the Bremen.

The Lindell is pleasing the North Side patrons.

Jack Sweeney, of the Central, is still winning with his "pictures with a punch."

St. Louis Exchanges Steady.

With the exchanges things are somewhat quiet. There hasn't been a new manager appointed for a whole week. It got so for awhile that a person going into any of the St. Louis offices didn't ask where is the manager, but who is the manager. There have been twenty-seven changes in exchange heads in this town in the last few months.

Walter Irwin, head mogul of the Vitagraph, was in town for a day two weeks ago and said things look mighty good hereabouts to him.

Walter Sanford, head publicity dopester for Fox, was here for a few days, arranging for the first appearance of "Jack and the Beanstalk."

Mr. Sanford is an old-timer in these parts, having been manager of the Olympic for a number of years before he joined out with the movies. Everybody was glad to see Walt except the World correspondent, who didn't get to see him and is sore about it.

More About What's Going On.

St. Louis, Mo.—Roy Bettis has come all the way up here from Texas to help Syd Baker sell Foursquare features. Roy is a nice looking boy, doesn't look at all like we thought people from Texas looked. He isn't bowlegged from riding a horse, as all the Texas folks we see in the movies are, and he doesn't wear a wide hat, nor pants with hair down the sides, nor "pack" a gun.

Roy has been in the picture game quite a spell, he says, and from a kind of bright look about him we draw an idea that he'll make good. Syd Baker says he is going out on the road with "The Sin Woman," which isn't as bad as it sounds, the same being only a picture. Roy's address will be at the Foursquare Pictures Corp., Empress Theater Bldg., if any of the folks down in Texas want to write to him.

Little Levy is a Live One.

Leo (Little) Levy, who is pretty well known hereabouts as a chap whose size and weight doesn't seem to have anything to do with the number of contracts he brings in, has gone down to 3547 Olive street and got a job from G. F. Hennessy selling Bluebird features and Alice Howell [illegible]. Levy used to work for the Bluebird people, so it's like coming back home for him, and he says he's glad to get back, and Hennessy says he's glad to have him, and so exerybody's happy.

Hoffman Not at all Stuck Up.

St. Louis, Mo.—M. H. Hoffman, high mogul of the Foursquare Pictures Corp., dropped off the Cannon Ball when it stopped at the depot here for water last Thursday, and went to see Syd Baker, who runs the office for him here. He and Syd got so interested talking that he stayed over till the evening train. We were introduced to Mr. Hoffman and were pleased to meet him. He is a nice man to talk to and knows a lot about pictures and is not a bit stuck up like some of those New Yorkers.

Star Boarder at the Kings'll Stay.

A. F. King, auditor at the Universal exchange, has just taken a new boarder at his house. The newcomer didn't bring any personal property along when he came, but Mr. King and his wife liked his looks so well that they got him a brand new outfit of everything to wear and a rattle and some more things to play with, which pleased the little chap so well that he decided to stay, and Mr. King says he is already the star boarder.

New Paramount Office in Fine Location.

St. Louis, Mo.—The K. C. Feature Film Co., formerly the Monarch Feature Film Co., distributers of Paramount pictures, will move from the Gayety Theater building at 14th and Locust streets, where it has been located for several years, to the building formerly occupied by the Vandeventer Trust Co., at 3929 Olive street. The new Paramount offices are in a fine location, being just a little over a block from Film Row. Both floors of the building have been leased, each of which has a floor space of 35 by 80 feet. The offices are now being put in shape.

G. E. McKean, the manager, says that the new quarters will be fitted up in the most modern style and every facility for the prompt and efficienct handling of films will be installed.

Lafayette Theater Enlarged for New Session.

St. Louis, Mo.—The Lafayette theater, at Lafayette and Jefferson avenues, is being remodeled for the fall and winter season. The Lafayette is one of the first high class neighborhood houses to be built in St. Louis, and at the time of its erection its six hundred seats were considered ample for the patrons. The new alterations will increase the capacity to 800, and include a new lighting system for the front and lobby. The Lafayette is operated by the Athenian Amusement Company, with E. Pasmezoglu as manager.

"Jack" On the Job at Garrick.

St. Louis, Mo.—"Jack and the Beanstalk" opened at the Shubert-Garrick theater on Sunday, Sept. 2, with admission prices of 25 and 50 cents at matinees, and 25 cents to one dollar in the evening.

Kansas City News Letter

By Kansas City News Service, 205 Corn Belt Bldg., Kansas City, Mo.

Southern Triangle Gets New Territory.

KANSAS CITY, Mo.—The Southern Triangle Pictures Corporation will now have charge of the Triangle accounts in the northern half of Oklahoma, this business being taken from the Dallas, Texas, branch of the Triangle company. This change affects 125 accounts.

Additions to Southern Triangle Forces.

Kansas City, Mo.—The Southern Triangle has made several additions to the Kansas City office, including two salesmen and a booker. The new travelers are D. R. Patterson, formerly with the World Film, and F. G. Sherrick, formerly with the General Film, at Des Moines, Iowa. Mr. Patterson will work a southern Missouri territory and Mr Sherrick will have northern Missouri.

The new booker is W. G. Miller, who was formerly the head booker at the Dallas Paramount office. He succeeds F. Thiele, who has gone to Omaha, Neb., to manage the Triangle office there.

R. H. Fairchild Goes on Road for General Film.

Kansas City, Mo.—R. H. Fairchild, for the last few months head booker at the Kansas City General Film Co. office, has taken a territory in Oklahoma for the company. He takes charge of his territory the week of September 9, succeeding A. W. Friemel, who is now with the Kansas City Feature Film Company.

W. R. Pittenger New Booker at General Film.

Kansas City, Mo.—W. R. Pittenger has been made head booker for the General Film Co. here, succeeding R. H. Fairchild. Mr. Pittenger was formerly with the General at Oklahoma City, Oklahoma, and with the Mutual at Kansas City

Morris Spiecer Reopens New Center Theater.

Kansas City, Mo.—The new Center theater, Fifteenth street and Troost avenue, has reopened under the management of Morris Spiecer. The opening attraction will be the Triangle, "Wolf Lowry."

There will be a daily change of program, a different picture being run each day. The theater will show Paramount, Artcraft, Fox, Triangle, Bluebird, Metro and K-E-S-E pictures at family prices of five and ten cents.

Clayton W. Potter Weds.

Kansas City, Mo.—Clayton W. Potter, northern Kansas representative of the Universal Film and Supply Company, was married August 31 to Miss Ionia Cushwa. They will live at 4714 Morrill avenue, Kansas City, Mo.

Reissues of Hart and Fairbanks Pictures

Kansas City, Mo.—The first of the reissues of the William S. Hart and Douglas Fairbanks pictures are out the week of September 2. There are 25 of these pictures.

Jottings From Kansas City Exchanges.

Kansas City, Mo.—J. H. Blowitz, Kansas representative of the Kansas City Feature Film Co., was a visitor at the Kansas City office of the company this week. He reported that the conditions in his territory were very good.

F. Warren, treasurer of the Standard Film Corporation, and Phil Ryan, sales manager of the company, have gone to Chicago, Ill., to confer with C. W. Stonebaugh, the manager of the office there. They will be followed by R. C. Cropper, the president of the company.

C. W. Potter, northern Kansas representative of the Universal Film and Supply Company, has returned from a flying trip covering ten towns in his territory. He had remarkable success with serials in the places he visited as he landed five contracts for "The Voice on the Wire," and the same number of contracts for "The Gray Ghost."

A. D. Flinton, district manager for Paramount and Artcraft and president of the Kansas City Feature Film Company, has gone to New York City, where he will spend a vacation of two weeks. He is accompanied by his family.

Leon J. Bamburger, formerly head of the sales promoting department of the General Film Co., and now special representative of the Jewell Producing Co., was a visitor in Kansas City this week.

Minneapolis Letter on Week's Film News

M. R. Dick Sells Out to H. E. Pierce—New Exchange Opens to Distribute "Robinson Crusoe"—Pictures Shown Fair Week—Notes of Trade.

By John L. Johnston, 704 Film Exchange Building, Minneapolis, Minn.

MINNEAPOLIS, Minn. — Despite the fact that the Minnesota State Fair brought a bumper business to all Twin City photoplay houses during the week of September 2, there is not a great deal to write about; for, peculiar as it may seem, there was only one change of exchange managers during the entire week.

M. R. Dick Sells Out.

M. R. Dick, who for two years has operated a state rights exchange at Room 814 Produce Exchange building, sold his business to Harry E. Pierce of Duluth, Minn. Mr. Dick controlled territorial rights on "The End of the World," "Siberian Travel Pictures," Motoy comedies and other films. He has joined the Barnett Attractions exchange and will again act as first lieutenant to Bert Barnett, Sr., whom he once worked for at the old Famous Players All Star Feature exchange controlled by the Barnetts.

"Robinson Crusoe" Exchange Opened.

Mr. Pierce has secured the right to distribute H. W. Savage's "Robinson Crusoe" in four Northwest states and will operate the exchange under the name of H. E. Pierce Amusement Co., Inc. "Robinson Crusoe" will be shown to film patrons of the Northwest for the first time September 7 at the Rex theater, Duluth. Mr. Pierce has been engaged in the theatrical and film booking and theater managing field for a score of years and he was chief executive at Duluth's largest downtown theater for 14 years.

Some of the Big Shows of Fair Week.

Minneapolis, Minn.—Film fans were offered some good bills here during fair week.

The New Lyric played "The Barrier" a week at 25 and 50 cents to a good business. Special music by an enlarged orchestra was also offered.

Manager Charles G. Branham of The Strand offered in addition to "The Slacker," Egbert Van Alstyne, the popular song writer and his soloist, Walter King, in person. The admission price at the Strand remained at 15 cents. Special jazz music and other numbers were offered by an enlarged orchestra.

Manager L. V. Calvert of the New Garrick showed Mary Pickford in "Rebecca of Sunnybrook Farm" in addition to Hearst-Pathe news and a comedy. The admission price remained at 20 cents.

Manager William Cook of the New Aster offered Theda Bara in "Heart and Soul" and Bessie Love in "Wee Lady Betty," fair week.

Manager Arthur Gostle, of the New Unique, had Charlie Chaplin in a multiple reel revue and "The Grafters."

Manager Engler, of the Crystal, showed "Ignorance."

The St Paul Theater Bills.

Manager Hays, of The New Garrick, offered George M. Cohan in "Seven Keys to Baldpate" the first half of the week and followed this with Pauline Frederick in "Double Crossed." Special music was offered for both bills with admission prices unchanged.

Manager Goldman's show was Fannie Ward in "The Crystal Gazer" at the New Princess and William Russell in "Pride and the Man" at the New Majestic.

Manager Campbell, of the Blue Mouse, offered Naomi Childers in an Art Drama release, "The Auction of Virtue."

Manager Gilosky, of the Alhambra, had Dorothy Dalton in "Ten of Diamonds" and Charlie Chaplin in "The Count."

Manager Morton Nathan, of The Starland, offered Clara Kimball Young in "The Savage Instinct" the first half and "War's Women" the last half.

Manager Julius Reisman, of The Dale, provided Wilfred Lucas in "Jim Bludso" and Douglas Fairbanks in "In Again—Out Again."

Manager Westcott's Boy Gets a Playmate.

Manager Eddie Westcott, of the Fox exchange, became the proud papa of a handsome baby girl last week. Mr. Westcott is delighted over the arrival of a playmate for his sixteen-months-old baby boy.

Grace Polk Editor of Semi-Weekly.

Minneapolis, Minn.—Manager Calvert, of the New Garrick theater here, has issued a handsome semi-weekly house organ edited by Miss Grace Polk, Ruben & Finkelstein's press representative etoile. The magazine, twelve pages thick, contains information about the stars appearing at the theater at date of issuing, musical programs and advance notices. It is printed on a high grade stock and two colors are used.

Liberty Theater Reopens.

Minneapolis, Minn.—Manager Lebedoff opened the Liberty theater, 1013 Sixth avenue North, Saturday, Sept. 1, to a good business.

"Slacker" Suit in Duluth.

Duluth, Minn.—Manager Abrahamson, of the Zelda theater here, was successful in a suit to restrain the Lyric theater management from advertising "The Man Who Was Afraid" as "The Slacker." "The Slacker," a Metro production, was booked at the Zelda, and Mr. Abrahamson's claim that to advertise another film of a different name as "The Slacker" for opposition's sake was unlawful was upheld by Judge Cant.

Exchange Jottings From Minneapolis.

Minneapolis, Minn.—Manager Wilson, of the American Maid Exchange, has booked "The Deemster" in Ruben & Finkelstein's New Princess, St. Paul.

Manager Conhaim, of the Supreme exchange has received several new prints of "Where Are My Children?" for fall demand.

Ed. Redlich, recently appointed manager of the Metro exchange, Seattle, spent two days visiting Manager S. N. Robinson, of the Christyfield Film Library and Exchange here last week.

Fred Benna, manager of the Laemmle-Universal exchange at Fargo, N. D., conferred with Manager Julius Bernheim at the local Universal offices last week.

Hal J. Hawkins, formerly of the Lochren exchange, has joined Joseph Santley's "Oh, Boy" company, now playing in Chicago.

A. H. Nixon, of the Metro exchange, paid a flying visit to several Wisconsin cities last week and returned home with a handfull of contracts. Incidentally it must be said the permanent manager for the Metro exchange has not as yet been selected. Harry Cohen is still prsent, smiling as usual.

Mr. Exhibitor:—You will get more helpful information by carefully *reading one* trade paper weekly than by *skimming over three or four.* The MOVING PICTURE WORLD is the *one* paper you need.

Dallas Woman Applies for Operator's Card

Local Union Puts Matter of Admitting Fair Operator Up to National Officers— She Asks Why She Wouldn't Be a Good Picture Operator.

By Douglas Hawley, Times-Herald, Dallas, Texas.

DALLAS, TEX.—Would a picture look any better if the reel was operated by a lady? The question presents itself in the possibility of a woman operator for some Dallas show.

Miss Louise Millet has applied for membership in the Dallas union of motion picture machine operators. There was no precedent under which officials of the union might act in the matter, and consequently the fair one's application has been referred to national officers of the union.

"Why shouldn't a woman operate a motion picture machine?" she asked, answering a question as to how she came to select the profession, in the ranks of which thus far the Southwest knows only men.

"There are women bank presidents—there are women street-car conductors in some cities. Right here in Dallas, they tell me, women bill collectors are more efficient than the men. Why shouldn't a woman prove just as efficient in the operation of a picture machine as a man? I've qualified before the city electrician, and I mean to have a position if the union will accept my application for membership."

At Fort Worth Walk Out.

Fort Worth, Tex.—Fort Worth faces a strike of machine operators. Men in two theaters there—the Byers and Majestic—walked out on the night of August 30, demanding time and a half for overtime, double time for holidays and eight hours a day, with opening time at 8:30 and closing 11 p. m. The present rate of pay is said to be $25 per week for six days.

Incorporators of Liberty Film Company.

Dallas, Tex.—Charter of the Liberty Film Company, of Dallas, has been filed with the Secretary of State at Austin. Capital stock is $10,000 and the incorporators are H. Clogensen, B. F. Yancey and J. C. Deane, all of Dallas. Clogensen and Deane are both photographers, the former with wide previous experience in the motion picture field. It is planned to make marketable film in Dallas and Texas territory.

Exhibitors' Circuit Files Texas Charter.

Dallas, Tex.—Charter of the First National Exhibitors' Circuit of Texas, with headquarters at Dallas, has been filed with the Secretary of State at Austin. Capital stock is given at $15,000. Incorporators are E. H. Hulsey and Hershel Stuart, of Dallas, and S. T. McDonald, of Galveston. Hulsey operates a chain of theaters in Texas, and Stuart is his general manager. No announcement has yet been made as to the intentions of the new concern, or what its line of endeavor will be.

"Garden of Allah" Shown Privately.

Dallas, Tex.—Six general agents for shows saw a special reeling of the Selig "Garden of Allah" at the Old Mill theater here during the last week. J. M. Hathaway made the showing for E. H. Hulsey and others. Among the film folk who were present there were Wm. H. Horton, of Ringling Bros.; L. H. Heckman, of Hagenbeck-Wallace; C. W. Finney, of Jess Willard's "101" show; George Meghan and David Jarrell, of Yankee Robinson shows, and Emma C. Miller, W. K. Peck, Murray Pennock and Jack Henitz, of Al. G. Barnes' circus. All were loud in praise of the picture.

F. R. Newman Gets Honor.

Greenville, Tex.—F. R. Newman, of Greenville, Tex., has been appointed by E. H. Hulsey, of Dallas, as a member of the state board of war co-operative effort in the motion picture field. Work of organizing the state under the Wm. A. Brady plan is rapidly progressing.

Iowa News Letter.

By Dorothy Day, Register-Tribune, Des Moines, Ia.

Rumor of New Chain of Theaters.

DES MOINES, IA.—The film men of Des Moines are talking of the persistent rumor that a large syndicate of successful exhibitors in the eastern part of the state are strongly contemplating erecting a very large and up to the minute picture house in Fort Dodge, Waterloo and Mason City. At the present time this syndicate controls five first class houses and it is the aim to have a string of twelve or fifteen houses of the better sort all through Iowa.

"Twenty Thousand Leagues" Fourth Big Week.

Des Moines, Ia.—During Fair Week, Zach Harris, owner of the Iowa rights for "Twenty Thousand Leagues Under the Sea," leased the Coliseum and showed his picture evenings. This made the fourth big week for this picture in Des Moines, an unprecedented run of any picture except the "Birth of a Nation."

Des Moines Exhibitor Works Trick on Fair Visitors.

Des Moines, Ia.—To the discredit of Des Moines exhibitors, one of the biggest of them worked a low down trick on visitors to the fair, during the whole week of the State Fair. Realizing how well people from the country enjoy vaudeville as well as motion pictures and how quickly they would grasp at an opportunity to see both for a dime, this man placed a one-sheet prominently in his lobby. The sheet was on white cardboard and at the top there were several photographs of vaudeville performers, a couple dancing, a comedian, a monologist and the like for eight pictures. Then in the center of the sheet in large brightly colored letters about eight inches in heigth was the word vaudeville with above it in letters less than an inch in size "Some people like—" and then just below the prominent word of "Vaudeville" were the same small lettered words, "but, we show pictures, only."

The trick worked all too well, the visitors flocking in and waiting for the vaudeville to start until their patience exhausted they would leave in a great rage. The film men of the town ridiculed this exhibitor and openly denounced him, but he seems to have little honor when it comes to making money. The vaudeville sign was kept in the lobby throughout the entire week, hoodwinking the public who read only the big word and glanced at the pictures. There ought to be some way of "getting" such exhibitors.

False "Slacker" Picture Causes Trouble.

Des Moines, Ia.—The local Metro exchange is having considerable trouble with exhibitors over the state, booking contemporary "slacker" pictures and advertising them as "The Slacker." In some cases rival exhibitors in the same town where the original "The Slacker" is running will advertise other pictures on the same order as "The Slacker."

In two cases it has been found necessary to prosecute exhibitors on the grounds that the exhibitor was not only defrauding the public but infringing on a copyrighted title. In one case an injunction was obtained that prevented the exhibitor from not only calling the picture "The Slacker" but from even showing the other film. Another time the erring exhibitor came half way and booked "The Slacker" picture after it had already been shown in another house. A circular letter has been mailed all over the state warning exhibitors from advertising any rival pictûre by the Metro title.

Notes From Midwest Office.

Des Moines, Ia.—A. Kahn has resigned from the selling force of the Triangle and will handle the Mid West productions in the western part of Iowa.

John J. Shipley, publicity manager of the Mid West office, took "The Lone Wolf" print into the eastern part of Iowa last week for a private trade showing of the successful picture.

Theaters Aid in "Smokes for Our Soldiers.

Des Moines, Ia.—The Des Moines Evening Tribune, the largest evening paper in the city, has opened a campaign for "Smokes for Our Soldiers," placing red, white and blue barrels in the cigar stores in the city and all over the state. Much publicity has been given the campaign and when the Majestic and Casino theaters placed a barrel in their lobbies they naturally received much press notice. In addition to the placing of the barrels the two theaters offered five per cent. of their proceeds to the purchasing of "smokes" for the barrels. Zach Harris also placed a barrel in the lobby of the Coliseum and gave ten per cent. of his proceeds to the purchasing of smokes. The stunt popularized all three places of amusement during Fair Week, and the Majestic and Casino barrels will be maintained until the close of the Tribune campaign.

Laemmle Exchange Happenings.

Des Moines, Ia.—J. F. Peckenpaugh, salesman for the Bluebird office in this city, has given up the film business entirely.

Edgar Peel, for five years head booker at the Laemmle office, is the proud daddy of a fourteen pound boy, Gordon Leslie Peel.

George N. Wood has taken charge of the shipping department of the Laemmle Film Service and will be assisted in his work by W. R. Peacocke. D. W. Haskell is a new poster man at the same office.

Theater Notes Across Iowa.

Waterloo, Ia.—Nick Webber has sold the Princess in Waterloo to C. W. Martin of Cedar Rapids.

Fort Dodge, Ia.—Edward Awe, formerly owner of the Strand with Mr. Julius, has been appointed house manager of the Strand by Dan W. Lederman, manager of the Laemmle Film Service in Des Moines, who recently purchased the theater.

Pomeroy, Iowa.—Richard Moore of Rockwell City has bought the moving picture theater of George Hochschwender, the Isis.

Newhall, Iowa.—A motion picture machine has been installed in the opera house here.

Wheatland, Iowa.—Otto Lahann has bought the interest of J. C. Robertson in the A-Muse-U moving picture theater here.

Bloomington, Neb.—The Bloomington moving picture theater has changed management.

State Fair Brings Many Visitors.

Des Moines, Ia.—The Iowa State Fair, held in Des Moines the week of August 24, brought many exhibitors over the state into the city. E. F. Johnson of the Opera House in Guernsey, Mr. Johnstone of Johnstone and Morrow of the Opera House in Barnes City, Mr. Kenworthy of Kellog and Kenworthy of the Lyric in Fort Dodge, Joe Gerbracht of the Twin Star and Ames, F. W. Stegge of the Princess in Pocahontas, John Snyder of the Vernon in Renwick, Frank Davison of the Opera House in Boneparte, J. C. Breen of the Opera House in Pella, W. C. Treloar of the Treloar Opera House in Ogden, and Powd McLuen of the McLuen theater in Guthrie Center, were reported from the Pathe exchange.

Four Minute Men in California Theaters

United Motion Picture Men in Northern California Appoint Committee of Film Men to Supervise the Patriotic Campaign.

From T. A. Church, 1507 North Street, Berkeley, Cal.

SAN FRANCISCO, CAL.—Arrangements have been completed for the inauguration of a campaign of Four Minute Men in local houses under the authority of the Committee on Public Information, Washington, D. C. This subject was made the principal item of business at a meeting of the United Motion Picture Industry of Northern California held late in August, and a committee was appointed to take this matter up with exhibitors, arrange for speakers and supervise the campaign generally. This committee consists of Louis Reichert, manager of the local Metro exchange, who will represent the film exchange interests, and Eugene H. Roth, of the Portola theater, who will represent exhibitors. They have appointed Jesse H. Steinhart, a local attorney, chairman of the local committee, with authority to arrange for the services of speakers.

PACIFIC COAST NOTES.

E. M. Asher Now With T. & D.

San Francisco, Cal.—E. M. Asher, for quite a time with the All Star Feature Distributors, Inc., is now with the Turner & Dahnken circuit in the film exchange department. He is meeting with good success in placing the "Curse of Iku" and "On Trial," and will shortly begin on the Charlie Chaplin campaign.

Nat Magner's Trip Postponed.

San Francisco, Cal.—Nat A. Magner, who planned to leave for the Orient at an early date to handle all of the Selig productions, will not be able to get away as quickly as he anticipated. He recently underwent a serious operation at a local hospital and has been advised by his doctor not to attempt so strenuous a journey at the present time. It is expected, however, that he will be able to get away after a rest of a month or two.

Davis Bros. Buy State Rights.

San Francisco, Cal.—Davis Bros. have purchased the California, Arizona and Nevada rights to six two-reel productions based on the poems of Ella Wheeler Wilcox and formerly owned by Warner Bros. These have never been shown in this territory. They have also purchased the rights for these states to a five-reel production, "At the Front With the Allies," and a new two-reel picture, "Beasts of the Jungle."

Exhibitors Are Arranging Service.

San Francisco, Cal.—The fall season is opening up in splendid shape in the country districts and many exhibitors have been here of late arranging for service, purchasing new equipment and getting ideas. Among these have been: C. H. Douglas, of the Elite, Merced; William McKee, Theater Visalia, Visalia; Robert Davis, Lyric, Stockton; K. A. Adelberg, Marysville; George Bailey, Turlock; W. R. Claman, Orland; John Daly, of the Broadway and Majestic, Chico; Frank Vesely, Salinas; J. Mackie, Liberty, Coalinga; B. L. Waite, Minor, Arcata; John Ratto, Jackson; T. C. Reavis, Cline, Santa Rosa; W. Englehardt, of the Masonic, Truckee; F. G. Meisner, M. & M. theater, Healdsburg, and H. A. Meder, Valhalla, Gardnerville, Nev.

Big Demand for Reissues.

San Francisco, Cal.—Manager B. F. Simpson, of the local Triangle branch, states that the demand for the Douglas Fairbanks and William S. Hart re-issues has been very heavy and that the last week in August marked the biggest business ever done at this exchange. The re-issues of the productions featuring these stars have been booked, among others, to the following houses: Strand theater, San Francisco; Kinema theaters, Oakland and Fresno; Goddard's J Street theater, Sacramento; Lyric theater, Stockton, and U. C. theater, Berkeley. William Desmond was a recent visitor here.

Brief San Francisco News.

Morris L. Markowitz recently made a trip to Los Angeles, accompanied by Carl Laemmle.

Fred S. Peachy, formerly manager of the Film Exchange Board of Trade of San Francisco, and a well known exchange man, was married recently to Miss Blanche Goll.

Miss Muriel Harris has joined the office staff of the Pathe exchange.

The Theater St. Fracis, on Geary street, will be opened shortly by E. C. Mix. Extensive alterations have been made and a pipe organ installed.

Arthur Wobber has succeeded Joe Huff in the management of the Odeon and Unique theaters on Market street.

Newton Levy, manager of the Mutual exchange, made a trip to Reno, Nev., late in August.

Bar to "Clansman" Removed.

San Francisco, Cal.—By a ruling of the State Appellate Court the attempt of negroes at Oakland, Cal., to stop the exhibition of "The Clansman" has been quashed and this production may now be shown in California without further hindrance. The ruling was handed down in the case of D. R. Wallace against the Macdonough Theater Company, F. A. Geisea, owner, and D. W. Griffith and Thomas Dixon, Jr., lessors. The Alameda County Superior Court refused to grant an injunction and the matter was then appealed to the higher court, with the result that the action of the lower court was upheld.

Injunction in Infringement Case.

San Francisco, Cal.—The Metro corporation has secured a permanent injunction against the New York & San Francisco Amusement Co., the Strand Theater Company, D. J. Grauman and Sidney Grauman to prevent them from making any use of the name "Slacker" in connection with a photoplay. This injunction was secured on the showing that during the run of "The Slacker," a Metro production, the term "Slacker" was prominently used by the owners of the Strand theater in advertising another picture.

New Manager for K-E-S-E.

San Francisco, Cal.—W. O. Edmonds, who has had charge of the K-E-S-E exchange in this city since the opening of this branch, has tendered his resignation and will leave at once for Reno, Nev., where he will take charge of the Majestic theater, conducted by the Nixon estate. He will be succeeded here by Meyer Cohen, who has filled the position of head salesman at the Los Angeles office for some time, and who also has a wide acquaintance in the local field. When Mr. Edmonds goes to Reno he will take with him Architect M. V. Politeo, and plans will be considered for remodeling and enlarging the Majestic. It is also planned to erect a large amusement place with tea rooms, dancing floors, hanging gardens, soft drink parlors and the like on property adjoining this house owned by the Nixon estate.

Higher Prices With Increased Attendance.

San Francisco, Cal.—The new schedule of prices at the Imperial theater has been a success beyond all expectations, and instead of there being a falling off in patronage, as was expected by Manager J. A. Partington, there has been an increase in attendance since these were announced, with a marked gain in receipts. More seats at 35 cents are now being sold than was ever the case at 30 cents and on two occasions during August all former records for attendance and for receipts were broken. This is considered remarkable especially since a street car strike is in progress here that interferes with night business to a considerable extent. Business has shown a gain of almost thirty per cent. since the higher scale of admission prices was placed in effect.

R. A. Duhem Finds Business Brisk.

San Francisco, Cal.—Ray A. Duhem, of the Duhem Motion Picture Manufacturing Co., reports that business has been quite active of late, both in the line of camera work and in finishing and developing. He was commissioned to make a three-reel picture covering the recent visit of the Imperial Japanese mission to this city and accompanied the party headed by Viscount Ishii to Mount Tamalpais, the Yosemite Valley and other scenic spots in Northern California. One print of the film made has been sent to the President of the United States and another to the Emperor of Japan.

"The Lone Wolf" Makes a Hit.

San Francisco, Cal.—The Selznick release, "The Lone Wolf," has met with such favor here that the management of the Strand theater has retained it for a second week's run. Bert Lytell, who portrays the leading role, was for years a stock company idol in this city, and many of his former admirers came to see him in his first film appearance.

Changes in K-E-S-E Sales Force.

San Francisco, Cal.—H. W. Korper, who has been with the local K-E-S-E branch since the first of the year as outside salesman, has resigned and will leave for Chicago shortly to accept an important position.

Miss Irene Miller has been added to the traveling staff and is now on the road for K-E-S-E visiting exhibitors and appearing before women's clubs, educators and public bodies in the interests of the Conquest series.

Photoplayer Company Issues House Organ.

San Francisco, Cal.—The American Photoplayer Company has commenced the publication of a monthly house organ entitled "Fotoplayer Notes." This is edited by Jack Levy, of the recently inaugurated publicity department, and is designed to bring the various departments and branches of the company into closer touch with each other. Considerable space is given in the initial number to the new organ recently installed in the T. & D. Tivoli opera house.

New Exchange Making Improvements.

San Francisco, Cal.—The Select Pictures Corporation, which has succeeded the Lewis J. Selznick Enterprises, has taken over the former quarters of this concern at 985 Market street and is installing a large film vault and making other improvements of a permanent nature. District Manager Ben S. Cohen is making a short visit to Seattle to be present when the branch at that point moves into its new building.

R. B. Quive Off On Vacation.

San Francisco, Cal.—R. B. Quive, manager of the local branch of the Greater Vitagraph, has left for Chicago on a short vacation trip, the first in several years, and will attend a family reunion. Before leaving he gave a trade showing of the new serial, "The Fighting Trail," and started an active campaign on this. Western Division Manager H. D. Naugle is in charge of the local office during the absence of Mr. Quive.

Brief Northwest Items.

Weiser, Idaho.—M. E. Heath, who formerly conducted the Baker theater, Baker, Oregon, is now engaged in the theater business here.

Oakland, Ore.—Dr. H. H. Owens is preparing to reopen the Bungalow theater Sept. 8. Dr. Owens recently made a trip to Portland to arrange service.

Portland, Ore.—Among the visitors on Film Row during the week of August 25 were H. H. Hurn, Triangle, Seattle; E. E. McDonald, Arcade theater, Dayton, Oregon; W. H. Durham, Grand, Camas, Wash.; E. E. Hettum, Majestic, Kalama, Wash., and Henry Gravenkamp, Peoples, Mt. Angel, Ore.

Notes Gathered at the Exchanges.

Portland, Ore.—Joe Merrick, popular in Portland territory as traveler for General a year or so ago, and until recently Seattle manager for Mutual, was a recent visitor in Portland en route to Los Angeles to take charge of the Mutual office there. The Portland boys are congratulating Mr. Merrick on his well earned promotions.

R. C. Montgomery, traveler for World Film, who has been quite a stranger in these parts, returned to Portland recently. His absence has caused a big and successful offensive movement for business throughout the remote sections of the territory.

The Paramount office is proud of showing three first run pictures in the big downtown theaters at the same time. The Liberty ran "Hashimura Togo," The Columbia Billie Burke in "Mysterious Miss Terry" and the Peoples' Petrova in "The Law of the Land."

Miss Joe Donnelley, who is managing Lamson's Film Exchange in Seattle, was in Portland recently with "The Barrier," which had a successful second run at the Star. The first run was at the People's in July. Miss Donnelley is reputed to be one of the cleverest "film women" in the business and has a host of friends in this territory.

S. L. Warner, of Warner Bros., who is promoting a co-operative film distribution plan among the exhibitors in the United States, was a recent visitor in Portland in the interests of his proposition.

With the Oregon Exhibitors.

Castle Rock, Wash.—Geo. Kramberger has sold the Dreamland theater to Fred Ragins.

North Bend, Ore.—Denny Hull has completed remodeling the Joy theater and has installed two new projectors supplied by Pete Sabo, of Portland.

Bandon, Ore.—Mrs. E. A. Hartman has opened her theater and is reported to be doing a dandy business.

Mill City, Ore.—F. E. Merrill has sold the Opera House to Bragg and Moran and will retire from the amusement business.

Albany, Ore.—The Rolfe theater, which was recently destroyed by fire, will reopen in about 60 days. Until a few weeks ago the owners were undecided upon the policy of remodeling.

Strand Drops Back to a Dime.

Portland, Ore.—The Strand, Portland's photoville theater, has again put its admission price down to a dime. A few months ago, after making extensive alterations in the theater, the admission was raised to fifteen cents, the price charged in regular photoplay theaters. The Strand shows a program of four acts of vaudeville and a first run photoplay.

Edwin F. James Back in Town.

Portland, Ore.—Edwin F. James, former owner of the Majestic and James' Broadway theaters, has returned to Portland after spending several months in Great Falls, Montana, in promotion work.

Exchanges Now in Portland Are Prosperous

Distributors Now in Oregon Territory Are Enjoying Fall Rush—New Exchanges See the Advantages of Portland's Location.

By Abraham Nelson, Majestic Theater Bldg., Portland, Ore.

PORTLAND, OREGON.—"Our only regret," said C. M. Hill, manager of the new Portland Paramount office, "is that we did not establish a distributing agency in Portland sooner. We now have customers on our books who have never before been users of Paramount service. They objected to the long haul that was heretofore necessary when Oregon territory was served out of other cities than Portland. We are highly gratified with the business our new office is doing and with the enthusiasm with which exhibitors have welcomed our coming to Portland."

As proof of his assertions, Mr. Hill showed the World correspondent a stack of contracts a hand or more high, all signed since the opening of the new office.

Paramount is not the only exchange that is enjoying prosperity, however. W. W. Kofeldt, manager for Pathe, reports the month of August the best in the history of the exchange, topping every record for business.

Manager George E. Jackson, Portland Mutual manager, reports the fall business opening excellently with a record number of contracts for Mutual service being signed during the last two weeks in August.

The indications are that the exhibitors in the territory are waking up to the advantages of doing business with local exchanges and doing away with long hauls on films.

Jewel Productions Opens Office.

Portland, Ore.—Jewel Productions, Inc., has opened headquarters in Portland in the office of the Film Supply Company of Oregon. The office is in charge of Bert Latz, who has the title of Northwest manager. The Portland office will handle Jewel productions in Oregon, Washington, Idaho and Montana and as far east as the Dakotas. Mr. Latz has been with the Film Supply Company and the Universal people in this territory, having at one time been traveling representative out of Portland. He left the Universal office in Seattle to become manager for Jewel. John Meldrum succeeded Mr. Latz in Seattle as Universal manager.

Guy Matlock Makes a Pilgrimage.

Portland, Ore.—It isn't very often that Guy Matlock, manager of the Pendleton Amusement Company at Pendleton, Oregon, travels very far. He stays pretty close to his business in the Round-up city. But he came to Portland the other day to pay his respects to his fellow exhibitors and was seen on Film Row with George Bligh, he of Salem. Mr. Bligh is second vice-president of the Oregon Exhibitors' League and Mr. Matlock is fourth vice-president, so they undoubtedly had a perfect right to be in each other's company.

Mr. Matlock's company controls four theaters in Pendleton and he reports all of them prosperous. His purpose in being in Portland was to line up the big services.

Columbia Theater Fixes Up.

Portland, Oregon.—E. J. Myrick, supervisor of the Jensen & Von Herberg interests here, is making improvements in the Columbia theater that will make this house a strong bidder for popularity against the big Liberty, the other Jensen & Von Herberg theater in Portland. A split velvet curtain, the same style as is in use at the Liberty, new lighting system, decorations, carpets and draperies are being fitted into the theater. Mr. Myrick is personally supervising the improvements, the details of which are being attended to by Percy Collins of Seattle, the man who designed the interior of the Liberty.

The Liberty will take up the fashion show idea successfully used at the Columbia last winter and each Monday living fashion models will be exhibited.

New Mutual Manager at Portland.

George E. Jackson.

Portland, Ore.—George E. Jackson, who was recently selected manager of the Portland office of the Mutual Film Corporation, entered the film industry in 1915 as salesman for Mutual at Minneapolis office. Mr. Jackson worked out of the Minneapolis and Fargo offices of Mutual for about a year and a half, when he was transferred to the Pacific Northwest territory. Prior to becoming a film salesman, he was traveller for the American Tobacco Company for five years. As travelling representative for Mutual out of Portland. Mr. Jackson has made a host of friends in the film fraternity who are glad to hear of his promotion to managership.

Alex Tagg Will Run Only the Big Ones.

Astoria, Ore.—Alex Tagg, who owns the Jewel theater, Astoria, Ore., was a recent visitor in Portland, booking service, and has announced the new policy of his theater. Mr. Tagg believes there are now enough "big" pictures in the market to run this class exclusively and has made his bookings accordingly. He reports business good in Astoria.

C. Morton Cohen Back in Portland.

Portland, Ore.—S. Morton Cohen, always a real factor in the theatrical situation of the country, is back in Portland after a protracted stay in the East and in California. Whether he has any plans for New Portland enterprises is not divulged. Mr. Cohen controls the Photoville theater in Los Angeles and was the man who originated photoville at the Portland Strand several years ago.

Charles Schram Takes a New Hold.

Oregon City, Ore.—Charley Schram, the veteran theater man here, is planning a big season next year and is preparing for it by making many changes in his theater. New projection equipment has been installed and he is now throwing a much better picture than formerly. Other improvements along the lines of decorations and general building repairs have been started which, when completed, will put new "pep" into the old Grand.

Soldiers Admitted Free.

Portland, Ore.—For a week prior to the departure of Oregon troops to the American Lake cantonment, the Portland downtown theaters admitted soldiers in uniform free. The invitation was extended through the Motion Picture Exhibitors' League of Oregon at the suggestion of the ladies' auxiliary of the Oregon military bodies. Although the exhibitors urged the soldiers to make full use of the free admission courtesy the boys were most considerate and did not abuse the privilege.

Stories of the Films

General Film Company, Inc.

KALEM.

POLITICS IN PUMPKIN CENTER (Ham and Bud Comedy).—The cast: Ham (Lloyd V. Hamilton); Bud (A. E. Duncan); The Girl (Juanita Sponsler); The Father (John Steppling); Weary Willie (Henry Murdoch).

Election day in Pumpkin Center is over, and the same old gang is in again. Ham has been elected to every office, from mayor to fire insurance agent, and Bud is his assistant in every office. Ham's first official act is to make the town "bone dry." That does not prevent him from storing up a few cold bottles in his own house.

When Weary Willie meanders into town and finds these bottles in the mayor's wine cellar, he proceeds to empty them and very soon shows the effects. He is arrested for breaking the prohibition law and brought up for trial before Judge Ham. The villagers clamor that the tramp show them where he got the "stuff." When Willie leads them to the mayor's home, it's all up with the mayor. Ham is bounced, and Bud is given the job.

Planning revenge, Ham makes out a fire insurance policy and tries to set fire to his house, but Bud, as the official fire department, proves too much for him, and Ham tears up the policy in despair. Just then his house catches fire by accident. Although Bud effects a thrilling rescue of the occupants, the house burns to the ground, and Ham looks for his policy that will enable him to collect the insurance. He is about to pick up the torn policy to put it together again, when a breeze carries it right into the fire, and Ham decides that politics in Pumpkin Center is a bad business.

ESSANAY.

THE FABLE OF THE TWELVE-CYLINDER SPEED OF THE LEISURE CLASS (A George Ade Fable) (Two Parts).—The cast: Mr. Basker (George Bean); Mrs. Basker (Frankie Raymond); Their Son (Rodney LaRock); Their Daughter (Hazel Coats); Her Husband (William Brotherhood).

In a Town where "Flivs" are still called Automobiles, enjoying the Comforts of Hard Labor, were Pa and Ma Basker. Ma's pride in her Geraniums was only equaled by his Interest in the factory on the River bank. They split Fifty-Fifty on their Affection for their Progeny, which totaled One of Each.

Though they were bursting with Rube Health, when Son succeeded in Hooking a contract which converted the Shop into a War-Baby it was hardly a Task to persuade the Old Folks to Knock Off and Live Up to the dignity of their Sudden Accumulations.

Seeing America first to them meant taking a Limited and stopping off where the Lights Dazzled the most. Cabarets, Dansants, A la Cartes and Golluf took the place of Church Socials, Spelling Bees, Chicken Suppers and Raising Vegetables in their Round of Pleasure.

For an excuse to Settle back in the old Grind, Pa Basker would have Split a large hunk of that Contract, but as it was he had to live up to his Income Tax.

SELIG.

SELIG WORLD LIBRARY NO. 16.

U. S. Government Weather Bureau.—The bomb meter, a mercurial instrument for indicating atmospherical pressure per unit of surface. Rules for forecasting the weather and for measuring elevation. The anemometer is an instrument that registers the velocity of the wind. The weather vane, which electrically records the direction of the wind. Delicate instruments are housed in a shelter tower, and a triple register records their readings. Testing official thermometer for low temperature and accuracy.

The Great Wheat Harvest of the U. S.—The U. S. leads the world in wheat production, which is the most important of the cereal industries. Harvest hands leaving for the fields. Wheat farms of western States are largest in the world, some possessing 25,000 acres. These farms are divided into sections and worked by separate crews. One section of a North Dakota farm operating fourteen reapers. Modern machines will thresh from 1,500 to 2,000 bushels of wheat in a day. A novel device which threshes the standing grain and leaves the straw as fertilizer. Tractors are used to pull a combination reaper and thresher. Steamships transport the grain to huge elevators. Preparing for the winter crop. A tractor with eight plows. A young Dakotan with her heritage.

Breeding Silver Foxes.—Animals sought by trappers for their valuable fur are now scientifically raised on a big ranch. Some of the foxes are valued at $6,000 each.

Arsenic Squads to Save Crops.—Agricultural interests send men to destroy grasshoppers and army worms attacking crops. Mixing the poison. Mr. Grasshopper greedily eats the mixture.

IN AFTER YEARS.—Lucile Danvers (Eugenie Besserer); Her Sister (Lyllian Brown Leighton); Stephen Landers (Wm. Stowell). Written by E. K. King. Directed by E. A. Martin.

"In After Years" is the story of a woman whose youthful loveliness and charm begin to succumb to the ravages of time and whose soul surmounts the jealousies and ambitions of prestige to become interested in the shadowed lives of the unfortunate, so that they can enjoy what the generosity of unselfish wealth can bring to them.

Universal Film Mfg. Co

UNIVERSAL CURRENT EVENTS.

ISSUE NO. 17 (Sept. 8).

For Immediate Service in France West Point Graduates 152 Fighters.—Secretary of War Baker reviews them and presents diplomas and stirring advice—West Point, N. Y. Subtitles: Here is developed the brains of the American Army. The arrival of the Nation's war chiefs. Review of the entire cadet body. No finer display of men than this can be found. Secretary Baker presents the diplomas. It was West Point's most glorious day—except for the rain. The graduating commanders of our new forces, who finished their rigid training nine months ahead of time. Secretary of War Baker and Chief of Staff Hugh L. Scott.

Kiddies and Khaki Combine in Patriotic Pageant at Jersey Resort.—War turns the famous annual baby parade into a brilliant military fete—Asbury Park, N. J. Subtitles: Liberty (Miss Gruzilla Taylor) makes a spectacular entrance. Presentation of colors to New Jersey soldiers. Master William Thompson, prize winner, as "Our Billy Sundae."

It's Never Too Late for Bathing Suits—in Chicago.—Here are the new fall styles in—ah—dimples and near-the-water costumes, Chicago, Ill. Subtitles: President Wilson's Chicago double, whose name is Westphall, assisted Miss Columbia in reviewing the revelations.

"Good Luck, Boys! Good *Night*, Kaiser Bill!"—Two million New Yorkers yell wild farewells to 30,000 guardsmen marching off to the front—New York City. Subtitles: The city's $50,000 farewell dinner to the 30,000 at Van Cortlandt Park. There was turkey and fixin's for all. Mrs. Charles E. Hughes, Mrs. Cornelius Vanderbilt, Jr., and Mrs. John Purroy Mitchel saw to it that things ran smoothly. Tramp, tramp, tramp; The boys are marching, keen to fight for Liberty. Major General O'Ryan, Division Commander, and his staff, leading the parade. Col. Cornelius Vanderbilt, commanding the 22d Engineers. Fifth Avenue was a cheering turmoil. At the reviewing stand—Governor Whitman, Theodore Roosevelt and Mayor Mitchel. Full of pep, the lads seemed eager to get into the game at once. The emblem of their hearts. And they'll play a star part in making this world safe for democracy. A field supply train, seen from the Flatiron Building. Did they want a drink? They did. They got it. Beware! the Sammies are coming! "Good-bye, New York—till we meet again!" The object of this war is to deliver the free peoples of the world from the menace and the actual power of a vast military establishment controlled by an irresponsible government, which, having secretly planned to dominate the world, proceeded to carry out the plan without regard either to the sacred obligations of treaty or the long-established practices and long-cherished principles of international action and honor; which chose its own time for the war; delivered its blow fiercely and suddenly; stopped at no barrier of law or mercy; swept a whole continent within the tide of blood—not the blood of soldiers only, but the blood of innocent women and children also, and of the helpless, of the poor—and now stands balked but not defeated, the enemy of four-fifths of the world.—From President Wilson's reply to the Pope.

ANIMATED WEEKLY.

ISSUE NO. 88 (Sept. 5).

British Recruiting Chief Visits Great Southwest.—Sir William White, distinguished Briton, honored in pretty West Coast Cty—Los Angeles, Cal. Subtitles: Gen. White and his staff of recruiting officers, who have done fine work in America. Mayor Woodman welcomes Gen. White.

Sea Wolf Gets the "Verdi."—Italy's daring merchant ship—430 feet long—succumbs to assassin's undersea stab. Somewhere in the Atlantic. Subtitle: The "Verdi" in New York Harbor.

When They Go After 'Em, They *Get* 'Em!—Two Prussian man hawks brought to earth by American Eagles—In the Vosges. Subtitles: When our complete flying force is at work, this will be an every-day occurrence! These birds of prey must be bagged—Civilization demands it!

Society Sees Diving Venus Dive.—When Annette Kellermann performed for charity, the fashionables paid in $4,000 and crowded to meet her—Bar Harbor, Me. Subtitle: The cheapest seat in the famous swimming club is $5.

Women Win New Honors in Trap Shooting Meet.—There were 800 pigeon hunters at the big American event, and the slaughter was terrific—South Shore, Chicago. Subtitles: Marc Aris, of Thomasbore, Ill., national champion. Look out! Mrs. Topperwain, a Texas professional, hit 91 targets out of 100.

Uncle Sam's Tars Enjoy Work and Nature.—Beautiful Balboa Park scene of activity while boys await orders to fight—San Diego, Cal. Subtitle: No hotel boasts a more wonderful dining room.

Twenty-second Engineers Arrive at Southern Camp.—Crack command goes into final training for the trip "Over There"—Spartanburg, S. C. Subtitle: Arrival of advance guard and supply train.

Selected for Honors in France, 30,000 Thrill Millions.—New York's boys, not yet in uniform, ready for service in the New National Army—New York City. Subtitles: The flag's honor will be upheld! You'll hear from them when they get a crack at the enemy. And the enemy thought we *could not* raise an army!

Over the Cameraman's Shoulder in the War Zone.—Unusual views of action that were made under extraordinary conditions. Subtitles: The only voice of democracy that makes autocracy listen. It will talk the enemy into submission. These boys peep out from under their camouflage blankets and hand the enemy a few reminders that the world is not ready for fake "peace" bids. After the reminders are delivered bridges are constructed so that the invincible French infantry can add emphasis to the message. You have heard of speed? Watch this! The man whose earthly kingdom was ravaged, only to establish for him and his people a vaster kingdom in the heart of civilization. With the French Minister of Munitions, Mr. Albert Thomas, in Rumania, At Harlem Station. With Gen. Berthelot and the presidents of council, Mr. Thomas awaits the arrival of the king. The ancient ceremony of bread and salt. Gen. Berthelot is decorated for bravery. The king of Ru-

SPECIAL Roll Tickets

PRICES
Five Thousand............ $1.25
Ten Thousand............ 2.50
Fifteen Thousand......... 3.75
Twenty-five Thousand..... 5.50
Fifty Thousand........... 7.50
One Hundred Thousand... 10.00

Your own special Ticket, any printing, any colors, accurately numbered; every roll guaranteed. Coupon tickets for Prize Drawings, 5,000 $2.50. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. Stock tickets 5,000 to 25,000 fifteen cents per thousand, 50,000 ten cents, 100,000 nine cents.

National Ticket Co., Shamokin, Pa.

mania and Mr. Thomas review the troops leaving for the front.

STAR FEATURETTE.

THE RIGHT MAN (Two [illegible] Rel. Week of Sept. 17).—The cast: Morgan Green (J. Warren Kerrigan); Frank Case (E. N. Wallack); Lillian Manley (Edith Johnson); Edward Manley (Harry Griffith); Fred Rose (Charles Cummings). Scenario by William Parker. Produced by Henry McRae.

Morgan Green, teller, and Frank Case, cashier, are both in love with Lillian, the daughter of the bank president, Edward Manley. She loves Morgan and promises to marry him, and while Manley is in favor of him, still he counsels them to wait until Morgan has a better position. Frank thinks there is a chance for him.

One day Frank, in revenge, tampers with a bundle of bank notes which [illegible] for a factory payroll and leaves Morgan's knife beside the bundle. Later Morgan is accused of theft, and, while he denies it, the evidence is so strong that he is thought guilty. Through the pleadings of Lillian, who believes him innocent, Morgan is only dismissed from the bank, and he leaves for a ranch town nearby.

Left with a clear field, Frank ingratiates himself with Manley. When the bank commissioners [illegible] of the bank is increased it will have to close its doors, Manley accepts the proffered aid of Frank. He then persuades Lillian that, through a sense of obligation, she should accept him as a husband. She finally consents, though she still loves Morgan.

Fred Rose, a bank messenger in the firm, knew of Frank's [illegible] stolen bank notes. Theratening him with exposure, Fred compels Case to give him a vacation. He goes with his invalid sister to the same town in which Morgan is staying. Soon after the latter rescues the little sister from a runaway at risk of his own life.

Fred [illegible] that he must tell Morgan of Frank's act and does so. It is now about noon, and the marriage of Frank and Lillian is to take place in three hours. With much evading of constables and farmer deputies, they at last reach the Manley home just in time to stop the wedding. A few hours later a wedding takes place in which Lillian and Morgan are the principals.

L-KO.

A PRAIRIE CHICKEN (Two Parts—Rel. Week of Sept. 17).—The cast: Mrs. De Coin (Fay H[illegible]); Her Son (Al For[illegible]); Her Daughter (Kathleen Emerson); The Prairie Chicken (Merta Sterling); Count Notta Cent (Al Edminston). Directed by Vim Moore.

"Sending my daughter to you for visit. Arrives 3 p. m. today. Hank." Mrs. De Coin read the telegram and passed it to her daughter and [illegible].

About 3 o'clock there was a frightful disturbance in the driveway, and an auto appeared, upon the radiator of which was perched a striking figure, in wide-brimmed hat, chaps and flannel shirt, with a big gun in each hand. It was [illegible] who had shot up all the traffic cops in her progress from the station to her aunt's home. Mrs. De Coin and Kathleen were horrified, but Algernon, the son, found a strange attraction in the apparition.

They made her put on "civilized" clothes, but she insisted upon wearing her guns over them. She slept on the floor and insisted upon Al's giving her a ride on the tea wagon.

Count Notta Cent was arranging for the kidnapping of Kathleen, Mrs. De Coin's daughter, while she was joy riding. Mert, the young girl from the West, saw the affair from her room. She dropped from the balcony onto her horse and chased the machine. Catching the branch of a tree, she swung off it into the car, beat up the count and rescued the girl. The delighted mother could no longer withhold her blessing from the couple, Al and Mert, and it was planned to celebrate the engagement with a ball.

A barefoot dancer was engaged as entertainer. Mert, at first shocked, then decided to draw attention to herself by dancing with the butler, who was detailed to hold up her train. She landed the poor man in the fountain, and, tiring of her hoopskirts, rushed upstairs to put on her chaps. Mrs. De Coin, in the meantime, catches her servants robbing the safe. A chase follows the cry of "Stop thief!" all the way to the roof. The thief drops the jewels down a gutter pipe, and they fall into Mert's lap. She gives chase, too, and finally catches the man on the edge of a drawbridge just going up in the air. She roped him, pulls him down, restores the jewels to her aunt, and plunges the thief into the river, where he finds a watery grave.

UNIVERSAL SCREEN MAGAZINE.

ISSUE NO. 37 (Rel. Week of Sept. 17).

Fashions in aviation suits is the first subject of the Universal Screen Magazine, Issue No. 37. We see a suit of black bearskin and an overcoat of sheepskin, such as is the regulation wear of Uncle Sam's airmen. W. H. Bleakly, United States Instructor, shows a one-piece linen suit, which he fancies, and "Doc" Allen, formerly of the British Royal Flying Corps, shows us one of leather-lined muskrat skins.

The making of armadillo baskets from the shell of the quaint little animals found in Southern Texas comes next. A demonstration of the proper way to can corn, as it is done in the United States Department of Agriculture by the cold-pack method follows. We are instructed to apply for further information to the Director of Extension, College of Agriculture.

"Better Babies" is taken up again by the Screen Magazine, with views of the milk stations maintained by the New York Department of Health. Women wireless operators, working in the classes conducted at Hunter College, New York, takes care of preparedness in this issue.

A "Miracle in Mud," by Willie Hopkins, the Screen Magazine's wizard sculptor, finishes the reel. It is called "The Kaiser's Thermometer," and is a timely satire.

JOKER.

HAWAIIAN NUTS (One Reel—Rel. Week of Sept. 17).—The cast: The Ukelele Nightingale (Gale Henry); Professor Jasbo (Milton Sims); Happy Unlucky (William Franey); The Blackhand Chief (Milburn Moranti). Written and adapted for the screen by R. A. Dillon. Produced by W. W. Beaudine.

Bill is chucked out of the recruiting office and feels that there is no place for him in a disjointed universe. Wandering down the street, he sees a man approach another and slip him a wad of bills after making some strange passes in the air.

"Good enough to try, anyway!" says Bill, and, going up to the man, he waves his hands in imitation of the motions. The next thing Bill knows he is on his back in a den, with a lot of sinister ruffians bending over him. The chief asks him if he wants to join his blackhand band.

"I join any kind of a band but a Joiman band," says Bill, and he is initiated at once. Then comes the drawing of lots. Bill has no idea what it is for, but he doesn't want to be left out of anything. So, in a moment, he finds himself commissioned to take a ukelele filled with dynamite to the chief's inamorita. She is a lovely lady, with a passion for Professor Jasbo, who teaches the ukelele, and who, the chief fears has stolen her heart away from him.

They are in the midst of a party when Bill arrives. A message from the chief lets him into the charmed circle at once, and he joins the group on the floor, having placed the dangerous instrument out of harm's way. There is a pause for refreshments, and in the scramble for the eats Bill mixes the instruments and brings back the loaded one to the chief instead of Jasbo's. The chief strikes a chord, and the whole gang goes up in smoke.

CIRCUS SARAH (One Reel—Rel. Week of Sept. 17).—The cast: Sarah (Gale Henry), Rudolph Ringtail (Milton Sims); Animal Trainer (Charles Haefli). Scenario by Tom Gibson. Produced by Allen Curtis.

Sarah, who lives in Cucumber Center, has a desire to become a circus queen. When the big show comes to town, Sarah takes all her savings and goes to the circus grounds. When she sees Rudolph Ringtail, the owner of the show, she faints right into his arms and murmurs "Yes" to his unspoken question. Rudolph had previously seen Sarah stuff a stout pocketbook into her stocking, so he does not mind. He calls a convenient minister, and the two are made one.

"And now, dearie, a little something to tip the minister," he prompts her. She hands out her bag. In it is a choice collection of powder puff, buttons, samples, a piece of gum, but no money. Rudolph all but faints when Sarah tells him that she spent all her money.

However, the show must go on, so he determines to make use of his bride. Elvira, the Bareback Queen, is sick, and Sarah has to take her place. Sarah, in powder-puff skirts and tights, is a riot, but the only trouble is that the crowd mistakes her for a new clown. Things look pretty bad, when a disgruntled employee hitches the elephant to the big top, and the animal pulls the whole show away by main force.

"At least, we have each other, darling," says Sarah but Rudolph goes into melancholy madness on the spot.

VICTOR.

MARATHON MANIACS (One Reel—Rel. Week of Sept. 17).—The cast: Max (Max Asher); Whiskers (Dave Morris); Pearl (Gladys Tennyson). Produced by Craig Hutchinson.

Max and Whiskers both love Pearl, an athletically inclined young woman, who takes a keen interest in sports. There is to be a marathon race in which Max and Whiskers are the favored ones in the betting, and they are training faithfully for the race, but each one has decided to put something over on the other. They revert to tricks in the training quarters.

On the day of the race Max plants an automobile out on the course and hides it. Whiskers secures a fleet horse and hides the animal in a safe place. Max and Whiskers watch each other. They drop out of the race, and Max finds the hidden horse of Whiskers and puts a sharp burr under the saddle. Whiskers has found some nitroglycerine, which he puts in the radiator of the car of Max. They both ride for it and have harrowing experiences with the horse and the machine.

The Marathon runners are plodding along, and the judges are perched in a stand over the road. Pearl is following in her automobile. The race finishes with Max and Whiskers arriving at the tape at the same time, Max in the motor car and Whiskers on the horse. The stand of the judges is knocked down in the confusion, but Max loses as Whiskers feebly staggers under the wire—winner by a whisker.

NESTOR.

WELCOME HOME (One Reel—Rel. Week of Sept. 17).—The cast: Eddie (Eddie Lyons); Lee (Lee Moran); Edith (Edith Roberts). Scenario by Fred Palmer. Produced by Roy Clements.

Eddie writes a letter to his wife, Edith, telling her that he will be home tomorrow at 10.30, and that he will see her at the station. He forgets to mail the letter. When he arrives at the station in his home town, he is surprised not to find his wife and consoles himself with the reflection that she wants to surprise him at home. So home he starts.

Eddie has two unpleasant encounters with the bum who tried to take his satchel at the station. The latter makes a getaway on a car, goes to a back door for a handout, finds that there is no one at home and that the back door is unlocked and goes in. It happens to be Eddie's home. Eddie arrives and goes in the front way. Lee hears him coming and hides. Eddie comes through the house, finds the back door unlocked, locks it and goes upstairs for a bath. Lee, finding door locked, starts out the front way, but has a desire to see what is upstairs. He sneaks up, finds Eddie is in the bath, changes his clothes for the ones Eddie left in the adjoining room to the bath room, and starts away, when Edith returns from shopping.

Lee hides, but finally gets away, only to be caught by an officer outside and taken to the jail hospital. Edith hears Eddie in the bath room, thinks it is a burglar, calls a cop, has Eddie arrested. Later both are in a hospital ward at the jail recovering from the clubbings they received, when Edith calls to find Eddie, whose grips she has found in the house. She is directed to Lee, who had Eddie's clothes and papers on him when arrested. The mistake is discovered and Eddie is finally welcomed home by Edith.

BISON.

THE LAST OF THE NIGHT RIDERS (Two Parts—Rel. Week of Sept. 17).—The cast: Bob Pritchard (Frank Lanning); Ted Pritchard (Fred Church); Jim Hoyle (Leonard Clapham); Sue Hoyle (Eileen Sedgwick); Orrin Black

THE Automatic TICKET SELLING AND CASH REGISTER CO.
MANUFACTURERS OF
AUTOMATICKET MACHINES
and all kinds of Theatre Tickets
USED UNIVERSALLY
1735 BROADWAY N. Y. CITY

STOP
Producers that suffer delays and disappointments at the hands of the DEVELOPER and PRINTER should investigate EVANS' SERVICE.
Our reputation for quality, responsibility and promptness deserves your immediate attention.
EVANS FILM MFG. CO., 416-24 West 216th St., New York City Telephone St. Nicholas 3443-3444

(Noble Johnson). Scenario by Karl Coolidge. Produced by Henry McRae.

Jim Hoyle, an independent tobacco grower, is reading to his wife an account of the fire of the company's warehouses, where a year's supply of tobacco was stored, when Bob Pritchard, his friend the sheriff, with his son Ted, rides into view. The two men continue the discussion of the raids of the Night Riders upon the company's property, while the two young people, Jim's daughter Sue and Bob's son Ted, wander away into the garden, where Ted asks the all-important question. They return to find their fathers quarreling bitterly, and to hear Jim say that the riders are right and that he is going to join them.

Bob is furious, calls his son Ted, bids him to have nothing more to do with the Hoyles, and rides away. As summer approaches, the raiders increase their activities. Bob overhears two of them whispering; one says, "Felton Woods this afternoon at four." Bob determines to investigate.

Meantime Ted rides near the Hoyle house and whistles for Sue, who quickly goes to him, her father being away. While the two young people are talking, [illegible] sees them, [illegible] raves at Sue, while Black stands trying to get her attention, but she ignores him.

Bob creeps near enough to the group of men, among whom are Jim and Black, to hear them say: "Tomorrow night at the entrance to Box Canyon." Bob gathers together his deputies, instructing them not to fire until the raiders have passed into the canyon, where the deputies can hold them there until [illegible].

That night, when the raiders are assembled in "The Box," Ted and Sue are with Mrs. Hoyle, who is taken ill. Ted rushes for a doctor, who sends a young fellow to find Jim at once. Ted [illegible] hears Ted asking for him and the reason for so doing. Bob exchanges hats and coats with Jim and [illegible] the black mask. Ted is taken prisoner by some of the raiders. Black is told to lock him in a shack, and later, when the raiders decide to blow up the warehouse, [illegible] but instead of putting it near the warehouse, he puts it by the shack, and the explosion immediately occurs. Bob [illegible] and they rush to the shack, where they find a body and think it is Ted's.

Bob dashes to Jim's home with the news. Jim is amazed. He enters the bedroom and sees Sue and Ted seated by Mrs. Hoyle's bedside.

Bob is bewildered. Ted tells him that the dead man must be Black, who tried to get rid of him because of Sue, but in the fight Ted overpowered him and escaped.

UNIVERSAL SPECIAL FEATURE.

THE GRAY GHOST (Episode 12—Two Parts—Release Week of Sept. 17).—The cast: Morn Light (Priscilla Dean); Hildreth (Emory Johnson); Gray Ghost (Harry Carter); Marco (Eddie Polo); Arabin (Howard Crampton); Cecelia (Gypsy Hart); Larry Tryon (Lou Short).

"Give me the ring," said the Ghost, and Morn Light obeyed him when a bullet from Cecelia's revolver crashed past her head and buried itself in the wall of the house. Morn Light fled to her room where the Ghost seized the half-crazed maid by the arm. She fought him angrily and, snatching the ring from his hand, tried to break away. Then she pointed the revolver straight at him, but he smilingly said:

"Have you forgotten the only way to kill me?"

Hildreth had followed Morn Light to her room, and the sound of the shooting seemed to restore her senses. She told him that she remembered nothing of what had taken place, and he was more puzzled than ever.

Marco followed Cecelia, and, concealing himself, managed to overhear her telling the crooks her plan to kill Morn Light.

"I have a ring," she said, "the exact duplicate of Hildreth's, which is infected with a deadly poison so that the smallest scratch will cause death."

As Marco was hastening to his friends with this news, he was held up and almost overpowered by several desperate men. He fought them off, and, climbing up a water pipe, escaped by crossing a telephone wire hand over hand.

At the police commissioner's all was in readiness for the visit of the Ghost. His appearance was greeted by the commissioner, but he was immediately covered by the revolvers of Arabin and Tryon, who had concealed themselves, awaiting his promised call for the necklace.

"The safe is open for you," said the commissioner suavely, bowing low.

As the master criminal turned to it, the two men emerged from their hiding place and called to him to hold up his hands.

"Only the Gray Ghost himself can catch me!" he cried, pushing them aside as if they had been children. He then dived into the safe and shut the door. When they opened it, all trace of him had disappeared. Another mystery!

GOLD SEAL.

THE PULLMAN MYSTERY (Three Parts—[illegible]).—The cast: Robert Cheney (Frederick Montague); Mrs. Cheney (Mrs. Witting); Kathleen (Molly Malone); Kenneth Post (T. D. Crittenden); Jean Hardy (Ray Hanford); Paul Dustin (Lawrence Peyton); Lucille Crallen (Josie Sedgwick); Drake Dunn (Hayward Mack). Scenario by Jack Cunningham. Produced by [illegible].

Drake Dunn, who is employed in the factory [illegible] in Los Angeles. He calls his sweetheart, Kathleen, and asks her to go with him as his wife. She consents. Jean Hardy, a chemist, is also in love with Kathleen. He meets Paul Dustin, the secretary to Robert Cheney, and takes him to a club operated by the workmen of the factory. Jean tells Paul that the men are dissatisfied and will strike if their demands are not met. Paul promises to speak to his employer about the matter, and leaves for Mr. Cheney's residence. He is not at home when Paul arrives, so he sits down and begins to put some of his ideas of the justice of the workmen's demands into the form of a speech, writing it down on the typewriter. Cheney came in and read words accusing employers in general and himself in [illegible] a traitor and threatened to call the police. He then lost his temper and attacked the young man, who tried his best to keep him off without doing him harm. Cheney was backed toward the door of the conservatory, when suddenly he relaxed [illegible] with a groan he fell to the ground.

Mrs. Cheney, [illegible] rushed in and accused Paul of murdering her husband. The police entered, but Paul managed to escape. In the drawing room of a Pullman on the train approaching the station was Kenneth Post, reading over a letter from his cousin, recommending [illegible] Thomas Crallen, head of the big factory in Los Angeles, to which Drake Dunn had just been appointed [illegible]. Post was discouraged because of failing health. Taking out a revolver, Post placed it to his temple. A moment later Paul, reaching the train, fell against the door, which opened with him. He picked up the letter lying beside the body and read: [illegible] to death. Give him something to do to keep his [illegible] Thomas Crallen. The temptation was too great for Paul. He removed the clothes from the body and threw the body out of the window as the train crossed a bridge.

Some weeks later Paul as Kenneth Post was established as a member of the Crallen company. [illegible] Lucille. Drake Dunn, already tiring of Kathleen, was more than half in love with her. Kathleen was neglected by Drake and had no friends. Jean Hardy had not been able to resist the temptation to follow her to Los Angeles, and she feared the consequences of his meeting her husband. Drake was becoming suspicious of Paul. For one thing, Miss Crallen was too fond of him to suit the superintendent. He happened to see a picture of the supposed slayer of Robert Cheney, whose unrecognized body had been found in the river. The picture was the image of the so-called "Kenneth Post." He, therefore, planned to introduce Hardy and to watch the two men. Their meeting confirmed his suspicions, and he went straight to Crallen with the story.

By this time Lucille was engaged to "Kenneth," and her father refused to believe the story without proof. Hardy, crazed by Kathleen's unhappiness, plans to kill Drake. Paul finds out his plans and follows Drake in the hope of warning him. He misses him and Hardy succeeds in breaking into Drake's house, where he fires, wounding Drake in the arm. Paul has followed with the police. Hardy exclaims: "You'll never get me!" and shoots himself. As he is dying he confesses to the murder of Robert Cheney. He was in the conservatory and fired through the window into Cheney's back. This clears Dustin, who then confesses to having taken the name of Kenneth Post. He returns all the property found on the train, and Crallen accepts him as a son-in-law. Drake's love for Kathleen revives under her tender care of his wound.

Mutual Film Corp.

SIGNAL.

THE LOST EXPRESS (Chapter II.—The Destroyed Documents—Two Parts—Sept. 24).—The mysterious disappearance of the express train in broad daylight throws the railway organization into a turmoil. Light engine searching crews start from both ends of the short line to locate "The Lost Express." They report no trace of it. The mystery grows. Meantime Valquez and his gang—the only persons who know what has become of the missing train—are in possession of General Thurston's documents and models. They discover that the principal blue print is missing.

Detective Murphy, chief of the railway secret service, holds a consultation with Helen. Murphy is elated when Helen tells him that one of the robbers has a harelip.

Valquez refuses to pay for the Thurston formula until it is complete. The thieves undertake to return to where they have hidden the train and find it. Detective Murphy pursues and is shot. Helen follows Murphy, rescues him in an unconscious state and takes him to a hospital.

Leaving the hospital, Helen sees "The Hare." She pursues him. He boards a moving train. Helen races her car to a bridge over the track. When the train passes, she drops on the roof. Crawling along the car top, Helen sees "The Baron" and "The Hare" sitting near a window in the smoker. Between them lies the all-important paper—the missing blueprint.

MUTUAL STAR PRODUCTION.

THE GIRL WHO COULDN'T GROW UP (Pollard Picture Plays Co.—5 Parts—Sept. 17).—The cast: Peggy Brockman (Margarita Fischer); Herbert Brockman (John Stepling); Mrs. Brockman, her stepmother (Jean Hatheway); Lord George Raleigh (Jack Mower); Wiggens, his butler (Joseph Harris); Tia Ana, the Brockman cook (Lule Warrenton); Iris Stanley (Leota Lorraine); Bertha Stanley (Marjorie Blinn). Written and directed by Harry A. Pollard.

Peggy Brockman and her father live happily on their ranch until the father marries, and the stepmother and her two daughters begin to make life miserable for Peggy. Lord Raleigh, traveling in his yacht incognito, has stopped near the Brockman home for a few days' fishing and is discovered by the socially ambitious Mrs. Brockman and deluged with invitations. He commissions his valet to serve in his stead.

Peggy is forbidden to attend Mrs. Brockman's masked ball in the nobleman's house. She steals away to put a crimp in the party by disabling his shore boat. Through a mishap she finds herself on board the yacht with the real Lord Raleigh. Police, hunting a runaway girl, pursue them to the garden party, where they have sought refuge. Peggy is put in college for the prank and the nobleman enrolls also. One night she climbs into the boys' dormitory by mistake and finds herself in Lord Raleigh's room. He has, on an avowal of love from her, previously secured a marriage license. They escape the dean, but have been discovered and decide to get married to prevent scandal. On the way from the justice's house they are pursued and land in jail. Peggy's horrified family, dragging the bogus Lord Raleigh, arrive at the cell and to the consternation of Mrs. Brockman and her daughters, Lord Raleigh admits his identity and announces that Peggy is his bride.

MUTUAL WEEKLY.

Issue No. 141 (Sept. 12).

Moscow, Russia.—M. Kerensky, new Prime Minister, visits the revolutionary troops. Loyal soldiers promise their leader to continue fighting. Subtitle: All newspapers were suppressed; the news was printed on sheets. The method of distributing the news sheets is shown in this section of the film.

In Champagne.—A German aeroplane, in flames, falls behind the French lines.

Columbus, Ohio.—"Some Flyer!" That's the verdict of the student aviators at Ohio State

(Continued on page 1896)

La Cinematografia Italiana ed Estera
Official Organ of the Italian Cinematograph Union
PUBLISHED ON THE 15th AND 30th OF EACH MONTH
Foreign Subscription: 20 francs. per annum
Editorial and Business Offices: Via Cumiana, 31, Turin, Italy

STUDIO FOR RENT
Producers can rent studio by day or week. Elegant dressing rooms; large stage; lights and scenery. Lunches prepared. **Dressing room accommodations** for companies making exterior pictures. In the heart of God's country, and only one hour from Times Square.
Terms Reasonable
Phone—New Dorp 527
Elite Studios, Dongan Hills, Staten Island, N. Y.

Calendar of Daily Program Releases

Releases for Weeks Ending September 22 and September 29

For Extended Table of Current Releases See Pages 1905, 1906, 1907, 1908.)

Universal Film Mfg. Company

RELEASES FOR THE WEEK OF SEPTEMBER 17.

GOLD SEAL—The Pullman Mystery (Three Parts—Drama)	02680
NESTOR—Welcome Home (Comedy)	02681
L-KO—A Prairie Chicken (Two Parts—Comedy)	02682
UNIVERSAL ANIMATED WEEKLY—Weekly No. 90 (Topical)	02683
STAR FEATURETTE—The Right Man (Two Parts—Drama)	02684
JOKER—Hawaiian Nuts (Comedy)	02685
VICTOR—Marathon Maniacs (Comedy)	02686
UNIVERSAL SCREEN MAGAZINE—Issue No. 37 (Topical)	02687
UNIVERSAL CURRENT EVENTS—Issue No. 19 (Topical)	02688
JOKER—Circus Sarah (Comedy)	02689
BISON—The Last of the Night Riders (Two Parts—Drama)	02690
UNIVERSAL SPECIAL—The Gray Ghost (Episode No. 13—Title not decided—Two Parts—Drama)	02691

RELEASES FOR WEEK OF SEPTEMBER 24.

GOLD SEAL—The Master Spy (An Episode of The Perils of The Secret Service) (Three Parts—Drama)	02693
NESTOR—Taking Their Medicine (Comedy)	02694
L-KO—Title not decided (Two-Reel Comedy)	02695
UNIVERSAL ANIMATED WEEKLY—Weekly No. 91 (Topical)	02696
STAR FEATURETTE—A Romany Rose (Two-Reel Drama)	02697
JOKER—Marble Heads (Comedy)	02698
VICTOR—Your Boy and Mine (Comedy)	02699
UNIVERSAL SCREEN MAGAZINE—Issue No. 38 (Topical)	02701
UNIVERSAL CURRENT EVENTS—Issue No. 20 (Education)	fl2700
JOKER—The Fountain of Trouble (Comedy)	02702
BISON—The Dynamite Special (Two Parts—Dr.)	02703
UNIVERSAL SPECIAL—"The Gray Ghost" (Episode No. 14)—Title not decided (Two Parts—Drama).	02704

Mutual Film Corporation

MONDAY, SEPTEMBER 17, 1917.

MUTUAL STAR PRODUCTION—The Girl Who Couldn't Grow Up (Pollard—Five parts—Drama)	05757-58-59-60-61
MUTUAL STAR PRODUCTION—The Rainbow Girl (American—Five Parts—Drama)	05762-63-64-65-66

WEDNESDAY, SEPTEMBER 19, 1917.

MUTUAL—Mutual Weekly No. 142 (Topical)	05767

THURSDAY, SEPTEMBER 20, 1917.

CUB—Officer Jerry (Comedy)	05768
GAUMONT—Reel Life No. 73 (Subjects on Reel: Weaving the President's Portrait; Running an Aeroplane Without Danger; The Principle of the Gyroscope; When a Big Car Goes By (Animated Drawing from Life) (Mutual Film Magazine)	05769

MONDAY, SEPTEMBER 24. 1917.

MUTUAL STAR PRODUCTION—The Runaway (Frohman—Six Parts—Drama)	05770-71-72-73-74-75
MUTUAL STAR PRODUCTION—Sands of Sacrifice (American—Five Parts—Drama)	05776-77-78-79-80

WEDNESDAY, SEPTEMBER 26, 1917.

MUTUAL—Mutual Weekly No. 143 (Topical)	05781

THURSDAY, SEPTEMBER 27, 1917.

CUB—Jerry's Big Deal (Comedy)	05782
GAUMONT—Reel Life No. 74 (Subjects on Reel: The Soldiers' Staff of Life; The Correct Time—as Determined by the U. S. Naval Observatory; Beans and Lady Bugs; The Lamprey—A Blood-Sucking Fish; Making Eyeglasses—So Easy (An Animated Drawing from "Life").	

BOUND VOLUMES OF THE MOVING PICTURE WORLD

You Need Them in Your Business!

Each issue of THE MOVING PICTURE WORLD represents the fruit of studied effort on the part of experts to provide just what the average reader of trade publications in the moving picture field can use to best advantage in his business.

Since this is true, the bound volumes of THE MOVING PICTURE WORLD, each comprising the complete issues printed during a period of three months, take immediate standing as

The Reliable Reference Book of the Trade *The Record of Moving Picture History in the Making*

NOW READY—VOL. 32.—APRIL TO JUNE, 1917

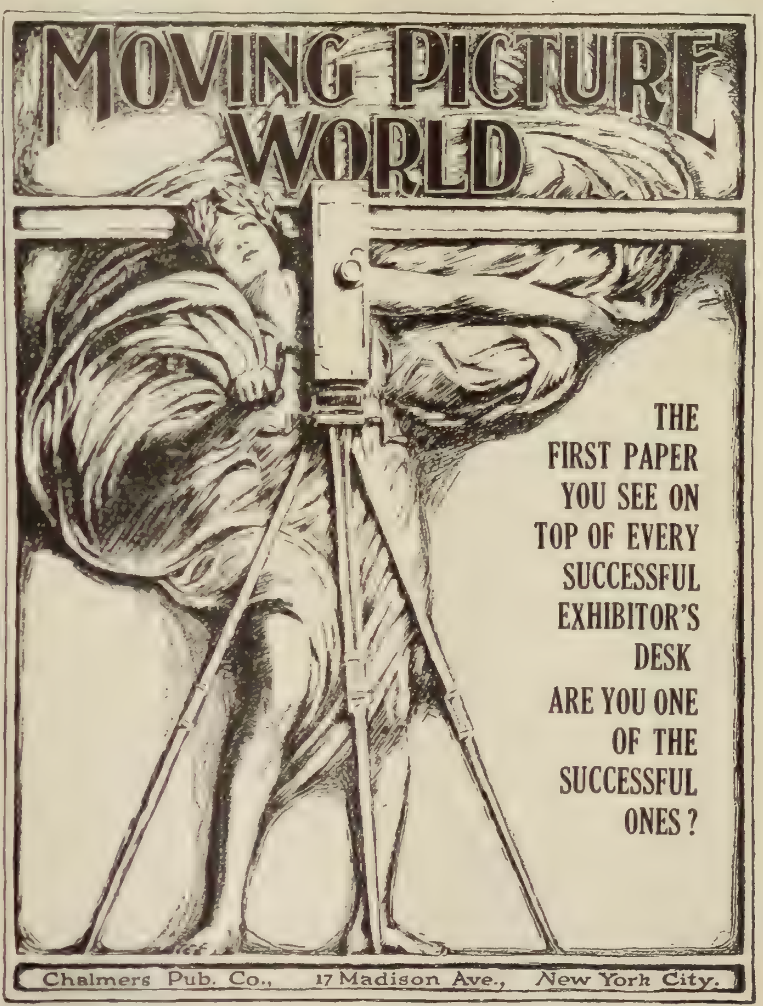
WE HAVE AT YOUR DISPOSAL

Bound Volumes for the years 1912, 1913, 1914, 1915 and 1916. Four volumes each year. Shipped as per your instructions at $1.50 per volume—transportation charges additional.

INVEST $33.00

and have at your hand for ready reference every issue of THE MOVING PICTURE WORLD which has been printed since January 1, 1912. These issues are in bound volume form, and are invaluable to the wide-awake moving picture man.

CHALMERS PUBLISHING CO., 17 Madison Ave., New York City


MOVING PICTURE WORLD
THE FIRST PAPER YOU SEE ON TOP OF EVERY SUCCESSFUL EXHIBITOR'S DESK
ARE YOU ONE OF THE SUCCESSFUL ONES?
Chalmers Pub. Co., 17 Madison Ave., New York City.

FOR LESS THAN 6c

the smallest business investment you can make, provides a weekly trade service to **OWNERS, MANAGERS** and **OPERATORS** of Moving Picture Theatres that cannot be had for many times that amount anywhere else. The yearly subscription rate to the

MOVING PICTURE WORLD

of $3.00 figures less than $0.06 per issue. Compared with its unequaled information, its departments of helpful suggestions and general trade news, this cost is ridiculously low.

Keep ahead of the times by reading this paper regularly. Subscribe today if you are not already on the list.

Subscription Rates

Domestic, $3.00; Canada, $3.50; Foreign, $4.00

(Continued from page 18[illegible])

University after seeing Ruth Law do some stunts.

The French Offensive in Flanders.—Belgian, English and French are united in a mutual effort. Subtitles: Big trucks loaded with shells keep the roads alive with traffic. Ammunition is plentiful. The big artillery is hammering away at the German trenches. King Albert of Belgium, with General Anthoine, visits the French position.

Camp Gordon, Ga.—Building a barracks in 8 hours. Two hundred men break all construction records. Buildings begun in the morning finished by afternoon.

Charleston, W. Va.—U. S. Government will build projectile and armor plant. Secretary of the Navy Daniels, breaks ground for $8,000,000 plant.

Washington, D. C.—America's sons who will battle for democracy get rousing send-off. President Wilson leads parade of National Army on way to training camp. Subtitle: In New York, Mayor Mitchel leads the way amid great demonstration.

Ayer, Mass.—First drafted men arrive at Camp Devon and undergo final examination.

San Diego, Cal.—Old exposition grounds now a naval training station. "Jackies" enjoy meals in the most beautiful a la fresco dining room—in the finest climate on earth.

Temecula, Cal.—Oldest Red Man raises Stars and Stripes over mission he helped to build. Pala Indians celebrate 100th anniversary of the founding of historic church.

GAUMONT.

REEL LIFE NO. 74 (Sept. 27).

The Soldier's Staff of Life.—The government has perfected a portable bread-maker for the army with one of which a baker's corps can supply 40,000 soldiers. These bread-makers were recently exhibited in some of the large cities, resulting in many enlistments.

The Correct Time.—As determined by the U. S. Naval Observatory: One of the branches of scientific research of the U. S. Naval Observatory, at Washington, D. C., is the determining of correct time. This is flashed over the wires of the Western Union every day at exact noon, when millions of timepieces are regulated.

Beans and Lady-Bugs.—Last year those infinitesimal insects, the aphides, destroyed thousands of dollars' worth of beans. This year, with so many soldiers to be fed, there must be no bean shortage, and so scientists have found an aphicide. They have discovered that these little insects are "pie" for the common lady-bug; and now, the lady-bugs are placed on the bean vines and left to do their best.

The Lamprey.—A blood-sucking fish. Unlike the lady-bug, the lamprey does its best to destroy the food supply. Many of the inland waters of the Northwest have been almost depleted of fish because of this eel-like suctorian, which lives on the blood of other fish.

Making Eye-glasses.—Many interesting scenes are shown of the testing of eyesight, and the grinding and mounting of scientific, toric lenses.

So Easy.—An animated drawing from "Life." The facility with which one can say "Charge it," until the end of the month arrives in the form of a demon with bills, is cleverly illustrated.

Miscellaneous Subjects

ARTCRAFT PICTURES CORP.

REBECCA OF SUNNYBROOK FARM (Five Parts—Sept. 3).—The cast: Rebecca Randall (Mary Pickford); Adam Ladd (Eugene O'Brien); Hannah Randall (Helen Jerome Eddy); Mr. Cobb (Charles Ogle); Emma Jane Perkins (Marjorie Daw); Jane Sawyer (Mayme Kelso); Mrs. Randall (Jane Wolff); Miranda Sawyer (Josephine Crowell); Rev. Jonathan Smellie (Jack MacDonald); Minnie Smellie (Violet Wilkey); Mr. Simpson (Frank Turner); Mrs. Simpson (Kate Toncray); Clara Belle Simpson (Emma Gerdes).

Rebecca Randall and her large family of brothers and sisters live at Sunnybrook Farm, which is principally remarkable for the size of the mortgage it carries. The task of taking care of all the children is too much for Mrs. Randall, so finally Rebecca is sent away to her two aunts, Miranda and Jane Sawyer, who are strict New England folk. She agrees to sell soap in aid of a fund to buy a banquet lamp for Rev. Smellie.

Rebecca meets young Adam Ladd, and, much to her astonishment, he purchases enough soap to pay for the banquet lamp. When Rebecca tells him about Mrs. Simpson and her lack of a wedding ring, Adam reaches into his pocket, brings forth his mother's wedding ring and gives it to Rebecca to present to Mrs. Simpson. Owing to his bounty Rebecca thinks that Mr. Ladd is Mr. Aladdin, the hero of the wonderful lamp.

With the children of the village, Rebecca gets up a circus in which she is the bare-back rider, but is routed by Aunt Miranda just as she is doing her most daring stunt.

Rebecca is sent to school, but by her clever verse disgraces the aunt's family, so they decide to send her to boarding school. She returns a beautiful young girl. Adam's admiration for her has greatly increased, and the fondness for the child has grown into love for the young woman. One of the aunts passes away, and later Rebecca learns that the railroad has purchased Sunnybrook Farm.

Rebecca has the Simpson family taken care of and all the Randall children well provided for. When everyone else is happy, Adam Ladd reminds her that when a little girl she had told him she intended to marry him when she grew up.

BUTTERFLY PICTURES.

THE SPINDLE OF LIFE (Five Parts—Sept. 17).—The cast: Gladsome (Neva Gerber); Mrs. Harrison (Jessie Pratt); Jason (Ed. Brady); "Hooky" (Richard La Reno); James Bradshaw (Walter [illegible]); Vincent Bradshaw (Hayward Mack); "Alphabet" Carter (Ben Wilson). Story from the novel "Gladsome," by Sidney Robinson. Scenario by Karl Coolidge. Produced by George Cochrane.

Mrs. Harrison and her daughter, Gladsome, arrive at their palatial summer residence in Harborsport. Mrs. Harrison is a confirmed social climber, and her financial adviser, James Bradshaw, encourages her mania, as he hopes to trade his aristocratic but impoverished son for his client's wealthy daughter.

Mrs. Harrison's cherished idea of social distinction conflicts with her daughter's ways of living, so Gladsome, soon after arriving, makes for "Hooky" and the fishermen, with whom she has been on terms of intimacy since she was a girl in short dresses. Bradshaw and Vincent, his son, are on hand to greet the arrivals, but Gladsome is missing. They find her mingling with her fishermen friends, who have just given her a set of oilskins. The elder Bradshaw takes her away and insults the fisherman. A quarrel results, and Bradshaw forbids them to cross his property, which has saved them a long walk to their work night and morning.

In the city "Alphabet" Carter, a powerful person in the financial world, is advised by his doctor to cease work and take a vacation. He decides upon Harborsport, and arrives on the night that the fishermen have determined to take the right of way by force, Gladsome championing them against the Bradshaws. Gladsome is mixed up in the scrap, and when the police arrive she is carried off with the fishermen. In her oilskins the police have taken her for a boy. When her mother is informed of her daughter's arrest she, Bradshaw and his son, race to the police station and rescue Gladsome. Some time later Gladsome meets Carter, and a mutual attraction springs up between them. This later ripens into love, and when Gladsome tells Carter that Bradshaw is planning to have her married to his son, Vincent, the money man suggests that she marry him. Gladsome is delighted. Carter is called to the city, where he discovers Bradshaw's operations with Mrs. Harrison's money and lays his plans to ruin the man in order to teach him a lesson and to save the Harrison fortune. Bradshaw, finding the formidable "Alphabet" Carter against him, tries to rush the marriage of his son to Gladsome to cover his loss of the Harrison money.

The little job of ruining the Bradshaws all completed, Carter returns to the beach. Gladsome meets him and they plan to get married that evening, for Bradshaw has announced the engagement dinner for that very night. The ceremony is held in "Hooky's" cottage. When

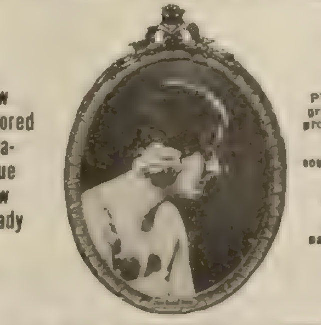
CLUNE FILM PRODUCING CO.
Los Angeles, California
Producers of "RAMONA" (8½ reels) and "THE EYES OF THE WORLD" (8½ reels)
Harold Bell Wright's famous love story of adventure, of which nearly 2,000,000 copies have been sold, magnificently reproduced.
Available for state rights.

"ARGONAUTS OF CALIFORNIA"
DAYS OF '49
A Thrilling Historical Masterpiece in 10 Reels
Grafton Publishing Film Company
LOS ANGELES, CALIFORNIA

We do not CUT prices but quote SENSIBLE prices for
DEVELOPING—PRINTING
TITLES—TINTING
CAMERAMEN FURNISHED
ALL WORK GUARANTEED
Standard Motion Picture Co.
1620-21 Mallers Bldg., Chicago

For the fullest and latest news of the moving picture industry in Great Britain and Europe.
For authoritative articles by leading British technical men.
For brilliant and strictly impartial criticisms of all films, read
THE BIOSCOPE
The Leading British Trade Journal with an International Circulation
85 Shaftesbury Avenue, London, W.
Specimen on Application

PHOTO-GRAVURE PROGRAM
4 pages, size, 8½ inches long and 5½ inches in width. Picture covers nearly entire front page. 35 BIG NAMES. Write for specimens, $2.50 per thousand in any quantity desired.
New Colored Catalogue Now Ready



The Photo-gravure program is a real souvenir and will bring you more patrons

LARGE HANDCOLORED PICTURES
Size 22x28 inches. Every prominent player.............75c. each
FAC SIMILE OIL PAINTINGS, all sizes, from $2.50 to $35 framed
THE SEMI PHOTO POST CARDS, $3.00 per thousand of over 600 players.
PHOTOGRAPHS, size 8x10, of all the prominent players, 600 different names 20c. each
LARGE PICTURES, HAND COLORED, size 11x14, all the prominent players, 20c.
GRAVURE FOLDER, containing pictures of the prominent players $10 per thousand.
SINGLE COLUMN CUTS of every prominent player, 60c. each.
KRAUS MFG. CO.
220 West 42d Street, New York
12th Floor, Candler Building

THAT SILENT EASY RUNNING PROJECTOR
Which has replaced a "STARTLING NUMBER" of the so-called popular machines of the "NOISY" variety, has INCREASED the BUSINESS of many theatres for the reason that the patrons are not annoyed by that constant "NERVE-RACKING SOUND." For the machine with a "CONSCIENCE" and "RESPECT" for the people's Nervous System, consult
B. F. PORTER, On the Square at Times Square, 1482 Broadway, New York

Mrs. Harrison learns of the wedding, she is perturbed beyond measure, but undergoes a revulsion of feeling when told of how Carter had saved her fortune.

BLUEBIRD PHOTOPLAYS, INC.

TRIUMPH (Five Parts—Sept. 3).—The cast: Nell Baxter (Dorothy Phillips); Paul Neihoff (Lon Chaney); Dudley Weyman (William Stowell); David Montieth (W. J. [illegible]); Lorain Du Pont (Clair Dubrey); Rupert Vincent (Clyde Benson); Ida Mayne (Helen Elder). Scenario written by Fred Myton. Directed by Joseph De Grasse.

Nell Baxter's friends and neighbors declared that fame and fortune awaited her behind the footlights. Stealing away from home, Nell made her way to the railroad station and there came upon a traveling theatrical company. To one of the men she confided her ambition.

It is late summer on Broadway, when managers are selecting the players for their productions. An amateur from a small country town approaches the stage door of one of the big theaters and asks if there is any chance of her securing employment. It so happens that the ingenue of the company [illegible] has sent word to the management that she has married and determined to leave the stage. The manager of the company sees Nell and decides that she shall have the part. There is a playwright who has tried without success to have this manager produce one of his plays. The leading lady, in love with the author, has tried her own wiles upon the manager but has failed to accomplish the coveted purpose.

Nell succeeds so well with the small part that has been assigned her that the manager, in pressing his attentions upon her, promises that he will advance her upon the stage as a return for her [illegible]. She has met the disappointed playwright and has fallen in love with him, and, in the circumstances, it is she who is again chosen to urge the manager to produce the playwright's work. Aiming to advance himself further in the good graces of Nell, the manager agrees to produce the play and give the leading role to her.

Meanwhile the leading lady, who has [illegible] looked to the good graces of the manager, becomes jealous of Nell [illegible]. When the author is in Nell's dressing room, rehearsing a love scene in the play [illegible] to be acted with [illegible], the [illegible] brings the manager to the dressing room door and [illegible] Nell and the playwright [illegible] that the production shall [illegible] be abandoned.

The playwright, his constitution undermined by dissipation, [illegible]. He goes to his apartment and sends for a doctor. The doctor gives him a stimulant, with the warning that an overdose would be fatal. When Nell realizes that her ambition to triumph upon the stage has been [illegible], she goes to the manager's apartments to plead that he shall reconsider.

The opening performance has been set for that night, and Nell pleads with the manager to let the show go on. He consents after setting his own price upon the girl's ambition. When he attempts to bind the bargain, the girl stabs and kills him. Then she descends to the apartments of the playwright and makes a confession of her crime. Before being killed the manager has telephoned to his stage director that the performance shall proceed, and now the young playwright begs the girl to go on with the play and settle for her crime afterwards. She leaves for the theater, the playwright calls up the police, confesses the crime of murder over the telephone, takes the overdose of stimulant that kills him and the two dead men are found exactly as the circumstances have been telephoned to the police. At the theater the climax of the play is approaching. Nell senses that something has gone wrong with the playwright and overhears the truth when two members of the company are discussing the tragedy.

The curtain is up; it is time for the big scene of the play and to make the premier a success for the dead author's sake, the girl heroically goes on and attains her longed-for triumph. But the thunders of applause fall upon deaf ears—the girl has stabbed herself as a climax of the "big scene" and dies while the braves of the audience resound through the theater.

FOX FILMS CORP.

BETRAYED (Five Parts—Sept. 2).—The cast: Carmelita Carrito (Miriam Cooper); Carpi, her father (James Marcus); Leopoldo Juares, outlaw (Hobart Bosworth); Pepo Esperanza, lover (Monte Blue); William Jerome, U. S. A. (Wheeler Oakman). Directed by R. A. Walsh.

Carmelita Carrito was in love. The lucky man was Pepo Esperanza, Mexican like herself, an inhabitant of the same little border village of San Lepo. In spite of her fat, crude father, Carmelita had the soul of an aristocrat. Somewhere in her make-up there reposed the spirit of a Carmen. For Carmelita was nothing if not a coquette. The fame of the great bandit, Leopold Juares, had traveled all over Mexico. When he made a raid on the larder of Carmelita's 'dobe home, therefore, it was natural that the girl should be somewhat impressed by his commanding personality.

The strange events of that day on which Leopold made his raid quite excited the girl. At night she sat by her window and looked lazily out at the Mexican moonlight. Gradually she fell asleep, and she dreamed. Leopoldo returned. She realized for the first time that she was in love with him. An American army officer, William Jerome, was at that very moment nearing her house in search of the man who had raided the territory of the United States.

Jerome came to Carmelita's home. Once more the fickle girl changed her mind and her heart. Now she was in love with the American. As the days passed, she grew to know the Gringo better and to love him more deeply. Finally she wrote him a note. Leopoldo, she said, would be beside her at a neighboring brook. Jerome could creep upon them and pick off his man with a single revolver shot. Then she would be his, body and soul.

Leopoldo intercepted the note, but allowed it to go to Jerome and arranged a counter scheme. When he met her at the brook, he craftily urged her to don his own coat. Then he placed his hat on her head. Jerome, seeing the party through the bushes, thought Carmelita was Leopoldo, and shot the girl he loved. Jerome was taken prisoner and shot. With fainting breath, the heartless Mexican girl whispered to her first lover, who had returned. He must get the Americans at once. Leaping swiftly upon his horse, Pepo rode off in the distance.

Then Carmelita awoke. She was just in time. American troopers, aided by Pepo himself, were closing in on her house. There the bandit, Leopoldo, had taken refuge. And Pepo himself captured Leopoldo and received the reward; and he and Carmelita lived happily ever after.

WHEN FALSE TONGUES SPEAK (Five Parts—Sept. 8).—The cast: Mary Page Walton (Virginia Pearson); Fred Walton, her husband (Carl Harbaugh); Platt Sinclair (Hardee Kirkland); Helen Lee (Claire Whitney); Eric Mann (Carl Eckstrom); Jimmy Hope (William E. Meehan). Directed by Carl Harbaugh.

Married life proves an empty dream for Mary Page Walton. She knew Fred Walton was no angel, but thought he would mend his ways. Mary closed her eyes to most of her husband's doings. At last, Platt Sinclair, her husband's lawyer, tells her she should start divorce proceedings.

Sinclair acts on Fred's suggestion. Fred is having an affair with Helen Lee. She thinks he—posing as a single man—loves her. Mary refuses to sue and, to escape the unhappiness of her home, organizes a settlement house in the slums. Eric Mann, a reporter, is assigned to cover Mrs. Walton's social work. His great interest in the work brings them much in each other's company. Sinclair returns to Mrs. Walton one evening to see if she has changed her mind. He finds Eric there interviewing the social worker. Sinclair rushes to Walton, whom he finds with Helen. Taking him aside, he tells him a tale of what he saw in his home. Sinclair's fine imagination adds much color to Eric's business call.

Walton, feeling hurt, tells Sinclair to start suit. When Eric learns of the case he angrily tells Sinclair he will have him disbarred. Sinclair decides to drop the suit. Meantime Mary is living at the settlement house. One night she returns to her home for some of her effects. Walton was giving a little "at home" for Helen. Jimmy Hope, a crook, was also in the house—on a professional call—but had been surprised on his way out and forced to hide behind a fire screen. Walton hides Helen in a closet. The wife hears a rustle and approaches to open the door. She grasps the knob and pulls. Helen, on the inside, pulls, too. Walton finally pushes Mary into the hall. Just then Sinclair is admitted.

Eric now comes up the walk, hears the rumpus inside and stops, uncertain whether to enter. The door opens. Eric leaps into the shadows. Mary hastily comes down the steps and hurries off. Helen now flees from the home. She is followed by Sinclair. As Eric is about to enter the

Professional
Motion Picture Cameras
Different styles and various sizes.
FROM
$75 to $1,500 Each
[illegible]
Koehler Optical Company
MANUFACTURERS
7 East 14th Street, New York City

BARGAINS
Variable-speed, 110-volt, A.C. or D.C. motors for Power Machines.
Enterprise Gas-Making Outfits.
Power and Edison Rheostats, Lamp Houses and Magazines.
Parts for Power, Edison and Motiograph Machines.
C. R. BAIRD CO. 24 EAST 23d STREET NEW YORK, N. Y.

The Conservative
AMERICAN MASTER ORGAN
insures
The lasting approval
of the Public
as well as more business
The Conservative
always wins in the long
run and it is permanent
popularity that counts in
your success and accounts
for the success of
The American Master Organ
Manufactured
Lakeview, Paterson, N. J.

TYPHOONS COOL & VENTILATE
TYPHOON FAN COMPANY 1544 B'WAY NEW YORK CITY

open door, he sees the crook leap out of a window and disappear. The reporter rushes in and finds Walton dead on the floor. He summons the police and—is arrested.

The next morning finds Mary on a train going back to mother. Helen is sitting beside her, also going home. The morning papers arrive. Mary learns her husband has been murdered. She collapses, and Helen tries to calm her. In curiosity Helen opens the paper and finds a picture of the slain man. She recognizes Walton, whom she knew under another name. Then she collapses. Mary suspects Helen is the murderer and has her brought back for trial.

Meantime, Jimmy Hope has been arrested for a robbery. While Mary and Helen are at the police station, the district attorney and Sinclair enter. Sinclair at his own request, has been appointed special prosecutor for the case. He asks that Eric be brought out for a hearing. By mistake the turnkey brings in Hope.

On seeing Mrs. Walton, Helen and Sinclair, Hope gasps. Thinking he is to be accused of murder, he squawks. Jimmy, from behind the fire screen, had seen all the happenings of the mysterious night. He traces the movements of each person in the tragedy and names the person who killed Walton.

GREATER VITAGRAPH.

AN ALABASTER BOX (Five Parts—Sept. 10). —The cast: Lydia Orr (Alice Joyce); Harry Bolton (Marc MacDermott); Jim Dodge (Harry Ham); The Child Lydia (Aida Horton); Fanny Dodge (Patsy De Forest); Wesley Elliott (Frank Crane) Authors, Mary E. Wilkins Freeman and Florence Morse Kingsley. Director, Chester Withey.

Lydia Bolton is only a child when financial difficulties overtake her father. His fellow-townsmen do not give him support and he goes to the wall. Andrew Bolton goes to prison an embezzler, cursed by everyone. Lydia is taken in charge by an uncle and the old Bolton mansion, once a proud landmark, is left to neglect.

Time has not tempered the disposition of the community when Lydia Bolton comes back, her identity hidden in the name of Lydia Orr. She opens her purse first at a church festival, but her generosity is rewarded only by disparaging remarks and open hints of ulterior motives. She lives at the same boarding house as the young minister and tongues of scandal are at once loosed.

Then she purchases the old Bolton mansion, her childhood home, and offers to buy at unreasonably high prices all antique furniture in the town. There is a rush to get all the girl's money, but a few decent folks seek to protect her and at once the town is split in two hostile camps.

The minister has a sweetheart and she is jealous of Lydia, which adds to the complexity of her troubles. And in the midst of it all, Bolton, his prison term ended, steals back to town. Lydia and a few loyal friends seek to hide his identity, for a time, at least, but the senile old man eludes them and goes to the country store and proclaims himself.

All the pent-up hatred against him now is turned against the daughter and the townspeople utterly blind to all she has done for them and the town, rush to the old Bolton home to wreck it and lynch Bolton. The old man, aided by the minister and Lydia's sweetheart, are striving to protect the girl when Bolton falls dead. This tragedy disperses the mob and finally Lydia's enemies come to see her and her efforts in their true light.

PARAMOUNT PICTURES CORP.

HOLMES IN THE BAHAMAS (Aug. 26).—In this Paramount-Burton Holmes Travelogue are seen the beautiful and the unusual things that are to be found in the Bahama Islands. The points of interest in this release include the old sugar mill, the colored police force of the island, and open-air church services, where blacks and whites worship together.

Another interesting section of the travelogue shows a fashionable garden party of the socially elect at the Colonial Hotel. The opening of a Royal Palm bud, one of the beautiful specimens of the flora with which the islands abound; natives shaking down cocoanuts from the trees, "Bath House Mary," a local celebrity, and native dances, to which Mr. Holmes applies the line, "On with the dance; let joy be unrefined," are other features in this issue.

RECTIFIER TUBES

burned out, cracked or in pieces. We buy them. Write us and state fully what you have.

H. DAVIS

187 Golden Gate Ave. San Francisco, Cal.

AMERICAN

Fotoplayer

(Trade Mark Registered)

The Musical Marvel Write for Catalogue

AMERICAN PHOTO PLAYER CO.

62 West 45th St. New York City

Get This Book Free

This new booklet, just off the press, tells how hundreds of theatres are adding fifty dollars or more each month to their income.

But, most important, it tells how you, too, can make this extra money by giving us a few minutes of your extra time, making big double profit acting as our exclusive agents in your town selling Arrow Monthly Service to your merchants.

Write today for the money making booklet, explaining the Arrow proposition, and why you should act as our representative. Just say "Send booklet 'E'."

Arrow Adv. Film Co.

1429 East 67th Street, Chicago

Titles, Developing and Printing for the Trade

Do it now!

The Exhibitor Says

"ERKER'S FOR EVERYTHING"

Complete Equipment for The MOTION PICTURE THEATRE

Send for Complete Catalogue

608 OLIVE ST ERKER'S ST LOUIS, MO

WAR PRICES—Going Down

The well-known "Orpheum Collection" consists of melodramatic music almost exclusively, and is one of the best collections of agitatos, hurries, mysteriosos, short plaintives, etc., on the market. Particularly useful in serial pictures for bringing out the dramatic points. My last edition is printed from the same plates as the first, on a good quality of paper, and sells for these reduced prices: Piano (solo), 1st, 2d or 3d series, 35 cents each; Violin (1st, 2d or 3d series), 25 cents each; Cornet (1st, 2d or 3d series), 20 cents each; Flute, Clarinet, Trombone, Drums (1st or 2d series), 20 cents each.

CLARENCE E. SINN

1103 Grace St. Chicago, Ill.

PATHE EXCHANGE, INC.

HEARST-PATHE NEWS NO. 71 (Sept. 1).

West Point, N. Y.—For the second time in four months the Military Academy holds graduation exercises, and 152 officers are added to the U. S. Army. Subtitles: The honor man of the class of 1918, C. Couture, of Iowa. These men will march almost directly from the classrooms to the battlefields abroad.

Colma, Cal.—This million-dollar duck farm is ready to supply this Nation and the allies with 200,000 web-footed birds every year. Subtitles: Barely one week old and already on the jump. First come, first served. The ducks on this farm consume 9 tons of food daily.

On the Pacific Coast.—The Dutch cruiser, Zeeland, training ship for naval cadets, from the little land of windmills and dikes, arrives at a western port. Subtitles: Officers leave for shore to attend a reception in their honor. American warships are anchored near the visiting cruiser.

In the Vosges Mountains.—The allies have now won supremacy of the air, and many enemy machines are brought down daily by their aviators. Subtitles: A German airplane, which fell in flames behind the French lines.

Harlau, Rumania.—Albert Thomas, French Minister of Munitions and special envoy to the eastern front, visits the Rumanian forces. Subtitles: Field artillery batteries in action. King Ferdinand decorates General Berthelot for his heroic services. Rumanian troops have helped to stem the tide of the Teutonic advance in the Carpathians.

Minneapolis, Minn.—Setting a new record of 50 miles an hour, Miss Detroit II wins the power-boat races at the annual American regatta. Subtitles: The fleet little craft leads Miss Minneapolis by more than a lap at the finish. Putting Miss Detroit in the "cradle."

Coronado Islands, Cal.—Unusual scenes can be witnessed on these islands, which contain the largest seal rookeries on the Pacific Coast. Subtitles: A number of young seals corraled in a cove.

Farewell, Guardsmen'—Joy mingles with tears as New York pours out its heart to its departing soldier boys, and bids them Godspeed on their sacred journey. Subtitles: Hours before leaving time anxious crowds of relatives and friends throng the line of march. The great procession begins. What an inspiring line, 28,000 strong, stretched for miles along Fifth Avenue. Every man ready; every bayonet fixed; every knapsack filled; every heart beating for America. For many hours this great stream of New York's warriors sweeps on—on to grim duties ahead. They're off—for training camp and France. "The object of this war is to deliver the free peoples from the menace . . . of a vast military establishment controlled by an irresponsible government." Cartoon—That These May Live.

Schenectady, N. Y. (Local).—Local troops at Camp Mohawk strike tents and make ready for their departure to training camp in the South. Subtitle: Crowds bid them good-bye as they leave for the big parade in New York City.

HEARST PATHE NEWS NO. 72 (Sept. 5).

An American Shipyard.—The deadliest weapon against the U-boat is the fleet American destroyer—Uncle Sam is building scores of them. Subtitles: The U. S. S. Manley will be the fastest torpedo boat afloat. These rovers of the sea have struck fear in the heart of every U-boat captain.

Chicago, Ill.—Large crowds gather to honor the memory of Captain Joseph W. Mattes, who was recently killed in Houston, Tex. Subtitles: Members of his former command act as pallbearers. Last taps for "Smiling Joe," as he was familiarly known.

London England.—Anglo-American ties are more closely welded as Great Britain welcomes the first U. S. troops to her shore. Subtitles: The Royal Guard is drawn up at Buckingham Palace in honor of the visiting warriors. King George, Queen Alexandria and Premier Lloyd George witness the historic event. After the ceremonies the troops enjoy refreshments in Green Park.

Norfolk, Va.—The tobacco crop shares this year's good fortune in bumper crops, and an exceptionally big yield is being harvested. Subtitles: The leaves are carefully assorted and graded. They are then passed into the fixing barn, where the tobacco is dried and matured. Some smokes—this load will provide thousands of cigarettes.

St. Louis, Mo.—Balloons are being used by the Missouri Aeronautical Society to prepare men to serve as pilots in the reserve corps. Subtitles: The ascent. The balloons rise to high altitudes to accustom the embryo aviators to the upper air.

WILL BUY AND RENT FEATURES

We are in the Market for Features, five reels or more; also two and three reel comedies. All films must be in good condition, with a complete line of advertising matter. When writing give full particulars.

THE EXHIBITORS MUTUAL FILM EXCHANGE

Balboa Hts., Canal Zone, Panama

HOW TO SAVE MONEY

Send for our NEW THEATRE CATALOG and get in touch with us.

We have just issued the most complete catalog ever published of all goods pertaining to the MOVING PICTURE THEATRE. In it you will find a lot of valuable information. Sent free upon request.

AMUSEMENT SUPPLY COMPANY

Largest Exclusive Dealers to the Moving Picture Trade
Dealers in Motiograph, Simplex, Edison and Standard Machines,
Transverters, Motor Generators, Rectifiers
and everything pertaining to the Moving Picture Theatres

Third Floor, Mallers Building,
Cor. Madison St. and Wabash Av., Chicago, Ill.

WE SELL ON THE INSTALLMENT PLAN

IT HAD TO BE DID

Gold King Screens

will sell for 75c per square foot on and after Nov. 1st, 1917.

The advance in material has forced us to raise the price.

Take advantage of the 50c price by sending in your Order before November 1st.

GOLD KING SCREEN CO., Altus, Okla.

Given a good scenario,

a capable cast and a *clear picture,* the result is bound to be capacity houses.

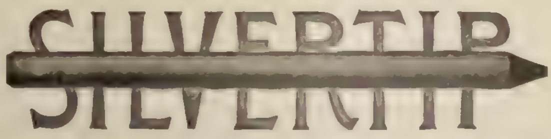
Our part in your success is the manufacture of film that assures the clearest pictures.

The *right* film is easily identifiable by the stencil

"EASTMAN"

in the margin.

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.



The Negative Projector Carbon That Is Judged By Results Alone!

The moving picture operator of today has learned to judge projector carbons directly in terms of results produced. He knows that all else being equal, the satisfaction or displeasure of the audience depends on the quality of light used in projecting the picture.

Is a carbon backed by the cumulative experience of trained moving picture men and endorsed by exhibitors the country over desirable to you?

Thousands of your fellow operators are today taking advantage of the latest development in negative projector carbons—Silvertips.

Real worth has made perfect projection and Silvertip mean the same thing!

Our booklet telling about them sent free.

National Carbon Company, Inc.

CLEVELAND, OHIO

"Gun Smoke Everywhere—

But not a whiff of TOBACCO SMOKE to cheer a fellow up!"

THE English "Tommies" have their pipes kept filled by the folks at home.

The French "Poilus" never want for a smoke—their friends are "on the job."

The "Anzacs" have all the tobacco they can use sent them by their loved ones.

And now the time has come for Americans to send little packages of happiness to our "Sammies" in the trenches and our "Jackies" with the fleet. These lads are defending our lives and fortunes. We must show them our appreciation.

Besides facing the foe, our boys must experience homesickness, loneliness, dreary hours in the trenches, uncomfortable days in torpedo-boat destroyers. Tobacco cheers them; home and friends loom up in the fragrant puffs. Help us to give the boys at the front the "smokes" they crave and need. Even if you object to tobacco personally, think of those whom it comforts and let your contribution come without delay.

25c Keeps a Fighting Man Happy for a Week—

$1 Sends a Month's Supply of Tobacco—Act!

Each quarter buys a package of tobacco and cigarettes worth 45 cents, enough to make one of your defenders happy for a week. One dollar makes him and his trench mates glad for a month. Those who can afford it should adopt a soldier and keep him supplied with tobacco for the duration of the war. One dollar a month does it. Small and large contributions solicited.

A War Souvenir for You

A feature of this fund is that in each package is enclosed a post card addressed to the donor. If it is possible for the soldier or sailor receiving the tobacco to mail you this post card receipt, it will be a war souvenir you will treasure forever.

Hurry Up With YOUR "Smokes"

Dive into your purse. Out comes a quarter, half dollar, a note. Mail it at once—currency, stamps, check or money order. The quicker it comes, the quicker our boys will have their smokes. A similar fund in England has sent over four million packages to soldiers and sailors. Here is one way to do your bit—mail the coupon!

This is a Volunteer Movement

The space for this advertisement is given free. The services of those who manage the fund are donated. Every cent collected goes into the purchase of tobacco comfort for our soldiers and sailors. Do your part!

WHAT THE SECRETARY OF WAR SAYS

"The War Department approves of their enterprise [that of those who take part in raising the "Our Boys in France Tobacco Fund"] and thanks them in behalf of many a homesick soldier and sailor who will be cheered not merely by the kindly gifts themselves, but still more by the spirit of cordial and homely sympathy which inspires them." NEWTON D. BAKER, Secretary of War.

"OUR BOYS IN FRANCE TOBACCO FUND"

19 WEST 44th STREET NEW YORK CITY

—Mail your money with coupon today!—

"OUR BOYS IN FRANCE TOBACCO FUND"

19 West 44th Street, New York

GENTLEMEN: [illegible]

(Check below how you desire to contribute)

[illegible] I will adopt a soldier and send you $1.00 a month to supply him with "smokes" for the duration of the war.

NAME . . . .

ADDRESS . . . .

"Everything for the M. P. Theatre except the Film." Machines, Motor Generators, Screens, Carbons, Slides, Accessories and Supplies.

UNITED THEATRE EQUIPMENT CORPORATION
1604 BROADWAY - - - NEW YORK

For Perfect Laboratory Equipment
INSTALL
CORCORAN TANKS
A. J. CORCORAN, Inc. 751 JERSEY AVE., JERSEY CITY, N. J.

TransVerteR

Automatically supplies only such voltage as arc requires. No waste of current in ballast.
HERTNER ELECTRIC & MFG. CO.
W. 114th St., Cleveland, Ohio

MENGER & RING, Inc.
MANUFACTURERS OF
Poster and Lobby Display Frames
304-6 W. 42d St., NEW YORK
Phone: Bryant 6621-22

ABC FILMS
SPECIALTY FILMS FROM THE HOUSE OF FILM SPECIALTIES
AMERICAN BIOSCOPE COMPANY — INC.
[illegible]
CHICAGO

Do you run a stereopticon or a Motion Picture theatre? We make films for announcing coming attractions just as cheap as your present program breakers the slides.

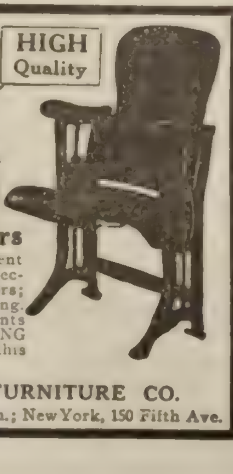
J. E. WILLIS
Pres. & General Manager

New
Motion Picture Advertising for Merchants

Service Agents Wanted—Exclusive Territory
Posed from Life. Real Actors. Real Scenes. User's name and desired "copy" appears on screen during action of picture. Write for territory today—going fast.

ROTHACKER FILM MFG. COMPANY
1339 Diversey Parkway Chicago

Tell Them You Saw It in
The Moving Picture World



Non-Breakable and Sanitary STEEL and CAST IRON

HIGH Quality

LOW Price

Opera Chairs

immediate shipment on many styles; Second Hand Chairs; out-of-door seating. Send measurements for FREE SEATING PLAN. Mention this paper.

STEEL FURNITURE CO.
Grand Rapids, Mich.; New York, 150 Fifth Ave.

Asilomar, Cal.—Simultaneously with the call of the Nation's warriors to arms, American women mobilize in the country's service. Subtitles: The flag for one and all.

The Flanders Advance.—For days before the attack huge guns of the allies keep up an incessant fusilade to weaken the enemy's positions. Subtitles: An endless stream of shells to the front assures an adequate supply. Under cover of their barrage the troops calmly launch their bridges across the streams. Soon the first lot of prisoners begins to trail in. Onward—ever onward to the East.

Philadelphia, Pa.—The National Army is ready. Throughout the land cities fittingly honor their soldier sons, regulars of the U. S. A. Subtitles: G. A. R. veterans, heroes of wars gone by, cheer the gallant fighters of 1917. Minneapolis pays warm tribute to her drafted men and National Guardsmen. New York's quota to America's Honor Legion.

Hoch the Kaiser.—Cartoon.

THE ANGEL FACTORY (Astra Film Corp.—Five Parts—Rel. Week of Sept. 16).—The cast: David Darrow (Antonio Moreno); Florence Lamont (Helene Chadwick); Her Mother (Laura West); Betty Montague (Margaret Greene); Tony Podessa (Armand Cortez); Marie Lacey (Suzanne Willa); Sailor Bill Benson (Francis J. Conlan). Directed by Laurence McGill.

In the tenement section of New York there stood a building which was called "The Angel Factory." It had been erected by David Darrow, who devoted all of his time trying to enlighten the people and make them see the bright side of life.

In his slum work David came in contact with Florence Lamont, a girl of the poor. His friendship with her brings with it the uncompromising hostility of a gang leader, Tony Podessa, who is in love with Florence. She shuns him. It also causes David's fiancee, a girl of society, to become jealous of Florence. Thinking, perhaps, that if she invites Florence to her home to meet her friends, she will shame Darrow, and then he will forget her. On the contrary, Florence acts demurely, and, to Betty's astonishment, she is greatly admired by the young men at the reception. Podessa learns of Florence going out with Darrow and decides that he has been fooled long enough. Unfortunately, that night Darrow stops at the factory. Florence bids him good night and goes upstairs. Podessa has followed them home and seeing Darrow at the window, draws his revolver and is about to fire, when suddenly someone fires and kills him. Hearing the shot, Darrow runs to the body of Podessa. As he is bending over the body a detective grabs him by the arm and accuses him of the murder. Florence rushes to the scene and explains that she was the one that fired the shot. Showing them her revolver with one shot missing, they are convinced, but on summoning the broker where she purchased the revolver, they find that he filled the gun with blanks. About to leave, the detective picks up the revolver dropped by Podessa. Turning the revolver over in his hand, he sees Darrow's name. Immediately he releases Florence and on circumstantial evidence arrests Darrow.

Sailor Bill, whom Darrow had befriended and brought into the factory, disappeared after the murder. Florence remembered that he and Podessa had not been friendly lately and perhaps he was the one. Searching all over for Bill, Florence finally found him dying in an old seaman's lodge. She implores him to tell her if he killed Podessa. He refused to speak, but when Florence tells him that Darrow is held in prison accused of the crime, he begs to be taken to him at once. At the prison Bill acknowledges that he killed Podessa, and a few seconds after the confession he dies. Darrow's fiancee calls off the engagement after she reads of Darrow being accused of murder. This only brought great joy to him, because it released him from a promise made to his father. Florence learns of the broken engagement and consents to teach Darrow how to make a home.

WAR AND THE WOMAN (Thanhouser—Five Parts—Rel. Week of Sept. 30).—The cast: John Braun (Tom Brooke); His Stepdaughter (Florence La Badie); John Barker (Wayne Arey); His Mother (Grace Henderson); Commander of the Invading Army (Arthur Bower); Lieut. Fredericks (Ernest C. Warde). Written by Philip Lonergan. Directed by Ernest C. Warde.

John Braun, an alien under suspicion, and his stepdaughter, Ruth, are accused by the secret service of giving information to one of America's [illegible]. Braun protests that he is innocent and is [illegible] to an interview. Ruth [illegible] of Braun's actions, but on their way home he acknowledged that he was a spy, and that he wished to have her assist him, but she declined.

This revelation caused Ruth to change her opinion of Braun, and she decided to leave him. Unobserved she walked to the rear platform of the train and jumped off. Ruth got up unhurt and started off across the country. She had not gone far when an aeroplane crashed to earth. Ruth saw the form of an American aviator entangled in the wreckage. While at the hospital, Ruth called to see the injured John Barker, a wealthy young American and it was in this way that she met his mother who considered that Ruth had rendered her a service she could never repay.

Ruth had the misfortune of losing her position through a detective who had traced her and informed her employer she was a spy. Her funds gone, she endeavored to find work but was unsuccessful. She wandered out into the country and collapses on a railroad track. She was saved from death by a brakeman. John's mother learned that Ruth was ill and had her brought to her home. After her recovery Ruth and John were married.

The war became serious and John was called to duty. After his departure Ruth was notified that the enemy was approaching. Everyone fled and through a mishap Ruth was left behind. The troops arrived and took possession of the home. Among them was Ruth's father who demanded that she give him information. She promised to aid them, with the one thought in mind, that she might obtain their plans, but she was discovered and made a maid in her own home.

John was granted a leave and came to see Ruth. By putting on an officer's uniform he gained admittance. He saw Ruth and slipped her a note, telling her to meet him that night. That night at dinner one of the men was about to tear the American flag to pieces when Ruth snatched it from him and fled from the room. She ran down into the cellar. Thinking she went on the roof, they climbed out. Ruth had concealed some dynamite in the cellar. Lighting the fuse, she rushed to John. As she was about to climb into the machine she gazed back only to see the house blown into a million pieces.

THE FATAL RING (Episode No. 12—"The Desperate Chance"—Two Parts—Sept. 23).—Pearl attempts to force the Violet Diamond from Carslake. Carslake's adherent attacks Pearl and allows his master to escape from the car in which Pearl had cornered him. The master villain leaves over the roofs of the train and is pursued by Pearl. She overtakes him, and after a desperate fight on the car roof she is overcome and thrown to the ground from the fast-moving train. She falls between the tracks. Carslake gloats in triumph as the train on which he is riding takes the siding to allow the express the right of way.

Tom, following after Pearl in his automobile, sees her danger but is unable to flag the fast-approaching train. In a race with death, he manages to throw the switch so that the express is shot on another track and Pearl is saved.

Tom takes her to her home in the city and later one of the Spider's men learns that Carslake is hiding in the home of a friend of his. Pearl, accompanied by the Spider's men and detectives, invade the house. After a terrific fight Carslake reaches the roof of the house through a trapdoor. Pearl comes out on the roof after him just as Carslake has knocked out Tom who preceded her. She sees Carslake run to the edge of the roof and start over to the next building on a narrow iron girder. Pearl pursues him, and Carslake turns at bay when half way across the iron girder. Deciding that this is a good chance to get rid of her, Carslake seizes her and is about to throw her to the earth several stories beneath, when the episode ends.

THE SEVEN PEARLS (Episode No. 2—"The Bow String"—Two Parts—Sept. 23).—The cast: Ilma (Mollie King); Harry Drake (Creighton Hale); Handsome Jack (Henry Gsell).

About to close the safe, Harry discovers the masked woman to be Ilma. Learning her story and realizing that it was she he had robbed, he pledges himself to win back the pearls. Outside the door a mysterious man is spying on Ilma and Drake. Suddenly he is attacked by Nemesis, a man of unscrupulous character. In the struggle Nemesis is overpowered. About to kill him, the spy sees a peculiar sign on a bracelet which is on his arm and decides not to. Hearing a knock, Drake opens the door much against Ilma's wishes. Ilma sees the spy. His arms are folded, she recoils. Drake attempts to protect her, but she bids him not to interfere. The spy takes Ilma by the arm and they walk off, leaving Harry astounded.

Handsome Jack, one of the gang whose specialty is the stealing of valuables, carries his pearl with him as Harry learns. Jack wishes to gamble his pearl against the one Harry is supposed to have. Ilma likes the idea and as she mysteriously found a pearl in her room, she gives it to Harry. Drake shakes dice with Jack and loses the pearl. To console him Jack offers to let him in on a burglary job, but Harry scorns it. Ilma, who has been following Jack, manages to meet him through a flirtation and decides on desperate means. That night Ilma follows Jack to a Riverside residence. Stealing into the house she finds Jack dressed in armor. She holds him up. He agrees to give her the pearls. Turning a bit Jack snatches the gun from Ilma's hand and is about to escape when Harry enters. Drawing two swords they fight like two knights of old. Harry recovers the pearls and gives them to Ilma. Jack escapes and Harry follows him. As Ilma is admiring the pearls a curtain is thrown over her head, and the pearls are taken from her.

Exhibitors Supply Co.
408 Mallers Bldg., Chicago, Ill.
DISTRIBUTORS OF
SIMPLEX MACHINES
NATIONAL CARBONS
TRANSVERTERS
And All Theatre Accessories

Get acquainted with the
ERBOGRAPH WAY
of Developing and Printing
ERBOGRAPH COMPANY
203-11 West 146th St., New York City

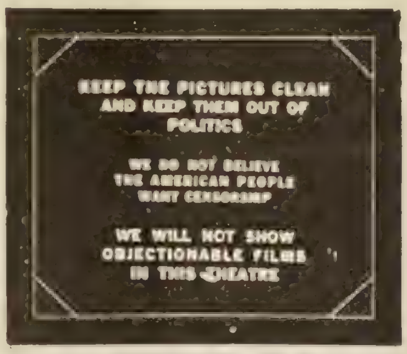
SWAAB
Complete
Picture Theatre Equipment
CARBONS AND SUPPLIES
Dept. M., 1327 Vine Street, Philadelphia, Pa.

FOR SALE
Mailing Lists
MOVING PICTURE THEATRES
Every State — Total 24,000
Price, $3.50 per M.
1400 Film Exchanges $4.00
206 Manufacturers and Studios....... $1.50
235 Picture Machine and Supply Dealers $1.50
Particulars.
A. F. WILLIAMS, 166 W. Adams St., Chicago

FILM
DEVELOPING
PRINTING
TITLES
TINTING and TONING
GUNBY BROS., Inc.
145 West 45th St. New York

We have for sale Twenty Million Dollar Mystery, 22 reels; Zudora, 18 reels; and Million Dollar Mystery, 18 reels. We also have a large stock of new and commercial film in all lengths for all parts of the globe.
Established 1900
THE FILM EXCHANGE
729 7th Avenue, New York City

Censorship
is the
Bogey Man
of the
Moving Picture Industry



KEEP THE PICTURES CLEAN AND KEEP THEM OUT OF POLITICS

WE DO NOT BELIEVE THE AMERICAN PEOPLE WANT CENSORSHIP

WE WILL NOT SHOW OBJECTIONABLE FILMS IN THIS THEATRE

This is one of the set.

We have prepared and are distributing at cost
A Set of Nine Anti-Censorship Slides
(All Different)

As a means of self preservation Exhibitors everywhere should constantly fight the proposed discriminatory control of their business.

Picture theatre patrons can aid materially in the fight and will if the subject is kept constantly before them.

The set of nine slides, carefully packed, will be sent postpaid on receipt of $1.00.

Address
MOVING PICTURE WORLD
17 Madison Avenue
New York City

Classified Advertisements

NOTE TERMS CAREFULLY

Remittances must accompany all orders for classified advertisements as follows: One dollar per insertion for copy containing twenty words or less. Five cents per word on copy containing over twenty words. Each word to be counted including names and addresses.

NOTICE TO ADVERTISERS:—The Publishers expect that all statements made in every advertisement will bear the strictest investigation.

SITUATIONS WANTED.

OPERATOR, strictly experienced, desires position first-class theater only. Handle only best equipment. Perfect projection guaranteed. Henry Alsman, Dyersburg, Tenn.

AT LIBERTY—A-1 pianist, drummer, with bells, xylophones, effects. Cue pictures. References. Union. Box 142, Winchester, Ohio.

OPERATOR desires position, at present employed—past two years in high class vaudeville house. Good habits, interview; communicate. C., care M. P. World, N. Y. City.

OPERATOR and electrician, with experience, wants position in first-class theater. Perfect projection guaranteed, reference furnished. Exempt from military service. Will go anywhere. State everything in first letter. Address W. C. Morrow, Livingston, Ala.

ORGANIST.—Wurlitzer. Now employed, desires change. Sober, reliable, A-1 picture player. F. X. Keenan, 156 S. Tenn. Ave., Atlantic City, N. J.

EXPERIENCED motion picture organist, desires position in New York. Must be pipe organ. L., care M. P. World, N. Y. City.

BUSINESS OPPORTUNITIES.

FOR SALE—Theater and store building, store rents for one hundred twenty-five per month. Address J. Rantschler, Harlem, Mont.

THEATERS FOR SALE OR RENT.

THEATER TO RENT IN WORCESTER, MASSACHUSETTS (THE CITY OF PROSPERITY), CITY OF 175,000 PEOPLE. CENTRALLY LOCATED, SEATING 1,100. APPLY F. W. TAYLOR, 438 MAIN ST.

TWO theaters in town close together. Central States, good proposition. Address Theaters, care M. P. World, N. Y. City.

MOVIE FOR SALE—One of the brightest and most attractive propositions in State of Iowa; admission 10 and 15 cents; seating capacity 350; only theater in town; real estate 3 years old; price six thousand; good business. Lewis, 580 Ellicott Square, Buffalo, N. Y.

MOVING PICTURE HOUSE. Newport, R. I.; admission, 5 and 10c; seating capacity 587. This proposition is run mostly by hired help, as the owner spends the winter in Boston, and under these conditions, clears $98 per week over and above all expenses. This is the only straight picture house in town, showing eight reels; price, eight thousand. Lewis, Moving Picture Broker, 580 Ellicott Square, Buffalo, N. Y.

THEATERS WANTED.

I WANT to rent a moving picture theater, equipped ready for business. Give full particulars. A. E. Read, 28 Cornell Ave., Massena, N. Y.

EQUIPMENT FOR SALE.

GUARANTEED MACHINES—Slightly used type S-1917 model, Simplex motor drive, factory guarantee, at reasonable prices. Room 206, 1482 Broadway, N. Y. City.

FOR SALE—A full moving picture house equipment. 300 opera chairs, machines, operating booths, fans, and miscellaneous equipment. Reasonable price to quick buyer. Must vacate at once. Address Box 23, Norwalk, Conn.

USED opera and folding chairs, large quantities in stock; also upholstered; all in excellent condition. Bargains. Atlas Seating Co., 10 East 43d St., N. Y. City.

3,000 OPERA CHAIRS, steel and cast frames, 60c up. All serviceable goods, cut prices on new chairs. Six standard asbestos booths. Send for weekly list of close outs and save half. J P. Redington, Scranton, Pa.

FOR SALE at your own figure, one Wotton transverter, 110 volts, 60 cycles, in good running order; also switchboard for same and electric baseball game board for stage. If taken at once, fifty dollars takes the whole outfit. F. O. B. Salamanca. Address Strand Theater, Salamanca, N. Y.

CAMERAS, ETC., FOR SALE.

DAVID STERN COMPANY, INCORPORATED. "EVERYTHING IN CAMERAS." PIONEERS IN THE MOTION PICTURE FIELD——SPECIAL——400 ft. U. S. Professional Automatic Dissolve. Forward and reverse, regular and trick crank with Pan. and Tilt Tripod, $250.00. EXCLUSIVE DISTRIBUTORS FOR THE DAVSCO. AGENTS FOR THE UNIVERSAL. WRITE OR WIRE FOR OUR SPECIAL PROPOSITION. DAVID STERN COMPANY——"Everything in Cameras." In business since 1885. 1027-29 R Madison St., Chicago, Ill.

TO ALL INTERESTED IN MOTION PICTURE CAMERAS. WRITE AT ONCE FOR BEST BARGAIN LIST OF USED UNIVERSAL CAMERAS. LARGEST SELECTION IN THE COUNTRY, NEW AND USED. PRICES: 1915 MODELS, $185.00, 1916 MODELS FROM $200.00 to $225.00. 1917 MODELS FROM $225.00 to $260.00. Write for special propositions on new Universals. Prompt shipment, telegraphic orders shipped five minutes after receipt. Our list of satisfied customers grows every week. Latest buyers of Bass Bargains; A. N. Harlow, Chattanooga, Tenn. J. L. Schrode, LaSalle, Ill. R. F. Hildebrand, Des Moines, Iowa. Several others. You, too, will be pleased at our prompt, satisfactory service. Quality cameras only. Our complete sixty-six page camera catalog ready for distribution, free on request. The latest and best book on Motion Pictures, "How to Make and Operate," postpaid, $1,10. WRITE TO CAMERA HEADQUARTERS OF AMERICA AT ONCE. BASS CAMERA COMPANY, CHARLES BASS, PRES., 109 NORTH DEARBORN ST., CHICAGO, ILL. MOTION PICTURE CAMERA DEPT.

PATHE Professional outfit complete for most exacting studio work. Better than new. Could not be duplicated under $850. Make offer this week. Hall, 68 West 97th St., N. Y. City.

FILMS. ETC., WANTED.

WANTED—The following subjects in good condition: The Great Train Robbery, 1 reel; Convict King, 3; Highbinders, 2; Fight for Right, 2 Convict Hero, 3; Chinatown Mystery, 2; Convict 4287, 2; The Light of New York, 5, and Charles Chaplin comedies. Select Film Co., 145 West 45th St., N. Y. City.

WANTED—Motion picture negative pertaining to outdoor and athletic sports of all descriptions. No current events. Magazine subjects. Pathe frame line. Physical Culture Photo Plays, Flatiron Bldg., New York City.

FILMS, ETC., FOR SALE OR RENT.

STATE RIGHTS "Prince of Darkness," just released, five reels of thrills, wonderful big paper. Phax Pictures, 1476 Broadway, N. Y. City.

SIX-TWEEDLEDUM COMEDIES, including five single reels and one two-reeler, only slightly used. Like brand new. Large quantity of new paper on each subject. To dispose of same quickly will sell for $30.00 per reel. Cost $110.00. Send 10 per cent. of purchase price to cover express charges. Will ship balance C. O. D. subject to examination. United Film Service, 17 No. Wabash Ave., Chicago, Illinois.

FOR SALE—Forty thousand feet of synchronized grand opera films; records optional. Big bargain. Kaufman, Rm. 1006 Candler Bldg., 220 West 42d St., New York City.

MUSICAL INSTRUMENTS FOR SALE.

NEW SEEBURG photo player with $150.00 worth of music rolls, $450.00 cash. Pitts Pipe Organ Co., Omaha, Neb.

MISCELLANEOUS.

PATENTS—Free search through Patent Office records and report as to patentability. Send sketch and description of your invention. Prompt and personal service. Attorney fee returned if application not allowed. Frank M. Stephen, Riggs Bldg., Washington, D. C.

SCENARIOS WANTED—Strong two-reel Western stories for male lead. Mail to Great Western Film Corporation, 520 Van Nuys Bldg., Los Angeles, Cal.

For Your **Little Wants** in the Moving Picture Industry the **Little Ads** in the Classified Department

Will Get You Exceptional Results

Send Your Copy, Accompanied by Remittance—
The Rate is 5c. per word, 20 Words or Less $1.00

Six New Features For Sure Results

Faster, finer and certain results now are gained with the new improved Universal Motion Picture Camera—the camera that keeps abreast of the science of motion picture photography.

The New Advantages of

UNIVERSAL

MOTION PICTURE CAMERA

New framing adjustment—Better film transmission—Advanced film channel—New focusing tube—New footage indicator—New "static" prevention—New automatic dissolve now ready.

200-foot magazine capacity—More Speed—Better Results.

At Less Than Half the Price of other similar cameras.

Send Postal To-day!

for complete description of the world's greatest value in motion picture cameras.

BURKE & JAMES, Inc.
Sole Wholesale Agents
240 East Ontario St., Chicago
Eastern Branch 225 Fifth Ave., New York City

Sharp, Clear, Definition

to the very corners of the screen, characterizes pictures projected by

Bausch and Lomb
Projection Lenses

These lenses, because of their crisp definition, make the details of the film stand out in the bold relief that gives the atmosphere of real life.

That's why Bausch & Lomb lenses are part of the regular equipment of all Edison and Nicholas Power Machines. For your profit's sake, try them on your machine.

Bausch & Lomb Optical Co.
566 ST. PAUL STREET ROCHESTER, N.Y.
New York Washington Chicago San Francisco

Leading American Makers of Photographic and Ophthalmic Lenses, Microscopes, Projection Lanterns (Balopticons) and other High-Grade Optical Products.

A

PICTURE PROJECTED WITHOUT A FLICKER

FRONT VIEW

SIDE VIEW

BY USING

SPEER HOLD-ARKS

Exhibitors should endeavor to gain the confidence of their patrons. Prove to them that the same intense bright light is used every day. No flickers or sputters and a perfect picture.

The demands of the public today are very severe but to satisfy them means success. It also means the adoption of the famous "Speer Hold-Arks" as the negative carbon.

Write today for descriptive literature.

"The Carbons with a Guarantee"

SPEER CARBON CO.

ST. MARYS, PA.

INDEX

TO CONTENTS

Abel to Represent Select Pictures..........1831
Activities of War Committees..............1822
Addresses of Home Offices and Film Exchanges..........1874
Advertising for Exhibitors.................1846
"Alabaster Box, An" (Vitagraph).........1859
Among the Picture Theaters.............1839
"Angel Factory, The" (Pathe)............1855
At Leading Picture Theaters..............1830

"Betsy Ross" (World).....................1859
Boston, "Jack and Beanstalk" Pleases......1877
Brady Finds a "Kerensky" Too............1828
Brings New Names to Screen..............1827
Brady Misinformed 1826
British Notes 1843
Brock, Henry J., Killed in Auto Accident.. 1833
Buffalonians Want Six Cent Pieces........1880

Calendar of Daily Program Releases.......1894
California, "Four Minute Men" in..........1889
Canadian Triangle Service Company, New...1881
"Champion of the Law, A" (Kalem)......1858
Chicago News Letter.....................1834
Circuit Forms Release Plans...............1833
Comments on the Films...................1861

Dallas Woman Asks for Operator's Card...1888
Dillon, Director, Has Had Much Experience..1831
Do Something 1821

Exchange's Bad Policy Hits Everybody....1883

Facts and Comments 1819
Fairbanks, Douglas, Arrives on Broadway..1838

"Fall of the Romanoffs, The" (Brenon)...1829
"Fighting Trail, The" (Vitagraph)........1859
F. I. L. M. Club Visits League............1824
"Flying Colors" (Triangle)...............1857
"Fools for Luck" (Essanay)..............1856

General Adopts a "Little Man"...........1829
Griffith Returning 1829

How Pictures Look to a Legionaire........1838

Kentucky Exhibitors Respond to War Appeal..........1883

List of Current Film Release Dates, 1905, 1906, 1907, 1908
"Little Pirate, The" (Butterfly)..........1856
Lonegran, Lloyd, Retires..................1833
"Lost in Transit" (Paramount)...........1858

Manufacturers' Advance Notes............1866
Maritime Provinces League Election.......1825
Meighan Continues with Famous Players-Lasky 1828
Michigan Exhibitors' Meeting 1824
Michigan, New Season Opens in...........1885
Minneapolis, Week's Film News...........1887
Miss Mollycoddle 1820
Motion Picture Educator..................1844
Motion Picture Exhibitor, The............1824
Motion Picture Photography..............1854
Music for the Picture.. 1842

Nashville, Local Union Wins Concessions...1884
News of Los Angeles and Vicinity..........1836
Not Under the Law.......................1826

Parker, Sir Gilbert, Guest of Commodore Blackton 1830
Pettijohn Enthused. 1825
Photoplaywright, The 1849
Picture Theaters Projected.................1872
"Politics in Pumpkin Center" (Kalem)....1858
"Polly Ann" (Triangle)..................1857
"Polly of the Circus" (Goldwyn)..........1857
Portland, Ore., Exchanges Prosperous.....1890
Projection Department 1850

"Rebecca of Sunnybrook Farm" (Artcraft).1855
Reviews of Current Productions............1855

St. Louis, Airdome Season Closes..........1886
Seattle Film News of Week...............1878
Sing Singers Loudly Applaud "Polly".....1828
State Rights Department.................1863
Stories of the Films....... 1891
Stormy Knight, A" (Bluebird)...........1858
Sunday Theaters Troubled by Butchers' Strike 1882

"To the Death" (Metro)..................1859
Traveling Cameraman Gets Thrills.........1832

"Under Handicap" (Metro)................1858
Universal Increases Forces................1827

Vitagraph Seeks Injunction................1835

"Wandering Boy and the Wayward Parents, The" (Essanay) 1856
War and the Woman" (Pathe)..........1855
Willets, Gilson, with Pathe.. 1829

Zittel to Manage International.............1827

TO ADVERTISERS

CARBONS AND CARBON ACCESSORIES.
National Carbon Co.......................1899
Speer Carbon Co. 1903

CHAIR AND SEATING MANUFACTURERS.
Steel Furniture Co. 1900

ELECTRICAL AND MECHANICL EQUIP.
Amusement Supply Co. 1899
Baird, C. R...............................1897
Erkar's. 1898
Exhibitors' Supply Co.....................1901
Hertner Elec. Mfg. Co....................1900
Porter, B. F...... 1896
Swaab, Lewis M..........................1901
Typhoon Fan Co. 1897
United Theater Equip. Corp...............1900

FILM EXCHANGES.
Bradenburgh, G. W.......................1909
Film Exchange, The......................1901

LENS MANUFACTURERS.
Bausch & Lomb Opt. Co. 1903

MANUFACTURERS OF INDUSTRIAL PICTURES.
American Bioscope Co. 1900
Duhem M. P. Co..........................1876
Erbograph Co. 1901
Evans Film Mfg. Co......................1892
Gunby Bros. 1901
Rothacker Film Mfg. Co..................1900
Standard M. P. Co........................1896

MANUFACTURERS OF MOVING PICTURES.
Artcraft Pictures Corp.................1776-81
Century Comedies. 1811
[illegible] Prod. Co 1896
Educational Film Corp 1798
Essanay Film Mfg. Co....................1767
Fort Pitt Theater Co. ....Colored Insert
Fox Film Corp. ....[illegible]-1807
Gaumont Co. 1813
[illegible] Enterprises, Inc 1788
Goldwyn Pictures Corp................1791-97
Grafton Film Pub. Co.....................1896
Horsley, David, Productions...............1814
Inter-Ocean Film Corp....................1812
Jewell Productions, Inc. 1766
Kalem Co. 1818
King Bee Film Corp 1810
Klever Pictures Corp......................1782
[illegible] ....[illegible]
Metro Pictures Corp.............Colored Insert
Mutual Film Corp.....Colored Insert (2), 1815
Ogden Pictures Corp. 1774
Paragon Films, Inc. 1808
Paralta Plays, Inc ....Colored Insert
Paramount Pictures Corp., Colored Insert (2), [illegible]-87
Pathe Exchange, Inc.............Colored Insert
Perfection Pictures ....Colored Insert
Petrova Pictures Corp...........Colored Insert
Photoplay Magazine Screen Supplement...1790
Russian Art Films ....[illegible]
Select Pictures Corp..................1770-73
Selig Polyscope Co.......................1817
Triangle Distr. Corp.............Colored Insert
Universal Film Mfg. Co...............1768-69
Wholesome Films Corp. 1789
World Film Corp.........................1809

MISCELLANEOUS.
Anti-Censorship. 1901
Arrow Adv. Film Co.......................1898
Automatic T. S. & C. R. Co...............1892
Bioscope, The 1896
Cinema, The. 1909
Cine Mundial. 1910
Classified Advertisements 1902
Corcoran, A. J...........................1900
[illegible] 1898
Eastman Kodak Co........................1899
Elite Studios. 1893
Exhibitors' Mutual Film Exchange 1898
La Cinematografia Italiana 1893
M. P. Directory Co........................1909
M. P. World 1895
National Ticket Co. 1891
[illegible] 1891, 1909
[illegible] 1900
Williams, A. F...........................1901

MOVING PICTURE CAMERAS.
Burke & James, Inc.......................1903
Koehler Optical Co.......................1897

MUSIC AND MUSICAL INSTRUMENTS.
American Photo Player Co. 1898
American Master Organ Co................1897
[illegible] 1898

LOBBY DISPLAY
Kraus Mfg. Co. 1896
Menger & Ring............................1900

PROJECTION MACHINE MANUFACTURERS.
Enterprise Optical Mfg. Co. 1910
Power, Nicholas, Co.......................1912
Precision Mch. Co.........................1911

PROJECTION SCREEN MANUFACTURERS.
Gold King Screen Co......................1899

THEATRICAL ARCHITECTS.
Decorators' Supply Co.....................1909

List of Current Film Release Dates

ON GENERAL FILM, PATHE AND PARAMOUNT PROGRAMS

(For Daily Calendar of Program Releases See Page 1894.)

General Film Company, Inc.

(Note—Pictures given below are listed in the order of their release. Additions are made from week to week in the order of release.)

BROADWAY STAR FEATURES.

Discounters of Money (One of the O. Henry Series—Two parts—Comedy-Drama).
The Furnished Room (One of the O. Henry Series—Two parts—Drama).
The Defeat of the City (One of the O. Henry Series—Four parts—Drama).
John Tom Little Bear (One of the O. Henry Series—Two parts—Drama).
Blind Man's Holiday (One of the O. Henry Series—Four parts—Drama).
The Last of the Troubadours (One of the O. Henry Series—two parts—Drama).
The Duplicity of the Hargraves (One of the O. Henry Series—Two parts—Drama).
The Lonesome Road (One of the O. Henry Series—Two parts—Drama).

ESSANAY.

Vernon, the Bountiful (Black Cat Feature—Two Parts—Comedy-Drama).
The Long-Green Trail (Black Cat Feature—Two parts—Comedy-Drama).
Don't Lose Your Coat (Black Cat Feature—Two parts—Comedy).
Star Dust (Black Cat Feature—Two parts—Comedy-Drama).
Twelve Cylinder Speed of the Leisure Class (George Ade Fables—Two parts—Comedy).
The Wandering Boy and the Wayward Parents (George Ade Fable—Two parts—Comedy).
What Transpires After the Wedding Day (George Ade Fable—Two parts—Comedy).
What the Best People Are Not Doing (George Ade Fable—Two parts—Comedy).

FALCON FEATURES.

The Mainspring (Four parts—Drama).
The Martinache Marriage (Four parts—Dr.).
The Stolen Play (Four parts—Drama).
The Phantom Shotgun (Four parts—Drama).
His Unconscious Self (Four parts—Drama).
A Man of His Word (Four parts—Drama).
The Secret of Black Mountain (Four parts—Drama).

KALEM.

At the Sign of the Kangaroo (an episode of the "The Further Adventures of Stingaree"—Two parts—Drama).
Through Fire and Water (Episode of the Further Adventures of Stingaree—Two parts—Drama).
A Bushranger's Strategy (Episode of the Further Adventures of Stingaree—Two parts—Drama).
The Stranger at Dumcrieff (Episode of "The Further Adventures of Stingaree"—Two parts—Drama).
A Champion of the Law (Episode of "The Further Adventures of Stingaree"—Two parts—Drama).
Politics in Pumpkin Center (Ham and Bud Comedy).

JAXON COMEDIES.

(Pokes and Jabs).

(Second Series.)

The Baggage Man.
Getting the Coin.
Tough Luck.
Play Ball
Love Letters.

(Third Series.)

Speed Demons.
The Collectors.
Jolly Tars.
Wild Injuns
Deviled Crabs.
The Triple Cross.

SELIG.

The Bush Leaguer (One part—Drama).
Selig-World Library No. 12 (Educational).
The Smoldering Spark (Two parts—Drama).
The Love of Madge O'Mara (Drama).
Selig-World Library No. 13 (Educational).
A Man, a Girl and a Lion (Two parts—Drama).
Her Perilous Ride (One part—Drama).
Selig World Library No. 14 (Educational).
The Sole Survivor (Two parts—Drama).
Her Heart's Desire (One part—Drama).
Selig World Library No. 15 (Educational).
Between Man and Beast (Two parts—Drama).
Her Salvation (One part—Drama).
Selig World Library No. 16 (Educational).
Pioneer Days (Two parts—Drama).
In After Years (One part—Drama).
The House of Mystery (Two parts—Drama).
Selig World Library No. 17 (Educational).
The Convert of the North (One part—Drama).
The Victor of the Plot (Two parts—Drama).
The Voice That Led Him (One part—Drama).
Selig World Library No. 18 (Educational).

RAY COMEDIES.

A Peaceful Flat
Cheating His Wife.
A Bathtub Marriage.

SPARKLE COMEDIES.

(Second Series.)

Those Terrible Telegrams.
The Stag Party.
Bragg's Little Poker Party.
Mixed Nuts
Hearts and Harpoons.
Toodles
Bangs Renigs
Triple Entente.
[illegible]
Wrong Wrights.

Pathe Exchange, Inc.

RELEASES FOR WEEK OF AUGUST. 26.

Iris (Five parts—Drama—Hepworth).
The Fatal Ring (Episode No. 8, "The Switch in the Safe"—Two parts—Drama—Astra).
Know America No. 20, [illegible] Peak, Colo[illegible].
Hearst-Pathe News No. 70 (Topical).
Hearst-Pathe News No. 71 (Topical).

RELEASES FOR WEEK OF SEPT. 2.

Tears and Smiles (Lasilida—Five parts—Drama).
The Fatal Ring (Episode No. 9, "The Dice of Death"—Two parts—Drama—Astra).
Lonesome Luke's Wild Women (Two parts—Comedy—Rolin).
Know America No. 21, "Central Colorado" (Scenic-Combitone).
Scenic and Cartoon (International Split Reel—Title not reported).
Hearst-Pathe News No. 72 (Topical).
Hearst-Pathe News No. 73 (Topical).
Happy Gets the Razoo (Happy Hooligan Cartoon Comedy) and "Making a Marine Officer" (Educational) (International Split Reel).

RELEASED FOR WEEK OF SEPT. 9.

War and the Woman (Thanhouser—Five parts—Drama).
The Fatal Ring Episode No. 10, "The Perilous Plunge"—Two parts—Drama—Astra).
Know America No. 22, "Colorado's Scenic Wonders" (Scenic—Combitone).
Over the Fence (Comedy—Rolin).
Happy Hooligan in the Zoo (Cartoon Comedy); and "From Rookie to Regular" (Educational) (International Split Reel).
Hearst-Pathe News No. 74 (Topical).
Hearst-Pathe News No. 75 (Topical)
Les Miserables (Special—Eight parts—Drama).

RELEASES FOR WEEK OF SEPT. 16.

The Angel Factory (Astra—Five parts—Drama).
The Fatal Ring (Episode No. 11, "The Short Circuit"—Astra—Two parts—Drama).
The Seven Pearls (Episode No. 1, "The Sultan's Necklace"—Astra—Three parts—Drama).
Triple Divide Mountains (Glacier Park) (Scenic Half Reel) and Japan, the Floral (colored) (Pathe-Educational) (Pathe split reel).
Lonesome Luke Loses Patients (Rolin—Two parts—Comedy).
Hearst-Pathe News No. 76 (Topical).
Hearst-Pathe News No. 77 (Topical).

Paramount Pictures Corp.

BLACK DIAMOND COMEDY.

Ang. 6—Susie the Sleepwalker.
July 9.—Wits and Fits.
July 23.—The Rejuvenator.

FAMOUS PLAYERS.

July 9—The Love That Lives (**Five parts—**Drama).
July 23—The Long Trail (**Five parts—Drama**).

KLEVER KOMEDY.

July 30—Motor Boating.
Aug. 13—Summer Boarding (Comedy).
Aug. 20.—Egged On.
Aug. 27—The Cinderella Husband.

LASKY.

July 26—The Squaw Man's Son (**Five parts—**Drama).
July 30—The Crystal Gazer (Five **parts—Dr.**).

MOROSCO AND PALLAS.

July 19—Cook of Canyon Camp (**Five parts—**Drama).
Aug. 2—A Kiss for Susie (Five parts—**Drama**).

PARAMOUNT-ARBUCKLE COMEDY.

June 25—The Rough House (Two parts)
Aug. 20—His Wedding Night (Two parts).

PARAMOUNT FEATURES.

Aug. 19—The Mysterious Miss Terry (Five parts—Drama).
Aug. 19—Haskimura Togo (Five parts—Dr.).
Aug. 26—Close to Nature (Five parts—Drama).
Aug. 26—Little Miss Optimist (Five parts—Drama).
Sept. 3.—Lost in Transit (Five parts—Drama).
Sept .10.—The Hostage (Five parts—Drama).
Sept. 10—On the Level (Five parts—Drama).
Sept. 17—Her Double Cross (Five parts—Dr.).
Sept. 17—Exile (Five parts—Drama).
Sept. 17—The Sunset Trail (Five parts—Dr.).
Sept. 24—The Countess Charming (Five parts—Drama).
Sept. 24—Baby's Diary (Five parts)—Drama).

PARAMOUNT-BURTON HOLMES.

Aug. 20—Tropical Nassau (Scenic).
Aug. 27—Madrid to Madeira (Scenic).
Sept. 3—Norway (Scenic).
Sept. 10.—Hong Kong and the Pearl River (Scenic).
Sept. 17—Canton and Shanghai (Scenic).
Sept. 24—Picturesque Peking (Scenic).

PARAMOUNT-BRAY PICTOGRAPHS.

July 23—No. 77; Subjects on Reel: Testing Men for Air Fighting; A Study in Fox Hounds; Land of Make Believe; "Sic 'em Cat" (Cartoon).
July 30—No. 78. Subjects on Reel: Training Members of New York's Police Force; Scientific Stock Breeding Farm at Purdee University; Sam Lloyd Animated Picture Puzzle.
Aug. 6—No. 79. Subjects on Reel: Stars of Yesterday; Unmasking a Medium; Cartoon—Bobby Bumps at an Amusement Park.

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

List of Current Film Release Dates

ON UNIVERSAL, METRO AND TRIANGLE PROGRAMS

(For Daily Calendar of Program Releases See Page 1894.)

Universal Film Mfg. Co.

ANIMATED WEEKLY.

July 25—Number 82 (Topical).
Aug. 2—Number 83 (Topical).
Aug. 9—Number 84 (Topical).
Aug. 16—Number 85 (Topical).
Aug. 23—Number 86 (Topical).
Aug. 30—Number 87 (Topical).
Sept. 6—Number 88 (Topical).
Sept. 13.—Number 89 (Topical).
Sept. 20—Number 90 (Topical).
Sept. 27—Number 91 (Topical).

BISON.

Aug. 20—Squaring It (Three parts—Drama).
Aug. 27—Jungle Treachery (Two parts—Dr.).
Sept. 3—The Lure of the Circus (Two parts—Comedy—Drama), and Sierra Winter Sports (Scenic).
Sept. 10.—The Texas Sphinx (Two parts—Western Drama).
Sept. 17—The Last of the Night Riders (Two parts—Drama).
Sept. 24—The Dynamite Special (Two parts—Drama).

GOLD SEAL.

July 23—A Soldier of the Legion (Three parts—Drama).
July 30—Right of Way Casey (Three parts—Drama).
Aug. 13—A Wife's Suspicion (Three parts—Drama).
Aug. 27—The Winning Pair (Three parts—Dr.).
Sept. 3—The Empty Gun (Three parts—Dr.).
Sept. 10.—The Perilous Leap (Three parts—Railroad Drama).
Sept. 17—The Pullman Mystery (Three parts—Drama).
Sept. 24—The Master Spy (An episode of "The Perils of the Secret Service"—Three parts—Drama).

JOKER.

Aug. 6—O-My the Tent Mover (Comedy).
Aug. 6—The Vamp of the Camp (Comedy).
Aug. 13—Out Again, In Again (Comedy).
Aug. 13—Back to the Kitchen (Comedy).)
Aug. 20—Behind the Map (Comedy).
Aug. 20—Mrs. Madam Manager (Comedy).
Aug. 27—Why They Left Home (Comedy).
Aug. 27—Busting Into Society (Comedy).
Sept. 3—Officer, Call a Cop (Comedy).
Sept. 3—A Gale of Verse (Comedy).
Sept. 10.—Short Skirts and Deep Water (Comedy).
Sept. 10.—Nearly a Queen (Comedy).
Sept. 17—Hawaiian Nuts (Comedy).
Sept. 17—Circus Sarah (Comedy).
Sept. 24—Marble Heads (Comedy).
Sept. 24—The Fountain of Trouble (Comedy).

L-KO.

Aug. 6—The Little Fat Rascal (Two parts—Comedy).
Aug. 13—Rough Stuff (Two parts—Comedy).
Aug. 20—Street Cars and Carbunkles (Two parts—Comedy).
Aug. 27—Props, Drops and Flops (Two parts—Comedy).
Sept. 3—Backward Sons and Forward Daughters (Two parts—Comedy).
Sept. 10.—From Cactus to Kale (Two parts—Comedy).
Sept. 17—A Prairie Chicken (Two parts—Com.).
Sept. 24—(Title not reported).

NESTOR.

July 23—Seeing Things.
July 30—Married by Accident (Comedy).
Aug. 6—The Love Slacker (Comedy).
Aug. 13—The Rushin' Dancers (Comedy).
Aug. 20—Move Over (Comedy).
Aug. 27—The Night Cap (Comedy).
Sept. 3—Looking 'Em Over (Comedy).
Sept. 10.—The Boulevard Speed Hounds (Comedy).
Sept. 17—Welcome Home (Comedy).
Sept. 24—Taking Their Medicine (Comedy).

POWERS.

July 23—Hammon Egg's Reminiscences (Cartoon Comedy) and in The Land of Light and Gloom (Dorsey Edu.).
July 30—The Good Liar (Cartoon) and "In Monkey Land" (Ditmar's Edu.).
Aug. 6—Seeing Ceylon with Hy Mayer (Travelaugh).
Aug. 13—Doing His Bit (Cartoon Comedy), and Algieria, Old and New) (Scenic) (Split reel).
Aug. 20—Colonel Pepper's Mobilized Farm (Cartoon Comedy), and "The Home Life of the Spider (Ditmar's Edu.) (Split Reel).

STAR FEATURETTE.

July 30—The Woman Who Would Not Pay (Two parts—Society—Drama).
Aug. 6—The Untamed (Two parts—Drama).
Aug. 13—Cheyenne's Pal (Two parts—Drama).
Aug. 20—The Golden Heart (Two parts—Dr.).
Aug. 27—Hands in the Dark (Two parts—Dr.), and Old French Towns (Short Scenic on Same Reel).
Sept. 3—A Dream of Egypt (Two parts—Dr.).
Sept. 10.—To the Highest Bidder (Two parts—Society Drama).
Sept. 17—The Right Man (Two parts—Drama).
Sept. 24—A Romany Rose (Two parts—Drama).

VICTOR.

July 16—One Bride Too Many (Two parts—Comedy-Drama).
July 30—Where Are My Trousers? (Two parts—Comedy).
Aug. 6—Like Babes in the Wood (Two parts—Juvenile Comedy).
Aug. 13—The Brass Girl (Two parts—Comedy-Drama).
Aug. 20—A Five Foot Ruler (Two parts—Comedy-Drama).
Aug. 27—Scandal Everywhere (Comedy).
Sept. 3—The Curse of a Flirting Heart (Com.).
Sept. 10.—In the Clutches of Milk (Comedy).
Sept. 17—Marathon Maniacs (Comedy).
Sept. 24—Your Boy and Mine (Comedy).

UNIVERSAL SCREEN MAGAZINE.

July 30—Issue No. 30 (Educational).
Aug. 6—Issue No. 31 (Topical).
Aug. 13—Issue No. 32 (Topical).
Aug. 20—Issue No. 33 (Educational).
Aug. 27—Issue No. 34 (Educational).
Sept. 3—Issue No. 35 (Educational).
Sept. 10.—Issue No. 36 (Educational).
Sept. 17—Issue No. 37 (Educational).
Sept. 24—Issue No. 38 (Educational).

UNIVERSAL SPECIAL FEATURE.

July 22—The Gray Ghost (Episode No 4—"The Fight"—Two parts—Drama).
July 29—The Gray Ghost (Episode No. 5—"Plunder"—Two parts—Drama).
Aug. 6—The Gray Ghost (Episode No. 6, "The House of Mystery"—Two parts—Drama).
Aug. 13—The Gray Ghost (Episode No. 7) (The Double Floor) (Two parts—Drama).
Aug. 20—The Gray Ghost (Episode No. 8, "The Pearl Necklace"—Two parts—Dr.).
Aug. 27—The Gray Ghost (Episode No. 9—Title Not Reported—Two parts—Drama).
Sept. 3—The Gray Ghost (Episode No. 10—Shadows—Two parts—Drama).
Sept. 10.—The Gray Ghost (Episode No. 11—"The Flaming Meteor"—Two parts—Drama).
Sept. 17—The Gray Ghost (Episode No. 12—The Poisoned Ring—Two parts—Drama).
Sept. 24—The Gray Ghost (Episode No. 13—Title not reported—Two parts—Dr.).

UNIVERSAL CURRENT EVENTS.

July 28—Issue No. 11 (Topical).
Aug. 4—Issue No. 12 (Topical).
Aug. 10—Issue No. 13 (Topical).
Aug. 17—Issue No. 14 (Topical).
Aug. 24—Issue No. 15 (Topical).
Aug. 31—Issue No. 16 (Topical).
Sept. 7.—Issue No. 17 (Topical).
Sept. 14—Issue No. 18 (Topical).
Sept. 21—Issue No. 19 (Topical).

Metro Pictures Corporation.

METRO PICTURES CORP.

July 9—Peggy, the Will o' the Wisp (Five parts—Drama).
July 30—Miss Robinson Crusoe (Five parts—Drama).
Special—The Slacker (Seven parts—Drama).
Aug. 6—The Jury of Fate (Rolfe—Five parts—Drama).
Aug. 13—The Girl Without a Soul (Five parts—Drama).
Aug. 27.—To the Death (Five parts—Drama).
Sept. 10—The Lifted Veil (Five parts—Drama).
Sept. 17—Their Compact (Seven parts—Drama).
Sept. 24—His Curiosity (Drew).

YORKE FILM CORP.

July 16—The Hidden Spring (Five parts—Dr.).
Sept. 3.—Under Handicap (Seven parts—Drama).

METRO COMEDIES.

July 23—Mr. Parker—Hero (Drew).
July 30—Henry's Ancestors (Drew).
Aug. 6—His Ear for Music (Drew).
Aug. 13—Her Economic Independence (Drew).
Aug. 20—Her First Game (Drew).
Aug. 27—The Patriot (Drew).
Sept. 3—Music Hath Charms (Drew).
Sept. 10—Rubbing It In (Drew).
Sept. 17—Henry's Ancestors (Drew).
Sept. 24—The Silent Sellers (Five parts—Dr.).

Triangle Film Corporation.

TRIANGLE PRODUCTIONS.

July 29—In Slumberland (Five parts—Drama).
July 29—Borrowed Plumage (Five parts—Dr.).
Aug. 5—The Food Gamblers (Five parts—Dr.).
Aug. 5—An Even Break (Five parts—Drama).
Aug. 12—Master of His Home (Five parts—Drama).
Aug. 12—Golden Rule Kate (Five parts—Dr.).
Aug. 19—Wee Lady Betty (Five parts—Drama).
Aug. 19—They're Off (Five parts—Drama).
Aug. 26—Wooden Shoes (Five parts—Drama).
Aug. 26—Grafters (Five parts—Drama).
Sept. 2.—Ten of Diamonds (Five parts—Drama).
Sept. 2.—The Man Hater (Five parts—Drama).
Sept. 9—Idolators (Five parts—Drama).
Sept. 9—Polly Ann (Five parts—Drama).
Sept. 16—Mountain Dew (Five parts—Drama).
Sept. 16—The Haunted House (Five parts—Dr.).

TRIANGLE KOMEDY.

Aug. 5—His Perfect Day.
Aug. 5—A Matrimonial Accident.
Aug. 12—His Cool Nerve.
Aug. 12—A Hotel Disgrace.
Aug. 19—A Love Chase.
Aug. 19—His Hidden Talent.
Aug. 26—Their Domestic Deception.
Aug. 26—Her Donkey Love.
Sept. 2.—A Fallen Star.
Sept. 2.—His Foot-Hill Folly.
Sept. 9—A Dark Room Secret.
Sept. 9—A Warm Reception.
Sept. 16—His Baby Doll.
Sept. 16—His Unconscious Conscience.

KEYSTONE.

July 29—Thirst (Two parts).
Aug. 5—His Uncle Dudley (Two parts).
Aug. 12—Lost—A Cook (Two parts).
Aug. 19—The Pawnbroker's Heart (Two parts).
Aug. 26—Two Crooks (Two parts).
Sept. 2.—A Shanghaied Jonah (Two parts Comedy).
Sept. 9—His Precious Life (Two parts—Com.).
Sept. 16—Hula Hula Land (Two parts—Com.).

PARALTA.

Rose O' Paradise.
A Man's Man.

Producers.—Kindly Furnish Titles and Dates of All New R eleases Before Saturday.

List of Current Film Release Dates

MUTUAL PROGRAM AND MISCELLANEOUS FEATURES

(For Daily Calendar of Program Releases See Page 1894.)

Mutual Film Corp.

CUB.

Aug. 9—Jerry on the Railroad (Comedy).
Aug. 16—Beach Nuts (Comedy).
Aug. 23—Jerry on the Farm (Comedy).
Aug. 30—Jerry's Eugenic Marriage (Comedy).
Sept. 6—Jerry Tries Again (Comedy).
Sept. 13—Jerry's Whirl at Finish (Comedy).
Sept. 20—Officer Jerry (Comedy).

GAUMONT.

Aug. 23—Reel Life No. 69 (Subjects on Reel: Hunting Alligators for Their Skins; Harvesting Potatoes on the Eastern Coast; Coney Island Thrills; Oil from Japan. Something Going to Happen: An Animated Cartoon from "Life."

Aug. 30—Reel Life No. 70 (Subjects on Reel: Using the Abalone, a Little Known Industry of the Pacific Coast; A Boy and a Rope; Handling the Mail; Beach Sports of California; "The March of Science" and "What a Bachelor Sees at a Wedding" are animated drawings from "Life."

Sept. 6.—Reel Life No. 71 (Subjects on reel: A Watering System for a Small Farm. Pets Which Will Never Be Popular. Handling the Mail. The Five Senses; Drawing from "Life."

Sept. 13—Reel Life No. 72: Subjects on Reel: An Unusual Colt. Hunting Turtle Eggs; Testing an Auto Tube; Tree Planting in the National Forests. The Midnight Sun.

Sept. 20—Reel Life No. 73 (Subjects on Reel: Weaving the President's Portrait; Running an Aeroplane Without Danger; The Principle of the Gyroscope. When a Big Car Goes By (Animated Drawing from "Life").

MUTUAL WEEKLY.

Aug. 8—Number 136 (Topical).
Aug. 15—Number 137 (Topical).
Aug. 22—Number 138 (Topical).
Aug. 29.—Number 139 (Topical).
Sept. 5—Number 140 (Topical).
Sept. 12—Number 141 (Topical).
Sept. 19—Number 142 (Topical).

MUTUAL STAR PRODUCTIONS.

Aug. 13—Bab the Fixer (Horkheimer—Five parts—Drama).
Sept. 3.—Reputation (Goodrich—Five parts—Drama).
Sept. 3.—Charity Castle (American—Five parts Drama).
Sept. 10—Outcast (Empire—Six parts—Drama).
Sept. 10—The Bride's Silence (American—Five parts—Drama).
Sept. 17—The Rainbow Girl (Five parts—Dr.).
Sept. 17—The Girl Who Couldn't Grow Up (Five parts—Drama).
Sept. 24—Sands of Sacrifice (Five parts—Dr.).
Sept. 24—The Runaway (Five parts—Drama).

SIGNAL.

Sept. 17—The Lost Express (Episode No. 1, "The Lost Express"—Two parts—Dr.).

Feature Releases

ARTCRAFT PICTURES CORPORATION.

Aug. 12—Down to Earth (Five parts—Comedy-Drama).
Aug. 26—Seven Keys to Baldpate (Five parts—Drama).
Sept. 3—Rebecca of Sunnybrook Farm (Five parts—Drama).
Sept. 10—Barbary Sheep (Five parts—Drama).

ART DRAMAS, INC.

Aug. 13—Think It Over (U. S. Amusement Corp.—Five parts—Comedy-Drama).
Aug. 27.—The Little Samaritan (Erbograph—Five parts—Drama).
Sept. 3.—Behind the Mask (U. S. Amusement Co.—Five parts—Drama).
Sept. 10—Blood of His Fathers (Horsley—Five [illegible]
Sept. 17—Peg o' the Sea (Van Dyke—Five parts—Drama).

BLUEBIRD PHOTOPLAYS, INC.

Aug. 13—The Show Down (Five parts—Drama).
Aug. 20—Mr. Opp Five Parts—Drama).
Aug. 27—The Charmer (Five parts—Drama).
Sept. 3—Triumph (Five parts—Comedy-Dr.).
Sept. 3.—Mother O' Mine (Five Parts—Drama—Special).
Sept. 10—A Stormy Knight (Five parts—Comedy-Drama).
Sept. 17—The Mysterious Mr. Tiller (Five parts [illegible]
Sept. 24—Flirting With Death (Five parts—Dr.).

BUTTERFLY PICTURES.

Aug. 13—The Midnight Man (Five parts—Dr.).
Aug. 20—The Lair of the Wolf (Five parts—Drama).
Aug. 27—Straight Shooting (Five parts—Dr.).
Sept. 3—Who Was the Other Man? (Five parts—Drama).
Sept. 10.—The Little Pirate (Five parts—Drama).
Sept. 17—The Spindle of Life (Five parts—Dr.).
Sept. 24—The Edge of the Law (Five parts—Drama).

CINEMA WAR NEWS SYNDICATE.

Sept. 1—American War News Weekly No. 18 (Topical)
Sept. 8—American War News Weekly No. 19 (Topical).
Sept. 15—American War News Weekly No. 20 (Topical).
Sept. 22—American War News Weekly No. 21 (Topical).

EDUCATIONAL FILMS CORP.

Aug. 20.—Living Book of Nature, "Ancestors of the Horse" (Ditmars).
Aug. 22.—China and the Chinese, No. 5.
Aug. 27—Living Book of Nature, "Orong Volunteers" (Ditmars).
Aug. 29—First American Apartment House and Nature's Theatricals (Scenic and Educational).
Sept. 3—Living Book of Nature, "Kangaroos and Their Allies" (Ditmars).
Sept. 5—Land What Does Not Wiggle Much (Scenic and Educational).
Sept. 10—The Animals of Australia (Living Book of Nature).

FOX FILM CORPORATION.

Special Release—Jack and the Beanstalk (Ten parts—Drama).
Aug. 4—Wrath of Love (Five parts—Drama).
Aug. 11—Durand of the Bad Lands (Five parts—Drama).
Aug. 18—The Soul of Satan (Five parts—Dr.).
Aug. 25—Every Girl's Dream (Five parts—Dr.).
Sept. 2.—Betrayed (Five parts—Drama).
Sept. 9.—When False Tongues Speak (Five parts—Drama).
Sept. 16—The Yankee Way (Five parts—Dr.).
Sept. 23—North of Fifty-Three (Five parts—Drama).

FOXFILM COMEDIES.

July 23—A Soft Tenderfoot (Two parts).
Aug. 6—A Domestic Hound (Two parts).

GOLDWYN PICTURES CORP.

Sept. 9—Polly of the Circus (Eight parts—Drama).
Sept. 23—Baby Mine (Six parts—Drama).
Oct. 7—Fighting Odds (Six parts—Drama).

GREATER VITAGRAPH (V-L-S-E).

Sept. 3—Bobby's Bravery (Comedy-Drama).
Sept. 3.—Soldiers of Chance (Five parts—Drama).
Sept. 10.—An Alabaster Box (Five parts—
Sept. 17—For France (Five parts—Drama).
Sept. 17—Favorite Film Features: "Winning the Stepchildren" (One Reel Drama); "Goodness Gracious" (Two Reel Comedy).
Sept. 24.—The Bandit's Double (Five parts—Drama).
Sept. 24—Favorite Film Features, "The Reincarnation of Karma" (Two parts—Drama) and "A Lesson in Jealousy" (One Reel Comedy).

KLEINE-EDISON-SELIG-ESSANAY.

Aug. 20—Open Places (Essanay—Five parts—Drama).
Aug. 22—The Kingdom of Hope (One of the "Do Children Count?" Series—Two parts—Drama).
Aug. 20—A Trip to Chinatown (Selig-Hoyt Comedy—Two parts).
Aug. 27—The Lady of the Photograph (Edison—Five parts—Drama).
Aug. 25—Conquest Program No. 7 (Subjects: T. Haviland Hicks, Freshman (Three parts—Drama); Gallagher (Two parts—Drama); Turning Out Silver Bullets (One reel); Young Salts and the Holy Land (Combined in one reel).
Sept. 3—Efficiency Edgar's Courtship (Five parts—Drama—Essanay).
Sept. 3—A Midnight Bell (Hoyt Comedy—Two parts).
Sept. 1.—Conquest Program No. 8 (Edison). Subjects: The Princess' Necklace (Four Parts—Drama); The Puzzling Bill-Board, and In Old England (Split Reel); The Brook, and Woodcraft for Boys; Shipping Live Fish (Split reel); The Blind Fiddler (One reel).
Sept. 10—Pants (Five parts—Drama—Essanay).
Sept. 17—The Awakening of Ruth (Five parts—Drama—Edison).
Sept. 17—A Contented Woman (Hoyt Comedy—Two parts).
Sept. 24—Men of the Desert (Essanay—Five parts—Drama).

SELECT PICTURES CORP.

Magda (C. K. Y. Corp.).

SELZNICK PICTURES.

The Lash of Jealousy (Drama).
The Lesson (Drama).
The Moth (Drama).
The Wild Girl.

STANDARD PICTURES.

Aug. 19—The Spy (Ten parts).
Aug. 26—The Honor System (Ten parts).
Sept. 2—Jack and the Beanstalk (Ten parts).
Sept. 16—The Conqueror (Ten parts).
Sept. 30—Camille.

WHOLESOME FILMS CORPORATION.

Sept. 3—The Penny Philanthropist (Five parts—Drama).
Sept. 3—Cinderella and the Magic Slipper (Four parts—Drama).

WORLD PICTURES.

Aug. 13—Souls Adrift (Five parts—Drama).
Aug. 20—The Little Duchess (Five parts—Dr.).
Aug. 27—Her Guardian (Five parts—Drama).
Sept. 3—Tides of Fate (Five parts—Drama).
Sept. 10—The Marriage Market (Five parts—Drama).
Sept. 17—Betsy Ross (Five parts—Drama).
Sept. 24—The Woman Beneath (Five parts—Drama).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

List of State Rights Pictures

(For Daily Calendar of Program Releases See Page 1894.)

Note—For further information regarding pictures listed on this page, address State Rights Department, Moving Picture World, and same will be gladly furnished.

ARIZONA FILM CO.

May—Should She Obey (Drama).

BERNSTEIN FILM PRODUCTION.

Humility (First of "Seven Cardinal Virtues"—Drama).
June—Who Knows? (Six parts—Drama).

J. FRANK BROCKLISS, INC.

U. S. Navy (Five parts).
Terry Human Interest Reels (900 Feet Every Other Week).
Russian Revolution (Three parts).
Land of the Rising Sun (10,000 feet—Issued complete or in series of 2,000 feet or 5,000 feet).

BUD FISHER FILMS CORP.

Mutt and Jeff Animated Cartoons.

CAMERAGRAPH FILM MFG. CO.

June.—What of Your Boy? (Three parts—Patriotic).
June.—The Automobile Owner Gets Acquainted With His Automobile (Educational).

CARONA CINEMA CO.

May—The Curse of Eve (Seven parts—Dr.).

CENTURY COMEDIES.

Sept. 1—Balloonatics (Two parts—Comedy).

BENJAMIN CHAPIN PRODUCTIONS.

(*The Lincoln Cycle Pictures.*)
My Mother (Two parts).
My Father (Two parts).
Myself (Two parts).
The Call to Arms (Two parts).

CHRISTIE FILM CO.

July 9—The Fourteenth Man (Comedy).
July 16—Down By the Sea (Comedy).
July 23—Skirts (Comedy).
July 30—Won in a Cabaret (Comedy).
Aug. 7—His Merry Mix-Up (Comedy).
Aug. 14—A Smokey Love Affair (Comedy).

CINEMA DISTRIBUTING CORP.

June—The 13th Labor of Hercules (Twelve single parts).

CORONET FILM CORP.

Living Studies in Natural History.
Animal World—Issue No. 1
Animal World—Issue No. 2.
Birdland Studies
Horticultural Phenomena.

COSMOFOTOFILM, INC.

June—I Believe (Seven parts—Drama).

E. I. S. MOTION PICTURES CORP.

Trooper 44 (Five parts—Drama)

EXPORT AND IMPORT FILM CO.

June—Robespierre
June—Ivan, the Terrible

FAIRMOUNT FILM CORP.

June—Hate (Seven parts—Drama).

FLORA FINCH FILM CO.

"War Prides" (Two parts—Comedy).

FORT PITT CORPORATION.

The Italian Battlefront.

FRATERNITY FILMS, INC.

May—Devil's Playground (Nine parts—Drama)

FRIEDMAN ENTERPRISES.

A Mormon Maid (Six parts—Drama).

FRIEDER FILM CORP.

June—A Bit o' Heaven (Five parts—Drama)

FROHMAN AMUSEMENT CORP.

April—God's Man (Nine parts—Drama).

JOSEPH M. GAITES.

August—The Italian Battlefront.

GOLDIN FEATURES.

A Bit of Life (One Reel Comedy-Drama).

F. G. HALL PRODUCTIONS, INC.

May—Her Fighting Chance (Seven parts—Dr.). (Mr. Hall has world rights to this picture.)
May—The Bar Sinister (Drama) (Mr Hall has world rights to this picture.)

HISTORIC FEATURES.

June—Christus (Eight parts—Drama).

M. H. HOFFMAN.

September—Silent Witness (Seven parts—Drama).

ILIDOR PICTURES CORP.

June.—The Fall of the Romanoffs (Drama).

IVAN FILM PRODUCTIONS.

Apr —One Law for Both (8 parts—Drama).
August—Babbling Tongues (Six parts—Dr.).

JEWEL PRODUCTIONS, INC.

Pay Me (Drama).
Sirens of the Sea.
The Man Without a Country (Drama).

KING BEE FILMS CORP.

July 1—Cupid's Rival (Two parts—Comedy).
July 15—The Villain (Two parts—Comedy).
Aug. 1—The Millionaire (Two parts—Com.).
Aug. 15—The Goat (Two parts—Comedy).
Sept. 1—The Fly Cop (Two parts—Comedy).
Sept. 15—The Star Boarder (Two parts—Com.)

A KAY CO.

Some Barrier (Terry Cartoon Burlesque).
His Trial (Terry Cartoon Burlesque).
Terry Human Interest Reel No. 1 (Character As Revealed in the Face).
Terry Human Interest Reel No. 2 (Character As Revealed in the Eyes).

KLOTZ & STREIMER.

June.—Whither Thou Goest (Five parts—Drama).
June—The Secret Trap (Five parts—Drama).

MANX-MAN COMPANY.

The Manx-Man (Eight parts—Drama).

MARINE FILM CORP.

August—Lorelei of the Sea (Drama).

MAYFAIR FILM CORP.

Persuasive Peggy (Drama).

MOE STREIMER.

June—A Daughter of the Don (Ten parts—Drama).

B. S. MOSS MOTION PICTURE CORP.

April—Birth Control (Five parts—Drama).

NEVADA MOTION PICTURE CORP.

June—The Planter (Drama).

NEWFIELDS PRODUCING CORP.

Alma, Where Do You Live? (Six parts—Dr.).

OGDEN PICTURES CORP.

August—The Lust of the Ages (Drama).

PARAGON FILMS, INC.

The Whip (Eight parts—Drama).

PETER PAN FILM CORP.

Mo-Toy Troupe (Release No. 7—"Dinkling of the Circus").
Mo-Toy Troupe (Release No. 8—"A Trip to the Moon").
Mo-Toy Troupe (Release No. 9, "Golden Locks and the Three Bears").
Mo-Toy Troupe (Release No 10, "Dolly Doings").
Mo-Toy Troupe (Release No 11 "School Days")
Moy-toy Troupe (Release No. 12, "Little Red Riding Hood").
Moy-toy Troupe (Release No. 13, "Puss in Boots").
Mo-Toy Troupe (Release No 14—"Jimmie the Soldier Boy").
Mo-Toy Troupe (Release No. 15—"Jimmie and Jam").
Mo-Toy Troupe (Release No. 16—"In Japoland").

PUBLIC RIGHTS FILM CORP.

June—The Public Be Damned.

PURKALL FILM CO.

July—The Liar (Six parts—Drama).

RENOWNED PICTURES CORP.

June—In Treason's Grasp (Five parts—Drama).

REX BEACH PICTURES CO.

March—The Barrier (Nine parts—Drama)

SELECT PHOTOPLAY CO.

May—Humanity (Six parts—Drama)

WILLIAM N. SELIG.

April—The Garden of Allah
May—Beware of Strangers (Eight parts—Dr.).

FRANK J. SENG.

May—Parentage (Drama)

SHERMAN PICTURE CORP.

July—Corruption (Six parts—Drama).
August—I Believe.

SKOBELOFF COMMITTEE.

The Great Russian Revolution.
Behind the Battle Line in Russia.

JULIUS STEGER.

May—Redemption (Six parts—Drama).

SUPREME FEATURE FILMS, INC.

May—Trip Through China (Ten parts).

ULTRA FILMS, INC.

A Day at West Point (Educational).
West Is West.
Rustlers' Frame-Up at Big Horn.

UNIVERSAL (STATE RIGHTS).

May—The Hand that Rocks the Cradle (Six parts—Drama).
June—The Cross-Eyed Submarine (Three parts—Comedy).
June—Come Through (Seven parts—Drama).

E. WARREN PRODUCTION.

April—The Warfare of the Flesh (Drama)

WHARTON, INC.

June—The Great White Trail (Seven parts) (Drama).

WILLIAMSON BROS.

April—The Submarine Eye (Drama).

Producers—Kindly **Furnish Titles and Dates of All New Releases Before Saturday.**

THE CINEMA

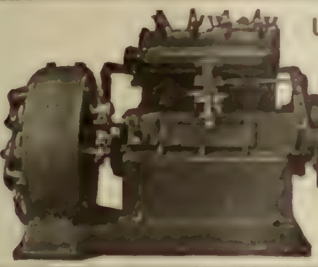
NEWS AND PROPERTY GAZETTE

30, Gerrard Street, W., London, England

THE OFFICIAL ORGAN of
THE CINEMATOGRAPH EXHIBITORS' ASSOCIATION (REGD.)
of Great Britain and Ireland

Has the quality circulation of the trade in Great Britain and the Dominions. All Official Notices and News from the ASSOCIATION to its members are published exclusively in this journal.

Yearly Rate—Postpaid, Weekly, $7.25
Sample copy and advertising rates on request.



UNIVERSAL ELECTRIC GENERATOR SET

K.W., 60 or 110 Volt. Dependable and Efficient. Smooth Direct Current and consequent Flickerless Light. Direct connected to 4 Cylinder 4 Cycle Engine of unquestioned reliability. Its a [illegible] the best for Moving or Permanent Picture work.

Write for Bulletin 26.

UNIVERSAL MOTOR CO.
Oshkosh, Wis.

G.W.BRADENBURGH

802 VINE STREET, PHILADELPHIA

Title	Reels	Star	Price
Shore Acres	5	Jas. Herne	$125
The Little Girl That He Forgot	5	Beulah Poynter	125
Littlest Rebel	6	E. K. Lincoln	150
Unwritten Law	7	Beatrice Michelena	200
The Lure	5	Claire Whitney	100
America	6	All Star	60
Little Miss Brown	4	Vivian Martin	50
What Happened to Jones	5	Fred Mace	60
Prisoner of Zenda	4	James Hackett	100

All the above are furnished with one, three and six sheet posters, photos and other advertising matter free of charge. All films sent C.O.D. Privilege of examination on receipt of ten dollars in advance.

A Dependable Mailing List Service

Saves you from 30% to 50% in postage, etc. Reaches all or selected list of theatres in any territory. Includes name of exhibitor as well as the theatre in address. A list of publicity mediums desiring motion picture news. Unaffiliated exchanges looking for features. Supply houses that are properly characterized as such. Producers with address of studios, laboratories and offices. Information in advance of theatres being or to be built.
W74.

MOTION PICTURE DIRECTORY COMPANY

80 Fifth Avenue, New York Phone—3227 Chelsea
425 Ashland Block, Chicago Phone 2003 Randolph

Addressing Multigraphing Printing Typewriting

Screencraft

BY LOUIS REEVES HARRISON

An invaluable help to the writer who is making a serious effort to evolve stories for screen production.

Of great interest too to the individual who is watching the development of "the silent drama."

$2.00 PER COPY, POSTPAID

Published and For Sale by
MOVING PICTURE WORLD
17 MADISON AVENUE, NEW YORK CITY
Schiller Building, Chicago, Illinois
Haas Building, Los Angeles, Cal.

Send For Our

New Theatre Catalog

Eighty full-page illustrations—many in colors—of theatres we have ornamented.

ASCHER'S OAKLAND SQUARE THEATRE

Our new catalog will give you many valuable ideas of theatre design and arrangement.

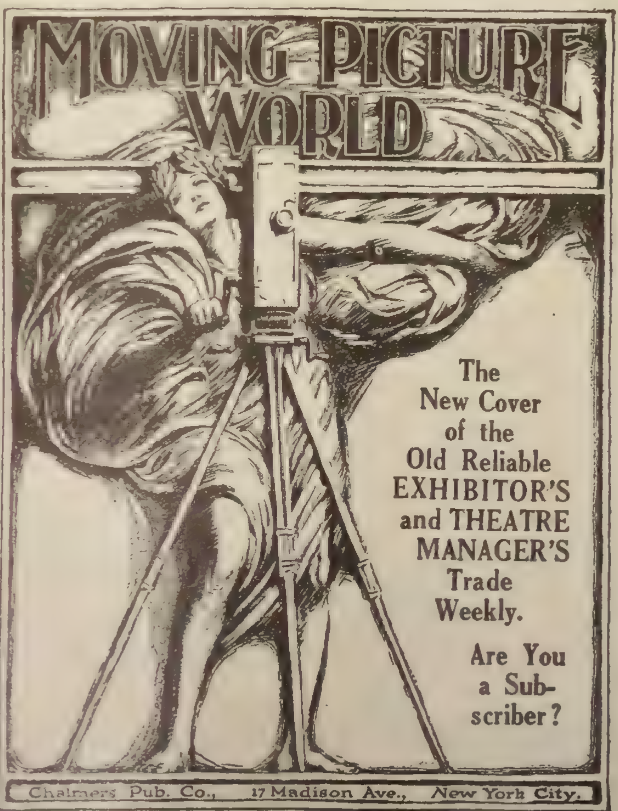
Send Plans for Special Designs of

Ornamental Plaster Decorations

THE DECORATORS SUPPLY CO.

Archer Ave. and Leo St., CHICAGO, ILL.

In answering advertisements, please mention The Moving Picture World


MOVING PICTURE WORLD
Chalmers Pub. Co., 17 Madison Ave., New York City.

The New Cover of the Old Reliable EXHIBITOR'S and THEATRE MANAGER'S Trade Weekly.

Are You a Subscriber?

NOTICE!

To Projection Machine Purchasers:

When buying a Projector, be sure you get **100 cents' worth** for every dollar.

When you call on a theatre supply house and they tell you the MOTIOGRAPH is no good, there is a reason;

—either they are not the MOTIOGRAPH agents in their locality;

—or they are getting a LARGER COMMISSION on some other make of machine.

For your good money you want the BEST VALUE possible; insist on a MOTIOGRAPH.

(A recent conversation between purchaser and dealer)

PURCHASER—Good morning. I want to buy a MOTIOGRAPH

DEALER—I can sell you one, but don't you want to buy a ———?

PURCHASER—No, everybody is talking about the superiority of the MOTIOGRAPH and I want one.

DEALER—Well, I can sell it but I won't guarantee it.

PURCHASER—Does not the factory guarantee it?

DEALER—Yes, but— Well, I will order it direct from the factory; but, remember, there are so many of these machines being ordered now that the factory can't make prompt delivery, so you had better take this other make.

PURCHASER—No; everybody says they give a guarantee and good service. Tell them to rush the order, for you can't sell me any other make.

It is true, our orders are heavier than ever before, but with our big force working overtime we are able to make early deliveries.

Insist upon your next projector being a MOTIOGRAPH. If your dealer suggests some other make, write to the factory.

Remember the MOTIOGRAPH is fully guaranteed and is the biggest selling machine to-day.

Write for Literature

THE ENTERPRISE OPTICAL MANUFACTURING CO.
574 West Randolph Street, Chicago, Ill.
Western Office:
833 Market St., San Francisco, Cal.

Now Is the Time to Do It —and Ours Is the Only Way

War time conditions have resulted in the popularizing of American-made moving pictures in the Latin countries, in both Europe and on the Western Hemisphere.

When the war is over and competition becomes keen, American manufacturers will find the need of smooth, easy-running distributing organizations to *keep* the business they have secured.

Now is the time to build up these organizations—to seek out the channels of easy distribution.

CINE MUNDIAL

the Spanish edition of the MOVING PICTURE WORLD, is the logical—and the only—medium through which the American manufacturer can be introduced to the Spanish-speaking public.

It covers its field like a blanket, and in Central and South America, where it has the largest circulation, it has already *won the implicit confidence of its readers.*

CINE MUNDIAL invites American manufacturers to use its advertising columns. It invites American manufacturers to take advantage of every aid which men especially trained in observing Latin-American film market conditions can give them, to the end that American-made moving pictures may be firmly established in the foreign markets.

Drop Us a Note and Let Us Tell You in Detail of the Opportunities You Are Overlooking and Just How We Can Help You Cash in on Them.

Chalmers Publishing Co.
(Also publishers of the MOVING PICTURE WORLD)
17 Madison Avenue New York City

Simplex

Just Supposing, Now

That you care about the present only,
and buy a Projector on a price basis,
leaving quality out of the question,
and let the future take care of itself;
reasoning that when the picture becomes unsteady
it will be good exercise for your patrons' eyes;
that repair bills in the future don't bother you now;
that you don't care to give your Operator
a Machine he can take pride in;
that you don't mind how high
your power and light bills may be,
nor how soon you may have to put in a REAL Projector
to save your Theatre from failure.
Supposing all these things, then

Don't Buy a Simplex

For the Simplex is the Machine
for men who realize that for a
Permanently Profitable Theatre
they must insure
Permanently Perfect Projection.
The Simplex is built by men
who are not satisfied unless they sell
Permanent Satisfaction.
Simplex Distributors are that kind of men, too.
See one of them, or at least let us send you Catalog "A".

The Simplex for your booth obtain;
then people will come again and again.

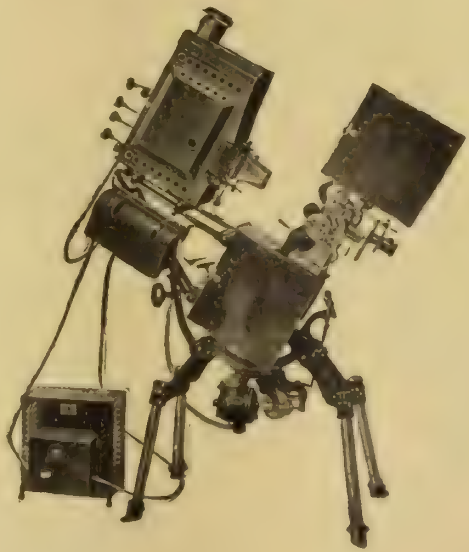
THE PRECISION MACHINE CO. INC.
317 East 34th: St— New York

NPCo

"SEVENTEEN YEARS OF KNOWING HOW"

POWER'S

"QUALITY
FIRST"
OUR
MOTTO



"UNIVERSAL
SATISFACTION"
THE
RESULT

CAMERAGRAPH No. 6B

DURABLE—SERVICEABLE—EFFICIENT

HAVE YOU SEEN OUR
INCANDESCENT LAMP EQUIPMENT?

NICHOLAS POWER COMPANY

NINETY GOLD STREET NEW YORK, N. Y.

Vol. 33, No. 13 September 29, 1917 Dudley Price 15 Cents

MOVING PICTURE WORLD

Founded By J. P. Chalmers in 1907

Goldwyn
pictures

To have won the
approval of America's
exhibitors and the
public for our first
Goldwyn Picture only
spurs us on to make
each succeeding picture
better than the last one

Chalmers Pub. Co., 17 Madison Ave., New York City.

JEWEL

PRODUCTIONS INC.

Of an importance almost equal to the superior merit of JEWEL PRODUCTIONS is the rapidly growing facilities for booking in every section of the country.

The number of Exchanges is increasing daily, and—for the first time in the history of films—this growth is in response to a pressing demand.

The announcement of JEWEL Productions, unaccompanied by extravagant statements or mouth-filling adjectives, struck a responsive chord in the mind of every progressive theatre manager. The demand and the establishment of convenient JEWEL Exchanges followed.

JEWEL Productions already released include:

"Come Through"—George Bronson Howard's greatest Melodrama.
"Sirens of the Sea"—The Picture Magnificent.
"Pay Me"—The Big Drama of the West.
These three produced by the Universal.
"The Man Without a Country"—The Patriotic Classic.
Produced by Thanhouser.

These pictures may be booked thru any of the following JEWEL Exchanges, or the home office. Address as below:

Soon to be released
"The Price of a Good Time"
Produced by
LOIS WEBER

JEWEL PRODUCTIONS (INC.)

Detroit, Mich., 59 Elizabeth Street
New York, N. Y., 1600 Broadway
Pittsburgh, Pa., 1201 Liberty Avenue
Cleveland, Ohio, 112 Prospect Street
Chicago, Ill., 220 So. State Street
Portland, Ore., 405 Davis Street
San Francisco, Cal., 121 Golden Gate Avenue
Los Angeles, Cal., 822 So. Olive Street
Omaha, Neb., 1504 Harney Street
Denver, Colo., 1422 Welton Street
Kansas City, Mo., 1025 Main Street
Oklahoma City, Okla., 116 West 2nd St.
Indianapolis, Ind., 56 W. New York St.
Philadelphia, Pa., 1304 Vine Street
Boston, Mass., 60 Church Street
Washington, D. C., 419 No. 9th Street
Toronto, Canada—State Right Feature, 106 Richmond Street.

Taylor Holmes has taken the film world by storm in Essanay's "Efficiency Edgar's Courtship," declares every critic. Not a dissenting voice! The most unprecedented praise ever offered. Read! Read! Read!

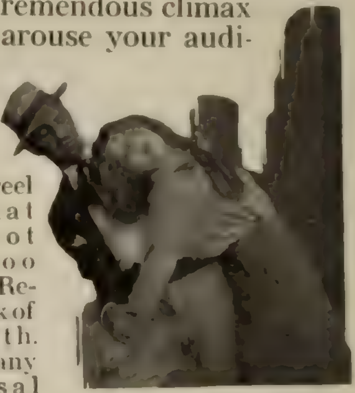
Geo. K. Spoor.

The One Best Bet of the Week—

Neal Hart in "The Ninth Day"

THE night you show Neal Hart in "The Ninth Day" mix with your audiences in the lobby as they pass out, and you will learn a lot about this virile actor's drawing power. You'll learn that when it comes to crowding five reels into three the Universal Western pictures show how it should be done, and you'll find that your public's appreciation proves that they can distinguish the real thing from the fakerino—when it comes to Western pictures.

Because Neal Hart is genuine, and George Marshall, who, with Harvey Gates, wrote this big three-reel Gold Seal, and who also directed it is a producer of punches—plus. Neal is a private in the U. S. A., and in love with Janet Eastman, the storekeeper's daughter. Mexican Joe, who also desires her, has no apparent business, but always has coin. To get Neal as a rival out of his way he proposes a smuggling game across the border, and is to meet that shrewd youngster on patrol at night. Neal, suspicious, hides a friend near by. As the negotiations proceed, the friend sneezes and a smuggler shoots in the direction of the sound. Neal's enmity is thus revealed and Joe and his gang make him a prisoner in a deserted cabin. Neal, in the hut, overhears plans to blow up the post in nine days. How he escapes to warn the people, the wild riding and the fight that follows makes a tremendous climax that will arouse your audiences to a frenzy of excitement. This is a big three-reel picture that you cannot boost too strongly. Released week of October 8th. Book thru any Universal Exchange.



Or Book these Funny Comedies and Powerful Dramas!

OF COURSE you've got to have comedies if you want to get the money. No matter what kind of an entertainment you give you need comedy like the Nestor one-reel "Hot Applications," featuring Eddie Lyons and Lee Moran. Or perhaps you'd prefer a two-reeler. There's the L-KO "The Nurse of an Aching Heart," a screaming stunt laugh-getter. Be that as it may, you can't make a mistake with either of the Jokers—Wm. Franey and Gale Henry in "The Wart on the Wire," a burlesque detective drama, or Max Asher in "Rainstorms and Brainstorms," back of the scenes stuff—or, for the matter o' that, you'll like Ruth Stonehouse, who, in "A Walloping Time" (Victor one-reel), will give your patrons one. If you are showing the straight dramatic subjects better book that railroad thriller, Helen Gibson, in "Saving the Fast Mail" (Bison), with stunts to make your hair curl. For a marvelous juvenile-grown-up feature—great for a matinee special, book Lena Baskette in "A Prince for a Day" (two-reels). All released week of October 8. Get in touch with your nearest Universal Exchange or Universal Film Manufacturing Co., Carl Laemmle, President—"The Largest Film Manufacturing Concern in the Universe"—1600 Broadway, New York.

2-a-Week News Service

The two greatest news weeklies in the world today—the news service that is always first—that is today packing theatres in every land—bears the brand of the

UNIVERSAL

President Wilson in the Draft Parade, Washington, D. C.

In addition to covering all the world's greatest and most interesting events—the Universal Two-a-Week News Service is the only one that thoroughly covers the big subject—the one nearest the heart of the people—AMERICA'S ARMY AND NAVY.

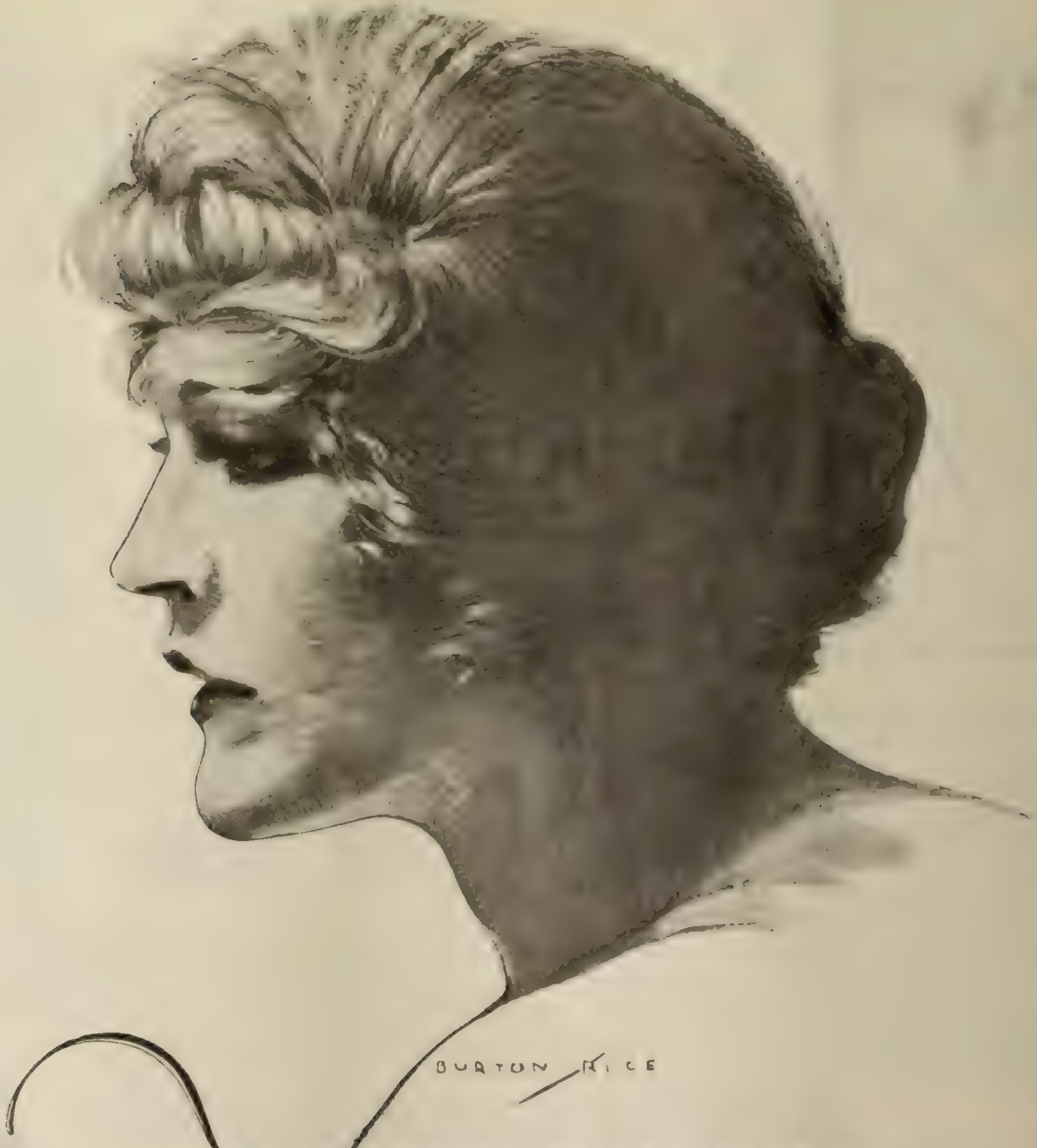
Universal Animated Weekly

"Get It First" is the famous slogan of the Universal Animated Weekly. That is why millions of people throughout the land—friends and relatives of our nearly two million men under arms—will pack any theatre showing this famous one-reel feature. Book the Animated and show your patrons their friends on duty at home and abroad.

Universal Current Events

The world's events that are making history are shown every week in Universal Current Events. Visiting foreign commissions; the army camps; activities on the battle fronts abroad; fascinating happenings from all over the world just as they took place. You can't get all the great news in pictures unless you book the UNIVERSAL Two-a-Week News Service.

It is what the people demand. It is up to you to supply them. It is a splendid way to do your bit—showing the boys away from home to the folks at home. Now is the golden time to book. Don't let your competitor beat you to it. Book thru any Universal Exchange, or write direct to the UNIVERSAL ANIMATED WEEKLY, 1600 Broadway, New York.



ANNOUNCEMENT.

MAE MURRAY

IN SUPER-

BLUEBIRD

PHOTO-PLAYS

BLUEBIRD PHOTOPLAYS INC.
1600 BROADWAY NEW YORK CITY

Paramount Pictures

VIVIAN MARTIN

In

"The Sunset Trail"

A CHARMING actress, reinforced by a story as beautiful in spirit and sincerity of production as is its setting of California Redwoods.

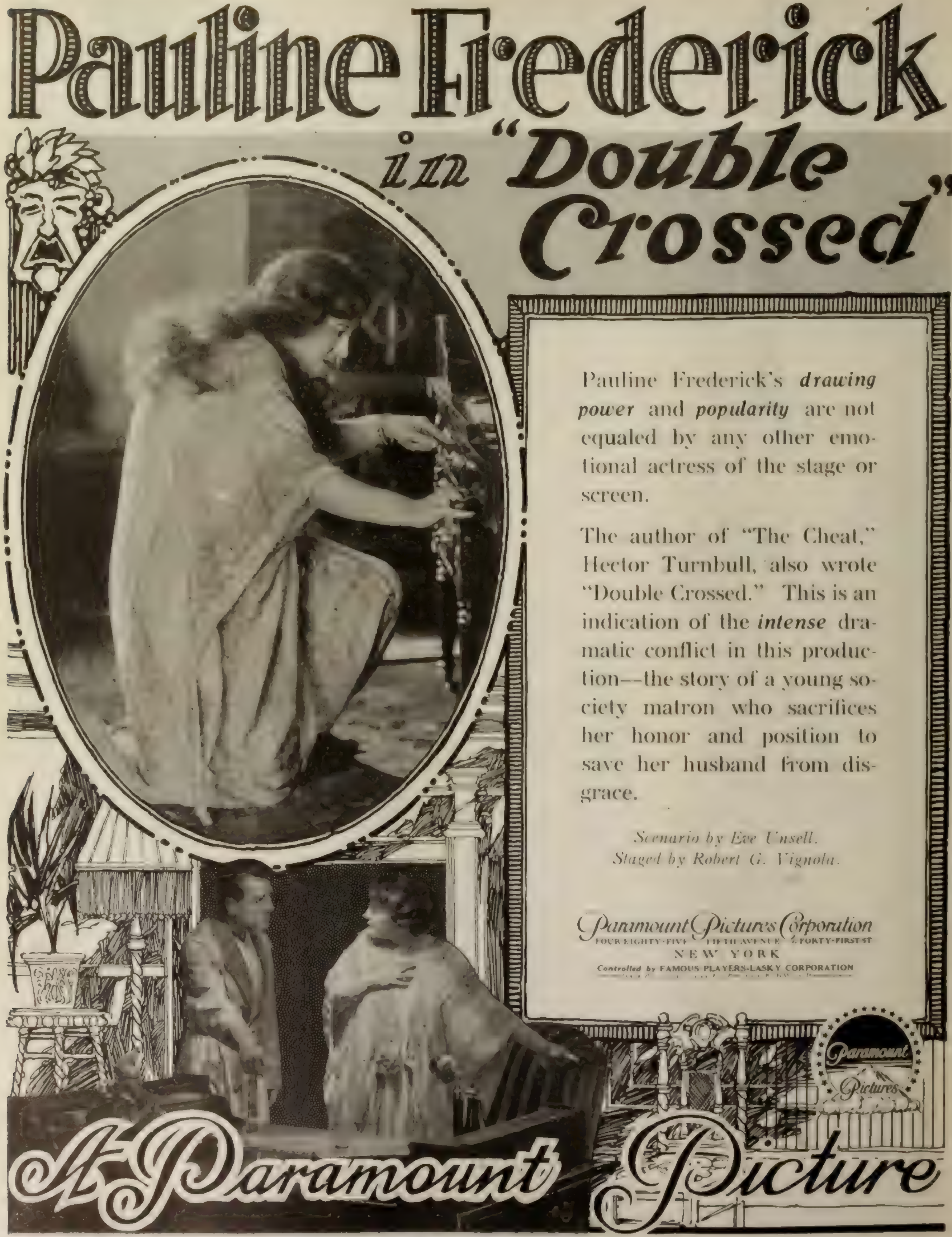
Your *Newest* key to the public purse.

Picturized by Beulah Marie Dix.
From the story by Alice McIver.
Staged by George H. Melford.

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE AT FORTY FIRST ST
NEW YORK, N.Y.

Controlled by FAMOUS PLAYERS-LASKY CORPORATION
Adolph Zukor, Pres. Jesse L. Lasky, Vice Pres. Cecil B. DeMille, Dir. Gen.

A Paramount Picture



Pauline Frederick in "Double Crossed"

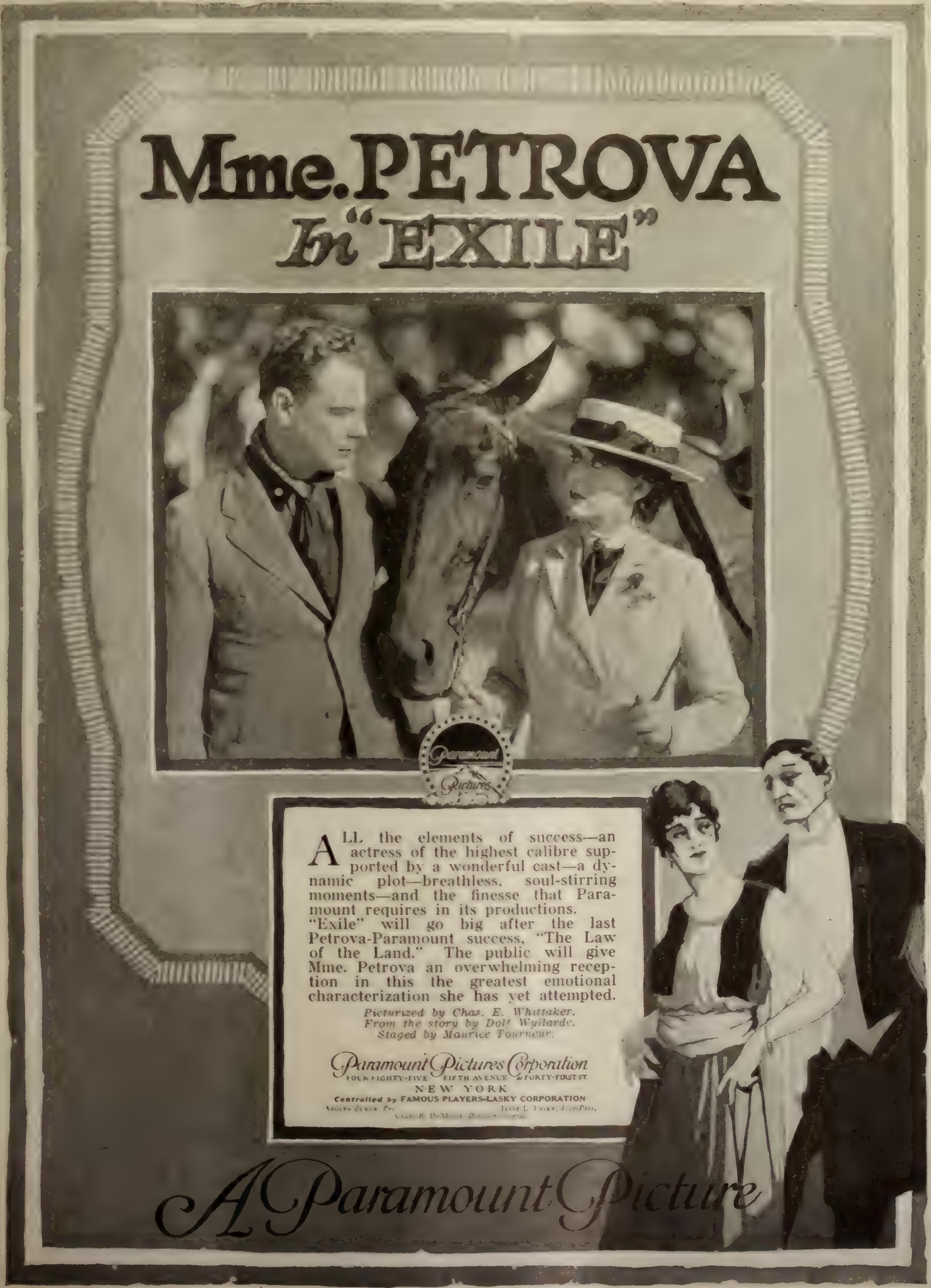
Pauline Frederick's ***drawing power*** and ***popularity*** are not equaled by any other emotional actress of the stage or screen.

The author of "The Cheat," Hector Turnbull, also wrote "Double Crossed." This is an indication of the ***intense*** dramatic conflict in this production—the story of a young society matron who sacrifices her honor and position to save her husband from disgrace.

Scenario by Eve Unsell.
Staged by Robert G. Vignola.

Paramount Pictures Corporation
FOUR EIGHTY-FIVE FIFTH AVENUE AT FORTY-FIRST ST
NEW YORK
Controlled by FAMOUS PLAYERS-LASKY CORPORATION

A Paramount Picture



Mme. PETROVA

In "EXILE"

ALL the elements of success—an actress of the highest calibre supported by a wonderful cast—a dynamic plot—breathless, soul-stirring moments—and the finesse that Paramount requires in its productions. "Exile" will go big after the last Petrova-Paramount success, "The Law of the Land." The public will give Mme. Petrova an overwhelming reception in this the greatest emotional characterization she has yet attempted.

Picturized by Chas. E. Whittaker.
From the story by Dolf Wyllarde.
Staged by Maurice Tourneur.

Paramount Pictures Corporation
FOUR EIGHTY-FIVE FIFTH AVENUE at FORTY-FIRST ST.
NEW YORK
Controlled by FAMOUS PLAYERS-LASKY CORPORATION
Adolph Zukor, Pres. Jesse L. Lasky, Vice-Pres.
Cecil B. DeMille, Director-General

A Paramount Picture

GEORGE BEBAN
in
"Lost in Transit"
A Paramount Picture
Paramount Pictures

The Truth conservatively stated is Paramount's advertising policy, but the Critics are lavish in their praise.

As a whole absorbing. Story intensely interesting. Star wonderful. Support—very good. Settings elaborate. Photography clear.

Exhibitors who cannot pack them in with "Lost in Transit" either lack showmanship or are catering to persons who cannot appreciate the best that there is in pictures.

(From the "Exhibitors' Herald," Sept. [illegible], 1917. The emphasis on the last paragraph is ours.)

Story by Kathlyn Williams. Picturized by Gardner Hunting.
Staged by Donald Crisp.

Kathleen Clifford

Settling the Question

When you are considering *Paramount's* first serial – Who is *"Number One"*?

all that is necessary to know is that it is a *Paramount Production* – in all that the name – *Paramount* – implies

Anna Katharine Green wrote the story–winsome Kathleen Clifford is the heroine – – *Paramount* promotion behind it – – All you need to know about a serial!

READY IN OCTOBER

Kathleen Clifford

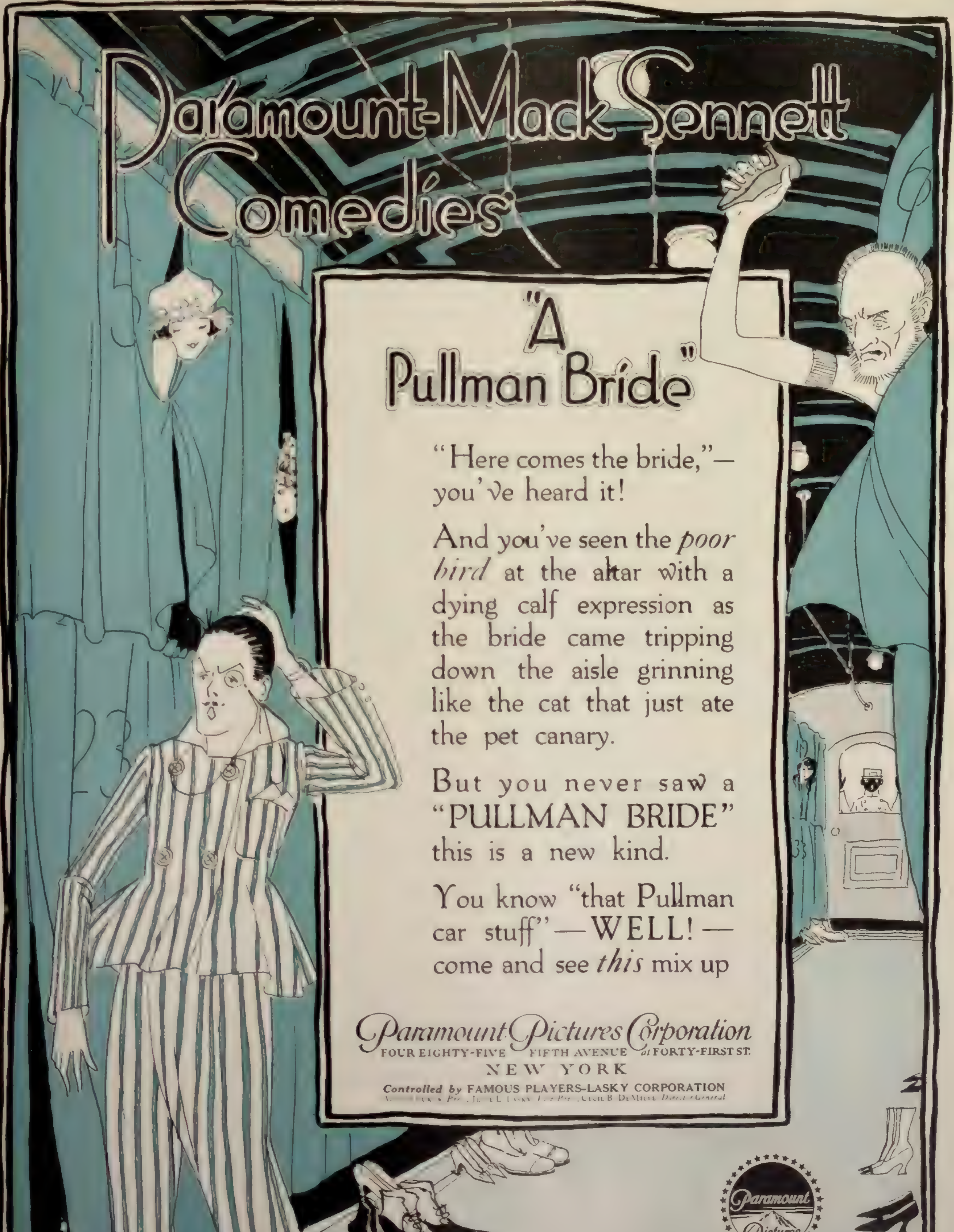
"*We're Breaking Our Rule*," say many newspapers, "in contracting for the novelization of

Who is "*Number One*"?

but we are forced to it by the great fame of Anna Katharine Green and the fact that it is to be produced as a serial by *Paramount*"

The largest and most influential list of newspapers that ever backed a serial will be pushing and pulling for the first *Paramount Serial*

READY IN OCTOBER



Paramount-Mack Sennett Comedies

"A Pullman Bride"

"Here comes the bride,"—
you've heard it!

And you've seen the *poor bird* at the altar with a dying calf expression as the bride came tripping down the aisle grinning like the cat that just ate the pet canary.

But you never saw a "PULLMAN BRIDE" this is a new kind.

You know "that Pullman car stuff"—WELL!—come and see *this* mix up

Paramount Pictures Corporation
FOUR EIGHTY-FIVE FIFTH AVENUE *at* FORTY-FIRST ST.
NEW YORK

Controlled by FAMOUS PLAYERS-LASKY CORPORATION
[illegible] *Pres.*, Jesse L. Lasky *Vice Pres.*, Cecil B. DeMille *Director General*

SELECT SP PICTURES

offers to Exhibitors who book

"THE PUBLIC BE DAMNED!"

exceptional opportunity to benefit from the nation-wide publicity which is now being given this picture and the entire subject of food conservation and price regulation by governmental and private campaigns now being energetically pushed. Give your audiences a chance to see the picture on which HERBERT HOOVER, now official Food Administrator of the United States, has placed his emphatic approval—*and help yourself while doing a patriotic duty!*

Distributed by

SELECT PICTURES CORPORATION

729 Seventh Avenue, New York City

BREAD 10¢ 6¢
APPLES
2 5¢

SELECT SP PICTURES

has secured for early release

Clara Kimball Young

and Her Own Company

IN

"MAGDA"

from the famous play of the same name

Miss Young's performance in "Magda"—a role made famous by Bernhardt and Dusé—is the finest achievement of this supreme artist of the screen.

Directed by EMILE CHAUTARD

Scenario by MARGARET TURNBULL

Distributed by

SELECT PICTURES CORPORATION
720 Seventh Avenue, New York City

SELECT SP PICTURES

LEWIS J. SELZNICK
PRESENTS

Constance Talmadge

IN

"SCANDAL"

One of the strongest roles ever brought to the screen is portrayed by this young actress in her first star picture. "SCANDAL" will secure the fame of Constance Talmadge, and will make fortunes for the Exhibitors who show it.

Directed by CHARLES GIBLYN

From the Novel of COSMO HAMILTON

Distributed by
SELECT PICTURES CORPORATION
729 Seventh Avenue, New York City

SELZNICK PICTURES

HARRY WEBER
PRESENTS

EVA TANGUAY

VAUDEVILLE'S
MOST FAMOUS
CYCLONIC
COMEDIENNE

First Time on the
Screen

IN

"THE WILD GIRL"

See it and go wild with her!

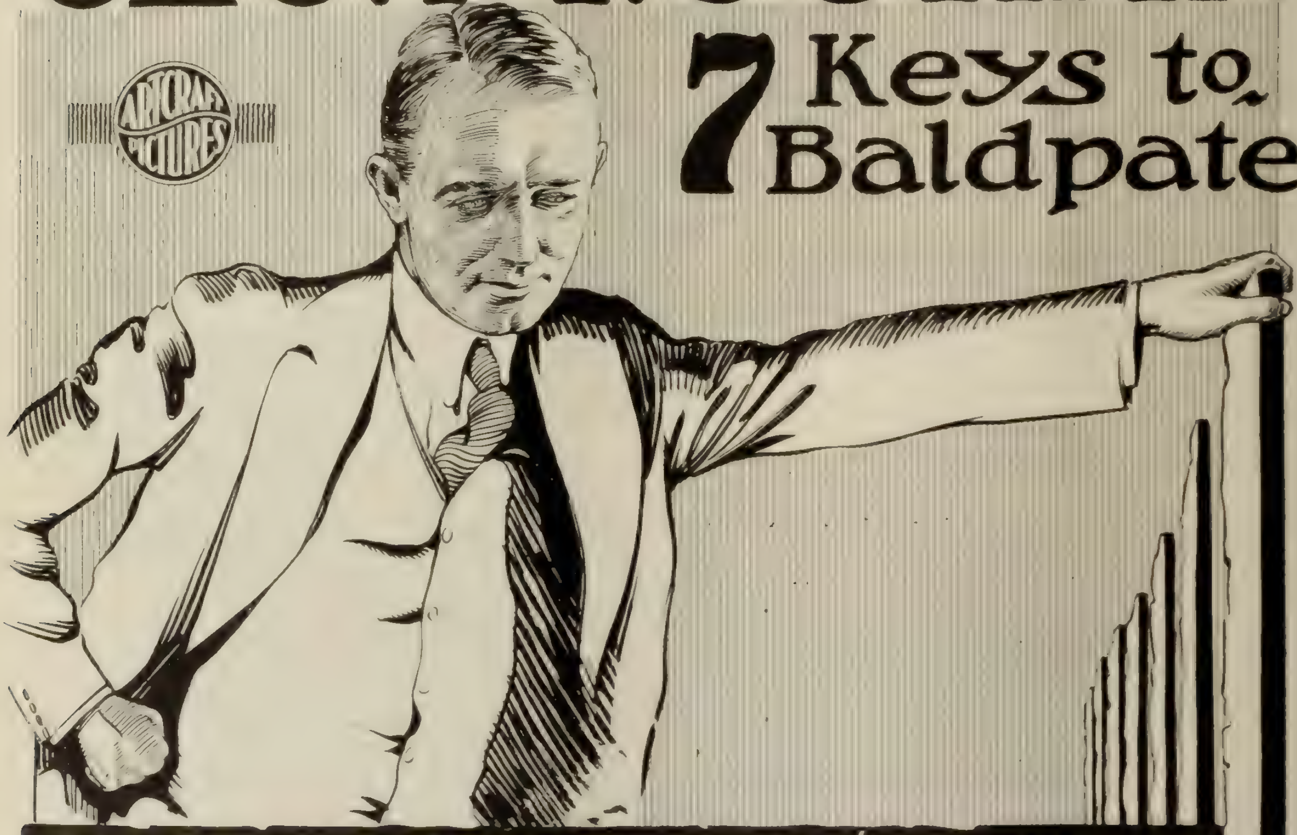
Director, HOWARD ESTABROOK

Watch for Date of Release

DISTRIBUTED BY
SELECT PICTURES CORPORATION
720 Seventh Avenue, New York City

GEO. M. COHAN

7 Keys to Baldpate



When Artcraft *advertised* that this picture was a good one and would draw well—it was the *truth* conservatively stated.

But the critics are so *lavish* in their *praise* that we take this space to insure your getting *their ideas* also.

The World (New York)
"Baldpate" on screen crowds Rialto packed house several times. In the evening several hundred persons waited over an hour outside.

The American (New York)
As a motion picture the story is no less entertaining, and Hugh Ford, the director, has retained all the tricks of construction which made the play the theatrical novelty of its season.

The Herald (New York)
George Cohan has done his best work in "Seven Keys to Baldpate," presented yesterday in the Rialto Theatre.

The Tribune (New York)
"Seven Keys to Baldpate" loses nothing in screen version at the Rialto.

The Sun (New York)
This mixture of comedy and melodrama loses none of its punch through its transfer from the legitimate stage.

Story by George M. Cohan.
From the novel by Earl Derr Biggers. (Published by Bobbs-Merrill Co.)
Directed by Hugh Ford.

Book and take care of this picture properly and it will advertise and take care of you.

ARTCRAFT PICTURES CORPORATION
729 SEVENTH AVE. NEW YORK CITY
Controlled by FAMOUS PLAYERS-LASKY CORPORATION
Adolph Zukor *Pres.* Jesse L. Lasky *Vice Pres.* Cecil B. DeMille *Director General*

PHOTOPLAY
MAGAZINE
SCREEN
SUPPLEMENT

"It's a Corking Idea!"—

"It's a corking idea—I think so much of it that I want to pin down my usual territory right now." That's what one of the biggest, best-known, most efficient state rights buyers in the country writes after reading the first announcement of

PHOTOPLAY MAGAZINE-SCREEN SUPPLEMENT

It didn't take him a minute to appreciate the box-office possibilities of twelve single reel subjects presenting such stars as Douglas Fairbanks, William S. Hart, Bessie Love, Warren Kerrigan, Henry Walthall, Charlie Chaplin, Louise Glaum, Dorothy Dalton, Mary Miles Minter, Lucille Lee Stuart, the Sidney Drews, Charles Ray, Viola Dana, Mabel Taliaferro and a host of others, "the stars as they are"—many stars in each release. He *knew* such attractions would book like wildfire. He demanded a territorial franchise right then. Many, many other applications have been received. More are arriving daily. If *you* want exclusive territory on the greatest state rights attraction ever offered, wire or write

JAMES R. QUIRK, PUBLISHER
PHOTOPLAY MAGAZINE
CHICAGO, ILLINOIS

William Russell and His Chinese Cook "Yim"

THE WARRIOR

Featuring
MACISTE
The giant hero of "Cabiria"

"Nothing like it since the exploits of **SAMSON**"

Write, wire or phone
GENERAL ENTERPRISES, INC.
1600 BROADWAY Telephone BRYANT 5692

STATE RIGHTS

MUTUAL PICTURES
BIG
STARS
ONLY

What Exhibitors Say of Mutual's New Fall Features —*"Big Stars Only"*

By JOHN R. FREULER

THE WEEK OF SEPTEMBER 3rd marked the start of a new chapter in film history. That week the Mutual Film Corporation began the new season of 1917-1918 by releasing two amazing box-office attractions—Edna Goodrich in "Reputation" and Mary Miles Minter in "Charity Castle."

Letters have come to me from prominent exhibitors everywhere praising the high quality of these new productions. Manager F. L. Newman, of the Royal Theatre—one of Kansas City's finest houses—says of "Reputation": "I think it is as fine a production as I have ever seen. The lighting effects and photography are excellent. The story could not be better. The introduction of the dancers in the cabaret scene is wonderful, also the way Miss Goodrich had the opportunity to display beautiful gowns.

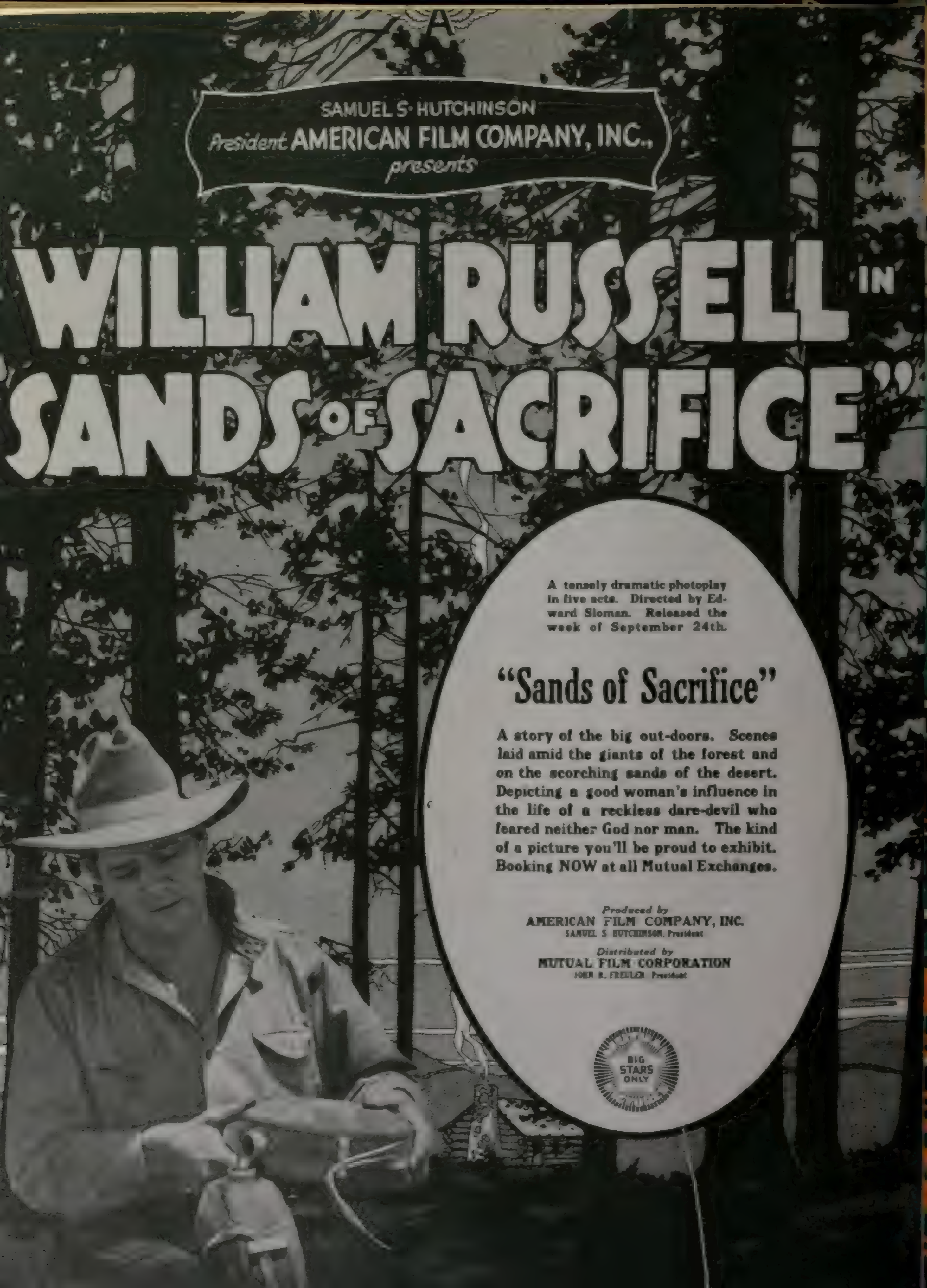
Manager Leo A. Landau, of the Butterfly Theatre, Milwaukee, Wis., writes regarding "Reputation": "In point of story, scenery, cast, settings, star, titles, in fact, in every particular, I would call it a 100 per cent production. No exhibitor can desire more than 'Reputation' gives."

These letters are conclusive proof of the box-office value of the new Mutual Pictures. Eight of these big star attractions in five or six reels are released by Mutual this month—***two each week!*** The week of Sept. 10th: Ann Murdock in "Outcast"—first of Charles Frohman Successes in Motion Pictures, and Gail Kane in "The Bride's Silence." The week of Sept. 17th: Juliette Day in "The Rainbow Girl," and Margarita Fischer in "The Girl Who Couldn't Grow Up." The week of Sept. 24th: William Russell in "Sands of Sacrifice," and Julia Sanderson in "The Runaway"—second of the Charles Frohman Successes in Motion Pictures.

Those fortunate exhibitors who have secured exclusive territory for the showing of these new Mutual Pictures—"Big Stars Only"—for the coming 52 weeks are assured big box-office returns. If you haven't talked to your Mutual manager recently or reviewed some of these new attractions, you're resisting opportunity.

John R. Freuler

President
Mutual Film Corporation



SAMUEL S. HUTCHINSON
President AMERICAN FILM COMPANY, INC.,
presents

WILLIAM RUSSELL IN "SANDS OF SACRIFICE"

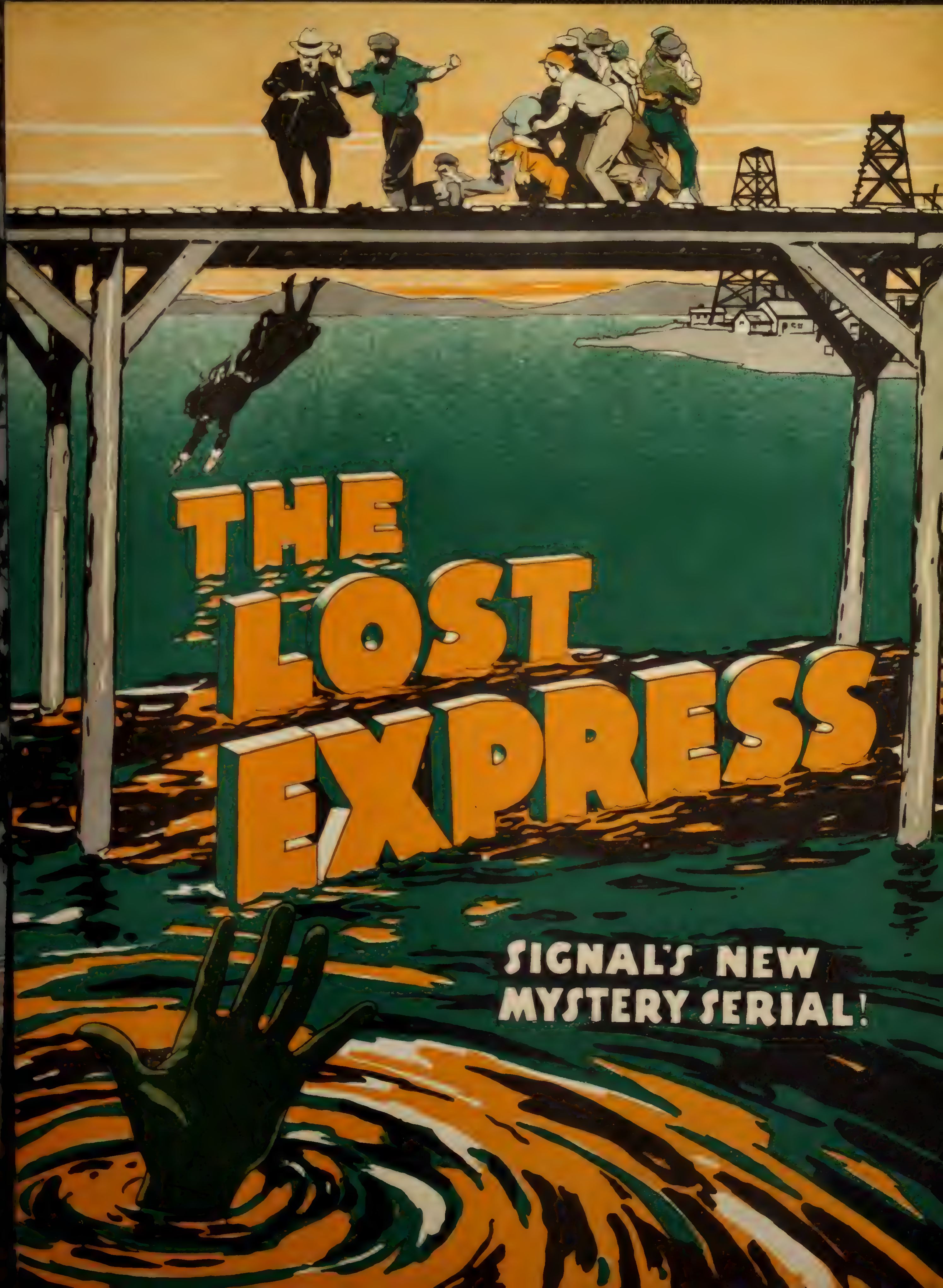
A tensely dramatic photoplay in five acts. Directed by Edward Sloman. Released the week of September 24th.

"Sands of Sacrifice"

A story of the big out-doors. Scenes laid amid the giants of the forest and on the scorching sands of the desert. Depicting a good woman's influence in the life of a reckless dare-devil who feared neither God nor man. The kind of a picture you'll be proud to exhibit. Booking NOW at all Mutual Exchanges.

Produced by
AMERICAN FILM COMPANY, INC.
SAMUEL S. HUTCHINSON, President

Distributed by
MUTUAL FILM CORPORATION
JOHN R. FREULER, President


THE LOST EXPRESS
SIGNAL'S NEW MYSTERY SERIAL!

HELEN HOLMES
IN
THE LOST EXPRESS

BOOKED
IN ADVANCE OF RELEASE DATE
IN 1258 THEATRES!

385 EXHIBITORS

WHO NEVER BEFORE HAD BOOKED A HELEN HOLMES SERIAL, BOOKED

"THE LOST EXPRESS"

BEFORE RELEASE DATE!

873 OTHER EXHIBITORS

BOOKED IT IN ADVANCE BECAUSE THEY KNEW FROM PREVIOUS EXPERIENCE THE BOX-OFFICE VALUE OF HELEN HOLMES—SIGNAL-MADE SERIALS DIRECTED BY J. P. McGOWAN

LET THESE FACTS GUIDE YOU!

"THE LOST EXPRESS" MEANS 15 WEEKS OF PROSPERITY. FIRST CHAPTER RELEASED SEPT. 17. WIRE YOUR MUTUAL EXCHANGE

BIG
STARS
ONLY

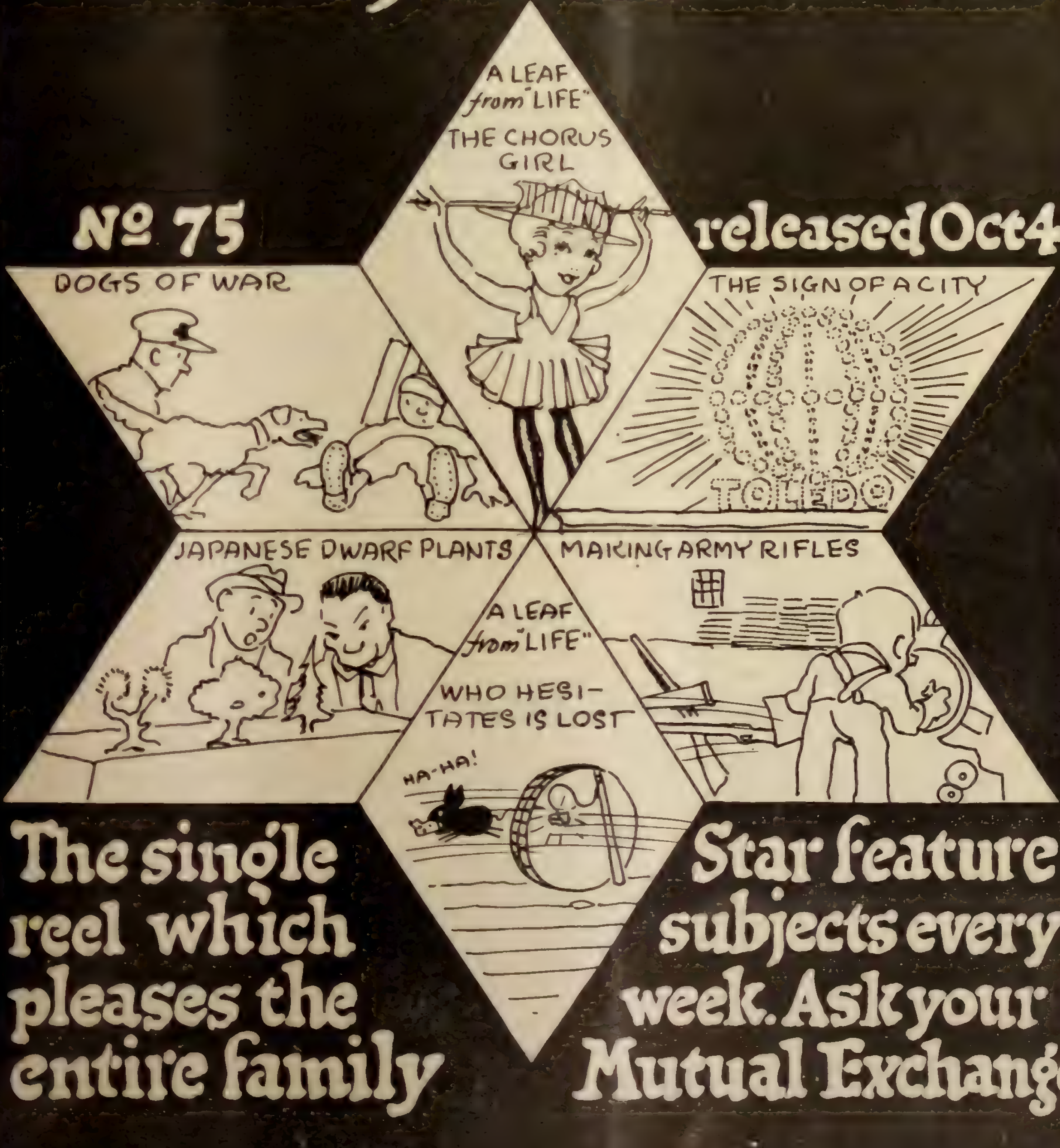
Produced by
SIGNAL FILM CORPORATION
Samuel S. Hutchinson, Pres.

Distributed by
MUTUAL FILM CORPORATION
John R. Freuler, Pres.

MUTUAL

REEL LIFE
THE STAR of FILM MAGAZINES

No. 75 **released Oct 4**


A LEAF from "LIFE"
THE CHORUS GIRL
DOGS OF WAR
THE SIGN OF A CITY
TOLEDO
JAPANESE DWARF PLANTS
MAKING ARMY RIFLES
A LEAF from "LIFE"
WHO HESITATES IS LOST
HA-HA!

The single reel which pleases the entire family

Star feature subjects every week. Ask your Mutual Exchange

Gaumont Co.

LONDON FLUSHING PARIS

Goldwyn Pictures

"Goldwyn Has Made Good"

IN every section of the United States "Polly of the Circus" has received the unqualified praise of the great exhibitors who are the mediums through which this and all other pictures reach the discerning American public.

From Managers and Exhibitors:

J. A. QUINN, RIALTO THEATRE, LOS ANGELES: "Polly of the Circus" played to capacity business at opening, notwithstanding Billy Sunday and Ringling Brothers' Circus as opposition. Enthusiastic praise from patrons and press. I have seen "Baby Mine" and your Maxine Elliott pictures and predict a phenomenal success for Goldwyn. Congratulations.

JOSEPH GROSSMAN, STANDARD THEATRE, CLEVELAND: Overwhelmed by crowds that attempted to enter theatre. All house records for years broken by "Polly." Audience pleased immensely. My congratulations.

L. V. CALVERT, NEW GARRICK THEATRE, MINNEAPOLIS: Opened to capacity business. "Polly" is a wonderful production and a huge box office attraction.

N. L. NATHANSON, ST. DENIS THEATRE, MONTREAL: "Polly of the Circus" broke all records at opening at the St. Denis. Received a tremendous ovation.

J. R. MUIR, DOMINION THEATRES, LTD., VANCOUVER: Played to capacity at "Polly of the Circus" opening. My patrons are delighted. Hearty congratulations for your achievement.

The Motion Picture Trade Press:

MOVING PICTURE WORLD: In "Polly of the Circus" we have a great picture. It grips and deeply stirs. . . . Mae Marsh shines her brightest. . . . "Polly of the Circus" will go strong in any house.

NEW YORK MORN. TELEGRAPH: Goldwyn's first production is an artistic triumph. "Polly of the Circus" sets a new standard for artistry on the screen.

MOTION PICTURE NEWS: Mae Marsh in "Polly of the Circus" again demonstrates her right to be termed the best actress of the shadow stage. . . . Such realistic effects as the picture brings forth have never been paralleled on the screen before. . . . "Polly" sets a high mark for Goldwyn.

Goldwyn Pictures
Corporation

16 East 42d Street New York City

Goldwyn Pictures

The National Verdict Is:

NO LONGER an organization of promises, and at last *a company of definite achievement,* Goldwyn Pictures Corporation takes pleasure in quoting for the benefit of the trade and all lovers of good pictures, the important motion picture and amusement journals, the critics of the great daily newspapers and powerful exhibitors in several sections of the country about the first Goldwyn production, "Polly of the Circus."

FROM AMERICA'S GREAT DAILY PAPERS:

NEW YORK TRIBUNE: There is only one criticism of "Polly of the Circus." It is going to make us all dreadfully dissatisfied with the usual photoplay. Goldwyn's first production is a picture of wonderful charm and power.

NEW YORK SUN: "Polly of the Circus" is a good augury that the name of Goldwyn shall not perish from the earth.

NEW YORK WORLD: This first Goldwyn production is a rare combination of pictorial and story-telling effectiveness.

NEW YORK EVE. TELEGRAM: The artistic merit of "Polly of the Circus" is beyond question.

NEW YORK EVE. POST: This first Goldwyn picture should appeal to all who appreciate wholesome entertainment.

PHILADELPHIA PRESS: Goldwyn's first production is a triumph of the screen. . . . A continuous series of thrills.

PHILADELPHIA NORTH AMERICAN: Goldwyn has arrived in more senses than one. "Polly of the Circus" has a strong claim on the "ideal picture" distinction.

CLEVELAND PLAIN DEALER: Goldwyn's great first release, "Polly of the Circus," is a picture you will see twice. It is an unusual play and presents Mae Marsh in a role that fits her like a glove.

CHICAGO EVE. POST: The whole production is a work of art, not merely a vehicle for the exploitation of a star.

NEW YORK AMERICAN: "Polly of the Circus" is a triumph for Goldwyn, for Margaret Mayo and lovely Mae Marsh.

NEW YORK EVE. SUN: This first Goldwyn picture gives promise of many good things to come.

NEW YORK HERALD: Here is a production of the highest order, and the work of Mae Marsh reveals all of her appealing powers.

NEW YORK TIMES: "Polly of the Circus" is a sincere effort to improve the motion picture art.

NEW YORK EVE. MAIL: You will thrill with every tenth or twelfth turn of the camera crank.

NEW YORK GLOBE: "Polly of the Circus" is leagues ahead of the average picture. Mae Marsh possesses all of her old-time appeal.

NEW YORK EVE. WORLD: As a Goldwyn picture, "Polly of the Circus" is even greater than it was as a great stage success.

PHILADELPHIA PUBLIC LEDGER: "Polly" is something of real and unusual beauty. It is a memorable production.

PHILADELPHIA INQUIRER: "Polly of the Circus" reaches the highest points strived for by previous producers.

PHILADELPHIA EVE. LEDGER: "Polly of the Circus" is a gem of cinema art. Progress is written over the whole film. It has a refinement of handling almost new to motion pictures.

CLEVELAND LEADER: The lighting and effects and thrills in "Polly of the Circus" must have given the people who achieved them supreme satisfaction as artistic work most creditably done. . . . Goldwyn sets a high standard for itself.

MINNEAPOLIS JOURNAL: Here is a magnificent production that will pack to capacity the motion picture theatres of the world.

BOSTON EVE. RECORD: Here at last is art in the movies. The outstanding features of "Polly of the Circus" are its unparalleled lighting effects, its wonderful night photography and its exquisite settings and backgrounds.

NEW ORLEANS TIMES-PICAYUNE: Brains win. "Polly of the Circus" is by far the greatest motion picture presentation that has ever been shown in the city of New Orleans. Mae Marsh is new and more appealing than ever before. Brains directed her. Brains adapted the story to the screen, and brains made it so clear and effective that there has never been a screen subject that approached closer to perfection than this one.

ALICE COON BROWN, OHIO STATE JOURNAL: "Polly of the Circus" is an exceptional film. If the other Goldwyn pictures are as well done as this one, all of us have a lot that is worth while to look forward to.

Goldwyn Pictures

Maxine Elliott Releases Are Shifted

GOLDWYN will present Maxine Elliott for her screen debut in "Fighting Odds," by Roi Cooper Megrue and Irvin S. Cobb instead of in "The Eternal Magdalene," as previously announced. "Fighting Odds" will be released everywhere October 7.

Despite enthusiastic indorsement of "The Eternal Magdalene" by the National Board of Review, censor boards in Pennsylvania and the city of Chicago raise certain objections to the production —objections with which, quite naturally, Goldwyn disagrees in entirety.

But, rather than cause our exhibitor customers inconvenience through late delivery of the scheduled picture, Goldwyn brings forward "Fighting Odds" and will thresh out the points at issue in the two localities.

"Fighting Odds" is a powerful emotional drama of Big Business and a wife's loyalty and devotion to her husband who is made the catspaw of unscrupulous financiers. This big play gives Miss Elliott the finest dramatic opportunity she has ever had, and millions of people will welcome her to the screen in this big role.

The same big campaign of exploitation being conducted throughout America for "The Eternal Magdalene" is now being duplicated for "Fighting Odds."

Advisory Board:

SAMUEL GOLDFISH
Chairman

EDGAR SELWYN
IRVIN S. COBB
ARTHUR HOPKINS
MARGARET MAYO
ROI COOPER MEGRUE
ARCHIBALD SELWYN
CROSBY GAIGE
PORTER EMERSON BROWNE

Goldwyn Pictures

Goldwyn
presents

The Internationally Famous
Beauty and Theatrical Favorite

Maxine Elliott
in
Fighting Odds

By Roi Cooper Megrue
and Irvin S. Cobb

The Most Widely Advertised Feminine Personality in All The World in a Drama of a Beautiful Wife's Loyalty and Devotion.

Goldwyn pictures

The Swiftest Farce-comedy ever made for the screen is Goldwyn's second production introducing

Madge Kennedy

in

Baby Mine

By Margaret Mayo

Released September 23rd

This young and beautiful Star is the freshest and most charming personality that has come from the stage to the Screen

Madge Kennedy Is The Next Box-office Sensation to Reap Profits for Exhibitors

Goldwyn
presents

Under a Policy of
Wide Open Booking

George Loane Tucker's
remarkable production
of

Hall Caine's
greatest story

The Manx-Man

with
Elisabeth Risdon
and Henry Ainley

This remarkable production is exclusively distributed throughout North America by Goldwyn by arrangement with the late Henry J. Brock.

Bookings and reservations are now being accepted at all Goldwyn branch offices and trade showings will be held in each branch as quickly as possible. It is available to all exhibitors on the open booking plan. This splendid picture played to capacity for one month at the Criterion Theatre, New York City.

Goldwyn Distributing Corporation
16 East 42nd Street New York City

RUSSIAN ART FILM CORPORATION

PRESENTS

OLGA ZOVSKA

and the renowned company of stars from

THE MOSCOW ART THEATRE

in a repertory of plays by famous authors.

"PICTURES THAT ARE DIFFERENT"

OLGA ZOVSKA

TRIANGLE

STAR SERIES

AT POPULAR
PRICES

NORMA TALMADGE

and

FRANK KEENAN

in

THE TRIANGLE PLAYS THAT MADE THEM FAMOUS

* * *

Nine Keenan productions will be re-issued at intervals of four weeks, commencing with "The Sin Ye Do," October 7.

* * *

Seven Norma Talmadge features, one every four weeks, commencing October 21 with "The Devil's Needle."

* * *

EACH SERIES BOOKED SEPARATELY ON SAME PLAN AS HART AND FAIRBANKS PLAYS

TRIANGLE

Roy Stewart

in

"THE DEVIL DODGER"

Released September 23d

Out of the West comes a new gunman ready to round up the crowds for your theatre.

TRIANGLE

Belle Bennett
and Roy Stewart
in

"BOND OF FEAR"

Released September 23d

A story of the guilty who faced judgment in the desert without law.

TRIANGLE

Keystone Comedy

"THE LATE LAMENTED"

Released Sept. 23d

A Keystone with a punch
that lays out Gloom.

PARALTA PLAYS
PICK OF THE PICTURES

J. WARREN KERRIGAN
in "A Man's Man"

Directed by Oscar Apfel

Written by Peter B. Kyne

Sold Under Either Star Series Booking Method, or The Paralta Plan.

He fights
The merciless louts
Of a hellish breed.
He stakes his life
On the aim
Of his gun.
He fights
For right
For friendship—
For love.
But he always
Fights fair.

More Action than the Falls of Niagara
More Stuff than the Encyclopaedia Britannica

And a Song of Love
As Tender as a Sprig of Thistledown Blown by the
Gentle Gust of an Autumn Breeze

The Goliath of Box Office Record Breakers

"ASK ANY TRIANGLE EXCHANGE"

TRIANGLE DISTRIBUTING CORP.

PARALTA PLAYS

PICK OF THE PICTURES

BESSIE BARRISCALE

Directed by
REGINALD BARKER

in "Madam Who?"

Written by
HAROLD MacGRATH

THE SECRET SERVICE CLASSIC

A spy—
Breaking the grim rules
Of the game.
Courting death,
And far worse—dishonor.
In success unsung,—
Ignoble in failure.
Yet holds a nation
No greater
Patriot.

B-RG-N, ORLOF, ,J-KM-C, EMPYRA
The Secret Message

That Spells the Doom of Two Million Men *IF* "Madam Who" Can Solve the Code

Terrific Suspense—Bewildering Paradox—Perplexing Mystery

THE PICTURE THAT HOLDS THE SECRET OF YOUR SUCCESS

BESSIE BARRISCALE

Directed by
JAMES YOUNG

in "Rose O' Paradise"

Written by
GRACE MILLER WHITE

A Play that Lets the Sunshine in Your Heart

THE PICTURE THE PUBLIC WILL DEMAND OF YOU

NOTE—Look forward to the most extraordinary Nation Wide advertising campaign ever attempted.

SOLD UNDER EITHER STAR SERIES BOOKING METHOD or THE PARALTA PLAN

PARALTA PLAYS, INC.

729 SEVENTH AVENUE
NEW YORK CITY

CARL ANDERSON, President
HERMAN FICHTENBERG, Chairman Directors
ROBERT T. KANE, Vice-Prest.
HERMAN KATZ, Treas.
NAT. I. BROWN, Secretary and Gen'l Manager

TRIANGLE DISTRIBUTING CORP.

Herbert Brenon

will present

BERT LYTELL

as
Dr. Worthing
in his picture
story of

"EMPTY POCKETS"

by
Rupert
Hughes

Julian Johnson
in October "Photoplay"
says "If ever a
star was born
full-fired, such a
visual birth was
Bert Lytell's,
the Lone Wolf in
Brenon's picture
of that name."

ANNOUNCEMENT

immediate sale of territorial rights for

Herbert Brenon's

NICHOLAS II
EMPEROR
OF RUSSIA

the remarkable visualization of living beings, the weaknesses of a **Czar**, the schemes of a **Kaiser**, the cunning of a **Rasputin**

with one of the most exceptional casts ever assembled

The Historic Characters and the Artists who re-created them:

NICHOLAS II, Emperor of Russia	Alfred Hickman
RASPUTIN	Edward Connelly
ILIODOR	By Himself
PRINCE FELIX	Conway Tearle
GRAND DUKE NICHOLAS	Charles Craig
WILHELM II, Emperor of Germany	George Deneuberg
BARON FREDERICK	R. Paton Gibbs
THEOFAN	William E. Shay
THE INFANT CZAREWITCH	Master Lawrence Johnson
ALEXANDER KERENSKY	W. Francis Chapin
GENERAL KORNILOFF	Peter Barbierre
ANNA	Mlle. Ketty Galanta
PRINCESS IRENA	Pauline Curley
SONIA	Mlle Marcelle

AND

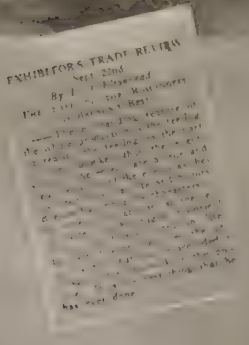
THE CZARINA	Nance O'Neil

NEW YORK REVIEW
Saturday, Sept. 8th
By S. W. Wetler
"THE FALL OF THE ROMANOFFS" IS BRENON'S FINEST ACHIEVEMENT

——The production is superb. It is probably Mr Brenon's finest technical achievement, not forgetting "A Daughter of the Gods." "The Fall of the Romanoffs" is big in every way

MOVING PICTURE WORLD
Sept 22nd
By Edward Weitzel

Among the many excellences to be found in "The Fall of the Romanoffs" Herbert Brenon's eight-part picture novel based on the Russian Revolution, one attribute stands out in bold relief—the swift onrush of events—— To Herbert Brenon belongs a large share of the credit for putting "The Fall of the Romanoffs" before the public in an able and impressive manner. ——The cast could hardly be better



EXHIBITORS TRADE REVIEW
Sept 22nd

has ever done

RASPUTIN, THE "SACRED" DEVIL OF RUSSIA
AND ANNA, ONE OF HIS ACCOMPLICES

EXTRAORDINARY

the massive historical photodrama

The FALL of the ROMANOFFS

with **ILIODOR**

(the Mad Monk) former confidant of

RASPUTIN

NEW YORK JOURNAL
MOTION PICTURE NEWS
By Peter Milne
ALEXANDER KERENSKY
ILIODOR (HIMSELF)
WILHELM II.
EMPEROR OF GERMANY

COMMUNICATE WITH

ILIODOR PICTURE CORPORATION

729 SEVENTH AVE. NEW YORK

NEW RUSSIA FILM

"THE RUSSIAN

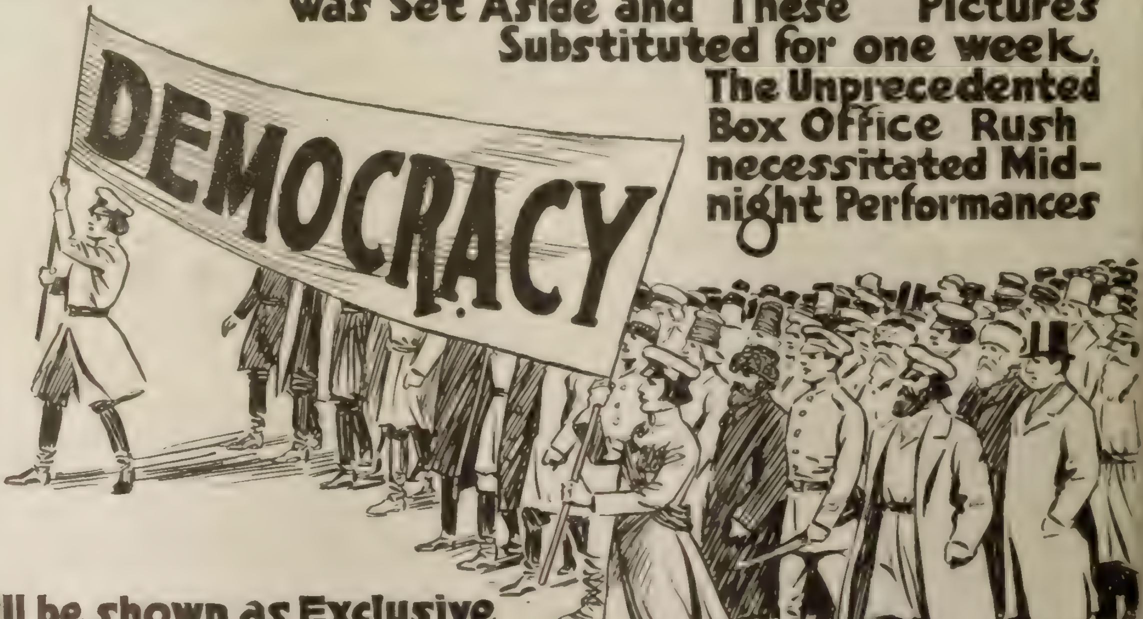
With which is embodied "BEHIND

**One Hundred and
People Played in This
Drama the World Has**

AMERICA MUST SEE WITH
ITS OWN EYES THIS EPOCH
MAKING SPECTACLE IN WHICH
RUSSIA'S MILLIONS THREW
OFF THE YOKE of AUTOCRACY
AND JOINED THE ADVANCING
HOSTS OF DEMOCRACY.

At the Rialto, New York, the Entire Regular Program was Set Aside and These Pictures Substituted for one week.

The Unprecedented Box Office Rush necessitated Midnight Performances



Will be shown as Exclusive Special Feature at the 81ST Street Theatre, *New York*, week of Sept. 24th

© SHEPARD and VAN LOAN

COMPANY *Presents*

REVOLUTION”

THE RUSSIAN BATTLE LINES”

Eighty Million -The Greatest Ever Seen.

THE ONLY OFFICIALLY AUTHORIZED PICTURES EXCLUSIVELY PERMITTED TO BE SHOWN IN THIS COUNTRY BY THE

PROVISIONAL RUSSIAN GOVERNMENT

For Territorial Rights and Booking in New York State

OVERLAND FILM Co.

SAMUEL KRELLBERG PRES.
729 SEVENTH AVE.
NEW YORK

MR. FOREIGN BUYER

PRODUCTIONS OF HIGH STANDARD
AND OF
MONEY-PRODUCING POWERS
ARE NOW AVAILABLE FOR
YOUR PARTICULAR TERRITORY

World-Brady-Made Productions

"The Manx-Man" By HALL CAINE

"Enlighten Thy Daughter" THE SENSATIONAL SEX DRAMA

"The 13th Labor of Hercules" A SERIES IN 12 EPISODES

"Hunting Big Game in the Frozen North"
EDUCATIONAL 5-REEL SUBJECT

Vim COMEDIES—Black Diamond
- - Charlie Cartoons - -

"PERILS OF OUR GIRL REPORTER"
SERIAL SUPREME IN 15 EPISODES

"DIANA" **"PURITY"**

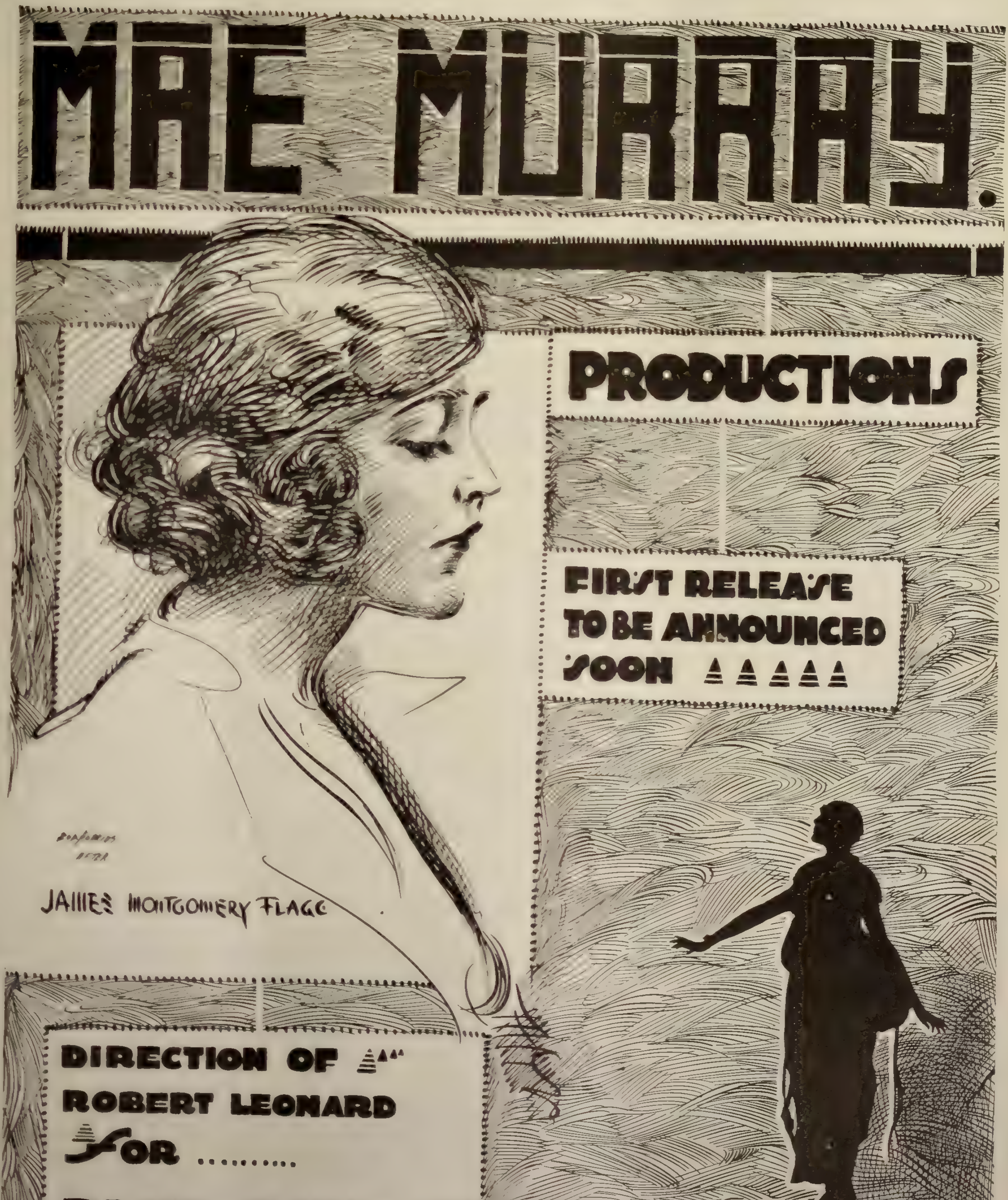
ALSO
SOLE EXPORTERS
SPEER CARBONS

INTER-OCEAN FILM CORPORATION

HENRY J. BROCK, Pres.
PAUL H. CROMELIN, Vice Pres.

220 W. 42nd St.
NEW YORK CITY

Largest Distributors of Films in Foreign Fields
"We Operate Everywhere"



MAE MURRAY.

PRODUCTIONS

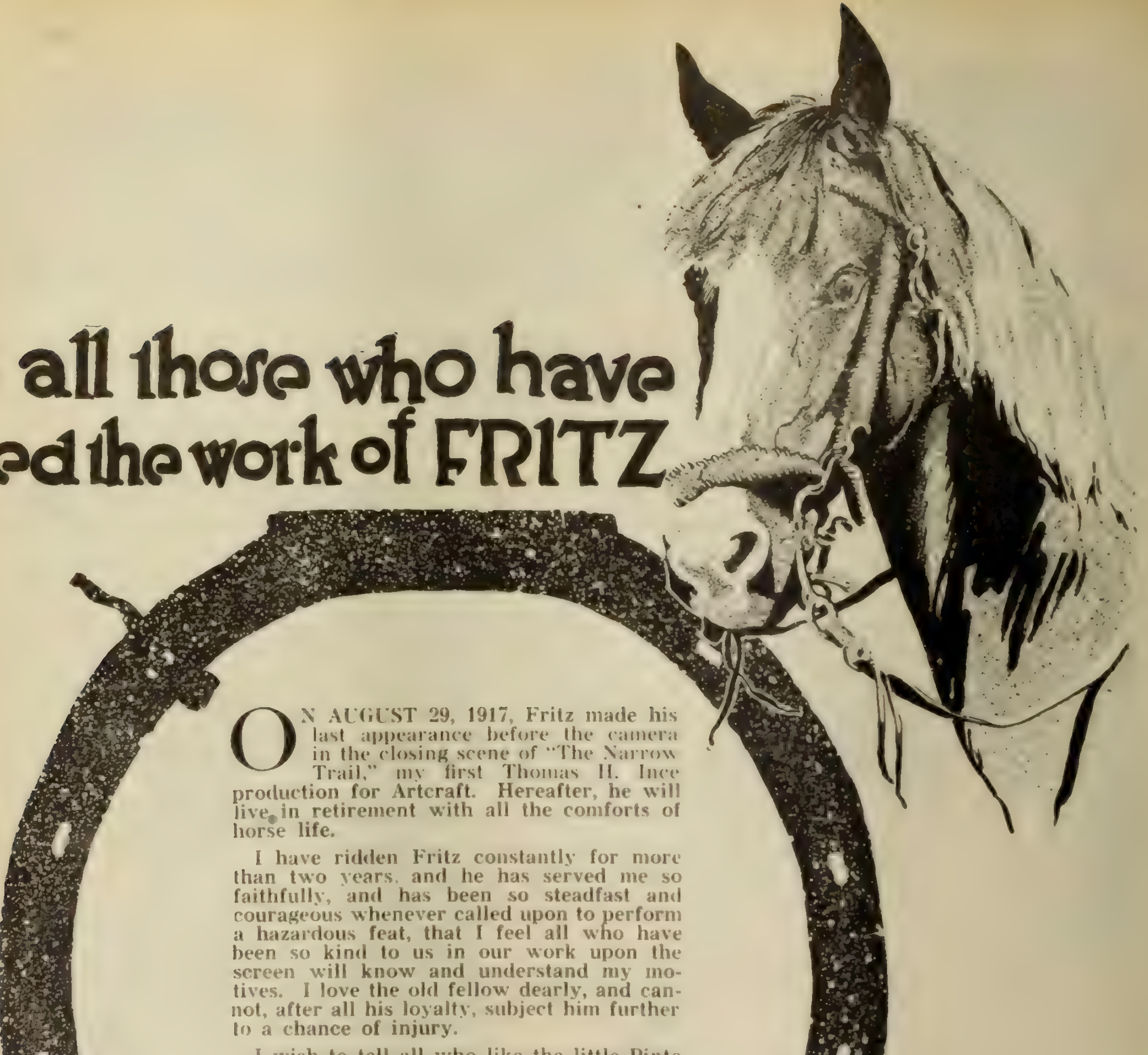
FIRST RELEASE TO BE ANNOUNCED SOON

DIRECTION OF
ROBERT LEONARD
FOR ....

BLUE BIRD FILMS

JAMES MONTGOMERY FLAGG
M

to all those who have liked the work of FRITZ



ON AUGUST 29, 1917, Fritz made his last appearance before the camera in the closing scene of "The Narrow Trail," my first Thomas H. Ince production for Artcraft. Hereafter, he will live in retirement with all the comforts of horse life.

I have ridden Fritz constantly for more than two years, and he has served me so faithfully, and has been so steadfast and courageous whenever called upon to perform a hazardous feat, that I feel all who have been so kind to us in our work upon the screen will know and understand my motives. I love the old fellow dearly, and cannot, after all his loyalty, subject him further to a chance of injury.

I wish to tell all who like the little Pinto that he will be right with me wherever I may go—until the Boss Ranger comes along and summons one or both of us across the Big Divide.

With deepest gratitude from Fritz and myself.

William S. Hart

Please don't worry about me. I'm going to be with the boss just the same.

FRITZ.

Perfection Pictures
"The Highest Standard In Motion Pictures"

The Perfection Policy—
Contract or Open Booking

THE inauguration of Perfection Pictures marks a new era of prosperity for the exhibitors of America. Fifty-two Perfection Pictures will be released during the coming year—one each week. Each will be a feature of distinct merit in five or six reels, made by the "Perfection Process"—an evolution in motion photography. Contracts are now being allotted either on the open-booking basis or on a basis of fifty-two pictures for the year.

Perfection Pictures are released at a price that enables the exhibitor to make a good profit. They are backed up by the most gigantic campaign of National advertising ever launched in the motion picture industry. By the use of National magazines like Saturday Evening Post, newspapers all over the country and publicity aids of every conceivable variety, Perfection Pictures are being made known everywhere.

Stories of the highest class—light, wholesome, thoroughly enjoyable dramas and comedy-dramas with an appeal for people of every class—are provided in Perfection Pictures. Authors whose names are found on the contents pages of America's leading magazines are contributing the stories for Perfection Pictures.

A new evolution in motion photography—the Perfection Process—(the result of years of experiment by scientists and laboratory experts of note) raises Perfection Pictures to the top-notch photographically, while the supervision of all productions by experts in their respective lines insures costuming, stage settings, properties and accessories being accurate in every particular.

With such assurance of high quality and a booking policy that is applicable to any demand, exhibitors will be eager to secure exclusive territory for the exhibition of Perfection Pictures. Territory is being allotted now. You are urged to communicate with your nearest Kleine exchange for full details.

GEORGE KLEINE SYSTEM

Sole distributors of Perfection Pictures throughout America
Branches in all principal cities

Perfection Pictures

"The Highest Standard In Motion Pictures"

TAYLOR HOLMES

The Surprise Star of "Efficiency Edgar's Courtship"

Presented by GEORGE K·SPOOR IN

"FOOLS FOR LUCK"

A comedy-drama taken from the Kennett Harris story "Talismans" in the Saturday Evening Post. The tale of Philander Jepson whose life was ruled by omens and portents —and what happened to him when he walked under a ladder. Directed by L. C. Windom. Screen time: 65 minutes.

Released October 8th.

Read What the Critics Say of "Efficiency Edgar's Courtship"

NEW YORK AMERICAN Says: "The moment an introductory "close-up" of Mr. Holmes is flashed on the screen you wonder why this manly, natural, brilliant young comedian has not before been seen in motion pictures. No screen star ever won an audience more completely."

NEW YORK TRIBUNE Says: "Mr. Holmes just took the film world by storm. There was no dissenting voice. His success is assured and it is probable that if he chooses he can make all of the screen comedians look to their laurels. * * brimful of personality and good nature—yes, and efficiency."

PRODUCED BY

Essanay

DISTRIBUTED THROUGH

GEORGE KLEINE SYSTEM

Perfection Pictures

The Highest Standard In Motion Pictures

Perfection Pictures

"The Highest Standard In Motion Pictures"

BRYANT WASHBURN

The Popular Star of "Skinner's Dress Suit"

Presented by GEORGE K. SPOOR

in

"THE FIBBERS"

From the story by James W. Adams. Presenting a ragged hobo in the role of a Fairy Prince to a young couple who were battling the wolf at their door—and deceiving each other the while. Proving that "fibbing"—even of the harmless, well-meant sort—is a dangerous pastime. Featuring the famous star of the "Skinner" Pictures. Screen time 65 minutes. *Released October 15th.*

PRODUCED BY
Essanay

DISTRIBUTED THROUGH
GEORGE KLEINE SYSTEM

Perfection Pictures

Perfection Pictures
"The Highest Standard In Motion Pictures"

LITTLE MARY McALISTER

Presented by GEORGE K. SPOOR

in A Quaint Little Comedy-Drama Entitled

"PANTS"

The kind of picture that always satisfies. Scenes laid in the home of a millionaire and in the squalid tenement district of a big city. Featuring Filmdom's foremost child star - the heroine of the "Do Children Count?" Series.

Brimming over with human interest and a direct-to-the-heart appeal. Not a juvenile story —but one that will please both old and young. Screen time, 65 minutes. Now playing to capacity business at the best theatres.

PRODUCED BY
Essanay

DISTRIBUTED THROUGH
GEORGE KLEINE SYSTEM

Perfection Pictures
The Highest Standard In Motion Pictures

Perfection Pictures

"The Highest Standard In Motion Pictures"

SHIRLEY MASON

Presented by Thomas A. Edison, INC., IN

"THE APPLE TREE GIRL"

A film version of George Weston Mason's story as published in "The Ladies Home Journal." Has been read by millions. Now you can bring it to them on the screen of your theatre.

An entrancing heroine whose desire it is to make everybody admire her. An ideal role for Shirley Mason—Screenland's most winsome ingenue. Five reels. *Released October 1st.*

PRODUCED BY
Thomas A. Edison, INC.

DISTRIBUTED THROUGH
GEORGE KLEINE SYSTEM

Perfection Pictures

Perfection Pictures
"The Highest Standard In Motion Pictures"

How And Where You Can Book Perfection Pictures

Perfection Pictures may be booked either on the open booking plan or on a contract of 52 pictures for the year—a new Perfection Picture every week.

Perfection Pictures are distributed through the exchanges of the GEORGE KLEINE SYSTEM throughout America. There's a Kleine Exchange in every important city.

And there's a ***service*** back of Perfection Pictures that provides expert help in booking, intelligent co-operation in the supplying of advertising accessories and, vitally important, ***prompt shipments*** and ***on time deliveries.*** Look up the Kleine Representative in your territory. Go see him! Let him explain the Perfection Policy and how you can profit by it.

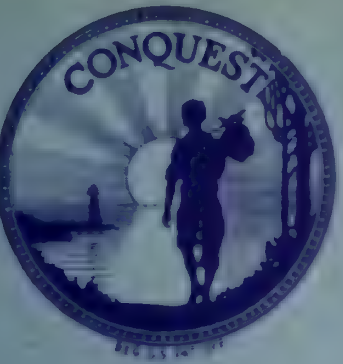
GEORGE KLEINE SYSTEM

Sole distributors of Perfection Pictures Throughout America

EXECUTIVE OFFICES: 63 EAST ADAMS ST., CHICAGO, ILL.

Exchange	*Address*	*Exchange*	*Address*
Atlanta	71 Walton St.	Minneapolis	16 N. Fourth St.
Boston	14 Piedmont St.	Montreal	6 McGill College Ave.
Buffalo	Palace Theatre Bldg.	New Orleans	714 Poydras St.
Chicago	207 S. Wabash Ave.	New York	729 Seventh Ave.
Cincinnati	113 W. Seventh St.	Philadelphia	1309 Vine St.
Cleveland	Sincere Bldg.	Pittsburgh	123 Fourth St.
Dallas	1812½ Commerce St.	Salt Lake City	127 E. Second South St.
Denver	729 18th St.	San Francisco	183 Golden Gate Ave.
Detroit	Film Exchange Bldg.	Seattle	2012 Third Ave.
Indianapolis	Lyric Theatre Bldg.	St. Louis	3315 Olive St.
Kansas City	413 Ozark Bldg.	Toronto	39 Adelaide St., W.
Los Angeles	209 Knickerbocker Bldg.	Washington	601 F St., N. W.

Perfection Pictures
The Highest Standard In Motion Pictures



The Meaning Of This Mark

The design pictured above is a symbol of all that is finest and best in the way of short motion picture subjects. Like the Sterling mark on silver or the name Pierce-Arrow on a motor car, the pictured trade mark stands for quality—it is the insignia of

CONQUEST PROGRAMS

Films for all the family

In Conquest Programs exhibitors can secure a diversified program that is sure to contain something of interest to every patron. Feature stories in three or four reels—the works of such celebrities as Robert Louis Stevenson, Richard Harding Davis, Ralph Henry Barbour—snappy comedies, laughable cartoons, scenics of amazing beauty, novelties in microscopic photography that baffle description, are regularly found in Conquest Programs. They are truly "Films for all the family." A new Conquest Program, comprising a total of seven reels, is released each week. Nine Conquest Programs are now available at the exchanges of the GEORGE KLEINE SYSTEM.

PRODUCED BY
Thomas A. Edison,
INC.

DISTRIBUTED THROUGH
GEORGE KLEINE SYSTEM

Robert Louis Stevenson's Famous Story

"KIDNAPPED"

Presented by Thomas A. Edison, INC. *as*

THE FEATURE OF CONQUEST PROGRAM NO·9

Lives there a man or boy who has not thrilled to the famous story by Robert Louis Stevenson titled "Kidnapped"? It is numbered among the classics of literature of all ages. Millions have reveled in its adventure—its romance—its breeziness. Now in motion pictures it is doubly attractive.

Conquest Program No. 9, released the week of Sept. 8th, also includes an uproarious comedy "Friends, Romans and Leo"; a novelty in the way of an animated silhouette titled "Little Red Riding Hood"; a beautiful scenic depicting quaint Provincetown, Cape Cod; and a microscopic study of the minute forms of life found in pools and ponds.

PRODUCED BY
Thomas A. Edison,
INC.

DISTRIBUTED THROUGH
GEORGE KLEINE SYSTEM

An amazing drama, the greatest work of a tremendous star— Wonderful

EMILY STEVENS

in the E. Phillips Oppenheim master piece

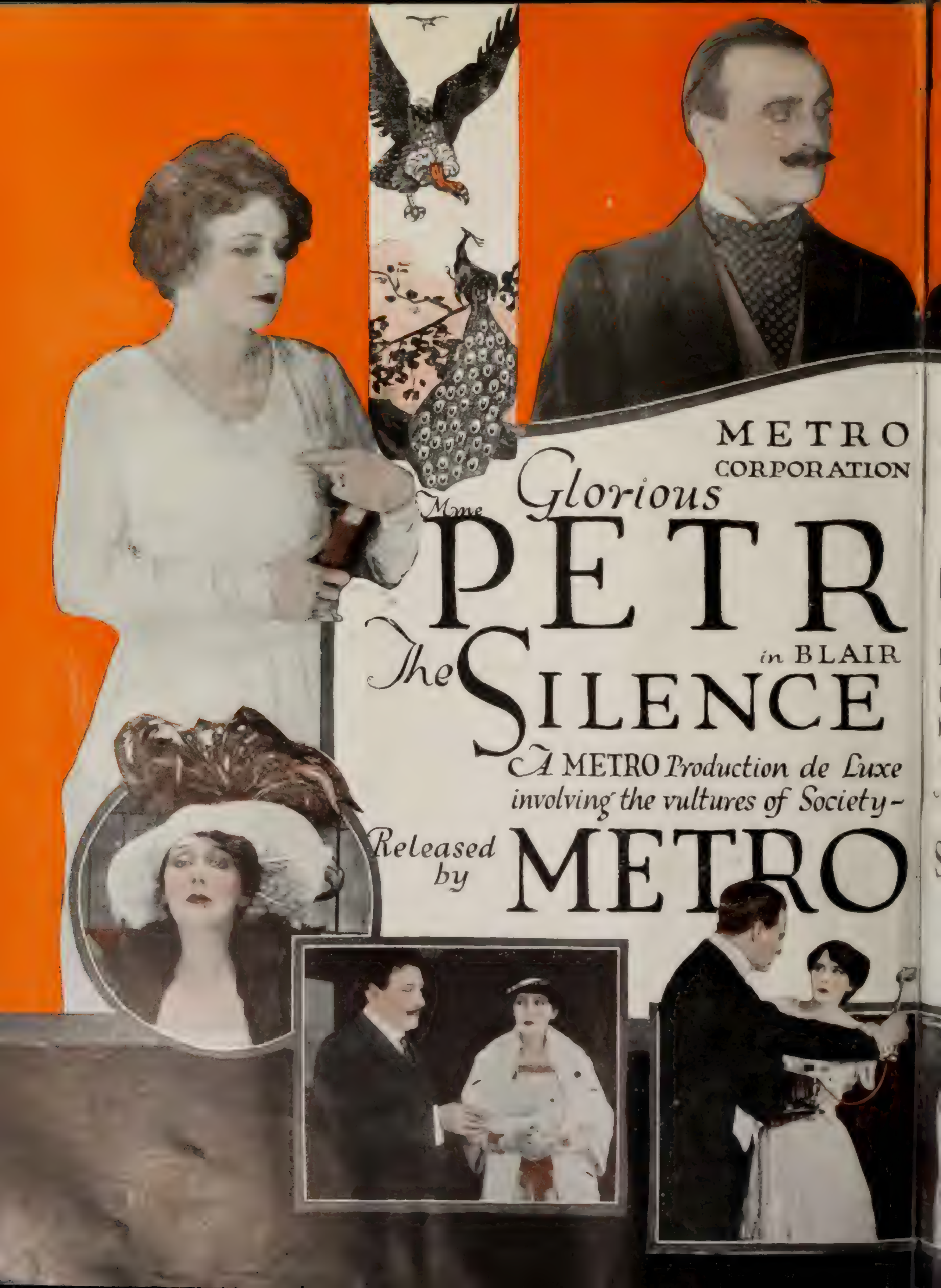
A SLEEPING MEMORY

Directed by
George D. Baker
under the personal
supervision of
Maxwell Karger

Special Production de Luxe
Seven Acts of Stevens Power

METRO

Watch for it!



METRO
CORPORATION

Glorious

Mme PETR

in BLAIR

The SILENCE

A METRO Production de Luxe
involving the vultures of Society-

Released by METRO

PICTURES
presents

OVA

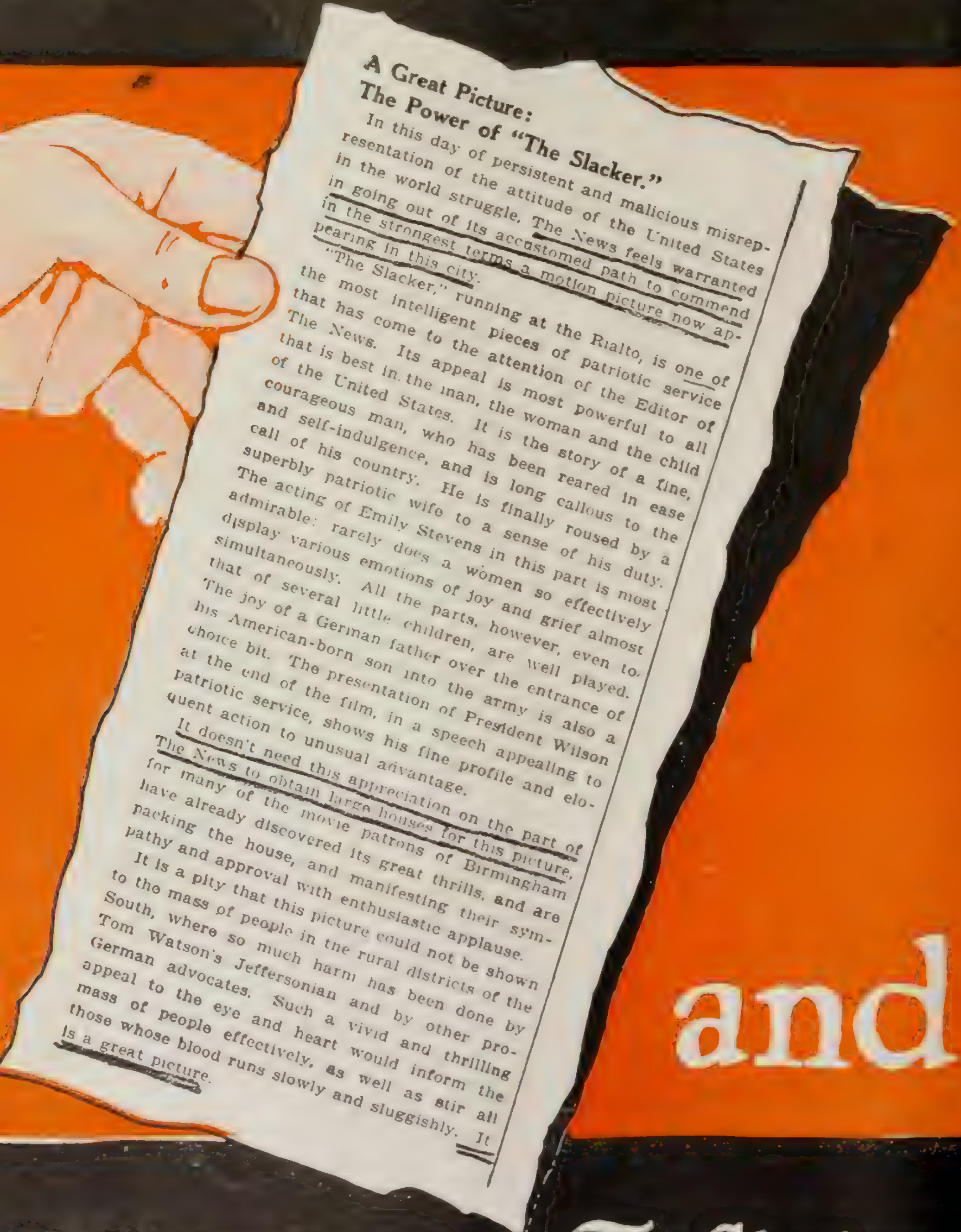
HALL'S

SELLERS

Five Acts of intensive drama
directed by Burton L. King.

SEPTEMBER 24*th*

The Birmingham (Alabama) News published the following significant editorial:



A Great Picture: The Power of "The Slacker."

In this day of persistent and malicious misrepresentation of the attitude of the United States in the world struggle, The News feels warranted in going out of its accustomed path to commend in the strongest terms a motion picture now appearing in this city.

"The Slacker," running at the Rialto, is one of the most intelligent pieces of patriotic service that has come to the attention of the Editor of The News. Its appeal is most powerful to all that is best in the man, the woman and the child of the United States. It is the story of a fine, courageous man, who has been reared in ease and self-indulgence, and is long callous to the call of his country. He is finally roused by a superbly patriotic wife to a sense of his duty. The acting of Emily Stevens in this part is most admirable: rarely does a women so effectively display various emotions of joy and grief almost simultaneously. All the parts, however, even to that of several little children, are well played. The joy of a German father over the entrance of his American-born son into the army is also a choice bit. The presentation of President Wilson at the end of the film, in a speech appealing to patriotic service, shows his fine profile and eloquent action to unusual advantage.

It doesn't need this appreciation on the part of The News to obtain large houses for this picture, for many of the movie patrons of Birmingham have already discovered its great thrills, and are packing the house, and manifesting their sympathy and approval with enthusiastic applause.

It is a pity that this picture could not be shown to the mass of people in the rural districts of the South, where so much harm has been done by Tom Watson's Jeffersonian and by other pro-German advocates. Such a vivid and thrilling appeal to the eye and heart would inform the mass of people effectively, as well as stir all those whose blood runs slowly and sluggishly. It is a great picture.

and

the big successor to The Slacker will be-

Draft 258

COMING SOON

William Fox
presents

THEDA BARA
IN
CAMILLE

A THEDA BARA SUPERPICTURE.

Portrayal of the most wonderful love-story in the world, that only great artistes may attempt. A STANDARD PICTURE. Booked on the open market as an individual attraction, and, cannot be booked unless seen by the exhibitor.

FOX FILM CORPORATION

Everybody in the World has been Startled by the Revelations

—of his amazing experiences at the German Court up to the time the United States entered the great war by

JAMES W. GERARD

Former Ambassador to Berlin

The spies and treachery he tells of sends a shiver down your back and you begin to wonder who your neighbor is.

EVERY PERSON IN
EVERY CITY—MAN,
WOMAN *and* CHILD
—IS INTERESTED *in*
this VITAL SUBJECT

THE SPY

WILLIAM FOX'S

Vital and Timely
Motion Picture
with

DUSTIN FARNUM

is spreading throughout the land startling revelations in motion picture form of the Kaiser's system of spies, who number thousands in America alone.

YOUR PATRONS

are reading every day of attempts to blow up bridges and public utilities by spies in their own neighborbood—how a Swedish diplomat was tricked into sending code messages to tbe Kaiser for one of his spies.

THIS IS A
BIG SITUATION,
MR. EXHIBITOR!

The People Demand Information.
Spies Are Everywhere.

BOOK "THE SPY" NOW AT YOUR NEAREST FOX EXCHANGE and GIVE YOUR PATRONS WHAT THEY WANT

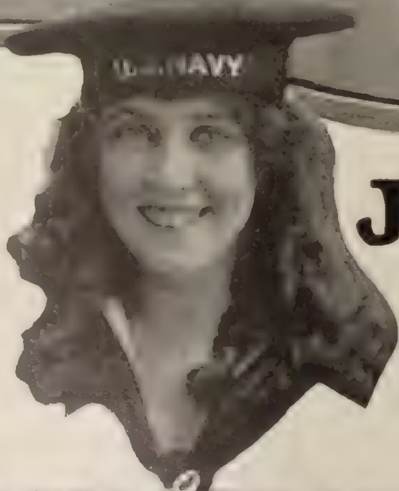
STANDARD PICTURES
FOX FILM CORPORATION

FOX SPECIAL

One a week Releases for October!

Sept. 30 - Gladys Brockwell, the versatile star in a gorgeous production of **"Conscience"**, a startling novelty

Oct. 7 - Virginia Pearson the Rose of Dixieland in **"Thou Shalt Not Steal"**, A virile American drama based on the Seventh Commandment



Oct. 14 - June Caprice, the Sunshine Maid, in a patriotic punch play **"Miss U.S.A."**

FOX FILM CORPORATION

FEATURES

52 a year

Biggest steady box office builders ever offered to Exhibitors

Oct. 21-

George Walsh who smiles by the Mile, in the liveliest, rip-roarer he has ever made

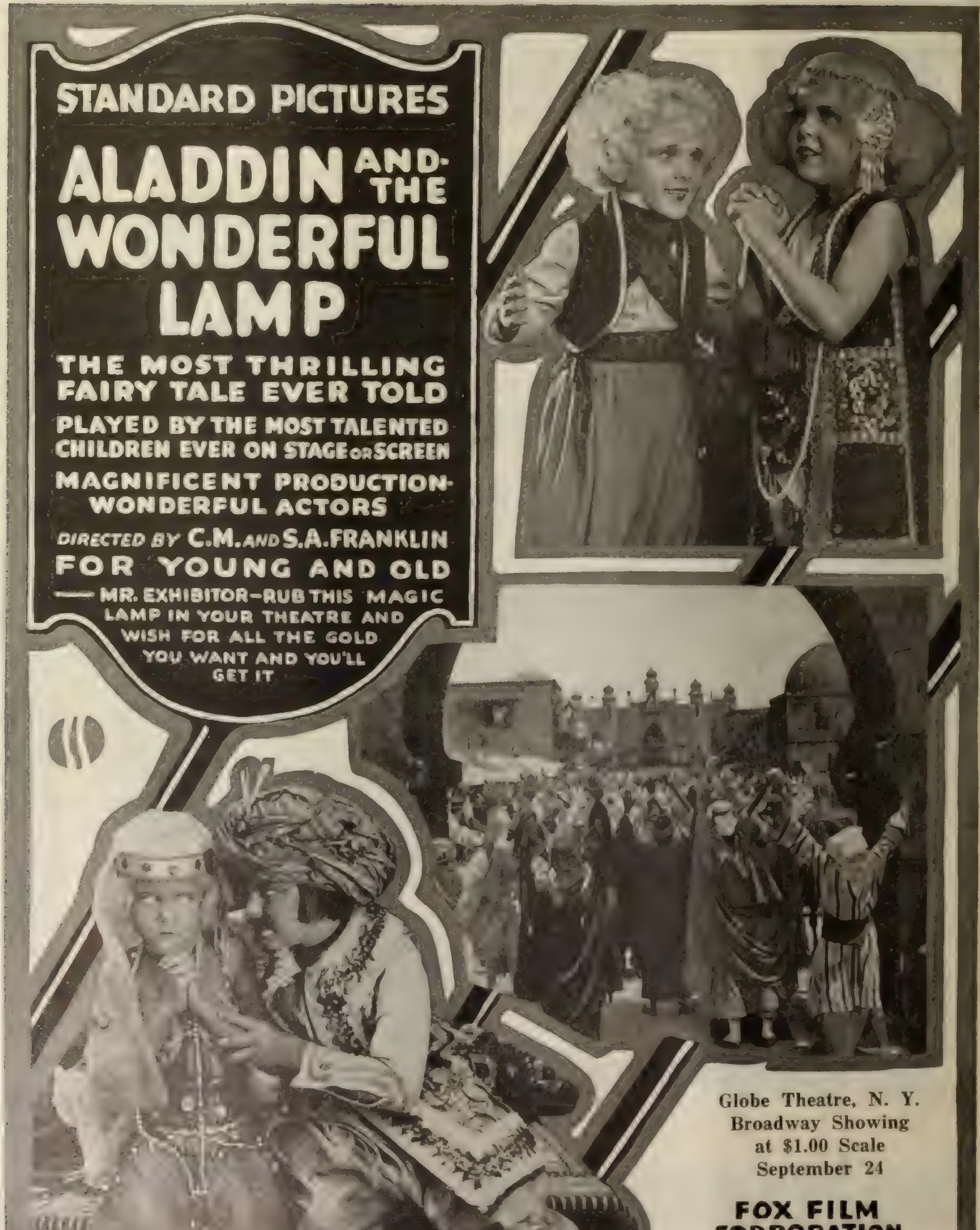
"This is The Life"

Oct. 28-

Dustin Farnum, whose success in "THE SPY" makes doubly interesting his appearance in

"The Scarlet Pimpernel"

BOOK NOW! BEFORE YOUR COMPETITOR GETS THESE SURE FIRE, EVER POPULAR - SCINTILLATING STARS.



STANDARD PICTURES

ALADDIN AND THE WONDERFUL LAMP

THE MOST THRILLING FAIRY TALE EVER TOLD

PLAYED BY THE MOST TALENTED CHILDREN EVER ON STAGE OR SCREEN

MAGNIFICENT PRODUCTION—WONDERFUL ACTORS

DIRECTED BY C.M. AND S.A. FRANKLIN

FOR YOUNG AND OLD

—MR. EXHIBITOR—RUB THIS MAGIC LAMP IN YOUR THEATRE AND WISH FOR ALL THE GOLD YOU WANT AND YOU'LL GET IT

Globe Theatre, N. Y.
Broadway Showing
at $1.00 Scale
September 24

FOX FILM CORPORATION

WILLIAM FOX
Presents
THE VIRILE
STANDARD PICTURE

WHEN A MAN SEES RED

FOX

WITH

WILLIAM FARNUM

In One of His Beloved Blue-shirted Roles Throws Into His Interpretation All the Power of His Intense Personality.

BOOKED ON OPEN MARKET AS AN INDIVIDUAL PICTURE

STANDARD PICTURES

ONLY BOOKED AFTER EXHIBITOR HAS SEEN IT.

One year of

52 WEEKS of SUCCESS

CHRISTIE COMEDIES

ONE YEAR OF UNQUALIFIED SUCCESS - NOT ONLY FOR THESE HIGH CLASS PRODUCTIONS, BUT FOR OPEN MARKET BOOKING THROUGH INDEPENDENT EXCHANGES - THE YEAR CREATES A RECORD ----- THE RESULT ----

BEST THEATRES EVERYWHERE

INCLUDE THEM ON THEIR PROGRAM

SEPT 25 RELEASE

"BETTY'S BIG IDEA"

Personally directed by

Al. E. Christie

BOOK THRU THESE INDEPENDENT EXCHANGES

SAN FRANCISCO
Peerless Film Exchange
100 Golden Gate
Northern California and Nevada

LOS ANGELES, CAL.
Peerless Film Exchange
802 So. Olive St.
Southern California and Arizona

MINNEAPOLIS
The Film Library and Exchange
731 Hennepin Ave.
Wisconsin, Minnesota, North and South Dakota

PHILADELPHIA
Peerless Film Exchange
940 Penn. Ave.
Eastern Pennsylvania, South New Jersey, Delaware, Maryland, District of Columbia and Virginia

NEW YORK CITY
Reiban Film Co.
729 Seventh Ave.
Greater New York and Northern New Jersey

CHICAGO
Celebrated Players Film Service
207 So. Wabash Ave.
[illegible] and [illegible]

CLEVELAND
Standard Film Service Co.
Columbia Bldg.
Northern Ohio

CINCINNATI
Standard Film Service
S. Ohio and Kentucky

DETROIT
Standard Film Service
Michigan

OKLAHOMA CITY
R. D. Lewis Film Co.
1004 Campbell Bldg.
Texas, Oklahoma, Arkansas

PITTSBURG
Liberty Film Renting Co.
940 Penn Ave.
Western Pennsylvania and West Virginia

KANSAS CITY
Standard Film Corporation
1305 Walnut St.
Missouri and Kansas

OMAHA
Standard Film Corporation
Nebraska and Iowa

BIRMINGHAM
Queen Feature Film Co.
North and South Carolina, Tennessee, Mississippi, Louisiana, Alabama, Georgia and Florida

TORONTO
Famous Players Film Service
12 Queen St. East
Dominion of Canada

SYDNEY, AUSTRALIA
Co-operative Film Exchange
Australia

WELLINGTON
Co-operative Film Exchange
New Zealand

BUFFALO
J. H. Michael
Academy Theatre
Northern New York State

CHRISTIE FILM CO. LOS ANGELES

Pathé

Frederick Warde

the eminent actor, and

Jeanne Eagels

the stage favorite, are the stars of

Under False Colors

a five part Gold Rooster Play produced by Thanhouser that is bound to please your audience. Sensationally dramatic it shows how the devotion to her cause of a fair young Russian revolutionist does not prevent her from falling in love with a fine young American.

Coming Soon

Admirers of

Antonio Moreno

(and their numbers are legion) will be glad to know that his first feature as a Pathé star, the five part Gold Rooster Play

The Angel Factory

is fully equal to most "specials" in quality and that in story, cast and production it leaves nothing to be desired.

Produced by Astra

Coming Soon

Pathé

"In spite of the intense heat we did a capacity business both days on

THE FATAL RING—
with
PEARL WHITE"

Says a well known Canadian exhibitor;

"We wish to compliment you on 'The Fatal Ring' featuring Pearl White. We opened with this serial on Thursday and Friday, August 2nd and 3rd. In spite of the intense heat which we are having we did a capacity business on both days and turned away a great many people at all performances. This is one of the best serials ever filmed and will, we feel sure, achieve the success for exhibitors which it truly deserves."—*Geo. Ganetakos, General Manager, Independent Amusement L't'd, Operating the Moulin Rouge and the Strand, Montreal, Canada.*

From the very start we have told you that this serial would get the business for the Exhibitor, rain or shine, hot or cold!

Numerous letters from exhibitors now tell us that we were right!

Produced by Astra
Directed by Geo. B. Seitz

Written by Fred Jackson
Scenarios by B. Millhauser

Mollie King *and* Creighton Hale *in* *The* Seven Pearls

Pathé

"Gets off to a fascinating start," "The first two chapters promise a good serial," "A wonderfully melodramatic plot which gives brilliant promise," "Action keyed at lightning speed," "A wealth of fast action and exciting mystery," "Mystery, thrilling fights, love interest, and about everything that contributes to holding the attention."—

These are a few excerpts from reviews in the various trade magazines on Pathe's latest money-getting serial. All the world loves exciting adventure, mystery, breathless action and suspense, and all the world loves a love story. That's why Pathé serials made in the Pathé way outdraw day in and day out the greatest features.

Ask the nearest Pathé Exchange to screen for you several episodes of "The Seven Pearls." You'll want it in your house.

Produced by Astra

Written by Charles W. Goddard, the famous playwright

Pathé

Many representative houses after seeing

HENRY KRAUS

Premier actor of France, in the eight reel production of Victor Hugo's masterpiece

LES MISERABLES

have booked it for runs of from two days up

Here are some of them:

THE PORTOLA,	San Francisco,	Seven days
THE MAJESTIC,	Portland, Ore.,	Four days
THE PRINCESS,	Sioux City, Ia.,	Three days
THE UNIQUE,	El Paso, Texas,	Three days
THE PALACE,	Macon, Ga.,	Three days
THE TIVOLI,	Beaumont, Texas,	Two days
THE RIALTO,	Lincoln, Neb.,	Two days

"Les Miserables" is probably the most widely read book in French literature. It has been translated into every civilized language. It is very popular in this country - almost everyone has read it. All will want to see it on the screen.

ASK THE NEAREST PATHÉ EXCHANGE
ABOUT "LES MISERABLES" TODAY.

Pathé

Over there!

Over there in what was once one of the most beautiful and prosperous sections of France the ruthless invader has broken down and destoyed until ruins and a desert have replaced happy villages and fertile farms and orchards. In the striking Pathé three reel picture

In the Wake of the Huns

one sees the soldiers of France occupying the territory held by the Germans for nearly three years, building bridges, repairing roads and ever pressing onward after the retreating foe. As a contribution to history this picture is unique, fascinating. American soldiers are now "over there". Your audiences will want to see the conditions which they will soon face. Your local newspapers should be glad to treat this picture as real news. As an attraction that will interest everyone in your community it is in a place by itself.

French Official War Pictures

Photographed by the Cinematographic Division of the French Army

Released in Three Reels.

Ask the nearest Pathé
Exchange about it
today

Pathé

Exhibitor after exhibitor advertises

Lonesome Luke Comedies

featuring Harold Lloyd

on the same scale as he advertises his features!

The theatres who have once tried these comedies never go back on them because these comedies never go back on the theatres!

The reviewers invariably praise them - it's worth while to read what they say:

" 'Luke's Wild Women' presents settings that would do credit to any of the mammoth productions—the exteriors are beautiful landscapes. The slapstick comedy in each incident is highly amusing with a large amount of originality. The comedy will go anywhere. This brand has a box office value."
Dramatic Mirror.

" 'Luke's Wild Women' has sumptuous sets and especially beautiful exteriors. A very good comedy number."—
Moving Picture World.

Lonesome Luke Comedies are in two reels - the Harold Lloyd Comedies in one. Each produced by Rolin - Each the best of its kind.

Petrova Pictures

Madame

PETROVA

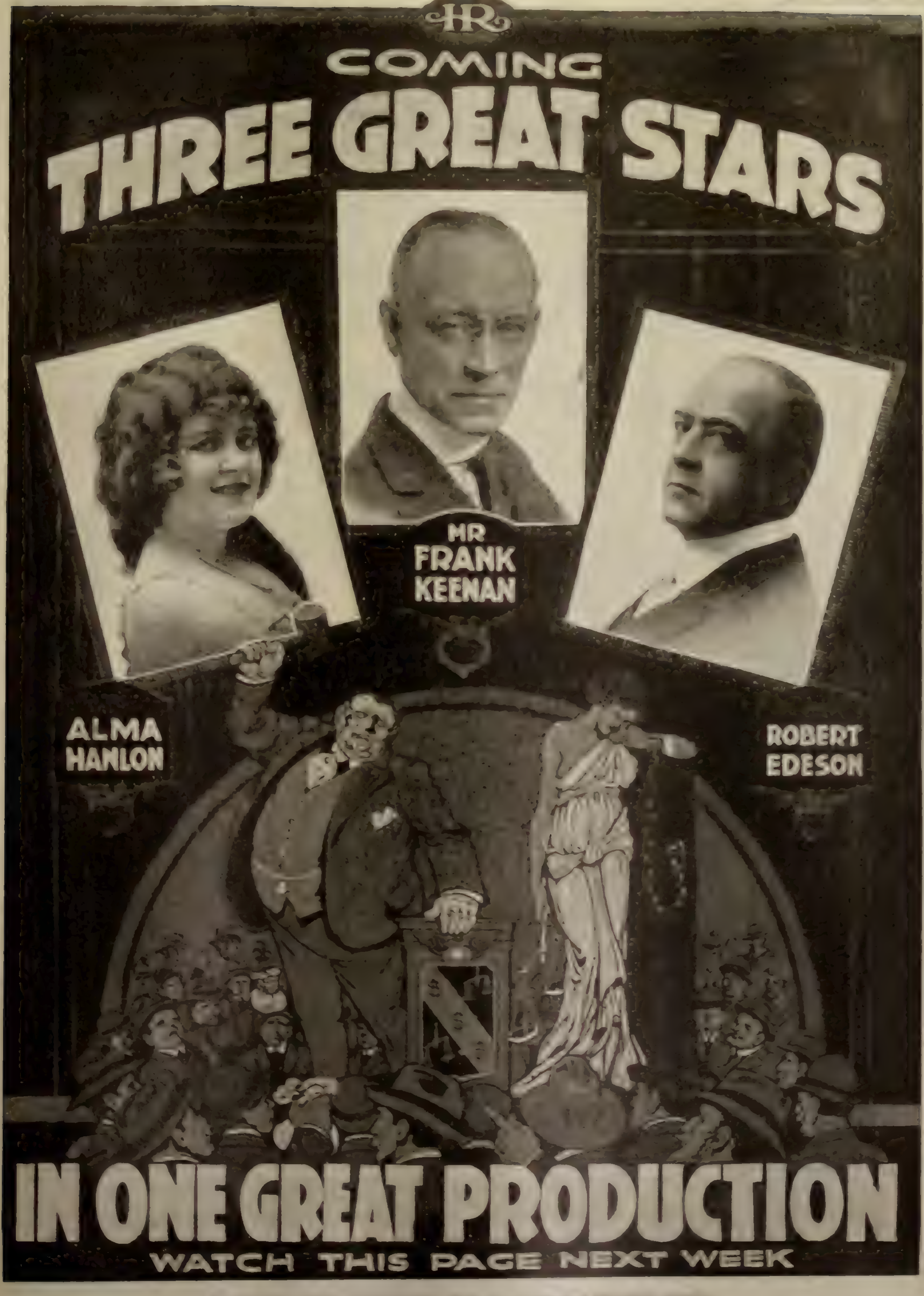
In Her First

Petrova Picture

To be released on or about
October, 22, 1917

Petrova Picture Company

Frederick L. Collins, President
25 West 44th Street, New York


HR
COMING
THREE GREAT STARS
ALMA HANLON
MR FRANK KEENAN
ROBERT EDESON
IN ONE GREAT PRODUCTION
WATCH THIS PAGE NEXT WEEK

CUB **CUB**

CUB COMEDIES

featuring

GEORGE OVEY

are still growing in popularity with the discriminating public and the successful exhibitors.

* * *

"OFFICER JERRY"

Released September 20th

in which a distressed bride and a desperate bridegroom are rescued from an awful fate by the ever-ready Jerry.

* * *

Book through any exchange of the

MUTUAL FILM CORPORATION

COMEDIES

DAVID HORSLEY PRODUCTIONS

Los Angeles, Cal.

COMEDIES

LOUISE LOVELY

FEATURES

The Unique Little French-Australian Star
with the
Sweet and Winsome
Personality

Now Under the Direction
of
Edward J. LeSaint

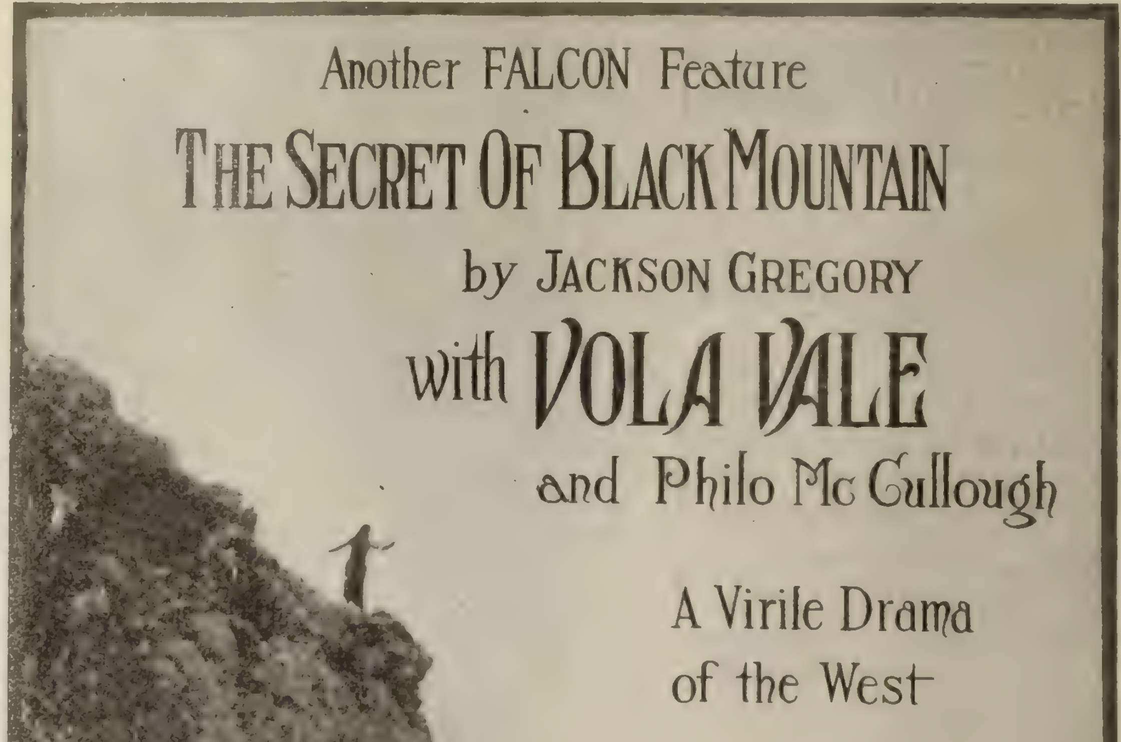
IN PREPARATION
"The Wolf and Its Mate"

Book the Smashing New York Sensation, the Picture Beautiful

LOUISE LOVELY
IN THE
"SIRENS OF THE SEA"

Jewel Productions, Inc.
405 Mecca Bldg., N. Y. C.

GENERAL FILM COMPANY.



Another FALCON Feature

THE SECRET OF BLACK MOUNTAIN

by JACKSON GREGORY

with **VOLA VALE**

and Philo McCullough

A Virile Drama
of the West

Supervised by
H.M. & E.D. Horkheimer

Distributed Exclusively by General Film Co.

GENERAL FILM COMPANY,

The "Three C Comedies"

Fresh, Original,
One-Reel Productions
with the
Conquering Comedian

LOU MARKS

The Galvanic Eccentric

Pretty **PEARL SHEPARD**
the Most Piquant Girl in Pictures

And the Convulsing Nondescript
OOM PAUL
Possessor of the Most Bizarre
Physiognomy Ever Unearthed

Pearl Shepard

Together with a Great, Sweet,
Irresistible Group of Lively Lassies.

EVERY EXHIBITOR KNOWS HE CAN
COIN MONEY WITH COMEDIES LIKE THESE

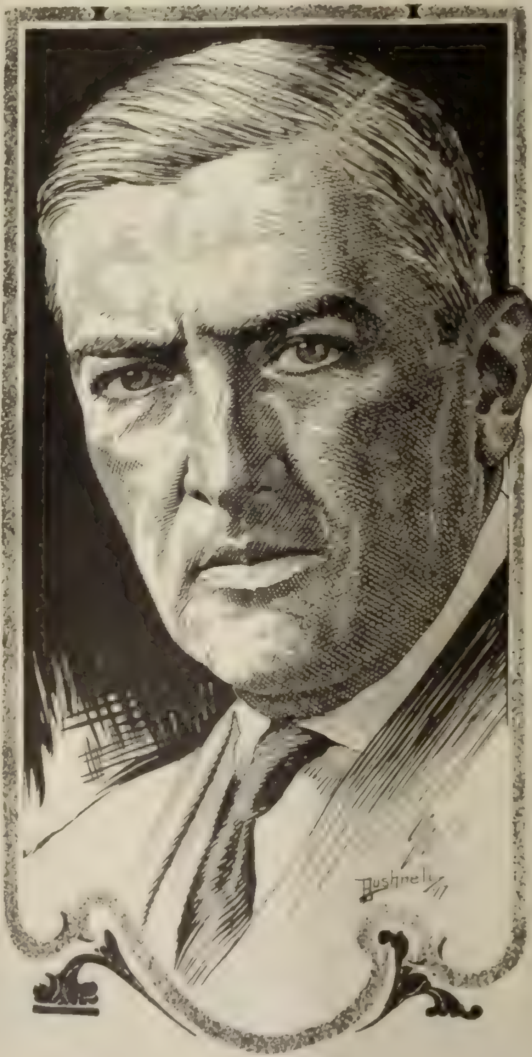
The "Three C Comedies" Will Do It!

The Commonwealth Comedy Co., Inc.
1545 Broadway, New York City
Jos. S. [illegible], Pres. Arnold A. [illegible], Vice Pres. Chas. W. [illegible], Secy.

DISTRIBUTED EXCLUSIVELY BY GENERAL FILM CO.

GENERAL FILM COMPANY,

See Yourself as Others See You



GEORGE ADE

in his

NEW FABLES IN SLANG

gives a quaint satire on every day life that is like a mirror before the eyes. None can help laughing and enjoying the fads and foibles of himself and neighbors as pictured by America's most whimsical humorist.

Give Your Patrons a Laugh!

Sept. 22—"The Fable of What the Best People Are Not Doing."
Sept. 29—"The Fable of the Speedy Sprite"

Essanay

GEORGE K. SPOOR, PRESIDENT

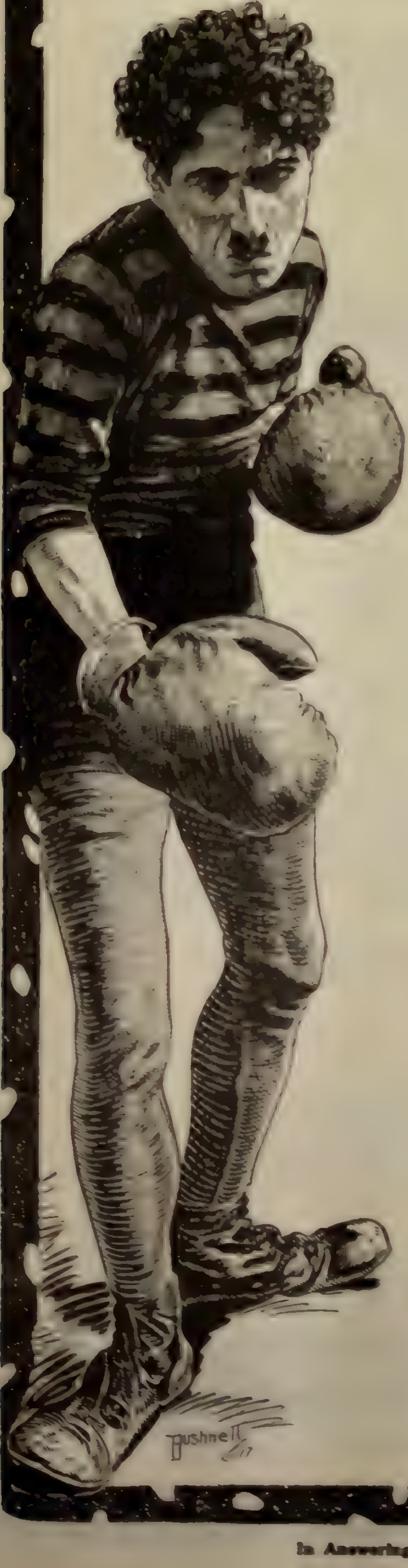
Trademark
Reg. U. S. Pat. 1907

Trademark
Reg. U. S. Pat. 1907

1333 Argyle St., Chicago

Distributed Exclusively by General Film Company

GENERAL FILM COMPANY



The Comedies that made Charlie Chaplin Famous!

FIRST

"The Champion"

One of the Greatest
Essanay-Chaplin Successes

New prints and new paper.

WILL THEY PACK YOUR HOUSE?
You know it! Seize this chance!
One every Month.

WARNING!

Beware of false or duplicate films. Essanay will prosecute any person making, distributing or renting spurious or unauthorized Essanay-Chaplin comedies. Exhibitors will aid us in the fight for picture honesty by reporting such cases.

DISTRIBUTED EXCLUSIVELY BY GENERAL FILM CO.

Essanay
Argyle St., Chicago

GENERAL FILM COMPANY.

"The Rustler's Vindication"

A Selig Two Reel Drama of Love and Adventure in the Cattle Country.

Featuring Tom Mix, Myrtle Stedman, Lester Cuneo and others.

Released Monday, October 1.

Book SELIG WORLD LIBRARY
EVERY WEDNESDAY

"The Witness for the State"

A Soul-stirring One Reel Drama of How a Paradise Lost Is Regained. Produced by Colin Campbell. Featuring Bessie Eyton, Eugenie Besserer and Frank Clark.

Book SELIG WORLD LIBRARY
EVERY WEDNESDAY

SELIG POLYSCOPE CO.

CHICAGO, ILL.

TRADE S MARK

Distributed Exclusively by General Film Company

GENERAL FILM COMPANY.

A Climax in "The Last of the Troubadours"

"O. HENRY'S" GENIUS AND THE WEST

Calculated to arouse the keenest sort of interest among the lovers of "O. Henry's" Magic Art, his western stories are being filmed.

The first three are "John Tom Little Bear." "The Last of the Troubadours" and "The Lonesome Road."

The series, of which several more are coming, is directed by Dave Smith in California with a cast of fine, convincing types, and each subject will be in two-reel form.

Each picture pulsates with the virile life of the range plus the charm of an immortal pen.

This Priceless Material Is Limited!

Be the First to Book It

Broadway Star Features.

Distributed Exclusively by General Film Company

GENERAL FILM COMPANY

"The Further Adventures of Stingaree"

**A Thrilling Series of
15 Superlative Plots**

BY

E. W. HORNUNG, Author of "Raffles"

"The Stranger at Dumcrieff"

(Kalem-General Film—Two Reels)
Reviewed by R. M. JOHNSON

IN this episode there is again a plot strong enough for a five-reeler or two of the kind many producers are grinding out these days. E. W. Hornung, who writes these Stingarees, possesses a fountain of inspiration, that, considering the certainty and steadiness of its flow, might be better called a "gusher." Once more it is necessary to say that in good, live outdoor action these Stingarees excel even in comparison with so-called "super features."

MOTION PICTURE NEWS, September 15, 1917

A FEATURE ATTRACTION FOR 15 WEEKS AT TWO-REEL RENTAL

OTHER SURE-FIRE BUSINESS-GETTERS

MARIN SAIS
In the two-part Western series
"THE AMERICAN GIRL"

"HAM" and "BUD"
In the one-reel laugh fests
"HAM" COMEDIES

DISTRIBUTED EXCLUSIVELY BY THE GENERAL FILM COMPANY

Four-color one, three and six-sheet Lithographs for all two-reel pictures
and one and three-sheets for single reels.

KALEM COMPANY

235 West 23rd Street New York City

MOVING PICTURE WORLD

Entered at the General Post Office, New York City, as Second Class Matter

Founded by J. P. CHALMERS in 1907.

Published Weekly by the

CHALMERS PUBLISHING COMPANY

17 MADISON AVENUE, NEW YORK CITY.

(Telephone, 3510-3511 Madison Square)

J. P. Chalmers, Sr..............................President
J. F. Chalmers..............................Vice-President
E. J. Chalmers.....................Secretary and Treasurer
John Wylie..............................General Manager

The office of the company is the address of the officers.

CHICAGO OFFICE—Suite 917-919 Schiller Building, 64 West Randolph St., Chicago, Ill. Telephone Central 5099.

PACIFIC COAST OFFICE—610-611 Wright and Callender Building, Los Angeles, Cal. Telephone Broadway 4649.

SUBSCRIPTION RATES.

United States, Cuba, Mexico, Hawaii, Porto Rico and Philippine Islands $3.00 per year
Canada 3.50 per year
Foreign Countries (Postpaid).................. 4.00 per year

Changes of address should give both old and new addresses in full and be clearly written. Two weeks' time should be allowed for change.

ADVERTISING RATES.

Classified Advertising—One dollar for twenty words or less; over twenty words, five cents per word.

Display Advertising Rates made known on application.

NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, P. O. Box 226, Madison Square Station, New York, and not to individuals.

"CINE MUNDIAL," the monthly Spanish edition of the Moving Picture World, is published at 17 Madison Ave. by the Chalmers Publishing Company. It reaches the South American and Spanish speaking market. Yearly subscription, $1.50. Advertising rates on application.

(The INDEX to this issue is on page 2054.)

Saturday, September 29, 1917

Facts and Comments

ENTER the screen novelist! The classification of the moving picture is moving forward slowly, but in the right direction. The custom of placing all screen fiction under the heading of photoplays has continued too long, and the correct designation of the contributions of the camera must result in a broader knowledge of screen playwriting among both picture dramatists and laymen. As pointed out in a recent article in the Moving Picture World, many screen stories follow the novel in form and should be called picture novels. The producer of "The Fall of the Romanoffs," recognizing that his story contains all the elements of the historical novel, gives it its proper classification, thus blazing a much desired trail. The picture novel has now come into its own.

THE attention of our readers is once more directed to the lists of film exchanges throughout the country that we printed on pages 1674 to 1676 in last week's issue of the Moving Picture World. As these lists also give the brands handled by each group of exchanges, they form handy references for theater managers in selecting programs or in securing any production they may desire. On account of the space required we will only be able to print the lists occasionally, consequently last week's paper should be filed for reference.

* * *

FROM Boston to Seattle and in between the note of optimism that pervades the correspondence of representatives of the Moving Picture World is most encouraging. Every indication seems to point to a season of good business ahead for the exhibitor in all sections of the country. The increasing popularity and distribution of American films in many parts of the foreign market means that the American producer is also getting a good share of the export business of the world. As we have said above, this is all most encouraging from a trade point of view providing it is not made the excuse for boosting prices all along the line.

* * *

ATTEMPTS to arbitrarily determine what is the best and most profitable length of feature to make are like similar attempts to fix a certain sort of program as being the most successful. Many subjects may be much better in eight or nine reels than in five, while many five-reel productions would really be too long in less than half their present footage. To the average theatergoer variety is ten times more acceptable than a continuous theme, just as the short story and the newspapers number hundreds of readers to one for the book of five or six hundred pages. Right here, we believe, is the kernel of the reason for the drawing power of many of our longer multiple reel subjects. There is sufficient variety in the development of the plot or action to make the audience forget that they are sitting through eight or more reels. Fixing a hard and fast rule as to length of feature or certain style of program would be a sure method of defeating the object in view, namely, the securing of the greatest possible amount of public interest and approval. This can only be done by variety, variety in length of subjects and in style of programs.

* * *

THERE are at least two brands of foolishness that we run into most every week. One is represented by those who would treat the exhibitors as infants to be led every step of the way and as men who can be made to believe any cock and bull story if properly presented. If this paper were to run short some week of the worth while news of the trade necessary to fill our columns and was to use up about five times as much paper to print all the matter we receive from the various publicity concerns in the industry, our readers would realize that there are many more in this foolish class than they ever dreamed of. The other foolish class are those who try to fry their own fish by telling the exhibitor that he is altogether independent of all other branches of the industry, that they all must come to him, etc., etc. The whole industry working together has a great virgin field that it has not yet reached and which affords scope for the best of united efforts, viz.: transforming into picture patrons the great big majority of our population which does not now frequent picture houses. We have what is now freely admitted to be a more direct and a much more interesting medium than books and newspapers, yet only used by possibly a fifth or at most a fourth of the American public and used much less frequently even by those than it might be.

Sane Business Acumen

By Louis Reeves Harrison

THERE are some very stupid assumptions about exhibitors and the public, and one of them is that writers must play down to a low order of intelligence. The founder of this paper was not of that opinion. He took it for granted that his readers knew just as much as he did; nothing too good for them would ever find its way into these columns, and whenever a writer had that opinion it was because he was behind the times. There are producers who have a nervous fit about getting over the heads of "the people," while those people are laughing tolerantly, when not in derision, at his efforts to put forth screen products in words of one syllable.

Another stupid assumption is that nothing good can come from dramas originated especially and only for the screen. The prevailing idea at this time is that we must "*import*" our stories from literature and from the stage. It is a drawback to have old art traditions hitched to this young art, and, keep this in mind, *the future success of motion picture production lies in its opportunities, not in its drawbacks.*

A very large number of our directors and actors have come to us from the stage, and they can greatly benefit from the training they have received *when they do not impose on moving pictures the artistic codes and methods they have borrowed from the theater.* It is almost time for us to provide our own materials, our own systems, our own principles and *our own standards.* We shall have a true moving picture art when we make it so in all the technics as well as in business organization. Every once in a while, when watching a new release from the viewpoint of a motion picture critic, I feel intuitively that an otherwise charming screen story is spoiled by theatrical grouping of characters, by stagey settings, and by the mannerisms of limelight and footlight actors.

Others feel the same way, to judge from the effect on large audiences. The impression made is that of artificiality, whereas, on the stage itself, supreme effort is made to dispense with everything which contributes to the unnatural because it tends to destroy the illusion. Stage affectations are far from useful in presenting to the mental eye alone our screen illusions of reality. It is to be seriously questioned if a producer, or an exhibitor either, for that matter, has really any shrewd insight into the demands of his patronage when he attempts to limit the splendid opportunities of this new art to the exactions of an older one.

Outside of producers and exhibitors of biased judgment, we are up against business organization and a distributive system which tends very strongly to be conservative. It is in the very nature of cautious business men to stand by the established order of things. A part of the game of holding on to money is to go slow about innovation and change. Good business organization is wisely preservative within its own field of action, and it is of value in production when it protects from unnecessary waste and loss, but it is not very well posted on the response of artistry to audience needs.

When a business organization fails to grasp the true relation between source of supply and consumer, as it usually does when there is an art intervening, it operates directly against its own survival. Inaugurated as a helping agency, it becomes a hindering one. The result has been to establish standards of stage drama and literature for those of the screen, to the injury of moving pictures and to the alienation of people who might easily love fine moving pictures for themselves. The new art is one of expression in its own language, by its own methods. To dress it up in the old clothes of some parent art is more or less fatal to its individual charm.

Many of the plans unfolded for business reorganization in the production and distribution of moving pictures are sound as far as they go, but they lack breadth of comprehension. They are based on addressing an audience which has not been carefully studied, which is different and far larger than that of the theater, and which has been erratically and imperfectly served up to the present time. For instance, our show is given in the theater of the many. That "many" is falsely judged to be one of limited intelligence, or generously uncritical False premises to begin with.

There is today no prejudice of importance among our people against moving pictures except that which the pictures themselves furnish. That is to say that existing prejudice is not against the art itself, but against its unsatisfactory examples. Our theaters can only succeed in a large way through immediate contact and close sympathy with our people. They must present what is in harmony with the whole thought of the nation, of what we are planning and thinking about, more of an advance agent of human minds and hearts than a reflection of what has already been presented.

What is to happen is of far deeper interest to all of us than what has happened. Most of us are glad to throw off the old chrysalis and spread our wings in some more perfect shapes for a new flight. Hence our intense fondness for what is new and original. Here is an audience demand rarely grasped by men who most sincerely believe that they possess sane business acumen. We lose sight of the charms and beauty of the life we are motoring through when our attention is entirely confined to driving at full speed. Swift movement may be a pleasure to the man at the wheel but his guests are not permitted to enjoy the change of scene and variety of experience which the ride is supposed to provide.

Is it sane business acumen to play down to the weaklings instead of to people as normal and intelligent as ourselves. *Is it sane business acumen* to "import" from other arts anything which puts a limitation on the opportunities of our own? *Is it sane business acumen* to restrict our scope and freedom of movement with the hampering methods of a boxed-in performance? *Is it sane business acumen* in the visualization of dramas not to consider the relation of the source of supply to the consumer? *Is it sane business acumen* to drive, drive, drive, at top speed in all departments, blind to the main object, that of *entertainment?*

Business organization fails entirely to grasp its opportunities when it disregards the main purpose for which it was created. The first and foremost object of any motion picture organization is to study the needs of our people as a whole and determine how they can be most delightfully satisfied. To grow and flourish we must strike our roots deep into the soil of American intelligence. This is not an easy matter. We cannot do it by borrowing right and left at random, and we must raise ourselves to higher levels of good taste, rather than try to drag it down.

We will all realize some day that this new art belongs to the people. They made it possible; they discovered it; they supported it, and they may yet take it into their own hands and make it deal objectively with the lives we are all living. We are not giving our best friends, the common people, the consideration they truly deserve.

Great Doings in Canada

By Sam Spedon

WE are mighty glad we went to the convention of the exhibitors of the maritime provinces of Canada, held at St. John, N. B. We heard a lot of things about the film business thereabout that make us believe it is indeed the Arcadia of the industry.

No Advance Deposits.

We were told there is only one distributing concern in that territory that asks for an advance deposit. One salesman told us he wouldn't ask for payment on delivery if it wasn't for an occasional cancellation on an agreement before the film was delivered.

For Instance.

"Once in a great while," the salesman said, "I travel one hundred and twenty-five miles at considerable expense, make a contract and when I returned to my office in Montreal I find a cancellation awaiting me. If it weren't for this rare instance I would trust any exhibitor with whom I do business. We have on the whole the finest and most upright class of exhibitors anywhere in the world."

Confidence.

There appears to be a bond of confidence between the distributors and exhibitors throughout the provinces. This was evidenced by the harmony and freedom of speech on questions relating to both, discussed in open convention.

For That Reason.

Everything at the convention and in connection therewith was carried out according to schedule, not a hitch in the whole program. The only discussion of any length was the question of affiliating with an American exhibitors' organization. This was discussed pro and con and it was decided, as conditions were different from those in the States, that the matter be laid on the table until the annual convention of 1918.

Board of Censors.

Even the censors in Canada work in perfect accord with the exhibitors. The final decision is left to the chairman of the board, and as he is a very fair-minded man, well-read and just, his decisions are always accepted as final. Pictures that are historically correct and scenes that are true to life, no matter how tragic in their picturization, are considered in accordance with facts and necessary to depict the truth and historic accuracy. Nothing but the vulgar, lewd and that which caters to the morbid and immoral is taboo.

Deserve the Best.

While at the showing of a feature picture exhibited at the Imperial theater in St. John, we overheard an exhibitor remark: "That's the best feature I have ever seen in Canada. Most of them with the exception of Pathe are so old and shop worn they give us a bad impression. If they showed them all in as good condition as this one it would make a big difference in our choice of features." This would indicate that the home offices of the exchanges do not give the Canadian exhibitors the consideration they deserve and do not know that they are dealing with some of the finest men in the exhibition field—men who deserve the best for audiences throughout the provinces, that very nearly reach the one hundred per cent. class.

Montreal Conditions.

We were informed by an exchangeman and exhibitor from Montreal that conditions there are somewhat different in that "locality than anywhere else in Canada." In the first place, they said, it is a cosmopolitan city and territory. The exhibitors comprise Greeks, "Canucks," French Canadians and those from the States. We have found it impossible to organize to any extent and the demand for pictures are necessarily varied. We have a fertile field and good business but a difficult one to cater to and a very hard one to deal with, because we have to present our productions to our customers in the way they can best understand and appreciate them. We are striving to bring all the exhibitors into our league and hope eventually to succeed."

Prince Edward Island and Nova Scotia.

The delegates from these provinces were most enthusiastic over the condition of their business. They were full of "pep" and told us business was good, with bright prospects of bigger patronage this fall and winter. Some of them were enlarging and others were redecorating and improving their theaters. They were unanimous in testifying to the response they had received and were receiving from the public in its appreciation of giving it the best, also in its acknowledgement of the benefits of motion pictures, in educating, entertaining and promoting the welfare and happiness of the people.

Cheerfulness Prevails.

We went to Canada with some apprephension of war-cast gloom hanging over it. If it were there, no doubt it was, the people did not wear it on their sleeves. We were received with such good cheer and accorded such hospitality we were completely disarmed, made to feel so much at home, we felt as if we had known our hosts all our lives and were visiting our closest friends and neighbors. We want to go there some more and make a longer stay.

Allied Patriotism.

At the Saturday matinee and evening showing of an American war picture in Keith's Imperial theater the audiences were vociferous in their applause whenever the Stars and Stripes were in evidence. At the close of the picture when the orchestra played the American and British anthems everyone in the audience stood up in acclamation of their allied interest in the establishment of peace on earth and good will among men.

An Equitable Contract

By SAM SPEDON.

AT a convention in the South a motion was made by a delegate to have the executive committee of the organization draw up an equitable contract between the distributors and exhibitors, the same to be presented to the board of directors for its approval. Now we hear that the National Association of the Motion Picture Industry is to frame an equitable contract between the producers and players. Quite a coincidence.

The first will be comparatively easy, because it is a purely business proposition based on cost of production and profits governed by local conditions. The second is an entirely different matter, based upon temperament and personal valuation against the estimate of that valuation by the producers. We recall the remark of the old fellow to a consequential young men who was applying for a position and extolled in self praise his many qualifications for the job. The old fellow said, "Young man, I would like to buy you at my estimate and sell you at your own."

An equitable contract between producers and players would only affect the individual players who are obliged to work by the job. Most of the stars have formed their own companies and are in reality individual producers. An equitable contract would not reach the source about which there is most complaint, the high cost of star features and advanced rental prices.

We mentioned the contract between distributors and exhibitors first, to remind the framers of the equitable contract between producers and players that they must not fail to consider the exhibitors in the drafting of it. The article we published in last week's issue of this publication entitled "Do Something" might assist.

The Music Tax Question

ALL exhibitors are interested in the music tax question, which has become a considerable issue because of the energy with which the American Society of Composers, Authors and Publishers are prosecuting violations of the copyright act which gives to composers of music the exclusive right to perform their works for profit in public places. Because of that interest we direct the attention of our readers to articles by Clarence E. Sinn and C. C. Pettijohn published this week in the Department of Music for the Picture.

Mr. Sinn calls attention to the advertised statements of certain publishers that exhibitors are at liberty to use music published by them because they are not members of the Composers and Authors Society, and warns the exhibitor that it is the author and composer who control the copyright and not the publisher, so that the statements in question are misleading and likely to get the exhibitor who heeds them into trouble.

Mr. Pettijohn in answering a puerile editorial in a trade publication alleged to be "of, for and by the motion picture exhibitor," makes all too plain the futility of any attempt to combat by process of law the position of the American Society of Composers, Authors and Publishers. Mr. Pettijohn cites the decision of the Supreme Court of the United States, upon which authority the American Society is acting. He also quotes the opinions of several well known lawyers who corroborate his own opinion, and Mr. Pettijohn is himself a lawyer of known ability.

All this leads to but one conclusion: That the tax imposed by the American Society of Composers, Authors and Publishers has the sanction of law, sustained by the highest tribunal of the land; that any attempt to combat the provisions of the Copyright Law as affecting the rights of the composers of music is defeated before it is commenced.

As a further conclusion it must be said for the information of exhibitors generally that any appeal for funds to fight the Music Tax law is without justification; that it is born of ignorance and will avail those who contribute the sum total of nothing. Without a great stretch of imagination the taking of three dollars, or any other amount for the purpose stated might well be characterized as "obtaining money under false pretenses."

The Moving Picture World does not hestitate to warn exhibitors to disregard all such appeals and advises all who have contributed to request that their moneys be returned to them.

We append a list of the members of the American Society of Composers, Authors and Publishers whose copyrighted productions are subject to the Music Tax:

Abrahams, Maurice Music Co.
Bond, Carrie Jacobs & Son
Broadway Music Corporation
Daly, Jos. M. Music Pub. Co.
Enoch & Sons
Feist, Leo, Inc.
Forster, F. J. A.
Harms, T. B. & Francis, Day & Hunter
Harris, Charles K.
Jerome, William Publishing Corp.
Kalmar & Puck Music Co.
Karczag Publishing Co., Inc.
Remick, Jerome H. & Co.
Richmond, Maurice Music Co.
Ricordi, G. & Co., Inc.
Shapiro, Bernstein & Co., Inc.
Stern, Jos. W. & Co.
Von Tilzer, Harry Music Pub. Co.
Waterson, Berlin & Snyder Co.
Witmark, M. & Sons.

There are many reputable publishers who deal in non-copyright music, so that exhibitors should have no trouble in getting all the music they require that is not subject to tax.

"Eternal Magdalene" Held Up

Controversy With Censors Leads Goldwyn to Substitute "Fighting Odds" as First Maxine Elliott Subject.

After all, Maxine Elliott's debut on the screen as a Goldwyn star will be in the big emotional drama "Fighting Odds," by Roi Cooper Megrue and Irvin S. Cobb—and there's a reason. To get to the point quickly, "The Eternal Magdalene," previously announced as the first of Goldwyn's Maxine Elliott productions, has been challenged by the Pennsylvania board of censors and the Chicago censor board. Both bodies find points in the picture which they question and which Goldwyn pointedly denies constitute any violation of good taste. Nevertheless, as "The Eternal Magdalene" has been announced for release on October 7 and that date is close at hand, Goldwyn has determined to fully protect all of its contract customers among the exhibitors of the United States by substituting Miss Elliott's other picture in its stead.

This means that "The Eternal Magdalene" and the points at issue with the two censor organizations can be threshed out and adjusted without holding up any Goldwyn customers or disarranging their playing dates. Goldwyn insists that "The Eternal Magdalene" made, as it has been, into a great morality play by Arthur Hopkins, in no way tends to endanger public morality and in this contention finds itself sustained by a most enthusiastic indorsement of the picture in its entirety by the National Board of Review, which exercises the censorial function for America as a whole. The National Board of Review, it will be recalled, declared that "the world as an audience owed Goldwyn a vote of thanks for making this remarkable picture."

In "Fighting Odds" Miss Elliott obtains an introduction to picture audiences of the world under most favorable conditions. In this picture she is equally charming and beautiful in the role of the Magdalene, and she figures as the heroine of a powerful emotional drama by two of America's foremost dramatic authors, Mr. Megrue and Mr. Cobb. "Fighting Odds" is the story of big business and a wife's loyalty to a husband who is made a catspaw to a big financial leader. The scenes of this play are laid in Detroit and New York, and Henry Clive, enacting the role of the husband, is a big manufacturer of automobiles with a business code and a friendliness for labor that suggest the modern wage policies of Henry Ford. Insuring the widest exploitation for this lovely star's debut, Goldwyn is maintaining its special publicity men throughout the country to exploit this picture in advance. In its advertising announcement this week Goldwyn frankly explains the reason for this change in releases and the attitude of the two censor boards.

EDNA PURVIANCE'S ILLNESS DELAYS "THE ADVENTURER."

Charlie Chaplin has resumed work at the Lone Star studio, Hollywood, Cal., on the last scenes of his twelfth Mutual special, "The Adventurer," which was delayed, first by the illness of the famous comedian himself and more recently by an indisposition of Edna Purviance, Mr. Chaplin's leading woman.

Miss Purviance, who had been in the Good Samaritan hospital near Hollywood, since August 19, appeared at the studio looking little worse for her illness, which is declared to have been due to the strain of continuous rehearsal.

Mr. Chaplin's new play is considered by the world's highest priced comedian to be his best production under the epoch-making $670,000 a year contract with the Mutual Film Corporation.

The Motion Picture Exhibitor

WRITE US EARLY AND OFTEN

THE MOVING PICTURE WORLD carries the most complete record of Exhibitors' News. This department aims at being the fullest and fairest chronicle of all the important doings in the ranks of organized exhibitors. To keep the department as complete and as useful as it is now we request the secretaries of all organizations to favor us with reports of all the news. Coming events in the ranks of the organized exhibitors are best advertised in this department of the Moving Picture World.

Maritime Provinces Convention

Large and Enthusiastic Gathering of Canadian Exhibitors at St. John, N. B.

By Alice Fairweather

THE convention of the Maritime Provinces Exhibitors' League at St. John was, as was stated by several of the distinguished guests, characterized by a spirit of fair-mindedness and good fellowship to a remarkable degree. The attendance comprised about seventy-five exhibitors and a large number of exchange men, with two general managers and several representatives from the Montreal and Toronto head offices.

N. V. Gastonguay,
New President Maritime Province Exhibitors.

The business sessions of the league began at 2 p. m. at the Knights of Pythias Hall, with President W. H. Golding in the chair. After the welcoming remarks the matter of the unfinished business from last year was taken up and a motion relating to the league's joining with the Motion Pictures Exhibitors' League of America was moved. It was decided that in the existing state of affairs in the American leagues it would be unwise to affiliate with any league in the United States, and the matter was left over until the next annual convention.

The Nominating Committee, W. C. McKay, St. John; F. G. Spencer, St. John; D. W. Dimock, Campbellton; R. G. McAdam, Halifax, and N. W. Mason, New Glasgow, was appointed. The retiring president, W. H. Golding, in his address after welcoming the visitors, stated that one of the most serious difficulties confronting motion picture men today in the Maritime Provinces is the prohibitive prices asked for films and the inequitable contracts under which they are sold. "There are evils in the cash deposit arrangements and the dictating of a box office policy, together with a seeming disregard for the safety of the individual showman and his theater by producing magnates in their wild gambling for stars and features," he said. "The decrease in the patronage of moving-picture houses, due to enlistments and bereavements, make the demand for fancy prices come at a most inopportune time, when business is at its lowest ebb in Canada. Smaller places cannot make a big profit by handling big features at Broadway prices." Mr Golding ended on a high note of patriotism, reminding the exhibitors that the Empire is at war and that their aims must not be only to make money, but to assist their country in every way possible as well. He thanked all his co-workers and said that he retired with good will to all.

[illegible] Margetts, Maritime Provinces representative of the Canadian Universal Film Company, spoke on the matter of damaged films, diverting of shipments and other difficulties between the exhibitor and exchanges.

The following were elected officers for the coming year: President, N. V. Gastonguay, Halifax; vice-president, F. G. Spencer, St. John; secretary, J. M. Franklin, Halifax; treasurer, George [illegible], Halifax; vice-president for Nova Scotia, N. W. Mason, New Glasgow, N. S.; W. H. Golding, St. John, for New Brunswick, and J. J. Gaudet, Summerside, for Prince Edward Island.

W. H. Golding,
Retiring President.

D. A. McKay of New Waterford, N. S., spoke against the percentage system of playing film attractions. He introduced a resolution favoring a flat rental, but it was not passed.

C. F. Givan, of Sussex, advocated the publishing of a monthly paper giving league news and candid reviews of the films. He offered to publish this free of charge for the first three months. It was felt by those present that the existing trade papers covered the ground pretty thoroughly and that we had the Canadian Motion Picture Digest for the local news.

The question of a standardized contract was brought forward by R. H. McAdam, of Halifax, and was thoroughly discussed. It It is felt that the contracts at present are far too one-sided and that there are many clauses which might make them fairer to the exhibitor. A contract drafted by Mr. McAdam was left with the executive, who will discuss it with an exchange committee.

A resolution was passed that the board of censorship in the Maritime Provinces establish a physical censorship of films and refuse to allow any to be shown which they considered not to be in a fit condition. It was also recommended that the license of any operator habitually careless and destructive be canceled.

Merrick Nutting, in a bright speech full of common sense, spoke on the evils of under and over advertising and the necessity of taking trade papers to learn about the right pictures to buy; also the need to study one's clientele.

A resolution recommending the appointment of a legislation committee was moved by W. C. McKay, St. John. This committee will have from five to seven members, who will have power to study all legislation regarding matters of importance to the league that may come up in municipal, federal or provincial bodies.

The New Brunswick Telephone Company placed its wires at the disposal of the Maritime Province delegates, and the St. John Street Railway placed all cars at the disposal of the visitors.

N. V. Gastonguay, on taking the chair, made a happy address, paying warm tribute to the retiring officers, the energetic W. H. Golding and S. C. Hurley, the indefatig-

BRO
Glad U Kum!
WELCO
CON
Reg
H

Motion Picture Exhibitors' League of the Maritime Provinces.

able secretary, and hoping that Halifax would show as good, if not a better, record next year.

S. C. Hurley,
Retiring Secretary.

Secretary S. C. Hurley, in his report, said that forty of the eighty theaters in the Maritime Provinces are members of the league (many of these theaters are owned by one man). More than fifty visitors had registered at the league's office in the city. 360 letters had been sent out by the secretary. He expressed the thanks of the league to the trade papers, the Moving Picture World, the Canadian Motion Picture Digest and the daily press, mentioning especially the work of Miss Alice Fairweather of the St. John Standard. Thanks were due also Miss Kathleen Magee, who had assisted greatly with the secretarial work.

Treasurer G. J. B. Metzler, in his report, showed that the league had a credit balance of $221.49, and was in a healthy state financially. Mr. Metzler received a vate of thanks for his excellent report.

The evening's session program contained splendid addresses from Miss Rose Tapley, F. H. Richardson, Sam Spedon, C. C. Pettijohn and W. Stephen Bush, who spoke on "Organization," with the text that "it is the exhibitor who is the most important factor in the industry," and he must be first considered.

Miss Tapley spoke from the standpoint of the producer, and urged the necessity of supporting those companies who make the clean, high type of pictures. She spoke of truthful advertising, and, in closing, paid a graceful tribute to the Maritime Provisional Exhibitors' League, saying that in all her travels she had never known a stronger organization or met fairer, more reasonable men than those engaged in the industry here. She urged the exhibitor to state his grievances to the producer, and if it were a just grievance the matter would be righted, for the producer and the exhibitor, too, must stand shoulder to shoulder. Miss Tapley received an ovation and her address was greatly appreciated.

F. H. Richardson, the projection expert of the Moving Picture World, spoke upon that subject in a very interesting way. He made a most humorous speech, which was greatly enjoyed.

Another amusing and clever address was given by Sam Spedon of the Moving Picture World, who spoke on some [illegible] and the value of that strength which comes from unity.

Miss Belle Bruce, whose attractive personality made quite an impression, made a pretty little speech, thanking the league for the warmth of her reception.

Sunday W. H. Donaldson, of the Billboard, made a short speech upon the advisability of joining an American league.

C. C. Pettijohn made a fine address on the future of the motion picture and the need of the elimination of the filth stuff. He gave good advice in a very capable speech, and was listened to with deep attention.

Sunday's excursion up the St. John River was a delightful success. Many pictures were taken by professionals and amateurs, and all voted it a very fine affair. Lunch was served on board and a stop of an hour, made at Brown's Flats, one of the beauty spots of the famous St. John River. A meeting was held on board at which speeches were made by F. H. Richardson, Alfred McGinley, Editor of the St. John Standard (and an ex-censor); J. M. Franklin, R. D. McAdam, C. F. Givan of Sussex, A. E. Wall of the Nova Scotia Board of Censors, and Miss Alice Fairweather, motion picture editor of the St. John Standard, and others.

Sunday evening's meeting, to which admittance was by invitation, was well attended by an interested audience to listen to speeches by Miss Tapley, Miss Belle Bruce, W. Stephen Bush, C. C. Pettijohn, Sam Spedon and F. H. Richardson. Walter H. Golding, manager of the Imperial Theater, presided, and the Imperial Orchestra furnished music. Entertainment was provided for the New York guests after the evening's program.

Monday Miss Tapley and Miss Bruce were the guests of honor at a luncheon given by Miss Alice Fairweather of the St. John Standard, to which were invited the president and officers of the Women's Canadian Club, officers of the Local Council of Women and of the St. John Art Club. This was a very delightful affair, given at the Sign of the Lantern Tea Room.

The afternoon was given up to automobile trips about the suburbs of St. John. A very animated picture was taken by Mr. Warcanteen of the Universal.

Miss Tapley and Miss Bruce spoke at the Imperial Theater on Monday evening to very large audiences. They spoke at the Lyric and Unique Theaters Tuesday evening. Miss Tapley made an address before the members of the Women's Canadian Club on Tuesday afternoon after the show. She gave her talk illustrated, and after the address an informal reception was held on the stage.

CANADIAN EXHIBITORS JOIN AMERICAN ASSOCIATION.

Although the members of the Maritime Provinces Exhibitors' League decided to put over till next year action on the question of affiliating with an American organization the latest reports indicate that there has been a change of sentiment on the part of the Canadians. Remaining after the close of the convention, General Manager Charles C. Pettijohn, of the American Exhibitors' Association, made a personal canvass of the exhibitors of St. John, N. B., with the result on Tuesday evening he was able to announce that the leading exhibitors of that city, W. H. Golding, F. G. Spencer and Fred Winter of Moncton, had joined the American Exhibitors' Association. It was further announced that S. C. Hurley had been appointed president for the Maritime Provinces and that twenty-five other exhibitors had signed.

Second Annual Convention at St. John, N. B., September 8 and 9.

It is explained by Mr. Pettijohn that the appointment of Mr. Hurley is in the nature of a provisional president, subject to the action of the general convention of the Association at Detroit, Mich., next year.

CLEVELAND EXHIBITORS MAY REORGANIZE

Unless the proposed new wage scale of the operators, just offered, results in the exhibitors of Cleveland, Ohio, getting together for a fight, there will probably be a reorganization of the local league and an affiliation with the American Exhibitors' Association.

Ever since the split at the Chicago convention, not more than a handful of exhibitors have gathered for the weekly meetings and, in fact, most of the times the meetings were not held.

President Slimm and other influential Cleveland league exhibitors have joined the American Exhibitors' Association and it would not be surprising to hear of a reorganization meeting called shortly.

War Tax Bill Passes Senate

Picture Theaters Charging Less Than Twenty-five Cents Exempted—Joker in the Sliding Scale

By C. L. Linz.

THOSE of the moving picture theaters having a sliding scale of prices, raising admissions above their regular prices when showing the large features, will, after November 1, be subjected to a tax equivalent to fifty per cent of the amount in excess of their regular admissions, under the provisions of the general revenue bill passed by the Senate on September 10 while all other moving picture theaters making a charge for admission of twenty-five cents or less will be exempted from the so-called "War Tax on Admissions" as contained in the bill.

This measure was passed by the House of Representatives on May 23. That body provided for a tax equivalent to one cent for each ten cents or fraction thereof of the amount paid for admission to any place, including admission by season ticket or subscription, to be paid by the person making such payment, and a tax of five cents for each admission of each person, except in the case of a bona fide employee and children under twelve years of age and municipal officers on official business.

The five-cent tax contained in the second section of the above paragraph was rejected by the Senate Finance Committee, and later by the Senate itself, and an amendment was adopted which, in the case of moving picture shows, limited the application of the tax to those shows making a charge of more than twenty-five cents for a single admission.

The proposed tax on houses having a sliding scale of prices was aimed primarily at the legitimate theaters, but the motion picture houses must have a care to see to it that they do not run afoul of the new law. It behooves the exhibitors to carefully read the following provisions of the bill as they stand adopted by the Senate:

Sec. 700. That from and after the first day of November, nineteen hundred and seventeen, there shall be levied, assessed, collected, and paid (a) a tax of 1 cent for each 10 cents or fraction thereof of the amount paid for admission to any place, including admission by season ticket or subscription, to be paid by the person making such payment: PROVIDED, That the tax on admission of children where an admission charge for such children is made shall in every case be 1 cent; and (b) a tax of 1 cent for each 10 cents or fraction thereof paid for admission to any public performance for profit at any cabaret [illegible]

[illegible]

[illegible], and other similar accommodations, and [illegible]

[illegible] and in the same manner as provided in [illegible]

[illegible]

TWO NEW UNIVERSALITES.

Verna Mersereau and Jack Mower, two young players holding forth unusual promise, were added to the acting forces at Universal City last week. Miss Mersereau, despite the similarity of names, is not a sister of Violet Mersereau, nor is she in any way related to the golden-haired star of Bluebird productions. She was associated with the Lubin Company for a while and later with the David Horsley Company. The new Miss Mersereau is an attractive brunette and her initial work with Director George Marshall, to whose company Miss Mersereau has been assigned by Production Manager Henry McRae to enact a heavy role, has created an excellent impression.

Jack Mower, who will appear opposite Donna Drew in the company directed by Jack Wells, will be favorably remembered as the hero of "Jackie of the Navy," playing opposite Marguerite Fischer. He also had the lead with Lillian Walker in "The Lust of the Ages." Mower is a product of the natural school of acting, and has a distinct and pleasing personality.

Music for the Picture

Conducted by CLARENCE E. SINN

The Copyright Proprietor.

EXTRACT from the copyright law relating to public rendition of musical works: **Section 25.**

> That if any person shall infringe the copyright in any work protected under the copyright laws of the United States such person shall be liable:
>
> (a.) To an injunction restraining such infringement;
> (b.) To pay the *copyright proprietors* such damages as the copyright proprietor may have suffered, due to the infringement, as well as all the profits which the infringer shall have made from such infringement, etc., etc.

This law is intended to protect the producers of original musical compositions. The primal producer is, of course, the composer. He is the sole proprietor until he disposes of his property, and then the buyer becomes sole proprietor. The copyright law is designed to protect him (the proprietor) in "the monopoly that the law intends him to have." As to the publisher's rights, there is still some controversy, though I am informed that the recent court decision is plain on this point. Here are two different points of view:

G. Schirmer (Inc.) is sending the following notice to music dealers:

> Gentlemen:—We write to advise that the copyright numbers of Friml and Herbert published by our firm are allowed to be played in public without the payment of a fee. We are not a member of the Society demanding fees for the performance of copyright works by small orchestras in restaurants and places of amusement.
>
> G. SCHIRMER (Inc.) Wholesale Department.

Here is an extract from an open letter to G. Schirmer (Inc.) signed by Victor Herbert, Harry B. Smith and others:

> G. Schirmer (Inc.)—Gentlemen:—The announcement in your circular letter and advertisements that your copyright musical publications may be publicly performed in hotels, cabarets, restaurants and other resorts is absolutely misleading insofar as it relates to any of our respective compositions published by you, as you do not own or control the performing rights of any of our works nor the right to authorize the playing or singing thereof by anyone. As a music publisher, your rights in our works are strictly limited to their publication in sheet music form and to their reproduction in music records and rolls. You have no right to grant to theatrical managers, hotel, cabaret or other amusement proprietors public performance rights in our works. We propose to prosecute proprietors of restaurants and other places of entertainment using any of our works published by you, unless such persons secure from the American Society of C. A. & P. a license to publicly perform the same.

In response to letters sent to various publishers, Mr. Glen MacDonough, Secretary for the American Society of Composers, Authors and Publishers, wrote me a courteous letter, saying, among other things:

> The house of Schirmer publishes works by Victor Herbert, but Schirmer *does not own the performing rights.* Victor Herbert, being a member of the Society, benefits from his performing rights, while his publisher has no interest. The same applies to other publishers in America who issue foreign works. The foreign composer, being a member of the Society by treaty, the American publisher (non-member of the Society) [illegible] nor a right to give permission to others.

All this leads up to a question which may or may not come to an issue. For example, many American publishers issue standard music from the pens of the old masters. These are usually called re-prints, and a large part of them were printed in this country before a treaty was made with European countries regarding copyright protection. Publishers on this side of the water could print any musical composition which had made a success in Europe without paying royalties unless the composition was also copyrighted in this country—which was seldom the case at that time. The American publishers simply "appropriated" the foreign composers' music, and copyrighted it under their own names. Look over the old catalog of almost any American publisher. You will find compositions by Grieg, Offenbach, Mendelssohn, Schubert, Gounod, Wagner, Balfe, Verdi—a host of names representing the world's best music—all of them copyrighted by American publishers. You can buy the Suppe overtures copyrighted by Carl Fischer, copyrighted by Oliver Ditson, copyrighted by half a dozen American publishers; all holding (or claiming) copyright proprietorship over the same identical pieces. In what does their copyright proprietorship consist? On what do they base their claim for protection? Possibly on the "arrangement" of numbers—the orchestration. The composers of most of the old music pased away long before the American Society of Composers, Authors and Publishers was thought of. But their works are included in the catalogs of some of the publishers who are members of the Society. I don't believe it is their intention to try to collect a fee for the public performance of such works, but if they should do so, it will be interesting.

Carl Fischer publishes about everything of merit from the old composers (as well as the modern) and Carl Fischer is not a member of the Society. If you want to play safe you can select hundreds of numbers from the Fischer catalog, but be careful that the composer is an old one. Be sure he has been "de-composing" long enough.

The Federation of Musicians.

Local No. 10 (Chicago) of the American Federation of Musicians some time ago discussed the advisability of taking some action on the music tax question. Several plans were considered—some of which found their way into print—but no permanent action was taken. A letter from Joseph N. Weber (President of the national body) was sent to the various locals, a copy of which is here appended:

> Ordered that all members be and they are hereby prohibited from playing all copyrighted musical compositions, whether from printed or written copies, or from memory, in any case where charges may be made by the composer or the American Association of Composers, Authors and Publishers, unless the members are directed by their employer to play such compositions.

This leaves it up to the musicians to supply themselves with music which does not come under the restrictions imposed by the society until such time as the employer decides to pay the tax, or otherwise. The Federation of Musicians is not contemplating any further action in the matter at present.

The Carl Fischer Music Publishing Company.

A letter from the above house contains this:

> We wish to advise you that we are not members of either the American Society of Composers and Authors or of the French Society, and that there are no limitations on the performing rights of any of the compositions published and copyrighted by us. We have in our catalog, however, four works the copyright of which is not in our name, to wit:—
> Dubussy, "Arbesquest" (I and II).
> Puccini, "La Boheme" (Fantasie).
> Leoncavallo.
> Pagliacci (Selections).
> and as we are somewhat in doubt as to our performing rights in these numbers, we would not advise you publicly perform them unless you have been licensed by the copyright proprietors or the Society of C. A. and P. to do so.

Mr. Fischer also calls attention to the Witmark catalog taken over by his house some time ago. He says:

> Not only are M. Witmark & Sons the owners of the copyrights of the orchestra and band compositions which we issue in their behalf, but they are also members of the American Society of C. A. and P. It is therefore necessary for a leader who contemplates using any of the Witmark prints to write direct to Witmark as to their stand with regard to that particular composition.

Suggested Music.

Here are a few old standards issued by Carl Fischer:

Grand Opera Album (selections from Standard Operas; arranged by Charles J. Roberts.
Album of Overtures (standard).
Album of Strauss Waltzes.
Album of Waldteufel Waltzes.

The Sam Fox Publishing Company, Cleveland, Ohio, also issues some very clever little concert numbers which are worth your while. Mr. Fox is not a member of the society, and I am told he asserts that he has no intention of joining. I am informed that none of his composers are members. (Sam Fox Library Orchestra Folios.)

Send Stamps.

Correspondents wishing answers to their letters will kindly send postage stamps. Two cents may not mean much to you, but in the aggregate they amount to a great deal to me.

Music Copyright Question

General Manager of American Exhibitors' Association Shows Futility of Opposing Existing Law on Subject.

By C. C. Pettijohn

THE "running and not fighting" editorial in the Exhibitors' Trade Review last week is thoroughly in keeping with its policy to misrepresent and mislead exhibitors. The American Exhibitors' Association has no official organ, but we do appreciate the support of the numerous papers who believe we are right. This Association did not intend to say or do anything that might in the least discourage any man or set of men engaged in any fight for the exhibitor. We are compelled, however, after the publication of this intentionally misleading article to make this statement:

The organization of music composers and publishers, as the American Society of Composers, Authors and Publishers, comprising most of the well-known composers and publishers of America, England, Italy and Austria, was established for the purpose of issuing licenses to public resorts to play the copyrighted music of its membership. This society is operating under Section 1, Sub. Div. e of the Copyright Act, which secures to a musical author the exclusive right to perform the copyrighted musical composition publicly for profit.

The Supreme Court of the United States, in the case of Victor Herbert, the composer, against the Shanley Company, the cabaret restaurant on Broadway and 43d street, decided that the playing of copyrighted music in the dining room of a restaurant for the entertainment of guests during meal time by an orchestra was an infringement of the composer's copyright, the court holding that whether or not an admission fee is charged for entering the place of entertainment makes no difference.

The court said in January, 1917:

"If the rights under the copyright are infringed only by a performance where money is taken at the door they are imperfectly protected. Performances not different in kind from those of the defendants could be given that might compete with and even destroy the success of the monopoly that the law intends the plaintiffs to have. It is enough to say that there is no need to construe the statute so narrowly. The defendant's performances are not elymosynary. They are part of a total for which the public pays, and the fact that the price of the whole is attributed to a particular item which those present are expected to order is not important. It is true that the music is not the sole object, but neither is the food, which probably could be got cheaper elsewhere. The object is a repast in surroundings that to people having limited powers of conversation or disliking the rival noise give a luxurious pleasure not to be had from eating a silent meal. If the music did not play it would be given up. If it pays, it pays out of the public's pocket. Whether it pays or not, the purpose of employing it is profit, and that is enough."

The question as to whether this decision applies to motion-picture theaters was submitted by the First National Exhibitors' Circuit, Inc., to A. L. Jacobs, a well-known theatrical lawyer, for his opinion. After a very careful consideration, Mr. Jacobs reached the conclusion that the decision in the Shanley case applies with equal force to motion-picture theaters.

The Brooklyn League of Motion Picture Exhibitors, we are reliably informed, submitted the same question to Edmund Wise, another well-known copyright specialist, practicing in New York City, and he expressed it as his opinion that it is a violation of the copyright laws to play in any motion-picture theater copyrighted music without the consent of the copyright owners.

The question was then tested in the case of Raymond Hubbell against Royal Pastime Amusement Company before Judge Julius M. Mayer of the United States District Court, Southern District of New York, involving the playing of "Poor Butterfly" in the Regent Theater, a motion-picture house in the Borough of Manhattan, New York City. Judge Mayer in that case sustained the complaint of the composer against the picture house.

The decision of the Supreme Court of the United States in Herbert vs. Shanley proceeds upon the theory that the owner of a musical copyright enjoys two distinct rights: First, the right to publish and sell the composition and various arrangements thereof for different instruments; second, to publicly perform it for profit. I believe Congress intended to accord to the creator of the composition a monopoly for twenty-eight years.

The musical entertainment is an integral part of some motion-picture attractions, and in a great many cases the musical program is a distinctive feature of the house.

In the American Society we find such names as Victor Herbert, John Philip Sousa, Raymond Hubbell, Irving Berlin, Jerome D. Kern, Ray Goetz, Ernest Ball, Gus Edwards, Rudolf Friml, Silvio Hein, Edgar Leslie, Theodore Morse, [illegible], A. Baldwin Sloane, Puccini, Mascagni, Leoncavallo, and hundreds of others. These men being artists are not difficult to approach or to negotiate with. If we do not blink at the facts and fairly recognize that these composers are daily conceiving and creating melodies which appeal to our public and which we need in our theaters for its entertainment, then why should we not meet these men in a spirit of fairness and concede to them that they have created something we want in our business. Considering the matter in that light, and relying upon the expression of their representatives as to their willingness to meet us half way, would it not be best to meet in conference and adjust our differences?

The American Society has been very active in enforcing the rights of its members, and has proceeded under both the civil and criminal provisions of the law.

Under Section 28 of the Copyright Act it is a misdemeanor, punishable by imprisonment for not exceeding one year, or for a fine of not less than $100 nor more than $1,000, to wilfully and for profit infringe any copyright or to aid or abet such infringement.

More than one hundred civil actions have been brought for the recovery of penalties, provided for by Section 25 of the Copyright Act, against exhibitors. The law provides that the damages recoverable for the infringement of a copyright shall not be less than $250 nor more than $5,000, upon the basis of $10 for every infringing performance in a case of a popular number, and in the case of an operatic composition, $100 for the first and $50 for every subsequent infringing performance. Costs will be allowed in all cases against the infringer, and a counsel fee may be awarded in the discretion of the court.

It has been the policy of this Government to give monopolies to authors and inventors upon the theory that by giving to them a monopoly of their works the progress of science and the useful arts will be promoted. Since phonograph records and rolls were introduced into the market commercially Congress has amended the copyright laws by compelling the manufacturers to pay a royalty to the composers. The tendency has been toward a more complete protection of authors and composers.

No honest lawyer should advise a client to engage in litigation he knows cannot be successful.

Mr. Brandt of Broklyn, the executive secretary of the M. P. E. L., is now under arrest for copyright violation, and Mr. Ochs, the president of the M. P. E. L., is collecting the $3 per exhibitor. Draw your own conclusions.

The American Exhibitors' Association is willing to meet the American Society of Composers, Authors and Publishers on behalf of motion-picture exhibitors. We have many differences. We will meet you in an open session. You hear us and we will hear you respectfully and conceding that we both have rights.

BRILANT SELLS "THE ALIBI" TO BRADY.

Arthur M. Brilant, author of "The Alibi," a powerful society drama, has sold the screen rights to his play to the World Film Corporation through William A. Brady, director-general. Alice Brady will play the leading role. At the same time Mr. Brilant is carrying on negotiations with a big firm of legitimate producers for the presentation of "The Alibi" as a three act play on Broadway shortly. Mr. Brilant is at present busy finishing a serial contracted for by a well known firm, and will shortly begin work on a ten reel feature for a state righting organization.

Producers' Employment Bureau

Separate Corporations to Be Organized for the Purpose of Engaging Players—To Support Agencies.

AT A MEETING of the Producers' Branch Committee of the National Association of the Motion Picture Industry, held on Saturday, September 8, the report of a special committee, which was appointed at a previous meeting to investigate the possibility of establishing a service bureau, was received and adopted.

Gabriel L. Hess, secretary of the Goldwyn Pictures Corporation, as chairman submitted the report on behalf of the committee, the other members of which are R. H. Cochrane of the Universal Film Mfg. Company and Joseph W. Engel of Metro Pictures Corporation.

After a very thorough survey of the situation, covering a period of three months, the committee recommended the incorporation of a small company to be known as the Service Bureau of the National Association of the Motion Picture Industry, Inc., which will serve as an employment agency for the engaging of artists and players whenever the service of an agency is required, and all members of the Producers' Branch Committee have agreed to use this bureau in engaging their artists and studio employes. Application has been made for a license as an employment agency, and this department will be under the supervision of the license bureau of the City of New York as well as of the State Department of Labor.

Negotiations have been practically concluded for the services of an expert in this line to manage the bureau, and leases have been prepared for spacious quarters in a centrally located building which will be convenient for everyone desirous of enlisting the bureau's aid.

It is proposed that a uniform contract shall be adopted by the service bureau in employing artists and other help required in any branch of the industry, definite forms to be prepared for long term contracts as well as daily and weekly service.

The service bureau will be amply financed by the producer members and the net profits over and above the expense of operation are to be paid into the treasury of the National Association of the Motion Picture Industry.

There are many benefits to be derived through the establishing of an efficiently conducted service bureau, and it is contended that this new department of the National Association will greatly strengthen the industry and make cooperation much more easy. As evidence of the desire of many actors and actresses to negotiate for employment directly through the Producers' Committee of the National Association, it was stated that many applications have been received at the general offices during the past month, which will be turned over to the manager of the Service Bureau.

N. A. M. P. I. MEETING CALLED.

Will Vote on Proposition to Increase Membership in Executive Committee.

A special meeting of the members of the National Association of the Motion Picture Industry will be held at the headquarters, in the Times Building, Thursday morning (September 20), at eleven o'clock, when an amendment to the by-laws is to be voted upon, providing for an increase in the membership of the Executive Committee from nine to twelve members. The Board of Directors has recommended this action, but ratification by the entire membership is necessary before the present committee can be enlarged.

Immediately following the members' meeting the Board of Directors will convene for the September quarterly meeting, which is the first to be held under the amended by-laws. The important subjects which are on the calendar for consideration at this meeting include reports of the committees on Expositions, the All-Star Picture and the Service Bureau. The establishing of a Film Theft Bureau is to be considered, also plans for proceeding with the organization of Advisory Committees in important film centers. President Brady will review the activities of the various sub-committees of the War Corporation Committee, which are acting in conjunction with the federal departments. Matters pertaining to the legislative work this fall will receive attention by the directors, and a report regarding the possibility of an affiliation with the Pacific Coast Producers' Assocation will be presented.

President Brady will also file his nominations for membership on the Executive Committee for approval by the Directors.

Levine Representing Western Circuit

H. Z. LEVINE, widely known director of publicity and advertising, has established an agency that will negotiate purchases for several Southern and Middle Western independent distributors as well as handle the sales and exploitation campaigns for big special productions to be released in October. The headquarters will be at Suite 514, Candler Building, 220 West 42d street. Mr. Levine, who will personally direct the activities of the new agency, has had practical experience in every branch of the industry and has been associated in one capacity or another with some of the leading companies. He has occupied the position of director of publicity both here and abroad, and personally directed on the ground intensive campaigns for serial attractions in England, Scotland, France and Germany. He has conducted elaborate sales campaigns in this country and has crossed the continent several times in the interest of superfeatures. He has been purchasing agent, film editor, and in the early days of the business did everything around a film plant except turn a crank. Mr. Levine was associated with the Blaches, Universal in Europe, Fox and Triangle. Prior to his film affiliations he was on the Brooklyn Eagle.

Harold Z. Levine.

"We are in the market for a few pictures of quality," said Mr. Levine in discussing his new venture. "My clients want the best, and those who have nothing but junk to offer are persona non grata. We also want it made clear that we are not going to work boths ends against the middle. We are paid by our clients for our experience and good judgment and will not exact commissions for sales effected."

Abrams on Four Months' Tour

President of Paramount to Visit Exhibitors in All Towns Over Twenty Thousand—Prime Purpose to Establish Personal Contact.

WHAT is by far the most extended tour of the country and the widest survey of distributing and exhibiting conditions ever undertaken by a motion picture executive was inaugurated Monday, September 10, when Hiram Abrams, president of the Paramount Pictures Corporation, began a four-month trip to exhibitors all over the country in behalf of Paramount and Artcraft Pictures. Mr. Abrams' tour has been so arranged as to permit him to visit exhibitors in all towns of over twenty thousand population.

The prime purpose of the trip is to establish a point of personal contact between Mr. Abrams and exhibitors in all parts of the country, looking toward a better mutual understanding, a more sympathetic and logical appreciation, on the parts of the distributing and exhibiting elements of the trade for the problems of each other and a greater degree of service and a higher standard of cooperation by Paramount and Artcraft toward their clients. It is understood officially that Mr. Abrams will devote the greater part of his conferences with exhibitors to the solution of their local problems and the seeking of business fundamentals upon which can be based an advanced and more advantageous code of relationship that will in the future be applied to the industry in a national way, with the betterment of the exhibitors' collective interests and the strengthening of their investments always as the desired consummation.

B. P. Schulberg, general manager of Paramount, will accompany Mr. Abrams on his trip, and will compile a statistical chart graphically illustrating the results and information which the conferences will disclose, to be utilized as a basis for the constructive work that will follow immediately upon the termination of the trip.

"Polly" Gets Great Reception

First Goldwyn Production Released in Eighty Cities on Same Date Makes Great Impression on Record-Breaking Audiences.

GOLDWYN'S picturization of Margaret Mayo's great play, "Polly of the Circus," with Mae Marsh as the star, has gone over big. The first release of this new producing concern, now nearly a year old, got a rousing welcome in New York, Philadelphia and more than eighty other cities throughout the United States, where the picture was shown simultaneously.

While the owners of the Strand Theater, New York, looked for big business at the opening night's showing of the first Goldwyn release, they were not quite prepared for the rush. "Polly of the Circus" broke all recent Strand attendance records and kept the theater packed inside and with a lobby filled to overflowing throughout its first day at the greatest of metropolitan picture theaters.

Harold Edel, manager of the Strand, made elaborate preparations for the first showing of "Polly." For weeks the lobby of his theater had been dressed with attractive paintings, done by great artists to announce the production to the audiences. On the stage for the presentation he had ordered a distinctive drop, which show a circus lot and the big tent with the main entrance.

Out of this entrance stepped the ringmaster of "Polly of the Circus," George S. Trimble. He wore his ringmaster costume and high hat, and, removing his hat, he announced the beginning of the production in the florid language of the circus ring, ending by expressing the Strand management's appreciation of Goldwyn Pictures, which henceforth will be shown first in New York at this theater.

Signor Ariana and Carl Edouarde, the musical conductors of the Strand, had labored for weeks in preparing a musical accompaniment for the production and the orchestra was enlarged to forty-five pieces, or full symphonic strength, to make the presentation of "Polly of the Circus" memorable. As at previous invitation showings, the big scenes of the picture evoked audible enthusiasm from the audience. The exciting horse race scene brought the spectators out of their chairs.

Throwing every resource at his command behind Goldwyn Pictures Stanley V. Masthaum, the Philadelphia exhibitor and theater magnate, made the opening presentation of "Polly of the Circus" at his Stanley Theater a memorable piece of showmanship from every angle. Mr. Mastbaum's organization had conducted a brilliant newspaper advertising campaign in all of the Quaker City dailies within the prior week in sole behalf of "Polly of the Circus.," and Goldwyn Pictures have been launched with greater force and received greater acclaim than almost any pictures ever before exhibited in the Philadelphia territory.

The triumph of Mae Marsh and the great film was marked in every section of the country. All existing house records, in money and attendance, were broken at the Standard Theater, Cleveland, and Manager Joseph Grossman was so ethusiastic over his opening that he telephoned Goldwyn at midnight on his opening night to congratulate Samuel Goldfish and his associates on the successful launching of the big producing company.

At the St. Denis Theater, Montreal, just taken over by N. L. Nathanson and his associates, all previous money records for a day were eclipsed, and the newspapers of the Dominion's big city are lavish in their praise of the Goldwyn standard of production.

In Columbus, Ohio, the Messrs. Dusenbury, owners of the Grand Theater, who are to play "Polly of the Circus" at a later date because of previously booked pictures, could not wait for a public verdict, but held a special showing of the production for newspaper publishers, the Ohio Board of Censors and members of the Governor's staff. The newspapers, without waiting for the public showing of the production, gave it laudatory notices.

Both in newspaper reviews and exhibitor telegrams a note is emphasized that Goldwyn productions are even better than its press agent promises in that everything that has been promised in quality of production has been exceeded in the production itself.

LEGISLATION ON ADVANCE DEPOSITS.

We heard in New York, from one who knows, that already a bill has been framed to be introduced in the next legislature obliging distributors who ask an advance deposit to place the deposit in a trust company and pay the exhibitors six per cent. on their deposits.

Lasky Returns to Coast

After Six Weeks in New York Vice-President of Famous Players-Lasky Corporation, Goes to Western Studios.

FOR the purpose of holding many vital conferences on producing matters Mr. De Mille and the heads of the Famous Players-Lasky studios, as well as with Thomas H. Ince and Mack Sennett, who are now producing for Paramount, Jesse L. Lasky, vice-president of the Famous Players-Lasky Corporation, left this week for California. It is his plan to spend six weeks at each side of the continent attending to the activities of the many producing organizations. Prior to his departure for the Coast, Mr Lasky stated that he was more than satisfied with the progress of work at the Eastern studios, where stars of Paramount and Artcraft are all busily engaged on forthcoming productions. Marguerite Clark is doing a "Bab" story—third of the Mary Roberts Rinehart "Sub-deb" tales, published in the Saturday Evening Post; Pauline Frederick is at work on "Mrs. Dane's Defense." Ann Pennington is finishing "The Antics of Ann"; Lina Cavalieri has started work on "The Eternal Temptress," and Billie Burke has finished "Arms and the Girl." These are all to be Paramount releases. For Artcraft, Elsie Ferguson is to do Agnes and Egerton Castle's "Rose of the World."

In the west Coast studios Geraldine Farrar is working on "The Devil's Stone" for Artcraft. William S. Hart and Douglas Fairbanks are busy on new productions; George Beban is at work on a new one, and "Tom Sawyer" is being filmed, with Jack Pickford in the title part. These two latter are Paramount attractions of the near future. Vivian Martin will do "Mary Gusta" for Paramount, and Sessue Hayakawa is filming "The Secret Game."

Mary Pickford is working on "The Little Princess" for Artcraft. This is from the story by Francis Hodgson Burnett. Julian Eltinge is at work on "The Clever Mrs. Carfax" for Paramount, and Wallace Reid will do "Nan of Music Mountain" for the same company.

Mr. Lasky declares that things are running with the greatest smoothness in all departments of production.

ANDERSON BACK FROM THE COAST.

Carl Anderson returned from the Hollywood studios of the Paralta organization last Sunday (the 9th inst)., accompanying S. A. Lynch, president of the Triangle Distributing Corporation, on his journay from the West Coast.

Mr. Anderson expressed himself as very much pleased over the organization of the Paralta studios, as it has been developed since May last. In that brief time one of the ablest technical staffs in the country has been brought together, accommodations for five producing units have been provided and four big star feature productions have been completed.

In addition to this, two big stages have been built, 50 by [illegible] feet, one open-air and the other enclosed; a great property building has been constructed, and other departments for the making of special properties have been added to the original Clune studio plant, which Paralta leased.

AUBREY M. KENNEDY, MANAGER OF PRODUCTION

Aubrey M. Kennedy, since the middle of last winter manager of Goldwyn's studios in West Fort Lee, N. J., has been appointed to the newly created position of manager of productions, which gives him opportunity to accelerate Goldwyn's progress in the efficient production of the company's annual output of twenty-six big pictures.

As a result of Mr. Kennedy's elevation the position of business manager has been created at the studios and into this office steps H. J. Flint, a newcomer in the Goldwyn ranks, who takes over the executive and plant detail duties formerly performed by Mr. Kennedy.

Hard work and faithful attention to the task of helping Goldwyn make good its advance promises of ten or more finished productions before the date of its initial release of "Polly of the Circus" caused the Goldwyn executives to reward Mr. Kennedy with a larger field for his efforts.

SCREEN CLUB OFFICIAL TICKET UP.

In anticipating the annual election of the Screen Club, which will occur in December, the following nominations for officers for the coming year have been posted: President, Joseph W. Farnham; vice presidents, Frank Powell, Edgar Lewis, B. A. Rolfe; recording secretary, George Blaisdell; corresponding secretary, Anthony F. Kelly; treasurer, W. C. Smith; members of Board of Governors, George D. Baker, Max Mayer, C. J. Williams, John Harvey.

Brady Comes Back at Beck

Faith Is Still Unshaken in His First Proposition—Says It Is a Cinch.

WITHOUT the faintest intention of precipitating a controversy," said William A. Brady, director general of World-Pictures Brady-Made, "I remain unshaken in my belief that the most successful and enduring motion pictures are those which reach the screen by way of the speaking theater. I observe that a previous declaration along these lines has brought out an expression of opinion very much to the contrary, supported by the names of a number of motion pictures which owe nothing to the oral stage.

"To begin with, some of the plays quoted in the list to which I refer were never conspicuously successful, and not one of them ever had the vogue of, let us say, 'The Birth of a Nation,' which came to the screen from the theater, and to the theater from a printed novel.

"Then let us glance for a moment at the record of World Pictures derived from the stage and very successful without exception. These include 'After Dark,' 'Alias Jimmy Valentine,' 'As in a Looking Glass,' 'As Ye Sow,' 'The Ballet Girl,' 'The Boss,' 'The Builder of Bridges,' 'A Butterfly on the Wheel,' 'The City,' 'Col. Carter of Cartersville,' 'The Cotton King,' 'The Cub,' 'The Dollar Mark,' 'The Face in the Moonlight,' 'The Family Cupboard,' 'A Gentleman from Mississippi,' 'The Man of the Hour,' 'The Man Who Found Himself,' 'Mother,' 'Mrs. Wiggs of the Cabbage Patch,' 'Old Dutch,' 'Over Night,' 'The Pit,' 'The Rack,' 'The Social Highwayman,' 'Blue Grass,' 'The Master of the House,' 'La Vie De Boheme,' 'Husband and Wife,' 'Forget-Me-Not,' 'Bought and Paid For' and a few others.

"Without singling out any one or more of these plays, but bunching the whole lot, I can securely defy anyone to name a similar number of dramas writen exclusively for the screen and produced by any one management, registering anything like the drawing power of this collection.

"It seems to me to be a perfectly plain, obvious proposition that if you go before the public with a picture version of a play that has already been seen and liked by a great number of people, you have got your patronage started before the doors are opened. If this is not the fact, then there is absolutely nothing in publicity or advertising, no use in building up the confidence of the people in the article you are about to offer.

"I will go further and say that when your photoplay is made from a successful stage drama, which in due course was dramatized from an immensely circulated novel, the value is increased immeasurably. This is the situation with our forthcoming picture, 'The Burglar,' starring Carlyle Blackwell and featuring Madge Evans and Evelyn Greeley.

"As previously stated, our photodrama was produced from the stage play of the same name by Augustus Thomas, which in its time was seen and applauded by pretty much all the theater patrons of the entire country. Mr. Thomas wrote his drama closely following Mrs. Frances Hodgson Burnett's story, 'Editha's Burglar,' which was read all over the world, having been translated into no less than six languages.

"Will anyone seriously contend that any number of origial scenarios, prepared for the screen direct, have a chance to make as great and enduring a success as is practically sure to be registered by 'The Burglar'? It is absolutely open-and-shut that on the one side of this proposition we find an outside chance, and on the other a cinch."

GREENE RETURNS FROM ARGENTINA.

Edward Greene, who left New York in November, 1916, to supervise the film department of the North American Film Service in Buenos Aires, arrived on September 4th to act as assistant buyer to L. R. Thomas.

Mr. Greene says that prevailing conditions in Argentina today are similar to those of New York—overcrowded and overdone. Projection is good in most of the theaters.

North American Film Service are the representatives in Argentina, [illegible] Metro, World, Universal and many other [illegible].

INCE USES OLD BIOGRAPH STUDIO.

The old Biograph studio in Los Angeles, a cinema pioneer of Southern California, after a long period of disuse, has been taken over temporarily by Thomas H. Ince, and is now being used for the filming of photo-dramas which he will release through Artcraft and Paramount.

At Leading Picture Theaters

Programs for the Week of September 16 at New York's Best Motion Picture Houses.

"The Countess Charming" at The Rialto.

JULIAN ELTINGE in "The Countess Charming," written by Gelett Burgess and Carolyn Wells, headed the program at The Rialto the week of Sept. 16. For his first appearance as a Paramount star Mr. Eltinge was provided with a dual role, alternating a young business man and a Russian countess. The effect of these successive impersonations is completely mystifying to the other people in the story. Florence Vidor, Edythe Chapman, Tully Marshall, Mabel Van Buren and other clever players assist the star. Donald Crisp directed the picture.

The Animated Magazine, a scenic of the Canadian Rockies and a comedy were also on the bill. The soloists were Count Lorrie Grimaldi and Gloria Gale.

"Double-Crossed" at The Strand.

The principal photo-dramatic feature at The Strand was "Double-Crossed," a Paramount picture, starring Pauline Frederick. A devoted young wife learns of a youthful slip on the part of her husband. What happened when she found out his crime and how a new and deeper understanding was brought about between them is told in the picture. In the supporting cast are Crawford Kent, Riley Hatch, Clarence Handyside, Harris Gordon and Joseph Smiley. The picture was produced under the direction of Robert G. Vignola. Victor Moore was seen in his latest comedy, "In Bed—In Bad." A chapter of Raymond L. Ditmars' "Living Book of Nature," "Mounting Butterflies," and the Strand Topical Review were also on the program. Henry De Cayx and Norma de Mendoza were the soloists.

"The Man Without a Country" at the Broadway.

The second week of the engagement of the Jewel feature, "The Man Without a Country," at the Broadway, shows that the public interest in the picturization of the Edward Everett Hale patriotic classic is on the increase.

"RUNAWAY ROMANY" NOVELIZED FOR NEWSPAPERS.

The novelization of "Runaway Romany," Marion Davies' motion picture play, has been finished by her and forty metropolitan newspapers have agreed to print it simultaneously on September 16

Among these are the Minneapolis Tribune, Rochester Democrat and Chronicle, Syracuse Post-Standard, Memphis Commercial Appeal, Louisville Courier Journal, St. Louis Republic, Columbus Dispatch, Buffalo Times, Toledo Blade, Worcester Telegram, Philadelphia Record, Boston Herald, Newark Star-Eagle, Milwaukee Sentinel, Des Moines Register and Leader, Dayton News, Detroit Journal and Providence Tribune.

Miss Davies has begun work on her second moving picture and has signed a contract with the Ardsley Art Film Corporation for two additional pictures.

KERRIGAN OUT OF HOSPITAL.

J. Warren Kerrigan has left the Cottage hospital at Santa Barbara, Cal., where he was taken when his right leg was broken below the knee by the fall of his horse four weeks ago. He remained at the hospital three weeks. The physicians then decided that he had progressed so favorably that it would be safe for him to return to Los Angeles.

Walking by the aid of crutches, and resting his leg on supports on the train, he made the journey without mishap. He was met at Los Angeles station by Robert T. Kane, vice-president of the Paralta Plays, Inc., and Robert Brunton, manager of the Paralta studios at Hollywood, and a number of his company. Mr. Kerrigan will remain at the home of his mother in Hollywood until he is sufficiently recovered to resume his work before the camera. His physicians state he will be able to walk without a crutch in two or three weeks.

"THE FALL OF THE ROMANOFFS" AT THE BROADWAY.

Herbert Brenon's latest production, "The Fall of the Romanoff's is to be shown at the Broadway Theater, New York City, where it will have a two weeks' running, beginning Sunday afternoon, September 23. The engagement will be a limited one owing to the fact that it is impossible at this time of the season to get a theater and that the bookings for the Broadway Theater have been made in advance.

Perfection Pictures Announces Plans

High-Class Stories by Known Authors Will Be Produced—New Process of Manufacture Utilized—Ample Advertising Aids Proposed

Thomas A. Edison.

AN ANNOUNCEMENT of extraordinary interest in the film world comes in a statement which heralds the release of a new brand of feature pictures, to be presented one each week, beginning in September, under the brand name of Perfection Pictures, and which are to be backed up by one of the largest national advertising campaigns ever attempted in behalf of any motion picture project.

Perfection Pictures will represent the master efforts of three of America's pioneer producers, George K. Spoor, president of the Essanay Film Manufacturing Company, Thomas A. Edison, Inc., and George Kleine. They will be examples of a new high standard in cinema art—light dramas and comedy dramas of the cheerful vein, so much in demand at the present time. They will be released through the George Kleine System of exchanges, one each week for the first year, either on the open booking plan or on a contract for the full fifty-two pictures.

Perfection Pictures will be particularly notable for their stories and the quality of their photography. The stories will be furnished by many of America's greatest authors, while all Perfection Pictures will be made by the Perfection process—a new and wonderful invention for the development of films, which promises an evolution in the film industry. By reason of this process, which has taken four years to perfect, Perfection Pictures will excel any other pictures in the matter of clearness, brilliancy and ease of viewing.

The exact details of the Perfection process are, of course, a trade secret. An indication of the care which has been taken in developing it, however, is the fact that a huge machine weighing fifteen tons and costing $100,000 has been perfected by the world's foremost laboratory experts and is being used exclusively in the manufacture of Perfection Pictures. This wonderful film processing device ranks among the mechanical marvels of the world, paralleling the great printing presses of the present day in its importance. The results obtained by its use will be instantly perceptible on the screen. An invention of still greater magnitude, that will revolutionize motion photography, is also to be announced soon in connection with Perfection Pictures.

George K. Spoor

Among the attractions already made or in course of production are stories by such noted authors as Clarence Budington Kelland, Peter B. Kyne and Kennett Harris, all of Saturday Evening Post fame; George Ade, and many others. It is said that many months have been spent in searching the literary market for stories of the type desired for Perfection Pictures, and that eight productions—each in five or six reels—are finished and approximately ten more are now in work.

Perfection Pictures are being made in the studios of the Essanay Film Manufacturing Company, Thomas A. Edison, Inc., and George Kleine. Enough super de luxe attractions are completed or in process of production to insure a regular release of Perfection Pictures at the rate of one a week for a period of a year beginning in September. That the utmost in the way of stories, stage settings, costumes and properties may be expected in Perfection Pictures is assured by the fact that appropriations of several million dollars have been made for productions alone during the first year.

George Kleine.

This is exclusive of a fund of $[illegible], which has been set aside as an advertising appropriation for the first year. Full pages are to be used each month in the Saturday Evening Post, the first full-page announcement appearing in the issue of Saturday, September 22. In addition large space will be used in other national magazines and in newspapers throughout the country.

Under the brand of Perfection Pictures exhibitors will find a new type of photoplay entertainment—light, pleasing comedy-dramas and dramas from the pens of the world's greatest authors and playwrights—[illegible] [illegible] of such literary [illegible] as Clarence Budington Kelland, Peter B. Kyne and Kennett Harris, who are all regular Saturday Evening Post contributors; George Ade, Henry Irving Dodge, Robert Rudd Whiting, George Barr McCutcheon, Samuel Merwin, James W. Adams, Lucien Hubbard, and many others. The best works of contemporary fiction—stories of gennine literary merit—will be found in Perfection Pictures.

In announcing Perfection Pictures, George Kleine, one of America's best known manufacturers, and the head of the George Kleine System, said: "Many months have been spent in planning Perfection Pictures. It is our intention to present the highest standard in motion pictures in Perfection Pictures—stories of exceptional literary merit—the works of the foremost literary celebrities of the day. Already more than eight big feature subjects are completed and ready for release. Ten more are in course of production. A new Perfection Picture—five or six reels in length—will be issued each week, beginning in September, through the George Kleine System of exchanges.

"Our belief in the value of Perfection Pictures is indicated by the fact that we are backing it up with the greatest campaign of national advertising ever launched in behalf of a motion-picture project. Starting September 22 full-page advertisements in such leading magazines as the Saturday Evening Post will be used every month. Theater patrons will be told of Perfection Pictures through big advertisements which will appear in newspapers throughout the country. Perfection Pictures will be sold for the exhibitor to his patrons. This campaign of national advertising will of course mean added value for the box office. It will mean that when an exhibitor announces Perfection Pictures are being presented at his theater he immediately 'cashes in' on the confidence established in Perfection

Pictures through this tremendous national advertising campaign.

"Each theater playing Perfection Pictures will be further assisted through a line of advertising helps of superior value. Posters in all sizes will be done in five and six colors by master poster artists. Lobby photos of a new and attractive style will be available. Press sheets, cuts, slides, advertising helps of every imaginable sort, will still further augment the exhibitor's appeal to his patrons.

"I want to emphasize the fact that contracts for Perfection Pictures will be issued with the greatest care. Only exhibitors of the highest standing—those who can qualify for the ability to present Perfection Pictures properly—will be granted Perfection Picture contracts. To such exhibitors ample protection will be given for exclusive territory free from competition. Perfection Pictures will be booked on open booking—any picture, any time—or on a contract for fifty-two Perfection Pictures a year. Perfection Pictures are the kind of attractions any theater can play for runs of from three days to a solid week. The high type of stories presented assure capacity business not for one night only, but for many nights. Perfection Pictures are their own best advertisements. They are the kind that theater patrons enjoy themselves to the utmost and then recommend to their friends.

"Territory will be allotted quickly. Exhibitors seeking protection on the showing of Perfection Pictures in their vicinity will find it advisable to visit the nearest exchange of the George Kleine System without delay and make their reservations. The demand is certain to be tremendous, and exclusive franchises for the showing of Perfection Pictures will be issued as rapidly as exhibitors can qualify and at prices which are certain to allow each franchise holder to make big profits for himself."

President George K. Spoor, of the Essanay Film Manufacturing Company, refers to the new type of story that will be found in Perfection Pictures. "In these war times," he said, "the public is seeking to counteract the tragedy and sorrow of the great world by viewing the light and cheerful type of story on the screen and in its reading matter. Essanay has been striving along this line for Perfection Pictures. Light comedy-drama, pictures which cheer rather than depress; stories that present normal life, with all the little touches of humor that creep into our daily lives, will be found in the Perfection Pictures made at the Essanay studios.

"We have carefully combed the literary market of the entire world for stories of the kind referred to. That we have been successful in our quest is indicated by the fact that we have contracted for, and in many cases have already begun production on, the works of such acknowledged humorists and cheerful fiction writers as George Ade, Henry Irving Dodge, Clarence Budington Kelland, Robert Rudd Whiting, George Barr McCutcheon, Samuel Merwin, and many others."

Speaking as the representative of Thomas A. Edison, Inc., L. C. MacChesney said of the Perfection Pictures to be contributed by the Edison laboratories: "Every exhibitor knows the vast resources of the Thomas A. Edison, Inc., studios. Edison has always been a big factor in the motion-picture industry. The product of the Edison studios has always ranked high from the standpoint of entertainment, technical perfection and story value.

"Authors whose names are found on the contents pages of America's foremost magazines are providing the manuscripts for the Perfection Pictures being made by Thomas A. Edison, Inc. 'The Awakening of Ruth,' our first Perfection Picture, was written by Lucien Hubbard. Peter B. Kyne, a regular contributor to the Saturday Evening Post and periodicals of that grade, provided the manuscript for another Edison-made Perfection Picture. 'The Apple-Tree Girl,' another Perfection Picture from the Editor studios appears in the pages of the Ladies' Home Journal. All of these stories have been read by hundreds of thousands. Now in Perfection Pictures, the exhibitor is afforded an opportunity of attracting all these readers to his theater to see the stories enacted on the screen."

As stated [illegible] [illegible] productions are already completed, and a dozen or more are in course of production. All the exchanges of the George Kleine System are prepared to screen prints of the earlier releases of Perfection Pictures, and reservations can be made now by exhibitors seeking exclusive franchises for the showing of the new brand of films in their respective territories.

Jewel Carmen Comes to Broadway

TO COME East, leaving California's sunny shores as flat as you found them, and to arrive in New York to find yourself appearing at a big Broadway theater, is by way of being a unique experience. The only thing necessary to complete the experience being to discover that you have made a hit in that same big Broadway playhouse That's what Jewel Carmen found when she arrived in New York from the William Fox California studios. Miss Carmen, as you may know, is the personable young woman now appearing on the screen at the Globe, opposite William Farnum in the Fox picture, "The Conqueror." And Miss Carmen has scored a sizable personal hit, for her Eliza Allen, beloved of Sam Houston, "The Conqueror"—otherwise Mr. Farnum—is one of the most interesting and deftly done screen heroines of the season.

Jewel Carmen.

Miss Carmen has been in motion pictures about four years, but she has earned the greater part of the generous following which is hers since her initial appearance in Fox films some twelve months ago. Immediately upon joining the Fox forces Miss Carmen's blonde beauty arrested the eagle eyes of those who do the casting, and she was forthwith assigned the role of Lady Manette, also opposite Mr. Farnum, in that excellent picturization of "A Tale of Two Cities." She also played opposite Mr. Farnum in "American Methods," and again in "When a Man Sees Red," a screen adaptation of Larry Evan's Saturday Evening Post story, "The Painted Lady," which will be an early Fox release.

She was born in Danville, Kentucky, educated in Portland, Oregon, has done most of her picture work in Los Angeles, and says she likes New York immensely. There is every indication that New York is prepared to like Jewel.

HARRY HILLIARD LEAVES FOX.

Harry Hilliard, leading man of the Fox Film Corporation, has severed his connection with that company. His contract still has a year to run. Two years ago Mr. Hilliard left the legitimate stage after a successful season with Florence Reed in "The Yellow Ticket" to join the Fox Company.

His first picture was with Vivian Martin, "Merely Mary Ann," and established him as a favorite with motion-picture audiences.

Following his work with Miss Martin he played with Miss Suratt in "The New York Peacock," and later co-starred with June Caprice in "Caprice of the Mountains," "Patsy" and several other pictures.

In supporting Miss Theda Bara he attained his greatest success, playing with her in "Gold and the Woman," "Her Greatest Love," and "Heart and Soul." His Romeo to Miss Bara's Juliet in the Fox production of the Shakespearian tragedy served to gain for him many new admirers

Mr. Hilliard is at present considering several offers, both from theatrical and motion-picture producers.

EARLE FOX ENGAGED BY TRIANGLE.

Earle Fox, one of the most popular of male players in pictures, has been engaged for the leading role opposite Winifred Allen in a Triangle production, "From Two to Six," now being made under the supervision of Allan Dwan at the Yonkers studio. A novel feature of the play, which is the work of the well known magazine writer, Arthur Stringer, is that the entire production takes place in a single afternoon, as the title indicates.

Metro-Yorke Company in New Quarters

Busy Week for President Fred J. Balshofer Getting His People Settled in New York.

FUTURE Metro-Yorke wonderplays starring Harold Lockwood will be made at the Metro super-Feature studio at 645 West 43rd street, New York. This was decided by Fred J. Balshofer, president of the Yorke Film Corporation, soon after his arrival from California a week ago. Mr. Balshofer has abandoned his California headquarters and hereafter will direct all his activities from New York.

The past week has been a very busy one indeed for Mr. Balshofer. In addition to making the foregoing noted arrangements for a studio, Mr. Balshofer has established business headquarters in the Metro offices. These are in charge of Wiley Gibson, as business manager, who came from California with Mr. Balshofer and Mr. Lockwood along with Richard V. Spencer, scenario writer; Lester Cuneo, the Yorke "heavy"; William Clifford, character actor; John Schronberg, violinist, and Antonio Gaudio, cameraman. He also made an addition to his staff in the person of Harry H. Poppe whose duties will be to look after the publicity for the Yorke company's activities.

Between getting settled the matter of future homes for his acting and business organizations Mr. Balshofer has found time to superintend some changes he desires made at the studio; to make some additional scenes requiring a New York background for "Paradise Garden," the last picture he made on the Coast, to cut the negative of that subject, and to confer with his associates in the preparation of his next production.

Alterations are being made at the studio to suit the demands of Mr. Balshofer's next picture, the name of which he is not yet ready to announce. It is to be made from a story by a well-known author and Mr. Balshofer expects with it to equal, if not excel, his present effort, "Paradise Garden," which he regards as one of his biggest productions.

"Paradise Garden" is a seven reel picture adapted by Mr. Balshofer and Richard V. Spencer from the romantic novel of the same name by George Gibbs, author of a number of popular books. It will be released October first as a Metro wonderplay de luxe. Harold Lockwood is the star.

BARKER JOINS PARALTA PERMANENTLY.

Reginald Barker has become permanently connected with the Paralta Plays organization and will be sole director of Bessie Barriscale's photo-dramas. During the past two months he has been directing her production of Harold MacGrath's secret service war romance, "Madam Who," on which he is now putting the finishing touches.

Since last November up to within a few days Mr. Barker's permanent plans for the future were very much in doubt. The early expiration of his contract with another company became known and from that moment this young producing genius was made a target for record-breaking offers from almost every organization in the moving-picture industry. Recognizing value, each concern strove desperately to capture him, many sending agents from New York to the Pacific Coast to personally negotiate a deal. Mr. Barker gracefully declined all offers pending a careful consideration of each proposition.

Seven weeks ago, on the expiration of his contract, Mr. Barker became director of Miss Barriscale in the production of Harold MacGrath's "Madam Who," not because it was the most lucrative of the many opportunities offered him, but because it gave him a chance to carry out some of the more pretentious ideas he had long entertained.

During the recent visit of Carl Anderson, president of Paralta Plays, to the Pacific Coast, a consultation was held between him and Mr. Barker and Robert T. Kane, vice-president of Paralta Plays, which resulted in agreements under which Mr. Barker will continue permanently as Miss Barriscale's director.

J. FRANK BROCKLISS SAILS FOR LONDON.

J. Frank Brockliss was the guest of honor at a theater party given at the Eltinge Theater, New York, on Thursday night, September 6. In the party were the executives of the King-Bee Films Corporation. Preceding the theater entertainment a very enjoyable informal dinner was arranged by Louis Burstein, president of the King-Bee Company. Among the guests were Nat. H. Spitzer, L. L. Hiller, Jacob Wilke, Arvid Gilstrom, Ed. Rosenbaum, Jr., and S. Garrett. Mr. Brockliss, who represents the King-Bee Billy West Comedies abroad, sailed for London on Saturday, September 8.

JOE AND SAM DE GRASSE AT LAST GET TOGETHER.

Director Joseph De Grasse, of the Bluebird studios, has been staging photoplays for more than six years, and his brother, Sam, has been acting in front of the camera for a like period, but in all that time they had never been able to get together on a picture until Brother Joseph filmed his latest Bluebird production, "Anything Once," in which Franklyn Farnum will be starred as the October 8 release.

Samuel and Joseph De Grasse.

They have made a continuous effort for years to work together and have been near to putting it over on several occasions. Something, however, always happened to upset their plans.

Joe was overjoyed and so was Sam when it was decided that the latter was to play a role in "Anything Once," but both kept their fingers crossed and knocked wood every once in a while until the production was actually under way. Although the occasion has been referred to as "the De Grasse" reunion there is still younger Felix to be accounted for before the assembly of De Grasses would be complete. Felix is one De Grasse who has stuck to the stage more than he has to pictures. He has long been identified with vaudeville with the team of Felix and Barry and with Barry Girls, taking occasional flyers into screen comedies.

To Bluebird, however, the importance of "Anything Once," in association with the directorial activities of Joe De Grasse comes in the announcement of Franklyn Farnum as a lone star, with Mr. De Grasse his director.

It was Joe De Grasse who introduced Louise Lovely to Bluebirds, early in the series, and it was this same skillful and experienced director who brought out Dorothy Phillips last fall and directed her until lately Ida May Park (who in private life is Mrs. Joe De Grasse) became screen manager for Miss Phillips and Joe De Grasse became Franklyn Farnum's director.

FINGER PRINTS TO CORRECT CARELESS WORK.

George A. Rush, manager of Herbert Brenon's studio at Hudson Heights, N. J., has just applied the finger-print system to the development of negative film. Everybody "in the know" of the screen world realizes the difficulty encountered by studio managers through injury to negative films during development. Despite rules and official precautions, upon development a negative will be found to have gathered a number of finger marks. This is largely due to the lack of care of the developers. Employees have realized that there was no way to trace their carelessness.

Usually these finger prints caused slight harm, but occasionally they marred a big scene, making the cutting of the damaged part necessary. This, of course, hurt the finished product, since a re-take of the scene is then impossible. Mr. Rush has been studying the finger-print evil for some time. Recently he hit upon the idea of applying the police finger-print system to the trouble. Under the direction of Lieutenant John Simons, of the North Bergen, N. J., police department, Mr. Rush has taken finger prints of the various employees of the Brenon developing department. Judging from results attained with the negative of "The Fall of the Romanoffs" Mr. Rush has solved the problem. The developed negative failed to have a single finger print mark.

Triangle to Produce Plays Abroad

Will Shortly Dispatch Companies to the Orient for Filming Productions Suitable for Market There.

BECAUSE of the imperativve demand for pictures from the Orient and South America, Triangle will send companies of players and directors to India and China for the purpose of filming plays that will appeal to these foreign patrons and bring a new type of production to Americans. Later, a company will go to Buenos Ayres to produce plays of distinctly South American atmosphere.

"We are supplying not merely America and the European continent, but literally all the world," said H. O. Davis, vice-president and general manager of the Triangle Film Corporation, in connection with the statement of the extensive producing activities now being planned by Triangle.

"Virtually all the cinema producers in this country are today sending a tremendous number of films to the Orient," continued Mr. Davis. "The celluloid is proving a potent tie of friendship and understanding between the Mongolian and the Caucasian. Film shadows, bringing modern ideas and democratic principles, are doing more than could armed forces to bring reform to China and to make it an integral part of the world instead of a sort of pariah among nations.

"There are more than six hundred motion picture theaters in China alone. The number in Japan is just as great. Virtually no film is made in either country. European manufacturers are at a standstill because of the war. Thus the United States is supplying the market.

"In the city of Shanghai there are five motion picture theaters with an average of 700 seats. Their admission prices range from twenty-five to sixty cents, according to location. Canton is another big buyer of films. Six theaters are now running there with combined seating capacity for 4,200 people. Another theater, now near completion, will accommodate 1,100 patrons. The Chinaman pays well for his entertainment, but he likes a long show. One five-reel drama is not enough for him. An evening must offer him at least three hours of diversion; so the program usually consists of two long films and a couple of short comedies.

"The foreign trade has taught us that the whole world is pretty much akin. Climate and the color of a man's skin doesn't alter his primal feelings. What pleases American usually pleases India and South America. Romance, adventure, tragedy and comedy are everywhere. Our foreign exhibitors invariably demand the dramas which were successes here.

"We have learned, however, to leave the Oriental features out of our home-made plays. India, for instance, has about 500 castes. These are distinguished sometimes by the folding of a turban, again by the color of a cloak. The problem is too involved for our American directors. We will therefore send companies with American stars and directors to India and China for regular stock work. Later we will invade South America. Our directors, working in the actual locale of the picture, can acquire accurate details. In this way we will satisfy our foreign market and at the same time give America an introduction to Oriental life and manners.

"This move of Triangle is merely in stride with the progress of the motion picture industry. It is only a decade since the days when thrills, accidents, collisions and marathon chases were the vogue. We no longer strive for miraculous 'stunts' except for comedy purposes. We have also been eliminating from our pictures all reference to creeds of religion. It is our purpose to entertain, not to preach. Yet we cannot escape the role of pedagogue entirely.

"I was amused recently at the complaint of a furniture dealer in one of the small towns of Northern California. He had an excellent stock. I commented upon it as I stopped for a purchase. His reply was rather surly.

"'Yes,' said he, 'but there's no money in the business any more. The movies have put us out. Used to be when my stock got low I just wrote for a carload of tables and chairs and bedroom sets. But that don't do for our farmers any more. No, sir; when they get married and go to housekeeping 'round here they come to me and want a set of furniture like they saw in some picture show down at the theater. The farmer's daughter, instead of just asking for a parlor set, wants Looey the Fourteenth!'

"This statement of the furniture dealer is just another proof that provincialism is being eliminated and a universal standard of life adopted. Motion pictures are completing the work started by the railroad, the telegraph, the cable, and the telephone."

Rhea Mitchell Joins Paralta

THE recent visit of Carl Anderson, president of Paralta Plays, Inc., to the Paralta studios at Hollywood, Cal., resulted in the conclusion of negotiations which had been going on for some time between Rhea Mitchell and this company in reference to her starring under the Paralta banner.

Contracts were duly signed, and Miss Mitchell will very shortly make her debut as an independent star at the head of her own company in a modern morality play by Hayden Talbot. Miss Mitchell's productions will be released by Paralta through the Triangle Distributing Corporation.

Rhea Mitchell

Miss Mitchell and her company will be acocrded the same acomodations at the Paralta studios in Hollywood that are enjoyed by Bessie Barriscale, J. Warren Kerrigan and the Henry B. Walthall organizations. Miss Mitchell and company will have the benefit of the same general staff, headed by Robert Brunton, production manager; R. Holmes Paul, art director, and Robert T. Kane, vice-president of Paralta, as general supervising manager.

Miss Mitchell is 21 years of age, and has been connected with the stage and screen since her fifteenth year. She was born in Portland, Oregon. At the age of fifteen her family moved to Spokane, where she made her first appearance on the stage, playing the ingenue role in "The Blue Mouse," produced by the Baker Stock Company.

In the fall of 1913 Miss Mitchell made her first appearance on the screen. She joined the New York Motion Picture Corporation as a leading woman. Her first part was in a two-reel production called "A New England Idyll," which was directed by Reginald Barker. She continued with the New York Motion Picture Corporation until 1915, when she joined the American Film Company at Santa Barbara. Miss Mitchell's last appearance was in a special production called "Whither Thou Goest," in which she made a striking personal hit as co-star with Orrin Johnson.

Miss Mitchell will be seen in eight Paralta star feature films each year.

NEW PATHE BRANCH MANAGERS.

Though still a young man, E. O. Child, just appointed manager of Pathe's San Francisco office, has been in the theatrical business for considerably more than fifteen years, since during that length of time he managed companies and was then assistant to the general manager of the Western Vaudeville Managers' Association in Chicago, the Western connection of the U. B. O.

He was manager of the Orpheum Theater, San Francisco, and the Orpheum Theater, Salt Lake City, Utah. He was then with the General Film Company and Essanay and was branch manager for V. L. S. E. in Pittsburgh, then San Francisco representative of McClure Superpictures, which connection he left to join Pathe. Big things are expected of Mr. Child in his new position, and it looks as if he is going to live up to all expectations.

N. I. Filkins, who has been a salesman in Pathe's Buffalo office for the last two or three years, has been appointed manager of that office, succeeding J. W. Fuller, who has been appointed assistant manager of Pathe's office in St. Louis.

L. E. Kennedy becomes manager of Pathe's Los Angeles branch. Mr. Kennedy was for some time connected with that office in the capacity of salesman and he has a reputation of being one of the best, if not the best, film salesman in the Los Angeles territory.

An African Film City

A Big Studio at Killarney Commences Picture Production in Johannesburg.

Well inside the municipal boundary of Johannesburg, says the Johannesburg Sunday Times, a new hive of activity is coming to life. When completed, it will be a city in miniature. Everybody and everything connected with it will be dedicated to making films for the pleasure and profit of South Africa and other countries.

Pictures of all kinds will be produced in the city, and it will contain handsome stone buildings and native kraals, an artificial river, a lake, and even a zoo. And not only will pictures be produced, but the films themselves will be manufactured here from raw materials.

The founders of the city are the African Films Productions Ltd., and they could hardly have chosen a healthier or more delightful site, and the future residents could not wish for more charming surroundings of kopjes and veld. Altogether the city will cover an area of 26 acres.

The building which now adorns the veld, and which occupies a space of 172 feet by 114 feet, is entirely of stone. There is an air of stability and permanence about it which indicates that an important industry has come to stay.

Contained in it are offices for the chairman, the general manager, the secretary, for the scenario editor and writers, for poster artists and the editor of the African Mirror, and six offices for the producers. There are dressing and bath rooms and a dining room and green room for the actors, a reading room and library, a mess room where workmen will get their luncheons free, and a kitchen.

Then there are store rooms, a carpenters' shop, places where girls will be employed in the making of props and a studio for the scenic painters, who just now, with the aid of carpenters, are building Windsor Castle for a great Zulu war picture. Downstairs in the basement the technical work is being done, and there are spacious rooms for cutting negatives, developing, washing, drying, perforating and assembling the films, mixing chemicals, printing and so forth. Here also are the electric motors, a heating chamber and a miniature theater.

Not far from the building is an open-air stage, 90 feet by 60 feet, and adjoining this the foundations have been laid for another large edifice which will contain a warehouse for the scenery and props of the special picture under production, and quarters (including a kitchen) for the use of the natives. Another stage for indoor work of the above dimensions is also being constructed, this being enclosed with glass.

There will be an educational film house with a camera playing all day, where the movements of a fly, a fish, a lizard, or the unfolding of a flower may be recorded.

Splendid stables are to be built—the finest in South Africa—also a garage for motor vehicles, and a wagon house for vehicles ranging from a Kruger coach to a 'ricksha. Native villages are to find their place here, from the Zulu mushroom huts to the mud contraptions of the Hottentots, even Bushmen's caves not being forgotten.

What is perhaps the most interesting feature of all is the manufacture of the film base, the film itself as apart from the picture. Only in California are the films made today, because they have to be dried in the open air and a dry climate is essential for the operation. Firms have tried to start the industry in England and France, but their efforts have resulted in failure. With its dry atmosphere, the Transvaal is regarded by experts as a particularly good place for the purpose.

Not only will the films for bioscope pictures be manufactured here, but also it is intended to meet the South African demands of professional and amateur photographers, and after that to build up an export trade.

Thus the Film City of Johannesburg, when in full running order, will cover enterprises which should offer occupations to hundreds of people, and will play no insignificant part in industrial life. The scheme includes residences for those engaged in the work of all branches of film production.

TO ENLARGE COMPANY.

W. A. King, representing Barker Bros., Los Angeles, Cal., manufacturers of the K B Motion Picture Camera and Projector, is in New York arranging for the formation of a new organization for the manufacture of the camera and projector in the east. A new office will be opened shortly in the Times Square section, where it is also desired to locate the factory.

Louise Glaum Visits New York

LOUISE GLAUM, Triangle's siren star, arrived in New York this week from Los Angeles for a vacation of ten days before commencing work on a series of spectacular productions at the Triangle Culver City studio.

This is Miss Glaum's first trip to New York since she commenced her picture work four years ago in Los Angeles. She has been with Triangle since its inception, appearing in no less than twenty features. Her latest role was that of the vanity woman in "Idolaters," released the first of this month. With the exception of short rest periods between productions the star has had no time for anything but her work during the past two years.

Louise Glaum

"I am a stranger to the gay white way," remarked Miss Glaum, "although I am supposed to know all about it after frequenting innumerable of its cafes—in my pictures.

"I came to rest, which shows just how little I know of New York. I am making a tour of the shops to secure gowns for my coming plays, which will be quite different from any of the recent ones. I had not seen my last play, 'Idolaters,' until it was shown for me in the Triangle projection room the other morning. I was terribly shocked by myself!"

Miss Glaum's intention to visit the city was kept secret at her request, as she did not wish to make personal appearances, but rather to enjoy a genuine outing.

PATHE CLUB HAS AN END-OF-THE-SUMMER OUTING.

One hundred and five strong, the Pathe Club went by a specially chartered steamer on Sunday, September 9, to Glenwood Landing, Long Island, for an all day outing. Athletic contests for handsome prizes afforded much amusement to every one, and the many persons who were seen limping the next day afforded proof not only of the many entrants in these contests, but also of the whole hearted way in which they participated.

Dinner was had at Karatsonyi's Hotel. After dinner those persons who were still able after the violent exercises of the morning took part in a ball game, the distinguishing feature of which was a "Skinny Shaner" score.

Members of the club from the Twenty-third Street Exchange, the studio in Jersey City, and the factory at Bound Brook were present in force. A pleasant feature of the outing lay in the fact that the many young women employed in the clerical and stenographic departments of the Pathe Exchange were invited along as guests of the club and accepted the invitation to a girl. Among the associate members of the club who were present were Tom Wiley of the Novelty Slide Co., Fred Ruttenberg of the Wyanoke, and Harold Davis of the Chronicle Press.

President of the club, J. A. Berst, and Mrs. Berst were present and took a hearty interest in all the various amusements of the day.

P. A. Parsons was chairman of the committee on arrangements; J. W. Kyle, the secretary of the club; L. E. Franconi and M. W. Davidson, all appointed by President Berst for special duties, worked hard to make the outing a success.

BILLY REED DROPS IN.

Billy Reed, veteran operator for many years with the old Vitagraph organization, but now the star operator at Stanley Mastbaum's Colonial Theater, Atlantic City, N. J., paid a call at the Moving Picture World office on Friday, September 14, while on his way back to the job. Billy has been spending his well earned vacation in Boston, his home town, where he says he met up with many of the old-timers.

Some Good Stunts in Equipment

Devices Exhibited at the Safety and Sanitation Exposition Which Are of Interest to the Up-to-Date Exhibitor.

By E. T. Keyser.

THE American Museum of Safety and the National Safety Council held a joint Safety and Sanitation Exposition at the Grand Central Palace, New York City, from September 10 to 15, inclusive, and the picture theater proprietor who did not attend passed up a mighty good opportunity to become acquainted with several devices which would save him money, trouble and cuss words, if installed in his house.

Just to help out the non-resident of the metropolis who could not attend and simultaneously to rub the lost bet into the Gothamite who wouldn't the following description of what particularly appealed to the World man is written.

Of course, our old friend, Nick Powers, was there with both feet, or, rather, in two places, the projection room and the exposition floor, but, as he is getting his elsewhere, we will pass him by here with the mere mention that he constituted one of the bright lights of the affair.

As an illustration of the heavy blow which they are prepared to hand out to bad atmospheric conditions in picture theaters and elsewhere, the Typhoon Fan Company, of 1544 Broadway, New York, had three six-foot ventilating fans installed at the head of the entrance staircase and another of equal size in their booth. The beauty of a Typhoon fan lies in the fact that it will pull a crowd of admission paying people into a house on a hot night with the same celerity that it expels the hot foul air.

Speaking of atmospheric conditions, the Powers Regulator Company, of New York, Boston, Chicago and Toronto, showed a device which would permit the theater manager to settle the temperature at which he desires to keep his auditorium and rest assured that the auditorium, whether full, half full or empty will stay at that temperature without further worry on his part or effort on the part of the attendants.

Anyone who has ever skidded down a slippery flight of steps or anyone who has been confronted with the possibility of paying damages to the skidder would have appreciated the safety offered both parties by the stair treads exhibited by the American Mason Safety Tread Company, of Lowell, Mass. These treads, which may be applied to new or old stairs, are so constructed that they are non-slippable down to the last bit of their life and are built to be self-draining and do not permit foreign substances, which may be thrown upon them, to diminish their safety.

As a fire preventive, the automatic alarm shown by the Aero Fire Alarm Co., of 6 Church street, New York, holds much of interest to both exhibitors and producers. The device consists of one or more detectors which ring a gong when a fire starts and indicate on an annunciator just where the blaze is located. The detectors may be distributed in the auditorium, the operating room and anywhere else desired and will allow the watchman or attendants to get on the job of extinguishment without loss of time in locating an incipient blaze.

As a means of utilizing the first few minutes of the conflagration's career to put an effective quietus upon it, the Pyrene Manufacturing Company, of 52 Vanderbilt avenue, and the Fire Gun Manufacturing Company, 17 Battery place, both of New York, and the Fyr-Fyter Company, of Dayton, Ohio, displayed assortments of hand fire extinguishers calculated to kill a fire while it was borning.

The danger of shock or burn by an open switch was what caused the Detroit Fuse & Manufacturing Company, of Detroit, to produce the Square "D" steel enclosed switch which protects both operator and equipment and which is provided with a safety lock-off which prevents closing the circuit while repairs are being made.

The Metropolitan Electric Manufacturing Company, of Long Island City, New York, also exhibited a line of the Naro-Safety Panel boards which are safe from shock or sparking and in which each circuit is removable and replaceable without interfering with other circuits, thereby endearing themselves to the heart of the house manager who desires comething safe, simple and compact with a capital C

NEW LOIS WEBER PICTURE.

"The Price of a Good Time" is the title of the new Lois Weber feature to be released in the near future. It is said to be superproduction, marked by unusual color effects and night scenes said never to have been surpassed on the screen.

Earl Brunswick

TO HAVE appeared with Richard Mansfield is the enviable distinction that Earl Brunswick lays claim to, having supported Mansfield in "Old Heidelberg" and in "Ivan, the Terrible." He has had a thorough training in legitimate dramatic productions and has traveled over practically all of the states, as well as through Canada, Mexico and Cuba. For a time he was also associated with a brother in vaudeville and is especially well known throughout the Southern States. He is a native of Mount Vernon and early deserted a promising mercantile career for the stage. Among his first appearances in films was as lead in the film production, "Dear Old Girl." He recently played in the Goldwyn feature, "Baby Mine" and has just appeared under Director W. Christy Cabanne in the new Metro war picture, "Draft No. 258." In this latter production he plays the juvenile heavy in which he takes the part of a Socialist. Like many other graduates from the speaking stage, Mr. Brunswick has become an enthusiast in regard to the artistic possibilities of the moving picture.

Earl Brunswick.

"THE MAN WITHOUT A COUNTRY" AT THE BROADWAY.

The premiere of the Thanhouser version of Edward Everett Hale's patriotic masterpiece, "The Man Without a Country," was made the occasion of a gala evening at the Broadway theater, Sunday, when Jewel Productions, Inc., presented the feature with Florence LaBadie and H. E. Herbert in the stellar roles.

The flag-draped boxes were filled with government and city officials, together with men of the Army and Navy, including. Brig. Gen. Eli D. Hoyle and his staff, Capt. Charles A. Adams, U. S. N., and men of the U. S. S. "Recruit" and a large detachment of boy scouts. The patriotic fervor of the occasion was heightened by the patriotic verse of James L. Heron, secretary of the Canadian Club, one of a series of speakers furnished by the Mayor's Committee of National Defense to contribute speakers each evening at the Broadway during the two weeks' New York run of the timely feature. Etta Weiman gave vocal numbers.

Lloyd Lonergan wrote the present day version after the Hale classic and Ernest C. Warde, who did "The Vicar of Wakefield" and other highly successful cinema adaptations, is the director.

Jewel Productions, Inc., two weeks ago acquired the picture from the Thanhouser Film Corporation and will offer it for distribution as the fourth of a standard series which they will offer to the trade, the first being "Come Through"; the second, "Pay Me," with Dorothy Phillips, and the third, "Sirens of the Sea."

G. R. WARREN APPOINTED NEW HORSLEY MANAGER.

G. R. Warren has been appointed to the position of Manager of Productions by David Horsley, and will assume immediate charge of the Horsley studios in Los Angeles. Mr. Warren is recognized as one of the most capable all-around men in the picture business. His career opened in the legitimate drama, through which he graduated to executive positions in the administration side of the profession. Early in the development of moving pictures Mr. Warren was first associated with Mr. Horsley in what has since become the Universal Film Company. Mr. Warren's appointment is the result of years of observation by Mr. Horsley of his accomplishments and exceptional qualifications.

Chicago News Letter

By JAS. S. McQUADE

Bryant Washburn Exonerated

Essanay Player's Claims for Exemption from Draft Proved to Be Justified.

BRYANT WASHBURN has at last been exonerated from any suspicion of an ignoble motive in his claim for exemption from the national army, judging from the affidavits disclosed by Thomas J. Dawson, chairman of the exemption board of District 55. Washburn's case has been given considerable notoriety since the day he was called before the board to answer his call to the draft. After being pronounced physically fit by the examiners, he registered a claim for exemption on the grounds of having dependents and was subsequently granted a certificate of release by the local board. This action of the local authorities was met with severe criticism by certain government officials and an investigation was begun by agents of the Department of Justice.

Reports all unfavorable to Washburn were circulated regarding his financial standing and the ability of his wife to support herself without his aid. By the recent disclosure, however, of the affidavits submitted in the case it was made clear that Mrs. Washburn, due to physical disability, is absolutely dependent upon her husband and that the family's present circumstances will not permit him to enter the army service.

The affidavits were furnished by Mrs. Mabel Washburn, his wife; her mother and father, Mr. and Mrs. W. S. Chidester, Dr. Joseph Zeisler, George K. Spoor, president of Essanay, and R. O. Proctor, Chicago manager of Art Dramas and now acting as a government agent. The affidavit made by Dr. Spoor denied the rumor that Mrs. Washburn, formerly an actress, had a contract with his company. The other affidavits corroborated the statement made by Mr. Washburn in his exemption claim.

Thomas J. Dawson, chairman of the exemption board, who has supported Washburn in the matter, made the following statement in tribute to him:

"Washburn had the right the same as any other American to claim exemption and on the evidence he was entitled to it.

"It was unfair to the board and unfair to him and humiliated us all before the public. Washburn is in every way a man. When he appeared before the board he invited us in every way possible to go into his life, financial and otherwise. He should not be martyred because he is an actor."

Mr. Washburn will continue with Essanay. "The Fibbers," a five-reel comedy in which he plays the lead, was completed last week and is to be released through the George Kleine System, October 15.

Dempsey Tells of War Experiences.

Frank Dempsey, formerly traveling representative for K-E-S-E, who returned to this country from France a few weeks ago, tells an interesting story of his experiences during six months of service in the American Ambulance Corps.

Mr. Dempsey sailed for France on February 4, reached Paris February 14, and left for the front February 24. His first real taste of war was in the battle of Mt. Cornillet, where Section 13, of which he was a member, received the army citation, the first to be given to an American section for bravery. Section 13 also received six Croix de Guerres (medals for bravery).

In the battle of Mt. Cornillet, Mr. Dempsey witnessed the destruction of a tunnel in which 1,300 Bosch soldiers were caught digging their way underneath the French lines. He also witnessed the bombardment of hospitals by German planes, and did service in the battle at Rheims.

Mr. Dempsey reports that the French government is circulating one and two-reel comedy pictures in some places for the amusement of the poorer classes. It is not an uncommon sight at night to see a picture projected from the side of a house with the aid of a white sheet and a calcium light outfit. In Paris the larger houses are doing good business at one franc admission. Very few houses are open after 9.30 p. m.

Mr. Dempsey sailed from Bordeaux August 11, and reached New York August 22. He intends to again enter the picture business in Chicago, where he will remain until called for service in this country.

Clune Has New Production.

The W. H. Clune production, "The Eyes of the World," based on the novel of that name, written by Harold Bell Wright, will have its premiere in Chicago, Friday, September 28, at the Auditorium theater. The Chicago showing follows the exploitation of the picture for several months in the states west of Denver, where Mr. Clune's representatives say it played to excellent business wherever shown. Chicago is the first city east of Denver to witness the presentation of the latest Clune production. An extensive advertising campaign is now being conducted under the supervision of Spencer T. Rogers, Mr. Clune's personal representative, who will also have charge of all the details of the presentation of the subject during its engagement at the Auditorium. Numerous departures from present exhibiting methods are promised by him. An elaborate setting specially built for the occasion will occupy the Auditorium stage, and a large symphony orchestra will furnish the musical accompaniment.

Chicago Brevities.

James S. McQuade, our good friend and side-kick, is off on his holiday. He left Saturday, September 8, taking a train eastward, and will be in and around New York until Saturday, September 22.

* * *

Success of an effort now being made by local film men to have Major Funkhouser ousted from the censor board would permit undue privation in some instances. The Fox film, "The Spy," which was denied a permit by the major, and which is now being shown in a "Loop" theater under an injunction issued by the United States courts, is doing such good business that it has been secured for an indefinite run, despite the fact that eleven other prints have been booked by Chicago houses for the week of September 16.

The local office of the Fox Film Corporation has closed a contract with Ascher Bros. for the rental of "The Honor System," "Jack and the Beanstalk," "The Conquerer," "When a Man Sees Red," "Camille" and "Aladdin and the Wonderful Lamp" for a minimum run for two days of each subject in all houses of the Ascher circuit. The contract is said to represent one of the largest rental figures ever paid in this territory.

* * *

David G. Rodgers, national organizer for the M. P. E. L. of America, arrived in the city from the east on Thursday, September 6. Mr. Rodgers is on a tour in the interests of the League. He left New York, Monday, August 27, and spent several days in Harrisburg and Pittsburgh before reaching Chicago. In the cities visited Mr. Rodgers found excellent business conditions, especially in Harrisburg, where admission prices have been recently advanced from 10 to 15 cents. During his visit Mr. Rodgers attended the regular meeting of the Chicago local, held Friday, September 7. He was given the privilege of the floor, and his remarks were confined to business of the League. He left Chicago for Minneapolis on September 14, where he intends to remain several days before continuing on to Des Moines, Ia., Omaha and Lincoln, Neb., Kansas City, Mo., and St. Louis. His present plans are to leave St. Louis in time for the Kansas state convention to be held in Manhattan, October 16.

* * *

At the meeting of the Chicago local, held September 7, further discussions of the music tax and a new wage scale of the Operators' Union, Local 110, were entered into and later referred to various committees, who are to confer with the other side and report at the next meeting.

* * *

After spending a few days in New York, Aaron A. Jones and Nathan Ascher returned to this city on Thursday, Sept. 13. During their visit they closed a contract with Mr.

Griffith's representative to show "Intolerance" at Jones, Linick & Schaefer's Orpheum theatre and at the Ascher Brothers' circuit of theaters. The picture will be shown at the Orpheum about the middle of October, and will run for three days or a week, at 25 cents admission. After the run at the Orpheum the picture will be shown at each of the Ascher theaters for three days at 25 cents admission.

* * *

"Babbling Tongues," the Ivan production owned in this territory by the Unity Photoplays Co., and the Rex Beach travel pictures have been booked by a number of prominent exhibitors in this territory. The latter are being booked in series of 16 reels for delivery one reel each week, at a fixed figure for the entire set. Favorable newspaper criticisms of "Babbling Tongues" by the Chicago newspaper critics gave the bookings on the Ivan feature a big boost.

* * *

Jack Meredith, late of the Triangle, has been engaged by the Commonwealth Pictures Corporation to support "Charlotte," the famous ice skater, in a new feature subject now being produced at the studio of the Rothacker Film Manufacturing Co. Mr. Meredith will be remembered for his fine work in "The Man Hater" and such productions as "Poppy" and "Panthea," in which he played opposite Norman Talmadge. Courtland J. Van Duesen, formerly of the Vitagraph Co., has also been secured to co-operate with Oscar Eagle in the direction of the production, which will be about five reels in length. The name of the subject has not yet been given out.

* * *

Bernarr MacFadden, the well known Chicago physical culturist, who has conducted the Healthotorium resort at Forty-second and Grand Boulevard for a number of years, will next demonstrate his methods of physical development through the medium of the Universal Screen Magazine. Mr. MacFadden will be seen in the thirty-ninth issue to be released Monday, Sept. 17. Some very interesting scenes in which his children take part have been incorporated in the first release. Mr. MacFadden has endeavored to put in picture form his theory that children trained from babyhood can be developed into health and strength prodigies.

* * *

Harry Beaumont, former director of the "Skinner" series for Bryant Washburn, has been drafted for the national army. Mr. Beaumont will not claim exemption. He has signed a contract with the Selig Polyscope Co. to produce "Brown of Harvard," and will try to finish the production before he is called. "There is no reason," said Mr. Beaumont, "why a moving picture actor should be spared any more than anyone else. I want to do my duty and I think every man should accept the draft, whether he be a laborer on the streets or a high-priced actor in a moving picture studio."

* * *

"Barbary Sheep," the latest Artcraft release, starring Elsie Ferguson, will have its first showing in Chicago on Monday, Sept. 17, at the Ziegfeld theater.

* * *

The Playhouse on Michigan avenue opened the week of Sept. 8 with the Jewel production "Sirens of the Sea," with Carmel Meyers and Louise Lovely in the leading roles. The production is booked for an indefinite run and has been shown to good business since the opening.

* * *

During the week of Saturday, Sept. 1, 15 per cent. of the gross receipts at the Playhouse, amounting to $112.50, was donated to the Chicago Daily News tobacco fund for the American soldiers in France, by the Bluebird Photoplays, Inc. I. Von Ronkel, Chicago manager for Bluebird, is responsible for the consideration.

* * *

Carl Laemmle made a brief stop-over in this city Friday, Sept. 14, on his way from New York to Universal City.

* * *

Thomas J. Meighan, the well known Famous Players-Lasky star, who recently renewed his contract with that organization, spent a short vacation in Chicago last week prior to beginning work on his next picture. On Tuesday evening Mr. Meighan and his wife, known professionally as Blanche Ring, were guests at a dinner and theater party given by Max Goldstine, local Artcraft manager. Mr. Meighan left this city for New York on Wednesday, Sept. 12.

* * *

According to information received by the Selig Polyscope Co., "The Crisis" has played to almost 50,000 persons at the Garrick theater, Philadelphia, where the production is entering its third week of an indefinite run.

Richard R. Nehls, general manager of the American Film Co., Inc., this city, has been receiving congratulations from his many friends and brothers in the trade on his recent acceptance in Masonry. He took his first degree on Wednesday, Sept. 5, at the Birchwood Lodge.

* * *

The Bass Camera Co., this city, has just received the distribution privileges in the middle west for the K B camera and projector manufactured by Barker Bros., Inc., of Los Angeles. W. A. King, representing the Barker Co., arrived in Chicago Sept. 12, to complete negotiations. The Bass-Camera Co. is now issuing its first catalogue for the year 1917-18. It is nicely illustrated and comprised of 64 pages in two sections. Mr. Bass writes that the catalogue has been compiled for the purpose of aiding the amateur in obtaining the highest grade photographic accessories and cameras. The company carries a complete line of Eastman, Ansco and Rexo products, together with several makes of moving picture cameras, among them the Universal and U. S. Cinematograph.

* * *

The new Seeburg-Smith Unit orchestra manufactured by the Seeburg Piano Co., is now on display at the company's showrooms in the Republic Building, this city. To accommodate the instrument it was necessary to add several hundred square feet of floor space to the already spacious display rooms occupied by the company. Mr. Seeburg is very enthusiastic over the possibilities of the instrument for accompaniment to moving pictures. Four of the larger types have been sold to exhibitors since negotiations were closed with the inventor for the manufacturing rights.

* * *

Chicago's west side is to have another large moving picture theater now in course of construction at Twenty-sixth street and Harding avenue. It is being erected for Henry Schoenstadt, who recently purchased the property from J. W. Browarski. The building will front 200 feet on Twenty-sixth street and 180 feet on Harding avenue. It is to cost in the neighborhood of $215,000. It will be two stories high, with stores and offices on the first floor, in addition to the theater. A restaurant will occupy the second floor. The structure is designed according to the Spanish renaissance style with polychrome terra cotta and faced brick. Special attention has been given to the exterior lighting, over 4,000 lights to be placed so as to outline the building and its various entrances. The contract for the interior process relief decoration has been awarded to the Decorators Supply Co., of this city. The project is being financed by the G. H. Gottschalk Co. Henry L. Newhouse is the architect. Thanksgiving day is set for the formal opening.

FIRE RAZES NEW ORLEANS EXCHANGE.

Fire destroyed virtually all of the merchandise and office fixings of the Consolidated Film & Supply Company, 914 Graver street, New Orleans, on Wednesday afternoon, September 5. The fire started through defective wiring. Flames first broke out in the ceiling and ate their way through the exchange. None of the many films stored in the vault were injured by fire. About twenty reels were destroyed by water. Half of the firm's paper department also was burned. No one was hurt.

By rapid, cool and efficient work on the part of the Consolidated's employes every exhibitor got his show on time from the exchange. As soon as the rooms had cooled sufficiently a cable was strung from the power plant to the exchange. A temporary office a few doors away had been opened within an hour after the fire started.

Plans already have been made for remodeling the old quarters, which will be ready in about three weeks.

NEW PLAYERS TO SUPPORT OLIVE THOMAS.

Lillian Langdon, one of the best known "mother" actresses of the screen, and Monte Blue, who appeared in juvenile roles in Triangle-Fine Arts productions, have been engaged to support Olive Thomas in a forthcoming Triangle production. Mrs. Langdon has played important roles with several companies, and was at one time a member of the famous stock company at the Triangle-Fine Arts plant. Monte Blue's last appearance on the Triangle program was in "Hands Up."

Jack Dillon is directing Miss Thomas and her company in the new play, which bears the working title of "Frankly Chaste." It will be released the latter part of October or early November.

LOS ANGELES

News of Los Angeles and Vicinity

By G. P. HARLEMAN

Billy Sunday Visits Motion Picture Studios

Appreciates the Wonderful Growth of the Industry and the Great Educational Value of the Pictures.

BILLY SUNDAY has been visiting the motion picture studios this week.

On Wednesday Mr. Sunday, his son and business manager, George Sunday, and his secretary, Bob Matthews, visited the Lasky studios in Hollywood, where he returned the call of Mary Pickford, who attended the services at his tabernacle on Tuesday night.

The great evangelist is anxious to correct a false impression which has been gained by the public concerning his attitude with respect to the motion picture industry. Like everything else, there is good and bad in this business, he said.

"I want to be as quick to praise as I am to condemn," he said, "and in discussing an institution like the motion picture industry, which means so much to Southern California, I desire above all other things to be perfectly fair.

"The moving pictures can be made a powerful influence for clean living. By the same token they can work incalculable harm unless high standards are adhered to. Motion pictures are rightly included among the greatest educational factors we have today. Until now I never really appreciated the wonderful growth of the industry."

Mr. Sunday will visit Universal City on Tuesday next week and great preparations have been made there for his reception. It is rumored that the famous evangelist recently turned down an offer of $500,000 to appear in a series of pictures.

Triangle Studios Busy

Start Fall Producing Campaign—Ten Companies Working at Culver City.

WITH ten directors and companies hard at work in almost every section of California, the Triangle Film Corporation studios at Culver City, California, have started fall producing.

Westerns, comedy dramas, melodramas and various other dramatic combinations of love and human interest are marshaled in the onslaught for the fickle public's favor, involving the efforts of fifteen scenario writers and scores of lesser film luminaries who are all doing their bit.

The first offering in a series of "vampires in real life" is being filmed under the direction of Walter Edwards. Miss Belle Bennett plays the feature role, supported by Lee Hill and Texas Guinan. The temporary title of the new story is "Fuel of Life." Maude Reeves White is the authoress and Grant Wallace picturized the story.

Exclusive Studio Quarters Built for Fox Kiddies.

What will soon be an institution that will doubtless be copied far and wide wherever the welfare of the young is kept clearly in mind is the new children's rest room at the William Fox studio in Los Angeles. This rest room Mr. Fox regards as one of the important features of the new buildings that are being erected exclusively for the little people who create the Fox Kiddie Features.

The care that is given to the children while they are working at the William Fox studio is of the very highest and most scientific order. They have their individual dressing and retiring room, play rooms and school and gymnasium and baths and swimming pool, and not the least important, their rest room. Beside it is a play room, where the children have numberless toys and games. But the rest room is one to which they may retire and remain in comparative quiet when they feel so disposed. They are allowed to bring some of their simpler toys into it, as it has been shown that children are inclined to be more calm when some of them are in sight, but here they must not romp or disturb each other.

Each child has a place to sleep that is apart from the rest room. The latter is a place for them to loll about and [illegible] while waiting for the announcement of the day's work and where they can go to between times without actually falling into slumber. Periods for the latter in their private rooms are carefully prescribed and adhered to.

Douglas Fairbanks and Billy Sunday to Stage Benefit Ball Game.

A monster benefit for the soldiers at Linda Vista and other military camps in the south will be staged at Washington Park on Monday afternoon, September 24, when Billy Sunday and Douglas Fairbanks meet at the head of their rival ball clubs.

Douglas Fairbanks, who is in New York, wired Billy Sunday a challenge Thursday this week, and the great evangelist lost no time in wiring back his acceptance. The game will be staged on the twenty-fourth, so as to give the rival managers time to get in great shape for the battle.

A monster program will be arranged for that day and there will be several special events arranged by the committee to be put on before the ball game.

The money taken at the gate will go toward purchasing sporting goods for the soldier and sailor boys who are ready to do their bit for the Stars and Stripes. It is the ambition of both Billy Sunday and Douglas Fairbanks to pack the park on that day and turn over to the boys enough baseballs, footballs, boxing gloves and other sporting goods to keep them busy during their idle moments.

Billy Sunday was formerly a member of the Chicago Cubs and one of the greatest outfielders in the game. On that day he will play his old position, center field, and endeavor to show some of the present day crop of gardeners how the old American game should be played.

Triangle-Keystone Comedians Entertain Departing Draft Contingent.

Triangle-Keystone comedians furnished the merriment for Los Angeles' farewell to the first contingent of the Liberty Army on September 1. Five automobiles decorated with flags and Triangle-Keystone pennants, and filled with Keystone beauties and comedians in make-up formed a conspicuous part of the long street parade.

At Exposition Park in Los Angeles, where the Home Defenders' League tendered a barbecue to the departing soldiers, Robert Milliken and his troupe entertained with comedy hokum and the famous Keystone beauty squad was the object of thousands of admiring eyes.

The comedians who took part were: Bob Millikin, Andy Anderson, George Hall, Ward Caulfield, Clarence Kenecke, George Gray, M. Bianci, George Allen, Earl Rodney, Johnny Hayes and little Joey Jacobs. The girls included Rose Carter, Rae Godfrey, Claire Anderson, Caroline Rankin, Miss Hart, Beatrice Lovejoy, Blanche Payson, Marie Manley, Myrtle Reeves, Myrtle Lind, Alatia Marton, Dale Fuller, Maude Wayne, Peggy Pearce, Ruth Langston and several others.

Los Angeles Brevities.

B. F. Rolfe, general manager of the Metro Pictures Corporation, arrived in Los Angeles on Wednesday, September 5. We have not had an opportunity to see Mr. Rolfe, but we are informed that Metro intends to operate seven companies here and bring out several of their most prominent stars and directors. Among those mentioned as scheduled for the coast are Viola Dana, the Barrymores, Emmy Whelen and Mabel Taliafero. The Yorke-Metro studios are temporarily closed, Fred Balshofer and Harold Lockwood having gone to New York, where they will remain for several months. Studio location for the new Metro companies has not as yet been announced.

* * *

It is also reported that Pathe intends to produce on a large scale in California and send nine companies to Los Angeles. It is reported that the Pathe interests have leased the Kalem studios in Glendale and will soon bring out a number of their most prominent stars, including Pearl White, Gladys

Hulette, Ruth Roland and many others. C. R. Seeley, Pathe's business manager, arrived in the city this week, but we have not been able to get hold of him in time for this News Letter.

* * *

Director General J. P. McGowan of the Signal Corporation this week finished the eighth chapter of the "Lost Express," which will be released under the installment title of "The Looters."

* * *

Ella Hall, petite cinema star, became the bride of Emory Johnson, also a popular film artist, at Hollywood, California, on the afternoon of September 6.

The wedding took place at the residence of Rev. E. P. Ryland and only the members of the two families, in addition to the bridesmaid and best man, were present, Miss Elsie Choen being the former and Harry Carter acting as best man.

The young couple started on a honeymoon trip by auto to San Francisco. They will remain there for ten days, returning to the south by way of the Yosemite Valley.

The bride is well known on account of her splendid Bluebird characterizations, and Johnson also has made an excellent reputation as an actor, his latest work of importance being in the thirty-two-reel Universal serial, "The Gray Ghost," in which he plays one of the leading roles. Johnson finished his final scene in the serial at Universal City at 2 p. m. and at 3 p. m. he was married.

* * *

For the first time in its history, the California State Fair Association has set aside a day in honor of a motion picture star, Friday, September 14, having been named "Helen Holmes Day." The dainty and daring Signal actress will start the two engines that are scheduled to make a head on collision for the benefit of fair patrons.

* * *

Carl Laemmle, president of the Universal Film Manufacturing Company, who arrived recently from New York for a month's stay, left Universal City a few days ago on an automobile trip which will last a week. During his seven days' absence from the film capital the Big U chief will motor to Santa Barbara, San Bernardino, Riverside, Pomona, Pasadena, San Diego and other cities of the southland, visiting the exhibitors in the various places and obtaining first-hand information as to photoplay conditions and the wants of the theater people. Mr. Laemmle will remain several days at Coronado before returning to Universal City.

* * *

Director Joseph De Grasse of the Bluebird studios is filming a five-reel drama entitled "The Winged Mystery," written by O. D. Stuart and prepared for the screen by William Parker. Franklyn Farnum is the featured player and has a dual role. Rosemary Theby plays opposite Farnum and the other important parts are in the hands of Claire DuBrey and Sam De Grasse.

* * *

A one-reel comedy, "The Smuggler's Last Smuggle," is being filmed at Universal City by the Joker Company under the direction of Allen Curtis. William Franey and Gale Henry play the leading roles.

* * *

Having just completed "One Shot Ross," a Western "thriller" that centers about a two-gun bad man, Roy Stewart, cowboy star, again has started work at the Hartville ranch studio on another production of pioneer days which has been temporarily titled, "Guardian of El Dorado." Cliff Smith, who assisted William S. Hart in all of his Triangle productions, is directing Stewart. Jack Cunningham, scenario editor of the Culver City studio, is the author of the piece and the story was prepared for the screen by Alvin H. Neitz.

* * *

Eighteen actors and actresses play more or less important roles in "The Stainless Barrier," recently begun under the direction of Thomas Heffron, most prominent among them being Jack Livingston, J. Barney Sherry, Mary McIvor, Irene Hunt and Jessie Hallett. Jack Cunningham picturized the story, which was written by Louis Schneider.

* * *

Charles Gunn, formerly Olive Thomas' leading man in "An Even Break," and one of the most popular Triangle players for more than a year, is to be featured in a piece just begun by Ferris Hartmann. Laura Sears assumes the leading feminine role and Mildred Delfino, who but recently recovered from serious injuries received while she was supporting Margery Wilson in "Wild Sumac," will also play an important part. George du Bois Proctor, one of Triangle's most successful 'script artists, prepared the screen version of the story, which was written by Mildred Considine.

* * *

Director Lynn Reynolds departed this week for Santa Barbara, where he will produce a society drama featuring Fritzi Ridgeway and George Hernandez. The name of this piece has not yet been announced. Reynolds is the author as well as the director.

* * *

George Arling is back on the Triangle-Keystone staff and is doing a picture with Ray Griffith, Myrtle Lind and Martin Kinney under the direction of Reggie Morris.

Mr. Arling will be welcomed back by Keystone fans and will be remembered for his former work with the late Fred Mace. Mr. Arling's most recent work was with Fox.

* * *

Joseph (Baldy) Belmont is also back on the Triangle-Keystone "lot," and is waiting for a story. He will probably be directed by William Beaudine, who will start with Triangle-Keystone next week. This will bring the total of companies now engaged in making Triangle-Keystone comedies up to seven, and it is likely that one or two additional companies will be added later.

* * *

Triangle-Keystone's song writer-director, Harry Williams, is at work on his first comedy since resuming work with Triangle-Keystone. His cast included Eddie Gribbon, Rose Carter, Marie Manley, Mal St. Clair and Blanche Payson.

* * *

The first Lois Weber production, "Did You Ever Have a Good Time?" which will be released in the near future on a State's rights basis, will be marked by some noteworthy beautiful color effects. This part of the work has been done by Mr. Jack Bloom, the inventor and sole owner of the color process, first used and made famous in "Intolerance." Mr. Bloom is now affiliated with Miss Weber and will have entire charge of the tinting and coloring of her pictures.

* * *

Lois Weber's screen version of "K," Mary Roberts Rinehart's novel, is rapidly nearing completion, and Miss Weber is highly pleased with the excellent work done by the cast. True Boardman, in the title role of "K," Albert Roscoe as Dr. Max, and Mildred Harris as Sidney, all have had exceptional opportunities to display their artistry to the best advantage. In preparing the scenario, Miss Weber made every effort to follow the action of the novel as nearly as possible.

* * *

A new Lehrman comedy has been completed for William Fox that is believed to be the best that the famous director has ever put upon the screen. It brings out a new chapter in the development of moving picture humor.

"The distinctive feature of this new comedy," said Mr. Lehrman when the final touches were given, "is that it presents a comedy that is interesting and clever from the standpoint of the story. It has hundreds of funny incidents that are new and will inevitably cause the wildest sort of laughter, but without them a decidedly good and absorbing story has been told."

* * *

Jack Jevne has been added to the scenario staff at the Triangle-Keystone studios. Mr. Jevne is one of the best comedy writers in the business and has had considerable experience on the stage as a juvenile lead. He is also a short story writer of considerable note.

* * *

Triangle-Keystone Director Reggie Morris has been shooting scenes this week in a big cafe set for a forthcoming Triangle-Keystone comedy featuring Ray Griffith, Alatia Barton, Martin Kinney and Myrtle Lind. Between scenes Bob Millikin and Fritz Schade, who were both vaudeville artists before joining Keystone, put on an "act" for the benefit of the fifty or more people working in the scene.

* * *

The final scenes in the sixteenth and last episode of the Universal serial, "The Gray Ghost," were made this week by Director Stuart Paton. The principal roles throughout the serial were played by Priscilla Dean, Eddie Polo, Harry Carter and Emory Johnson. Paton and Karl Coolidge collaborated in writing the scenario from the book entitled "Loot" by Arthur Somers Roche.

Spokes from the Hub

By Marion Howard

WHEN I saw "To the Death" I could not but feel that if Mrs. L. Case Russell, the author, had been present when it was directed she would not have allowed one "fool" thing to go forth. This was the scene when the villain (in cave man fashion) seized the heroine and took her outdoors, thence to a hotel, with his armful, but where did he drop her long enough to make a change in dress and to don an up-to-date hat? There was one big murmur all around me over this inconsistency. The plot seemed a good one with one or two new ideas in it, and was well cast and photographed, but Petrova is as icy as ever.

* * *

"Tides of Fate" had good sea stuff and served to show us Alexandria Carlisle in her first picture seen here. She made a hit and was a picture even in a hobble skirt and other long gowns. When I criticised this, someone said "Well, the play is set back five years in the first reels." William A. Sheer in a thankless part was splendid all through.

* * *

"The Varmint" is a sure winner anywhere, and how Jack Pickford has developed! The college scenes are intensely interesting, so full of red blood and realism. Don't know when I've enjoyed Theodore Roberts so well.

* * *

"Mme. Bo-Peep," a Triangle winner, was liked, and pictured Western scenes galore, notably a sheep ranch. Seena Owen is some rider.

* * *

Burton Holmes has taken us through the Yellowstone and we have thus saved a lot of cash.

* * *

A recent winner here is "Sudden Jim," with Charles Ray, whom we all dote on. Reviewers have dealt well with this offering—a clever adaptation of a good story read by millions. We get a strong lesson here in self-reliance and the will power to make good.

* * *

"The Squaw Man's Son" was a good vehicle for "Wally" Reid, but too melodramatic and lacked plausibility for a Paramount picture. However, the acting was excellent and I was glad to see Dorothy Davenport playing in company with her "hubby," though she was some vampire. Here, too, we had Donald Bowles, so long in stock on the Pacific Coast. His mother is one of New England's best beloved women, the Rev. Ada Bowles, long past eighty, residing in old Gloucester, where for generations her family reared their own. She takes pride in the success of her boy.

* * *

Why do not all first class theaters put on the "Do Children Count" series? What excuse is there for denying your public a right to see something more than worth while? I heard a fool reason the other day when at the General Film Exchange. An exhibitor said he did not like the title, as it might seem to his public that it was suggestive. Isn't that the limit, and from the lips of an apparenly decent clean-minded man? How easy to tell his public on a slide something to the contrary. The very title is of itself an advertisement, for intelligent persons know well that children do count everywhere, and these pictures point it out dramatically. Adults and kiddies alike are enjoying the series, which are a credit to Essanay and to the theaters showing them.

* * *

Perhaps I had a day off, but I did not care for "Mary Jane's Pa," although I sat it through twice to get the merits. It was clean and a good small-town play, and Eulalie Jensen was capital, but somehow I could not make Marc MacDermott fit into the part. The house liked it, and that's enough for the box office. Give me such plays at this season as "Slumberland," featuring the Triangle kiddies and Thelma Salter, a dainty girl, ably supported by young Stone.

* * *

Jean Sothern is a favorite for all who like youth and talent, combined with the added asset—beauty. "A Mute Appeal" was novel in theme and well worked out, with the inevitable happy ending the fans so like. Donald Cameron fitted into the part. In this play there were stunning outdoor scenes in the South and its wildwoods, while the mutes were perfect in their delineations. Good Art Dramas picture.

* * *

We have had a treat in the music offered of late in some of the theaters. At the Fenway young Del Castillo of Cambridge has given rare organ music in the absence of the house orchestra. He is of Spanish descent and inherits his musical ability from his mother, a musician of note. At the Exeter we have had Mary White-Mullen as soloist, much to our delight, as she has a powerful voice, and as a man said last night, "She is a beauty, no mistake." Martel, at the Park, too, is an organist worth hearing. At this house we get some big voices like Mary Desmond of the Metropolitan Opera Company, Mme. Calvert and such. It is refreshing, too, to again hear the old songs, marches, etc., now that the copyright ban is on, and if the players but knew it we like them far better than some of the modern music, so why not save the tax and dig up old-timers?

* * *

Like all Triangles, "Borrowed Plumage" had original features, and Bessie Barriscale made good as the versatile heroine. There was good soldier stuff and where is there another actress to so fit the role of queen of the kitchen [illegible] She is not listed in the cast, but should be, for it was a big hit in facial expression. I like especially the delicate manner in depicting John Paul Jones and his defense when branded a pirate, which he never was at any time.

* * *

Well, I liked "The Amazons," which ought to be good for a "repeat" any time for its novelty and splendid settings. For a Paramount it had Keystone features rather surprising, such as climbing to the roof and sliding down a rope to reach the gymnasium for a rendezvous, but it was plausible and had no slapstick features. The spectacle of seeing dainty Marguerite Clark do a trapeze stunt, and dropping on tree boughs from a window, a la Fairbanks, was some fun and a big hit with the house. Norton and Menjou had "silly ass" parts and made the most of it, but William Hinckley was unusually good, first as the English aviator and later as the lover. A perfectly safe picture to put on in any theater, for the personality of Miss Clark is so compelling.

* * *

Don't know when we have enjoyed a better picture in lighter vein than "Little Miss of Fortune," with Marian Swayne, who has ever made good. True, there were some inconsistencies, but who cares, since the idea works out so well. Especially noticeable was the character work of the old lady—"Granny" of the poorhouse. It was pathetic and artistic. The small town indoor scenes were funny, picturing the antics of an audience at an amateur show. I anticipate another rural play in "The Little Samaritan" for Miss Swayne, who is recalled with pleasure on the speaking stage.

* * *

No better comedy has ever been put on the screen than "Baby Mine," which you have all seen. So much has been said of this that further comments are like twice-told tales. Goldwyn has set a great pace, which speaks well for our future enjoyment, since other producers must look to their laurels.

* * *

"Redemption" went strong here, but was not rightly exploited in the press, which dwelt too much on the Thaw end and failed to say that this is a play featuring mother love and sacrifice, also the redemption of the "man in the case."

* * *

"The Last of the Carnabys" is strong, and little Hulette repeats her work in "The Shine Girl," one of the gems of last year. I do wish directors would not give us prolonged deathbed scenes as in this case, as it detracts from our pleasure and remains an impression hard to efface. Glad to see William Parke's boy making good as an actor and under the direction of his capable father, a local favorite.

* * *

Howell Hansel has given us a treat in "The Long Trail," with Lou-Tellegen and Mary Fuller, whom I had not seen for some time. It is nearly all outdoor, with snow, dog sleds, and other cool accessories. "Nice on a hot night to see, old man," said one next to me.

* * *

We are glad to learn that Charlie Miller is to direct Norma Talmadge the coming two years. Mrs. Miller writes me from California that they have a son at Harvard; that she is to motor to New York this week and will visit the Hub soon.

War and Exports

By F. G. Ortega

Businesslike Methods Will Be Necessary in the Immediate Future, if American Producers Are to Hold the Foreign Trade After European Competition Is Resumed

THE war will not last forever. The statement may sound foolish, but most of our producers and distributors seem to be doing business under the impression that these are normal times.

As the single mention of peace is originating more fights among civilians than any one word in the dictionary, nothing would have been more gratifying than to make our few remarks on export without trespassing on this dangerous ground.

But the subject cannot be avoided. Even at the risk that the whole assumption should be labelled by our London friends as a **pro-Hun scheme**, we will have to admit that the war cannot last forever.

Will it last ten years? Will it last five, two, one year more? How long will it last?

* * *

Some people think, that the Pope, horrified by some new atrocity, had an impromptu talk with his secretary and decided then and there to write to his friends in belligerent countries. This is the way in which many respectable citizens are explaining the peace note. In fact, a worthy bishop of one of the Protestant churches puts his veto on the whole proceeding, announcing in an article written for the New York Journal that he could not see how the Pope, a private individual without diplomatic representation, might influence the powers. It is wonderful that such a thing could be said by a man of distinction in a country like this where everybody reads two or three newspapers a day.

The truth of the matter is, and it has been officially admitted, that His Holiness had been consulting with every belligerent and neutral country for months before sending the note, that the rulers knew it by heart before it was delivered and published, and that, if it does not mark the actual beginning of the end, it at least reveals a general desire to discuss peace terms.

* * *

A buyer from one of the South American Republics stated in the office of the Cine-Mundial, our international organ, that it would not take the European producers six months to recover the Latin-American markets after the war is over. "If a radical change is not established at once," he said, "the American manufacturers will lose our markets quicker than they captured them. Why, these gentlemen seem to be copying the methods of the German politicians. I asked the president of a well-known film company how much he would take for the exclusive rights for Brazil on one of his pictures, and what do you think he did? He brought out a map. We did not do any business, but I had the pleasure of telling him what I thought of the map as a basis for calculating the value of a picture."

* * *

"L'Arte Muta," the well-informed Italian trade paper, in an article published recently, reviews with alarm the strides made in foreign markets by American producers during the past six months. It prints the following statistical tables, taken from official records:

FILM SHOWN IN SPAIN DURING THE MONTH OF DECEMBER, 1916.

FRENCH.	Meters.	ITALIAN.	Meters.	AMERICAN.	Meters.	SCANDINAVIAN.	Meters.	SPANISH.	Meters.
Pathe	7,725	Caesar	7,800	Transat[illegible]	[illegible]	Nordisk	8,425	Ex[illegible]	1,700
Eclipse	3,600	Tiber.	7,640	Monop.	10,650	Svenska.	2,72[illegible]	Studio.	4,000
Gaumont	2,163	[illegible]	7,640	Lubin.	2,000	Scandinavian	1,100	[illegible]	4,421
Eclair	4,430	Volsca.	1,200	Keystone.	6,000	Hollandial	1,200		
		Tespi.	2,000	Triangle	[illegible]	[illegible]	450		
		Aquila.	3,980	Selig.	1,450				
		[illegible]	1,100	Kalem.	4,085				
		E[illegible]	1,180	Pax	[illegible]				
		Cinema (Drama)	1,200	Luna.	400				
		Vay.	900	Continent.	5[illegible]				
		[illegible]	1,263	[illegible]	2,6[illegible]				
		Santoni.	1,200	L. K. O.	700				
		[illegible]	900						
		Vera Film	1,600						
Totals.	.17.		36,[illegible]		43[illegible]		13,[illegible]		10,121

FILM SHOWN IN FRANCE DURING THE MONTH OF DECEMBER, 1916.

FRENCH	Meters.	ITALIAN.	Meters.	AMERICAN.	Meters.	ENGLISH.	Meters.
Gaumont.	8,426	Napoli.	825	Star Film	2,360	Club Comedy	60
Pathe.	5,765	Vay.	1,690	X. X.	1,800	Princesse.	2,222
E[illegible]	2,2[illegible]	[illegible]	1,[illegible]	K[illegible]	1,184	[illegible] Picture	2,975
Eclipse.	2,213	Medusa.	1,950	Edison.	1,380	Clarendon.	1,375
Lumina.	1,400	F. A. I.	1,905	Vitagraph.	4,391	London Film.	2,743
Lordier	305	Corona.	1,965	Phun Philm.	215	Starlight.	175
F[illegible]	500	[illegible]	1,100	Keystone	3,985	Ra[illegible]	122
Formosa	1,240	Cines.	2,100	L. Ko.	590	Turner Film.	1,470
Aubert.	350	Theatro.	1,173	Essanay.	635	Kepsworth.	535
Re[illegible]	685	F[illegible]	1,462	Me[illegible]	200		
Askala	475	Caesar Film.	1,400	Kalem.	320		
Superba.	200	Aquila.	1,000	A. B.	1,050		
S[illegible]	650	[illegible]	1,300	Selig	1,416		
A. G. A. D.	980	Santoni.	110	Transatlantic.	320		
Paz.	1,890	Vera Film.	1,050	Triangle	4,890		
C. C. A. A. L.	1,135	Floreal Film.	1,650				
Selectic.	280						
Totals	[illegible]		21,990		24,134		12,217

FILM SHOWN IN FRANCE DURING THE MONTH OF JANUARY, 1917

FRENCH.	Meters.	ITALIAN.	Meters.	AMERICAN.	Meters.	ENGLISH.	Meters.	DANISH.	Meters.
G[illegible]	[illegible]	Tiber.	1,550	Edison.	1,827	Hepworth	1,1[illegible]	Nordisk.	125
Pathe	1,365	[illegible]	2,0[illegible]	Keystone.	4,612	Kineto.	261		
[illegible]	[illegible]	F. A. I.	2,085	Vitagraph	3,670	Clarendon	3,577		
[illegible]	[illegible]	[illegible]	2,2[illegible]	Triangle.	3,150	Phillips	700		
Eclair.	3,497	[illegible]	1,500	Majestic	181	London Film.	1,800		
S. C. A. G. L.	3,600	Corona.	1,600	Consortium (S. C.)	590	Princess	630		
A. C. D. A.	1,100	Cinema (Drama)	1,400	Transatlantic.	943	Club Comedy	585		
Film d'Art.	2,965	[illegible]	1,450	Essanay.	940	Falstaff	335		
L[illegible]	[illegible]	[illegible]	1,[illegible]	Lubin.	951				
S. F. P.	1,235	[illegible]	1,360	Bronch.	620				
A[illegible]	[illegible]			L. KO.	585				
S[illegible]	[illegible]			Metro.	1,190				
F[illegible]	[illegible]			Kalem	645				
Franco Film	[illegible]			Monca.	200				
Paz	[illegible]			[illegible]anino.	600				
Askala.	2,16[illegible]			Star Film.	2,470				
Phebus.	[illegible]			X. X.	925				
Totals	[illegible]		16,454		25,138		374		125

Value of the film shown in Great Britain during the year 1916:

American	19,425,000 francs	(About $3,885,000)
English	2,417,500 francs	(About 483,500)
French	1,787,500 francs	(About 337,500)
Other countries	1,108,750 francs	(About 221,550)

* * *

Severo Norsa, Cine-Mundial correspondent in Argentine, makes in his last letter the following statement, based on official data: "In the first three months of the current year (1917), 4,958,940 feet of film were imported into Argentine against 4,316,240 imported during the same period of last year. Although the increase is not very large, the situation, as a whole, is extremely favorable for the American producers. At the beginning of 1916, the film imported was mostly of European brands, all of which have virtually disappeared from the market. It can be said, therefore, that, excepting an insignificant percentage of French and Italian pictures, the five million feet imported are made up of American brands."

* * *

We are not in possession of exact data on other Spanish and Portuguese speaking countries, but Argentine may be taken as a representative example insofar as the popularity of American pictures is concerned. Now then, Argentine, with about the same number of inhabitants as the cities of New York and Boston, is, according to the figures quoted above, a better market than France with a population of nearly forty millions. In fact, Argentine absorbs considerable more foreign film than most European countries. Chile, Bolivia, Uruguay and Peru are more or less dependent on Argentine.

Spain and Portugal, which may be considered a single unit for all commercial purposes, are a better market than Argentine.

Cuba and Porto Rico, with about three hundred theatres running daily, is another good market. As far as the American producer is concerned, as profitable as France.

Mexico, in peace times, is a better market than Argentine Mexico is rapidly becoming normal again

Venezuela, Colombia and the Republics of Central America, if properly handled, should absorb as much film as Argentine

Brazil and Argentine run neck to neck in film consumption.

At this very moment the Spanish and Portuguese-speaking markets of the world are absorbing nearly as much American film as Great Britain, although, excepting two or possibly three New York concerns, the American Moving Picture Industry has made no intelligent effort to develop its trade there. If the business were gone after with a tenth of the energy displayed in this country, they would soon be at the head among our foreign customers, above Great Britain proper and second in importance only to the British Empire.

* * *

It should be stated plainly that the introduction of American film in Latin-America, and almost absolute control of the business in some of the Republics, have been caused by the war and nothing else

The claims so often heard about the attraction exercised by our perfect plots, unexcelled beauty of the stars, well-balanced casts, superior technique and so forth have had nothing to do with the case. These merits are acknowledged today and will help to retain what we have already won, but they did not bring a single buyer to this country.

The foreign buyers came here simply because the war drove them out of business in Europe. The restrictions were so many and the shipments so uncertain that conditions became unbearable.

They came to this country to buy in large quantities, to open up new markets for our pictures, to pay, as a rule, higher prices than in France or Italy for brands and "stars" that meant less in their territories than Galatea or La Tortajada in New York, and on top of all this with the prospect of a long and costly struggle at home to eliminate the prejudice, prevailing at that time, against our artistic production.

At the present time, after two years of constant effort, we find the American film introduced in every Spanish and Portuguese-speaking market and in actual control of some of them. But this has been accomplished IN SPITE of the American producers, who have stuck to the take-it-or-leave-it system, and it would be fatuous to disguise the fact that a feeling of resentment has arisen among many of the foreign exchanges and their representatives in this country.

* * *

Are these foreign film men right in their contention that it is impossible to do business with American producers in a business-like way?

Now we said at the beginning of these notes that the war could not last forever, and it seems pretty certain that it will not last a year longer.

Is it not about time, therefore, that the American producers and distributors gave some serious thought to the question of holding on after the war to what they have acquired during the past two years?

Or will they be satisfied to relinquish these markets as soon as Europe is ready for business again?

Today our stars are familiar to the public and generally admired, our brands are known, some have become famous and considered superior to anything produced in Europe, but owing to our haphazard methods in dealing with Latin-America, amounting to absolute non-cooperation in most cases, it can be stated, without fear of exaggeration, that as surely as the war cannot last forever, we will have to give up our preponderance in those markets if this policy of aloofness—or lack of policy—is not changed.

And the change, to be effective, will have to take place before the war is over—NOW.

Mexico Picture-Wild

Cameraman Robert A. Turnbull Finds Business Improving in the Land of Revolutions—Large Returns to Exhibitors.

ROBERT A. TURNBULL, an American cameraman who has been traveling in Mexico, writes an interesting letter regarding conditions in that country. The general impression is that Mexico is torn from one end to the other with internal strife, but Mr. Turnbull reports that things have quieted down in many states and that business is good. Motion pictures are especially liked by the Mexicans and the profits are good as his report shows. The letter follows:

"I came here from the United States about three months ago to do some motion picture work for the Mexican Government and send a little news about the American films in this country. "Joan of Arc" is here and playing to packed houses, and the prices are, of course, much better than in the States. "Civilization" was also here last month and the owner cleaned up $10,000 in gold in a few towns. This man tells me that the film was shown in Mexico City and there it covered its cost in one month and also made $12,000 profit.

"Mexico is just picture wild, and most of the pictures shown here are French and Italian. Max Linder is the favorite. The shows start at 9 p. m. and continue until 12 p. m. They have a very funny way of charging admission: First you pay for the first two reels, then if you care to stay for the rest of the show a collector comes and you pay so much more. They call this "Tandas." First tanda means first part of the show, of course you can buy all of the show at one time and you save that trouble.

"Mexico City has now three studios producing pictures and no doubt it is the coming country for the game. I have offers to go with one of these studios.

"Things are shaping up very fine. I have been to three states and find that they are working and very peaceful, took some scenics through the states of Campeche, Tabasco, and Yucatan, and the wonderful Maya Indian ruins which date back to the year 1,000 A. D. One man, a millionaire, makes pictures as his hobby. He produced a picture called "1810," which is the Mexican Independence year. He built the forts, houses, streets, canons, etc.—everything a la Griffiths; even imported some scenic artists from Cuba to do the sets. It cost him about $6,000 in gold. He took the picture, developed it, cut it, and showed it, all by himself and he had never seen a motion picture studio in his life. It was a one man business and he paid for all the expense, even hired a cook and took him to his hacienda so that the actors could have their eats. In one of the scenes he used 1,000 regular soldiers.

"I saw the picture on the screen and it was not bad at all, the photography was perfect. Out of this ten-reel feature he has made $7,000, that goes to show how these people will go to see any kind of a picture. They are easy to please and will pay the price.

"Anything I can do for you while here will be gladly done. Will be in Los Angeles by the fifteenth of September, but will return to Mexico City. I was cameraman for Lubin and on the Mutual program for the last two years, and made 'The Planter,' in Guatemala, with Tyrone Power."

Brazil As a Film Producer

First Attempts Have Not Given Great Promise —Possibilities of Large Profits Inducing Further Efforts

Rio de Janeiro, Brazil, August 8.

SEVERAL efforts have been made by local capital to form producing companies in the Brazilian field, but the most serious organization has not been able to get results expected. The great American companies' success has led some men of money to believe that all they have to do is to throw a few acts on the screen and become rich overnight. A film put on here recently did not follow closely the rules of the game, and nothing more was heard of it.

A French name for the film, an American actress for the leading part, a Brazilian supporting company, Brazilian scenes the plot of German villainies, the place Belgium—all this international mixture failed to put the film across. "Le Film du Diable" was the title. The Brazilian male lead made no attempt to make up the German part he essayed; his Francis Ford whiskers plainly put him out of the part. The film began by showing several flashes telling what the poor film industry was trying to do for Brazilians. After this the audience expected to go on with the play, but the screen was further occupied by a long series of scenes in and around Rio de Janeiro. These had nothing to do with the play.

Briefly the story was that of a young woman taken over by the officer of a German regiment invading Belgium. She is made the plaything of the officer after his troops had killed all the members of her family. She escapes after a time and is seen by friendly soldiers and taken to the shed where they are lodged. While asleep her spirit is made to leave the body and go out to seek revenge for the infamies perpetrated against her and her parents. Just outside she meets his Satanic majesty, who gives counsel as to what she should do. Here the spirit of evil and the spirit of good come to blows. The spirit of good is represented by a naked woman, who constantly confronts the devil.

The naked woman appears always in the distance, but toward the end of the film there is a close-up showing her talking to the devil. The woman who played this part was plainly agitated by her emotions, and did poor justice to the part through nervousness. The girl returns to her place in the shed, and the line on the screen puts an end to the misery of the audience by saying: "The rest of this play will appear soon." Nothing more has followed.

There were some beautiful backgrounds made up from the many landscapes around Rio de Janeiro. The leading woman did a good bit of work in an unattractive part. Not one of the male characters could be called interesting. The aid of the press—which is ever ready to give advice and offer suggestions—was not invoked before the play was put on. A few changes here and there would have done wonders.

Another and more serious attempt is being made by the Sociedade Anonyma Brasil-Film to portray interesting plays. This company has gone into the field better equipped than any other. It appreciates the necessity for organization and equipment. Its staff is made up of Dr. Octavio de Souza Leão, G. Maxwell de Souza Bastos and Humberto Taborda. The artistic director is Eduardo Victorino. The latter was quoted as saying that his company would be equipped to produce any and all classes of film with the best photographic and artistic accompaniments. The company is said to count on the best work of native authors, which, in conjunction with the excellence of the marvelous landscapes and other beauties of Brazil, should guarantee success. No secret is made of the fact that the organizers and directors of the new company will adapt foreign processes to local needs, depending on the natural methods of expression of its actors to make its plays appreciated.

The company plainly seems to fear lack of capital, but the success of American enterprises is mentioned to show that success comes to those who invite it. The European war did not keep American companies from going ahead. The Moving Picture World is quoted to show that the United States counts some thirty big moving picture companies, and the new Goldwyn organization is cited to prove that money is to be made in the film game. The capital of the Goldwyn company is said to be $3,000,000, and the director is quoted as saying that these fabulous figures should stimulate Brazilians to their best efforts to produce films for local consumption. The director thinks that local capital will be difficult to obtain. Artistically, he thinks the "art of gesture and of facial expression is a little more difficult" in the making of films than in theatrical productions. If it be true that a good film actor must have a good mimicry, then it is equally true that he must possess a good oral expression. Due to the briefness of many film scenes, and lack of time for good preparation of dialogues, expression is sometimes necessarily more intense, more rapidly executed. This, claims the director, makes impossible the development of an actor. (It should be noted that up to this point the necessity of making good film actors was not appreciated.) When asked if the making of actors was a question of time, Mr. Victorino said:

"We are bringing from Italy and France three women and two men. These will serve as models, and our own artists will be formed after them."

Some of the higher schools of Brazil are using the moving picture as part of the study course. Mr. Victorino thinks the use of films should be extended to the lower schools by order of the educational authorities, giving studies in geography, history, agricultural and general information.

The company has already received and read more than forty subjects for its production, but only two have actually been filmed, "In the Abyss" and "Between Two Loves." The latter was not received with any particular fervor, and the former was hardly noticed. The director claims for "Between Two Loves" (Entre Dois Amores) that it is a play without adultery and without death. It is a simple study of characters. Mingled with scenes of beauty in Rio de Janeiro, of picturesque landscapes, of scenes of simple rural life, there is shown a struggle of hearts because of the defects or blemishes of education. Love, naturally, permeates the picture, from which comes forth a delicate emotion.

The program of the Brasil-Film includes works of science and propaganda. The director says the company has in preparation a large work for the benefit of commerce and industry in Brazil.

Worth special mention here is the success of the Nacional Film. Incidents of importance are shown the day after the event—the arrival of the American fleet, the various reecptions and the big parade on the Fourth of July were projected in several theaters in a remarkably short time. Any happening of local interest is sure to be taken and distributed.

J. H. C.

Scene from "Madame Who?" (Paralta).

TERRISS JOINS VITAGRAPH.

Tom Terriss has been specially engaged to play opposite Miss Alice Joyce and direct her productions. The first picture, which he is now working upon, is a Robert W. Chambers story, entitled, "Anne's Bridge," to be followed by one of Mr. Chambers' most successful stories. Mr. Terriss left the head of his own corporation as the Vitagraph made such an attractive proposition.

Russia a Profitable Field

N. S. Kaplan Says Revolution Has Removed One Obstacle to American Productions—Rest Up to Producers.

THE opening of a new market for American made film productions, one that will eventually prove to be very profitable, is seen in late news despatches from Russia by the representative of the Moscow Art theater in this country, N. S. Kaplan. From his studios last week he received details of one very tangible result for good already made possible by the revolution. The democratization of the Russian stage and screen is assured under the new regime. This means, says Mr. Kaplan, that not only will the wealth of Russian artistic production be available for the entire world, but that the obstacles hitherto placed in the way of the revelation of foreign achievement will be to a certain extent eliminated.

"When I say that Russia will prove a profitable field for American motion picture producers," said Mr. Kaplan, "I do not overlook the difficulties in the way of final success. American films have been shown in Russia, usually with little success. This lack of appreciation of your productions may be traced to two causes. One the revolution has just eliminated. The other is up to the American producer.

"Russian audiences must be studied by the producer who is not familiar with their demands. As I have said so many times the Russian playgoer insists on two things; he must have a story that is based on a foundation of realism and truth, and he demands that the players be artists. If I may say so, these essentials are often lacking in the best of American productions. Here the theatergoing public is a composite of so many different elements that a picture play generally has an appeal to one element or another. Russia is Russia, where the people have been forced to stifle aspirations, to repress their human feelings and to cringe before the oppressor. This heritage of centuries has left its mark. The Russian must be educated out of his bondage. When the American producer perceives this and selects carefully from such productions as he may make those which portray real life then he will find an enthusiastic reception in Russia."

Mr. Kaplan compares the system by which the stars of the screen are developed in America and in Russia to emphasize his point that the failure of films made here is due to some extent to the American policy of accepting stars who have not justified their position either by experience or ability.

"But the main point of my prediction that America will find a profitable field for its film output in Russia is the announcement that has just come to me regarding the abolition of strict government direction of the stage. My studio manager tells me that the artistic management of the imperial theaters is to be autonomous. This means that a large number of theaters will have a wider range of selection than formerly. American promoters have found that even if they had an attraction that found favor in Russia they soon exhausted the available theaters for presentation. This, I believe, will be changed under the new regime. The greater the opportunity given the greater will be the possibilities of successful export of the screen productions of the United States in Russia.

"Another point, perhaps a frivilous one, is suggested by the overthrow of the monarchial form of government. Hitherto it has been well nigh impossible for many lovers of drama to obtain seats at the theaters. The government subsidized the playhouses and in return exacted more than half the capacity in reservations for the various dignitaries of the court. The best way to obtain a pair of seats in the old days was to be some kind of a relative of some attache of the court. The system discouraged enthusiasm for the drama among those who would have made it profitable. Now the bars are down and there is a splendid nucleus for a great theatergoing public in the new republic.

"Anything that applies to the dramatic stage in Russia applies to the screen as well. There is no fine distinction there. I hope to arrange while I am here for the exchange of Russian Art films and the best American productions. I believe the two peoples can form an alliance of art that will be everlasting."

KATE PRICE IN COMEDY SERIES.

Kate Price, the jolly comedienne and screen favorite of long standing, is to appear again before her motion-picture public in a series of six of the "Sparkle" comedies released through General Film Company. With her as co-actor will be seen Billy Rugh, one of the best character comedians of the film.

New Sales Manager for Select

C. E. Shurtleff, Formerly with Pathe and V-L-S-E, Comes Into the New Organization.

Arthur S. Kane, general manager of Select Pictures Corporation, is rapidly strengthening the sales staff of that organization. He has just brought into the Select camp C. E. Shurtleff, who assumes position as sales manager for Select Pictures.

Mr. Shurtleff is well known in the trade because of the special work which he has done for the Pathe organization. As special representative for Pathe during the past year Mr. Shurtleff organized a sales system which proved remarkably effective. He spent much time organizing and reorganizing the Pathe sales force and bringing it up to a high standard of efficiency. He first entered the Pathe organization as manager of the Cleveland branch.

Three years ago Mr. Shurtleff joined the World Film Corporation, afterwards leaving it to go with the V-L-S-E as branch manager, being in turn in charge of exchanges at Detroit, Cincinnati and Cleveland, at which points he made a high record for sales and business transactions. It was to join Pathe that he relinquished his V-L-S-E connection.

With Select, Mr. Shurtleff will devote his energies especially to producing a highly efficient sales corps, and to this end intends to make a comprehensive study of fields covered by Select exchanges.

"Intensive cultivation of territory is an important phase of the program which I expect to follow in handling Select Pictures. I am strongly impressed with the value of the personal equation in selling pictures, and I believe that both exchange managers and salesmen should thoroughly acqaint themselves with the personnel of the exhibitors throughout the territory which they are expected to cover, and should make a thorough study of the conditions existing in each locality in order to more intelligently supply that locality's needs. With this object in view I shall doubtless spend about half of my time in the field getting acquainted with exhibitors and keeping in close touch with our branch executives and with their sales forces," said Mr. Shurtleff.

"Nothing can quite equal the personal sizing up of conditions on the spot, and by following this method it is my hope to make the distribution of pictures through Select exchanges as near perfect as it is possible to bring picture distribution when the rapidly changing conditions in all the various territories are considered.

"In the short time that I have been with Select I have already become impressed with the tremendous opportunities which this organization holds forth to live exhibitors, and also to its own many employees."

BEBAN SIGNS NEW CONTRACT WITH PARAMOUNT.

Hiram Abrams, president of Paramount Pictures Corporation, has just announced the completion of arrangements whereby the famous impersonator of Latin types, George Beban, will remain as one of the galaxy of stars who are engaged in making pictures for Paramount, and that at least two more Beban productions will be released following "Lost in Transit," which went to exhibitors September 3d.

During his period of activity in Paramount pictures Mr. Beban has done some of the most appealing, wholesome and thoroughly satisfying photoplays that have ever been produced. In each and every one there has been pre-eminently featured a type of Latin character which in itself was worthy of commemoration in the annals of dramatic representation. It is conceded that Beban is an artist without a peer in his line, and he has had the advantage of excellent vehicles, splendid support and productions, to which the most careful attention and sumptuous investiture has been given.

MARIE DRESSLER GOES TO CALIFORNIA.

Marie Dressler and her staff quit the Goldwyn studios at Fort Lee last week for California and sunlight. Accompanied by her director, her secretary and her cameramen, the famous comedienne is Hollywood-bound in a private car. When she will return is a matter for conjecture.

Prints of "Tilile, the Scrub Lady" are being prepared and will soon be ready for distribution for trade showings throughout the country. Miss Dressler has approved the scenario for her second comedy, and work on it will begin with her arrival at Los Angeles. She will make eight pictures a year for exclusive distribution by Goldwyn

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

Interesting Educationals

Two Travel Subjects, One Zoological, Four Industrials, One Sociological, One Scientific, and One Military Subject.

Reviewed by Margaret I. MacDonald.

"In Old Canton and New Shanghai" (Paramount-Holmes).

TWO of the most interesting cities of China are Canton and Shanghai, to which Burton Holmes takes us in this release of his travel pictures. In Canton we see much that belonged to the old regime, as well as much that pertains to the progress associated with the new. As we jog through the narrow streets of Canton in a coolie-carried chair we realize that in these streets no wheeled vehicle could navigate, and we gaze on sights and types totally unfamiliar to many of us. Once in a while we see school boys drilling, which suggests to us the spirit of a new China. And we will even see a corps of Boy Scouts. There is also to be noticed the new woman of China, whose feet are larger than those of her sister of the old regime. Then we meander on to Shanghai, which is an international city. Here we see British tramways crowded with Chinese, while British East India policemen direct the traffic. We will notice, too, the absence of pigtails, for the Chinaman of the Republic has cut off his pigtail. There are trolley cars in Shanghai, another mark of progress in contrast to the man-trundled vehicles so common in Chinese cities.

"Historic Monterey" (Educational).

This picture presents in an interesting way the scenes of beauty along the Bay of Monterey and also about the town. The well-known seventeen-mile drive is, of course, included, and at various points of interest along the way progress is halted while we stop to gaze at Point Joe, Point Lobos, or the Lone Cypress tree. It will be remembered that one of the charms of this drive is the fringe of cypress trees, with delightful glimpses of the shore. This is a beautiful scenic number.

"The Orang Volunteers" (Educational-Ditmars).

Among his charges at the Zoo, Raymond L. Ditmars discovered an unusually precocious orang; and in a picture, to which he has skilfully added a patriotic touch, he has shown us many of the animal's clever tricks. He starts him out husking corn on a patriotic farm and shows him to us at the close of a strenuous day mopping his brow with a handkerchief. He throws stones with curious dexterity, and is then given lessons in rifle shooting. To this form of bombardment he does not take very readily, for after experiencing for the first time the recoil of a gun he shows the white feather and returns to his former method of stone throwing. One of the most amusing things in the picture is the clever manner in which the orang dressed in soldier's uniform stretches himself out on the ground to take aim in true military fashion. This picture is one of Ditmars best.

"The Mussel Pearl Industry" (General Film-Selig).

The scenes of this picture, which will be found in No. 17 of the Selig World Library, were taken at the White River, Arkansas. The mussel pearl industry has grown to be an important one, netting those who engage in it large sums of money. The mussel pearls, which are obtained by steaming open the shells, are used in the making of jewelry; while the shells which form the most profitable part of the mussel are used in the manufacture of pearl buttons.

"The Sugar Industry of Java" (General Film-Selig).

In this picture, which is a part of the Selig World Library No. 17, we learn how the sugar cane is planted, as well as how it is converted into the sugar we use. The cane is cut into short pieces, which are planted in mud beds prepared in trenches. Then the harvesting of the sugar cane is shown, and its transportation to the mills, where it is put through a crushing machine and its juice later put through an evaporating process and treated with sulphuric acid and lime to remove impurities. This subject is well illustrated.

"The Production of Fine Table Salt" (Universal).

In Screen Magazine No. 33 will be found a good illustration of the method in which fine table salt is manufactured. We learn from the picture that the brine is forced up by compressed air into large centrifugal tanks, where it is allowed to remain for forty-eight hours in order that the impurities may settle. The brine is then run through hot vats for evaporation purposes. The evaporation process completed a scraper is placed in the vat, which pushes the salt onto a belt which carries it to the centrifugal drivers, where it revolves at the rate of from 850 to 1,000 revolutions per minute. This machine also automatically weighs the salt and places it in bags for the purpose, which are then passed on to operators, who sew the bags.

"Helping Men Go Straight" (Universal).

The work of the industrial schools and prison reformatories in connection with the Department of Corrections of the City of New York is a wonderful and important one, as is shown in the scenes photographed at one of these institutions for the Screen Magazine No. 33. The picture shows how the boys arriving at the farm are made to feel at home. Before they are put to work on the farm each boy is thoroughly examined by a doctor and reported on. We are shown the various branches of farming which these boys are taught to do, including the care of chickens, pigs and cows. They are taught how to raise the finest vegetables and fruits, and are then shown how to can these for winter use. We also see the boys at recreation, and learn that drilling is one of the principal daily exercises. There is much to interest in this subject, as illustrated in the Screen Magazine.

"Preparation of Pasteurized Milk" (E. I. S.).

A picture of possibly two reels, showing the method used by one of our large dairy concerns in pasteurizing milk, was made by the E. I. S. Film Company and exhibited at the Strand Theater, New York City. The picture opens with views of cattle grazing, and draws attention to some fine specimens of breeding stock. Then we are taken to the stables, which are receiving one of their two daily cleanings. Here we see the cows washed and milked, after which the milk is weighed and placed in clean receptacles. The exact details of the pasteurization of the milk are then shown, when we feel perfectly satisfied that the manner in which the milk at this dairy is handled is perfectly sanitary.

"The Principle of the Gyroscope" (Mutual-Gaumont).

An interesting and clearly defined explanation of the gyroscopic principle as applied to the monorail car and the motion of the earth will be found in Reel Life No. 73. The demonstration is given by Professor Newkirk of the University of Minnesota, with a miniature monorail car suspended on a wire, and the gyroscopic bar-bell and dumb-bell, as well as with a miniature body representing the earth turning on its axis.

"Student Officers" (Mutual-Gaumont).

In Reel Life No. 73 we have a good illustration of how student officers are trained to undertake the duties of coast defense. Here we see them being instructed on how to manipulate a fleet of battleships on a dummy map 50x50. The use of big guns in coast defense work, and the laying out of fort cities is interesting by way of instruction. The sending up of aerial observation kites and the movement of an artillery corps across a temporary bridge, which can be erected or displaced at will, are also features of interest.

Co-Operative Work for Better Films

National War Council of Y. M. C. A. and National Committee for Better Films to Co-operate on Movement.

WITH THE co-operation of P. F. Jerome, Director of the Equipment and Supplies Division of the National War Work Council of the Y. M. C. A.s of the United States, comprehensive plans are being worked out by the National Committee for Better Films to take steps in the way of creating organizations of affiliated committees in cities where up to this time there has been but little interest in the Better Film Movement. The secretaries of various social welfare organizations, it is expected, will take an active part in calling conferences of groups of individuals in each locality looking to the formation of a definite committee which will adopt a program for co-operation with some local exhibitor. The plan presupposes that exhibitors will welcome the co-operative support thus assured them. The present plan of the Committee is to cover the following states systematically: West Virginia, Virginia, North Carolina, Tennessee, Florida, Alabama, Mississippi, Texas, Oklahoma, Iowa, Michigan, Wisconsin, Minnesota. Already correspondence is under way, and the outlook is hopeful for active results.

FOUR MINUTES.

Operating under the authority of the Committee on Public Information of Washington, there has been organized in New York City a patriotic committee under the title of "Four Minute Men," whose particular work in the cause of national defense will be that of making four minute talks in the moving-picture theaters. The brief talks must be of great importance, the brevity demanding both a force and thoroughness which shall attract and become effective. Each speaker will be duly authorized and a standard policy of subjects and subject-matter required. The necessities of the war, truths desired to be promulgated by the Government will be given first importance, and the moving-picture houses afford abundant occasions for reaching large numbers of people effectively. Again we gladly help!

W. H. J.

ITEMS OF INTEREST.

A correspondent writes that moving pictures are to be exhibited in the school houses in Jones County, Mississippi under the auspices of the Farm Demonstration agents, T. J. Cook and G. E. Hailes.

* * *

The Russian Parents' League, said to have a membership of some 50,000 in more than 200 cities and towns of Russia, has become interested in the subject of motion-picture films for schools, and has asked the American consulate general at Moscow for catalogues and instructions in the use of such films. While the inquiry does not promise a large business, as the league will undoubtedly take most of the pictures it displays in order to present a familiar background and setting, there is an opportunity for friendly co-operation between American and Russian educators, with possibly incidental business. The address of the league is Vserossisky Roditelsky Soyus, Balchug No. 15, apart. 7, Moscow, Russia. The English language may be used in correspondence.

* * *

The following are longer dramatic pictures for young people which have been used successfully for special programs in theaters:

Artcraft—"Wild and Wooly," "The Little American"; Bluebird—"A Kentucky Cinderella"; Metro—'Lady Barnacle," "The Slacker"; Mutual—"The Immigrant"; Triangle—"The Clodhopper," "Paws of the Bear," "American—That's All," "The Sawdust Ring"; Pathe—"Fires of Youth"; Paramount—"A Roadside Impresario," "The Cook of Canyon Camp; K-E-S-E—"The Man Who Was Afraid."

SELECTING CAST TO SUPPORT MABEL NORMAND.

Among the players already selected by Casting Director Adolph Klauber to surround Miss Normand and to carry out this idea of straight comedy are Robert Elliott, a favorite screen player since his appearances on the stage as leading man to Margaret Illington; William Fredericks, the character player; Joseph Smiley, well known for his work as actor and director during the last months of the Lubin Company, and John Webb Dillion, seen recently with Fox in "The Darling of Paris."

Intolerance for Picture Houses

Griffith Decides to Offer Mammoth Production for Popular Exhibition.

BY CABLE arrangements, completed within the past few days, D. W. Griffith will present his great spectacle, "Intolerance," this season in the representative picture theaters of America. This means that the same care and elaborateness which were shown in the handling of the Griffith spectacles on their special tours of the country will be carried out when "Intolerance" is transferred to the regular picture field.

It is nearly four years since Mr. Griffith has been a direct contributor to the screens of the representative motion picture theaters. In the interim he has built up a greater following for his newer form of art than had been dreamed possible in photoplays up to the time "The Birth of a Nation" was launched upon its phenomenal career. Perhaps no one man associated with the art of the camera had done so much to elevate the tone of pictures and to increase their popularity as Mr. Griffith. It is fitting that his return to his favorite field will be with his crowning achievement, "Intolerance."

Great plans are being made by Mr. Griffith's forces to present his production in a way that will further add to the popularity of the picture theaters. It will be handled by experts in every branch and given on the same magnificent scale that has marked the Griffith productions from the time the director-producer made his first venture outside the confines of the popular-priced houses.

Limited engagements will be booked in the representative motion picture theaters of the principal cities of the country. This opens up a new and larger field for Mr. Griffith, and is made possible by the many splendid picture theaters that have been built since he began to make his elaborate productions. At the time Griffith's first big schemes of spectacular offerings were being formulated the opportunity to show his productions was so limited that he was forced to go to the old-line theaters and make a new place for the art of photoplays. Picture theaters have breasted up with modern requirements in the new art since then, and Griffith's return to that fold is an event which thoroughly demonstrates the advancements which have been made in the past four years.

Experts who have grown up in the Griffith organization will lay out a complete campaign and every detail looking to the success of the presentation will be attended to. This will cover the advance promotion, the advertising, the atmospheric projection and the musical accompaniment of the great two-fold story, which is unquestionably one of the most remarkable motion picture spectacles the world has ever seen.

Distributing offices for the bookings of "Intolerance" have been opened at 508 Longacre Building, and the scheme of presenting this spectacle under the new conditions will be entirely separated from any other venture with which Mr. Griffith is identified.

VIOLET HEMING IN BLACKTON PICTURE.

That Commodore J. Stuart Blackton intends to engage only stars of recognized merit for his forthcoming productions for Paramount is evidenced by the fact that Violet Heming, well known on the stage and on the screen, has been engaged by Commodore Blackton to star in his adaptation of Sir Gilbert Parker's novel, "The Judgment House." Violet Heming, who will play Jasmine in "The Judgment House," is one of the best known of the many celebrated English actresses who have come to this country. She has already appeared in one Paramount picture and recently played opposite H. B. Warner in "The Danger Trail." She made a great success in the leading role of the great war drama, "Under Fire," in which she appeared with William Courtney, and has to her credit a large number of successful stage appearances. Wilfred Lucas and Florence Deshon, both film players of recognized ability, are to appear in support of Miss Heming, while Conway Tearle, famous on the stage and screen, and one of the most popular leading men of the day, will play opposite Miss Heming.

NOTABLE CAST FOR "NEARLY MARRIED."

Comedians of note are in the cast supporting the Goldwyn comedienne, Madge Kennedy, in the filming of "Nearly Married," Edgar Selwyn's successful comedy, which is nearing completion at the Goldwyn Fort Lee studios. Among them are Frank Thomas, Mark Smith, Alma Tell, Richard Barthelmess and Hedda Hopper.

Popular Picture Personalities

WHO'S WHO IN THE MOVING PICTURE WORLD

GIBSON, Helen Rose. Born in Cleveland, Ohio. Her father was Swiss and her mother a German. Weighs 140 pounds and is five and a half feet tall. Dark brown hair and hazel eyes. Miss Gibson made her debut away back in 1914—which is far back in Pictureland, and then she worked for the Bison-101 company. Later on she went to Kalem and is now with the Universal. Some of her appearances have been in The Test of Courage, The College Boys' Special and the Longpoint Feud. She writes that her fads are driving, riding, skating and camping. Camping is all right around Universal City; no one can ask for a better camping location than most any part of southern California, but it is unlikely that she gets much chance to indulge in skating in a place where snow is as scarce as ice is said to be in another and even warmer locality than California.

Helen Rose Gibson

HOWELL, Alice. Born in New York City. Irish parentage. Is five feet, two inches tall and weighs 130 pounds. Fair complexion, red hair and brown eyes. Miss Howell has not been upon the speaking stage, but started in pictures with the Keystone, later going to L-Ko and now heads her own company known as Century Comedies. Considering the fact that her first appearance with Keystone was in January, 1914, in Beans to Billions, her rise to stellar honors has been rapid, but she has a sense of humor that gets over and she is not afraid to take chances or to make herself look ugly, indeed she prefers to look in character and sends a character picture even for reproduction. Many women think they are born comediennes, but few stand the test of time. Miss Howell has stood the test. Her fads are motors, horses, dogs and not filling in questionaires. The latter seems to vie with all out door sports.

Alice Howell

ARMAND, Aida. Born in Buenos Aires. American parentage. Three feet, six inches tall and weighs 43 pounds Light complexion, golden brown hair and brown eyes. Little Miss Armand is only four years old, and has most of her career before her, but she has already made a name for herself as a dancer and reciter at social affairs, and she was the little ragged girl in the Clara Kimball Young production of The Foolish Virgin and the smallest model in The Runaway with Julia Sanderson. She is studying classical dancing under competent teachers and wants to be an interpretive dancer some day. She is also fond of drawing, and has quite a repertoire of recitations for so small a tot. She likes motoring and swimming and can go through the water like a Kellermann, though perhaps not so fast yet. Perhaps some day she will be specializing in Mermaid pictures and beating Miss Kellermann.

Aida Armand

MULHALL, John Joseph, ("Jack"). Born in New York City. Irish parentage. Is five feet, eleven inches tall and weighs 154 pounds. Ruddy complexion, dark brown hair and blue eyes. Mr. Mulhall made his stage debut in 1909, and has played stock, including the West End Stock in New York City, with James K. Hackett in "The Grains of Dust," and with Ned Wayburn productions. In April, 1913, he went over to pictures and his first screen apeparance was with the Biograph stock in the days of its greatest popularity, the first picture being "The House of Discord." He is now a member of the Universal, playing leads. Some of his best liked plays have been The Gang's New Member, The Terror, Mr. Dolan, of N. Y., Fighting for Love and Playing Safe. True to form, he likes all out door sports, but he has another liking for "plays without a heavy vamp," and a large community rises to endorse his choice.

Jack Mulhall.

FORTH, George J. Born in Philadelphia, American parentage, for the Forths settled in the Cumberland valley of Pennsylvania in 1742. Five feet 11 inches tall and weighs 170 pounds. Dark complexion, brown hair and eyes. Mr. Forth has no stage record, but he has been busy since he made his debut in pictures in March, 1917. Since then he has played in Vitagraph, Thanhouser and Edison productions, including The Sixteenth Wife with Peggy Hyland, Bobby's Bravery with Bobby Coneley, The Heart of Ezra Greer with Frederick Warde, The Girl from the Sea, with Shirley Mason and Roger Kendall in O. Henry's A Municipal Report. That is going some for a few months. Mr Forth for the past five years has been personally stage managing his stock farm in Maryland, and still is owner and manager of a 350-acre estate there. He specializes in blooded stock. Is an all round athlete and is musically inclined

George J. Forth

NOTICE.

Players are invited to send in material for this department. There is no charge of any sort made for insertion, cuts, etc. This is a department run for the information of the exhibitors, and is absolutely free to all players with standing in any recognized company. No photograph can be used unless it is accompanied by full biographical data and an autograph in black ink on white paper. If you have not received any, ask for a questionaire and autograph card. Send all three.

STATISTICAL BUREAU,
Moving Picture World.
17 Madison Avenue, New York City.
Haas Building, Los Angeles.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

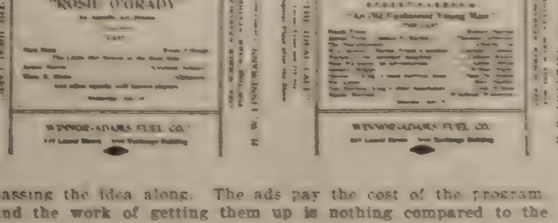
Editing Film.

CONTRIBUTING to the Saturday Evening Post a series of stories on the Motion Picture Industry, Rob Wagner has in turn told the stories of the director, the actor, the script writer and the rest. One late story deals with the experiences of an exhibitor. In the story he is made to say that he has houses in the Middle West, but the Wagner stories have been picked up on the Pacific Coast, and this story reads more nearly like the story of a live Pacific exhibitor. Probably most of the readers of this department have read the story and others interested can procure the issue. It is not our purpose to brief the story here, but to speak of what Mr. Wagner's exhibitor calls "film-assassins." The term is apt, for there is a growing and all too frequent tendency on the part of exhibitors to usurp the functions of the cutter and editor. We are not saying that many exhibitors cannot edit [illegible] more intelligently than many editors, but this is not the point. It is not a question of fitness but of right. To cut even a [illegible] story is no light matter, and it should take more than a day to properly trim the last reel of a five-reel picture, and many of these cuts would require new leader, yet an exhibitor will trim a five-reel story in an hour and never dreams of bridging the cuts. Many exhibitors speak with pride of their work, but even the best jobs are butchery and worse. It is unfair to the patron and to the producer alike. Let the producer stand on what he has done and let the patron see the film as he would have the patron see it and not as the temporary renter thinks it should be seen. If a scene is too palpably padded, do as Mr. Wagner's exhibitor does, and pass it over for another subject. In these days of [illegible] and return dates the first run [illegible] is [illegible]. Book only films of which you know, and having booked them—leave them alone. It would be bad to change the film if your patrons alone suffered, but all who come after you must suffer, too. If the scenes are properly trimmed the opening and closing are properly timed. Cutting out and replacing means the sacrifice of several frames; at least two frames for each splice, and presently the entrances are all wrong and the entire film looks botchy and inexpert. It is almost as bad as cutting out and saving bits of scenes that you take a fancy to, perhaps a pretty landscape, a closeup of some star or the risque scene. More than one exhibitor has from 500 to 2000 feet of such material, stolen from exchanges, that he runs off for the delectation of his friends. It is a condition of affairs that should be stopped, and film cutting for any purpose other than repairing a break should be penalized, but it will not be possible to exact penalties until the exchanges so change their plans that proper inspection is made possible. There is something radically wrong on the entire system of release that is based upon dates. At least the exhibitors can help to the extent of keeping their hands off the film and giving others a chance to see the story as the director planned it and not as some not always competent authority thinks it should be arranged. Let's lay off it.

Here's a New One.

Now and then someone strikes something really new. F. S. Workman, of the Brainerd (Minn.) Amusement Co., sends in a cast sheet with this note:

> Inclosed find a cast which we are giving away each day. We have these changed according to program, which is sometimes daily, and our patrons are so pleased with them that I am


The CHEVROLET Four-Ninety
"ROSIE O'GRADY"
CAST
WINDSOR-ADAMS FUEL CO.
THE IDEAL CAFE
W. LINNEMANN
The CHEVROLET Four-Ninety
"An Old Fashioned Young Man"
CAST
WINDSOR-ADAMS FUEL CO.
THE IDEAL CAFE
W. LINNEMANN

> passing the idea along. The ads pay the cost of the program and the work of getting them up is nothing compared to the return to your feelings from the compliments paid by the patrons.

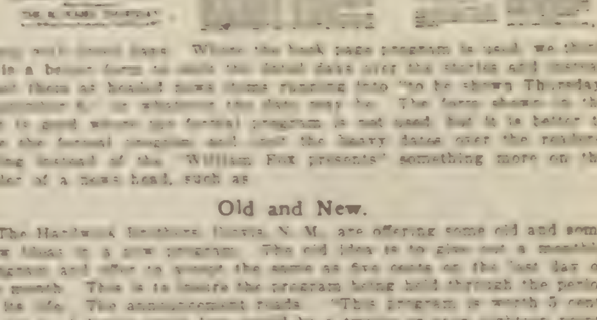
The casts are about four by five inches, printed on good grade white paper on one side only. The examples shown give those for two changes of showing how the space works for large and small cuts. These casts can be used with a weekly program and will, in a large measure, reduce waste on these larger issues. Moreover, they are a real convenience to the patron, since they are small and handy. Mr. Workman has evolved a winner and the wonder is that no one thought of this scheme before.

Starts a Program.

J. H. Ziegler, of the Bluebird theater, Orangeburg, S. C., sends in number five of a new program and writes:

> This is one of your ideas that was taken from your book, "ADVERTISING FOR EXHIBITORS." [illegible] and plays; in this way you will make your program so popular [illegible]
>
> [illegible]
>
> [illegible] "ADVERTISING FOR EXHIBITORS," covers every branch of advertising that could be wished for [illegible] amount of good advertising stunts in it. If we couldn't get another one like it, we wouldn't part with it for ten dollars.

[illegible]



[illegible]. When the back page program is used, we think it is a better form to [illegible] to be shown Thursday [illegible]. The form shown in the cut is good where the formal program is not used, but it is better to use the formal program and [illegible] the heavy dates over the readers, using instead of the "William Fox presents" something more on the order of a news head, such as

Old and New.

The Hardwick Brothers, [illegible], N. M., are offering some old and some new ideas in a new program. The old idea is to give out a monthly program and offer to accept the same as five cents on the last day of the month. This is to insure the program being held through the period of its life. The announcement reads "This program is worth 5 cents to you." A better catch line would be a twelve or even eighteen point "We will pay you—" running down to an eight-point announcement to get

We Will Pay You

To keep and read this program. It is good for the month of September. Note the attractions day by day, and on September 30th we will accept this program as five cents on the purchase of any ticket.

New ideas are plentiful. One points out that for five cents a head a [illegible] and comfort, and another paragraph words the old "If you like the show tell your neighbor, if not tell us." The new form is better and runs:

> If there are pictures that you would like to see, tell us. We will try and get them for you. It is our business to please and amuse you. If you don't like the show, tell us. Don't tell your neighbor; he can't improve it, but we can by getting what you want.

This carries a real argument instead of being merely a catch phrase. The program itself is decidedly neat, a vest pocket (though a bit large), on thin but stiff card. It is a bit costly, but it has to last a month, and it pays to make it last. If you spend four dollars a thousand for a one-week program it is worth six for better stock to run a month, and you save ten—if the program is held for a month.

Credit, Please.

The Stillman theater program is running a half column a week on how to write photoplays. When they lift stuff bodily from our photoplay department they might give a credit line now and then.

Makes His Own.

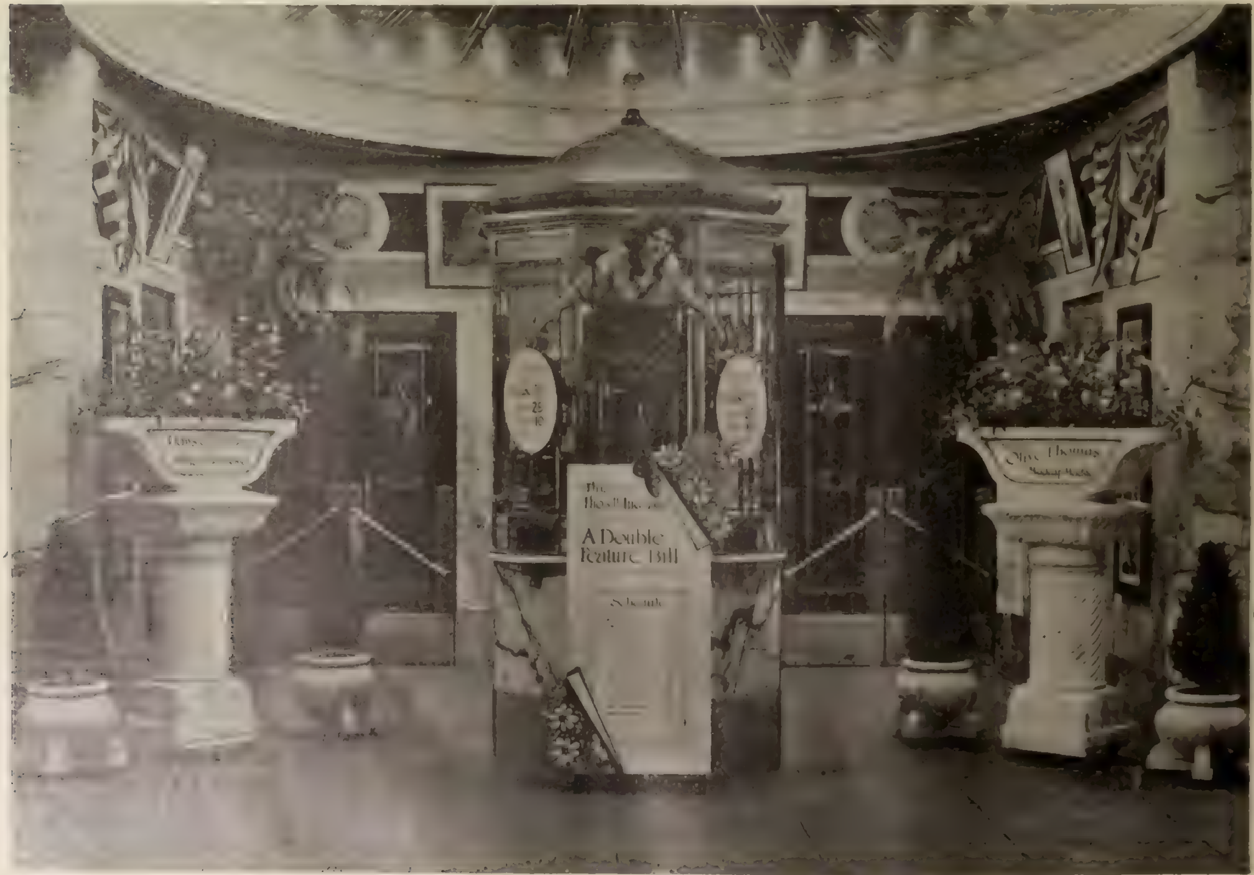
Evidently Ralph Ruffner means what he says when he declares that the stuff the manufacturers give him to work with is not good. He doesn't merely say it and keep on using the stuff. He says it and then proves it by getting something better. He writes—in all capitals:

CHARLES RAY

> WHEN I CALL IN A GOOD PHOTOGRAPHER TO SHOOT OUR LOBBY AND PAY THE BILL OUT OF MY OWN POCKET JUST TO FURNISH YOU WITH MAGNUM OPUS, I'M JUST FAR ENOUGH WEST TO BE INSTILLED WITH THE DEVOTION THAT WHAT IS WORTH DOING IS WORTH DOING WELL, AND AS LONG AS THE TRACK IS FAST AND MY WIND GOOD I'M GOING TO CHASE IT DOWN TO SEE IF IT REACHES YOU. THERE ISN'T A DAY GOES BY BUT WHAT I SEE HANDIWORK OF SOME ONE SOUL WHO IS COMPLETELY OUT OF TUNE WITH THE UNIVERSE FROM THE STANDPOINT OF USABLE STUFF FOR THE PICTURE THEATER MAN. I HAVE ARRIVED AT THE POINT WHERE I'M GOING OFF ON A TANGENT OF MY OWN. THE PHOTO HEREWITH IS EVIDENCE THEREOF. WITH THE KNOWLEDGE THAT MOST EVERY THEATER FROM THE ATLANTIC TO THE ORIENT USES THE SAME TOOLS TO WORK WITH, BE IT ONES, THREES, SIXES IN LITHOS OR HOME MADE CARDS, BANNERS OR SIGNS; A BUNCH OF PHOTOS, CUT-OUTS AND THE LIKE, I, FOR ONE, PRAYED FOR AN INSPIRATION THAT WOULD LEAD ME TO A SOLUTION OF THE PROBLEM, AND THE ANSWER IS FOUND IN THE LARGE TERRA COTTA PEDESTALS AND FLOWER BOXES. IF YOU WILL COMPARE THIS PHOTO WITH THE ONE SENT YOU SOME TIME AGO OF A DOUGLAS FAIRBANKS' LOBBY YOU WILL SEE HOW VERY FAR AWAY WE REALLY HAVE DEPARTED FROM THE OLD ORDER OF THINGS. THE COLOR SCHEME IS BLUE AND IVORY WHITE, AND ALL WERE MADE TO OUR ORDER. THEY WEIGH ABOUT A THOUSAND POUNDS EACH. LETTERING OF THE ATTRACTION CAN BE DONE ON THE FACE OF THE FLOWER BOX ITSELF OR PLACED ON A PATTERNED CARD TO FIT THE RECESS, AND CHANGED AS OFTEN AS NECESSARY. THEIR COST IS CONSIDERABLE, BUT IT IS ALL IN THE GAME. WE HAVE ACCOMPLISHED THAT WHICH WE SET OUT TO DO—TO PRESENT SOMETHING DIFFERENT, ARTISTIC AND ATTRACTIVE, TO DO IT WITHOUT THE AID OF FRAMES, PHOTOS OR BALLYS.

Somewhere around here is a cross-page cut of the Liberty lobby. There is a large glass dome that does not show in the reproduction because we cannot spare the space for glass, but we have reproduced the lobby in single column more than once. The reproduction to which Ruff specifically refers is a cross-page cut in the issue for March 31 of this year. If you have your file handy turn to that date and compare the present lobby with the last. One is the lobby of a picture theater, the other is the lobby of a theater. Not many Broadway houses offer as good a display. Just take this issue in your hand and go out and compare the picture with your own lobby. Not all houses can afford thousand pound flower boxes, but no house is too small to make some effort at decoration to avoid the old nickelodeon look.

Ruff is right. The majority of the stuff put out by the makers of film is rotten. Just plain rotten. No other word seems to fit. People of discernment and good taste are supposed to be appealed to by the sort of paper that would disgrace an old style Gus Hill or Al Woods melodrama. It is stuff that a self respecting manager hesitates to put on the boards and will not permit in the lobby. Many companies now pay particular attention to their helps for exhibitors. Bill Hines, of Paramount, for example, was a regular theatrical press man fifteen years back. He knows what the *house* needs and can give it. Other Paramount men have had similar experience. Other companies have similar men. Essanay, for example, has L. J. Scott, who came up from the small town theater through the larger house and the exchange to his present position. He knows. On the other hand there are too many still who merely suit themselves instead of seeking to suit the exhibitor. *If the manufacturer of film played the houses on sharing terms it would not be three months before conditions were completely changed.* Then he would get money only if he helped the house make money. But now he seems to figure that when one exhibitor goes broke another man with money will take the house, and the rentals will go on.



Ruffner solves the problem in his own way. He gets out his own lobby displays, his own drawn designs for the advertising, his own ballyhoos, and more and more he works to the quiet, refined side, because he finds that this brings him the better income. He can afford to because he has a large house and a large clientele. But what about the little man who is almost wholly dependent upon the manufacturer for his publicity material? The condition is all wrong.

We do not mean to say that a manufacturer should supply ornate lobby displays with each film, offer free photographs and all sorts of special matter, but each manufacturer should see to it that the paper is of the right sort and not the dead, odorous stuff that is all too common. It is hard to get directors to supply the proper stills, but they can be trained once the manufacturer realizes that the man is working for him and not he for his employees. The press man can get out good paper if only he gives more time to his work, and with proper paper probably houses would use more. Certainly the live wires would because they would find it good business to do so, but the day is passed when the spectacle of a man in dress clothes choking a woman in no clothes at all is regarded as "strong." It is too common to be strong any longer, and we have even seen it get a laughing comment.

If we had a house and belonged to the league we would make a fight for paper worth while, and we think that we would get it in time. Meanwhile the exhibitor individually must do the best he can and he can do pretty well if he will do a little thinking. Ruff is "raising a holler" about bad paper, but he is not waiting for his kicks to bring results he cannot afford to. In the meantime he is getting out his own displays, and is making business through these displays. If you cannot afford concrete flower boxes, you can adapt the idea. Don't blame *all* the bad business on the manufacturer's lethargy. Do your own share meanwhile. Get your own lobby looking so attractive that you can send a photograph of it to the manufacturer and write "Do you expect me to put your punk paper in this beautiful lobby?"

Show the manufacturer that you are not merely kicking, but kicking with a reason, and he will be more apt to wake up himself. This department, if closely followed, will help you to get better, but you must learn to apply the ideas to your own use. And remember that variety is the chief appeal. Do not stick to a single idea. Vary your appeal. The Kashim house in Montreal gets out some remarkably good displays, but they are all the same sort and have come to be a sort of open old Eden Musee. If you had a trick butcher shop for Arbuckle, and it paid, as probably it did, do not have a mechanical effect for the next attraction. Get something else, something different. It is novelty that counts. If you have had photograph frames in your lobby for three or four months take them out for a week. Nail photograph albums of the cheaper sort to light tables. Put the stills for the next attraction in these and post a card inviting the passer by to look them over. He will for the novelty of the thing. And before the novelty is exhausted get something else. Keep looking for better helps, but meantime help yourself and you will be more apt to find your prayers answered by the manufacturers. Ruff sets a good example. Follow his lead.

Found It Out.

J. H. Kennedy, of the Pavilion, Lemoore, California, in sending in his subscription adds:

> We have been trying to do without the Moving Picture World the last three months, but find that we cannot do so. It is certainly a great help to us as well as the operator.
>
> I am enclosing herewith one of latest advertising stunts.
>
> We send out about [illegible] of these postals every week, besides advertising in the newspapers and using a float about town.

That's the sort of letter we like to get. The man who changes over and finds that he cannot do without the Moving Picture World knows the real value of the paper, and knows that it offers more material of real value intelligently presented than any other publications or the lot of them. He has found that others papers may look the same or even better, but after he has tried out the stunts and suggestions he begins to realize that something besides bushwa and printers' ink is necessary to get out a trade paper that is really worth while. The post card inclosed suggests Jay Emanuel's old layout (before he used dated days), with the date running down the side of the card in the shape of a line reading "A glimpse of what we have in store for you the week of July 8th." This is not as good as dated days. We would suggest that each day be dated and that a Roman be used in place of the full face body type, using the full face for titles and stars, or the stars may be put in italics. This full face works better than usual, because it is opened with lead, but a clean cut Roman would be better still for so small a card. The post card is the most economical form of mail advertising, since it requires no envelope and the stock is furnished free. It works so well that where the card is regularly used it would pay to provide some clip or frame into which the regular patrons may slip them as received. Perhaps some company will think out something of this sort. Meantime it is possible to get spring clips with a celluloid advertising button about the size of a half dollar, and these might be used, one being given each person on the mailing list, perhaps when the address is turned in, as a premium for the name.

Booming McCormick's Booming.

The Pathe Exchange has issued a special six page, newspaper size folder showing how S. Barrett McCormick boomed "The Tanks in Action at the Battle of Ancre." It makes a fine advertisement for this striking release, but it does a great deal more than this. It shows that with any attraction of merit good newspaper work will fill the house, in spite of the weather. The film played the Circle, Indianapolis, the last week in June. It broke the house records for attendance and receipts. The same can be done with any other strong feature, provided it is done well. A vital news subject is as good as a Pickford or a Fairbanks, providing you can get the feature. We are carefully saving our copy of the sheet. It is a study in advertising and advertising methods worthy of preservation. If you have not received a copy write the Pathe Exchange for one. Mr. McCormick is an old newspaper man—old in service rather than in years—who was pleading for ten cent shows in Denver when Denver was the deadest show town in the country. Later he went back and ran a quarter house in that same town and made so good that he was brought East to a more responsible charge. His entire success has been based upon advertising, but he knows that advertising is something more than putting any old copy into a given space in the newspapers. He knows that it must be the best and strongest argument he can muster for that space and that it must be backed up by production, house, presentation and in every other way possible. [illegible] It will pay you so well that you will keep on doing it.

Artcraft's Organ.

Artcraft celebrates its first anniversary by inaugurating a house organ, [illegible] that carries a well designed cover in colors and some good reading inside. The best thing in the entire sheet is one of the ears on the editorial page that reads:

[illegible]

If there were nothing else in the paper it would be worth while just for [illegible] house organs. Did it ever occur to you that the distributors find it pays to get out a house organ and that a house organ might pay you as well? It is the most personal form of general appeal. Note, too, that these house organs talk about themselves and not about general topics. Make your house organ talk about your house as well as your films. [illegible] It can be done.

Booming Himself.

[illegible] with a Western theatre [illegible] he has sent out a booklet of twenty-four pages and cover giving a brief account of himself and offering samples of every class of press work from phrases to page ads. The idea is unique. He does not say [illegible]. Here's success to a man who has ideas.

What About the Organs?

It has been more than a year, we think, since any exhibitor has [illegible] them? Time was when many houses featured their organs, some of [illegible] did not permit Sunday shows. More houses than ever are now using organs and yet few, if any, seem to be using the organ recital as a [illegible] the literary and musical societies, the clubs and lodges, school children and their teacher. Have programs suitable for each type of [illegible]

Neatly Put.

[illegible] Merced, California, announces an increase in prices by saying:

> We believe in preparedness and are compelled to offset our increased expenses by a few changes August 1st. On and after this date children between five and fifteen years will be charged [illegible]. Children under this age will be admitted free, but must refrain from exercising their vocal chords. Our patrons object.

This is so well put that no one can object, where "Crying children must be removed" would assuredly garner the maternal goats.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical *because it has helped others*. It will help you. *By mail, postpaid*, $2.00. Order from nearest office.

Moving Picture World, 17 Madison Ave., New York

Schiller Building
Chicago, Ill.

Haas Building
Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing adressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses by critized, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is inclosed.

Analysis.

ABOUT the best study in plotting we know of is the editorial advertisement of the Popular magazine appearing in the back of each issue. The editor is talking of stories to come, but most of these announcements are studies in plotting. In a recent issue the editor explains that publications are of two sorts—"class" and "punch". Class he describes as "fiction that might have been written by a professor of English who had devoted his spare time to psychological study," which has the drawback of being "either an exhibition of hairsplitting as regards human emotion and character or a good enough study of still life". Passing on he comes to "punch" in these words:

> And now we come to the school of fiction with the "punch". The idea on which this is based is sounder, if less elegant. Fiction should have "punch", and lots of it. The great difficulty with the fiction of plot and incident is that too often it has little else. It is badly written. It gives no clear impressions or visualizations. It tells us nothing that we don't know, and, what is more, it tells us many things that we know to be untrue if we stop to think about them. The whole fault is not with the idea itself, but with the people who are trying to put the punch into the fiction. In almost every case the man writing or buying and publishing this sort of work imagines himself above his task. He is not consulting his own taste; he is consulting the taste of an imaginary public—a collection of beings without reflection, discrimination, or powers of reasoning. He feeds them clothing-store advertisements for heroes, and calendar pictures for heroines. His villains have been cast aside as worn out by writers of melodrama ten years ago. Incident he gives you, but it is purely physical incident, such as automobile chases, explosions, fist fights, and murders. All these things have their place, but our idea of action and incident is something with more pith and meaning to it. Ask the purveyor of these wares why he does it, and he tells you that he would like to do something better—he means the "classy" stuff—but that this is what the public want. All the readers want or understand is clatter for action, clamor for conversations, and motion for emotion.

The writer is talking of fiction in print and not fiction in film, but he accurately describes the attitude of too many motion picture purveyors, manufacturers, editors and directors, who affect to look down upon the cheap tastes of their patrons, who offer the mechanical punch instead of the mental appeal and then curse the flatheads because they cannot appreciate even this.

A more intelligent appreciation and less of the spirit of contempt would doubtless bring better results, but it is difficult to make the average producer and manufacturer realize that his cheap little tricks should be put back into the bag and sent to storage while he labors for a more intelligent appeal. Even the children are no longer thrilled by the purely mechanical punch. It is no longer possible to excite even the ten and twelve year olds with train wrecks and aeroplane flights. The appeal should lie in the reason for the flight or the wreck, but most producers believe that the wreck alone is sufficient. It is a pity that there exists no system for gatherineg the opinions of the patrons. Did such a system exist, makers of film stories would be shocked at the results. People these days mostly go to the pictures in spite of their poorness, rather because of their merits. It is only a question of time when this failure to appreciate the real taste of the public will result in the creation of newer and more successful brands.

Not Quite Right.

H. Tipton Steck, in his article in the big issue, seems to suffer from astigmatism of memory when he remarks that he was instrumental in pushing along to us our first photoplay check. He also claims first payment to Emmett Campbell Hall, and to have used the first idea of Roy McCardell. Mr. Steck never took one of our stories for Essanay, and we did not even send a story to Essanay until more than a year after we had purchased a half reel comedy from Mr. Steck for the use of the Lubin company. More than that Lubin took the first story Emmett Campbell Hall sold, and Roy McCardell's first idea was turned out for the Biograph company back in the last century, for Roy was the first paid script writer in the business, and "wrote" the ideas for the Mutoscope that were also put out as Biograph film because it did not cost anything.

Building Up.

As we sit here writing we can look out on the surface of a small lake. This morning the water was like glass, but the wind came up and has grown in intensity, working on the water until there is now a decided ripple. By afternoon it is probable that there will be whitecaps on the waves, and the water will be dashing up on the beach. You cannot say just when the change came. First there was the occasional ripple on the surface, then the ripple became permanent, and now and then some gust made an extra large wave. It is the same way with a story. Start with placidity and work up to a storm, not immediately; not violently, but so gradually that you sense only the fact that the story grows more tense because the facts have become more vital. You cannot do that with machine-made sensation. The turmoil must rise from the story or you are like a small boy trying to create a storm with an oar blade. You can make an awful fuss for a moment in one locality, but it will not be convincing. It cannot be more than a small boy splashing about.

Adapting.

Here's an adaptation of the loose leaf idea to adaptation. One man who has gained some reputation in this line takes a pack of blank cards. As he reads the book he makes a separate note of each essential fact on one of the cards. When he has completed his reading he reads a second time for story alone. Then he takes the cards and distributes the facts into their proper place in the film story and proceeds to write his script. It often happens that a chance paragraph in the middle of the book gives a fact that in the film should appear earlier in the story than the first stated fact. By using the cards he is able to place the fact in its proper position, and he is also able to discard the non-essential facts. In adaptation the chief trouble lies in the proper orientation of facts. Phil Lang used to tell of his adaptation of a place in which the last line in the last act was the first scene in his screen version.

Suitability.

Lately an actor who came into pictures about a year ago told us that he was trying to get the rights to a certain story by a well-known author. "Just that one," he qualified. "The set is no good for pictures, but that one would make a peach of a story." He was right. There was just one story in a series of a dozen or more that would work into pictures. The rest were interesting fiction stories, but they did not have the making of motion pictures in them. The actor failed to get his single story because the entire series had been purchased by one of the large companies. Possibly this company knows that there is but one picture story in the lot, but they are looking to the author's name and the fact that the stories were printed in a widely circulated magazine to bring them back their money. There is no question as to the advertising value of the pictures, but the camera stories are not there, and yet they brought about the same price as another series from the same magazine that will lend themselves excellently to pictures. Even at this late day manufacturers are not yet ready to make picture stories, but are still fooling around with experiments. Both of the authors have written directly for the camera and have failed. Both *could* write for the camera if given coaching and encouragement, but manufacturers seem to prefer the second hand but advertised stuff.

Substitutions.

If you go into a grocery and ask for a pound of best butter, you will resent the efforts of the grocer to sell you oleomargarine. You want the best butter and not an imitation. You cannot exactly blame the grocer for trying to sell the substitute if he has no real butter, but you will not buy the oleo and you'll go somewhere else next time you want more butter. That's about the way a reel editor feels when he asks for only the best scripts and gets all sorts of junk. He wants what he wants and unless that is what you have to sell he wants none of your goods. Make certain that your scripts make more than good for their pure food label before you ship them out.

Technique of the Photoplay
By
EPES WINTHROP SARGENT

A book replete with practical pointers on the preparation of stories for the screen, answering the hundred and one questions which immediately present themselves when the first script is attempted. A tested handbook for the constant writer of picture plots.
'Straight-from-the-shoulder" information from an author with a wealth of real "dollars-and-cents" experience.

Published and For Sale by
THE MOVING PICTURE WORLD, 17 Madison Ave., N. Y.
Schiller Bldg., Chicago Haas Bldg., Los Angeles

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Defends the Exchange.

L. D. Lumpkin, Local Union [illegible], I. A., [illegible], Georgia, grabs his trusty cudgel, shies his hat into the ring and hands us the following:

> Have just read August 18 issue of The World, taking special note of A. D. Hoatling's article with regard to condition of service received from Atlanta branch of the Vitagraph. I request that you have him send you some of the faults he has cut out, for the reason that I have been running service out of the Vitagraph Atlanta branch for the past six years, and am running it at present; also I have run the two subjects he named, less than sixty days ago, and I can say that if all exchanges kept up the physical condition of their films as the Atlanta Branch of the Vitagraph does, we would have no trouble to speak of. I have been running their service which is more than a year old here in this house (Palace Theater) since January first, last, and have not had a picture which required inspection as yet. Of course you will find a sprocket hole broken once in a while, but never two together, and when even one is broken it is invariably trimmed—or at least that is the way I have found it. In view of these facts I would have to see some of the faults Friend Hoatling cut out before I could believe his statement. I readily agree that films should be in such condition that the operator will have no need to inspect and repair them, and if he must do so, then certainly he ought to be paid for the work. I trust you will investigate this matter fully.

That would be an extremely difficult matter, Brother Lumpkin. Moreover, it would be of little use to ask Brother Hoatling to send in faults. If he would be dishonest enough (a thing I am by no means prepared to concede) to send in a dishonest report of film condition, then it would be but a step further to get film faults to send in, even if he had to make them. You seem to forget, however, that Hoatling sent copies of his letters to the exchange, together with the originals of the exchange managers' replies along with his letter to the department. Surely you would not imagine that an operator would go to the length of writing the exchange [illegible] to send in a dishonest report to this department. That theory does not hang together very well. Now do not get me wrong. I am not questioning your honesty. While it would be improbable, still it is within the range of possibility that your service has been all that you claim it [illegible] against the Vitagraph Atlanta branch, or [illegible] physical condition, or, for that matter, in [illegible] the rapacity of exchange managers who [illegible] film inspecting and repairing free of [illegible] this exchange make careful note [illegible] week, make a record of the exact [illegible] the reels were received, and whether [illegible] or not. These reports should be O. K.'d [illegible] manager, [illegible] in the subject. I know this [illegible]

And while we are at it, here is another letter bearing on the same matter. It is from New Hampshire:

> Was pleased to read the letter from A. D. Hoatling, Deland, Florida, August 18 issue, and what you had to say concerning [illegible] why he doesn't do it (get a lot of inspecting done for three dollars) was fine, nor do I believe Saint Peter will close the Big [illegible] a lot of kicking, and have written many letters to exchange managers, who do not even bother to reply. Also I have paid good money [illegible] condition. The guarantee was always by word of mouth; also it was always composed entirely of hot air. The films come with no [illegible] broken, with loose patches, and many times with one or more [illegible] for the exchange to repair, and by the exchange for me to fix up. I have even found the last part of one reel of a multiple-reel subject spliced to the front end of another reel, with nothing to tell where or how to get it together again, except by careful [illegible] There is not a week that I do not work from two to four hours every Tuesday and Friday, doing inspector's work free of charge. I am both operator and manager, and must put down the coin for [illegible] to a [illegible] postage stamp on posters sent, which I find to be repeats and which I must return, at my own expense, and then fight to get credit for them. If you use this, please omit name of town, as I have to deal with exchanges, and they can make it even more unpleasant for me than it now is.

And this case is but one of many. The man is paying his good money for one thing, and getting quite another. It is unfair; it is indecent; [illegible] and is a dagger in the back of the moving picture industry. How much longer [illegible] methods? And the pity of it is that exhibitors have it entirely within their power to call a swift halt on the sending out of film in imperfect condition.

Must See It.

H. W. Floyd, Capron, Oklahoma, sends in patent papers covering his invention, designed to attach to the projector and obviate the necessity for rewinding. He asks for our "honest opinion" with regards to its merits.

For the benefit of Friend Floyd, and others, let me say that it would be foolish to venture an opinion on something I have not seen in operation, or to form an opinion from a description, no matter how complete, or from patent papers and drawings. Such an opinion would have no value whatsoever. If you want my opinion, Friend Floyd, you will have to send on a well made, practical working model, and even then I might not be able to venture a decided opinion on a thing of this kind without first having watched it in actual theater projection work over a considerable period of time.

Group of Exhibitors, Managers and Operators of Springfield, Mo., Taken at Time of Editor's Visit, but Mislaid and Overlooked.

Interesting Theories.

Our old friend, John Griffiths, Ansonia, Connecticut, proceeds to stir the optical pool as follows:

> The following comments on light ray action are written with the general idea of getting them out of my system, rather than to immediately inflict them upon the department readers. Perhaps I have unconsciously fostered the idea that the projection of motion pictures cannot be successfully accomplished except with the crater in focus, or near-focus at the aperture, in contradistinction to stereopticon projection, in which the crater is in focus either within or near the projection lens.
>
> As a matter of fact, the projection of motion pictures may be accomplished in a number of different ways, dependent upon the arrangement of the apparatus and the amperage used. The chart published March 17th issue was designed for use under conditions as found in ordinary practice, and with the apparatus arranged in the usual way. In many matters I am in perfect accord with friend Martin's conclusions, whereas, judged by published data only, we seem to be at variance.
>
> Where low amperage is used, with consequent crater of small area, such as, for instance, an experimental outfit, or for demonstrating purposes, it is entirely practical as well as very efficient to project motion pictures in the same manner as stero slides are projected, provided always that the focal length of the projection lens be short enough, because with the crater image within the projection lens the plane of the condenser beam through which the film is passing is even in density, whereas, if the projection lens were of longer focal length, then, in order to advance the crater image to a point within the lens, it would be necessary to bring that portion of the condenser beam which is not of even density ahead far enough to reach the film, and, as this portion of the condenser beam carries the blue ghost, it follows that the blue ghost would be in focus at the screen, and would inevitably show thereon.
>
> One very effective method of projection motion pictures with very light amperage would be to use a two-inch-diameter condenser, and duplicate the projection of slides exactly, by having the lamphouse snug up against the machine head, so that the condenser would not be more than ½ inch from the film. This would be ideal motion picture projection, but unfortunately it does not lend itself to heavy amperage, owing to excessive heat. Under this plan there would be practically no loss of light, except the absorption which takes place in the glass itself, and the necessary loss by reason of the revolving shutter. Spherical aberration would cut no figure at all, and long focal length projection lenses would represent no difficulties. The method would be to either mount the condensers where the cooling plate now is, and have the mount water cooled, or else mount the condenser in the usual place on the lamphouse (And bring the lamphouse forward, I suppose he means, though he does not say so.—Ed.). In the former case a thin, circular piece of mica could be placed in front of the arc, with the dowser between the crater and mica. The crater position would, under these conditions, be from 1½ to two inches from the arc condenser, which would give the condenser the same collective power as the regular 1½-inch lens now used. The E. F. of the condenser combination would be about two inches, varying slightly, according to the focal length of the projection lens, so as to place the crater image within the projection lens, and small enough to pass through without obstruction. The plane of the condenser beam which would be in focus at the screen would be ½ inch in front of the front plane of the front condensing lens, therefore, it would be perfectly even in density. Also the beam is converged entirely within the lens, so that if A. C. be used, both craters will give effective illumination, and if the projection lens diameter be ample it would require a much-neglected arc to show discoloration on the screen.
>
> It will thus be seen that motion pictures may be projected on precisely the same principle as we employ in stereopticon projection. There are other possible methods also, but for modern operating conditions they are useless, unless unusual amperages be used. I believe the chart in March 17 issue about fills the bill. I believe you will find that where the chart seemed to fail with the lower amperages it was due to an insufficient Y distance to correspond with the small crater area, and in all probability the spot was not an approximate image of the crater, which same is essential if the chart is to prove a success.

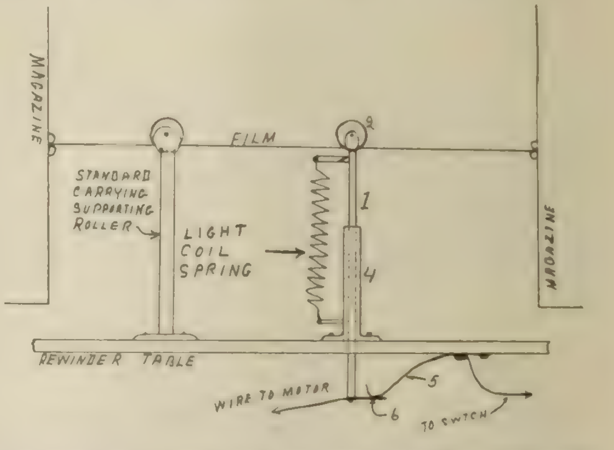
I print this as an interesting topic for study. That there would be more heat at the film with the film ½ inch from the condenser is not true, but to bring an electric arc of any considerable amperage 1½ inches from even a two-inch condenser would be something else again. Personally, I have never given this phase of motion picture projection any thought. I know and knew that it could be done. In fact, it is being done in at least two small "home" projectors. The writer believes, however, that insofar as theater projection be concerned, the thing is merely interesting. I do not think it is practical. I do, however, think there are decided possibilities in the matter of a corrected condenser. I believe condenser breakage can be stoppd, though it is, to date, confined strictly to "believing." That is one of a number of things I hope some day to find time to experiment with. Seems to me a properly directed air blast of proper volume ought to do the trick, and the possibilities that a corrected condenser would open up are very great.

Motor Cutoff.

J. M. Lenny, Harrisburg, Pennsylvania, says:

> Note in recent issue, cut of rewinder made by Frank Bell, Palestine, Texas, and that you suggested to him the addition of an automatic cutoff, so that the motor will be automatically stopped when the film is rewound. Would you be kind enough to tell me, through the department, how this can be done, as the cut accompanying original article is not sufficiently clear to enable me to dope it out.

Sure, Mike! I'll do that little thing for you. The automatic cutoff had not been installed when the photograph accompanying the other article was made. There are several ways in which the motor may be automatically stopped upon completion of the rewinding, and the best methods are through a magnetically controlled switch. But I don't remember just how that is done, and have not the time, nor have I the energy, during this hot weather, to dope it out. So I will give you a very good mechanical method, and ask those who use the magnetic to send in a description, if they will be so kind.



The sketch isn't a very good one, viewed from the artistic standpoint, but it is nevertheless very easily understood. 1 is a standard, carrying roller 2 at its upper, and copper plate 6 at its lower end. 4 is a hollow standard carrying standard 1 as shown. 5 is a copper contact, attached to rewinder table on under side, with insulation between, of course, since otherwise friend Inspector would put up an awful howl. The supporting roller shown is not absolutely necessary, but advisable. The action is simple. Contact 6 is attached to standard 1 by screws, under one of which is attached one end of one of the motor circuit wires, the same having been cut for the purpose, The other end is attached to contact 5 by one of its holding screws. When there is no film, the rewinder standard 1, being unsupported, drops, the action being aided by the coil spring. I personally don't think the spring necessary, and if it is used it must be a *very* light one. Standard 1 ought to be square in shape. When the film is in, tension applied to the tail reel (reel from which the film is being wound) and the motor is started by raising standard 1, the film, being drawn taut, standard 1 is held up by the film, and thus contacts 5 and 6 are held together. As soon as the rewinding is completed roller 2, no longer being supported by the film, drops, thus opening the motor circuit at contacts 5 and 6. Roller 2 should be so made that it bears only on the film track, and if it is of ample diameter all the better. Standard 4 may be made of heavy steel metal, bent over a convenient form. The whole thing is practical; also it may all be constructed by the operator, without any expense to speak of. I would, however, prefer the magnetic action, and will publish description of same as soon as received.

A New Book and a Good One.

I have just been looking over "Modern Theater Construction," by Edward Bernard Kinsila, published by the Moving Picture World. The book contains 269 pages, is substantially bound in cloth, printed in plain type, on good paper, and is illustrated. So much for the mechanical end of it. The book itself seems to be a general treatise on theater planning and construction, and as such is well worth its price to exhibitors and managers. In one particular it is unique, viz.: it is the only work of the kind I have seen which did not burst forth into pure, unadulterated drivel and arrant nonsense when its author reached the chapter dealing with the operating room. Brother Kinsila does not go into details concerning the operating room very much, but what he does say is essentially correct. I am not an architect, but, taken as a whole, "Modern Theater Construction" is, it seems to me, well worth its price, which same is $3.00.

Can It Be Possible?

Last week a New York City exhibitor called me up and anxiously inquired as to what he could use to mix black paint with to paint the interior of his operating room, to which I replied: "Turpentine and boiled linseed oil." But, to my astonishment, he told me he would not be allowed to use paint mixed with either turpentine, oil or both.

I really have not the time or energy to chase down every rumor of fool "rules" promulgated by fire departments and other city authorities, concerning operating rooms, but I really wonder if there exists a public official with a dome roofed with solid ivory so thick that he would actually issue as thoroughly and completely idiotic an order as that? If such a one exists I would be more than glad to have his name and to know the position he is attempting to occupy. [illegible] exists, we shall soon hear of an order from him [illegible] the use of oil to lubricate the projectors, because lubricating oil will [illegible] inducement, b-u-r-n ! Another item of danger lies in the language used by operators in speaking of this type of official. It is often lurid enough to set almost anything on fire, except, possibly, asbestos.

New Union Scale.

September 8, 1917.

Moving Picture World:

I am herewith [illegible] the wage scale that was adopted by Local [illegible] on Wednesday, September 5, 1917, and is to go into effect on Monday, September 24, 1917.

Trusting that you may find space enough to [illegible] your next edition and thanking you for past favors and wishing you [illegible] the best of luck and success for the future, I am

Very respectfully yours,

HENRY [illegible]

Recording Secretary, [illegible]

MINIMUM WAGE SCALE OF THE MOVING PICTURE OPERATORS' UNION, LOCAL 306 I. A. T. S. E.

Class 1. All houses charging from 5 to 10 [illegible]	
From 9 a. m. or later to 11 p. m. daily, 2 shifts, each shift not to exceed 7 hours per day per man, each man to receive not less than	[illegible]
From 10 a. m. or later to 11 p. m. daily, 2 shifts, each shift not to exceed 6½ hours per day per man, each man to receive not less than	22 [illegible]
From 11 a. m. or later to 11 p. m. daily, 2 shifts, each shift not to exceed 6 hours per day per man, each man to receive not less than	21 00
From 11 a. m. or later to 12 midnight daily, 2 shifts, each shift not to exceed [illegible] hours per day per man, each man to receive not less than	[illegible]
From 12 noon or later to 12 midnight daily, 2 shifts, each shift not to exceed 6 hours per day per man (not later than 12 midnight) not less than	[illegible]
From 2 p. m. or later to 11 p. m. daily, 1 hour for supper, not less than	[illegible] 00
From 5 p. m. or later to 11 p. m. daily, not less than	[illegible]
From 5 p. m. or later to 11 p. m. daily, 2 matinees per week 1 hour for supper	[illegible]
Extra matinees	1 [illegible]
1 day's work (Class 1) not less than [illegible] but more than [illegible] hours at pro rata at the rate of 6 days per week	
Supper hour, first hour	1 [illegible]
Supper hour, second hour	[illegible]
Overtime per hour	[illegible]
Overtime per half hour	[illegible]
Operators working in film exchanges, studios or laboratories shall not work more than 8 hours per day and shall receive the same scale as Class 1	
Class 2. All houses charging not more than 50 cents admission	
From 9 a. m. or later to 11 p. m. daily, 2 shifts, each shift not to exceed 7 hours per day per man, each man to receive not less than	29 [illegible]
From 11 a. m. or later to 11 p. m. daily, 2 shifts, each shift not to exceed 6 hours per day per man, each man to receive not less than	[illegible]
From 2 p. m. or later to 11 p. m. daily, 1 hour for supper not less than	33 60
1 day work (Class 2) not less than [illegible] hours not more than 8 hours at pro rata at the rate of 6 days per week	
Supper hour first hour	1 20
Supper hour second hour	60
Overtime per hour	[illegible]
Overtime per half hour	45
Vaudeville and burlesque houses not more than eight hours with 1 hour for supper not less than	33 60
All houses and hours not specified in class 2 shall be rated at 60 cents per hour	
Class 3. All houses charging over 50 cents and giving two or more performances per day	
Lectures, clubs and all other special performances	5.00
Setting up and taking down a machine	2.50
Setting up and taking apart a booth	2.50
Class 4:	
All school performances	4.00
Any house not employing a steady operator and running a week or more, 1 man at each machine not more than 8 hours per day per man, each man to receive not less than	39.20

No man is permitted to work more than 8 hours per day.

Prices and hours not provided for in this schedule shall be referred to the executive board of this union.

To recognize 7 days as constituting a week, except when calculating the salary for a fraction of a week, when 6 days shall constitute a week.

All operators will strictly confine themselves to operating moving picture machines only during working hours.

All members of this union holding a position as manager or being an exhibitor can relieve union operators for supper hour only.

Extremely Doubtful.

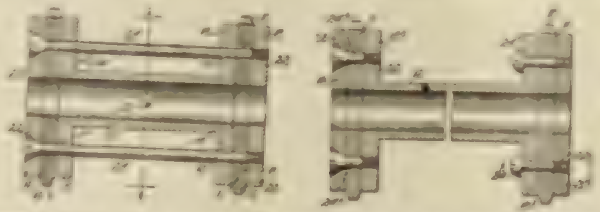
J. B. Simon, Pine Bluff, Arkansas, makes the following inquiry:

> Please advise me as to your opinion of the value of the Super-Light shutter, made by the Super-Light Shutter Co., New York City, N. Y. They claim it will increase the screen illumination by as much as 30 per cent. Inasmuch as its purchase represents quite an investment, will you kindly investigate and advise?

I have [illegible] Super-Light [illegible] Well [illegible] to [illegible] chase after testing the shutter out in your own theater. The chances are all against [illegible].

Patent Intermittent Sprocket.

[illegible] attempts to so construct an intermittent sprocket in which the teeth may be renewed without renewing the whole



sprocket [illegible] York City, and presents the following:

> [illegible]

[illegible] standpoint, "merits my attention", and gets it too.

As to the article in question, it is not for me to pass judgment. I see [illegible] to consider, the first of which is the element of weight. It seems to me [illegible] weight will come near its rim. Now, an intermittent sprocket must [illegible] reckoned with, particularly if it comes at or near the outer diameter. Then, too, an intermittent sprocket must be mechanically true, and the [illegible] You could not grind these holes, could you?

[illegible] much easier for the operator to renew, since there would be no delicate hub pins to drive out; also, if the plan worked out satisfactorily, the parts would be interchangeable, and the turning of the sprocket teeth or installation of a new set would be a comparatively simple operation. Please understand that I am not passing judgment on this matter. I am not competent to do so. Only a manufacturer of projectors could give an authoritative opinion on a thing of this kind. I am merely presenting the matter to you, amiable reader, making such remarks as [illegible] Anyhow the thing is interesting—maybe it is also practical, I don't know. The two illustrations show two possible methods of construction.

When You're in Trouble
RICHARDSON'S
MOTION PICTURE HANDBOOK
FOR MANAGERS AND OPERATORS
Is the Doctor That Can Unfailingly Prescribe for Your Ailments.
There isn't an operator's booth in the universe in which this carefully compiled book will not save ten times its purchase price each month.
BUY IT TODAY! $4.00 THE COPY, POSTPAID
Your bookseller can supply you or the nearest Moving Picture World office will promptly fill your orders.
MOVING PICTURE WORLD
Schiller Bldg. Chicago, Ill. 17 Madison Ave., New York City. Wright and Callender Bldg. Los Angeles, Cal.

Motion Picture Photography*

Conducted by CARL LOUIS GREGORY, F. R. P. S.

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Trick Work and Double Exposure (Continued).

LET us not forget, however, that the human eye has a lens of extremely short focus and accommodates itself almost unconsciously so that in taking near objects with a large-apertured objective the fuzziness of a distant background is very much greater to the longer-focused wide-apertured lens objective than it is to the human eye and that the selection of a background very close or very dark gives a much better effect than the exaggerated mushiness of a brilliantly lighted distant background.

The shutter fade-out gives the best effect, as the image fades uniformly and completely away. The shutter fade-out is a mechanical device by which, while the shutter is revolving, one blade advances over the shutter opening until it is entirely closed, thereby gradually decreasing the successive exposures from normal to nothing. Its range being always the same, renders it much superior to the diaphragm fade-out, as the diaphragm fade-out may be from the largest aperture at one time and from F 16 at another, and it is practically impossible to give a properly graded fade-out from a small stop, as the arc of movement from a small stop to closure is too short.

The Bell-Howell camera is practically the only well-known make of camera in which the shutter dissolve, or fade-out, as it is variously known, is incorporated in the original instrument. Such a shutter can be installed in any make of camera by a competent mechanic, and, while the cost will probably range around a hundred dollars or more, no photographer who has used one would part with it for twice its cost. A shutter fade-out may be either hand operated or automatic. In the hand operated shutter dissolve the shutter opening is controlled by a lever with a graduated arc which indicates the shutter opening. The automatic dissolve is operated by a push button, which throws in a clutch on a screw, which operates the shutter, while a dial indicator shows the closing or opening of the shutter blades. It is open to the objection that it works at one speed only and consequently produces a fade-out of only one certain length, while a hand-operated dissolve may be varied to any desired extent.

The graduated screen fade-out is not much used and consists of strip of glass sliding in a race or grooveway as close in front of the lens as possible. This strip of glass varies in intensity from clear glass at one end to complete opacity at the other. To make one of these strips, place an unexposed contrast plate in a holder in the dark room and insert the slide into the holder just far enough to cover about one inch of the plate. Place it facing a distant incandescent lamp and have some one turn it on at a word of command, at which time slip the slide home slowly and evenly. On development you will have a plate clear at one end where protected by the slide, with a deposit increasing in density to the other end. With a good glass cutter, this can be cut into several strips, each wide enough for your purpose. Cut another similar strip of clear glass for a cover and bind or cement them together to protect the graduated screen. Slip the clear end in the groove in front of the lens and take the scene which you wish to fade out through this. When the fade out is to occur, slide the glass strip slowly across the lens until the opaque portion covers the aperture.

A graduated screen fade-out mechanically operated by clockwork is manufactured by the Universal Camera Co. and sold by Burke & James, Chicago.

In using the graduated screen it is essential that a hood be used which prevents any stray light from falling on the screen, or there will be a decided degradation in your negative, due to light scattered by the screen.

The chemical method of producing fade-out is a last resort, as it is a very difficult matter to obtain an evenly graduated fade-out, owing to the uneven action of the chemicals. It is a very valuable aid to have in reserve, however, as a fade-out may be placed anywhere it is thought desirable after a picture is taken.

To produce a chemical fade-out make up one of the following formulas:

Cyanide of potash	1 oz.
Water	20 oz.
or	
Ferricyanide (red prussiate) of potash	1 oz.
Water	10 oz.

The first formula works better and quicker, but is a very deadly poison and should be used with extreme care.

To use either formula wrap a piece of rubber cloth about the roll of film which is to be reduced, leaving the end on which you are to work projecting about a foot longer than the fade-out you intend to make and fasten securely with rubber bands.

To 4 oz. of the cyanide of potash solution add, before using, 3 dr. of tincture of iodine, or, if you use the ferricyanide solution, take 4 oz. of it and add to an equal quantity of plain 1 to 4 hypo solution. Place whichever solution you are about to use in a saucer or shallow dish and have ready a tray in which you have placed an equal quantity of acid hardener solution and water. This acid hardener and water acts as a shortstop in case your reducing solution should act too quickly.

Lay a clean board or a long strip of glass or even the back of a large tray in the sink and place the end of the film down the incline, with the end which is to be darkened at the lowest point. Then, with a swab of absorbent cotton dipped in the reducing solution, commence to swab the lower end of the film with the solution, gradually working upward, so that, as you come to the roll, the reducer has less and less time to work upon the emulsion. If you are not familiar with this procedure, it is well to experiment a few times with waster strips of negative before attempting to produce a chemical fade-out on a valuable negative. If you have carried the process through correctly, the reducer will have dissolved away the picture entirely at the lower end of the film, leaving it perfectly clear, from which will be a succession of faint images gaining in strength up to the point where they join the roll and the fade begins. Immerse this quickly in the acid hardener to stop the action of the reducer, which will otherwise continue for some time, if not checked; although plain water may be used as a check, it does not stop the reducing action at once, and must be applied before the reduction is quite complete.

In case the formula for hardener is not at hand, it may be mixed up according to the following formula:

Water	5 oz.
Sodium sulphite (dessicated)	½ oz.
Acetic acid No. 8	3 oz.
Alum, powdered	½ oz.

The Dissolve: The dissolve is a combination of a fade-out and fade-in, lapped over one another. The effect is that of a scene gradually disintegrating and dissolving to another. This effect is attained by fading out, and then, with the lens covered, turning the film back to the point where the fade-out began and then fading in the succeeding scene, so that the following scene is fully faded in at the expiration of the fade-out. This may be done by any of the methods described under the fade-out, but in the case of a chemical dissolve it becomes necessary to overlap two pieces of film where the fade-out and fade-in occur, which occasions a great deal of trouble in printing, on account of the extra thickness of film, and the trouble caused by rewinding a negative with this overlap, which can only be cemented at one end, because, if it is cemented at both ends, the rolling up of the negative will cause a buckle in the film at the second joint, because whichever film in the dissolve is on the outside of the roll will prove too short to encircle the roll, having to circumscribe a larger diameter.

Where there are a number of prints to be made from a chemical dissolve, it is often advantageous to make a dupe negative of the dissolve portion and cement that into the negative in place of the cumbersome overlap.

Circle-in and Circle-out: Also called circle vignette or round dissolve. As the instrument with which this effect is produced is an iris diaphragm, it is sometimes miscalled "Diaphragm-in" and Diaphragm-out," but this term should not be applied to it, because it confuses it with an entirely different effect caused by diaphragming in and out with the lens diaphragm, which produces a fade-in or fade-out.

The circling-in instrument or outside diaphragm is mounted upon the end of an extensible lens hood and produces the effect of the image disappearing at the corners of the frame, gradually diminishing in a circular form to a round dot, which also disappears in blackness. The sharpness or diffusion of the edges of this circle are determined by the distance between the outside diaphragm and the lens and also by the lens aperture used. The nearer the outside diaphragm is placed to the lens the more out of focus it bcomes and, consequently, the softer the graduation of the edge of the circle. This instrument of late has come into extensive use not only for circling in and circling out but also for isolating the expression of any particular character in the close up from the background, in which case after focusing upon a close view of the character at the stop used, the outside diaphragm is gradually closed until everything except the features to be shown are obliterated by the iris blades.

(To be continued.)

---

*Copyright, 1917, by the Chalmers Publishing Co.

Reviews of Current Productions

EXCLUSIVELY BY OUR OWN STAFF

"The Man Without a Country"

Five-Part Thanhouser Picture Founded on Edward Everett Hale's Story Has Strong Patriotic Appeal—Released by Jewell Productions.

Reviewed by Edward Weitzel

IN adapting Edward Everett Hale's famous story "The Man Without a Country," for the screen, [illegible] who made the scenario for the Thanhouser company, recognized the necessity of supplying [illegible] new material in order to produce a five-reel picture. To this end the photoplay presents a story within a story, [illegible] of the action taking place at the present time and [illegible] around a young man named Philip Nolan. He fails to respond when the call comes for volunteers for service in France and is [illegible] indifferent to every patriotic appeal. In a moment of anger he uses the same words that Edward Everett Hale put into the mouth of the chief character in his tale: "Damn the United States! I never want to hear her mentioned again." A friend of Nolan's hands him a copy of "The Man Without a Country," and begs him to read it. He does so and the force of its lesson is brought home to him. He [illegible] and enlists. There is a love interest connected with the picture, but its chief value lies in its call to duty and its impressive lesson on love of country. The visualization of the Hale classic is brought in naturally and effectively, and the artistic shortcomings of the picture, as a whole, are lost sight of in view of its [illegible] and the [illegible] its story is bound to command. The average spectator will pass over its slowness of movement and the lack of engaging qualities in its hero and feel only the fire of its patriotism and the good Americanism it aims to teach.

Scene from "The Man Without a Country" (Jewel).

H. E. Herbert was a wise selection for the character of Philip Nolan and his mental awakening seemed genuine. Florence LaBadie had the part of a patriotic American girl and supplied her with the right qualifications. Other well played parts were contributed by J. H. Gilmour, Carey Hastings, Ernest Howard, and Charles Dundan. Ernest C. Warde's direction of the picture is capable, in the main, but his idea of a naval officer's cabin is peculiar.

"The Lost Express"

New Mutual Serial Proves Worthy Successor in First Two Episodes to Former Helen Holmes Pictures.

Reviewed by Margaret I. MacDonald.

IN the new Mutual serial of two-part episodes, entitled "The Lost Express," we encounter, with one or two exceptions, the same faces as in "The Railroad Raiders" and "The Lass of the Lumberlands." Helen Holmes is still playing the fearless heroine, and Thomas Lingham is back in the role of the double-dyed villain; while L. D. Maloney is playing a "man of mystery" sort of part which keeps the spectator guessing. John McKinnon and Edward Hearn are new members of the company who give promise of accellerating interest in the story.

The first episode draws its title from the name of the serial, "The Lost Express," and tells the story of how when Helen Thurston's father is paralyzed by a shot from the hand of a [illegible] at Hardin, the express [illegible] to move the contents of her father's vault to safekeeping [illegible]

[illegible] p and his [illegible] nt is not [illegible] however, and [illegible]

"The Woman Beneath"

Ethel Clayton in Five Part Peerless Photoplay, Written by Williard Mack, Gives Convincing Characterization.

Reviewed by Edward Weitzel

I[illegible]

Scene from "The Woman Beneath" (World).

both continue to smile even after Tom takes his wife riding in a flivver and the machine refuses to run.

The playing of Ethel Clayton as Betty Fairc[illegible] Cocksey as Tom Connelly goes a long way [illegible] has a con- [illegible] Her perfomance of Betty presents an easily recognized type of well-bred, true-hearted young womanhood that only needs the test to bring out its real nature. Isabelle Berwin, Frank de Vernon, Craufurd Kent and Eugenie Woodward are the remaining members of a competent cast. The production [illegible] to all demands.

"The Spindle of Life."

Five-Reel Butterfly Release Features Ben Wilson and Neva Gerber in Offering of Light, Pleasant Type.

Reviewed by Robert C. M. Elravy.

COMEDY is the prevailing note in this feature number, which has its principal scenes in a seaside resort, and in the New York stock market. Such drama as there is occurs in the city end of the story, but this is of a quiet and more or less restrained sort. The production, as a whole, tells a rather slight but brightly pictured and generally engaging story of the romantic type.

Scene from "The Spindle of Life" (Butterfly).

Neva Gerber, who recently did some effective work with Ben Wilson in "The Voice on the Wire" serial, is cast here in a lighter, more spontaneous role, which she handles with equal skill. She plays the part of Gladsome, daughter of a widow with social ambitions. Mrs. Harrison, the mother, has selected Vincent Bradshaw as a desirable son-in-law, but the girl does not like him, and proceeds to work out her own destiny in a way that is also agreeable to her mother in the end.

The girl has a very democratic disposition, and shocks her mother and their society friends by wearing oilskins and enjoying herself in the company of some fishermen with whom she has played ever since she was a child. It is on one of these excursions that she meets a young man with whom she falls desperately in love. He is known to her by the name of "Sandman," but later proves to be a wealthy Wall Street man on a vacation. Ben Wilson plays this part acceptably. On the street he is known as "Alphabet" Carter, and the dramatic end of the story shows the way in which he "breaks" Bradshaw and his father. The latter are speculating with Mrs. Harrison's funds.

The photoplay and scenic effects are very pleasing throughout this feature. Others in the cast are Jessie Pratt, Ed Brady Richard La Reno, Winter Hall and Hayward Mack. The story was adapted by Karl Coolidge from a novel by Sidney Robinson and was produced by George Cochrane.

"For the Freedom of the World."

Eight-Reel Patriotic Production Featuring E. K. Lincoln, With Barbara Castleton and Romaine Fielding.

Reviewed by Margaret I. MacDonald.

A STIRRING eight-part patriotic production which was produced by Ira M. Lowry and F. J. Carrol, of 220 West 42d street, New York City, from the story of Edwin Bower Hesser, will be found an excellent aid in the work of recruiting. "For the Freedom of the World" is the title of the production which features E. K. Lincoln, with Barbara Castleton and Romaine Fielding, with a supporting cast consisting of Neil Moran, Jane Adler and Walter Weems.

The story of the picture follows the fortunes of a member of the American Legion, and presents some intensely interesting scenes which were evidently photographed at the training camps in Canada, showing how these soldiers are trained for the work ahead of them. One of the features of the picture is the night photography which it contains, and which has been very carefully done. The battle scenes photographed in the darkness, with only the light from bursting shells by which to distinguish objects moving on the horizon, are very effective. E. J. Lincoln plays the role of the son of wealthy parents, who suddenly aroused from his profligate habits by a manly young officer of the American Legion, enlists and finally receives a commission. The character of the slacker is well portrayed by Romaine Fielding in a manner to inspire disgust for this type of man. And especially the earlier portion of the production is constituted to inspire patriotism. Rather an extreme instance has been cited in the picture which might be questioned by the uninformed, in which an officer and his wife, who, disobedient to orders, visits her husband at the front, are condemned to death. This, we understand, is in accordance with an order governing such instances issued by General Joffre some months ago. In this case the officer shoots his wife to save her from death by other means. Barbara Castleton does excellent work as the young wife who in trying to reach her husband at the front steals her passage on a transport carrying members of the Red Cross corps to France, and is disguised as a nurse by a sympathetic fellow passenger.

"Barbary Sheep."

Artcraft Romantic Drama of Fine Artistry With Elsie Ferguson in the Leading Role.

Reviewed by Louis Reeves Harrison.

BARBARY SHEEP" is distinguished for superior artistry of presentation, high suspense and some fascinating psychology, the latter especially where it reveals the effect of primitive passions on the refined mentality of a modern society woman. This last-named feature of the story is largely responsible for the suspense, and it is handled with skill by the director, but there is a lack of intensity on the part of Miss Ferguson, notwithstanding her highly intelligent interpretation of the leading part. Her art is subtle and therefore modern so far as the stage is concerned, but in the absence of that most wondrous stimulant to emotion, the human voice, it is safer to err on the side of exaggeration in screen representation. It is quite evident that the author intends to show a tremendous inner struggle of the civilized woman with the fragmentary remains of barbarous instinct still lingering in her soul, and this is very well done in a ladylike way, perhaps in a consistent manner from some points of view, but it is not strongly enough addressed to the average mixed audience.

Taken as a whole, "Barbary Sheep" is a story which will hold attention, and it is replete with convincing "atmosphere," particularly in the difficult Algerian scenes. The environment helps greatly to enhance the illusion and preserve the charm of reality. It is far from an easy story to make plausible in the matter of surrounding influences, hence the director, Maurice Tournier, deserves high commendation for his work. It is to be deplored, however, that he could not attain something with more zip in it for the last scene rather than the conventional ending. The play is strong enough throughout to deserve something more effective at its conclusion. As a piece of pure artistry it should win.

"Under False Colors."

Pathe-Thanhouser Five-Reel Production Features Frederick Warde and Jeanne Eagels In Russian Revolution Story.

Reviewed by Robert C. McElravy.

INTENSELY modern in every inch is this five-real production, written by Lloyd Lonergan and directed by Emile Chautard. It tells a lively and stirring tale of present times, with the recent Russian revolution as a background.

Frederick Warde gives dignity and sympathy to the part of the American millionaire, John Colton. Mr. Warde plays with the grace and finish that have been his through long years of histronic fame. Jeanne Eagels is remarkably attractive as the Countess Olga, a young girl of the Russian nobility, who comes to this country to procure funds for the revolution. Her features are expressive and well adapted to the screen, and she had just the right touch of naive eagerness and wonderment to give strength to certain scenes.

The story is quite complicated and entertaining so far as the plot is concerned, and the presentation is adequate throughout, though not particularly lavish in settings. It is carried chiefly by the good acting in evidence through its course.

Scene from "Under False Colors" (Pathe).

The Countess Olga is befriended in Russia by Jack Colton, son of the American millionaire who gives her money and a passport to bring her to this country. On the trip over she meets Vera Ladislaus, a friend of the Coltons'. The ship is torpedoed and Vera dies. Olga then takes her place and goes to the home of John Colton, who takes her in, believing her of course to be Vera. There is a scene of unusual dramatic strength where Vera's father comes and Olga does not recognize him. A little more suspense in certain of the latter scenes would have helped, but the story interest is so strong that its absence is not greatly felt.

Others in the cast are Robert Vaughn, Anne Gregory and Carey Hastings.

"For France."

Five-Part Vitagraph Photoplay of the Great Conflict, Written by Cyrus Townsend Brady, Is Interesting from Start to Finish.

Reviewed by Edward Weitzel.

A YOUNG West Pointer, who goes to France to study aviation and joins the French army at the outbreak of the war, is the hero of "For France," a five-part Vitagraph Blue Ribbon Feature, written by Cyrus Townsend Brady, and directed by Wesley Ruggles. The picture [illegible]. None of the material is new, nor is there anything [illegible] in the way it is handled by the director. The entire production maintains a fairly impressive level of merit, [illegible] and the story has enough [illegible] action and the clash of battle to hold the attention of the average spectator.

Gerald Ackland, the West Pointer, falls in love with the daughter of a celebrated French artist. The girl and her father are living at a farmhouse near [illegible], when a party of German soldiers stumble upon the place and the arrival of Ackland is all that saves his sweetheart from becoming the victim of the officer in command. The picture terminates with a well arranged battle, in which a body of [illegible] hold off the Germans until a detachment of French soldiers come up and force the enemy to retreat. A machine gun, operated by Ackland and the artist's daughter, also has a voice in the matter. The American is dangerously wounded, but is nursed back to health by his sweetheart, who becomes a Red Cross nurse.

The acting is entirely satisfactory. Edward Earle is natural and animated and always [illegible] for the character of Gerald, and Betty Howe represents the [illegible] heroine with the same result. Arthur Donaldson, Mary Maurice and Frank [illegible] are valuable members of the cast.

"The Hostage."

Wallace Reid the Star in Absorbing Five-Reel Lasky-Paramount Drama Writen by Beulah Marie Dix—Directed by Robert Thornby

Reviewed by Ben H. Grimm

FEW photoplays attain the degree of sustained interest that is found in "The Hostage," a [illegible] Paramount picture in which Wallace Reid is the star. [illegible] that holds the spectator's interest tightly captive—is sustained in every foot of the five reels. Even in commonplace action the story is always just a little bit ahead of the viewer. And Mr. Reid and his supporting cast make important even the smallest incidents, all of which have bearing on the story. Beulah Marie Dix has written a war story with a purpose, but the purpose is so cleverly veiled under the cloak of entertainment that one who has seen the picture does not get it until after analyzation. The purpose is not exactly a pacifist argument, but is more an arraignment by either belligerent of the other.

Scene from "The Hostage" (Lasky).

For her story the author has put at sword's points the Highlanders and the Lowlanders. Mr. Reid is seen as the son of the commander of the Lowlanders. He is given the Highlanders by the Lowlanders as hostage—as a guarantee that the Lowlanders will keep their pact with the Highlanders. The lieutenant is billeted at a Highland home where he comes under the scorching hate of the house's occupants. His stoicism, his gentility and honor soon win the compassion and later the love of the daughter of the house. The lieutenant is accused of treachery when his uncle attacks the Highland stronghold. He is tortured in an endeavor to make him tell the Lowlanders' plans, but is released when it is learned that he forfeited his right to live in defending a Highland girl. He is about to be shot when peace is declared.

Mr. Thornby's direction shows a skill that is evident in every [illegible] Lightings and photography are fully up to Paramount standard.

[illegible] has the leading female role. She acquits [illegible] Oliver, Camille Ankewich, Noah [illegible] Lillian Leighton and Lucien Littlefield.

"One Hour."

Zena Keefe and Alan Hale Featured in Six-Reel Drama—Released Through Hoffman-Foursquare Exchanges—Produced by Harry Rapf.

[illegible]

THE latest Hoffman-Foursquare picture, "One Hour," is a satisfactory offering. Zena Keefe and Alan Hale are the featured players in a six-reel screen drama that holds the interest throughout. The story is of the type that always has [illegible] While the picture is one that will make its biggest appeal to adults, there is nothing shown on the screen that [illegible]

Scene from "One Hour" (Hoffman).

[illegible] is seen as a young woman around whom much [illegible] She lives with her aunt and uncle in a bungalow [illegible] broken by the arrival of a foreign [illegible] that she is the princess of a small [illegible] she must marry the profligate king [illegible] to save her people from war. In [illegible] her lover. She is torn from him [illegible] followed by the youth. It develops that [illegible] the king to whom the princess must [illegible] He is set upon by Prince Stanlai. The excitement kills the king, and the prince succeeds to the throne.

The work of Miss Keefe, Mr. Hale, and the other members of the cast is thoroughly satisfactory. On the screen with the [illegible] Flanigan, Ina Brooks, Warren Cook, H. W. Pemberton, William Marion, Franklyn Hanna and Herbert [illegible]

The [illegible] was written by Paul McAllister, who, with [illegible] also directed. The direction leaves nothing to be desired. The picture was produced by Harry Rapf.

"Behind the Mask."

Catherine Calvert Featured in Five-Reel Drama Produced by U. S. Amusement Corporation for Release by Art Dramas.

Reviewed by Ben H. Grimm.

IN "Behind the Mask," a five-reel drama produced by the U. S. Amusement Corporation for release on the Art Dramas program, we have a photoplay of medium grade. The story is moderately interesting and its screen presentation fairly well [illegible] Catherine Calvert is seen in the featured role, with [illegible] playing the male lead. The story was written by Charles T. Dazey. The production was directed by Mme. Alice Blache. Much of the plot is bridged by titles, some of which are rather long. If the spectator is willing to take much for granted he will get a fair amount of amusement from a view of "Behind the Mask."

The story tells of the revenge of a girl whose father is ruined by a capitalist. She becomes his daughter's social secretary, and in that capacity meets Lord Strathmore, to whom the daughter is affianced. Lost in the woods, the Lord and the girl are forced to spend the night in a lonesome cabin. The Lord is in love with the secretary. The next morning he marries her, the secretary thus being revenged on the daughter of the man who ruined her father. But after marriage hate for her husband springs into the heart of the girl. She leaves him. A baby is born. The mother is made blind through an illness.

Two years later the lord finds his wife. He comes to her as an old friend of her father. He engages a physician who restores her sight. She still hates the man she knew as her husband, but loves the man she knows as the friend of her father. To prevent "them" taking her baby away, as she believes will be done, the mother flees into the woods. When confronted by her husband she is about to fling herself and her baby over the cliff, but when she learns that her husband is the man whom she knew as a friend of her father, she relents.

Both Miss Calvert and Mr. Tucker are capable. Other important parts are in the hands of Kirke Brown, Charles Dungan, Flora Nason and Charles Halton.

"The Conqueror"

Eight-Part Fox Photodrama of the Life of General Sam Houston, William Farnum Starred, Has Historic Value—Directed by R. A. Walsh.

Reviewed by Edward Weitzel.

IN WRITING "The Conqueror," an eight-part photodrama produced by William Fox, with William Farnum in the leading role, the author, Henry Christeen Warnack, has evidently intended to give a fairly truthful picture of the life and times of General Sam Houston, the American pioneer who was so closely identified with the settlement and development of Texas. The page of American history devoted to the romantic figure of this famous son of Tennessee is a fascinating one, and the author of "The Conqueror" has succeeded in transfering a number of its most striking incidents to the screen. William Farnum has the physique and personality that makes him fill the eye in the role of Houston, and director R. A. Walsh has endeavored, with satisfactory results, to give the production a bigness of treatment that would mark the picture as much above the average.

The story of Houston's life is full of diversity and color, and this condition has been used to advantage. His friendship with the Indians permitted the director to bring a large number of redmen into several scenes of the picture, and to use them in the battle at the end. Director Walsh has not lost any of his old cunning, and the ensembles are handled with the effectiveness of which he is a master. Some of the comedy relief might well be spared, so far as the judicious are concerned, but it will bring joy to the rest of the spectators. They will find in Jumbo and his live stock a welcome spring of laughter.

The love interest hangs upon Houston's love for a Nashville, Tennessee, belle, and his struggle upward, socially and politically, until he makes her his wife. They afterward become estranged, and the scene shifts to Texas, where Houston defeats a band of Mexican outlaws and rescues his wife, after the manner made and approved of for men of his character.

Scene from "The Conqueror" (Fox).

William Farnum does all that is demanded of him in the way of acting, with ease and finish, and shows that he suits the part and the part suits him. Jewel Carmen as Eliza Allen is first a "haughty beauty" and then the loving woman who is glad to acknowledge Houston as her husband, and presents both phases of the character convincingly. Charles Clary, J. A. Marcus, Carrie Clark Ward, William Chisholm, Robert Dunbar, Owen Jones and the Indian chiefs, William Eagle Shirt, Chief Birdhead and Little Bear are members of the cast.

"When False Tongues Speak"

Melodrama with Plenty of Old-Time, Sure-Fire Stunts—Some Fine Human Climaxes—Weak Continuity—Went Well at East Side Star Theater.

Reviewed by Hanford C. Judson.

THERE is plenty to trouble a reviewer in the recent Fox five-reel picture, "When False Tongues Speak," and there are plenty of scenes that will be a delight to the most critical. The comic relief—as the drunken man who plays upon the bars of his prison as on a heavenly harp—is so often ably done that one will have to laugh, even though he laughed at the same thing years ago. There are climaxes, as when the big heroine of the plot meets the little heroine of the counterplot in the Pullman car, that pulls the heart, even though the picture drops again to a much inferior level. Taken as a whole, the plot is weak in continuity. The villain is loosely connected to the tale, and the hero is faintly set forth and not very convincing. Virginia Pearson, the heroine, is often altogether charming, and Claire Whitney, in the role of the deceived woman, also acts with precision. Carl Harbough as the drunken husband shows his marked ability to make a character convince, and Hardee Kirkland as the villain is all that anyone could be in the role. Many of the lesser characters are commendable.

Scene from "When False Tongues Speak" (Fox).

The picture has many of the earmarks of the old play—it is by George Scarborough—that hasn't been quite remade into a real picture. Take, for instance, that little struggle before the blackboard at the mission school. Personality on the stage might have made it convincingly, because the voice can connote what in film must be told plainly. In the picture, it seems silly for a society woman to get so intimate with a mere reporter on the second short meeting. Yet the director, Carl Harbough, shows marked ability again and again as a picture man by his ease in handling some of the scenes, by his interesting by-play and by the beauty of his close-ups.

I saw the picture at the Fox Star theater, at 107th street and Lexington avenue, New York, with a cheap audience. It was followed closely, and was given a very ample appreciation. The Star is on the East Side in a poor neighborhood.

A Couple of Christie Comedies

"Crazy by Proxy," and "Green Eyes and Bullets" Entertaining One-Reel Comedies.

Reviewed by Margaret I. MacDonald.

THE two pictures under review at the present writing represent a marked improvement in their class of comedy. "Crazy by Proxy" and "Green Eyes and Bullets" were made by the Christie Film Company. They lean to the farce order of comedy without being extreme, are free from vulgarity, and will be found entertaining to the average audience.

The first-named, "Crazy by Proxy," introduces us to a young man who is about to marry; in fact, he enters the picture at the dawn of his wedding morn. The bride-to-be, pretty Betty Compson, is also presented; but while she eagerly pursues preparations for the wedding, the bridegroom is kidnapped by a jealous cousin who is envious of his position as heir of a fortune. An amusing chase, and final escape from a sanitarium where he has been taken brings the picture to a close in a pretty wedding scene.

"Green Eyes and Bullets" tells the story of a young couple, newly married, who have made frequent changes in their place of abode. At last taking quarters at a hotel they feel that they are peacably settled when a shadow again crosses their sky. This time it is the foolish jealously of the husband, who goes out one morning taking the key of their door with him, leaving his pretty wife, attired in negligee clothing, in the corridor. Unable to get into her own apartment the young wife accepts the kindly offer of the man across the hall to step into his apartment for shelter while he hunts the janitor for her.

In the meantime the husband returns with the key and discovers his wife in [illegible]. [illegible] hackneyed, has been in the present instance handled in an amusing and unsuggestive manner, which proves harmlessly entertaining.

Conquest Program No. 8

Fine Group of Subjects, Including "T. Haviland Hicks, Freshman," a Stirring College Tale, and R. H. Davis' Story, "Gallegher."

Reviewed by Margaret I. MacDonald.

THE [illegible] "T. Haviland Hicks, Freshman," [illegible] story of college life. Raymond McKee gives a lively portrayal of the character of T. Haviland Hicks, a rich young freshman and fond of adventure. His clever dodging of his fellow students' attempts at hazing him are very amusing and well staged. Others of the cast are Albert Macklin, James Turbell and William Sherwood.

The [illegible] Harding Davis story "Gallegher," in which Andy Clark plays the [illegible] arrest of a murderer. The picture is well made and Andy Clark in the title role does an excellent bit of work. Jack Willard plays effectively the role of Stephen Hade, the murderer, [illegible]

The educational [illegible] which was [illegible]d at the [illegible] Salts," a review of [illegible] good.

New "Ham" Comedies

Kalem Presents "Ham" and "Bud" in a Pair of New Laugh Producers, Directed by Al Santell.

Reviewed by Robert C. McElravy.

IT IS human [illegible] deal of it in evidence. "Ham" and "Bud," two [illegible] individuals [illegible] edy subjects, which will find favor with their former [illegible] Lloyd V. Hamilton [illegible] and are supported by a cast which includes Henry Murdoch, John [illegible]

In the [illegible] and the Loot" Ham begins operations [illegible] He then approaches the Italian pr[illegible] and offers to [illegible] is made, and [illegible] This starts a number of entertaining developments of a rap[illegible] burlesque sort. Ham and Bud also in the course of th[illegible] take up the trail of a badly wanted thief, whom they [illegible] to the home of a millionaire. Here they learn that the [illegible] is not a thief at all, but the millionaire's butler. At this moment the Italian again shows up, and all hands indulge in a wild chase.

Scene from "A Whirlwind of Whiskers" (Kalem).

"A Whirlwind of Whiskers" is a similar type of comedy, in which Ham and Bud visit a detective bureau. They are mistaken for sleuths and are sent out upon the trail of a counterfeiter. They spot a man with a long white beard and follow him to a barber shop, where numerous amusing scenes occur. While they are still looking for the counterfeiter a real detective comes along and chases them over roof tops. Ham and Bud succeed in evading the detective and other pursuers and go on their way, looking for new adventures.

"The Mysterious Mr. Tiller"

Five-Reel Bluebird Features Rupert Julian and Ruth Clifford in Excellent Story of Mystery and Suspense.

Reviewed by Robert C. McElravy.

EVERY foot of this five-reel subject plunges the observer further and further into absorbing complications of plot, which are baffling and thrilling at one and the same time. From the moment Rupert Julian appears as a craveneted, silk-hatted gentleman strolling down Lester street until the close of the story [illegible] of dark [illegible]

[illegible] of whom [illegible] specu[illegible] of a [illegible]

[illegible] the story moves on to innumerable adven[illegible] residence [illegible] brief ac[illegible] are [illegible], but it [illegible] In the [illegible] part, by [illegible] distortions which he has [illegible] [illegible] up a situation toward the close [illegible] and surprising. In the end the theft [illegible] up, and the criminal, [illegible] to justice. The production is a [illegible]

[illegible] Clifford is attractive in the part of Clara Hawthorne, and [illegible]k Brownlee does good work as Mordant. Others in the cast are Wedgewood Nowell, Harry Rattenberry and E. A. Warren. Elliott J. Clawson is the author of the interesting story.

Scene from "The Mysterious Mr. Tiller" (Bluebird).

Triangle Releases

"The Bond of Fear," Five-Part Photoplay Featuring Belle Bennett and Roy Stewart, and "Mountain Dew," a Drama of the Cumberlands, Starring Margery Wilson.

Reviewed by Edward Weitzel.

"The Bond of Fear."

THE opening incident of "The Bond of Fear, a five-part photoplay written by Edith Kennedy for Triangle and directed by Jack Conway, gives the picture an excellent start. Judge Camden McClure of Philadelphia is shown in court, giving a convicted man the full extent of the law. That same day the Judge has a quarrel with his brother and strikes him with a decanter in self-defense. Believing he has killed the young man, the cowardly nature of the Judge asserts itself and he becomes a fugitive. He flees to the western desert, meets a woman who nurses him through a fever, and then exhibits a yellow streak, in his treatment of her, that is quite beyond belief. Fortunately, the woman is loved by a real man and she accepts him as the last scene fades out.

Putting aside the overdrawing of the character of the Judge, the dramatic value of the picture is considerable. The production is always in keeping with the subject, and Director Conway has brought out the strong points of the story with skill. The desert scenes, which include a sand storm, are impressive, and the work of the cast is never at fault. Belle Bennett, as Mary Jackson, makes the character womanly and fine, and Roy Stewart is just the sort of man that Cal Nelson is supposed to be. Malborne McDowell, George Webb and John Lince had important allotments.

"Mountain Dew."

Moonshine whiskey, a young novelist, and a mountain maiden who can neither read nor write, are the springs of action in "Mountain Dew," a five-part picture by Julian Josephsen and Monte M. Katterjohn. The part of the Kentucky girl is played by Margery Wilson, the character of the novelist having been intrusted to Charles Gunn. Thomas Heffron directed the production. Everyone connected with the making of the photoplay have labored earnestly and well. The story is quite as good as any of the numerous ones on the same subject that have preceded it, and many of its scenes have pronounced pictorial charm. Comedy relief is supplied by the colored valet of the novelist. Humor of the brand that was once found in the popular price dramas of the spoken stage is the specialty of Roosevelt Washington. Al. W. Filson, Jack Richardson, Aaron Edwards and Mary Borland contribute well-defined impersonations.

Scene from "Mountain Dew" (Triangle).

"The Awakening of Ruth."

Five-Part Perfection Picture Released by George Kleine System Features Shirley Mason, and Is Well Produced.

Reviewed by Edward Weitzel.

THE first release of the Perfection make of pictures, distributed by the George Kleine System, is entitled "The Awakening of Ruth," and was produced by Edison. It is a five-part story of the Florida Keys and was written by Lucien Hubbard, the director being E. H. Griffith. The plot is pleasantly entertaining, although not all dramatic, and the author has made no attempt to have his heroine smack of the soil. Ruth Hoagland has been reared upon one of the islands of the Florida Keys, but she talks as correctly as a Boston schoolma'am and exhibits none of the peculiarities of character that are looked for in natives of a certain locality. No explanation of her early life is given, and the spectator is at liberty to imagine for himself how Ruth came to be living on the island with her father, a half-witted fisherman, who spends most of his time hunting for buried treasure.

Robert Winthrop, a wealthy young fellow from the North, comes to the island, and he and Ruth fall in love with each other. After Winthrop's return to New York he forgets the little island girl and becomes interested in a musical comedy star. Ruth finds that she has a voice and goes north to seek her fortune, a doctor from the mainland, who loves her, helping her at great personal sacrifice. Her adventures in New York bring her in contact with Winthrop and his actress friend, and this experience makes her glad to go back to Florida and marry the doctor.

The production of the picture has been made with care, and many of the scenes are attractive, although lacking the southern atmosphere. Speeding up the movement of the story would improve it greatly. Most of the time it merely drifts along. Shirley Mason is a pathetic little figure as the island girl and swims, dives and fills the acting requirements of the part with much skill. Her support is satisfactory, and consists of Donald MacClennan, Joseph Byrke, William Hayes, Donald Hall, Sally Crute, Jessie Stevens, and Edward Elkas.

"Rasputin, the Black Monk."

Eight-Part Brady-Made Production on Russian Conditions Preceding the Revolution Features Montagu Love in Title Role.

Reviewed by Margaret I. MacDonald.

NO PERIOD of history is more fraught with dramatic events for any of the nations of the earth than was that period preceding the Russian revolution. And the fact that two of the most pretentious of present-day moving picture productions have been based on the unhappy conditions of that period speaks well for the producer's choice of a subject suited to inspire interest in the mind of the public.

The first of these productions to be given a public screening is that presented by William A. Brady and ably directed by Arthur Ashley. The picture opened for a run of ten days at the Park theater, New York City, on Wednesday, September 12, and was greeted with loud enthusiasm by an audience among whom were many of Russian nationality. It is well and carefully made and covers in a general way the history of events which finally engulfed the royal family of Russia, and in the weave of which Rasputin, the Black Monk, was the chief artist. Lack of knowledge of actual incidents in this chain of events which led the way for the crafty peasant from the ranks of the lowly to the palace of royalty prevents us from passing judgment on the production, except in the general outline, which we believe is true to the history of Russia for the past eighteen to twenty years. It follows in a dramatic way the career of Rasputin, touches delicately the domestic life of the royal family of Russia, with its weak-kneed Czar, and finally, after the splendidly staged assassination of Rasputin, leads from the gloom of cruel conspiracy to the sunshine of liberty and the forced abdication of the Czar. In the role of the latter Hubert Wilkie is highly deserving of praise, and while in feature Mr. Wilkie is not an altogether satisfactory double for the Czar, it must be admitted that he carries out the idea of dignified royalty to the very last letter.

Montagu Love plays the role of Rasputin in a marvelous manner. June Elvidge in the role of Raff's wife is beautiful, and so also is Lillian Cook as her daughter. Others of the cast equally effective in the roles which they portrayed are Irving Cummings, Julia Dean, Henry Hull and Arthur Ashley.

"A Man's Man."

Seven-Part Photo-Melodrama Starring J. Warren Kerrigan Is Full of Action and Humor—A Paralta Release.

Reviewed by Edward Weitzel.

MODERN romantic drama of the quality shown in "A Man's Man," a seven-part photoplay, released by Paralta, with J. Warren Kerrigan as the hero, will entertain any human being with red blood in his veins. No matter if it isn't life and the needs of the handsome young American who wins the heroine were never enacted outside of this Richard Harding Davis sort of tale! More's the pity! We have all wished we could stroll about, rescuing beauty in distress and pulling the nose of the villain every time he pokes it where it doesn't belong. Peter B. Kyne has followed an excellent model in writing this story, and started off with an enter-hero-knock-down-villain scene that gets the spectator in the first five minutes. Events of either a thrilling or an amusing nature follow rapidly, after this, the action skipping from California to South America and involving one of those familiar Latin-American revolutions, without which no story of that region is complete. And he has enlivened his tale with an obvious but beguiling humor, that heads off threatening bits of sentimentality before they can do any serious harm.

To Thomas G. Geraghty, who made the scenario, and to Oscar Apfel, who directed the production, go also a substantial share of the credit for the picture's success. Every detail is handled with skill, and a refreshing disregard of how the other fellow did it. The South American atmosphere, the battle scenes and the various features of the production, bear the stamp of authenticity, however.

Scene from "A Man's Man" (Paralta).

The acting comes in for some meed of praise. J. Warren Kerrigan fits the character of John Stuart Webster in all its dimensions. He has the beauty, brains and brawn demanded, and never fails to register the humorous touches that fall to his share. Then there is Lois Wilson. This young woman is a real find. Blessed with good looks, a winning personality, and high grade acting ability, she is one of the pleasant surprises disclosed on the screen for some little time. Any male being worthy the name of man would feel just as John Stuart Webster did about her—if he were in J. S. Webster's place. The list of exceptionally good impersonations by the rest of the cast includes Ida Lewis as Mother Jenks, Kenneth Harlan as Billy Geary, Ed Coxen as John Cafferty, Harry Von Meter as Ricardo Ruey, and Eugene Pallete as Captain Benevido.

Universal Serials

"The Gray Ghost" Now Reaching an Interesting Conclusion —To Be Followed Shortly by "The Red Ace."

Reviewed by Robert C. McElravy.

THE Universal serial known as "The Gray Ghost" is now approaching the final instalments. This has provided a generous combination of mystery and thrills and the story interest has held up in a gratifying manner throughout its entire course.

"The Gray Ghost" is an adaptation of a story by Arthur Somers Roche, published in the "Saturday Evening Post" under the title of "Loot." Harry Carter is featured in the name part, playing the master criminal in a very satisfying manner. He is supported by a pleasing cast, which includes Eddie Polo, Priscilla Dean, Emory Johnson and others.

The "big" incident of this serial occurs in the early instalments, where "The Gray Ghost" and his followers plan and carry out the wholesale looting of a jewelry store in broad daylight. This operation [illegible] over into two numbers and is staged on an elaborate scale, [illegible] further developments, in which the master criminal and his followers are [illegible] continue the interest well. There is perhaps a little [illegible] required sixteen instalments, [illegible] plot features justify this course. The serial as a whole is one of strong interest.

Immediately following this the Universal will release a new serial, entitled "The Red Ace." This features Marie Walcamp, who had the leading feminine role in "Liberty." The first two episodes of "The Red Ace" have been seen by the reviewer, and it may be safely promised that admirers of "Liberty" will find this a worthy successor. This, also, is an adventure story, the scenes occurring in a wild and rugged mining country. The heroine, through the death of her father, who was murdered by foreign spies, falls heir to a hidden platinum mine. She visits this region and is immediately set upon by the spies, who seek to gain possession of the key to a cache of platinum left by her father.

This serial, written and directed by Jacques Jaccard, has a sustained story interest and contains many thrills. Larry Peyton, Yvette Mitchell, and many real and "make believe" Indians are in the supporting cast.

Kalem Favorites in "Ham" Comedies

Director Al Santell Recruited Versatile Players from Kalem Dramatic Companies to Support His Stars.

IN ANNOUNCING release of new "Ham" comedies featuring Ham and Bud, the Kalem Company calls attention to the strong company of funmakers assembled to support the comedians.

Following "Politics at Pumpkin Center," announced last week, Kalem will issue two hilarious one-reel skits, "The Boot and the Loot" and "A Whirlwind of Whiskers," directed by Al Santell. In "The Boot and the Loot" Edythe Sterling, leading woman in the "Stingaree" series, displays her versatility as a comedienne, and the company also include John Steppling and Henry Murdock. Marin Sais, star of "The American Girl," "The Girl from Frisco" and other Kalem series, is the comedienne in "A Whirlwind of Whiskers," recalling to her many admirers the days in which she made laughs in comedies. R. E. Bradbury and Edward Clisbee, who created many splendid character roles in Kalem series, are also in the cast.

Director Santell went in for spectacular burlesque melodrama in these new issues. A wild street-car that raises havoc and a torrent raging in a sewer figure in "The Boot and the Loot," and "A Whirlwind of Whiskers" presents a sensational chase over the tops of skyscrapers, Ham and Bud precipitating their pursuers through a skylight.

After Mallards on the Carolina Coast.

The eighty-sixth release of Paramount-Bray Pictograph, the "magazine-on-the-screen," is of special interest to every lover of the great outdoors. E. F. Warner of Field and Stream Magazine, one of America's greatest sportsmen, furnishes the material for an exciting day among the great marshes on the coast of Carolina, where myriads of ducks stop over on their way south for the winter. Here is a hunter's paradise, indeed.

In order to get this picture it was necessary to construct a great blind in which to hide the cameraman, for the birds are easily frightened and would take flight at the slightest provocation. The blind was built on a pile of logs in order to get near enough to the scene of action, and, as logs have a tendency to roll over in water, the cameraman got several wettings before the day was over. Fortunately, however, he managed to keep the camera from sharing his misfortunes, so that none of the film was injured.

Lou Marks Starred in "Three Comedies"

Commonwealth Comedy Company Stars Keystone Player for General Film Releases.

HAILED as a new [illegible] in the comedy world, Lou Marks, a former Keystone comedian, has been placed under contract by a recently organized company. Releases of his [illegible] begin September 28 through General Film Company. The brand will be known as "Three C Comedies," from the name of the producing organization, the Commonwealth Comedy Co., Inc., of [illegible] Broadway, New York City.

Lou Marks

Production of "Three C Comedies" has begun at the Thanhouser studio at New Rochelle, where [illegible] Paul [illegible] Marks, the [illegible] sub- [illegible] The [illegible] is a [illegible] of bewitching attractiveness and the winner [illegible]. The first was at a motion picture [illegible] at Madison Square Garden, followed by [illegible] the Thannhouser company. She has played [illegible]

[illegible] Inc., and is remembered as prominent [illegible] of the new act raising municipal courts [illegible] at the St. Louis convention. Arnold A. [illegible] magnate of Newark, N. J., is vice president, [illegible] of New York [illegible], is secretary.

Clara Kimball Young on New Picture.

Clara Kimball Young, who has just completed her production of "Magda," the first release by her own organization, which she owns and controls, under the management of Harry I. Garson, has started filming "Shirley Kaye" at the Thannhouser studio in New Rochelle.

Joseph Kaufman, who directed "Broadway Jones," "The Traveling Salesman" and many other notable successes, will direct Miss Young in this, her second production, which will be released some time in October.

"Shirley Kaye" will be followed by "The Marionettes," Miss Young having finally established her right to that play, which was [illegible] some time ago by the Charles Frohman interests.

"Magda," "Shirley Kaye" and "The Marionettes" will be the only three pictures Miss Young will do in the East, as she contemplates a de luxe production of "The Savage Woman" as her fourth release. Immediately after the holidays Miss Young will take her entire company to Porto Rico and other islands in the West Indies to film what, in her estimation, is to be her masterpiece.

After "The Savage Woman" is completed, Miss Young will proceed to California, and it may be that a new and strictly modern up-to-date studio will be ready for her occupancy by that time, as Mr. Garson is already considering several advantageous locations.

The "Magda" release date will be announced in a few days.

New Lloyd Comedy.

"By the Sad Sea Waves" is the title of the Harold Lloyd comedy which Pathe will release on September 30. It is described as a girl show, with Harold Lloyd, Harry Pollard and Bebe Daniels as the Beachhound, Snub, and the Doll, respectively, and it is said to be one of a thousand feet of laughs, girls and prize-winning bathing suits.

The extremely speedy action for the most part revolves around the [illegible] Bathhouse and deals with the very funny and finally successful attempts of the Beachhound to save a man only to find out that he is the wrong one. He is appointed official lifesaver and gets more joy out of the job than one would think possible. This comedy maintains the high standard set by the long list of those in which Harold Lloyd has scored so heavily.

Comments on the Films

EXCLUSIVELY BY OUR OWN STAFF

General Film Company.

WORLD LIBRARY NO. 18 (Selig), Sept.—The subjects covered in this issue of the World Library are "Harvesting Lima Beans in California," "Famous Zoo at Sidney, Australia," "Oyster Harvest in Chesapeake Bay," and "Famous Mausoleums of Chinese Mings."

WHAT TRANSPIRED AFTER THE WINDUP (Essanay).—One of the George Ade fables, and an entertaining comedy subject. The principles of the fable are Ferdie, a male vampire, and Adele, a graduate of a high-class reform school. The fable follows in the most amusing manner the love story of the pair, and excels as a film production by reason of clever staging.

THE BOOT AND THE LOOT (Kalem).—A comedy number, featuring Lloyd V. Hamilton and A. E. Duncan in the familiar characters of "Ham" and "Bud." Ham poses as a street car conductor and trades a street car to an Italian for his bootblack stand. This results in a number of burlesque comedy situations, which are quite laughable throughout. Later they get into further difficulties by trailing the wrong individual as a criminal suspect.

THE VICTOR OF THE PLOT (Selig).—A two-part military story, the scene of which is laid in India. The picture is a reissue and is slightly out of date in more ways than one, but is not altogether lacking in interest. It contains plenty of action, but has a slender stock which is rather hard to analyze.

BLINDMAN'S HOLIDAY (Broadway Star Feature).—A picturized O. Henry story in four parts, directed by Martin Justice, this photoplay is not one of its famous author's best plots. He has forced the use of coincidence beyond the limit. The story is an appealing one, however, and is fairly well acted. It shows how far a woman will go in sacrificing herself for those she loves.

THE VOICE THAT LED HIM (Selig).—This is a reissue of a one-reel drama in which Kathleen Williams appeared some time ago. It contains some interesting animal scenes, and Miss Williams does a remarkable scuffle with a tiger cub. The picture has, of course the stamp of the period in which it was produced. The story tells of a naturalist who went with his wife to Africa, and while there his wife, through carelessness, breaks a valuable negative belonging to her husband. He leaves the bungalow in a rage, refusing to speak a word of forgiveness. In his absence his wife is killed by a tiger, and the remainder of his life is spent in following the voice of his wife, which is always calling him.

A WHIRLWIND OF WHISKERS (Kalem).—A "Ham" comedy, featuring Lloyd V. Hamilton and A. E. Duncan as Ham and Bud. They are mistaken for detectives and set upon the trail of a counterfeiter. Numerous scenes occur in a barber shop, and at the close there is a chase over roof tops. This is a characteristic number and will bring numerous laughs.

Artcraft Pictures Corporation.

BARBARY SHEEP (Sept. 10).—A romantic drama of exceptionally fine craftsmanship, strong in suspense and in the self-struggle of a refined woman with primitive desire, Elsie Ferguson in the leading role.

Art Dramas, Inc.

BEHIND THE MASK (U. S. Amusement Corporation), Sept. 3.—A five-reel drama, in which Catherine Calvert is featured. The story tells of a woman who marries a man to strike at the daughter of the man who ruined her father. After marriage she hates her husband, becomes blind, and is finally won over by him. A longer review can be found in the review columns.

Bluebird Photoplays, Inc.

THE MYSTERIOUS MR. TILLER, Sept. 17.—An absorbing five-reel mystery number, featuring Rupert Julian and Ruth Clifford. Mr. Julian plays a double role, not by the ordinary means of double exposure, but by clever facial distortions. The plot is complicated and thrilling. Reviewed at length elsewhere.

Butterfly Pictures.

THE SPINDLE OF LIFE, Sept. 17.—A five-reel number of a light, generally engaging type, featuring Ben Wilson and Neva Gerber. The story, adapted from a novel by Sidney Robinson, has its principal scenes at a seaside resort and in the New York stock market. The number is a pleasing one of its kind. Reviewed at length elsewhere.

Christie Film Company.

CRAZY BY PROXY.—An amusing comedy of the farce order in which a bridegroom a[illegible] [illegible] his wedding appointment because of being kidnapped. A review of the picture will be found elsewhere.

GREEN EYES AND BULLETS.—A farce comedy in which a young husband causes his bride much distress, carelessness and jealousy. The situation is an amusing one which is explained in a full review of the picture to be found elsewhere.

Fox Film Corporation.

THE CONQUERORS (Standard Picture).—The life of General Sam Houston is the subject of this eight-part picture, William Farnum having the role. R. A. Walsh had charge of the production. The work is important. A longer review is printed on another page of this issue.

WHEN FALSE TONGUES SPEAK (Fox), Sept. 9.—A five-reel melodrama with Virginia Pearson and, as a whole, a very able cast. It is not an artistic production and a good deal of it is crude. Some of its climaxes are sure to please greatly, and one or two of its subtitles are perfect, though most of its subtitles are weak. It has many pretty scenes. This reviewer saw it with a cheap audience and there it went pretty well. It is not a sure picture for a critical audience.

Greater Vitagraph.

AN ALABASTER BOX (Sept. 10).—Mary E. Wilkins Freeman is the author of this five-part New England romance, in which Alice Joyce and Marc McDermott are featured. The story is interesting and the production does it justice. Reviewed at length on page 1859, issue of Sept. 22.

FOR FRANCE (Sept. 17).—The present war furnishes the background for this five-part Blue Ribbon written by Cyrus Townsend Brady. The picture has a good plot and is well produced. A battle at the finish introduces British, French and German soldiers and an American hero. A longer review will be found on another page of this issue.

RISKS AND ROUGHNECKS (Vitagraph).—Some amazing acrobatic stunts are the principal features of this one-reel knockabout farce, invented by Lawrence Semon and Graham Baker. Everything and everybody moves so fast that the plot is soon left behind, but the supply of broad humor keeps pace with the action.

PLANS AND PAJAMAS (Vitagraph).—Another Semon-Baker one-reel knock-about farce; it shows the interior of a female boarding school and a lively chase by the inmates after a burglar. Up to the average of this brand of pictures.

M. H. Hoffman, Inc,

ONE HOUR.—A satisfactory six-reel drama, featuring Zena Keefe and Alan Hale. There are many beautiful snow exteriors, and the story holds interest throughout the six reels. The tale centers around the lives of two young people who, at first in the Adirondacks, later go to Europe, where each, it develops, is the member of a royal family of small kingdoms. The story at all times interests. A longer review may be found in the review columns.

Jewel Productions, Inc.

THE MAN WITHOUT A COUNTRY (Jewel).—A five-part screen version of Edward Everett Hale's famous story, the patriotic appeal of this picture is timely. A longer review is printed on another page of this issue.

Kleine-Edison-Selig-Essanay.

CONQUEST PROGRAM NO. 8 (Edison), Sept.—The general quality of this program is unusually good. The subjects which it contains, and which have been reviewed at length elsewhere are a three-part story of college life, entitled, "T. Haviland Hicks, Freshman," the Richard Harding Davis story, "Gallegher," in two parts, and three educationals, "Turning Out Silver Bullets," containing scenes photographed at the Philadelphia Mint; "Young Salts," consisting of some splendidly photographed scenes with the students at the Culver Military Academy, and "The Holy Land."

A CONTENTED WOMAN (Selig).—One of the Charles Hoyt comedies, produced in two parts. This comedy is not high-class, but is amusing. We could not recommend it, however, for a refined motion picture program. As the story runs, a wife who is taken up with the woman suffrage question leaves her husband and son at home to get the dinner while she attends a meeting. The men try to do the cooking, and succeed in making some disgusting exhibitions. They then turn the matter over to a caterer, and go to the theater. Here they are taken up with some dancing girls, one of whom accompanies them home, and is found there by the wife on her return.

Metro Pictures Corporation.

UNDER HANDICAP (Yorke), Sept. 3.—The story of a rich man's son and how he made good in spite of his financial handicap, this eight-part photoplay offers Harold Lockwood a congenial role, and has been carefully produced. A longer review was printed on page 1858 of the issue of Sept. 22.

Mutual Film Corporation.

MUTUAL WEEKLY NO. 141 (Gaumont), Sept. 12.—Interesting items of this issue are scenes in revolutionary Russia, a German aeroplane which took fire and fell behind the French lines, Ruth Law with her aeroplane at the Ohio State University, a hurried erection of barracks at Camp Gordon, Ga., President Wilson leading the parade of the National Army in Washington, and the "Jackies" on the old exposition ground at San Diego. This last presents a beautiful picture.

THE RAINBOW GIRL (American), Sept. 17.—A five-part production featuring pretty Juliette Day, with George Fisher playing opposite her. The production is crude, and what interest the story might succeed in inspiring is partially destroyed by the quality and arrangement of subtitles. The picture treats of the love story of a young woman who meets her Prince Charming through renting one of the rooms in her father's home. The young man who has come to the city for the purpose of selling his own musical compositions finally makes good and tells the girl of his love for her.

THE LOST EXPRESS (Signal), Sept. 17.—The initial release of the new Mutual serial promises that the story of the picture, which is by Frederick B. Bennett, will be an interesting one. Plenty of action marks this serial in which Helen Holmes is again featured, but, as usual with serials of this class, inconsistencies crop out. A full review will be found elsewhere.

THE LOST EXPRESS (Signal), Sept. 24.—The second episode of "The Lost Express" is entitled "The Destroyed Document" and shows how after the mysterious disappearance of the express train on which the contents of the Thurston vault, which included a valuable formula for granulated gasoline, were being conveyed, a missing sheet of this document is found. The thieves trying to make a getaway are traced by Helen and a detective, and Helen, creeping along the top of the train in which they are traveling, succeeds in destroying the document. A full review of the picture will be found elsewhere.

Paramount Pictures Corporation.

SEEING THINGS (Klever), Sept. 3.—A Victor Moore comedy in which the comedian returns from a sanitarium only to find that he is far from being cured. Among the optical illusions which haunt him is in the form of a man whom he calls [illegible]. The picture is not of the highest type of comedy and the optical illusions referred to are merely delirium tremens, the man having been sent to the sanitarium to take a drink cure.

THE HOSTAGE (Lasky), Sept. 10.—Wallace Reid is featured in an absorbing five-reel drama written by Beulah Marie Dix. Few photoplays attain the degree of sustained interest found in this one. There is suspense in every foot. Love interest is there, too. The story is a war story, but there are no battle scenes. A longer review is printed in the review columns.

Pathe Exchange, Inc.

IN THE WAKE OF THE HUNS (Pathe), Sept. 23.—Three reels of official French pictures, taken in the battle region after Von Hindenburg's "victorious retreat." The ruin and desolation in the Somme, the Oise and on the Aisne are pictured in all their appalling tragedy. Shattered villages, blown up bridges, devastated orchards and every imaginable form of vandalism that may be inflicted upon mere property are shown. Occasional peasants are seen among the ruins and this gives a human touch to the views. Armies on the march and big guns in action are also shown. A strong subject of the kind.

THE DESPERATE CHANCE (Pathe), Sept. 23.—Episode No. 12 of "The Fatal Ring." Numerous events of stirring interest occur in this instalment. Pearl struggles with Carslake on top of a swiftly moving passenger train, which both leave in a daring manner. Tom Carlton proposes to her after some pleasing comedy scenes. In the final reel "The Spider" and his gang join Pearl in pursuit of Carslake and some thrilling roof top scenes take place.

UNDER FALSE COLORS (Thanhouser-Pathe), Sept. 23.—An "up-to-the-minute" five-reel subject by Lloyd Lonergan, featuring Frederick Warde and Jeanne Eagels. The story concerns the recent Russian revolution and the scenes are laid in Petrograd and America. This has a good, dramatic plot and is presented by a strong cast. Reviewed at length elsewhere.

PINCHED (Pathe), Sept. 23.—A knockabout comic featuring Harold Lloyd, Harry Pollard and Bebe Daniels. This is full of amusing quick business which brings numerous laughs. The chief scenes occur in a park and later in a jail, where the leading character finds himself a prisoner. A good light subject.

EMBROIDERY MAKING (Pathe), Sept. 23.—An instructive industrial subject, demonstrating the way in which embroideries are made by machine processes. This is gone into thoroughly and watching it is as good as a trip to the factory itself. A good half reel subject.

THE TANK (Pathe), Sept. 23.—An amusing half reel comic, by F. Opper. This pictures in animated drawings the adventures of "Happy Hooligan" with a fearful and wonderful new invention for making war, though the action is not sanguinary. On same reel with above; very amusing.

Peter Pan Film Corporation.

PUSS IN BOOTS (Moy-Toy).—An amusing film version of the well-known fairy tale in which the actors are toys. Puss does all the things that he's supposed to do, including the shedding of wonderful cat tears. This number will be enjoyed by old and young and is really a delightful addition to any program.

Selznick Pictures.

THE FALL OF THE ROMANOFFS (Brenon).—Herbert Brenon has made a fine production of this eight-part historical subject, which he calls a picture novel. Rasputin, the false prophet who helped to cause the downfall of the Emperor of Russia, is the leading character. The cast contains a long list of prominent names. The picture is reviewed at length on page 1859 of the issue of Sept. 22.

Triangle Film Corporation.

WILD SUMAC (Sept. 9).—A story of the [illegible] Northwest, [illegible] featuring [illegible] Margery Wilson, is acted and produced with credit to all concerned. A longer review is printed on another page of this issue.

POLLY ANN (Sept. 9).—Bessie Love has the name part in this five-reel comedy-drama, the scenes of which are laid in a New England village. The star is as engaging as ever and plays a little orphan who comes out on top at the finish. Reviewed at length on page 1857 of the issue of Sept. 22.

FLYING COLORS (Sept. 23).—A five-part photoplay with William Desmond as the star, the story is optimistic and tells how a Yale athlete turns detective and captures a gentleman crook and a sweetheart. Well acted and produced. Reviewed at length on page 1857 of the issue of Sept. 22.

THE BOND OF FEAR.—Belle Bennett and Roy Stewart are the principal actors in this five-part drama which has a number of its scenes laid in the western desert. The story is an unusual one and is given worthy treatment by the director and his associates. A longer review is printed on another page of this issue.

A MAN'S MAN (Paralta).—Seven part melodrama made from a story by Peter B. Kyne and starring J. Warren Kerrigan, this picture is full of [illegible]. A longer review is printed on another page of this issue.

Universal Film Mfg. Company.

ANIMATED WEEKLY, NO. [illegible] (Universal Special), Sept. [illegible].—Sinking of [illegible] at Bar Harbor, women trap shooters winning honors in Chicago, war [illegible].

CURRENT EVENTS No. 18 (Universal), [illegible].

THE THIRTEENTH SNARE (Universal Special), Sept. 17.—No. 13 of "The Gray Ghost" series. [illegible] Hildreth and Morn Light on the eve of their wedding, by passing himself off as [illegible].

[illegible], by A. F. Statler, featuring William Franey, Milburne Moranti and Ida Tenbrook. [illegible]. A typical number of the kind.

TAKING THEIR MEDICINE (Nestor), Rel. Week of Sept. 24.—This is a one-reel Western comedy with Edith Roberts, Eddie Lyons, Lee Moran and Fred Gamble. When the girl visits the ranch, all the cowboys pretend to be sick so that they may be nursed by her. Her father fixes up a concoction of castor oil and worm medicine for her to administer. This is a very funny comedy.

MARBLE HEADS (Joker), Rel. Week of Sept. 24.—A comic number, by Tom Gibson, featuring Gale Henry, William Franey, Milton Sims and Milburne Moranti. This number is very amusing. Gale appears as a lady art collector who buys a statue for her garden fete. Franey and Moranti pose after the statue has been broken. A familiar idea worked up in a new and enjoyable way.

YOUR BOY AND MINE (Victor), Rel. Week of Sept. 4.—A one-reel rural comedy. The story tells of two boys who start fighting and soon get all their parents embroiled, but in the end all make up. The number is a fairly interesting one. Several well-known rural types are burlesqued. The cast includes Lincoln Stedman, Elwood Bredell, Hal Wilson and William Dyer.

THE MASTER SPY (Gold Seal), Rel. Week of Sept. 24.—An episode of the "Secret of the Secret Service" series, by George Bronson Howard. An excellent adventure subject, with the present war as a background. Kingsley Benedict gives a stirring performance as the bearer of a secret message trying to escape to England. The events pictured are exceptionally vivid and exciting. One of the best of the series.

A ROMANY ROSE (Star Featurette), Rel. Week of Sept. 24.—This is the story of a gypsy girl, played by little Lena Baskette, who shows herself to be an excellent child actress. The girl is sold by her father to an old bachelor. He takes good care of her. But the gypsy father being short of money, attempts to steal his daughter back to put her on the vaudeville stage. This is a good picture for children.

THE DYNAMITE SPECIAL (Bison), Rel. Week of Sept. 24.—A two-reel railroad yarn of an absorbing type, by T. Shelley Sutton. Helen Gibson is seen at her best in this, catching a wild engine by means of a motorcycle. She halts the engine and averts a collision. The suspense is excellent. The story interest is also good. Others in the cast are Mark Fenton, Al Harris, Millard K. Wilson and Val Paul.

AT BAY (Universal Special), Sept. 24.—No. 14 of "The Gray Ghost" series. This opens with a continuation of the fight on the island house between friends of Hildreth and Morn Light and the members of the Gray Ghost band. Jean rescues the captives from the burning house. The number contains various thrilling episodes, and as the serial draws to a close the net can be seen tightening about the criminals.

World Film Corporation

BETSY ROSS (Peerless), Sept. 17.—Alice Brady has the title role in this five-part drama, which is built around the making of the first American flag. The story is melodramatic and several historical characters appear in it. A longer review is printed on page 1859 of the issue of Sept. 22.

THE WOMAN BENEATH (Peerless), Sept. 24.—Ethel Clayton and Curtis Coxey have the leading roles in this five-part photoplay, which tells a conventional but interesting story, and is well acted and produced. A longer review is printed on another page of this issue.

RASPUTIN, THE BLACK MONK (Brady), September.—An eight-part production based on events in the history of Russia previous to the revolution, and with which Rasputin was associated. The picture is well made and as would be expected is fraught with the tensest sort of drama. A full review of the production will be found elsewhere.

Russian War Films For State Rights

Overland Film Company Distributing Revolution Films for New Russian Pictures Corporation.

THE New Russian Pictures Corporation has bought the films of the Russian revolution and war, which were imported last month by the Skobeloff committee, and the receipts of which have gone toward the relief of Russian soldiers and prisoners of war. These pictures are said to be the sole record of one of the greatest events in the history of the human race, the living memorial of a great people, for centuries under the yoke of tyranny, at last rising to the realization of their power, and overthrowing the most autocratic government in the world. They show the Russian people at war, first under the rule of the Romanoffs, with the country honeycombed with Teutonic intrigue and later genuinely fighting for their Fatherland under a cleansed and popular administration. They are the only official pictures of these great events.

They are not merely a record of historical events, but the human, flesh-and-blood story of the struggle of the Russian people; pictures which will enable the people of this country to better understand the tremendous forces at work in the Russian mind, the inspired courage and devotion to duty in the hearts of these soldiers of the people. Millions of people swarm the streets of Petrograd, wild with joy in their new-found liberty, and hundreds of thousands follow in stately procession the bodies of their comrades who gave their lives that the New Russia might live.

Samuel Rothapfel, director of the Rialto theater, New York, dropped the regular program in favor of the pictures, which made up the bill for an entire week. The Eighty-first Street theater, New York, has been quick to follow his example, and last week gave over their entire program to the showing of these pictures.

The Overland Film Company is distributing them for the New Russian organization, and Samuel Krellberg, president of the former company, states that there already has been a large demand for territorial rights. The pictures are being sold on the state rights market. Mr. Krellberg said that he was having several new prints made to fill the present demand, and that one would shortly be presented to the government and also to one of the country's great historical societies, to be preserved as a permanent record of these stupendous events

Harry Berg, sales manager of the Overland Company, has started on a trip across the continent, covering the various film centers in the interests of the pictures.

ROBARDS EAST WITH "MOTHERS OF MEN."

Willis Robards, actor-director and manager of the Robards Players, has come East with what is said to be one of the most remarkable pictures yet produced. The story and scenario of the picture, which is entitled "Mothers of Men," was written by Hal Reid, one of the ablest of the present day photoplay writers. It is on the order of suffrage propaganda, based on the election of a woman to the governorship of a Western state and of her finding herself in the position of having to pass judgment upon her husband, accused of murder. A series of complications develops and in their unraveling a story has been constructed.

The cast includes such notables as Dorothy Davenport, Katherine Griffith, Willis Robards, Mr. and Mrs. Hal Reid and others. It is a six-reel picture of the very highest grade in respect to acting, directing and photography.

Willis Robards, the director, is most enthusiastic about its future, for it has been particularly well received at several private showings. Mr. Robards feels confident that it will be a brilliant success.

BOBBY BUMPS STARTS FOR SCHOOL.

In the eighty-fifth release of Paramount-Bray Pictograph, the "magazine-on-the-screen," an adventure which goes down in the life of every youngster, is the saddest in his career, the first day at school [illegible] another of the famous Bobby Bumps [illegible] and this promises to be the funniest that Earl Hurd, artist and humorist, has contributed.

Two Directors For Bushman and Bayne

Stars Not to Lose Time Between Pictures—Brabin and Carewe the Directors.

FRANCIS X. BUSHMAN, Metro star, will begin immediately on a double director system, whereby he will not lose a moment's time between productions. First under one director and then under another, he and his co-star, Beverly Bayne, will keep constantly busy. Under the new system, to be inaugurated at once by Maxwell Karger, general manager of the Metro studio, one of Metro's directing staff will complete the direction of one Super-Feature and another will begin at once on the direction of the next production. The first director will retire into the inner chambers of the studio to cut and assemble his picture, watch it as shown in the projection room, O. K. the finished proof, and make arrangements for his next picture.

In illustration of this plan Mr. Bushman and Miss Bayne are at present completing work under the direction of Charles Brabin on the production of "God's Outlaw," a screen version of Max Brand's story to appear simultaneously with its release in the All-Story Weekly. Immediately thereafter the two stars will begin work under the direction of Edwin Carewe on a new feature production to be called "The Voice of Conscience." It has been written by Finis Fox, author of "The Jury of Fate," a recent Metro wonderplay starring Mabel Taliaferro. Mr. Fox is a brother of Edwin Carewe, the director, and will be associated with him in this production as co-director. "The Voice of Conscience" is a Southern story, part of the scene being on a cotton plantation. In it Mr. Bushman plays a dual role of an entirely new type.

Gladys Hulette Heads Pathe Program

She Appears in "A Crooked Romance," a Five-Reel Feature—Serials and Single Reels Complete the List for Week of September.

GLADYS HULETTE will again appear as the feature player of Pathe's program for the week of September 30, and the other box office stars on the same program are Mollie King, Pearl White and Harold Lloyd. Miss Hulette is seen in a five-reel feature produced by the Astra Film Corporation under direction of William Parke, and entitled "A Crook of Romance." It is stated that this will probably be even more popular than any Gladys Hulette pictures yet because it has every element that appeals to the public, and because it has in the splendid supporting cast Paul Clerget, one of the most famous actors of France, who recently came to this country and made a hit in "Pierrot the Prodigal," which was produced by Winthrop Ames, and was one of the big successes of last season. There is also J. H. Gilmour and William Parke, Jr., in addition to a number of other well-known players in lesser roles. "A Crooked Romance" is comedy-drama, with a touch of "fantasy" that would do credit to J. M. Barric.

Mollie King is starred in the third episode of the "Seven Pearls" serial entitled "The Air Peril." She is supported by Creighton Hale and Leon Bary.

This chapter has one of the biggest thrills ever seen on the screen. Mollie King is tied to a balloon by a rope, which is being slowly eaten away by acid. Creighton Hale attempts to rescue her in an aeroplane, and his efforts are combatted by the villain in another machine.

"A Dash for Arabia" is the title of the thirteenth episode of "The Fatal Ring," in which Pearl White stars.

In this chapter, Pearl and Carslake are discovered struggling on a beam between two roofs in midair. In a thrilling manner Pearl escapes. Carslake starts for Arabia, where he expects to use the power given him by the Violet Diamond. He is followed by Pearl, Tom Carleton and the Spider. Pearl is shanghaied, but jumps overboard. Sailors bribed by Carslake pursue her. Tom Carleton and the Spider race to her rescue in a motorboat. The steering gear breaks after they have succeeded in getting Pearl into the boat. They find themselves in the path of a swiftly approaching ferry boat, and Pearl is taken up in the paddle wheel to what looks like certain death as the picture fades out.

"By the Sad Sea Waves" is a one-reel Girl Show, with Harold Lloyd, Harry Pollard, and Bebe Daniels. It is one thousand feet of laughs, girls and prize winning bathing suits.

"The American Switzerland" (Glacier National Park) is a scenic release produced by Ralph Earle, and showing the most beautiful spots in the "Alps of the U. S. A."

An International Cartoon and Scenic split reel subject and Hearst-Pathe News No. 80 and 81 complete this program.

DAVID STERN COMPANY IN NEW HOME.

David Stern Company, dealers in cameras and accessories, formerly at 1047 West Madison street, Chicago, Ill., have recently moved to a new four-story building at 1027-1029 Madison street. The new building has 10,000 square feet of floor space, a modern dark room on every floor and a testing room with lens charts on the second floor. The firm's stock of cameras, lenses, plates, paper and other accessories is complete, and mail orders are handled without delay.

State Rights Department

Conducted by BEN H. GRIMM

Independent Producers Organize

Form Producers' Protective Association—Headed by William L. Sherrill—Purpose Is Regulation of State Rights Field.

FOURTEEN independent state rights producers on Wednesday, September 12, met and formed the Producers' Protective Association, an organization whose avowed purpose is to "regulate the state rights field." The meeting was held at the offices of William L. Sherrill, president of the Frohman Amusement Corporation. The certificate of incorporation was presented and accepted, as also were the by-laws under which the organization will operate.

The following were elected directors for the first year: William L. Sherrill, Leopold Wharton, Harry Rapf, Jesse J. Goldburg and I. N. Chadwick. It is expected that one of the directors will withdraw from that position at the next meeting and that M. A. Schlesinger, of the Mayfair Film Corporation, will take his place on the board. It is also understood that one of the officers will withdraw as such in favor of Mr. Schlesinger. The officers elected Wednesday night were William L. Sherrill, president; Leopold Wharton, vice president, and Jesse J. Goldburg, secretary and treasurer.

The objects of the new organisation are radical and far-reaching. They tend toward the complete systematization of state rights producing and distributing.

The organization was conceived by Mr. Sherrill and was prompted by the unsettled state of business and the doubtful aspect with which banking institutions doing business with state rights producers view the present manner of conducting and regulating the sales market of independent attractions.

The business affairs of the organization will be in the hands of a board of directors of five headed by the president of the association. The by-laws contain, among others, the following provisions as objects of the association:

"To regulate the medium of advertising, the members agreeing not to patronize any publication, lithographer, printer, slide manufacturer, engraver or any other concern unless such publication or concern has been listed with the association as one worthy of the patronage of the members of the association.

"To pass upon all grievances of members against any person, concern or corporation, and in the event of the complaint being sustained, the members of the association agree not to employ or do business with such person, firm or corporation. This applies to commercial institutions, trade publications, actors, directors as well as state rights buyers. (The by-laws do not provide for any hearing to the person or firm against whom a complaint is lodged.)

"The employment of outside brokers for the sale or leasing of the productions of members is prohibited.

"A complete record of all transactions with state rights buyers on the part of members of the association is to be kept to the end that a commercial rating may be had, and the failure of any exchange to live up to its obligation will prevent it from doing business with any other member in the future.

"A central sales exchange is to be established. All productions of the members must be listed on the floor of the association, with territory open and price asked. All productions will be sold by the association for the benefit of its members. A print of each production, with a complete line of advertising matters must be deposited with the manager of the association, who will have charge of the sales. A percentage of the gross receipts on all productions of a member is payable to the association."

Mr. Sherrill made the following statement as to the future intended operations of the association:

"We have aimed primarily to systematize our business. At present the disposition of state rights production is without a head or tail. We intend encouraging the states rights buyer to assist him in the operation of a legitimate business, but where any given territory is without any buyer with whom we can deal we intend ultimately to open our own producers' exchange in that territory. We are fortifying ourselves against every contingency by the accumulation of a treasury that can meet every new circumstance as it may arise. You can compute the amount in back of this association when I tell you that the average number of productions of the present membership of fourteen is a minimum of five a year, and the minimum average receipts on each production is $50,000. This makes a gross return on the productions of the members of $700,000 annually, and the percentage due the association will amount to a minimum of $35,000, a sum sufficient not alone to establish exchanges but to meet every contingency.

"And, of course, as we live we expect to grow. Other state rights producers will join us. But for the present we have sufficient to know we are a going institution to be reckoned with, and one that will cure, I hope, many of the evils of the motion picture business. We are not in opposition to any other organization but rather in the spirit of good and welfare. We desire to co-operate with them in their legitimate [illegible]."

Mr. Sherrill also stated that the organization was going to secure the services of the ablest man possible, who will become manager of the central exchange. In this exchange will be offices for out-of-town buyers, a projection room, and other conveniences and features that will make it possible for the buyer to look over virtually every picture produced which is available for his territory.

Another object of the organization will be the active and forceful discouragement of "illegitimate" pictures—pictures that are fakes and which are produced sometimes by "get-rich-quick" persons who hope to clean up quick and get away. In fact, the main objective of the producers is the stabilization of the state rights field.

Those concerns which are listed as members in the new organization are: The Frohman Amusement Corporation, Wharton, Inc., Mayfair Film Corporation, A. H. Jacobs Photoplays, Inc., Harry Rapf, Edward Warren Productions, W. R. Rothacker, [illegible] Ivan Film Productions, Inc., Duplex Film Corporation, Crystal Film Corporation, [illegible] Pictures Corporation and Author's Film Corporation.

Kopfstein Made Foreign Buyers' Head.

Elected Managing Director of Recently Formed Foreign Film Buyers' Association.

AT a meeting held at the Hotel Astor, New York, on Thursday, September 13, at which a majority of the members of the Foreign Film Buyers' Association were present, it was unanimously decided that Jacques Kopfstein be empowered to transact all business for the association in connection with the screening and purchasing of films for the foreign market. The official title voted upon Mr. Kopfstein was that of managing director.

The representatives of the foreign buyers' association present expressed gratification at the manner in which the association was being rounded into shape, and cables from the firms which they represent were read at the meeting, the tenor of which expressed great satisfaction in the forming of the new body.

The question of the embargo on foreign shipments of American films was discussed, and Mr. Kopfstein was empowered to appoint a committee to cope with this problem. L. R. Thomas was delegated by the association to take the matter up in Washington with the proper individuals, and immediately left for that city.

The question of arranging proper banking connections to facilitate the transfers of credits was also brought up, and Mr. Kopfstein reported that he had taken this matter up with various banks and that they thought favorably of the plan and only awaited more specific details before going further into the matter. Several new buyers made application for membership in the body.

KING-BEE TO THE COAST.

The demand for the King-Bee brand of comedies featuring Billy West is so great that the studio at Bayonne will be vacated next month and the entire organization will be taken to the King-Bee studios in Los Angeles, where they will work night and day to supply the demand for these popular two-reelers.

President Burstein will accompany the company, which will have a special pullman and baggage car. In the roster are Babe Hardy, Lew White, Bud Ross, Ethel Gibson, Harry Cooper, Martha Dean, Jackie Jackson, Sam LeRose and Ellen Burford. Arvid Gillstrom, director of these comedies, will leave a week earlier.

While on the coast the King-Bee will make in conjunction with their two-reel comedies a special five-reel feature entitled "King Solomon," with the inimitable Billy West in the title role.

LESSER BUYS "MAD LOVER" AND "TODAY."

All Star Features Distributors, Inc., of which Sol. Lesser is the head, has obtained from Pathe the rights to "The Mad Lover" and "Today" for California, Nevada and Arizona. Mr. Lesser states that these two Pathe pictures should break all records in his states. He ranks these pictures very high from every commercial standpoint.

"Grain of Dust" Next Ogden Picture

Lillian Walker to Star in Screen Version of David Graham Phillips' Best Novel.

A CONTRACT was signed by the Ogden Pictures Corporation with the estate of David Graham Phillips, James K. Hackett and the American Play Company, through their representative, Edgar Selden, whereby the Ogden Pictures Corporation receives the world's motion picture rights to David Graham Phillips' most popular novel, "The Grain of Dust."

Lillian Walker, the star of the Ogden Pictures Corporation, will portray the title role.

"The Grain of Dust" is considered the high-water mark of the late David Graham Phillips' novelistic achievement, and the circulation of that novel has exceeded any other published in the past ten years. The story ran serially in the Saturday Evening Post.

"In purchasing the screen rights to 'The Grain of Dust,'" said Albert Scowcroft, president of the Ogden Pictures Corporation, "we are merely carrying out our announced policy of doing the biggest things in the biggest possible way. We are striving to visualize those works of literature which have met the popular approval of men and women the world over and we feel that in acquiring the rights to 'The Grain of Dust' we are adhering to our announced purpose. In these days of extraordinary photoplay attractions where the release of one seems to top the unusual production of the day before, producers are hard put to it to keep pace with the rapid strides of other ambitious producers, to say nothing of excelling them, but we pride ourselves in being able to announce the coming screening of such a wonderful novel as David Graham Phillips' masterpiece, 'The Grain of Dust.'"

SUPREME GETS THREE BIG FILMS.

With the acquisition of three stellar productions—Evelyn Nesbit and her son, Russell Thaw, in "Redemption," William S. Hart in "The Cold Deck," and H. B. Warner in "God's Man," the Supreme Photo-Play Productions of Pittsburgh, Pa., now rank as not only one of the largest individual feature productions exchange in Pennsylvania, but one of the biggest in the United States.

Much credit is due Harry F. Grelle, the general manager, for the phenominal growth of this concern. Starting in humble quarters on Fourth avenue several years ago, the growth of this company was rapid until today the exchange occupies the fourth floor of the Seltzer building and is the mecca for visiting exhibitors from all over western Pennsylvania and West Virginia.

The Pittsburgh exchange, in addition to looking out for the entire western Pennsylvania territory, also books West Virginia. Among the big productions controlled by this company are the following: "The Masque of Life," "Idle Wives," "The Dumb Girl of Portici," "The Unwritten Law," "The Ne'er Do Well," "The Spoilers," "The Cold Deck," "God's Man" and "Redemption."

"OVER THERE" COMPLETED BY RICHMAN.

The Charles Richman Pictures Corporation has just completed its first picture, entitled "Over There." The title is used through the courtesy of George M. Cohan and is the same as his internationally popular song.

James Kirkwood, formerly director for Mary Pickford, directed the picture, and the cast includes, besides Mr. Richman, Anna Q. Nilsson, Walter McGrail, Gertrude Berkeley, Walter Hiers, Veta Searl and James A. Furey.

The trench and battle scenes were supervised by Lieut. W. A. O'Hara, of the 24th Battalion, Canadian Expeditionary Force, who spent several months in the trenches in France and actively participated in the famous battles of Somme, Ypres and Vimy. It is said that the battle scenes are unusually realistic and thrilling.

MORE "SOULS REDEEMED" TERRITORY SOLD.

Edward Warren reports the sale of the following territories for "Souls Redeemed" (The Warfare of the Flesh) Louisiana, to Pearce & Son, of New Orleans; Eastern Pennsylvania and Southern New Jersey, to The Ideal Film Exchange of Philadelphia; Texas, Oklahoma and Arkansas, to Southwestern Art Dramas, Inc., of Dallas; Michigan and Ohio, to Tri-State Film Exchange, of Detroit; Greater New York, to Elk Photoplays, New York, and Up-State New York to Veribest Pictures, Inc., of 47 West Swan street, Buffalo.

The foreign rights have been taken over by The Piedmont Pictures Corporation, so that practically the entire world rights have been disposed of.

DALLAS FIRM GETS "BABBLING TONGUES."

True T. Thompson and David Reed, of the True Film Company, 1911½ Commerce street, Dallas, Tex., have contracted with Ivan Film Productions, Inc., to distribute "Babbling Tongues" in Oklahoma, Arkansas and Louisiana. Mr. Thompson and Mr. Reed express confidence that the production will be welcomed heartily by exhibitors in the territory.

"Warrior" Now in Seven Reels

Big Spectacular Subject Improved by Cutting—Will Be Released on State Rights Plan.

THE General Enterprises, Inc., gave a second showing of "The Warrior" on Wednesday noon, Sept. 12, in New York, exclusively to the press. The picture originally was shown in nine reels. Since then it has been re-edited and trimmed to seven reels, making a great improvement, condensing the action to complete and continuous picturization of a good story, magnificent Alpine scenery and thrilling situations. Maciste does deeds of daring and strength that were thought impossible. In short, "The Warrior" is a human appeal to emotions and faculties that need exercising to make us feel we are alive.

After the showing the audience was invited to a luncheon at Rector's as the guests of Messrs. Sawyer and Lubin. Those who attended were: Lawrence Reid, New York Review; Charles Condon, Motography; T. O. Eltonhead, Exhibitors' Trade Review; Charles Geigerich, New York Clipper; Sam Spedon, Moving Picture World; Fritz Tidden, Dramatic Mirror; Miss Laura Hostetter, The Billboard; Milton Lowenthal, Theatre Magazine; Mr. Gold, New York Star; James Beecroft, Exhibitors' Herald; George Worts, Motion Picture News; Jake Gerhardt, Dramatic Mirror; Aileen St. John Brenon, Morning Telegraph; Harold Rendall, New York Review; Joshua Lowe, Variety; Bert Ennis, press agent for "The Warrior."

JULES BURNSTEIN LAUNCHES "SHAME."

With the Jimmy Dale serial well on its way to prosperity through the Mutual exchanges, Jules Burnstein is rapidly greasing the ways for the launching of the recently completed John W. Noble picture, "Shame," which will be distributed on the state rights basis.

Mr. Burnstein, whose record as a motion picture distributing expert includes long terms as manager of the Mutual and Pathe exchanges, respectively, has been devoting his time exclusively to the E. K. Lincoln Grey Seal Serial since the starting of the popular set of pictures early last spring.

Few men have made a deeper study of the exchange end of the motion picture business than Mr. Burnstein. Equipped with a valuable business training and blessed with a strong and winning personality, he took his place among the leaders when the art was still young and has kept in intimate touch with the many problems of film distribution during the constantly changing conditions of the industry ever since. As the manager of two of the largest exchanges his wide acquaintance includes active motion picture men in every city of the country, and his frequent trips to the large film centres are always signals for impromptu reunions.

The news that Mr. Burnstein is arranging for the launching of the special state rights picture "Shame," added to the fact that it is a seven-reel John W. Noble feature, speaks volumes for its importance as a production

GLUCKSMANN OPENS OFFICE IN NEW YORK.

Max Glucksmann, of Buenos Aires, one of the largest film buyers of South America, has established a permanent New York office under the supervision of his brother, Jacobo, at 110 West Fortieth street, New York. The house of Max Glucksmann is one of the largest exchanges operating in Argentine, Uruguay, Paraguay and Chile. It controls the exclusive rights in this territory for the Pathe, American, Signal, Selznick, Kalem and Essanay pictures, of American make, and also a number of French and Italian brands

Upon opening his New York office Mr. Glucksmann said: "We have long been represented in the United States by one of the best buyers and judges of film in the country, but we realize the strong demand for American pictures in our territory and believe it best to locate here permanently. I have just closed a big deal with the Speer Carbon Company for the exclusive rights on their product in Argentine, Uruguay, Paraguay and Chile, and invite offers from producers and manufacturers at my new office."

"WEAVERS OF LIFE" NEXT WARREN PICTURE.

Edward Warren has decided on "Weavers of Life" as the title for his forthcoming feature. The title is characteristic of the play itself, being justified by an allegorical reference delicately interspersed in the picture.

The art direction, like in the "Warfare of the Flesh," is under the able direction of Mrs. Warren.

Besides the star, Helen Hayes, whom Mr. Warren considers a real find, the cast contains Howard Hall, Kenneth Hunter, Barney Gilmore, Earl Schenck, Edna Hibbard and others, all especially selected to portray their individual parts.

TURNER & DAHNKEN BUY "LUST OF THE AGES."

Turner & Dahnken, of San Francisco, through Bruce Johnson, secretary and general manager of that firm, have purchased the rights for California, Arizona and Nevada and the Hawaiian Islands to the Ogden Film Corporation "The Lust of the Ages."

Patch Decries Broadway Runs

Distributor of "The Italian Battlefront" Declares Forced and Inflated Runs Are Absolute Misrepresentation.

A BROADWAY showing continued beyond the period of the natural drawing powers of a production in order to impress the trade is neither good business judgment nor good ethics, in the opinion of William Moore Patch. Mr. Patch, who recently entered the New York field as the distributor of the Italian War pictures, "The Italian Battlefront," which are being presented in important cities throughout the country, is also president and general manager of the Fort Pitt Theater Company, of Pittsburgh.

"It scarcely would be becoming of me, as a distributor, to criticise the policies of contemporary distributors," said Mr. Patch. "As a moving picture theater owner, however, striving to maintain a standard for my house that will compete with the prices and appeal of theaters showing legitimate attractions, naturally I am affected by any inflated or fictitious values.

"Perhaps that last phrase is too strong to apply to productions that are put on Broadway at enormous cost and kept there long after they cease to pay expenses simply to create an impression; but it seems to me that that is as deliberate a misrepresentation as for a merchant to advertise cotton as wool, or for a grocer to short-weight a customer.

"Despite the fact that exaggeration has become such an obsession with us that no one credits anyone's claims, when our turn comes we insist upon deluding ourselves that we can 'get away with it.' This condition has become so general that a real statement of facts, if at all unusual, is given no credence.

"It is a serious condition where business men cannot accept, with reasonable and rational assurance, the statements of other business men as to the value of a given product—serious not only to the man who is 'taken in' by unfounded claims, but equally as serious to the man who, because of unfortunate previous experiences, is skeptical even of that which is not overrated, and, therefore, loses the money which he might have made if he had been able to distinguish between the real and the false.

"And now on top of this chaotic chaos we have the very marked tendency to add further confusion to the [illegible] which already exists by forced and inflated runs along Broadway. For the life of me I cannot see either the commercial justice nor the business advantage to either distributors or exhibitors of promoters deliberately accepting a loss of thousands of dollars in the forlorn hope that the fact that their picture occupied a theater on Broadway for a given number of weeks will induce exhibitors to book that picture.

"It is, it seems to me, at least the most foolish of practices—one that deceives no one except the poor promoters themselves—for bad news travels quicker in the moving picture industry than it can by wireless. Any exchange in the country who keeps his fingers on the pulse of things at all knows instantly the real status of the run—whether it is 'starving to death,' 'breaking even,' or 'making money.' And yet the idea that it can be 'put over' prevails.

"Years ago in the legitimate field a real Broadway run was worth a fortune in prestige and profits. Not so today. The canny legitimate manager plays his offering on Broadway as long as it makes money—and no longer. There are a few who still defy all the laws of economics in the hope that they will get it back on the road, but these are fast becoming rarities.

"Broadway no longer possesses the magic spell for the rest of the country that it once did, particularly in the case of moving picture audiences and moving picture theater owners."

"WARRIOR" SHOWN FOR RED CROSS.

Through the courtesy of A. H. Sawyer and Herbert Lubin, of General Enterprises, Inc., the cause of the Red Cross was aided materially on Wednesday, Steptember 4, by a showing of "The Warrior," the film spectacle starring Maciste, giant hero of Gabriele D'Annunzio's "Cabiria." The showing was a special entertainment of the Nassau County Red Cross Society, an important branch of the official parent body, held at Oyster Bay Reformed Church, Oyster Bay, Long Island.

The Reverend William H. Jackson, a prominent clergyman of the city and member of the staff of the Moving Picture World, was in charge of the affair and selected "The Warrior" as a particularly fitting film for exhibition at the Red Cross gathering. It may be remarked in passing that one-third of the expenses incurred through the making of bandages, etc., for the American expeditionary force by the Oyster Bay branch of the society have been earned through the exhibition of motion pictures. Mr. Jackson commented upon the readiness with which all his requests for pictures have been met by the various film producers and distributors.

AUSTRALASIAN BUYS "BOUGHT AND PAID FOR."

Heller & Wilk, Inc., have arranged for the sale of "Bought and Paid For" for Australia and New Zealand, to the Australasian Films, Ltd. "Bought and Paid For" was a big hit in Australia when produced as a stage play, creating a record of ten weeks at Sydney.

Hall Sells Circuit Franchise

L. S. Card Booking Corporation the Purchaser—Will Distribute First National Circuit's Pictures in Jersey.

WITH the forming of the L. S. Card Booking Corporation to distribute the Chaplin pictures in New Jersey comes to light the fact that Frank Hall, the prominent New Jersey exhibitor who last spring closed deals for Edgar Lewis' first special feature, "The Bar Sinister," and Edwin Carewe's Jane Grey production, "Her Fighting Chance," sold his franchise in the First National Exhibitors' Circuit, Inc., for $32,000. Less than two months before Mr. Hall disposed of the New Jersey franchise he paid exactly [illegible] for it.

The New Jersey franchise for the First National Exhibitors' Circuit, Inc., was purchased by the L. S. Card Booking Corporation, formed for the express purpose of distributing the Chaplin comedies and other productions purchased by the First National. L. S. Card, whose name the new company bears, has been associated with Frank Hall for the past year as manager of his Civilization Film Corporation, handling "Joan the Woman," "Civilization," "The Whip" and other special features in New Jersey from its headquarters in Newark. Mr. Card is well known in motion picture circles, especially in New Jersey, where he served the Mutual Film Corporation as manager of its Newark exchange for several years.

Closely associated with Mr. Card in the new company will be [illegible], also of the Civilization Film Corporation, and associated with Mr. Hall in an executive capacity for the past year. Mr. [illegible], who was prominent in the New York office of the General Film Company from the early days of the motion picture industry until he resigned from that organization two years ago, is one of the most widely experienced exchange men in the business and is cooperating with Mr. Card in working out a plan for Chaplin distribution in New Jersey which he believes will make the L. S. Card Booking Corporation one of the most popular exchanges in the state.

HOFFMAN BUYS "GREAT WHITE TRAIL."

"The Great White Trail" has been acquired from Wharton, Inc., by M. H. Hoffman, Inc. Contracts were signed which transfer the entire American rights to this feature—exclusive of Canada.

M. H. Hoffman is jubilant over his latest acquisition. "It is a picture which is truly 'Foursquare,'" he said. "Artistically it will exert a widespread appeal because the story is as clean and [illegible] as the snow in the beautiful scenes depicted in Wharton's locations."

BRENON'S ILIODOR PICTURE READY.

Following close on the heels of its initial presentation to a big invitation audience at the Ritz-Carlton Hotel, New York, Herbert Brenon's gigantic historical panorama, "The Fall of the Romanoffs," depicting the collapse of the Russian autocracy and all of the developments since the abdication of the Czar, is now offered for sale on a territorial rights basis. Buyers of motion pictures who invariably and properly judge pictures by their possibilities for immediate profits are vitally interested in this, by all odds the biggest of Herbert Brenon productions.

CUMMINS MAKES SEVERAL SALES.

Samuel Cummins, film broker, of 1476 Broadway, has been actively engaged recently in closing several film deals for film productions which have been pending. He closed a deal for John Cort on "The Whirl of Life" to Mr. Carlton, for Scandinavia. He also closed a deal for Trans-Oceanic Film Company of a negative to the [illegible] Pictures Company, and another negative for the Coronet Film Company. Mr. Cummins also has purchased for one of his clients the exclusive rights to "Enlighten Thy Daughter" for Delaware, Maryland, District of Columbia and Virginia.

SAVINI HANDLING MANY FEATURES.

R. M. Savini, of Atlanta, is making rapid strides at the present time handling the following features: "The Land Just Yonder," six parts; "Warning," six parts; "Her Condoned Sin," six parts; "Woman and the Beast," five parts; "Mother Goose," two parts; "Where Cowdom Is King," four parts; "America Is Ready," four parts, and "Lottery Man," five parts. He intends to purchase four or five more features before the fall of the year and he reports business as being exceptionally good and holds great prospects for winter business in the South.

FLAHERTY CHICAGO "FOURSQUARE" MANAGER.

Frank J. Flaherty, for years one of the most successful managers of motion picture distribution in the west and recently of the Universal, has been engaged to take charge of the Hoffman-Foursquare Exchange in Chicago. His assistant is to be Miss Deborah Finnan, who has long held that position with the Universal Chicago branch.

Manufacturers' Advance Notes

"Aladdin and the Wonderful Lamp"

Famous Arabian Nights Tale to Be Fox Film's Next "Kiddie" Production.

AN AMAZINGLY beautiful film production of "Aladdin and the Wonderful Lamp," the most fascinating perhaps of all the world-classic Arabian Nights' Tales, is announced in a detailed statement from William Fox. The picture is another of the Kiddies Features series which Mr. Fox has sponsored, and will begin a run on Broadway soon at the Globe theater.

Scene from "Aladdin and the Wonderful Lamp" (Fox).

Francis Carpenter and Virginia Lee Corbin, of "Jack and the Beanstalk" fame, appear in the leading roles of the new cinema—Francis as the son of Mustapha, the tailor, and Virginia as the captivating princess. The production is spectacular in the extreme, and required the services of hundreds of kiddies and the making of countless costumes.

C. M. and S. A. Franklin, who filmed "Jack and the Beanstalk," staged "Aladdin and the Wonderful Lamp." Besides receiving a share of the credit for the children's brilliant dramatic achievements in the new masterpiece, the Franklins have devised a score of ingenious effects in the picture.

The memorable part of the story in which Aladdin rubs the magic lamp and commands the genie who appears to build him a magnificent palace is faithfully reproduced in the photoplay version. A miracle of the screen results in the gradual appearance of a gorgeous structure on the burning sands.

All of the desert scenes are notable because of the splendid photographic record which has been made of them.

From beginning to end the filmed "Aladdin" has a distinct charm. At the very outset the picturegoers are introduced into the wonderful city of old Bagdad. The evening is falling on the Oriental splendor of the ancient mart of the East, and Mohammedans kneel everywhere in prayer.

The Arabs on the heated desert, without the gates, the devout in the Mosques, the powerful in the palaces, and the workers in the bazaars all turn toward Mecca with reverence. Then attention is concentrated on Aladdin.

The genie in "Aladdin" has something of the element of the giant in "Jack and the Beanstalk," and carries out perfectly the impression of being able to do whatever he cares to.

BLACKTON POSTPONES HIS FIRST PARAMOUNT RELEASE.

Rather than be hastened in his productions for Paramount and run the risk of impairing the artistic merit of his photoplays, J. Stuart Blackton has determined to postpone his advent upon the screen as a producer for Paramount. Accordingly, there will be no Blackton production among the Paramount October releases, contrary to a former announcement, and the first Blackton photoplay will not appear until November. Mr. Blackton [illegible] of a full month, which will enable him to conserve to the utmost degree every detail of artistic production in preparing his adaptations of the famous Sir Gilbert Parker novels for the screen

INDUSTRIAL CONCERNS INSTALLING SIMPLEX.

The National Cash Register Co., Dayton, Ohio, have just added two more Simplex Projectors to their projection equipment, making six Simplex machines now being used by this company.

The selection of Simplex by such well known concerns as the National Cash Register Co., General Chemical Co., Du Pont Powder Co., Larkin Soap Co., Curtis Publishing Co., and others attests to the high esteem in which the Simplex is held by mechanical experts.

The New York State Hospital for the Treatment of Tuberculosis, Ray Brook, N. Y., founded in 1900, for the purpose of giving those having tuberculosis in its early stages an opportunity to recover, have installed a Simplex Projector for the amusement of its guests.

FIRST PARAMOUNT-MACK SENNETT COMEDY FINISHED.

A wire received by Hiram Abrams, president of Paramount Pictures Corporation, from Mack Sennett, in California, imparts the information that the first Paramount-Mack Sennett comedy, "A Bedroom Blunder" is finished, and that he has completed the assembling of the picture.

"I am very happy to state," night-letters Sennett, "that it is a real knockout—a screaming comedy from start to finish, and you can quote me as saying this."

The assembled print was run off before an audience at the studio, and elicited screams of laughter from even those who were more or less impervious to screen humor through long association with pictures of that sort in the making.

"Roping Her Romeo," the next release, is also virtually finished, and will be followed at regular intervals by others of the same type. As each of these comedies will be produced under the personal supervision of Mr. Sennett himself, their excellence is assured, for there is no one in the entire industry better fitted to turn out farcical films than Mack Sennett, who expresses himself as delighted with his new associations, and declares that everything is running with clocklike precision at the studios.

Scene from "A Bedroom Blunder" (Paramount).

There is no doubt whatever that the Paramount-Mack Sennett comedies will excel anything that has been previously produced of this character—they will be, in brief, the best comedies ever made. The very cream of the companies over which Mack Sennett has held sway has been skimmed for these new productions—every cast is an all-star cast, and every bit of funny "business," every gag, is the result of a carefully thought out plan by a director who has made the production of genuinely funny comedies a life study.

The release date and full particulars of "A Bedroom Blunder," first of the new Paramount-Mack Sennett Comedies, will be made public shortly.

U. List for September 24

Headed by New Secret Service Story by Bronson Howard—Five Comedy Novelties and Bison Thriller Completes the Schedule.

THE Master Spy," an episode in the career of Yorke Norroy, secret service agent, written by George Bronson Howard and directed by Jack Wells, heads Universal's regular schedule of release for the week of September 24th. Kingsley Benedict and Mignon Anderson are the featured players of this stirring Gold Seal drama of life on the border of Russia and Saxonia during the early days of the war.

Yorke Norroy, played by Kingsley Benedict, has secured passports to himself and his foreign agent of the U. S. State Department after considerable difficulty, and is about to leave for home when he is met by John Gaunt, the British agent, with a request to deliver a set of plans of the Saxonia fortresses to Gaunt's superiors in London. Gaunt is in such poor health that he mistrusts his own ability to make the [illegible] and he tells Norroy that if the documents do not reach their destination he will never be able to collect the two thousand pounds that have been promised him, and his family will be left penniless. Norroy finally agrees to undertake the dangerous mission. The story of the adventures that befall him as a result of his generous impulse provide many blood-stirring scenes to a screen play in which action and vivid characterization are happily blended.

Eddie Lyons and Lee Moran are featured in "Taking Their Medicine," the Nestor comedy to be released Tuesday, September 25th. A burlesque on life as it is lived on the typical cattle ranch of story book and screen is well worked out with Eddie and Lee the center of the merriment. [illegible] as the belle of the prairie girl returned from school, in the cast also provides her full quota of the entertainment. Fred Palmer prepared the scenario, while Roy Clements is credited with the production.

"Soapsuds and Sirens," a two-reel L-Ko comedy, will be released Wednesday, September 26th, with Gladys Varden, Harry Lorraine, Walter Stephens and Bert Roach in the principal parts. Noel Smith and L. G. Blyston, who are responsible for this merry dissertation upon the craze for classic dancing, have secured several unusual effects in their latest diaphragm-expander. The 91st issue of the Animated Weekly will be released on the same date, containing pictures of the latest and most interesting news events.

Lena Baskette is the star of the dramatic feature scheduled for Thursday, September 27th. "A Romany Rose" is the title of Lena's vehicle, which was written and directed by Myrtle and Marshall Stedman. A number of prominent players appear in support of the little dancing heroine, including Claire McDowell, Charles Hill Mailes, Fred Montague and Noel Lebruiller. The story has to do with a little gypsy girl whose inherent genius as a dancer is exploited by her father without regard for the child's welfare, until fate steps in and changes the course of events.

Widely different in theme is "Marble Heads," the Joker comedy, which will feature Gale Henry and William Franey on the same day. These sure-fire laugh-producers will be shown in a tale which pictures the efforts of an impecunious sculptor to fill the order of a rich patroness who desires two statues for her garden party by whitewashing his two assistants and setting them up on pedestals in place of the real marble gods that were ordered. Tom Gibson and Allen Curtis have done well with script and production, respectively.

Friday, September 28th, will be signalized by the release of an especially good Victor comedy entitled "Your Boy and Mine," in which Lincoln Stedman and Elwood Bredel have the featured roles. The [illegible] issue of the Universal Screen Magazine will be released on the same date.

Helen Gibson is the star of "The Dynamite Special," the Bison railroad drama which will be released Saturday, September 29th. The story, which offers Miss Gibson in a strong part, was written by T. Shelley Sutton and George Hively, and produced by J. D. Davis. William Franey will be seen on the same date in a Joker comedy known as "The Fountain of Trouble," written by Arthur F. Statter, and directed by W. W. Beaudine. The [illegible] issue of Universal Current Events will complete the week's list of releases.

"THE LAST OF THE TROUBADOURS" (General Film).

Handling tragic climax with such delicate touch as to leave uppermost the humorous atmosphere of unconventional American frontier life, O. Henry wrote in "The Last of the Troubadours" one of his greatest stories. This is the current week's two-reel O. Henry production released through General Film Company as a Broadway Star Feature.

Humorous as this story is, there exists a pathetic trend throughout it that builds up a mountain of sympathy for the one negative character, Ellison. He is a sheep rancher of the type oppressed by cattle barons, gentle, plodding, patient, peaceful. His fortunes and misfortunes provide the background for the dramatic crises. Nolan Leary has been cast as the Troubadour. Jack Abraham plays Ellison, and S. E. Jennings has the "heavy" role as King James. Dan Duffy is also cast. The production was under the supervision of Dave Smith, who employed actual western atmosphere throughout to make it correct and effective.

JACK PICKFORD AND LOUISE HUFF IN "THE GHOST HOUSE."

Once again that clever and universally approved "kid" duo, Jack Pickford and Louise Huff, will appear in a Paramount picture as co-stars of "The Ghost House," by Beulah Marie Dix. This will be an October release and was directed by William C. DeMille. The story is one wherein the two talented young people find ample opportunity to display their prowess in acting and considering their past performances for Paramount there is little doubt that they will achieve another triumph of characterization.

Scene from "The Ghost House" (Paramount).

In "The Ghost House" Jack Pickford is a college boy, while Louise Huff is [illegible] who inhabits a so-called haunted house, which is left [illegible].

In the supporting cast are many players who are familiar to Paramount audiences [illegible] plays which have found popular favor. Among them are [illegible] rd, Horace B. Carpenter, Edythe Chapman, Lillian Leighton and [illegible].

CHAPLIN IN "THE ADVENTURER."

Charlie Chaplin's new picture, "The Adventurer," soon to be released by Mutual, is according to the comedian himself, the picture he [illegible]. It is an indoor and [illegible] as well as in [illegible] activities.

The [illegible] of an unfortunate youth with a sense of humor to escape a horde of pursuers who seem to think it is a part of their business to chase a funny man off the earth. Edna Puriance, who supports Mr. Chaplin in most of his comedies, has plenty to do in luring the inimitable Charles into tight places and in rescuing him after he has become so involved that escape seems impossible.

Talk about fun, Chaplin and his tender feet perambulating the sands of the seashore with unnumerable police and coastguard men on the trail furnish all the fun that can be fixed on a film. The inimitable Charles escapes capture by the narrowest margin dozens of times and eventually emerges from his difficulties, as he always succeeds in doing, right side up with care.

"The Adventurer" is now practically complete, the finishing touches having been added during the last week. More than 20,000 feet of film have been taken in the course of the play's construction. The release date is September 24.

WHERE IS MR. PRICE?

A gentleman representing himself as Roy W. Price president and treasurer of Park Theater Co., Newton, N. J., succeeded in having two $25 checks cashed by an assistant exchange manager in New York City about ten days ago.

Mr. Price also signed a contract for pictures with this assistant manager, to be played in a new theater. Mr. Price claimed his company was opening up in Hackensack, N. J., and gave as deposit a $40 check, drawn on a Branchville, N. J., bank. This check, together with the two $25 checks, were returned by the bank as forgery.

Mr. Price is about twenty-five years of age, brown hair, blue eyes, heighth 5 ft. 8 in., small scar on right cheek. He claims to have been manager of the Strand theater, Easton, Pa., salesman for Pathe Exchange in Kansas City, Mo., and Detroit, Mich., and Boston salesman for the Metro Exchange.

His whereabouts is desired by the assistant manager of the exchange in question, and if located, kindly communicate with the New York City F. I. L. M. Club, 1482 Broadway.

M. M. MORGAN, Secretary.

New Power's Releases.

The Incandescent Lamp Equipment's Merits Win Recognition at the Safety and Sanitation Exposition.

AT THE Fourth National Safety and Sanitation exposition, held during the week of September 10th, at the Grand Central Palace, New York, one of the drawing features was the program of moving pictures, given twice daily, illustrating safe and unsafe industrial methods and practices.

These pictures were projected by a Power's 6 B equipped with the new incandescent lamp equipment and the excellence of the projection, the ease with which the machine was operated and its extreme portability demonstrated the suitability of the new outfit for church, school and industrial use.

In the Power's booth in the exposition hall a duplicate machine with transformer and switchboard was set up in conjunction with an atmospheric screen, to show the illumination of the incandescent system of lighting.

The 110 volt 7 ampere current at the supply line was transformed to 25 volts 30 amperes, giving 750 watts consumption at the lamp. The switchboard was equipped with an ammeter showing current consumption and permitting the interested observer to see how the outfit was drawing on the supply when the proper illumination was registered on the screen.

The Power Company advises the use of the new system for a throw of from 75 to 80 feet and a picture of from 14 to 15 feet in width and the advantages and capabilities of the outfit as shown evoked much serious interest from visiting manufacturers who are contemplating installing projecting outfits in their plants as an adjunct to their educational systems.

BLUEBIRD FINALLY LIGHTS.

"Anything Once" has been definitely decided upon as the title for the Bluebird in which Franklyn Farnum will appear, Oct. 8, then making his lone-star bow as a stellar Bluebirder. When Joseph De Grasse was producing this feature, "The Maverick" was its working title, but for general distribution it was decided that the title would not be illuminating outside of the cattle country. It was changed to "A Fool for Luck," and then the discovery was made that a similar title had been previously copyrighted. Thus for the third and last time, "Anything Once" was selected as the new and permanent title.

Isola Forrester and Mann Page wrote "Anything Once," as the second comedy film story of Western life that they have done together. "The Quitter," serving Lionel Barrymore among Metros, was their first collaboration for the screen. Joseph De Grasse who has previously directed Dorothy Phillips produced the feature and Claire Du Brey replaced Brownie Vernon as Mr. Farnum's leading lady. Lon Chaney, who has been one of Miss Phillips' chief supporters, will be featured in "Anything Once" and the other players will include Sam De Grasse, Marjory Lawrence and D. C. Appling.

"SUNDAY IN LAST CHANCE VALLEY" (L-Ko's).

Vin Moore has been directing Myrtle Sterling in L-Ko's for a long time, using all sorts of tricks to surprise laughs from audiences, and has centered in "Sunday in Last Chance Valley" what he declares to be his best efforts. The L-Ko for Oct. 31 is a satire on the methods of a certain evangelist who is now operating in Los Angeles, giving Director Moore a chance to observe his peculiar methods at close hand.

Scene from "Sunday in Last Chance Valley" (L-Ko).

Al Forbes, Ross [illegible] [illegible] [illegible] will be the principal's seconds in Myrtle Sterling's [illegible] for laughs. "Sunday in Last Chance Valley" will be pure satire without going into any offensive reflections on the "trail hitters" or their leader. J. G Blystone, general director of L-Ko's, who supervises all the scenarios and productions, has seen to it that nothing further than comedy reflections on the methods of the evangelist have found reflection upon the screen.

JULIA SANDERSON IN "THE RUNAWAY."

Miss Julia Sanderson, one of the best known stars of the American stage, who was a big hit in "The Siren" as Lolette, at the Knickerbocker theater, New York, and as Dora Dale in "The Sunshine Girl," at the same theater, makes her screen bow as Alice Avery in "The Runaway," Empire All Star productions, scheduled for release September 24th, by the Mutual Film Corporation.

"The Runaway" is a comedy adapted for the American stage by Michael Morton. It had a successful run at the Lyceum theater, New York, and is considered one of the best of the Charles Frohman offerings under a Mutual-Frohman contract, which provides for the presentation of Charles Frohman plays in photodrama with a majority of the original casts.

Scene from "The Runaway" (Mutual).

Miss Sanderson is the daughter of Albert Sackett, a well known American actor. She made her debut on the Philadelphia stage and later scored successes as Mrs. Pineapple in "A Chinese Honeymoon" and as Matay with DeWolf Hopper in "Wang." Her most recent speaking stage successes were as Kitty Grey in "The Arcadians" and "The Siren" in the Sunshine Girl.

Miss Sanderson as Alice is given a part that suits her admirably and one that permits her to display her widely recognized versatility. There is a splendid cast, including performers as well known as Ada St. Claire, Dore Plowden, Jennie Ellison, Norman Trevor, Re McDougall and Edward Fielding.

"UNTO THE END" (Horsley).

"Unto the End," a David Horsley production starring Crane Wilbur, is scheduled to be the next release on the Art Drama program, following "Behind the Mash," a U. S. Amusement Corporation picture, with Catherine Calvert as its star.

"Unto the End" tells an absorbing story of a great love that endures until the very end. Crane Wilbur plays the part of Jim O'Neill, for whom nothing seemed to go right, from the day of his birth. Possibly, he could have blamed the hoodoo, which seemed to cling to him, because of the fact that he was born on Friday, the thirteenth. As he grew to manhood, Jim was continually getting into difficulties, but they were not of a serious nature, and though Jim's autocratic parents were often deeply mortified by his behavior, they had no occasion to cross his path with an iron hand until Jim met Goldie Gray, a chorus girl. Jim's father then commanded that he give her up.

In a strong scene, Jim comes upon his best friend and Goldie, and believing that she is merely playing with him, gives her up and goes to Hawaii. Here he again meets Goldie, who becomes very ill, and is pronounced a leper. Everyone deserts her but Jim. He follows her to a leper colony, where she dies. Jim, believing that life for him is valueless, carries her to the water and they both disappear beneath the white capped waves.

This is said to be the strongest picture yet produced by Horsley. Crane Wilbur excels himself in the part of Jim, and the supporting cast is admirably suited to the demands of the story.

NEW "HAM COMEDIES."

General Film will have for release in October five new subjects in its series of Ham Comedies from the Kalem Company. These ever popular comedies feature Bud Duncan and Lloyd V. Hamilton. The new one-reelers which will be added to General's list of former Ham Comedies comprise these titles: Oct. 3, "Politics in Pumpkin Center"; Oct. 10. "The Boot and the Loot"; Oct. 17, "A Whirlwind of Whiskers"; Oct. 24, "The Onion Magnate's Revenge"; and Oct. 31, "The Bath Tub Bandit."

Julia Sanderson Makes Debut.

First Appearance on Screen in "The Runaway" on Mutual Program for Week of September 24.

JULIA SANDERSON, the Broadway star, makes her screen debut September 24, when Mutual releases "The Runaway," a five-reel drama produced by the Empire All Star Corporation. On the same date Mutual will release "Sands of Sacrifice," a five-reel drama, starring William Russell.

"The Runaway" was directed for the screen as well as for the stage by Dell Henderson, and the cast which supported Miss Sanderson in the dramatic production was selected to appear with her in the screen version of the play. The result has been as perfect a screen production of the dramatic success as was humanly and photographically possible.

"The Runaway" is part of the series of Charles Frohman's stage successes in motion pictures in which Miss Sanderson, Ann Murdock and Olive Tell will appear. "The Beautiful Adventure" with Miss Murdock as the lead will be the next from the Empire studios released on the Mutual schedule.

"Sands of Sacrifice" gives William Russell a new and interesting hero role. He has plenty of opportunities to fight and there are several fistic encounters in the course of the five reels which show the athletic picture star to the best of advantage. The scenes are laid in the mountains of the east and in the great American desert. The stage settings are up to the standards of the American Film Company, which has gradually established a world-wide reputation for beautiful and realistic sets and locations.

Russell and George Periolat stage a battle in the last scene which is as realistic as any of the fights which Russell has produced for the screen.

"Sands of Sacrifice" is the first of a new series of Russell productions under Mutual's schedule of two a week. It was directed, as were the pictures in the recent series of Russell successes, by Edward S. Sloman. Sloman and Russell have proved to be a most efficient picture producing team and the Russell productions have proved to be box office attractions of first magnitude. Reports reaching Mutual branch offices reveal an exceptionally high batting average for the Russell productions.

The second chapter of "The Lost Express," Mutual-Signal's sensational mystery serial, will be released Monday, September 24. The second chapter bears the title "The [illegible] Documents." It takes the story into new mysteries following the disappearance of the express train in Chapter I. Miss Holmes plays a conspicuous part in the chapter. First run bookings on "The Lost Express" have been heavy, particularly so with exhibitors who have shown Miss Holmes' previous photo-dramas.

The Cub comedy released September 27 is "Jerry's Big Deal," one reel in which George Ovey impersonates the new minister in a small village. Jerry makes love to the spinster sisters of the congregation and plays poker with the deacons, much to their financial and moral embarrassment. He is finally ousted by the real parson, whose outfit Jerry has had thrust upon him.

Mutual Weekly No. 141, released September 26, will have scenes from the camp of the American expeditionary forces in France, together with news pictures of the preparations for war in this country. "Reel Life" No. 74, the one-reel weekly magazine, shows the interesting method by which clocks are corrected in all part of the country from the naval observatory. It pictures the portable kitchens which have been designed for the American army, shows the progress which has been made in the processes for manufacturing eye glasses and contains an animated drawing from life.

The Week's Work in the Fox Studios.

Some New Subjects Recently Turned Out by Fox Players East and West.

GEORGE WALSH, "The Smile-a-Minute Man," is the hero of William Fox's mid-September release, "The Yankee Way," a bright comedy of international romance which has its beginning in a Chicago cabaret, and concludes with a wedding ring in the ever-boiling Balkans. The picture presents the breezy and genial George with abundant opportunity to display his physical prowess. The film starts, in fact, with a fight.

In the supporting cast are Enid Markey, Joe Dowling, Charles Elder, James O'Shea, Ed Sedgwick, Count Hardenberg, Edward Cecil and Tom Wilson. Richard Stanton, who made "The Spy," the sensational unveiling of German secret service methods now being presented at the Globe theater, in New York city, was the director of "The Yankee Way," so a splendid production is assured.

"Smiling George" has begun work on a new special feature under the direction of his brother, R. A. Walsh. James A. Marcus and Ralph Lewis, who have had important roles in many William Fox productions, have been selected by Director Walsh to appear prominently in George's forthcoming screen drama. The only film in which "Jim Marcus" has been seen which R. A. Walsh did not direct was "The Mediator," and in that George Walsh was starred. Marcus will be remembered particularly for his admirable characterization of the Governor in "The Honor System."

June Caprice, William Fox's "Sunshine Maid," has also started work on another production for the silent stage. Harry Millarde, who directed Miss Caprice in "Every Girl's Dream," her most recent release, is again in charge of the direction. A title has been determined upon by William Fox for the picture, which Gladys Brockwell now has in the making. This will be called "Conscience." The story is being interpreted by a wonderful cast and is being filmed under the supervision of Bertram Bracken.

After the release of "The Yankee Way," on September 16, will come "North of Fifty Three." The latter will be followed in turn by "A Rich Man's Plaything," a subject of strong dramatic action. This production was screened in the Fox studios in the East, at Fort Lee, N. J.

COMPLETING "WHO IS 'NUMBER ONE?'"

So rapidly is Paramount progressing in its work of polishing "Who Is 'Number One?'" its first serial, written by Anna Katharine Green and starring Kathleen Clifford, that the entire fifteen episodes will be completely [illegible] several weeks before the release date of the first episode.

Miss Clifford is cutting short a vaudeville tour to return to make new scenes and new thrills which will be completed and edited within the next few weeks. A corps of artists has nearly finished the work of lettering the new titles and will soon set to work on the novel trailers that are to be added to each episode. These trailers, a unique idea in motion pictures, are especially devised to pile up added interest so that every [illegible] who sees an episode of "Who Is 'Number One?'" will be eagerly watching for a chance to see the next one.

Every episode of "Who Is 'Number One?'" is being edited and re-edited and no print will be released until it is in every detail up to the Paramount standard.

ANOTHER POPULAR BOOK STORY FOR ELSIE FERGUSON.

Following the sensational success of Elsie Ferguson's initial photoplay characterization in "Barbary Sheep," at the Rialto theater, New York, and throughout the country, under the auspices of Adolph Zukor for Artcraft pictures, the next screen subject for the popular stage star was announced last week by Walter E. Greene, president of Artcraft. The new film vehicle for Miss Ferguson is an adaptation from the popular book, "The Rise of Jennie Cushing," by Mary S. Watts, author of "Nathan Burke," "Van Cleve" and many other well known books. Work on this production is now well under way at the famous Players-Lasky studios in Fort Lee, under the personal direction of Mr. Tourneur. An exceptional cast has been selected, including Elliott Dexter, Fania Marinoff, Frank Goldsmith, Sally Delatorre, Mae Bates, Edith McAlpin, Isabel Vernon, Blanche Craig, Warren Cook and [illegible].

"BONDAGE" (Bluebird).

Dorothy Phillips will make her regular monthly appearance among Bluebirds on Oct. 15, presenting her third Ida May Park production. "Bondage" is the title and the story was suggested by Edna Kenton. Miss Park took the idea Miss Kenton offered, made the scenario and then directed Miss Phillips in the production.

William Stowell, who has always led Miss Phillips' support, will be her leading man in "Bondage," with J. B. McLaughlin, Gretchen Lederer and Gertrude Astor also prominent in the cast. This Bluebird is a straight dramatic offering, the type of story in which Miss Phillips is seen to best advantage. Its basis is life in New York's "Bohemia," with the atmosphere in and around Washington Square predominating.

Scene from "Bondage" (Bluebird).

Ida May Park having taken over the exclusive screen direction of Miss Phillips, has prepared "Bondage" as her third offering in a series that will continue throughout the coming year. Miss Park has of late alternated with her husband, Joseph De Grasse, in directing Miss Phillips, but the feminine combination worked out so well that Miss Park was given exclusive control of all subsequent Dorothy Phillips Bluebirds.

Second O. Henry Four-Reeler

Jean Paige and Carlton King Featured in Drama with Happy Ending, "Blind Man's Holiday."

A NEW featured lead in the O. Henry productions is introduced in the second of the four-reel releases of the new series through General Film Company, the story being "Blind Man's Holiday." Jean Paige as Norah Greenway, the heroine of this fascinating story, makes her debut as a headliner, opposite Carlton King, who plays Lorison, the hero.

Scene from "Blind Man's Holiday" (General Film).

Miss Paige has made a tremendous and brilliant stride in pictures. She is only 20, and was last seen in another Broadway Star Feature in the supporting cast of "Discounters of Money."

An O. Henry two-reel production. She was chosen to play the lead in "Blind Man's Holiday" after Director Martin Justice found her work greatly adapted for the role.

"'Blind Man's Holiday" finds the man, Lorison, a victim of his own shifting perspective. Haunted by an accusation of crime, he sees himself at times "an outcast from society, a shady skulker on the ragged edge of respectability." At other times he bore himself "with the serene grandeur akin to greatness." The story is the epic of his moods during a swift, romantic love adventure with a girl he meets casually on the streets.

How, in his more depressed mood he tells her he is unworthy to wed her, and how he becomes elated when she deprecates her own worth by a circumstantial tale of wrongdoing is brought out in many vivid scenes. Then, having married her only to have her depart mysteriously, how he is tortured by mental pictures of his folly that nearly drive him frantic forms another lively series of suspense incidents. At this point a third principal comes vitally into the story. Father Rogan, played by John Costello. To punish and cure Lorison of his morbid state of mind he takes him on a round of certain significant locations, at the end of which, in one of O. Henry's famous "situations" he clears up the mystery, proves the man's doubts to have been unworthy and reunites a remorseful hero with a triumphant heroine.

An excellent production has been given this photoplay, well up to the standard of those O. Henry pictures that have gone before.

"THE LITTLE PRINCESS" NEXT MARY PICKFORD SUBJECT.

Simultaneous with the country-wide success of the latest Mary Pickford picture, "Rebecca of Sunnybrook Farm," Artcraft announces "The Little Princess" as the next vehicle for "Our Mary." This subject has appeared with wide success both in book form and on the stage. The original book which became popular throughout the country is 'Sara Crewe," from the pen of Frances Hodgson Burnett. In 1903 Miss Burnett dramatized the book and at the Criterion Theater the story was staged under the management of Charles B. Dillingham.

The story presents a typical Mary Pickford subject on the order of "A Poor Little Rich Girl" and "Rebecca of Sunnybrook Farm," and discloses "Little Mary" in a type of characterization in which she is most popular, namely, the little girl in short dresses. Both the book and the play are well known and that the subject should prove another triumph for Mary Pickford is readily appreciated by the many thousands who are familiar with it. Work has already been commenced on this new picture at the Lasky Studio in California, under the direction of Marshall Neilan.

The World Film Corporation has presented several of its photoplays to the United States Battleship Missouri, for the entertainment of the sailors and marines.

PERSONALITIES IN THE PUBLIC EYE.

Many interesting personalities figure in the 18th issue of Universal Current Events just released. Among those who might be mentioned are: Donald B. McMillan, the recently returned Arctic explorer; Sir William White, chief of the British recruiting service in America; Miss Lucy Freeman, the 19-year-old girl who holds the national long-distance swimming record; Andre Tardieu, French High Commissioner to the United States, and Rear Admiral Usher, commanding officer in charge of the Brooklyn Navy Yard.

One of the unique features of the issue is the series of pictures showing the pretty Missouri girl who wore an even $1,000,000 worth of diamonds at the National Jewelers' Convention held in St. Louis a few days ago.

The memorial exercises in honor of Lafayette's birth, which were held in New York about the same time, will probably appeal to an equally large number of spectators, although contrasting widely in subject matter.

Some spectacular military scenes, showing one of our military units going into cantonments at Fort Ethan Allen, Vermont, and incidents that occurred during the journey of the Third New York Field Hospital from Manhattan to Spartanburg, S. C., are also well above the average in interest.

A new title has been designed for Current Events which displays the letters of both words as though they were composed of live electric wires.

VOLA VALE IN FALCON FEATURES.

Another bright particular star is presented as the lead in the current Falcon Feature from General Film Company. With Philo McCullough, Miss Vale is strongly featured in "The Secret of Black Mountain," a most dramatic story by Jackson Gregory. This is the sixth release of the Falcon Features, which are issued one every week, and which have been notable for their variety of strong film favorites in specially selected roles.

"The Secret of Black Mountain" is an adventure of the West. The plot of the story concerns the thrilling encounters of a young girl who undertakes to recover the fortune lost by her grandfather in the gold fields of California when he fell among bandits. The production is supervised by H. M. and E. D. Horkheimer, and carries a large and capable cast. Mignon LeBrun, Chas. Dudley, George Austin, Henry Crawford, Jack McLaughlin, T. H. Gibson Gowland, H. C. Russell, James Warner, and Lewis King are in the support to Vola Vale and Philo McCullough.

"A CONTENTED WOMAN" (Selig).

"A Contented Woman" is the title of the Selig comedy released Monday, September 17, in K. E. S. E. service. The comedy is considered one of the cleverest written by Charles Hoyt, the famous American playwright. J. A. Richmond, responsible for the other Selig comedies so successful in K. E. S. E., directed the comedy of "A Contented Woman."

The cast included Wm. Fables as "Uncle Todie," James Harris as "Benton Halme" and Amy Dennis as "Helena Wrangle," the stage beauty. There is promised a wealth of comedy situations and clear-cut photography. The plot, in brief, concerns Uncle Todie and his wife, Aunt Jim. An argument ensues whether man is or is not superior to woman. It results in the men folks remaining at home to prepare the evening meal. They fail of course and engage a caterer. At the theater Uncle Todie and Benton Holme discover Helena Wrangle, leading lady. When four irate landlords from four small towns arrive and threaten to tie up the show, Uncle Todie proves an easy victim, and, with Helena Wrangel, hurries to rob his penny bank. But Aunt Jim arrives and there is a terrible time trying to stall her and get Helena out by disguising her as a chair. When success comes and Uncle Todie is giving Aunt Jim the lecture of her life about the superiority of man, the caterer comes in with the dinner and spoils the situation.

Scene from "A Contented Woman" (Selig).

Fox October Releases

Great Variety of Subjects Scheduled Among Next Month's Offerings.

WHAT is probably the most varied list of releases William Fox has ever made is announced for October. The pictures star Gladys Brockwell, Virginia Pearson, June Caprice, George Walsh, and Dustin Farnum. Technically Miss Brockwell's play is a September issue, as it was to be released on the last day of the month, but inasmuch as it has been substituted for another production through a change in schedule, it comes practically unheralded. This will be the order of the photoplays:

September 30, Gladys Brockwell in "Conscience."
October 7, Virginia Pearson in "Thou Shalt Not Steal."
October 14, June Caprice in "Miss U. S. A."
October 21, George Walsh in "This is the Life."
October 28, Dustin Farnum in "The Scarlet Pimpernel."

"Conscience," Miss Brockwell's new starring vehicle, is an unusually vivid drama, with an allegorical motif. The central theme has been deftly treated by Bertram Bracken, the director, who returns to the William Fox forces with this picture. Miss Brockwell had the assistance of one of the most distinguished companies that has appeared in any feature production this year in interpreting the story for the screen. The chief roles were taken by Majorie Daw, Eve Southern, Genevieve Blinn, Bertram Grassby, Eugenie Forde, Edward Cecil, Douglas Gerrard, Harry Lonsdale and Colin Chase. Mr. Grassby has the part opposite Miss Brockwell. Director Bracken screened several films for William Fox in the East.

Miss Pearson's forthcoming subject, "Thou Shalt Not Steal," also required an extraordinarily large supporting cast, prominent in which are Claire Whitney, Eric Mayne, Dan Mason, Mathilde Brundage, John Goldsworthy, Robert Elliott, Martin Faust, Lem Kennedy, Danny Sullivan, and Victor DeLinksy. William Nigh, veteran film-maker, was in charge of the direction.

"Miss U. S. A.," as the title indicates, gives June Caprice a story infused with patriotic spirit. The picture is the most dramatic Miss Caprice has ever had, and shows also many spectacular military scenes. The dainty little Fox star is working under the supervision of Harry Millarde on this film. Mr. Millarde joined the Fox directorial staff recently. His initial production was "Every Girl's Dream," in which Miss Caprice had stellar honors.

On October 21st the public will first have the opportunity of seeing a photoplay made by one brother and starring another. R. A. Walsh is in charge of screening "This Is the Life," and George is doing valiant work in showing just what that life is. The picture is of the light comedy type for which "Smiling George" has become famous. With R. A. Walsh, the man who staged "The Honor System," attending to the production, a remarkable attraction should result. Wanda Petit, who was seen in "The Broadway Sport" and "The Derelict," William Fox features, was sent across the continent to play opposite George Walsh. James A. Marcus and Ralph Lewis have been assigned important roles.

"The Scarlet Pimpernel," the final release of the month, is rich in adventure and brims with swiftest action, as anyone who has read Baroness Orczy's splendid novel well knows. The stage version has been counted as one of the biggest "hits" of the British theater, and with Dustin Farnum in the starred part, the cinema drama will probably duplicate the success of the play.

The pimpernel is a tiny wayside flower which has been adopted as the emblem of a band of Englishmen engaged in rescuing condemned aristocrats during the French Revolution.

In the cast are Winifred Kingston, William Burress, Bert Hadley and Howard Gaye. Richard Stanton, who made "The Spy," staged the production.

Goldwyn to Distribute "The Manxman"

George Loane Tucker's Film Version of Hall Caine's Famous Story Now Ready for Shipment.

PRINTS for trade showings of George Loane Tucker's picturization of Hall Caine's most famous story, "The Manxman," which has just completed a successful run of four weeks at the Criterion theater, New York City, are ready for shipment throughout North America by the Goldwyn Distributing Corporation. Under an agreement made shortly before his death in an automobile accident, Goldwyn is to distribute "The Manxman" for Henry J. Brock, its owner.

Mr. Brock was killed last week when his automobile, in which he was on his way to his home in Buffalo, overturned in the Adirondacks, near Kingston, N. Y. Two persons who were with him escaped with slight injuries.

Mr. Brock's death, mourned by many friends in the motion picture industry throughout the country, will not upset Goldwyn's plans for systematic distribution and wide exploitation, both by publicity and advertising of his big property.

Attracted by the success of the producton in New York, where it was shown to crowded houses night and day in one of the most popular theaters usually devoted to the spoken drama, exhibitors already are inquiring about first run rights to it.

"The Manxman" will be seen first in the larger cities, where Goldwyn knows it will prove a strong attraction for an extended run in the bigger houses.

Mr. Tucker, who produced "The Manxman," has to his credit half a dozen productions that have proved highly profitable to exhibitors. He is now attached to the directorial staff of Goldwyn, and is making the picturization of the Broadway stage success, "The Cinderella Man."

[illegible] "The English Mary Pickford," is featured in the production with Henry Ainley.

THE PERFECT FLYING MACHINE MOTOR.

[illegible] that [illegible] Under the direction of the Artcraft Produc- [illegible], have pooled their trade [illegible] which is not only the fastest [illegible] Mutual [illegible]

TO REISSUE TALMADGE AND KEENAN TRIANGLES

Prompted by the success of the Hart-Fairbanks reissues, the [illegible] Hart-Fairbanks subjects, and may be booked for independently [illegible]

[illegible] with "The Devil's Needle."

"THE EDGE OF THE LAW" (Butterfly).

[illegible] Stonehouse is the star of "The Edge of the Law," [illegible] Nancy Glenn, better known as "Spider," a modern Oliver Twist [illegible]

Dressed in boy's clothes from her earliest years, Nancy has [illegible] of the cleverest "dips" in the business. But despite their best efforts, none of the limbs of the law—not even Spike Sullivan, the most persistent of Nancy's pursuers—has ever been [illegible]

The plot of the tale hinges upon the one occasion when Spike believes he has discovered his quarry in the act of stealing a purse from the seat of an auto occupied by Ralph Harding, a wealthy young Westerner, and some of his friends. Harding's party intercedes, however, and Nancy makes her escape—only to run into an even more serious complication when she returns to her quarters at Pop Hoagland's, a notorious "fence," who has taught her most of the tricks of her nefarious trade. Hoagland and [illegible] Drew, one of his lieutenants, decide that Nancy could be more useful as a young lady, filling the role of a "come-on" for a swindling deal that they have in mind. This leads to a series of rapidly moving events that give novelty and punch to the story in the most unexpected places. Louis Chaudet directed the production.

Scene from "The Edge of the Law" (Butterfly).

Arbuckle in "Oh Doctor!" (Paramount)

But Fortunately This Happens Only in His Next Paramount Comedy, "Oh Doctor!" Soon to Be Released.

Paramount's weightiest comedian, Roscoe "Fatty" Arbuckle, has been caught in the toils of a beautiful but unscrupulous vampire, accomplice of a crook. But luckily, this only occurs in "Oh Doctor!" a Paramount-Arbuckle comedy which will be released following "His Wedding Night."

The susceptible individual is Dr. I. O. Dine, otherwise Mr. Arbuckle, and the character gives "Fatty" one of the greatest laugh-getting parts he has been called upon to play in some time.

The lenslight first reveals the Doctor, in the person of the rotund Mr. Arbuckle, at the races with his wife and her brother. The trio sits in front of the clubhouse, "Fatty" enlivening his idle moments by a surreptitious flirtation with an extremely pretty girl, who for the purposes of the plot is designated the Vampire. This charming person has as a pal a notorious crook (Al St. John), with whom she is devising ways and means of making easy money, as both are nearly broke.

Doctor I. O. Dine, overhearing a tip given to the crook on the winner of the next race, stakes his every dollar on the horse, which comes in last. All that is saved is Mrs. I. O. Dine's necklace, which she had refused to stake. The Vampire and the crook are ruined by the false tip also and the crestfallen losers leave the track together.

Scene from "Oh Doctor" (Paramount).

OCTOBER L-KO'S.

J. G. Blystone, general director of L-Ko's, has prepared five subjects for October that promise to maintain the standard of fun these pictures have created in winning laughs from audiences. Five releases will be made during the month with all the L-Ko funmakers in evidence.

Phil Dunham directed the release for Oct. 3, entitled "Counting Out the Count." This is Mr. Dunham's second picture since he gave up acting in L-Ko's to stand by the camera. Lucille Hutton, Billy Bevan and a large company of assistants will figure in the fun.

"The Nurse of An Aching Heart," directed by Archie Mayo, L-Ko's newest producer, will be the Oct. 10 release. Eva Novak will be the woman star and Eddie Barry and Bob McKenzie the leading comedians. Scenes in a comedy hospital will be featured.

Eva Novak will also feature in the Oct. 17 comic, "Vamping Reuben's Millions," with Katheryn Young doing an extensive line of comedy vampire work. Eddie Barry and Bob McKenzie will lead the supporting comedians in laughable scenes from rural life.

On Oct. 24 Myrtle Sterling will be the star in "Fat and Furious." Babe Emerson will be featured as an L-Ko beauty and Al. Forbes and Russ Powell will handle the comedy. The same company will participate in the release for Oct. 31, both comics having been produced by Vin Moore.

A NEW LUBRICANT ON THE MARKET.

L. A. Reuss, electrician of Nicholas Power Company, claims superiority for a grease manufactured by Messrs. Reuss & Wetter, 212 Broadway, New York City. The product is known as Leonard's Motor Grease and has been subjected to exhaustive tests, and the claims for its excellence have been found to be fully justified. Among the many dealers of motion picture accessories throughout the country who have adopted this grease the most prominent is the United Theater Equipment Corporation, and the chief operator of the Marcus Loew's circuit of motion picture houses has also adopted this grease for use in their houses. The price of the new grease is a trifle higher than most of the other products now offered to the trade, but the price is reasonable when it is considered that the grease will save wear on bearings and shafts. It is a non-fluid oil and will not flow over the motor.

TWO WESTERNS ON TRIANGLE PROGRAM.

Roy Stewart as a New Type of Bad Man in "Devil Dodger" —Also Appears with Belle Bennett in "Bond of Fear" for Week of September 23.

DRAMAS of early Western life will be featured on the Triangle program for September 23, and will present Belle Bennett and Roy Stewart as stars. "Bond of Fear," the first release of the week, is the story of two fugitives from the law, a man and a woman, who meet on the desert plains of Arizona. One of the most spectacular effects of the play is a furious sandstorm which engulfs the party in their flight across the alkali parched land. Roy Stewart has the role of Cal Nelson, the ever-devoted friend to Mary, played by Belle Bennett. Melbourne McDowell is said to be admirably cast as the grim letter-of-the-law judge. George Webb, who acted as leading man for Louise Glaum in "Idolators," is also of the cast. Jack Conway directed the play, which was written by Edith Kennedy.

Roy Stewart makes his advent to the screen as a gunfighter of new methods in "The Devil Dodger," by J. G. Hawkes. Jack Gilbert, a Triangle player, whose work has been noteworthy in previous productions, appears as the minister who calls himself "The Devil Dodger." In his attempts to inculcate moral understanding in Fluffy, a dance hall protege of "Silent Scott," he is compelled to assume militant tactics. He meets violent opposition from the gunfighter, Scott, who swears to drive him from the community. Fluffy, however, makes a bargain with her master to settle the dispute by a game of cards. She wins, and the parson is saved. Later, "The Devil Dodger" not only saves the soul of Fluffy, but, at the sacrifice of his life, preserves her happiness.

The Triangle comedies of the week are "His Unconscious Conscience" and "Her Fickle Fortune." Lillian Biron, one of the blonde favorites of the Keystone squad, has the leading feminine role in "Her Fickle Fortune" and Phyllis Haver is the featured lady of "His Unconscious Conscience."

THE DOGS OF WAR IN GAUMONT'S "REEL LIFE."

"Let loose the dogs of war," bids fair to become more than a mere poetic phrase. The newspapers convey the information that the United States is seriously considering the sending of ten thousand dogs to France. While many of these dogs will be used for detecting gas when we capture the German trenches, others will be trained to carry dispatches and aid in the rescue of the wounded. In "Dogs of War," which is featured in the Gaumont-Mutual screen magazine, "Reel Life" No. 75, released October 4, will be shown many unusual scenes illustrating the work of these trained canines which the Red Cross will use on the battlefields of Europe.

The slogan of the Springfield armory, which has been making rifles since the days of President Washington, is: "Get behind our boys in France! Springfield never failed!" With official consent, the Gaumont Company presents another unusual subject, "Making Army Rifles," in this issue of "Reel Life," with scenes taken in this historic arsenal.

Another subject in this release of an entirely different nature shows how the Japanese, past masters in the floral art, retard the growth of trees and shrubs so they can be used in gardens or conservatories. In "Japanese Dwarf Plants" are pictured pines and cedars more than a century old which are little more than a foot in height.

Scene from "Making Springfield Rifles" (Gaumont).

"The Sign of a City," a huge electric globe which advertises Toledo, Ohio, and two animated drawings from "Life," the leading weekly of humor and satire, complete the reel.

DOROTHY DALTON IN "THE PRICE MARK."

More than ordinary interest attached to the announcement that Dorothy Dalton, the beautiful, talented and youthful star of Thomas H. Ince, would appear in Paramount pictures. It will be of added interest to know that for her Paramount debut a story of remarkable strength, with a wide diversity of locale, and great dramatic appeal, has been chosen, the title of which is "The Price Mark." The picture will be in charge of Roy Neill, who is one of Mr. Ince's most experienced directors, but the latter will supervise all of the situations and devote much time and thought to making this production an outstanding one. "The Price Mark" will be released in October

Miss Dalton will be surrounded by players of proven worth. She has expressed herself as delighted with the chosen cast, which includes William Conklin, a versatile actor of juvenile leads, who has had wide stage and screen experience; Thurston Hall, who has been a leading man in stock, in various productions for the legitimate stage, and for pictures; Adele Farrington, a character actress and comedienne of much ability; Edwin Wallock, Dorcas Matthews and Clio Ayres, all well known players

Picture Theaters Projected

WILCOX, ARIZ.—Eastern theater is now under the management of H. O. Parks and W. H. Stevenson.

BAKERSFIELD, CAL.—Rex theater has been reconstructed at an expenditure of $[illegible]

CULVER CITY, CAL.—Culver City theater has been reopened by Paul Eagler.

MANTECA, CAL.—Mission theater, an open-air structure, will be torn down to make room for a new moving picture house. Mr. Fox, manager of the Mission theater, will lease the building.

SAN FRANCISCO, CAL.—California theater is being erected at the corner of Market and Fourth streets and will cost $1,700,000. It will be controlled by the proprietors of the Portola theater and conducted under the management of Eugene H. Roth.

STOCKTON, CAL.—Strand theater located on Sutter street, between Main and Weber streets, will be reopened under the name of the Hippodrome.

JACKSONVILLE, FLA.—Imperial theater has been repainted, redecorated and reopened to the public. The interior has been finished in gray with lavender, presenting a harmonious contrast. H. B. Hearn, formerly in charge of the Arcade theater, is manager.

ST. PETERSBURG, FLA.—Moving picture theater will be erected on Central avenue, between Fourth and Fifth streets, by A. C. Pheil. It will have seating capacity for 600 persons.

ALBANY, GA.—Rawlins theater, which was recently destroyed by fire is to be rebuilt. Will have seating capacity for 1,400 people.

MONESSEN, PA.—Peter Sotus has purchased the Olympia theater on Donner avenue

PHILADELPHIA, PA.—Edward Margolies has the contract to erect a seven-story steel, concrete and brick office building, including one-story rear theater structure, 80 by 200.5 feet, at the northwest corner of Broad and Manning streets, for Publicker & Ward to cost $2[illegible]

PHILADELPHIA, PA.—William F. Bovgan has taken title from the Tioga Theater Holding Company to the Tioga theater at 3540-42 N. 17th street, for a nominal consideration, subject to a mortgage of $65,000. Transaction includes a two-story brick theater building and a two-story brick store building on a lot 42.6 by 197.10 feet. The assessed valuation is $5[illegible],000.

PHILADELPHIA, PA.—George & Boist have the contract for making interior alterations and repairs to the Chestnut street opera house, Chestnut street, above Tenth.

PHILADELPHIA, PA.—Moving picture theater at 528 South Broad street, owned by John Farmakis, is to be remodeled.

PHILADELPHIA, PA.—Moving picture theater at 2716-18 W. Girard avenue, will be remodeled. G. Hardy is the owner.

PITTSBURGH, PA.—S. Pollock and I. H. Fleishman, 2550 Center avenue, are having plans prepared for a one-story moving picture theater and store building, 60 by 44 feet, to cost $8,000

PITTSBURGH, PA.—Burry-Erskine Amusement Company has been incorporated with a capital of $100,000 by A. A. Alles, H. W. Erskine and George Burry. The purpose of the new company is to conduct places of amusement of all kinds.

GREENVILLE, S. C.—Owners of Colonial Auditorium have plans by F. H. and J. G. Cunningham, and have let contract to W. M. Jordan to supervise remodeling of and for Colonial theater. Plans include construction of entrance to street with stairway 25 feet wide ornamented with electric lights of 5,000 candle power; remodel interior; auditorium to seat 1,600 persons.

SPARTANBURG, S. C.—W. F. Neil, manager of Strand and Bijou theaters, is considering erecting theater at Camp Wadsworth.

Kalem Can Do Your Printing and Developing

Greatly increased facilities enable us to handle a large amount of additional laboratory work.

For TEN YEARS Kalem's printing and developing, done by experts, has been praised by the trade.

We can furnish other producers the same standard of excellence.

With Kalem's laboratory quality so well known, our strongest argument in soliciting your work is the PRICE we can quote.

Write us for quotations.

KALEM COMPANY
235 W. 23rd STREET
NEW YORK CITY

JUST ISSUED

Our second list of EDUCATIONAL and SELECTED FILMS covering releases from January 1st to June 30th, 1917. A handy reference list for managers and others in selecting programs for children's matinees. A few of the first list containing film releases of last six months of 1916 still on hand. Twenty cents for each list, postage paid.

MOVING PICTURE WORLD
17 Madison Avenue :: :: :: New York

GOLD KING SCREEN

GOLD KING SCREENS ARE BEST
TEN DAYS FREE TRIAL
GOLD KING SCREEN CO., ALTUS, OKLA.

Trade News of the Week

MOVING PICTURE WORLD

GATHERED BY OUR OWN CORRESPONDENTS

Flood Tide of Business in New England

Season Opens with Full Houses and Many Splendid Picture Offerings—New Theaters and Reopenings—Notes of the Trade.

By Richard Davis Howe, No. 80 Summer St., Boston, Mass.

BOSTON, Mass.—Cold weahter has set ahead the regular fall season of the moving picture theaters of New England by several weeks, and today finds theaters enjoying crowded houses. It has put new life into the entire industry, and salesmen touring the New England territory find exhibitors eager to grasp at the best pictures offered.

No season has opened so auspiciously so far as the film offerings are concerned. Here is a good idea of the real gilt-edge productions that are being shown in Boston:

Modern theater—Mary Pickford in "Rebecca of Sunnybrook Farm," and George Beban in "Lost in Transit."

Park theater—Ethel Barrymore in "The Lifted Veil."

Boston theater—Mae Marsh in "Polly of the Circus."

Exeter theater and Gordon's Olympia—Billy Burke in "The Mysterious Miss Terry."

Majestic theater—"The Honor System."

Thus it is seen that some of the foremost stars of the country are represented in first-run production in Boston theaters at a fitting opening of the season, and S. R. O. signs have been hung out where Mary Pickford is being shown and at a number of the other houses.

"The Honor System," the second of the big Fox features to be shown at the Majestic, one of Boston's leading legitimate theaters, is drawing well, and bookings have been made for "The Spy" at the same house next week.

J. B. Hart to Conduct Theater at Bennington, Vt.

Bennington, Vt.—J. B. Hart has taken over the opera house in Bennington, Vt., for number of years under the control of the C. A. Wood Company. Mr. Hart recently married a daughter of Mr. Wood, and comes to Bennington to operate the house.

George Crocker Takes Warwick Theater.

Marblehead, Mass.—George Crocker, formerly house manager for the Drown circuit of moving picture theaters in Greater Boston, has leased the Warwick theater at Marblehead. The Warwick has been completely renovated and is an up-to-date house. The Drown circuit now consists of the Day street Olympia theater, Somerville; Olympia theater, Cambridge; and the Union Square theater, Somerville. They are under Mr. Drown's personal supervision.

Many Film Men Are at Camp.

Ayer, Mass.—[illegible] of moving picture men now training as members of the new National Army at the Ayer, Mass., camp. They [illegible] Walter Young, manager of the Olympia theater at Farmington, N. H.; Nathan Yamins, owner of the Plaza theater in Fall River; Putnam Smith, manager of the Bradley and Empire theaters in Putnam, Conn.; and A. N. Sanborn, who controlled the opera house at Sanbornville.

Selznick Office at 69 Church Street.

Boston, Mass.—Manager Samuel J. Steinfeldt has moved the headquarters of the Lewis J. Selznick Enterprises, Inc., to a larger and more convenient office at No. 69 Church street. His corps of salesmen now touring New England report some good results.

James Orkney Covering Maine.

Boston, Mass.—R. A. Magee, who has been working the Maine territory of the Greater Vitagraph interests, has been succeeded by James Orkney, a well-known New England salesman. Mr. Orkney was with Vitagraph once before, but more recently has been with the K. L. S. E.

Owl Theater Closes for Winter.

Sunapee, N. H.—S. E. Osborne, an employee of the New England Telephone and Telegraph Company, who, during the summer months, run the Owl theater at Sunapee, N. H., has closed the house for the season. He reports a record business for the house.

New Stoneham Theater Nearly Ready.

Stoneham, Mass.—A theater building has been added to the town of Stoneham, Mass., a great Boston residential suburb. The house is being completed for occupancy in November by J. E. Locatelli, Inc. The theater building is the property of Joseph Deffarari, a local business man. The theater has a seating capacity of 1,800, with two balconies.

The building is one of the finest in the town and is centrally located. Every modern appliance and comfort has been installed in the theater. The entrance to the building will be in the center of the block with stores on each side. It is stated that Nathan Gordon, who controls the long chain of Olympia theaters in Massachusetts, has offered to lease the house for a yearly rental of $5,000.

"Honor System" Makes Impression.

Boston, Mass.—"The Honor System" was the second big Fox Feature film to be run at the Majestic theater in Boston under the new policy of showing one big production a week. The production attracted excellent notices in all the Boston papers.

L. A. McDuffee Joins General Film.

Boston, Mass.—The General Film has taken on L. A. McDuffee, former owner of the Scenic theater at Rochester, N. H., as its southern Maine representative. Mr. McDuffee recently sold the Scenic theater to Frederick Couture, brother of Alfred Couture, who controls the Crown theater at Manchester, N. H.

Goldstein Bros. Buy Two Theaters.

Springfield, Mass.—The Town Hall theater at Exeter, N. H., and the Colonial theater at Pittsfield, Mass., have been sold by the Goldstein Brothers, of Springfield, owners of the Broadway theater in Springfield. They have instituted a new policy at the Broadway, featuring vaudeville as well as pictures.

Manager Sorerio Books Noted Singer.

Boston, Mass.—Miss Mary Desmond, the noted English opera singer and a member of the Manhattan Opera Company of New York, is a feature attraction which Manager Sorerio, of the Park theater, of Boston, has booked for his musical program the week of Sept. 17. The noted Park theater orchestra is back on the job after summer recess.

Interesting New England Notes.

Boston, Mass.—General Manager Carl H. Pierce, of the Paramount Exhibitors' Service department, has returned to New York after a tour of New England territory. He made a call upon Manager Harry Asher, of the Boston office, and left later to see Manager Henry T. Sculley, of the New Haven branch.

New Bedford, Mass.—The management of the New Bedford theater at New Bedford, Mass., has been taken over by William Murphy, formerly manager of the Colonial theater in Nashua, N. H. The house runs pictures and vaudeville and is making a fine showing.

Bridgetown, Me.—Bert Avery, of the Riverside theater in Bridgeton, Me., has taken over the Olympia theater at Farmington, N. H.

Thompsonville, Conn.—After having been through the bankruptcy courts, the old Ten Eyke theater in Thompsonville, Conn., has been reopened under the management of a Mr. Franklin.

Providence, R. I.—The Strand, Fay's and the Modern theaters in Providence, R. I., have increased their price of admission and have inaugurated an extra charge over the admission fee for reserved seats. No special reason was announced for the change.

Dorchester, Mass.—The Franklin Park theater has reopened, after being closed for a few months during the warm weather. The house has been thoroughly renovated and repaired and now is one of the finest moving picture theaters in Dorchester.

Boston, Mass.—Jacob Louri has booked "The Seven Pearls," the new Pathe serial picture, for the Beacon theater in this city, as has Victor Morris for the St. James theater.

Boston, Mass.—Miss Molly Sullivan, the attractive young telephone operator in the Boston office of Pathe, has been lost to her many friends in the film world. She was married Sunday evening to Dirk Hanson of Philadelphia. The Pathe Boston office force presented Miss Sullivan with a beautiful chest of silver as a wedding gift.

Business Notes From Baltimore.

E. B. Price, who for about two months has managed the Buffalo exchange for Triangle, visited Baltimore last week for a few days and called on many of his friends. As Mr. Price is very popular among the Baltimore boys we presume it took him some time to get around. He has just been promoted to the position of General Sales Manager for the Triangle, to cover the Eastern district.

Miss Sophia K. Levine, the cashier at the Mutual Baltimore exchange, is again back at her desk this week with a good deal of tan on her cheeks. Her vacation was quite a success, she states.

Charles E. Ford, manager of Ford's opera house, has booked the eight-part historical feature, "Christus," and it began its run at this house on Monday, September 10. Wm. Fox's "The Spy" played to capacity houses at this theater during the week of September 3.

Col. Jacob W. Hook, vice-president of the Southern Amusement Company, returned from a motor trip to Atlantic City, Asbury Park and Shelter Islands last week.

Harry Lewy, co-proprietor of the Great Wizard theater, [illegible] West Lexington street, has made a number of slides in the form of appeals for contributions to the Army Girls' Transport Tobacco Fund. These slides are being thrown on the screens at many of the theaters in this city.

Edward C. Hartman, who at one time acted as treasurer for the Colonial theater in this city and then as assistant [illegible] of the Auditorium, has now been appointed assistant manager and treasurer of the Lexington theater in New York City.

[illegible] of the Academy of Music, [illegible] that the playhouse will be [illegible] the public very shortly. He has his shirt sleeves [illegible] big changes in the interior.

Salisbury, Md.—Last week Miss [illegible] Ullman, of this city, who now attends to the booking of pictures for the [illegible] visited Baltimore's [illegible] her way home from Ocean View, Va., where she attended the convention of the West Virginia [illegible] League. Miss Ullman stopped in to see her friends at the exchanges.

Havre de Grace, Md.—L. H. [illegible], manager of the [illegible] theater, took a run down to Baltimore last week. He states that he has now started the Mutual service.

Annapolis, Md.—P. Miller, who manages the Republic theater in this city, was observed along exchange row in Baltimore last week.

Frostburg, Md.—On Tuesday night, Sept. 4, R. L. G. Hitchens, manager of the opera house in this city, arranged for the rousing meeting of the 241 selected soldiers for Allegheny county, outside of Cumberland, and the members of Company G, First Maryland Regiment.

Cambridge, Md.—When it comes to live wire methods of pulling people, J. W. Brown, manager of the Grand Opera House in this city, is there. When the Dorchester County Fair was held, Harry F. Daley, of Baltimore, filmed a moving picture and called it "The Newly Weds at the County Fair," and many people of local importance in this city were in the cast. So as soon as the picture was ready to be booked Manager Brown signed up for it, and it was screened at his theater on Monday, Sept. 10.

Baltimore, Md.—Through the courtesy of Charles E. Thropp, manager of the Nixon-Victoria theater, 415 East Baltimore street, this pretty playhouse was used on Sunday evening, Sept. 9, for an important gathering of Zionists to commemorate the twentieth anniversary of the organization of the Zionist movement, by Theodore Herzl.

Baltimore's Strand Reopens Much Prettier

Parkway Theater Company's House on North Howard Street Opens with Second Run Paramount—Some of Its New Decorations.

By J. M. Shellman, 1902 Mt. Royal Terrace, Baltimore, Maryland.

BALTIMORE, MD.—The Strand theater, [illegible] North Howard street, under the management of the Parkway Theater Company, reopened to the public on Monday, Sept. 10. [illegible] formerly [illegible] the carpets are of a darker [illegible] ating room or the basement. [illegible] heavy, ornamental beamed [illegible] features.

Prices Go Up at the Parkway.

[illegible] the Para[illegible] En[illegible] Entire [illegible] ny, 10 [illegible]

A. B. Price Returns From Trip

Baltimore, Md.—A. B. Price, [illegible] tive of the Triangle Company in the [illegible] territory, returned from a trip on the eastern shore of Maryland, booking the Triangle output. Mr. Price stated that his trip was very successful but [illegible]

George Leibold Again With Mutual.

Baltimore, Md.—George Leibold, who has been in the film business for about five years and is well known among the fraternity both here and in Washington, has again returned to Baltimore and is [illegible] in the capacity of booker at the Mutual exchange. Mr. Leibold says he started his career in the film game in that company's office, then he was engaged by J. C. Cremen to manage the Carey theater for some time and later went to Washington, where he was associated with J. H. Buttner in the Triangle exchange in that city. He resigned from the last to accept his present position.

Miss E. Schwab Leaves Mutual.

Baltimore, Md.—When we entered the Mutual exchange last week we missed the glad and welcoming smile of Miss E. Schwab, who for some years has been acting as booker in this office. She has now associated herself with the Parkway Theater Company as secretary to Bernard Depkin, Jr. When interviewed at the office of this company on North Charles street, Miss Schwab [illegible] had the same [illegible] very little [illegible] it would [illegible]

George C. Brown Is Victoria Treasurer

Baltimore, Md.—George C. Brown will take over the treasureship of the Nixon-Victoria theater, 415 East Baltimore street, which has just been made vacant by A. M. Seligman having been promoted to a new position [illegible] Pittsburgh. Mr. Brown has for many years been associated with Charles E. Thropp, [illegible] and together they operated the Colonial theater in Philadelphia. Mr. Brown states that [illegible]

Auditorium Aids Tobacco Fund.

[illegible] r 3. [illegible]

W. G. Pond at Helm of Arcade.

[illegible] He has had charge now about six weeks.

Camp Meade Theater a Reality.

Odenton, Md.—The Camp Meade Mercantile and Amusement Company is the name of a new corporation which has just been [illegible] The incorporators are: Edward M. Lloyd, Clayton E. Husan and Edward J. Norton.

Another Tobacco Fund Benefit.

Baltimore, Md.—Through the courtesy of Charles E. and John T. Ford, co-proprietors of Ford's opera house, a benefit performance was arranged for the Army Girls' Transport Tobacco Fund on Wednesday night, Sept. 12. "Christus" was the attraction, and a generous portion of the box receipts was donated.

J. W. Hawkins Again at His Old Post.

Baltimore, Md.—J. W. Hawkins, president of the [illegible] Club, a social organization whose members are employed at the moving picture theaters in the capacities of ushers and cashiers, has again returned to his old post in the Mutual exchange as night film clerk.

Baltimore, Md.—On Monday, Sept. 3, the Frederick theatre, 3438 Frederick avenue, which is now under the control of J. G. Hartman, was reopened to the public.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compare with the standard of the MOVING PICTURE WORLD? There's a reason.

"Polly" and Her Creator at the Stanley

Many Celebrities Meet Margaret Mayo in Philadelphia at the Premiere of "Polly of the Circus"—Comes as Guest of Stanley Mastbaum.

By F. V. Armato, 144 N. Salford Street, Philadelphia, Pa.

PHILADELPHIA, PA.—Margaret Mayo's "Polly of the Circus," presented last week at the Stanley theater, went even beyond expectations. It was charming, and the presence of the author herself added to the gayety of the evening.

Miss Mayo's brief address was overwhelmed with cheers from the audience. Every spectator was presented with a rose or some other souvenir. The management was obliged to turn away several hundred applicants for tickets.

The box office was converted into an imitation circus ticket booth, and the theater itself represented a circus tent. All the girl ushers were dressed in black and white satin clown attire.

Those who responded to Mr. Mastbaum's invitation to welcome the playwright were Edgar Selwyn, Samuel Goldfish, Hiram Abrams, William Smith, one of the directors of Paramount pictures; John Clark, local manager for Paramount; George Meeker, World Film Corporation; George Ames and his assistant, Oscar Bowers, of the local Goldwyn headquarters; Morey Boney; Albert R. Boyd, managing director of the Arcadia and Family theaters; Mrs. Stanley V. Mastbaum; Abe L. Einstein, publicity manager of the Stanley company; Pierie Garde, city editor, and Harry Knapp, dramatic editor, "Inquirer"; Herman Dieck, "Record"; Richard Beamish, managing director, and H. Lewis, city editor, "Press"; H. Bonte, dramatic editor, and D. Smiley, managing editor, "Public Ledger"; J. Eckels, managing editor, and H. Quicksall, dramatic editor, "North American"; Arthur Tubbs, dramatic editor, "Bulletin"; E. Whitney, city editor, and F. V. Armato, motion picture editor, "Telegraph" and correspondent of the Motion Picture World; H. Eaton, managing editor, H. T. Crane, dramatic editor, and A. Plough, motion picture editor, "Evening Ledger"; Arthur Coombs, "New York Telegraph"; William Connor, "Associated Press"; Clem Congdon, editor, "Transcript"; and Wid Gunning, of New York.

K-E-S-E Office Reports 200 Per Cent. Increase.

Philadelphia, Pa.—A. G. Buck, of the K-E-S-E Company, is receiving numerous inquiries regarding the new Perfection Pictures program, the first release of which will be Shirley Mason in "The Awakening of Ruth." There has been an increase in business of 200 per cent. at this exchange during the past month.

Raymond A. Stewart May Be Magistrate.

Philadelphia, Pa.—Raymond A. Stewart, the popular manager of the Dreamland theater, Thirty-seventh and Haverford avenues, is spending his vacation fishing in the numerous streams arounds Clarks Mills, Pa. Upon his return he announces that he will become a candidate for magistrate, having fully developed his political aspirations on this point. He will undoubtedly receive the support of a great many men of the motion picture industry, and his numerous friends have promised him their support.

Fairmont Feature Announces Jewel and Century Films.

Philadelphia, Pa.—V. R. Carrick announces that the Jewel productions and the Century comedies will be released exclusively through the Fairmount Feature Film exchange for this territory.

After viewing these pictures, Mr. May, manager of the Fairmount, predicts a huge increase for this season's business. The first Jewel feature to be offered will be "Come Through," to be followed by "Pay Me," "The Man Without a Country," and the "Sirens of the Sea." The latter is at present playing at the Broadway theater in New York. Alice Howell, the well-known and celebrated comedienne, will make her first appearance on the Century program in 'The Lunatic."

Adjustment Committee Appointed.

Philadelphia, Pa.—Charles H. Goodwin, secretary of the exhibitors' league of Philadelphia, is sponsor for a new movement which resulted in the appointment of an adjustment committee. The duty of this new body will be to smooth over all difficulties arising between the exchange men and exhibitors or between the exhibitors themselves, in order to pave a smooth path for the future.

The following exhibitors who were appointed for this committee are Columbus Stamper, of the Ferd Nirdlinger interests; J. Boyd, of the Jumbo; E. A. Jefferies, of the Roxborough; J. Conway, of the Duray; Sam Blatt, of the Owl; H. Green, of the Aurora & Susquehanna; and J. S. Evans, of the West Allegheny.

Mutual Seeks to Restrain Censors.

Philadelphia, Pa.—B. R. Tolmas, of the Mutual, filed an appeal in court through John R. K. Scott, attorney, last week to restrain the Board of Censors from withholding the release of "The Outcast." This feature at a private review was proclaimed as a most noteworthy production, and for no possible reason could anyone imagine why the censors should refuse to pass the film. Although the Belmont, which is showing the first run Mutual star program, had it booked, it was prevented from being shown.

Permit for New Theater Granted.

Philadelphia, Pa.—The Bureau of Building Inspection granted a permit for a theater and seven-story office building to be erected on the site of Horticultural hall, Broad street, below Locust street, for Berg & Publicker, by Edward Margolies, of New York. The structure will be of brick, 80 by 200 feet, and cost $280,000 to build.

Premiere of New Patriotic Film.

Philadelphia, Pa.—Before several hundred invited guests, including motion picture exhibitors and newspapermen, the patriotic photoplay "For Freedom of the World," the first production of the new S. and M. Film Company, composed of local theatrical men, was shown Monday, September 10, in the Liberty theater, Columbia avenue above Broad street. This film drama proposes to carry a message to the lukewarm citizen of either sex in these stirring war times.

Not Satisfied With Express Service.

Philadelphia, Pa.—Several complaints have been entered against the Adams Express on account of the poor service and late deliveries. The express company claims that this condition has been brought about through the scarcity of labor and the irregular train service, and the exchange men are planning to hire a wagon which will visit the express office each day to make rapid return deliveries from the station.

B. R. Tolmas, of the Mutual, and Allen May, of the Bluebird, have shown a disposition to co-operate with other exchange men as soon as they are ready.

"Red Ace" Gets Many Contracts.

Philadelphia, Pa.—The Interstate Films Corporation have secured several high-class vaudeville houses for the first presentation of their latest serial "The Red Ace," which stars Marie Walcamp, who secured a tremendous following with her last serial, "Liberty."

Victor Theater Opened Labor Day.

Fleetwood, Pa.—Labor Day marked the opening of the regular season of the Victor. This theater, which has been recently purchased by Cook and Hartford, opened with "The Battle Cry of Peace" and packed 'em to the doors. John H. Cook, who is in partnership with Mr. Hartford, was formerly general manager of Carr and Shad's enterprises in Reading and vicinity for the past twelve years.

Philadelphia Trade Notes.

Philadelphia, Pa.—The Bluebird exchange will shortly inaugurate an intensive publicity campaign with 24 sheet posters and a big newspaper advertising campaign starting October 1. Exhibitors displaying Bluebird photoplays will receive some excellent co-operation.

Philadelphia, Pa.—J. M. Graver returned from his vacation last week and is now preparing an eventful season for the Liberty theater. Contracts for several of the leading feature productions have been given, including also Artcraft and Paramount.

Philadelphia, Pa.—Audiences which filled two popular photoplay houses, the Arcadia and the Palace, were captivated by the initial presentation in each instance of Mary Pickford at her very best in "Rebecca of Sunnybrook Farm."

Philadelphia, Pa.—George M. Cohan, in the film version of "Seven Keys to Baldpate," was the feature picture offered last week at the Nixon in West Philadelphia and at the Strand.

Philadelphia, Pa.—Charles H. Goodwin has booked "Twenty Thousand Leagues Under the Sea" for the Eureka for September 19. He had a sea diver doing various interesting things under water.

Philadelphia, Pa.—Edward J. O'Keefe, of the City Square and Cort theaters, paid a visit to the Triangle offices last week and stated that he had done big business with the "Master of His Home" at the Cort. He contemplates extensive improvements at the Cort.

Newark News Letter.

By Jacob J. Kalter, 25 Branford place, Newark, N. J.

Messer & Springer Filed Trade Name.

NEWARK, N. J.—Alonzo N. Messer,, 286 North Grove street, East Orange, and J. Harwood Springer, 198 Peshine avenue, Newark, have filed as the trade name of their film rental concern the Classay Feature Film Company. Offices have been opened up in the Proctor theater building, suite 55. Mr. Messer controls the New Jersey state rights for the "Fighting Chance" and also for "Common Sense Brackett." Mr. Springer is the New Jersey distributor for the Ivan features. The combined firm will book these features as well as several other big films, whose purchases are now under consideration.

Newark Theater Shows Departure of Soldiers.

Newark, N. J.—Pictures showing the departure of the first troops were shown last week at the new Newark theater, 195 Market street. The films were taken at the special instance of the management and were shown on the same day. John B. McNally is the resident manager.

"Silent Witness" and "Conqueror" Seen.

Newark, N. J.—During the week of September 16 "The Silent Witness" will be the attraction at Fox's Terminal theater, Park place. William Farnum in the "Conqueror" is booked for the week of September 23. These pictures will be shown first locally at the Terminal, which is under the house management of Moe Kridell.

Evelyn Nesbit Appears Personally.

Newark, N. J.—Evelyn Nesbit, star of "Redemption" and other features, appeared in person September 14, 15, 16 at Proctor's Palace theater, 116 Market street.

United Cinema Appoints Agent.

Hackensack, N. J.—The United Cinema Theaters, Inc., a Delaware corporation, have appointed as their New Jersey agent Marinus Contant, with offices in the Union Banking building.

The Eliot Files Name.

Newark, N. J.—The Eliot Theater Company is the trade name filed in the county clerk's office for the company controlling the Eliot theater, [illegible] Washington avenue. Those who filed the trade name are Raymond D. Moffett, of Basking Ridge; Katherine Hoppe, of Bernardsville; and Harriet F. Cook, of East Orange.

Classay Film Company Formed.

Newark, N. J.—The Classay Features Film Company has been formed here to buy features on the state rights plan. The concern has opened offices at suite [illegible], Proctor theater building, 116 Market street. A. N. Messer, formerly owner and manager of the [illegible] theater, East Orange, and J. H. Springer, distributor of Ivan Films, have formed the partnership. The firm controls all of the Ivan productions and "The Fighting Chance," "Common Sense Brackett" and several other high-class productions.

Loew's Theater Reopens.

Newark, N. J.—Loew's theater, 99 Springfield avenue, reopened for the season September 3. The photoplay feature for the first half of the week was Rupert Julian in "Mother 'o Mine." The feature the latter part of the week was Evelyn Nesbit in "Redemption." Eugene Meyers will remain as resident manager of the theater.

"The Spy" at Terminal.

Newark, N. J.—During the week of September 9 Dustin Farnum in the "Spy" was the attraction at Fox's Terminal theater, Park place. Moe Kridell is the manager of the theater.

New Camden Incorporation.

Camden, N. J.—The F. N. F. Amusement Company, with registered offices at 419 Market street, has filed articles of incorporation September 1 at Trenton. The New Jersey Corporation Guarantee and Trading Company, of the above address, is named as registered agent. The concern is capitalized at $10,000, and is authorized to operate and control theaters. The incorporators are F. R. Hansel, J. A. MacPeak, and I. C. Clow.

Stray Michigan Notes.

Abe Steinberg, secretary of the National Poster Co., Chicago, was a recent Detroit visitor. He came here to buy some five and two-reel features.

The new Colonial theater, Detroit, will open for business about Sept. 25 with vaudeville and pictures.

New Goldwyn contracts in Michigan are Rialto and Majestic theaters in Muskegon; Vaudette, Mt. Pleasant; Arcade, Ann Arbor; Globe, Detroit; Lyric, Lapeer, and Majestic, in Wyandotte.

The first Goldwyn picture in Michigan, "Polly of the Circus," has its premier this week (Sept. 9) at the Madison theater, Detroit.

What Theater Taxes Netted Last Year

Uncle Sam Collected $1,027,927 from Amusement Licenses in 1916-17—Amount Is More Than Previous Year and Cost Less to Collect.

By Clarence L. Linz, [illegible] Riggs Building, Washington, D. C.

WASHINGTON, D. C.—Uncle Sam was made the richer during the fiscal year ending June 30, 1917, by $1,027,927.[illegible], this being the amount of money he exacted from the motion picture, the legitimate theaters, the [illegible] and [illegible] [illegible] of the United States.

A comparison of the taxes paid by the amusement [illegible] of the country as [illegible] [illegible] the war emergency revenue laws to be placed upon them according to their seating capacities is published in the preliminary report of Commission of Internal Revenue W. H. Osborn, which has been sent to Secretary of the Treasury McAdoo. The revenue obtained from this source during the twelve months ending with June 30, 1916, amounted to $1,014,-[illegible], the fiscal year 1917 exceeding this by $13,[illegible].

The receipts for the fiscal year 1917 exceeded those of any other year since the establishment of the Internal Revenue Bureau. The total amount collected was $809,393,640.44, an increase of $[illegible] over the fiscal year 1916, when the Bureau took in $512,723,287.77, and Commissioner Osborn thought the limit had been reached.

The cost of collecting this huge sum was also much lower than ever before. For every $1,000 taxes in Uncle Sam's [illegible] [illegible] paid out $[illegible] in the work, this being [illegible] per cent. In the fiscal year 1916 the cost per $1,000 of collections was $14.04, or 1.4 per cent. The average cost of collection since the establishment of the bureau is $23.21, or 2.3 per cent.

Permits Granted for Two New Theaters

Washington, D. C.—The Rialto Theater Company, of which Tom Moore is at the head, has been granted a permit to erect the Rialto theater at 713 to 717 Ninth street and 712 to [illegible] Eighth street, Northwest, at a cost estimated at $250,000. Blank & Zink are the architects of the structure, and M. A. Weller, the building contractor. The structures formerly on the site of the new house have been demolished and the way clear for the builder to go ahead with his work.

Arthur L. Robb Goes Over to Crandall.

Washington, D. C.—Quite a surprise was sprung in film circles here last week when it was announced that Arthur L. Robb had severed his connection with the Moore string of houses and had joined the Crandall string. He is to become the manager of the Knickerbocker theater, which is rapidly nearing completion at Eighteenth street and Columbia road, and which is scheduled for opening late this month. However, when the Metropolitan on F street is completed he is to be transferred to that house.

Mr. Robb was identified with the Tom Moore enterprises for about [illegible] years. Before coming to Washington he had been connected with various theatrical enterprises in the east for about ten years. Prior to entering the theatrical business he was connected with newspaper work, and is accredited with being the pioneer publicity agent in this territory in connection with moving pictures, for he early instituted a regular press department in connection with the Garden and Strand theaters.

George Schneider Succeeds Robb.

Mr. Robb has been succeeded as manager of the Garden and Strand theaters by George Schneider, who comes to Washington from Baltimore, where he has been in the theatrical profession for a number of years. He has been manager of the Garden theater in Baltimore for about three years, previous to which time he was manager of the New theater for about four years. Both of these are vaudeville houses and he was slated to take up similar work in connection with the combined moving picture and vaudeville theater which Mr. Moore has in prospect.

Paramount-Artcraft Takes New Space.

Washington, D. C.—The Paramount Artcraft exchange is being enlarged by addition of space on the first floor of the building at 525 Thirteenth street, Northwest. This new room will be utilized by the paper department which will permit the doubling of the office space on the floor above.

Since taking over the management of the exchange, Manager Barron has found himself badly cramped because of the combination of Paramount with Artcraft. The move, according to Manager Barron, will enable the enlargement also of the service department under the new scheme of handling business in this territory.

Mr. Barron has the distinction of now furnishing service to every city and town in this territory having a population of [illegible] or more.

J. H. Butner Pleased in Atlanta.

Washington, D. C.—James H. Butner, ex-president of the Washington Exchange Managers' Association and former manager of the local Triangle exchange, has assumed charge of the Atlanta, Ga., exchange of the First National Exhibitors' Circuit. Mr. Butner is to look after the distribution in North and South Carolina, Georgia, Florida, Alabama and Tennessee of the big subjects that the organization plans to buy, and also of the Chaplin pictures, which it already controls. At present his office is located in the Lyric Theater Building, but according to a letter just received at the Washington office of the Moving Picture World, he will soon become established in the film district. Mr. Butner declares himself to be "in the land of the blest, where censors do not rule, and where regulations hold not their sway."

Theatrical Waste of Food Deprecated.

Washington, D. C.—The actor folk have just been told of another way in which they can help Uncle Sam win the war—they have just been appealed to by the United States Food Administration to substitute imitation banquets for the real thing in those productions requiring the use of food. Better still, however, to the Food Administration's way of thinking, would be the total elimination of all scenes depicting feasts.

"The Food Administration desires to stop not merely the actual waste of this food material that is used in the production of motion picture films and on the stage," a statement from the Administration declares, "but to prevent the unconscious bad effect on audiences at this time when every effort is being made to drive home the need of the elimination of every possible food waste an a means of helping to win the war. The amount of food unprofitably used in theatrical performances throughout the country amounts to a much larger bulk than is ordinarily realized. The Administration is of the opinion that in meals on the stage and in the making of films, imitations can be used in most cases, and believes that where this is not possible the scenes showing the use of food can be omitted."

The largest staff of experts in all departments makes the MOVING PICTURE WORLD the ***one paper in the trade that fully fills the requirements of every reader.***

Pittsburgh Film Men Give a Corn Roast

Have Outing to Raise Funds to Help in Campaigns Against Freak Legislation, All Go Out to Groveton, Pa., for a Pleasant Time.

From Pittsburgh News Service, 6104 Jenk ins' Arcade, Pittsburgh, Pa.

PITTSBURGH, PA.—The allied moving picture interests of Pittsburgh and vicinity were to assemble at Gazaza Camp, Groveton, Pa., on Sunday, September 16, for an elaborate family gathering and cornroast—the first event of its kind to be put on by the local film folk. From all indications it will prove a largely attended and successful affair. Members of the F. I. L. M. club, exchangemen and exhibitors were heartily co-operating with the various committees, so that nothing will be left undone which will contribute to the enjoyment of the guests.

The following circular has been issued: "The object of this gathering is to create a fund to be used for any and all cases of adverse legislation to the film industry. Different organizations have at various times in years past been compelled to solicit funds for this purpose, and always the same few people have paid the bills. In asking your support to make this gathering a success we are simply asking you to DO YOUR BIT, for every dollar received will be used for beneficial purposes of the motion picture interests."

The hard-working committees in charge are as follows: On arrangements—Al. W. Cross, chairman; H. F. Greele, C. F. Campbell. Sports—F. C. Burhans, Walter Kinson, C. F. Schwerin. Film to be made on the grounds—C. F. Miller. Publicity—M. J. C. Kornblum, William Mayer, P. A. Mansfield, C. B. Frost, R. Warren.

Edgar Wolberg Goes to Missouri and Kansas.

Pittsburgh, Pa.—Edgar H. Wolfberg, formerly manager of the Harris P. Wolfberg attractions, Lyceum building, Pittsburgh, is leaving the local office of that concern to take charge of the distribution of "The Deemster" in Missouri and Kansas, which has recently been added to the Eastern states already controlled by the Wolfberg Exchange.

"Efficiency" Edgar, as E. H. Wolfberg's friends in the Pittsburgh territory have nicknamed him, is versatile. During the past six months he has played an important part in staging "The Crisis" in Western Pennsylvania, Ohio and West Virginia. His sensational success in this city was the talk of moving picture circles. Newspapermen estimate that he was accorded the largest amount of publicity ever secured by any photoplay.

Previous to his connection with the Harris P. Wolfberg attractions, he was assistant manager of the General Film office in St. Louis. It was during these days that he created "The Film General," a house-organ that received the approbation of all the photoplay journals.

New Exchange to Handle Big Subjects.

Pittsburgh, Pa.—The Fort Pitt Theater exchange, the latest film concern to enter the field in Pittsburgh, has completed plans for elaborate and prominently located headquarters to be occupied in the near future. The exchange will take over a portion of the Pitt Theater building, at the corner of Penn avenue and Seventh street. Alterations are now going forward and the company expects to do business in its new quarters within the next week or ten days.

The Fort Pitt theater exchange handles only big subjects, especially those which have had a long run at the Pitt theater. William Moore Patch is president of the company; L. Newman, representative; Norman S. Carroll, publicity manager; Harry Marcus, office manager.

H. C. Allen Now Heads Triangle Branch.

Pittsburgh, Pa.—H. C. Allen has succeeded J. C. Greer as manager of the Pittsburgh branch of the Triangle. Mr. Allen was formerly assistant manager of the Triangle exchange at Dallas, Tex., and is an able and experienced film man. The announcement of his appointment is reeived with much approval by the local trade.

G. R. Ainsworth on Road for Supreme.

Pittsburgh, Pa.—Guy R. Ainsworth, until recently manager of the local office of the Fox Film, has joined the road force of the Supreme Photoplay Productions, Seltzer Film building, Pittsburgh. Mr. Ainsworth is specializing with excellent results on the new acquisitions of the Supreme exchange, "Redemption," "God's Man" and "The Cold Deck."

G. H. Garfunkle Building Theater.

Farrell, Pa.—A large new theater is to be erected soon at Farrell, Pa., by G. H. Garfunkle, a prominent manufacturer of that place. The house will occupy the site of the present Rex theater, operated by Stahl Brothers. Work will be started about January 1, at the expiration of the lease held by that firm on the Rex. The projected theater will have a seating capacity of 1,500 and will be modern in every respect. It will be erected at a cost of about $75,000.

H. E. Stahler Promoted.

Pittsburgh, Pa.—The many friends of H. E. Stahler will be glad to hear of his promotion to the position of manager of the Pittsburgh offices of the Harris P. Wolfberg attractions, Lyceum building. Mr. Stahler formerly was in charge of the publicity department of the Wolfberg Exchange. Previous to that he represented the V. L. S. E. in St. Louis, and later the Essanay.

In connection with Mr. Stahler's promotion, Mr. Wolfberg made the following statement: "It was Mr. Stahler's fine work with 'The Crisis' and 'The Deemster' that has hurried his promotion. His method of exhibitor co-operation, which is the outstanding feature of the distribution of these pictures, is largely responsible for his success.

"The States Rights men of the future," continued Mr. Wolfberg, "must recognize the importance of exhibitor co-operation. In the field of merchandising, dealer co-operation is developed to a fine point, and the manufacturer does not stop when the goods are on the dealer's shelf. He helps him sell, and by helping the dealer he helps himself. There is no reason why the same intensive co-operation should not exist in the photoplay business."

Park Theater Taken by T. A. Kinney.

Franklin, Pa.—The Park theater, Franklin, Pa., has been taken over by T. A. Kinney, who is now sole owner of this attractive picture house. Mr. Kinney announces that his future policy will probably be big feature productions. The Park was formerly operated by the Park Theater Amusement company.

J. F. Young Now With Goldwyn.

J. F. Young, for the past year travelling representative out of the Pittsburgh office of the General has joined the road staff of the local Goldwyn exchange.

Trade Notes for Western Pennsylyania.

A largely attended trade showing of the first three episodes of the new Pathe serial, "The Seven Pearls," featuring Mollie King, was given on Thursday, September 13, at the Majestic theater, Erie, Pa. The showing was in charge of Manager Fuller, of the Pittsburgh office of Pathe. He reports excellent advance bookings on "The Seven Pearls," which will be released September 17.

Claysville, Pa.—The handsome new Rex theater, Claysville, Pa., will be formally opened within the next few days The Rex is a fine addition to the list of up-to-date theaters in its locality. Exclusively high-class feature pictures will be shown. This house has been erected by a company of Washington, Pa., business men.

Pittsburgh, Pa.—George See, auditor of the Pittsburgh Paramount exchange, left September 5 for the United States Army training camp at Petersburg, Va. Mr. See was one of the first members of the local film industry to be drafted. A lively send-off was accorded him by the Paramount organization.

Punxutawney, Pa.—The Jefferson theater, Punxutawney, Pa., has been closed for remodeling and redecorating, and the management plans to make it one of the most attractive houses in that section. A formal reopening will be held in about three weeks. The Jefferson's well-known policy of high-class feature productions will be resumed.

◆

Maritime News Letter.

By Alice Fairweather, The Standard,
St. John, N. B.

A. K. Mundee Opens St. John Triangle.

ST. JOHN, N. B.—A new film office has opened in St. John, The Triangle, with A. K. Mundee as local manager. Mr. Mundee is a theatrical man of many years' experience, and will no doubt be very successful. He prepared for the convention a splendid advertising button, a white button bearing the name of the delegate in black letters, the trade mark of the Triangle showing on the background of the button. New offices have been taken in the Robinson building, Market square, and large space was given in the papers to the announcement of the opening.

Pathe Manager Returns from Western Trip.

St. John, N. B.—L. Ernest Ouimet, who was in St. John for the convention has lately done much work in the filming of '[illegible] and Prosperity Films' for the Canadian provinces. Included in this series are splendid views of New Brunswick. Mr. Ouimet, who is general manager for the Specialty Film Import, Canadian distributors of Pathe, has also taken several interesting pictures showing the work done by returned soldiers for the Canadian Military Hospitals Commission, paying particular attention to the vocational training going on at those institutions. He has recently completed 2,000 feet of film showing the Royal Flying Corps at Camp Borden with Canadian aviators in the making.

"Polly" Much Appreciated in St. John.

St. John, N. B.—Charles Berman, through the courtesy of the Imperial theater management, gave a trade showing of the first Goldwyn release in this territory Wednesday morning, Aug. 8. A number of exhibitors and invited guests were present, and all expressed themselves as greatly pleased with the production, especially the horse race, which excited even the most blase of the exhibitors. Music was furnished by members of the Imperial orchestra, with M. C. Ewing at the piano, and this added greatly to the enjoyment of the audience. The picture made a very good impression upon those present.

G. B. Abbineau's Theater Now Larger.

G. B. Abbineau, of the Palace theater at Chatham, has brought his house downstairs, increasing the capacity of his theater from 550 to 1,000 seats. He now has a fine picture house.

Convention Notes of the Trade.

St. John, N. B.—The Pathe Company (Specialty Film Import) had a window on one of the principal streets filled with pictures and cards illustrative of the Pathe films, and with the familiar Rooster in the centre.

The Triangle Company displayed a banner with "Welcome" near the Imperial theater. Their new manager, A. K. Mundee, is a wideawake advertiser, and his company will profit by his ingenuity.

"The Flame of the Yukon" (Triangle) was screened at the Imperial theater, as was also "Within the Law" (Vitagraph) and "The Seven Pearls" (Pathe). Many screenings were held at the exchanges.

F. G. Spencer Gets Nova Scotia Film Theater.

Wolfville, N. S.—F. G. Spencer, of St. John, has taken over the opera house at Wolfville, N. S., and the moving picture theater at Hantsport, N. S. The opera house is managed by Archer W. Mason, formerly of St. John. The theater at Woodstock recently leased by F. G. Spencer opened on Monday, Sept. 10, under his new management.

The Gem theater at Fredericton, N. B. controlled by F. G. Spencer also will reopen Thursday, Sept. [illegible]. The theater has been renovated, many improvements installed and the seating capacity increased. [illegible] is the president.

A Daughter to the O'Rourkes.

Fairville, N. B.—Mr. and Mrs. Edward O'Rourke, of Fairvale, are rejoicing over the arrival of a daughter at their home on Sunday, Sept. 9. Mr. O'Rourke is the proprietor and manager of the Gaiety theater, Fairville.

Notes from Maritime Provinces.

St. John, N. B.—A. B. Farmer, of the Star theater, upon the finish of "Patria," will start next week "The [illegible] Mystery," and later the Pathe serial "The Neglected Wife." This will give the Star patrons a serial at the beginning and end of the week. It takes Pathe for serials, says Mr. Farmer, and accordingly he has booked these two from [illegible] of the Specialty Film Import, at St. John.

St. John, N. B.—The Fox production "A Tale of Two Cities" had very heavy bookings throughout this territory and repeat bookings were asked for in several instances.

St. John, N. B.—About the villages of Newcastle, Bathurst and Chatham road shows are playing to fairly good business. The French people in that section of the country cry out for stage productions but are gradually being educated to the motion picture, and the houses in these towns do good business as a general thing.

St. John, N. B.—Special Labor Day programmes were provided. At the Imperial, which did splendidly with Robert Warwick in "The Silent Master," and at the Opera House showing vaudeville with "Gloria's Romance." The Unique theater started "The Fatal Ring" with the popular Pearl White, on Monday, September 10. The same day marked the return of the Arlington orchestra to the Unique, where their tuneful music will be enjoyed for a long engagement.

Campbellton Man Starts Traveling Show.

Campbellton, N. B.—S. W. Dimmock, of the opera house at Campbellton, has a novel idea. He is now on a tour of the Gaspe coast with several pictures which he will show to the people up that way who do not have many opportunities of seeing motion pictures. Dimmock goes in his car, carrying his own equipment on his trusty auto.

General Trade Conditions in Canada Good

New Theater Being Built on St. Clair Avenue, Toronto—Opening of the New Allen Theater Soon—Jewel Productions Opens Exchange.

By W. M. Gladish, 1262 Gerrard street East, Toronto.

TORONTO, ONTARIO.—The fall boom in [illegible] in earnest. Everywhere there are signs of structural development and improvement, the many good releases are attracting great crowds and, according to statements of big men in the Canadian industry, general conditions throughout this territory were never so healthy as at present.

[illegible] vicinity is the theatre on St. Clair avenue, one of the finest thoroughfares in the northern section of the city. This theatre is being erected by James Crang, a prominent local contractor. [illegible] features will be up-to-date in every particular. The seating capacity will be 1,400 with all seats on the one floor. Mr. Crang's address is 96 St. Clair avenue West.

The Allen theater, a fine new structure in the downtown section, is practically [illegible]

[illegible] operation.

The Colonial theater, City Hall square, [illegible]. The alterations were made without closing the theatre.

Class to Teach Soldiers How to Operate.

[illegible] sion that a class for moving picture oper[illegible] hood.

Sam Glazer Wins Promotion.

Toronto, Ont.—Sam [illegible] Toronto branch man[illegible] Players. [illegible] Glazer who has been with the F. P. for [illegible].

The Monarch Film, which is closely allied with the Famous Players service, has acquired the Canadian rights to a number of big attractions, including "The Garden of Allah," "The Public Be Damned," "Joan, the Woman," and "Beware of Strangers." The Monarch also controls Canadian releases of Selznick productions.

J. A. Morrison Now in Oregon.

Toronto, Ont.—J. A. Morrison, formerly proprietor of the Star theater, Meaford, Ontario, is now in business in Eugene, Oregon, where he is running the Eugene [illegible].

Local Universal News Items.

Toronto, Ont.—Clair Hague, general manager of the Canadian Universal, was [illegible] N. B. Mr. Hague also inspected the Montreal and St. John exchanges of the [illegible].

The Bluebird [illegible] McKenney of the Bluebird offices here.

Shea's Hippodrome has also booked [illegible] for the week of September 24.

D. G. Walkley, Calgary, Western Ca[illegible] an [illegible] measure with film prospects all over the [illegible].

J. Belmont has been appointed Western Canadian representative for the state rights feature department of the Canadian Universal. G. A. Margetts, manager of the "U" office in St. John, will look after this business in the Maritime Provinces [illegible].

Montreal's St. Denis Theater Reopens

Roland Roberts Starts Beautiful Picture Theater Again with "Polly"—Has 3,000 Seats at Ten Cents to Twenty-five Cents.

MONTREAL, QUEBEC.—The St. Denis theater, Montreal, the largest and one of the most elaborate amusement houses in the whole of Canada, was reopened on Saturday, September 8, under the management of Roland Roberts, manager of the Regent theater, Toronto. The managing director of the new company which will operate the St. Denis is N. L. Nathanson, who is also general manager of the Regal Films, Limited, distributors in Canada of Goldwyn, World and other pictures.

The feature at the St. Denis for the reopening performance was the first Goldwyn release, "Polly of the Circus," and the scale of admission prices was from 25c to [illegible]. The house now has a symphony orchestra of sixteen pieces under the direction of Mr. J. J. Goulet, late of the Montreal Symphony Orchestra and under the supervision of Leon Kofman. The Hope-Jones organ will again be used. Frank Oldfield, the New York baritone, was also one of the attractions for the opening week.

The St. Denis was closed last spring after it had passed into the hands of receivers and had been sold at public auction. The seating capacity is roughly 3,000, and the many structural appointments are the finest obtainable.

Independent Will Distribute War Films.

Montreal, Que.—Announcement has also been made in Montreal that the Independent Film and Theater Supply Company has acquired the distribution rights for official British War Office film releases in Canada. The company will take four prints of the big war specials, it is declared. The company has branches in Montreal, Winnipeg, Toronto and St. John. One of the first releases will show the arrival of the American fleet in British waters and the arrival of American troops somewhere across the pond. The "Battle of Arras" will also be a coming feature.

Regal Will Distribute Rex Beach Films.

Toronto, Ont.—All Rex Beach features, with the exception of "The Barrier," will be distributed in Canada by Regal Films, Limited. Regal has also contracted to handle "The Great White Trail" in the Dominion for John C. Green of Galt, Ontario.

Cleveland Operators Demand New Scale

Higher Wages Again Asked for—New Scale Calls for $40 a Week for Matinee and Night Shows—Special Rate for Screenings.

From M. A. Malaney, 218 Columbia Building, Cleveland, Ohio.

CLEVELAND, OHIO.—Increases of from eight to ten dollars a week are indicated in the new wage scale drawn up by the Cleveland operators union and sent the theaters which run all day or afternoons and evenings.

For several years there has been a steady increase in wage scales of operators each fall. Other years the Exhibitors' League has fought them, but usually without success, except that some theater owners discharged their operators and did their own operating.

The new scale goes into effect October 1, but at this writing the exhibitors have not indicated that they would fight it.

The new scale calls for a wage of $40 per week for operators who work matinees and nights; operators who work in double-shift theaters ask $25 per week where the theaters are running but ten hours a day; $35 per week where they run 14 hours a day and $40 per week where they run 16 hours per day. The hours indicated, of course, are divided up so that the two operators on double shifts work each half of the time.

For overtime, the new scale calls for $1 per hour or fraction thereof and for screenings, etc., $1.50 per hour or fraction thereof.

At this rate, screenings will cost film exchanges $3 unless a five-reel feature can be run in an hour.

This is the second raise in wages of theater employes in Cleveland lately, the musicians, especially organists, having secured an increase, in some cases amounting to $10 a week.

Exhibitors Tackle the Pass Nuisance.

Cleveland, O.—Cleveland theater managers are up in arms at the practice of abusing season passes. Here are some of the charges gathered from the managers:

Such passes are used usually on Saturdays or Sundays, when the theaters need their seats the most.

Some parties loan their passes—one pass came in four times in a week, a total of eighteen persons gaining admission.

A great many people who have season passes consider themselves privileged after entering the theater. They sit in box seats and complain when the ushers ask them to move.

Many with passes who have to stand in the rear or in the lobbies complain or make sarcastic remarks.

One of the city's leading moving picture theaters has called in all season passes and will issue new ones only to the press, while another has taken up the pases at the door and is issuing new ones marked "not good Sundays or Holidays."

Nearly all of the theaters now keep track of all passes, which are numbered, and are refusing to honor them a second time during the engagement of any picture.

"Persons with passes should remember that they are getting something for nothing, which others pay for, and act accordingly," said one manager.

Cleveland Screen Club Plans Benefit

Screens Hope to Keep Young Son of Burt Garrett in School—Deceased Left Son and Daughter—Appeal to His Old Friends for Help.

CLEVELAND, O.—The Cleveland Screen Club is about to attempt something never before tried by a like organization—a benefit for the children of a deceased member.

The children are those of Burton Garrett, who was found dead in his apartments in Indianapolis a few weeks ago.

They are Carlos, nine years old, and Marion, four. The boy is now in an English military college in Havana, Cuba, and it is for the principal purpose of enabling the youngster to complete his education that the benefit will be held.

A committee was appointed at the last meeting of the club to make arrangements for the benefit. M. A. Malaney is chairman and he has appointed the following members of this committee for these various duties:

Dave Adler, in charge of theater arrangements; G. W. Erdmann and George Cole, to obtain vaudeville acts; Joseph Grossman, in charge of distribution of tickets, and Tom Colby, treasurer of committee.

Burt Garrett had a legion of friends among the film men of Ohio, Indiana and New York City. The committee makes an appeal to them to help this worthy cause along. The tickets for the benefit which will be in the nature of a vaudeville show at 11 p. m. [illegible] in September or the fore part of October, date to be announced [illegible], and may be purchased from M. A. Malaney, 218 Columbia Building, or Joseph Grossman, Standard theater, Cleveland.

Elyria Opera House Burns.

Elyria, O.—The Elyria opera house, which was bought about a week ago by Melton Phelos and others, was destroyed by fire last Tuesday, after Labor Day.

The theater was to be remodeled for pictures. The fire started about 2 a. m. and in two hours the playhouse was ruined. At times it was thought that the blaze would spread to other buildings, among them a theater. The loss was estimated at $60,000.

Newspaper's Film Edition Claims Success.

Cleveland, O.—After several months of experimenting, the Cleveland Plain Dealer officials believe their weekly magazine is a sure success. They base this upon the large number of inquiries from newspaper subscribers and the increase in bookings by Cleveland theaters.

Fox's Features Doing Well in Ohio.

Cleveland, O.—The big Fox productions are well on their way in Ohio, "The Honor System" having opened at the Ceramic theater, East Liverpool, for four days, and "The Spy" at the Park, Youngstown, for four days. These and other Fox super productions will be shown for one and two week runs in the Standard theater, Clevelard, and for week runs in the Temple theater, Toledo.

Cleveland, O.—Walter W. Irwin, general manager of Vitagraph, was in Cleveland last week and inspected the local branch. He also conferred with Manager Johnson about the prospects for this season's business.

◆

Dayton News Letter

By Paul J. Gray, Alhambra Theater Bldg., Dayton, Oo.

Division of Paramount and Artcraft Pictures in Dayton.

DAYTON, OHIO.—Until further announcement the Columbia theater in Dayton will run the attractions in which appear William S. Hart, Mary Pickford, Dorothy Dalton, George Beban, all the Ince productions and also all the Petrova pictures.

The Columbia will also run Charles Ray and all the other stars not mentioned for the Strand, which is the other house to run Paramount and Artcraft pictures.

The Strand will have Marguerite Clark, Douglas Fairbanks, Billie Burke, Ann Pennington, Pickford and Huff, Vivian Martin, Julian Eltinge, and the rest of the regular Paramount·stars.

Business Good at All Dayton Theaters.

Dayton, O.—With the closing of B. F. Keith's summer vaudeville here at ten and twenty-cent admission prices, the picture business should pick up considerably. Most of the houses have been doing good all summer and the hot weather did not interfere with business. The Majestic, which has been closed for some time owing to receivers' proceedings, is expected to open within the next few months and will then make Dayton's picture houses complete in their quota, with the exception of a few neighborhood houses which never will open again.

◆

Buffalo News Letter

By Joseph A. McGuire, 152 North Elmwood St., Buffalo, N. Y.

N. I. Filkins Becomes Pathe Manager.

BUFFALO, N. Y.—N. I. Filkins has been appointed manager of the Pathe exchange, Buffalo. He succeeds J. W. Fuller, who has become assistant manager of the company's St. Louis office. Mr. Filkins was formerly city salesman for the Pathe in Buffalo for three years. On the day he assumed his new position several exhibitors sent him a large bouquet in honor of the occasion. With the flowers was a card bearing these words: "Hon. Filkins, the man that showed the Path-E in Buffalo." The recipient is a pioneer in the film business, having opened the first Pathe office in this city. A. Teschemacher, former Pathe booker, has succeeded Mr. Filkins as city salesman.

Mr. Filkins takes particular pride in his reorganized staff, which he says shows "one hundred per cent. efficiency." He has made several promotions and appointments, which will be announced next week.

H. L. Taylor, Rochester representative of the Pathe, was a Buffalo caller. Mr. Taylor is learning to write down film orders with his left hand. The reason is that while cranking his machine in front of the Lyndhurst theater, Rochester, recently he had the misfortune to break his right arm in two places.

George Hickey Has Handsome Office.

Buffalo, N. Y.—George A. Hickey, Goldwyn representative, Buffalo, has returned from a business tour of New York State. He is delighted with the demand for these pictures. The Goldwyn office has new green plush carpets, mahogany furniture and partitions of the same material. "A model exchange" is the way Edgar Weill of the Strand theater, Syracuse, has described this branch.

John Sitterly Walks in Fear of a Certain Printer.

Buffalo, N. Y.—John Sitterly of the Popular exchange, Buffalo, has in his possession a theatrical handbill. It came from a village in New York near Buffalo that boasts of its "electric lights, paved streets, mammoth cheese factory" and other city improvements. The purpose of the dodger was to advertise the versatility of a comedian at the local opera house. It had large wood cut, which had outlived its usefulness right after the Civil War. The drawing showed a grinning creature wearing a hat of ante-bellum style. Under the cut were the words: "One of our townsmen laughing at our show." The theatrical manager responsible for the handbill probably didn't intend to use "laughing at," but he did just the same.

"The opera house in question enforces the 'hats off' rule among its women patrons," Mr. Sitterly assured me, but the cut shows that this rule doesn't apply to the men. The handbill looks like a stage souvenir of fifty years ago. The general make-up of the sheet made it seem as if it had been produced in the village cheese factory.

"Believe me," said he, "if I play 'The Daughter of the Gods' at this opera house, I will closely censor every bit of advertising used. I hate to think of what kind of an old-fashioned wood cut the village printer might dig up to represent Miss Kellerman in her diving costume."

Exhibitor Dillon Visits Buffalo.

Ithaca, N. Y.—Will Dillon, former vaudevillian and song writer, recently visited Mr. Hickey. Before pictures were the vogue these two played stock together. Mr. Dillon is now owner of the Strand theater, Ithaca. He has opened his autumn season with Goldwyn productions.

Jottings Caught in Passing.

Buffalo, N. Y.—G. A. Woodard, Goldwyn road representative, is now at his home in Luzerne, N. Y.

"Polly of the Circus," a film production, has played successfully at Shea's Hippodrome, Buffalo; Strand, Syracuse; Alhambra, Utica and Piccadilly, Rochester.

Recent visitors in Buffalo included Fred B. Murphy, vice-president of the Unicorn Film; Harris Lumberg, of the Lumberg theater, Niagara Falls; Mr. Landers, an exhibiter and postmaster of Fredonia; Mr. Pierce, of the Temple theater, Geneva, and Mr. Peterson of the Winter Garden theater, Jamestown.

Street Cars Try to Put One Over.

Buffalo, N. Y.—Exhibitors and other business men along Broadway, Buffalo, have protested to Mayor [illegible] against the "skip-stop" system on the Broadway line of the International Railway Co. The plan is to have the cars stop at alternate corners to save time. The objectors claim that the cars are too often crowded and that more cars are needed.

Buffalo Theaters Start in on Their Coal.

Buffalo, N. Y.—A sudden drop in temperature has driven home nearly the last contingent of summer cottagers from Buffalo's lake and river resorts and has helped the business of the local exhibitors. The theatrical managers have discarded all summer advertising about their cool, wind-swept houses and have started their fires. Firing a theater these days requires as much courage as firing a manager, on account of the scarcity and high price of coal.

The exhibitors have learned that anthracite in Buffalo, despite the government's price fixing, costs seventy-five cents a ton more now than it did any time last winter. It is said that the city's soft coal industry is also thoroughly demoralized. Last winter the cold weather and the coal shortage gave some of the local theaters a barn-like temperature.

◆

Michigan Notes of the Trade.

Battle Creek, Mich.—Ray Branch of the United Theater Equipment Corporation, has installed two Powers 6A machines in the Majestic theater, Battle Creek and has taken an order for two Powers 6B machines from the Crescent theater, Adrian.

Detroit, Mich.—The Columbia Booking Exchange has moved from 54 Farmer street, Detroit, to the fifth floor of the new Madison theater building.

Detroit, Mich.—The Dawn Film exchange is reported as having purchased "Redemption" for Michigan. This firm recently established offices at 202 Owen building.

Pontiac, Mich.—Mrs. A. J. Kleist, Jr., Pontiac, is handling the affairs of the Howland and New Eagle theaters, while her husband is in training at Camp Custer, having been taken on the first selective draft.

Detroit, Mich.—"The Bar Sinister" the first Foursquare picture released in Michigan, played the week of Sept. 9th at the Washington theater, Detroit.

What Should a Seat Cost?--Let Us Know

The Price of Every Other Thing Is Up, Should Exhibitors Still Be Content? Tell Us Whether You Are Satisfied with Prices You Get.

By Jacob Smith, 718 Free Press Building, Detroit, Mich.

DETROIT, MICH.—The question of whether to increase prices—and whether higher prices would "kill the goose" is puzzling many exhibitors. Can they get more? That is the question. If they do as much business at increased prices, it certainly would help a lot towards helping to pay part of the increased film rental and the general increased cost of operation.

The exhibitor today is paying more for [illegible] for his rent of theater [illegible] taxes and more [illegible] compared [illegible]. Yet it is a fact that he isn't able to do [illegible] the size of his theater. [illegible] tinuously until 11 [illegible] receipts one week [illegible] the exhibitor [illegible].

Many exhibitors [illegible] in the residential [illegible] The World correspondent [illegible] it ad-[illegible] is just as easy [illegible] tions 10 and 15 [illegible]. The fact must [illegible] that most people in the [illegible] If the admission price is too high they don't want to take the children [illegible] so they simply stay home, and [illegible]. There are some sections and some theaters that could easily raise their prices from 5 to 10, from 10 to 15 and so on. One thing is certain—we have yet to run across a single theater that had to come down on its prices, showing that thus far exhibitors have used very good judgment in arranging their prices.

Another point about prices that is troubling exhibitors right now—and more than ever before—is whether to charge higher prices for special productions. Some argue that it's a bad policy to raise your prices for any special pictures—that it is a whole lot better to establish a regular schedule of prices and stick to them regardless of what the attraction is. There is some logic to this from the exhibitor's standpoint. Take the legitimate amusement [illegible] are playing the K. & E. attractions, a scale of $2 top is established throughout the entire season, year in and year out—the same thing applies to the Shubert houses—the same thing to the burlesque houses—and the vaudeville houses. People know week in and week out what the prices are, whereas they would kick very strenuously if the prices were advanced whenever a special good attraction was announced.

On the other hand, the exhibitors ought to realize that they cannot possibly give their patrons a big feature costing $300,000 for the same price of one costing only [illegible]. The producer who puts big money into a picture cannot get it back unless he can get a better rental price than the regular so-called feature, and if the exhibitor pays considerably more for such a big feature he cannot make money unless he asks more from his patrons.

There are good arguments pro and con on this subject, and it would be mighty interesting to have exhibitors express themselves on this important topic. Michigan exhibitors should send all communications to our Detroit correspondent, Jacob Smith, 718 Free Press Building.

Features Shown Week of Sept. 9.

Detroit, Mich.—Here is a list of the full week feature attractions in leading Detroit theaters for the week of September 9th—remember all of these attractions are shown a full week, there being eight theaters now showing pictures seven days each.

Madison; "Polly of the Circus," Goldwyn.

Majestic; "Efficiency Edgar's Courtship," K. E. S. E.

Broadway-Strand, "Rebecca of Sunnybrook Farm," Artcraft.

Liberty, "Down to Earth," Artcraft, second week.

Drury Lane, "The Christian," second run.

Regent, "The Battle of the Tanks," Pathe.

Orpheum, "Wooden Shoes," Triangle.

Washington, "The Bar Sinister," Foursquare, and George Ade Fable, General.

Standard Buys New Features.

Detroit, Mich.—J. C. Fishman, manager of the Standard Film Exchange, Detroit, says his company has purchased a new feature [illegible] with [illegible] also Vaughn Glaser in "The House of Shadows." The Standard will start releasing Art Dramas on Sept. 16th. It is already releasing the New Billy West comedies and the [illegible] comedies.

Harry Charnas, president of the company, was a recent Detroit visitor.

Notes at K. E. S. E. Exchange.

Detroit, Mich.—A. J. Reed, manager of the K. E. S. E. exchange has appointed Harry A. Trask, as city salesman in Detroit, and E. J. Taylor has been sent to the northern peninsula. W. S. [illegible] has been appointed bookkeeper and Jos. A [illegible] bookkeeper.

The next K. E. S. E. picture which the Majestic theater, Detroit will show a full week, first run, is "Pants" with Little Mary McAlister.

Exchanges in the New Film Building.

Detroit, Mich.—The Mutual has already moved to the new film building, John R and Elizabeth streets, Detroit. The K. E. S. E. exchange will move about Sept. 15. The Fox exchange will move about Sept. 27. Others will move there about the first of October and most of the film companies will be doing business there by Oct. 15.

Twenty film exchanges have already leased space in the film building.

C. H. Townsend Covering Michigan for Metro.

Detroit, Mich.—Four prints of "The Slacker" are working in the state of Michigan. The week of Sept. 8th was the biggest in the history of the Michigan Metro exchange. "Under Handicap" with Harold Lockwood, is booked for the Madison theater the week of Sept. 23. "Their Compact" with Bushman and Bayne, goes into the Madison the week of Sept. 30. C. H. Townsend formerly with K. E. S. E. is now covering Michigan for Metro.

J. T. Haggerty New General Salesman.

Detroit, Mich.—J. T. Haggerty, formerly Vitagraph salesman in Kansas City, is now with the sales department of the General at Detroit, under Dave Prince whom he worked for when the latter was at Dallas.

Memphis Mayor Orders Sunday Closing

Newly Elected City Official Begins With a Rush—Takes Warning from Past and Has Police Close Everything Lest He Too Fall.

J. L. Ray, 1014 Stahlman Building, Nashville, Tenn.

MEMPHIS, TENN.—Mayor Harry H. Litty, recently elected to office following ouster proceedings instituted against former Mayor Thos. C. Ashcroft, has set about the business of Sunday closing and enforcement of the antiquated "blue laws" with a rush. Statements were issued to the effect that all laws governing the operation of theaters and moving picture shows on Sunday would be enforced to the letter, "not because they are right in my opinion, but because they are on the books," according to Mayor Litty. "Personally, I am going fishing Sunday. I fail to see the harm in it, and there is no law against it. Regarding Memphis, I have no other choice open to me. It is not a question of what I think, but what the state laws say," said the mayor. The whole action is a result of a political turmoil of city affairs in Memphis, in which the mayor and several city officials were ousted from office, and the new mayor, evidently fearing a like fate, is playing on the safe side.

Police Inspector Hayes immediately issued orders to the police force, advising them of the mayor's order. The inspector was positive in his statement preceding the effective date of the order that the amusement houses would be closed. He declared that his men would arrest the proprietors and require them to pay a forfeit, but that unlike other times when they have been arrested the theater men will not be permitted to return to their houses after making bond, but that after posting the forfeit the police would see to it that the houses stayed closed for the balance of the day. Complaints made to the city government that the laboring men would have no place of amusement to carry their families on Sunday other than the parks, etc., were answered by stating that former Mayor Ashcroft, so far as possible, had permitted the theaters to remain open, and had been ousted, and that every law on the statute books would be enforced to the letter to prevent a recurrence.

Under a ruling of City Attorney Henry J. Livingston, so long as the profits went to charity they are within the law in remaining open on Sunday. It was hinted that the theater men and officials of the Associated Charities, which have benefited from the admission receipts, would join hands and test the validity of the order.

Sunday Injunction Prevents Closing.

At a late hour Saturday an injunction was granted the theater managers, restraining city or county officials from closing the moving picture and vaudeville shows, and as a result Sunday, September 2, found the town "wide open" insofar as the theaters were concerned. Managers of two combination vaudeville and picture houses had complaints to make. The business of both these houses was hurt through the public's anticipation of a tight Sunday, which was brought about through the lack of publicity given issuance of the injunction, and the Sunday crowds were small in comparison to normal business, picking up, however, with each performance, as the news spread. It was the last day of the first week at the Orpheum, and only about one-third of the seats were filled at the opening performance. The local Loew house had opened the season the day before, and suffered along the same lines as the Orpheum. The straight moving picture houses did not suffer to such a material extent. Followers of the screen productions, in their wanderings up and down Main street and in the neighborhood picture show localities, soon found their way to the bright lights over the film houses, and a thriving business resulted.

Providing the injunction assumes a permanent aspect, the picture men have little to worry about. If, however, a vigorous fight is made against them, it will mean a revival of the strife arising some months ago when the Protestant Pastors' Association raised its several hands skyward to voice its earnest disapproval of Sunday opening. The Memphis managers are as hard a bunch of nuts to crack as one will find anywhere over the country, and when they set their heads on remaining open Sundays, they intend to remain open, regardless. The outcome of the fight will be watched with interest.

Pictures a Success at Monteagle.

Monteagle, Tenn.—The success attained through the exhibition of moving pictures for the season at this popular summer resort has surpassed that of any former season since the custom has been established. A feature of this year's exhibition has been the presentation of high class subjects, in keeping with the highly educational atmosphere surrounding the chautauqua, which includes such pictures as Dickens' "Great Expectations," and other famous works. The pictures have been furnished for several years by a Nashville amusement company, and have always been one of the most pleasant and popular attractions at Monteagle.

The Advantage of Seat Covers.

Nashville, Tenn.—As time goes on, moving picture managers begin to see more and more each day the many advantages of placing washable seat covers over the backs of the seats in the auditoriums of their houses. During the warm days, especially, the women can be found wending their way to the houses where this convenience is thoughtfully provided by the management, and many are the praises which come from the ladies who witness a show in comfort, with the aid of these covers, particularly after they have been in a theater where the seats are bare. The first cost is not so great that any house will have to take the bankrupt law, while the laundry bill is of minor consequence in comparison with the shekels they bring into the coffers.

"The Slacker" Good in Alabama.

Birmingham, Ala.—Packed houses daily greeted each performance of "The Slacker' at the Rialto theater, where the picture was booked for a solid week, having created quite a sensation here. Local officials of the press, clergy, army and navy have been loud in their praise of the film.

◆

Cincinnati News Letter

By Kenneth C. Crain, 307 First National Bank, Cincinnati.

Cincinnati Theater Offers Prize for Name.

CINCINNATI, O.—A contest is on in which the name of the new McMahan & Jackson theater at Sixth and Vine streets will be selected, together with a slogan to be used with the name in the theater's advertising. A local paper is offering a prize of $25 for the best name and slogan, and competition is keen for the honor of naming the new house, and incidentally winning the money. Work on the building is going on rapidly, and it is evident that by pushing things the house will be completed early in the fall, which is the object of the firm. The contest for the best name and slogan will be kept open until the house is practically ready for opening, in order to secure as many suggestions as possible.

Exhibitor Has to Appear Before Court.

Cincinnati, O.—Edward Linch, manager of a house on Central avenue, was before the juvenile court last week on a charge of permitting a juvenile under fourteen years to perform in his theater, and was given a suspended sentence when it developed that he had been deceived as to the boy's age. Then Mr. Linch was called before the municipal court on a charge of promoting a game of chance, this being based on the "country store" idea which was tried at the theater recently. As it was held by the court not long ago in a similar case that a "country store" is not a gambling device, Mr. Linch was again dismissed, and his legal troubles are probably over for the time being, at least.

F. H. Richardson Designs Lighting System.

Youngstown, O.—The Federal Holding Co., which is erecting the Liberty theater, at Federal and Hazel streets, intends to omit no step which will make the theater all that could be desired in efficiency, as far as the projection of pictures is concerned, and to that end has secured the services of F. H. Richardson, the well-known projection expert of the Moving Picture World, to arrange this detail. Mr. Richardson has designed the entire lighting system of the house with a view to securing the most agreeable light for the audience, and the best for the pictures, and has so arranged the lights that the screen and the walls will be in shadow, while the audience itself will be in the light, making an ideal arrangement. The house is making rapid progress, and will be completed on schedule.

Mae Marsh Picture Shown to Trade.

Cincinnati, O.—Manager C. C. Hite, of the Goldwyn Cincinnati office, held a highly successful private showing of "Polly of the Circus," the film version of the popular play of that name, at his offices not long ago. He was especially pleased at the presence of Alfred Weiss, vice-president of the company, who came all the way from New York to be at the exhibition, while many exhibitors from the territory handled out of the Cincinnati office, including Kentucky and Indiana, as well as Ohio, were also on hand. Bookings have been liberal, and the picture bids fair to be as great a success as the play, Mr. Hite declares.

Mayor of Hamilton Enforces Blue Laws.

Hamilton, O.—Enforcement of the Ohio blue laws has been ordered by Mayor John A. Holzberger, of Hamilton, due to troubles arising out of the several big strikes which have been going on in the city, and also on account of political reasons, he declares. The mayor specifically directed the police to see that all moving-picture houses, cigar stores, news stands, ice-cream parlors and drug stores be closed. Several moving-picture exhibitors have announced their intention of defying the mayor's orders and taking whatever consequences may come, and the outcome of the matter bids fair to afford some interesting developments. Several years ago the blue laws were rigidly enforced in Hamilton, and proved highly unpopular, as they are today.

Akron Theater Will Give Prize for Name.

Akron, O.—Horace Parks, manager of the new theater on West Market street, in Akron, which is to cost $150,000, and which will be one of the most roomy and modern houses in Ohio, is offering a series of prizes for the best suggestions for a name for the theater. A jury of three Akron newspaper men will select the names of the prize-winners, the first of which will receive $25 in cash, the second a pass to the theater for six months, and on down to the next fifty best, each of which will be awarded a pass. The conditions of the contest are that the name must be appropriate to the times, location and class of the house, and that it must not be similar to that of any other in use in Akron; and no person connected directly or indirectly with the owners or with the management of the house, or any persons who are interested in the building of the theater, or in furnishing supplies or equipment to it, will be eligible.

Trade Notes from Ohio.

Piqua, O.—The Bijou theater has opened for the regular winter season, after a summer of pictures, followed by remodeling and redecorating, and is doing nicely with its joint offerings of vaudeville and pictures.

Springfield, O.—Gus Sun was the host to forty children from the Ohio Masonic Home at a performance of "Skinner's Baby" at the Fairbanks theater recently

◆

Midwest News Letter

By Frank H. Madison, 62 S. Washington Ave., Chicago, Ill.

New Amusement Company in Taylorville.

TAYLORVILLE, ILL.—The Empress Amusement Company has been formed here by Joseph McCarthy and J. A. Humphreys who will operate both the Empress and the Grand theaters. McCarthy who has been operating the Empress has taken over the three-year lease of Charles Vance on the Grand. His new house will run road shows and occasionally big pictures of "The Birth of a Nation" class.

New Theaters and Showmanship Notes.

Little York, Ill.—The erection of an opera house here is contemplated.

Manteno, Ill.—The moving picture theater here has been closed and the equipment has been moved to Aroma Park.

Kewanee, Ill.—Dreamland theater which was closed for remodeling has been reopened.

Lincoln, Ill.—Business at the Star theater was boosted by showing "surprise pictures" of Lincoln residents.

Galesburg, Ill.—The West theater has installed a new organ.

Farmington, Ill.—The Women's Relief corps needed more yarn to knit for the local soldier boys. The Strand theater gave a benefit show and got it.

Among Michigan Exhibitors

Adrian, Mich.—Vincent J. Williams has become associated with his father-in-law, W. O. Kenan, in the management of the Crescent theater. They have taken a twenty-year lease on the building and closed the house for four weeks to make improvements and alterations which will cost about $10,000.

Adrian, Mich.—The Croswell theater is now under the control of the Garden theater company with E. M. Simons as acting manager. Road shows will be booked as well as feature pictures, the policy including Sunday afternoon and evening photoplay shows.

Saginaw, Mich.—The Franklin theater will take over some of the theatrical bookings which would have been filled in the Academy of Music, now burned. This will interfere with the moving picture policy only on those dates.

Jackson, Mich.—R. J. Clifford, formerly manager of the Strand and Colonial theaters at South Bend, Ind., has been engaged as manager of the Crown theater on West Main street which recently was purchased by Mrs. Mary A. Jacklin. It will be opened as a 10 cent moving picture house.

Among Wisconsin Exhibitors.

Darlington, Wis.—The opera house was destroyed by fire.

New Lisbon, Wis.—Joseph Jax has purchased the moving picture theater from R. W. Sharp who has gone to Alabama.

Milwaukee, Wis.—The Alhambra theater did not close for four days to remodel until it had met an apparent demand for an additional two days booking of "The Little American."

Hayward, Wis.—The Grand theater is now under the management of Henry Ernst.

Co-operate to Buy, Store and Deliver Coal

Louisville Exhibitors and Others Combine to Handle Winter's Coal—Many Theaters Use Much Coal but Have Small Bins.

By Ohio Valley News Service, 1404 Starks Bldg., Louisville, Ky.

LOUISVILLE, KY.—The coal supply situation and heating theaters and moving picture houses is one of great interest to the exhibitor at this time. A number of the local theaters buy their steam, and have been notified of an increased rate on account of the cost of coal. The weather turned so cold September 10 and 11, that theaters used steam when the low mark of [illegible] was reached, a record for early September.

[illegible]

[illegible] of getting coal at any price.

Mutual and Co-operative Stamp Companies Merge.

Louisville, Ky.—Fred Dolle, manager of the Fourth Ave. Amusement, operators of the Alamo theater and also connected with the Broadway Amusement Enterprises, has merged his interests known as the Mutual Trading Stamp Co., with the Co-Operative Trading Stamp Co., and along with the announcement of the merger announced that arrangements had been made whereby the trading stamps of the Co-operative Company would be accepted in payment of admissions at the following theaters: Alamo, Highland, Broadway, Ideal, West Broadway, Crown, Rex and Aristo. Making the stamps redeemable at the theaters is expected to result in additional business for both the theaters and trading stamp organization, and as the stamps have a cash surrender value the deal is a good one.

William Wise Takes Charge of the Amusu.

Midway, Ky.—Will Wise has taken charge of the Amusu theater, of this city, succeeding W. A. Anderson, who has gone with the Ligget & Muers Tobacco Co.

Makes His Current by Gasoline Engine.

Warsaw, Ky.—After considerable trouble in getting current to operate the Lyric theater, Manager Leonard Bradley has had a power house erected, and is operating a gasoline engine, dynamo and complete outfit for making light and power. Instead of one show each evening, two shows and a Saturday afternoon matinee will start.

Praise for M. L. Stockley.

Hopkinsville, Ky.—A recent industrial edition of the "Hopkinsville Kentuckian," carried an interesting item of the fine work that M. L. Stockley has done in the moving picture field of that city. Mr. Stockley for three and a half years has been operating the Princess and Rex theaters, located directly across the street from one another on Ninth street.

Film News Notes in Louisville.

Louisville, Ky.—The Mary Anderson theater did a rattling good business with the film "On Trial," the stage interpretation of which [illegible] theater a little more than a year ago.

Louisville, Ky.—The [illegible] Amusement Co. has filed suit through attorney [illegible] against the Metropolitan Realty Co. to recover [illegible] alleged to have been paid in taxes by the plaintiff on a piece of property in New Albany, Ind.

Lawrenceburg, Ky.—Meisburg, Wiseman and Reed, a firm of Harrodsburg, Ky., has purchased the Lyric theater of this city, and following a few changes the theater will be placed in operation.

◆

Atlanta News Letter

By A. M. Beatty, 43 Copenhill Ave., Atlanta, Ga.

Louis Hasse Takes Charge of the Atlanta.

ATLANTA, GA.—Louis Hasse, of New York, will succeed George [illegible] this week as manager of the Atlanta theater, owned and operated by Klaw & Erlanger. Mr. Hasse will arrive within the next few days.

Mr. George, who made the announcement that he has severed his connection with the theatrical business, has been manager of the Atlanta theater since its opening. He expects to divide his time in the future between Atlanta and New York.

Carlyle Blackwell Coming to Loew's Grand.

Atlanta, Ga.—Following the personal appearance of Alice Brady, the charming picture star, at Loew's Grand theater, Tuesday, Sept. 4, announcement was made at the Grand Monday that another film favorite is shortly to appear there.

This time it will be Carlye Blackwell, who has won thousands of friends and admirers in Atlanta through his acting upon the screen. Just when Mr. Blackwell will come to Atlanta is not yet known, but it is promised that his appearance will be some time in the near future.

Loew Anniston House Opens.

Anniston, Ala.—Marcus Loew added another theater to his Southern circuit of vaudeville houses Monday, Sept. 10, when Loew's Noble theater threw open its doors in Anniston, Ala.

Alice Brady in Atlanta.

Atlanta, Ga.—Alice Brady, famous moving picture star, arrived in Atlanta Tuesday afternoon, Sept. 11, at 5 o'clock for a personal appearance on the stage of Loew's Grand theater Tuesday night. Elaborate preparations had been made for her reception. A big new Packard automobile was engaged for her use while she is in Atlanta. Her personal friends here tendered her a dinner party, and a sort of informal reception for her was held back of the scenes at the theater practically all evening. Miss Brady left Wednesday morning for Birmingham.

L. J. Selznick Guest of Walter Price.

Atlanta, Ga.—Louis J. Selznick will be in Atlanta this week. While here he will be the guest of Walter Price, manager of the Select Pictures Corporation, and Sig Samuels, directing manager of the Criterion theater.

Kansas City Notes and Filmdom Happenings

Strike in Two Express Companies Hinders Shipments from Exchanges—New Jewel Exchanges Opened—Local Personals.

By Kansas City News Service, 205 Corn Belt Building, Kansas City, Mo.

KANSAS CITY, MO.—The Kansas City moving picture exchanges have been severely crippled in the general strike of the Adams and Wells Fargo Express Company offices in which clerks, teamsters and freight handlers have walked out following demands which the companies declare are uncommon to other companies.

The strike began September 7 and after two days the film companies had resigned themselves to getting all of their films out by the American Express or by parcels post. The trouble has come in getting the films out to the exhibitor as the companies must either rely on the one company or else get their films to the post office in any manner possible. The lesser inconvenience is the bringing back of films to the exchange that have been returned to the city by the exhibitor. This is handled by having a special express man call for the film with a wagon or truck. The effect of the strike has been the tieing up of shipments to such an extent that all the offices are receiving many wires inquiring for the pictures. There have been only a few cancellations so far.

J. Erwin Dodson Will Visit Many Exhibitors.

Kansas City, Mo.—J. Erwin Dodson, assistant to D. O. Reese, manager of the Universal Film and Supply Company, will soon make a trip through the territory in behalf of the company and the Universal exhibitors. He will endeavor on this trip to assist the exhibitors in every way possible to bring the company and the exhibitors in a closer relationship.

J. H. Skirbold Covering Missouri for Metro.

Kansas City, Mo.—Jack H. Skirbold, formerly a salesman out of the Chicago office of the Metro Company, is now working out of the Kansas City office of the company. He will travel a Missouri territory.

"Junk" Picture Replevined by General Film.

Kansas City, Mo.—The General Film Company recently showed a local exhibitor the error of his ways when a picture he was showing was replevined by the company. It seems as if the exhibitor had bought the picture from a "junk dealer" in Birmingham, Alabama, not knowing from whom the picture had come, and that the Alabama man had undoubtedly gotten the picture by foul means. P. J. Swift, manager of the Kansas City office, heard of the running of the picture, and replevined it, and in so doing saved the exhibitor from future embarrassment and secured the return of the picture to its proper owners.

Theater Notes from Kansas and the Southwest.

Junction City, Kans.—The New Columbian theater is nearing completion.

Solomon, Kans.—The Cozy theater has been sold to W. W. Brown by H. C. Collins. It will be managed by Mrs. W. W. Brown.

Arkansas City, Kans.—J. R. Burford is now the sole owner of the Rex theater here, as he has bought the interest of his partner, William Voiles, of Wellington, Kansas. This theater will be soon put in first class condition, and will have a seating capacity of between 800 and 900.

Ottawa, Kans.—A new modern theater will be built soon by Lee Cohn.

El Paso, Texas.—A new theater for G. W. Bush is being erected here by Braunton and Leibert. It will be completed in two weeks. The theater will have a seating capacity of about 2,000 and will cost $15,000.

La Grange, Texas.—The Cosy theater has been bought by Gerhard von Minden and Frank Baca.

Dallas, Texas.—The Opera House here will be managed by Miss Mamie Greenwall.

Lockney, Texas.—The Olympic theater here has been sold to S. S. Williams and F. C. Scott of Plainview by J. R. Scott.

Casey, Iowa.—L. C. Plummer is the new manager of the Opera House.

Spencer, Iowa.—The Fraser moving picture theater here has been sold to Messrs. Stow and Gray of Fort Dodge, Iowa, by Mr. and Mrs. William Fraser.

Rock Rapids, Iowa.—A new moving picture theater here has been opened by R. W. Steen.

Storm Lake, Iowa.—The Princess theater here has been opened with moving pictures. It will be managed by Edward Roberts, a new manager for the theater.

Gallaway, Nebr.—The Star theater here is now owned by R. R. Barnard.

Earle, Ark.—A stock company has been organized in Earle to build a moving picture theater with a seating capacity of 800. The new theater will be called the Princess.

Santa Rosa, N. M.—The new theater here will soon be finished. It will be called the Electric.

Coal Hill, Ark.—W. Pendergrass has opened a new moving picture theater here.

El Reno, Oklahoma.—The grand opening of the El Reno theater was held August 30 by the new management.

Hoxie, Kan.—The new theater here was opened August 29. The new house seats 250 people.

Santa Fe, Kan.—The new theater here has been opened to the public. It was completed by Frank Hutchison.

Fort Worth, Texas.—Phil W. Greenwall and Albert Weiss have opened the Savoy theater, which they have leased for the season.

Deming, Texas.—The theater of Raymond Teal is fast nearing completion.

Fort Scott, Kan.—The Pictureland theater here has been reopened.

Creston, Iowa.—The Willard theater here has been sold by W. H. Hoffman to William Weldon.

Toledo, Ia.—The Grand theater has been sold to W. B. Pearsons of Wall Lake by C. E. Olson.

Conway, Ark.—J. H. Lincoln, manager of the Grand theater, is improving the house in many ways, one of which is to increase the seating capacity of his house to accommodate 200 people.

Sioux Falls, N. D.—H. J. Updegraff has bought a half interest in the Princess theater.

Indianola, Miss.—The James Chapman theater here was damaged to the extent of $1,500, $1,000 of which was covered by insurance. The fire was caused by an explosion of a gasoline engine in a nearby basement.

Jewel Productions Exchange Opens.

Kansas City, Mo.—A new film exchange has entered Kansas City in the Jewell Productions, Incorporated, handling states rights pictures. This concern has opened a branch office at 1025-27 Main street, on the fourth floor. The branch will be managed by M. R. Ward, who although a young man, has had considerable experience in the film business. He was with the local Paramount office here for one year, with the General Film for two years, and with the Central Motion Picture for two years. He was manager at the last mentioned office. There will be about six traveling salesmen working out of the Kansas City office. The prints of the first release, "Come Through," featuring Herbert Rawlinson, have already been received. The second release will be "Pay Me." This will be followed by "The Sirens of the Sea," and "The Man Without a Country." None of the force has been selected as yet.

General Film Loans Films for Benefit.

Kansas City, Mo.—The General Film Company loaned two pictures for the benefit of a local artillery company that is soon to leave for a concentration camp in the near future. The benefit was held at Convention Hall, September 5, at which an entertainment consisting of moving pictures, vaudeville, and drills by the soldiers was given.

Many Exhibitors See "Polly."

The local Goldwin office has been conducting trade showings for the last week on "Polly of the Circus," featuring Mae Marsh, which have been well attended by out-of-town exhibitors. Several of the Kansas City exhibitors became wildly enthusiastic over the race horse scene in the picture, saying that it was the most thrilling bit of picture they have seen for a long time.

Business Jottings in Kansas City.

Kansas City, Mo.—The Universal Film and Supply Company has secured a continuous run of ten days on the serial, "The Red Ace," in four houses, the Globe, Saphire, The World in Motion, and the Palace. The company is soon to start an advertising campaign for the run of the picture at the Globe. This will be done by the placing of large announcements on the fronts of 250 street cars, also by newspaper space, by novelty advertising, and by bill-boards.

Richard Robertson, manager of the Kansas City Goldwyn office, says that his salesmen are booking towns of less than 3,000 population for two days' run. Several examples of this occur in such places as Falls City, Nebraska; Ridgeway, Missouri, with 800 people; Eldorado, Kansas; Bethany, Missouri; Plattsburg, Missouri.

The General Film gave a private showing of one of the new Falcon, "The Stolen Play," and one of the new George Ade's, "The Fable of the Twelve-Cylinder Speed of the Leisure Class," at the Columbia theater on September 7.

Personal Notes from Local Exchanges.

C. A. (Red-Sunshine) Jones, Missouri representative of the Universal, was in the office September 8 after a two-weeks trip on his territory.

D. R. Patterson, southwestern Missouri traveler for the Southern Triangle, was in Kansas City for several days following a trip to Webb City, Carthage, and Joplin, Missouri.

J. D. Thatcher, Jr., Kansas representative of the Southern Triangle, was in Kansas City this week. He says that every town of over 10,000 population in the state of Kansas is showing the pictures he sells.

E. R. Reynolds, assistant branch manager of the Southern Triangle at Kansas City, spent a day in Marshall, Missouri, arranging with exhibitors in that place for the Triangle re-issues.

G. E. Akers, special representative for the Kansas City Feature Film, has returned to the Kansas City office after a trip through southern Kansas and northern Oklahoma. He motored to Kansas City from St. Louis, Missouri. He reports an unusually good business and that the Sennett Comedies are very popular in the places he visited.

IN THE TWIN CITIES.

"Joan" at Regular Prices.

Minneapolis, Minn.—Perhaps the greatest bargain week bill ever offered by a local playhouse was scheduled for the local Strand theater the week of Sept. 16 when Manager Charles G. Branham offered Geraldine Farrar in "Joan the Woman" at regular admission prices. Mr. Branham has launched a big advertising campaign on the feature and has arranged special music. "On Trial," "Within the Law" and "To the Death," are expected to make their appearance at the Strand shortly.

Other Features at Mill City Theater.

Minneapolis, Minn.—Manager Lowell V. Calvert extended his run of Mary Pickford's "Rebecca of Sunnybrook Farm" three days and his capacity business continued. Julius Johnson, Mr. Calvert's organist rendered some exceptional music in accompanying the production and a country band placed on the stage furnished real music for the dancing scenes in the fifth reel.

"Polly of the Circus" drew big crowds to the New Garrick the first half of the week of Sept. 9, while "Rebecca" continued playing to a big business at the New Garrick in St. Paul.

"The Slacker" following a good week's run at The Strand, Minneapolis, opened a good week's business at the Blue Mouse, St. Paul, Sept. 9.

Dan Eselin opened the University theatre, 14th and University here Sept. 1 with a Bluebird feature to a good business.

Manager [illegible] of the New Franklin, Minneapolis, has installed a "jazz band" in his theater.

Changes Along Mill City's Film Row

J. E. Keough Comes Back as Manager of New Lyric—Vitagraph Manager Goes to Chicago and E. S. Holmes Takes His Place—Other Notes.

By John L. [illegible] Film Exchange Building, Minneapolis, Minn.

MINNEAPOLIS, MINN.—The unexpected is always happening in Minneapolis. After an unusually quiet week, August 26 to Sept. 1, things picked up and film talk [illegible] also [illegible] during the days that have followed.

J. E. Keough Managing New Lyric.

James E. Keough, former manager of the Minneapolis Strand returned last week from Chicago and is now managing The New Lyric theater, recently taken over by [illegible] cheerful [illegible].

W. H. Strauss Enters State Rights Field.

But [illegible] Mr. Keough's [illegible] is not the only [illegible] of the week. While [illegible] Metro [illegible] Metro [illegible] year and [illegible] opening offices in the Produce Exchange building.

E. S. Holmes Comes as Vitagraph Manager.

Manager H. C. Bayley of the Greater Vitagraph exchange is leaving. He has been appointed manager of the Chicago Vitagraph offices and assumes his new duties at once. He is succeeded at the Minneapolis Post by E. S. Holmes, former manager of the Vitagraph's New Orleans' exchange. Mr Holmes comes to Minneapolis with a good record and a hearty grip for all exhibitors in the territory. He has appointed A. L. Picker and H. D. [illegible] the "Welcome" and 'Satisfaction Guaranteed" signs will hang side by side at the Greater Vitagraph offices as long as he remains here. Mr. Bayley has not been in Minneapolis long enough to get well acquainted with exhibitors, but he makes some good friends among those who have been fortunate enough to meet him.

Manager Edward A. Westcott of the Fox exchange spent two days in Chicago last week in conference with W. R. Sheehan, general manager of the Fox forces and in listening to battle plans in the "Spy" [illegible].

Lee A. Horn Goes to Supreme Feature.

Minneapolis, Minn.—Lee A. Horn has resigned as manager of the Longacre exchange to accept a position as manager of the Supreme Feature exchange branch at Fargo, N. D. [illegible] for Jas. V. Bryson, [illegible] Universal-L[illegible] exchange, [illegible] exchange and [illegible] for the same firm. His successor at the Longacre exchange has not been named.

Supreme Will Open Two New Branches.

Minneapolis, Minn.—Manager Myron Conhaim of the Supreme has announced that branch offices will be opened at Des Moines, Iowa and Fargo, N. D., within the next ten days.

Notes of the Trade in Minneapolis.

Manager Harry Rathner of the Selznick exchange has been informed that Lewis J. Selznick is coming to Minneapolis shortly to meet exhibitors. Mr. Rathner is making preparations to properly entertain Mr. Selznick and exhibitors of the territory when the former arrives.

Manager Ralph Bradford of the Goldwyn exchange, Minneapolis, is preparing to entertain Roi Cooper Megrue, [illegible] when the author of several Goldwyn plays arrives here next week.

Manager E. C. Davies of the Saxe Feature, Minneapolis exchange is in Chicago [illegible] and National Exhibitors Circuit Chaplin releases. He will spend several days at the Milwaukee branch exchange before returning to Minneapolis.

John Bachman of the Saxe exchange has returned from a six weeks' road trip through Northern Minnesota and the Dakotas.

Ira Mantske Mutual roadman has gone out on a tour of Eastern Dakotas and Western Minnesota in the interests of the new Helen Holmes serial and Star productions.

C. L. Booth, Metro roadman has been offered a position as Omaha exchange manager for the Jewel Film Co. He will confer with officers of the firm at Omaha this week. A. J. Mentz, formerly of the Minneapolis Vitagraph exchange is Cleveland exchange manager for the Jewel Co.

Mayor Bauer of Lafayette, Plans Theater

New House Will Cost $150,000—Site is Seventh and Main Streets—Seeks Ten Business Men to Aid in Financing Project.

By Indiana Trade News Service, 816 State Life Bldg., Indianapolis.

LAFAYETTE, IND.—Plans are being prepared for a new $150,000 theater in this city, to be erected on the old Shearman property at Seventh and Main streets. Thomas Bauer, mayor of the city, is at the head of the movement, and his plan is for ten business men to subscribe $10,000 to a fund, thus making $100,000 which it is believed would be ample to start the erection of the building.

Leopold Drefus, who owned the Dreyfus theater, which was destroyed by fire two years ago, has said he will contribute the first $10,000. The new house will be devoted to high class legitimate productions as well as motion picture feature films. Lafayette has had no legitimate show-house since the destruction of the Dreyfus. The new structure will be fireproof in its construction and there will be office rooms in the front part of the building.

Luna Will Be Brighter Still.

Lafayette, Ind.—Extensive improvements are to be made in the Luna Theater, Lafayette's popular photoplay house, in the near future according to a recent announcement. About $[illegible], including ground leases, etc., will be expended on the building in the hope of making it one of the finest in this section of the state. Work will be started about the latter part of September.

The extensions and underground work will be carried on with the theater in operation, but its doors will be closed for about six weeks to allow the finishing touches to be placed on the interior. When finished it will be large enough to accommodate the largest pictures on the road as well as occasional vaudeville performances. A new ventilating system is to be one of the additional features.

The room adjoining the theater on the east, now occupied by Roth the florist, has been leased and additional space in the rear of the building also has been contracted for. The present lobby will be enlarged to take in the Roth flower shop and the main stairway will be widened to serve as an exit for the balcony that is to be added to the theater.

The first floor will have a seating capacity of 700 and the balcony will seat 500 persons, in addition to the loges which will seat fifty people. The ceiling will be raised fifteen feet for the [illegible] of the balcony and to provide room for the immense organ to be installed and additional stage equipment.

The interior decorations will be in the hands of a Chicago firm and the lighting system will be [illegible]. A battery of the latest model motion picture machines will be installed in a fireproof and soundproof room on the first floor. The acoustics will be as nearly perfect as possible and the new theater will be furnished throughout with the most improved seating ideas.

Colonial Theater Adds Vaudeville.

Indianapolis, Ind.—[illegible] and Cohen, managers of the Colonial theater have made a change in the policy, taking effect Sunday, Sept. [illegible]. In addition to the feature photoplays which they have been offering to the public heretofore, a vaudeville bill will be given and the entertainment will be [illegible] as now, from 12 noon until 11 p. m.

Irwin Moss Will Conduct the Princess.

Frankfort, Ind.—The active management of the Princess theater, which is now being operated by the Bon Ton Amusement Company, has been taken over by Irwin Moss, formerly a resident of Culver, Ind. [illegible], a member of the concern, will now manage the Blinn theater.

George G. Ball Dies After Brief Illness.

Lafayette, Ind.—George G. Ball, who established Lafayette's first motion picture theater, died at his home here last week as a result of a brief illness. He was graduated from Purdue University in 1888 and for several years prior to entering the motion picture business he operated a plumbing supply house. He was fifty-one years old.

Sunday Theaters Expected at Fort Worth

Need of Pictures at Camp Bowie Told by Former Correspondent of Moving Picture World—Some Items Gathered in the City.

By Kent Watson, Battery D, 1st Texas F. A., Former Correspondent of Moving Picture World.

FORT WORTH, TEXAS.—Picture theaters will be running wide open in Fort Worth on Sundays within the very near future. That is not prediction, indication or presumption. The facts are stated unreservedly in the first sentence. And the rabid ranters who found so valiantly six months ago to close those picture shows will be allowed to sit back, without more than a whimper, and watch their strenuous labors go to naught. The master has willed that picture shows are a good thing for the soldier boys camped at Fort Worth and so it is that the darkened doors are to re-invite a more enlightened enlightenment to the city of Forth Worth.

With 40,000 Texas and Oklahoma troops in training at Camp Bowie, three miles from the city, it was deemed necessary by military authorities that legitimate Sunday amusement should be furnished the soldiers. And with a stack of unpaid fines, aggregating possibly $15,000, chucked off into the pigeon-hole of his desk, the City Attorney of Fort Worth has made no claim for a legal fight.

"They jest gotta have the movies," is what the C. O. would say if interviewed, I think, because he's that sort of a fellow. He's rubbed the rugged rocks of soldiering and his sympathies are formed into sentiments that perhaps would be unethical for him to make public for political reasons.

I am among the soldiers who came happily on to training camp and I'll admit that I was somewhat shocked at seeing picture shows dark in this city on Sunday. I interviewed some of the theater exhibitors.

They advised that the only way to get the shows opened was to take it up through the military authorities.

"When a soldier hollers," stated Manager Levy of the Hippodrome and Strand theaters, "He'll get what he wants. We exhibitors dare not take an open hand in this game, but you can bet your necks that we're with you until the cows come home."

Within an hour after that statement two hundred and eleven men had signed a petition requesting their commander to urge the camp commander to wield his influence in favor of Sunday picture shows in Fort Worth. Petitions from other military units followed the first and the officers of the camp realized that the soldiers were "hollering for what they want."

Diplomacy Plays the Cards.

The agitation has been of the diplomatic sort. It has not been of the bitter sort that preceded the former fight when the exhibitors and their adherents lost the case of Sunday opening in Texas courts. No demonstrations have been made and will not be made. Little publicity has been given to the crusade.

While no statement has been officially authorized to this effect it is known that the city officials feel that the officers at Camp Bowie had a right to make the demand, which later will be properly presented and it is known authoritatively that no concerted legal action will be taken against the move which was so quietly instituted and successfully waged.

"We want the amusement places of Fort Worth open on Sundays," is the authorized statement of Colonel O. C. Guessaz, commanding the First Texas Infantry. "At present Sunday is the only day the soldiers at Camp Bowie have off and yet at the same time it is the only day that there is no legitimate amusement in Fort Worth for them. They go down town and wander about the streets seeking something to do, but are severely criticized if they get into mischief.

"The amusement places can easily be regulated by boards of censorship so that they will provide the cleanest of entertainment. What could be more instructive than pictures of the war or the activities of the Red Cross? The boys at Camp Bowie are red-blooded men and singing parties will not appeal to all of them. THE OPENING OF PICTURE SHOWS IN FORT WORTH ON SUNDAY IS THE ONLY SOLUTION."

The city attorney of Fort Worth has stated that the picture shows will be opened within the very near future.

Every Uniform Is a Ticket.

Fort Worth, Texas.—"If you have on a uniform bust right in—no ticket is needed —our treat." That's the sign that greeted men passing soldiers in Fort Worth Sunday—the first time a picture show has been known to dare intimate the possibility of opening for more than eight months. The sign was hanging in front of the popular Alps theater and soldiers flocked in by the hundreds. The show was open from 1 p. m. until 7 p. m. and none except soldiers were allowed within. 'Twas just a free show to the khaki-clad youths of Uncle Sam, many of whom felt more at home for the pictures than for the cordiality and condolence of the manager who will never cease to be a life-long friend of every man who went into the Alps theater. He made the soldiers glad and advertised his house just as good as if he'd read Epes Winthrop Sargent's little book.

Pershing Theater Now Open.

Fort Worth, Texas.—The Pershing theater, recently completed, is now opened to the public with motion pictures and vaudeville as the attraction. The new theater is one of the most attractive in the city.

Prairie State's News Letter

By Frank H. Madison, 623 S. Wabash Ave., Chicago, Ill.

Two New Theaters in Omaha.

OMAHA, NEB.—The Creighton block property at the northwest corner of Fifteenth and Douglas streets has been leased for ninety-nine years by the World Realty company which will erect thereon a theater and store building. The theater which will be on the ground floor will have a seating capacity of 2,500. The World company owns and was the builder of the Sun theater.

The Blank Realty company, of which A. H. Blank, the Des Moines exhibitor, is the head, has taken a ninety-nine year lease on the site of the old Continental block at the Northeast corner of Fifteenth and Douglas streets. It will erect a four-story building to cost $300,000, the lower floor of which will be occupied by a moving picture theater to be known as the Rialto. Contracts have already been let for the construction. It will seat 2,500, will be 132 feet square and will have walls of polychrome terra cotta with white and ivory as a base.

One of the features of the house will be a separate projection room forty feet long which will be used for the trying out of pictures, the booking of which is contemplated. The ladies' parlor and rest room will be commodious, 36x20. A nurse will be in attendance upon the children's play room. Besides an echo organ, the house will maintain an orchestra. The contract calls for the completion of the building by February 1, 1918.

What Nebraska Exhibitors Are Doing.

Antioch, Neb.—A moving picture show has been opened here by the Antioch Amusement company.

Peru, Neb.—D. Emerett Donovan has taken over the Crystal theater which has been under the management of A. M. McCommons.

Callaway, Neb.—Change of ownership of the Star theater will result in the lease of that house to C. W. Wright, who at one time had an interest in it, it is reported. The Star was sold by W. E. Reeder to R. R. Barnard who resold it to Mrs. C. Ahrendt.

Alliance, Neb.—George J. Burke has reopened his moving picture theater here.

Stanton, Neb.—Manager Fullner has sold Empress theater to William Alderman.

New Theaters and Changes in the Dakotas.

Dickinson, N. D.—The contract has been let for the construction of the Davis-Grand theater. It will be 149x25 feet and will cost $10,000. The contract calls for completion within sixty days.

Lake Preston, S. D.—Richard Linstrom has sold the Princess theater to Oscar E. Jordet.

Church's Ferry, N. D.—The Star theater is again under the management of George Steig.

Garrettson, S. D.—The moving picture theater here has been sold to Albert Peterson.

Hillsboro, N. D.—Gunder Howard has opened a moving picture show in the opera house.

Iowa News Letter

By Dorothy Day, Register-Tribune, Des Moines, Ia.

Arrival of Army at Camp Dodge Boosts Pictures.

DES MOINES, IA.—With the arrival of the first contingent of the conscript army at Camp Dodge, twelve miles from Des Moines, the picture people of Des Moines are beginning their plans for the entertainment of the boys in khaki. The Majestic theater is the first to make a big bid for their patronage by the opening of the series of seven two-reel Pathe pictures of "The Battle of the Somme." On Friday, September 7, the management of the Majestic in conjunction with the Evening Tribune, entertained all of the men in uniform and conscripts who could show their credentials between the hours of eleven and six, with the first of the two-reel episodes. The house was jammed from eleven all through the afternoon and evening with soldiers and civilians attracted by the big publicity given the series by the Tribune. The war pictures will be shown every Friday.

Des Moines Visitors and Happenings.

Des Moines, Ia.—C. B. Owens, of the Pastime in Bagley, and W. C. Treloar, of the Treloar opera house in Ogden, were callers at the Pathe office this week.

The Mutual exchange reported O. D. Benjamin of the Electric in Ruthven and J. A. Price of the Empress in Indianola, visiting last week.

Film Jottings Over Iowa.

Somers, Ia.—R. S. Skiver has purchased the opera house in Somers from Allen Miller. Mr. Miller is a farmer and has been operating the opera house and running his farm at the same time, now he is going to devote all of his time to the latter.

Olwein, Ia.—E. N. Ney has re-opened the Orpheum in Oelwein. The Orpheum was changed some time ago to the Plaza.

Ballantyne Enthusiastic Over Mutual New System.

Des Moines, Ia.—Manager Ballantyne of the local Mutual exchange is most enthusiastic over contracts on the Mutual All-stars program. He reports long-time contracts with A. J. Deibold of the Palace in Cedar Rapids and W. V. Silvers of the Strand in Ottumwa. He is exceptionally proud of his landing the big Royal contract, with two Mutual releases a week. The Royal is one of Des Moines large down-town houses, recently remodeled and enlarged.

Selznick Office to Distribute "Public Be Damned."

Des Moines, Ia.—The Garden theater office of the Mid West are announcing to its territory that it will have the new Selznick acquisition, "Public Be Damned," for release in a few days.

◆

ON PACIFIC COAST.

San Francisco Briefs.

George Chamberlain, proprietor of the Independent Film exchange, San Francisco, has moved his residence from Alameda to this city to avoid the loss of time incident with the daily trip across the bay.

Arents, the sign man who does much work for moving picture houses, has moved to 124 Golden Gate avenue, San Francisco, in the heart of Film Row.

Hugh Hoffman, who is connected with the Universal, was in San Francisco recently from Universal City.

M. M. Morris, of the Western Poster Company, is making a trip to the southern part of California, going by the Valley route and planning to return along the Coast.

Recent visitors have included Charles Kohler, of the [illegible] theater, Sacramento; Frank Atkins, of the Marysville theater, Marysville; W. S. Webster, of the Strand theater, Woodland; C. C. Kauffman, of Colusa; "Candy" Howard, of Oroville, and Joe Cohen, of Honolulu.

Northern California Notes.

San Rafael, Cal.—Charles Martin, formerly of Salinas, has taken over the Star theater and will open it as Martin's theater.

Fresno, Cal.—Delays have been encountered by James Beatty and associates in the construction of the new Liberty theater and White's theater has been secured for the presentation of some of the big features that have been booked. It will be opened with "The Barrier" and will be maintained until the new house is ready.

San Jose, Cal.—The State Normal School has installed moving picture equipment, including an Atlas projector, purchased through Walter Preddey of San Francisco.

California Office Being Remodeled.

San Francisco, Cal.—The offices of the California Film exchange on Golden Gate avenue are being remodeled and changes made in their arrangement. The bookkeeping department has been moved to the opposite side of the building and the offices of manager, M. L. Markowitz, have been moved to the front. Mr. Markowitz recently returned from a trip to Los Angeles, where he conferred with Carl Laemmle, and may make another visit to that city again within a few days.

Rialto Has Stellar Attraction.

San Francisco, Cal.—"Jack and the Bean Stalk" is enjoying a heavy run at the Rialto and will be held for an indefinite period, probably for three or four weeks. Some very effective advertising is being done and use is even being made of the department store windows, a fine display of cut-outs being shown at Hale Bros.

Australian Buys Films

San Francisco, Cal.—N. Crown, who recently arrived here from Australia to purchase the Australian rights to large film productions, has closed several deals, including one for the rights to the Ivan picture, "Babbling Tongues." He recently made a trip in the interior of the state looking at moving picture houses with the idea of purchasing one for his brother.

San Francisco Operators Give Movie Ball

Financial Success Follows Fifth Annual Ball of Local 162—Provides a Death and Sick Fund—General Committee in Charge.

By T. A. Church, 1507 North St., Berkeley, Cal.

SAN FRANCISCO, CAL.—The fifth annual Movie Ball conducted by the San Francisco Moving Picture Operators' Union No. 162 for the benefit of the sick and death fund, was held in the Exposition Auditorium in the Civic Center on September 1st, and was a very successful event. This organization has the exclusive right to hold a "Movie Ball," having taken the precaution to register the term for its protection.

The recent event drew a larger attendance than was thought possible, considering the [illegible] being in progress at the time. [illegible] cars were operated to the Civic Center and automobiles brought large numbers so that the [illegible] did not seriously interfere with its success. [illegible] vaudeville [illegible] and there were [illegible] in the line of electrical effects.

The affair was handled by a general committee consisting of [illegible] chairman; Anthony L. Noriega, secretary; [illegible] The various committees that [illegible] the general committee [illegible] chairmen [illegible]

The officers of the local union are [illegible] president; [illegible] vice-president; Anthony L. Noriega, secretary; [illegible] treasurer; [illegible] sergeant-at-arms, and [illegible] business agent.

Express Ruling Causes Trouble

San Francisco, Cal.—[illegible] This will not affect [illegible] to any marked extent, but will prove a serious matter for the exchange interests. It will necessitate the establishment of a special delivery service on the part of some of the large exchanges, especially during the winter season, when train service is apt to be delayed. The Motion Picture Industries of Northern California has taken the matter up with the different express companies, but without securing any promise of relief.

Sunset Theater Sold to A. R. Oberle.

San Francisco, Cal.—The Sunset theater on Haight street, conducted for several years by [illegible] Karski & Levy, has been sold to A. R. Oberle, who conducts the Bay Station theater at Alameda. The former owners of the Sunset are now devoting their attention to the management of the Royal theater on Polk street, but at the same time are investigating other locations with the idea of erecting another house with a seating capacity of not less than 2,000.

Garrick Again a Picture House.

San Francisco, Cal.—Following a short run of musical comedy the New Garrick theater, Fillmore and Ellis streets, has gone back to moving pictures, planning to present big features only. Two changes of program will be made each week and the prices of admission will be ten cents for adults and five cents for children. The first film offering under the change in policy was "The Fires of Rebellion" featuring Dorothy Phillips.

Mutual Manager Enthusiastic.

San Francisco, Cal.—Newton Levy, manager of the local Mutual branch, returned recently from a trip to Northern California and Nevada and reports that exhibitors in the territory he covered are doing a fine business and are preparing for a great fall season. He had a very successful trip and is delighted with the showing that is being made by this office with the new two-a-week releases, business having shown a great gain since this policy was inaugurated.

Portola Books "Les Miserables."

San Francisco, Cal.—"Les Miserables" has been booked for a week's run at the Portola theater.

H. Solmson, a Peerless Hustler.

San Francisco, Cal.—H. Solmson, manager of the local office of the Peerless Film Service, Inc., is one of the youngest exchange managers on the Coast, but this does not prevent him from keeping pace with many of the veterans in the business. In the accompanying picture he is seen on the right, and his assistant, B. Schwartz, is on the left, while between them is George George, manager of the Palm theater of this city, who has just signed up for Christie comedies for a full year.

Left to right: B. Schwartz, George George, manager of Palm Theater; H. Solmson, manager Peerless Film Exchange.

For the past two years Mr. Solmson has been with E. H. Emmick, of the Peerless Film Service, most of the time as manager of this office, and before coming here handled several pictures on his own account in Missouri. His duties have been added to of late as the Peerless Film Service has taken over all of the features formerly handled by the De Luxe Film-Lasky Corp. in Northern California and Nevada. He states that a big business is being done in the southern territory on the "Bar Sinister," which is being handled by the Peerless for Nat A. Magner.

W. E. Matthews Made Branch Manager.

San Francisco, Cal.—W. E. Matthews, who has made an enviable record for himself at the local office of the General Film, has been made manager of the new branch office established this month at Portland, Ore. The San Francisco branch is making a steady gain in business, the new four-reel productions attracting much attention and the Essanay reissue of "The Champion" bringing in a flood of bookings.

Corvallis, Oregon, Loses Its Sunday Shows

Blues Clamp Lid on in Willamette Valley Town—Shows Had Been Running Pending Referendum—Sabbath Closing Activites Elsewhere.

By Abraham Nelson, Majestic Theater Bldg., Portland, Ore.

CORVALLIS, OREGON.—The moving picture theater interests here lost their Sunday closing fight. At a city election Sept. 4, at which a thousand votes were cast, the indigo faction carried by a majority of 54 votes.

The question was submitted to the people in the form of a city ordinance which was referred under the Oregon law to the electorate by the city council. The Corvallis Amusement Company, controlled by Whiteside Bros., operating the Majestic and Grand theaters, had a number of the business men with them in the fight, and the blue faction being championed by the churches, were on the other side.

Sunday picture shows have been an issue before the people of Corvallis for a long time and the theaters were closed Sundays nearly ever since moving pictures became popular. A few months ago, pending the vote of the people, they were permitted to open.

Portland Also Due for Sunday Struggle.

That Portland and Oregon will soon be in the throes of another Sunday closing fight is indicated by recent activities of the blue faction. It is reported that a Sunday closing agitator is about to be imported from Texas for a "campaign." The conservatives are not worried over the prospect, however, in the fact of the decisive state vote against the old Sunday closing statute a year ago. The Motion Picture Exhibitors' League of Oregon is urging its members to keep posted on the situation in their localities.

Exhibitor Favors Portland Exchanges.

Portland, Oregon.—F. X. Hoerth, Star theater, Stayton, Oregon, has a small theater in a small town and, like the majority of the state's small town exhibitors, is compelled to figure pretty close on his service. He made a trip to Portland two weeks ago and signed up for service in several of the Portland exchanges and the value to distributors of having exchanges in Portland was again demonstrated. Said Mr. Hoereth, "I have always wanted Paramount service but did not want to take it out of Seattle; the haul was too long. Now that this concern has an exchange in Portland, I am pleased to do business with it."

J. G. Sill Again Round-up Photographer.

Portland, Oregon.—Jesse G. Sill, cameraman for the Educational Films Corporation, will again be the official cameraman at the Pendleton Round-up when this western epic is staged in the Eastern Oregon city, September 21, 22, 23. His assistant will undoubtedly be W. A. Van Scoy and H. H. Brownell, his old time aides. Last year Mr. Sill was severely injured by being run over by a runaway stage coach.

Chaloner & Van Tress, who had the picture concession last year, were reported negotiating for it again but it is understood that it has been definitely disposed of to Mr. Sill.

The Psychology of Cool Pictures.

Portland, Oregon.—Frank Lacey, manager of the Sunset, made use of some psychological principles recently when he attracted some record-breaking crowds to the Sunset during some of the hottest days of the year.

His program featured "God's Country and the Woman," which picture he exploited in as cool a manner as possible. He hung his lobby with imitation icicles, filled it well with snow photographs and created a distinctly chilling atmosphere outside. With the temperature in the street about 90 and with 20 electric fans going inside. "God's Country and the Woman" did S. R. O. business during its run although the picture was a lot older than second run in Portland.

Albany Combination Dissolves.

Albany, Oregon.—The picture combination which has kept one theater closed here for some time permitting only one theater to run in the town, has finally been broken and the Rolfe and Globe theaters will hereafter operate under separate managements. C. 'A. Meyers, Sr., will conduct the Globe and E. R. Cummings will have the Rolfe.

Mr. Cummings is making extensive improvements in the Rolfe, remodelling it throughout. He has installed a new Esten organ and two new projecting machines. Mr. Cummings was former publicity man for E. M. Thurber, at Marshfield and is a well konwn cameraman in this part of the state.

People's Amusement Sells Crystal.

Portland, Oregon.—The People's Amusement Company has disposed of the Crystal Theater the last of their suburban holdings. The new owners are Hudson and Stayback. At one time the People's Amusement Co. controlled over 30 theaters in the Pacific Northwest, many of them being in the Portland suburbs.

New Walla Walla Theater Opens.

Walla Walla, Wash.—The new American theater, A. W. Eiler, owner, opened September 2 with "The Law of Compensation." On the opening dav Mr. Eiler arranged for a special edition of the Walla Walla Bulletin, to run a four page section devoted entirely to the new house. The film companies doing business with Mr. Eiler had advertisements in this special edition.

Theater Burns at St. Helens.

St. Helens, Oregon.—The Strand theater was totally destroyed by fire September 6. The fire occurred about 8 o'clock when the theater was full of people, but there was no panic. It is supposed to have started from a small garage in the rear of the show house. The Mutual Film Corporation, which supplied the evening's show, lost the leaders and tail pieces from one of its features, the main portion of the film being wound on large reels which were saved. The musical instruments and projection machine head was saved.

Mr. Strom opened his show the next night at the city hall and is making arrangements to build another theater. A new building was recently erected here with provisions for the future installation of a picture theater and this building may be considered by Mr. Strom.

Spud Morning Matinees.

Portland, Ore.—Although indications are that potatoes will not have as high commercial value this year as last, they will still be used for theater admissions. The Hippodrome has inaugurated Saturday morning matinees beginning September 15, at which a spud, an egg or a nickel will admit the bearer. The matinees have been arranged by manager Ely for the benefit of the baby home to which the proceeds will be donated. Pathe films, which are popular in the big showhouse, will constitute the programs.

Universal Business Expands.

Portland, Oregon.—The Film Supply Company of Oregon, Gus Metzger, general manager, has painted a lot of new signs on its office windows. They show the company to handle Universal, Bluebird, Butterfly, Jewel productions, and Century comedies. Manager Sol Baum, of the Bluebird end of the exchange, distributing the Alice Howell pictures reports a dandy business on the comedies and general manager Metzger has already placed the first Jewel production, "Come Through," with the Greater Theaters Corporation, the Jensen & Von Herberg concern, to show in Portland, Seattle and Butte. The opening will be at the Seattle Liberty September 9, and "Pay Me" and "The Sirens of the Sea" will follow.

Vining Theater at Ashland Sold.

Medford, Oregon.—George A. Hunt has purchased the Vining theater, Ashland, Oregon, from Mrs. O. F. Bergner. This is one of the most important theater transfers in the Oregon territory in months inasmuch as it puts Mr. Hunt in control of a big portion of the Southern Oregon situation.

The new owner of the Vining also owns the Medford Page and Star theaters. Reports are that the Moran-Percy Company, owning the new Rialto here, were after the Ashland Vining.

With Northwest Film Distributors.

Portland, Oregon.—W. A. Mead, now assistant manager for Fox in Seattle, was a recent visitor in Portland on the last leg of a trip through Montana. Mr. Mead reports good business in this territory.

E. R. Redlich, now manager for Metro, called on the Portland exhibitors in his new capacity and it is anticipated that Metro will soon have a permanent first run in the Rose City.

L. A. Todd, General Film, was also down from Seattle supervising the installation of fixtures in the new General exchange.

Nye Dobbs, cashier for Mutual, is on his vacation and has gone East to visit the executive offices of Mutual in Chicago.

With the Exhibitors in Oregon.

Portland, Oregon.—It took a regular city ordinance to get Sam Bernstein, Elite theater, a refund on his license when he sold his other house, the Gem.

Ward H. Coble, Bend, Oregon, was a recent visitor on Film Row. He reports his new theater, the Liberty, doing fine.

E. C. Smith, American theater, Dayton, Wash., came to Portland and in the course of his talks with the boys discovered he was a cousin of O. C. Smith, Orpheum theater, Dallas, Oregon, whom he had never seen.

F. Langerman, New Grand theater, is making extensive alterations.

Seattle News Letter.

By S. J. Anderson, East Seattle, Washington.

Goldwyn Salesman Already Working Out of Seattle.

SEATTLE, WASH.—Division Manager Harry Leonhardt and Branch Manager C. F. Hill have completed their plans for a big opening of business for Goldwyn pictures in this territory, and these plans are now being put into effect by the salesmen in their respective territories. These men viz., A. B. Cleland, H. C. Arthur, Jr., and E. I. Hudson, are now out getting contracts. E. R. Simpson, is assistant office manager and special representative for the Seattle territory.

"Putting the Ring Around Who's Who."

Seattle, Wash.—"Putting the ring around Who's Who" is the name John Hamrick, manager of the Rex theater, has given to an advertising idea he is trying out. The ring is drawn on a film which has been taken on the Seattle Streets or at any special event that has occurred in Seattle or vicinity. When the film is developed and shown on the Rex screen the person or persons whose face appears in that ring may apply at the box office and receive $5. Mr. Hamrick has engaged a special camera man to take these pictures each week and has announced the plan through the motion picture columns of the Seattle Sunday Times.

BIG

In that short word is condensed all reports on the first showing of the

Surpassing Screen Success of the Season

"FOR THE FREEDOM OF THE WORLD"

Produced by

IRA M. LOWRY

For the S. & M. Film Company

A real Super-Feature in Eight Parts

Story by

Captain Edwin Bower Hesser

Featuring

E. K. LINCOLN

with

Barbara Castleton and Romaine Fielding

The Year's Important Production

IRA M. LOWRY

New York Office - - - - 220 West 42nd Street

Calendar of Daily Program Releases

Releases for Weeks Ending September 29 and October 6

For Extended Table of Current Releases See Pages 2055, 2056, 2057, 2058.)

Universal Film Mfg. Company

RELEASES FOR WEEK OF SEPTEMBER 24.

GOLD SEAL—The Master Spy (An Episode of The Perils of The Secret Service) (Three Parts—Drama)	02693
NESTOR—Taking Their Medicine (Comedy)	02694
L-KO—Soapsuds and Sirens (Two-Reel Comedy)	02695
UNIVERSAL ANIMATED WEEKLY—Weekly No. 91 (Topical)	02696
STAR FEATURETTE—A Romany Rose (Two-Reel Drama)	02697
JOKER—Marble Heads (Comedy)	02698
VICTOR—Your Boy and Mine (Comedy)	02699
UNIVERSAL SCREEN MAGAZINE—Issue No. 38 (Topical)	02701
UNIVERSAL CURRENT EVENTS—Issue No. 20 (Education)	02700
JOKER—The Fountain of Trouble (Comedy)	02702
BISON—The Dynamite Special (Two Parts—Dr.)	02703
UNIVERSAL SPECIAL—"The Gray Ghost" (Episode No. 13)—"The Tightening Snare" (Two Parts—Drama)	02704

RELEASES FOR WEEK OF OCTOBER 1.

GOLD SEAL—The Storm Woman (Three Parts—Drama)	02706
NESTOR—Pete The Prowler (Comedy)	02707
L-KO—Counting Out the Count (Comedy)	02708
UNIVERSAL ANIMATED WEEKLY—Weekly No. 92 (Topical)	02709
STAR FEATURETTE—A Prairie Romeo (Two Parts—Comedy-Drama)	02710
JOKER—Her Naughty Choice (Comedy)	02711
VICTOR—Kicked in the Kitchen (Comedy)	02712
UNIVERSAL SCREEN MAGAZINE—Issue No. 39 (Educational)	02713
UNIVERSAL CURRENT EVENTS—Insue No. 21 (Topical)	02714
JOKER—The Masked Marvels (Comedy)	02715
BISON—The Lion's Lair (Two Parts—Drama)	02716
UNIVERSAL SPECIAL—The Gray Ghost (Episode No. 14, At Bay) (Two Parts—Drama)	02717

Mutual Film Corporation

MONDAY, SEPTEMBER 24, 1917.

MUTUAL STAR PRODUCTION—The Runaway (Frohman—Six Parts—Drama)	05770-71-72-73-74-75
MUTUAL STAR PRODUCTION—Sands of Sacrifice (American—Five Parts—Drama)	05776-77-78-79-80

WEDNESDAY, SEPTEMBER 26, 1917.

MUTUAL—Mutual Weekly No. 143 (Topical)	05781

THURSDAY, SEPTEMBER 27, 1917.

CUB—Jerry's Big Deal (Comedy)	05782
GAUMONT—Reel Life No. 74 (Subjects on Reel: The Soldiers' Staff of Life; The Correct Time—as Determined by the U. S. Naval Observatory; Beans and Lady Bugs; The Lamprey—A Blood-Sucking Fish; Making Eyeglasses—So Easy (An Animated Drawing from "Life").	

MONDAY, OCTOBER 1, 1917.

MUTUAL STAR PRODUCTION—Her Country's Call (American—Five Parts—Drama)	05788-89-90-91-92
MUTUAL STAR PRODUCTION—Queen X (Goodrich—Five Parts—Drama)	05793-94-95-96-97

WEDNESDAY, OCTOBER 3, 1917.

MUTUAL—Mutual Weekly No. 144 (Topical)	05798

THURSDAY, OCTOBER 4, 1917.

CUB—Jerry in Yodel Land (Comedy)	05799
GAUMONT—Reel Life No. 75 (Subjects on Reel: Dogs of War; The Sign of a City; Making Army Rifles; Japanese Dwarf Plants; Animated Drawings from "Life"—Who Hesitates Is Lost; The Chorus Girl).	
MUTUAL SERIAL—The Lost Express (Episode No. 3—"The Wreck at the Crossing"—Two Parts—Drama)	05801-02

BOUND VOLUMES OF THE MOVING PICTURE WORLD

You Need Them in Your Business!

Each issue of THE MOVING PICTURE WORLD represents the fruit of studied effort on the part of experts to provide just what the average reader of trade publications in the moving picture field can use to best advantage in his business.

Since this is true, the bound volumes of THE MOVING PICTURE WORLD, each comprising the complete issues printed during a period of three months, take immediate standing as

The Reliable Reference Book of the Trade *The Record of Moving Picture History in the Making*

NOW READY—VOL. 32.—APRIL TO JUNE, 1917

WE HAVE AT YOUR DISPOSAL

Bound Volumes for the years 1912, 1913, 1914, 1915 and 1916. Four volumes each year. Shipped as per your instructions at $1.50 per volume—transportation charges additional.

INVEST $33.00

and have at your hand for ready reference every issue of THE MOVING PICTURE WORLD which has been printed since January 1, 1912. These issues are in bound volume form, and are invaluable to the wide-awake moving picture man.

CHALMERS PUBLISHING CO., 17 Madison Ave., New York City

Can You Blame Us *for* Printing the Following

In the July 5th issue of our well known British contemporary, of London, England, "The Kinematograph and Lantern Weekly," there is an article on "The Making of a Model Trade Paper," by A. E. Newbould (Chairman of the Cinematograph Exhibitors' Association), from which we quote the following:

> ***"I would like to put on record my opinion that the Trade Press has been going ahead lately by leaps and bounds. There has been a definite effect toward freer criticism, more up-to-date methods and constructive assistance.***
>
> ***"But we have still a long way to go, and I am in cordial agreement with Mr. Montagu when he points to the MOVING PICTURE WORLD as a model Trade Paper. It is dignified, judicial, undeniably independent and very capably edited. It is in the best sense of the word a trade organ to which a wealthy industry can point with pride."***

The above is all the more gratifying as Mr. Newbould is unknown to us except as we have noted his name from time to time in the British trade press in connection with his activities on behalf of the exhibitors of Great Britain.

Stories of the Films

General Film Company, Inc.

SPARKLE COMEDY.

HEARTS AND HARPOONS (One Reel).—In a fishing hamlet Captain Peters and Captain Hankins, retired sea captains, are old cronies. Mrs. Scribbler, a widow and writer of sea stories, comes to the town to get atmosphere. On her arrival both old captains fall in love with her and a strong rivalry springs up between them. Captain Hankins proposes a sail down the bay and the widow accepts. Captain Peters bribes Clarence, a hoodlum, to bore a hole in the boat. He then makes a daring rescue of the widow from the sinking yawl, to the discomfiture of his rival.

Captain Hankins learns that Captain Peters is responsible for the leaky yawl and determines to get even. Learning that Captain Peters is to take the widow out driving he fixes it with the liveryman to give them a balky horse and later relieves Captain Peters of his prize and turns the tables. That night a duel is proposed, the choice of weapons being harpoons at twenty paces. Just before the signal to begin is given the widow and Jack Martin, who has been trying to induce the lady to marry him, rush in and matters are explained. The two captains make up and Jack leads his widow away.

MIXED NUTS (One Reel).—The cast: A. Wall Nut (Alfred Swenson); Hazel Nut (Marguerite Chaffee); Belle Bun (Lorlie Palmer); Mr. Winslow (Edward Lawrence); His Wife (Ione Bright).

A. Wall Nut and his wife, Hazel, are a happy young people, but the spectre of gray hair threatens to mar their happiness. The young husband is sent to Europe by his firm and cautions his wife not to dye her hair in his absence or he will divorce her. But the sight of fresh gray hairs is too much for her and she goes to the hairdresser to have her locks retouched. Falling asleep, she is frantic to find on awakening that her hair has been dyed a deep and lasting black, and decides to go to California with her sister until the dye wears off.

A Wall Nut is recalled by his firm and wires his wife that he is returning. The Swedish servant receives the message and answers it, cutting down the cable until it reads: "Your wife died. It was terrible. Her sister has taken her to California." Wall Nut receives the message and is overcome. He writes a letter enclosing some money and gives it to a loiterer in the hotel lobby to mail. The latter is a thief and is run down while making off with the letter and money and mistaken for A. Wall Nut.

Word is sent to Hazel that her husband has been killed. On the way home Nut tells Mrs. Winslow, a friend, of his wife's death. In the meantime Hazel, waiting at the dock to receive her husband's body, meets Mr. Winslow. Through glasses they see Nut and Mrs. Winslow apparently in close embrace. The boat docks, mutual explanations follow and the reunited Nuts wend their way home.

SCREENCRAFT
BY
LOUIS REEVES
HARRISON
You Ought to Have
It If You're Writing
for the Screen
$2.00 THE COPY, POSTPAID
MOVING PICTURE WORLD
17 Madison Ave., New York City
CHICAGO LOS ANGELES

FALCON FEATURES.

THE CLIMBER (Four Parts.—The cast: William Beerdheim Van Broon (Henry King); Bruce Crosby (Jack McLaughlin); Buck Stringer (T. H. Gibson Gowland); Grafton (Bert Ensminger); Tom Tarney (Chas. Blaisdell); Sweeney (James Kerr); Slats O'Keefe (Bruce Smith); "Happy" (Frank Erlanger); Eva Crosby (Lucille Pietz); Ethel Crosby (Leah Gibbs); Madelyn Rosseau (Arma Carlton); Mrs. Crosby (Mollie McConnell); Mrs. Tarney (Ruth Lackaye). From story by George Foxhall. Directed by Henry King.

William Beerdheim Van Broon, of a very old family, has come down until now he is a marker in Tom Tarney's bowling alleys. Tarney, seeing him deal a fellow a knockout blow, puts him in training, seeing great pugilistic possibilities in the boy.

Buck Stringer, the local champion, has a brother and sister, both employed in the home of Bruce Crosby, whom they are plotting to blackmail. One day while Bruce and his sister, Eva, are motoring through the slum district they have a blowout and Buck and his gang happen along and insult him. William appears and finishes Buck for the day. Eva invites him home and he meets Madelyn and Grafton, Buck's brother and sister, whom he faintly remembers seeing before.

Tarney signs William with Buck under the name of William Brown, and William wins in the first round. Bruce is present, and while Eva is not pleased at discovering that William is a prize fighter, Bruce is enraged. Although on the culmination of the plot against him Bruce is saved by William, he accuses William of being responsible for the whole affair. Eva's faith, however, remains unshaken and she goes to William's home to tell him so. About this time William is discovered by family attorneys through the publicity gained in winning the championship and comes into an inheritance of several million dollars.

THE SECRET OF BLACK MOUNTAIN (Four Parts).—The cast: Miriam Vale (Vola Vale); Blake Stanley (Philo McCullough); Ed Stanley (Chas. Dudley); George Cooper (George Austin); Barton (Henry Crawford); Sarah Stanley (Mignon LeBrun); Henry Stanley (James Warner); Jake DeWitt (Lewis King); Jim Vale (Jack McLaughlin); Jack Rance (T. H. Gibson Gowland); "Old Bill" (H. C. Russell). Story by Jackson Gregory. Directed by Otto Hoffman.

In search of information about her grandfather, a gold prospector, Miriam Vale comes to California and teaches school to defray her expenses. She learns that years ago Jim Vale came to Boulder with a chest of gold, bar and dust, but was beset by road agents and robbed. Suspicion was directed against Henry Stanley, a renegade, but nothing could be proven.

Miriam has decided to return to Vermont, when out of Black Mountain rides a horseman who commands Miriam to return with him, saying, "There's a woman in pretty deep trouble." When Miriam fears to go, he proceeds to use force. They ride away. The man meanwhile tells her his name is Stanley. Inside a cabin Miriam finds a dying woman and a dead man. When Stanley leaves the room, the woman tells Miriam she has been killed by her husband, Ed Stanley, and begs her to look under a certain stone near the fireplace. She fearfully awaits the return of the man, but when he appears Miriam learns that he is not the murderer, Stanley, but a cousin, Blake Stanley.

Ed Stanley and Cooper, his partner, arrive and order Blake to leave. A sharp fight follows, in which Cooper is badly wounded. Blake fetches him into the cabin and tells Miriam the whole story. He goes back to the death of old Henry Stanley and tells of the rifling of a safe deposit box containing the secret of his treasure, the elopement of Sarah Stanley with a bank cashier, Barton, the dead man. Miriam gives Blake a slip of paper found under the fireplace. Its message means success to their adventure, and and finally a friendship auguring a fine romance is ratified.

JAXON COMEDY.

WILD INJUNS (One Reel).—Mrs. Gotrox, an enthusiast over the civilization of the Indian, has contributed liberally toward their education, and after the graduation exercises at the agency the commissioner decides to send two chiefs, "Rolling Thunder" and "Tossing Ball," to thank her in person. Mrs. Gotrox plans a novel reception for them. All the decorations are to be Indian, and the guests are to wear Indian costumes.

Pokes and Jabs are seated on a freight car enjoying their scant morning repast, when the Indians arrive and ask to be directed to the Gotrox mansion. Pokes and Jabs, mistaking their actions for threats, take to their heels, followed by the two Indians. Finally they find two coupling pins, and when the Indians come up they quickly overpower them. Finding the introductions to Mrs. Gotrox, they decide to become Indians. At least long enough to satisfy the cravings of the inner man. The reception is in full blast when Pokes and Jabs arrive. As a bit of realism, Jabs proceeds to scalp the colored butler. Pokes, not to be outdone, drains the punch bowl and chases the guests and ends by scalping his hostess, exposing her bald head to the company. The two chiefs, hearing the women scream, rush in. A wild fight follows, and Pokes and Jabs flee, followed by the trusty arrows of the Indians.

SPEED DEMONS (One Reel).—Jabs, who is suffering from an attack of speeditis, is bustled off to Dr. Dippy's sanitarium, while Pokes, another auto enthusiast, wanders at large without a car. On the day of the world's championship auto race between Oldfield and DePalma; Jabs escapes and follows the crowds to the race. Pokes goes also and invites himsel. to ride in Lotta Wealth's speedster, but is ejected. Just then Jabs happens along and with his aid Pokes gains admittance to the race track, but Jabs is left outside. Seeing the guards on his trail he beats it back to the sanitarium. The race takes place and after many incidents Oldfield wins. Lotta Wealth remarks that she could beat Oldfield's record. Pokes doubts it, so off they went, through fences, over hills, through valleys and over bridges, until they finally run through an open draw. As they are swimming for shore Pokes remarks to Lotta, "I knew when we started you couldn't do it," but her reply is lost in the noise of the waves.

THE COLLECTORS (One Reel).—Jabs runs a female gymnasium and his motto is, "Get all the trust you can and pay no one." His landlord notifies him that if he does not pay the back rent it will be collected by force. Numerous collectors try but all fail. Pokes finally gets the job and starts out to collect. Whether it is his winning ways, his dogged persistence, or his bullet-proof armor that caused ihs success is unknown, but the landlord is telephoned for, and when he arrives at the gymnasium he finds Pokes calmly sitting on Jabs' chest, with Jabs' sweetheart on his lap counting the roll to see if it will cover the amount owed.

BROADWAY STAR FEATURE.

BLIND MAN'S HOLIDAY (One of the O. Henry Series—4 Parts).—The cast: Norah Greenway (Jean Paige); John Lorison (Carleton King); Father Rogan (John Costello); Norah's Little Brother (Aida Horton). Directed by Martin Justice.

John Lorison, self-exiled in New Orleans, meets a girl night after night in a cheap little restaurant. After dinner they take a little walk, but invariably she leaves him at 8 o'clock at a certain corner. One evening Lorison realizes that he is no longer willing to be left on the corner of life alone. With dread of her verdict, he tells her that he loves her but that his past is marred with a charge of theft, and that he dare not ask an untarnished woman to marry him. Norah eases his mind by disclosing her own "past." She had been an actress, had stolen diamonds and been very wicked but was now repentant.

Lorison proposes, and they are married by Father Rogan that night. But she leaves him at 8 o'clock as usual, at the same corner, promising to go with him after tonight. Lorison con-

SPECIAL
Roll Tickets
PRICES
Five Thousand............ $1.25
Ten Thousand............ 2.50
Fifteen Thousand......... 3.75
Twenty-five Thousand..... 5.50
Fifty Thousand........... 7.50
One Hundred Thousand... 10.00
Your own special Ticket, any printing, any colors, accurately numbered; every roll guaranteed. Coupon tickets for Prize Drawings, 5,000 $2.50. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. Stock tickets 5,000 to 25,000 fifteen cents per thousand, 50,000 ten cents, 100,000 nine cents.
National Ticket Co., Shamokin, Pa.

sents to this, but gradually becomes torn with suspicion. Wandering about he runs into a crowd gathered about a woman in a white satin stage costume, in charge of two [illegible], who explain that she is wanted for stealing diamonds. The coincidence makes Lorison feel that his marriage to another [illegible] is a terrible mistake. He hunts out Father [illegible] and begs him to undo the hasty marriage of a few hours before.

The priest says he will show him into what a predicament his hasty marriage has led him. He takes Lorison to Norah's house, where a woman tells them that Norah is out again, with a [illegible] brother tells them that Norah [illegible] promised never to go out at night [illegible]. Next the priest takes Lorison to a tall building. They climb to the third floor. Looking through a glass door, he sees among a score [illegible] toiling at sewing machines [illegible] and [illegible] priest now tells him [illegible] the day she was born, and that for love of Lorison she had told a "desperate, beautiful lie."

THE LAST OF THE [illegible] of the O. Henry series [illegible] King [illegible] Ellison (Jake Abraham). Directed by [illegible] Smith.

Sam Galloway [illegible] to stay as [illegible] San [illegible]

He is [illegible] few [illegible] man is gi[illegible] [illegible] unknown [illegible] old man [illegible] when he [illegible] The [illegible] place to [illegible] on like that [illegible] rode into town [illegible] I got [illegible] lead. I [illegible] old man [illegible] scratches [illegible] forty [illegible] "would you [illegible] that [illegible] of soothing and [illegible] or fagged out."

THE DUPLICITY OF HARGRAVES (One of the O. Henry Series [illegible]—The cast: Major Talbot of Mobile (Charles Kent); Henry Hopkins Hargraves (J. Frank Glendon); Miss Lydia (Myrtle [illegible]); Mrs. [illegible]; Mrs. Fisher. Directed by [illegible]

When Major Pendleton Talbot, of Mobile, and his daughter Lydia came to Washington, of course they selected an old-fashioned boarding house. Major Talbot was of the old old South. He was a relic and dressed like one in a ceremonial coat, and the young government clerks dubbed him a Father Hubbard. But he was courtly and dignified and his daughter believed in him, and she scrimped and saved to keep up the family's appearance. For the Talbots were poor.

Among the boarders was Henry Hopkins Hargraves, a queer sort of chap who was [illegible] in spite of being a vaudeville actor. Hargraves cultivated the Major and his prim daughter and used never to tire of the old man's stories and peculiar characteristics. One night in a fit of princely extravagance, the Major bought tickets to the opening of a new play. He and his daughter found on the stage Hargraves performing in the character of a typical Southern grandee, making a tremendous hit. The Major recognized it, however, as a caricature, and next morning when Hargraves came to boast of his success bitterly upbraided him. Hargraves would excuse himself for using the Major as "copy" and would even reimburse him handsomely, but the aid is refused though the old man is practically starving. Abashed, Hargraves disappears, causing a pang in the heart of Lydia.

Some time later the Major is in dire straits when he is approached by an old colored man, also a relic of the South, who has prospered, and who presses a goodly sum on the Major in repayment of a debt owed the family. The Major accepts it though he remembers nothing about the debt [illegible] of his [illegible] from Hargraves. He, masquerading, was the old colored man.

KALEM.

A CHAMPION OF THE LAW (An Episode of [illegible] Two [illegible]

[illegible]

After a raid by Ben Savage and his band of outlaws, the governor offers a reward of a thousand [illegible] of the bandits. [illegible]

[illegible] and Ethel [illegible] attack the [illegible]

[illegible] a window [illegible]

[illegible] of an English [illegible]

SELIG

SELIG WORLD LIBRARY No. 18.

[illegible]—"Captain Jenks of the Horse Marines," it will be recalled, [illegible] California.

[illegible]

[illegible] memorial archways. [illegible]

[illegible]

THE VICTOR OF THE PLOT (Two Parts—[illegible] Major [illegible] Warren (Frank Clark); Ayoob (Jack P. McDonald); Lieutenant [illegible] Viceroy (Al. W. Filson); [illegible] Eaton). Directed by [illegible]

[illegible] daughter of Colonel Warren, [illegible] Morris [illegible]

[illegible] Morris saves Major [illegible] young Morton [illegible] of the savages. [illegible] fulness [illegible] the [illegible]

THE [illegible] (One Reel)—[illegible] Everyman's [illegible] Mrs. [illegible]

[illegible] another land. However, [illegible] the marriage is never [illegible] and then the terrible [illegible]

Universal Film Mfg. Co

GOLD SEAL.

THE MASTER SPY (An Episode of "The [illegible] Benedict.

[illegible] border of Russia and [illegible]

[illegible] a swift pace on its back [illegible]

[illegible] Norroy is delighted to see [illegible] There [illegible] The [illegible] Countess in her car, [illegible] take the Countess to the Three [illegible] Inn. He then makes his way through the hills by a short cut, and manages to pass the border patrol. But they catch sight of him and pursue. He swims his horse through a lake and escapes. After crossing the frontier, he meets a band of Russian mountaineers.

"Soldiers of Saxonia on Russian soil!" he cries to them. "What is your answer?"

The peasants attack the patrol, and Norroy escapes and joins the Countess, who has met the Prince, her sweetheart.

BISON.

THE DYNAMITE SPECIAL (Two Parts—Rel. Week of Sept. 24).—The cast: David Carleton (George Williams); Ralph Carleton (M. K. Wilson; Bill Manville (Marc Fenton); Ruth Manville (Helen Gibson); Joe Brooks (Val Paul); Jimmy Thurman (Al. Harris). Scenario by George Hively. Produced by J. D. Davis.

Jimmy Thurman, the fireman on Bill Manville's engine, is in love with Ruth, Bill's daughter. He believes that she doesn't care for him any more since Ralph Carleton, the son of the district superintendent, has become agent at Wellville. Joe Brooks, the dispatcher, is another who is interested in Bill's daughter, Ruth. So much so that he determines to get Ralph out of the running. When Ralph's father comes to see how his son is getting on, Joe tells him that Ruth is keeping the young fellow from his work. His plan succeeds, for Mr. Carleton sends his son to another station. Carleton, meantime, has discharged Joe for drinking, and the man vows vengeance.

A dynamite special is to go west the next day and Bill and Jimmy are to pull her over. Ruth pleads with Jimmy to tell her where Ralph is, and he says that Ralph is at Crestmore. That night, Ruth, in overalls and cap, hides in an empty car of the Dynamite Special, and while concealed, overhears Brooks and his companion planning to blow up the superintendent's special, which the dynamite special is to meet at Crestmore.

Brooks and Leeds make their way to the dynamite car and steal a box marked "Nitro-Glycerine." Ruth watches them. The men uncouple the engine and drive away, while Ruth rushes to the station to warn her father. Ralph thinks of his father's special. Brooks and Leeds jump from the engine, thus allowing it to speed ahead by itself.

Ruth jumps on a motor-cycle and rides after the runaway. The special is coming from the other direction. Ralph is unable to help, as the special has already left Hilldale, the nearest station. Gaining on the engine, Ruth jumps from the motor-cycle to the cab, shuts off the throttle, and reverses the engine. She runs ahead with a flag and hails the approaching special. Before she can tell Carleton the trouble, she faints away. Carleton leaves Ralph with Ruth, going to Bill, with whom he shakes hands. Brooks and Leeds are captured.

NESTOR.

TAKING THEIR MEDICINE (One Reel—Rel. Week of Sept. 21).—The cast: Nifty Nat (Eddie Lyons); Double Draw Dan (Lee Moran); Helen Hilliard (Edith Roberts); Dick Parks (Fred Gamble). Scenario by Fred Palmer. Produced by Roy Clements.

When Helen Hilliard arrived at the Circle W ranch every one of the cowboys made plans to stay around the place as much as possible, though the old man was determined that the round-up should go on. Nifty Nat had the only swell idea. When daylight came, he awoke groaning and clutching his stomach. He said that he was deathly sick, though. Double Draw Dan had his suspicions. However, Nat's plan worked. He stayed behind, and Helen came in and nursed him. Nat got away with it because Uncle had driven to town.

The boys were out on the range, but it was queer how many things, absolutely essential to their work, had been forgotten that morning. Double Draw was the first to discover that there was no hammer to nail up the wire of the broken fences. Back he went full speed to fetch it—Dan was always so helpful!

Helen immediately found herself with another patient on her hands. But she was equal to the emergency, and took care of each suffering ranch hand as he appeared, smoothing his hair and [illegible] could manage.

The boys were having the time of their lives, when Uncle suddenly reappeared. One look was enough for him. Off he went to the harness room where he concocted a mixture of harness oil, soft soap, and other ingredients. He then entered the sick chamber, and told Helen that he had a sovereign remedy, and that he would repeat the dose every fifteen minutes till the boys were recovered. One spoonful was forced down the reluctant throat of each. And certainly the remedy was a wonder, for the boys were cured as if by magic.

VICTOR.

YOUR BOY AND MINE (One Reel—Rel. Week of Sept. 24.—The cast: Tub (Lincoln Stedman); Skinny (Elwood Bredell); Tub's Mother (Lydia Yeamans Titus); Skinny's Mother (Grace Marvin); Tub's Male Parent (Hal Wilson); Skinny's Mother's Husband (William Dyer); The Village News (Harry Mann). Written by Roy Clements. Produced by Roy Clements.

Tub's mother turned abruptly from her doughnut frying, and the big wooden spoon found its way to Tubs' head. Over on Skinny's back porch almost the same scene was in progress. The two fathers made their appearance on their way to work, and Tub's mother took a plate of hot doughnuts over to Skinny's house. As soon as her back was turned, Tub deserted the churn, crammed his pockets, his shirt, and his mouth with doughnuts, and climbed out of the kitchen window.

Skinny and Tub had plenty of time to meet behind the barn, and commence to dig worms while the two mothers were discussing the weather over the back fence. Skinny was on his knees digging hard, when Tub pulled a doughnut out of his pocket and started to eat it right before Skinny. That started a fight.

"The Village News," the worst gossip in the county, was on his way to town, when he heard the rumpus. He rushed to their mothers with the news. The two ladies ran to the rescue of their sons. The women became involved in the fray, and the "News" rushed to get the two fathers. Very soon there were three fights raging—the boys', the mothers' and the fathers'. The "News" then went for the militia.

"Let's quit," said Tub suddenly to Skinny.

"All right," said Skinny, signing peace terms on the spot. And when the "News" arrived with the sheriff, he found two boys eating the same doughnut, two fathers smoking in perfect amity, and two mothers crying on each other's shoulders.

STAR FEATURETTE.

A ROMANY ROSE (Two parts—Rel. Week of Sept. 24).—The cast: Rozeska (Lena Baskette); Her Mother (Claire McDowell); Her Father (Charles Hill Mailes); Richard Lorraine (Fred Montague); His Housekeeper (Martha Mattox); Dancing Master (Nigel Debrullier). Scenario and production by Marshall Stedman.

Rozeska's father tore her away from her mother's arms, thrust her tambourine into her hand, and sent her out to entertain the auto party, halted on account of tire trouble, beside the road.

"See the pretty little girl! What charming movements! A natural dancer!" cried the tourists, among whom was Carter Hargrave, a head of the vaudeville circuit. The child's father was all smiles when he gave him his card, and said that the girl would be a success in vaudeville.

In the outskirts of the village near the gypsies' camp, lived Richard Lorraine, who, bereft of his wife and child, lives in a world of memories. He notices the gypsies' camp and wanders over to it. There he sees little Rozeska teaching her doll to dance. The next morning he calls at the camp and pays the father a large sum to allow him to adopt the child, to take the place of his own. The mother is grieved at the parting, but realizes it is for the best.

Following the legal adoption, Rozeska is given everything she wishes. The father soon spends the money, and then, remembering the vaudeville manager, calls on him. Hargrave offers him seventy-five dollars a week for the child to dance. The father agrees to bring her, and that day breaks camp without telling the mother of his plans. In the night they arrive in the neighborhood of the Lorraine house. The father sets out for the house, but arouses the mother's suspicions. She questions him, and he tells her of the offer, and that he is going after Rozeska. She struggles to prevent him. He binds and gags her, but she succeeds in releasing herself and follows. The father is about to make away with Rozeska, when the mother arrives and raises the alarm. In an effort to escape, the father falls from the window and is killed. Rozeska clings to her mother, and Lorraine, seeing the affection between the two, offers the gypsy a home with her child.

L-KO.

SOAPSUDS AND SIRENS (Two Parts—Rel. Week of Sept. 26).—The cast: Prof. Thinem (Harry Lorrane); the Janitor (Walter Stephens); Mr. Printum (Bert Roach); Mrs. Printum (Gladys Varden). Directed by Noel Smith. Supervised by J. G. Blystone.

The janitor lost his last pail of water. The faucet was out of order so it was impossible to get water. Prof. Thinem, one of the most successful failures in the dancing profession, was crying profusely. The janitor took his pail and held it under the professor's eyes, and secured enough water for cleaning purposes. At that moment in came a large, stout lady, and the dancing master conducted her to the studio. He warned her that the floor would sustain only fifty pounds to the square inch. After a high kick the floor buckled under the strain, and landed the fat lady in the plunge below. But the janitor was on the job, he rescued her, and then he sawed a hole in her purse, as the professor was reviving her, and recovered all her money. The professor, having obtained a little coin, sent the janitor to Mr. Printum to have a hand-bill advertisement printed for him.

Mrs. Printum was a devotee of dancing. She would dance right over her husband's head, as she lived above the print shop. She, too, fell through the weakened floor, and right into the press, where the announcement of the prof's studio was imprinted upon the back of her dress. Hubby was furious, and chased her down the street, but the ad did its work. In her flight, many ladies, tall and short, fat and thin, saw the ad, and made a bee-line for the dancing academy.

A bevy of lovely pupils arrived at the academy. Some of them disported themselves in the plunge and all of them were robed in imitation of the Goddess Diana. The prof wished to show them all out in the park. Mr. Printum had struggled out of the barrel of printer's ink into which he had fallen, and was still pursuing his wife. She decided to change clothes with the janitor to save herself. Then the lovely dancers were very nice to the disguised janitor, and shoved Mrs. Printum—in his overalls—out into the road. Mr. Printum chased the party to the park, and began to beat up the supposed janitor. She managed to get hold of the real janitor and changed her clothes again. Then Mr. Printum did not know what to think. The chase was on again, and they all ended their troubles in the park lake.

JOKER.

MARBLE HEADS (One Reel—Rel. Week of Sept. 24).—The cast: Julep Jasbo (Milton Sims); Claribell Lotsadough (Gale Henry); Jake (William Franey); Joe (Milburn Moranti). Written by Tom Gibson. Produced by Allen Curtis.

"Send up the statue this afternoon, so I can have it in the garden for my party," said Mrs. Claribell Lotsadough as she pressed a roll of bills into the outstretched hand of Julep Jasbo, the sculptor.

Jasbo hadn't made a sale in months, and he rushed downstairs as hard as he could go, and called the expressmen to the job. It certainly was hard luck for Jasbo that Jake and Joe should have been within hearing, for after boxing up his work of art, and carrying it safely down six or seven stories, they dropped the whole thing down the last flight of stairs.

Panic-stricken, Jasbo forced the two expressmen to don the garb of ancient Roman warriors, while he prepared a whitewash bath for them. Then he jammed them into the box, and sent them off to the garden party.

Claribell was awaiting her work of art. Jasbo had to lure her away while the two gladiators clambered out of the box and set themselves up on the pedestal at the head of the refreshment table. Jake and Joe made beautiful statues until the eats were passed. Then they could not resist trying for their share of the spoils. They are discovered, and Claribell's guests, thinking that she has been making game of them, all leave in a huff. When she returns to wreak vengeance on the statues, they are not to be seen. Before she reappears, Jasbo has arrived and set up the real statue in their places; he meanwhile having repaired them. She doesn't know what to think, while down in the corner of the garden the pseudo-gladiators are feasting on chicken and champagne.

THE FOUNTAIN OF TROUBLE (One Reel—Rel. Week of Sept. 24).—The cast: Mr. Cramp (William Franey); Mrs. Cramp (Ida Tenbrook); Pickpocket Chef (Milburn Moranti); Josie Jones (Nellie Allen). Written by Arthur F. Slater. Produced by W. W. Beaudine.

BARGAINS
Variable-speed, 110-volt, A. C. or D. C. motors for Power Machines.
Enterprise Gas Making Outfits.
Power and Edison Rheostats. Lamp Houses and Magazines.
Parts for Power, Edison and Motiograph Machines.
C. R. BAIRD CO. 24 EAST 23d STREET NEW YORK, N. Y.

NATIONAL OR COLUMBIA CARBONS
Our stock of carbons is always complete in all sizes, both cored and solid.
[illegible]
Write for our [illegible] equipment and supplies. It will save you money.
EXHIBITORS SUPPLY CO., Inc. 408 Mallers Bldg., Chicago, Ill.

Mrs. Cramp [illegible] her husband to the foot of a hill [illegible] As he nears the fountain a woman's handbag is stuffed into his hand, and the giver disappears. Mr. Cramp gets the water, and as he is bringing it to his wife, he trips over a lady's foot. It is Josie Jones, sitting under her beach parasol.

[illegible] Josie.

"Is this it?" says Mr. Cramp. It is, and Josie's beaming eyes reward him. He has [illegible] the water, however, so he goes back to the [illegible]

[illegible] spilled again, so back he goes to the fountain.

[illegible] but Cramp just manages to get back to his wife.

[illegible] And back he goes to the fountain.

ANIMATED WEEKLY.

ISSUE NO. [illegible] (Sept. [illegible])

[illegible] Geers holding the [illegible] in the final heat "Busy's Lassie" beats "Bres[illegible] 2.01¾. Popular "Tom" Murphy honored by friends.

If All War Camps Are Like This, Prisoners Are Lucky [illegible] helm live, work and [illegible] tions—Near Ft. M[illegible] Cobble! Cobble! [illegible]

Girl Scouts Will Substitute for Farmhands Called to War [illegible] make khaki the favored "gown" as they work in the [illegible] wholesome! Canning is mastered.

[illegible] University of California freshmen and sophomores open season with lively game—Berkeley, Cal.

[illegible] ber daily.—Atlanta, Ga. Subtitles: In eight hours [illegible] ber, 2,500 lbs. of nails and 8,000 ft. of roofing [illegible]

[illegible] and Mrs. James L. [illegible] daughters of America will stand just a trifle [illegible] sacrificing [illegible]

[illegible] Universal cameraman at Galveston, Texas. Subtitles: Mere maids—or mermaids?

Cartoons by Hy. Mayer.

UNIVERSAL CURRENT EVENTS.

ISSUE NO. 18 (Sept. 15).

British Recruiting Chief Visits Great Southwest—Sir William White, distinguished Briton, honored in pretty West Coast City—Los Angeles, Cal. Subtitles: General White and his staff of recruiting officers who have done fine work in America. Mayor Woodman welcomes General White.

Uncle Sam's Jack Tars Enjoy Work and Nature—Beautiful Balboa Park scene of activity while boys await orders to fight—San Diego, Cal. Subtitle: No hotel boasts a more wonderful dining-room.

Let's Clean 'Em Out—Device shows mild treatment which should be given traitors who [illegible]

[illegible] B. McMillan, [illegible]

[illegible] about ready [illegible]

UNIVERSAL SCREEN MAGAZINE

[illegible]

A [illegible] allows a rider to race his [illegible]

[illegible] Bernarr Macfadden [illegible] is of wide interest. Move[illegible] each day are [illegible]

UNIVERSAL SPECIAL FEATURE.

THE GRAY GHOST [illegible] Polo); the Gray Ghost (Harry Carey [illegible] (Sidney Dean [illegible] Hart).

"And that is all right," said The Ghost as he arranged four aces on the table, and took the necklace out of the [illegible] commissioner had hidden it. The two police officers with Arabin entered to find the necklace also gone.

Maree, rushing to save Morn Light from the [illegible] place on her finger [illegible] and enters the room just in time. The Ghost [illegible] the island. Ma[illegible]

[illegible] island fight Mar[illegible] The Ghost [illegible] Hildreth and Morn Light [illegible] a [illegible]

[illegible] returns and [illegible]

Mutual Film Corp.

SIGNAL.

[illegible] is to be de[illegible]

[illegible] of the [illegible] Baron" and his gang undertake [illegible] Homer, determined to get the pl[illegible] fights him for them. While t[illegible] lip" pretending to be aiding, in h[illegible] character of [illegible]

CUB.

JERRY'S BIG DEAL (Sept. 27).—The cast: Jerry (George Ovey); Rev. J. H. Long (George [illegible]); Sara (Sadie Gordon); Girl (Beulah Booker). Written and produced by Milton H. Fahrney.

A minister who is about to leave the city for a [illegible] a minister's [illegible]

[illegible] he finds a [illegible]

STUDIO FOR RENT Producers can rent studio by day or week. Elegant dressing rooms, large stage; lights and scenery. Lunches prepared. Dressing room accommodations for companies making exterior pictures. In the heart of God's country, and only one hour from Times Square.
Terms Reasonable Phone—New Dorp 527
Elite Studios, Dongan Hills, Staten Island, N. Y.

It Is Our Aim
"To Serve the Entire Motion Picture Industry"
For This Reason We Enjoy the Confidence of Our Readers—and, For This Reason
You Should Subscribe for / You Should Advertise in } THE MOVING PICTURE WORLD

Deacon Jones and Sara, an old maid. He is conducted to his abode, which happens to be a rooming house also housing the deacon and a motley array of his flock. Jerry flirts with a young girl, is discovered by Sara and policy demands that he pay her a certain degree of attention.

Surprises come to a head when Jerry, dressed as the minister, breaks in upon the deacon playing a friendly game of poker with a gathering of old cronies. Their fear is dissipated when Jerry agrees to take a hand with them. Jerry proves to be a wizard with the cards and soon has relieved them of their money and most of their personal belongings, such as watches, rings, etc.

Meanwhile the imprisoned minister has proven his innocence and makes his way to his congregation. He arrives upon the scene just as Jerry makes his getaway. The vision of a holy card hanging behind the table at which he has made his winning streak, "The Lord Loves a Cheerful Giver," causes Jerry to make a substantial donation to a winsome Red Cross nurse.

MUTUAL WEEKLY.

ISSUE NO. 142 (Sept. 19).

Honolulu, Hawaii. A Rare Occasion. Millions of fish blacken the waters of the harbor. The natives get out the old hook and line and enjoy the sport. Subtitles: Amazing mackerel run on the Pacific Coast draws 10,000 fishermen to the Redondo Beach Piers, where it is estimated 100,000 fish were caught in a few hours.

Philadelphia, Pa. Lafayette Day Celebrated. M. Jules Jusserand, French Ambassador, delivers oration in Independence Square. Subtitles: In New York, Mr. Andre Tardieu, High Commissioner of France and head of the French War Missions, is the guest of honor.

Charleston, Mass. Submarines for Chili Start on Long Homeward Journey. Passing through Cape Cod Canal.

New York City. Famous "7th" Departs to Win New Laurels. City's millions bid farewell as Crack Regiment leaves for camp.

A Western Port. Sailor Boys Off for Final Training. A few weeks more instruction and then off to European waters.

Washington, D. C. Human Fly, High in Air, Thrills Throng in Street. "Daredevil" Johnny Reynolds proves to aviation corps that he is qualified to fly over Europe and drop bombs on the Germans. Subtitle: Another Daredevil. With Special Message for War Department, Joe Dawson races the Royal Blue Express from Baltimore to Washington at the rate of 80 miles an hour.

Polo Grounds, N. Y. C. Fun, Beauty and Sport Harvest Shekels for N. Y. Sun Tobacco Fund. Ziegfeld's "Follies" and Hitchcock's "Hitchy-Koo" companies raise money to provide smokes for our soldiers in France. Subtitles: Ned Wayburn, Czar of all the chorus girls, warms up. Benny Kauff buys a score card at $3 per. Raymond Hitchcock, Billy Sunday's pal, comes across. The oldest and the youngest Follies' rooters. Will Rogers, King of the Cowboys. Beauties from the Follies, Frolic and Century. Part of the contribution.

New York City. Latest Styles in Early Fall Coats. Courtesy of Garment Specialty Co., New York City.

MUTUAL STAR PRODUCTION.

SANDS OF SACRIFICE (American—Five Parts—Sept. 24).—The cast: "Big Bill" Darcey (William Russell); Nora Farnes (Francelia Billington); Enoch Foyle (George Periolat); "Sammy" Goode (John Gough); Sophier (Joe King). Directed by Edward S. Sloman.

"Big Bill" Darcey has no ambition on earth except his own pleasure until he meets Nora Farnes. Nora's mother's fortune has been taken by Enoch Foyle, an unscrupulous promoter, and Nora, going to his country place to force him to make an accounting, runs into a group of his friends, of which Darcey is one. Darcey protects the girl from the crowd and is alone in the lodge with her when Foyle arrives.

In a struggle in which Foyle is attempting to get into the room where Nora is hiding, he is shot and Darcey and Nora flee. Darcey keeps Nora at his own lodge all night and to protect her name asks her to marry him. They are about to start on their wedding trip when Darcey learns that Foyle has fleeced him of his fortune. He goes to Foyle's office and finds Nora there. His faith in her is wrecked, and after turning over what money he has left to her account, he leaves her for the desert with Sammy Goode, a consumptive.

Sammy dies in a battle for health after making Darcey promise to return to Nora and listen to an explanation. Nora determines to wreck Foyle. She uses a woman's weapon, and on the night she has set for the trap she secretes detectives in her apartment and wins a confession from the broker. In the midst of the scene Darcey enters the apartment, and staggered by what he sees, starts away. He recalls his promise and enters. The presence of detectives is explained and Foyle is led away to prison, while Darcey and Nora finish the [illegible] which had been prepared.

EMPIRE ALL STAR CORP.

THE RUNAWAY (Five Parts—Sept. 24).—The cast: Alice Avery (Julia Sanderson); Aunt Jane (Ada St. Claire); Nancy Arnold (Dore [illegible]); Sarah ([illegible]); Clarence's Mother (Josephine Morse); Richard Danforth (Norman Trevor); Saunders (Rex McDougall); Foster (Edward Fielding); Uncle Ezra (James C. Malaide); Peter Burton (Stanhope Wheatcroft); Clarence (W. H. St. James); Eddie (Robert Tansey); Jim (Sheridan Tansey); Minister (Edward Broadley). Directed by Dell Henderson.

Alice Avery was an oprhan who lived with her pious aunt and uncle. Her mother had been a stage singer, and her aunt's great dread was that she would follow in her footsteps. Richard Danforth, an artist, in search of mental and physical health, comes to board at her house. When he returns to his studio in New York he promises that if she comes to the ctiy he will care for her. She runs away from the country village and arrives at his studio. He is at a loss to know what to do with the innocent little girl. He introduces her as a distant relative and sends for Sarah, the child's maid and only friend. Nancy Arnold, a model, is in love with Danforth and quarrels over the presence of Alice in the studio. In anger she turns on the girl, and Alice, stunned, takes the faithful Sarah and disappears. She gets a place in a chorus and works and works until she is finally chosen for the lead. Her success is instant, and she is recognized by friends who have spent endless hours in search of her. Danforth claims her for his wife and she gives up her stage career for life in his studio.

Miscellaneous Subjects

PATHE EXCHANGE, INC.

THE STREETS OF ILLUSION (Gold Rooster—Five Parts—Aug. 12).—The cast: Beam (Gladys Hulette); Her Father (J. H. Gilmour); Her Brother (William Parke, Jr.); Donald Morton (Richard Barthelmess); Col. Thompson (William Dudley).

Beam only saw the silver lining of the dark clouds, for she lived in the streets of illusion. She wore a small chain around her neck, from which hung a gold medal with the inscription of "13." This was her wishing charm. Her fondest pleasure was caring for her blind father and she would read him false stories regarding her brother who was fighting in Mexico. On the other hand, Robert was fighting a bigger battle than that of war. Reduced in circumstances, Beam was forced to rent the vacant rooms in the old house which at one time was the social center in New York.

Donald Morton, a wealthy young man, was in love with Beam. He spoke to his father about her but he received little encouragement as his father was not interested in anything, as he imagined he was always ill. Wishing to end it all, he rents a room in an out of the way place. Fortunately, it was Beam's home in which he engaged the room. Beam was reading to her father, when suddenly her attention was attracted to the door. Astounded she sees Robert. He had desertd. Stealing away from her father, she brings Robert upstairs and is tenderly embracing him, when Donald came out into the hall. Seeing Donald, Beam quickly conceals Robert in her room. Donald insists on an explanation. To save her brother, Beam tells him that the man was a new boarder. Disappointed, Donald leaves. A few minutes later, Robert heard Beam pleading with someone on the stairs. Leaving the room, he discovers Beam in the arms of one of the boarders. For the first time he felt the spirit to fight. With a quick dash, he overpowers the man. Hearing the voice of his son, his father comes out and proclaims him a hero. Just then the phone rang. Col. Thompson, of Robert's regiment, notified him to report back to camp as he had it so arranged that it was believed he was on a furlough.

IRIS (Gold Rooster—Five Parts—Aug. 26).—The cast: Iris Bellamy (Alma Taylor); Fred Maldonado (Henry Ainley); Lawrence Trenwith (Stuart Rome).

According to the last will of her husband, Iris, a wealthy widow, was unable to remarry unless she sacrificed her wealth. At a reception given in her home she accepts a proposal from Fred Maldonado, a rich clubman, who has

Get exclusive territory
on our new
Posed-from-Life
Short Films
Stock scenarios with any advertising "copy" desired by each individual user.
Rothacker Film Mfg. Co.
1339 Diversey Parkway, Chicago

The Automatic Ticket Selling and Cash Register Co.
manufacturers of
AUTOMATICKET MACHINES
and all kinds of Theatre Tickets
USED UNIVERSALLY
1735 BROADWAY N. Y. CITY

Fill Up Our Soldiers' Pipes

America's fighting men need tobacco to make trench life a little more comfortable. Here's a chance to treat the boys at the front.

"Our Boys in France Tobacco Fund" has been organized to furnish "smokes" for the American soldiers and sailors in active service.

All labor and administrative expenses are contributed, so that every cent you give goes to pay for tobacco which is purchased in large quantities at a low price.

One dollar buys four packages of tobacco and sends them to France. Each package, costing twenty-five cents, has a retail value of forty-five cents and keeps a man in "smokes" for a week. Every dollar sent to "Our Boys in France Tobacco Fund" buys a bundle of tobacco that would cost $1.80 at your cigar store.

In every package is a postcard addressed to a contributor to the tobacco fund. In accepting the package the soldier or sailor agrees to send on the card a message to his benefactor in the United States. According to the plan, every person who gives a quarter gets his receipt from a fighting man in France.

The work of this fund is approved by the Secretary of War and the Secretary of the Navy.

Send as many dollars as you can spare. Write your name and address clearly.

"Our Boys in France Tobacco Fund"
19 West 44th Street
New York City

We have for sale Twenty Million Dollar Mystery, 22 reels; Zudora, 18 reels; and Million Dollar Mystery, 46 reels. We also have a large stock of new and commercial film in all lengths for all parts of the globe.
Established [illegible]
THE FILM EXCHANGE
[illegible] Avenue, New York City

[illegible] Iris was [illegible] he came to see her after everyone departed. [illegible] note, telling him that it is impossible for [illegible] to keep her promise. She con- [illegible]

[illegible] It occurs that Iris loses her [illegible] a loan and [illegible] the [illegible] but to [illegible] lavishly [illegible]

[illegible] from Iris, Trenwith [illegible] Unknown to [illegible] making an ap- [illegible] punctual. Overjoyed, [illegible] around the apartment. [illegible] the whole thing. [illegible] floor and leaves [illegible] along the bank of the river. Suddenly he sees [illegible] the water.

HEARST-PATHE NEWS No. 73 (Sept. 8).

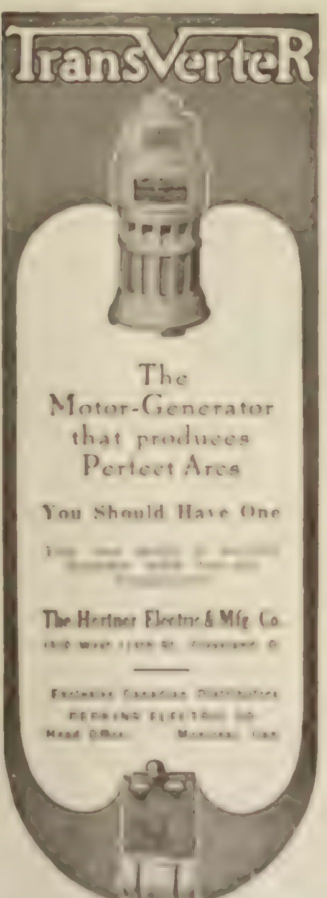
[illegible] Walton's noble art. Subtitles: At last a place where there is no waiting for a "bite." A [illegible]

[illegible]

[illegible] All kinds of vehicles are pressed into service. The strike of street rail- [illegible]

[illegible] finds all in jolly spirit. They have the "Kaiser's goat."

Washington, D. C.—America's mobilization [illegible] a plain citizenry of America, about to defend the nation. Victory, liberty and democracy.



TransVerteR

The Motor-Generator that produces Perfect Arcs

You Should Have One

[illegible]

The Hertner Electric & Mfg. Co.

[illegible]

[illegible]

In answering advertisements, please mention The Moving Picture World

WAR PRICES—Going Down

The well-known "Orpheum Collection" consists of melodramatic music almost exclusively, and is one of the best collections of agitatos, hurries, mysteriosos, short plaintives, etc., on the market. Particularly useful on serial pictures for bringing out the dramatic points. My last edition is printed from the same plates as the first, on a good quality of paper, and sells for these reduced prices: Piano (solo), 1st, 2d or 3d series, 35 cents each; Violin (1st, 2d or 3d series), 25 cents each; Cornet (1st, 2d or 3d series), 20 cents each; Flute, Clarinet, Trombone, Drums (1st or 2d series), 20 cents each.

CLARENCE E. SINN
1103 Grace St. Chicago, Ill.

[illegible] new national society [illegible] big army. Sub- [illegible] ant Park, and some [illegible] A demonstration of [illegible]

[illegible] National Guard, sta- [illegible]

[illegible] Regiment of In- [illegible]

HEARST-PATHE NEWS No. 74 (Sept. 12).

[illegible] grateful thanks [illegible]

Berkeley, Cal.—[illegible] lowly Freshies [illegible]

[illegible] its kind in the U. S. [illegible] "Hello" girls at work. [illegible]

[illegible] the great [illegible]

[illegible] and joy. Mrs. Hamilton Shields, of Virginia, and her daughter, who organized the relief bene- [illegible]

Ossining, N. Y.—Old or young, man or woman [illegible] way. The little Girl Scouts gladly do their bit. Subtitles: Still in their 'teens, but al- [illegible] of the Nation pledges allegiance to the flag.

[illegible] wrecked some time ago, to try to salvage the ship. Subtitles: But when the vessel is righted [illegible] the water to get the brass and iron that may be [illegible]

[illegible] war the woman force has been squarely [illegible] suffrage leaders who hope to win New York to [illegible]

[illegible] built here for the Chilean government start on [illegible] journey for home. Subtitles: [illegible] are of the latest type and very fast. A ra [illegible]

Fall Styles for Men.—[illegible]

THE SEVEN PEARLS [illegible] away from her. She [illegible] they did not recover [illegible] is puzzling out a note of [illegible] but a dangerous man. Don't trust [illegible] Kis- [illegible]

Ilma phones Harry telling him [illegible] has the

PORTER EQUIPS FOUR BROADWAY THEATRES

PORTER installs SIMPLEX PROJECTORS at the PARK THEATRE and THE PLAYHOUSE for "RASPUTIN THE BLACK MONK," THE CRITERION for "THE MANXMAN" and THE 44TH STREET THEATRE for "THE ITALIAN BATTLE FRONT." For the BEST machines, NATIONAL CARBONS and HIGHEST GRADE SUPPLIES consult the man that gets the BROADWAY installations.

B. F. PORTER, 1482 Broadway, at Times Square, New York

two pearls. While she is talking Stayne, a member of the Grady gang, is announced by Harry's butler. Harry tells Ilma of Stayne's coming and imparts the information that this member of the gang had two of the pearls. Ilma says she will visit him at once to help him recover the pearls from Stayne. Stayne tells Harry that the night before he attempted to rob the Mason home, but was caught by Perry Mason and his brother. He was searched and the pearls found on him. Perry kept one and gave the other back to Stayne and after taking his finger prints released him. In the morning papers was a story that Perry's brother had been murdered and Stayne was accused of the crime.

Ilma arrives and learns of Stayne's predicament, who offers them the pearl he has if they will clear him of the charge of murder. Harry and Ilma, pretending to be reporters, call on Perry Mason and are recognized by him. He tells his story and shows them the pearl. As they are leaving the Mason home Ilma secures a key to the front door. Later she tries to persuade Harry to return to the Mason home, but when he refused, she goes alone. In the Mason home she hears a conversation between Perry Mason and his servant which convinces her that the man killed his brother and that the servant helped him.

When Perry and the servant leave the room Ilma recovers the pearl from a vase in which Perry placed it, and is about to depart when Perry returns and captures her. Perry is about to call the police when Ilma warns him that if he does she will tell he murdered his brother. Perry decides to get her out of the way, and with the aid of her servant he ties Ilma with a rope which is attached to a ring at the bottom of a balloon. The room in which Ilma has been captured has a sliding roof and when this is shoved to one side the balloon is inflated. Before it is released a tube filled with acid is fixed so that by degrees it will eat away the rope with which Ilma is attached to the balloon while it is in midair. Perry cuts the rope and the balloon rises, carrying the struggling body of Ilma up toward the unknown.

KING BEE FILMS CORP.

THE FLY COP (Two parts—Sept. 15).—The cast: The Fly Cop (Billy West); Proprietor (Babe Hardy); Handy Man (Budd Ross); Mayor (Leo White); Forelady (Ellen Burford); Chief of Police (Charles Slattery); A Chicken (Ethlyn Gibson). Directed by Arvid E. Gillstrom.

Disguised as a beauty parlor and a modiste shop, a high-class ladies' gambling parlor is flourishing in the city. The Mayor hears of it and warns the Chief of Police that he must either close it up or lose his job. The Chief counts on the gambling parlor for a large part of his revenue and is loath to close it up, but he realizes he must do something to pacify the Mayor. He engages Billy, the most harmless "boob" he can find on the force, makes a detective of him and sends him up to the "beauty parlor" to get a job, and then spy upon the gambling room. He phones the manager of the place that to pacify the Mayor, he is sending up a harmless spy and asks the manager to furnish a job for him.

Under these conditions it is easy for Billy to get a job and he goes to work at once as general handy man around the place. He scrubs floors, shines shoes, gives massages, sells underwear, flirts with the customers, fights with the assistants and gets on the manager's nerves until he is nearly crazy. In all this time, Billy never gets a suspicion that there is a gambling parlor about, and the Chief, when he calls, compliments Billy on his good work.

Finally a hard loser among the women gamblers comes out of the gambling room and, running into Billy, complains that she was trimmed by the crooked game in the next room. This is a revelation to Billy. He rushes back to make the raid single-handed. He charges into the outer shop, but one of the attendants sees him and gives the warning. In a flash the card tables are turned into pews, the cashier's desk into an organ and the faro table into a pulpit. The manager, with a quick change, becomes a minister, and when Billy bursts into the room he finds a revival meeting in full swing. He is given a hymn book and joins in the singing. Presently he gets a burst of religion and comes forward, converted.

About this time the Mayor decides to take matters into his own hands. He gets a bunch of regular "cops" together and raids the place, only to find Billy, in uniform, leading the singing. When the pulpit accidentally turns over and discloses a faro table, Billy is dumfounded. The manager accuses Billy of running the place and, while the "cops" chase Billy around the shop, the manager packs up all the coin and tries for a get-away. Billy eludes all the "cops" and, seeing the manager about to escape, he wallops him with a mallet and captures him single-handed. The Mayor is delighted and promptly makes Billy the new Chief of Police.

PATENTS
Manufacturers want me to send them patents on useful inventions. Send me at once drawing and description of your invention and I will give you an honest report as to securing a patent and whether I can assist you in selling the patent. Highest references. Established 25 years. Personal attention in all cases. WM. N. MOORE, Loan and Trust Building, Washington, D. C.

ABC FILMS
SPECIALTY FILMS FROM— "THE HOUSE OF FILM SPECIALTIES"
AMERICAN BIOSCOPE COMPANY — INC.
CHICAGO
Do you run a stereopticon or a Motion Picture theatre? We make films for announcing coming attractions just as cheap as your present program breakers—the slides.
J. E. WILLIS
Pres. & General Manager

UNIVERSAL
Motion Picture Camera
more speed,
better results,
at half the
price.
Write for 6 new features
Burke & James, Inc.
240 E. Ontario St., Chicago

Erker's FOR
EVERYTHING
IN THE LINE OF
MOTION PICTURE MACHINES
THEATRE EQUIPMENT
SLIDES
AND SUPPLIES
608 OLIVE ST
ST LOUIS MO

Non-Breakable and Sanitary STEEL and CAST IRON
HIGH Quality
LOW Price
Opera Chairs
immediate shipment on many styles; Second Hand Chairs; out-of-door seating. Send measurements for FREE SEATING PLAN. Mention this paper.
STEEL FURNITURE CO.
Grand Rapids, Mich.; New York, 150 Fifth Ave.

K-E-S-E.

MEN OF THE DESERT (Essanay—Four Parts—Sept. 24).—The cast: Jack (Jack Gardner); May (Ruth King); Mason (Carl Stockdale).

Some of the most sanguinary feuds in America have been fought out, not in the mountains of the South, but on the deserts of the great West, where cattlemen and sheepmen often dealt out death to each other with the aid of their old friends, Winchester and Colt. Such a feud is in progress between the men of the desert when Jack, a nomadic cowboy, wanders into the scene. He is outspoken against the outlawry, and the sheriff, in jest, hands him his badge and asks him if he can do any better. Jack accepts the challenge and arrests one of the most recent slayers. The latter's companions immediately storm the jail and rescue him. In the fight Jack is desperately wounded. May, a girl of the ranch, finds the cowboy half dead and hides him in an isolated hut while she nurses him back to health. The feudists discover Jack's hiding place and attack him. He and the girl escape, and while Jack holds a narrow canyon against his pursuers the girl dashes across the desert in search of aid. Jack's life seems as good as lost when May returns with the opposing feudists, who save him. The wedding between Jack and the girl on the battleground reconciles the feudists and restores order on the desert.

PARAMOUNT PICTURES CORP.

SEEING THINGS (Klever Comedy—Sept. 3).—Vic has been in a sanitarium for some time for the "cure," he having had "too many mornings after the night before." He is almost well and his doctor is about to discharge him, hoping that the change will also cure him of a delusion that he has. It seems Vic has a delusion that a certain "Gloomy Gus" looking creature is always following him wherever he goes and this serves to get him into no end of trouble. The doctor wires this fact to Vic's wife and prepares to start Vic on his way. Vic, after bidding good-bye to the other inmates, goes, only to be, so he thinks, followed by his friend "Gloomy Gus." He feels that he is with him all the way home and he certainly has his troubles with him.

Vic arrives home much to the delight of his wife, but much to the disgust of his mother-in-law. It is not long after his arrival home that the "optical illusion" again starts working and poor Vic gets himself into lots of difficulties and at the finish gives it up as a bad job.

CAMPING (Klever Komedy—Sept. 10).—Vic is a lover of fresh air and decides that the best way to get it is to go "camping." He manages to induce his wife to go along with him and take the kids. He also takes his nephew and two nieces. After equipping them with camping outfits, and also loading his Ford up with the necessary camping things, they make a start. The car looks like a moving circus, and the kids have the time of their young lives. Vic encounters many troubles en route to the camping place, the last one being the climbing of a mountain, which is very exciting and funny. He eventually arrives at a spot he thinks will do. The tent is put up and camping life is on in full blast. Everything would have been ideal if it was not for a "wood be" Indian who tries to scalp Vic.

He nearly scares the daylight out of Vic, and only the arrival of an old hermit and the kids save him. They knock the spots out of the Indian and the hermit takes him off in his custody. By this time the nightfall is coming on and Vic and the family get in the sleeping bag to get into the arms of Morpheus. It had to pick out that night to rain, and rain it does as it never did before. Vic unfortunately built the trench around the tent the wrong way, and consequently the water runs in the tent instead of out. Added to this comes a gale which blows

TYPHOON COOLING SYSTEM
TYPHOON FAN COMPANY 1544 BROADWAY NEW YORK CITY

the tent away and they are all left standing in their [illegible]. Vic makes them all get under the Ford, which he says is like a rich uncle—it always comes in handy.

IN BED—IN BAD (Klever Komedy—Sept. 24).—Vic [illegible] working so hard that his [illegible] becomes alarmed for fear he may overwork. They all [illegible] to say he laughs at them, for he never was sick a day in his life.

On his arrival home, his wife greets him with great concern over the way he looks and insists upon sending for the doctor. She phones him, and he tells her to put Vic to bed at once, that he will be over with a nurse. She does.

The fact that Vic has been put to bed sick becomes the talk of the neighborhood and each neighbor [illegible] he ends up by "walloping" the life out of all the doctors.

PARAMOUNT PICTURES CORP.

THE HOSTAGE [illegible]

[illegible] warns him to be prepared, on a [illegible]

[illegible] hands of [illegible] The nigh[illegible] ily, but [illegible]

[illegible]

[illegible] the mountaineers have decreed [illegible] a [illegible]

[illegible] peace [illegible]

CLUNE FILM PRODUCING CO.
Los Angeles, California
Producers of "RAMONA" ([illegible] reels) and "THE EYES OF THE WORLD" ([illegible] reels)
Harold Bell Wright's famous love story of adventure, of which nearly 2,000,000 copies have been sold, magnificently reproduced.
Available for state rights

"ARGONAUTS OF CALIFORNIA"
DAYS OF '49
A Thrilling Historical Masterpiece in 10 Reels
Grafton Publishing Film Company
LOS ANGELES, CALIFORNIA

Get acquainted with the
ERBOGRAPH WAY
of Developing and Printing
ERBOGRAPH COMPANY
203-11 West 146th St., New York City

We do not [illegible] SENSIBLE [illegible]
DEVELOPING—PRINTING
TITLES—TINTING
CAMERAMEN FURNISHED
ALL WORK GUARANTEED
Standard Motion Picture Co.
1620-21 Mallers Bldg., Chicago

ROLL TICKETS
SAVE MONEY
on Special and Stock Tickets by Ordering from
KEYSTONE TICKET CO.
SHAMOKIN, PA.
Our Samples and Prices Tell the Story

The Conservative
AMERICAN MASTER ORGAN
insures
The lasting approval of the Public
as well as more business
The Conservative
always wins in the long run and it is permanent popularity that counts in your success and accounts for the success of
The American Master Organ
Manufactured
Lakeview, Paterson, N. J.

TRIANGLE FILM CORP.

POLLY ANN (Five Parts—Sept. 9).—The cast: Polly Ann (Bessie Love); Howard Straightlane (Rowland Lee); Jacob Straightlane [illegible] Tre[illegible] ([illegible]ne Headley). Directed by Charles F. [illegible]

[illegible] Ann was an orphan in the poor farm [illegible] work as slavey. There she meets a [illegible] of fly-by-night players and decides to [illegible] an actress. The opportune arrival of [illegible] d a breach [illegible]

[illegible] ed by [illegible]

[illegible] Vance a possible competi[illegible] to demon[illegible]

[illegible] girl astride a bullock, returning from the grist mill. He is attracted and determines to stay. [illegible] job is desired results in his going to the store [illegible] a federal agent hunting moonshiners. He at[illegible] Roxie does not know how to read or write. [illegible] Roxie is injured. When taken home her at[illegible] angered and denounces Vance. The latter de[illegible] negro servant hold the Squire a captive with [illegible] is taken as a confession he is a [illegible]

THE HAUNTED HOUSE [illegible]

[illegible] the modern girl. She is quaint and somewhat [illegible] night have been frightened away by a ghost. [illegible]

The sum total of your efforts are realized only when the DEVELOPER and PRINTER is equal to the task he undertakes.
EVANS' reputation for absolute perfection and reliability will prove the profitable service for you to connect with.
EVANS FILM MFG. CO., 416-24 West 216th St., New York City Telephone St. Nicholas 3443-3444

comes out to meet him, but, finding him wounded, takes pity and conducts him inside.

When outsiders dare to penetrate the fearful domain of "the haunted house," the little ghost uses wit and force to protect the boy. Strange and picturesque scenes are revealed within the old walls, for the ghost seems very human and welcomes the spirit of romance that has entered.

FLYING COLORS (Five Parts—Sept. 23).—The cast: Brent Brewster (William Desmond); Ann (Golda Madien); Capt. Drake (Jack Livingston); Ruth Lansing (Laura Sears); Craig Lansing (J. Barney Sherry); Jimmy McMahon (Geo. W. Chase); Brewster, Sr. (John Lockney); the Cockney (Bert Offerd); Stenographer (Mary McIvor); Manager's Son (Ray Jackson). Directed by Frank Borzage.

Brent Brewster, famous Yale athlete, turns detective, after failing at several other professions when cast out by his wealthy relative. His first case is at the home of Mrs. Lansing, who has been robbed of valuable jewels during the course of a house party. Brewster rather forgets his Sherlock Holmes role in his admiration for Mrs. Lansing's sister, but when that young woman states that she could get along nicely on $40,000 a year, Brewster decides he had better attend to business. He apprehends the thief and, calling into service some practical stunts he learned on the college cinder track, makes a capture. An inheritance permits him to win the girl with the $40,000 idea.

GREATER VITAGRAPH.

FOR FRANCE (Five Parts—Sept. 17).—The cast: Gerald Ackland (Edward Earle); Marthe Landeau (Betty Howe); Rudolph Von Glahm (Arthur Donaldson); Mere Loubette (Mary Maurice); Monsieur Landeau (Frank Anderson). Author—Cyrus Townsend Brady. Director—Wesley Ruggles.

Gerald Ackland, a West Pointer and former Lieutenant in the U. S. Field Artillery, goes to Paris two years before the outbreak of the European war to learn aviation. At a garden party given by the American ambassador, he is introduced to Mlle. Landeau, a beautiful girl, the daughter of a famous painter. She is the possessor of a splendid voice, and on the occasion of the garden party captures the heart of Ackland by her singing of the immortal "La Marseillaise."

Mlle. Landeau, however, mingled little in society, helping her aged father in his art classes. Ackland, driven to desperation by his inability to meet her and press his suit, finally joined the class, although he realized he would make a sorry pupil. It early appeared he had a rival in Rudolph Von Glahm, who made no secret of his infatuation for the young woman, much to her embarrassment and Ackland's disgust. There was no love lost between the two men, but no open break until one afternoon when the German, under the influence of liquor, made an insulting reference to Mlle. Landeau, when at his easel. The American knocked him down and a duel was averted only by the arrest of Von Glahm on a charge of espionage and ordered deported.

War soon was declared and Ackland joined the French army as an aviator, while Mlle. Landeau and her father retired to a farmhouse near the Mons. Fate directed the American's scouting war plane to this farm in time to enable him to rescue his sweetheart from brutal German prisoners. He, himself, was captured but freed by British cavalry.

Their's developed into a real war romance when a decisive battle was fought about the farm, in which Ackland held off the Germans by manning the last British gun, assisted by Mlle. Landeau. French cavalry arrived in the nick of time, and the young American, dangerously wounded, was taken to Paris, where the girl, wearing the Red Cross, nursed him back to health.

BLUEBIRD PHOTOPLAYS, INC.

A STORMY KNIGHT (Five Parts—Sept. 10).—The cast: John Winton (Franklyn Farnum); Dr. Fraser (Jean Hersholt); Mary Weller (Brownie Vernon); Richard Weller (Hayward Mack); Mr. Weller (Frank McQuarrie). Scenario written by Waldemar Young. Produced by Elmer Clifton.

John Winton was an easy going young man. He managed his father's branch office, and because of his careless methods was constantly reprimanded by the elder Winton.

During the worst storm he had ever experienced, John was alone in his bungalow late one night when he was attracted by the cries of distress. John hurried to his door and was astounded to find a girl, soaked to the skin, who begged of him to hurry with her into the swamp nearby.

She guided him to a prostrate man. John carried the man into his cabin and hurried for a doctor. Upon returning the bungalow was empty and the only memento of the occasion John was able to discover was a white glove, containing a written message that served rather to deepen the mystery than to clear things up.

When John was talking with his father at the office next morning the old man discovered on his son's desk a white glove which, on inquiry, John found had just been delivered by a pretty girl who left no name when she made her hasty exit.

John did not long hesitate before attempting to follow the girl who had so mysteriously made this second attempt to attract him. He hurried to the street, saw his girl of the storm in a limousine and had barely time to start his own motor and follow her as she sped away. The automobile rushed with the girl through side streets at top speed, John following at a little distance, until a stop was made before an apparently empty house.

When John arrived the girl had disappeared and the young man hurried to investigate the premises. Through a window he saw the object of his chase being roughly handled by a man. When John broke through the window in his attempted rescue, four men appeared from an adjoining room and overpowered him. John was effectually disposed of, and then the girl hurried away with his assailants.

Upon going to his club that day for lunch, John was surprised to hear the recital of an adventure one of his clubmates encountered the night before, when, upon returning home, he found a masked woman searching his effects. The clubman explained how the girl managed to escape and exhibited, as a memento of the affair, a white glove—that matched the two that had already come into John's possession under such baffling circumstances. When John, next day, received a fourth glove through the mail, and had read the note it contained, he decided to take measures to dispose of the problem.

The girl, in her third note, made an appointment to meet John at his bungalow, with the promise to fully explain her conduct. Believing that she would again be attended by confederates, John equpiped himself accordingly, securing his revolver and filling a few of his pockets with handcuffs. When the girl approached the bungalow with her associates, John met them at a little distance down the road, halting their automobile by placing his own motor in their path.

John then, at the point of his gun, lined up and handcuffed the men. With another pair of bracelets he attached the girl to her own limousine, and then hurried away with his prisoners. His destination was the local jail, and when his captives were behind the bars John hastened to a justice of the peace. This official he loaded into his motor and then drove back to the girl he had left safely under guard of his own chauffeur.

"Young lady," said John, when he had reached the girl by the roadside, "we shall now be married." And it was not until the ceremony was then and there performed that John's "storm girl" confessed that her father and the elder Winton, friends since boyhood, had arranged the trick that had united their children in marriage and promised to turn John into a staid and dependable business man.

FOX FILMS CORP.

THE YANKEE WAY (Five Parts—Sept. 15).—The cast: Dick Mason (George Walsh); Princess Alexia (Enid Markey); Colonel Mason (Joe Dowling); "Coyote" Jones (Charles Elder); James O'Malley (James O'Shea); Robert Gillette (Ed. Sedgwick); Baron Maravitch (Count Hardenberg); Count Vortsky (Edward Cecil); George Washington Brown (Tom Wilson). Story by Ed. Sedgwick and Ralph H. Spence. Directed by Richard Stanton.

Dick Mason stops a young ruffian who is annoying a girl in a big restaurant. Dick has to break his opponent's nose, several dishes and a couple of fingers of his own to do it. The result is that Mason has to spend a night in jail for his fistic exhibition. Dick's father rewards his adventurous son by exiling him to the little Balkan kingdom of Lithunia, where Mr. Mason, Sr., has just purchased a share in a cattle concession.

Dick manifests little interest in his trip until he discovers on shipboard the girl for whom he had done battle (and one day behind bars). At first she shows no more regard for Mason than she did for the man who Dick knocked down, but on the last night out Dick is overjoyed to receive this unsigned note: "Thanks

PHOTO-GRAVURE PROGRAM
4 pages, size, 8½ inches long and 5½ inches in width. Picture covers nearly entire front page. 35 BIG NAMES. Write for specimens, $2.50 per thousand in any quantity desired.
New Colored Catalogue Now Ready
The Photo-gravure program is a real souvenir and will bring you more patrons
LARGE HANDCOLORED PICTURES
Size 22x28 inches. Every prominent player .... 75c. each
FAC-SIMILE OIL PAINTINGS, all sizes, from $2.50 to $35 framed.
THE SEMI PHOTO POST CARDS, $3.00 per thousand, of over 600 players.
PHOTOGRAPHS, size 8x10, of all the prominent players, 600 different names, 20c. each
LARGE PICTURES HAND COLORED, size 11x14, all the prominent players 20c.
GRAVURE FOLDER containing pictures of the prominent players $10 per thousand.
SINGLE COLUMN CUTS of every prominent player, 60c. each.
KRAUS MFG. CO.
220 West 42d Street, New York
12th Floor, Candler Building

SWAAB
Complete
Picture Theatre Equipment
CARBONS AND SUPPLIES
Dept. M., 1327 Vine Street, Philadelphia, Pa.

For the fullest and latest news of the moving picture industry in Great Britain and Europe.
For authoritative articles by leading British technical men.
For brilliant and strictly impartial criticisms of all films, read
THE BIOSCOPE
The Leading British Trade Journal with an International Circulation
85 Shaftesbury Avenue, London, W.
Specimen on Application

FILM
DEVELOPING
PRINTING
TITLES
TINTING and TONING
GUNBY BROS., Inc.
145 West 45th St. New York

THE WORLD'S GREATEST SONG "THE MOVIE KID"
Indorsed by profession and press as "A spot-light winner."
Send for copy to-day, autographed by the author (eighteen cents in stamps)
ALBERT H. LOWRY, Redmond, Oregon

for your interest in me, both in Chicago and aboard the ship,—you most wonderful boy."

When Dick arrives in far-off Lithunia, he goes immediately to see Count Vortsky, the Minister of Finance, who has been carrying on a plot with the Hungarian Ambassador. Vortsky only awaits word from Col. [illegible] representative—his son—that he will sell. Dick agrees to give his final decision in the council room next day in the presence of the Princess Alexia, ruler of Lithunia.

Dick discovers that the Princess is no other than the girl of the cabaret and when she signifies that she does not want him to dispose of his holdings he changes his decision and announces he will keep the concession.

Vortsky, to whom the Princess is engaged, stirs up a revolution, but Dick and a few able Chicago [illegible] movement which wins the day, and the Princess for himself.

WORLD PICTURES.

THE WOMAN BENEATH (Five Parts—Sept. 24). The cast: Betty Fairchild (Ethel Clayton); Tom Connolly (Curtis Cooksey); Mrs. Fairchild (Isabelle Berwin); Mr. Fairchild (Frank de Vernon); Rupert Crandall (Crauford Kent); Mrs. Connolly (Eleanor Woodward). Directed by Travers Vale.

Betty Fairchild is sought after by Rupert Brantley. Mr. and Mrs. Fairchild favor his suit. Tom Connolly, [illegible] rose from a miner to one of the wealthiest men in [illegible] Mrs. Connolly remains at her western home.

[illegible]

[illegible] and a letter [illegible] not to allow [illegible]

[illegible] will kill Brantley. [illegible]

She sets out for Brantley's apartment to warn him and give him time to leave and [illegible] Brantley that Tom will kill him if he finds this out, saying she has come to give him time to get out of the country, not that she cares about Brantley, but she wishes to save Tom from the electric chair.

There is a knock on the door and Tom enters. When Tom [illegible] Brantley, Betty comes forward, [illegible] Tom would never find out. [illegible] Tom asks her whether she is Brantley's sweetheart. Betty, to save Tom from being a murderer, falsely admits the relation. Brantley snatches the letters and photograph from Betty and burns them. [illegible] Ellen is dead and her proof is gone.

Betty returns to her home. Tom tells her that after he has whipped Brantley he is going away [illegible]

[illegible]

M. H. HOFFMAN, INC.

[illegible]

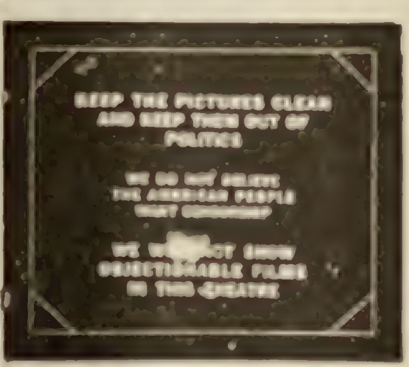
[illegible] where a [illegible]

[illegible]

[illegible] is to marry [illegible] into to save [illegible] awaits a [illegible]

[illegible], too, comes Stanley, who, it develops, is [illegible] Opal's apartments at night while in a state of intoxication, the king is attacked by Stanley, [illegible]

Censorship
is the
Bogey Man
of the
Moving Picture Industry



KEEP THE PICTURES CLEAN
AND KEEP THEM OUT OF
POLITICS

WE DO NOT BELIEVE
THE AMERICAN PEOPLE
WANT CENSORSHIP

WE [illegible]T SHOW
OBJECTIONABLE FILMS
IN THIS THEATRE

This is one of the set.

We have prepared and
are distributing at cost

A Set of
Nine
Anti-
Censorship
Slides

(All Different)

As a means of self preservation Exhibitors everywhere should constantly fight the proposed discriminatory control of their business.

Picture theatre patrons can aid materially in the fight and will if the subject is kept constantly before them.

The set of nine slides, carefully packed, will be sent postpaid on receipt of $1.00.

Address
MOVING
PICTURE
WORLD
17 Madison Avenue
New York City

MENGER & RING, Inc.
MANUFACTURERS OF
Poster and Lobby
Display Frames
304-6 W. 42d St., NEW YORK
Phone: Bryant 6621–22

BE UP TO DATE
Install
CORCORAN TANKS
Get No. 8 Price List
A. J. CORCORAN, Inc. 751 JERSEY AVE., JERSEY CITY, N. J.

FOR SALE
Mailing Lists
MOVING PICTURE THEATRES
Every State — Total 24,000
Price $3.50 per M.
1400 Film Exchanges $4.00
300 Manufacturers and Studios .... $1.[illegible]
235 Picture Machine and Supply Dealers .... $1.[illegible]
Particulars
A. F. WILLIAMS, 166 W. Adams St., Chicago

Classified Advertisements

NOTE TERMS CAREFULLY!

Remittances must accompany all orders for classified advertisements as follows: One dollar per insertion for copy containing twenty words or less. Five cents per word on copy containing over twenty words. Each word to be counted including names and addresses.

NOTICE TO ADVERTISERS:—The Publishers expect that all statements made in every advertisement will bear the strictest investigation.

SITUATIONS WANTED.

TOM BRET—Title and scenarios. Rm. 616, 220 West 42d St., N. Y. City. Phone Bryant 8419.

CAMERAMAN—Seven years' practical experience on educational, scenic and industrial pictures, desires connection. Will go anywhere. Have my own outfit. Married, steady, conscientious. Address F. R. E., 56 Grove Hill, New Britain, Conn.

BUSINESS OPPORTUNITIES.

FOR SALE—Theater and store building, store rents for one hundred twenty-five per month. Address J. Rantschler, Harlem, Mont.

PRIVILEGE using exceptionally fine detached corner mansion for movies. Call or write, 355 Riverside Drive (108th St.). Moderate.

THEATERS WANTED.

WANTED—To lease or buy, theater in city of 20,000 population or larger, with large seating capacity. Must be up-to-date house. Send full particulars first letter. Fischer, 314 S. Carroll St., Madison, Wis.

THEATERS FOR SALE OR RENT.

THEATER TO RENT IN WORCESTER, MASSACHUSETTS (THE CITY OF PROSPERITY), CITY OF 175,000 PEOPLE. CENRALLY LOCATED, SEATING 1,100. APPLY F. W. TAYLOR, 438 MAIN ST.

EQUIPMENT WANTED.

WANTED—300 18-inch opera chairs in sections of 6 chairs. State price, kind, make, finish, condition. What pitch floor can they be used. H. M. Marsh, Box 22, Vero, Fla.

EQUIPMENT FOR SALE.

FOR SALE—Asbestos curtain, 24x20 feet, new, never been used, rigging and everything complete, also seven regulation exit signs. Must be seen to be appreciated. G. W. Muller, 2904 3d Ave, opposite 154th St., N. Y. City.

300 BEAUTIFUL upholstered chairs in excellent condition, must be disposed of at once. Will let go for 95c each to quick buyer. Atlas Seating Co., 10 East 43d St., N. Y. City.

FOR SALE—Electric sign reading "Regent." Very attractive, spectacular design of diving girls. The best ever erected on any theater. Very cheap to quick buyer for the reason of tearing down. P. Magaro, 410 Market St., Harrisburg, Pa.

GUARANTEED MACHINES—Slightly used type S-1917 model, Simplex motor drive, factory guarantee, at reasonable prices. Room 206, 1482 Broadway, N. Y. City.

FOR SALE—A full moving picture house equipment, 300 opera chairs, machines, operating booths, fans, and miscellaneous equipment. Reasonable price to quick buyer. Must vacate at once. Address Box 23 Norwalk, Conn.

USED opera and folding chairs, large quantities in stock; also upholstered; all in excellent condition. Bargains. Atlas Seating Co., 10 East 43d St., N. Y. City.

3,000 OPERA CHAIRS, steel and cast frames, 60c. up. All serviceable goods, cut prices on new chairs. Six standard asbestos booths. Send for weekly list of close outs and save half. J. P. Redington, Scranton, Pa.

FOR SALE at your own figure, one Wotton transverter, 110 volts, 60 cycles, in good running order; also switchboard for same, and electric baseball game board for stage. If taken at once, fifty dollars takes the whole outfit. F. O. B. Salamanca. Aduress Strand Theater, Salamanca, N. Y.

CAMERAS, ETC., FOR SALE.

DAVID STERN COMPANY, INCORPORATED. "EVERYTHING IN CAMERAS" PIONEERS IN THE MOVING PICTURE FIELD——————SPECIAL——————400 ft. Pathe, outside magazines, 2-inch Carl Zeiss Tessar F:3.5, $275.00. EXCLUSIVE DISTRIBUTORS FOR THE DAVSCO. AGENTS FOR THE UNIVERSAL. WRITE OR WIRE FOR OUR SPECIAL PROPOSITION. DAVID STERN COMPANY ——————"Everything in Cameras." In business since 1885. 1027-29 R Madison St., Chicago, Ill.

BASS CAMERA COMPANY ANNOUNCES THAT THEY HAVE SECURED THE SOLE SALES DISTRIBUTION FOR THE FAMOUS K. B. COMBINED MOTION PICTURE CAMERA AND PROJECTOR. THE MOTION CAMERA SENSATION. WONDERFULLY PRACTICAL. EVERY ONE CAN OPERATE THIS MARVELOUS OUTFIT. TAKES 200 FT. OF STANDARD FILM IN ONE LOADING. DIRECT FOCUS DEVICE, REGULAR AND TRICK CRANK, WEIGHT, COMPLETE, 7½ LBS. PRICE COMPLETE, FITTED WITH B. & L. TESSAR SERIES 1C F:3.5 LENS, $117.50, HEAVY TRIPOD, $5.00; PANORAM AND TILTING TOP TRIPOD, $22.50; PROJECTOR ATTACHMENT, $37.50. DETAILS AND FREE BOOKLET SENT ON REQUEST. IMMEDIATE DELIVERY. WRITE TODAY TO AMERICA'S CAMERA HEADQUARTERS. BASS CAMERA COMPANY, CHARLES BASS, PRES., 109 N. DEARBORN ST., CHICAGO, ILL. M. P. CAMERA DEPT.

FILMS. ETC., WANTED.

WANTED—Motion picture negative pertaining to outdoor and athletic sports of all descriptions. No current events. Magazine subjects. Pathe frame line. Physical Culture Photo Plays, Flatiron Bld., New York City.

WANTED—One and two reelers, no paper required. Must be in first class condition. Federal Film Co., 145 West 45th St., N. Y. City.

MUSICAL INSTRUMENTS FOR SALE.

NEW SEEBURG photo player with $150.00 worth of music rolls, $450.00 cash. Pitts Pipe Organ Co., Omaha, Neb.

MISCELLANEOUS.

PATENTS—Free search through Patent Office records and report as to patentability. Send sketch and description of your invention. Prompt and personal service. Attorney fee returned if application not allowed. Frank M. Stephen, Riggs Bldg., Washington, D. C.

SCENARIOS WANTED—Strong two-reel Western stories for male lead. Mail to Great Western Film Corporation, 520 Van Nuys Bldg., Los Angeles, Cal.

For Your **Little Wants** in the Moving Picture Industry the **Little Ads** in the Classified Department

Will Get You Exceptional Results

Send Your Copy, Accompanied by Remittance—
The Rate is 5c. per word, 20 Words or Less $1.00

Why Take Any Chances?

You know that for your theatre to be a success it is absolutely essential to show clear and sharply defined pictures.

You know that the clearness of your pictures depends upon the lens of your projector.

Then why take any chances with an inferior lens when a

Marlux

projection lens insures clear illumination and sharp definition of every detail in every part of every picture?

The Marlux costs no more than any good lens, and gives better results.

Your Dealer will be glad to explain to you the advantages of the Marlux, or write direct to

CROWN OPTICAL COMPANY
Rochester, N. Y.

To Sub-Let Film Exchanges in

BOSTON ST. LOUIS
ATLANTA CINCINNATI

at Greatly Reduced Rentals

Two producing companies having consolidated, their selling organizations have remaining on their hands leases on the following exchanges:

Boston, No. 59 Piedmont Street

St. Louis, No. 3312 Olive Street, and No. 3314 Lindell Avenue

Atlanta, Hirsch Building, Marietta Street

Cincinnati, No. 532 Walnut Street (second floor)

These premises are fitted with vaults, film rooms and every requisite for the successful prosecution of the film business while the locations are ideal. Will transfer leases for full terms or in part or will lease for other than film business if desired. For full particulars address

S. S. SANGUINETTE
729 Seventh Ave., New York City

Max Glucksmann, Buenos Aires

The oldest and largest exchange operating in South America and controlling the exclusive rights on the foremost **FILMS** made in the United States for Argentine, Uruguay, Paraguay and Chile, takes pleasure in announcing the location of a permanent office at 110 West 40th Street under the direct supervision of Jacobo Glucksmann.

Open for offers from American producers for distribution in the above territories.

Have recently obtained the exclusive agency for the

Simplex

Projectors for Argentine, Uruguay, Paraguay and Chile for a term of years and the sole distributor in this market for SPEER CARBONS.

If you are interested in distribution in this fertile field

Communicate with

Max Glucksmann, New York City

110 West 40th Street

JACOBO GLUCKSMANN, General Manager

INDEX

TO CONTENTS

Abrams on Four Months' Tour............1974
Advertising for Exhibitors................1995
African Film Film City, An..............1981
At Leading Picture Theaters.............1976
"Awakening of Ruth, The" (Perfection)...2008

Baltimore to Have New Theater..........2025
"Barbary Sheep" (Artcraft)..............2004
"Behind the Mask" (Art Dramas).......2005
"Bond of Fear, The" (Triangle)..........2007
"Boot and the Loot, The" (Kalem).......2007
Brady Comes Back at Beck..............1976
Brazil as a Film Producer...............1990
Brunswick, Earl 1982

Calendar of Daily Program Releases......2040
Canada, Trade Condition in, Good........2029
Carmen, Jewell, Comes to Broadway.......1978
Chicago News Letter......................1983
Cleveland Operators Demand New Scale...2030
Cleveland Screen Club Plans Benefit......2030
Coal, Co-operate to Buy, Store and Deliver.2033
Comments on the Films...................2010
"Conqueror, The" (Fox)..................2006
Corvallis, Ore., Loses Sunday Shows......2038
"Crazy by Proxy" (Christie).............2006

Equitable Contract, An..................1967
"Eternal Magdalene" Held Up............1968

Facts and Comments.....................1965
"For France" (Vitagraph)...............2005
"For the Freedom of the World" (Lowry & Carroll) 2004

"Gallagher" (Edison) 2007
Glaum, Louise, Visits New York..........1981
"Gray Ghost, The" (Universal)...........2009
Great Doings in Canada..................1967
"Green Eyes and Bullets" (Christie)......2006
"Hostage, The" (Lasky).................2005

Intolerance for Picture Houses...........1993

Kansas City Fildom Doings...............2034

Lafayette, Ind., Mayor Bauer Plans Theater in 2035
Lasky Returns to Coast.................1975
Levine Representing Western Circuit......1974
List of Current Film Release Dates, 2055, 2056, 2057, 2058
"Lost Express, The" (Mutual)...........2003

"Man's Man, A" (Paralta)...............2008
"Man without a Country, The" (Jewel)...2003
Manufacturers' Advance Notes............2016
Maritime Provinces Convention...........1967
Memphis Mayor Closes Sunday Shows.....2032
Metro-Yorke Company in New Quarters...1979
Mexico Picture Wild.....................1989
Mill City's Film Row, Changes Along.....2035
Mitchell, Rhea, Joins Paralta............1980
Motion Picture Exhibitor, The...........1969
Motion Picture Educator.................1992
Motion Picture Photography......2002
"Mountain Dew" (Triangle)..............2007
Music Copyright Question................1973
Music Tax Question, The................1968
Music for the Picture...................1972
"Mysterious Mr. Tiller, The" (Bluebird)..2007

New England, Flood Tide of Business in...2024
New Sales Manager for Select...........1991
News of Los Angeles and Vicinity.........1985

"One Hour" (Hoffman).................2005

Perfection Pictures Announces Plans......1977
Photoplaywright, The 1998
Picture Theaters Projected...............2023
Pittsburgh Film Men Give a Corn Roast...2028
"Polly" and Her Creator Please at the Stanley. 2026
"Polly" Gets Great Reception............1975
Popular Picture Personalities............1994
Producers' Employment Bureau...........1974
Projection Department...................1999

"Red Ace, The" (Universal)..............2009
Reviews of Current Productions..........2003
Russia a Profitable Field.................1991

St. Denis Theater in Montreal Reopens....2029
Sane Business Acumen 1966
San Francisco Operators Give Movie Ball..2037
Some Good Stunts in Equipment.........1982
"Spindle of Life, The" (Butterfly).........2004
Spokes from the Hub...................1987
State Rights Department................2013
Stories of the Films....................2042
Sunday Shows Expected in Fort Worth....2036

Taxes, Federal, Amount from Theater......2027
"T. Haviland Dicks, Freshman" (Edison)..2007
Theater Men Enjoy Outing in Vancouver...2039
Triangle to Produce Plays Abroad.........1980

"Under False Colors" (Pathe). 2004

Vancouver Censor Resigns................2039

War and Exports........................1988
War Tax Bill Passes Senate...............1971
What Should a Seat Cost? Let Us Know...2031
"When False Tongues Speak" (Fox)......2006
"Whirlwind of Whiskers, A" (Kalem).....2007
"Woman Beneath, The" (World)..........2003

TO ADVERTISERS

CARBONS AND CARBON ACCESSORIES.
Speer Carbon Co.........................2070

CHAIR AND SEATING MANUFACTURERS.
Steel Furniture Co.......................2048

ELECTRICAL & MECHANICAL EQUIP.
Amusement Supply Co....................2072
Baird, C. R.............................2044
Erker's. 2048
Exhibitors' Supply Co....................2044
Herther Elec. Mfg. Co...................2047
Northwestern Elec. Mfg. Co..............2072
Porter, B. F............................2047
Swaab, Lewis M.........................2050
Typhoon Fan Co.........................2048
United Theater Equip. Corp..............2071
Universal Motor Co......................2073

FILM EXCHANGES.
Bradenburgh, G. W......................2073
Film Exchange, The......................2046

LENS MANUFACTURERS.
Crown Opt. Co...........................2053
Gundlach-Manhattan Opt. Co.............2071

MANUFACTURERS OF INDUSTRIAL PICTURES.
American Bioscope Co....................2048
Duhem M. P. Co.........................2073
Erbograph Co. 2049
Evans Film Mfg. Co......................2049
Gunby Bros. 2050
Rothacker Film Mfg. Co..................2046
Standard M. P. Co.......................2049

MANUFACTURERS OF MOVING PICTURES.
Artcraft Pictures Corp....................1928
Bluebird Photoplays, Inc..................1918
Brenon, Herbert, Productions.............1939
Broadway Star Features..................1963
Christie Film Co.........................1954
Clune Prod. Co..........................2049
Commonwealth Comedy Co., Inc..........1959
Essanay Film Mfg. Co...........1915, 1960-61
Falcon Features 1958
Fox Film Corp........................1947-53
Gaumont Co. 1921
General Enterprises, Inc..................1930
Goldwyn Pictures Corp.................1932-37
Grafton Film Pub. Co....................2049
Hart, Wm. S............................1946
Horsley, David, Productions..............1956
Iliodor Pictures Corp. 1940-41
Inter-Ocean Film Corp...................1944
Jewell Productions, Inc...................1914
Kalem Co. 1964
Lovely, Louise. 1957
Murray, Mae.............................1945
Mutual Film Corp...............Colored Insert
Overland Film Co......................1942-43
Paramount Pictures Corp., Colored Inserts (2), 1919-23
Perfection Pictures ....Colored Insert
Petrova Pictures Corp..........Colored Insert
Photoplay Magazine Screen Supplement....1929
Russian Art Film Co......................1938
Select Pictures Corp..................1924-27
Selig Polyscope Co.......................1962
Universal Film Mfg. Co................1916-17
Ira M. Lowry............................2039

MISCELLANEOUS.
Anti-Censorship. 2051
Automatic T. S. & C. R. Co...............2046
Bioscope, The. 2050
Cine Mundial. 2071
Cinema, The. 2073
Classified Advertisements 2052
Corcoran, A. J...........................2051
Eastman Kodak Co.......................2072
Elite Studios. 2045
Glucksman, Max. 2053
Information Dept. 2073
Kaler Co. 2023
Keystone Ticket Co. 2049
Kinematograph Weekly, The...............2047
La Cinematografia Italiana 2073
Moore, W. M............................2048
M. P. Directory Co.......................2072
M. P. World.............................2041
National Ticket Co. 2042
Sanguinette, S. S.........................2053
Screencraft. 2073
Soldiers in France Tobacco Fund..........2046
Williams, A. F...........................2051

MOVING PICTURE CAMERAS.
Burke & James..........................2048

MUSIC AND MUSICAL INSTRUMENTS.
American Master Organ Co...............2049
American Photoplayer Co.................2074
Lowry, Albert H.........................2050
Sinn, C. E...............................2047

LOBBY DISPLAY
Kraus Mfg. Co...........................2050
Menger & Ring..........................2051
Newman Mfg. Co. 2072

PROJECTION MACHINE MANUFACTURERS.
Enterprise Opt. Mfg. Co..................2070
Power, Nicholas, Co......................2076
Precision Mch. Co........................2075

PROJECTION SCREEN MANUFACTURERS.
Gold King Screen Co.....................2023

THEATRICAL ARCHITECTS.
Decorators' Supply Co....................2073

List of Current Film Release Dates

ON GENERAL FILM, PATHE AND PARAMOUNT PROGRAMS

(For Daily Calendar of Program Releases See Page 2040.)

General Film Company, Inc.

(Note—Pictures given below are listed in the order of their release. Additions are made from week to week in the order of release.)

BROADWAY STAR FEATURES.

Discounters of Money (One of the O. Henry Series—Two parts—Comedy-Drama).
The Furnished Room (One of the O. Henry Series—Two parts—Drama).
The Defeat of the City (One of the O. Henry Series—Four parts—Drama).
John [illegible] (One of the O. Henry Series—Two parts—[illegible]).
Blind Man's Holiday (One of the O. Henry Series—Four parts—Drama).
The Last of the Troubadours (One of the O. Henry Series—Two parts—Drama).
The Duplicity of the Hargraves (One of the O. Henry Series—Two parts—Drama).
The Lonesome Road (One of the O. Henry Series—Two parts—Drama).

ESSANAY.

Vernon the Bountiful (Black Cat Feature—Two parts—Comedy-Drama).
The Long Green Trail (Black Cat Feature—Two parts—Comedy-Drama).
Don't Lose Your Coat (Black Cat Feature—Two parts—Comedy).
Star Dust (Black Cat Feature—Two parts—Comedy Drama).
Twelve Cylinder Speed of the Leisure Class (George Ade Fables—Two parts—Comedy).
The Wandering Boy and the Wayward Parents (George Ade Fables—Two parts—Comedy).
What [illegible] After the Wedding (George Ade Fables—Two parts—Comedy).
What the Best People Are Not Doing (George Ade Fable—Two parts—Comedy).

FALCON FEATURES.

The Mainspring (Four parts—Drama).
The Martinache Marriage (Four parts—Dr.).
The Stolen Play (Four parts—Drama).
The Phantom Shotgun (Four parts—Drama).
His Unconscious Self (Four parts—Drama).
A Man of His Word (Four parts—Drama).
The Secret of Black Mountain (Four parts—Drama).
The Climber (Four Parts—Drama).

KALEM.

Through Fire and Water (Episode of the Further Adventures of Stingaree—Two parts—Drama).
A Bushranger's Strategy (Episode of the Further Adventures of Stingaree—Two parts—Drama).
The Stranger at Dumcrieff (Episode of "The Further Adventures of Stingaree"—Two parts—Drama).
A Champion of the Law (Episode of "The Further Adventures of Stingaree"—Two parts Drama).
Politics in Pumpkin Center (Ham Comedy).
A Boot and the Loot (Ham Comedy).
A Whirlwind of Whiskers (Ham Comedy).
The Onion Magnate's Revenge (Ham Comedy).
The Bath Tub Bandit (Ham Comedy).

JAXON COMEDIES.

(Third Series.)

Speed Demons.
The Collectors.
Jolly Tars.
Wild Injuns.
Deviled Crabs.
The Triple Cross.

SELIG.

The Smoldering Spark (Two parts—Drama).
The Lure of Madge O'Mara (Drama).
Selig-World Library No. 13 (Educational).
A Man, a Girl and a Lion (Two parts—Drama).
Her Perilous Ride (One part—Drama).
Selig World Library No. 14 (Educational).
[illegible] (Two parts—Drama).
Her Country's [illegible] (Two parts—Drama).
Selig World Library No. 15 (Educational).
Between Man and Beast (Two parts—Drama).
Her [illegible] (One part—Drama).
Selig World Library No. 16 (Educational).
[illegible] (Two parts—Comedy).
In After Years (One part—Drama).
The House of Mystery (Two parts—Drama).
Selig World Library No. 17 (Educational).
The [illegible] (One part—Drama).
The Voice of the [illegible] (Two parts—Drama).
The [illegible] (One part—Drama).
Selig World Library No. 18 (Educational).
[illegible] (Two parts—Drama).
[illegible] (One part—Drama).
[illegible] (Two parts—Drama).
Selig World Library No. 19 (Edu.)
The Angel of Poverty (One part—Drama).

RAY COMEDIES.

A [illegible]
Cheating His Wife.
A [illegible] Marriage.

SPARKLE COMEDIES.

(Second Series.)

Those Terrible Telegrams.
The Boss [illegible]
Bragg's [illegible] Poker Party.
Mixed Nuts.
Hearts and Harpoons.
[illegible]
[illegible]
[illegible]
[illegible]
Wrong Wrights.

Pathe Exchange, Inc.

RELEASES FOR WEEK OF SEPT. 2.

Tears and Smiles (Lasalida—Five parts—Drama).
The Fatal Ring (Episode No. 9, "The Dice of Death"—Two parts—Drama—Astra).
Lonesome Luke's Wild Women (Two parts—Comedy—Rolin).
Know America No. 21, "Central Colorado" (Scenic—Combitone).
Scenes and [illegible] (International Split Reel—Title not reported).
Hearst-Pathe News No. 72 (Topical).
Hearst-Pathe News No. 73 (Topical).
Happy [illegible] (Cartoon Comedy) and "[illegible]" (Educational) (International Split Reel).

RELEASED FOR WEEK OF SEPT. 9.

War and the Woman (Thanhouser—Five parts—Drama).
The Fatal Ring (Episode No. 10, "The Perilous Plunge"—Two parts—Drama—Astra).
Know America No. 22, "Colorado's Scenic Wonders" (Scenic—Combitone).
Over the Fence (Comedy—Rolin).
Happy Hooligan in the Zoo (Cartoon Comedy); and "From Rookie to Regular" (Educational) (International Split Reel).
Hearst-Pathe News No. 74 (Topical).
Hearst-Pathe News No. 75 (Topical).
Les Miserables (Special—Eight parts—Drama).

RELEASES FOR WEEK OF SEPT. 16.

The Angel Factory (Astra—Five parts—Drama).
The Fatal Ring (Episode No. 11, "The Short Circuit"—Astra—Two parts—Drama).
The Seven Pearls (Episode No. 1, "The Sultan's Necklace"—Astra—Three parts—Drama).
Trip Through the Mountains [illegible] (Scenic Half Reel) and Across the Fiord (colored) (Pathe-Educational) (Pathe split reel).
Lonesome Luke Loses Patients (Rolin—Two parts—Comedy).
Hearst-Pathe News No. 76 (Topical).
Hearst-Pathe News No. 77 (Topical).
Happy Hooligan [illegible] (Cartoon Comedy—Half Reel) and Embroidery Making (Educational) (International Split Reel).

RELEASES FOR WEEK OF SEPT. 23.

Under False Colors (Thanhouser—Five parts—Drama).
The Fatal Ring (Episode No. 12, "The Desperate Chance"—Two parts—Drama—Astra).
The Seven Pearls (Episode No. 2, "[illegible]"—Two parts—Drama—Astra).
[illegible]
In the Wake of the Huns (War Film—Three parts—[illegible]).
Hearst-Pathe News No. 78 (Topical).
Hearst-Pathe News No. 79 (Topical).

Paramount Pictures Corp.

BLACK DIAMOND COMEDY.

[illegible]
[illegible]
[illegible]
[illegible]
[illegible]

KLEVER KOMEDY.

[illegible]
[illegible] (Comedy).
[illegible]
[illegible] Husband.
[illegible]
[illegible]
Sept. 24—[illegible]

PARAMOUNT-ARBUCKLE COMEDY.

June 25—The Rough House (Two parts).
Aug. 20—His Wedding Night (Two parts).
[illegible] (Two parts).

PARAMOUNT FEATURES.

Aug. 13—The Mysterious Miss Terry (Five parts—Drama).
Aug. 20—[illegible] (Five parts—Dr.).
Aug. 20—[illegible] (Five parts—Drama).
Aug. [illegible] (Five parts—Drama).
Sept. [illegible] (Five parts—Drama).
Sept. [illegible] (Five parts—Drama).
Sept. [illegible] (Five parts—Drama).
Sept. [illegible] (Five parts—Dr.).
Sept. [illegible] (Five parts—Drama).
Sept. [illegible] (Five parts—Dr.).
Sept. 24—[illegible] (Five parts—Drama).
Sept. [illegible]—Bab's Diary (Five parts—Drama).

PARAMOUNT-BURTON HOLMES.

Aug. 26—Tropical Nassau (Scenic).
Aug. 27—Manila to Malacca (Scenic).
Sept. 3—Sumatra (Scenic).
Sept. 10—Hong Kong and the Pearl River (Scenic).
Sept. 17—Canton and Shanghai (Scenic).
Sept. 24—Picturesque Peking (Scenic).

PARAMOUNT-BRAY PICTOGRAPHS.

Aug. [illegible]—No. [illegible]—Subjects on Reel: [illegible] the Deaf to Hear.
Aug. 20—No. [illegible]—Subjects on Reel: [illegible] of Coney Island.
Aug. 27—No. [illegible]—Subjects on Reel: [illegible] A Day at [illegible] Efficiency via Ex[illegible]
Sept. 3—No. [illegible]—Subjects on Reel: [illegible] Goat Ranching in America: Art in Bookbinding.
Sept. 10—No. [illegible]—Subjects on Reel: Quacky Doodles Signs the Pledge: A Quail Hunt [illegible] How the Cowboy Makes His Lariat: A Strange Game from South America.

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

List of Current Film Release Dates

ON UNIVERSAL, METRO AND TRIANGLE PROGRAMS

(For Daily Calendar of Program Releases See Page 2040.)

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Aug. 2—Number 83 (Topical).
Aug. 9—Number 84 (Topical).
Aug. 16—Number 85 (Topical).
Aug. 23—Number 86 (Topical).
Aug. 30—Number 87 (Topical).
Sept. 6—Number 88 (Topical).
Sept. 13.—Number 89 (Topical).
Sept. 20—Number 90 (Topical).
Sept. 27—Number 91 (Topical).
Oct. 4—Number 92 (Topical).

BISON.

Aug. 27—Jungle Treachery (Two parts—Dr.).
Sept. 3—The Lure of the Circus (Two parts—Comedy—Drama) and Sierra Winter Sports (Scenic).
Sept. 10.—The Texas Sphinx (Two parts—Western Drama).
Sept. 17—The Last of the Night Riders (Two parts—Drama).
Sept. 24—The Dynamite Special (Two parts—Drama).
Oct. 1.—The Lion's Liar (Two parts—Drama).

GOLD SEAL.

July 30—Right of Way Casey (Three parts—Drama).
Aug. 13—A Wife's Suspicion (Three parts—Drama).
Aug. 27—The Winning Pair (Three parts—Dr.).
Sept. 3—The Empty Gun (Three parts—Dr.).
Sept. 10.—The Perilous Leap (Three parts—Railroad Drama).
Sept. 17—The Pullman Mystery (Three parts—Drama).
Sept. 24—The Master Spy (An episode of "The Perils of the Secret Service"—Three parts—Drama).
Oct. 1—The Storm Woman (Three parts—Drama).

JOKER.

Aug. 20—Behind the Map (Comedy).
Aug. 20—Mrs. Madam Manager (Comedy).
Aug. 27—Why They Left Home (Comedy).
Aug. 27—Busting Into Society (Comedy).
Sept. 3—Officer, Call a Cop (Comedy).
Sept. 3—A Gale of Verse (Comedy).
Sept. 10.—Short Skirts and Deep Water (Comedy).
Sept. 10.—Nearly a Queen (Comedy).
Sept. 17—Hawaiian Nuts (Comedy).
Sept. 17—Circus Sarah (Comedy).
Sept. 24—Marble Heads (Comedy).
Sept. 24—The Fountain of Trouble (Comedy).
Oct. 1—Her Naughty Choice (Comedy).
Oct. 1—The Masked Marvels (Comedy).

L-KO.

Aug. 6—The Little Fat Rascal (Two parts—Comedy).
Aug. 13—Rough Stuff (Two parts—Comedy).
Aug. 20—Street Cars and Carbunkles (Two parts—Comedy).
Aug. 27—Props, Drops and Flops (Two parts—Comedy).
Sept. 3—Backward Sons and Forward Daughters (Two parts—Comedy).
Sept. 10.—From Cactus to Kale (Two parts—Comedy).
Sept. 17—A Prairie Chicken (Two parts—Com.).
Sept. 24—[illegible]
Oct. 1—Counting Out the Count (Comedy).

NESTOR.

Aug. 6—The Love Slacker (Comedy).
Aug. 13—The Rushin' Dancers (Comedy).
Aug. 20—Move Over (Comedy).
Aug. 27—The Night Cap (Comedy).
Sept. 3—Looking 'Em Over (Comedy).
Sept. 10.—The Boulevard Speed Hounds (Comedy).
Sept. 17—Welcome Home (Comedy).
Sept. 24—Taking Their Medicine (Comedy).
Oct. 1—Pete the Prowler (Comedy).
Oct. 1—A Prairie Romeo (Two parts—Drama).

POWERS.

Aug. 6—Seeing Ceylon with Hy Mayer (Travelaugh).
Aug. 13—Doing His Bit (Cartoon Comedy), and Algieria, Old and New) (Scenic) (Split reel).
Aug. 20—Colonel Pepper's Mobilized Farm (Cartoon Comedy), and "The Home Life of the Spider (Ditmar's Edu.) (Split Reel).

STAR FEATURETTE.

July 30—The Woman Who Would Not Pay (Two parts—Society—Drama).
Aug. 6—The Untamed (Two parts—Drama).
Aug. 13—Cheyenne's Pal (Two parts—Drama).
Aug. 20—The Golden Heart (Two parts—Dr.).
Aug. 27—Hands in the Dark (Two parts—Dr.), and Old French Towns (Short Scenic on Same Reel).
Sept. 3—A Dream of Egypt (Two parts—Dr.).
Sept. 10.—To the Highest Bidder (Two parts—Society Drama).
Sept. 17—The Right Man (Two parts—Drama).
Sept. 24—A Romany Rose (Two parts—Drama).

VICTOR.

July 16—One Bride Too Many (Two parts—Comedy-Drama).
July 30—Where Are My Trousers? (Two parts—Comedy).
Aug. 6—Like Babes in the Wood (Two parts—Juvenile Comedy).
Aug. 13—The Brass Girl (Two parts—Comedy-Drama).
Aug. 20—A Five Foot Ruler (Two parts—Comedy-Drama).
Aug. 27—Scandal Everywhere (Comedy).
Sept. 3—The Curse of a Flirting Heart (Com.).
Sept. 10.—In the Clutches of Milk (Comedy).
Sept. 17—Marathon Maniacs (Comedy).
Sept. 24—Your Boy and Mine (Comedy).
Oct. 1—Kicked in the Kitchen (Comedy).

UNIVERSAL SCREEN MAGAZINE.

July 30—Issue No. 30 (Educational).
Aug. 6—Issue No. 31 (Topical).
Aug. 13—Issue No. 32 (Topical).
Aug. 20—Issue No 33 (Educational).
Aug. 27—Issue No. 34 (Educational).
Sept. 3—Issue No. 35 (Educational).
Sept. 10.—Issue No. 36 (Educational).
Sept. 17—Issue No. 37 (Educational).
Sept. 24—Issue No. 38 (Educational).
Oct. 1—Issued No. 39 (Educational).

UNIVERSAL SPECIAL FEATURE.

July 22—The Gray Ghost (Episode No 4—"The Fight"—Two parts—Drama)
July 29—The Gray Ghost (Episode No 5—"Plunder" Two parts Drama)
Aug. 6—The Gray Ghost (Episode No. 6, "The House of Mystery"—Two parts—Drama).
Aug. 13—The Gray Ghost (Episode No. 7) (The Double Floor) (Two parts—Drama).
Aug. 20—The Gray Ghost (Episode No. 8, "The Pearl Necklace"—Two parts—Dr.).
Aug. 27—The Gray Ghost (Episode No. 9—Title Not Reported—Two parts—Drama).
Sept. 3—The Gray Ghost (Episode No 10—Shadows Two parts—Drama).
Sept. 10.—The Gray Ghost (Episode No. 11—"The Flaming Meteor"—Two parts—Drama).
Sept. 17—The Gray Ghost (Episode No. 12—The Poisoned Ring—Two parts—Drama).
Sept 24—The Gray Ghost (Episode No 13—The Tightening Snare" Two parts—Dr.)
Oct. 1—The Gray Ghost (Episode No. 14. "At Bay"—Two parts—Drama).

UNIVERSAL CURRENT EVENTS.

July 28—Issue No. 11 (Topical).
Aug. 4—Issue No 12 (Topical).
Aug. 10—Issue No. 13 (Topical).
Aug. 17—Issue No. 14 (Topical).
Aug. 24—Issue No. 15 (Topical).
Aug. 31—Issue No. 16 (Topical).
Sept. 7.—Issue No. 17 (Topical).
Sept. 14—Issue No. 18 (Topical).
Sept. 21—Issue No. 19 (Topical).

Metro Pictures Corporation.

METRO PICTURES CORP.

July 9—Peggy, the Will o' the Wisp (Five parts—Drama).
July 30—Miss Robinson Crusoe (Five parts—Drama).
Special—The Slacker (Seven parts—Drama).
Aug. 6—The Jury of Fate (Rolfe—Five parts—Drama).
Aug. 13—The Girl Without a Soul (Five parts—Drama).
Aug. 27.—To the Death (Five parts—Drama).
Sept. 10—The Lifted Veil (Five parts—Drama).
Sept. 17—Their Compact (Seven parts—Drama).
Sept. 24—His Curiosity (Drew)

YORKE FILM CORP.

July 16—The Hidden Spring (Five parts—Dr.)
Sept. 3.—Under Handicap (Seven parts—Drama).

METRO COMEDIES.

July 23—Mr. Parker—Hero (Drew).
July 30—Henry's Ancestors (Drew).
Aug. 6—His Ear for Music (Drew).
Aug. 13—Her Economic Independence (Drew).
Aug. 20—Her First Game (Drew).
Aug. 27—The Patriot (Drew)
Sept. 3—Music Hath Charms (Drew).
Sept. 10—Rubbing It In (Drew).
Sept. 17—Henry's Ancestors (Drew).
Sept. 24—The Silent Sellers (Five parts—Dr.).

Triangle Film Corporation.

TRIANGLE PRODUCTIONS.

Aug. 12—Golden Rule Kate (Five parts—Dr.).
Aug. 19—Wee Lady Betty (Five parts—Drama).
Aug. 19—They're Off (Five parts—Drama).
Aug. 26—Wooden Shoes (Five parts—Drama).
Aug. 26—Grafters (Five parts—Drama).
Sept. 2.—Ten of Diamonds (Five parts—Drama).
Sept. 2—The Man Hater (Five parts—Drama).
Sept. 9—Idolators (Five parts—Drama).
Sept. 9—Polly Ann (Five parts—Drama).
Sept 16—Mountain Dew (Five parts—Drama).
Sept 16—The Haunted House (Five parts—Dr.).
Sept 23—Flying Colors (Five parts—Drama).
Sept 23—Devil Dodger (Five parts—Drama).
Sept 30—Broadway, Arizona (Five parts—Drama).
Sept. 30—The Tar-Heel Warrior (Five parts—Drama).

TRIANGLE KOMEDY.

Aug. 19—A Love Chase.
Aug. 19—His Hidden Talent.
Aug. 26—Their Domestic Deception.
Aug. 26—Her Donkey Love.
Sept. 2.—A Fallen Star.
Sept. 2.—His Foot-Hill Folly.
Sept. 9—A Dark Room Secret.
Sept. 9—A Warm Reception.
Sept 16—His Baby Doll.
Sept 16—His Unconscious Conscience.
Sept 23—His Taking Ways.
Sept. 23—Her Fickle Fortune.
Sept. 30—His Saving Grace
Sept. 30—Caught In the End.

KEYSTONE.

July 29—Thirst (Two parts).
Aug. 5—His Uncle Dudley (Two parts).
Aug. 12—Lost—A Cook (Two parts).
Aug. 19—The Pawnbroker's Heart (Two parts).
Aug. 26—Two Crooks (Two parts).
Sept. 2.—A Shanghaied Jonah (Two parts Comedy).
Sept. 9—His Precious Life (Two parts—Com.).
Sept 16—Hula Hula Land (Two parts—Com.).
Sept. 23—The Late Lamented (Two parts—Comedy).
Sept. 30—The Sultan's Wife (Two parts—Comedy).

PARALTA.

Rose O' Paradise.
A Man's Man.

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

List of Current Film Release Dates

MUTUAL PROGRAM AND MISCELLANEOUS FEATURES

(For Daily Calendar of Program Releases See Page [illegible])

Mutual Film Corp.

CUB.

Aug 9—Jerry on the Railroad (Comedy).
Aug 16—Beach Nuts (Comedy).
Aug 23—Jerry on the Farm (Comedy).
Aug 30—Jerry's Eugenic Marriage (Comedy).
Sept 6—Jerry Tries Again (Comedy).
Sept 13—Jerry's Whirlwind Finish (Comedy).
Sept 20—Officer Jerry (Comedy).
Sept 27—Jerry's [illegible] (Comedy).

GAUMONT.

Sept 6—Reel Life No. 71 (Subjects on reel: A Watering System for a Small Farm; Pets Whose Wits Never Be Popular; Handling the Mail; The Five Senses; Drawing from "Life").
Sept 13—Reel Life No. 72 (Subjects on Reel: An Unusual Cure; Hunting Turtle Eggs; Trailing an Army Tube; Tree Planting in the National Forests; The Midnight Sun).
Sept 20—Reel Life No. 73 (Subjects on Reel: Weaving the Farmer's Fodder; Building an Automobile Without [illegible]; The Principle of the Gyroscope; When a Big Cat Goes to [illegible]; Animated Drawing from "Life").
Sept 27—Reel Life No. 74 (Subjects on reel: [illegible] prey a Blood-Sucking Fish; [illegible] An Animated Drawing from "Life").

MUTUAL WEEKLY.

Aug 8—Number 136 (Topical).
Aug 15—Number 137 (Topical).
Aug 22—Number 138 (Topical).
Aug 29—Number 139 (Topical).
Sept 5—Number 140 (Topical).
Sept 12—Number 141 (Topical).
Sept 19—Number 142 (Topical).
Sept. 26—Number 143 (Topical).

MUTUAL STAR PRODUCTIONS.

Sept 3—Reputation (Goodrich—Five parts—Drama).
Sept. 3—Charity Castle (American—Five parts Drama).
Sept 10—Outcast (Empire—Six parts—Drama).
Sept. 10—The Bride's Silence (American—Five parts—Drama).
Sept 17—The Rainbow Girl (Five parts—Dr.).
Sept. 17—The Girl Who Couldn't Grow Up (Five parts—Drama).
Sept 24—Sands of Sacrifice (Five parts—Dr.).
Sept. 24—The Runaway (Five parts—Drama).

SIGNAL.

Sept 17—The Lost Express (Episode No. 1, "The Lost Express"—Two parts—Dr.).
Sept 24—The Lost Express (Episode No. 2, "The Destroyed Documents"—Two parts—Drama).
Oct 1—The Lost Express (Episode No. 3, "The Wreck at the Crossing"—Two parts—Drama).

Feature Releases

ARTCRAFT PICTURES CORPORATION.

Aug. 12—Down to Earth (Five parts—Comedy-Drama).
Aug. 26—Seven Keys to Baldpate (Five parts—Drama).
Sept. 3—Rebecca of Sunnybrook Farm (Five parts—Drama).
Sept. 10—Barbary Sheep (Five parts—Drama).

ART DRAMAS, INC.

Aug 27.—The Little Samaritan (Erbograph—Five parts—Drama).
Sept. 3.—Behind the Mask (U. S. Amusement Corp.—Five parts—Drama).
Sept. 10—[illegible] (Five parts—Drama).
Sept. 17—[illegible] (Five parts—Drama).

BLUEBIRD PHOTOPLAYS, INC.

Sept. 3—Triumph (Five parts—Drama—Dr.).
Sept. 3—Mother O' Mine (Five parts—Drama—Special).
Sept. 10—A Stormy Knight (Five parts—Comedy-Drama).
Sept. 17—The Wi[illegible] (Five parts—Drama).
Sept. 24—[illegible] (Five parts—Dr.).

BUTTERFLY PICTURES.

Sept. 3—"Who Was the Other Man?" (Five parts—Drama).
Sept. 10—The [illegible] (Five parts—Drama).
Sept. 17—The [illegible] (Five parts—Dr.).
Sept. 24—The [illegible] (Five parts—Drama).
Oct. 1—[illegible] (Five parts—Drama).

CINEMA WAR NEWS SYNDICATE.

Sept. 6—American War News Weekly No. 18 (Topical).
Sept. 13—American War News Weekly No. 19 (Topical).
Sept. 20—American War News Weekly No. 20 (Topical).
Sept. 27—American War News Weekly No. 21 (Topical).

EDUCATIONAL FILMS CORP.

Sept. [illegible]—[illegible]
Sept. [illegible]—[illegible]
Sept. 10—[illegible]
Sept. 10—[illegible]
Sept. 17—[illegible]
Sept. 17—[illegible]
Sept. 24—[illegible] (Ditmars Living Book of Nature).
Sept. 24—[illegible] (Scenic and Educational).

FOX FILM CORPORATION.

Aug. 26—Every Girl's Dream (Five parts—Dr.).
Sept. 2—Betrayed (Five parts—Drama).
Sept. 9—When False Tongues Speak (Five parts—Drama).
Sept. 16—The Innocent Sinner (Five parts—Dr.).
Sept. 23—[illegible] (Five parts—Drama).
Sept. 30—[illegible] (Five parts—Drama).

FOXFILM COMEDIES.

July 29—A Soft Tenderfoot (Two parts).
Aug. 6—A Domestic Hound (Two parts).

GOLDWYN PICTURES CORP.

Sept. 9—Polly of the Circus (Eight parts—Drama).
Sept. 23—Baby Mine (Six parts—Drama).

GREATER VITAGRAPH (V-L-S-E).

Sept. 10—An Alabaster Box (Five parts—Drama).
Sept. 17—The [illegible] (Five parts—Drama).
Sept. 17—Favorite Film Features, "Winning the Stepmother" (One Reel Drama), "Goodness Gracious" (Two Reel Comedy).
Sept. 24.—The Bandit's Double (Five parts—Drama).
Sept. 24—Favorite Film Features, "The Reincarnation of Karma" (Two parts—Drama) and "A Lesson in Jealousy" (One Reel Comedy).

KLEINE-EDISON-SELIG-ESSANAY.

Sept. 3—[illegible] Boys, [illegible] Reel, [illegible]
Sept. 3—[illegible]
Sept. 3—[illegible] parts).
Sept. [illegible]—[illegible] feet, [illegible]
Sept. 10—[illegible]
Sept. 10—[illegible] No. 10 (Edison-[illegible]
Sept. 17—[illegible]
Sept. 17—A [illegible]
Sept. 24—[illegible] No. 11 (Edison-[illegible]
Sept. 24—M[illegible]

SELECT PICTURES CORP.

Magda (C. K. Y. Corp.).

SELZNICK PICTURES.

The Lash of Jealousy (Drama).
The Lesson (Drama).
The Moth (Drama).
The Wild Girl.

STANDARD PICTURES.

Aug. 19—The Spy (Ten parts).
Aug. 26—The Honor System (Ten parts).
Sept. 2—Jack and the Beanstalk (Ten parts).
Sept. 16—The Conqueror (Ten parts).
Sept. 30—Camille.

WHOLESOME FILMS CORPORATION.

Sept. 3—The Penny Philanthropist (Five parts—Drama).
Sept. 3—Cinderella and the Magic Slipper (Four parts—Drama).

WORLD PICTURES.

Sept. 3—Tides of Fate (Five parts—Drama).
Sept. 10—The Marriage Market (Five parts—Drama).
Sept. 17—Betsy Ross (Five parts—Drama).
Sept. 24—The Woman Beneath (Five parts—Drama).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

List of State Rights Pictures

(For Daily Calendar of Program Releases See Page 2040.)

Note—For further information regarding pictures listed on this page, address State Rights Department, Moving Picture World, and same will be gladly furnished.

ARIZONA FILM CO.

May—Should She Obey (Drama).

BERNSTEIN FILM PRODUCTION.

Humility (First of "Seven Cardinal Virtues"—Drama).
June—Who Knows? (Six parts—Drama).

J. FRANK BROCKLISS, INC.

U. S. Navy (Five parts).
Terry Human Interest Reels (900 Feet Every Other Week).
Russian Revolution (Three parts).
Land of the Rising Sun (10,000 feet—Issued complete or in series of 2,000 feet or 5,000 feet).

BUD FISHER FILMS CORP.

Mutt and Jeff Animated Cartoons.

CAMERAGRAPH FILM MFG. CO.

June.—What of Your Boy? (Three parts—Patriotic).
June.—The Automobile Owner Gets Acquainted With His Automobile (Educational).

CARONA CINEMA CO.

May—The Curse of Eve (Seven parts—Dr.).

CENTURY COMEDIES.

Sept. 1—Balloonatics (Two parts—Comedy).

BENJAMIN CHAPIN PRODUCTIONS.

(*The Lincoln Cycle Pictures.*)
My Mother (Two parts).
My Father (Two parts).
Myself (Two parts).
The Call to Arms (Two parts).

CHRISTIE FILM CO.

July 9—The Fourteenth Man (Comedy).
July 16—Down By the Sea (Comedy).
July 23—Skirts (Comedy).
July 30—Won in a Cabaret (Comedy).
Aug. 7—His Merry Mix-Up (Comedy).
Aug. 14—A Smokey Love Affair (Comedy).

CINEMA DISTRIBUTING CORP.

June—The 13th Labor of Hercules (Twelve single parts).

CORONET FILM CORP.

Living Studies in Natural History.
Animal World—Issue No. 1.
Animal World—Issue No. 2.
Birdland Studies.
Horticultural Phenomena.

COSMOFOTOFILM, INC.

June—I Believe (Seven parts—Drama)

E. I. S. MOTION PICTURES CORP.

Trooper 44 (Five parts—Drama).

EXPORT AND IMPORT FILM CO.

June—Robespierre
June—Ivan the Terrible.

FAIRMOUNT FILM CORP.

June—Hate (Seven parts—Drama).

FLORA FINCH FILM CO.

"War Brides" (Two parts—Comedy).

FORT PITT CORPORATION.

The Italian Battlefront.

FRATERNITY FILMS, INC.

May—Devil's Playground (Nine parts—Drama).

FRIEDMAN ENTERPRISES.

A Mormon Maid (Six parts—Drama).

FRIEDER FILM CORP.

June—A Bit o' Heaven (Five parts—Drama).

FROHMAN AMUSEMENT CORP.

April—God's Man (Nine parts—Drama)

JOSEPH M. GAITES.

August—The Italian Battlefront.

GENERAL ENTERPRISES, INC.

The Warrior (Seven parts—Comedy-Drama).

GOLDIN FEATURES.

A Bit of Life (One Reel Comedy-Drama).

F. G. HALL PRODUCTIONS, INC.

May—Her Fighting Chance (Seven parts—Dr.). (Mr Hall has world rights to this picture.)
May—The Bar Sinister (Drama). (Mr. Hall has world rights to this picture.)

HISTORIC FEATURES.

June—Christus (Eight parts—Drama).

M. H. HOFFMAN.

September—Silent Witness (Seven parts—Drama).
One Hour (Six parts—Drama).

ILIDOR PICTURES CORP.

June.—The Fall of the Romanoffs (Drama).

IVAN FILM PRODUCTIONS.

Apr ——One Law for Both (8 parts—Drama).
August—Babbling Tongues (Six parts—Dr.).

JEWEL PRODUCTIONS, INC.

Pay Me (Drama).
Sirens of the Sea.
The Man Without a Country (Drama).

KING BEE FILMS CORP.

July 1—Cupid's Rival (Two parts—Comedy).
July 15—The Villain (Two parts—Comedy).
Aug. 1—The Millionaire (Two parts—Com.).
Aug. 15—The Goat (Two parts—Comedy).
Sept. 1—The Fly Cop (Two parts—Comedy).
Sept. 15—The Star Boarder (Two parts—Com.).

A KAY CO.

Some Barrier (Terry Cartoon Burlesque).
His Trial (Terry Cartoon Burlesque).
Terry Human Interest Reel No. 1 (Character As Revealed in the Face).
Terry Human Interest Reel No. 2 (Character As Revealed in the Eyes).

KLOTZ & STREIMER.

June.—Whither Thou Goest (Five parts—Drama).
June—The Secret Trap (Five parts—Drama).

MANX-MAN COMPANY.

The Manx-Man (Eight parts—Drama).

MARINE FILM CORP.

August—Lorelei of the Sea (Drama)

MAYFAIR FILM CORP.

Persuasive Peggy (Drama)

MOE STREIMER.

June—A Daughter of the Don (Ten parts—Drama).

B. S. MOSS MOTION PICTURE CORP

April—Birth Control (Five parts—Drama).

NEVADA MOTION PICTURE CORP.

June—The [illegible] (Drama)

NEWFIELDS PRODUCING CORP.

Alma, Where Do You Live? (Six parts—Dr.).

OGDEN PICTURES CORP.

August—The Lust of the Ages (Drama).

PARAGON FILMS, INC.

The Whip (Eight parts—Drama).

PETER PAN FILM CORP.

Mo-Toy Troupe (Release No. 7—"Dinkling of the Circus").
Mo-Toy Troupe (Release No. 8—"A Trip to the Moon").
Mo-Toy Troupe (Release No. 9, "Golden Locks and the Three Bears").
Mo-Toy Troupe (Release No 10, "Dolly Doings").
Mo-Toy Troupe (Release No. 11 "School Days")
Moy-toy Troupe (Release No. 12, "Little Red Riding Hood").
Moy-toy Troupe (Release No. 13, "Puss in Boots").
Mo-Toy Troupe (Release No 14—"Jimmie the Soldier Boy").
Mo-Toy Troupe (Release No. 15—"Jimmie and Jam").
Mo-Toy Troupe (Release No. 16—"In Japoland").

PURKALL FILM CO.

July—The Liar (Six parts—Drama).

RENOWNED PICTURES CORP.

June—In Treason's Grasp (Five parts—Drama)

REX BEACH PICTURES CO.

March—The Barrier (Nine parts—Drama).

SELECT PHOTOPLAY CO.

May—Humanity (Six parts—Drama).

SELECT PICTURES CORP.

The Public Be Damned.

WILLIAM N. SELIG.

April—The Garden of Allah
May—Beware of Strangers (Eight parts—Dr.).

FRANK J. SENG.

May—Parentage (Drama).

SHERMAN PICTURE CORP.

July—Corruption (Six parts—Drama).
August—I Believe.

SKOBELOFF COMMITTEE.

The Great Russian Revolution.
Behind the Battle Line in Russia.

JULIUS STEGER.

May—Redemption (Six parts—Drama).

SUPREME FEATURE FILMS, INC.

May—Trip Through China (Ten parts).

ULTRA FILMS, INC.

A Day at West Point (Educational).
West Is West.
Rustlers' Frame-Up at Big Horn.

UNIVERSAL (STATE RIGHTS).

May—The Hand that Rocks the Cradle (Six parts—Drama)
June—The Cross-Eyed Submarine (Three parts—Comedy).
June—Come Through (Seven parts—Drama).

E. WARREN PRODUCTION.

April—The Warfare of the Flesh (Drama)

WHARTON, INC.

June—The Great White Trail (Seven parts) (Drama).

WILLIAMSON BROS.

April—The Submarine Eye (Drama).

Producers—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

Gundlach
Projection Lenses

give clean cut definition with the utmost illumination. This is all that you can expect from perfect lenses. The universal use of these lenses is the best evidence of their superior quality. They are sold on approval by all dealers and furnished as the regular equipment with the best machines

IT'S ALL IN THE LENS

Gundlach-Manhattan Optical Co.
808 So. Clinton Ave., Rochester, N.Y.

IS YOUR PROJECTION SATISFACTORY ?

The BEST results are obtained with

Power's 6-B Cameragraph

and

Hallberg 20th Century Motor Generator

United Branch Managers will gladly help you in securing the best equipment for your individual needs
Communicate with office nearest you

[illegible]

Fresen Mazda Lamps in all sizes and all voltages carried at all United offices

[illegible]

EXECUTIVE OFFICES
United Theatre Equipment Corp.
1604 Broadway, New York

It's a Long and Expensive Journey to South America, to Spain, or to Portugal!

CINE MUNDIAL
The Spanish Edition of the
MOVING PICTURE WORLD

"speaks Spanish like a native" and will make the journey for you if you are an American manufacturer or distributor attempting to reach the Spanish-speaking market.

—And when CINE MUNDIAL arrives wherever Spanish is spoken it is greeted as a tried and tested friend—a friend that stands for progress and a friend whose advice, either direct or indirect, should be heeded.

Golden Opportunities Await You. Let Us Tell You All About Them.

CHALMERS PUBLISHING CO.
17 Madison Ave., New York City

Given a good scenario,

a capable cast and a *clear picture,* the result is bound to be capacity houses.

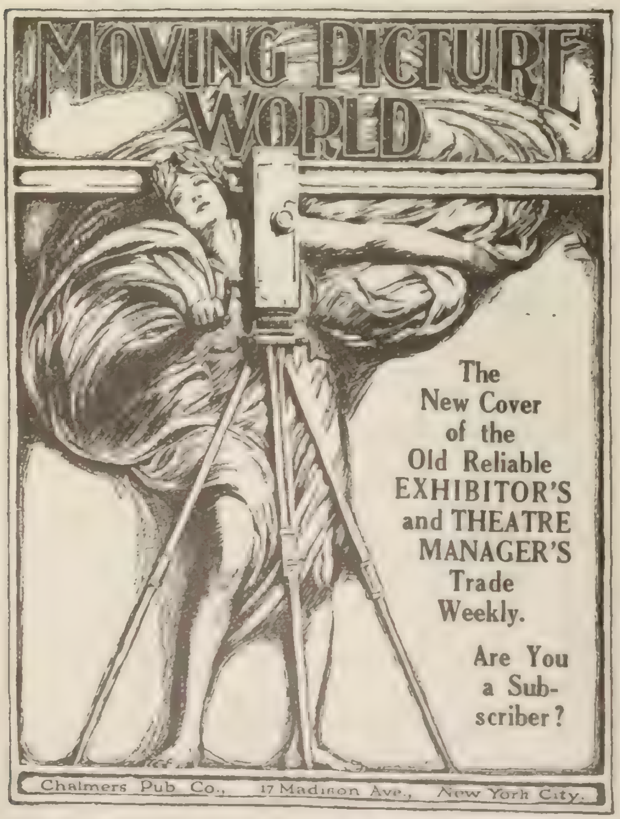
Our part in your success is the manufacture of film that assures the clearest pictures.

The *right* film is easily identifiable by the stencil

"EASTMAN"

in the margin.

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.


MOVING PICTURE WORLD
Chalmers Pub Co., 17 Madison Ave., New York City.

The New Cover of the Old Reliable EXHIBITOR'S and THEATRE MANAGER'S Trade Weekly.

Are You a Subscriber?

A Dependable Mailing List Service

Saves you from 30% to 50% in postage, etc. Reaches all or selected list of theatres in any territory. Includes name of exhibitor as well as the theatre in address. A list of publicity mediums desiring motion picture news. Unaffiliated exchanges looking for features. Supply houses that are properly characterized as such. Producers with address of studios, laboratories and offices. Information in advance of theatres being or to be built.
W74.

MOTION PICTURE DIRECTORY COMPANY

80 Fifth Avenue, New York Phone—3227 Chelsea
425 Ashland Block, Chicago Phone 2003 Randolph

Addressing Multigraphing Printing Typewriting

"NEWMAN" BRASS FRAMES AND RAILS

Read What Josiah Pearce & Sons Say About Our Goods

Gentlemen:
Now that you have completed equipment in our new theatres here in New Orleans and Houston, Texas we want to take this means of expressing to you our appreciation of the manner in which we have done business with you, also as to the character of your goods. You have, without exception, filled our orders just as promptly as we could ever expect and probably quicker than we had anticipated, and the fact of your having supplied us with brass frames and various other equipment in our fifteen theatres is evidence that we are pleased with your goods, for they are the most attractive, durable and practical that we have as yet found.

We wish you good luck in the prosecution of your work.

Yours very truly,
JOSIAH PEARCE & SONS,
J. E. PEARCE. New Orleans, La.

The Newman Mfg. Co.

Write for our Latest Catalogue.
717-19 Sycamore St., Cincinnati, O.
68 W. Washington St., Chicago, Ill.
Canadian Representative—J. T. [illegible] Rialto Theatre Bldg., Montreal, Canada
Pacific Coast—G. A. Metcalfe, San Francisco, Cal.

Established 1882

Frames, Easels,
Rails, Grilles,
Signs, Choppers,
Kick Plates, Door Bars

SERVICE Are you getting service where you are purchasing your supplies for your Theatre?

DO YOU GET PROMPT SHIPMENTS?
DO YOU GET SATISFACTORY GOODS?
EVERY CUSTOMER SATISFIED IS OUR AIM.

We have an efficient organization and we specialize in GOOD GOODS and PROMPT SHIPMENTS. We guarantee satisfaction or money cheerfully refunded.

A TRIAL ORDER WILL CONVINCE YOU

AMUSEMENT SUPPLY COMPANY

Largest Exclusive Dealers to the Moving Picture Trade
Dealers in Motiograph, Simplex, Edison and Standard Machines, Transverters, Motor Generators, Rectifiers, and everything pertaining to the Moving Picture Theatres

Third Floor, Mallers Building
Cor. Madison St. and Wabash Ave., Chicago, Ill.

WE SELL ON THE INSTALLMENT PLAN

"MARTIN" ROTARY CONVERTER

FOR REAL SUN-LIT PICTURES

PERFECT REEL DISSOLVING

The voltage of the "MARTIN" polyphase converter is maintained constant, so that the starting of the second arc does not disturb the light given by the first, making the dissolving of the reels as simple as if the arcs were operated in a Direct Current district. Our emergency panel does away with expensive compensarcs and cuts the wiring and installation cost in half.

Write for further information.

NORTHWESTERN ELECTRIC CO.

412 S. Hoyne Ave., Chicago. 1010 Brokaw Bldg., New York

La Cinematografia Italiana ed Estera

Official Organ of the Italian Cinematograph Union

PUBLISHED ON THE 15th AND 30th OF EACH MONTH

Foreign Subscription: 20 francs. per annum

Editorial and Business Offices: Via Cumiana, 31, Turin, Italy

---

Duhem Motion Picture Mfg. Co.

Expert Developing, Printing and Coloring

CAMERA OUTFITS AND RAW FILM SUPPLIED

CAMERA MEN SENT ANYWHERE

985 Market St., San Francisco, Cal.

THE CINEMA

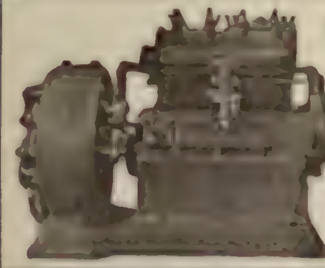
NEWS AND PROPERTY GAZETTE

30, Gerrard Street, W., London, England

THE OFFICIAL ORGAN of
THE CINEMATOGRAPH EXHIBITORS' ASSOCIATION (REG'D.)
of Great Britain and Ireland

Has the quality circulation of the trade in Great Britain and the Dominions. All Official Notices and News from the ASSOCIATION to its members are published exclusively in this Journal.

Yearly Rate—Postpaid Weekly $7.75
Sample copy and advertising rates on request



UNIVERSAL ELECTRIC GENERATOR SET

K.W. 60 or 110 Volt. Dependable and Efficient. Smooth Direct Current and consequent Flickerless light. Direct connected to 4 cylinder 4 cycle Engine of unquestioned reliability. By all odds the best for Moving or Permanent Picture work.

Write for Bulletin 28

UNIVERSAL MOTOR CO.
Oshkosh, Wis.

G.W.BRADENBURGH

802 VINE STREET, PHILADELPHIA

Title	Reels	Star	Price
Shore Acres	5	Jas. Herne	$175
The Little Girl That He Forgot	5	Beulah Poynter	125
Littlest Rebel	6	E. K. Lincoln	100
Unwritten Law	7	Beatriz Michelena	200
The Lure	5	Claire Whitney	100
America	6	All Star	80
Little Miss Brown	4	Vivian Martin	50
What Happened to Jones	5	Fred Mace	80
Prisoner of Zenda	4	James Hackett	100

All the above are furnished with one, three and six sheet posters, photos and other advertising matter free of charge. All films sent C.O.D. Privilege of examination on receipt of ten dollars in advance.

Screencraft

BY LOUIS REEVES HARRISON

"An invaluable help to the writer who is making a serious effort to evolve stories for screen production.

Of great interest too to the individual who is watching the development of the silent drama."

$2.00 PER COPY, POSTPAID

Published and for Sale by

MOVING PICTURE WORLD
17 MADISON AVENUE, NEW YORK CITY
Schiller Building, Chicago, Illinois
Haas Building, Los Angeles, Cal.

Send For Our

New Theatre Catalog

Eighty full-page illustrations—many in colors—of theatres we have ornamented.

ASCHER'S OAKLAND SQUARE THEATRE

Our new catalog will give you many valuable ideas of theatre design and arrangement.

Send Plans for Special Designs of

Ornamental Plaster Decorations

THE DECORATORS SUPPLY CO.

Archer Ave. and Leo St., CHICAGO, ILL.

STATE-RIGHT SELLERS

Send us the name and address of each buyer of your feature pictures so that we may refer all inquiries for bookings direct to the proper exchange.

To co-operate address
"Information Dept."
Moving Picture World
17 Madison Ave., N. Y. C.

Fotoplayer Magic

Transform your music into earning power. Remove the guesswork and waste from your orchestra pit. Substitute a profitable investment. Increase your box office profits with

The FOTOPLAYER

Exhibitors throughout the country save the cost of the Fotoplayer by surplus earnings. What this instrument *has done* for them—it *can do* for you.

The FOTOPLAYER offers a challenge

to the emotional range of screen action. The sudden scene shifts are instantly interpreted by a single performer—with suitable musical accompaniment.

The FOTOPLAYER does not disturb

or dominate the picture. The traps furnish additional laughter to your comedies; the sweet harmonies of its organ tones contribute a spiritual feeling to sentimental settings.

The FOTOPLAYER accompanies movies

successfully under all orchestral requirements. Its simple, strong construction offers a continuous musical service.

We construct Orchestral Pipe Organs to meet your specifications. Write us.

The American Photo Player Co.

62 West 45th Street
NEW YORK CITY

Lytton Building
CHICAGO, ILL.

109 Golden Gate Avenue
SAN FRANCISCO, CAL.

Parkway Building
PHILADELPHIA, PA.

817 Benton Boulevard
KANSAS CITY MO

1818 Main Street
DALLAS, TEXAS

40 Luckie Street
ATLANTA, GA

737 South Olive Street
LOS ANGELES, CAL

100 Boylston Street
BOSTON, MASS

1210 G Street, N W
WASHINGTON, D C

TEAR OFF AND MAIL

Please send Fotoplayer Notes your Monthly Publication

Name ————

Street ————

City ————

Simplex

THE VITAL SPOT

The architectural beauty, the exquisite appointments, the music of the $10,000 pipe organ and of the twenty-five-piece orchestra——it would all be wasted as a business investment if the pictures were so projected on the vital spot that they offended the eye.

Spiegel Brothers knew this very well when they built the Newark Theater, one of the most magnificent in the country. So they insured the kind of projection that makes people come again, and again, and again . . . .

(Simplex, of course.)

Catalog "A" is waiting for your name and address.

To follow the example of successful men isn't imitation. It is *GOOD SENSE*.

THE PRECISION MACHINE CO. INC.
317 East 34th St— New York

NPCo

"SEVENTEEN YEARS OF KNOWING HOW"

FACTS

ARE INDISPUTABLE

IT IS A **FACT** THAT POWER'S INTERMITTENT MOVEMENT GIVES GREATER DEFINITION OF MOTION PICTURES THAN ANY OTHER PRACTICAL MOVEMENT

IT IS A **FACT** THAT THIS MOVEMENT WEARS THE FILM LESS THAN ANY OTHER NOW IN USE.

IT IS A **FACT** THAT THIS MOVEMENT IS AN

EXCLUSIVE POWER'S DEVICE

FEATURES

IN PART RESPONSIBLE FOR THE **FACT** THAT

POWER'S CAMERAGRAPH

IS USED WITH UNIVERSAL SATISFACTION BY THE GREAT MAJORITY OF EXHIBITORS THROUGHOUT AMERICA

NICHOLAS POWER COMPANY

NINETY GOLD STREET NEW YORK, N. Y.